

Guidance to Playing The Acoustic Guitar

アコースティック・ソロ・ギターのススメ

魅惑のソロ・ギターを弾くためのレッスン

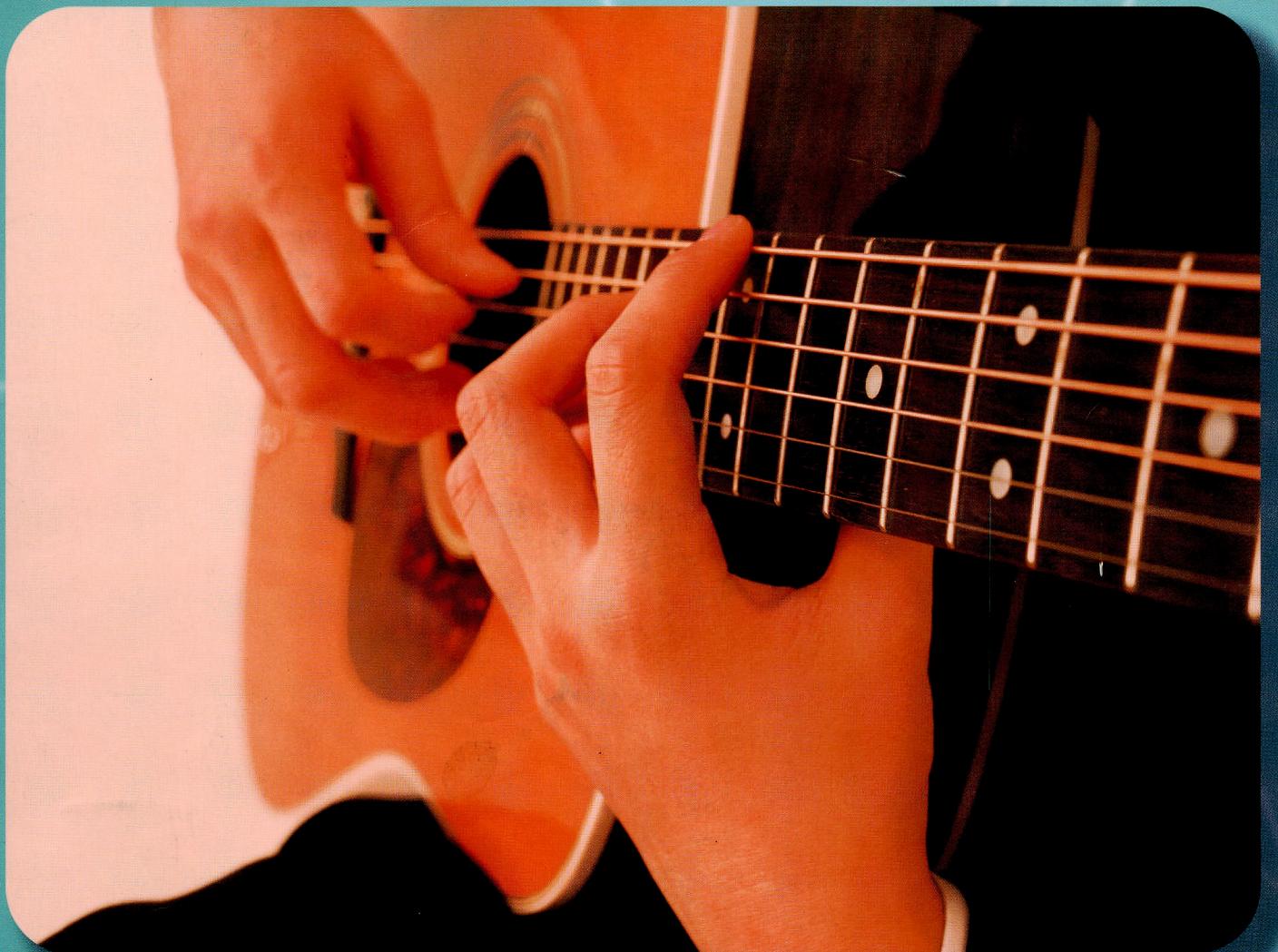
岡村明良○著

卷末曲集

- Amazing Grace
- Over the Rainbow
- Top of the World
- Change the World
- Alone Again (Naturally)
- Melody Fair
- The Sound of Silence



CD付



卷末曲集

(1)

Amazing Grace

アーメジング・グレイス

(2)

Over the Rainbow

虹の彼方へ

(3)

Top of the World

トップ・オブ・ザ・ワールド

(4)

Change the World

チェンジ・ザ・ワールド

(5)

Alone Again (Naturally)

アローン・アゲイン

(6)

Melody Fair

メロディ・フェア

(7)

The Sound of Silence

サウンド・オブ・サイレンス

曲集解説

(1) Amazing Grace アメジーング・グレイス

アメリカの教会などで、最も多く歌われている曲です。本来この曲は、とてもシンプルなコードだけで演奏されていますが、ここでは、ベース音などをパッシングさせるために、オン・コードやテンションも入れてアレンジしてみました。また、メロディに味を付ける為、スライド奏法なども用いましたので、なるべく歌に近付けられる様に練習しましょう。

(2) Over the Rainbow 虹の彼方へ

イントロから所々で難しいフィンガリングのコードが出て来ますが、この曲は、遅いテンポで演奏しても十分に雰囲気の出る曲なので、全体的にゆっくりと1つ1つのコードを確認する感じで練習をしてみるのも良いと思います。また、スライド等の装飾音や3連譜等が、かなりこの曲の重要な部分になっていますので、最初はフレーズを区切りながら部分的に練習して下さい。

(3) Top of the World トップ・オブ・ザ・ワールド

明るいアップ・テンポな曲なので、主にスリー・フィンガー奏法でスピード感を出せるようにアレンジをしてみました。イントロとエンディングの最初のメロディは、6度の和音が入ってますので、フィンガリングの練習をしっかり行って下さい。ダブル・ノート(和音)のスライド、ハンマリングは、この曲の勢いを左右させてしまう程重要な部分なので、1フレーズずつチェックをして練習しましょう。

(4) Change the World チェンジ・ザ・ワールド

原曲をあまり崩さず、エリック・クラプトンのブルース色の強いアレンジを生かしてみました。全体的なフレーズの動きはかなりパターン化されてはいますが、所々のFillは、ベース音を生かして間のタイミングを注意して下さい。間奏部でのギター・ソロは、ベースに6弦の開放弦を弾き延ばしながら、同時にハイ・ポジションでのリードになりますので、ギター1本で弾くにはかなり強引な部分だと思いますが、雰囲気を上手く出してみて下さい。

(5) Alone Again (Naturally) アローン・アゲイン

全体的に音の広がりを付ける為に、この曲もイントロから多くの開放弦を使っています。ベース音等、それぞれの音を途切れさせないよう、なるべく譜面に忠実に行って下さい。また、各々のコードにややベーシックなフォームを入れてありますので、曲を覚えながら少しづつ色々なポジションでコード・フォームを把握できる様にチャレンジして下さい。

(6) Melody Fair メロディ・フェア

6弦開放音をEからDに1音下げて、Drop Dというチューニング方を用いています。KeyがDの曲等は、このDrop D Tuningを行う事によって、独特な低音を響かせる事が出来ます。但し、開放弦を使えるDや、Aのコード以外のコードを弾く場合、運指的に難しくなってしまうものなので、譜面に書かれた左手の指番号をしっかりと守って練習して下さい。

(7) The Sound of Silence サウンド・オブ・サイレンス

メロディと伴奏のアルペジオが近い音域にあるので、メロディがきちんと浮き出て来る様に、やや強めにピッキングをして下さい。音を途切れさせないように上手く雰囲気を出しながら、素早くポジション・チェンジ等を行って下さい。

AMAZING GRACE

アメージング・グレイス

P.D.



The image shows a musical score for electric guitar in 2/4 time with a key signature of four sharps. The score consists of four measures. Measure 1: Chord E (E B G) with a dynamic of $\frac{3}{8}$. Measure 2: Chord E7 (E B G D) with a dynamic of $\frac{4}{8}$. Measure 3: Chord E6(onC#) (E B G C#) with a dynamic of $\frac{5}{8}$. Measure 4: Chord E (E B G) with a dynamic of $\frac{6}{8}$. The guitar tab below the staff shows the string numbers (T, A, B) and fret positions for each measure.

Guitar tablature for the first section of the solo, showing four measures. The chords are E, Emaj7, Bsus4, and B. The tab includes fingerings (3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and string muting symbols (S).

The sheet music shows a solo section starting with an E chord. The first measure features a sixteenth-note run with a '3' above it. The second measure contains a single eighth note followed by a sixteenth-note run with a '2' above it. The third measure includes an E7(onD) chord with a wavy line, an A(onC#) chord with a '3' above it, an A(onB) chord with a '1' above it, and an E chord with a '1' above it. The fourth measure features a sixteenth-note run with a '3' above it. The fifth measure contains an A(onC#) chord with a '1' above it, an A(onB) chord with a '2' above it, and an E chord with a '1' above it. The sixth measure includes an E7(onD) chord with a wavy line, an A(onC#) chord with a '3' above it, an A(onB) chord with a '1' above it, and an E chord with a '1' above it.

The image shows a musical score for guitar. The top staff is in C#m, featuring a 3-note chord. The second staff is in Emaj7(onB), with a 3-note chord. The third staff is in B, with a 4-note chord. The fourth staff is in E, with a 3-note chord. The fifth staff is in Eadd9, with a 5-note chord. The guitar neck below the staves shows the fingerings for each chord: 3, 4, 2, 0; 3, 4, 2, 0; 4, 4, 2; 1, 0; and 1, 0, 1 respectively.

OVER THE RAINBOW

虹の彼方へ

Words by E. Y. Harburg Music by Harold Arlen

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[Intro]

Musical score for the intro section. The first measure, labeled 'A', consists of two four-note chords. The second measure, labeled 'Cdim', shows a bass line with fingerings (3, 2, 1) and a treble line with a bass note. The third measure, labeled 'Bm7', shows a bass line with fingerings (3, 2, 1) and a treble line with a bass note.

Musical score for the A section. It includes six measures: 'E7+5' (bass line with fingerings (3, 2, 1)), 'A' (bass line with fingerings (3, 2, 1)), 'F#m7' (bass line with fingerings (3, 2, 1)), 'C#m7' (bass line with fingerings (3, 2, 1)), 'E' (bass line with fingerings (3, 2, 1)), and 'A7' (bass line with fingerings (3, 2, 1)). Measures A, F#m7, C#m7, E, and A7 also have corresponding treble lines.

Musical score for the D section. It includes six measures: 'D' (bass line with fingerings (3, 2, 1)), 'D7' (bass line with fingerings (3, 2, 1)), 'C#m7' (bass line with fingerings (3, 2, 1)), 'C#dim' (bass line with fingerings (3, 2, 1)), 'D' (bass line with fingerings (3, 2, 1)), and 'Dm' (bass line with fingerings (3, 2, 1)). Measures D, D7, C#m7, C#dim, D, and Dm also have corresponding treble lines.

Musical score for the A section. It includes six measures: 'A' (bass line with fingerings (3, 2, 1)), 'F#7' (bass line with fingerings (3, 2, 1)), 'B7' (bass line with fingerings (3, 2, 1)), 'E' (bass line with fingerings (3, 2, 1)), 'A' (bass line with fingerings (3, 2, 1)), and 'E7' (bass line with fingerings (3, 2, 1)). Measures A, F#7, B7, E, A, and E7 also have corresponding treble lines.

A F#m C#m7 E A7 D

C#m7 C#dim D A F#m

B7 E A A B

Bm7 E7 A6 D6

A Cdim Bm6 Adim

Bm7 E₇+5 A F#m7

C#m7 E A D D7 C#m7 C#dim

D Dm6 A F#m B7 E

Ending

A A Cdim

Bm7 E₇+5 E₇ A rit.

TOP OF THE WORLD

トップ・オブ・ザ・ワールド

Words & Music by John Bettis & Richard Carpenter

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The image shows a musical score for guitar and bass. The top staff is for the guitar, which is tuned C major (G-B-D-G-B-D). It features four measures of chords: A (1st position), D (1st position), A (1st position), and E (1st position). The bottom staff is for the bass, also in C major. The bass part consists of a continuous eighth-note pattern. Tablature is provided below the bass staff, indicating fingerings (e.g., 1, 2, 3, 4) and specific notes (e.g., 4, 5, 7, 9, 10).

The musical score consists of two staves. The top staff is for the Alto (A) and the bottom staff is for the Bass (B). Both staves are in 2/4 time and F major (indicated by a sharp sign and a '2'). The Alto staff begins with a grace note followed by a sixteenth-note pattern: H, H, 2, 3, 3, 2, 1. The Bass staff begins with a grace note followed by a sixteenth-note pattern: 10, 9, 0, 2, 2, 0, 2, 0, 2, 2. Both staves continue with a series of eighth-note patterns. The Alto staff has a dynamic instruction 'p' at the beginning of the second measure. The Bass staff has a dynamic instruction 'f' at the beginning of the third measure. Measures 4 through 7 show eighth-note patterns for both instruments. Measure 8 shows a sustained note for the Alto and eighth-note patterns for the Bass. Measure 9 shows eighth-note patterns for both instruments.

Sheet music for guitar in 4/4 time, key of A major (F# minor). The music consists of six measures. The first measure is an A chord. The second measure is an E7 chord. The third measure is an A chord. The fourth measure is a C#m chord. The fifth measure is a Bm chord. The sixth measure is an E chord. The bass line is also provided below the treble clef staff.

The image shows five measures of guitar sheet music. The top staff is a treble clef staff with a key signature of four sharps. The bottom staff is a bass clef staff with a key signature of one sharp. Measure A starts with a power chord (B) followed by eighth-note patterns. Measure D starts with a power chord (D) followed by eighth-note patterns. Measure E starts with a power chord (E) followed by eighth-note patterns. Measure C#m starts with a power chord (C#) followed by eighth-note patterns. Measure F#7 starts with a power chord (F#) followed by eighth-note patterns.

Bm Bm⁷⁵ E7sus4 E A E7

A C#m7 Bm7 A

D E7 C#m7 F#7 Bm7 Bm7⁵

E7sus4 E A D

A Bm7 E7 A D E7

A D A Bm7 E7 A

A A' E7 A

C#m7 Bm A D E

C#m F#7 Bm Bm7⁻⁵ E7sus4 E7

B' A D A Bm7 E7

A D E₇ A D

A Bm₇ E₇ A A B''

D A Bm A A

D E₇ A D A Bm

Ending A

CHANGE THE WORLD

チェンジ・ザ・ワールド

Words & Music by Tommy Simms, Gordon Kennedy and Wayne Kirkpatrick

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Intro

E A D(onA) A7
 A7 D(onA) A E F#m7 G
 G F#m G#7 F#m G#7 C#m
 D#m7-5 G#7 C#m D#m7-5 G#7
 C#m C7 Bm7 A E(onG#) E(onG#) Gdim F#m
 F#m (B7) E F#m G(onE)

Sheet music for guitar tablature across six staves. The top staff shows chords G(onE), (F#m), E, A, F#m, and G(onE). The second staff shows chords F#m, H, E, and F#m. The third staff shows chords E, F#m, G(onE), F#m, and H. The fourth staff shows chords E, A, D(onA), A7, and E. The fifth staff shows chords A7, D(onA), A, E, F#m, and G. The bottom staff shows chords G, G(onE), F#m, and G#7.

B

F♯m G♯7 C♯m D♯m7-5 G♯7

C♯m D♯m7-5 G♯7 C♯m C7 Bm7

A E(onG♯) Gdim F♯m E

A E(onG♯) Gdim F♯m (B7)

Inter.2

E7 S S S

E7 1 3 S

G (F#m) (G#7) F#m G#7
 T B
 C#m D#m7-5 G#7 C#m
 T B
 D#m7-5 G#7 C#m C7 Bm7 A E(onG#)
 T B
 E(onG#) Gdim F#m A E(onG#) Gdim F#m
 T B
 A E(onG#) Gdim F#m (B7) G
 T B
 Ending E F#m G G(onE) F#m E
 T B
 rit.

ALONE AGAIN (NATURALLY)

アローン・アゲイン

Words & Music by Raymond O'Sullivan

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The tablature consists of four horizontal staves, each representing a string of a six-string guitar. The top staff shows the E and A strings, the second staff shows the D and G strings, the third staff shows the B string, and the bottom staff shows the low E string. Fret numbers are indicated above the strings, and fingerings (1, 2, 3, 4) are shown below the strings. Chords are labeled above the staves: Intro, A, F#m, Bm, E, A, A6, C#m7, Em7, C#m7, F#7, Bm7, Bm7-5, A, A+5, A6, and G#7.

C[#]m

Em

F[#]7

Bm

Bm7-5

Amaj7

A6

C[#]m7

F[#]7

to ♫

Bm7

E7

1. A

2. A

B

C

G

Bm7-5

E7

F[#]m7-5

Emaj7

Bm7

E7

D.S.

♪Coda

Bm

E7

C[#]m7

F[#]

Bm

E

Aadd9

rit.

MELODY FAIR

メロディ・フェア

Words & Music by Barry Gibb, Robin Gibb and Maurice Gibb

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[Intro] D

This section starts with a treble clef staff showing eighth-note patterns. The vocal part begins with a sustained note followed by eighth-note pairs. The guitar/bass part features a rhythmic pattern of eighth-note chords. The key signature is D major (two sharps). The vocal part ends with a sustained note.

D

This section continues with the same two-staff format. The vocal part consists of eighth-note patterns, and the guitar/bass part provides harmonic support with eighth-note chords. The key signature remains D major.

D

This section introduces more complexity. The vocal part includes eighth-note pairs and sustained notes. The guitar/bass part features eighth-note chords with dynamic markings like "P" (piano) and "S" (sforzando). The key signature changes to E minor (one sharp).

D

The final section concludes the piece. The vocal part continues with eighth-note patterns. The guitar/bass part provides harmonic support with eighth-note chords. The key signature returns to D major.

B G

Em

G

D

A' G

D

1. D

D

2. A

D

D

THE SOUND OF SILENCE

サウンド・オブ・サイレンス

Words & Music by Paul Simon

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A multi-page sheet of guitar tablature for "The Sound of Silence". The music is divided into four sections: Intro, A, B, and E. The Intro section starts in C#m(9) and transitions to C#m. The A section features a melodic line with various dynamics and fingerings. The B section includes a sustained note with a grace note. The E section concludes the piece. The tabs show both left-hand chords and right-hand strumming patterns. The entire score is set against a background of horizontal dashed lines.

C♯m

A' B

C♯m E A E

A E A

A E C♯m

E B C♯m

A' C♯m B C♯m

C♯m E A E

A E A

A E C♯m

E B C♯m C♯m⁽⁹⁾ C♯m

rit.

著者紹介

岡村明良（おかむら あきよし）

1968年9月5日生まれ。東京都出身。8才から独学でギターを弾きはじめ、16才からライヴ活動をした後、'94年渡米し、バークリー音学院入学。在学中に"Boston Scottish Fiddle Club"やブルース、カントリー・バンドなどで演奏活動を行い、'96年同校卒業後帰国。現在、ヤマハ・ポピュラーミュージック・スクールの講師を勤める傍ら、カントリー歌手"大野義夫 & Country Mates"のリード・ギタリストとして活躍中。2002年、新潟で行われた"Country Stampede 2002"に出演。2001年、Tokyo Disney Land でのカウント・ダウン・パーティー等、その他多数に出演。また、昨年は独自の楽曲を収めたオリジナル・アルバムとカントリーのアルバムの2枚を作成。

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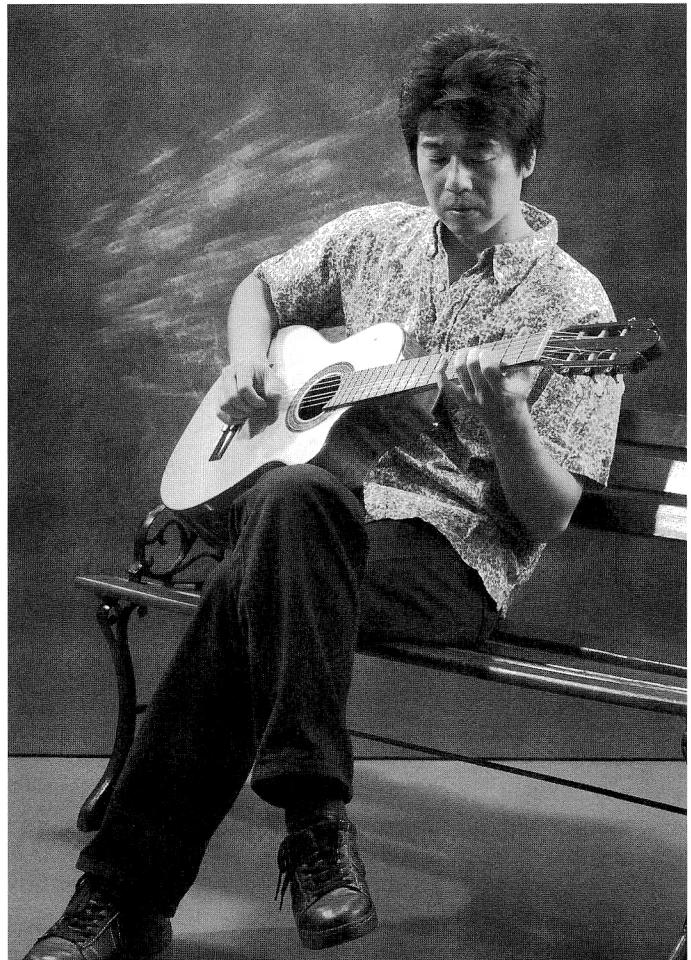


Photo by Maki Komura

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