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**NOTE :** The 18 common chords for which chord diagrams are not included in visualinear tablature scores are identified solely by means of chord symbols. In fashioning chord symbols, upper case letters are used for Major and Major-related chords, and lower case letters are used for minor and minor-related chords. The 18 common chords (A, A7, a, am7, B7, C, C7, D D7, d, dm7, E, E7, e, em7, F, G, and G7) are among the simplest and the most versatile of the enormous number of chord voicings (specific chord fingerings) that are possible in playing the guitar. The chord diagrams for the 18 common chords are derived by the reader as part of the course of study in Rhythm Guitar, and are contained in the Quick Guide that is included with all orders for rhythm guitar scores from the visualinear tablature guitar series.

# America (My Country, 'Tis Of Thee)

(orig. "God Save The Queen")

CD intro = 4 measures

1 D D u D u | D D u D  
 (A) (E)

3 D D u D ' | D ' D ' D '  
 (A) (D) (A) (f°\*) (eII\*)

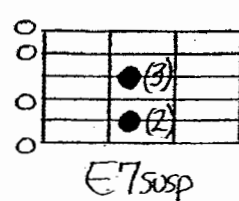
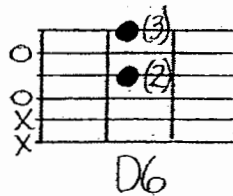
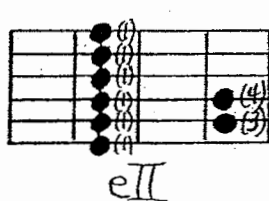
5 D u D u D u | D u D u  
 (D6\*) (E7s\*) (E7) (A)

7 D D u D u | D D u D u D  
 (A)

9 D D u D u | D D u D u D  
 (E)

11 D D u D u | D ' D ' D '  
 (A) (f°\*) (eII\*)

13 D D u D u | D u D u  
 (D) (A) (E) (A)



**America (My Country, 'Tis Of Thee)**  
(orig. "God Save The Queen")

MM = 69

in 3

/ = one beat (one third measure)

•/	/	/	/	/	/	/
A			E			
/	/	/	/	/	/	/
A		D	A	f°	f#	
/	/	/	/	/	/	/
D6	E7 <sub>susp</sub>	E7	A			
/	/	/	/	/	/	/
A						
/	/	/	/	/	/	/
E						
/	/	/	/	/	/	/
A				f°	f#	
/	/	/	/	/	/	••
D	A	E	A			

## Study Notes

Four of the eight chords required for this intermediate level flatpick arrangement (A, E, D, and E7) are common chords. The  $f^{\circ}$  chord (f diminished chord) is actually an  $f^{\circ}7$  chord (f diminished 7<sup>th</sup> chord), but is so named because the terms “diminished chord” and “diminished 7<sup>th</sup> chord” are commonly used interchangeably. The  $f^{\circ}$  chord is used in this arrangement as a passing chord between the A chord and the eII chord (in the 4<sup>th</sup> measure, and again in the 12<sup>th</sup> measure). The eII chord is a simple barre chord that would normally not be diagrammed beneath the tablature, but rather would be identified solely by the eII chord symbol. The chord diagram for eII has been included to show that the chord is fashioned by forming an e common chord fingering above a full barre at the second fret, and to show how the chord symbols for barre chords are derived. Notice that although the chord symbol used in the tablature gives a shorthand account of how the eII chord is played, the  $f^{\#}$  chord symbol by which this chord is represented in the chord chart correctly identifies the actual harmony sounded.

The D6 chord has the look of a chord that has been derived by experimentation, which in fact it was in the context of this arrangement, since it is a D chord with the fretted note 2(3) removed. The pleasant and interesting characteristic sound of the D6 chord, which can sometimes make an effective substitute for the D harmony in a chord progression, is created by the sounding of all three notes of the D triad (D, F#, and A) against the note 2(0), or B, the 6<sup>th</sup> of the chord. The E7s chord (E 7<sup>th</sup> suspended chord) is included in the challenging sequence of chord changes in the 4<sup>th</sup> and 5<sup>th</sup> measures, and provides a good demonstration of the fact that the purpose of notation is to give the most descriptive account possible of how music is played.

Suspended chords are usually formed and notated by adding a fretted note to the fingering for the Major or 7<sup>th</sup> chord on which they are based. This is the case, for example, in the 1<sup>st</sup> measure, in which the Asusp harmony is briefly sounded by including the non-chord note 2(3) in the upstrum with which the measure concludes. Unlike this brief statement of the Asusp chord, suspended chords normally resolve in a musical context to the chord on which they are based, in the same manner in which the E7susp chord resolves to the E7 chord in the 5<sup>th</sup> measure. In the context of this arrangement, however, it makes more sense to notate the E7susp chord as a free-standing chord, rather than as an E7 chord with the added note 3(2), since doing so better describes how the quick progression of chords in the 5<sup>th</sup> measure can most effectively be played. Notice that the E7susp chord is identical in shape and fingering to the D6 chord by which it is preceded. The easiest way to accomplish the D6-E7susp-E7 chord progression is to shift the D6 fingering to the 3<sup>rd</sup> and 5<sup>th</sup> strings for E7susp, and to delay forming the note 3(1) of the E7 chord until after the E7susp chord has been sounded.

Like the ensemble arrangement on which it is based, this 14 measure strumming arrangement consists of seven two-measure phrases. The level of activity in the harmonic rhythms of the phrases varies considerably, from a very active four changes of chord in the second phrase (the 3<sup>rd</sup> and 4<sup>th</sup> measures) to a total absence of activity (no changes of chord) in the fourth phrase (the 7<sup>th</sup> and 8<sup>th</sup> measures) and in the fifth phrase (the 9<sup>th</sup> and 10<sup>th</sup> measures). This flatpick arrangement should be played in a legato (smooth and connected) fashion, and is for the most part set in a simple strumming style consisting of downstrums on the beats interspersed with upstrums halfway between beats. These simple patterns of strumming create a pleasant and flowing rhythmic effect that complements the ensemble and fingerstyle arrangements well.

In the 3<sup>rd</sup>, 4<sup>th</sup>, and 12<sup>th</sup> measures of this strumming arrangement, rhythmic variety is introduced by the use of damped strums. The main purpose of the damps is to facilitate the quick changes of chord attendant to their use. These damps can be made with the playing hand to better allow for the required re-positioning of the fretting fingers. Whether they are made with the fretting fingers (the preferred technique for many players) or with the playing hand, these damps should in any case be executed softly so the legato flow of the music can be maintained.

Another interesting rhythmic effect is employed in the 8<sup>th</sup> and 10<sup>th</sup> measures, in which the speed of the back and forth motion of the flatpick is momentarily doubled. In each of these two measures, a downstrum is made halfway between the first and second beats, and then followed immediately by an upstrum made in measured time before the second beat, thus producing a quartering of the first beat. These two passages demonstrate how brief flurries of quick strumming can lend great rhythmic interest to strummed guitar music. A similar pattern of quick strumming is employed in the cadence figure (the 13<sup>th</sup> and 14<sup>th</sup> measures), but this is only one of several ways in which this last phrase of the arrangement is the most unique and the most emphatic.

Notice that the chord progression in the 4<sup>th</sup> measure is duplicated exactly in the 12<sup>th</sup> measure, but that the chord progression in the 13<sup>th</sup> measure differs significantly from the chord progression in the 5<sup>th</sup> measure. The IV-I-V progression given by the D, A, and E chords in the 13<sup>th</sup> measure is stronger and more emphatic than the D6-E7sus-E7 progression in the 5<sup>th</sup> measure, and therefore better suited to a cadence figure. In addition, the muted strums in the 13<sup>th</sup> measure, for which the strings must be damped before the strums are made, have a more emphatic rhythmic effect than the damped strums in the 3<sup>rd</sup>, 4<sup>th</sup>, and

12<sup>th</sup> measures. The damps that make these muted strums possible must obviously be made with the fretting hand, since the playing hand is otherwise engaged in making the strums. The final cadence is made on the downbeat of the 14<sup>th</sup> measure with an arpeggiated (rolled) strum, which has a more dramatic and compelling effect than a normal downstrum, and is therefore well-suited to the context.

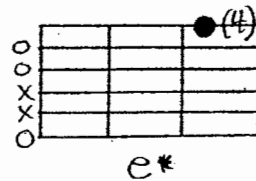
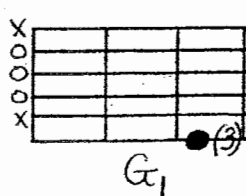
# America (My Country, 'Tis Of Thee)

(orig. "God Save The Queen")

CAPO II

CD intro = 4 measures

Handwritten guitar tablature for 'America (My Country, 'Tis Of Thee)' with 7 staves. Each staff shows fret numbers, chord names in circles, and some have a '3' above the staff indicating a triplet. The chords include G, D, G<sub>1</sub>, C, G<sub>1</sub><sup>+</sup>, d<sup>#0</sup><sup>+</sup>, e<sup>+</sup>, am<sup>7</sup>, G<sub>2</sub><sup>+</sup>, G<sub>2</sub>, D, G, D<sup>7</sup>, and G.





**America (My Country, 'Tis Of Thee)**  
 (orig. "God Save The Queen")

MM = 69  
 in 3

/ = one beat (one third measure)

	:/	/	/	/	/	/	/
CAPOII:	G			D			
	/	/	/	/	/	/	/
	G		C	G	d#°		e
	/	/	/	/	/	/	/
	am7	D		G			
	/	/	/	/	/	/	/
	G						
	/	/	/	/	/	/	/
	D						
	/	/	/	/	/	/	/
	G				d#°		e
	/	/	/	/	/		/:
	C	G	D7	G			

## Study Notes

Five of the nine chords required for this intermediate level fingerstyle arrangement (G, D, C, am7, and D7) are common chords. The G<sub>1</sub> chord is an incomplete variant of the G common chord in which the 1<sup>st</sup> and 5<sup>th</sup> strings are omitted from the chord. The d#<sup>o</sup> chord (d# diminished chord) is actually a d#<sup>o</sup>7 chord (d# diminished 7<sup>th</sup> chord), but is so named because the terms “diminished chord” and “diminished 7<sup>th</sup> chord” are commonly used interchangeably. The d#<sup>o</sup> chord is used in this arrangement as a passing chord between the G<sub>1</sub> chord and the e\* chord (in the 4<sup>th</sup> measure, and again in the 12<sup>th</sup> measure).

The e\* chord fingering consists solely of the fretted note 1(3), or g, the 3<sup>rd</sup> of the e triad. Since neither the 5<sup>th</sup> nor the 4<sup>th</sup> string is sounded when the e\* chord is called for (in the 4<sup>th</sup> and 12<sup>th</sup> measures), the notes 5(2) and 4(2), the normal fretted notes of the e chord (e minor chord), are not required. The G<sub>2</sub> chord is another incomplete variant of the G common chord (G Major common chord) in which only the 5<sup>th</sup> string is omitted from the chord. The purpose and the recommended fingerings for the G<sub>1</sub> and G<sub>2</sub> chords are discussed further along in these study notes.

This fingerstyle arrangement employs a number of different patterns of play, and should be played in a marcato (accented) style. In a marcato style of play, virtually every note is accented, and the rhythmic flow of the music is defined by the absence of a greater than normal emphasis on downbeats, and by the precise rhythms created by accenting all notes more or less equally. It is nevertheless possible, when playing in a marcato style, to develop a legato (smooth and connected) feel, and to place a slightly greater emphasis on the notes of greatest importance. Both of these effects are recommended in playing this fingerstyle music,

since both are conducive to making a more musical interpretation of this arrangement.

This arrangement employs a subtle but very effective bass line, the notes of which should be emphasized in order to produce a solid foundation for this fingerstyle music. There is also a great deal of melodic activity on the treble strings, and the notes of these melodic lines can also be emphasized to good effect. Most of these melodic notes are contained in two lengthy melodic lines centering around the 4<sup>th</sup> measure and around the 12<sup>th</sup> measure (the 4<sup>th</sup> and 12<sup>th</sup> measures are identical). Notice that the contrasting shapes of these two melodic lines are defined by the fact that different chord progressions are used in the 3<sup>rd</sup> and 11<sup>th</sup> measures and in the 5<sup>th</sup> and 13<sup>th</sup> measures. Notice too that the chord progression in the 13<sup>th</sup> and 14<sup>th</sup> measures (C-G-D7-G, or IV-I-V7-I) makes for a strong and effective final cadence.

The quick changes of chord required in the 3<sup>rd</sup> and 4<sup>th</sup> measures and in the 12<sup>th</sup> and 13<sup>th</sup> measures account for the somewhat unusual suggested fingerings for the G<sub>1</sub> and e\* chords. The purpose of the G<sub>1</sub> chord, which is made possible by the fact that neither the 1<sup>st</sup> nor the 5<sup>th</sup> string is sounded when it is called for, is to facilitate the quick changes of chord G-C-G (in the 3<sup>rd</sup> and 4<sup>th</sup> measures) and C-G-D7 (in the 13<sup>th</sup> measure). In either of these progressions, the use of the complete G common chord fingering, in which the note 6(3) is formed with the second fretting finger, would require a total re-positioning of the fretting hand. This is so because the wrist must be extended considerably further around the neck for the G chord than for the C or D7 chords. The use of the incomplete G<sub>1</sub> chord in these two passages, and the use of the third fretting finger to form the note 6(3), greatly simplifies the matter of making the required quick transitions between chords.

Similarly, absent a musical context, the fourth fretted finger would probably not be used to form the note 1(3), the only fretted note in the e\* chord. In the context of this arrangement, however, the use of the fourth fretting finger makes the most sense, since the quick change between the d#° and e\* chords (in the 4<sup>th</sup> and 12<sup>th</sup> measures) can most easily be accomplished by sliding the fourth fretting finger up one fret while releasing the three other fretted notes of the d#° chord. You may find that the quick transition between the G<sub>1</sub> and d#° chords (again in the 4<sup>th</sup> and 12<sup>th</sup> measures) can be made somewhat more easily by delaying the formation of the note 1(2) of the d#° chord until after the three other notes of the chord have been sounded.

In the passage given by the 6<sup>th</sup> through 8<sup>th</sup> measures, the non-chord notes 4(2) and 2(1) are sounded against the G harmony in two distinctly different ways. The 5<sup>th</sup> string is not sounded, which allows for the use of the incomplete G<sub>2</sub> chord, and the third and fourth fretting fingers are used to form the notes 6(3) and 1(3) of the G<sub>2</sub> chord, which allows for the use of the first and second fretting fingers to form the non-chord notes. In the 6<sup>th</sup> measure, the non-chord notes are sounded by means of quick hammer-ons that require a quartering of the second beat, and are immediately followed by a sounding of the normal chord notes on the third beat. In the 8<sup>th</sup> measure, a rather different effect is achieved by sounding the non-chord notes halfway between the second and third beats, and again sounding the normal chord notes on the third beat. Many other variations of these two passages can easily be devised, for example by using slower hammer-ons, or by using pull-offs between the non-chord notes and the open chord notes, or by combining hammer-ons and pull-offs into a single fretting hand technique.

In the 2<sup>nd</sup> measure and in the 9<sup>th</sup> and 10<sup>th</sup> measures, the non-chord note 1(0) is sounded against the D chord with noticeably different effects.

In the 2<sup>nd</sup> measure, the note 1(0) is sounded between the second and third beats, is melodic in function, and is immediately followed by the normal chord note 1(2) a half-beat later. In the 9<sup>th</sup> measure, however, the open 1<sup>st</sup> string sounds prominently throughout the second half of the measure, and the normal chord note is restored by means of a slow hammer-on between the downbeat and the second beat of the 10<sup>th</sup> measure. This has a decidedly different effect, and is a good example of a roll (a specific pattern of notes based on a single chord and usually containing non-chord notes). Notice in this connection that the 6<sup>th</sup> and 8<sup>th</sup> measures can also be considered rolls on the G chord. While the judicious use of rolls can lend great interest to a rhythm guitar arrangement, the overuse of rolls tends to produce arrangements that are long on technique and short on musical sense and musical substance.