

VOLUME ONE

Stan Ayeroff

Beyond Chord Melody

The Art
of Arranging
and Performing
for Solo
Guitar



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Cover Art by Lou Beach
Cover Design by Dave Shulman

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Foreword

Stan Ayeroff was the guy I'd been looking for. It was lockdown, a good time for solo guitar(!), and I had started a series of monthly online Zoom sessions to celebrate the art of arranging for that uniquely challenging instrument so many of us love.

After a few months, thinking the attendees could benefit from other perspectives, I decided to invite guest artists to the sessions. Having had to become my own publisher of my arrangements for solo guitar, I had always been curious to know who had been the author of more than a handful of great books that I had stumbled across over the years by the major publishers of guitar music. I took a deep dive on the internet and it didn't take long to find the guy. His name kept coming up again and again, as the author of books of standards and movie themes for solo guitar; books on George Gershwin, Benny Goodman; deeply thorough and insightful books on Django Reinhardt and Charlie Christian. After one more deep dive, this time into his new (at the time) YouTube channel, it was clear that I had found one of the few guitarists who could play a four-hour solo guitar gig without repeating a song – a guy who had developed an accomplished, practical approach, acquired through years of musical curiosity, study and practice – a rare find – and I knew I had to reach out to him and invite him to share his expertise with my Zoom participants. He did so very willingly and generously, and so began a late-in-life friendship I appreciate more and more.

But way more important than that, is this book you are holding. If you are on this challenging and rewarding path of mastering solo guitar arranging and performing, you have found your holy grail – this is your treasure: listen, read, study, practice – learn. It's all right here. Stan Ayeroff is the guy you've been looking for.

Jon Herington

Jon Herington is a longtime New York City based guitarist, songwriter and producer. He has been the guitarist of choice with the iconic band Steely Dan for both recording and touring since 1999. With the launch of (quiet) encore, Jon now has eight solo releases in his discography with music ranging from singer/songwriter pop/rock to solo instrumental jazz guitar. Artists that Jon has recorded and/or toured with include Madeleine Peyroux; Boz Scaggs; The Dukers of September (a supergroup featuring Donald Fagen, Boz Scaggs, and Michael McDonald); Bette Midler; Phoebe Snow; and Bobby Caldwell.

<https://jonherington.com>

Preface

There, high up on the wall of my local record store an album cover was calling me. A hip, good-looking guy was rocking out on a cool electric guitar. The man and his guitar were superimposed over a striking fire-engine red background. The album was *Have Twangy Guitar Will Travel* and the guitarist was Duane Eddy. I turned to my mom and said “I want to do that.” I started guitar lessons soon afterward. I was nine years old.

I feel fortunate to have discovered something as wonderful as music at a young age. It’s been quite a journey. I started out playing Surf Music, followed by The Beatles and the English Invasion, the Blues Revival, Funk and Soul, Jazz, Swing, Latin, and Brazilian, and detours in-between. In college, I studied composition, arranging, orchestration, and classical guitar. I’ve been a bandleader, songwriter, composer, arranger, and lead guitarist. I’ve recorded and toured with major artists and led or been a member of numerous great bands and ensembles.

While on the road in the early 1980s, I started to develop a repertoire of solo guitar material. At first, it was just for my own enjoyment. I discovered there were a lot of gigs for solo guitarists in Los Angeles at the time and only a handful of guitarists who could do the job. It was a golden age of solo guitar gigging. I became part of that group of guitarists and eventually did thousands of solo guitar gigs over the years.

I’ve written thirteen music books. My first book of solo guitar arrangements, *Play It Again, Stan*, came out in 1983. Back then, there was a ton of classical music, but not much popular stuff for solo guitar. I wrote books that I wish were available when I was first getting into solo guitar playing.

Since that time, I’ve grown a lot as a musician. This book shares what I’ve learned about solo guitar playing and arranging. I had a lot of material to cover, so we decided to split it up into two volumes.

Volume One is about knowledge and preparation. I introduce many concepts and illustrate them using examples from the complete arrangements found in Volume Two. Audio recordings of the examples can be accessed on the Mel Bay website. I also write about great cover songs that influenced me and opened up my mind to the many possibilities available to us as arrangers. There are lists of important solo guitarists as well as lists of great singers, arrangers, horn bands, and pianists. All are worth checking out. There are exercises for technique and solving musical problems. They are also drawn from the arrangements. If you can play these exercises comfortably, you will have no problems playing the complete arrangements in Volume Two. The audio recordings of the exercises can also be found on the Mel Bay website.

Beethoven said the guitar was “a miniature orchestra in itself.” Being able to make music with just me and my guitar has been a great, rewarding part of my life. There is an art to arranging and performing solo guitar. I hope this book stirs your imagination, inspires you to explore further, and helps get you where you want to be as a musician and guitarist.

Good luck and enjoy the book.

Stan Ayeroff

Los Angeles, California

Introduction

This book is meant to inspire you on your journey to solo guitar playing. I will concentrate on the “second stage,” the advanced concepts that distinguish the beginning guitarist from someone who can really play. For me, being masterful means getting across what you intend to play in a soulful, heartfelt way. This doesn’t mean being flashy and displaying overwhelming chops or technique, though there is a place for flash. My main objection when I listen to solo guitarists is that they make it sound too hard (although it is hard). Keeping a groove and playing music with feeling and intention, without it seeming difficult or strained, is what I was after. It took a long time, but I finally reached that goal. But I am constantly trying to up my game. We can always improve our musical understanding, refine our technique, and keep exploring areas that interest us.

I have arranged 36 songs for this book. After discussing it with the folks at Mel Bay, we decided to leave it as standard music notation only. I am not a fan of tab for sophisticated music, it doesn’t give you enough information. Reading notation gives you a much larger overall picture. I have put in the fingering and string numbers in great detail. Even if you are only a very beginning reader, you will be able to figure things out. I have recorded note-by-note renditions of the songs, examples, and exercises so you can follow along with the sheet music.

Some of the material might appear unhip at first, but I wanted to show that you can put your stamp on a piece and make a work of art out of almost anything. Jazz artists such as Miles Davis (“Someday My Prince Will Come”) and John Coltrane (“My Favorite Things”) have used songs that seemed an unlikely basis for a masterpiece, yet masterpieces were created. Ray Charles made a great recording of “You Are My Sunshine”; it was one of my favorite recordings as a teenager. Many artists transcend the material, using it as the building blocks to create something personal and creative. That’s what I’ve endeavored to do with the arrangements in this book.

What You Can Look Forward To

You’ll have 36 songs that you can add to your repertoire - All of these songs are playable for performances. They are interesting, challenging, and fun to play. They are drawn from standards, cowboy songs, folk songs, gospel hymns, and spirituals. The complete song arrangements are found in Volume Two.

You’ll discover many cool chords - These are not the standard ones you see in the chord dictionaries but those that utilize the guitar’s idiomatic advantages (open strings, unisons, etc.). You’ll see how I use creative chord voicings and fingerings to get from one chord to another.

You’ll learn many different ways to use slash chords - I use slash chords (chords with a different note than the root in the bass) throughout the arrangements. I frequently use the third, fifth, and seventh in the bass to maintain a bass line’s direction (C-G/B-Am7, etc.) or to keep the bass line interesting. Elton John’s first big hit, “Your Song,” is a good example of slash chords.

I demonstrate many reharmonization techniques throughout the arrangements - This is another way to personalize an arrangement. There are many ways to alter or change the harmony of a song. Whether pretty, dissonant, funny, or sad, your harmonic choices help set the tone of a piece.

You will learn the unusual fingerings I employ - I often choose unusual fingerings to achieve a musical goal. Getting from here to there and maintaining a legato sound is always a challenge. You’ll see my solutions to these problems. I choose fingerings that are not too hard on your hand. If it hurts, I’ll find another way, even if it sounds good. If you are in it for the long haul, you need to protect the health of your hands. I don’t believe I’ve seen this detailed account of fingering in books other than for classical guitar.

How to decide on an emotional tone and how to achieve it musically - Choosing the right key, finding the best tempo, discovering the right texture, and using dynamics, phrasing, and harmony are ways to shape and express emotional tone. The arrangements have a variety of moods and emotions. I'll show you the choices I made to achieve the desired result.

You'll learn what I think about when considering the sound of a piece - What sort of texture am I looking for—dense or sparse? How much resonance does a chord voicing impart? What register sounds best for a passage? How can I finger my chords to maintain a legato sound? Do I play close to the bridge or more towards the neck with my right hand for tonal shading? These are just some of the things I think about when I think about sound.

The arrangements will demonstrate the tools of the arranger - You'll see how I composed many introductions, endings, and interludes that personalize the material, lend interest, and are also fun to come up with. These are the types of places where you can express your individuality. I will also point out many other methods and techniques arrangers have in their toolbox and use to make the material more interesting.

You will learn what pieces I use to warm up - There are four classical pieces I play. After I play them, I'm ready to go.

You will get access to the audio recordings of Stan playing all the songs, examples, and exercises in the book. They are note-by-note renditions of all the material, including improvised solos. This will allow you to follow along with the music. The audio recordings of the examples and exercises are found in Volume One. The audio recordings of all the songs are found in Volume Two.

You will learn about the best practitioners of the art - You'll learn who the great solo guitar players are, past and present, the best arrangers and singers to listen to when making your own arrangements or interpretations, and some of the best cover songs with interesting new takes on well-known songs. The last can open up your mind to the possibilities of where you can take a song. It's a wide world of choices.

What This Book Isn't Meant to Cover

This book is not a primer for learning basic harmony and counterpoint. There is a lot of material out there that can show you the rudiments of music. It's not a beginner's book. I wrote it to inspire excellence in solo guitar playing and show the skills I've picked up and used to reach that goal. The song arrangements are interesting, complete sounding, challenging, and fun to play. They are suitable to be played for friends and the public and are meant to expand the available solo guitar repertoire.

There is no tab. There wasn't much sheet music for nascent rockers when I started playing the guitar. I found a book of The Ventures music that was pretty accurate, which was rare at the time. I was a very elementary reader back then, but because the music was notated with complete left-hand fingerings and circled string numbers where needed, I had a map to help me learn where the notes should be played. I learned a lot from this. I became a better reader, started to know the neck up and down, and could play along (in the same key) with some of my favorite recordings. That's what I've done in this book – the recordings have been accurately notated note-by-note with complete left-hand fingerings and string numbers.

Though a few pieces can be played with a pick, most of the material is geared for the fingerstyle guitarist, hopefully someone with some classical or fingerstyle technique. The book represents many styles: jazz and Swing, Americana, Country and Western, Folk, Blues, Gospel, and Spirituals.

I don't go into teaching how to improvise a solo. However, I play many solos to show the possibilities of improvising as a solo guitarist.

Though much beauty is found in the book, not everything is “pretty.” Sometimes, there needs to be an “edge” to get a point across. Some extreme uses of dissonance are not for the faint of heart.

My goal is to provide many “Why didn’t I think of that?” moments. Those are the things that can expand your mind and offer new possibilities. I’ve had many of those moments along the way in my journey as a musician. I wish you all the excitement, satisfaction, and pure pleasure of becoming proficient in playing solo guitar that I have had in my long career. Stick with it; it’s a worthwhile endeavor.

Notation Issues

Notating a solo guitar arrangement on one treble clef staff is a real challenge. The main goal is to keep the notation clear and clean and minimize the clutter. Like piano music, Johnny Smith wrote on a grand staff utilizing both the treble and bass clefs. I am an arranger proficient in reading and writing bass clef. Writing sophisticated solo guitar music on two staves would be a good idea. Unfortunately, it is ingrained in the guitar world to write everything on one staff. Classical guitar music is written on one staff. It can look daunting. It's one of the reasons it took me so long to attempt to play classical guitar; the sheet music seemed so intimidating. But it's just a guide for you to get the musical ideas.

I tried my best to make reading the arrangements as comfortable as possible. To this end, I wanted to give everything enough space to be seen clearly. A lot of information needs to be shown, including notes, chord symbols, left-hand fingering, circled strings, barres, slurs, pull-offs, hammer-ons, and harmonics.

There is also the issue of sustainability. How do you show how long to let a bass note ring? I mainly limited everything to two voices to keep the notation clean and easy to read. Doing this meant that I could only sometimes accurately notate how long to sustain the first bass note in a measure. Often, a bass note will play on the first or third beat. Usually, they are meant to be played as whole or half notes. If I wrote them that way, the music would look very cluttered. So, instead, I simplified it. Those bass notes are written as 8ths if they continue a line but should be held down and sustained for their full value. When there is an 8th-note arpeggio, the first note being the bass note, that note should be sustained throughout the arpeggio. Fortunately, I have made highly accurate note-by-note recordings of all the arrangements. While I have done my best to make my intent clear in the arrangements by using ties, multiple voices, and other means, it is best to listen to the recordings to get the full intention of the musical notation.

Examples of Notation Issues

1. Stan's solution

Musical notation for 'Stan's solution'. It shows a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure contains a half note G4 with an Em7 chord symbol above it. A slur connects this note to a half note A#4 in the second measure, which has an A7 chord symbol above it. The bass line consists of a half note G2 in the first measure and a half note G2 in the second measure.

2. The tie to nowhere

Musical notation for 'The tie to nowhere'. It shows a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure contains a half note G4 with an Em7 chord symbol above it. A slur connects this note to a half note A#4 in the second measure, which has an A7 chord symbol above it. The bass line consists of a half note G2 in the first measure and a half note G2 in the second measure.

3. Using 3 voices

Musical notation for 'Using 3 voices'. It shows a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure contains a half note G4 with an Em7 chord symbol above it. A slur connects this note to a half note A#4 in the second measure, which has an A7 chord symbol above it. The bass line consists of a half note G2 in the first measure and a half note G2 in the second measure.

1. Using ties to show original intention

Musical notation for 'Using ties to show original intention'. It shows a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure contains a dotted quarter note G4 with an E9 chord symbol above it. The second measure contains a dotted quarter note A#4 with an F13 chord symbol above it. A slur connects the G4 in the first measure to the A#4 in the second measure, with an E13 chord symbol above the slur. The bass line consists of a dotted quarter note G2 in the first measure and a dotted quarter note G2 in the second measure.

2. Using 3 voices (Stan's choice)

Musical notation for 'Using 3 voices (Stan's choice)'. It shows a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure contains a dotted quarter note G4 with an F13 chord symbol above it. The second measure contains a dotted quarter note A#4 with an E13 chord symbol above it. A slur connects the G4 in the first measure to the A#4 in the second measure. The bass line consists of a dotted quarter note G2 in the first measure and a dotted quarter note G2 in the second measure.

3. The tie to nowhere

Musical notation for 'The tie to nowhere'. It shows a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure contains a dotted quarter note G4 with an F13 chord symbol above it. The second measure contains a dotted quarter note A#4 with an E13 chord symbol above it. A slur connects the G4 in the first measure to the A#4 in the second measure. The bass line consists of a dotted quarter note G2 in the first measure and a dotted quarter note G2 in the second measure.

Removing rests from 3rd voice when using 3 voices

Original

Musical notation for the original 3-voice setting of a C#m7 chord. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The notation shows three voices: the upper voice has a dotted quarter note G#4, a quarter note A4, and a quarter note B4; the middle voice has a dotted quarter note F#4, a quarter note G4, and a quarter note A4; the lower voice has a dotted quarter note E3, a quarter note F3, and a quarter note G3. The chord symbol C#m7 is written above the first measure.

Rests removed

Musical notation for the 3-voice setting with rests removed. The notation is identical to the original, but the rests in the middle and lower voices are removed, resulting in a continuous melodic line in each voice. The chord symbol C#m7 is written above the first measure.

Original

Musical notation for the original 3-voice setting of three chords: A#m7b5, A9, and A7b5. The key signature has three sharps (F#, C#, G#). The notation shows three voices: the upper voice has a dotted quarter note G#4, a quarter note A4, and a quarter note B4; the middle voice has a dotted quarter note F#4, a quarter note G4, and a quarter note A4; the lower voice has a dotted quarter note E3, a quarter note F3, and a quarter note G3. The chord symbols A#m7b5, A9, and A7b5 are written above the first, second, and third measures respectively. A triplet of eighth notes is indicated in the middle voice of the second measure.

Rests removed

Musical notation for the 3-voice setting with rests removed. The notation is identical to the original, but the rests in the middle and lower voices are removed, resulting in a continuous melodic line in each voice. The chord symbols A#m7b5, A9, and A7b5 are written above the first, second, and third measures respectively. A triplet of eighth notes is indicated in the middle voice of the second measure.

Arranging and Performing for the Solo Guitar

The Basics

Suggested Prerequisites for Playing and Arranging Music for Solo Guitar

Your Musical Vocabulary

Learning these elements will significantly enhance your harmonic knowledge and facility. Learn the key signatures, including the relative major and minor keys. Learn to spell out the notes in a chord. Start with triads and progress to 7th, 9th, 11th, and 13th chords. Then, move on to altered chords with all the sharp and flat 5ths and 9ths. Finally, get to the oddities, diminished, augmented, and suspended chords.

If you know the key signature, you can spell out any chord. I remember Mickey Baker's Jazz Book famously had a D13 \flat 5 \flat 9 chord. If you look at it as a dominant chord, the key is G, with one sharp (F \sharp). Just count on your fingers until you can spell the chord from memory. It's spelled R 3 \flat 5 7 \flat 9 13. The Root is D. For the 3rd, count on your fingers – D, E, F. Then ask if there's an F \sharp in the key signature. Yes, there is, so it's F \sharp . For the 5th – D, E, F, G, A. Then check the key signature. No A, so it's A natural. But the chord says \flat 5 so it would be A \flat . Continuing, the 7th is C, and the 9th is E. The chord says \flat 9, so it's E \flat . The last is the 13th. It's B. Why are the 9th and 13th not called a 2nd or 6th chord? Because a 9th chord means there's a \flat 7th included below it. Same with a 13th chord. The 2nd or 2 chords are major chords with an added 2nd. This chord is usually called an add9, a major chord with an added 9th but no \flat 7th. It's the same with the 6th chord, a major chord with an added 6th but no \flat 7th. D13 \flat 5 \flat 9 is spelled D, F \sharp , A \flat , C, E \flat , and B. Now what? There are six strings, so one note per string. But that is impossible. When we voice chords, we often leave some notes out, usually the root or 5th. In the Mickey Baker book, he voiced the chord A \flat , E \flat , C, F \sharp , B, low to high. As a young guitarist, I thought I needed to see a piece of music or chord chart with that chord name before using it. I had no idea what it meant or how it functioned. It turns out that voicing is the same as a 7 \sharp 9 chord, which is more common. It's the "Purple Haze" and "Taxman" chord. This lack of understanding was the motivation to learn how to spell chords and how they function. The ability to do so has been valuable and led to the lifelong study and appreciation of harmony. For those more advanced in their knowledge of harmony, I eventually figured out that the D13 \flat 5 \flat 9 chord could also be considered an A \flat 7 \sharp 9 and, therefore, is just a 5 substitute for D7. An A \flat 7 \sharp 9 would be spelled A \flat , E \flat , C, G \flat , and B \sharp , R 5 3 \flat 7 \sharp 9. See, simple. Just kidding, but it is pretty easy after you have learned your chord vocabulary.

Learn to Read Music

I started guitar lessons with *The Mel Bay Modern Guitar Method Level One* around 1959. I was nine years old. I remember starting on the 6th string and playing "Little Brown Jug." Duane Eddy was a favorite of mine at the time, and I liked his "tough" sound, which featured the melody played on the bottom strings of the guitar. Later versions of the book started on the 1st string. When I met Mel Bay at the NAMM show around 1978 (I had just had my first book on Django Reinhardt published), I asked him if it was because it was easier at first. Mel liked it the way he originally wrote it, starting on the 6th string. It gave a foundation to build on - like building a chord from the bottom up. The low E, F, and G notes also have ledger lines below the staff. I've noticed that beginners and even seasoned guitarists find these notes the most difficult to read because of the ledger lines and because they are the last ones they learn. Mel Bay was losing market share because other methods started on the 1st string, which was a little

easier initially. So, I learned to read with my first guitar lessons, beginning with the low E string, and I am glad I did. I also went through the second green book, Level Two. The books had some pretty solo arrangements. I remember I liked “Santa Lucia”. Other teachers had me reading books that emphasized reading up the neck and, later on, reading out of a *Wohlfahrt Violin Method* and *Lazarus Clarinet Method* (clarinet has the same written range as the guitar). I later studied classical guitar, composition, and orchestration.

There is the perennial question of how important it is to read music. If you are desirous of embarking on the road to solo guitar playing, at a minimum, it is valuable to read a simple lead sheet. If you can read, you can access the universe of written music. There is an immense amount of sheet music available. That said, I have done an incredible amount of transcribing by ear. Both are important. If you want to play classical guitar, you must learn to read. If you want to play chamber music or be in a big band, you need to read music. If you want to be a studio musician who plays on Film and TV scores, you must read music exceptionally well. If you want to be a good arranger, it is helpful to look at scores. To get that knowledge, you must be able to read music. Go for it; it’s a valuable skill that opens up a world of opportunities.

Picking a Song

Whether you are a beginner or an accomplished guitarist, you need to pick material that inspires you to put in the time it takes to learn it. It’s okay to challenge yourself but avoid something unattainable for your playing level. Pick something that doesn’t frustrate you because it’s too hard for where you’re at. You can start doing simple versions and progress to more sophisticated arrangements. Pick songs you like and connect with.

It’s also good to try and play something by ear, even if it’s just a small part of the tune. A good way to get into playing songs by ear is to pick some simple songs that you know well and try to work them out. I used to hum things and try to find them on the guitar. Folk songs, cowboy songs, spirituals, and hymns all have memorable melodies, simple, straight-ahead structures, and minimal harmony. There are a ton of riffs that are fun to play, such as “Day Tripper” or “Sunshine of Your Love.” I remember the joy I felt when I figured out something I’d heard on the radio or a recording. It might only be a riff or snatch of melody, but it felt good. Those moments are inspiring and encouraging to keep you on your musical path.

One of the first fingerpicking songs many learn is “Freight Train” by Elizabeth Cotton. Other songs like “I’ve Been Working on The Railroad” and “Home on The Range” are good choices for getting into this playing style. You can learn to have a steady thumb playing the bass line with your fingers playing the melody and filling in the harmony. Songs with elementary harmony lend themselves to practicing chord substitutions and counterpoint. If you learn a bunch of them, you start to hear chord progressions and recognize how many songs have the same chord changes. If you know enough songs from the Classic American Songbook, you will see their similarities and only have to remember what is distinctive and unique to each song. There will be a lot of similar chords and harmony.

If you learn to read, you can play some simple, beginning classical guitar pieces. There is a plethora of etudes and other learning materials in the classical music world. It is a mature art form that has developed its pedagogy over the years. Jazz, pop, folk, and country music are more “ear” based. You try to figure stuff out or have others show you how to play something. A good teacher can save you time, guide you in the direction you want to go, turn you on to new things, and aid in your overall development as a musician.

Tuning

Woodwinds and brass musicians can raise or lower the pitch of a note by using their mouths and ears. They place the note where it belongs. Strings don't have frets. Where they put their fingers determines the pitch, so they can quickly compensate. What's gained by the convenience and possibilities offered by frets makes the guitar less flexible in terms of pitch than other instruments. Blues guitarists have developed ways to alter the pitch of a note. One of the best idiomatic and fun things to do with a guitar is to bend strings. On an electric, with a great sound and sustain, it's otherworldly. I don't play slide, but slide guitar also doesn't use frets; they glide above them. Robert Johnson, Johnny Winter, Ry Cooder, Duane Allman, Lowell George, Bonnie Raitt, and others were masters of that moaning, mournful, happy, frightening sound. It makes you sit up and take notice. That was a "leap of faith" moment. Think about it - let's break this bottle, but hold on to its neck (bottleneck), then put it on a left-hand finger and tune your guitar in non-standard ways. There's also Hawaiian slack key, Bluegrass and country Dobro, and steel guitar - there's a lot. Jeff Beck gets an incredible sound using the vibrato arm of his Strat. I've heard him play an aria from an opera, and it sounded great. You can see that guitarists have been clever and innovative in breaking the limitations of having frets.

Guitars are hard to tune. There are many reasons why frets and strings aren't perfect. In the old days, the studios used to have guys on hand to tune rocker's guitars. Playing an in-tune instrument was a fundamental requirement of doing studio work. Nowadays, many great tools are available to help you play in tune. But you still have to use your ears. The electricity might go out, or your batteries may be dead and you don't have any replacements. You'll have to know how to tune your guitar by ear. You may have to adjust things. Good tuners on your guitar will make that task easier. Some strings are more in tune than others. Quality control isn't perfect. Sometimes, I have to go through many strings to find the ones that are most in tune. Do your best.

I started using the 5th fret of the 6th string equals the open A 5th string method. It was weird that you had to go to the 4th fret of the G string to equal the open B 2nd string. But that's for standard tuning. This book is only about standard tuning. Drop D, lowering the low E string to D, was used exclusively by the great Johnny Smith. I occasionally also use Drop D tuning. Many classical guitar pieces use it as well. Others use tunings such as DADGAD (Pierre Bensusan) and come up with great stuff. It's just not appropriate for this book's intentions. I then discovered the harmonics method. 5th fret of the 6th string equals 7th fret of the 5th string. Pretty cool. Then, I checked everything using A and E chords in 5ths and octaves.

Finally, electronic tuners came in. The Korg was ubiquitous among musicians. I still have one someplace. The roadies and guitar tech guys used Strobe Tuners, which were expensive. These were big machines. Then, they started getting smaller, more accurate, and cheaper. The next significant change was the tuner that clipped on your headstock. These were accurate, easy, and small. I use a TC Electronic, and it works great. Small, cheap strobe tuners are now available. I have one by Sonic Research. There are also tuners in software and iPhones.

Knowing how to tune without a tuner can save you when you don't have one. You must always check with your ears, but these tuners get you close. There's no excuse for playing out of tune nowadays.

Picking a Key

When I start working on a song, I first attempt to play it using the original key. I transpose it into a different key if it doesn't work out. A lot of standards are in the flat keys of E_b and A_b . In E_b , you lose an awful lot of your low E string. Transposing up a half step to the key of E allows the full use of that open string. You also get the bass notes of the progression I to IV with the open strings E and A. Transposing down a half step from E_b puts you in the key of D. This gives you the open bass strings for the common IIm7-V7-I progression E, A, and D. Going up from A_b to A, or down from B_b to A gains a lot of open strings. The common chord progression I-IV-V would have the open bass strings A, D, and E. Playing an open-string bass note gives you a split second to move higher up on the neck while still letting a bass note sustain. It is important to take advantage of these microseconds. They help keep the music flowing. These keys also make finding and playing idiomatic open-string chord voicings easier. These are unique voicings that incorporate open strings. Close voicings and clusters are easy on piano but difficult on guitar. Voicings that use open strings are a good solution. There are exceptions, particularly songs with bridges that lay nicely on the guitar. An example is "A Nightingale Sang in Berkeley Square." The main part is in E_b , but the bridge is in G. It works well in the original key.

A good approach is to look at the range of the melody from the lowest to the highest note. See if you can play the song on the top two strings. It's also okay if a few notes are on the third string. You are probably in the right key if it falls easily on those strings. Sometimes, a song works great in a key, with some exceptions. Once in a while, I use "poetic license" or "musical license" to go against convention and provide the freedom to move a line up or down an octave (octave displacement) to get the line to sound good. I used this concept when I arranged "Carolina In the Morning." The second section of the first verse is played down an octave from where it was originally written.

Eventually, you will have to transpose into more distant keys, which can lead to tricky transpositions. It's a great mental exercise to transpose on the spot in your head. Needing to transpose can happen when working with singers. You may have to play in different keys until you find one that suits their vocal range. Finding the best key for a song is like casting the right actors in a film; it's more than half the battle.

The Guitar is a Transposing Instrument

Remember that the guitar is a transposing instrument; it sounds an octave below where it is written. To get a note to sound its concert pitch, you need to transpose it up an octave. After so many years, I'm comfortable sight-reading a song up an octave. If you do it enough, it becomes second nature.

Transposition Chart

Original Key	Down ½ step	Up ½ step	Put in E	Put in A	Put in C
C	B	C#, D \flat	Up a 3rd	Down a minor 3rd	None
C#, D \flat	C	D	Up a minor 3rd	Down a 3rd	Down a ½ step
D	C#, D \flat	D#, E \flat	Up a whole-step	Up a 5 th , down a 4 th	Down a whole-step
D#, E \flat	D	E	Up a ½ step	Up a tritone	Down a minor 3rd
E	D#, E \flat	F	None	Up a 4 th , down a 5 th	Down a 3rd
F	E	F#, G \flat	Down a ½ step	Up a 3rd	Up a 5 th , down a 4 th
F#, G \flat	F	G	Down a whole-step	Up a minor 3rd	Up a tritone
G	F#, G \flat	G#, A \flat	Down a minor 3rd	Up a whole-step	Up a 4 th , down a 5 th
G#, A \flat	G	A	Down a major 3rd	Up a ½ step	Up a 3rd
A	G#, A \flat	A#, B \flat	Up a 5 th , down a 4 th	None	Up a minor 3rd
A#, B \flat	A	B	Up a tritone	Down a ½ step	Up a whole-step
B	A#, B \flat	C	Up a 4 th , down a 5 th	Down a whole-step	Up a ½ step

Keys that are good for solo guitar playing are as follows:

Best: C, D, E, G, A

Sometimes: F, B \flat

Less often: D \flat , E \flat , G \flat , A \flat , B

The Arranger's Toolbox

I use the term toolbox to mean anything you may encounter or discover that will be useful in creating and performing an arrangement. As you go through the book, you will find many things to add to your Arranger's Toolbox. It might be cool chord voicings, a great way to fill in a measure, getting from chord to chord, or a good way to modulate from one key to another. It's good to have some intros and endings in your fingers, though if you know the principles, you can make them up on the spot.

Melody, Harmony, and Rhythm

Melody, harmony, and rhythm make up the nuts and bolts of what we have to work with when arranging for solo guitar. I'll start with melody.

Melody

When arranging a song for solo guitar the melody deserves the most attention. As a solo guitarist, you are not singing as a vocalist would; you are singing through your instrument. In this book, I want to show how to keep the melody flowing, express your emotional intention, and keep the melody prominent enough to take center stage. The main challenge is ensuring the melody sings while also playing an accompaniment that supports it.

When playing an uptempo song, the rhythmic groove is of prime importance. As Duke Ellington said, "It Don't Mean A Thing If It Ain't Got That Swing." In this case, the challenge is coming up with a swinging or grooving accompaniment that allows the melody to be heard.

The feel is still of the greatest importance when playing a slow song. Some players find it more challenging to maintain a slow groove than a fast one; there's a lot more space. I love ballads; they're a great place to dive into and express your emotions. Playing a melody with feeling is the primary focus, supported by great harmony and a relaxed feel.

Freedom in Phrasing – If you listen to any of the great singers and follow along with a lead sheet, you will see how much liberty they take with the rhythm and melody of a song. Most of the time, it is an improvement from the original sheet music. That's what great singers do; they make it their own and communicate the song's essence to the listener. Listening to great singers, arrangers, and instrumentalists can show you what's possible in interpreting a song. To play around with a song's phrasing, first make sure the accompaniment is second nature and solid. That separation between your accompaniment (like the left hand of a piano) and the melody (think the right hand of a piano) takes some time to achieve, but reaching that goal is exhilarating. Be persistent; it will come if you keep at it.

Melodic Freedom – Rosemary Clooney was a great singer. She pretty much just sang the melody but she swung, had perfect intonation, and conveyed an emotional honesty that shone through. On the other hand, I love Louis Armstrong. I was always waiting and anticipating what he'd do with a song - I knew it would be different - and fun. Billy Holliday could turn a mundane song into a masterpiece solely by her artistry. Her phrasing, rhythmic freedom, and unerring sense of melody added immensely to the original. Many of her interpretations are classic. I've heard it said that Ray Charles could sing the phonebook and still give you chills. Not all singers are of this level of artistry. Some can "murder" a song by changing it, not for the better. Your taste and musicianship will determine whether the chances you take work out. Go for it; make it your own.

Octave Displacement – Sometimes, I find a song that lays nicely in a particular key except for one line or note. Octave displacement, or playing a note or phrase up or down an octave, has been the solution a number of times. You need to be careful that the melodic line still works, but many times, it will.

Getting a Legato Sound on a Guitar

Playing a legato melody, especially on a classical guitar, is difficult. It has a limited amount of sustain; the notes die quickly. Electric guitars are different; you can get the sustain. Sometimes, controlling so much

sustain is hard when playing an electric guitar. There isn't the natural decay that occurs on an acoustic instrument. I mainly play a classical guitar at this stage of my career, so I've spent a lot of time trying to get the effect of legato playing by using different fingerings, chord voicings, and any tricks I can come up with. Here are some examples of choices I made to help get a more legato sound:

Getting a Legato Sound on a Guitar

Always (Basic fingering) **Always** (Stan's fingering) *Audio 1*

Eadd9 B13sus Eadd9 B13sus

Always (Basic fingering) **Always** (Stan's fingering) *Audio 2*

Emaj7 E6/9 F#m9 Emaj7 E6/9 F#m9

Beautiful Dreamer (Basic fingering) **Beautiful Dreamer** (Stan's fingering) *Audio 3*

Aadd9 Aadd9/C# Aadd9 Aadd9/C#

Bye Bye Blackbird (Basic fingering) **Bye Bye Blackbird** (Stan's fingering) *Audio 4*

Am9 D13b9 Am9 D13b9

Bye Bye Blackbird (Basic fingering)

G7 C Cm(maj7) Dm E7

Bye Bye Blackbird (Stan's fingering) Audio 5

Musical notation for 'Bye Bye Blackbird (Stan's fingering) Audio 5'. The piece is in G major, 3/4 time. The notation shows a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff: G7, C, Cm(maj7), Dm, and E7. Fingerings are shown with numbers 1-4. A circled 5 is shown below the staff, and a circled 0 is shown below the bass line.

Bye Bye Blackbird (Basic fingering)

Musical notation for 'Bye Bye Blackbird (Basic fingering)'. The piece is in G major, 3/4 time. The notation shows a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff: Am9, H.12, and D7b9. Fingerings are shown with numbers 0, 1, 2, 3, 4. A circled 0 is shown below the bass line.

Bye Bye Blackbird (Stan's fingering) Audio 6

Musical notation for 'Bye Bye Blackbird (Stan's fingering) Audio 6'. The piece is in G major, 3/4 time. The notation shows a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff: Am9, H.12, and D7b9. Fingerings are shown with numbers 0, 1, 2, 3, 4. A circled 0 is shown below the bass line.

Carolina in the Morning

(Basic fingering)

Musical notation for 'Carolina in the Morning (Basic fingering)'. The piece is in G major, 3/4 time. The notation shows a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff: Em7sus and A7. Fingerings are shown with numbers 0, 1, 2, 3. A circled 0 is shown below the bass line.

Carolina in the Morning Audio 7

(Stan's fingering)

Musical notation for 'Carolina in the Morning Audio 7 (Stan's fingering)'. The piece is in G major, 3/4 time. The notation shows a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff: Em7sus and A7. Fingerings are shown with numbers 0, 1, 2, 3, 4. A circled 0 is shown below the bass line.

Carolina in the Morning

(Basic fingering)

Musical notation for 'Carolina in the Morning (Basic fingering)'. The piece is in G major, 3/4 time. The notation shows a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff: Em, Em(maj7), Em7, and A7. Fingerings are shown with numbers 0, 1, 2, 3. A circled 0 is shown below the bass line.

Carolina in the Morning Audio 8

(Stan's fingering)

Musical notation for 'Carolina in the Morning Audio 8 (Stan's fingering)'. The piece is in G major, 3/4 time. The notation shows a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff: Em, Em(maj7), Em7, and A7. Fingerings are shown with numbers 0, 1, 2, 3. A circled 0 is shown below the bass line.

Home on the Range (Basic fingering)

Home on the Range (Stan's fingering) Audio 9

Home on the Range (Basic fingering)

Home on the Range (Stan's fingering) Audio 10

I'll See You in My Dreams (Basic fingering)

I'll See You in My Dreams (Stan's fingering) Audio 11

I'll See You in My Dreams (Basic fingering)

I'll See You in My Dreams (Stan's fingering) Audio 12

Look for the Silver Lining
(Basic fingering)

Look for the Silver Lining *Audio 13*
(Stan's fingering)

Look for the Silver Lining
(Basic fingering)

Look for the Silver Lining *Audio 14*
(Stan's fingering)

Aura Lee aka Love Me Tender
(Basic fingering)

Aura Lee aka Love Me Tender *Audio 15*
(Stan's fingering)

Manhattan (Basic fingering)

Manhattan (Stan's fingering) *Audio 16*

Shenandoah (Basic fingering)

Shenandoah (Stan's fingering) Audio 17

Shenandoah (Basic fingering)

Shenandoah (Stan's fingering) Audio 18

Someone to Watch Over Me (Basic fingering)

Someone to Watch Over Me (Stan's fingering) Audio 19

Home on the Range

(Basic fingering)

Home on the Range *Audio 20*

(Stan's fingering)

The Streets of Laredo

(Basic fingering)

The Streets of Laredo *Audio 21*

(Stan's fingering)

The Streets of Laredo

(Basic fingering)

The Streets of Laredo *Audio 22*

(Stan's fingering)

The Streets of Laredo

(Basic fingering)

The Streets of Laredo *Audio 23*

(Stan's fingering)

Summing Up – Melody is the essential component of an arrangement. Make sure you can play the melody flowingly, allowing it to keep its prominence. The accompaniment is there to support the melody in an interesting and appropriate manner.

Harmony

(Chord Substitution and Reharmonization)

Chord Substitution

When I first learned chords, I categorized them into pretty, happy, sad, and scary. Your choice of harmony is key to the emotional tone of a song. Once you decide on your interpretation, your choice of harmony will be crucial for conveying the emotion you are trying to impart. Of course, strumming an E9 chord for ten minutes on a great funk groove can be a great contributor to joy and ecstasy. I loved funk music as a teen. I was a Telecaster guy.

In creating an arrangement, first decide what type of sound you want to impart. Is it jazzy, bluesy, pop, Folk/Americana, country, or gospel? When you know the kinds of chords that lend themselves to those styles, you can color in the sound the way you want. Here are some ideas that may help.

There are many books on chord substitution. I'm using the term Chord Substitution to change a single chord. This can be done in several ways.

If you want to make a folk song, country song, or pop song more jazzy, use more colorful harmony. Instead of a basic C major chord, use a Cmaj7, Cmaj9, C6, C6/9, etc. Use altered notes like flat and sharp 5ths and 9ths on dominant chords. Use chord substitutions to add some surprise elements.

There's a big difference between changing a major chord to a major 7th and a minor chord to a minor 7th. Changing a major chord to a major 7th works for songs such as "You Are the Sunshine of My Life" and "Don't Let the Sun Catch You Crying," but it would be inappropriate for many songs, making them sound like "cocktail music." Changing a minor chord to a minor 7th is a subtler change and can be used more often without standing out. Composer Aaron Copland is associated with the "American" sound in his works like "Appalachian Spring," "Rodeo," and "Billy The Kid." His use of harmony conveys that American sound. If you read music, you can study these scores. When I think of "Americana" music nowadays, I think of add9 chords, suspended chords, and chords built in 4ths and 5ths, leaving out the third for a more open sound. Swing music uses lots of major 6th chords. Django Reinhardt and Gypsy Jazz frequently use the sound of minor 6th chords. Funk music uses 9th and 7#9 chords. "Old-timey" jazz will use simple chords, while be-bop and post-bop use more complex harmony. Identify what sorts of chords will get you the best sound and style that you hear in your head.

Suspended Chords – Suspended chords can also be considered 11th chords. In an Asus, the 3rd is raised to a 4th, most of the time resolving to the 3rd. A7sus means it also contains the 7th. An A11 chord has the b7th and the 9th. I use a minor 11th chord frequently. You can also get an 11th chord by playing a major chord a whole step down from the root bass note. For example, F/G = G11. The F chord is spelled F, A, and C. These are the b7th, 9th, and 11th of a G chord. I use a lot of suspended chords. They usually resolve – but sometimes I leave them unresolved to create tension. I like the way they sound. It's an effective tool.

Suspended Chords

Always Audio 24

sus. chord (not resolved)

Eadd9 B13sus

Always Audio 25

sus. chord (not resolved)

sus. chord (not resolved)

Eadd9 B7sus Eadd9 B7sus

Always Audio 26

sus. chord

Eadd9 B9sus F7b5

Alexander's Ragtime Band Audio 27

sus. chord

B7sus B9/F# CII E

Are You Lonesome Tonight? Audio 28

Bm7 sus. chord E7sus E7 Aadd9 Bm/A Aadd9

Danny Boy Audio 29

sus. chord (not resolved)

sus. chord (not resolved)

C/G (bar 2 strings) Dm9 G7sus C F/C C G9sus

Home on the Range *Audio 30* **It's All in the Game** *Audio 31* **It's All in the Game** *Audio 32*

sus. chord (not resolved)

sus. chord

sus. chord

B⁹sus

B⁷sus F^{7b5}

F[#]m⁷

B⁷sus

B⁷

F[#]m⁷

B⁷sus

B⁷

Look for the Silver Lining *Audio 33*

sus. chord (not resolved)

Dmaj⁷

Bm⁷

Em⁷

A⁹sus

Dmaj⁷

Bm⁷

Someone to Watch Over Me *Audio 34*

sus. chord

C[#]m⁷

F[#]7sus

F[#]7

Tea for Two *Audio 35*

sus. chord

E¹³sus

Bm⁷

E^{13b9}

Tea for Two *Audio 36*

sus. chord

Fmaj⁷

Bb⁷

Am⁷

D⁷sus

D⁷

Wayfaring Stranger *Audio 37*

sus. chord (not resolved)

Fadd⁹

E⁷

E⁷sus

Diminished Chords – They fit great as passing chords and are helpful when maintaining the direction of a bass line. Use the Idim to lead to the turnaround or V7 chord or IIm7-V7 chord progression in a blues. On the IV chord, play a #IVdim to get back to the I or tonic chord. You can also play a diminished chord 1/2 step above a root to form a 7b9 chord. For example, an Ebdim over a D bass note gets you a D7b9 chord. The cool thing about diminished chords is they consist of the same intervals (minor 3rds). Because of this, any note in the chord can be considered the root. They repeat every three frets; you can move them up or down.

Diminished Chords

Always *Audio 38*

dim. passing chord

Amazing Grace *Audio 39*

dim. passing chord

Musical notation for 'Always' and 'Amazing Grace'. The 'Always' section (Audio 38) is in 3/4 time and features chords G#m7sus, A#o, C#7, Bm/F#, and F#m. The 'Amazing Grace' section (Audio 39) is in 4/4 time and features chords G, G#o, D/A, and A/C#. Fingerings are indicated by numbers 1-4 above the notes.

Alexander's Ragtime Band *Audio 40*

dim. in 2 positions

Musical notation for 'Alexander's Ragtime Band' (Audio 40) in 4/4 time. It shows a diminished chord in two positions: D#o and another position further up the fretboard. Fingerings are indicated by numbers 1-4.

Are You Lonesome Tonight? *Audio 41*

Musical notation for 'Are You Lonesome Tonight?' (Audio 41) in 3/4 time. It features chords A, A#o (dim. passing chord), and Bm7. Fingerings are indicated by numbers 1-4.

California Here I Come *Audio 42*

dim. passing chord

Musical notation for 'California Here I Come' (Audio 42) in 4/4 time. It features chords E7, E, F#o, F#m11, E7/G#, and A. Fingerings are indicated by numbers 1-4.

I'll See You in My Dreams *Audio 43*

dim. for 7b9 chord

Musical notation for 'I'll See You in My Dreams' (Audio 43) in 4/4 time. It features chords B7b9, B7, B7b9, and B7b9#5. Fingerings are indicated by numbers 1-4.

It's All in the Game *Audio 44*

dim. passing chord

Chords: Dmaj7, Em7, F°, Dmaj7, A¹³

Musical notation for 'It's All in the Game' in G major, 4/4 time. The melody features several triplet patterns. The bass line provides harmonic support with chords: Dmaj7, Em7, F°, Dmaj7, and A¹³.

Look for the Silver Lining *Audio 45*

dim. for 7^b9 chord

Chords: Am⁷, D7^b9

Musical notation for 'Look for the Silver Lining' in A minor, 4/4 time. The melody is simple, and the bass line features Am⁷ and D7^b9 chords.

Manhattan *Audio 46*

dim. passing chord

Chords: A⁷, G/A, A°, A⁹

Musical notation for 'Manhattan' in A major, 4/4 time. The melody includes a bar line. The bass line features chords: A⁷, G/A, A°, and A⁹.

Manhattan *Audio 47*

dim. passing chord

Chords: Em⁷, C⁹, C#°, Dmaj7

Musical notation for 'Manhattan' in E minor, 4/4 time. The melody features triplet patterns. The bass line includes chords: Em⁷, C⁹, C#°, and Dmaj7.

My Buddy *Audio 48*

dim. passing chord

Chords: Dmaj7, D#°, Em⁷sus

Musical notation for 'My Buddy' in D major, 3/4 time. The melody includes a bar line. The bass line features chords: Dmaj7, D#°, and Em⁷sus.

My Buddy *Audio 49*

dim. passing chord

Chords: D/F#, F°, Em⁷

Musical notation for 'My Buddy' in D major, 4/4 time. The melody includes a bar line. The bass line features chords: D/F#, F°, and Em⁷.

Old Folks at Home *Audio 50*

A^{maj7} Em⁷ A⁷ D dim. passing chord D[°]

Musical notation for 'Old Folks at Home' in G major, 4/4 time. The piece consists of five measures. The first measure has a treble clef and a G4 note. The second measure has a bass clef and a G2 note. The third measure has a treble clef and a G4 note. The fourth measure has a bass clef and a G2 note. The fifth measure has a treble clef and a G4 note. Chords are indicated above the staff: A^{maj7}, Em⁷, A⁷, D, and D[°]. The D[°] chord is labeled 'dim. passing chord'. Fingering numbers (0, 1, 2, 3, 4) are shown below the notes.

Take Me Out to the Ballgame *Audio 51*

C dim. passing chord C[°] G/D E⁷

Musical notation for 'Take Me Out to the Ballgame' in C major, 3/4 time. The piece consists of four measures. The first measure has a treble clef and a C4 note. The second measure has a bass clef and a C2 note. The third measure has a treble clef and a C4 note. The fourth measure has a bass clef and a C2 note. Chords are indicated above the staff: C, C[°], G/D, and E⁷. The C[°] chord is labeled 'dim. passing chord'. Fingering numbers (0, 1, 2, 3, 4) are shown below the notes.

Tea for Two *Audio 52*

Fadd⁹ B^{b6/9/b5} Am⁷ D^{7#9} diminished arpeggio

Musical notation for 'Tea for Two' in F major, 4/4 time. The piece consists of four measures. The first measure has a treble clef and an F4 note. The second measure has a bass clef and an F2 note. The third measure has a treble clef and an F4 note. The fourth measure has a bass clef and an F2 note. Chords are indicated above the staff: Fadd⁹, B^{b6/9/b5}, Am⁷, and D^{7#9}. The D^{7#9} chord is labeled 'diminished arpeggio'. Fingering numbers (0, 1, 2, 3, 4) and slurs are shown below the notes.

Way Down Yonder in New Orleans *Audio 53*

C^{maj7} A^{7b9} dim. for 7^{b9} chord

Musical notation for 'Way Down Yonder in New Orleans' in C major, 4/4 time. The piece consists of two measures. The first measure has a treble clef and a C4 note. The second measure has a bass clef and a C2 note. Chords are indicated above the staff: C^{maj7} and A^{7b9}. The A^{7b9} chord is labeled 'dim. for 7^{b9} chord'. Fingering numbers (0, 1, 2, 3, 4) and slurs are shown below the notes.

When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along *Audio 54*

D⁶ Em^{7/B} B[°] D⁶ dim. passing chord D^{6/9}

Musical notation for 'When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along' in D major, 4/4 time. The piece consists of five measures. The first measure has a treble clef and a D4 note. The second measure has a bass clef and a D2 note. The third measure has a treble clef and a D4 note. The fourth measure has a bass clef and a D2 note. The fifth measure has a treble clef and a D4 note. Chords are indicated above the staff: D⁶, Em^{7/B}, B[°], D⁶, and D^{6/9}. The B[°] chord is labeled 'dim. passing chord'. Fingering numbers (0, 1, 2, 3, 4) and slurs are shown below the notes.

Measures Using Multiple Chord Voicings – Sometimes, you must use various voicings for a chord symbol, even within the same measure.

Measures Using Multiple Chord Voicings

Sweet Georgia Brown *Audio 55*

The image displays a musical score for the piece "Sweet Georgia Brown" (Audio 55). It consists of six systems of music, each representing a different chord: E7, E9, and A7. Each system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation shows a melodic line on the upper staff and a guitar chord voicing on the lower staff. The E7 system shows various voicings such as 0 2 3 4 and 0 3 4 0. The E9 system shows voicings like 0 2 3 4 and 0 3 4 0. The A7 system shows voicings such as 0 2 3 4 and 0 3 4 0. The score includes fingerings (1-4), accents, and slurs to indicate phrasing and technique. The overall structure is a series of measures, each demonstrating a different voicing for the specified chord.

G D7 G B7

Sweet Georgia Brown *Audio 56*

B7b9/D# G

I'll See You in My Dreams *Audio 57*

E9 E7 Bm9/F# E7/G#

I'll See You in My Dreams *Audio 58*

B7b9 B7 B7b9 B7b9#5

Look for the Silver Lining *Audio 59*

Em7 G/A A13

Reharmonization

Reharmonization is changing a song's given or standard harmony or chord progression. For me, reharmonization is one of the joys of arranging and a place where you can uniquely express yourself by your choice of harmony. The examples show the original melody and harmony, followed by my reharmonization. Go through the examples and look for the techniques and methods I use, as shown below.

Alexander's Ragtime Band (Basic harmony)

Musical score for Alexander's Ragtime Band (Basic harmony) in A major, 4/4 time. The score consists of four staves. The first staff shows the original melody with chords A, E7, and A. The second staff shows a reharmonized melody with chord D. The third staff shows a reharmonized melody with chord A. The fourth staff shows a reharmonized melody with chords B7 and E7.

Alexander's Ragtime Band (Stan's reharmonization) *Audio 60*

Musical score for Alexander's Ragtime Band (Stan's reharmonization) in A major, 4/4 time. The score consists of four staves. The first staff shows the original melody with chords G#m11, G7b5, F#m7, and F7#5. The second staff shows a reharmonized melody with chords Bm9/E, E7, A, and F#7. The third staff shows a reharmonized melody with chords Bm7, Bb°, Bm7/A, and G#m7b5. The fourth staff shows a reharmonized melody with chords Bm7, F13, Em9, and A7.

C#m7 F#7 Bm7sus E13

A A/G# A/F# A/E

B7sus B9/F# B7

E7

Always (Basic harmony)

A D9 E F#9

Always (Stan's reharmonization) Audio 61

Aadd9 D9 G#m7 C#7b9

Danny Boy (Basic harmony)

Musical notation for the basic harmony of 'Danny Boy'. The piece is in 4/4 time. The melody consists of quarter notes: C4, G4, A4, B4, C5, B4, A4, G4. The harmony is indicated by chords: C (C4-E4-G4), G7 (G4-B4-D5-F5), and C (C4-E4-G4).

Danny Boy (Stan's reharmonization) Audio 62

Musical notation for Stan's reharmonization of 'Danny Boy'. The piece is in 4/4 time. The melody consists of quarter notes: C4, G4, A4, B4, C5, B4, A4, G4. The harmony is indicated by chords: C6/9/E (C4-E4-G4-A4-B4), F6/9b5 (F4-A4-C5-Bb5), Em11 (E4-G4-A4-B4-C5), and Am9 (A4-C5-E5-G5). The notation includes guitar-style chord diagrams with fingerings.

Aura Lee aka Love Me Tender (Basic harmony)

Musical notation for the basic harmony of 'Aura Lee aka Love Me Tender'. The piece is in 4/4 time. The melody consists of quarter notes: C4, F4, G4, C5, F4, G4, C5. The harmony is indicated by chords: C (C4-E4-G4), F (F4-A4-C5), G (G4-B4-D5), C (C4-E4-G4), F (F4-A4-C5), G (G4-B4-D5), and C (C4-E4-G4).

Aura Lee aka Love Me Tender (Stan's reharmonization) Audio 63

Musical notation for Stan's reharmonization of 'Aura Lee aka Love Me Tender'. The piece is in 4/4 time. The melody consists of quarter notes: C4, F4, G4, C5, F4, G4, C5. The harmony is indicated by chords: Fmaj7 (F4-A4-C5-Eb5), Em7 (E4-G4-A4-B4), Dm7 (D4-F4-A4), G9 (G4-B4-D5-F5), C/G (C4-E4-G4), Fadd9/A (F4-A4-C5-Eb5), C (C4-E4-G4), Bm7 (B4-D5-F5), E7#5 (E4-G4-A4-B4), Am11 (A4-C5-E5-G5), D7sus (D4-F4-A4), G9sus (G4-B4-D5-F5), G9 (G4-B4-D5-F5), and C/G (C4-E4-G4). The notation includes guitar-style chord diagrams with fingerings.

Aura Lee aka Love Me Tender (Basic harmony)

Musical notation for the basic harmony of 'Aura Lee aka Love Me Tender'. The piece is in 4/4 time. The melody consists of quarter notes: C4, F4, G4, C5, F4, G4, C5. The harmony is indicated by chords: C (C4-E4-G4), D7 (D4-F4-A4-B4), G7 (G4-B4-D5), and C (C4-E4-G4).

Aura Lee aka Love Me Tender (Stan's reharmonization) Audio 64

Musical notation for Stan's reharmonization of 'Aura Lee aka Love Me Tender'. The piece is in 4/4 time. The melody consists of quarter notes: C4, F4, G4, C5, F4, G4, C5. The harmony is indicated by chords: Fmaj7 (F4-A4-C5-Eb5), C/E (C4-E4-G4), Dm7 (D4-F4-A4), E+ (E4-G4-A4-B4), Am11 (A4-C5-E5-G5), D7sus (D4-F4-A4), F/G (F4-A4-C5), G9 (G4-B4-D5-F5), and C/G (C4-E4-G4). The notation includes guitar-style chord diagrams with fingerings.

I've Been Working on the Railroad (Basic harmony)

Basic harmony for the song, consisting of four staves of music. The first staff starts with a G7 chord and ends with a C chord. The second staff starts with an F chord and ends with a C chord. The third staff starts with an F chord and ends with a C chord. The fourth staff starts with a G7 chord and ends with a C chord.

I've Been Working on the Railroad (Stan's reharmonization) *Audio 65*

Stan's reharmonization for the song, consisting of four staves of music with detailed chord voicings and fingerings. The first staff includes chords G9, C, and G/B. The second staff includes F/A, Abmaj7, C6/G, and F#m7b5. The third staff includes F, C/E, Dm11, and Fadd9. The fourth staff includes C/G, G9, C/E, F/C, and C. The piece concludes with a key signature change to three sharps (F#, C#, G#).

Swing Low, Sweet Chariot (Basic harmony)

Basic harmony for 'Swing Low, Sweet Chariot' in E major. The piece consists of four staves of music. The first staff shows the melody with a whole rest in the first measure, followed by quarter notes G4, A4, and B4. The second staff continues the melody with quarter notes C5, B4, A4, and G4. The third staff continues with quarter notes F#4, E4, and D4. The fourth staff continues with quarter notes C4, B3, and A3. Chord symbols are placed above the notes: E (measures 1-2), A (measure 3), E (measures 4-5), B7 (measure 6), and E (measures 7-8).

Swing Low, Sweet Chariot (Stan's reharmonization) Audio 66

Stan's reharmonization of 'Swing Low, Sweet Chariot' in E major. The piece consists of four staves of music. The first staff shows the melody with a whole rest in the first measure, followed by quarter notes G4, A4, and B4. The second staff continues the melody with quarter notes C5, B4, A4, and G4. The third staff continues with quarter notes F#4, E4, and D4. The fourth staff continues with quarter notes C4, B3, and A3. Chord symbols are placed above the notes: E6 (measures 1-2), D9b5 (measure 3), C9 (measures 4-5), B9 (measures 6-7), A9 (measure 8), G#m7 (measures 9-10), G (measures 11-12), B9#5 (measures 13-14), A#m7b5 (measures 15-16), A7 (measures 17-18), A9b5 (measures 19-20), G#7#5 (measures 21-22), G7b5 (measures 23-24), F#7 (measures 25-26), F#m9 (measures 27-28), B9 (measures 29-30), A/E (measures 31-32), and E (measures 33-34). The notation includes various guitar techniques such as triplets, bends, and specific fretting patterns.

Waltzing Matilda (Basic harmony)

Basic harmony for 'Waltzing Matilda' in C major. The piece is in 3/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff: C, G, F, C, G, F, G, C. A triplet of eighth notes is marked with a '3' and a slur.

Waltzing Matilda (Stan's reharmonization) Audio 67

Stan's reharmonization of 'Waltzing Matilda' in C major. The piece is in 3/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff: Cadd9, G⁶/B, Gm⁶/B^b, Am¹¹, Fm⁶/A^b, C/G, F[#]m⁷, F⁷, C/E, Am⁷, Dm⁹, G⁷sus, Cmaj⁷, Am⁷, G⁷, F/A, C/E, Fadd⁹/A, Cadd⁹/E, Am⁷, Fm⁶, G⁹sus, C. A triplet of eighth notes is marked with a '3' and a slur. A piano dynamic marking 'p' is present.

Waltzing Matilda (Basic harmony)

Basic harmony for 'Waltzing Matilda' in C major. The piece consists of four staves of music. The first staff has a C chord above the first measure and an F chord above the second measure. The second staff has a C chord above the first measure and a G chord above the second measure. The third staff has a C chord above the first measure, a G chord above the second measure, and an F chord above the third measure. The fourth staff has a C chord above the first measure, a G chord above the second measure, and a C chord above the third measure.

Waltzing Matilda (Stan's reharmonization) *Audio 68*

Stan's reharmonization of 'Waltzing Matilda' in C major. The piece consists of four staves of music with guitar chord diagrams. The first staff has chords: Am⁹, Am⁹/G, F⁶/₉, F⁶/₉, Em⁷, and Dm⁷. The second staff has chords: Em⁷, A⁷sus, A⁷, Dm⁹, Ab⁷b⁵, and G¹¹. The third staff has chords: Cmaj⁷, Gm⁷, G^b7^b5, F, C/E, Dm, and G⁷sus. The fourth staff has chords: C, G/B, Am⁷, A⁷#⁵, Dm⁷, G¹¹, and C.

Waltzing Matilda (Basic harmony)

Basic harmony for Waltzing Matilda, showing four staves of music with chords C, G, and F.

Staff 1: Chords C, G, F. Melody: C4, D4, E4, F4, G4, A4, B4, C5.

Staff 2: Chords C, G. Melody: C4, D4, E4, F4, G4, A4, B4, C5.

Staff 3: Chords C, G, F. Melody: C4, D4, E4, F4, G4, A4, B4, C5.

Staff 4: Chords C, G, C. Melody: C4, D4, E4, F4, G4, A4, B4, C5.

Waltzing Matilda (Stan's reharmonization) *Audio 69*

Stan's reharmonization for Waltzing Matilda, showing four staves of music with chords C, Bm7, E7, Am7, Am7/G, F, C/E, Dm9, G7sus, and Dm7.

Staff 1: Chords C, Bm7, E7, Am7, Am7/G, F. Melody: C4, D4, E4, F4, G4, A4, B4, C5.

Staff 2: Chords C/E, Am7, Dm9, G7sus. Melody: C4, D4, E4, F4, G4, A4, B4, C5.

Staff 3: Chords C, Bm7, E7, Am7, Am7/G, F. Melody: C4, D4, E4, F4, G4, A4, B4, C5.

Staff 4: Chords C/E, Am7, Dm7, G7sus, C. Melody: C4, D4, E4, F4, G4, A4, B4, C5.

Waltzing Matilda (Basic harmony)

Basic harmony for Waltzing Matilda, showing four staves of music with chords C, F, G, and C.

Staff 1: Chord C above the first measure, Chord F above the second measure.

Staff 2: Chord C above the first measure, Chord G above the second measure.

Staff 3: Chord C above the first measure, Chord G above the second measure, Chord F above the third measure.

Staff 4: Chord C above the first measure, Chord G above the second measure, Chord C above the third measure.

Waltzing Matilda (Stan's reharmonization) Audio 70

Stan's reharmonization for Waltzing Matilda, showing four staves of music with various chords and guitar techniques.

Staff 1: Chords Cmaj7, Gm9, Gb7b5, F6/9, Em7, Dm7. Includes guitar techniques like 4, 0, 0, 2, 3 and circled numbers 4 and 5.

Staff 2: Chords Cmaj7, Am7, Dm9, G7sus. Includes guitar techniques like 4, 0, 0, 2, 3 and 4, 1, 0, 2, 1.

Staff 3: Chords Cmaj7, Am7, Gm7, F#7b5, F, C/E, Dm, G7sus. Includes guitar techniques like 0, 0, 0, 3, 0 and 1, 2, 3, 4, 0.

Staff 4: Chords C/E, Am7, Dm7, G7sus, C. Includes guitar techniques like 0, 2, 3, 0 and 1, 0, 1, 2, 3.

Filling in Static Harmony – Sometimes, you want to avoid sitting on a chord for one or two measures, especially if you have established a more fluid rate of chord changes. Simple songs may sit on a chord for one or more measures, but a standard with rapid harmonic rhythm might change chords on every beat. If you have static harmony and want to dress it up, try adding more chords. Counterpoint, such as a countermelody in an internal voice (not the bass or melody) or using contrary motion, can contribute to keeping things interesting. There are lots of ways to do this.

Alexander's Ragtime Band (Basic harmony)

Alexander's Ragtime Band (Stan's harmony) *Audio 71*

Alexander's Ragtime Band (Basic harmony) **Alexander's Ragtime Band** (Stan's harmony) *Audio 72*

Always (Basic harmony)

Always (Stan's harmony) *Audio 73*

Always (Basic harmony)

Always (Stan's harmony) *Audio 74*

Amazing Grace (Basic harmony)

Amazing Grace (Stan's harmony) *Audio 75*

Are You Lonesome Tonight?

(Basic harmony)

A

Musical notation for the basic harmony of 'Are You Lonesome Tonight?'. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts with a half note A, followed by a quarter rest, another quarter rest, and then a quarter note G. The piece concludes with a double bar line.

Are You Lonesome Tonight? *Audio 76*

(Stan's harmony)

A

Musical notation for Stan's harmony of 'Are You Lonesome Tonight?'. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is more complex, starting with a half note A, followed by a quarter note G, and then a quarter note F#. The piece concludes with a double bar line.

California Here I Come

(Basic harmony)

E7 A

Musical notation for the basic harmony of 'California Here I Come'. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody starts with a half note G, followed by a quarter note F#, and then a quarter note E. The piece concludes with a double bar line.

California Here I Come *Audio 77*

(Stan's harmony)

E7 E F° F#m11 E7/G# A

Musical notation for Stan's harmony of 'California Here I Come'. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is more complex, starting with a half note G, followed by a quarter note F#, and then a quarter note E. The piece concludes with a double bar line.

California Here I Come

(Basic harmony)

A D6

Musical notation for the basic harmony of 'California Here I Come'. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody starts with a half note G, followed by a quarter note F#, and then a quarter note E. The piece concludes with a double bar line.

California Here I Come *Audio 78*

(Stan's harmony)

A Bm7 C° Aadd9/C# Dmaj7

Musical notation for Stan's harmony of 'California Here I Come'. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is more complex, starting with a half note G, followed by a quarter note F#, and then a quarter note E. The piece concludes with a double bar line.

California Here I Come

(Basic harmony)

E7

Musical notation for the basic harmony of 'California Here I Come'. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody starts with a half note G, followed by a quarter note F#, and then a quarter note E. The piece concludes with a double bar line.

California Here I Come *Audio 79*

(Stan's harmony)

E7

Musical notation for Stan's harmony of 'California Here I Come'. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is more complex, starting with a half note G, followed by a quarter note F#, and then a quarter note E. The piece concludes with a double bar line.

Carolina in the Morning (Basic harmony)

D

Musical notation for the basic harmony of 'Carolina in the Morning'. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody starts with a half note G, followed by a quarter note F#, and then a quarter note E. The piece concludes with a double bar line.

Carolina in the Morning (Stan's harmony) *Audio 80*

D Dmaj7 D6 D#° 3

Musical notation for Stan's harmony of 'Carolina in the Morning'. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is more complex, starting with a half note G, followed by a quarter note F#, and then a quarter note E. The piece concludes with a double bar line.

It's All in the Game

(Basic harmony)

A⁷

Musical notation for the basic harmony of 'It's All in the Game', showing a single chord A⁷ with a whole note and a slur over it.

It's All in the Game

(Stan's harmony) *Audio 81*

Em^{7sus}/A A⁹ F#m⁷/A A¹³

Musical notation for Stan's harmony of 'It's All in the Game', showing chords Em^{7sus}/A, A⁹, F#m⁷/A, and A¹³ with various fingerings and triplets.

It's All in the Game

(Basic harmony)

D A⁷ Dmaj⁷

Musical notation for the basic harmony of 'It's All in the Game', showing chords D, A⁷, and Dmaj⁷ with fingerings and triplets.

It's All in the Game

(Stan's harmony) *Audio 82*

Em⁷ F^o Dmaj⁷ A¹³

Musical notation for Stan's harmony of 'It's All in the Game', showing chords Em⁷, F^o, Dmaj⁷, and A¹³ with fingerings and triplets.

Look for the Silver Lining

(Basic harmony)

D E⁹

Musical notation for the basic harmony of 'Look for the Silver Lining', showing chords D and E⁹ with slurs.

Look for the Silver Lining

(Stan's harmony) *Audio 83*

D^{6/9} Gmaj⁷ A^{#o} D^{6/9} E⁹

Musical notation for Stan's harmony of 'Look for the Silver Lining', showing chords D^{6/9}, Gmaj⁷, A^{#o}, D^{6/9}, and E⁹ with fingerings and slurs.

Manhattan

(Basic harmony)

A⁷

Musical notation for the basic harmony of 'Manhattan', showing a single chord A⁷ with a whole note and a slur over it.

Manhattan

(Stan's harmony) *Audio 84*

A⁷ G/A A^o A⁹

Musical notation for Stan's harmony of 'Manhattan', showing chords A⁷, G/A, A^o, and A⁹ with fingerings and slurs.

Someone to Watch Over Me

(Basic harmony)

E

Musical notation for the basic harmony of 'Someone to Watch Over Me', showing a single chord E with a whole note and a slur over it.

Someone to Watch Over Me

(Stan's harmony) *Audio 85*

Eadd⁹ Emaj⁷ E⁷

Musical notation for Stan's harmony of 'Someone to Watch Over Me', showing chords Eadd⁹, Emaj⁷, and E⁷ with fingerings and slurs.

Moving from Chord to Chord – How you get from one chord to another can distinguish you from others, it is part of your style. Passing chords are a way to create interest and keep things flowing. They are used to get you from one chord to the next. There can be one chord or a short chord progression. There are also secondary (or temporary) dominants. They are another way to get from one chord to another. You can make a I chord a temporary dominant that will lead to its temporary tonic or I chord, in this case, the IV chord. The progression V7 to I is the strongest in music. You can also make it a IIm7-V7 progression. Then try a flat five substitution ($\flat 5$ sub.), and you've got some new ways to get from here to there. If you have a measure of C followed by F, you can play C C7-F. Then try Gm7 C7-F and Gm7 G \flat 7-F. Many combinations can get you to a particular destination. It's good to have several of these in your arranger's toolbox.

California Here I Come *Audio 86*

E to A

E⁷ E F^o F^{#m11} E⁷/G[#] A

Musical notation for "California Here I Come" showing a guitar chord progression from E⁷ to A. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The progression starts with E⁷ (4-2-3-3), moves to E (0-2-3-3), then F^o (0-2-3-3), F^{#m11} (0-2-3-3), E⁷/G[#] (4-2-3-3), and finally A (0-2-3-3). Fingerings are indicated by numbers 1-4 above the notes.

Carolina in the Morning *Audio 87*

D to G

D^{maj7} Am¹¹ A \flat 7 \flat 5 G

Musical notation for "Carolina in the Morning" showing a guitar chord progression from D^{maj7} to G. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The progression starts with D^{maj7} (0-2-3-3), moves to Am¹¹ (1-3-4-4), A \flat 7 \flat 5 (0-2-3-3), and finally G (0-2-3-3). Fingerings are indicated by numbers 1-4 above the notes.

Look for the Silver Lining *Audio 88*

Em to A7

Em G^{#13} A¹³

Musical notation for "Look for the Silver Lining" showing a guitar chord progression from Em to A7. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The progression starts with Em (0-2-2-4), moves to G^{#13} (1-3-4-4), and finally A¹³ (2-4-4-4). Fingerings are indicated by numbers 1-4 above the notes.

Sweet Georgia Brown *Audio 89*

E to A

E⁹ A⁷

Musical notation for "Sweet Georgia Brown" showing a guitar chord progression from E⁹ to A⁷. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The progression starts with E⁹ (0-2-3-3), moves to A⁷ (0-2-3-3), and includes a triplet of eighth notes (1-2-1-0). Fingerings are indicated by numbers 1-4 above the notes.

Sweet Georgia Brown *Audio 90*

A to D

A⁷ D⁷

Musical notation for "Sweet Georgia Brown" showing a guitar chord progression from A⁷ to D⁷. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The progression starts with A⁷ (0-2-3-3), moves to D⁷ (0-2-3-3), and includes a circled 5 below the final note. Fingerings are indicated by numbers 1-4 above the notes.

Relative Minor and Other Chord Substitutions – Major and minor keys have a relationship. They both have the same key signature. For example, C and Am both have no sharps or flats. You can substitute a VI minor chord for a I chord and vice versa. Most of the time, the VI chord is minor, but it can also be dominant. It's the root movement that is important. Play an Am7 for a C major chord. Play a G7 chord for an Em chord.

You can also play a minor III chord for the I chord - for example, Em for C. Em has the notes E, G, and B. These are the 3rd, 5th, and major 7th of a C chord.

If you have one bar of C and one of G, a common substitution is a I-VI-II-V or III-VI-II-V progression. The II and VI chords can be minor or dominant. For example, if the progression is C-Am7-Dm7-G7, play an A7 for the Am7 and D7 for the Dm7. The progression becomes C-A7-D7-G7. There may be a conflict with the melody, so always use your ears when making the determination.

The Streets of Laredo (Basic harmony)

The Streets of Laredo (Stan's harmony) Audio 95

Waltzing Matilda (Basic harmony)

Waltzing Matilda (Stan's harmony) Audio 96 I-VI-II-V sub.

Waltzing Matilda (Basic harmony)

Waltzing Matilda (Stan's harmony) *Audio 97* III-VI-II-V sub.

Relative minor

Am⁹ Am⁹/G F^{6/9} F^{6/9} Em⁷ Dm⁷ dominant for minor Em⁷ A^{7sus} A⁷ Dm⁹ Ab^{7b5} G¹¹

Waltzing Matilda (Basic harmony)

C G⁷

Waltzing Matilda (Stan's harmony) *Audio 98*

I-VI-II-V sub.

Cmaj⁷ Am⁷ Dm⁹ G^{7sus}

Waltzing Matilda (Basic harmony)

C G F

C G⁷ C

Waltzing Matilda (Stan's harmony) Audio 99

Cmaj7
Gm7
Gb7b5
F
C/E
Dm
G7sus

C
G/B
Am7
A7#5
Dm7
G11
C

Waltzing Matilda (Basic harmony)

C
G
F

C
G7
C

Waltzing Matilda (Stan's harmony) Audio 100

Cadd9
G6/B
Gm6/Bb
Am11
Fm6/Ab
C/G
F#m7b5
F7

C/E
Am7
Dm9
G7sus

Flat Five Substitution – This one gets used a lot. Play a chord (usually, but not always, a dominant) whose root is a flat fifth away. For example, play an $A\flat 7$ chord for a $D7$ chord. This chord often winds up a $\frac{1}{2}$ step above the chord it resolves to, $A\flat 7$ to G , for example.

Alexander's Ragtime Band *Audio 101*

$b5$ sub.

Bm^7 $F13b5$ Em^9 A^7

Aura Lee aka Love Me Tender *Audio 102* **Waltzing Matilda** *Audio 103*

$b5$ sub. $b5$ sub.

$Cadd9$ Gm^7 $G\flat 7b5$ $Fmaj7$ $Cmaj7$ Gm^9 $G\flat 7b5$ $F6/9$ Em^7 Dm^7

Waltzing Matilda *Audio 104*

C G/B Am^7 $A^7\#5$ Dm^7 G^{11} C

$b5$ sub.

C G/B Am^7 $A\flat maj7$ $G7b9$ C/G

Waltzing Matilda *Audio 105*

$b5$ sub.

Em^7 A^7sus A^7 Dm^9 $A\flat 7b5$ G^{11} $Cmaj7$

Chromatic Approach Chords – Another way to approach a chord is to play a 1/2 step above or below that destination chord. It's usually the same type of chord (minor, maj7, etc.), but not always.

Alexander's Ragtime Band Audio 106

1/2 step above

Alexander's Ragtime Band Audio 107

1/2 step above

Always Audio 108

1/2 step above

Carolina in the Morning Audio 109

1/2 step above

Danny Boy Audio 110

1/2 step above

Danny Boy Audio 111

1/2 step above

Dinah Audio 112

1/2 step above

Home on the Range *Audio 113*

1/2 step above

B⁹sus B⁷sus F⁷b⁵ E E^{maj}7

Musical notation for 'Home on the Range' in G major, 3/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff: B⁹sus, B⁷sus, F⁷b⁵, E, and E^{maj}7. Fingerings and string numbers are shown below the staff.

I'll See You in My Dreams *Audio 114*

1/2 step below 1/2 step above

A⁹ A^b7^b5 G^{maj}7

Musical notation for 'I'll See You in My Dreams' in A major, 4/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff: A⁹, A^b7^b5, and G^{maj}7. Fingerings and string numbers are shown below the staff.

Indiana *Audio 115*

It Had to Be You *Audio 116*

1/2 step below 1/2 step above

G^m7 C⁹ E⁶/₉ F⁶/₉ D^m7^{sus} A^b13 G¹³ G⁷#⁵ G⁺

Musical notation for 'Indiana' and 'It Had to Be You' in G major, 4/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff: G^m7, C⁹, E⁶/₉, F⁶/₉, D^m7^{sus}, A^b13, G¹³, G⁷#⁵, and G⁺. Fingerings and string numbers are shown below the staff.

Manhattan *Audio 117*

1/2 step above 1/2 step below

D⁶ A¹³ D⁶/₉ D[#]13

E¹³ E^b9 D⁹/₉

Musical notation for 'Manhattan' in D major, 4/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff: D⁶, A¹³, D⁶/₉, D[#]13, E¹³, E^b9, and D⁹/₉. Fingerings and string numbers are shown below the staff.

Somebody Loves Me *Audio 118*

1/2 step above

F[#]m⁷ C¹³ B¹³

Musical notation for 'Somebody Loves Me' in F# major, 4/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff: F[#]m⁷, C¹³, and B¹³. Fingerings and string numbers are shown below the staff.

Sweet Georgia Brown *Audio 119*

Way Down Yonder in New Orleans *Audio 120*

1/2 step below 1/2 step above

Em Em⁷ E^bm⁷ D^m7

Musical notation for 'Sweet Georgia Brown' and 'Way Down Yonder in New Orleans' in E minor, 4/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff: Em, Em⁷, E^bm⁷, and D^m7. Fingerings and string numbers are shown below the staff.

Diminished Passing Chords – Diminished chords work great as passing chords. Sometimes you can add one just before the chord change; other times, they fit between two chords in a progression.

Always *Audio 121*

Amazing Grace *Audio 122*

dim. passing chord

G#m7sus A#° C#7 Bm/F# F#m

dim. passing chord

G G#° D/A A/C#

The first staff shows the music for 'Always' in G major, 3/4 time. It features a melodic line with a diminished passing chord (A#°) between G#m7sus and C#7. The second staff shows the music for 'Amazing Grace' in G major, 4/4 time, featuring a melodic line with a diminished passing chord (G#°) between G and D/A, and another (A/C#) between D/A and A.

Are You Lonesome Tonight? *Audio 123*

dim. passing chord

A A#° Bm7

The staff shows the music for 'Are You Lonesome Tonight?' in A major, 4/4 time. It features a melodic line with a diminished passing chord (A#°) between A and Bm7.

California Here I Come *Audio 124*

dim. passing chord

E7 E F° F#m11 E7/G# A

The staff shows the music for 'California Here I Come' in E major, 4/4 time. It features a melodic line with a diminished passing chord (F°) between E7 and E7/G#, and another (F#m11) between E7/G# and A.

It's All in the Game *Audio 125*

dim. passing chord

Dmaj7 Em7 F° Dmaj7 A13

The staff shows the music for 'It's All in the Game' in D major, 4/4 time. It features a melodic line with a diminished passing chord (F°) between Em7 and Dmaj7, and another (A13) between Dmaj7 and A.

I've Been Working on the Railroad *Audio 126*

dim. passing chord

G7 G#° Am7 Am7/G D/F#

The staff shows the music for 'I've Been Working on the Railroad' in G major, 4/4 time. It features a melodic line with a diminished passing chord (G#°) between G7 and Am7, and another (Am7/G) between Am7 and D/F#.

Manhattan *Audio 127*

dim. passing chord

Em⁷ C⁹ C[°] Dmaj⁷

Musical notation for 'Manhattan' in G major, 4/4 time. The melody features a descending line with triplets and a final chord. Chords are indicated above the staff: Em⁷, C⁹, C[°], and Dmaj⁷. Fingering numbers are shown below the notes.

My Buddy *Audio 128*

dim. passing chord

Dmaj⁷ D[°] Em^{7sus} A¹³ A^{7/G}

Musical notation for 'My Buddy' in G major, 3/4 time. The melody is a simple descending line. Chords are indicated above the staff: Dmaj⁷, D[°], Em^{7sus}, A¹³, and A^{7/G}. Fingering numbers are shown below the notes.

D/F# F[°] Em⁷ A⁹

Musical notation for 'My Buddy' continuation in G major, 4/4 time. The melody continues with a descending line. Chords are indicated above the staff: D/F#, F[°], Em⁷, and A⁹. Fingering numbers are shown below the notes.

Old Folks at Home *Audio 129*

dim. passing chord

A Em⁷ A⁷ D D[°]

Musical notation for 'Old Folks at Home' in G major, 4/4 time. The melody features a descending line with a final chord. Chords are indicated above the staff: A, Em⁷, A⁷, D, and D[°]. Fingering numbers are shown below the notes.

Somebody Loves Me *Audio 130*

dim. passing chord

F#m C[°] C#m⁷ F#⁷ C#m⁷

Musical notation for 'Somebody Loves Me' in F# major, 4/4 time. The melody is a simple descending line. Chords are indicated above the staff: F#m, C[°], C#m⁷, F#⁷, and C#m⁷. Fingering numbers are shown below the notes.

Take Me Out to the Ball Game *Audio 131*

dim. passing chord

C C#° G/D E⁷

Musical notation for 'Take Me Out to the Ball Game' in C major, 3/4 time. The melody is a simple descending line. Chords are indicated above the staff: C, C#°, G/D, and E⁷. Fingering numbers are shown below the notes.

When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along *Audio 132*

dim. passing chord

D⁶ Em^{7/B} B[°] D⁶ D^{6/9}

Musical notation for 'When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along' in D major, 4/4 time. The melody is a simple descending line. Chords are indicated above the staff: D⁶, Em^{7/B}, B[°], D⁶, and D^{6/9}. Fingering numbers are shown below the notes.

Back Cycling – Having a chord you want to land on, look backward to consider a chord progression or a single chord that will lead to your destination chord. That’s why it’s called back cycling. As in all matters, let your ear be your guide.

Alexander's Ragtime Band (Basic)

Musical notation for Alexander's Ragtime Band (Basic). The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chords are indicated above the staff: A (measures 1-2), A (measure 3), and A/G# (measure 4).

Alexander's Ragtime Band (Back cycling) Audio 133

Musical notation for Alexander's Ragtime Band (Back cycling). The key signature is two sharps and the time signature is 4/4. This version includes guitar chord diagrams below the staff. Chords are: C#m7 (measures 1-2), F#7 (measure 3), Bm7sus (measure 4), E13 (measures 5-6), A (measure 7), and A/G# (measures 8-9).

Aura Lee aka Love Me Tender (Basic)

Musical notation for Aura Lee aka Love Me Tender (Basic). The key signature is one sharp (F#) and the time signature is 4/4. The melody is simple. Chords are indicated above the staff: Cmaj7 (measures 1-2) and Fmaj7 (measures 3-4).

Aura Lee aka Love Me Tender (Back cycling)

Musical notation for Aura Lee aka Love Me Tender (Back cycling). The key signature is one sharp and the time signature is 4/4. Chords are indicated above the staff: Cmaj7 (measures 1-2), Bm7 (measure 3), E7 (measure 4), Am7 (measures 5-6), Dm7 (measures 7-8), Gm7 (measures 9-10), C7 (measures 11-12), and Fmaj7 (measures 13-14).

Aura Lee aka Love Me Tender (Back cycling with flat five substitutions) Audio 134

Musical notation for Aura Lee aka Love Me Tender (Back cycling with flat five substitutions). The key signature is one sharp and the time signature is 4/4. Chords are indicated above the staff: Cmaj7 (measures 1-2), Bm7 (measure 3), Bb7b5 (measure 4), Am7 (measures 5-6), Abm7#5 (measures 7-8), Gm6 (measures 9-10), Gb7 (measures 11-12), and Fmaj7 (measures 13-14). Guitar chord diagrams are provided below the staff.

Waltzing Matilda (Basic harmony)

Musical notation for Waltzing Matilda (Basic harmony). The key signature is one sharp (F#) and the time signature is 4/4. Chords are indicated above the staff: C (measures 1-2) and G7 (measures 3-4).

Waltzing Matilda (Back cycling) Audio 135

Musical notation for Waltzing Matilda (Back cycling). The key signature is one sharp and the time signature is 4/4. Chords are indicated above the staff: Em7 (measures 1-2), A7sus (measures 3-4), A7 (measures 5-6), Dm9 (measures 7-8), Ab7b5 (measures 9-10), and G11 (measures 11-12). Guitar chord diagrams are provided below the staff.

Pedal Point – Pedal tones are when you keep the same note through a series of chord changes. They are most often a bass note but can be in the top voice. A bass pedal is good for introductions, such as Bill Evans’s introduction to Miles Davis’s recording of “Someday My Prince Will Come.” When the pedal is in the top voice, it’s good for endings. There are many other places where well-placed pedal points can create interest in a song or composition.

Pedal in top voice *Audio 136*

F#m7b5 Fm7 Cadd9/E Ebm6 Dm7 Dbmaj7 C6/9 Db6/9 C6/9

Pedal in top voice *Audio 137*

C Dm7 Eb° C6/9

Pedal in top voice *Audio 138*

C#m7b5 Cm7 Bm7#5 Bbm7 Am7

D13 G6/9

Pedal in top voice *Audio 139*

Cmaj7 Fmaj7 Abmaj7 Dbmaj7b5 C6/9

Pedal in top voice *Audio 140*

C Fmaj7 C/E Ebm7 Dm7 Dbmaj7

C^{6/9} Cmaj7

Pedal in top voice *Audio 141*

Dmaj7 Gmaj7 F^{♯m7}^{♯5} F¹³ E7 E^bmaj7 Dmaj7 H.7

Tea for Two *Audio 142*

Pedal in top voice

Gm7 C7 Am7 Dm7 Gm7 C⁹sus E^b9^{b5} D9 D^b9^{♯5} C¹³

Tea for Two *Audio 143*

Pedal in top voice

A^{maj9} D¹³ C^{♯m7} Cm7 Bm7

Manhattan *Audio 144*

Pedal in top voice and in the bass

A⁷ G/A A^o A⁹

Danny Boy *Audio 145*

Pedal in the bass

Bm⁷/E C^{♯m7}/E Bm7 E⁷^{b9} Am F^{6/9}^{b5} Em¹¹

Home on the Range *Audio 146* Pedal in top voice and Pedal in the bass

E^{maj7}

Pedal in the bass

E^{add9}

When The Red, Red, Robin Comes Bob, Bob, Bobbin' Along *Audio 147*

Pedal in top voice and in the bass

Pedal in the bass

A⁷

What'll I Do? *Audio 148*

Pedal in the bass

D^{maj7} D^o D^{maj7} D^o D^{m6}

Tea for Two *Audio 149*

A^o G^m B^bm(maj7) B^bm⁶

Pedal in the bass

F/C E/C C⁹_{sus} C⁷ C¹³_{b9}

Nobody Knows the Trouble I've Seen *Audio 150*

Pedal in the bass

Gmaj7 G7 C Cm

G D7 G C G

Carolina in the Morning *Audio 151*

Pedal in the bass

Dmaj7 A+/D D9 G+/D Gm/D Dmaj7 A9

Manhattan *Audio 152*

Pedal in top voice and in the bass

A7 G/A A° A9

Beautiful Dreamer *Audio 153*

Pedal in the bass

E7sus E6 D/E E7sus A add9

Using Chromatic Notes – Think more of chromaticism than scales. By doing so, you will find more possibilities and make good use of dissonance. The “rub” notes and notes outside the basic notes of the scale are what perk up our ears. For example, my solo in “Sweet Georgia Brown” uses a lot of chromatic tones.

Bye Bye Blackbird Audio 154

Am⁷ Am(maj⁷) Am Chromatic D⁷ Chromatic

Bye Bye Blackbird Audio 155

C#m^{7b5} Chromatic F#^{7b9}/_{#5} Bm⁷

California Here I Come Audio 156

A⁷/E Chromatic A⁷ Chromatic A⁹/C#

California Here I Come Audio 157

E⁷ Chromatic E F^o F#m¹¹ E⁷/G# A Chromatic

I'll See You in My Dreams Audio 158

Gm^{maj7} Chromatic Gm⁶ Gm(maj⁷) Gm⁶ C#maj⁷ Dmaj⁷

Chromatic

A⁹#5 A⁺ Dmaj7

I'll See You in My Dreams *Audio 159*

Chromatic

B⁷#5

I'll See You in My Dreams *Audio 160*

Chromatic **Chromatic** **Chromatic**

E⁹ D

I've Been Working on the Railroad *Audio 161*

D⁷/F# **Chromatic** G⁷ **Chromatic**

Sweet Georgia Brown *Audio 162*

Chromatic

G B⁷ B⁷/F# F⁷ E

Sweet Georgia Brown *Audio 163*

D7 **Chromatic**

Chromatic

Tea for Two *Audio 164*

Fadd9 **Em7** **Chromatic** **Dm7** **Cm7** **F9**

Way Down Yonder in New Orleans *Audio 165*

Em7b5 **Chromatic** **A7b5** **A7** **A7#5** **A7** **Dm7** **G7**

Extreme Harmony – I describe extreme harmony as pushing the boundaries of accepted harmonic practices into new territory. I utilize this concept in several songs in this collection. The creative use of dissonance is one of my favorite things to do. Dissonance perks up your ears. You will stand out from the crowd if you can use it musically. It helps to listen to some modern composers (at least from the 20th century, like Ravel, Debussy, and Stravinsky). Recognizing “happy accidents” is another fun concept. Sometimes, you discover stuff just by moving your fingers. Move your fingers around, explore different possibilities, and see what happens. What is important is recognizing when you hit upon something worthwhile.

If you have a firm idea of where you are headed and can complete your musical thought, there will be times when you try to analyze what you have done, but it won't make sense within the rules of basic harmony. You may have a dissonant sound on a strong beat (usually 1 or 3) and won't be able to explain why it works. You might need help explaining what type of chord you are using; it may not be definable by standard terms. Sometimes, things just work. I often make use of this concept.

Extreme Harmony

I've Been Working on the Railroad (Basic harmony)

Basic harmony for "I've Been Working on the Railroad" in 4/4 time. The melody is shown on a single treble clef staff. Chords are indicated above the staff: C, F, C, D7, G7.

I've Been Working on the Railroad (Extreme harmony) *Audio 166*

Extreme harmony for "I've Been Working on the Railroad" in 4/4 time. The melody is shown on a single treble clef staff with fingerings. Chords are indicated below the staff: C/E, Ebmaj9, Abmaj7, Bb7b5, Am7, Abmaj7, Gb, F, Bb/D, Ebmaj7, Em7, D+7. The piece concludes with a key signature change to three sharps (F#, C#, G#) and a 3/4 time signature.

The Streets of Laredo (Basic harmony)

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Chord 'A' is indicated above the first bar. The staff contains four measures of music, each starting with a half note followed by a quarter note.

Musical staff 2: Treble clef, key signature of three sharps. Chord 'E' is indicated above the final measure. The staff contains four measures of music, each starting with a quarter note followed by an eighth note.

Musical staff 3: Treble clef, key signature of three sharps. Chord 'A' is indicated above the first measure and 'E' above the final measure. The staff contains four measures of music, each starting with a half note followed by a quarter note.

Musical staff 4: Treble clef, key signature of three sharps. Chord 'A' is indicated above the first measure and 'E' above the final measure. The staff contains four measures of music, each starting with a quarter note followed by an eighth note.

Musical staff 5: Treble clef, key signature of three sharps. Chord 'A' is indicated above the first measure, 'E' above the second measure, and 'A' above the third measure. The text "(Cut one bar)" is written above the staff. The staff contains four measures of music, each starting with a half note followed by a quarter note.

Musical staff 6: Treble clef, key signature of three sharps. The staff contains four measures of music, each starting with a quarter note followed by an eighth note.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains four measures of music, each starting with a half note followed by a quarter note.

The Streets of Laredo (Extreme harmony) Audio 167

Whole-tone scale

Cool Chord Voicings

Throughout the solo guitar arrangements, you will find some unusual chord voicings. These always came about for a musical purpose – to make it easier to play, give you more time for a position move, let it ring out for a more legato sound, or just because it sounds cool. Make note of the ones you like and get them under your fingers. Try to use them appropriately in the songs you arrange. Having an extensive chord vocabulary is important when playing solo guitar.

Audio 168

The following table lists the chord voicings shown in the image, organized by row and column. Each entry includes the chord name and a brief description of its fingering and string placement.

Chord	Fingering (Strings 1-6)
A ⁹	2, 1, 3, 1, 0, 0
A add ⁹ /C [#]	0, 0, 1, 1, 3, 0
E ⁹	4, 1, 3, 2, 0, 0
E add ⁹	0, 0, 1, 1, 4, 2
E add ⁹ (no root)	4, 3, 1, 2, 0, 0
Em ⁹ sus	1, 2, 4, 1, 0, 0
Em (maj7)	1, 1, 2, 4, 0, 0
Em ⁶ / ₉	4, 4, 3, 2, 0, 0
Em ⁶ / ₉	4, 4, 2, 1, 0, 0
Em ⁶ / ₉	4, 4, 0, 3, 2, 0
Am ⁹	0, 1, 4, 2, 0, 0
Am ⁹	3, 1, 2, 0, 0, 0
E ⁹	4, 4, 2, 3, 1, 0
Em ⁹	4, 4, 3, 2, 0, 0
Emaj ⁹	2, 2, 4, 1, 0, 0
Em ⁹	4, 4, 3, 1, 0, 0
Am ⁶ / ₉	1, 1, 3, 4, 0, 0
E ⁷ ₉ ^{#5}	1, 1, 3, 4, 0, 0
Dmaj ⁹	2, 2, 4, 1, 3, 0
Dmaj ⁹	1, 3, 4, 1, 0, 0
Dm ⁷	1, 1, 2, 3, 4, 0
Am ⁹ sus	4, 1, 3, 2, 0, 0
Gmaj ⁹	1, 3, 1, 4, 1, 2
Gmaj ⁹	1, 3, 1, 1, 1, 2
Am (maj7)	2, 4, 3, 1, 0, 0
A ¹³ ₉ ^{#9}	4, 3, 2, 1, 0, 0
C [#] m ⁷	0, 0, 1, 2, 4, 0
C ⁶ /G	0, 1, 2, 4, 0, 0
C ⁶	0, 1, 2, 4, 3, 0
Am ⁷	0, 1, 2, 4, 0, 0
C [#] m ⁹	0, 1, 2, 0, 2, 0
C ⁶ /G	4, 4, 1, 3, 3, 2
A ⁹	2, 0, 0, 1, 0, 0
A maj ⁹	1, 0, 3, 2, 0, 0
Am ⁹	1, 3, 0, 2, 0, 0
Am ⁹	1, 1, 1, 0, 4, 0

Open String Chords

Always Audio 169

Always Audio 170

Emaj7 E6/9 Harp effect B7sus move

Beautiful Dreamer Audio 171

Dmaj7 Aadd9 E7sus E6 D/E E7sus Aadd9

Beautiful Dreamer Audio 172

Dmaj7 Aadd9 unison Bm7 E13 A C#m7

Beautiful Dreamer Audio 173

Bm7/E E7sus E7

Bye Bye Blackbird Audio 174

California Here I Come Audio 175

harp effect Am9 D13b9 E7 E F° F#m11 E7/G#

Danny Boy Audio 176

Cadd9/E Am9 D9

Dinah *Audio 177*

Musical notation for "Dinah" (Audio 177). The piece is in G major and 4/4 time. The melody starts with a quarter note G4, followed by a half note A4, and a quarter note B4. The bass line consists of a half note G2, a half note B2, and a quarter note D3. Chords are indicated as D+ and Eb13 D13. A "move" instruction is placed above the first measure. Fingering numbers (0, 2, 3, 1, 4, 4) are shown below the notes. A circled 3 indicates a triplet. The piece ends with a double bar line.

Ke Kali Nei Au aka The Hawaiian Wedding Song *Audio 178*

Musical notation for "Ke Kali Nei Au aka The Hawaiian Wedding Song" (Audio 178). The piece is in G major and 3/4 time. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a half note G2, a half note B2, and a quarter note D3. Chords are indicated as G, A9, and A7. A "sound" instruction is placed above the second measure. Fingering numbers (0, 0, 0, 4, 0, 3, 0, 2, 0, 2, 3, 0) are shown below the notes. The piece ends with a double bar line.

Home on the Range *Audio 179*

Musical notation for "Home on the Range" (Audio 179). The piece is in E major and 3/4 time. The melody starts with a quarter note E4, followed by a quarter note F#4, and a quarter note G4. The bass line consists of a half note E2, a half note G2, and a quarter note B2. Chords are indicated as Emaj7 and Esus. A "harp effect" instruction is placed above the first measure. Fingering numbers (1, 2, 0, 1, 2, 2, 0, 4) are shown below the notes. The piece ends with a double bar line.

Home on the Range *Audio 180*

Musical notation for "Home on the Range" (Audio 180). The piece is in E major and 4/4 time. The melody starts with a quarter note E4, followed by a quarter note F#4, and a quarter note G4. The bass line consists of a half note E2, a half note G2, and a quarter note B2. Chords are indicated as E. A "unison" instruction is placed above the first measure. Fingering numbers (0, 0, 4, 4, 0, 3, 0) are shown below the notes. The piece ends with a double bar line.

I'll See You in My Dreams *Audio 181*

Musical notation for "I'll See You in My Dreams" (Audio 181). The piece is in D major and 4/4 time. The melody starts with a quarter note D4, followed by a quarter note E4, and a quarter note F#4. The bass line consists of a half note D2, a half note F#2, and a quarter note A2. Chords are indicated as Dmaj7 and B7. A "move and harp effect" instruction is placed above the first measure. Fingering numbers (4, 3, 2, 0, 1, 2, 3, 4, 0, 2, 2, 0, 0, 2, 2) are shown below the notes. The piece ends with a double bar line.

It's All in the Game *Audio 182*

Musical notation for "It's All in the Game" (Audio 182). The piece is in D major and 4/4 time. The melody starts with a quarter note D4, followed by a quarter note E4, and a quarter note F#4. The bass line consists of a half note D2, a half note F#2, and a quarter note A2. Chords are indicated as D, E7/G#, and A. A "move and harp effect" instruction is placed above the first measure. Fingering numbers (1, 3, 2, 0, 3, 4, 1, 2, 3, 0, 0, 2, 3, 0, 0) are shown below the notes. The piece ends with a double bar line.

Look for the Silver Lining *Audio 183*

Musical notation for "Look for the Silver Lining" (Audio 183). The piece is in F#m and 4/4 time. The melody starts with a quarter note F#4, followed by a quarter note G4, and a quarter note A4. The bass line consists of a half note F#2, a half note A2, and a quarter note C#3. Chords are indicated as F#m7, F7, Em7, and Gm6/A. A "sound" instruction is placed above the first measure. Fingering numbers (2, 2, 2, 4, 2, 3, 1, 3, 0, 1, 4, 1, 1, 4) are shown below the notes. The piece ends with a double bar line.

Aura Lee aka Love Me Tender *Audio 184*

sound

Cmaj7 Bm7 Bb7b5 Am7 Abm7#5 Gm6 Gb7 Fmaj7 Bb9

Detailed description: This block contains the first musical system. It features a treble clef and a key signature of one flat (Bb). The melody is written on a single staff with various note values and rests. Below the staff, guitar chords are indicated with letters and numbers. The chords are: Cmaj7, Bm7, Bb7b5, Am7, Abm7#5, Gm6, Gb7, Fmaj7, and Bb9. The melody includes a circled '6' at the beginning and a circled '1' later on.

Manhattan *Audio 185* move

My Buddy *Audio 186*

Em7 A13 A#o Bm7

Open strings ring out

Detailed description: This block contains two musical systems. The first system is for 'Manhattan' and the second is for 'My Buddy'. The first system has a treble clef and a key signature of one flat (Bb). The melody for 'Manhattan' includes triplets and is accompanied by chords: Em7, A13, A#o, and Bm7. The second system is for 'My Buddy' and has a treble clef and a key signature of two sharps (D). The melody includes a circled '5' and the instruction 'Open strings ring out'.

Shenandoah *Audio 187*

Emaj7 Amaj7 G#m11 F#m11 Amaj7/E

sound

Detailed description: This block contains the musical notation for 'Shenandoah'. It has a treble clef and a key signature of three sharps (F#). The melody is written on a single staff with various note values and rests. Below the staff, guitar chords are indicated: Emaj7, Amaj7, G#m11, F#m11, and Amaj7/E. The melody includes a circled '3' and a circled '5'.

D9b5 D9 C#m7 F#7 Aadd9

Detailed description: This block continues the musical notation for 'Shenandoah'. It has a treble clef and a key signature of three sharps (F#). The melody is written on a single staff with various note values and rests. Below the staff, guitar chords are indicated: D9b5, D9, C#m7, F#7, and Aadd9. The melody includes a circled '3'.

G#m7 Aadd9/C# Eadd9/G# harp effect Aadd9

sound

Detailed description: This block continues the musical notation for 'Shenandoah'. It has a treble clef and a key signature of three sharps (F#). The melody is written on a single staff with various note values and rests. Below the staff, guitar chords are indicated: G#m7, Aadd9/C#, Eadd9/G#, and Aadd9. The melody includes a circled '3' and the instruction 'harp effect'.

Shenandoah *Audio 188*

E unisons E/G# Aadd9 B9sus

Detailed description: This block continues the musical notation for 'Shenandoah'. It has a treble clef and a key signature of three sharps (F#). The melody is written on a single staff with various note values and rests. Below the staff, guitar chords are indicated: E, E/G#, Aadd9, and B9sus. The melody includes a circled '4'.

E Bm^{9sus} Bb^{7b5} Aadd⁹ G#m⁷ F#m⁷ F7b⁵

Musical notation for 'Somebody Loves Me' in G major. The piece is in 4/4 time. The first staff shows the following chords and fingerings: E (0 2 3 4), Bm^{9sus} (1 3 4 1), Bb^{7b5} (1 2 3 4), Aadd⁹ (0 1 2 3), G#m⁷ (2 3 4 0), F#m⁷ (2 3 4 0), and F7b⁵ (2 3 4 0).

Somebody Loves Me *Audio 189*

unisons

G#m⁷ G⁷ F#m⁷ F⁷

Musical notation for 'Somebody Loves Me' showing unison guitar chords and fingerings: G#m⁷ (2 3 4 0), G⁷ (2 3 4 0), F#m⁷ (2 3 4 0), and F⁷ (2 3 4 0).

E G13 Cmaj7 F#m¹¹ F7b⁵ E

Musical notation for 'Somebody Loves Me' showing guitar chords and fingerings: E (0 2 3 4), G¹³ (0 2 3 4), Cmaj⁷ (0 2 3 4), F#m¹¹ (2 3 4 0), F7b⁵ (2 3 4 0), and E (0 2 3 4).

The Streets of Laredo *Audio 190*

A harp effect Aadd⁹

Musical notation for 'The Streets of Laredo' in A major. The piece is in 3/4 time. The first staff shows the following chords and fingerings: A (0 2 3) with harp effect, and Aadd⁹ (0 1 2 3).

What'll I Do? *Audio 191*

Bm¹¹ harp effect Bb^{7b5}

Musical notation for 'What'll I Do?' in B major. The piece is in 4/4 time. The first staff shows the following chords and fingerings: Bm¹¹ (0 2 3 4) with harp effect, and Bb^{7b5} (1 2 3 4).

What'll I Do? *Audio 192*

Amaj⁹ sound A^{6/9} Dm

Musical notation for 'What'll I Do?' showing guitar chords and fingerings: Amaj⁹ (0 2 3 4), A^{6/9} (0 2 3 4), and Dm (0 2 3).

Moveable Chord Forms

Moveable Chord Forms – One of my early guitar teachers showed me two chords that could be used in the song “Summertime.” They were Am6/9 and E7#5#9, which are pretty spicy chords for a young kid. I loved them; what a sound. But what made it magical was that it was just one chord form; you kept the same fingering and just moved down four frets. You could also play the A and E bass notes as they were open strings. It was pretty easy; you only had to barre two strings with your first finger. It was very influential. I’m still trying to come up with stuff that’s as cool as those two chords. It’s the last example. Moving chords up and down can result in the same chord quality, such as diminished and augmented or 7#5 chords. They can also produce a different-sounding chord form, depending on the context. The bass note determines what the chord is named. Playing E, B \flat , D, and G against C, G, and E bass notes results in C9, Gm6, and Em7 \flat 5 chords. Because the fingering is the same, you can slide or glissando up and down while holding down your fingers. Altered dominant chords work well for this. You don’t have to play the bass notes; they are already rich-sounding chords. There are many more possibilities; find your own. It’s a fun sound.

Moveable Chord Forms

Moveable Chord Forms *Audio 193*

(diminished chord 1/2 step above the root)

(any note can be the root)

Diagram showing four diminished chords (Eb°, F#°, A°, C°) and four A7b9 chords. The first four chords are shown with a capo at the 4th fret. The A7b9 chords are shown with the root on the open string.

(same type of chord)

(similar sounding)

Diagram showing two D6% chords (same type), one Dmaj7 chord, and one D6 chord.

(bass note dependant)

Diagram showing three chords: C9, Gm6, and Em7b5, illustrating how the bass note affects the chord's sound.

Altered Dominants (same family, different details)

Diagram showing four altered dominant chords: A7b5, A7b5 (Also Eb7b5), A7b5, and A7.

Diagram showing four altered dominant chords: A7, A7b9b5, A13b9, and A7#9.

Diagram showing four altered dominant chords: A7#9#5, A13, A7b9#5, and A9.

$A^{7\flat 9}_{\flat 5}$ A^7 Whole-Tone Scale

Augmented (#5) chords in whole-tones

Indiana *Audio 194*

6/9 chord in two places

F^{maj7} $E\flat^{6/9}$ $E^{6/9}$ $F^{6/9}$

Alexander's Ragtime Band *Audio 195*

diminished chord in 2 places

D°

When The Red, Red, Robin Comes Bob, Bob, Bobbin' Along *Audio 196*

augmented chord in 2 places

D D^+ D^+ D^9

Carolina in the Morning *Audio 197*

major7 to 6 chord

$F^{\#m7}$ F° E^{m7} $E\flat^7$ D^{maj7} D^6

Summertime *Audio 198*

$A^{m6/9}$ $E^{7\#9}_{\#5}$

While I have extensively studied harmony and make much use of that knowledge, you'll find a lot of the best stuff outside of books. If you come up with something you like the sound of, it doesn't matter if it follows someone's rules. Sometimes, it's off the beaten path where you'll find the good stuff. Keep yourself open to lucky breaks and turning mistakes into solutions. Stretch your ears and learn to love dissonance. Surprise yourself! A great chord progression or an unusual chord voicing can perk up a listener's ears. I find it exciting when I hear a cool use of harmony. Coming up with an intriguing reharmonized chord progression is very satisfying. It's an expression of you, your vocabulary. There's a lot of interesting, unique harmony throughout the book.

Counterpoint

I became a composition major and studied harmony, counterpoint, and orchestration in school. Counterpoint is two or more independent lines working together to create music. The master of counterpoint was J.S. Bach. I learned counterpoint by studying the Bach Chorales. My music teacher would give me a melody line and have me write a short piece in four-part harmony, soprano, alto, tenor, and bass, like a Bach Chorale. Coming up with counterlines and secondary melodies while creating proper harmony was challenging at first. But by sticking with it and writing many pieces, I became more confident and facile in manipulating multiple lines. It was one of the most valuable things I've studied.

The great guitarist Barry Galbraith put out a book of Bach's "Two-Part Inventions" arranged for two guitars. It's wonderful music and a challenge to sight-read. Playing Bach on the guitar teaches you contrary motion, two musical lines going in different directions. It also shows how just a bass line and melody, when brilliantly composed by Bach, is a complete-sounding musical composition. I've found this helpful in my development as an arranger for solo guitar.

The melody and bass line must sound good together when creating an arrangement. I also incorporate contrary motion where appropriate and devise inner voices (anything other than the melody or bass line) that will add interest.

Contrary Motion

Alexander's Ragtime Band *Audio 199*

Always *Audio 200*

A A⁷ Bm⁷ B^b9 Aadd9

Bye Bye Blackbird *Audio 201*

G B^b° Am⁷ D⁷ C[#]7 D⁷

California Here I Come *Audio 202*

Bm/D F[#]7/C[#] Bm Bm⁷/A

G[#]m⁷sus C[#]9 F[#]m B⁹/D[#]

Danny Boy *Audio 203*

Danny Boy *Audio 204*

E¹³ E⁷[#]5 A⁹ Fmaj⁹/A G⁷sus F Fm⁶

Home on the Range *Audio 205*

E Emaj7 E7 G#m7#5

Chord diagrams for Audio 205: E (0220), Emaj7 (0220), E7 (0220), and G#m7#5 (4332).

Home on the Range *Audio 206*

A6/9 G#m7#5 F#m7 F7#9 Amaj7

Chord diagrams for Audio 206: A6/9 (1112), G#m7#5 (4332), F#m7 (1111), F7#9 (4423), and Amaj7 (2430).

Dmaj7 A/C# Bm7 G13 D9b5

Chord diagrams for Audio 207: Dmaj7 (1134), A/C# (4113), Bm7 (4211), G13 (4423), and D9b5 (2431).

Home on the Range *Audio 207*

Eadd9 Emaj7 D7 C#9sus E/B

Chord diagrams for Audio 207: Eadd9 (0220), Emaj7 (0220), D7 (4211), C#9sus (1111), and E/B (0220).

Amaj7 F#m Fmaj7 Am(maj7)

Chord diagrams for Audio 208: Amaj7 (3100), F#m (4111), Fmaj7 (4423), and Am(maj7) (2430).

Home on the Range *Audio 208*

B7/A G#m7#5 F#m E A/E

Chord diagrams for Audio 208: B7/A (1113), G#m7#5 (4332), F#m (4111), E (0220), and A/E (1113).

Indiana *Audio 209*

Musical notation for 'Indiana' in 4/4 time. The key signature has one flat (Bb). The piece starts with a guitar chord F. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Fingerings are indicated with numbers 1-4. A circled 5 indicates a natural fifth finger. The piece ends with a circled 4.

It's All in the Game *Audio 210*

Musical notation for 'It's All in the Game' in 4/4 time. The key signature has one flat (Bb). Chords are Em7, A13, F#m, and Bm7. The notation includes triplets and various fingerings (1, 2, 3, 4) for both hands.

Look for the Silver Lining *Audio 211*

Musical notation for 'Look for the Silver Lining' in 4/4 time. The key signature has one flat (Bb). Chords are Em7, A7, and F#m7. The notation includes various fingerings and a circled 4.

Look for the Silver Lining *Audio 212*

Musical notation for 'Look for the Silver Lining' in 3/4 time. The key signature has one flat (Bb). Chords are Em7, A7, A7/G, and F#m7. The notation includes various fingerings and a circled 3.

My Buddy *Audio 213*

Musical notation for 'My Buddy' in 3/4 time. The key signature has two sharps (F# and C#). Chords are Em7, A13, A7b9/G, and F#m. The notation includes various fingerings and a circled 4.

Someone to Watch Over Me *Audio 214*

Musical notation for 'Someone to Watch Over Me' in 4/4 time. The key signature has two sharps (F# and C#). Chords are A, Badd9/D#, and D°. The notation includes various fingerings and circled numbers 3 and 4.

Sweet Georgia Brown *Audio 215*

A D7

Sweet Georgia Brown *Audio 216*

G Em7 Bm7 E9

Sweet Georgia Brown *Audio 217*

D7

Wayfaring Stranger *Audio 218*

Dm7 Dm/C Bm7b5 E7b9 Am

Wayfaring Stranger *Audio 219*

Fmaj7 E7b9 Dm7 E7#9 Am7

Inner Voices

Alexander's Ragtime Band *Audio 220*

Musical score for Alexander's Ragtime Band, featuring guitar chords and a melodic line. The score is in 4/4 time and consists of four staves. The chords are: A, Amaj7, A6, Bm9, E7, A, A7, D, Dmaj7, D6, D, D6. The melodic line is written in treble clef with a key signature of three sharps (F#, C#, G#). The guitar part is written in bass clef with a key signature of three sharps. The score includes fingerings and a final double bar line with a 3/4 time signature change.

Amazing Grace *Audio 221*

Musical score for Amazing Grace, featuring guitar chords and a melodic line. The score is in 3/4 time and consists of one staff. The chord is A7. The melodic line is written in treble clef with a key signature of three sharps (F#, C#, G#). The guitar part is written in bass clef with a key signature of three sharps. The score includes fingerings and a final double bar line with a 4/4 time signature change.

Danny Boy *Audio 222*

Musical score for Danny Boy, featuring guitar chords and a melodic line. The score is in 4/4 time and consists of one staff. The chords are: A, A9, A13, A9, D, Bm9. The melodic line is written in treble clef with a key signature of three sharps (F#, C#, G#). The guitar part is written in bass clef with a key signature of three sharps. The score includes fingerings and a final double bar line.

Bass Lines

I've always loved bass lines. They are the foundation and, in large part, determine the feel of a song. I've always listened to and worked out bass lines. I did a lot of that with Beatles recordings. Paul McCartney came up with a lot of great, innovative bass parts. J. S. Bach also wrote bass lines worth studying, "Baroque Swing." You should also listen to jazz bass players because you will have to step into their shoes when playing a song that needs a walking bass line. There's a lot of them to listen to. The main elements of solo guitar are a melody and a bass line, filled out with harmonic interest in the inner voices and adding counterpoint where appropriate. A good bass line and melody get you off to a great start.

The most important thing to work on regarding bass lines is complete independence between your thumb and fingers. At first, you have to work at it, but eventually, it becomes second nature. I don't think about the bass line anymore – I just play one. However, I work out some bass lines when things get very syncopated, but not for the average, swinging song. Learning some beginning classical guitar pieces helps develop this independence, as does playing simple songs with an alternating bass part. Several songs in this book are examples of this style, such as "I've Been Working on The Railroad," "Sweet Georgia Brown," "California Here I Come," and "Wayfaring Stranger."

The following are some considerations when working out a bass line.

Decide if you want an alternating bass on beats one and three (the standard alternating bass line) or a walking bass line four to the bar (a bass note on every beat). Try a walking bass line. You can dress it up with skips and fills incorporating 8th and 16th notes.

Slash Chords – are bass notes other than the root of the chord. They can be the 3rd, 5th, or 7th of the chord. Slash chords can be used to maintain the direction of a bass line and smooth it out to prevent having to jump around too much.

Amazing Grace *Audio 223*

Amazing Grace *Audio 224*

Amazing Grace *Audio 225*

Amazing Grace *Audio 226*

Amazing Grace *Audio 227*

Amazing Grace *Audio 228*

Beautiful Dreamer *Audio 229*

E⁷ E⁹/B A/C[#] A C[#]/G[#]

Musical notation for 'Beautiful Dreamer' in G major, 4/4 time. The piece consists of four measures. The first measure has a treble clef and a key signature of two sharps (F# and C#). The notes are G4, A4, B4, and C5. The bass line has a G2 and a C3. The second measure has a treble clef and a key signature of two sharps. The notes are G4, A4, B4, and C5. The bass line has a G2, B2, and C3. The third measure has a treble clef and a key signature of two sharps. The notes are G4, A4, B4, and C5. The bass line has a G2, B2, and C3. The fourth measure has a treble clef and a key signature of two sharps. The notes are G4, A4, B4, and C5. The bass line has a G2, B2, and C3.

California Here I Come *Audio 230*

California Here I Come *Audio 231*

Bm Bm⁷/A G[#]m⁷sus C[#]9 F[#]m E F^o F[#]m¹¹ E⁷/G[#]

Musical notation for 'California Here I Come' in G major, 4/4 time. The piece consists of two measures. The first measure has a treble clef and a key signature of two sharps. The notes are G4, A4, B4, and C5. The bass line has a G2, B2, and C3. The second measure has a treble clef and a key signature of two sharps. The notes are G4, A4, B4, and C5. The bass line has a G2, B2, and C3.

I'll See You in My Dreams *Audio 232*

C[#]m⁷sus C⁹ Bm⁷ F[#]m/A G D/F[#] Em A¹³

Musical notation for 'I'll See You in My Dreams' in G major, 4/4 time. The piece consists of two measures. The first measure has a treble clef and a key signature of two sharps. The notes are G4, A4, B4, and C5. The bass line has a G2, B2, and C3. The second measure has a treble clef and a key signature of two sharps. The notes are G4, A4, B4, and C5. The bass line has a G2, B2, and C3.

I'll See You in My Dreams *Audio 233*

Em⁷ D/F[#] G⁶ A¹³

Musical notation for 'I'll See You in My Dreams' in G major, 4/4 time. The piece consists of two measures. The first measure has a treble clef and a key signature of two sharps. The notes are G4, A4, B4, and C5. The bass line has a G2, B2, and C3. The second measure has a treble clef and a key signature of two sharps. The notes are G4, A4, B4, and C5. The bass line has a G2, B2, and C3.

Aura Lee aka Love Me Tender *Audio 234*

C Dm⁷/C F/G C/G F/A

Musical notation for 'Aura Lee aka Love Me Tender' in G major, 4/4 time. The piece consists of two measures. The first measure has a treble clef and a key signature of two sharps. The notes are G4, A4, B4, and C5. The bass line has a G2, B2, and C3. The second measure has a treble clef and a key signature of two sharps. The notes are G4, A4, B4, and C5. The bass line has a G2, B2, and C3.

Aura Lee aka Love Me Tender *Audio 235*

Cmaj7/B F6/9b5 Em11

Aura Lee aka Love Me Tender *Audio 236*

Cmaj7 C/B F/A Em/G Dm/F A/E D/F#

F/G G⁹ C D^b C/G A.H

Ke Kali Nei Au aka The Hawaiian Wedding Song *Audio 237*

G B7/F# Em

Waltzing Matilda *Audio 238*

Cadd9 G6/B Gm6/Bb Am11 Fm6/Ab C/G F#m7 F7

C/E Am7

Harmonized Bass Lines – You can often use the flat five substitution and slash chords to maintain the direction of a bass line. Keep the line moving either up or down. Try to connect the chords smoothly.

Alexander's Ragtime Band *Audio 239*

Descending harmonized bass line

Chords: G#m11, G7b5, F#m7, F7#5, Bm9/E, E7, A, F#7, Bm7, Bb°, Bm7/A, G#m7b5, Bm7, F13, Em9, A7.

The score consists of four staves of music in 4/4 time, key of B major. The bass line descends from G4 to B1. Fingerings are indicated by numbers 1-4 below notes. Chords are indicated above the staff.

Bye Bye Blackbird *Audio 240*

Descending harmonized bass line

Chords: Gmaj7, G7, C, Cm(maj7).

The score consists of one staff of music in 4/4 time, key of G major. The bass line descends from G4 to C2. Fingerings are indicated by numbers 1-4 below notes. Chords are indicated above the staff.

Bye Bye Blackbird *Audio 241*

Descending harmonized bass line

Chords: C#m7b5, Cm6, Gadd9/B, Bb°.

The score consists of one staff of music in 4/4 time, key of C major. The bass line descends from C4 to B1. Fingerings are indicated by numbers 1-4 below notes. Chords are indicated above the staff.

Fmaj7 Em7 Dm7 Ab7 G7

I've Been Working on the Railroad *Audio 246*

Ascending harmonized bass line

C/E

I've Been Working on the Railroad *Audio 247*

Descending harmonized bass line

Fadd9/A Abmaj7 C6/G F#m7b5

F C/E Dm11 Fadd9/C

I've Been Working on the Railroad *Audio 248*

Descending harmonized bass line

C6/G Fadd9 Em Dm7

C6/G Fadd9 G7

Walking Bass Lines – In Jazz and Swing music, the bass player often “Walks” the bass. “Walking” means playing on every beat and jazzing it up with 8th and 16th notes. Listen to some jazz where the bass player is walking. All the great bass players do this well.

I've Been Working on the Railroad *Audio 249*

Walking bass line

The musical score for "I've Been Working on the Railroad" is presented in four systems. Each system consists of a treble clef staff with a walking bass line and a guitar staff with chords and fret numbers. The key signature has one sharp (F#) and the time signature is 4/4. The chords and fret numbers are as follows:

- System 1: Chords C, C/E, F, D7. Fret numbers: 2, 3, 0, 2, 1, 1#; 0, 2, 4, 1#; 3, 0, 2, 4, 1; 1, 4#.
- System 2: Chords G7, Ab7, G7, C. Fret numbers: 0, 4, 1, 0, 3, 1#; 2, 2, 2, 1#; 3, 1#; 2, 1, 4, 4#, 0.
- System 3: Chords C/E, F, D7b9. Fret numbers: 3, 4#, 0, 1, 0, 3, 1#; 2, 2, 0, 2, 1, 0; 1, 0, 1#, 0, 3, 1#.
- System 4: Chords G7, D9, G7, C. Fret numbers: 4, 4, 3, 3, 0, 2, 3, 4; 2, 2, 2, 2, 3, 2, 2; 1, 0, 2, 0, 3, 3; 0, 4, 2, 0, 2, 3.

Indiana *Audio 250*

Walking bass line

The musical score for "Indiana" is presented in three systems. Each system consists of a treble clef staff with a walking bass line and a guitar staff with chords and fret numbers. The key signature has one flat (Bb) and the time signature is 4/4. The chords and fret numbers are as follows:

- System 1: Chords F, Eb7, D7. Fret numbers: 4, 1, 2, 1; 1, 1, 1; 3, 1#, 3; 4, 4, 1.
- System 2: Chords G7. Fret numbers: 2, 4, 3, 1; 3, 4, 2; 1#, 1, 0, 2, 2.
- System 3: Chords C13, Bb°, C13, F. Fret numbers: 4, 1, 1, 0, 1; 1, 1, 0, 1; 4, 1, 3, 4, 1, 4; 1, 1, 2, 3, 0, 4.

Musical score for the first system of "Indiana". It consists of four staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The second staff is in bass clef with a key signature of one flat (Bb). The third and fourth staves are in treble clef with a key signature of one flat (Bb). The score includes various chords and melodic lines with fingerings.

Chords: Bb, F, Eb7, D7, Dm7, D7b9#5, G7, Gm7.

Indiana Walking bass line *Audio 251*

Musical score for the second system of "Indiana". It consists of four staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The second staff is in bass clef with a key signature of one flat (Bb). The third and fourth staves are in treble clef with a key signature of one flat (Bb). The score includes various chords and melodic lines with fingerings.

Chords: A7, Dm, Db7b5, Db/F, Eb/Db, F/C, Dm7, Em7b5, A7b9, Dm, Dm/C, B°.

F/C Dm7 Gm7 C9sus Fmaj7

Walking bass line

C13

When The Red, Red, Robin Comes Bob, Bob, Bobbin' Along *Audio 252*

Walking bass line

D Bm7 Em7 A7

Dmaj7 Bm7 Em7 A7

D6 Em7 A7

Shenandoah *Audio 257*

Modulation from E to C

B/E Am/E G^{sus}/E Fadd9

E7^{sus} G7^{b9} Cmaj7

Tea for Two *Audio 258*

Modulation from F to A

Dm⁷ Cm⁷ D^b6/9 Bm⁷ E⁹

Tea for Two *Audio 259*

Bm⁷ E⁹ A⁺maj7 A⁺maj9

Modulation from A to F

Gm⁷ C⁹sus Gm⁷ C⁹ Gm⁷

Tea for Two *Audio 260*

Modulation from F to A

Fadd9 Em⁷ Dm⁷ Cm⁷ F⁹ Bm⁹ E13^{sus} E⁹

Rhythm

I am a fan of the “Natural Feel” genre. I use that term for music not tied to a click track, metronome, or otherwise electronically generated device. For me, there is a natural ebb and flow of the rhythm of a song. While there is a pulse or groove, there is room to play with the feel and rhythm of a song. Ballads can have rubato sections. You might add a slight ritard heading into the bridge. I don't mean to discourage you from practicing with a metronome or other device. Many great musicians practice this way. But for a performance, I go with the natural feel.

I'm not shy about using 8th and quarter note triplets. I use anticipations a lot. I am not tied to playing a melody strictly as written. If you listen to great singers, they will invariably use their unique phrasing when they interpret a song. Sometimes, I anticipate a bass note to make something work. I used to play in R&B and Soul bands. We'd call that anticipation a “punch,” as in “punch the 9th chord”. As soloists, we can play around with rhythm in the moment.

Hear the pulse – whether playing a swinging song or a flowing ballad, the pulse is essential. There is always a groove. Many solo guitar players lose that groove. It is something to strive for. Find a way to hear that pulse. The best is hearing an internal pulse; you feel it. Or you can tap your foot or use a metronome.

I like stride piano. I sometimes strive to emulate the full sound they get with the left-hand stride accompaniment hand and right-hand melodic material on guitar. I suggest listening to Fats Waller and other stride piano players. Fats' left hand was one of the best rhythm sections in music. The preceding era of ragtime is also valuable for the alternating bass style of playing. Listen to Scott Joplin and other Ragtime pianists. Guy Van Duser is an exponent of those styles on acoustic guitar.

Get comfortable playing in cut time (2/2), common time (4/4), waltz time (3/4 and 6/8), and other songs in 3/4 that are not waltzes. These are the most common time signatures you will encounter. There are exceptions, like “Take Five,” which is in 5/4.

Always play standards with swing 8th notes unless they are marked straight 8ths. A lot of Latin music uses straight 8ths. I have noted the places where a straight rhythm is called for.

Sometimes, I use different meters and rhythmic feels in a song. “Bye Bye Blackbird” goes into a swing section, and “What'll I Do” goes from 3/4 for the verse to 4/4 for the chorus. Songs like “It Had to Be You” have rubato sections.

Rhythm

Bye Bye Blackbird *Audio 261*

Am⁷ D⁹ Am D⁷ D^{7b9}

triplets

Bye Bye Blackbird *Audio 263*

quarter note triplets

Am Am(maj7) Am⁷ Am^{7b5/Eb} F#/D

Bye Bye Blackbird *Audio 264*

Am Am⁷ Am⁶

Dinah *Audio 265*

G⁶ Em⁷ Am⁷ quarter note triplets D⁷

Ke Kali Nei Au aka The Hawaiian Wedding Song

Audio 266

Rhythm 3 against 2

Audio 267

Rhythm 3 against 2

G G B⁷/F[#] Em

punch punch punch punch punch

A maj9 D13 C#m7 Cm7 Bm7

quarter note triplets punch punch

triplet E13sus Bm9 E13b9 Amaj7 Dmaj7b5 Gm7sus

Wayfaring Stranger Audio 273

quarter note triplets

Am triplet triplet

Anticipation

Most great jazz soloists use anticipation to impart a forward momentum to their solos. I use this a lot in my jazz and swing guitar arrangements. It gives a lift to swinging songs. You can anticipate a measure's last 8th or quarter note, a few notes, or a longer phrase. Anticipation drives the music forward. I anticipate a lot of bass notes. Sometimes, I play them on the last 8th of a measure if I need to play more than a 4-note chord.

Amazing Grace Audio 274

Ant. bass

D Ant. bass D⁷ D⁹/F# G G⁷ D/F#

Amazing Grace Audio 275

Ant. bass

G D/F# Em⁷ D

Amazing Grace Audio 276

Ant. bass

G G#° D/A A/C#

Amazing Grace Audio 277

Ant. bass

Dmaj⁷ Ant. bass D¹³ D⁷#⁹/A G D F#⁷

Manhattan Audio 278

Ant. bass

Ant. bass

Dmaj⁹ D/F# F° Em¹¹ A⁹

Ant. chord

Ant. bass

Ant. bass

Ant. chord

Em⁷sus A⁷#⁵ Dmaj⁷ D#° Em⁷sus A¹³

Fingering

The fingering a guitarist uses is one of the most distinguishing components of their sound. I put a lot of time and thought into the fingerings I chose. I try to make the sound I hear in my head come alive. There are obvious “go-to” standard fingerings that most guitarists use. Most of the time, they work and are the best way to play something. But if you are still not getting the sound or effect you want, looking for an alternate fingering is the best way to achieve it.

I sometimes use a different fingering or voicing of the same passage later in a song to make a tonal variation. The slight change in timbre is felt rather than heard by the listener, but it makes a difference, if only subliminally. It also keeps things interesting for the performer. The Beatles are an excellent example of a group that played their parts from beginning to end. There are variations and little changes each time a section reoccurs. Sometimes, the parts were not played to perfection. It’s okay; they made honest, human, magnificent music.

I play music in a flowing, swinging, natural style. If something is too complicated or inconsistent, I change the chord voicing and fingering to make it easier to play while still getting the harmonic effect I want. Again, keeping the groove going is of the utmost importance. You may come up with something cool and challenging, but if it interrupts the song’s flow, it is detrimental to your performance. Make sure whatever fingerings you decide on are still playable.

Another consideration is if something is painful to play, don’t do it. When you’ve been playing for over 60 years, your hands can develop problems. You don’t want to aggravate things. Even if I’ve come up with something I like, I look for an alternative if it causes me pain or discomfort.

The following examples show the initial fingerings that most guitarists would choose, the obvious ones. Then, I show the choices I’ve made. You may find my fingerings odd or unusual at first, but give them a try. They will show you many possibilities you may not have thought of on your own.

Left-Hand Fingering Suggestions and Examples

The left hand deals with melody, chord voicings, and counterpoint. The right hand works with the left hand and controls dynamics and tonal shaping. Of course, the primary goal is to have a singing, swinging, legato (when desired) melody. Everything else is there to support it.

Critical listening – You must be able to listen to your playing and find your weaknesses. If you can hear what needs to be improved, you can work on it. This deep listening is something you need to develop to progress. Whenever I have a problematic passage, I try to analyze what it needs to make it sound like I hear it in my head.

Anchors – This is one of the most important concepts. I try to keep at least one finger on the same string when moving from chord to chord. Having an anchor is not always possible, but often, the player is unaware that there is a common finger between the chord they're playing and the next one. This "anchor" technique can help when playing tricky chord voicings. Fingers that can stay held down through multiple chords will make it easier to change chords and also sustain sounds. Placing your other fingers around an anchored finger is easier than having to move all of them at the same time. Try to use a fingering that lets you hold at least one finger on the same string when moving from one chord to another. This anchor helps you move in a flowing, natural manner. Anchors are sometimes referred to as guide fingers in the classical guitar world.

Alexander's Ragtime Band

Audio 279

Alexander's Ragtime Band

Audio 280

3rd finger anchor 4th finger anchor

D Dmaj7 F13 E13 Bm7 F13 Em9

Amazing Grace Audio 281

4th finger anchor

Dmaj7/A Em7 G Em9 Em7 D G/A

Beautiful Dreamer Audio 282

4th finger anchor

Bm7 E13 A C#m7

Bye Bye Blackbird Audio 283

4th finger anchor 2nd finger anchor 2nd, 3rd and 4th finger

G Dm6/F E7

Bye Bye Blackbird Audio 284

Am 4th finger anchor E7#9 E7b9#5 Am7#5 Bsus G13/F F/Eb

California Here I Come *Audio 285*

California Here I Come *Audio 286*

4th finger anchor

3rd finger anchor

4th finger anchor

E⁷ E F^o F^{#m11} E⁷/G[#] A Bm⁷ C^o A^{add9}/C[#]

Carolina in the Morning *Audio 287*

3rd finger anchor

Em Em(maj⁷) Em⁷ A⁷ F^o

Carolina in the Morning *Audio 288*

4th finger anchor

D Dmaj⁷ D⁶ D^{#o} Em⁷

Carolina in the Morning *Audio 289*

2nd, 3rd and 4th finger anchors

Dmaj⁷ A⁺/D D⁹ G⁺/D

Gm/D Dmaj⁷ A⁹ H.12

Carolina in the Morning *Audio 290*

1st finger anchor

E7 A^{maj7} F^{#m7}

Musical notation for 'Carolina in the Morning' in E major. The first staff shows a melody with a 1st finger anchor on the E string. The second staff shows chords: E7, A^{maj7}, and F^{#m7}. The third staff shows a bass line with a 2nd finger anchor on the D string. The piece concludes with a G chord.

Dinah *Audio 291*

2nd finger anchor

D⁺

Musical notation for 'Dinah' in D major. The first staff shows a melody with a 2nd finger anchor on the D string. The second staff shows a D⁺ chord. The third staff shows a bass line with a 2nd finger anchor on the D string. The piece concludes with a G chord.

Dinah *Audio 292*

2nd finger anchor

G⁶ Am⁷ A^{#o} G/B C^{maj7} G^{6/9} Am⁷

Musical notation for 'Dinah' in D major. The first staff shows a melody with a 2nd finger anchor on the D string. The second staff shows chords: G⁶, Am⁷, A^{#o}, G/B, C^{maj7}, G^{6/9}, and Am⁷. The third staff shows a bass line with a 2nd finger anchor on the D string.

Ke Kali Nei Au aka The Hawaiian Wedding Song *Audio 293*

4th finger anchor

Am⁷ D¹³ C/G G

Musical notation for 'Ke Kali Nei Au' in A major. The first staff shows a melody with a 4th finger anchor on the A string. The second staff shows chords: Am⁷, D¹³, C/G, and G. The third staff shows a bass line with a 4th finger anchor on the A string.

Indiana *Audio 294*

2nd finger anchor 4th finger anchor

F/C Dm⁷ Em^{7b5} A^{7b9} Dm Dm/C B^o

Musical notation for 'Indiana' in F major. The first staff shows a melody with a 2nd finger anchor on the D string and a 4th finger anchor on the F string. The second staff shows chords: F/C, Dm⁷, Em^{7b5}, A^{7b9}, Dm, Dm/C, and B^o. The third staff shows a bass line with a 2nd finger anchor on the D string and a 4th finger anchor on the F string.

Indiana *Audio 295*

4th finger anchor

D⁷ Dm⁷ D^{7b9 #5} G⁷

Musical notation for 'Indiana' in D major. The first staff shows a melody with a 4th finger anchor on the D string. The second staff shows chords: D⁷, Dm⁷, D^{7b9 #5}, and G⁷. The third staff shows a bass line with a 4th finger anchor on the D string.

Look for the Silver Lining *Audio 296*

4th finger anchor

Dadd9/F# F° Em7 A9#5

D6/F# F° Em A7

Look for the Silver Lining *Audio 297*

1st finger anchor

D6/9 Gmaj7 A#° D6/9

Look for the Silver Lining *Audio 298*

1st and 3rd finger anchors

F#m7 B7b9 Em7 A7b9

Look for the Silver Lining *Audio 299*

4th finger anchor

Em A9 F#m7#5 F13 E7

Shenandoah *Audio 300*

4th finger anchor

E A/E A6 Eadd9

Shenandoah *Audio 301*

1st and 4th finger anchor 3rd and 4th finger anchors

Amaj7 G#m11 F#m11 Amaj7/E D9b5 D9 C#m7 F#7

Shenandoah *Audio 302* 4th finger anchor

A^{add9} G^{#m7} F^{#m7} F^{7b5}

Shenandoah *Audio 303*

2nd finger anchor

C^{#m7} A^{add9}

Shenandoah *Audio 304*

4th finger anchor

C⁶ Dm⁹ Am⁹

Shenandoah *Audio 305*

E^{add9/G#} 4th finger anchor A^{add9}

Somebody Loves Me *Audio 306*

3rd finger anchor

A^{#m7b5} D^{#7b9} D^{#7}

I've Been Working on the Railroad *Audio 307*

1st finger anchor

Fadd9/A Abmaj7 C6/G F#m7b5

I've Been Working on the Railroad *Audio 308*

1st finger anchor

C6/G Fadd9 Em Dm7

It Had to Be You *Audio 309*

4th finger anchor

Em7 Ebm7 Dm7 Ab13 G13 G7#5

It Had to Be You *Audio 310* 2nd finger anchor

Am F7 F#o G7 Dm

The Streets of Laredo *Audio 311*

3rd finger anchor

F#m7 G7 G#m7b5 A6 Gadd9 E7sus Bb9b5

When to Put Your Fingers Down – Most of the time, you'll want to simultaneously place all your left-hand fingers down when playing a chord. It's the most efficient way to move from chord to chord. On the other hand, for complex chords and tricky passages, putting down one finger at a time may work best. Sometimes, you can put down a finger you will use in the next chord. You anticipate the next chord while playing the current one. You can then take off a finger, exposing the note you want, which can be easier and sound better. Playing a barre or partial barre and holding it through a chord progression can also make things sound better. You will have to determine this for each phrase you are playing. For quick, sudden chord movements, I try to have an open string that gives me the extra millisecond to get from one chord to another. While you can go back and work out the fingerings, after a while, you can do it on the fly; it becomes second nature after you've done it enough. There are no consistent rules. You must decide what is best for every piece of music.

Always *Audio 312*

Eadd9 Emaj7

Barre 3 strings with 4th finger Add 1st finger

G# G#maj7

Barre 3 strings with 4th finger Add 1st finger

Always *Audio 313*

Aadd9 D9 Emaj7

Barre 3 strings with 1st finger Add 3rd finger

Are You Lonesome Tonight? *Audio 314*

B7 Bm7

Put down partial chord Add 3rd finger

Are You Lonesome Tonight? *Audio 315*

C#9 F#9

Put down partial chord Add 2nd finger

Beautiful Dreamer *Audio 316*

Beautiful Dreamer *Audio 317*

1/2 CIV
 F#m7 Hold chord Take off 3rd finger B9 B9sus Take off 4th finger

California Here I Come *Audio 318*

Play the rest of the chord

Put down fingers one at a time
 Hold down 3rd finger

F#m7b5 B7b9 B7

Carolina in the Morning *Audio 319*

Put down fingers one at a time

Em Em(maj7) Em7 A7

Danny Boy *Audio 320*

CV Take off 4th finger

A9 Dmaj7 D#o

Add 3rd and 4th fingers

Danny Boy *Audio 321*

Hold 1st finger big stretch

A/E F#m7 Bm7 D/E E7

Left-Hand Muting – Sometimes, particularly when strumming with your thumb or a pick, you may need to mute a string with your left hand. Muting allows you to use voicings where the notes are non-contiguous; there's an unused string between them. This technique needs some practice, but it is also one of those things that becomes automatic after a while.

You should also be aware of muting strings you want to ring out. You have to pay attention until it becomes second nature. Try to play on your fingertips. If you don't, you can mute some of the notes in a chord you want to hear. This attention to detail is another level of precision that the best players have. It is something to strive for after you can easily play a song.

Bye Bye Blackbird *Audio 322*

Mute 5th string

Musical notation for 'Bye Bye Blackbird' in G major, 4/4 time. The first measure shows a G° chord (open strings 1-2-3-4) with a quarter note G on the first string. The second measure shows a G chord (open strings 1-2-3-4) with a quarter note G on the first string. The third measure shows a G chord with the 5th string muted, indicated by a vertical line with an arrow pointing to the 5th string. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

California Here I Come *Audio 323*

Mute the 4th string

Musical notation for 'California Here I Come' in B major, 4/4 time. The first measure shows a B9/D# chord (open strings 1-2-3-4, 5th string muted) with a quarter note B on the first string. The second measure shows a B9/D# chord with a quarter note B on the first string. The third measure shows an E11 chord (open strings 1-2-3-4, 5th string muted) with a quarter note E on the first string. The fourth measure shows an E11 chord with a quarter note E on the first string. The fifth measure shows an Aadd9 chord (open strings 1-2-3-4, 5th string muted) with a quarter note A on the first string. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature.

California Here I Come *Audio 324*

Mute the 5th string

Musical notation for 'California Here I Come' in B major, 4/4 time. The first measure shows a Bm7b5 chord (open strings 1-2-3-4, 5th string muted) with a quarter note B on the first string. The second measure shows an E9 chord (open strings 1-2-3-4, 5th string muted) with a quarter note E on the first string. The third measure shows a G6/9 chord (open strings 1-2-3-4, 5th string muted) with a quarter note G on the first string. The fourth measure shows a G#6/9 chord (open strings 1-2-3-4, 5th string muted) with a quarter note G# on the first string. The fifth measure shows an A6/9 chord (open strings 1-2-3-4, 5th string muted) with a quarter note A on the first string. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature.

Way Down Yonder in New Orleans *Audio 325*

Mute the 5th string

Musical notation for 'Way Down Yonder in New Orleans' in C major, 4/4 time. The first measure shows a C chord (open strings 1-2-3-4, 5th string muted) with a quarter note C on the first string. The second measure shows a C chord with a quarter note C on the first string. The third measure shows an E° chord (open strings 1-2-3-4, 5th string muted) with a quarter note E on the first string. The fourth measure shows an E° chord with a quarter note E on the first string. The notation includes a treble clef, a key signature of no sharps or flats, and a 4/4 time signature.

Barre Chords – I indicated a few places to use a barre. The barre is sometimes held through a series of chords. Make sure your barre is perpendicular to the fret. Try to get to the point where you do it automatically so you no longer have to think about it. If some notes sound unclear or there's buzzing when playing a barre chord, make sure your first finger is perpendicular to the fret. When I did this, the notes sounded clear, and the buzzing was gone. Sometimes, using a partial bar is best; sometimes, a full bar is best.

Alexander's Ragtime Band *Audio 326*

CII

C#m7 F#7 Bm7sus E13

Alexander's Ragtime Band *Audio 327*

Barre first two strings

1/2CII

D Dmaj7 D6

Carolina in the Morning *Audio 328*

CII

Amaj7 F#7

Danny Boy *Audio 329*

CIII

C C9 C13 C9sus F6

Danny Boy *Audio 330*

CVII

C6/E F6/9b5 Em11 Am9

Always *Audio 331*

Always *Audio 332*
CII

G#maj7 CIV F#m9 B9 B9sus B13sus

Shenandoah *Audio 333*

Barre four strings as you move down

G#m C#m C#m/B Amaj7 G#m

Shenandoah *Audio 334*

CII

D9b5 D9 C#m7 F#7

Shenandoah *Audio 335*

Barre 4 strings as you move down

Amaj7 B7/A

Tea for Two *Audio 336*

Tea for Two *Audio 337*

CI Hold down barre for Bb7

CIII

Fmaj7 Bb7 Am7 D7sus D7 Gm7 C9sus

Develop and Use Your Little Finger – I use my little finger a lot. Though I don't have large hands, I can comfortably stretch four frets from my index finger to my little finger. I can increase this up to six frets relatively easily and even more when I am high up on the neck with some added effort. This finger usually gets the least use in our life, so it is undeveloped, and it's hard to get used to using it. But just because it's hard at first, I strongly suggest developing this finger. It's extremely useful for playing the melody and sophisticated chords. I suggest you spend time strengthening and getting comfortable using this valuable finger. There are exercises for the little finger in the **Exercises section** on page 158.

Slides and Glissandos – It's fun and expressive to hold down a single finger for one note or multiple fingers for a chord and slide up or down to the next note or chord. I use a slide for sliding one note into another. This is usually only a few frets. I use glissando for the more dramatic effect of going many frets in either direction. An upward glissando is exciting and grabs your attention. There is anticipation of where it will land. Sliding down gives emphasis and commands attention. It can also sound punchy and tough when sliding down to the lower frets and strings. I started out playing surf music. "Pipeline" had a bitchin' downward glissando. Dick Dale, "King of the Surf Guitar," also employed them frequently. Django Reinhardt used them as an essential part of his sound and style.

Amazing Grace *Audio 338*

Musical notation for "Amazing Grace" in 3/4 time, key of D major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The piece starts with a Dmaj7/A chord (0, 2, 3, 4) and a slide up from the 4th fret to the 5th fret. This is followed by an Em7 chord (0, 2, 3, 4) and another slide up from the 4th fret to the 5th fret. The piece concludes with a triplet of notes (4, 4, 4) on the 4th fret, with a 3 over the notes, and a final D major chord (0, 2, 3, 4).

Bye Bye Blackbird *Audio 339*

slide up, slide down, slide up

Musical notation for "Bye Bye Blackbird" in 4/4 time, key of D major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piece features a slide up from the 4th fret to the 5th fret, followed by a slide down from the 5th fret to the 4th fret, and another slide up from the 4th fret to the 5th fret. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piece features a slide up from the 4th fret to the 5th fret, followed by a slide down from the 5th fret to the 4th fret, and another slide up from the 4th fret to the 5th fret. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piece features a slide up from the 4th fret to the 5th fret, followed by a slide down from the 5th fret to the 4th fret, and another slide up from the 4th fret to the 5th fret.

Carolina in the Morning *Audio 340*

Slide/Glissando

Musical notation for "Carolina in the Morning" in 4/4 time, key of D major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piece features a slide up from the 4th fret to the 5th fret, followed by a slide down from the 5th fret to the 4th fret, and another slide up from the 4th fret to the 5th fret. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piece features a slide up from the 4th fret to the 5th fret, followed by a slide down from the 5th fret to the 4th fret, and another slide up from the 4th fret to the 5th fret.

Dinah *Audio 341*

Slide

Musical notation for "Dinah" in 4/4 time, key of D major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piece features a slide up from the 4th fret to the 5th fret, followed by a slide down from the 5th fret to the 4th fret, and another slide up from the 4th fret to the 5th fret. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piece features a slide up from the 4th fret to the 5th fret, followed by a slide down from the 5th fret to the 4th fret, and another slide up from the 4th fret to the 5th fret.

Dinah *Audio 342*

Slide

Ke Kali Nei Au aka The Hawaiian Wedding Song *Audio 343*

I'll See You in My Dreams *Audio 344*

Slide/Glissando

Indiana *Audio 345*

Downward slide

Look for the Silver Lining *Audio 346*

Manhattan *Audio 347*

Musical notation for 'Manhattan' (Audio 347). The piece is in G major and 4/4 time. The notation features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Chords are indicated above the staff: E13, Eb9, and D6/9. A 'Slide/Glissando' instruction is placed above the final measure. Fingering numbers (1-4) are shown below the notes. The piece concludes with a circled 6 (6) below the final note.

Way Down Yonder in New Orleans *Audio 348*

Musical notation for 'Way Down Yonder in New Orleans' (Audio 348). The piece is in G major and 4/4 time. The notation features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Chords are indicated above the staff: Dm7, G7, Dm9, G13, Cmaj9, and F13. A 'Slide' instruction is placed above the final measure. Fingering numbers (1-4) are shown below the notes.

Wayfaring Stranger *Audio 349*

Musical notation for 'Wayfaring Stranger' (Audio 349). The piece is in G major and 4/4 time. The notation features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. A chord of Fadd9 is indicated above the first measure. A 'Slide' instruction is placed above the final measure. Fingering numbers (1-3) are shown below the notes.

When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along *Audio 350*

Musical notation for 'When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along' (Audio 350). The piece is in G major and 4/4 time. The notation features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Chords are indicated above the staff: D and D+. A 'Slide/Glissando' instruction is placed above the final measure. Fingering numbers (1-4) are shown below the notes.

When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along *Audio 351*

Musical notation for 'When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along' (Audio 351). The piece is in B minor and 4/4 time. The notation features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff. Chords are indicated above the staff: Bm, F#m7, Bm, and F#7. A 'Slide' instruction is placed above the final measure. Fingering numbers (1-4) are shown below the notes.

Hammer-Ons and Pull-Offs – I use hammer-ons and pull-offs when necessary to achieve the sound I want. Sometimes, they make a phrase easier to play. Hammer-ons and Pull-offs are often combined and can also be used in conjunction with a slide or glissando.

Alexander's Ragtime Band *Audio 352*

Hammer-ons

Em⁷ A⁹ D D⁶

Musical notation for Alexander's Ragtime Band Audio 352. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The notation shows a sequence of chords: Em⁷, A⁹, D, and D⁶. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the final measure of the first phrase. Fingerings are indicated by numbers 1-4.

Alexander's Ragtime Band *Audio 353*

Hammer-on/Pull-off

C#m⁷ F#^{7b9}/_{#5}

Musical notation for Alexander's Ragtime Band Audio 353. The piece is in 3/4 time with a key signature of two sharps. The notation shows chords C#m⁷ and F#^{7b9}/_{#5}. The melody features a hammer-on/pull-off technique where a note is struck and then immediately pulled off to sound like a natural note.

Always *Audio 354*

Hammer-ons

F#m⁷

Musical notation for Always Audio 354. The piece is in 3/4 time with a key signature of two sharps. The notation shows the chord F#m⁷. The melody consists of eighth notes, with a triplet of eighth notes in the final measure. Fingerings are indicated by numbers 1-3.

Amazing Grace *Audio 355*

Pull-off

D

Musical notation for Amazing Grace Audio 355. The piece is in 3/4 time with a key signature of two sharps. The notation shows the chord D. The melody features a pull-off technique where a note is struck and then pulled off to sound like a natural note. Fingerings are indicated by numbers 1-3.

Amazing Grace *Audio 356*

Pull-off

Dmaj⁷ D⁺

Musical notation for Amazing Grace Audio 356. The piece is in 4/4 time with a key signature of two sharps. The notation shows chords Dmaj⁷ and D⁺. The melody features a pull-off technique. Fingerings are indicated by numbers 1-3.

Amazing Grace *Audio 357*

Pull-off

Bm

Musical notation for Amazing Grace Audio 357. The piece is in 4/4 time with a key signature of two sharps. The notation shows the chord Bm. The melody features a pull-off technique. Fingerings are indicated by numbers 1-3.

Amazing Grace *Audio 358*

Hammer-on

D G/A

Musical notation for Amazing Grace Audio 358. The piece is in 4/4 time with a key signature of two sharps. The notation shows chords D and G/A. The melody features a hammer-on technique. Fingerings are indicated by numbers 1-4.

Amazing Grace *Audio 359*

A⁷ H.O.

Slide

Musical notation for Amazing Grace Audio 359. The piece is in 4/4 time with a key signature of two sharps. The notation shows the chord A⁷. The melody features a hammer-on (H.O.) and a slide technique. Fingerings are indicated by numbers 1-4.

Bye Bye Blackbird *Audio 360*

Hammer-on

Am⁷ D⁹

Musical notation for Bye Bye Blackbird Audio 360. The piece is in 4/4 time with a key signature of one sharp (F#). The notation shows chords Am⁷ and D⁹. The melody features a hammer-on technique. Fingerings are indicated by numbers 1-4.

Bye Bye Blackbird *Audio 361*

Am Slide D7 D7b9
H.O.

Musical notation for 'Bye Bye Blackbird' in G major, 4/4 time. The piece features a melodic line in the treble clef and a bass line in the bass clef. The first measure has an Am chord. The second measure has a slide on the 4th fret. The third measure has a D7 chord with a hammer-on (H.O.) on the 5th fret. The fourth measure has a D7b9 chord. Fingering numbers are provided for various notes.

Dinah *Audio 362*

Am Hammer-on D+ D9

Musical notation for 'Dinah' in G major, 4/4 time. The piece features a melodic line in the treble clef and a bass line in the bass clef. The first measure has an Am chord. The second measure has a hammer-on on the 7th fret. The third measure has a D+ chord. The fourth measure has a D9 chord. Fingering numbers are provided for various notes.

It's All in the Game *Audio 363*

Indiana *Audio 364*

A/E Hammer-on/Pull-offs Dm Dm/C Pull-offs B°

Musical notation for 'It's All in the Game' and 'Indiana' in G major, 4/4 time. The piece features a melodic line in the treble clef and a bass line in the bass clef. The first measure has an A/E chord. The second measure has a hammer-on/pull-off on the 3rd fret. The third measure has a Dm chord. The fourth measure has a Dm/C chord. The fifth measure has a pull-off on the 3rd fret. The sixth measure has a B° chord. Fingering numbers are provided for various notes.

Wayfaring Stranger *Audio 365*

Am Hammer-on Hammer-on

Musical notation for 'Wayfaring Stranger' in G major, 4/4 time. The piece features a melodic line in the treble clef and a bass line in the bass clef. The first measure has an Am chord. The second measure has a hammer-on on the 3rd fret. The third measure has a hammer-on on the 3rd fret. The fourth measure has a hammer-on on the 3rd fret. Fingering numbers are provided for various notes.

Non-Chord Tones – Sometimes, the melody note is not a chord tone or might be a dissonant chord extension. In such instances, it was necessary to come up with fingerings that would accommodate this occurrence. When you encounter this situation, use it to learn something, a new chord, or a new solution.

Using Your Left-Hand Thumb – I still use my left-hand thumb occasionally when playing on the 6th string of a classical guitar, an absolute “no-no” in the classical guitar world. Sustaining a melody is sometimes more manageable when you aren’t holding down a barre. It is challenging because the neck on a classical guitar is much wider than a steel string or electric guitar. A lot of electric and steel string guitar players use their thumbs. If you can do it comfortably, go ahead, there are no rules. A barred F major chord at the first fret is one of the hardest chords to play on guitar. That is a place I sometimes use my thumb.

I've Been Working on the Railroad

Audio 366

I've Been Working on the Railroad

Audio 367

It Had to Be You Audio 368

It Had to Be You Audio 369

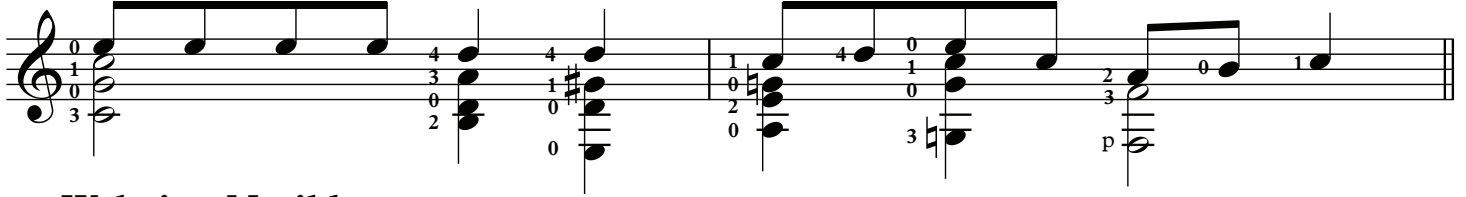
It Had to Be You Audio 370

It Had to Be You Audio 371

It's All in the Game Audio 372

Waltzing Matilda *Audio 373*

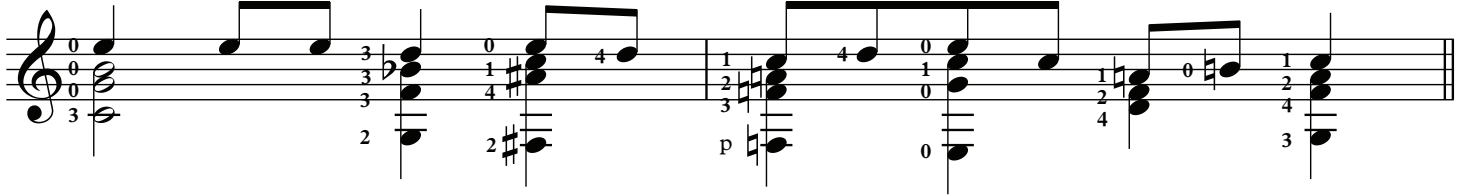
C Bm⁷ E⁷ Am⁷ Am⁷/G F



Musical notation for Audio 373. The piece is in 3/4 time. The melody is written on a treble clef staff. The bass line is written on a bass clef staff with guitar chord diagrams. The chords are C, Bm⁷, E⁷, Am⁷, Am⁷/G, and F. The melody consists of eighth and quarter notes. The bass line includes fingerings (0, 1, 2, 3, 4) and a 'p' (piano) dynamic marking.

Waltzing Matilda *Audio 374*

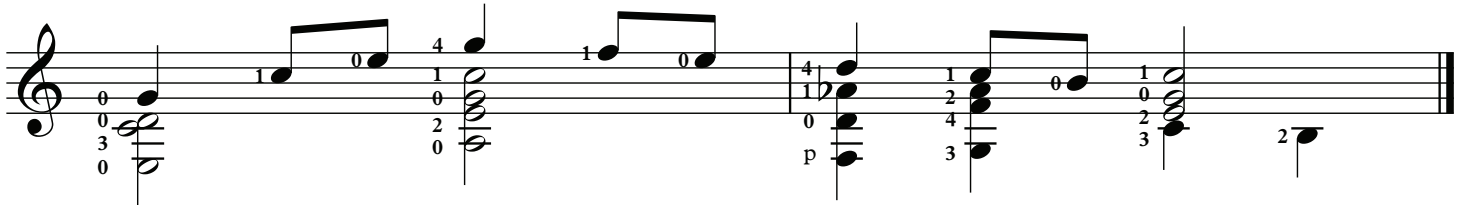
Cmaj⁷ Gm⁷ F^{#7}b⁵ F C/E Dm G⁷sus



Musical notation for Audio 374. The piece is in 3/4 time. The melody is written on a treble clef staff. The bass line is written on a bass clef staff with guitar chord diagrams. The chords are Cmaj⁷, Gm⁷, F^{#7}b⁵, F, C/E, Dm, and G⁷sus. The melody consists of eighth and quarter notes. The bass line includes fingerings (0, 1, 2, 3, 4) and a 'p' (piano) dynamic marking.

Waltzing Matilda *Audio 375*

Cadd⁹/E Am⁷ Fm⁶ G⁹sus C



Musical notation for Audio 375. The piece is in 3/4 time. The melody is written on a treble clef staff. The bass line is written on a bass clef staff with guitar chord diagrams. The chords are Cadd⁹/E, Am⁷, Fm⁶, G⁹sus, and C. The melody consists of eighth and quarter notes. The bass line includes fingerings (0, 1, 2, 3, 4) and a 'p' (piano) dynamic marking.

Maintaining a Legato Line

Hold Notes for Their Full Value – Remember, a fingered note dies when you lift your finger. You might not even notice that you are lifting it. Try to hold melody notes for their full value before moving to the next one.

Play a Melody on One String – I grew up playing scales with one finger for each fret moving horizontally across the neck. While this is worthwhile for practicing scales, I do not limit myself to strict fingering rules when arranging for solo guitar. It all depends on what I want the phrase to sound like. Sometimes, this means employing different fingering choices. Playing the melody on one string provides a unity of tone, and the ability to move up and down on a single string helps achieve a legato sound.

Fingering for Legato and Sustain – The acoustic guitar is not easy to play in a legato manner. Here are some ideas for creating a legato sound:

Fingering for Legato and Sustain

Alexander's Ragtime Band (Basic fingering)

A A/G# A/F# A/E

Alexander's Ragtime Band (Stan's fingering) *Audio 376*

A A/G# A/F# A/E

Always (Basic fingering)

(Stan's fingering) *Audio 377*

Eadd9 B13sus Eadd9 B13sus

Always (Basic fingering)

Emaj7 E% F#m9

Always (Stan's fingering) *Audio 378*

Emaj7 E% F#m9

Beautiful Dreamer (Basic fingering) **Beautiful Dreamer** (Stan's fingering) *Audio 379*

Musical notation for "Beautiful Dreamer" in G major, 4/4 time. The first system shows the basic fingering with chords A add9 and A add9/C#. The second system shows Stan's fingering with chords A add9 and A add9/C#. The piece ends with a double bar line and a 4/4 time signature.

Bye Bye Blackbird
(Basic fingering)

Bye Bye Blackbird *Audio 380*
(Stan's fingering)

Musical notation for "Bye Bye Blackbird" in G major, 4/4 time. The first system shows the basic fingering with chords Am9 and D13b9. The second system shows Stan's fingering with chords Am9 and D13b9. The piece ends with a double bar line.

Bye Bye Blackbird (Basic fingering)

Musical notation for "Bye Bye Blackbird" in G major, 4/4 time. The first system shows the basic fingering with chords G7 and D13b9. The second system shows Stan's fingering with chords C, Cm(maj7), and Dm. The piece ends with a double bar line.

Bye Bye Blackbird (Stan's fingering) *Audio 381*

Musical notation for "Bye Bye Blackbird" in G major, 4/4 time. The first system shows the basic fingering with chords G7 and D13b9. The second system shows Stan's fingering with chords C, Cm(maj7), and Dm. The piece ends with a double bar line.

Bye Bye Blackbird (Basic fingering)

Musical notation for "Bye Bye Blackbird" in G major, 4/4 time. The first system shows the basic fingering with chords Am9 and D13b9. The second system shows Stan's fingering with chords H.12 and D7b9. The piece ends with a double bar line.

Bye Bye Blackbird (Stan's fingering) *Audio 382*

Musical notation for "Bye Bye Blackbird" in G major, 4/4 time. The first system shows the basic fingering with chords Am9 and D13b9. The second system shows Stan's fingering with chords H.12 and D7b9. The piece ends with a double bar line.

Carolina in the Morning (Basic fingering)

Em^{7sus} A⁷

Carolina in the Morning (Stan's fingering) Audio 383

Em^{7sus} A⁷

Carolina in the Morning (Basic fingering)

Em Em(maj7) 3 Em⁷ A⁷ 3

Carolina in the Morning (Stan's fingering) Audio 384

Em Em(maj7) 3 Em⁷ A⁷ 3

Home on the Range (Basic fingering)

F^{#m}7^{sus} B⁷ E 1/2CIV G^{#m}7

Home on the Range (Stan's fingering) Audio 385

F^{#m}7^{sus} B⁷ E 1/2CIV G^{#m}7

Home on the Range (Basic fingering)

E/B

Home on the Range (Stan's fingering) Audio 386

E/B

I'll See You in My Dreams (Basic fingering)

D^{6/9} Dmaj7 B⁹

I'll See You in My Dreams (Stan's fingering) Audio 387

D^{6/9} Dmaj7 B⁹

I'll See You in My Dreams (Basic fingering)

Dmaj7 B⁷

I'll See You in My Dreams (Stan's fingering) Audio 388

Dmaj7 B⁷

Look for the Silver Lining (Basic fingering)

Chords: F#m7, F7, Em7, Gm⁶/A

Look for the Silver Lining (Stan's fingering) Audio 389

Chords: F#m7, F7, Em7, Gm⁶/A

Look for the Silver Lining (Basic fingering)

Chords: F#m7, F#m7#5, B7sus, B9#5

Look for the Silver Lining (Stan's fingering) Audio 390

Chords: F#m7, F#m7#5, B7sus, B9#5

Aura Lee aka Love Me Tender (Basic fingering)

Chords: F/G, G⁹, G⁹

Aura Lee aka Love Me Tender (Stan's fingering) Audio 391

Chords: F/G, G⁹, G⁹

Manhattan (Basic fingering)

Dmaj7 B⁹ Em⁷ A¹³ A^{#o}

Musical notation for the 'Manhattan' piece using basic fingering. The piece is in D major and 4/4 time. It consists of five measures. The first measure is a whole note chord Dmaj7 (D-F-A-C). The second measure is a whole note chord B9 (B-D-F-A-C). The third measure is a whole note chord Em7 (E-G-B-D). The fourth measure is a whole note chord A13 (A-C-E-G-B-D). The fifth measure is a whole note chord A#o (A-C#-E). Fingerings are indicated by numbers 1-4 and 0 for natural notes. Slurs and triplets are used for the melodic lines.

Manhattan (Stan's fingering) *Audio 392*

Dmaj7 B⁹ Em⁷ A¹³ A^{#o}

Musical notation for the 'Manhattan' piece using Stan's fingering. The notation is identical to the basic version, but with different fingerings for the melodic lines. For example, in the A13 measure, the notes are fingered 1-2-3-4-2-1-3-2-1-3. In the final A#o measure, the notes are fingered 1-3-1-3-1-3-5.

Shenandoah (Basic fingering)

Cmaj7 F

Musical notation for the 'Shenandoah' piece using basic fingering. The piece is in C major and 4/4 time. It consists of two measures. The first measure is a whole note chord Cmaj7 (C-E-G-Bb). The second measure is a whole note chord F (F-A-C-E). Fingerings are indicated by numbers 1-4 and 0 for natural notes. Slurs and triplets are used for the melodic lines.

Shenandoah (Stan's fingering) *Audio 393*

Cmaj7 F Cadd9

Musical notation for the 'Shenandoah' piece using Stan's fingering. The notation is identical to the basic version, but with different fingerings for the melodic lines. For example, in the Cmaj7 measure, the notes are fingered 1-2-1-2-1-2-1-2-1-2. In the F measure, the notes are fingered 4-4-4-4-4-4-4-4-4-4. In the Cadd9 measure, the notes are fingered 4-4-4-4-4-4-4-4-4-4.

Shenandoah (Basic fingering)

Am Am/G Fmaj7 Em

Musical notation for the 'Shenandoah' piece using basic fingering. The piece is in A minor and 4/4 time. It consists of four measures. The first measure is a whole note chord Am (A-C-E). The second measure is a whole note chord Am/G (A-C-E-G). The third measure is a whole note chord Fmaj7 (F-A-C-E). The fourth measure is a whole note chord Em (E-G-B-D). Fingerings are indicated by numbers 1-4 and 0 for natural notes. Slurs and triplets are used for the melodic lines.

Shenandoah (Stan's fingering) *Audio 394*

Am Am/G Fmaj7 Em

Musical notation for the 'Shenandoah' piece using Stan's fingering. The notation is identical to the basic version, but with different fingerings for the melodic lines. For example, in the Am measure, the notes are fingered 4-4-4-4-4-4-4-4-4-4. In the Am/G measure, the notes are fingered 4-4-4-4-4-4-4-4-4-4. In the Fmaj7 measure, the notes are fingered 4-4-4-4-4-4-4-4-4-4. In the Em measure, the notes are fingered 0-0-0-0-0-0-0-0-0-0.

Someone to Watch Over Me (Basic fingering)

Someone to Watch Over Me (Stan's fingering) Audio 395

Home on the Range (Basic fingering)

Home on the Range (Stan's fingering) Audio 396

The Streets of Laredo (Basic fingering)

The Streets of Laredo (Stan's fingering) Audio 397

The Streets of Laredo (Basic fingering)

The Streets of Laredo (Stan's fingering) Audio 398

The Streets of Laredo (Basic fingering)

The Streets of Laredo (Stan's fingering) Audio 399

Home on the Range (Basic fingering)

Home on the Range (Stan's fingering) Audio 400

Right-Hand Fingering Suggestions

Getting the maximum flexibility out of your right hand is fundamental for solo guitar playing. A whole school of players derived from Merle Travis and Chet Atkins uses a thumb pick. Though a thumb pick has some advantages, particularly with harmonics, I have never used one. I started out playing with a pick. My first book was *Mel Bay's Modern Guitar Method*, the blue one with Mel's custom Mel Bay model D'Angelico guitar on the cover, a gift from the great guitar maker John D'Angelico. The book was for plectrum guitar and included some simple solo guitar pieces that sounded good to a beginning guitar student.

When a chord's notes are contiguous, next to each other without a break, it's easy to play with a pick. The tricky part is when there are strings in between that you want to avoid hearing. The tradition of playing the guitar with a pick started in the 1920s with Eddie Lang. He is considered the first great jazz guitar player. Players such as Matt Munisteri and Jonathan Stout carry on that tradition today. There are also bluegrass players, such as David Grier, who excel at jumping around with a pick and performing as a soloist. One of the first chord melody pieces I learned was "While We're Young," as played by Wes Montgomery. Wes was the first jazz guitar player I liked and could relate to. I transcribed it note for note off the record, dropping the needle over and over. I didn't fingerpick much at the time, but I could play this song with my thumb or a pick. I also really liked the sound of bossa nova guitar, which I heard when I was 12. The cool jazz harmonies of the 1950s and the sensual rhythms and melodies appealed to me. Many of those original Brazilian guitarists/composers had some classical guitar background. Antonio Carlos Jobim, Luiz Bonfá, Baden Powell, Joao Gilberto, and others played classical guitars, the sound of Bossa Nova and Samba.

I didn't start to play classical guitar until I was in my early 20s. I liked it but was intimidated by the reading of the notation and the amount of technique it required. I was teaching at a guitar store in West Los Angeles, The Eighth Note, when the classical guitar teacher pulled me aside and said, "You know, you could play classical guitar; you've got the chops; you just have to jump in and do it." Thank you, Mark Bird. The first piece he gave me was Bach's Prelude in D minor, one of the pieces I use to warm up with to this day. It helped open up my right hand.

Fingers, Thumbs, Nails, Flatpicks, and Thumbpicks – I play chords using all four fingers: thumb, index, middle, and ring. They are notated as p, i, m, a. This is for 3 and 4 voice chords. I usually have my index finger on the third string, middle on the second string, and ring finger on the first string. They can also move over a string, so it's the index on the fourth string, the middle on the third, and my ring finger on the second. My thumb covers the sixth, fifth, and fourth strings as needed. This is just a basis to start with; it's always situational. It depends on how the chord is voiced and what you want it to sound like. For 5 and 6 voice chords, I'll use my thumb or thumb and fingers in an arpeggio. If the notes are contiguous, they are also easy to play with just your thumb or a pick. If you can play a solo piece with just your thumb, like Wes Montgomery, you can also play it with a pick. Again, it's what sound you are aiming for. Using your thumb is a rounder sound, powerful if you want a lot of volume and a more even tone. Fingers are lighter; they can highlight a single string or an inner voice like a pianist and be more precise and delicate. They are good for playing arpeggios. Again, it depends on what sound you are looking for.

I play with my fingers. I have short nails on my right hand – some like longer ones. I have more control and less chance of breakage with shorter ones. I don't know anyone who uses fingerpicks in this style of solo guitar playing. Leo Kottke used to but now plays with his fingers. He said he plays better with just his fingers. I never got used to using a thumbnail; it just didn't grow in right for me to get comfortable with it. I also like the mellow, rounder, "bassier" sound of just using the flesh of my thumb. But everyone is different. Find what works for you.

Arpeggios and Other Ways to Play Notes and Chords

Arpeggios are often used in solo guitar playing. Using a pick usually means playing contiguous strings up or down. Some players, like fingerstyle guitarists, have developed a sophisticated picking technique that lets them jump around more.

Playing fingerstyle enables your right hand to have more choices. Here are four ways I play chords and arpeggios.

Play a Chord Simultaneously – All your fingers play the strings at the same time, giving the chord a tight, crisp sound.

Use Your Thumb or Pick – This gives an evenness of tone and power if you want it. A good example is Wes Montgomery’s solo version of “While We’re Young,” played strictly with his thumb. Many pick players make solo guitar work for them. The thumbpickers like Chet Atkins and Tommy Emmanuel get a great sound and excel at using cascading harmonics.

Mixed Fingers and Thumb – This starts with the thumb and then switches to the fingers. There are several variations of this technique. One I often use is the thumb playing the bottom three strings, switching to index, middle, and ring fingers for the top three strings. Most of the time, the thumb plays the bass note, and the two or three fingers fill out the harmony.

One-Finger Strummed Arpeggios – Arpeggios can be played with your thumb for a mellower sound, a pick for a brighter sound, or the nail or the top of the nail, which produces a different, brighter sound that mimics using a pick. Another way is to start with your thumb and transition to your fingers for the last few strings.

Here are Two Ways to Play an Arpeggio:

6 5 4 3 2 1

p p p i m a

Roll arpeggio from 6-1 with the above fingering

This results in a rolling arpeggio

6-5-4-3-2-1

p p p p p p

Strum with the thumb from 6-1. You can also use a flat pick or a thumb pick.

This produces a straight, more rhythmic sound.

Anticipating the Bass Note for 5- and 6-Note Chords – If there are more than four notes in a non-contiguous chord and I’m playing fingerstyle, I anticipate the bass note an eighth note before playing the rest of the notes. This way, you can use your thumb twice, once for the bass note and once for a voice in the chord.

Use One Finger to Play the Melody – I don’t always employ alternating fingers (for example, i, m) when playing a melody. A lot of the time, I like the uniformity of tone you get with one finger. I often play the melody with my ring finger (a).

Harmonics – Another technique is playing artificial and natural harmonics. Harmonics can be a handy magic trick to have in your toolbox. They grab a listener’s attention and perk up an arrangement. While some have mastered complex techniques using artificial harmonics alternating with fingered notes like Lenny Breau, Chet Atkins, Tommy Emmanuel, and others, I use them sparingly. Lenny, Chet, and Tommy

use thumb picks and mostly steel-string guitars, which allows them to pop out those bell-like tones. I play a classical guitar and employ the traditional right-hand technique for artificial harmonics. I use the index finger of my right hand to touch 12 frets (one octave) above the note I want to hear played as a harmonic. Keeping the index finger on the node, I pluck the string with my right-hand ring finger. Natural harmonics can be played on any instrument and are easier to get to sound loud and clear. Many videos, articles, and books discuss the various ways to use harmonics. They are a great addition to an arrangement, but keep them special; don't overuse them.

Right-Hand Muting – Sometimes, you may use the palm muting technique that Merle Travis and Chet Atkins developed as a significant part of their style. I learned it by working out “Deep River Blues” by Doc Watson, one of my favorite musicians. You use your right-hand palm on the guitar's bridge to achieve this muted sound. I use it in the “Wayfaring Stranger” arrangement.

Avoiding Injuries

I've been playing guitar for over 60 years. Fortunately (and inadvertently), I have developed my technique so that I have had minimal problems with my fingers and arms over the years. But I have had some issues. The guitar is quite physically challenging for our fingers, arms, and back.

Because of back issues, I started using a Dynarette guitar support cushion instead of a footstool. It allows me to keep both feet on the ground while raising the guitar to a comfortable playing position. There are many solutions out there. If you develop back problems, you should look into them.

I have had problems with the index finger of my left hand and right thumb in recent years. Physical Therapy and Acupuncture have helped. They are both okay right now. I mention this to let you know that I am always making my fingering choices first to get the musical intention right and second to make it the easiest possible fingering that gets the idea across. Avoiding discomfort has led to some unusual fingering choices. I encourage the reader to fully explore these choices as I put a lot of thought into them. Some of these tricky fingerings (which become second nature over time) have become my favorite passages to play. Try them out and incorporate them into your playing. Experiment and use the most effortless fingering that gets the musical idea across. Our hands are unique; what works for me might not work for you. Again, I have always used my little finger a lot and don't shy away from using it. Some stretches are easy for me, but they may be a strain for others. Most importantly, swing, groove, and feel are more important than playing something difficult. If you use the original fingering and still find it too hard or painful, simplify it in a way that works for you. Keep that groove going.

Final Thoughts on Right-Hand Fingering

When I first started playing solo guitar, I paid a lot of attention to my right hand. But over time, I needed to focus on it less and less. What string to pluck with which finger became second nature, and almost magically, my right hand would play in coordination with my left hand. I still pay attention to it for dynamics and tone. Developing an ample palette of dynamics from ppp to fff takes some time, but having that much control lets you shade a performance in subtle ways. Plucking the strings close to the bridge is sharper with more treble; closer to the sound hole produces a warmer, “bassier” sound. These are your tone controls. Using a pick, thumb, thumb pick, fingers, or nails, all have their own tone and dynamic range. As you can see, there are many ways to make sounds on a guitar. The more of these techniques you are comfortable using, the more tools will be in your toolbox, and that's a good thing.

Individuality and Creating Your Own Sound

Many guitarists have developed unique, innovative methods of playing the guitar. Though I was inspired by and tried to emulate my heroes during my formative learning period, discovering and developing my own way of playing has always been my goal and the most satisfying of musical experiences.

Django Reinhardt lost the use of the ring and little fingers of his left hand and had to develop his technique with just two functional fingers.

Albert King, Dick Dale, and Bill Jennings (one of B. B. King's top 10 favorite guitarists) played left-handed and just flipped a regular guitar over, so the high string was where the bottom string was.

Jeff Beck and Jimi Hendrix mastered the use of feedback and created a whole new world of sound.

Jeff Beck could also get a wonderful singing quality from his Stratocaster using his fingers and the vibrato bar. He could play an opera aria and sound fantastic.

Wes Montgomery played with his thumb. He developed an incredible facility for playing octaves, chords, and single lines.

Ritchie Havens and Jimmy Rodgers ("Kisses Sweeter Than Wine") played chords with their left thumb over the fretboard. Thumbs Carlisle played the guitar on his lap and, yes, used his left thumb to finger notes and chords. Jeff Healy (the original *Road House*) played the blues this way but used his fingers. Astounding multi-instrumentalist Rory Hoffman also plays guitar this way. Interestingly, both Jeff and Rory are blind.

Dobro and slide (bottleneck) have a different sound, they can do total glissandos because they are not bogged down by frets. Jerry Douglas is a fabulous Dobro player who is well worth listening to. Duane Allman, Ry Cooder, Lowell George, Bonnie Raitt, Derek Trucks, and Sonny Landreth are great slide guitarists.

Eddie Van Halen developed a two-handed tapping technique. Jimmy Webster preceded him in the 1950s by developing his touch system of two-handed tapping. Stanley Jordan plays a different two-handed tapping technique that is like that of a piano.

Michael Hedges expanded the sound palette of acoustic guitars with tapping and percussive sounds.

The Edge made extensive use of effects pedals and delays to create his unique sound.

Dick Dale, the King of the Surf Guitar, pioneered the use of reverb with guitars. You couldn't play surf music "dry."

George Van Eps pioneered the seven-string guitar and referred to his playing style as lap piano.

T-Bone Walker, B. B. King, and James Burton pioneered bending guitar strings, one of the best things about electric guitars. B. B. King took a standard set of strings, .013-.056, which was considered medium gauge at the time, threw away the low E string, moved the other strings over so that the low E was now a .046, and took a .010 balled-end banjo string and used it for a high E. The lighter gauge strings allowed bends of a whole step, which was too difficult with the heavier string gauges. Albert King would bend up a minor 3rd, and Amos Garrett did unique double-note two-string bends. His solo on "Midnight at The Oasis" is a classic.

Charlie Hunter found a way to simultaneously make his guitars sound like an organ and a bass. He plays custom-made seven and eight-string guitars on which he simultaneously plays bass lines, chords, and melodies. Charlie can also improvise while holding down the bass and accompaniment. He got a lot from Tuck Andress of Tuck and Patty. Tuck further expanded the palette of the electric guitar.

Freddie Green was Count Basie's guitarist for over 50 years. He's the one who held the band together. He played an acoustic archtop guitar and wrote the book on how to play rhythm guitar in a big band. His strings were so heavy and the action so high that no one could play Freddie's guitar.

For unusual chord fingerings, check out James Taylor's videos on how and why he fingers certain chords. It's what works for him.

Many guitarists played in open tunings. I transcribed the music for the *John Fahey* music book. He was one of the first to play in many unusual tunings. The whole Takoma and Windham Hill records crowd played in unusual tunings. In the rock and blues world, Ry Cooder used an open G tuning picked up by Lowell George of Little Feat and Keith Richards of The Rolling Stones. Bonnie Raitt plays slide in A, and Duane Allman plays in E.

These are just some of the unique ways guitarists have approached the instrument.

The point is to find your own way. Everybody is unique, and what works for one person might not work for another. Experiment with fingering and change anything that doesn't work for you. In my arrangements, I did things that worked for me. Feel free to make things work for you.



After You Have Learned a Song

Structure

Structure means how you put all the parts together, the architecture of a song. You can also structure the performance aspects. Your choice of where to get louder and softer, where the climax should be, and what sort of ending you choose all go into structuring your performance. Remember that as a soloist, you don't have anyone following you; you are free to explore and do things in the moment.

The most common structural elements are an introduction, verse, chorus, bridge, coda, and ending. Sometimes, you have an interlude between sections. The bridge is sometimes called "the middle eight." Modern additions are pre-chorus and post-chorus, outros, and solos. Look these terms up and get familiar with them. Then, listen analytically to songs and see if you can hear how they're structured.

Try to add some variations as the song progresses. Having slight differences when things repeat creates interest. Often, I will add some chord variations and substitutions the last time through a piece. This adds interest and keeps the performer involved as something new is coming up. It may not be evident to the listener, but it is felt – if only subconsciously.

Sometimes, I start simply and develop more sophisticated harmony as a song progresses – the opposite works too, if not overused. For example, start complex and end on a simple major chord.

Songs can start quiet and build to a loud climax or get softer and fade out at the end. The climax might be in the middle of a song. There is quite a lot of variation in how dynamics can shape a performance.

I've composed an intro and ending for most of the songs. You can have an introduction or start right on the first note. I also added solos where they were appropriate. Medium and fast-tempo swing songs are usually short and can benefit from a solo or two. Ballads can be played one time through or have a solo on only the B or bridge section. They are longer songs and only sometimes need a solo. This is especially true if you play the introductory verse. From the 1920s to the 1940s, there was a lengthy introduction called the verse. That led to the balance of the song, usually 32 bars in length, known as the chorus. Some verses are great and set up the song well, while some seem like filler, killing time until the real song comes along. There used to be pianists who knew all the songs, including the verses, and could play them in any key. Their high level of musicianship was impressive. These verses exist mainly in songs from the Classic American Songbook.

The best advice about structuring a performance was by the great jazz violinist Stephane Grappelli, "You must always start and end well. The middle will take care of itself". These are words of wisdom as the introduction sets up the mood and tempo of the song. Heading towards a great ending gives momentum and shape to a piece. It's satisfying and exciting for the listener and performer when a great ending is nailed.

Intros, Endings, Interludes and Turnarounds

These are the spots where you can express yourself. Your composing and arranging skills are on full display in these sections of a song. I always look forward to them. That doesn't mean I always write an intro, an ending, or use an interlude; it's whatever serves the material. That takes some experience and taste.

Introductory Verses – I sometimes include the introductory verse. It depends on the song. Frank Sinatra famously recorded just the verse to “Stardust” in an arrangement by Don Costa. They don't perform the more famous chorus. I included these four verses in the arrangements.

“Someone to Watch Over Me” – I like this one. Linda Ronstadt did it in her first album with Nelson Riddle.

“Tea for Two” – I first heard this verse when I played guitar for singer Vikki Carr. We did it in Spanish.

“What'll I Do” – After an introductory figure in 4/4, I play the verse in 3/4 (the original time signature) before playing the rest of the song in 4/4.

“When the Red, Red Robin (Comes Bob, Bob, Bobbin' Along)” – The verse is in the relative minor key of Bm before going to D for the chorus.

Introductions – The most common introductions are four bars long. There can be a wide variety of approaches to these four bars. “Carolina In the Morning,” “It Had to Be You,” “Nobody Knows the Trouble I've Seen,” “Somebody Loves Me,” and “Waltzing Matilda” are all four bars long but different from each other.

An introduction can also be short – “Home on the Range” starts with one big chord that I let ring out. “Sweet Georgia Brown” begins with a one-bar riff. “I'll See You in My Dreams” has a single-line melody. Some, like “Bye Bye Blackbird” and “Shenandoah,” are longer than four bars. Some songs are most effective starting right on the first note. “Alexander's Ragtime Band,” “Amazing Grace,” “California Here I Come,” “Love Me Tender,” and “Danny Boy” all start right away with the first melody note.

Introductions

Bye Bye Blackbird *Audio 401*

Musical notation for the first system of "Bye Bye Blackbird". The key signature is one sharp (F#) and the time signature is 4/4. The notation is on a single staff with a treble clef. It begins with a G chord and contains several measures of music with various fingerings indicated by numbers 1-4.

Musical notation for the second system of "Bye Bye Blackbird". The key signature is one sharp (F#) and the time signature is 4/4. The notation is on a single staff with a treble clef. It includes chords Am^{7sus}, Straight, D⁷, and D⁺. The notation includes various fingerings and a double bar line at the end.

Carolina in the Morning *Audio 402*

Musical notation for the first system of "Carolina in the Morning". The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation is on a single staff with a treble clef. It includes chords D/F#, F^o, Em⁷, and A⁷. The notation includes various fingerings and a double bar line at the end.

Musical notation for the second system of "Carolina in the Morning". The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation is on a single staff with a treble clef. It includes chords Dmaj⁷, D^o, Em, A¹³, and A^{13b9}. The notation includes various fingerings and a double bar line at the end.

Dinah *Audio 403*

Musical notation for the first system of "Dinah". The key signature is one sharp (F#) and the time signature is 4/4. The notation is on a single staff with a treble clef. It includes chords Am¹¹, D⁶, Am⁷, and D⁷. The notation includes various fingerings and a double bar line at the end.

Musical notation for the second system of "Dinah". The key signature is one sharp (F#) and the time signature is 4/4. The notation is on a single staff with a treble clef. It includes chords D⁺, Eb¹³, and D¹³. The notation includes various fingerings and a double bar line at the end.

Nobody Knows the Trouble I've Seen *Audio 408*

G Cadd9 D7 Cadd9 D7 G C/G G

Musical notation for 'Nobody Knows the Trouble I've Seen' in G major, 4/4 time. The piece consists of two measures. The first measure contains a G chord, followed by a Cadd9 chord, a D7 chord, another Cadd9 chord, and a final D7 chord. The second measure contains a G chord, a C/G chord, and a final G chord. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings and string numbers are indicated below the notes.

Somebody Loves Me *Audio 409*

G#m7 G7 F#m7 F7

Musical notation for 'Somebody Loves Me' in G# minor, 4/4 time. The piece consists of two measures. The first measure contains a G#m7 chord, followed by a G7 chord, and another G#m7 chord. The second measure contains an F7 chord. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. Fingerings and string numbers are indicated below the notes.

E G13 Cmaj7 F#m11 F7b5 E

Musical notation for the continuation of 'Somebody Loves Me' in G# minor, 4/4 time. The piece consists of two measures. The first measure contains an E chord, followed by a G13 chord, and a Cmaj7 chord. The second measure contains an F#m11 chord, followed by an F7b5 chord, and a final E chord. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. Fingerings and string numbers are indicated below the notes.

Sweet Georgia Brown *Audio 410*

Musical notation for 'Sweet Georgia Brown' in G major, 4/4 time. The piece consists of two measures. The first measure contains a G chord, followed by a G chord, and another G chord. The second measure contains a G chord, followed by a G chord, and another G chord. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings and string numbers are indicated below the notes.

What'll I Do? *Audio 411*

Straight

Aadd9 B7/A Dm6/A Aadd9

Musical notation for 'What'll I Do?' in A major, 4/4 time. The piece consists of two measures. The first measure contains an Aadd9 chord, followed by a B7/A chord, and a Dm6/A chord. The second measure contains an Aadd9 chord. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. Fingerings and string numbers are indicated below the notes.

Waltzing Matilda *Audio 412*

Cmaj7
Bm^{7b5}
E^{7b9}
Am⁷
Am⁷/G
Fadd9

C/E
Am⁷
Dm⁷
G⁷
C

Wayfaring Stranger *Audio 413*

Am

Beautiful Dreamer *Audio 414*

Aadd9
Dmaj7
E⁷
F#m⁷
B⁹sus
B⁷

Dmaj7
Aadd9
E⁷sus
E⁶
D/E
E⁷sus

Aadd9

Endings – A great ending is one of the most important places to focus attention. Whether improvised or worked out beforehand, it is the last thing you hear and leaves a lasting impression of the song. Most sophisticated musicians are aware of several standard endings. I used to see pianist Gerald Wiggins and bassist Andy Simpkins (great jazz musicians) at their steady gig at Maple Drive in Beverly Hills. The fun part was the ending of songs when “Wig” would try to lose Andy by doing the wildest, out there harmonically, endings. Andy had huge ears and never got thrown off. Besides the standard endings, especially because you are playing solo, there are endless possibilities to create something new and unique. All the endings in the book are different and use both standard and original ideas. Here are a few of my favorites.

Alexander's Ragtime Band *Audio 415*

Musical notation for Alexander's Ragtime Band. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. Chord symbols are placed above the staff: A, C#m7, F#7#9, Bm7, E13, C#m7, F#7b9#5, Bm7, E13sus, Bbmaj7, and A6/9. The piece ends with a circled 5 in the bass line.

(C# is natural) H.12

Always *Audio 416*

Musical notation for Always. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. Chord symbols are placed above the staff: Eadd9, H.12, H.7, and H.5. The piece ends with a double bar line and a key signature change to one sharp (F#).

Bye Bye Blackbird *Audio 417*

Musical notation for Bye Bye Blackbird. The piece is in 4/4 time with a key signature of one sharp (F#). The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. Chord symbols are placed above the staff: G, G7#5, C6/G, G#5, C#m7b5, Cm6, Gadd9/B, Bb°, Am9, H.12, D7b9, Gmaj7, G7, C, Cm(maj7), G, Am7sus, and Gadd9. The piece ends with a double bar line and a key signature change to one sharp (F#).

California Here I Come *Audio 418*

D#m7b5
D13
C#m7
F#7b9/E
Bm7b5
E9
G6/9
G#6/9
A6/9

Carolina in the Morning *Audio 419*

E9
A7
A°
A7
Dadd9
D9
Gmaj7
Gm6

F#m7
F°
Em7
Eb7
Dmaj7
D6

Danny Boy *Audio 420*

Dm11
Em11
Dm9/F
G7b9
C
F/C
C

Home on the Range *Audio 421*

E°
Am6
Eadd9
Am/E

E
A/E
E
H.12
H.7
H.5

I'll See You in My Dreams *Audio 422*

Em7
D/F#
G6
A13
Em7
D/F#
G6
A13

Em⁷ F#m⁷#⁵ G⁶ A¹³ D⁶ D⁶/₉

A⁷b⁹ Dmaj⁷ D⁶

It Had to Be You *Audio 423*

C Dm⁷ D#^o C/E

Straight

Dm⁷ G¹³ C⁶/₉ D^b⁶/₉/A^b C⁶/₉/G

Look for the Silver Lining *Audio 424*

D⁶ Bm Gmaj⁷ Em⁹ D⁶/₉

Gmaj⁷ A#^o D⁶/₉ E⁹ Eb⁹

D⁶/₉ A⁹sus Dmaj⁹ D⁶ H.7

Aura Lee aka Love Me Tender *Audio 425*

Cmaj7
C/B
F/A
Em/G
Dm/F
A/E
D/F#

G11
G9
C
Db
C/G
H.12

Manhattan *Audio 426*

D6
A13
D6/9
D#13

E13
Eb9
D6/9

My Buddy *Audio 427*

Em7
A13
Em7
Dadd9

Straight

Nobody Knows the Trouble I've Seen *Audio 428*

Am7sus
Bm7
C6
D6
Am7sus
Bm7
Cmaj7
D6

Am7sus
Bm7
C6
D6
C/G
G

Somebody Loves Me *Audio 429*

E G⁹ Cmaj7 F#m¹¹ F7b⁵

3 3 3 3 Eadd9

Detailed description: This block contains the first two staves of music for 'Somebody Loves Me'. The first staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The notes are: E4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The bass line consists of chords: E (0, 2, 3, 0), G9 (0, 2, 4, 3), Cmaj7 (0, 2, 3), F#m11 (0, 4, 3, 2), and F7b5 (0, 4, 3, 1). The second staff features four triplets of chords: E (0, 2, 3, 0), G9 (0, 2, 4, 3), Cmaj7 (0, 2, 3), and F#m11 (0, 4, 3, 2). This is followed by a rest and then an Eadd9 chord (0, 1, 4, 2).

Sweet Georgia Brown *Audio 430*

G Em⁷ Bm⁷ E⁹

A⁹ D^{7b9}_{#5} D^{13b9} G H.12

Detailed description: This block contains the first two staves of music for 'Sweet Georgia Brown'. The first staff shows a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. The notes are: G4, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of chords: G (1, 2, 3), Em7 (4, 3, 2, 1), Bm7 (4, 1, 3, 2), and E9 (4, 1, 3, 2). The second staff features chords: A9 (3, 3, 3, 1), D7b9#5 (4, 1, 3, 2), D13b9 (4, 0, 0), G (0, 0, 0), and H.12 (4, 4, 4, 4).

Swing Low, Sweet Chariot *Audio 431*

F#7 F#m⁹ B⁹ A/E E E/D# C#m⁷ E/B A C#7/G

F#7 F#m⁹ B⁹ A/E E H.12

Detailed description: This block contains the first two staves of music for 'Swing Low, Sweet Chariot'. The first staff shows a melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are: F#4, A4, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of chords: F#7 (1, 1, 2, 1), F#m9 (1, 1, 1, 1), B9 (1, 1, 1, 1), A/E (0, 3, 2, 1), E (0, 1, 2, 1), E/D# (0, 2, 1, 1), C#m7 (1, 2, 4, 2), E/B (0, 3, 2, 0), A (0, 4, 3, 0), and C#7/G (1, 4, 3, 0). The second staff features chords: F#7 (1, 1, 2, 1), F#m9 (1, 1, 1, 1), B9 (1, 1, 1, 1), A/E (0, 3, 2, 1), E (0, 1, 2, 1), and H.12 (4, 4, 4, 4). The piece ends with a 3/4 time signature.

Take Me Out to the Ballgame *Audio 432*

Musical score for "Take Me Out to the Ballgame" in 3/4 time. The score is written in treble clef and includes the following chords and fingerings:

- Chord 1:** C (Fingerings: 4, 1, 0, 3, 0, 2)
- Chord 2:** C#° (Fingerings: 1, 1, 0, 2, 3, 2)
- Chord 3:** G/D (Fingerings: 4, 0, 2, 0, 0, 0)
- Chord 4:** E7 (Fingerings: 4, 1, 0, 3, 4, 0)
- Chord 5:** A7 (Fingerings: 0, 3, 0, 0, 2, 2)
- Chord 6:** D7 (Fingerings: 3, 1, 1, 2, 1, 2)
- Chord 7:** G (Fingerings: 4, 0, 1, 3, 0, 1)
- Chord 8:** Cmaj7 (Fingerings: 0, 1, 0, 2, 3, 0)
- Chord 9:** D13 (Fingerings: 4, 1, 0, 1, 0, 0)
- Chord 10:** G (Fingerings: 1, 0, 2, 0, 0, 0)

Tea for Two *Audio 433*

Musical score for "Tea for Two" in 4/4 time. The score is written in treble clef and includes the following chords and fingerings:

- Chord 1:** Fmaj7 (Fingerings: 4, 1, 0, 3, 0, 0)
- Chord 2:** Gm7 (Fingerings: 1, 1, 0, 1, 0, 0)
- Chord 3:** F (Fingerings: 1, 1, 0, 3, 0, 0)

The Streets of Laredo *Audio 434*

Musical score for "The Streets of Laredo" in 3/4 time. The score is written in treble clef and includes the following chords and fingerings:

- Chord 1:** Dmaj9 (Fingerings: 0, 3, 0, 4, 3, 0)
- Chord 2:** C#7b9 (Fingerings: 1, 1, 0, 2, 3, 0)
- Chord 3:** F#m7 (Fingerings: 1, 1, 0, 4, 1, 0)
- Chord 4:** E7 (Fingerings: 1, 2, 0, 4, 0, 0)
- Chord 5:** F#m (Fingerings: 4, 3, 0, 2, 0, 0)
- Chord 6:** Bm7 (Fingerings: 0, 3, 0, 4, 2, 0)
- Chord 7:** A/E (Fingerings: 4, 3, 0, 0, 0, 0)
- Chord 8:** B7/E (Fingerings: 3, 1, 0, 0, 0, 0)
- Chord 9:** A (Fingerings: 0, 3, 0, 0, 0, 0)
- Chord 10:** E7sus (Fingerings: 0, 3, 0, 2, 0, 0)
- Chord 11:** A (Fingerings: 3, 2, 0, 0, 0, 0)
- Chord 12:** A add9 (Fingerings: 2, 4, 0, 1, 0, 0)

Waltzing Matilda *Audio 435*

Cmaj7 Gm7 Gb7b5 F C/E Dm G7sus C G/B Am7 A7#5

Dm7 G11 C C G/B Am7 Abmaj7 G7b9 C/G

Detailed description: This block contains two systems of musical notation for the piece 'Waltzing Matilda'. Each system consists of a treble clef staff with a 4/4 time signature. The first system includes a key signature of two sharps (F# and C#). The notation includes various chords and melodic lines with fingerings and accidentals. The second system continues the piece with similar notation and includes a double bar line at the end.

Way Down Yonder in New Orleans *Audio 436*

C9 B9 Bb9 A9 Ab9 G9 C6 C6/9

Detailed description: This block contains a single system of musical notation for the piece 'Way Down Yonder in New Orleans'. It features a treble clef staff with a 4/4 time signature and a key signature of one flat (Bb). The notation is primarily chordal, with many notes beamed together and fingerings indicated. A double bar line is at the end of the system.

Wayfaring Stranger *Audio 437*

Dm7 Dm/C Bm7b5 Em7 Am

Dm/F C/E Dm Em7 Am Dm7 Dm/F

E7#5 E7b9#5 Am6 H.12 (C is natural)

Detailed description: This block contains three systems of musical notation for the piece 'Wayfaring Stranger'. Each system consists of a treble clef staff with a 4/4 time signature. The first system has a key signature of one flat (Bb). The notation includes various chords and melodic lines with fingerings and accidentals. The second system continues the piece with similar notation. The third system includes a key signature change to two sharps (F# and C#) and ends with a double bar line.

What'll I Do? *Audio 438*

Musical notation for "What'll I Do?". The piece is in the key of D major (indicated by two sharps). The first system shows a guitar chord progression: Amaj9, A6/9, and Dm. The second system continues with Aadd9, B7/A, Dm6/A, and Aadd9. The notation includes fingerings (e.g., 2, 3, 0 for Amaj9) and a final measure with a natural harmonium (H.12) indicated by a circled 4 on the high E string.

When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along *Audio 439*

Musical notation for "When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along". The piece is in the key of D major. The first system features chords D, Bm7, Em, and A7. The second system features D6, Em7/B, B°, and D6. The notation includes fingerings and a final measure with a natural harmonium (H.12) indicated by a circled 3 on the high E string.

Interludes – Interludes are different from solos. Sometimes, I find there needs to be a new element between two sections. Interludes are related to but not the same as solos. When they are right, they are like a little gem of a composition.

Alexander's Ragtime Band *Audio 440*

Musical notation for Alexander's Ragtime Band. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The first staff shows a guitar part with chords A6 and E11, and a bass line with notes 0, 1, 2, 3. The second staff shows a melody with notes 1, 2, 3, 4 and a bass line with notes 0, 1, 2, 3. The piece ends with a double bar line and a key signature change to one sharp (F#).

Carolina in the Morning *Audio 441*

Musical notation for Carolina in the Morning. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The first staff shows a guitar part with chords Dmaj7, A+/D, D9, and G+/D, and a bass line with notes 2, 3, 4. The second staff shows a melody with notes 2, 3, 4 and a bass line with notes 0, 1, 2, 3. The piece ends with a double bar line and a key signature change to one sharp (F#).

Home on the Range *Audio 442*

Musical notation for Home on the Range. The piece is in 3/4 time with a key signature of three sharps (F#, C#, and G#). The first staff shows a guitar part with chords Emaj7 and Esus, and a bass line with notes 0, 1, 2, 3. The second staff shows a melody with notes 1, 2, 3, 4 and a bass line with notes 0, 1, 2, 3. The piece ends with a double bar line and a key signature change to one sharp (F#).

Aura Lee aka Love Me Tender *Audio 443*

Musical notation for Aura Lee aka Love Me Tender. The piece is in 4/4 time with a key signature of one sharp (F#). The first staff shows a guitar part with chords Cmaj7, F6/9b5, Em7, Dm7sus, Dm7, F/G, and G13, and a bass line with notes 1, 2, 3, 4. The second staff shows a melody with notes 1, 2, 3, 4 and a bass line with notes 0, 1, 2, 3. The piece ends with a double bar line and a key signature change to one sharp (F#).

Nobody Knows the Trouble I've Seen *Audio 444*

Musical notation for 'Nobody Knows the Trouble I've Seen' in G major, 4/4 time. The piece features a melody with a triplet in the second measure and a final triplet in the fifth measure. Chords are indicated as G, D7, and G.

Shenandoah *Audio 445*

Big Stretch

Musical notation for 'Shenandoah' and 'Big Stretch' in E major, 4/4 time. The 'Big Stretch' section is marked with a large bracket. Chords include E, E/G#, Aadd9, and B9sus.

Musical notation for the continuation of 'Shenandoah' in E major, 4/4 time. Chords include E, Bm9sus, Bb7b5, Aadd9, G#m7, F#m7, and F7b5.

Musical notation for the continuation of 'Shenandoah' in E major, 4/4 time. Chords include B/E, Am/E, Gsus/E, and Fadd9.

Musical notation for the continuation of 'Shenandoah' in E major, 4/4 time. Chords include E7sus and G7b9. The piece concludes with a double bar line and a 3/4 time signature.

The Streets of Laredo *Audio 446*

Musical notation for 'The Streets of Laredo' in A major, 3/4 time. The piece features a melody with a triplet in the first measure. Chords are indicated as Dmaj9, A/C#, Bm9, E7sus, and A.

Turnarounds – The ability to create interesting turnarounds separates the good from the great. Turnarounds really show off your creativity. There are many ways to approach this subject. There are standard progressions that all musicians should know. Creating something original and different from what everybody plays can make you stand out. I have fun with turnarounds; there are endless possibilities.

Dinah *Audio 447* (leading to bridge or chorus)

Musical notation for 'Dinah' (Audio 447) in G major, 4/4 time. The piece features a melodic line in the treble clef and a bass line in the bass clef. Chords are indicated above the staff: G⁶, Eb⁷, and G. The notation includes various fingerings and articulations such as slurs and accents.

Look for the Silver Lining *Audio 448*

Musical notation for 'Look for the Silver Lining' (Audio 448) in D major, 4/4 time. The notation includes a treble clef and a bass clef. Chords are indicated above the staff: D⁶, Bm⁷, Em⁷, and A⁷. The piece features a melodic line with various fingerings and articulations.

Manhattan *Audio 449*

Musical notation for 'Manhattan' (Audio 449) in D major, 4/4 time. The notation includes a treble clef and a bass clef. Chords are indicated above the staff: Dmaj⁷, D[♯]°, Em⁷sus, and A¹³. The piece features a melodic line with various fingerings and articulations.

Manhattan *Audio 450*

Musical notation for 'Manhattan' (Audio 450) in D major, 4/4 time. The notation includes a treble clef and a bass clef. Chords are indicated above the staff: D⁶, B[°], Em, and A⁹. The piece features a melodic line with various fingerings and articulations.

Manhattan *Audio 451*

Musical notation for 'Manhattan' (Audio 451) in D major, 4/4 time. The notation includes a treble clef and a bass clef. Chords are indicated above the staff: Dmaj⁷, D[♯]°, Em⁷, and A¹³. The piece features a melodic line with various fingerings and articulations.

Manhattan *Audio 452*

Musical notation for 'Manhattan' (Audio 452) in D major, 4/4 time. The notation includes a treble clef and a bass clef. Chords are indicated above the staff: A⁷, G/A, A[°], and A⁷. The piece features a melodic line with various fingerings and articulations.

Somebody Loves Me *Audio 453*

Somebody Loves Me *Audio 454*

Way Down Yonder in New Orleans *Audio 455*

Way Down Yonder in New Orleans *Audio 456*

Way Down Yonder in New Orleans *Audio 457*

Sound, Tone, Texture and Harmonics

After many years, I have gotten quite attuned to the subtleties of solo guitar playing. When you start out, you want to be able to play the chord, then the chord progression, and develop an independent thumb and strong little finger, along with many other things. Later on, after you've conquered the fundamentals, you'll want to get the best possible sound out of the guitar. Some details may not be evident at first, such as creating different timbres and tonal shading, including using harmonics, incorporating dynamics, voicing chords so they sound good, using good voice leading, deciding to strum or pluck a chord, and many other concepts that get you to the highest level of performance. A lot goes into this style of playing, so take your time and be persistent. Anyone can improve if you put the time and effort into it.

Sound – “How does he get that sound?”. Musicians are often looking for the secrets to a player's sound. Most of the time, the answer is “It's in his fingers.” Equipment is the literal answer. But no one could play Freddie Green's guitar. The long-time Count Basie rhythm guitarist used very heavy strings and high action. No one else could play his guitar. Having an identifiable sound is something all good musicians aspire to. Coleman Hawkins, Lester Young, and Ben Webster were great tenor saxophonists from the 30's to the 60s. They all had a unique sound that I could identify within a few notes. James Taylor had some unique hammer-on/ pull-off licks when he first came on the scene. They gave him an identifiable sound on the guitar. Saxophonist David Sanborn had his own style, unique embouchure, and way of holding his instrument. Many try to copy this, believing it to be the secret of his sound. But he had polio as a young child and picked up the sax as part of his healing. He had to hold his horn that way. Going through pedals and other electronic devices can enhance your sound but can also make it harder to develop one that is recognizably you. Having equipment you feel connected to and can express yourself with is very important, but I mean something else by sound. Touch, tone, rhythmic feel, phrasing, and the choice of notes and harmony are the essence of a player's sound.

One of my favorite classical guitarists, Julian Bream, had this to say. “The most important thing to bear in mind when writing for an instrument is the texture and character of its sound. The guitar is more sensitive and intimate than almost any other instrument, and therefore demands from the composer great imagination and feeling for color – especially since it is nearly always solo, and succeeds or fails purely on its own merits of musical expression”.

The following goes further into the elements of sound regarding solo guitar playing.

Tone – If you sound good, you will play better. If you are having problems with your sound, it will be more difficult to perform up to the best of your ability. Some of this is the instrument. Is it easy to play, or do you have to struggle with it? Is it properly set up with good intonation? Are your nails in good shape? If all the above are working well, then you can move on to other considerations. Do you change the timbre of a phrase by playing closer to the bridge or more toward the sound hole? Do you use a muted palm for the bass notes and open notes for the melody? Is a single note played with a finger or the thumb? Is a chord to be plucked or strummed?

Texture – You can play fewer notes on a guitar than on a piano and still capture a complex, good-sounding chord. It's a different sound. You capture the essence of the chord. Playing the piano is two-handed music. It's easier to do counterpoint, play close-voiced chords, and pound big 10-finger chords. But a guitar has an intimate charm of its own. It's more personal with fingers on strings.

Texture has to do with how many notes are being played at once. How thick or thin, full or empty, busy or sparse do you want it to sound? It can be a single-note melody, octaves, 3rds and 6ths, triads, and big four-part or larger chords. There are places in the arrangements where I play strictly single notes, the melody in harmonics, two-part harmony, and various size chords. Sometimes, it's just one line, a thin

texture. Sometimes, you play big chords with lots of inner movement, creating a thick texture. You can also play in different octaves. Notes sound different on different strings and in various registers. I rarely play the melody on the low strings, but it can be very effective if used once in a while. Using it sparingly keeps up its surprise feeling. A change of texture will always draw attention and keep things interesting.

Harmonics – I incorporate natural and artificial harmonics in my playing, but I have never seriously pursued the cascading harmonic techniques of Lenny Breau, Chet Atkins, and Tommy Emmanuel. While it is a beautiful sound, I find it doesn't work well on a classical guitar. Lenny, Chet, and Tommy all use thumbpicks and, usually, steel strings, which help to pop out those bell-like tones. Because some have overused it, it has become a bit of a cliché. But when used tastefully, it is truly a magical sound.

I use open-string natural harmonics at the 5th, 7th, and 12th frets. I'll also occasionally use the standard classical technique for artificial harmonics.

Sometimes, I play a melody in natural harmonics ("Nobody Knows the Trouble I've Seen"). A lot of times, I end a song on a harmonic or a chord made up of several natural harmonics. When playing a classical guitar, natural harmonics speak the best.

Harmonics are a great sound and should be investigated and incorporated into solo guitar playing. Here are some chords in harmonics that I frequently use:

Audio 458

Musical notation for Cmaj7. The first staff shows a natural harmonic (Nat.) at the 6th fret (circled 6) and a harmonic at the 12th fret (H.12). The second staff shows a natural harmonic (Nat.) at the 5th fret (circled 5) and a harmonic at the 5th fret (H.5). Both are in 4/4 time.

(mute the 3rd string, C is natural)

(mute the 3rd string, C# is natural)

Musical notation for Am9, A9 or Am9, A9 or Amaj9, and Aadd9. Each chord is shown with a natural harmonic at the 12th fret (H.12) and a triplet of notes below it. The first three are in C major, and the last is in C# major.

Musical notation for G and G6. The first two are in C major (G and G6 at H.12). The next two are in C# major (G and G6 at H.5). The last two are in D major (G6 at H.12 and G6 at H.5).

Musical notation for Em7, Em, D, and D6. The first two are in C major (Em7 at H.12 and Em7 at H.7). The next two are in C# major (Em at H.12 and D at H.7). The last two are in D major (D6 at H.7 and D6 at H.7).

Unisons – One of the most idiomatic sounds on a guitar is a unison. A fretted note and its corresponding open string make a unique sound. Surf music and Django both used unisons.

Beautiful Dreamer *Audio 459*

Musical notation for "Beautiful Dreamer" in G major, 3/4 time. The piece features unison passages. Chords shown are Bm⁷, E¹³, A, and C#m⁷. The notation includes fret numbers (0, 3, 4) and a unison line connecting the fretted note to the open string.

California Here I Come *Audio 460*

Musical notation for "California Here I Come" in G major, 4/4 time. The piece features unison passages. Chords shown are E⁷, E, F^o, F#m¹¹, and E⁷/G#. The notation includes fret numbers (0, 2, 3, 4) and a unison line connecting the fretted note to the open string.

Danny Boy *Audio 461*

Musical notation for "Danny Boy" in G major, 3/4 time. The piece features unison passages. Chords shown are Bm⁷/E, unison, C#m⁷/E, Bm⁷, and E⁷b⁹. The notation includes fret numbers (0, 1, 2, 3, 4) and a unison line connecting the fretted note to the open string.

Home on the Range *Audio 462*

Musical notation for "Home on the Range" in G major, 3/4 time. The piece features unison passages. Chords shown are E and unison. The notation includes fret numbers (0, 1, 2, 3, 4) and a unison line connecting the fretted note to the open string.

Home on the Range *Audio 463*

Musical notation for "Home on the Range" in G major, 4/4 time. The piece features unison passages. Chords shown are F#m⁷sus, B⁷, E, 1/2 CIV, and unison G#m⁷. The notation includes fret numbers (0, 1, 2, 3, 4) and a unison line connecting the fretted note to the open string.

I'll See You in My Dreams *Audio 464*

unison

E⁹ unison D/F# Gmaj7 E⁷/G# A⁹

Musical notation for 'I'll See You in My Dreams' in G major, 4/4 time. The piece is in unison. The melody is written on a treble clef staff with a key signature of one sharp (F#). The bass line is written on a bass clef staff. Chords are indicated above the staff: E⁹, D/F#, Gmaj7, E⁷/G#, and A⁹. The melody consists of eighth and quarter notes, with some triplets. The bass line consists of chords and single notes.

Wayfaring Stranger *Audio 465*

unison

Fadd9 E⁷ E⁷sus

Musical notation for 'Wayfaring Stranger' in F major, 4/4 time. The piece is in unison. The melody is written on a treble clef staff with a key signature of one flat (Bb). The bass line is written on a bass clef staff. Chords are indicated above the staff: Fadd9, E⁷, and E⁷sus. The melody consists of quarter and eighth notes. The bass line consists of chords and single notes.

Wayfaring Stranger *Audio 466*

unison

Am Am(maj7) Am⁶

Musical notation for 'Wayfaring Stranger' in A minor, 4/4 time. The piece is in unison. The melody is written on a treble clef staff with a key signature of no sharps or flats. The bass line is written on a bass clef staff. Chords are indicated above the staff: Am, Am(maj7), and Am⁶. The melody consists of quarter and eighth notes. The bass line consists of chords and single notes.

Dynamics and Articulation – Classical musicians pay more attention to this aspect of music. Their depth of knowledge about their instruments gives them a broad sound palette to draw from. These subtle gradations are not often heard in popular music, which is more loud or soft. Here are some things to consider:

Do you hold a note for its full value, or make it shorter than written?

Should a note or chord be played legato or staccato?

Should I use slurs and pull-offs?

Are some notes accented or played softly?

Do I use a glissando or portamento sliding up or down?

Hand Position – Finding your proper hand position is important for your sound. You should always use enough power to get a clear-sounding note or chord, but use the least amount needed to get a good result. Pressing too hard can lead to injuries down the road. Where you place your left-hand thumb is another consideration. I rarely use my thumb for chords on a classical guitar with its wide neck. I use it more often on steel string acoustic and electric guitars as they have thinner necks.

Once you have the notes down, what's left is how to play them. What strings should I play them on? There are five places to play middle C on the guitar. That's one of the cool things about the guitar; there are many places to play a note. That can also be a problem: too many choices. What fingers should I use? Can I leave some notes out to make it easier to play and still maintain the musical idea? As you go through the arrangements, you will see the choices I made. For me, it's fascinating. When I come up with a great solution, it's very satisfying and fun – like solving a puzzle.

Improvising While Playing Solo Guitar

First, I determine if the song benefits from having a solo. Fast, relatively short tunes may need a solo to add interest and extend the length. A slow ballad usually doesn't need one. Ballads may only need a solo on the bridge section of the song. It all depends; you want to have something to say in your solo that will add to the performance. When I was younger, I just liked to blow. Nowadays, I'm much more concerned with a song's story and overall shape. I take it on a song-by-song basis as to whether or not I will play a solo.

That said, there are a lot of solos in the book. How to accompany yourself and still find a way to improvise is quite an accomplishment for most guitarists. There are a lot of books on improvisation and many teachers who will lend insight into the many aspects of soloing on the guitar. I try to hear something in my head that I want to express. Technique, to me, is being able to realize what you are hearing. Some get to this point easier and sooner than others, but it is a worthy goal worth striving for.

Awareness

A lot of stepping up to another level of guitar playing is being aware of what can be improved. You also need to know what that improved level sounds like. Find something or someone that inspires you. If you are passionate about what you are trying to learn, no matter how far you get, you will enjoy the journey.

Intention

Putting meaning behind every note you play is what I mean by intention. Sometimes, a piece is so well-practiced that some places in the music are skimmed over. Your mind drifts, and you may think of other things. But especially when recording, I want every note to sound like I intended to play it with intention and conviction. That means not just playing from my fingers or skating over the music but being connected to what I'm expressing, getting down to the real nitty gritty.

For me, it doesn't matter if it's simple or complex music – it's the quality of communication and soulfulness that draws me in, no matter the genre.

Problem Solving

Arranging for and performing solo guitar music is a challenging art. I've always approached it as a big puzzle. There will be some unencumbered paths that will go smoothly. The creative part is solving the bumps on the road and the problems that inevitably appear. Craft combined with inspiration is how I try to do it. I know how to get out of a tight spot. The problem could be a chord change that is too tough to execute cleanly. How you get from here to there is a constant challenge. You should come up with new chord voicings to harmonize a melody note that is a non-chord tone. Fortunately, the guitar is such a versatile instrument that there are many solutions to the same problem. With perseverance, you will come up with something by using different chord voicings, incorporating open strings, creative and unusual fingerings, reharmonization, octave displacement, and plain inspiration.

Things to Think About After You've Learned a Song

Once you can comfortably play an arrangement, the next level is finding the inspired solutions to problems. I strive to find musical solutions that are both inspired and easy. Sometimes, I've come up with something that sounds great but is too hard to play. In these cases, I find an easier way of playing the phrase that still gets the essence of the idea across. One of my pet peeves about solo guitar playing is that it often doesn't swing. So, make things simple enough that you can maintain a groove.

Phrasing and Dynamics – After you master the technical difficulties in a piece so they become second nature, you can play around with phrasing and dynamics. Having the ability to be free in your phrasing while keeping the groove going is something that takes a while but comes with time and practice. You can play just before the beat, on top of the beat, slightly after the beat, and all the gradations in between. A whole world of expression comes into play when you employ dynamics. Soft, medium, and loud are the basics, but there are many shades of dynamics you can explore.

Balance – Just like a pianist can bring out the melody and balance what notes he wants to be prominent in a chord, a guitarist can do the same. Deciding how loud you want the bass line (played with your thumb), the inner voices (played with your fingers), and the melody (also played with your fingers) is finding the right balance. Listen as you play to ensure you hear the melody and that the accompaniment does not overwhelm it. After playing for a while, this also becomes second nature. I don't think technically about this; my fingers react to the expression I want – loud, happy, soft, sad, playful, mournful, emotional, or detached.

Buzzes and Squeaks – Playing guitar, especially classical guitar, will inevitably produce buzzes and squeaks. When playing live, this is less of a problem than when you are recording. It would serve you to minimize these extraneous sounds so that they are not distracting to the listener. Christopher Parkening suggests soaking your hands in warm water for five minutes to soften the calluses on your left hand. Lifting your fingers when you make a move, particularly on the wound strings, can also reduce squeaks. It's an aspect of guitar playing we should be aware of and try to minimize when possible.

Practice and Studying

I've been practicing and studying my whole life. Practicing involves playing the guitar and its technical aspects. But it's also about working out the kinks in pieces, a refining process where a performance takes shape. It's a place to feel free to experiment.

Studying is trying to become a more informed, intelligent musician. Studying the great masters of classical, pop, and jazz can open your ears and expand your horizons. You can hear what's possible. Studying music is interesting and profound. You will never know everything about anything, but that journey toward knowledge and mastery is worth it.

Practicing

Have a goal, something to accomplish, no matter how small. Be realistic, but still challenge yourself. If you focus on your goal, you can get a lot done in 10 to 15 minutes.

The best advice I've received is to practice slowly. I've heard it most of my playing life but didn't always take it to heart until a few years ago. It works. If you practice fast and sloppy, you will sound fast and sloppy. On the other hand, if you practice slowly, with intention behind each note – and gradually speed up – you can play at any tempo with comfort and a good sound. The great saxophonist James Moody said, "A wise man practices slowly, but a wiser man practices even slower."

My Warm Up

Find a way to warm up. Play scales, noodle, improvise, or play a song you are working on or one you have learned. I play a few classical guitar pieces that cover the bases for what I need to be ready.

My right hand demands the most attention. If it's not warmed up – the guitar will let me know. It makes it more difficult to execute what I hear in my head. My left hand usually rises to the occasion. The pieces I warm up with have repeating right-hand figures that are constant throughout the piece. The left-hand stuff is no slouch either, especially Prelude #17. By the time I've gotten through them, I feel warmed up. It's always different. Some days feel better than others. There is a lot of mystery to playing music.

Sor – Etude #5 in Bm

I had one year of classical guitar in college. One of the first pieces my teacher assigned was this etude from a book edited by Andres Segovia. I found it great for my right hand and liked it musically. I usually start with this one.

Bach – Prelude in D minor

This prelude is the first classical piece I learned. I was initially intimidated by the complexity of the music's appearance. But with some persistence, I started to find the music—and liked it. I saw a repeated right-hand figure that continued through the whole piece. That made it more accessible to me. I started to feel the pattern in my right hand. I've been playing this piece ever since.

Villa-Lobos – Etude #1

I once read in a magazine that the classical guitarist John Williams would play this piece over and over for a week before going out on tour. It's an excellent piece for the right hand. It has a continuous pattern throughout, except when it bursts out with a big flourish before settling back into the pattern. The long descending series of diminished chords is helpful for picking out melodies with all your fingers. You will find many different melodies by emphasizing a few notes with different fingers. The Em with G in the bass to E with a G# in the bass is a killer chord change for the left hand. There are also some hip harmonics at the end. This etude is a real classic.

Sor – Etude #17

This one is also in Segovia's book. Again, there is a repeated right-hand pattern. It's one of those Spanish pieces that go from minor to major. If I can get this one to sound good with my left and right hands, my chops are okay.

Other Pieces to Practice

Anon – Romanza

Another good right-hand pattern. "Romanza" is one of the most famous classical guitar pieces. It was featured in the French film *Forbidden Games* and played by Narcisco Yepes.

Tarrega – Recuerdos de la Alhambra

My favorite classical guitar piece. The tremolo technique creates the effect of hearing multiple instruments played simultaneously. It is a magical sound.

Developing Your Ear

At a certain point, you should be able to play some songs by ear on the spot. They can be very simple songs like nursery rhymes, cowboy songs, folk songs, hymns or spirituals, and others of that ilk you might have heard as a kid. As you progress, you can try more sophisticated material. Just keep testing yourself to see if you can do it. First, play just the melody. Then, add a bass line or some chords underneath the melody to create an accompaniment. Try to hear the chord changes to songs. Many songs use the same chord progressions. Recognize as much as possible and try to figure out what stumps you. After playing a bunch of songs, it will become easier as you learn how songs are put together.

At first you will want to find either written arrangements or transcribe an already existing arrangement you like off of a recording. Eventually you may want to play a piece that you can't find an arrangement for or develop your own ideas about how a piece should sound. That is the point when you should start making your own arrangements.

Exercises

There are hundreds of two and four-bar phrases in this book. If you take one of these passages that interests you, you'll have an exercise. It might be learning a new chord shape, bringing out the melody so it is more prominent than the accompaniment (individual string dynamics), or strengthening your little finger. Time spent getting chord changes to flow into each other gracefully is time well spent.

The following exercises are drawn from the arrangements and cover many topics I have covered. Take your time and be patient. You will have no problem playing any of the arrangements if you can play these smoothly and comfortably.

Exercises

Carolina in the Morning *Audio 467* (Descending chromatic melody, good fingering)

I'll See You in My Dreams *Audio 468* (Open strings, unisons and contrary motion)

I'll See You in My Dreams *Audio 469*

(Unisons, open strings, anchors, ascending bassline)

I've Been Working on the Railroad *Audio 470* (Steady bass with a syncopated melody)

Musical score for "I've Been Working on the Railroad" in G major, 2/4 time. The score consists of five systems of guitar notation. Each system includes a treble clef staff with a syncopated melody and a bass staff with a steady bass line. Chord changes are indicated above the staff: C, C/E, F, D7, G7, Ab7, G7, C, C/E, F, D7b9, G7, D9, G7, C. The bass line features a consistent rhythmic pattern of eighth notes, often with a syncopated feel.

Manhattan *Audio 471* (Good chord exercise, pedal A in bass)

Musical score for "Manhattan" in G major, 2/4 time. The score consists of two systems of guitar notation. Each system includes a treble clef staff with a melody and a bass staff with a steady bass line. Chord changes are indicated above the staff: G#m7b5, E13, E9, E13sus, A7, G/A, A°, A9. The bass line features a consistent rhythmic pattern of eighth notes, often with a syncopated feel.

Nobody Knows the Trouble I've Seen *Audio 472* (Sustain)

Am^{7sus} Bm⁷ C⁶ D⁶ C/G G

Nobody Knows the Trouble I've Seen *Audio 473*

G C/G Gmaj7 C/G

G F#m⁷ Em⁷ A⁹ Dadd⁹ Am^{7sus}/D D⁺

Shenandoah *Audio 474* (Unisons, open strings, harmonizing a descending bass line)

E E/G# Aadd⁹ B^{9sus}

E Bm^{9sus} Bb^{7b5} Aadd⁹ G#m⁷ F#m⁷ F^{7b5}

Shenandoah *Audio 475* (Don't mute any of the strings, keep on your fingertips)

Amaj7 G#m11 F#m11 Amaj7/E D9b5 D9 C#m7 F#7

Aadd9 G#m7 Aadd9/C# Eadd9/G# Aadd9

E/B B11 E A/E E

Sweet Georgia Brown *Audio 476* (Multiple chord voicings, syncopation)

D7 D7

Sweet Georgia Brown *Audio 477*

(Good chord voicing, open strings, moving inversions up the neck)

(Using the 4th finger)

Tea for Two *Audio 478*

(Use of 4th finger, good turnaround with pedal in top voice)

Way Down Yonder in New Orleans

Audio 479

(4th finger stretch)

Way Down Yonder in New Orleans

Audio 480

(4th finger stretch)

When The Red, Red, Robin Comes Bob, Bob, Bobbin' Along Audio 481

(Using your little finger, open strings to move, anchor)

When The Red, Red, Robin Comes Bob, Bob, Bobbin' Along Audio 482

(Using little finger, pedal top voice)

Special Exercises

In playing through the arrangements, some passages were hard to play. The challenge was to see if I could get them to sound like I heard them in my head. The guitar is so versatile that I could always come up with something that worked. These special exercises are drawn from those moments. They each tackle a particular technical problem. Because they garner so much attention and focus, these difficult passages often become my favorites, and I look forward to playing them.

Alexander's Ragtime Band – Fingering Exercise

This one is already a challenge with the walking bass, but I'd like to focus on the F#7 chord. It's a barre chord. The trick is lifting off your first finger just enough to let the open E string sound. The hard part is holding down enough of the treble strings while the bass moves from F# to E. There's a noticeable hole when the F# bass cuts out. It flows much better when the F# triad carries over as the E is played. Yes, it's a subtle difference. But if I hear it, I have to try to fix it, or I'll always hear the problem. Moving my first finger from the sixth string to the fourth made it easier to keep the sound of the A#, C#, F# triad on the top three strings. How's that for "getting in the weeds?"

Audio 483

Danny Boy – Fingering Exercise

Play the C/G chord and the open third string G. Then, barre the first two strings with your first finger while holding down the low G bass note and letting the open G third string ring. It's challenging to change from playing the chord to sustaining the bass note and adding a barre, but once you get it, it's easy and makes the passage sound good. As a bonus, you can use your first finger as an anchor throughout the exercise.

Audio 484

1st finger anchor throughout

Hold bass note Hold down top two strings

Moving One Voice to Change Chord Quality

Audio 488

Chord sequence: E7, E7#9, E9, E7^b9, E7

Nobody Knows the Trouble I've Seen – Sustain Exercise

This last exercise, taken from “Nobody Knows the Trouble I’ve Seen,” focuses on sustain, which is emphasized throughout the book.

It may seem subtle, but getting the right amount of sustain in the right places can substantially help a phrase sing.

This exercise is tricky in that you have to hold down a finger or fingers while taking off others. You can't be affected by the fingers that are taken off. You have to hold them down and get the notes they are playing to continue to sound. That's sustain. It's considerably worth it to pay attention to and practice achieving the right amount of sustain in your playing.

Audio 489

Exercise 1: Hold 1st finger
 Chord sequence: Am^{7sus}, Bm⁷, C⁶, D⁶, Am^{7sus}, Bm⁷, C^{maj}7, D⁶

Exercise 2: Hold 3rd and 2nd finger
 Chord sequence: Am^{7sus}, Bm⁷, C⁶, D, C/G, G

Finger Buster – Chord Exercise

The last exercise is not derived from the arrangements in the book. I don't remember who first showed it to me, but I was a teenager. It's doable up high on the neck but gets more difficult as you move down, and the frets get wider. Don't overdo this one.

Audio 490

Dmaj7 D7 D7^{b5} Dm^{7b5} D^bmaj7 D7 D7^{b5} Dm^{7b5}

Cmaj7 C7 C7^{b5} Cm^{7b5} Bmaj7 B7 B7^{b5} Bm^{7b5}

Continue pattern as far down as you can

Studying

J. S. Bach and Classical Music

The first classical guitar album that made me take notice was *Parkening Plays Bach*. It featured a very young Christopher Parkening. Again, the sound of the guitar, as much as the music, drew me in. The piece that caught my ear was “Prelude #1” from *The Well-Tempered Clavier* by J.S. Bach. I thought it was beautiful; it touched me. I still play this piece. I learned it from the *Parkening Plays Bach* book. It’s a great arrangement. I became enamored of the classical guitar. I checked out an Oscar Ghilia album from the public library and learned the “Prelude in D” from Bach’s “Prelude, Fugue, and Allegro” by ear. A fellow guitar teacher, Mark Bird, an excellent classical guitarist, knew I liked classical guitar and said I had the chops to play it. He thought I was just intimidated by reading the music. He was right; too many notes! He gave me Bach’s “Prelude in D minor”, the first classical guitar piece I worked out from notation. At first, it was slow going, but I got better at it and went on to study classical guitar for a year.

Everyone should learn some Bach. I just listened to an interview with Sting and his guitarist, Domenic Miller. They said they play some Bach every day. Domenic said he plays very slowly and with no dynamics. It’s hard to do. Practicing that way enables you to get control of your instrument. I’ve found playing and studying the music of Bach to be very helpful in my development as an arranger for solo guitar.

Bach is also the inspiration for many great songs. Paul Simon said he got the beginning of “Bridge Over Troubled Water” from a Bach Chorale. Paul McCartney said he wrote “Blackbird” after trying to play Bach’s “Bourree”.

Great composers have created variations on a theme. You can learn a lot from listening to the variety of changes they make to the theme. Some that come to mind are Mozart’s variations on “Twinkle, Twinkle Little Star,” Rachmaninoff’s “24 Variations on a Theme by Paganini” (the 18th is the famous one), Bach’s “Goldberg Variations,” and Charles Ives’ “Variations on America.”

Many jazz musicians have a classical background or an interest in the music. Guitarist Ralph Towner studied seriously with classical guitarist Karl Scheit. Herbie Hancock, Keith Jarrett, and Chick Corea all had classical backgrounds and have recorded classical music. The great pianist Bill Evans brought the harmonies of the great Impressionistic composers Claude Debussy and Maurice Ravel into the jazz world. I love his use of harmony. Charlie Parker listened to Stravinsky and Bartok. Stravinsky’s ballets “The Firebird,” “Petrouchka,” and “The Rite of Spring” are masterpieces you should know about. Hindemith used harmony built in 4ths, which McCoy Tyner brought to jazz. *The Thesaurus of Scales and Melodic Patterns*, a book by the classical composer Nicolas Slonimsky, was a great source of material for the great John Coltrane. So, check out classical music; there’s a lot to appreciate and learn from, especially if you want to delve into the worlds of composition and arranging.

Jazz, Pop, and Other Worlds

Everything I said about classical music goes for anything else that interests you. Jazz, Rock, Soul, R&B, Bossa Nova, Latin Jazz, Hip Hop, and other world music can all expand your knowledge and leave you with an appreciation of music in different genres. Connect with something that will open you up to possibilities you might never imagine if you are limited in your musical tastes. I agree with Ray Charles quoting Duke Ellington: “It’s like Duke Ellington said, there only two kinds of music – good and bad. And you can tell when something is good”.

Through my 20s, I was deeply involved in Blues, Jazz, Soul, R&B, and Rock ‘n Roll. What has carried over is finding and expressing the essence and emotion of a piece of music. I always try to play with

heart and soul. If you express yourself honestly, you will get across to anyone listening to your music.

Great Cover Songs

Certain cover songs have grabbed my attention throughout my life by having a creative, transformative take on the original. These covers are not necessarily better than the original but a legitimate attempt to create something new and different that works for the artist. There are examples of show tunes and standards done by pop artists and jazz musicians, Country songs done by R&B and soul artists, and Pop songs covered by other pop artists but with a twist, making them their own. Some have done magical, inspirational recordings of nursery rhymes, national anthems, and classical material.

Great cover songs can expand your concept of what is possible when arranging a song. I don't mean when a great-sounding vocalist or instrumentalist covers the same feel and arrangement of a song. I mean artists who have transformed the original in some way.

Putting a standard or another familiar tune into a different context can grab attention. It can be surprising to hear something you've known for a long time plunked into a completely different world.

The following are some ways an artist can transform or change a song compared to its original version. Some songs utilize almost all these ideas, some only one or two. But they distinguish their version from the original and make it their own.

Change the Rhythm – This can mean a faster or slower tempo, changing the feel or style (swing or a bossa nova, etc.) Play a fast song as a ballad and vice versa. You can change the time signature. Play a waltz in 4/4 or put a swing song in 3/4.

Change Gender – Have a guy sing a song associated with a girl and vice versa.

Expand or Shrink the Song – Some artists have expanded a song into operatic proportions. Others have streamlined the structure and reduced it to just the essentials.

Come Up With a New Hook or Riff – Sometimes, a new hook or riff is enough to set a version apart.

Change the Dynamics – You can make some sections quiet and some loud, with all the gradations in-between.

Change the Orchestration – A piano/vocal or guitar/vocal version of a lushly orchestrated song can be effective. A standard rock or jazz ensemble can incorporate orchestral elements to expand its sound palette.

Change the Style – Make a pop song country. Take a nursery song and make it a soul song. Take a standard and make it an R&B song.

Change the Arrangement – You don't have to repeat a section over and over. You can shape and color each section however you like.

Change the Harmony – Jazz up a country song. Simplify a Broadway hit. I have learned a lot by observing how some artists, through their style, talent, and imagination, can make an older song seem new and relevant. Here are some covers that opened my imagination to the possibilities available to us as arrangers.

Great Covers That Transformed the Original Song

Five Covers of Ray Charles Songs

Ray Charles – “You Are My Sunshine”

Ray Charles could sing the phone book and make a masterpiece out of it. He was my greatest influence. He touched my soul as a young teenager. One of my favorites was “You Are My Sunshine”. His big band version has a swinging instrumental break followed by an outstanding performance by Margie Hendrix, the lead Raelette. What a transformation of a simple song written by a white, former Governor of Louisiana, Jimmy Davis.

Ray Charles – “America the Beautiful”

His version will stand the test of time as the premier rendition of this song.

Ray Charles – “Georgia on My Mind”

This great Hoagy Carmichael song was the first time I heard Django Reinhardt play. Willie Nelson also covered it, but Ray’s version is iconic for me. It’s drenched in bluesy soul, with Ray’s piano and vocal contrasted with a lush string arrangement and a very white-sounding chorus. It has some great chord changes and turnarounds, too.

Ray Charles – “You Don’t Know Me,” “Born to Lose,” and “I Can’t Stop Loving You”

Ray made country music cool for those who didn’t like country music. He transformed them into soulful masterpieces.

Ray Charles – “Makin’ Whoopee”

His cover of Eddie Cantor’s original turns Eddie’s rather insipid version into a sexy, fun classic. Years later, in the same spirit, Dr. John and Ricki Lee Jones also covered the song.

Five Covers of The Beatles Songs

Joe Cocker – “A Little Help from My Friends”

In my opinion, the best cover of a Beatles song, totally transformed by Joe. Playing it with Roger Daltrey singing it was a highlight when I led a band for him. What a great arrangement. It’s a great testament to the effective use of dynamics.

Brasil ‘66 – “Fool on the Hill”

Sergio Mendes changed the tempo, rhythm, gender, harmony, and orchestration and came up with a great version of this Beatles song.

Emmylou Harris – “For No One” and “Here, There and Everywhere”

I love how Emmylou found a way to make these fine Beatles songs her own. It’s a challenging task with the originals being so good. But her versions stand up. Her renditions are both poignant and beautiful.

Earth Wind and Fire – “Got to Get You into My Life”

Sgt. Pepper’s Lonely Hearts Club Band was a horrible movie. The silver lining was this funky rendition of a great Beatles song. The original was great – this version measures up to it.

Brad Mehldau – “Blackbird”

This brilliant jazz pianist has an interesting, imaginative take on Paul McCartney’s great song.

The following are covers of some of my favorite contemporary songwriters. In most cases, I prefer the original songwriter's version, but there are some exceptions where a cover artist finds the heart and soul of the song. Most of the time, the covers are much more commercially viable and do much better sales-wise than the originals.

Five Covers of Bob Dylan Songs

Peter, Paul and Mary – “Don't Think Twice, It's All Right” and “Blowin' in the Wind”

These were the first Dylan recordings to reach a mass audience. The perfect harmonies and sophisticated playing of Peter, Paul and Mary was more acceptable than the raw, rough Dylan at the time. They put him on the map.

Jimi Hendrix – “All Along the Watchtower”

I saw Jimi Hendrix twice. He was mind-blowing. I saw him a week after the Monterey Pop Festival at The Whiskey A Go Go. I'd never seen anyone look like him, play like him, be such a stone-cool dude, and have a sound from outer space. “All Along the Watchtower,” a cover of a Bob Dylan song, is his masterpiece as a guitarist; each chorus is different and equally creative.

The Byrds – “Mr. Tambourine Man”

This shorter version of a Bob Dylan song kicked off the Folk-Rock movement of the 1960s. The jingly, jangly sound of Jim (Roger) McGuinn's Rickenbacker electric 12-string guitar was a perfect addition. Add the harmonies of David Crosby and Gene Clark and you had something special.

Manfred Mann – “Mighty Quinn”

Bob Dylan wrote it, and his version is loose and funky. I first heard it in Manfred Mann's poppy, slicker version. It was a pleasure to listen to on the radio, and it had a good beat you could shake your head to.

Richie Havens – “Just Like a Woman”

The great singer and guitarist removed the bitterness and cynicism from this Dylan song and made it a reflection of his warm, empathetic spirit.

Five Covers of Leonard Cohen Songs

Judy Collins – “Suzanne”

Collins first introduced Leonard to the world with her cover of this song.

Jeff Buckley – “Hallelujah”

Because it is now so ubiquitous, it's hard to imagine that this was a little-known song until Jeff Buckley's version came out and put it on a much larger plane.

Roberta Flack – “Hey, That's No Way to Say Goodbye”

Roberta got to the heart of the matter.

Joe Cocker – “Bird on the Wire”

Joe transformed almost every song he sang. His version is so emotionally raw and beautiful.

Madeleine Peyroux – “Dance Me to the End of Love”

Madeleine gets to the heart of this song and nails the emotional tone.

Five Covers of Tom Waits Songs

The Eagles – “Ol’ 55”

The Eagles recording is the first song I heard by Tom. It was a big hit and put him on the map.

Bette Midler – “Martha”

Although she didn’t record it, Bette gets to the song’s emotional heart in her only appearance on Saturday Night Live in 1979.

Rod Stewart – “Downtown Train”

I was Rod’s Orchestra Supervisor when “Have I Told You Lately” was a huge hit. His performance of “Downtown Train” was one of his concert highlights.

Bruce Springsteen – “Jersey Girl”

Everyone thinks he wrote it because it fits him so well.

Bonus: The Wire – “Way Down in the Hole”

Each season of The Wire uses a different version of “Way Down in the Hole” for its theme song. The Blind Boys of Alabama sang it in the first season. Tom’s version is the theme of the second season. The Neville Brothers were in season four, and for the final season, they went with the version by famed songwriter (and Wire cast member) Steve Earle. The TV show Weeds, for several seasons, also did different versions of its theme song, “Little Boxes” by Malvina Reynolds, made famous by Pete Seeger.

Five Covers of Joni Mitchell Songs

Judy Collins – “Both Sides Now”

As she had with Leonard Cohen, Judy Collins was the first to popularize Joni Mitchell’s music to a wide audience. Her version of “Both Sides Now” came out before Joni’s. It was a big hit. I went out and got Joni’s first album, *Song to a Seagull*. I listened to it over and over – many times.

Crosby, Stills, Nash & Young – “Woodstock”

Joni’s version is so different. Again, you can change the tone from a soulful solo piano/vocal to a hard-rocking band anthem.

Heart – “River”

I conducted the orchestra for Heart’s live concert of *The Road Home*. We started the show with Joni Mitchell’s “River”. “Joni Mitchell is the one who influenced me the most,” Heart singer Ann Wilson told American Songwriter in 2022. “She’s just such a consummate musician and poet.” In 1995, Heart released a live album on Capitol Records, *The Road Home*, which featured the cover of Mitchell’s “River.”

Brad Mehldau – “River”

Brad does a great solo piano jazz version. Herbie Hancock also recorded a tribute to Joni entitled *River: The Joni Letters*, which won a Grammy for album of the year.

Randy Scruggs – “Both Sides Now”

Randy, banjoist Earl Scruggs’ son, made a fine solo guitar arrangement of this song. It’s on the Nitty Gritty Dirt Band’s influential *Will the Circle Be Unbroken* album. This record helped bridge the gap between Rock and Rollers and traditional Country and Bluegrass musicians. My solo version is on my YouTube Music Channel: <https://www.youtube.com/stanayeroffmusic>

Five Covers of Laura Nyro Songs

In my opinion, the originals can't be beat. Just like Peter, Paul and Mary did with Bob Dylan, these artists made Laura's art more palatable to the general public. It was well-done pop music that sounded great on the radio.

The 5th Dimension – “Wedding Bell Blues” “Stoned Soul Picnic”

The 5th Dimension's recording of “Wedding Bell Blues” was the first song I heard by Laura Nyro. The start of a symbiotic relationship that yielded several hits.

Three Dog Night – “Eli's Coming”

Three Dog Night was the one who got “Eli's Coming” out to a vast audience.

Blood, Sweat and Tears – “And When I Die”

Laura's songs can sometimes have extreme changes in tone, tempo, and feel. They all add another dimension to the story being told. Blood, Sweat and Tears' epic version of “And When I Die” is a tribute to those qualities in the song.

Barbra Streisand – “Stoney End”

“Stoney End” was Barbra Streisand's first delving into the pop/soul music world of the time. Being so young when she started, she was the same age as many of her pop/soul contemporaries. She kept at it, even singing a duet with Donna Summer. I was glad she returned to her roots.

Five Covers of Randy Newman Songs

Randy Newman is a favorite of mine. He also arranges and orchestrates his songs. His songs and arrangements are so well-constructed that these covers differ mainly from the strong vocalists, who are all great singers. Most used a lot of Randy's original harmony and arrangements.

Judy Collins – “I Think It's Going to Rain Today”

As with Leonard Cohen and Joni Mitchell, I first heard Randy Newman's music through Judy's cover of “I Think It's Going to Rain Today.” It's a great song with one of the most unusual bridges. Several other artists have covered this song. The great bluegrass guitarist Tony Rice made a lovely version, as did Nina Simone and Norah Jones. I made a solo guitar version of “I Think It's Going to Rain Today.” It's on my YouTube Music Channel: <https://www.youtube.com/stanayeroffmusic>

Joe Cocker – “You Can Leave Your Hat On” and Three Dog Night – “Mama Told Me Not to Come”

These two were hits. I liked hearing them on the radio. Joe owns “You Can Leave Your Hat On.” It's a fun cover. Three Dog Night made “Mama Told Me Not to Come” a big hit. I played in a band and did a lot of recording sessions with their keyboardist, Jimmy Greenspoon. His electric piano made the arrangement.

Marianne Faithfull – “In Germany Before the War”

A very odd song based on a child killer like Peter Lorre in the movie M, Marianne has the depth and weariness of life to pull this off. Randy's and Marianne's versions have good dissonant harmony and combine major and minor tonalities.

Bonnie Raitt – “Guilty”

I went to school with Bonnie. She's a great person and a soulful musician who can sing like an angel. Early in her career, she was no stranger to hard living, which lends authenticity to her rendition of “Guilty.”

Emmylou Harris/Linda Ronstadt/Dolly Parton – “Feels Like Home”

A lot of female singers like this one. Besides The Trio of Emmylou, Linda, and Dolly – Bonnie Raitt also did a stellar, beautiful version of this song.

Bonus: Aaron Neville – “Louisiana 1927”

This song is about the great flood that hit New Orleans in 1927. It became very prevalent again after Hurricane Katrina. Randy spent a lot of time in New Orleans as a child. His mother’s family was from there, and he spent a lot of summers with them. I love Randy’s version of this song. Both the arrangement and harmony are outstanding. But coming from one of the most renowned families in New Orleans, Aaron Neville, a son of New Orleans, was also meant to sing this song.

Covers of Pop, Soul, R&B, and Country Songs

Jimi Hendrix – “Hey Joe”

This song had been around for a while. Love used to do it live. The Leaves had a local hit with it. But when Jimi Hendrix put his stamp on it – it moved to another universe – a marvelous funky, freaky one. Jimi did the same thing with his version of “Wild Thing,” a massive hit for The Troggs.

Aretha Franklin – “Natural Woman”

While Carole King’s recording of her song is a classic, there’s only one Queen of Soul. And when Aretha sings your song, she lifts it to heights unseen.

The Kingsman – “Louie Louie”

My ex-wife ran into Richard Berry’s Cadillac parked just down the street from Filthy McNasty’s on the Sunset Strip, where he was performing. She left our phone number on his windshield. He called me, and I sent him a check. I don’t think he ever got much money for writing and recording the original “Louie, Louie,” but the Kingsman’s hit version connected deeply with kids. We all thought there were “dirty lyrics” involved. Great record.

Jacob Collier – “Don’t You Worry ‘Bout a Thing”

His video for this Stevie Wonder song put him on the map. He gives me hope for the future—he is one talented guy with quite an imagination and tons of skill.

Ike and Tina Turner – “Proud Mary”

This iconic version of John Fogerty’s song is a fantastic transformation. It starts slow and then explodes with energy flying off the turntable. Tina in all her glory.

Allison Kraus – “Baby, Now That I’ve Found You”

Originally done as a Motown-style rocker by The Foundations, Allison Kraus, a bluegrass virtuoso, transformed it into something completely different. Along with her band, Union Station, she made their acoustic guitar, dobro, fiddle, and bass version seem to be written specially for them. That’s a compliment.

Whitney Houston – “I Will Always Love You”

Dolly Parton wrote it and does a fine version herself. But Whitney Houston’s rendition is the epitome of soaring pop “divadom.”

Donna Summer – “MacArthur Park”

Though I wouldn’t say it improves on the original by Richard Harris, this disco version is a creative reimagining, and Donna Summer can sing.

The Who – “Summertime Blues”

Another song I played with Roger Daltrey, a classic song for disaffected teenagers originally recorded by rocker Eddie Cochran, The Who’s version amps up the teenage angst in their powerful version. It’s always fun to play and sing.

The Beatles – “Twist and Shout,” “Long Tall Sally,” “Roll Over Beethoven”

The Beatles were able to fit these early Rock ‘n Roll classics into a standard two guitars, bass and drums band. They made them their own. Rock ‘n Roll was the music that excited and inspired the young John Lennon, Paul McCartney, George Harrison, and Ringo Starr to pick up instruments and make music the main focus of their lives. Every band I was in as a young teenager played these songs. They were simple and fun.

Bette Midler – “Do You Want to Dance”

Bobby Freeman’s original recording was memorable and had a unique sound. Bette slowed it down and made it hers. The use of Major 7th chords changes the mood. She also does a great job on “Hello in There” by John Prine and “Rosie” by Tom Waits, two of my favorite songwriters.

James Taylor – “How Sweet It Is to Be Loved by You”

A great songwriter, James Taylor was on the charts for a while with a series of cover songs like this one by Marvin Gaye. Though not better than the originals, they served their purpose to produce a hit single while remaining true to himself and keeping his style intact. Others are Buddy Holly’s “Everyday” and Inez and Charlie Foxx’s “Mockingbird,” which James did as duet with then-wife Carly Simon.

Gregg Allman – “These Days”

Gregg’s soulful cover of this Jackson Browne song was so good that Jackson began performing it like Gregg. Now, that’s a tribute to a great cover.

George Benson – “This Masquerade”

The bones of this song were written by Leon Russell, who did a good version himself. George Benson put the meat on the bones and elevated it to haute cuisine. Great guitar, too. Claus Ogerman wrote the lush introduction to this one. It’s a contrafact, based on the chord changes to “Angel Eyes,” a Matt Dennis and Tom Adair song made famous by Frank Sinatra.

George Benson – “On Broadway”

I love the Drifter’s original version. It was one of the few songs to which I knew all the lyrics. George Benson came up with a rhythmic riff and turned it into a huge hit (with some monster guitar playing as usual).

Jose Feliciano – “Light My Fire” and “California Dreamin’”

When it came out, you could play the complete, extended version of “Light My Fire” by The Doors all night, and people would love it. “California Dreamin’” by The Mamas and Papas is also an iconic song of the time. Jose Feliciano managed to make both of them his own. It is a testament to finding your way into a song so you can pour your soul into it. Many soul songs had great ride-outs – a vamp at the song’s end that would eventually fade out. To me, that’s where the real artistry came in. Ray Charles, James Brown, Bobby “Blue” Bland, Wilson Pickett, Otis Redding, Stevie Wonder, and many others would show their stuff during these wildly exciting interludes. It is also a staple of Latin music. Jose Feliciano incorporates this stylistic legacy into “Light My Fire” and “California Dreamin’.”

Examples of “Expanded” Versions of Pop Songs

Vanilla Fudge – “You Keep Me Hangin’ On”

Several artists have an operatic approach to arranging a well-known song. In this case, it was initially a big hit by The Supremes. Vanilla Fudge recognized the potential of greatly expanding the song into an epic. I saw them live at The Whiskey A Go Go. I dug it at the time.

Isaac Hayes – “By the Time I Get to Phoenix”

This Jimmy Webb song is another example of expanding a pop song to operatic proportions. Isaac Hayes could do it – and keep our attention.

Isaac Hayes – “Walk on By”

Another epic, expanded treatment of the Dionne Warwick classic by Isaac Hayes, who went on to compose “Shaft.”

Songs Where the Original and the Cover are Both Great

Gladys Knight and The Pips and Marvin Gaye – “I Heard It Through the Grapevine”

Both are great.

Little Willie John and Peggy Lee – “Fever”

Take your pick. I love both, and they are very different.

James Taylor and Carole King – “You’ve Got a Friend”

This Carole King song was a big hit for James and remains a classic as performed by Carole.

The Beginning of Rock ‘n Roll – White Artists Covering Black Artists

Elvis Presley – “Hound Dog”

Big Mama Thornton’s original version was raw and funky. Elvis smoothed it out and made it relatable to teenagers. “Hound Dog” was the first song I remember hearing by Elvis. You could tell that he loved and had a feeling for this music. Elvis Presley generated excitement and enthusiasm on a scale rarely seen in the music business.

Jerry Lee Lewis – “Whole Lot of Shakin’ Goin’ On”

The original was by Big Maybelle and conducted and arranged by Quincy Jones. Jerry Lee brought it to the youth of America with its rockin’ groove.

Pat Boone – “Ain’t That a Shame” and “Tutti Frutti”

Pat had massive hits with these Fats Domino and Little Richard songs. Pat’s versions were more palatable to a general audience, especially teenagers. These cover songs contributed to the rise of Rock ‘n Roll in the 1950s.

Covers of Folk Songs and Songs that Seem to Have Been Around Forever

The Animals – “The House of the Rising Sun”

It was an old folk song until Eric Burdon and The Animals turned it into a 1960s rock masterpiece. It builds in intensity, from the classic guitar opening to the great Alan Price organ accompanying Eric Burdon’s classic vocal.

Lloyd Price – “Stagger Lee”

Like “The House of The Rising Sun,” this song has been around for many years as a folk song. Lloyd Price’s big band R&B version was one of my favorites as a kid. It builds to a climax with all those exciting modulations.

Ritchie Valens – “La Bamba”

This Mexican standard existed long before Ritchie Valens’ recording became one of the early Rock ‘n Roll masterpieces. “American Pie” is sadly about the plane crash that took the lives of Buddy Holly, Ritchie Valens, and The Big Bopper. Los Lobos also had a hit with it from the soundtrack of *La Bamba*, the story of Ritchie Valens.

Ray Charles – “You Are My Sunshine”

Ray could make art out of anything. This song was one of my favorites of his. Originally a country song, I love the big band break and Margie Hendrix singing one of the verses. It’s soul music at its best. Ray popularized country music for non-country music fans with hits such as “Born to Lose” and “I Can’t Stop Loving You.”

Mary Hopkin – “Those Were the Days”

Originally an old Russian folk song, Paul McCartney produced this song in which each section tells a different story through the arrangement. It’s like opening a door and not knowing what’s behind it - is it the lady or the tiger?

Covers of Show Tunes and Standards by Pop, Soul, and Country Artists

The Beatles – “Till There Was You”

Initially from the musical *The Music Man*, when they played it on the *Ed Sullivan Show*, I think it dispelled some of our parents’ anxiety and fear about this new phenomenon that was grabbing their children’s attention.

Bernadette Peters – “My Buddy”

No one can squeeze this much emotion out of an old chestnut like Bernadette Peters singing “My Buddy.” She also does a great version of Hank William’s “I’m So Lonesome I Could Cry.”

Barbra Streisand – “Happy Days Are Here Again”

Barbra Streisand is another performer who can get the most out of a song. “Happy Days Are Here Again” was FDR’s 1932 campaign song. Originally an upbeat rah rah rah tune, Barbra slowed it down and made it a ballad with a lush orchestration. It became one of her signature songs that helped launch her career.

Rickie Lee Jones – “The Ballad of the Sad Young Men”

“The Ballad of the Sad Young Men” was composed in 1958 for the first “Beat” musical, *The Nervous Set*. Stripped down to acoustic bass, bandoneon, and Robben Ford’s classical guitar, Rickie Lee gives a devastatingly poignant version of the great Fran Landesman/Tommy Wolf song.

Otis Redding – “Try a Little Tenderness”

This old standard, done up as a soul revue mainstay by the late Otis Redding, is another super use of building dynamics. What a great repeated sequence at the end.

The Platters – “Smoke Gets in Your Eyes”

Written for the 1933 musical *Roberta*, this Jerome Kern standard got a great pop vocal group version by The Platters.

Billie Stewart – “Summertime”

From the opera *Porgy and Bess*, “Summertime” was one of the first songs I learned to play (in a simplified version). Everybody played this song, and it has countless cover versions. This soulful big band version has my favorite ending of all time. Take a listen; it’s great.

Etta James – “At Last”

Originally a song by Glen Miller from the 1940s, it’s another example of a definitive, classic interpretation.

James Brown – “Prisoner of Love”

Done James Brown’s way, this Russ Colombo song from the 1930s became a soul music showstopper.

Bobby “Blue” Bland – “Blues in the Night”

Known as a blues singer, Bobby “Blue” Bland could also do a great job on a standard. I like what he does with Harold Arlen and Johnny Mercer’s “Blues in the Night.” It’s soulful and bluesy.

The Righteous Brothers – “Unchained Melody”

From the 1955 movie *Unchained*, Bobby Hatfield took this great Earle Hagen song into the stratosphere. The big climax slowly recedes to the ending.

The Viscounts – “Harlem Nocturne”

I grew up with this one during the surf music days. It’s another Earle Hagen song from the 1940s. The Viscounts’ version was very popular with strippers. It had fun tenor sax and a great beat.

The Ventures – “Perfidia”

I had no idea that this follow-up to “Walk Don’t Run” was a Latin standard from the 1940s, but it is.

Israel Kamakawiwo’ole – “Over the Rainbow”

Judy Garland’s iconic version is unbeatable. Many others sing this great Harold Arlen/Yip Harburg song from *The Wizard of Oz*. Taking on such an iconic standard takes a lot of guts or a wild imagination. Izzy did it. It’s grown on me over the years - the feel and simplicity capture the longing aspect of the song.

Three Dog Night – “One”

They turned this song from the musical *Hair* into a radio hit. I like that it’s just one voice until the end when the other voices come in. The Fifth Dimension also did well with their Hair medley, “Aquarius/Let The Sunshine In.”

Nina Simone and Traffic – “Feelin’ Good”

This Anthony Newley song from *The Roar of the Greasepaint – The Smell of the Crowd* was given soulful updates by Nina Simone and Steve Winwood with Traffic. I saw Steve do it in person at The Whiskey A Go Go.

The Marcells – “Blue Moon,” The Flamingos – “I Only Have Eyes for You,” Fats Domino – “My Blue Heaven”

When I heard these early Rock ‘n Roll songs as a kid, I thought they were contemporary. I later discovered they were cover versions of standards, songs from long ago. That idea opened up the world of songs and the Classic American Songbook.

Jazz Musicians Covering Broadway and Movie Songs

Bobby Darin – “Mack the Knife”

I love this song from *The Threepenny Opera* by Kurt Weill, sung by Bobby Darin. His version is one of the swingiest big band renditions of a quirky standard I know. *The Threepenny Opera* is a dark, socialist rebuke of capitalism. Bobby's Rat Pack-influenced rendition is delivered with such swinging exuberance and has such a great arrangement that it doesn't matter if the lyrics seem like they should be from another song. It's just works. As a kid, this song got me to notice the arrangement of a song. The arrangement is by the under-recognized Richard Wess. It's the first time I've felt the excitement and power of modulations; five are in his arrangement. I also like Lotte Lenya's original version and also Louis Armstrong's. There's also a famous Ella Fitzgerald one where she improvises the words. The follow-up, the French song “La Mer,” composed by Charles Trenet and released by Bobby as “Beyond the Sea,” had another swinging Richard Wess arrangement. It has one of my favorite drum breaks by Don Lamond.

Miles Davis – “On Green Dolphin Street”

Written by Bronislaw Kaper for a minor film, Miles Davis's recording turned it into a jazz standard.

Miles Davis – “Someday My Prince Will Come”

A Disney song? What a surprise. The pedal tone vamp in the beginning is the great Bill Evans on piano.

Miles Davis – “My Funny Valentine”

This Rodgers and Hart show tune became a signature song for Miles at one time in his career. His version is the one to beat. Right behind is Chet Baker's.

John Coltrane – “My Favorite Things”

He made it an incredible vehicle for jazz expression. This performance put the soprano saxophone back on the map. Who would have imagined?

Bill Evans – “Some Other Time”

Originally from the musical *On the Town* and composed by Leonard Bernstein, “Some Other Time” became a jazz standard when Bill Evans decided to record it.

Bill Evans and Jim Hall – “My Man's Gone Now”

I've seen Gershwin's *Porgy and Bess*, the complete opera. It's great. But this duo recording by Jim Hall and Bill Evans touched me deeply.

Nina Simone – “I Loves You Porgy”

Another masterful song from *Porgy and Bess*, I first heard it by Nina Simone. She made it her own.

Joao Gilberto and Diana Krall – “S Wonderful”

Arranger Claus Ogerman gave this Gershwin song the Bossa Nova treatment. It demonstrates how you can change a song by playing it with a different rhythmic feel.

Astrud Gilberto – “It Might as Well Be Spring”

Originally a Rodgers and Hammerstein song from the movie *State Fair*, this is another good example of changing a song's rhythmic style. From a show tune, it becomes a lilting bossa nova.

Ella Fitzgerald – “A-Tisket-a-Tasket”

This one shows how a great artist can take a nursery rhyme and make it a great swinging classic song. This recording put Ella on the map with the Chick Webb Orchestra.

Tony Bennett – “Once Upon a Time”

Sometimes, a song from a little-known or failed musical lives on and becomes a standard. Tony Bennett’s version is so good that only a few would want to take it on. It’s my favorite performance by Tony.

Yusef Lateef – “Love Theme from Spartacus”

I loved the movie *Spartacus* when I saw it as a 10-year-old kid. I fell for Jean Simmons, and the music for the love scenes was composed by Alex North. Yusef Lateef recorded it on oboe, which may be the first time in jazz. It lent it an exotic, Middle Eastern flavor that worked. It’s become a jazz classic. I still play it on gigs.

Count Basie – “April in Paris”

Organist “Wild” Bill Davis is credited with the Basie band’s arrangement of this Vernon Duke show tune. The song’s hook is the way the ending repeats three times: “Once more, once!” It was a big hit for the Count.

Les Paul and Mary Ford – “How High the Moon”

A standard from the 1940s, “How High the Moon,” by Les Paul and Mary Ford, is considered one of the early foundations of Rock ‘n Roll - just ask Jeff Beck. Charlie Parker adapted this standard, which he called “Ornithology.” Many bebop pioneers wrote contrafacts, existing chord progressions from standards given a new melody and arrangement.

Blood Sweat and Tears – “God Bless the Child”

Billie Holiday composed and recorded this song. While not necessarily an improvement on the original, this recording does stand on its own as a showcase for the group’s instrumental abilities and lead singer David Clayton Thomas’s vocal. It did serve to introduce a lot of rockers to Billie Holiday.

Blossom Dearie – “The Surrey With the Fringe on Top”

Turning a Broadway classic into a sensual, laid-back version by the great Blossom Dearie. She had such a great style and taste in songs.

Classical Music Covers

Tony Bennett – “Stranger in Paradise”

This song is from the musical *Kismet*. Based on Borodin’s opera *Prince Igor*, it was one of Tony’s early hits.

The Toys – “A Lover’s Concerto”

Based on Bach’s “Minuet in G” from the *Notebook for Anna Magdalena Bach*, the original is in 3/4 time while the Toy’s recording is in 4/4.

Walter Murphy – “A Fifth of Beethoven”

For years, he’s been one of the composers for Seth McFarlane’s cartoon shows, such as *Family Guy* and *American Dad*. He took Beethoven’s *5th Symphony* to the dance floor. The song was used in the movie *Saturday Night Fever* and was the perfect theme for the TV series *Mrs. America*. It takes you right back there.

Deodato – “Also sprach Zarathustra” (Theme from 2001 A Space Odyssey)

This rockin’ version by Brazilian musician Deodato arrangement of the Richard Strauss classic won a grammy.

Procol Harum – “A Whiter Shade of Pale”

Bach’s “Air on a G string” is hinted at in all the organ interludes of this unusual song.

Eric Carmen – “All by Myself”

The song’s melody is based on Rachmaninov’s *Piano Concerto No. 2*.

Blood, Sweat and Tears – “Variations on Gymnopedies by Erik Satie”

Dick Halligan’s arrangements of *Gymnopedies #1 and #3* were my introduction to Erik Satie who became one of my favorite composers.

The Mystic Knights of the Oingo Boingo – “The Chederanian National Anthem.”

I was a member of this surrealist theatre group in the early 1970s. This song was based on Prokofiev’s *Lieutenant Kije Suite*. It got played on Dr. Demento’s radio show.

Lists

Guitarists Who Play Solo Guitar

Early Plectrum Guitarists in the Jazz Style Who Also Played Some Solos

Eddie Lang

Dick McDonough

Django Reinhardt

Plectrum Guitarists Who Specialize in Early Jazz Styles

Howard Alden

Matt Munisteri

John Reynolds

Nick Rossi

Jonathan Stout

7-String Specialists

Howard Alden

Lenny Breau

Steve Herberman

Bucky Pizzarelli

John Pizzarelli

George Van Eps

50s Jazz Guitarists Who Also Played Some Solos

Kenny Burrell

Barney Kessel

Wes Montgomery

Joe Pass

Johnny Smith

Nylon String or Classical Guitarists

Gene Bertoncini

Charlie Byrd

Michael Chapdelaine

Roland Dyens
Earl Klugh
John Knowles
Sylvain Luc
Walter Rodrigues, Jr.
Richard Smith
Ralph Towner (also 12 string)

The Thumbpickers

Chet Atkins
Doyle Dykes
Emil Ernebro
Jerry Reed
Richard Smith
Tommy Emmanuel

Contemporary Guitarists Who Play Solo

Tuck Andress
Larry Carlton
Ry Cooder
Jim Fox
Pasquale Grasso
Ted Greene
Jon Herington
Pat Kelly
Julian Lage
Mark Leggett
Tim Lerch
Russell Malone
Steve Masakowski
Pat Metheny
Sean McGowan
John Pizzarelli
Frank Potenza

Martin Taylor
Chris Whiteman

Brazilian Bossa Nova and Samba

Laurindo Almeida
Luiz Bonfá
Charlie Byrd
Oscar Castro-Neves
Guinga
Tonia Horta
Baden Powell

Hawaiian Slack Key

Jim “Kimo” West

DADGAD Tuning

Laurence Juber
Pierre Bensusan

Two-Handed Tapping

Stanley Jordan

Bluegrass

David Grier
Doc Watson
Norman Blake

Requinto

Jeff Linsky

Ukulele

Jake Shimabukuro
Jeff Linsky

Singers

Many if not most great musicians know the lyrics of the songs they are playing. We are singing through our instrument so it's a good idea to know what we are singing about. Knowing what a song is about can help you find the best tone, vibe, and emotion for the material. The following are some of the great interpreters of songs.

The Genius

Ray Charles reached me emotionally as a young child and still does, as he has throughout my life. He created soul music. It is said that Ray could sing the phone book and make it a work of art. He was also a great pianist with a remarkably original style blending gospel, blues, and jazz into something unique. He also played alto sax. I developed a love for big bands, jazz, standards, and soul music by listening to Ray.

Great Interpreters of Popular Song

Tony Bennett

Rosemary Clooney

Ella Fitzgerald

Frank Sinatra

These great artists can get to the heart of a song and make it their own. When I was first learning standards, these were the singers I listened to. They recorded a lot of songs.

Stylists

Some singers have a unique sound and style. Louis Armstrong, Jack Teagarden, Blossom Dearie, Dave Frishberg, Willie Nelson, Randy Newman, and Tom Waits. These are all musicians who while not having conventionally great voices, had a unique, personal, real sound. I liked all of them.

I also liked Emmylou Harris a lot. She had unerring good taste in songs and musicians. She is a deep, soulful songbird.

Many rock, pop, soul, blues, folk, and country singers are masters of their craft. They are worth seeking out and listening to.

Arrangers

You can learn a lot by listening to great arrangers. Here are some of my favorite arrangers to listen to:

Gil Evans (anything he did for Miles Davis).

Robert Farnon (check out *Lena, A New Album featuring Phil Woods*).

Johnny Mandel (listen to “Company” on Ricki Lee Jones’s first record).

Vince Mendoza (listen to the stuff he did with Joni Mitchell).

Claus Ogerman (the Antonio Carlos Jobim bossa nova songs and his work with George Benson and Diana Krall).

Nelson Riddle, Gordon Jenkins, and Billy May (and others who wrote for Frank Sinatra).

Don Sebesky (Those Wes Montgomery Albums).

Billy Strayhorn and Duke Ellington (listen to what they did with *The Nutcracker Suite*).

Richard Wess (“Mack The Knife” and others for Bobby Darin).

Van Dyke Parks, Randy Newman, George Martin with The Beatles, and Burt Bacharach with Dionne Warwick are some of my favorite pop music arrangers.

Horn Bands

I loved horn bands as a kid. It seemed luxurious to have a horn section. Maxwell Davis was a great early R&B arranger in Los Angeles. Check him out. Listen to James Brown, Bobby “Blue” Bland, Earth, Wind and Fire, Tower of Power, and early Ray Charles on Atlantic Records for tight Soul/R&B/Funk horn bands. Chicago and Blood Sweat and Tears are pop/jazz horn bands. B. B. King’s “Live at The Regal” is my favorite blues record. It has a horn section. Also listen to the great big bands of Duke Ellington, Count Basie, Benny Goodman, and Artie Shaw. A lot of ideas are found here. They had some great arrangements.

Solo Pianists

Listen to great pianists in all styles. Some of my favorites are:

Bill Evans for his exquisite use of harmony.

Earl “Fatha” Hines for his unusual phrasing. He gets out there but always comes back. Listen to “Ditty Wah Ditty,” a duet with Ry Cooder.

Dave McKenna is a great solo pianist with a tremendous left hand. Drawing from his vast repertoire, he recorded most of his albums based on a “theme.”

Professor Longhair, James Booker, and Dr. John were the great masters of the New Orleans piano tradition.

Albert Ammons, Meade Lux Lewis, and Pete Johnson were the Boogie-Woogie guys of the 1930s.

Fats Waller – A great example of stride piano. Fats' left hand was one of the greatest rhythm sections ever.

Many consider Art Tatum the GOAT on the piano. When Art came into a club where Fats was playing, Fats said, "Ladies and gentlemen, I play the piano, but God is in the house tonight!"

Listen to some solo classical piano music. Bach, Beethoven, Brahms, Chopin, Debussy, Ravel, and Satie can all help us hear the potential of playing as a soloist.

These are just a few; there are many others.

Closing Thoughts

I started this book during the early stages of the COVID-19 pandemic. It was a very stressful, uncertain time. During one weekend in March of 2020, all my work for the year got canceled. But there was a silver lining. With all the unencumbered time I created a new website and a YouTube Music Channel. This was my first foray into social media platforms.

Here are the links:

Website - www.stanayeroff.com

YouTube Music Channel - www.youtube.com/stanayeroffmusic

Email – stan@stanayeroff.com

I recorded over 70 solo guitar videos that year. It upped my technique, and I got better, bolder, and more creative as an arranger. I feel fortunate to have been into playing solo guitar for a long time before the pandemic hit. I didn't have to start as a beginner. I could incorporate all the styles and techniques I'd learned into playing solo guitar. Music and the guitar gave me a lot of solace during this crazy time.

I also started working on this book for Mel Bay Publications where my musical journey began. It has truly been a full-circle experience.

The road to mastery in music is endless. You can always learn something new. Over time, many things become clear. You can continually improve if you go at it with persistence combined with an adventurous mind and spirit. I love learning and getting better at things. Music has so much depth that I will never learn all I want to know or play as well as I imagine. But I've thoroughly enjoyed trying my best to get there.

I feel fortunate that I was drawn to the guitar at an early age and eventually found my way to playing and arranging for solo guitar. It's always fun and challenging. I hope to impart what I've learned on my musical journey in this book.

Have fun pursuing the art of solo guitar playing, I have.

Stan Ayeroff
Los Angeles, CA

From the Author Regarding Mel Bay Publications

I have authored 13 books for various publishing companies. I have the utmost respect and appreciation for Mel Bay Publications. They are hardworking and honest. I started playing guitar with Mel Bay books. It was a good start, as I've been playing for over 60 years.

A lot of work goes into the making of a book. It took over three years to write this one. Then, it needed to be edited, the artwork and layout designed, the audio recorded, and finally, to be printed.

Please do not unlawfully post this material without the permission of Mel Bay Publications. If you want to keep quality publications such as this in the future, please support them by purchasing the book legally, not by illegally downloading someone else's property.

Thank you, enjoy the book.

Acknowledgments

I want to thank the following people who contributed to the completion of this book.

Jon Herington – A wonderful electric guitarist who is passionate about solo guitar playing, Jon listened to all the arrangements and had great ideas and suggestions that made things better. Thanks for your support.

Leslie Lashinsky – My wife is a great musician who plays the bassoon. Her eyes and ears are impeccable. Her contributions and suggestions made this a better book.

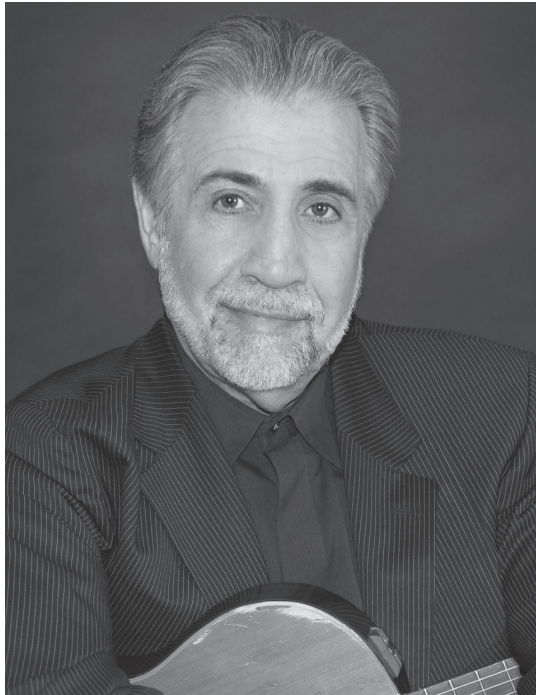
Michael Aarvold – a superb recording engineer, recommended the stereo Samar mic used in the recordings. He also helped set up my home studio. Thanks for getting me going. Mike also mastered the final audio recordings.

Lou Beach – Lou's creative artwork is always fantastic and fun.

Dave Shulman – Dave added the finishing touch to make the book look great.

Bill Bay and all the folks at Mel Bay – Thank you for giving me the go-ahead and encouraging me to write a book of substance and staying power. I appreciate the opportunity to contribute to the world of solo guitar playing.

About the Author



Stan Ayeroff

Composer, Arranger, Guitarist

While studying composition at the California Institute of the Arts, Stan fell in love with swing music, especially Django Reinhardt and the Hot Club of France. He went on to write books on Django Reinhardt, Charlie Christian, and Benny Goodman. He has performed with Texas R&B singer Delbert McClinton and was co-musical director (with Danny Elfman) of the original “Mystic Knights of the Oingo Boingo”. Stan served as Orchestral Supervisor for Rod Stewart, Page and Plant and The Who. He conducted a chamber orchestra for Heart’s concert video “The Road Home” on Capitol Records. He has been the musical director for a series of projects featuring Roger Daltrey of The Who, and has worked as an arranger for songwriter David Baerwald (David+David, Sheryl Crow).

Stan was the leader of the band “Dream Street”, a contemporary jazz chamber group featuring violinist Sid Page (Dan Hicks and The Hot Licks) and vocalist Bobbi Page. He was also the leader of “The Snapdaddys”, a modern swing group.

Stan wrote 6 books of solo guitar arrangements for Warner Bros. Publications including *Play It Again, Stan, Best in Contemporary Standards, Cavatina & 20 Movie Themes* and *The Best of Gershwin*.

Beyond Chord Melody - The Art of Arranging and Performing for the Solo Guitar is Stan’s third book for Mel Bay Publications. The others are *The Music of Django Reinhardt* and *Swing to Bop - The Music of Charlie Christian*.

Other Recommended Mel Bay Guitar Books

Music of Django Reinhardt (Ayeroff)
Swing to Bop: The Music of Charlie Christian (Ayeroff)
58 Lines (Rodney Jones/Alex Levine)
120 2-Bar ii-V Riffs (Vignola)
240 2-Bar Guitar Riffs (Vignola)
Achieving Guitar Artistry-Contemporary Baroque Etudes (W. Bay)
Achieving Guitar Artistry-Contemporary Picking Etudes (Pennanen)
Achieving Guitar Artistry-Linear Guitar Etudes (W. Bay)
Achieving Guitar Artistry: Lyrical Etudes (Pennanen)
Achieving Guitar Artistry-Odd Time Etudes (W. Bay)
Advanced Jazz Guitar Improvisation (B. Greene)
Advanced Rhythmic Concepts for Improvisation (Allen)
All Blues for Jazz Guitar (Ferguson)
All Blues Scale for Jazz Guitar (Ferguson)
All Blues Soloing for Jazz Guitar (Ferguson)
All Intros & Endings for Jazz Guitar (Ferguson)
Arpeggios for the Evolving Guitarist (Pat Kelley)
Complete Book of Jazz Guitar Lines & Phrases (Jacobs)
Complete Book of Jazz Single String Studies (Salvador)
Complete Guitar Improvisation Book (Bredice)
Double-Symmetrical Augmented Scale for Jazz Improvisation (Oro)
Essential Jazz Lines in the Style of Charlie Parker (C. Christiansen)
Essential Jazz Lines in the Style of Joe Pass (C. Christiansen)
Essential Jazz Lines in the Style of Grant Green (C. Christiansen)
Essential Jazz Lines in the Style of John Coltrane (C. Christiansen)
Essential Jazz Lines in the Style of Wes Montgomery (C. Christiansen)
Extreme Warm-Ups and Chops Builders for Guitar (Anthony)
Fingerboard Mastery Book One USC Curriculum (Potenza and Stoubis)
Fingerboard Mastery Book Two USC Curriculum (Potenza and Stoubis)
Frank Vignola's Complete Jammin' The Blues Play-Along for Guitar
Frank Vignola's Complete Rhythm Changes Play-Along for Guitar
Fundamentals of Guitar (Miles Okazaki)
Getting Your Improvising into Shape (Becker)
Guitar Arpeggio Studies on Jazz Standards (Mimi Fox)
Graduated Soloing (Mimi Fox)
Guitar Journals: Jazz (Multiple Authors)
Hip Guitar Lines (Rodney Jones)
How to Play a Tune in Any Key (C. Bay)
Improvisational Techniques for Jazz Guitar (Umble)

