

Acoustic Solo Series




Acoustic Guitar Solos

12 Solo Guitar Masterpieces

12 songs from Grammy® Award-winning artists:

- David Cullen
 - Mike Dowling
 - Laurence Juber
 - Al Petteway
 - Doug Smith
 - Kenny Sultan
-
- Complete transcriptions from the artists themselves
 - Performance notes
 - CD with all 12 songs performed by the original artists



Acoustic Solo Series

Acoustic Guitar Solos



Project Manager: Aaron Stang
Cover Design: Todd Ellison
Layout: Candy Woolley
Production Coordinator: Karl Bork

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Yeah, I know, but it was glued funny...

ABOUT THE ARTISTS



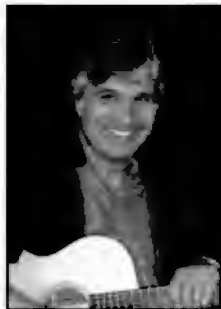
DAVID CULLEN

David Cullen has recorded nine CDs for leading acoustic guitar label Solid Air Records. He is featured on the *Windham Hill Guitar Sampler* and other Windham Hill compilation CDs, and his recordings have been featured on NPR stations throughout the country. David is a featured performer in the Windham Hill Winter Solstice Concerts, and he has performed with Will Ackerman, Michael Manring, and the Jaco Pastorius Big Band.



MIKE DOWLING

Influenced by traditional Piedmont-style finger pickers like Mississippi John Hurt and swing jazz legends like the late George Barnes, Mike has developed a style uniquely his own. Early in his career, Mike toured and recorded with mandolinist Jethro Burns, jazz violin great Joe Venuti, and master fiddler Vassar Clements. Clements calls him simply "One of the finest guitar players there is, anywhere." In 1995, after years of playing with various ensembles, Mike launched a solo career. With the release of his first solo album, the critically acclaimed *Swamp Dog Blues*, he began headlining at concerts and festivals throughout the world and has been a frequent guest on public radio's "A Prairie Home Companion." Mike maintains a busy performance schedule and teaches at a variety of music camps and workshops throughout the country, including his own Greater Yellowstone Music Camp for acoustic blues and swing.



LAURENCE JUBER

Laurence Juber grew up in North London, where he was inspired by the explosive British pop scene of the early '60s. Laurence became a highly in-demand studio player, contributing to many recordings ranging from the Alan Parsons Project and Rosemary Clooney to playing lead guitar on the Academy Award-nominated soundtrack to *The Spy Who Loved Me*. In 1978 Paul McCartney asked Laurence to become the lead guitarist for his band Wings. After McCartney folded Wings in 1981, Laurence moved to the U.S., where he concentrated on raising a family while resuming his studio career. He played on such classic '80s TV shows as "Happy Days" and "Family Ties." In 1990 Laurence released his first solo album, *Solo Flight*, which first showcased his fingerstyle guitar work. His next CD, *Naked Guitar*, solidified his reputation among guitar fans, and he began touring internationally as a solo concert performer. His solo fingerstyle CDs include *Winter Guitar*, *Mosaic*, *Altered Reality*, *Different Times*, *Guitarist*, and the best-selling *LJ Plays the Beatles*.



AL PETTEWAY

Al Petteway has had an illustrious career as a guitarist, composer, and producer. He has been featured on more than 60 nationally released recordings, including 14 of his own. His original compositions have been used in movie soundtracks and for programs on NPR and PBS, including Ken Burns' film *Mark Twain*. His trademark musical style, mixing Celtic and American themes, has won him more than 50 Music Association awards, including the Indie award for *Gratitude*, a duo guitar project with his wife and musical partner, Amy White. Al is the coordinator for the world-renowned Swannanoa Gathering's Guitar Week and is Artist-in-Residence at Warren Wilson College near Asheville, North Carolina. When they aren't touring as a duo, he and Amy work together, recording music and photographing nature at their home high in the mountains of western North Carolina.



DOUG SMITH

Doug Smith's original instrumental compositions combine folk, classical, jazz, and contemporary forms with virtuoso guitar technique to create a unique, flowing, and highly melodic fingerpicking style. His music has been heard on radio and TV stations throughout the world, including CNN, ESPN, E!, The Discovery Channel, and Encore; his playing has been heard on the soundtracks to movies such as *Twister* and *Moll Flanders*; and he has performed on the nationally syndicated radio programs "Echoes," "West Coast Live," and "River City Folk" as well as local radio and TV shows around the country.



KENNY SULTAN

Kenny Sultan is one of the most highly respected blues guitarists, and blues guitar educators, in the country. Kenny graduated with honors from the University of California at Santa Barbara, where he majored in music/ethnomusicology. A noted teacher, he has taught music, guitar, and music history at the university level and has conducted countless workshops and seminars. In addition to numerous recordings as a sideman, Kenny has two widely acclaimed solo guitar CDs with Solid Air Records.

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PERFORMANCE NOTES

THE 5:55 - Laurence Juber

This piece has a ragtime bounce with a slightly gypsy feel. The opening cycles a simple Em–C7–Em–C7–Em–C7–B7–Em pattern.

The B section at 19 modulates to G for the first six bars and then, via a C♯ m7♭5 transition in 25–26, flirts with E-melodic minor before a trick cadence at 35–36 sets up a return to G and then a cycle of fifths set-up in 37–38 for the return to E minor in 39. An ascending chromatic sequence sets up the solo section that begins at 63; this solo was improvised on the recording and can change in performance.

In the coda, the chromatic sequence is reversed in 85–88 before being reprised to set up the ending.

BAHAMA BEACH - David Cullen

The opening of “Bahama Beach” should have reggae flair to it. The rhythms should swing slightly. The opening harmonics are there to imitate the sound of a steel drum. Always use free-strokes. Also be generous with the use of your “a” finger. Keep the rhythm swinging with a backbeat on 2 and 4.

BLUE COUNTERPOINT - David Cullen

“Blue Counterpoint” is a piece that allows the player to rock out a bit. This piece uses elements of rhythm and blues and a straight-up, old time gospel beat. Let your foot tap on beats 2 and 4 to really get the feel of this piece. Use a straight eighth-note rhythm.

CREST OF THE REVOLUTION - Doug Smith

An instrument called the Chapman Stick inspired the left-hand tapping technique I use in “Crest of the Revolution.” The trickiest thing is putting the left-hand tapping and the right-hand harmonics together at all the right moments. Make sure the left-hand figure is comfortably under your fingers before adding the right hand.

Measure 14: The switch from tapping/harmonics to standard fingerstyle and back may take extra practice.

Measure 38: I continue playing these harmonics with the right hand and then in the next measure switch to standard fingerstyle harmonics.

GO AHEAD AND PLAY - David Cullen

In my early days as a jazz guitarist playing in jazz and blues clubs I learned a lot. Most of the time I was inspired by the crowd. They let me know if I was cutting it or not. When I played well they would say “Go Ahead and Play!”

GROOVE ETUDE - David Cullen

“Groove Etude” is a funky number for the classical guitar. Remember to keep your internal eighth-notes swinging; this will bring out the groove.

INDIGO BLUE - David Cullen

“Indigo Blue” is a jazzy shuffle that found its way onto the classical guitar. Establish a strong groove to the piece by repeating the first measure a lot. Again, sorry about the big stretch with the C/D and E/D. Stretch that pinky out on the 5th fret of the A string. Take a break and do it again; it will get easier after a while.

MIDARI - David Cullen

“Midari” is a piece inspired by pentatonic scales and the beautiful rolling hills of Pennsylvania. Be careful not to rush this one. Keep a nice steady time feel and the rhythms will become evident.

NITPICKIN' - Mike Dowling

Mastering this tune will depend upon getting what I call a “two-against-three” syncopation in your right hand. You’ll confront this syncopation in the very first passage and it may remind you somewhat of “In the Mood”. Although I describe this syncopation as “two-against-three” (because the melody notes are grouped in threes), it’s really only a quarter-note bass against an eighth-note melody. It’s a good rhythmic motif for guitar players to know, whether you use it in my tune or incorporate it into one of your own. I’ve transcribed my single string lines in the middle section and they ought to be played with the thumb striking the notes on the beat and the fingers picking up on the “ands”. This technique, which is certainly not original with me, will help you keep your rhythm on track. But remember, since the thumb carries more weight to it you may have to make a conscious effort to keep the thumb from dominating the fingered notes in the single line passages. I know I do.

SLIPPIN' AND DRIPPIN' - Kenny Sultan

“Slippin’ and Drippin’” is played in the position of E tuned down a half step. Again, this makes it very funky sounding but it is not necessary to tune down to have a real blues on your hand. Play it as slow as you can and still keep a rhythm going. You are going to notice some “double bassing” (two bass notes per beat) and some very cool bends. Have fun.

SUNDAY SONATA - Doug Smith

Most of “Sunday Sonata” is made-up of the six-note rhythmic phrase that starts the tune. A countermelody enters at C1. On the CD *Labyrinth*, this appears as an ensemble piece, but it started out as a solo. Overall, the tune should have an upbeat, bouncy feel.

The first two chords you play in measures 6, 7, and 8 should be played slightly staccato to accentuate the rhythm. By contrast, Section D (measure 34) should be played very smoothly.

Measure 40: Hold this chord down for the whole measure while playing the right-hand harmonics.

Measure 44: Notice that a snippet of the original melody makes an appearance here.

THE TEMPEST - Doug Smith

“The Tempest” is the result of two of my main musical influences coming together: classical guitar and rock ‘n’ roll. This piece should be played with a lot of drive. There should also be a slight natural accent on the first note of each group of three notes to help drive it.

Measure 30: It helps to form an open Am chord here and leave the third finger down for the next two chords.

Measure 74: Pay close attention to the left-hand fingerings during this section.

Measure 111: The last chord is easier to hit if you have a cutaway.

The 5:55

Standard tuning

By LAURENCE JUBER

Swing ♩ = 102 (♩ = ♩[♯])

Em C7 Em

C7 Em C7 B7

8 Em C7

11 Em C7 Em C7

15 B7 Em $\frac{3}{4}$ G D

19 Am Em Am G(2)/B VII

23 C#m7(b5) Cmaj7 B7(#9) VII

27 Em A7 Am A7 D B/D#

31 G Cdim C#m7(b5) Eb9 D9

35

G III F#m7(b5) B7 VII Em C7

39

Em C7 Em C7

43

B7 Em

46

C7 Em C7 Em

50

C7 To Coda ⊕ B7 Em

Bm7 Em9

Dmaj9/F# Em11
5/6CIX

16

p i m p a m i p

Cmaj9/E G/A Bm7 Em9
5/6CVII

Asus2/E

20

a a a a
i p i i i

D/F# G G(9)

Asus2/E

24

D/F# G

Asus2/E

28

a a a a
i p i i i

D/F# G

Asus2/E

32

a a a a
i p i i i

36 D/F# G Gmaj9 To Coda A/E Dmaj7

40 D/F# G D/F# G

44 Dmaj7/E Dmaj7 D/F#G D/F# G

48 D/F# Dmaj7 Gmaj9/B Em9 D/F# G

52 D/F# Gmaj9/B Em9 Bm7 Em9

Dmaj9/F# 5/6CIX Em11 Cmaj9/E 5/6CVII G/A Bm7 Em9

56

60

G A D/F#

64

G A Em9 G A Bm7

68

G A C11 5/6CIII

72

G A Em9

76 G A D/F#

79 G A C11 5/6CIII A11

83 *D.S. al Coda*

86 *Coda* A/E Dmaj7 D/F# G EmD A Ab G

90 D/F# G D/F#

D/F# G D/F# Dmaj7 Bm7 Em9
5/6CII

D/F# G D/F# Gmaj9/B
5/6CII

Em9 Bm7 Em9

D/F# G D/F# Dmaj7

D/F# G D/F# Dmaj7

III

Em D Em D Em D Em D D/F# G D/F# Dmaj7

115

Bm7 Em9 D/F# G

118

D/F# Gmaj9/B Em9 Bm7 Em9

122

Dmaj9/F# 5/6CIX Em11 Cmaj9/E 5/6CVII G/A Gmaj9/B 5/6CII D/F#

Blue Counterpoint

By DAVID CULLEN

$\text{♩} = 96$

E6 E9 G/A F#m/A Em/A D/A A7 1/2CV

E6 E9 1. A Bm7 5/6CII A(9)/C# 5/6CIV

2.3. A 1/2CII Bm7 2/3CII A(9)/C# 2/3CIV C#m/E Bm/E C#m/E E9/G# A7 G/D F#m/D

E7 E9/G# A7 C#m Bm E9/G# A7 G/D Fm E

E7/G# A7 Bm11 E(9) E9/G# A7

Bm11 E(9) A13sus 2/3CV A7 Bm11 E(9) E9/G# A7

19

Bm11 E(9) A13sus A7

21

B11 B9 B11 B9 B11 B9 G F#m E A

23

E E9/G# A7 To Coda ⊕ E E9/G# A7

25

E7/G# A7 E E9/G# A7

27

29 E7 E7sus E7 E7sus

31 E7 E7sus G#7(#5) CIV G#7/C#

33 5/6CIV

35 A7 G#m7 G7 F#m11 C#m7 B/C# C#m7 5/6CIV

37 C#m7 B/C# C#m7 5/6CIV A7 G#m7 G7 F#m11

39 C#m7

41 A7 G#m7 G7 F#m11 C#m7

43 A7 G#m7 G7 F#m11

45 G#m7 A6 G#m7 F#m11 G#m7 A6 G#m7

47 F#m11 G#m7 A6 A#dim7 B11

49

G F#m E A E9/G# A7

51

E E9/G# A7 E7 Bb9 A11 A9

53

E E9/G# A7 E7 E7sus

55

E7 E7sus

56

E7 E7sus E7 E7sus

D.S. al Coda



Coda

E E9/G# A7 E9/G# A7

58

E E9/G# A7 E7 E7sus

60

E7 E7sus E7 E7sus

62

E7 E7sus

64

E7 E7sus E7 E7sus E6 E9

66



*Cont. left hand and right hand simile.

2.
Am11 G/B C G7sus G7sus/F

19
Std. fingerstyle →

C/E G7sus/F

C/E G7sus/F

C/E Gsus/D C Gsus/D

C Gsus/D C

Am9 G/B A7/C# D9sus
CV

*Resume left hand and right hand tapping.

Slower

Bm/E
1/2CVII

*Standard fingerstyle.

Bm/E
1/2CVII

Am/E
1/2CV

Bm/E
1/2CVII

Em
1/2CXII

Am9

G/B

A7/C#

D9sus
CV

D.S. al Coda

Coda

Am11

C

G

Go Ahead and Play

By DAVID CULLEN

Jazzy hip-hop

E7

First system of musical notation for measures 1-3. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is in bass clef. The music features a rhythmic melody in the treble and a bass line in the bass.

Second system of musical notation for measures 4-6. The notation continues from the first system, showing the progression of the melody and bass line.

Third system of musical notation for measures 7-9. The notation continues from the second system, showing the progression of the melody and bass line.

Fourth system of musical notation for measures 10-12. The notation continues from the third system, showing the progression of the melody and bass line.

C9 B11 C7/Bb A7 C#m7 F#m7

16

E7

20

24

C9 B11 C7/Bb A7 C#m7 F#m7

28

E7

32

36

40

Am(11)⁽⁹⁾ G#m7 G7 F#7sus

44

Am(11)⁽⁹⁾ G#7(#5) C#m7

48

Am(11)⁽⁹⁾ G#m7 G7 F#7sus

52

Am(11)⁽⁹⁾ B7(#5)

56 E7

60

64

68

72

E13 C#m7 G(9)/B A9 C#m7 A(9)/C# G(9)/B A9 E13

1.
F#m7

C#m7 G(9)/B A9 C#m7

76

Musical notation for measures 76-79. Treble clef, key signature of two sharps (F# and C#). Chords: C#m7, G(9)/B, A9, C#m7. Bass clef with guitar tablature.

2.
F#m7

80

Musical notation for measures 80-83. Treble clef, key signature of two sharps. Chord: F#m7. Bass clef with guitar tablature.

84

Musical notation for measures 84-87. Treble clef, key signature of two sharps. Bass clef with guitar tablature.

C9

88

Musical notation for measures 88-91. Treble clef, key signature of two sharps. Chord: C9. Bass clef with guitar tablature.

92

Musical notation for measures 92-95. Treble clef, key signature of two sharps. Bass clef with guitar tablature.

96 Gm11 Dm7(4) Em7(4) C11

Musical notation for measures 96-99. Treble clef, key signature of one flat. Chords: Gm11, Dm7(4), Em7(4), C11. Bass clef with guitar tablature.

100 C7

Musical notation for measures 100-103. Treble clef, key signature of one flat. Chord: C7. Bass clef with guitar tablature.

104 C13 C/D

Musical notation for measures 104-107. Treble clef, key signature of one flat. Chords: C13, C/D. Bass clef with guitar tablature.

108 C/D

Musical notation for measures 108-111. Treble clef, key signature of one flat. Chord: C/D. Bass clef with guitar tablature.

112 G7sus

Musical notation for measures 112-115. Treble clef, key signature of one flat. Chord: G7sus. Bass clef with guitar tablature.

116

Bm7 B7

120

E7

124

128

Am⁽¹¹⁾₉ G#m7 G7

132

F#7sus Am⁽¹¹⁾₉ G#7

136 C#m7 Am(11) G#m7 G7

140 F#7sus Am(11) B7(#5)

144 E7

148

152 E13 C#m7 G9/B A9 C#m7 C#m7(#5)

G9/B A9 E13 C#m7 G9/B A9 C#m7

156

160

1. F#m7 2. F#m7 A13

164

168

C#m7 F#m7 A13

172

176 C#m7 F#m7 E7

180

184

188

191

Groove Etude

By DAVID CULLEN

Jazzy hip-hop

Am6

Am11

D(4)

Am11

Bb9

16 E7(#9) Am11 D7 F13

Musical notation for measures 16-19. Treble clef, key signature of one sharp (F#). Chords: E7(#9), Am11, D7, F13. Bass clef with fingerings.

20 E7 Am11 D7 F13

Musical notation for measures 20-23. Treble clef, key signature of one sharp (F#). Chords: E7, Am11, D7, F13. Bass clef with fingerings.

24 E7 Am11 D7 F13

Musical notation for measures 24-27. Treble clef, key signature of one sharp (F#). Chords: E7, Am11, D7, F13. Bass clef with fingerings.

28 E7 Am11 D7 F13

Musical notation for measures 28-31. Treble clef, key signature of one sharp (F#). Chords: E7, Am11, D7, F13. Bass clef with fingerings.

32 E7 Am13

Musical notation for measures 32-35. Treble clef, key signature of one sharp (F#). Chords: E7, Am13. Bass clef with fingerings.

36

Am11

40

D Am11 Bb9

44

E7(#9) Am13

48

52

56

D(9)/F# Fm13 C(9)/E Ebm13 A(9)/C# Cm13

60

G(9)/B E7(#9) Am13 Am7

64

D/F# Am7 Am6 Am13

68

Cm13 A(9)/C#

72

Cm13

76 A(9)/C#

80 Cm13

84 C#7(#9) F#m7

88 C#7(#9)

92 F#7(#5) Bm7

96

Bm11 F#7(#5) Bm7

100

Bm11 Cm13 A(9)/C#

104

Cm13 A(9)/C#

108

D(9)/F# Fm13 C(9)/E Ebm13 A(9)/C# Cm13

112

G(9)/C E7(#9) Am13

116

120

Am11

124

Bb9

128

E7(#9) Am11 D7 F13

132

Am11 D7 F13

1. E7 | 2. E7 Am13

136

140

144

149

D(9)/F# Fm13 C(9)/E Ebm13 A(9)/C# Cm13 E7(#9)

153

Indigo Blue

By DAVID CULLEN

$\text{♩} = 126$

p i p i p i p i p i p i p i

D Am11 D7 D Am11

D7 D Am11 D7 Am11

D7 Am11 D13 5/6CV C13 5/6CH

Bm7 56CII G11 Em9

To Coda 1. Am11 D7

2. D Am11 D7

F6 G5 D5 F6 G5 D5

F6 G5 D5

29

33

G

36

F13

Bb13

5/6Cl

39

Bb13

F6

42

G7

F6

45 E7 Am11

48 Am7 Bm/A Am G/A D F6 G

p i p m p i p

51 D F6 G D

54 G11

57 Em9 G11

60 Em9

63 G11 G13 G11 G13 Em9

66 G11

p m p m

69 Em9 Am Bm/A Am G/A D

72 F6 G D F6 G D

76 C/D E/D

p p i m p a p p i m p a

79 C/D E/D C/D

82 E/D C/D E/D

85 D F6 G D5

D.S. al Coda
Am11

89 Coda D7 Am11 D

92 Am11 D7 G

95 D F6 G D

98 Am11 Am11

101 D7 Am11 D7

104 Am11 D7 Am11

107

Am11 D7

110

Am11 D7sus D7 F6 G(9)

113

D F6 G(9)

116

Am11 D7

Midari

By DAVID CULLEN

$\text{♩} = 96$

E (no third)

E(9)

D#m 11
1/2CIX

C#m 11
1/2CVII

E(9)

12 **G#m7 F#m11 E(9) D#m11 C#m11**

p p i m p a i

15 **E(9) G#m7 F#m7 C#m7**

p i m a p i a p i m a

18 **Cmaj7(b5) B11**
 CVII CVII

p p i m p i a p i m p i p i m p i a p a p a p i m a

21 **Emaj7/B B11 G13**

p i m a p i a p i m a p i a

24 **B11 Emaj7/B B11**

D#m7 C#m7 G#m7 F#m7 B11
To Coda 5/6CII

27

30

5/16CII G11 Em9

32

B11

p i m a p i a p i m p i a p i m a p i a

35

E A/E E

p i m a p i a p i m p i a i a i

38

Em7

40 Fmaj9 Fmaj7 F#m11

p i m a i a m p i m p p p i m a

43 D/E E D(9)/E E(9)

m i p i m a i p i m a

46 C(9)/E 5/6VCII D(9)/F# 5/6CIX C(9)/E 5/6CVII D(9)/F# 5/6CIX

48 E(9) Em7

p p i m a m a p m a i m a i m

51 Fmaj9

p i m a p i m a i p i

53 F#m7

56 D/E E C(9) D

59 C(9) D E(9)

62 B(9)/D# C#m7 G#m7 F#m7 B(9)/D# C#m7 D.S. *Sal Coda*

⊕
Coda B11

65

67 **B11** **G11** **Em9**

69 **B11**

72 **G11** **Em9** **B11**

74

76 **G11** **Em9** **B11**

p p i m p i a p i m p i a

78 **B11** **B11** **Emaj7/B**

pp i m p i a p i m p i a *pp* i m p i a p i m p i a

81 **C#m7** **Cmaj7**

83 **B11**

85 **E(9)** **F#m11** **Esus**

pp i m a m i p

Nitpickin'

By MIKE DOWLING

Standard tuning

Allegro

Gmaj7

C9/G **Gmaj7**

E7 **A9**

Am7

1.

16

B7(#5) E9(#5) A7(#5) D13 | 2. A9 Am7

20

D13 D13(b9) G7 C

24

G7(b13) C G7

28

G9(b13) C

32

G7(b13) C Em7 A7

36

A9 Eb7 D9/A Gmaj7

40

C9/G Gmaj7

44

E7(b13) E7

48

Cm6 A9

52

D7 G G#dim7 Am7 D7 G7(#9) ^{1/4}

56

G13 C9 G7

60

E7 ^{1/4} A9

64

G#9 A9 G#9 A9 Am7

68

B7(b13) E9(b13) A7(b13) D13

72

C9 G

76

E7 A9

80

Ab9 A9 Am7

84

D13 G C

88 **G7(b13)** **C** **G7**

92 **G** **G7(b13)** **C** **C**

96 **G7(b13)** **C** **Em** **A7**

100 **A9** **Eb7** **D7** **C#7** **D7** **Gmaj7**

104 **C9/G** **Gmaj7**

E7(b13)

108

2 3 5 7 8 9 9 7 8 10 10/12 10

5 7 9 7 9 7 9 7

3 0 0 0

F9

A9

112

8 10 8 8 7 5

10 8 7 7 6 5 5 x

5 5 5

D7

G7

F7

E7

A9

116

0 3 0 3 0 7 5

5 4 4 3 2 1 0 0 2 5 5

5 5 3 1 0 0 5 5

D9

G

G6

8va

120

3 3 3

p i m p i m

harm. - - -

7 5 0 3 10 12 10 11 0 10 8 7 5 5

5 4 5 4 3 10 9 11 0 10 8 7 5 5

5 5 3

Slippin' and Drippin'

Guitar tuned down 1/2 step:

- ⑥ = E \flat ③ = G \flat
- ⑤ = A \flat ② = B \flat
- ④ = D \flat ① = E \flat

By KENNY SULTAN

Slow shuffle ♩ = 82 (♩ = ♩[♭])

Freely

N.C.

10

E \flat 7 B7 C7 B7

13

E7 B7 E7

16

19

A7 E7

33

B7 B7(#9)

36

A7 E7

38

B7 E7

41

A7

44 E7

47 B7 B7(#9) A7

49 E7 B7 E7

52

54

A7

3

3

56

E7

3

1/4 1/4

3

3

59

B7

A7

E7

3

3

1/4

3

3

62

B7

E7

2

(1)

2

A7

65

68

E7 E7

71

B7 A7 E7

74

D7 D#7 E7

rit.

Sunday Sonata

Tuning:
⑥ = D ③ = G
⑤ = A ② = B
④ = D ① = E

By DOUG SMITH

Freely D Bm7

Gmaj7 A G A

A Moderately fast ♩ = 144 D Bm7 CII

Gmaj7 A Gmaj7 A

D Bm7 CII

10

Gmaj7 A Gmaj7 A

12

B Gmaj7 A7 Em7 Bm7

14

Em7 A Gmaj7 A

16

C1 D Bm7

18

20 Gmaj7 A Gmaj7 A

Musical notation for measures 20-21. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: Gmaj7, A, Gmaj7, A. Includes guitar chord diagrams for bass and treble staves.

22 D Bm7

Musical notation for measures 22-23. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: D, Bm7. Includes guitar chord diagrams for bass and treble staves.

24 Gmaj7 A Gmaj7 A

Musical notation for measures 24-25. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: Gmaj7, A, Gmaj7, A. Includes guitar chord diagrams for bass and treble staves.

26 Gmaj7 A7 Em7 Bm7

Musical notation for measures 26-27. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: Gmaj7, A7, Em7, Bm7. Includes guitar chord diagrams for bass and treble staves.

28 Em7 C Em7 Cmaj9 A Gmaj7 A

Musical notation for measures 28-29. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: Em7, C, Em7, Cmaj9, A, Gmaj7, A. Includes guitar chord diagrams for bass and treble staves.

30 Em7 Gmaj7 Asus Em7

32 G/B C G/B Cmaj9 D Cmaj7 D

D

34 Gmaj7 Em7

1.2.

36 Cmaj7 D Cmaj9 D

3.

38 Cmaj9 D

40 G $1/2 CII$ *gua* 1 *gua* 1

R.H. *p.* *simile*

42 *gua* 1 A $Gmaj7$ A

gua 1 A $Gmaj7$ A

44 D *gua* 1 $Bm7$ *gua* 1 *gua* 1

D *gua* 1 $Bm7$ *gua* 1 *gua* 1

R.H. *p.* *simile*

46 $Gmaj7$ *gua* 1 A $Gmaj7$ A

$Gmaj7$ *gua* 1 A $Gmaj7$ A

48 D $Bm7$

D $Bm7$

50 Gmaj7 A Gmaj7 A

52 Gmaj7 A7 Em7 Bm7

54 Em7 C Em7 Cmaj9 A Gmaj7 A

56 D Bm7 CII

Gmaj7 CII ----- A Gmaj7 A

58

D Bm7

60

Gmaj7 A Gmaj7 A

62

D

64

The Tempest

Standard tuning

By DOUG SMITH

Lively ♩. = 138

Em

*2nd time only.

3 Em C D

5 Em D/F# G Am G/B C D

7 Em D/F# G Am C D Em

9 Em Am Em Am Em F/E

11 Em Am Em D C D

13 Em D/F# G Am G/B C D Em D/F# G Am

16 C D Em Em CVIII

19 G D 1/2 CVII B7 CVII

22

Em D Cmaj7

Em D G

25

Em D Cmaj7

28

Em D G

Am F

31

Bm7 E7

Am F

Bm7 E7

34

Am F

G/B E7

Am D7/F#

37 G Am Fmaj7 G/B E7

40 Am Fmaj7 G7/B Am Fmaj7

43 G6/B E7 Am Fmaj7 G G/A

46 B7 CVII Em Am Em Am Em F/E

49 Em Am Em D C D Em D/F# G Am

52 G/B C D Em D/F# G Am C D Em

55 Em D/F# G Am G/B C D Em D/F# G Am

58 C D Em Em/F Em/G E/G#

61 Am 2/3V Am9

64 Am Dm Am

67

G/A Am G/A Am Dm

70

Am F/A 1/2CV Am F/A

73

F/A Am F Am

76

Adim Dm7(b5)

79

Am N.C.

82 Am F G/B E7 Am F6

85 G7/B Am Fmaj7 G6/B E7

88 Am D7/F# G G/A B7 CVII

91 Cmaj7 D Em Am Em Am Em

94 Em Am Em D C D Em D/F# G Am

97 G/B C D Em D/F# G Am C D Em

100 Em D/F# G Cmaj7 D Em D/F# G Am

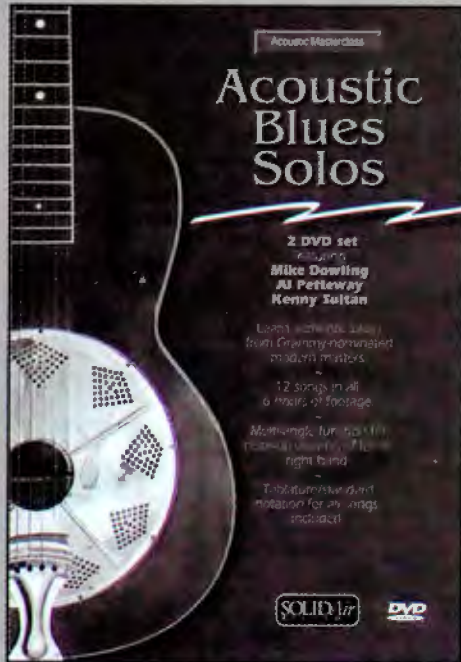
103 C D Em Em D/F# Em/G Cmaj7 D

106 Em D/F# G Am C D Em Em/F

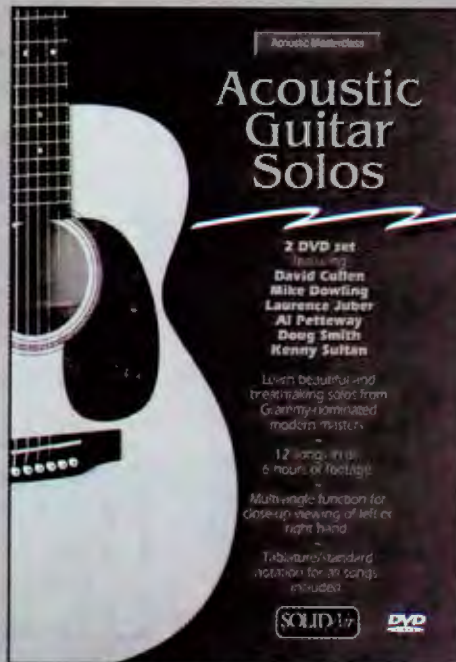
109 Em/G Em/A Em Bm Em

Acoustic Solo Series

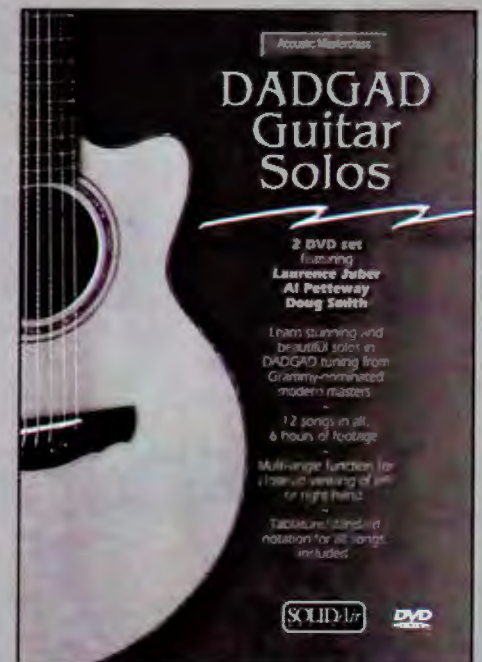
Solo Series



Mike Dowling
Al Petteway
Kenny Sultan



David Cullen
Mike Dowling
Laurence Juber
Al Petteway
Doug Smith
Kenny Sultan



Laurence Juber
Al Petteway
Doug Smith

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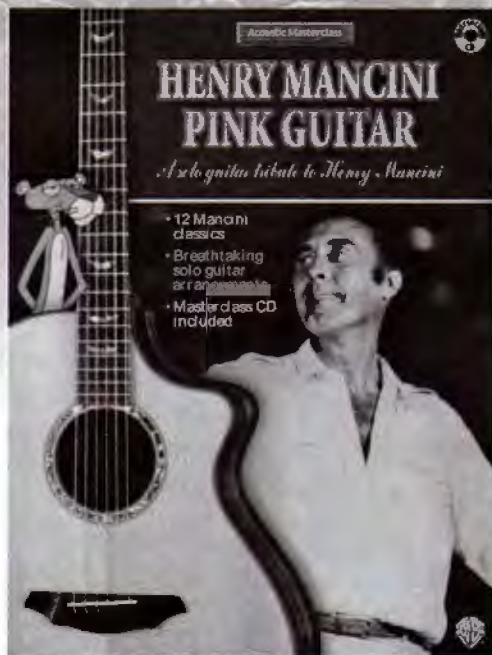
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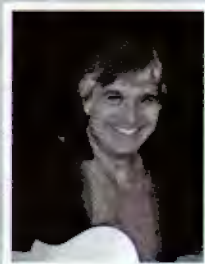
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- What's Happening (*Mike Dowling*)
- Charade (*Aaron Stang*)
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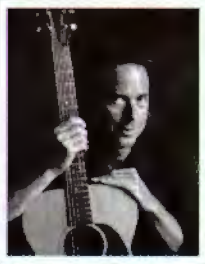


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