

Silent Night

(intermediate guitarists)

In General: The entire song consists of arpeggios (broken chords). The melody is picked out by changing the starting note of the arpeggio, but some melody notes have been added where necessary. Nearly all the measures fall into one of two patterns, except for the introductory and closing measures.

Measure:

- 1 & 2 This introduction consists of straight rising and falling arpeggios without melody notes. Both measures are identical. Play: *p* (thumb), *i* (index finger), *m* (middle finger), *a* (ring finger), *m*, *i* for both measures.
- 3 This measure is not quite typical of the first pattern pick. Play the first note by plucking the third string with the *m* finger. Play the next three notes with the thumb (*p*), then the *i* and *m* fingers. Lift the 2nd finger from the fourth string and use it to fret the third string, then replace it on the fourth string and play the third string open for the next note. Play the final, bass note with the thumb again.
- 4 Similar to measure (3), but without the added melody notes. Play the first three notes with the *m*, *p*, and *i* fingers. The descending run in the last half of the measure is played *a*, *m*, *i*. This is a typical first pattern pick.
- 5 & 6 Repeat measures 3 & 4.
- 7 This is the second pattern. The *i* finger picks out the melody on the second string, followed by a rising arpeggio played *p*, *i*, *m*, *a*. The final note of the measure leads back down to the next measure. Since the first string is not used in this measure, fret the D note on the second string with the 3rd finger, similar to a normal G chord.
- 8 Played exactly like measure 7, except that the second string is played open.
- 9 & 10 Same pattern pick as previous two measures. In (10), the first note is played with the *m* finger, as the melody note shifts from the second string to the third.
- 11 – 19 These measures are played by alternating one measure of the first pattern with one measure of the second pattern.
- 11 Play the full, barred F chord in the I space. Play: *m*, *p*, *i*, *m*, *a*, *m*.
- 12 Play: *a*, *p*, *m*, *a*, *m*, *i*. Lift the first finger barre for the open note on the second string that begins the last half of the measure.
- 13 & 14 Repeat measures 3 and 4.

- 15 – 18 Repeat measures 11 through 14.
- 19 Fret the G chord as in measure 7, but play: *a, p, i, m, a, i*. This allows an easier transition to playing the first string in the next measure.
- 20 Fret the G7 chord as normal, but add the D note on the second string with the 3rd finger. Play: *a, p, i, m, i, p*. It may feel awkward at first to play the second string with two different fingers in a row, but it allows a much smoother tempo than replucking the string with the same finger. Lift the 3rd finger to play the B note on the open second string.
- 21 Play exactly like measure 9 except for the final note, which is played on the third string.
- 22 Play exactly like measure 21, except the two high notes are played on the first string.
- 23 Not a typical pattern. Emphasize the first, third, and fifth notes, which form a broken C chord, with the repeated bass C notes droning in the background. Play :
a, p, m, p, i, p.
- 24 Fret like a normal G7 chord, but fret the fourth string with the 4th finger. Play: *m, p, i, m, i, p*. Allow the thumb to rest briefly on the fifth string (“rest stroke”) after plucking the sixth string. This makes the transition to the next measure very much easier. If you are not used to playing rest strokes, you may find it clumsy at first. It will quickly become easier with a bit of practice.
- 25 & 26 Play exactly like measures 1 & 2. Then repeat measures 3 through 24.
- 27 Play by strumming slowly and deliberately with the thumb, so each note sounds as an individual. Then fret the last note of the measure with the 4th finger, playing it quickly with the thumb.
- 28 Quickly fret the high C chord by barring in the VIII space (barred E chord). The wavy line means to strum quickly with the thumb, so the notes sound nearly simultaneously. Allow the chord to ring for the entire measure, or as long as you can sustain it. It takes practice to transition from the previous measure quickly enough to maintain the rhythm of the song.