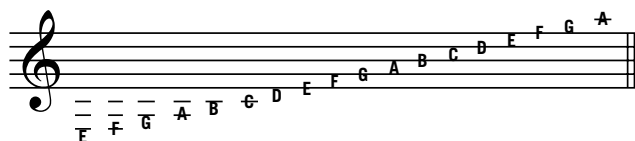


MUSIC NOTATION KEY

The music in this book is written in standard notation and tablature. Here's how to read it.

STANDARD NOTATION

Standard notation is written on a five-line staff. Notes are written in alphabetical order from A to G.



The duration of a note is determined by three things: the note head, stem, and flag. A whole note (♩) equals four beats. A half note (♪) is half of that: two beats. A quarter note (♫) equals one beat, an eighth note (♬) equals half of one beat, and a 16th note (♯) is a quarter beat (there are four 16th notes per beat).

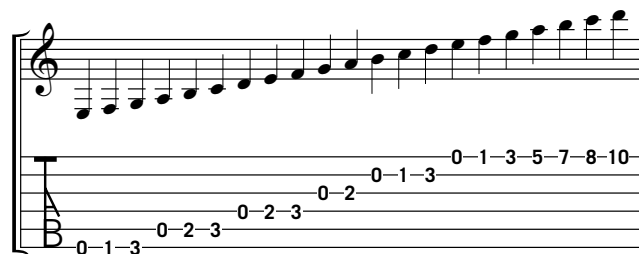


The fraction (4/4, 3/4, 6/8, etc.) or *c* character shown at the beginning of a piece of music denotes the time signature. The top number tells you how many beats are in each measure, and the

bottom number indicates the rhythmic value of each beat (4 equals a quarter note, 8 equals an eighth note, 16 equals a 16th note, and 2 equals a half note). The most common time signature is 4/4, which signifies four quarter notes per measure and is sometimes designated with the symbol *c* (for common time). The symbol *♩* stands for cut time (2/2). Most songs are either in 4/4 or 3/4.

TABLATURE

In tablature, the six horizontal lines represent the six strings of the guitar, with the first string on the top and sixth on the bottom. The numbers refer to fret numbers on a given string. The notation and tablature in this book are designed to be used in tandem—refer to the notation to get the rhythmic information and note durations, and refer to the tablature to get the exact locations of the notes on the guitar fingerboard.



FINGERINGS

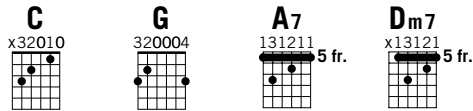
Fingerings are indicated with small numbers and letters in the notation. Fretting-hand fingering is indicated with 1 for the index finger, 2 the middle, 3 the ring, 4 the pinky, and *T* the thumb. Picking-hand fingering is indicated by *i* for the index finger, *m* the middle, *a* the ring, *c* the pinky, and *p* the thumb. Circled numbers indicate the string the note is played on. Remember that the fingerings indicated are only suggestions; if you find a different way that works better for you, use it.



CHORD DIAGRAMS

Chord diagrams show where the fingers go on the fingerboard. Frets are shown horizontally. The thick top line represents the nut. A Roman numeral to the right of a diagram indicates a chord

played higher up the neck (in this case the top horizontal line is thin). Strings are shown as vertical lines. The line on the far left represents the sixth (lowest) string, and the line on the far right represents the first (highest) string. Dots show where the fingers go, and thick horizontal lines indicate barres. Numbers above the diagram are left-hand finger numbers, as used in standard notation. Again, the fingerings are only suggestions. An X indicates a string that should be muted or not played; 0 indicates an open string.



CAPOS

If a capo is used, a Roman numeral indicates the fret where the capo should be placed. The standard notation and tablature is written as if the capo were the nut of the guitar. For instance, a tune capoed anywhere up the neck and played using key-of-G chord shapes and fingerings will be written in the key of G. Likewise, open strings held down by the capo are written as open strings.

TUNINGS

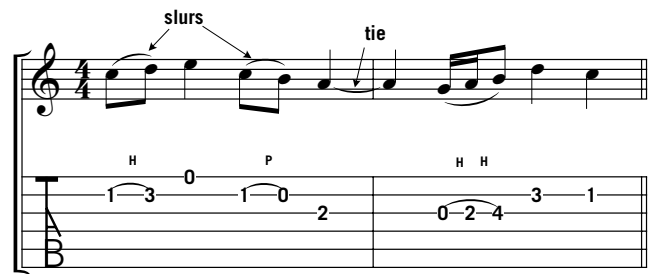
Alternate guitar tunings are given from the lowest (sixth) string to the highest (first) string. For instance, D A D G B E indicates standard tuning with the bottom string dropped to D. Standard notation for songs in alternate tunings always reflects the actual pitches of the notes. Arrows underneath tuning notes indicate strings that are altered from standard tuning and whether they are tuned up or down.

VOCAL TUNES

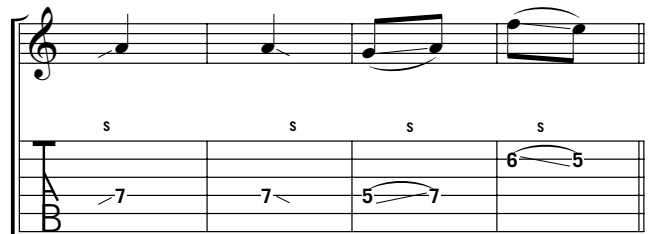
Vocal tunes are sometimes written with a fully tabbed-out introduction and a vocal melody with chord diagrams for the rest of the piece. The tab intro is usually your indication of which strum or fingerpicking pattern to use in the rest of the piece. The melody with lyrics underneath is the melody sung by the vocalist. Occasionally, smaller notes are written with the melody to indicate the harmony part sung by another vocalist. These are not to be confused with cue notes, which are small notes that indicate melodies that vary when a section is repeated. Listen to a recording of the piece to get a feel for the guitar accompaniment and to hear the singing if you aren't skilled at reading vocal melodies.

ARTICULATIONS

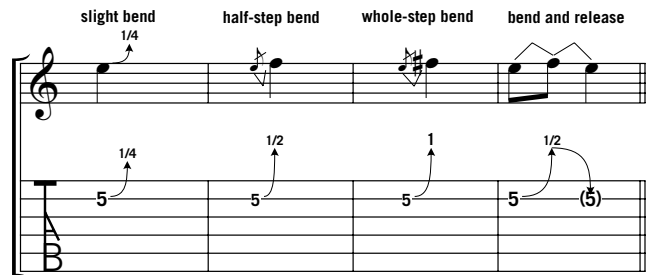
There are a number of ways you can articulate a note on the guitar. Notes connected with slurs (not to be confused with ties) in the tablature or standard notation are articulated with either a hammer-on, pull-off, or slide. Lower notes slurred to higher notes are played as hammer-ons; higher notes slurred to lower notes are played as pull-offs. While it's usually obvious that slurred notes are played as hammer-ons or pull-offs, an *H* or *P* is included above the tablature as an extra reminder.



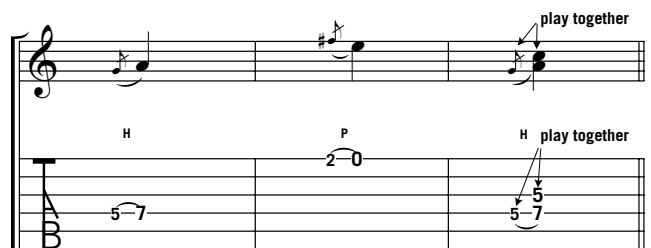
Slides are represented with a dash, and an *S* is included above the tab. A dash preceding a note represents a slide into the note from an indefinite point in the direction of the slide; a dash following a note indicates a slide off of the note to an indefinite point in the direction of the slide. For two slurred notes connected with a slide, you should pick the first note and then slide into the second.



Bends are represented with upward curves, as shown in the next example. Most bends have a specific destination pitch—the number above the bend symbol shows how much the bend raises the string's pitch: $\frac{1}{4}$ for a slight bend, $\frac{1}{2}$ for a half step, 1 for a whole step.



Grace notes are represented by small notes with a dash through the stem in standard notation and with small numbers in the tab. A grace note is a very quick ornament leading into a note, most commonly executed as a hammer-on, pull-off, or slide. In the first example below, pluck the note at the fifth fret on the beat, then quickly hammer onto the seventh fret. The second example is executed as a quick pull-off from the second fret to the open string. In the third example, both notes at the fifth fret are played simultaneously (even though it appears that the fifth fret, fourth string, is to be played by itself), then the seventh fret, fourth string, is quickly hammered.



HARMONICS

Harmonics are represented by diamond-shaped notes in the standard notation and a small dot next to the tablature numbers. Natural harmonics are indicated with the text “Harmonics” or “Harm.” above the tablature. Harmonics articulated with the right hand (often called artificial harmonics) include the text “R.H. Harmonics” or “R.H. Harm.” above the tab. Right-hand harmonics are executed by lightly touching the harmonic node (usually 12 frets above the open string or fretted note) with the right-hand index finger and plucking the string with the thumb or ring finger or pick. For extended phrases played with right-hand harmonics, the fretted notes are shown in the tab along with instructions to touch the harmonics 12 frets above the notes.

REPEATS

One of the most confusing parts of a musical score can be the navigation symbols, such as repeats, *D.S. al Coda*, *D.C. al Fine*, *To Coda*, etc.

Repeat symbols are placed at the beginning and end of the passage to be repeated.

You should ignore repeat symbols with the dots on the right side the first time you encounter them; when you come to a repeat symbol with dots on the left side, jump back to the previous repeat symbol facing the opposite direction (if there is no previous symbol, go to the beginning of the piece). The next time you come to the repeat symbol, ignore it and keep going unless it includes instructions such as “Repeat three times.”

A section will often have a different ending after each repeat. The example below includes a first and a second ending. Play until you hit the repeat symbol, jump back to the previous repeat symbol and play until you reach the bracketed first ending, skip the measures under the bracket and jump immediately to the second ending, and then continue.

D.S. stands for *dal segno* or “from the sign.” When you encounter this indication, jump immediately to the sign (§). *D.S.* is usually accompanied by *al Fine* or *al Coda*. *Fine* indicates the end of a piece. A *coda* is a final passage near the end of a piece and is indicated with Ⓞ. *D.S. al Coda* simply tells you to jump back to the sign and continue on until you are instructed to jump to the *coda*, indicated with *To Coda* Ⓞ.

D.C. stands for *da capo* or “from the beginning.” Jump to the top of the piece when you encounter this indication.

D.C. al Fine tells you to jump to the beginning of a tune and continue until you encounter the *Fine* indicating the end of the piece (ignore the *Fine* the first time through).