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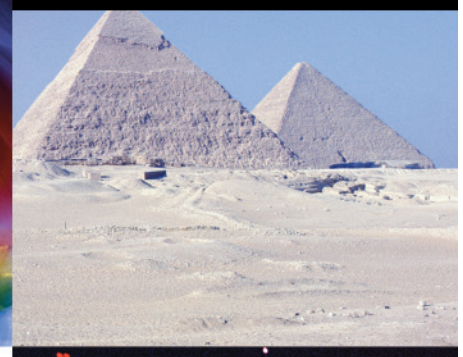


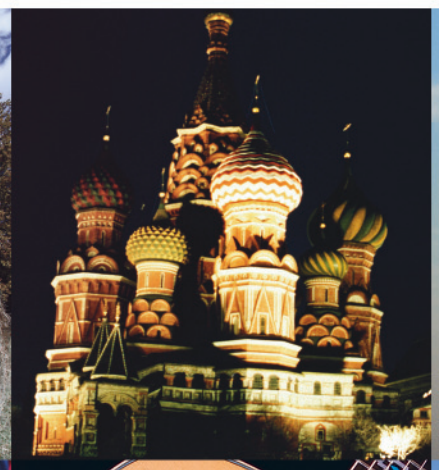
Mel Bay Presents

GLOBAL adventures

for Fingerstyle Guitarists

by steve eckels

CD INCLUDED!



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Mel Bay Presents

GLOBAL adventures for Fingerstyle Guitarists

by steve eckels

CD contents

1	Los Angeles	13	Carribean: Reggae Dance Party
2	Havana	14	Celtic: Star of the County Down
3	Buenos Aires	15	Cuba: Cafe Americano
4	Monterrey	16	Indian: Tea and Spices
5	San Juan	17	Japan: Japanese Garden Song
6	Rio de Janeiro	18	Mexico: La Bamba
7	El Paso	19	Middle East: Circle Dance
8	Valse Espanola	20	Peru: El Condor Pasa
9	Chihuaha	21	Russia: Gypsy Love Song
10	Cuba: Mambo Cubano	22	South Africa: Festival Africana
11	Africa: Afro Groove	23	India: Street Dance
12	Carribean: Jamaican Beach Party		

2 3 4 5 6 7 8 9 0

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Table of Contents

Introduction 2
Los Angeles 3
Havana 8
Buenos Aires 10
Monterrey 13
San Juan 16
Rio de Janeiro 20
El Paso 23
Valse Espanola 26
Chihuaha 30
Cuba: Mambo Cubano 32
Africa: Afro Groove 36
Carribean: Jamaican Beach Party 38
Carribean: Reggae Dance Party 40
Celtic: Star of the County Down 42
Cuba: Cafe Americano 44
Indian: Tea and Spices 46
Japan: Japanese Garden Song 48
Mexico: La Bamba 50
Middle East: Circle Dance 52
Peru: El Condor Pasa 54
Russia: Gypsy Love Song 56
South Africa: Festival Africana 58
India: Street Dance 60
About the Author 63

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.

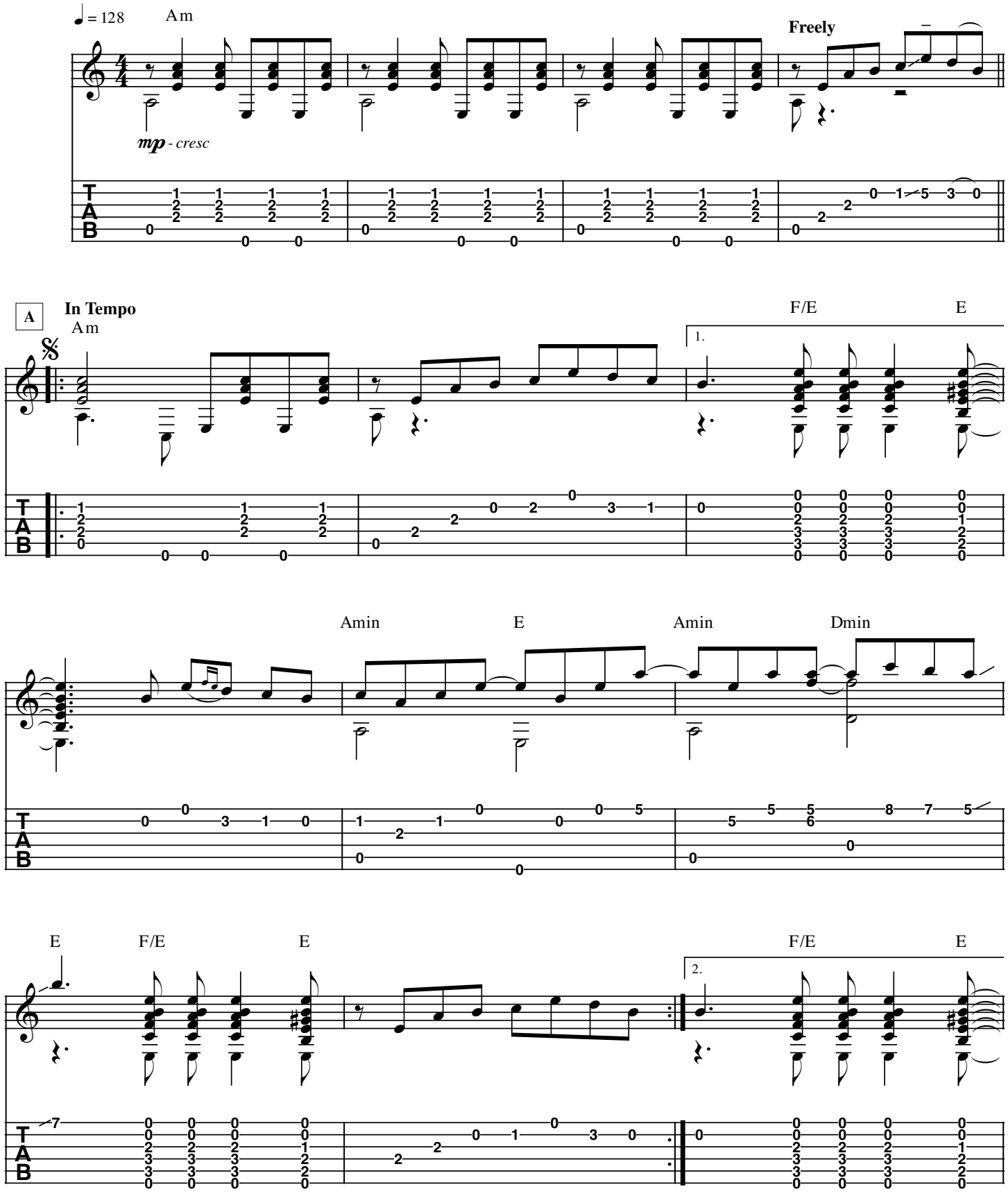
In addition to being guitar solos, the compositions in this book are all “groove” based and are built upon a steady and danceable beat. As such they work beautifully when accompanied by percussion or an entire ensemble. If you use a guitar strap when you play, don’t be surprised to find yourself dancing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

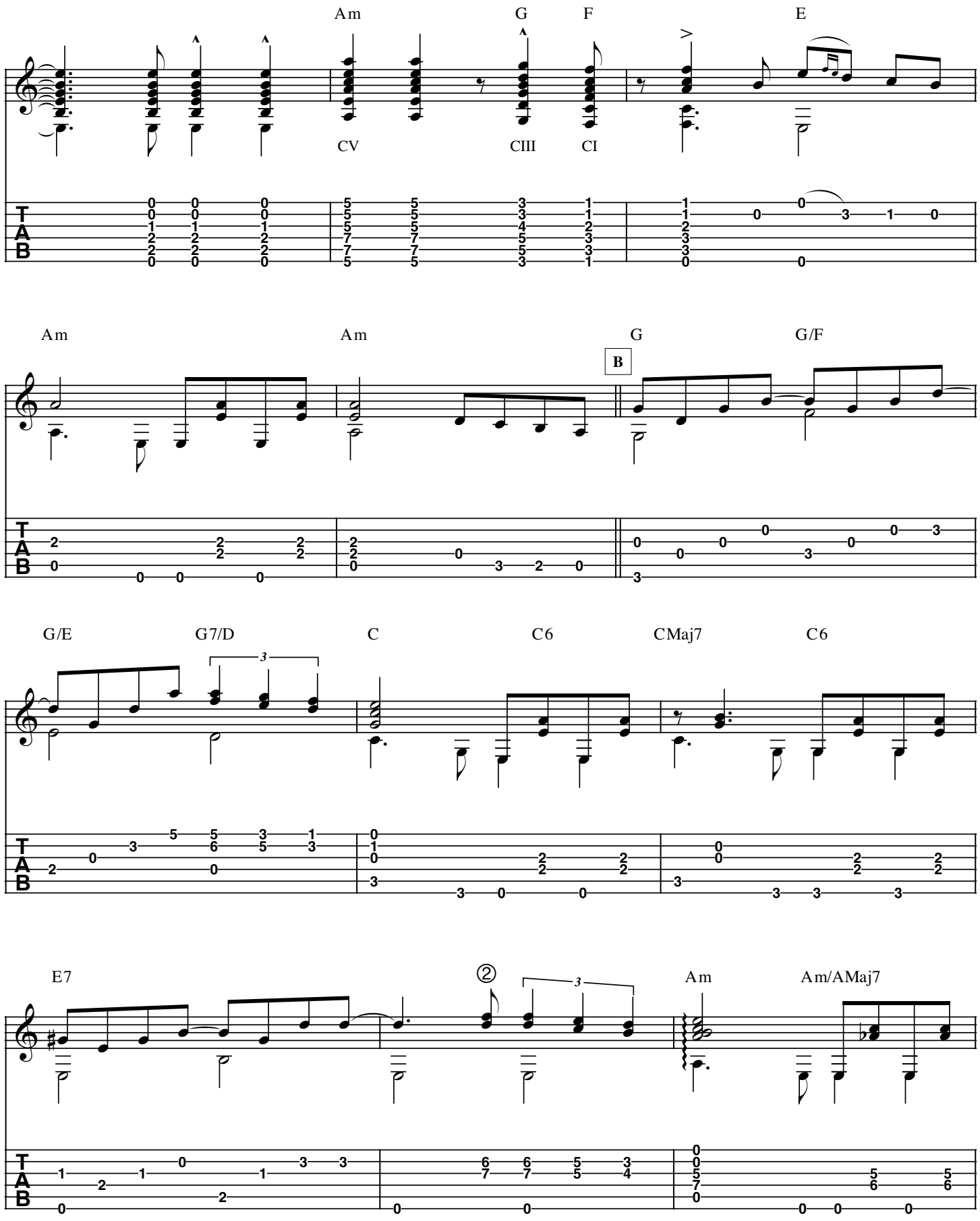
I’m certain you will enjoy your global adventure!

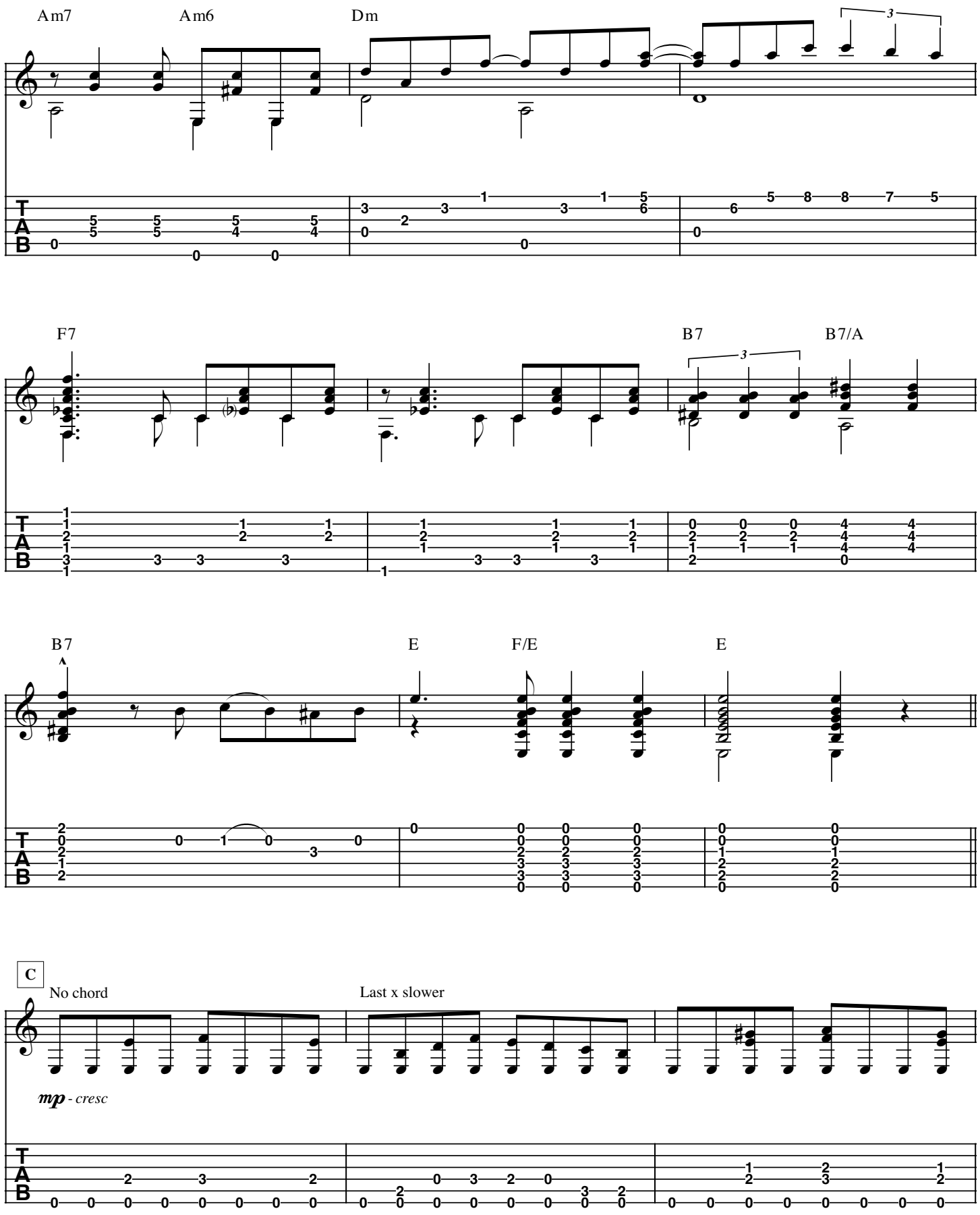
Steve Eckels

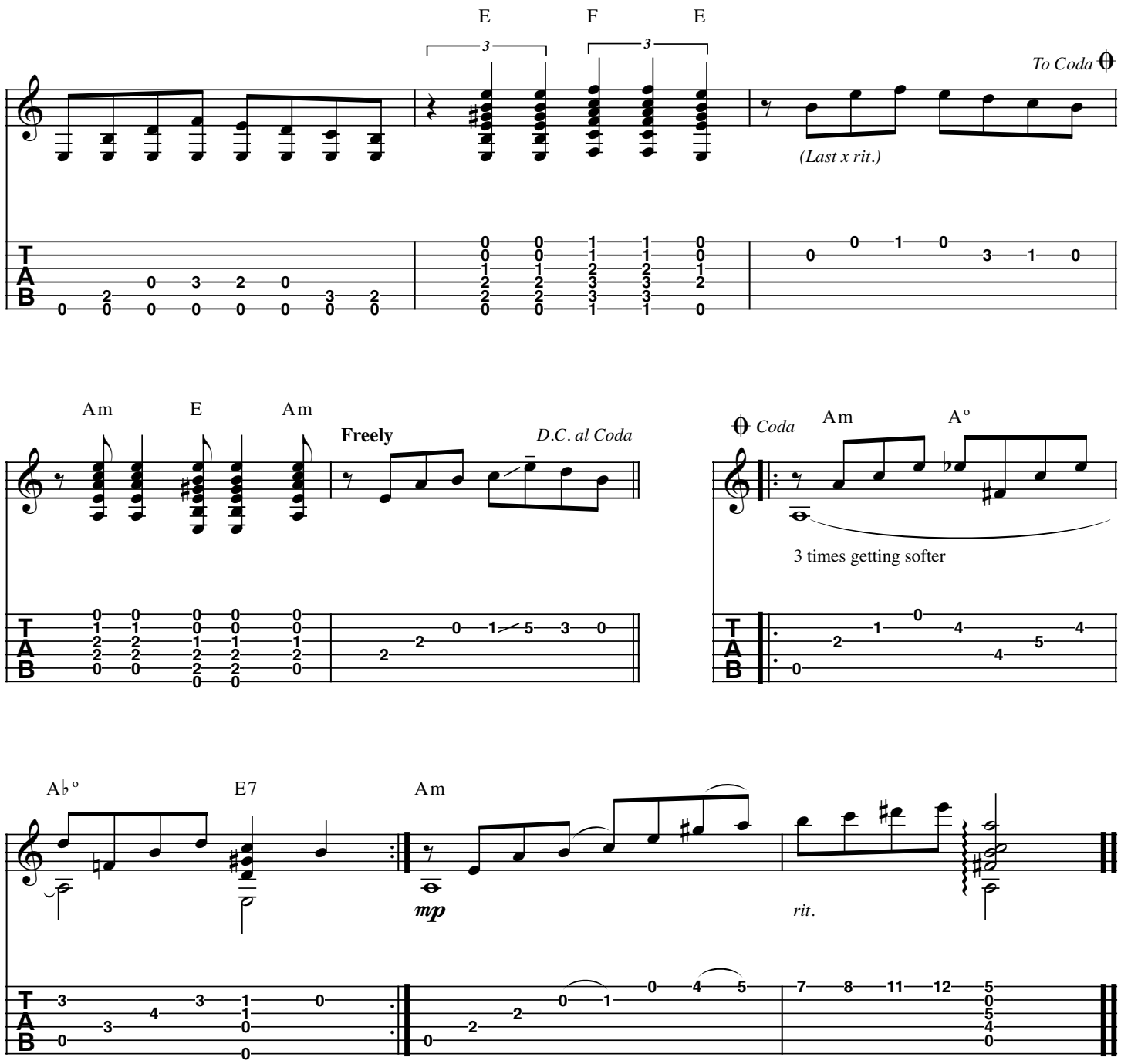
Track #1

Los Angeles




Am
G
F
E
CV
CIII
CI
Am
Am
G
G/F
B
G/E
G7/D
C
C6
CMaj7
C6
3
E7
②
3
Am
Am/AMaj7


Am7
Am6
Dm
3
T
A
B
F7
B7
B7/A
3
B7
E
F/E
E
C
No chord
Last x slower
mp - cresc


E
F
E
3
3
To Coda
(Last x rit.)
Am
E
Am
Freely
D.C. al Coda
Coda
Am
A°
3 times getting softer
A♭°
E7
Am
mp
rit.

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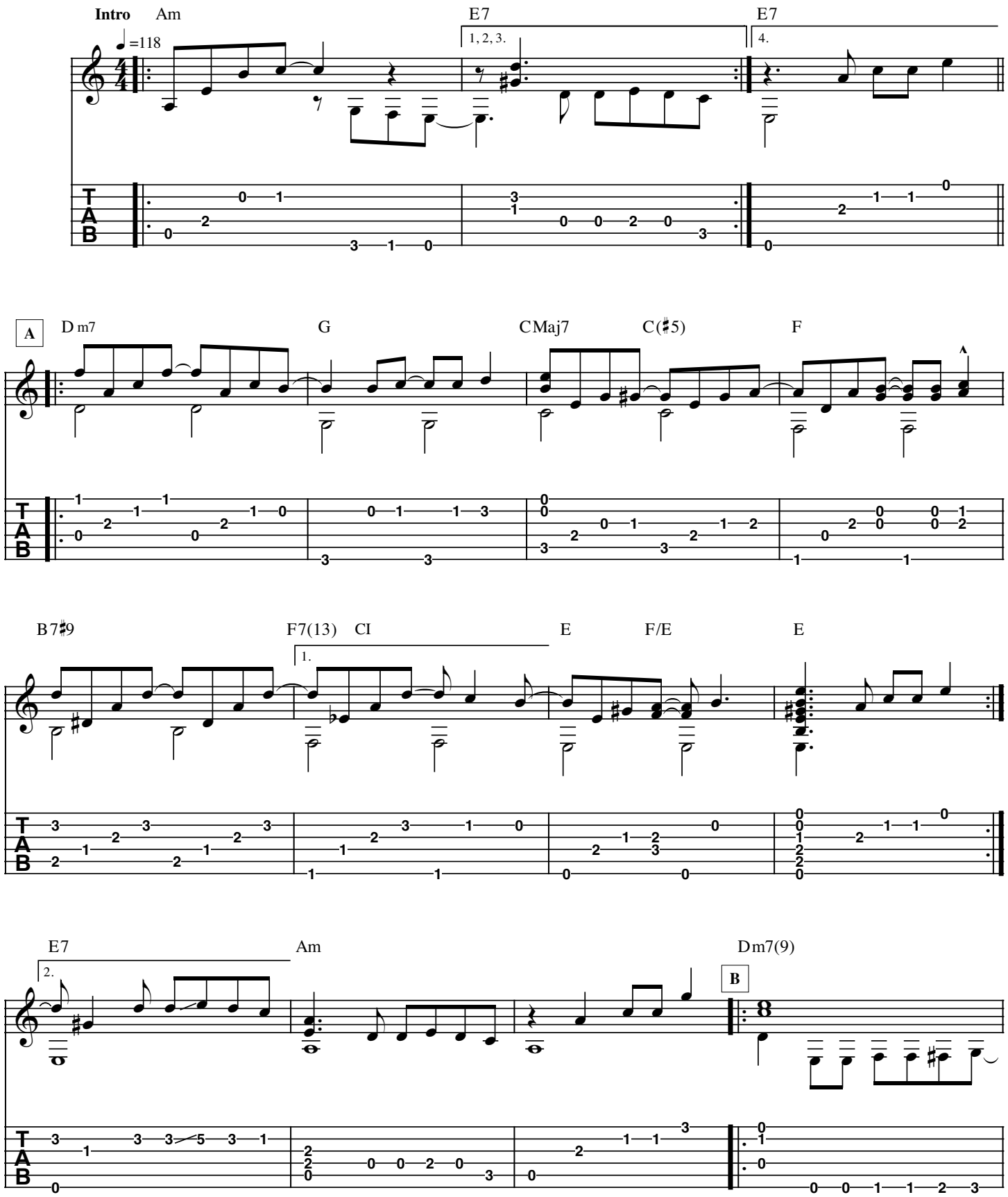
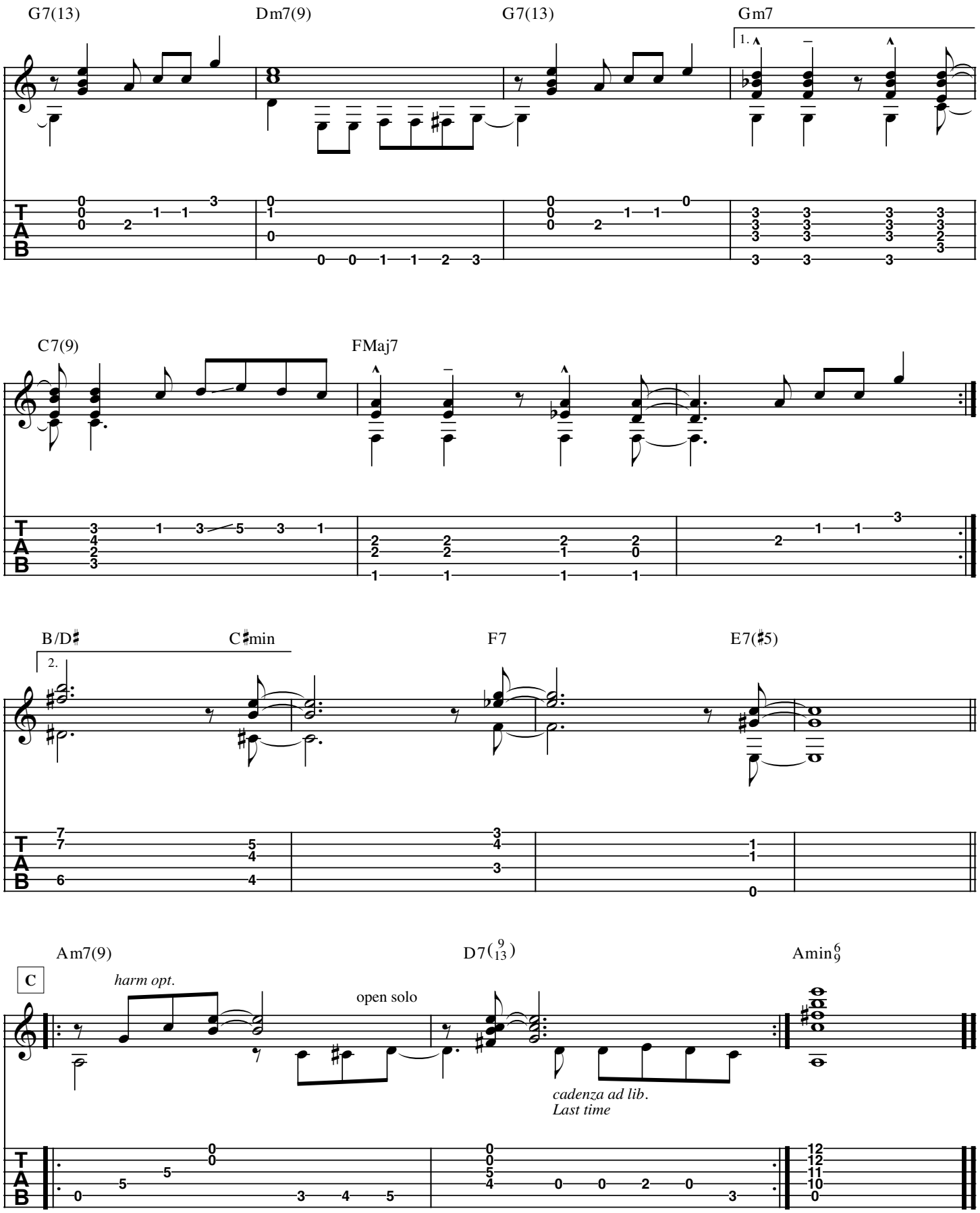
to avoid awkward page turns.

Track #2

Havana



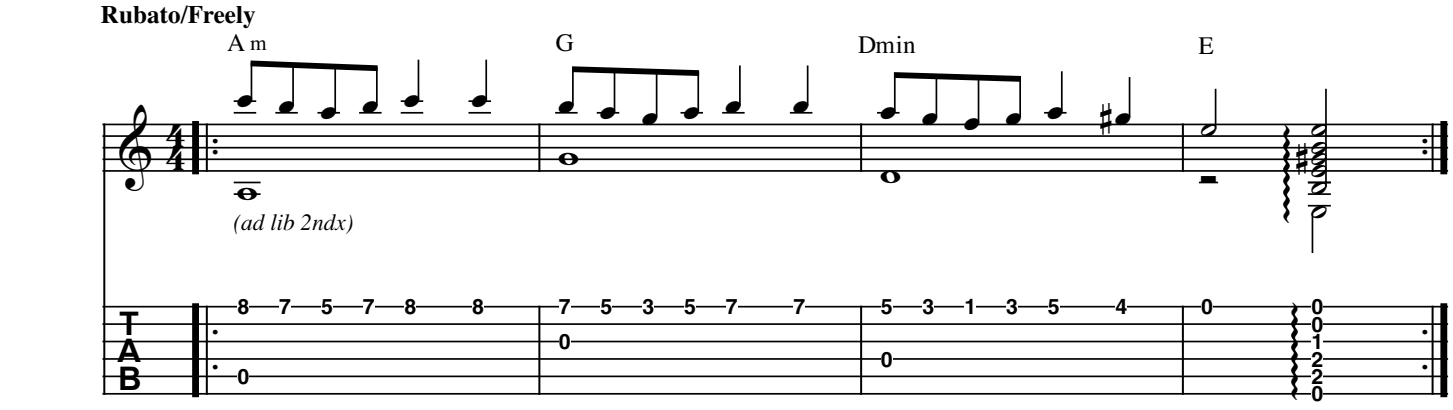

G7(13)
Dm7(9)
G7(13)
Gm7
1.
C7(9)
FMaj7
B/D♯
C♯min
F7
E7(♯5)
2.
Am7(9)
D7(9/13)
Amin6/9
C
harm opt.
open solo
cadenza ad lib.
Last time

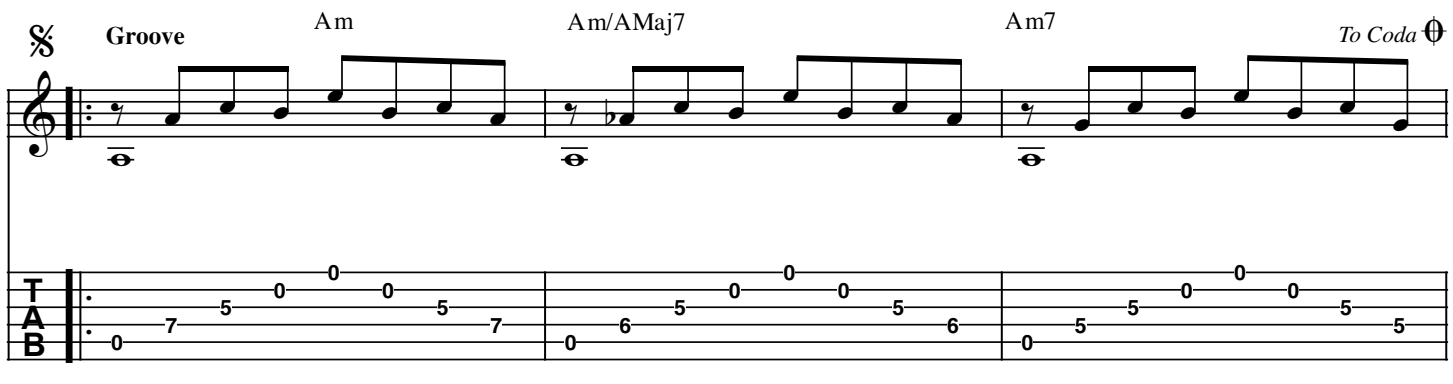
Buenos Aires

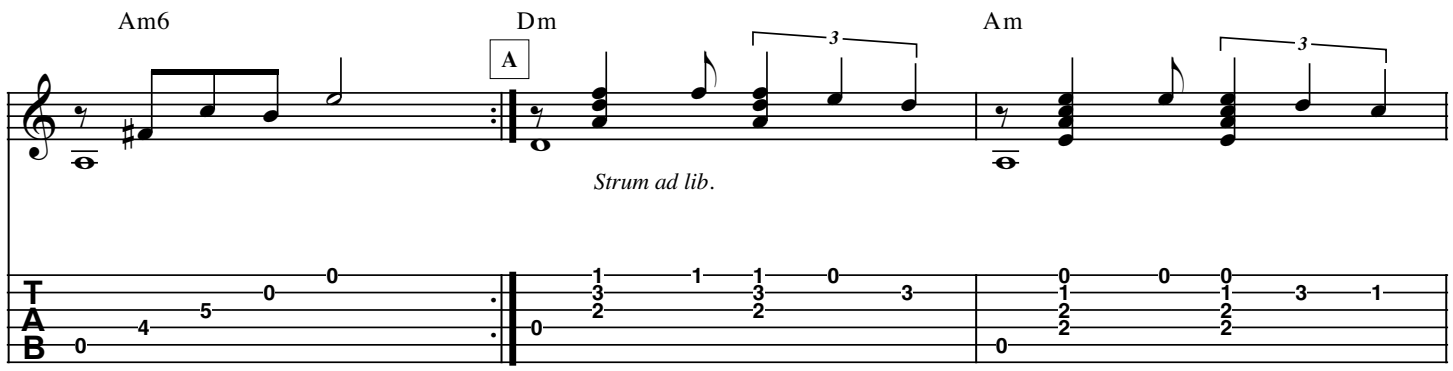
Track #3

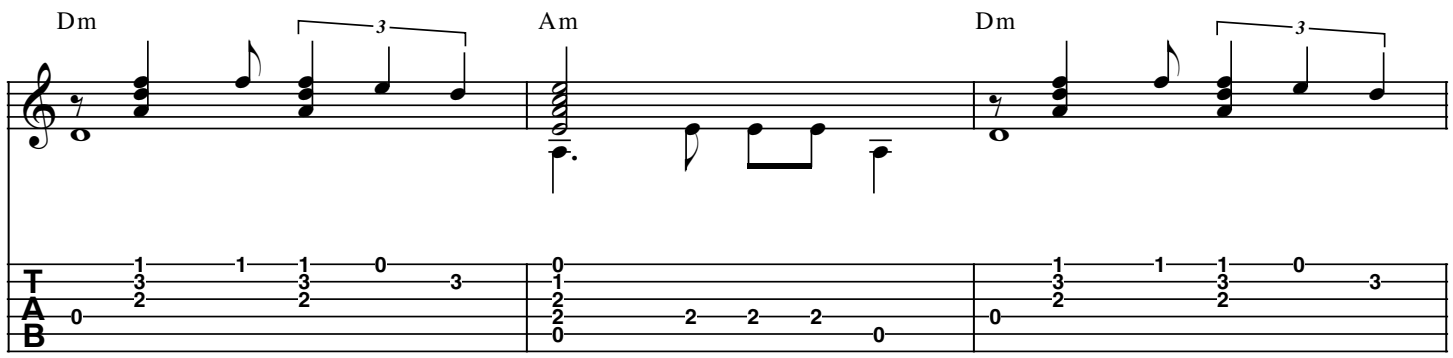
Intro

Rubato/Freely









Am FMaj7 Em7

Am Em

1, 2, 3. 4.

Repeat 4x

harm.
12

harm.

Am9 Am(maj4) Am7

C

D FMaj7 Am Em7

Dm E Amin

Repeat 4x

cresc.

Em

D.S. al Coda with repeat

1, 2, 3. 4.

harm.

12

harm.

Am6

Coda

rit.

Rubato

F Am Em Am Am(maj7)

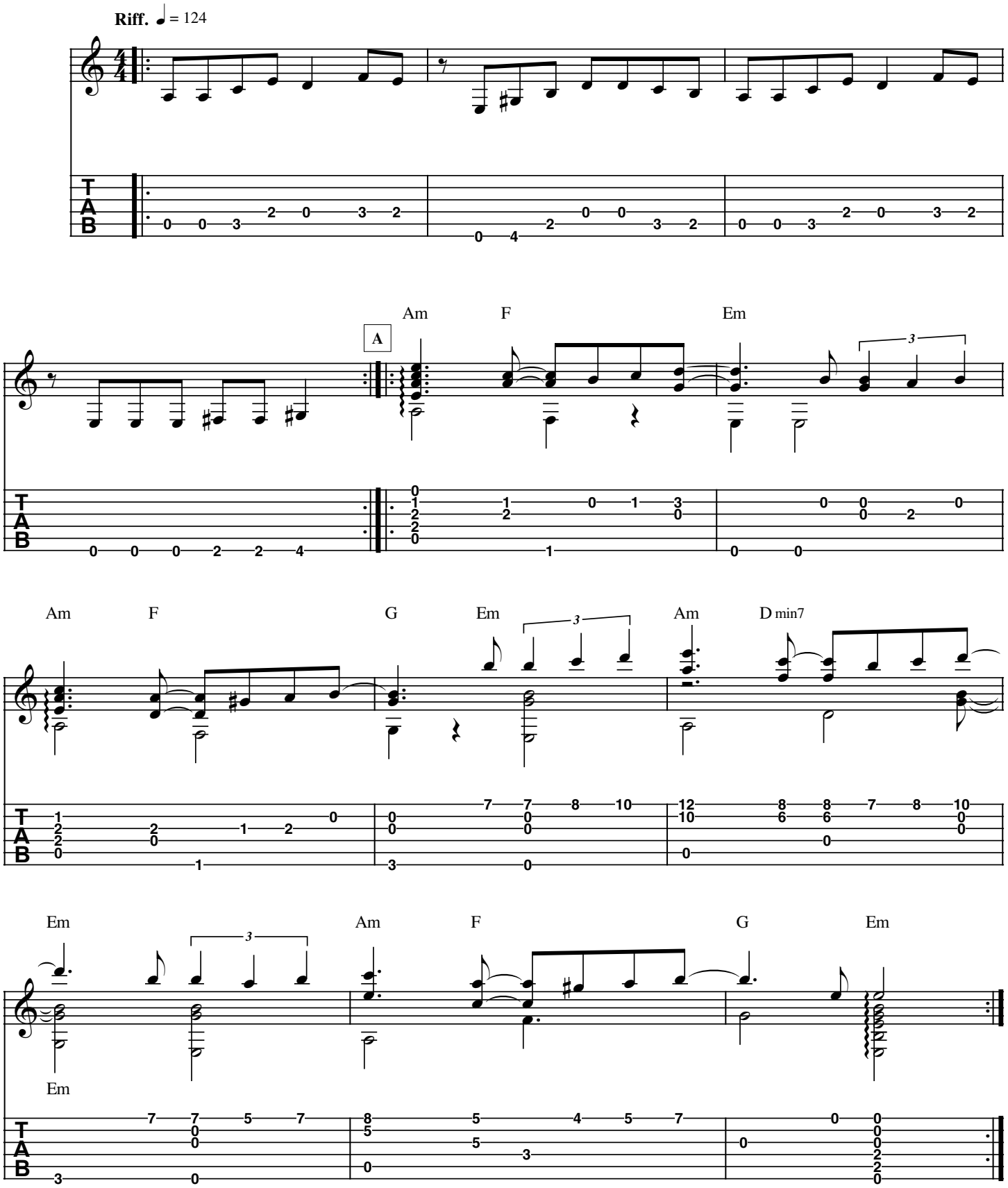
In Tempo

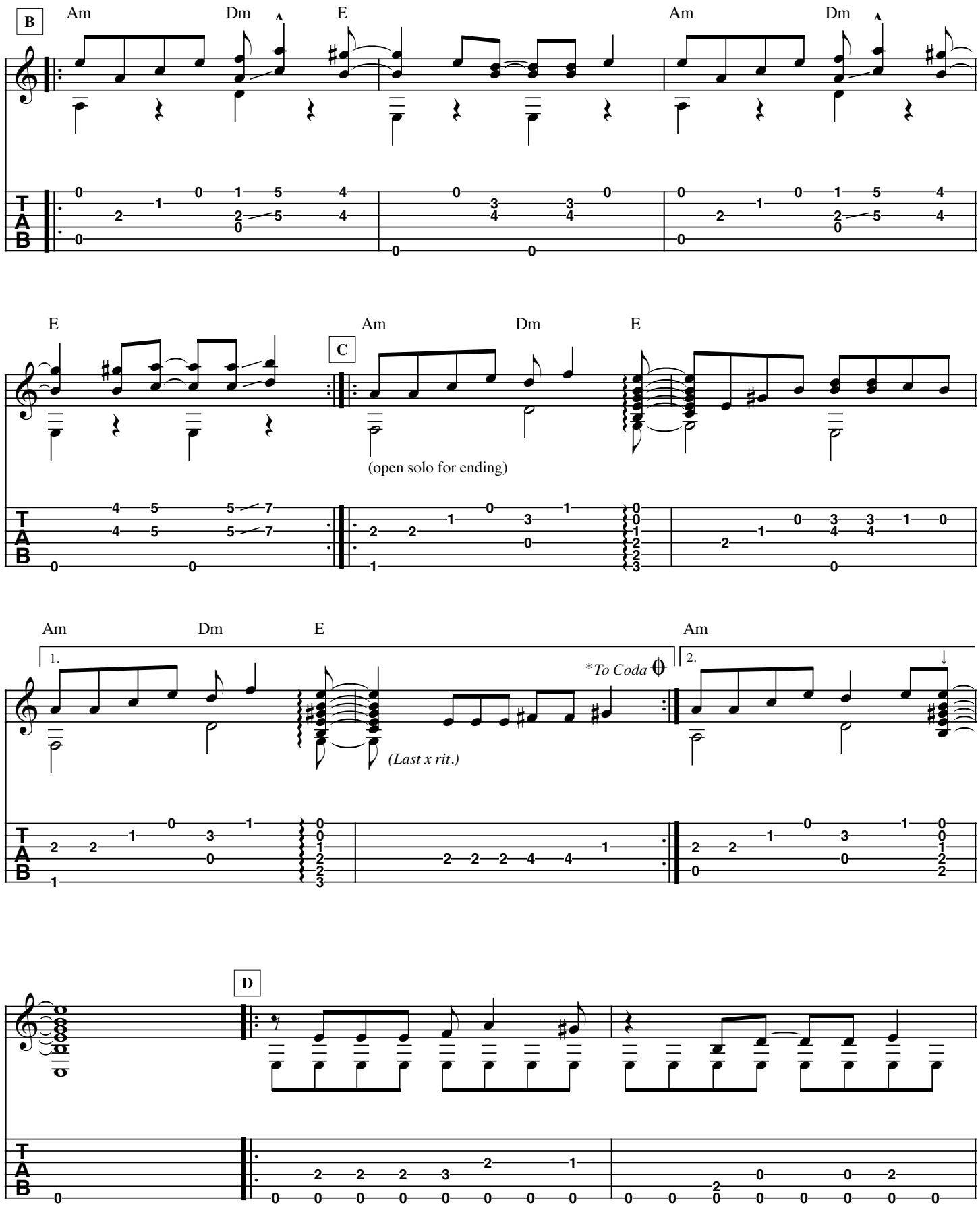
Am7 Am6 FMaj7 E Am

Slower

Track #4

Monterrey





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

1.

2.

E F CI E

E

③ ② ② ③ ③ ② ② ③ ② ②

D.C. al Coda

rit. 2nd x

Am

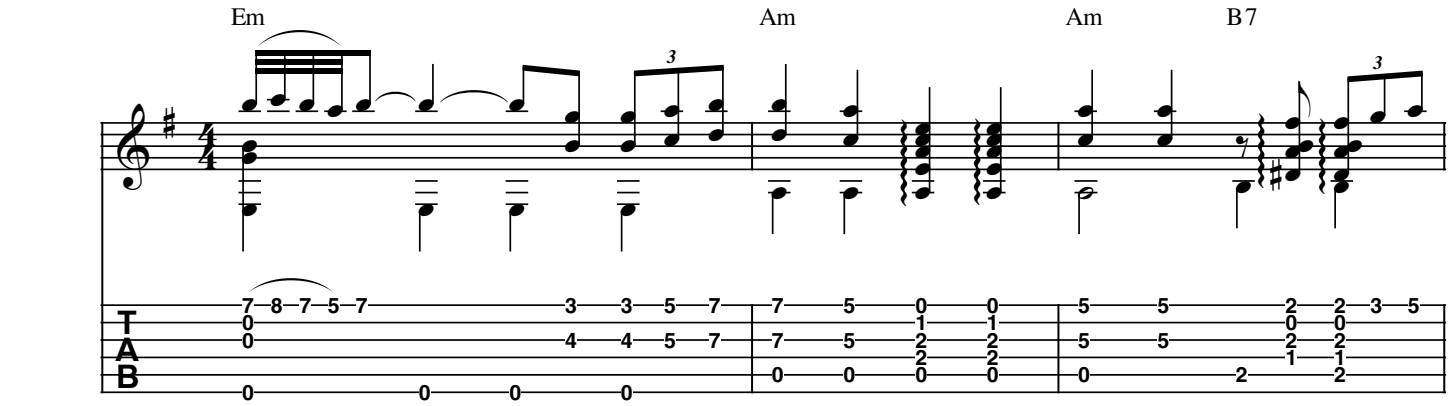
Coda

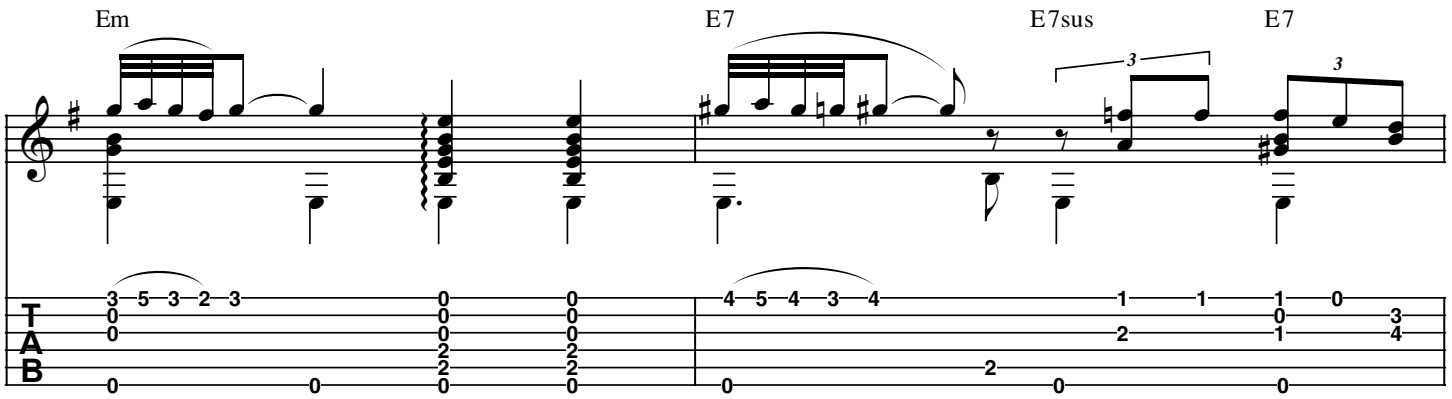
San Juan

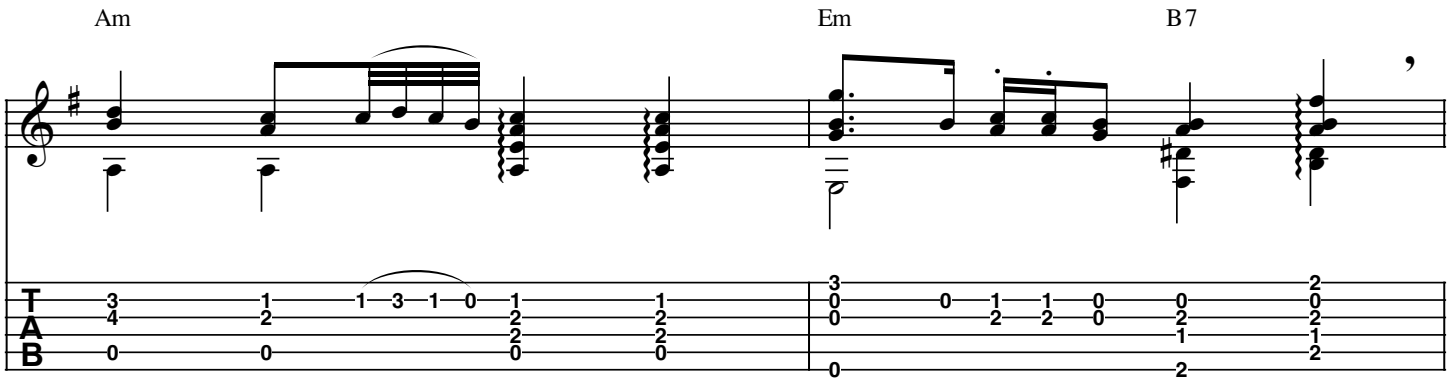
Track #5

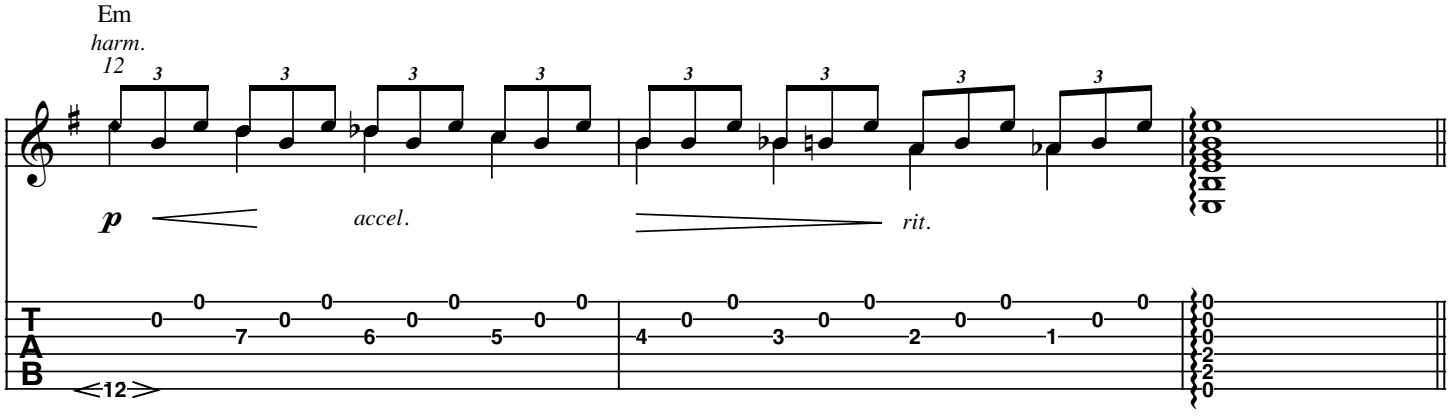
Prelude

Slowly and Freely









Introduction

Em D7 C B7

In Tempo ♩ = 136

1.

muted

C7 B7 Em

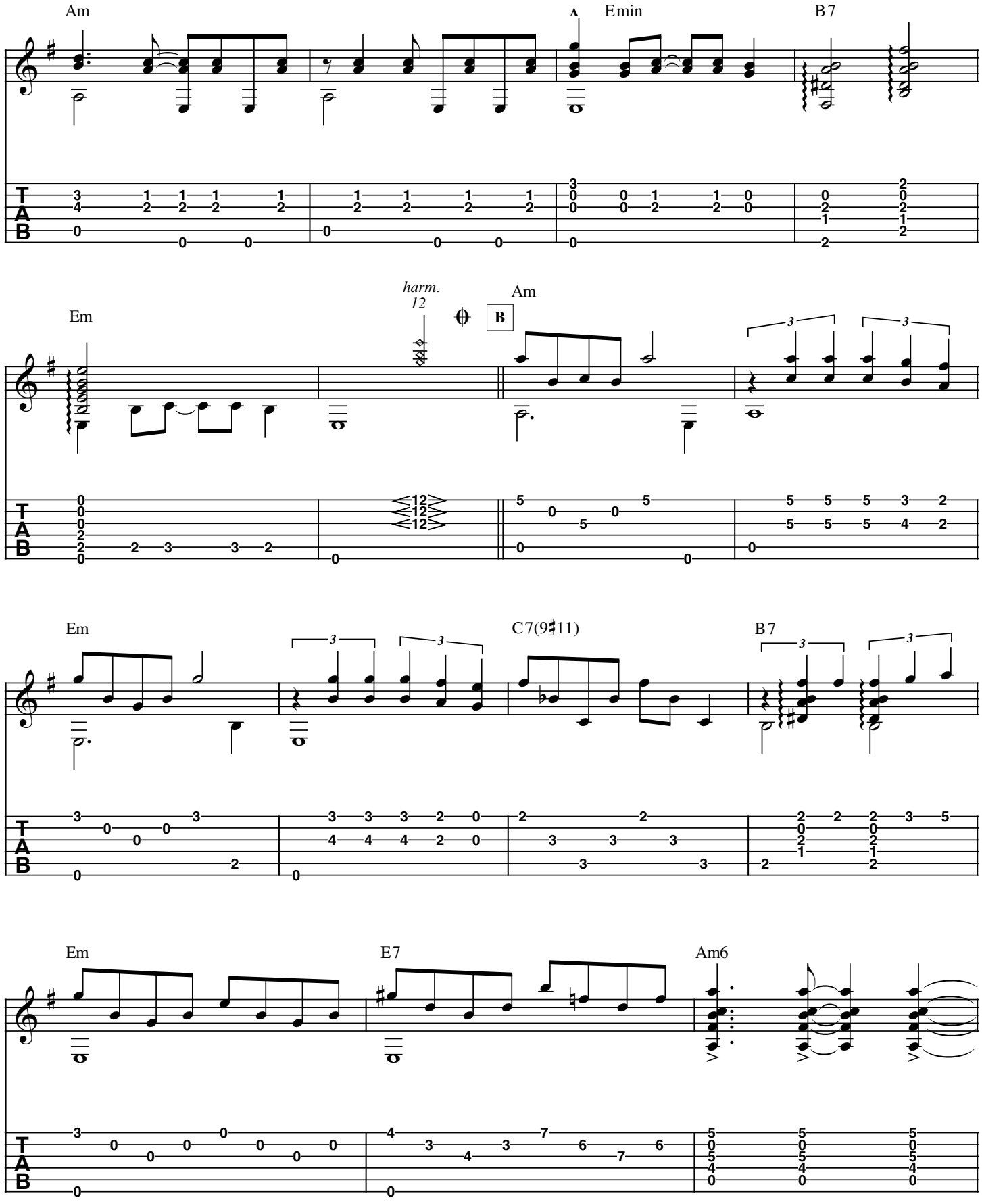
2.

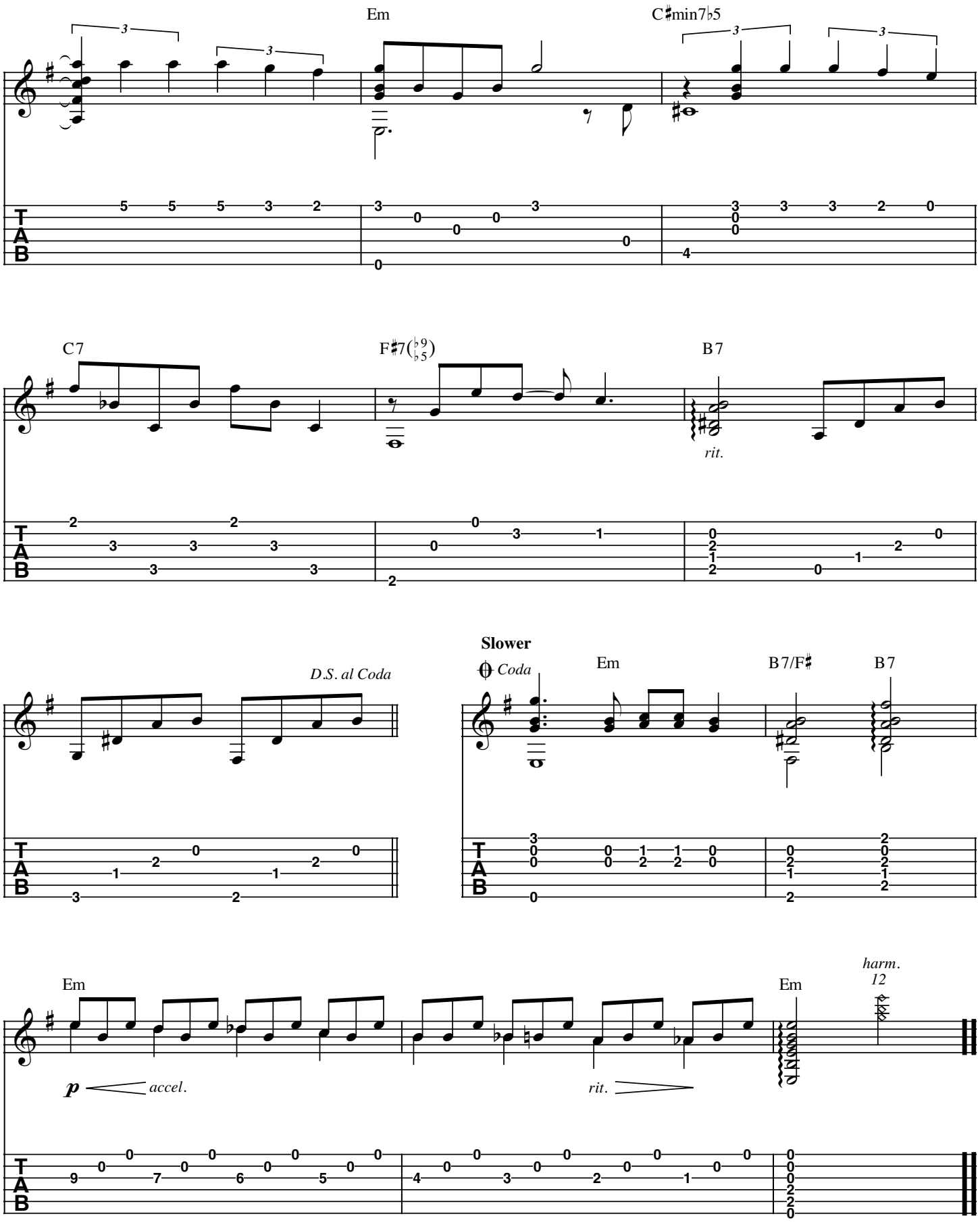
To Coda

A

Am B7

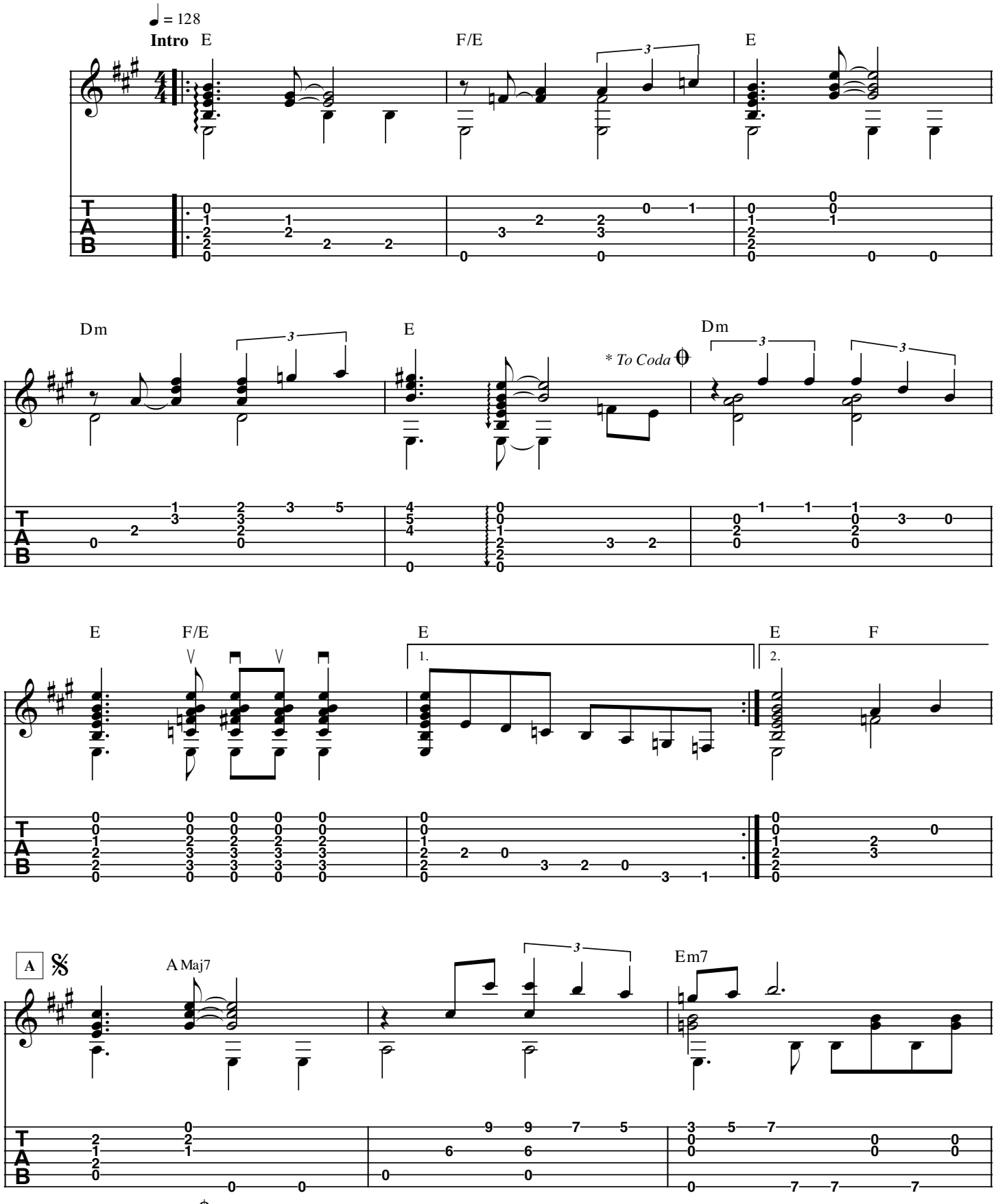
Em E7 E7sus E7


Am
Emin
B7
Em
harm.
12
B
Am
Em
C7(9♯11)
B7
Em
E7
Am6

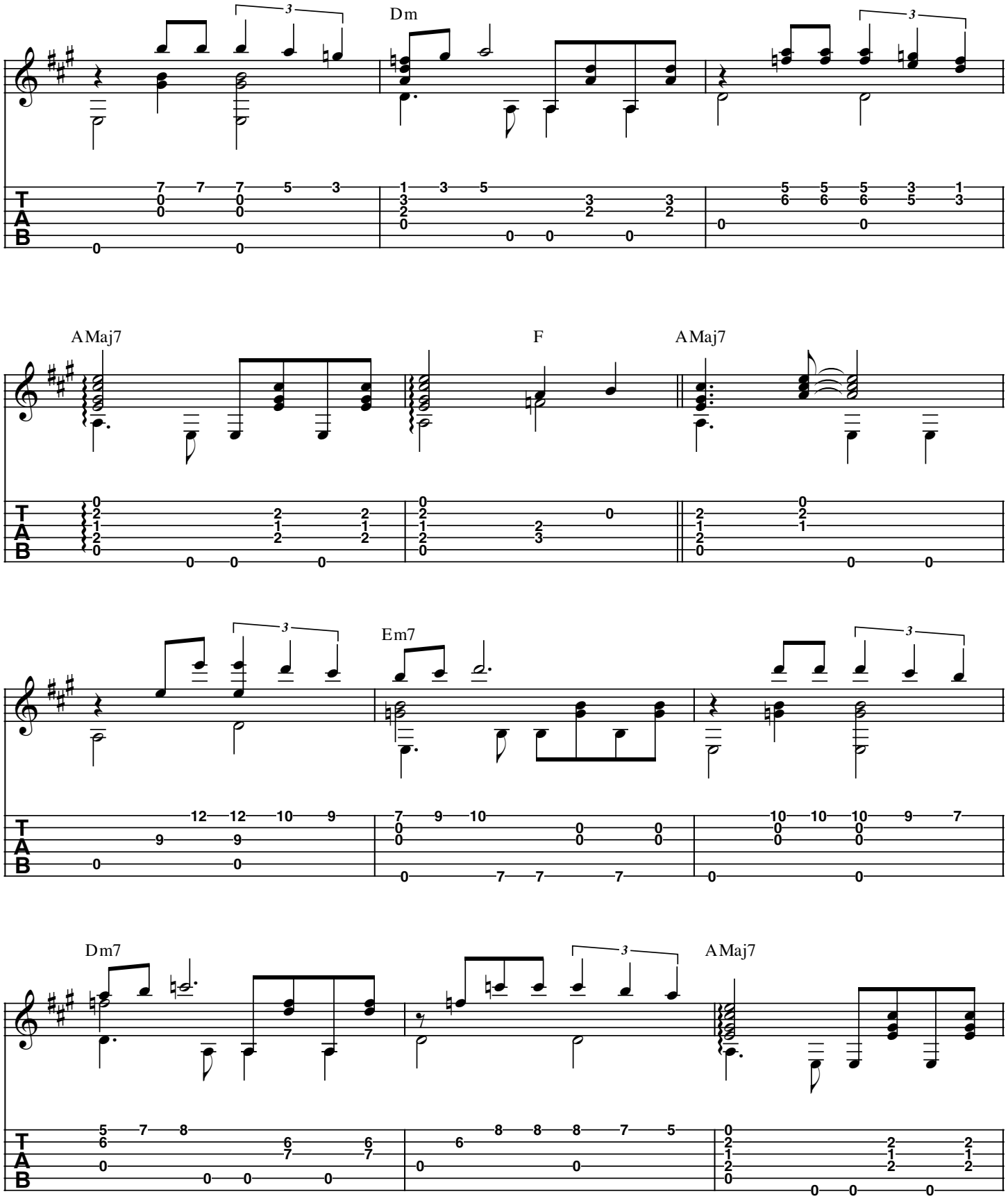

Em
C♯min7♭5
C7
F♯7(♭9 ♭5)
B7
rit.
D.S. al Coda
Slower
Coda
Em
B7/F♯
B7
Em
p
accel.
rit.
Em
harm.
12

Track #6

Rio de Janeiro



* Take repeat before going to 𝄋


Dm
AMaj7
F
AMaj7
Em7
Dm7
AMaj7

(2nd x D.C. al Coda)

Dm

3

E

Dm

3

E

Dmin6

3

E

D.S.

Dm6

3

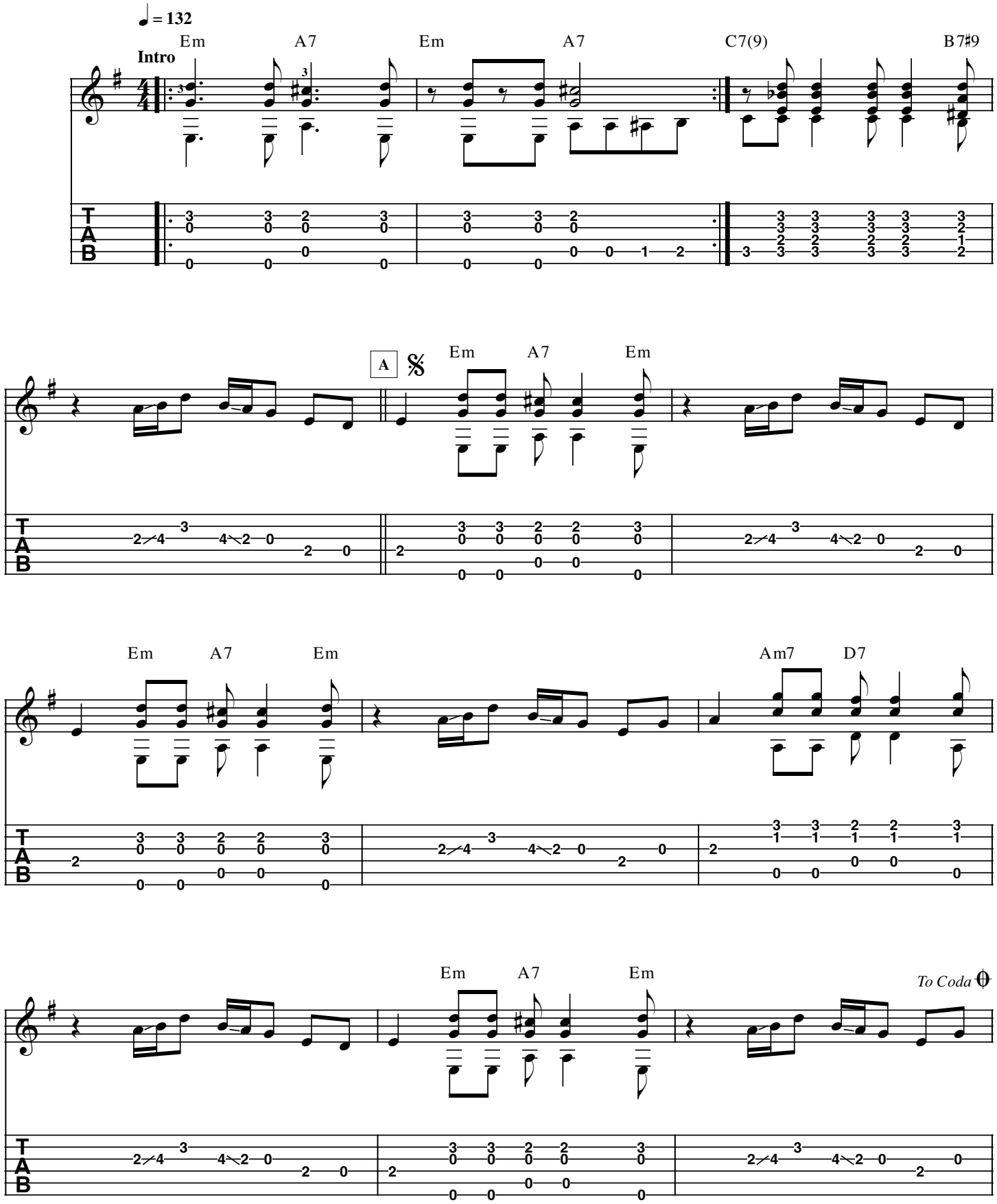
Coda

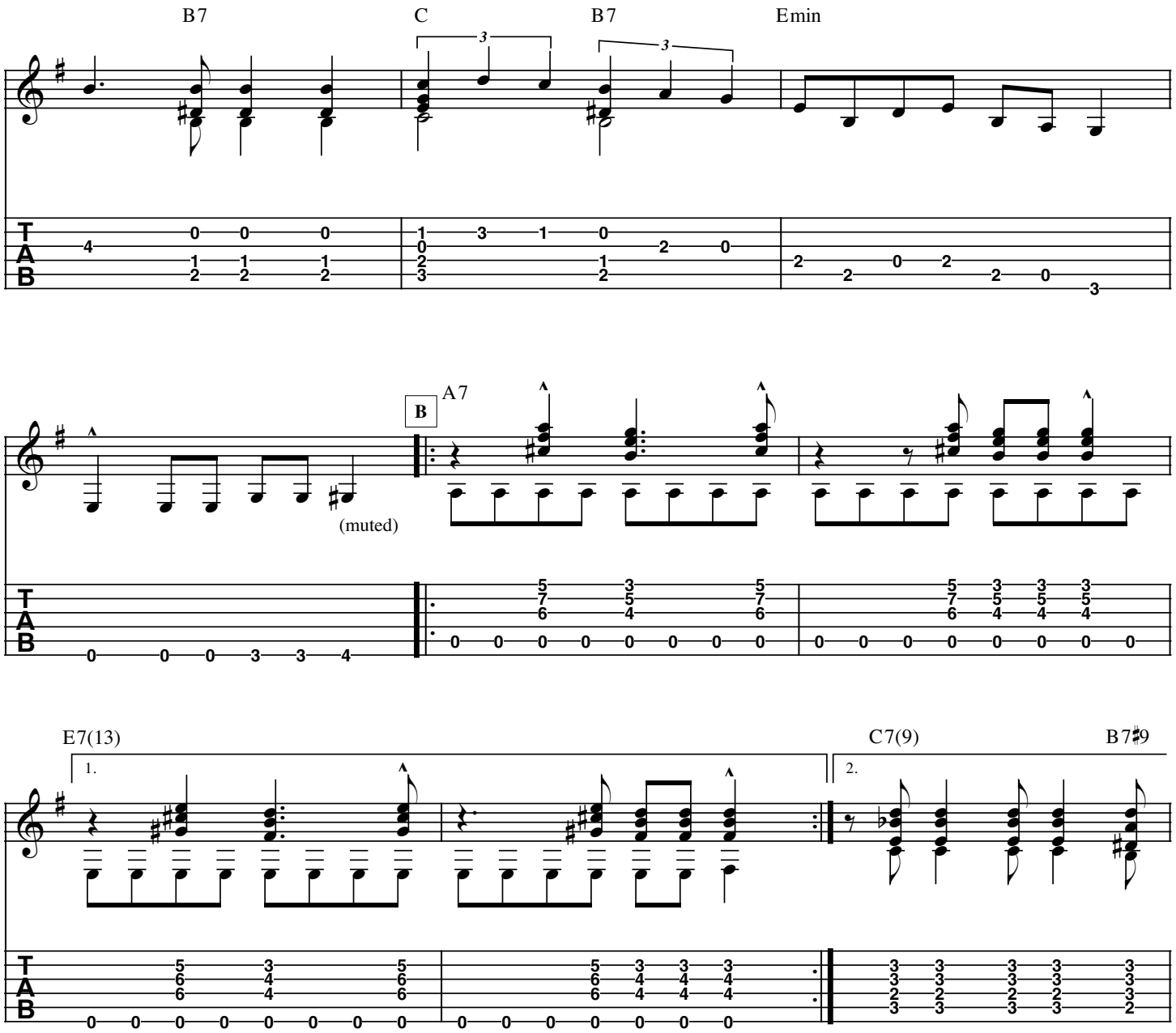
cadenza adlib.

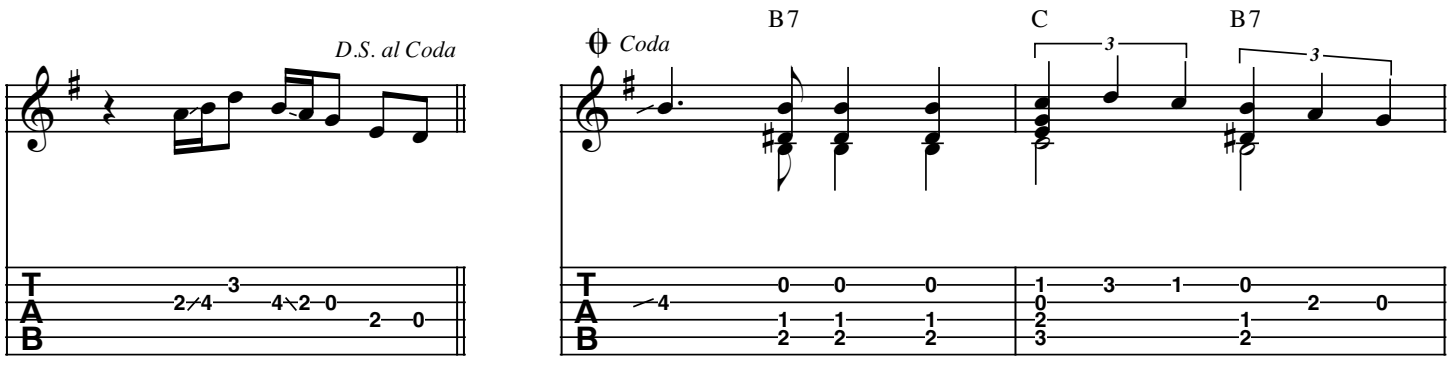
E

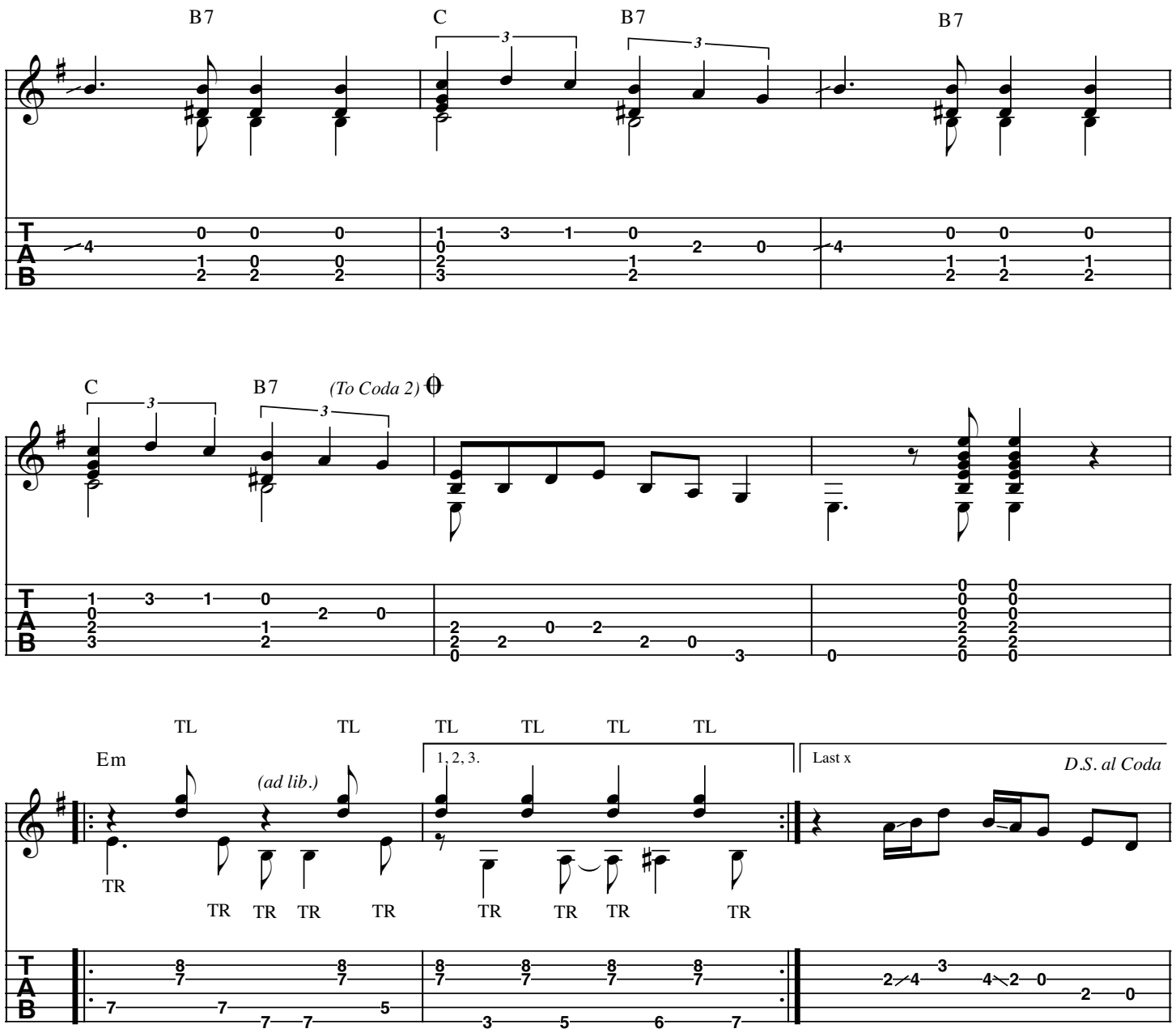
Track #7

El Paso

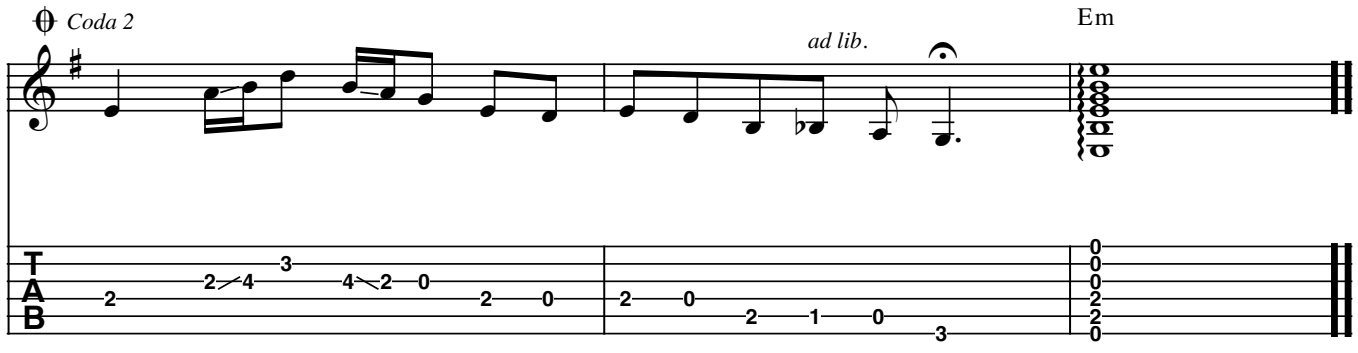



B7
C
B7
Emin
A7
(muted)
E7(13)
C7(9)
B7♯9
1.
2.


D.S. al Coda
Coda
B7
C
B7



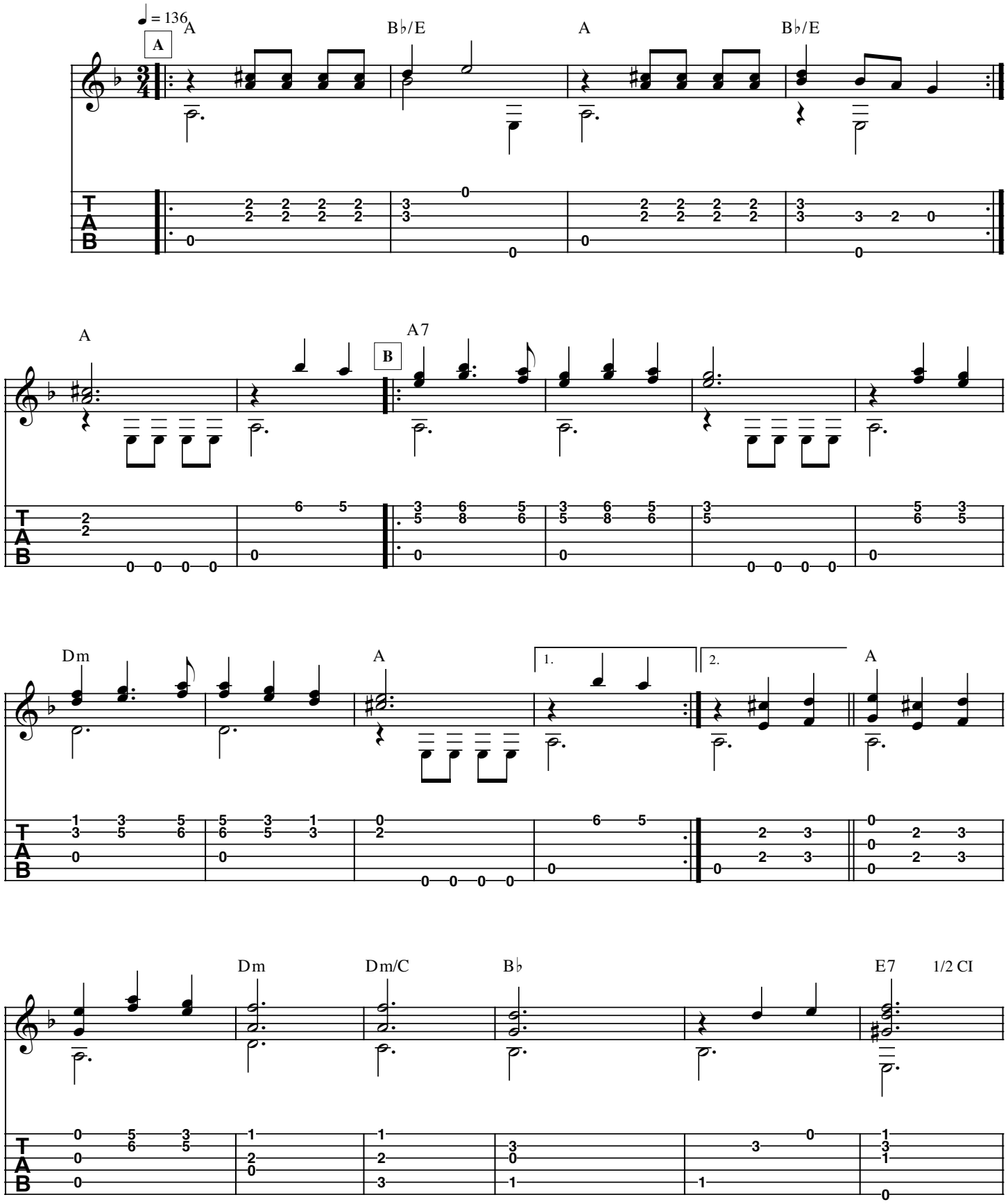
Tapping...

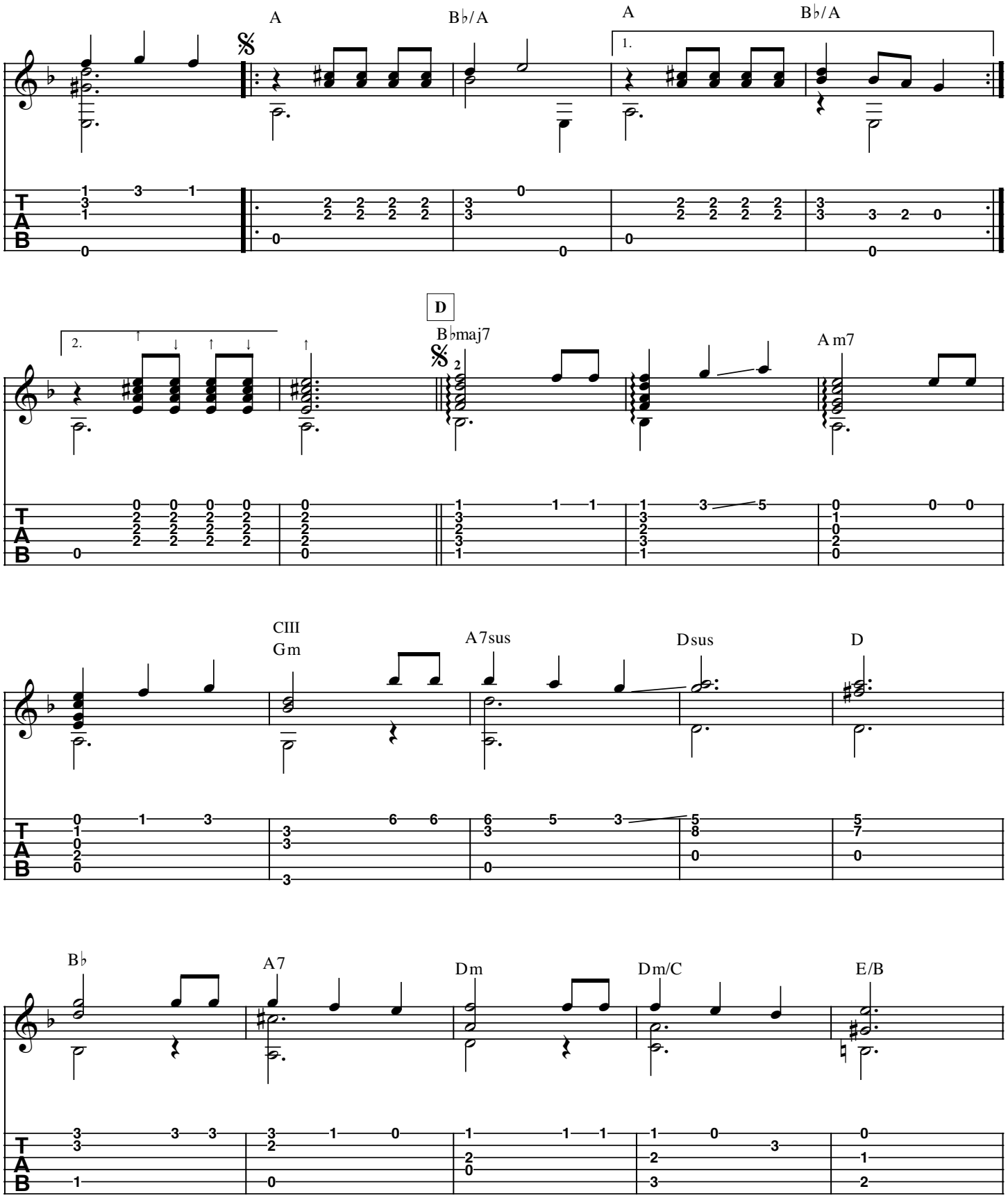


TL = “Tap Left” - Hammer the notes with fingers 2 & 3 of the left hand
TR = “Tap Right” - Hammer the notes using the index finger of the right hand

Track #8

Valse Espanola




A
B♭/A
A
B♭/A
1.
2.
D
B♭maj7
A m7
CIII
Gm
A7sus
Dsus
D
B♭
A7
Dm
Dm/C
E/B

B♭7 To Coda A E A (three times)

B♭ D.S. al Coda

Coda A B♭/A A 1, 2. B♭/E

3. A B♭ Am Gm G5 B♭ A5 A5

rubato *p* *cadenza ad lib.*

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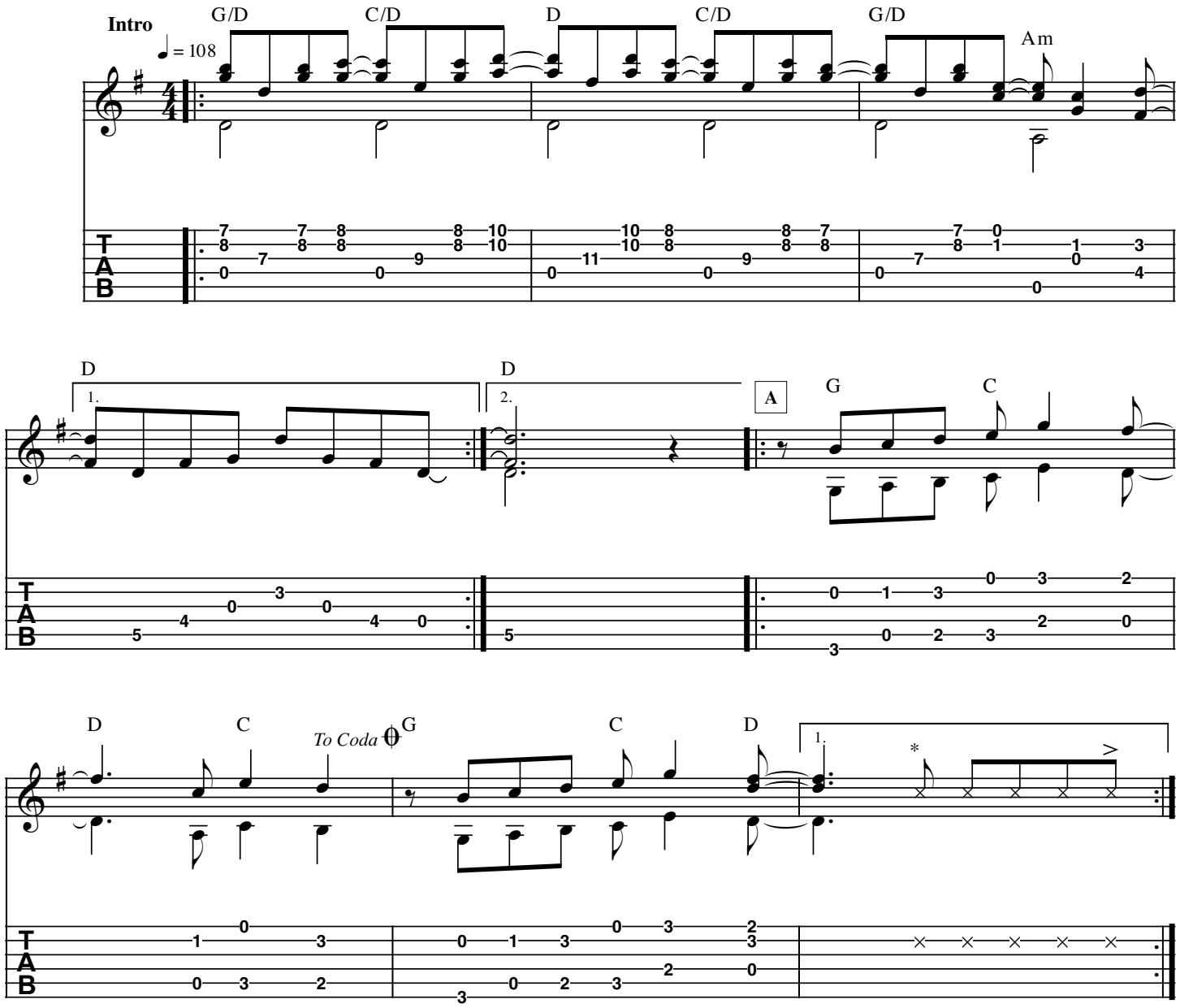
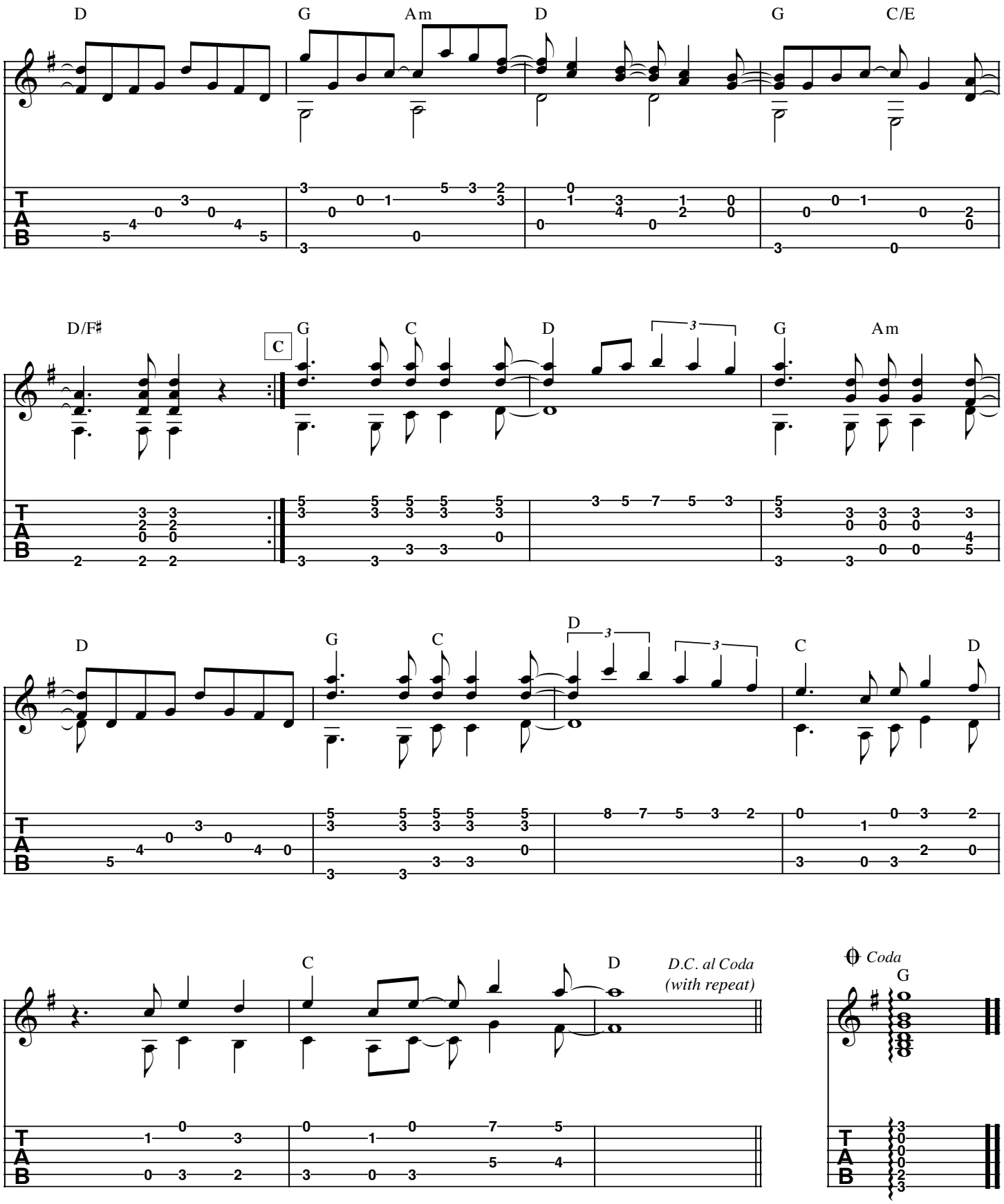
Track #9

Chihuaha

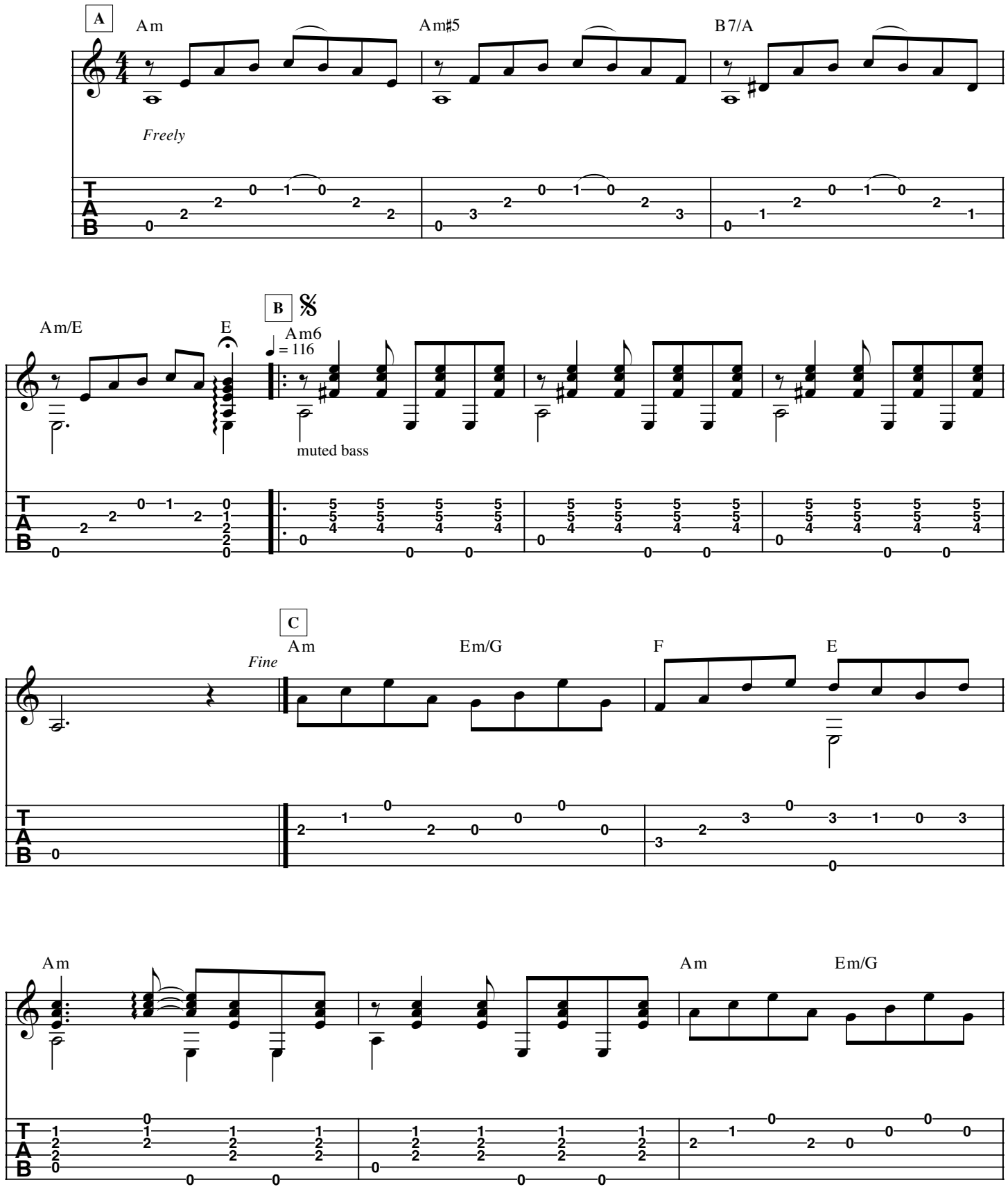


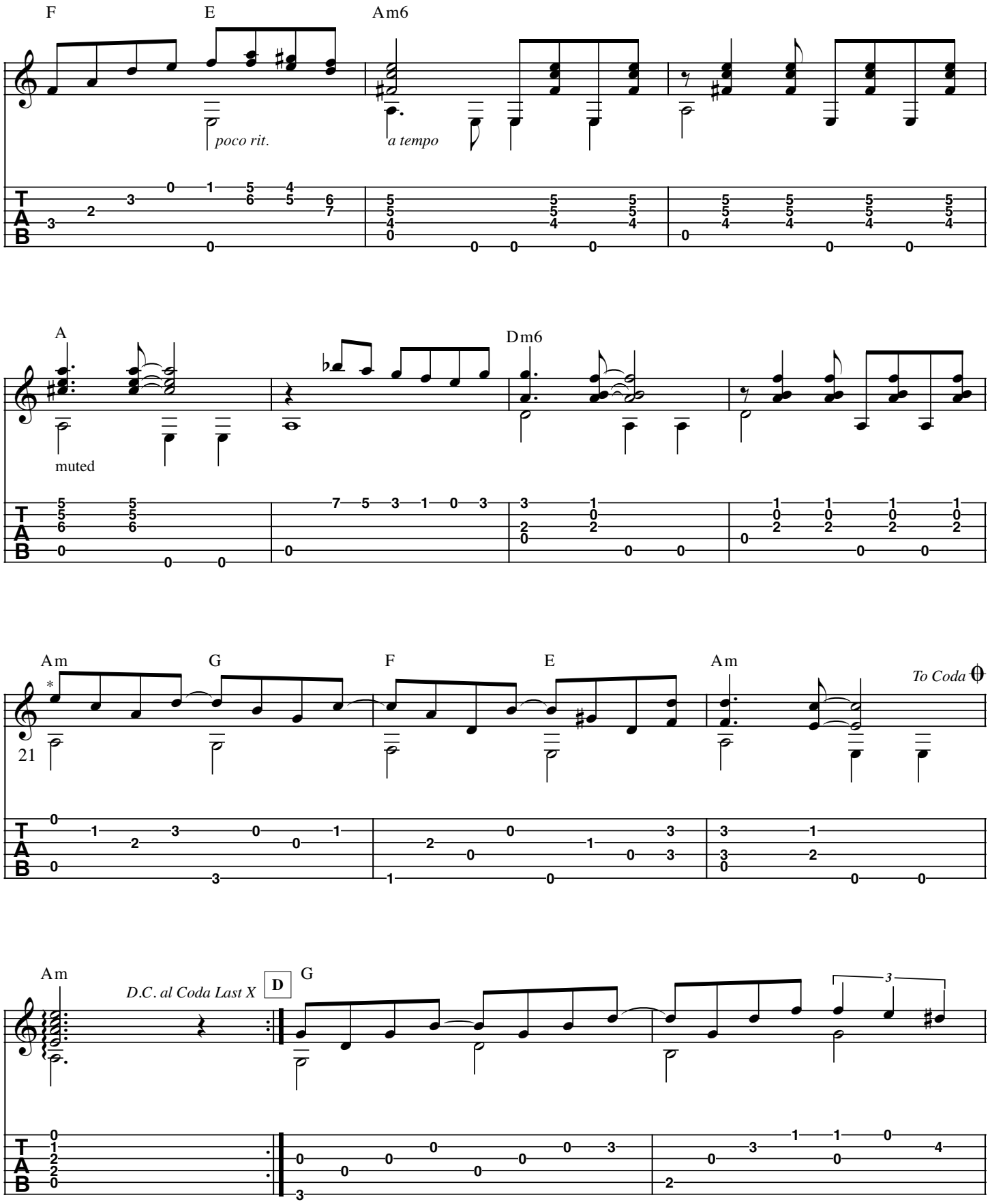
* Tap guitar


D
G
Am
D
G
C/E
D/F♯
C
G
C
D
G
Am
D
G
C
D
C
D
C
D
D.C. al Coda
(with repeat)
Coda
G

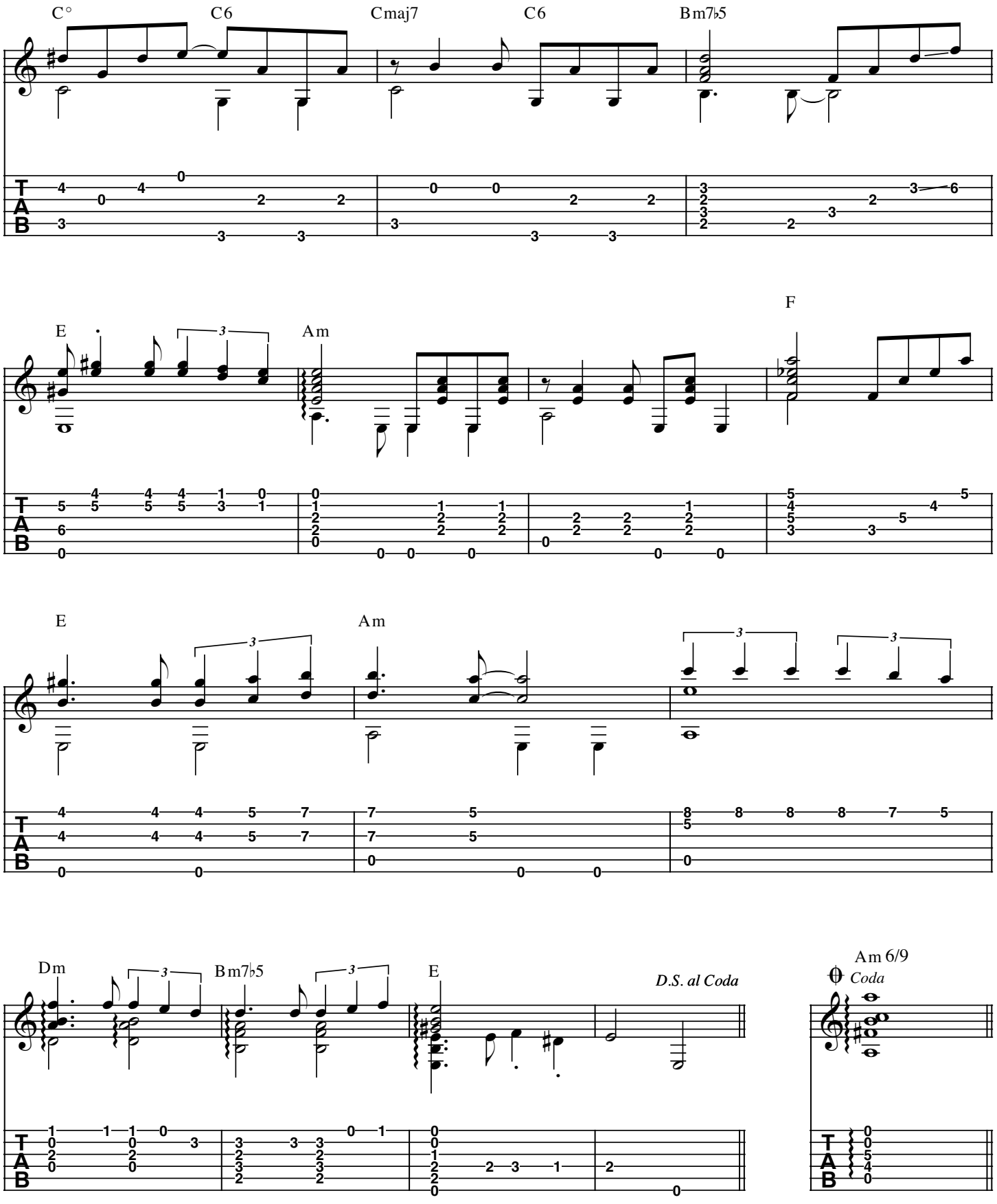
Track #10

Cuba: Mambo Cubano





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


C°
C6
Cmaj7
C6
Bm7♭5
E
Am
F
E
Am
Dm
Bm7♭5
E
D.S. al Coda
Am 6/9
Coda

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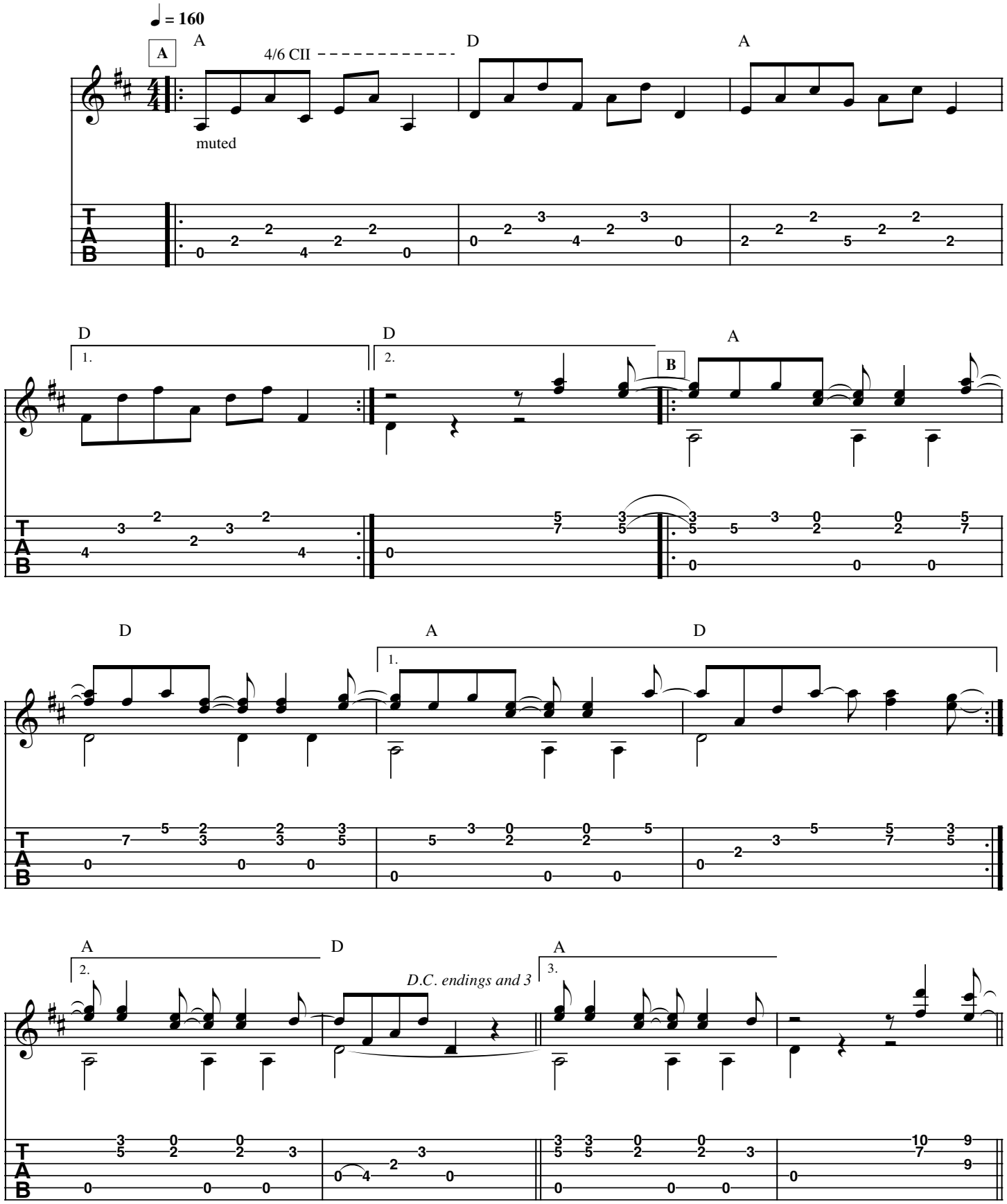
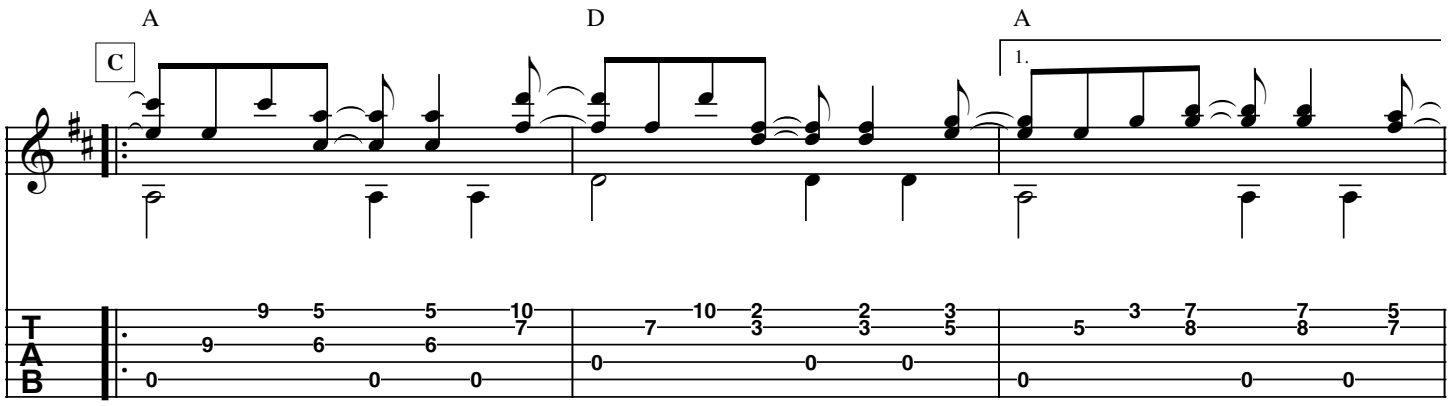
to avoid awkward page turns.

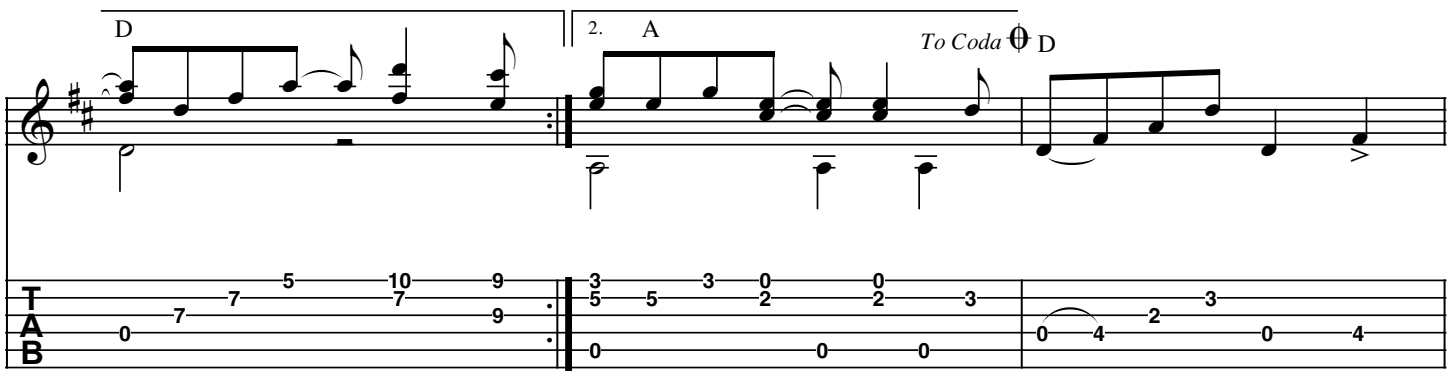
Track #11

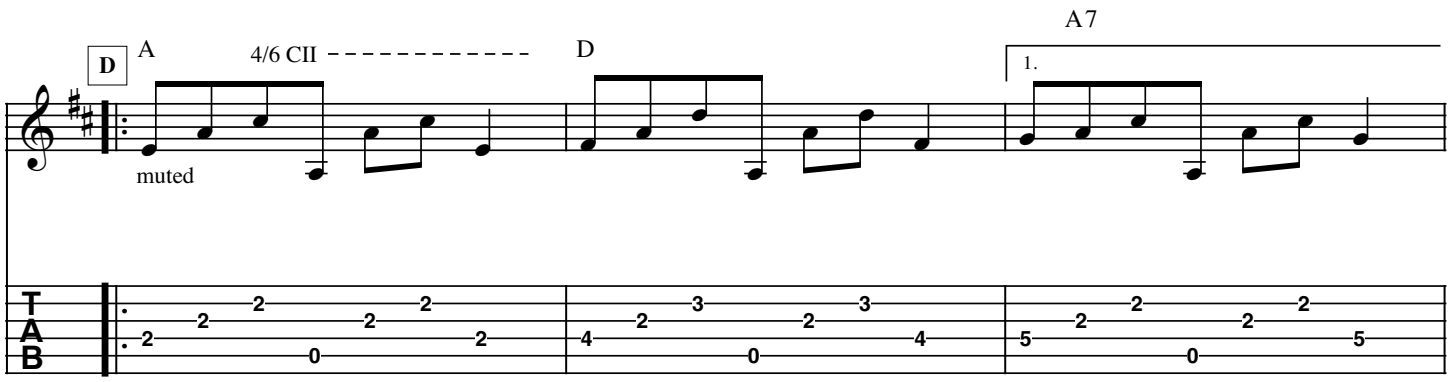
Africa: Afro Groove

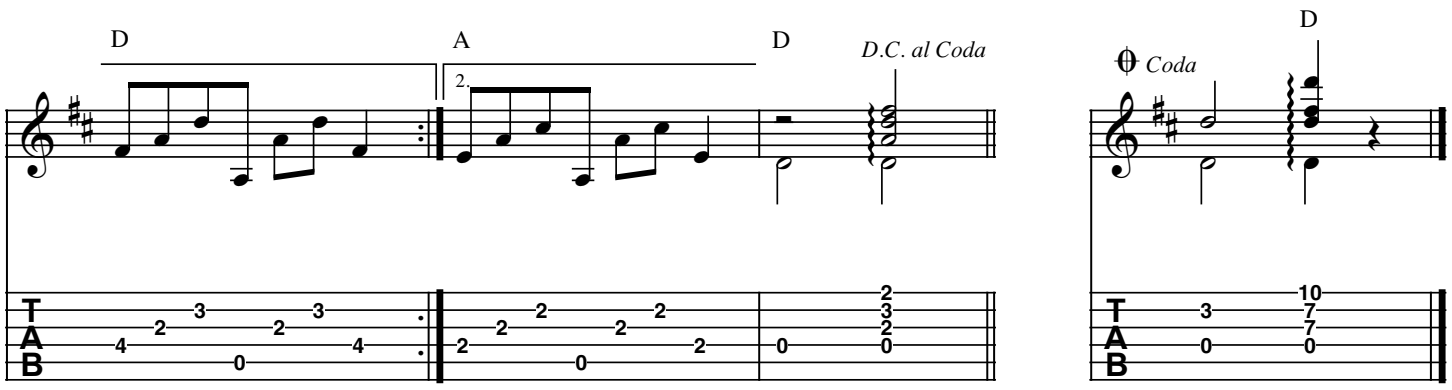


4/6 CII means to the barre 4 strings at the second fret.


A
D
A
C
1.
T
A
B

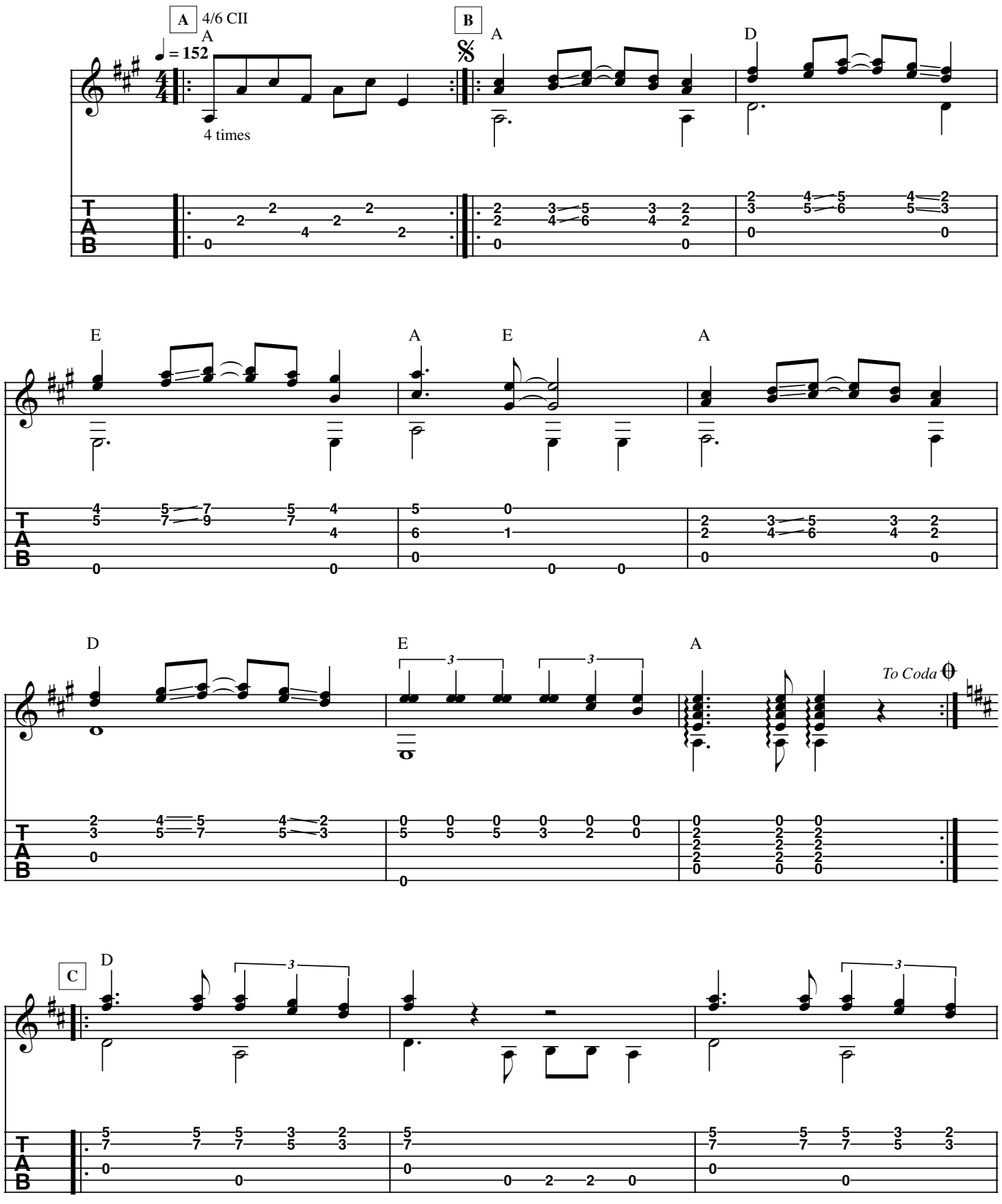

D
2.
A
To Coda
D
T
A
B

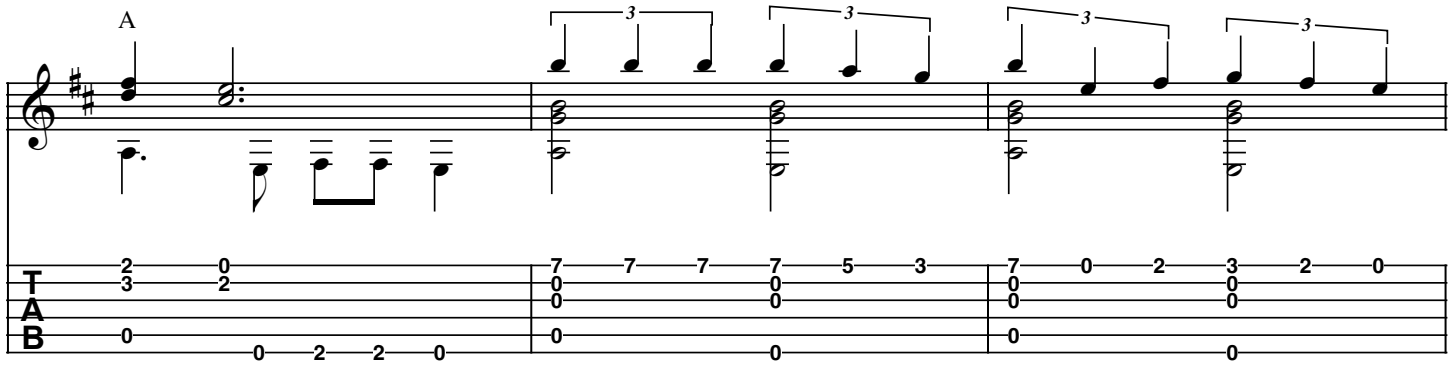

A7
D
A
4/6 CII
D
1.
muted
T
A
B

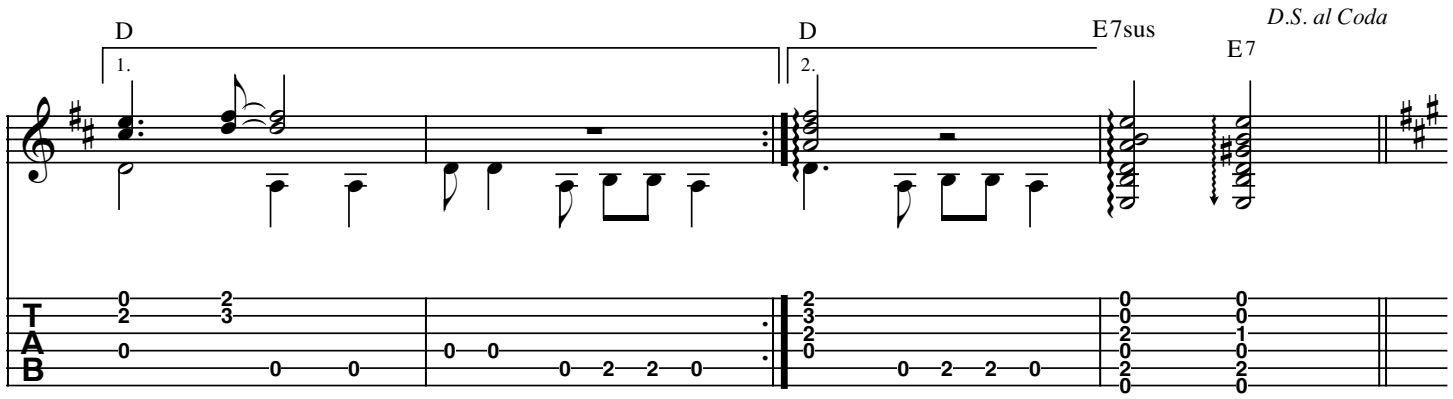

D
A
D
2.
D.C. al Coda
Coda
D
T
A
B

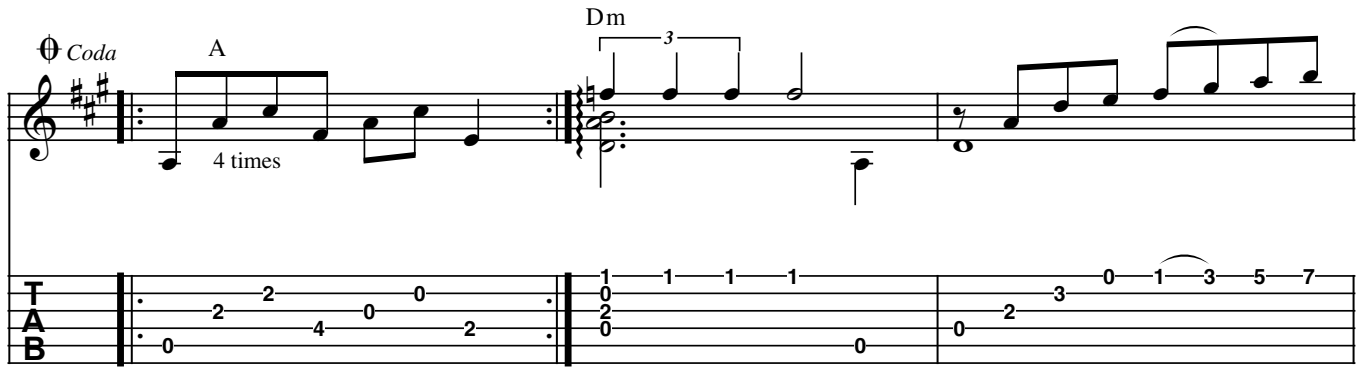
Track #12

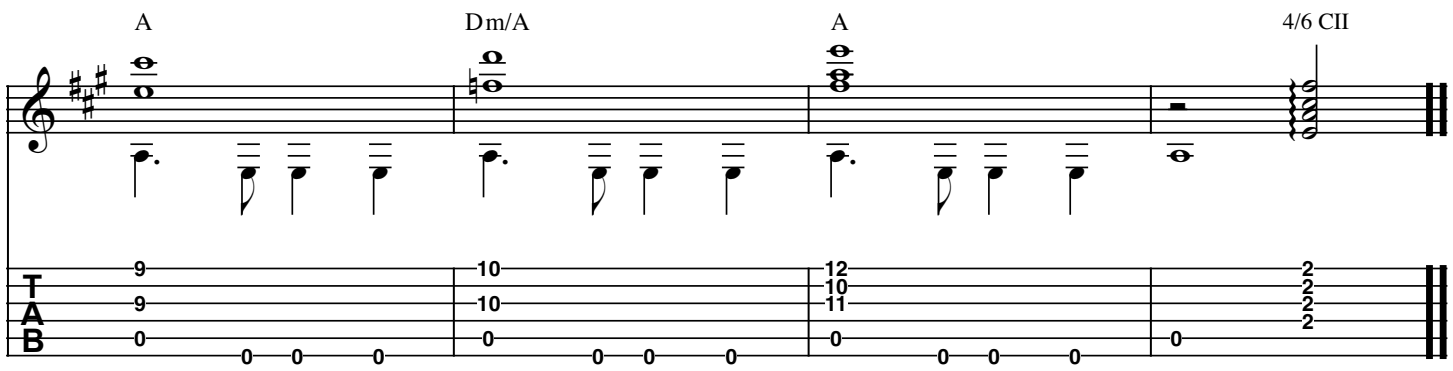
Carribean: Jamaican Beach Party




A
T
A
B

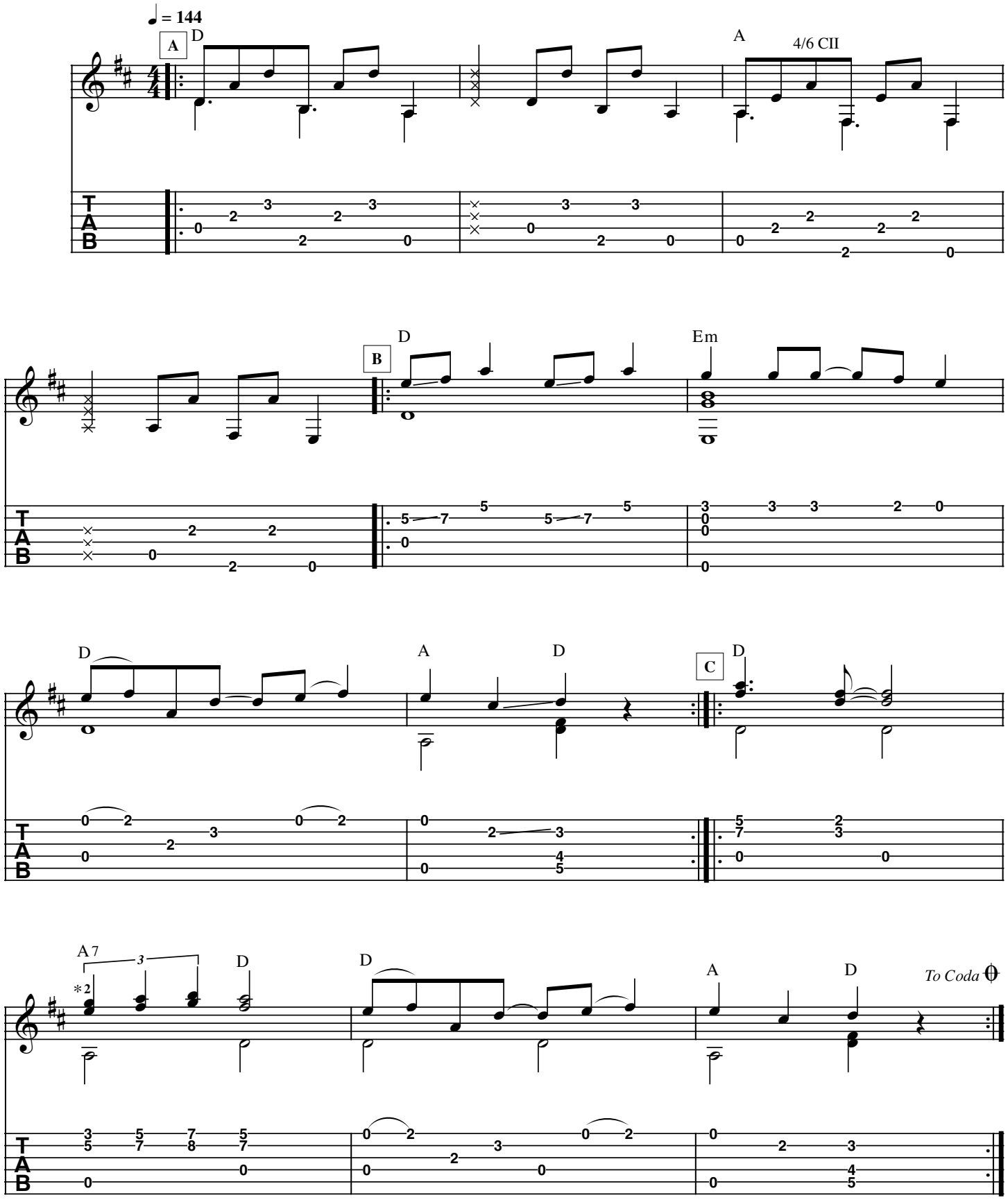

D
1.
D
2.
E7sus
E7
D.S. al Coda
T
A
B

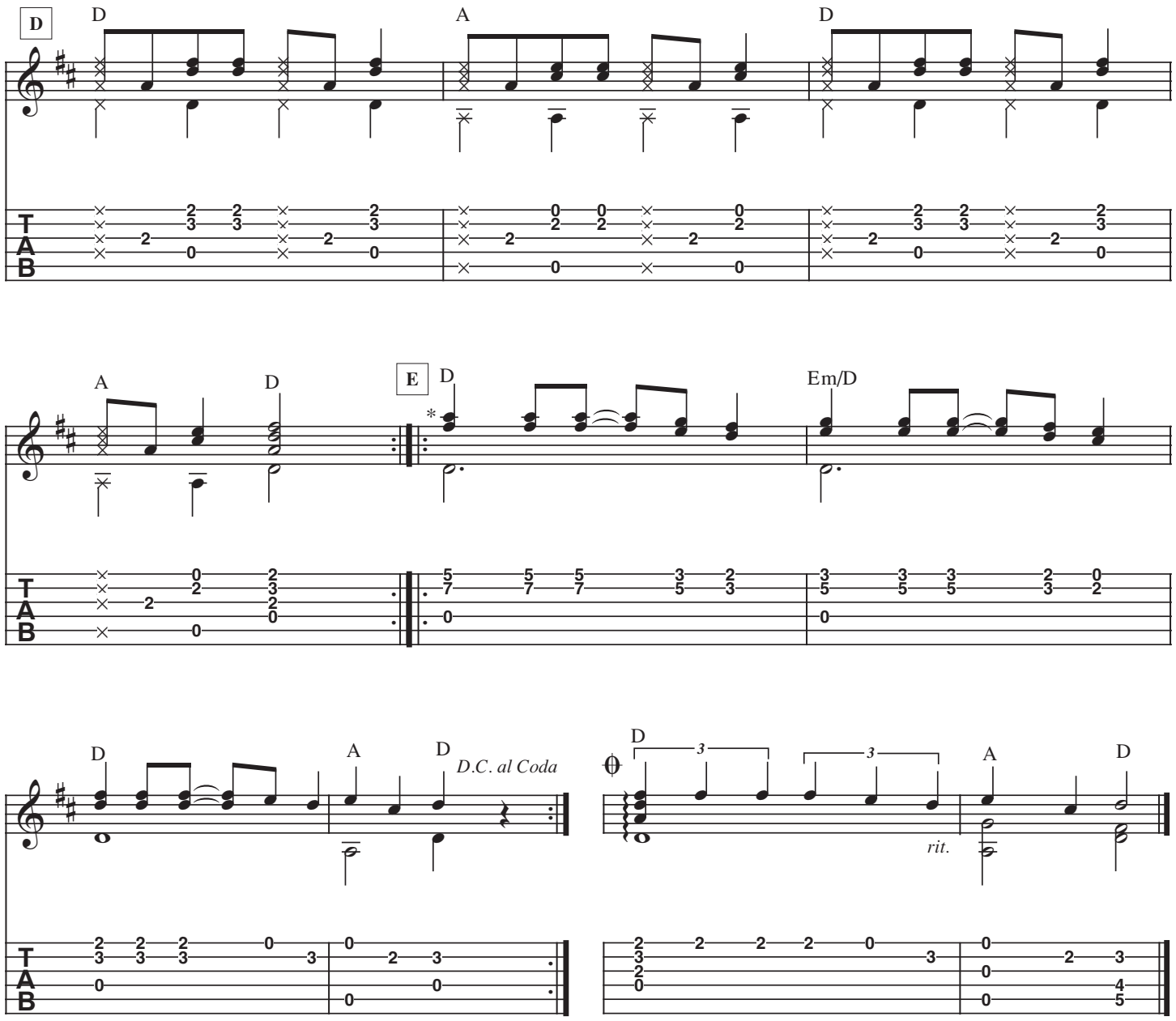

Coda
A
4 times
Dm
T
A
B

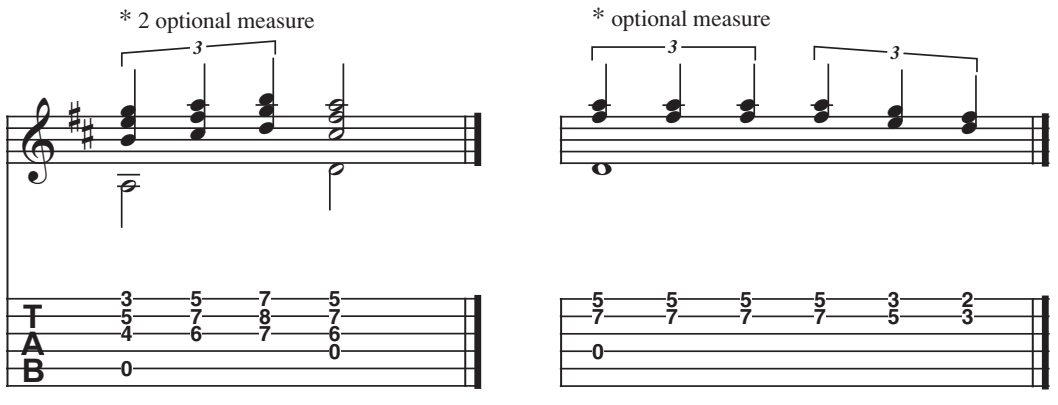

A
Dm/A
A
4/6 CII
T
A
B

Track #13

Carribean: Reggae Dance Party



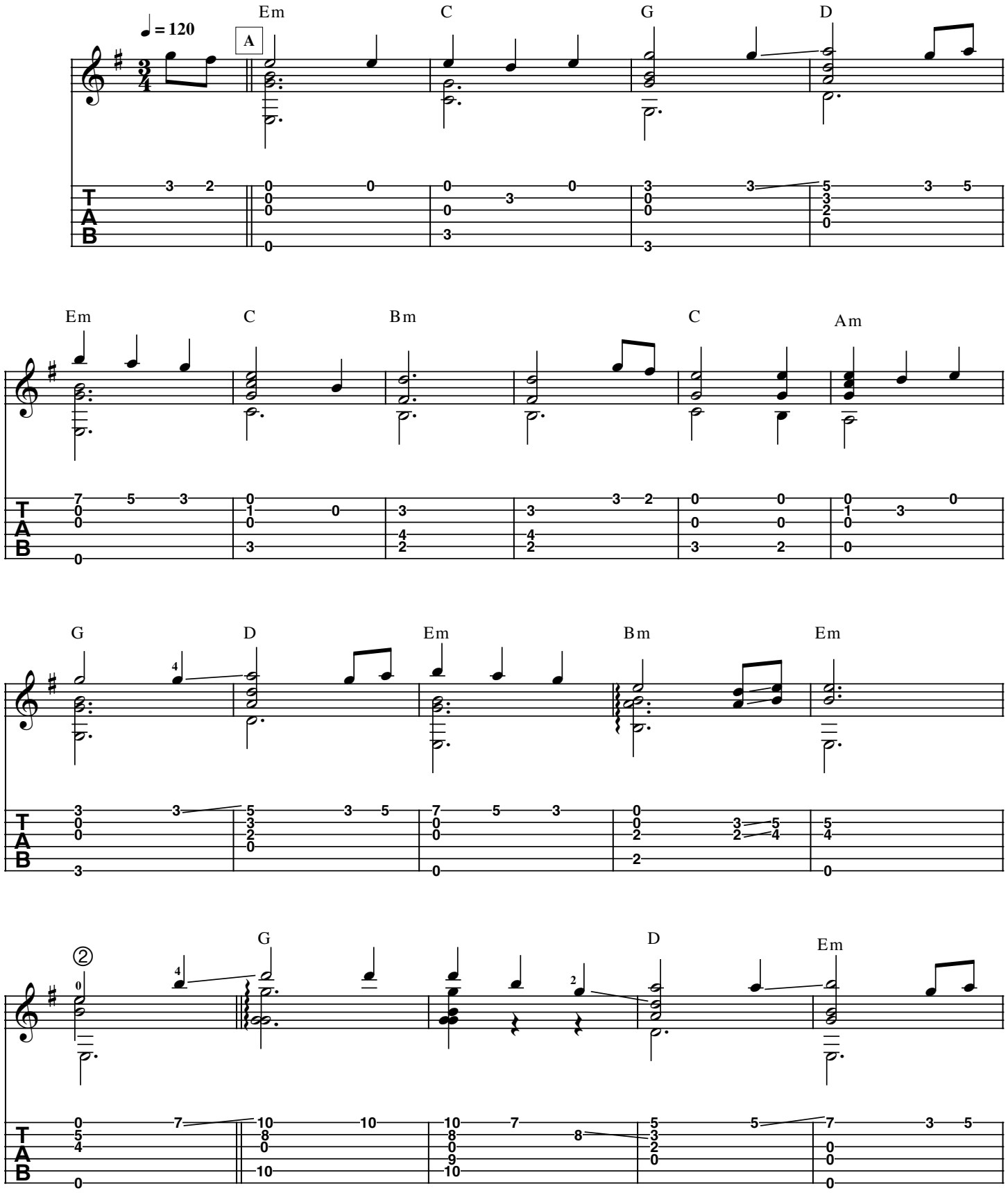

D
D
A
D
A
D
E
D
Em/D
D
A
D
D.C. al Coda
D
3
3
A
D
rit.

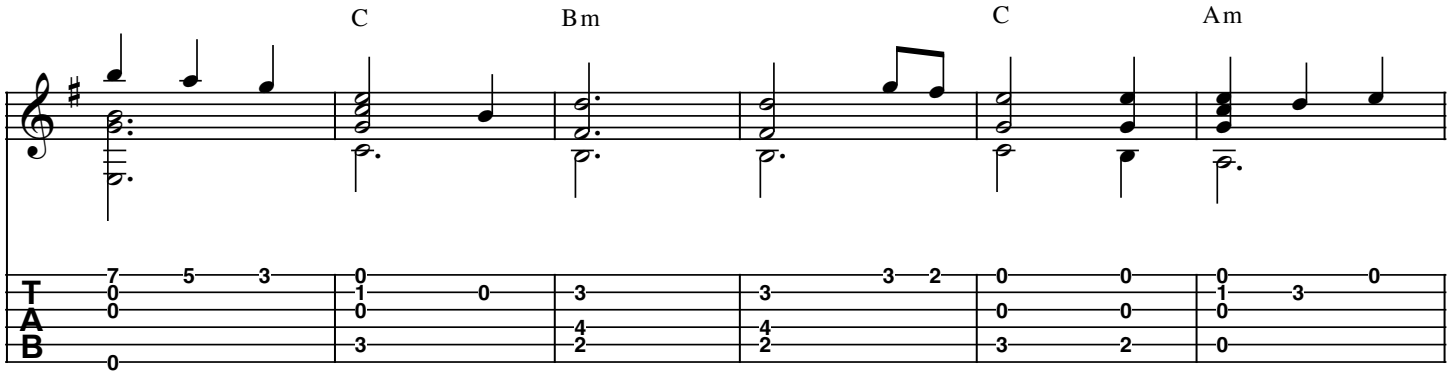

* 2 optional measure
3
* optional measure
3
3

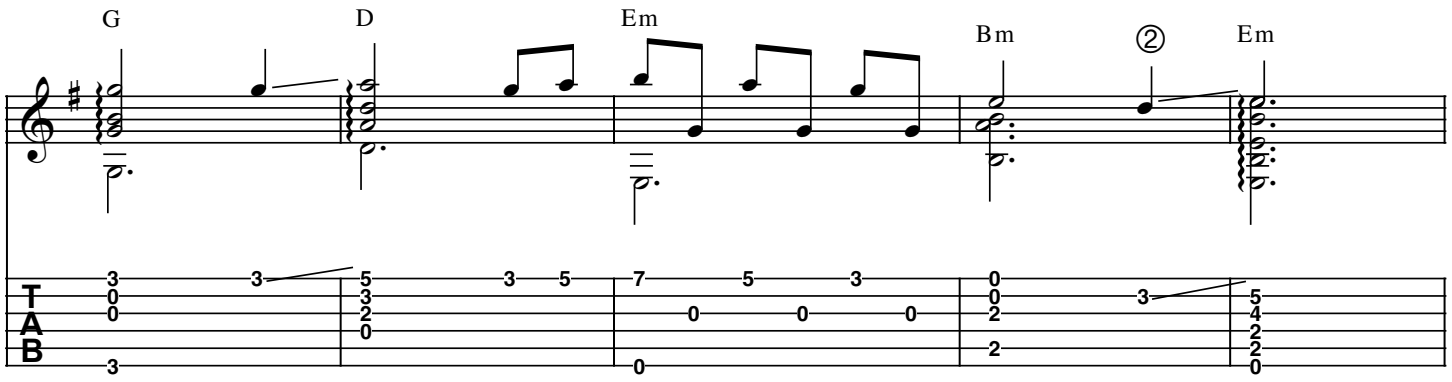
Track #14

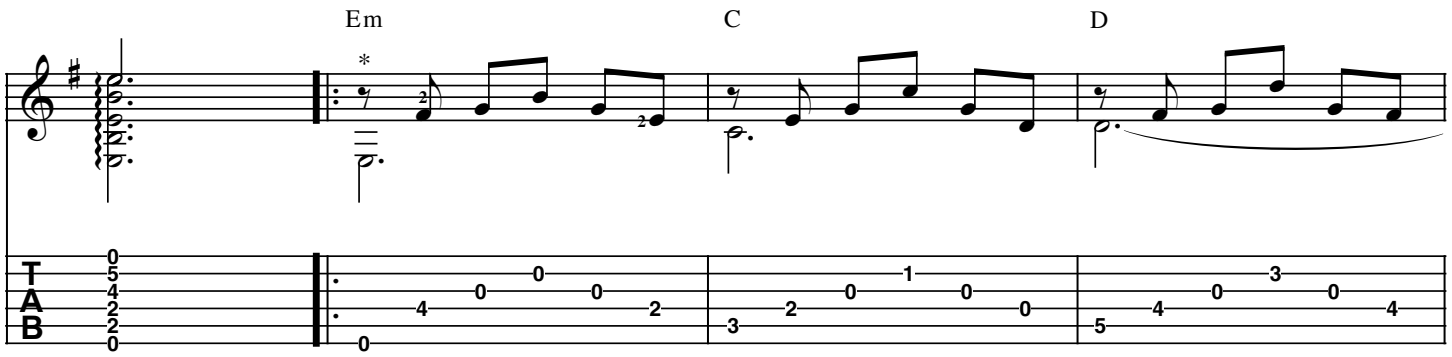
Celtic: Star of the County Down

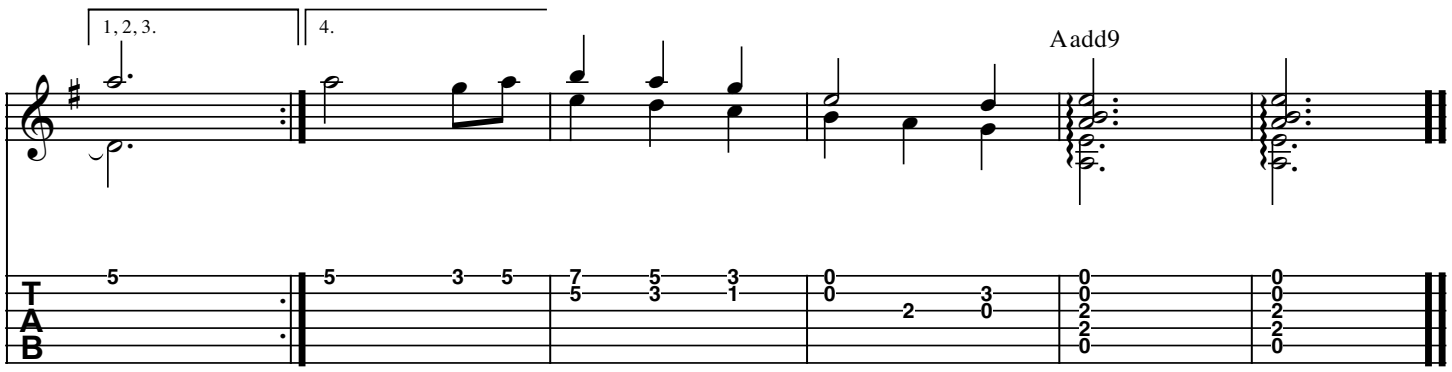
This arrangement has been fingered to support
ad lib picking during a repeat.







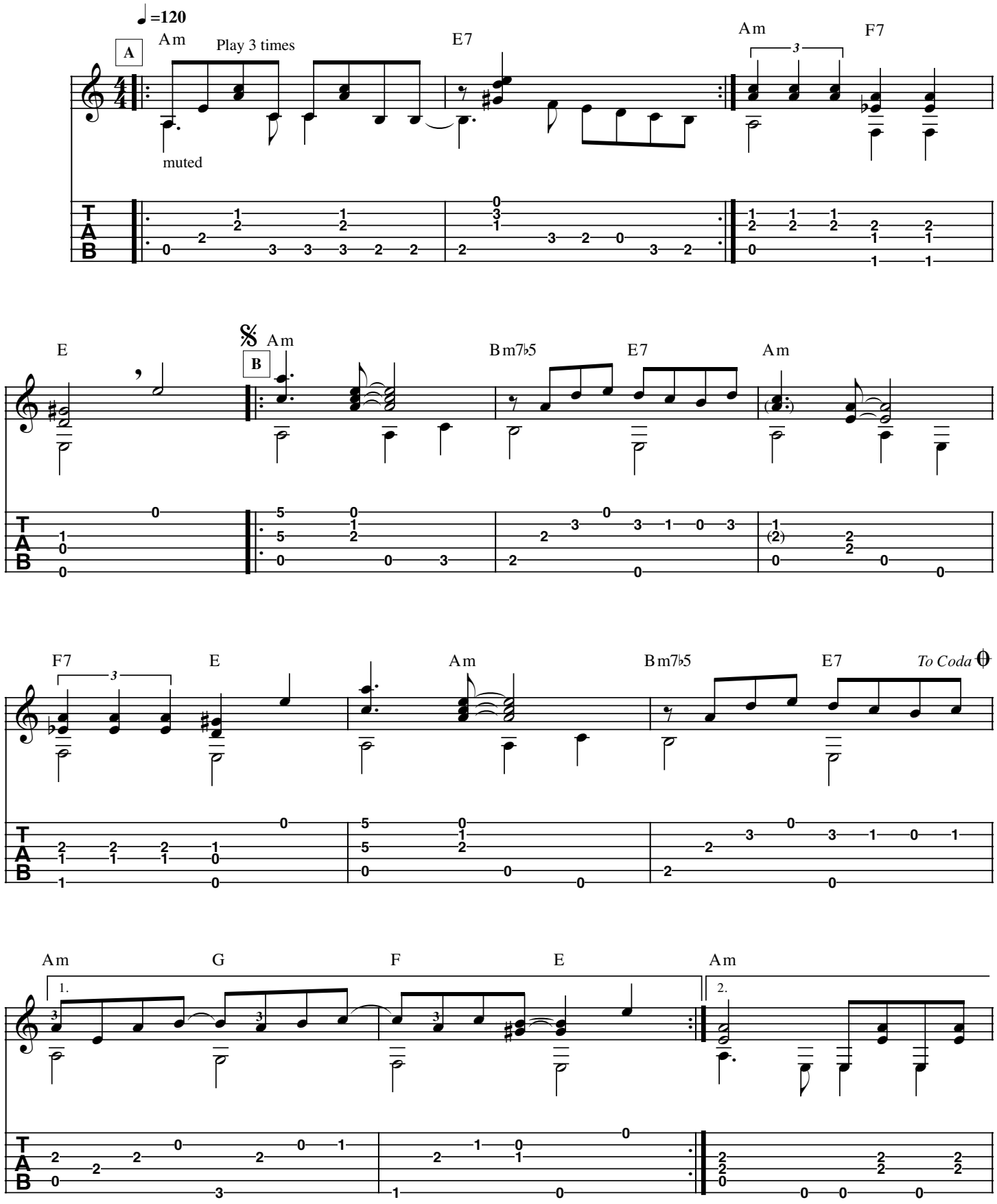




* measures 34-37 may also be used as introduction.

Track #15

Cuba: Café Americano



Dm6

C

Am6

Dm6

B7

E7

E7aug

D.S. al Coda

rit.

Coda

Am

Play 3 times

muted optional

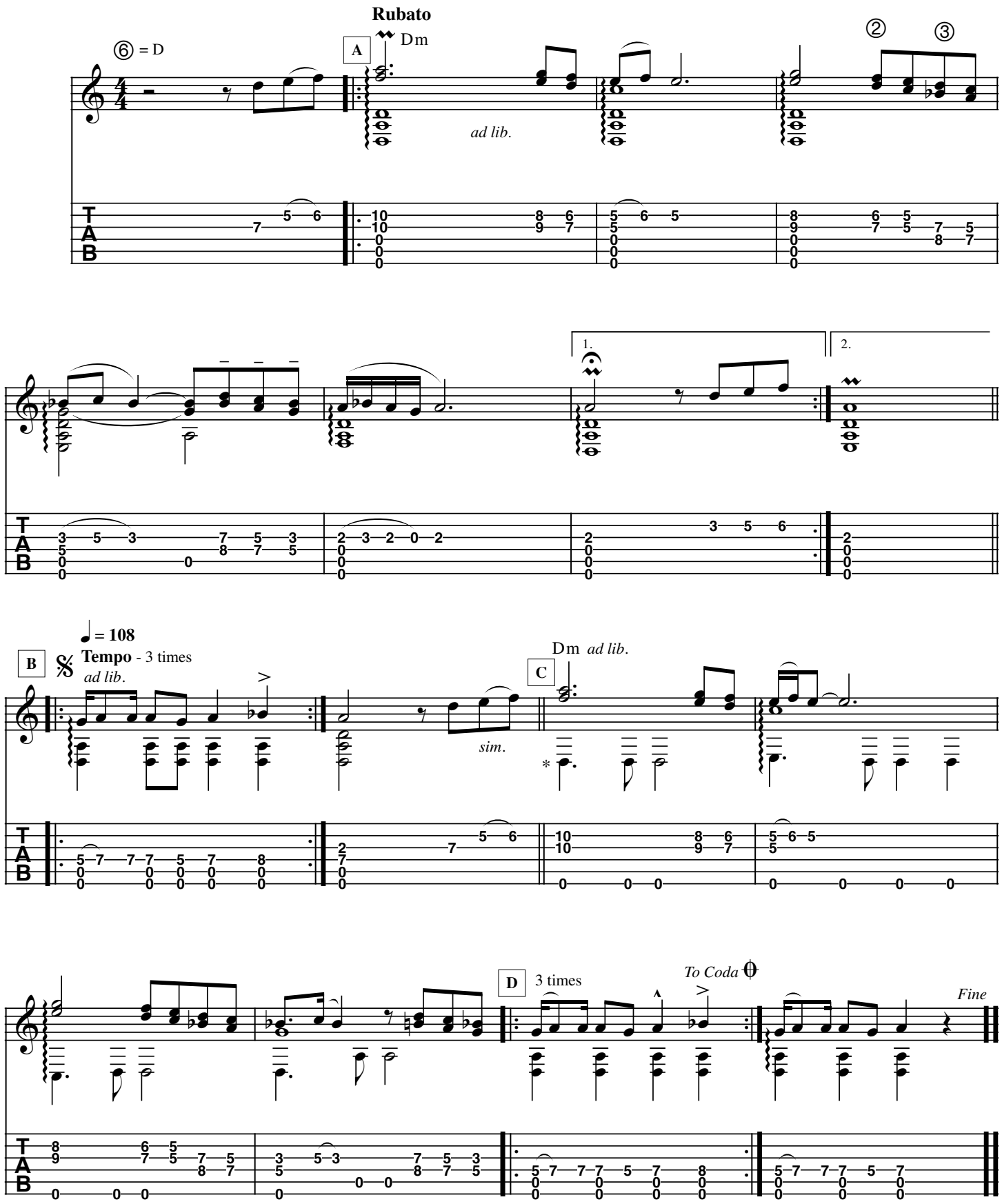
E7

rit. last time

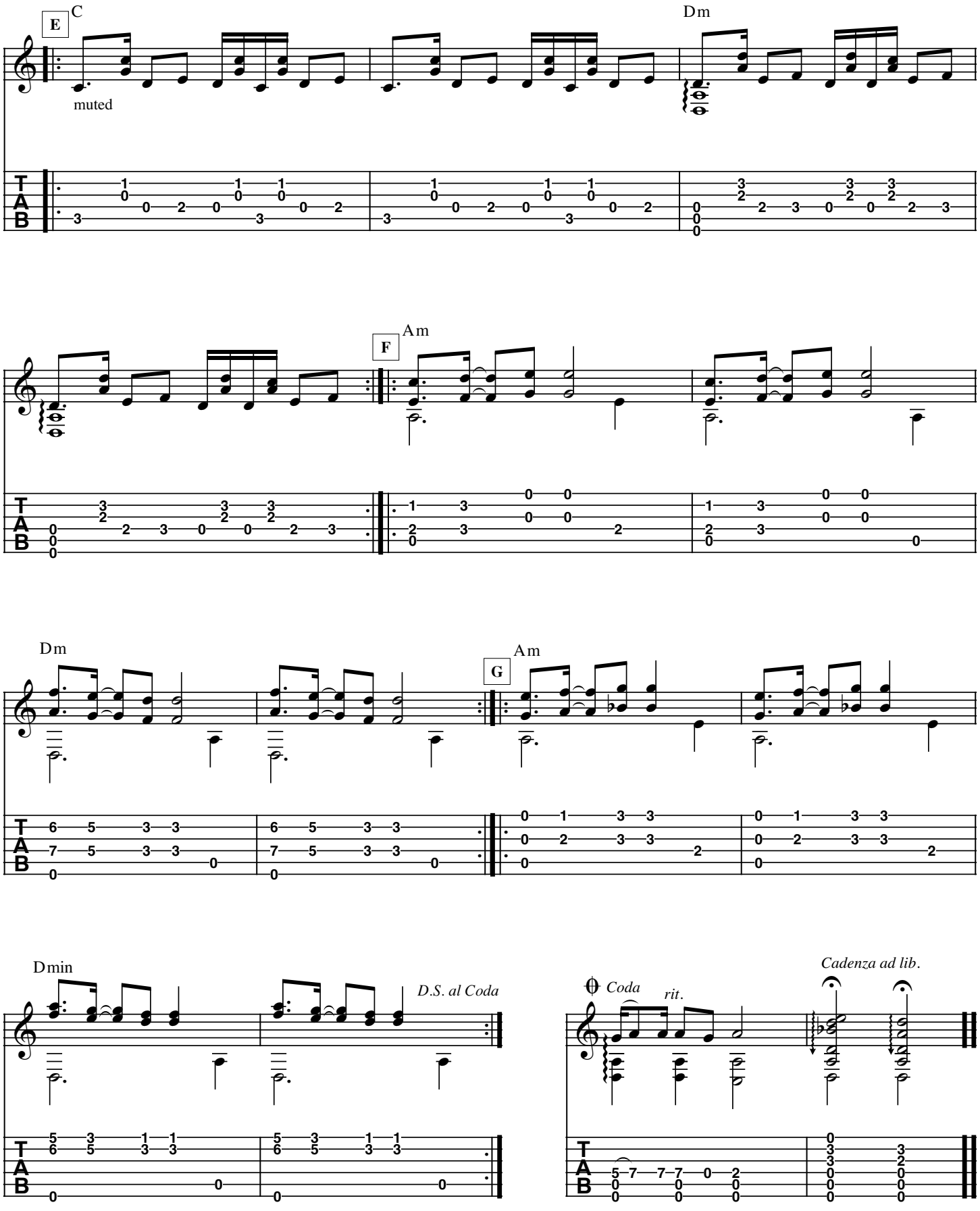
Am6

Track #16

India: Tea and Spices

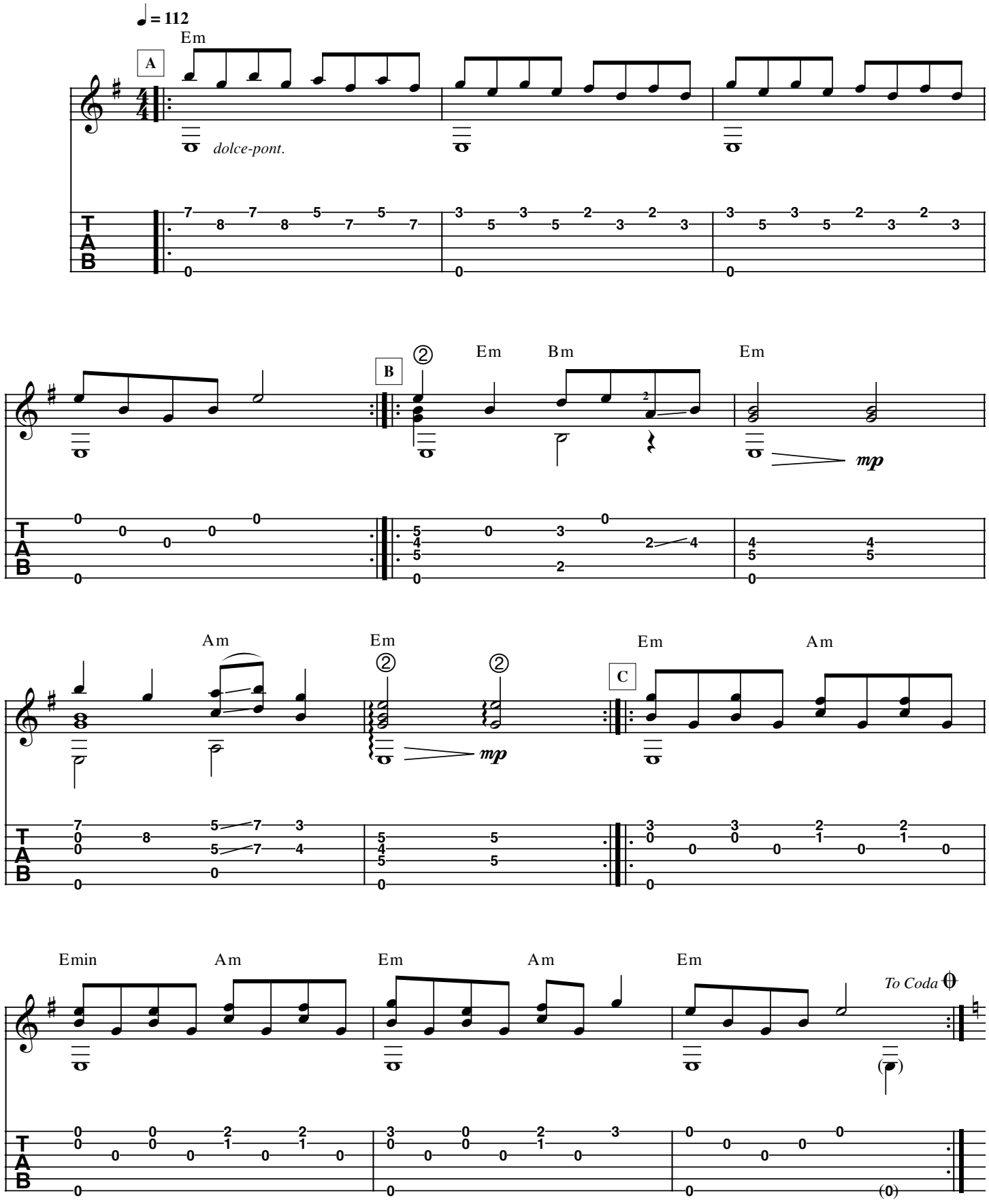


* optional strum strings 6,5,3 during this section.


E
C
muted
Dm
F
Am
Dm
G
Am
Dmin
D.S. al Coda
Coda
rit.
Cadenza ad lib.

Track #17

Japan: Japanese Garden Song



D

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

p *cresc.*

E

Am Em Am Am Dm

F

Am Am E7 Am E7 Am E7

Am

D.C. al Coda

Coda

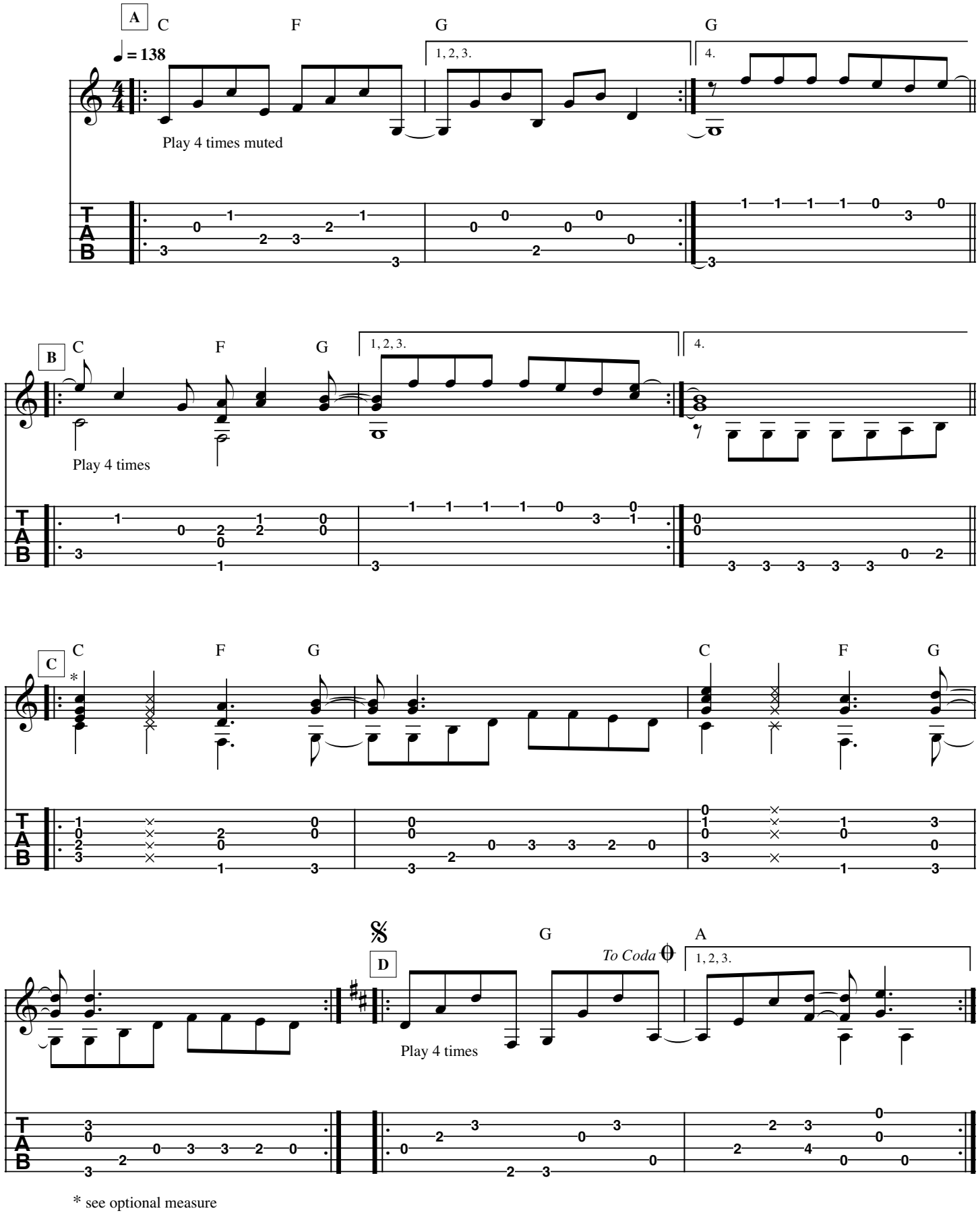
harm.

8va

Track #18

Mexico: La Bamba

(Vera Cruz Folk Song)



* see optional measure

4.

E

D

G

A

1, 2, 3.

Play 4 times

F

D

G

A7

D

G

A

D.S. al Coda

𝄋 *Coda*

D

G

A

G

A

D

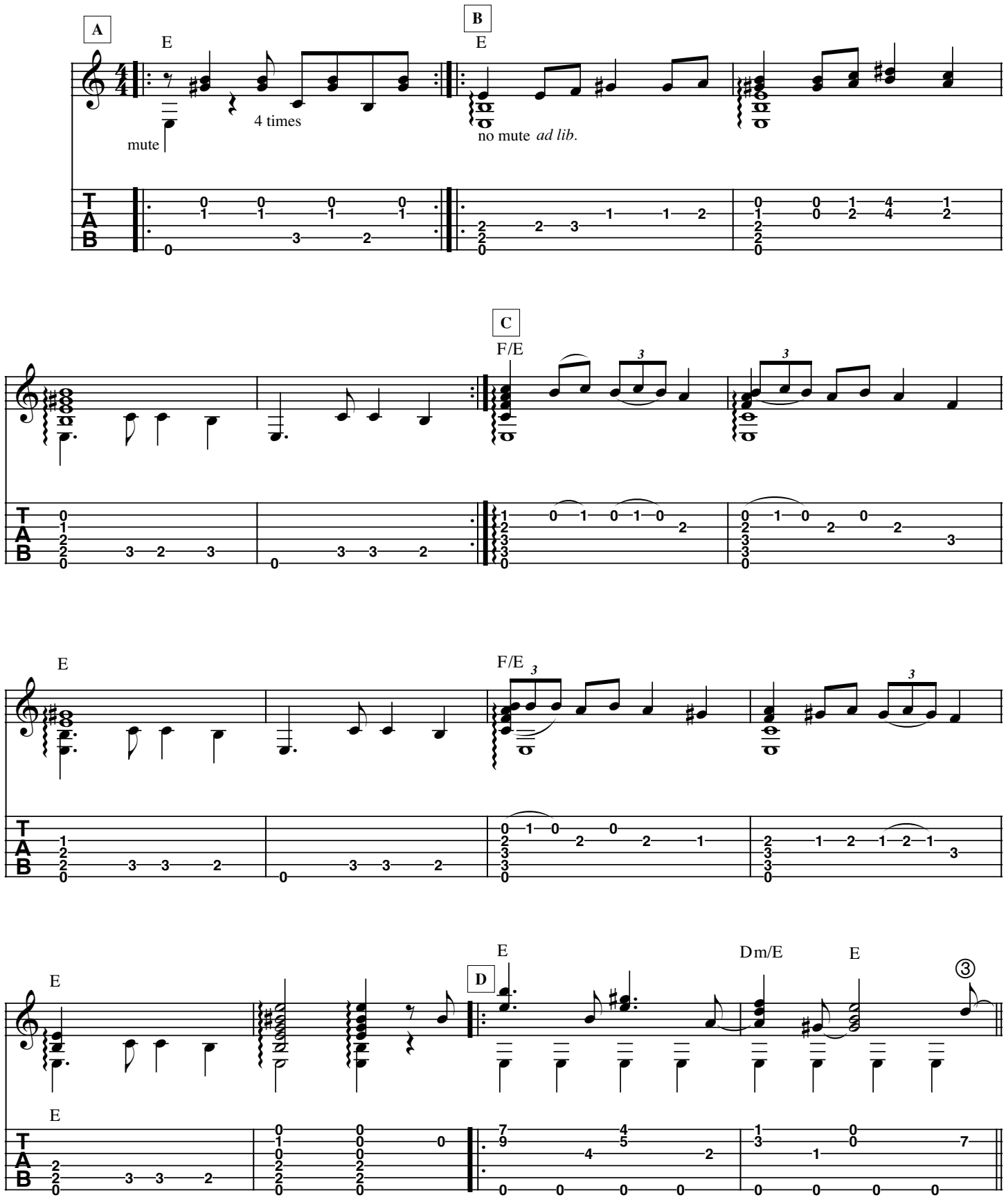
* optional measure

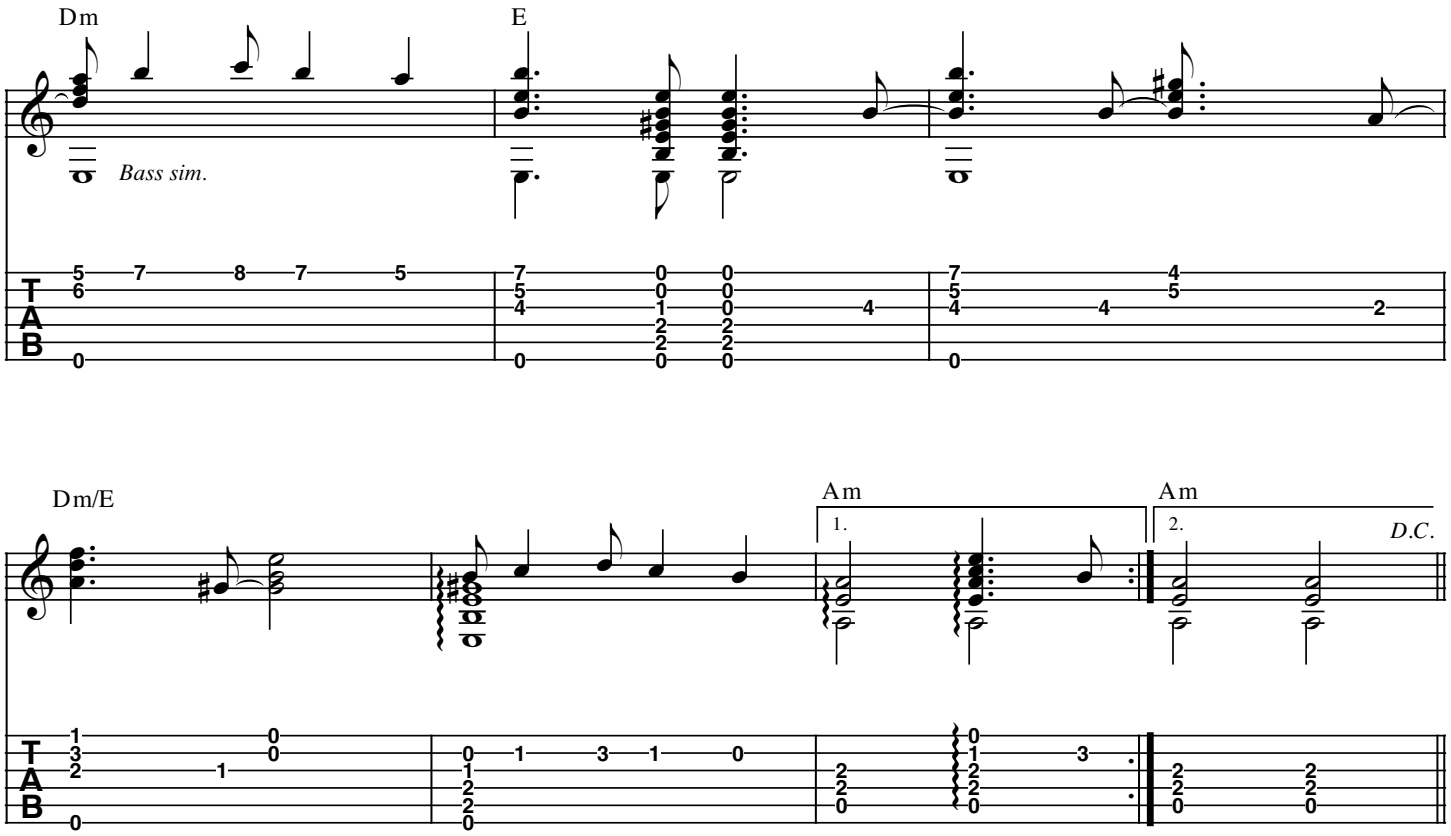
* optional measure

Track #19

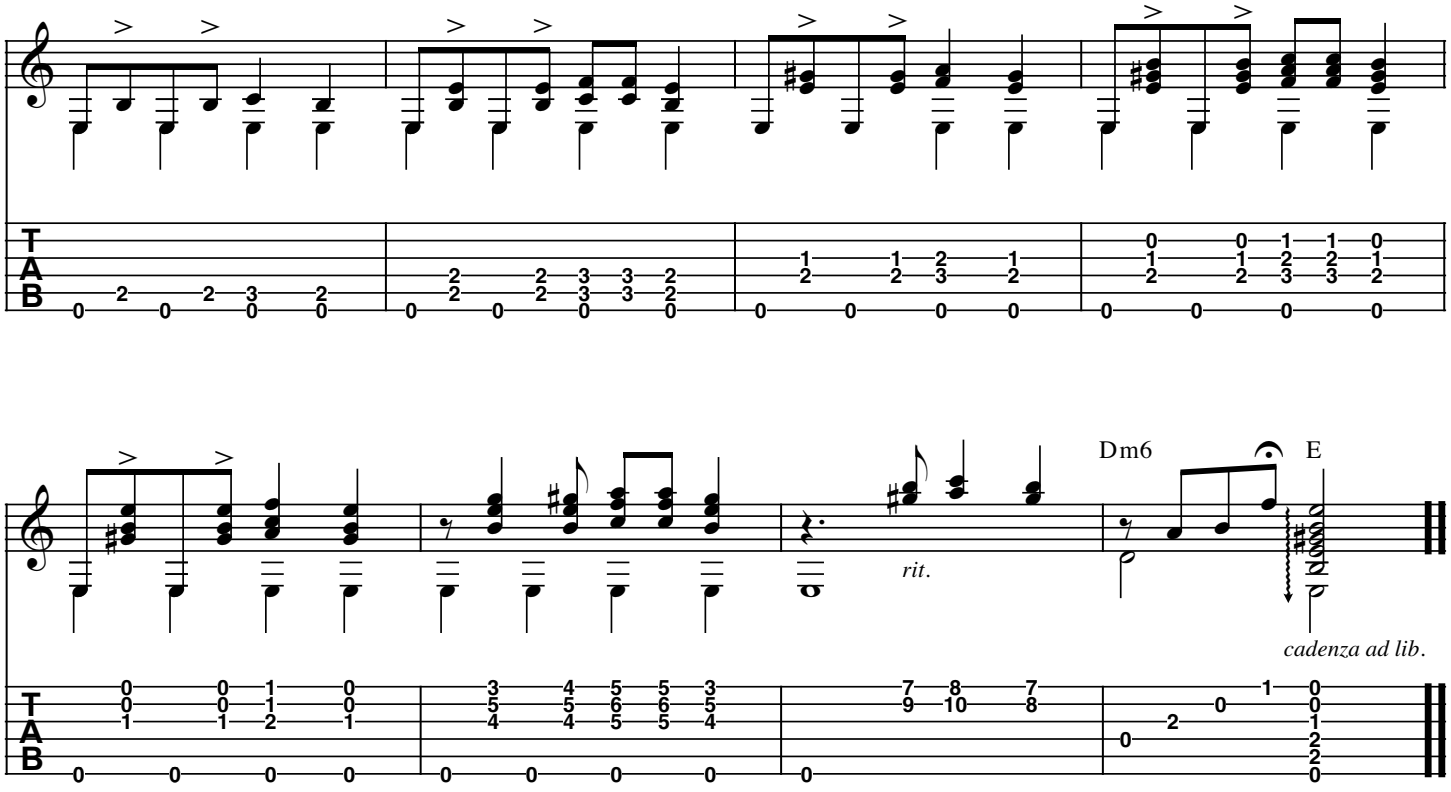
Middle East: Circle Dance

Start slowly and gradually get faster





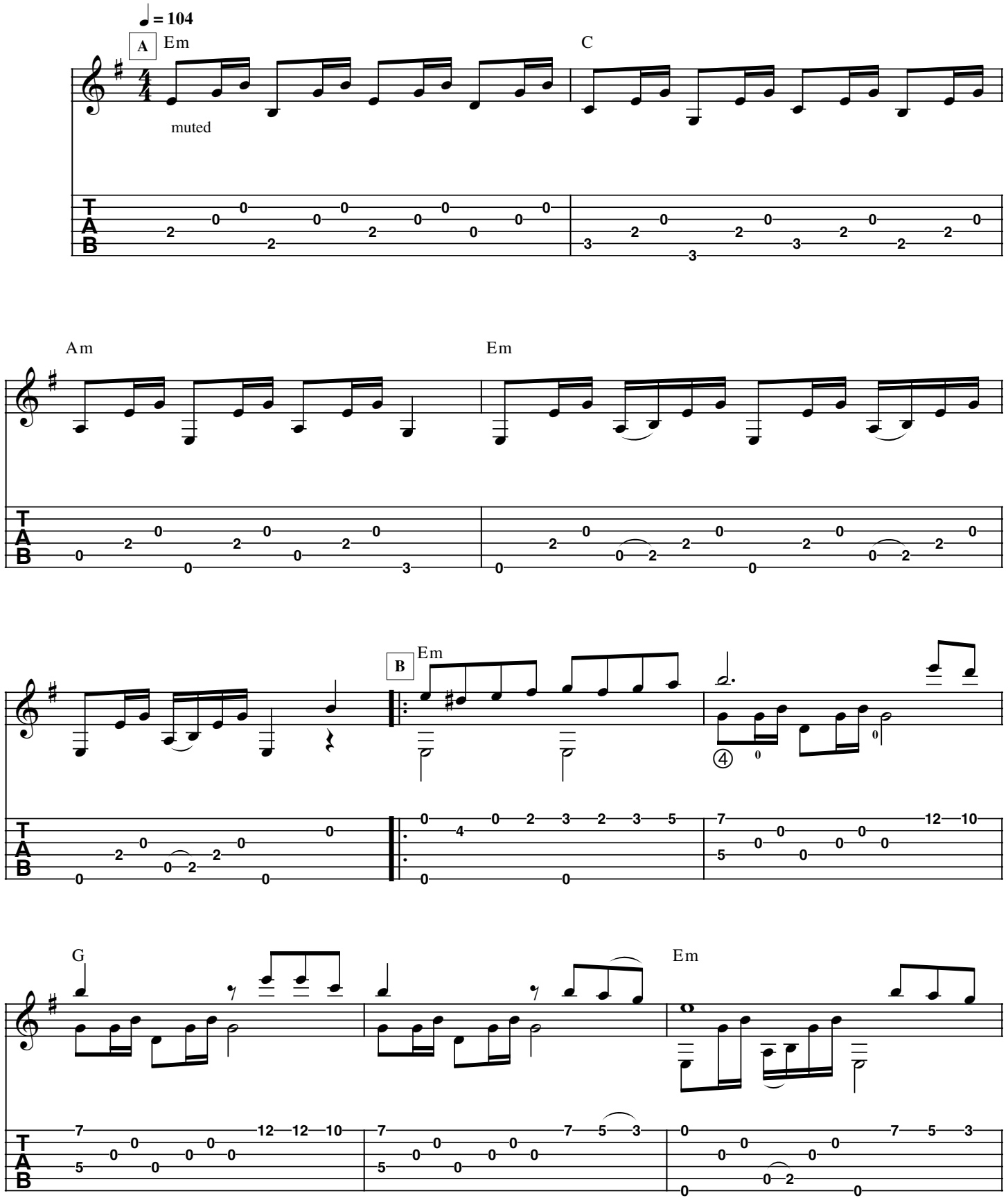
E

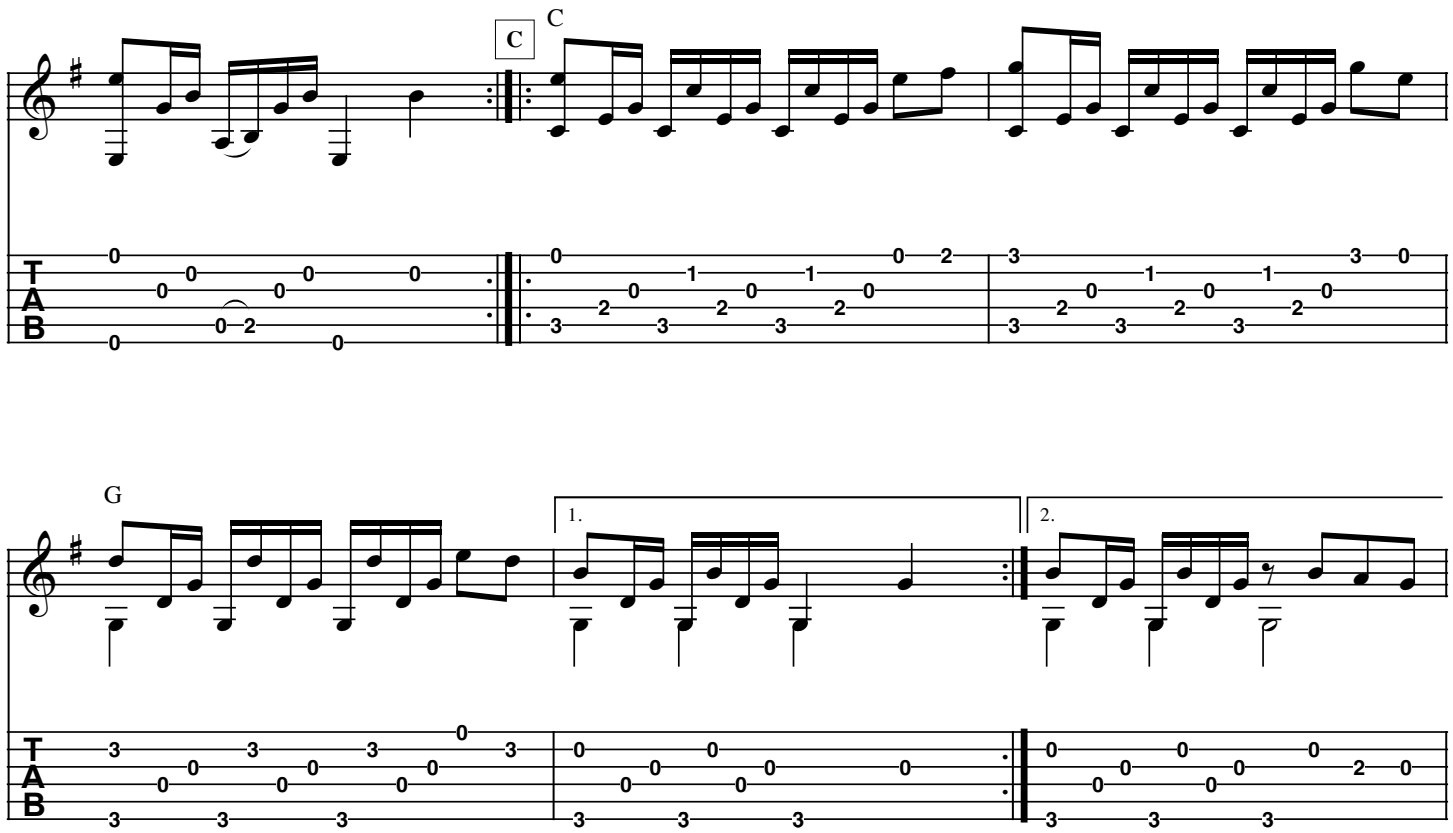


Track #20

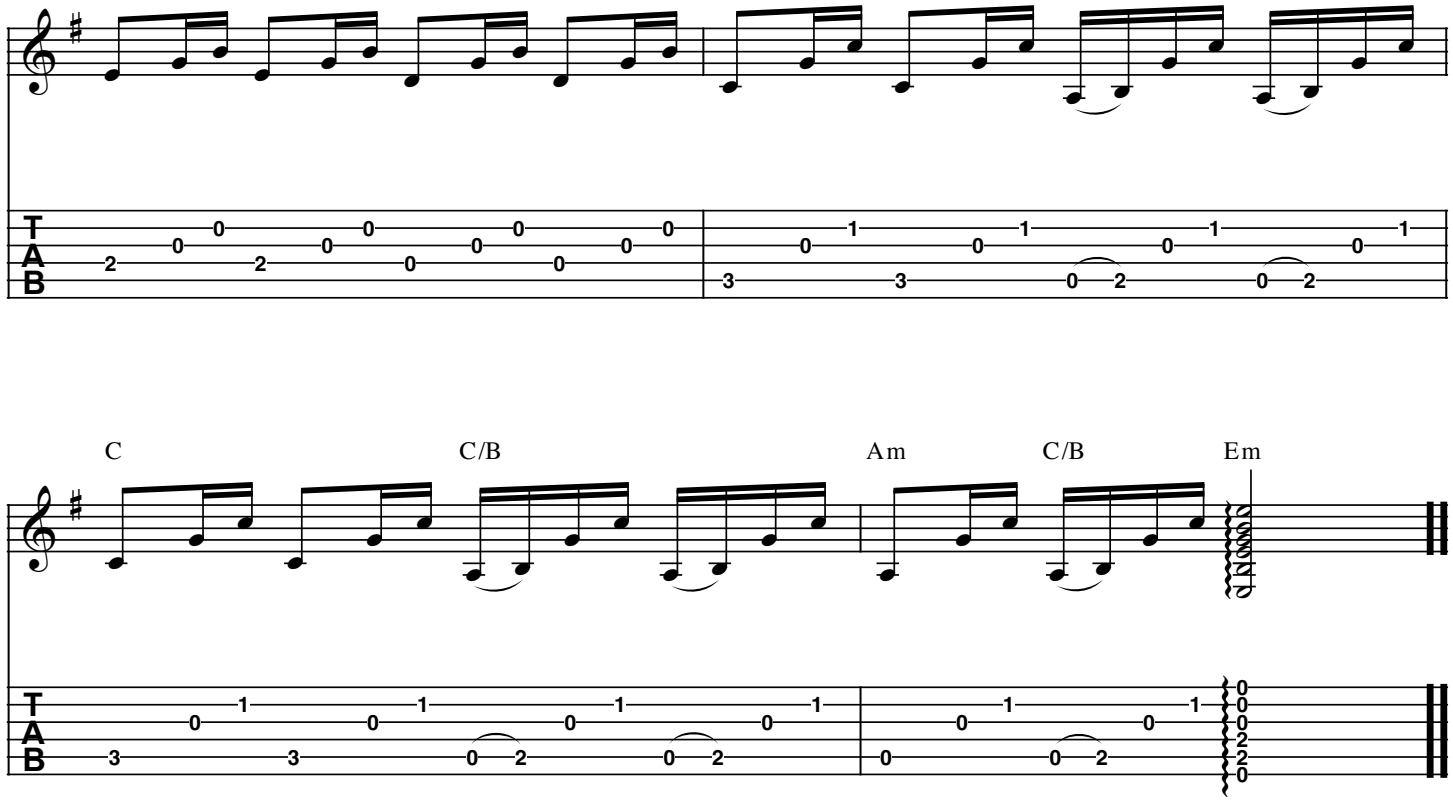
Peru: El Condor Pasa

(Andes Mountain Song)





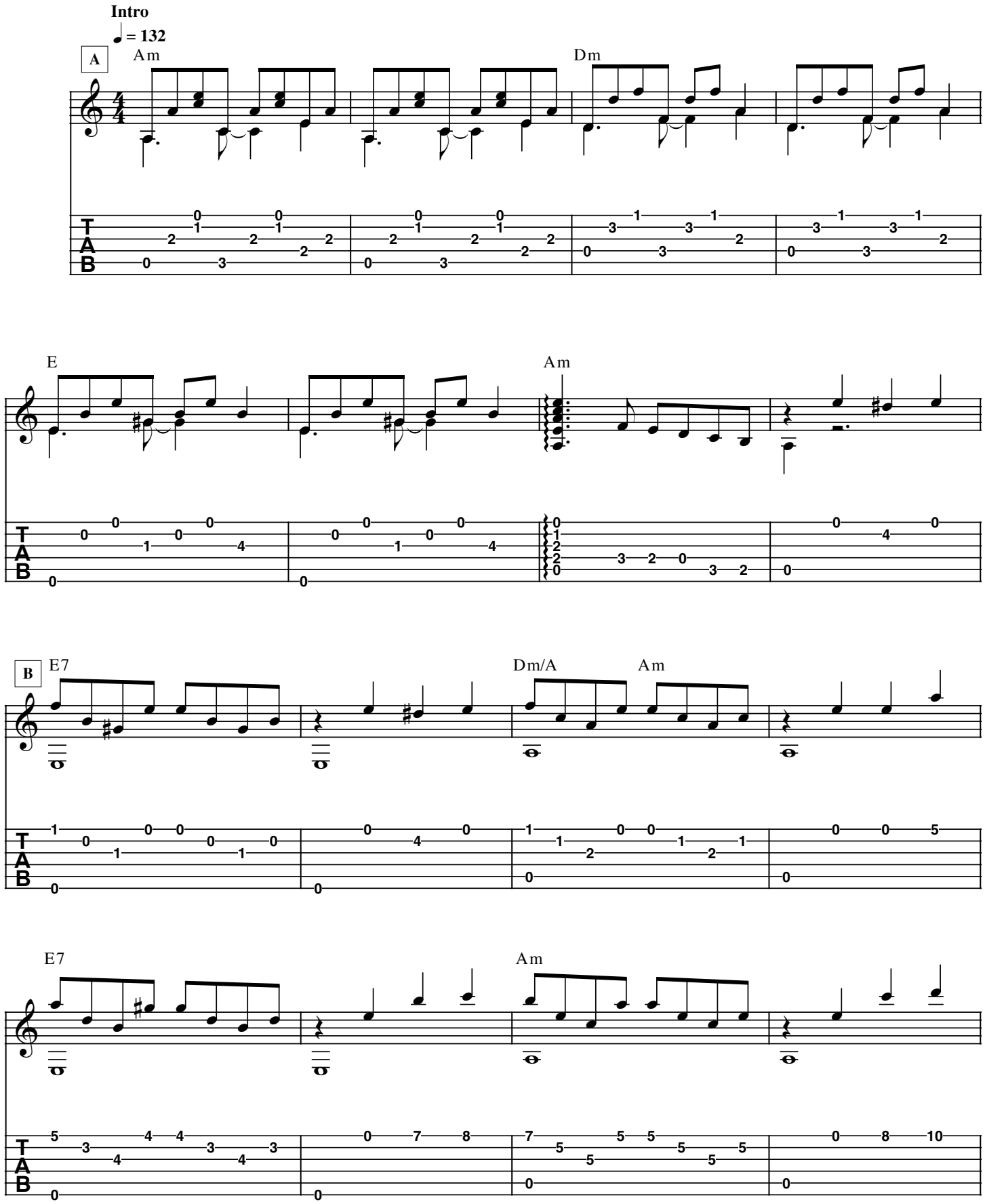
Em Em/D C C/B

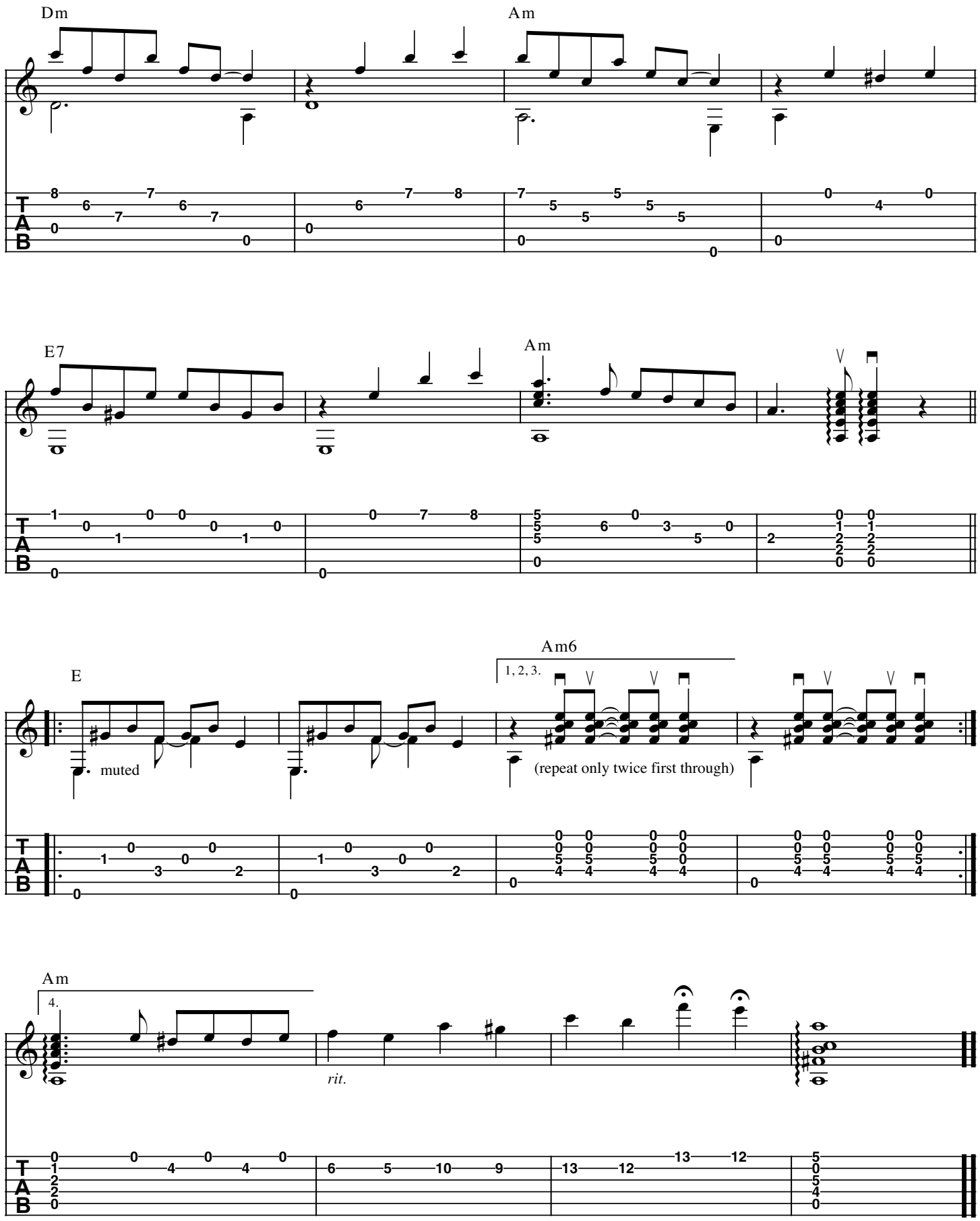


Track #21

Russia: Gypsy Love Song

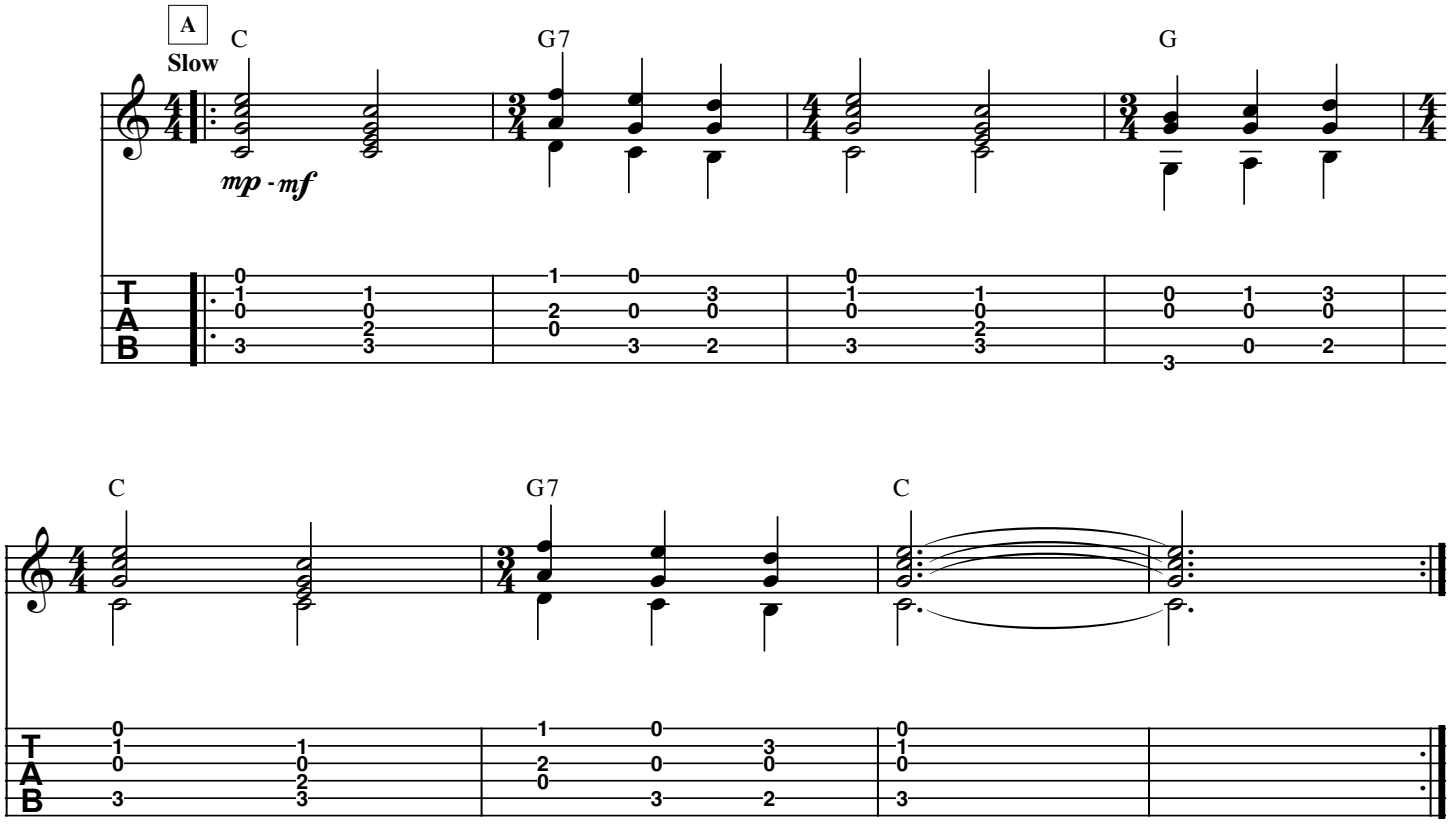
(Dark Eyes)

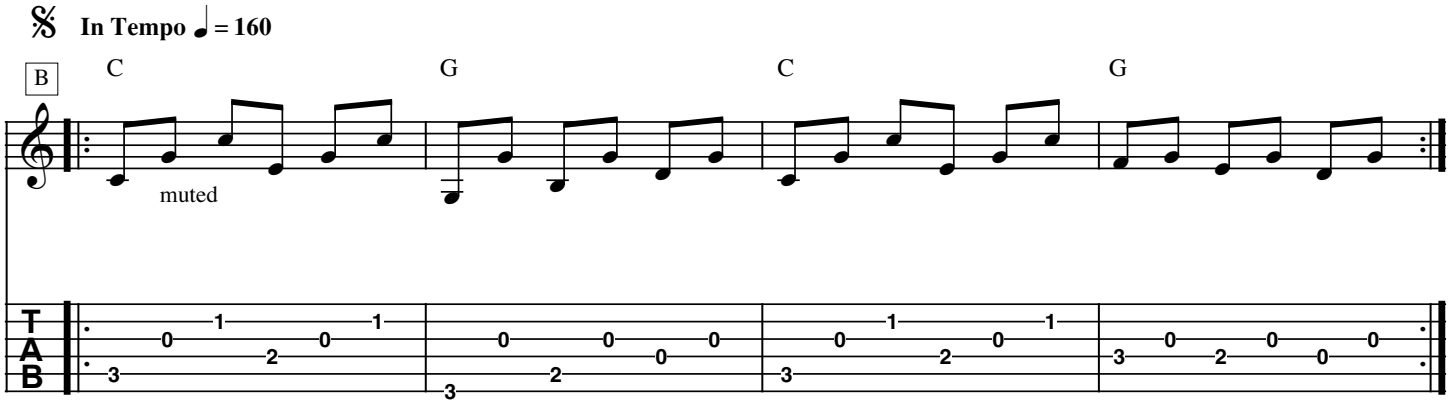


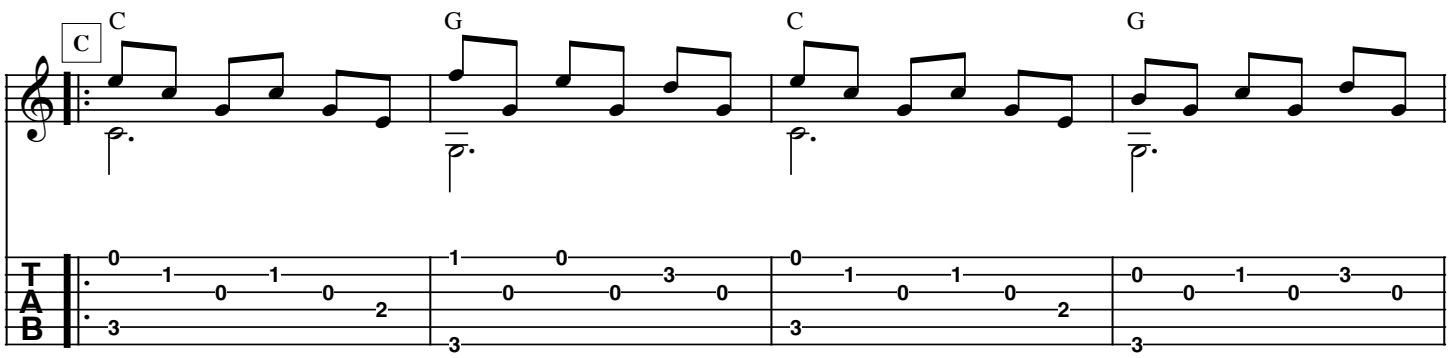

Dm
Am
E7
Am
E
muted
Am6
1, 2, 3.
(repeat only twice first through)
Am
4.
rit.

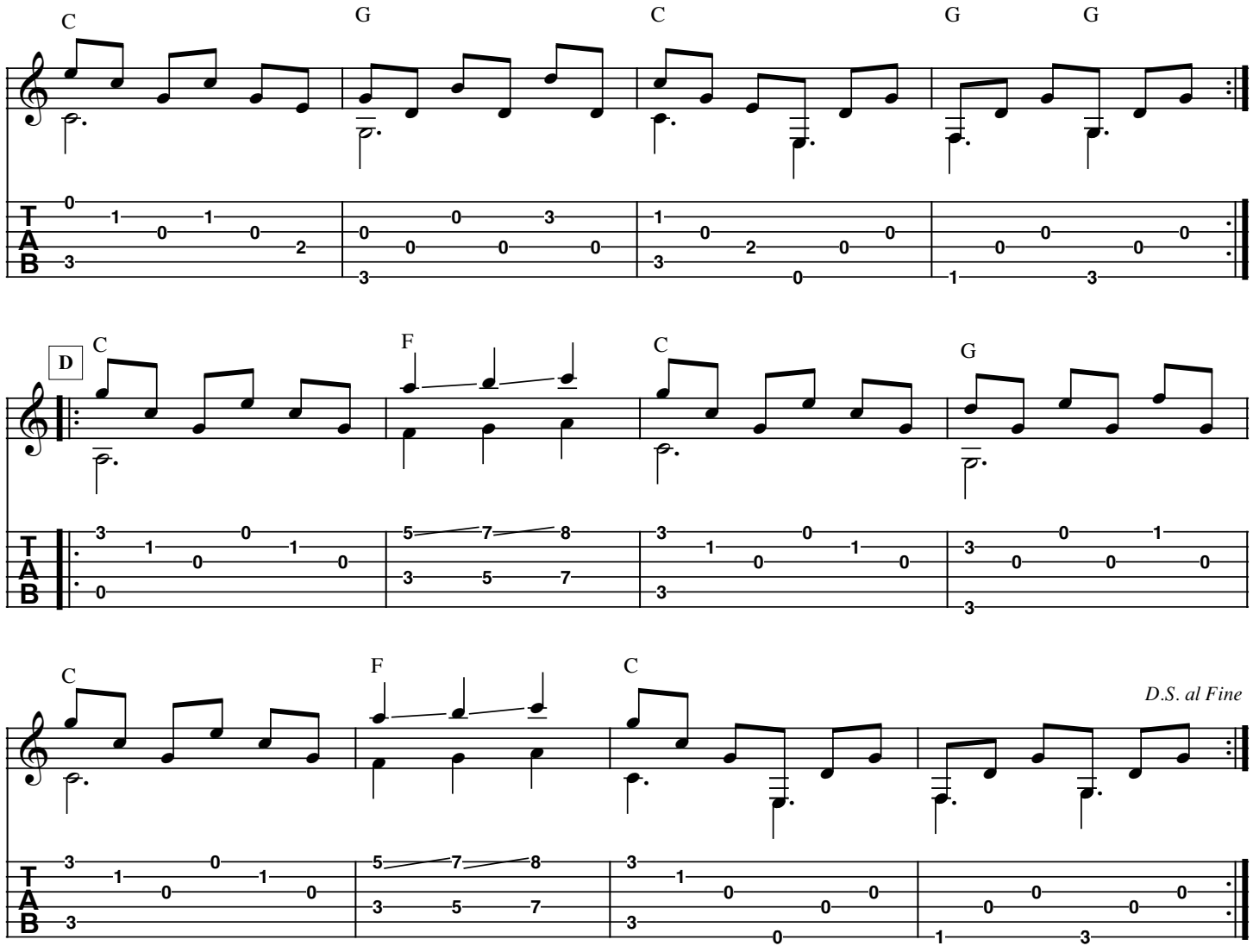
Track #22

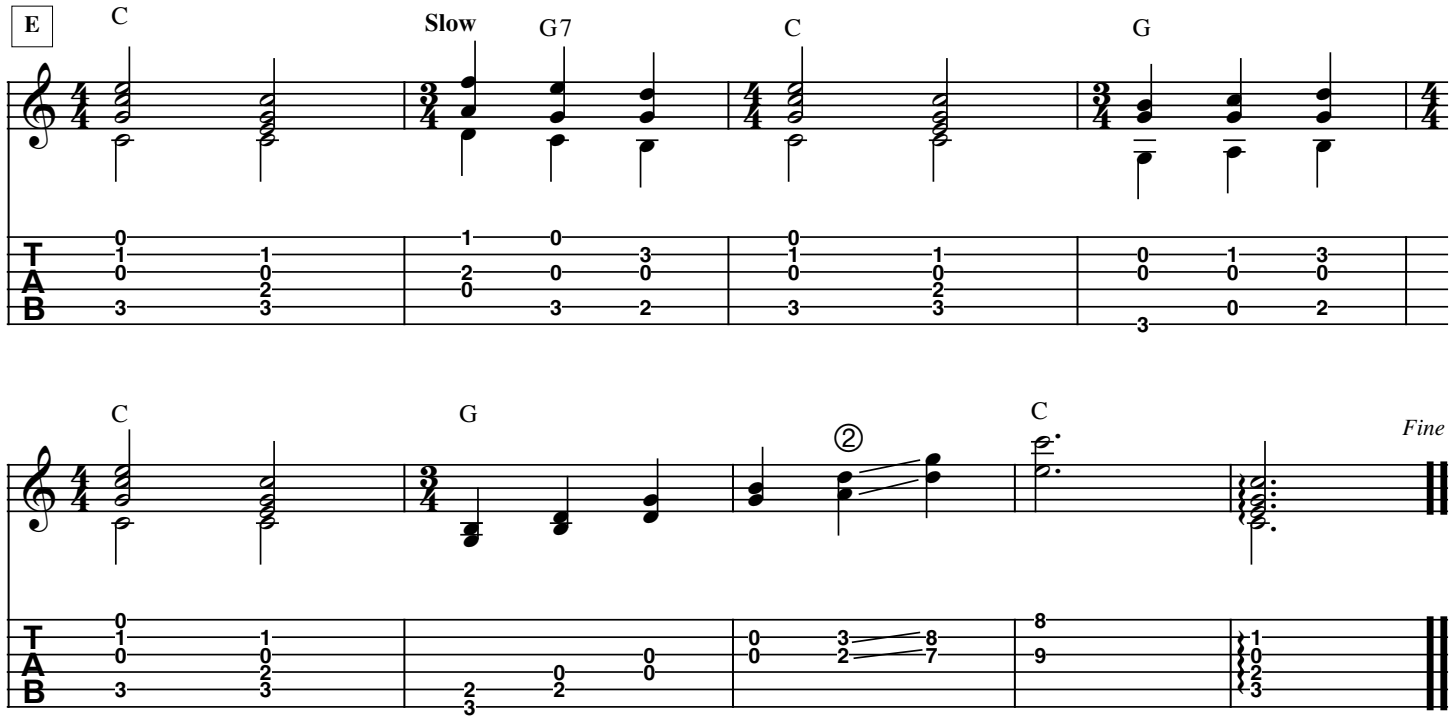
South Africa: Festival Africana







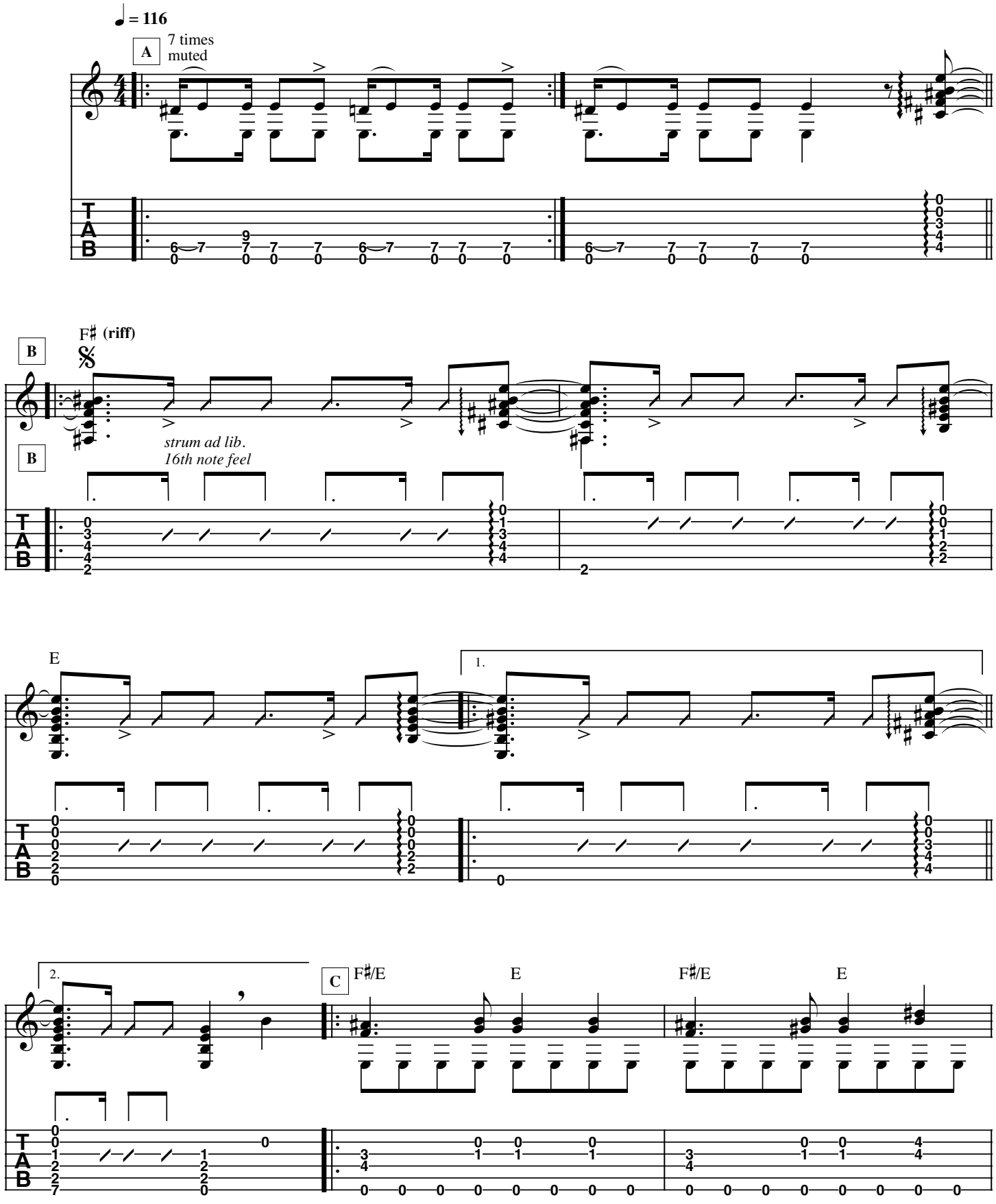

C
G
C
G
G
D
C
F
C
G
C
F
C
D.S. al Fine

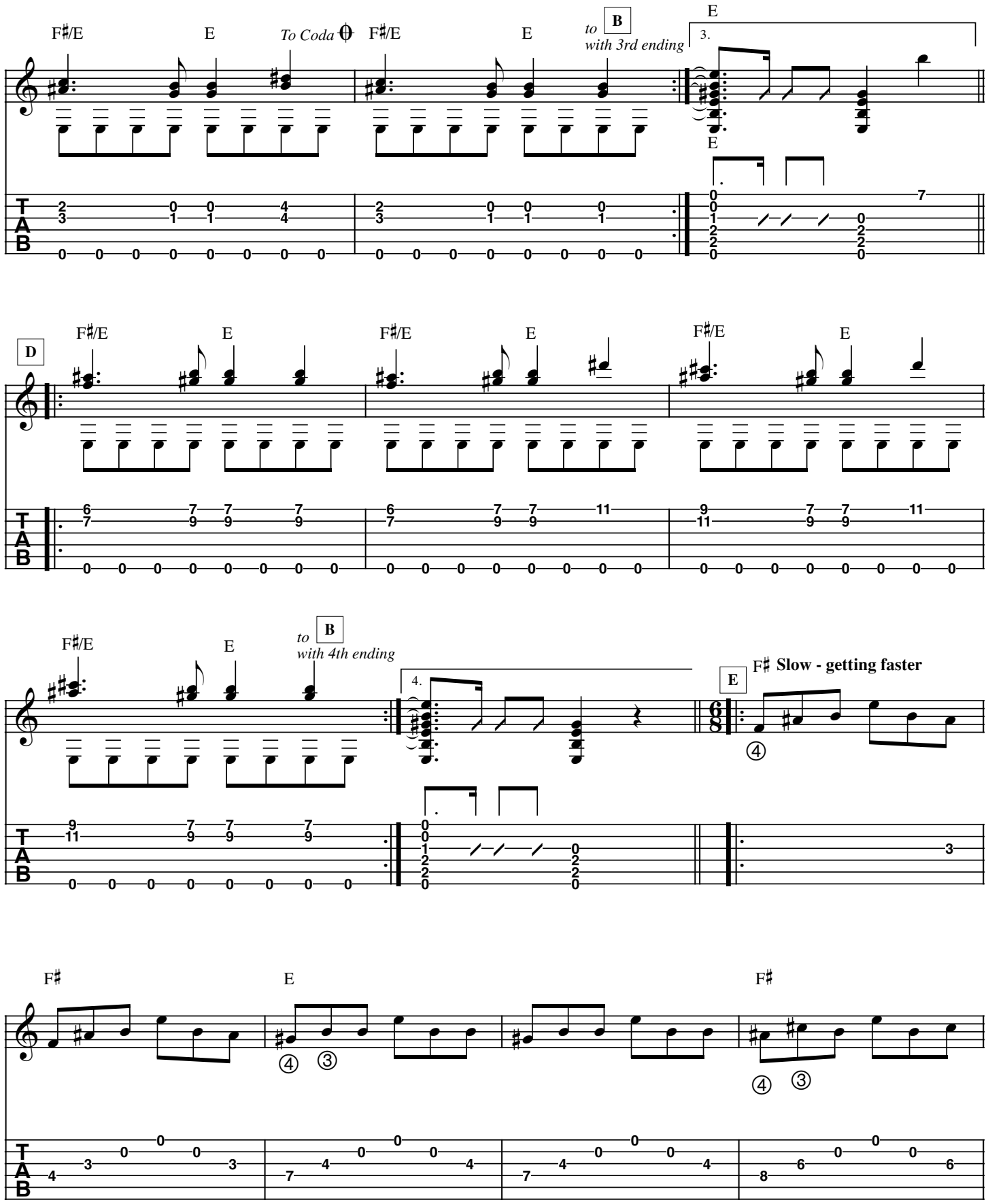

E
C
Slow
G7
C
G
C
G
C
②
C
Fine

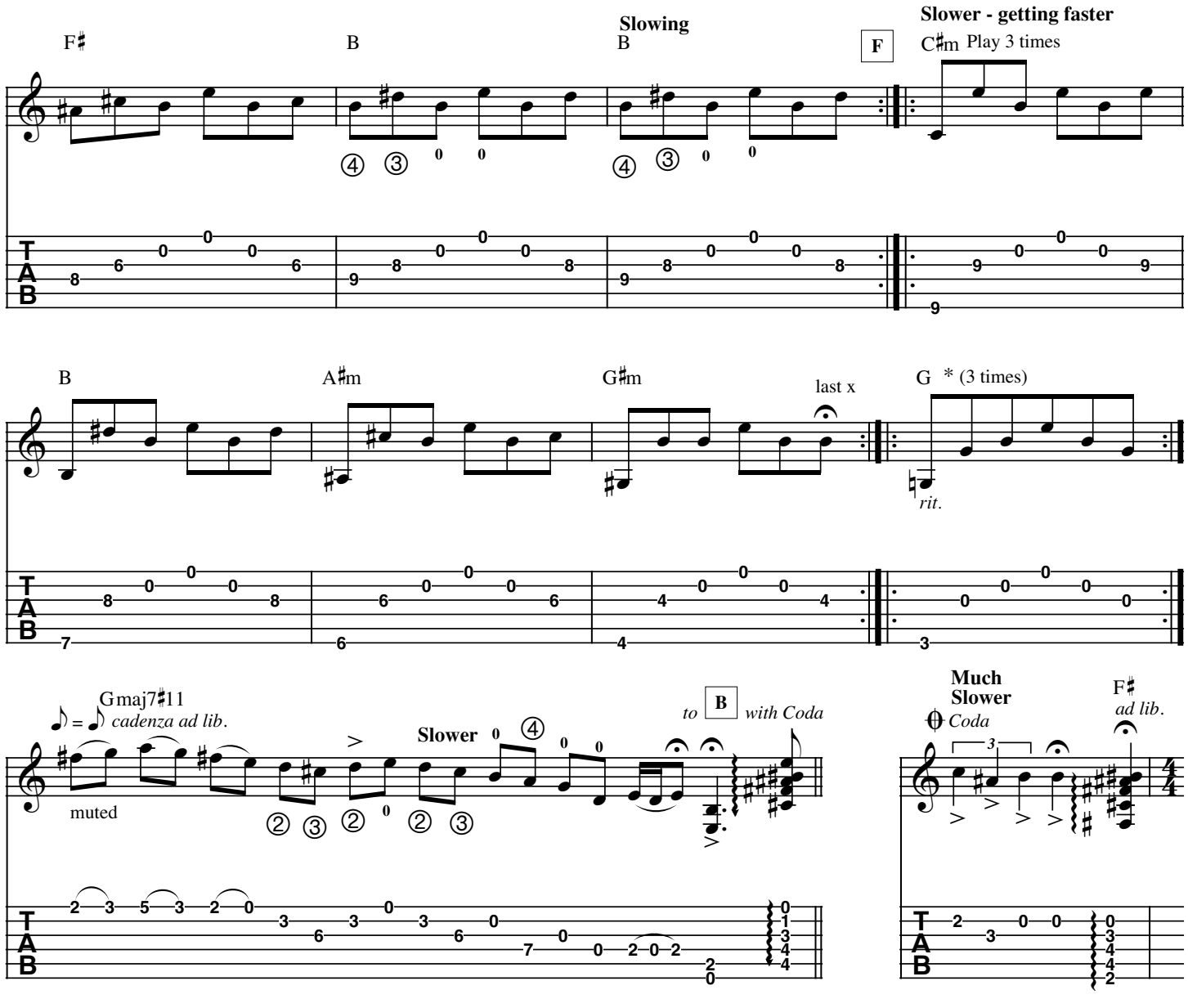
India: Street Dance

Track #23

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




F♯/E
E
To Coda
F♯/E
E
to
with 3rd ending
B
E
3.
E
D
F♯/E
E
F♯/E
E
F♯/E
E
F♯/E
E
to
with 4th ending
B
4.
E
F♯ Slow - getting faster
F♯
E
F♯
T
A
B



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

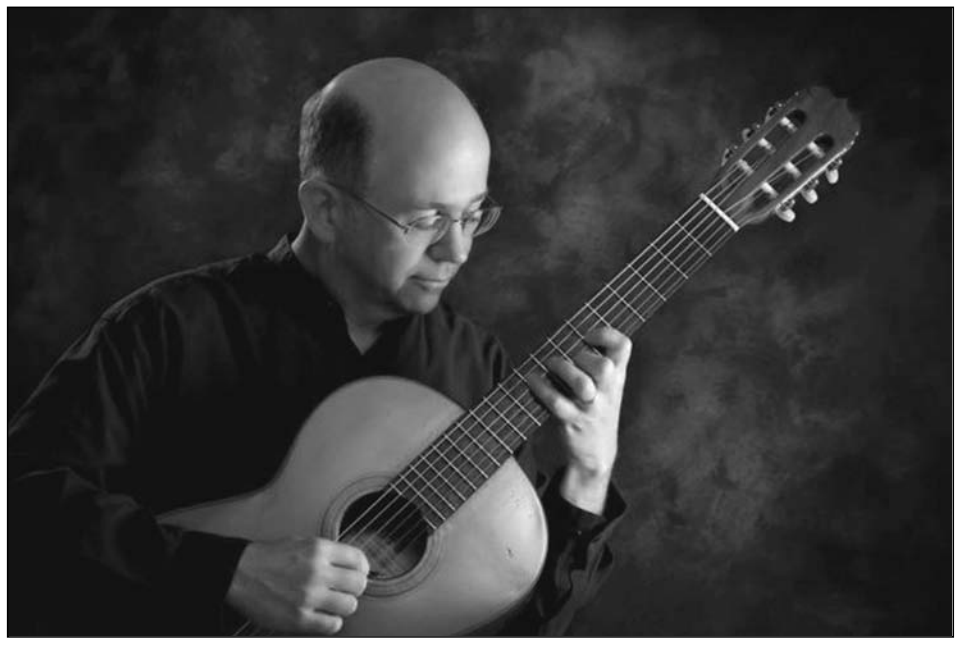
About the Author

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*.



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