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Mel Bay Presents

GLOBAL

adventures

for *Fingerstyle Guitarists*

by steve eckels

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Introduction

Music has the power to reflect the spirit of a place in a unique way.

I believe in the axioms that “if you want to learn about history - listen to the music of that time and place. If you want to learn about the cultures of places around the globe, listen to the music from these places”. For these reasons music educators have a unique ability to enhance students’ understanding of history and cultures, diversity, integration and ideally peace through music.

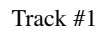
As the world changes so does its music. This book is a reflection of that process. The songs contained within these pages may be considered “derivatives”. When you hear them they will sound familiar because they have been derived from many of the best loved songs from around the globe. And yet, they are all strikingly original. In short they are classically crafted interpretations of the global-pop genre. Originally the material presented here was written for two books: “Latin American Music Made Easy” and “World Music Made Easy”. Upon reflection it was apparent that combining the two books would lead guitarists to “Global Adventures for Fingerstyle Guitar”.

I have crafted these arrangements to be playable by students in my high school guitar classes. The clarity and simplicity of the notation may be compared to the works of Fernando Sor (1778-1839), one if the great teachers of guitar in the early nineteenth century. The musical elements may be compared to works and styles of Carlos Santana, Yanni, Sergio Mendes, Jose Feliciano, Mason Williams, the Beatles, the Eagles, Klezmer, Flamenco-pop, Mariachi, Celtic, Russian, Bollywood, Afro-Pop and others. The melodies are all lyrical and the creative writer is invited to add words to them.

In addition to being guitar solos, the compositions in this book are all “groove” based and are built upon a steady and danceable beat. As such they work beautifully when accompanied by percussion or an entire ensemble. If you use a guitar strap when you play, don’t be surprised to find yourself dancing around the kitchen as you play.

I’m certain you will enjoy your global adventure!

Steve Eckels



Los Angeles

[illegible][illegible][illegible]

Am G F E

CV CIII CI

Am Am G G/F

B

G/E G7/D C C6 CMaj7 C6

Am7 Am6 Dm

T
A
B

F7 B7 B7/A

T
A
B

B7 E F/E E

T
A
B

C No chord Last x slower

mp - cresc

T
A
B

E F E

To Coda Coda

(Last x rit.)

T
A
B

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

Am E Am

Freely *D.C. al Coda*

Coda Am A°

3 times getting softer

T
A
B

0 0 0 0 0 0 0 2 0 1 5 3 0 0 1 0 4 5 4

A \flat ° E7 Am

mp *rit.*

T
A
B

3 3 4 3 1 0 0 2 2 0 1 0 4 5 7 8 11 12 5

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to avoid awkward page turns.



Havana

Intro Am E7 E7

$\text{♩} = 118$

1, 2, 3. 4.

T A B

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

A D m7 G CMaj7 C(#5) F

T A B

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

0 2 0 3 3 3 1 1

B7#9 F7(13) CI E F/E E

1.

T A B

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

2 1 2 1 1 2 3 0 0 0

E7 Am Dm7(9) B

2.

T A B

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

G7(13) Dm7(9) G7(13) Gm7

1. A

TAB: T 0 0 1 1 3, A 0 2 1 1 0, B 0 0 1 1 2 3

C7(9) FMaj7

TAB: T 3 1 3 5 3 1, A 4 2 2 2 2 0, B 3 1 1 1 1

B/D# C#min F7 E7(#5)

2.

TAB: T 7 5 3 1, A 4 4 3 1, B 6 4 3 0

Am7(9) D7(13) Amin⁶₉

C harm opt. open solo

*cadenza ad lib.
Last time*

TAB: T 0 5 5 0, A 0 5 4 0 0 2 0 3, B 0 3 4 5 4 0 0 12 12 11 10 0



Track #3

Buenos Aires

Intro

Rubato/Freely

Am G Dmin E

(ad lib 2ndx)

T A B

8 7 5 7 8 8 7 5 3 5 7 7 5 3 1 3 5 4 0 0 0 1 2 2 0

Groove Am Am/AMaj7 Am7 To Coda

T A B

7 5 0 0 0 5 7 0 6 5 0 0 0 5 6 0 5 5 0 0 5 5

Am6 Dm A Am

Strum ad lib.

T A B

0 4 5 0 0 1 3 1 3 0 3 0 1 0 1 3 1 2 2 2 2 2 2

Dm Am Dm

T A B

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

Am FMaj7 Em7

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

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part in standard notation and a bass part in TAB format. The guitar part is in the key of A minor (Am) and features a repeating melodic line. The bass part is in the key of E minor (Em) and provides a harmonic foundation. The score is divided into two systems, each with a guitar staff and a bass staff. The guitar staff includes a "Repeat 4x" instruction and a "harm. 12" instruction. The bass staff includes a "harm. 12" instruction. The guitar part is written in standard notation, and the bass part is written in TAB format.

Guitar Part:

- Key: Am
- Chords: Am, Em
- Repeating melodic line: $\text{A4} \text{B4} \text{C5} \text{D5} \text{E5} \text{F5} \text{G5} \text{A5}$
- Repeat 4x
- harm. 12

Bass Part:

- Key: Em
- Chords: Em
- Repeating bass line: $\text{E2} \text{A1} \text{D2} \text{G1} \text{B1} \text{D2} \text{E2}$
- harm. 12

The musical score for guitar is presented in two staves. The top staff is a treble clef staff with a key signature of one sharp (F#), indicating the key of D major. The melody begins with a D4 chord, followed by a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, and D5. This is followed by a triplet of eighth notes: D4, E4, and F#4. The bottom staff is a bass clef staff showing the fretboard diagram. The fret numbers for the melody are: 2 (D4), 3 (E4), 2 (F#4), 0 (G4), 1 (A4), 0 (B4), 2 (C5), and 0 (D5). The triplet is indicated by a bracket and the number 3. The fretboard diagram also shows the fret numbers for the accompaniment: 0 (D4), 1 (E4), 2 (F#4), 0 (G4), 1 (A4), 0 (B4), 2 (C5), and 0 (D5).

D m E Amin

cresc.

Repeat 4x

T
A
B

Em

D.S. al Coda with repeat

harm. 12

Am6

Coda

rit.

T
A
B

Rubato

F

Am

Em

Am

In Tempo

Am(maj7)

T
A
B

Am7

Am6

FMaj7

E

Am

Slower

T
A
B



Monterrey

Riff. ♩ = 124

Musical notation for the Riff section, featuring a treble clef staff and a three-part guitar tablature (T, A, B) below it. The tempo is marked as ♩ = 124.

Musical notation for the first system, including a treble clef staff and a three-part guitar tablature (T, A, B). Chords Am, F, and Em are indicated above the staff. A box labeled 'A' marks the start of a new section.

Musical notation for the second system, including a treble clef staff and a three-part guitar tablature (T, A, B). Chords Am, F, G, Em, Am, and D min7 are indicated above the staff.

Musical notation for the third system, including a treble clef staff and a three-part guitar tablature (T, A, B). Chords Em, Am, F, G, and Em are indicated above the staff.

B Am Dm E Am Dm

TAB: 0 1 0 1 5 4 | 0 3 3 0 | 0 1 0 1 5 4

E Am Dm E **C** (open solo for ending)

TAB: 4 5 5 7 | 2 2 1 0 3 1 | 0 1 0 3 3 1 0

Am Dm E Am *To Coda 1. 2.

TAB: 2 2 1 0 3 1 | 2 2 1 0 3 1 0 | 2 2 1 0 3 1 0

D

TAB: 2 2 2 3 2 1 | 0 0 2 0 0 0 0 0 | 0 0 2 0 0 0 0 0

* Last time repeat the first ending
4 times, then take Coda

1.

T
A
B

2.

E F C E

T
A
B

E

T
A
B

D.C. al Coda

T
A
B

Am

Coda

T
A
B



San Juan

Prelude

Slowly and Freely

Em Am Am B7

T
A
B

Em E7 E7sus E7

T
A
B

Am Em B7

T
A
B

Em
harm.
12

p *accel.* *rit.*

T
A
B

Introduction

Em In Tempo ♩ = 136

muted

D7 C B7

C7 B7 Em

To Coda

A

Am B7

Em E7 E7sus E7

Am Emin B7

T 3 1 1 1 1 1 1 3 0 1 1 0 0 2
 A 4 2 2 2 2 2 2 0 0 2 2 0 2 0
 B 0 0 0 0 0 0 0 0 0 2 2

Em harm. 12 B Am

T 0 0 0 12 12 12 5 0 5 5 5 5 3 2
 A 0 2 3 3 2 0 5 0 5 5 5 5 4 2
 B 0 2 3 3 2 0 0 0 0

Em C7(9#11) B7

T 3 0 0 3 3 3 3 2 0 2 2 2 2 3 5
 A 4 4 4 2 0 3 3 3 3 0 2 0 2 1 2
 B 0 2 0 3 3 3 2 1 2

Em E7 Am6

T 3 0 0 0 0 0 0 4 3 4 3 7 6 7 6 5 5 5 5 5
 A 0 0 0 0 0 0 0 3 4 3 6 7 6 5 5 5 5 4 4
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Em C#min7b5

TAB

5	5	5	3	2
3	0	0	0	3
3	3	3	2	0
0				4

C7 F#7(b9) B7

TAB

2		2		0	3	1
3		3		3		
3		3				
2						

Slower Coda Em B7/F# B7

TAB

3		0		2		0
0		0		2		0
0		0		2		0
0		0		2		0

Em Em harm. 12

TAB

9	0	0	0	0	0	0	0	0	0	0	0
7	0	6	0	5	0	4	0	3	0	2	0
0											



Rio de Janeiro

♩ = 128

Intro E

F/E

E

Musical notation for the Intro section, measures 1-3. The staff shows a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G#4, a half note A#4, and a quarter note B4. The bass line consists of a quarter note G#2, a half note A#2, and a quarter note B2. The guitar tablature below the staff shows the fretting for each note: measure 1 has a quarter rest, a quarter note 1, a half note 2, and a quarter note 2; measure 2 has a quarter note 3, a half note 2, and a quarter note 2; measure 3 has a quarter note 0, a half note 0, and a quarter note 0.

Dm

E

Dm

* To Coda

⊕

Musical notation for the second section, measures 4-6. The staff shows a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G#4, a half note A#4, and a quarter note B4. The bass line consists of a quarter note G#2, a half note A#2, and a quarter note B2. The guitar tablature below the staff shows the fretting for each note: measure 4 has a quarter note 0, a half note 2, and a quarter note 0; measure 5 has a quarter note 4, a half note 5, and a quarter note 4; measure 6 has a quarter note 0, a half note 1, and a quarter note 1.

E

F/E

E

E

F

Musical notation for the third section, measures 7-9. The staff shows a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts with a quarter note G#4, a half note A#4, and a quarter note B4. The bass line consists of a quarter note G#2, a half note A#2, and a quarter note B2. The guitar tablature below the staff shows the fretting for each note: measure 7 has a quarter note 0, a half note 0, and a quarter note 0; measure 8 has a quarter note 0, a half note 0, and a quarter note 0; measure 9 has a quarter note 0, a half note 0, and a quarter note 0.

A

A Maj7

Em7

Musical notation for the fourth section, measures 10-12. The staff shows a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts with a quarter note G#4, a half note A#4, and a quarter note B4. The bass line consists of a quarter note G#2, a half note A#2, and a quarter note B2. The guitar tablature below the staff shows the fretting for each note: measure 10 has a quarter note 2, a half note 1, and a quarter note 1; measure 11 has a quarter note 9, a half note 7, and a quarter note 5; measure 12 has a quarter note 3, a half note 5, and a quarter note 7.

* Take repeat before going to ⊕

7 7 7 5 3

1 3 5 3 3

5 5 5 3 1

0 0

0 0 0

0 0

0 2 2 2 0

2 1 2 2 3

2 2 2 1 0

0 0 0 0

0 0 0 0

0 0 0 0

12 12 10 9 7 9 10 0 0 10 10 10 9 7

9 9 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0

5 7 8 6 6 6 8 8 8 7 5 0 2 2 2

6 7 7 6 0 0 0 0 0 0 0 2 1 2

0 0 0 0 0 0 0 0 0 0 0 0 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

(2nd x D.C. al Coda) Dm

T
A
B

E Dm

T
A
B

E D min6 E D.S.

T
A
B

Dm6 Coda

cadenza adlib.

E

T
A
B



El Paso

[illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The lyrics are: "Hello, hello, good morning to you, / Good morning to you, / Good morning to you, / Good morning to you." The score includes a repeat sign and a first ending bracket. The first ending is marked with a box containing the letter 'A' and a double bar line. The second ending is marked with a box containing the letter 'B' and a double bar line. The score also includes a guitar chord diagram for the first ending, showing the chords Em, A7, and Em.

B7 C B7 Emin

T
A
B

A7 (muted)

T
A
B

E7(13) C7(9) B7#9

T
A
B

D.S. al Coda

T
A
B

Coda B7 C B7

T
A
B

B7 C B7 B7

T A B

C B7 (To Coda 2) Θ

T A B

Em TL TL TL TL TL TL

(ad lib.) 1, 2, 3. Last x D.S. al Coda

T A B

Tapping...

Θ Coda 2 ad lib. Em

T A B

TL = “Tap Left” - Hammer the notes with fingers 2 & 3 of the left hand
 TR = “Tap Right” - Hammer the notes using the index finger of the right hand



Valse Espanola

♩ = 136

A

B \flat /E

A

B \flat /E

A

A7

B

Dm

A

1.

2.

A

Dm

Dm/C

B \flat

E7

1/2 CI

A
B \flat /A
A
B \flat /A

D
B \flat maj7
A m7

CIII
Gm
A7sus
Dsus
D

B \flat
A7
Dm
Dm/C
E/B

First system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with a Bb7 chord above the first measure, a "To Coda" instruction with a Coda symbol, and a long note with an "A" chord above it. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with a Bb7 chord above the first measure, a "To Coda" instruction with a Coda symbol, and a long note with an "A" chord above it. The bottom staff is a guitar tablature with three staves (T, A, B) and fret numbers (0, 5, 1, 2, 0, 5, 5, 6, 0, 0, 0, 0).

Second system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with a Bb7 chord above the first measure, a "To Coda" instruction with a Coda symbol, and a long note with an "A" chord above it. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with a Bb7 chord above the first measure, a "To Coda" instruction with a Coda symbol, and a long note with an "A" chord above it. The bottom staff is a guitar tablature with three staves (T, A, B) and fret numbers (5, 5, 6, 6, 8, 10, 10, 8, 6, 3, 5, 6, 6, 5, 3).

Third system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with a Bb7 chord above the first measure, a "To Coda" instruction with a Coda symbol, and a long note with an "A" chord above it. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with a Bb7 chord above the first measure, a "To Coda" instruction with a Coda symbol, and a long note with an "A" chord above it. The bottom staff is a guitar tablature with three staves (T, A, B) and fret numbers (0, 2, 2, 2, 2, 3, 0, 2, 2, 2, 2, 3, 3, 2, 0).

Fourth system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with a Bb7 chord above the first measure, a "To Coda" instruction with a Coda symbol, and a long note with an "A" chord above it. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with a Bb7 chord above the first measure, a "To Coda" instruction with a Coda symbol, and a long note with an "A" chord above it. The bottom staff is a guitar tablature with three staves (T, A, B) and fret numbers (0, 5, 5, 5, 5, 6, 5, 3, 5, 3, 0, 3, 0, 5, 2, 2, 0).

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Chihuaha

Intro ♩ = 108

G/D C/D D C/D G/D Am

T A B

7 7 8 8 10 10 8 8 7 7 0 1 3
8 8 8 8 10 10 8 8 8 8 8 1 0 3
0 7 0 9 0 11 0 9 0 7 0 0 4

D D A G C

1. 2.

T A B

0 3 0 4 0 5 0 1 3 0 3 2
5 4 0 3 0 4 0 5 0 2 3 2 0
3 0 2 3 2 0

D C To Coda G C D 1. *

T A B

1 0 3 0 1 3 0 3 2 3 x x x x x
0 3 2 3 0 2 3 2 0
3 0 2 3 2 0

B C D G Am

2.

T A B

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

* Tap guitar

D G Am D G C/E

T
A
B

D/F# G C D G Am

T
A
B

D G C D C D

T
A
B

C D

T
A
B

*D.C. al Coda
(with repeat)*

⊕ Coda G

T
A
B



Cuba: Mambo Cubano

A Am Am#5 B7/A

Freely

T 0 2 2 0 1 0 2 2 0 2 0 1 0 2 1

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

B 0 2 2 0 1 0 2 2 0 2 0 1 0 2 1

B Am/E E Am6 = 116 muted bass

T 0 2 2 0 1 0 2 2 0 2 0 1 0 2 1

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

B 0 2 2 0 1 0 2 2 0 2 0 1 0 2 1

C Am Em/G F E

Fine

T 0 2 1 0 2 0 0 0 3 2 3 0 3 1 0 3

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

B 0 2 1 0 2 0 0 0 3 2 3 0 3 1 0 3

Am Am Em/G

T 0 1 1 1 1 1 1 1 2 1 0 0 0 0

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

B 0 1 1 1 1 1 1 1 2 1 0 0 0 0

F E Am6

poco rit. *a tempo*

T 3 2 3 0 1 5 4 6 5 6 7 5 5 5 5 5 5 5 5

A 3 2 3 0 1 5 4 6 5 6 7 5 5 5 5 5 5 5 5

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A Dm6

muted

T 5 5 7 5 3 1 0 3 3 1 0 1 1 1 1

A 5 5 6 6 2 0 2 0 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0

Am G F E Am To Coda

21

T 0 1 2 3 0 0 1 2 0 1 0 3 3 1

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

B 0 3 1 0 0 0 0 0 0 0 0 0 0 0

Am D.C. al Coda Last X D G

3

T 0 1 2 0 0 0 0 0 0 3 0 3 1 1 0 4

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

B 0 0 0 0 0 0 0 0 0 3 2 2 2 2 2

* last time repeat measures 21-24 and take the Coda.

C[°] C6 Cmaj7 C6 Bm7^b5

T
A
B

E Am F

T
A
B

E Am

T
A
B

Dm Bm7^b5 E D.S. al Coda

T
A
B

Am 6/9 Coda

T
A
B

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Africa: Afro Groove

♩ = 160

A

4/6 CII ----- D

A

muted

T
A
B

D

1.

D

2.

B

A

T
A
B

D

A

D

1.

T
A
B

A

D

2.

D.C. endings and 3

3.

T
A
B

4/6 CII means to the barre 4 strings at the second fret.

First system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with various notes and rests, and a bass line with notes. Above the staff, there are chord markings: A, D, and A. A box labeled 'C' is placed above the first measure. Below the staff, there are three staves labeled T, A, and B, containing numerical sequences: T (9 5 5 10), A (9 6 6 7), and B (0 0 0 7).

Second system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with various notes and rests, and a bass line with notes. Above the staff, there are chord markings: D, A, and D. A box labeled 'D' is placed above the first measure. Below the staff, there are three staves labeled T, A, and B, containing numerical sequences: T (7 7 5 10), A (0 7 7 9), and B (0 0 0 4).

Third system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with various notes and rests, and a bass line with notes. Above the staff, there are chord markings: D, A, D, and A7. A box labeled 'D' is placed above the first measure. Below the staff, there are three staves labeled T, A, and B, containing numerical sequences: T (2 2 2 2), A (2 2 2 2), and B (0 0 0 5).

Fourth system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with various notes and rests, and a bass line with notes. Above the staff, there are chord markings: D, A, D, and D.C. al Coda. A box labeled 'D' is placed above the first measure. Below the staff, there are three staves labeled T, A, and B, containing numerical sequences: T (2 3 2 3), A (4 0 4 4), and B (2 2 2 2).

Fifth system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with various notes and rests, and a bass line with notes. Above the staff, there are chord markings: D and Coda. A box labeled 'D' is placed above the first measure. Below the staff, there are three staves labeled T, A, and B, containing numerical sequences: T (3 10), A (7 7), and B (0 0).



Carribean: Jamaican Beach Party

A 4/6 CII
 = 152
 A
 4 times

B A D

E A E A

D E A To Coda

C D

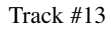
T
 A
 B

First system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a whole note chord A, followed by a half note, and then a triplet of eighth notes. The bottom staff is a bass clef with a key signature of two sharps. It contains a whole note chord A, followed by a half note, and then a triplet of eighth notes. The bottom staff is a guitar tablature with three staves (T, A, B) and fret numbers (0, 2, 2, 0).

Second system of musical notation. The top staff is a treble clef with a key signature of two sharps. It contains a whole note chord D, followed by a half note, and then a triplet of eighth notes. The bottom staff is a bass clef with a key signature of two sharps. It contains a whole note chord D, followed by a half note, and then a triplet of eighth notes. The bottom staff is a guitar tablature with three staves (T, A, B) and fret numbers (0, 2, 2, 0). The system ends with a double bar line and the text "D.S. al Coda".

Third system of musical notation. The top staff is a treble clef with a key signature of two sharps. It contains a whole note chord A, followed by a half note, and then a triplet of eighth notes. The bottom staff is a bass clef with a key signature of two sharps. It contains a whole note chord A, followed by a half note, and then a triplet of eighth notes. The bottom staff is a guitar tablature with three staves (T, A, B) and fret numbers (0, 2, 2, 0). The system ends with a double bar line and the text "Coda".

Fourth system of musical notation. The top staff is a treble clef with a key signature of two sharps. It contains a whole note chord A, followed by a half note, and then a triplet of eighth notes. The bottom staff is a bass clef with a key signature of two sharps. It contains a whole note chord A, followed by a half note, and then a triplet of eighth notes. The bottom staff is a guitar tablature with three staves (T, A, B) and fret numbers (0, 2, 2, 0). The system ends with a double bar line and the text "4/6 CII".



Carribean: Reggae Dance Party

♩ = 144

A D

A 4/6 CII

TAB

0 2 3 2 3 0 2 0

0 2 3 3 0 2 0 0

0 2 2 2 2 2 0

D D A D

T A B

A D E D Em/D

T A B

D A D D.C. al Coda

T A B

D A D

T A B

* 2 optional measure

T A B

* optional measure

T A B



Celtic: Star of the County Down

This arrangement has been fingered to support
ad lib picking during a repeat.

♩ = 120

Em C G D

A

Em C Bm C Am

G D Em Bm Em

② G D Em

T A B

C Bm C Am

TAB

G D Em Bm ② Em

TAB

Em C D

TAB

1, 2, 3. 4. Aadd9

TAB

* measures 34-37 may also be used as introduction.



Cuba: Café Americano

Section 1: $\text{♩} = 120$
Am Play 3 times E7 Am F7
muted

Section 2: E Am Bm7 \flat 5 E7 Am

Section 3: F7 E Am Bm7 \flat 5 E7 To Coda

Section 4: Am G F E Am

Section 5: Am



India: Tea and Spices

Rubato

⑥ = D

A Dm *ad lib.*

② ③

1. 2.

B $\text{♩} = 108$ **Tempo** - 3 times *ad lib.*

C Dm *ad lib.* *sim.* *

D 3 times *To Coda* ⌕ *Fine*

* optional strum strings 6,5,3 during this section.

Chord: E C Dm

musical notation: Treble clef, 4/4 time, first measure marked "muted".

TAB: 1 0 1 1 1 3 0 2 0 0 0 2 3 0 2 0 0 2 3 0 2 3 0 2 3 0 2 3

Chord: F Am

musical notation: Treble clef, 4/4 time, first measure marked "F".

TAB: 3 2 3 3 1 3 0 0 1 3 0 0 2 3 0 0 0

Chord: Dm Am G

musical notation: Treble clef, 4/4 time, first measure marked "Dm", second measure marked "Am", third measure marked "G".

TAB: 6 5 3 3 6 5 3 3 0 1 3 3 0 1 3 3 7 5 3 3 7 5 3 3 0 0 0 2 0

Chord: Dmin

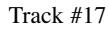
musical notation: Treble clef, 4/4 time, first measure marked "Dmin", second measure marked "D.S. al Coda".

TAB: 5 3 1 1 5 3 1 1 0 0 0 0

Chord: Coda rit. Cadenza ad lib.

musical notation: Treble clef, 4/4 time, first measure marked "Coda", second measure marked "rit.", third measure marked "Cadenza ad lib.".

TAB: 5 7 7 7 0 2 0 3 3 0 0 0 0 0 0 0



Japan: Japanese Garden Song

[illegible]

Am Gm/D Am Dm/A Am Dm/A Am

D

p cresc.

T
A
B

Am Em Am ② ② ② Am Dm

E

T
A
B

Am Am E7 Am E7 Am E7

F

T
A
B

Am D.C. al Coda

T
A
B

⌘ Coda harm.

T
A
B



Mexico: La Bamba

(Vera Cruz Folk Song)

A C F G G

♩ = 138

1, 2, 3. 4.

Play 4 times muted

T A B

B C F G 1, 2, 3. 4.

Play 4 times

T A B

C C F G C F G

* x

T A B

§ **D** G A 1, 2, 3.

To Coda

Play 4 times

T A B

* see optional measure

4. E D G A 1, 2, 3.

Play 4 times

TAB

3 3 3 3 2 0 2 | . 3 2 0 0 2 | 3 3 3 3 2 0 2 | .

0 | . 0 2 0 0 2 | 0

3

F D G A7

TAB

2 | . 3 2 0 2 | 2 2 0 0 4 2 |

2 0 0 0 0 2 4 | . 0 2 0 0 2 | 0 3 2 0 4 2 |

3

D G A *D.S. al Coda*

TAB

2 3 3 0 2 | 2 2 0 0 4 2 |

0 3 0 0 0 3 | 0 4 2 0 4 2 |

3

Θ *Coda*

TAB

2 3 0 |

2 4 0 |

0 0 0

D G A G A D * optional measure

* optional measure

TAB

2 2 3 3 5 | 5 5 3 5 | 10 1 0 0 |

3 0 2 | 2 2 0 2 | 7 2 0 |

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



Middle East: Circle Dance

Start slowly and gradually get faster

A

E

4 times

mute

no mute *ad lib.*

T

A

B

0

1

0

0

1

0

1

0

2

3

2

0

C

F/E

T

A

B

0

1

2

2

3

2

3

0

1

0

1

0

2

0

1

0

2

0

2

2

3

0

E

F/E

T

A

B

1

2

2

0

3

3

2

0

3

3

2

0

0

1

0

2

0

2

1

2

1

3

0

E

D

E

Dm/E

E

T

A

B

0

1

0

0

0

0

7

9

4

4

5

2

1

3

1

0

0

7

0

0

0

0

0

Dm E

Bass sim.

TAB

5 7 8 7 5 7 0 0 7 4 4 5 2

6 5 4 1 2 2 0 4 5 2

0 0 0 0 0 0 0 0 0 0

Dm/E Am Am D.C.

1. 2.

TAB

1 3 0 0 1 3 1 0 0 3 . 2 2 2 0

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0

E

TAB

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

Dm6 E

rit. cadenza ad lib.

TAB

0 0 1 0 3 4 5 5 3 7 8 7 0 1 0 0 0 0 0 0 0 0 0 0 0 0

0 0 1 0 5 4 5 5 5 9 10 8 2 0 1 0 0 0 0 0 0 0 0 0 0 0 0

0 0



Peru: El Condor Pasa

(Andes Mountain Song)

$\text{♩} = 104$

A Em C

muted

T
A
B

Am Em

T
A
B

B Em

T
A
B

G Em

T
A
B

C

T
A
B

G

T
A
B

Em Em/D C C/B

T
A
B

C C/B Am C/B Em

T
A
B



Russia: Gypsy Love Song

(Dark Eyes)

Intro
♩ = 132

A Am Dm

E

Am

B E7 Dm/A Am

E7 **Am**

T

A

B

Dm Am

TAB

8	6	7	6	7	6	7	8	7	5	5	5	5	0	4	0
0	7	6	7	0	0	0	0	0	5	5	5	5	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

E7 Am

TAB

1	0	0	0	0	1	0	0	7	8	5	6	0	3	5	0	0	0	1	1
0	1	0	0	1	0	0	0	0	0	5	5	6	0	3	5	0	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

E Am6

1, 2, 3.

muted

(repeat only twice first through)

TAB

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

Am

4.

rit.

TAB

0	0	0	0	0	6	5	10	9	13	12	13	12	5	0	0	0	0	0	0
1	4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0



South Africa: Festival Africana

A

Slow

C

G7

G

mp - mf

T	0	1	1	0	0	1	1	0	1	3	0
A	0	0	0	0	0	0	0	0	0	0	0
B	3	3	0	3	2	3	3	3	0	2	

C

G7

C

T	0	1	1	0	3	0	
A	0	0	0	0	0	0	
B	3	3	0	3	2	3	

In Tempo

♩ = 160

B

C

G

C

G

muted

T	0	1	0	1	0	0	0	0	1	0	1	0	1	0	0	0
A	0	0	2	0	1	0	0	0	0	0	0	0	0	0	0	0
B	3	3	2	3	2	0	0	3	2	0	0	0	0	0	0	0

C

C

G

C

G

T	0	1	0	1	0	2	1	0	3	0	1	0	1	0	2	0	0	1	0	3	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	3	3	2	3	2	0	3	2	0	0	3	2	0	0	2	3	0	0	0	0	0

C G C G G

T A B

D C F C G

T A B

C F C

D.S. al Fine

T A B

E C Slow G7 C G

T A B

C G C

Fine

T A B



India: Street Dance

With each D.S. play the
First ending: 1-2,1-3,1-4,1-2

A 7 times muted

TAB

B F# (riff)

B strum ad lib.
16th note feel

TAB


E 1.

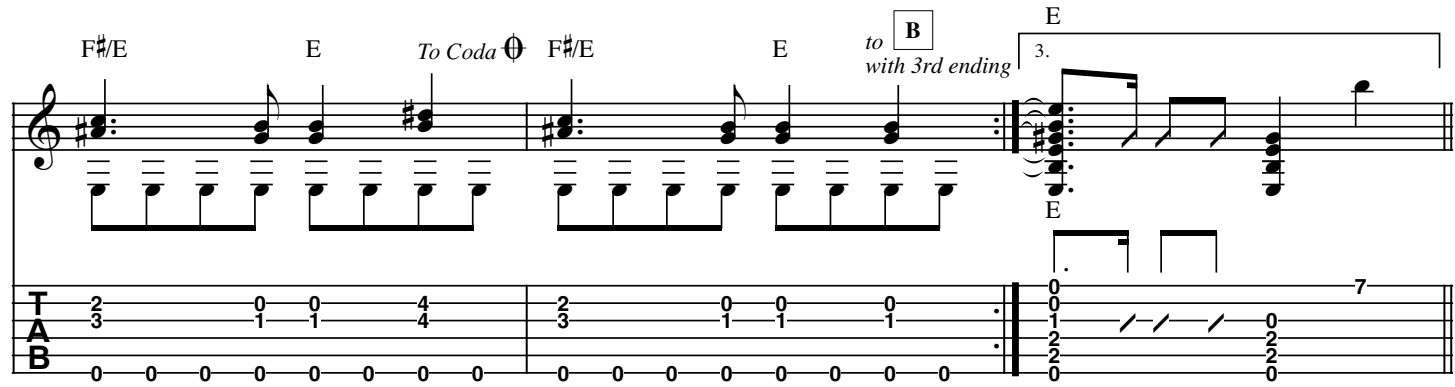
TAB

C 2.

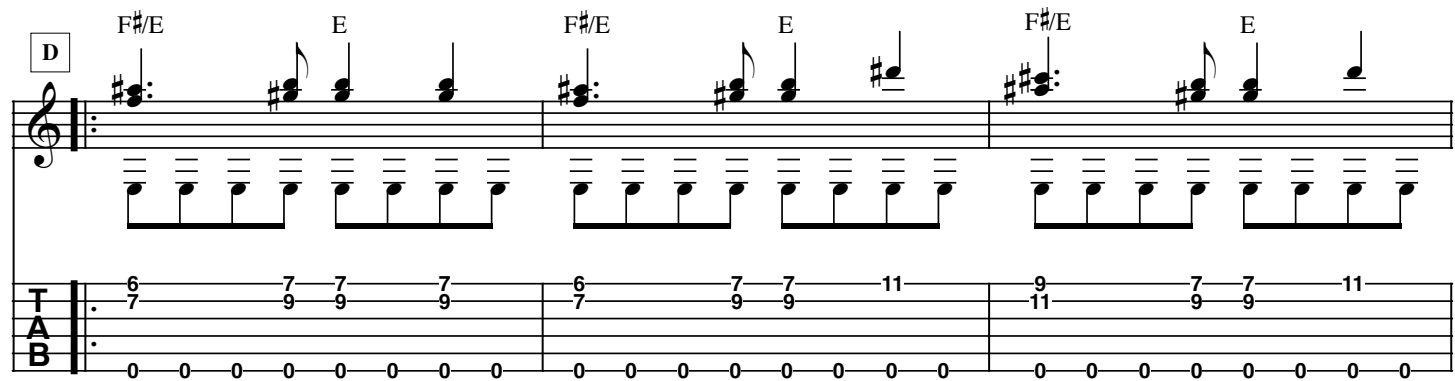
F#/E E F#/E E

TAB

F#/E E *To Coda*  F#/E E *to* B *with 3rd ending* E



D F#/E E F#/E E F#/E E



F#/E E *to* B *with 4th ending* E F# Slow - getting faster



F# E F#



F#
B
Slowing
B
F
Slower - getting faster
C#m Play 3 times

B
A#m
G#m
last x
G * (3 times)

Gmaj7#11
cadenza ad lib.
Slower
to B with Coda
Much Slower
F#
ad lib.

In tempo
7 times
ad lib.
Slowing

- Form Overview:
- A This is the “Groove”
 - B Keep returning to B between variations: repeat B as many times as you wish with strumming flourishes.
 - C Variation #1 then return to B
 - D Variation #2 then return to B
 - E F Bridge sections
 - G Transition
 - B Recap
 - ⌘ Coda

About the Author

Guitarist, Steven Zdenek Eckels, is perhaps the most significant representative of American folkloric nationalism of the late twentieth and early twenty first century. For his unsurpassed contribution to the body of published guitar literature, he is known as “The Lion of Fingerstyle Guitar”. The arrangements that form the core of his concert repertoire include American classics in genres such as Gospel, Blues, Stephen Foster, Appalachian Ballads, Cowboy Songs, and Native American Music.

Eckels has spent the majority of his career, creating concert arrangements of American traditional music for Mel Bay Publications and developing classroom-teaching techniques for guitar in the public schools. When Mel Bay Publications needed an author for its' new series “*A Modern Method for Fingerstyle Guitar*” Eckels was chosen. Eckels was also asked by the *Music Educator’s National Conference* to write a classroom guitar-teaching manual which was published in 2009. This landmark publication is the first classroom-teaching manual written by an educator who is also a virtuoso guitarist. It will influence the future of music education by making classroom guitar pedagogy available for the core curriculum for music educators.

Of the more than twenty books he has written for Mel Bay Publications, several of them are historic firsts including Cowboy Classics, Gregorian Chant for Fingerstyle Guitar, Native American Music for Fingerstyle Guitar and a folio and recording of the music of Stephen Foster. His contributions to American guitar literature have earned him the nickname of “The Fernando Sor of Americana”.

During his formative years, Eckels lived in the foothills of the Appalachian Mountains in Virginia where he was listened to Afro American rhythm and blues, folk, bluegrass, and Southern Gospel music. After high school, he received his formal training in Boston Massachusetts at Berklee College of Music and New England Conservatory, where he graduated with a Master’s Degree in guitar. Later, he was to receive music education certification, and for the past ten years, he has been the high school guitar instructor for the Kalispell public schools in Montana. He recently received his National Teaching Certification by the *National Board of Professional Teaching Standards*.



