GUITAR TABLATURE EXPLAINED

Guitar music can be notated three different ways: on a musical stave, in tablature, and in rhythm slashes.

**RHYTHM SLASHES** are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

**THE MUSICAL STAVE** shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

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**Definitions for special guitar notation**

**SEMI-TONE BEND:** Strike the note and bend up a semi-tone (1/2 step).

**WHOLE-TONE BEND:** Strike the note and bend up a whole-tone (1 whole step).

**GRACE NOTE BEND:** Strike the note and bend as indicated. Play the first note as quickly as possible.

**QUARTER-TONE BEND:** Strike the note and bend up a 1/4 step.

**BEND & RELEASE:** Strike the note and bend up as indicated. Then release back to the original note.

**COMPOUND BEND & RELEASE:** Strike the note and bend up and down in the rhythm indicated.

**PRE-BEND:** Bend the note as indicated. Then strike it.

**PRE-BEND & RELEASE:** Bend the note as indicated. Strike it and release the note back to the original pitch.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

**BEND & RESTRIKE:** Strike the note and bend as indicated. Then re-bend the string where the bend occurs.

**BEND, HOLD AND RELEASE:** Same as bend and release but hold the bend for the duration of the tie.

**BEND AND TAP:** Bend the note as indicated and tap the higher fret while still holding the bend.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (higher) note.

**LEGATO SLIDE (GLISS):** Strike the first note and then slide the same finger up or down to the second note. The second note is not struck.

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**NOTE:** The speed of any bend is indicated by the music notation and tempo.
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("up") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

FINISH HARMONIC: The note is fretted normally, and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

Palm muting: The note is partially muted by the pick hand lightly touching the string just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLI PICKING: The notes are picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

Sweep picking: Rhythmic downstroke and/or upstroke motion across the strings.

VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.

Additional musical definitions

D.S. al Coda

D.C. al Fine

INSTRUMENT:

NOTE: Tablature numbers in parentheses mean:

1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.
HAVE YOU HEARD
BY PAT METHENY

Intro
Cm7   Fm7   Gm7   A'maj7   Cm7   Fm7   Gm7   A'maj7

Melody
Cm7   Fm7   Gm7   A'maj7   Cm7   Fm7   Gm7   A'maj7

A7/Bb  E7/Bb  D7/Bb  A7/Bb

Fm11   Gm11   Gm9

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To Coda Θ

Cmaj⁷  Am⁹  Bm  Em⁹

C/D

Cm⁹  G/D  B/D  Em

Solo

Cmaj⁷  Em/B  B⁷⁹

G  C  Cm⁹⁷⁵  G/D

Horn
Fm7

A7maj7

Fm7

Gm7

Cm7

Dmaj7

Gm7

Cm7

Gm7

Repeat for Piano Solo
Phase Dance

By Pat Metheny & Lyle Mays

Intro

Gtr. Effect

D

Solo part (Rasta note)
let ring throughout

Bm9

Bm9 maj7

Fig. 1

Fig. 2 ends

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THE BAT
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Melody

G   Em   D   Am7   D7   G   Em

D   C   D17/C   B17/G   E'm7   G7sus4   G17

Cm75   C'maj7   D17/C   G7/B   E'm7   C'maj7   D7   C7-9   Fm7

F7-19   F'maj7   B7/D   A7/C   C16

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UNITY VILLAGE
BY PAT METHENY

Melody

Am add9

E7aug

Fmaj7

Gtr. 2 (lead) plays chordal accompaniment throughout

Gtr. 2

Am

B°Fmaj7

Gtr. 2

C6m9

G7m7

D9

F7m7

B7sus4
BRIGHT SIZE LIFE
FACING WEST
HAVE YOU HEARD
JAMES
LAST TRAIN HOME
LETTER FROM HOME
MESSAGE TO A FRIEND
PHASE DANCE
SO MAY IT SECRETLY BEGIN
THE BAT
TRAVELS
UNITY VILLAGE