

Playing Guitar like a Pro

Lead, Solo, and Group Performance

Course Workbook

Dr. Colin McAllister
University of Colorado Colorado Springs



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Colin McAllister, DMA

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Colin McAllister is the Music Program Director at the University of Colorado Colorado Springs. He earned his master's and doctorate degrees in Musical Arts at the University of California, San Diego, where he studied guitar with Celin and Pepe Romero, interpretation with Bertram Turetzky, and conducting with Harvey Sollberger and Rand Steiger.

Dr. McAllister has taught the guitar and performed professionally as a classical and jazz artist for more than 25 years. He has appeared as a soloist and chamber musician and has performed with orchestras and organizations, including the San Diego Opera, the San Diego Symphony, and the Colorado Symphony. His performances have been hailed as “sparkling” and “delivered superbly” (*San Francisco Chronicle*) as well as “ravishing” (*The San Diego Union-Tribune*). Dr. McAllister is the guitarist and conductor for the ensemble NOISE and a cofounder of the soundON Festival of Modern Music, held each January in La Jolla, California. He is also an artist partner with Taylor Guitars.

Dr. McAllister has recorded with several record labels, including Innova Recordings, Centaur Records, Naxos Records, Albany Records, Vienna Modern Masters, Carrier Records, Old King Cole Productions, and Tzadik. He is the author of *The Vanguard Guitar and Fourteenth Century Counterpoint: Music of the Chantilly Codex*.

Dr. McAllister lives in Manitou Springs, Colorado, with his wife Barbara and their children. He has climbed more than 35 of Colorado's 14,000-foot peaks, along with Mount Whitney in California and three high volcanoes in Mexico.

Dr. McAllister's other Great Course is *Learning to Play Guitar: Chords, Scales, and Solos*.



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PLAYING GUITAR LIKE A PRO

Lead, Solo, and Group Performance

A Note from Course Instructor Colin McAllister

Welcome! For this course, I've written original tunes inspired by some of my favorite guitarists, including Eddie Van Halen, Eric Clapton, David Gilmour, Wes Montgomery, Pat Metheny, Andy McKee, and more. The video lessons break down each song step by step, showing you how to master essential performance techniques, including harmony, melody, and soloing. Then, you get to try the song with me, working measure by measure. With backing tracks, you can solo with my band performing behind you. By the time you're done, you'll be able to handle a wide variety of styles, from classical to jazz, blues, rock, and funk. You'll also be ready to jam with other musicians—or play with your own band.



About This Book

This music book is intended to be a companion to the course's 18 main video lessons. The end of each book chapter contains the music for the song discussed and played in the corresponding video lesson. The music appears in both standard notation and tablature form. Where practical, the book also re-creates certain exercises and diagrams from the video lessons.



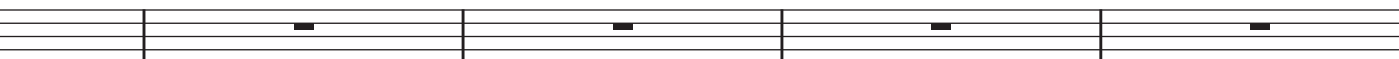
LESSON

1

Hot Lava: Van Halen's Two-Handed Tapping

Lesson 1's song is "Hot Lava," and it is inspired by the song "Eruption" and other tunes by the American rock band Van Halen. The band's guitarist, Eddie Van Halen, was a big fan of Eric Clapton and Cream from the 1960s. However, he credits his pyrotechnic playing of one-handed hammer-ons to a Jimmy Page solo on the song "Heartbreaker" by Led Zeppelin.

Eddie Van Halen took the concept further by turning the planted finger on the guitar's neck into a modified nut that he could move around for greater range. He also developed two-handed tapping, which transformed the frets into a stringed keyboard and contributed to his phenomenal speed. He was comfortable with large stretches across the neck. Additionally, he pulled hard on the tremolo bar, disorienting his already loud, distorted sound.



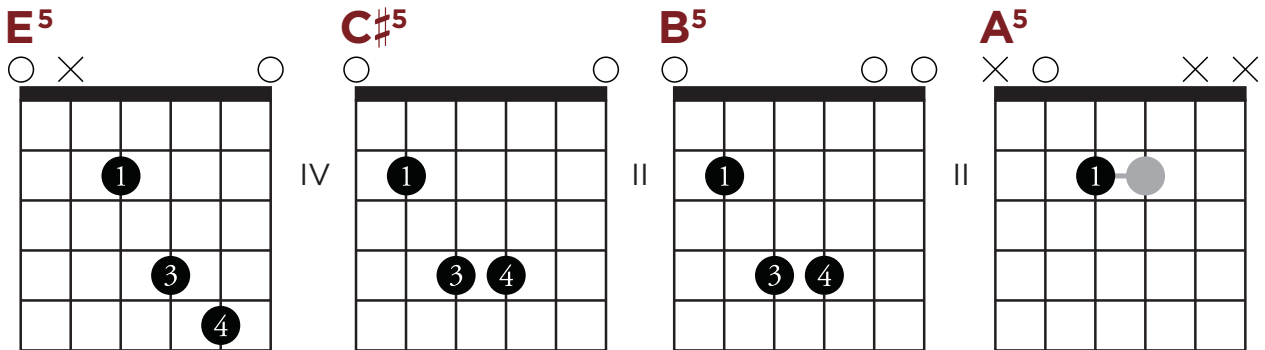
Two-Handed Tapping

- ▶ This lesson's key technique is the two-handed tapping popularized by Van Halen. It's a variation on standard hammer-ons and pull-offs. The twist is involving the right hand as well.
- ▶ To try this technique, follow these steps:
 - 1 Start by hammering on the 12th fret on the 2nd string with the index finger of your right hand.
 - 2 Pull-off to the open string.
 - 3 Try the same thing with your middle finger and decide which one is more comfortable.
- ▶ After that, try adding one finger from the left hand:
 - 1 Hammer-on with the 12th fret.
 - 2 Pull-off.
 - 3 Hammer-on to the 5th fret with the 1st finger on your left hand.
 - 4 Repeat.
- ▶ The next step is to try the technique with two fingers from the left hand:
 - 1 Hammer-on to the 12th fret.
 - 2 Pull-off.
 - 3 Hammer-on to the 5th fret with the 1st finger of your left hand.
 - 4 Hammer-on to the 7th fret with the 3rd finger of your left hand.
- ▶ Finally, repeat this exercise, speeding it up and trying it on different strings. For a visualization of the exercise, refer to the video lesson.

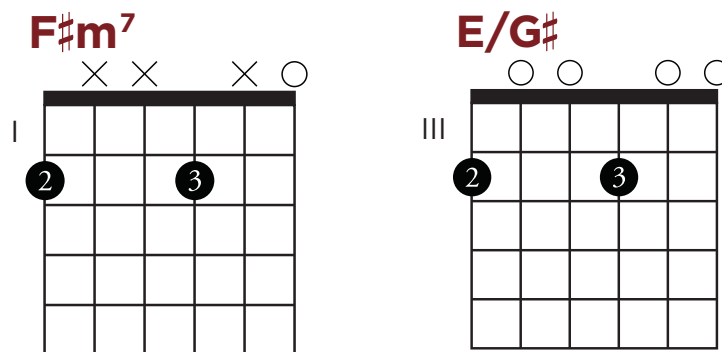
Chords

- ▶ “Hot Lava” involves four power chords in its harmony, shown below. These power chords have a root note, a fifth, and the root note an octave higher. For a more detailed explanation on the song’s chords, refer to the video lesson.

POWER CHORDS



- ▶ “Hot Lava” includes parts aside from the power chords listed above. They are covered in the video lesson, but below are diagrams of how to play the song’s F[#] minor seventh and E/G[#] sections, which appear in the lead guitar part.



This lesson includes lead and rhythm backing tracks for you to play along with.

~ HOT LAVA ~

♩ = 126

Lead E5 C#5 B5

TAB

Rhythm

TAB

3 Lead E5 C#5 B5

TAB

Rhythm

TAB

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HOT LAVA

5 Lead

E5 C#5 B5 E5

0 7 | 0 5 | 0 4 0 5 4 0 | 0 0 0 0

Rhythm

5 4 5 | 4 4 4 | 2 2 2 | 4 6 6 0 2 4 4 | 5 4 5 | 4 4 4 | 2 2 2 | 0 0 0

8 Lead

C#5 VII B5 A5

harm. - - - - ,

0 7 7 | 0 2 | 0 4 0 5

Rhythm

4 6 6 | 4 4 2 | 4 6 6 0 2 4 4 | 2 2 2 | 0 0 0

HOT LAVA

10 Lead A5

Rhythm

13 Lead F#m7 E/G# A5 C#5

Rhythm

HOT LAVA

19 Lead

E5 C#5 B5

Tapping notation: T 12-0-4-7-12-0-4-7-12-0-4-7-12-0-4-7-12-0-4-7-12-0-4-7-12-0-4-7

Rhythm

Fret numbers: 5 4 5 / 4 4 4 / 2 2 2

Fret numbers: 4 6 6 / 0 2 4 4 / 0

21 Lead

E5 C#5 B5

Tapping notation: T 12-0-4-7-12-0-4-7-12-0-4-7-12-0-4-7-12-0-4-7-12-0-4-7-12-0-4-7

Rhythm

Fret numbers: 5 4 5 / 4 4 4 / 2 2 2

Fret numbers: 4 6 6 / 0 2 4 4 / 0

HOT LAVA

23 Lead

E5 C#5 B5 E5

The lead guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four measures. The first measure is marked with a '+' and contains a sequence of notes: 0, 1, 4, 3, 2, 1, 0. The second measure is marked with a '+' and contains: 0, 1, 2, 3, 4, 3, 2, 1, 0. The third measure is marked with a '+' and contains: 0, 1, 2, 3, 4, 3, 2, 1, 0. The fourth measure is marked with a '+' and contains: 0, 1, 2, 3, 4, 3, 2, 1, 0. Above the notes are slurs and a '+' sign. Below the staff are fret numbers: 12-0-4-7-12-0-4-7-12-0-4-7-12-0-4-7 for the first three measures, and 12-0-4-5-10-0-4-5-9-0-4-5-7-0-4-5 for the fourth measure. A 'T' is written above the first note of the fourth measure and above the final note of the first three measures.

Rhythm

The rhythm guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four measures. The first measure has a bass line with notes 1, 2, 3, 4 and a chord with notes 1, 3, 4. The second measure has a bass line with notes 1, 2, 3, 4 and a chord with notes 1, 3, 4. The third measure has a bass line with notes 1, 2, 3, 4 and a chord with notes 1, 3, 4. The fourth measure has a bass line with notes 1, 2, 3, 4 and a chord with notes 1, 3, 4. Below the staff are fret numbers: 0, 5, 4, 2 for the first measure; 0, 4, 5, 2 for the second measure; 4, 6, 6, 0, 2, 4, 4, 5 for the third measure; and 0, 4, 4, 2, 5 for the fourth measure.



LESSON

2

Luna Negra: Soloing like David Gilmour

David Gilmour wasn't Pink Floyd's first guitarist, but he was the band's most well known. Aside from his success with Pink Floyd, Gilmour also enjoyed a long, successful career as a solo artist. Much of his soloing is based on minor pentatonic and blues scales. Key elements of his playing are his masterful string bending, lyrical vibrato, timing, and superb use of space. Both vibrato and string bending are involved in this lesson's song, "Luna Negra."

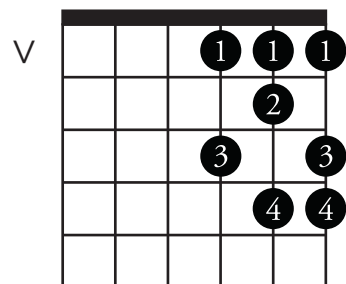
Vibrato

- ▶ Vibrato indicates a rapid, slight variation in pitch in singing or playing an instrument, producing a stronger or richer tone. Bowed strings (like violins and cellos) use the vibrato technique consistently. Guitarists don't always use it, but it can be a nice addition to the sound.
- ▶ To try vibrato, play the E on the 5th fret of the 2nd string with the 3rd finger. Pick the note and then bend the string up and back down slightly.



- ▶ You can also play a C major scale on the first three strings and place vibrato on each note.
- ▶ As a player, you can decide how you want your vibrato to sound—that is, the speed of the vibrato and how much pitch variation to use. It may vary from piece to piece based on the style and underlying tempo of the music.

C Major Scale



String Bending

- ▶ In rock styles, most string bending happens on the top three strings. Most commonly, it uses the 3rd finger of the left hand. That is the case in “Luna Negra.”
- ▶ For a string-bending exercise, start by placing your 3rd finger on the 12th fret on the 2nd string. Pick the note, then bend up a half step, and then bend back down. Although the 3rd finger is doing the bending, other fingers on the left hand may help out.
- ▶ To be accurate with the pitch, first play the note above (on the 13th fret) and listen to the sound. Then, try to bend up to that pitch. Next, try to bend a full step. That means playing the note on the 14th fret, listening, and then trying to match that pitch with your bend.
- ▶ For a detailed breakdown of the chords and licks in “Luna Negra,” refer to the video lesson.

This lesson includes a backing track for you to play along with.

≈ LUNA NEGRA ≈

Chord Progression

$\text{♩} = 100$ **Dm**

T
A
B

B♭Maj7(#11) **G** **G/F** **G/E**

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LUNA NEGRA

Lick #1*

(pickup bar)

G G/F G/E Dm

bend B \flat Maj7(#11) G G/F G/E Dm

Lick #2

Dm

B \flat Maj7(#11) G G/F G/E

(*) licks may be used in sequence or seen as models to be developed independently

LUNA NEGRA

Lick #3

Dm bend pre-bend

8

full full release

13 10 13 (13) 10 12 10 13 13 15

pre-bend B \flat Maj7(#11) G G/F G/E

3

3 1 3

8

full release

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

Lick #4

Dm

8

1 1/2 release full release

15 (15) 13 15 13 15 15 (15) 13

B \flat Maj7(#11) G G/F G/E

3

3 pre-bend

8

full release

12 12 13 12 15 12 (12) 10 9 12 10



LESSON

3

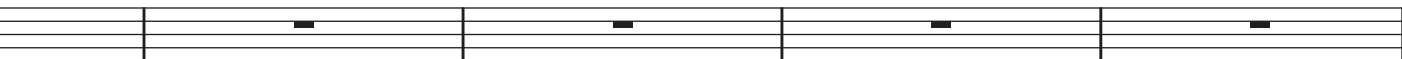
Barnhill's Blues: Going Acoustic like Clapton

This lesson's song, "Barnhill's Blues," was inspired by the music of British musician Eric Clapton. At age 13, Clapton's grandparents bought him a German-built, steel-string guitar. Because he quickly broke one of the strings, he had to learn with just five instead of six.

Clapton was 18 when he joined the Yardbirds, a British band. At the time, Sonny Boy Williamson—the American blues harmonica player—needed a backing band on tour. The Yardbirds signed up for the job.

Earning a reputation as a premier blues and rock guitarist, Clapton eventually formed the band Cream. He became friends with (and a friendly rival to) Jimi Hendrix. Clapton also fronted another band, Derek and the Dominos.

However, addiction and personal tragedy followed Clapton into the early 1990s. Then, in 1992, Clapton performed an *MTV Unplugged* concert. Clapton combined new songs such as "Tears in Heaven" with older hits like "Layla." He seemed to rediscover his center on a series of blues covers made famous decades earlier by Robert Johnson, Bessie Smith, and others. He closed the show with an unscripted Delta blues number, "Rollin' and Tumblin'," which Muddy Waters had made his own workhorse.



Technique

- ▶ Because “Barnhill’s Blues” is a solo piece, with no singing or other instruments, you’ll be moving back and forth between strumming chords and inserting single-line licks. Keeping this in the groove is important. One option is to practice along with a shuffle drumbeat backing track, which you can find easily online. A metronome will work as well.
- ▶ “Barnhill’s Blues” uses a shuffle rhythm. A shuffle rhythm is much like a swing rhythm, where instead of equal eighth notes, the first eighth note of each beat is longer. Refer to the video lesson for a primer on shuffle rhythms as well as the licks and chords of “Barnhill’s Blues.”

Feel free to mix and match the licks from this song as well as insert your own material.

≈ BARNHILL’S BLUES ≈

Chorus 1

Shuffle rhythm ♩ = 80

E7

8

T
A
B

2 0 2 0 4 0 4 0 5 0 5 0 4 0 4 0

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BARNHILL'S BLUES

5

A7 E7

2 0 2 0 4 0 4 0 5 0 5 0 4 0

2 0 2 0 4 0 4 0 5 0 5 0 4 0

9

B7 A7

2 0 2 1 2

0 2 0 2 0

11

E7 B7

0 0 4 7 4 5 7 5 6 7 6

7 2 2 0 2 1

BARNHILL'S BLUES

Chorus 2

13 E7

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

17 A7 E7

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

20 B7 A7

2 2 3 0 3 0 3 0 0 3 0

23 E7 B7

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

BARNHILL'S BLUES

Chorus 3

25 E7

8

10 12 10 9 8 7

0 0 0 4 4 5 5 4 4

27

8

10 12 10 9 8 7

0 0 0 2 2 3 3 4 4

29 A7

8

9 9 8 9

0 0 0 4 4 5 5 4 4

BARNHILL'S BLUES

31 E7

33 B7 A7

35 E7 B7

BARNHILL'S BLUES

Chorus 4

37 E7

40 A7

42 E7

44 B7 A7

BARNHILL'S BLUES

ritard to end

47
E7

The musical score consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a treble clef and a common time signature. The melody starts with an eighth note G4, followed by an eighth note A4, then a quarter note B4. This is followed by a triplet of eighth notes: G4 (fret 0), A4 (fret 0), and B4 (fret 2). This triplet is followed by another triplet of eighth notes: A4 (fret 2), G4 (fret 2), and F#4 (fret 3). This is followed by a quarter note G4 (fret 3), then a quarter note A4 (fret 0), and finally a quarter note B4 (fret 0). The bottom staff is in bass clef with a common time signature. It begins with a bass clef and a common time signature. The bass line starts with two eighth notes: G2 (fret 0) and A2 (fret 0). This is followed by a quarter note D3 (fret 4), then a quarter note C3 (fret 3), then a quarter note B2 (fret 2), then a quarter note A2 (fret 0), then a quarter note G2 (fret 0), then a quarter note F#2 (fret 1), then a quarter note E2 (fret 0), then a quarter note D2 (fret 0), then a quarter note C2 (fret 1), then a quarter note B1 (fret 2), then a quarter note A1 (fret 2). The piece ends with a final chord consisting of G2 (fret 0), A2 (fret 0), B2 (fret 1), and C2 (fret 2).



LESSON

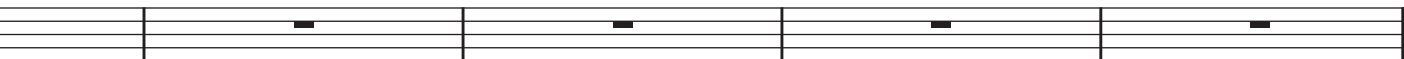
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Grant Green Street: Funk Rhythm and Licks

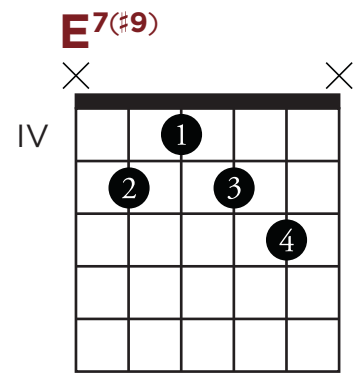
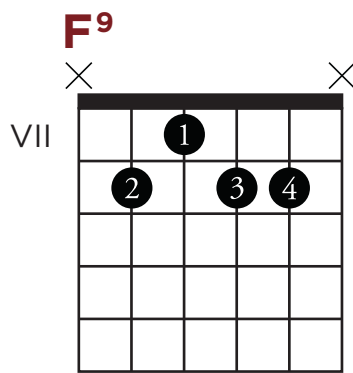
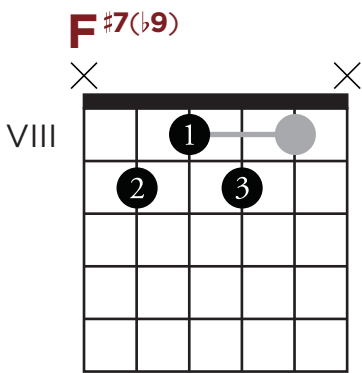
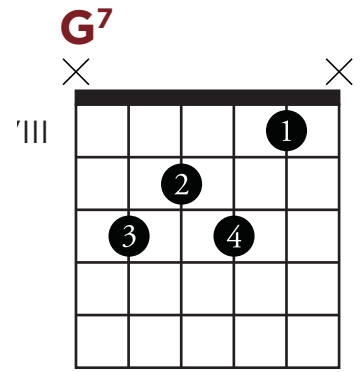
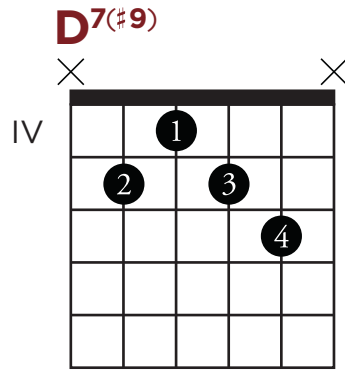
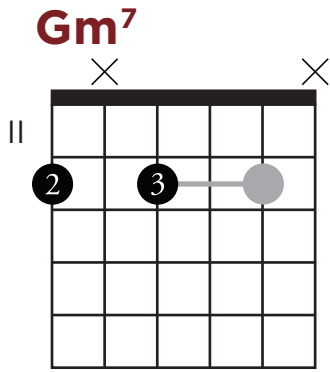
This lesson's song, "Green Street," is inspired by the work of Grant Green—one of the most lyrical jazz guitarists to ever live. His melodic grooves were a foundation of the Blue Note Records sound in the 1960s. His signature was a repeating riff—catchy one-note lines, like a horn—followed by endless variations. For most of his career, he was a rival to Wes Montgomery and George Benson, and an inspiration to both.

Chords and Scales

- ▶ "Green Street" features a funk rhythm over a basic chord progression in G minor, using a G minor seventh chord, an altered dominant V chord, and a short bridge with some descending dominant seventh chords.
- ▶ The melody features cross-picking and is based on the G minor pentatonic scale. You are encouraged to solo over these changes using the G minor pentatonic or G blues scale.
- ▶ The chords and scales used in "Green Street" are shown on the following page, but refer to the video lesson for a breakdown of those scales.

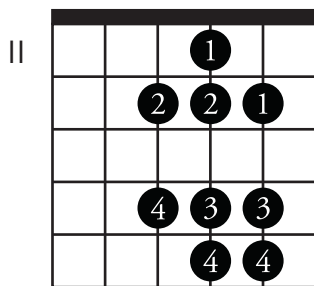


CHORDS

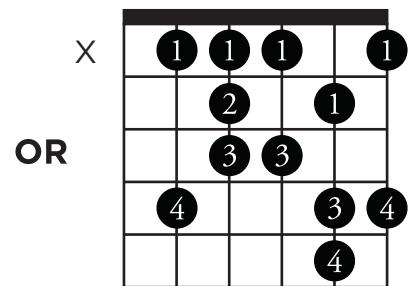
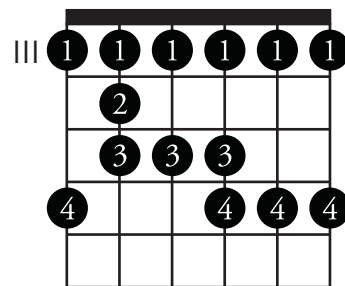


SCALES

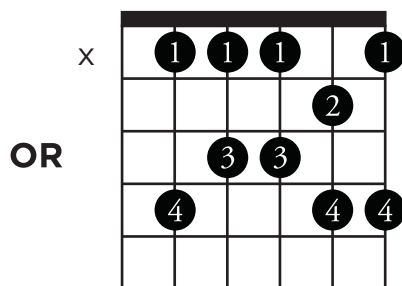
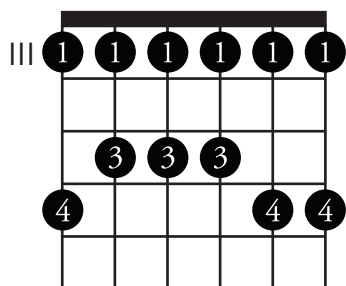
G Dorian Scale



Gm Blues Scale



Gm Pentatonic Scale



Cross-Picking Exercise

- Below is an exercise to help you with the cross-picking present in “Green Street.” Refer to the video lesson for further instruction, using this exercise as a reference.

The first system of the exercise consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in eighth notes. The first measure contains a triplet of eighth notes (F4, G4, A4) marked with a '4' above the first note, followed by a quarter note (B4) marked with a '1' and a 'V' above it. The second measure contains a triplet of eighth notes (A4, B4, C5) marked with a '4' above the first note, followed by a quarter note (D5) marked with a '4' and a 'V' above it. The third measure contains a quarter note (E5) marked with a '1', followed by a quarter note (F5) marked with a '4', and a quarter note (G5) marked with a '1'. The fourth measure contains a quarter note (A5) marked with a '4', followed by a quarter note (B5) marked with a '3', and a quarter note (C6) marked with a '4'. The fifth measure contains a quarter note (D6) marked with a '4', followed by a quarter note (E6) marked with a '3', and a quarter note (F6) marked with a '4'. The sixth measure contains a quarter note (G6) marked with a '3', followed by a quarter note (A6) marked with a '3', and a quarter note (B6) marked with a '3'. The word *sim.* is written above the first measure of the second half. Below the staff is a guitar tablature line with the following fret numbers: 6 3 6 6 3 6 3 3 | 6 3 5 6 3 5 3 3.

The second system of the exercise continues the melody. The first measure contains a quarter note (C6) marked with a '3', followed by a quarter note (D6) marked with a '1', and a quarter note (E6) marked with a '3'. The second measure contains a quarter note (F6) marked with a '4', followed by a quarter note (G6) marked with a '1', and a quarter note (A6) marked with a '1'. The third measure contains a quarter note (B6) marked with a '3', followed by a quarter note (C7) marked with a '1', and a quarter note (D7) marked with a '3'. The fourth measure contains a quarter note (E7) marked with a '4', followed by a quarter note (F7) marked with a '1', and a quarter note (G7) marked with a '3'. The fifth measure contains a quarter note (A7) marked with a '3', followed by a quarter note (B7) marked with a '1', and a quarter note (C8) marked with a '1'. The sixth measure contains a quarter note (D8) marked with a '3', followed by a quarter note (E8) marked with a '1', and a quarter note (F8) marked with a '1'. Below the staff is a guitar tablature line with the following fret numbers: 5 3 5 5 3 5 3 3 | 5 3 5 5 3 5 3 3.

The third system of the exercise concludes the exercise. The first measure contains a quarter note (G7) marked with a '3', followed by a quarter note (A7) marked with a '1', and a quarter note (B7) marked with a '4'. The second measure contains a quarter note (C8) marked with a '3', followed by a quarter note (D8) marked with a '1', and a quarter note (E8) marked with a '4'. The third measure contains a quarter note (F8) marked with a '1', followed by a quarter note (G8) marked with a '4', and a quarter note (A8) marked with a '4'. The fourth measure contains a whole note (B8) marked with a '1'. Below the staff is a guitar tablature line with the following fret numbers: 5 3 6 5 3 6 3 6 | 3.

This lesson includes a backing track for you to play along with.

~ GREEN STREET ~

(Funk) ♩ = 108

D7(#9)

Gm7

chords only: ♩



Musical notation for the first system, including a treble clef staff with a 4/4 time signature and a TAB staff below it.

Gm7

D7(#9)

A

Musical notation for the second system, including a treble clef staff with a 4/4 time signature and a TAB staff below it. The first measure is marked with a circled 2.

Gm7

D7(#9)

Musical notation for the third system, including a treble clef staff with a 4/4 time signature and a TAB staff below it. The first measure is marked with a circled 4.

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GREEN STREET

B G7 F#7(b9) F9

E7(#9) Gm7

D7(#9) Gm7 Gm7 D7(#9)



LESSON

5

Fantasia Ibérica: Celin Romero's Rasgueado

Lesson 5's song, "Fantasia Ibérica," was written as a showcase for some of the most common classical guitar techniques, including rasgueado, right-handed arpeggios, pizzicato (with the thumb), tremolo, and trills. Each of those is broken down in the following sections.

Rasgueado

- ▶ Rasgueado is a distinguishing characteristic of flamenco guitar. It's a rhythmic right-hand strumming, using the fingernails. Guitarists from other genres have adopted the technique. The technique works on your ability to percussively strum the strings, moving the fingers outward away from the palm.
- ▶ The following is an exercise to help you work on rasgueado:
 - 1 Begin the exercise by muting all the strings with the left hand. You don't want them to ring for the moment.
 - 2 With the right hand, strum down across the strings with the nails of the e, a, m, and i fingers at the same time—that is, the nails of the pinky, ring, middle, and index fingers.
 - 3 Next, go back up with the nail of the thumb.
 - 4 Finally, try the above three steps again, but firing the fingers one at a time before going back up with the thumb.



- ▶ The motion of the hand while performing a rasgueado is like turning a doorknob. As you strum down, the wrist and forearm rotate counterclockwise. To get the best percussive effect, imagine the energy of the fingers going into the strings, not just brushing across them. After the downward strum, the top of your hand should be facing up and toward you. Then, strum back up across the strings with the thumb while rotating your forearm clockwise.

Arpeggios

- ▶ The arpeggio technique consists of two parts: preparation and execution. To form your right-hand posture, imagine picking up a tennis racket, and then open the hand to place the thumb and fingers on the strings. Make sure the top of your hand isn't too close to the soundboard of the guitar. Don't anchor the pinky on the soundboard. That inhibits your motion.
- ▶ An important concept is the technique of full planting. This is normally used in ascending arpeggios, going from low to high strings. Try the following steps to work on full planting:
 - 1 Start with the p, or thumb, on the 6th string.
 - 2 As the thumb plays the bottom string of the pattern, plant the i, m, and a fingers simultaneously.
 - 3 Play though the rest of the notes, one at a time, using the i, m, and a fingers.
 - 4 Once you've played the a (or ring finger), plant the thumb and repeat. Plant quickly, even if you're playing slowly. You'll always have a finger on the strings, which adds stability.
- ▶ Sequential planting is used for descending arpeggios or mixed patterns. Sequential planting is more commonly used than the full plant. The below exercise uses the pattern of p-a-m-i. Plant just one finger at a time:
 - 1 As you play p, plant a.
 - 2 As you play a, plant m.
 - 3 As you play m, plant i.
 - 4 As you play i, plant p.
 - 5 Repeat.

- ▶ The concept takes time to apply, but once you master it, you'll be able to speed up without the danger of missing the string.

Pizzicato

- ▶ Pizzicato is a technique (normally performed on the lower strings) where the player mutes the strings with the side of the right hand and then plucks the string with the thumb. It's similar to palm muting when playing with a pick. Pay attention to where you are muting the strings. You want to be right on top of the bridge. Move too far away, and you will lose pitch definition.
- ▶ Practice this on the lowest 3 strings, using these notes from the E natural minor scale:
 - 1 E, F#, and G on the 6th string
 - 2 A, B, and C on the 5th string
 - 3 D and E on the 4th string

The harmony of "Fantasía Ibérica" is simple. It has sections in E minor (using the E minor, A minor, and B⁷ chords) and E major (using the E, A, and B⁷ chords).

Tremolo

- ▶ The unamplified guitar generally can't sustain any note for very long. After the initial attack, the note steadily decreases in volume and dies away. Violin and cello players can sustain a tone by changing the direction of their bow, but acoustic guitarists don't have such an option, so guitarists sometimes use the trick of the tremolo.
- ▶ In tremolo, the thumb, ring finger, middle finger, and index finger all strike one string like the blades of a fan. Start by practicing the tremolo on only the high E string. Play it with your thumb, and then the a, m, and i fingers.
- ▶ The tremolo is generally played quickly, so it's a good idea to practice with a metronome and then gradually speed it up. Consistency of tone and volume are even more important than speed. The movements must be short and precise. It's very easy to overplay the thumb, so listen for that.
- ▶ This lesson's song uses tremolo with the thumb on the 2nd string and the a, m, and i fingers on the 1st string.

~ FANTASÍA IBÉRICA ~

♩ = 100

Em B7 Em Am

p *e a m* *i* *i* *i* *i* *sim.* *3*

TAB

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

Em B7 Em

3 *3* *p* *e a m* *i*

0 2 2 2 2 2 0 2 0 0 0 2 0 0 0 2

A *p* *p* *i* *m* *a* *m*

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

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FANTASÍA IBÉRICA

8

10

13

Em B7 Em Am

p *e a m* *i* *i* *B7* *i* *i* *sim.*

15

Em B7 Em

p *e a m* *i*

FANTASÍA IBÉRICA

B

pizz.

p p p *sim.*

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

21 (pizz.) ord.

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

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

E Maj B7 E Maj A Maj

p e a m i i sim.

0 2 2 2 0 2 2 2 0 0 0 0

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

0 2 2 2 0 2 2 2 0 0 0 0

E Maj B7 E Maj

p e a m i

0 2 2 2 0 2 2 2 0 0 0 0

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

0 2 2 2 0 2 2 2 0 0 0 0

FANTASÍA IBÉRICA

C p a m i *sim.*

31

33

35

FANTASÍA IBÉRICA

37

E Maj B7 E Maj A Maj

p *sim.*

e a m i i i i 3

0 2 2 2 2 2 2 2 0 2 2 2 0 2 2 2

39

E Maj B7 E Maj

p e a m i

0 2 2 2 2 2 2 2 0 2 2 2 0 2 2 2

D

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

FANTASÍA IBÉRICA

44

8

2 0 2 0 4 2 0

2 0 1 0 0 12

46

IX rasg.

10 9 10 9 12 11 9 11 9 12 10 9 11 0 12

0 9 9 9 11 0



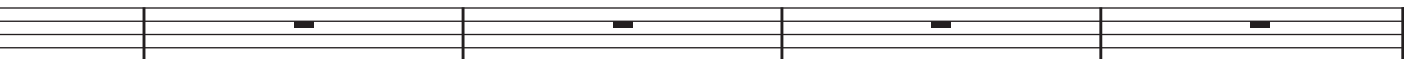
LESSON

6

Sunday Drive: Leo Brouwer— Style Classical

The work of Cuban musician and composer Leo Brouwer inspired this lesson's song, "Sunday Drive." According to Brouwer, his greatest musical influences were the classical composers Béla Bartók, Sergey Rachmaninoff, Robert Schumann, and Igor Stravinsky. His early work also reflects Afro-Cuban folk music and rhythms.

In addition to his classical compositions, Brouwer has written scores for more than 60 films, and he is credited with leading Cuba's avant-garde movement in music during the 1960s. In 1987, Leo was selected to be an honorable member of UNESCO in recognition of his music. He has made over 100 recordings, including with the classical guitarists John Williams and Julian Bream. In 2018, he was inducted into the Guitar Foundation of America Hall of Fame.



Notes and Techniques

- ▶ “Sunday Drive” involves long passages of calm, peaceful playing interspersed by rapid hammer-ons and open-string licks. Here is an exercise to help prepare you for these segments:
 - 1 Place your 1st finger on the 2nd string of the 2nd fret (playing C[#]). Pluck that note with the p finger.
 - 2 Hammer-on with the 3rd finger to play D[#] on the 4th fret.
 - 3 Follow that with the m finger on the 1st string and the i finger on the 2nd string.
 - 4 Repeat that lick.
- ▶ Once you are comfortable with the above lick, try working up the string, using notes from the E major scale.

For additional exercises that will help you with these techniques, refer to the video lesson.

Tenths

- ▶ “Sunday Drive” is in the key of E major, and it often uses the interval of a tenth. A tenth is a third plus an octave. For example, play the E on the 2nd fret of the 4th string, and then move up to the G[#] on the 1st fret of the 3rd string. That’s a major third. To make a tenth, move up to the G[#] on the 4th fret of the 1st string. That G[#] is an octave higher.
- ▶ This sound has often been used often on the guitar, from classical pieces like Francisco Tárrega’s “Lágrima” to the Beatles’ “Blackbird.”

For a full breakdown of how to play “Sunday Drive,” refer to the video lesson.

~ SUNDAY DRIVE ~

With nostalgia

♩ = 96

② m 4 i i m a i m a

T
A
B

3 p i m a

6 ① 4

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SUNDAY DRIVE

18

p p p *i m a* *L.v.*

10 12 0 0 7 9 0 0 8 9 0 7 9 9 9 8 0 0 4 5 7 6

21

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

6 4 0 4 0 4 5 7 0 2 4 4 0

24

2 4 3

4 5 7 6 6 4 0 6 4 0 4 5 7 0

27

2 4 1 3 4

2 4 4 0 12 9 11 12

SUNDAY DRIVE

29

8

④

0 12 14 11 9 7 5 7 4

11 13 9 7 6 4 6 2

32

8

2 0 4 4 4 0 2 0

1 4 2 0 2 0

34

p *m* *i*

② ③ ④ ⑤

10-12 0 7 9 0 8 9 7 9 0 0 7 9 8

36

p *m* *i*

② ③ ④ ⑤

4 5 0 1 2 0 1 2 2 4 0 4 4 0 2 0

SUNDAY DRIVE

38

p p p i m a L.v.

10-12 0 0 7-9 0 0 8-9 0 7-9 9 9 8 0 0

0 7 9 9 8 0 0

40

Freely

② p 2 m i ③ 3 p p p m a m

4 5 0 0 4 6 0 0 0 0 0 0 4 5 0

0 7 6 4 5 0



LESSON

7

Manitou Swing: Django's Gypsy Jazz

This lesson's song, "Manitou Swing," was inspired by the work of guitarist Django Reinhardt. He was born in a Romany encampment in Belgium in 1910. He achieved early success by collaborating with French violinist Stéphane Grappelli, which led to a recording for Ultraphone in December 1934. Their swinging and faintly folkloric sound dramatically changed the music scene in Europe in the 1930s. It commanded popular attention in clubs and cafes until World War II broke out.

At his peak in the 1930s and 1940s, Reinhardt's music was known simply as jazz. It wasn't until two decades after his death in 1953—at the age of 43—that the term Gypsy jazz took hold, beginning in France. One characteristic of Gypsy jazz is its thick, rhythmic downward strokes across the guitar soundhole for maximum volume.

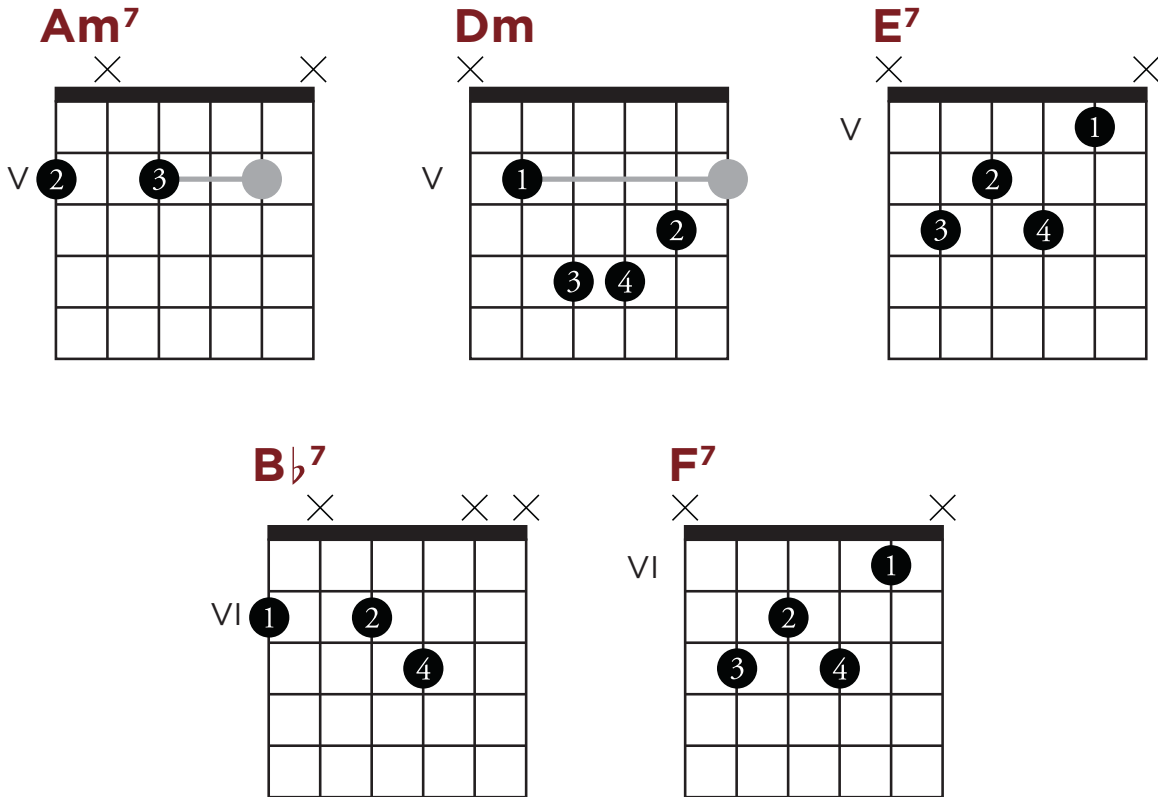
Techniques

- ▷ "Manitou Swing," which is A minor, makes use of arpeggios with passing tones, some staccato notes and rapid vibrato, and slides and chromatic descents with pedal tones. It also features a series of half-step bends, triplets, octaves, and palm muting, as well as some cross-string picking while shifting up and down the neck.



Harmony and Accompaniment

- ▶ The harmony and accompaniment of “Manitou Swing” make use of several chords. Below are the chord voicings used by the instructor in the video lesson.



- ▶ To create this song’s “boom-chuck” sound, mute the lowest string of the chord, and then follow with a sharp, percussive downward strum. Create a staccato chord by slightly lifting the left hand after you play and simultaneously muting with the right hand.

Melody and Improvisation

- ▶ The melody of “Manitou Swing” is generally based on the arpeggios of the underlying chord. The video lesson features a breakdown of the melody in 2-bar phrases. The video lesson also features a look at how you can solo and improvise during the song.

This lesson includes a backing track for you to play along with.

MANITOU SWING

(Swing) ♩ = 176

Head Am Dm

T 5 5 7 5 5 7 6 7 9 6 7 9 6

A 5 6 5 5 6 5 7 5 6 7 5 6 7

B

5 E7 Am

9 Dm Am

13 E7 B \flat 7 Am F7 E7

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MANITOU SWING

Solo

Am Dm

17 4 3 4 #2 3 2 (b) 1 1 #1 V 3 2 1 4 3 4 b2 #4

5 5 5 4 5 4 3 5 3 2 5 5 7 6 5 8 7 8 6 9

E7

20 1 2 3 1 3 2 1 #2 3 2 #1 4 2 1 4 2 1 4 4 1 2 1/2

5 6 7 5 7 6 5 6 7 5 4 7 5 4 7 6 5 8 7 4 5 bend 1/2

Am Dm

23 release (5) 4 5 4 2 0 2 3 3 3 3

5 4 5 4 2 0 2 7 6

MANITOU SWING

26

Am

5 10 8 10 8 7 8 7 5 7 5 3 5 3

28

E7 Bb7

1 3 1 0 1 0 3 5 3 1 3 1 0 1 0 3 1 0 3 1 3 1

31

Am F7 E7 Am

End

5 4 5 5 2 8 7 5 5 2



LESSON

8

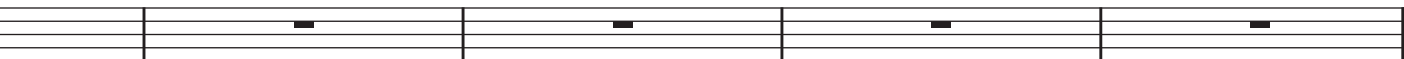
Anselm's Caper: Bebopping like Tal Farlow

This lesson's song is a tune in B flat influenced by the style of Tal Farlow, a bebop jazz guitarist whose career peaked in the 1950s. Among Farlow's contributions to the guitar was a speedy, strongly rhythmic style that accented the beat. Farlow's sound emerged in part because he often played without a drummer. He also used thick flat-wound strings that produced evocative mellow tones and cathedral-bell harmonics.

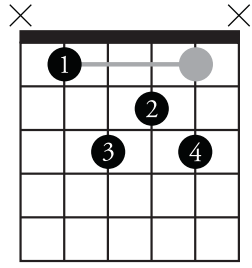
"Anselm's Caper" uses a 32-bar AABA chord structure. This is the second most common form in jazz, after the basic blues.

Structure

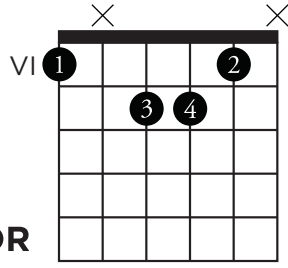
- ▶ "Anselm's Caper" is a contrafact of George Gershwin's "I Got Rhythm"—that is, it uses the chord changes of that tune, but with an original melody. Thousands of tunes use this song's chord progression. Some examples include Charlie Parker's "Anthropology," Duke Ellington's "Cottontail," Sonny Rollins's "Oleo," and guitarist Mike Stern's "Good Question."
- ▶ The chords used in "Anselm's Caper" are shown in the order they first appear on the following page. For a full breakdown of this song's chord voicings, refer to the video lesson.



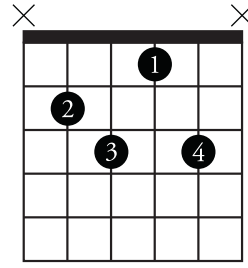
B_bmaj⁷



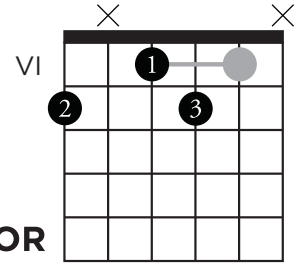
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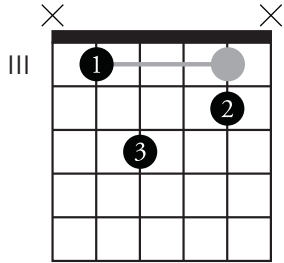
B^{o7}



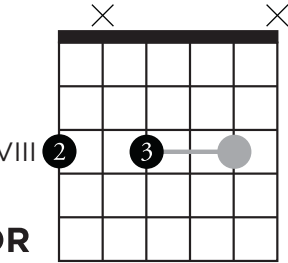
OR



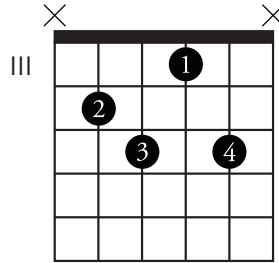
Cm⁷



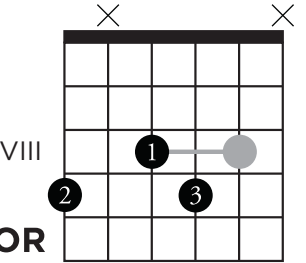
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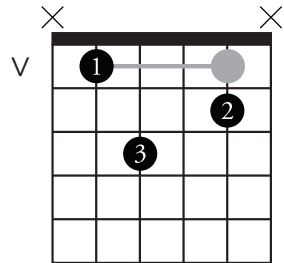
C^{#o7}



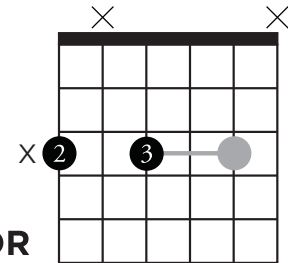
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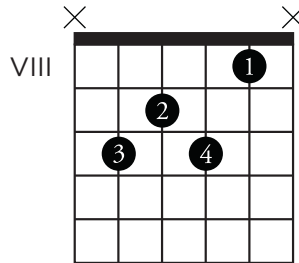
Dm⁷



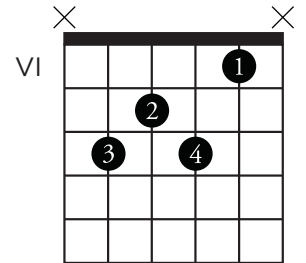
OR



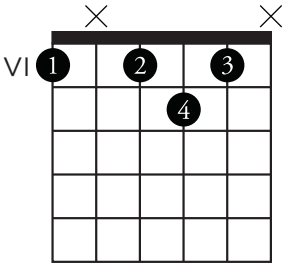
G⁷



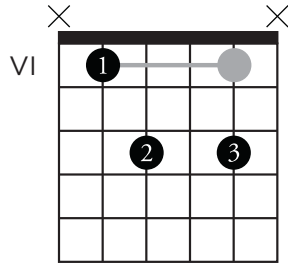
F⁷



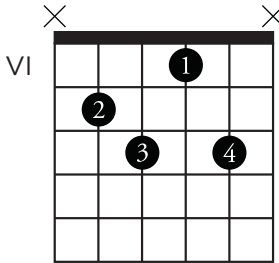
B_b⁷



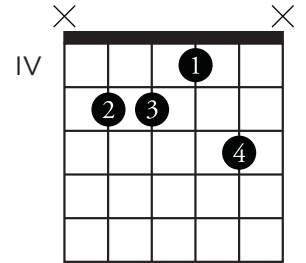
E_b⁷



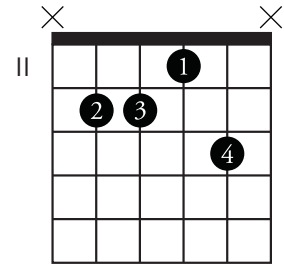
E^{o7}



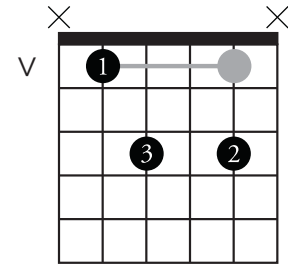
G⁷/D



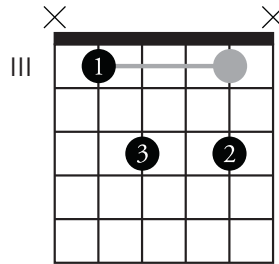
F⁷/C



D⁷



C⁷

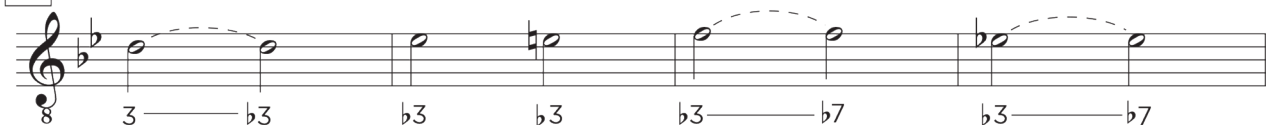


Improvisation and Guide Tones

- ▶ Guide tones can be used as a skeleton for improvisation. The idea is this: The third and seventh of any chord form the real harmonic underpinning. That's because the bass player generally plays the root, and the fifth of the chord is present in the overtone series above the root, so it's the least crucial tone. That makes the thirds and sevenths ideal for composing melodies or improvising.
- ▶ Here are examples of guide tones that correspond to the section on improvising in the video lesson.

Example 1

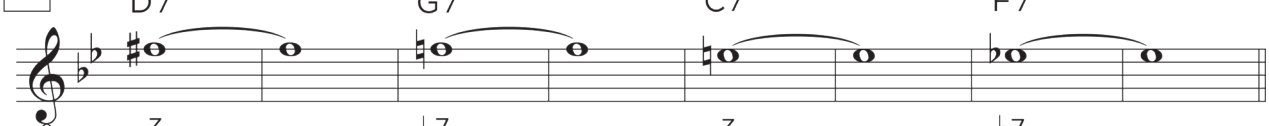
A B♭Maj7 B°7 Cm7 C#°7 Dm7 G7 Cm7 F7



B♭7 E♭7 E°7 Dm7 G7 Cm7 F7



B D7 G7 C7 F7



Example 2

A B♭Maj7 B°7 Cm7 C#°7 Dm7 G7 Cm7 F7

8 7 °7 b7 — °7 b7 3 b7 3

Bb7 Eb7 E°7 Dm7 G7 Cm7 F7

b7 3 — b3 b3 — b7 b3 — b7

B D7 G7 C7 F7

b7 3 b7 3

This lesson includes a backing track for you to play along with.

ANSELM'S CAPER

(Swing) ♩ = 116

A B♭Maj7 B°7 Cm7 C#°7 Dm7 G7

T
A
B

Cm7 F7 B♭7 E♭7 E°7

1. 2.

Dm7 G7 Cm7 F7 Cm7 F7 B♭Maj7

Fine

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ANSELM'S CAPER

B

11

D7

G7

8

2 2 3 2 5 2 3

5 2 0 2 4 0 2 3

4 3 5

4 4 5 5 6

14

C7

8

6 7

6 7

8 8 3 3 5 5 5 5

16

F7

8

3 3 5 2

3 2 1 2 3 3 4

4 5

4 5

D.C. al Fine

LESSON

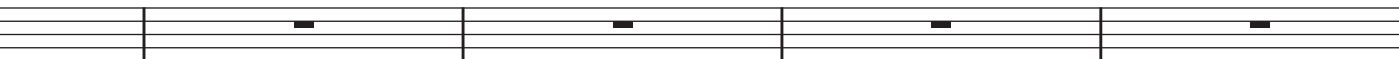
9

Blue 13: Wes Montgomery's Octave Melodies

This lesson's song is "Blue 13," a blues progression in C minor inspired by Wes Montgomery and one of his favorite composers, Oliver Nelson. Montgomery is known for three contributions to jazz guitar: First, he was a soulful melodist who played strictly with his thumb and commanded it like a bow for cello or violin. Second, he doubled the melody by playing in octaves, covering lower and higher registers. Third, like a pianist, he used block chords across the top strings of the guitar to combine melody with harmony.

Technique

- ▶ An important technique in this course is playing in octaves, which is one signature facet of Montgomery's playing. Montgomery strummed the octaves, making sure to mute the string in the middle. There are some videos from the mid-1960s online that show this technique in action.
- ▶ Another option is to pluck the lowest note of each octave with the thumb and the higher note with the i or m finger. A third method is to use a pick. Try all three methods to see what works best for you.
- ▶ Here are two options for practicing this technique:
 - 1 Play octaves of C, using your 1st and 3rd fingers on the 5th and 3rd strings.
 - 2 Play octaves of F, using your 1st and 4th fingers on the 4th and 2nd strings.



Chord Voicings

- ▶ A typical blues song might only have 3 chord voicings; however, “Blue 13” has 11 of them. Below are the song’s 11 chord voicings.

Refer to the video lesson for a breakdown of how to play “Blue 13” and how to improvise with its solo.

The image displays 11 guitar chord diagrams arranged in a 3x4 grid. Each diagram shows a 6-string guitar fretboard with fingerings (1-4) and muting (X) marks. The chords are:

- Cm7**: III, Fret III, Fingering: 1 (1st), 2 (4th), 3 (3rd)
- Ab7**: IV, Fret IV, Fingering: 1 (1st), 2 (2nd), 3 (3rd)
- G7#5**: Fret III, Fingering: 1 (1st), 2 (2nd), 3 (3rd), 4 (4th)
- Gm7(b5)**: Fret III, Fingering: 1 (4th), 2 (2nd), 3 (3rd), 4 (3rd)
- C7**: Fret III, Fingering: 1 (4th), 2 (2nd), 3 (3rd), 4 (3rd)
- Fm7**: Fret IV, Fingering: 2 (1st), 3 (2nd), 4 (4th)
- Bbm7**: VI, Fret VI, Fingering: 2 (1st), 3 (2nd), 4 (4th)
- Eb7**: IV, Fret IV, Fingering: 1 (4th), 2 (2nd), 3 (3rd), 4 (3rd)
- Ab6**: III, Fret III, Fingering: 1 (2nd), 2 (1st), 3 (4th), 4 (3rd)
- Dm7(b5)**: V, Fret V, Fingering: 1 (1st), 2 (2nd), 3 (3rd), 4 (4th)
- G7(b9)**: Fret III, Fingering: 1 (1st), 2 (2nd), 3 (3rd), 4 (4th)

This lesson includes a backing track for you to play along with.

~ BLUE 13 ~

(Swing) ♩ = 104

Head Cm7 A♭7 G7(#5) Cm7 Gm7(♭5) C7

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

Fm7 Cm7 B♭m7 E♭7

		6	6						
5	8	3	3	5	8	7	9	8	
3	6			3	6	5	6	5	

A♭6 G7(#5) Cm7 Dm7(♭5) G7(♭9)

8	11	8	11	7	8	7	8		
5	8	5	8	4	5	4	5	8	3
		8	6					6	1
									2
									3

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BLUE 13

Solo

Cm7 Ab7 G7(#5) Cm7 Gm7(b5) C7

13

5 8 5 8 8 | 7 6 8 5 4 | 6 5 3 | 6

7 8 3 4 | 4 5 4 5

Fm7 Cm7 Bbm7 Eb7

17

3 | 13-10-13 13 | 12 13-12-10 | 13-10-13-12 | 11 10-13 13-12 | 13-10-12

Ab6 G7(#5) Cm7 Dm7(b5) G7(b9)

21

13 10-13 13-12 13-12 | 13 11-10 12 10-12 | 12 13 9 10

LESSON

10

Moto Perpetuo: Andy McKee- Style Workout

The chief inspiration for this lesson's song, "Moto Perpetuo," is Andy McKee, who once referred to the guitar as "a big drum" that can create some interesting percussive sounds. He is a prolific live performer. Another influence is the late Michael Hedges, whose example persuaded Andy to pick up the steel-string acoustic guitar. McKee called Hedges the Jimi Hendrix of the steel-string guitar.

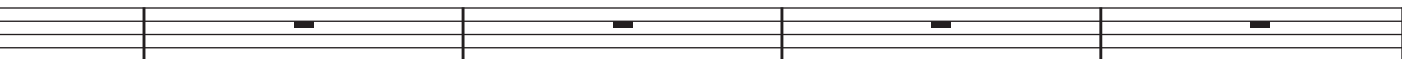
Notes and Techniques

▶ "Moto Perpetuo" uses an open tuning on a steel-string guitar. This tuning is DADGAD, describing the tuning of the strings from low to high. Using a tuner is recommended.

D A D G A D

▶ Strumming the open strings produces a D suspended chord. This is also called a Celtic tuning, and many players have used it. The French guitarist Pierre Bensusan uses this tuning exclusively in his playing.

▶ "Moto Perpetuo" involves tapping using the right hand to strike harmonics and also hold notes on the low 6th string. The song also uses the 2nd and 3rd fingers of the left hand to hammer-on and pull-off the open 1st and 2nd strings. Remember to snap the finger down with a quick, accurate motion, and avoid big windups. Refer to the video lesson for exercises to help you with these techniques.



~ MOTO PERPETUO ~

DADGAD tuning:



A ♩ = 160

H*

T 4
A 4
B 4

T**

p***

(*) hammer-on with left hand
 (**) slap harmonics: forcefully slap node with index finger
 (***) strike guitar on bridge with thumb

3

T

5

p

7

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MOTO PERPETUO

9

(harmonics with right hand)

11

13

15

tap and hold with right hand index finger

17

Pull-off with i

MOTO PERPETUO

19

5 0 5 0 5 0 5 0 | 8 0 8 0 7 0 7 0

① *l.v.* 8 +

21

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

⑧. 8 10 ⑩. 10 0 Po +

23

5 0 5 0 5 0 5 0 | 8 0 8 0 7 0 7 0

① 8 +

25

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

⑧. 8 10 ⑩. 5 +

27

5 0 5 0 5 0 5 0 | 5 0 5 0 5 0 5 0

⑤. 7 ⑦. 7 0 Po +

MOTO PERPETUO

29

3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

12 12 12

T

31

3 0 3 0 3 0 3 0

12 12 12

T

B Let ring throughout

p i m p a p i m p a p a p a

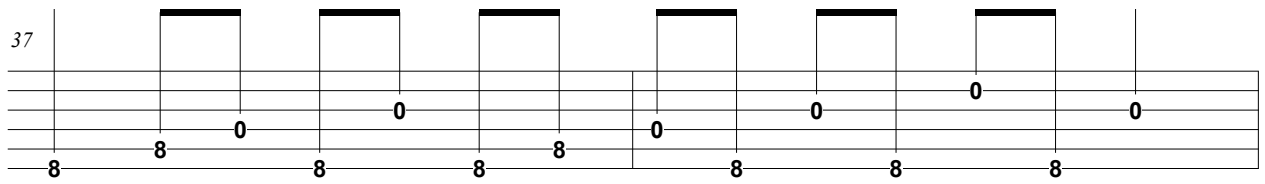
3 3 0 3 0 3 3 0 3 0 3 0 3 0 3 0

35

5 5 0 5 0 5 5 0 5 0 5 0 5 0 5 0

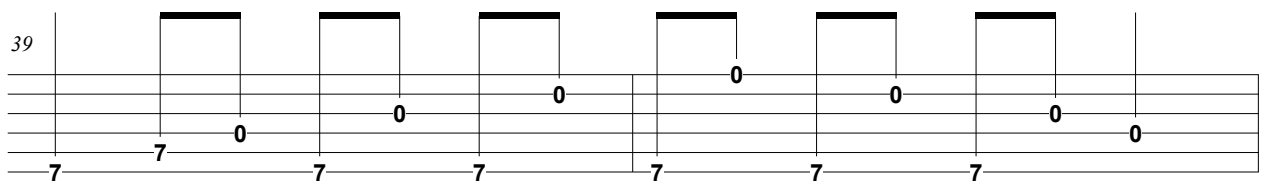
MOTO PERPETUO

37



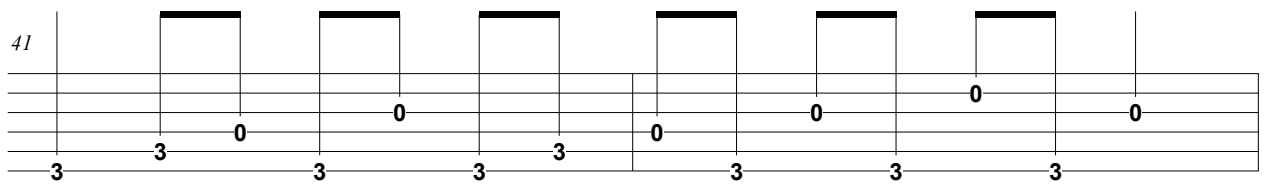
Exercise 37: A six-measure musical exercise on a five-line staff. The first measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '0' below the staff. The second measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '0' below the staff. The third measure contains a whole note chord with a thick black bar above it, a vertical stem, and an '8' below the staff. The fourth measure contains a whole note chord with a thick black bar above it, a vertical stem, and an '8' below the staff. The fifth measure contains a whole note chord with a thick black bar above it, a vertical stem, and an '8' below the staff. The sixth measure contains a whole note chord with a thick black bar above it, a vertical stem, and an '8' below the staff. A bar line is placed after the third measure. The notes in the first two measures are on the first line, and the notes in the last four measures are on the second line.

39



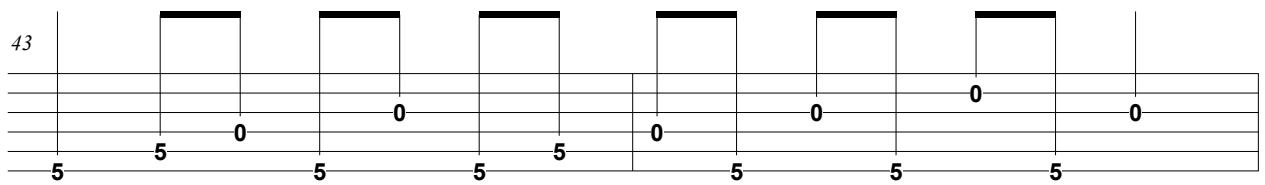
Exercise 39: A six-measure musical exercise on a five-line staff. The first measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '0' below the staff. The second measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '0' below the staff. The third measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '0' below the staff. The fourth measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '0' below the staff. The fifth measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '0' below the staff. The sixth measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '0' below the staff. A bar line is placed after the third measure. The notes in the first three measures are on the first line, and the notes in the last three measures are on the second line.

41



Exercise 41: A six-measure musical exercise on a five-line staff. The first measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '0' below the staff. The second measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '0' below the staff. The third measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '3' below the staff. The fourth measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '3' below the staff. The fifth measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '3' below the staff. The sixth measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '3' below the staff. A bar line is placed after the third measure. The notes in the first two measures are on the first line, and the notes in the last four measures are on the second line.

43



Exercise 43: A six-measure musical exercise on a five-line staff. The first measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '0' below the staff. The second measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '0' below the staff. The third measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '5' below the staff. The fourth measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '5' below the staff. The fifth measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '5' below the staff. The sixth measure contains a whole note chord with a thick black bar above it, a vertical stem, and a '5' below the staff. A bar line is placed after the third measure. The notes in the first two measures are on the first line, and the notes in the last four measures are on the second line.

MOTO PERPETUO

45

47

Freely

49

p *i m p*



LESSON

11

Way Beyond: Intervallic John McLaughlin

This lesson's song, "The Way Beyond," was inspired by John McLaughlin in an early, nylon-string guitar phase. McLaughlin was born in Yorkshire, England, in 1942. By the age of 16—just five years after picking up the guitar—he was sitting in with jazz bands. In 1963, he joined a British rhythm and blues group, the Graham Bond Organisation.

Throughout his career, McLaughlin distinguished himself for his eclectic tastes and styles, jamming with everyone from Miles Davis to Jimi Hendrix. McLaughlin recorded his debut solo album in 1969 and joined Davis on Davis's landmark 1970 album, which thrust into prominence the new hybrid of music known as jazz-rock.

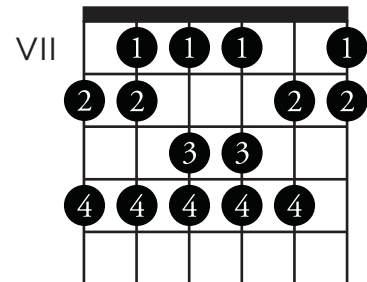
The next year, McLaughlin went on to lead his own ensemble—the Mahavishnu Orchestra—through several distinguished lineups that combined electric jazz, Indian music, funk, rhythm and blues, and gospel. Then, his love of flamenco led him to a lasting friendship with Paco de Lucia and a long relationship recording and touring together.



Notes and Techniques

- ▶ “The Way Beyond” pulls three specific influences from McLaughlin:
 - 1 The nylon string-guitar.
 - 2 The use of intervallic values for improvising and composition. The melody of the song uses many sixths, while improvisation can use different intervals, such as thirds, fourths, and fifths.
 - 3 McLaughlin’s sense of time, much of which he gained from studying Indian music. Much of the song is in an odd signature: Most of it is in $\frac{5}{4}$, but one part switches to $\frac{3}{4}$. Additionally, the B section is 13 bars long, which would normally sound awkward but hangs together.

C Major Scale



The C Major Scale for Improvisation

- ▶ The C major scale is shown at right. This scale corresponds to the section in the video lesson about improvising in “The Way Beyond.”

Guide Tones

- ▶ The guide tones for “The Way Beyond” are shown on the following page. These correspond to the section of the video lesson that discusses how to play section B of “The Way Beyond.”

This lesson includes a backing track for you to play along with.

Example 1

Em7(b5) A7(b9) Dm7 G13

Bm7(b5) E7 Am7

9 F6 D7/F# G7 E7/G# Am7 Ab7 G11

Example 2

14 Em7(b5) A7(b9) Dm7 G13

Bm7(b5) E7 Am7

22 F6 D7/F# G7 E7/G# Am7 Ab7 G11

THE WAY BEYOND

in memoriam Alan Joseph

A ♩ = 132

C Maj7 G13 C Maj7 G13

Melody

12 10 8 7 5 3

TAB

12 10 9 7 5 4

Accompaniment

TAB

0 0 3 2 0

3 3 3 3

C Maj7 G13 C Maj7 G13

3 1 2 0 4 3 2


1 0 0 3 3 2

1 2 0 3 3 2

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THE WAY BEYOND

B Em7(b5) A7(b9) Dm7 G13

 continue comping in
jazz waltz rhythm

Bm7(b5) E7 Am Am7/G

F6 D/F# G7 E7/G#

Am7 Ab7 G11

THE WAY BEYOND

C C Maj7 G13 C Maj7 G13

C Maj7 G13 C Maj7

20



LESSON

12

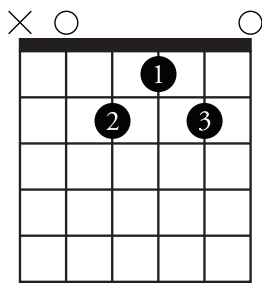
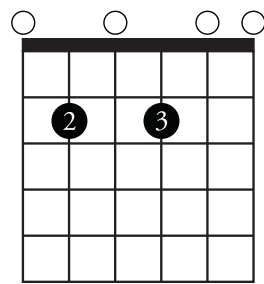
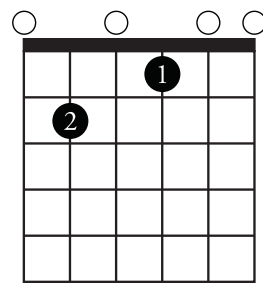
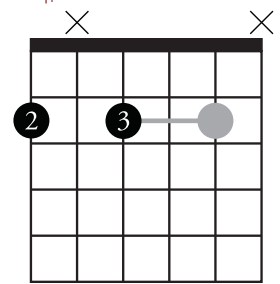
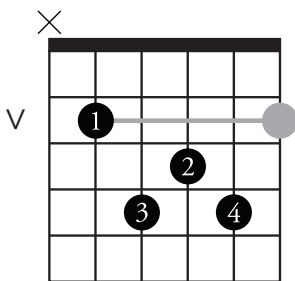
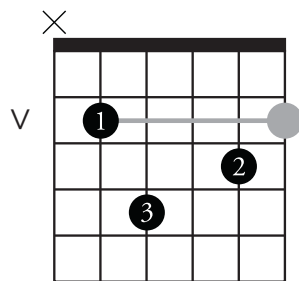
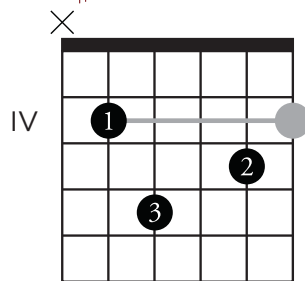
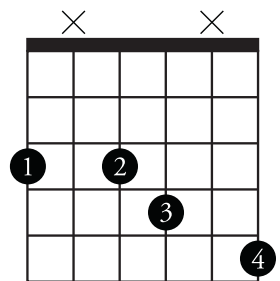
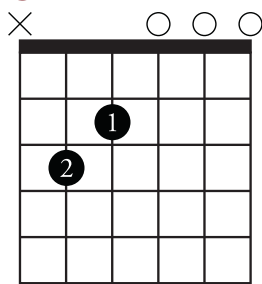
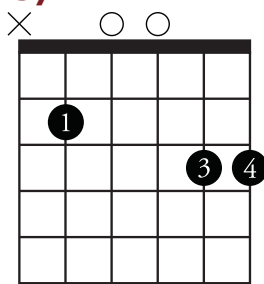
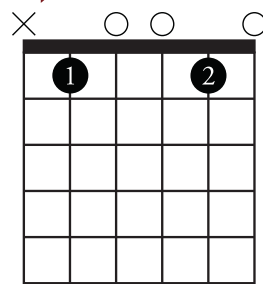
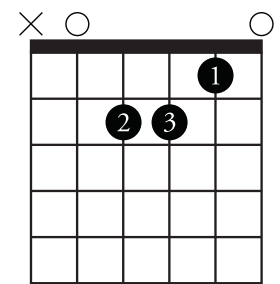
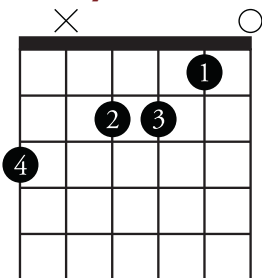
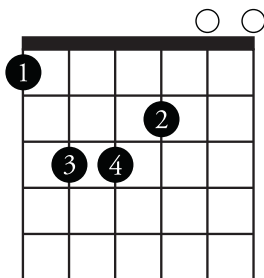
Sketch for Barbara: Pat Metheny's Influence

This lesson's song, "Sketch for Barbara," is styled after jazz guitarist Pat Metheny's second album, *Watercolors*. The song is a quiet waltz with loose rubato phrasing and arpeggio-based improvisation. It's contemplative music—a meditation on time and place—and is named after this course's instructor's wife.

Structure and Chord Voicings

- ▶ The form of this tune is simple: It is 32 bars with a 16-measure A section and a 16-measure B section. It explores two key areas: A major and C major.
- ▶ This course's instructor prefers to play this song with fingers and thumb so that he can emphasize the bass notes. He plays the other notes of the chord with the i, m, and a fingers. However, you can also use a pick.
- ▶ The chord voicings used to play the song are shown on the following page.



A^{maj7}**E^{7sus}****E⁷****F^{#m7}****D^{maj7}****Dm⁷****C^{#m7}****G^{7(add9)}****C^{maj7}****G/B****B^b_{6/9}(#11)****A^m****A^{m7}/G****F^{maj7}(#11)**

As a player, you get to choose the specific chord voicings and rhythm you want to use. In addition, the melody is a guideline. If you play it exactly as written, it may sound a bit square.

G7(add9)

C Maj7

G/B

B \flat 9 (#11)

Am7

F Maj7(#11)

SKETCH FOR BARBARA

(Jazz Waltz) ♩ = 108

A A Maj7 E7sus

8

T
A
B

E7 F#m7 DMaj7

4

8

Dm7 A Maj7 E7sus

8

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SKETCH FOR BARBARA

12 E7 C#m7 G7 (add9)

	9	9 10 12 9	10 5

16 **B** CMaj7 G/B

8 6	5	5 6 8	7

20 Bb⁶₉ (#11) E7sus

5 4	5	8	7 4

SKETCH FOR BARBARA

24 E7 Am Am7/G

6	7	4	5
			9
			10
			7
			8
			10
			7

28 F Maj7(#11)

10	8	5	

LESSON

13

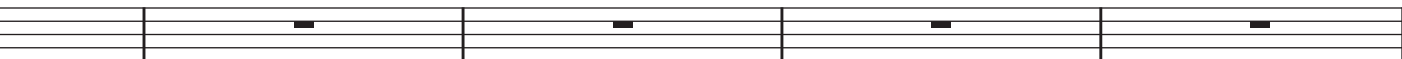
Cinq de Blanc: The Police's Quintal Harmony

This lesson's song, "Cinq de Blanc," is inspired by the guitarist Andy Summers, who was one of the members in the band The Police. It features open-string voicings and quintal harmony, which is a harmonic structure that promotes the fifth, the augmented (or raised) fifth, and the diminished (or flatted) fifth. The song also makes use of some cross-picking. In this song, you can hear the stacked fifths of The Police's song "Message in a Bottle" and flashes of "Every Breath You Take," "Synchronicity II," and "Bring On the Night."

Technique

▷ To play "Cinq de Blanc," you may need to brush up in two areas: picking across the strings and left-handed stretching. To work on the picking, try this picking pattern using open strings:

- 1 Down on the 6th string.
- 2 Up on the 4th string.
- 3 Down on the 5th string.
- 4 Up on the 3rd string.
- 5 Down on the 4th string.



- 6 Up on the 2nd string.
 - 7 Down on the 3rd string.
 - 8 Up on the 1st string.
- ▷ As a continuation of that pattern, continue with these steps:
- 1 Down on the 2nd string.
 - 2 Up on the 1st string.
 - 3 Down on the 3rd string.
 - 4 Up on the 2nd string.
 - 5 Down on the 4th string.
 - 6 Up on the 3rd string.
 - 7 Down on the 5th string.
 - 8 Up on the 4th string.
- ▷ To limber up your left hand for the last part of this tune, the video lesson provides an exercise in two variations. Here is the left-hand placement for the first variation:
- ▷ 1st finger on the 4th string, 9th fret.
 - ▷ 2nd finger on the 3rd string, 10th fret.
 - ▷ 3rd finger on the 2nd string, 11th fret.
 - ▷ 4th finger on the 1st string, 12th fret.
- ▷ Move down one finger at a time, strumming one string at a time to make sure you don't mute any strings. Once you get back to the original chord shape, you'll notice that now your 1st finger is at the 8th fret. Then, repeat the process, gradually moving down the neck.

- ▷ The second variation reverses the chord shape. Here are its left-hand finger placements:
 - ▷ 1st finger on the 1st string, 9th fret.
 - ▷ 2nd finger on the 2nd string, 10th fret.
 - ▷ 3rd finger on the 3rd string, 11th fret.
 - ▷ 4th finger on the 4th string, 12th fret
- ▷ Again, move down one finger at a time. Refer to the video lesson for more details on these variations.

Chords

- ▷ “Cinq de Blanc” uses a simple rock progression of power chords: C^{#5}, B⁵, A⁵, F^{#5}, D⁵, and E⁵. A power chord only has the root and then the fifth, doubled by the octave on top. That’s why the chords are notated with the digit 5.
- ▷ For a walkthrough of this song’s chord progression, as well as how to perform several variations during “Cinq de Blanc,” refer to the video lesson.

This lesson includes a backing track for you to play along with.

Variation 1: "reggae"

9 IX C#m V₁ A VII B 2

9 9 9 5 7 7

6 8

13 3 F#m D E

5 5 5 7 7

6 6 7 9

Variation 2: open string pattern

17 C#m A B 2

6 5 0 6 5 0 6 0 2 2 4 4 4 4

21 3 F#m D E

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

Variation 3: open E pedal

25 C#m A B(add 11) C#m 2

29 F#7 (add11) D (add 9) E 3

Variation 4: quintal chords

33 V V V V V 2

37 3



LESSON

14

Tarsus: Power Arpeggios of Alex Lifeson

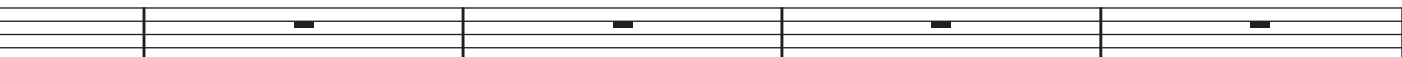
This lesson's song is a Rush-inspired tune titled "Tarsus." It uses major chords with open strings, as well as shifting time meters. Palm muting and appreciated cross-string picking are also prominent.

Rolling Stone critic Brian Hiatt once said that Rush "spent 41 years mastering the art of no compromise." Though their record company pushed for shorter, radio-friendly songs, Rush's fourth album, *2112*, opened with the epochal title cut that ran longer than 20 minutes. That 1976 album expressed Rush's full vision, with drummer and lyricist Neil Peart's epic, science-fantasy poetry. Their guitarist, Alex Lifeson, was a large influence on this course's instructor.

Technique, Chords, and Melody

- ▶ The video lesson contains an exercise to help you with the string skipping and cross-picking present in "Tarsus." Keep in mind that you can make your own, nearly endless variations on that exercise.
- ▶ The video lesson also breaks down each part of the song in detail. Try learning each section at a slow speed and then increasing the pace as you get more comfortable.

This lesson includes lead and rhythm backing tracks for you to play along with.



~ TARSUS ~

A ♩ = 138

Bm G A Bm G A

Guitar 1

TAB

12	12-14	15	12	14	14	12	12-14	15	14	12	14

Guitar 2

TAB

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

Bm G A F#7(#11)

Gtr. 1

TAB

11	12-14	15	12	14	14	11	14-12-11-12-11	12-14

Gtr. 2

TAB

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

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TARSUS

9 Gtr. 1

Bm G A Bm G A

12-14 15 12 14 14 12 12-14 15 14 12 14

Gtr. 2

4 4 4 3 2 4 0 4 0 2 4

3 0 0 2 4

13 Gtr. 1

Bm G A F#7(#11) Badd11

11 12-14 15 12 14 14 14

Gtr. 2

0 3 4 0 3 0 8 9 0 8

2 4 7 9

TARSUS

B E B A B E B A B

Gr. 1

Gr. 2

E B A B F#7(#11)

21 Gr. 1

Gr. 2

TARSUS

C Solo

Gtr. 2 B5 A5 B5 B5

Gtr. 2 A5 G5 G5 A5

28

Gtr. 2 F#7(#11) B5 F#7(#11)

31

TARSUS

D

Bm G A Bm G A

Gr. 1

12 12-14 15 12 14 14 12 12-14 15 14 12 14

Gr. 2

4 4 4 3-2 4 0 4 0 2 4 3 0 2 4

Bm G A F#7(#11) B5

38 Gr. 1

11 12-14 15 12 14 14 11 14-12-11-12-11 12-14

Gr. 2

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



LESSON

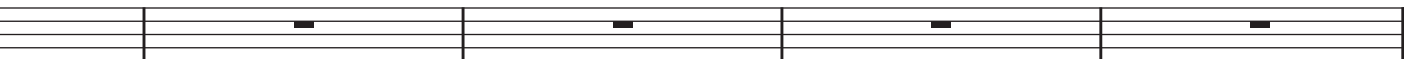
15

Samba Sonrisa: Playing Brazilian Style

This lesson's song is "Samba Sonrisa," a tribute to Brazilian bossa nova. Notable Brazilian-style guitarists include Laurindo Almeida, Luiz Bonfá, Roberto Menescal, and Baden Powell, among others. Additionally, two founders of the early 1960s bossa nova movement were the pianist Antônio Carlos Jobim and his friend, the singer/guitarist João Gilberto.

Technique

- ▶ Because "Samba Sonrisa" is a solo piece, the guitarist is responsible for the melody, harmony, and rhythm. It needs to be played fingerstyle. The song uses barres, so review your barre technique if necessary.
- ▶ To get into position, make sure your posture is straight and that the neck of the guitar is angled upward. Begin by straightening your 1st finger and placing it against the fret. Use the weight of your hand and arm to lean into the fret. Pay attention to the contact between the finger and the 2nd, 3rd, and 4th strings so they don't buzz.
- ▶ Next, check your thumb position. It should be opposite the 1st finger for balance. Don't clamp like a vice. A barre does not entail pushing the thumb into the back of the neck.

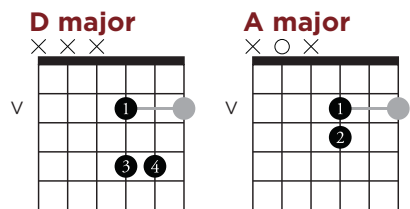


- ▶ After that, rotate the barre finger slightly toward the thumb, which is a counterclockwise motion. You want to use the hard bone of the finger as much as possible. This movement shifts the finger's contact point toward the side, where the flesh is thinner. It helps to drop the elbow a little toward your body.
- ▶ The video lesson contains an exercise to help your work on the fingerstyle playing required by the song.

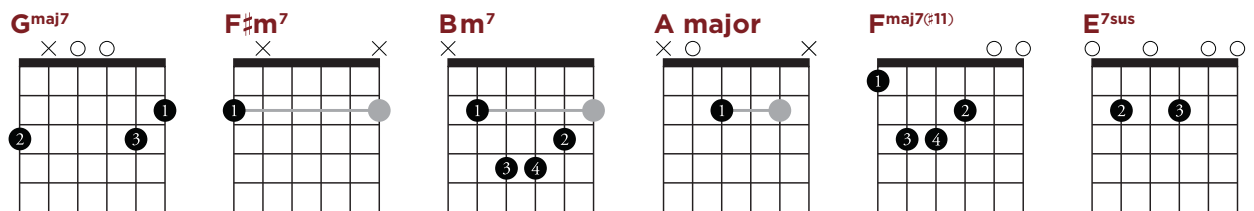
Chords

- ▶ This song uses a structure called a chord melody arrangement, which is very common among guitarists. Jazz standards and pop tunes commonly use chord melody arrangements. Below are the song's chords, arranged by section.

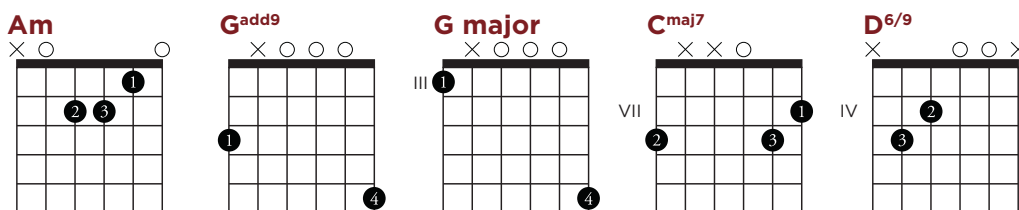
INTRO



A SECTION



B SECTION



~ SAMBA SONRISA ~

♩ = 196

V
m i a

T
A
B

3

6

① a m i

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SAMBA SONRISA

A G Maj7 a m i F#m7 Bm7

8 p 0 2 3 0 0 0 2 2 3

3 3 3 3 2 2 2

12 A G Maj7 a m i

8 2 0 2 3 0 0 0 3

3 2 0 2 3 0 0 0 3

15 D Maj7 III A G Maj7

1 4 1 2 0 a m i

8 1 4 3 0 2 3 0 2 3 0 2 3 0

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

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

0 0 0 0 0 0 0 0 3 3 3 3 3 0

18 F#m7 Bm7 A

II 4 3 2

8 0 0 2 5 3 3 2

0 0 2 5 3 2 3 2

3 2 2 2 4 0

SAMBA SONRISA

B C Maj7 F#7

0 0 0 0 0 0 2 3 3
 2 2 2 2 2 2 2 2 2
 3 3 3 3 3 3 2 2

24 Bm7 II

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

27 A F Maj7(add #11)

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

30 E7sus rasg.

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

SAMBA SONRISA

33 Am G add 9

1 2 2 2 | 0 2 2 | 5 0 0 0

0 2 2 2 | 0 2 | 0 0 0

0 0 0 3

36 G F Maj7(add #11)

m i m i a m

7 0 0 | 8 7 10 8 | 0 7

3 0 0 | 8 8 | 8

3 8 8

39 E7sus E7

rasg. *a V m i*

0 0 0 | 7 5 5

0 0 0 | 0 0 0

2 2 2 | 2 2 2

2 2 2 | 2 2 2

0 0 0 | 0 0 0

*D.C. al φ
then to Coda*

CODA

41 C Maj7 D⁶₉

0 0 0 | 0 0 0 | 0 0 0

3 2 2 | 3 2 2 | 5 4 4 4

3 3 3 | 3 3 3 | 5 5

SAMBA SONRISA

C Maj7

44

0 0 0 0 0 0 0 0 0 0 0 0
 4 4 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5 5 5

D⁶

C Maj7

47

0 0 0 0 0 0 0 0 0 0 0 0
 4 4 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5 5 5

D⁶

50

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



LESSON

16

Cumulus: A Tribute to Joni Mitchell

This lesson's song, "Cumulus," is inspired by Canadian musician Joni Mitchell. It features a stable of techniques, including hammer-ons, pull-offs, palm muting, and nuanced strumming across nine chords. It's a demonstration of how to get a great deal of music out of fairly simple left-hand action.

Tuning

- ▶ "Cumulus" uses the open D tuning. With this tuning, strumming the open strings produces a D major chord. It may help to use an electronic tuner. The notes for this tuning are shown at right.

D A D F# A D



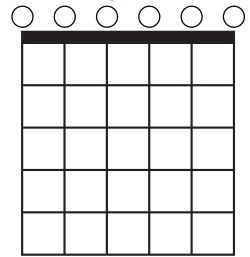
Technique

- ▶ Because this tune features no singing or other instruments, you'll be moving back and forth between strumming chords and playing melodic licks. The left-hand parts are not particularly challenging, but they do feature pull-offs and hammer-ons to open strings. Refer to the video lesson for an exercise to help with the left-hand techniques in "Cumulus."

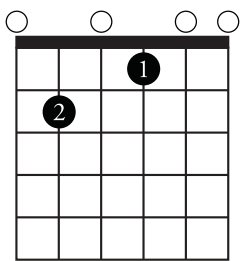
Chords

- ▶ Because "Cumulus" is in a different tuning from standard, its chord shapes may be different from what you're used to.
- ▶ The song uses 10 different chord voicings, which are shown here.

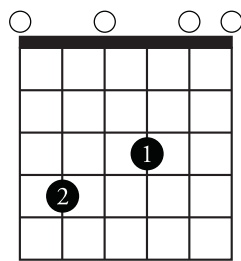
D major



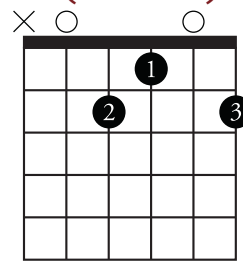
D^{6/9}



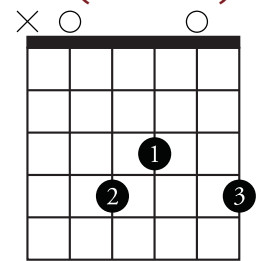
D^{add9}



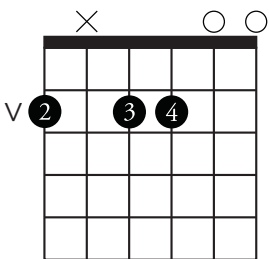
A⁷ (no 3rd)



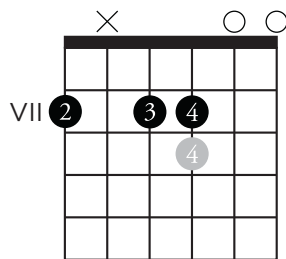
A¹³ (no 3rd)



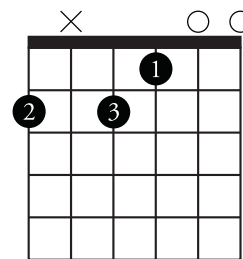
G^{add9}



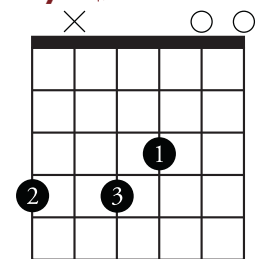
A^{add4}



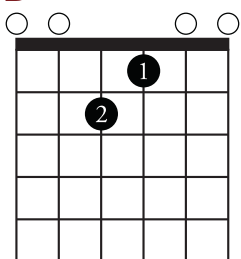
Em¹¹



D/F[#]



D^{sus4}(add9)



~ CUMULUS ~

open D tuning:



♩ = 92

4

T 4
A 4
B 4

3

5

7

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CUMULUS

9

11

13

15

17



LESSON

17

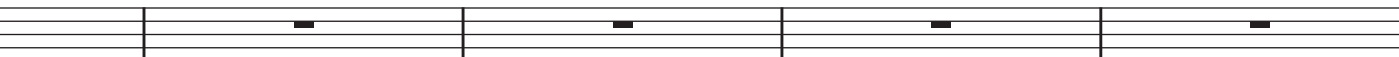
Gog Magog: Bluegrass and Flatpicking

This lesson's song, "Gog Magog," draws influences from the bluegrass tradition. Bluegrass emerged in name with its fast personality in the form of Kentucky-born Bill Monroe and the Blue Grass Boys during the 1940s. Its origins date back much earlier, to a time when, in the words of the American folklorist Alan Lomax, "isolation in the lonesome hollows" of Appalachia gave early American immigrants "time to combine strains from Scottish and English folk songs and to produce a vigorous pioneer music of their own." Bluegrass is acoustical music that traditionally features guitar, banjo, fiddle, and mandolin.

Gog and Magog are names that appear in the Old Testament's book of Ezekiel and the New Testament's book of Revelation. They are also the names of two incredible rock formations high up above Manitou Springs, Colorado. This course's instructor chose them to title the bluegrass-inspired tune.

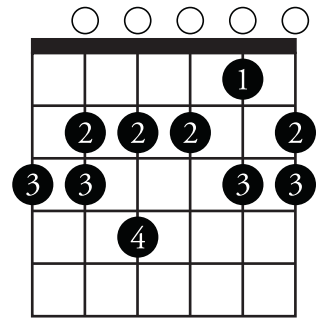
Technique

- ▶ Like many bluegrass tunes, this lesson's song is fast. It makes liberal use of open strings, pull-offs, hammer-ons, shifting, and chord strumming.



- ▶ A good place to begin warming up for this song is by playing the G major scale in the 1st position. After you play it normally, try playing it with hammer-ons to ascend and pull-offs to descend.

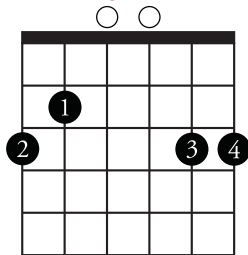
G Major Scale



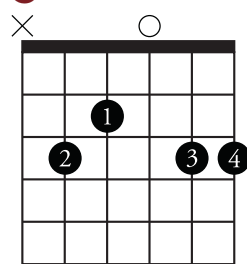
Chords and Strumming

- ▶ The harmony of the song is very simple and is in the key of G. Below are the chord voicings the instructor uses in the video lesson.

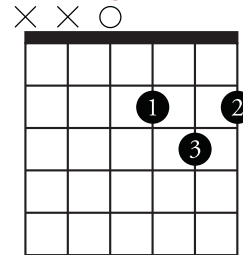
G major



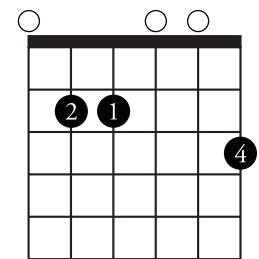
C^{add9}



D major



Em



- ▶ The video lesson also contains a suggested strumming pattern. Try to play each section of the song slowly, and then pick up your speed as you become more comfortable.

Melody

- ▶ “Gog Magog” is broken down into four sections, labeled A, B, C, and D. The melody of the song’s A section is built around a shifting note on the 4th string, alternating with a pull-off on the 3rd string. As you move up and down the neck, move mostly from the shoulder. Keep everything else fixed, with your thumb behind the fingers in the center of the neck.
- ▶ The B section has you follow the chords’ arpeggios more, and the C section is a repeat of the A section. The D section has you move up the neck; make sure you don’t damp the open strings while playing it.

This lesson includes a backing track for you to play along with.

~ GOG MAGOG ~

A ♩ = 200

G G C (add 9)

Po Po etc.

T
A
B

G D G G

5 4 0 4 2 0 5 4 0 0 2 4 0 5 4 0 5

G C (add 9) G D G

4 0 7 5 0 5 4 0 9 7 0 7 5 0 5 4 0 0 2 3 4 0

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GOG MAGOG

B C (add 9) G D

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

12 Em C (add 9)

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

14 G C (add 9) D G

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

Fine

C G C (add 9)

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

GOG MAGOG

27

D Em

29

C (add 9) G

31

C (add 9) D 1/2 C VII G

*D.C. al Fine
(without repeats)*



LESSON

18

Whisper Creek: American Folk Music

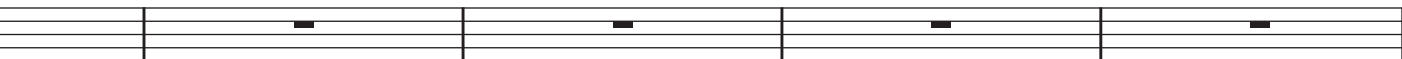
This lesson's song, "Whisper Creek," is a tranquil tune that uses flatpicking on simple chords to create a melody and accompaniment. It is recommended to use a capo on the 4th fret to give the sound of a tenor guitar. This sweetens the tone color.

Technique and Chords

- ▶ In terms of technique, "Whisper Creek" is not too challenging. You'll need to get used to playing with the capo at the 4th fret. The biggest challenge is the song's flatpicking. The video lesson contains an exercise to help you with flatpicking on the song's chords.

Picking

- ▶ For the most part, this course's instructor alternate picks consistently throughout the tune. Occasionally, he uses two downstrokes in a row to ensure that he's playing a downpick on the downbeat of each measure and on every accented note. Those spots are indicated in the song's music. Picking varies by individual, so try a few options and find what works best for you.



Lyrics

- ▶ The video lesson includes an accompaniment by vocalist Laura Lazarevich. Below are the lyrics from “Whisper Creek.”

*It's a long time ago
Since folks arrived
In Albemarle County
They found tall white oaks
And golden meadows, sky
Spilled down the mountain*

*Been a long time
A long, long time
It's a long time*

*The Good Roads Train
Came in 1902; the first car
Four years later
J. P. Ellington
Rode around Charlottesville
At eight miles an hour*

*It takes a long time
A long, long time
Takes a long time
Until the first light shines*

*But I'll sing you to sleep
Yes I'll sing you to sleep
On Whisper Creek*

*In May of '63
At Buddy's Cafe
There was a fistfight over dinner
Plain as black and white, the reverend's in
The hospital; and Grant and Lee are still
quarreling*

[Instrumental Bridge]

*One day in August 2017
The crowd pressed together
A car climbed the sidewalk
And Heather lay dying
Her mother trying to find her*

*It's a long time; a long time coming
Heather's mother said,
"I'll make this count for something"*

*I'll sing till they wake,
For as long as it takes
I'll sing until it's safe
On Whisper Creek*

*They found tall white oaks
And Norton grapes
Where the sky spilled
Down the mountain*

*I'll sing for peace
And as long as it takes
Until there's light
On Whisper Creek*

WHISPER CREEK

Capo IV

A ♩ = 120

Capo IV

T	0	1	0	0	3	1	2	1	0	1	0	0
A	0	2	3	2	0	0	0	0	0	0	0	0
B	0	2	3	2	0	0	0	0	0	0	0	3

T	3	2	1	0	1	3	2	0	1	0	1	0	3	1
A	3	2	1	0	1	3	2	0	1	0	0	0	0	3
B	1	3	3	3	3	2	0	2	0	0	2	3	2	0

T	2	1	0	1	0	3	2	1	0	1	3	2	0	1
A	2	1	0	1	0	3	2	1	0	1	3	2	0	1
B	0	3	3	3	3	1	3	3	3	3	3	2	0	2

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WHISPER CREEK

33

C F C

36

D/F# G

*D.S.
al*

Coda

G^{sus} G rit.

41



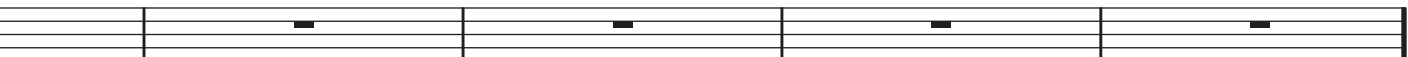
BONUS LESSON

Echo Park

This chapter provides information on the course's surf music-inspired bonus song, "Echo Park." Dick Dale, the king of surf guitar, once said, "I was trying to project the power of the ocean to the people." This was at a time in the early 1960s when some of the most paranoid fears of the Cold War were lifting. It was also a time before rock and roll was taken seriously. In short, it was fun music for a fun time.

Surf Music, The Astronauts, and The Monkees

- ▶ Colorado may be a long way from the ocean, but one of the 1960s' greatest surf bands called it home. They were The Astronauts, featuring three guitars, a bass, and drums. The Astronauts used to play at a club in Boulder called Tulagi's, located on the hill above the University of Colorado. During the early 1990s, the band Blue Owl played there frequently and featured this course's instructor.
- ▶ In the summer of 1963, The Astronauts recorded the top-100 hit "Baja" on their first of eight albums. In their heyday, they outsold the Beach Boys in Japan. They also appeared in several beach movies, including *Wild on the Beach* with Sonny and Cher.



- ▶ The Astronauts also auditioned for what would become *The Monkees* TV show, which was casting “four insane boys, age[s] 17–21.” (The show eventually featured a band, The Monkees, created specifically for the show.)
- ▶ Nobody was around when The Astronauts showed up for the audition. After waiting for a time, they decided to rearrange the office furniture and re-hang a picture upside down. Still, nobody came, so they took their pants off. Finally, an executive showed up and laughed out loud. The band supposedly received an offer, but RCA Records wouldn’t let them out of their recording contract.
- ▶ The singer of The Monkees, Davy Jones, later said, “You know, there were some monkeys in the astronaut program. But there was never Astronauts in The Monkees’ program.”

Technique

- ▶ The surf guitar style isn’t very hard to play, but “Echo Park” does feature rapid tremolos on the string, played with a pick. To warm up, try this exercise:
 - ▶ Play 7 counts of eighth notes followed by 1 count of sixteenth notes.
 - ▶ Play 6 counts of eighth notes followed by 2 counts of sixteenth notes.
 - ▶ Play 5 counts of eighth notes followed by 3 counts of sixteenth notes.
 - ▶ Play 4 counts of each.
- ▶ To learn about this exercise in more detail, refer to the video lesson. The video lesson also covers the harmony, accompaniment, melody, and improvising in “Echo Park.”

This lesson includes a backing track for you to play along with.

~ ECHO PARK ~

Rhythm

♩ = 150

Em

The first system of music is in 4/4 time with a key signature of one sharp (F#). It features a treble clef and a common time signature of 8. The melody consists of eighth notes: F#4 (0), G#4 (2), A4 (0), B4 (1), C5 (2), D5 (0), E5 (1), F#5 (2), G#5 (0), A5 (1), B5 (2), C6 (0), D6 (1), E6 (2), F#6 (0), G#6 (1), A6 (2), B6 (0), C7 (1), D7 (2), E7 (0), F#7 (1), G#7 (2), A7 (0), B7 (1), C8 (2), D8 (0), E8 (1), F#8 (2), G#8 (0), A8 (1), B8 (2), C9 (0), D9 (1), E9 (2), F#9 (0), G#9 (1), A9 (2), B9 (0), C10 (1), D10 (2), E10 (0), F#10 (1), G#10 (2), A10 (0), B10 (1), C11 (2), D11 (0), E11 (1), F#11 (2), G#11 (0), A11 (1), B11 (2), C12 (0), D12 (1), E12 (2), F#12 (0), G#12 (1), A12 (2), B12 (0), C13 (1), D13 (2), E13 (0), F#13 (1), G#13 (2), A13 (0), B13 (1), C14 (2), D14 (0), E14 (1), F#14 (2), G#14 (0), A14 (1), B14 (2), C15 (0), D15 (1), E15 (2), F#15 (0), G#15 (1), A15 (2), B15 (0), C16 (1), D16 (2), E16 (0), F#16 (1), G#16 (2), A16 (0), B16 (1), C17 (2), D17 (0), E17 (1), F#17 (2), G#17 (0), A17 (1), B17 (2), C18 (0), D18 (1), E18 (2), F#18 (0), G#18 (1), A18 (2), B18 (0), C19 (1), D19 (2), E19 (0), F#19 (1), G#19 (2), A19 (0), B19 (1), C20 (2), D20 (0), E20 (1), F#20 (2), G#20 (0), A20 (1), B20 (2), C21 (0), D21 (1), E21 (2), F#21 (0), G#21 (1), A21 (2), B21 (0), C22 (1), D22 (2), E22 (0), F#22 (1), G#22 (2), A22 (0), B22 (1), C23 (2), D23 (0), E23 (1), F#23 (2), G#23 (0), A23 (1), B23 (2), C24 (0), D24 (1), E24 (2), F#24 (0), G#24 (1), A24 (2), B24 (0), C25 (1), D25 (2), E25 (0), F#25 (1), G#25 (2), A25 (0), B25 (1), C26 (2), D26 (0), E26 (1), F#26 (2), G#26 (0), A26 (1), B26 (2), C27 (0), D27 (1), E27 (2), F#27 (0), G#27 (1), A27 (2), B27 (0), C28 (1), D28 (2), E28 (0), F#28 (1), G#28 (2), A28 (0), B28 (1), C29 (2), D29 (0), E29 (1), F#29 (2), G#29 (0), A29 (1), B29 (2), C30 (0), D30 (1), E30 (2), F#30 (0), G#30 (1), A30 (2), B30 (0), C31 (1), D31 (2), E31 (0), F#31 (1), G#31 (2), A31 (0), B31 (1), C32 (2), D32 (0), E32 (1), F#32 (2), G#32 (0), A32 (1), B32 (2), C33 (0), D33 (1), E33 (2), F#33 (0), G#33 (1), A33 (2), B33 (0), C34 (1), D34 (2), E34 (0), F#34 (1), G#34 (2), A34 (0), B34 (1), C35 (2), 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ECHO PARK

Melody

Em

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

Am Em

10-8-10-8 9 8-10 | 8 10-8-10 | 5 3 5 3 4 3 5 | 3 5 3 5

C B7 Em B7

8 | 7 11 | 12

ECHO PARK

13 Em

2	5	7	9	10
			13	10
			9	
				9

17 Am Em

2	5	7	9	10
			13	10
			9	
				9

21 C B7 Em B7

12	11	8	9	

ECHO PARK

25 Em

12-11 13-12-10 12-9

12-11 13-12-10 12-11 9

29 Am Em

12-10 12-10 12-9

12-11 13-12-10 12-11 9

33 C B7 Em

15 14 11 12 0