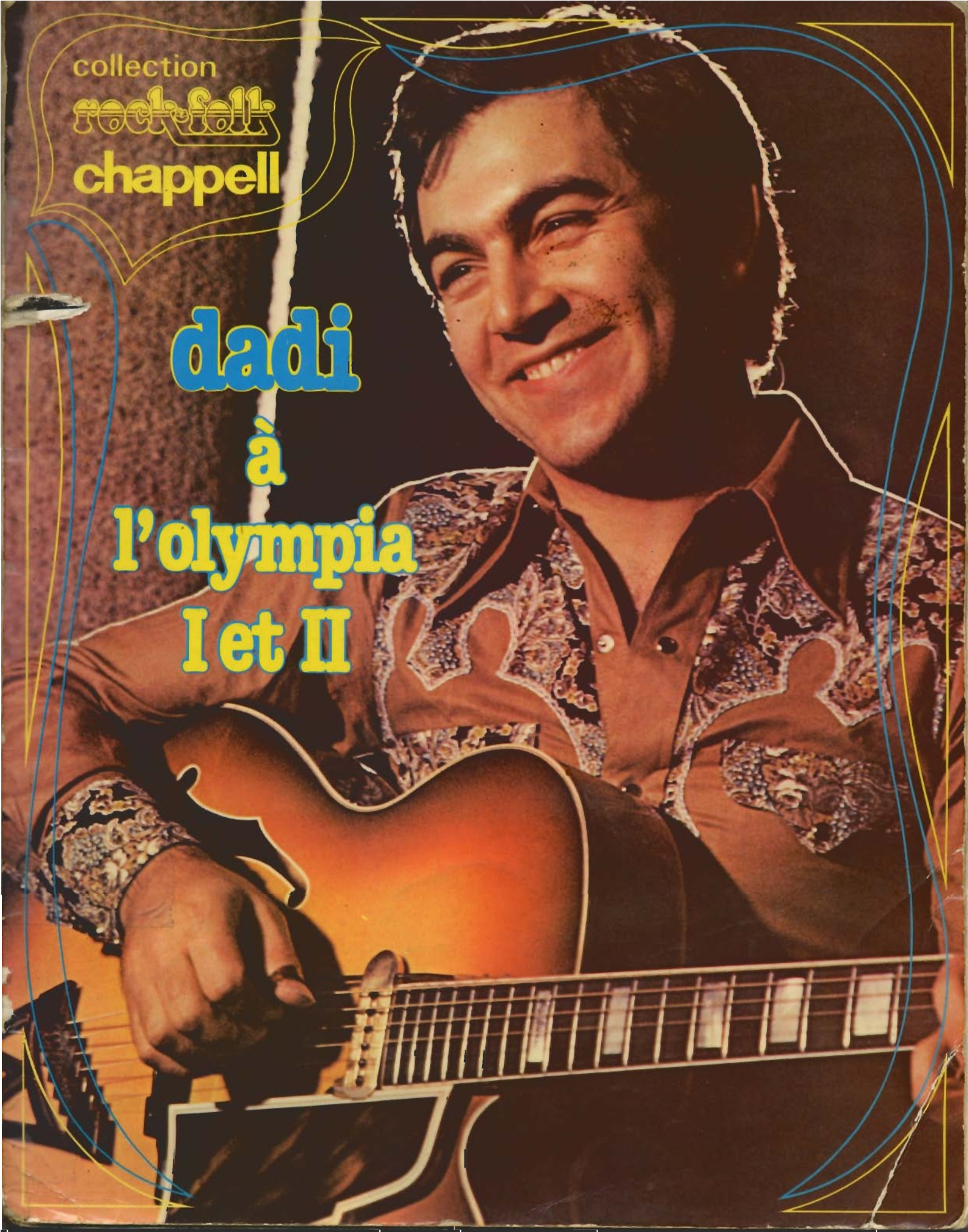


collection

rock & folk

chappell

dadi
à
l'olympia
I et II





dadi

11,00

Abbeville
Musique

7, Place du Pilon - 80100 ABBEVILLE
Tél. (22) 24.25.04 - R.C. 77 A 87 R.C. 77 A 88

à

l'olympia

I et II

Au fond d'une scène, à droite de la lueur blafarde qu'un projecteur lance sur un tabouret vide, un jeune barbu range consciencieusement une guitare dans son étui. Un superbe Jacobacci demi-caisse électrique, laquée d'un noir brillant. Sur son manche d'une inhabituelle largeur, les anonymes incrustations de nacre sont remplacées par deux mots : MARCEL DADI.

C'est le nom du guitariste qui vient de terminer son set, sous les sifflements d'un public déçu, celui du TMS Folk Center à Saint-Germain-des-Prés. Dans ces temples parisiens de la musique folk, on n'a en effet guère de pitié pour ceux qui transgressent les règles du jeu.

Et la règle précise qu'il n'est de bon instrument que traditionnel et acoustique. Elle dit aussi, la règle, qu'il faut se conformer aux habitudes vestimentaires ou matérielles du lieu. Le Levi's usé est de rigueur, un minimum est fixé pour la longueur du cheveu, et tout guitariste qui se respecte se doit d'exercer son art sur une Martin, considérée définitivement comme le fin du fin. Toute originalité, toute tentative de singularisation, sont proscrites. Non, nous ne sommes pas au festival de Newport en 65, mais au début des « seventies », à Paris. La France a toujours ses cinq ou six ans de retard sur les Etats-Unis et ce n'est pas dans ces clubs qu'elle les rattrapera de sitôt.

Au départ, pourtant, l'idée était intéressante de créer des forums de ce genre où musiciens et amateurs partageaient leur amour d'une musique encore mal connue par ici. Mais dès les premiers balbutiements d'un mouvement destiné à développer et donc faire évoluer un style de musique, ses protagonistes l'ont tué avec la même rage qu'ils avaient mis à lui donner le jour, en l'enfermant dans une suite de rites et de clichés. La sclérose était déjà là au départ, on avait décidé une fois pour toutes que la musique s'arrêtait en même temps que la lutherie, à une certaine époque (d'ailleurs mal définie), déterminée seulement par l'étendue de la mémoire des amoureux de ce fameux folk. En termes péjoratifs, on appelle cette race de gens les folk-keux. Et le mot dit bien ce qu'il veut dire, avec sa consonnance terrienne, terre à terre.



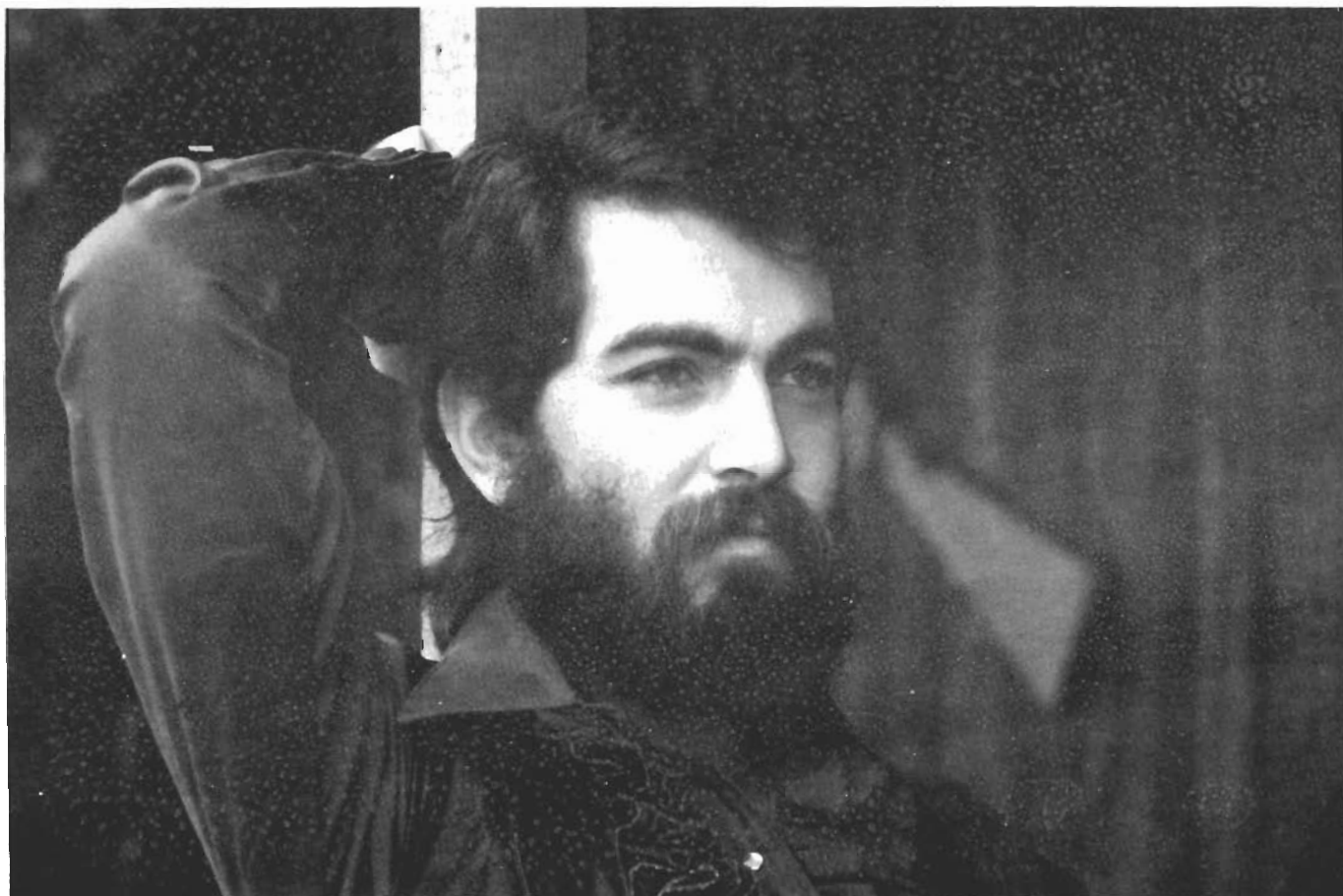
Et ces folkeux, pour la plupart des rescapés nostalgiques de mai 68, venaient de jeter dehors Marcel Dadi parce qu'il avait osé venir ce soir-là jouer ses morceaux habituels sur une guitare électrique. Voilà pour l'infraction, mais sur cette fameuse guitare, Marcel avait fait graver son nom, commettant du même coup un sacrilège impardonnable. Ce petit brin de luxe, révélateur d'un début de réussite dans l'ascension sociale pour un musicien d'origine modeste, apparaissait comme le comble de la prétention à des gens en rupture de bourgeoisie et dont l'un des soucis principaux est de paraître plus démunis qu'ils ne le sont. Cette longue introduction, en forme de réquisitoire, aura juste servi à situer le cadre étroit dans lequel Marcel Dadi était contraint d'évoluer au tout début de sa carrière professionnelle. Il avait alors vingt-et-un ans, jouait de la guitare depuis une dizaine d'années et avait com-

mencé son initiation musicale en reproduisant des airs des Shadows, le premier groupe anglais à avoir pénétré le marché français. On ne pouvait rêver mieux comme introduction à la musique anglo-saxonne — et surtout à la guitare — car les Shadows comptaient en leur sein un fabuleux guitariste, Hank Marvin, pionnier de diverses techniques de guitare électrique. Hank Marvin et les Shadows exerceront une influence déterminante sur les musiciens qui leur succéderont, à commencer par les Beatles et les Rolling Stones, bien sûr, mais aussi sur d'autres noms un peu moins prestigieux peut-être (?) comme les Cream ou les Yardbirds.

Les compositions de tous ces groupes fameux serviront vite de répertoire de base aux nombreux orchestres que Dadi fondera successivement, jusqu'à ce qu'un de ses amis revienne d'Angleterre avec un disque de... Chet Atkins.

Ce sera tout de suite la révolution, pardon, la révélation pour Marcel qui découvrira qu'une bonne part des prouesses instrumentales de ses guitaristes préférés, Jeff Beck, Eric Clapton, Hank Marvin ou George Harrison, leur ont été soufflées par ce musicien inconnu encore en France.

A partir de ce jour qui représente un peu une seconde naissance pour Dadi, celui-ci se lancera à corps perdu dans la musique de Chet Atkins. Atkins, ce n'est pas seulement le pape de la musique « country & western » tel qu'on le définit habituellement. C'est d'abord et surtout un guitariste épris comme personne de son instrument et qui en a exploré successivement toutes les facettes, du classique au rock, en passant par la samba, la bossa-nova, le blues, et bien sûr, le country, devenant à chaque fois maître dans le



style qu'il étudiait. Vice-président des disques RCA depuis de nombreuses années, il a supervisé des centaines d'enregistrements de disques de tous genres, remplaçant régulièrement au pied levé chaque guitariste défaillant. Et puis, à l'instar de Merle Travis et de Doc Watson, Chet Atkins a développé à l'extrême une technique de guitare particulière à la musique country mais facilement adaptable à d'autres styles : le « finger-picking ». Cela consiste, sur une guitare, à jouer une mélodie sur les trois cordes les plus aiguës en réservant les trois plus graves à l'accompagnement du morceau par une partie de basse. Le tout simultanément, pour donner l'impression de deux instruments jouant en même temps rythmique et soli. C'est cette technique avec,



entre autres, celle du « flat-picking », qu'utilise Dadi sur la plupart de ses disques. On comprend mieux, dès lors l'influence prépondérante qu'a pu exercer sur lui un tel musicien qui a su mêler si étroitement une immense puissance d'expression et les plus hautes techniques instrumentales. C'est nourri pendant six ou sept ans de l'écoute et l'apprentissage de la musique de Chet Atkins, Merle Travis et Doc Watson, qu'on retrouve Dadi à l'époque de son premier album, « La Guitare A Dadi ». Parallèlement à ses nombreuses heures de guitare quotidienne, il étudie la kinésithérapie (études qu'il poursuivra jusqu'à l'obtention de son diplôme : avec la musique, on ne sait jamais à coup sûr ou l'on va et Marcel a les pieds sur terre), il se produit presque tous les soirs sur les scènes des clubs folk parisiens et, enfin, donne des cours de picking au Centre Américain Boulevard Raspail.

Comme on peut le voir, le programme des journées de Marcel Dadi est lourdement chargé. Mais tout cela n'a guère d'importance en regard des portes ouvertes par son premier contrat d'enregistrement. Très vite, alors qu'on a vu les difficultés auxquelles il se heurtait dans le cadre étroit du petit monde de la musique folk, la réputation de Marcel dépassera le cercle des spécialistes pour franchir la barrière d'un public beaucoup plus large. Le cas est unique dans les annales de la country-

music en France, et les sarcasmes envieux de ceux qui avaient cru bon de le mépriser ne pourront le toucher dans son irrésistible ascension. Coup sur coup, il enregistrera deux disques, « Dadi's Folks », qui verra sa musique prendre un tour plus audacieux grâce à la diversité des compositions et la participation de quelques amis, puis « La Guitare A Dadi n° 3 », pot-pourri des morceaux les plus significatifs de son apprentissage et hommage à ses maîtres de toujours. Poursuivant son travail de pédagogue dans le but de faire partager son amour de la musique, Dadi adjoindra à chacun de ses disques un recueil de tablatures. « Afin d'éviter, dit-il, à ceux qui veulent apprendre le picking, le travail de déchiffrage auquel j'ai dû me livrer quand j'étudiais les morceaux de Chet ».

Et puis, ce sera la consécration sous la forme d'un passage à l'Olympia en avril 75. Un grand spectacle avec de multiples invités qui donnera lieu à l'enregistrement d'un disque : « Dadi's & Friends Country Show ». Quelque temps plus tard, entre deux tournées, Marcel réalisera l'un de ses rêves les plus chers : enregistrer à Nashville en compagnie des meilleurs musiciens de studio américains une paire d'albums lumineux, « Dadi's Pickin' Lights Up Nashville, part 1 & 2 ». Dans ce berceau de la musique country, Dadi n'est déjà plus un inconnu. Il a en effet rencontré Chet Atkins peu de temps

auparavant, et ce dernier, très impressionné par les qualités de Marcel, l'a introduit auprès du « milieu » nashvillien. Cette rencontre est d'ailleurs le début d'une amitié qui conduira Chet Atkins en France où il se produira avec Marcel Dadi lors d'une série de concerts à l'Olympia, fin 77.

Après la sortie d'un disque immortalisant ces journées inoubliables qui illustrent la reconnaissance en France — vingt ans après le reste du monde — de Chet Atkins, on ne voit plus guère quels sont les rêves d'adolescent que Dadi, en cinq ans, n'ait pas réalisés. Qu'importe, il trouvera bien encore l'occasion de nous surprendre à nouveau. Tout ce que nous pouvons faire pour l'instant, c'est présenter ici les tablatures inédites des deux albums « live » enregistrés à l'Olympia en 75 et 77 et qui n'avaient pu jusqu'alors être disponibles pour de complexes raisons de droits d'édition. Je vois d'ici la tête des fans de Marcel Dadi, en découvrant cette somme de travail en perspective. Mais si jamais ils veulent un jour connaître sa réussite, il faudra bien qu'ils passent eux aussi par ce maquis de lignes, de numéros de « pull-off », de « hammers », de croches et de doubles-croches, de « slides », de « chokes » et parfois de silences, le temps de marquer une pause ou une demi-pause et de reprendre avec un demi-soupir ou même, dans le pire des cas, avec un gros soupir...

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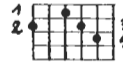
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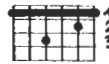
1

Musique de
Marcel DADI



Sol Si7 Mim

ch.



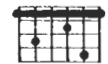
Do

Si7

La7



Ré7



Sol7

P.o.



Do

Fa

Si7

Mim

La7

Mim

ch.



La7

Mim

2



Sol



Si7



Mim



Do

Si7

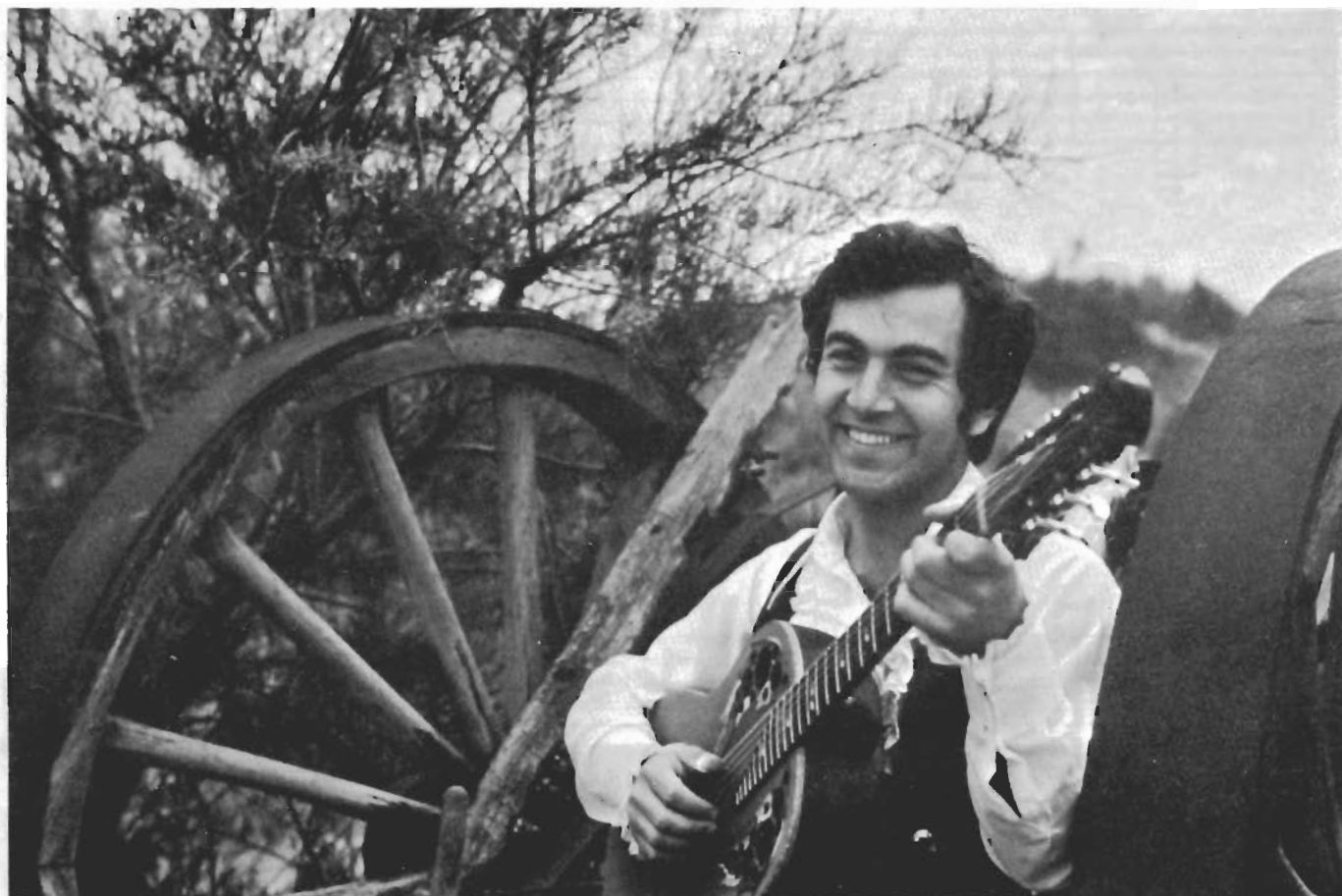
sl. P.o. PERC. PERC. H

La7 Ré7 Sol7 Do Fa

Si7 Mim La7 Mim La7

ch

Detailed description: This block contains a guitar tablature for a piece. It features two systems of music. The first system includes fretboard diagrams for La7 (2 fret, 1st string), Ré7 (4 fret, 2nd string), Sol7 (5 fret, 3rd string), Do (open strings), and Fa (1st fret, 2nd string). The second system includes diagrams for Si7 (2 fret, 1st string), Mim (open strings), and La7 (2 fret, 1st string). The musical notation consists of two staves: a top staff with notes and a bottom staff with fret numbers. The piece includes various techniques such as triplets, plectrum ornaments (P.o.), and a hammer-on (H). The piece concludes with a double bar line.



Lady Madonna

Musique de
John LENNON/Mac CARTNEY

La Ré La

La Ré Fa Sol La Ré m

Sol Do

La m Ré m

Sol Do Ré Si Mi

Chord diagrams and fret numbers are provided for each chord: La (3, 2, 0, 2, 3, 2), Ré (2, 0, 2, 2, 3, 2), La (2, 0, 2, 2, 3, 2), Ré (2, 0, 2, 2, 3, 2), Fa (2, 3, 3, 4, 2, 2), Sol (2, 3, 3, 5, 2, 2), La (2, 0, 2, 2, 3, 2), Ré m (2, 0, 2, 2, 3, 2), Sol (2, 3, 3, 4, 2, 2), Do (2, 0, 2, 2, 3, 2), La m (2, 0, 2, 2, 3, 2), Ré m (2, 0, 2, 2, 3, 2), Sol (2, 3, 3, 4, 2, 2), Do (2, 0, 2, 2, 3, 2), Ré (2, 0, 2, 2, 3, 2), Si (2, 0, 2, 2, 3, 2), Mi (2, 0, 2, 2, 3, 2).

Song for Doc

Musique de
Marcel DADI

Ré Sol



4/4

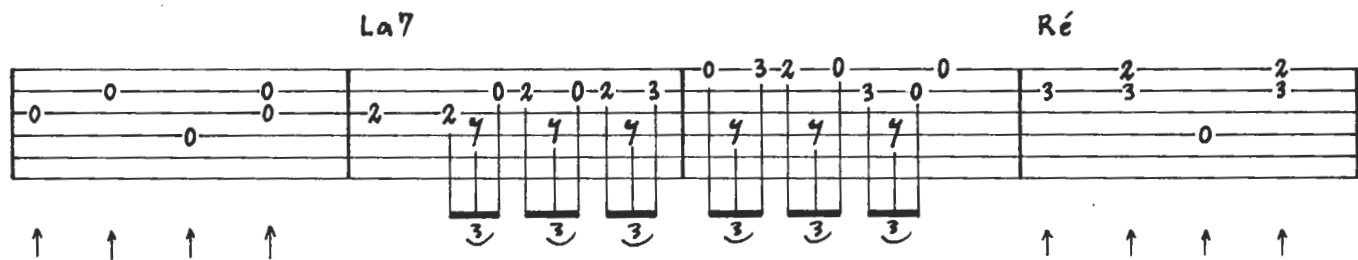
2 0 3 | 2 2 1 0 | 3 3 1 0 | 0 0 0 0 |

7 7 7 7 2 7 7 7

3 3 3 3 3 3 3

↑ ↑

La7 Ré



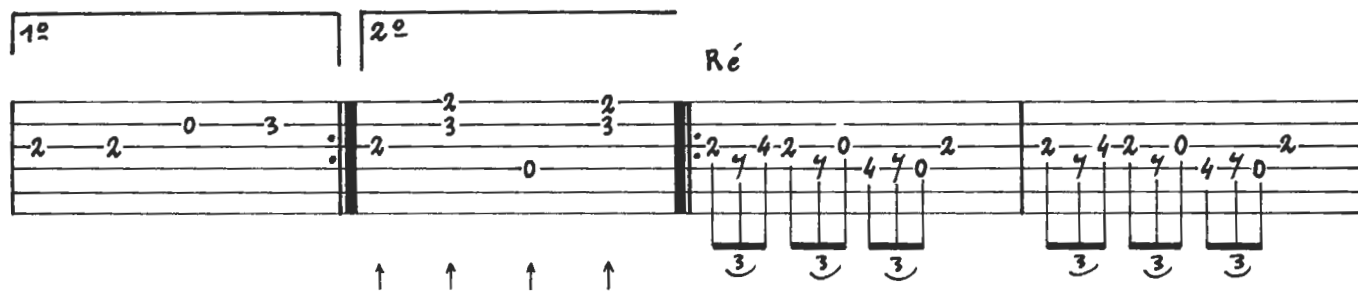
0 0 0 0 | 2 2 0 2 0 2 3 | 0 3 2 0 0 0 | 3 2 2 3 |

7 7 7 7 7 7 7

3 3 3 3 3 3 3

↑ ↑ ↑ ↑ ↑ ↑ ↑

1^{re} 2^e Ré



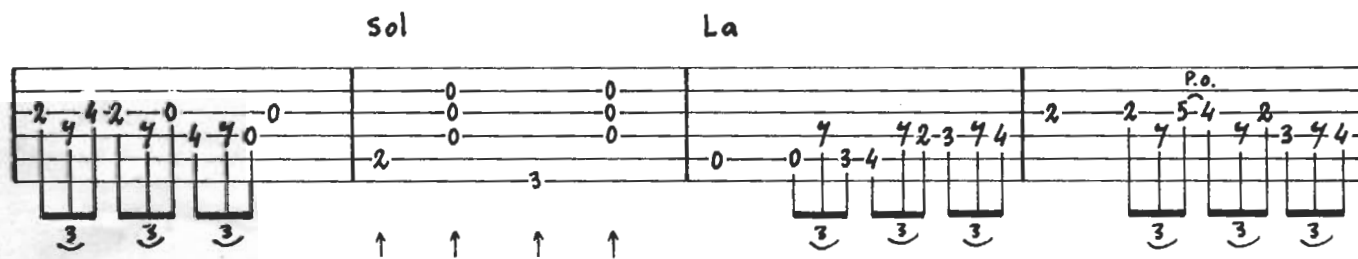
2 2 0 3 | 2 3 3 | 2 4 2 0 4 0 2 | 2 4 2 0 4 0 2 |

7 7 7 7 7 7 7

3 3 3 3 3 3 3

↑ ↑ ↑ ↑

Sol La



2 4 2 0 4 0 0 | 0 0 0 | 0 0 3 4 2 3 4 4 | 2 2 5 4 7 3 4 4 |

7 7 7 7 7 7 7

3 3 3 3 3 3 3

↑ ↑ ↑ ↑

P.O.

1^o 2^o La

↑ ↑ ↓ 3 ↑ ↓ 3 ↑ ↑ ↑ ↑

P

La

Detailed description: This system contains the first two staves of music. The top staff has a first ending bracket labeled '1^o' and a second ending bracket labeled '2^o'. The notes are 0, 2, 3, 2, 0, 4, 3, 4, 4, 2, 0, 2, 3, 2, 4, 0, 5, 5. The bottom staff has notes 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. There are rhythmic arrows above the bottom staff: two up arrows, two down arrows with a '3' below them, and four up arrows. A guitar fretboard diagram for the note 'La' is shown to the right.

La7 Sol 1^o 2^o

La7 Sol

Detailed description: This system contains the third and fourth staves of music. The top staff has a first ending bracket labeled '1^o' and a second ending bracket labeled '2^o'. The notes are 3, 5, 0, 3, 2, 3, 3, 4, 3, 2, 1, 3, 2, 2, 1. The bottom staff has notes 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. There are guitar fretboard diagrams for 'La7' and 'Sol' below the staves. The 'Sol' diagram is labeled with '1 2 3'.

Ré

Ré

I P I

Detailed description: This system contains the fifth and sixth staves of music. The top staff has notes 0, 1, 3, 2, 2, 0, 3, 2, 2, 2, 0, 3, 2. The bottom staff has notes 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. There are rhythmic arrows below the bottom staff: two 'I' marks, a 'P' mark, and two 'I' marks. A guitar fretboard diagram for the note 'Ré' is shown below the staves.

Mi7

Mi7

Detailed description: This system contains the seventh and eighth staves of music. The top staff has notes 0, 0, 2, 3, 5, 5, 0, 5, 0, 5. The bottom staff has notes 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. There are rhythmic arrows below the bottom staff: four '3' marks. A guitar fretboard diagram for the note 'Mi7' is shown below the staves.

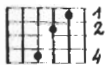
Slow blues in c

Musique de
Stefan GROSSMAN

The musical score is written for guitar in 2/4 time. It consists of several systems of music, each with a key signature of one flat (C minor) and a tempo/style of 'Slow blues'. The chords and notes are as follows:

- System 1:** Chords: Sol6, La7dim, Sol7, Do, Sol7, Do, Sol7dim. Notes: 3-5, 2-4, 2-1, 1-0, 1-1, 0-1, 1-0, 1-0, 1-1, 0-1, 2-0, 1-2.
- System 2:** Chords: La7dim, Do, Sol7, Fa, Ré7, Do. Notes: 0-4, 5-3, 0-8, 3-5, 3-1, 0-1, 3-4, 0-1, 3-4, 0-1, 2-0.
- System 3:** Chords: Do7, Fa. Notes: 1-3, 2-1, 2-1, 2-0, 0-7, 3-4, 3-0, 2-1, 2-1, 1-2, 0-7, 1-2, 3-1, 4-4.
- System 4:** Chords: Do7dim, Sol7. Notes: 0-8, 4-5, 3-2, 1-3, 1-3, 3-0, 0-0, 4-0, 3-4, 2-0, 4-1, 2-7, 0-3, 0-1, 2-3.

The score includes various guitar techniques such as triplets (indicated by a '3' in a circle), slurs, and specific fingerings (e.g., 1, 2, 3, 4, 5). There are also two fretboard diagrams at the top showing chord voicings for Sol6 and La7dim.



Ré 9

Do

Do

Sol7

Do

Musical notation for the first system, including guitar strings, fret numbers, and triplets.

Fa

Sol7

Do

Sol7

Do

Musical notation for the second system, including guitar strings, fret numbers, and triplets.

Do7

Fa

Lab7

Sol Sol7

Do

Sol7

Musical notation for the third system, including guitar strings, fret numbers, and triplets.



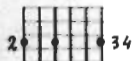
Do

La

Ré Ré7

Sol7

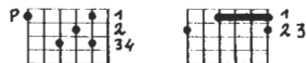
Musical notation for the fourth system, including guitar strings, fret numbers, and triplets.



Do

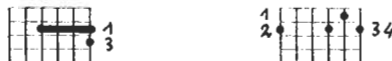
Do

Musical notation for the fifth system, including guitar strings, fret numbers, and triplets.



Fa Lab7 Do Sol7 Do

Do7 Fa Lab7 Do

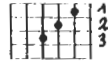


La Ré7 Sol7

Do Sol7 Do Sol

For no one

Musique de
John LENNON/Mac CARTNEY



La

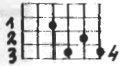


Do#m



Fa#m

Musical notation for the first system, featuring two staves with fret numbers and triplets. The first staff has notes 0-0-0 and 5-5-5. The second staff has notes 7-7-7 and 7-7-7. Chord diagrams for La, Do#m, and Fa#m are shown above the staves.



La7



Ré7 Maj

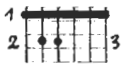
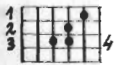


Ré7

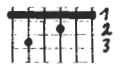


La

Musical notation for the second system, featuring two staves with fret numbers and triplets. The first staff has notes 9-9-9 and 10-10-10. The second staff has notes 7-7-7 and 7-7-7. Chord diagrams for La7, Ré7 Maj, Ré7, and La are shown above the staves.



Sim



Fa#7



Sim

Musical notation for the third system, featuring two staves with fret numbers, triplets, and a slide (sl.). The first staff has notes 4-6-7 and 7-7-7. The second staff has notes 7-7-7 and 7-7-7. Chord diagrams for Sim, Fa#7, and Sim are shown above the staves.

P I P M P P



Sol7

Fa#7

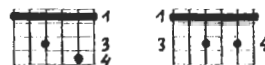
Sim

Sim7

Fa#7

Sim

Musical notation for the fourth system, featuring two staves with fret numbers and triplets. The first staff has notes 10-14-12-11 and 7-7-7. The second staff has notes 7-7-7 and 7-7-7. Chord diagrams for Sol7, Fa#7, Sim, Sim7, Fa#7, and Sim are shown above the staves.



Sol7

Fa#7

Sim





Mi7sus4


Mi7

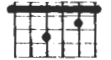
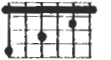

Musical notation for the fifth system, featuring two staves with fret numbers and triplets. The first staff has notes 10-14-12-11 and 7-7-7. The second staff has notes 7-7-7 and 7-7-7. Chord diagrams for Sol7, Fa#7, Sim, Mi7sus4, and Mi7 are shown above the staves.

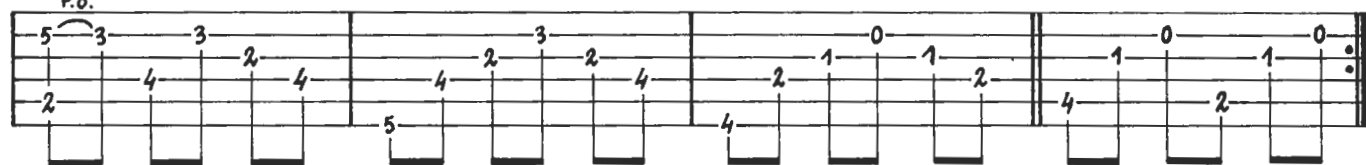
Winter's waltz




Musique de
Marcel DADI

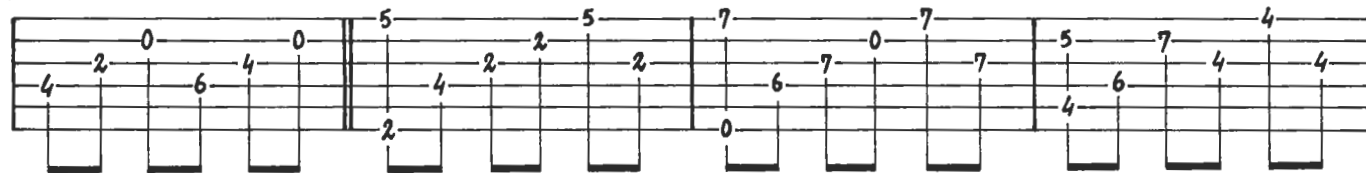
 La
  Ré
  Mi
  Fa#m7



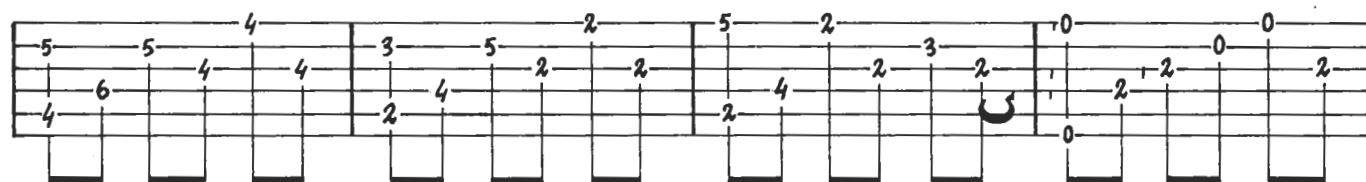
 Si m7
P.o.
  Ré
  Mi

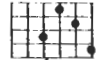
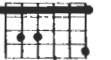




 Fa#m7
  Mi7
  Do#m7



 Do#m7
  Si m7
  Mi4



 Ré
  La b m
  Do#m7





Fa#7



Si7+4

Mi

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

4 6 4 4 | 2 2 3 3 | 2 2 2 2 | 0 2 2 2



Mi



Mi9



Fa#m6

Mi

4 0 5 2 4 5 | 4 2 2 2 4

0 1 0 1 | 2 1 1 0 | 2 2 4 5 | 4 2 2 2 4



Fa#7 dim

Si7

Si7+4

Si7



Mi6

2 2 2 | 4 2 4 2 4 | 5 2 4 2 4 | 2 1 0 1

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



Mi



Mi5+



La

0 1 0 1 | 2 1 0 1 | 2 1 1 1 | 0 2 2 0 2

0 2 2 2 | 0 2 2 2 | 0 2 2 2 | 0 2 2 2



Fa#m

Si m7

Mi

La

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

4 2 2 4 5 2 2 2 2 | 0 2 2 2 0 2

Fa#m

Do#m7

Mi

5 2 2 5 5 7 4 4 | 0 0 0 0

4 2 2 4 6 4 4 | 0 2 1 0 1

L'écho des savannes

Musique de
Marcel DADI



Mim

First system of musical notation for Mim chord. It consists of two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. The music features a sequence of chords and notes with fingerings (0, 2, 4, 3, 2, 4, 2) and triplets (3). Above the first staff, there are markings 'sl.' and 'P.o.' with arrows pointing to specific notes.



Sim

Mim

Second system of musical notation. It continues the sequence of chords and notes from the first system. It includes fingerings and triplets. Above the second staff, there are markings 'P.o.' and 'Mim'.



Lam



La m

Mim

Third system of musical notation. It continues the sequence of chords and notes. It includes fingerings and triplets. Above the second staff, there are markings 'P.o.' and 'Mim'. Below the first staff, there are markings 'A', 'I', and 'P'.

1² 2²

3²

Sim

Fourth system of musical notation. It continues the sequence of chords and notes. It includes fingerings and triplets. Above the second staff, there are markings 'P.o.' and 'Sim'.



La 9

Mim

1²

2²

Fifth system of musical notation. It continues the sequence of chords and notes. It includes fingerings and triplets. Above the second staff, there are markings 'P.o.' and 'La 9'. Above the first staff, there are markings 'sl.' and '6', '5', '4'.

First system of guitar tablature. It consists of two staves. The top staff has notes 5, 0, 7, 6, 6, 5, 5, 7, 5, 5, 0, 7. The bottom staff has notes 0, 7, 5, 7, 0, 5, 5, 7, 5, 0, 7, 5. There are two 'P.o.' markings above the first and fifth measures. Triplets are indicated by a '3' in a circle below the first two notes of the first measure, the last two notes of the second measure, and the first two notes of the fifth measure.

Réb9 Ré9

Second system of guitar tablature. It consists of two staves. The top staff has notes 5, 0, 7, 6, 6, 5, 5, 7, 5, 5, 0, 7, 6, 7. The bottom staff has notes 0, 7, 5, 7, 0, 5, 5, 7, 5, 0, 7, 5, 5, 5. There are two 'P.o.' markings above the first and fifth measures. A 'sl.' marking is above the 6th fret of the top staff in the 12th measure. Triplets are indicated by a '3' in a circle below the first two notes of the first measure, the last two notes of the second measure, and the first two notes of the fifth measure. A 'P' marking is below the 13th measure.

Lab9 La9

Third system of guitar tablature. It consists of two staves. The top staff has notes 5, 0, 7, 7, 7, 5, 5, 7, 5, 5, 0, 7, 5, 6, 7. The bottom staff has notes 0, 7, 5, 7, 0, 5, 5, 7, 5, 0, 7, 5, 5, 5, 6. There are two 'P.o.' markings above the first and fifth measures. A 'sl.' marking is above the 5th fret of the top staff in the 12th measure. Triplets are indicated by a '3' in a circle below the first two notes of the first measure, the last two notes of the second measure, and the first two notes of the fifth measure.

Mi7

Fourth system of guitar tablature. It consists of two staves. The top staff has notes 5, 0, 7, 5, 6, 5, 5, 7, 5, 7, 5, 7, 7, 6. The bottom staff has notes 0, 7, 5, 7, 0, 5, 5, 7, 5, 0, 7, 5, 6, 6. There are two 'P.o.' markings above the first and fifth measures. A 'sl.' marking is above the 5th fret of the top staff in the 10th measure. Triplets are indicated by a '3' in a circle below the first two notes of the first measure, the last two notes of the second measure, and the first two notes of the fifth measure. A 'ch' marking is above the 13th measure.

Ré9

La7

Fifth system of guitar tablature. It consists of two staves. The top staff has notes 0, 7, 0, 7, 5, 7, 5, 7, 5, 7, 5, 7, 6, 7. The bottom staff has notes 0, 6, 7, 7, 6, 0, 5, 7, 7, 5, 7, 0, 5, 5, 6. There are three 'P.o.' markings above the 10th, 11th, and 12th measures. Triplets are indicated by a '3' in a circle below the first two notes of the first measure, the last two notes of the second measure, and the first two notes of the 10th, 11th, and 12th measures.

Sixth system of guitar tablature. It consists of two staves. The top staff has notes 5, 0, 7, 0, 3, 0, 3, 0, 2, 0, 2, 0, 2, 0, 2. The bottom staff has notes 0, 7, 5, 7, 7, 0, 3, 4, 7, 4, 2, 0, 2, 0, 2. There are three 'P.o.' markings above the 10th, 11th, and 12th measures. Two 'sl.' markings are above the 3rd and 4th frets of the top staff in the 8th and 9th measures. Triplets are indicated by a '3' in a circle below the first two notes of the first measure, the last two notes of the second measure, and the first two notes of the 10th, 11th, and 12th measures. A 'p' marking is below the 13th measure.

Yankee doodle dixie

1

Trad. Arr. Chet ATKINS

First system of musical notation for 'Yankee Doodle Dixie'. It consists of two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. The music begins with a rest on the top staff and a wavy line on the bottom staff. The first measure contains a triplet of notes (0, 2, 4) on the bottom staff. The second measure contains notes (2, 2, 2) on the top staff and (0, 0, 2) on the bottom staff. The third measure contains notes (0, 2, 4) on the top staff and (2, 4, 4) on the bottom staff. The fourth measure contains notes (0, 0, 0) on the top staff and (4, 2, 0) on the bottom staff. There are triplets under the first three notes of the first and third measures. An 'H' is written above the first measure of the second system.

Second system of musical notation for 'Yankee Doodle Dixie'. It consists of two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. The music begins with notes (2, 2, 2, 0) on the top staff and (0, 0, 2, 4) on the bottom staff. The second measure contains notes (2, 4, 5, 7) on the top staff and (4, 4, 4, 7) on the bottom staff. The third measure contains notes (4, 5, 7, 9) on the top staff and (0, 0, 7, 5) on the bottom staff. The fourth measure contains notes (5, 5) on the top staff and (4, 4) on the bottom staff. There are triplets under the first three notes of the second, third, and fourth measures. An 'H' is written above the first measure of this system.

Third system of musical notation for 'Yankee Doodle Dixie'. It consists of two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. The music begins with notes (5, 4, 2) on the top staff and (5, 4, 2) on the bottom staff. The second measure contains notes (0, 2) on the top staff and (4, 0) on the bottom staff. The third measure contains notes (0, 2) on the top staff and (4, 0) on the bottom staff. The fourth measure contains notes (2, 2) on the top staff and (0, 0) on the bottom staff. There are triplets under the first three notes of the second and third measures.

2

Fourth system of musical notation for 'Yankee Doodle Dixie'. It consists of two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. The music begins with a rest on the top staff and a wavy line on the bottom staff. The first measure contains notes (5, 5, 9, 7, 5) on the top staff and (5, 5, 5, 5) on the bottom staff. The second measure contains notes (7, 9, 5, 7) on the top staff and (5, 7, 5, 7) on the bottom staff. The third measure contains notes (5, 7, 7) on the top staff and (5, 5, 5, 7) on the bottom staff. There are triplets under the first three notes of the first and third measures. Above the first measure, there are two guitar chord diagrams: one for La7 (x20233) and one for Ré (x23333).



Si7



Mi7

La7

First line of guitar tablature with three measures. The first measure contains notes 7, 7, 7, 7, 7, 7 with a triplet of 7s on the bottom string. The second measure contains notes 7, 9, 7, 9, 7, 9 with a triplet of 7s on the bottom string. The third measure contains notes 5, 9, 7, 5, 5, 5 with a triplet of 5s on the bottom string.



Mi6

Ré

La

Second line of guitar tablature with three measures. The first measure contains notes 7, 9, 5, 7, 7, 7 with a triplet of 7s on the bottom string. The second measure contains notes 5, 6, 5, 7, 7, 7 with a triplet of 7s on the bottom string. The third measure contains notes 2, 2, 0, 2, 0, 2 with a triplet of 0s on the bottom string.



La

Mi



La7

Third line of guitar tablature with three measures. The first measure contains notes 2, 2, 0, 7, 2, 2 with a triplet of 0s on the bottom string. The second measure contains notes 0, 2, 0, 7, 2, 2 with a triplet of 0s on the bottom string. The third measure contains notes 6, 5, 9, 5, 5, 7 with a triplet of 5s on the bottom string and an 'M' marking.

Mi

Fourth line of guitar tablature with three measures. The first measure contains notes 7, 5, 6, 7, 5, 5 with a triplet of 5s on the bottom string. The second measure contains notes 7, 7, 7, 6, 7, 7 with a triplet of 7s on the bottom string. The third measure contains notes 0, 2, 0, 7, 2, 2 with a triplet of 0s on the bottom string.

I
P

La7

Fifth line of guitar tablature with two measures. The first measure contains notes 6, 5, 9, 5, 7, 5 with a triplet of 5s on the bottom string. The second measure contains notes 7, 5, 5, 5 with a triplet of 5s on the bottom string.

La madrugada

Musique de
Jerry Reed HUBBARD

1 2 3 4

Do

2 4

Mi m 7

Am 1 p I I I

1 3 4

Sib

1 2 3

Do 7

1 2

Lam 7

1 3

1 2

Do

Mi m

2 4

Sol 7/4

2 4

Sol 7

2 4

Sol 9

2 4

Sol 7

Am 1 p I I I

1 2 3

Do

1 2 3 4

Mi m

1 2 3

Fa

1 3 4

Sol 7/4

Do Sol 7+4 Do

Sib Fa 7 Maj Sol Sol 7 Do

P I P A M I M I M A M I P I M A M I

Mim Sol Lam

Sol 9 Ré m9 Sol 9 Ré m9

Libre
Do Mim 7 Lam 7 Sol

Sol (Ralentir...)

Do Sol

A M I P M A M I

Sib Do7 Lam7

First system of guitar tablature. It consists of two staves. The top staff has fret numbers 3, 0, 0, 3, 3, 0, 1, 0, 0, 1, 1, 0, 1, 0, 0, 1, 1, 0, 0, 1, 0, 1, 3, 1, 0. The bottom staff has fret numbers 1, 3, 0, 3, 0, 1, 2, 0, 1, 0, 0, 2, 0, 1, 0, 0, 2, 0, 1, 0, 0, 2, 1, 0.

1^o
Do Mim

Second system of guitar tablature. It consists of two staves. The top staff has fret numbers 3, 1, 1, 3, 1, 0, 3, 1, 1, 3, 1, 0, 3, 0, 0, 1, 0, 0, 0, 0, 3, 0, 0. The bottom staff has fret numbers 3, 0, 2, 3, 0, 2, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0.

(Ralentir...)

Third system of guitar tablature. It consists of two staves. The top staff has fret numbers 8, 6, 6, 6, 5, 7, 6, 6, 6, 5, 8, 6, 6, 6, 5, 7, 0, 0, 0, 0. The bottom staff has fret numbers 0, 0, 7, 5, 0, 0, 7, 5, 0, 0, 7, 5, 0, 0, 7, 5, 0, 0, 8, 0, 0, 0.

M I P I P I M
P P P P P P

2^o
Do Mim Fa Fa7Maj Sol7+4+6

Fourth system of guitar tablature. It consists of two staves. The top staff has fret numbers 3, 1, 1, 3, 1, 0, 3, 0, 0, 0, 0, 0, 1, 1, 0, 1, 1, 2, 1, 0, 1, 0, 1, 0, 1, 0. The bottom staff has fret numbers 3, 0, 2, 3, 0, 2, 0, 2, 0, 0, 2, 0, 1, 2, 3, 1, 2, 3, 3, 0, 3, 0, 1, 1, 0.

Do Fa 7M Do Sol 7+4+6

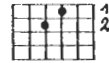
Fifth system of guitar tablature. It consists of two staves. The top staff has fret numbers 1, 0, 1, 1, 0, 1, 0, 1, 1, 0, 1, 0, 1, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0. The bottom staff has fret numbers 3, 2, 0, 3, 0, 3, 0, 3, 0, 3, 0, 2, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0.

Do

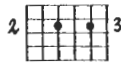
Sixth system of guitar tablature. It consists of two staves. The top staff has fret numbers 1, 0, 2, 3. The bottom staff has fret numbers 0, 2, 3. There are curved lines above the notes indicating a sweep or legato technique. A circled '3' is written below the bottom staff.

Nine pound hammer

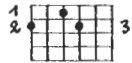
Musique de
Merle TRAVIS



Mi



La 7



Mi



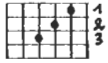
Si 9

Mi

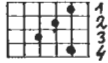
La 7

Mi

Mi 7



La



La7

La6

Mi

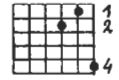
First line of guitar tablature. It consists of two staves. The first staff has notes 0, 7, 7, 6, 7. The second staff has notes 0, 0, 8, 7, 5, 7, 2, 0, 1, 2, 7, 0. There are triplets under the first two notes of the first staff and the first two notes of the second staff. A 'H' (hammer-on) is indicated above the first note of the second staff.

Si7

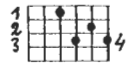
Mi

La7

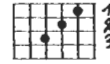
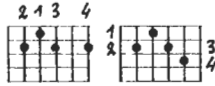
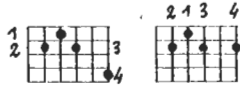
Mi



Second line of guitar tablature. It consists of two staves. The first staff has notes 0, 7, 1, 4, 2, 7, 1, 4, 0. The second staff has notes 0, 2, 0, 2, 7, 0, 9, 5, 6, 7. There are triplets under the first two notes of the first staff and the first two notes of the second staff. A 'H' (hammer-on) is indicated above the first note of the first staff. A 'P' (palm mute) is indicated below the first note of the second staff.



Mi7



La

Third line of guitar tablature. It consists of two staves. The first staff has notes 4, 7, 4, 3, 4, 2, 7, 2. The second staff has notes 0, 9, 7, 8, 7, 6, 0, 7, 6, 0, 7, 4, 6, 5, 7. There are triplets under the first two notes of the first staff and the first two notes of the second staff. A 'ch.' (chord) is indicated above the first note of the second staff.

Mi

Si7

Fourth line of guitar tablature. It consists of two staves. The first staff has notes 9, 7, 8, 7, 0, 7, 0, 2, 7, 2. The second staff has notes 0, 0, 0, 7, 1, 4, 2, 7, 1. There are triplets under the first two notes of the first staff and the first two notes of the second staff. A 'ch.' (chord) is indicated above the first note of the first staff. A 'H' (hammer-on) is indicated above the first note of the second staff.

Mi

La7

Mi

Fifth line of guitar tablature. It consists of two staves. The first staff has notes 0, 2, 2, 7. The second staff has notes 0, 0, 0. There is a triplet under the first two notes of the first staff.

Song for Jerry

Musique de
Marcel DADI

Do sol

Fa 7 dim Mi Mi La m

1^{re} 2^{de} Ré

Do La m

Do Ré m Ré m7 Fa

Handwritten musical notation for the first system. It consists of two staves. The top staff has notes with fingerings: 3, 5, 5, 0, 5, 5, 5, 3, 5, 3, 5, 0, 6, 6, 6, 5, 5, 7, 5, 3, 0. The bottom staff has notes with fingerings: 4, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 7, 7, 7, 5, 5, 5, 5, 5, 5. A 'si.' marking is present under the first few notes. Above the staff, the chords 'Do', 'Ré m', 'Ré m7', and 'Fa' are labeled. A 'P.o.' marking is above the final notes.

Sol Do

Handwritten musical notation for the second system. It consists of two staves. The top staff has notes with fingerings: 0, 3, 0, 1, 0, 0, 0, 3, 1, 0, 0, 0, 0, 3, 0, 6, 3, 0, 1, 3. The bottom staff has notes with fingerings: 0, 2, 2, 0, 3, 2, 0, 5, 7, 5, 3, 6, 0, 2, 4. Above the staff, the chords 'Sol' and 'Do' are labeled. A first ending bracket labeled '1^e' spans the first part, and a second ending bracket labeled '2^e' spans the second part.

Ré m Fa

Handwritten musical notation for the third system. It consists of two staves. The top staff has notes with fingerings: 0, 0, 3, 0, 3, 0, 1, 0, 1, 1, 0, 5, 6, 0, 6, 6, 5, 5, 0, 6, 0. The bottom staff has notes with fingerings: 5, 7, 5, 5, 5, 0, 0, 1, 0, 1, 0, 5, 6, 7, 6, 5, 6, 5, 7, 5, 7, 5. Above the staff, the chords 'Ré m' and 'Fa' are labeled. A first ending bracket labeled '1^e' spans the first part, and a second ending bracket labeled '2^e' spans the second part.

Mi m Sol Ré m Fa

Handwritten musical notation for the fourth system. It consists of two staves. The top staff has notes with fingerings: 7, 8, 0, 8, 8, 8, 0, 0, 0, 5, 6, 0, 6, 6, 5, 5, 0, 6, 0. The bottom staff has notes with fingerings: 8, 9, 9, 9, 9, 9, 7, 9, 7, 6, 7, 6, 5, 6, 5, 7, 5, 7, 5. Above the staff, the chords 'Mi m', 'Sol', 'Ré m', and 'Fa' are labeled.

Sol 4 Sol

Handwritten musical notation for the fifth system. It consists of two staves. The top staff has notes with fingerings: 3, 6, 0, 3, 0, 0, 0, 0, 0, 0, 1, 3. The bottom staff has notes with fingerings: 5, 5, 3, 0, 2, 0, 0, 5, 0, 2, 4. Above the staff, the chords 'Sol 4' and 'Sol' are labeled. A first ending bracket labeled '1^e' spans the first part, and a second ending bracket labeled '2^e' spans the second part.

2

Ce n'est qu'un au revoir

Trad. Arr. Bill KEITH

Voici sans doute la meilleure illustration de l'utilisation des Keith pegs.

Pour jouer ce morceau, il faudra équiper votre banjo de quatre de ces clés.

L'emploi des Keith pegs exige une notation particulière.

Par rapport à l'accord à vide indiqué en début de morceau, les pegs doivent être réglés comme suit :

- La corde de RE grave doit pouvoir monter d'un ton RE ↗ MI.
- La corde de SOL doit pouvoir descendre d'un demi-ton SOL ↘ FA
- La corde de SI doit pouvoir descendre d'un ton SI ↘ LA.
- La corde de RE aiguë doit pouvoir monter d'un ton RE ↗ MI.

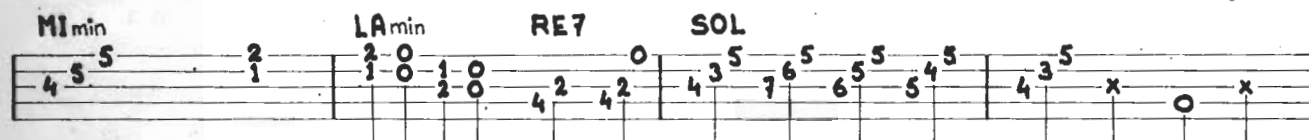
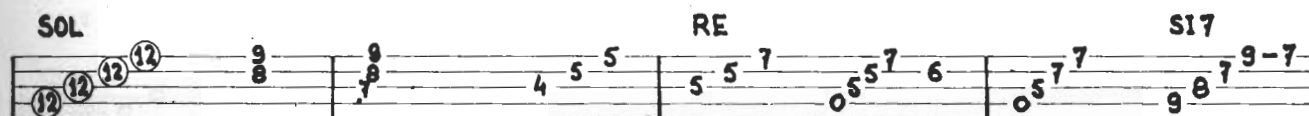
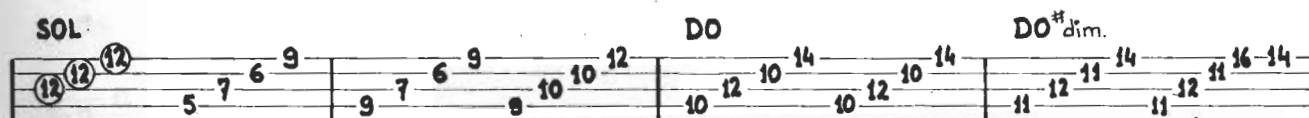
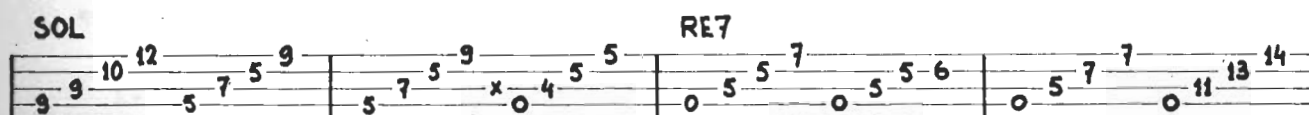
Les mouvements des clés sont notés sur la tablature de la façon suivante :

- 1 = descendre 1/2 ton — 2 = descendre 1 ton + 2 = monter 1 ton

SOL RE.SOL.SI.RE

RE9

INTRO.
LENT



N

P

A

SOL **RE7**

P PI MP MI MI P MI PI MP IM PI MI

SOL **DO**

I P MP IM I M P M P I P I P M P

SOL **RE7**

M PI MP I PI MP I I I IM PI MP IM PI MI

SOL **DO** **RE7** **SOL**

I PI PI M P PM P PM I PM PI PM P P M P

B

SOL **RE7**

M PI MP I PI MP I I I PI MP IM P M P

SOL **DO**

M PI MP I PI PM P M P I I I P M P

SOL **RE7**

M PI MP I PI MP I I I PI MP IM PI MI

SOL **DO** **RE7** **SOL**

I PI PI P PM P PM P PM PI PM P MI MI PM

A

I P M

SOL **RE7**

P I M P M I P M P P M P I P M P M P I M I P M P I M P M I P M

SOL **DO**

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