

# LADY'S MAN

A TENDER GUITAR ADAPTATION OF BEETHOVEN'S "FÜR ELISE."

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FOR THIS month's column, I offer another solo guitar arrangement of a famous theme by Ludwig von Beethoven, this one a tender piano piece he composed in 1810 called

"Für Elise" (German for "For Elise"). Also known as "Bagatelle #25 in A Minor," the piece was inspired by a certain woman the maestro was interested in, and it has a flowing rhythm and swooning, romantic quality that lends itself well to the guitar. My adaptation is performed as if the song were in E minor; placing a capo at the fifth fret transposes it up a perfect fourth to the original key of A minor and, as you'll see, also makes it easier to play.

My arrangement is performed using a simple, straightforward technique that I call "fingerstyle for dummies" so called because you only need two fingers; the middle finger picks every note on the high E string and the thumb picks everything else. The tempo is slow enough that picking consecutive strokes with the same finger is totally doable, and in this case it's desirable because of the consistent note attack that results.

Two guitar-playing techniques that really make this arrangement come to life and sing are *finger slides* and *vibrato*, both performed on the high E string. Each finger slide (indicated by a diagonal line) is downward and may be performed with any finger, but I advise you to avoid using the pinkie because it's the weakest and hardest digit to control. Notice that each slide from the G note at the third fret is to the open high E note, which doesn't give you much distance. To make the slide as long and pronounced as can be, try to slide the finger over the first fret before lifting it off the string. The vibrato (not indicated in the music) may be performed whenever you can manage to fit it in and should be very subtle and tender. (See the video on this month's CD-ROM for a demonstration.)

The most challenging part of playing this arrangement is forming the G and D/F# chord shapes in bars 10 and 11. You needn't hold onto the sixth-string bass notes in these chords and may let go of them as soon as you play them; this will allow you to shift your fret hand up to

reach the higher notes much more easily. As I mentioned earlier, you'll find that using a capo makes these chord shapes considerably easier to play, as the frets are closer together as you move up the neck.

Whenever "let ring" isn't indicat-

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ed, use the heel of your pick hand's palm to damp the lower strings to prevent them from ringing. Doing so will help keep things dramatically quiet during the non-arpeggiated sections and help make the melody stand out. □

## "Für Elise"

Acous. Gtr., capo 5

All positions are relative to the capo.

All music sounds in the key of A minor, a perfect fourth (two and one half steps) higher than written.

**Chord Diagrams:**

- Em:** Fret 5, 1st string (open), 2nd string (5), 3rd string (4), 4th string (3), 5th string (2), 6th string (1).
- B5:** Fret 5, 1st string (open), 2nd string (5), 3rd string (4), 4th string (3), 5th string (2), 6th string (1).
- G:** Fret 5, 1st string (open), 2nd string (5), 3rd string (4), 4th string (3), 5th string (2), 6th string (1).
- D/F#:** Fret 5, 1st string (open), 2nd string (5), 3rd string (4), 4th string (3), 5th string (2), 6th string (1).
- B:** Fret 5, 1st string (open), 2nd string (5), 3rd string (4), 4th string (3), 5th string (2), 6th string (1).

**Measure 1:** Moderately. N.C. fingerstyle. 7 6 1 7 6 7 2 5 3 0 0 0 0 2 0 0 0 2 2 1 0 4 2

**Measure 2:** 4 3 0 7 6 7 6 7 2 5 3 0 0 2 2 0 0 0 2 2 1 0 3 2

**Measure 3:** 1. go back to A. 2. 8 0 7 6 0 0 2 3 5 7 7 0 3 8 7 5 3 7 5 0 2 2 2

**Measure 4:** 12 3 0 5 3 2 0 4 7 0 7 6 7 6 7 6 0 2 2 2 2 2 2

**Measure 5:** 16 7 6 7 2 5 3 0 0 0 0 2 2 1 0 4 2 3 0 7 6 0 2 2

**Measure 6:** 20 7 6 7 2 5 3 0 0 0 0 2 2 1 0 3 2 0 12 12 0 0