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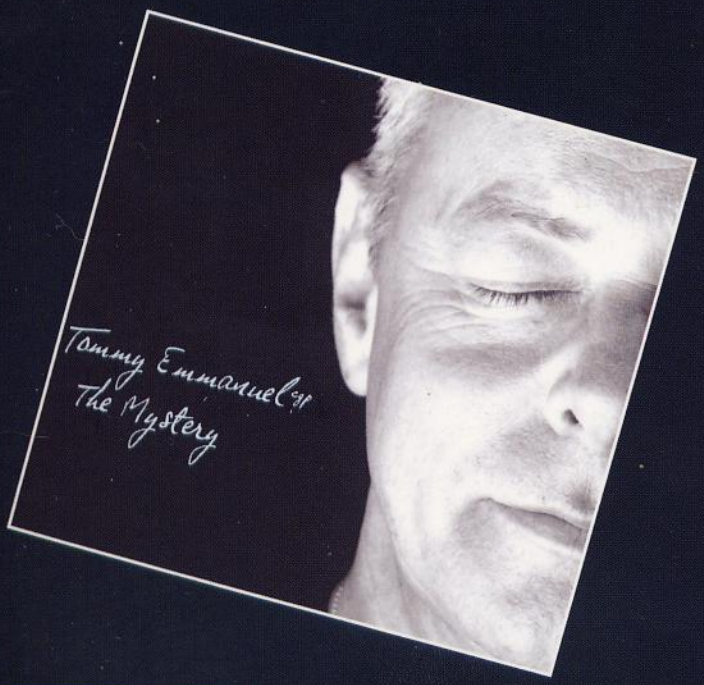
MEL BAY PRESENTS

Tommy Emmanuel CGP The Mystery

TRANSCRIPTIONS



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— TRANSCRIPTIONS —

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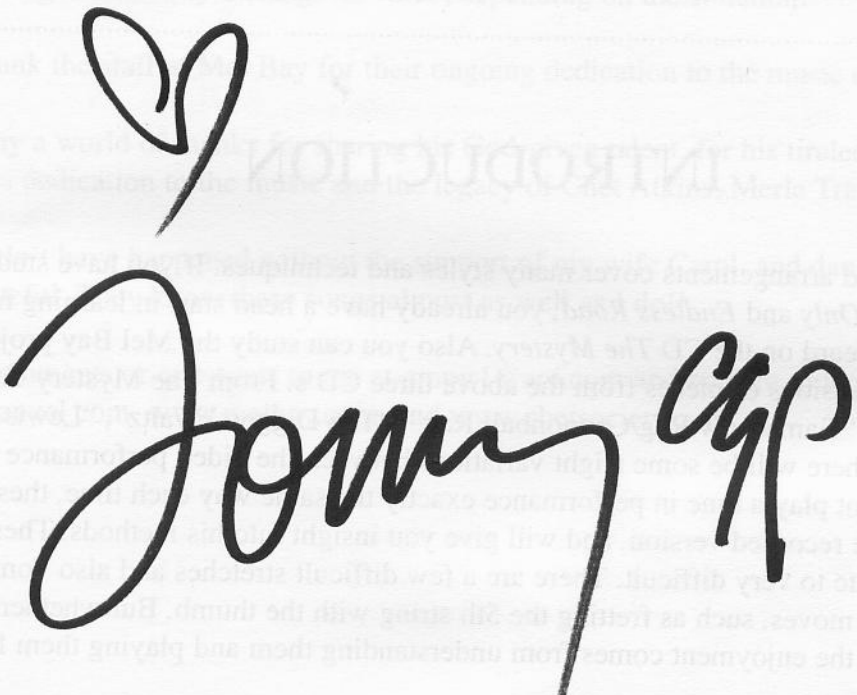

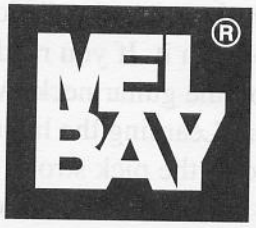

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INTRODUCTION

Tommy's compositions and arrangements cover many styles and techniques. If you have studied the Mel Bay books for Tommy's CD's *Only* and *Endless Road*, you already have a head start in learning his music. The tunes for this project are heard on the CD *The Mystery*. Also you can study the Mel Bay project, *Emmanuel Labor* with Tommy's discussions of pieces from the above three CD's. From The Mystery Tommy plays and discusses "The Mystery", "Gameshow Rag/Cannonball Rag", "The Diggers' Waltz", "Lewis and Clark", and "Antonella's Birthday". There will be some slight variations between the video performance and the recorded tunes. Although he may not play a tune in performance exactly the same way each time, these transcriptions will allow you to learn the recorded version, and will give you insight into his methods. These tunes range in difficulty from intermediate to very difficult. There are a few difficult stretches and also Tommy's technique involves some innovative moves, such as fretting the 5th string with the thumb. But whether or not you perform these tunes, most of the enjoyment comes from understanding them and playing them for their beauty.

Some tunes are played with a thumbpick, and others are played without a pick, resulting in a softer sound. Others are played in a hybrid style, using a flat pick, allowing for strong rhythm and interwoven melody notes. With this style, the right-hand index finger is no longer available for melody. The melody is produced by the pick and the middle and ring fingers. This technique may be difficult for you if you are based in traditional fingerpicking, but it is well worth the effort to learn it. If you read musical notation, the tablature will still be helpful as it points toward left-hand position on the guitar neck. And if you are relying on tablature, remember that left-hand fingering is found in the notation. Learning the hybrid style requires understanding the information given in the tablature. I have tried to indicate the pick stroke directions that are most important, while trying to avoid repeating the stroke directions to reduce the amount of clutter in the tablature. In the hybrid style, the thumb and first finger hold the pick, and in accord with classical notation this is shown by a "**p**". The middle finger will be "**m**" and the ring finger will be "**a**". These letters will be stacked when the middle and/or the ring finger pluck notes at the same time as the pick. At other times the pick (thumb and first finger unit) and

middle and ring finger play individual strings and you will see one letter above each string in the tablature. Sometimes the pick stroke will target a single string or sometimes several strings of a chord, as part of the rhythm or melody. The downstroke is indicated by a "⊓", and an upstroke is indicated by a "**V**". When these symbols are used in fingerpicking, they indicate a brush downward with the back of the fingers, or a brush upwards with the side of the first finger.

Notes appearing in tablature in brackets, < 12 > for instance, are natural harmonics. The notation will show a notehead as a diamond. The fret is touched lightly with the left-hand finger, and the string is plucked with the right hand resulting in a harmonic, or chime. Usually, regardless of the timing in the notation, the harmonics will ring through the measure, until the string is played again, or muted.

Wavy arrows alongside a chord indicate that the chords are slightly rolled, and not plucked as a chord. You can usually here the individual notes as the chord is rolled. Slurs indicate a hammer-on or pull-off, and a slur with a line connecting two notes indicates a slide into the second note. A connecting line without a slur indicates a slide, but the second note is plucked again.

Tommy's tunes usually do not require a back up guitar, but I have provided the chords as I hear them, and sometimes I have named the chord based on one or two melody notes. Sometimes the fretboard diagrams above the notation are intended to show hand position only. The gist of each tune is always the same each time he plays it, but the tunes on this CD were improvised to some extent, and there are licks that probably won't be played exactly the same way again, and thus had to be recreated by ear, and by intuition. You may see Tommy play a passage differently on stage or video, depending on the situation.

I would like to thank the staff at Mel Bay for their ongoing dedication to the music of Tommy Emmanuel.

We all owe Tommy a world of thanks for sharing his God-given talent, for his tireless devotion to the guitar and for his endless dedication to the music and the legacy of Chet Atkins, Merle Travis and Jerry Reed.

This project wouldn't have happened without the support of my wife Carol, and daughter Katelynn, and for that I am very grateful. They know these songs almost as well as I do!!

Please send any comments or questions to me at gmpjr1@aol.com and be sure to look in often at www.tommyemmanuel.com, www.melbay.com, and www.chetsociety.com

Mark Pritcher

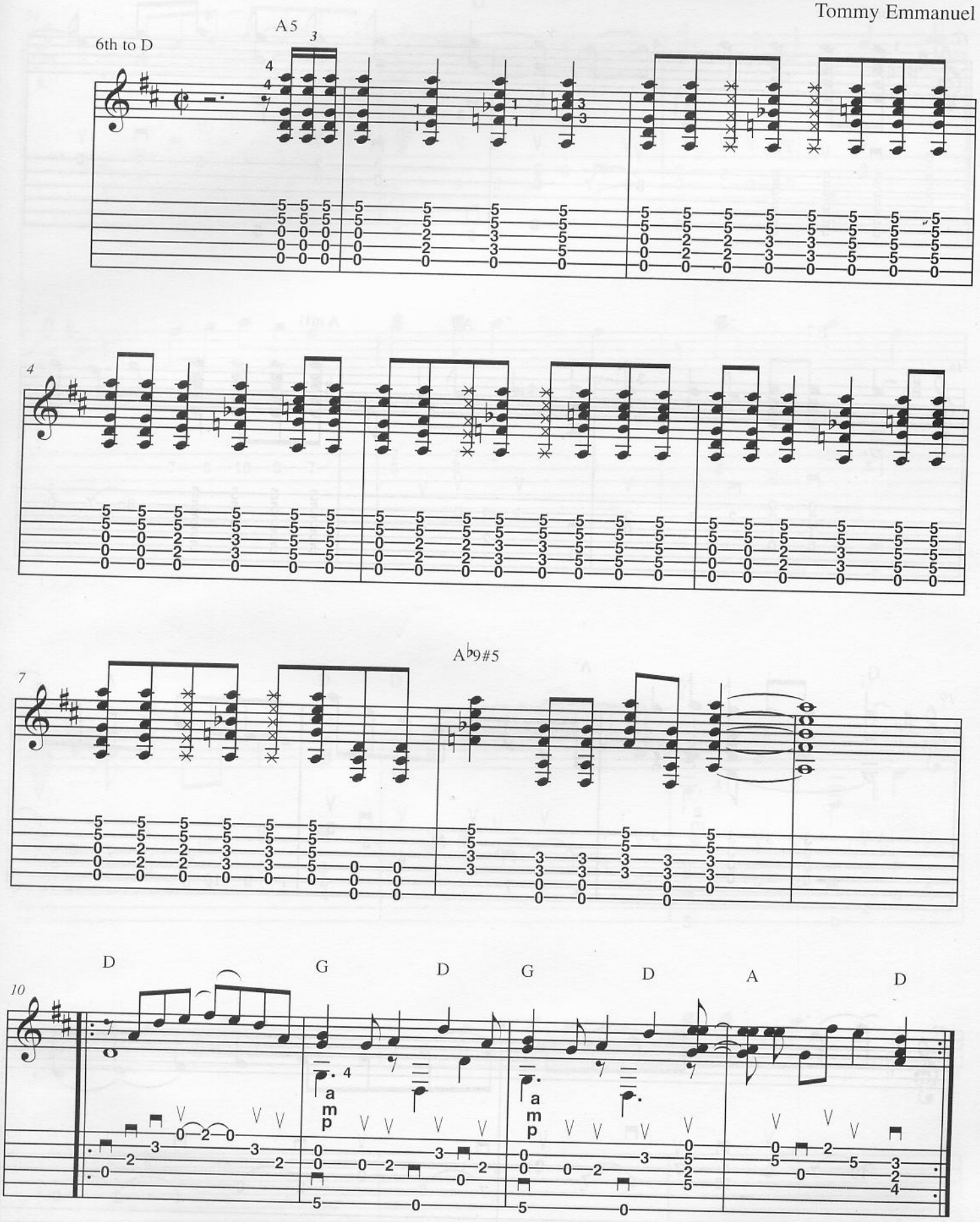
CANTINA SENESE

Written in Livorno, Tuscany - Italy. My friends took me to this restaurant/cantina. Such an experience of food and good company. I wrote it in the style of a duet song and played all three parts myself on the album. It was fun!!

This tune is in drop D tuning, 6th string tuned down to D. It is played with a flat pick, and middle and ring fingers. (**p, m, a**). Tommy played two steel string guitars, and one nylon string guitar. At times the steel string guitars are in unison, or sometimes playing inversions of the same chords, or harmony. The nylon string is playing harmony or counterpoint. The "x" noteheads in measure 3 indicate muting by slightly lifting your fingers off of the frets to give a more percussive sound. In measure 3 the hybrid picking starts. Follow the downstrokes (⊓) and upstrokes (V). The first beat of measure 4 has the first example of a three note chord in this style. The thumb and first finger are holding the pick downward on the 6th string, the middle finger is pinching upwards on the 3rd string, and the ring finger is also following upwards on the 2nd string. The downstroke symbol is sitting over the string that is struck with the pick. The nylon string guitar harmony starts at measure 24, and is not always heard clearly, but is there in the background and at measure 46 it is playing high harmony in a tremolo style, indicated by the flags on the stems (≡). At measure 53 there is more hybrid picking. Then at measure 74 there are four measures of diminished arpeggios, and the second steel string guitar is playing harmony! The tune ends in a frantic flourish of chords, with unison and harmony in the last measure. The A and D chord harmony inversions in the last measure are played at the first position.

CANTINA SENESE

Tommy Emmanuel



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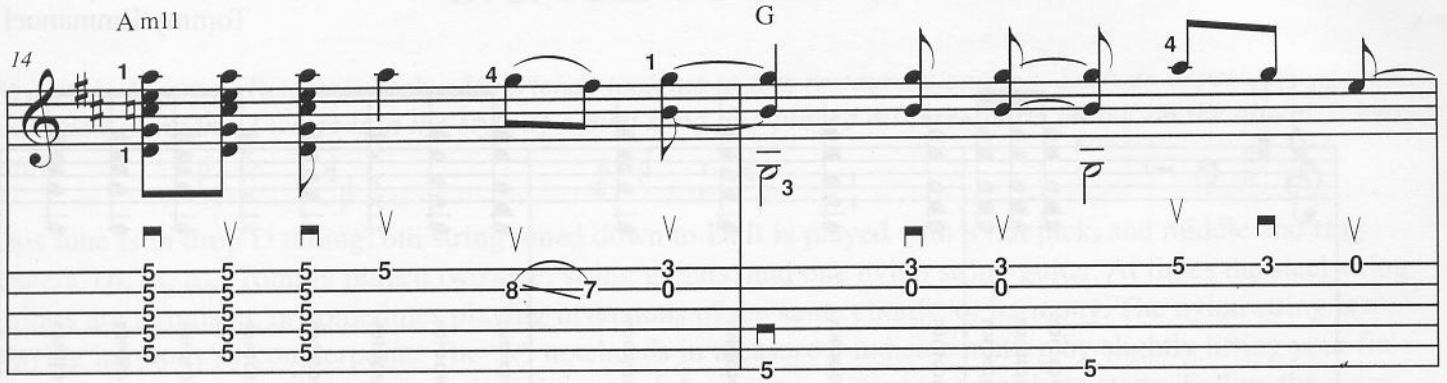
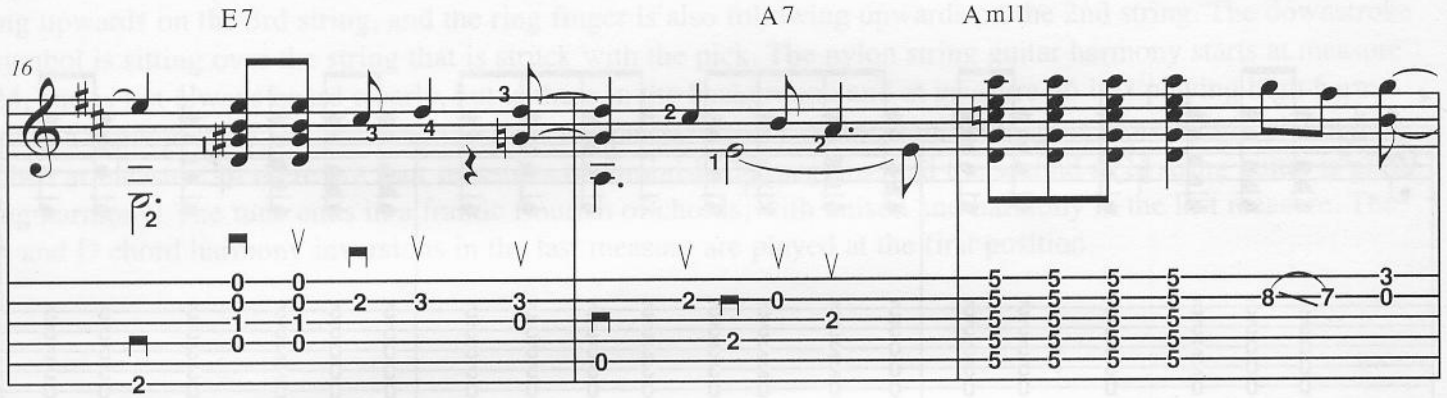
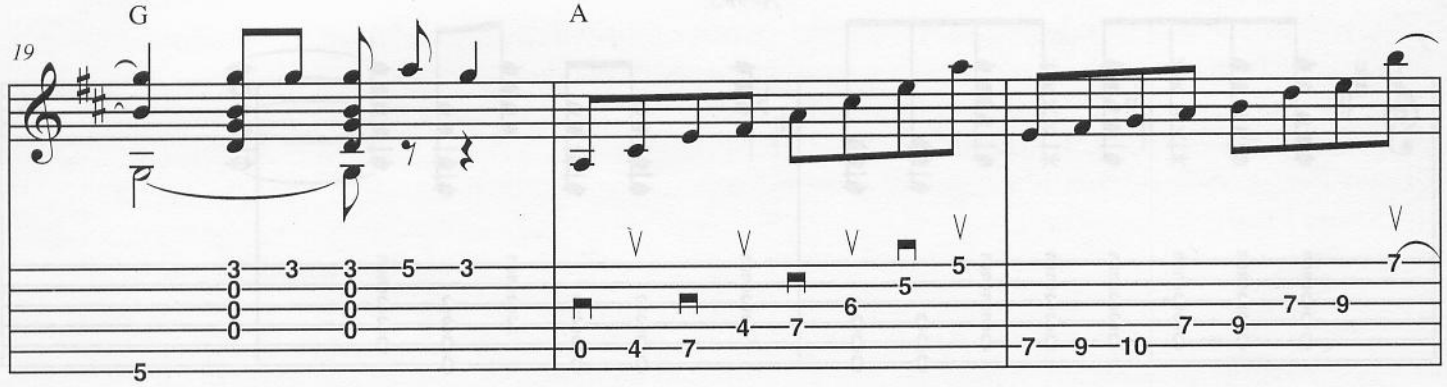
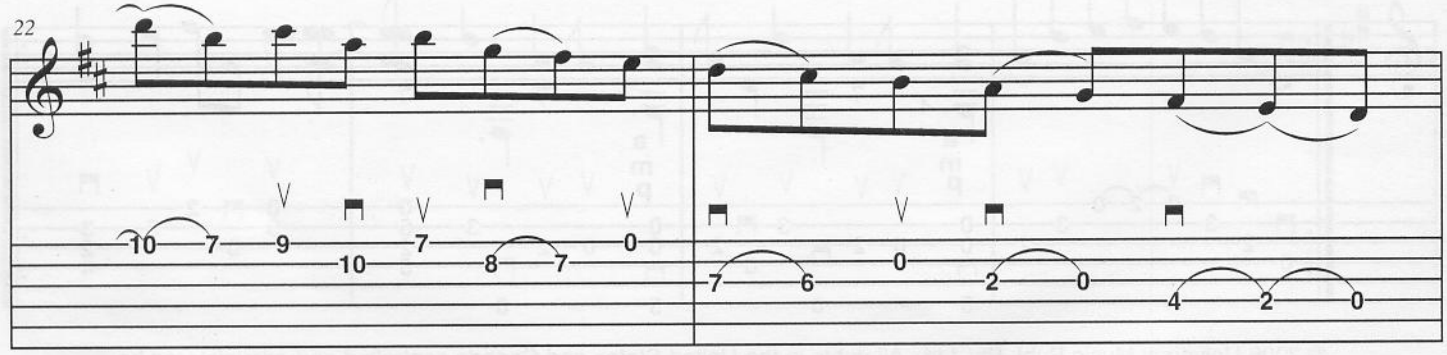

Am11
G
14


E7
A7
Am11
16


G
A
19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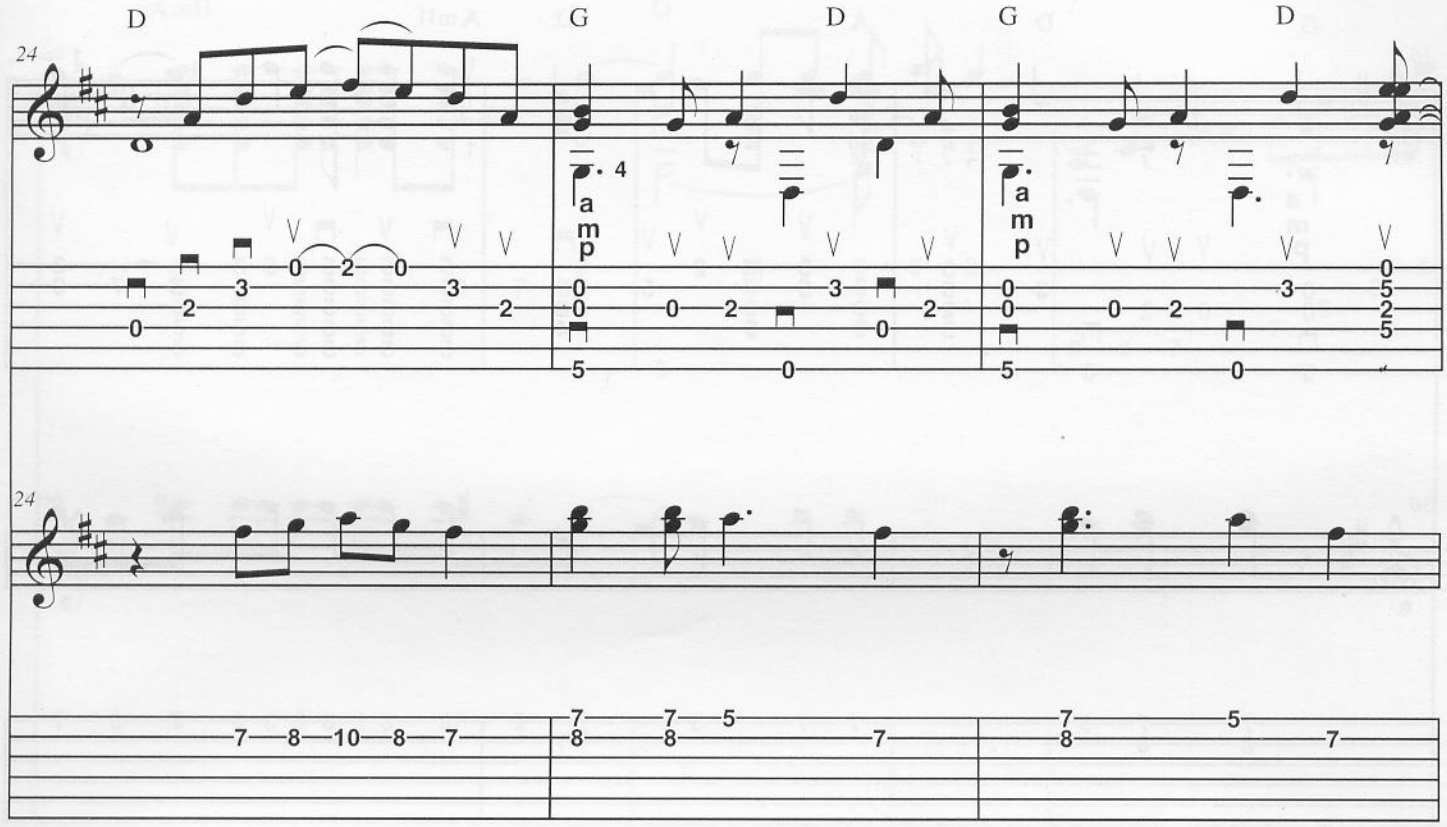
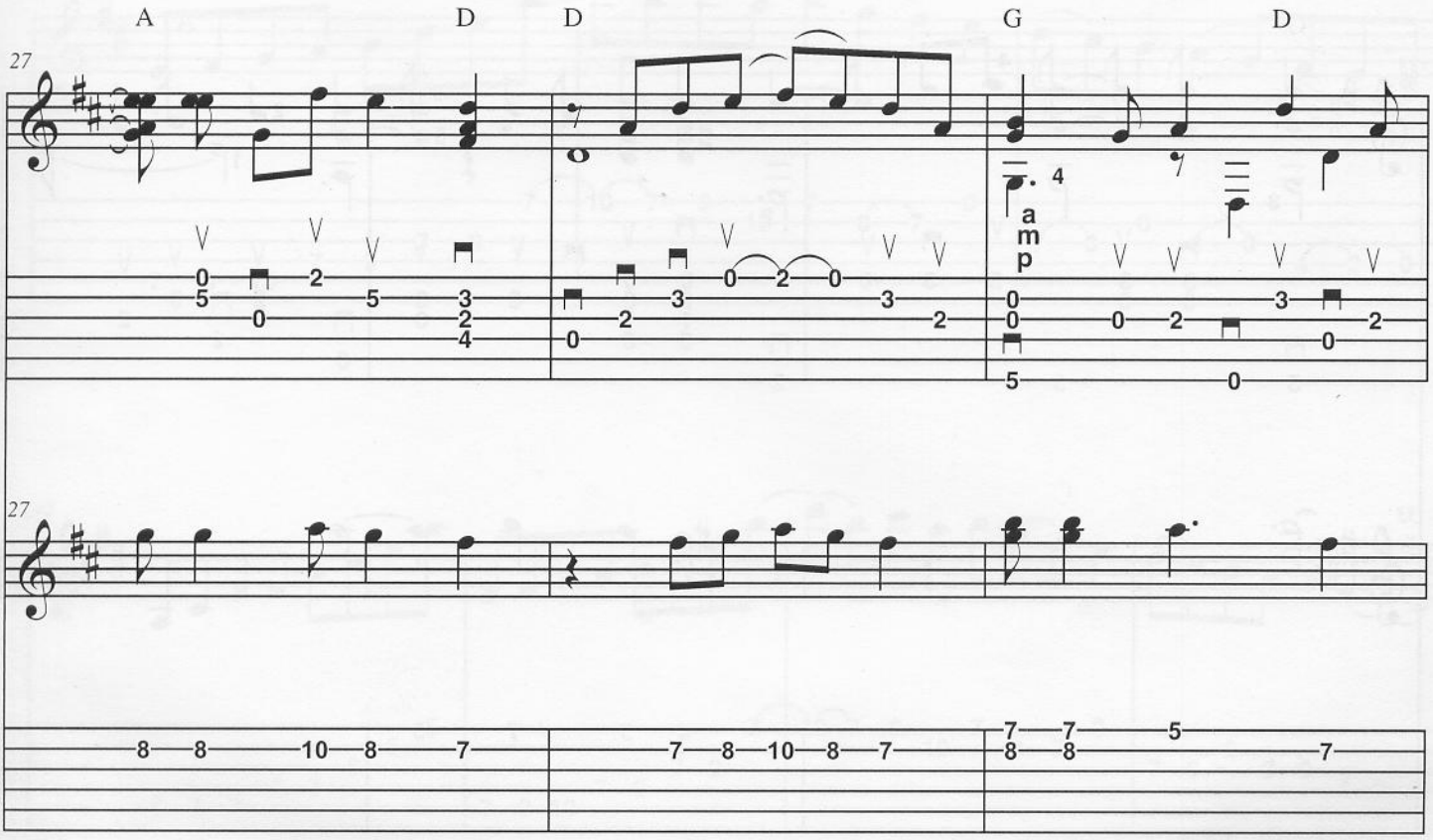
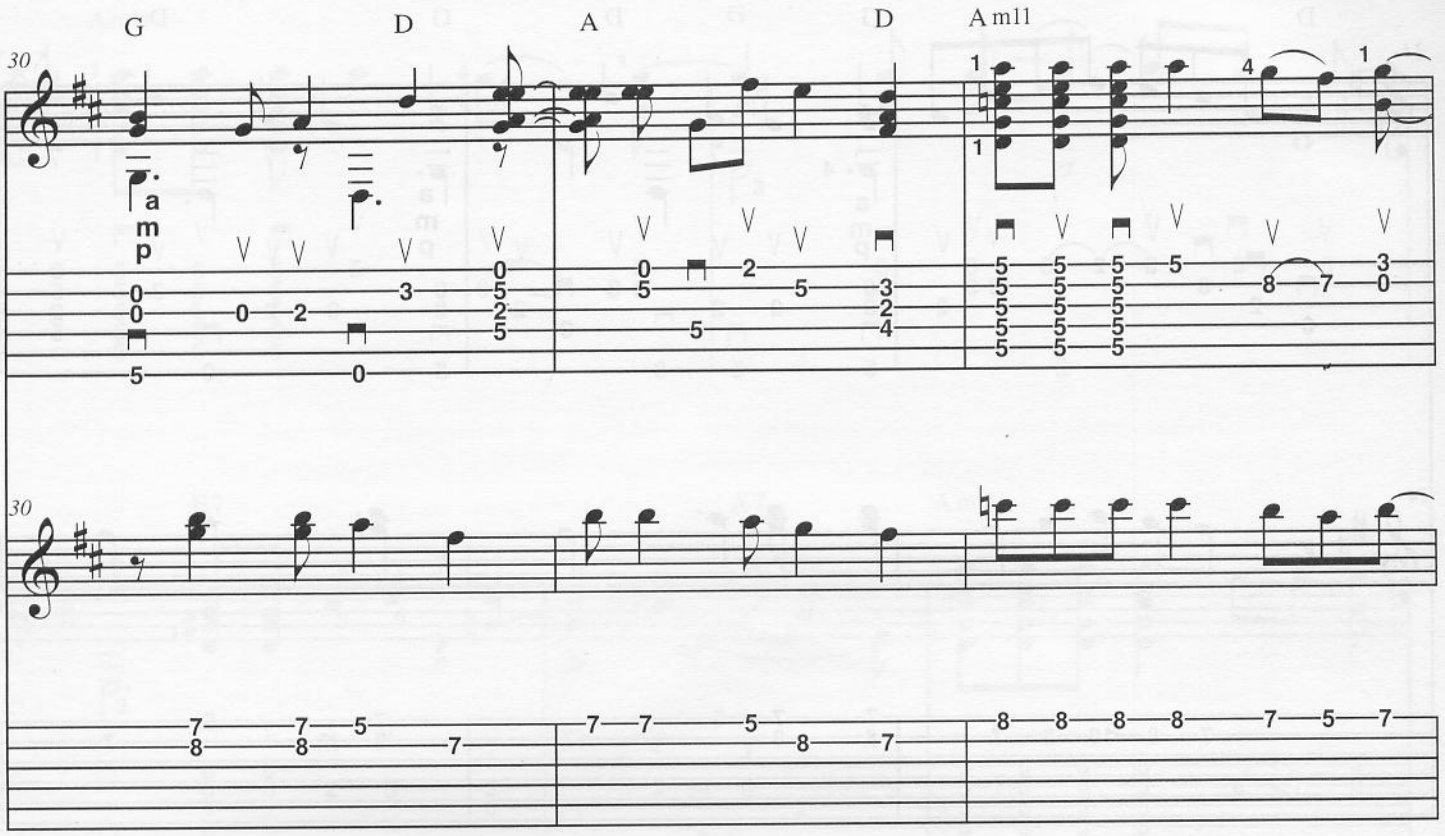
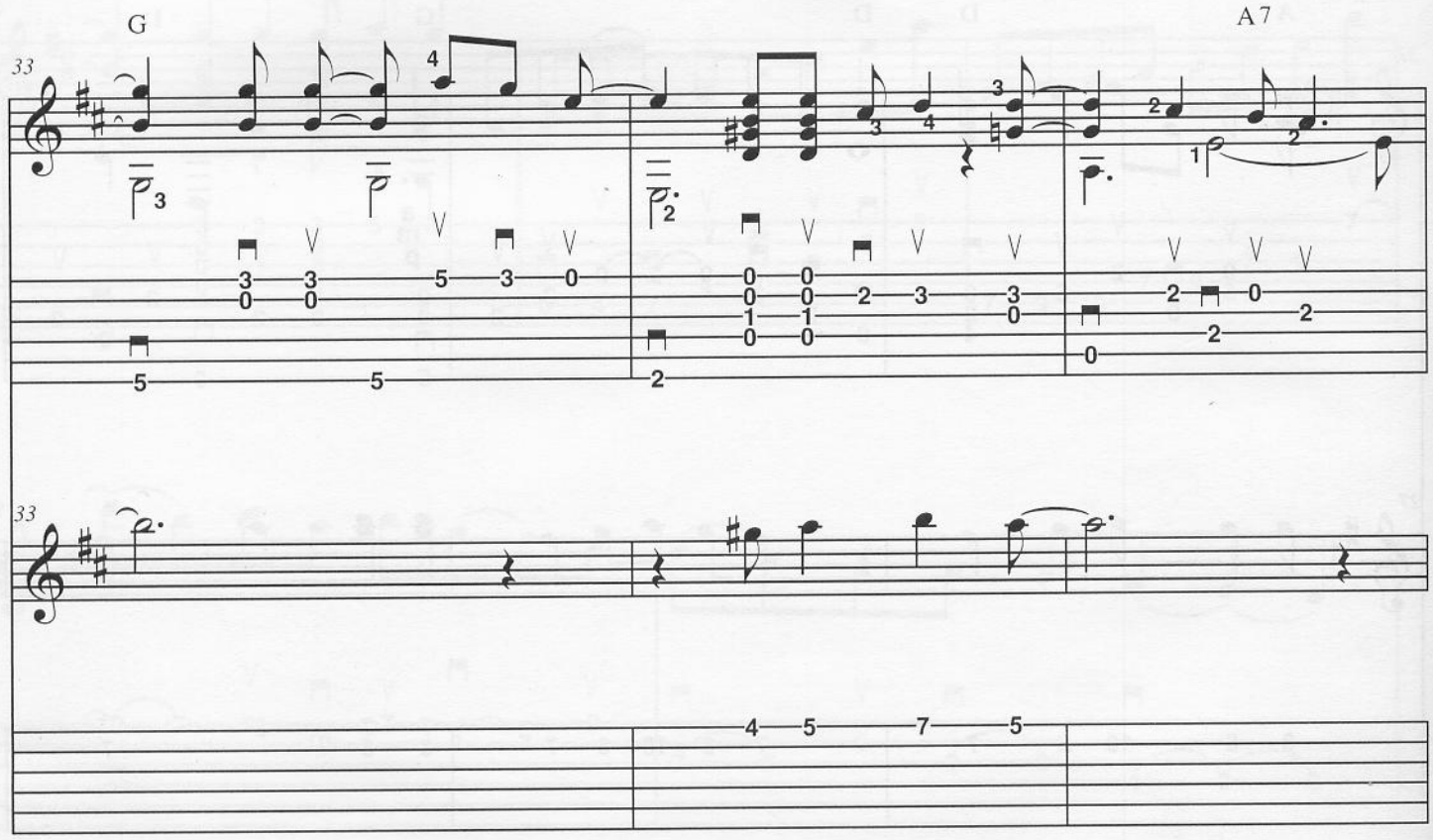
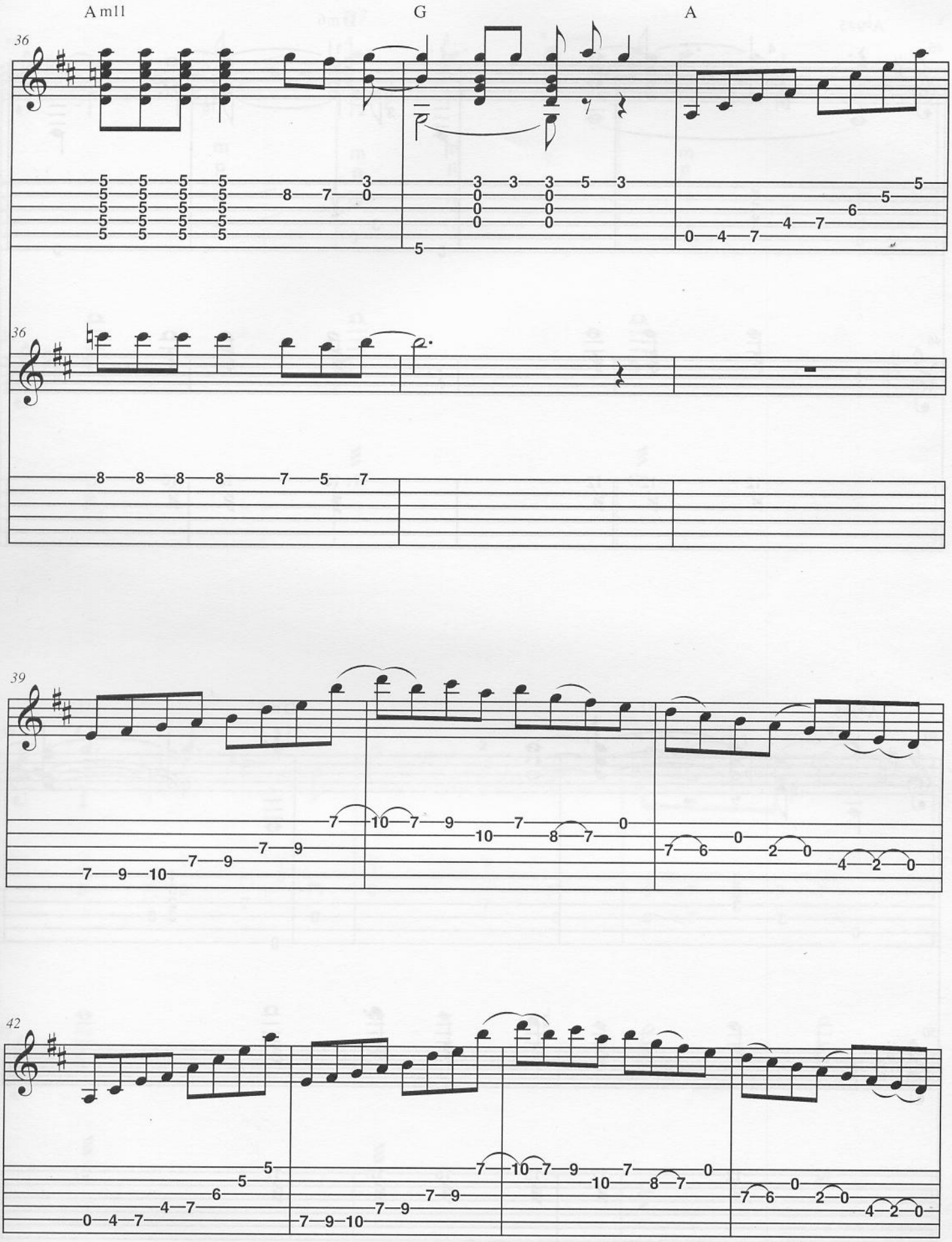
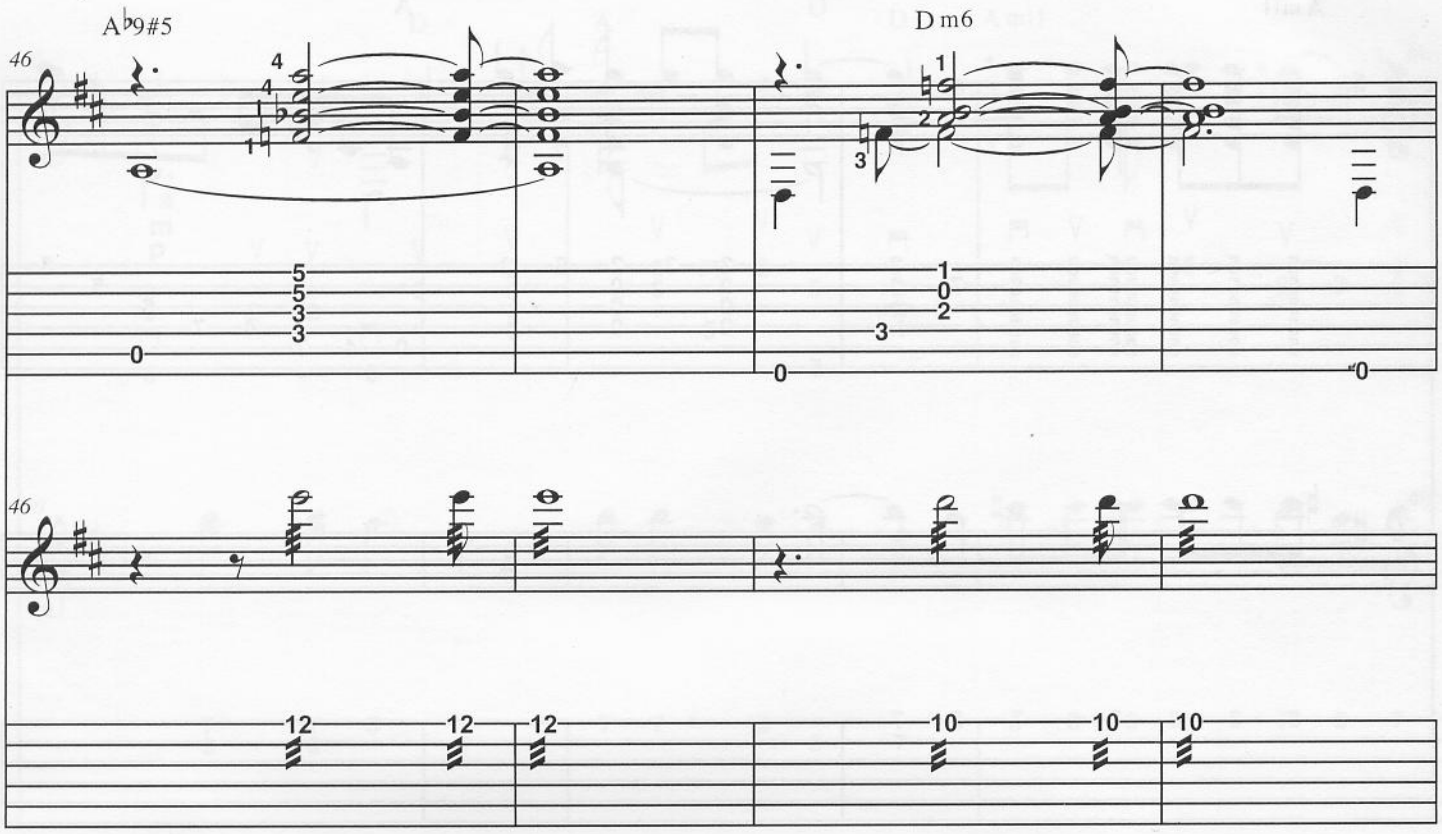

D
G
D
G
D
24
amp
amp
24

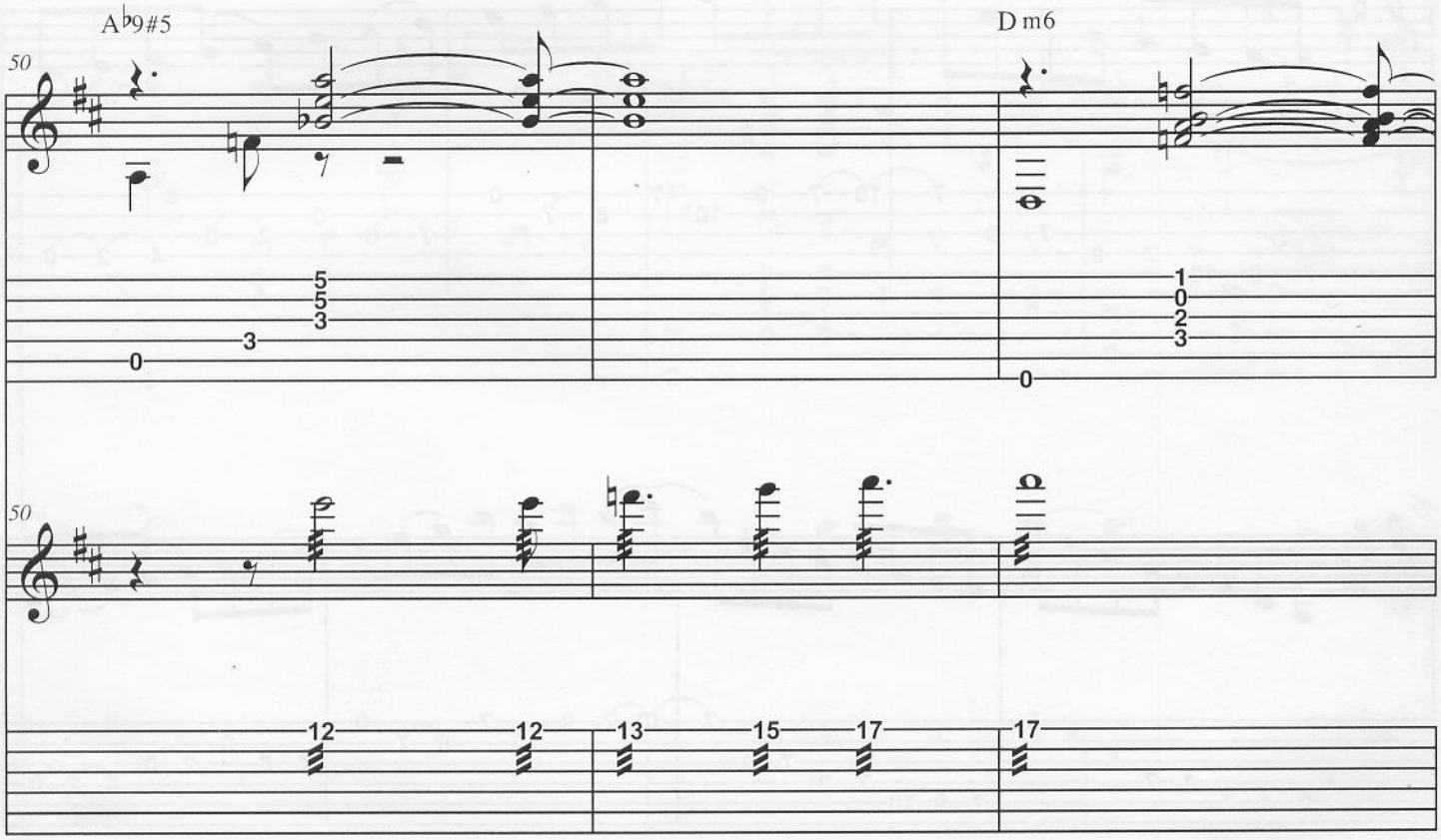

A
D
D
G
D
27
amp
27

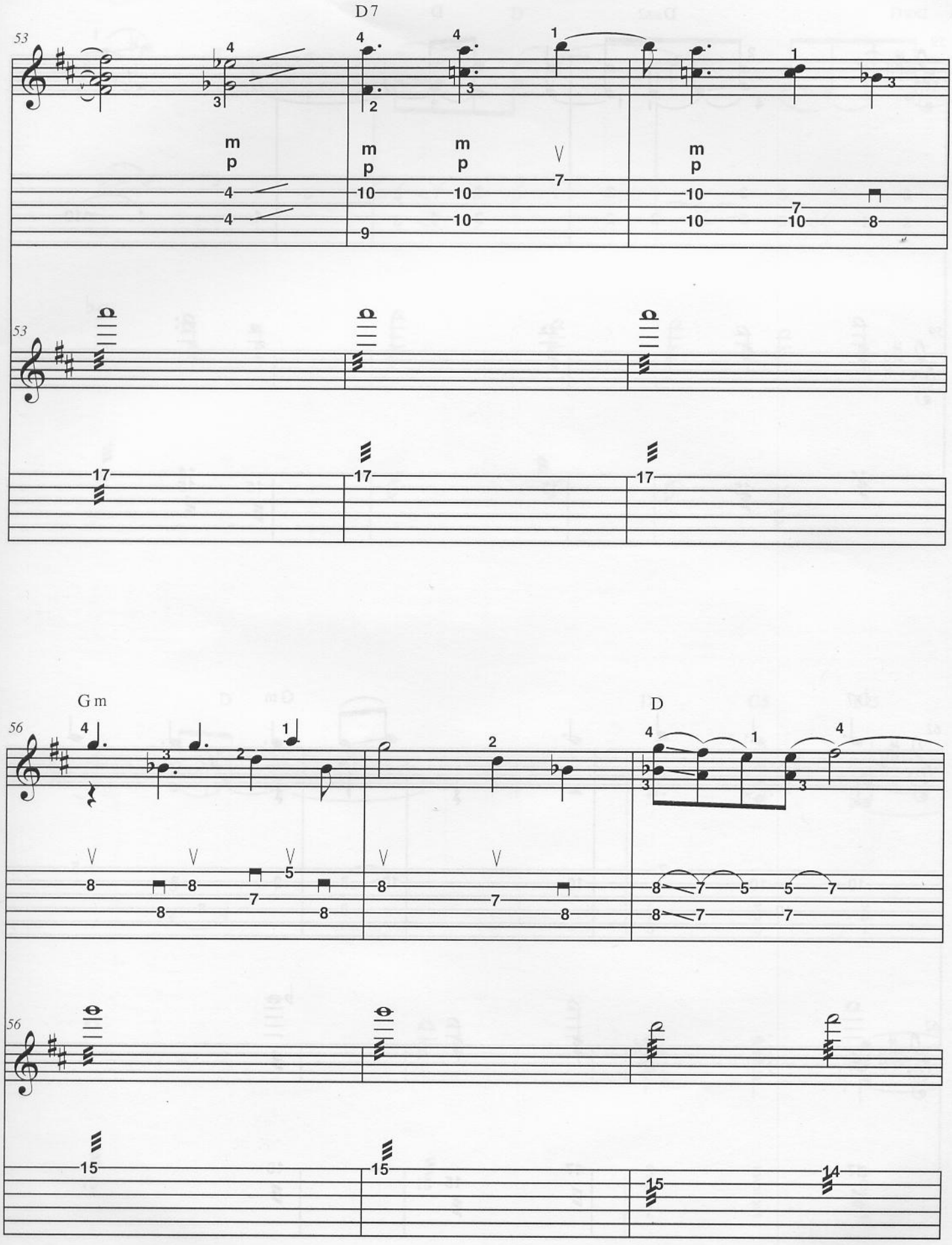

G
D
A
D
Aml1
30
a
m
p

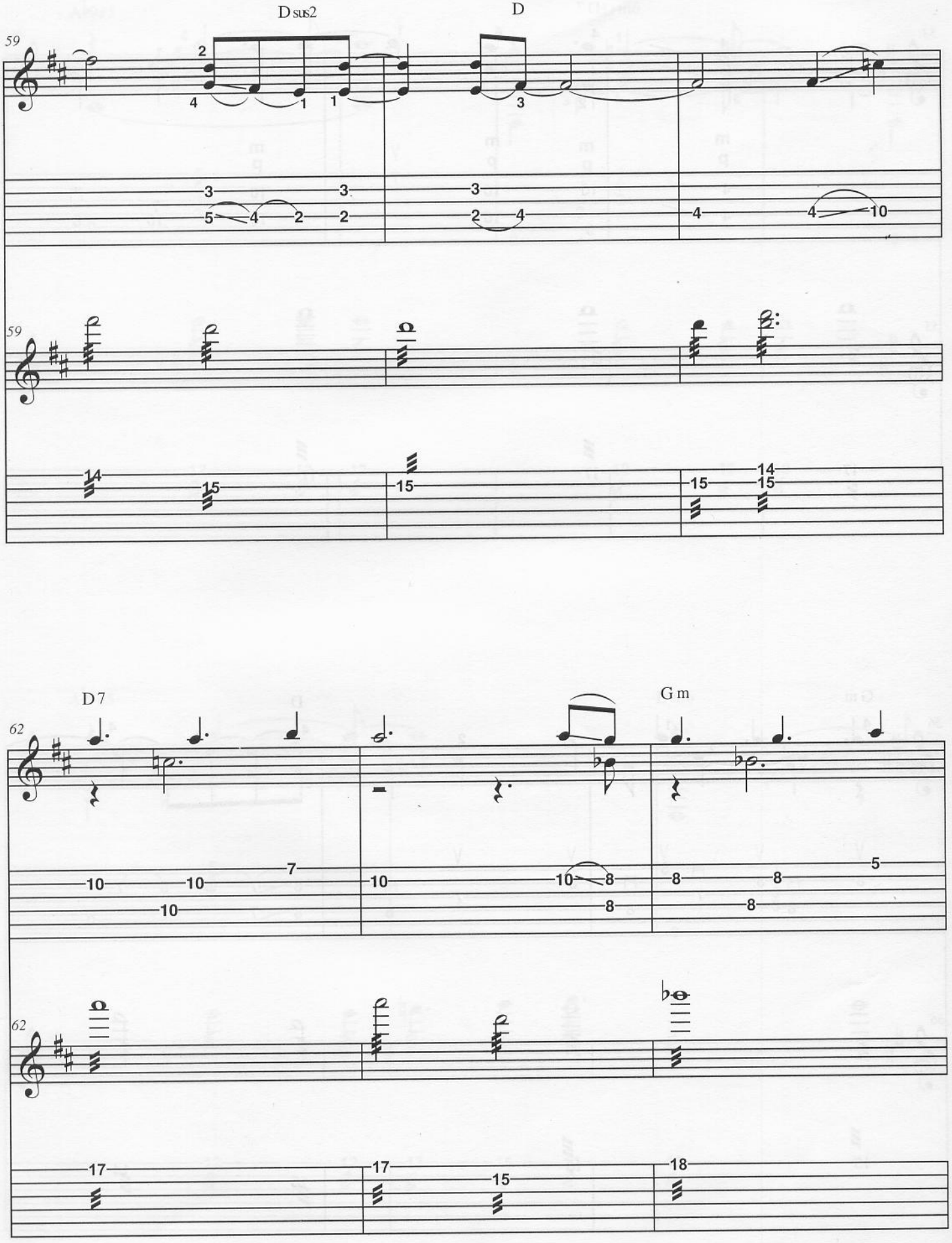

G
A7
33

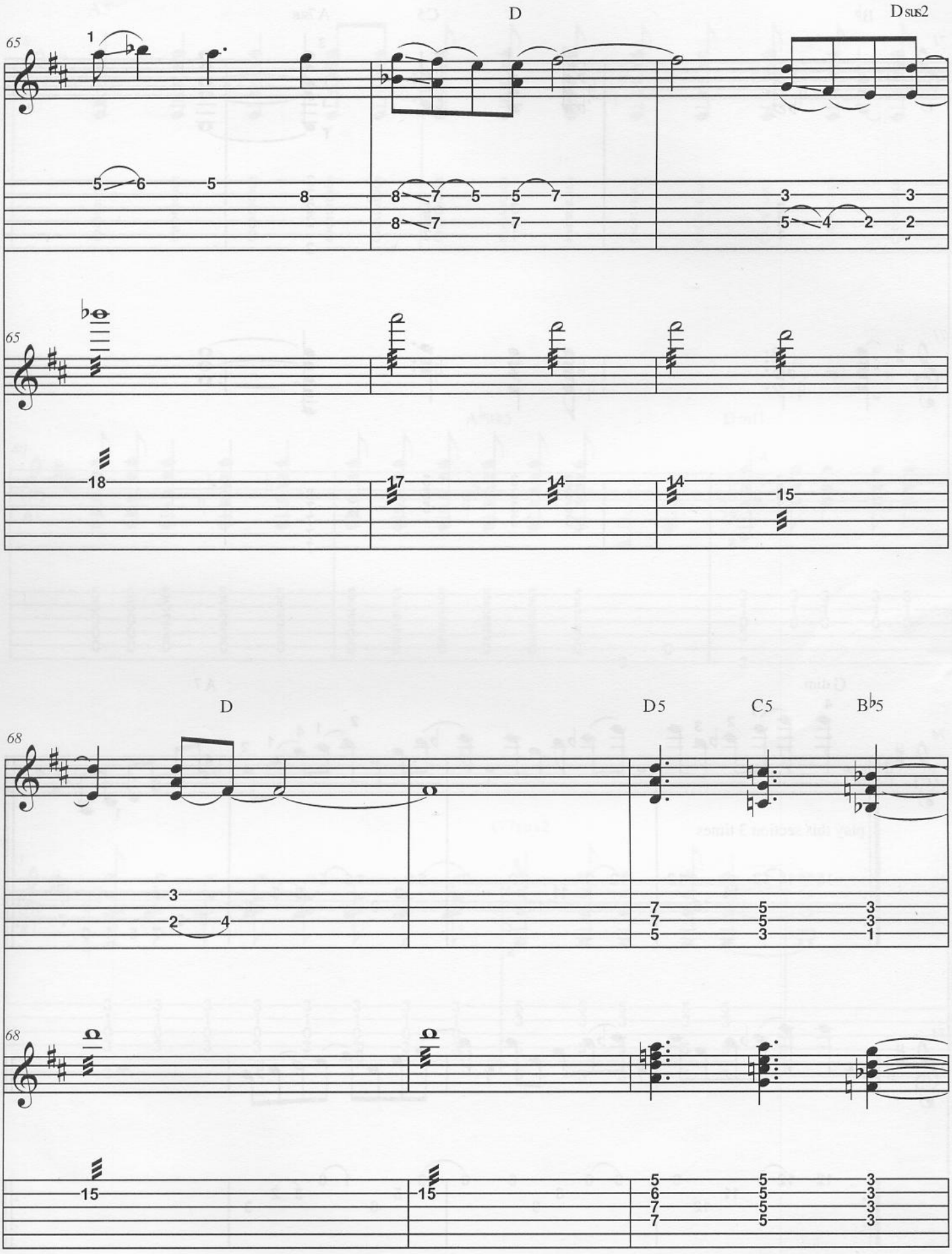

Am11
G
A
36
36
39
42

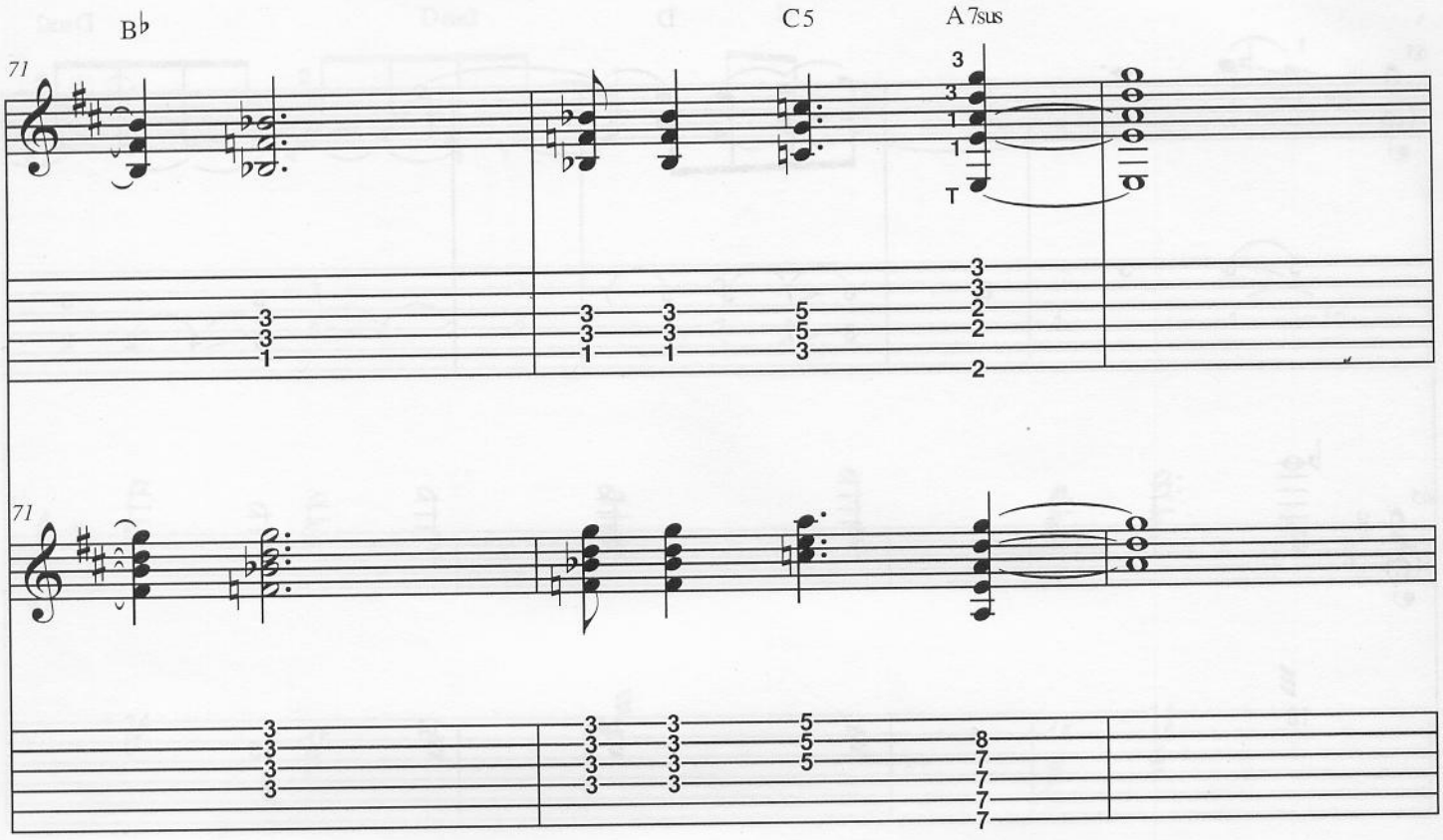

A♭9#5
D m6
46
46

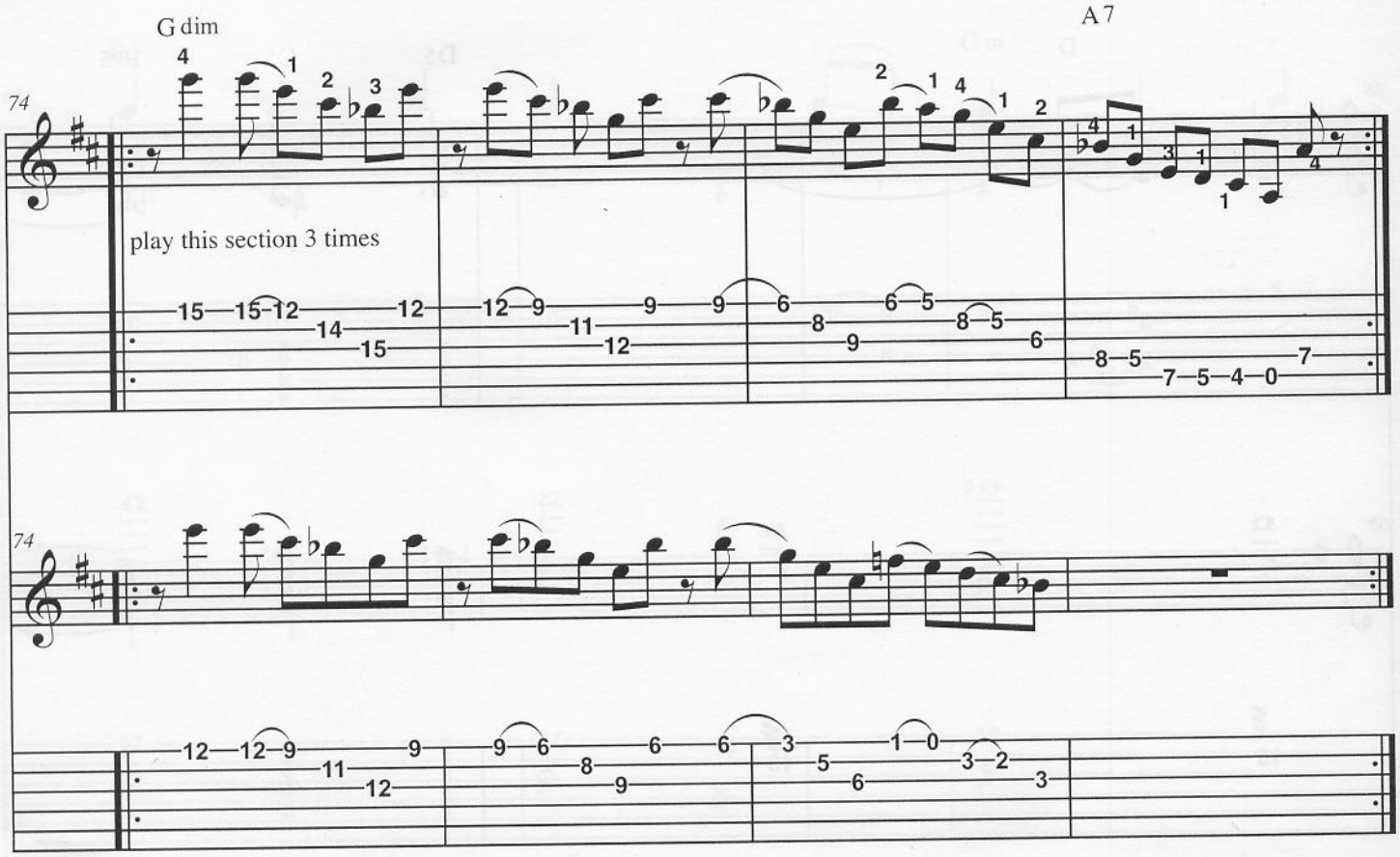

A♭9#5
D m6
50
50

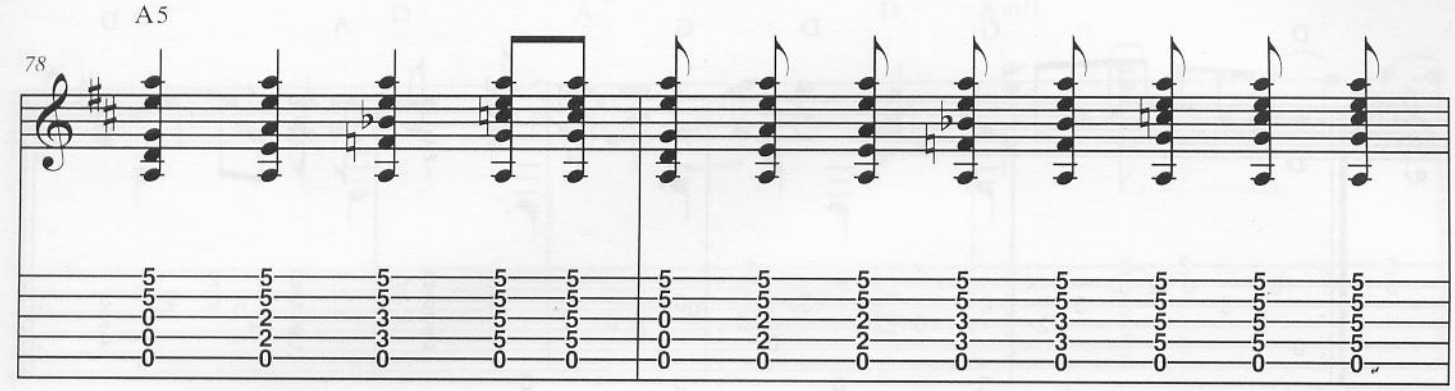

D7
53
m
p
Gm
56
D

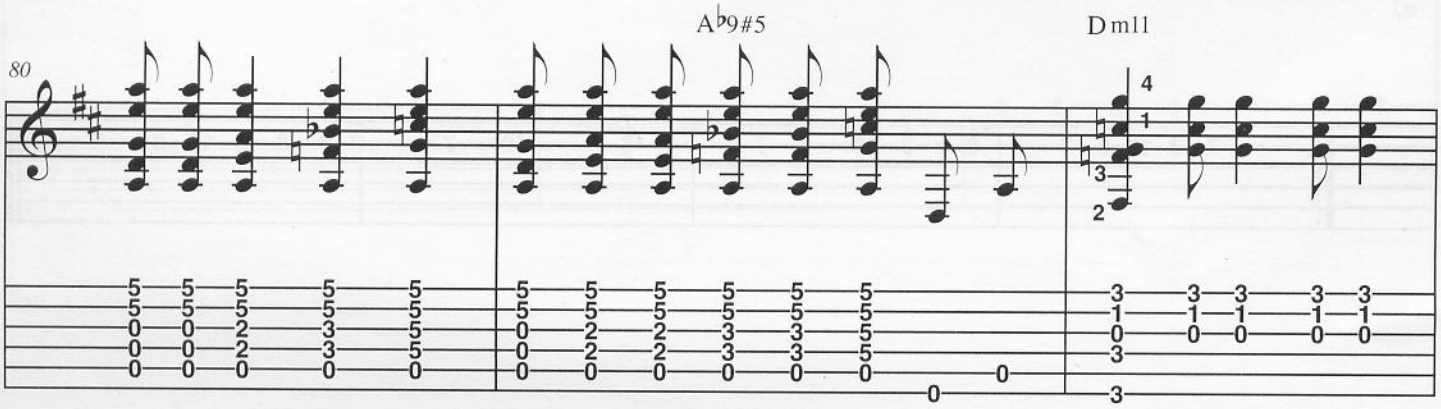

Dsus2
D
59
D7
Gm
62

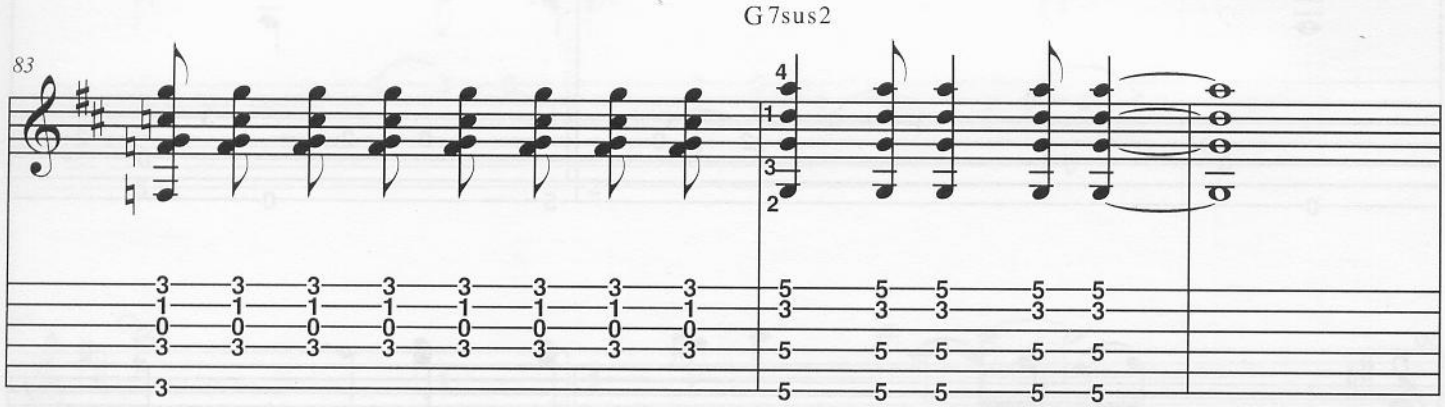

65
D
Dsus2
65
68
D
D5
C5
B♭5
68

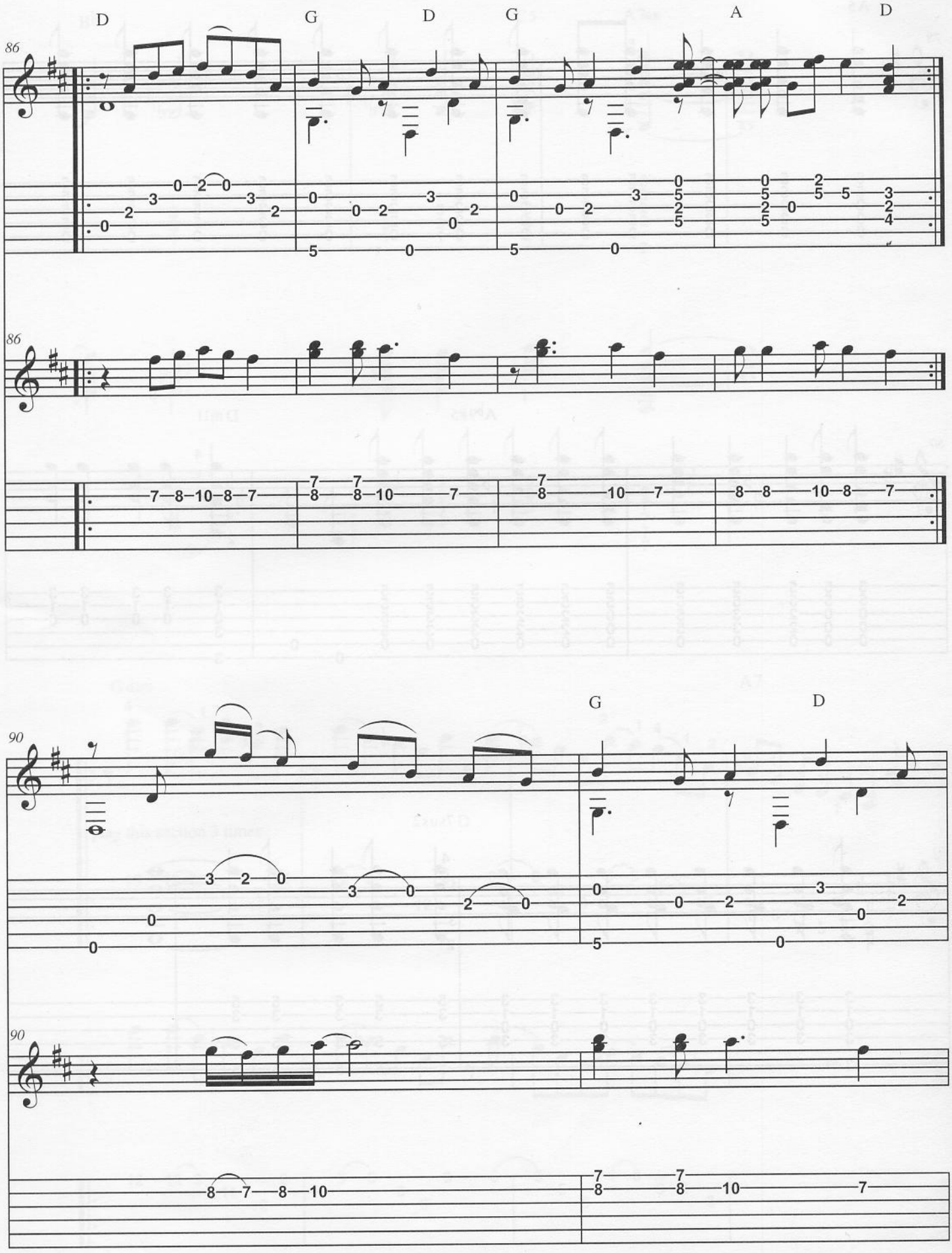

B♭
C5
A 7sus
71
71

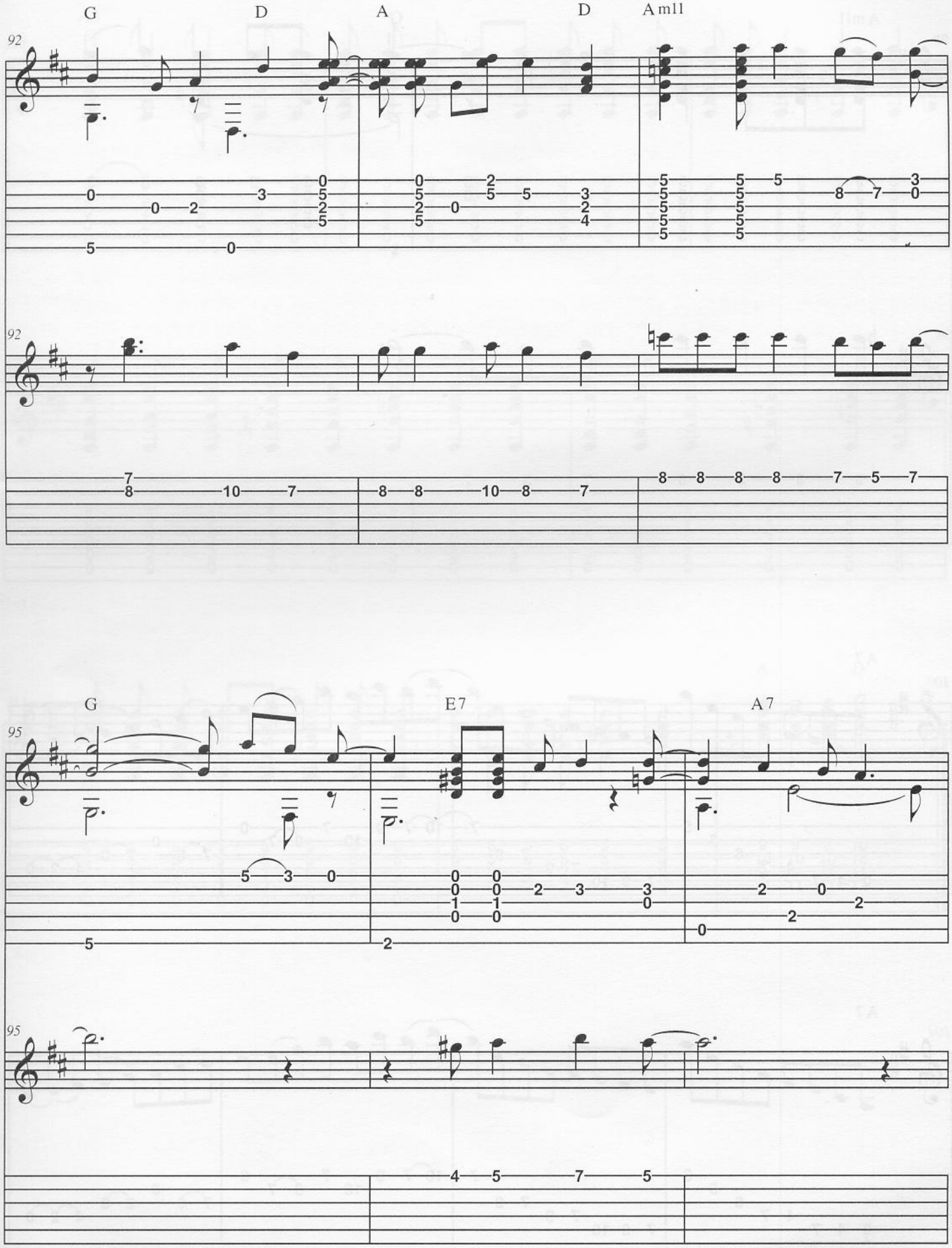

G dim
A 7
74
play this section 3 times
74

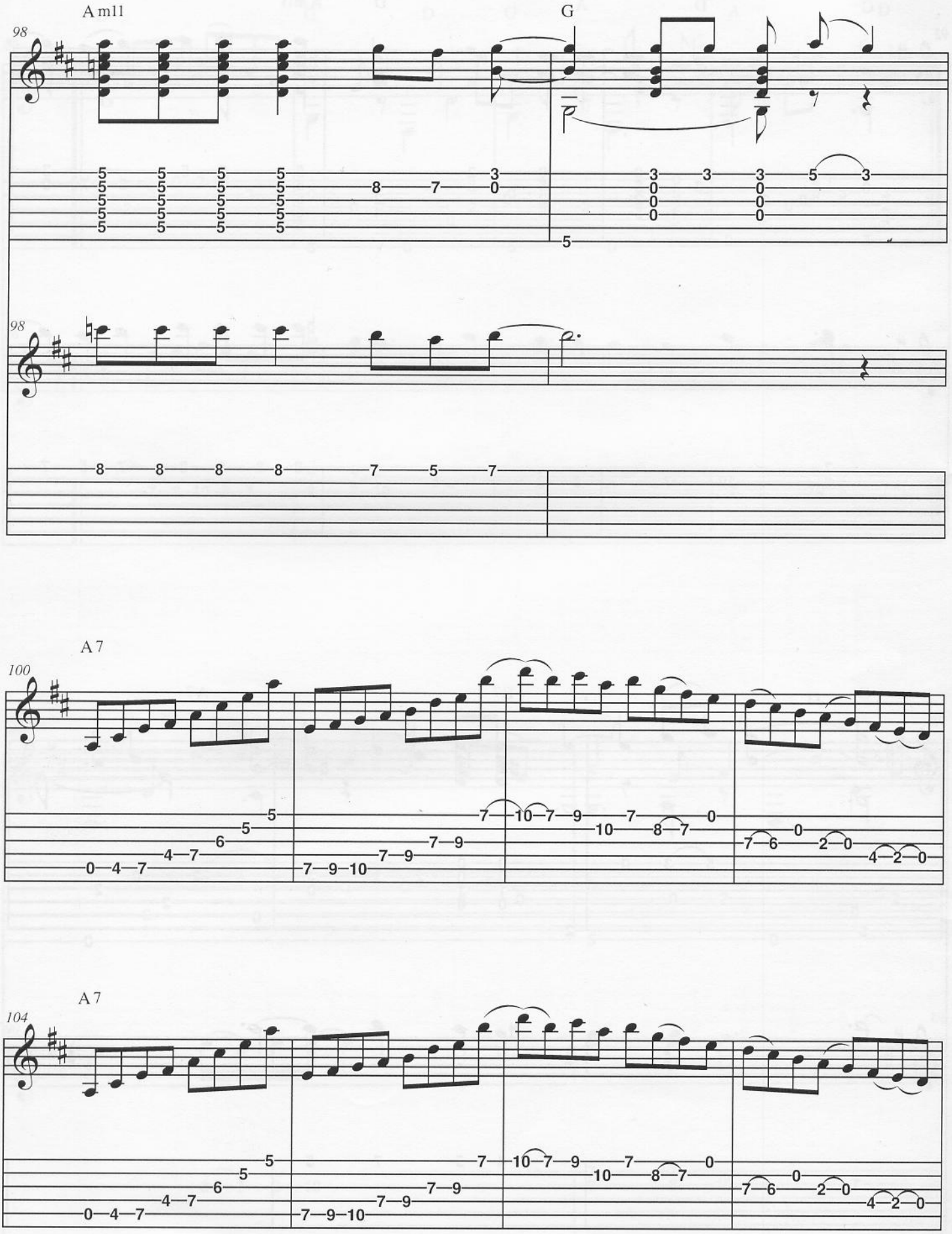

A5
78

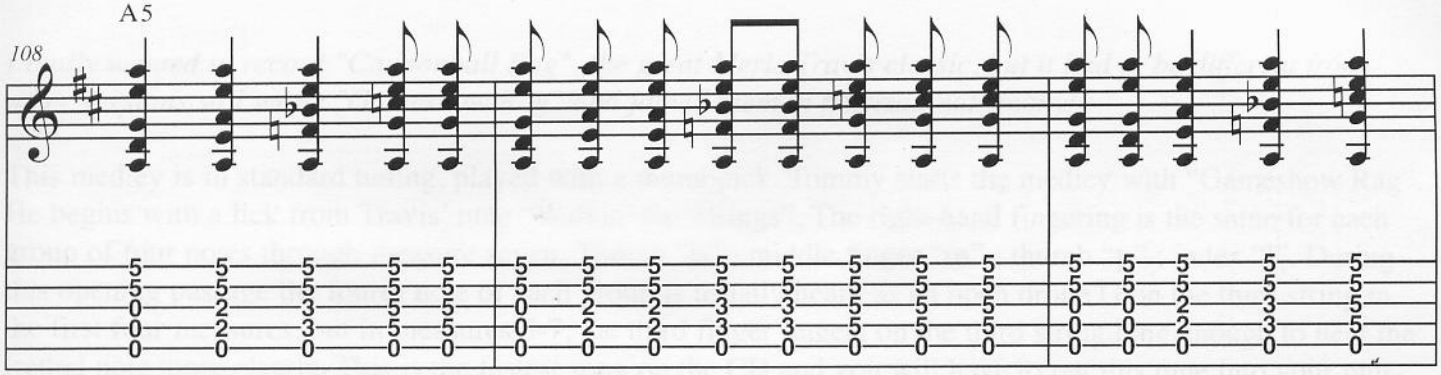

A♭9#5
Dm11
80

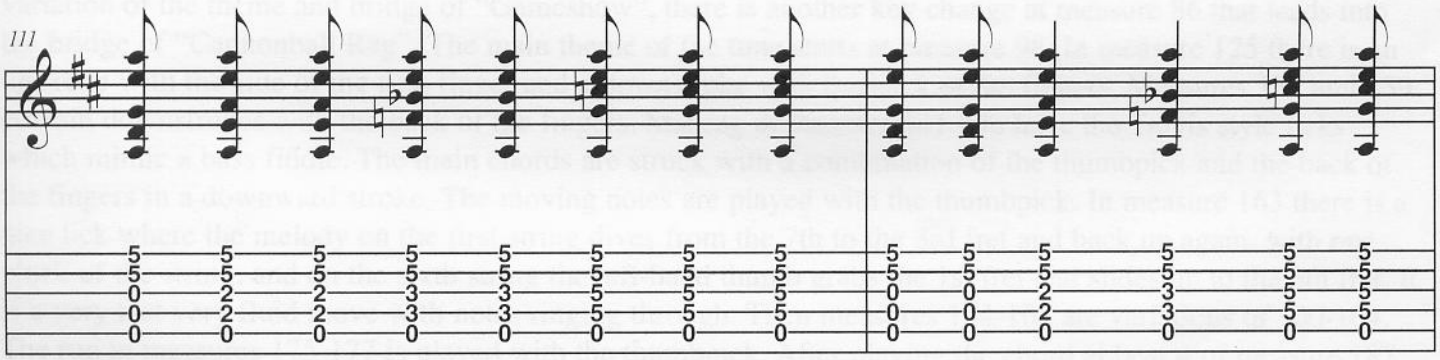

G7sus2
83

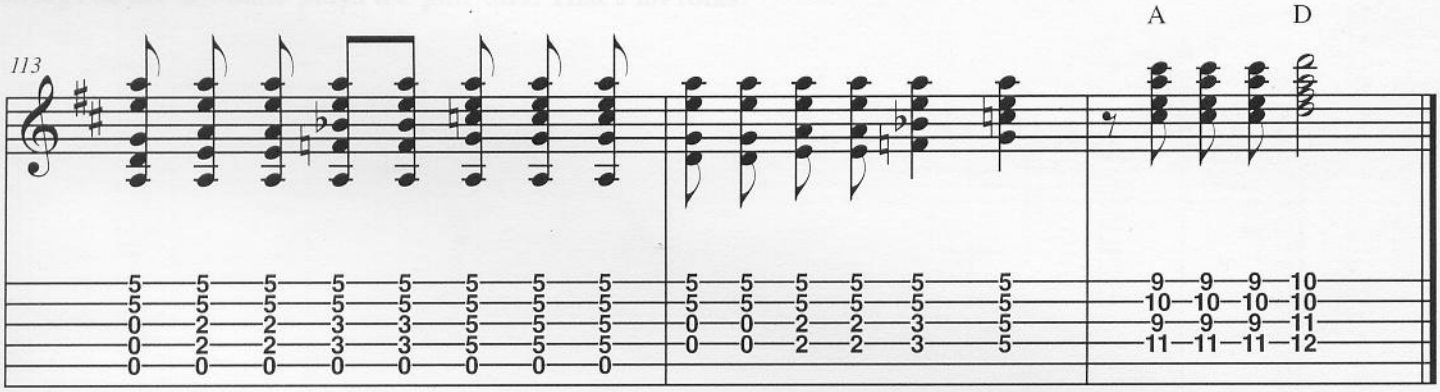

D
G
D
G
A
D
86
86
G
D
90
90


G
D
A
D
Amll
92
92
G
E7
A7
95
95


Amll
G
98
98
A7
100
A7
104


A5
108


111


113
A
D

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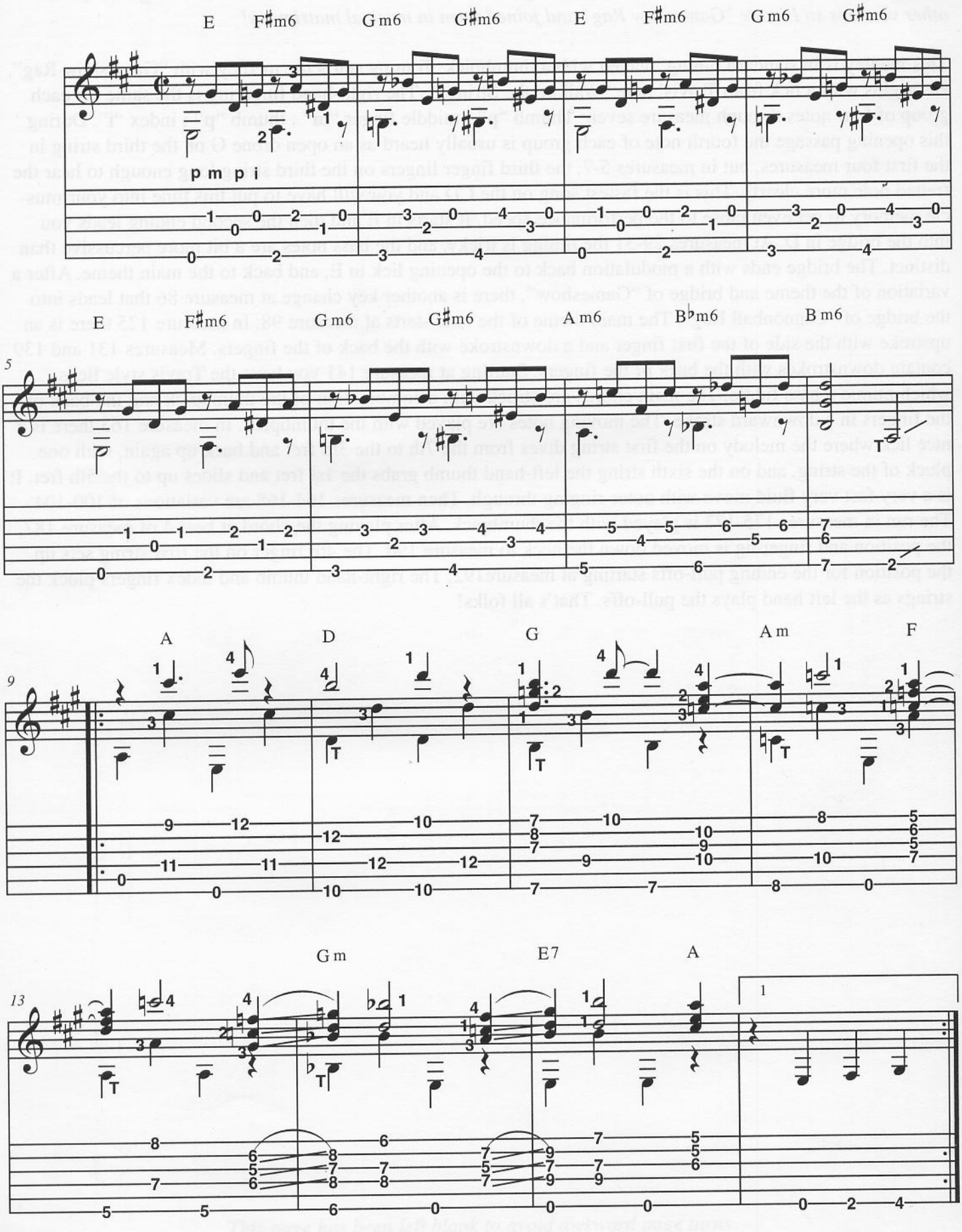
GAMESHOW RAG/CANNONBALL RAG

I really wanted to record "Cannonball Rag", the great Merle Travis classic, but it had to be different from other versions so I wrote "Gameshow Rag" and joined them in musical matrimony!

This medley is in standard tuning, played with a thumbpick. Tommy starts the medley with "Gameshow Rag". He begins with a lick from Travis' tune "Walkin' the Strings". The right-hand fingering is the same for each group of four notes through measure seven: Thumb "**p**" ; middle finger "**m**" ; thumb "**p**" ; index "**i**". During this opening passage the fourth note of each group is usually heard as an open drone G on the third string in the first four measures, but in measures 5-7, the third finger lingers on the third string long enough to hear the fretted note more clearly. This is the fastest song on the CD and you will have to put this tune into your muscle memory to get even close to the performance speed. It starts in E and then the second ending leads you into the bridge in D. At measures 29-31 the timing is tricky, and the bass notes are a bit more percussive than distinct. The bridge ends with a modulation back to the opening lick in E, and back to the main theme. After a variation of the theme and bridge of "Gameshow", there is another key change at measure 86 that leads into the bridge of "Cannonball Rag". The main theme of the tune starts at measure 98. In measure 125 there is an upstroke with the side of the first finger and a downstroke with the back of the fingers. Measures 131 and 139 contain downstrokes with the back of the fingers. Starting at measure 141 you have the Travis style licks which mimic a bass fiddle. The main chords are struck with a combination of the thumbpick and the back of the fingers in a downward stroke. The moving notes are played with the thumbpick. In measure 163 there is a nice lick where the melody on the first string dives from the 7th to the 3rd fret and back up again, with one pluck of the string, and on the sixth string the left-hand thumb grabs the 1st fret and slides up to the 5th fret. It is a very fast very fluid move with notes ringing through. Then measures 164-168 are variations of 100-104. The run in measures 175-177 is played with the thumbpick. After playing the chord at beat 4 of measure 187, the position and fingering is moved down the neck to measure 190. The 4th finger on the first string sets up the position for the ending pull-offs starting at measure192. The right-hand thumb and index fingers pluck the strings as the left hand plays the pull-offs. That's all folks!

GAMESHOW RAG / CANNONBALL RAG

Tommy Emmanuel



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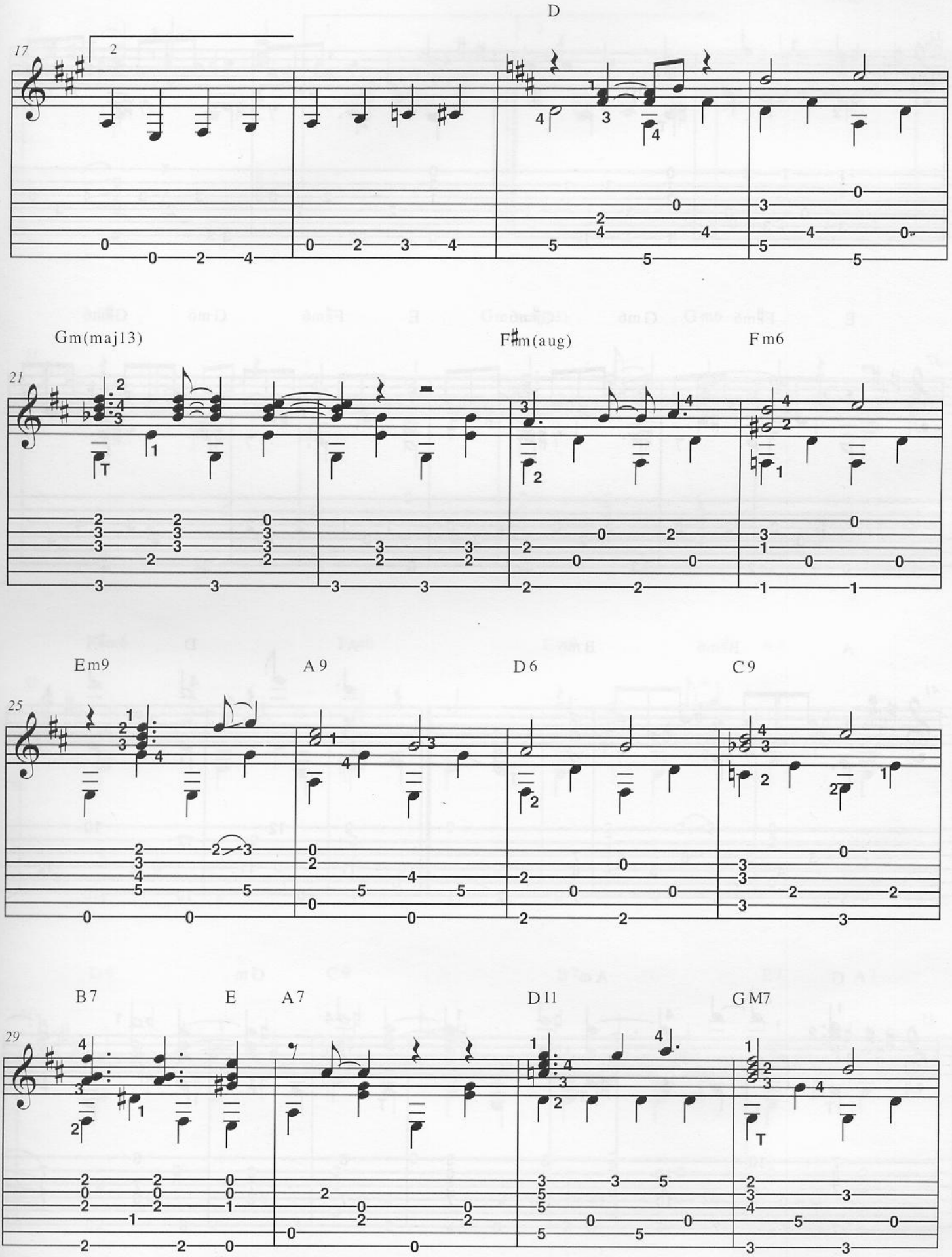
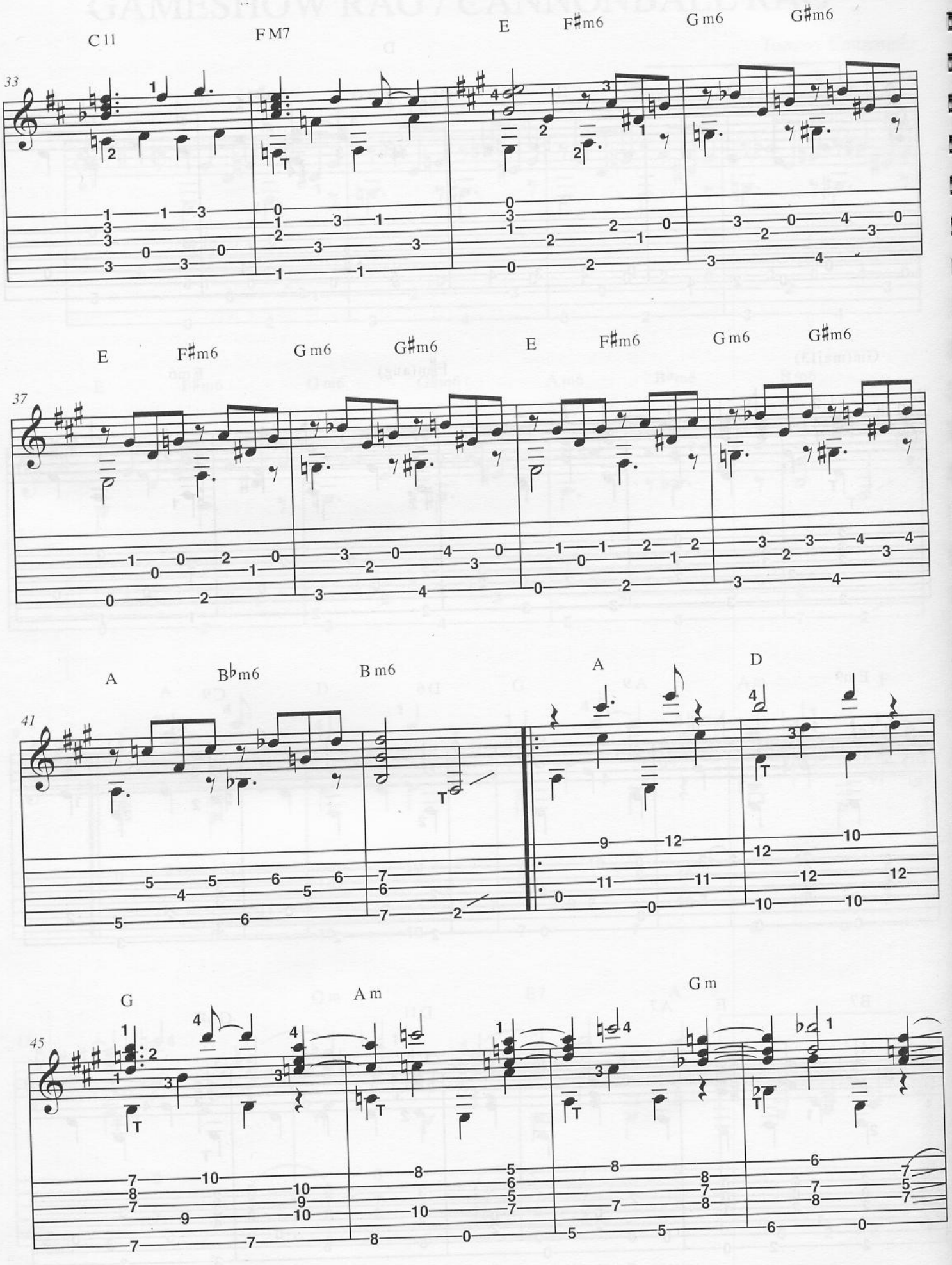
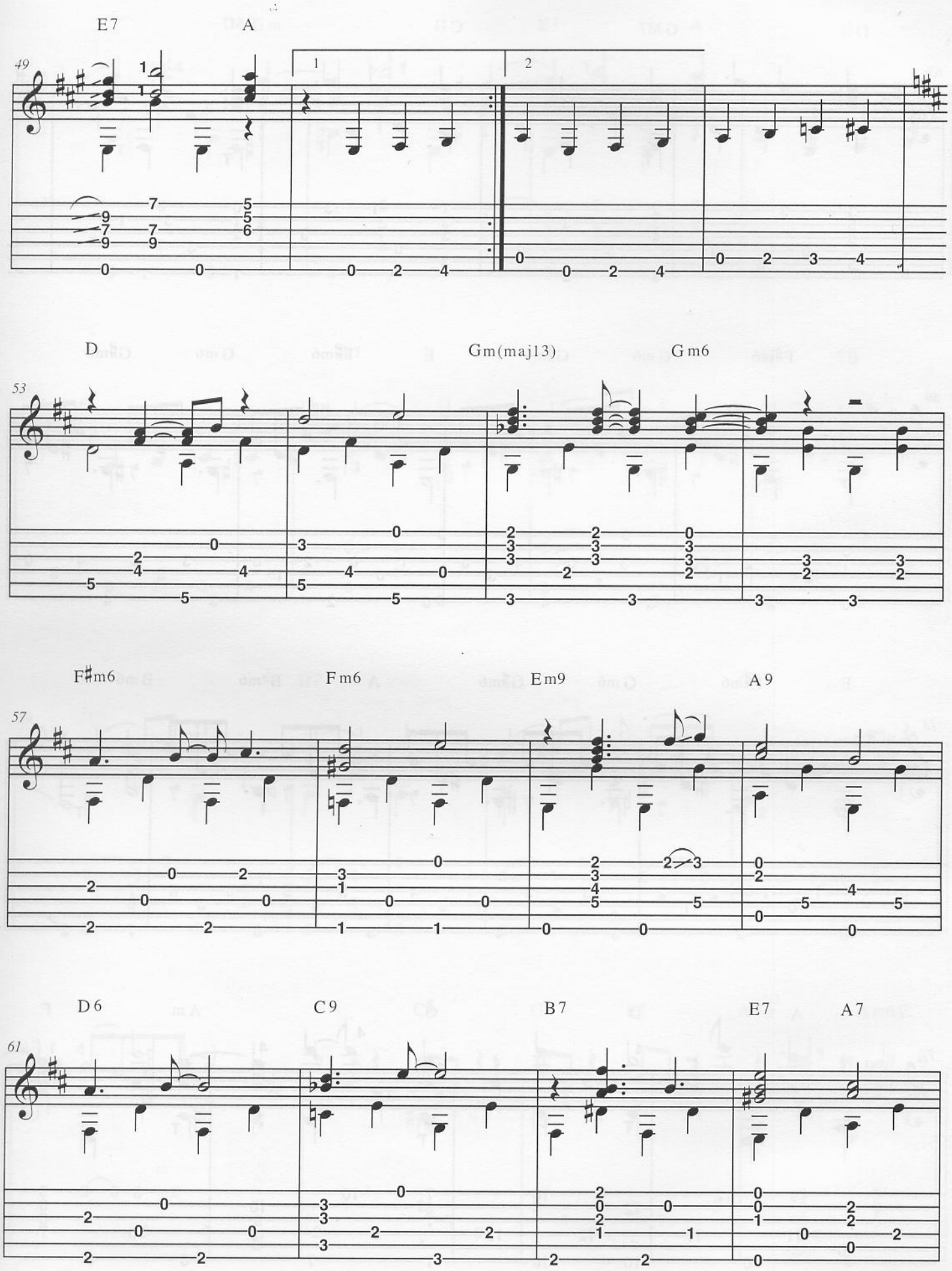
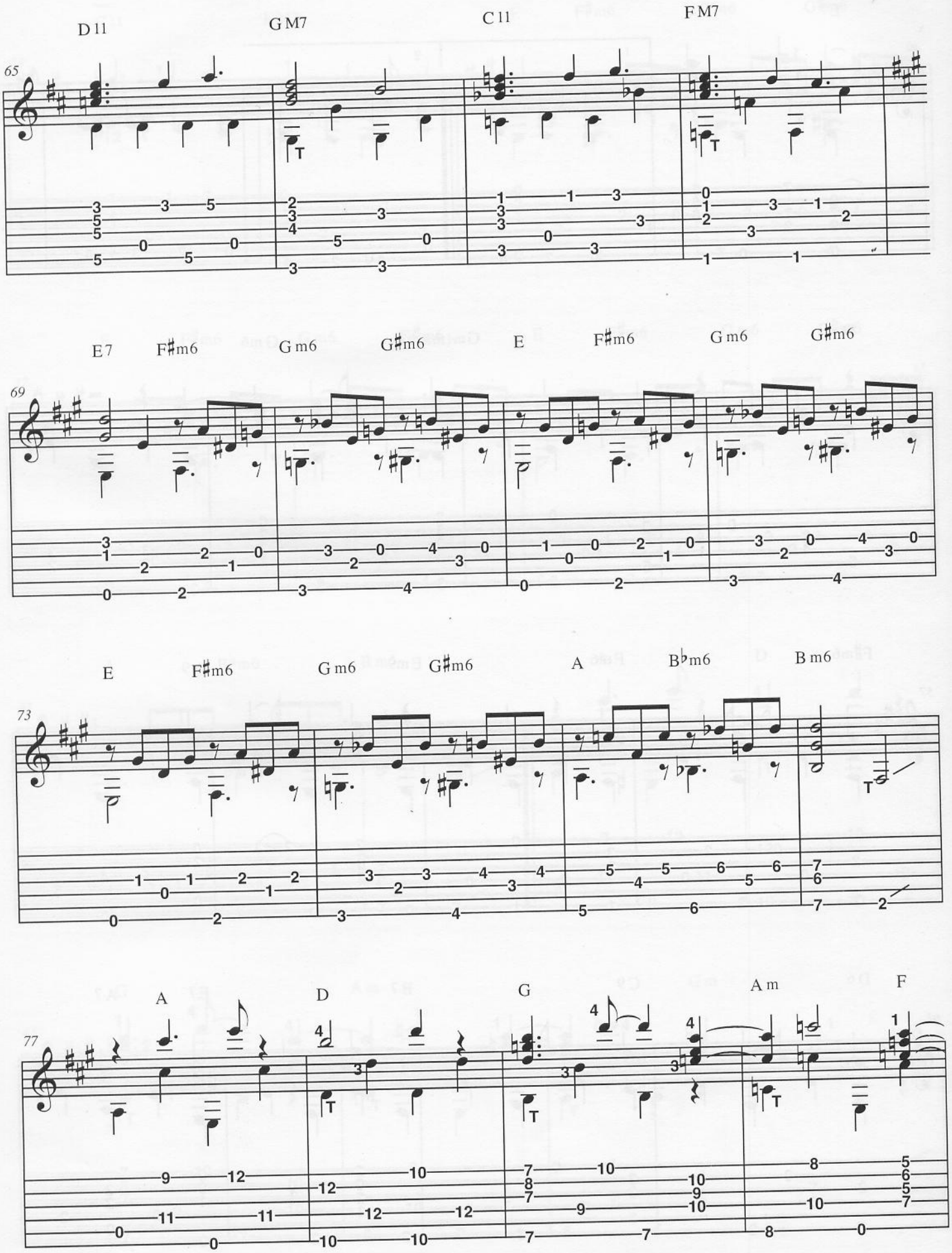
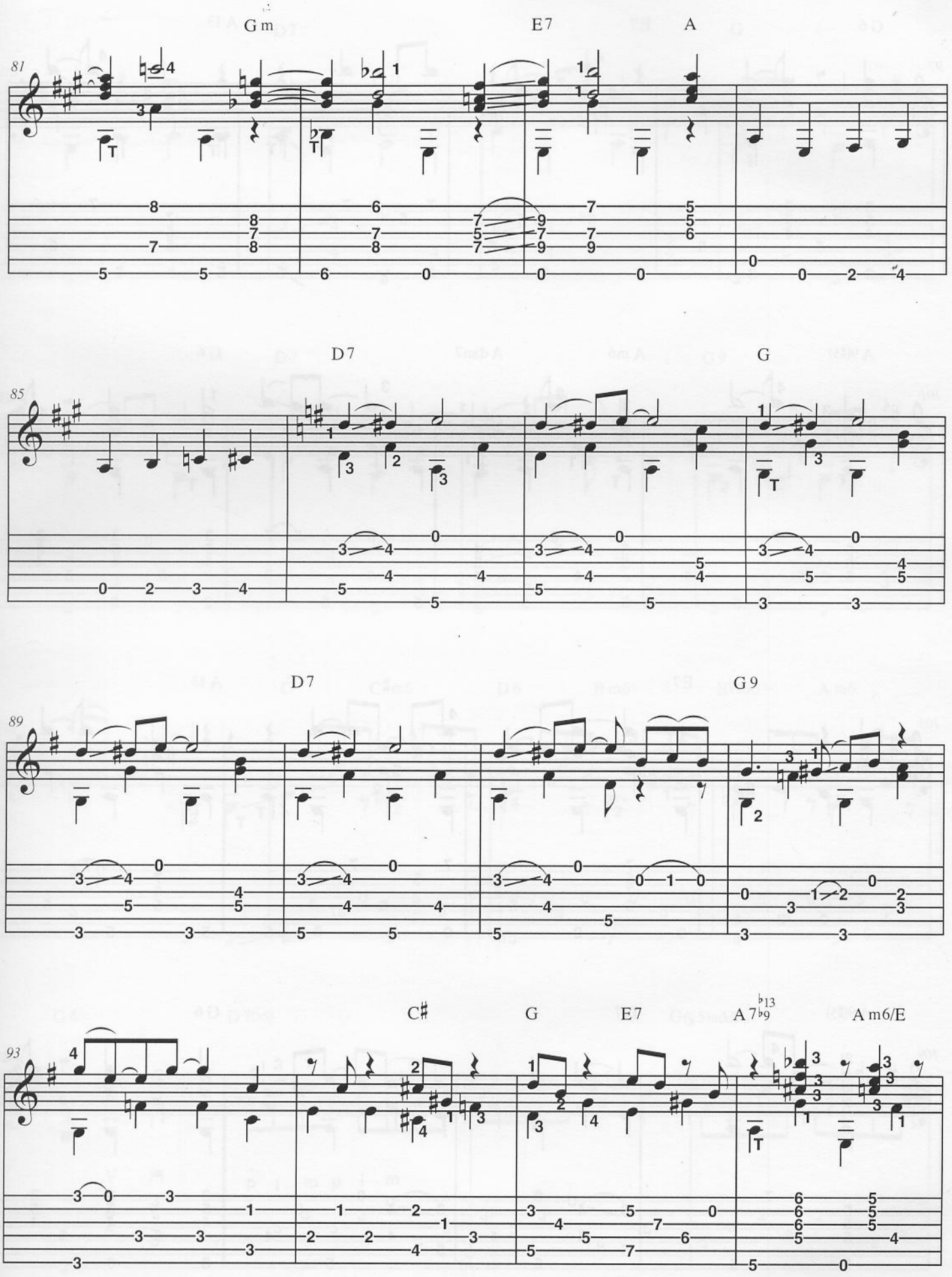
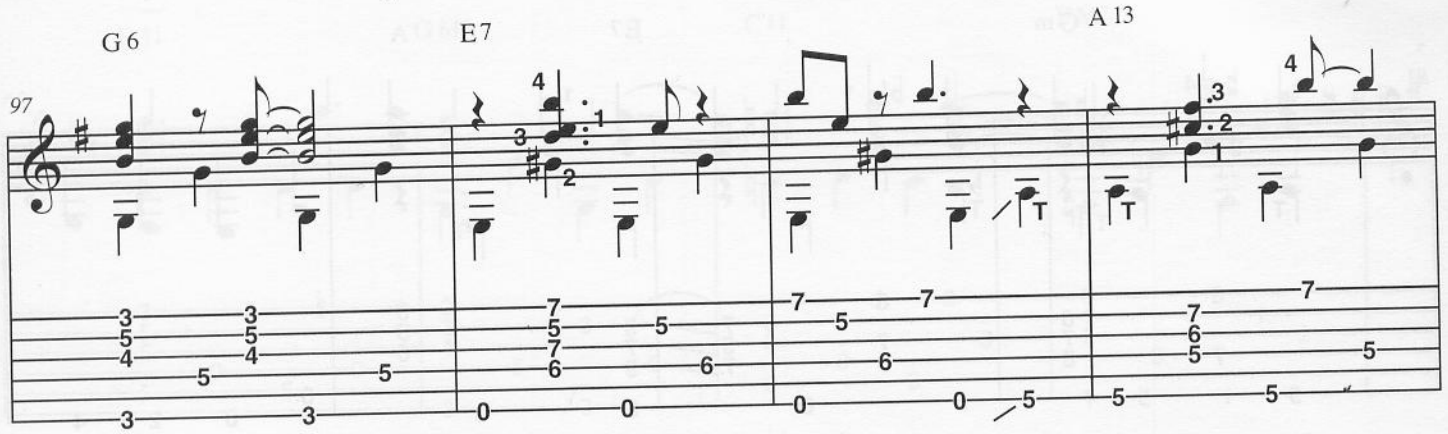

17
D
21
Gm(maj13)
F♯m(aug)
Fm6
25
Em9
A9
D6
C9
29
B7
E
A7
D11
GM7

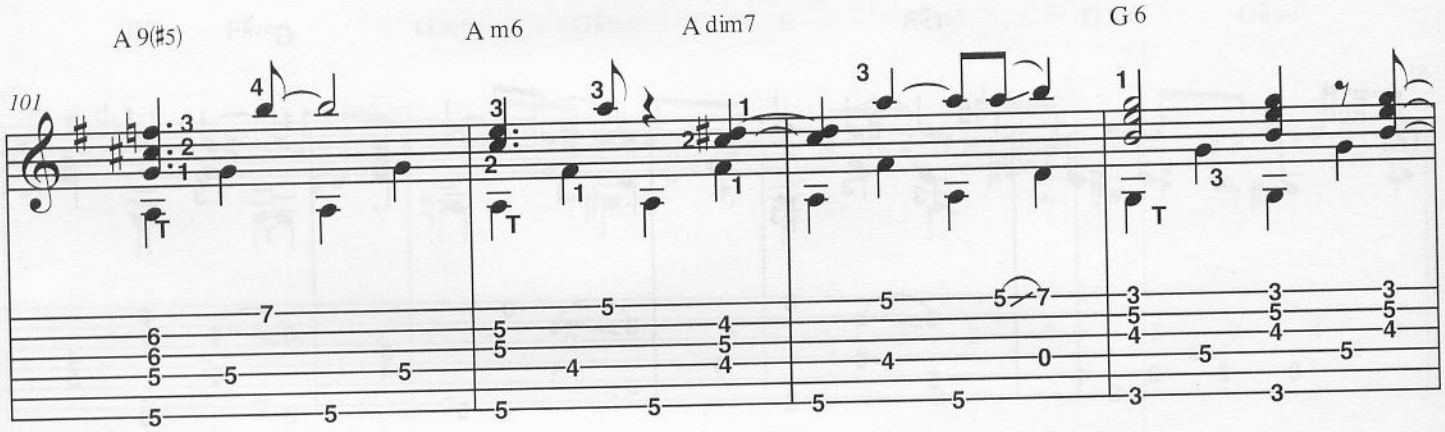

C 11
F M7
E
F♯m6
G m6
G♯m6
33
E
F♯m6
G m6
G♯m6
E
F♯m6
G m6
G♯m6
37
A
B♭m6
B m6
A
D
41
G
A m
G m
45

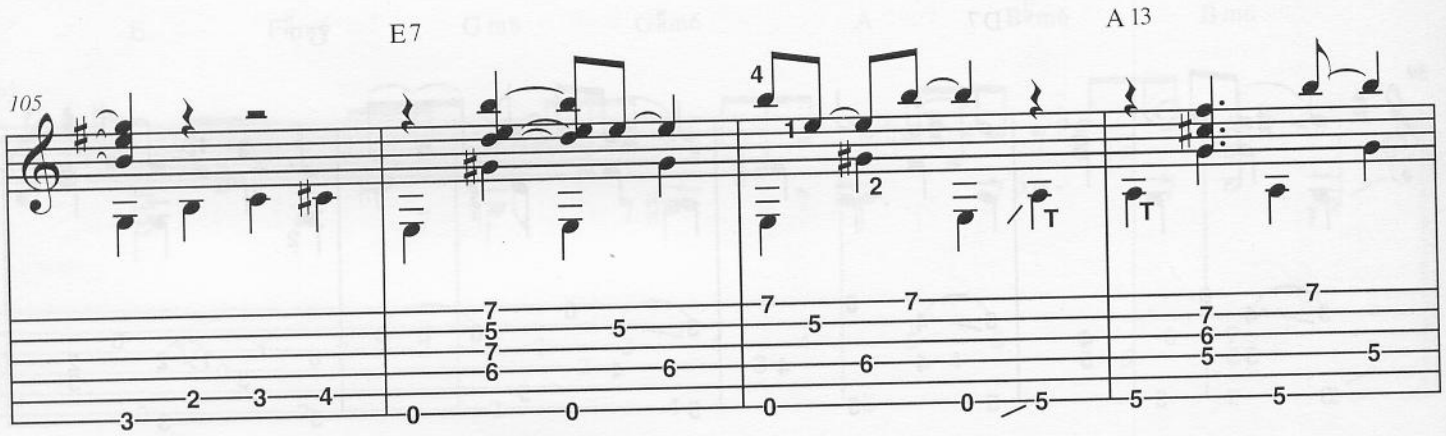

E7
A
49
1
2
D
Gm(maj13)
Gm6
53
F♯m6
Fm6
Em9
A9
57
D6
C9
B7
E7
A7
61

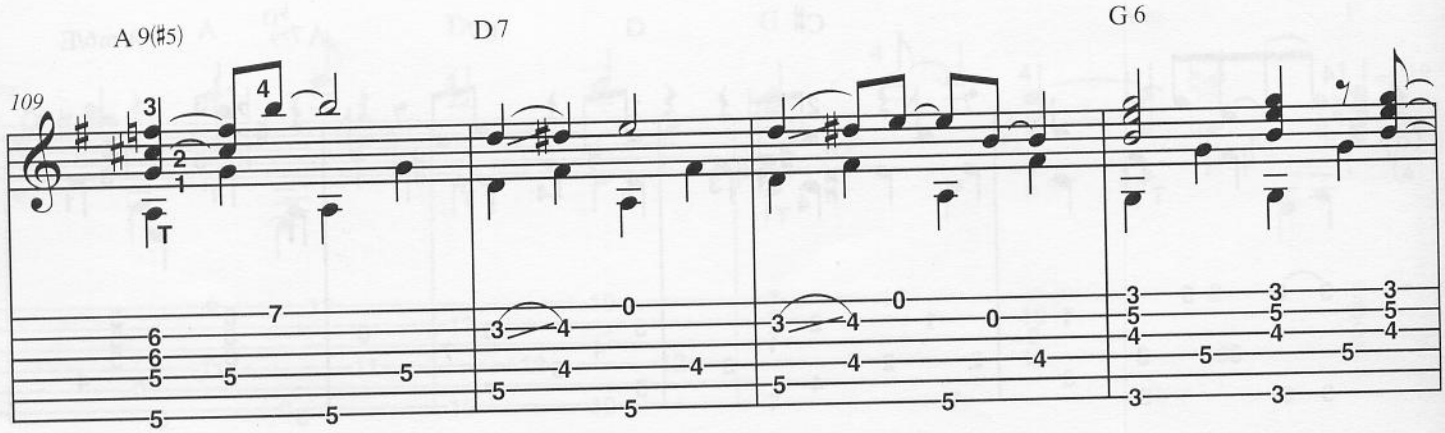

D 11
G M7
C 11
F M7
65
E 7
F♯m6
G m6
G♯m6
E
F♯m6
G m6
G♯m6
69
E
F♯m6
G m6
G♯m6
A
B♭m6
B m6
73
A
D
G
A m
F
77

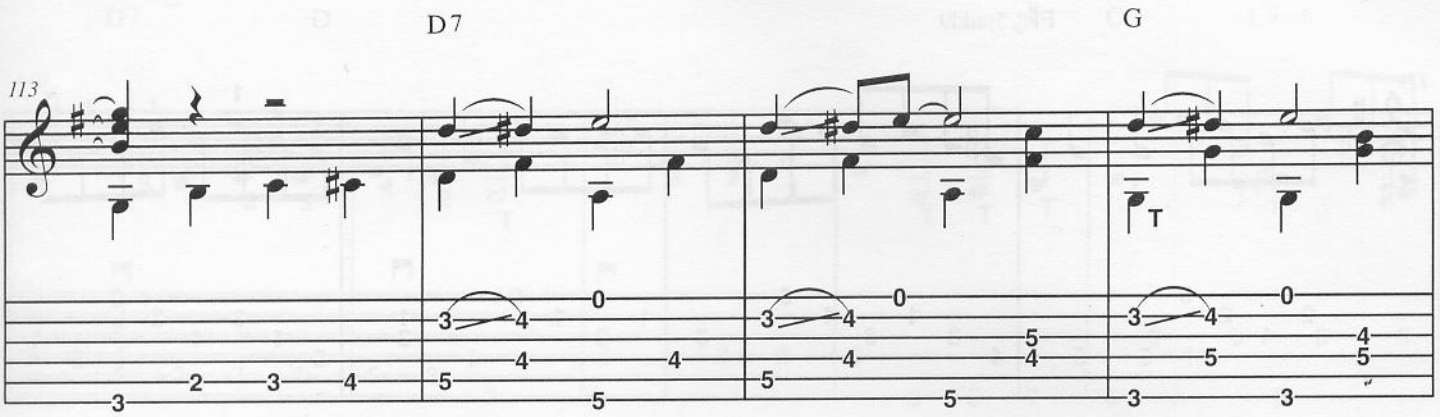

G m
E7
A
81
D7
G
85
D7
G 9
89
C♯
G
E7
A 7♭9♭13
A m6/E
93

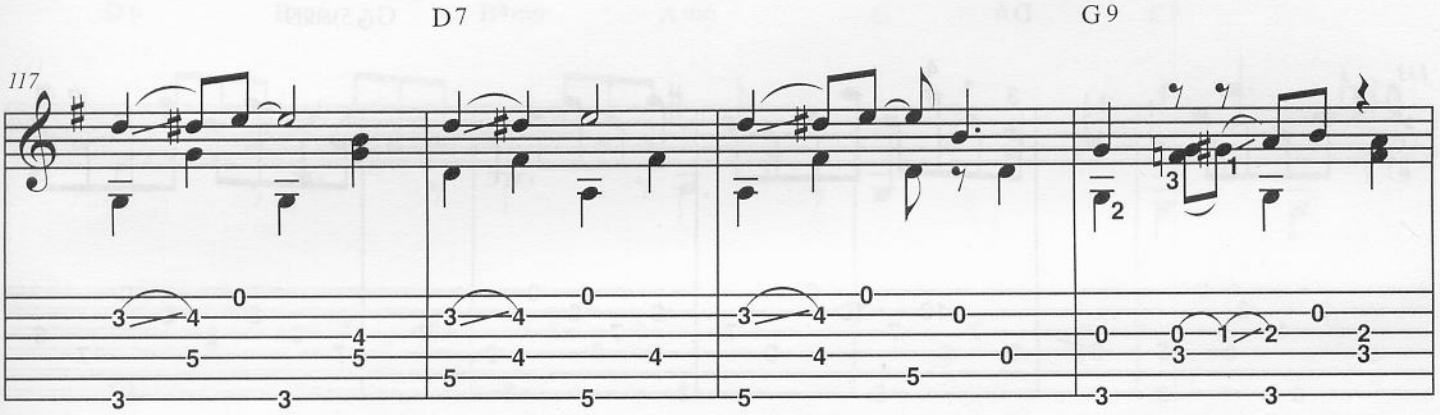

G 6
E7
A 13
97


A 9(♯5)
A m6
A dim7
G 6
101


E7
A 13
105


A 9(♯5)
D 7
G 6
109


113
D7
G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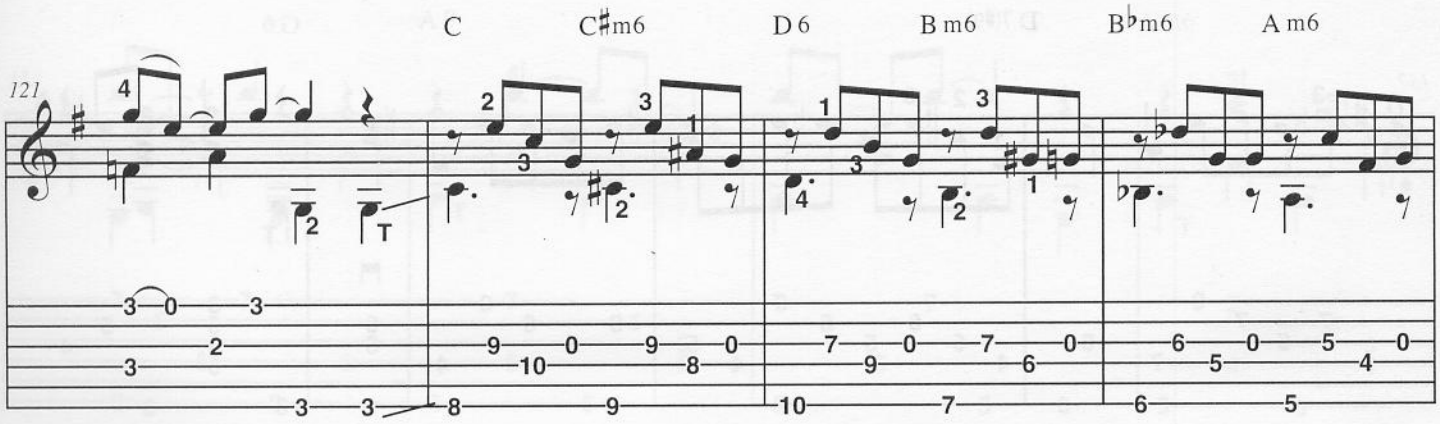
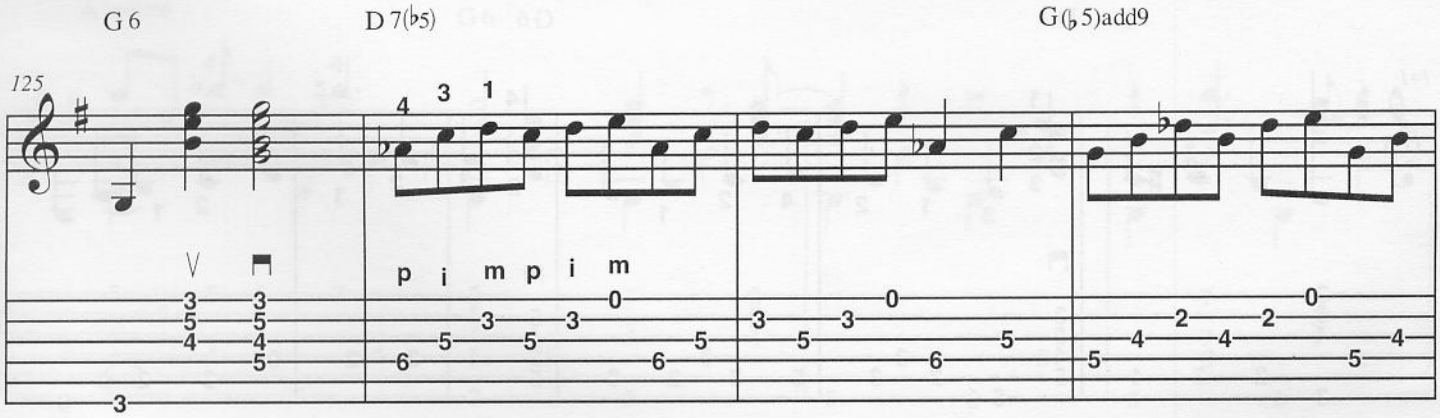
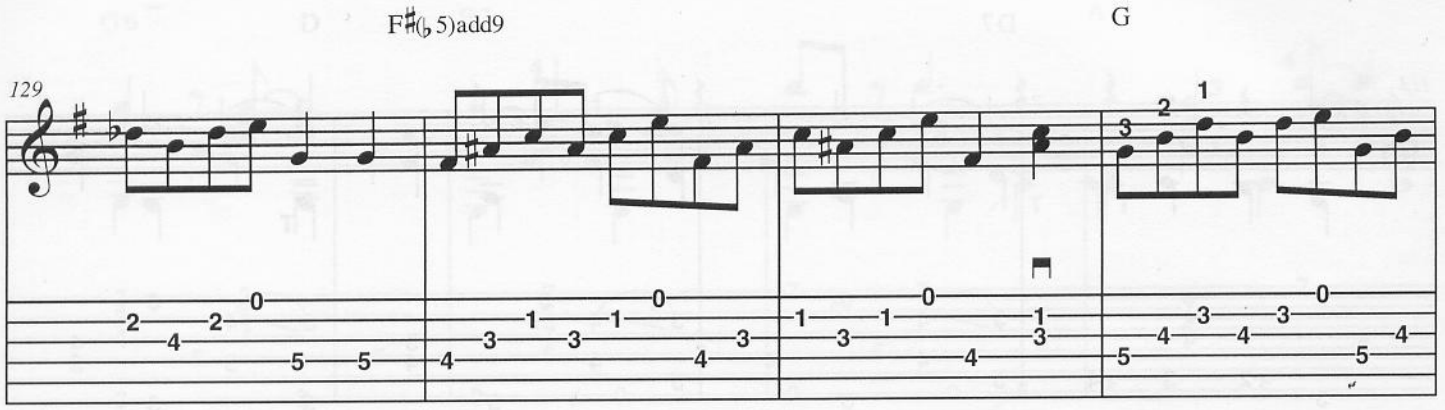
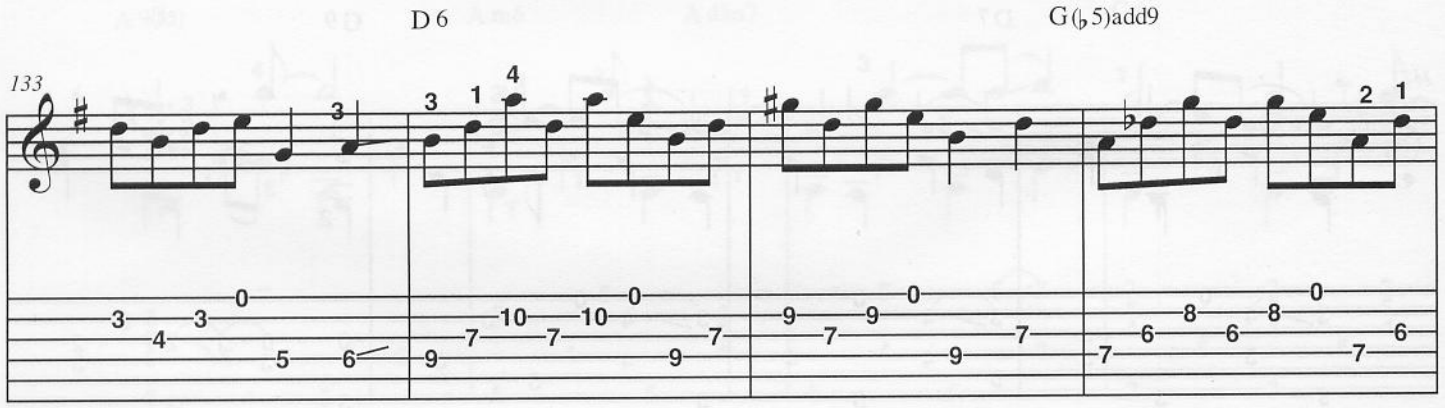
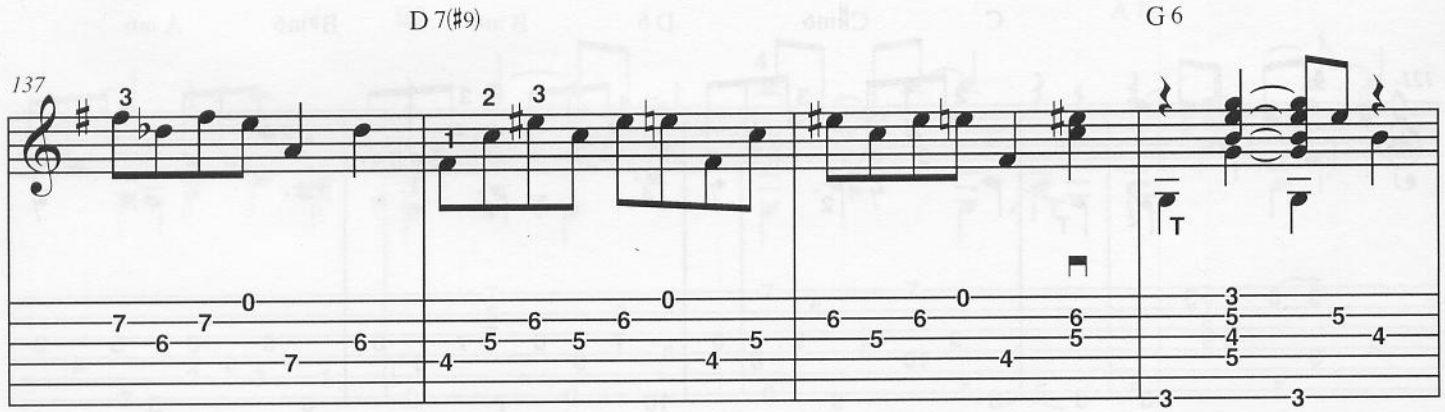
D7
G9

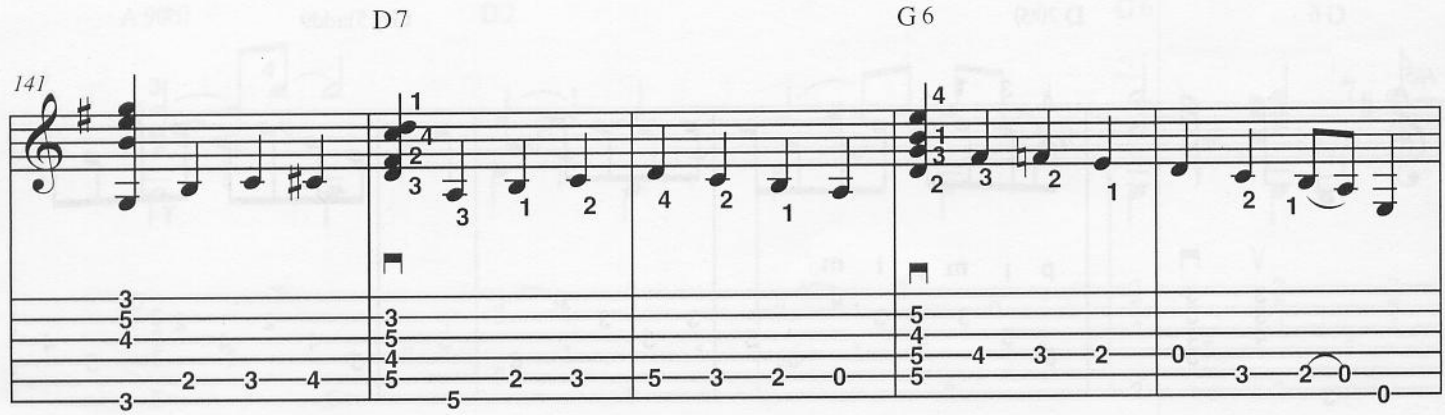

121
C
C♯m6
D6
B m6
B♭m6
A m6


125
G 6
D 7(♭5)
G(♭5)add9
p i m p i m


F♯(♭5)add9
G
129


D 6
G(♭5)add9
133


D 7(♯9)
G 6
137


D 7
G 6
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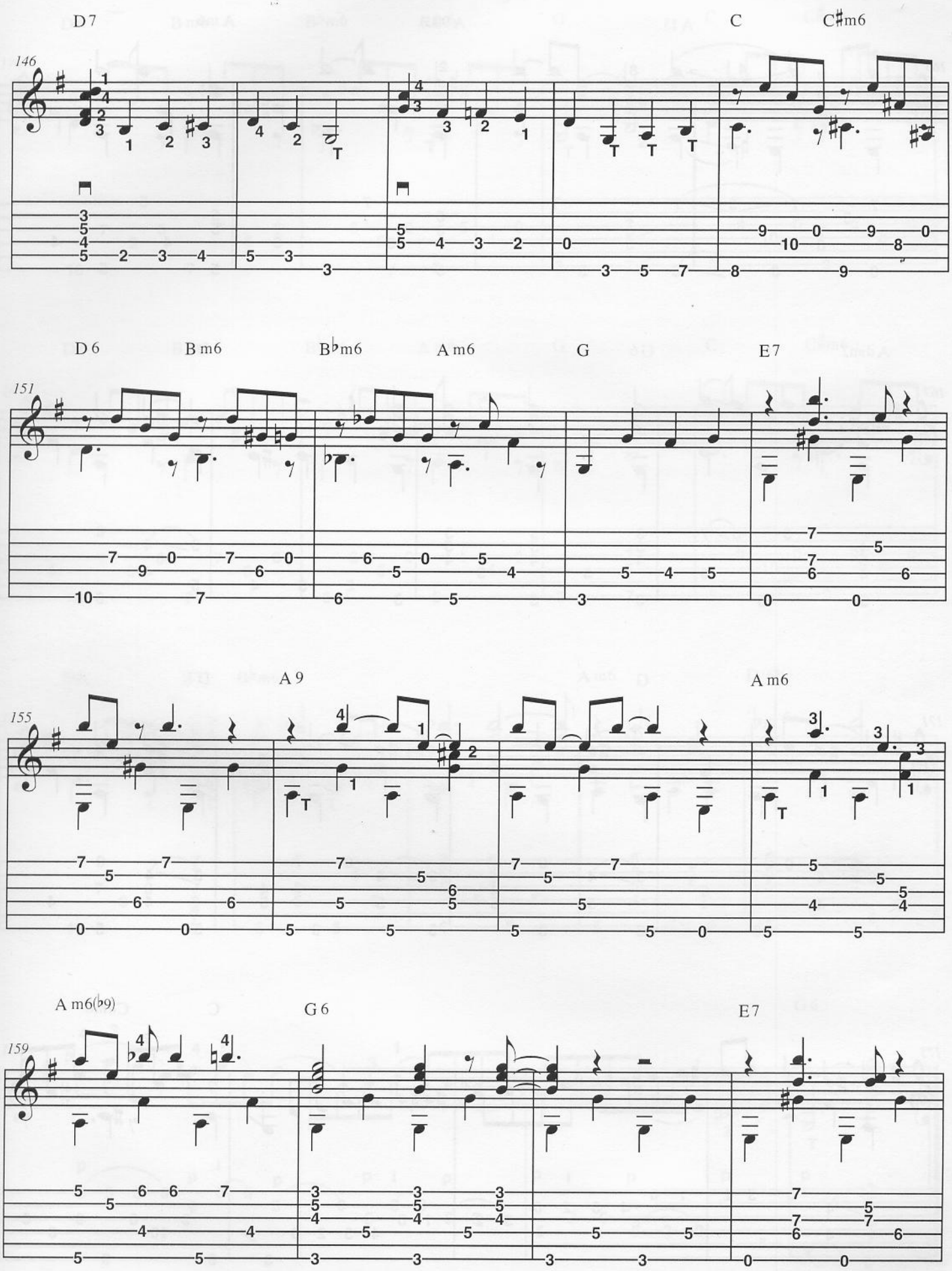
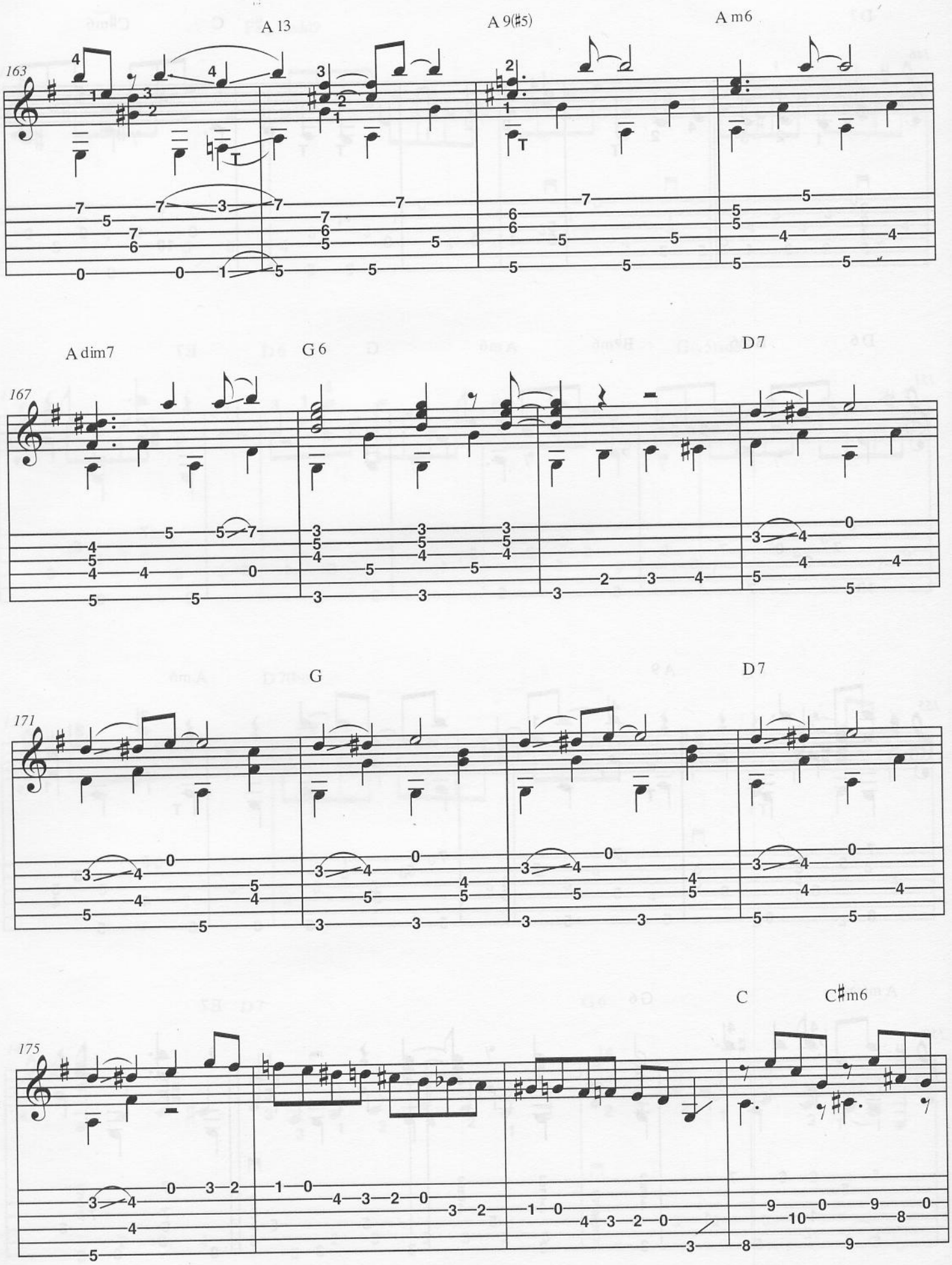
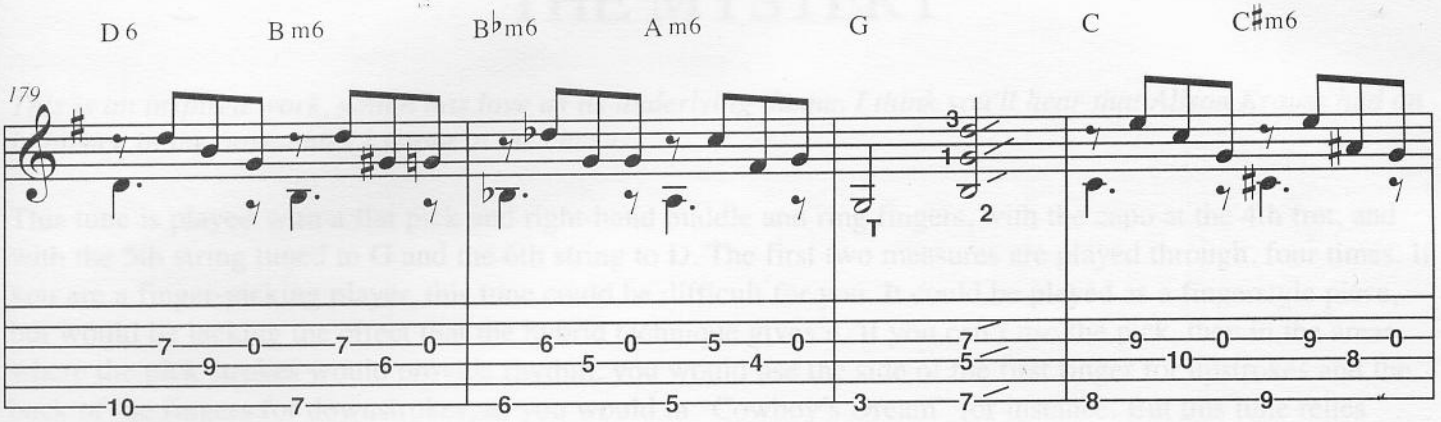
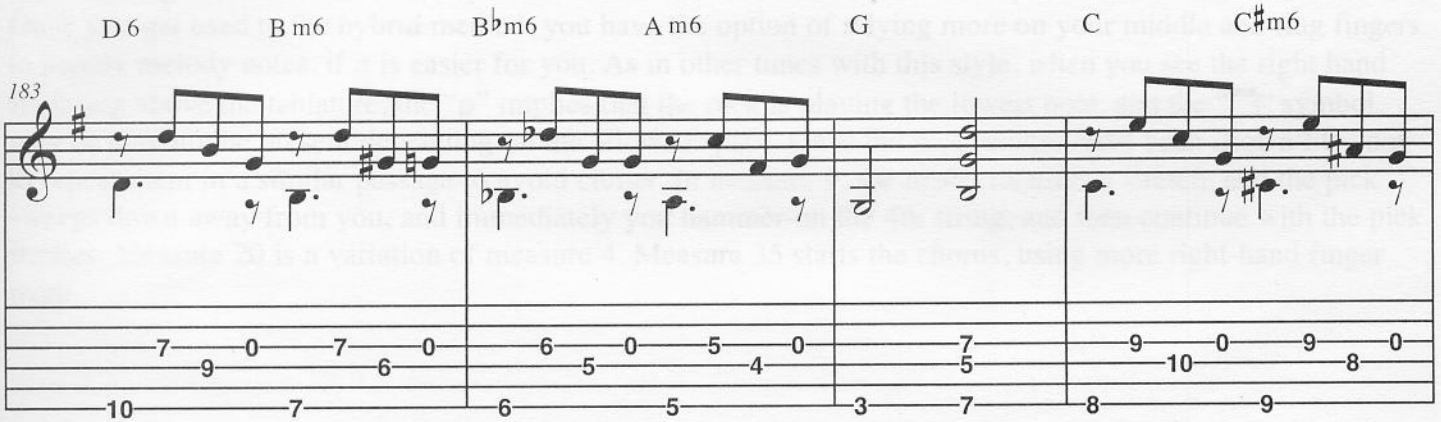
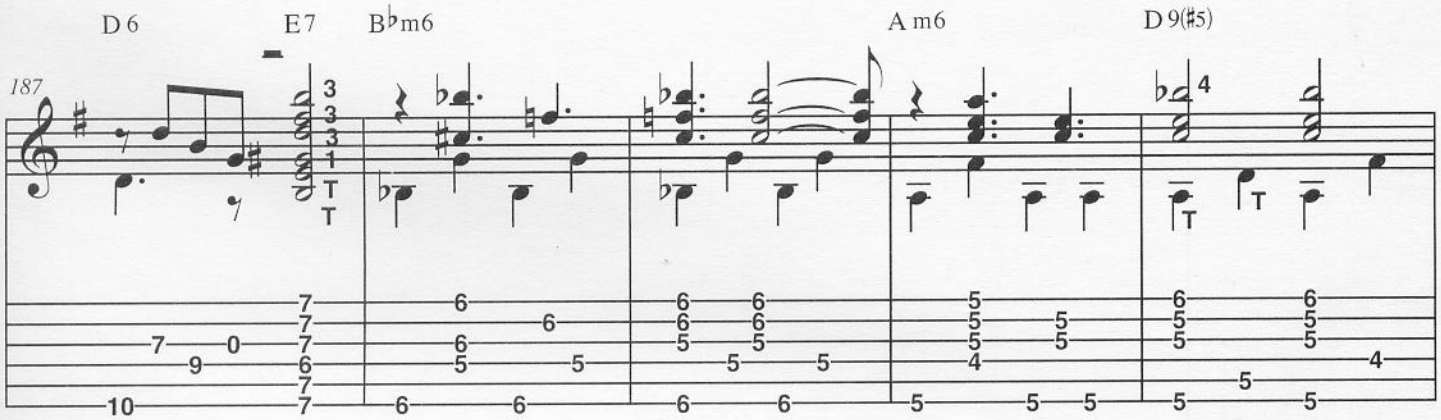
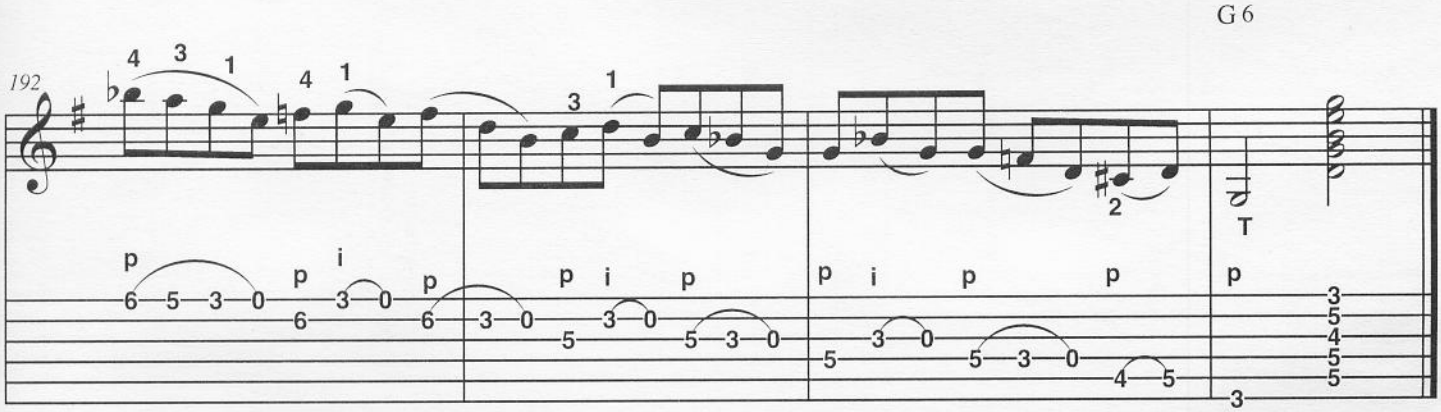

D7
C
C♯m6
146
D6
B m6
B♭m6
A m6
G
E7
151
A 9
A m6
155
A m6(♭9)
G 6
E7
159


A 13
A 9(♯5)
A m6
163
A dim7
G 6
D 7
167
G
D 7
171
C
C♯m6
175


D 6
B m6
B♭m6
A m6
G
C
C♯m6
179


D 6
B m6
B♭m6
A m6
G
C
C♯m6
183


D 6
E7
B♭m6
A m6
D 9(♯5)
187


G 6
192

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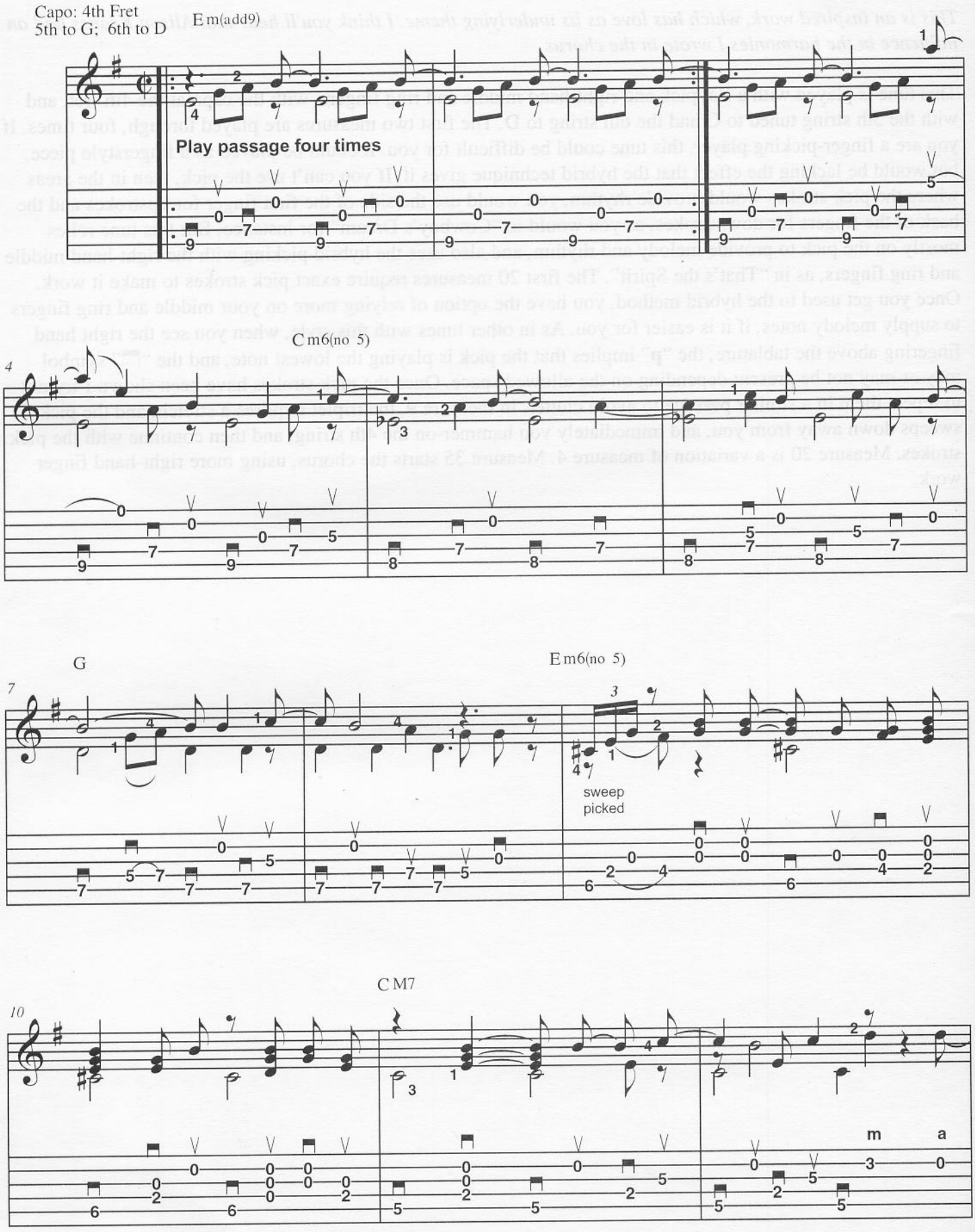
THE MYSTERY

This is an inspired work, which has love as its underlying theme. I think you'll hear that Alison Krauss had an influence in the harmonies I wrote in the chorus.

This tune is played with a flat pick and right-hand middle and ring fingers, with the capo at the 4th fret, and with the 5th string tuned to G and the 6th string to D. The first two measures are played through, four times. If you are a finger-picking player, this tune could be difficult for you. It could be played as a fingerstyle piece, but would be lacking the effect that the hybrid technique gives it. If you can't use the pick, then in the areas where the pick strokes would provide rhythm, you would use the side of the first finger for upstrokes and the back of the fingers for downstrokes, as you would in "Cowboy's Dream" for instance. But this tune relies mostly on the pick to provide melody and rhythm, and also uses the hybrid picking with the right-hand middle and ring fingers, as in "That's the Spirit". The first 20 measures require exact pick strokes to make it work. Once you get used to the hybrid method, you have the option of relying more on your middle and ring fingers to supply melody notes, if it is easier for you. As in other tunes with this style, when you see the right hand fingering above the tablature, the "**p**" implies that the pick is playing the lowest note, and the "⊓" symbol may or may not be present depending on the allowed space. Once the pick strokes have been shown I try not to repeat them in a similar passage to avoid clutter. In measure 9, the triplet requires a stretch, and the pick sweeps down away from you, and immediately you hammer-on the 4th string, and then continue with the pick strokes. Measure 20 is a variation of measure 4. Measure 35 starts the chorus, using more right-hand finger work.

THE MYSTERY

Tommy Emmanuel



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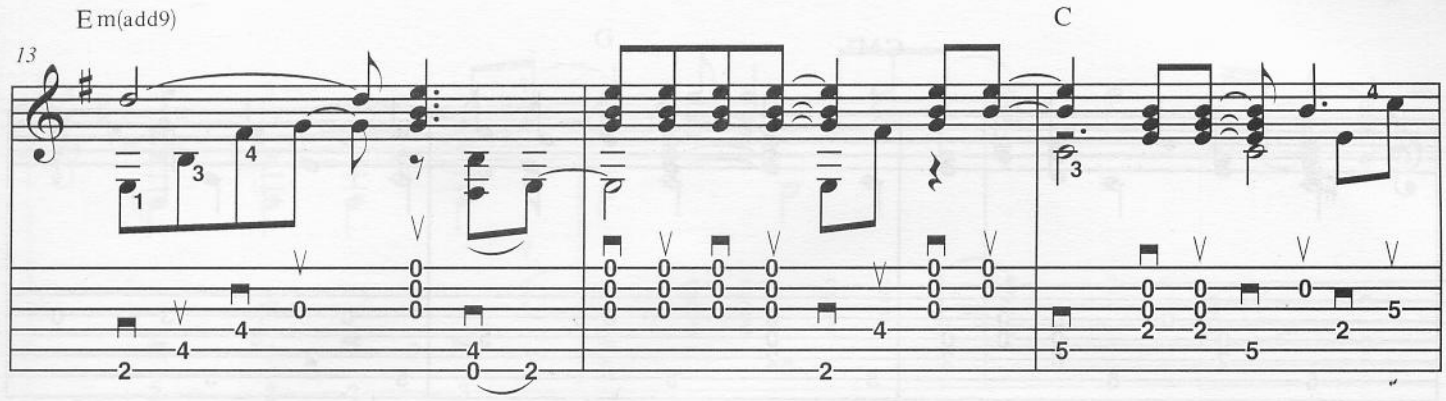
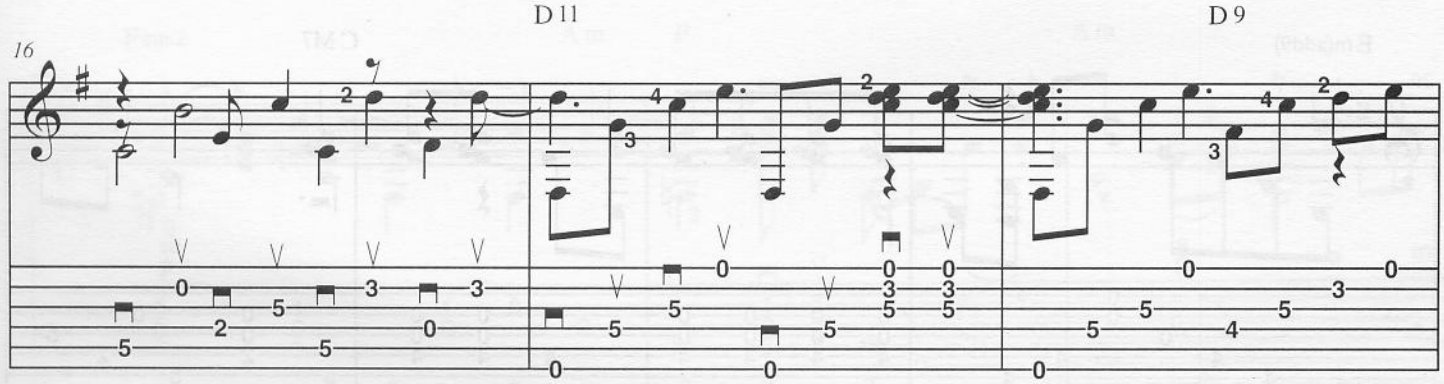
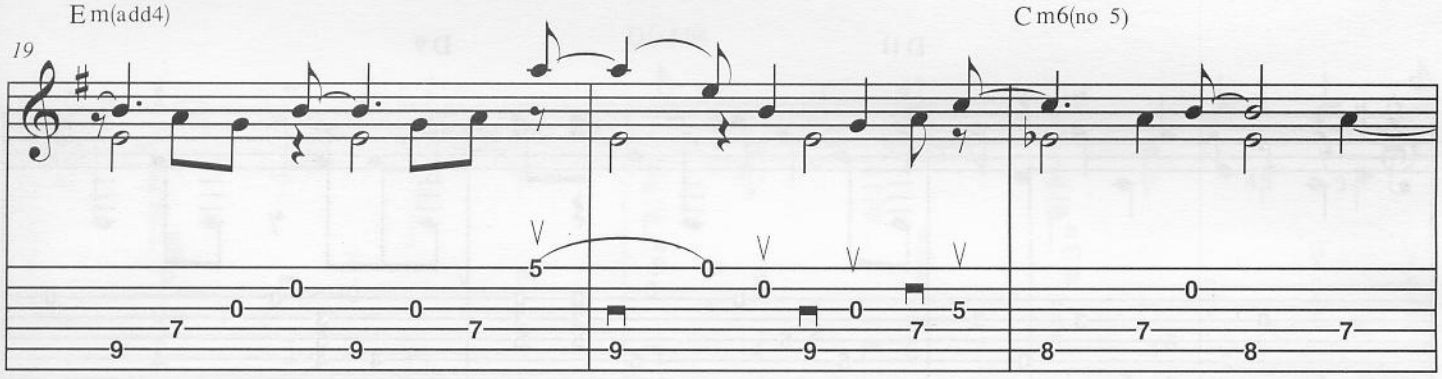
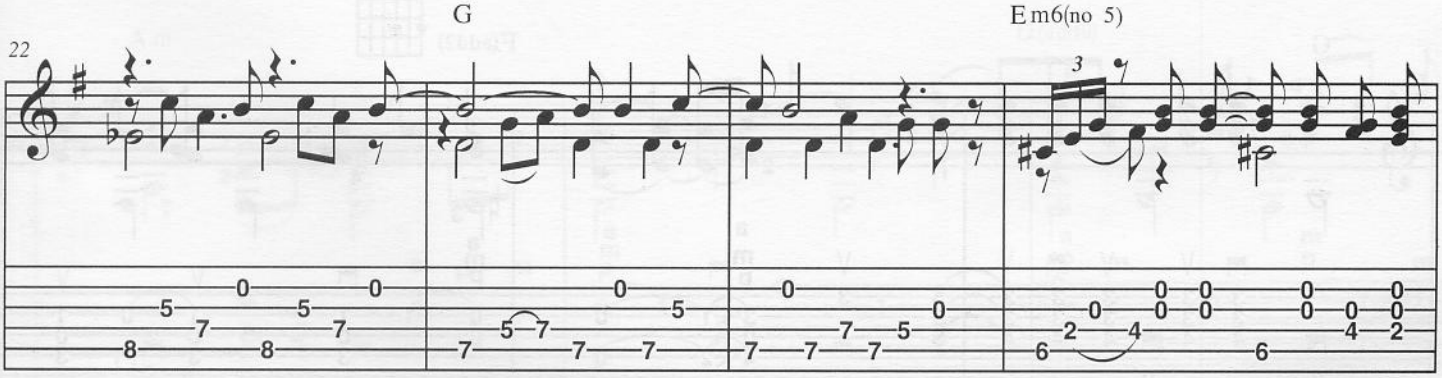
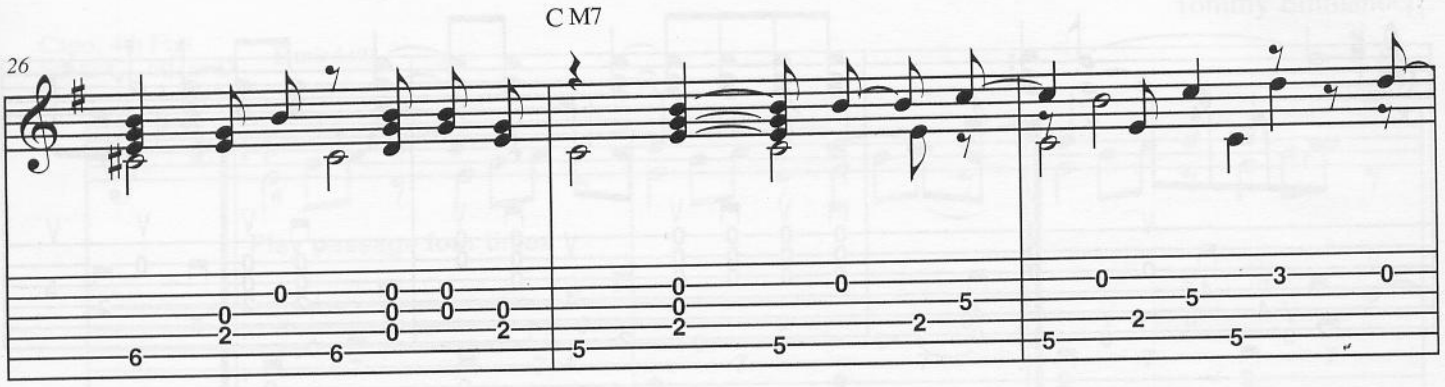
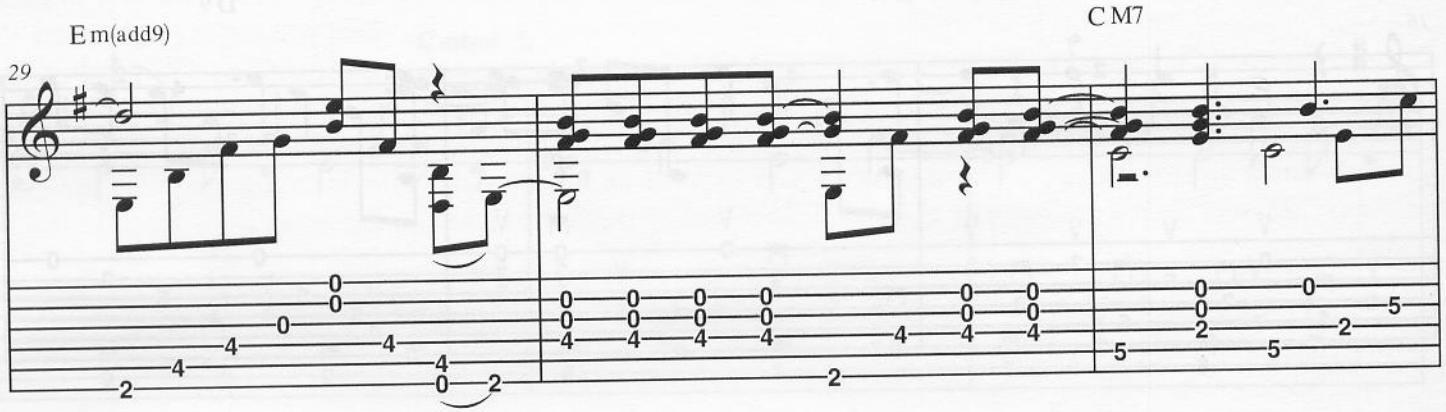

Em(add9)
C


D11
D9


Em(add4)
Cm6(no 5)


G
Em6(no 5)


26
C M7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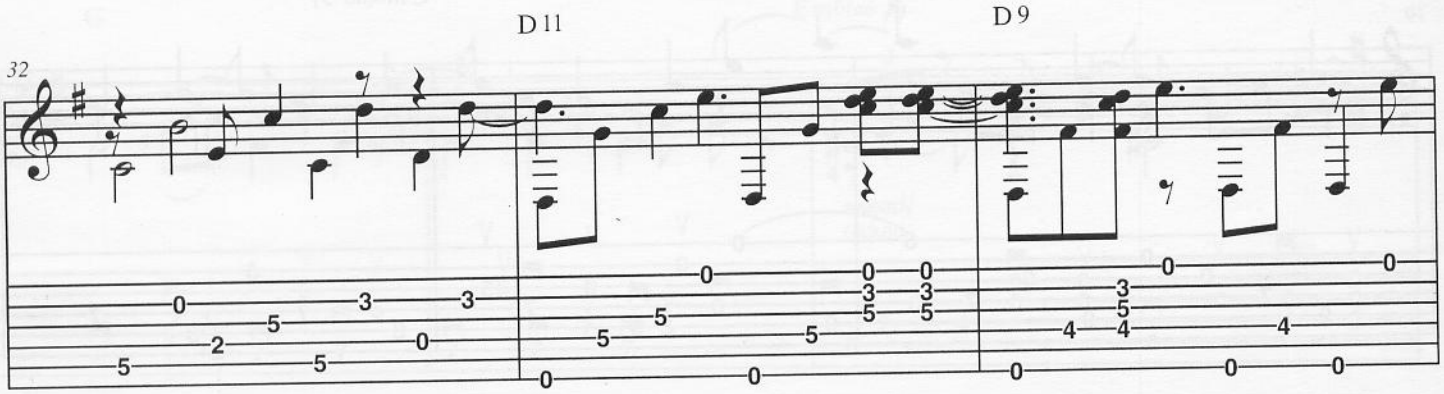
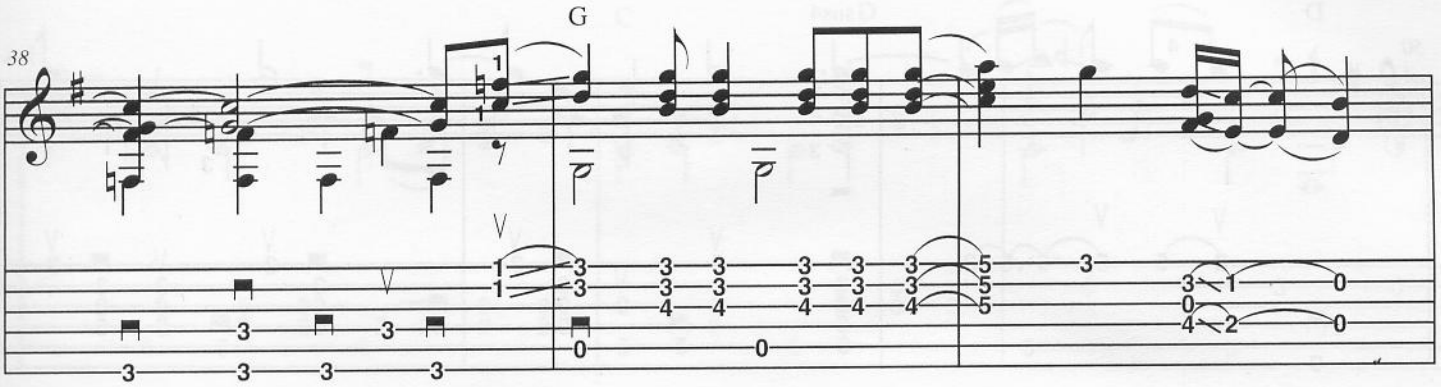
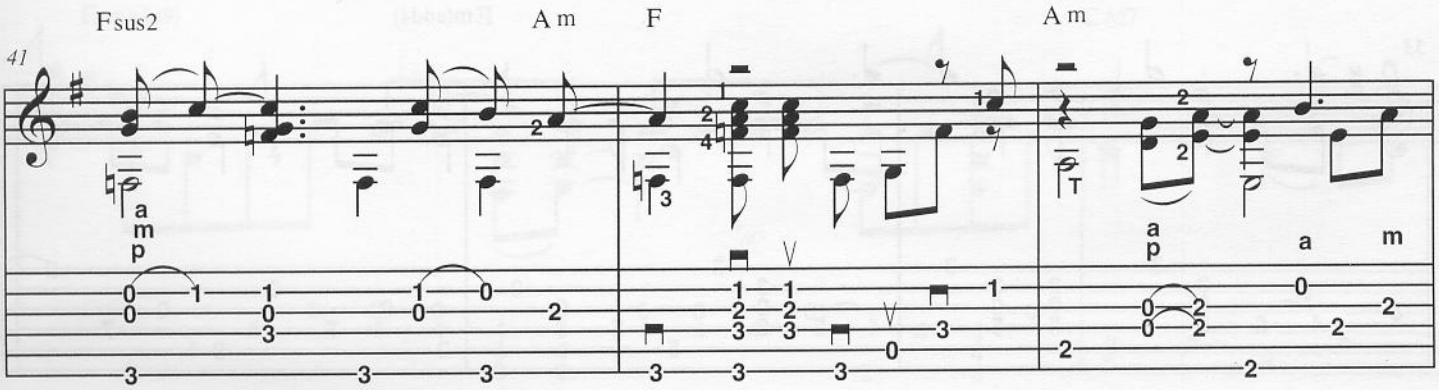
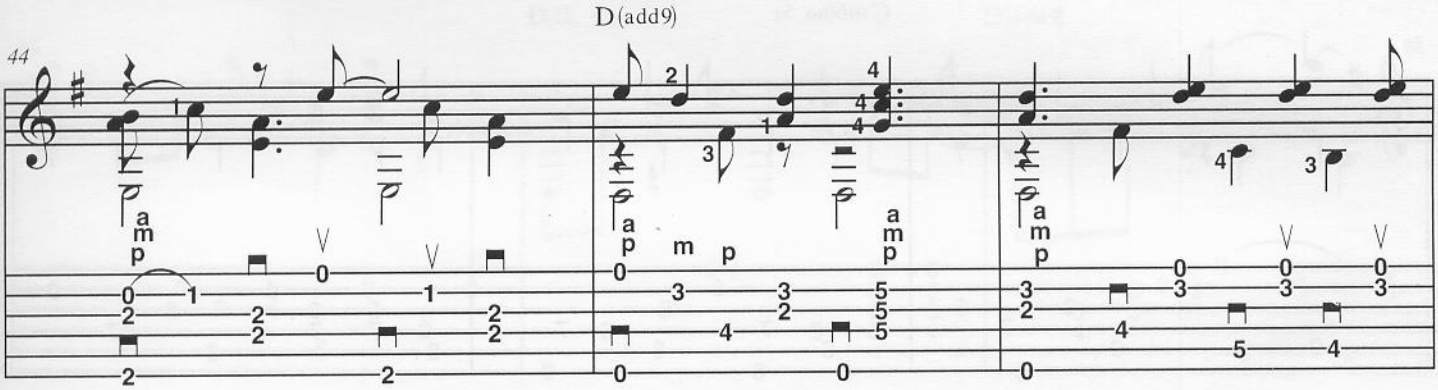
E m(add9)
C M7


32
D 11
D 9

35
G
F(add2)
a
m
p


38
G


41
Fsus2
A m
F
A m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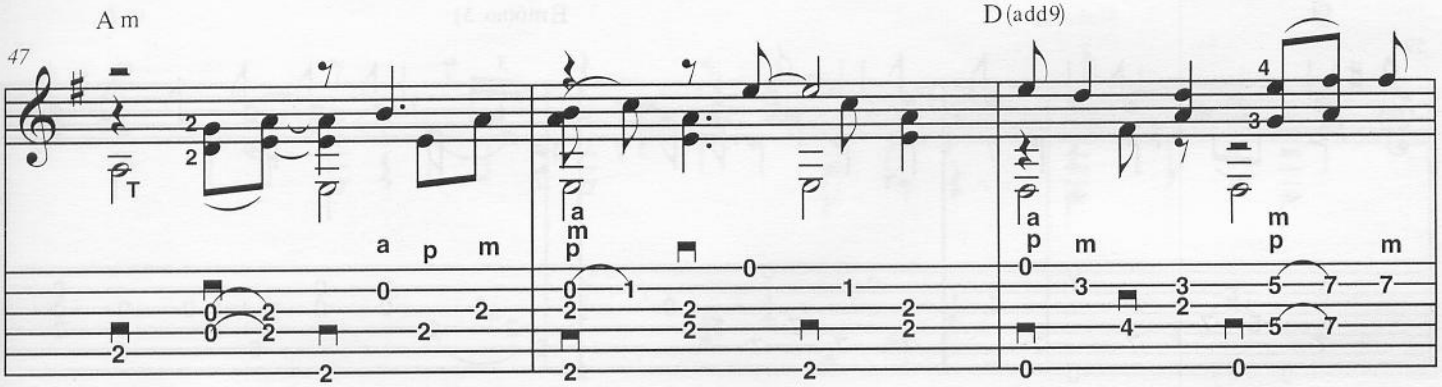
D (add9)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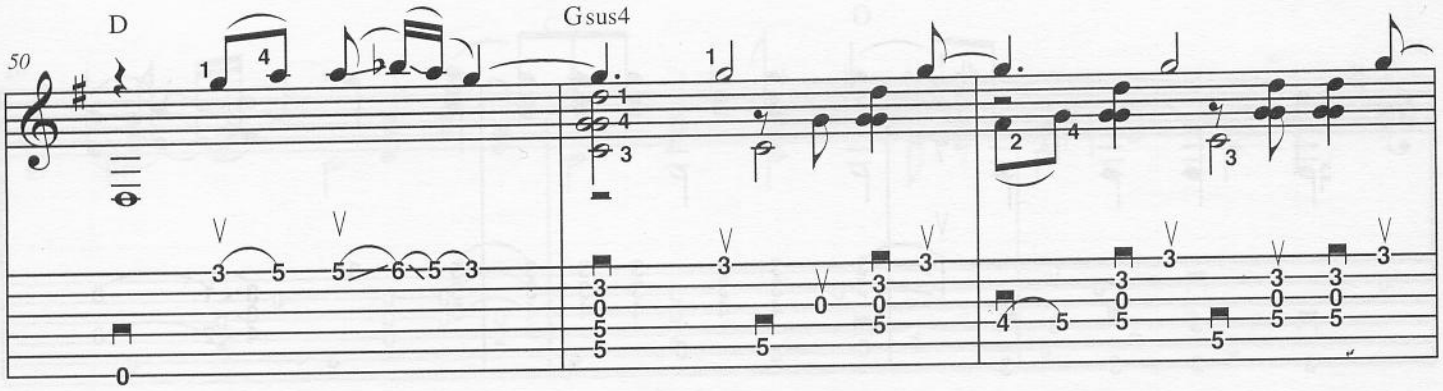
A m
D (add9)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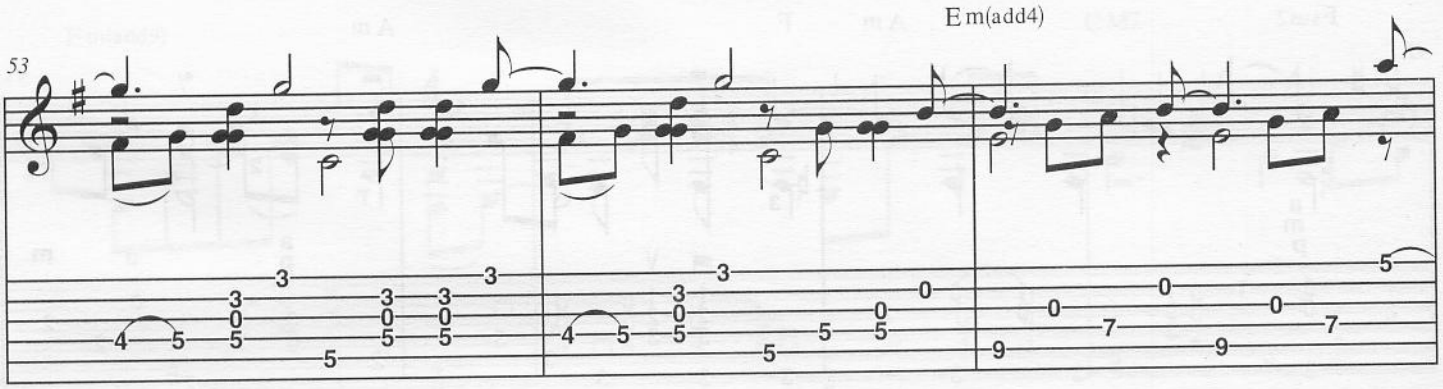
D
Gsus4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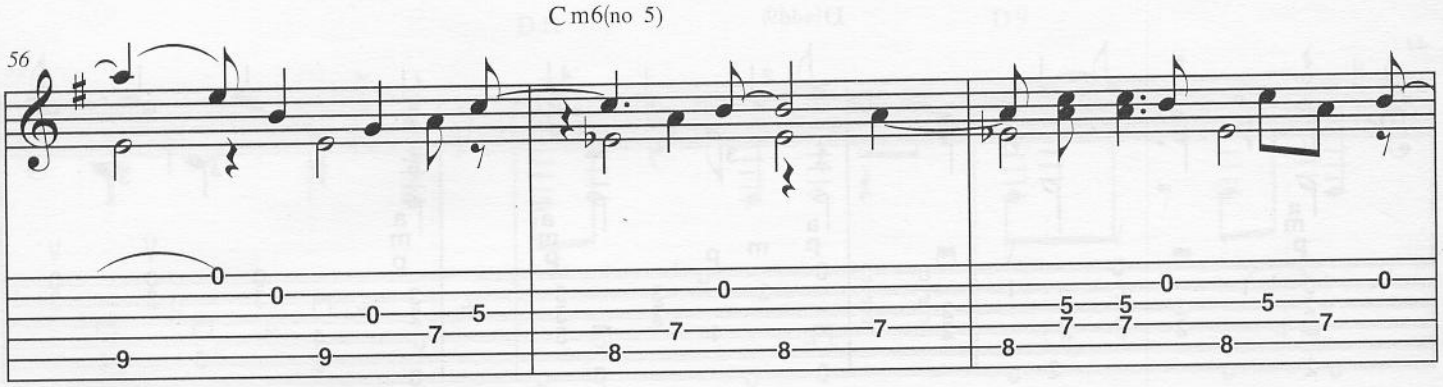
Em(add4)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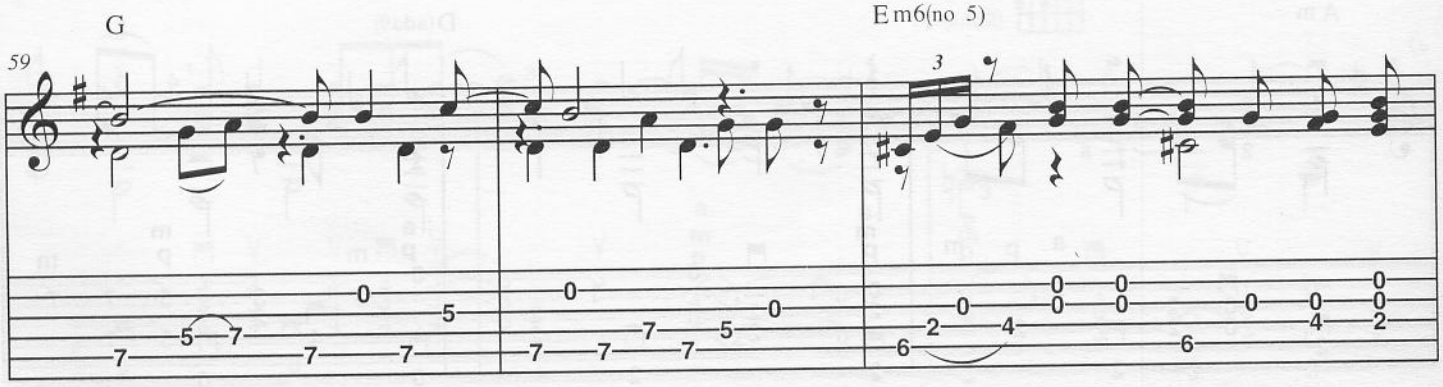
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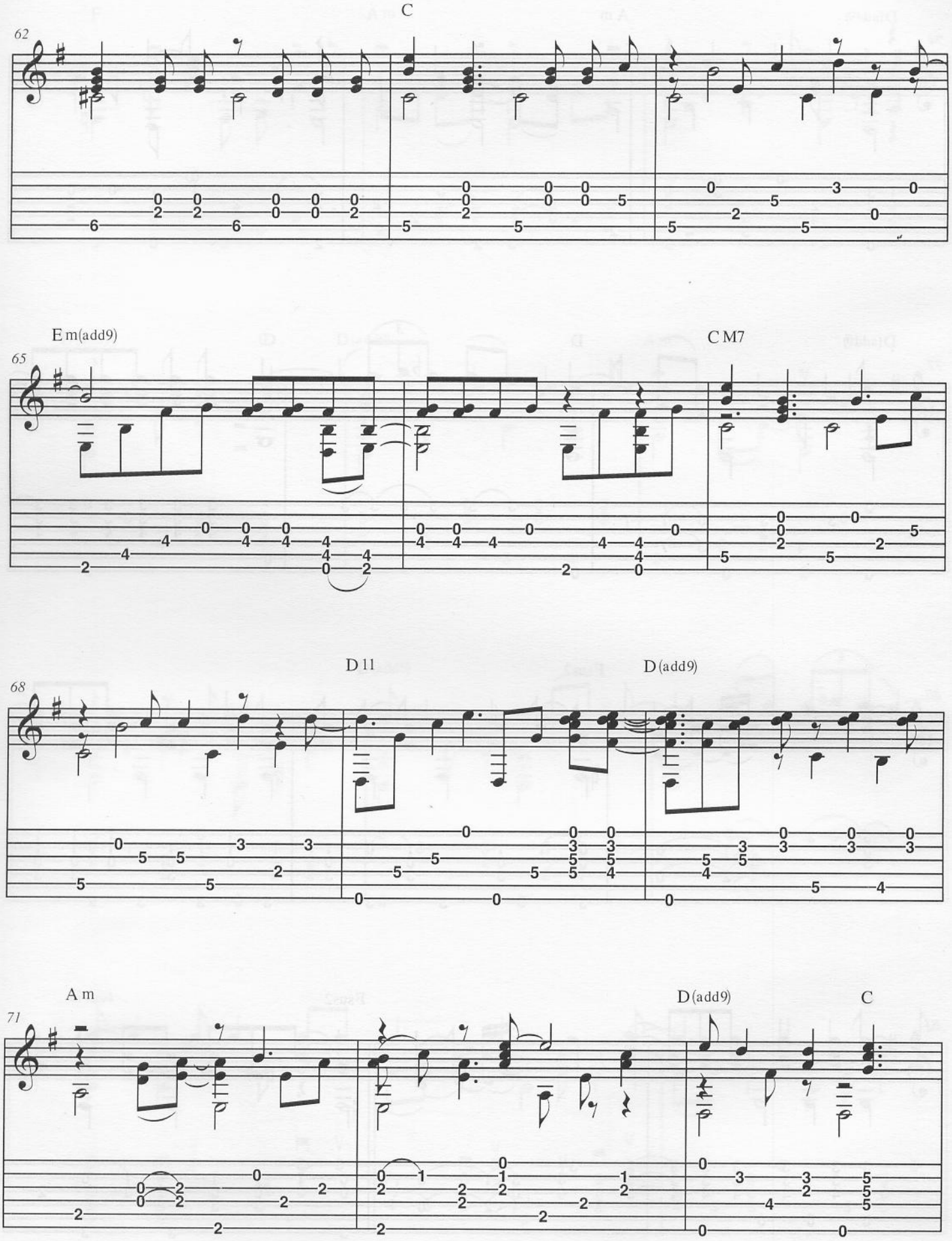
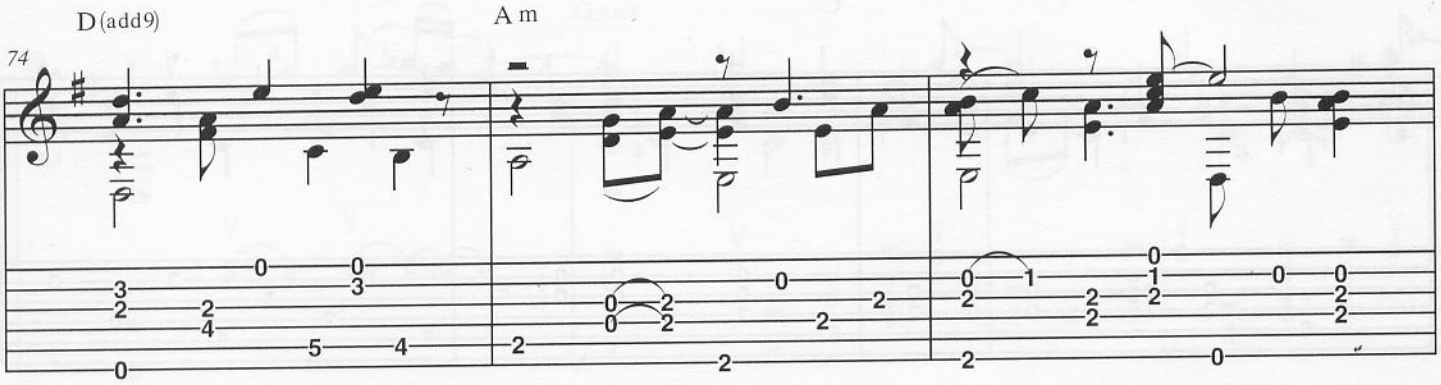
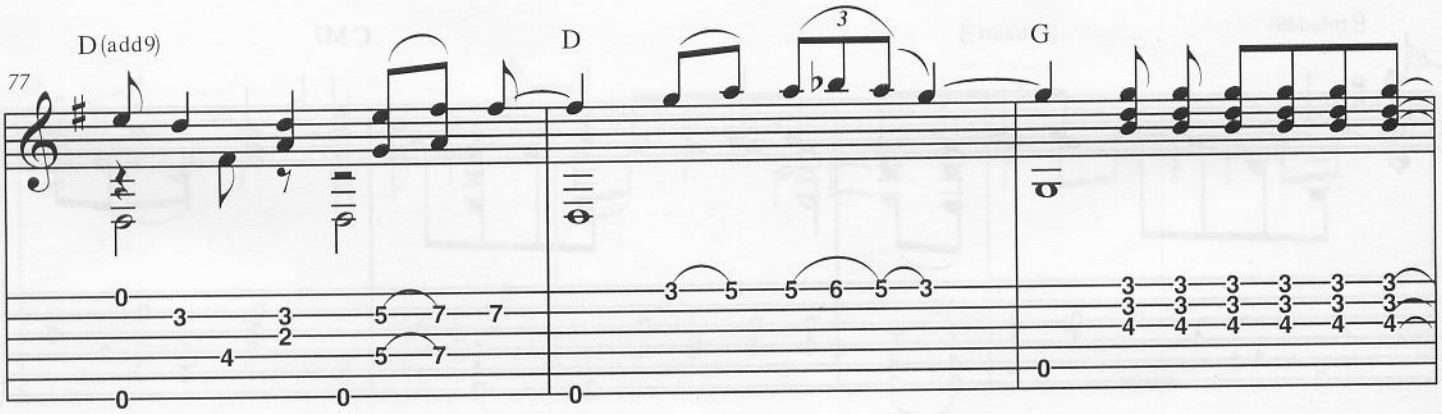
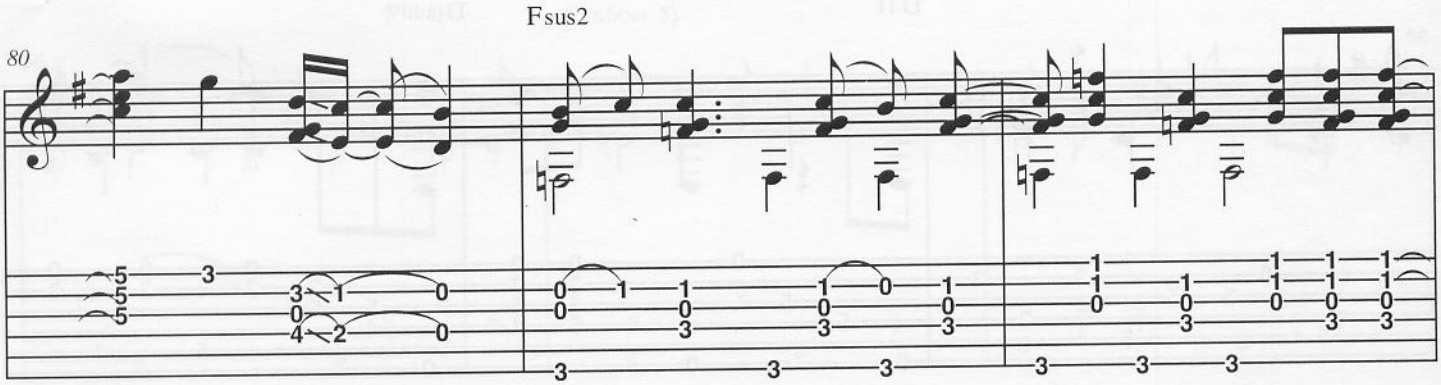
G
Em6(no 5)


C
62
Em(add9)
65
CM7
D11
68
D(add9)
Am
71
D(add9)
C


D(add9)
A m
74


D(add9)
D
G
77


Fsus2
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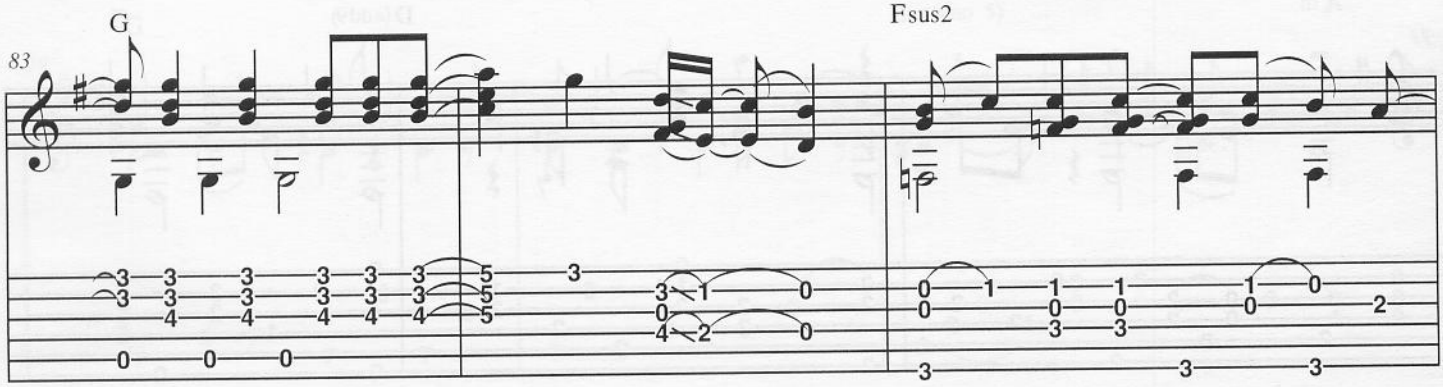
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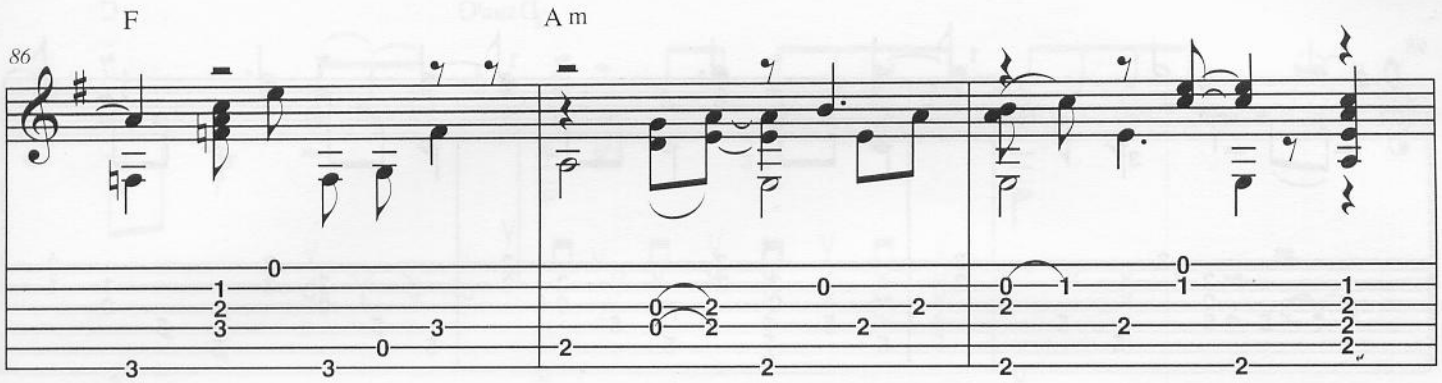
F
A m
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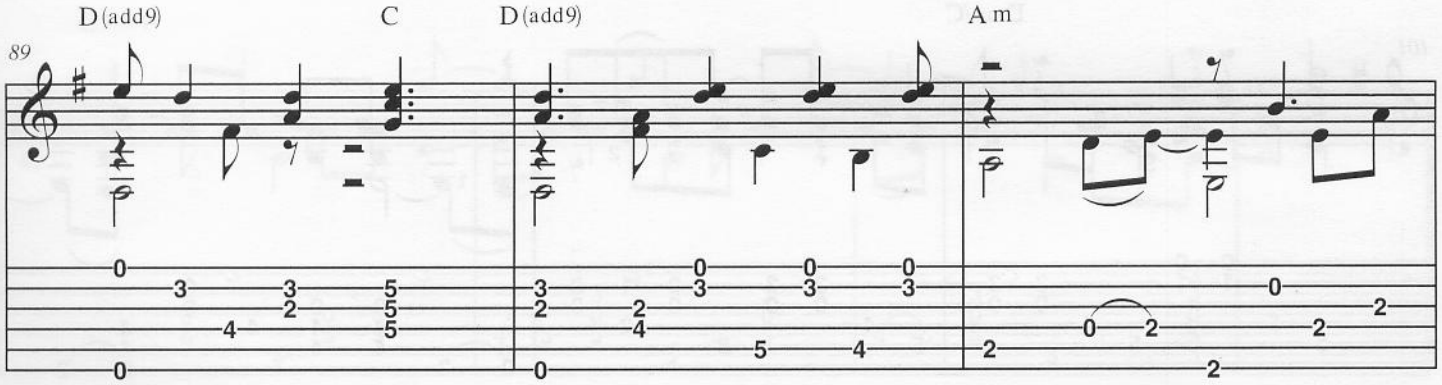
D (add9)
C
D (add9)
A m
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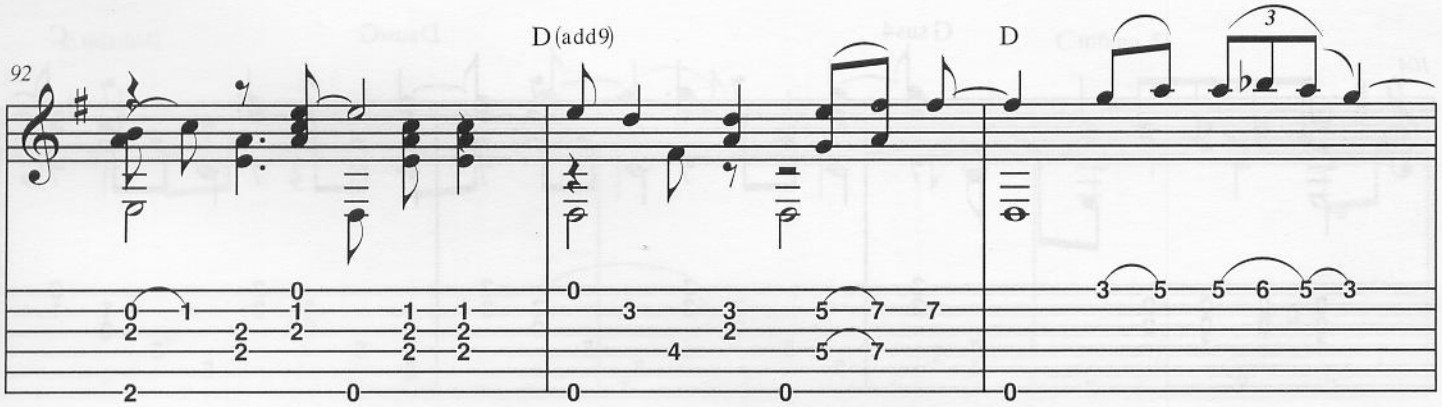
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D
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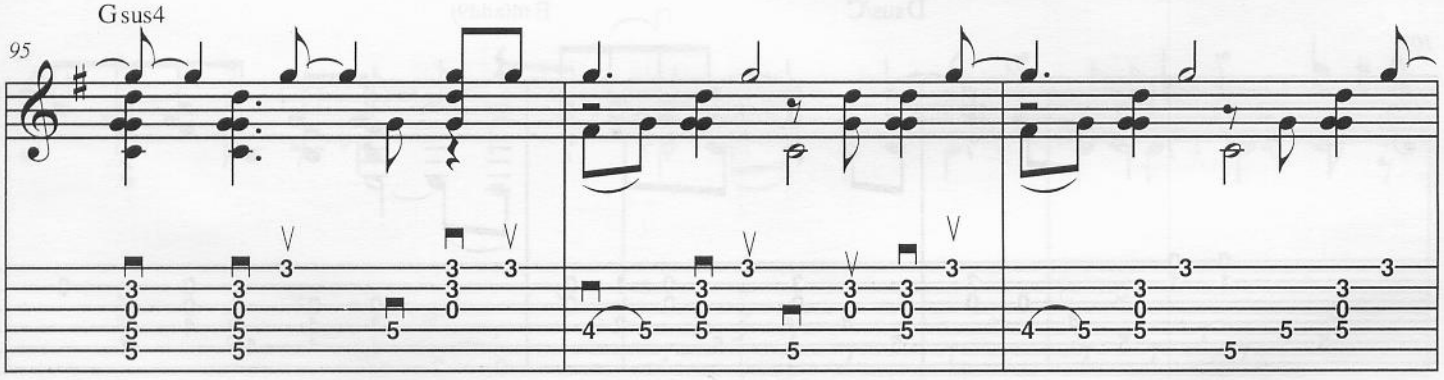
G sus4
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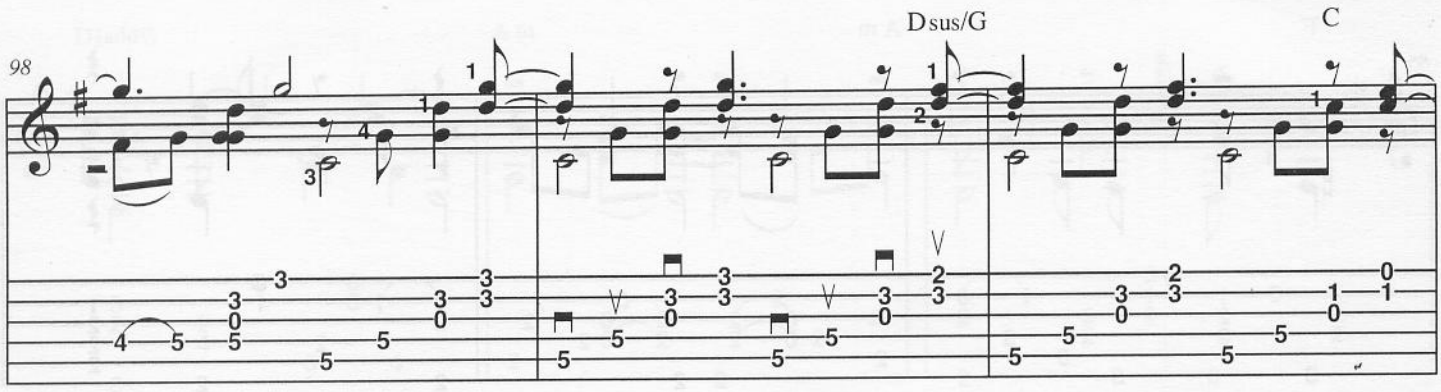
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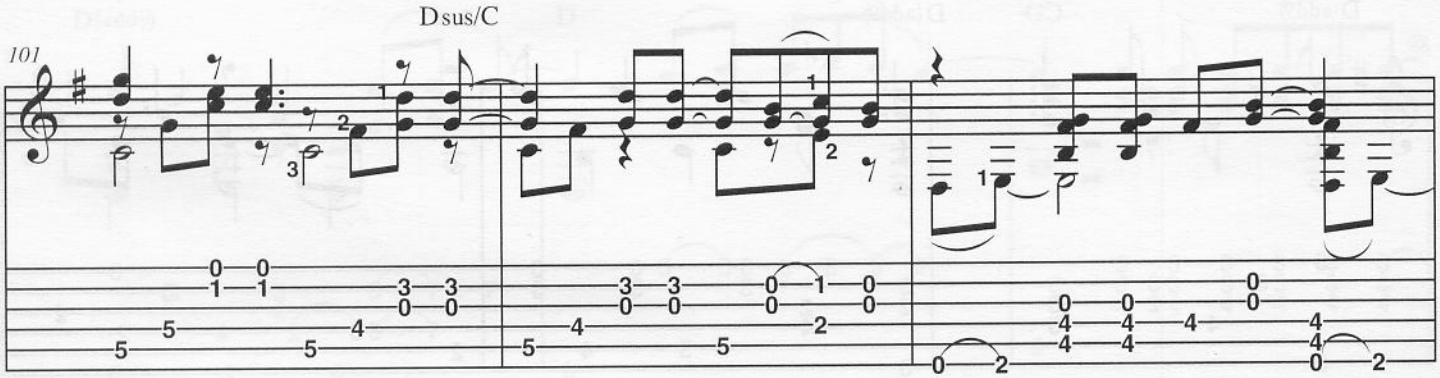
Dsus/G
C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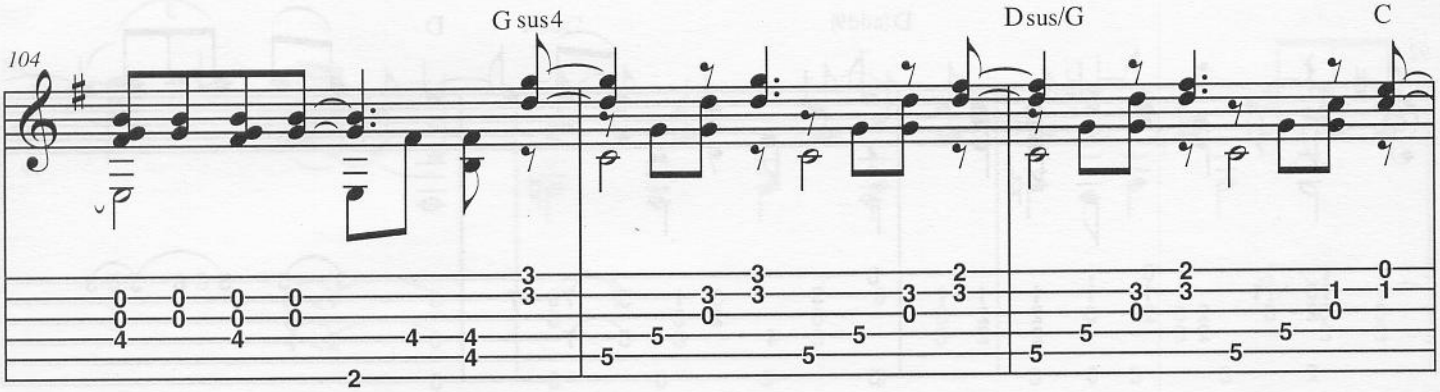
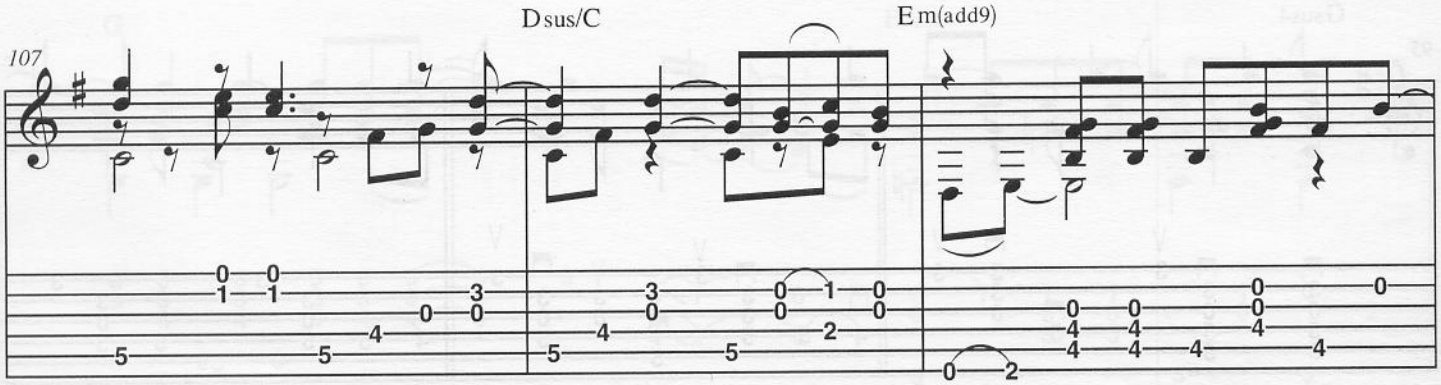
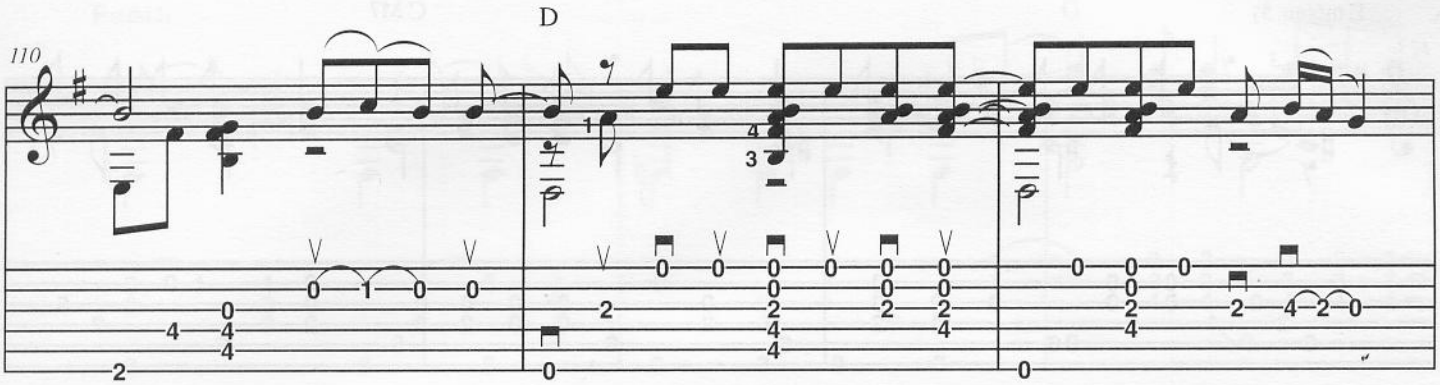
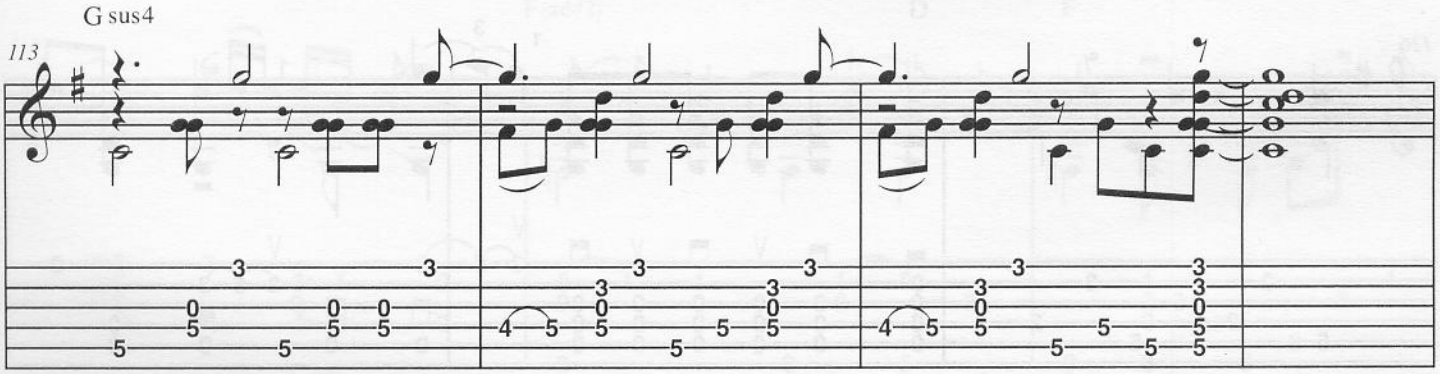
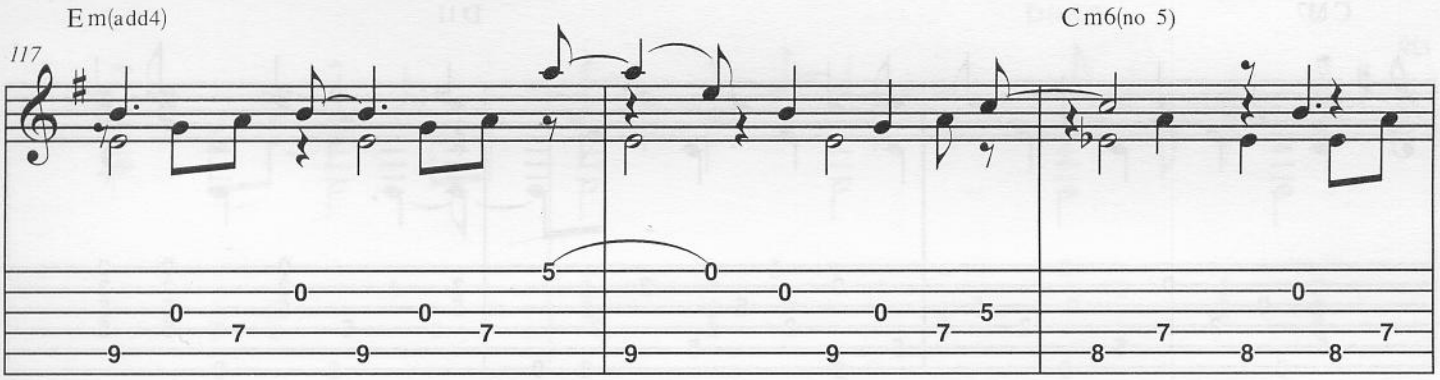
Dsus/C

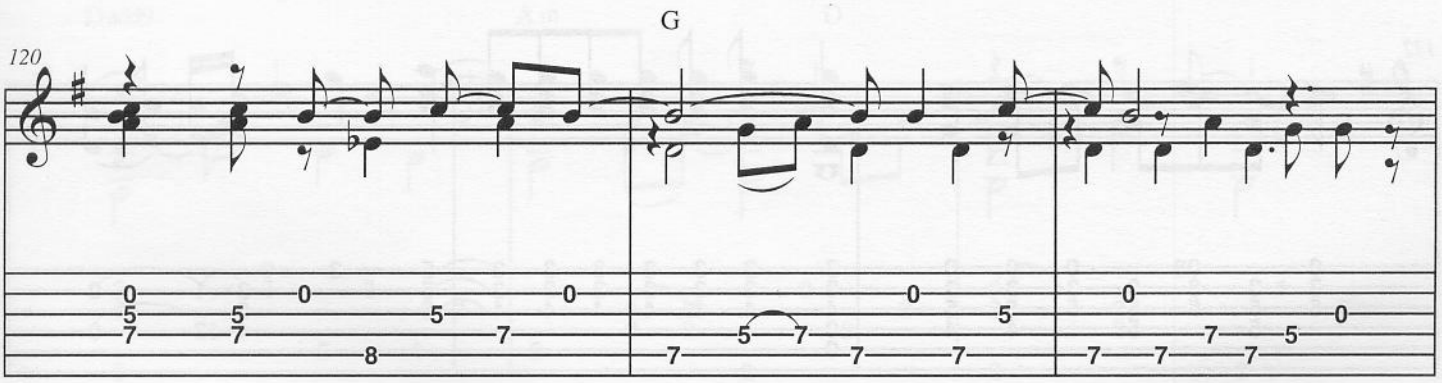

104
G sus4
Dsus/G
C

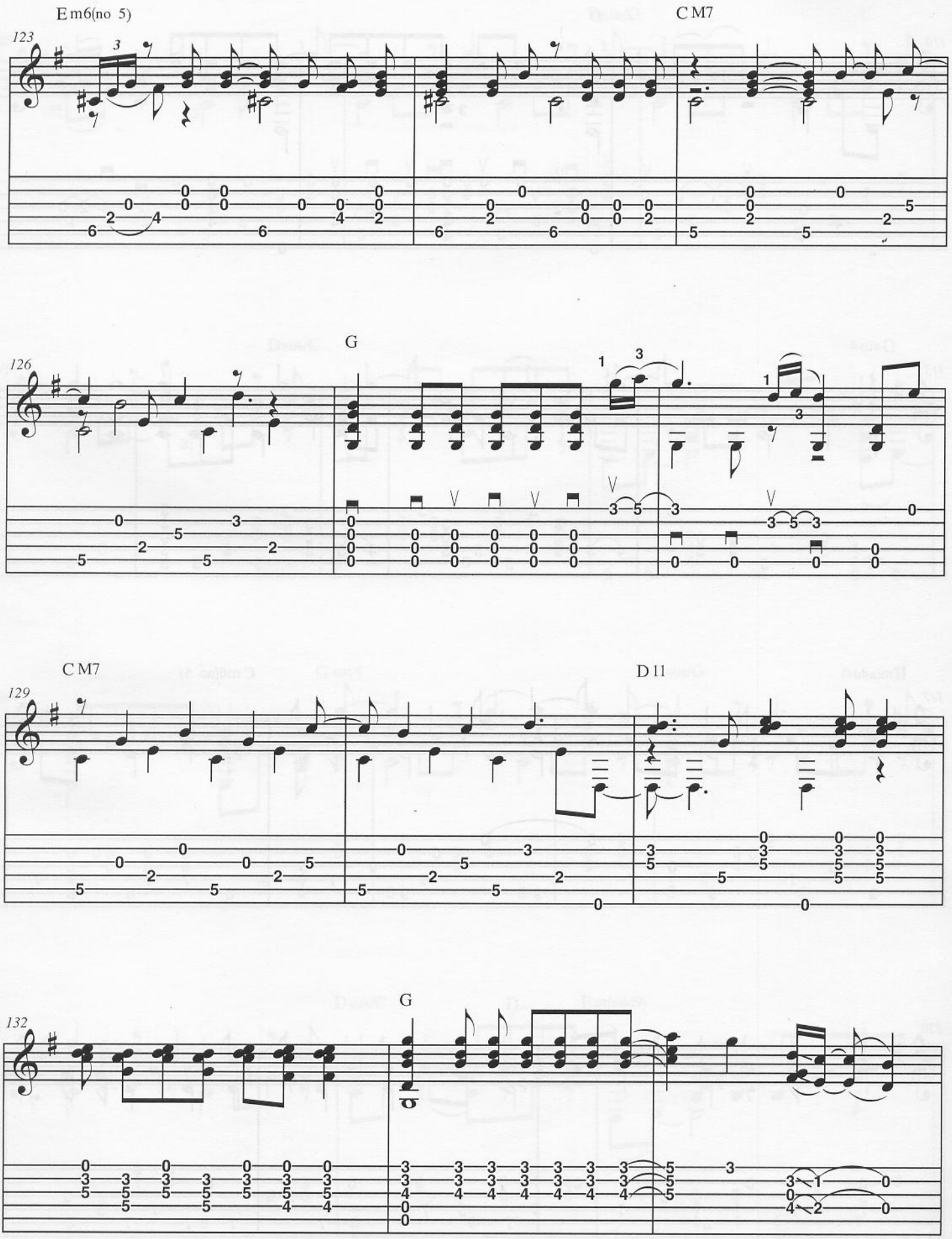

107
Dsus/C
Em(add9)

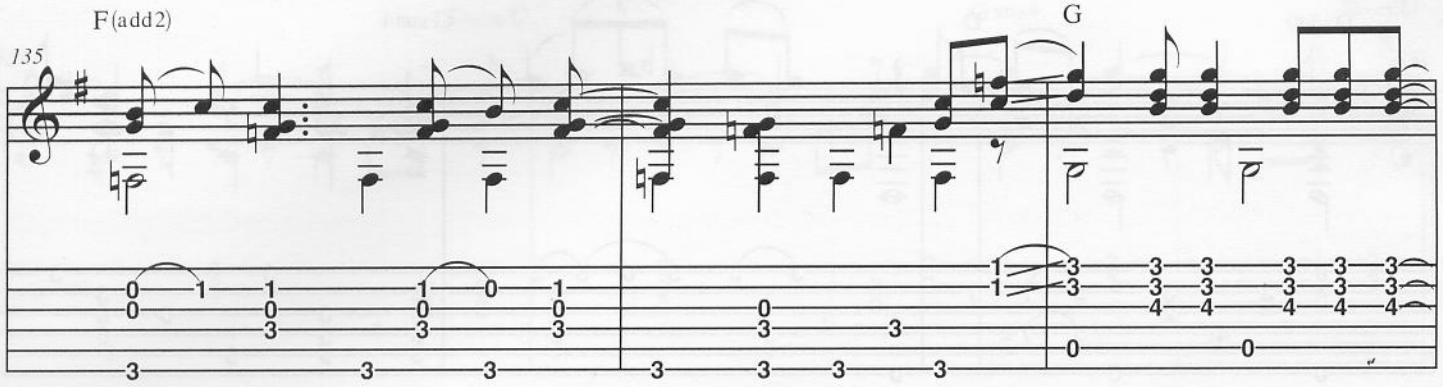

110
D

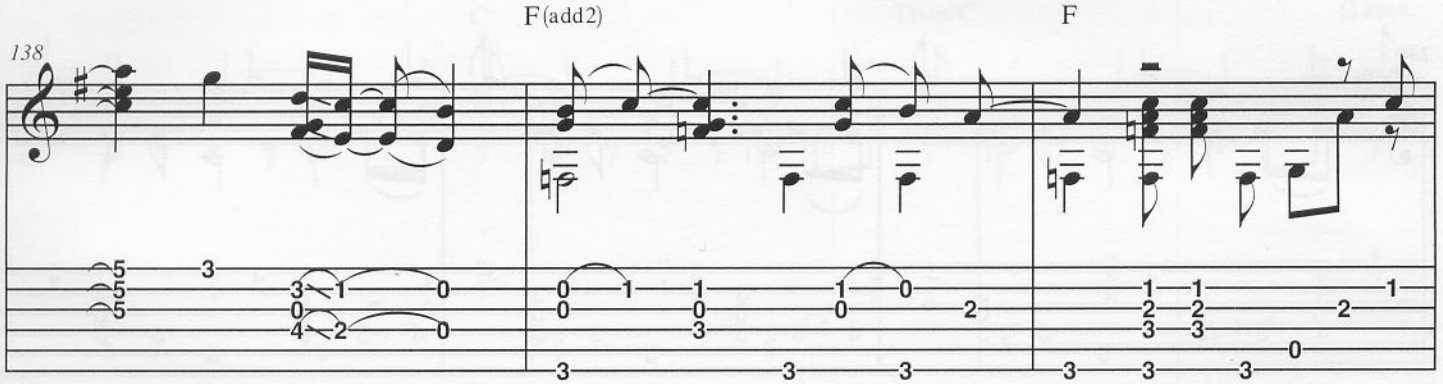

113
G sus4

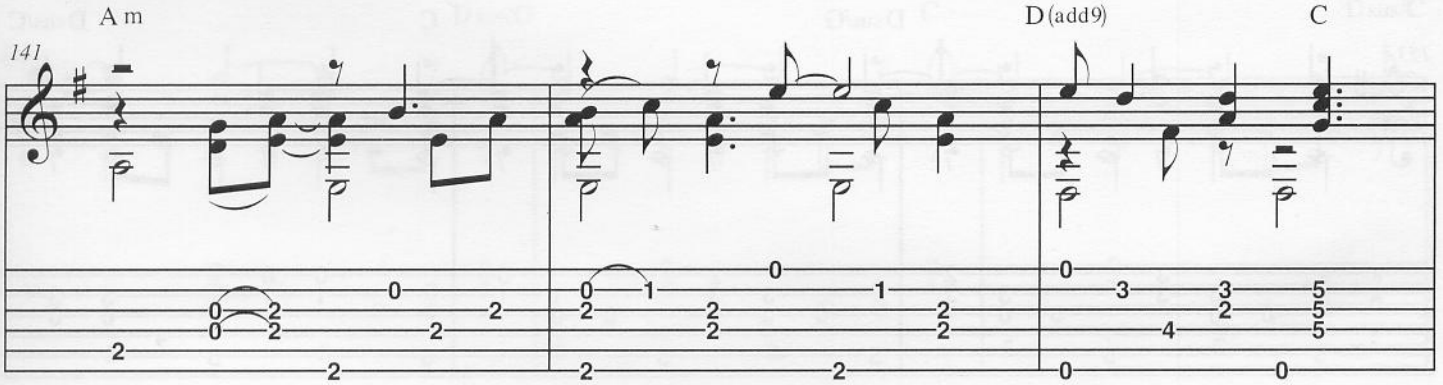

117
E m(add4)
C m6(no 5)

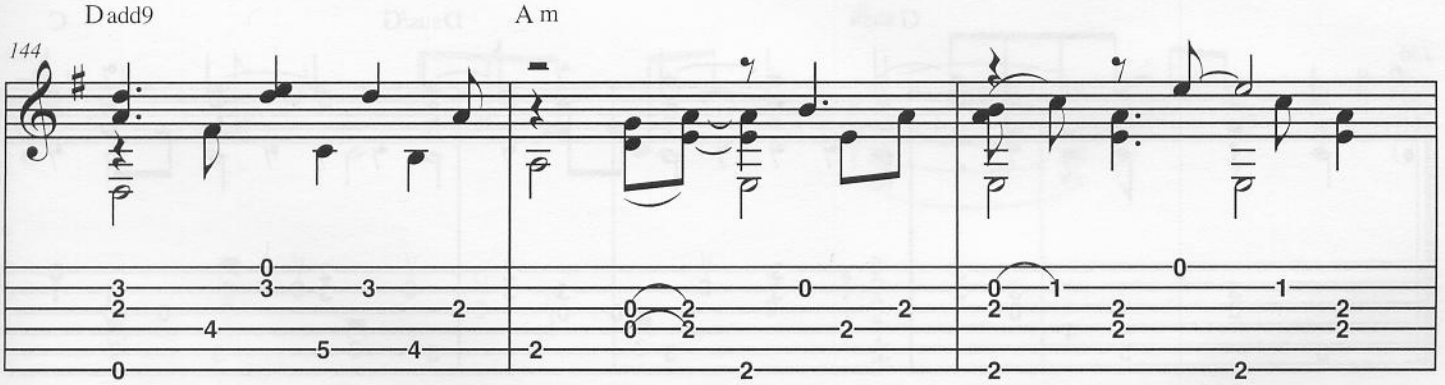

120
G

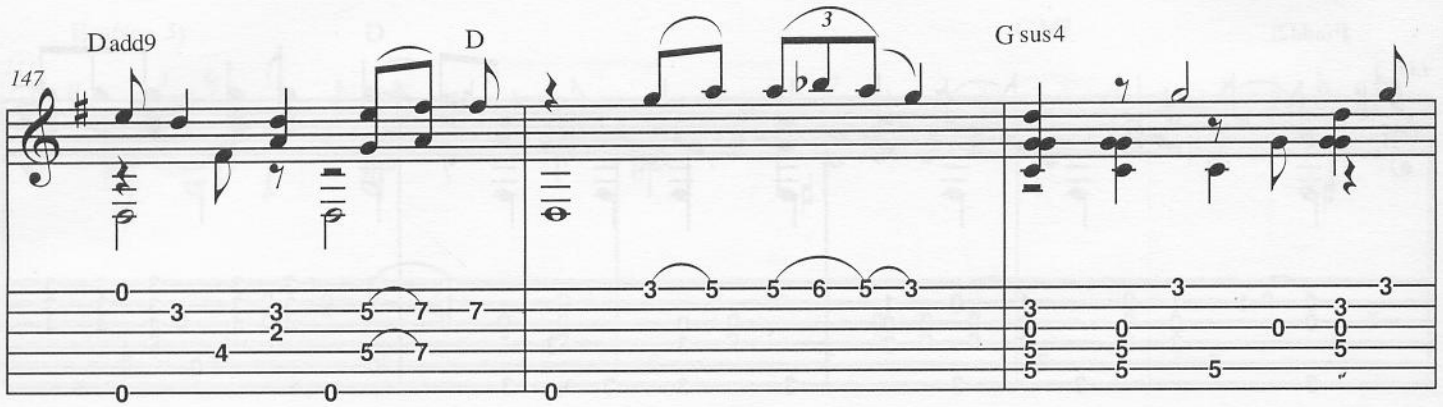

Em6(no 5)
CM7
123
G
126
CM7
D11
129
G
132

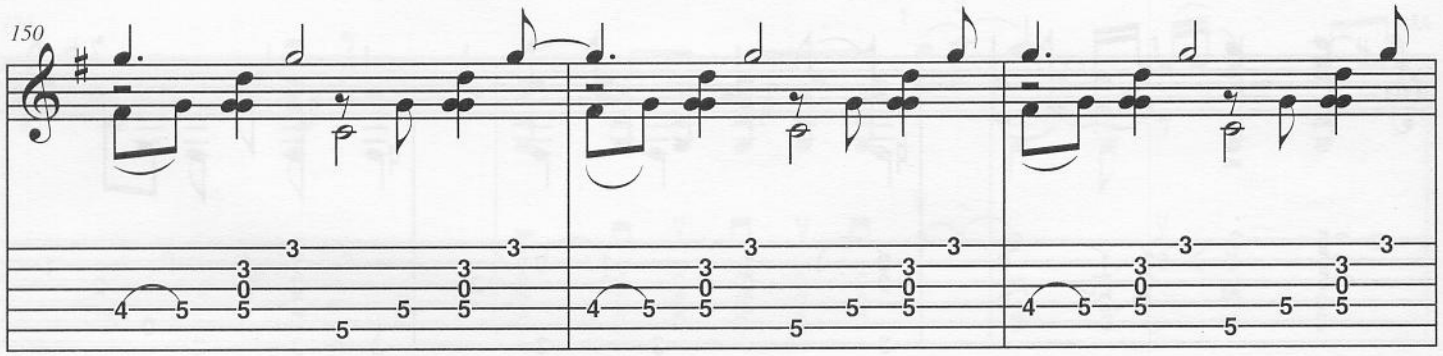

F(add2)
G
135

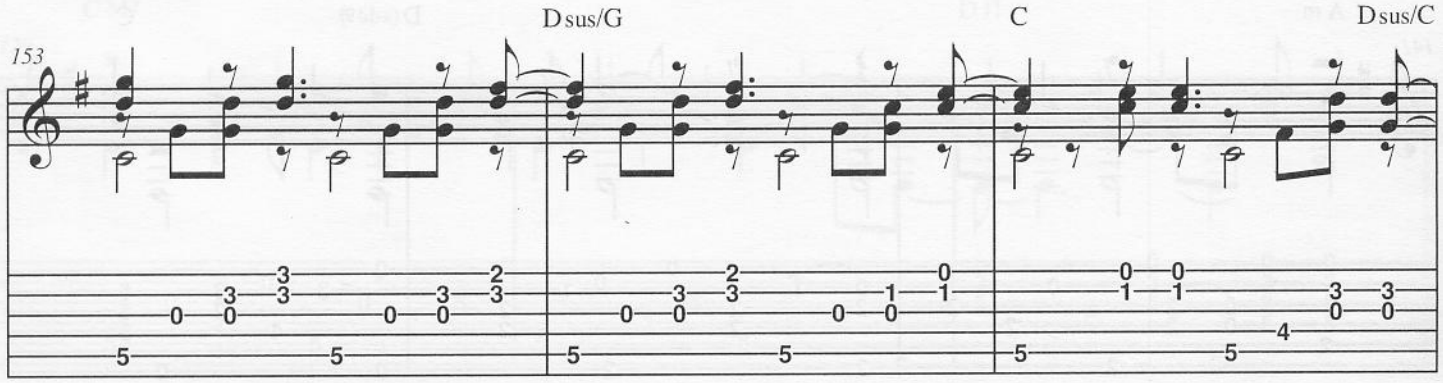

F(add2)
F
138

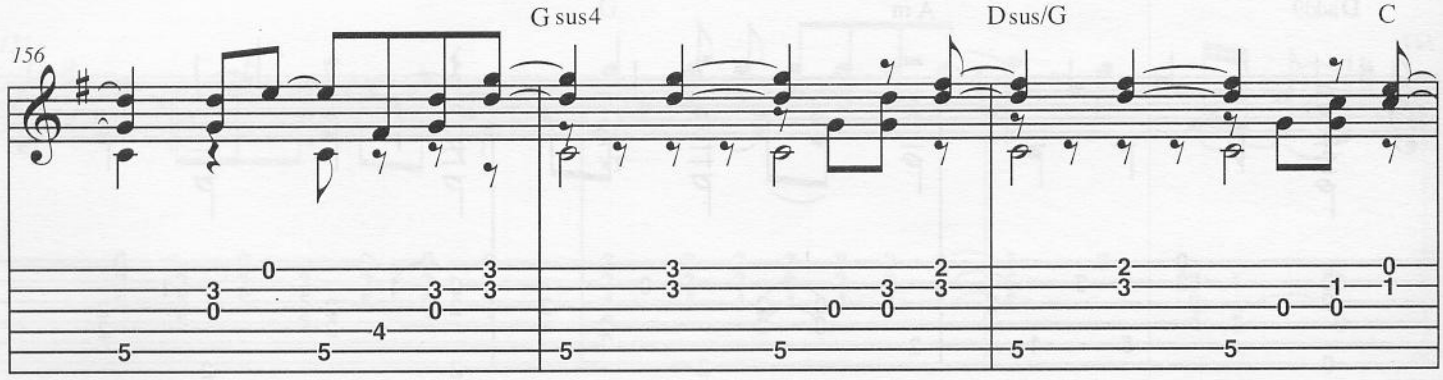

A m
D(add9)
C
141

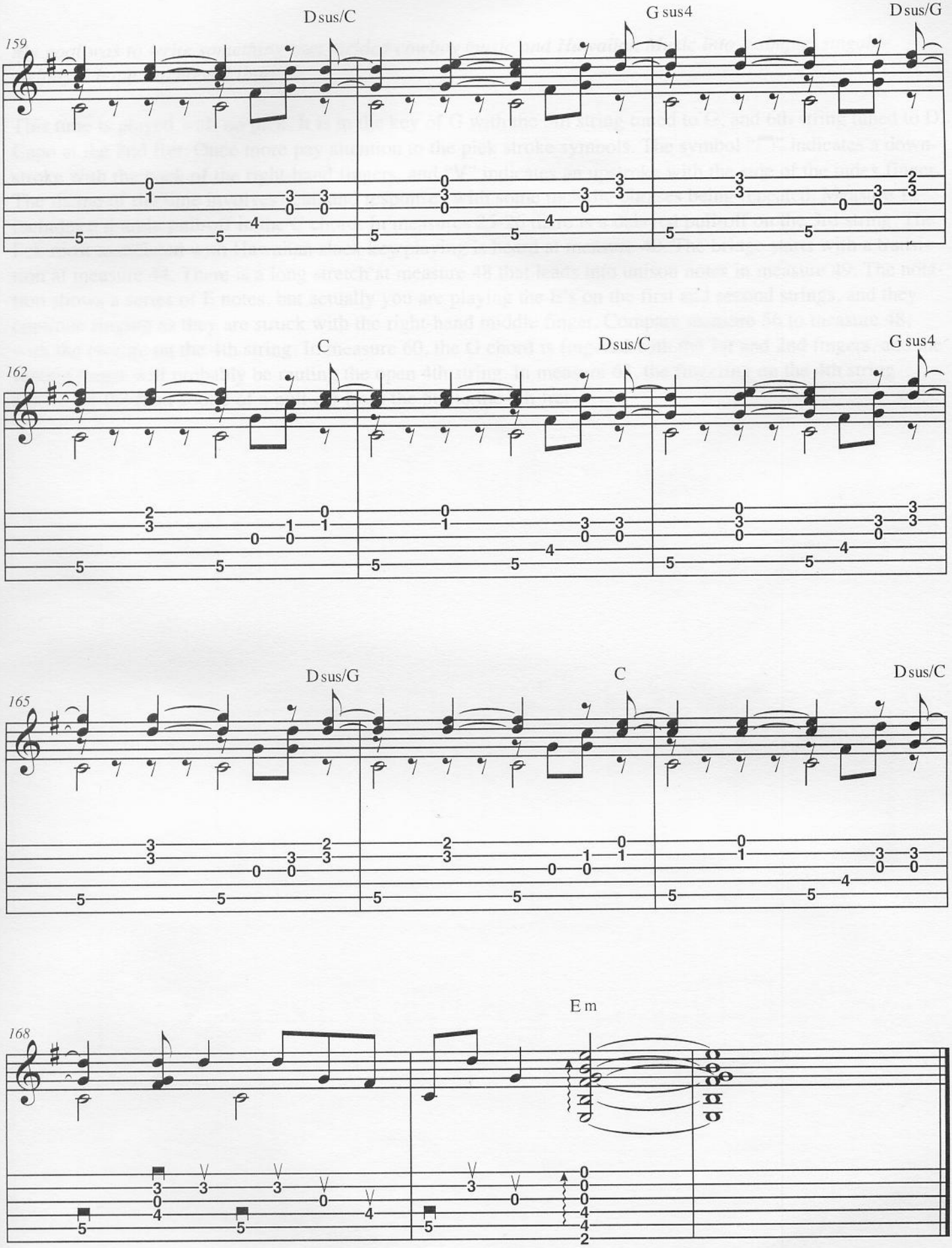

Dadd9
A m
144


147
Dadd9
D
G sus4


150


153
Dsus/G
C
Dsus/C


156
G sus4
Dsus/G
C


159
D sus/C
G sus4
D sus/G
162
C
D sus/C
G sus4
165
D sus/G
C
D sus/C
168
E m

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COWBOY'S DREAM

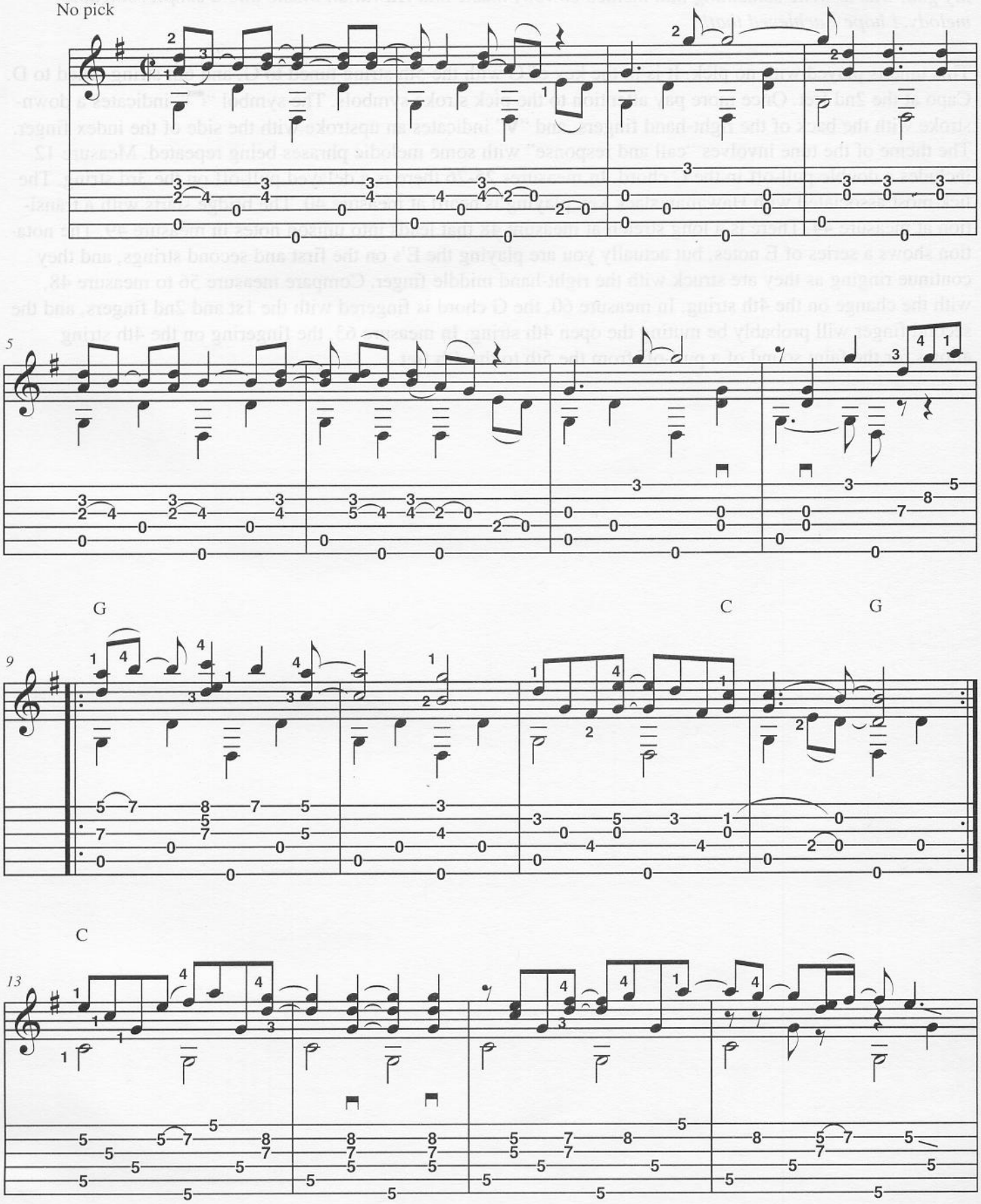
My goal was to write something that melded cowboy music and Hawaiian Music into a simple, singable melody. I hope I achieved that!

This tune is played with no pick. It is in the key of G with the 5th string tuned to G, and 6th string tuned to D. Capo at the 2nd fret. Once more pay attention to the pick stroke symbols. The symbol "⊓" indicates a downstroke with the back of the right-hand fingers, and "**V**" indicates an upstroke with the side of the index finger. The theme of the tune involves "call and response" with some melodic phrases being repeated. Measure 12 includes a double pull-off in the C chord. In measures 25-26 there is a delayed pull-off on the 3rd string. The lick most associated with Hawaiian slack key playing is heard at measure 40. The bridge starts with a transition at measure 44. There is a long stretch at measure 48 that leads into unison notes in measure 49. The notation shows a series of E notes, but actually you are playing the E's on the first and second strings, and they continue ringing as they are struck with the right-hand middle finger. Compare measure 56 to measure 48, with the change on the 4th string. In measure 60, the G chord is fingered with the 1st and 2nd fingers, and the second finger will probably be muting the open 4th string. In measure 63, the fingering on the 4th string allows for the faint sound of a pull-off from the 5th to the 4th fret.

COWBOY'S DREAM

Capo: 2nd Fret
5th to G; 6th to D G
No pick

Tommy Emmanuel



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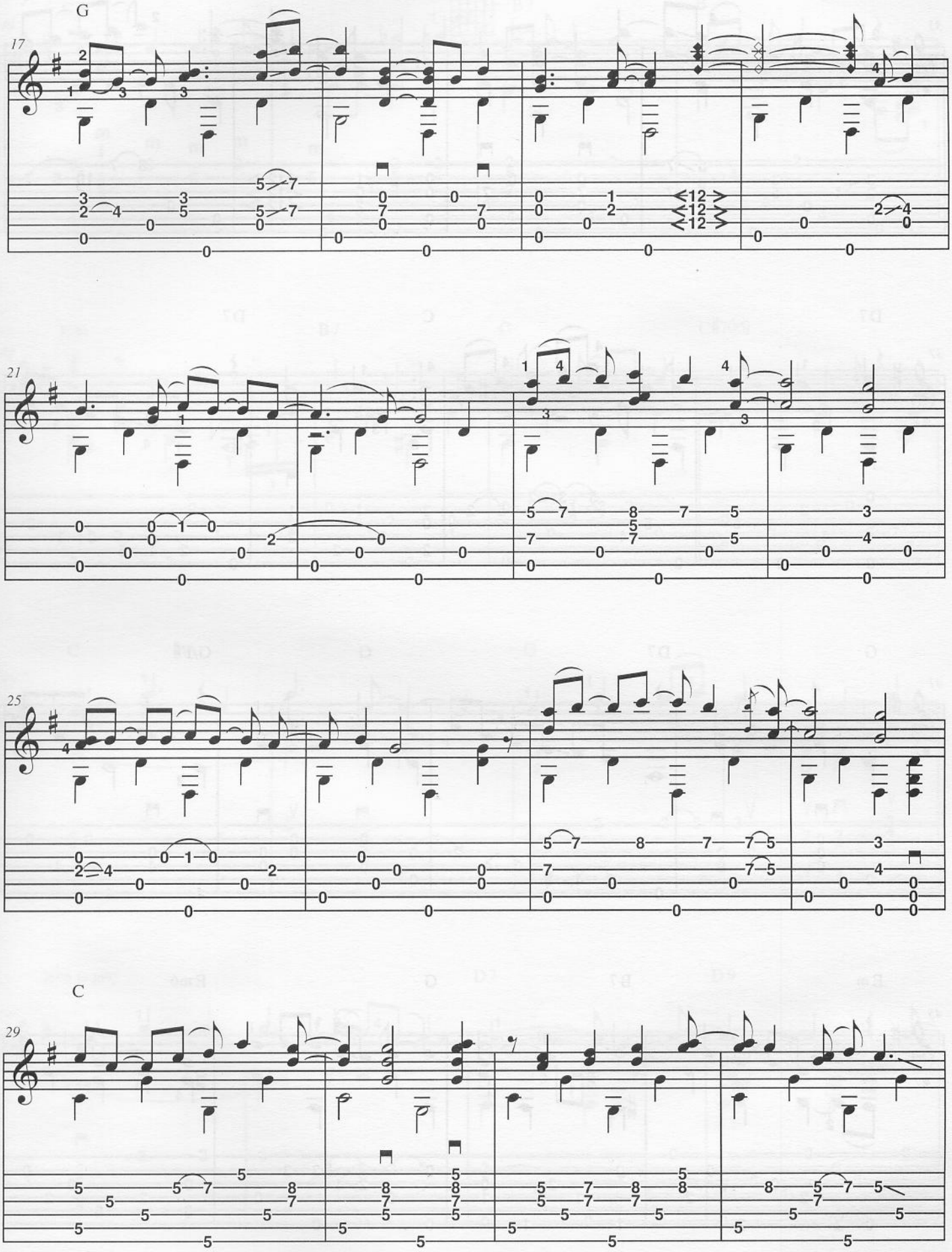
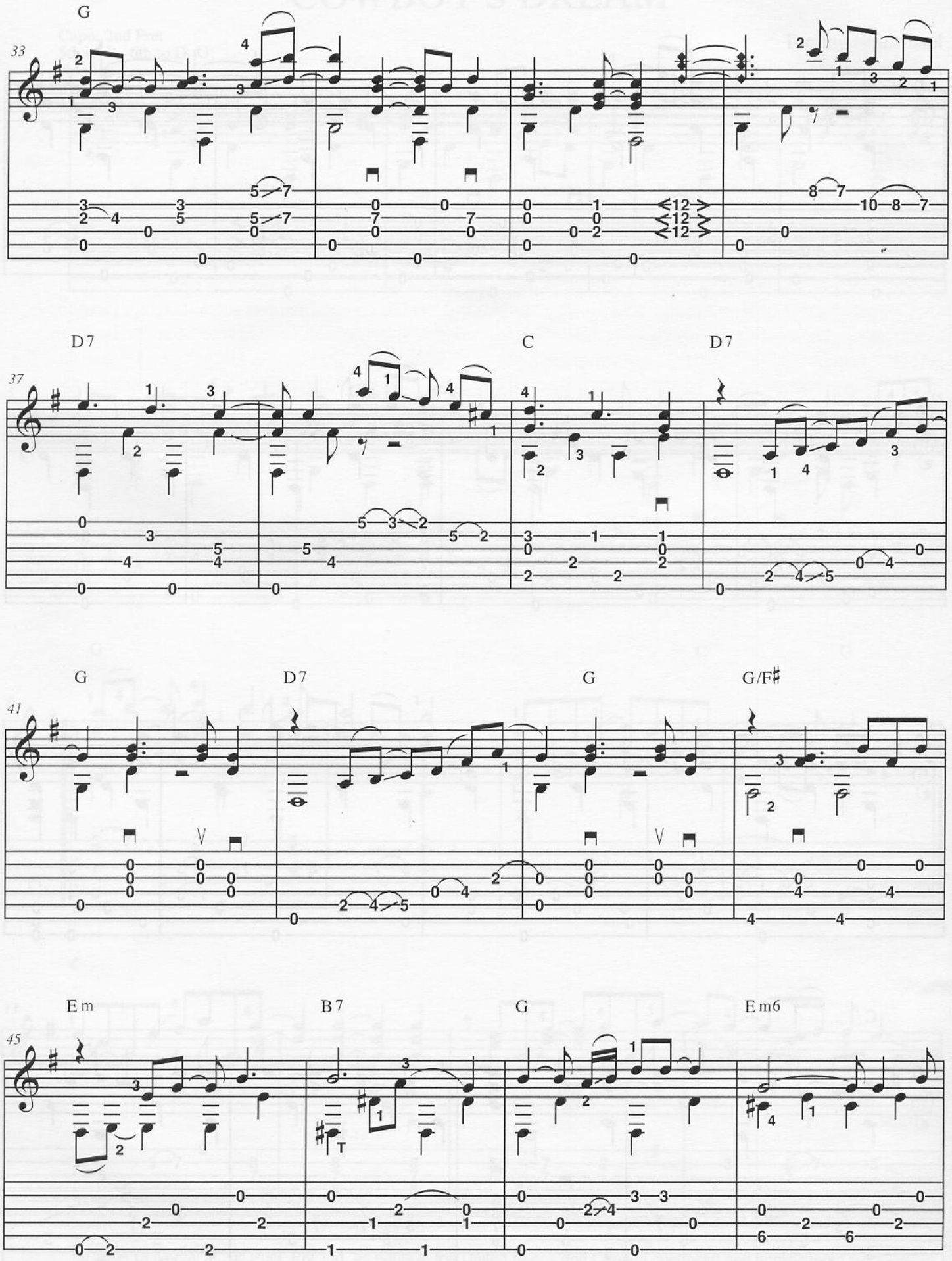
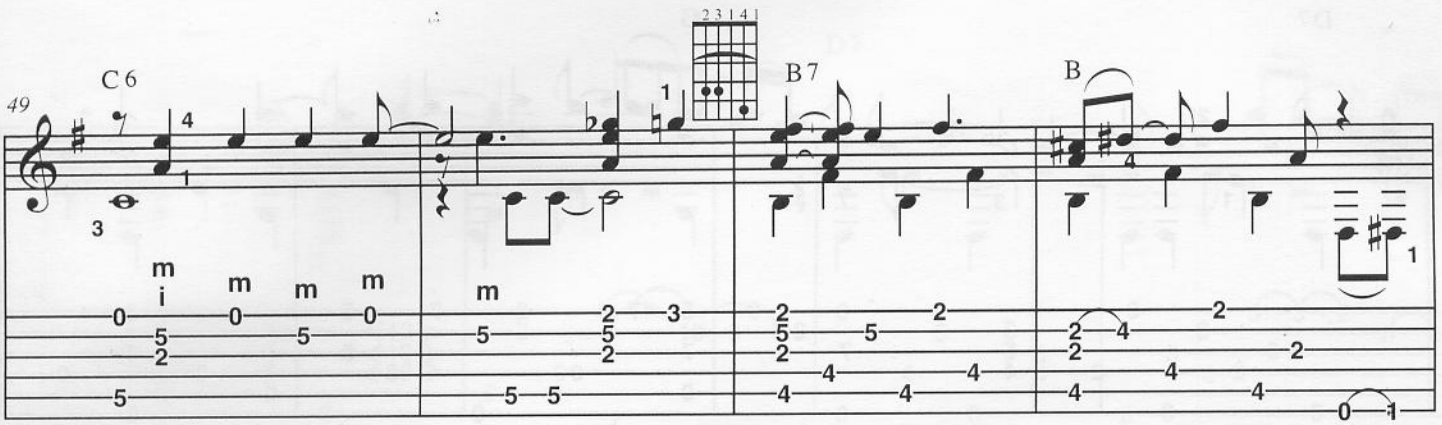
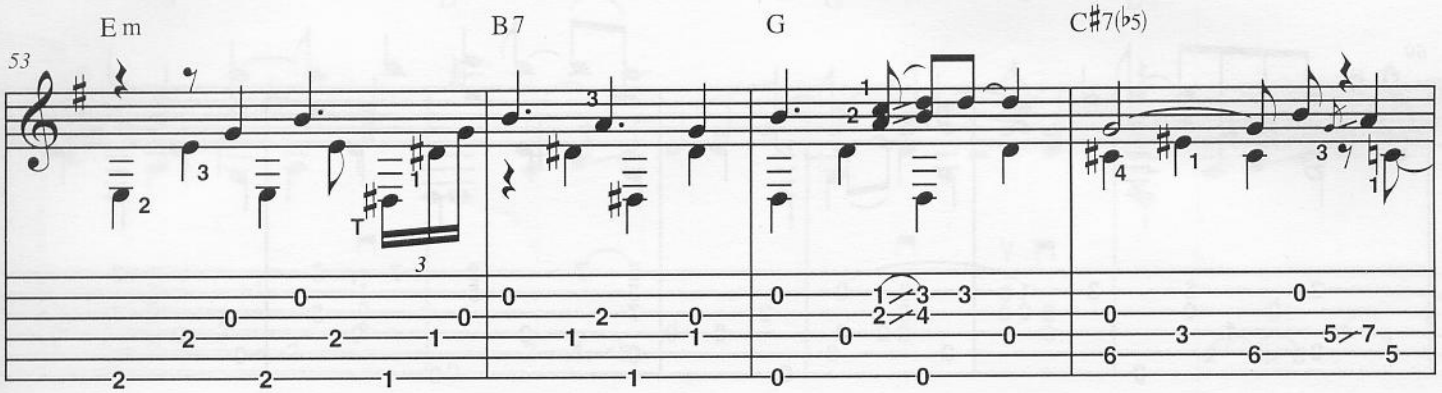
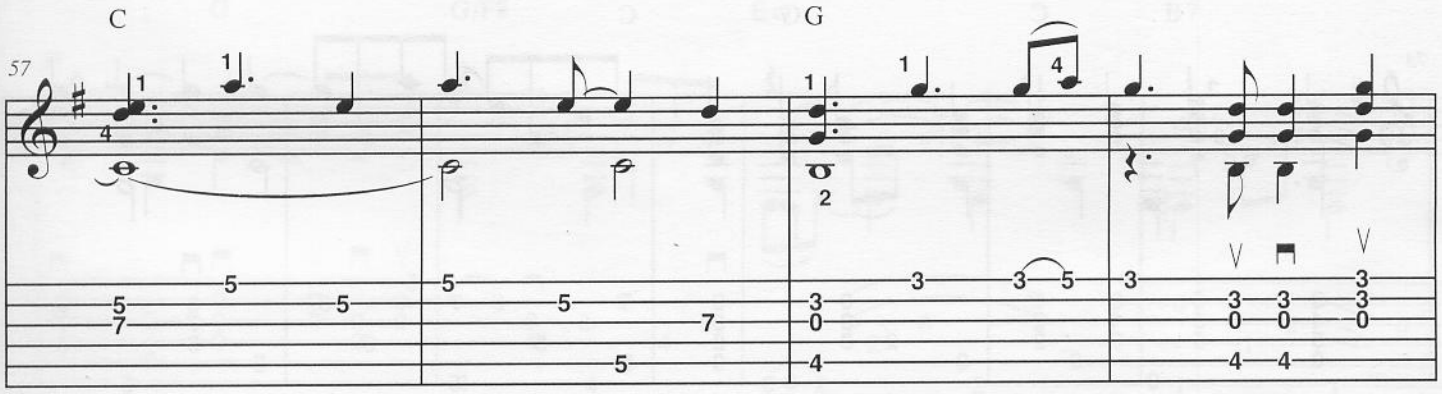
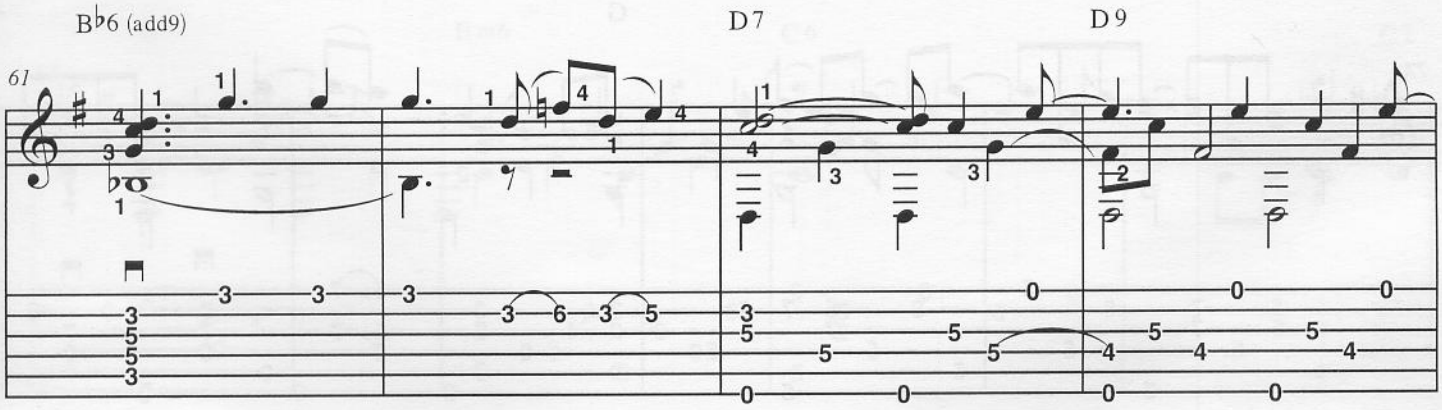

G
17
21
25
C
29

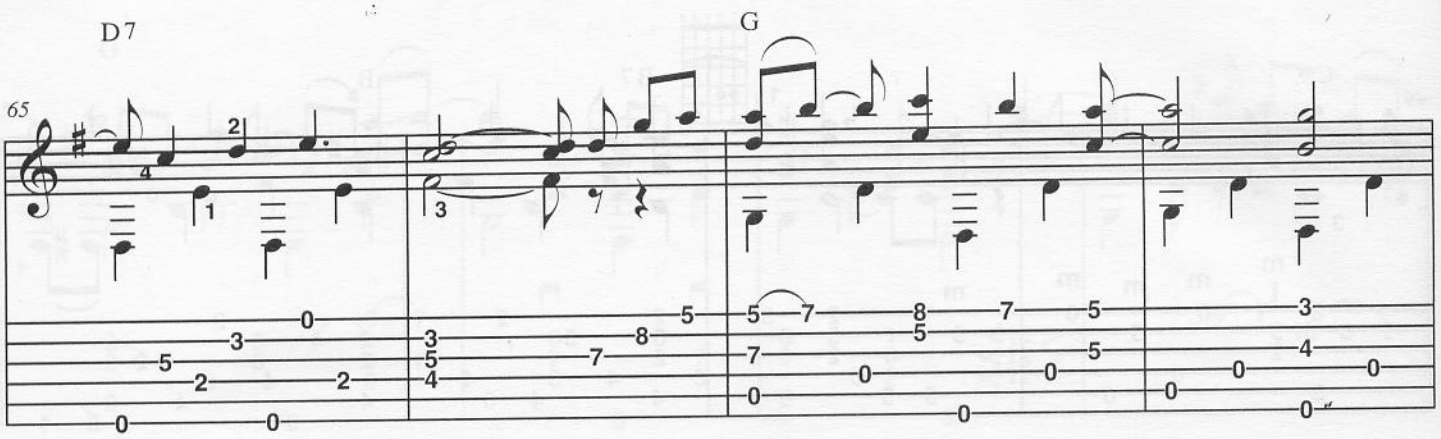

G
33
D7
C
D7
37
G
D7
G
G/F♯
41
Em
B7
G
Em6
45

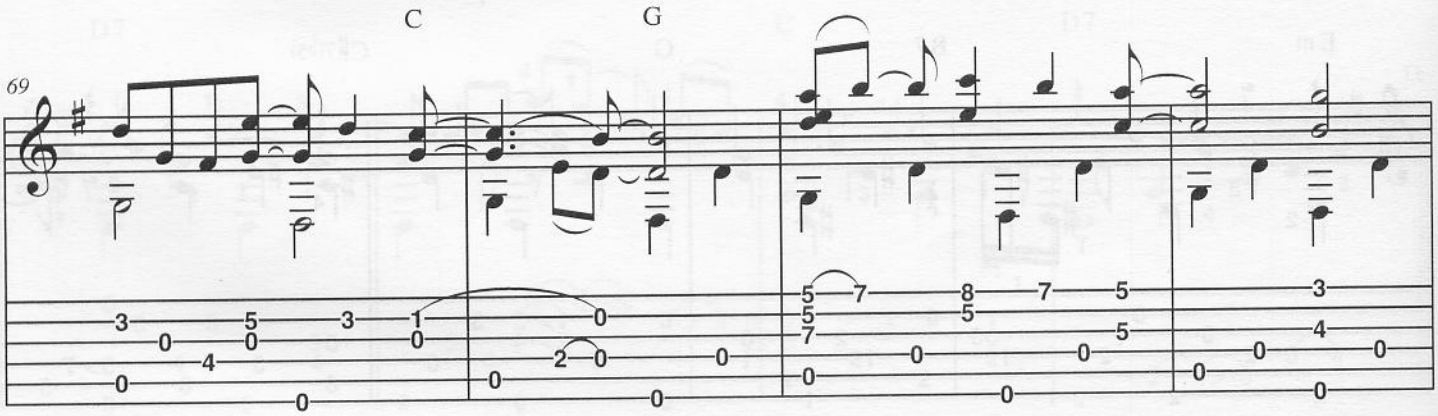

49
C6
B7
B

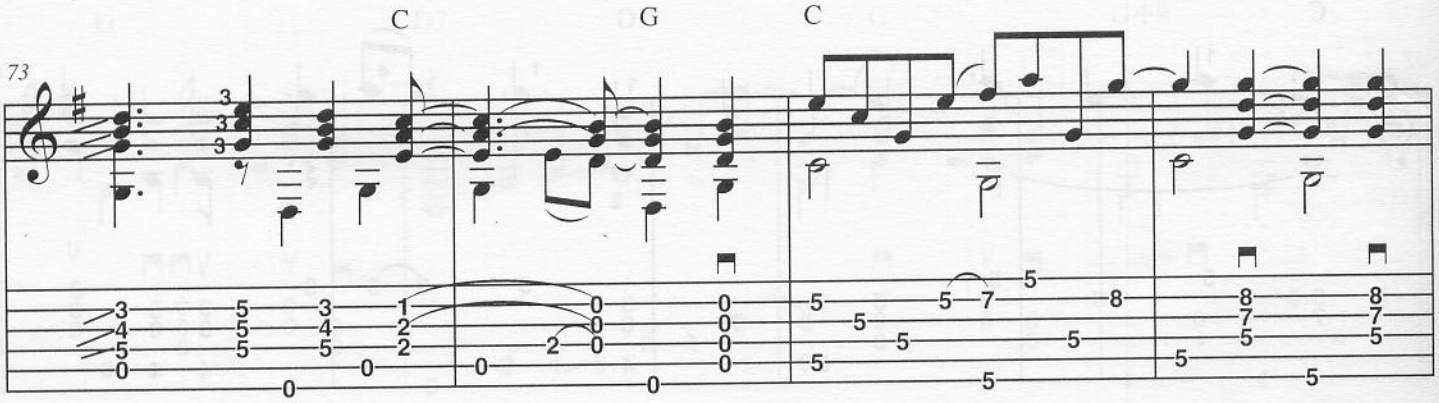

53
Em
B7
G
C♯7(♭5)

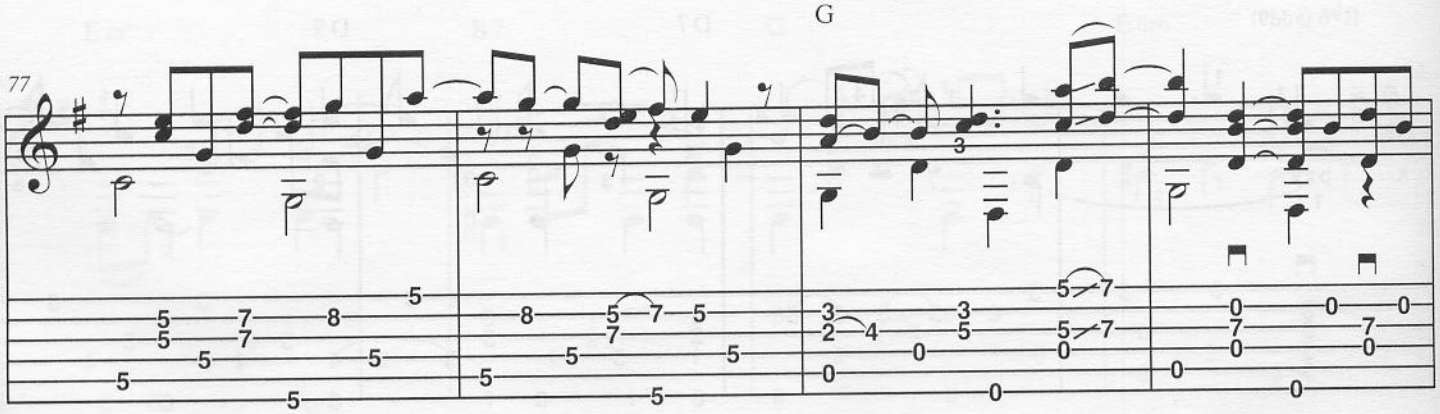

57
C
G

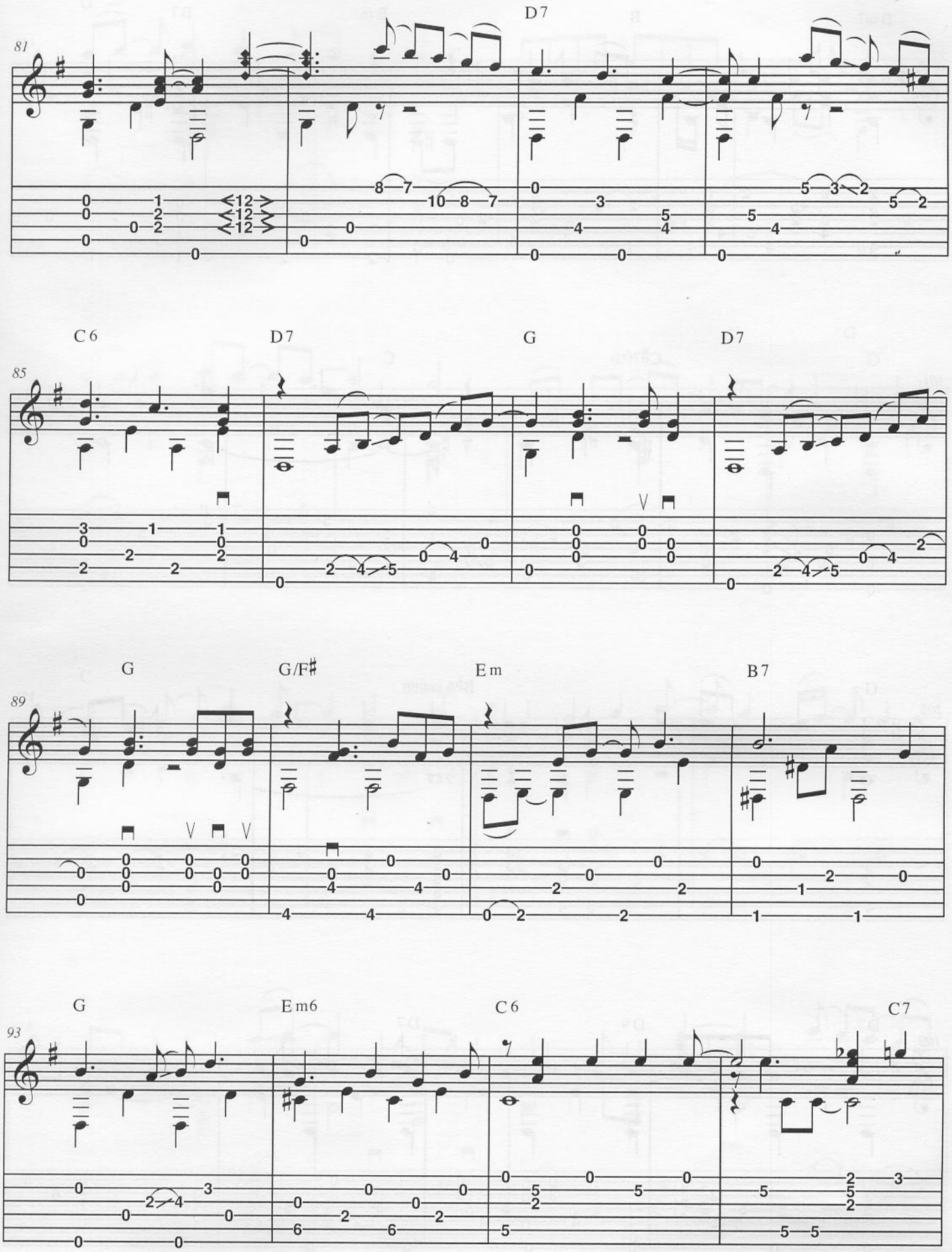

61
B♭6 (add9)
D7
D9

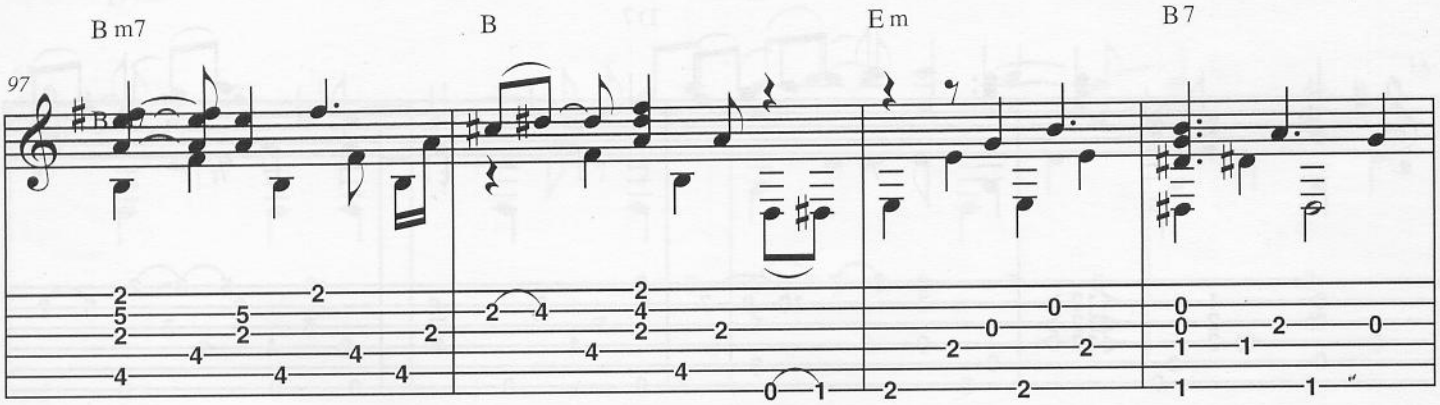

D7
G
65

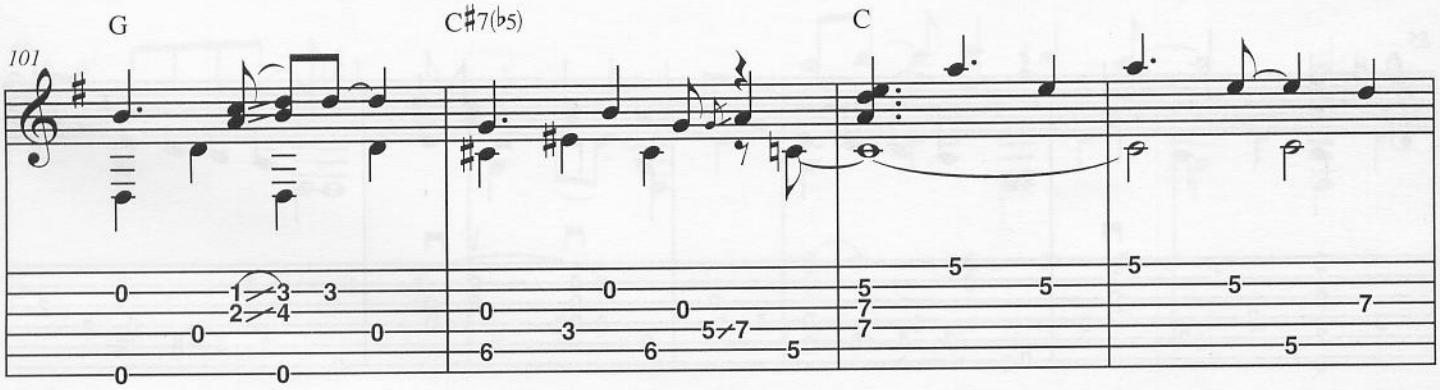

C
G
69

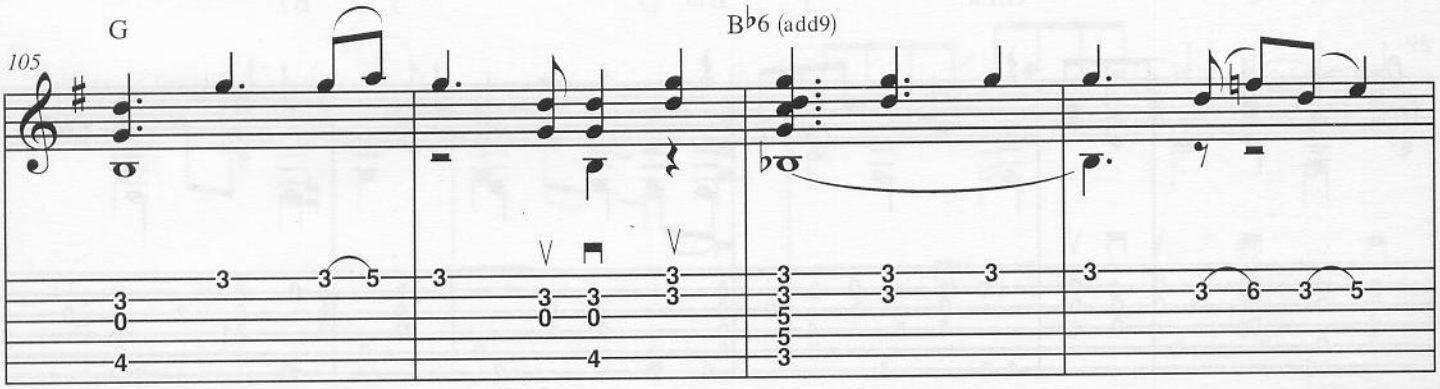

C
G
C
73

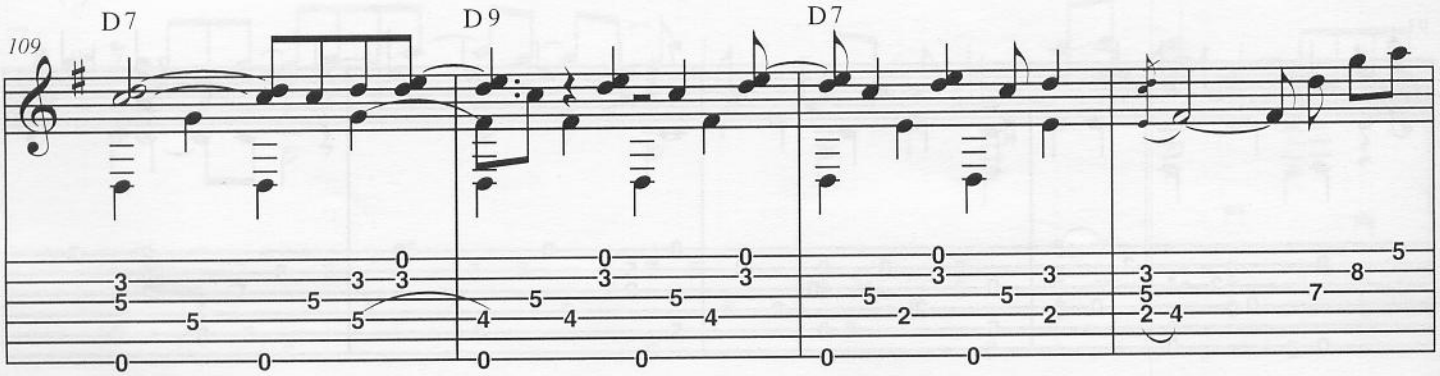

G
77

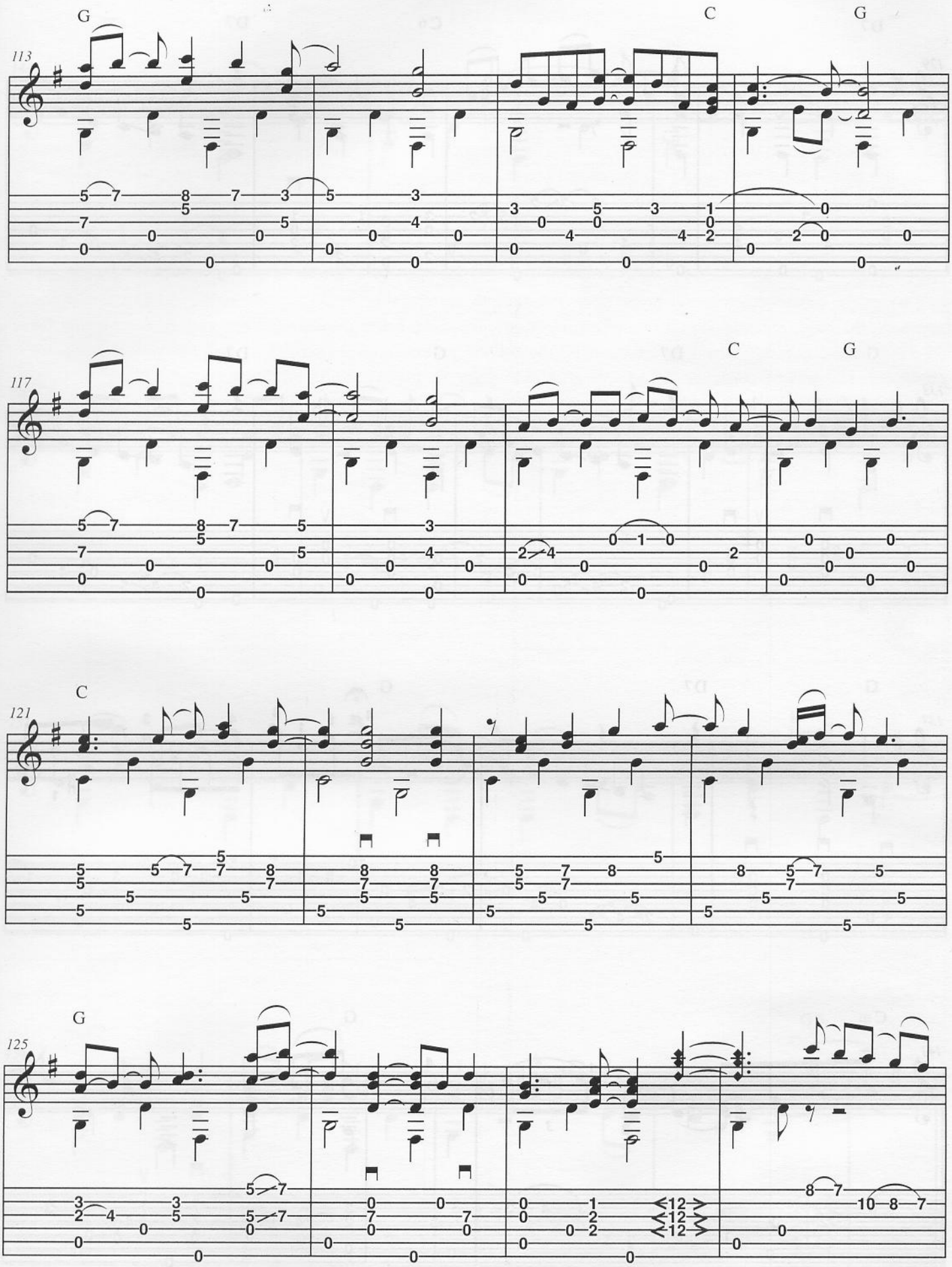

81
D7
85
C6
D7
G
D7
89
G
G/F♯
Em
B7
93
G
Em6
C6
C7

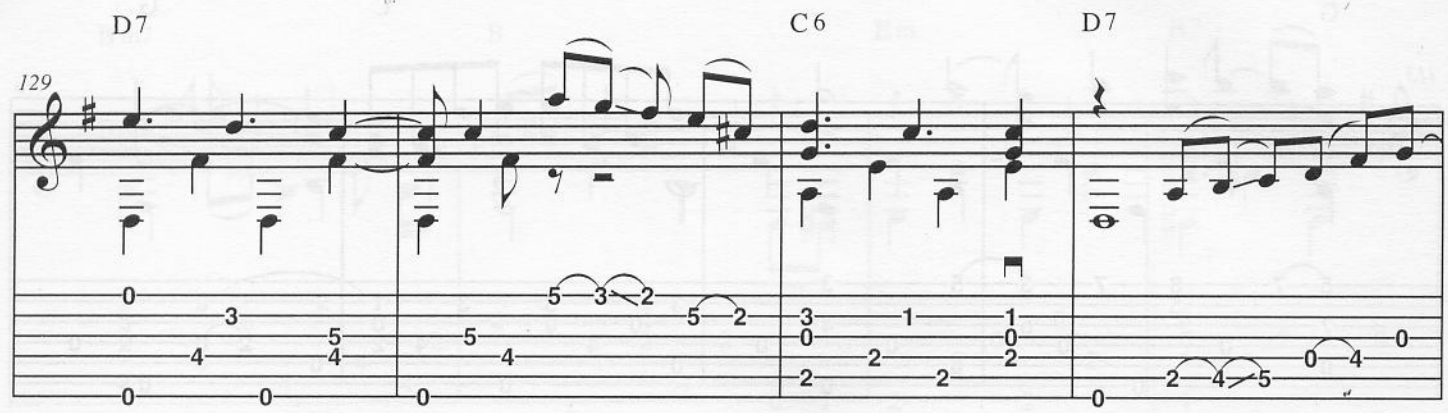

B m7
B
E m
B 7
97

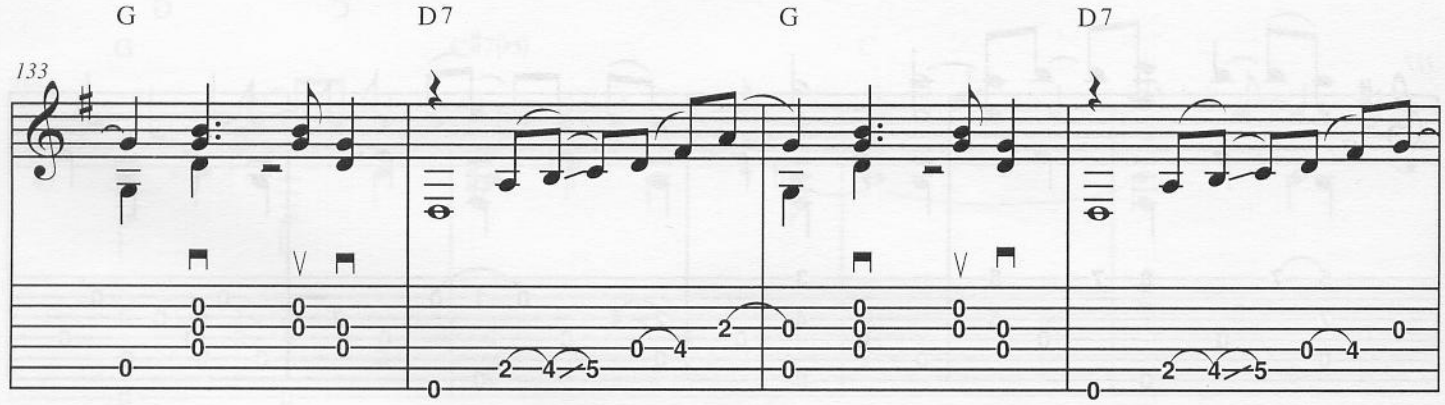

G
C♯7(♭5)
C
101

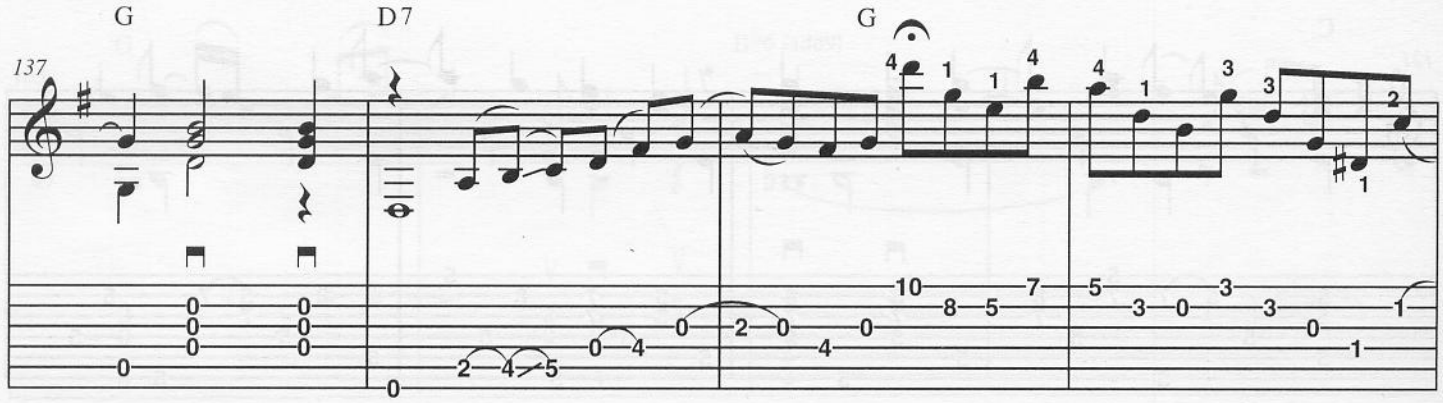

G
B♭6 (add9)
105

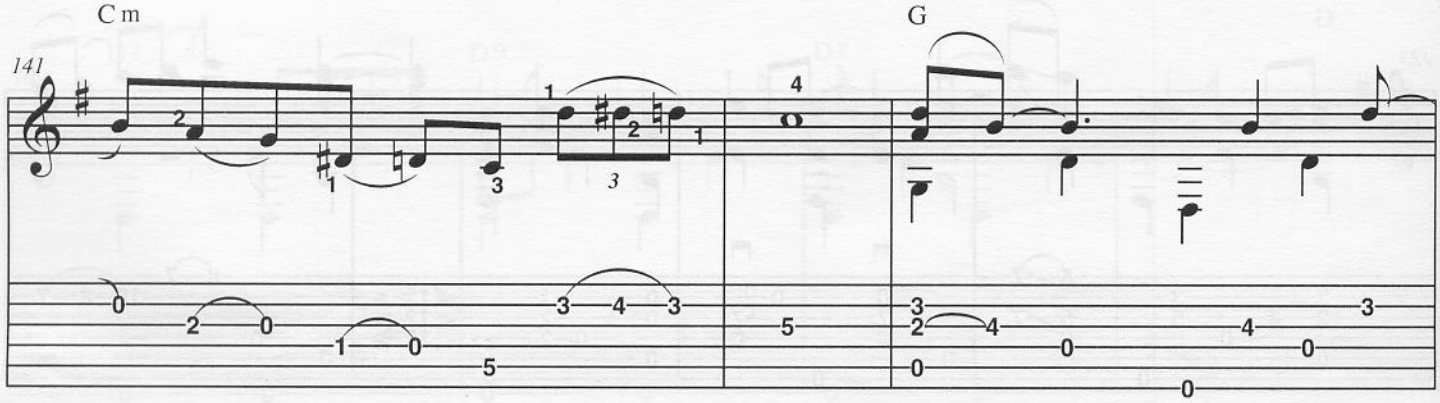

D 7
D 9
D 7
109

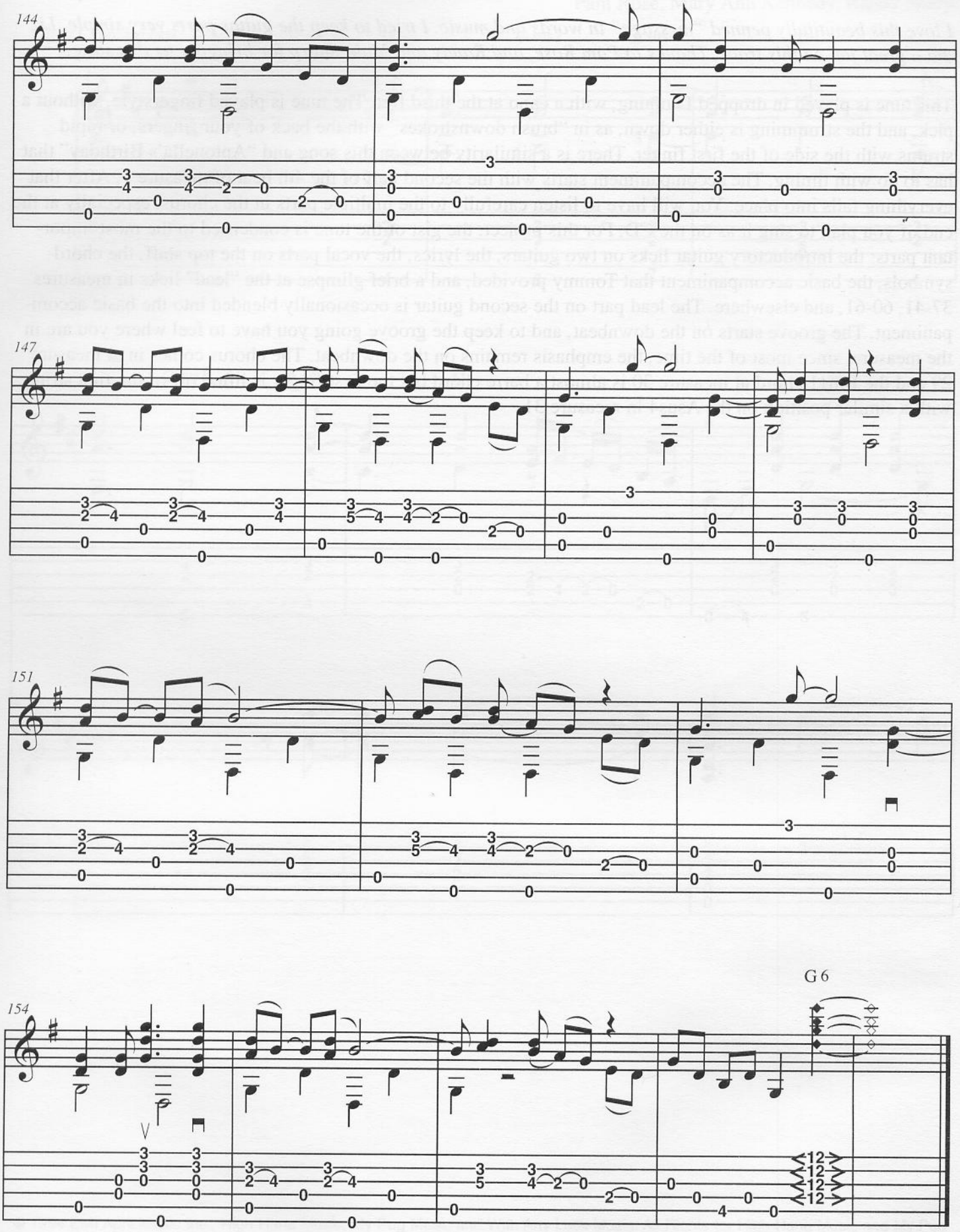

G
C
G
113
117
C
G
121
C
125
G


D7
C6
D7
129


G
D7
G
D7
133


G
D7
G
137


Cm
G
141


144
147
151
154
G 6

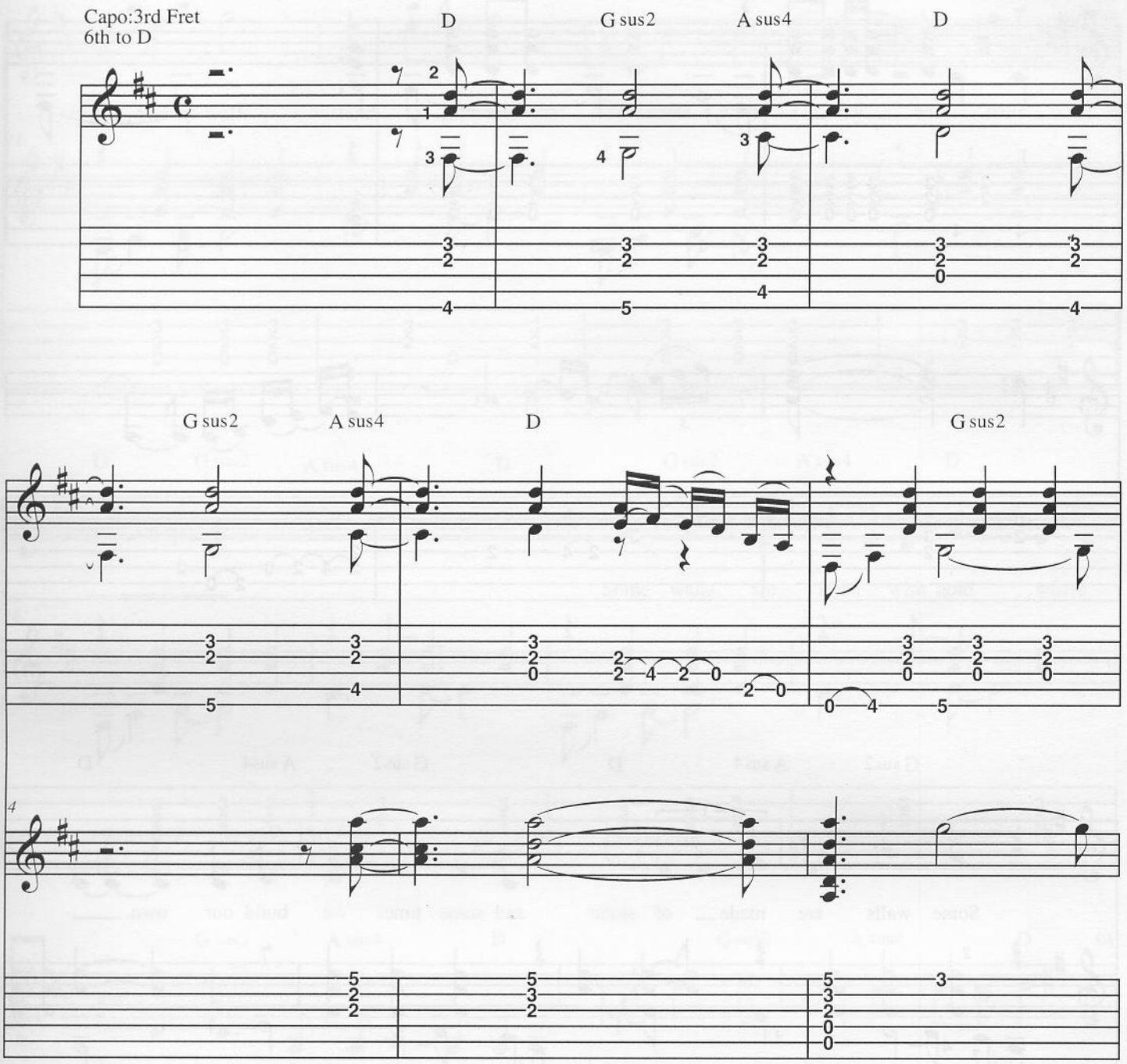
WALLS

I love this beautifully penned "message" in words and music. I tried to keep the guitar parts very simple. Liz did a great job on this track. Thanks to Pam Rose, and Randy and Maia Sharp for bringing us this song.

This tune is played in dropped D tuning, with a capo at the third fret. The tune is played fingerstyle, without a pick, and the strumming is either down, as in "brush downstrokes" with the back of your fingers, or rapid strums with the side of the first finger. There is a similarity between this song and "Antonella's Birthday" that has to do with timing. The accompaniment starts with the second half of the 4th beat of measure 1. After that everything falls into place. You will have to listen carefully to the multiple parts in the chorus, especially at the end, if you plan to sing it as on the CD. For this project, the gist of the tune is condensed to the most important parts: the introductory guitar licks on two guitars, the lyrics, the vocal parts on the top staff, the chord symbols, the basic accompaniment that Tommy provided, and a brief glimpse at the "lead" licks in measures 37-41, 60-61, and elsewhere. The lead part on the second guitar is occasionally blended into the basic accompaniment. The groove starts on the downbeat, and to keep the groove going you have to feel where you are in the measure, since most of the time, the emphasis remains on the downbeat. The chorus comes in at measure 29 and the Bm11 chord at measure 30 is almost a barre chord but the first finger is lifted off of the first string, with a similar position on the Asus4 in measure 31.

WALLS

Pam Rose, Mary Ann Kennedy, Randy Sharp



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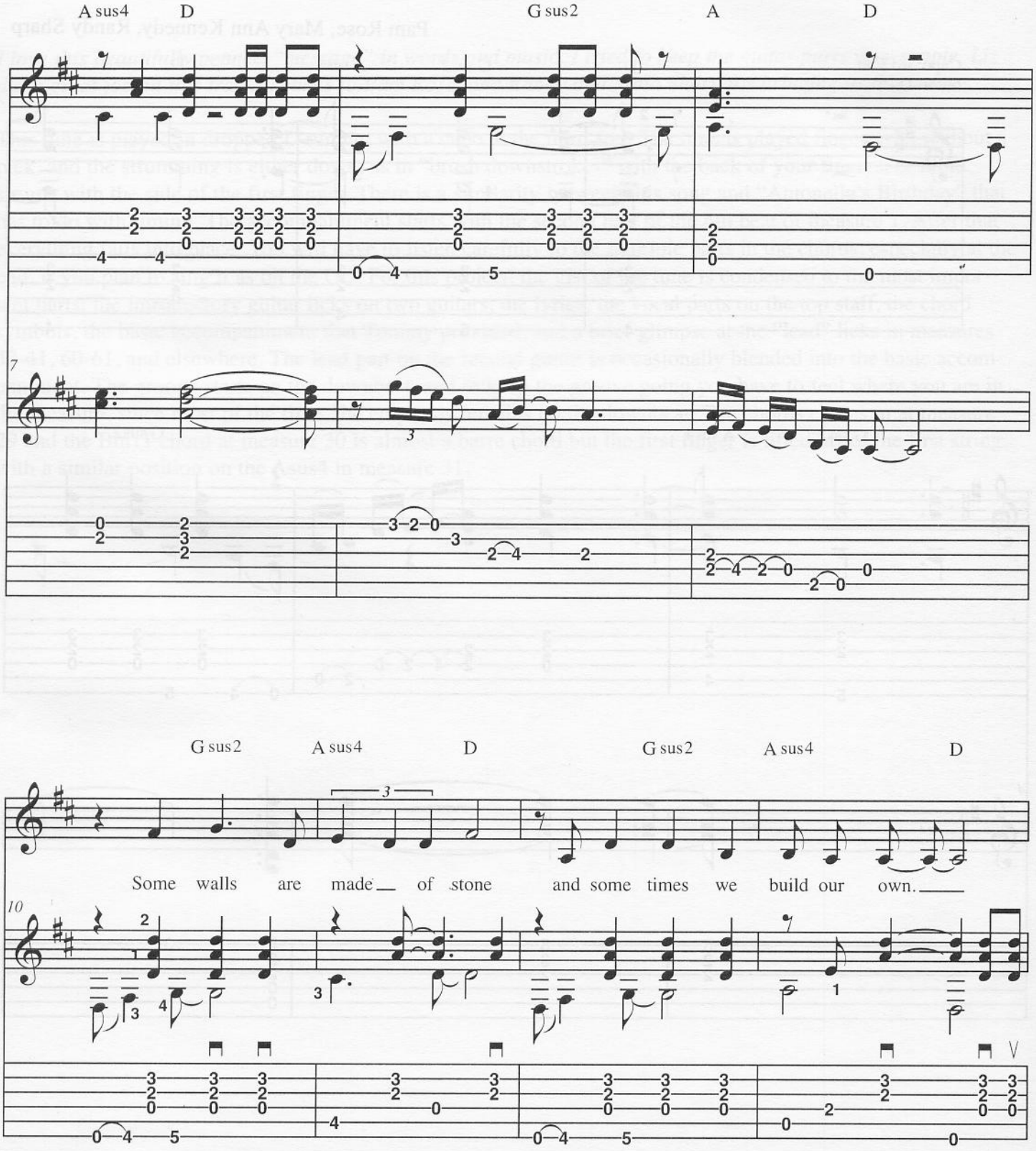
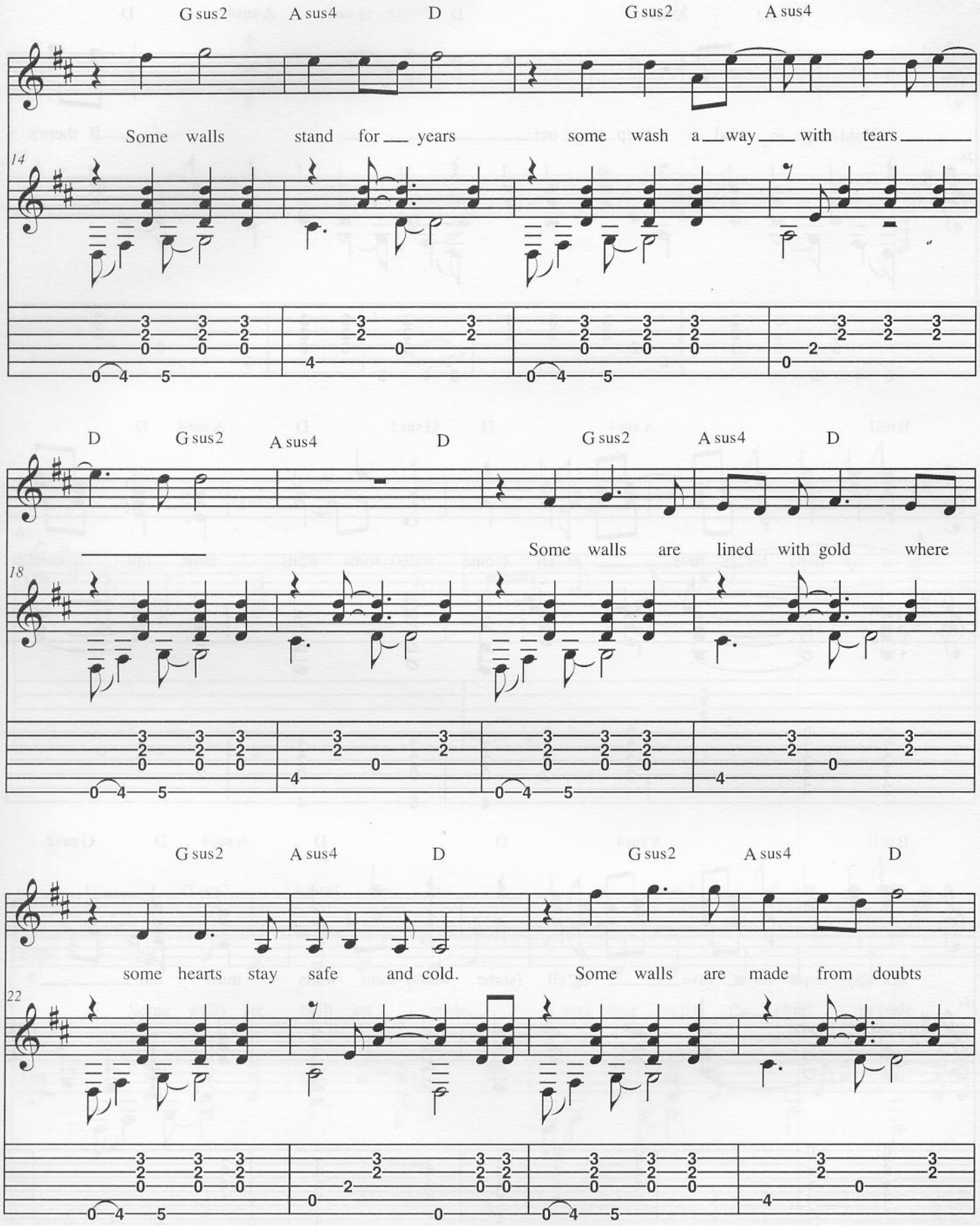
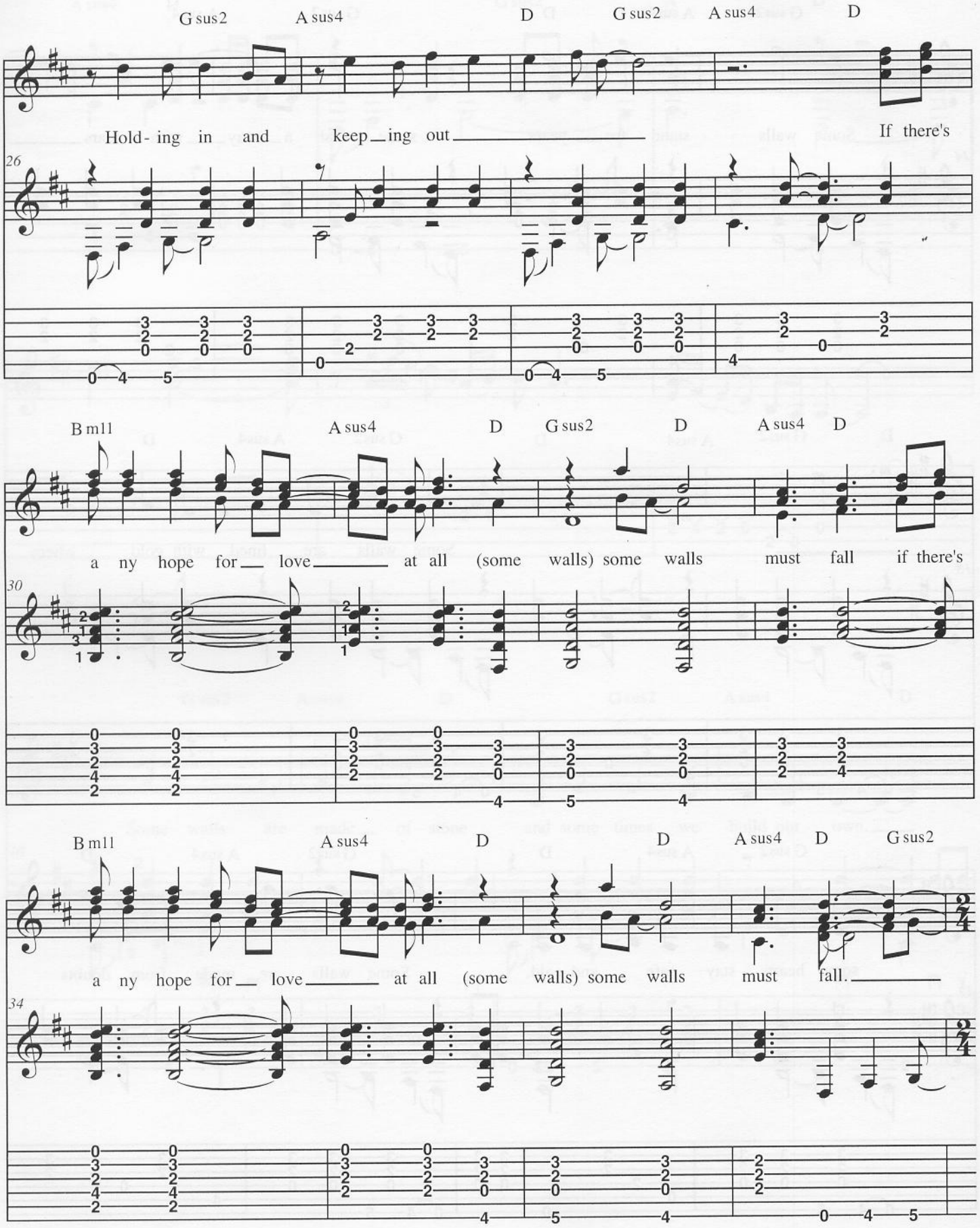
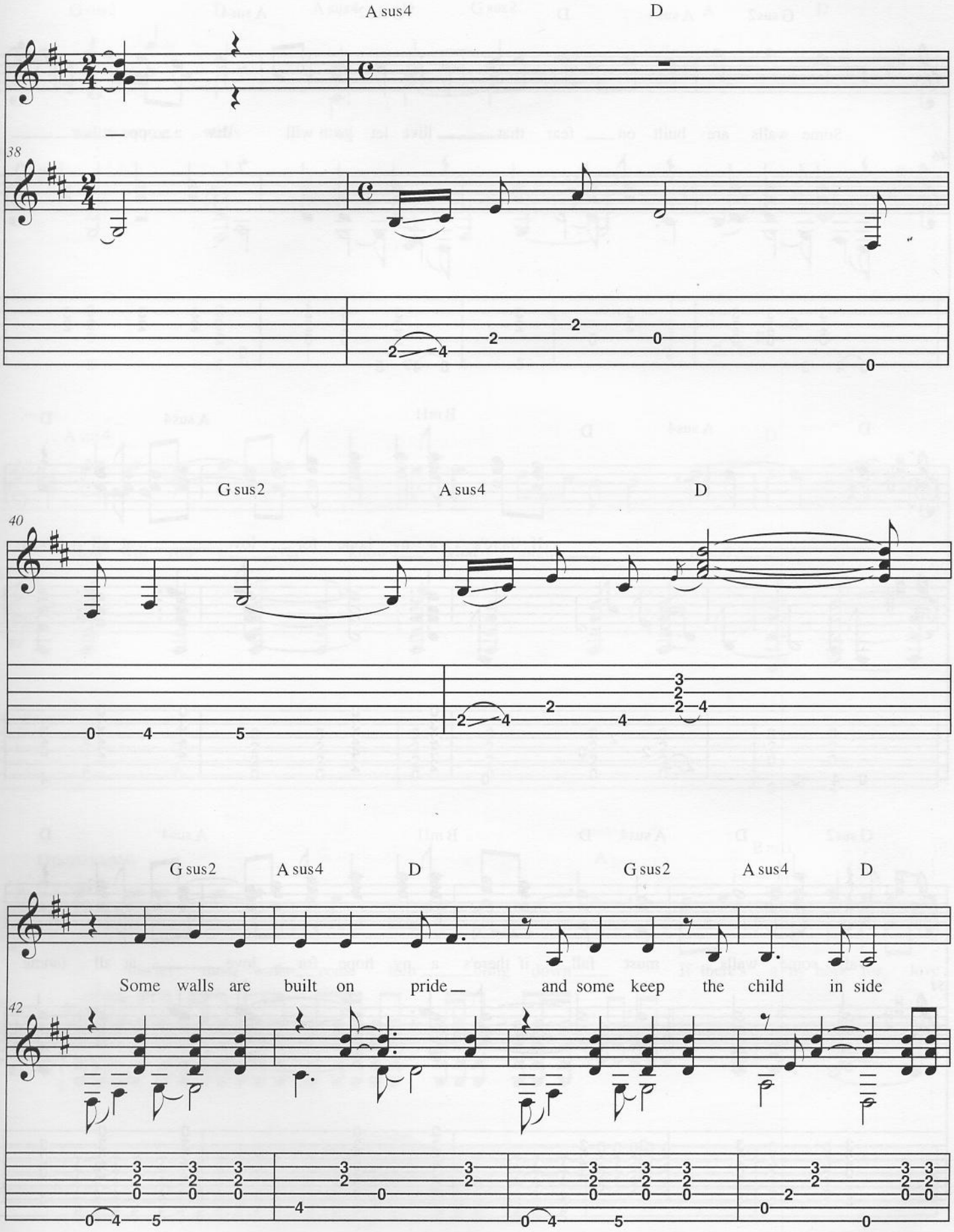
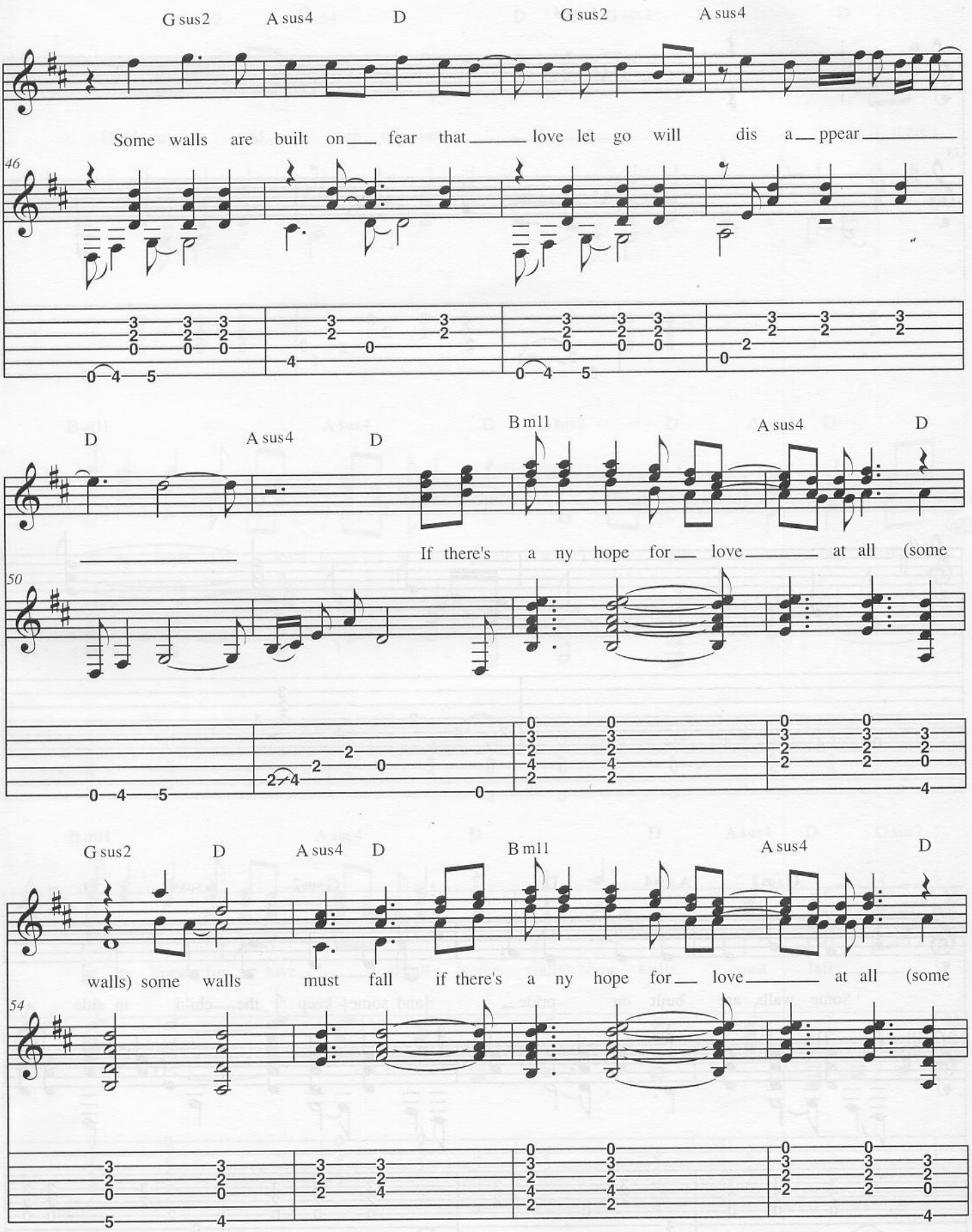
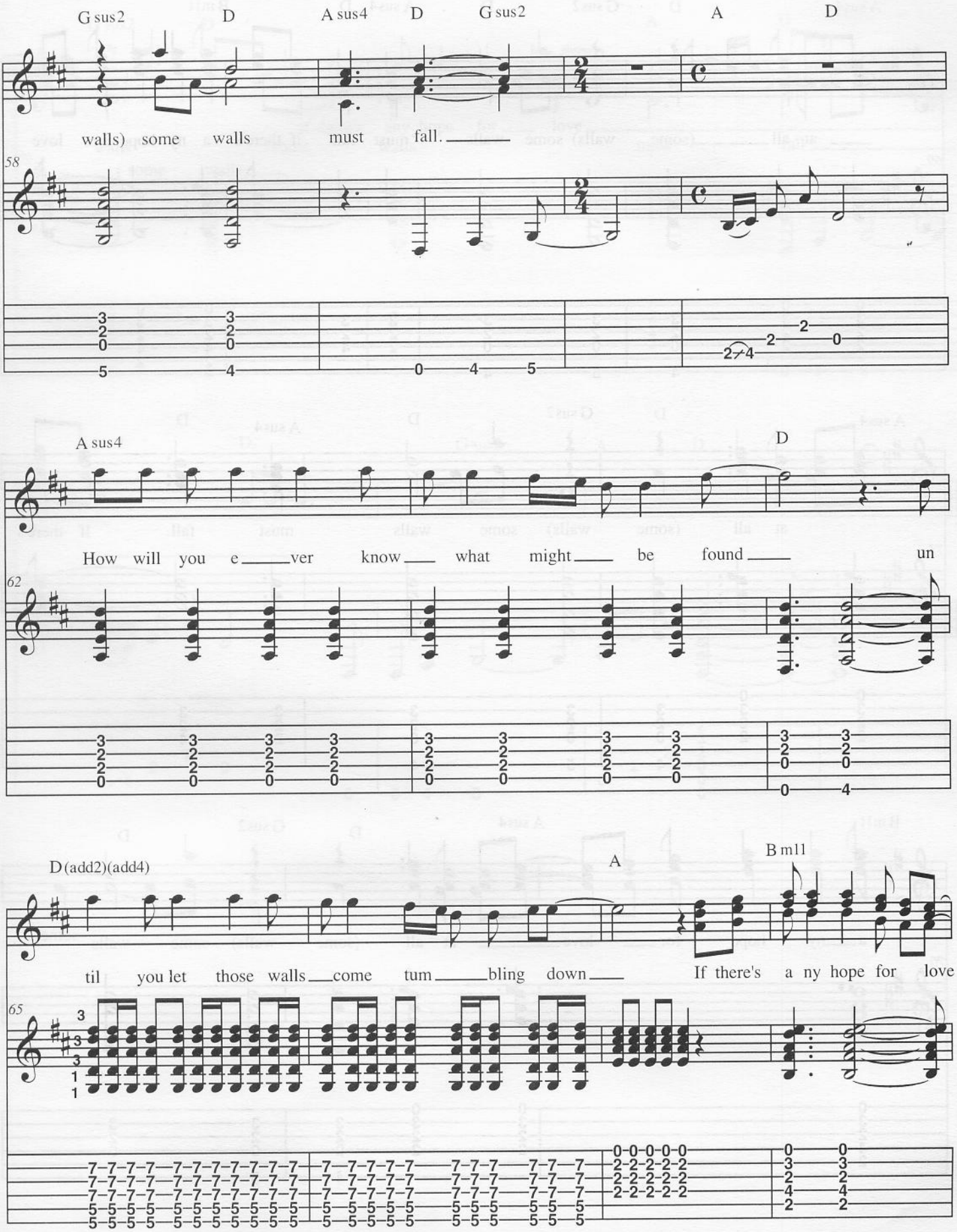

A sus4
D
G sus2
A
D
7
G sus2
A sus4
D
G sus2
A sus4
D
Some walls are made of stone and some times we build our own.
10

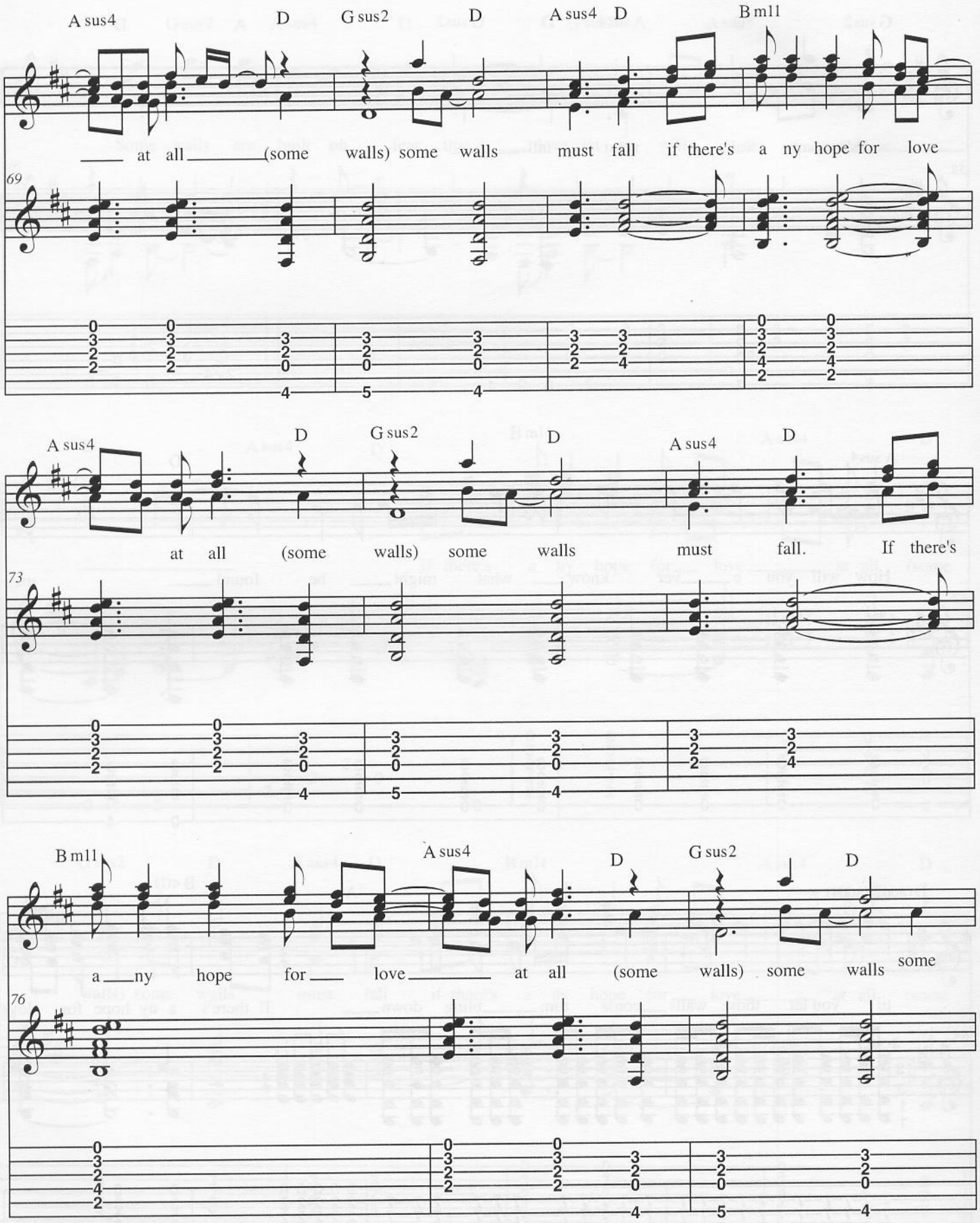

G sus2 A sus4 D G sus2 A sus4
Some walls stand for years some wash a way with tears
14
D G sus2 A sus4 D G sus2 A sus4 D
Some walls are lined with gold where
18
G sus2 A sus4 D G sus2 A sus4 D
some hearts stay safe and cold. Some walls are made from doubts
22

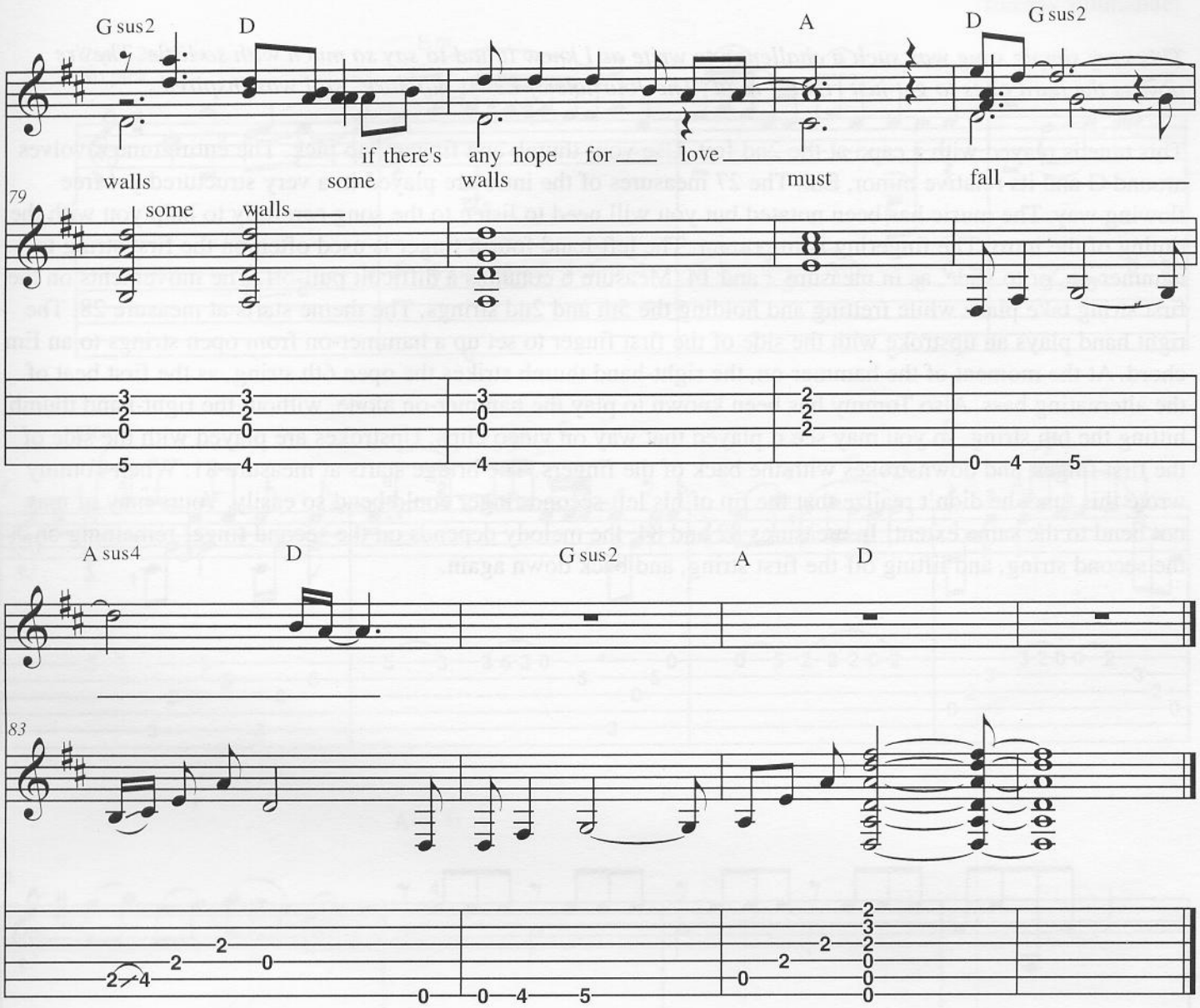

G sus2 A sus4 D G sus2 A sus4 D
Hold- ing in and keep_ing out If there's
26
B m11 A sus4 D G sus2 D A sus4 D
a ny hope for_ love at all (some walls) some walls must fall if there's
30
B m11 A sus4 D D A sus4 D G sus2
a ny hope for_ love at all (some walls) some walls must fall.
34


A sus4
D
38
G sus2
A sus4
D
40
G sus2
A sus4
D
G sus2
A sus4
D
Some walls are built on pride
and some keep the child in side
42


G sus2
A sus4
D
G sus2
A sus4
Some walls are built on fear that love let go will dis a ppear
46
D
A sus4
D
B m11
A sus4
D
If there's a ny hope for love at all (some
50
G sus2
D
A sus4
D
B m11
A sus4
D
walls) some walls must fall if there's a ny hope for love at all (some
54


G sus2
D
A sus4
D
G sus2
A
D
walls) some walls must fall.
58
A sus4
D
How will you e ver know what might be found un
62
D(add2)(add4)
A
B m11
til you let those walls come tum bling down
If there's a ny hope for love
65


A sus4 D G sus2 D A sus4 D B m11
at all (some walls) some walls must fall if there's a ny hope for love
69
A sus4 D G sus2 D A sus4 D
at all (some walls) some walls must fall. If there's
73
B m11 A sus4 D G sus2 D
a ny hope for love at all (some walls) some walls some
76


G sus2
D
A
D
G sus2
if there's any hope for love
walls some walls must fall
79
some walls
A sus4
D
G sus2
A
D
83

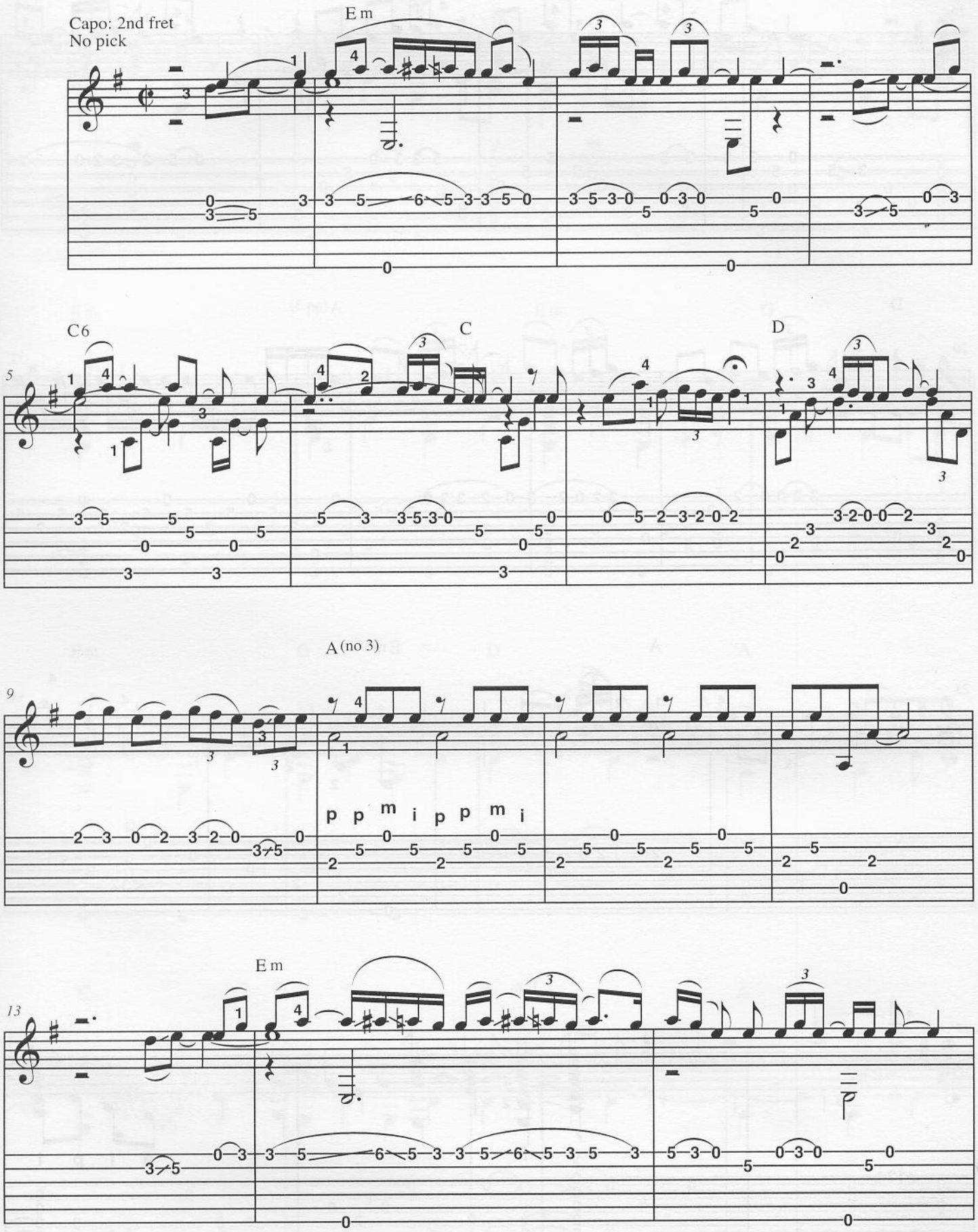
LEWIS AND CLARK

This very simple song was such a challenge to write as I knew it had to say so much with so little. They're always the hard ones to get just right. I read "The Journals of Lewis & Clark" so I was inspired.

This tune is played with a capo at the 2nd fret. Use your thumb and fingers, no pick. The entire tune revolves around G and its relative minor, Em. The 27 measures of the intro are played in a very structured yet free flowing way. The music has been notated but you will need to listen to the song carefully to help you with the timing of the intro. The fingering is important. The left-hand fourth finger is used often on the first string to hammer-on, or to slide, as in measure 2 and 14. Measure 6 contains a difficult pull-off. The movements on the first string take place while fretting and holding the 5th and 2nd strings. The theme starts at measure 28. The right hand plays an upstroke with the side of the first finger to set up a hammer-on from open strings to an Em chord. At the moment of the hammer-on, the right-hand thumb strikes the open 6th string, as the first beat of the alternating bass. Also Tommy has been known to play the hammer-on alone, without the right-hand thumb hitting the 6th string, so you may see it played that way on video clips. Upstrokes are played with the side of the first finger, and downstrokes with the back of the fingers. The bridge starts at measure 81. When Tommy wrote this tune, he didn't realize that the tip of his left second finger could bend so easily. Yours may or may not bend to the same extent! In measures 82 and 84, the melody depends on the second finger remaining on the second string, and lifting off the first string, and back down again.

LEWIS AND CLARK

Tommy Emmanuel



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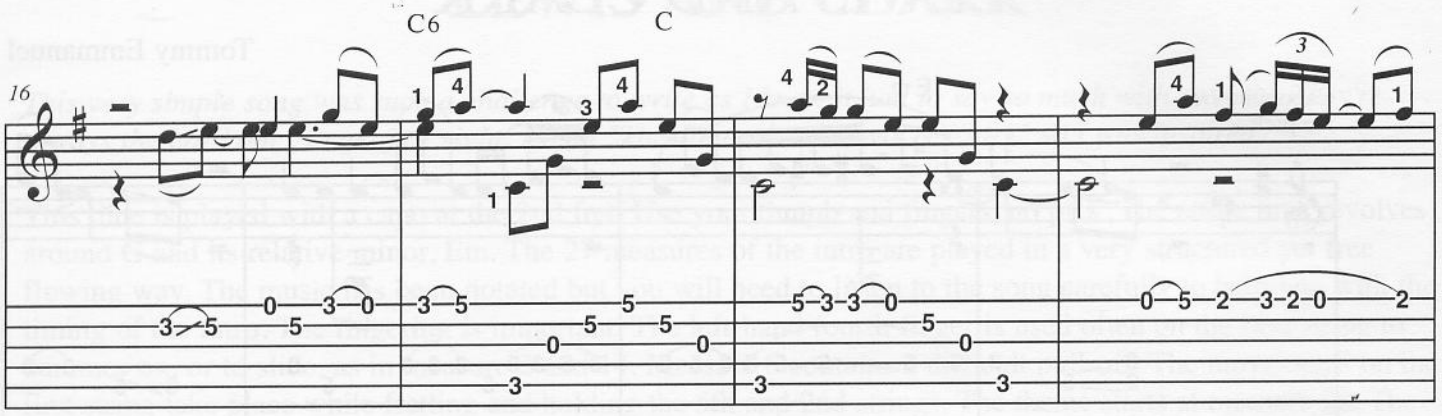
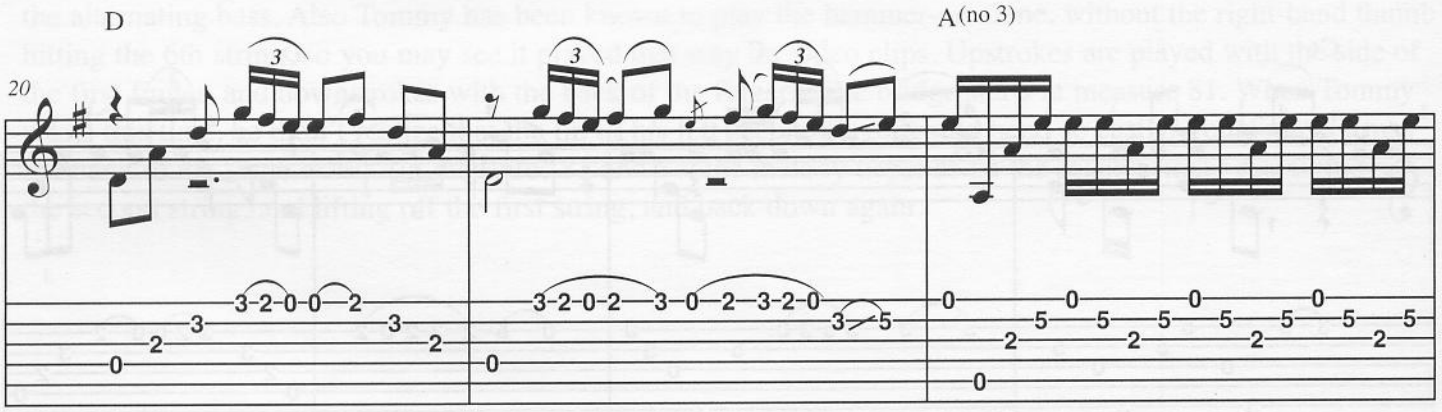
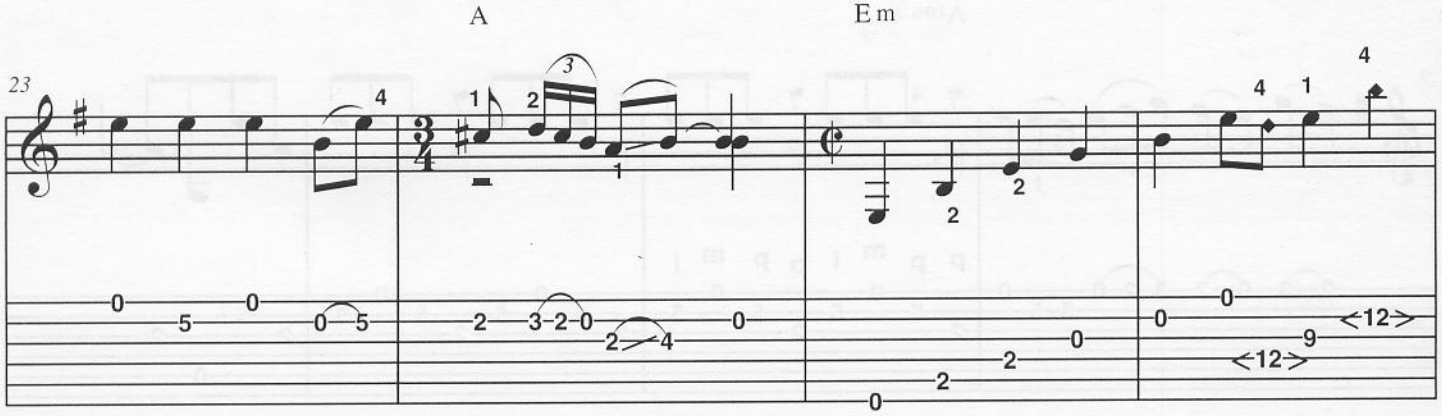
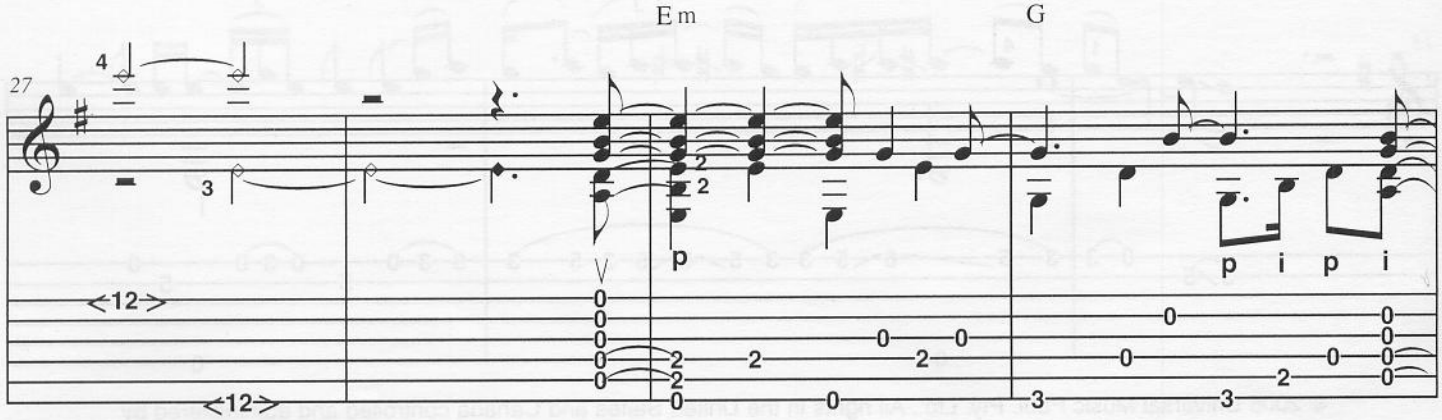
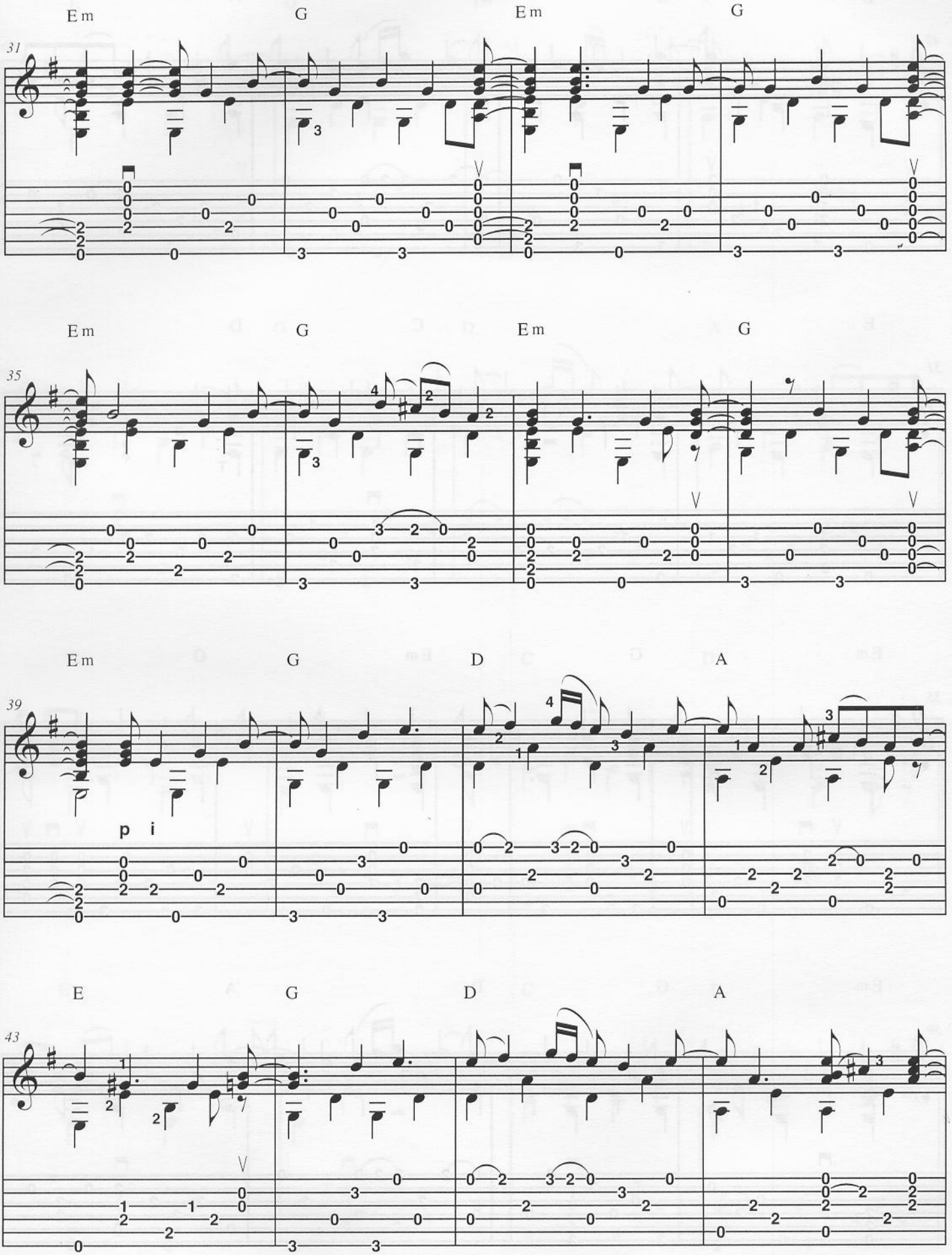
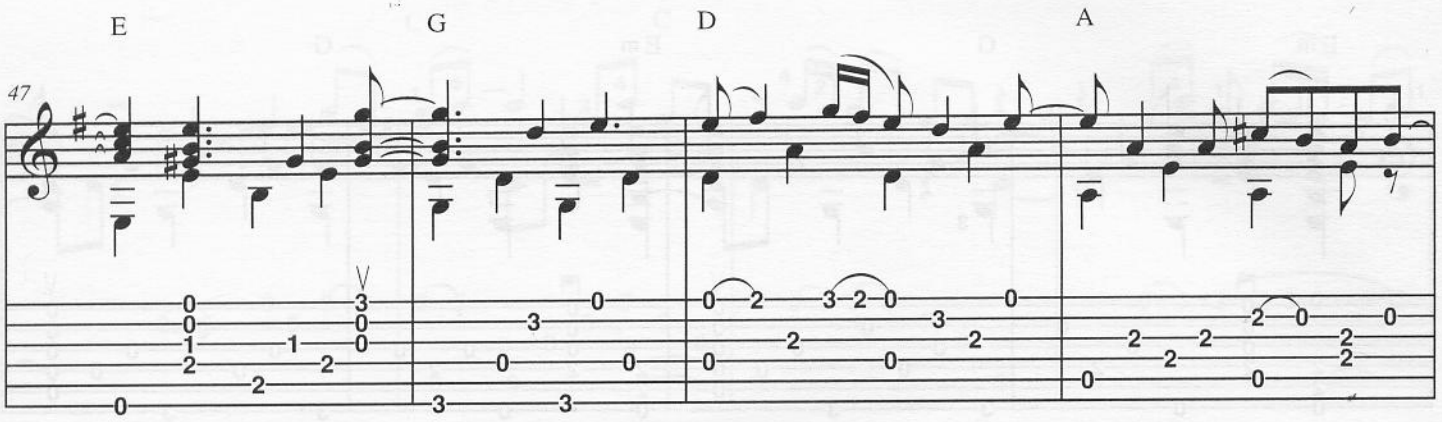

16
C6
C

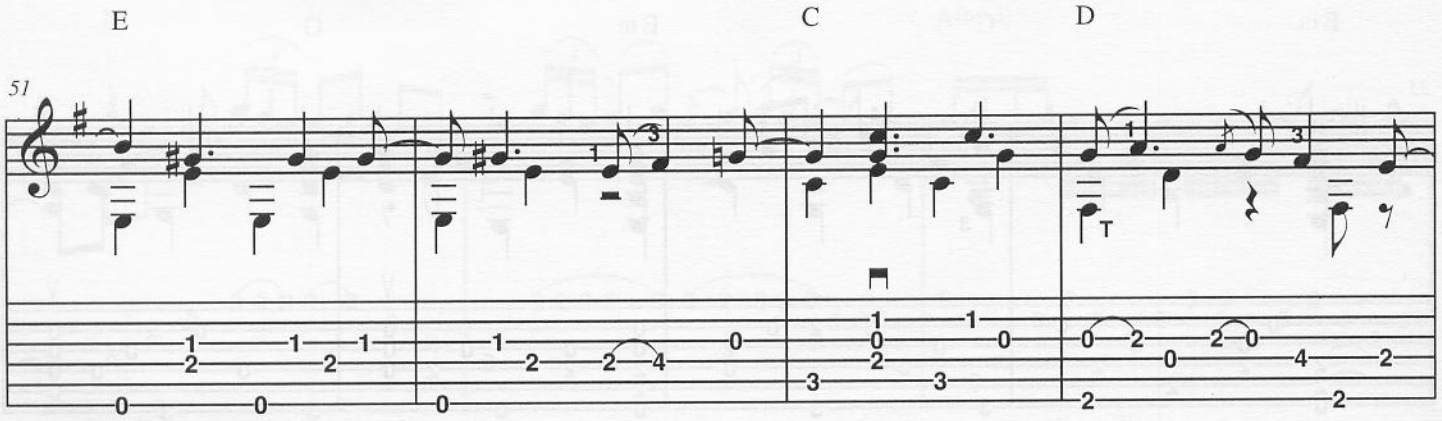

20
D
A (no 3)

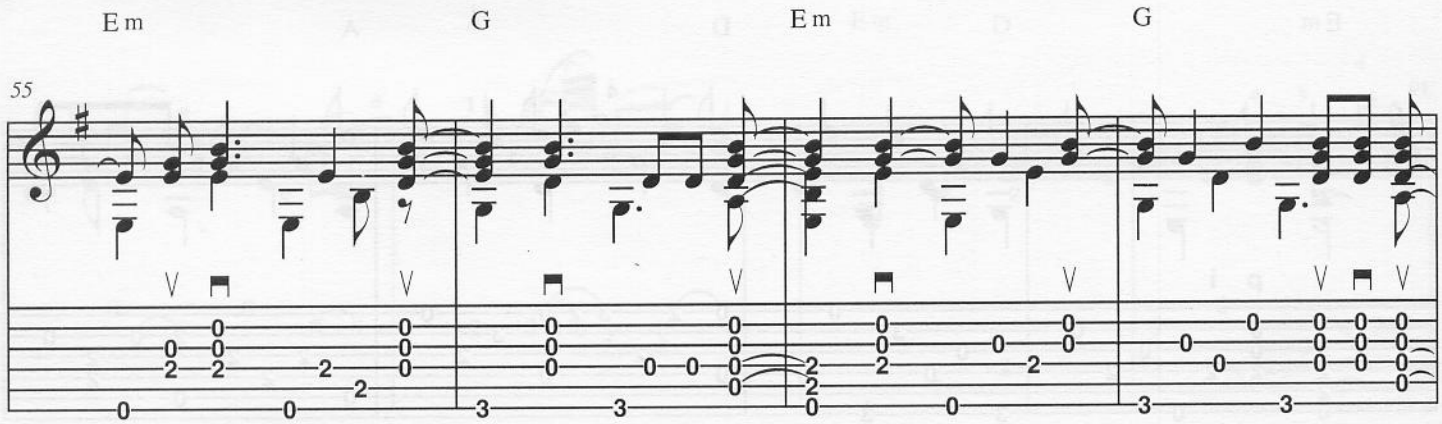

23
A
Em

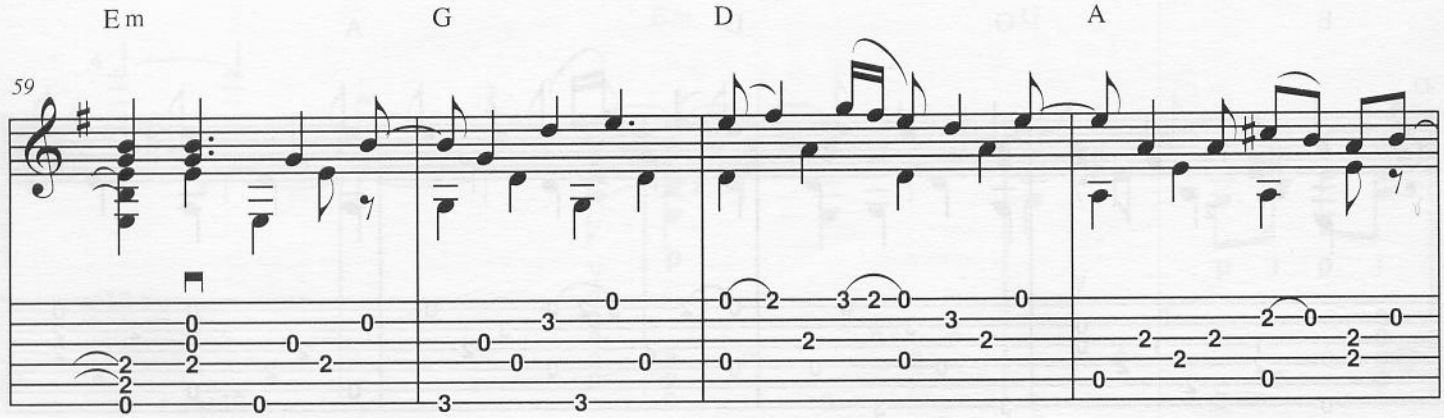

27
Em
G
p
p i p i

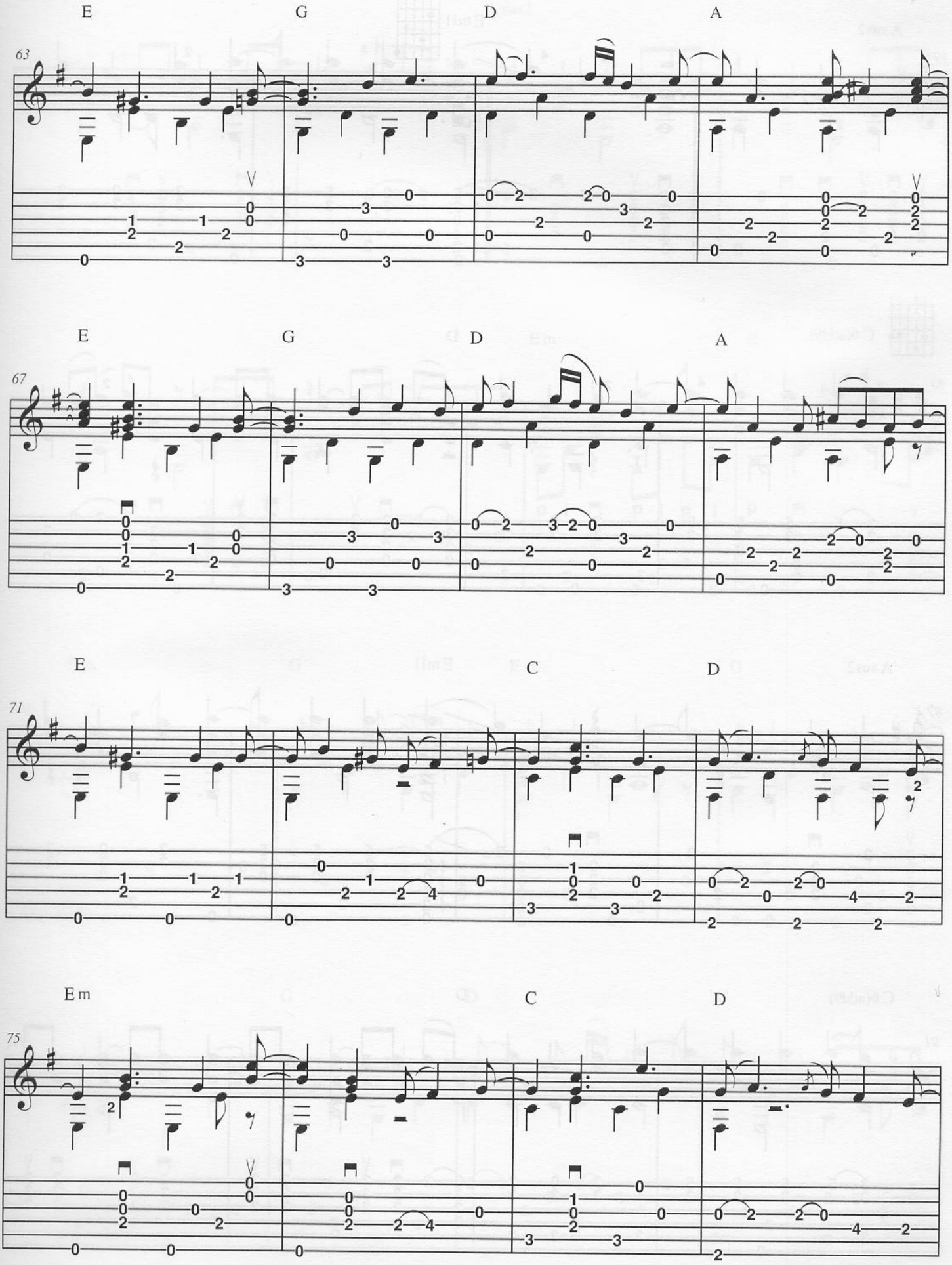

Em
G
Em
G
31
Em
G
Em
G
35
Em
G
D
A
39
p i
E
G
D
A
43

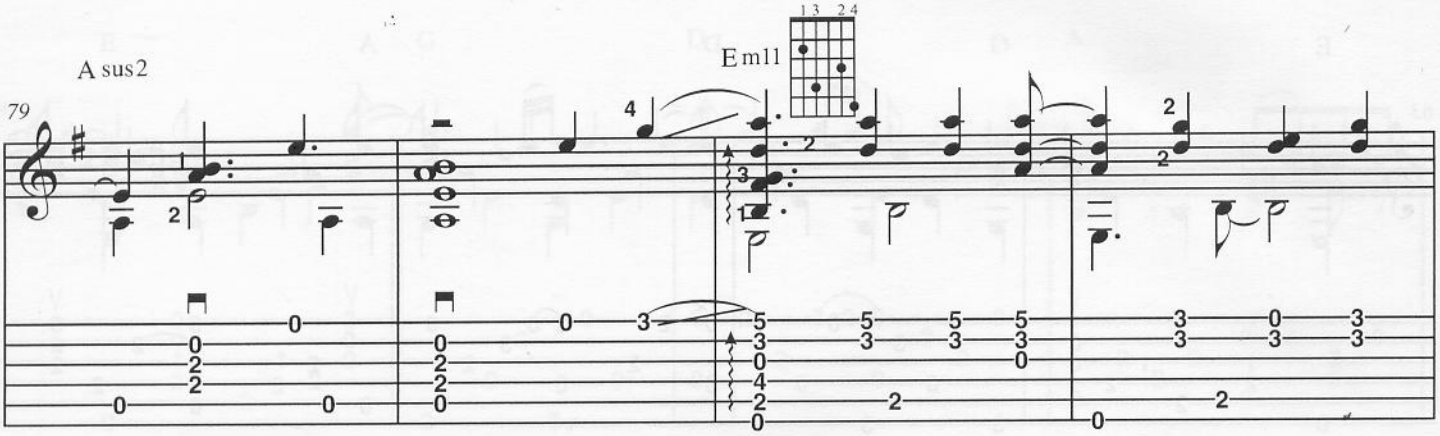

E
G
D
A
47

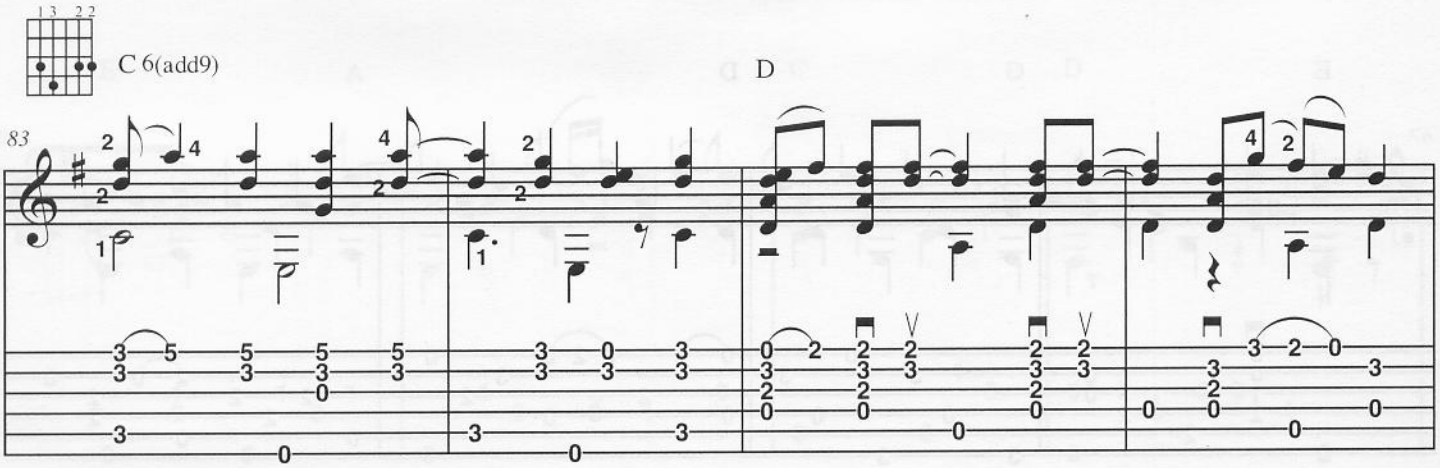

E
C
D
51

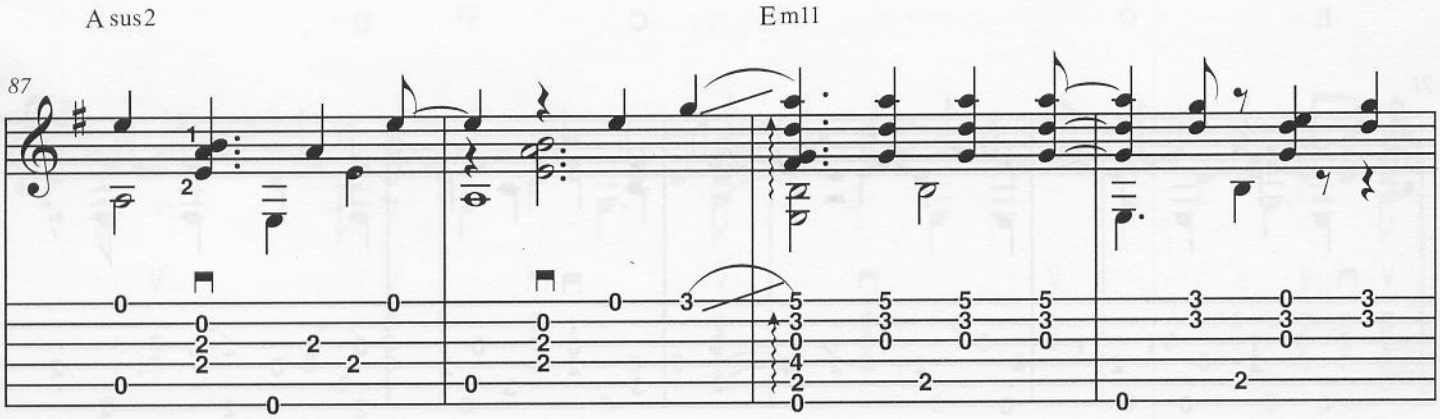

Em
G
Em
G
55

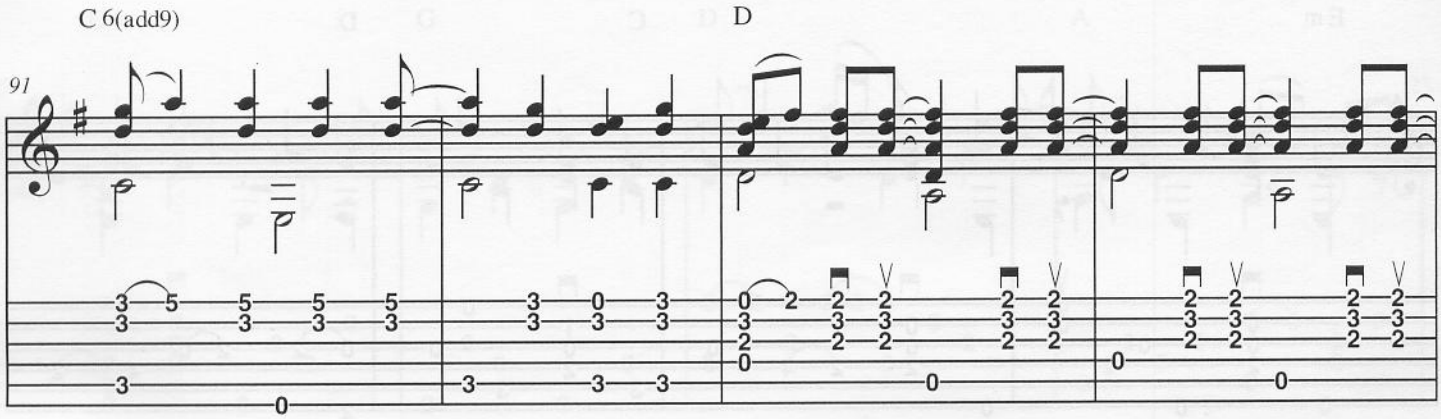

Em
G
D
A
59

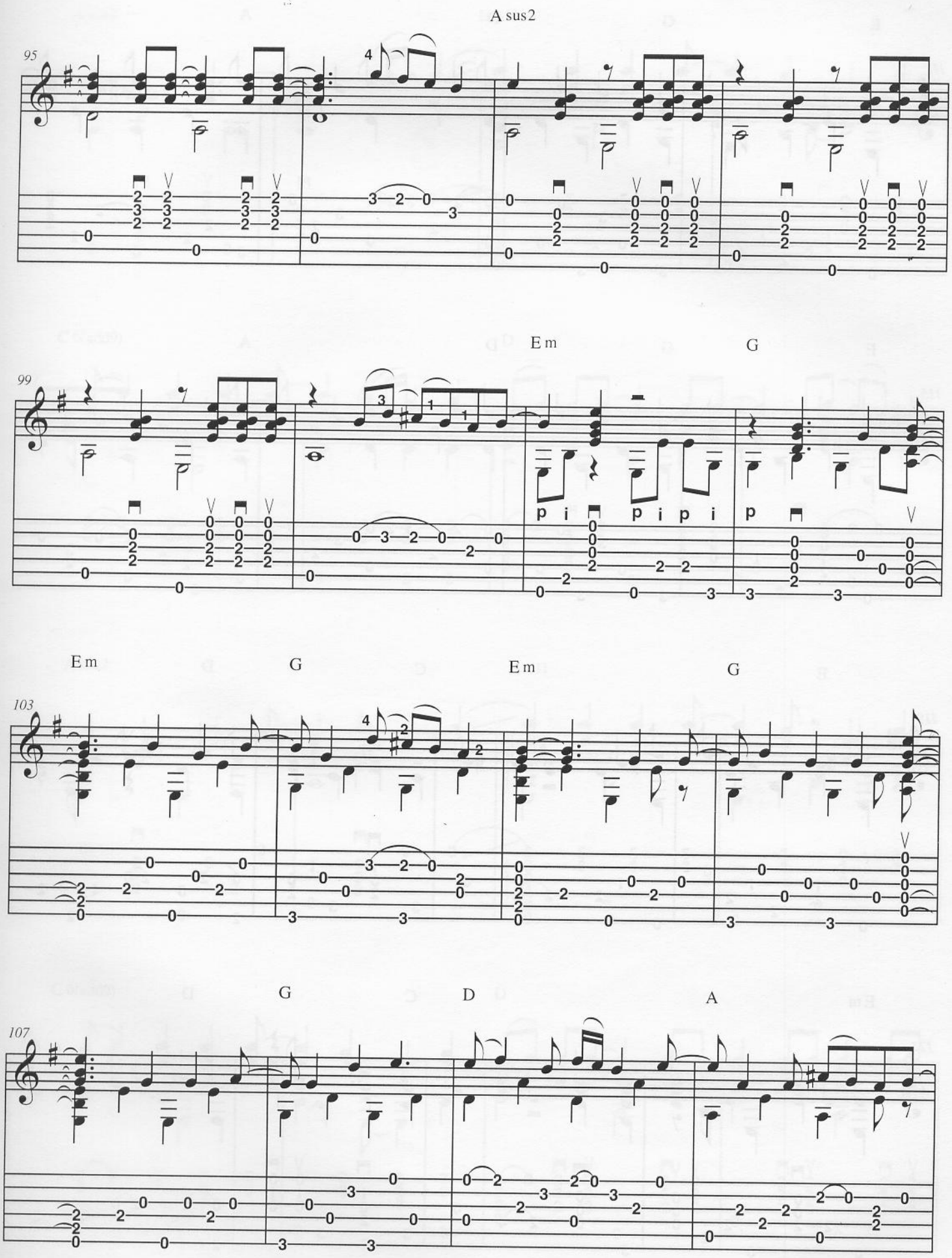

E G D A
63
E G D A
67
E C D
71
Em C D
75

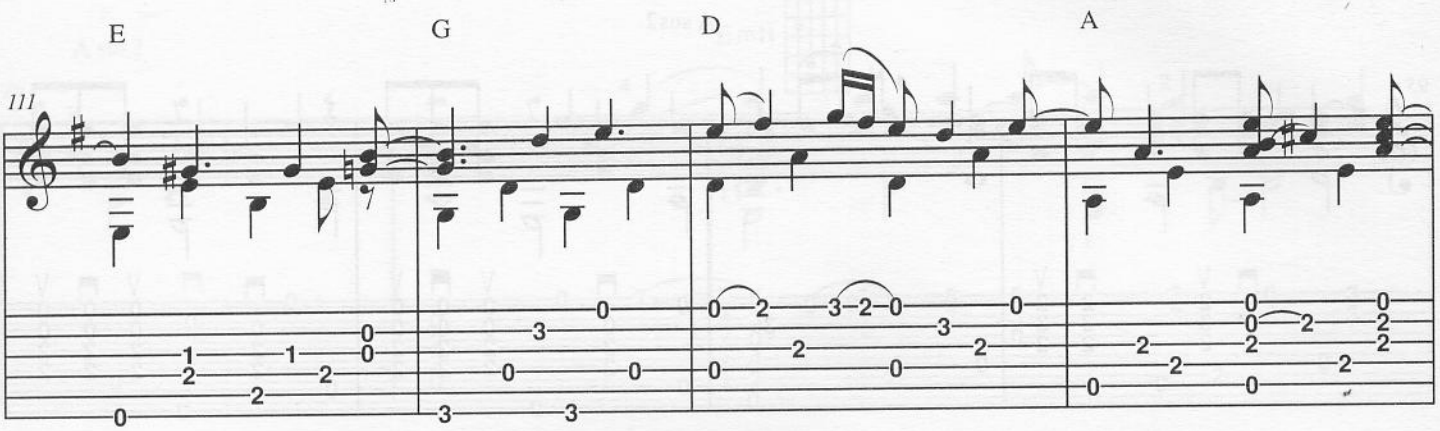

A sus2
Em11
79

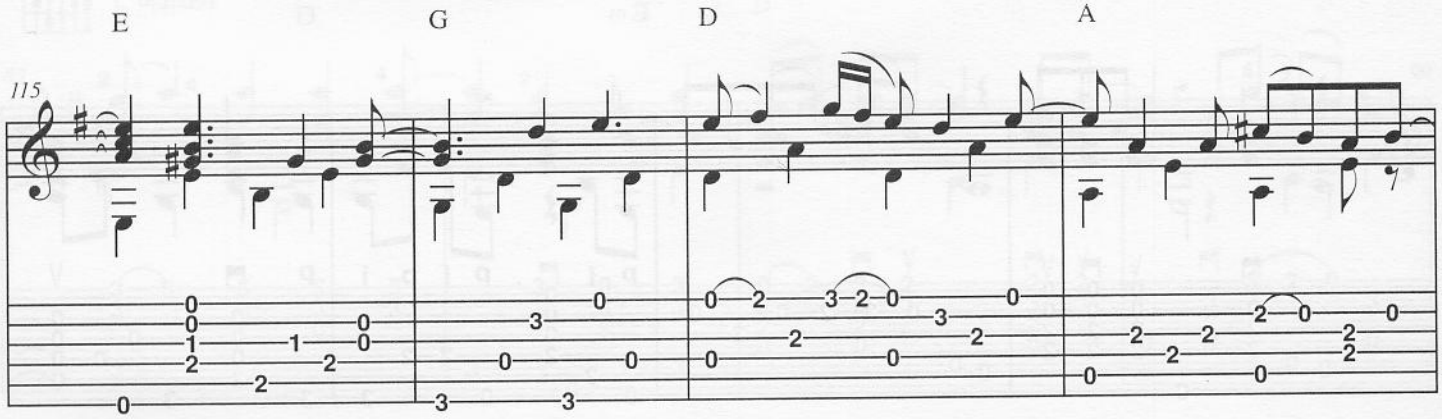

C 6(add9)
D
83

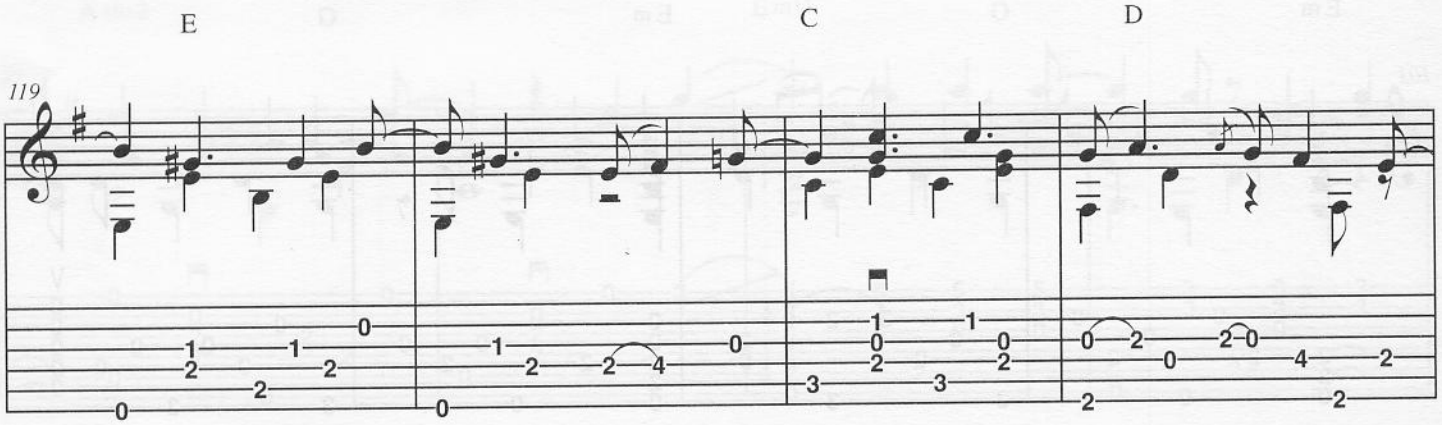

A sus2
Em11
87

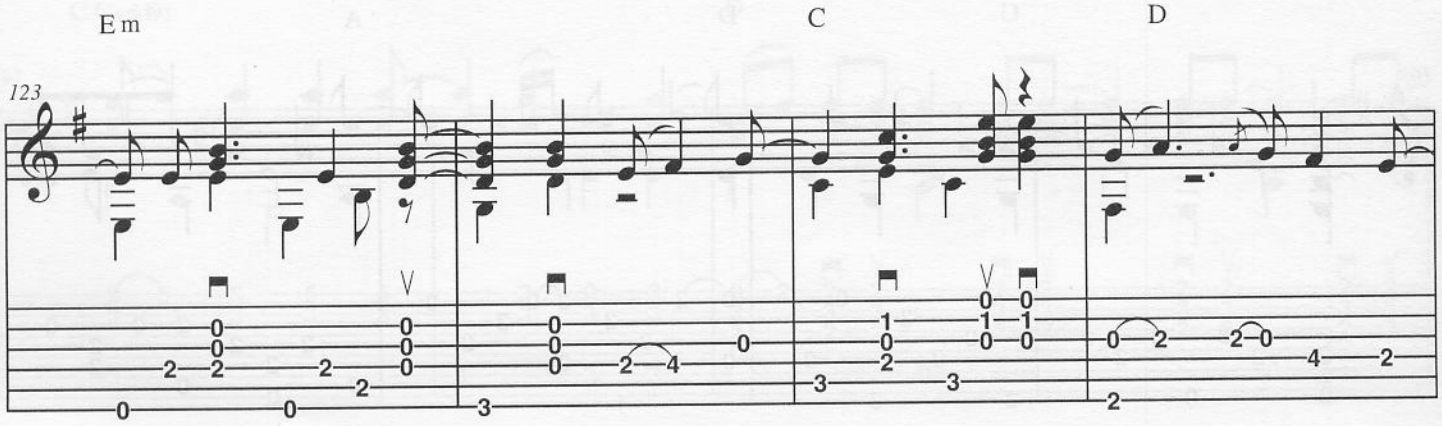

C 6(add9)
D
91

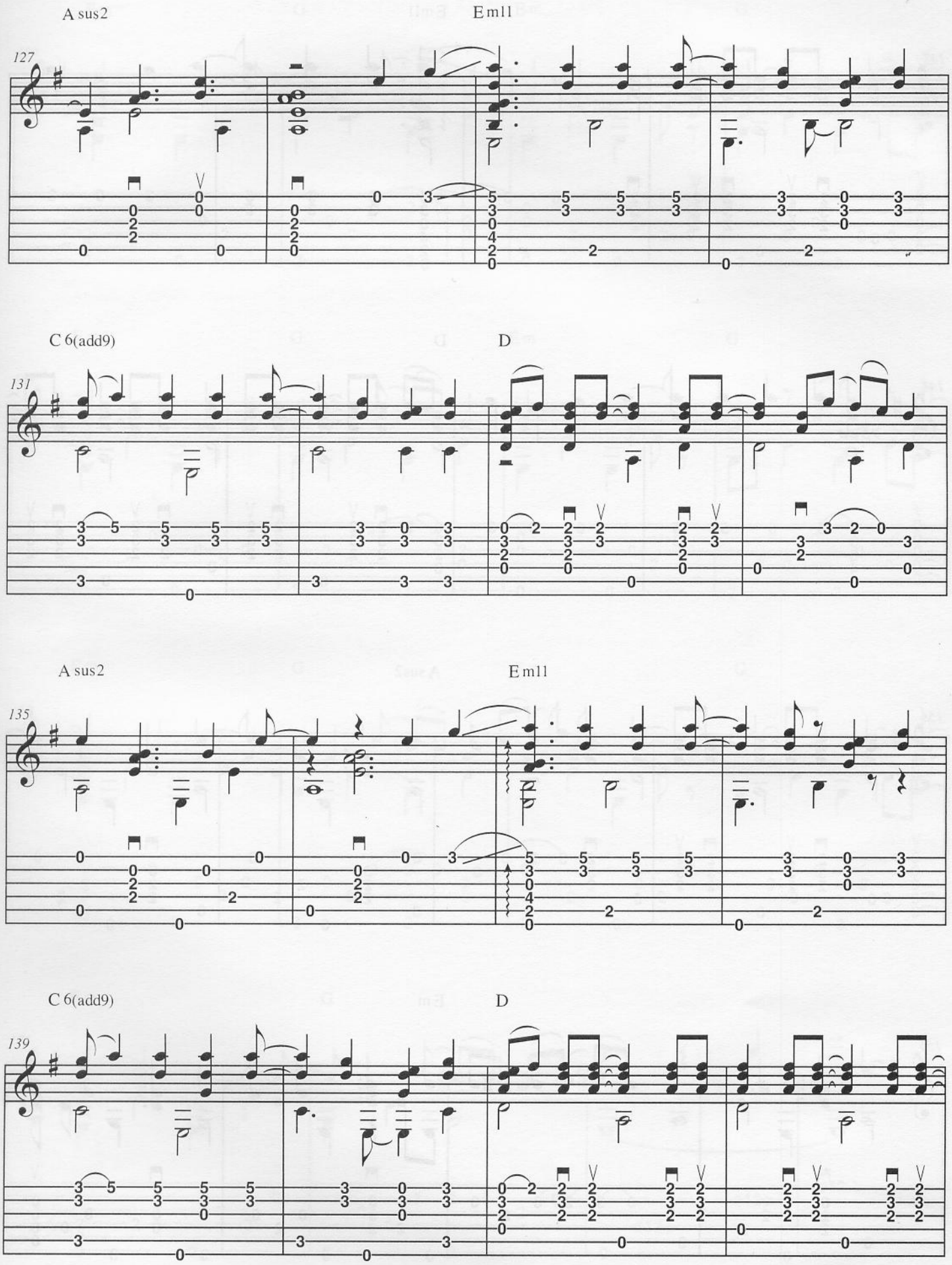

A sus2
95
Em
G
99
p i p i p i p
Em
G
Em
G
103
G
D
A
107


E
G
D
A
111


E
G
D
A
115


E
C
D
119


Em
C
D
123


A sus2
Em11
127
C 6(add9)
D
131
A sus2
Em11
135
C 6(add9)
D
139

Em11

143

D

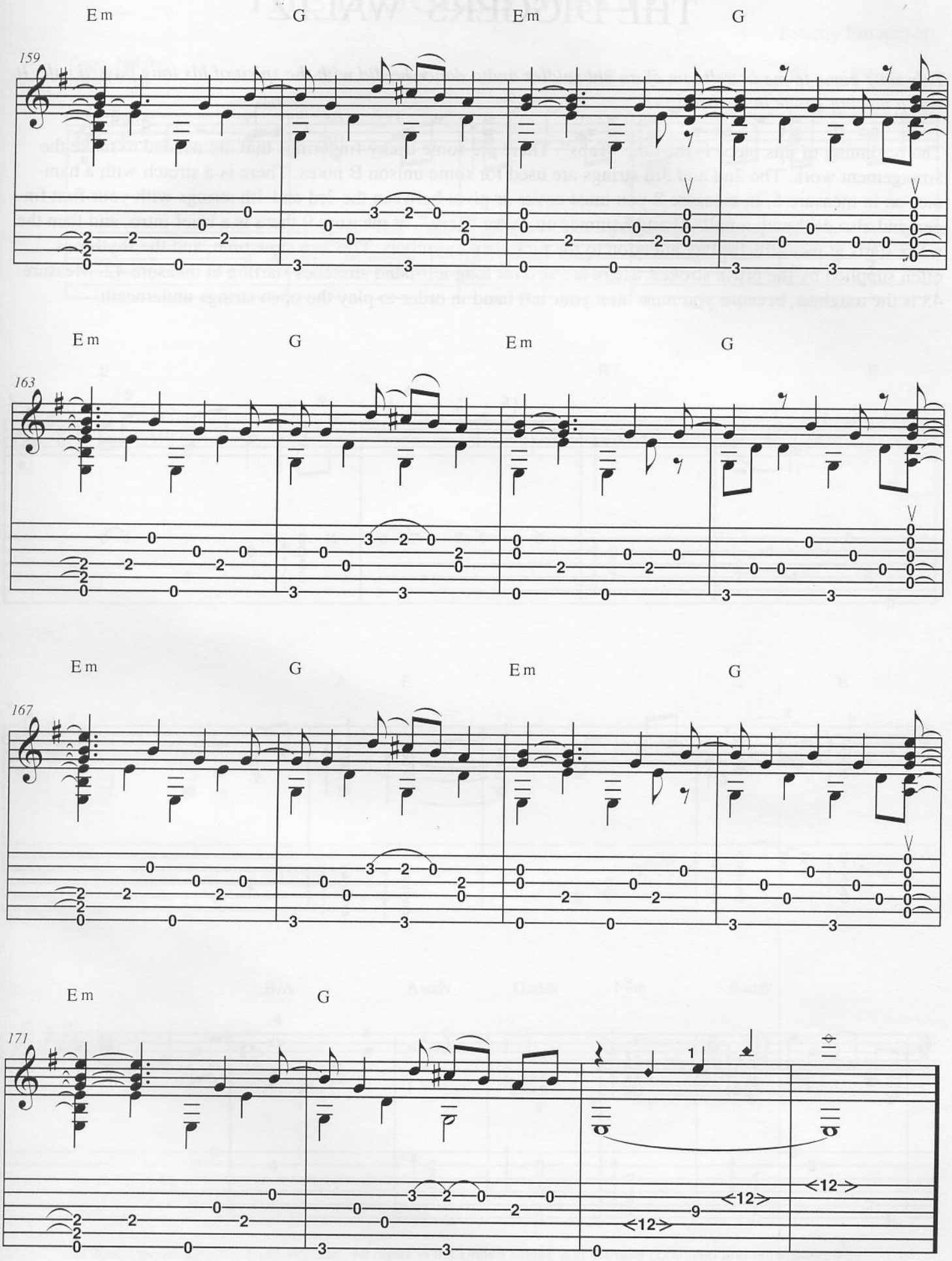
147

A sus2

151

Em

155


Em
G
Em
G
159
Em
G
Em
G
163
Em
G
Em
G
167
Em
G
171

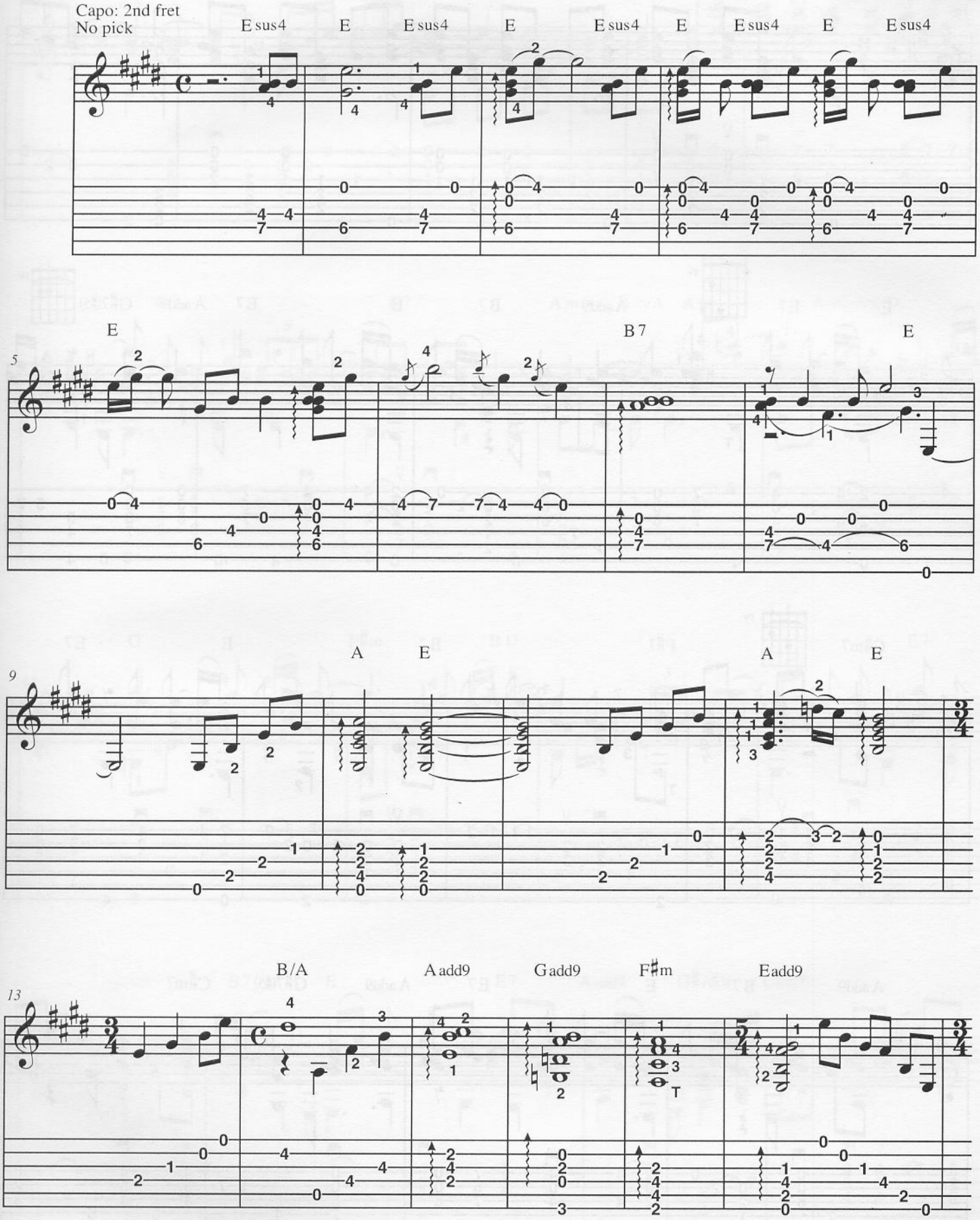
THE DIGGERS' WALTZ

This song came to me in a dream of an old soldier and a dance he did with the spirit of his long passed wife. It was a moving movie in my head.

The beginning of this piece is the tune "Taps". There are some tricky fingerings that are needed to make the arrangement work. The 2nd and 3rd strings are used for some unison B notes. There is a stretch with a hammer-on in measure 6. In measure 8 you must cover or pivot between the 3rd and 4th strings with your first finger, and also deal with a pull-off and hammer-on. After "Taps", at measure 9 there is a brief intro, and then the waltz starts at measure 19. Pay attention to the pick stroke symbols. This is a slow tune, and the rhythm is often supplied by the brush strokes. There are several long left-hand stretches starting at measure 42. Measure 43 is the toughest, because you must arch your left hand in order to play the open strings underneath.

THE DIGGERS' WALTZ

Tommy Emmanuel



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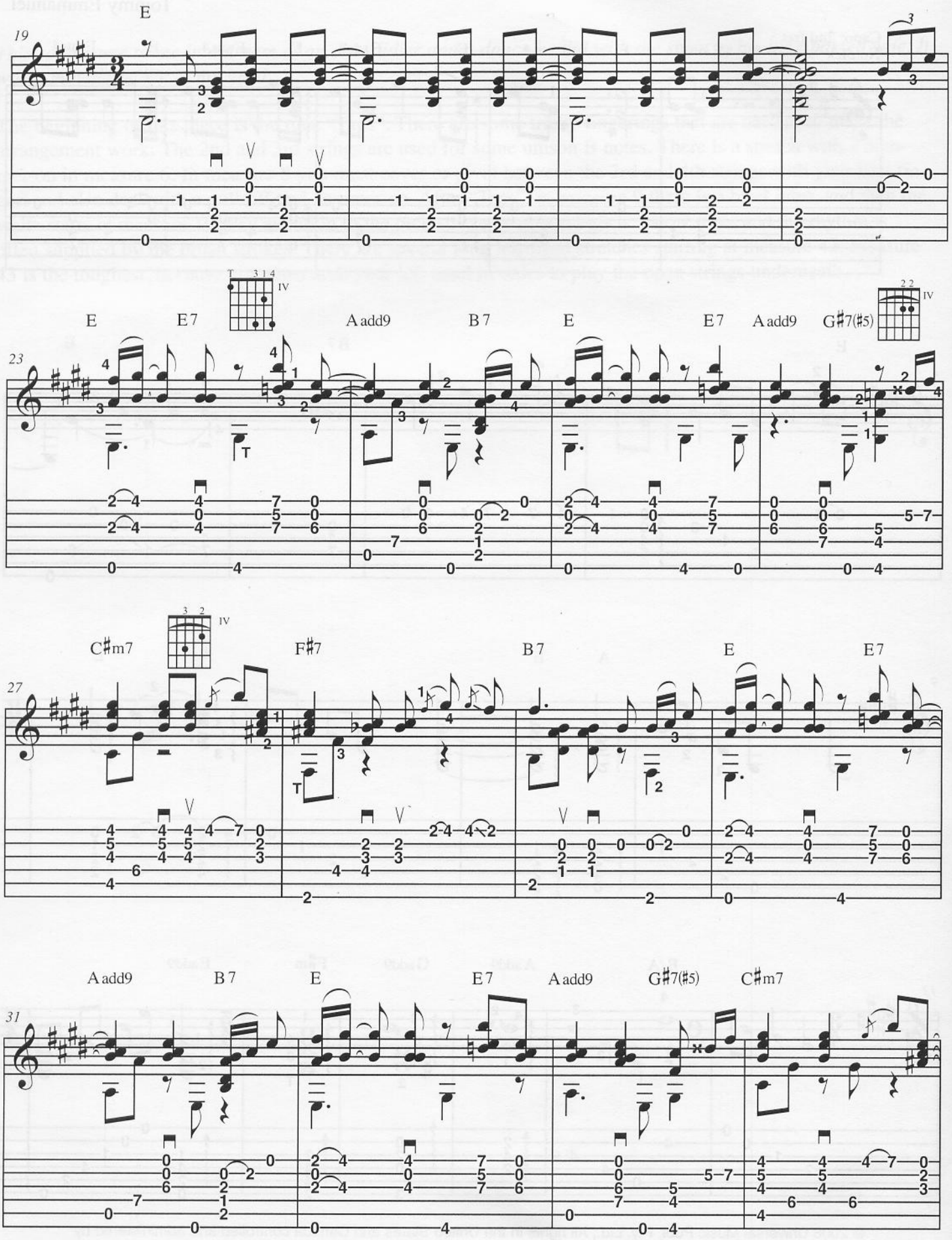
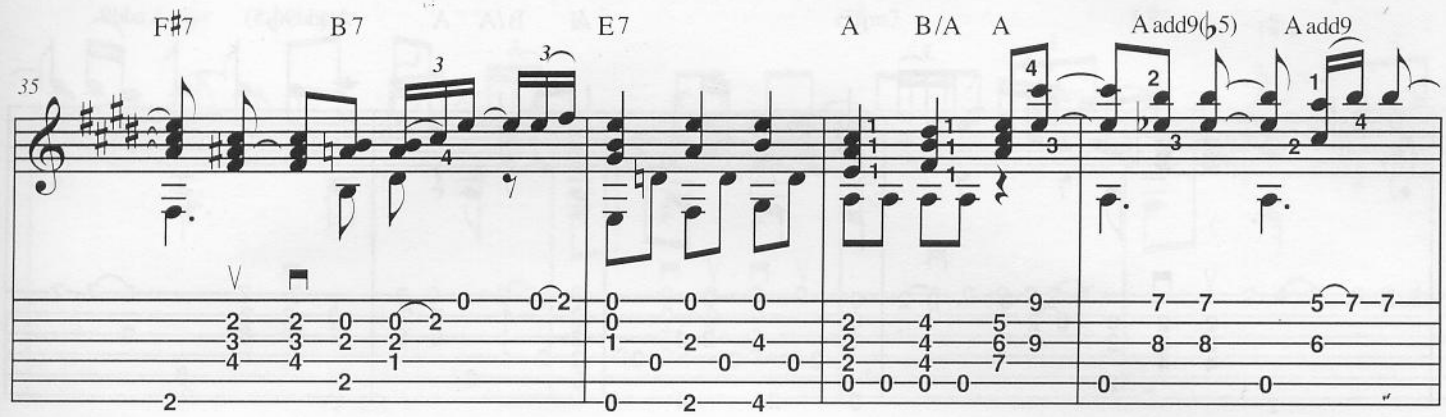
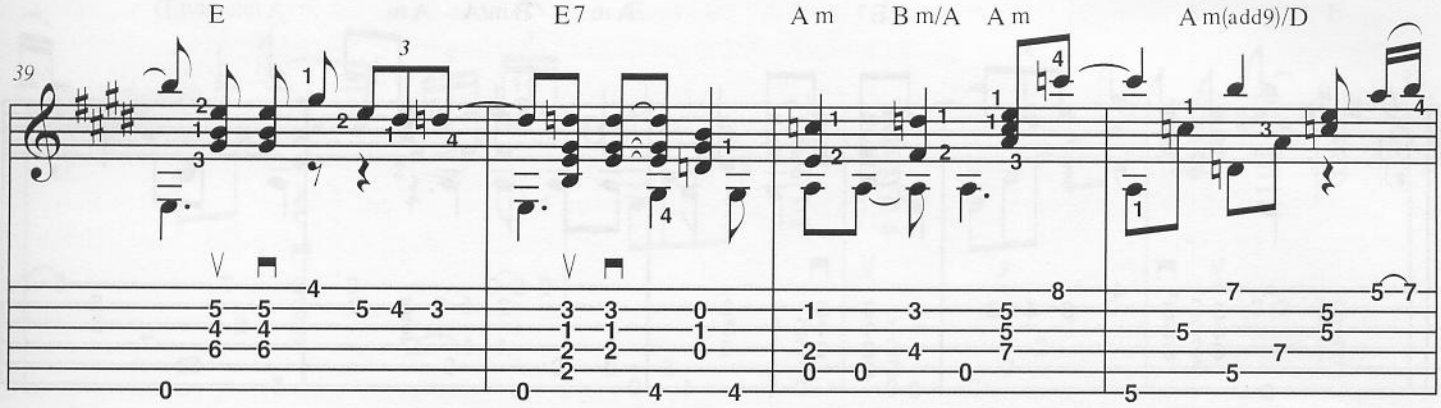
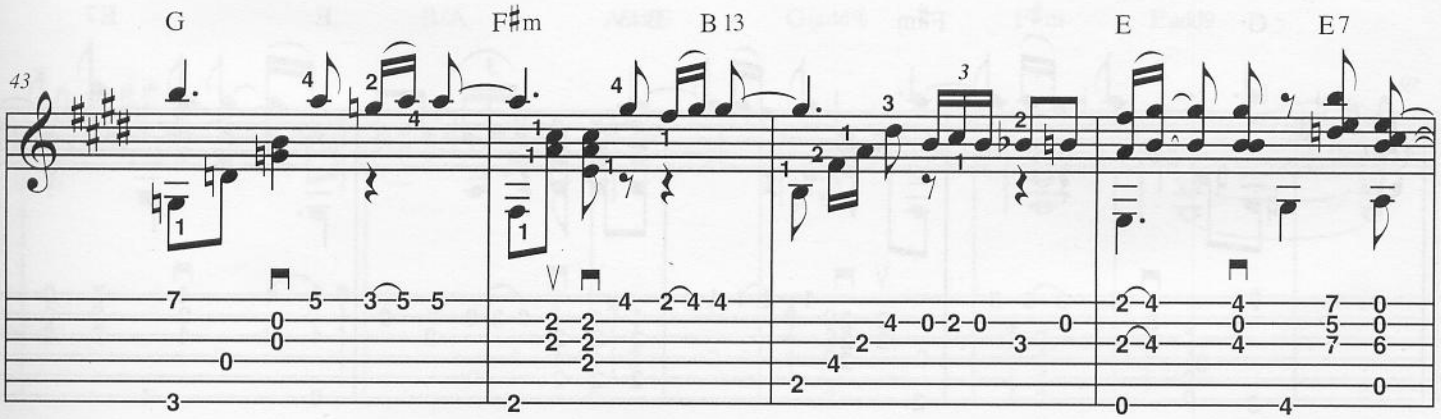
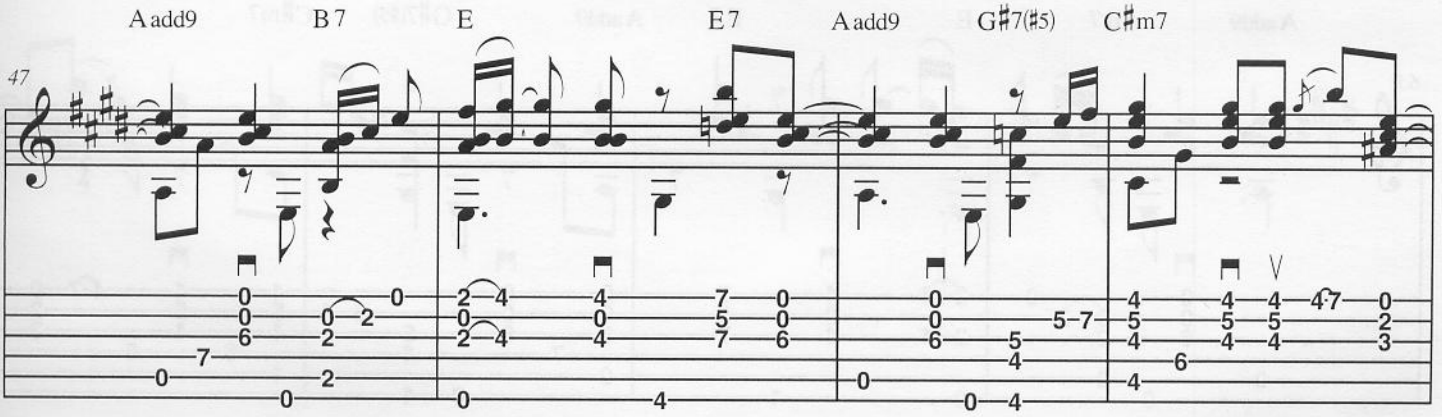
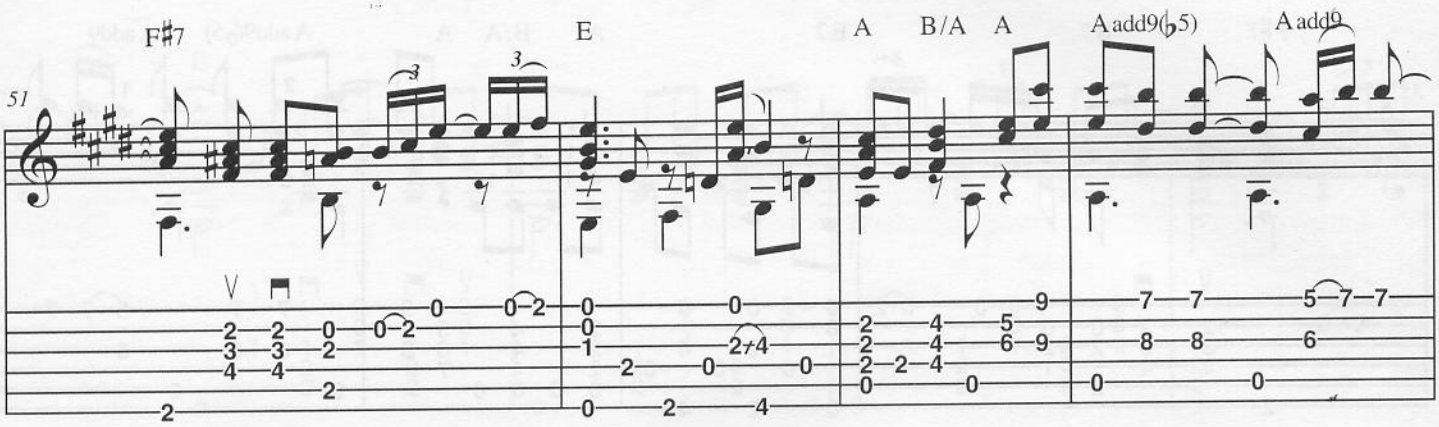

19
E
23
E
E7
A add9
B7
E
E7
A add9
G♯7(♯5)
27
C♯m7
F♯7
B7
E
E7
31
A add9
B7
E
E7
A add9
G♯7(♯5)
C♯m7

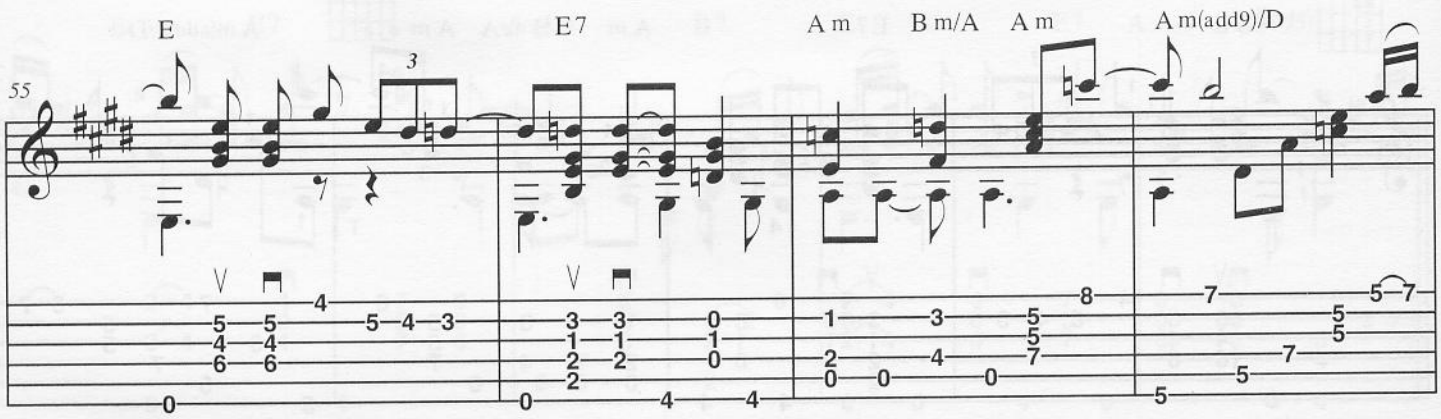

F♯7
B 7
E 7
A
B/A
A
A add9(♭5)
A add9
35

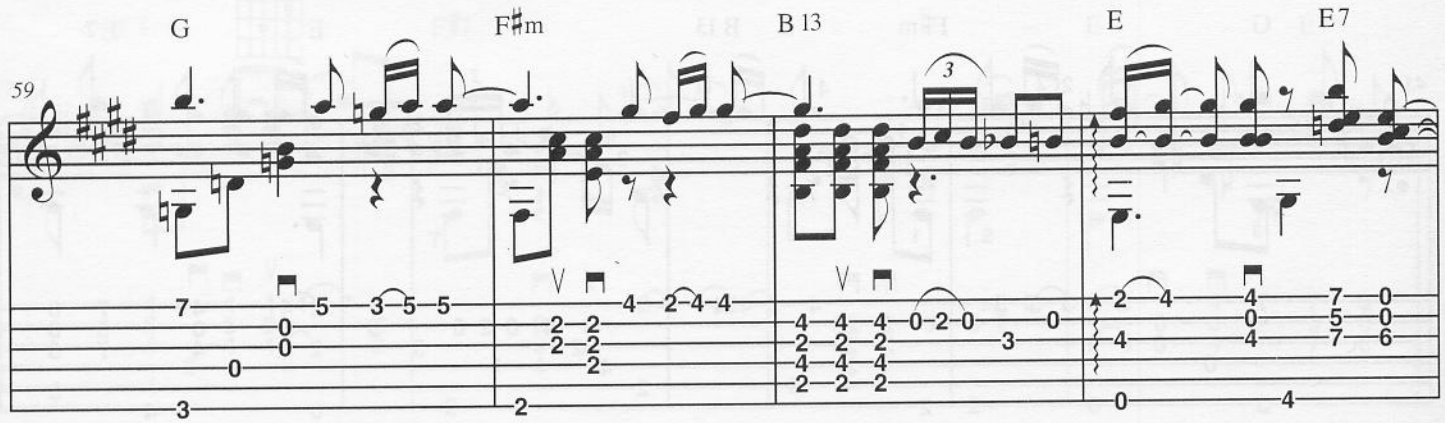

E
E 7
A m
B m/A
A m
A m(add9)/D
39

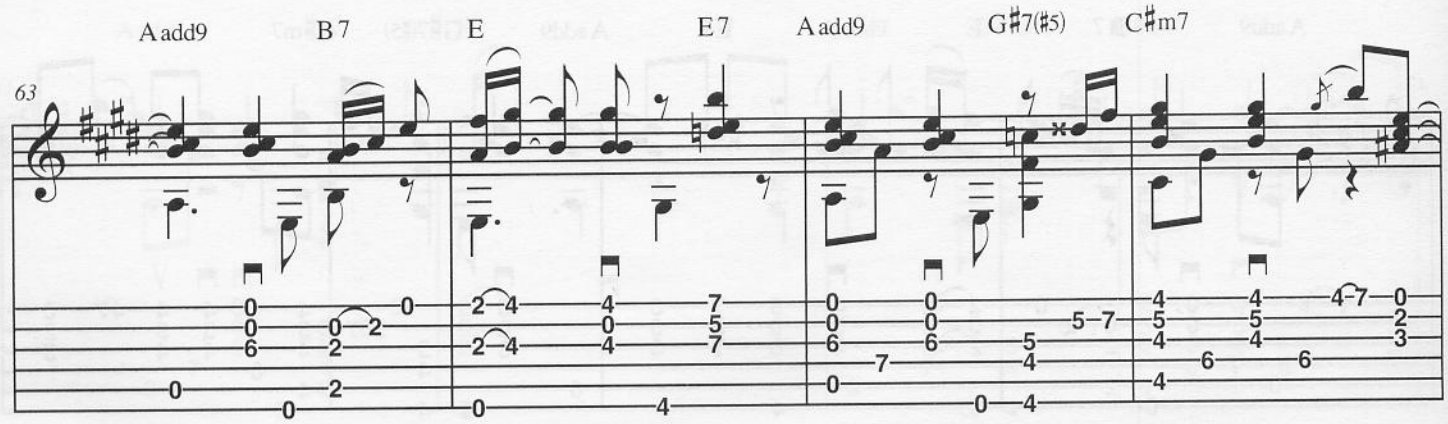

G
F♯m
B 13
E
E 7
43

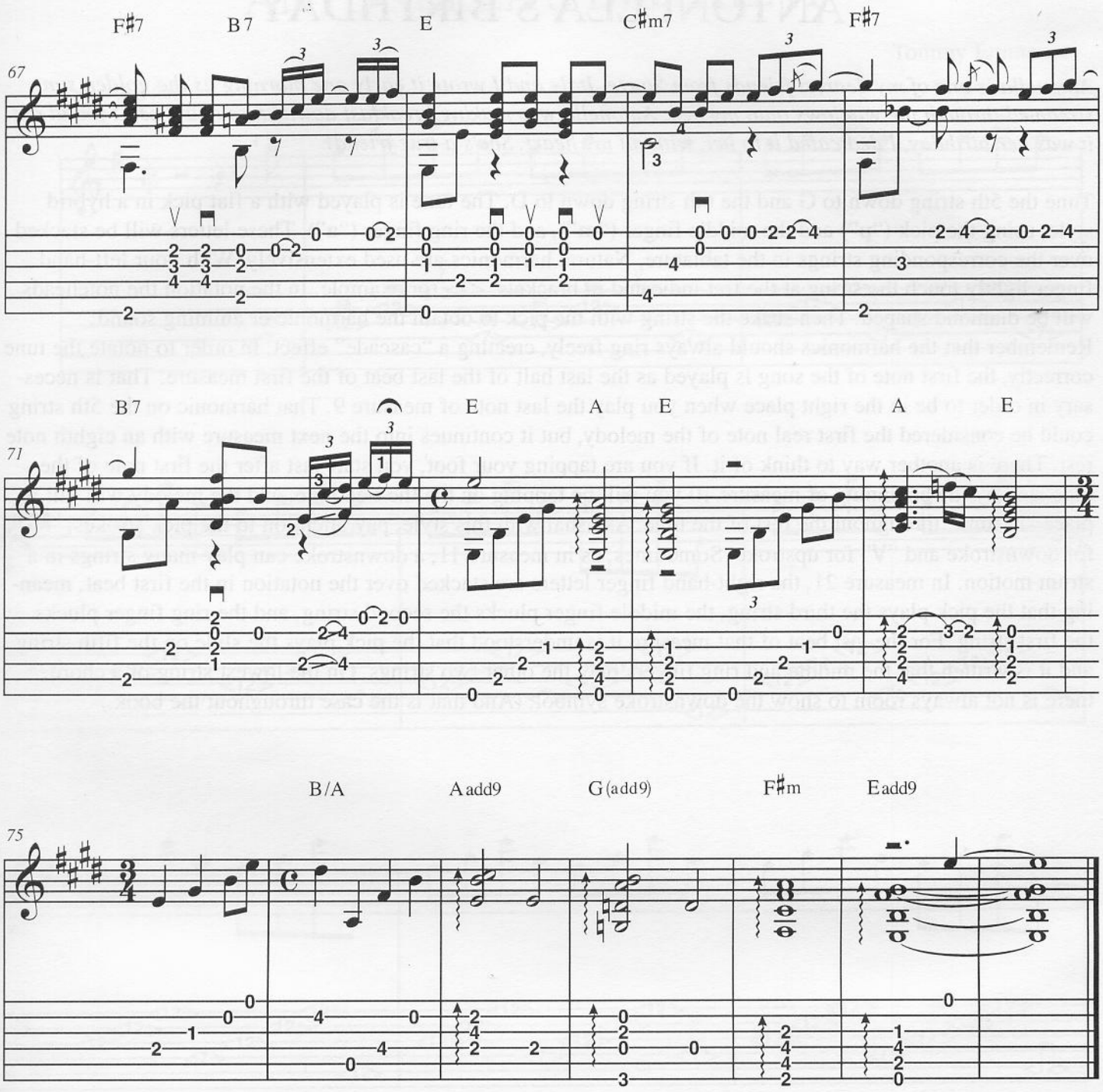

A add9
B 7
E
E 7
A add9
G♯7(♯5)
C♯m7
47


51
F♯7
E
A
B/A
A
Aadd9(♭5)
Aadd9


55
E
E7
Am
Bm/A
Am
Am(add9)/D


59
G
F♯m
B13
E
E7


63
Aadd9
B7
E
E7
Aadd9
G♯7(♯5)
C♯m7


F♯7
B7
E
C♯m7
F♯7
67
B7
E
A
E
A
E
71
B/A
Aadd9
G(add9)
F♯m
Eadd9
75

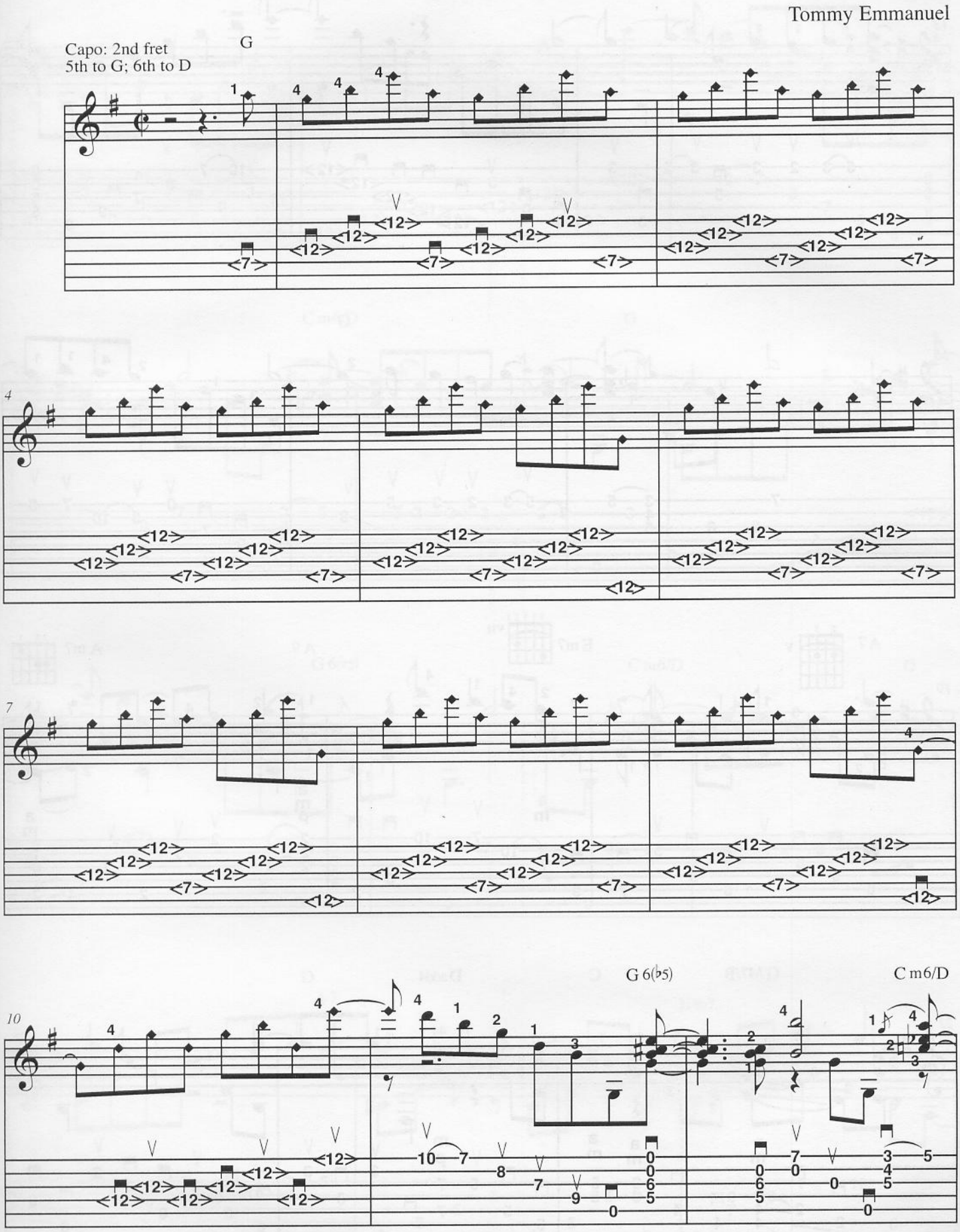
ANTONELLA'S BIRTHDAY

Antonella is one of my dearest friends from Soave, Italy and I wrote it early one morning as the golden sun streamed through the windows onto my bed. Antonella was making breakfast downstairs and when I found out it was her birthday, I dedicated it to her, with all my heart. She's a true friend.

Tune the 5th string down to G and the 6th string down to D. The tune is played with a flat pick in a hybrid style, using the pick ("**p**") and the middle finger ("**m**"), and the ring finger ("**a**"). These letters will be stacked over the corresponding strings in the tablature. Natural harmonics are used extensively. With your left-hand finger lightly touch the string at the fret indicated in brackets, <7> for example. In the notation the noteheads will be diamond shaped. Then strike the string with the pick to obtain the harmonic or chiming sound. Remember that the harmonics should always ring freely, creating a "cascade" effect. In order to notate the tune correctly, the first note of the song is played as the last half of the last beat of the first measure. That is necessary in order to be in the right place when you play the last note of measure 9. That harmonic on the 5th string could be considered the first real note of the melody, but it continues into the next measure with an eighth note rest. There is another way to think of it. If you are tapping your foot, you start just after the first note of the tune, and by the beginning of measure 10 you will be tapping on the the tied note, and the melody will fall in place "in time" throughout the rest of the tune. As usual with this style, pay attention to the pick strokes, "⊓" for downstroke and "**V**" for upstroke. Sometimes, as in measure 11, a downstroke can play many strings in a strum motion. In measure 21, the right-hand finger letters are stacked over the notation in the first beat, meaning that the pick plays the third string, the middle finger plucks the second string, and the ring finger plucks the first string. For the last beat of that measure it is understood that the pick plays the slide on the fifth string, and it is written that the middle and ring fingers play the other two strings. On the lowest string of a chord, there is not always room to show the downstroke symbol. (And that is the case throughout the book.)

ANTONELLA'S BIRTHDAY

Tommy Emmanuel



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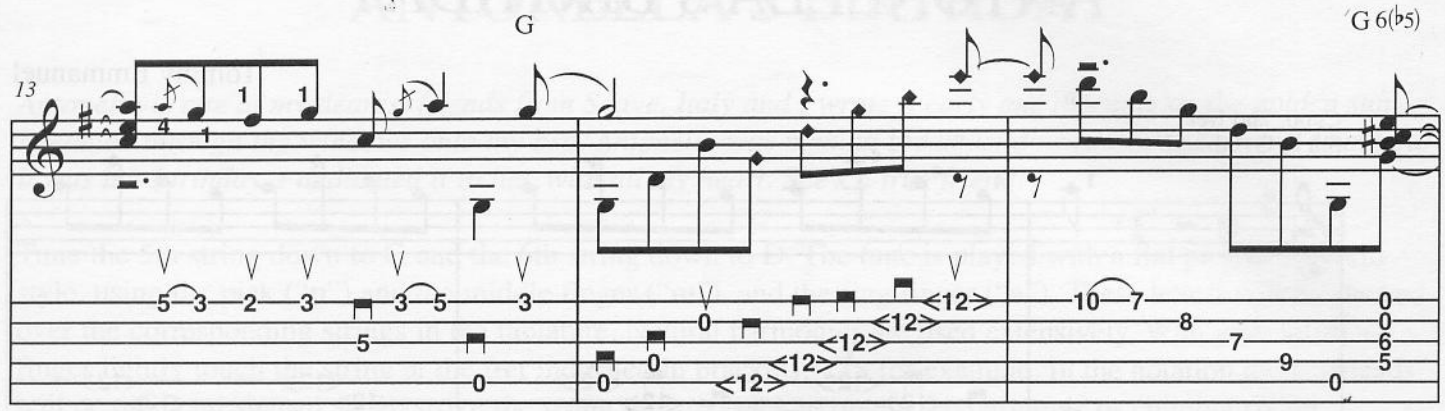
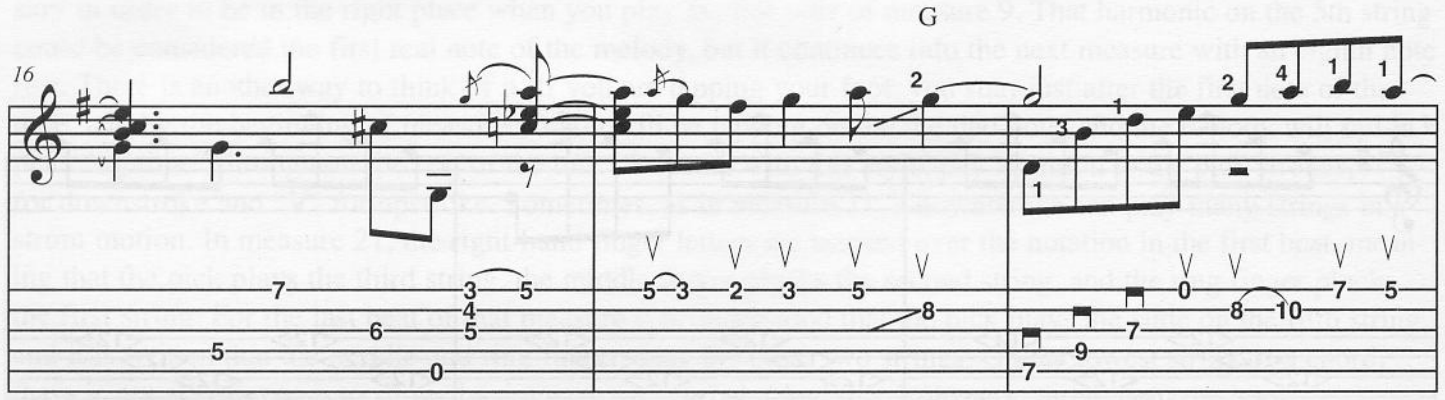
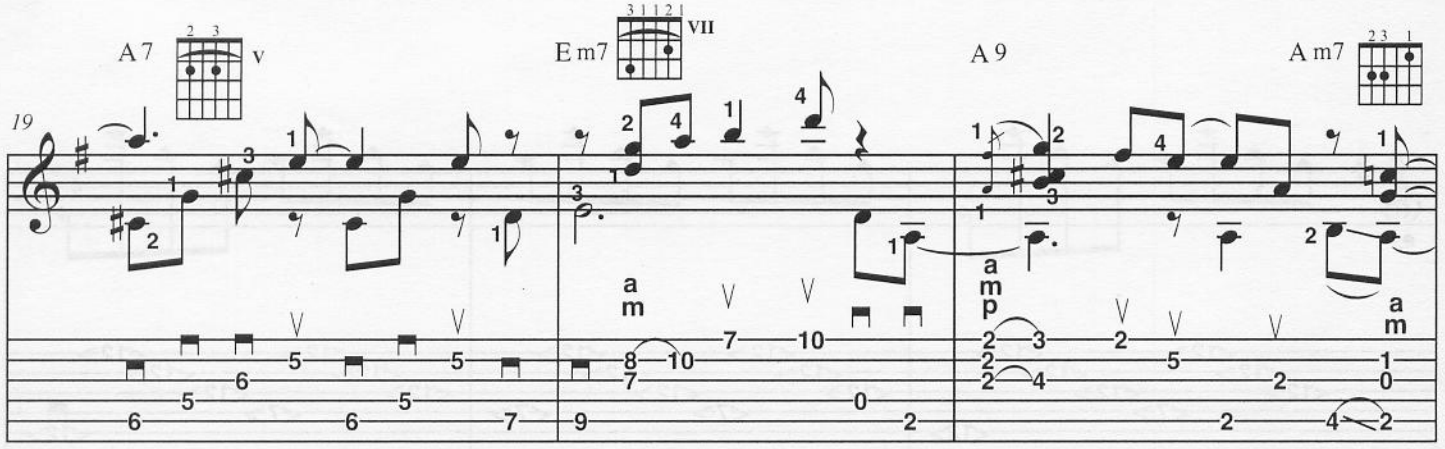
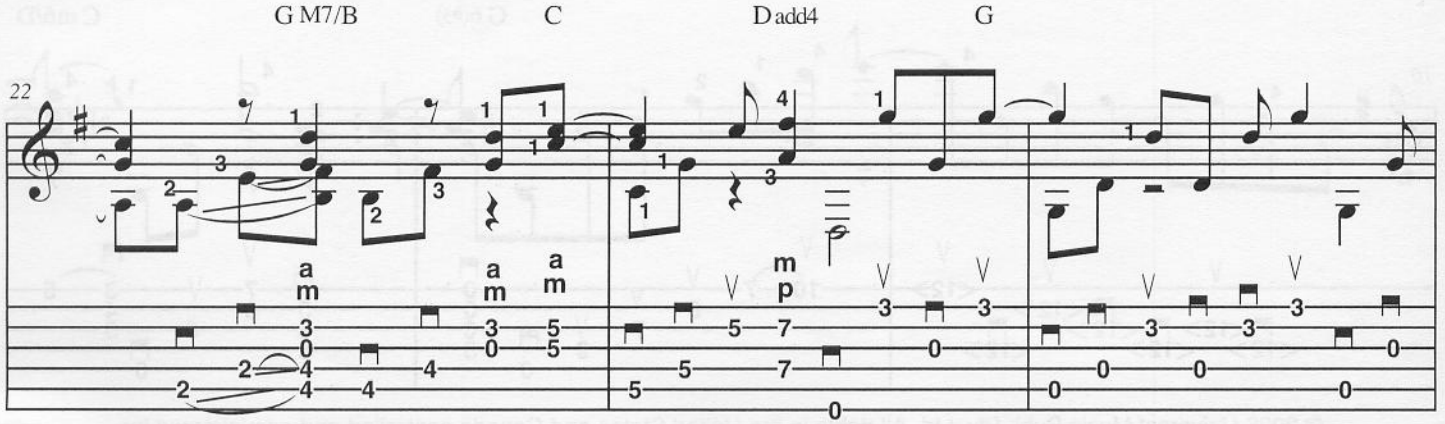
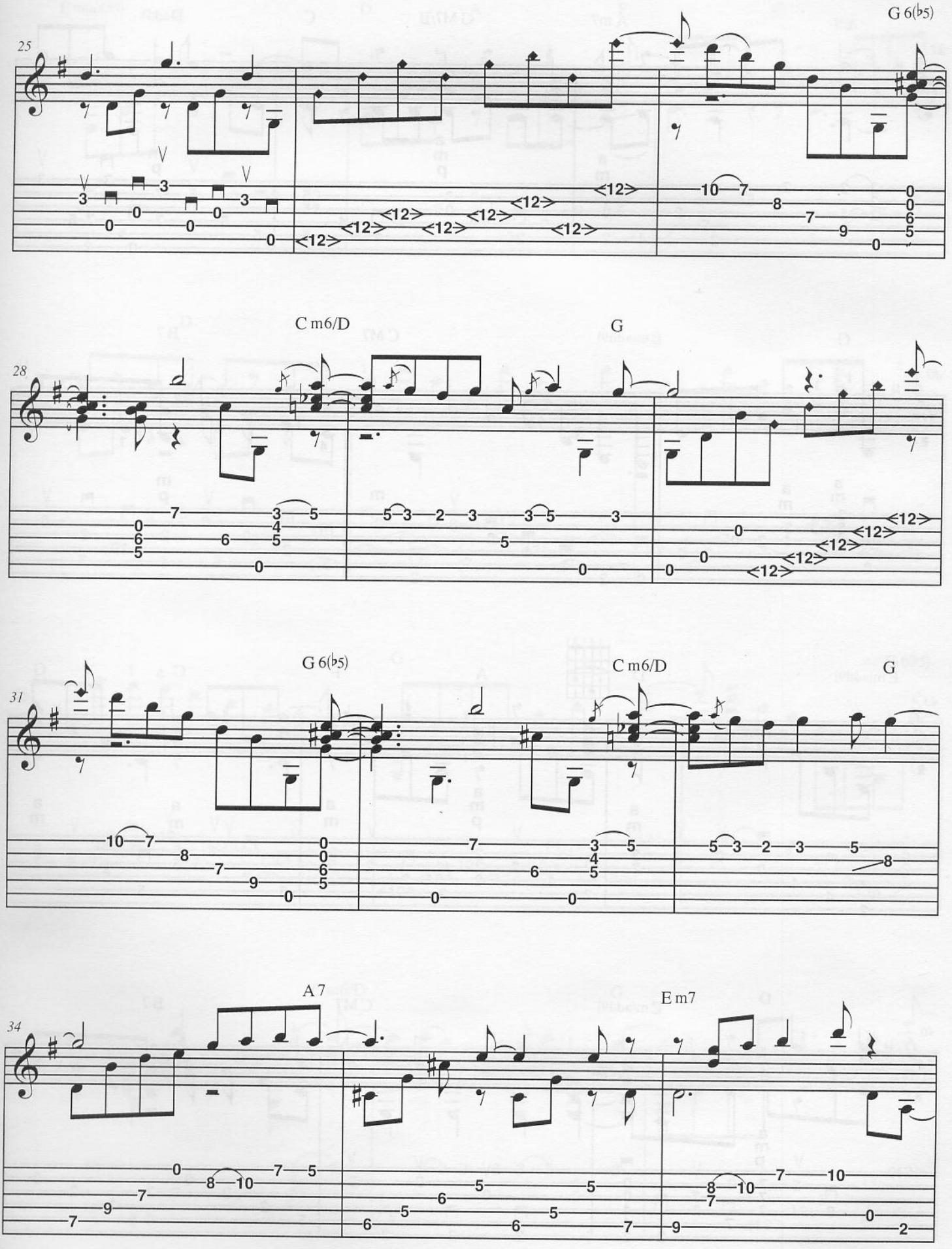
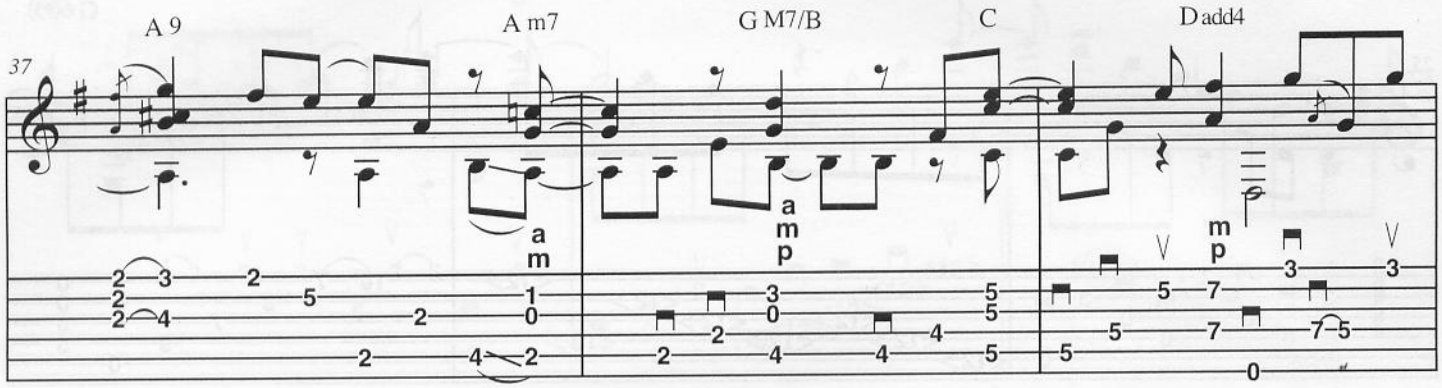

G
G 6(♭5)
13

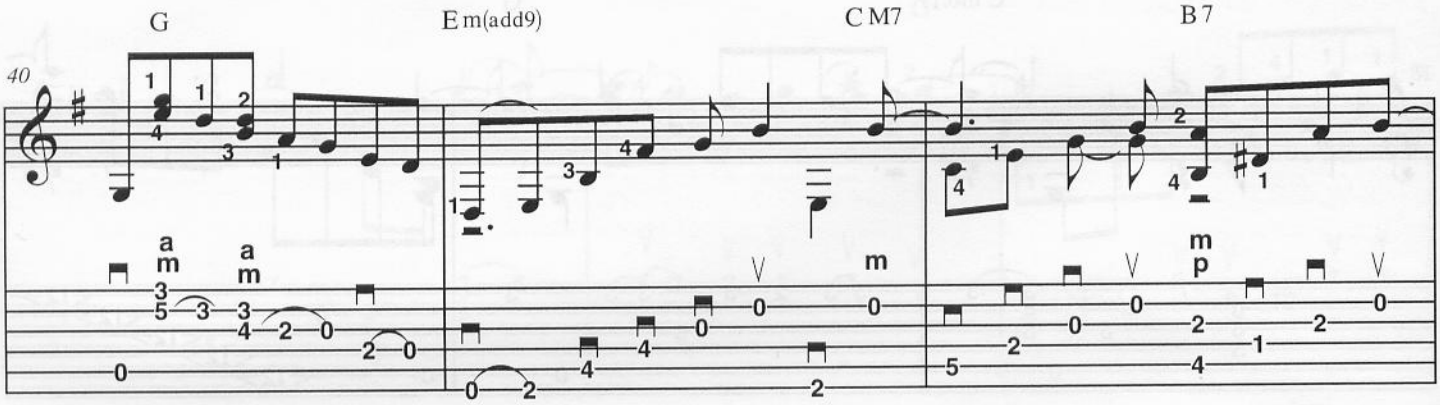

G
16

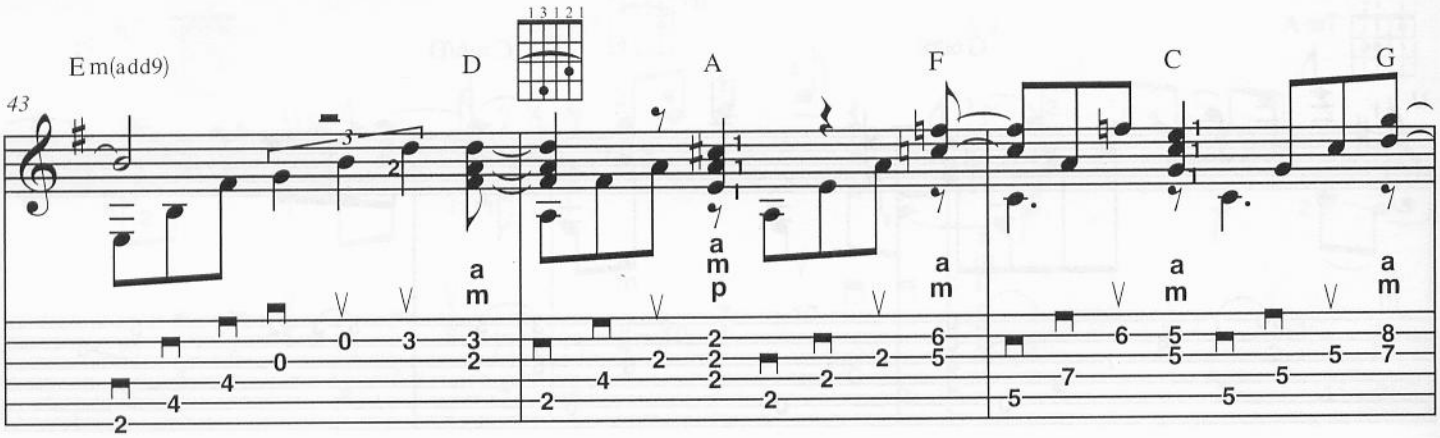

A 7
V
E m7
VII
A 9
A m7
19

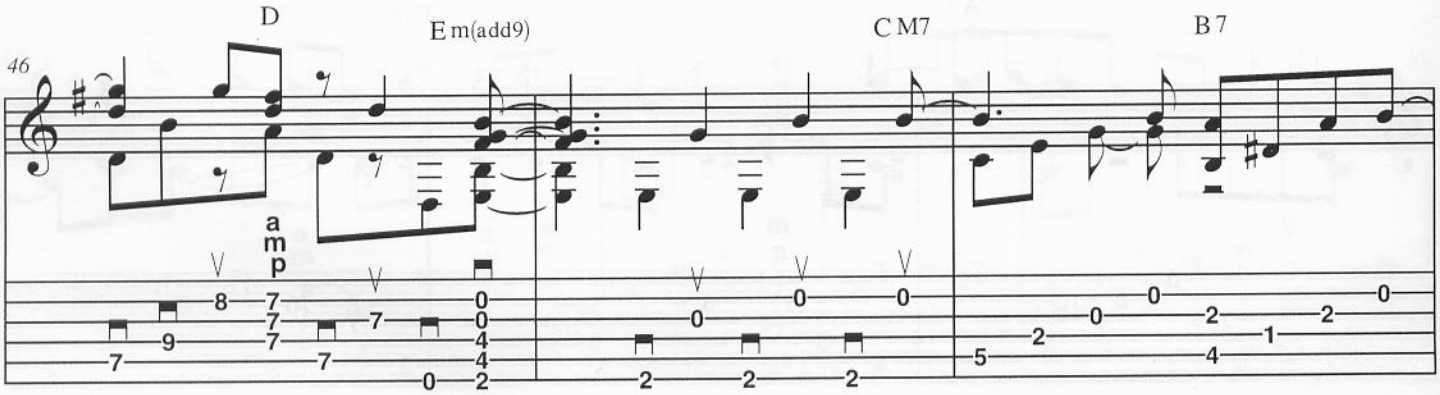

G M7/B
C
D add4
G
22

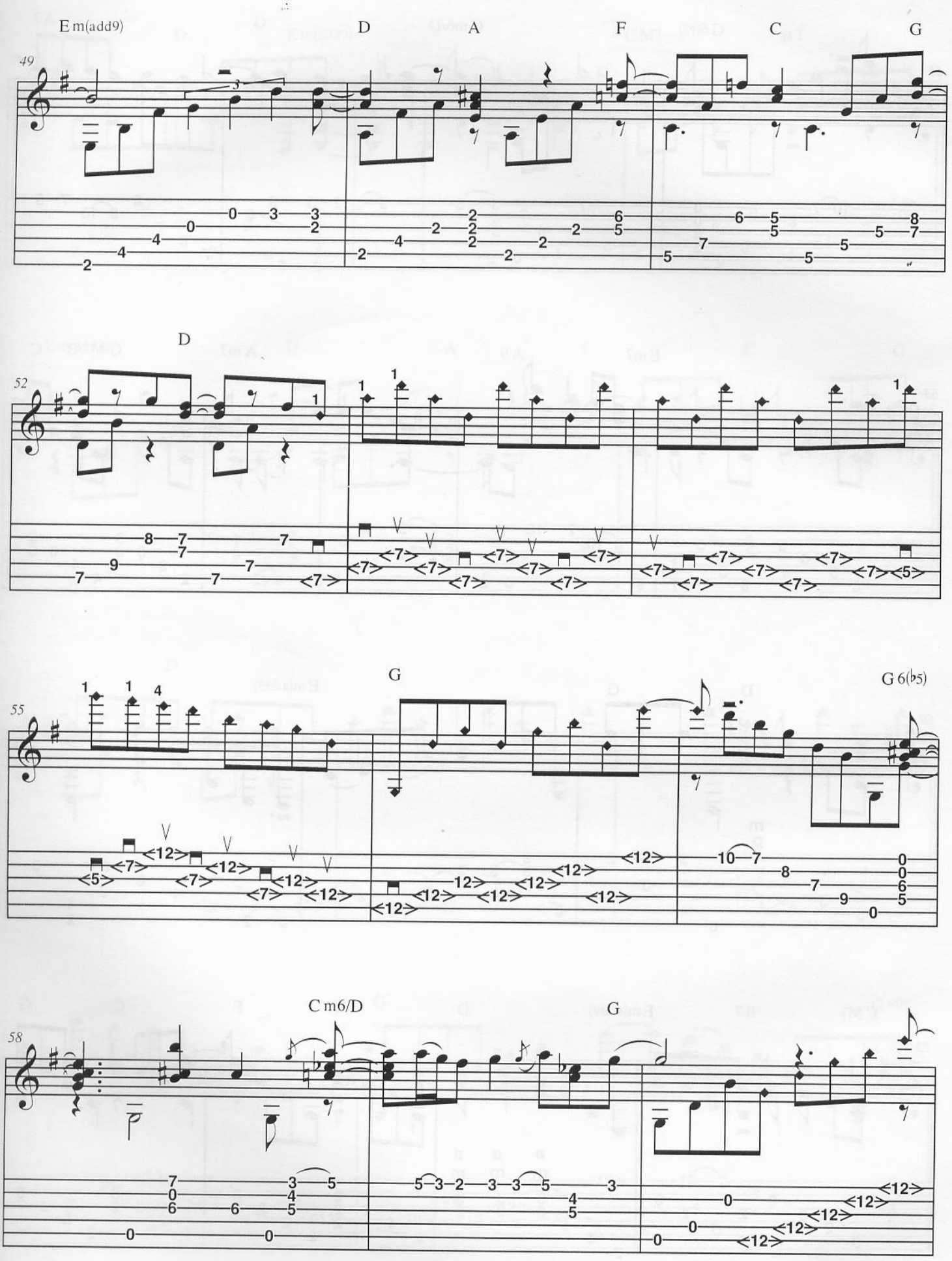

25
G 6(♭5)
28
C m6/D
G
31
G 6(♭5)
C m6/D
G
34
A 7
E m7

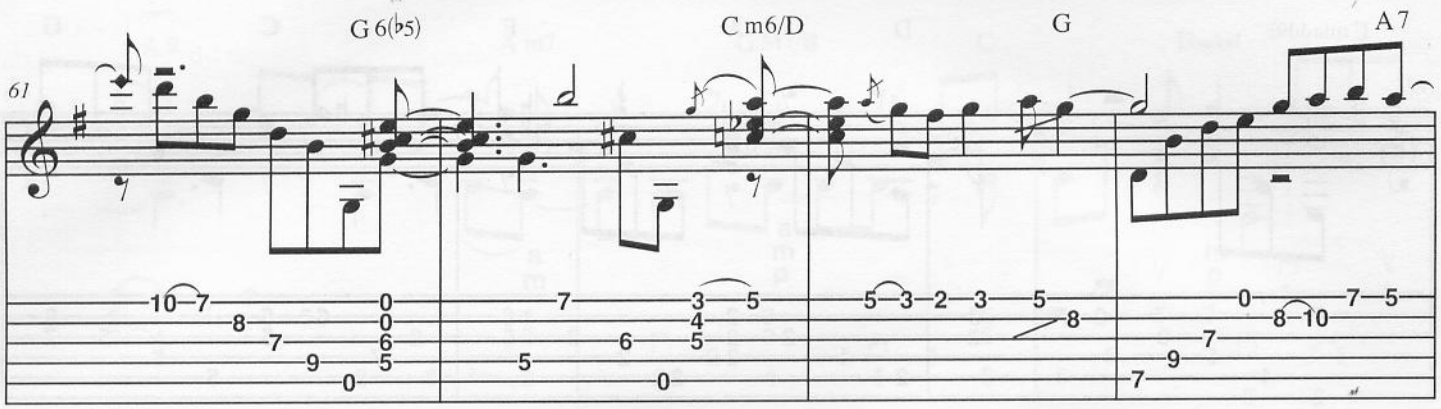

37
A 9
A m7
G M7/B
C
D add4

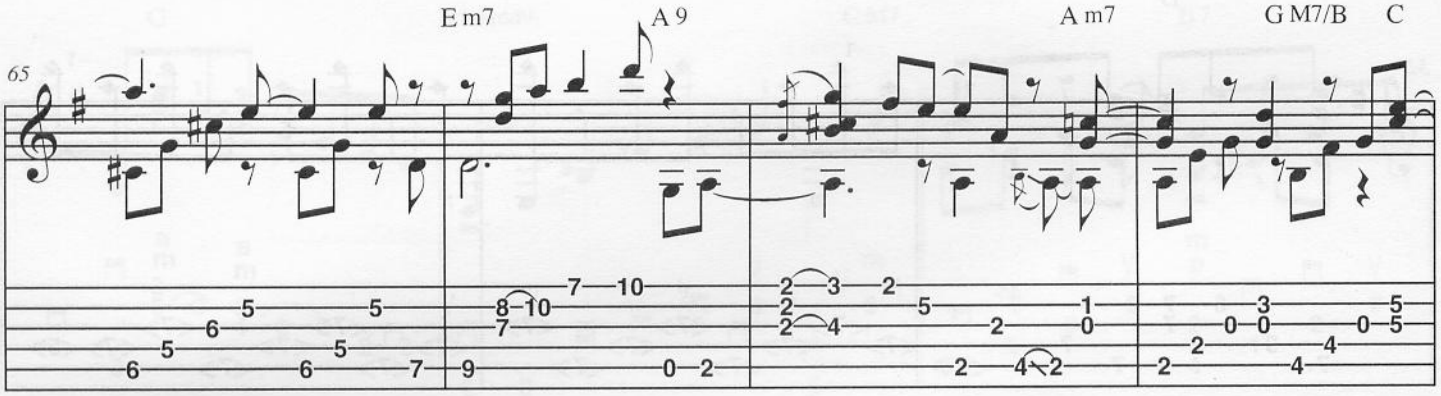

40
G
E m(add9)
C M7
B 7

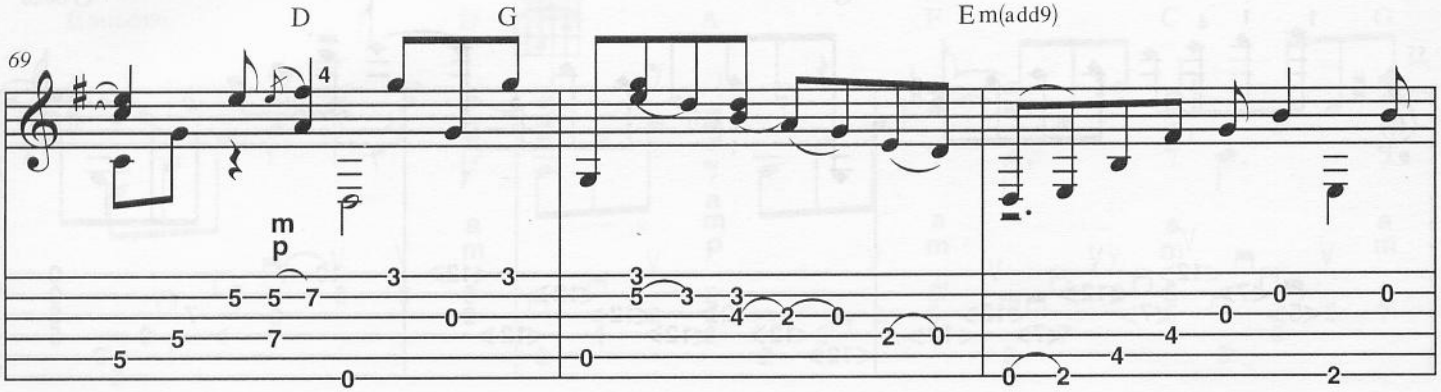

43
E m(add9)
D
A
F
C
G

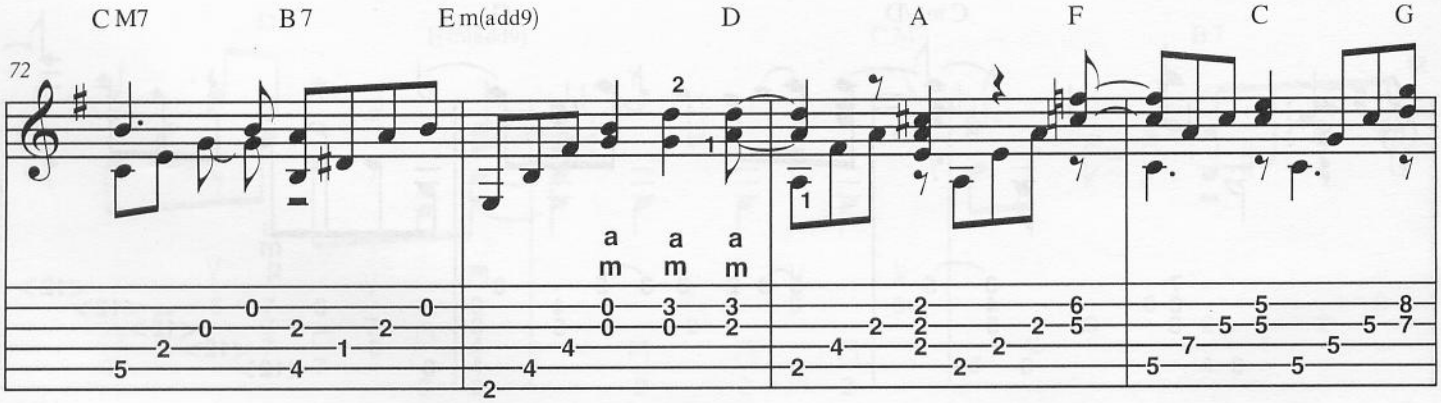

46
D
E m(add9)
C M7
B 7

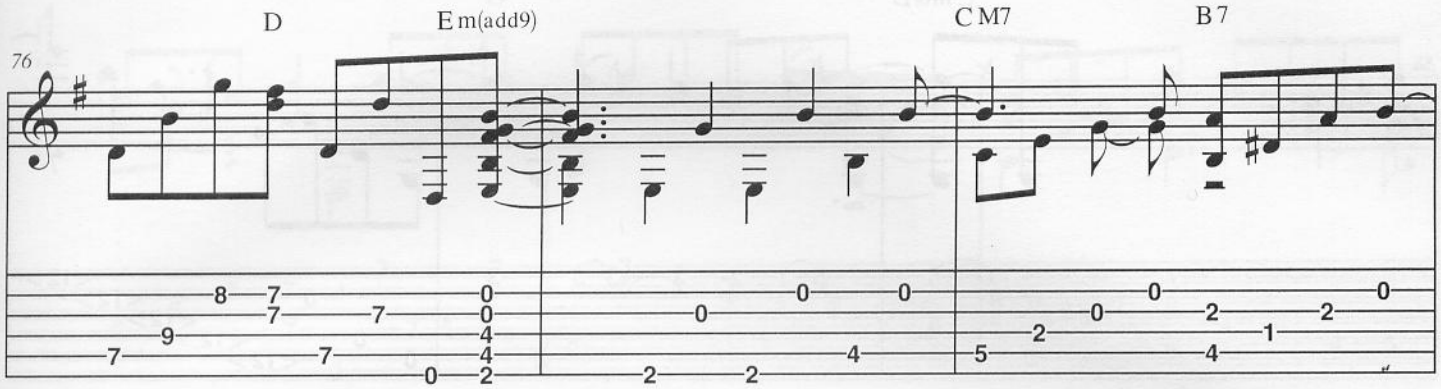

Em(add9)
D
A
F
C
G
49
D
52
G
G 6(♭5)
55
Cm6/D
G
58

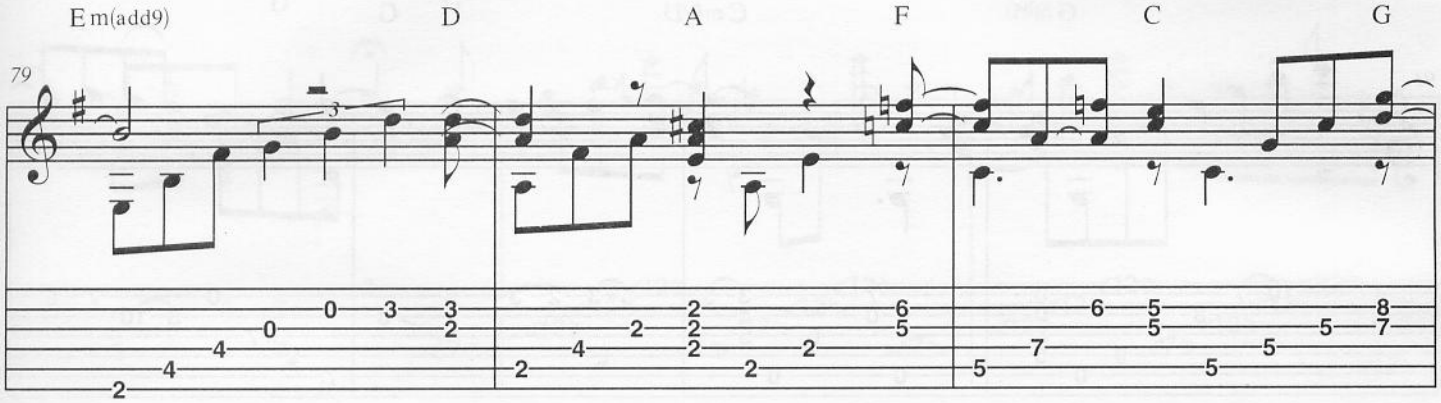

61
G 6(♭5)
C m6/D
G
A 7

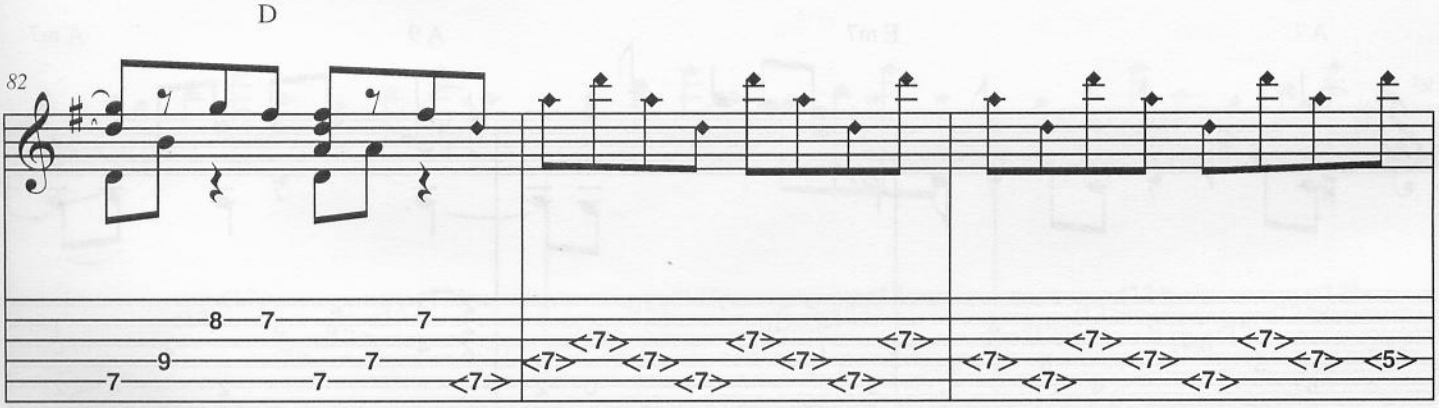

65
E m7
A 9
A m7
G M7/B
C

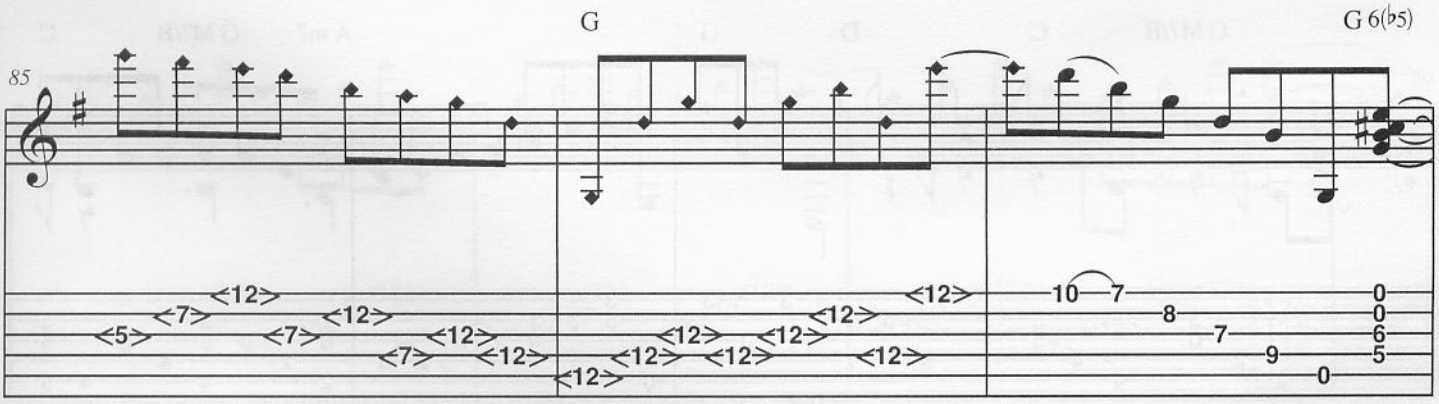

69
D
G
E m(add9)
m
p

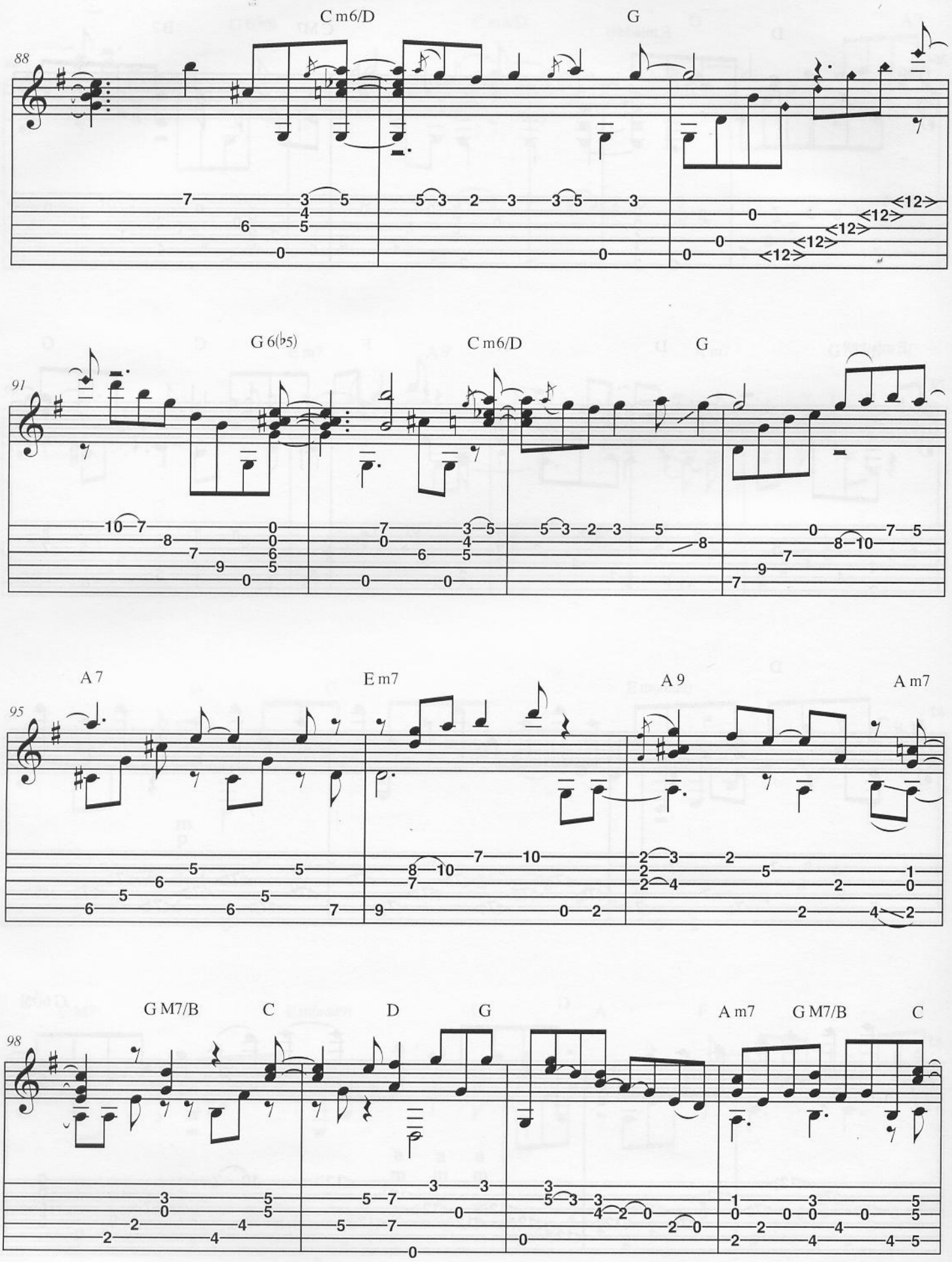

72
C M7
B 7
E m(add9)
D
A
F
C
G
a a a
m m m

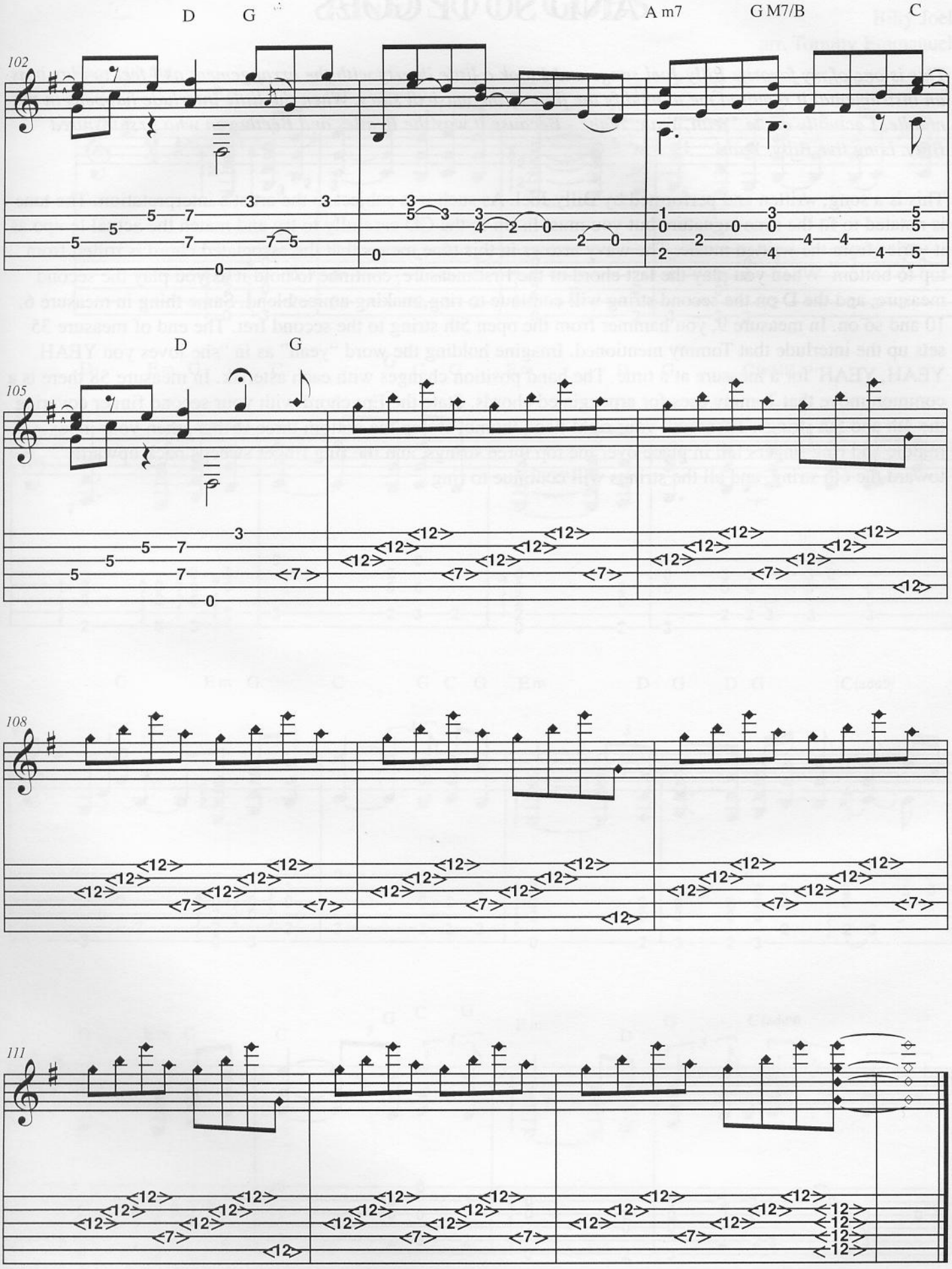

76
D
E m(add9)
C M7
B 7


79
E m(add9)
D
A
F
C
G


82
D


85
G
G 6(♭5)


88
C m6/D
G
91
G 6(♭5)
C m6/D
G
95
A 7
E m7
A 9
A m7
98
G M7/B
C
D
G
A m7
G M7/B
C


D G A m7 G M7/B C
102
D G
105
108
111

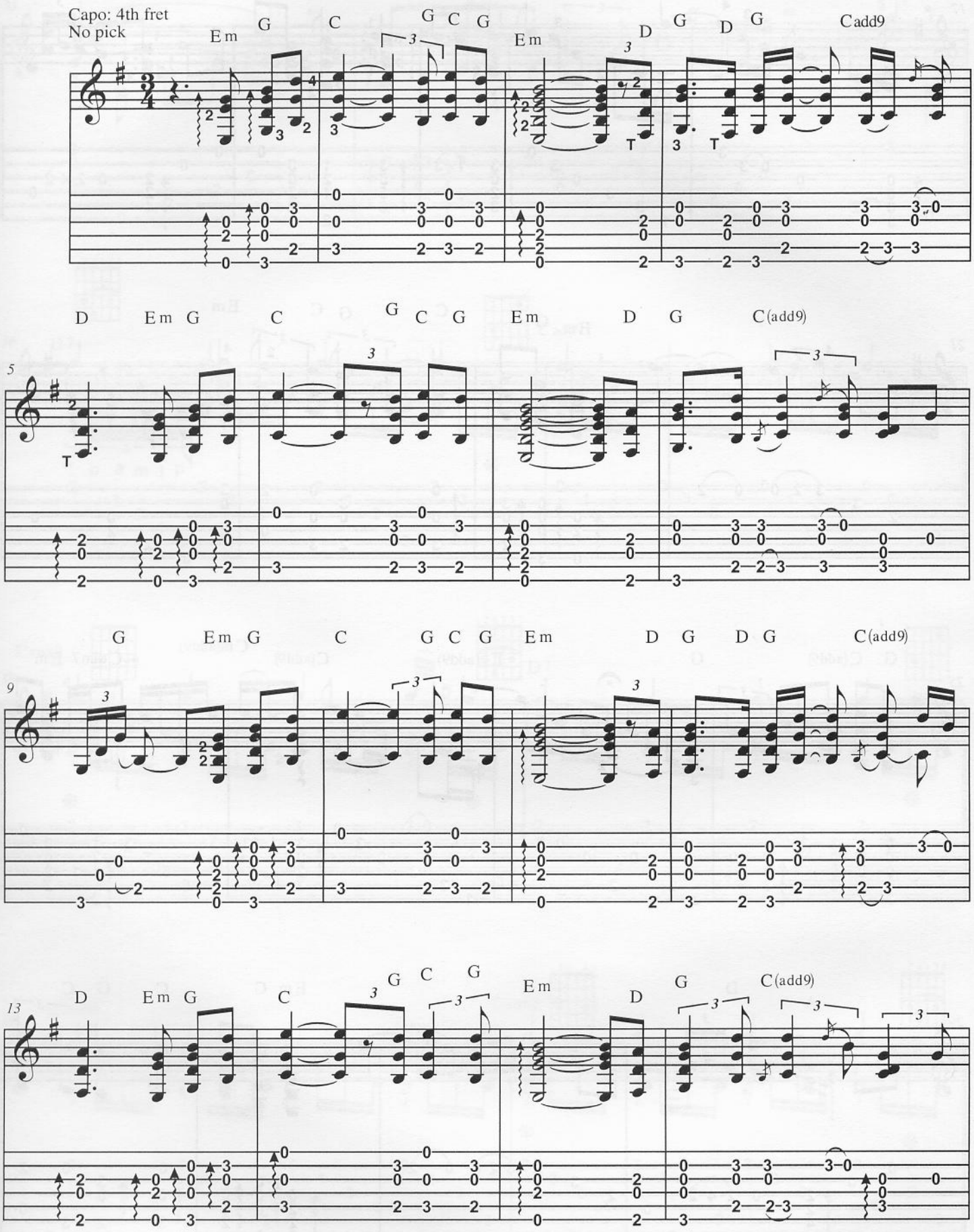
AND SO IT GOES

This is one of my favorite Billy Joel songs and I took a little liberty with the arrangement as I feel to play it as an instrumental it required me to modify the flow of the musical story. When the little interlude happens in the middle, I actually quote "Yeah, Yeah, Yeah" - Because it was the Beatles and Beethoven who first inspired Billy. Long live Billy, Yeah!

This is a song, written and performed by Billy Joel. As such it is subject to the artist's interpretation. The tune is notated to fit the time signature but you must listen to the CD carefully to try and match the actual tempo as it varies from the written music. The wavy arrows in this tune means that the associated chord is rolled from top to bottom. When you play the last chord of the first measure, continue to hold it as you play the second measure, and the D on the second string will continue to ring, making a nice blend. Same thing in measure 6, 10 and so on. In measure 9, you hammer from the open 5th string to the second fret. The end of measure 35 sets up the interlude that Tommy mentioned. Imagine holding the word "yeah" as in "she loves you YEAH, YEAH, YEAH"for a measure at a time. The hand position changes with each asterisk. In measure 58 there is a common move that Tommy uses for arpeggiated chords. State the Em chord with your second finger covering the 4th and 5th strings. Then with your right-hand thumb, sweep the bottom three strings, then your index, middle and ring fingers fall in place over the top three strings, and the ring finger sweeps back upwards toward the 6th string, and all the strings will continue to ring.

AND SO IT GOES

Billy Joel
arr. Tommy Emmanuel



Words and Music by Billy Joel
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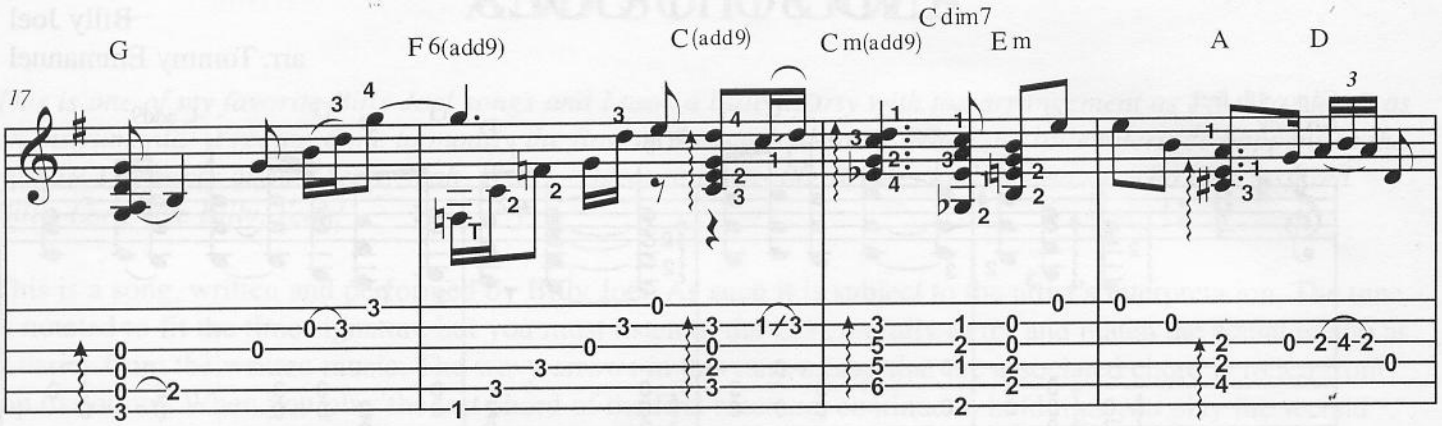
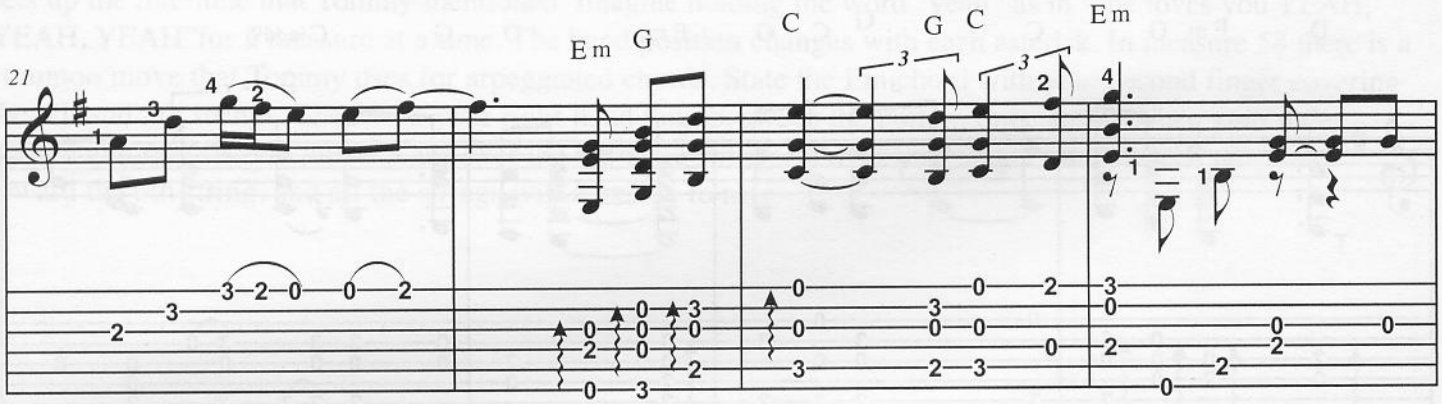
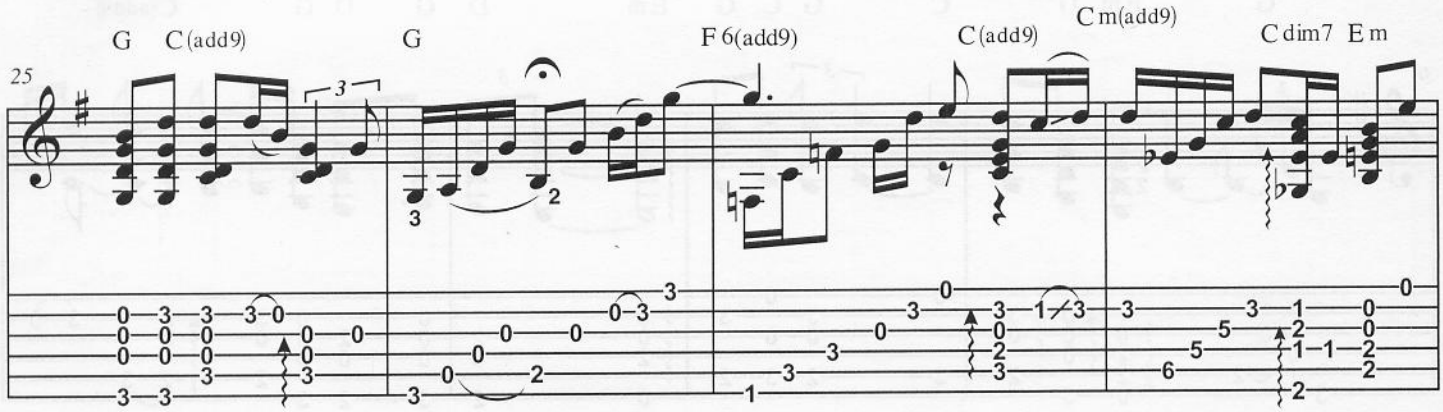
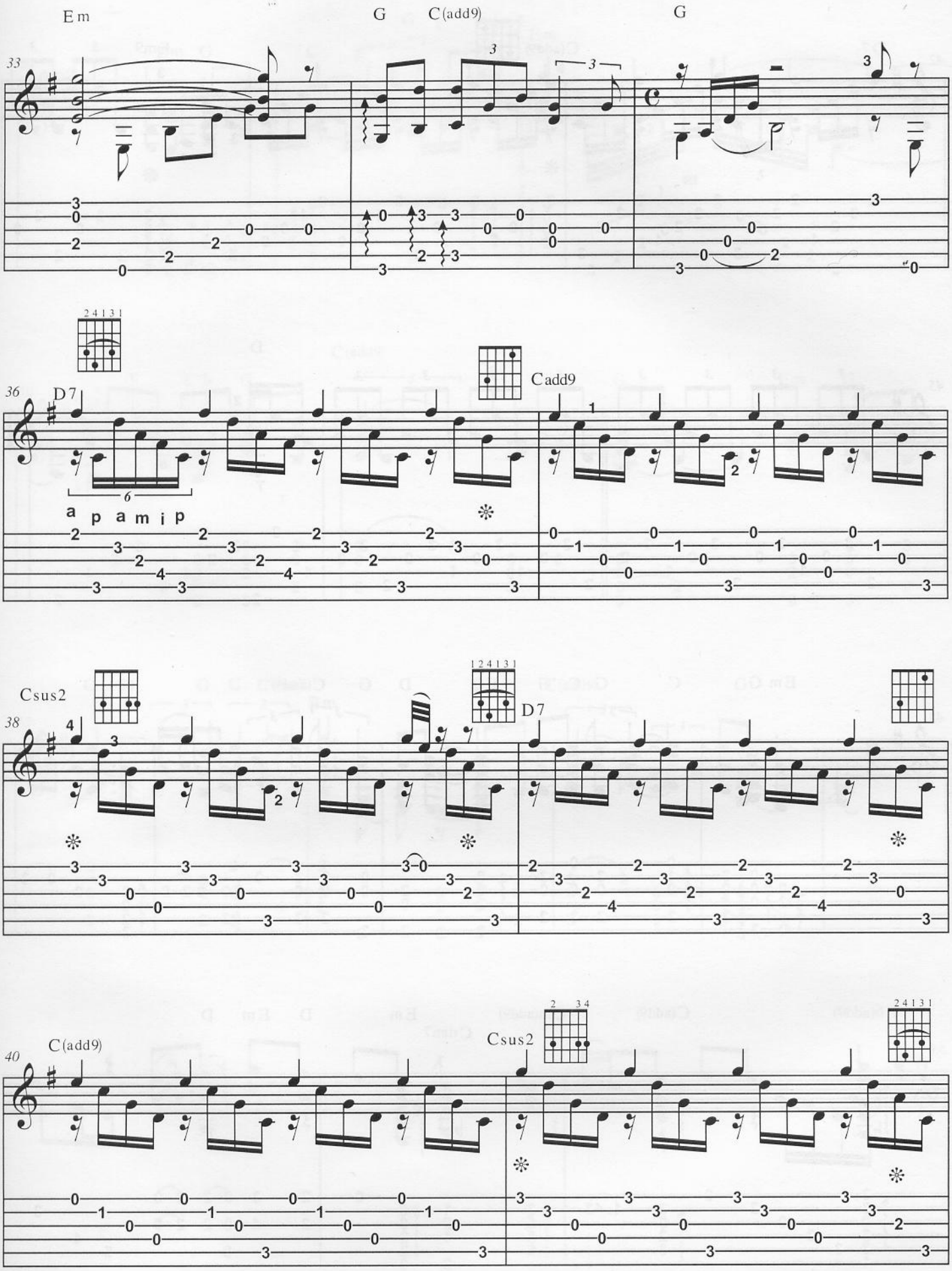
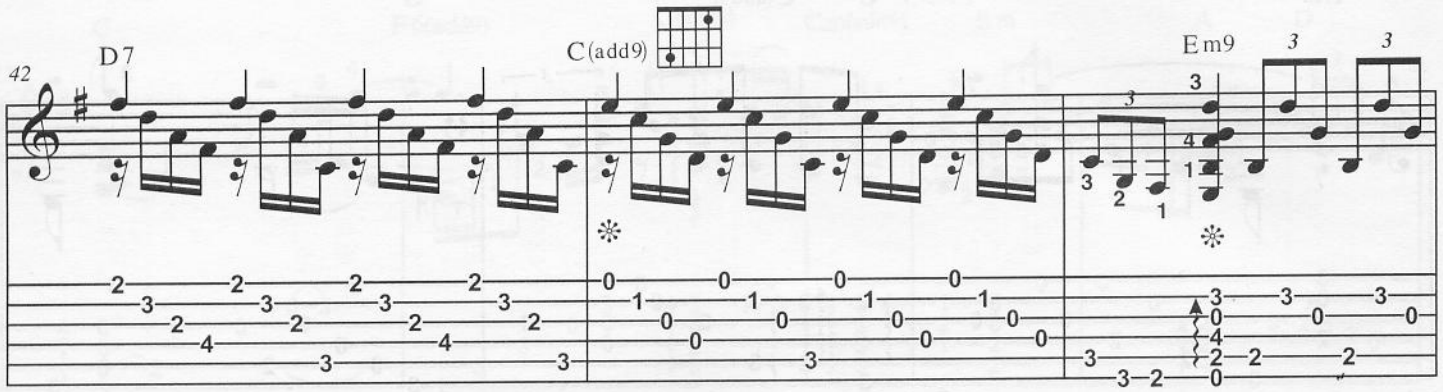

17
G
F 6(add9)
C(add9)
C m(add9)
C dim7
E m
A
D

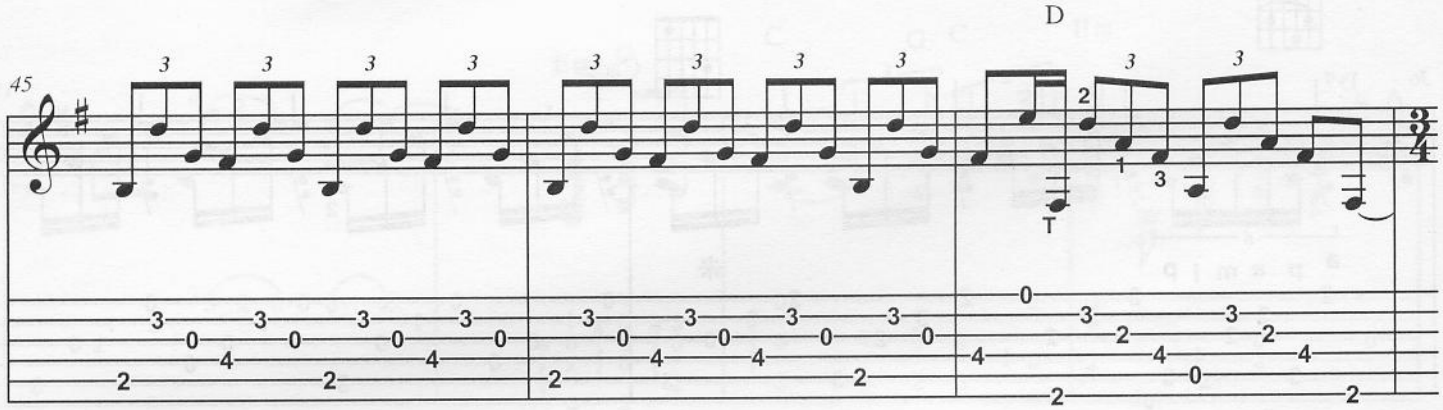

21
E m
G
C
G
C
E m

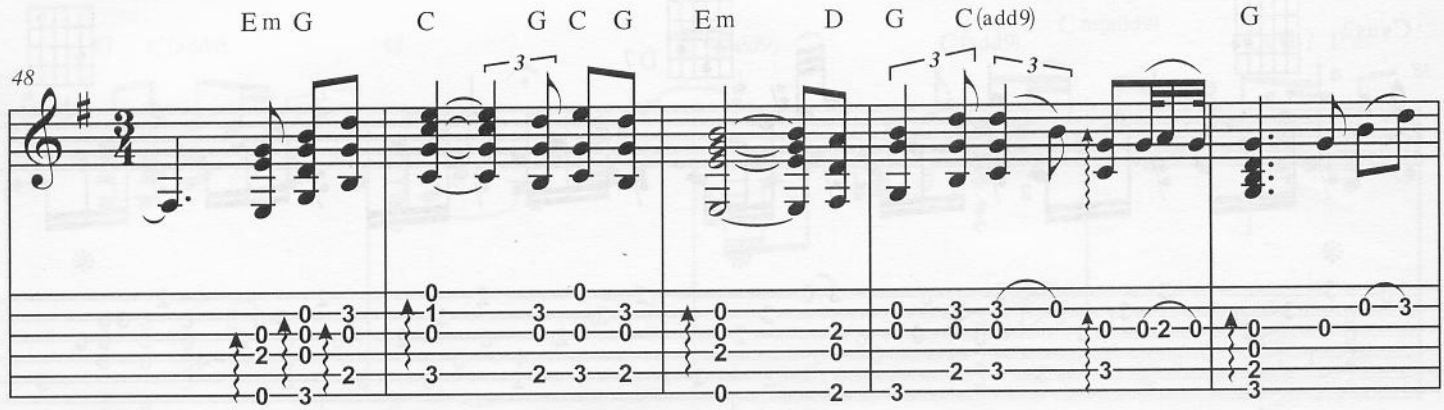

25
G
C(add9)
G
F 6(add9)
C(add9)
C m(add9)
C dim7
E m

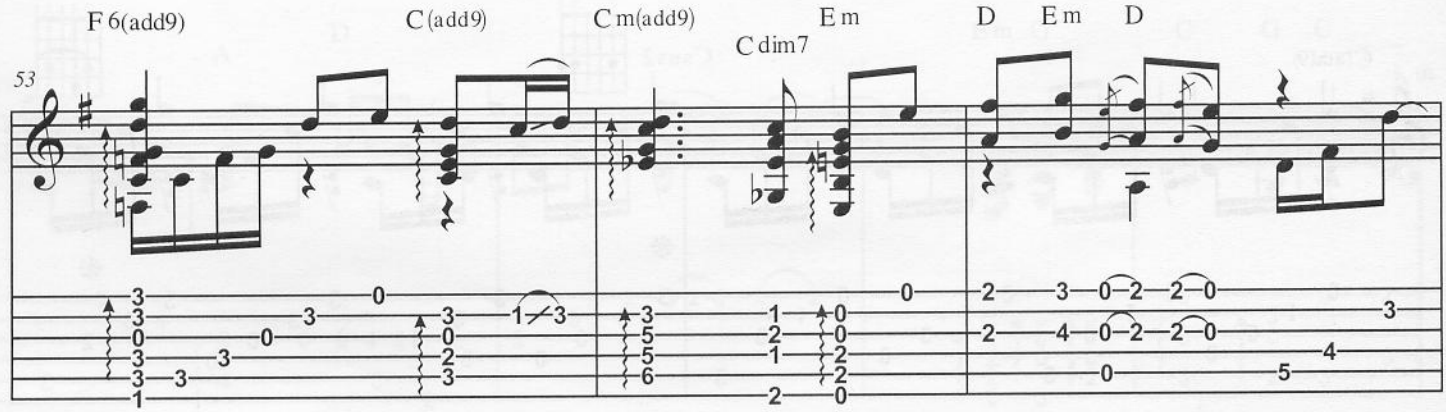
29
A
D
E m
G
C
G
C

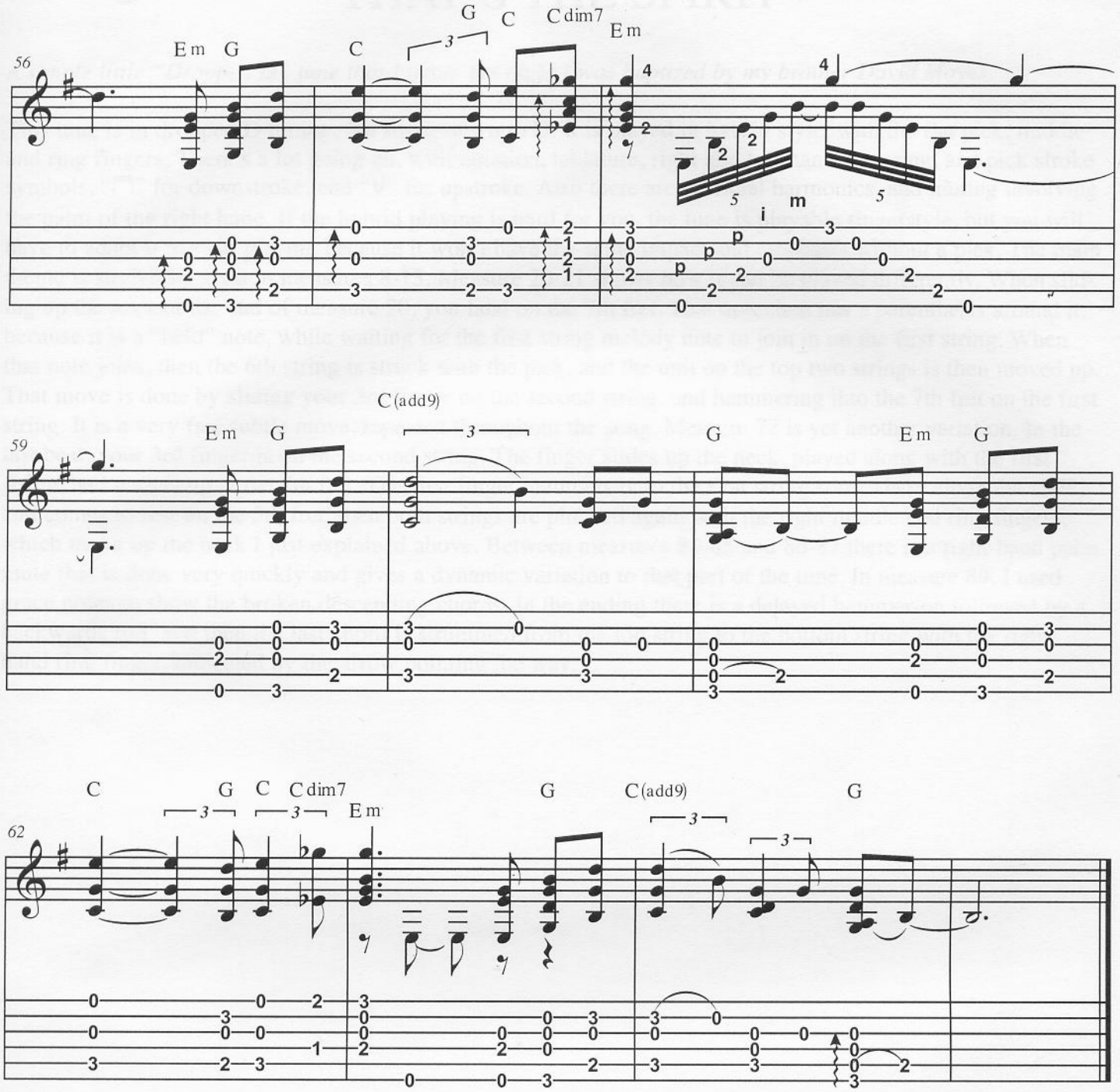

Em
G
C(add9)
G
33
D7
Cadd9
36
a p a m i p
Csus2
D7
38
C(add9)
Csus2
40


42
D7
C(add9)
Em9


45
D


48
Em G
C
G C G
Em
D
G
C(add9)
G


53
F6(add9)
C(add9)
Cm(add9)
Cdim7
Em
D
Em
D


56
Em G C G C C dim7 Em
59
Em G C(add9) G Em G
62
C G C C dim7 Em G C(add9) G

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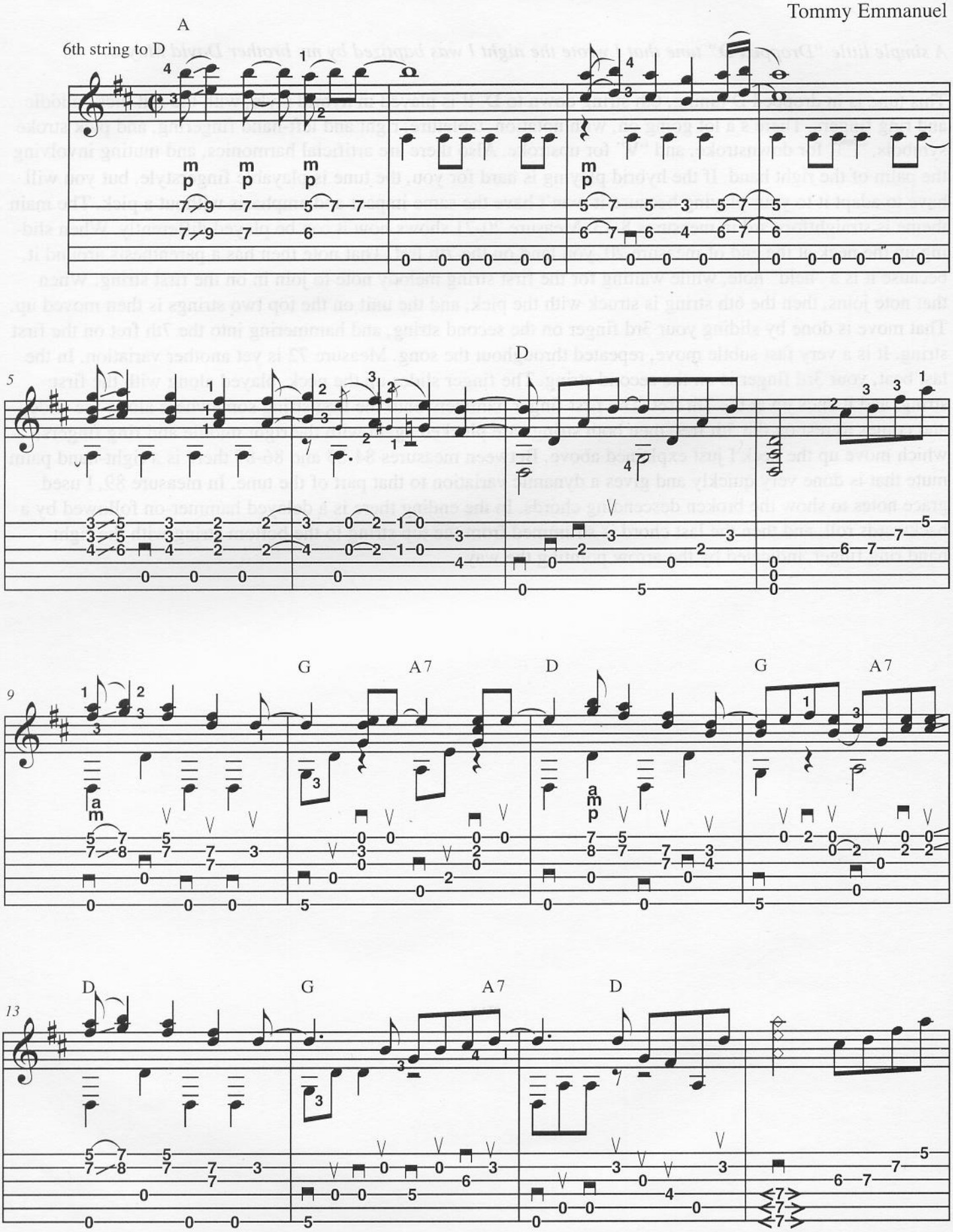
THAT'S THE SPIRIT

A simple little "Dropped D" tune that I wrote the night I was baptized by my brother David Moyes.

This tune is in dropped D tuning, 6th string down to D. It is played in hybrid style, with the flat pick, middle and ring fingers. There's a lot going on, with notation, tablature, right and left-hand fingering, and pick stroke symbols, "⊓" for downstroke, and "**V**" for upstroke. Also there are artificial harmonics, and muting involving the palm of the right hand. If the hybrid playing is hard for you, the tune is playable fingerstyle, but you will have to adapt it to your playing because it won't have the same impact and emphasis without a pick. The main theme is straightforward in measures 8-13. Measure 20-21 shows how it can be played differently. When sliding up the neck at the end of measure 20, you land on the 7th fret. That note then has a parenthesis around it, because it is a "held" note, while waiting for the first string melody note to join in on the first string. When that note joins, then the 6th string is struck with the pick, and the unit on the top two strings is then moved up. That move is done by sliding your 3rd finger on the second string, and hammering into the 7th fret on the first string. It is a very fast subtle move, repeated throughout the song. Measure 72 is yet another variation. In the last beat, your 3rd finger is on the second string. The finger slides up the neck, played along with the first string, and it ends up at the 7th fret. The first finger hammers onto the first string somewhere along the slide, and comes to rest on the 5th fret, then both strings are plucked again with the right middle and ring fingers, which move up the neck I just explained above. Between measures 84-85 and 86-87 there is a right-hand palm mute that is done very quickly and gives a dynamic variation to that part of the tune. In measure 89, I used grace notes to show the broken descending chords. In the ending there is a delayed hammer-on followed by a backwards roll, and then the last chord is strummed from the top string to the bottom string with the right-hand ring finger, indicated by the arrow pointing the way.

THAT'S THE SPIRIT

Tommy Emmanuel



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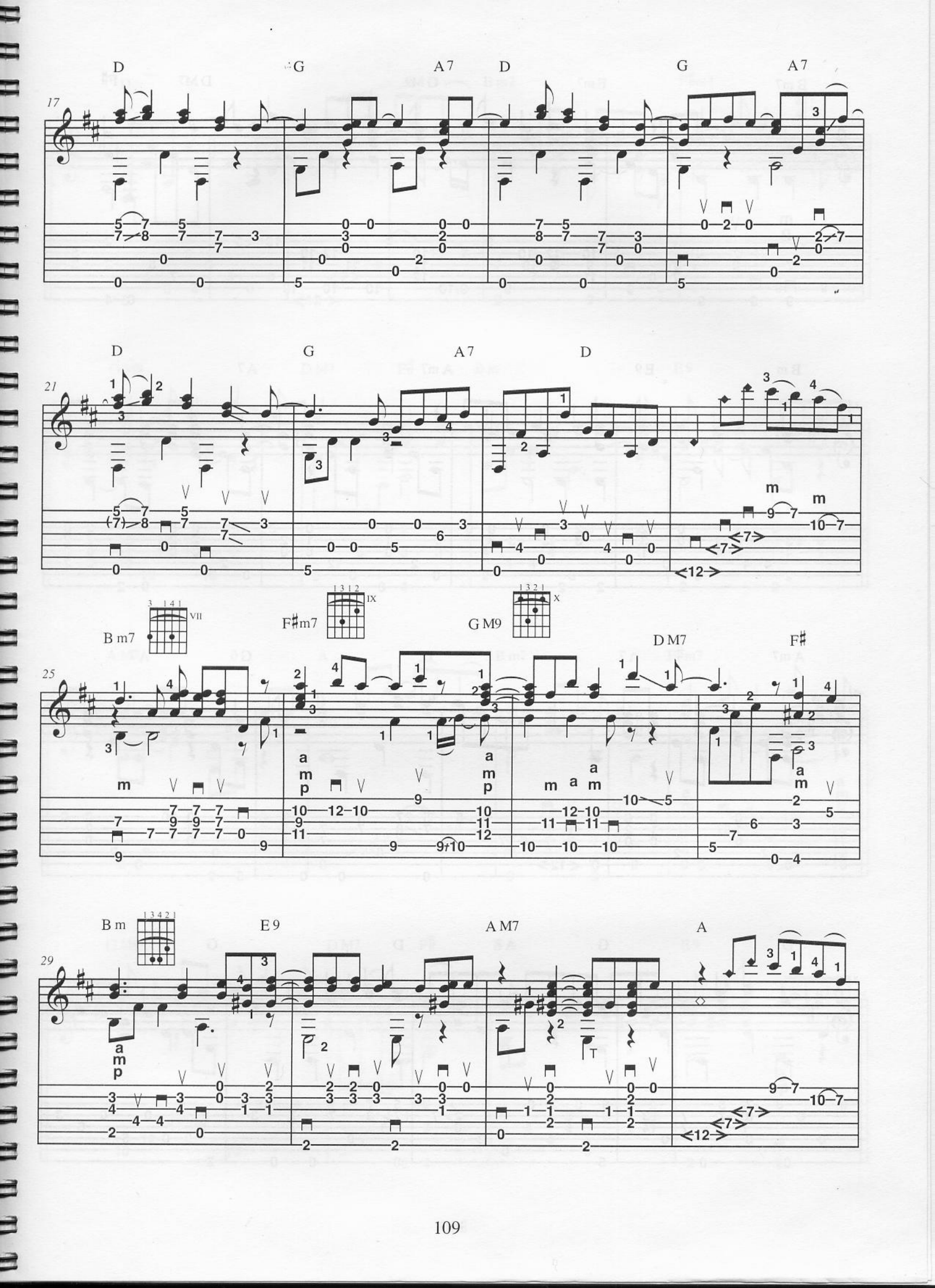
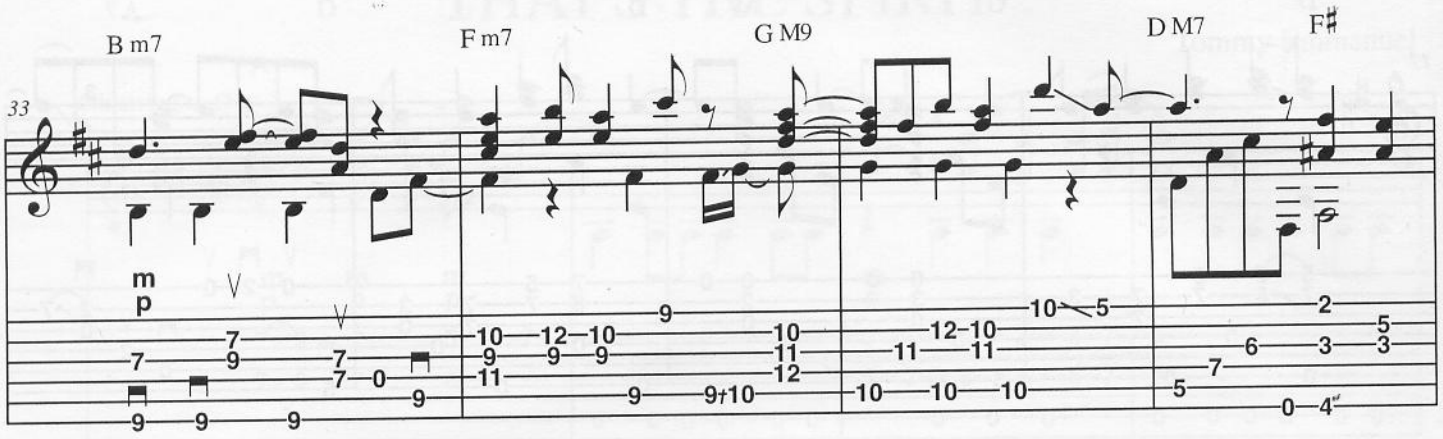
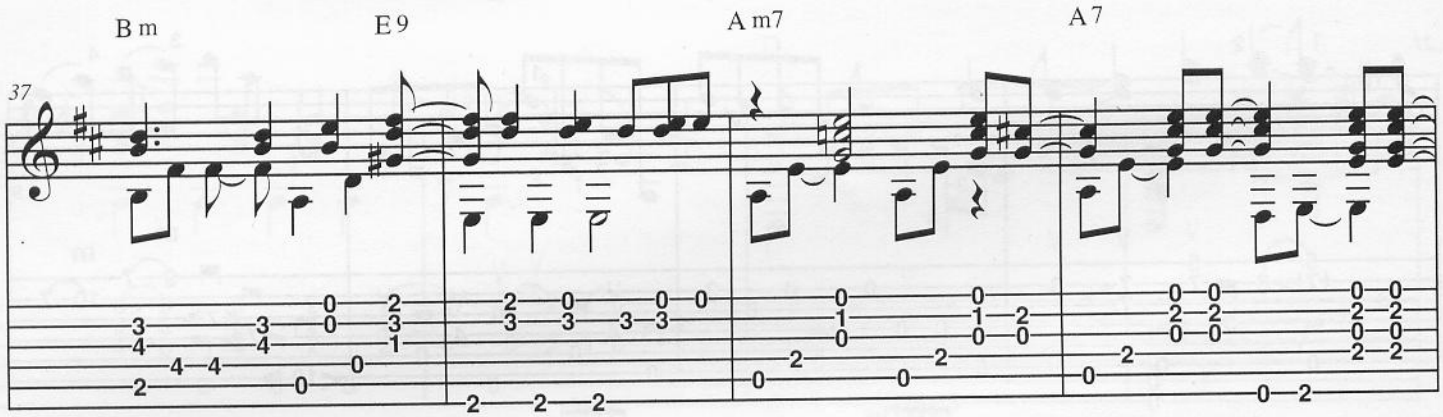
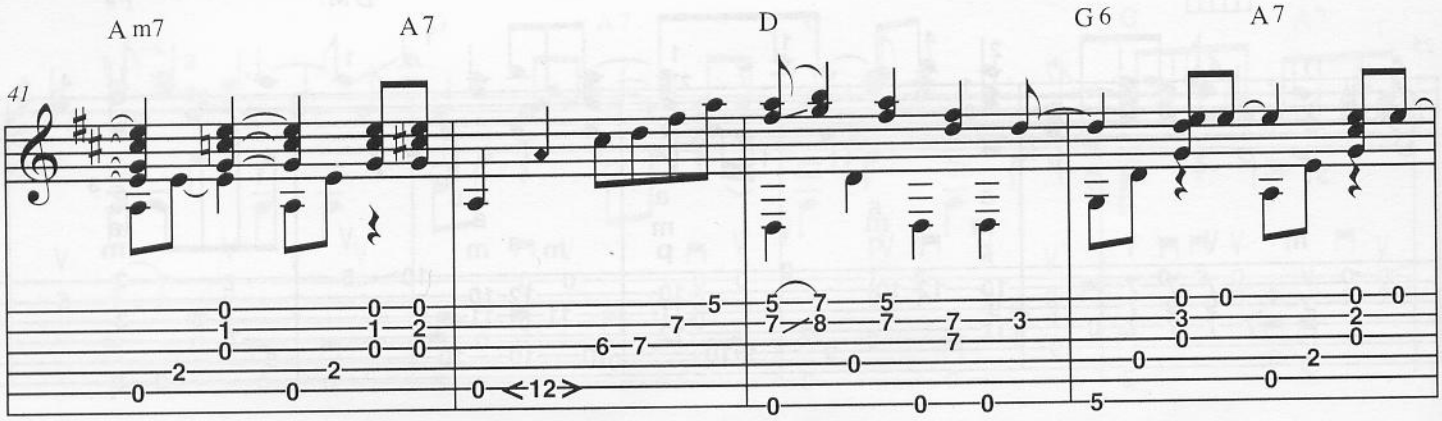
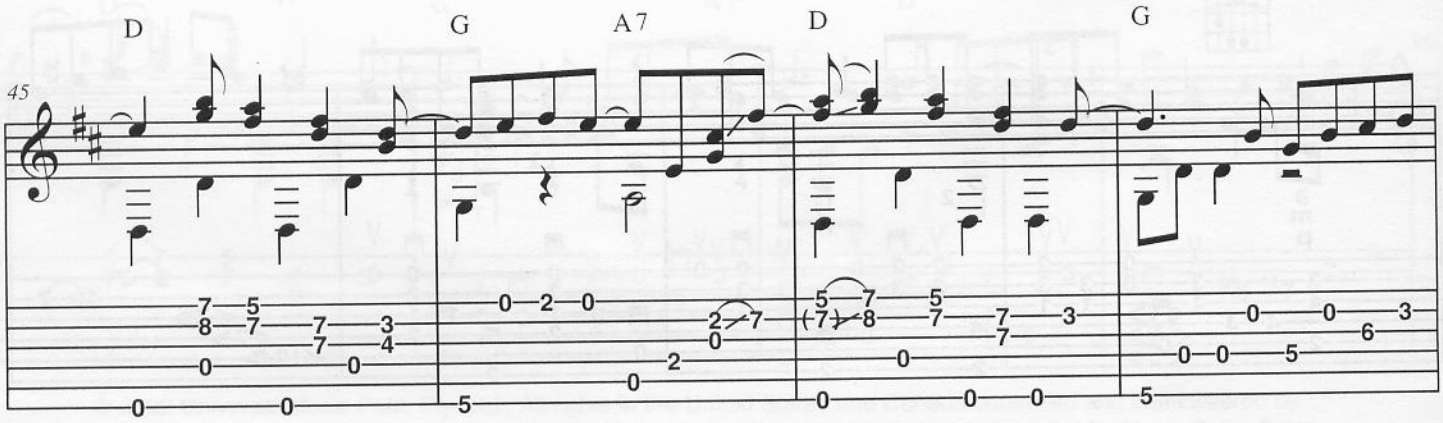
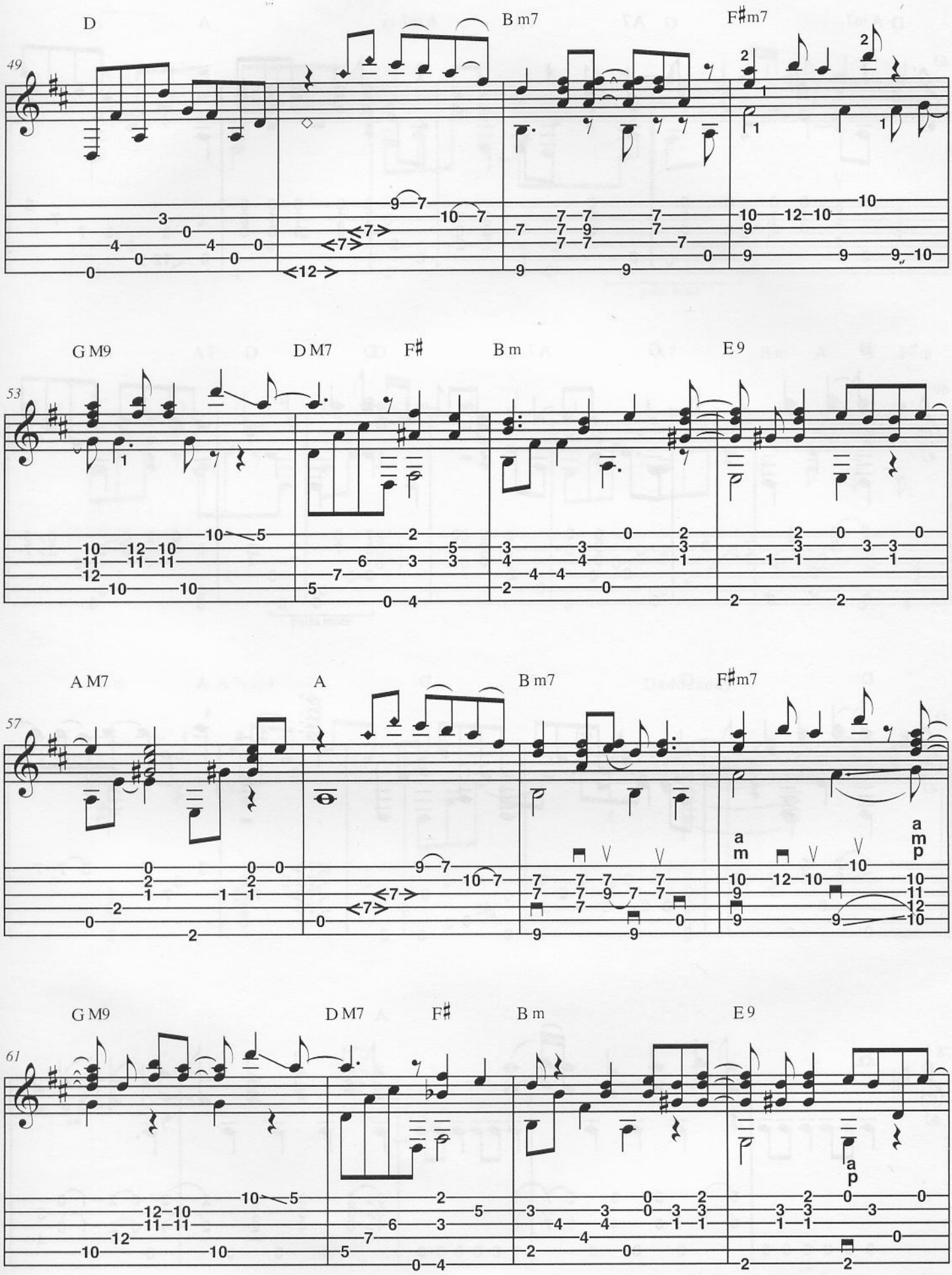

17
D G A7 D G A7
21
D G A7 D
B m7 F♯m7 G M9 D M7 F♯
25
B m E9 A M7 A
29

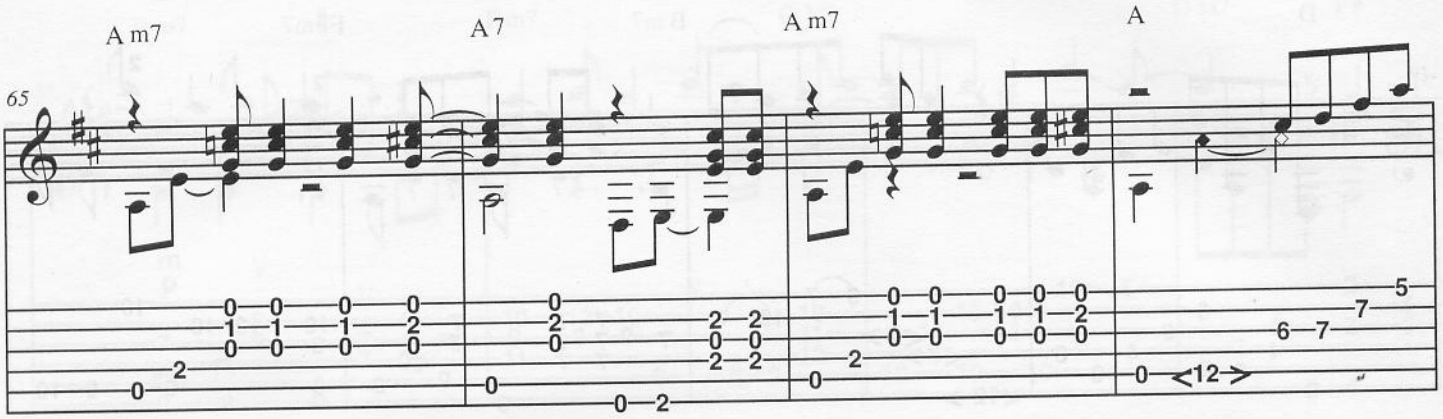

B m7
F m7
G M9
D M7
F♯
33
m
p

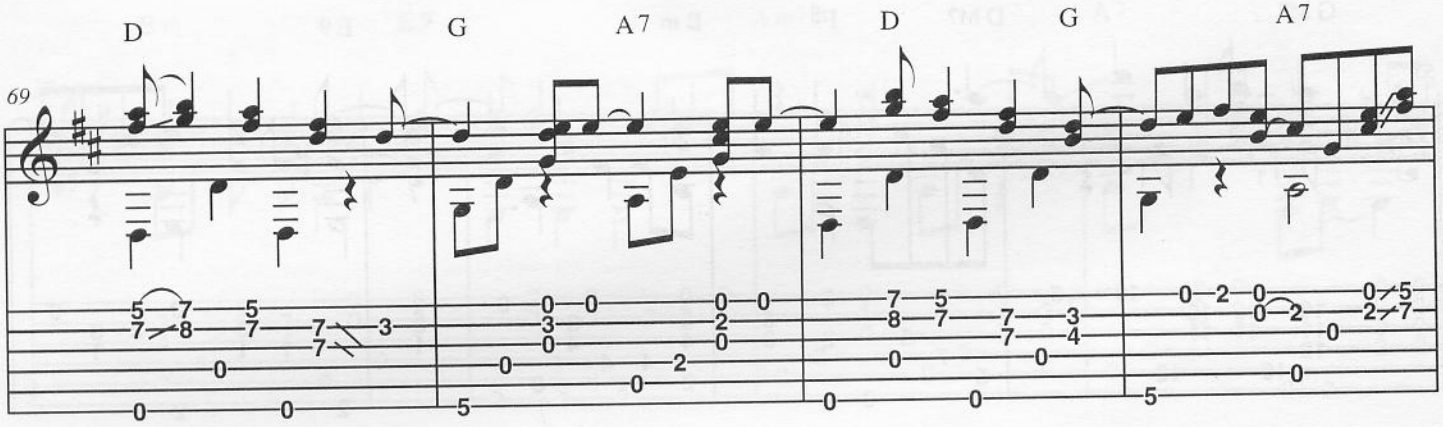

B m
E 9
A m7
A 7
37

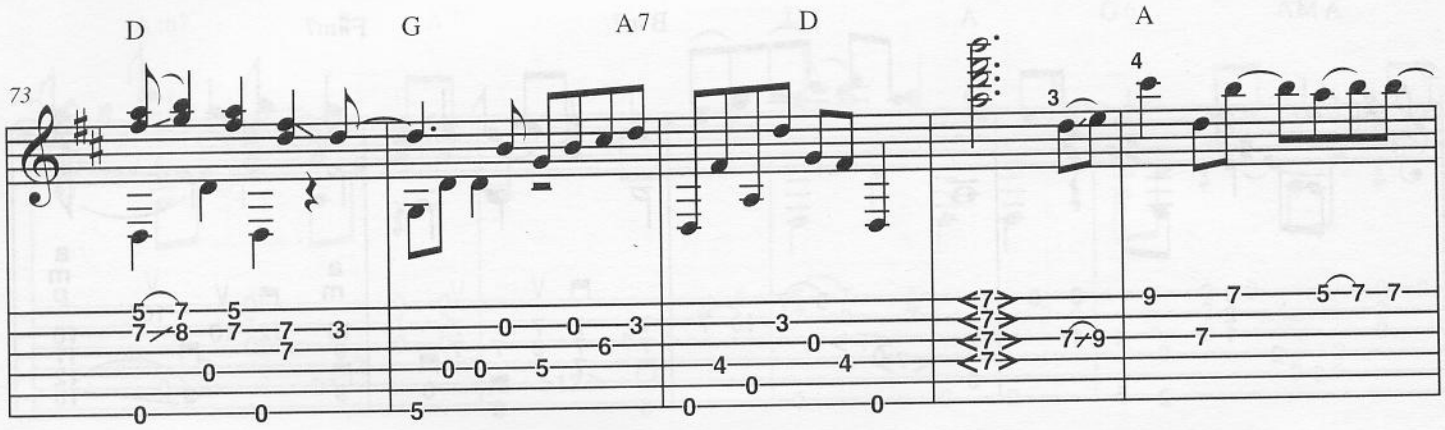

A m7
A 7
D
G 6
A 7
41

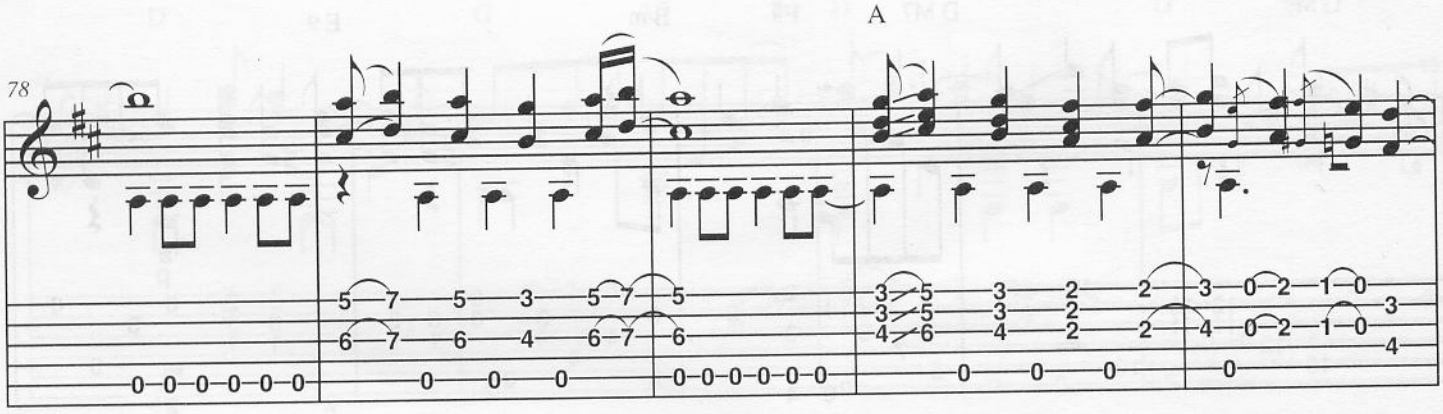

D
G
A 7
D
G
45

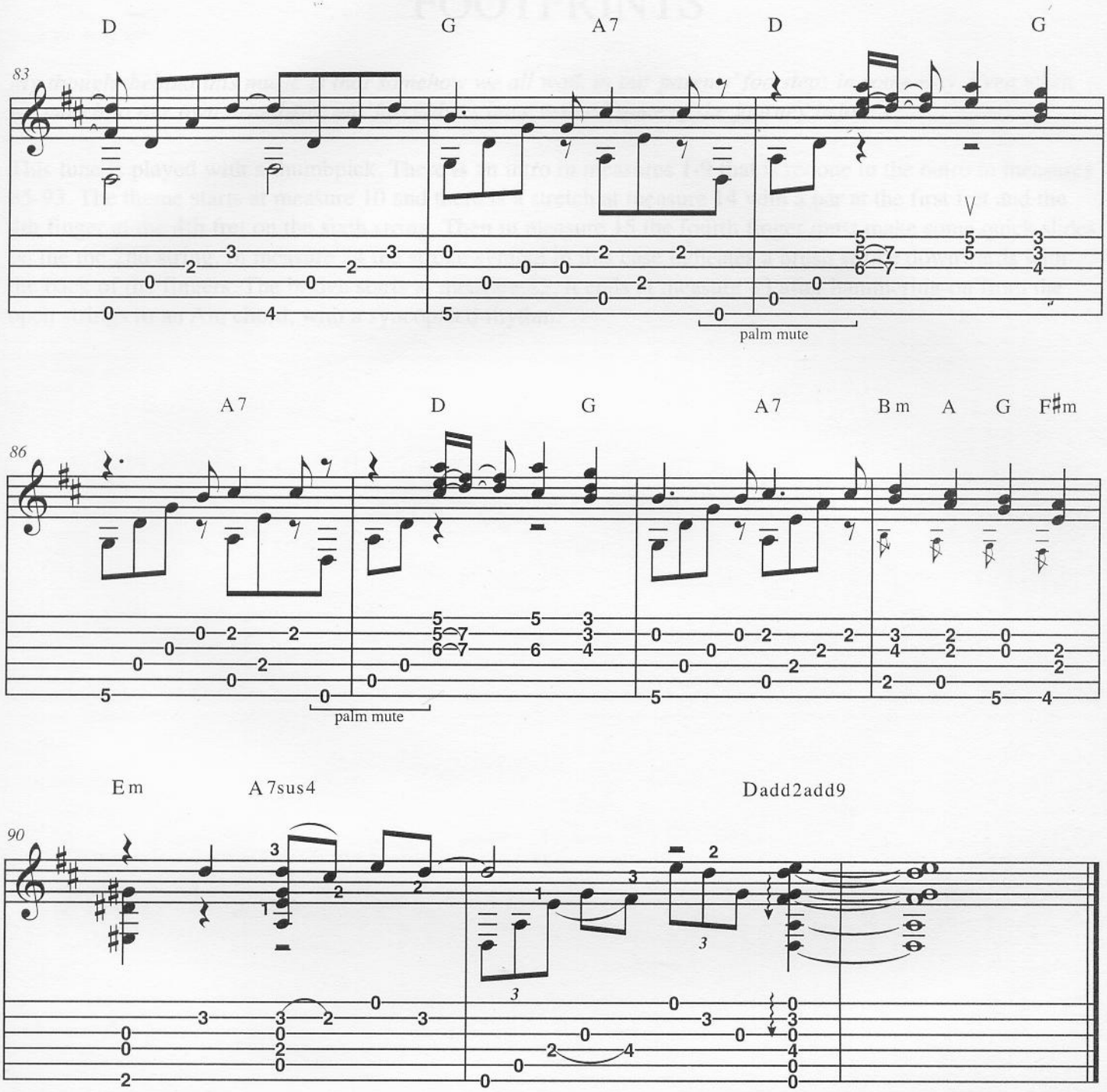

D
B m7
F♯m7
49
G M9
D M7
F♯
B m
E 9
53
A M7
A
B m7
F♯m7
57
G M9
D M7
F♯
B m
E 9
61


A m7
A7
A m7
A
65


D
G
A7
D
G
A7
69


D
G
A7
D
A
73


A
78


D
G
A7
D
G
83
palm mute
A7
D
G
A7
Bm
A
G
F♯m
86
palm mute
Em
A7sus4
Dadd2add9
90

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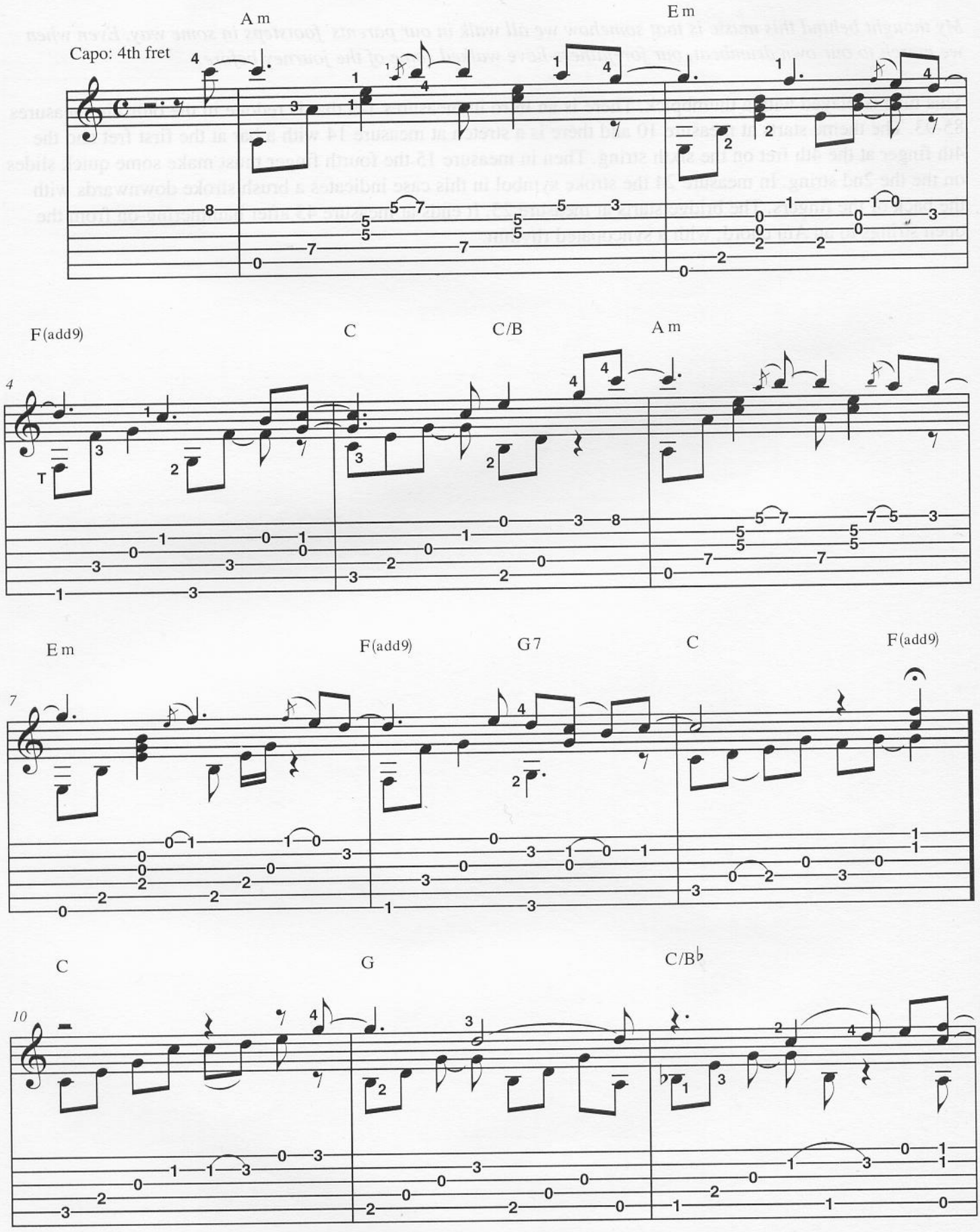
FOOTPRINTS

My thought behind this music is that somehow we all walk in our parents' footsteps in some way. Even when we march to our own drumbeat, our forefathers have walked some of the journey before.

This tune is played with a thumbpick. There is an intro in measures 1-9 that is redone in the outro in measures 85-93. The theme starts at measure 10 and there is a stretch at measure 14 with a bar at the first fret and the 4th finger at the 4th fret on the sixth string. Then in measure 15 the fourth finger must make some quick slides on the the 2nd string. In measure 24 the stroke symbol in this case indicates a brush stroke downwards with the back of the fingers. The bridge starts at measure 25. It ends at measure 43 after hammering-on from the open strings to an Am chord, with a syncopated rhythm.

FOOTPRINTS

Tommy Emmanuel



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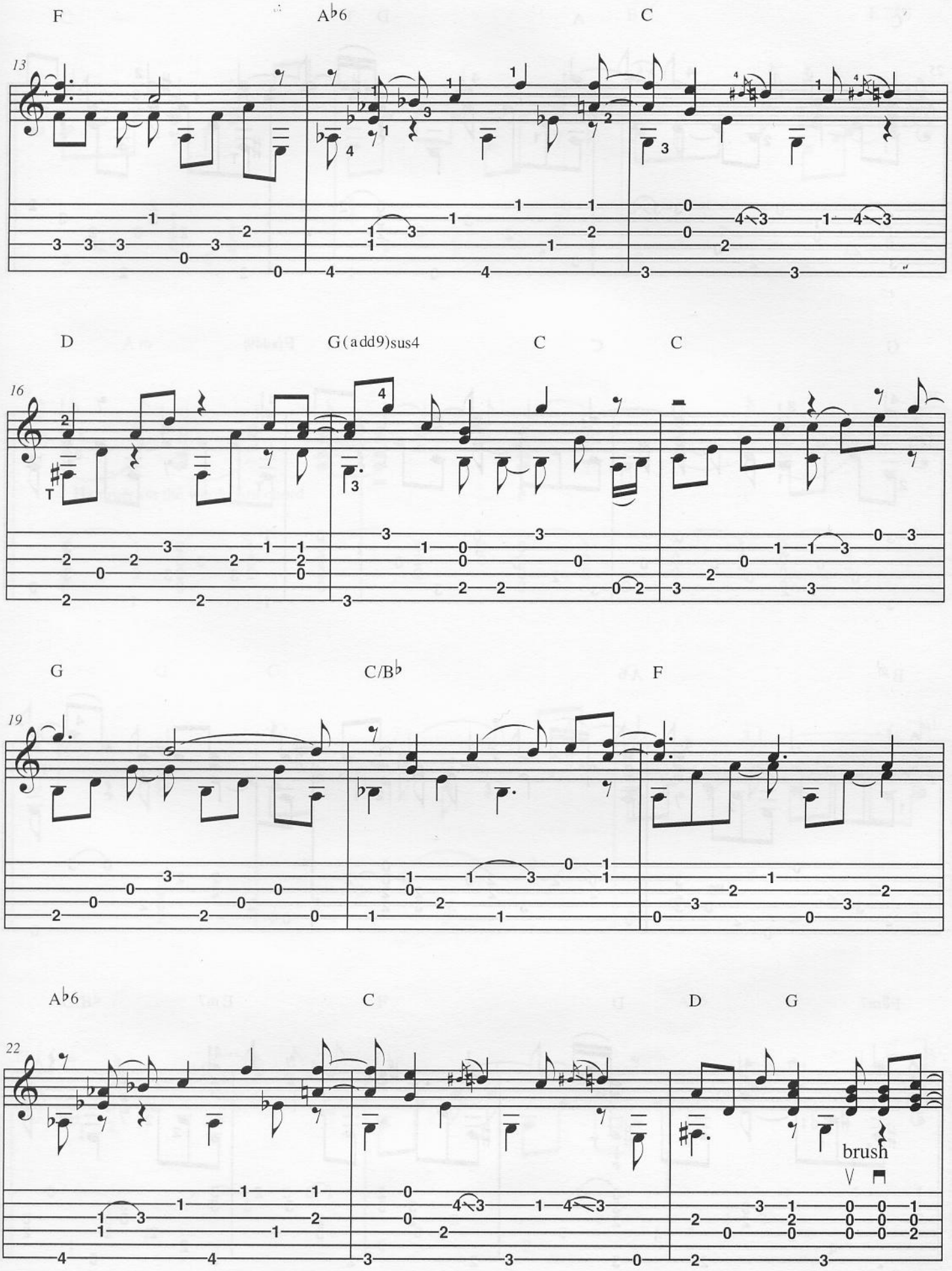
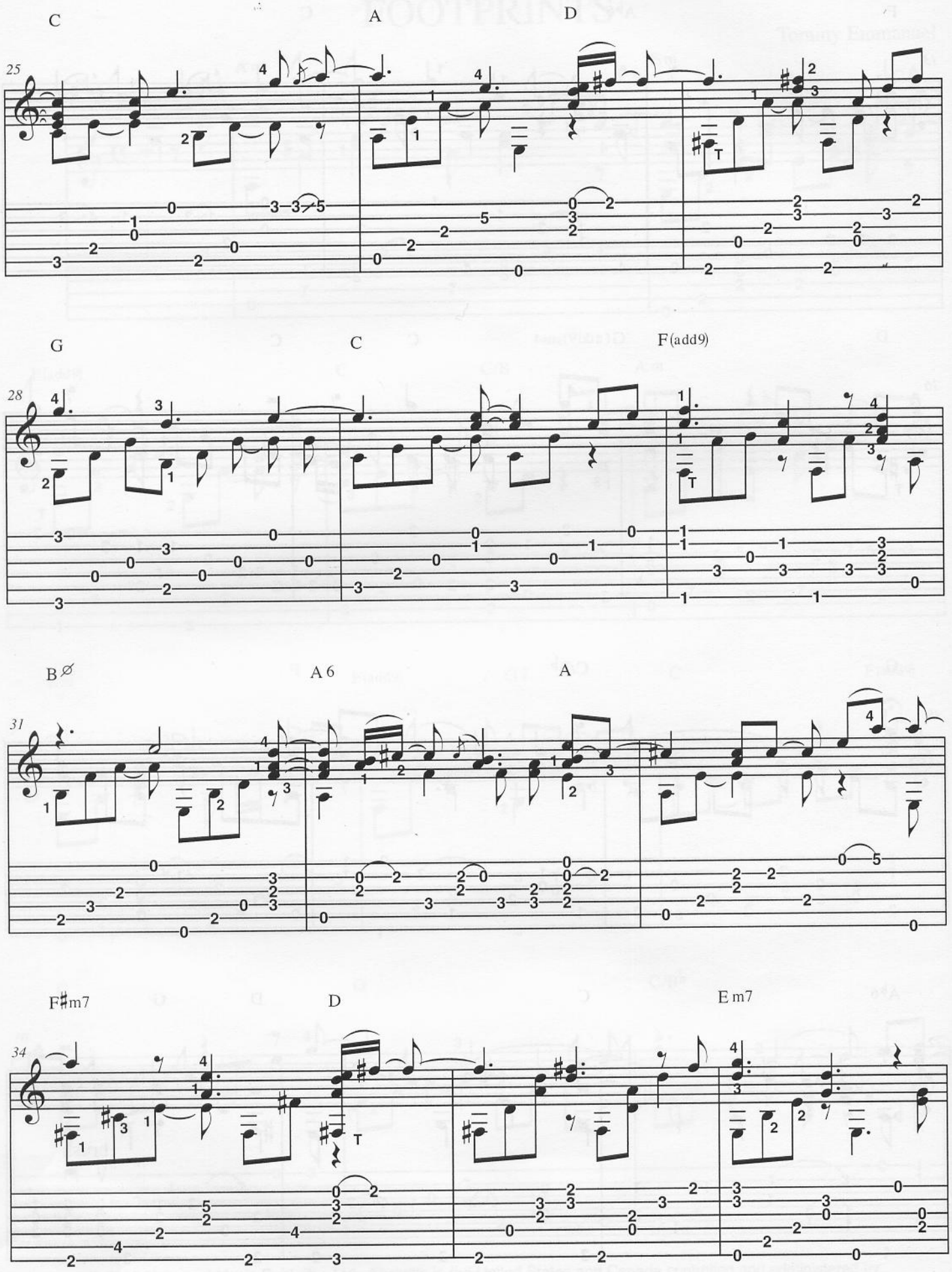
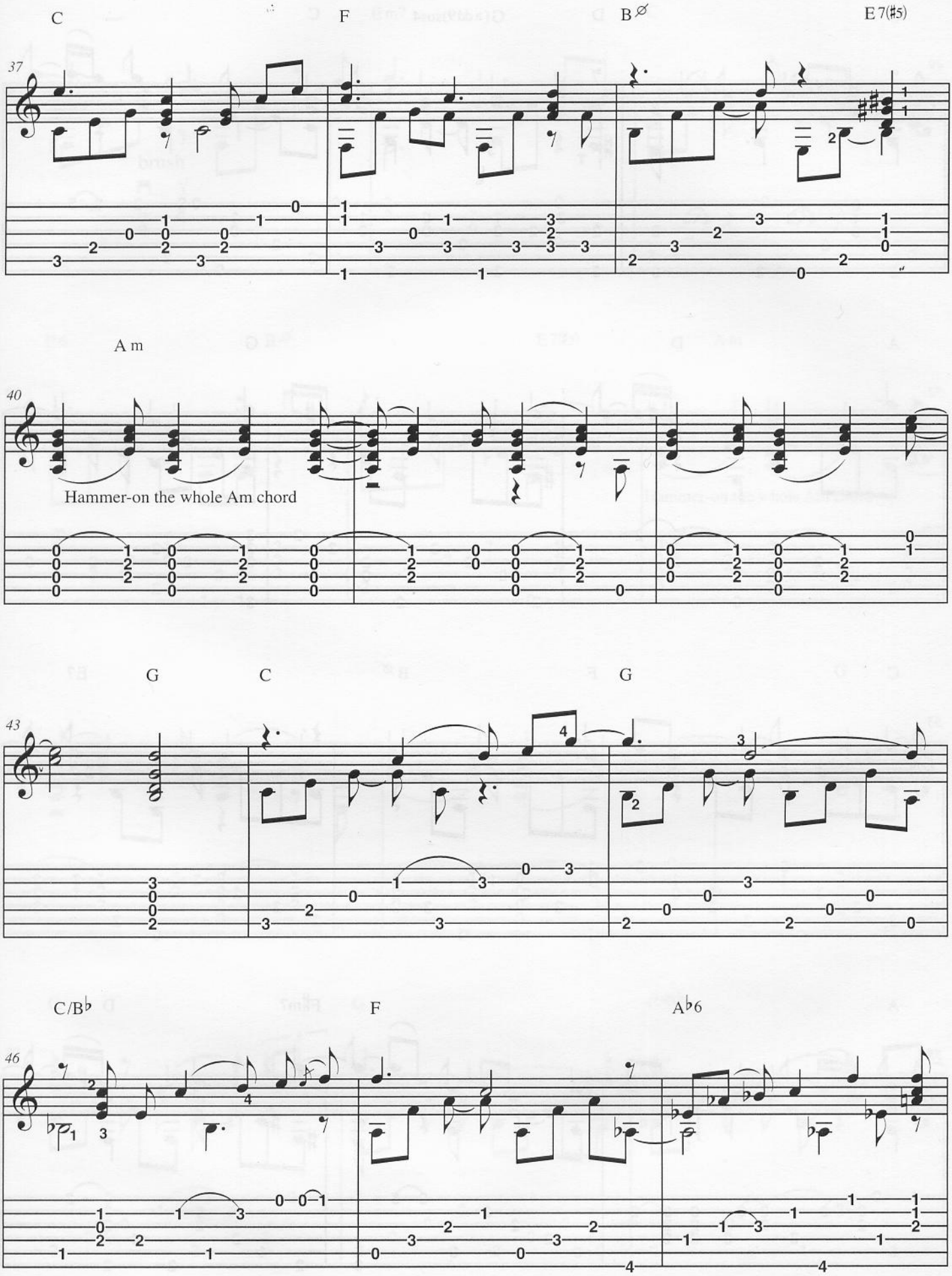
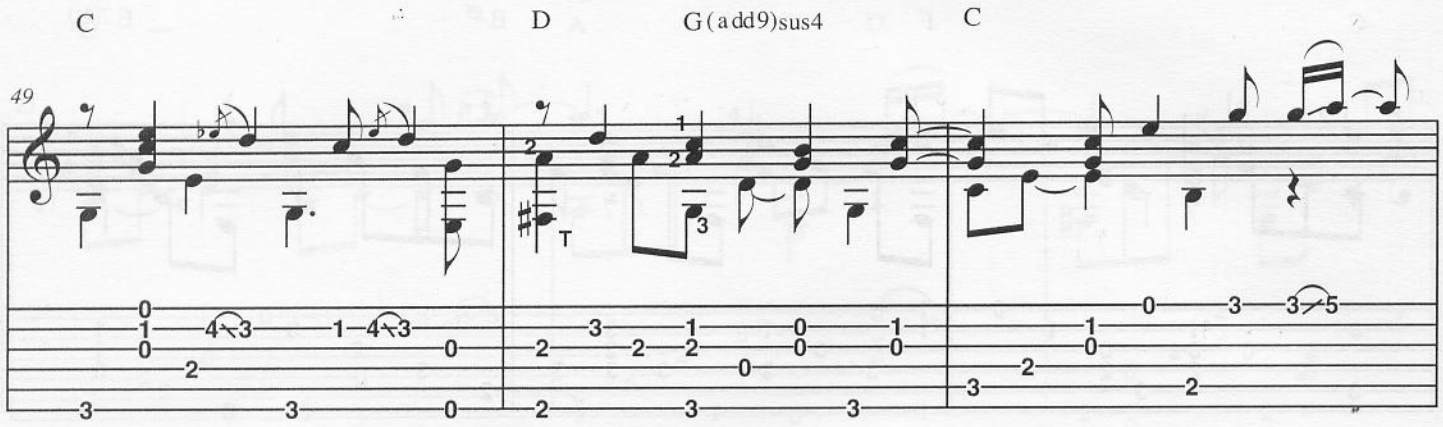
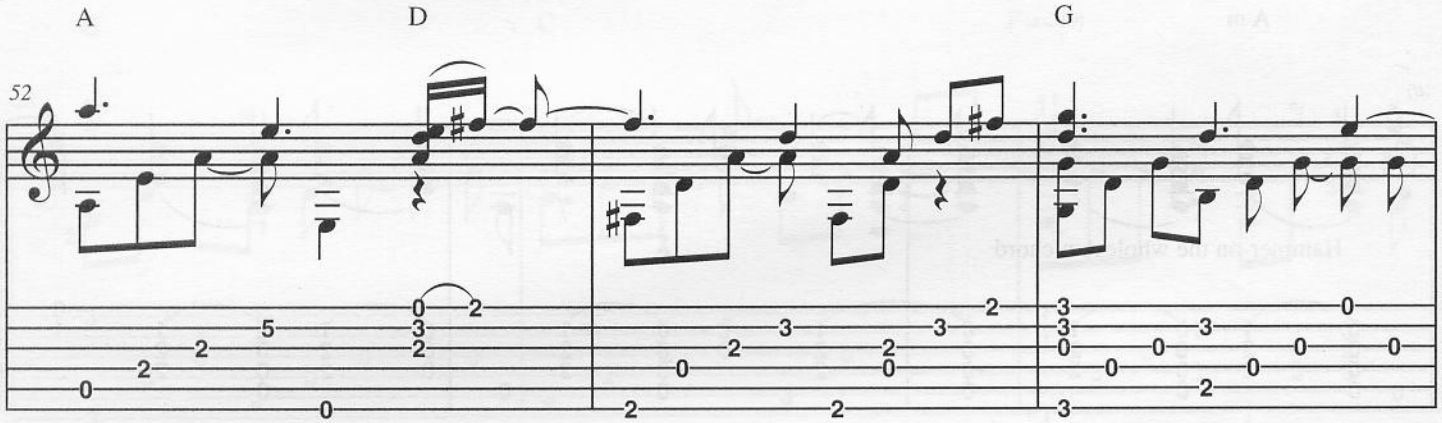
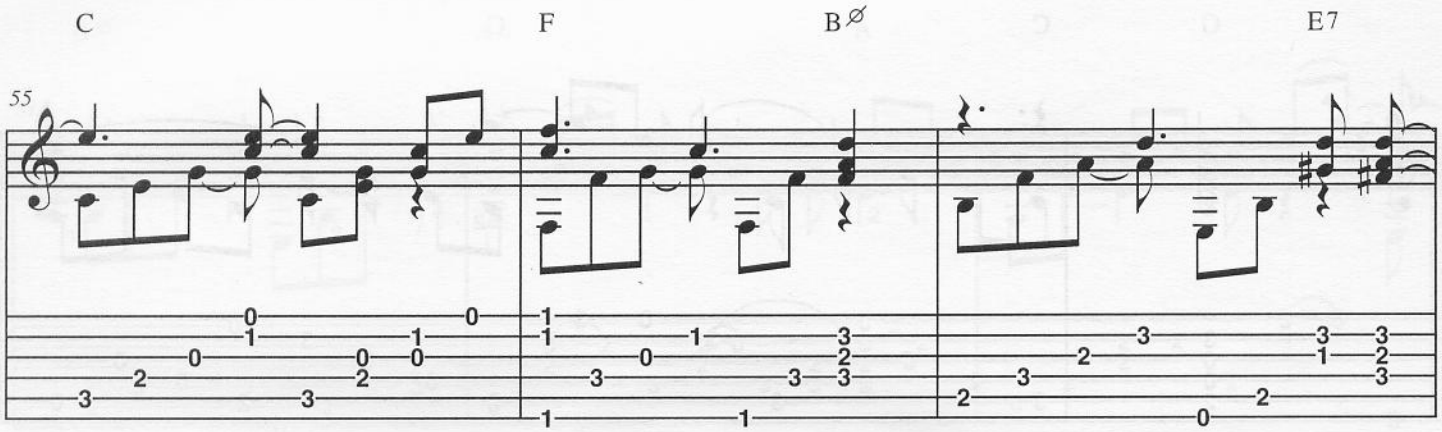

F
A♭6
C
13
D
G(add9)sus4
C
C
16
T
G
C/B♭
F
19
A♭6
C
D
G
22
brush

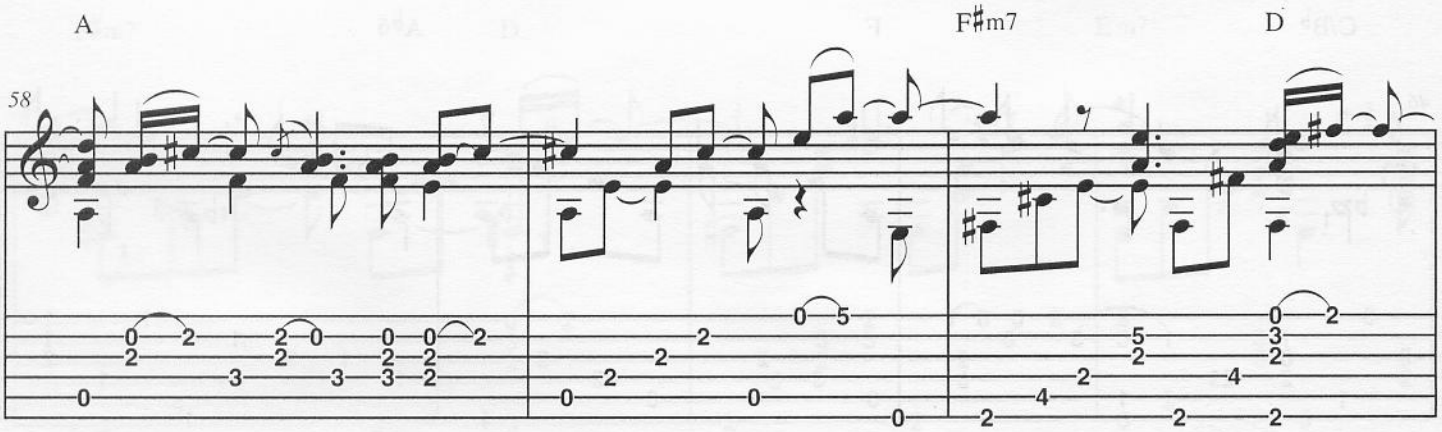

C
A
D
25
G
C
F(add9)
28
B∅
A 6
A
31
F♯m7
D
E m7
34

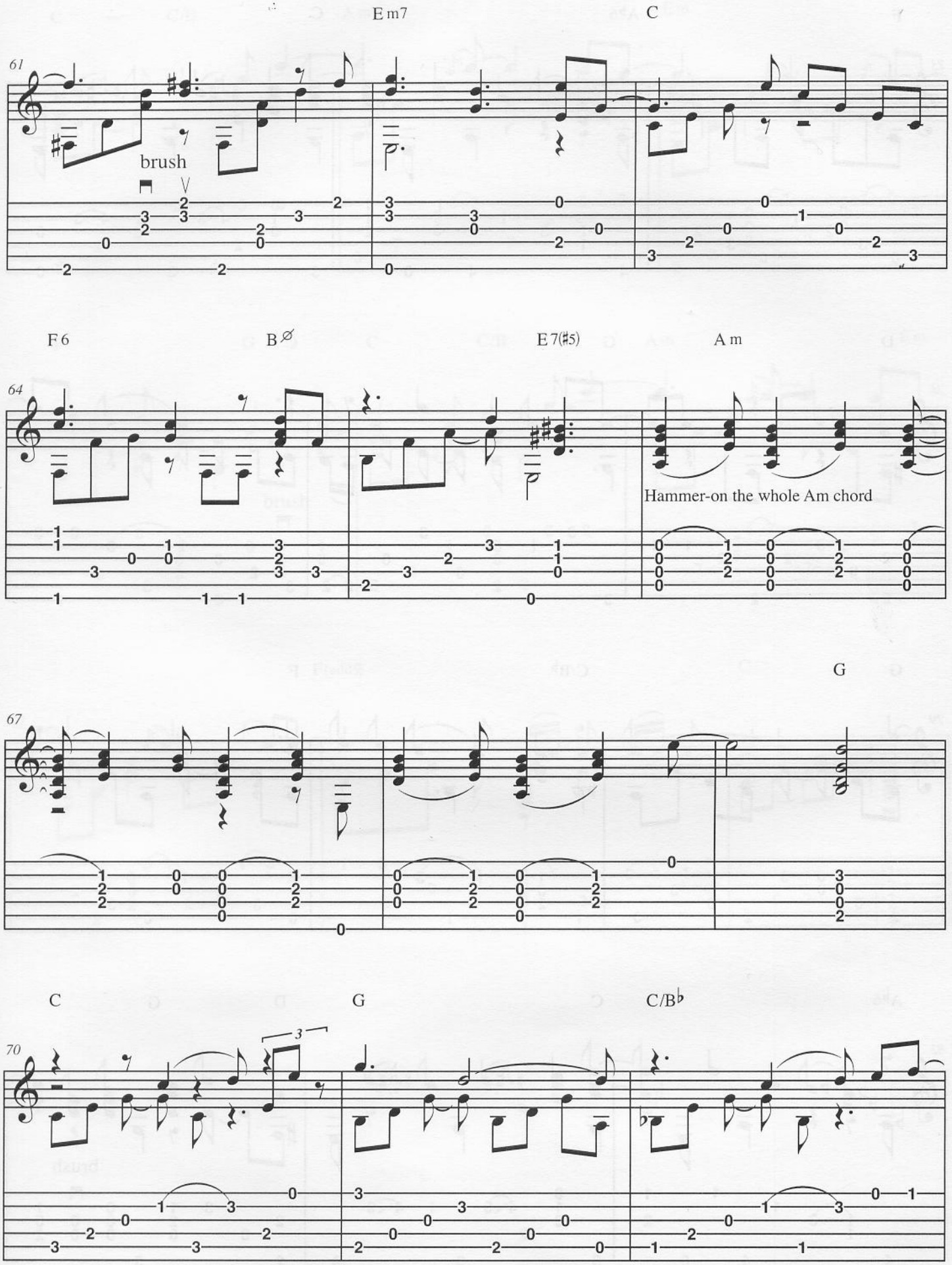

C
F
B∅
E7(♯5)
37
A m
40
Hammer-on the whole Am chord
G
C
G
43
C/B♭
F
A♭6
46


C
D
G(add9)sus4
C
49

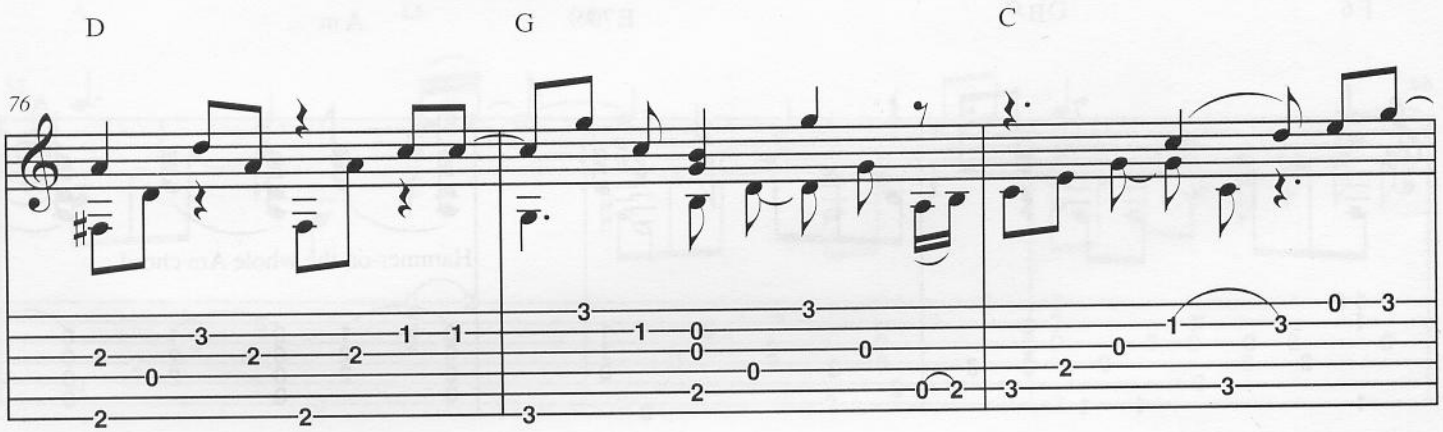

A
D
G
52

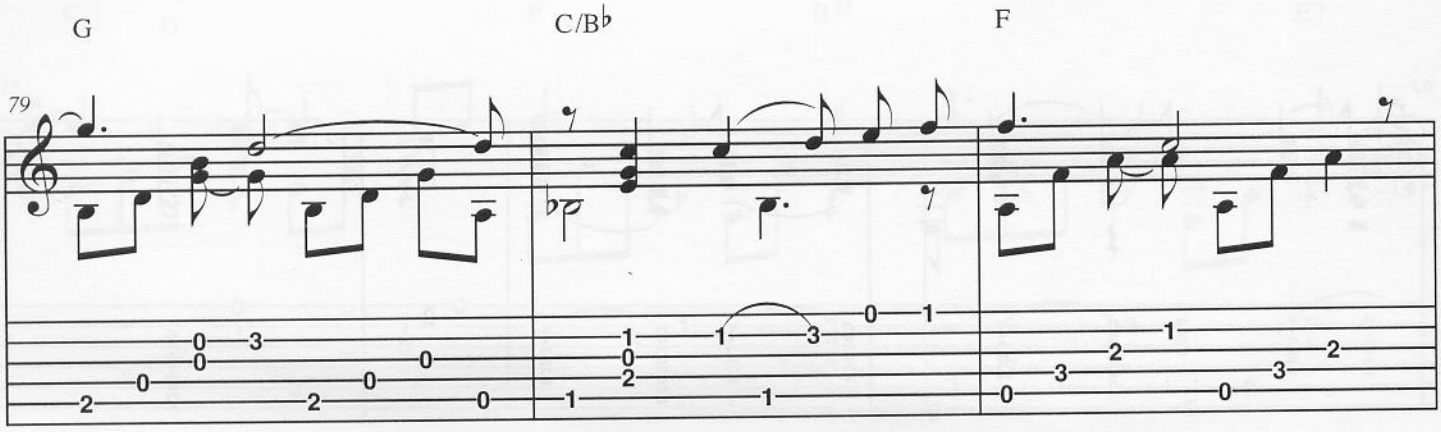

C
F
B∅
E7
55

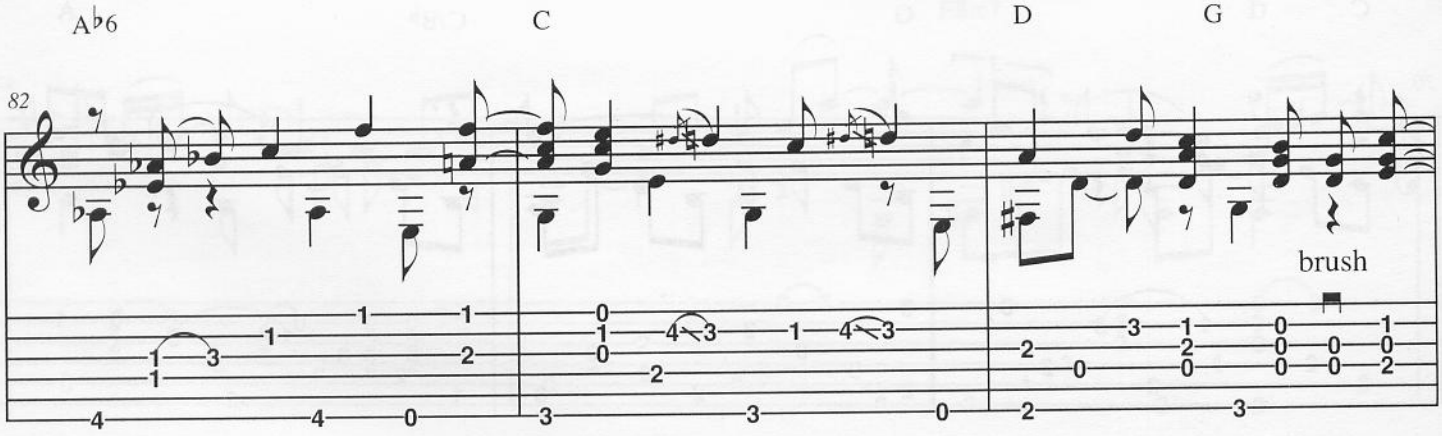

A
F♯m7
D
58

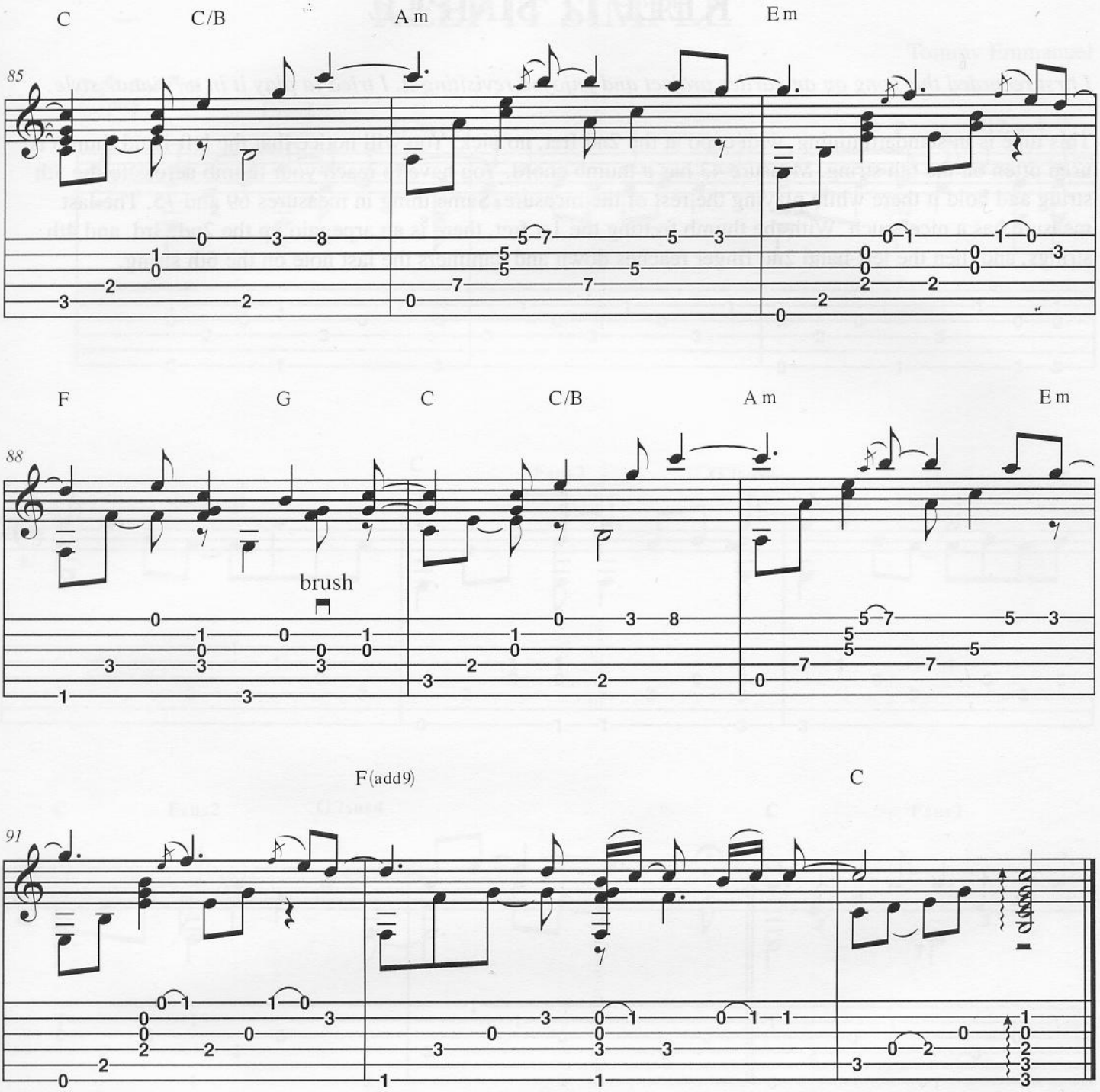

Em7
C
61
brush
F6
B∅
E7(♯5)
Am
64
Hammer-on the whole Am chord
G
67
C
G
C/B♭
70
3

F
A♭6
C
73


D
G
C
76


G
C/B♭
F
79


A♭6
C
D
G
82
brush


C
C/B
Am
Em
85
F
G
C
C/B
Am
Em
88
brush
F(add9)
C
91

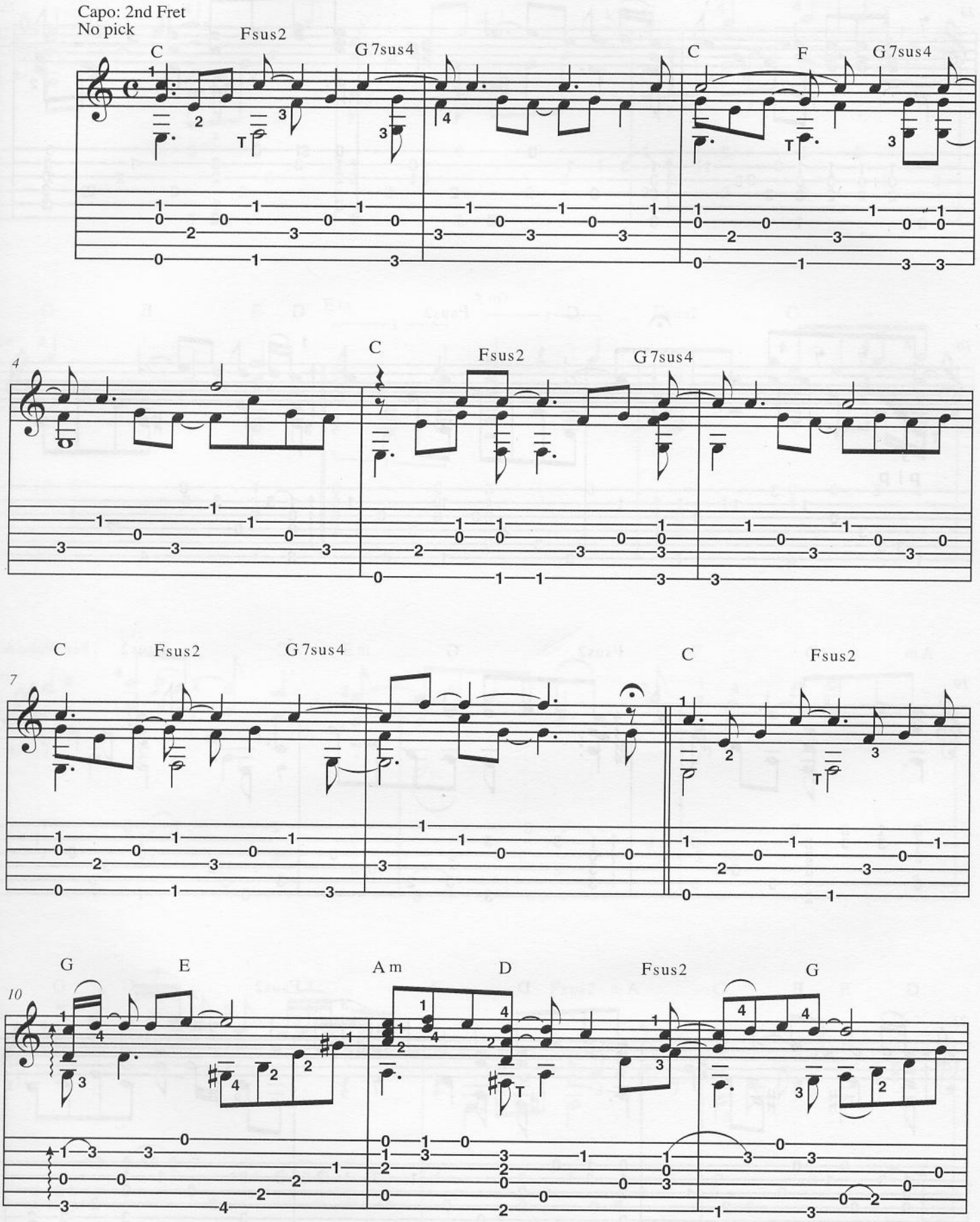
KEEP IT SIMPLE

I first recorded this song on an earlier project and enjoyed revisiting it. I tried to play it in a "piano" style.

This tune is in standard tuning, with capo at the 2nd fret, no pick. You will notice that the left-hand thumb is used often on the 6th string. Measure 43 has a thumb chord. You have to reach your thumb across to the 5th string and hold it there while playing the rest of the measure. Same thing in measures 69 and 75. The last measure has a nice touch. With the thumb fretting the 1st fret, there is an arpeggio up the 2nd, 3rd, and 4th strings, and then the left-hand 2nd finger reaches down and hammers the last note on the 6th string.

KEEP IT SIMPLE

Tommy Emmanuel



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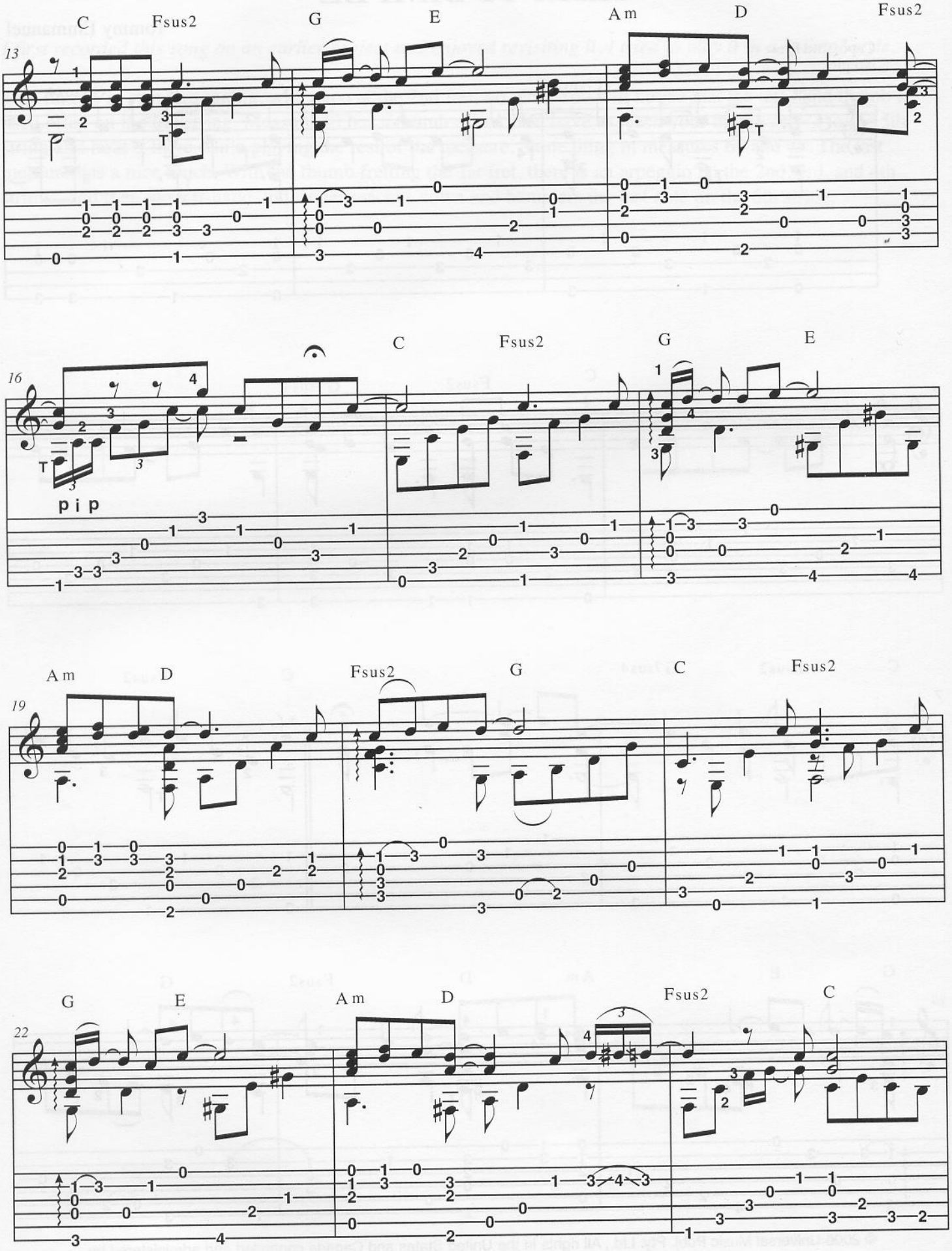
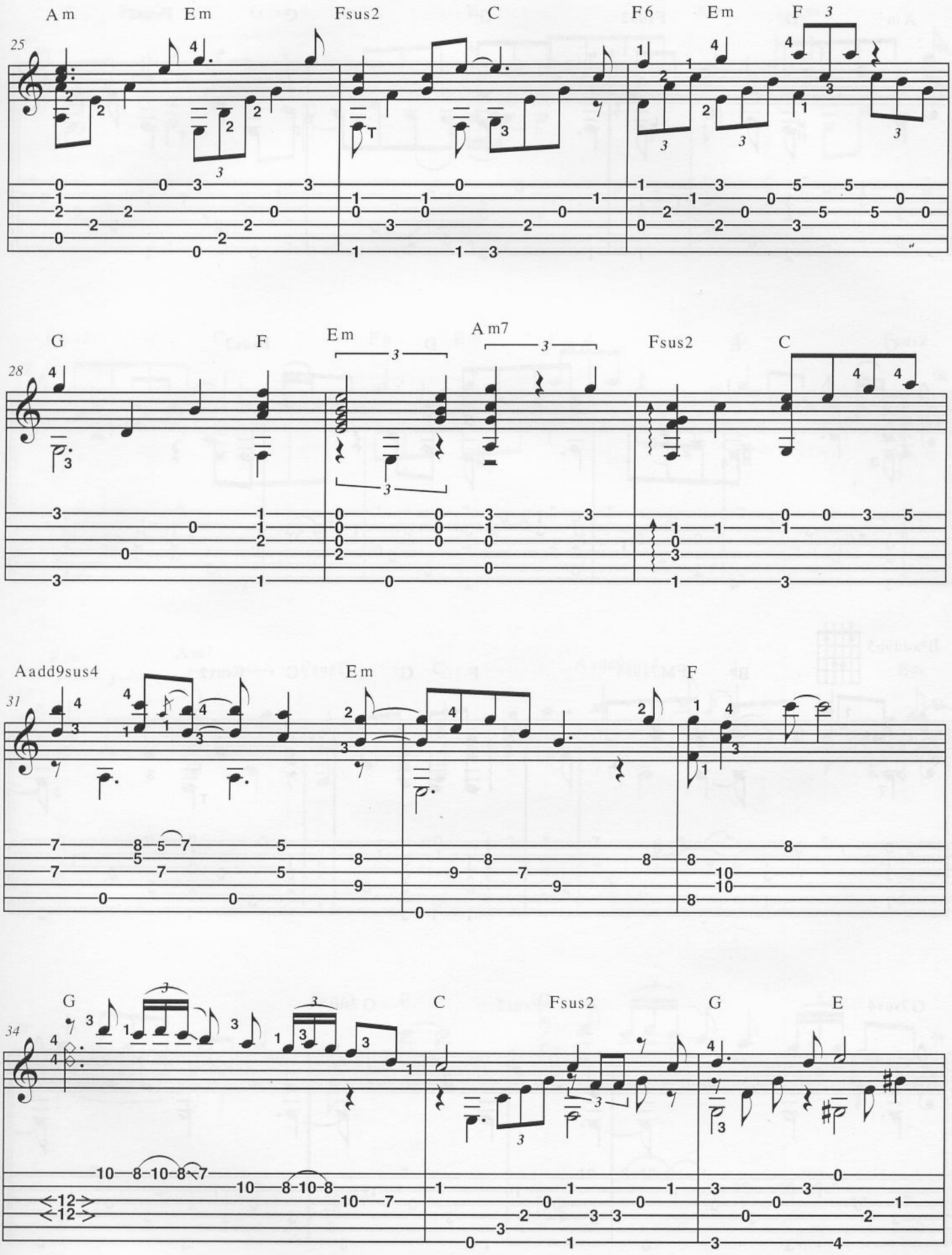
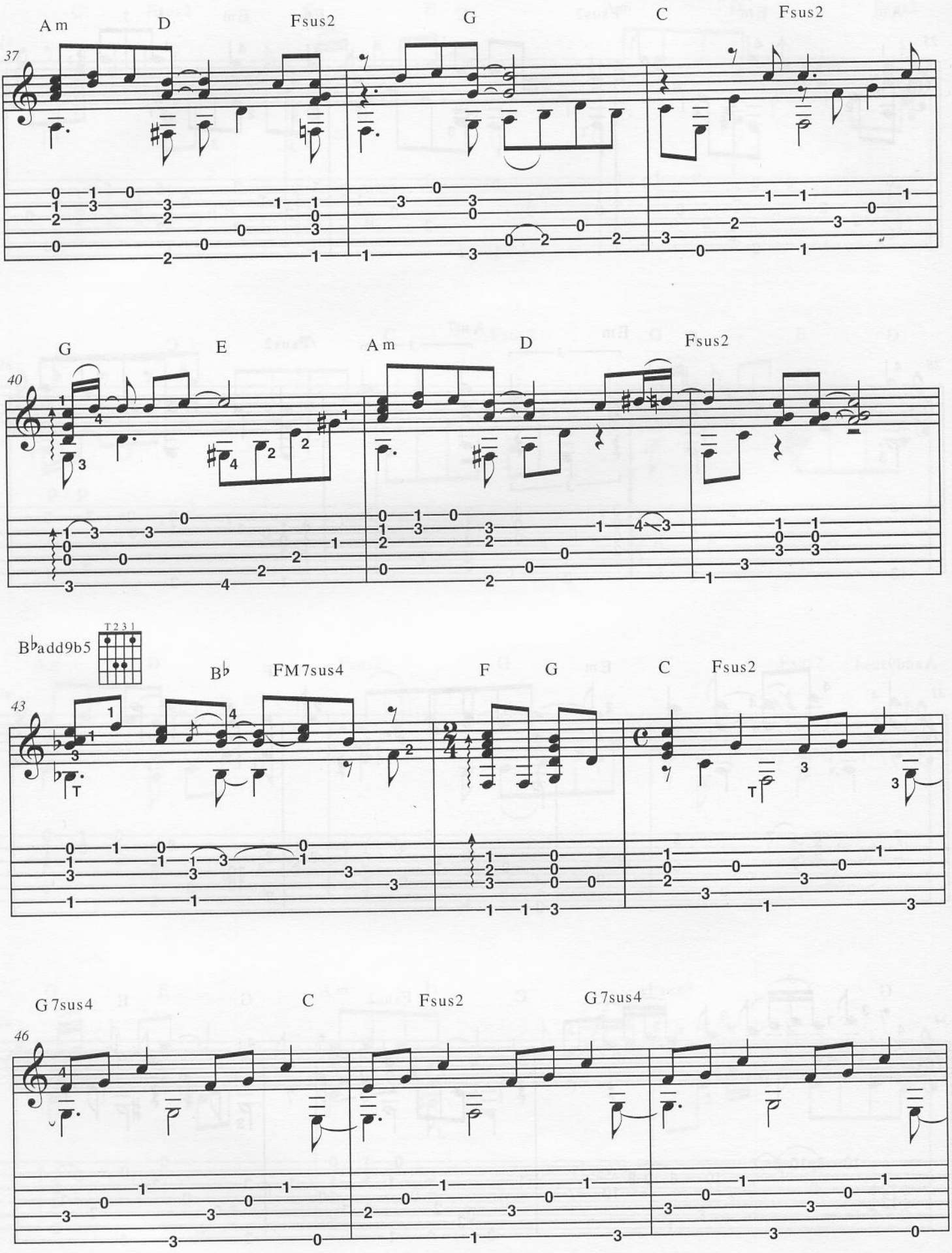
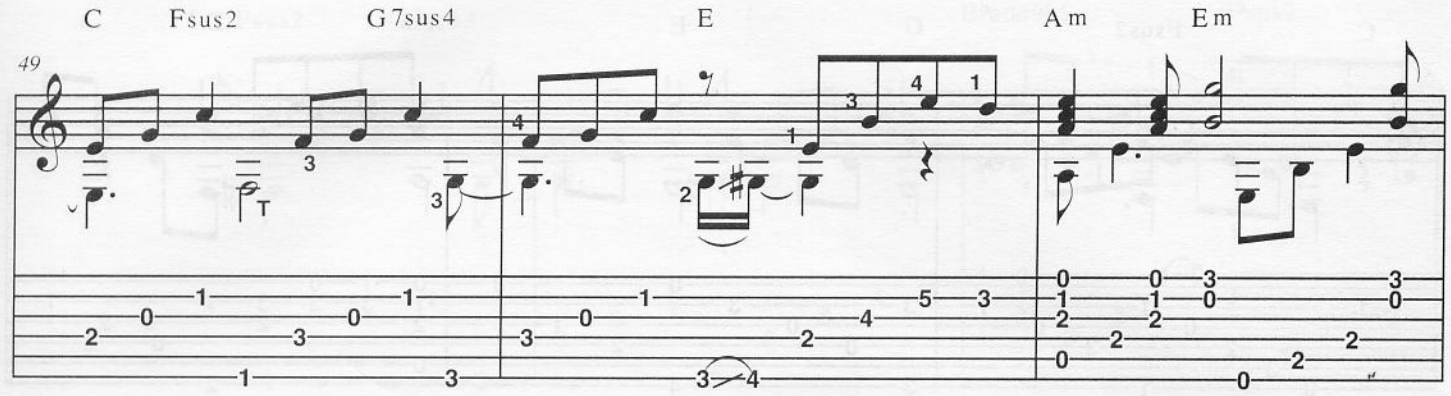
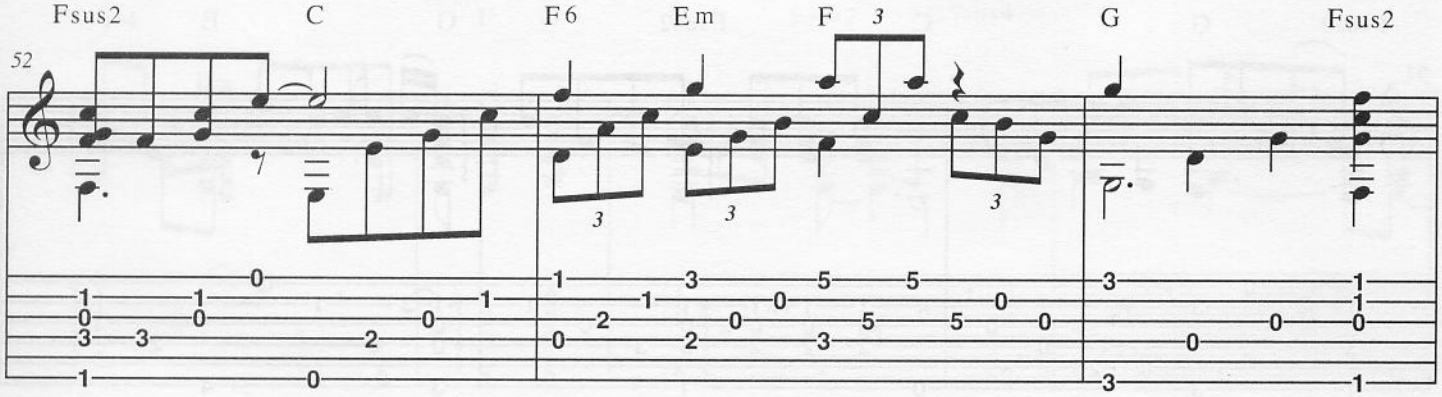
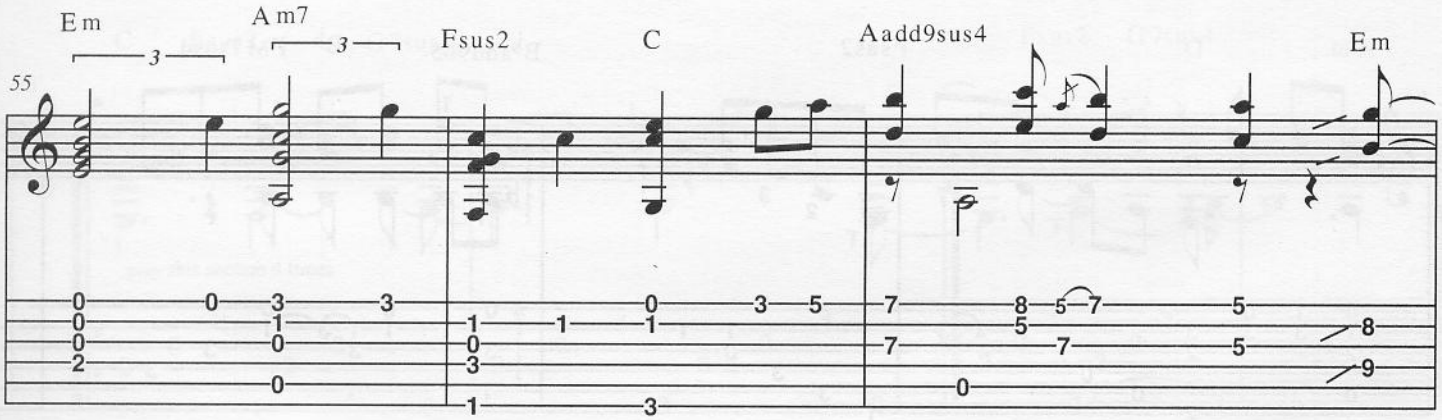

C Fsus2 G E Am D Fsus2
13
C Fsus2 G E
16
p i p
Am D Fsus2 G C Fsus2
19
G E Am D Fsus2 C
22

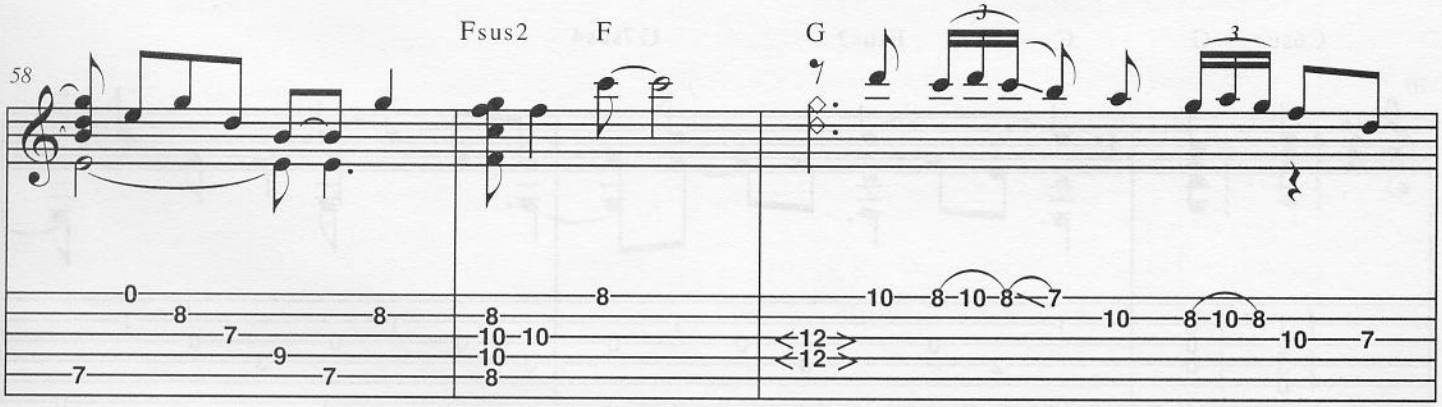

Am
Em
Fsus2
C
F6
Em
F
25
G
F
Em
Am7
Fsus2
C
28
Aadd9sus4
Em
F
31
G
C
Fsus2
G
E
34

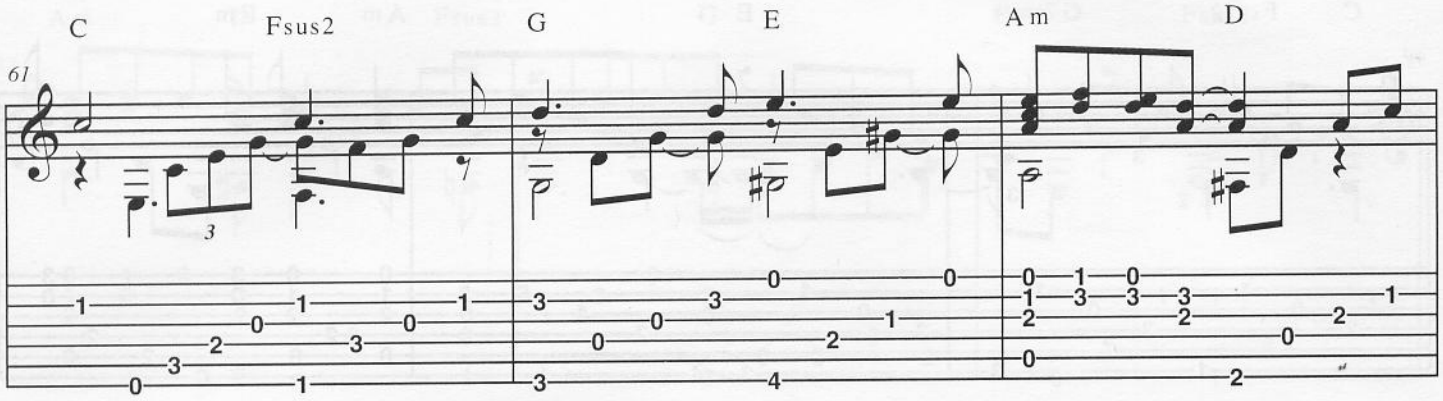

Am
D
Fsus2
G
C
Fsus2
37
G
E
Am
D
Fsus2
40
B♭add9b5
T 2 3 1
B♭
FM7sus4
F
G
C
Fsus2
43
G7sus4
C
Fsus2
G7sus4
46

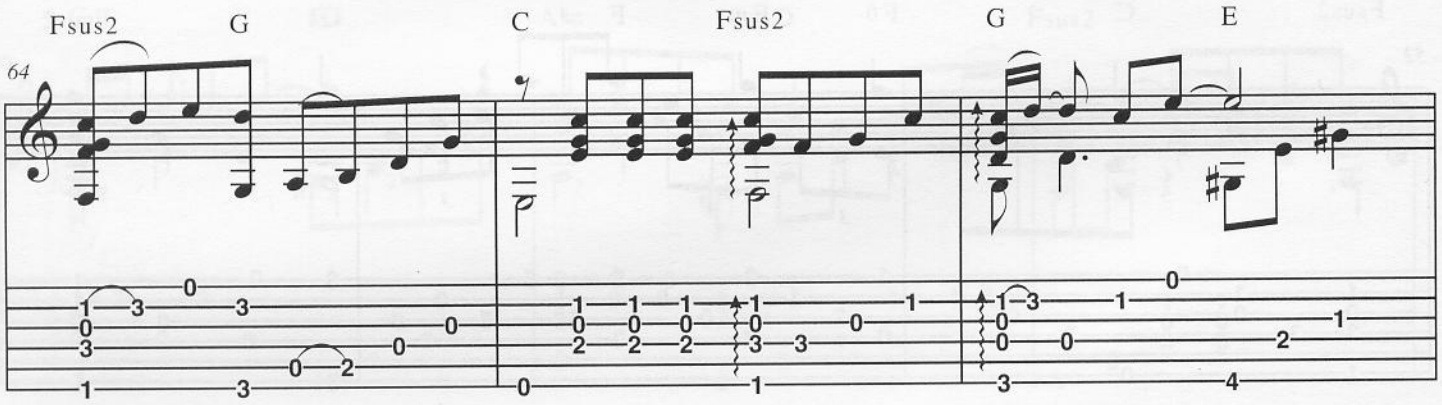

C
Fsus2
G7sus4
E
Am
Em
49

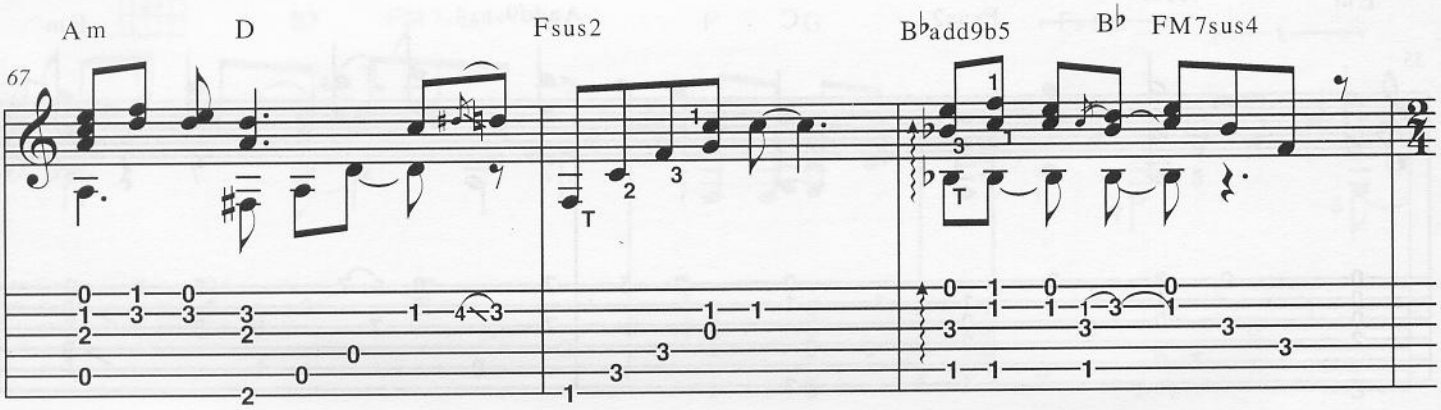

Fsus2
C
F6
Em
F
G
Fsus2
52

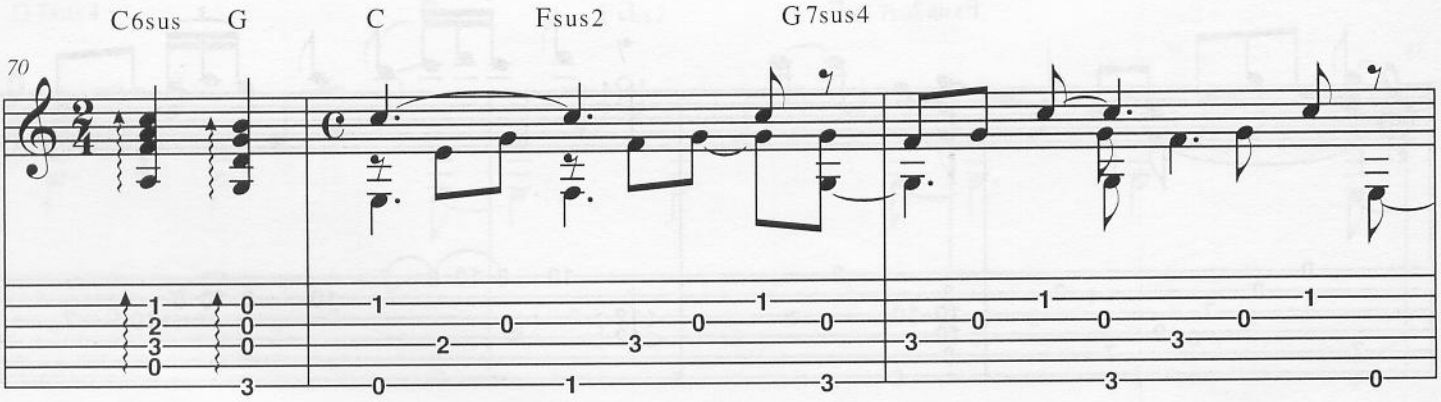

Em
Am7
Fsus2
C
Aadd9sus4
Em
55

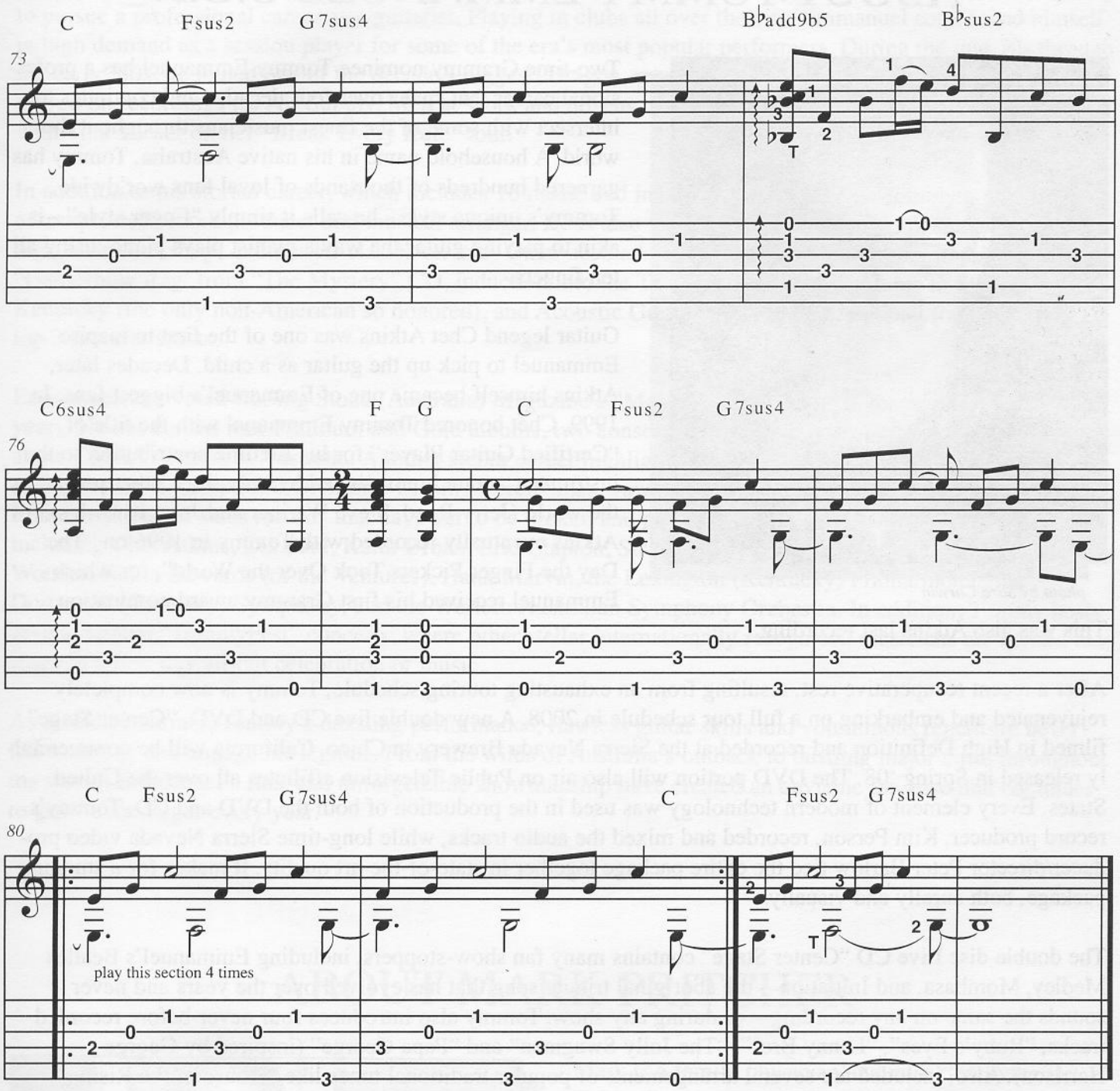

Fsus2
F
G
58


C
Fsus2
G
E
Am
D
61


Fsus2
G
C
Fsus2
G
E
64


Am
D
Fsus2
B♭add9b5
B♭
FM7sus4
67


C6sus
G
C
Fsus2
G7sus4
70


C
Fsus2
G7sus4
B♭add9b5
B♭sus2
73
C6sus4
F
G
C
Fsus2
G7sus4
76
C
Fsus2
G7sus4
C
Fsus2
G7sus4
80
play this section 4 times

ABOUT TOMMY EMMANUEL C.G.P.

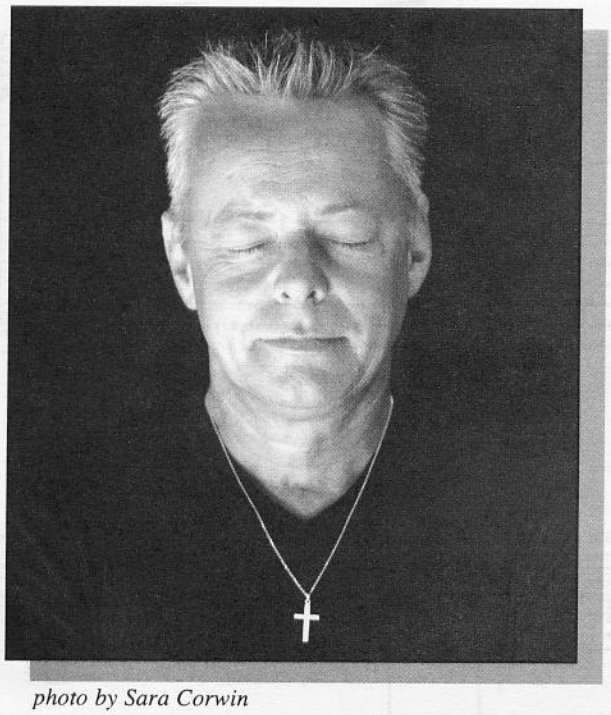


photo by Sara Corwin

Two-time Grammy nominee Tommy Emmanuel has a professional career that spans over four decades and continues to intersect with some of the finest musicians throughout the world. A household name in his native Australia, Tommy has garnered hundreds of thousands of loyal fans worldwide. Tommy's unique style - he calls it simply "finger style" - is akin to playing guitar the way a pianist plays piano, using all ten fingers.

Guitar legend Chet Atkins was one of the first to inspire Emmanuel to pick up the guitar as a child. Decades later, Atkins himself became one of Emmanuel's biggest fans. In 1999, Chet honored Tommy Emmanuel with the title of "Certified Guitar Player" for his lifetime contribution to the instrument, a rare honor shared by only three other people in the world (Jerry Reed, Steve Wariner and John Knowles). Atkins eventually recorded with Tommy in 1996 on "The Day the Finger Pickers Took Over the World", for which Emmanuel received his first Grammy award nomination. This was also Atkins last recording.

After a recent recuperative rest, resulting from an exhausting touring schedule, Tommy is now completely rejuvenated and embarking on a full tour schedule in 2008. A new double live CD and DVD, "Center Stage" filmed in High Definition and recorded at the Sierra Nevada Brewery in Chico, California will be commercially released in Spring '08. The DVD portion will also air on Public Television affiliates all over the United States. Every element of modern technology was used in the production of both the DVD and CD. Tommy's record producer, Kim Person, recorded and mixed the audio tracks, while long-time Sierra Nevada video producer/director Peter Barlow tied the entire package together in state-of-the-art quality. It makes for a stunning package, both aurally and visually.

The double disc Live CD "Center Stage" contains many fan show-stoppers, including Emmanuel's Beatles Medley, Mombasa, and Initiation – the aboriginal tribute song that has evolved over the years and never sounds the same on any recording – or during any show. Tommy also introduces four never-before recorded tracks, "Ruby's Eyes", "Lenny Bro'", "The Jolly Swagman" and "Papa George" (inspired by George Harrison). Also, included are several arrangements of popular traditional tunes like "House of the Rising", "Nine Pound Hammer", "Amazing Grace" – and for his Japanese fans, "Sukiyaki" This new CD is a great mix of the rare, the new, the traditional and the favorites.

Emmanuel's music and life are legendary in Australia. He began playing guitar at age 4, by learning to play by ear without any formal instruction. Emmanuel and his older brother Phil were child prodigies, starting their professional career in the 1960s. By the age of six, Tommy was already working as a professional musician. Shortly after his father's death in 1966, the Emmanuel family was approached by Australian country music star Buddy Williams, who took the family on the road until they were forced by the Australian child welfare department to stop traveling.

The Emmanuel children were then sent to a regular school. During these years, Tommy was playing in "The Trailblazers" (with siblings Chris on drums and Virginia on slide guitar) on weekends. He also taught guitar and made numerous television appearances in musical competitions. Emmanuel's first brush with fame came when The Trailblazers won two televised talent contests and produced an EP. He and his siblings worked hard

to create the family's sole income for several years. In his early teens, Tommy left home and moved to Sydney to pursue a professional career as a guitarist. Playing in clubs all over the city, Emmanuel soon found himself in high demand as a session player for some of the era's most popular performers. During the mid 70s through the early '80s, he joined one of the decade's biggest, Dragon, recorded thousands of commercial "jingles" and played on recordings for Air Supply, Men at Work and dozens of other popular artists. In 1987, Dragon toured with Tina Turner on her "Break Every Rule" tour.

In addition to his storied career, which includes 16 music and instructional recordings, Tommy is also an accomplished record producer and musical arranger. He is also well regarded for mentoring students by offering guitar workshops and master classes on tour. Other accolades include his 2007 Grammy nomination for "Gameshow Rag' from "The Mystery" CD, induction into the Thumb pickers Hall of Fame in Muhlenberg, Kentucky (the only non-American so honored), and Acoustic Guitar Magazine readers' poll for placing in the top 3 favorite artists.

Emmanuel was voted Rolling Stone (Australia) Magazine's "Most Popular Guitarist" for two consecutive years. He has earned four Platinum and Gold albums, two consecutive "Golden Guitar" awards (2006, 2007) at the CMAA Awards in Australia. Another stellar career highlight was Tommy's performance (with his brother Phil) at the Sydney 2000 Olympics Closing Ceremonies, viewed by over 2 billion people around the world. Emmanuel has set sales records that have yet to be broken and performed with hundreds of musical legends including Chet Atkins, Les Paul, Keith Urban, Eric Clapton, Sir George Martin, Tina Turner, Joe Walsh, Stevie Wonder, Nokie Edwards (of the Ventures), Hank Marvin, the Lexington (Kentucky) Philharmonic, the Dortmund (Germany) Symphony, and the Western Australian Symphony Orchestra. In addition, Tommy hosts several annual "TommyFest" concerts, where other stellar internationally recognized musicians are invited to share in a four day all-out celebration of music.

As a solo performer, Tommy's dazzling performance, flawless guitar skills and voluminous repertoire never fail to amaze and engage his legions. From the wilds of Australia's outback to bustling major cities throughout the world, Emmanuel's flair and unforgettable showmanship have created an enviable fan base that continues to grow even larger every year.

ABOUT MARK PRITCHER

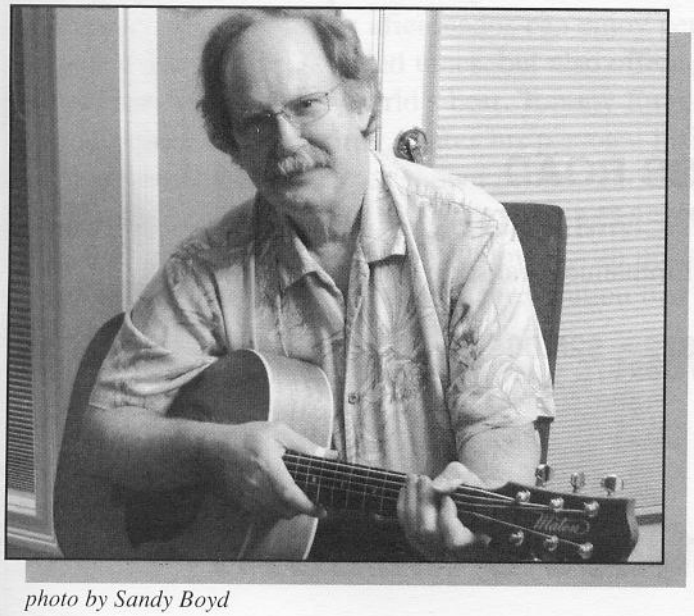
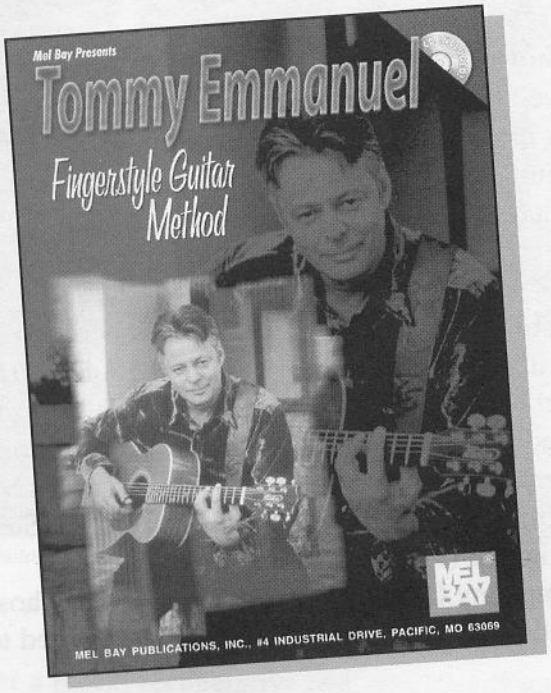


photo by Sandy Boyd

Mark is a family physician and musician living in Knoxville, Tennessee. He has played finger-style guitar for over 40 years. He is president of the Chet Atkins Appreciation Society with upwards of 1400 members around the world. He first met Tommy through his appearance at the CAAS convention in 1996. His other book projects for Mel Bay include Tommy's *Only*, and *Endless Road* transcription books, and the mandolin and guitar transcriptions from David Grisman's *Tone Poems II*. You may contact him through myspace.com/chetsociety or chetsociety.com. Email: gmpjr1@aol.com

OTHER TOMMY EMMANUEL BOOKS FROM MEL BAY



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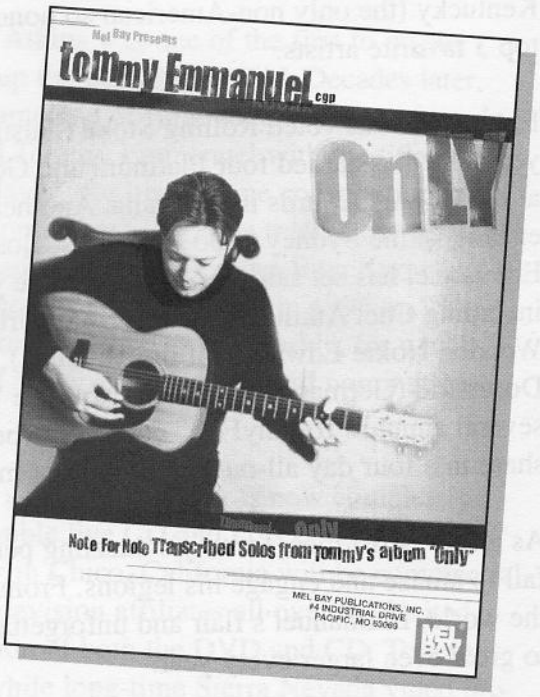

TOMMY EMMANUEL FINGERSTYLE GUITAR METHOD

by Tommy Emmanuel; transcribed by Deyan Bratic

Book/CD set · 20439BCD · $15.95

TOMMY EMMANUEL - ONLY

Note for Note Transcribed Solos from Tommy's album "Only"
by Tommy Emmanuel; transcribed by Mark Pritcher

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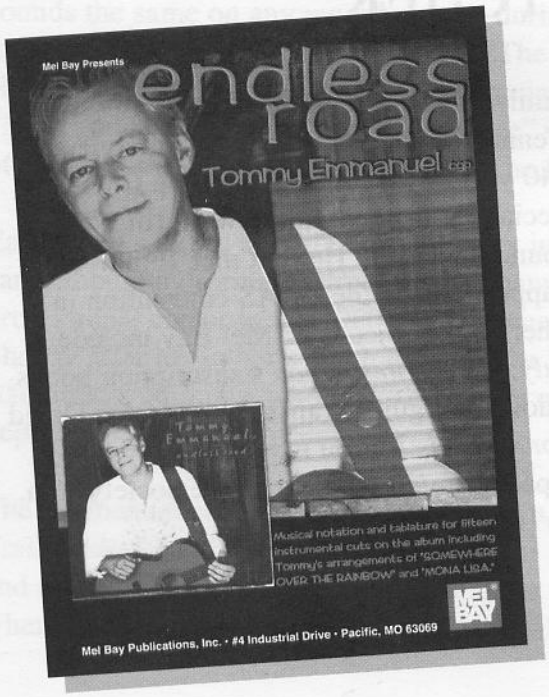


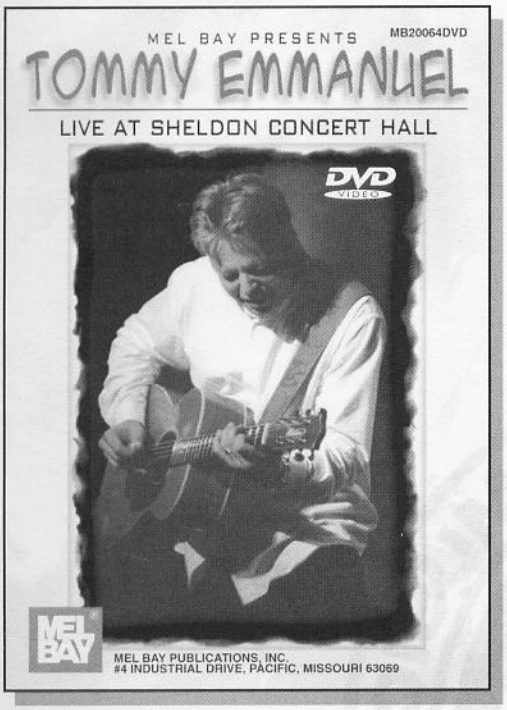
ENDLESS ROAD TOMMY EMMANUEL

by Tommy Emmanuel; transcribed by Mark Pritcher

Book · 20872 · $25.00

1-800-8-MELBAY

TOMMY EMMANUEL DVDS
FROM MEL BAY



TOMMY EMMANUEL
LIVE AT SHELDON CONCERT HALL

by Tommy Emmanuel; transcribed by Deyan Bratic

Grammy-nominated fingerstyle guitar virtuoso Tommy Emmanuel has toured in Europe, Asia, South America, and the United States, bringing his music from the Australian outback to the rest of the world and creating legions of new fans in the process. None other than the incredible Chet Atkins has referred to him as "One of the greatest guitarists in the world," and Tommy is quick to acknowledge Chet as his principal inspiration. Modestly referring to himself as "an entertainer who happens to play the guitar," Tommy captivates his audiences with his humor, charisma and musicianship, delivering knockout performances around the globe. Tommy's energy and the ideal acoustics of the Sheldon Concert Hall make this a video performance to be cherished. This DVD features nearly two hours of performance, including all of the material from both of the VHS volumes entitled *Tommy Emmanuel in Concert! Live at the Historic Sheldon Auditorium*.

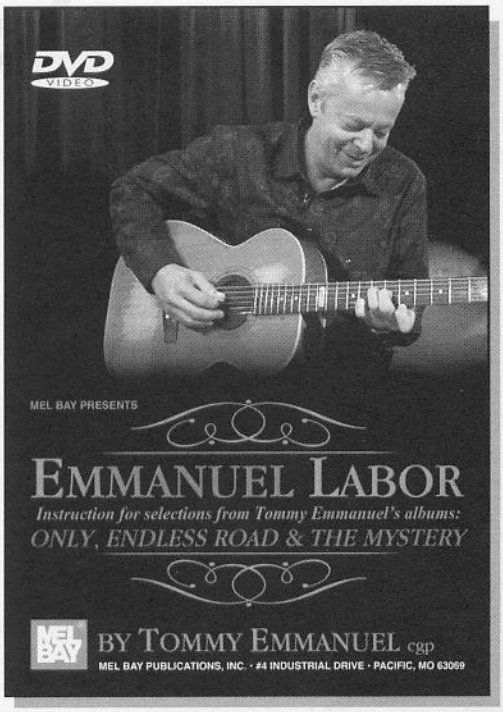
DVD · 114 minutes · 20064DVD · $39.95

EMMANUEL LABOR

by Tommy Emmanuel

Emmanuel Labor provides a personal, one-on-one setting in which not only music aficionados can enjoy performances of some of Tommy's best-loved tunes, but also offers guitar players instruction by one of the world's best. Tommy Emmanuel, fingerstyle master and performer, shares his personal insight and technique to sixteen tunes. Pieces shown include cuts from his albums Only, Endless Road and The Mystery. As a bonus feature on the DVD a few sections are slowed down, with no compromise in pitch or video, to better see the exact execution that Tommy uses.

DVD · 166 minutes · 21726DVD · $34.95



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