

PRÉSENTATION

Petit rappel de la définition du Picking (ou fingerpicking)

Ce style, dérivé de celui des guitaristes américains de blues et de country, permet de jouer en même temps, comme un pianiste, le thème, les basses, les contrechants et le rythme. Imaginez que votre pouce de la main droite (pour un droitier évidemment) est la main gauche du pianiste et les autres doigts de la même main, sa main droite. A l'écoute, le son produit doit évoquer celui de deux guitares.

But de ce livret

Il est double. Je vous propose d'abord l'arrangement pour guitare de cinq thèmes de jazz :

– deux blues traditionnels dans le style des guitaristes de blues des années 30, "St James Infirmary" interprété magnifiquement en son temps par Louis Armstrong et "St Louis blues", une des compositions les plus connues de W.C. Handy,

– trois grands classiques, le fameux "Petite Fleur" de Sydney Bechet, "Ain't misbehaving" du pianiste Fats Waller et "Over the Rainbow" tiré du film "Le Magicien d'Oz".

Ensuite, à l'exception de "Petite Fleur" où seul le thème est arrangé, des variations ou improvisations sur ces thèmes vous sont également proposées qui vous permettront de pratiquer les renversements d'accords, c'est-à-dire les différentes positions possibles sur le manche d'un même accord.

Les transcriptions

Vous trouverez dans ce livret les arrangements transcrits en solfège et en tablature. Cette dernière indique, par des numéros situés sur les cordes, les notes à jouer et dans quel rythme les frapper mais leur durée n'apparaît pas. Il faut alors se référer à la transcription en solfège, si vous savez la déchiffrer, et, dans tous les cas, à l'écoute du CD qui reste l'auxiliaire indispensable.

Sur la tablature, afin qu'elle offre le plus de lisibilité possible, je n'indique que les basses qui sont frappées en premier et les notes aiguës de la mélodie qui doivent ressortir. Comme j'utilise le plus souvent des accords complets, notamment en barré, toutes les notes entre les basses et les aiguës peuvent être ajoutées en fonction de l'interprétation. Là encore, l'écoute du CD vous aidera.

Dans la tablature, l'**astérisque** (*) situé au-dessus des notes aiguës, toujours à contretemps, indique que celles-ci sont jouées sur la position de l'accord suivant et non du précédent. Vous trouverez ce cas de figure de nombreuses fois dans les arrangements.

La notation des accords est effectuée d'après le système anglo-saxon :

A=La, B=Si, C=Do, D=Ré, E=Mi, F=Fa, G=Sol.

PRESENTATION

Reviewing the definition of Picking (or fingerpicking)

This style, which comes from American blues and country guitarists, allows the tune, the bass, the counter melodies and the rhythm to be played simultaneously, much as a pianist would play them. Imagine that your right hand thumb (for a right handed person of course) is the pianist's left hand and that the other fingers of the same hand are his right hand. The sound that is produced must give the listener the impression of hearing two guitars.

The goal of this book

It is twofold goal. I begin by proposing guitar arrangements for five jazz tunes:

Two traditional blues in the style of blues guitarists from the 30s: "Saint James Infirmary" which was magnificently interpreted in its time by Louis Armstrong, and the "Saint Louis Blues" one of W.C. Handy's best known compositions.

Three great standards: the famous "Petite Fleur" by Sydney Bechet, "Ain't Misbehaving" by pianist Fats Waller and "Over the Rainbow" from the film "The Wizard of Oz".

Next, with the exception of "Petite Fleur", where only the tune is arranged, variations or improvisations on these themes will also be proposed to allow you to practice chord inversions, that is to say, all of the different positions of the same chord that are possible on the fingerboard.

The transcriptions

In this book you will find arrangements transcribed in standard musical notation and in tablature. The latter uses numbers placed on the strings, to indicate which notes are to be played and in which order to play them, but does not show their note values. If you know how to read music, you can refer to the transcription in standard notation. In either case, listening to the CD, remains an essential guide.

For the tablature to be as comprehensible as possible, I indicate only the bass notes, that should be played first, and the upper notes from the melody, which need to be emphasised. Since I have most often used full chords, and in particular bar chords, any of the notes between the low and high notes can be added depending on your interpretation. Once again, listening to the CD will be a big help.

In the tablature, the **asterisk** (*) that is always found on the off beat above high notes, indicates that these notes are played during the following chord position and not the preceding one. You will find them often in the arrangements.

Les grilles harmoniques

Avant chaque thème, j'en donne la structure harmonique dans une grille qui indique la suite d'accords. Elle se lit de gauche à droite et de haut en bas. Chaque carré représente une mesure à quatre temps. Lorsqu'il est divisé en deux, cela signifie que les accords sont joués sur deux temps chacun. Je vous conseille, avant de déchiffrer les arrangements, de jouer ces grilles, comme si vous n'assuriez que l'accompagnement, afin de vous familiariser avec l'enchaînement des accords. Vous pouvez aussi essayer d'accompagner le CD.

L'arrangement

Le principe est simple et il implique plusieurs choses : il faut pouvoir, dans un premier temps, chanter le thème en s'accompagnant à la guitare tout en suivant la grille d'accord, puis remplacer ces notes chantées par les notes sur la guitare jouées sur les harmonies correspondantes. Il est nécessaire de bien connaître toutes les positions d'accord qui vous permettent d'atteindre les notes du thème à n'importe quelle hauteur sur le manche. Vous pouvez d'abord vous entraîner sur des mélodies faciles.

C'est ce principe que j'ai appliqué ici. Pour faciliter le jeu à la guitare, on peut parfois transposer les thèmes dans un autre ton. Ainsi, "Over the Rainbow" et "Ain't misbehaving" sont à l'origine en E bémol, tonalité très utilisée quand il y a des instruments à vent dans l'orchestration mais qui présente des difficultés à la guitare. J'ai donc arrangé ces mélodies en C, soit un ton et demi en dessous. Les autres arrangements sont dans les tonalités originales.

Au début du CD je donne les notes des cordes à vide de la guitare accordée au La 440.

Chord Changes

Before each tune, I indicate the piece's harmonic structure by series of chord changes that shows the order of the chords. They read from left to right and from top to bottom. Each square represents a four beat measure. When the square is divided into two parts, each chord should be played for two beats. Before sight-reading these arrangements, I suggest that you familiarise yourself with the chords by playing the changes as if you were only playing an accompaniment. You can also try to accompany the CD.

The arrangements

The principle is simple and supposes several things. First, you should be able to sing the tune while accompanying yourself on the guitar and following the chord changes. Next, try to replace the notes that you are singing by notes played on the guitar using the corresponding harmonies. It is necessary to have a good understanding of all of the chord positions, so that you can reach any note of the tune in any position on the fingerboard. Begin by practising with easy melodies.

This is the principle that I have applied. To make them easier to play on the guitar, the tunes have sometimes been transposed into other keys. "Over the Rainbow" and "Ain't Misbehaving" were originally in E flat, a key often used for orchestrations that include wind instruments, but which can be difficult on the guitar. I decided to arrange these melodies, a minor third lower, in C. The other arrangements are in their original keys.

At the beginning of the CD, I give the pitches of the open guitar strings tuned to A 440.

St James Infirmary

Conseils d'interprétation

Ce morceau se compose d'une introduction de 4 mesures, du thème de 8 mesures, de trois variations puis d'une reprise du thème avec un final ralenti. Comme tous les morceaux de ce livret, il est joué sur un rythme **ternaire**. Le pouce de la main droite accentue systématiquement la frappe sur le deuxième et le quatrième temps de la mesure, et les contretemps sont joués aux deux tiers du temps (et non pas au milieu du temps comme en binaire). J'appelle ici **contretemps** la note qui, sur la tablature, est située entre deux temps. L'écoute du CD est le meilleur moyen pour comprendre ce rythme ternaire et le fixer dans vos oreilles. Attention aux notes surmontées d'un astérisque qui sonnent avec l'accord suivant.

Les deux premières variations vous proposent l'utilisation des renversements d'accords de Am, E7 et F. La troisième est l'imitation d'un solo de contrebasse avec des breaks sur le premier temps de la mesure. Pour obtenir ce son, étouffez les basses avec le bas de la paume de la main droite.

Quand vous jouerez cet arrangement, imaginez que vous êtes à vous tout seul un orchestre New Orleans où la trompette de Louis Armstrong joue les chorus.

Saint James Infirmary

Playing tips

This is made up of a 4 bar introduction, an 8 bar tune, three variations, and then a repeat of the tune that ends slowly. Like all of the pieces in this book, it is played in **ternary** rhythm. The right-hand thumb systematically stresses notes on the second and fourth beats of the bar, and the offbeats are played on the second third of the beat (and not in the middle of the beat as in binary). I call the note that is situated between two beats on the tablature, the **offbeat**. Listening to the CD is the best way to understand this ternary rhythm and get it into your ears. Pay attention to the notes with an asterisk, and play them with the chord that follows.

The first two variations propose using inverted Am, E7 and chords. The third imitates a double-bass solo with the breaks on the first beat of the bar. To obtain this sound, mute the bass notes with the lower right-hand palm.

When you play this arrangement, imagine that you are an entire New Orleans orchestra with Louis Armstrong playing the trumpet solos.

Am	E7	Am	E7		
Am E7	Am	Am Dm	Am E	Am E7	Am
F E	Am E7				



ST JAMES INFIRMARY

Traditionnel - Arrangement Alain Giroux

♩ = 104

First system of musical notation. It includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. Below the staff, there are three guitar chord diagrams: Am, E7, and Am. The Am chord is shown in two positions: one on the 5th fret and one on the 1st fret. The E7 chord is shown on the 7th fret. The notation includes eighth notes, quarter notes, and a half note. There are also some accidentals, including a sharp sign on the 4th line of the staff. Below the staff, there are three lines of tablature for Tenor (T), Alto (A), and Bass (B) instruments. The tablature includes numbers 0, 1, 2, 3, and (4), indicating fret positions. There are also some accidentals, including a sharp sign on the 4th line of the staff.

Second system of musical notation. It includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. Below the staff, there are five guitar chord diagrams: E7, Am, E7, Am, and Dm. The E7 chord is shown on the 7th fret. The Am chord is shown on the 5th fret. The Dm chord is shown on the 2nd fret. The notation includes eighth notes, quarter notes, and a half note. There are also some accidentals, including a sharp sign on the 4th line of the staff. Below the staff, there are three lines of tablature for Tenor (T), Alto (A), and Bass (B) instruments. The tablature includes numbers 0, 1, 2, 3, and (4), indicating fret positions. There are also some accidentals, including a sharp sign on the 4th line of the staff.

Third system of musical notation. It includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. Below the staff, there are seven guitar chord diagrams: Am, E, Am, E7, Am, F, and E. The Am chord is shown on the 5th fret. The E chord is shown on the 2nd fret. The E7 chord is shown on the 7th fret. The F chord is shown on the 1st fret. The notation includes eighth notes, quarter notes, and a half note. There are also some accidentals, including a sharp sign on the 4th line of the staff. Below the staff, there are three lines of tablature for Tenor (T), Alto (A), and Bass (B) instruments. The tablature includes numbers 0, 1, 2, 3, and (4), indicating fret positions. There are also some accidentals, including a sharp sign on the 4th line of the staff.

Am E7 * Am E7 Am Dm *

This system contains the first two measures of the piece. The treble staff features a melody with eighth and sixteenth notes, including triplets. The bass staff provides a harmonic accompaniment with chords and single notes. Chords are indicated as Am, E7, and Dm. Fretboard diagrams are shown above the staff, with the final diagram for the second measure marked '5fr.'.

Am E Am E7 Am F E7 *

This system contains measures three through six. The melody continues with various rhythmic patterns. Chords are Am, E, E7, Am, F, and E7. Fretboard diagrams are placed above the staff, with positions 5fr., 6fr., 5fr., 5fr., and 6fr. indicated.

Am E7 Am E Am Dm

This system contains measures seven through ten. The melody and bass line develop further. Chords are Am, E7, Am, E, Am, and Dm. Fretboard diagrams are shown above the staff, with positions 5fr., 5fr., 9fr., 5fr., and 5fr. indicated.

E Am E Am F E7 *

This system contains the final four measures of the piece. The melody concludes with a series of eighth notes. Chords are E, Am, E, Am, F, and E7. Fretboard diagrams are shown above the staff, with positions 7fr., 5fr., 9fr., 5fr., 8fr., and 7fr. indicated.

Am E7 * Am

T
A
B

E7 * Am

T
A
B

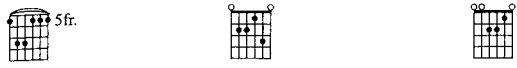
F E Am E7 *

T
A
B

Am E7 Am Dm *

T
A
B


5fr.



Am E7 Am

T A B


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



E7 Am

T A B


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



F E Am E7

T A B

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



Am E7 Am Dm

T A B

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

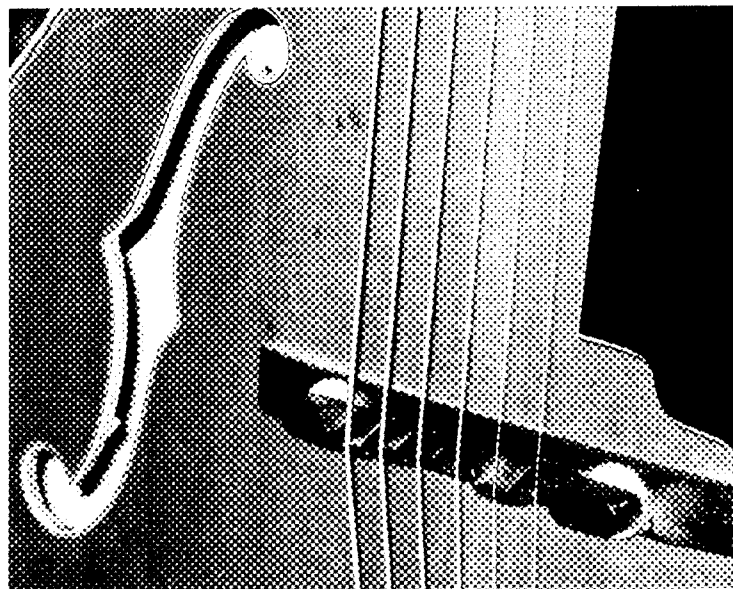
Am E7 Am E7 Am

T
A
B

F E Am F E Am

Ralenti...

T
A
B



St Louis Blues

Conseils d'interprétation

Ce blues, au tempo médium, se compose d'une introduction de 16 mesures, d'un thème de 12 mesures suivi d'une variation de 12 mesures également, d'une reprise de l'introduction, puis d'un dernier thème de 12 mesures. Joué sur un rythme ternaire, deuxième et quatrième temps accentués, cet arrangement est dans le style de grands guitaristes de blues des années 30 comme Blind Blake ou Lonnie Johnson. Attention aux notes surmontées d'un astérisque. Ainsi, par exemple, dans la deuxième mesure de l'intro, le dernier contretemps (3 sur la corde de Si) participe déjà de l'accord G (Sol) qui suit dans la troisième mesure.

Dans la troisième mesure du thème (C/G7), après le deuxième temps, le contretemps (3 sur la corde de Mi grave) doit déjà être joué sur la position de G7. Cet effet très utilisé dans ce style de blues s'appelle "basses roulées" et imite l'attaque de la main gauche du pianiste. Il se retrouve plusieurs fois dans l'arrangement.

St Louis Blues

Playing tips

This medium tempo blues, is made up of a 16 bar introduction, a 12 bar tune followed by a 12 bar variation, a repeat of the introduction, and then the 12 bar tune once again. Played in ternary rhythm with the second and fourth beats stressed, this arrangement is in the style of great blues guitarists from the 30s such as Blind Blake or Lonnie Johnson. Watch out for the notes with asterisks. For example, in the second bar of the introduction, the last offbeat (3 on the B string) is already part of the G chord that follows in the third bar.

In the third bar of the tune (C/G7), the offbeat after the second beat (3 on the low E string), must already be played in the G7 position. This often used effect in blues style, is called "rolled bass" and imitates a pianist's left hand attack. It is found numerous times in this arrangement.

I n V 7

Cm	Cm	G7	G7	G7	G7
Cm	Cm	Cm	Cm	G7	G7
G7	G7	Cm D7	G		
C	F	C G	C Do7	F	F
C G	C	G	F	C7 Fm C F	C G

ST LOUIS BLUES

W.C.Handy

♩ = 126



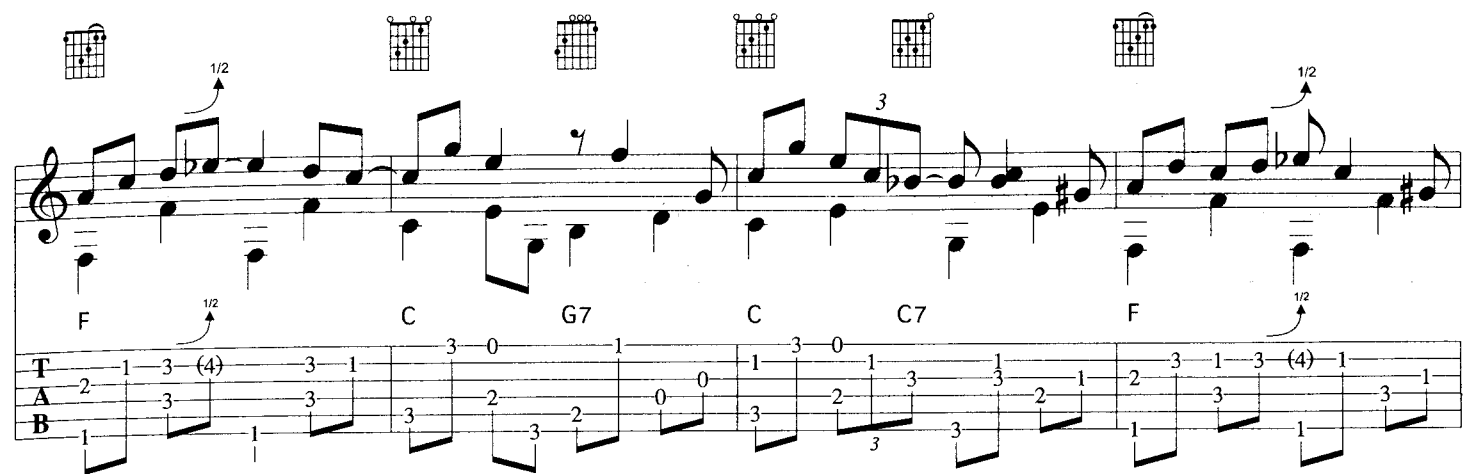
Musical notation for the first system of "St Louis Blues". The system includes a treble clef staff with a key signature of two flats (Bb and Eb) and a common time signature (C). The melody is written in eighth and quarter notes. Below the treble staff is a bass staff with a treble clef, containing a bass line with eighth and quarter notes. Chord symbols "Cm" and "G7" are placed above the bass staff. Fingering numbers (3, 3, 4, 3, 3, 4, 3, 4, 4, 6, 7, 3, 4, 3, 3, 3, 3) are written below the bass staff. A guitar fretboard diagram showing a 3-finger barre at the 3rd fret is positioned above the first measure of the bass staff.



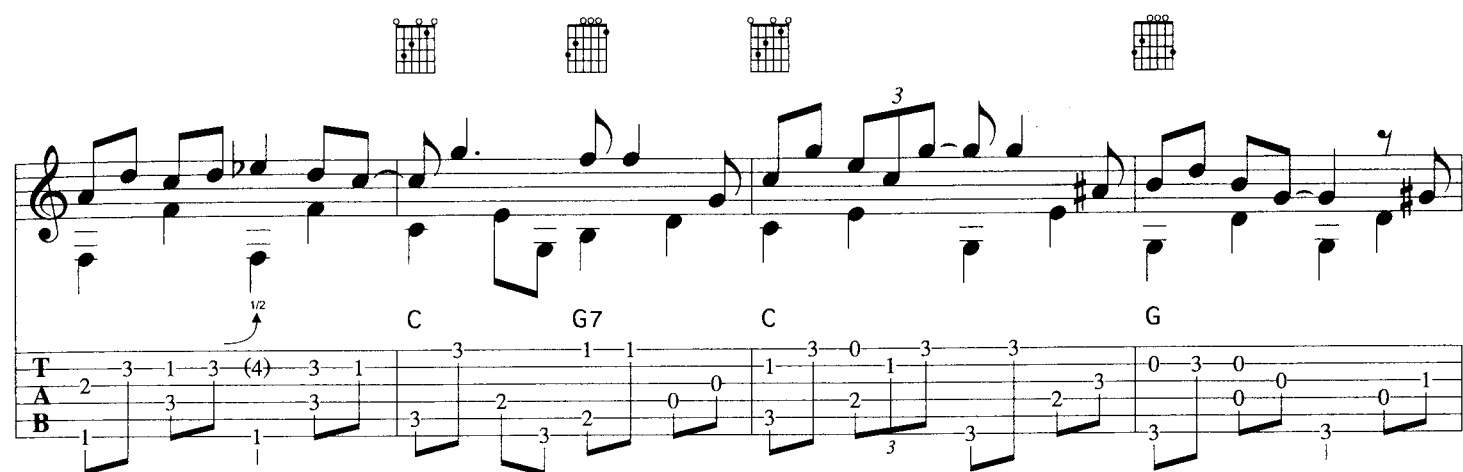
Musical notation for the second system of "St Louis Blues". The system includes a treble clef staff with a key signature of two flats (Bb and Eb) and a common time signature (C). The melody is written in eighth and quarter notes. Below the treble staff is a bass staff with a treble clef, containing a bass line with eighth and quarter notes. Chord symbols "Cm" and "G7" are placed above the bass staff. Fingering numbers (3, 3, 6, 6, 3, 6, 6, 3, 6, 3, 3, 6, 6, 7, 3, 3, 5, 4, 5, 5) are written below the bass staff. A guitar fretboard diagram showing a 3-finger barre at the 3rd fret is positioned above the first measure of the bass staff. A first ending bracket labeled "1." is placed above the final measure of the bass staff.



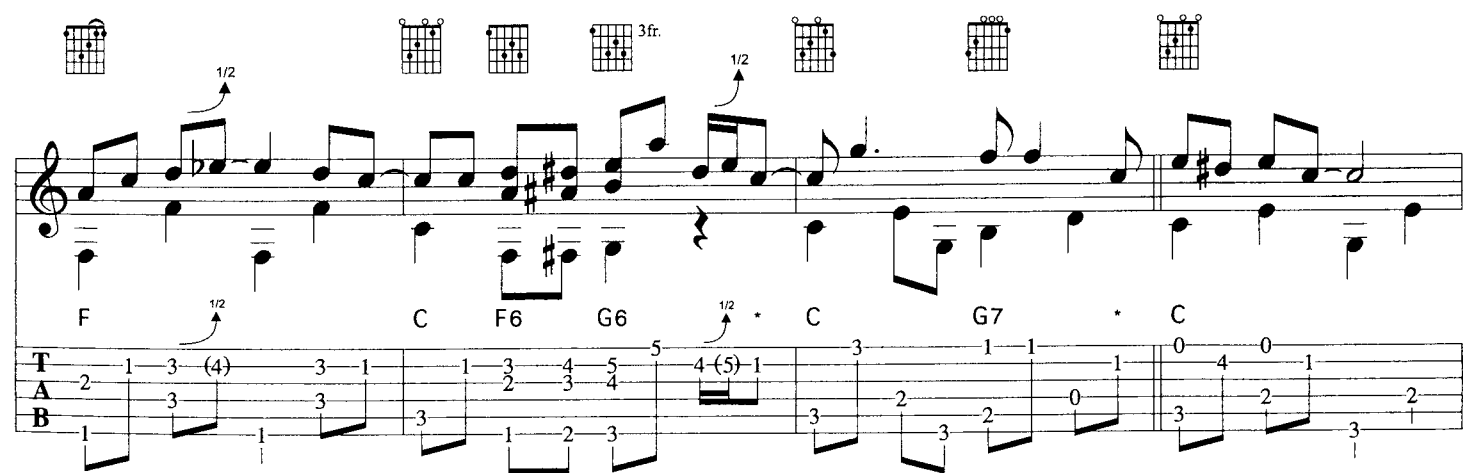
Musical notation for the third system of "St Louis Blues". The system includes a treble clef staff with a key signature of two flats (Bb and Eb) and a common time signature (C). The melody is written in eighth and quarter notes. Below the treble staff is a bass staff with a treble clef, containing a bass line with eighth and quarter notes. Chord symbols "Cm6", "Cm", "D7", "G", and "C" are placed above the bass staff. Fingering numbers (5, 4, 4, 5, 3, 3, 4, 5, 5, 5, 4, 3, 0, 3, 0, 1, 2, 2, 1) are written below the bass staff. A guitar fretboard diagram showing a 3-finger barre at the 3rd fret is positioned above the first measure of the bass staff. A second ending bracket labeled "2." is placed above the final measure of the bass staff.



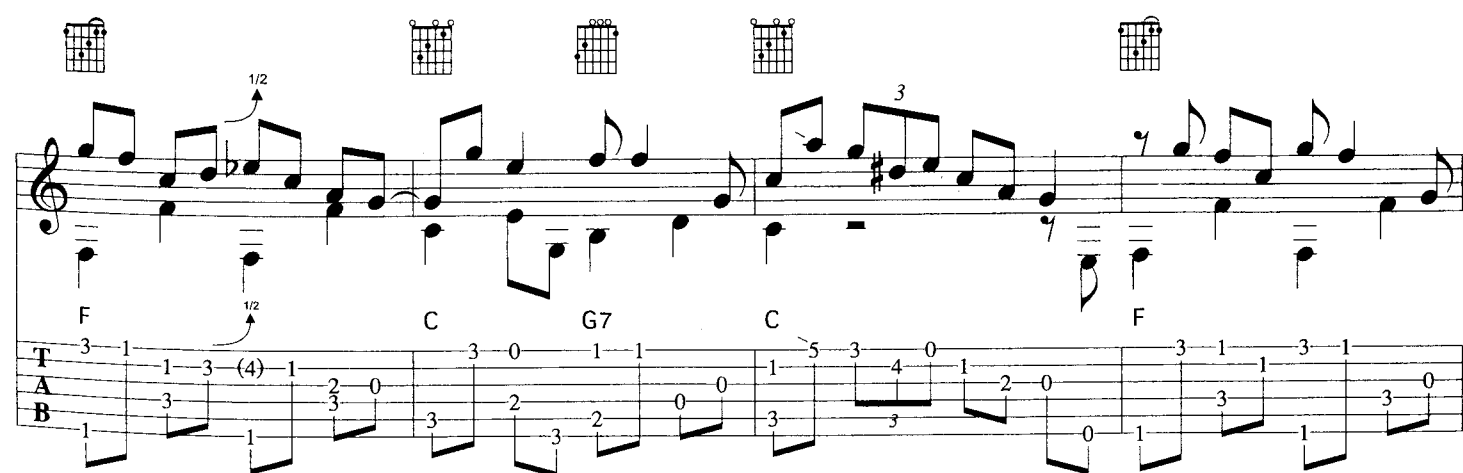
First system of guitar notation. The staff shows a melody with a 1/2 note pickup, a triplet of eighth notes, and a 1/2 note pickup. The bass line consists of eighth notes. Chords are indicated above the staff: F, C, G7, C, C7, F. Fingering is provided for the Treble (T), Alto (A), and Bass (B) staves.



Second system of guitar notation. The staff shows a melody with a 1/2 note pickup, a triplet of eighth notes, and a 1/2 note pickup. The bass line consists of eighth notes. Chords are indicated above the staff: C, G7, C, G. Fingering is provided for the Treble (T), Alto (A), and Bass (B) staves.






Third system of guitar notation. The staff shows a melody with a 1/2 note pickup, a triplet of eighth notes, and a 1/2 note pickup. The bass line consists of eighth notes. Chords are indicated above the staff: F, C, F6, G6, C, G7, C. Fingering is provided for the Treble (T), Alto (A), and Bass (B) staves.



Fourth system of guitar notation. The staff shows a melody with a 1/2 note pickup, a triplet of eighth notes, and a 1/2 note pickup. The bass line consists of eighth notes. Chords are indicated above the staff: F, C, G7, C, F. Fingering is provided for the Treble (T), Alto (A), and Bass (B) staves.






4fr.

3

C7dim C C

T A B









1/2

G F C C G

T A B



3fr.

Cm G7

T A B

3fr.

1.

Cm Cm6

T A B

2.

Cm D7 G C F

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

C A7dim G7 C7 F

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

C G7 C G

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

F C F6 G6 C C7

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

Ralentir...

Over the Rainbow

Conseils d'interprétation

C'est un magnifique thème extrait du film "Le Magicien d'Oz". Il était interprété par Judy Garland et est devenu un classique du répertoire jazz. Le tempo est celui d'une balade, très lent, mais le pouce de la main droite doit là aussi accentuer les deuxième et quatrième temps de chaque mesure en faisant bien ressortir les harmonies essentielles dans ce morceau.

La structure de la mélodie est, comme dans beaucoup de thèmes de jazz, du type AABA: le thème A de 8 mesures est joué deux fois de suite, suivi du "pont" B de 8 mesures également et le thème A est repris une fois. Je vous propose ici une improvisation sur la séquence AABA basée sur les renversements d'accord. Tout en gardant la même structure harmonique, l'utilisation de positions d'accord autres que celles dont je me sers pour l'exposé du thème me permet de faire ressortir une ligne mélodique différente. A la troisième mesure du thème, à la place du F, j'utilise le Dm7 qui, relatif mineur de F, peut le remplacer dans la plupart des cas. Attention aux notes signalées par un astérisque, nombreuses dans cet arrangement, et à celles attaquées en glissé qui assurent un caractère "velouté" à l'interprétation.

J'utilise souvent un ongle de pouce mais, ici, je frappe les harmonies sur les temps avec la pulpe du pouce pour obtenir un son plus doux, propre à cette ballade. Également sur les temps, je me sers d'un effet qui consiste à jouer l'harmonie complète grâce à un arpège très rapide effectué entre le pouce, l'index et le majeur. Vous entendrez cet effet dès la première mesure. On le retrouve tout au long du morceau et de même dans "Petite Fleur".

Over the Rainbow

Playing tips

This magnificent theme comes from the film "The Wizard of Oz". It was sung by Judy Garland and has become a standard of jazz repertoire. Though in the tempo of a very slow ballad the right-hand thumb must always stress the second and fourth beats of each measure to bring out the piece's essential harmonies.

The structure of the melody is, like for many jazz tunes, of the AABA type: the 8 bar A theme is played twice successively, followed by an 8 bar "bridge", B, and then by the A theme repeated once more. Here I propose an improvisation, on the AABA sequence, based on chord inversions. While following the same harmonic structure, using other chord positions than those used initially for the tune, allows me to bring out a different melodic line. In the third bar, instead of using F, I use Dm7 which, being the relative minor of F, can generally replace it. Pay attention to the numerous notes with asterisks in this arrangement and also to notes that start with a slide, which give the interpretation a "velvety" character.

I often use the thumbnail, but here I play the harmonies on the beat with the fleshy part of the thumb to obtain a gentler sound that is more in keeping with this ballad. I also employ another effect on the beat, which consists of using a very rapid arpeggio produced by the thumb, index and middle fingers to play the complete harmony. You will hear this effect in the first bar. It is found throughout the piece and even in "Petite Fleur".



C Am	Em C7	F Fm	C A7
Dm B \flat 7	C A7	D7 G7	C G5+
C Am	Em C7	F Fm	C A7
Dm B \flat 7	C A7	D7 G7	C G5+
C	Dm7 G7	Em E \flat dim	Dm G7
C	F \sharp m B7	Em E \flat dim	Dm G7
C Am	Em C7	F Fm	C A7
Dm B \flat 7	C A7	D7 G7	C G5+

OVER THE RAINBOW

E.Y.Harburg/Harold Arlen

♩ = 88

Chord diagrams: C, Am (5fr.), Em (7fr.), C7 (8fr.), F (5fr.), Dm7, C, A

C Am Em C7 F Dm7 C A

T 1 8 8 7 8 10 7 8 1 5 3 3 2 2

A 3 2 7 7 9 7 8 1 3 5 7 5 3 2 1 0 2 2

B 3 2 5 7 7 9 7 8 1 3 5 7 5 3 2 1 0 2 2

Chord diagrams: Dm, B^b7, C, A7, A7/5+, D7, G, C, G5+ (3fr.)

Dm B^b7 C A7 A7/5+ D7 G C G5+

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

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

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

Chord diagrams: C, Am (5fr.), Em (7fr.), C7 (8fr.), F (4fr.), Fm, C, A

C Am Em C7 F Fm C A

T 1 1 8 7 8 10 7 8 2 3 2 4 3 3 3 0 2 1

A 3 2 0 7 5 7 9 7 8 2 3 2 6 5 3 2 2 1 0 2 1

B 3 2 5 7 7 9 7 8 1 3 2 4 6 5 3 2 2 1 0 2 1

Chord diagrams: Dm, B \flat 7, C, A7, D7, G, C, G5+

3

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

A 0 3 2 1 3 0 3 2 0 2 5 5 3 2 3 2 3 5 6 5 0

B 0 3 1 3 0 3 2 0 2 5 5 3 2 3 2 3 5 6 5 0

Chord diagrams: C, Dm7, G7, Em+4, A7, Dm7, G7

3

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

A 3 2 3 2 3 2 0 0 3 3 3 3 3 3 3 3 3 5 5 5 5 5 7 5 3

B 3 2 3 2 3 2 0 0 3 3 3 3 3 3 3 3 3 5 5 5 5 5 7 5 3

Chord diagrams: C, F \sharp m, B7, Em, A7dim

3

T 0 3 0 3 0 3 0 2 2 5 2 5 2 5 2 8 7 8 7 4 4

A 3 2 3 2 3 2 2 4 4 2 4 4 7 9 9 7 8 7 4 4

B 3 2 3 2 3 2 2 4 4 2 4 4 7 9 9 7 8 7 4 4

Chord diagrams: Dm7, G7, C, Am, Em, C7, F, Dm7

5fr. 3fr. 5fr. 7fr. 8fr. 5fr.

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

A 5 7 5 3 5 3 3 0 2 7 7 9 9 7 8 1 2 3 5 7 0

B 5 7 5 3 5 3 3 0 3 7 7 9 9 7 8 1 2 3 5 7 0

The musical score for "The Wind" by The Beatles is presented in standard notation. The guitar part is shown at the top with chord diagrams for each measure. The bass line is shown below the guitar part, with fingerings indicated by numbers 1-3. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score includes a 3-measure rest in the guitar part and a 3-measure rest in the bass line.

The musical score for "The Wind" by The Beatles is presented in standard notation. The guitar part (top staff) begins with a treble clef and a key signature of one sharp (F#). It features a series of chords and melodic lines, including a 4-fret barre. The bass part (bottom staff) is in bass clef and follows a similar harmonic structure. Chord diagrams are provided for the guitar part, showing fingerings for C, G5+, C, Am, Em, and C7. The bass part includes fret numbers for the T, A, and B strings.

Chord Diagrams:

- C:** Open strings, no frets.
- G5+:** 4th fret on the 4th string, 4th fret on the 5th string.
- C:** Open strings, no frets.
- Am:** 1st fret on the 2nd string, 1st fret on the 3rd string, 1st fret on the 4th string.
- Em:** 1st fret on the 2nd string, 1st fret on the 3rd string.
- C7:** 1st fret on the 2nd string, 1st fret on the 3rd string, 1st fret on the 4th string, 1st fret on the 5th string.

Bass Fret Numbers:

- T (Treble):** 1, 4, 4, 0, 3, 0, 1, 0, 1, 1, 0, 0, 2, 0, 3.
- A (Alto):** 2, 4, 4, 5, 0, 2, 3, 0, 2, 2, 0, 2, 0, 2, 3.
- B (Bass):** 3, 2, 6, 5, 3, 2, 0, 0, 2, 2, 0, 0, 0, 0, 3.

[illegible]

The musical score for "The Wind" by The Beatles is presented in two systems. The top system shows the guitar part with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with chords indicated by letters: A, D7, G, C, and G5+. Above the staff, five guitar chord diagrams are shown, corresponding to the chords in the melody. The bottom system shows the bass line with a bass clef. It includes a treble clef staff for the Tenor (T) and a bass clef staff for the Bass (B). The bass line is written in a simplified notation, with numbers indicating fingerings and chords indicated by letters: A, D7, G, C, and G5+.

Chord diagrams and fret numbers are provided for each system:

- System 1: C (0fr), Am (5fr), Em (7fr), C7 (8fr), F7 (8fr), Fm7 (8fr).
- System 2: C7 (8fr), A7 (5fr), Dm (5fr), Bb7 (6fr), C (0fr), A (2fr).
- System 3: D9 (4fr), G (0fr), C (0fr), G5+ (3fr), C (0fr).
- System 4: Dm7 (5fr), G7 (3fr), Em (7fr), A7dim (7fr), Dm7 (0fr), G (0fr).

Chord progression: C, Am, Em, C7, F7, Fm7, C7, A7, Dm, Bb7, C, A, D9, G, C, G5+, C, Dm7, G7, Em, A7dim, Dm7, G.

Chord diagrams: C, F#m, B7, Em, D#7dim

C F#m B7 Em D#7dim

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

Chord diagrams: Dm7, G, C, Am, Em, C7

Dm7 G C Am Em C7

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

Chord diagrams: F, Dm7, C, A7, Dm, Bb7

F Dm7 C A7 Dm Bb7

T 1 5 3 3 0 2
A 3 5 7 5 2 1
B 1 5 3 2 1 0

Chord diagrams: C, A7, D7, G, C, Ab, C

C A7 D7 G C Ab C

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

Ain't Misbehaving

Conseils d'interprétation

C'est un des thèmes les plus connus du pianiste et compositeur Fats Waller. Le tempo est médium et bien swingué sur un rythme ternaire. Comme dans "Over the Rainbow", les deuxième et quatrième temps de chaque mesure sont bien accentués et toujours sur l'accord complet. Le thème suit la structure AABA. La variation utilise les renversements d'accords pour introduire une nouvelle ligne mélodique. Attention, les notes surmontées d'un astérisque sont toujours là !

Ain't Misbehaving

Playing Tips

This is one of the best known tunes by pianist and composer Fats Waller. The tempo is a medium swing on a ternary rhythm. As in "Over the Rainbow", the second and fourth beats of each bar are always accented with a full chord. The tune follows the AABA structure. The variation uses inverted chords to introduce a new melodic line.

Be careful, there are still notes with asterisks!

C A7	Dm G	C E7	F Fm
C A7	D7 G	C Cdim	Dm7 G7
C A7	Dm G	C E7	F Fm
C A7	D7 G	C F	C E7
Am	F	D7	A7
G7	Am D7	G7 A7	D7 G7
C A7	Dm G	C E7	F Fm
C A7	D7 G	C F	C G5+

AIN'T MISBEHAVING

Andy Razaf/Thomas Waller and Harry Brooks

♩ = 120

Chord diagrams and fret numbers (5fr., 3fr., 5fr., 7fr., 8fr.) are provided above the first system of music.

Chord diagrams and fret numbers (3fr., 3fr.) are provided above the second system of music.

Chord diagrams are provided above the third system of music.

The music is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked as 120 beats per minute. The notation includes a variety of chords (C, A7, Dm, G7, E7, F, Fm, D7, G, C, F, C, G5+, E7, Am, F) and complex rhythmic patterns, including triplets and sixteenth notes. The guitar part is written in a style that suggests a specific playing technique, possibly a fingerstyle or a specific strumming pattern, as indicated by the fret numbers and the way the notes are written.

Chord diagrams: D7, A7, G7, Am+4, Am, D7.

3fr. 3fr. 9fr. 8fr. 5fr.

T 1 1 2 2 2 2 3 3 3 10 8 7 5
A 0 2 2 2 2 2 3 3 3 10 10 10 7
B 2 2 2 2 2 2 3 3 3 10 10 10 5

Chord diagrams: G7, A7, D7/9, G, C, A7, Dm, G7.

3fr. 5fr. 4fr. 3fr. 3fr. 5fr. 3fr.

T 3 3 3 5 5 5 5 0 1 3 1 3 3 7 5 7 3
A 3 3 5 5 5 4 3 0 2 2 2 2 5 7 7 3
B 3 3 5 5 5 3 0 2 3 2 0 2 5 7 7 3

Chord diagrams: C, E7, F, Fm, C, A7, D7, G.

5fr. 7fr. 8fr. 3fr. 3fr. 3fr. 3fr.

T 8 5 8 7 10 8 10 0 3 1 3 1 3 3 3 3 0 3 1
A 7 5 7 9 10 8 10 1 3 2 1 3 2 5 4 5 3 2
B 7 5 7 9 10 1 3 3 2 0 2 3 5 4 5 3 2

Chord diagrams: C, A7dim, G7, C, G5+, C, A, Dm7, G7.

3fr. 3fr. 4fr. 4fr. 2fr. 3fr.

T 3 3 3 2 2 1 1 0 3 4 4 1 3 0 5 3 1 1 3 1
A 0 5 5 4 4 3 3 1 1 4 4 4 5 0 2 2 1 1 3 0
B 3 3 3 0 2 3 3 2 2 6 5 0 3 2 0 2 0 0 3 2

Chord diagrams: C, E7, F, Fm, C, A, D7, G.

Chord progression: C, E7, F, Fm, C, A, D7, G.

Tablature (T, A, B strings):

T: 0 0 3 3 2 3 1 1 3 3 4 5 3 0 3 0 3 1

A: 3 2 2 0 2 3 1 3 2 2 1 0 2 5 4 5 2

B: 3 2 2 0 1 3 1 3 2 2 1 0 5 3 2 2

Chord diagrams: C, F6, G6, C, G5+, C, A7, Dm, G7.

Chord progression: C, F6, G6, C, G5+, C, A7, Dm, G7.

Tablature (T, A, B strings):

T: 1 3 4 5 5 4 (5) 1 3 3 3 4 1 0 3 0 3 7 5 10 10 12 10

A: 3 3 3 4 4 4 (5) 1 2 4 5 4 4 1 3 2 5 5 10 12 10 12

B: 3 1 2 3 3 3 3 3 2 5 4 3 3 5 10 10 12 10

Chord diagrams: C, E7, F, Fm, C, B, Bb, A7, D7, G.

Chord progression: C, E7, F, Fm, C, B, Bb, A7, D7, G.

Tablature (T, A, B strings):

T: 8 8 9 7 10 8 10 9 8 9 8 8 7 6 5 8 0 3 0 3 1

A: 8 8 9 7 10 8 10 9 8 9 8 8 7 6 5 8 5 4 5 3 2

B: 8 8 7 9 8 10 8 10 9 8 7 6 5 5 5 4 3 3 2

Chord diagrams: C, F, C, E7, Am, F.

Chord progression: C, F, C, E7, Am, F.

Tablature (T, A, B strings):

T: 2 0 2 3 (4) 1 7 7 8 5 8 5 8 10 8 10

A: 3 2 2 3 3 2 6 8 5 8 5 7 10 10 10

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

5fr. 5fr. 10fr. 8fr. 5fr. 3fr. 5fr.

D7 A7 G7 Am D7 G7 A7

T 8 5 8 5 9 5 9 5 10 10 12 12 10 8 8 7 5 3 5 5

A 5 7 5 7 5 5 10 12 10 12 0 10 5 7 3 5

B 5 7 5 7 5 5 10 12 10 12 0 10 5 7 3 5

4fr. 5fr. 3fr. 5fr. 7fr. 8fr.

D7/9 * G C A7 Dm * G7 C E7 F Fm

T 5 5 5 3 0 3 1 3 1 3 3 7 5 7 5 8 5 8 8 7 10 8 10 0 3

A 5 4 0 3 2 0 7 7 3 8 5 8 9 10 10 1 3

B 5 4 3 2 0 5 7 3 7 5 7 9 8 10 1 3

3fr. 3fr. 5fr.

Ralentir...

C A7 D7 G * C G5+ C6

T 1 3 1 3 3 3 0 3 1 1 0 4 4 3 4 4 5 5

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

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

Petite Fleur

Conseils d'interprétation

Voici un arrangement de la plus célèbre composition de Sydney Bechet. C'était le slow idéal dans les surprises-parties des années 50 ! Il se compose d'une introduction de 2 mesures et d'un thème développé sur 48 mesures. Le tempo est très médium.

La difficulté réside dans le fait qu'il est joué pratiquement entièrement en barrés. Cela permet d'obtenir, avec le pouce de la main droite, un accompagnement où les harmonies sonnent de manière complète. Sur les deuxième et quatrième temps de chaque mesure, le pouce doit, à partir de la basse indiquée sur la tablature, frapper les autres notes de l'accord. Ainsi, par exemple, dans la première mesure du thème (D7), le pouce, à partir du 4 sur la corde de Ré, fera également sonner les notes de l'accord sur les cordes de Sol et de Si. L'effet produit est celui d'une deuxième guitare d'accompagnement.

Attention aux notes surmontées d'un astérisque jouées sur l'accord suivant. Elles participent pour beaucoup au swing du morceau. Certains contretemps, comme dans la troisième mesure du thème (Gm), les 3 sur la corde de Si, doivent être jouées légèrement. Ils sont là pour "adoucir" les basses frappées sur les temps. Ecoutez bien le CD pour les "sentir".

La partie la plus difficile se situe entre les mesures 10 et 23 où – à part le Bdim – tout est joué en barrés. Maintenez bien votre index en position et passez d'un accord à l'autre sans trop soulever les doigts mais plutôt en glissant sur le manche.

Petite Fleur

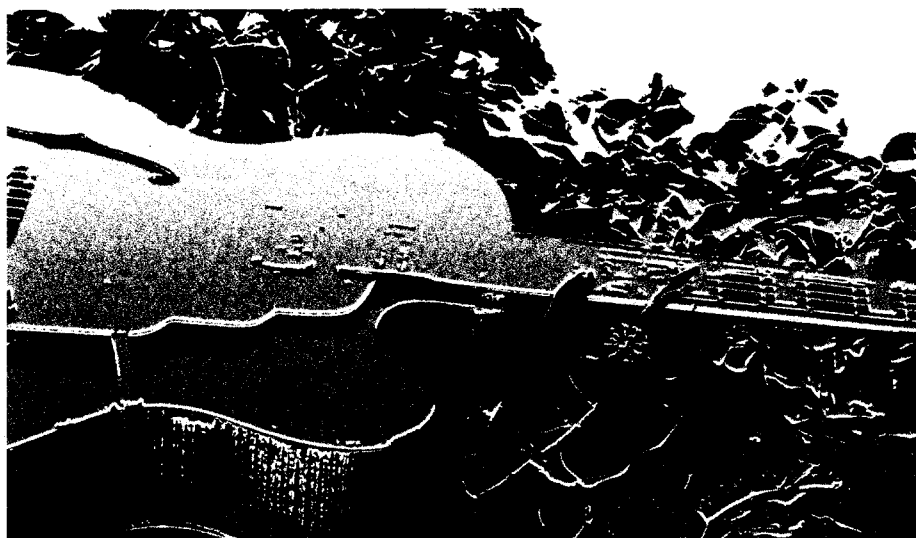
Playing Tips

This is an arrangement of Sydney Bechet's most famous composition. It was the perfect slow-dance for parties in the fifties. It is made up of a 2 bar introduction and a theme that is developed over 48 measures. The tempo is very moderate.

The difficulty is due to the fact that it is played almost entirely with bar chords. This makes it possible to use the right thumb to produce an accompaniment where the harmonies sound particularly full. On the second and fourth beats of each bar, the thumb must strike the other notes in the chord according to the bass indicated on the tablature. For example, in the first measure of the theme (D7), the thumb, from 4 on the D string, must also play notes in the chord on the G and B strings. This produces an effect like that of being accompanied by a second guitar.

Watch out for the notes with an asterisk that are played during the following chord. They are important making the piece swing. Certain offbeats, such as in bar three of the theme, (Gm) or the 3 on the B string, must be played gently. They are there to "sweeten" the bass notes that are struck on the beat. Listen carefully to the CD to get a "feel" for them.

The most difficult section is found between measures 10 and 23 where, from the Bdim on, everything is played with bar chords. Keep your index finger well positioned and move from one chord to another by sliding along the fingerboard to avoid raising the fingers too much.



D7	D7	Gm	Gm
A7	A7	D7	D7 BREAK
D7	D7 / F7	B \flat	B \flat / Bdim
Cm	F7	B \flat / D7	Gm
Am	D7	Gm	Gm / E \flat 7
A7	A7	D7	D7 BREAK
D7	D7	Gm	Gm
A7 / Cm6	D7	Gm / Cm	Gm BREAK
G7 / Fm	G7	Cm	Cm
F7 / E \flat 7	F7	B \flat / Gm	Am7/5- BREAK
D7	D7	Gm	Gm
A7 / Cm6	D7	Gm / Cm	Gm

PETITE FLEUR

Sydney Bechet

♩ = 100



First system of musical notation for 'Petite Fleur'. It includes a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody is written on a single staff. Below the staff, the chords Gm, A, D7, Eb7, and D7 are indicated. The bottom staff shows the fretboard positions for the guitar, with fingerings (T, A, B) and fret numbers (5, 5, 2, 2, 3, 4, 6, 3, 4, 5, 7, 5, 8, 11, 10, 6) for each measure.



Second system of musical notation for 'Petite Fleur'. It continues the melody from the first system. The chords Gm and A7 are indicated below the staff. The bottom staff shows the fretboard positions for the guitar, with fingerings (T, A, B) and fret numbers (3, 5, 3, 5, 3, 5, 3, 5, 6, 5, 3, 5, 5, 5, 5, 5, 7, 8, 5, 7, 5).



Third system of musical notation for 'Petite Fleur'. It continues the melody from the second system. The chords D7, Eb7, D7, and F7 are indicated below the staff. The bottom staff shows the fretboard positions for the guitar, with fingerings (T, A, B) and fret numbers (3, 5, 6, 5, 3, 6, 5, 5, 4, 6, 3, 5, 4, 5, 4, 5, 7, 5, 8, 11, 10, 13, 10).

10fr. 12fr. 8fr. 8fr.

B \flat B7dim * Cm F7

T 11 11 10 11 13 11 10 11 8 8 8 8 10 11 10 8 10
A 12 12 12 12 13 10 9 10 8 8 10 10 10 8 10
B 10 10 10 12 12 12 12 10 8 8 8 8 10 8 10

6fr. 10fr. 10fr. 5fr. 5fr.

B \flat 7 D7 Gm * Am D7

T 11 11 13 10 13 11 8 5 5 6 8 6 5 6
A 12 12 12 10 12 12 5 7 5 7 5 7 5 7
B 6 6 10 10 10 10 5 5 5 5 5 5 5 5

3fr. 6fr. 5fr. 5fr.

Gm * E \flat 7 * A D7

T 3 3 3 3 5 6 10 8 5 5 5 5 5 5
A 3 3 3 3 5 5 6 8 5 5 5 5 5 5
B 3 3 3 3 5 5 6 8 5 5 5 5 5 5

4fr. 3fr. 5fr. 7fr. 3fr.

E \flat 7 D7 * Gm

T 4 4 3 7 5 8 11 10 6 3 3 3 3 5 6 5 3
A 5 4 4 5 7 7 0 7 3 3 3 3 3 3 3 3
B 5 4 6 5 5 5 5 5 3 3 3 3 3 3 3 3

5fr. 8fr. 5fr. 3fr. 3fr. 3fr.

A7 Cm6 D7 Gm Cm Gm G7 Fm

T 5 10 8 6 5 3 4 5 3 0 3 1 1

A 5 10 7 5 7 5 3 5 5 0 0 3 3

B 5 8 5 3 3 3 3 3 3 3 3 3 3

3fr. 3fr. 4fr.

G7 * Cm * F7 Eb7 F7

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

A 0 0 5 5 5 5 1 6 5 1 1 1

B 3 3 3 3 3 3 1 6 6 1 1 1

3fr. 3fr. 4fr. 3fr. 5fr. 7fr. 3fr.

Bb Gm Am7(b5) Eb7 D7 D7 D7 * Gm

T 3 3 4 1 4 4 3 5 8 11 10 6 3 3

A 3 3 0 4 4 4 7 7 7 7 7 5 3 3

B 1 3 5 0 6 5 5 4 5 0 7 3 5 5

8fr. 5fr. 3fr. 3fr. 3fr.

A7 Cm6 D7 Gm Cm Gm

T 3 3 5 6 5 3 5 10 8 6 5 3 4 5 3 3

A 5 5 5 5 5 5 5 10 7 7 5 3 5 5 3

B 3 5 5 5 5 5 5 8 5 7 5 3 3 3 3