

Music by Steve Stine

Moderate ♩ = 80

4-string Bass Guitar

T
A
B

5 5 5 5

2

Bass

T
A
B

3 3 3 3

3

Bass

T
A
B

1 1 1 1

4

Bass

T
A
B

3 3 3 3

We can then flesh out a harmony on another guitar as follows:

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Moderate ♩ = 80

Acoustic Guitar 2

Musical notation for Acoustic Guitar 2, showing a treble clef staff with a 4/4 time signature and a single whole note, and a corresponding TAB staff with a 7th fret.

A. Gtr. 2

Musical notation for Acoustic Guitar 2, showing a treble clef staff with a 2nd fret and a corresponding TAB staff with a 5th fret.

A. Gtr. 2

Musical notation for Acoustic Guitar 2, showing a treble clef staff with a 3rd fret and a corresponding TAB staff with a 3rd fret.

A. Gtr. 2

Musical notation for Acoustic Guitar 2, showing a treble clef staff with a 4th fret and a corresponding TAB staff with a 5th fret, ending with a double bar line.

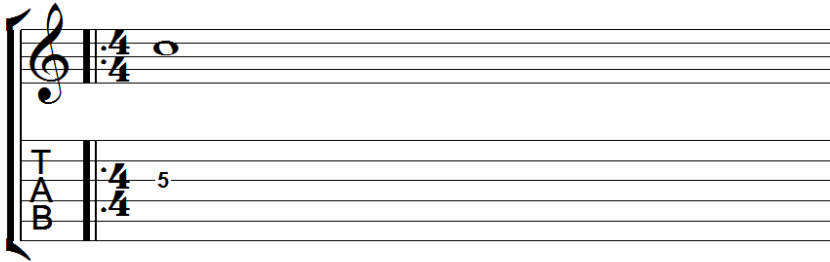
This lower voice in the harmony line only plays the root notes.

Using our knowledge of triads that we learned in music theory, we can then add notes that are a 3rd above the lower harmony line:

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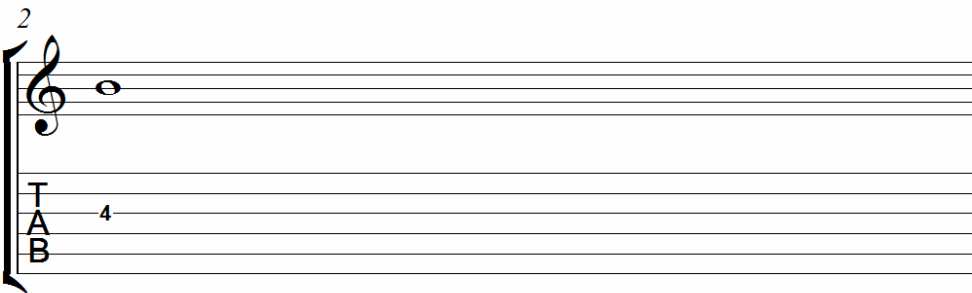
Moderate ♩ = 80

Acoustic Guitar 1



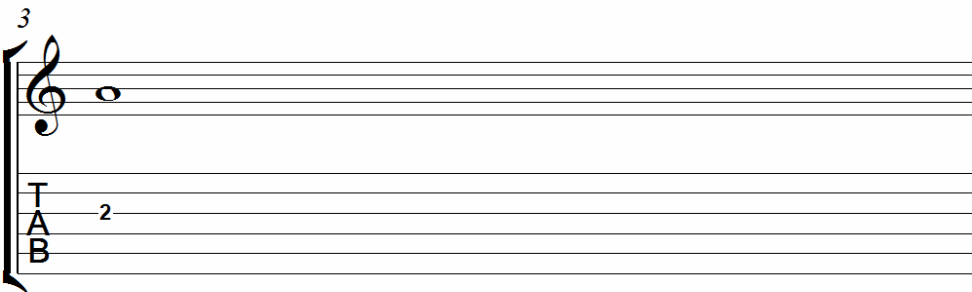
A. Gtr. 1

2



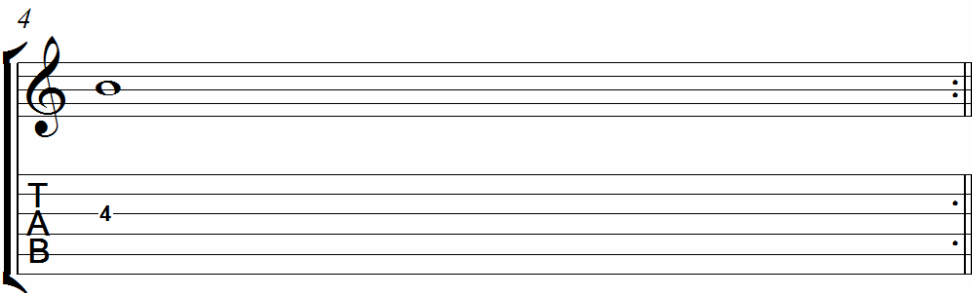
A. Gtr. 1

3



A. Gtr. 1

4



This is how the entire song goes:

Music by Steve Stine

Slow ♩ = 65

A

Acoustic Guitar 1

Acoustic Guitar 2

Acoustic Guitar 3

4-string Bass Guitar

Am(add9)

xx 00 5fr

The musical score is written for four instruments: Acoustic Guitar 1, Acoustic Guitar 2, Acoustic Guitar 3, and 4-string Bass Guitar. The tempo is marked 'Slow' with a quarter note equal to 65 beats per minute. The key signature is one sharp (F#), and the time signature is 4/4. The piece is in the key of A major, indicated by a large 'A' in a box. Acoustic Guitars 1 and 2 have blank staves with a 4/4 time signature. Acoustic Guitar 3 plays a series of chords in the A major triad (A, C#, E) with an added 9th (D). The first measure is a whole note chord, followed by four eighth notes, then a half note chord, and finally two eighth notes. The 4-string Bass Guitar plays a simple bass line: two eighth notes (A2, C#2), two eighth rests, two eighth notes (E2, A2), and two eighth rests. A guitar chord diagram for Am(add9) is shown above the third staff, with the notation 'xx 00 5fr' indicating the fretting.

0	0	0	0	0	0	0	0	0	0	0
5	0	0	0	0	0	0	0	0	0	0
7	7	7	7	7	7	7	5	7	7	7

5	5	5	5
---	---	---	---

2

A. Gtr. 1

2

T
A
B

A. Gtr. 2

T
A
B

A. Gtr. 3

G⁶

T
A
B

0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5

Bass

T
A
B

3	3			3	3						
---	---	--	--	---	---	--	--	--	--	--	--

A. Gtr. 1

T
A
B

A. Gtr. 2

T
A
B

A. Gtr. 3

Fmaj7(sus4)

T
A
B

0	0	0	0	0	0	0	0	0	0	0
5	5	5	5	5	5	5	5	5	5	5
3	3	3	3	3	3	3	3	3	3	3

Bass

T
A
B

1	1			1	1
---	---	--	--	---	---

4

4

A. Gtr. 1

T
A
B

A. Gtr. 2

T
A
B

A. Gtr. 3

G⁶
xx0000

0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5

Bass

T
A
B

3	3	3	3
---	---	---	---

5 **B** 5

A. Gtr. 1

TAB

A. Gtr. 2

TAB 7 7 7

A. Gtr. 3

Am(add9)

xx005fr

TAB

0	0	0	0	0	0	0	0	0	0	0
5	5	5	5	5	5	5	5	5	5	5
7	7	7	7	7	7	7	5	7	7	7

Bass

TAB 5 5 5 5

Detailed description: The score is for a guitar and bass piece. It starts with a section labeled 'B' between measure 5 and 5. The first guitar part (A. Gtr. 1) is silent. The second guitar part (A. Gtr. 2) has a single note on the 7th fret in measures 5, 6, and 7. The third guitar part (A. Gtr. 3) plays a series of chords: Am(add9) in measures 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16. A chord diagram for Am(add9) is shown with 'xx005fr' above it. The bass part plays a simple line: G2 (5), A2 (5), G2 (5), A2 (5) in measures 5, 6, 7, 8, and then rests in measures 9, 10, 11, 12, 13, 14, 15, and 16. The TAB notation for the guitar parts shows fret numbers on the strings.

6

A. Gtr. 1

T
A
B

A. Gtr. 2

T
A
B

A. Gtr. 3

G⁶

0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5

Bass

T
A
B

3	3	3	3
---	---	---	---

7 7

A. Gtr. 1

T
A
B

A. Gtr. 2

T
A
B 3 3 3

f maj7(sus4)

xx00

A. Gtr. 3

T
A
B 0 0 0 0 0 0 0 0 0 0 0 0
5 5 5 5 5 5 5 5 5 5 5 5
3 3 3 3 3 3 3 3 3 3 3 3

Bass

T
A
B 1 1 1 1

8

A. Gtr. 1

8

A. Gtr. 2

A. Gtr. 3

Bass

G6
xx0000

T	0	0	0	0	0	0	0	0	0	0
A	3	3	3	3	3	3	3	3	3	3
B	4	4	4	4	4	4	4	4	4	4
B	5	5	5	5	5	5	5	5	5	5

T	3	3			3	3				
A										
B										

9 **C** 9

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

Am(add9)

Bass

10

A. Gtr. 1

10

T
A
B

4 4 4/5

A. Gtr. 2

T
A
B

5 5 5/7

A. Gtr. 3

G⁶

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0
3 3 3 3 3 3 3 3 3 3 3 3
4 4 4 4 4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5 5 5 5 5

Bass

T
A
B

3 3 3 3

11

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

Fmaj7(sus4)

Bass

12

A. Gtr. 1

12

T
A
B 4 4 4 5

A. Gtr. 2

T
A
B 5 5 5 7

A. Gtr. 3

G⁶



T
A
B 0 3 4 5 0 3 4 5 0 3 4 5 0 3 4 5 0 3 4 5 0 3 4 5 0 3 4 5 0 3 4 5 0 3 4 5 0 3 4 5

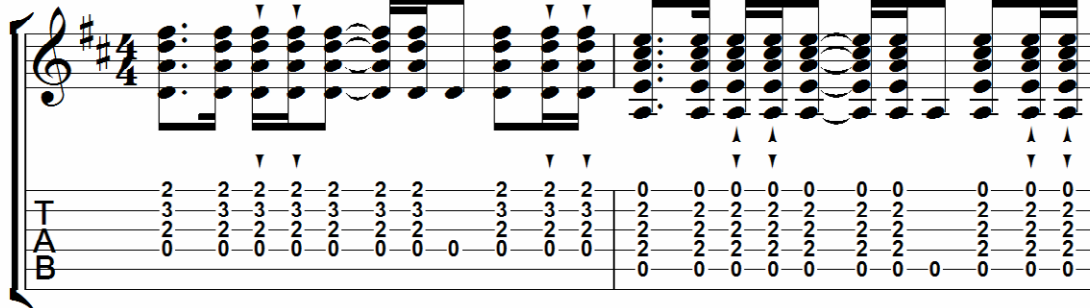
Bass

T
A
B 3 3 3 3 5

There are times that you'd like to add more variety to your song rather than sticking to the usual chord progressions. You can use music theory knowledge to add variety to your music. Here is an example:

Moderate ♩ = 80



D  **A** 



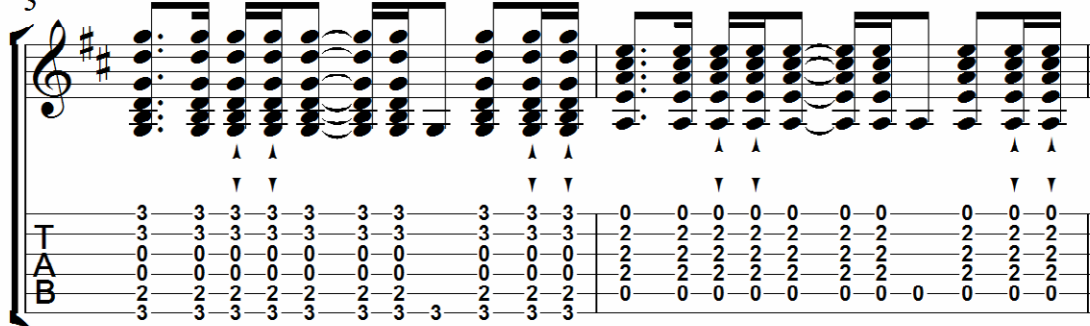
TAB: 2 2 2 2 2 2 2 2 | 2 2 2 2 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

A: 3 3 3 3 3 3 3 3 | 3 3 3 3 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

B: 2 2 2 2 2 2 2 2 | 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

G  **A** 



3



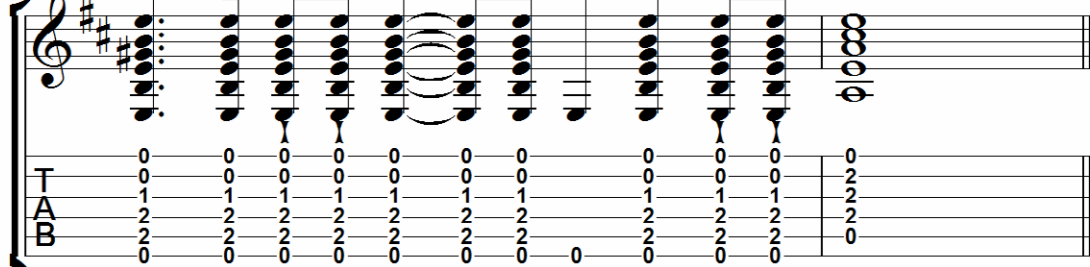
TAB: 3 3 3 3 3 3 3 3 | 3 3 3 3 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

A: 3 3 3 3 3 3 3 3 | 3 3 3 3 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

B: 2 2 2 2 2 2 2 2 | 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

E  **A** 

5



TAB: 0 0 0 0 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

A: 1 1 1 1 1 1 1 1 | 1 1 1 1 | 2 2 2 2 | 2 2 2 2

B: 2 2 2 2 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

Upon playing this, you will notice that the E appears to be out of place from a music theory perspective but somehow it works and it's very interesting.