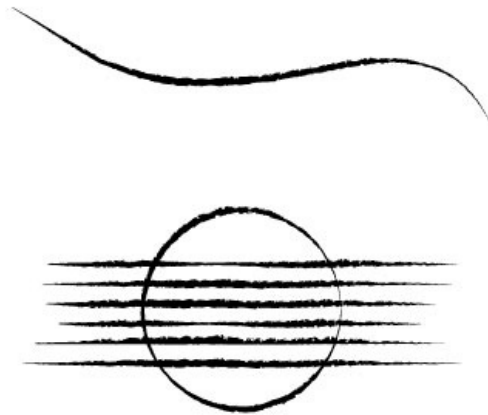


Advanced Guitar For the Classroom

A Comprehensive Approach

Rock Guitar

Tenth Edition



Lou Warde

Platso Music

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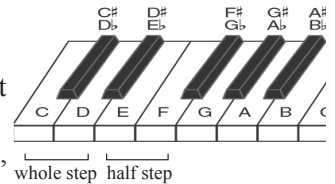
SCALES

Learning to Solo

The first step in learning to solo is to learn scales. A scale is a series of notes that follow a specific pattern. There are many types of scales and each follows a different pattern, giving each scale a unique sound. Scales are very important in that they are the building blocks of everything in a song. The notes contained in the chords, vocal melody, bass notes, and guitar solo are all taken directly from the same scale. This is very important to realize as a soloist. If, in your solo, you play notes from the same scale everything else is built from, then what you play will always sound right. With that said, some notes will sound better than others. The notes you play should be primarily the same notes in the chords supporting your solo. You will need to train your ears to listen to your solo to make sure your notes match the chords.

The Major Scale

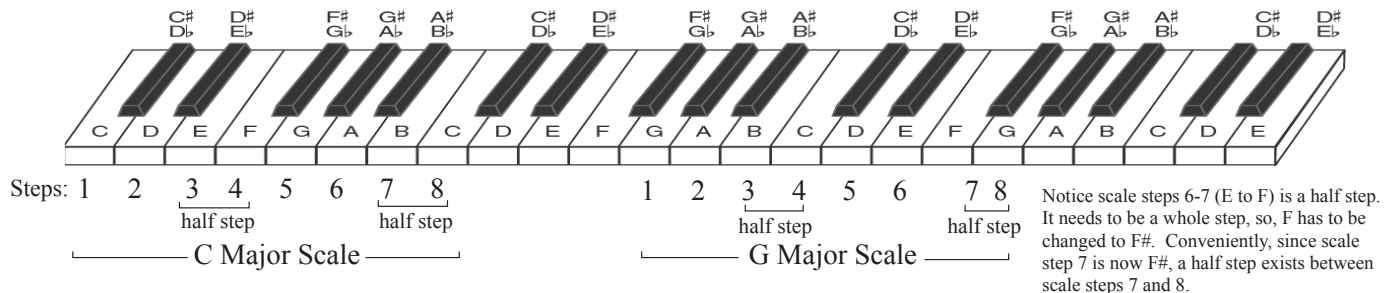
Most songs are based on the **major scale**. The major scale is a series of eight notes separated by intervals of either half steps or whole steps. An **interval** is the distance between notes, and a **half step** is the smallest interval. On the piano, a half step is going from one key to the very next key, i.e. C to C#, or E to F. (see right) On the guitar, a half step is moving from one fret to the very next fret, i.e., moving from F to F#. A **whole step** is a slightly wider interval. On the piano, a whole step skips one key, i.e. C to D. (see right) On the guitar, a whole step skips one fret.



Constructing a major scale is really simple once you understand half step and whole step intervals. The pattern is this:

Half steps between scale steps 3 & 4, and 7 & 8. Between all other scale steps are whole steps. That's it!

If you played a C on the piano and played all the white keys after C until you played C again, you will have played a C Major scale. (see below) The C major scale is the only major scale in which all the notes are white keys on the piano. In other words, there are no sharps or flats in a C major scale. However, if we start a scale on any other note, one or more notes have to be altered with a sharp or flat so that the pattern of half and whole steps works out. Such is the case with the G major scale. (see below) Notice that the note, F, has to be modified to F# so that the pattern works out. No two scales are exactly alike. The D major scale, for instance contains F# and C#. B major contains 5 sharps: F#, C#, G#, D#, and A#.



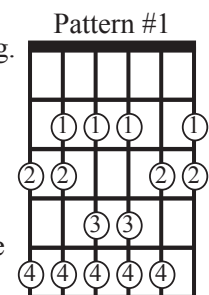
Scales and Keys

When a song is written using the notes in say, a G major scale, it is said to be in the "key of G". It's referring to the **key signature**. The key signature is shown at the beginning of each staff. It not only tells you what notes will be sharpened or flat throughout the song, but because each scale is unique, each key signature is unique, and as such, you can tell what the key a song is in by the number of sharps or flats in the key signature. For instance, since the G major scale is the only scale that has only one sharp (F#), the key signature tells you that you're playing in the key of G.



Two Major Scale Patterns

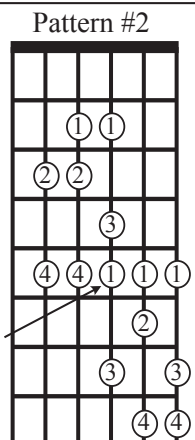
This 2-octave major scale pattern starts on the 6th string. You can play this pattern anywhere on the fretboard. Here, the pattern starts on the 3rd fret. The note on the 6th string, 3rd fret is G. Therefore, playing the pattern here forms a G major scale. Playing this pattern on the 5th fret forms an A major scale since that is where the note, A is. Obviously, it's very important to know where to play this pattern when soloing. Of course, first you have to know what key the song is in!



The numbers indicate fingering, *not* frets.

Pattern #2 begins on the 5th string. Here, the pattern begins on the 3rd fret, which is where the note, C is. Therefore, playing the pattern here forms a C major scale.

Notice that the hand must shift in order to play the second octave.



Learning to Solo

In most popular styles of guitar, soloing is usually done with a pick. Therefore, before we begin to learn to solo, it's important to get comfortable playing individual notes using the pick. Just as when strumming, downbeats are usually played with a downstroke (▣) and upbeats are played with an upstroke (∨). Below are a few simple exercises to assist you in learning picking technique.

Picking Exercises

The exercises are numbered 1 through 6, each on a single staff in 4/4 time. Each exercise begins with a C major chord diagram (C, E, G, B, D, F) in the top left corner. Exercise 1 consists of eight quarter notes: C4, E4, G4, B4, D5, C5, B4, A4. Exercise 2 consists of eight quarter notes: C4, E4, G4, B4, D5, C5, B4, A4, with upstroke (∨) marks above the 1st, 3rd, 5th, and 7th notes. Exercise 3 consists of eight quarter notes: C4, E4, G4, B4, D5, C5, B4, A4, with upstroke (∨) marks above the 6th, 7th, and 8th notes. Exercise 4 consists of eight eighth notes: C4, E4, G4, B4, D5, C5, B4, A4, with upstroke (∨) marks above the 2nd, 4th, 6th, and 8th notes. Exercise 5 consists of eight eighth notes: C4, E4, G4, B4, D5, C5, B4, A4, with upstroke (∨) marks above the 3rd, 5th, 7th, and 8th notes. Exercise 6 consists of eight eighth notes: C4, E4, G4, B4, D5, C5, B4, A4, with upstroke (∨) marks above the 4th, 6th, 8th, and 9th notes.

Tablature

Notice the staff below the standard notation staff. This is called **tablature**, or more commonly referred to as **tabs**. Tabs are an easy way for non-reading guitar players to learn music. The lines represent the strings of the guitar; the top line being the 1st string. The numbers represent the frets. Tabs are used here to supplement the standard notation since most of the notes are out of first position, which we have not learned to read yet.

Play the scale pattern a few times with the chord progression shown. Then, try making up your own solo to the same progression. Listen carefully to make sure the notes you play match the notes in the chords being played! It may take awhile for you to hear that. Once you can, then try to create a melody that has direction: a beginning, middle and end.

Pattern 1: A Major Scale

Pattern 1: A Major Scale

Chords: A, A(add9), E, E7, Bm, Bm(add9), D, E sus4 E

Scale: A4 (2nd fret, 5th string) to E5 (2nd fret, 1st string)

Tablature: 5 7 4 5 | 7 4 6 7 | 4 6 7 5 | 7 4 5

Pattern 2: C Major Scale

Pattern 2: C Major Scale

Chords: C, Am7, G, F, G

Scale: C4 (3rd fret, 5th string) to G4 (2nd fret, 1st string)

Tablature: 8 5 7 8 | 5 7 4 5 | 7 5 6 8 | 5 7 8

Pattern 2: E Major Scale

Diagram 1: E Major Scale (Ascending)

Chord diagrams above the staff:

- E
- G[#]m 4fr.
- A (add9)
- A
- B
- B sus4
- C[#]m 4fr.
- A (add9)
- A
- E sus4
- E
- B

Staff notation (Treble clef, key signature of three sharps, 4/4 time):

Ascending scale: E4, F#4, G#4, A4, B4, C#5, D5, E5.

Fingerings (bottom staff):

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

Diagram 2: E Major Scale (Descending)

Chord diagrams above the staff:

- E
- G[#]m 4fr.
- A (add9)
- A
- B
- B sus4
- C[#]m 4fr.
- A (add9)
- A
- E sus4
- E
- B

Staff notation (Treble clef, key signature of three sharps, 4/4 time):

Descending scale: E5, D5, C#5, B4, A4, G#4, F#4, E4.

Fingerings (bottom staff):

5 7 4 5 | 7 9 11 12 | 12 11 9 7 | 5 4 7

Soloing in the Key of G

Practice soloing using pattern #1 or pattern #2 of the G major scale. This is a time to explore your creativity. The most important thing is to *listen* carefully! Make sure the notes you play match the notes being played in the chord accompanying you. Once you feel comfortable doing this, then try to make up a singable melody. This will make your solos far more interesting than just playing scales or random notes that make no melodic sense. It will also teach you to create solos that have shape, direction, and growth—a beginning, middle and end. This is your goal.

Progression No. 1

Progression No. 1 is a 12-measure sequence of chords in G major, 4/4 time. The progression is as follows:

- Staff 1: G major (4 measures), B minor (4 measures), C major (4 measures).
- Staff 2: D major (4 measures), C major (4 measures), D major (4 measures).
- Staff 3: G major (4 measures), E minor (4 measures), C major (4 measures), D major (4 measures).

Progression No. 2

Progression No. 2 is a 24-measure sequence of chords in G major, 4/4 time. The progression is as follows:

- Staff 1: G major (4 measures), C major (4 measures), G major (4 measures).
- Staff 2: G major (4 measures), C major (4 measures), D major (4 measures).
- Staff 3: G major (4 measures), C major (4 measures), G major (4 measures).
- Staff 4: G major (4 measures), D major (4 measures), G major (4 measures), C major (4 measures), G major (4 measures), D major (4 measures).

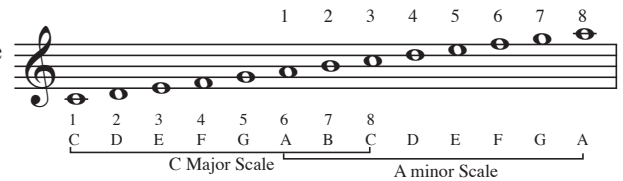
"Once you know which notes you're suppose to play, and which notes you aren't suppose to play, then you can go crazy. There's no limit to what you can do." —Yngwie Malmsteen

The Minor Scale

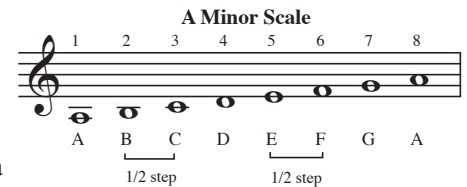
The scale lets you know which notes you can play. It's literally the palette of notes you can choose from. Once you know what key a song is in, you then choose which corresponding scale you will use. After that, your only limit is your imagination (and technique).

Every note has a corresponding major scale and minor scale. In fact, the major and minor scales are related to each other. Each minor scale shares its notes with one major scale. For instance, the notes in the A minor scale are exactly those in the C Major scale. The A minor scale simply starts on a different note—specifically, the sixth scale degree. This is why we say for instance, that the A minor scale is the "relative minor" to C major.

The key of C major & A minor share the same notes.

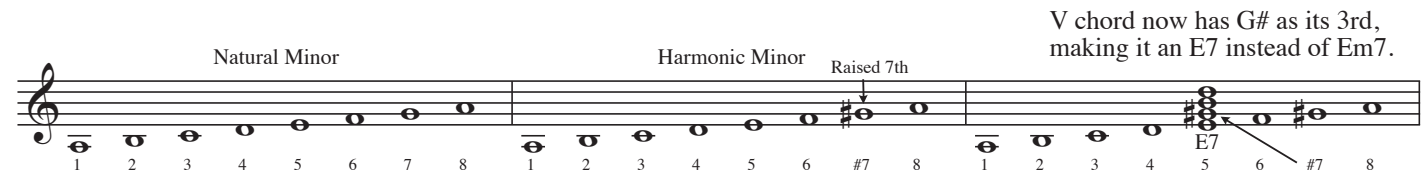


So then, if C major and A minor share the same notes, how are they different? First of all, because the starting note is different, the pattern of whole and half steps is also different. Whereas the half steps in a major scale are between scale steps 3 & 4 and 7 & 8, **the half steps in a minor scale are between scales steps 2 & 3, and 5 & 6.** Because the pattern is different, the quality of the sound is different, just as the quality of a minor chord is different from that of a major. Furthermore, because the notes have a different position in the scale, they have a different hierarchy. For instance, in the A minor scale, A is the tonic, (1st note of the scale), and as such, it is the most important note of the scale. Therefore, the chord built on this scale degree (Am), is the most important chord. The Am chord was much less significant residing on the 6th scale degree in the C major scale.



Natural and Harmonic Minor Scales

We already know that the dominant 7th chord (the chord built on the 5th scale degree) has a function—it causes us to anticipate the tonic chord. But in a minor scale, the chord built on the 5th scale degree is always a minor chord. If we could make this chord major, the pull to the I chord would be greater. Therefore, it is very common to raise the 7th scale degree of the minor scale so that dominant chord will be major. Since the raising of the 7th scale degree changes the harmony of the dominant chord (or simply, the "Five chord"), we call this version of the minor scale "harmonic minor." (see below)



Lastly, raising the 7th scale degree gives this scale a very exotic sound, particularly when playing the 6th, 7th, and 8th scale degrees.



Minor Scale Patterns

To the right are two patterns for the natural and harmonic minor scales. One pattern starts on the 6th string and the other starts on the 5th string. These patterns can be moved anywhere on the fretboard to match the key that you're playing in.

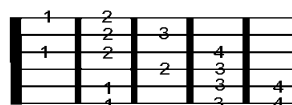
So, which scale should you use? You would use the harmonic minor scale when the V chord in the progression you're soloing over is major. If the V is minor, use the natural minor scale.

Tonic on the 6th String

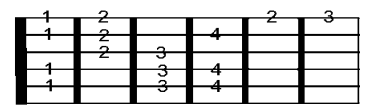
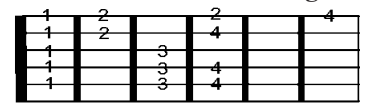
Natural Minor



Harmonic Minor



Tonic on the 5th String



Soloing in Minor Keys

Improvise a solo using pattern #1 or pattern #2 of the E natural minor scale. Again, listen to what you play and try to make your notes match the notes in the chords accompanying you. With that said, you don't want to just play random notes, even if those notes do match the chords being played. That's like speaking nonsense words – the individual words may be all in English, but put together, they do not form a coherent phrase or sentence—it's just gibberish. The same applies to music. When soloing, you want to create musical sentences – melodies that flow, have shape, and have movement. Strive to make your solos melodically and rhythmically interesting. Of course, you need to be comfortable with your scales and technique before you can be freed up to spontaneously create solos that are musical and confident. So, be patient with yourself. Again, for a few, soloing comes more natural. For most, soloing is not so intuitive. How do you get better? *By listening.* This is the *most* important thing to learn—even more important than learning scales and technique.

E Minor Progression

The E Minor Progression is shown across four staves of music in 4/4 time. Each staff contains four measures of music, represented by diagonal lines. Chord diagrams are provided above the first measure of each staff:

- Staff 1: Em (E minor) above the first measure.
- Staff 2: Am (A minor) above the first measure, and Em (E minor) above the third measure.
- Staff 3: Bm (B minor) above the first measure, and Am (A minor) above the third measure.
- Staff 4: Bm (B minor) above the first measure, Am (A minor) above the third measure, and Bm (B minor) above the fourth measure.

A Minor Progression

The A Minor Progression is shown across two staves of music in 4/4 time. Each staff contains four measures of music, represented by diagonal lines. Chord diagrams are provided above the first measure of each staff, with some indicating fingerings (fr.):

- Staff 1: Am (A minor) 5fr. above the first measure, F (F major) above the second measure, Am (A minor) 5fr. above the third measure, and F (F major) above the fourth measure.
- Staff 2: G (G major) 3fr. above the first measure, Em (E minor) 5fr. above the second measure, G (G major) 3fr. above the third measure, G#°7 (G# diminished 7) 3fr. above the fourth measure, and Am (A minor) 5fr. above the fifth measure.

The Minor Pentatonic Scale

One of the most useful scales for guitarists is the minor pentatonic scale. As the name implies, a minor pentatonic scale is a five-note scale. It is used extensively in all styles of guitar, especially in rock styles. Below (left) is a major scale and a minor pentatonic scale. Notice that when compared to the major scale, the minor pentatonic scale omits scale steps 2 and 6, and flattens scale steps 3 and 7. Looked at this way, the pattern for a minor pentatonic scale is: 1, $\flat 3$, 4, 5, $\flat 7$.

However, when compared to a minor scale, the notes of the minor pentatonic scale are unaltered. (Below right) The only difference between a minor pentatonic scale and a natural minor scale is that scale steps 2 and 6 are eliminated. Looked at it this way, the minor pentatonic scale is like playing the minor scale (or five notes from it), even when you're in a major key. In other words, whether a song is in the key of say, G major or G minor, you can use the G minor pentatonic scale. Of course, you can also use other scales. It all depends on the style of the music and the sound that you want to achieve through that scale.

G Major Scale G Minor Pentatonic Scale	G Minor Scale G Minor Pentatonic Scale
--	--

5 Minor Penatonic Scale Patterns

Below are five patterns to the Minor Pentatonic scale. You can use these patterns anywhere on the fretboard. However, make sure the scale you play corresponds with the key of the song. For instance, the five patterns below are all G Minor Pentatonic scales, as indicated by the fret numbers below the pattern. If the song is in the key of G Major or G Minor, you would play these patterns at those locations.

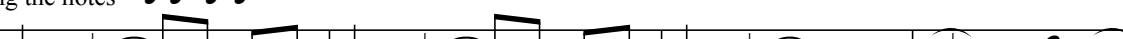
The numbers indicate the fingering (not frets) and the circled numbers indicate the tonic (the first note in the scale). In other words, all the circled numbers below are G's. If we used pattern 1 (which is the most common pattern), we would begin the pattern on the 3rd fret, because that is where G is on the 6th string. In the key of A, we would begin pattern 1 on the 5th fret, since that's where A is.

Notice how the patterns overlap each other. For instance, compare the notes in the first two frets of Pattern 2 (frets 5 & 6) with the last two frets in Pattern 1 (frets 3 & 4). They're the same notes. The brackets indicate the overlap between all patterns.

PATTERN 1	PATTERN 2	PATTERN 3	PATTERN 4	PATTERN 5
3rd Fret	5th Fret	7th Fret	10th Fret	12th Fret

Below is an exercise using Pattern 1 of the G minor pentatonic scale. Use an alternating, up (v) and down (♩) picking pattern.

Now that you've learned the minor pentatonic scale, the next step will be to learn licks based on that scale. Licks are simply short musical fragments. Learning licks will allow you to see the relationship between the lick and the scale. For instance, licks 1 - 5 on this page are based on pattern 1 of the G minor pentatonic scale. Also, learning licks will help you to get comfortable with the whole idea of soloing without actually having to create anything. When it is time to create, these licks will give you some ideas to use, allowing you to draw upon them. You can use the whole lick or take portions of a few and splice them together to create something that is your own. Don't worry, this is how everyone starts out. Every beginning artist needs to first imitate others before they find their own creative voice. Even when your own voice does manifest itself, it will still reflect its influence from other artists. We are *all* influenced by the music we listen to. It's unavoidable.

1.  

2.

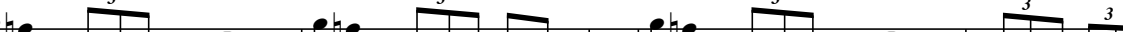
3 6 3 6 3 6 3 5 3 5 3 6 3 6 3 6 3

[illegible]

4.

TAB

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

5. 

6.  5fr.

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

"To get fast on guitar, you just have to play everything a million times. It's a matter of repetition and practice." —Zakk Wyld

Classic Rock Licks

This Zakk Wyld lick is nothing more than a minor pentatonic scale which dovetails itself. Initially, use alternate picking. Then, use pull-off's going down the scale, and hammer-on's going up.

7.  7fr.  etc.



These next two licks are by Jimmy Page of Led Zeppelin. In both licks, Page uses a note which is outside the minor pentatonic scale, but within the key the song is in. Notice how these notes give the lick flavor and poignancy. The first is from *The Ocean*.

8. 

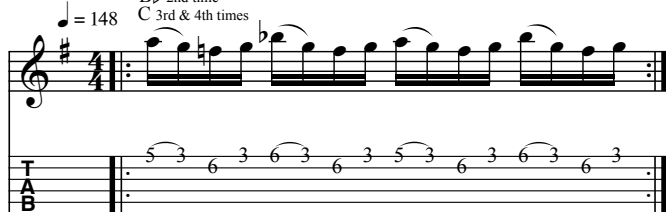
This next lick's from *Black Dog*. Notice the passing note, G# (3rd note on 6th fret).

9. 

These next two licks are looped. They're easy to play, not the most creative, but they sound impressive at quick tempos.

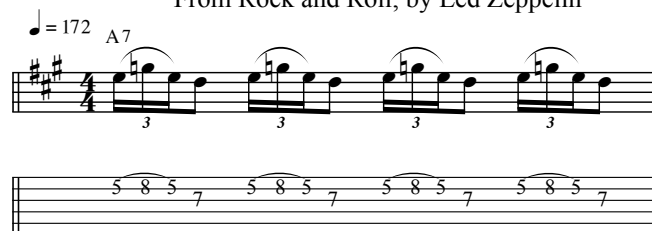
G 2nd time
Bb 3rd & 4th times
C 3rd & 4th times

♩ = 148



From Rock and Roll, by Led Zeppelin

♩ = 172 A7



Chuck Berry's opening motif in "Johnny B. Goode" is one of the greatest and most-copped rock licks of all time.

♩ = 160



The Blues

Blues Scale

The blues scale is essentially a minor pentatonic scale with an added note — the #4, which is the note on 4th scale step raised by half step. Compare the scales to the right. Notice that the only difference between the A blues scale and the A minor pentatonic scale is that the blues scale adds the D#, which is the raised 4th scale degree in the key of A.

Scales	1	2	3	4	4#	5	6	7	8
A Minor	A	B	C	D		E	F	G	A
A Minor Pent.	A		C	D		E		G	A
A Blues	A		C	D	D#	E		G	A

The blues patterns are identical to the minor pentatonic, and the added note (circled) usually fits right under the fingers. Again, notice how the patterns dovetail each other.

Pattern One

Pattern Two

Pattern Three

Pattern Four

Pattern Five

□ = Tonic (1st scale degree)
○ = Raised 4th scale degree

Blues Licks

This lick, based on pattern one, can be traced back to Delta bluesmen like Robert Johnson and Son House. Notice the grace notes that move on the 3rd (C to C#). This is a pianistic way of playing a blues note (i.e. b3), as opposed to bending the C up to C#.

♩. = 88

TAB: 7 5 6 5 8 5 7 5 8 5 | 5 6 7 5 4

This blues lick is in open position, which means that it is located within the first five frets, uses open strings, and doesn't follow the pattern of any of the five block patterns above.

♩. = 100

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

This Stevie Ray Vaughan lick is from his recording of "The Sky is Crying", by Elmore James.

♩. = 60

TAB: 13 10 12 10 12 11 10 10

♩. = 100

TAB: 7 7 8 9 9 12 11 10 12 10 10 11 | 7 9 7 9 9 9 7

Blues Intros

The most common four-bar blues intros are generally based around the last four bars of a standard 12-bar blues progression.

Another typical blues intro is to use a descending line based around only the tonic chord. Notice the triplet picking pattern.

Another typical blues intro is to use a descending line based around only the tonic chord. Notice the triplet picking pattern.

Similar to the last intro, this lick uses the open first string as a pedal tone as the second string's notes descend.

This intro uses a descending dominant 7th shape. The picking pattern is in the following order: 3rd, 1st, & 2nd string.

Classic Blues Progression in A

Optional: Palm mute

The following table summarizes the guitar tablature for the Classic Blues Progression in A, showing the sequence of chords and fret numbers for each measure.

Measure	Chord	Fret
1	A	5fr.
2	A 6	5fr.
3	A 7	5fr.
4	A 6	5fr.
5	D	5fr.
6	D 6	5fr.
7	D 7	5fr.
8	D 6	5fr.
9	E	7fr.
10	E 6	7fr.
11	E 7	7fr.
12	E 6	7fr.
13	D	5fr.
14	D 6	5fr.
15	D 7	5fr.
16	D 6	5fr.
17	A	5fr.
18	A 6	5fr.
19	A 7	5fr.
20	A 6	5fr.
21	E 7	5fr.

SOLOS

Tango to Evora

Loreena McKennitt
arr. L. Warde

With a smooth, tango feel ♩ = c.118

Rhythm

A

Em

B7

Em

I

II

TAB

6

B7

Em

*Depending on its function, all parts can be played with or without a pick. As a duet, a rest stroke is preferred. As a picking exercise, use a pick.

Over the Waterfall

Traditional English/American

Musical score for "Over the Waterfall" in G major (one sharp) and 4/4 time. The score consists of four staves of music. Above the staves are guitar chord diagrams for D, G, and C. The melody features various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The piece concludes with a double bar line.

Red-Haired Boy

Traditional Irish

Musical score for "Red-Haired Boy" in G major (one sharp) and 4/4 time. The score consists of four staves of music. Above the staves are guitar chord diagrams for G, C, and F. The melody includes fingerings (1, 2, 3) and articulations (accents, slurs). The piece concludes with a double bar line.

Ashokan Farewell

Jay Ungar

Musical score for "Ashokan Farewell" by Jay Ungar, page 21. The score is in treble clef, key of D major (two sharps), and 3/4 time. It consists of eight staves of music, each with guitar chord diagrams above the notes. The chords are: D, D/F#, G, Em, D, D/C#, Bm, G, A7, D, D7, G, Em, D, D/F#, A7, D, D, D7, G, D, D, D/C#, Bm, A, A7, D, D, C, G, D, D, D/C#, Bm, A7, D. The music features various rhythmic patterns including eighth and sixteenth notes, and rests. Some measures are marked with 'V' for vibrato. The score ends with a double bar line and repeat dots.

Dueling Banjos

Arthur "Guitar Boogie" Smith

Very Free

The musical score is written for two guitars, Guitar 1 and Guitar 2, in a 'Very Free' style. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into systems, with measures 5, 7, 11, and 15 marked at the beginning of their respective systems.

System 1 (Measures 1-4): Guitar 1 starts with a G chord and a melodic line. Guitar 2 provides a harmonic accompaniment. The tempo is marked 'Very Free'.

System 2 (Measures 5-8): Guitar 1 features a complex melodic line with triplets and slurs. Guitar 2 provides a harmonic accompaniment. Chords G, C, and G are indicated above the staff.

System 3 (Measures 9-12): Guitar 1 continues with a complex melodic line. Guitar 2 provides a harmonic accompaniment. Chords G, C, and G are indicated above the staff.

System 4 (Measures 13-16): Guitar 1 features a complex melodic line with triplets and slurs. Guitar 2 provides a harmonic accompaniment. Chords G, C, and G are indicated above the staff.

System 5 (Measures 17-20): Guitar 1 continues with a complex melodic line. Guitar 2 provides a harmonic accompaniment. Chords G, C, and G are indicated above the staff.

19

23

In time

25

28

accel.

Fast (♩ = c. 140)

Gtr. 1 & 2

31

All Downstrums

35

Saria's Song (Lost Woods)

from *Zelda - Ocarina of Time*

for 2 (optional 3) Guitars

arr. L. Warde

Gtr. 2

(palm mute)

1

2

9

13

(Optional: Guitar 3 plays smaller notes.)

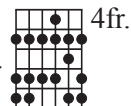
17

20

The musical score is written for two guitars. Guitar 2 starts with a palm mute. The score is divided into measures 1 through 20. Guitar 3 plays smaller notes in measures 13-17. The score is arranged by L. Warde.

Natural Minor Solo

Notice how this solo fits right under Pattern 1 of the A natural minor scale.

[illegible]

(optional)

1/2 V----- Dm7

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

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

7 Am7 Em7

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

TAB 7 5 8 5 8 7 5 8 7 5 8 7 5 8 7

10

Dm7

Am7

TAB

Pink Panther

Henry Mancini
arr. L. Warde

2

1.

3

4

5

6

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440

441

442

443

444

445

446

447

448

449

14

1

6 7 4 5 6 7 4 5 5 4 2 5 4 3 2 0 2 0 2

14

2

8 4-5 6-7 7 7 8-7 6-5 4-3 3

18

1

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

18

2

3 4-5 6-7 7 7 8-7 6-5 4-3 3

22

1

0 2 0 2 2 0 2 0 2 2

22

2

3 4-5 6-7 7 7 8-7 6-5 4-3 3

Gerudo Valley's Theme

from *Zelda - Ocarina of Time*

for Guitar Trio

arr. L. Warde

♩ = c. 100

Grtr. I

Grtr. III

(muted)

F#m

D

E

C#

Continue throughout

A

3rd time: *fine*

3rd time: Grtr. 3 strum on beat 1 only to m. 11.

B

C

24

D

28

E

32

F

36

1st position here?

F

40

F

44

Opaque

Thrice

The musical score for "The Wind" by The Beatles is presented in a multi-staff format. The top staff is for guitar, featuring a 4/4 time signature and a key signature of one sharp (F#). The guitar part begins with a series of eighth-note chords: Bm (7fr.), A (5fr.), G (3fr.), F#, and F#7. The bass part is shown in two staves, labeled 1 and 2. The bass part begins with a series of eighth-note chords: Bm (7fr.), A (5fr.), G (3fr.), F#, and F#7. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and fret numbers. The guitar part includes a "continue throughout" instruction. The bass part includes a "Play on repeat only" instruction and a "Play both times" instruction. The score is divided into measures by vertical bar lines, and the guitar part includes a double bar line at the end of the first measure.

B

1

9

7 6 7 7 6 7 8 7 6 7 7 6 7 7

2

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

1

11 9 11 10 11 12 11 12 14 12 11 12 15 14 12 14 12 10 12 10 9 11

2

7 6 7 7 6 7 9 7 9 10 9 7 9 12 10 9 10 9 12 9 12 11 11

Stairway to Heaven

Excerpt of Guitar Solo Adapted for Acoustic Guitar

Most of the *Stairway to Heaven* solo was created out of pattern 1 of the minor pentatonic scale. The bends in the original solo were replaced with slides, since the strings on an acoustic guitar (especially those on a classical guitar) are much less pliable than those on an electric. The last part of this solo excerpt is written an octave below the original, making it more practical to play on the classical guitar.

The image shows a page of guitar sheet music for the song "The Wind" by The Police. The music is written for a six-string guitar in standard tuning. The page is divided into three systems of music, each consisting of a treble clef staff and a six-string guitar staff.

System 1: The first system is labeled with a "T" and a "B" for Treble and Bass. It begins with a treble clef staff showing a series of eighth and sixteenth notes, including triplets and bends. The guitar staff below shows the corresponding fretting, with fret numbers 4, 2, 0, 5, 8, 5, 7, 5, 7, 7, 5, 7, 5, 8, 8, and 8.

System 2: The second system is labeled with a "4" and a "10" for frets. It continues the melodic line in the treble staff, featuring more triplets and bends. The guitar staff shows fretting up to the 10th fret, with fret numbers 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 5, 5, 8, 5, and 7.

System 3: The third system is labeled with a "6" and a "12" for frets. It shows the final part of the melody on the treble staff, ending with a whole note. The guitar staff shows fretting up to the 12th fret, with fret numbers 5, 7, 7, 5, 7, 5, 7, 5, 7, 5, 5, 0, 5, 8, 5, 7, 5, 7, 7, 5, 7, 5, 7, 5, 8, and 12.

Stairway to Heaven

Full Solo for Electric Guitar

Full Solo for Electric Guitar

Measures 1-18 of the solo, featuring a mix of eighth, sixteenth, and triplet notes, with various fret numbers and dynamic markings.

Measures 1-4:

- Measure 1: Treble clef, C4 quarter rest, E4 quarter, G4 quarter.
- Measure 2: Treble clef, B4 quarter (full), A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.
- Measure 3: Treble clef, C4 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.
- Measure 4: Treble clef, C4 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.

Measures 5-7:

- Measure 5: Treble clef, C4 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.
- Measure 6: Treble clef, B4 quarter (full), A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.
- Measure 7: Treble clef, C4 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.

Measures 8-11:

- Measure 8: Treble clef, C4 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.
- Measure 9: Treble clef, B4 quarter (full), A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.
- Measure 10: Treble clef, C4 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.
- Measure 11: Treble clef, B4 quarter (full), A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.

Measures 12-15:

- Measure 12: Treble clef, C4 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.
- Measure 13: Treble clef, B4 quarter (full), A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.
- Measure 14: Treble clef, C4 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.
- Measure 15: Treble clef, B4 quarter (full), A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.

Measures 16-18:

- Measure 16: Treble clef, C4 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.
- Measure 17: Treble clef, B4 quarter (full), A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.
- Measure 18: Treble clef, C4 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.

Bar 17:

- Measure 17: Treble clef, C4 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter.

ERUPTION

VAN HALEN

② (All on the 2nd string)

TAB

9 2 5 10 2 5 10 4 7 12 5 9 13 5 8 15 7 10 17 9 12

8

The Rose Tree

15 10 13 15 10 13 15 9 12 15 9 12 15 8 11 15 8 11 15 7 10 15 7 10

The second system of the musical score for 'The Bird Song' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains eight measures of music, each featuring a triplet of eighth notes. The notes in the triplet are: G4, A4, B-flat4 in the first measure; G4, A4, B4 in the second; G4, A4, B4 in the third; G4, A4, B4 in the fourth; G4, A4, B-flat4 in the fifth; G4, A4, B4 in the sixth; G4, A4, B4 in the seventh; and G4, A4, B4 in the eighth. The bottom staff is a single line with no clef or key signature. It contains eight measures of numbers, each corresponding to a measure in the top staff. The numbers are: 13 8 11 in the first measure; 13 8 11 in the second; 13 7 10 in the third; 13 7 10 in the fourth; 13 6 9 in the fifth; 13 6 9 in the sixth; 13 5 10 in the seventh; and 13 5 10 in the eighth.

14

[illegible]

- *8. Tap the first note with the index finger.
2. With the index finger still down on the string, (and the index finger of the left hand down on the second note), **Pluck** the string.
3. Finally, with the 3rd (ring) or 4th finger (pinkie) of the left hand, **Hammer-on** to the third note.

SONGS

Green Eyes

Coldplay

VERSE

A E Bm

4X

PRE - CHORUS

Bm D A E

CHORUS

Bm D A G D

Bm

D.C.

TAG

A Bm

A E Bm A E Bm

You and Me

Light House

VERSE

G C(add9) D/F# G/B Em7 D sus4 C(add9) C(add9) 3X

CHORUS

G A 7sus4 C(add9) Em7 G Em7 D sus4 C(add9)

VERSE

G C(add9) D/F# G/B Em7 D sus4 C(add9) C(add9) (2X)

CHORUS

G A 7sus4 C(add9) Em7 G Em7 D sus4 G

BRIDGE

Bm C G D Em

Am D Bm Cm 3fr.

CHORUS

G A 7sus4 C(add9) Em7 G Em7 D sus4 4X

VERSE

G C(add9) D/F# G/B Em7 D sus4 C(add9)

Karma Police

Radiohead

INTRO

Am D9/F# Em -F# G Am F Em -F# G

The intro consists of four measures of guitar in G major, 4/4 time. The chords are: Am (A2, C4, E4), D9/F# (F#2, A2, C3, D3, F#3, A3, C4), Em (E2, G2, B2), -F# (F#2), G (G2, B2, D3), Am (A2, C4, E4), F (F2, A2, C3), Em (E2, G2, B2), -F# (F#2), and G (G2, B2, D3). The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

Am D G D/F# C/E Em7/D Am Bm D

The first line of the guitar tab contains nine measures. The chords are: Am (A2, C4, E4), D (D2, F#2, A2), G (G2, B2, D3), D/F# (F#2, A2, C3, D3), C/E (C3, E3, G3), Em7/D (D2, F#2, A2, C3, E3), Am (A2, C4, E4), Bm (B2, D3, F#3), and D (D2, F#2, A2). The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

VERSE

Am D9/F# Em -F# G Am F Em -F# G

The second line of the guitar tab contains eight measures. The chords are: Am (A2, C4, E4), D9/F# (F#2, A2, C3, D3, F#3, A3, C4), Em (E2, G2, B2), -F# (F#2), G (G2, B2, D3), Am (A2, C4, E4), F (F2, A2, C3), Em (E2, G2, B2), -F# (F#2), and G (G2, B2, D3). The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

Am D G C Em7/B Am Bm D

The third line of the guitar tab contains eight measures. The chords are: Am (A2, C4, E4), D (D2, F#2, A2), G (G2, B2, D3), C (C3, E3, G3), Em7/B (B2, D3, F#3, A3, C4), Am (A2, C4, E4), Bm (B2, D3, F#3), and D (D2, F#2, A2). The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

(repeat 1st time only)

CHORUS

C D/A G F# C D/A G F#

The fourth line of the guitar tab contains eight measures. The chords are: C (C3, E3, G3), D/A (A2, C3, D3), G (G2, B2, D3), F# (F#2, A2, C3), C (C3, E3, G3), D/A (A2, C3, D3), G (G2, B2, D3), and F# (F#2, A2, C3). The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

C D/A G Bm/F# C Bm D

The fifth line of the guitar tab contains seven measures. The chords are: C (C3, E3, G3), D/A (A2, C3, D3), G (G2, B2, D3), Bm/F# (F#2, A2, C3, D3), C (C3, E3, G3), Bm (B2, D3, F#3), and D (D2, F#2, A2). The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

D.S.

TAG

Bm D G D G D E

The sixth line of the guitar tab contains seven measures. The chords are: Bm (B2, D3, F#3), D (D2, F#2, A2), G (G2, B2, D3), D (D2, F#2, A2), G (G2, B2, D3), D (D2, F#2, A2), and E (E2, G2, B2). The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

7X

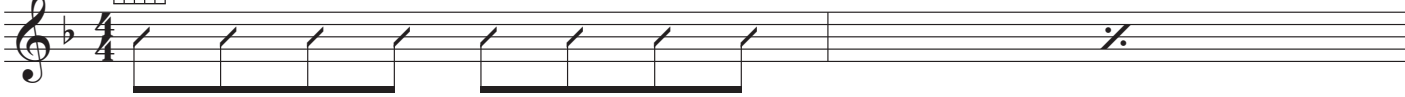
Bm

The seventh line of the guitar tab contains one measure with the chord Bm (B2, D3, F#3). The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

Yesterday

Moderately, with expression

Words and Music by JOHN LENNON
and PAUL McCARTNEY

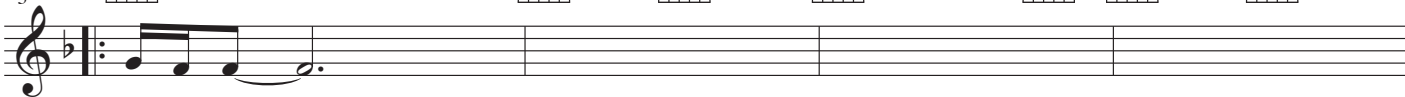











3


Yes - ter - day...
Sud - den - ly...









7


here to stay, oh I be - lieve in yes - ter - day
o - ver me, oh yes - ter - day came sud - den - ly.











10


Why she had to go I don't know, she would - n't say











14


I said some - thing wrong, now I long for yes - ter - day.

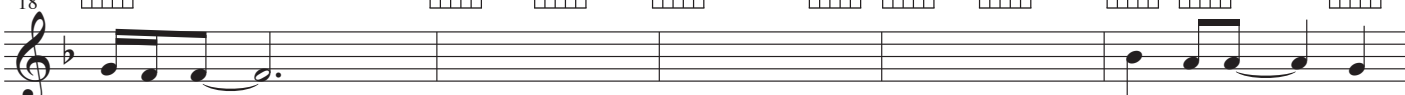











18


Yes - ter - day... hide a - way, oh










23


I be - lieve in yes - ter - day. Mm

Daughters

John Mayer

Relaxed Swing 

INTRO



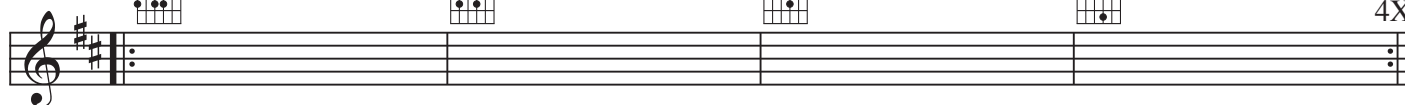
(Keep 4th finger down until Bridge)



VERSE



CHORUS

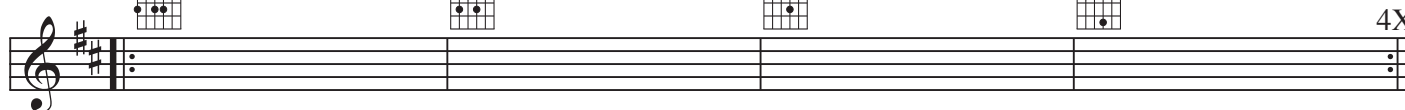


SOLO +

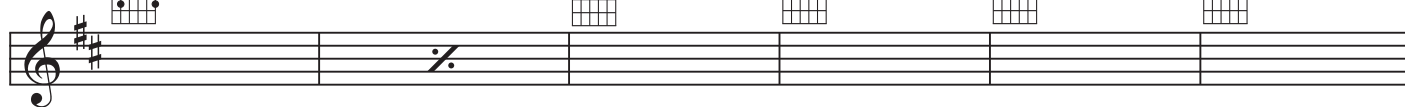
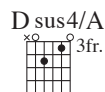
VERSE



CHORUS

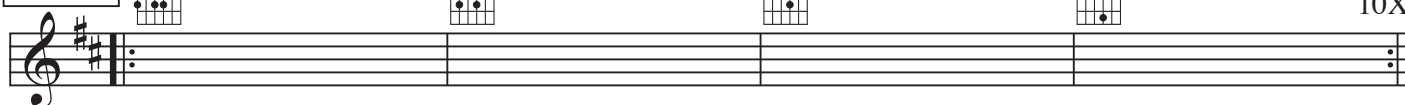


BRIDGE



SOLO +

CHORUS



Drive

Incubus

INTRO

Em 7fr. (mute) E m9 5fr. C Maj7 3fr. A m9 4fr.

VERSE

Em 7fr. (mute) E m9 5fr. C Maj7 3fr. A m9 4fr.

PRE - CHORUS

C Maj7 3fr. A7 (ad lib) C Maj7 3fr. A7 (Let ring on repeat) (2X)

CHORUS

Em 7fr. (mute) E m9 5fr. C Maj7 3fr. A m9 4fr. **D.S.** 4X

GTR. SOLO

Em 7fr. (mute) E m9 5fr. C Maj7 3fr. A m9 4fr. 4X

PRE - CHORUS

C Maj7 3fr. A7 (ad lib) C Maj7 3fr. A7

CHORUS + TAG

Em 7fr. (mute) E m9 5fr. C Maj7 3fr. A m9 4fr. 8X

C Maj7 3fr. A7

Give a Little Bit

Supertramp

INTRO

A D A D G A G A G D

simile

CHORUS

D A D G A G A G D

A D G A G A G Bm

VERSE

Bm E sus4 E G Bm6/A 3fr. A Bm6/A 3fr. A7 5fr. A7

simile

BRIDGE

F#m Bm F#m Bm F#m

simile

G C G A Bm6/A 3fr. A7 5fr. D(add9) 7fr. 3X

CHORUS

simile

VERSE

simile

3X

BRIDGE

4X

Blackbird

John Lennon & Paul McCartney
arr. L.Warde

musical score for "The Wind" by The Beatles, featuring guitar and bass parts. The score is in 3/4 time, key of D major, and includes a guitar solo section. The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). The bass part is written in standard notation with a bass clef and a key signature of one sharp (F#). The guitar solo section is marked with a "gliss." (glissando) and includes a "p" (piano) dynamic marking. The score ends with a double bar line and a 3/4 time signature.

3 A % %%

gliss.

(4th finger stays on 2nd string to m. 9)

0 0 1 0 3 0 12 0 12 12 0 12 0 12 12 0 5 0 3 0 7 0 5 0

3 0 2 10 10 10 10 3 4 5 6

9

4th time to Coda

4

2

1

0

3

3 0 3 3 0 2 0 2 2 0

0 0 1 1 0

0 0 0 0 0

2 2 0 0

3 3

B 2 & 3

18

(1st time) D.S.

21

ad lib and rit.

23

D.S.S.

♢ CODA

26

2nd time: rit.

1. XII

Blackbird

John Lennon & Paul McCartney
arr. L.Warde

musical score for "The Wind" by The Beatles, featuring a guitar solo. The score is in 3/4 time, key of D major, and includes a guitar tablature at the bottom. The solo consists of a series of eighth and quarter notes, with some notes marked with "p" (piano) and "gliss." (glissando). The tablature shows fret numbers 0, 1, 2, 3, 4, 5, 10, and 12.

3 A % %%

gliss.

(4th finger stays on 2nd string to m. 9)

9 4th time to Coda

The musical score for the 4th time to Coda is written in treble clef with a key signature of one sharp (F#). The melody line consists of a 4-measure phrase, a 2-measure phrase, and a 4-measure phrase. The bass line consists of a 4-measure phrase, a 2-measure phrase, and a 4-measure phrase. The score ends with a Coda symbol.

12. 1.

12 3 4 2 1 3

0 3 2 1 0 0 0 0

3 2 0 0 0 0 3 3

B 2 & 3

18

(1st time) D.S.

21

ad lib and rit.

23

D.S.S.

♢ CODA

26

2nd time: rit.

1. XII

Babe, I'm Gonna Leave You

Led Zeppelin

A

Am  Am7(sus4)/G  Am7/G  D/F#  D7/F#  F  E 

ad lib

p i m a simile

5

Am7  Am  Am7/G  Am7/G  D/F#  D7/F#  F  E 

(Test: 2X)

1st time: 3X
2nd time: 2X

B

Fsus6  F  E7  E  Fsus6  F  E7  E 

9

A

Am  Am7/G  Am7/G  D/F#  D7/F#  F  E 

13

C

Am  Em/A  Dm(add9)/A 

(Test: No D.C.)
D.C.

palm mute

4X

Am(add9) Am7 Dmsus4 Dm

19

slide 1st & 3rd fingers up keep 3rd finger down throughout

4X

E Am C/G D7/F# F E

21

4X

F E F E

25

C Am Em Dm(add9) Dm(add9)

29

4X

Am(sus4) Am Am7/G Am7/G D/F# D7/F# F E

31

6X (Test: 2X)

E Am C/G D7/F# F E

35

(Test: to ♯) (2X)

Am(sus4) Am Am7/G Am7/G D/F# D7/F# F E

39

4X

43 

Am(sus4) Am Am7/G Am7/G D/F# D7/F# F E

47

5X

[illegible]

The musical score for "The Rose Tree" is presented in a standard musical notation format. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The mandolin part is written on a single staff with a treble clef and a key signature of one sharp (F#). The score is divided into measures, with a double bar line indicating the end of the piece. The guitar part includes a key signature change to one sharp (F#) and a capo on the 5th fret. The mandolin part includes a key signature change to one sharp (F#) and a capo on the 7th fret. The score is divided into measures, with a double bar line indicating the end of the piece.

60

Bm7 **Bbmaj7** **Am(add9)** **Am**

accel.

rit.

Bar V

Going To California

1st and 6th String = D

Led Zeppelin

INTRO ♩ = c. 76

TAB

VERSE

5fr. 5fr.

5fr. 5fr.

2nd time: to 3X

3fr. 3fr. 3fr. *ad lib.*

The musical score is written for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is in bass clef. The score includes an Intro, a Verse, and a 3X repeat section. The tempo is marked as c. 76. The tuning is specified as 1st and 6th string = D. The score includes various musical notations such as chords, scales, and fingerings. The guitar part includes a VII- barre and a 5fr. barre. The bass part includes a 5fr. barre and a 3fr. barre. The 3X repeat section is marked with a double bar line and a repeat sign. The *ad lib.* section is marked with a double bar line and a repeat sign.

11

The Bridge section of the song is marked with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 12/8. The notation includes a guitar chord diagram for a 6fr barre, a 'BRIDGE' label, and a '12' measure indicator. The melody is written in the treble clef, and the bass line is written in the bass clef. The bridge consists of 12 measures, ending with a double bar line and a repeat sign.

Hotel California

Eagles

(Capo 7th Fret)

Em

B7

Dsus2

A9/C#

C

G

Am7

B7

The musical score is written for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is in bass clef. The score is divided into four systems, each with a guitar staff and a corresponding bass staff. Chord diagrams are provided for Em, B7, Dsus2, A9/C#, C, G, Am7, and B7. Fingering is indicated by numbers 1-4, and dynamics like 'p' (piano) are used. The bass staff includes fret numbers and a 'TAB' label. The score ends with a double bar line and repeat dots.

*Notes in parenthesis are optional

Roundabout

(Intro and Ending)

Freely, let float

Yes

Yes

XII

XII

Harm.

HP

Harm.

HP

TAB

The musical score for 'In time, faster' is presented on a grand staff. The top staff is a treble clef with a key signature of one sharp (F#). The music begins with a measure marked '5' and 'XII' with a dashed line. The tempo instruction 'In time, faster' is placed above the staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some unusual markings like 'i', 'm', and '3' above notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a 'Harm.' section with a bracketed line. Below the bass staff, there are three staves of numbers, likely representing a guitar or fretboard. The first staff has numbers 12, 12, 12, 7, 5, 7, 5, 2, 3, 2, 3, 2, 0, 3, 1, 0, 3, 0, 1, 2, 0, 0, 2. The second staff has 0, 3, 2, 0, 3, 2. The third staff has 12, 0, 2, 3, 2.

[illegible]

Guitar Fretboard

String

654321

Open

1st

2nd

3rd

4th

5th

Fret

6th

7th

8th

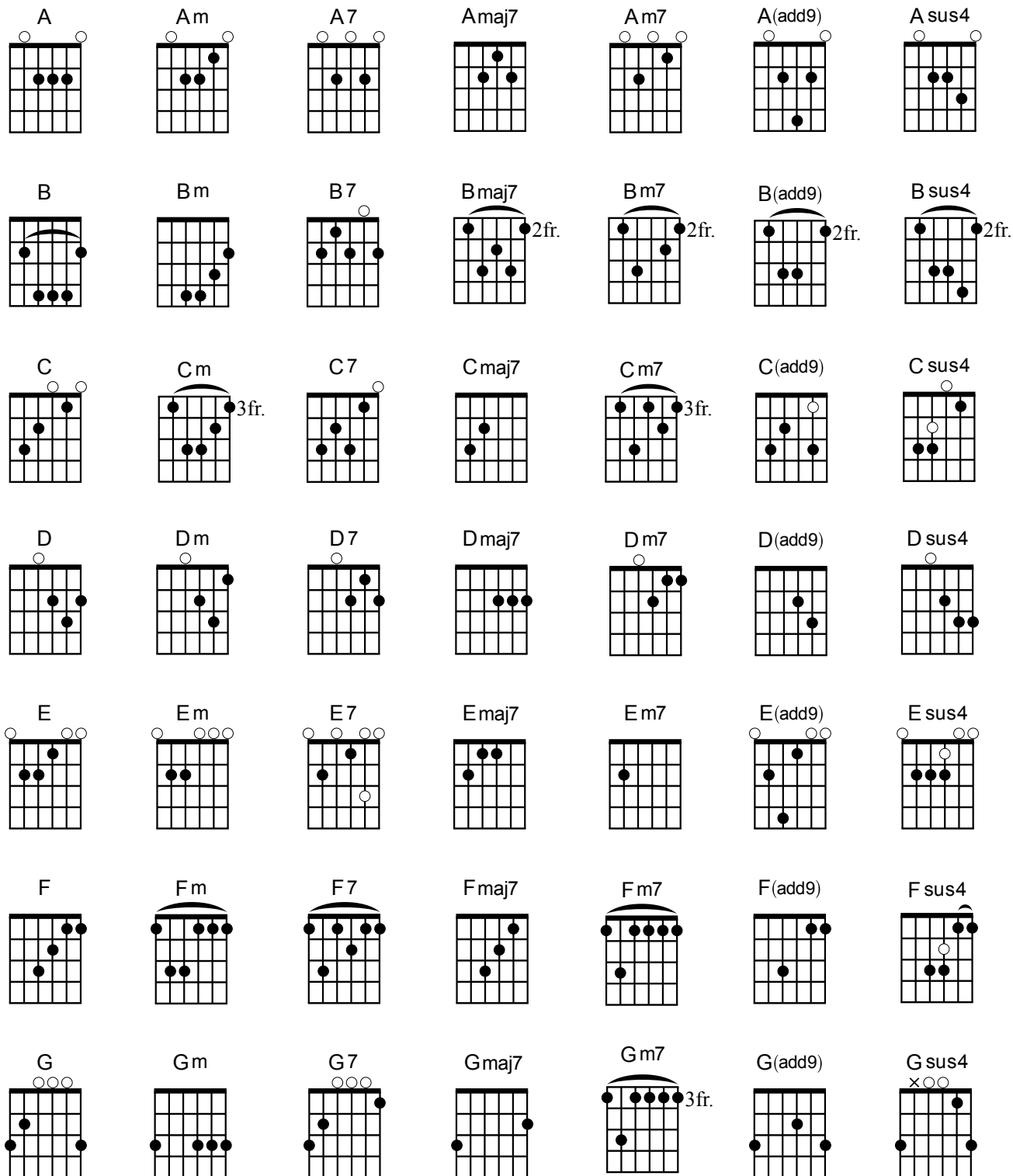
9th

10th

11th

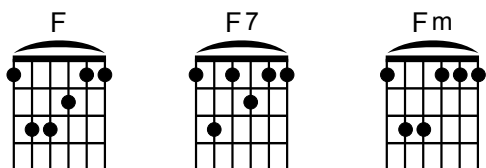
12th

Chords



Bar Chords

E Formation (Root on 6th string)



A Formation (Root on 5th string)

