



Tango

FOR
GUITAR

BY BRIAN CHAMBOULEYRON

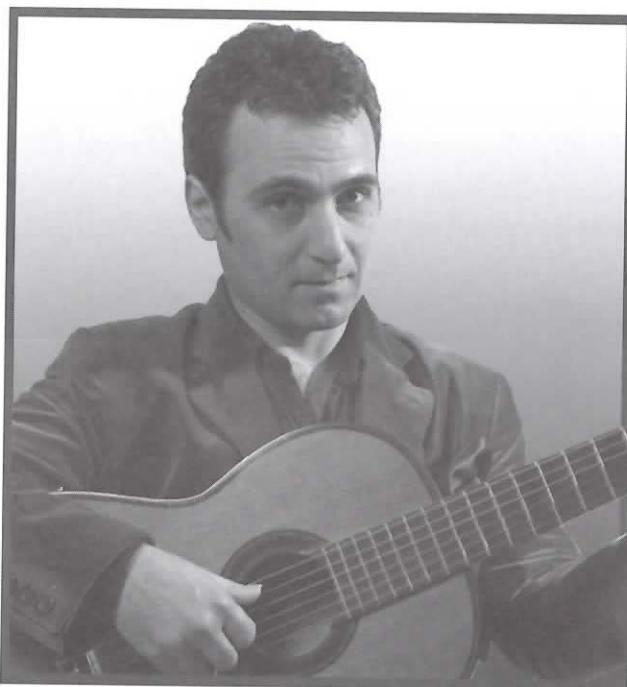


CENTERSTREAM

Tango

FOR
GUITAR

PLAYED BY BRIAN CHAMBOULEYRON



CD Produced, composed and arranged
by Brian Chambouleyron and Jorge Polanuer.

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*Themes, (guitar and accompaniment) are recorded on CD tracks 1 to 13;
CD track 14 is the piano tuning notes.
CD tracks 15 to 27 are Play-A-Long only.

The following people participated in the recording:

Brian Chambouleyron: guitar

Jorge Polanuer: flute

Federico Mizrahi: piano

Edgardo Cardozo: second guitar in tracks 2, 4 and 6.

Silvio Cattáneo: second guitar in track 13

Carlos Buono: bandoneon

Oscar Gulliace: violin

Preface

The guitar is a characteristic musical instrument in Argentine culture. Since the arrival of Spaniards to South America, it has had a key role in our folk music. Its sound has been the composers and interpreters' favorite. At present there is a broad and comprehensive catalog of songs and instrumental pieces, which encompasses early genres of the 19th century as well as the latest pop creations.

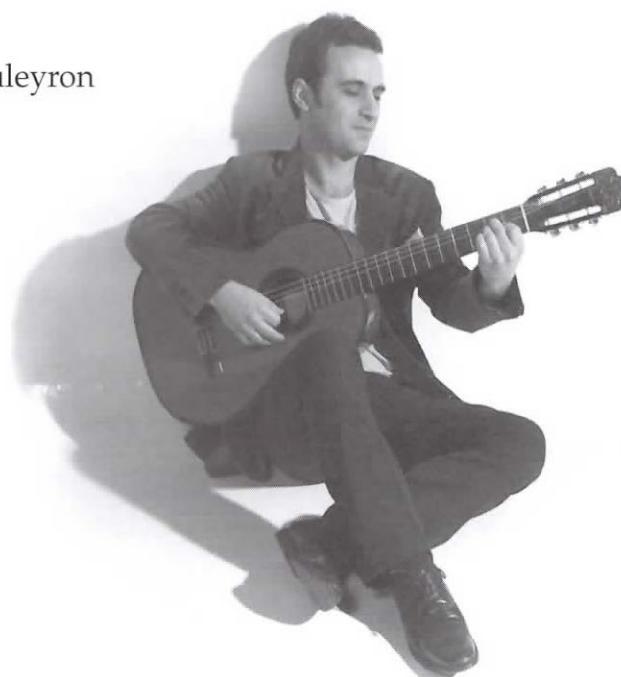
At the beginning of the 20th century (around the time of the blues), the *tango* was born in Buenos Aires: a style arising from immigration and the melting pot which was going to spread dramatically all over the world. Tango is a dance, a rhythm and a characteristic musical color.

It is in tango where the guitar reaches a remarkable level of technical and expressive development. Today I propose an approach in the '*tanguero*' style of playing the guitar, with some pieces specially composed by Jorge Polanuer, a composer and a friend, and myself. The tangos in this book are accompanied by *valses-tango* and *milonga-tango*, similar and complementary genres also played in ballrooms.

For each piece I suggest fingering based on the criterion of economy of movements. The numbers on the notes indicate the finger with which that note must be played, and the encircled number refers to the string. There can be other ways of fingering which might be more practical for you; that being the case, feel free to modify it accordingly. There's a way to play for every instrumentalist! The pieces present different degrees of complexity; therefore, they could also make an excellent complement in learning how to play the instrument.

I hope you find this approach useful and you feel like filling yourselves with *tango*.

Enjoy it !
Brian Chambouleyron



Brian Chambouleyron

Brian Chambouleyron became a musician studying several disciplines (guitar, singing, composition, musical analysis, arrangements and orchestration). Always fascinated with popular music, he traveled to different Latin American countries to learn their traditions.

He began his professional activity as a music teacher in 1990. Teaching led to the creation of children's shows. As a composer of popular songs, he participated in the Buenos Aires' Young Artists biennial exhibition. In 1993 he went on his first professional tour to Europe, going all over France and Switzerland for two months and performing as both soloist and together with other musical bands. He also gave courses on Argentine popular music. From then on, his activities in European countries became regular.

In 1996 he was in charge of the musical direction of the successful show *Recuerdos son recuerdos* (which received 5 ACE awards nominations). Brian Chambouleyron was nominated for 'male revelation'. (CD *Recuerdos son recuerdos* – La Trastienda Records). In 1998 he participated in the show *Glorias Porteñas* (1998 ACE award) together with Soledad Villamil, which was given an excellent reception by the critics and the public. The show toured continuously throughout Argentina, Latin America and Europe for two years, and participated in prestigious international festivals (CD *Glorias Porteñas* vol. I and II – Epsa Music). Brian Chambouleyron was given the 1999 Trinidad Guevara award for 'male revelation of the year' by the Department of Culture of Buenos Aires City. In 2000 he created the show *Patio de Tango* with Esteban Morgado, which also had a wonderful reception at a national level, and he started a long international tour (Paris, Rome, Madrid, Barcelona, etc). (CD *Patio de Tango* – BAM records, Department of Culture). With his last show, *Tangos, valses and Milongas*, he has performed in several cultural events and toured abroad, being highly acclaimed by audiences and critics.

Brian has also composed the music for several theatre plays : "La firecilla domada" , 2004; "Pequeña historia del tango", 2002; "Granadina", 2003; ect. In 2004 recorded the CD "Chambouleyron sings Gardel", a selection of the finest compositions by Gardel, arranged by B. Ch. (Random records, Buenos Aires). In 2005 recorded the CD "Voice and Guitar", Twenty traditional tango and argentinian popular music pieces, arranged by Chambouleyron. (Random records, Buenos Aires) on le canta a Gardel (Chambouleyron sings Gardel). This work is a selection of the finest compositions by Gardel –plus a few jewels from his songbook – recreated in an intimate and romantic atmosphere. Brian Chambouleyron can be reached at:

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Jorge Polanuer

Saxophone player, Flutist, Composer, Arranger, and Teacher

Received his degree as Flute Professor in 1983 at the Conservatorio Nacional de "Música Carlos Lopez Buchardo", the most prestigious institution in Argentina. He has been a member of the musical-theater group Cuatro Vientos (<http://www.cuartovientos.com.ar>) since 1987. With this group, he participated in numerous international festivals, including Madrid, Lisbon, Miami, Caracas, San José de Costa Rica, and Porto Alegre, and recorded five CDs in which other renowned performers have participated: Les Luthiers, Andrés Calamaro, Chango Spasiuk, and Bob Telson.

Prior to co-founding Cuatro Vientos, he took part in various Jazz, Fusion, Classical Music, and Rock groups, among them "Los Abuelos de la Nada", and Andrés Calamaro's band, with whom he recorded four CDs.

Jorge has also composed the music for several theater plays: "Gala", "Shakespeare's Merry Women", "Shakespiriando", "Sinvergüenzas" (No shame), "Cuatro Vientos y el Saxo Mágico" (Cuatro Vientos and the magic sax), "Alma de Saxofón" (Saxophone Soul), and "La Tempestad" (The Storm). Available on CD. He won the "Premio ACE (Asoc. Cronistas del Espectáculo) 2000" (the most important music award in Argentina) on best original music for theater. Also, he published several books for saxophone: "SAXOPHONE STYLES", "TANGO SOLOS FOR SAXOPHONE".

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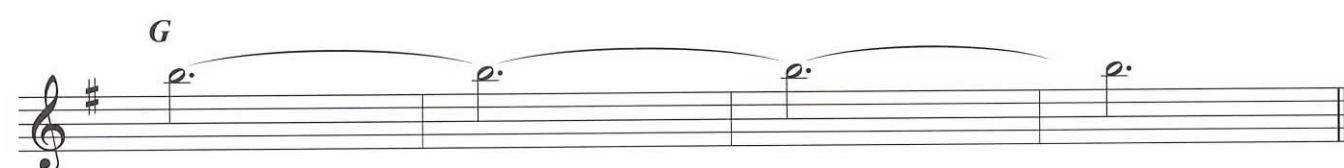
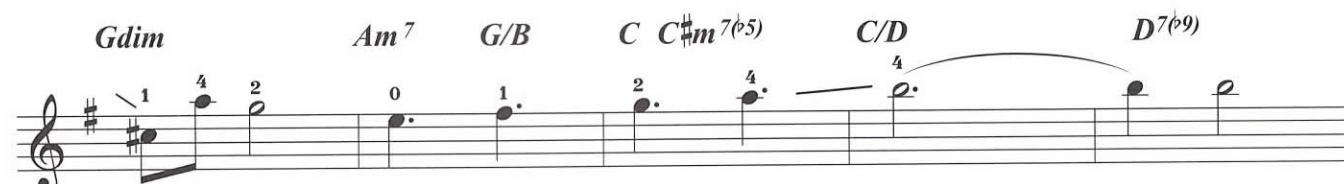
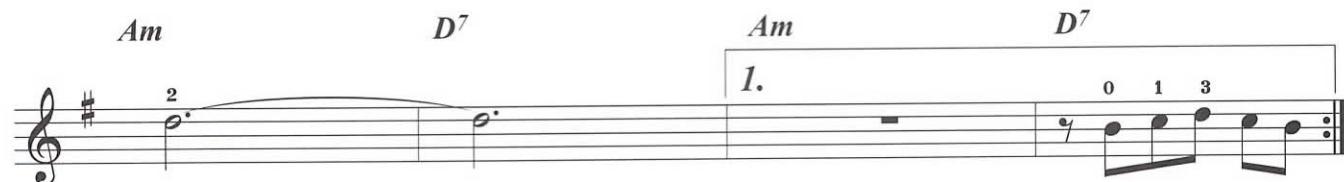
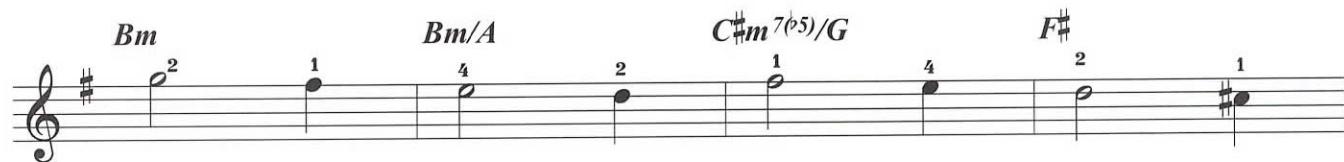
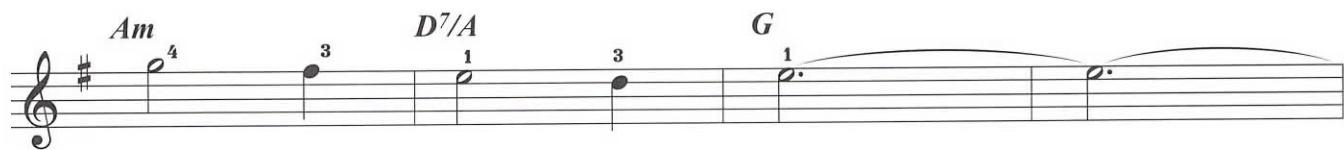
Rainy Day Waltz

In Continental Style

Written by Jorge Polanuer

The sheet music consists of ten staves of musical notation for a guitar or similar instrument. The notation includes various chords and fingerings (e.g., 1, 2, 3, 4) indicated above the notes. The chords listed are:

- Staff 1: C, Cdim, Gmaj⁷, Gdim
- Staff 2: Am⁷, G/B, Cmaj⁹, C#m⁷⁽⁵⁾, C/D, D⁷⁽⁹⁾
- Staff 3: G
- Staff 4: G, B⁷dim, Am⁷, D⁷
- Staff 5: G, B⁷dim, Am⁷, D⁷
- Staff 6: C^{7/G}, B^{7/A}, Em/G, Em
- Staff 7: F#m⁷⁽⁵⁾, B⁷⁽⁹⁾, Em, Em⁹
- Staff 8: F#m⁷⁽⁵⁾, B^{7/F#}, Em, Em⁷



Without Realizing It

Tango

Written by Jorge Polanuer

The sheet music consists of ten staves of musical notation for a band. The staves are arranged in two columns of five. The first column contains staves 1 through 5, and the second column contains staves 6 through 10. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time (4/4). The notation includes various chords and fingerings, such as Gm/Bb, A7, Cm, F7, Bb, Cm, Gm/D, A7/E, D7, G, Bb dim, Am, A7, D7, G6, B7, Em, Dm, C, G, D7, G, Cm, F, Bb, Cm, Dm/G, and A7. The music is in 4/4 time and includes dynamic markings like '...', 'y', and 'BIII-----1'.

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D^7 G G B^7
 2 1 3 3
 Em D C Cdim G A⁷ D⁷ G D⁷ G
 2 1 0 4 2 1 2 4 2
 1 1 4 3 1 2 1 3 4 1 1



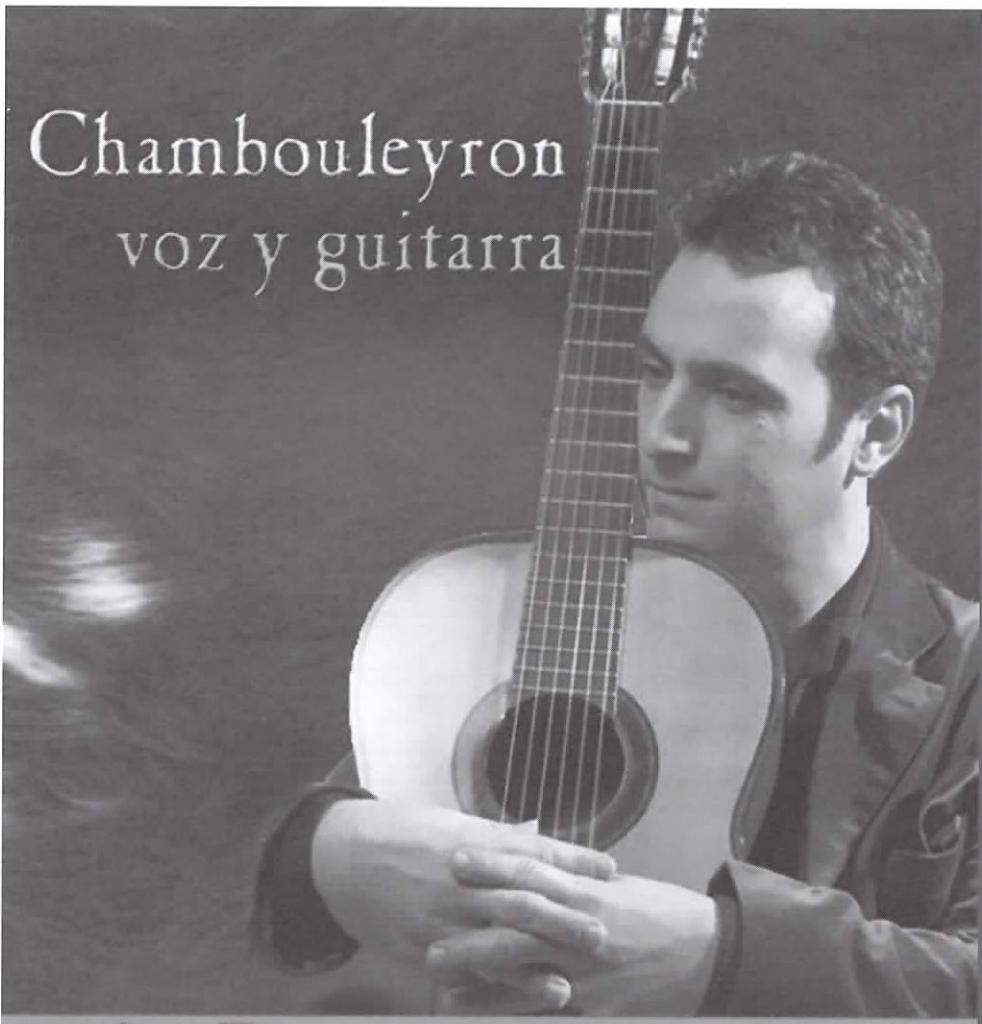
1920's Tango Sheet Music Cover

Pretty Buenos Aires

Tango

Music by Brian Chambouleyron

The sheet music consists of ten staves of musical notation for a solo instrument, likely a guitar or mandolin, in 4/4 time. The key signature is four sharps. The music includes various chords and fingerings indicated by numbers above the notes. The chords shown include A, C#7/G#, F#m, F#m7, B7, E7, B7, E7, A, C#7/G#, F#m, F#m7, B7, E7, A7, D, Dm, A/E, F#7, B7, E7, A, F#m, C#7, F#m, D7, C#7, F#m, Fine, F#m, C#7, F#m, A7, G#7, C#7, F#m, C#7, F#m, C#7, F#m, D7, C#7, F#m, F#m, C#7, F#m, D7, C#7, F#m.



Don't Kill Me or I'll Die

Milango

Written by Jorge Polanuer

The sheet music consists of ten staves of musical notation for a single instrument, likely a guitar or banjo. The music is in 2/4 time. Key signatures change throughout the piece, with labels indicating the current key at the start of each staff. Fingerings are indicated above the notes, such as (1) through (5). The music is divided into sections by bar lines and measures.

The image shows a page of sheet music for a guitar solo, consisting of 12 staves of musical notation. The music is written in standard staff notation with a treble clef. Each staff includes a set of numbered fingering instructions (1, 2, 3, 4) placed above or below the notes. The chords indicated across the staves are G7, C, A7, Dm, BIII, G7, C, Dm., arm XII, G7, C, Am, Dm, G7, C, Dm, G7, C, BV, A7, G7, Dm, A7, Dm, G7, C, and C. The music is divided into measures by vertical bar lines.

If Mama Says So

Guitar Duet

Music by Brian Chambouleyron

Sheet music for the first four measures of the guitar duet. The music is in 4/4 time and treble clef. The first measure shows a transition from an open string to a chordal pattern. The second measure starts with an Am chord. The third measure starts with an A⁷ chord. The fourth measure starts with a Dm chord. The fifth measure starts with an E⁷ chord. Fingerings are indicated above the strings: (0), (2), (1), (4), (1) for the first measure; (4), (3), (1), (1), (1), (4) for the second measure; (3), (1), (2), (4) for the third measure; and (2) for the fourth measure.

Sheet music for measures 5 through 9 of the guitar duet. The music continues in 4/4 time and treble clef. Measures 5 and 6 show transitions between Am and A⁷ chords. Measure 7 starts with a Dm chord. Measures 8 and 9 show transitions between Am and E⁷ chords. Fingerings are indicated above the strings: (0), (2), (1), (4), (1) for the first measure; (4), (3), (1), (1), (1), (4) for the second measure; (2) for the third measure; (0), (1) for the fourth measure; (0), (2), (0) for the fifth measure; and (3), (4) for the sixth measure.

Sheet music for measures 10 through 14 of the guitar duet. The music continues in 4/4 time and treble clef. Measures 10 and 11 show transitions between Am and E⁷ chords. Measure 12 starts with an Am chord. Measures 13 and 14 show transitions between Am and C chords. Fingerings are indicated above the strings: (2) for the first measure; (4) for the second measure; (1), (3), (4) for the third measure; (2) for the fourth measure; (0) for the fifth measure; (2) for the sixth measure; (4) for the seventh measure; (1) for the eighth measure; (4) for the ninth measure; and (2), (3) for the tenth measure.

Sheet music for measures 15 through 19 of the guitar duet. The music continues in 4/4 time and treble clef. Measures 15 and 16 show transitions between Am and C chords. Measure 17 starts with a G⁷ chord. Measures 18 and 19 show transitions between G⁷ and C chords. Fingerings are indicated above the strings: (2) for the first measure; (0) for the second measure; (2) for the third measure; (4) for the fourth measure; (1) for the fifth measure; (4) for the sixth measure; (1) for the seventh measure; (4) for the eighth measure; (2) for the ninth measure; and (3) for the tenth measure.

BV

4 (1) 2 1 (2) 1 2 4 (3) 3 (1) 1 3 4 1 2

B⁷ E⁷ Dm/F Am/E E⁷

2 (3) 1 3 4 (1) 3 4

Am E⁷ Am

2 (4) 2 1 1 3 4

G C

(2) 4 (3) 2 1 2 1 4 (3) 2 3 1 3 1 4 (2) 1 4 3 2 1 1 1 1 2 4 (2)

Dm G⁷ C E⁷ Am E⁷ F A⁷

(3) 4 3 1 1 4 2 0 1 2 1 2 4 2 (1) 0

Dm A⁷ Dm Am E⁷ Am

Blanca

Tango

Music by Brian Chambouleyron

Sheet music for guitar with five staves. The first staff starts in D major (4/4) and includes chords D, Em, and A7. The second staff starts in D major and includes chords BII, F#m, Em, and A7. The third staff starts in D major and includes chords D, Em, and A7. The fourth staff starts in D major and includes chords Gm7, D/F# (with a fermata), G, and A7. The fifth staff starts in D major and includes chords A7, D, Em, A7, and ends with a BII chord.

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D ② D/F# G F#7 ② 4
 4 2 1 1 1 1 1 1
 Bm Gm A⁷ D A⁷ Dm
 1 3 4 2 1 4 2 1 1 3 1 3 1 4 2
 p 3 3 3 3 3 3



A tango event called "Glorias Portenas"
 Guitarist Silvio Cattaneo on left, Brian Chambouleyron on right

Childhoods Memories

Waltz

Music by Brian Chambouleyron

The sheet music consists of six staves of musical notation for a waltz. The key signature is one sharp (F#). The time signature is 3/4. The music is divided into sections by chords:

- Section 1: Em (4), Em (0), B7 (1), B7 (4), Em (4), Em (2), Em (0).
- Section 2: Am (1), Am (2), E7 (1), Am.
- Section 3: D7 (3), D7 (4), D7 (0), D7 (2), G (0), G (2), G (0).
- Section 4: F#m7(b5) (1), F#m7(b5) (4), F#m7(b5) (0), F#m7(b5) (2), B7.
- Section 5: Em (0), Em (0), B7 (4), Em (4), Em (2), Em (0).
- Section 6: Am (1), Am (2), E7 (1), Am.
- Section 7: F#m7(b5) (1), F#m7(b5) (4), F#m7(b5) (0), F#m7(b5) (2), B7, Em.

Fingerings are indicated above the notes in each section. The first staff begins with a rest followed by a note at position 4.

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Am ***B⁷*** ***Em***

D⁷ ***G***

D⁷ ***(3)*** ***G***

1. Am ***Em***

F#m^{7(b5)} ***B⁷***

2. Am ***Em***

B⁷ ***D.C.***

My Friend

Tango

Music by Jorge Polanuer

Fm D⁷/F Fdim Cm/G G⁷ Cm/G

Dm^{7b5} G⁷ Cm G⁷ Cm Cm G⁷

Cm/E^b G⁷/D Cm⁷ C⁷/E Fm C⁷/G Fm/A^b C⁷/G Fm Cm/E^b

Dm^{7b5} Cm D⁷/A Fm/A^b

G⁷ 2/3 BVIII A^b A^bdim E^b C⁷/E

Fm Cm C⁷/E Fm

BVIII Cm D⁷ G⁷ Cm G⁷ Cm

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Fm D^b/F Fdim Cm/G Am^{7(b5)} D^b aug Cm

Dm⁷ G⁷ C⁷ C^{7/D} C^{7/E} C⁷ Fm B^b

E^b A^bmaj⁷ Dm^{7(b5)} G Cm G⁷ Cm

Cm G Cm/E^b G^{7/D} Cm⁷ C^{7/E} Fm C^{7/G}

Fm/A^b C^{7/G} Fm Cm/E^b Dm^{7(b5)} Cm

D⁷ G⁷ Cm Dm^{7(b5)} Cm/E^b C^{7/E} Fm
 BVI.-----

C D⁷ G⁷ Cm G⁷ Cm

It's Raining

Tango

Music by Brian Chambouleyron

The sheet music consists of six staves of musical notation for a solo instrument, likely a guitar or mandolin. The music is in 4/4 time. The chords used are Am, E7, Am, A7, Dm, B7, E7, Am, A7, Dm, and F. Fingerings are indicated above the notes, such as (2), (3), (4), (5), and (1). The notation uses a treble clef and includes rests and slurs.

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A (4) 3 0 4 3 0 1 0 2 0 2 3 2
 1 0 4 3 0 1 0 2 0 2 3 2

E⁷
 3 1 1 3 4 4 2 1 2 4 1 4 3

A
 1 0 4 3 0 1 0 2 2 1 0 2

A⁷
 2 1 0 2 1 0 2 3 4

D
 2 4 1 0 2 1 0 2 3 4

C^{#m}
 1 2 3 2 3 4 1 2 3 4

Bm
 1 2 3 4 1 2 3 4

A
 0 2 3 1 0 1 0 2 2 1 0 2

A⁷
 2 1 0 2 1 0 2 3 4

D⁷
 2 4 1 2 4 3 4 2 3 4 1

A⁷
 4 2 4 3 2 3 4 1 2 3 4

A
 2 0 1 2 3 4 0 1 2 3 4

E⁷
 1 2 3 4 0 1 2 3 4

A
 1. 4 0 2 1 0 2 3 4

2.
 1 2 3 4 1 2 3 4

Nothing to Lose

Tango

Music by Jorge Polanuer

Sheet music for 'Nothing to Lose' featuring a single melodic line on a treble clef staff. The music is in 4/4 time and includes various chords and fingerings. The chords shown include Dm, Am, B7, A7, C#dim, Dm, E7, A7, B7, A7, C#dim, Dm, Am7(b5), D7, Gm, Dm, E7, A7, Dm, Gm, C7, F, Dm, E7, A7, Am7(b5), D7, Gm, Dm, E7, A7, Dm, D7, Gm, C7, F, Dm, E7, A7, Am7(b5), D7, Gm, Dm, E7, A7, Dm, B7, Am, C#dim, Cm, E7, A7, B7, A7.

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The image shows a page of sheet music for a guitar solo. It consists of 12 staves of musical notation, each representing a measure of music. The music is written in common time and uses a treble clef. The chords indicated in the music are Am, B7, A7, C#dim, Dm, Am7(b5), D7, Gm, Dm, E7, A7, Dm, C7, F, C7, F, A7, Dm, A7, Am7(b5), D7, Gm, F, A7, Dm, A7, Dm7, B7, A7, Dm, A7, Dm, D7, Gm, C7, F, Dm, E7, A7, Gm, BIII, Dm, E7, A7, Dm, and a final section starting with 'ritardand'.

Strolling

Tango

Music by Brian Chambouleyron

The sheet music consists of six staves of musical notation for a six-string guitar. The staves are arranged vertically, with each staff representing a different string. The notation includes note heads, stems, and horizontal bar lines. Fingerings are indicated by numbers (1, 2, 3, 4) placed above or below the notes. Chord names are written above certain groups of notes, such as 'C', 'Cdim', 'Dm', 'G7', 'Am', 'E7', 'Dm7', 'C', 'Cdim', 'Dm', 'A7', 'Dm', 'G7', 'Dm', 'G7', 'Gm7', 'C7', 'F', 'Fm', 'C', 'A7', 'Am', 'E7', 'Am', 'E7', 'Am', 'Dm', 'A7', 'Dm', 'A7', 'Dm', 'G7', 'C', 'E7', 'Am', 'G7', 'C', 'E7', 'Am', 'G7', 'C', 'B7', and 'E7'. The music is in common time (indicated by '4') and uses standard musical notation with a treble clef.

The sheet music consists of six staves of musical notation for a guitar solo. The chords indicated are A⁷, Dm, G⁷, C, F⁷, E⁷, Am, Am/G, B⁷, E⁷, Am, Dm, A⁷, Dm, G⁷, C, E⁷, Am, F, and Am. Fingerings are shown above the notes, such as (1), (2), (3), and (4). The music includes various note values like eighth and sixteenth notes, and rests.

Nobody left in Town

Tango

Music by Jorge Polanuer

The sheet music consists of five staves of musical notation for a single instrument, likely a guitar or banjo. The notation uses standard musical notation with a treble clef and a 4/4 time signature. Fingerings are indicated above the notes, and chords are marked below the staff.

Chord Progressions:

- Staff 1:** Fm⁷, C[#]F, Fdim, Cm/G, G, Cm/G
- Staff 2:** G[#]dim, G, Cm, Cm/G, D⁷/A, G⁷/B, C (with circled 2), BVI^{III}, Dm/A (with circled 3)
- Staff 3:** G (with circled 2), C (with circled 3), Am, A⁷, Dm⁷
- Staff 4:** G⁷ (with circled 3), C, Cdim, Dm/C, Gmaj⁹, C (with circled 2), BVI^{III}, Dm/A (with circled 3)
- Staff 5:** G (with circled 1), C (with circled 3), Am, A⁷, Dm⁷ (with circled 3), G⁷, G aug, C, C⁷ (with circled 2), F, G⁷, C (with circled 2)

E⁷ **Am** **B⁷** **E⁷** **Am** **C/G**

F **G⁷** **C** **E⁷** **Am** **Dm** **C**

B⁷ **E⁷** **Am** **G⁷** **C** **BVIII** **Dm/A**

G **C** **Am** **A⁷** **Dm⁷**

G⁷ **C** **C⁷** **Fm⁷** **C#F** **Fdim** **Cm/G** **G** **Cm/G**

G#dim **G** **C** **C⁷** **Fm⁷** **B^b**

E^bmaj⁹ **A^bmaj⁹** **G/D** **A^b** **G⁷** **Cm** **Cm/G** **D⁷/A** **G⁷/B** **Cm** **G⁷Cm**

The Farewell Waltz

Music by Brian Chambouleyron

The image shows a page of sheet music for guitar tablature. The music is arranged in four staves, each representing a different string or group of strings. The first three staves are in common time (indicated by '4') and the fourth staff is in 6/8 time (indicated by '6'). The key signature is one sharp (F#). The music consists of a series of chords and notes, with fingerings indicated above the tabs. The chords include D[#]dim, Em, B⁷, Em, Edim, F[#]7, B⁷, Em, Fdim, Edim, E^bdim, Ddim, D^bdim, Cdim, B⁹, E, B^{VII}, E, BIX, E, D[#]dim, E, E⁶, Fdim, F[#]m7, C⁷, A⁶, and B^{II}. The tablature uses numbers 0-4 to indicate fret positions, and dots to indicate string omission.

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BV-----|

F#dim (3) (2) 4 1 4 | *F/A* 2 1 1 | 4 | *A* 1 2 |

D/A 1 0 | *E⁷* | *A* 3 3 3 0 2 3 |

G#dim 4 1 3 4 1 | *Am* BV | *D#dim* 4 1 3 4 1 |

Em 2 | *F#⁷* 1 | *B⁷* 4 | *D#dim* 2 |

Em 0 0 | *C⁷* | *B⁷* | *D#dim* |

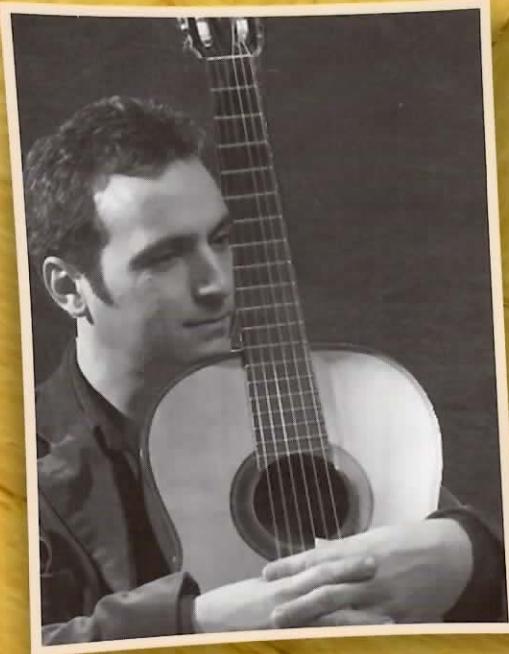
Em 2 3 | *B⁷* BII-----| *Em* 1 3 0 2 0 1 0 | *Em* 2 0 1 2 |

F#⁷ BII-----| *B⁷* | *Em* 0 0 0 3 2 1 0 | *Em* 0 0 0 3 2 1 0 |

Tango

FOR
GUITAR

BY BRIAN CHAMBOULEYRON



At the beginning of the 20th Century, the tango was born in Buenos Aires, it was a style that spread dramatically all over the world. Tango is a dance, a rhythm and a characteristic musical color.

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Award winning composer, and arranger Brian Chambouleyron is one of the most popular guitarists in Buenos Aires, Argentina and has traveled throughout Latin America and Europe. Brian has recorded several CDs.

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