

# PICKIN' AND GRINNIN'

A FINGERSTYLE, SOLO GUITAR ARRANGEMENT OF BEETHOVEN'S "ODE TO JOY"

ON DISC



CONTINUING WITH LAST month's "classical hits" theme, this month I present a finger-friendly solo guitar arrangement of "Ode to Joy," the chorale theme

from the fourth movement of Ludwig von Beethoven's famous "Symphony No. 9 in D minor." Beethoven completed this piece in 1824, near the end of his life and when he was almost completely deaf! Interestingly, the theme, which is based on a traditional German folk song, is in the key of D major, not D minor, and has, no doubt due to its uplifting, triumphant quality, been adopted as the official theme of the European Union. So if you're concerned about getting too obscure with your repertoire, you needn't worry in this case. I've also included some of the lyrics, in German with English translation, so you and your friends can sing along at your next Oktoberfest party.

My arrangement is performed fingerstyle and played as if the piece were in the key of G major, with the melody woven into arpeggiated chords in a way somewhat reminiscent of "Blackbird" by the Beatles. Placing a capo at the seventh fret will transpose everything up to the original key of D, but you may prefer the fuller sound achieved by playing the arrangement without a capo, or perhaps with the capo placed at one of the lower frets. All of the chords are located in the first- or second-position and include open strings. This gives them a nice, shimmering quality and also renders them easy to finger, with no barring or wide stretches required. Be sure to let all the notes ring within each chord and to not inadvertently mute any open strings, such as in the D5 chords in bars 4, 5 and 13.

With the exception of the final G chord, fingerpicking this piece requires the use of the thumb and first two fingers only. Pick all the melody notes—the ones on the highest string in each chord shape—with the middle finger and the bass notes with the thumb, using the index finger to

play the open-string notes that are sandwiched between the "outer voices" (melody and bass notes) in most of the chords. For example, when moving from G to D/F# in bar 2, shift the three

picking fingers from the D, G and B strings to the A, D and G. The final G chord may be strummed with the thumb or "rolled," low to high, with the thumb and first three fingers. □

Senior music editor **JIMMY BROWN** is a veteran sideman, solo performer and private guitar teacher in the NY-NJ-PA area. A "formally trained ear player," Jimmy leads dual lives, writing and editing lessons and transcriptions by day and playing for wedding cake and tips by night.

## "Ode to Joy"

\*Acous. Gtr., capo 7

Freude (Joy)	schöner thou source of	Götterfunken light immortal	Tochter Daughter	aus of	E -
Wir betreten (Touched with fire)		feuer - to the	Himmliche of thy	dein radiant)	Hei -
G	Am7 G/B	Am7 G D/F#	G	D/F#	G

1  
fingerstyle  
let ring throughout

\*All tablature positions are relative to the capo. Music sounds in the key of D, a perfect fifth higher than written.

lysium (lysium)	D5	ligtum (shine)	we come	Deine Thy pure	Zauber magic)
G/D	D5	G		D/F#	G

binden (fries)	wieder all others	was held	die in	Mode custom's	string rigid	geteilt ring	Alle Men)
D/F#	G	D/F#		B/D# B7	Em	A/C#	N.C.(D) (G)

Menschen (throughout the)	werden world are	Brüder brothers	Wo in	dein the	sanfter haven)
G	Gsus4/F G5/F	Cadd9 C F#° G	D7/C	G/B	D7/C G/D

Flügel (of thy wings)	weilt G	Menschen (throughout the)
D5	G	G° Gsus4/F G5/F

werden (world are)	Brüder brothers	wo in	dein the	sanfter haven	Flügel of thy wings)	weilt G
Cadd9/E C/E	Csus4/F G5/F	G/B		D7/C G/D	D7/C	G