

Playing E-Guitar is fun!

Playing E-guitar in your own band
– made absolutely easy.
The audio files make it possible!



Clifton
FINEST MUSICAL INSTRUMENTS

Playing E-guitar is fun

Playing E-guitar – made absolutely easy.



**Playing guitar in your own band.
The audio files make it possible!**

Contents

Foreword.....	2
Use of the audio files	3
The e-guitar	3
The amplifier	4
Changing guitar strings	5
Posture and strumming technique	6
How to hold the plectrum	6
The stroke or: “How do I stroke the guitar strings”	7
The gripping-hand: “How do I have to press the strings”	8
Coordination exercise	8
The tabulation	9
Our notes	10
The time signatures	12
Important musical signs	12
John Brown’s Body	13
Greensleeves	14
House Of The Rising Sun	15
Swing Low, Sweet Chariot	16
Then Play On	17
Whiskey In The Jar	22
Heavy-Guitar-Riffs	24
Gospelsong	25
Romance	26
Der Blues	27
Red River Valley	32
Fingering chart	34
Audio file index	36

Foreword

On the following pages we would like to make you acquainted with the most important basics for playing on the E-guitar. In order to write an instruction as easy as possible, we have done without a long and “dry” theoretical introduction!

This is not a classical school of guitar. This book explains very briefly the most important basics or tricks for playing electric guitar.

Our motto:

**Having instant fun playing E-guitar by means of specially
produced audio files**

On the basis of famous guitar songs by legendary guitar players and bands we would like to make you familiar with different styles such as blues, rock, metal a.s.o. In a very simple and comprehensive way, this book and its corresponding audio files give you all the technical and musical know-how you need to be able to “join in”.

If you then feel “fit for more”, we have prepared a little introduction into “free improvisation”. This means for you: “Play what you feel” and “Get the Blues” – of course everything in pre-given, easy scales.

Usage of audio files:

By means of the audio files you can first listen to the guitar pieces, practise, and then play along with the karaoke version.

To find the desired title quickly without searching, each song is listed with its title number.

You can perform the solo part as lead guitarist or provide the appropriate groove as rhythm guitarist.

It is our declared intention to proceed without boring theoretical instructions. Simply listen, practise and join in!

Play E-Guitar just like having your own band - it is really great fun!

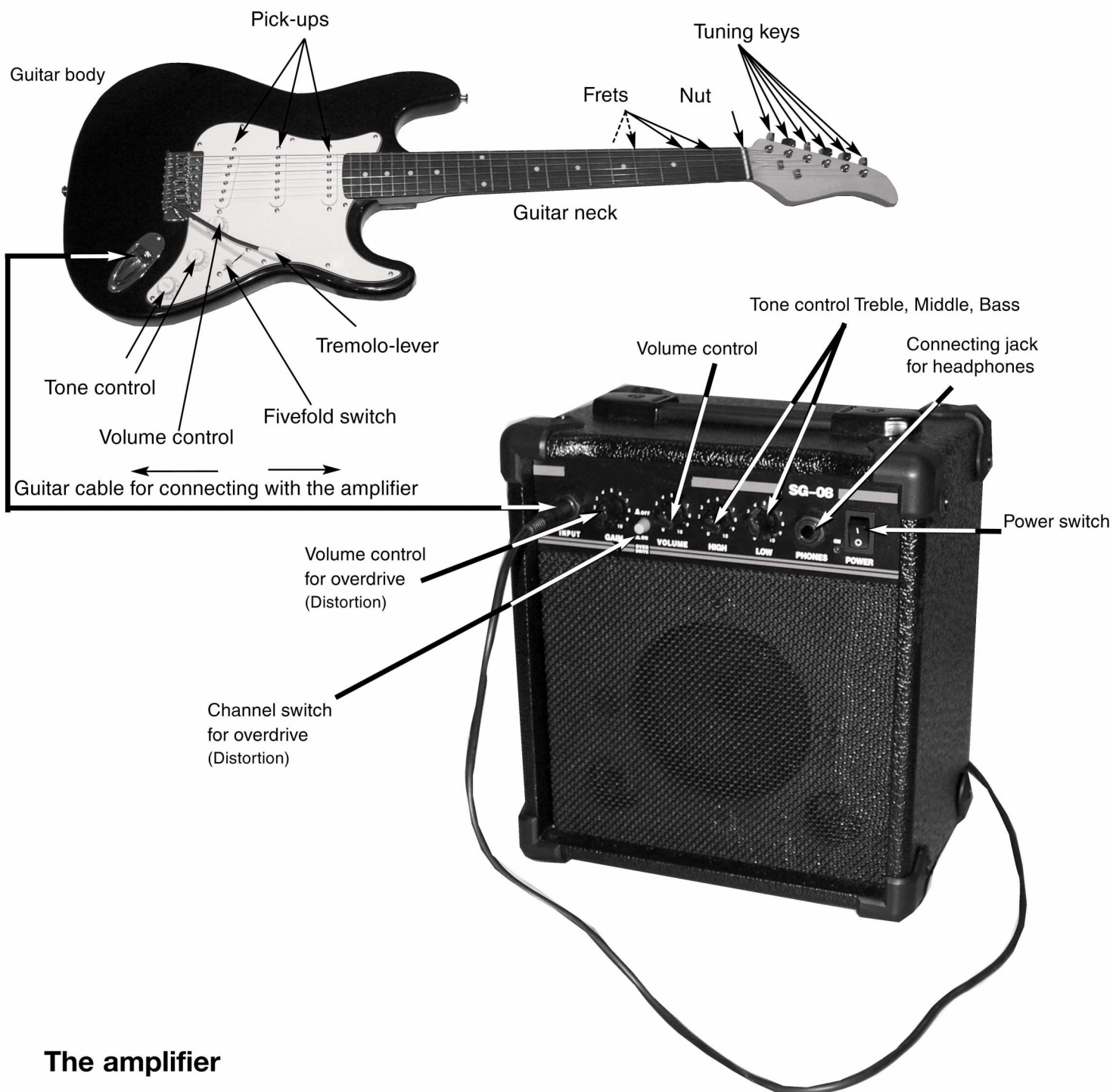
The e-guitar

Like any other wooden instrument, the electric guitar is also very sensitive! Therefore, you should never expose your guitar to humidity or direct sunlight. The guitar consists of the two main parts body and neck. In case of the electric guitar, the guitar-body is of massive wood. Contrary to acoustic guitars, the tone of E-guitars is taken from a pick-up and reproduced and reinforced by a guitar amplifier. In the next chapter, the most important parts of the electric guitar are described.

With the volume control you can adjust the basic volume of your guitar. With the two tone controls you can make the sound sharper or duller.

5 different sounds can be chosen with the fivefold switch, which can be used according to taste. Simply check out! The tremolo lever is screwed in. With this lever, also called "whammy bar", the string tension is decreased or increased. It is also up to you if you want your "solo" to be whamming.

Note! – Using the tremolo lever too heavily can sometimes rip guitar strings.



The amplifier

Most modern guitar amplifiers have a 2-channel technique. 2 channels simply mean 2 different sound types (ways of sound). One channel for normal “clean” sound (undistorted sound) and one channel for “distorted” sound, also called “overdrive”. You will often hear distorted sounds in the rock and blues styles. The most important features of a guitar-“case”-amplifier are shown in the following illustration.

Caution!

Repairs to the amplifier must be carried out by an expert! When repairing the amplifier, unplug the power cord in order to avoid electrical shock.

Changing guitar strings

Changing strings can be inconvenient, even though it is necessary from time to time. Strings can tear for a variety of reasons. Surely, an example is when the string is too highly tuned. There is, however, still another reason: the lifespan of guitar strings is limited. Sweat deposits, dirt and rust can be some reasons for buying a new set of strings for your guitar. With time, strings lose their tonal brilliance and purity.

When performing, it is always advisable to have a replacement set of strings with you. Many musicians even have spare guitars on the stage for this reason.

Drawing the guitar strings

The strings for E Guitars all have a so-called "ball end". This small ring serves for fixing the string at the bar or at the string mounting. Regarding guitars with a tremolo lever, the string mounting is located on the tremolo block on the backside of the guitar body.

1.

Remove the string to be replaced. With stubborn strings, remove the string first at the mechanics and at the string mounting.

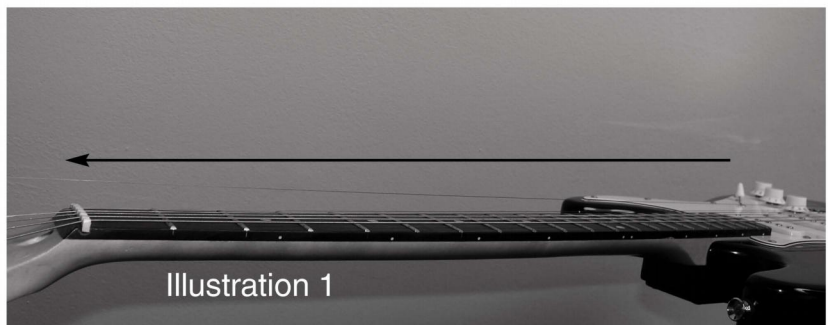


Illustration 1

2.

Thread the corresponding string through the string mounting, over the bridge and the respective notch in the saddle to the mechanic (Illustration 1).

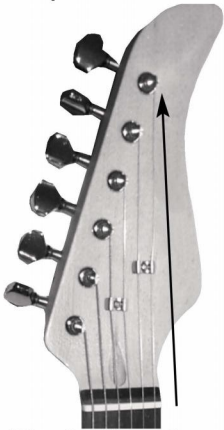


Illustration 2

3.

Lead the string through the hole of the responsible mechanic. Be careful to use the correct mechanic for each string. The strings should taper off at the peg (Illustration 2).

4.

Now, you wrap the string around the sound wing of the mechanic. The string should be wound 3-4 times around the peg - pay attention to an even coil. For the clamping direction see Illustration 3. If a string guider is present, fit the string accordingly.

5.

Tune the string. In order to stabilize the string tension, you should stretch the string. This can be done by pulling and stretching the string over the fingerboard with your fingers.

6.

Tune the guitar again.

7.

Pinch off the remainder of the string projecting on the mechanic with string cutters. Until tuning is finished, this process must be usually repeated until all strings are tuned.

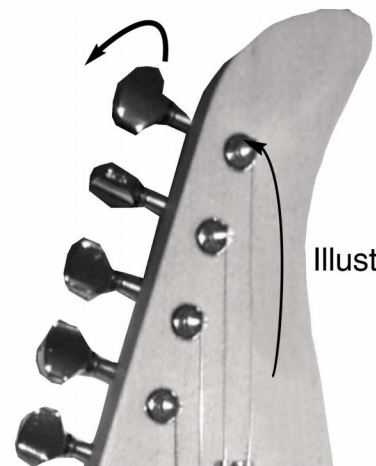


Illustration 3

Let's start now!

and don't forget:

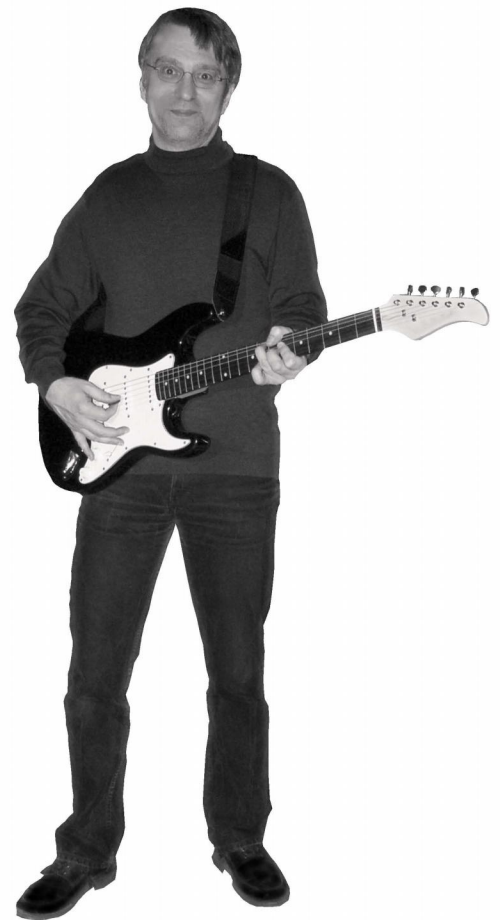
A guitar should first be tuned!

Posture and strumming technique

You can play your E-guitar while standing or sitting. In the beginning, you may find it more comfortable and relaxing to play while sitting.

With the guitar belt you can hang the guitar over your left shoulder.

If you play while standing, you should ensure that the guitar does not hang too low – this may look cool, but it makes striking of harmonics unnecessarily difficult.



How to hold the plectrum:



The plectrum is held with index finger and thumb (see illustration left). A small top juts out about 2 cm beyond the fingers. The thumb is stretched out straight. The plectrum should be held with minimum pressure, so that the arm muscles remain relaxed.

It does not matter if at first the plectrum sometimes falls off your hand. On the contrary! This only means that you are using the right finger pressure. Gradually the plectrum will feel like a part of your own hand.

The strumming or: “How to play the guitar strings.” (right hand)

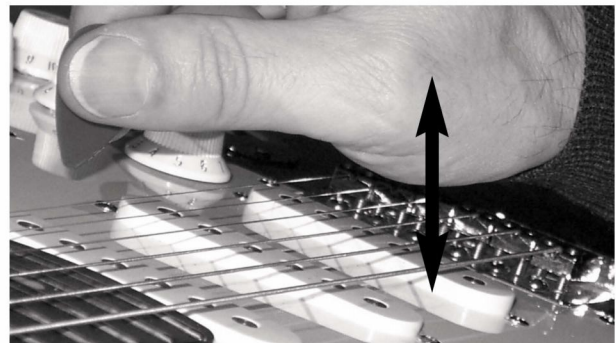
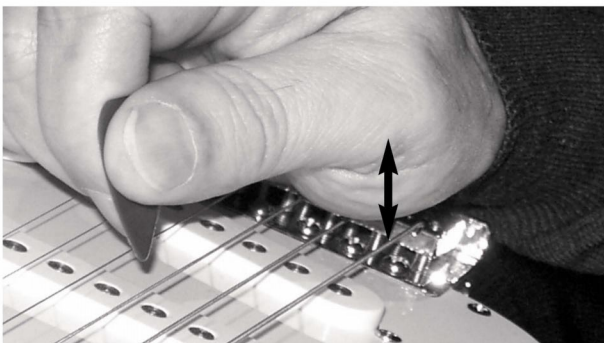
Basically there are 3 different touch techniques:

- rhythm playing
- single tones
- muted single tones

In rhythm playing with chord fingering, several strings are strummed simultaneously. The pictures show you how to hold the hand while “strumming down” and “strumming up”. Please make sure that the movements come from the wrist and your arm remains immobile meanwhile. At the same time you make semicircular movements with the plectrum and your fingers.



While playing single tones the string is mostly touched in an up-and-down movement of the wrist. How the tone is heard, and in which timbre and intensity it resounds, depends decisively on the touch impulse and the way the plectrum is held with the fingers.



Laying the ball of the hand on the strings generates muted single tones. This technique plays an important part especially when playing with distorted guitar sounds. With this technique you can give the tone particularly strong “pressure” and “power”.

Many guitar players from the Heavy Metal domain use this technique. Especially if many riffs are played on the bass strings, the sound becomes more palpable and concrete by muting. For bass strings vibrate more than treble strings, and by muting you achieve a clearer, more precise tone.

The fingering hand: “How to press the strings?” (left hand)

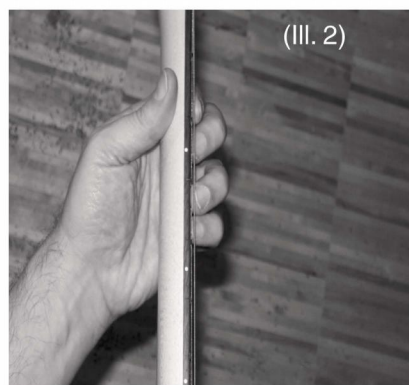
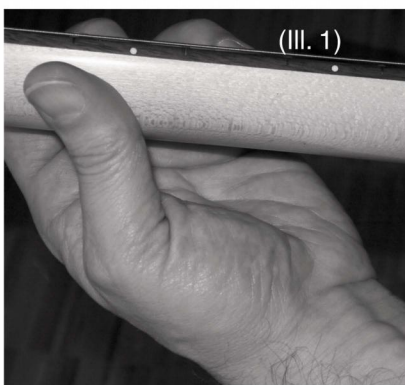
On the illustrations below you see the basic position of the left hand. Note particularly how the left hand encompasses the guitar neck to press the strings. (Ill. 1 and 2)

For initial practising you take one guitar string and place your fingers on the string one after another. Each finger presses on its own fret.

You keep your fingers “running” on this string successively. This “basic learning” is also called “knocking” by the way (Ill. 3).

Please practise this “fingering-rehearsal” very intensely and every day!

Thus your feeling for your guitar and its strings will be practised essentially. Even professional guitar players do this for warming up and particularly as a coordination practice.



What is important for chords: The fingers of the left hand are assigned numbers:

1 = index finger, 2 = middle finger, 3 = ring finger, 4 = little finger, 0 = string swings freely

Coordination tutorial

By the preceding practice the left hand obtains the necessary power to make the guitar strings sound with the right pressure. Now we want to practise with both hands. To do this, you perform with your left hand (“fingering hand”) the “knocking”-practice described in the last chapter. At the same time the right hand (“touch hand”) plays the respective guitar string with the plectrum in an up-and-down movement.

The coordination tutorial – a must for every E-guitar player!

You should practise this every day and use it especially for warming up.

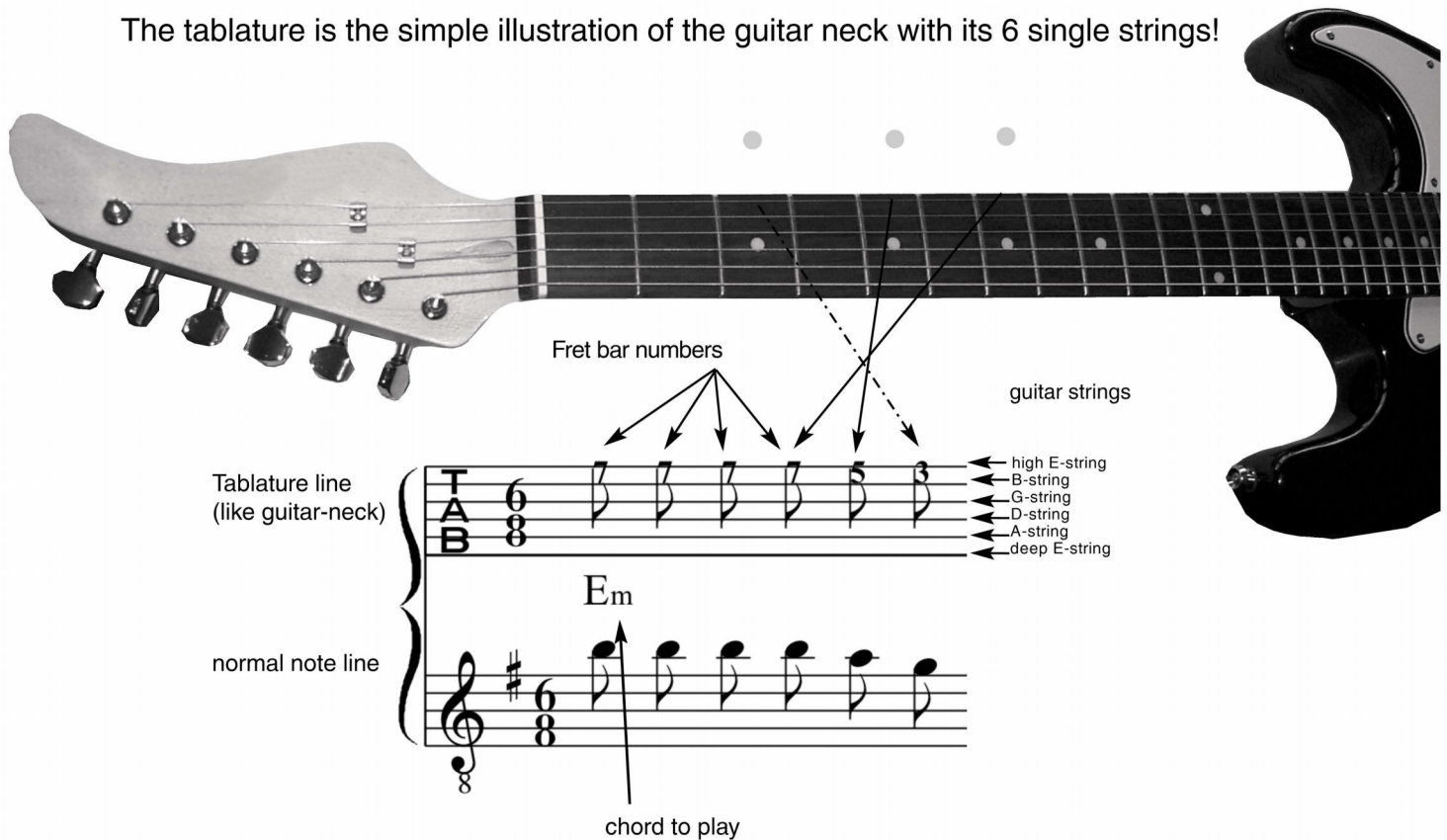
Tablature

“How can I play a melody without being able to read the notes correctly?”
Really easy!

By means of a special tablature below the normal note lines it is indicated which string you have to press on which fret!

The fret bars are counted beginning with the nut (at the head of the guitar).
(See chapter 3)

The tablature is the simple illustration of the guitar neck with its 6 single strings!



“How can I play the chords without being able to read the notes correctly?”
Really easy!

At first it is not so easy to press the strings properly on the guitar neck with the left hand. Don't press too hard or too soft! The strings must be able to swing freely. You will find the necessary chords for all songs on the next pages described with illustration and picture. Please pay attention to finger positions and position of hand. We specify the left-hand fingers according to the following scheme:

0 = empty string, 1 = index finger, 2 = middle finger, 3 = ring finger, 4 = little finger

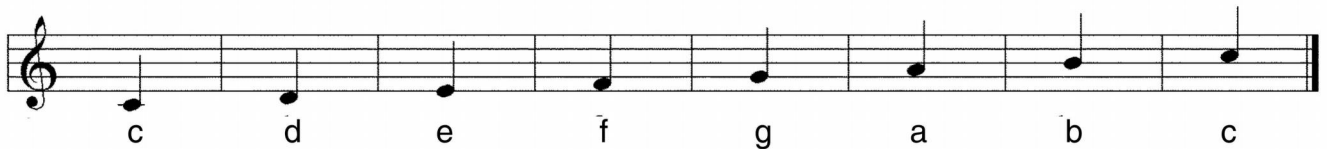
Below the note lines of the following songs you will always see the respective chord to play. Have fun playing your first song!

Our notes:

In order to show tones in a graphic form, notes were invented.
The following part shows the basic musical concept.

The major scale:

There are seven basic notes that always repeat.
These are: c, d, e, f, g, a, b.



To play in different keys, sharps (#), which raise the marked note half a step, and the sign flat (b), which lowers the marked note half a step are required.

Scale with sharps „#“:



Scale with flats „b“:



The values of notes and pauses:

1 2 3 4 | 1 2 3 4

Whole note whole rest

1 2 | 3 4 | 1 2 | 3 4

Half note half rest

1 2 3 4 | 1 2 3 4

Quarter note quarter rest

1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 +

Eighth note eighth rest

1 e + d 2 e + d 3 e + d 4 e + d | 1 e + d 2e+d 3e+d 4e+d

Sixteenth note sixteenth rest

A point after a note or rest lengthens the value for the half.

1 2 3 4 | 1 2 3 4

1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 +

1 + te 2 + te 3 + te 4 + te | 1 + te 2 + te 3 + te 4 + te

The time signatures:

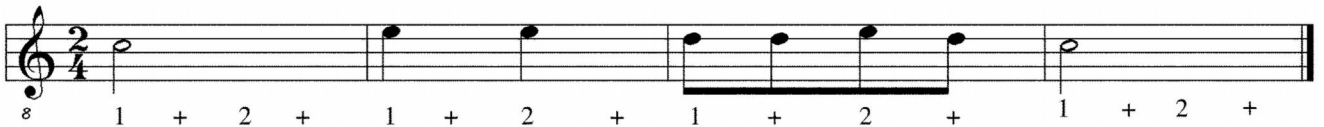
The 4/4 beat



The 3/4 beat



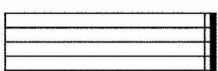
The 2/4 beat



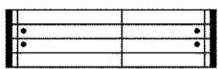
The 6/8 beat



Important musical signs:



..... End sign




..... Repetition of all beats between these signs

DA CAPO *D.C.* Repetition from the beginning of the part

al to the

Fine End

DAL SEGNO *D.S.*  Repetition from the DAL SEGNO sign

 At repetition, jump from head

 To lower head 

Greensleeves

3

Am C G Em Am Fm⁷

E Am C G Em Am

E⁷ Am C G Am

Fm⁷ E C G

1.2 3.

Am E⁷ Am Am

House Of The Rising Sun

First system of guitar tablature and standard notation. The guitar part is in 4/4 time. The first measure has a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a half note chord. The fifth measure has a half note chord.

Chords: Am, C, D, F

Second system of guitar tablature and standard notation. The guitar part continues with a half note chord in the first measure, a half note chord in the second, a half note chord in the third, a half note chord in the fourth, a half note chord in the fifth, and a half note chord in the sixth.

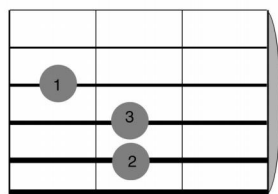
Chords: Am, C, E, Am, C, D

Third system of guitar tablature and standard notation. The guitar part continues with a half note chord in the first measure, a half note chord in the second, a half note chord in the third, a half note chord in the fourth, and a half note chord in the fifth.

Chords: F, Am, E, Am, E



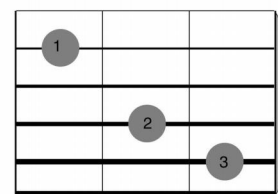
E (mi majeur)



1. fret



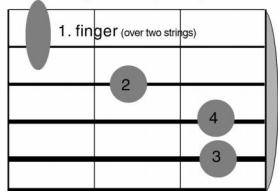
C (do majeur)



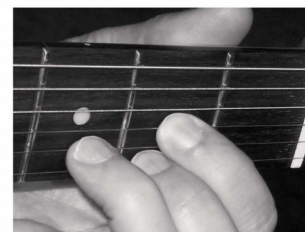
1. fret



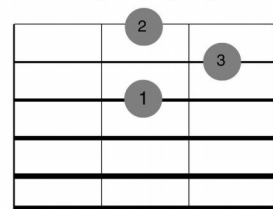
F (fa majeur)



1. fret



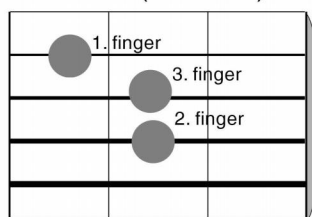
D (ré majeur)



1. fret



Am (la mineur)



1. fret

Swing Low, Sweet Chariot

3

TAB 4/4

C F C G⁷

3

Detailed description: This system shows the first measure of the piece. The guitar part (TAB) starts with a triplet of eighth notes on the 5th string (5, 5, 5), followed by a quarter rest, then a quarter note on the 5th string (5), a quarter note on the 1st string (1), an eighth note on the 2nd string (2), and a quarter note on the 0th fret (0). The piano accompaniment (treble clef) mirrors this rhythm with a triplet of eighth notes (G4, G4, G4), a quarter rest, a quarter note (G4), a quarter note (F4), an eighth note (E4), and a quarter note (D4). The key signature has one flat (Bb), and the time signature is 4/4.

TAB 4/4

C F C G C

Detailed description: This system covers the second measure. The guitar part continues with a triplet of eighth notes on the 5th string (5, 5, 5), a quarter note on the 1st string (1), an eighth note on the 2nd string (2), and a quarter note on the 0th fret (0). The piano accompaniment continues with a quarter note (G4), a quarter note (F4), an eighth note (E4), and a quarter note (D4). The key signature has one flat (Bb), and the time signature is 4/4.

TAB 4/4

F C G C

Detailed description: This system covers the third measure. The guitar part continues with a quarter note on the 1st string (1), an eighth note on the 2nd string (2), and a quarter note on the 0th fret (0). The piano accompaniment continues with a quarter note (F4), a quarter note (C4), an eighth note (B3), and a quarter note (G3). The key signature has one flat (Bb), and the time signature is 4/4.

1.2. 3.

TAB 4/4

F C G⁷ C

Detailed description: This system covers the final two measures. The guitar part continues with a quarter note on the 1st string (1), an eighth note on the 2nd string (2), and a quarter note on the 0th fret (0). The piano accompaniment continues with a quarter note (F4), a quarter note (C4), an eighth note (B3), and a quarter note (G3). The key signature has one flat (Bb), and the time signature is 4/4. The system concludes with a first ending (1.2.) and a second ending (3.) marked with repeat signs.

TAB: - | 7 7 4 5 7 7 7 | 7 . | 5 5 8 5 5 5 8

Dm E⁷ Am D⁷ Am

TAB: 8 5 5 | 5 5 7 8 5 5 5 | 5 . 7 | 8 8 6 8 8 7 7 6

D⁷ Gm C⁷ Gm

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

C⁷ Am D⁷ Am

TAB: 8 5 5 | 5 5 7 8 5 5 5 | 5 . 7 | 8 8 6 8 8 7 7 6

D⁷ Gm C⁷ Gm

TAB: 6 8 8 | 10 10 10 10 10 8 8 | 10 8 8 10 8 8 10 | 8 8 10 10 12 12 10 8

C⁷ Am D⁷ Am

8 8 10 8 8 8 10 6 10 8 11 8 11 8 8 11 10 8 11 10 8 11 10 8 11 10 8 8

D⁷ G^m C⁷

8 11 10 8 11 10 8 11 10 8 10 10 10 11 10 8 11 10 8 11 10 8 8 8 12 12 12 12

G^m C⁷ A^m

12 10 10 8 8 9 9 10 10 8 8 8 12 12 12 10 8 10 8 8 11

D⁷ A^m D⁷ G^m

8 11 11 8 10 8 8 11 11 12 12 12

C⁷ G^m C⁷

Whiskey In The Jar

The musical score for "Whiskey In The Jar" is presented in a system of six systems, each containing a guitar TAB line and a piano accompaniment line. The guitar TAB lines use a 4/4 time signature and include fret numbers (0-8) and a triplet of eighth notes at the beginning of each system. The piano accompaniment lines are in treble clef and include chord diagrams for C, Am, F, G, and G⁷. The score is written in a key signature of one flat (F major/C minor) and a 4/4 time signature.

System 1: TAB: 3, 3, 3, 3, 5, 3, 5, 3, 5, 5, 5, 7, 5, 0, 5, 5, 5, 7. Chords: C, Am, F.

System 2: TAB: 8, 8, 8, 7, 5, 8, 8, 8, 7, 5, 0, 3, 3, 3, 3, 5, 3, 5, 3, 5, 5, 5, 7. Chords: C, Am.

System 3: TAB: 5, 0, 3, 5, 5, 5, 7, 8, 8, 8, 7, 5, 8, 8, 8, 7, 5, 3, 5, 5. Chords: F, C.

System 4: TAB: 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7. Chords: G, C, F.

System 5: TAB: 8, 5, 7, 5, 5, 5, 3, 3, 3, 3, 5, 3, 5, 3, 5, 5, 5, 7, 5, 0, 5. Chords: C, G⁷, C, Am.

TAB: 5 5 5 7 | 8 8 8 7 5 | 8 8 8 8 7 5 0 3 | 3 3 3 5 | 3 5 3

F C

TAB: 5 5 5 7 | 5 0 3 5 | 5 5 7 | 8 8 8 7 5 | 8 8 8 8 7 5 | 5 8 5 5

Am F C

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

G C F

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

C G⁷ C G C

TAB: 5 5 5 3 | 5 7 8 8 5 | 8 5 7 5 5 | 5 5 5 5

F C G⁷ C

Heavy guitar riffs with quint fingering.

In the audio files you can hear 2 guitar riffs which sound good and powerful. Simply listen to them and join in – with bass and drums!

You get the feeling to play in your own rock band!

Strange

Musical notation for the riff 'Strange'. It consists of two staves: a guitar staff (TAB) and a piano staff (treble clef). The guitar staff is in 4/4 time and features a sequence of chords and notes with fingering numbers (1-5) and a '7' indicating a seventh fret. The piano staff is in 4/4 time and features a sequence of chords and notes, including a bass line with a '6' indicating the sixth string.

Helldriver

Musical notation for the riff 'Helldriver'. It consists of two staves: a guitar staff (TAB) and a piano staff (treble clef). The guitar staff is in 4/4 time and features a sequence of chords and notes with fingering numbers (1-5) and a '7' indicating a seventh fret. The piano staff is in 4/4 time and features a sequence of chords and notes, including a bass line with a '6' indicating the sixth string.

Romanze

TAB 6 7 7 7 5 3 | 3 2 0 0 3 7 | 12 12 12 12 10 8 | 8 7 5 5 7 8

Em D C Am

TAB 7 8 7 11 8 7 | 7 5 3 3 2 0 | 2 2 2 2 3 2 | 0 .

B7 Em B7 Em

TAB 4 4 4 4 2 0 | 0 4 4 4 2 5 | 9 9 9 9 11 9 | 9 7 7 9 11

E B7 A B7 E

TAB 12 12 12 12 11 10 | 9 9 9 9 7 5 | 4 4 4 4 5 2 | 0 0 2 4 5

A E B7 E

TAB 7 7 7 7 5 3 | 3 2 0 0 3 7 | 12 12 12 12 10 8 | 8 7 5 5 7 8

Em D C Am

TAB 7 8 7 11 8 7 | 7 5 3 3 2 0 | 2 2 2 2 3 2 | 0 .

B7 Em B7 Em

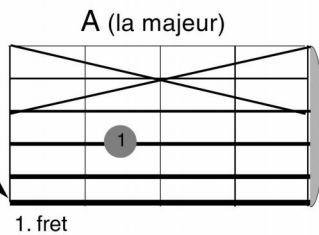
The Blues „Take twelfth”

The Blues is the origin of rock'n'roll. It is played very often with fifth fingering in a very special rhythm. If you like to let the strings swing freely or have your guitar sound a little more powerful by muting with the ball of the hand - it's all.

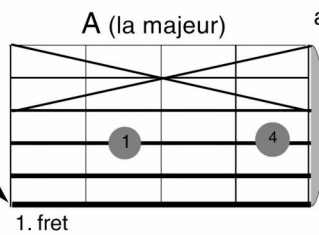
You need the following 3 blues-patterns over the chords A, D, and E:



do not let these strings sound



do not let these strings sound

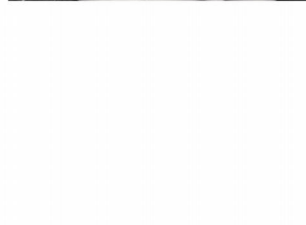
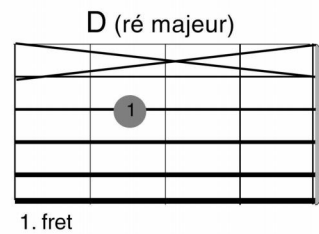


alternating

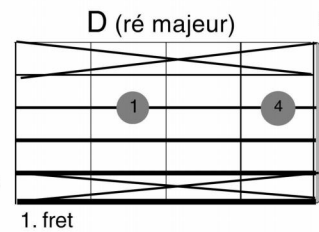
Blues Scheme in "A"



do not let these strings sound

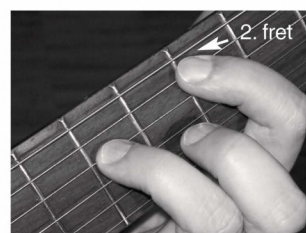


do not let these strings sound

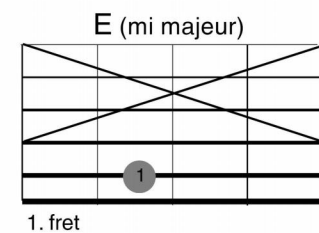


alternating

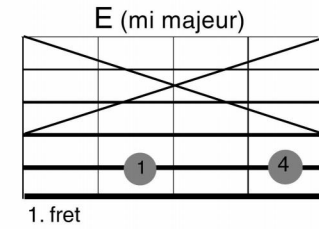
Blues Scheme in "D"



do not let these strings sound



do not let these strings sound



alternating

Blues Scheme in "A"

Take twelfth

The musical score for "Take twelfth" is presented in four systems. Each system consists of a guitar part (top staff) and a piano accompaniment part (bottom staff). The guitar part is written in TAB notation, showing fret numbers and string numbers. The piano part is written in standard notation, including a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

System 1: The guitar part consists of a sequence of eighth notes on strings 2, 3, 4, and 5. The piano accompaniment starts with a chord labeled 'A' (A major) in the first measure.

System 2: The guitar part continues with the same eighth-note pattern. The piano accompaniment introduces a chord labeled 'D' (D major) in the second measure.

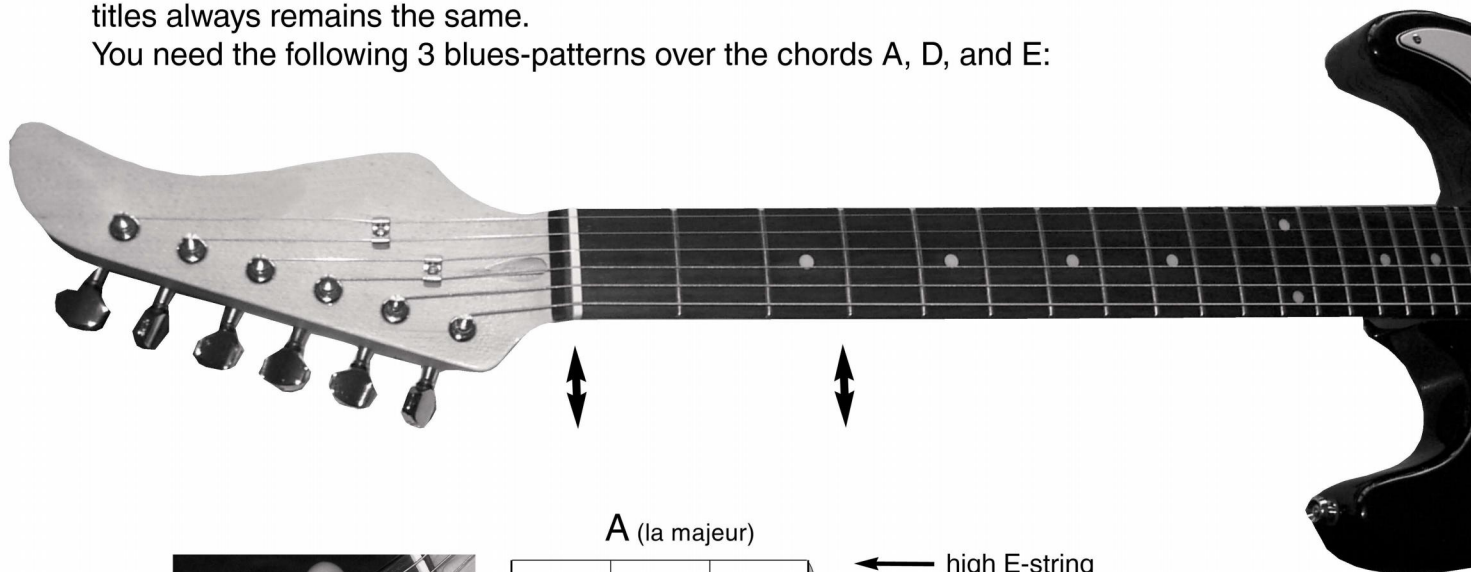
System 3: The guitar part continues. The piano accompaniment features a chord labeled 'A' (A major) in the first measure and an 'E⁷' (E7) chord in the third measure.

System 4: The guitar part concludes with the eighth-note pattern. The piano accompaniment features a chord labeled 'D' (D major) in the first measure and an 'A' (A major) chord in the second measure.


Above you get familiar with the Blues-pattern again by means of the tablature. Practise this scheme thoroughly with the audio files and you'll get the feeling for beat and rhythm.

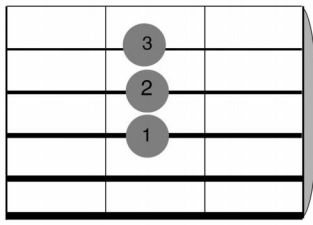
If you listen to other blues titles you will find that the basic pattern of many traditional blues titles always remains the same.

You need the following 3 blues-patterns over the chords A, D, and E:



A (la majeur)




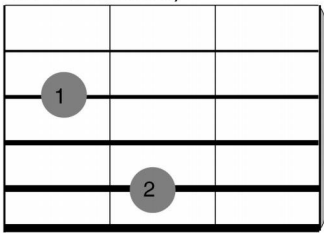


- ← high E-string
- ← B-string
- ← G-string
- ← D-string
- ← A-string
- ← low E-string

1. fret


E⁷ (mi majeur septième de dominante)

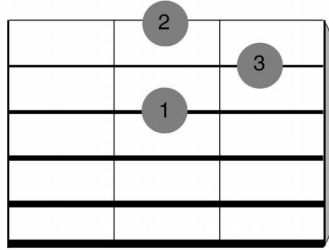




1. fret

D (ré majeur)





1. fret

Free Improvisation on a Blues Scheme in Key "A"

The blues pattern is nearly always structured in the same way concerning chords and sequences. The following tablatures display all single tones which match the respective blues harmonies. (By the way: The technical term for this tone sequence is "minor pentatonic"). You will further see so-called "blue notes" which are characteristic for blues sequences and their passages.

The following tablatures thus show you all adequate tones you can play just as your "blues-feeling" inspires you. Everything else, such as sound and phrasing, is up to you.

"Get your own blues-feeling!"

8

2 2 3 | : 5 5 5 3 2 | 2 2 2 3 | 5 5 5 3 2

A

8

2 2 2 2 2 | 1 1 2 2 | 1 1 3 1 | 5 5 5 3 2 | 2 2 5 5 5

D A

8

5 5 4 5 5 | 3 3 2 3 1 | 2 2 2 1 3 | 2 2 2 3 | 2

E⁷ D A

1. 2.

8

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

A

8

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

D A

8

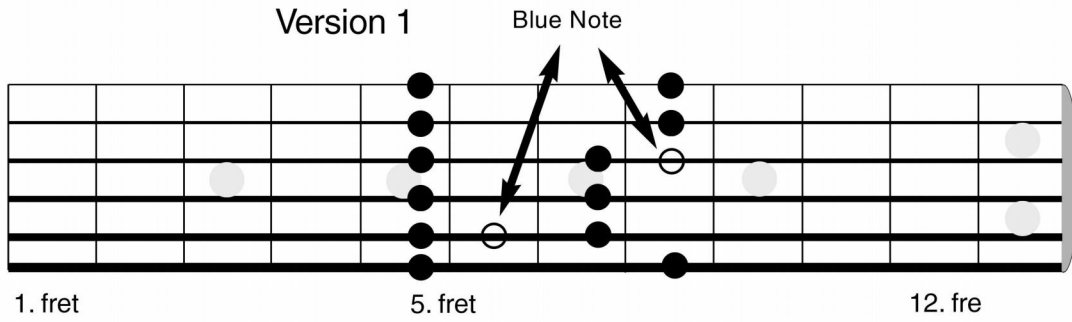
5 5 5 5 3 5 | 3 3 1 3 1 | 2 2 2 1 0 1 | 2 2 2

E⁷ D A

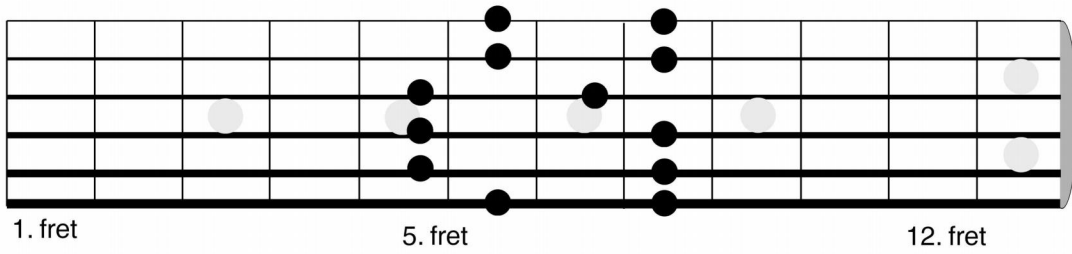
3 1. 2.

Minor pentatonic with Blue Notes in "A"

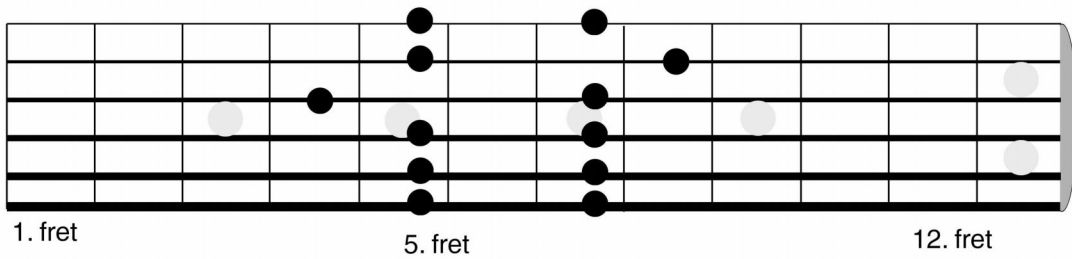
Version 1



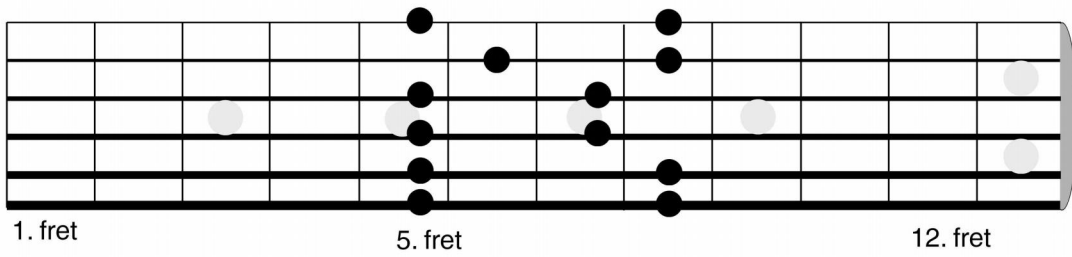
Version 2



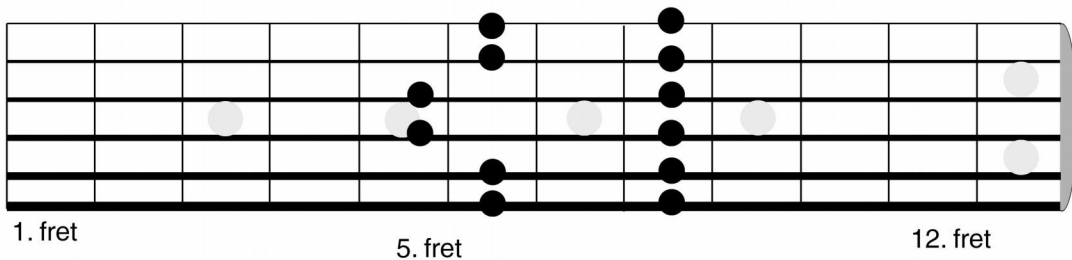
Version 3



Version 4



Version 5



Red River Valley

The first system of music for 'Red River Valley' consists of two staves. The top staff is guitar tablature (TAB) in 4/4 time, with fret numbers 0, 5, 4, 4, 4, 2, 4, 2, 5, 5, 0, 5, 4, 5, 4, 3, 1, 4. The bottom staff is standard notation in G major (one sharp) and 4/4 time, featuring a melody of eighth and quarter notes. A 'G' chord is indicated above the second measure of the standard notation.

The second system of music continues the piece. The TAB staff shows fret numbers 2, 3, 1, 4, 4, 2, 5, 2, 4, 3, 5, 5, 4, 2, 0, 4, 2, 5, 4, 2, 5, 0, 5. The standard notation staff includes a melody with various chords indicated below: D⁷, G, C, D⁷, and G.

The third system of music continues the piece. The TAB staff shows fret numbers 4, 4, 4, 2, 4, 2, 5, 5, 0, 5, 4, 5, 4, 3, 1, 4, 2, 3, 1, 4, 4, 4, 2, 5, 2, 4. The standard notation staff includes a melody with D⁷ and G chords indicated below.

The fourth system of music concludes the piece. The TAB staff shows fret numbers 3, 5, 5, 4, 2, 0, 4, 2, 5, 4, 2, 5, 3, 7, 8, 7, 7, 7, 10, 7. The standard notation staff includes a melody with C, D⁷, G, D⁷, and G chords indicated below. A triplet of eighth notes is marked with a '3' above it in both staves.

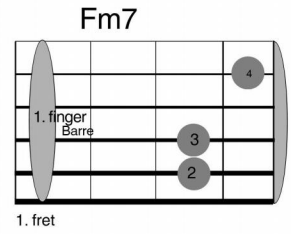
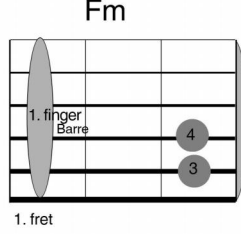
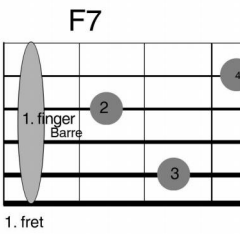
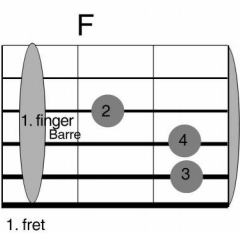
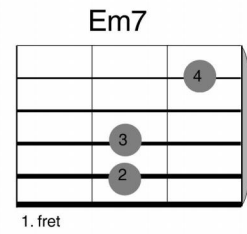
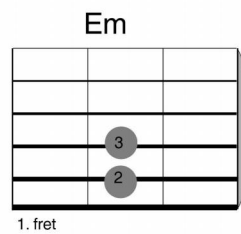
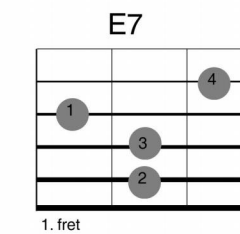
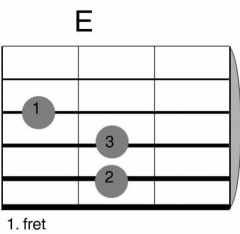
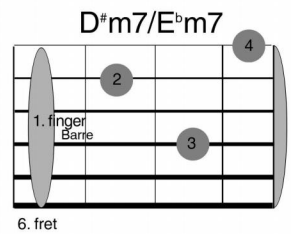
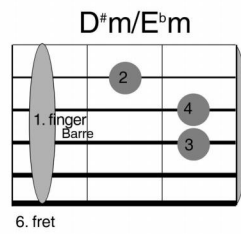
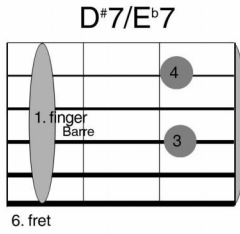
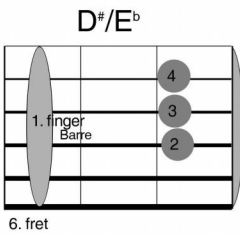
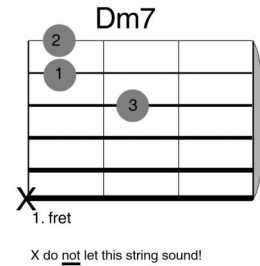
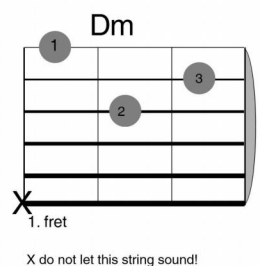
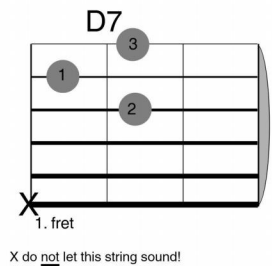
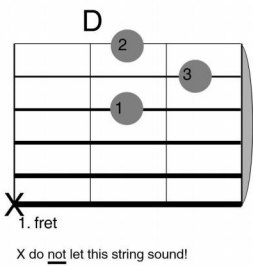
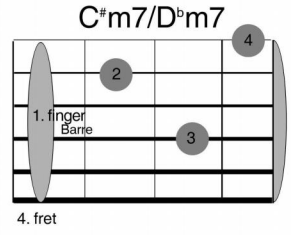
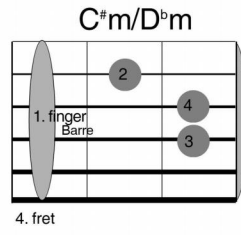
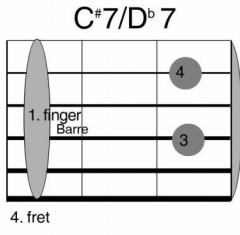
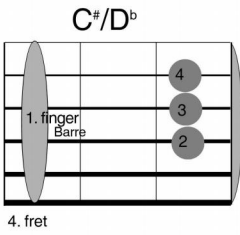
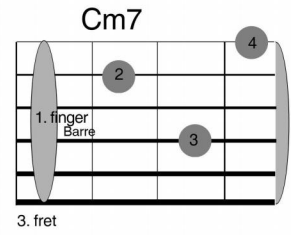
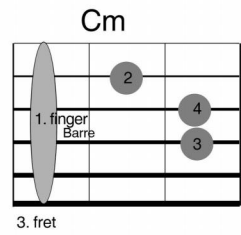
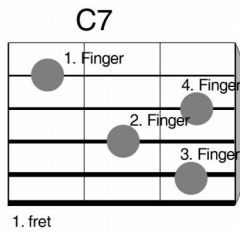
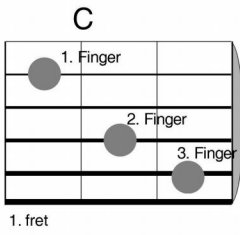
First system of guitar tablature and piano accompaniment. The guitar part (TAB) features fret numbers 10, 8, 8, 7, 8, 7, 10, 8, 7, 10, 8, 7, 7, 10, 8, 10, 7. The piano part includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). Chords D⁷ and G are indicated above the piano staff.

Second system of guitar tablature and piano accompaniment. The guitar part (TAB) features fret numbers 10, 8, 8, 7, 9, 7, 7, 10, 8, 7, 10, 8, 7, 7, 7, 10, 7, 10, 8, 8, 7, 8. The piano part includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). Chords C, D⁷, and G are indicated above the piano staff.

Third system of guitar tablature and piano accompaniment. The guitar part (TAB) features fret numbers 7, 8, 7, 10, 8, 7, 10, 10, 8, 7, 7, 10, 8, 10, 7, 10, 8, 8, 7, 9. The piano part includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). Chords D⁷, G, and C are indicated above the piano staff.

Final system of guitar tablature and piano accompaniment. The guitar part (TAB) features fret numbers 7, 7, 10, 8, 7, 5, 8, followed by a double bar line and a triplet of eighth notes (7, 8, 7). The piano part includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). Chords D⁷, G, and D⁷ are indicated above the piano staff. The word "Fine" is written above the guitar staff. A triplet of eighth notes (3) is indicated above the piano staff.

Fingering chart



F[#]/G^b

1. finger Barre

2. fret

F[#]7/G^b7

1. finger Barre

2. fret

F[#]m/G^bm

1. finger Barre

2. fret

F[#]m7/G^bm7

1. finger Barre

2. fret

G

1. fret

G7

1. fret

Gm

1. finger Barre

3. fret

Gm7

1. finger Barre

3. fret

G[#]/A^b

1. finger Barre

4. fret

G[#]7/A^b7

1. finger Barre

4. fret

G[#]m/A^bm

1. finger Barre

4. fret

G[#]m7/A^bm7

1. finger Barre

4. fret

A

1. fret

A7

1. fret

Am

1. fret

Am7

1. fret

B^b

1. finger Barre

1. fret

B^b7

1. finger Barre

1. fret

B^bm

1. finger Barre

1. fret

B^bm7

1. finger Barre

1. fret

B

1. finger Barre

2. fret

B7

1. finger Barre

2. fret

Bm

1. finger Barre

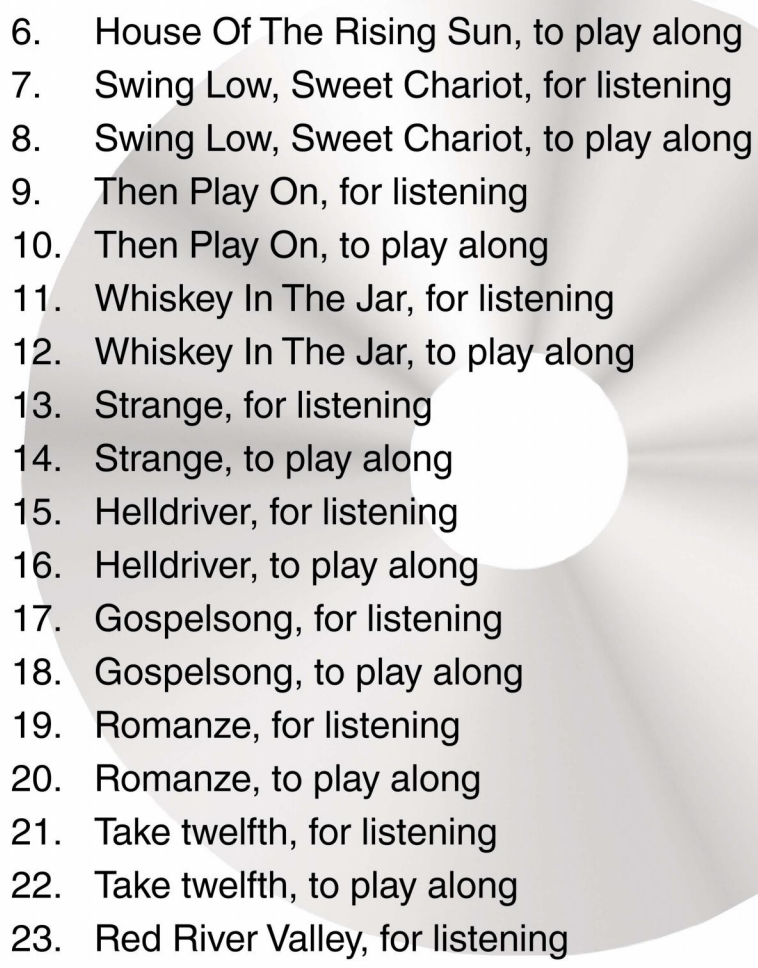
2. fret

Bm7

1. finger Barre

2. fret

Audio file index

1. John Brown's Body, for listening
 2. John Brown's Body, to play along
 3. Greensleeves, for listening
 4. Greensleeves, to play along
 5. House Of The Rising Sun, for listening
 6. House Of The Rising Sun, to play along
 7. Swing Low, Sweet Chariot, for listening
 8. Swing Low, Sweet Chariot, to play along
 9. Then Play On, for listening
 10. Then Play On, to play along
 11. Whiskey In The Jar, for listening
 12. Whiskey In The Jar, to play along
 13. Strange, for listening
 14. Strange, to play along
 15. Helldriver, for listening
 16. Helldriver, to play along
 17. Gospelsong, for listening
 18. Gospelsong, to play along
 19. Romanze, for listening
 20. Romanze, to play along
 21. Take twelfth, for listening
 22. Take twelfth, to play along
 23. Red River Valley, for listening
 24. Red River Valley, to play along
- 



Let it rock! ...

- **Playing E-guitar in your own band – made absolutely easy. The audio files make it possible!**



**Blues, Rock,
Pop, Metal,
Gospel,
Country, ...**

Please visit www.jollyland.ca for the tutorial videos and audio files



Copyright © Clifton
All rights reserved

Recorded & mixed at **STREETLIFE** Studios Steinach 7a in 90765 Fuerth, Germany