

Ahmed El-Salamouny

# ENDLESS SUMMER

Brazilian Guitar meets Fingerstyle



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# Vorwort

Gemeinsame Konzerte mit Peter Finger, Claus Boesser-Ferrari, Adam Rafferty, Don Ross und vielen anderen Musikern des Fingerstyle haben mir Lust gemacht, auch andere Stile in die sonst so von authentisch brasilianischen Rhythmen geprägten Stücke aufzunehmen. Fingerstyle fasst dabei für mich unterschiedliche Stile wie Jazz, Folk, Rock oder Blues zusammen. Es hat besonders viel Spaß gemacht, diese Stile mit Samba- und Bossa-Patterns zu mischen. Es hat aber auch Zeit gebraucht. Fast zwei Jahre, in denen ich unermüdlich an den Kompositionen gefeilt, sie verworfen und wieder von vorne angefangen habe. Zumal mir diesmal wichtig war, die Stücke auch in meinen eigenen Konzerten spielen zu können. Ein Balanceakt, denn einerseits sollen sie nicht zu schwer, auf der anderen Seite aber auch bühnengerecht sein. Ich würde mich freuen, wenn das gelungen ist.

In den vorausgeschickten Erklärungen wird man diesmal alles Wissenswerte zu Fingersätzen und Spieltechniken finden. Die Patterns geben einem die Möglichkeit, die brasilianischen Rhythmen auch unabhängig von einem Stück zu üben. Ansonsten sind die Stücke sehr genau editiert, mit Fingersätzen für die rechte und linke Hand, Tabulatur und Akkorddiagrammen versehen, die jeweils genau den an dieser Stelle zu spielenden Griff zeigen. Bitte beachte, dass sich im Laufe des Taktes der Akkord wegen des Melodieverlaufs auch ändert.

Eine große Inspirationsquelle war natürlich wieder Brasilien. In den letzten Jahren war ich fast die Hälfte eines jedes Jahres dort. Ich arbeitete an dem Fotobuch *Highlights Brasilien* mit, das im Bruckmann Verlag erschienen ist. Außerdem fanden in Rio und Salvador meine Workshops statt, die auch für die nächsten Jahre wieder geplant sind.

Die größte Inspiration war mir jedoch meine Freundin, die Künstlerin Claudia Andrade, die so manches Mal mit einer dahin gesummierten Melodie meine Kompositionen voran brachte und mich immer mit Verständnis und Liebe unterstützte. Deswegen habe ich ihr mehrere Werke gewidmet.

Die Bilder sind von ihr, genauso wie alle unsichtbaren Ratschläge - welches Stück aufgenommen wird und welches nicht, welcher Schluß und welches Intro. Sie ist keine Musikerin, aber Brasilianerin, das heißt von Haus aus musikalisch.

Die Stücke in diesem Heft sind wie eine Reise durch Brasilien.

*Babaçu* ist eine Palme aus dem Maranhão, im Norden Brasiliens, die typische Früchte trägt, aus denen die Babaçu-Scheiben - ein beliebter Modeschmuck - gewonnen werden.

Bei der Recherche zum Foto-Buch war ich für den Verlag in der Chapada Diamantina in Bahia.

Eindrucksvolle Tafelberge türmen sich dort in einer fantastischen Natur auf. Hier fotografierte ich das Herz im Felsen für Claudia und nannte das Stück *Heart Rock*. Und ja, es gibt auch Hard Rock-Akkorde!

*The Road to Paraty* ist, ähnlich wie das kalifornische Pendant, Brasiliens Highway Number 1. Eine unglaubliche Fahrt an der Küste mitten durch den atlantischen Regenwald.

*Walking on Sunshine* schrieb ich in einem glücklichen brasilianischen Sommer 2013/14. Mit viel Spaß haben wir kurz nach Neujahr 2014 ein Video für meinen Youtube Channel in Rio aufgenommen.

*The Clouds Are Calling* ist nach einem Bild Claudias benannt. Ich denke dabei auch an jene tiefhängenden Wolken, die für die brasilianischen Tropen so typisch sind.

*Nós dois Um* heißt übersetzt „Wir beide zusammen“ und reflektiert die Zusammenarbeit mit Claudia in vielen künstlerischen Bereichen wie zum Beispiel in unserem alljährlichen Toskana-Workshop, bei dem sie den Teilnehmern mit Übungen aus der bildenden Kunst Musik verständlicher macht.

*Endless Summer* beschreibt ein Lebensgefühl, das ich in den letzten Jahren genießen durfte. In unserem Winter in Brasilien und in unserem Sommer in Deutschland. Ein wenig schwingt auch eine gewisse Melancholie mit, denn kein Sommer ist endlos.

*Open Sea* drückt dieses grandiose Gefühl aus, am Meer zu sitzen, auf die Unendlichkeit zu schauen und an nichts mehr zu denken.

*Into the Woods* beschreibt mein Abenteuer im Urwald der Ilha Grande, einer Insel südlich von Rio, die vom atlantischen Regenwald bedeckt ist, und die eine Station für die Workshopteilnehmer in Brasilien ist.

*Rio* ist eine Hommage an meine Lieblingsstadt, aber auch eine Hommage an die Musiker des Bossa Nova, die mich zum ersten Mal im zarten Alter von 12 Jahren trauten ließen, diese Musik einmal auf der Gitarre spielen zu können.

*Without You* ist ein Bonus-Stück, eine romatische Ballade für zwei Gitarren.

Ich hoffe, ich kann euch, liebe Gitarristen, auch etwas träumen lassen. Ich wünsche euch viel Spaß!

Ahmed El-Salamouny, August 2014

[www.brazilianguitar.de](http://www.brazilianguitar.de); [www.musiccoach.de](http://www.musiccoach.de);  
[www.musicianseye.com](http://www.musicianseye.com); [www.andradearte.com](http://www.andradearte.com)

Dieses Buch ist Claudia Andrade gewidmet.  
Danke an Gerd Kratzat und Michael Castro

# Foreword

Over the years playing concerts with my steel string colleagues like Adam Rafferty, Peter Finger, Claus Boesser-Ferrari and Don Ross, inspired me to include other styles into my compositions, which are normally shaped by authentic Brazilian rhythms. For me the term fingerstyle encompasses diverse styles of acoustic guitar playing such as Blues, Folk, Jazz and Rock. I've had a lot of fun mixing these musical influences with Samba and Bossa Nova, but it has taken considerable time and effort. For two years I composed constantly, rejecting pieces and starting over again. It has been a difficult balancing act. On one hand I have tried to create works to play in my concerts, on the other hand I have tried to make them playable by my students. I would be happy if I succeeded.

In the foregoing explanation, you will take interest in the novel approach to fingerings and playing techniques. The patterns allow you to practice Brazilian rhythms independently from a piece. The compositions are edited carefully, with exact fingerings for the right and left hand. You will find a tablature as well as chord-diagrams, which show you exactly how to play the chords indicated by the music. Please be aware that the notes of a chord may change during a measure, due to the progress of the melody.

Brazil has always been a great influence in my compositions. In the past three years I nearly spent six months of each year travelling and holding workshops in Salvador and Rio. I worked also on a photo book entitled Highlights Brasilien, which was published by the German publishing house Bruckmann.

However, the greatest inspiration for this work has been my girlfriend, the artist Claudia Andrade. From time to time she contributed to the difficult process of composing in humming a melody and was instrumental in finishing the works. Therefore and also for her love, there are plenty of dedications for her in this book. Claudia created the art and contributed the many invisible suggestions, which have enormously strengthend the final form of this book. Though not a musician herself, she possesses the intrinsic musicality so charcteristic of the Brazilian spirit.

The pieces in this book are like a trip throughout Brazil.

Babaçu is a palm tree in the district of Maranhão in the north of Brazil. The Babaçu discs, which are used as fashion jewelry, are extracted from the fruit of this tree.

While researching the photo book, I travelled to Chapada Diamantina in the Bahia state. There one is struck by the impressive table mountains that appear to rule over a fantastic display of nature. Here I took the picture of the heart in the rocks and dedicated it to Claudia. Therefore, the piece is called Heart Rock, but there are also some "Hard Rock" chords.

Road to Paraty is about a trip to a wonderful colonial town, which reminded me of the Highway 1 in California. It makes a stunning drive through the Atlantic rainforest alongside the beautiful coast.

During my happy Brazilian summer of 2013/14, I wrote Walking on Sunshine. We recorded a video in Rio with this piece, in the first days of the New Year.

The Clouds Are Calling is named after one of Claudia's paintings. For me the call of the clouds also comes from those deep hanging clouds so typical of Brazil's tropical coastline.

Nós dois Um means we two together and reflects my collaboration with Claudia in many creative ways, as for example when we hold our annual workshop in Tuscany, where Claudia creates exercises combining music and visual arts.

Endless Summer is a homage to my favourite season. For me it is a way of living, which I was able to have during the last few years, enjoying the Brazilian and the German summer in sequence. There is some melancholy in the piece, because in fact no summer can be truly endless.

Open Sea is about the overwhelming feeling I have looking on to the sea. Its like looking into eternity and forgetting about thinking.

Into the Woods describes an adventure I had on Ilha Grande, an island south of Rio covered in rainforest. The island is one of the stops of my Brazilian Guitar Workshop.

Rio is a song of homage to my favorite city, but it is also dedicated to the musicians of Rio, who made me dream the first time at the tender age of 12, to play one day the music of Brazil on guitar.

Without You is a bonus piece, a romantic ballad for two guitars.

I hope, dear guitar players, I can let you dream a little with my music too. Have fun!

Ahmed El-Salamouny, august 2014

[www.brazilianguitar.de](http://www.brazilianguitar.de)  
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[www.musicianseye.com](http://www.musicianseye.com)  
[www.andradearte.com](http://www.andradearte.com)

This book is dedicated to Claudia Andrade

Thanks to Gerd Kratzat and Michael Castro

# Erklärungen/Explanations

1, 2, 3, 4

meint die Finger der linken Hand: 1 = Zeigefinger,  
2 = Mittelfinger, 3 = Ringfinger, 4 = kleiner Finger

p, i, m, a

meint die Finger der rechten Hand: p = Daumen,  
i = Zeigefinger, m = Mittelfinger, a = Ringfinger

I, II, III etc. über den Noten und 1 fr., 2 fr. etc.  
bei den Griffsymbolen bezeichnet den Bund auf der  
Gitarre, in dem man sich mit dem Zeigefinger der  
linken Hand befindet.

Zahlen in einem Kreis geben die Saite an, auf  
der gespielt wird.

Beachte immer: Wo kann man einen Finger liegen  
lassen, wo kann man mit ihm auf derselben Saite  
weiter rutschen? Oft sind die Fingersätze so  
angelegt, dass man sich leicht weiterbewegen kann.  
Die Möglichkeiten, einen Finger liegen zu lassen  
oder mit ihm weiter zu rutschen, sind manchmal mit  
gestrichelten Bögen angemerkt.

Die Griffbilder über dem Notensystem stellen den  
Akkord dar, der dem jeweiligen Takt zugrunde  
liegt und der auch tatsächlich gegriffen wird.  
Beachte jedoch die Änderungen im Melodieverlauf,  
die sich im Takt ergeben. Steht ein Bogen über dem  
Griffbild, so wird der Akkord als Barré gegriffen.

Die Kreuze zeigen an, dass man mit der rechten  
Hand einen perkussiven Schlag auf die Saiten ausführt.  
Die Finger bleiben dabei in Spielhaltung und schlagen  
auf die Saiten.

Leere Notenköpfe statt Noten bedeuten, die Leersaiten  
leise anzuschlagen - gleichsam als Ghost Notes  
oder Füllnoten.

Für die Tabulatur-Spieler:

H= hammer-on, der Finger der linken Hand schlägt  
auf die Saite, um den nächsten Ton zu spielen.  
P= pull-off, der Finger der linken Hand zieht von  
einem Ton zum nächsten ab.  
S = slide, der Finger rutscht zum nächsten Ton.

Slides sind in der Tabulatur mit dem Symbol  versehen. Im Notentext steht hier ein Bindebogen  
zwischen zwei verschiedenen Noten, die mit  
demselben Finger gespielt werden.

1, 2, 3, 4

indicate the fingers of the left hand: 1 = index finger,  
2 = middle finger, 3 = ring finger, 4 = little finger

p, i, m, a

indicate the fingers of the right hand: p = thumb,  
i = index finger, m = middle finger, a = ring finger

I, II, III etc. and 1 fr., 2.fr. and so on indicate the fret,  
where the first finger of the left hand has to play.

Numbers in a circle indicate the string to be played.

One should always observe where one can leave a  
finger on a string or where one can move forward  
with the same finger on the same string.

The chord diagrams show the chord which belongs  
to the referring bar. Observe the modifications  
of the melody in a bar. If a bow is shown over a  
chord-diagram you should play the chord as a barré.

The notes shown as crosses (x) indicate, that you  
should make a percussive beat on the strings with  
the right hand. The fingers stay in playing position  
and tap on the strings.

Notes with open spaces mean that you have to  
pluck the empty strings softly - similar to ghost  
notes.

For those who read tablature only:

H = hammer-on

P = pull-off

S = slide

In the tablature slides are marked with the icon  
. In the notation there is a slur between two  
notes, that are played with the same finger.

# Anmerkungen/Annotations

Beim Fingersatz der rechten Hand gibt es verschiedene Möglichkeiten. Manchmal kann man zweimal hintereinander den selben Finger benutzen, besonders wenn ein Abzieher vorrausgeht oder mehrere Sechzehntel durch ein Achtel unterbrochen werden.

There are different possibilities for right hand fingering. Sometimes you might want to repeat the use of a finger, especially if there is a pull-off or hammer note, or if a group of sixteenth notes is interrupted by an eighth note.

Babaçu – Takt/Measure 43

Babaçu – Takt/Measure 3

Babaçu – Takt/Measure 20

Dieser Akkord wird nicht vollständig gespielt. Die fehlenden Noten werden im Griffbild in Weiß dargestellt.

This chord is not played completely. The lacking notes in the chord symbol are displayed in white.

Sind Kreuze anstelle von Noten dargestellt, schlägt man mit der rechten Hand auf die Saiten und erzeugt so einen perkussiven Ton.

Notes shown as crosses (x) indicate a percussive tap on the strings with the right hand.

Into the Woods – Takt/Measure 12

Walking on Sunshine – Takt/Measure 1

Spiele beim ersten Mal das D mit dem 1. Finger, bei der Wiederholung mit dem 3. Finger.

The first time use the first finger for the D, in the repetition use the third finger.

A musical score page from the first movement of Tchaikovsky's 'The Nutcracker'. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 8/8. The notes are numbered 1 through 4. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. The notes are numbered 0, 1, 2, 0, 2, 2, 3-5, and 3.

## Endless Summer – Takt/Measure 56

Die gestrichelte Linie zeigt an,  
dass ein Finger liegen gelassen  
oder auf derselben Saite  
weiter bewegt werden kann.

The interrupted line instructs you, that you can leave the finger on the note or you can slide with the finger on the string to the next note.

Walking on Sunshine – Takt/Measure 32

The image shows a musical score for guitar. The top part is a standard staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with various note values and rests. The bottom part is a tablature for a six-string guitar, showing the fingerings and positions for each note. The tablature includes numerical values above the strings to indicate specific frets or hammer-ons.

Babaçu – Takt/Measure 68

Leere Notenköpfe  
werden leise gespielt  
- wie Ghost Notes.

*Empty notes are played very softly, like ghost notes.*

Babaçú – Takt/Measure 29

In der Notation sind zur besseren Übersicht nur zwei Stimmen angelegt. Höre dir das Stück an, um die Melodie zu erkennen und um zu merken, wo Töne klingen sollen. Im zweiten Beispiel sind alle Stimmen dargestellt.

To get a better overview, the notation consists only of two voices. Listen to the piece in order to hear where the melody is and how long a note should sound. In the second example you can see all different voices.

The image shows a page of sheet music for guitar, featuring two staves. The top staff uses a treble clef and includes measure numbers (0, 1, 2, 3, 4) and letter labels (V, I). The bottom staff is a standard six-string guitar tablature. The tablature shows fingerings (e.g., 0, 1, 2, 3, 5, 7) and includes measure numbers (0, 1, 2, 3, 4) corresponding to the measures above.

Babaçu – Anfang/Beginning

# Patterns

Pattern-Zellen: Übe die rhythmischen Varianten der Sechzehntelnoten. Klatsche die Rhythmen vor dem Spielen. Der Fuß klopft immer auf dem ersten 1/16.

*Pattern-Cells: Practise the different possibilities of sixteenth notes also by clapping your hands before playing. The foot beats always on the first sixteenth.*

Musical notation and TAB for pattern 1. The music is in 4/8 time with a treble clef. The TAB shows a continuous sequence of sixteenth-note patterns. The first measure starts with a quarter note followed by a sixteenth-note pattern. The second measure starts with a sixteenth note followed by a sixteenth-note pattern. This pattern continues through the eighth measure. The TAB below shows a continuous sequence of sixteenth-note patterns.

Musical notation and TAB for pattern 2. The music is in 4/8 time with a treble clef. The TAB shows a continuous sequence of sixteenth-note patterns. The first measure starts with a sixteenth note followed by a sixteenth-note pattern. The second measure starts with a sixteenth note followed by a sixteenth-note pattern. This pattern continues through the eighth measure. The TAB below shows a continuous sequence of sixteenth-note patterns.

Wiederhole ein Pattern immer so lange, bis du es beherrscht. Später ist es möglich, jedes eintaktige Pattern mit einem anderen eintaktigen Pattern zu kombinieren - wie es in der letzten Zeile auf der nächsten Seite gezeigt wird.

*Repeat one pattern until you master it. It is possible to combine each one-measure-pattern with any of the other patterns, as it is shown in the last line of the following page.*

Musical notation and TAB for patterns 1 and 2. The music is in 4/8 time with a treble clef. The TAB shows two measures of pattern 1 followed by two measures of pattern 2. The first measure of pattern 1 starts with a sixteenth note followed by a sixteenth-note pattern. The second measure of pattern 1 starts with a sixteenth note followed by a sixteenth-note pattern. The first measure of pattern 2 starts with a sixteenth note followed by a sixteenth-note pattern. The second measure of pattern 2 starts with a sixteenth note followed by a sixteenth-note pattern.

Musical notation and TAB for patterns 3 and 4. The music is in 4/8 time with a treble clef. The TAB shows two measures of pattern 3 followed by two measures of pattern 4. The first measure of pattern 3 starts with a sixteenth note followed by a sixteenth-note pattern. The second measure of pattern 3 starts with a sixteenth note followed by a sixteenth-note pattern. The first measure of pattern 4 starts with a sixteenth note followed by a sixteenth-note pattern. The second measure of pattern 4 starts with a sixteenth note followed by a sixteenth-note pattern.

25

5

6

1 1 1 1 1 1  
0 0 0 0 0 0  
2 2 2 2 2 2

1 1 1 1 1 1  
0 0 0 0 0 0  
2 2 2 2 2 2

1 1 1 1 1 1  
0 0 0 0 0 0  
2 2 2 2 2 2

29

7

8

1 1 1 1  
0 0 0 0  
2 2 2 2

1 1 1 1  
0 0 0 0  
2 2 2 2

1 1 1 1  
0 0 0 0  
2 2 2 2

33

9

10

1 1 1 1  
0 0 0 0  
2 2 2 2

1 1 1 1  
0 0 0 0  
2 2 2 2

1 1 1 1  
0 0 0 0  
2 2 2 2

37

11

12

1 1 1 1 1 1  
0 0 0 0 0 0  
2 2 2 2 2 2

1 1 1 1 1 1  
0 0 0 0 0 0  
2 2 2 2 2 2

1 1 1 1 1 1  
0 0 0 0 0 0  
2 2 2 2 2 2

41

1

7

3

12

1 1 1 1 1 1  
0 0 0 0 0 0  
2 2 2 2 2 2

1 1 1 1 1 1  
0 0 0 0 0 0  
2 2 2 2 2 2

1 1 1 1 1 1  
0 0 0 0 0 0  
2 2 2 2 2 2

**Babaçu**  
for Hermann Kehrer

Ahmed El-Salamouny

**A m7(9)**

**F maj 7**

**A m7(9)**

**TAB**

III I III

**F maj7(#11,13)**

**Cadd9**

**G 6/B $\sharp$**

**A m7**

**A m/G**

**F maj7(6)**

**E7sus4**

VII

**E sus4/B $\sharp$**

**A m7(9)**

**F add9**

**G 7(13)**

**C maj 7**

**D 7sus4**

**B $\sharp$ m7(b5)**

**E 7(b13)**

**A m7(9)**

**V**

**E sus4/B $\sharp$**

**A m7(9)**

**F add9**

**G 7(13)**

**C maj 7**

**D 7sus4**

**B $\sharp$ m7(b5)**

**E 7(b13)**

**A m7(9)**

**V**

**B $\sharp$ m7(b5)**

**E 7(b13)**

**A m7(9)**

**V**

Sheet music for guitar showing chords A m7(9), D m7, G 7, C maj 7, and F#m7(b5) with corresponding fingerings and a bass line.

The music is in 21 time signature. The bass line is indicated by 'b' and 'a' below the staff. The chords are:

- A m7(9)
- D m7
- G 7
- C maj 7
- F#m7(b5)

Fingerings for the chords are as follows:

- A m7(9): 5fr.
- D m7: 5fr.
- G 7: 10fr.
- C maj 7: 7fr.
- F#m7(b5): 4fr.

Bass line notes are marked with 'b' and 'a' below the staff. The bass line consists of eighth and sixteenth note patterns.

Musical score for guitar and piano, page 25. The score includes four staves. The top staff shows a guitar part with chords B<sup>7</sup>(b13), Em(add 9), E7(b13), and Am7. The bottom staff shows a piano part with corresponding chords. Fingerings and performance instructions like '2fr.' and 'i' are included.

Musical score for guitar and piano, page 33, measures 1-4. The score includes four staves: treble clef for the top staff, bass clef for the bottom staff, and two piano staves. The guitar parts show various chords and arpeggios. The piano parts include harmonic notation with dots and circles, and dynamic markings like 'p' (piano) and 'f' (forte). Chords labeled are B7, Em(add 9), E7(b13), and Am7.

A m7                    F#m7(b5)                    G maj 7                    Cadd9                    F#m7(b5)

37

*i m i m i*

*m a a a a*

*S*

*P*

Bb7(#9)                    E m(add 9)                    E 7

41

*i m a i m i*

*m i m i m i*

A m7                    D 7(9)                    G maj 7                    C maj 7                    F#m7(b5)

45

*1 o 1 1 1 0*

*5 o 5 o 5 o 5 o*

*3 3 3 3 3 3*

*0 o 0 o 0 o 0 o*

A m7                    Bb7                    Em(add 9)                    A m7

49

*1 1 o 1 1 1 0*

*2 2 o 2 2 2 2 2*

*0 o 0 o 0 o 0 o*

*2 1 0 2 1 0 2 1*

*H 0*

*10-12-13 10-11-12*

53

VII      D 7fr.      Em 7fr.      Cadd9(#11)      F#m7(b5)

0 1 2 3 4 5 6 7 8 9 10 11 12

i m a      m a      0      m a      0 5 3 2 0 3 0 0 3 1

0 0 10 10 8 10 10 0 7 0 0 5 3 2 0 3 0 0 3 1

57

B $\sharp$ 7      Em(add 9)      E 7

D.S. al Coda

66

C add9      F maj 7      Esus4      Esus4      A maj7(9) 6fr.

m i m i

P

# Heart Rock

for Claudia Andrade

Ahmed El-Salamouny

**A maj7(9)**

**D maj7(9)**

**B<sup>+</sup>m7(11)**

**E 7(b9)**

**A maj7(9)**

**D maj7(6,9)**

The sheet music consists of six staves of guitar tablature. Staff 1 starts with a 60 BPM instruction and a 2/4 time signature. It features chords A maj7(9) and D maj7(9). Staff 2 continues with A maj7(9) and D maj7(9). Staff 3 starts with B<sup>+</sup>m7(11) and continues with E 7(b9). Staff 4 continues with B<sup>+</sup>m7(11) and E 7(b9). Staff 5 starts with A maj7(9) and continues with D maj7(6,9). Staff 6 continues with A maj7(9) and D maj7(6,9). Each staff includes a guitar chord diagram above the staff and a tablature below it with fingerings (1, 2, 3, 4) and strumming patterns.

The image shows a musical score for guitar. The key signature is B-flat major (Bbm7). The first measure is labeled "Bbm7(11)" and features a 7th fret on the 6th string and an open 1st string. The second measure is labeled "E 7" and features a 6th fret on the 6th string and an open 1st string. The music consists of eighth-note patterns on the 6th and 1st strings. The tempo is indicated as 17. The guitar neck diagram shows the 6th and 1st strings with the 7th fret highlighted.

Sheet music for guitar, 21st measure. The first measure shows an A major 7(9) chord (6fr.) with a 3rd position barre chord diagram above the strings. The second measure shows a D major 7(9) chord with a 4th position barre chord diagram above the strings. The third measure shows a D major 7(6) chord with a 3rd position barre chord diagram above the strings. The strumming pattern consists of eighth-note strokes. The tablature below shows the fret positions and strumming direction.

Sheet music for guitar, measures 25-28. The key signature is B major (two sharps). The music consists of three chords: Bbm(add11), Bbm7(add11), and E. The first measure shows a Bbm chord with fingers 2, 2, 3, and 0. The second measure shows a Bbm7 chord with fingers 2, 4, and 0. The third measure shows an E chord with fingers 1, 3, and 2. The fourth measure shows an E chord with fingers 1, 3, and 2. The fifth measure shows an E chord with fingers 1, 2, and 4. The sixth measure shows an E chord with fingers 1, 2, and 4. The seventh measure shows an E chord with fingers 1, 2, and 4. The eighth measure shows an E chord with fingers 1, 2, and 4.

Guitar tablature for measures 29-30. The key signature is G major (one sharp). Measure 29 starts with a 16th-note pattern (2, 1, 4), followed by a 16th-note pattern (2, 1), then a 16th-note pattern (3, 0). An A6(9) chord is shown with a 9th fret on the 3rd string. Measure 30 starts with a 16th-note pattern (0, 4), followed by a 16th-note pattern (3, 1, 4), then a 16th-note pattern (1, 0). An E7 chord is shown with a 6th fret on the 3rd string. Fingerings (m, i, a) are indicated above the strings. Fretboard diagrams show the fingerings for each note. The tablature includes both standard notation (numerals) and tablature (dots on six horizontal lines).

Guitar tablature for three chords:

- A maj7(9)**: Chord diagram shows A major 7th with 9th. Fret 6 at 6th string, 5th string open, 4th string 5, 3rd string 5, 2nd string 4, 1st string 3. Fingerings: 6fr., 2, 1, 0.
- D maj7(9)**: Chord diagram shows D major 7th with 9th. Fret 6 at 6th string, 5th string open, 4th string 0, 3rd string 0, 2nd string 1, 1st string 2. Fingerings: ④③, 0, 2, 1.
- D maj7(6)**: Chord diagram shows D major 7th with 6th. Fret 6 at 6th string, 5th string 4, 4th string 0, 3rd string 1, 2nd string 4, 1st string 0. Fingerings: 4fr., ③, 2, 1.

String numbers: 6, 5, 4, 3, 2, 1. Fret numbers: 6, 5, 4, 3, 2, 1. Measure number: 37. Time signature: 8/8.

The image shows a page of sheet music for a guitar solo, page 41. The music is in 8/8 time and consists of four measures. The key signature changes from B<sup>natural</sup>m (add 11) to B<sup>natural</sup>m7 (add 11), then to E, and finally to A major 7. Each measure includes a guitar chord diagram above the staff and a tablature below it. The first measure starts with a B<sup>natural</sup>m chord (B, D, G) and ends with a B<sup>natural</sup>m7 chord (B, D, G, F#). The second measure begins with an E chord (E, G, B, D) and ends with an A major 7 chord (A, C#, E, G, B, D). The third measure starts with an A major 7 chord and ends with an E chord. The fourth measure starts with an E chord and ends with an A major 7 chord. The tablature shows the left hand's fingerings and the right hand's strumming patterns.

Sheet music for guitar, page 46, featuring chords Bbm7, G#m7, C#m7, A maj 7, and D maj 7. The music includes fingerings (e.g., 3 4 4, 2 1 2, 3 2 1) and strumming patterns (e.g., 4fr., m i). The bass line is also provided with fingerings.

Guitar tablature for measures 55-56. The first measure shows a F#m7 chord with a bass note at 2. The second measure shows a B7 chord. The third measure starts with a F#m7(9) chord, indicated by a vertical bar and a circled 9 above the staff. The fourth measure shows a variation of the B7 chord. The tablature includes fingerings (e.g., 2fr.i, i, i, i, i), string muting symbols (V, ^), and dynamic markings (7). The bass line continues below the main staff.



Carnival | Artwork by Claudia de Castro Andrade

## Road to Paraty

for Katrin and Georg Mattis

Ahmed El-Salamouny

The tablature consists of four staves, each representing a different string or position on the guitar neck. The top staff shows chords F, Em7, Am7, and Am. The second staff shows chords F, Em7, Am7, and V. The third staff shows chords D, Am7, Dsus4, and Am7. The bottom staff shows chords D/F# (D major), Fmaj7, E7, Am, and Am. Each staff includes a fretboard diagram above the strings, note heads with stems, and rhythmic notation below the strings. Fingerings are indicated by numbers (e.g., 0, 1, 2, 3) and letters (e.g., a, m, s) placed near the notes. Measure numbers (8, 9, 13) are also present.

G 7(9)      G 7(9,11)      C maj 7      Cadd9      G 7(9)

17

Chords: G 7(9), G 7(9,11), C major 7, Cadd9, G 7(9)

Fretboard diagrams above each measure. Fingerings below the strings: 17: 3, 3; 18: 2, 2, 0, 1, 2, 3; 19: 1, 0, 1, 2, 3, 3; 20: 0, 0, 0, 0, 3, 3, 1, 0, 0, 0, 2.

G 7(9,11)      C maj 7      Cadd9      F 6

21

Chords: G 7(9,11), C major 7, Cadd9, F 6

Fretboard diagrams above each measure. Fingerings below the strings: 21: 3, 3; 22: 2, 2, 0, 1, 2, 3; 23: 0, 3, 3, 0, 0, 0, 0; 24: 0, 0, 0, 0, 3, 3, 1, 0, 0, 0, 1, 3.

D/F#      Gadd9      E 7/G#

25

Chords: D/F#, Gadd9, E 7/G#

Fretboard diagrams above each measure. Fingerings below the strings: 25: 1, 0, 2, 2; 26: i, m, 0, 3, 3, 2; 27: 1, 0, 2, 2, 0, 3, 3, 2; 28: 0, 0, 0, 0, 4, 4.

A m      F maj7(#11)      E      E 7(b13)      A m

29

Chords: A m, F major 7(#11), E, E 7(b13), A m

Fretboard diagrams above each measure. Fingerings below the strings: 29: 1, 2, 1, 3, 0, 0, 0; 30: 2, 2, 0, 0, 1, 1, 0, 1; 31: 0, 0, 0, 0, 1, 1, 0, 1; 32: 0, 2, 1, 3, 0, 0, 0.

Sheet music for guitar and vocal part 2, page 10, measures 37-40. The vocal part includes lyrics: "m i m a m i m i". The guitar tab shows fingerings and strumming patterns. The vocal part ends with a fermata over the last note.

The image shows a musical score for guitar. The top part displays three chords with fingerings: F major 7 (8th fret, 1st string), E minor (7th fret, 1st string), and A minor 7(9) (9th fret, 1st string). Below each chord is a corresponding guitar neck diagram. The main staff begins at measure 41 with a treble clef, a key signature of one sharp, and a common time signature. The first measure consists of eighth-note pairs. Measures 2 and 3 follow with eighth-note pairs. Measure 4 starts with a sixteenth note followed by a quarter note. Measures 5 through 8 show a sequence of eighth-note pairs. Measures 9 and 10 continue the pattern. Measures 11 and 12 feature eighth-note pairs. Measures 13 and 14 show eighth-note pairs. Measures 15 and 16 consist of eighth-note pairs. Measures 17 and 18 show eighth-note pairs. Measures 19 and 20 feature eighth-note pairs. Measures 21 and 22 show eighth-note pairs. Measures 23 and 24 consist of eighth-note pairs. Measures 25 and 26 show eighth-note pairs. Measures 27 and 28 feature eighth-note pairs. Measures 29 and 30 show eighth-note pairs. Measures 31 and 32 consist of eighth-note pairs. Measures 33 and 34 show eighth-note pairs. Measures 35 and 36 feature eighth-note pairs. Measures 37 and 38 show eighth-note pairs. Measures 39 and 40 consist of eighth-note pairs. Measures 41 and 42 show eighth-note pairs. Measures 43 and 44 feature eighth-note pairs. Measures 45 and 46 show eighth-note pairs. Measures 47 and 48 feature eighth-note pairs. Measures 49 and 50 consist of eighth-note pairs. Measures 51 and 52 show eighth-note pairs. Measures 53 and 54 feature eighth-note pairs. Measures 55 and 56 show eighth-note pairs. Measures 57 and 58 feature eighth-note pairs. Measures 59 and 60 consist of eighth-note pairs. Measures 61 and 62 show eighth-note pairs. Measures 63 and 64 feature eighth-note pairs. Measures 65 and 66 show eighth-note pairs. Measures 67 and 68 feature eighth-note pairs. Measures 69 and 70 consist of eighth-note pairs. Measures 71 and 72 show eighth-note pairs. Measures 73 and 74 feature eighth-note pairs. Measures 75 and 76 show eighth-note pairs. Measures 77 and 78 feature eighth-note pairs. Measures 79 and 80 consist of eighth-note pairs. Measures 81 and 82 show eighth-note pairs. Measures 83 and 84 feature eighth-note pairs. Measures 85 and 86 show eighth-note pairs. Measures 87 and 88 feature eighth-note pairs. Measures 89 and 90 consist of eighth-note pairs. Measures 91 and 92 show eighth-note pairs. Measures 93 and 94 feature eighth-note pairs. Measures 95 and 96 show eighth-note pairs. Measures 97 and 98 feature eighth-note pairs. Measures 99 and 100 consist of eighth-note pairs.

Guitar tablature for measures 45-50. The top staff shows the neck position, strings, and fingering (e.g., 1, 2, 3, 4). The bottom staff shows the guitar strings with corresponding fingerings (e.g., 10, 9, 8, 7, 6, 5).

Chords and Fingerings:

- F maj 7**: 8fr. (Fret 8, 3rd string)
- E m**: 7fr. (Fret 7, 3rd string)
- A m7(9)**: 5fr. (Fret 5, 3rd string)

Strumming Patterns:

- Measure 45: Down-up-down-up (D-U-D-U)
- Measure 46: Up-down-up-down (U-D-U-D)
- Measure 47: Up-down-up-down (U-D-U-D)
- Measure 48: Up-down-up-down (U-D-U-D)
- Measure 49: Up-down-up-down (U-D-U-D)
- Measure 50: Up-down-up-down (U-D-U-D)

49

D 5fr. A m 5fr. D 5fr. A m 5fr.

53

D/F# F maj 7 E 7 A m

D.C. al Coda

57

E 7 A m F maj7(#11) E E 7(b13) A m

62

F maj7(#11) E E 7(b13)

(2) V VII

A m(add 9)

70

*rit.*

8

5fr.

rit.

70

0 0 0 0  
10 10 10 10

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

0 6 6 6 6 6  
5 5 5 5 5 5

0 6 6 6 6 6  
0 0 0 0 0 0

7 7  
0 0  
5 5

0 0



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Heart Rock I Photo by Ahmed El-Salamouny

# Walking on Sunshine

for Michael Castro

Ahmed El-Salamouny

The tablature consists of four staves of guitar music. Each staff includes a chord diagram above the staff, a tempo marking (e.g., =80), and a 2/4 time signature. The first staff starts with Cadd9, followed by A m7, D 7sus4, and G. The second staff starts with Cadd9, followed by A m7, D 7sus4, G, and ends with D m7. The third staff starts with G, followed by Cadd9, A m7, and D m7. The fourth staff starts with G, followed by C maj7, A m(add 9), and D m7. The lyrics "i m i m i m a" are written below the notes in the first three staves. The tablature shows fingerings (e.g., 1, 2, 3, 4) and string numbers (e.g., 6, 5, 4, 3, 2, 1) for each note. Chord diagrams show the fingerings for each chord.

Sheet music for guitar, page 21, featuring four measures of chords and their fingerings:

- G**: Fingerings 4, 4, 2. Chord diagram shows 3rd string open, 2nd string 3, 1st string 2.
- C maj 7**: Fingerings 2, 0, 2. Chord diagram shows 3rd string open, 2nd string 3, 1st string 2.
- A m**: Fingerings 4, 0, 4. Chord diagram shows 3rd string 3, 2nd string 2, 1st string 1. Includes a note "5fr." above the 3rd string.
- D m7**: Fingerings V, 2. Chord diagram shows 3rd string 3, 2nd string 2, 1st string 1. Includes a note "5fr." above the 3rd string.

The music is in common time (indicated by '8'). The strings are numbered 1 (thinnest) to 6 (thickest). The bottom staff shows the corresponding fingerings for each chord.

Guitar tablature for measures 29-32. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The tab includes fingerings and dynamic markings like accents and slurs. Chords shown are G7(b9), Cmaj7(6), E7sus4, and E7(13b). Chord diagrams are provided above the staff for each chord.

**A m7**

**E 7(b9)/G#** 3fr.

**A m7**

**D/F#**

**F6**

**Cadd9**

**F6**

**E 7(b13)**

**A m7**

**E 7(b9)/G#** 3fr.

**A m7**

**D/F#**

**F6**

**Cadd9**

**F6**

**G9sus4**

**D.C. al Coda**

53

C 9      A m7      D 7sus4      G

Chord diagrams for C9, Am7, D7sus4, and G are shown above the first four measures. The melody line starts with a grace note (4) over the C9 chord, followed by eighth-note pairs (2, 3) and (1, 3). The Am7 chord has a grace note (4), eighth-note pairs (1, 3) and (2, 3), and a sixteenth-note pair (1, 2). The D7sus4 chord has a grace note (4), eighth-note pairs (1, 3) and (2, 3), and a sixteenth-note pair (1, 2). The G chord has a grace note (4), eighth-note pairs (1, 3) and (2, 3), and a sixteenth-note pair (1, 2). The bass line consists of eighth-note pairs (3, 0) and (0, 3).

# The Clouds Are Calling

for Claudia Andrade

Ahmed El-Salamouny

**Am7(9)**

**C maj7**

**D/F#**

**Esus4**

**Esus4**

**G6(9)**

**C maj7(6)**

**Em7(9)**

**G6(9)**

**A**

**Cadd9**

Sheet music for guitar showing chords Cadd9(#11), Em, A7, and B7(b13) with corresponding fingerings and strumming patterns.

The music is in 23/8 time. The first measure shows a Cadd9(#11) chord with fingers 0, 2, and 3. The second measure shows an Em chord with fingers 0, 2, and 3. The third measure shows an A7 chord with fingers 0, 2, and 3. The fourth measure shows a B7(b13) chord with fingers 0, 2, and 3.

Musical score for guitar, measures 27-29. The score includes three measures of chords and fingerings:

- Measure 27: Esus4 (fret 0, 2, 0) followed by a bar of eighth-note patterns.
- Measure 28: E minor (fret 0, 2, 0) with a 7th string open, 8th fret. BPM 60. Fingerings: 6, 6, 6.
- Measure 29: E minor (add 9) (fret 1, 0, 0) followed by a bar of eighth-note patterns.

Fretboard diagrams are provided for each chord. The bass line is also indicated below the staff.

The image shows a musical score for a guitar solo. The key signature is A major (one sharp). The time signature is common time (indicated by '4'). The tempo is 42 BPM. The score consists of two staves. The top staff is for the right hand, featuring sixteenth-note patterns and grace notes. The bottom staff is for the left hand, showing fingerings (0, 2, 3, 4) and string numbers (0, 2, 3, 4). Chords are indicated above the staff: Em7(9) at the beginning, followed by Em7(9) with a 2fr. position diagram, C maj 7 with a 7fr. position diagram, and another Em7(9) with a 7fr. position diagram. The music includes various performance techniques like slurs, grace notes, and dynamic markings.

46

E m      A m7      E m

7 7 7 5 3 3 3 2 0 0 0 2 3 3 0 0 0 2 H 4 0 0

0 0

50

C      G maj 7/D      C      G maj 7/D      Gadd9

2 0

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



The clouds are calling | Photo by Ahmed El-Salamouny

# Nós dois Um

for Claudia Andrade

Ahmed El-Salamouny

The sheet music consists of four staves of musical notation for guitar and piano. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. It includes three chords: E major 7 (6th fret), C major 7(6) (7th fret), and C major 7(6) (7th fret). The second staff shows a bass clef, a key signature of four sharps, and a common time signature. It includes the chords E add9 and C 6. The third staff shows a treble clef, a key signature of four sharps, and a common time signature. It includes the chords E add9/B<sup>♯</sup> and C major 7(6). The bottom staff shows a bass clef, a key signature of four sharps, and a common time signature. It includes the chords E add9, E sus2, sus4, A major 7, and A major 7(9). Fingerings and picking patterns are indicated throughout the music.

Guitar tablature for measure 17:

- Fretboard Diagram:** Shows the 7th fret of the 6th string and the 4th fret of the 3rd string.
- Hand Movements:** 'a m' (downstroke), 'i m' (downstroke), 'p i m p i m' (downstroke).
- Fingerings:** 4, 0, 4, 2, 1, 0, 2, 0, 1, 0, 4, 0, 4, 3, 0, 3, 1, 0, 3, 1, 0, 1, 0, 1, 0.
- String Vibrato:** Indicated by a wavy line over the 6th string.
- String Octave Mark:** Indicated by a '7fr.' above the 6th string.
- Chord:** E maj7(6)/C♯
- Fretboard Diagram:** Shows the 4th fret of the 3rd string.

21 E add9

E sus2,sus4

C<sup>#</sup>m7

IV

2fr.

4fr.

Guitar tablature for measures 25-28. The key signature is G major (one sharp). The tab shows a sequence of chords and notes:

- Measure 25: Chord A maj 7 (A, C#, E, G, B, D) at the top of the neck. Fingerings: 3, 2, 4, 3, 1, 0. Strumming pattern: i, m, a, i, m, i.
- Measure 26: Chord F#m7(9) (F#, A, C#, E, G, B) at the 12th fret. Fingerings: 0, 4, 2, 0, 4, 2. Strumming pattern: II, II, II, II.
- Measure 27: Chord Bb7sus4 (Bb, D, F, G, Bb, D) at the 11th fret. Fingerings: 2, 2, 2, 2, 2, 2. Strumming pattern: 4, 4, 4, 4.
- Measure 28: Chord Bb7sus4 (Bb, D, F, G, Bb, D) at the 11th fret. Fingerings: 2, 2, 2, 2, 2, 2. Strumming pattern: a, m, a.

The tab also includes a bass line with note heads and stems, and a fingerstyle tab below the main staff.

29

E maj 7

6fr.

C maj7(6)

7fr.

③

②

Guitar tablature for measures 29-30. The top staff shows the left hand fingering (0, 0, 0, 1, 2, 2) and the right hand strumming pattern. The bottom staff shows the guitar strings with fingerings (0, 0, 8, 8, 7, 7), hammer-ons (8, 8, 8, 7, 7), and pull-offs (7, 7, 8). Measures 29 and 30 are separated by vertical bar lines.

The score consists of four measures of music for electric guitar. Measure 1: G9sus4 chord, 32nd-note pattern. Measure 2: C major 7 chord, 16th-note pattern with '7fr.' and '3 4' markings. Measure 3: C add9 chord, 16th-note pattern with '7fr.' and '3' markings. Measure 4: Dm7(9) chord, 16th-note pattern with 'X' and '4' markings. The bass line is shown below the staff with various notes and rests.

48

E maj 7  
VII 7fr.  
VII 7fr.  
IV 4fr.

10 9 7 7 10 7 0 0 10 10 9 7 10 4  
9 9 9 9 10 7 0 9 9 9 9 10 6 0 0 0 4  
7 7 7 7 7 0 9 7 7 7 7 7 0 6 0 0 0 0

52

C#m7 4fr.  
A 6 6fr.  
Eadd9  
D/A  
E 4fr.

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

56

D/A  
E 4fr.

1, 3.  
2.

5 5 5 5 5 3 0 0 10 9 7 0 7 0 4 0 3 4  
4 4 4 4 4 2 3 2 3 0 10 9 7 0 7 0 4 0 3 4  
6 6 6 6 6 4 0 0 4 0 0 0 0 0 0 0 0 0 0

60

E maj7(6)/C#  
4fr.

Eadd9

P

5 4 0 2 3 0 0 4 0 4 0 4 0 4 0 4 0 0 0  
6 4 0 4 4 2 1 2 1 2 1 2 1 2 1 2 1 0 0 0

E maj 7

C maj7(6)

C maj7(6)

Eadd9/B $\sharp$

C maj7(6)

E maj 7

C maj7(9)

E maj 7

VII

D.S. al Coda

D/A

80

0 10 9 7 7 10 9 0 0 4 2 2 0 2 2 1 0

C maj7(#11)

rit.

84

0 4 0 0 0  
3 3 0 3

a tempo

P P  
7 0 4 0 0 3 0  
4 0 4 2 0 2 0 0  
0 0 0 2 2 1 1 4

F 7(9)

88

0 4 2 1 0 0 3 0  
p i m a m

F 7(9)

E add9

## Endless Summer

for Claudia Andrade

Ahmed El-Salamouny

The sheet music consists of four staves of guitar tablature. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff begins with chords Gadd9, D6/F#, E7sus4, and D7. The second staff begins with a stylized eighth-note pattern followed by chords D6/F#, E7sus4, D7, and Gadd9. The third staff begins with chords Em, Am7, D7, and Gadd9. The fourth staff begins with chords D6/F#, E7sus4, and E. Chord diagrams are provided above the first, second, and third staves. Fingerings and performance techniques like '3fr.', 'i', 'm', 'H', 'S', and '(3)' are indicated throughout the tabs.

Guitar tablature for the first 10 measures of the solo. The key signature is G major (no sharps or flats). The first measure shows an A m7 chord with a 17th note. The second measure starts with a D 7 chord (3fr.). The third measure begins with an A m7 chord. The fourth measure starts with a D 7 chord (4fr.). The fifth measure begins with an A m7 chord. The sixth measure starts with a D 7 chord (4fr.). The seventh measure begins with an A m7 chord. The eighth measure starts with a D 7 chord (4fr.). The ninth measure begins with an A m7 chord. The tenth measure starts with a D 7 chord (4fr.). The eleventh measure begins with a G chord (10fr.). The tablature includes fret numbers (0-10) and string numbers (1-6).

21

G maj 7/F# Em D 7

8  
p (5) i m

10 0 10-10-12-7 7 0 0 7-7-10-7 7 0 0 5-5-3 2-2 2-2 2-0 2-3-2-2-0 3

10 0 9 0 0 0

Guitar tablature for the first section of the solo, starting at measure 25. The key signature is G major (one sharp). The chords are Em, Am7, D7, and Gadd9. The tab shows the left hand's fingerings and the right hand's picking pattern. The lyrics 'i m i a' are written below the strings.

Sheet music for guitar, page 29, measures 8-10. The key signature is A major (no sharps or flats). The music consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 8/8. It features a guitar tablature with a 6-string neck diagram above it. The chords shown are D6/F# (with a 3rd position diagram), E7sus4 (with a 4th position diagram), and E (with a 5th position diagram). The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of 4/4. It features a bass tablature with a 4-string neck diagram below it. The bass notes correspond to the chords above them.

33

A m7      D 7      A m7      F#m7(11)      B7      Em

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

37

C#m7(b5,11)      Gadd9      F#m7(11)      B7      Em

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

41

A 7      Em7(9)      A add9      B7

0 0 0 3 5 0  
0 2 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

45

Em7      A add9      Em7      A add9

7 10 7 10 10 8 0 0 0 0 0 6 6  
7 10 7 10 10 8 0 0 0 0 0 6 6  
7 10 7 10 10 8 0 0 0 0 0 6 6  
7 10 7 10 10 8 0 0 0 0 0 6 6

The image shows a musical score for guitar. The key signature is G major (one sharp). The time signature is common time (indicated by '8'). The first measure starts with an 'E' chord (fret 0 on all strings). The second measure starts with an 'A m7' chord (fret 0 on strings 1-3, 2 on string 4, 3 on string 5). The third measure starts with a 'D 7' chord (fret 2 on strings 1-3, 1 on string 4, 2 on string 5). The score includes a staff for the left hand (piano-style) and a staff for the right hand (guitar). Fingerings are indicated above the notes: '2.' for the first note of the first measure, '4' for the first note of the second measure, and 'S' for the first note of the third measure. Strumming patterns are shown as horizontal dashes under the notes.

53

G 6      Dadd9/F♯      Em7      D 7

D.S. al Coda

S

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

57

*rīt.*

G 10fr.  
G maj 7/F#7 7fr.  
G/D 3fr.  
Cadd9(#11) 3fr.  
Gadd9

10 0 10 10 0 0 7 7 0 0 7 7 0 0 3 3 0 0 3 3 0 0 -3 3 0 3 3 0 0 2 0 2 0 3

Open Sea  
for Peter Remiger

Ahmed El-Salamouny

The sheet music consists of four staves of guitar notation, each with a different chord progression and fingerings. The first staff starts with Em7(9) and Cadd9(#11). The second staff starts with F maj 7 and Em7(9). The third staff starts with Em7 and A add9. The fourth staff starts with F maj 7 and Em7(9). Each staff includes a diagram of the guitar neck above the staff, showing the frets and strings. Fingerings are indicated by numbers (e.g., 1, 3, 2, 4) and letters (e.g., i, m, a) below the strings. The music is in 2/4 time, with a key signature of one sharp.

17

E m7      A maj7(9)/C♯      E/G♯

m a

Fretboard diagrams for E m7, A maj7(9)/C#, and E/G# chords.

String positions: 8th string (top) - 3, 7th string - 0, 6th string - 0, 5th string - 3, 4th string - 0, 3rd string - 3, 2nd string - 2, 1st string - 3.

String positions: 8th string (top) - 3, 7th string - 0, 6th string - 0, 5th string - 3, 4th string - 0, 3rd string - 3, 2nd string - 2, 1st string - 4.

String positions: 8th string (top) - 3, 7th string - 0, 6th string - 0, 5th string - 0, 4th string - 0, 3rd string - 0, 2nd string - 0, 1st string - 0.

21

E maj7      Em7(9)

Fretboard diagrams for E maj7 and Em7(9) chords.

String positions: 8th string (top) - 4, 7th string - 0, 6th string - 0, 5th string - 4, 4th string - 4, 3rd string - 4, 2nd string - 2, 1st string - 4.

String positions: 8th string (top) - 4, 7th string - 0, 6th string - 0, 5th string - 4, 4th string - 4, 3rd string - 4, 2nd string - 2, 1st string - 4.

String positions: 8th string (top) - 3, 7th string - 0, 6th string - 0, 5th string - 3, 4th string - 0, 3rd string - 0, 2nd string - 0, 1st string - 5.

String positions: 8th string (top) - 3, 7th string - 0, 6th string - 0, 5th string - 3, 4th string - 0, 3rd string - 0, 2nd string - 0, 1st string - 5.

25

A add9      E maj7

Fretboard diagrams for A add9 and E maj7 chords.

String positions: 8th string (top) - 7, 7th string - 5, 6th string - 0, 5th string - 0, 4th string - 6, 3rd string - 6, 2nd string - 6, 1st string - 0.

String positions: 8th string (top) - 7, 7th string - 5, 6th string - 0, 5th string - 0, 4th string - 6, 3rd string - 6, 2nd string - 6, 1st string - 0.

String positions: 8th string (top) - 0, 7th string - 0, 6th string - 0, 5th string - 4, 4th string - 4, 3rd string - 4, 2nd string - 4, 1st string - 4.

String positions: 8th string (top) - 0, 7th string - 0, 6th string - 0, 5th string - 4, 4th string - 4, 3rd string - 4, 2nd string - 4, 1st string - 4.

29

A add9      E maj7

Fretboard diagrams for A add9 and E maj7 chords.

String positions: 8th string (top) - 0, 7th string - 4, 6th string - 0, 5th string - 0, 4th string - 2, 3rd string - 2, 2nd string - 2, 1st string - 0.

String positions: 8th string (top) - 0, 7th string - 4, 6th string - 0, 5th string - 0, 4th string - 2, 3rd string - 2, 2nd string - 2, 1st string - 0.

String positions: 8th string (top) - 0, 7th string - 2, 6th string - 0, 5th string - 2, 4th string - 2, 3rd string - 2, 2nd string - 0, 1st string - 4.

String positions: 8th string (top) - 0, 7th string - 2, 6th string - 0, 5th string - 2, 4th string - 4, 3rd string - 4, 2nd string - 4, 1st string - 0.

33

C maj7(6) 2fr.

Eadd9

D.C. al Fine

Fretboard diagram for the first four measures:

```

    0 2 2 0 2
    3 5 3 3 5 3
  
```

Fretboard diagram for the last measure:

```

    0 0 0 0 0 0
    4 1 0 0 4 1 0 0
  
```

Em7(9)

Cadd9(#11)

Em7(9)

Cadd9(#11)

Fine

Fretboard diagram for the first measure:

```

    0 3 3 0 3
    2 4 2 3 4
  
```

Fretboard diagram for the last measure:

```

    0 3 3 0 3 3 0 3
    4 2 4 3 4 3 2 3
  
```





Into the woods | Artwork by Claudia de Castro Andrade

## Into the Woods

for Claudia Andrade

Ahmed El-Salamouny

E m                    C maj7(#11)                    E m(add 9)

E m                    C maj7(#11)                    D 6/F♯

E m7                    C add9                    A 6                    A 6                    E m                    D♯

13

E m/C♯      C      A 7      E m/B♯      E 7sus4

3 0 0 0 0 0  
0 0 0 0 0 0  
4 4 0 0 0 0

0 3 5 5 7 5  
S  
3 0 2 0 0 2 0

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

0 2 3 3 5 3 0  
S  
2 0 0 0 0 0 0

17

E 6      C maj 7/E      Esus2      Esus4

3 0 0 0 0 0  
0 0 0 0 0 0  
7 7 7 7 7 7  
6 6 6 6 6 6

0 0 0 0 0 0  
0 0 0 0 0 0  
6 6 6 6 6 6  
5 5 5 5 5 5

0 0 0 0 0 0  
0 0 0 0 0 0  
5 5 5 5 5 5  
4 4 4 4 4 4

0 0 0 0 0 0  
0 0 0 0 0 0  
4 4 4 4 4 4  
2 2 2 2 2 2

21

E m(add 9)      Em7(9)

1 3 0 1 0 3  
p i m p i m  
H 0 2 0 2 0  
2 4 4 2 4 2

0 0 0 0 0 0  
0 0 0 0 0 0  
4 0 0 4 0 0

4 0 1 2 3 0  
p i m  
P 0 2 0 3 0  
4 0 3 4 0 3

0 0 0 0 0 0  
0 0 0 0 0 0  
4 0 3 4 0 3

25

G maj 7      C VII      Am(add 9)      Am7(9)

1 3 0 1 0 3  
p i m p i m  
H 0 2 0 2 0  
2 4 4 2 4 2

0 0 0 0 0 0  
0 0 0 0 0 0  
4 0 0 4 0 0

1 0 3 0 4 0  
m i a p  
P 0 7 0 10 8 0  
5 7 8 8 7 8

C V  
5fr.  
V  
4 1 2 0 1 0  
a i m  
p  
7 5 0 3  
7 5 0 0 5

29

E m7(9)/F<sup>#</sup>  
II

F<sup>○</sup>  
IV

B<sup>b</sup>7(b9)D<sup>#</sup>  
V

B<sup>b</sup>7(13)/C  
II

30

i m p a

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

Sheet music for guitar, measures 33-37. The music is in common time (indicated by '8') and key signature of one sharp (indicated by 'F#'). The tablature shows the left hand's position on the guitar neck, with fingers numbered 1 through 4. The right hand is indicated by 'p' (piano) and 'H' (hammer-on). The music consists of sixteenth-note patterns with grace notes and slurs.

A maj 7

A 7/A♯

G♯m7/B♯

G♯m7/C

1. Finger durchdrücken; E klingen lassen  
Partly press 1st finger; let ring E

41

8

D.C. al Coda

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

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

Em7

Em7(9)

Em7(11)

45

*p i m i*

*P*

*10-0-7-0 8-0-7-0 7*

4

*p m p i p p*

String notation for the first four measures:

- Measure 1: 0 3 0 2 0
- Measure 2: 2 4 0 3 3 0
- Measure 3: 0 7 2 7 0 7 0
- Measure 4: 0 7 0 7 0 7 0

Em(add9)F#

49

*④ ④ ④ ④ ④ ⑤ ⑤*

VII ④

*0 0 0 0 0 4 5 7 7*

*9 9 9 9 9 9 9 9 9*

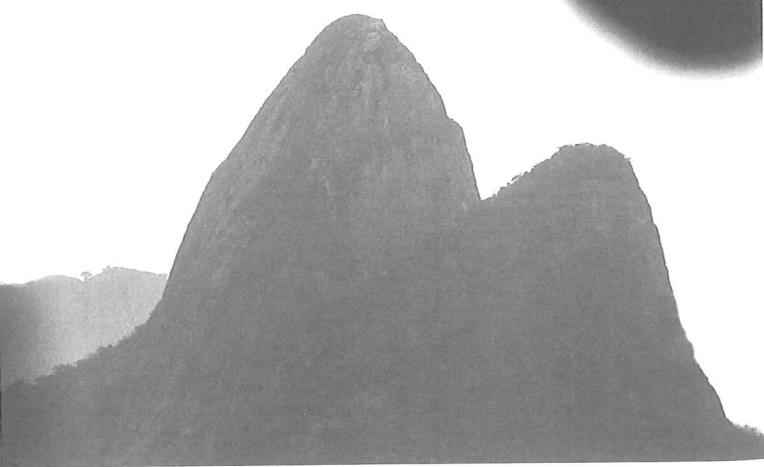
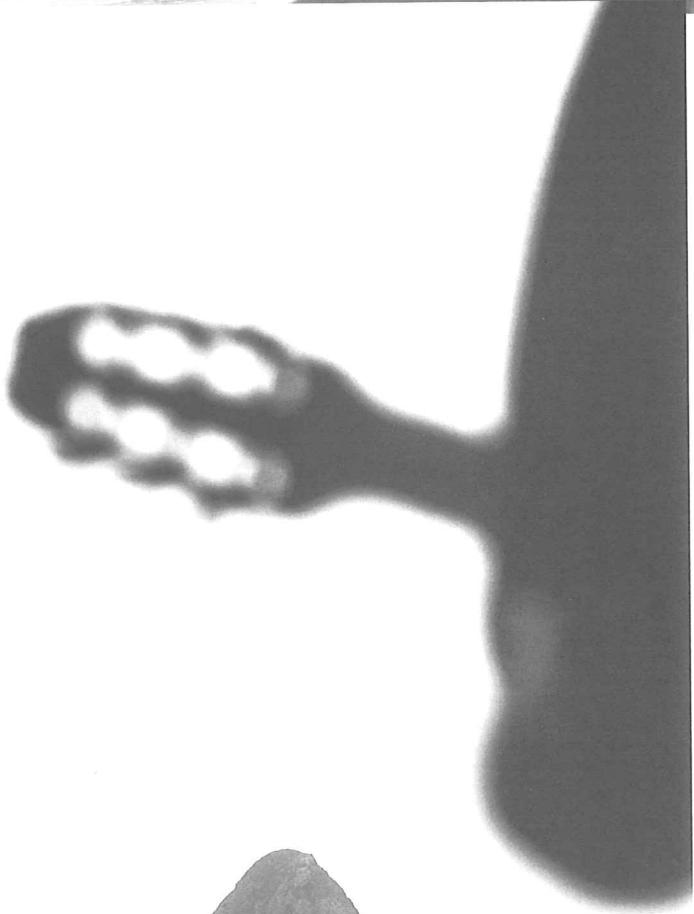
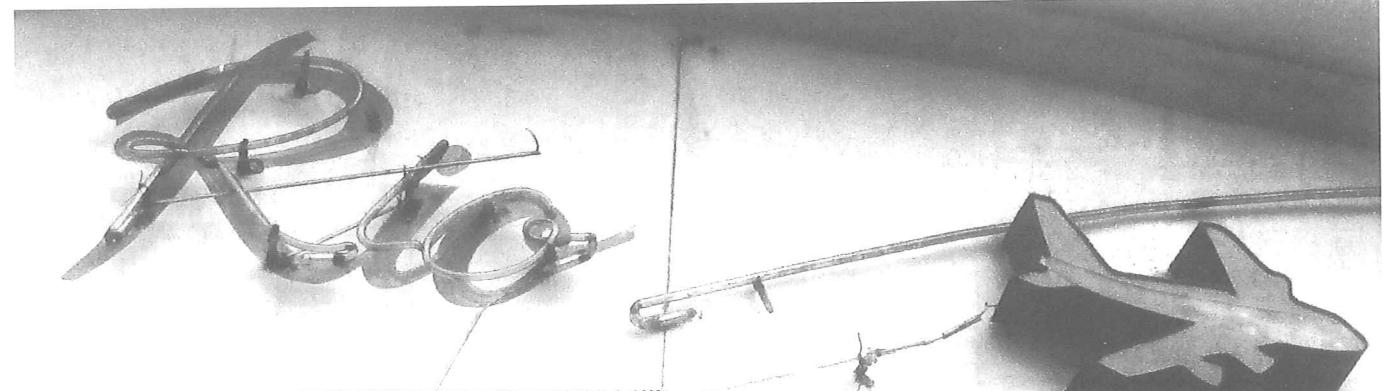
*0 7 0 7 0 7 0 7 0*

Flag.12

Flag.12

String notation for the last four measures:

- Measure 1: 0 0 0 0 0 4 5 7 7
- Measure 2: 9 9 9 9 9 9 9 9
- Measure 3: 0 7 0 7 0 7 0 7 0
- Measure 4: 0 7 0 7 0 7 0 7 0



## Rio

for Maria Ahola

Ahmed El-Salamouny

Em7(9)

Bbm7(9)

Em7(9)

Em7(9)

G 6(add9)

Em7(9)

F#7(b13)

17

B<sup>4</sup>m7(9)      E m(add 9)      Em7(9)

Chord diagrams: B4m7(9), E m(add 9), Em7(9).

Fretboard diagrams: B4m7(9), E m(add 9), Em7(9).

String notation: 8th note patterns for each measure.

21

B<sup>4</sup>m7(9,11)      B<sup>4</sup>7(b9)      G maj 7      G m(maj 7)

Chord diagrams: B<sup>4</sup>m7(9,11), B<sup>4</sup>7(b9), G maj 7, G m(maj 7).

Fretboard diagrams: B<sup>4</sup>m7(9,11), B<sup>4</sup>7(b9), G maj 7, G m(maj 7).

String notation: 8th note patterns for each measure.

25

D maj 7/F#      F°      Em7      A♭9

Chord diagrams: D maj 7/F#, F°, Em7, A♭9.

Fretboard diagrams: D maj 7/F#, F°, Em7, A♭9.

String notation: 8th note patterns for each measure.

29

A m(add 9)      D 7(b9)      G maj 7

Chord diagrams: A m(add 9), D 7(b9), G maj 7.

Fretboard diagrams: A m(add 9), D 7(b9), G maj 7.

String notation: 8th note patterns for each measure.

A (add9)      D maj 7/F#      B $\flat$ 7(b13)      E m(add 9)

33

Guitar tablature for measures 33-36. The first measure shows a chord progression from A (add9) to D maj 7/F#. The second measure shows B $\flat$ 7(b13). The third measure shows E m(add 9). The fourth measure shows a transition back to G major.

G $\sharp$ 7(13)/A A 7(13)/A $\sharp$       D/F#      F $\sharp$ 7      B $\flat$ m7(9)

37

Guitar tablature for measures 37-40. The first measure shows G $\sharp$ 7(13)/A and A 7(13)/A $\sharp$ . The second measure shows D/F#. The third measure shows F $\sharp$ 7. The fourth measure shows B $\flat$ m7(9).

E m7(9)      B $\flat$ m7(9)      B $\flat$ 7(b9)

41

Guitar tablature for measures 41-44. The first measure shows Em7(9). The second measure shows B $\flat$ m7(9). The third measure shows B $\flat$ 7(b9).

G      G m(maj7)      D maj 7/F#

45

Guitar tablature for measures 45-48. The first measure shows G. The second measure shows G m(maj7). The third measure shows D maj 7/F#.

57

Em7(9)

G#7(13)/A A7(13)/A#

D/F#

D#m7(9)

The image shows a page of sheet music for guitar. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The measure number is 61. The music consists of two staves. The top staff is a melodic line with various note heads and stems. The bottom staff is a harmonic staff with six strings, showing fingerings (e.g., 6, 6, 6, 6, 6, 6) and a capo at the 6th fret. A chord diagram for C#m7(9) is shown above the staff, with a '2fr.' instruction. The music concludes with a final measure ending at the 0th fret.

**D<sup>#</sup>m7(9)** 4fr.      **C<sup>#</sup>m7(9)**      **F 7(13)** II      **B<sup>#</sup>m7(9)**

**B<sup>#</sup>7(b9)**      **D.S. al Coda**

**Em7(9)**      **A 7(13)**      **D maj 7** II      **A/C<sup>#</sup>** 4fr.      **G maj 7** 2fr.

**A 7**      **D maj 7** II      **A/C<sup>#</sup>** 4fr.      **G maj 7** 2fr.      **A 7(13)**      **B<sup>#</sup>m7(9)**

CD  
Track



# Without You

for Claudia Andrade

Ahmed El-Salamouny

The sheet music consists of four staves of guitar tablature. Chords are indicated above the staves, and fingerings (1, 2, 3, 4) are shown below the strings. Measures are numbered 1 through 13.

- Chords:** Gadd9, Cadd9, Gadd9, Em7(9), Am7(9), Dsus4, Am7, D7, Gadd9, Cadd9, Gadd9, Em7(9), Am7(9), Dsus4, Am7, D, A major (implied).
- Fingerings:** Measures 1-4: 2, 4, 1, 3; 2, 4, 1, 3; 2, 4, 1, 3; 2, 4, 1, 3. Measures 5-8: 4, 2, 1, 3; 2, 4, 1, 3; 2, 4, 1, 3; 2, 4, 1, 3. Measures 9-12: 2, 4, 1, 3; 2, 4, 1, 3; 2, 4, 1, 3; 2, 4, 1, 3. Measure 13: 4, 2, 1, 3; 2, 4, 1, 3; 2, 4, 1, 3; 2, 4, 1, 3.
- Measure Numbers:** 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13.

G 5fr. C maj 7 G 5fr. C  
 17 4 0 7fr. 1 3 0 0 4 0 3 0 3 0 0 4  
 Em7(9) B $\flat$ m6 Cadd9 D 7  
 21 4 1 3 0 2 3 0 0 3 4 0 3 0 0 4  
 V 4 4 1 4  
 G Cmaj7 G C  
 25 4 0 3 0 1 3 0 0 3 4 0 3 0 0 3  
 Em7(9) B $\flat$ m6 Cadd9 D  
 29 4 1 3 0 2 3 0 0 3 4 1 3 4 3 4 1 3 1 0  
 D.C. al Coda  
 Am7(9) D 7( $\flat$ 9) G G maj 7  
 33 4 3 4 3 3 4 1 4 2 4 1 4 1 4 1 4 1 0  
 rit. 3 1 2 0 3 1 2 0 3 1 2 0 3 1 2 0 3 1 2 0



# Without You

for Claudia Andrade

Ahmed El-Salamouny

T 3 A 4 B  
T 3 A 4 B

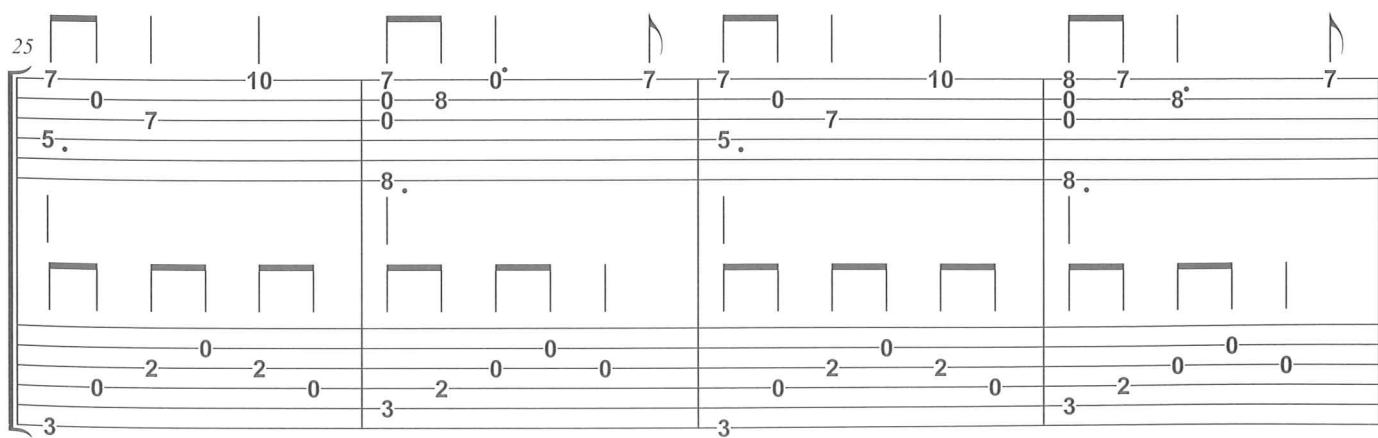
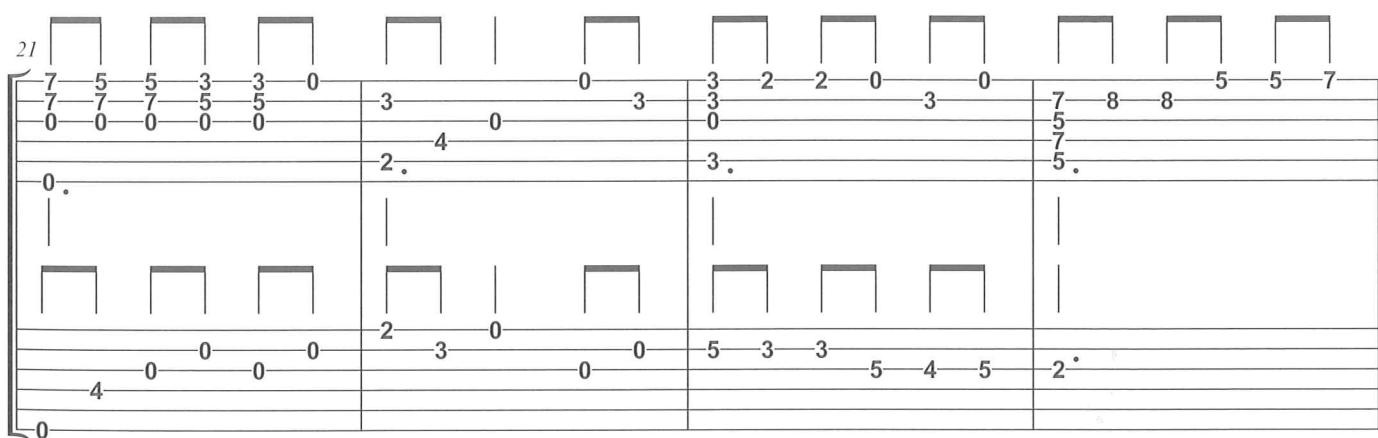
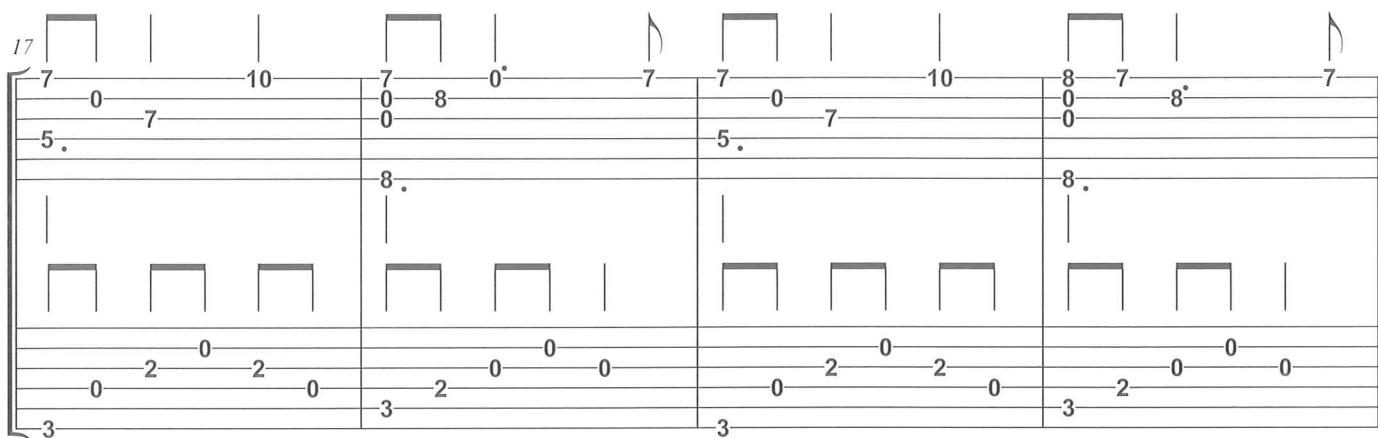
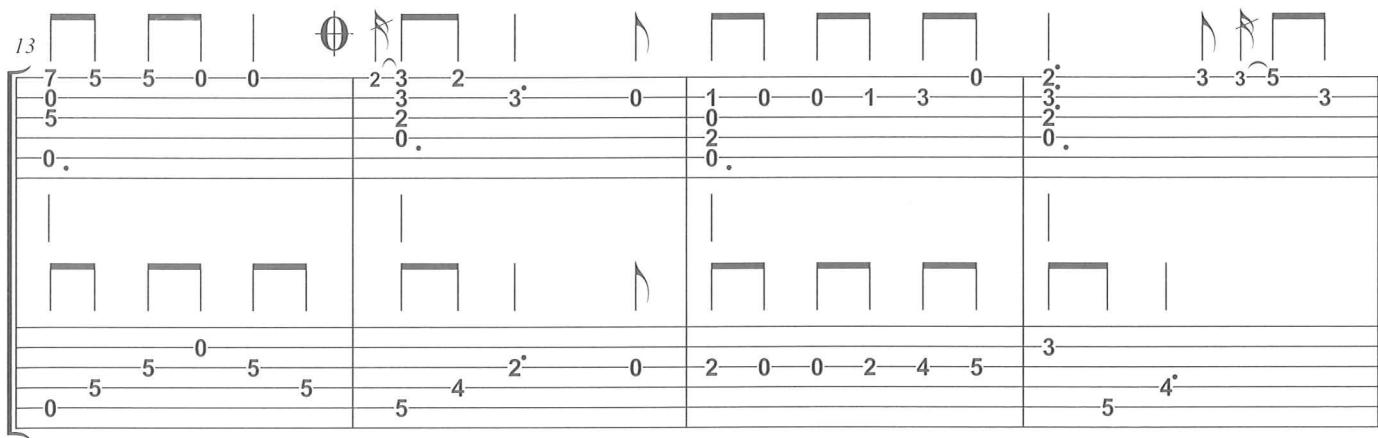
This block contains two staves of guitar tablature. The top staff starts with a triplet of eighth notes on the 3rd string, followed by a sixteenth note on the 2nd string, another sixteenth note on the 3rd string, and a sixteenth note on the 2nd string. The bottom staff starts with a sixteenth note on the 3rd string, followed by a sixteenth note on the 2nd string, a sixteenth note on the 3rd string, and a sixteenth note on the 2nd string. Both staves continue with a series of eighth and sixteenth notes.

5 7 5 5 0 0 | 2 3 2 3 2 3 0 | 1 0 0 2 2 0 | 0 5 4 5 .  
0 5 5 5 5 5 | 5 4 2 2 0 0 | 3 3 2 0 3 2 0 | 0 3 2 0 3

This block contains two staves of guitar tablature. The top staff starts with a sixteenth note on the 5th string, followed by a sixteenth note on the 7th string, another sixteenth note on the 5th string, and a sixteenth note on the 0th string. The bottom staff starts with a sixteenth note on the 5th string, followed by a sixteenth note on the 7th string, another sixteenth note on the 5th string, and a sixteenth note on the 0th string. Both staves continue with a series of eighth and sixteenth notes.

9 2 0 4 0 2 0 | 3 0 2 3 0 | 2 0 4 0 2 0 | 2 3 0 0 3 0  
3 . | 3 . | 0 . | 0 .  
3 2 0 0 2 0 | 3 2 0 0 2 0 | 3 2 0 0 2 0 | 3 2 0 0 2 0

This block contains two staves of guitar tablature. The top staff starts with a sixteenth note on the 9th string, followed by a sixteenth note on the 2nd string, another sixteenth note on the 0th string, and a sixteenth note on the 4th string. The bottom staff starts with a sixteenth note on the 9th string, followed by a sixteenth note on the 2nd string, another sixteenth note on the 0th string, and a sixteenth note on the 4th string. Both staves continue with a series of eighth and sixteenth notes.



29

D.C. al Coda

33

*rit.*



Into the woods – Photo by Ahmed El-Salamouny

# Workshops in Italien und Brasilien mit Ahmed El-Salamouny

Informationen: [brazilianguitar.de](http://brazilianguitar.de) • Mail: [info@brazilianguitar.de](mailto:info@brazilianguitar.de)

In der Toskana findet der Workshop immer im Juli statt.

Entdecke mit viel Spaß neue Dimensionen des Musizierens. Zahlreiche Übungen für besseres Lernen sowie Coachings für den Abbau von Nervosität.

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# Biographie/Biography

Die Süddeutsche Zeitung betitelt seine Musik mit „Virtuose Magie“. El-Salamounys herausragende Position als Interpret, Komponist und Lehrer für brasilianische Musik wird aber auch international anerkannt. Das englische Magazin *Classical Guitar* zählt ihn zu den großen Meistern dieser Musik. Einer der bekanntesten brasilianischen Gitarristen Paulo Bellinati sagt über ihn: „Ahmed ist einer der großen Gitarristen, die mit ihrem inspirierten Spiel der brasilianischen Musik neue Impulse geben. Es ist ein Mysterium, er ist in einem anderen Land geboren, spielt aber wie ein Brasilianer.“

Der Gitarrist Ahmed El-Salamouny ist ägyptisch-deutscher Herkunft und in München aufgewachsen. Er studierte bei Barna Kovats am Salzburger Mozarteum. Die Liebe zur exotischen Rhythmisik begleitet ihn sein ganzes Leben. Seine Reisen nach Brasilien und in die arabische Welt sowie die damit verbundenen zahlreichen Kontakte zu Musikern prägen seine individuelle Musiksprache. Seine Offenheit für die vielfältigen Einflüsse globaler Musikkultur lassen ihn in seinen Kompositionen arabische, spanische und brasilianische Elemente mit Jazz, Klassischem und Zeitgenössischem mischen.

Seit 1981 tritt er regelmäßig bei anerkannten Konzertreihen oder auf Musikfestivals im In- und Ausland auf. 2004 unternahm er eine Tournee, die ihn quer durch den amerikanischen Kontinent führte. Vom Süden Brasiliens bis nach Kanada spielte er in Städten wie São Paulo, Rio de Janeiro, Recife, San Diego, San Francisco, Portland, New York und Vancouver. Im Herbst desselben Jahres spielt er auf dem größten Gitarrenfestival Deutschlands in Osnabrück zusammen mit dem Duo Assad und dem Quarteto Maogani in einer brasilianischen Nacht. Einladungen zu wichtigen Festivals nach Frankreich, Brasilien, Finnland und vielen anderen Ländern der Welt zeugen davon, dass er heute zu den wichtigsten Repräsentanten brasilianischer Gitarrenmusik gehört.

Ahmed stand mit so außergewöhnlichen Musikern auf der Bühne wie Celso Machado, Peppino d'Agostino, Carlos Barbosa Lima, Zé Paulo Becker, Pedro Tagliani, Gilson de Assis, Claudio Menandro, Peter Finger, Adam Rafferty oder Claus Boesser-Ferrari. Unter seiner Leitung findet jährlich der internationale Workshop für brasilianische Gitarre in Salvador, Brasilien statt. Er wird regelmäßig zu Fortbildungen an Musikschulen und Universitäten eingeladen. Bisher sind von ihm zwei Gitarrenschulen und vier Notenhefte bei Acoustic Music Books und Acoustic Music Records erschienen.

2007 veröffentlichte Acoustic Music Books sein Buch *Breaking the wall*, in dem er einen Weg zum besseren Lernen, mehr Kreativität und einem gekonnten Umgang mit Bühnenangst beschreibt. 2013 war er Teil eines Photographenteams für das Buch *Highlights Brasilien* aus dem Bruckmann Verlag.

Fernseh- und Rundreportagen über ihn sowie zahlreiche CD-Veröffentlichungen zeugen von seiner hohen Kreativität und Spiellust. Im Jahr 2006 war er als Studiomusiker für den Film *Die Fälscher* engagiert, der als bester fremdsprachiger Film den Oscar gewann.

Informationen zu Workshops und privatem Unterricht:  
[brazilianguitar.de](http://brazilianguitar.de) • [musiccoach.de](http://musiccoach.de)  
E-Mail: [info@brazilianguitar.de](mailto:info@brazilianguitar.de)  
[youtube.com/channel/UCEjoX0RnrKDOJKo62LqgRZA](https://youtube.com/channel/UCEjoX0RnrKDOJKo62LqgRZA)

“Virtuoso Magic” titles one of Germany's leading newspapers, the Süddeutsche Zeitung, about El-Salamouny's art of guitar playing. El-Salamouny's outstanding position as an interpreter, composer and teacher of Brazilian music has also been acknowledged internationally. The English magazine Classical Guitar calls him a master in this field of music. Brazil's renowned guitarist Paulo Bellinati says: “Ahmed is one of the great musicians who, with their inspired playing, give new impulses to Brazilian music. It is like a mystery of nature, he plays like a real Brazilian, yet was born in a different country.”

Ahmed El-Salamouny is of Egyptian-German descent and is living in Munich, Germany. He completed his classical music education under the direction of Professor Barna Kovats at the Academy of Music Mozarteum, in Salzburg, Austria. Extended travelling and contacts with musicians in Europe, South America and Egypt broadened his interest and knowledge in other music cultures and nurtured a very individual music style. In an unique musical language he mixes Arabic, Spanish and Brazilian influences with Jazz, classical and contemporary music.

Since 1981 he has performed in many important concert series. In 2004 he travelled the Americas from the South of Brazil to Canada and played in such cities as São Paulo, Rio de Janeiro, Recife, San Diego, San Francisco, Portland, New York and Vancouver. In the same year he played at Germany's most important festival alongside the Duo Assad and the Quarteto Maogani in a Brazilian night. As one of the most important representants of Brazilian music he is invited to many music festivals in Finland, France, Brazil and other countries all over the world.

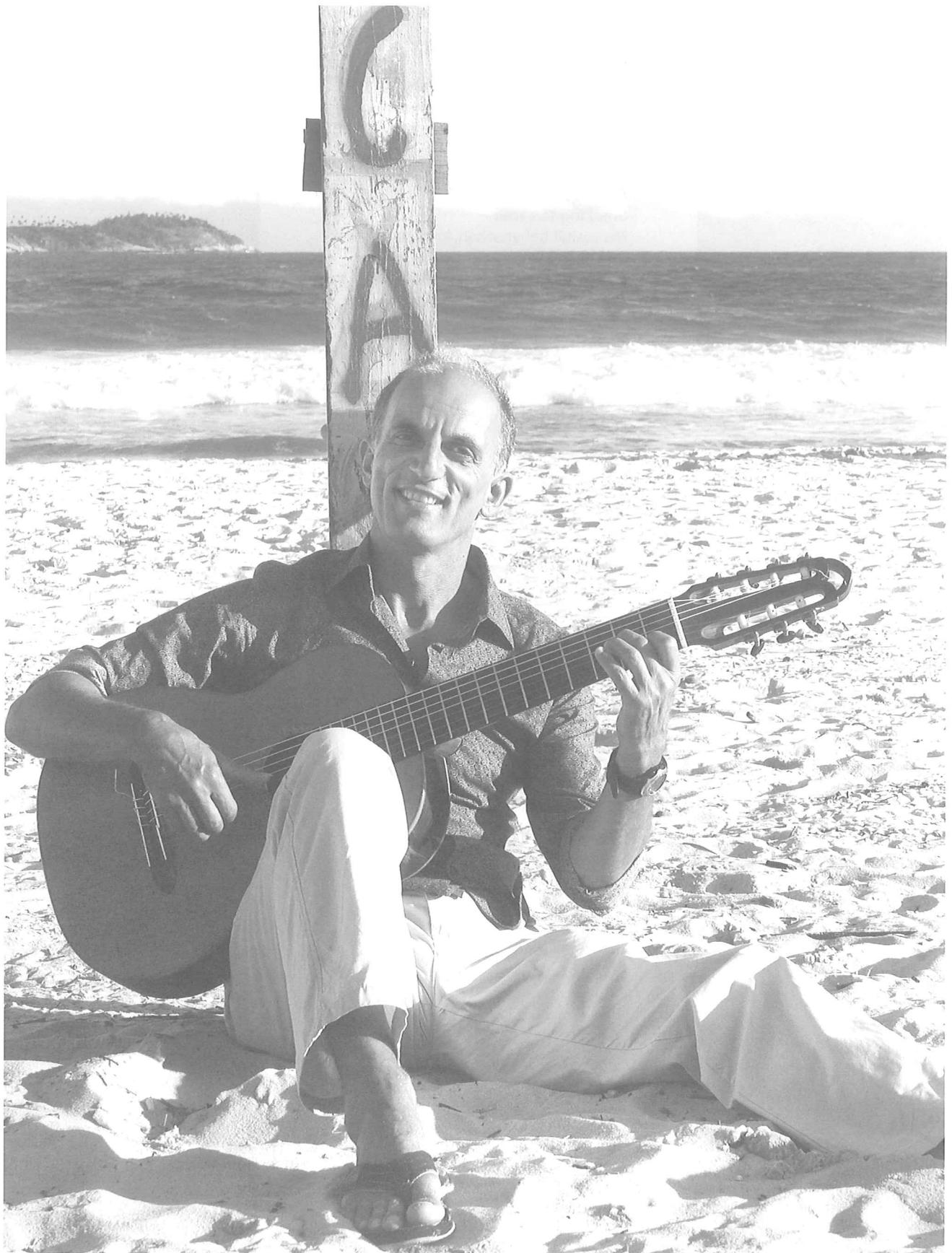
Ahmed has played with such outstanding musicians as Celso Machado, Peppino d'Agostino, Carlos Barbosa Lima, Zé Paulo Becker, Pedro Tagliani, Gilson de Assis, Claudio Menandro, Peter Finger, Adam Rafferty and Claus Boesser-Ferrari, amongst others. Under his direction, an international workshop on Brazilian music is held annually in Salvador, Brazil. El-Salamouny is regularly invited to teach at music schools and academies. Of particular note are his teaching methods for Brazilian guitar, which, as well as his compositions, are available from Acoustic Music Books and Acoustic Music Records.

In 2007 Acoustic Music Books published his book “Breaking the wall” in which El-Salamouny describes a path to better learning, more creativity and a better dealing with stagefright.

In this same year a film documentary with the title: *A música é feita pelo sentimento* was published, describing his workshop project in Brazil. In 2013, Ahmed's photos were included in a book about Brazil entitled *Highlights Brasilien*, published by the German publishing house Bruckmann.

TV and radio broadcasts as well as many CD recordings bear witness to Ahmed's high level of creativity and passion for playing. In 2006 he participated as a studio musician for a movie that won an Oscar for best foreign language film.

Information about workshops and private lessons:  
[brazilianguitar.de](http://brazilianguitar.de) • [musiccoach.de](http://musiccoach.de)  
E-Mail: [info@brazilianguitar.de](mailto:info@brazilianguitar.de)  
[youtube.com/channel/UCEjoX0RnrKDOJKo62LqgRZA](https://youtube.com/channel/UCEjoX0RnrKDOJKo62LqgRZA)



## **Endless Summer**

Die elf Stücke in *Endless Summer* versetzen einen in die Stimmung eines wunderschönen Sommers. Die Leichtigkeit des Bossa Nova gepaart mit Elementen aus Folk, Blues und Jazz machen diese Kompositionen zu einem besonderen Spielvergnügen.

Die Editierung mit Tabulatur, Griffdiagrammen und genauen Fingersätzen für beide Hände versetzen den Gitarristen in die Lage, die mittelschweren Stücke schnell zu erlernen.

Nach Copacabana (AMB 3036), Ipanema (AMB 3052) und Beach Bossa (AMB 3077) werden mit *Endless Summer* neben den Bossa-Liebhabern auch die Fingerstyle-Gitarristen angesprochen.

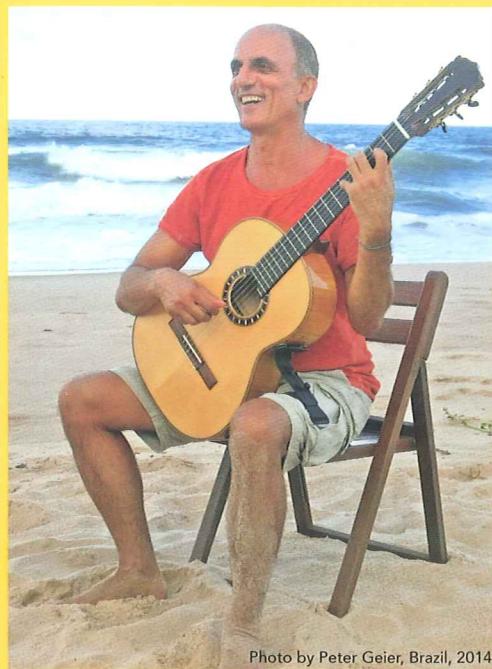


Photo by Peter Geier, Brazil, 2014

## **Ahmed El-Salamouny**

gehört heute zu den wichtigsten Vertretern der brasilianischen Gitarrenmusik. Bei zahlreichen Konzerten und bedeutenden Festivals spielte er mit Carlos Barbosa Lima, Zé Paulo Becker, dem Quarteto Maogani, dem Duo Assad und vielen anderen brasilianischen Musikern.

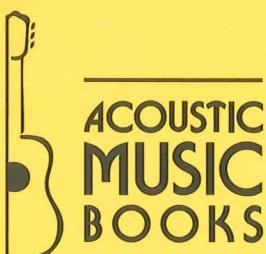
Regelmäßig steht er mit Fingerstyle Gitarristen wie Adam Rafferty oder Peter Finger gemeinsam auf der Bühne. Zehn CDs, zwei Lehrwerke für brasilianische Musik und vier Notenausgaben wurden bisher von ihm veröffentlicht.

Darüber hinaus hilft er als Coach Musikern bei der Bewältigung von Auftrittsängsten. Sein Buch zu diesem Thema - *Breaking the Wall* - ist bei Acoustic Music Books erschienen.

Workshops mit verschiedenen Themen finden mit ihm an den schönsten Plätzen der Welt, wie in Brasilien, Italien und Portugal statt.

Nähere Informationen dazu sind auf den folgenden Webseiten zu finden:

brazilianguitar.de  
musiccoach.de



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## **Ahmed El-Salamouny**

is one of the most important guitarists of Brazilian music nowadays. He played at numerous concerts alongside music stars like Carlos Barbosa Lima, Zé Paulo Becker, the Quarteto Maogani, the Duo Assad and many other musicians from Brazil.

He has been on stage also with Fingerstyle guitarists like Adam Rafferty and Peter Finger. Ahmed released ten CDs, published two guitar playing methods and four music books for Brazilian guitar.

Ahmed also works as a coach helping musicians to reduce stress and stage fright. You can participate in Ahmed's guitar workshops at the most beautiful locations in the world like Brazil, Italy and Portugal.

For more information:  
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