

# TABLATURE NOTES

- \* The lines represent each string of the guitar from lowest in pitch (the thick E string) to highest in pitch (the thin E string). The numbers represent each note you will play in consecutive order and tell you where to put your finger. If the number is "0," you play an open string. The vertical lines above each note shows how long you let the note play in a manner similar to traditional notation.

If further information is needed, complete instructions for reading guitar tablature can be easily found on the web.

- \* The scores have been stripped down to only the most essential information to make them as easy-to-read as possible. Many of the "rests" found in traditional notation have been removed for this purpose. Listen to the MP3 recordings for a more full representation of how your part should sound.
- \* Feel free to try alternate fingerings of the parts if these are difficult for you.
- \* When there are two notes on top of each other, the Section will split into two groups with half the section playing the lower notes and the other half playing the high line. Please be prepared to play EITHER version in a performance setting.
- \* The Sections are ranked in order of difficulty. Beginners should start with Section One. Section Four requires an intermediate level of skill. We hope you will familiarize yourself with more than one Section in case you are needed to fill in somewhere at a performance.
- \* Arrows are used to indicate string bends: Whole-step bend ↗; Half-step bend ↘.

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- \* As you grow confident with your part, start thinking about making each note as beautiful as possible. For example, in general we want to add a little tremolo to most of the fretted notes. This means wiggling your finger to vary the pitch slightly. This is one reason the scores in this book avoid open strings, to allow for maximum control over each note.
  - \* In most cases (but not all) we want to avoid two notes sounding at the same time, due to the super-saturated nature of the distorted guitar tone. One note sounds sweet – two simultaneous notes often sound horrible.
  - \* Plucking strings on a guitar works well when playing notes with a sharp attack. But what about music that calls for a smooth attack? In this case, we avoid picking near the bridge. Instead, try to pick in the middle of the string as gently as possible.
  - \* The volume of each note you play begins to drop off immediately after being plucked. What about long, sustained notes, played with a bow on a violin for example, that might last for a measure or more? In this case, we might play quarter notes and, again trying to pluck as gently as possible.
  - \* Some of the scores in this binder are excerpts of larger pieces.
  - \* Please let me know if there are ways we can make the scores better or easier-to-read.