GuitarJan.com

EENVOUD IN COMPLEXE GITAARTHEORIE

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Voorwoord

Bluesmuziek revisited

De website GuitarJan.com© bestaat sinds 2018, en de muziektheorie in de begindagen concentreerde zich vooral rondom blues- en rockmuziek. Met name de blues, als grondlegger van zo ongeveer alle andere muziekvormen, stond in het middelpunt van de belangstelling. Je ziet dat terug in de E-boeken module van de website, waar in de jaren 2018 tot en met 2022 titels zijn gepubliceerd als:

- Lick Library: Blues Licks & Solo's
- Blues Masterclasses: Solo's & Licks
- Power Chords in de Blues
- C.A.G.E.D. Concept: Blues solo's & C.A.G.E.D.,

en daarnaast nog een aantal E-boeken onder het "Signature Style" concept, en heel veel muziektheoretische E-boeken, die ook voor de bluesmuziek belangrijk zijn.

We willen met het "**Blues Bijbel**" concept weer terugkeren naar de oorsprong van de website, nadat we jarenlang theorie over alle andere muziekvormen hebben gepubliceerd, denk aan Rock, Jazz, Funk, Progressive Rock, en klassieke muziek. In de delen "**Blues Bijbel**" die we zullen publiceren, staan zowel muziektheoretische concepten als tabulaturen centraal. Daarmee proberen we elk mogelijk element van de oerprincipes van de bluesmuziek af te dekken. We hopen dat je aan deze reeks heel veel plezier beleeft.

Voor wie is dit boek bedoeld?

We gaan ervan uit dat als je dit boek leest, je gek bent op muziek, je muziek en alles over dit onderwerp ontzettend graag wilt begrijpen, en een intensievere studie naar bluesmuziek wilt maken, maar vooral … heel veel wil leren door heel veel te oefenen en te spelen. We wensen je heel veel plezier met dit E-boek, en voor aanbevelingen en/of op- en aanmerkingen kun je ons natuurlijk altijd bereiken onder **info@guitarjan.com**.

De tabulatuur

In deel 1 van de "**Blues Bijbel**" serie hebben we de geschiedenis, de stijlvormen, en de basiskennis van gitaar spelen in blues concepten. We geven direct toe dat dit een bijzonder grote hoeveelheid (muziek)theoretische kennis is, maar zonder deze kennis, en oefenen … oefenen … oefenen …, kom je er niet. Vanaf deel 2 beginnen we met het beschikbaar stellen van partituren, die een combinatie zijn van het traditionele notenschrift en de bekende tabulatuur. Dit concept ken je uit de andere E-boeken die op de website GuitarJan.com© ter beschikking worden gesteld.

Keuze overwegingen

Het blijft altijd moeilijk om iedereen tevreden te stellen waar het op partituren aankomt. De een wil graag zo eenvoudig mogelijke, recht toe recht aan partituren, die in 10 minuten

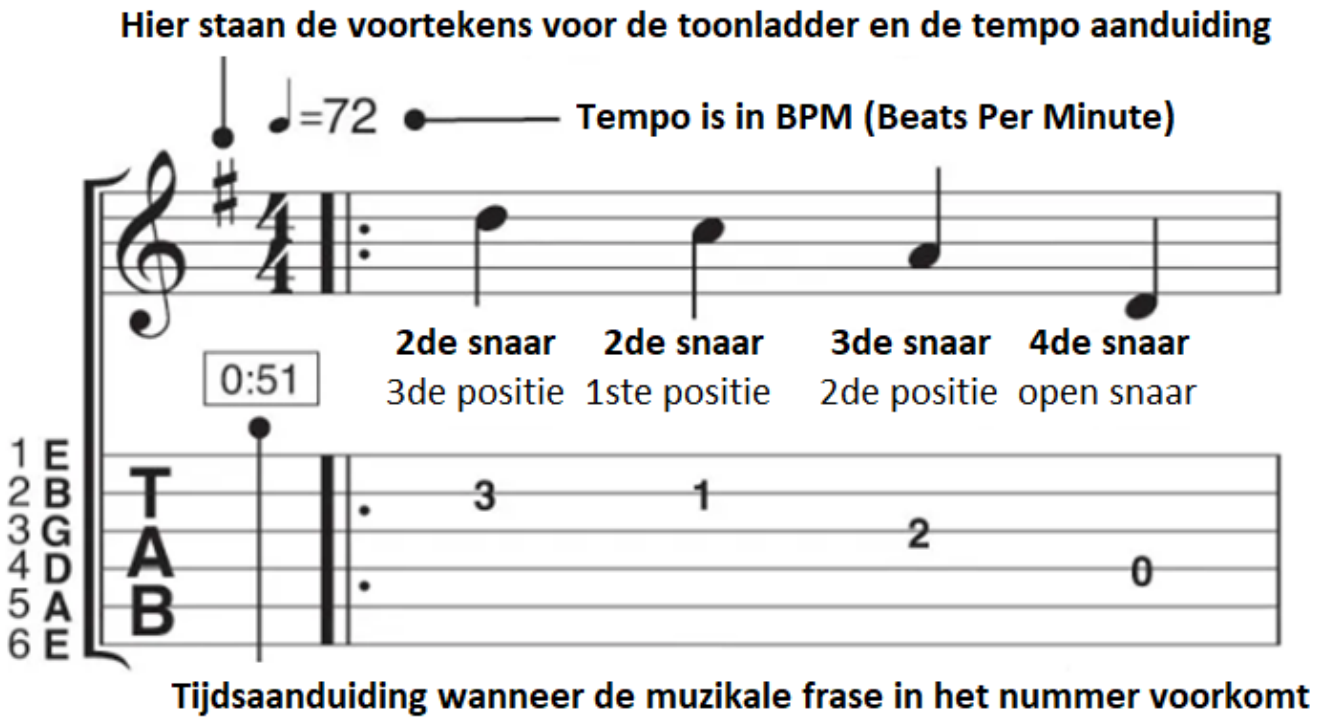
te leren zijn. Anderen kiezen liever voor de complexiteit die de grote gitaristen aan de dag leggen als zij ritmepatronen en solo's componeren. We hebben geprobeerd de gulden middenweg te kiezen. We hopen dat je hiervoor begrip hebt. In het ene geval zul je slagritme partituren tegenkomen, in andere gevallen solo partituren, soms een combinatie van beide. En de ene keer wat ingewikkelder dan de andere. Daarnaast hebben we alle Engelstalige termen in de partituren niet naar het Nederlands vertaald, zodat de buitenlandse gebruikers van onze website de partituren direct kunnen spelen, zonder Google Translate of een AI-engine te gebruiken. We gaan er van uit dat onze Nederlandstalige bezoekers de terminologie in het Engels meester zijn.

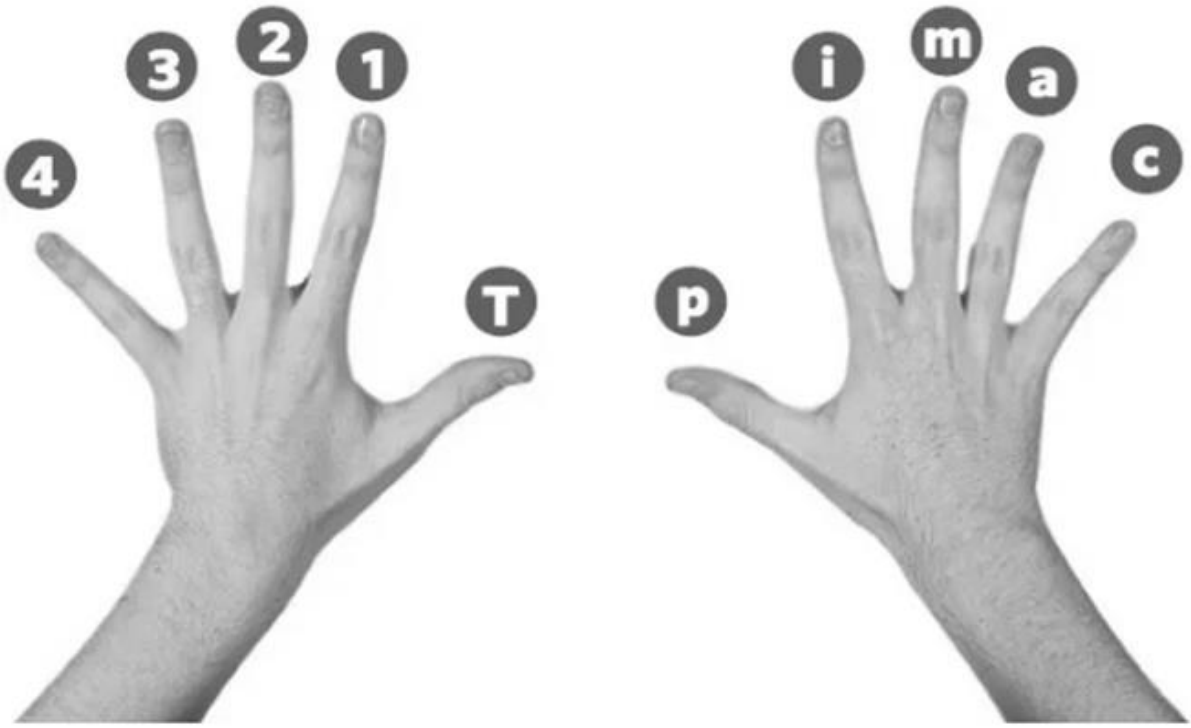
Tabulatuur notatie (Engelstalig)

Als je de "**Blues Bijbel**" deel 1 hebt doorgenomen, en alle muziektheoretische modules op onze website GuitarJan.com©, dan gaan we ervan uit dat je weet wat alle symbolen betekenen op de tabulatuurbalk. Om je geheugen wat op te frissen geven we je een overzicht van de meest belangrijke notatie-symbolen in tabulatuur. Ook deze uitleg wederom in de Engelse taal. De "**Guitar Notation Legend**" zoals je die in dit E-boek vindt, is ontleend aan de Hal Leonard partituurboeken, die je allemaal kunt kopen via hun website: https://www.halleonard.com/. Hal Leonard is een wereldberoemde uitgever van *songbooks*, partituren en muziektheoretische literatuur.

Allereerst laten we even zien hoe de tabulatuurbalk precies in elkaar steekt, en wat alle symbolen betekenen die je daarop tegenkomt. We laten ook nog een keer zien hoe de vingers van je fret of speelhand (meestal de linkerhand), en je slag of ritmehand, worden aangeduid.

Let wel: niet iedereen houdt zich aan deze toch min of meer gestandaardiseerde notatie systematiek. Je komt nog wel eens wat exotische notatie-aanduidingen tegen.





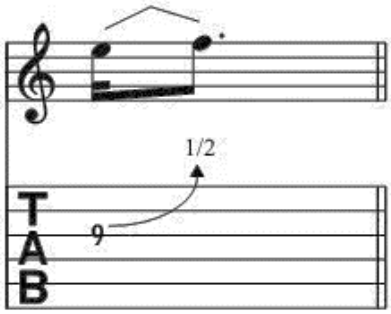
Dit zijn de afkortingen die in tabulatuurschrift worden gebruikt om je vingers te duiden.
Fret/Speelhand : 1, 2, 3, 4, (T)
Slag/Ritmehand: **p** (duim), **i** (wijsvinger), **m** (middelvinger), **a** (ringvinger), **c** (pink)

Eric Gales *Joanna Connor* *Jared James Nichols*

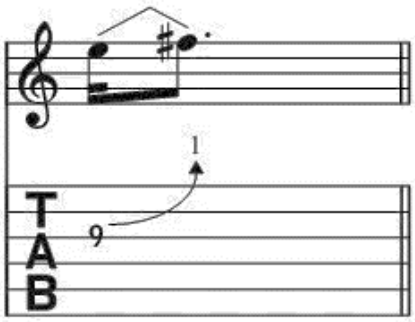
Guitar Notation Legend

Definitions for Special Guitar Notation

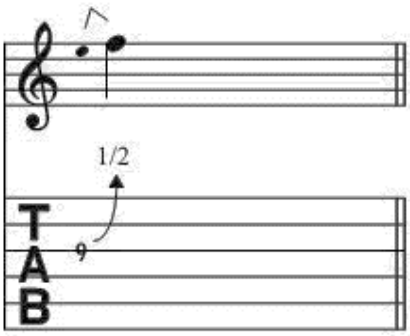
HALF-STEP BEND: Strike the note and bend up 1/2 step.



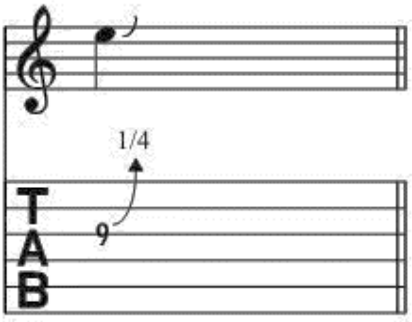
WHOLE-STEP BEND: Strike the note and bend up one step.



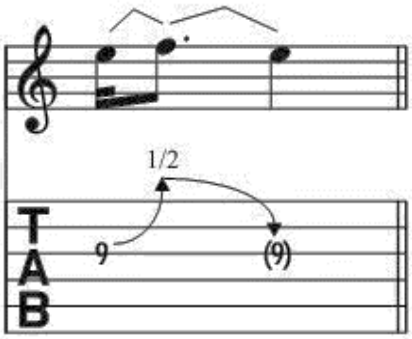
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



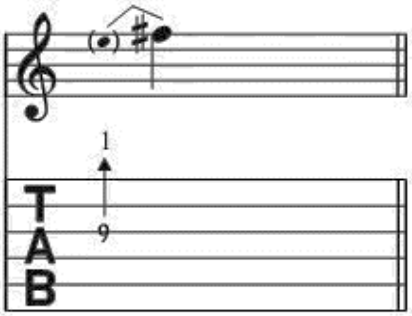
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



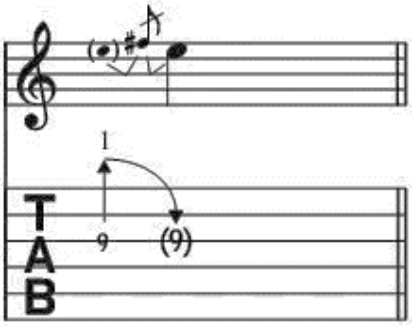
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



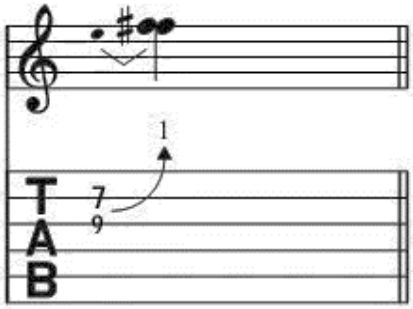
PRE-BEND: Bend the note as indicated, then strike it.



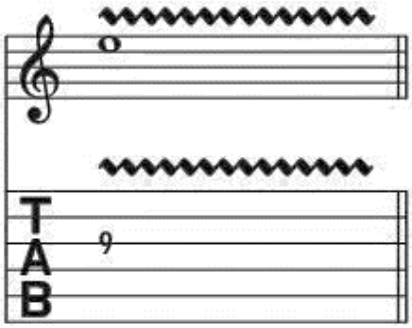
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



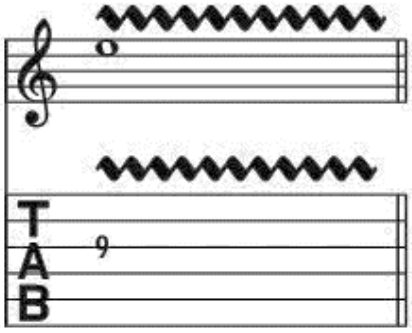
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



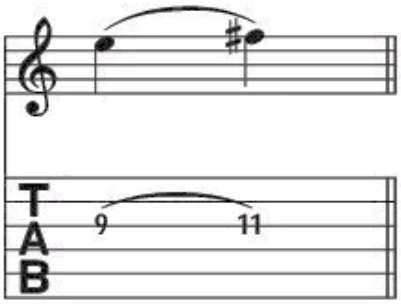
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



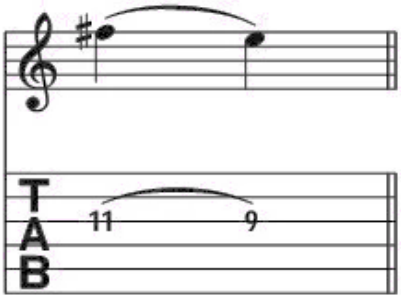
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



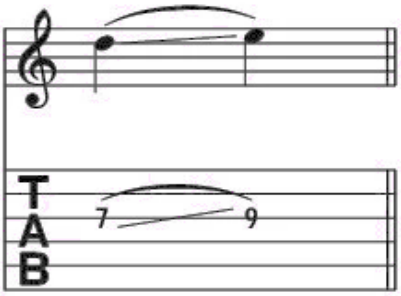
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



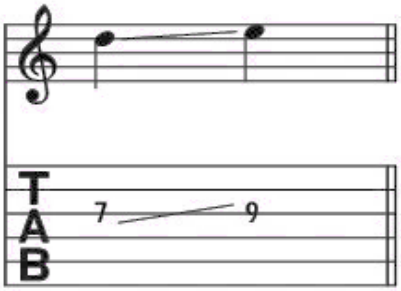
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



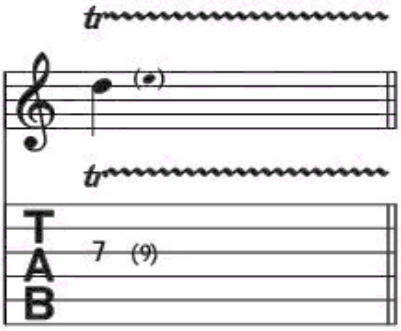
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



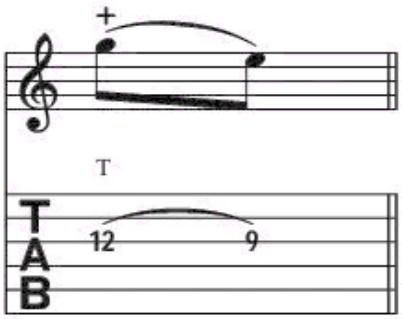
SHIFT SLIDE: Same as legato slide, except the second note is struck.



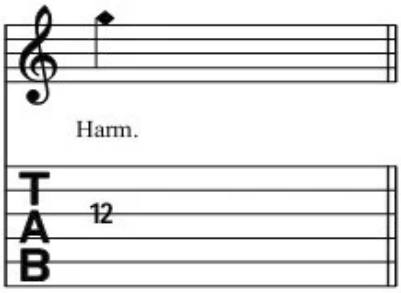
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



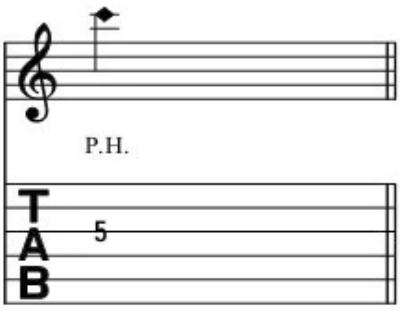
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



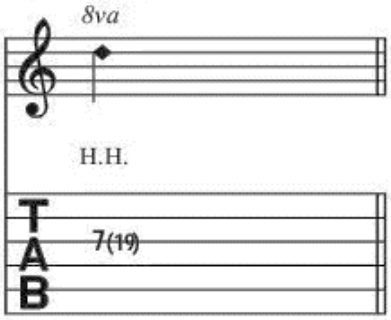
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



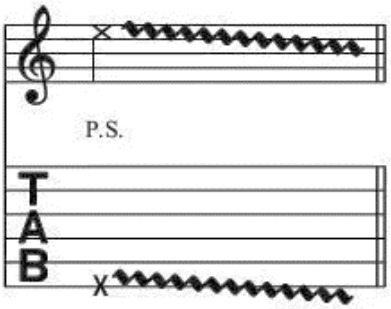
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



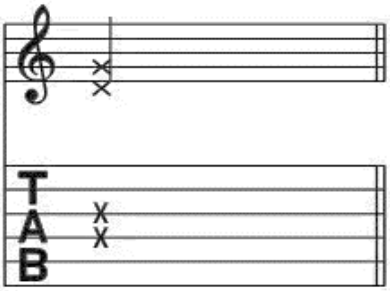
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



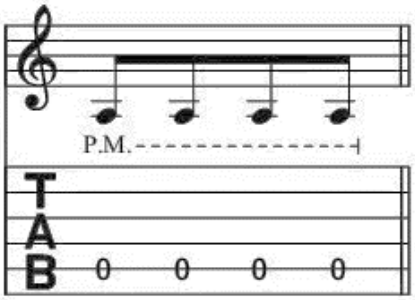
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



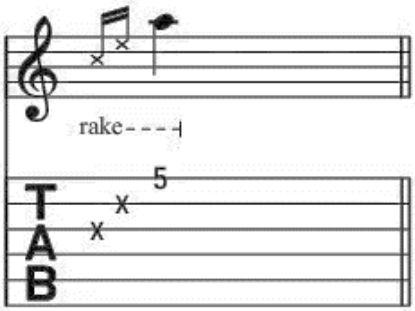
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



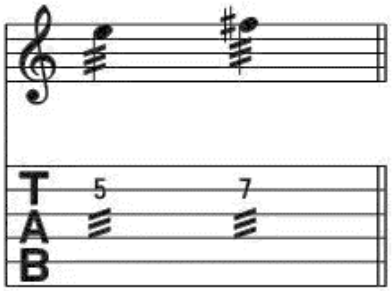
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



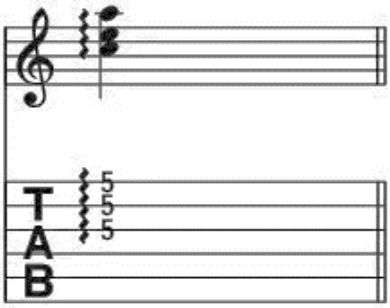
RAKE: Drag the pick across the strings indicated with a single motion.



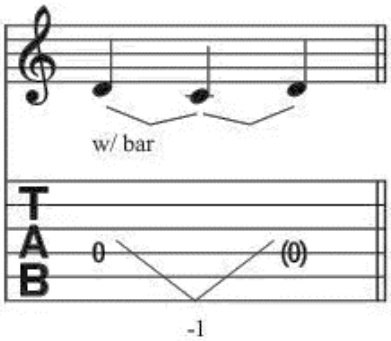
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



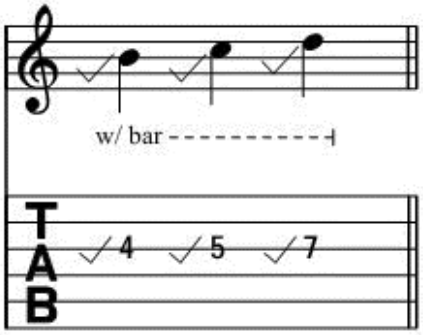
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



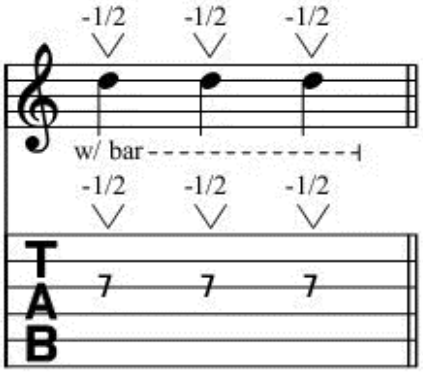
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) ther returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

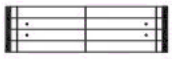
Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

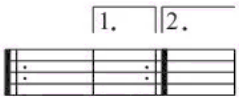
Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).



• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

Note values in TAB

▭ = A whole note

└▭ = A half note

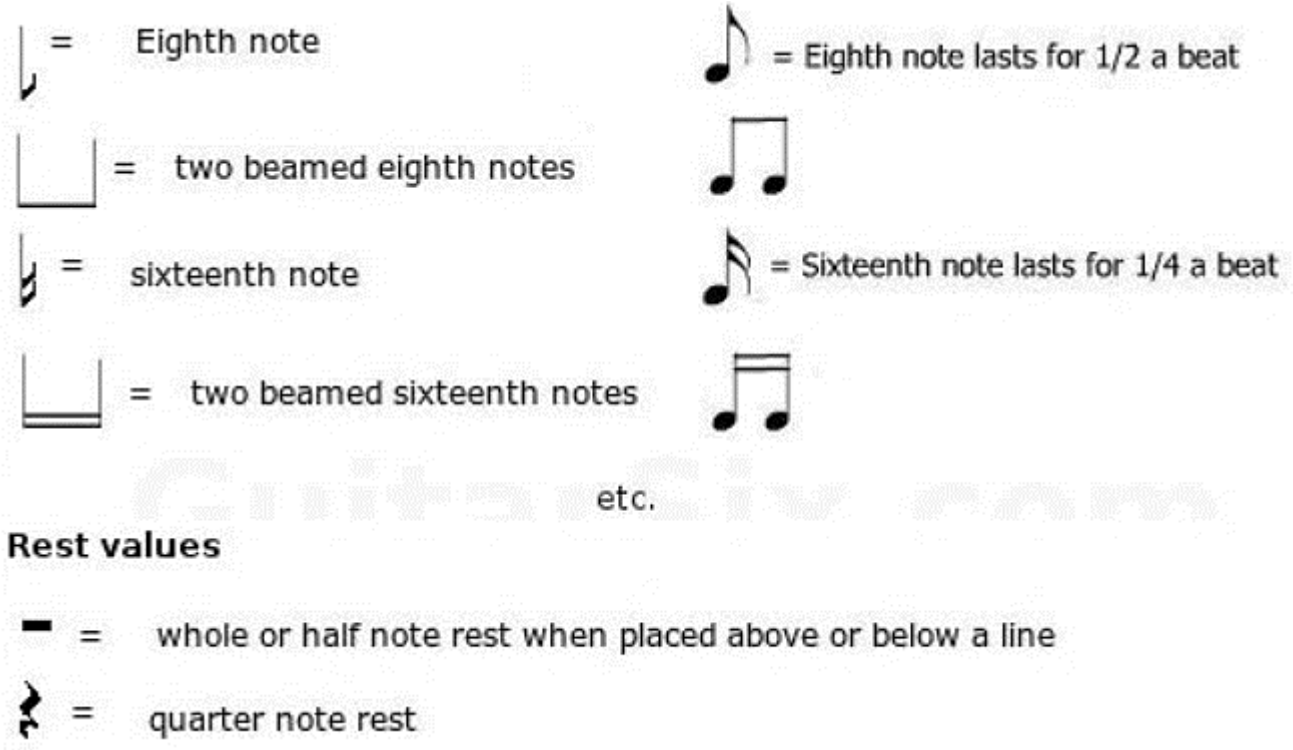
│ = A quarter note

Note values in standard notation

𝅝 = Whole note lasts for 4 beats

𝅗𝅥 = Half note lasts for 2 beats

♩ = Quarter note lasts for 1 beat



Indien je de definities in het Nederlands wilt lezen, kun je de website GuitarJan.com© raadplegen onder:
- **Muziektheorie | Basis muziektheorie**
- **Muziektheorie | Tabulatuur lezen en begrijpen**

Korte Nederlandse definities

Om onze Nederlandse lezers niet helemaal in de kou te laten staan, geven we je, in een willekeurige volgorde, van een aantal Engelstalige symboolnamen een korte Nederlandse definitie.

Hammer-on
Terwijl je bijvoorbeeld de 7de fret met de eerste vinger vasthoudt, sla je als het ware, met een andere vinger, op een positie verderop de gitaarhals, zonder de snaar/noot aan te slaan.

Pull-off
Dit is het tegenovergestelde van een hammer-on, bij een pull-off haal je een vinger weg van een noot die speelt, terwijl je een andere noot ook gepositioneerd hebt, en die vinger laat je staan. Daardoor hoor je de klank van de andere noot, zonder dat je deze aanslaat.

Bend (**1/2**)
De noot wordt aangeslagen en dan naar boven opgedrukt tot een toonhoogte die een 1/2 stap hoger is.

Release Bend
Je begint op een al opgedrukte noot, die sla je aan, en dan breng je de noot weer terug naar zijn oorspronkelijke positie.

Slide down
Sla de eerste noot aan, en schuif dan met je vinger naar de volgende noot in de richting van de topkam van de gitaar.

Slide up
Kies de eerste noot, sla die aan, en schuif vervolgens met je vinger naar de volgende noot in de richting van de gitaarbrug.

Legato slide
Schuif van de ene noot naar de andere zonder de noot aan te slaan.

Ghost note
Een hoorbare noot die niet wordt aangeslagen, maar waarvan de klank wordt veroorzaakt door de trilling van andere noten.

Bend (**full**)
De noot wordt aangeslagen en dan naar boven opgedrukt tot een toonhoogte die een hele stap hoger is.

Vibrato
Het snel heen en weer buigen (van boven naar beneden) van een snaar, welke beweging ervoor zorgt dat dat de toonhoogte van de noot fluctueert.

Wide Vibrato
Hetzelfde als een vibrato (zie hierboven), maar dan met veel grotere *bends* dan bij een normaal vibrato effect.

Pinched harmony
Dit zijn kunstmatige harmonische boventonen. Hiervoor zijn veel technieken ontwikkeld. Je kunt dit effect verkrijgen door tegelijkertijd met de rechterhand de snaar aan te slaan en deze meteen te dempen. Met het plectrum betreft het een techniek waarbij je met het puntje van het plectrum de snaar aanslaat, maar waarbij een stukje van de vingers ook diezelfde snaar aanraken.

Palm mute
De snaar wordt gedempt met behulp van het vlees van de plukhand in de buurt van de brug, de pickups of het klankgat.

Let ring
Laat de noot doorklinken tot het einde van de stippellijn die je in de tabulatuur ziet.

Dead note
Een noot die wordt gedempt met behulp van de speel- of frethand (de linkerhand).

Natural harmonic
Dit zijn harmonische boventonen. Hiervoor zijn veel technieken ontwikkeld. Klassiek geschoolde gitaristen positioneren een noot met de linkerhand, losjes boven de fret, en dan slaan ze met de wijsvinger van de rechterhand, precies boven de fret, de snaar lichtjes aan. Natuurlijke boventonen vind je op een paar specifieke plekken op je gitaarhals, bijv. boven de 5de, de 7de, de 12de en de 19de fret. Goede gitaristen kunnen bijna overal op de gitaarhals deze harmonische boventonen (vakjargon: flageoletten) produceren.

Down stroke
Sla de snaar, het akkoord of de noot aan met een neerwaartse beweging van het plectrum.

Up stroke
Sla de snaar, het akkoord of de noot aan met een opwaartse beweging van het plectrum.

Tapping
Dit is een techniek waarbij een noot, of een reeks van noten, worden aangeslagen doordat de gitarist met een vinger van zijn slag/ritme hand (de rechterhand) de klank produceert door met een vinger op de gitaarhals te “tikken”.

Fingering
Toont het nummer van de vinger van de speel/frethand (linkerhand) die wordt gebruikt om de noot te positioneren.

Pick scrape
Het plectrum wordt als het ware over de lengte van de snaar naar beneden getrokken.

Trill
Een heel snelle afwisseling van hammer-ons en pull-offs tussen twee noten.

Tremolo bar dip
De whammy bar van je gitaar wordt snel ingedrukt en keert dan terug naar de oorspronkelijke toonhoogte.

Tremolo bar dive
De whammy bar van je gitaar wordt volledig ingedrukt.

Deze, en nog veel meer andere speel- en notatie definities vind je op de website van GuitarJan.com©.

Eric Clapton

De delen 3 en 4 van de "**Blues Bijbel**" zijn geheel gewijd aan Eric Clapton, een onbetwiste blues gitaarheld, en anno 2024 nog steeds actief op het podium, hoewel zijn gezondheid het wat minder toelaat. Verspreid over beide delen hebben we 60 partituren uit het immense repertoire van deze muziekgrootheid gekozen. Van deze 60 partituren hebben we alle gitaarpartijen, van slaggitaar, slide gitaar, akoestische gitaar tot elektrische gitaar, afzonderlijk uitgezocht (naar beste eer en geweten), en in tabulaturen verwerkt. Wel zo handig als je als gitaarduo of gitaartrio samen wilt spelen.

Eric Patrick Clapton (Ripley (Surrey), 30 maart 1945 is een Britse gitarist, componist en zanger van blues-, rock- en popmuziek.

Clapton werd geboren als zoon van de zestienjarige Patricia Molly Clapton en de 25-jarige Canadese militair Edward Walter Fryer, die in Engeland was gelegerd. Fryer keerde nog voor Claptons geboorte terug naar zijn echtgenote in Canada. Omdat zijn moeder nog erg jong was, werd Clapton opgevoed door zijn grootmoeder Rose en haar echtgenoot Jack Clapp, die de stiefvader was van Claptons moeder. Zijn moeder, die doorging voor zijn zuster, trouwde met de Canadese militair Frank McDonald en volgde haar echtgenoot naar Duitsland en later naar Canada. Onterecht wordt soms gesteld dat Eric de achternaam Clapp heeft, van zijn grootvader. Eric kreeg bij zijn geboorte de achternaam van zijn moeder, Clapton. Uiteraard zorgde dat bij hem in zijn jeugd voor verwarring: hem werd aanvankelijk verteld dat zijn moeder zijn zus was.

Ricky, zoals Clapton door zijn grootouders genoemd werd, was een stil kind met kunstzinnige aanleg en een goed verstand. Op negenjarige leeftijd ontdekte hij de waarheid over zijn werkelijke vader. Hij trok zich nog meer terug in zichzelf en begon zijn schoolwerk te verwaarlozen. Toen Clapton eind jaren 50 met de opkomende rock-'n-roll in aanraking kwam, was hij meteen enthousiast. Voor zijn dertiende verjaardag vroeg en kreeg hij een gitaar. Hij ging op zoek naar de oorsprong van de rock-'n-roll en kwam bij de blues terecht. Op zijn 16e liet hij zich inschrijven bij het Kingston College of Art, maar al na een jaar werd hij weggestuurd.

Eenmaal van school begon hij te werken in de bouwsector, samen met zijn grootvader. Zijn allereerste muzikale invloeden waren Big Bill Broonzy en Robert Johnson, wiens muziek weleens werd gedraaid tijdens kinderradioprogramma's. Later leerde hij de muziek van B.B. King en andere elektrische gitaristen kennen. Zijn eerste elektrische gitaar kochten zijn grootouders op afbetaling. Deze is zichtbaar op foto's van de Roosters. Clapton ruilde hem al in voor een Fender Telecaster voordat de afbetaling voldaan was.

Begin 1963 speelde hij mee in de bluesband The Roosters. Na de opheffing van deze band speelde hij een maand in de groep Casey Jones and The Engineers. In oktober werd hij opgenomen in The Yardbirds, waarvan hij 18 maanden lid zou blijven. Deze band was een kweekvijver van goede gitaristen; na Clapton kwamen nog Jimmy Page en Jeff Beck. De

groep verwierf faam door zijn bluesgetinte rock. Clapton verwierf de bijnaam Slowhand. Deze bijnaam kreeg hij omdat hij door zijn stijl van spelen regelmatig snaren brak (en soms gewoon bleef doorspelen) en deze dan ter plekke verving, terwijl het publiek hem begeleidde met traag handgeklap. De beide platen die hij met de Yardbirds uitbracht hadden veel succes. Desondanks verliet hij de Yardbirds in 1965, omdat hij vond dat de groep te veel op de commerciële poptoer ging.

Van april 1965 tot midden 1966 maakte hij deel uit van John Mayall's Bluesbreakers. In deze periode kwam zijn talent definitief tot ontplooiing. Hoogtepunt was het album Bluesbreakers With Eric Clapton, inmiddels een echte klassieker.

Midden 1966 richtte hij samen met bassist Jack Bruce en drummer Ginger Baker het powertrio Cream op. Met deze groep vestigde hij zijn reputatie als een van de invloedrijkste rockgitaristen. Door het uitbrengen van drie opeenvolgende sterke albums en door energieke en uitgebreide tournees, verwierf Cream een internationale reputatie, die amper onderdeed voor die van The Beatles en The Rolling Stones. De optredens van de band kenmerkten zich door veel improvisatie, waarbij alle drie de bandleden hun muzikale talenten ten volle konden uiten. De karakters van de drie leden waren echter zo sterk dat ze voortdurend met elkaar botsten, waardoor de band geen lang leven beschoren was. Hoewel de band slechts twee jaar bestond, wordt hij toch beschouwd als een van de voornaamste van die periode, zo niet van de popgeschiedenis.

Toen in 1968 het album Music from Big Pink van The Band verscheen, was hij zo onder de indruk van het onopgesmukte, ambachtelijke muziek maken van deze Canadees-Amerikaanse groep, dat hij besloot muzikaal een andere richting in te slaan. Begin 1969 richtte Clapton met Steve Winwood, Rick Grech en Ginger Baker een supergroep op: Blind Faith. Na slechts één album en één Amerikaanse tournee viel ook deze band uit elkaar.

Een tijd lang trad Clapton samen met George Harrison op als gastmuzikant met Delaney & Bonnie (ontstaan uit Mad Dogs and Englishmen van Cocker en Russell), die het voorprogramma van de tournee van Blind Faith hebben verzorgd. In de zomer van 1970 leidde dit tot de oprichting van Derek and the Dominos, aanvankelijk met Dave Mason. Zoals later ook vaak het geval was nam hij de beste musici mee. Ook deze band hield het niet lang uit: na één album en een Amerikaanse tournee was het opnieuw gedaan. Dit leverde echter wel het klassieke dubbel-album Layla and Other Assorted Love Songs en het dubbel-album In Concert op. Layla wordt nog steeds gezien als een van de hoogtepunten in de populaire muziek, mede door het feit dat hierin duidelijk de pijn van Clapton is te voelen die hij heeft vanwege de onbeantwoorde liefde voor Pattie Boyd, de vrouw van zijn vriend George Harrison. Door de combinatie daarvan met getalenteerde en gedreven muzikanten ontstond een echte klassieker. Onder andere de inbreng van gitarist Duane Allman bracht het geheel op een hoog niveau.

Ondanks zijn professionele successen ging het Clapton in deze periode privé niet voor de wind. De druk van zijn carrière, zijn (voorlopig) onbeantwoorde gevoelens voor Pattie

Boyd en zijn verslaving aan heroïne maakten dat hij van de scene verdween. Na een onderbreking van drie jaar wist hij met de hulp van Pete Townshend (The Who) van zijn verslaving af te komen. Hij kreeg een rol in de verfilming van Townshends rockopera Tommy en begon weer platen op te nemen. Zijn stijl onderging echter een verandering. De nadruk lag meer op de songs en minder op de individuele kwaliteiten van de muzikant. Dit werd hem door veel van zijn vroegere fans en sommige critici niet in dank afgenomen. Een belangrijke oorzaak is dat Clapton door een aantal bandleden uit het Amerikaanse Tulsa in aanraking kwam met muziek van J.J. Cale, die vanaf dat moment een enorme invloed zou hebben op de sound en het repertoire van Clapton. Clapton werd geraakt door de ingetogenheid van Cale en zijn composities.

Op het concert in augustus 1976 in Birmingham schrokken veel fans van Claptons verbale steunbetuiging aan de politicus Enoch Powell. Aan het einde van de jaren 70 kreeg hij vervolgens opnieuw te maken met een verslaving, ditmaal aan alcohol, waardoor hij in 1981 zelfs in het ziekenhuis belandde met een maagzweer “zo groot als een mandarijn”. Ondertussen trouwde hij in 1978 met Pattie Boyd, die inmiddels van Harrison was gescheiden.

Gedurende de jaren 80 bleef hij met groot succes albums uitbrengen, alhoewel hij nooit meer de immense populariteit bereikte van de jaren 60 en 70. In 1985 trad hij op tijdens Live Aid, in Philadelphia. Zijn optreden vormde een van de hoogtepunten van het Amerikaanse gedeelte van Live Aid. In 1988 speelde hij mee met Dire Straits tijdens het Nelson Mandela 70th Birthday Tribute Concert. Tevens liet Clapton zich in de jaren 80, samen met vele andere artiesten, vaak zien tijdens concerten voor The Prince's Trust, een stichting van de Britse koning en toenmalige prins Charles. In 1987 werd hij lid van de Anonieme Alcoholisten, en sindsdien lijkt zijn alcoholverslaving onder controle. Tijdens de opnamen van het album Behind the sun in 1985 leerde hij Yvonne Khan Kelly kennen, met wie hij een verhouding én een kind kreeg: zijn oudste dochter Ruth (1985). Clapton verliet Pattie Boyd, en in 1988 scheidden zij. De verhouding met Kelly duurde echter niet lang, en Clapton had een losse relatie met Italiaans model Lory Del Santo. Uit deze verhouding werd in 1986 een zoon, Conor, geboren.

Begin jaren 90 beleefde Eric Clapton weer een aantal persoonlijke drama's. Bij een helikopterongeval in augustus 1990 kwamen een goede vriend en een aantal crewmembers om het leven: gitarist Stevie Ray Vaughan, zijn Amerikaanse manager Bobby Brooks, assistent-tourmanager Colin Smythe en bodyguard Nigel Browne. Clapton zelf zat in een andere helikopter omdat hij met Vaughan van plaats gewisseld had om nog een optreden van een andere artiest op die avond te zien. Vaughan en Clapton hadden opgetreden in East Troy in Wisconsin, VS.

Op 20 maart 1991 viel zijn vierjarige zoontje Conor uit een raam op de 53ste verdieping van een wolkenkrabber, waar hij samen met zijn moeder woonde, in Manhattan, New York. Conor overleefde dit niet. Clapton drukte het vele verdriet dat hij hierover had uit in het nummer Tears in Heaven, waarmee hij in 1992 een Grammy Award won.

Met de verschijning van het album From the Cradle in 1994 boorde Clapton weer zijn oude bronnen aan. De traditionele blues ging weer een prominente rol spelen in zijn muziek, getuige Blues (1999), en Riding with the King (2000).

In 1997 richtte hij op het eiland Antigua het Crossroads Centre op, een internationaal afkickcentrum voor alcohol-, drugs- en andere verslavingen.

In januari 2002 trouwde hij met Melia McEnery in dezelfde kerk waar hij elf jaar eerder afscheid had genomen van zijn zoon. Het echtpaar kreeg drie dochters.

Eind november 2002 had Clapton een hoofdrol bij de organisatie van het “Concert For George” in de Royal Albert Hall in Londen. Het concert was ter ere en herdenking van de in november 2001 overleden George Harrison. Clapton bracht vele muzikale vrienden van Harrison bijeen, zoals Paul McCartney, Ringo Starr, Tom Petty, Jeff Lynne, Ravi Shankar, Billy Preston, Jim Keltner, Klaus Voormann, Harrisons zoon Dhani, de leden van Monty Python en vele anderen.

In 2004 verleende Clapton zijn medewerking aan het nieuwe album van zijn oude vriend Rod Stewart, genaamd Stardust.

In 2005 kwam Eric Clapton met nieuw werk naar buiten op het album Back Home. In hetzelfde jaar bracht Clapton samen met Jack Bruce en Ginger Baker Cream weer bijeen voor een reeks optredens in de Royal Albert Hall en in Madison Square Garden. Begin 2006 begon Clapton met een wereldtournee. Op 3 november 2006 kwam een duetalbum van Eric Clapton en J.J. Cale uit, genaamd The Road to Escondido, met medewerking van o.a. Billy Preston, Doyle Bramhall II, Albert Lee, Nathan East, Derek Trucks en de vertrouwde band van J.J. Cale. Op 28 juli 2007 werd voor de tweede keer het Crossroads Guitar Festival gehouden in Chicago voor Claptons Crossroads Antigua Foundation. Vele artiesten verleenden belangeloos hun medewerking, zoals Eric Clapton (organisator), B.B. King, John Mayall, Albert Lee, Jeff Beck, Sheryl Crow en Buddy Guy. In september 2007 kwam het album Complete Clapton uit, met 36 hits uit zijn gehele carrière van 1968 tot 2006, plus een boek over zijn leven, onder dezelfde titel.

Op de dvd van Jeff Beck Performing this week...live at Ronnie Scott's uit 2008 (vijf concerten op rij in november 2007) speelt Clapton in de toegift Little Brown Bird van Muddy Waters en You Need Love van Willie Dixon, in de Engelse jazzclub van Ronnie Scott in Soho (Londen).

In 2016 dook Eric Clapton weer de studio in om z'n nieuwe album I Still Do op te nemen. Ook speelt hij mee op twee nummers van het eveneens in 2016 verschenen album Blue & Lonesome van The Rolling Stones. Vlak na het uitbrengen van I Still Do maakte Clapton bekend aan een afwijking in het zenuwstelsel te lijden. Hierdoor werd gitaar spelen lastiger en soms pijnlijk voor hem. Clapton gaf aan te lijden aan schokjes van het bovenbeen naar de voeten.

In 2021 kwam Clapton vooral in het nieuws omdat hij boos was over de corona maatregelen die het optreden onmogelijk maakten. Ook nam hij de stelling in dat hij niet zou optreden op plaatsen waar alleen gevaccineerden naar binnen mogen. Samen met Van Morrison nam hij een protestsong op. Ook was hij twee keer enkele weken ziek geweest van het AstraZeneca-vaccin en bang geweest nooit meer gitaar te kunnen spelen.

Op 22 mei 2024, schaarde Clapton zich in een interview met David Spuria openlijk achter de antisemitische samenzweringstheorie dat Israël de wereld bestuurt.

Het instrumentarium

Een aantal van de gitaren die Clapton in zijn carrière bespeelde worden vaak als rock-iconen omschreven.

Beano Burst

Door het geluid van zijn Gibson Les Paul Sunburst uit 1959 of 1960 die hij bij John Mayall's Blues Breakers gebruikte werd de in 1961 uit productie genomen Les Paul vrij plotseling een populair instrument. Clapton kocht deze gitaar die later de bijnaam Beano Burst kreeg in 1965. Hij verwijderde de elementkapjes van de PAF-humbuckers voor een krachtiger en opener klank. In 1966 werd het instrument gestolen en is sindsdien vermist hoewel Joe Bonamassa in 2016 beweerde hem in een privéverzameling van een niet bij naam genoemd persoon te hebben gezien. Het serienummer is niet bekend en er zijn geen gedetailleerde foto's van het instrument bekend waarmee het moeilijk valt aan te tonen of het de gitaar is, mocht deze opduiken. Clapton heeft naar eigen zeggen nooit meer zo'n goede Les Paul bespeelt. Mede daardoor besloot hij geen Les Paul meer als hoofdgitaar te nemen.
The Fool

"The Fool" Gibson SG

Bij Cream speelde hij op meerdere gitaren. De door kunstcollectief The Fool beschilderde Gibson SG werd de beroemdste. Deze gitaar is later eigendom van onder meer George Harrison, Jackie Lomax en Todd Rundgren geweest. Rundgren verkocht hem in 2000 voor 150.000 dollar aan Eric Claptons Crossroad Center die hem vervolgens voor 500.000 dollar aan een verzamelaar verkocht. Het instrument, dat nog altijd in een goede staat verkeert, wordt zo nu en dan tentoongesteld.

Lucy

Lucy is een kersenrode Les Paul uit 1957 die eerder eigendom was geweest van John Sebastian en Rick Derringer. Die laatste heeft de originele goudkleurige laklaag van de top in 1966 in de fabriek van Gibson door transparant kersenrood, een kleur die normaliter voor Gibson SG's wordt gebruikt laten vervangen. Omdat Derringer de kleur niet mooi vond verkocht hij hem aan een muziekwinkel in New York waar Clapton hem twee dagen later kocht. Clapton gebruikte hem echter nauwelijks en gaf hem in 1968 aan George Harrison die de gitaar Lucy noemde. Clapton kreeg de gitaar terug van Harrison nadat hij later dat jaar de gitaarsolo van While My Guitar Gently Weeps ermee had ingespeeld.

Harrison heeft de gitaar daarna van Clapton in bruikleen gehad. Het instrument is ook te horen op Ain't That Cute van Doris Troy. George Harrison produceerde die opname, maar Peter Frampton speelde de leadpartij op Lucy. Clapton bespeelde het instrument tijdens het tweede Rainbow Concert, zijn comebackshow na zijn heroïneverslaving. De gitaar werd datzelfde jaar, in 1973, uit Harrisons huis ontvreemd. Door tussenkomst van een bevriende verzamelaar kon Harrison de gitaar opsporen en terug krijgen van de heler, die in Mexico verbleef, in ruil voor enkele andere instrumenten.

Gibson "Beano Burst" | *Gibson SG "The Fool"* | *Gibson Les Paul "Lucy"* | *Fender Strato-caster "Brownie"* | *Fender Strato-caster "Blackie"* | *Fender Stratocaster Eric Clapton Signature*

Brownie en Blackie

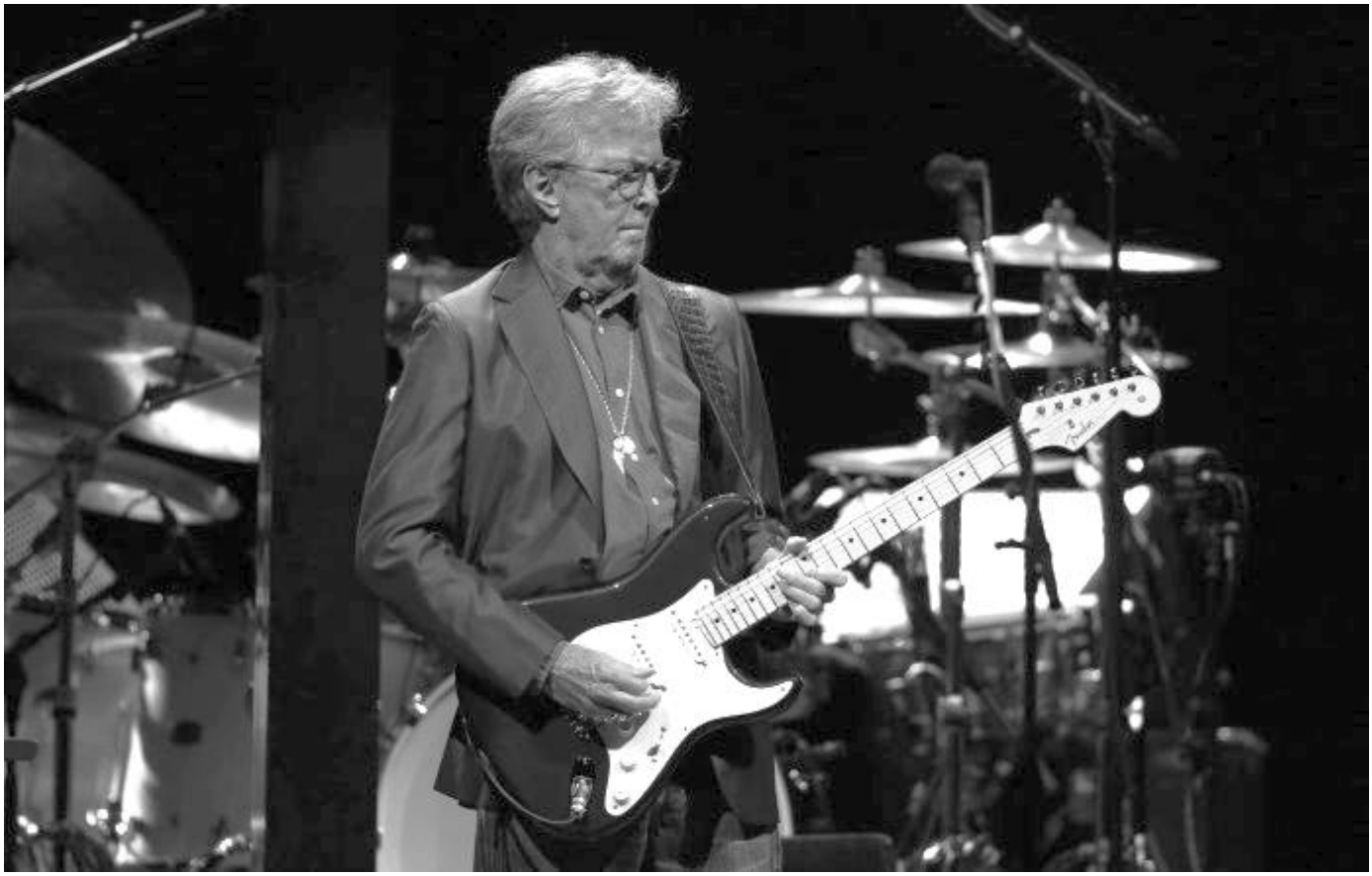
Brownie is een Stratocaster die Clapton uit onderdelen van verschillende Fender stratocasters had samengesteld. De hals van Brownie had hij ten tijde van Blind Faith op een Fender Customshop Telecaster geschroefd die toen zijn hoofd gitaar was. Brownie was Claptons hoofdgitaar bij Derek and the Dominoes. In die periode stelde hij nog een Stratocaster samen die Blackie wordt genoemd. Het podiumdebuut van deze gitaar was tijdens het eerste Rainbowconcert. Dit instrument werd voor de rest van de jaren 1970 en eerste helft van de jaren 1980 Claptons hoofdgitaar. Brownie was toen zijn back-up instrument. Op 24 juni 1999 werd Brownie geveild voor een bedrag van 497.500 Amerikaanse Dollar. Op dat moment het hoogste bedrag dat ooit voor een gitaar was neergelegd. Dat record zou slechts enkele jaren blijven staan. Op 24 juni 2004 werd Blackie voor 959.500 Amerikaanse Dollar geveild. Dat was op dat moment al geen record bedrag meer. In 2021 staat Blackie positie 9 in de top van duurste gitaren ooit. De allerduurste gitaar ooit geveild is de Martin D-18E van Nirvana's Kurt Cobain, voor een bedrag van ruim 6 miljoen dollar. In deze periode bezat Clapton nog een derde Stratocaster. Een zeldzaam hardtail-model uit 1954. Deze gebruikte hij vooral slidespel. In 2020 kwam dat instrument in het nieuws omdat de huidige eigenaar hem ter veiling aanbood met een startbedrag van één miljoen dollar. Dat bleek niemand er voor over te hebben en de gitaar werd niet verkocht.

Fender Eric Clapton Signature Stratocaster
Midden jaren 1980 ontwikkelde Fender met Clapton de eerste signatuurgitaar van Fender. Hij gebruikte twee prototypes hiervan vanaf 1986 en in 1988 kwam de Clapton Strat op de markt. Deze stratocasters waren uitgevoerd met een esdoornhals met een licht V-profiel, Gold Lace Sensors als elementen en een actief mid-boost systeem waarmee hij zijn versterker in de oversturing duwt. Clapton wilde aanvankelijk een hals die sterk op die van Blackie leek. De ontwerpers van Fender maakten ook een prototype met een toen nieuw type halsprofiel dat een variant op een oud V-profiel was. Deze hals beviel Clapton uiteindelijk beter en werd uiteindelijk gekozen. In 2001 verving Fender de Lace Sensors op de Claptonstrat door hun eigen Noissless elementen. Ook gitaristen als Pete Townshend en The Edge zijn regelmatig met een Claptonstrat op het podium gezien. De Claptonstrat was ook het uitgangspunt bij het ontwerpen van signatuurmodellen voor Buddy Guy en Pete Townshend. Voor verschillende tournees liet Clapton een Claptonstrat beschilderen die dan naderhand werd geveild.

Andere gitaren
Door de jaren heen heeft Clapton een flink aantal andere gitaren bespeeld. Zo was hij tijdens het afscheidsconcert van Cream te zien met een Gibson Firebird. Midden jaren 1970 speelde Clapton soms op een korina Gibson Explorer waarvan de achterste punt door een eerdere eigenaar was ingekort. Ook was hij te zien en horen met onder meer zijn Gibson ES-335, een Gibson Super 400-CES, een Gibson L5 en een Gibson ES-225. Tijdens het MTV Unplugged-concert speelde hij op Martin 000- en OM-stijl-gitaren, maar ook op een nijlonsnarige gitaar en een resonatorgitaar.

Ook heeft fabrikant Martin een akoestische Eric Clapton-signatuurgitaar, de 00028EC uitgebracht.

Sinds 1999 heeft Clapton zijn beroemdste instrumenten geveild om geld op te halen voor de door hem opgerichte afkickkliniek Crossroads Centre op Antigua. De customshops van Fender en Gibson zouden in de jaren 2010 een aantal zo exact mogelijk nagemaakte kopieën maken van Claptons Brownie, Blackie, de Custom Telecaster en Lucy inclusief de gebruiksschade.



Discografie

1963 Sonny Boy Williamson and The Yardbirds (The Yardbirds)
1965 Five Live Yardbirds (The Yardbirds)
1966 Bluesbreakers with Eric Clapton (John Mayalls Bluesbreakers)
1966 Fresh Cream (Cream)
1967 Raw Blues (John Mayalls Bluesbreakers)
1967 Disraeli Gears (Cream)
1968 Wheels of Fire (Cream)
1969 Goodbye (Cream)
1969 Best of Cream (Cream)
1969 Blind Faith (Blind Faith)
1970 Live Cream (Cream)
1970 Eric Clapton
1970 Layla and Other Assorted Love Songs (Derek and the Dominos)
1972 Live Cream Volume II (Cream)
1973 Live at the Fillmore (Derek and the Dominos)
1973 Eric Clapton's Rainbow Concert (live)
1974 461 Ocean Boulevard
1975 There's one in every crowd
1975 E.C. was here
1976 No reason to cry
1977 Slowhand
1978 Backless
1980 Just one night (live)

1981 Another ticket
1982 Time pieces: best of Eric Clapton
1983 Money and cigarettes
1983 Time Pieces Volume 2 - Live In The 70's
1984 Too much monkey business
1985 Behind the sun
1985 Edge of Darkness (Soundtrack)
1986 August
1987 Lethal Weapon (Soundtrack)
1988 Crossroads (box)
1988 Lethal Weapon II (Soundtrack)
1988 Homeboy (Soundtrack)
1989 Journeyman
1990 The Layla sessions (Derek and the Dominos)
1991 24 nights (live)
1992 Rush (Soundtrack)
1992 Lethal Weapon III (Soundtrack)
1992 Unplugged (live)
1994 From the cradle
1995 The cream of Clapton (live)
1996 Crossroads 2: Live in the seventies (live)
1997 Retail Therapy
1998 Pilgrim
1999 Blues
1999 Cronicles
1999 The Story of us (Soundtrack)
2000 Riding with the King
2001 Reptile
2002 One more car, one more rider (live)
2002 Concert for George (live)
2003 Me & Mr Johnson
2004 Sessions for Robert J.
2005 Back Home
2006 The Road to Escondido
2010 Clapton
2011 Play the Blues
2013 Old Sock
2014 The Breeze
2016 I still do
2016 Crossroads revisited
2018 Happy Xmas
2021 The Lady In the Balcony

After Midnight

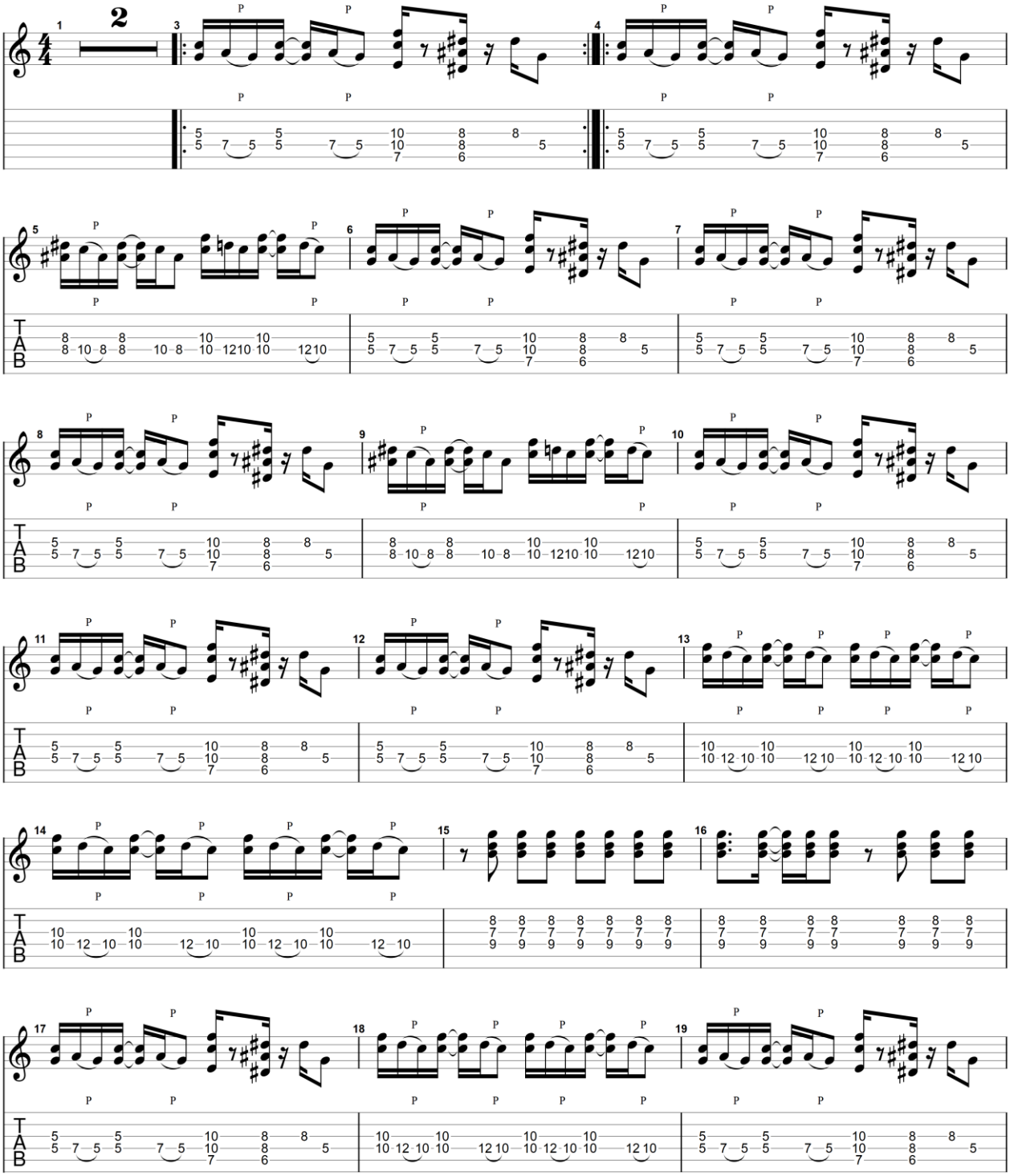
1971

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 120



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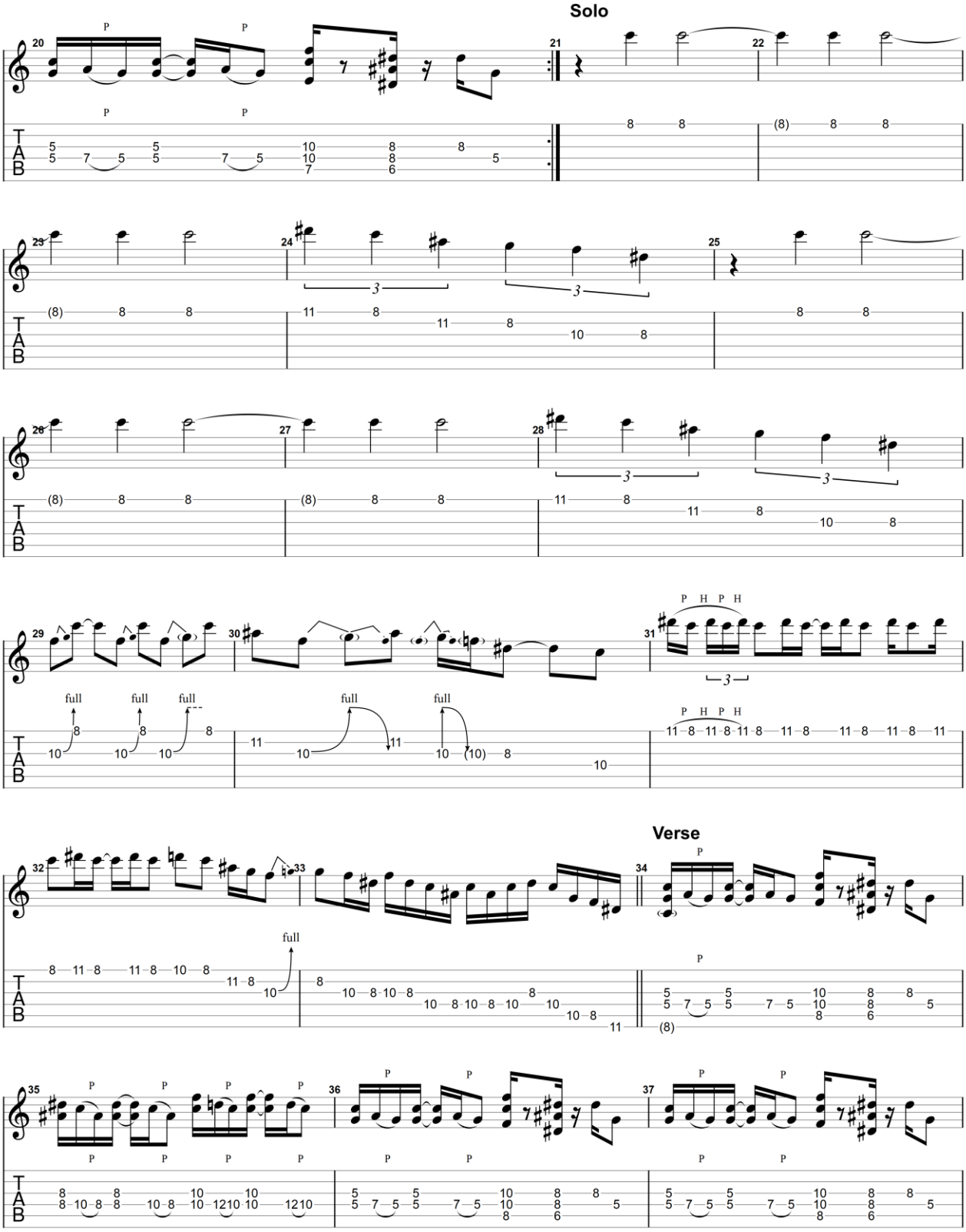

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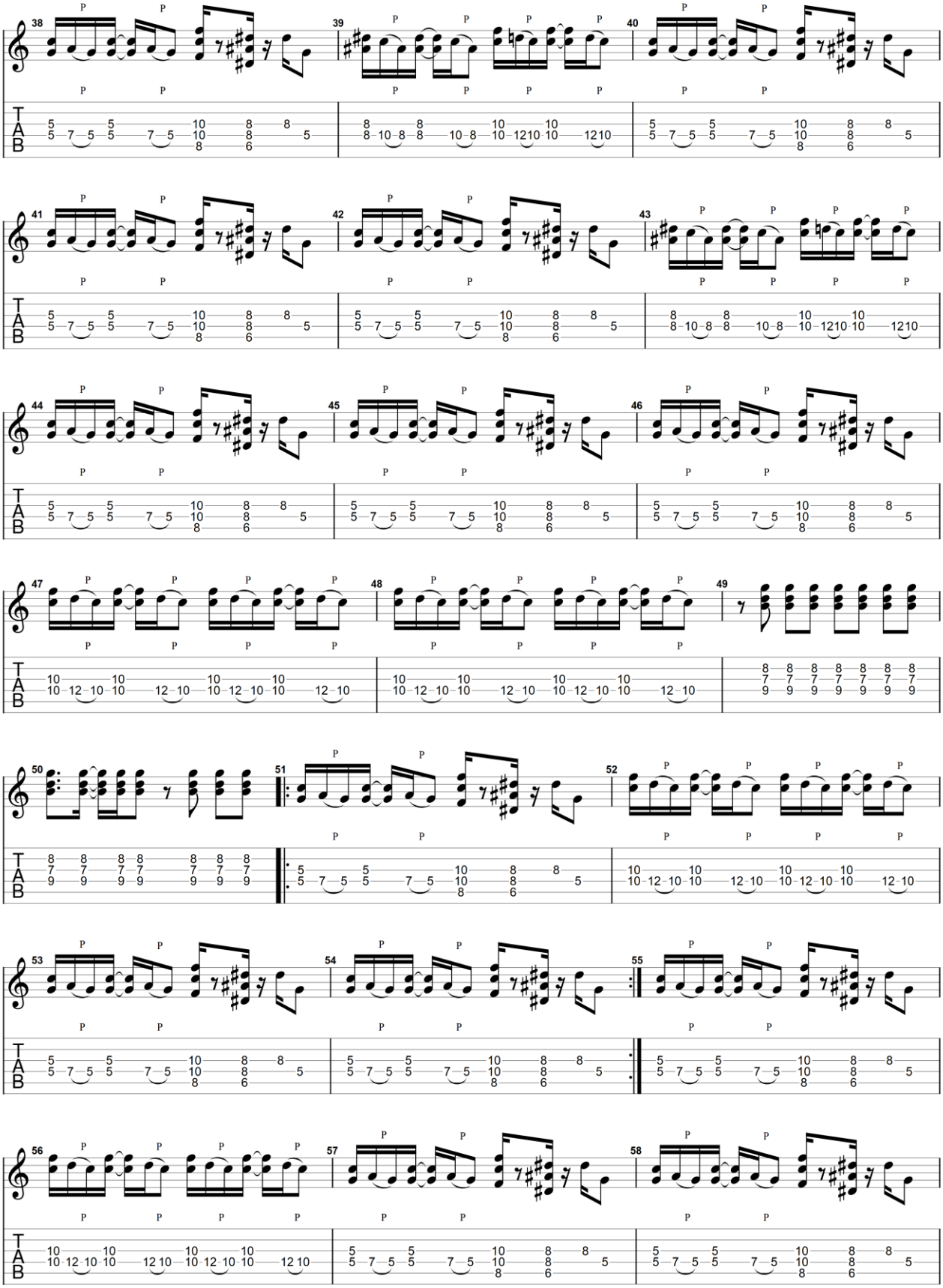

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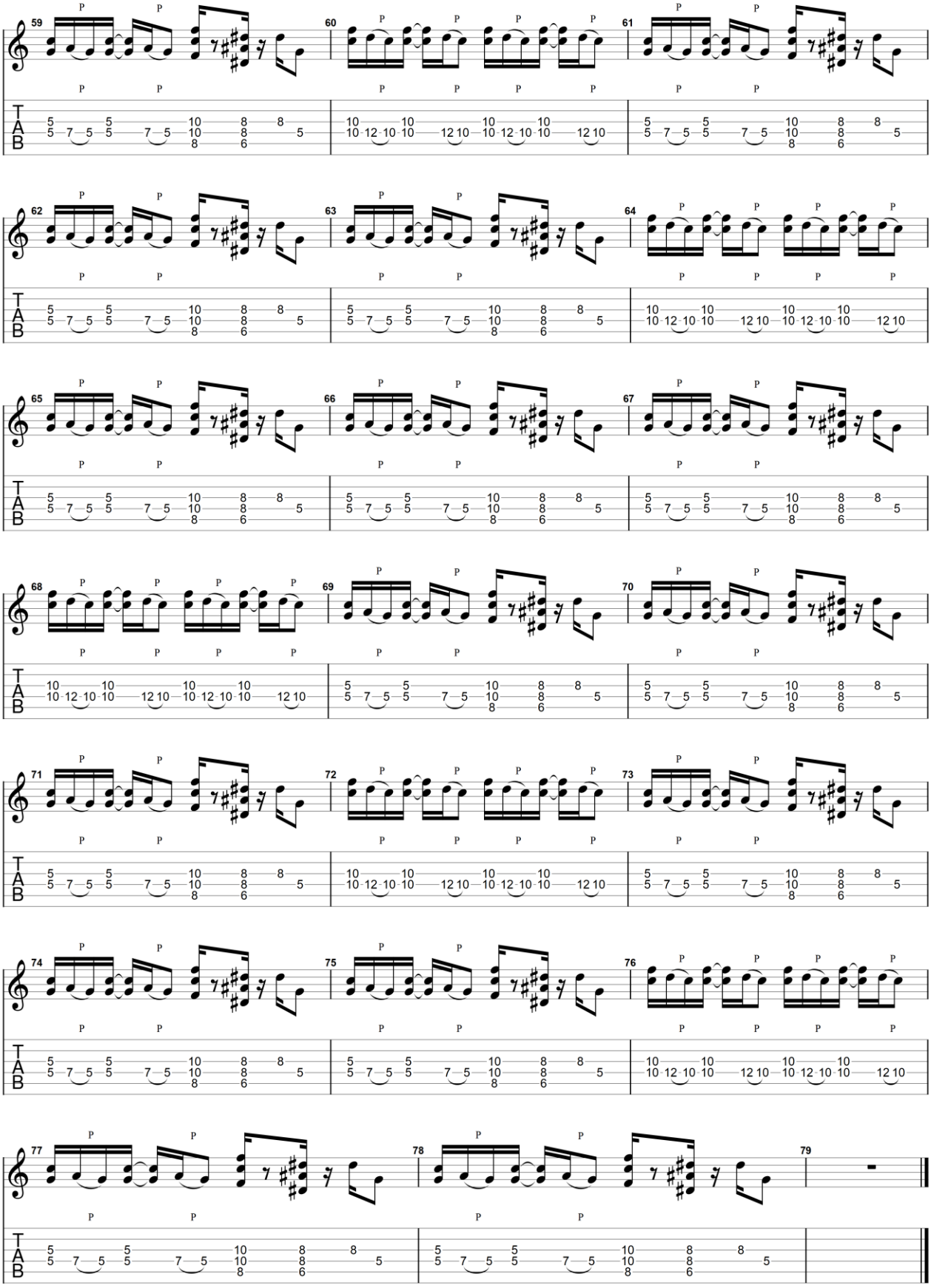

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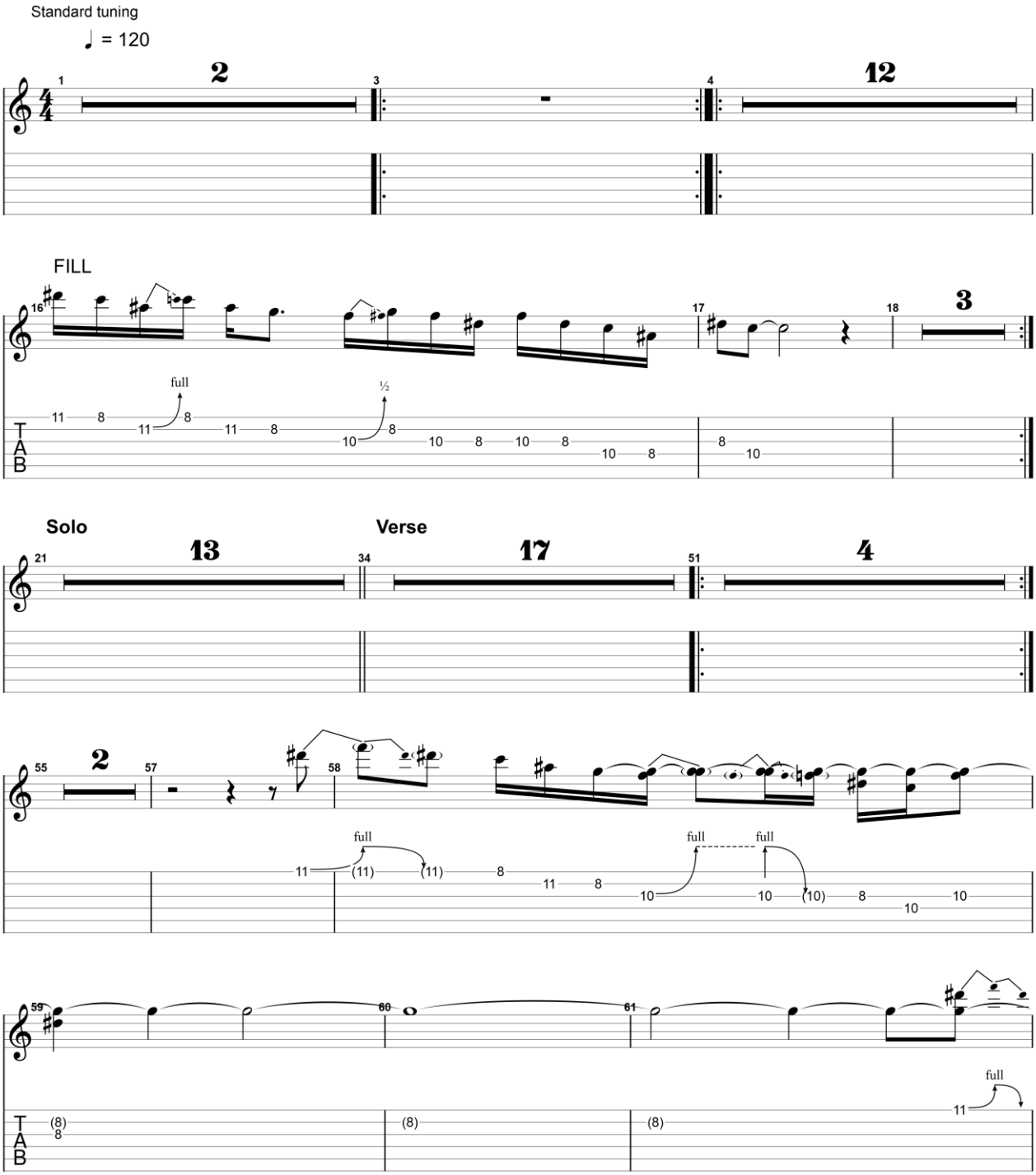
After Midnight

1971

Eric Clapton

Elektrische gitaar 2



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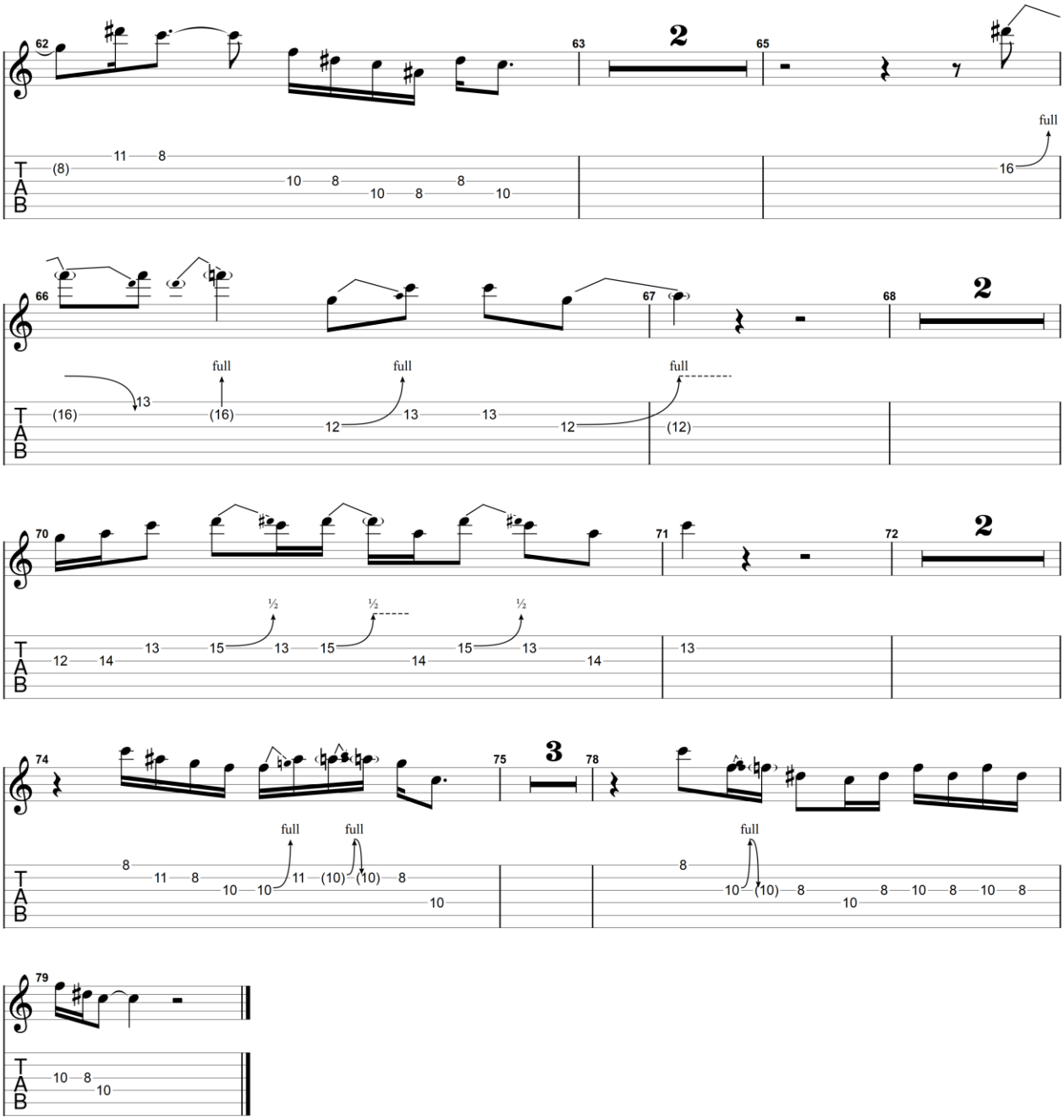

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Ain't That Loving You Baby

1988

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 112

[-------SLIDE IN E TUNING ----------]

NATURAL TUNING

Verse

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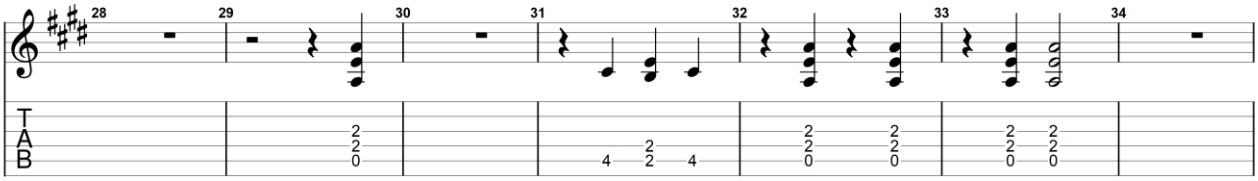
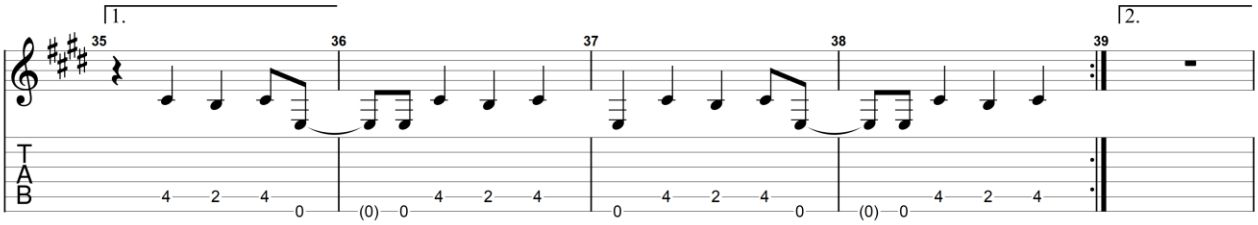
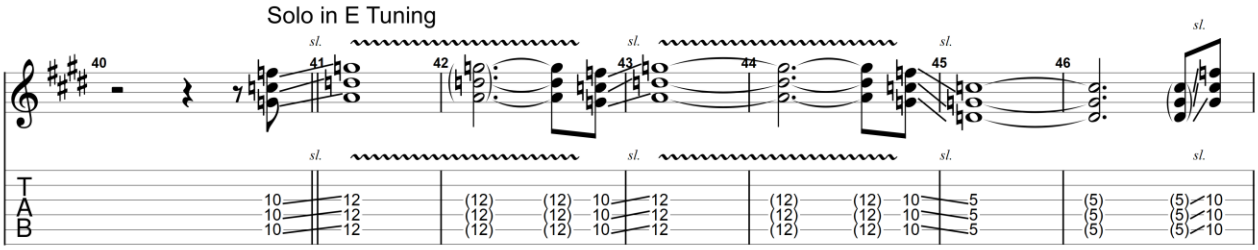
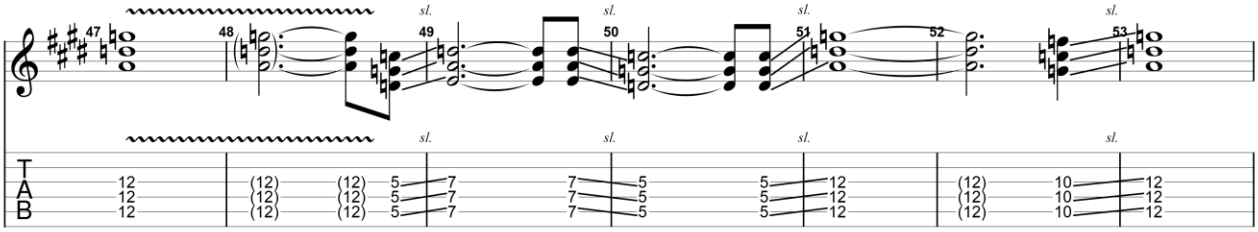


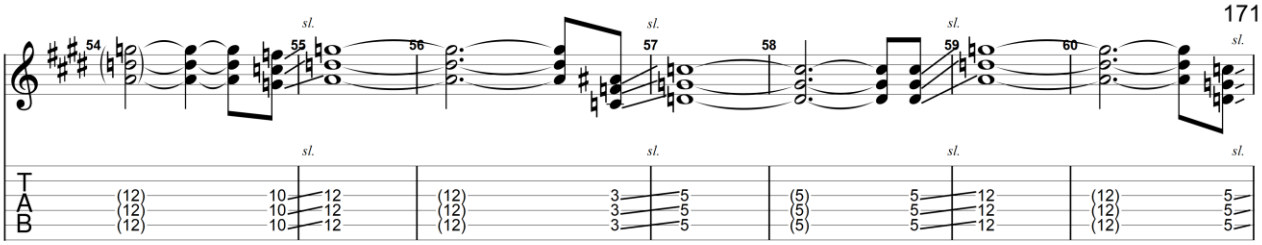


Guitar Solo

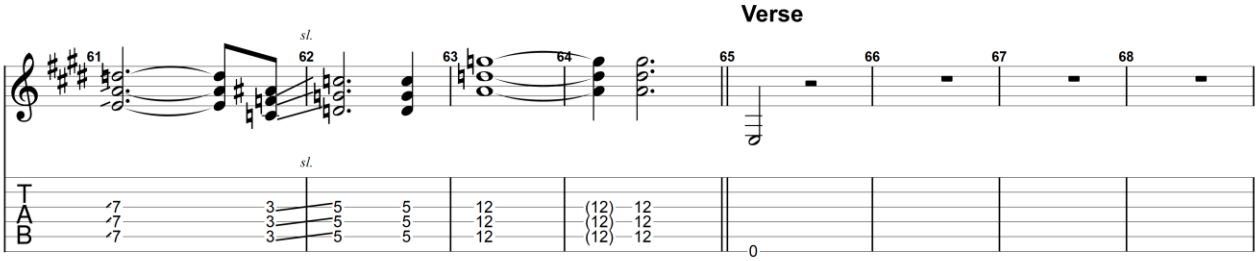
Solo in E Tuning







Verse



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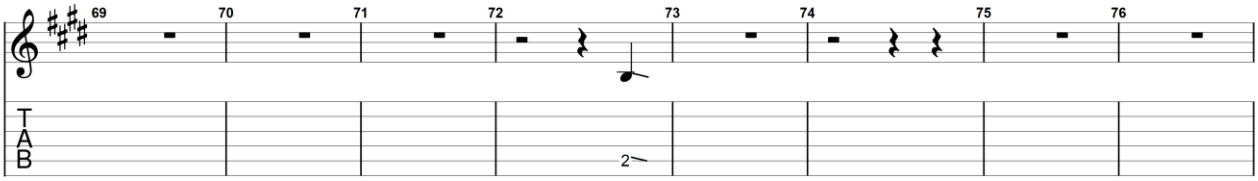
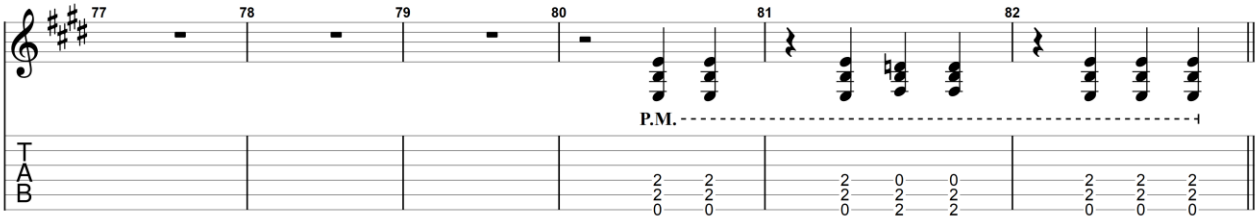
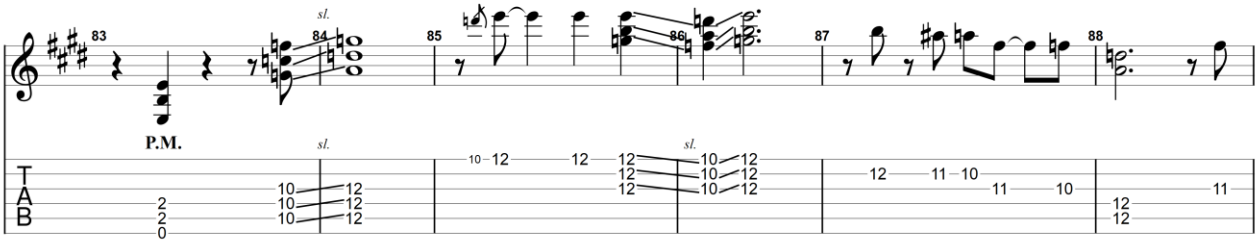
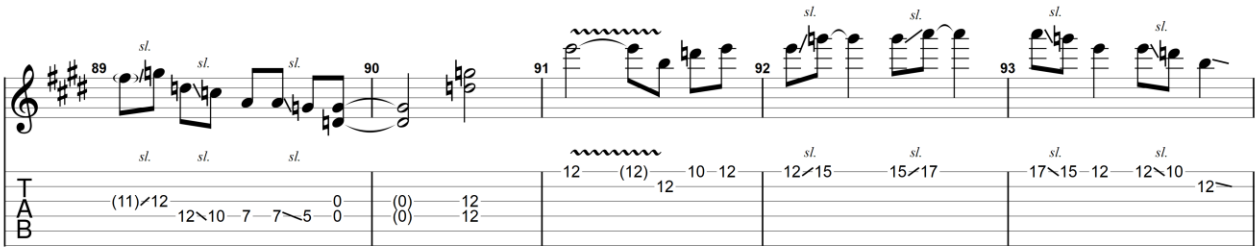


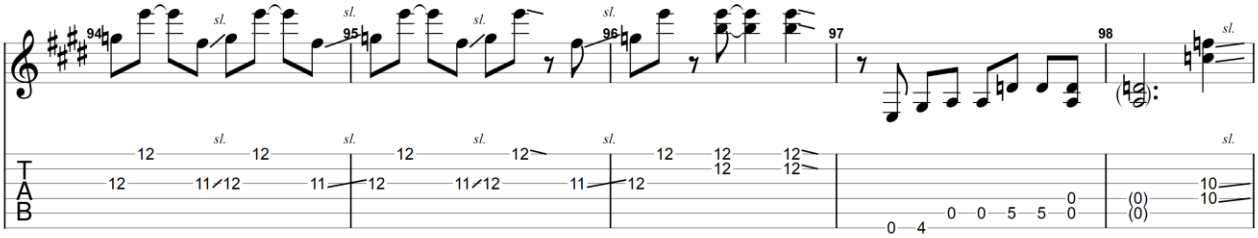


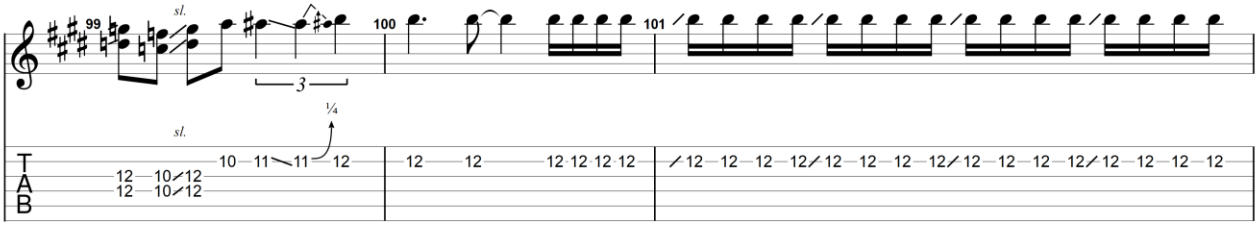
Guitar Solo 2

Slide Guitar In E Tuning









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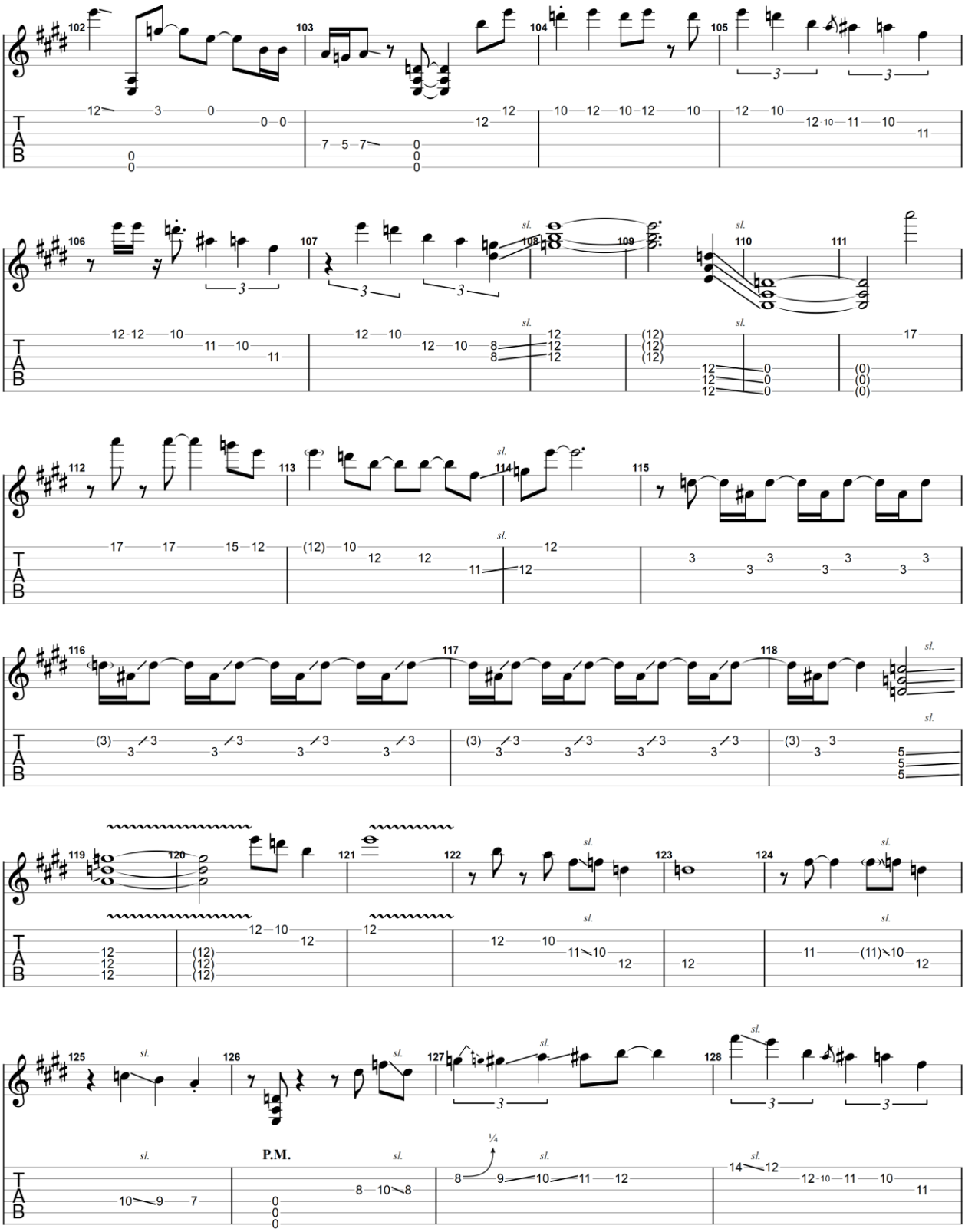

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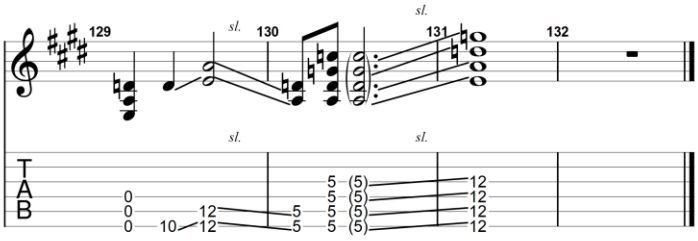

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Ain't That Loving You Baby

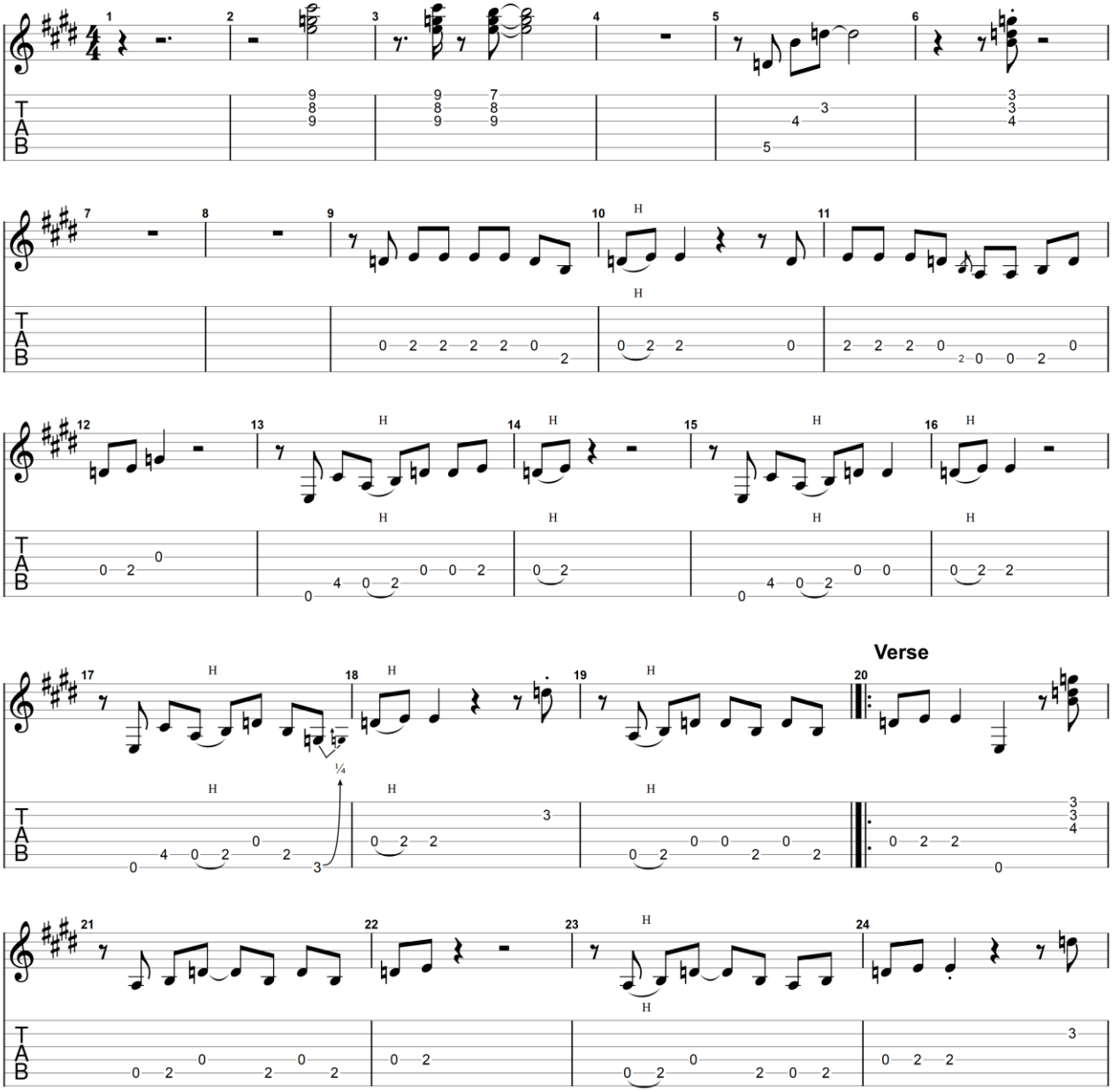
1988

Eric Clapton

Elektrische gitaar 2

Standard tuning

♩ = 112



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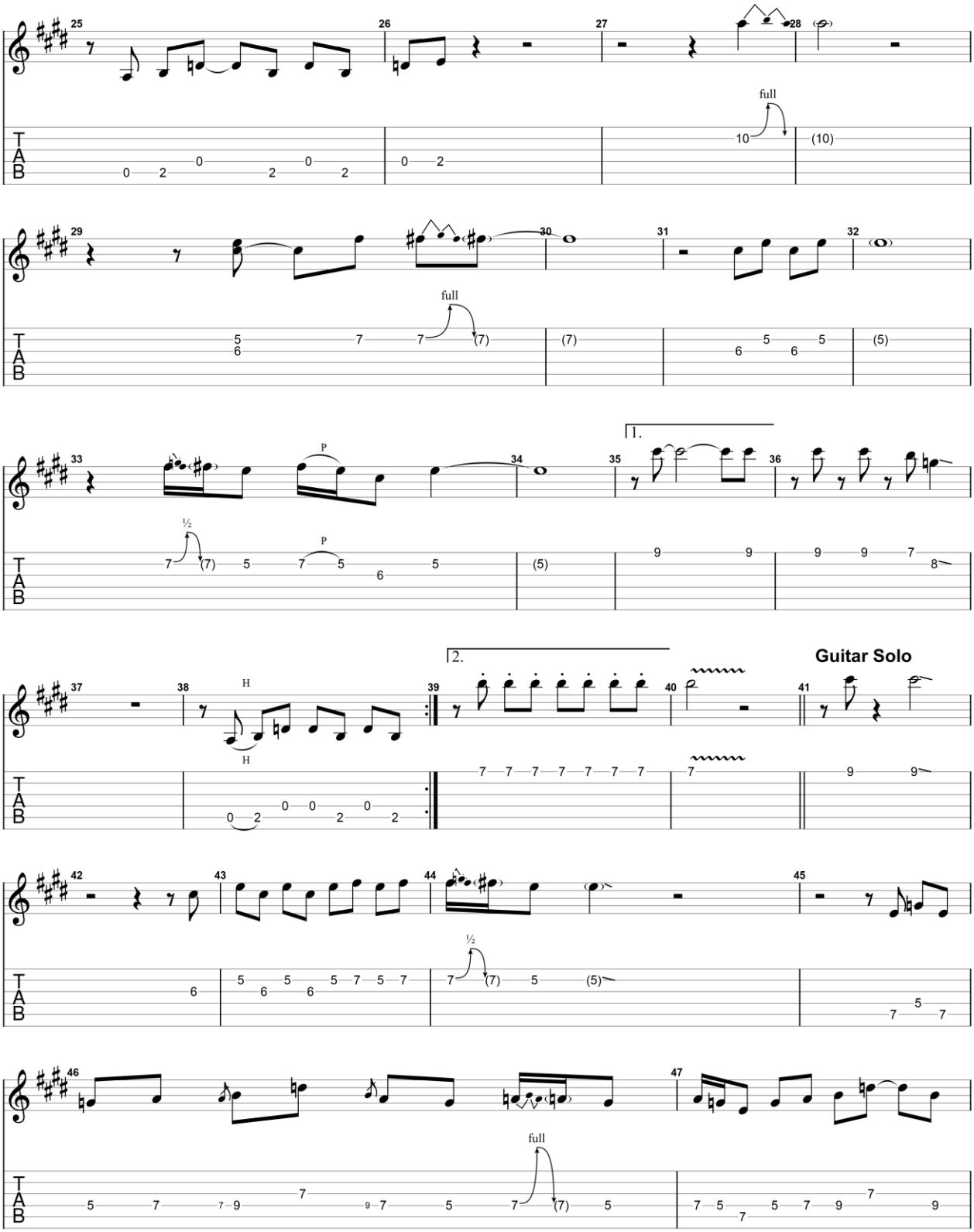

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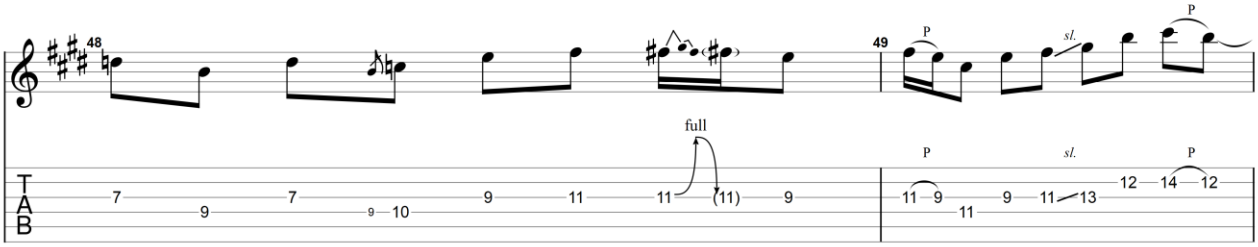
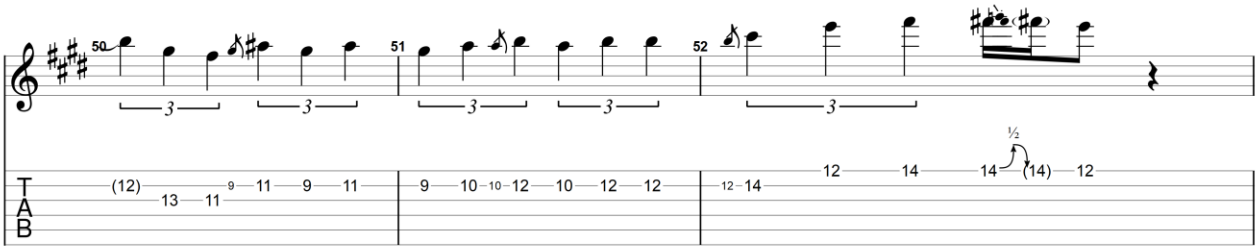
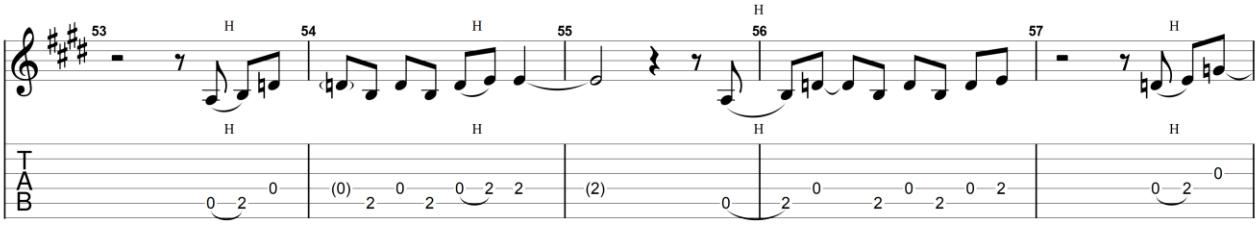
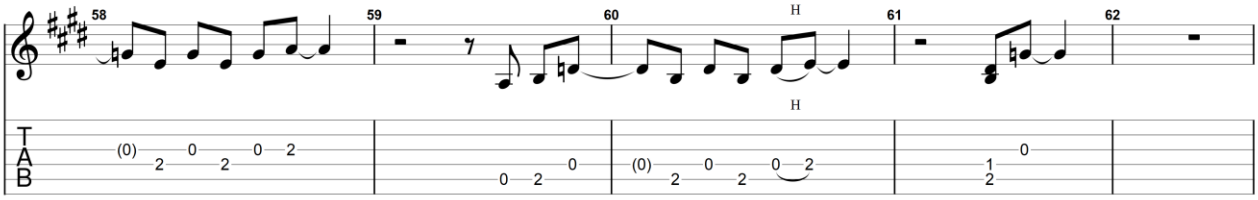
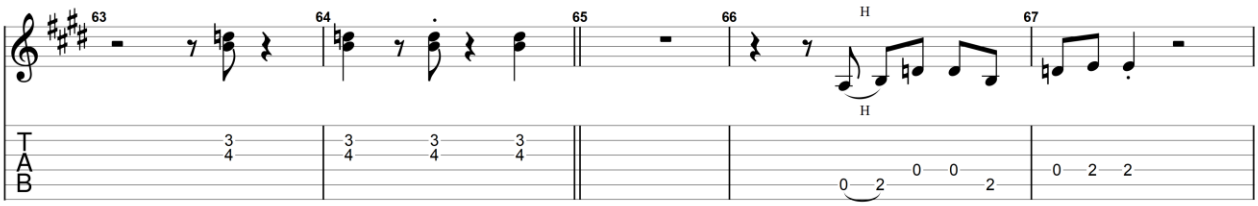


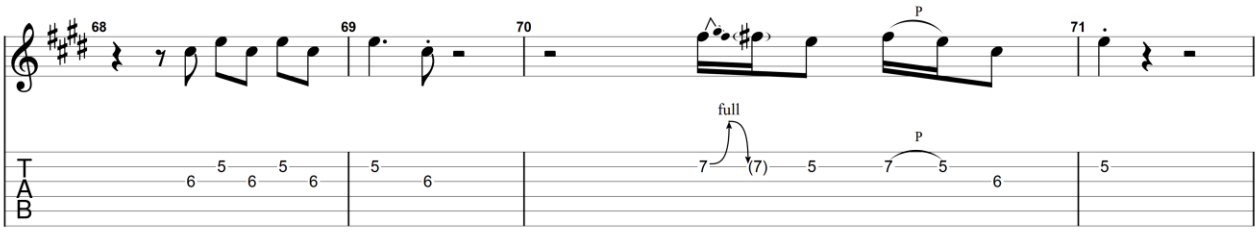






Verse





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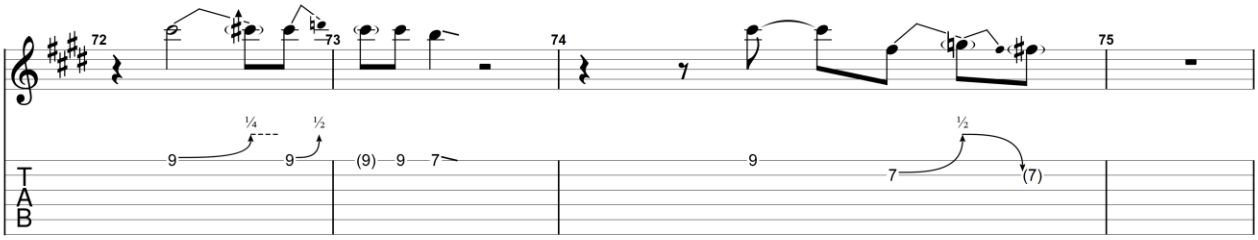

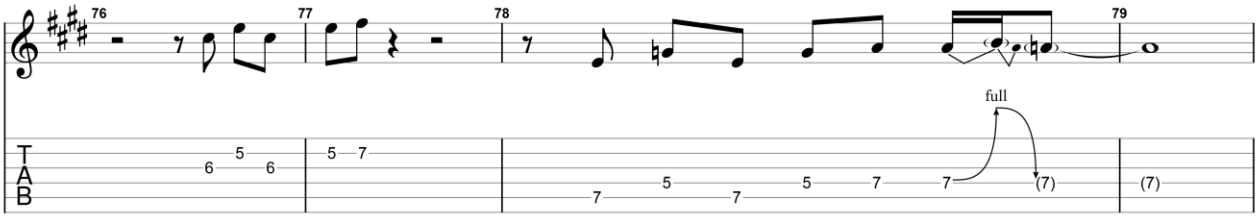

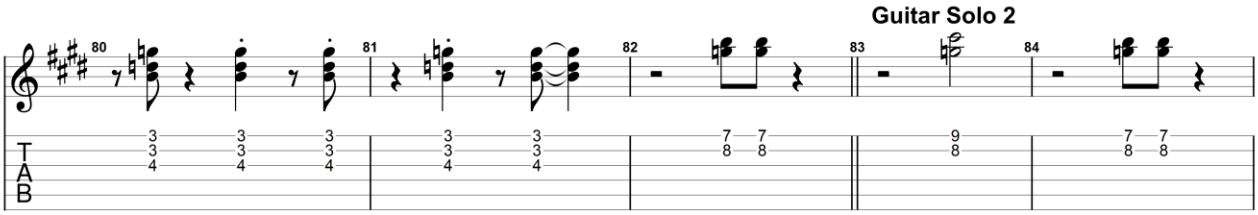

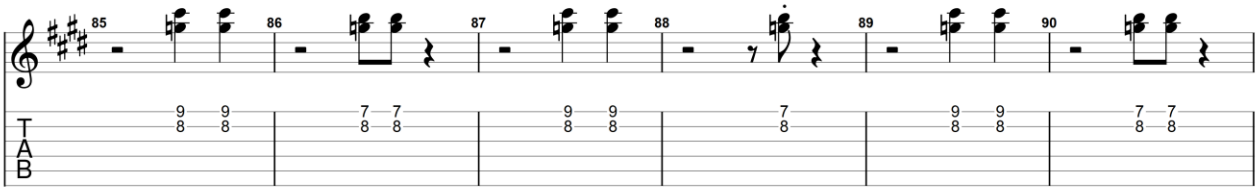

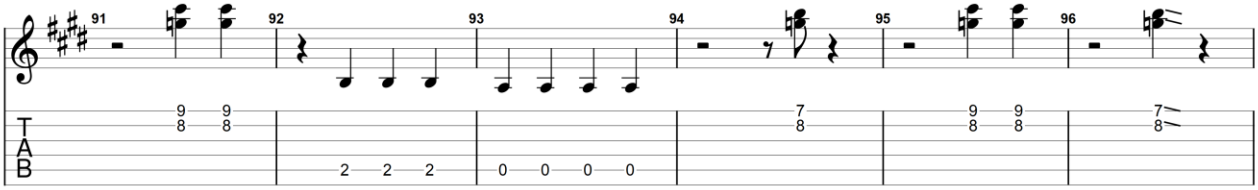

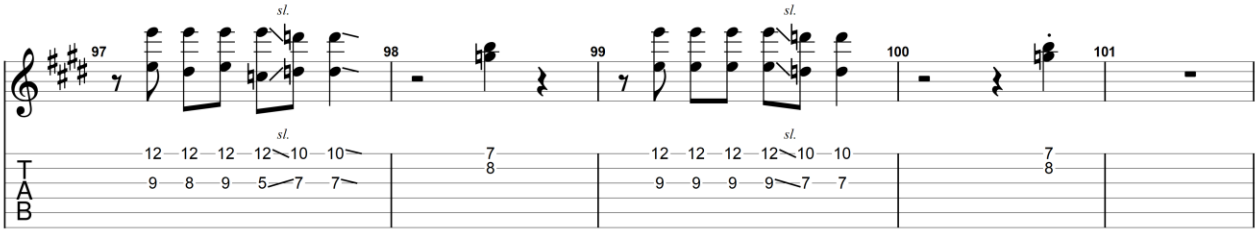

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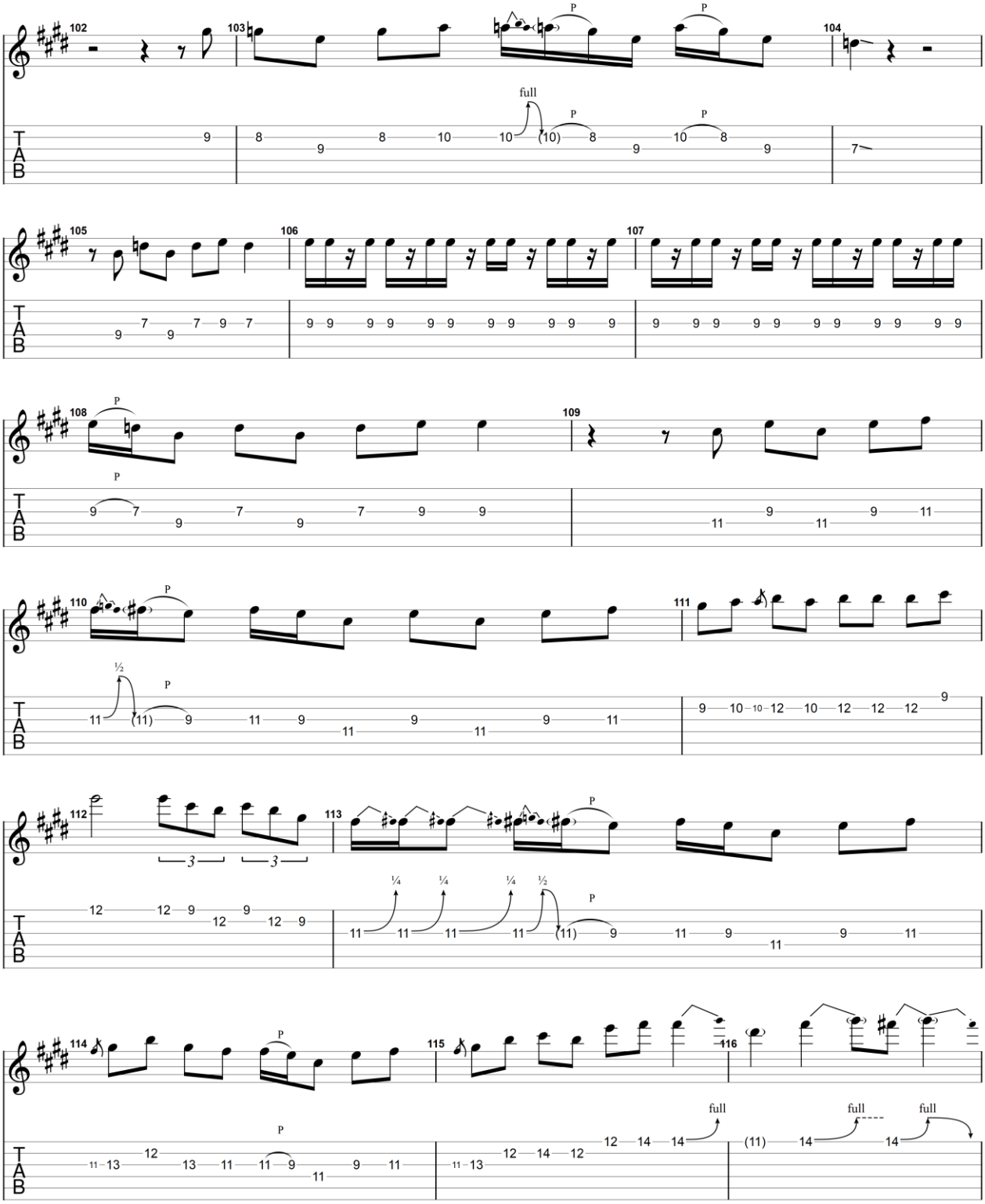

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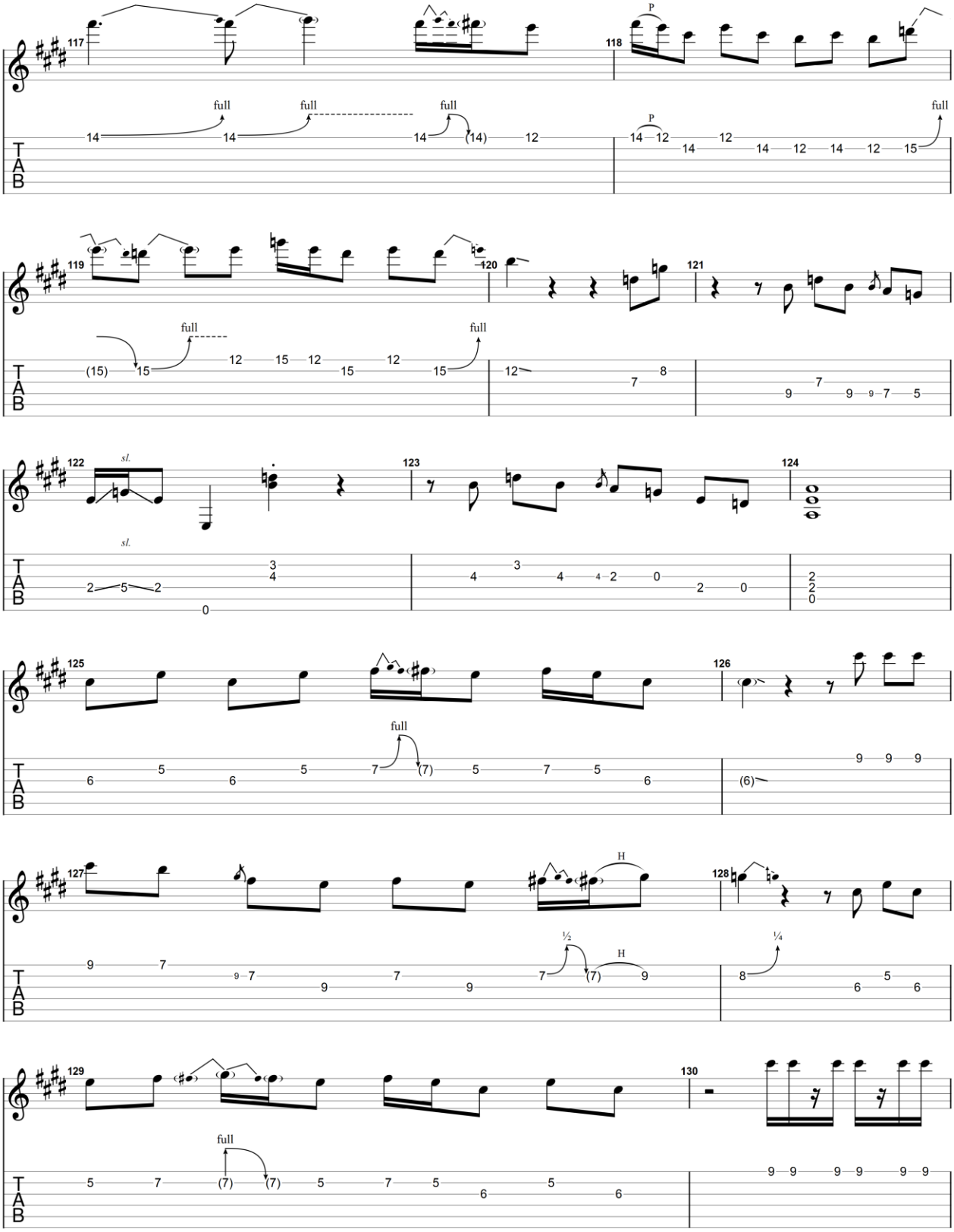

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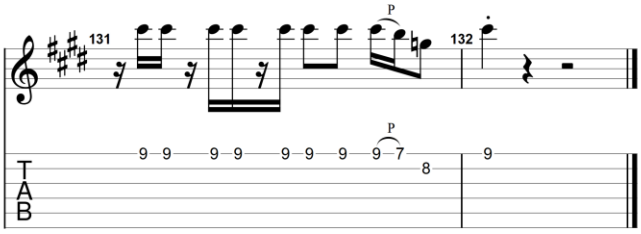

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Alberta

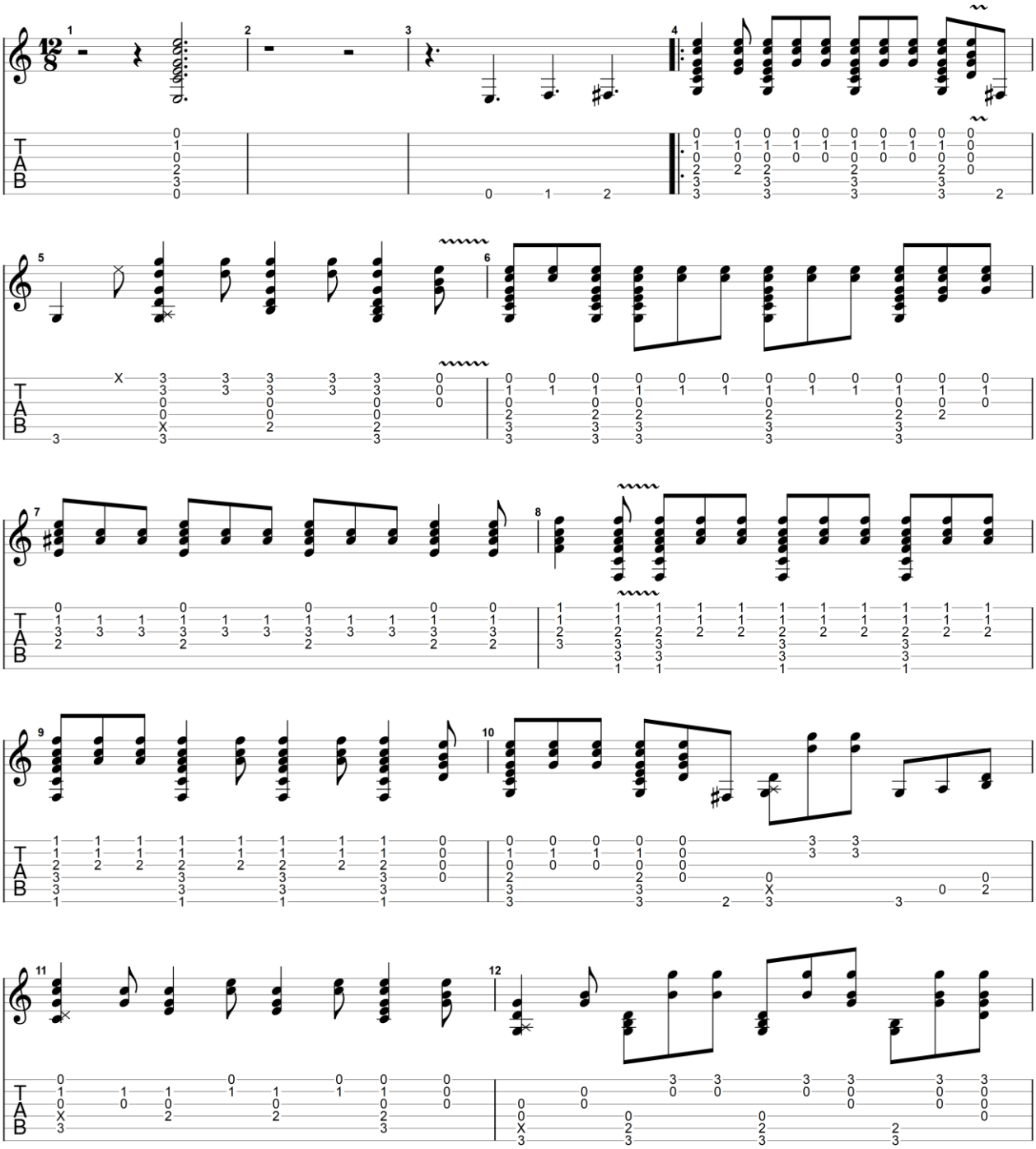
1992

Eric Clapton

Elektrische gitaar

Standard tuning

♩ = 120



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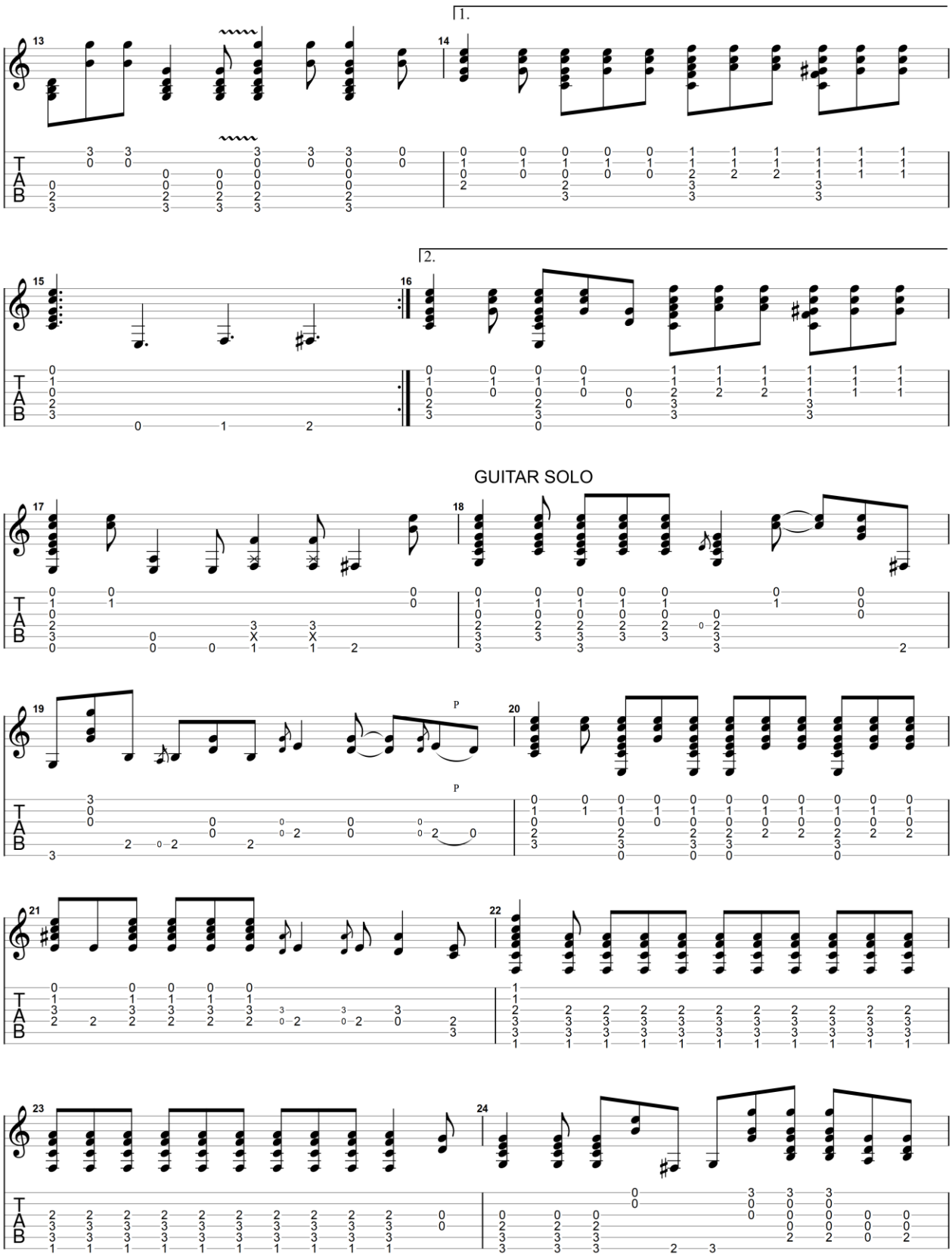

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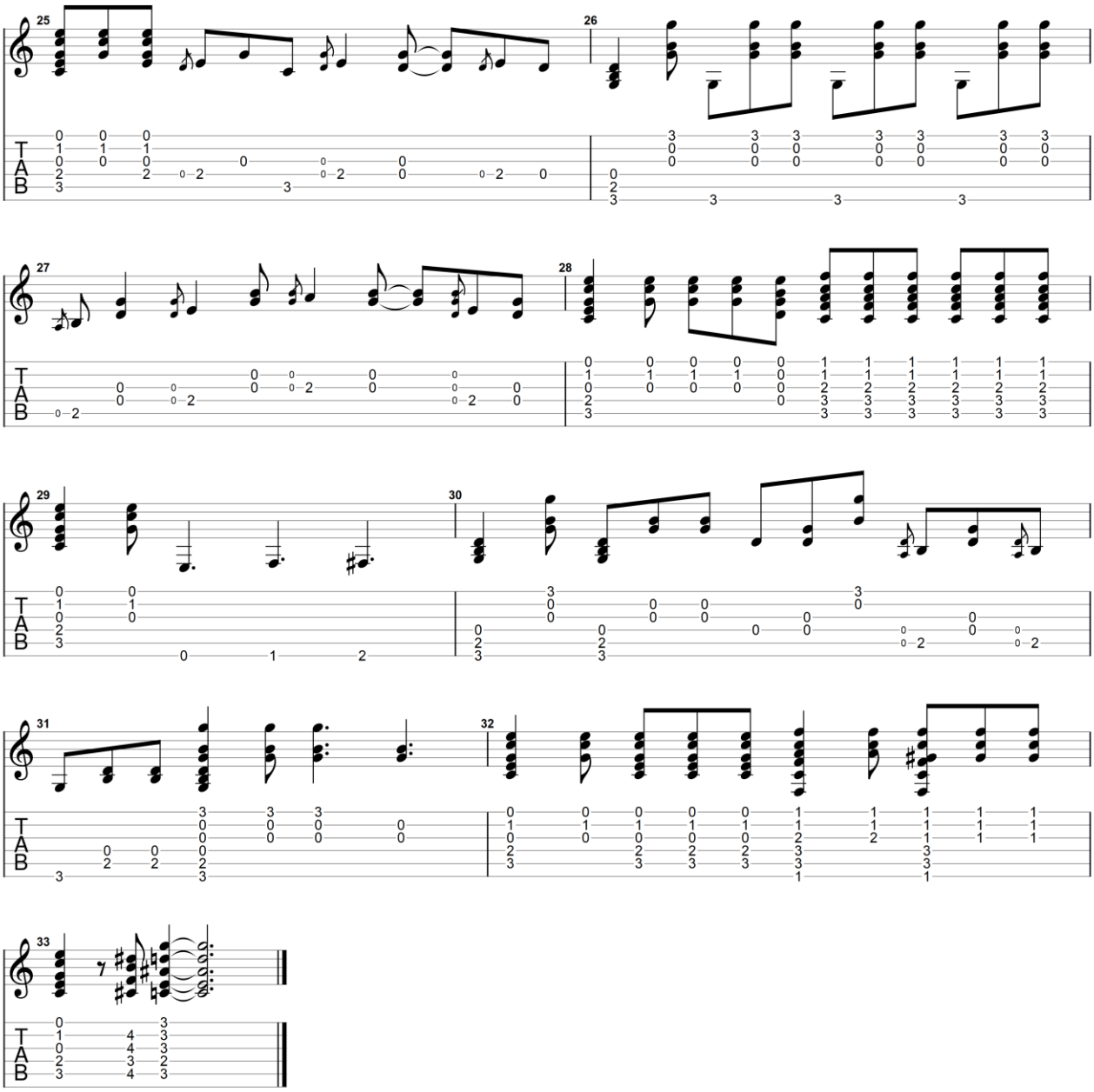

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All Your Love

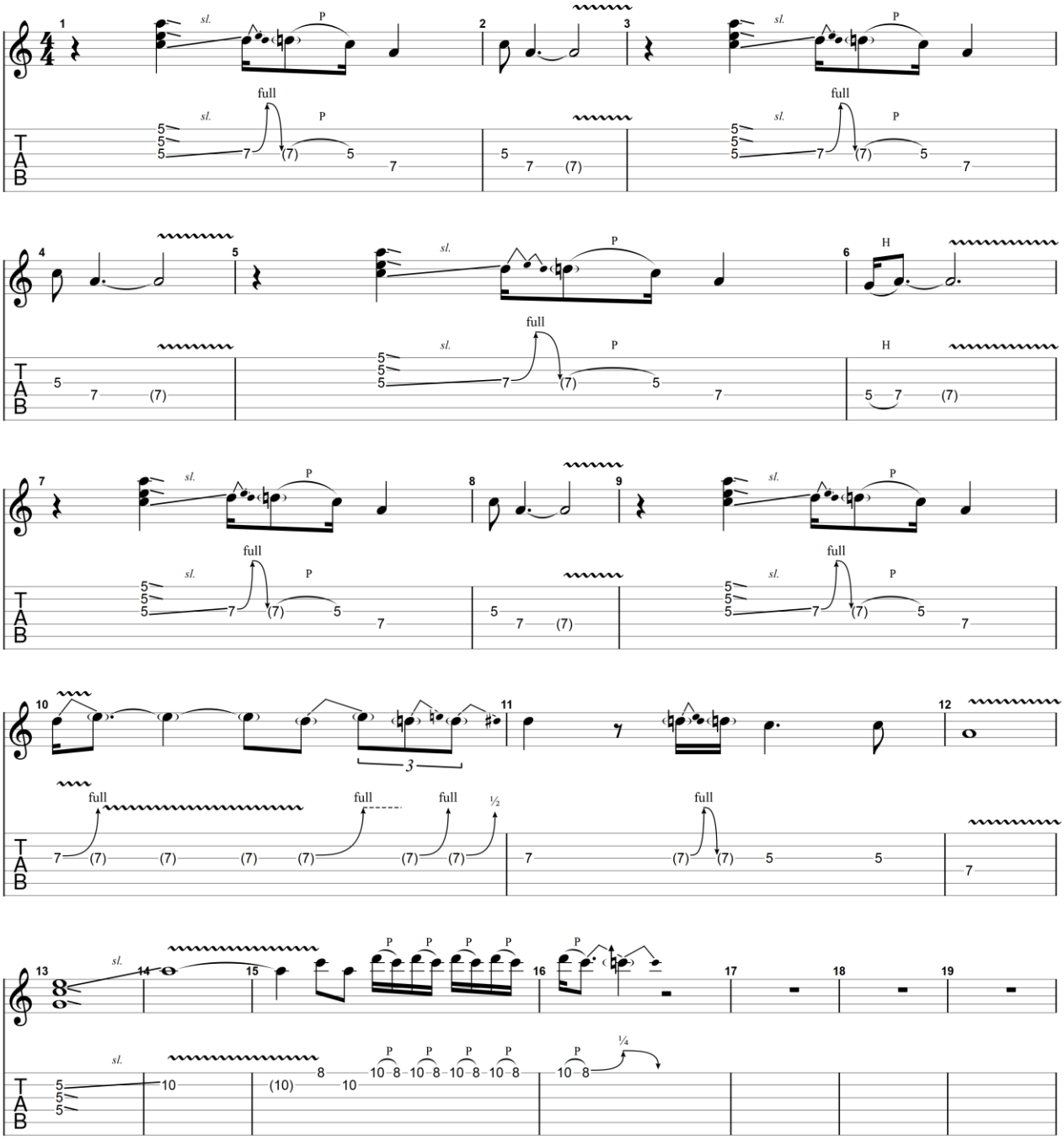
1967

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 110



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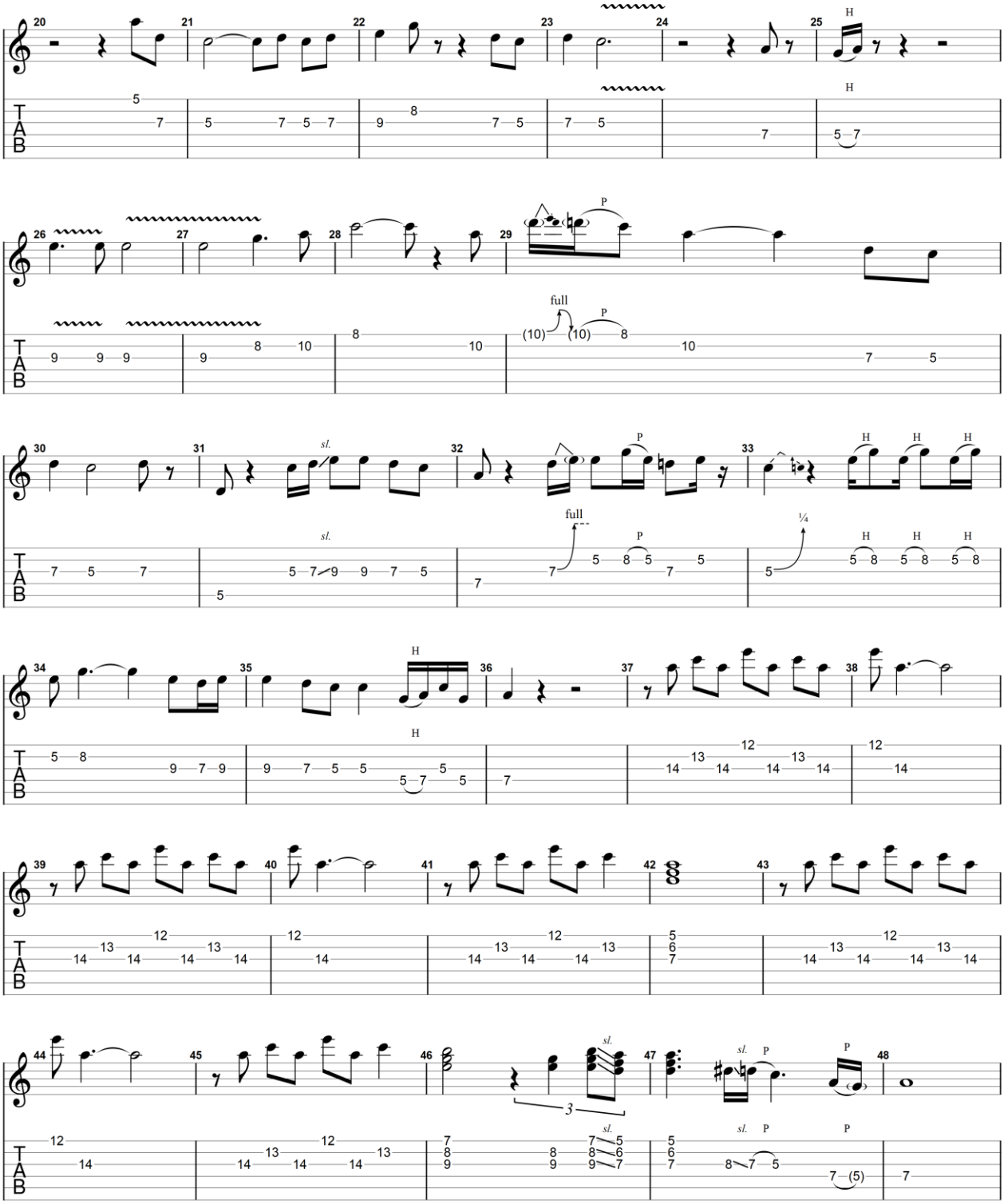

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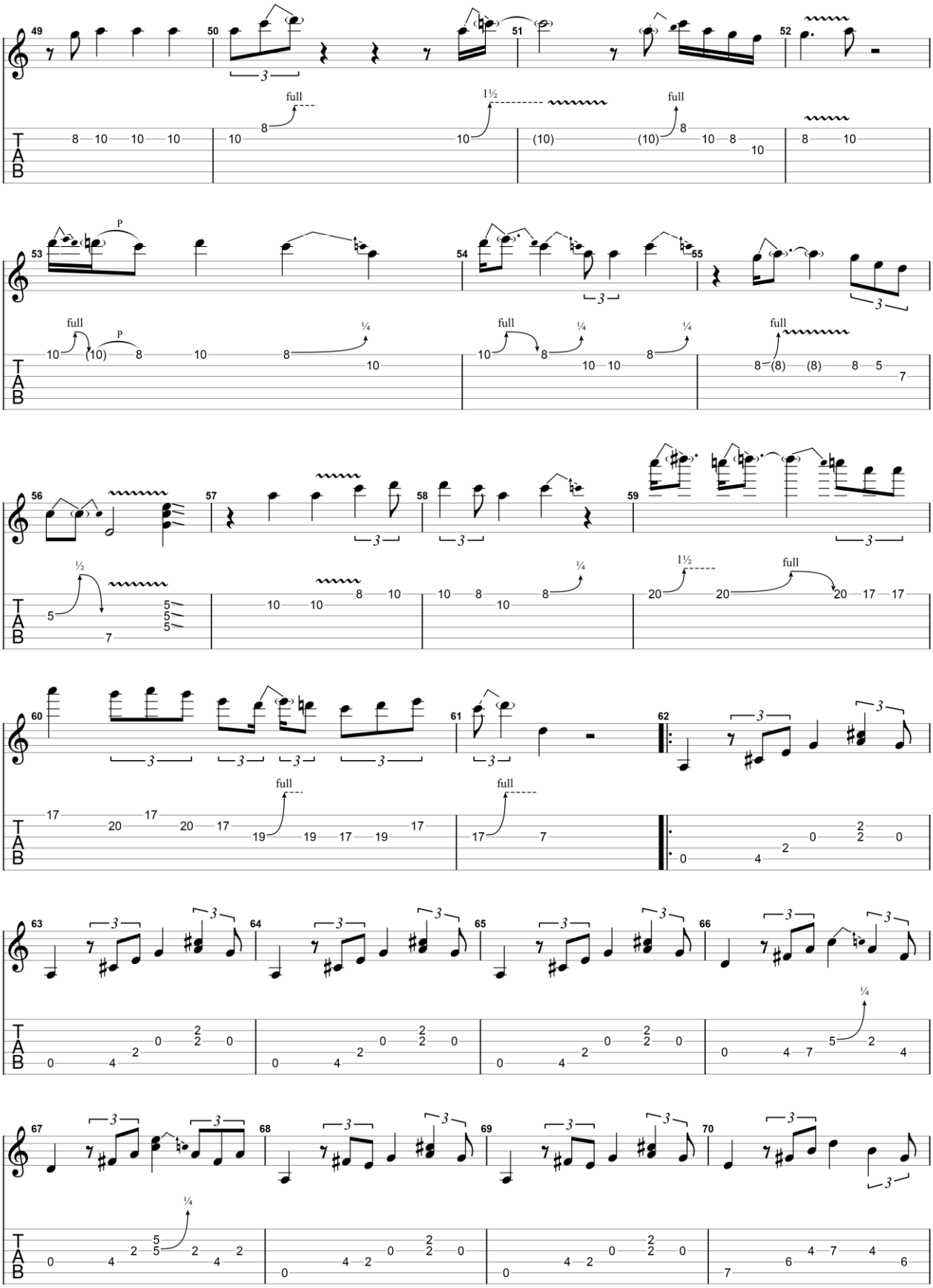

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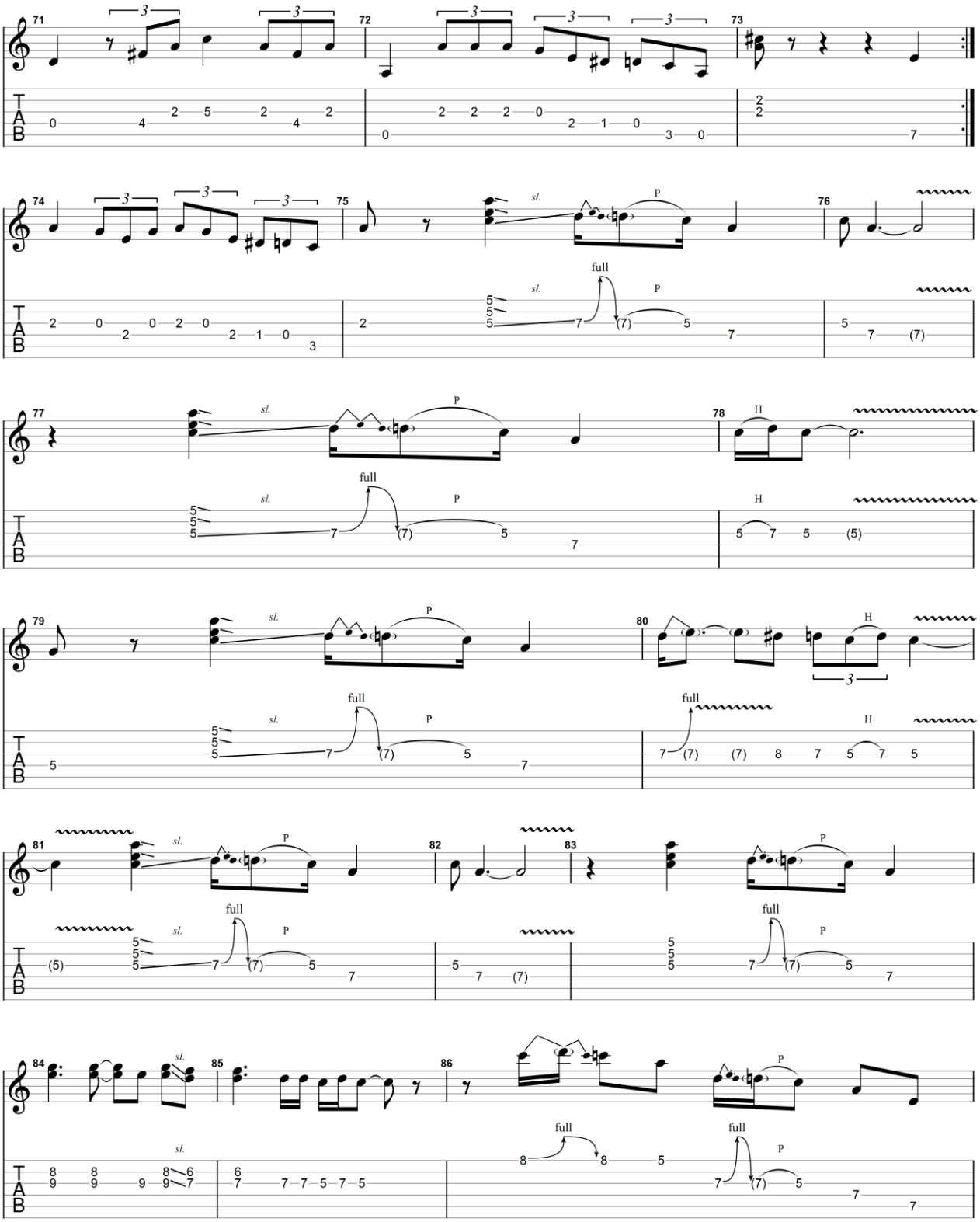

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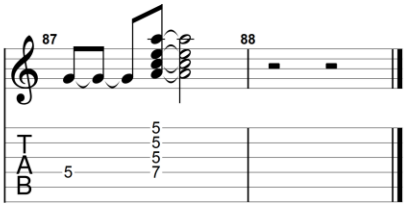

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All Your Love

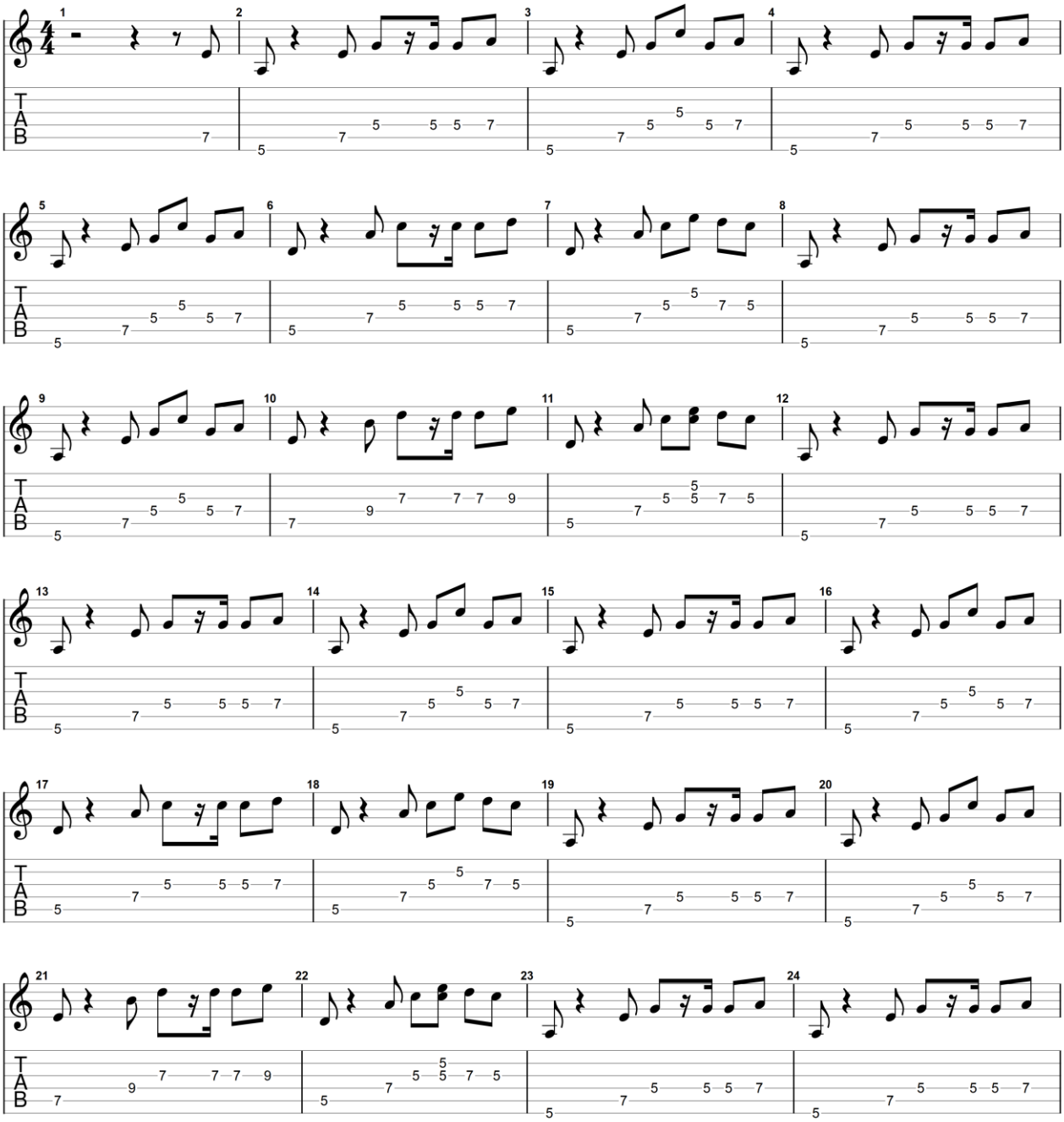
1967

Eric Clapton

Elektrische gitaar 2

Standard tuning

♩ = 110



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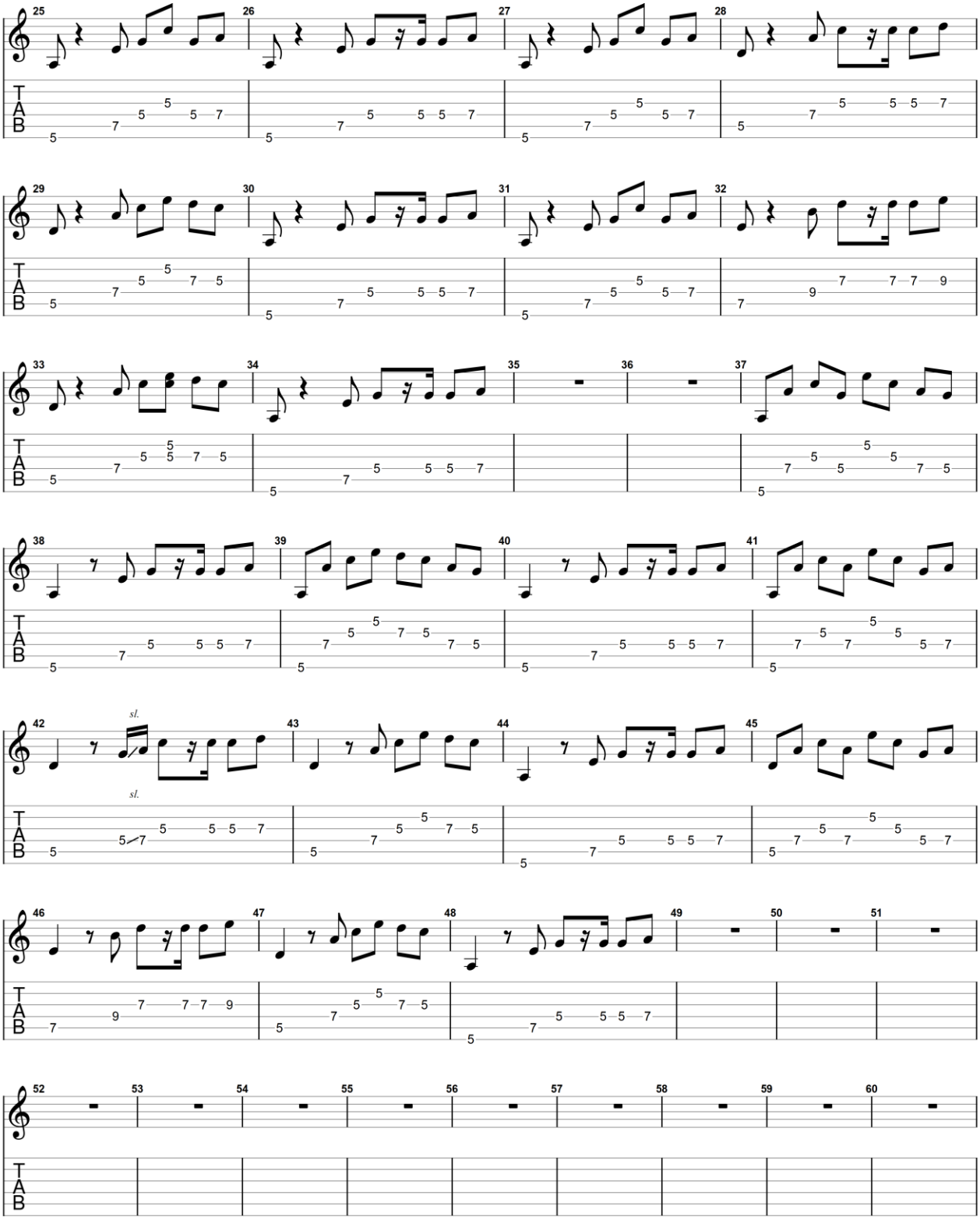

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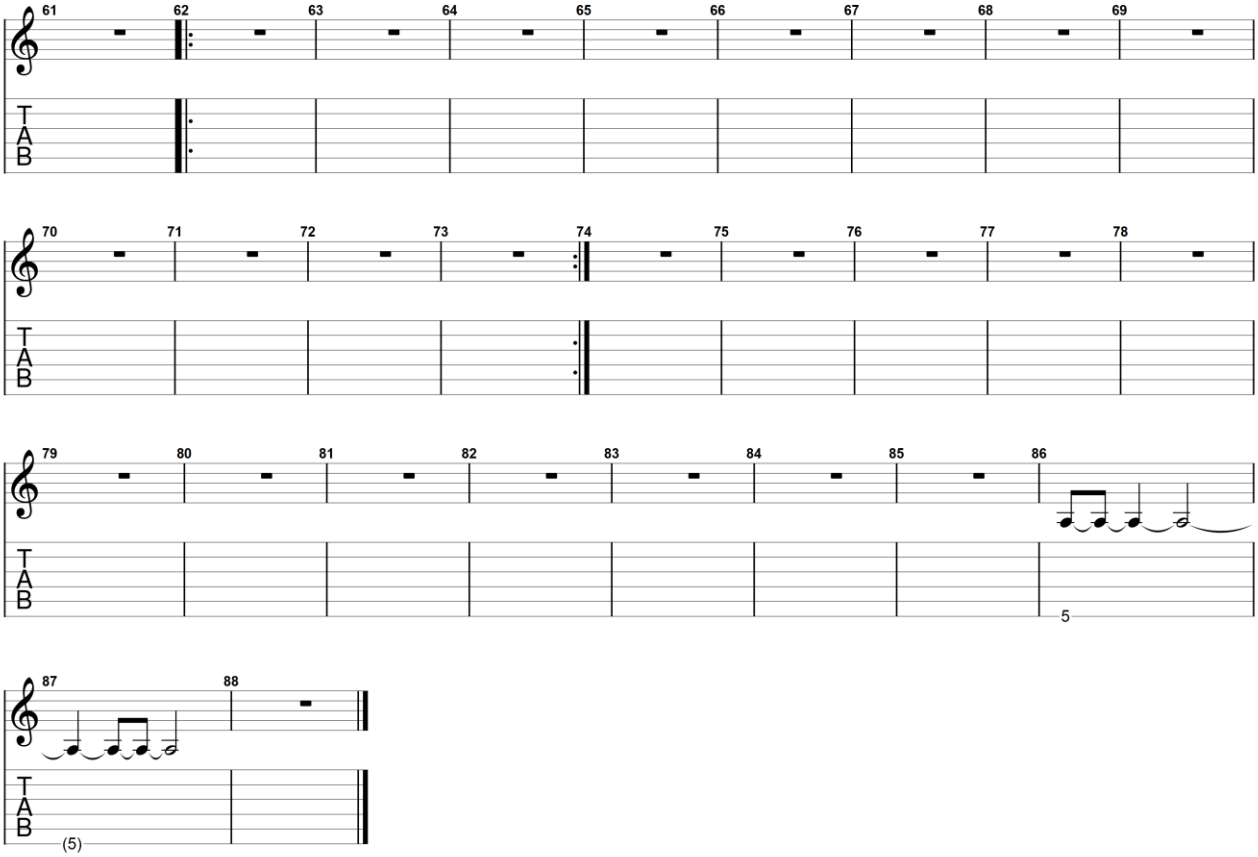

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Anyone For Tennis

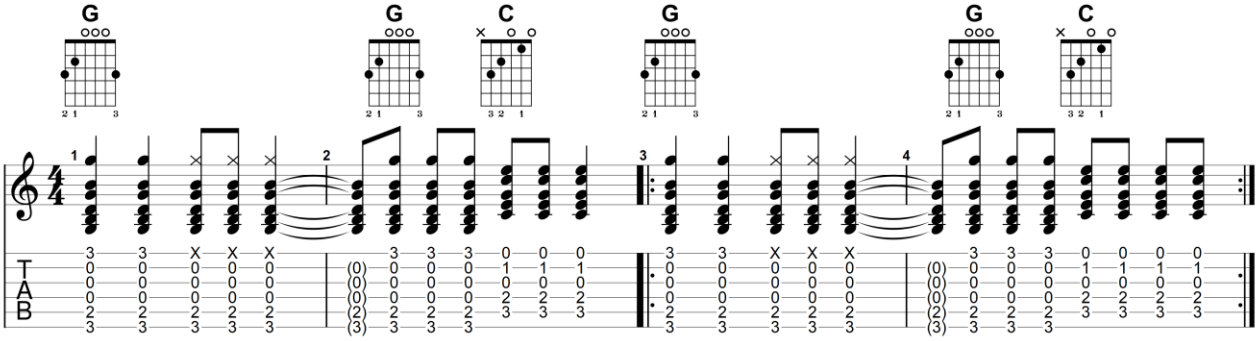
1968

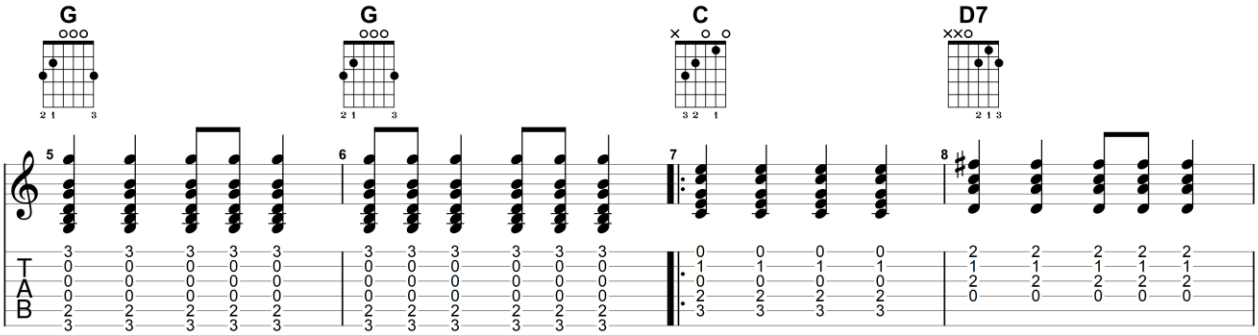
Eric Clapton

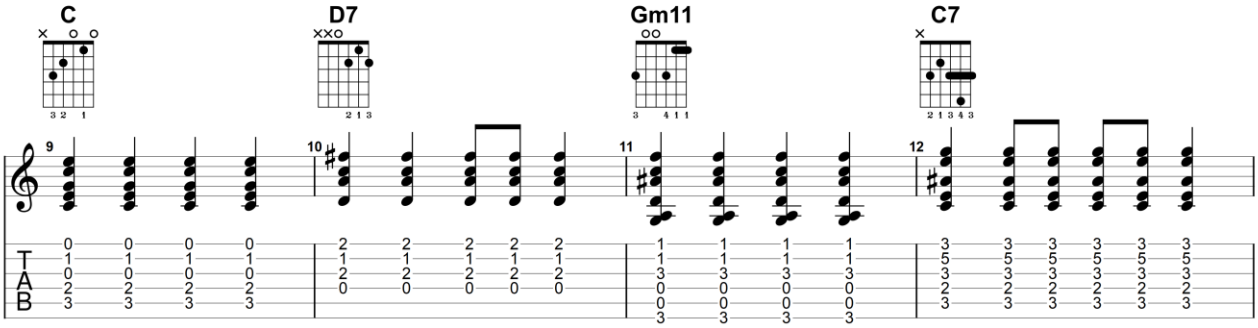
Akoestische gitaar 1

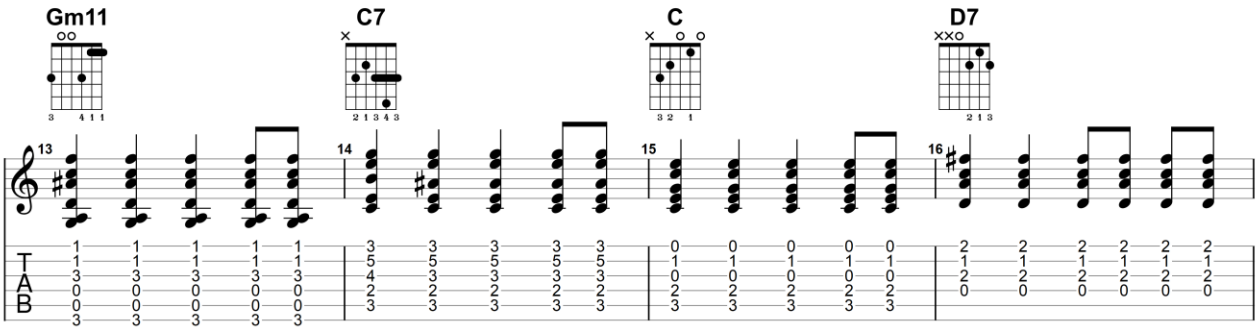
Standard tuning

♩ = 155









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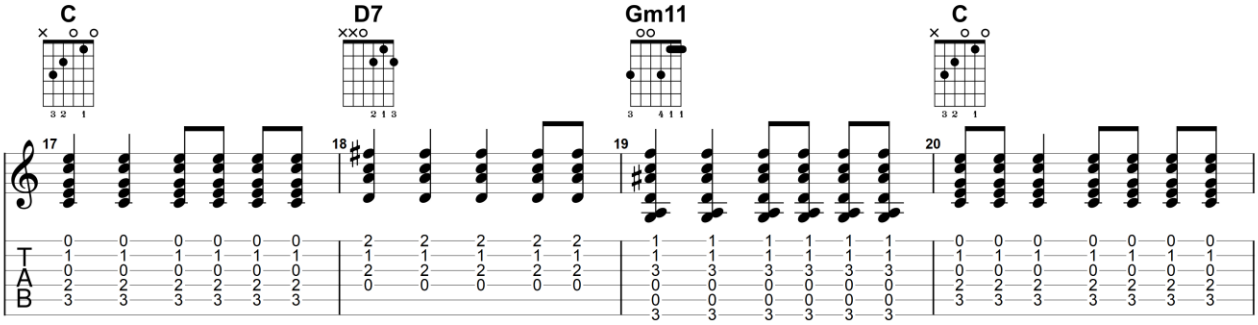

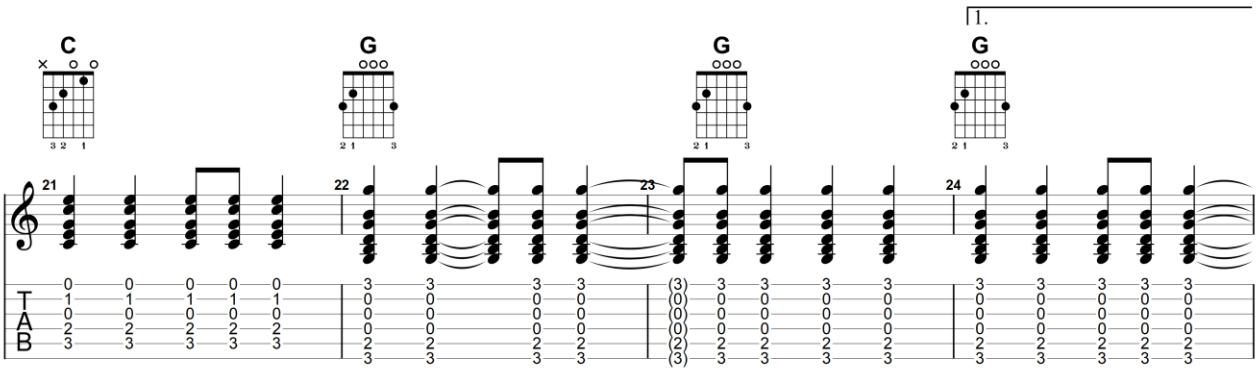

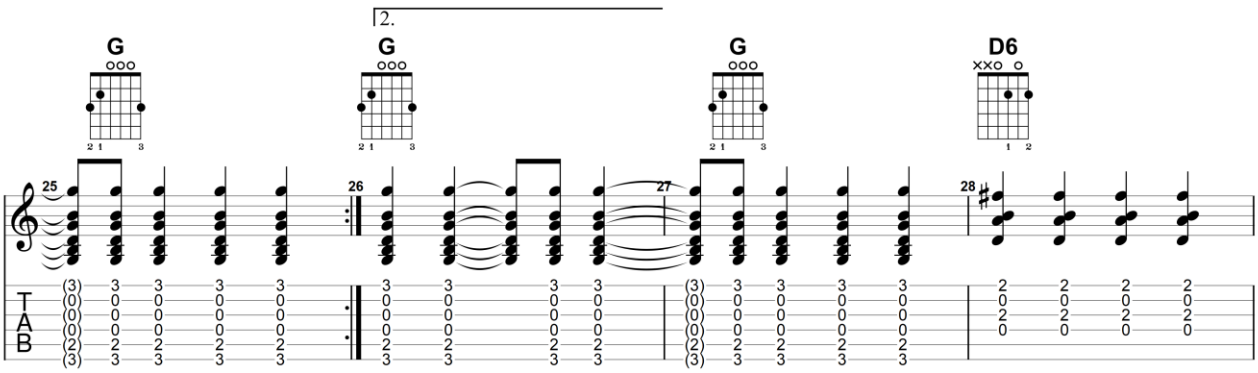

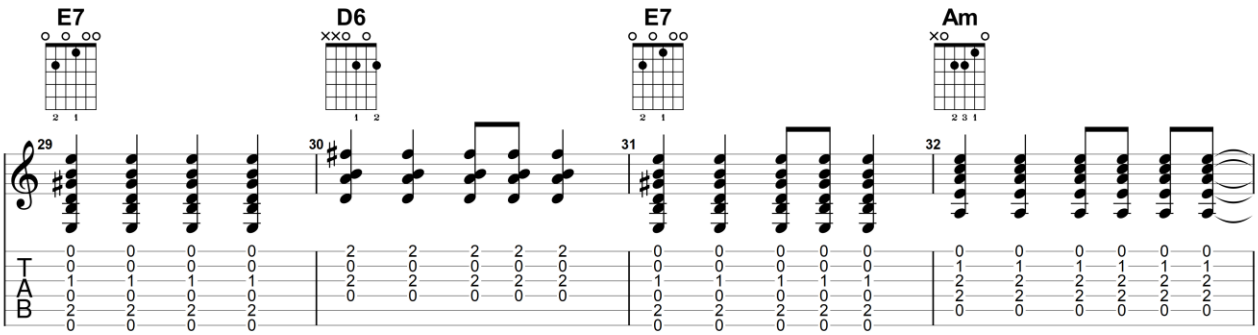

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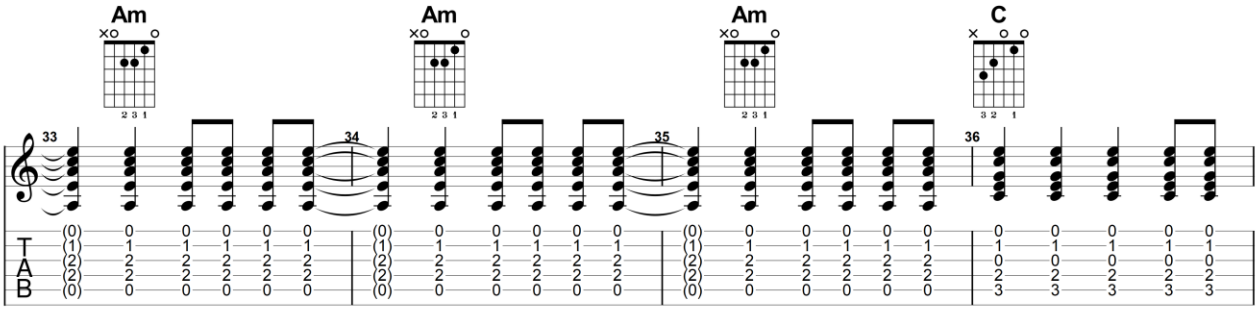

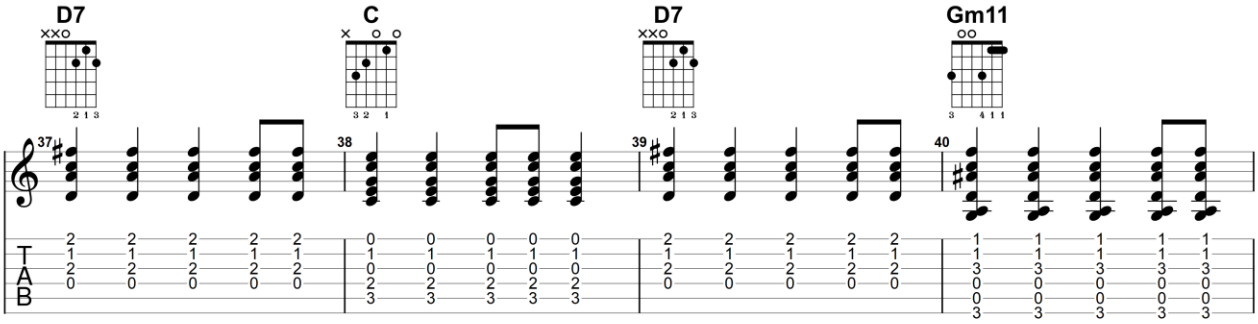

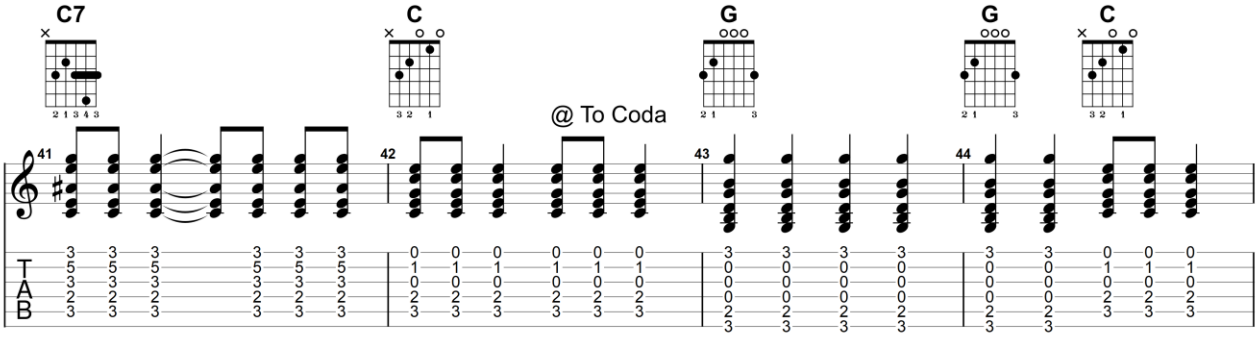

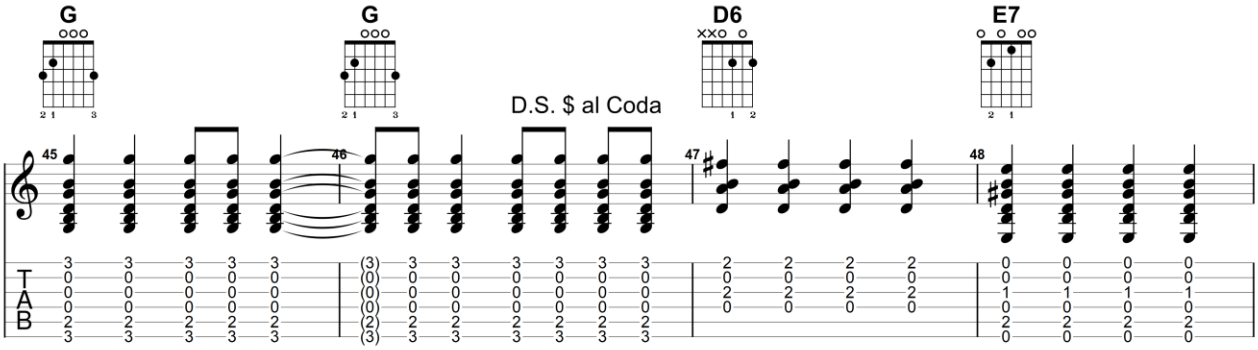

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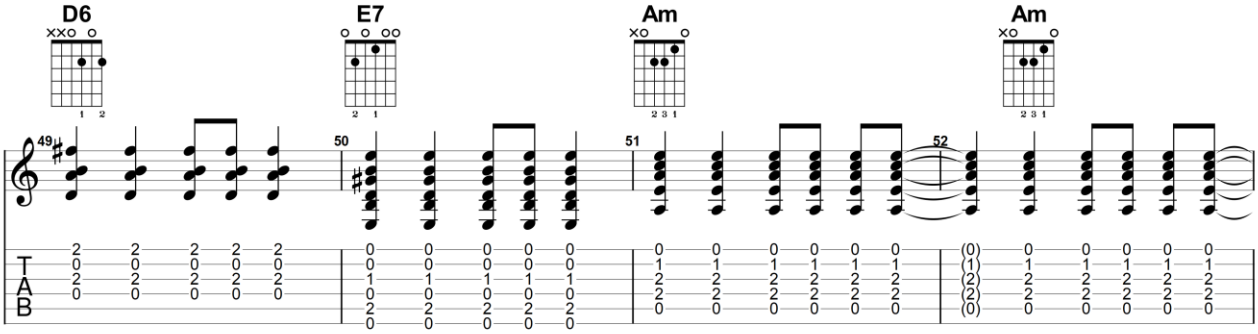

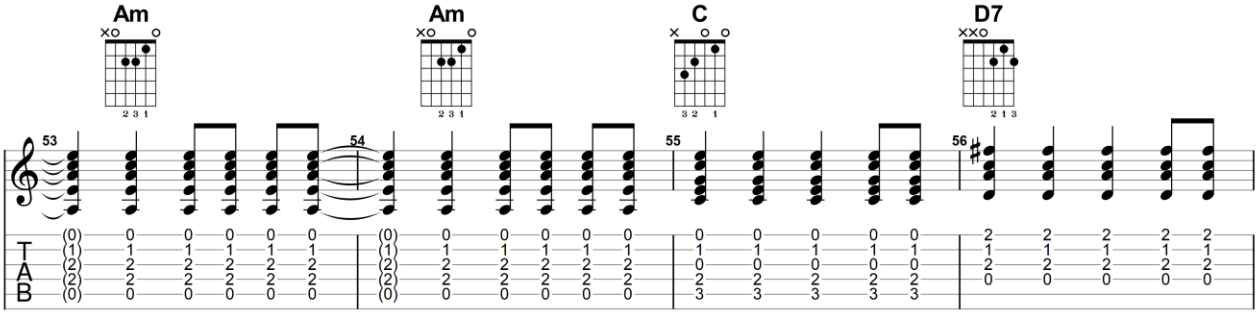

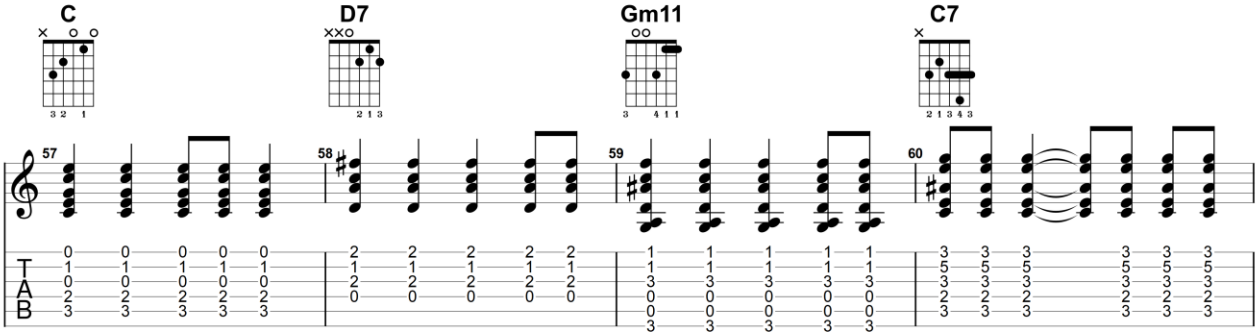

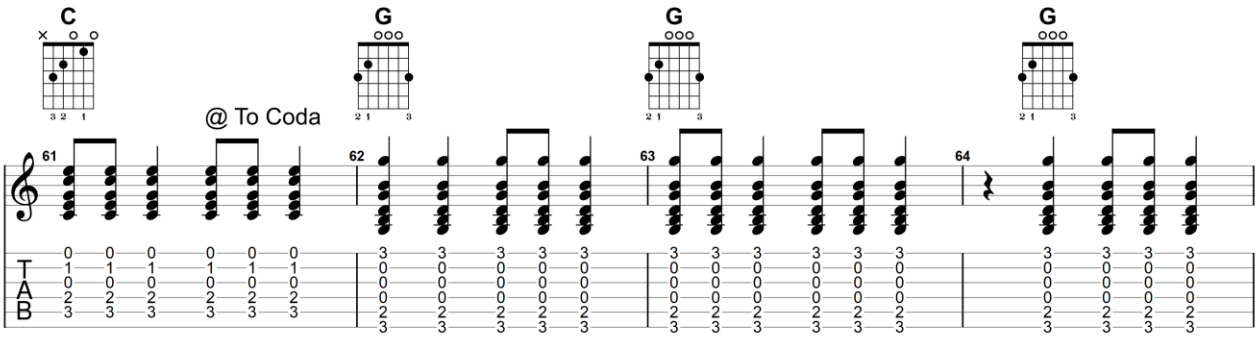

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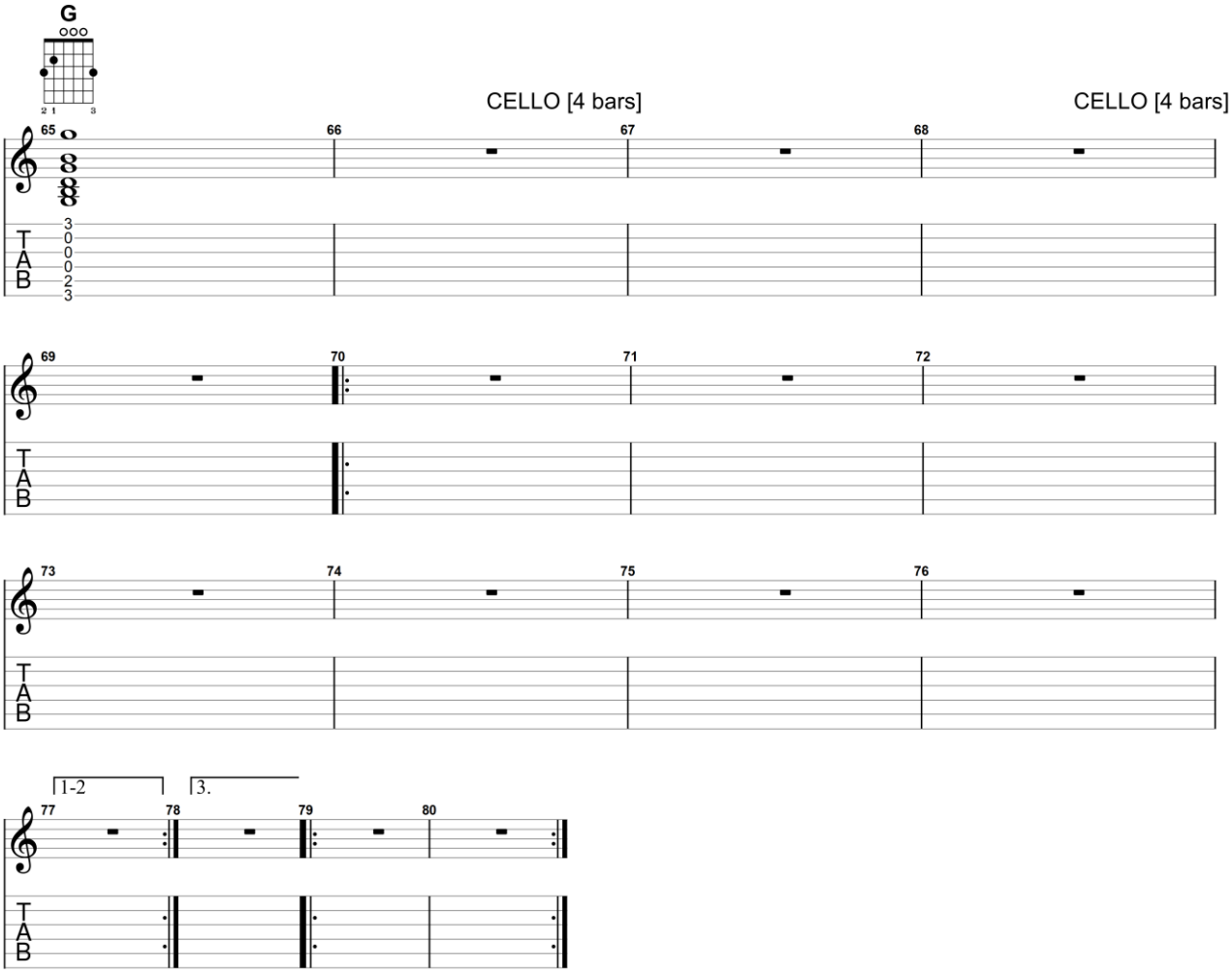

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Anyone For Tennis

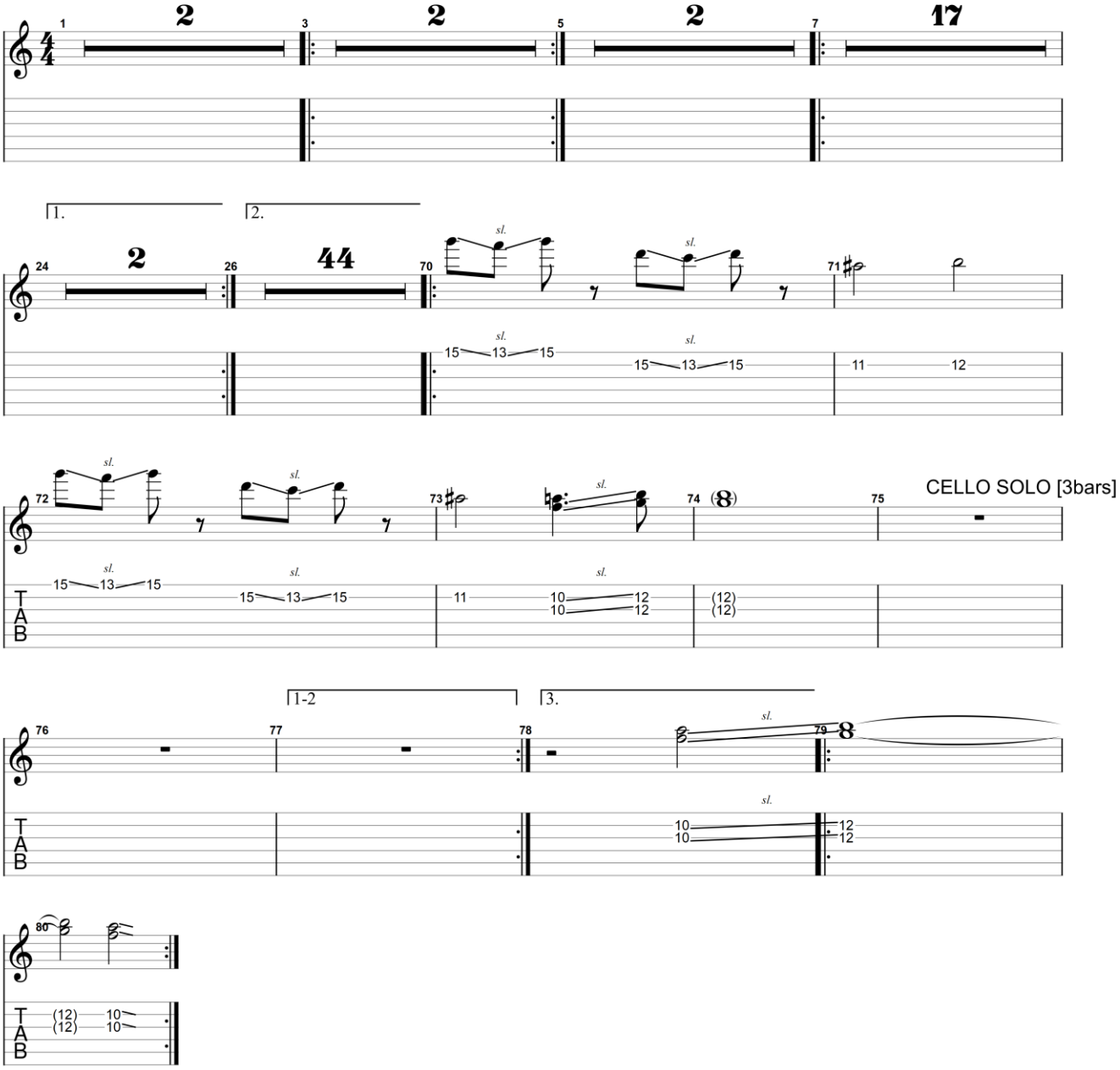
1968

Eric Clapton

Akoestische gitaar 2

Standard tuning

♩ = 155



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Bad Love

1989

Eric Clapton

Elektrische gitaar 1

Dropped D
⑥ = D

♩ = 112

Intro

B♭sus2 C sus2 | AmB♭maj7 | B♭sus2 C sus2 | Dsus4 | B♭sus2 C sus2 | AmB♭maj7

Main Theme

B♭sus2 C | D5

♩ = 124
Electric Guitar (clean)

let ring

let ring

let ring

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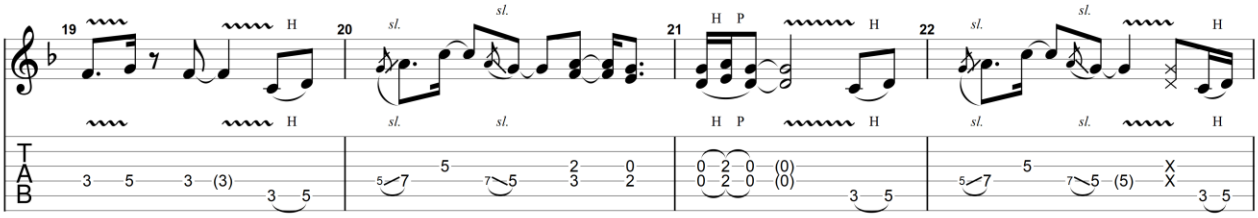
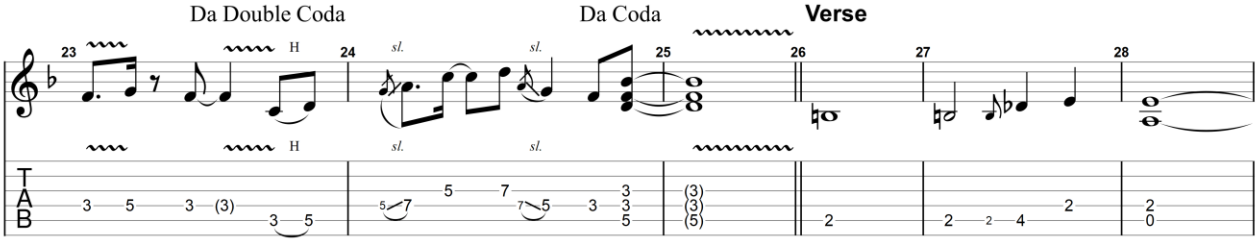
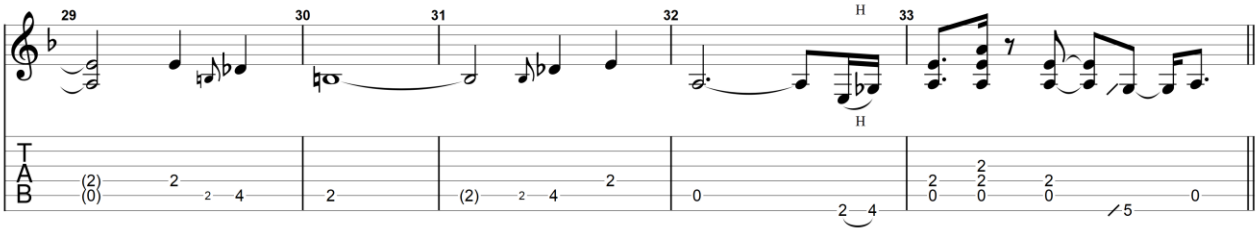
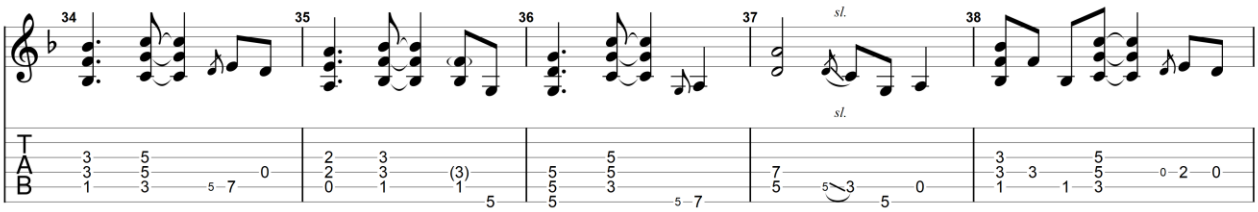


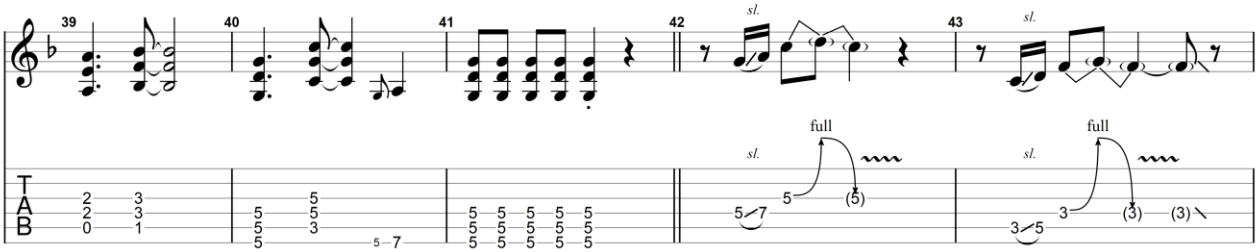


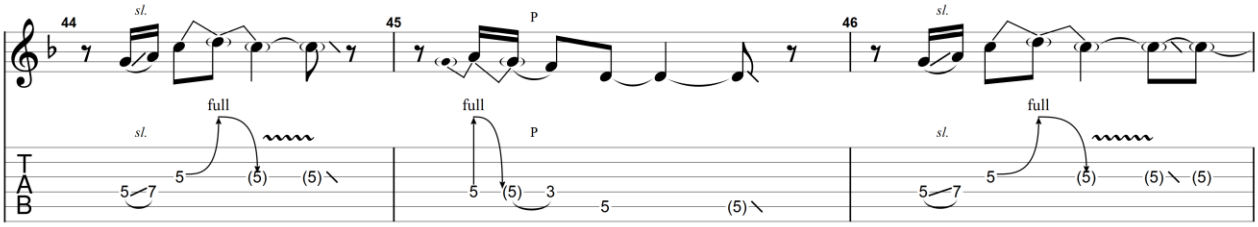


Pre-Chorus
Electric Guitar (clean)



Chorus
Electric Guitar (clean)





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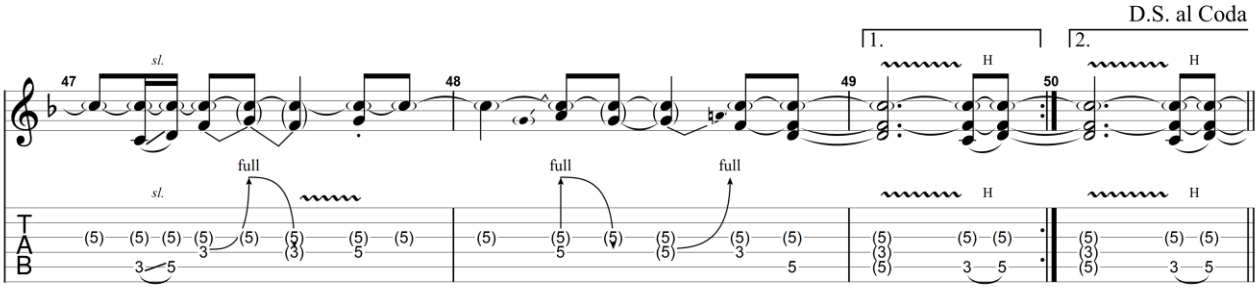
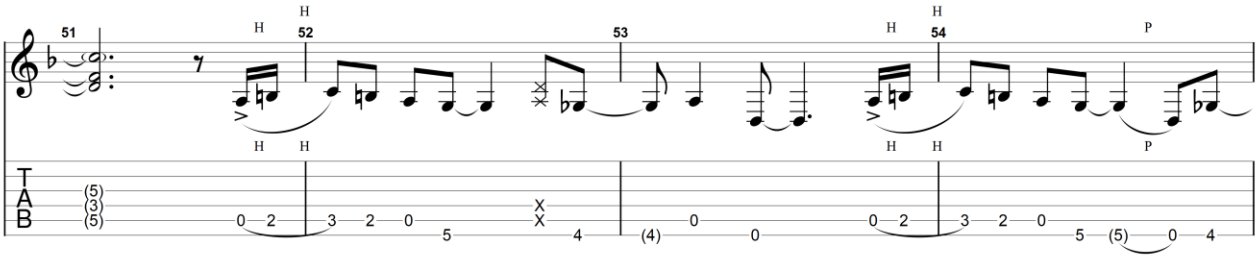
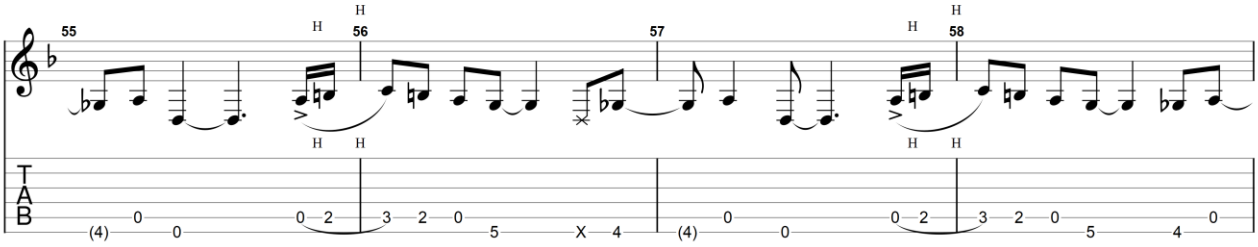


Interlude

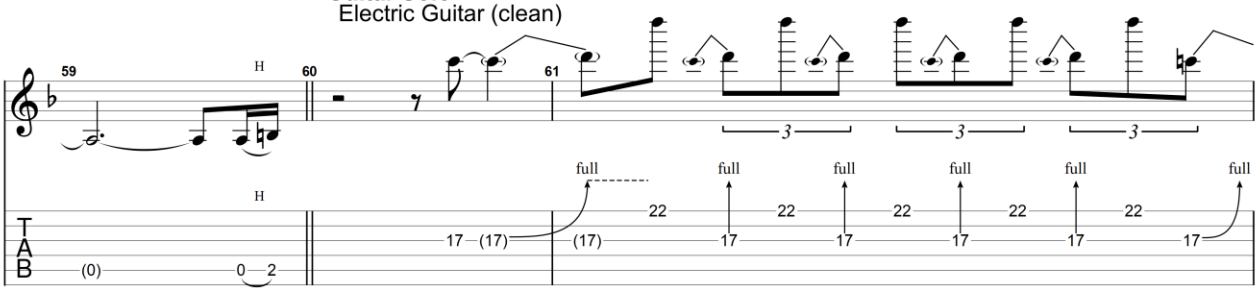
Electric Guitar (clean)

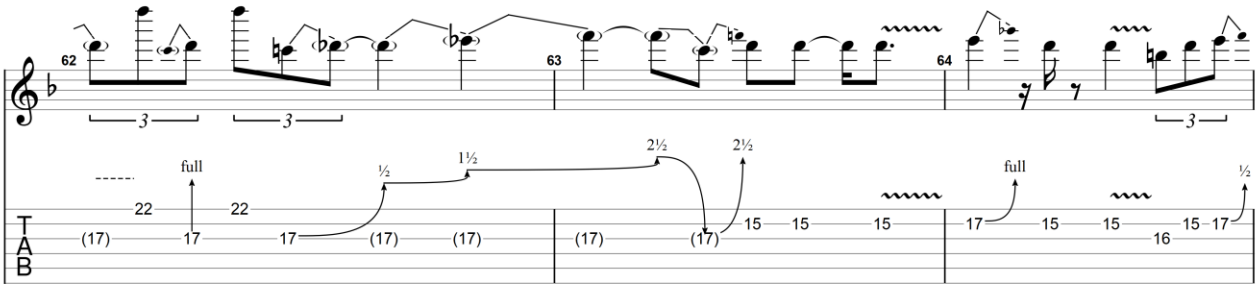




Guitar Solo

Electric Guitar (clean)





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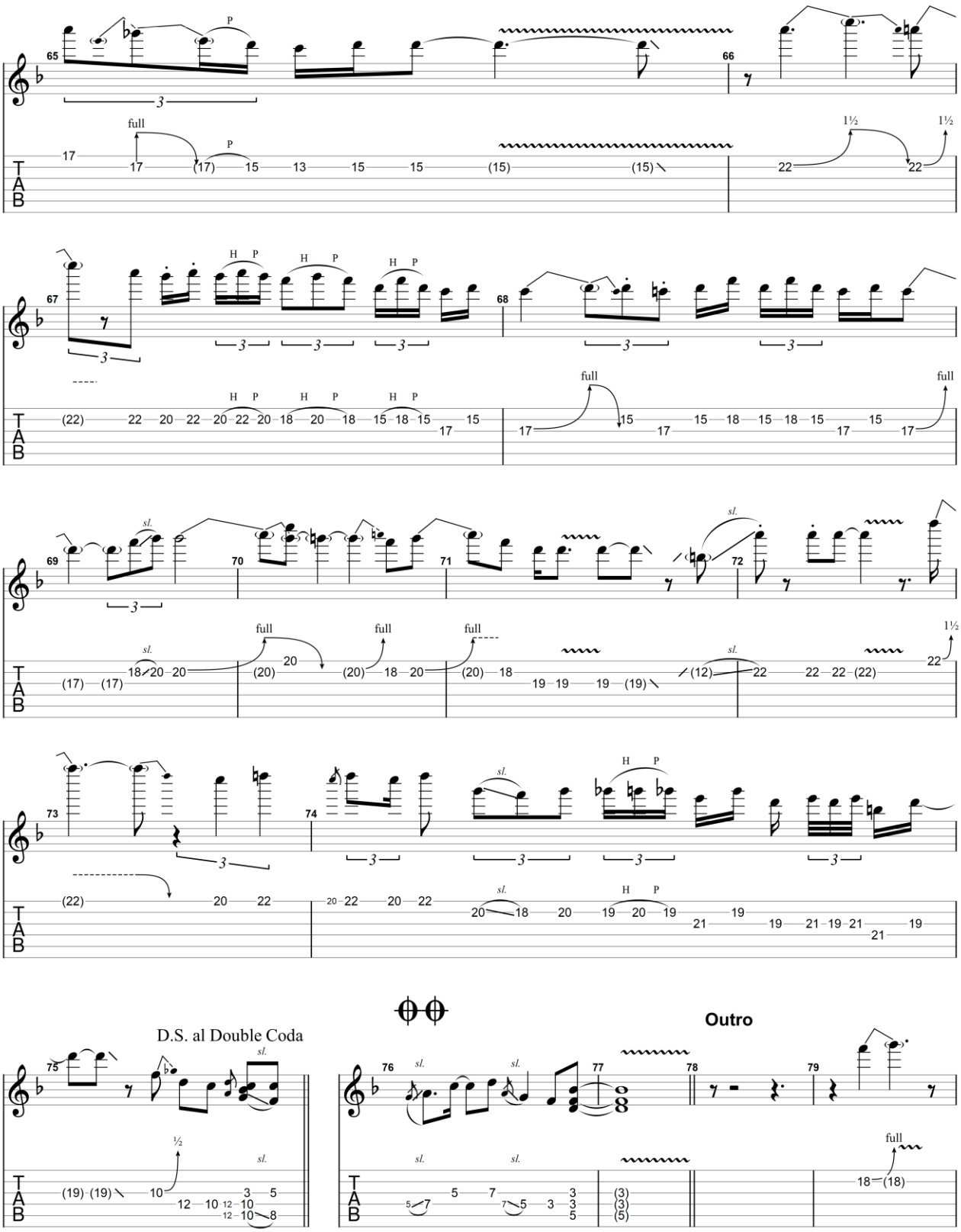

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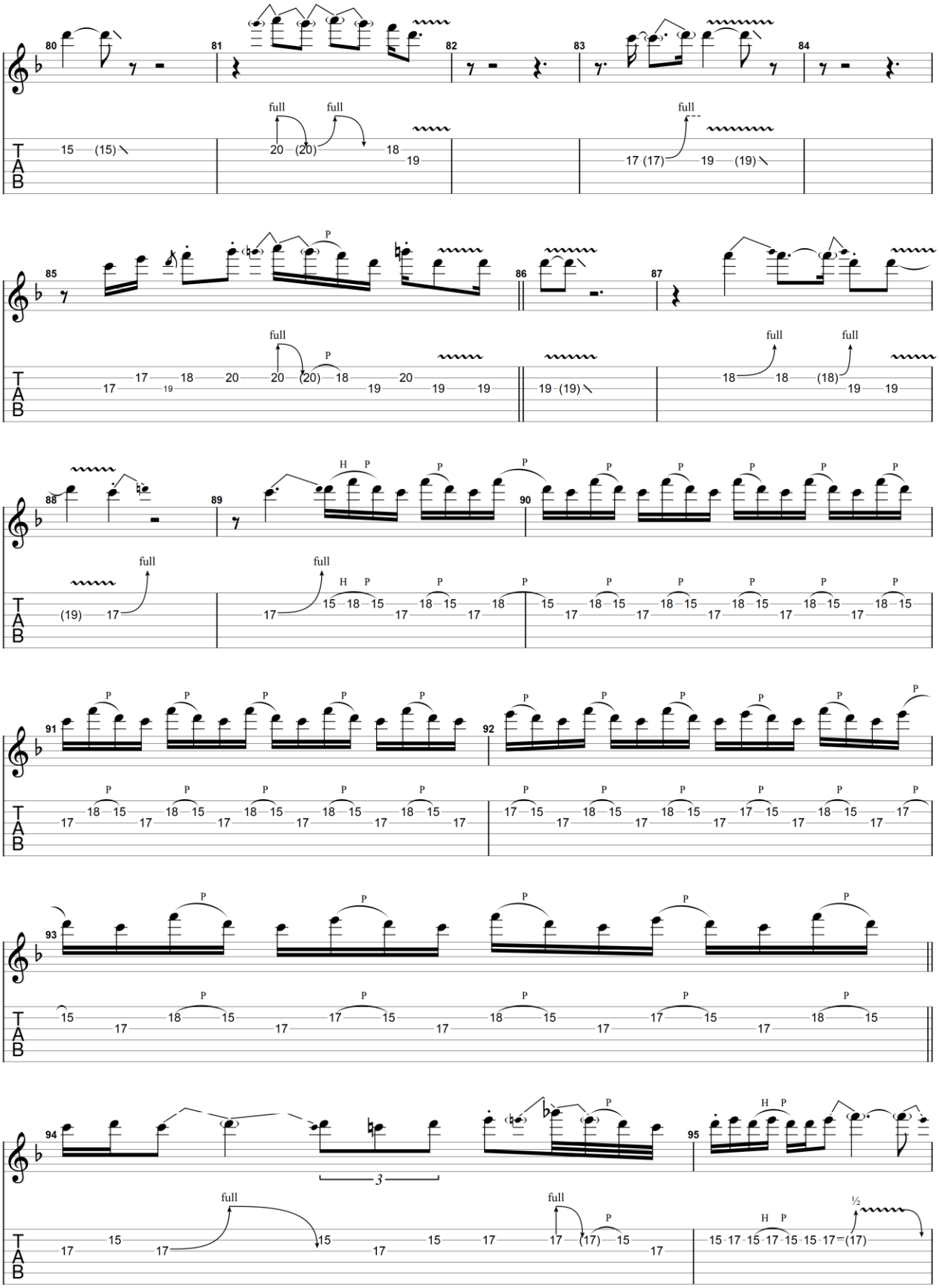

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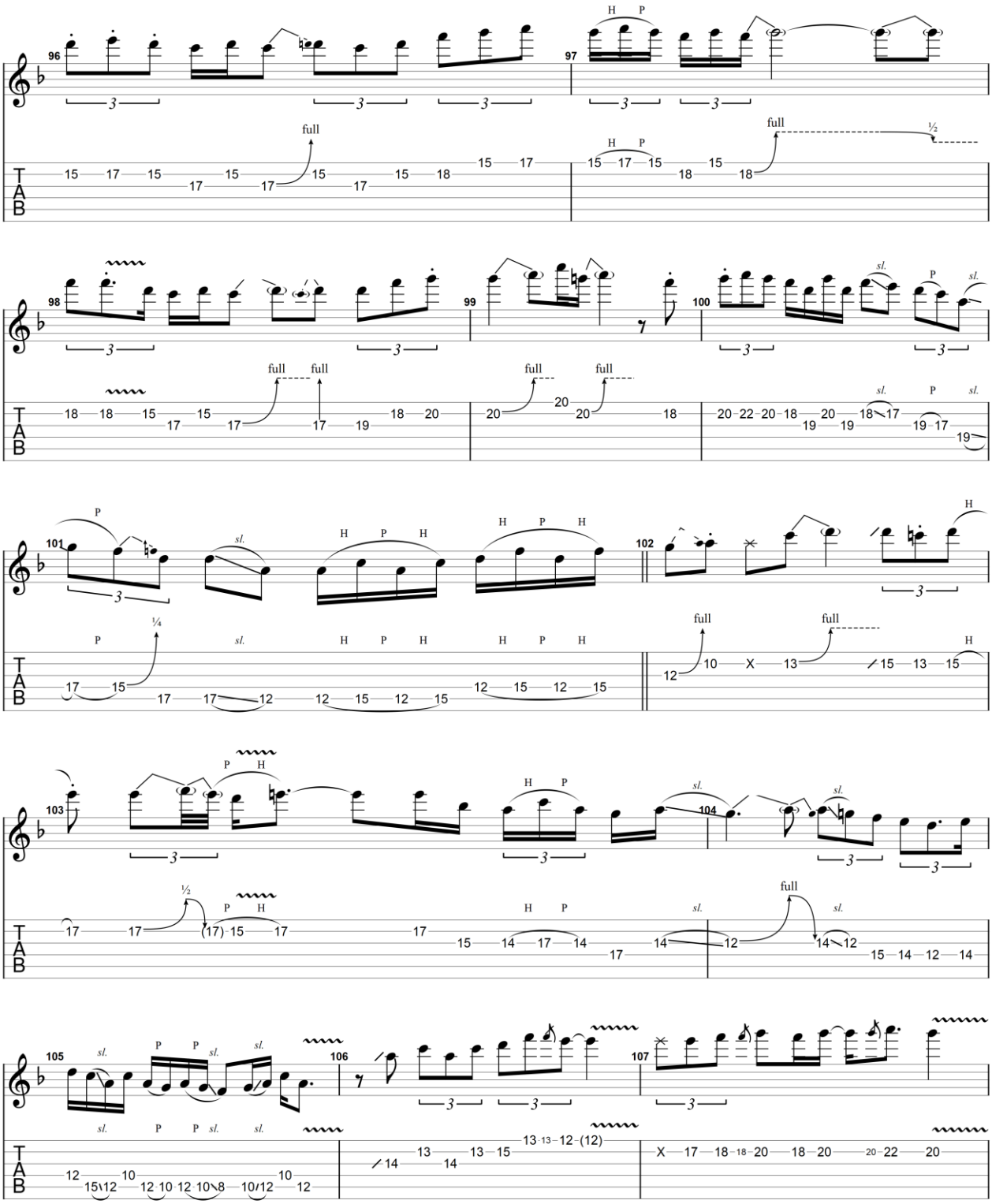

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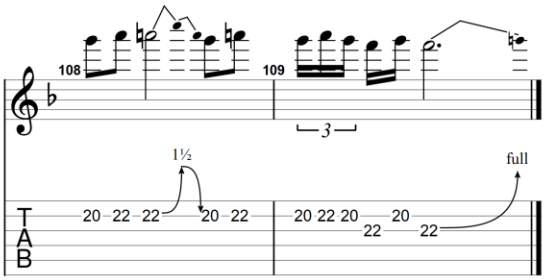

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Bad Love

1989

Eric Clapton

Elektrische gitaar 2

Standard tuning

♩ = 112

Intro

Main Theme

♩ = 124

Da Double Coda

Da Coda

Verse

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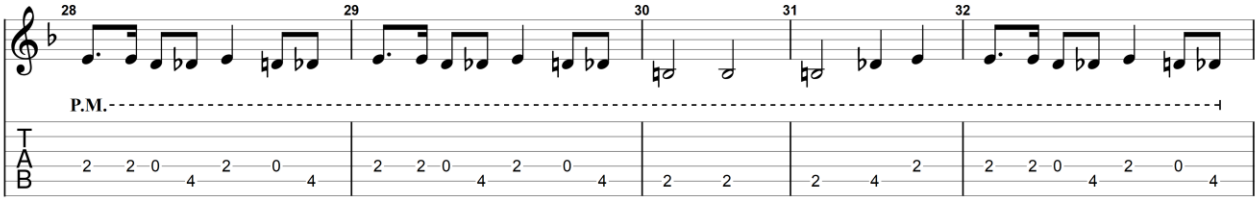
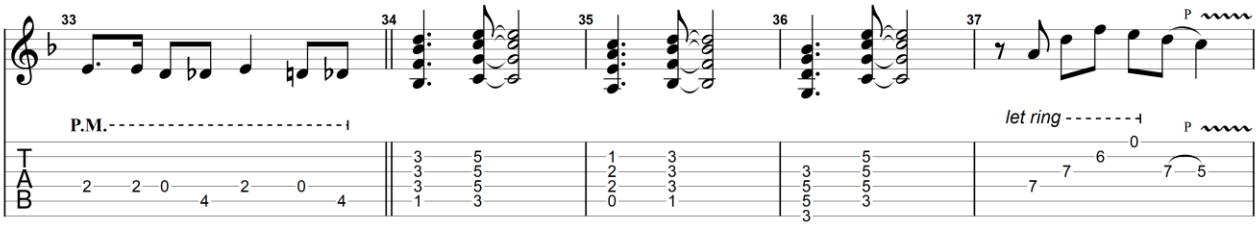
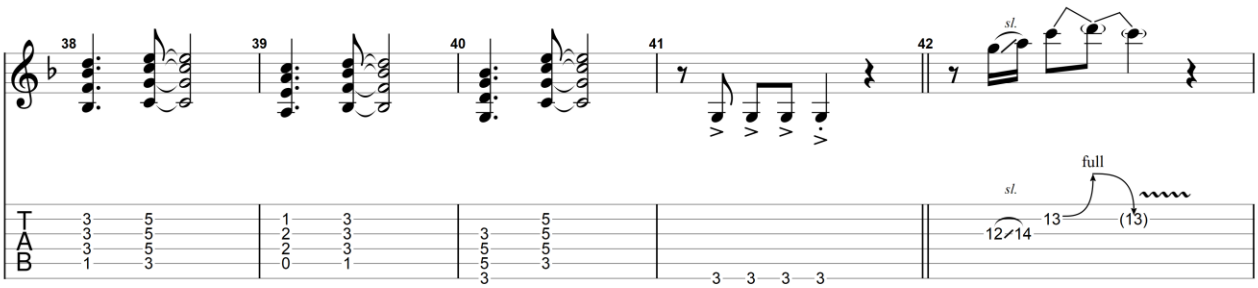
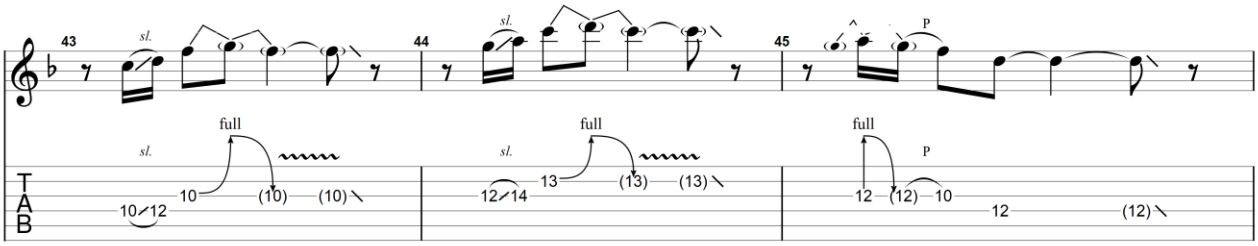


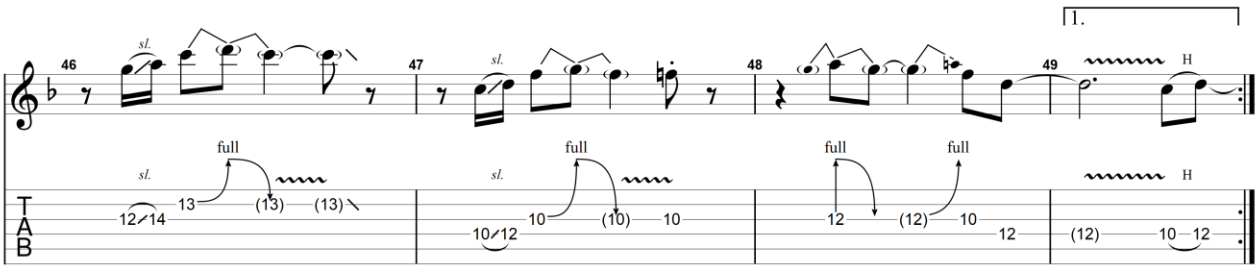
Pre-Chorus
Overdriven Guitar



Chorus
Electric Guitar (clean)







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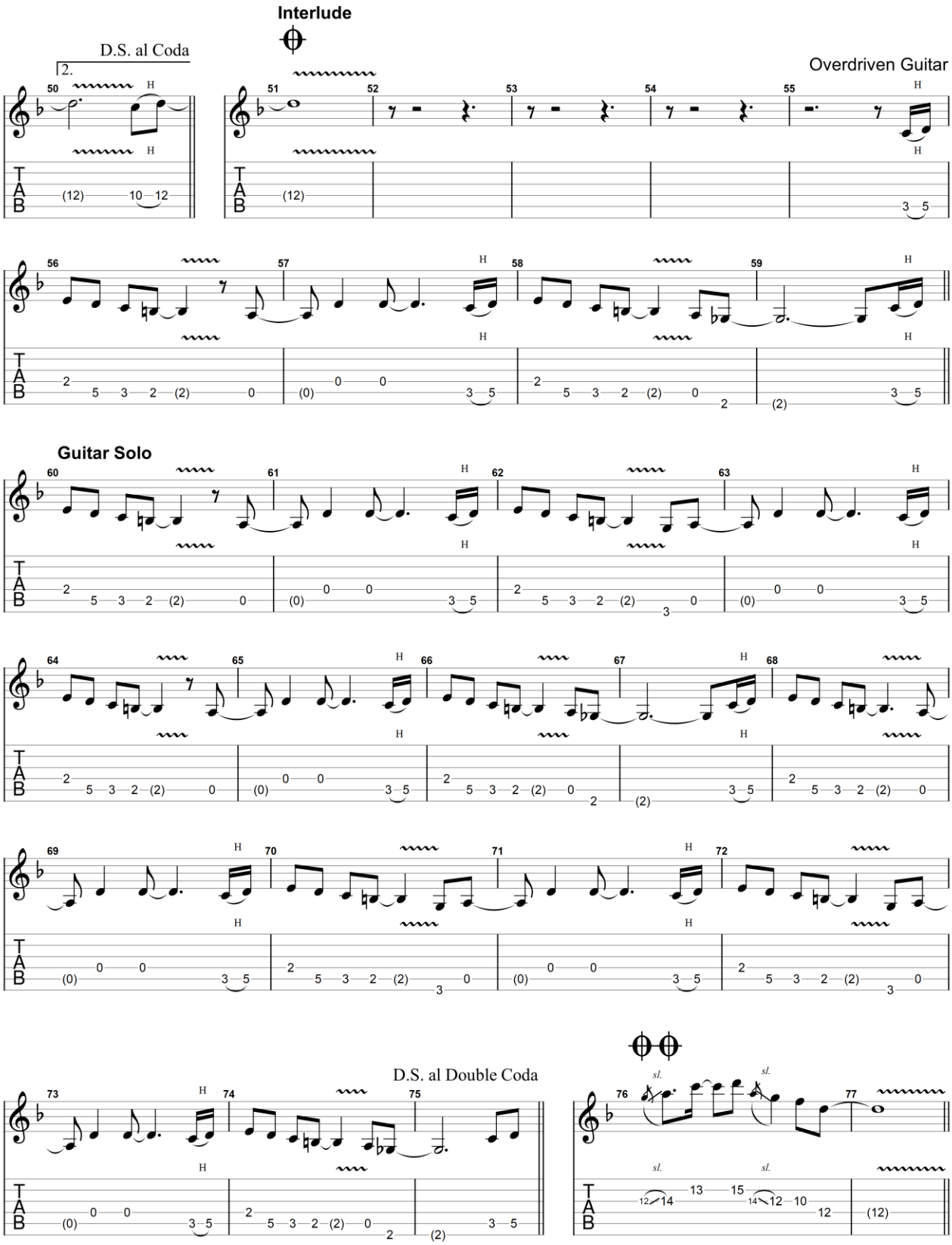

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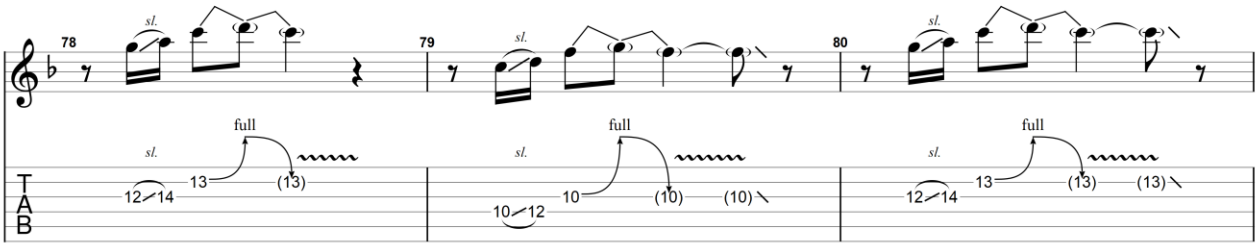
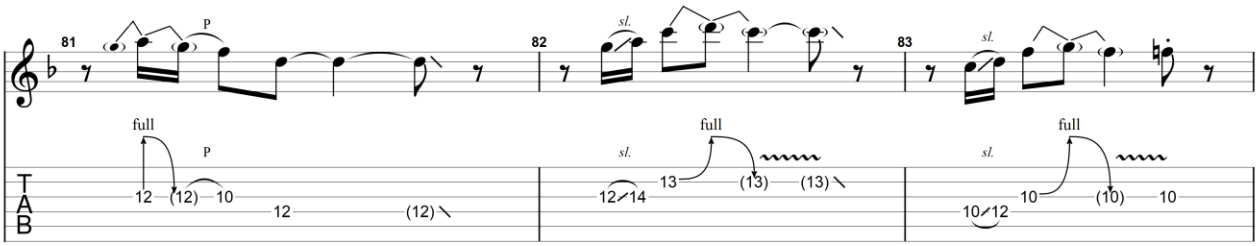
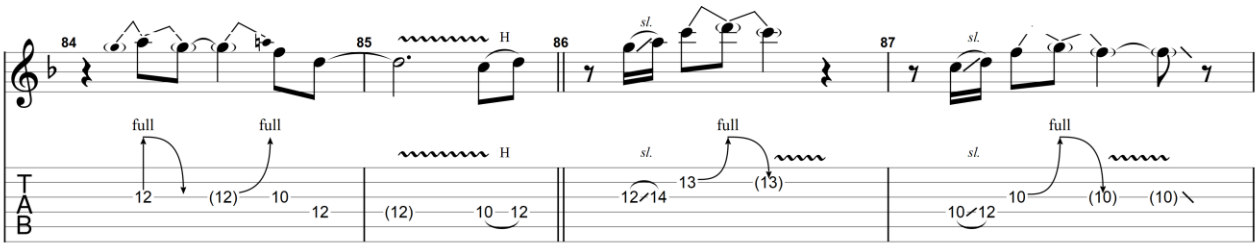
Outro

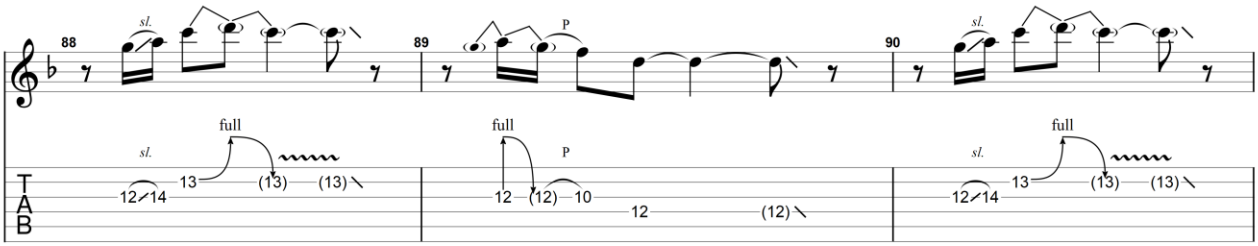
Electric Guitar (clean)



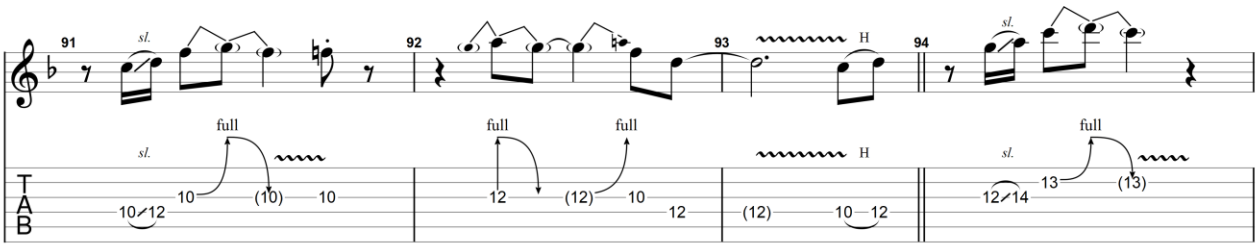


Electric Guitar (clean)





Electric Guitar (clean)



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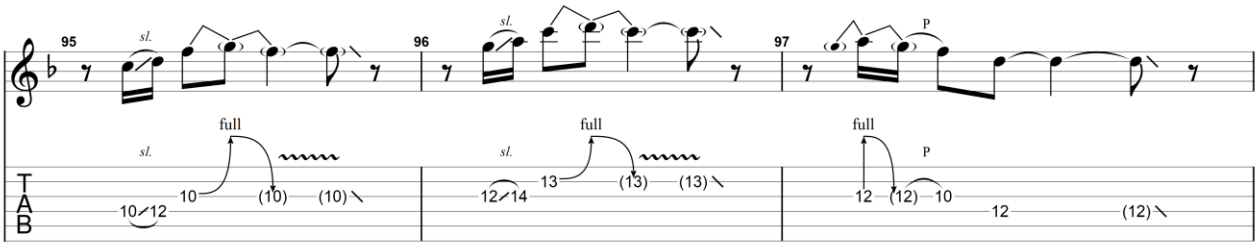
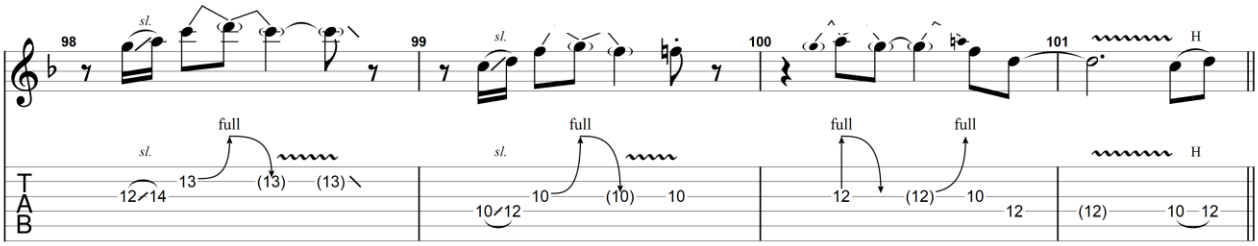
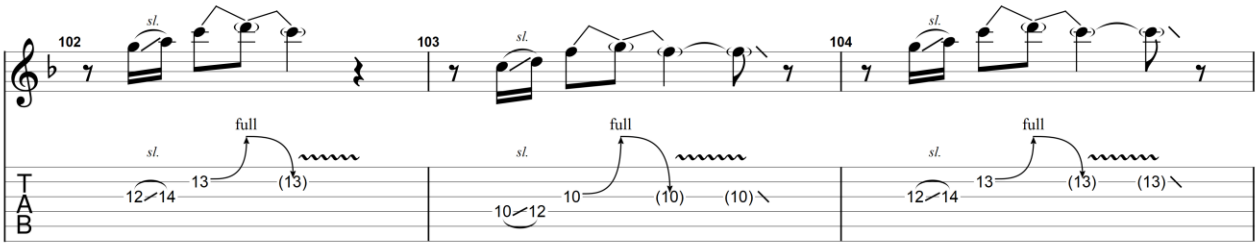
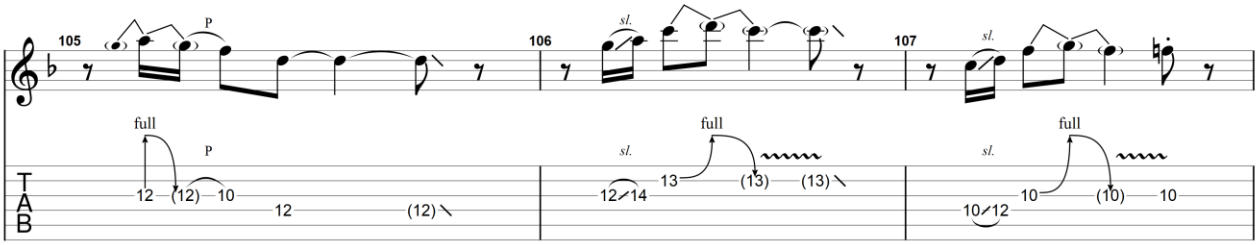
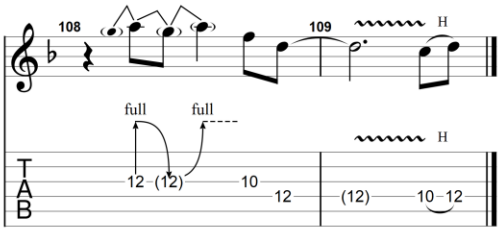




Electric Guitar (clean)







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Bad Love

1989

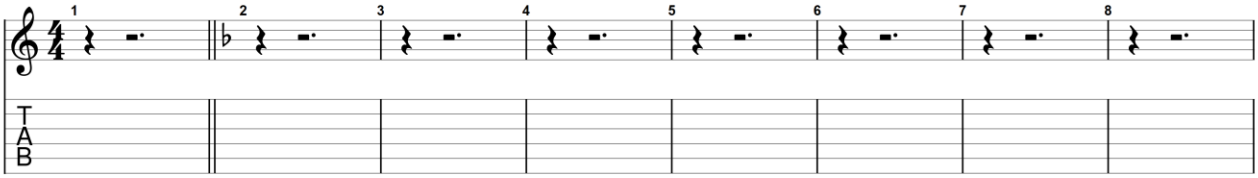
Eric Clapton

Elektrische gitaar 3

Standard tuning

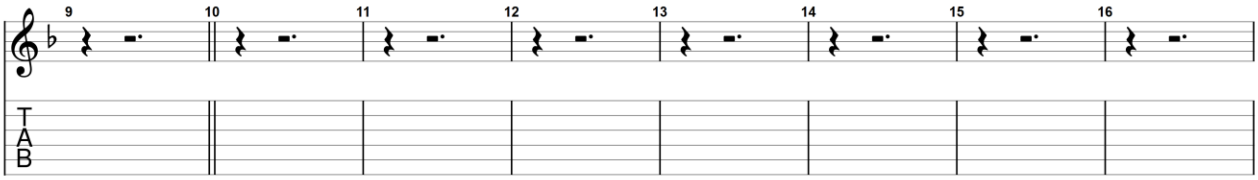
♩ = 112

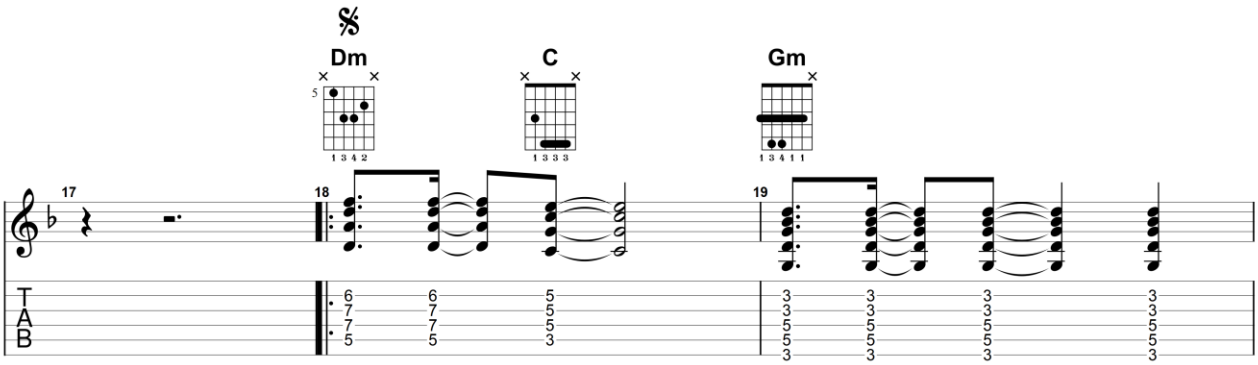
Intro

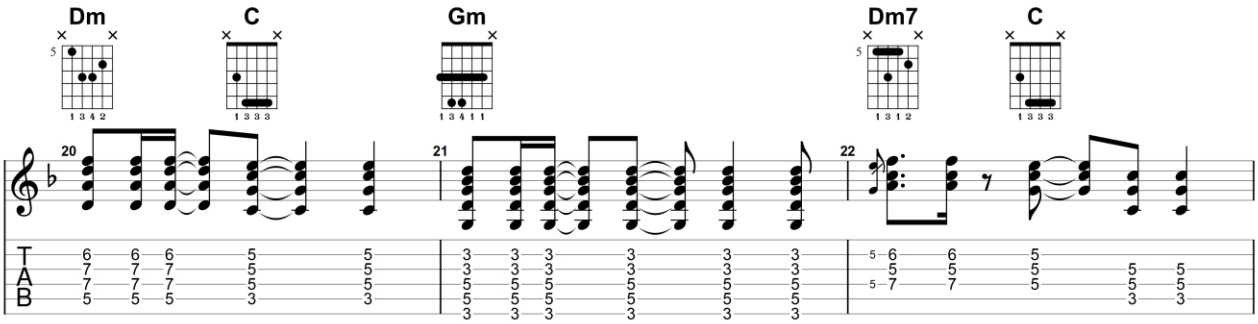


Main Theme

♩ = 124







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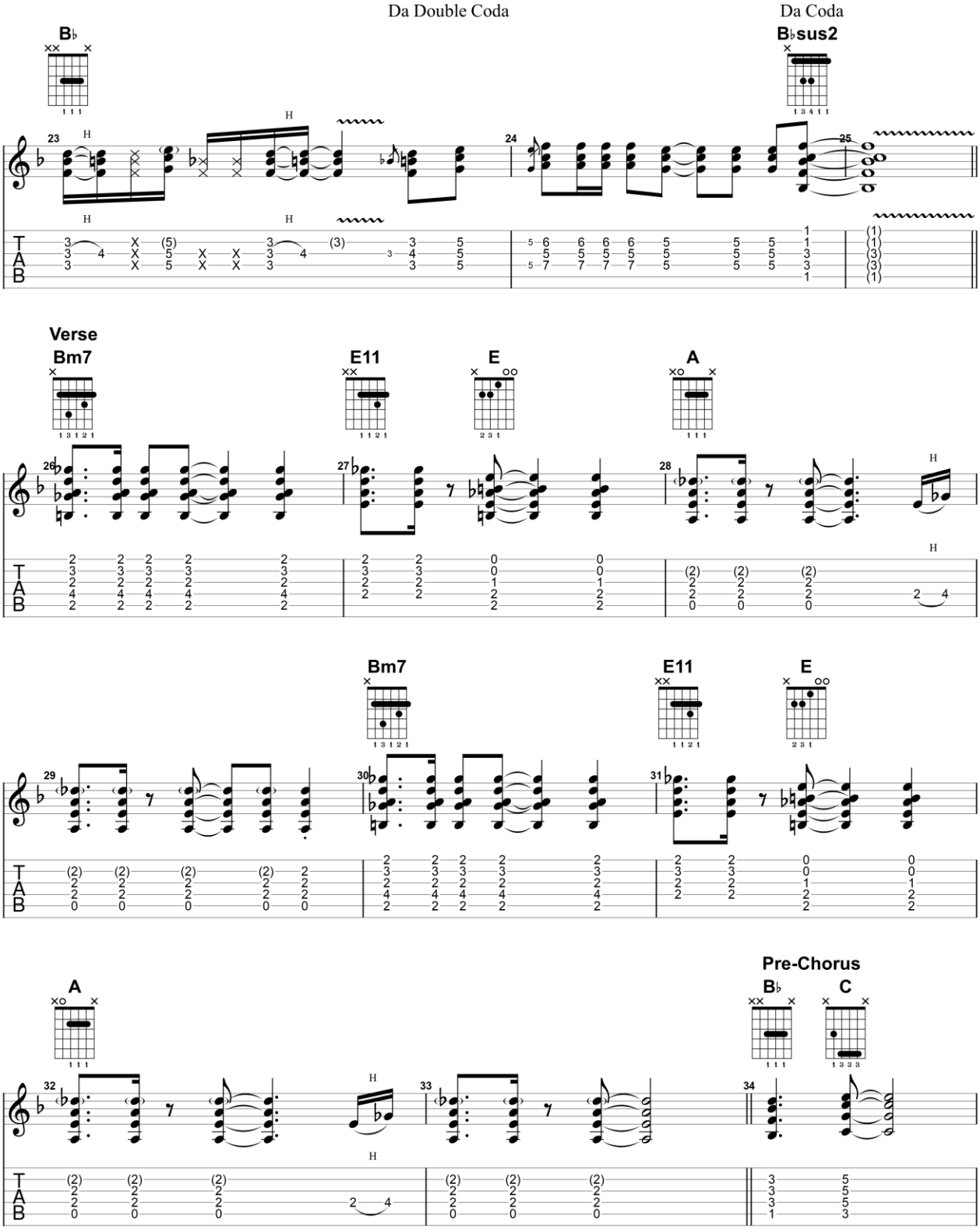

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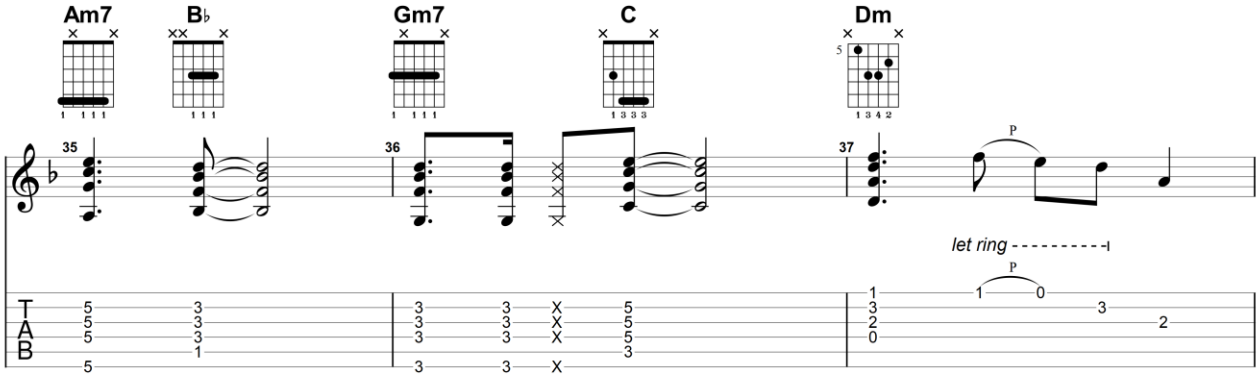
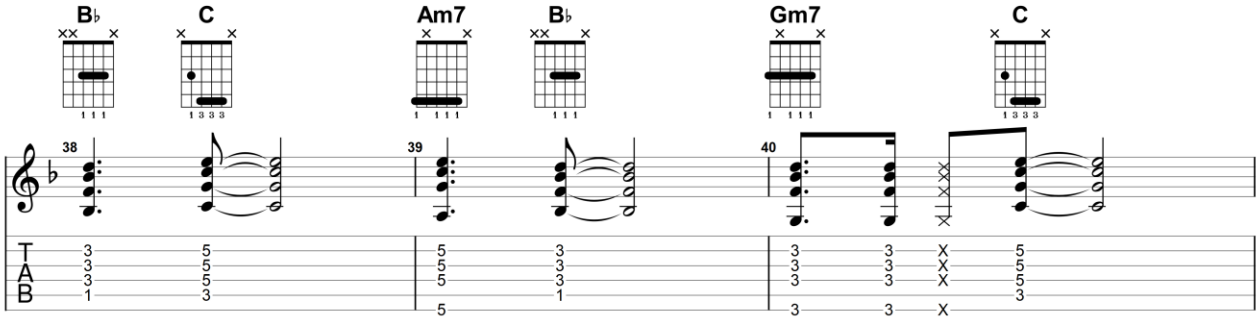
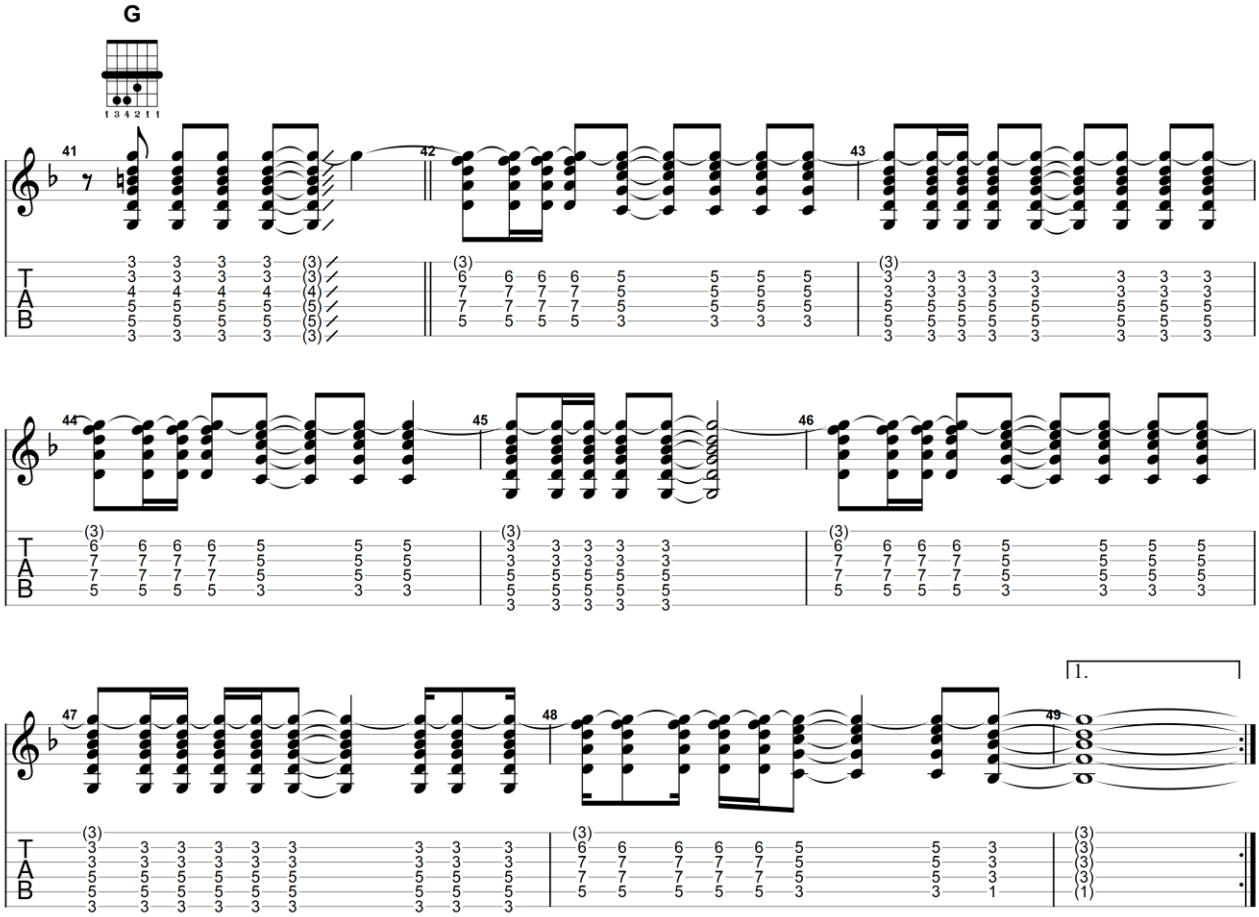




Chorus



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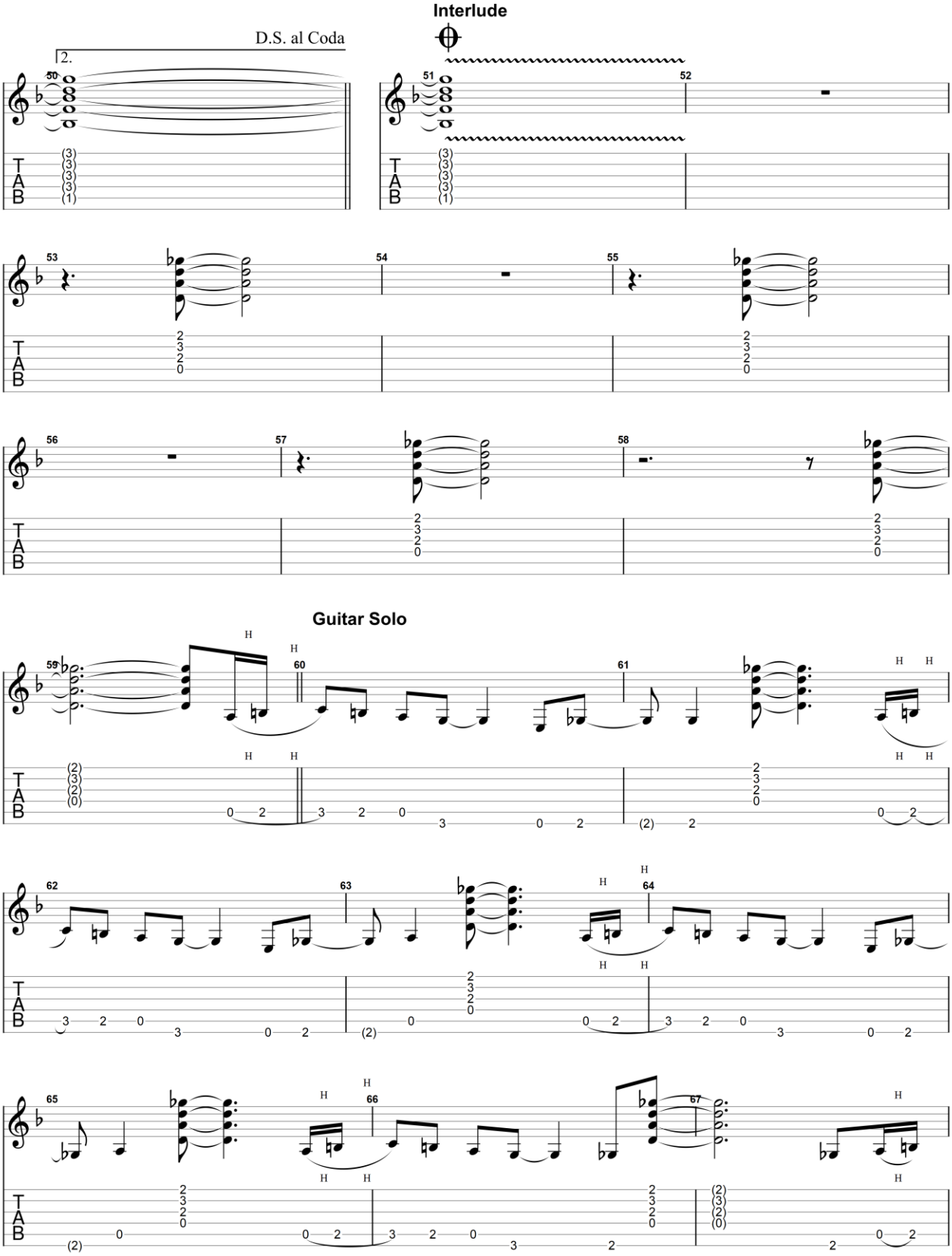

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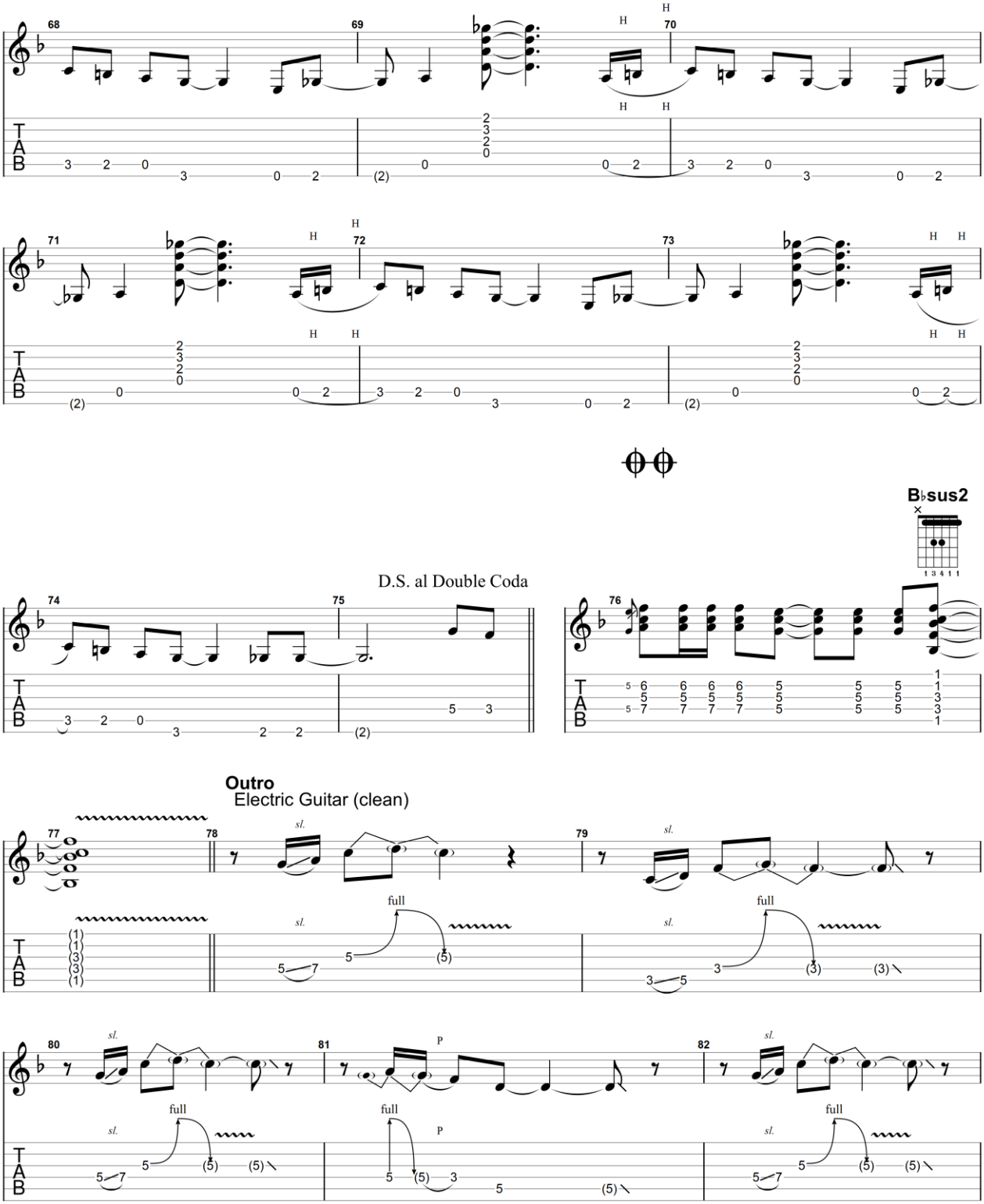

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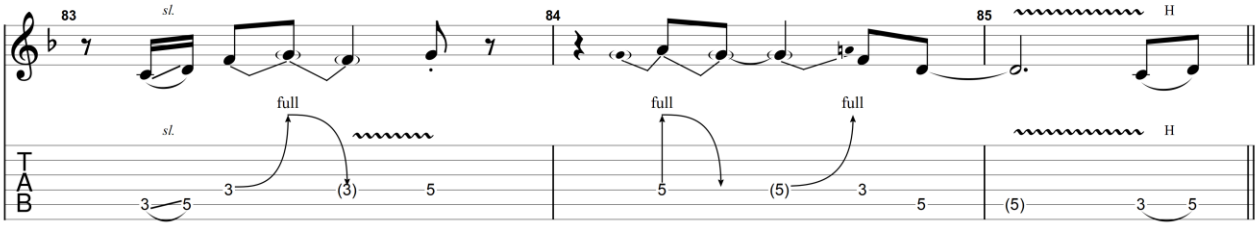
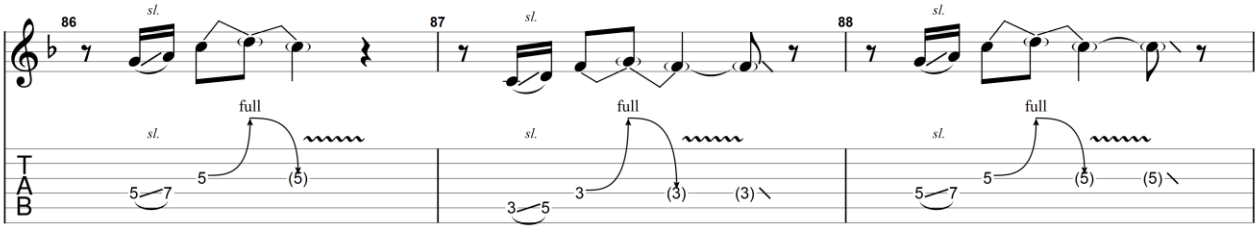
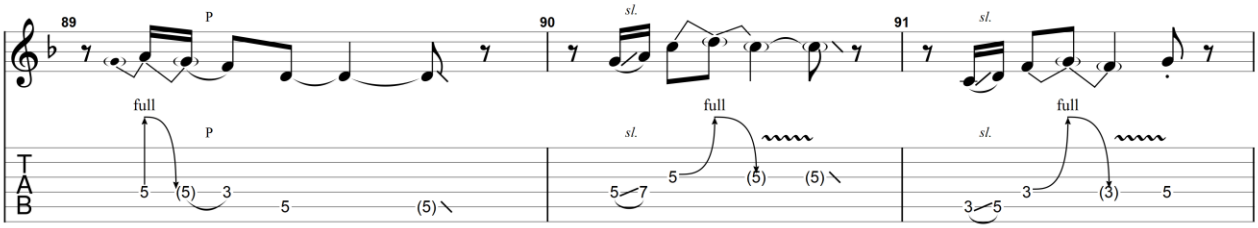


Electric Guitar (clean)





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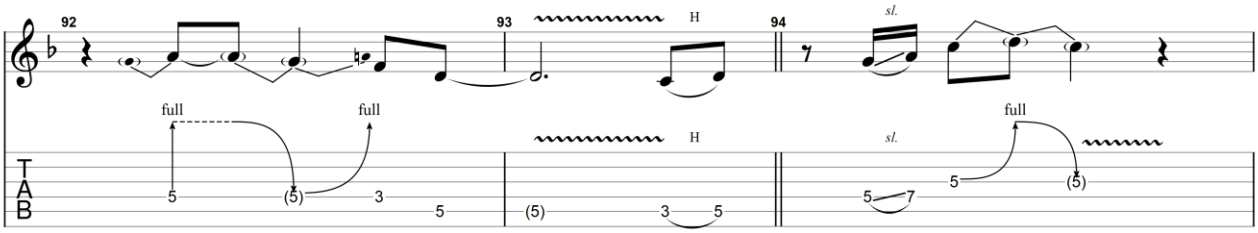

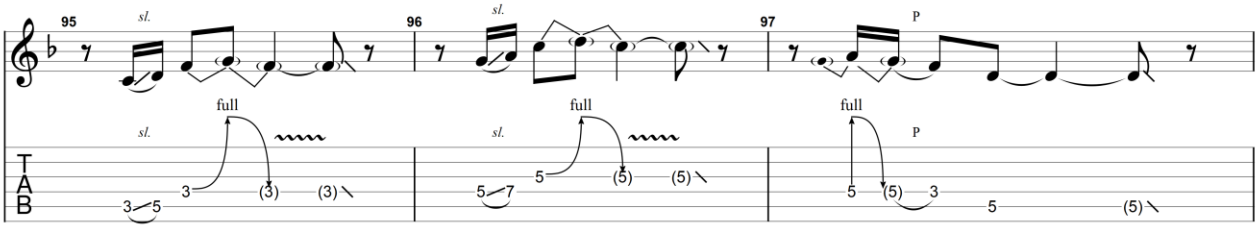

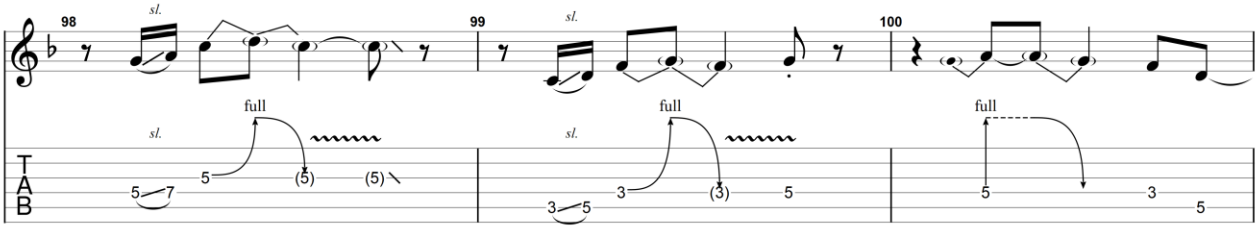

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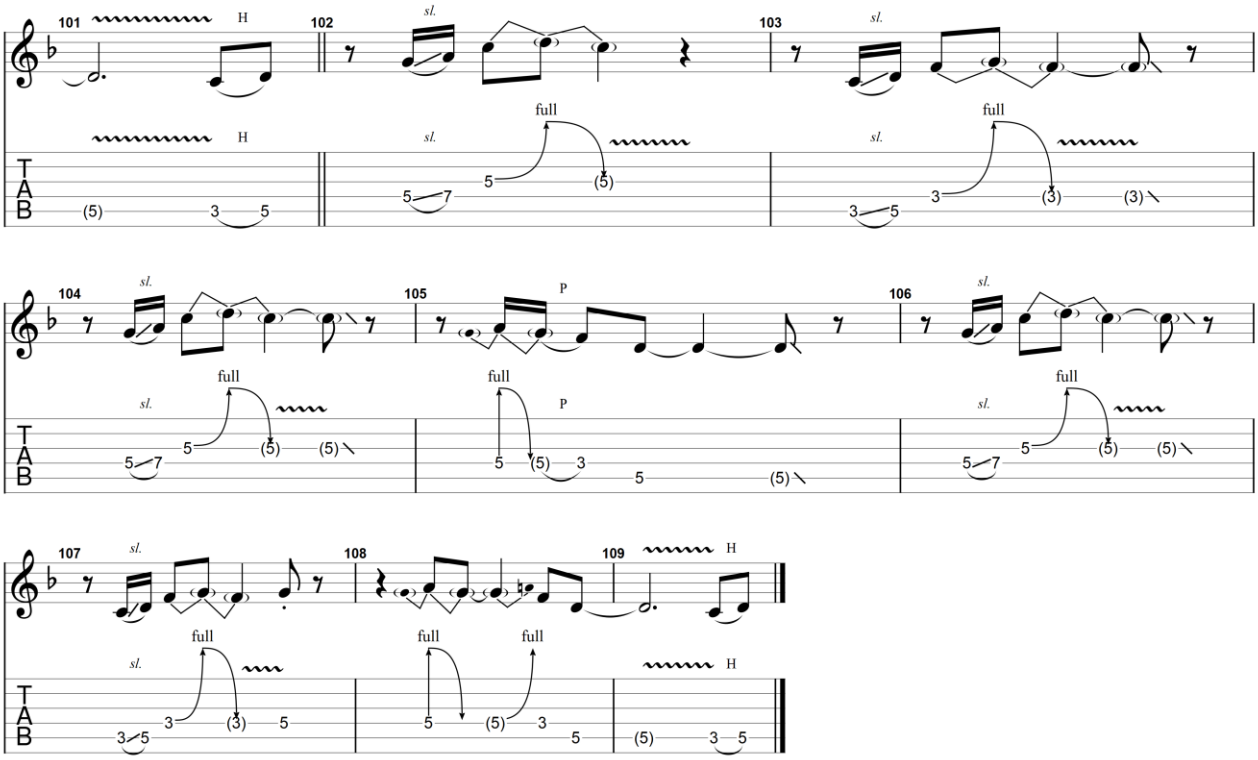
Electric Guitar (clean)



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Badge

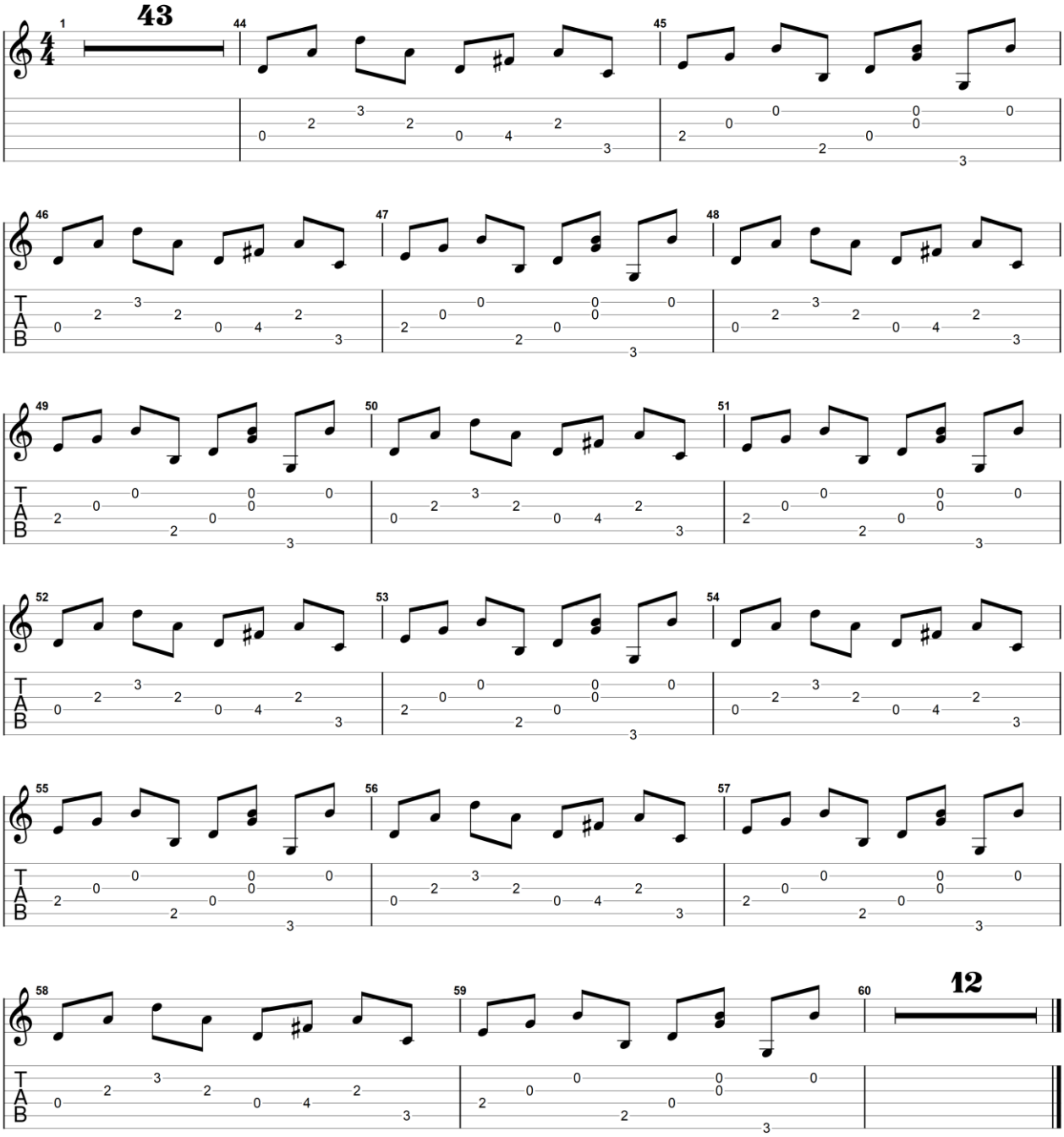
1969

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 104



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Badge

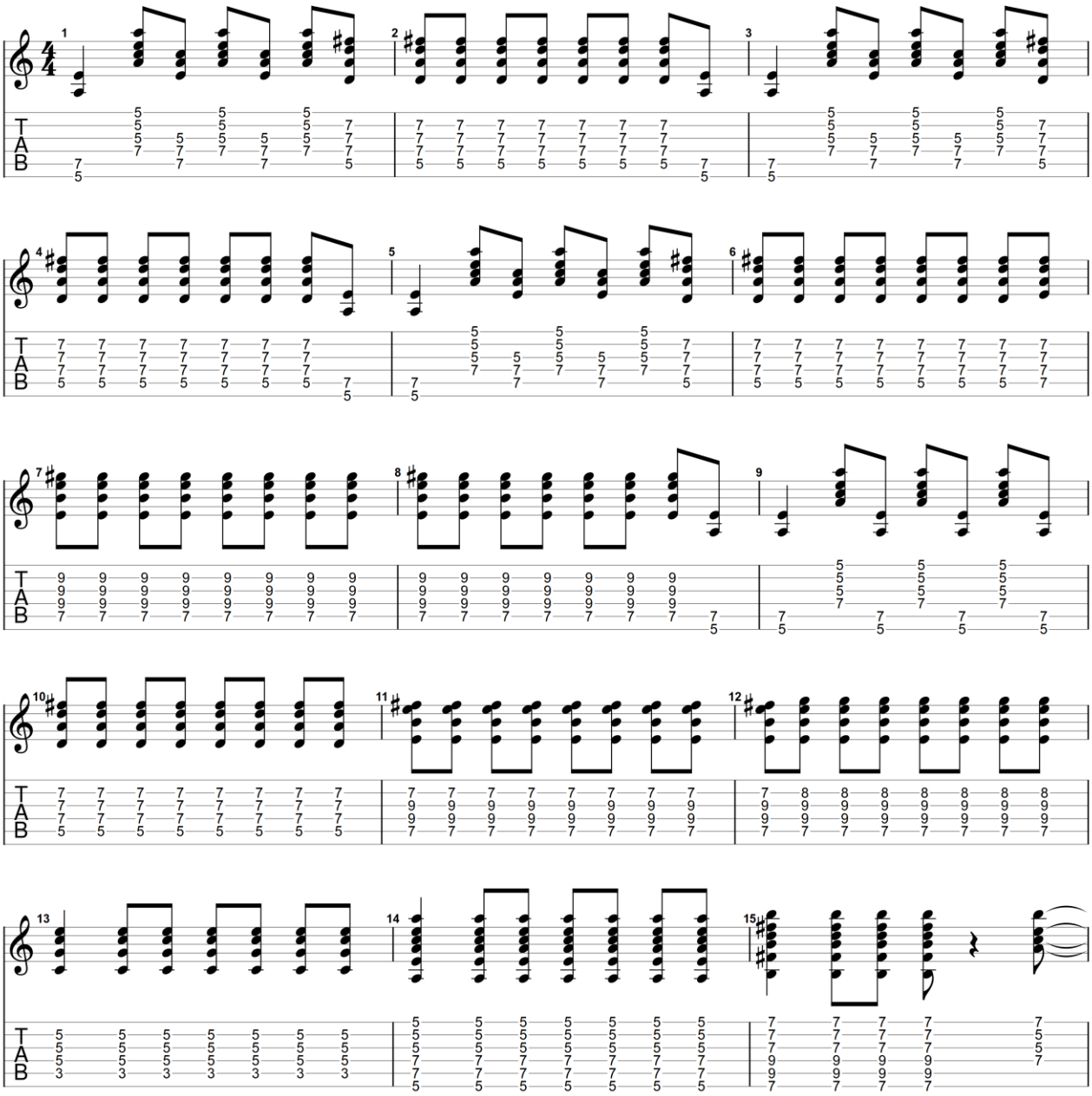
1969

Eric Clapton

Elektrische gitaar 2

Standard tuning

♩ = 104



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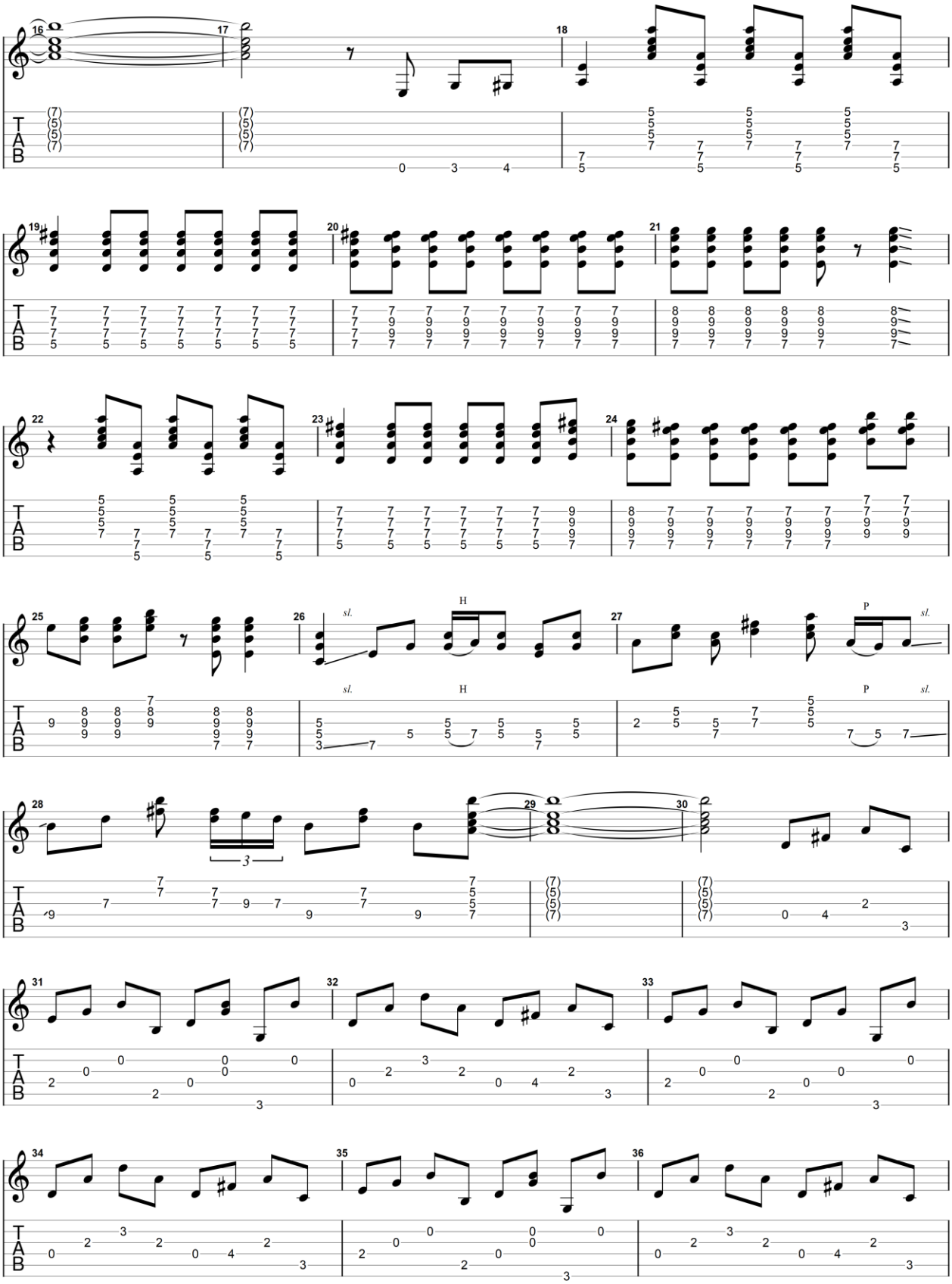

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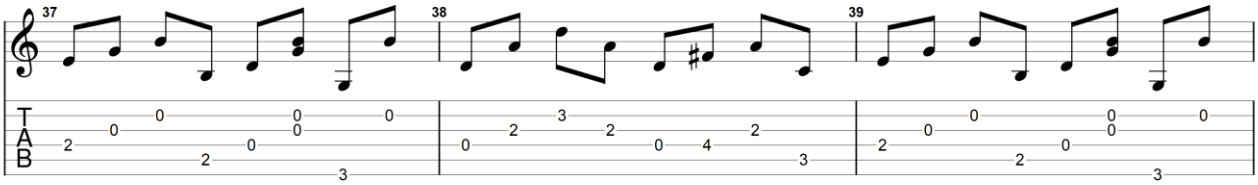

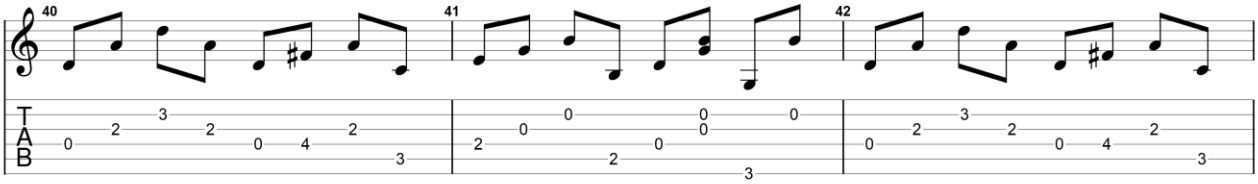

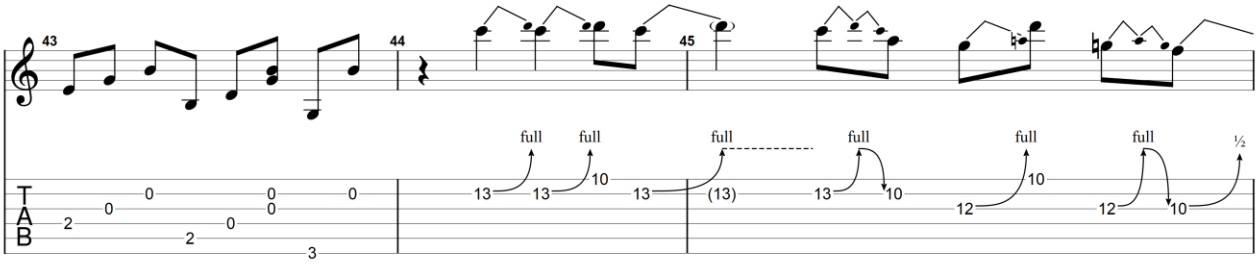

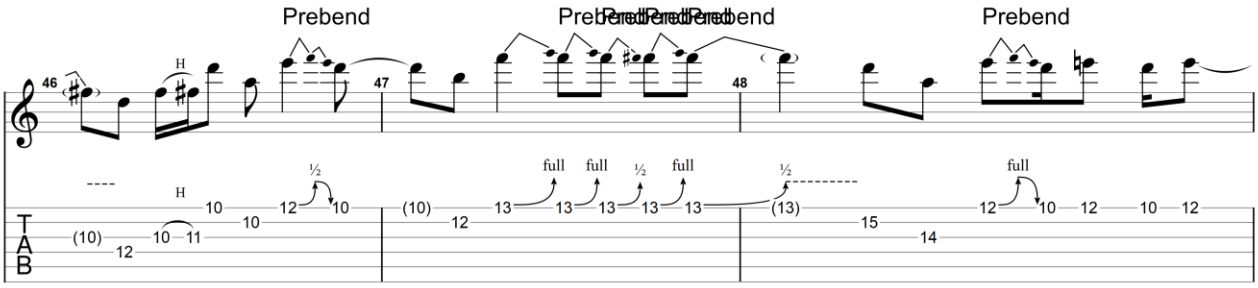

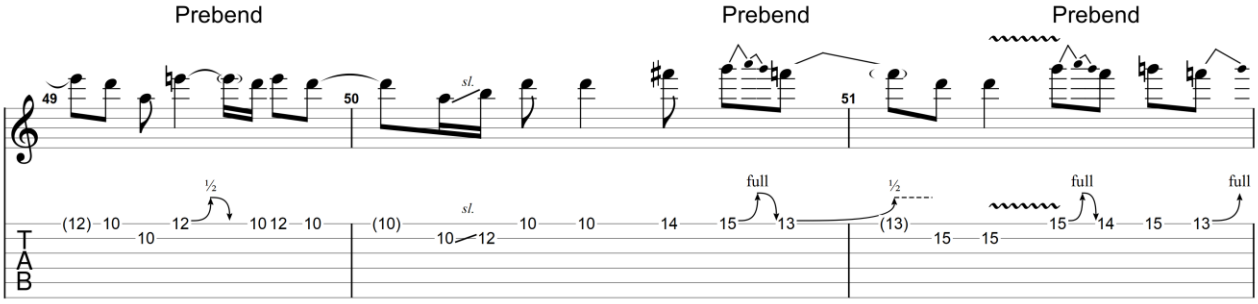

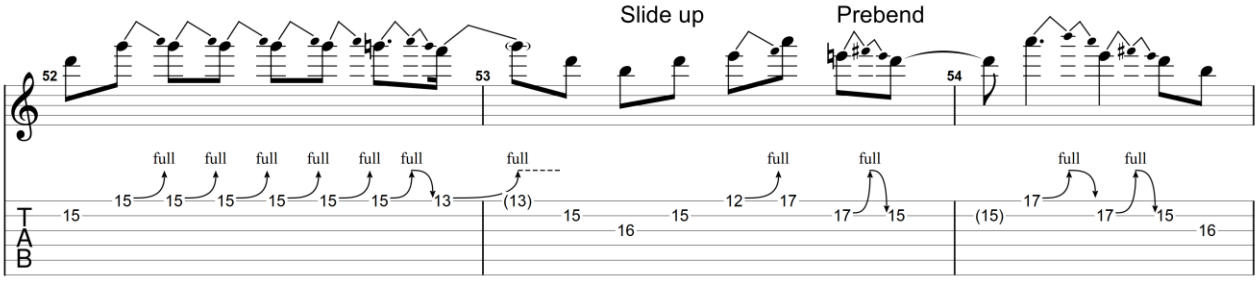

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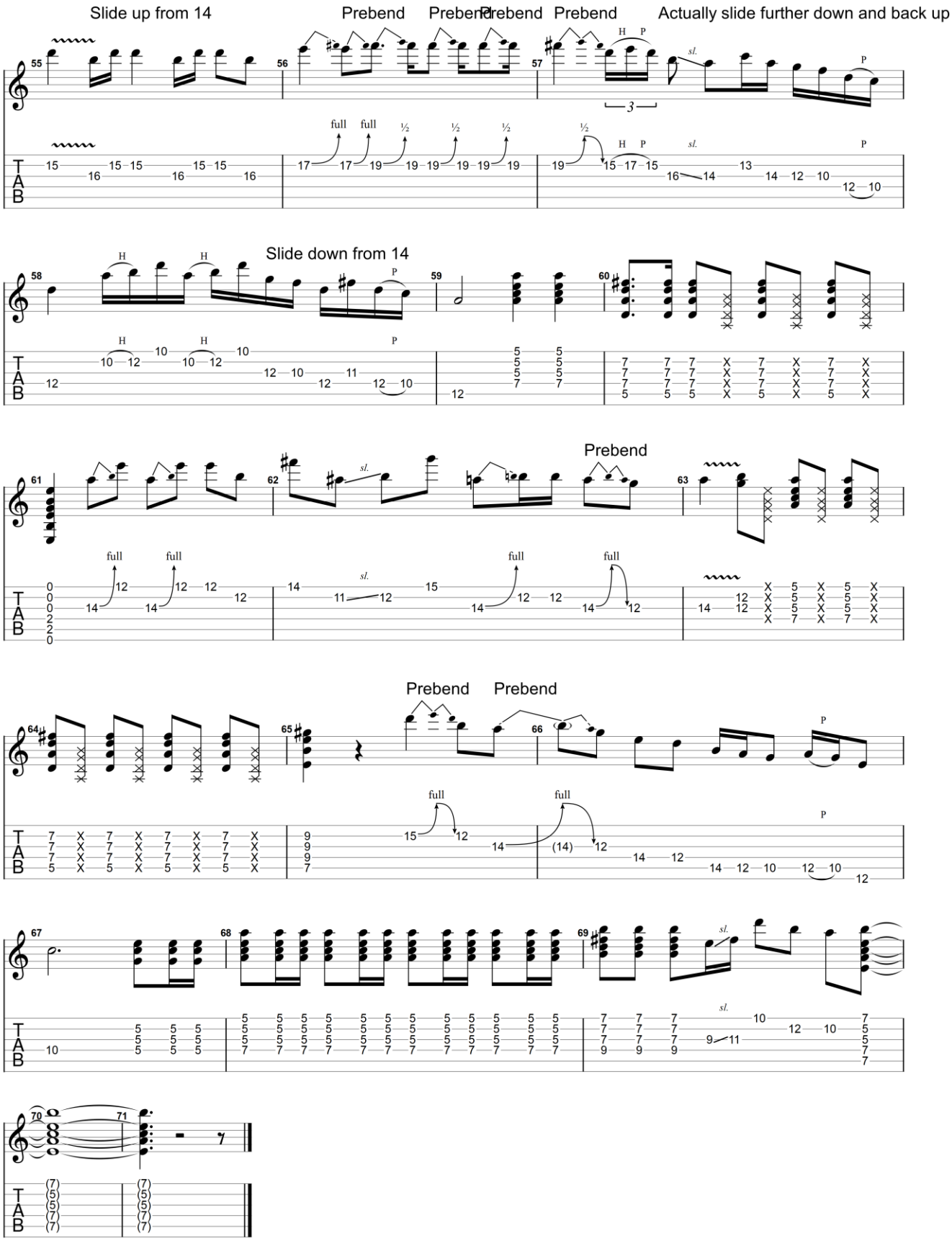

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Before You Accuse Me

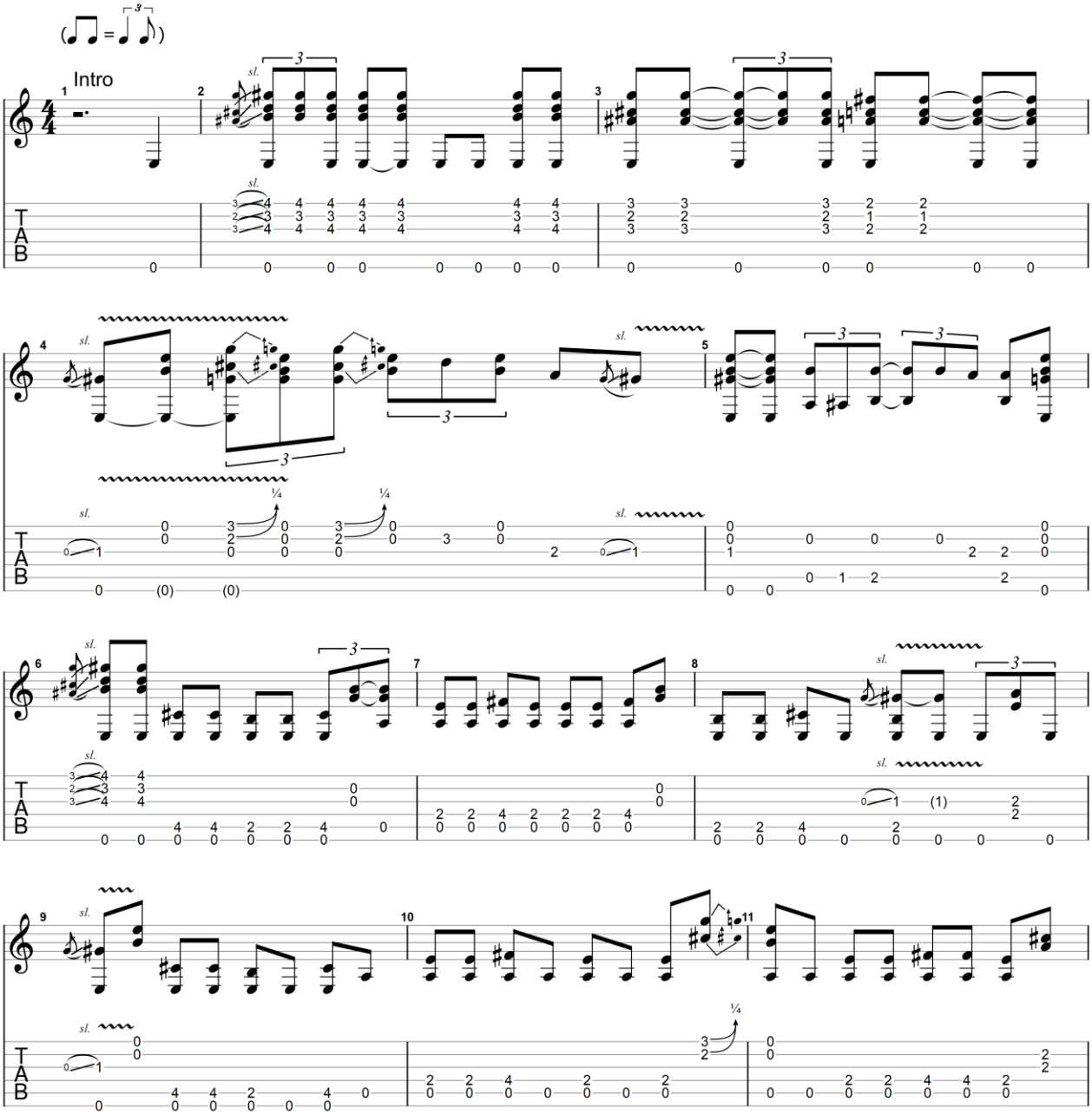
1989

Eric Clapton

Akoestische gitaar

Standard tuning

♩ = 98



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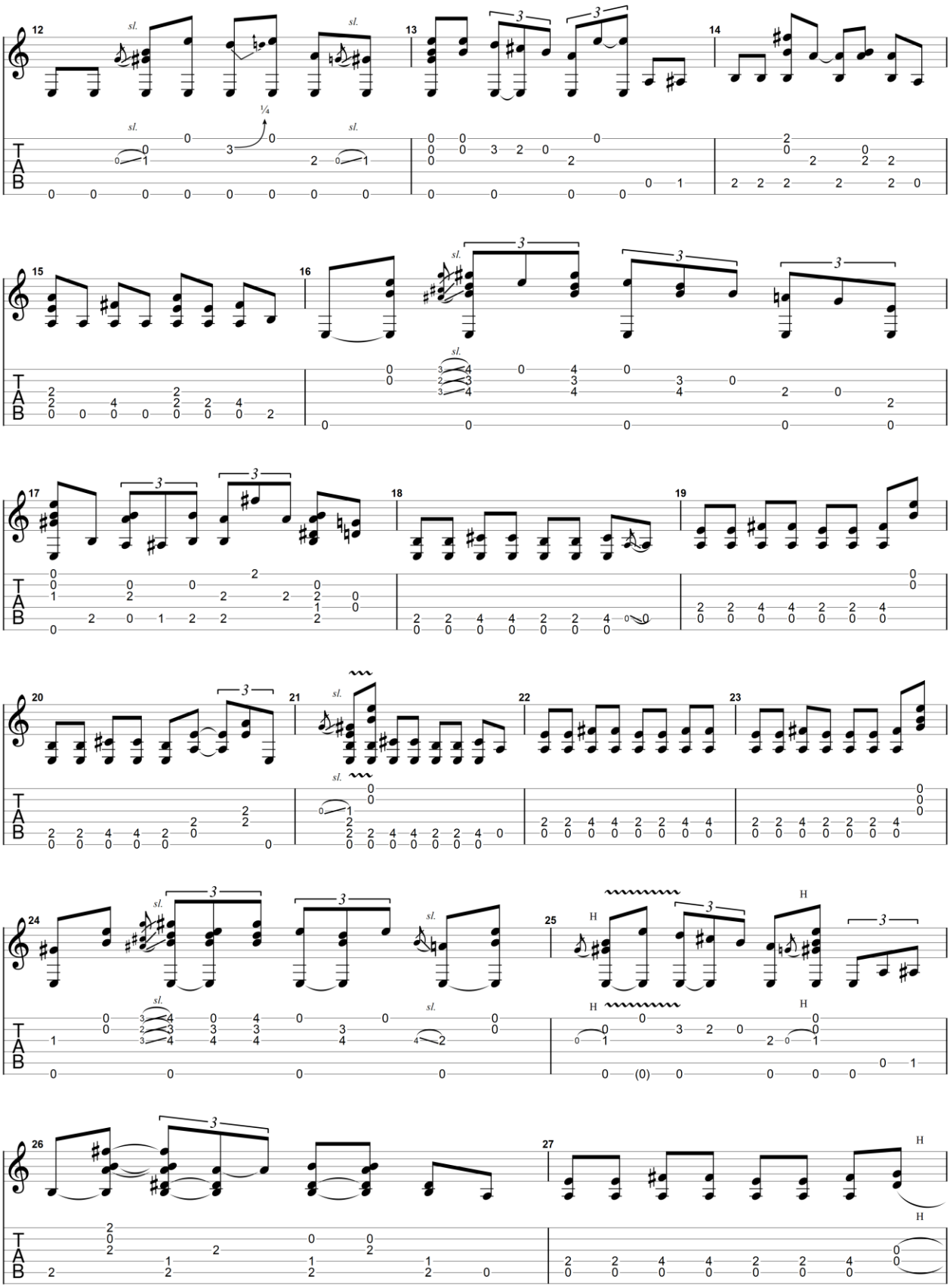

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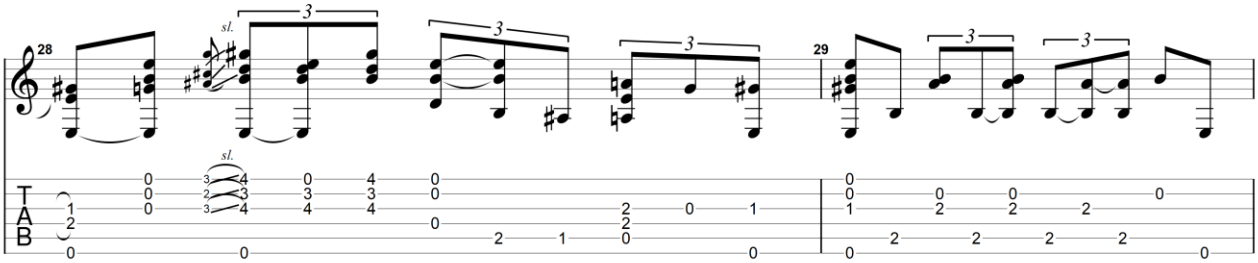

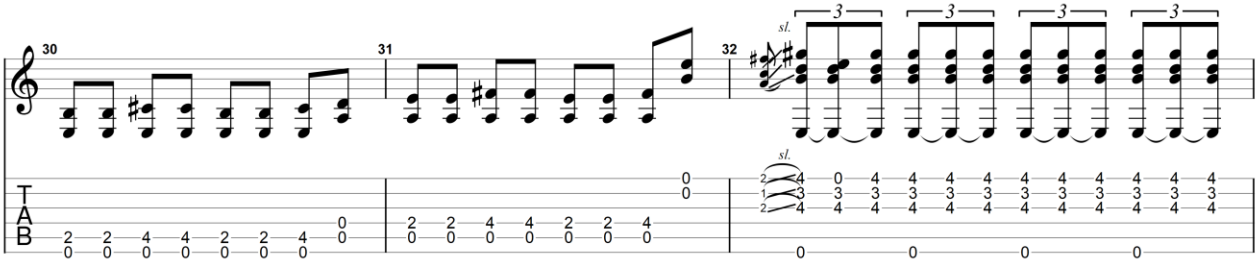

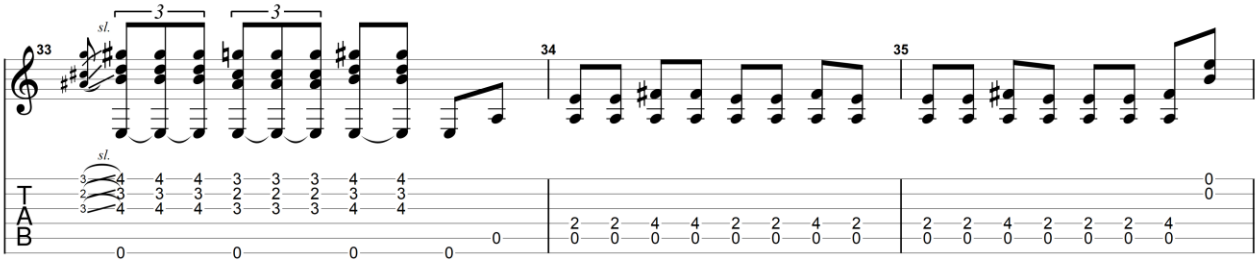

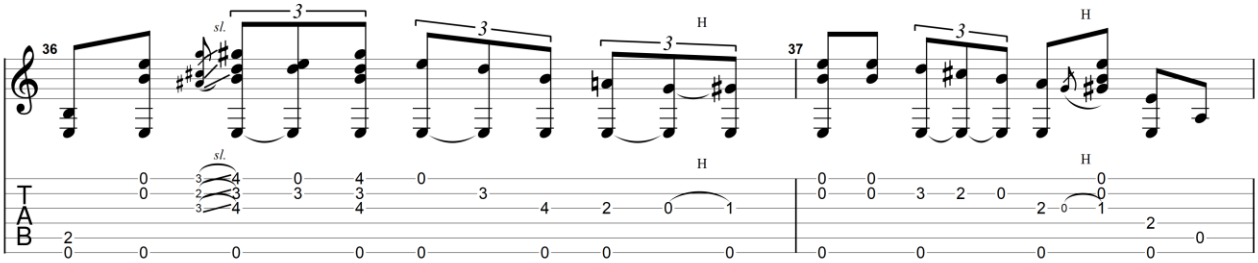

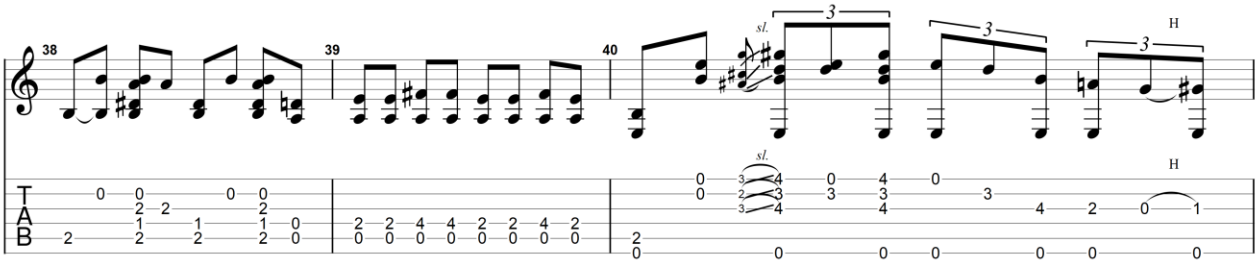

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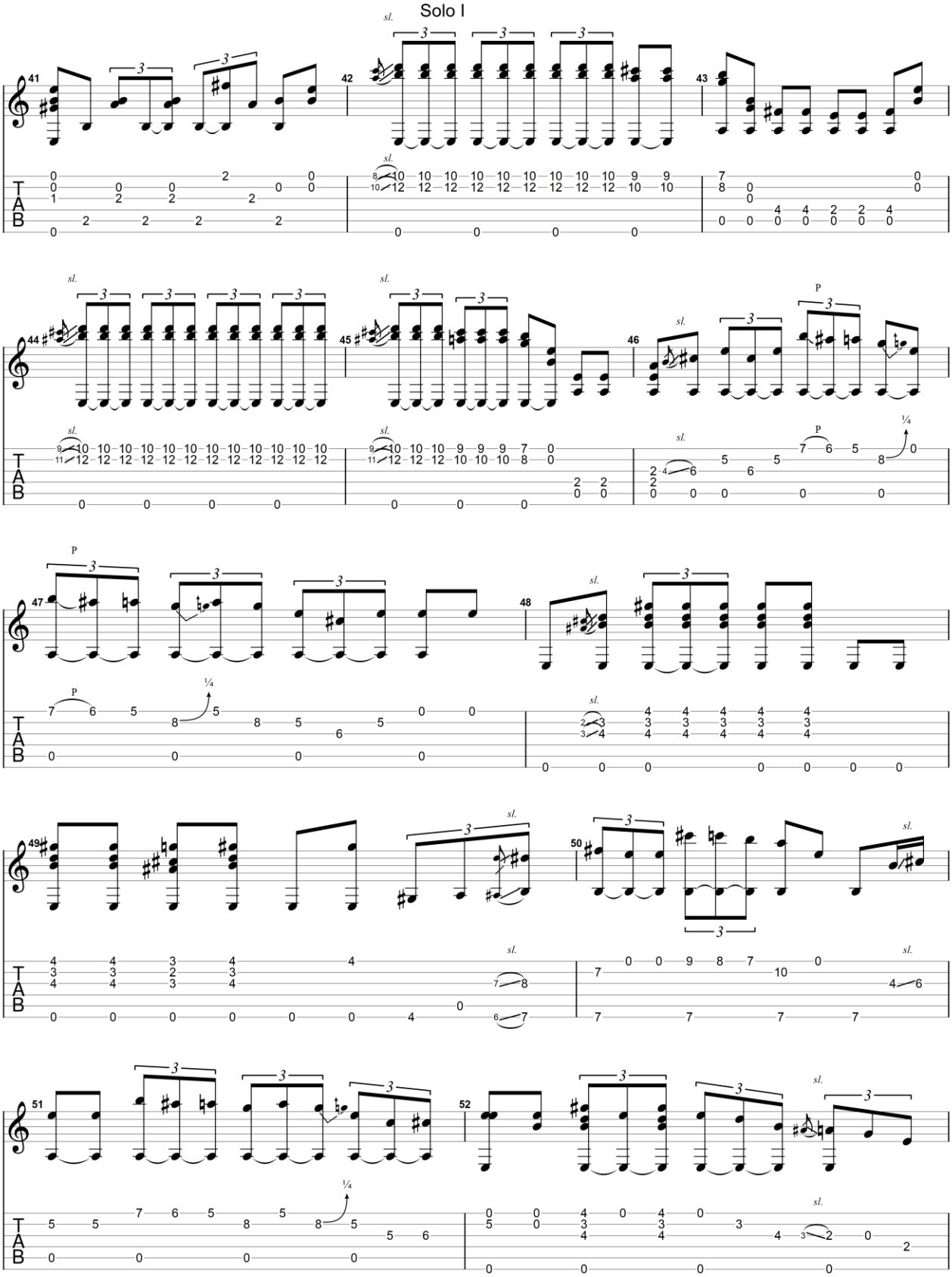

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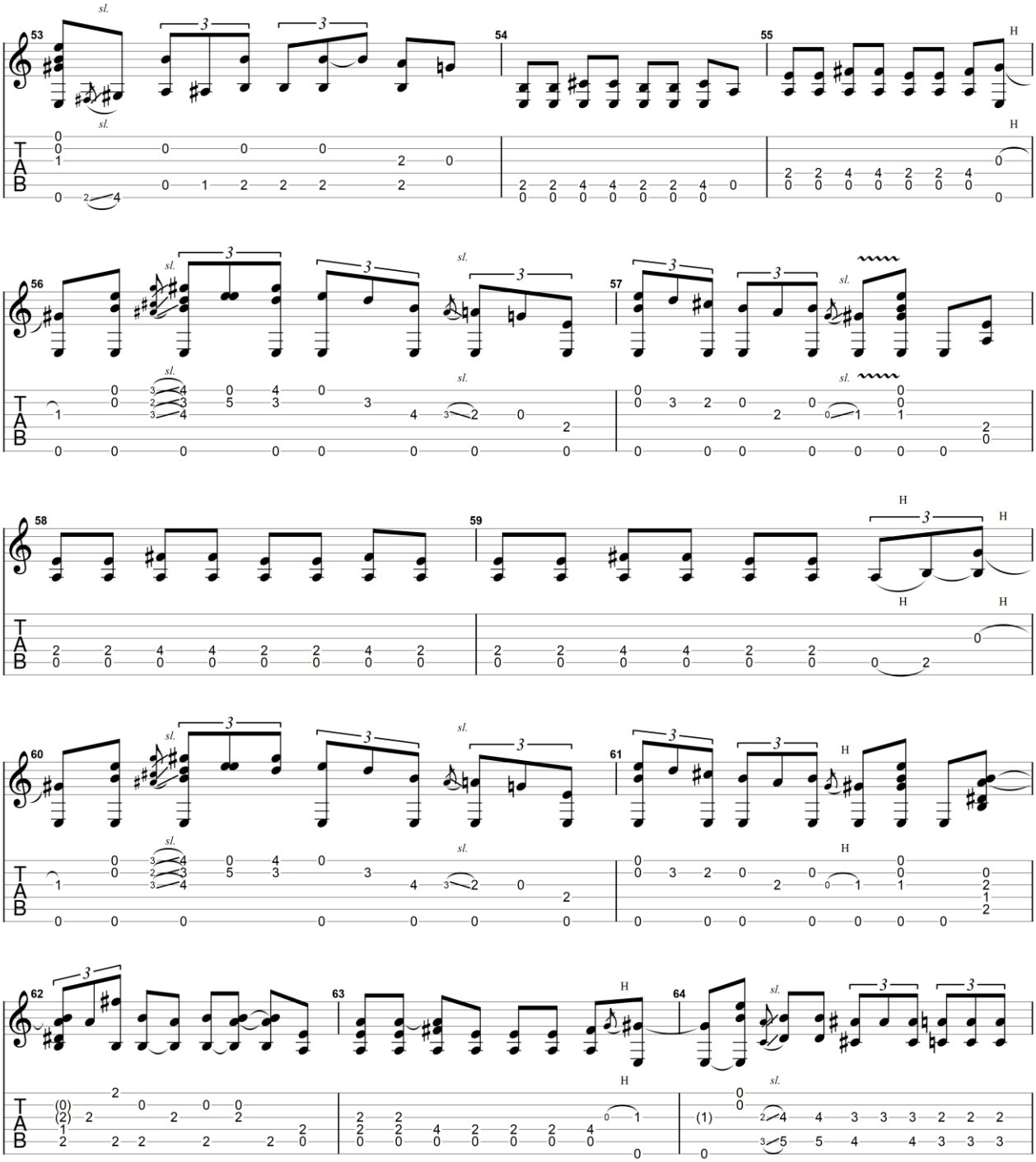

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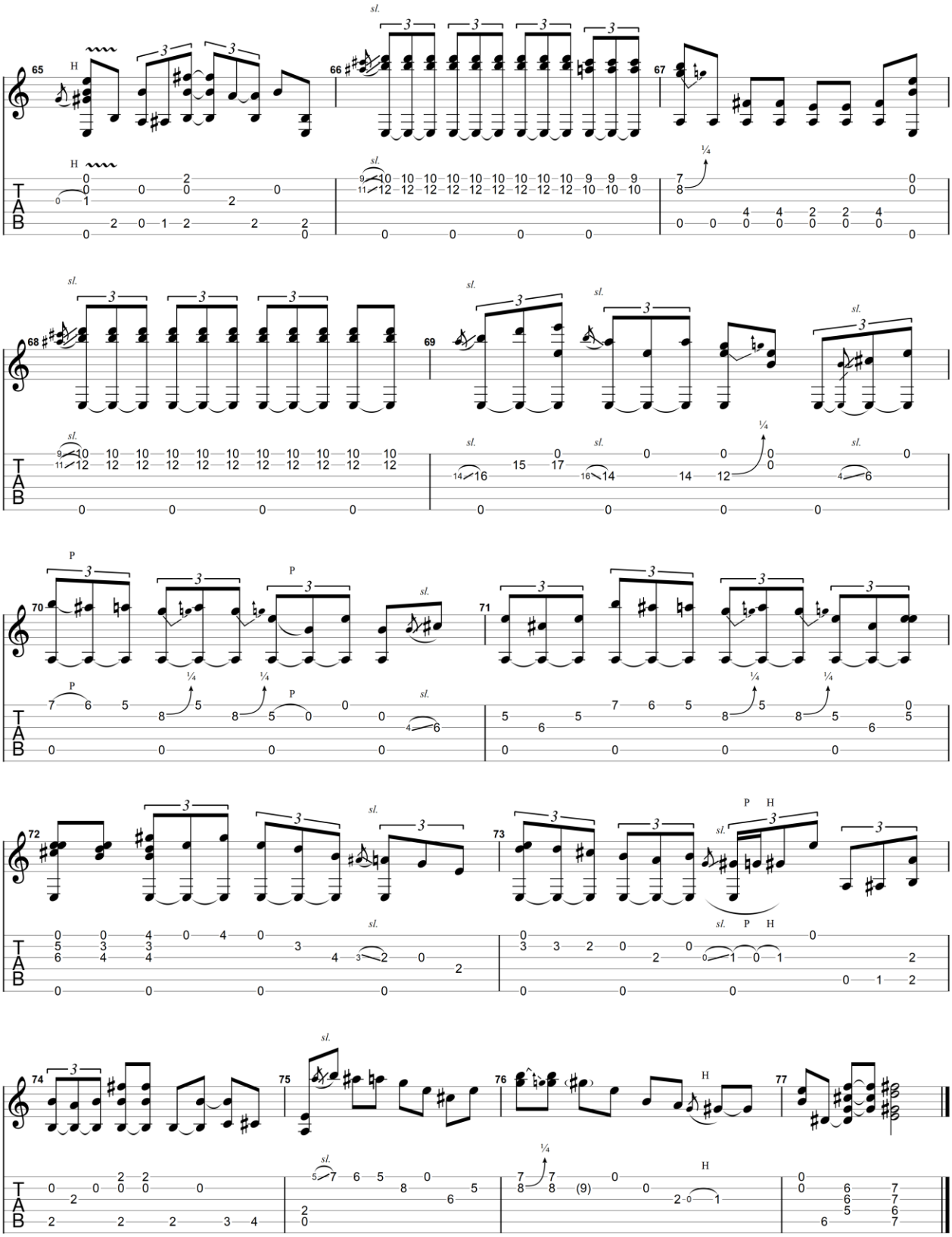
Solo II



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Bell Bottom Blues

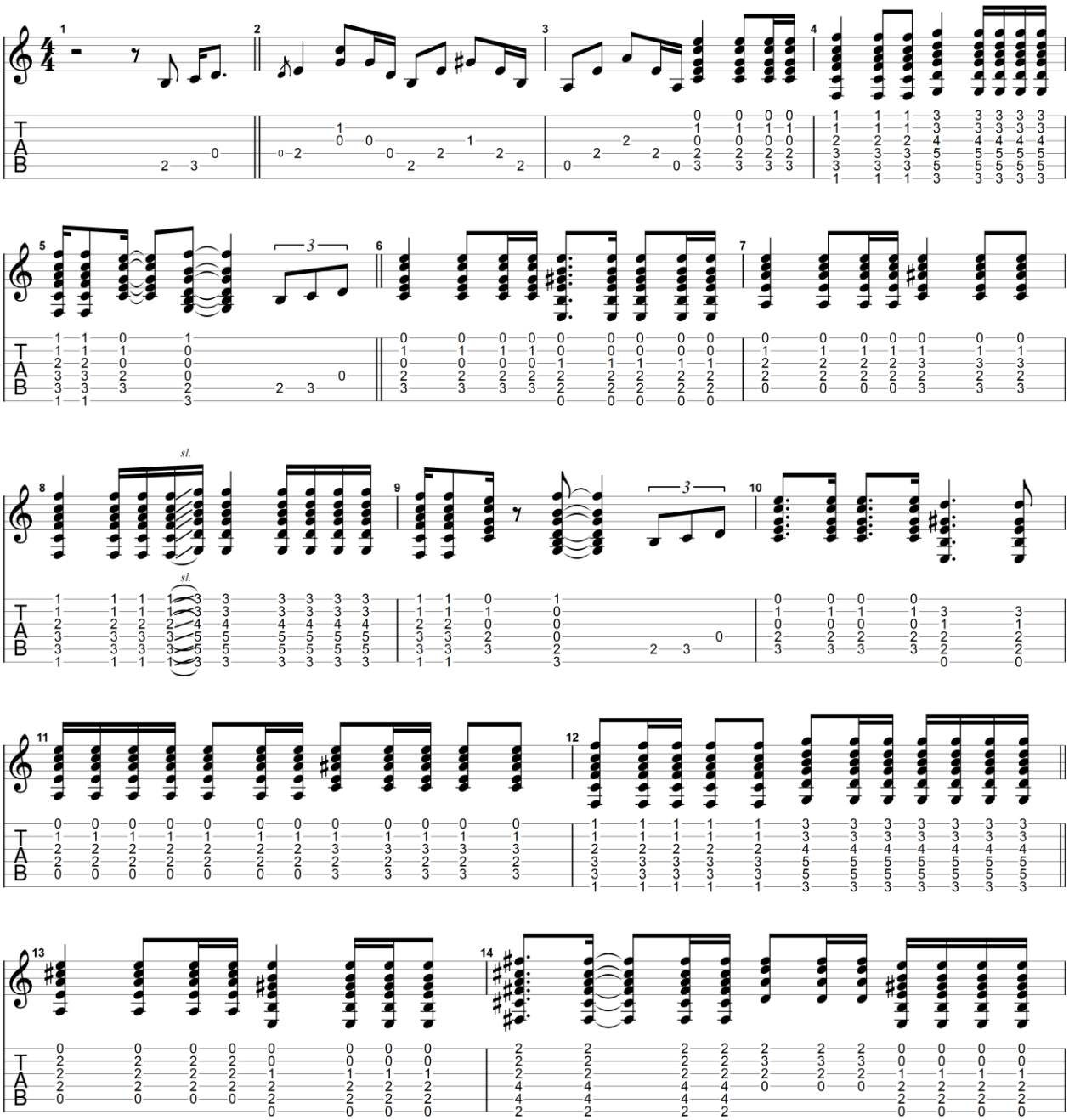
1970

Eric Clapton

Akoestische gitaar 1

Standard tuning

♩ = 70



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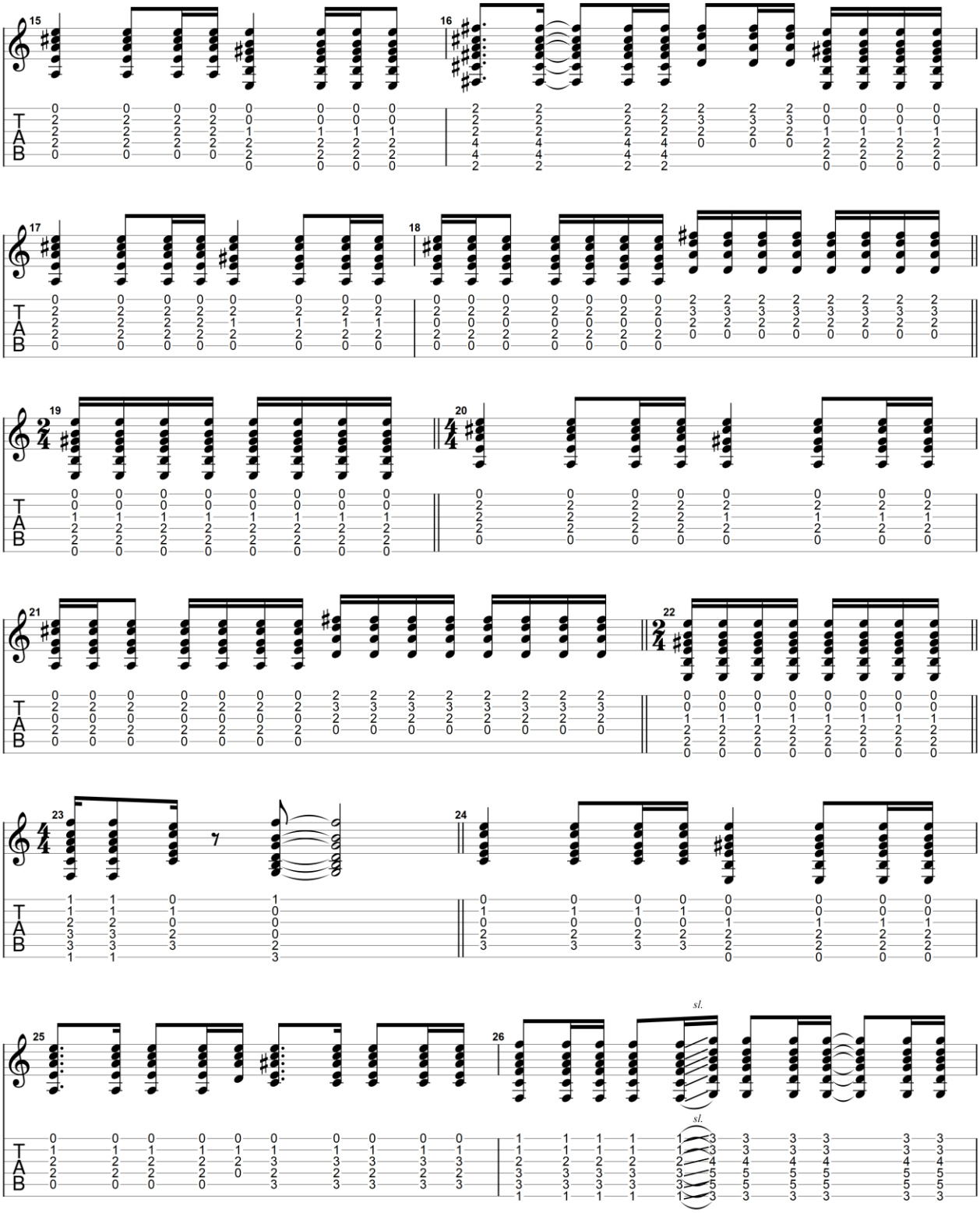

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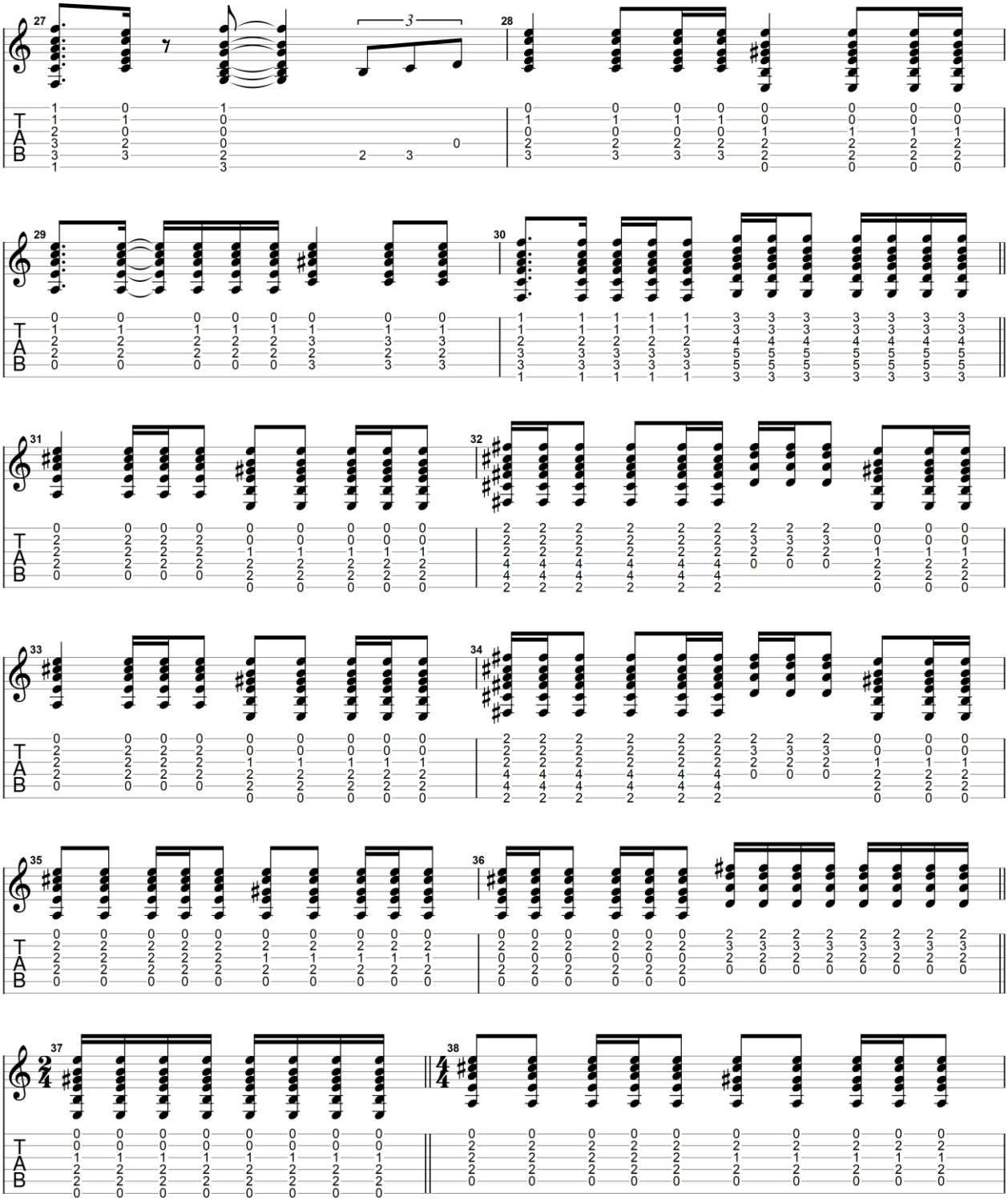

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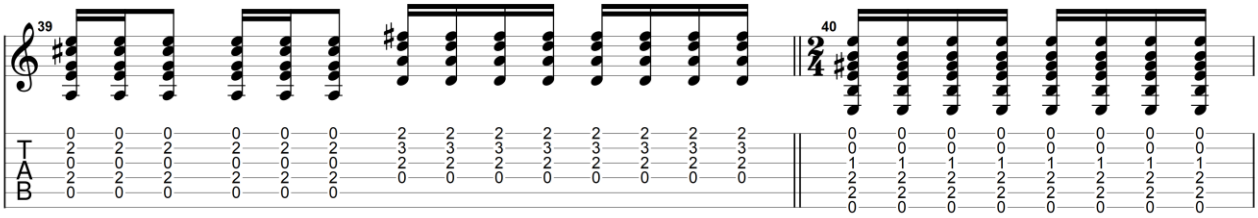

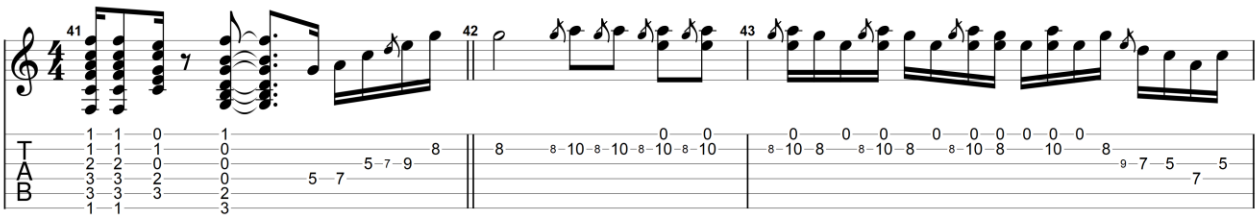

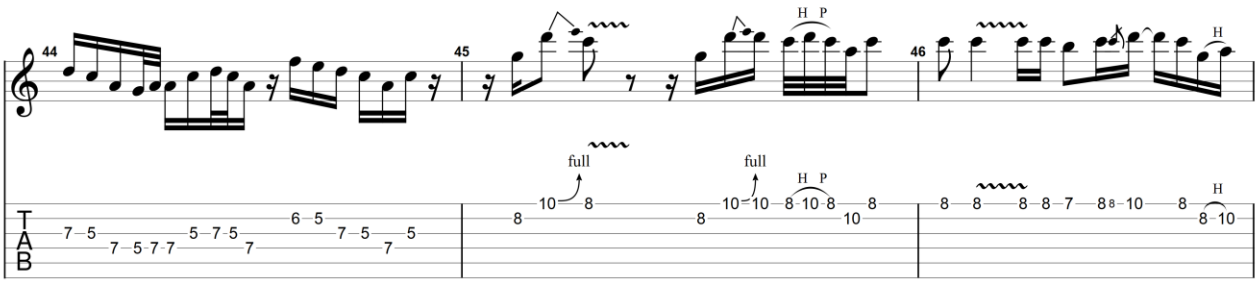

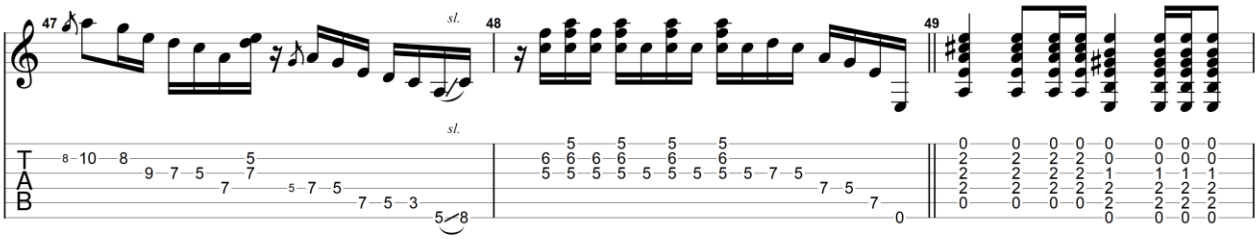

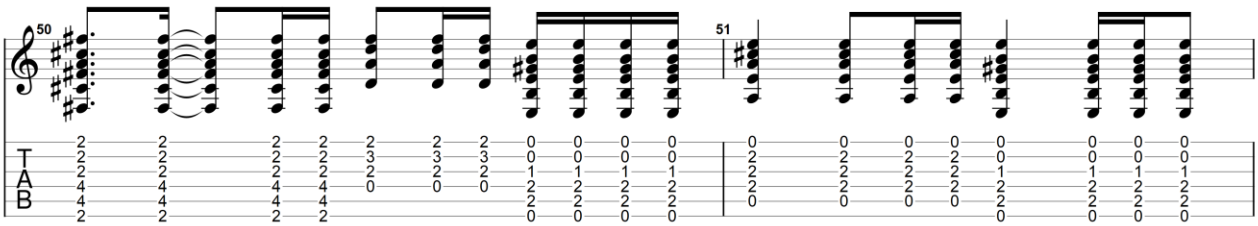

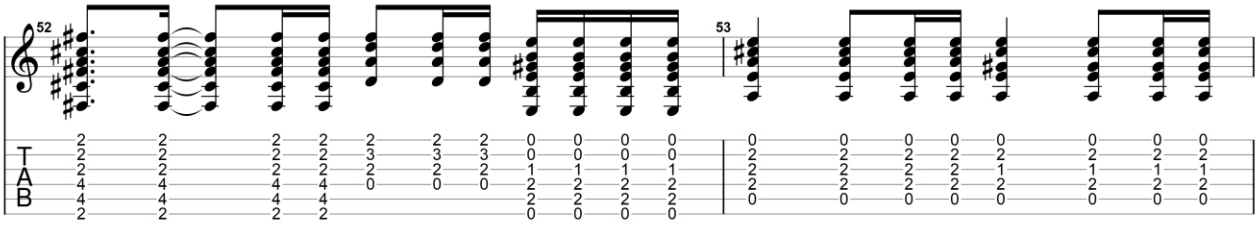

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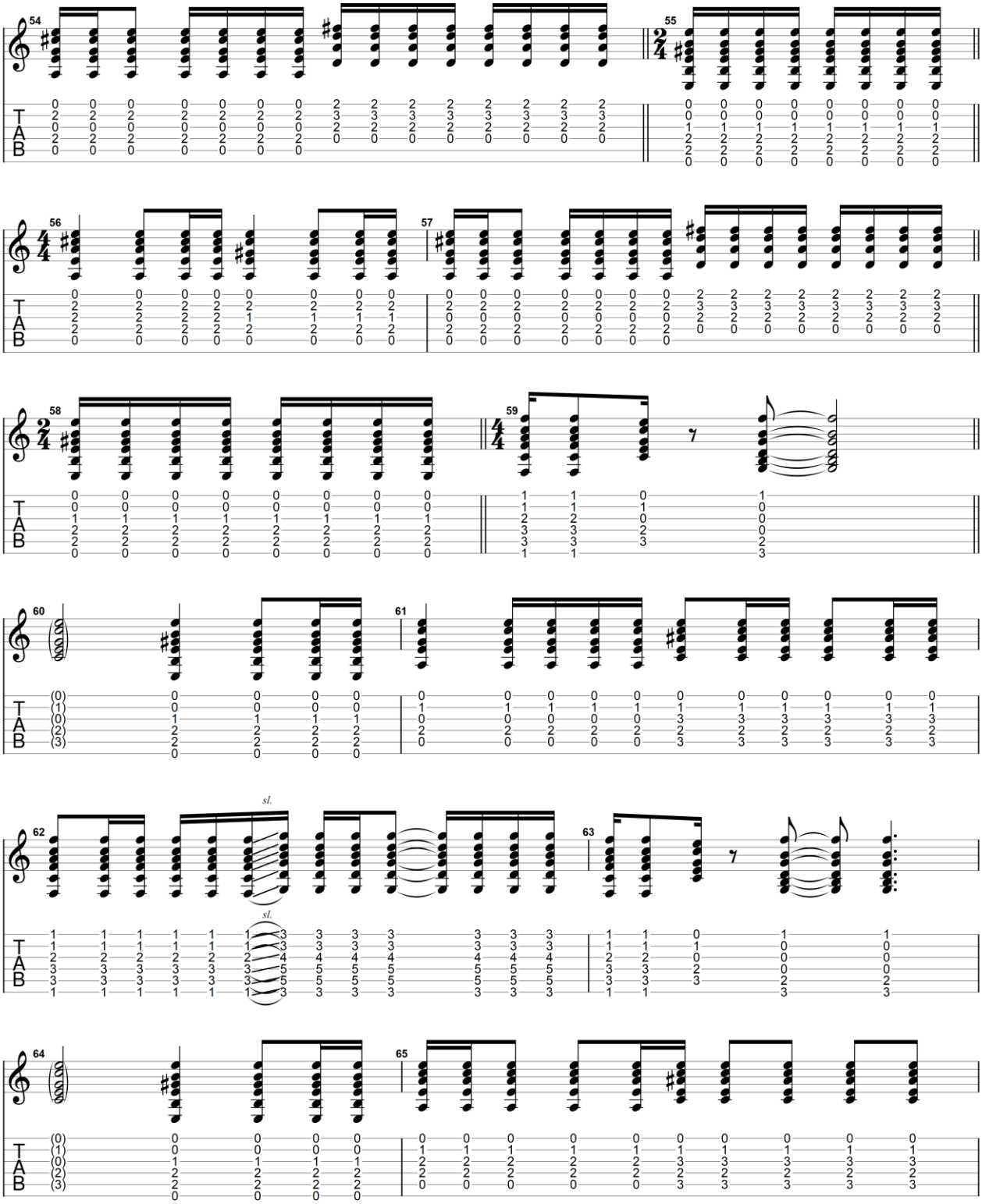

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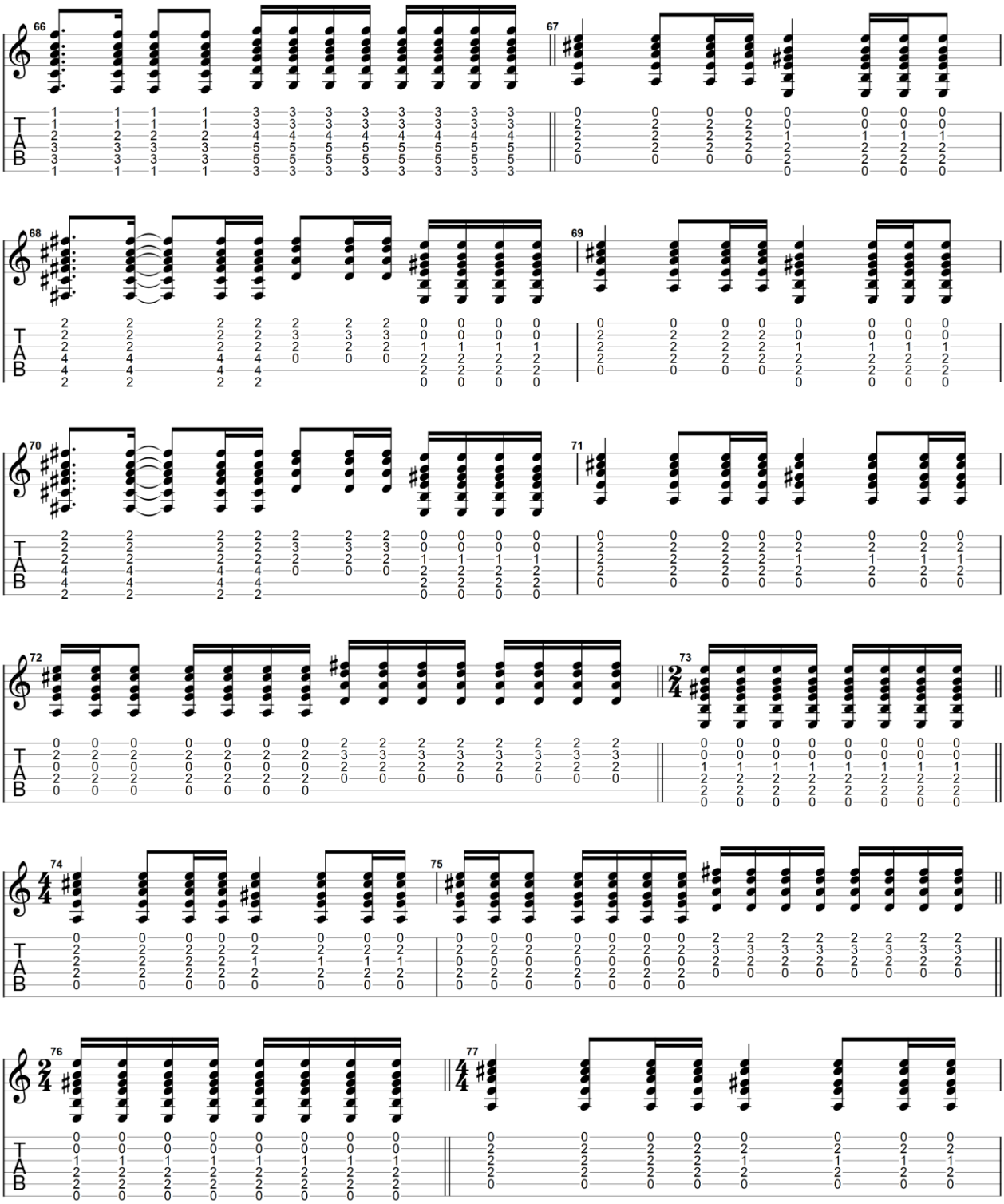

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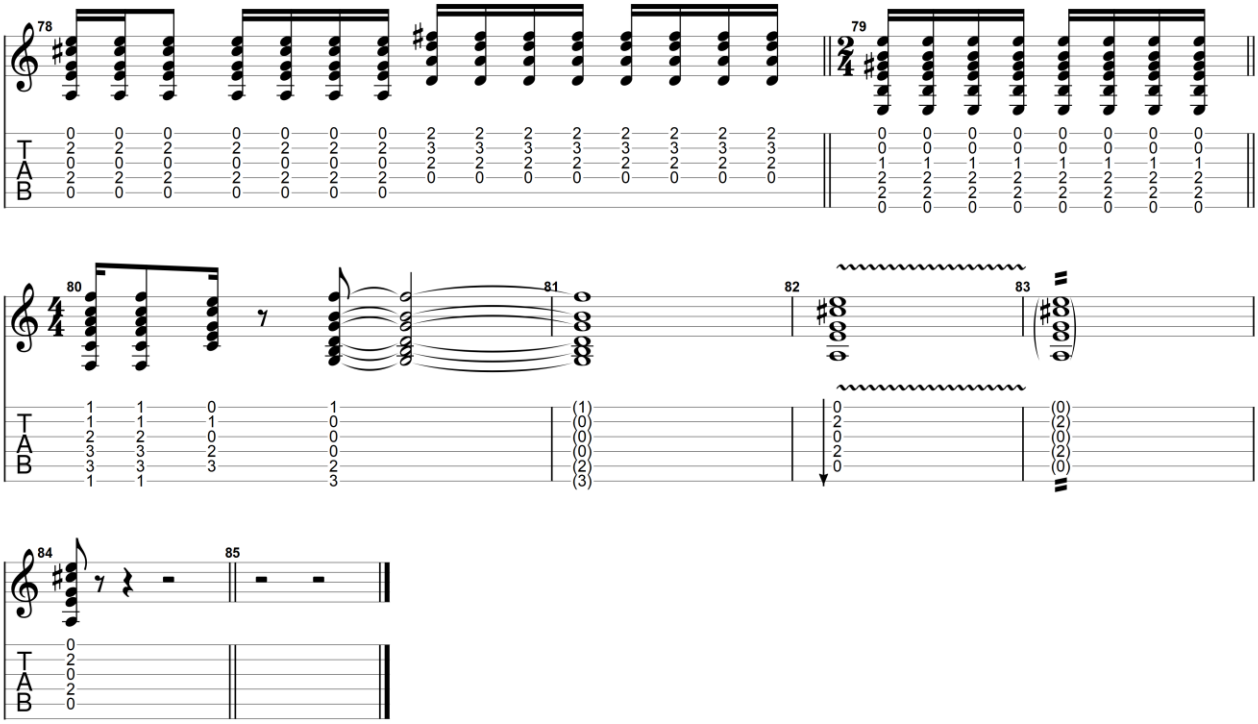

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Bell Bottom Blues

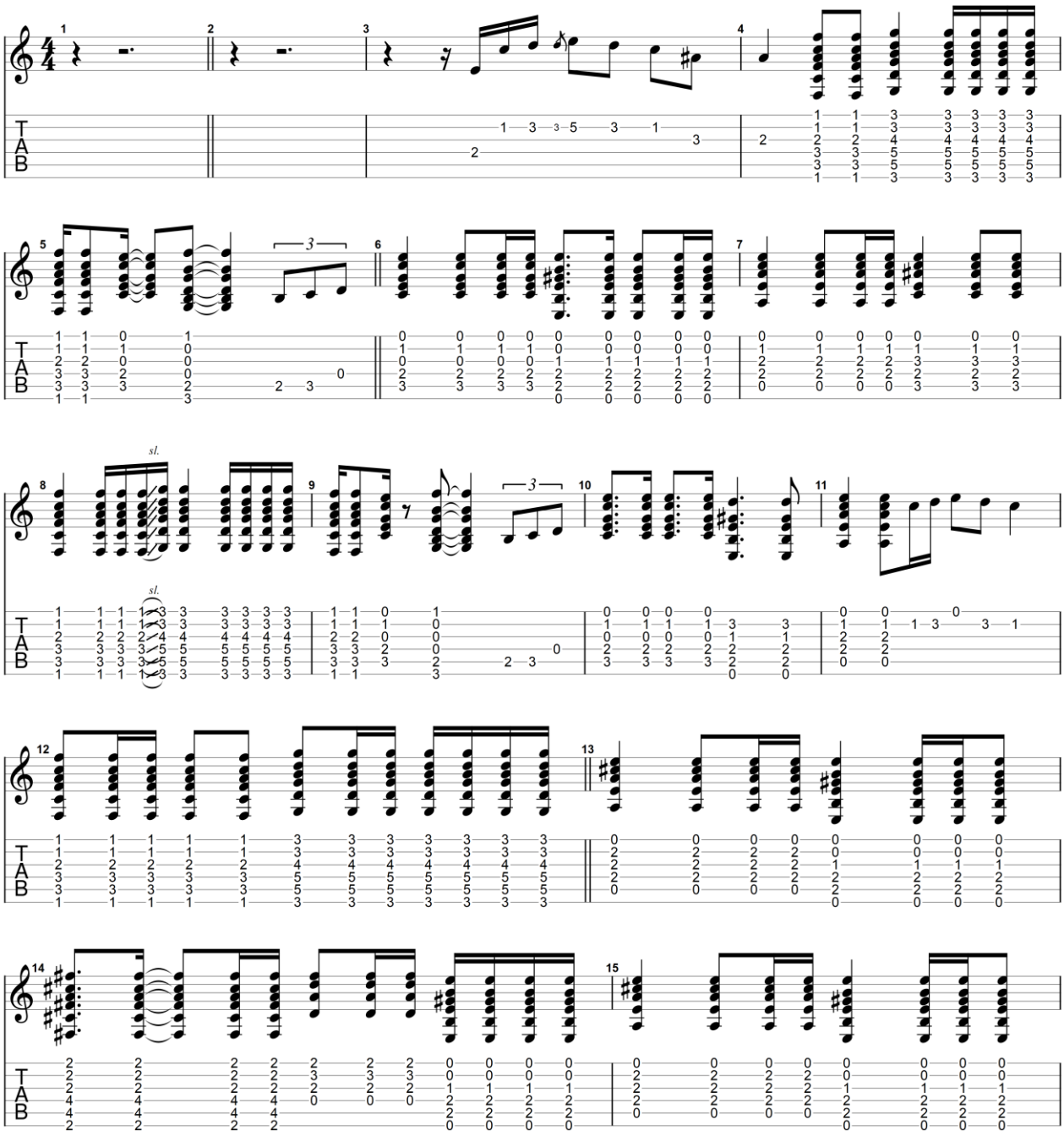
1970

Eric Clapton

Akoestische gitaar 2

Standard tuning

♩ = 70



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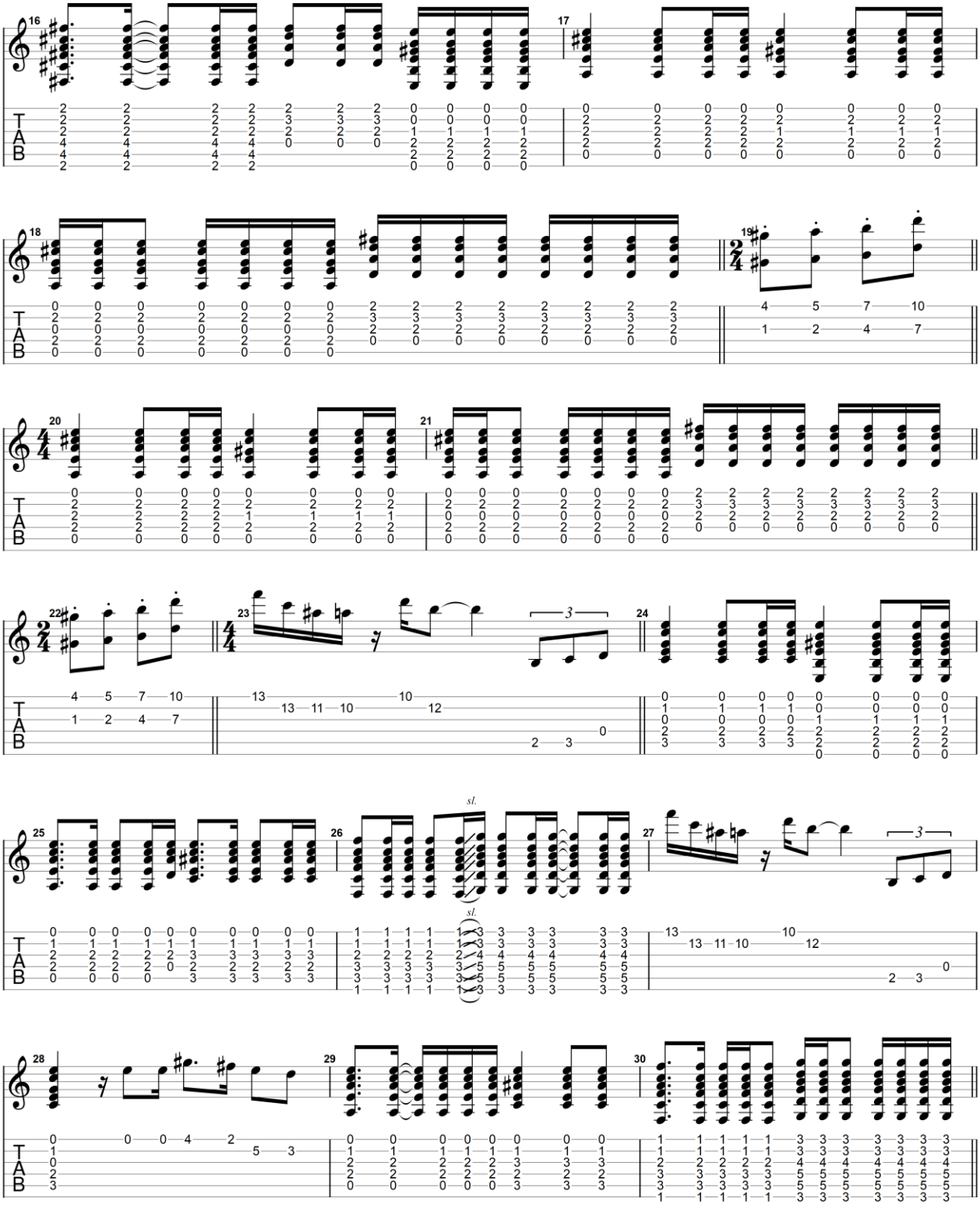

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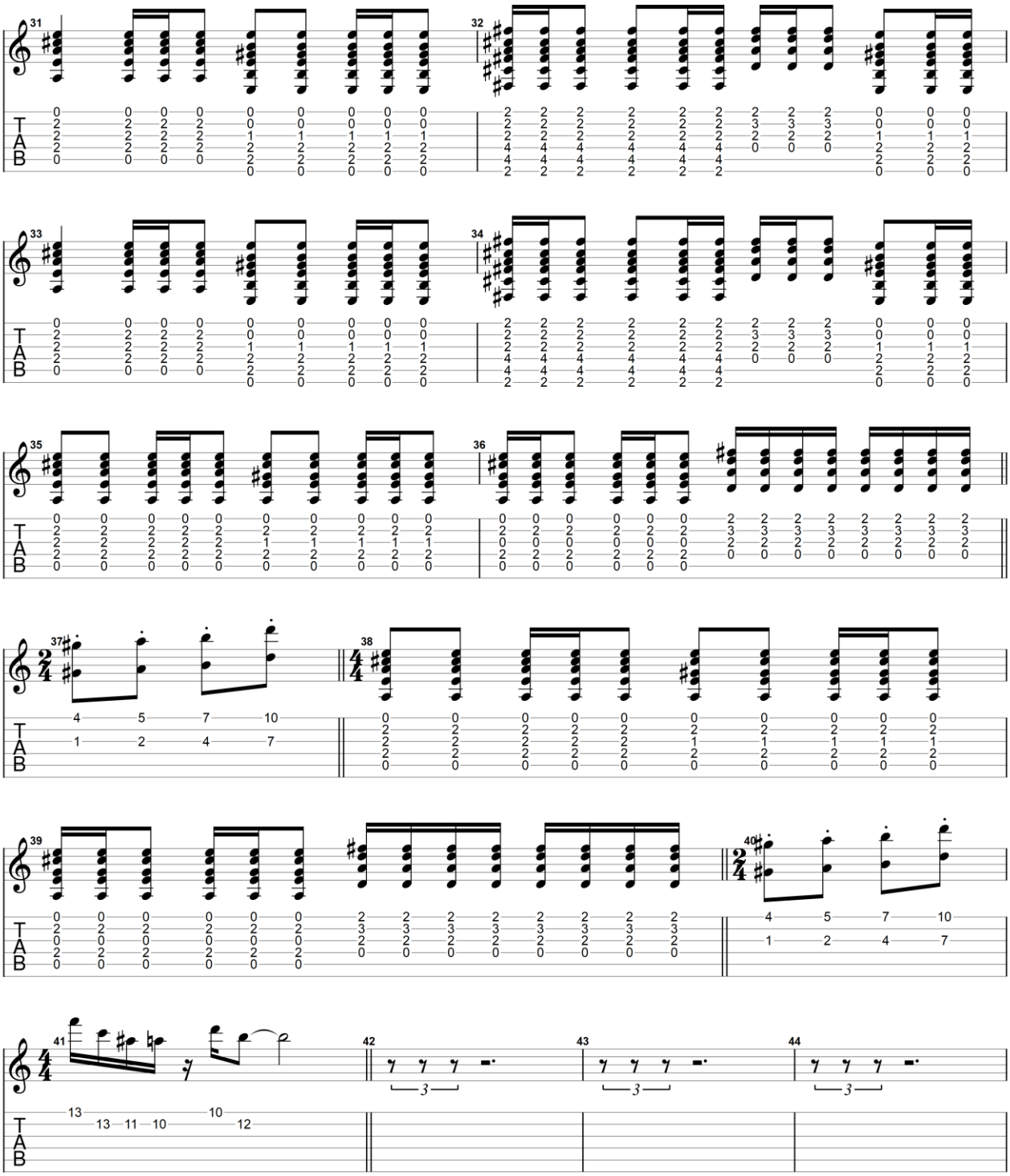

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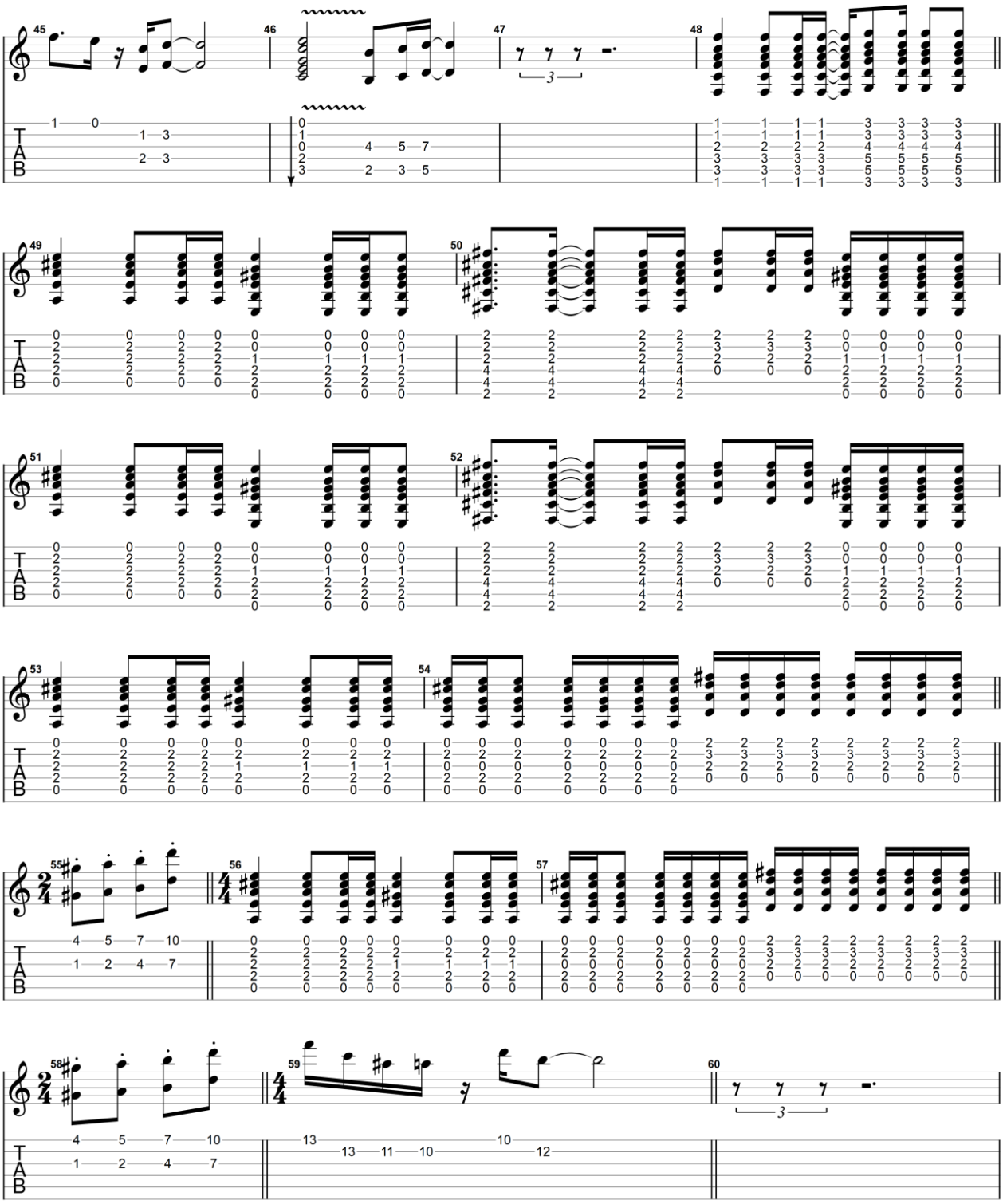

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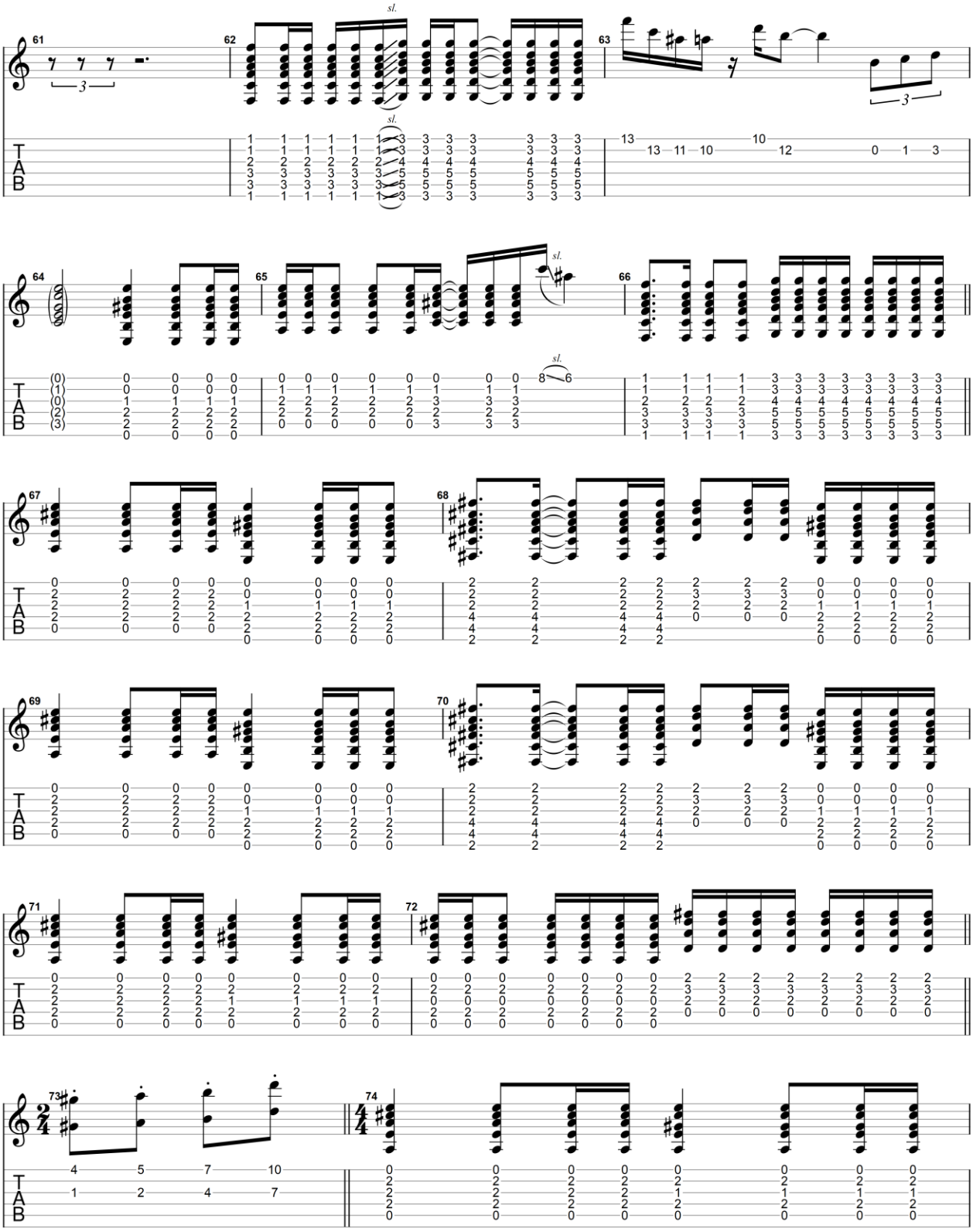

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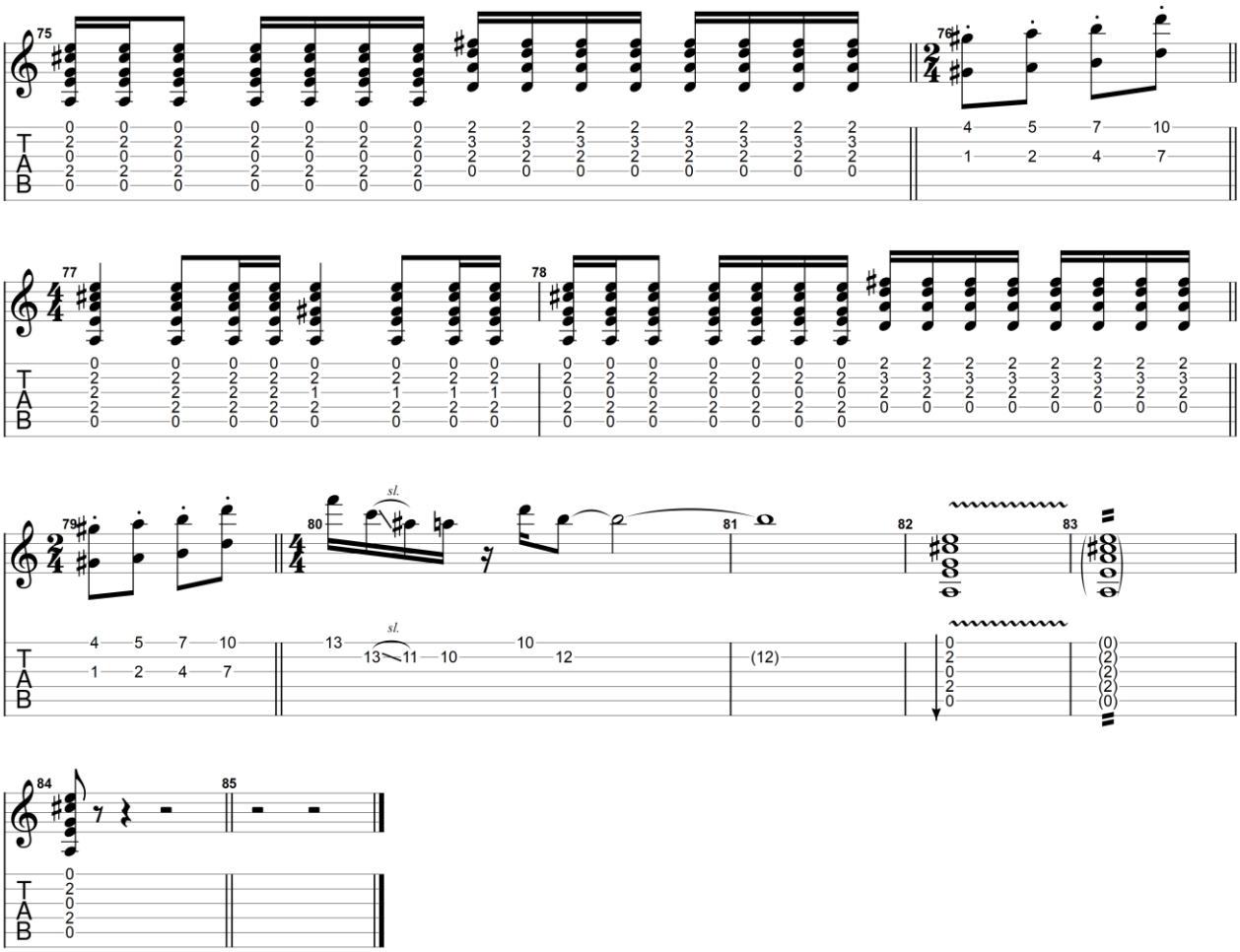

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Bernard Jenkins

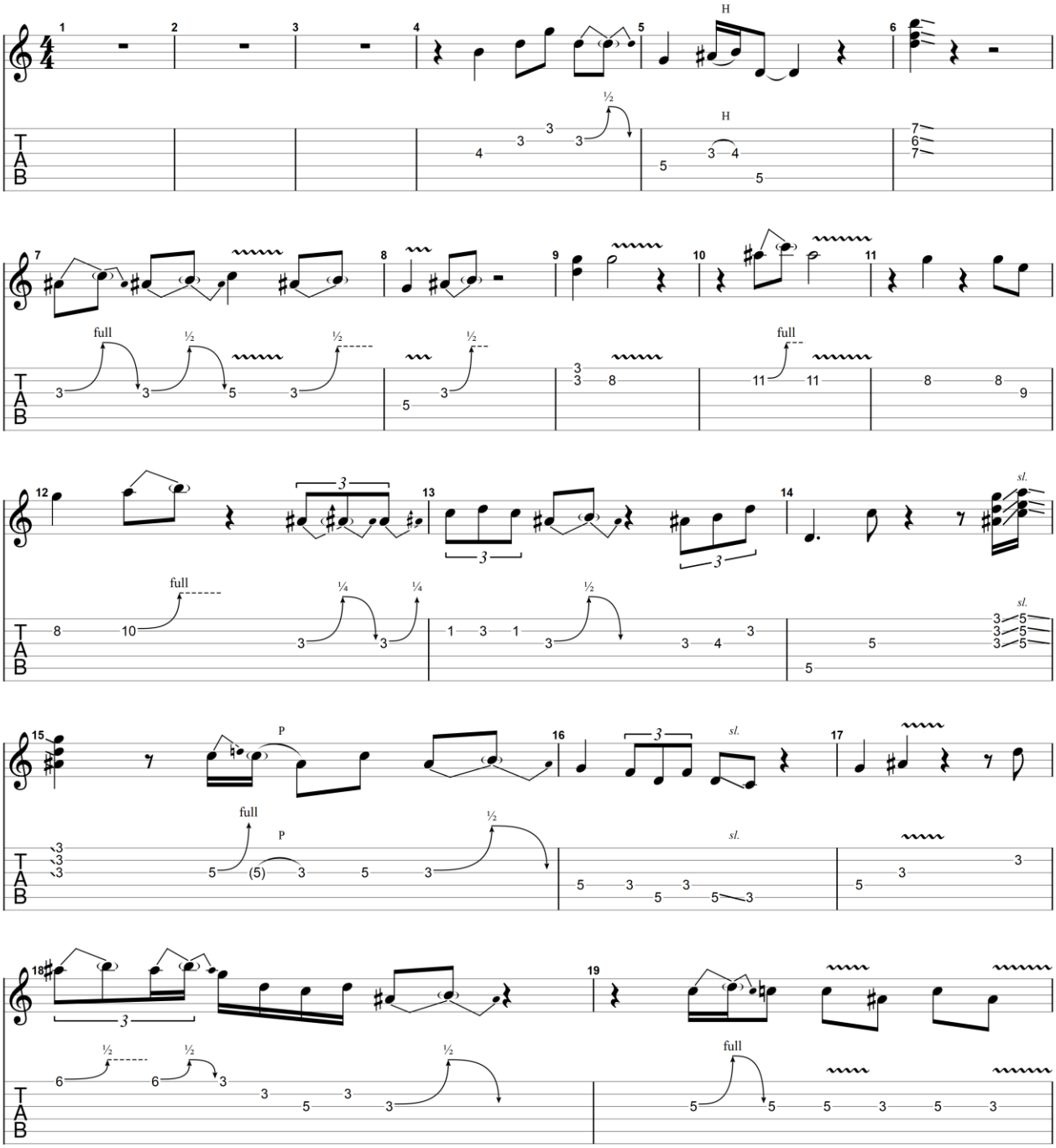
1966

Eric Clapton

Elektrische gitaar

Standard tuning

♩ = 120



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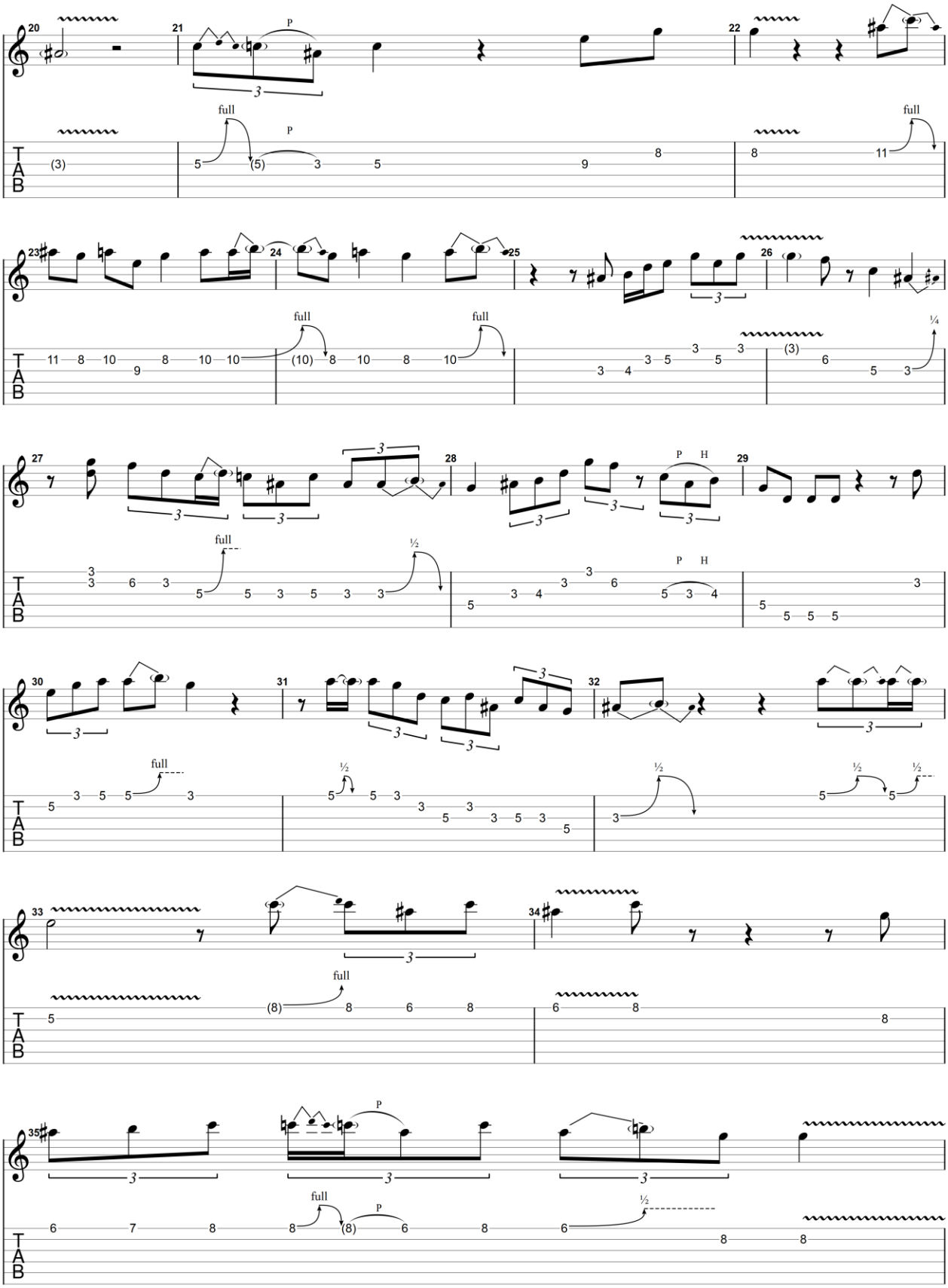

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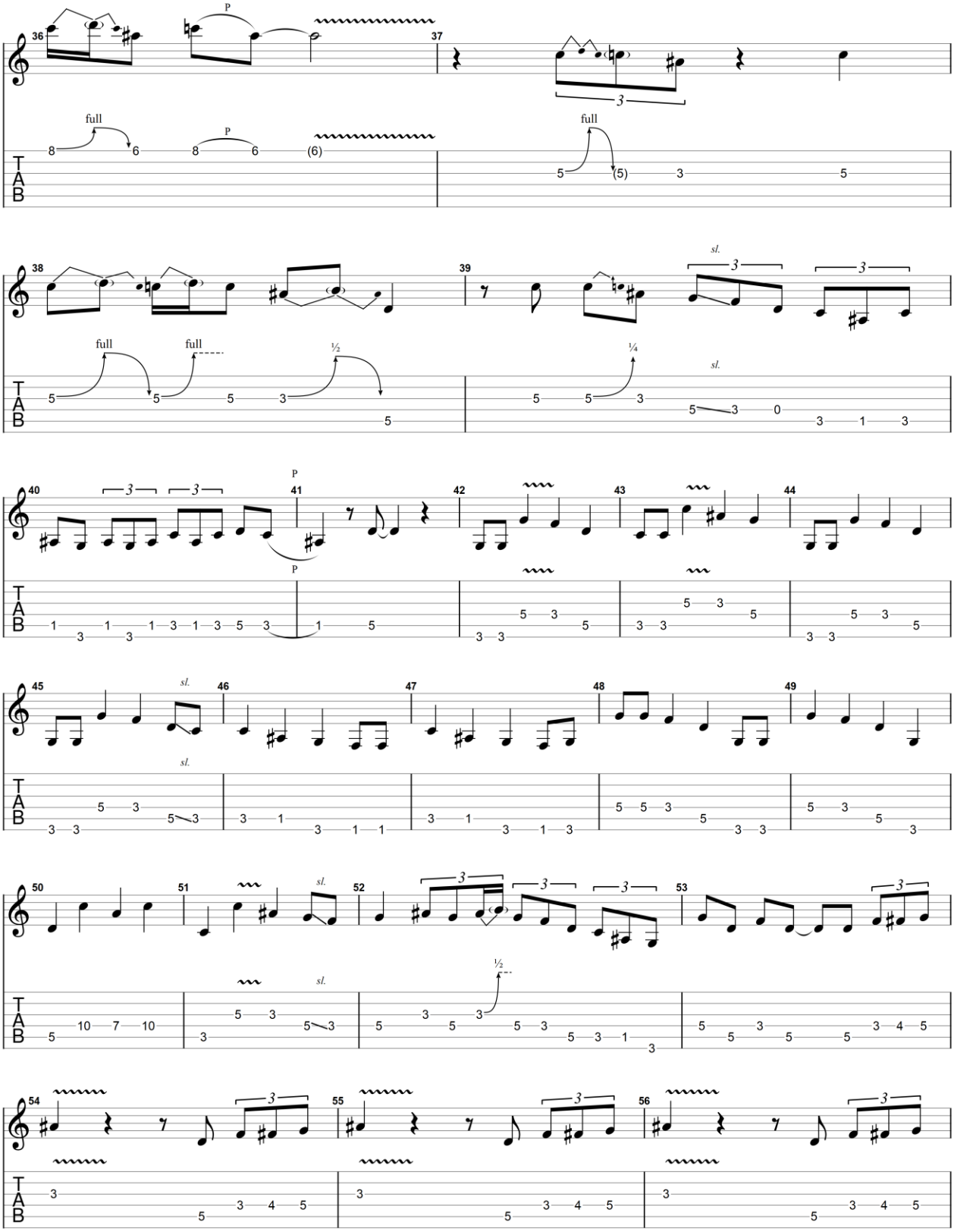

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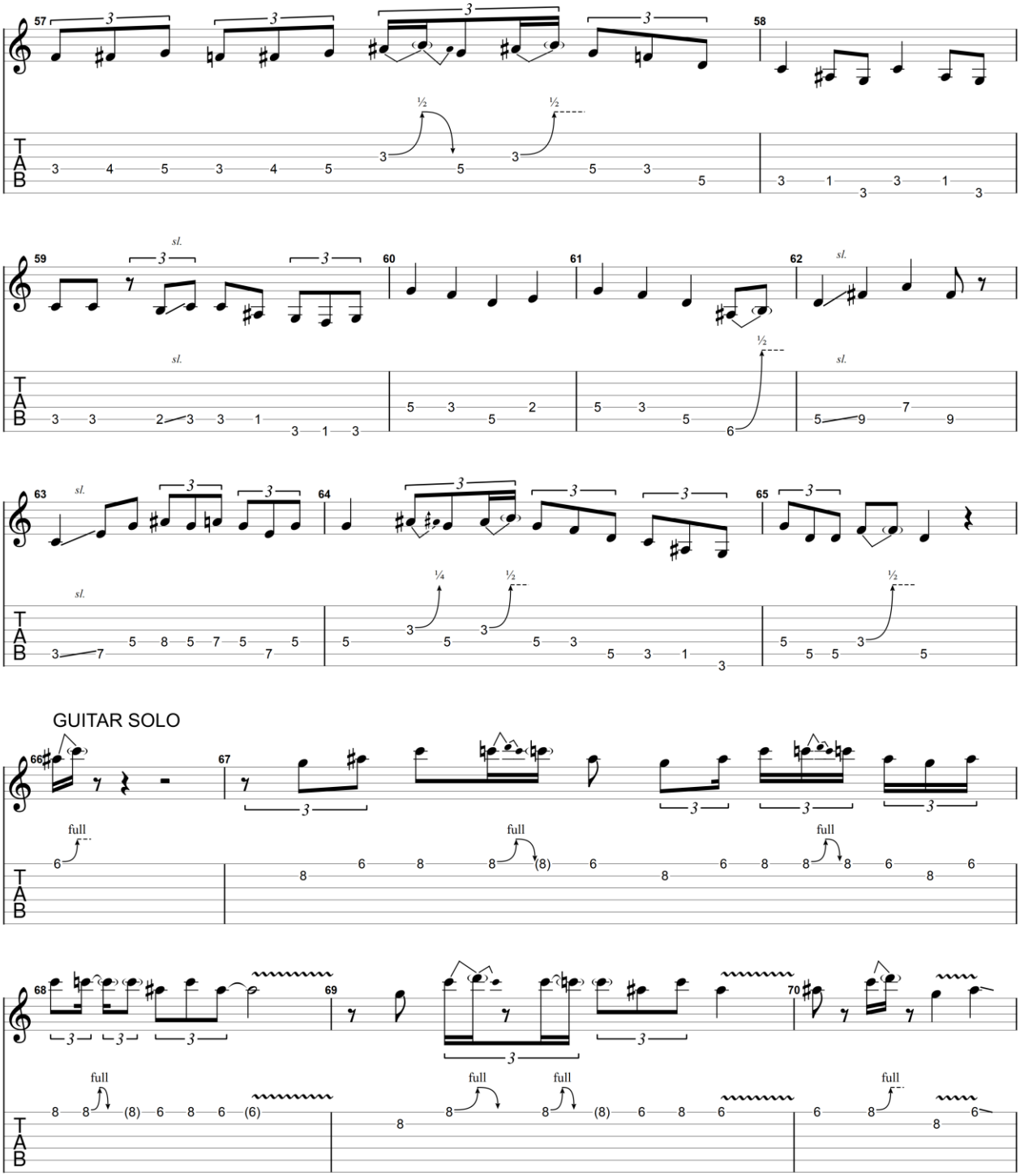

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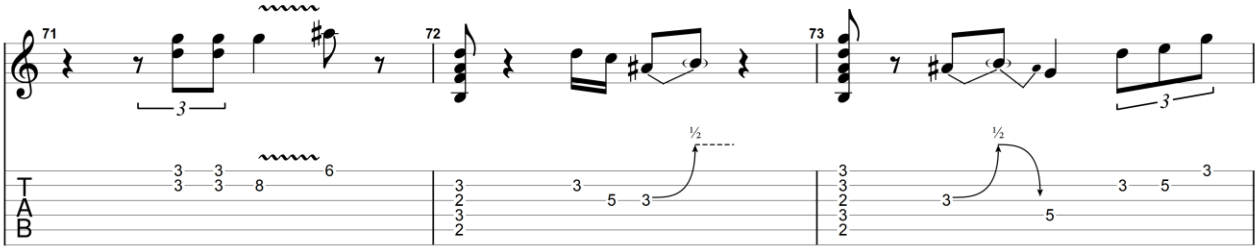

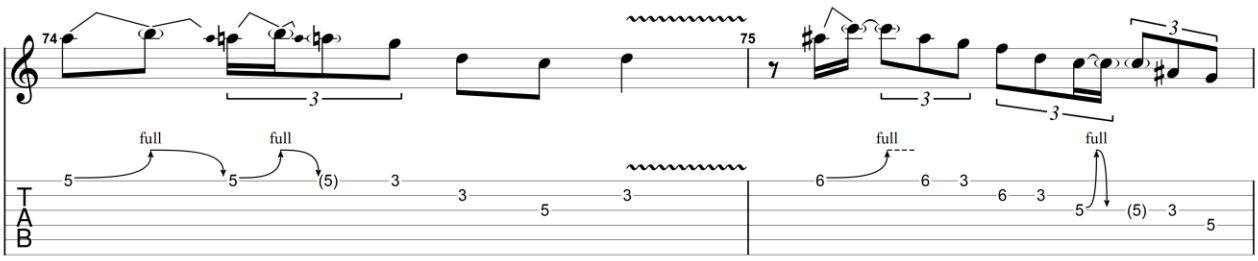

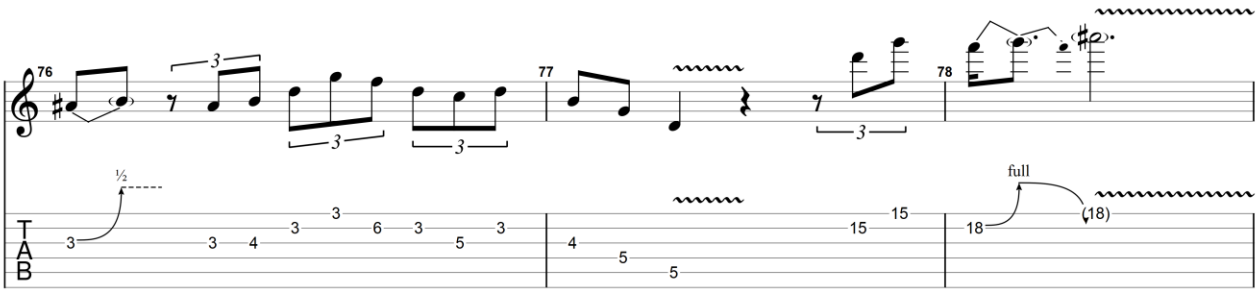

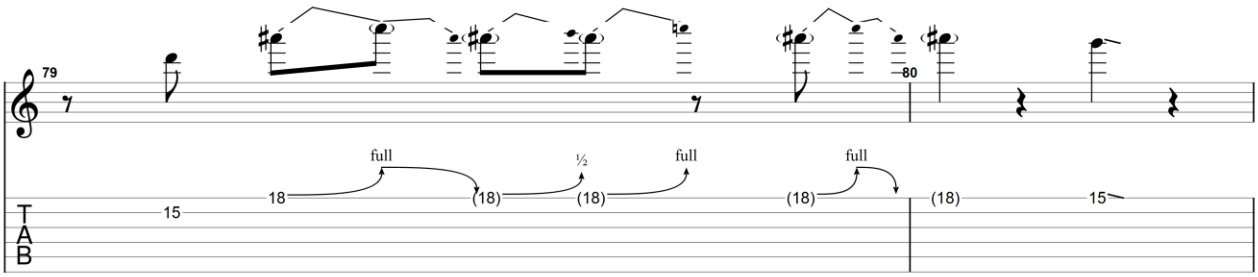

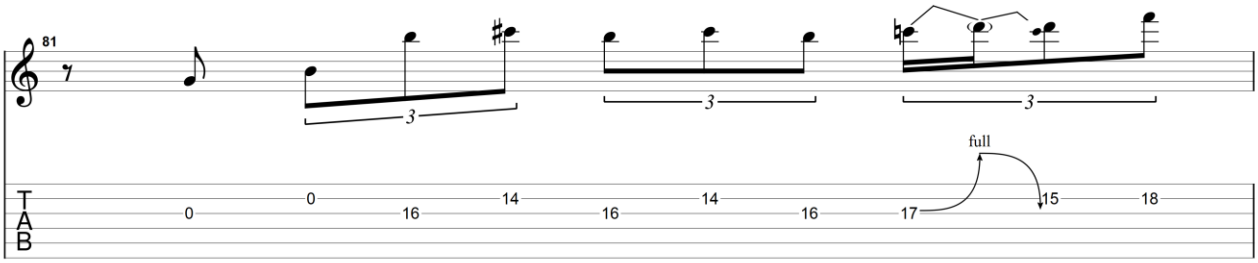

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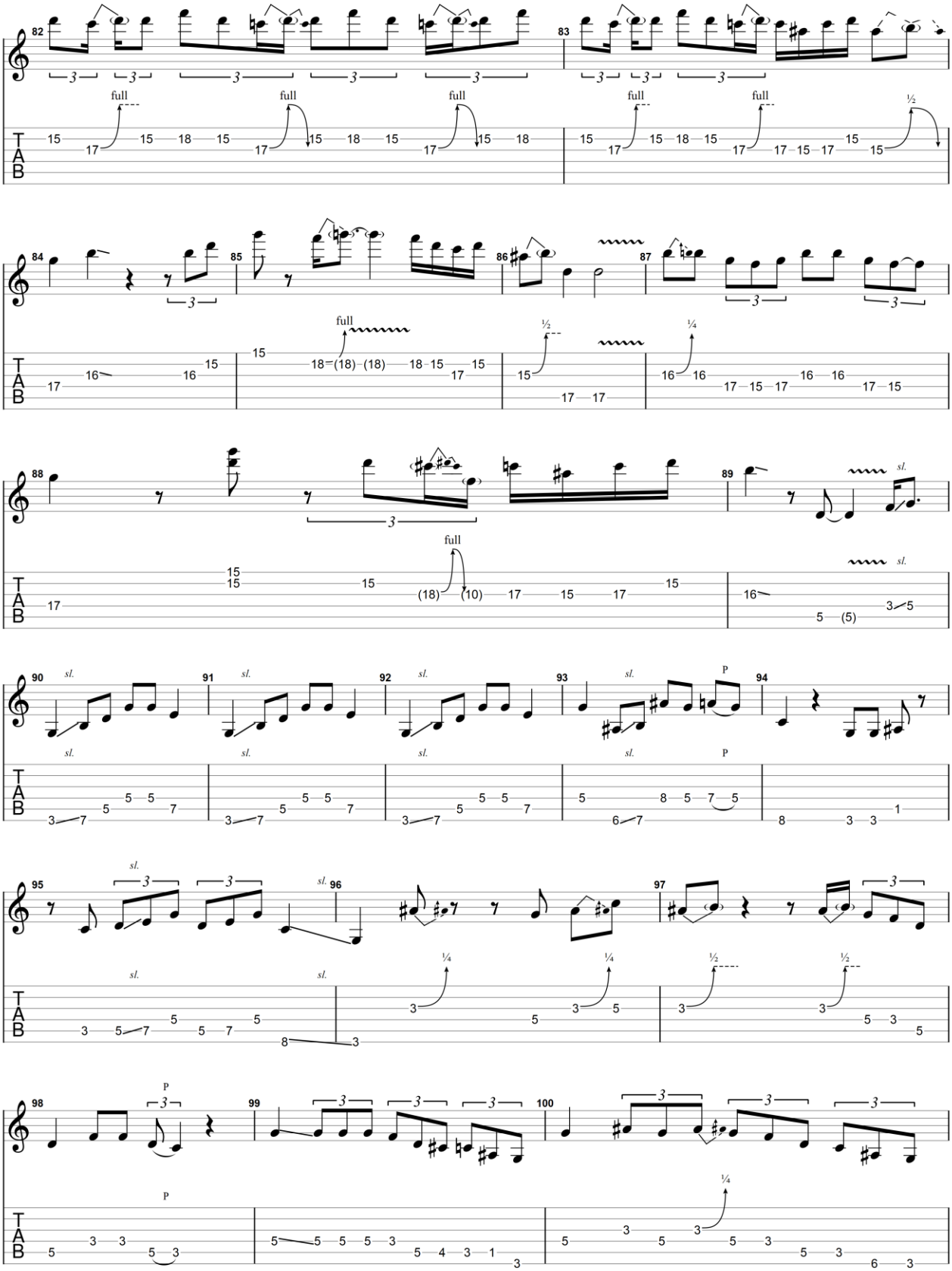

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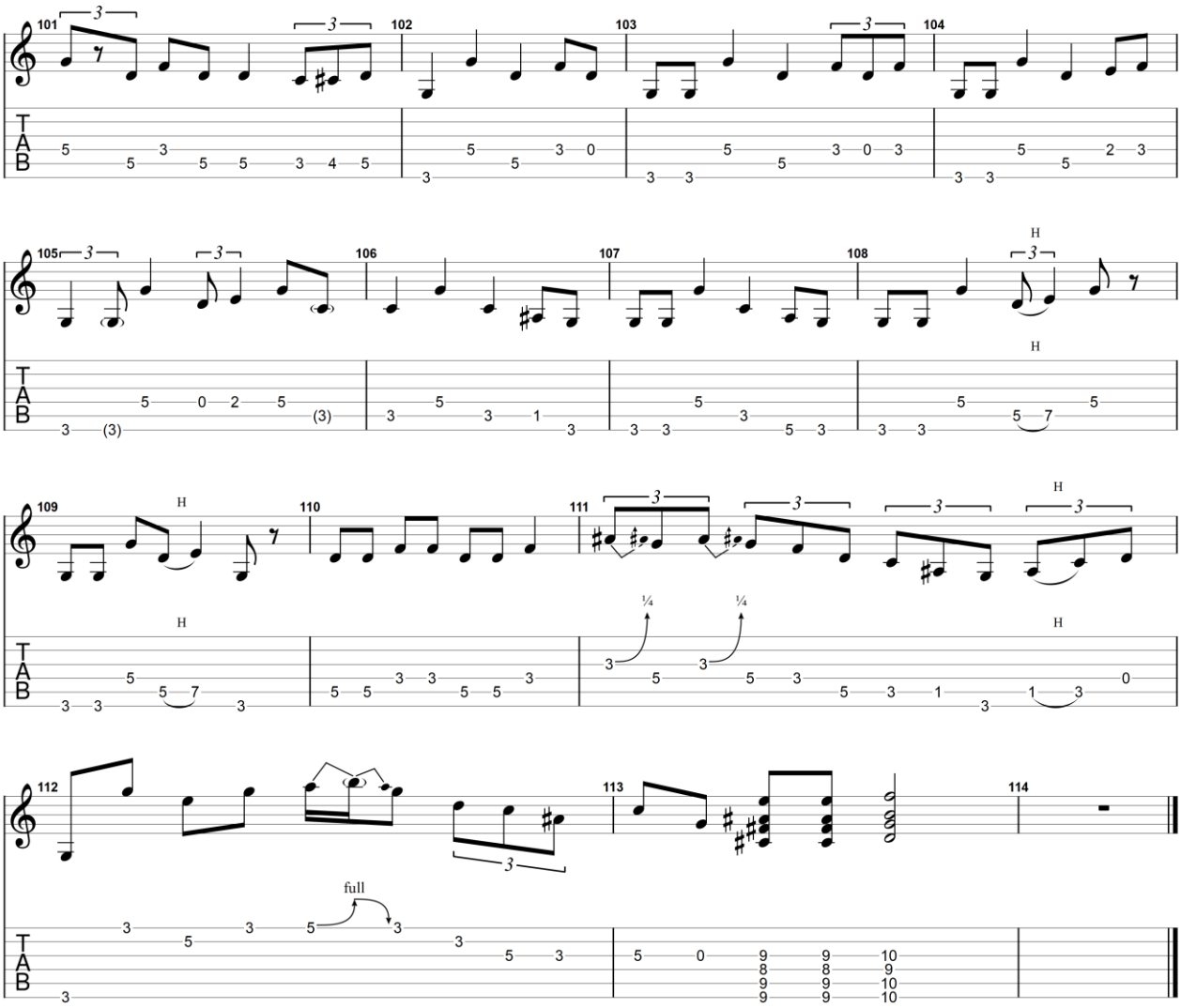

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Better Make It Through Today

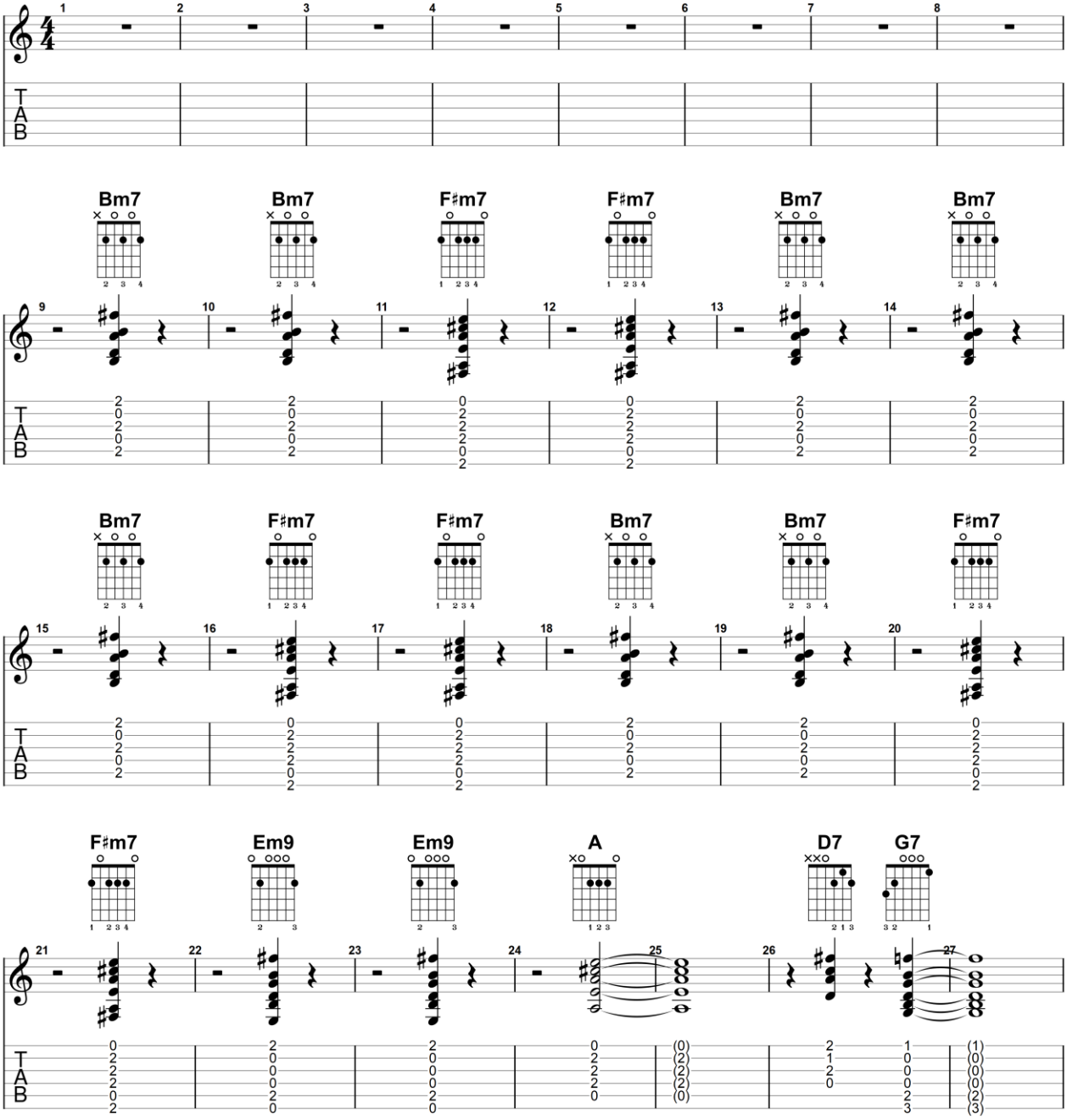
1975

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 120



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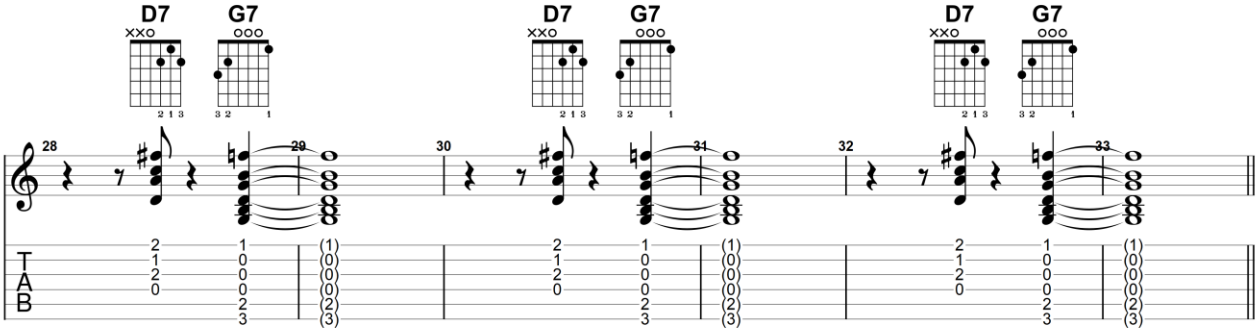
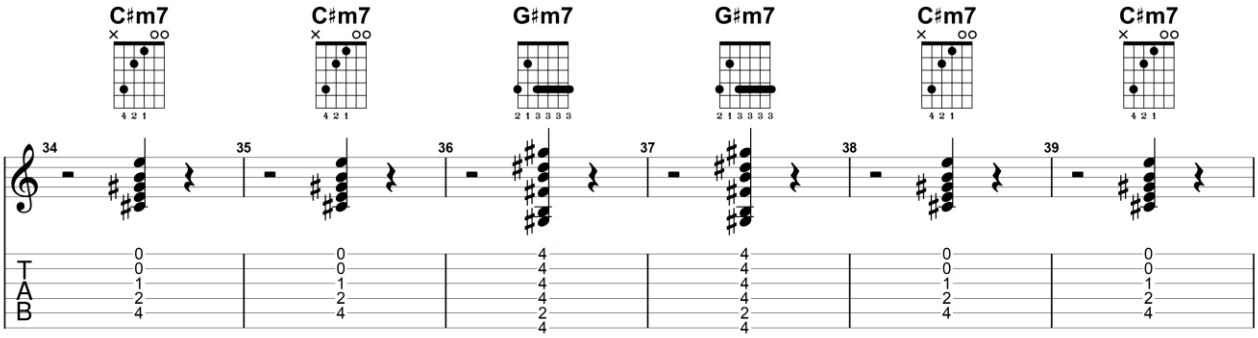
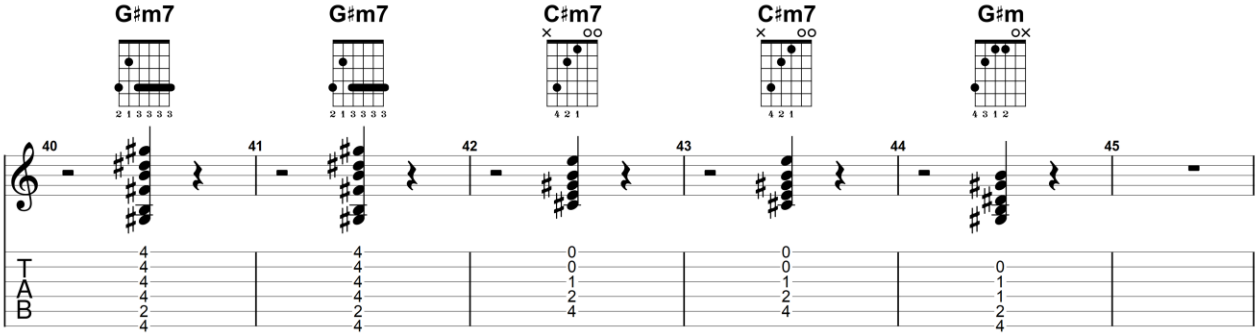
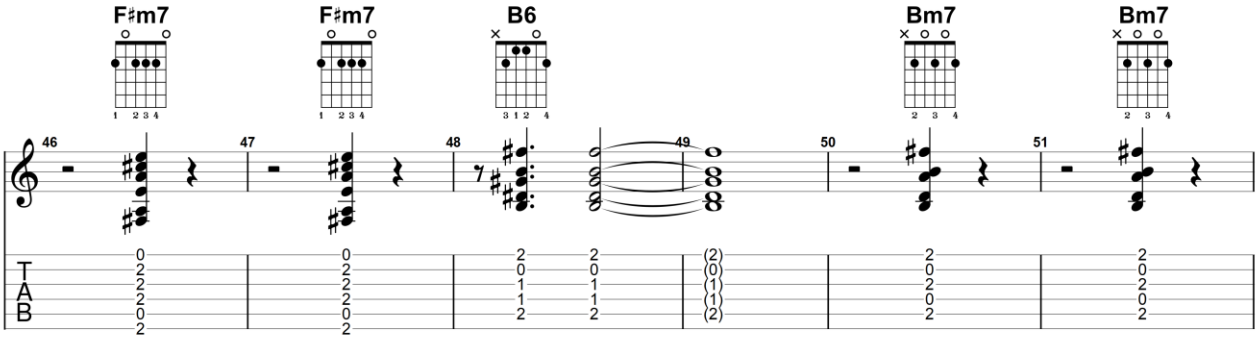


Guitar Solo







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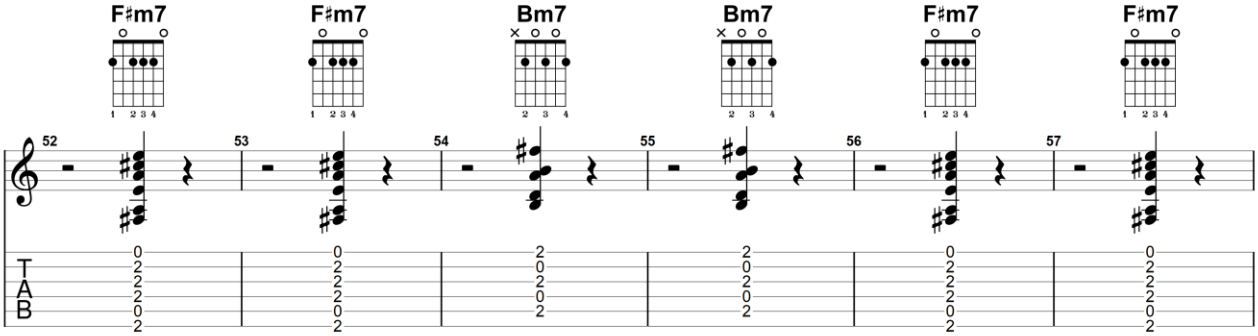

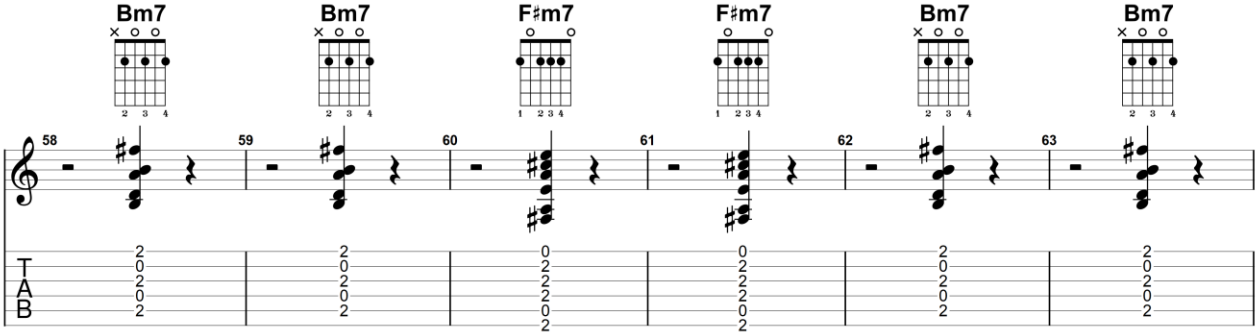

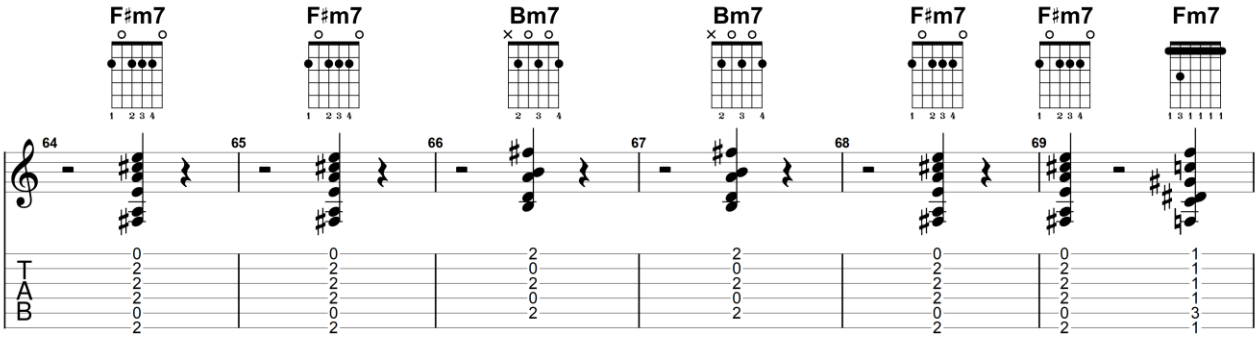

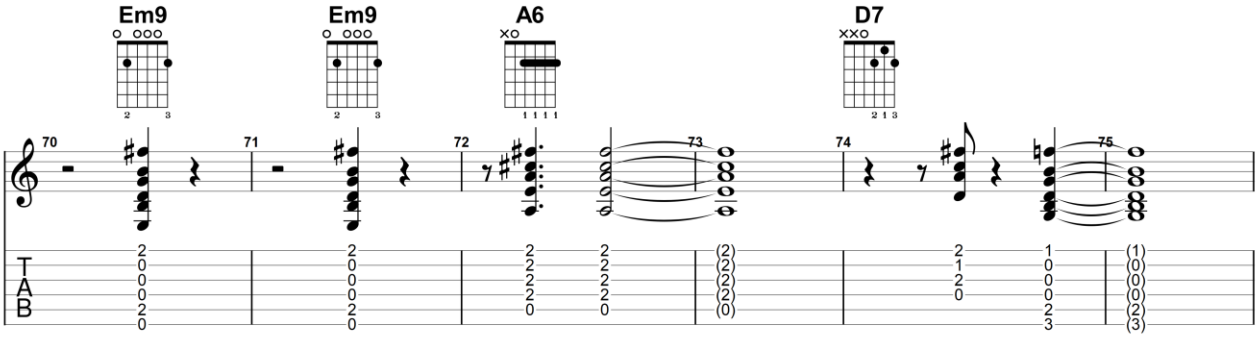

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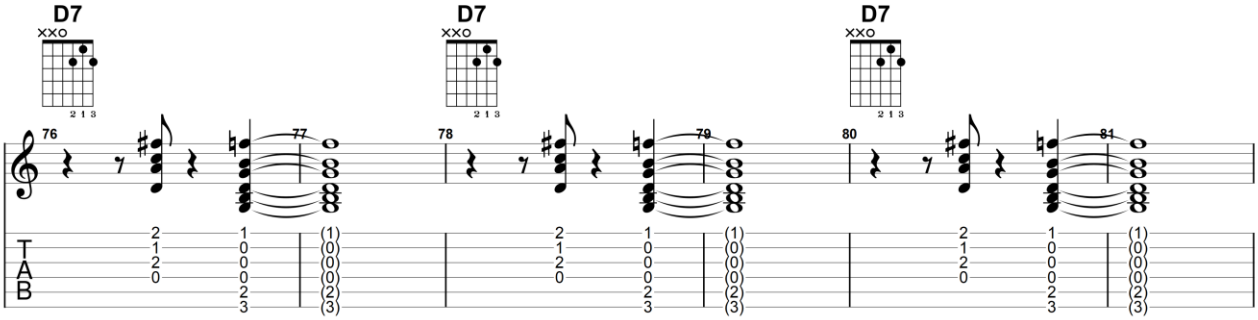

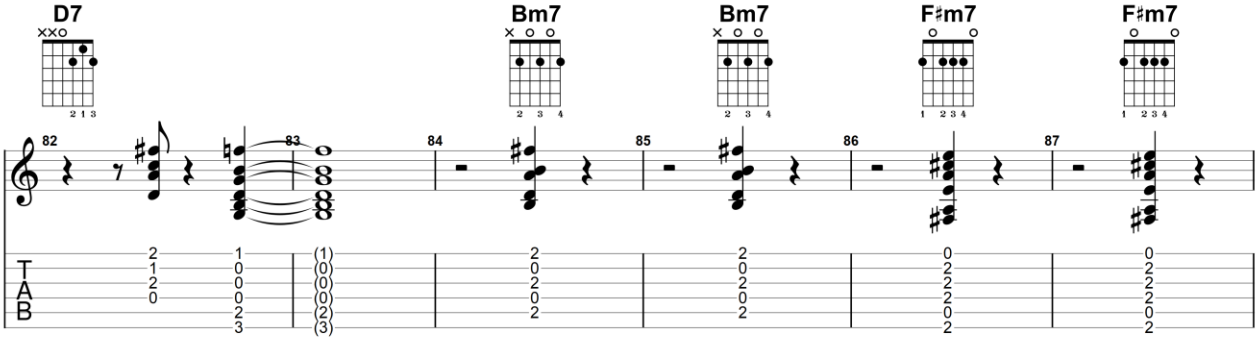

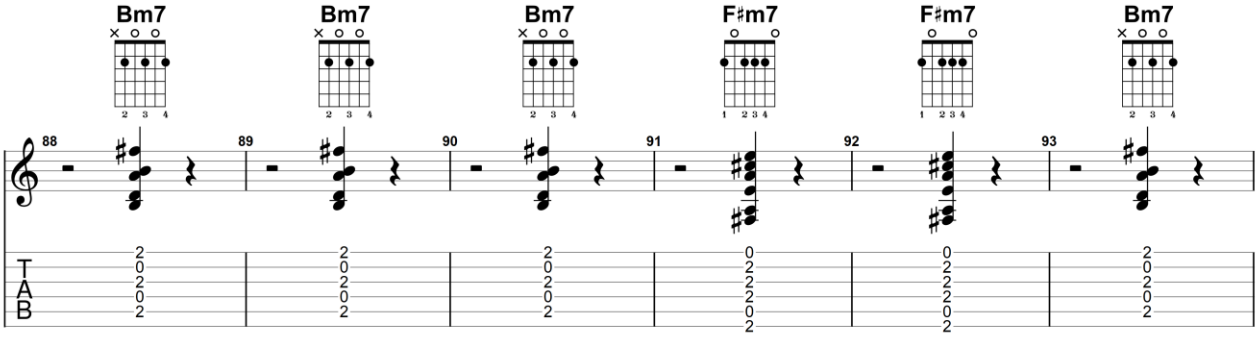

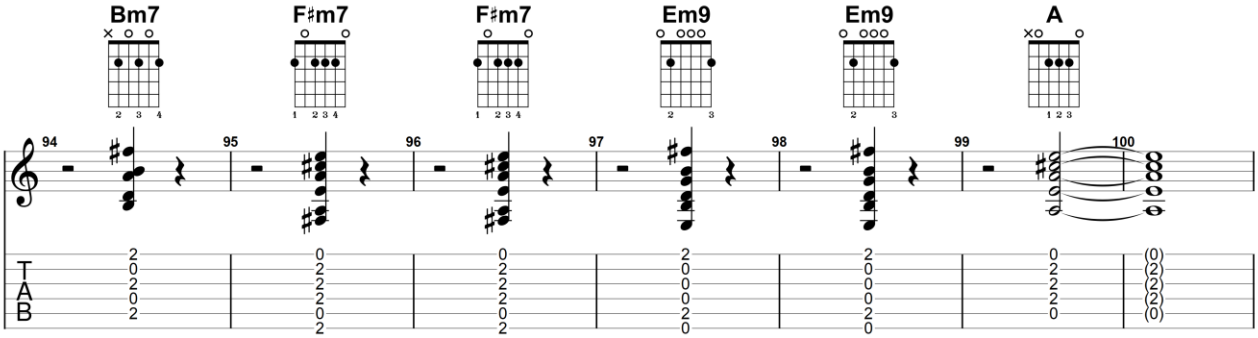

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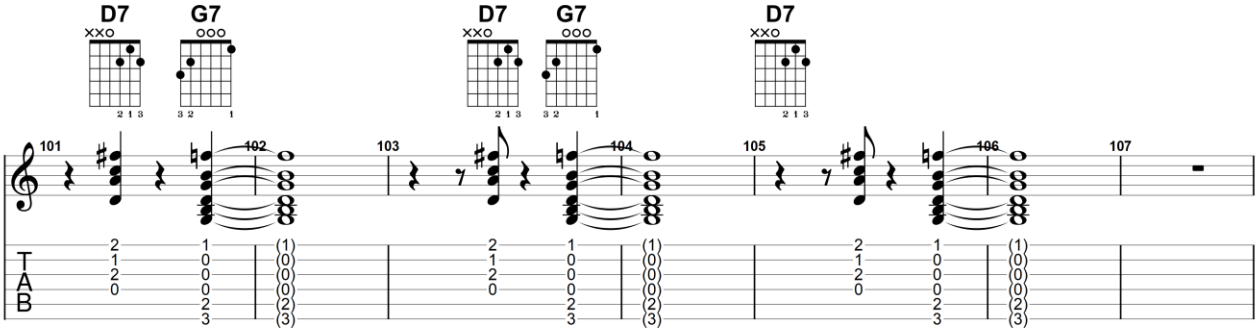

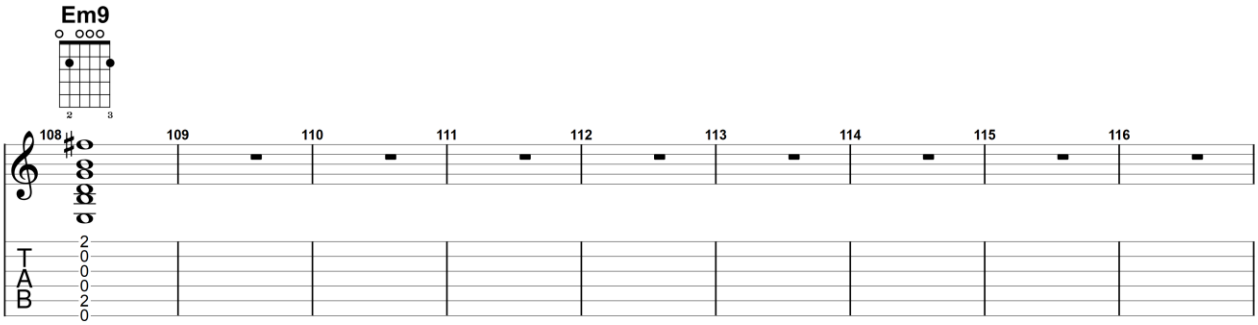

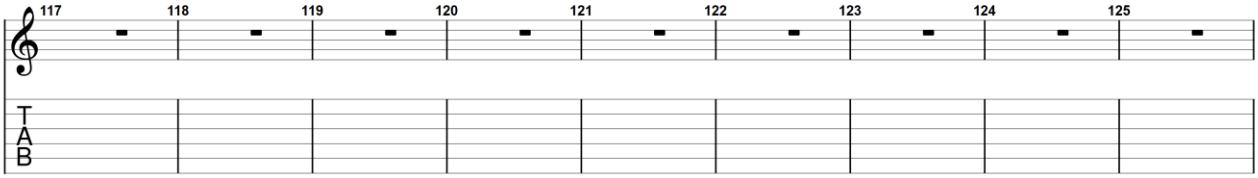

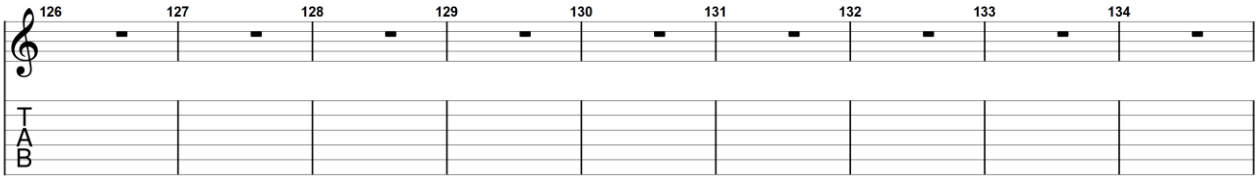

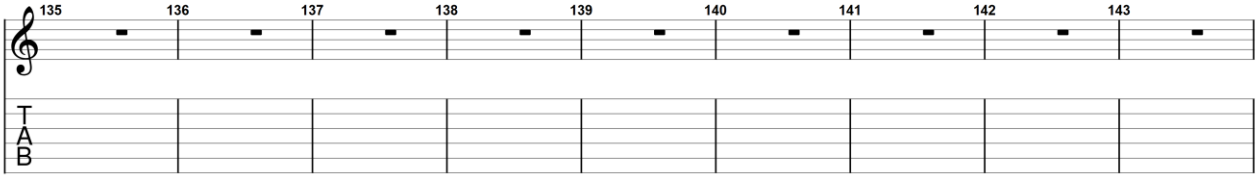

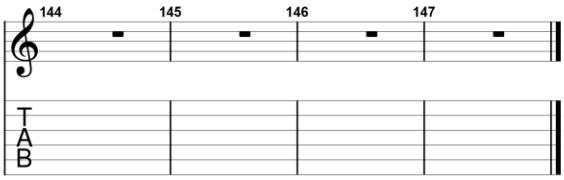

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Better Make It Through Today

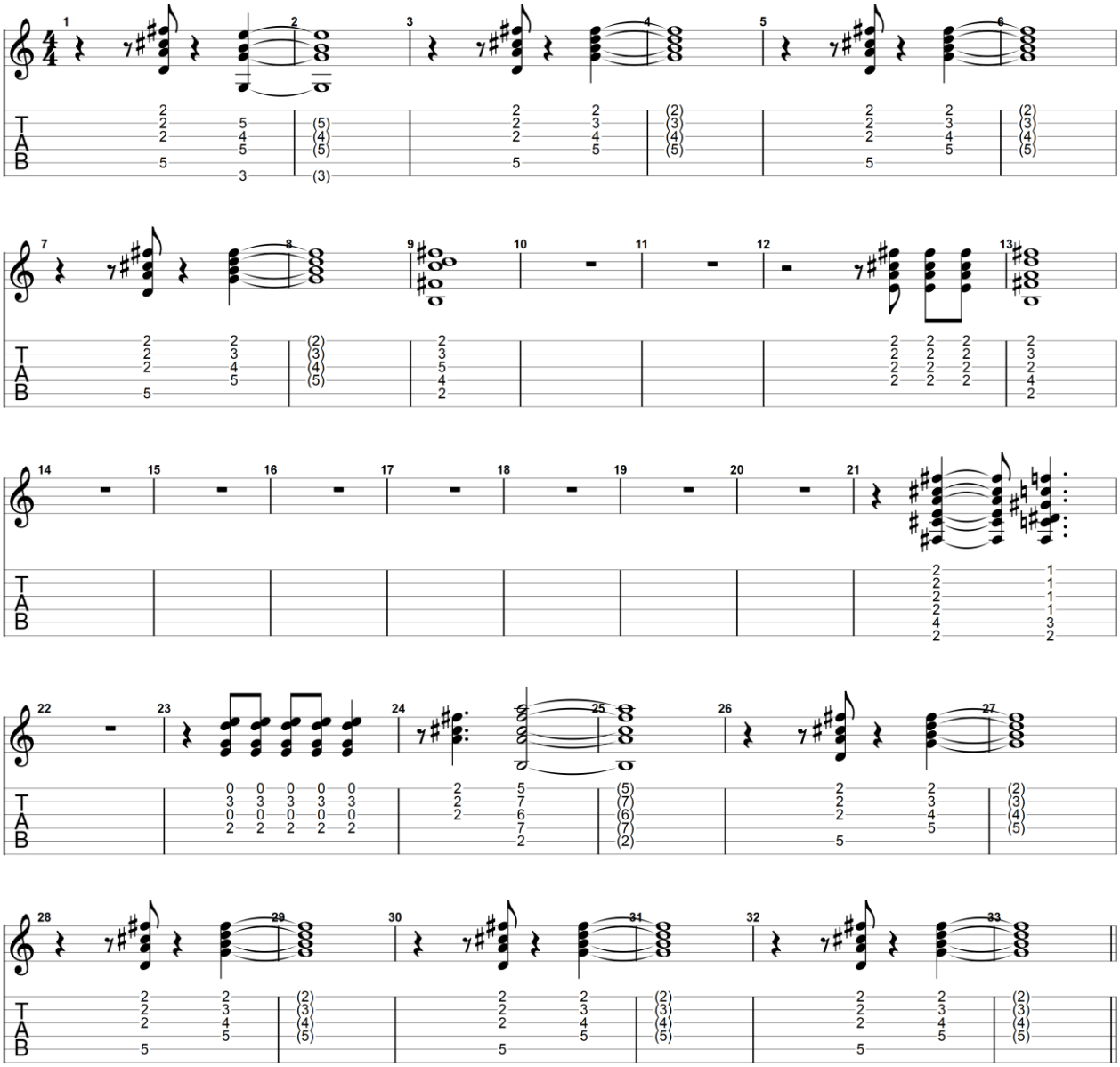
1975

Eric Clapton

Elektrische gitaar 2

Standard tuning

♩ = 120



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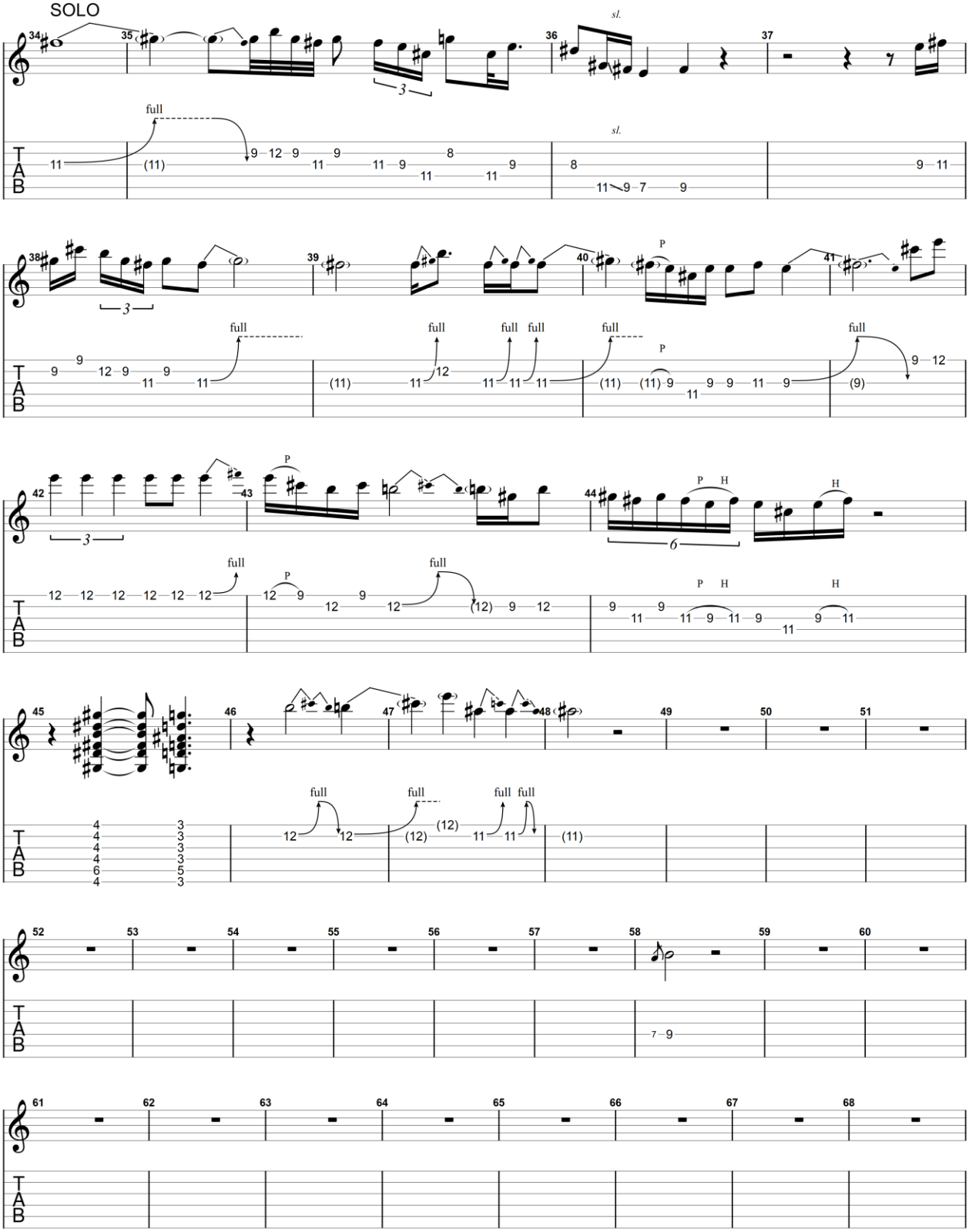
Guitar Solo

SOLO



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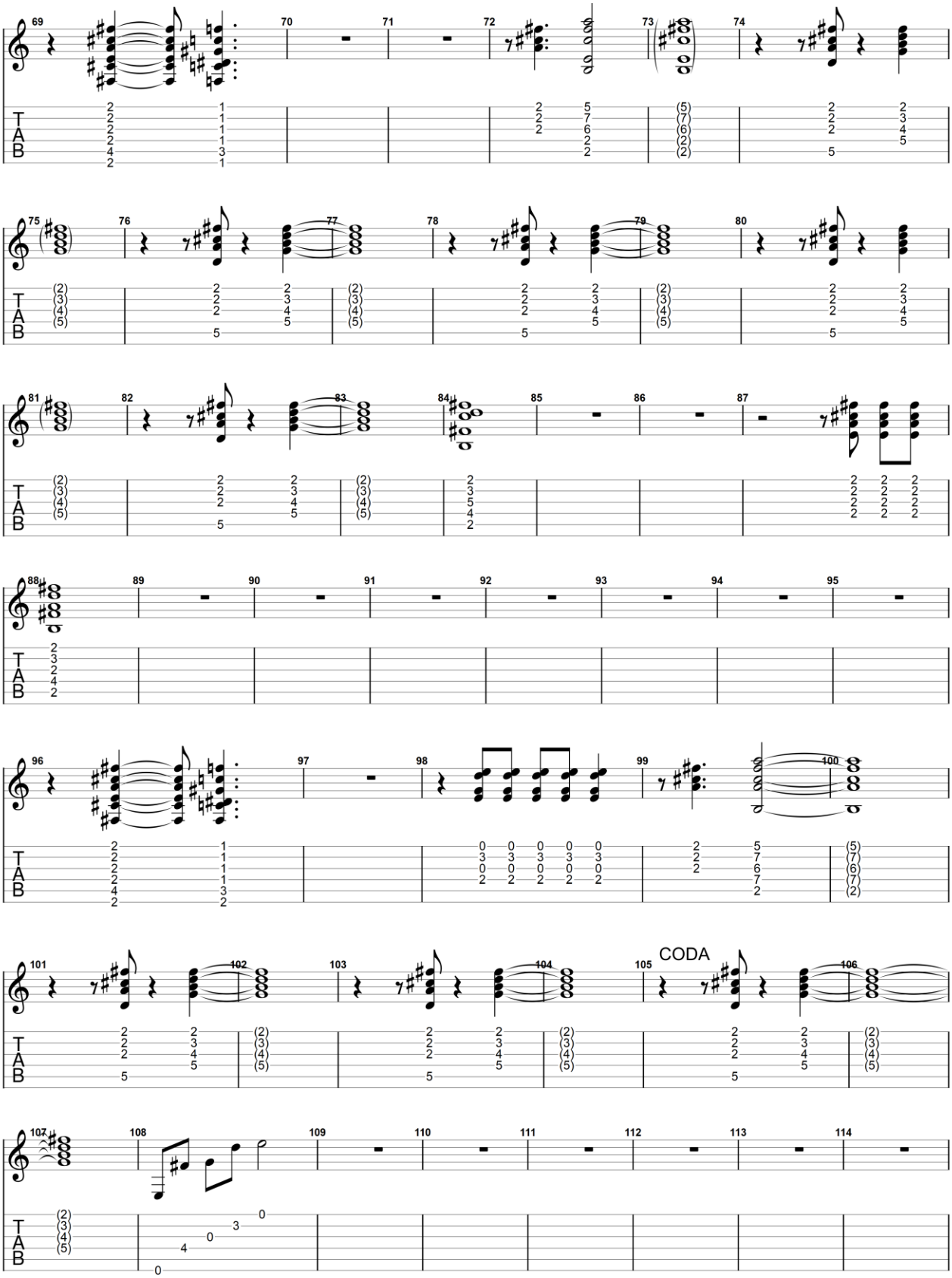

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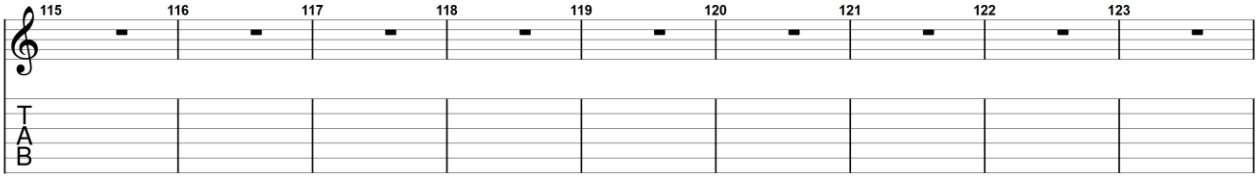

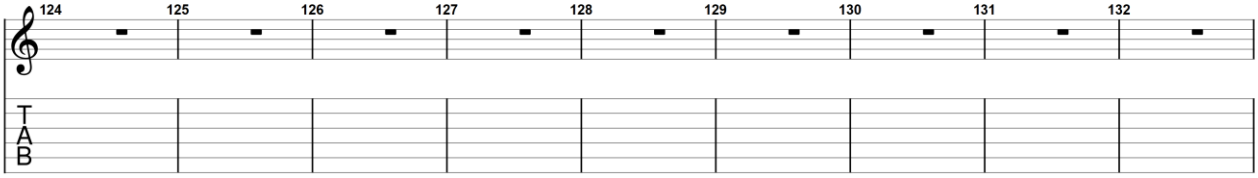

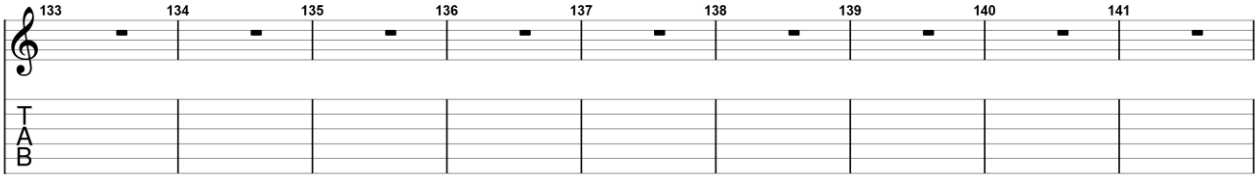

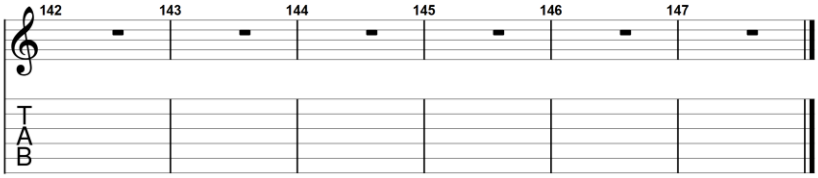

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Blues Power

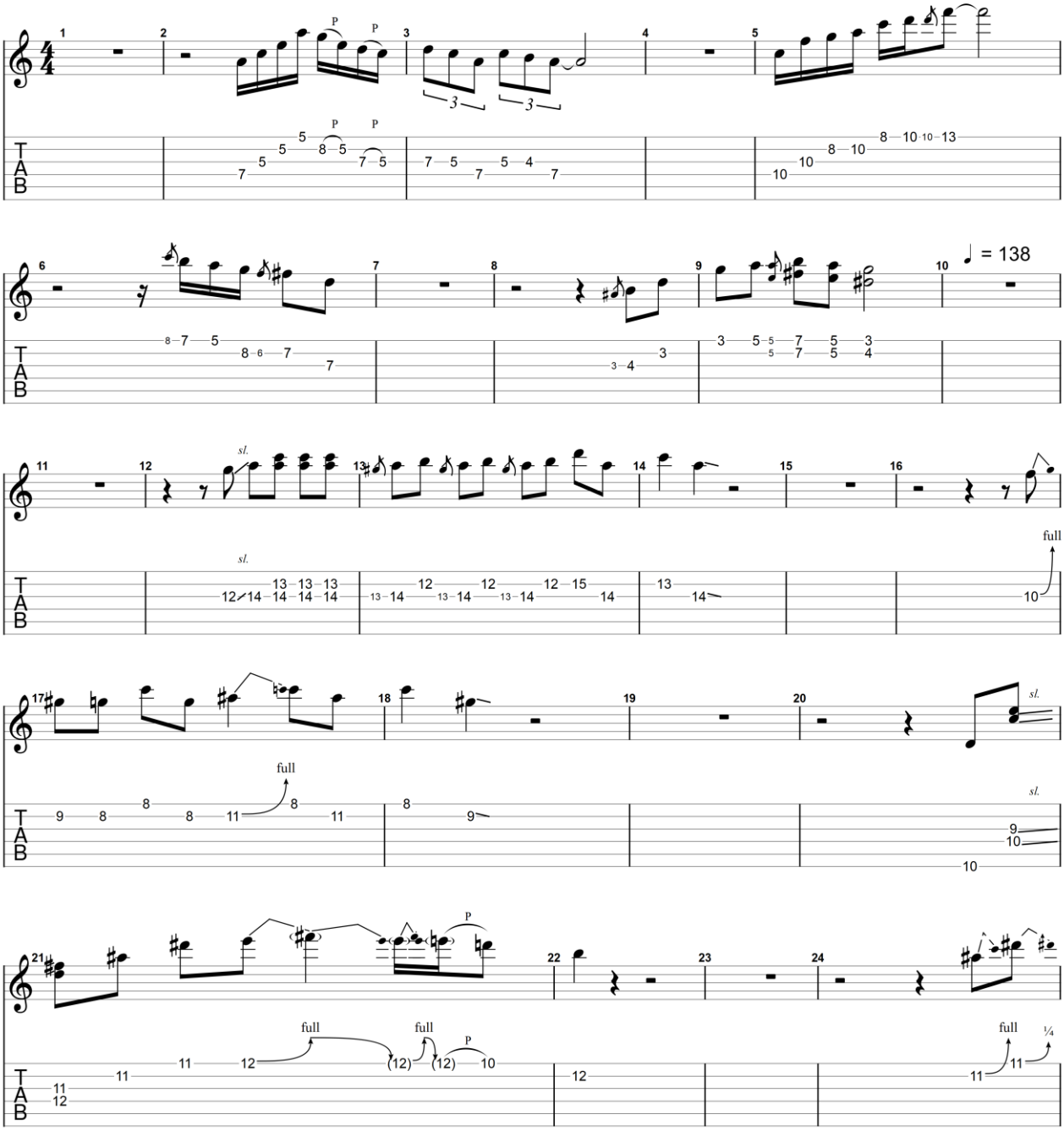
1970

Eric Clapton

Elektrische gitaar

Standard tuning

♩ = 150



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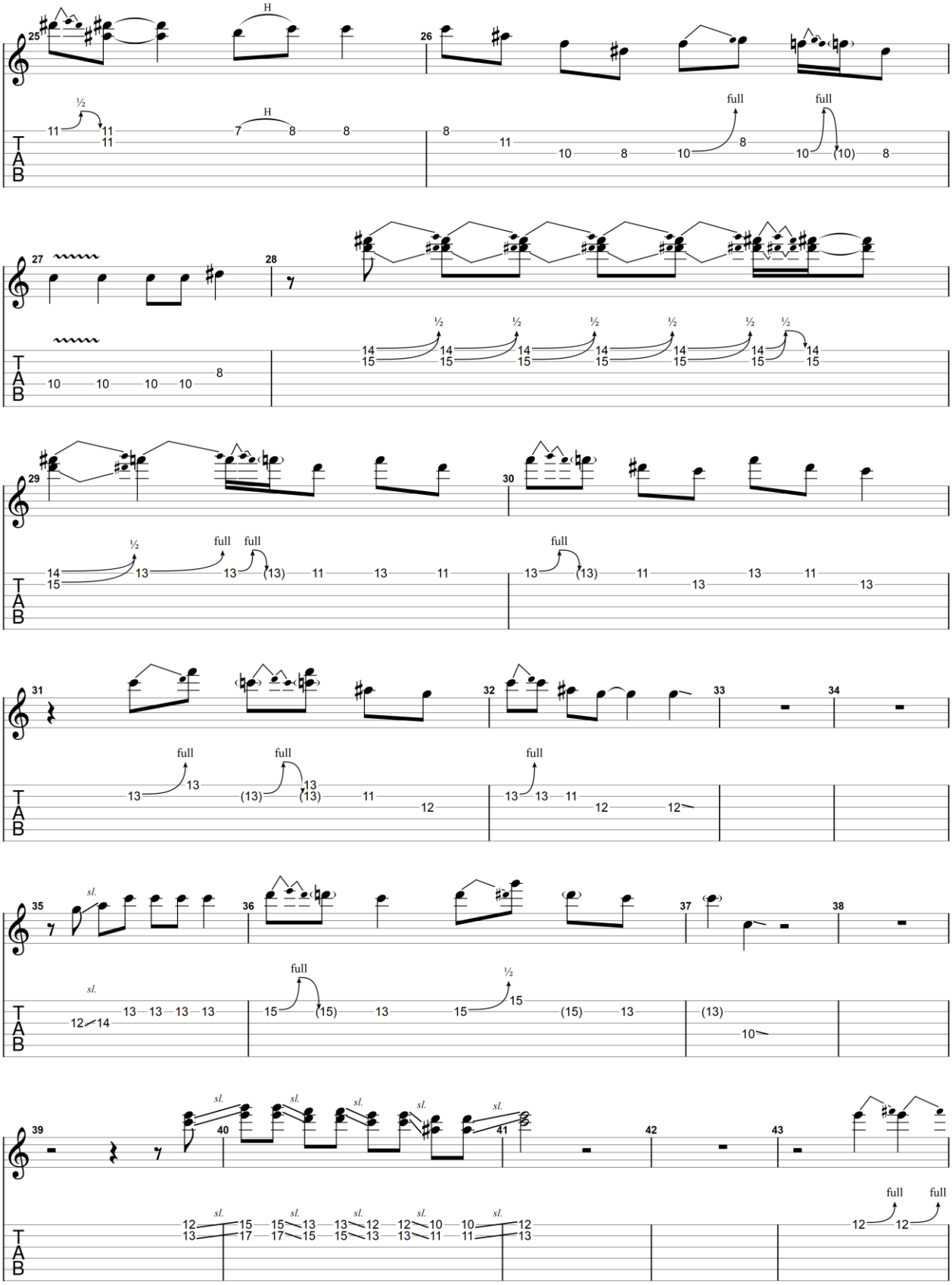

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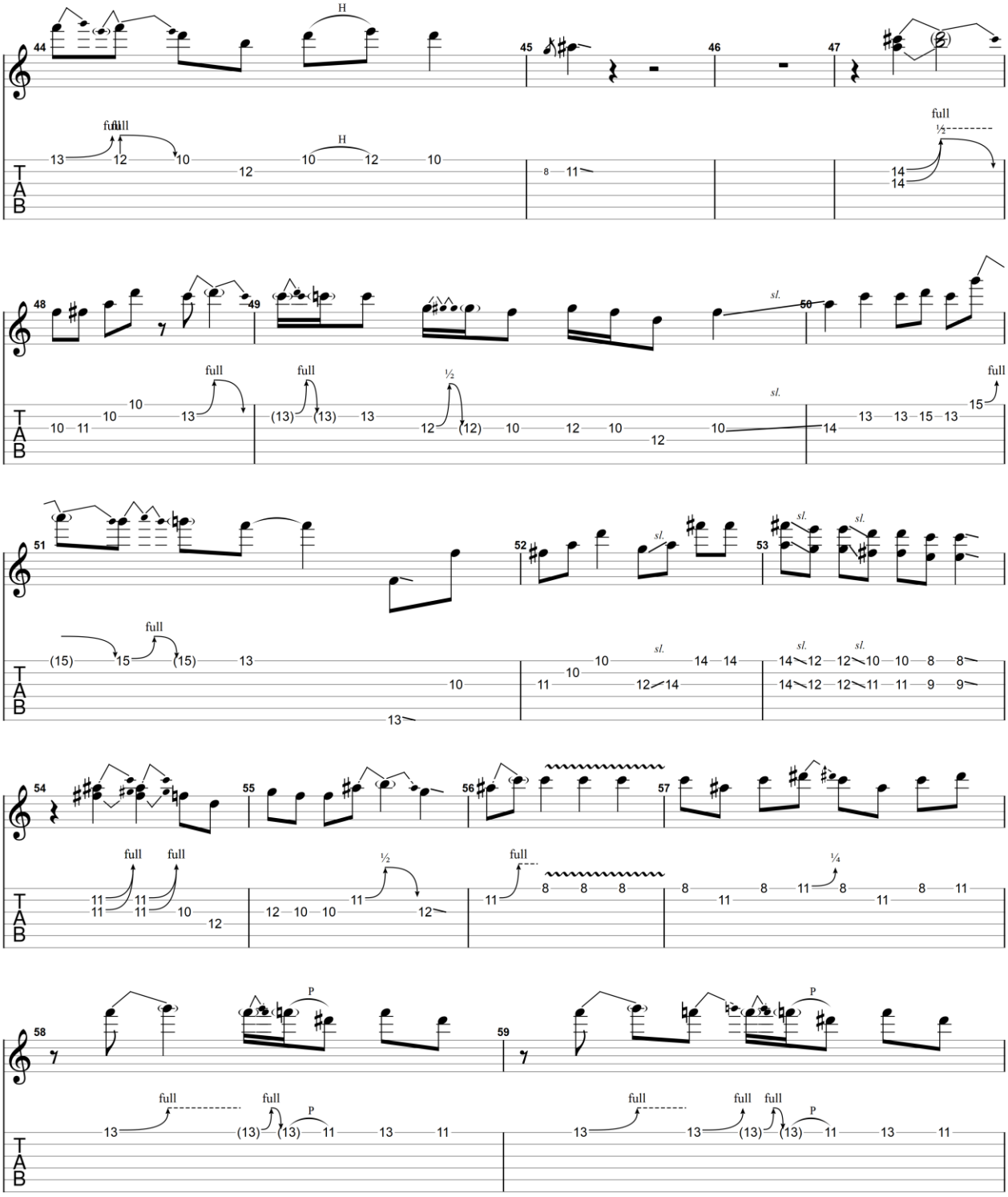

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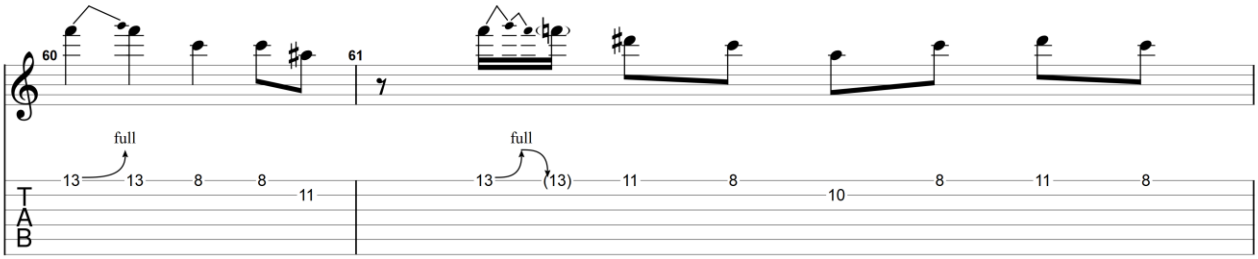

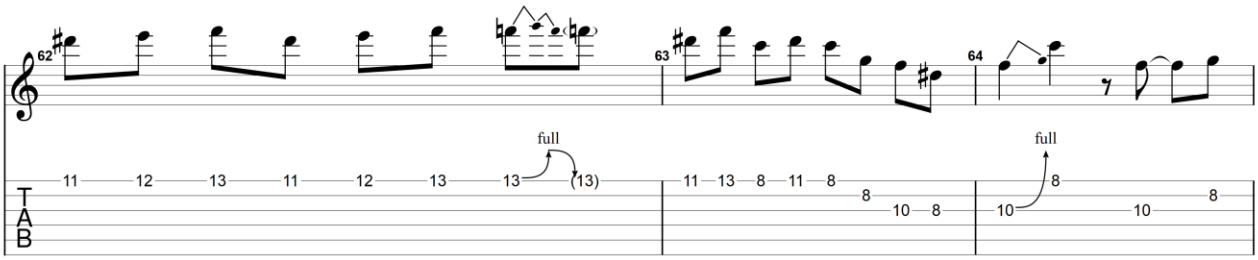

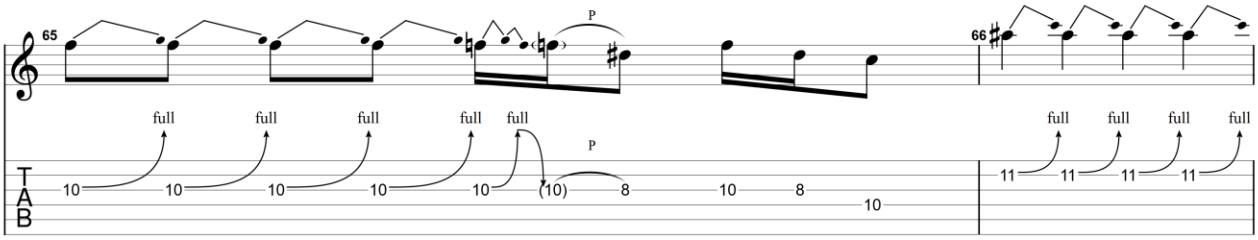

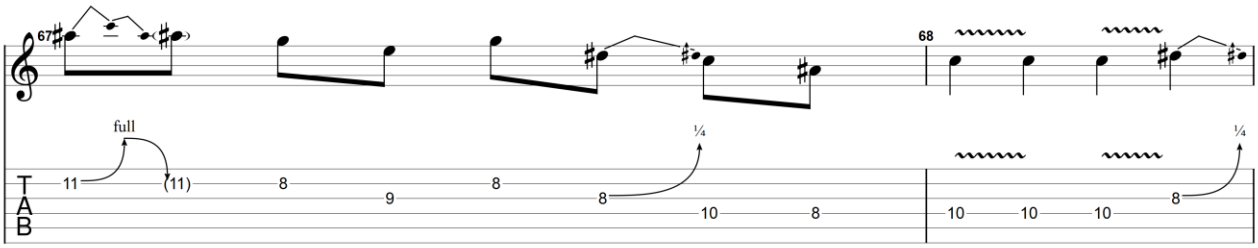

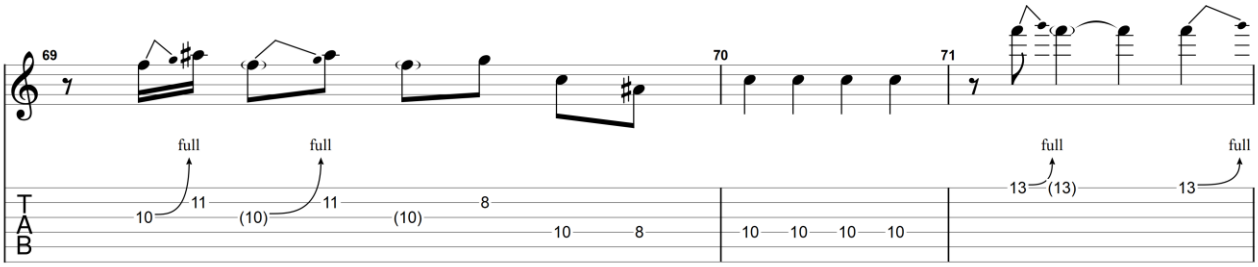

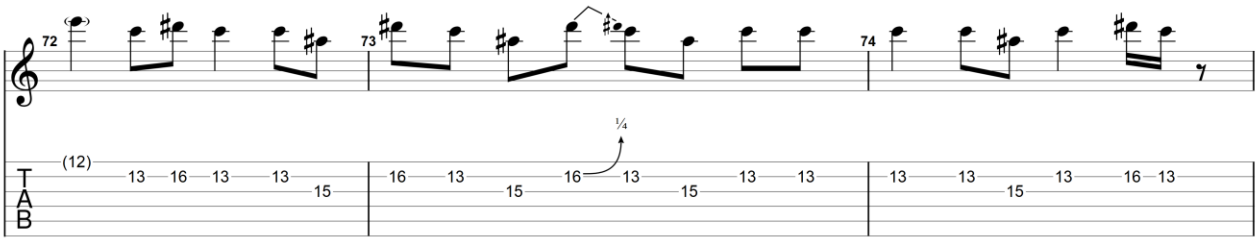

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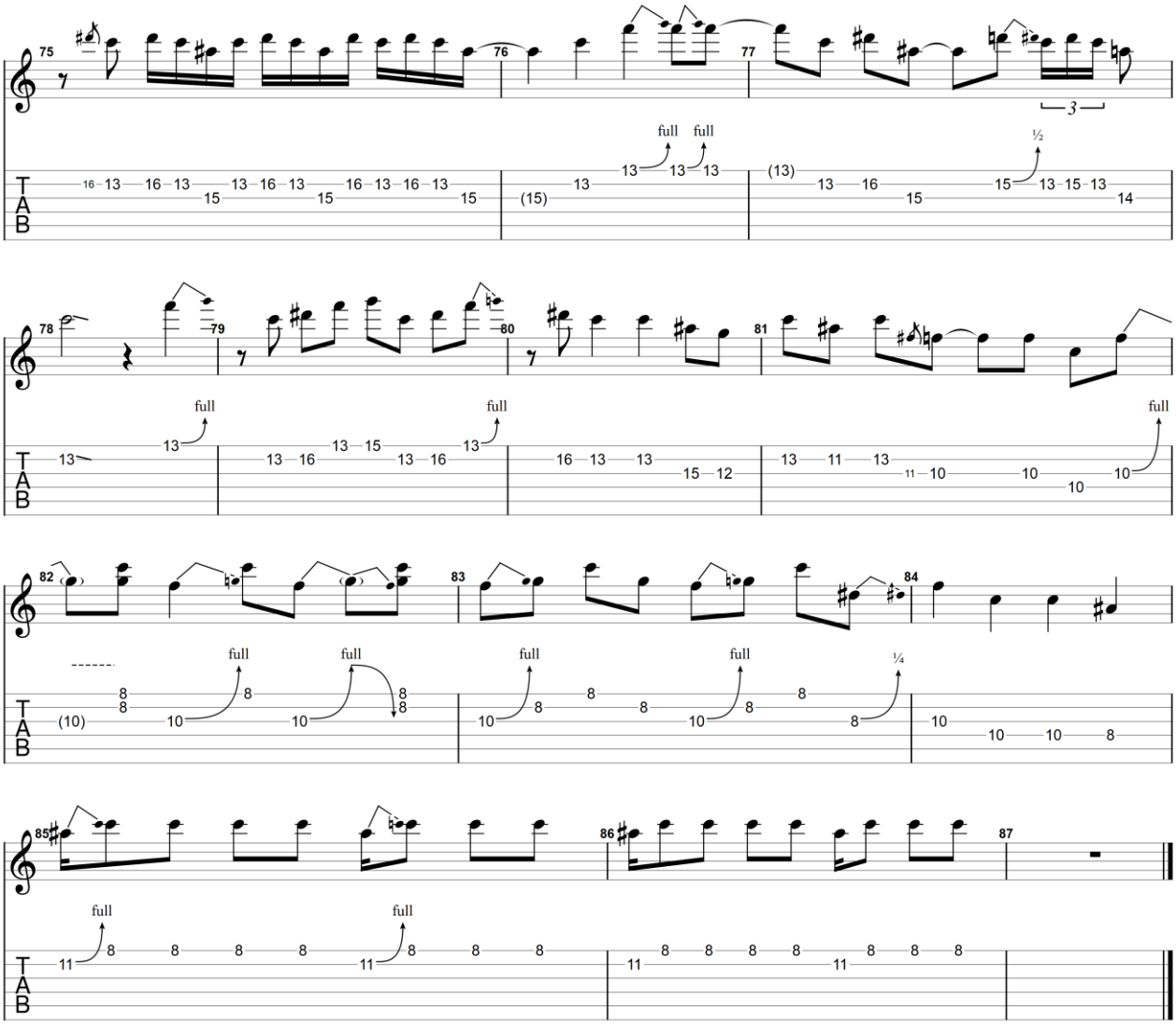

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Change The World

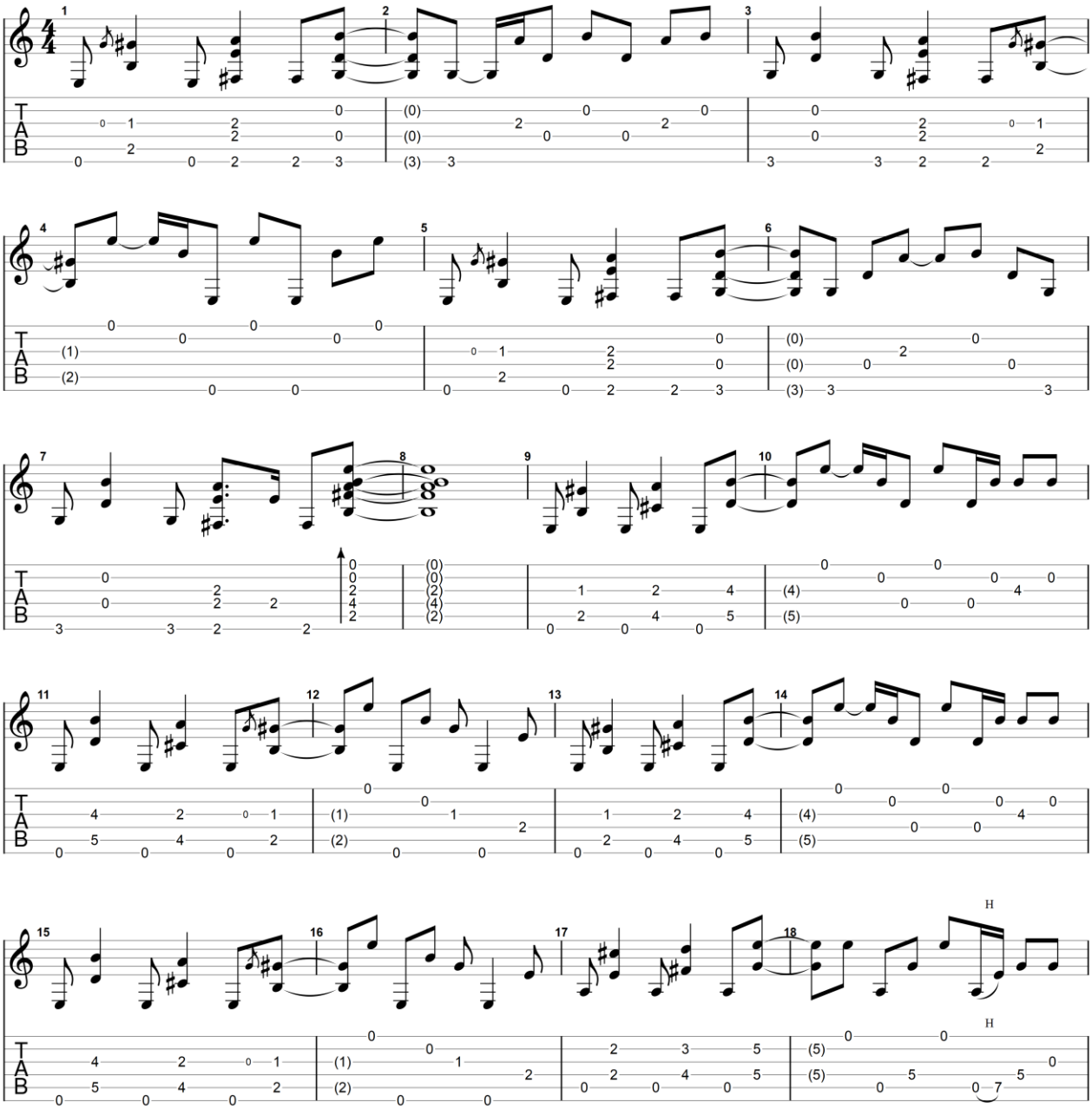
1996

Eric Clapton

Akoestische gitaar 1

Standard tuning

♩ = 98



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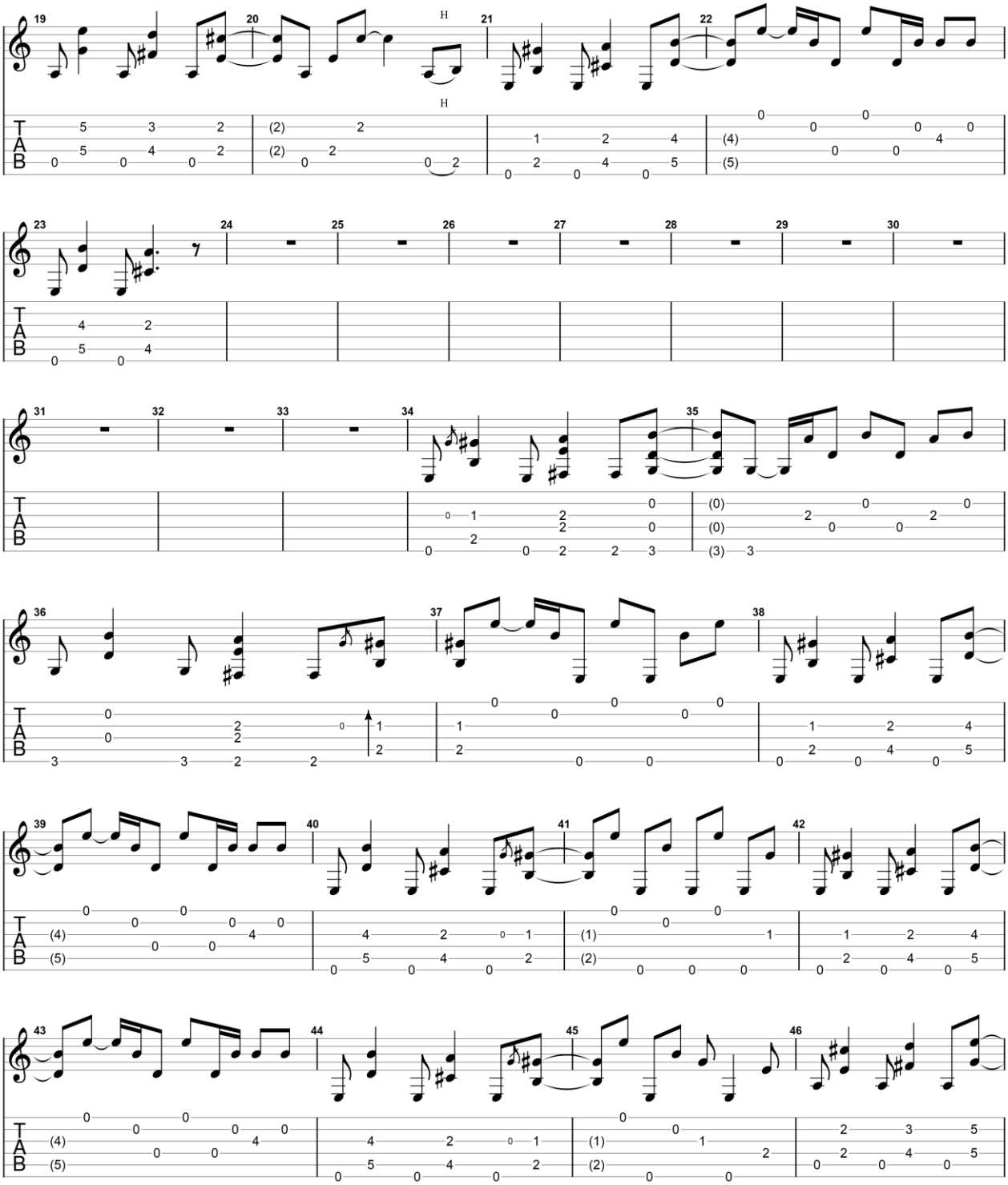

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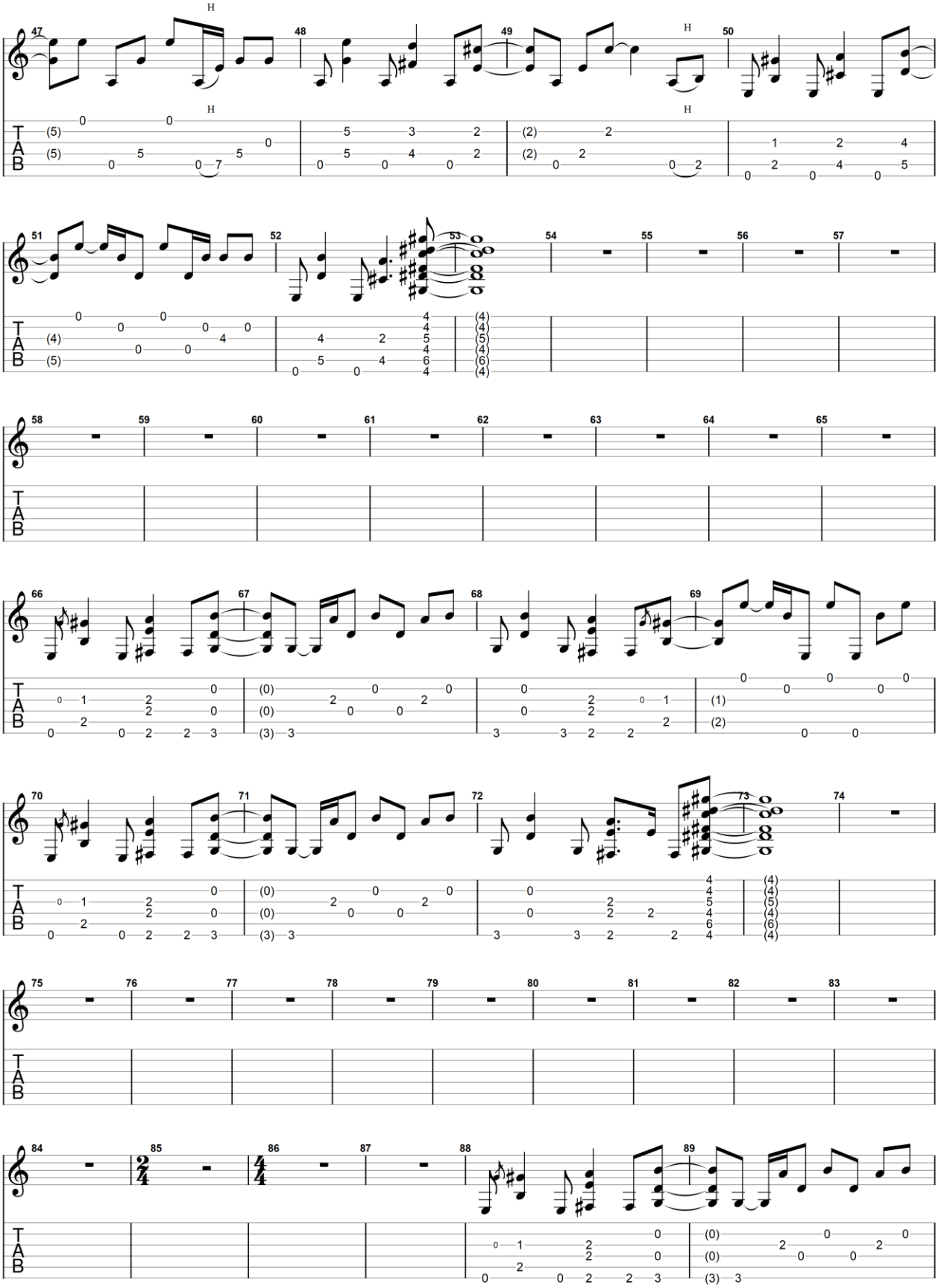

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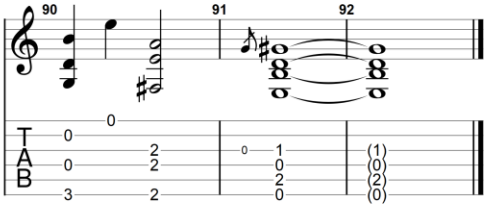

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Change The World

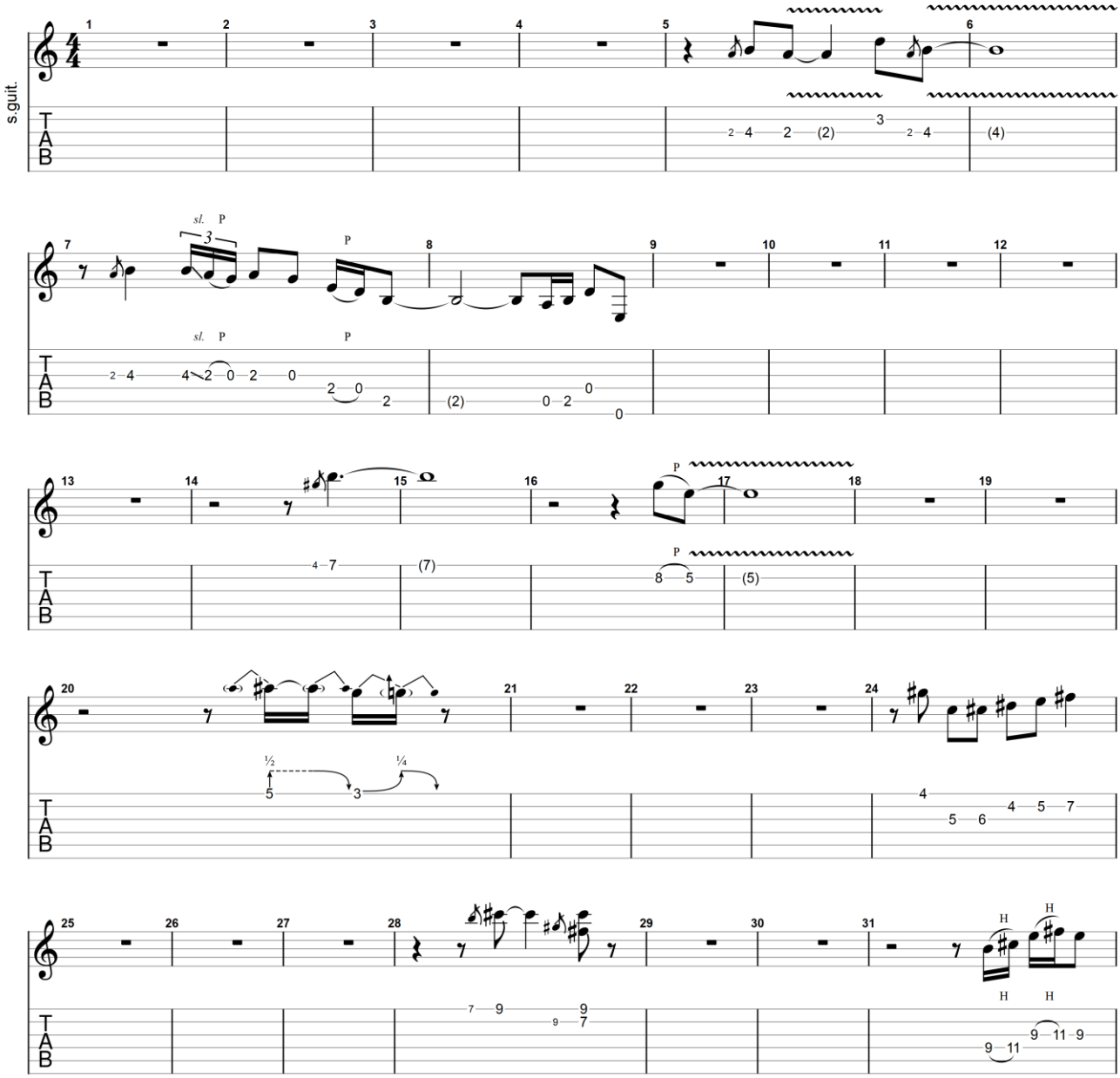
1996

Eric Clapton

Akoestische gitaar 2

Standard tuning

♩ = 98



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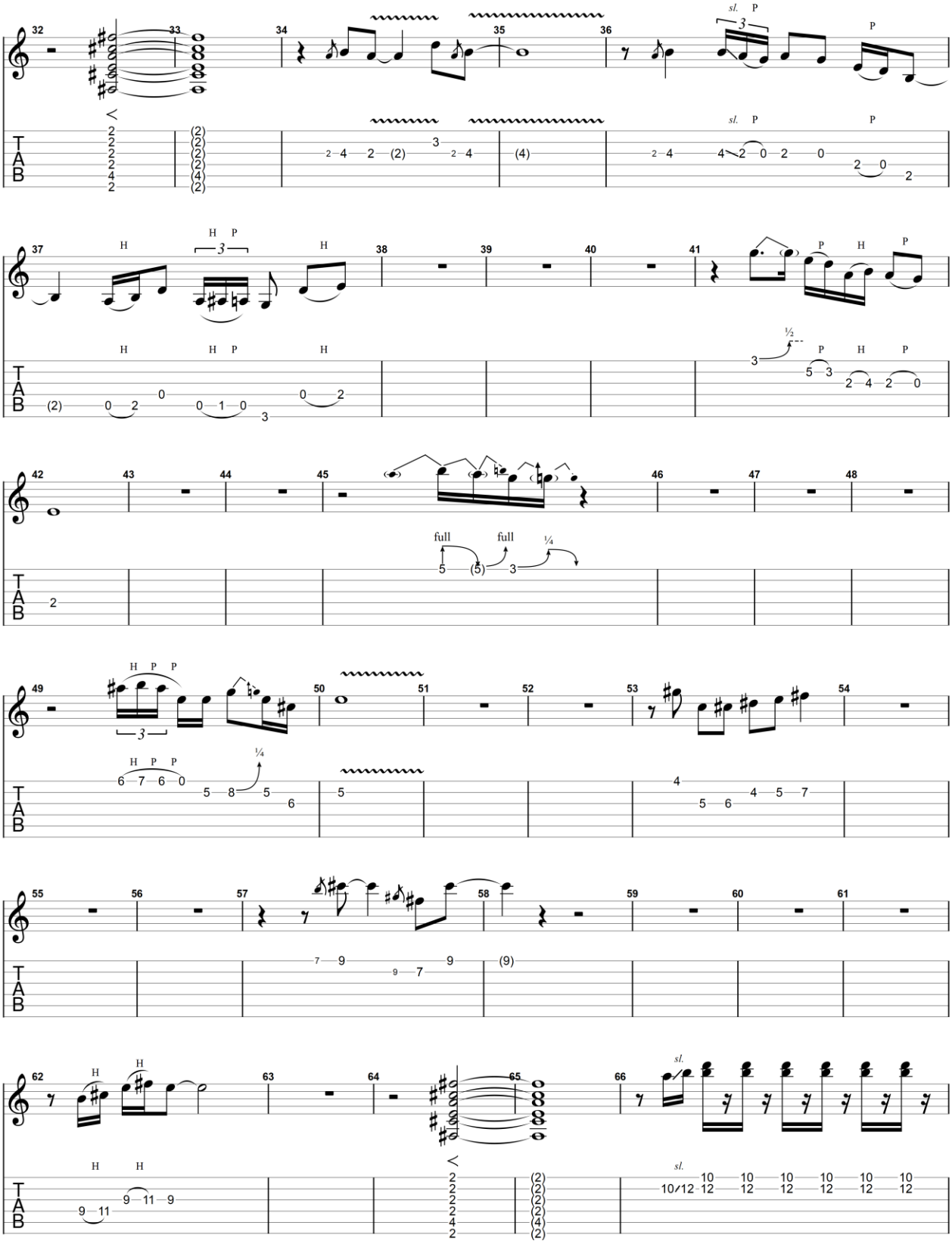

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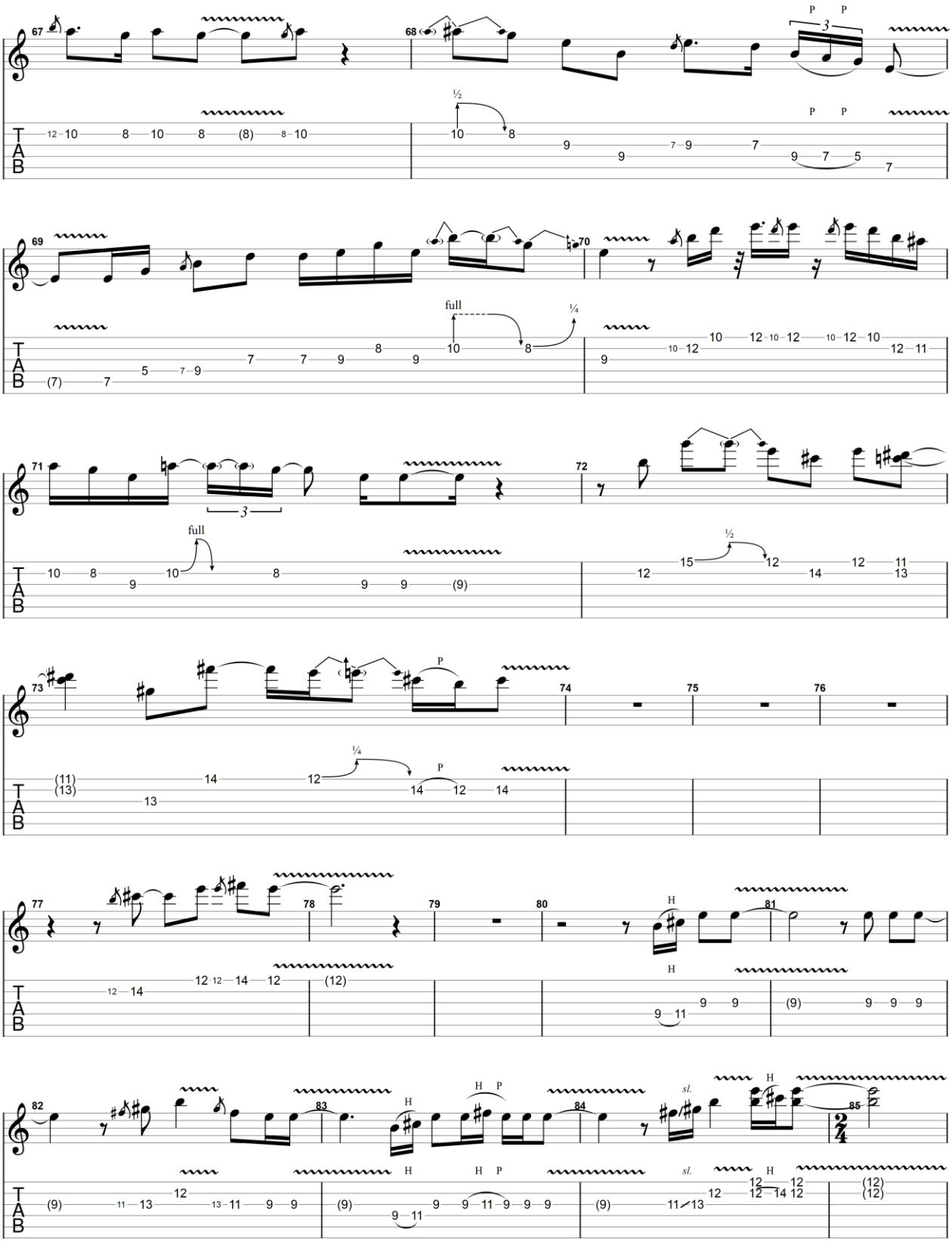

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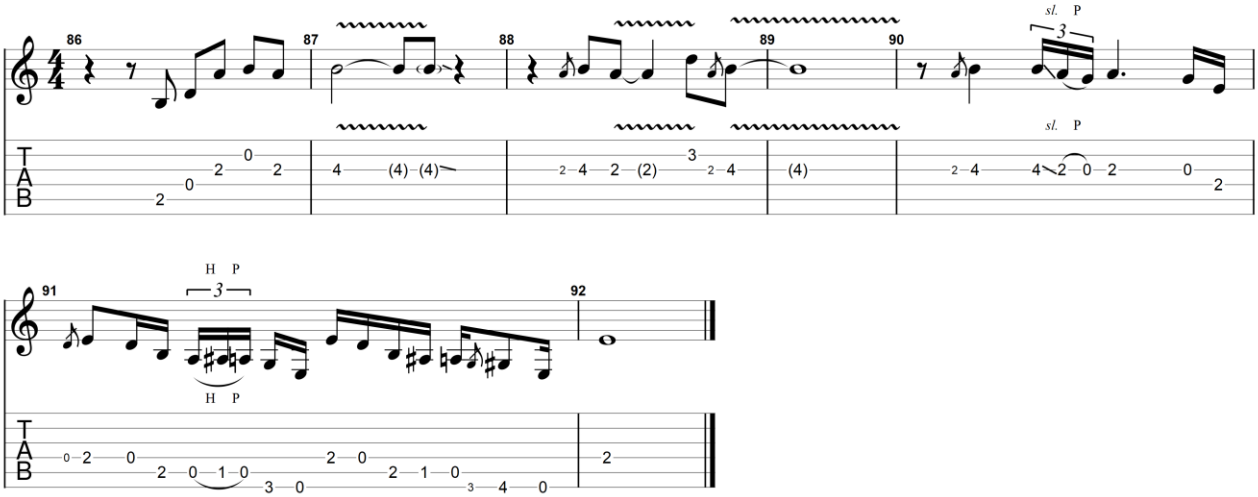

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Change The World

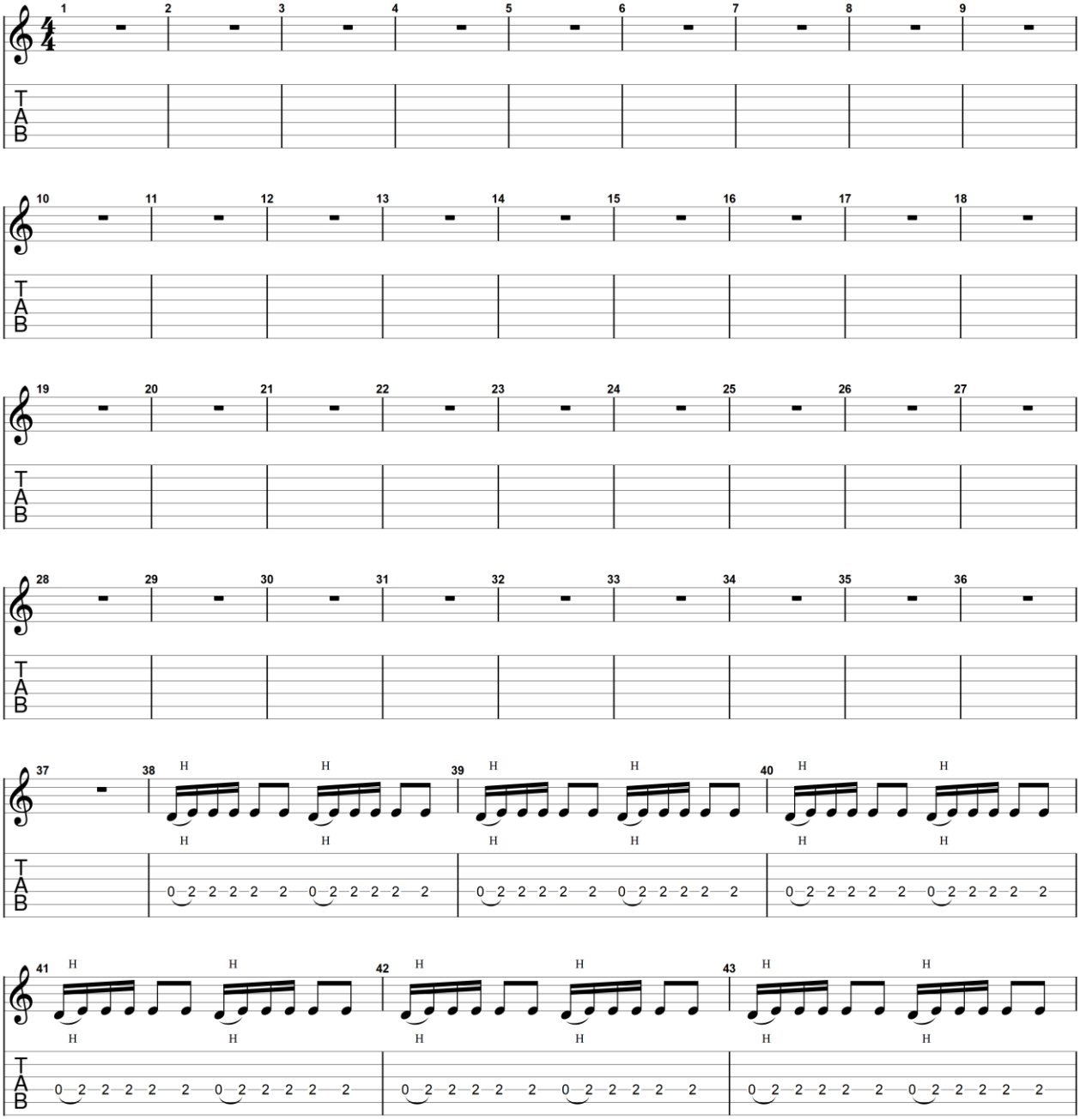
1996

Eric Clapton

Akoestische gitaar 3

Standard tuning

♩ = 98



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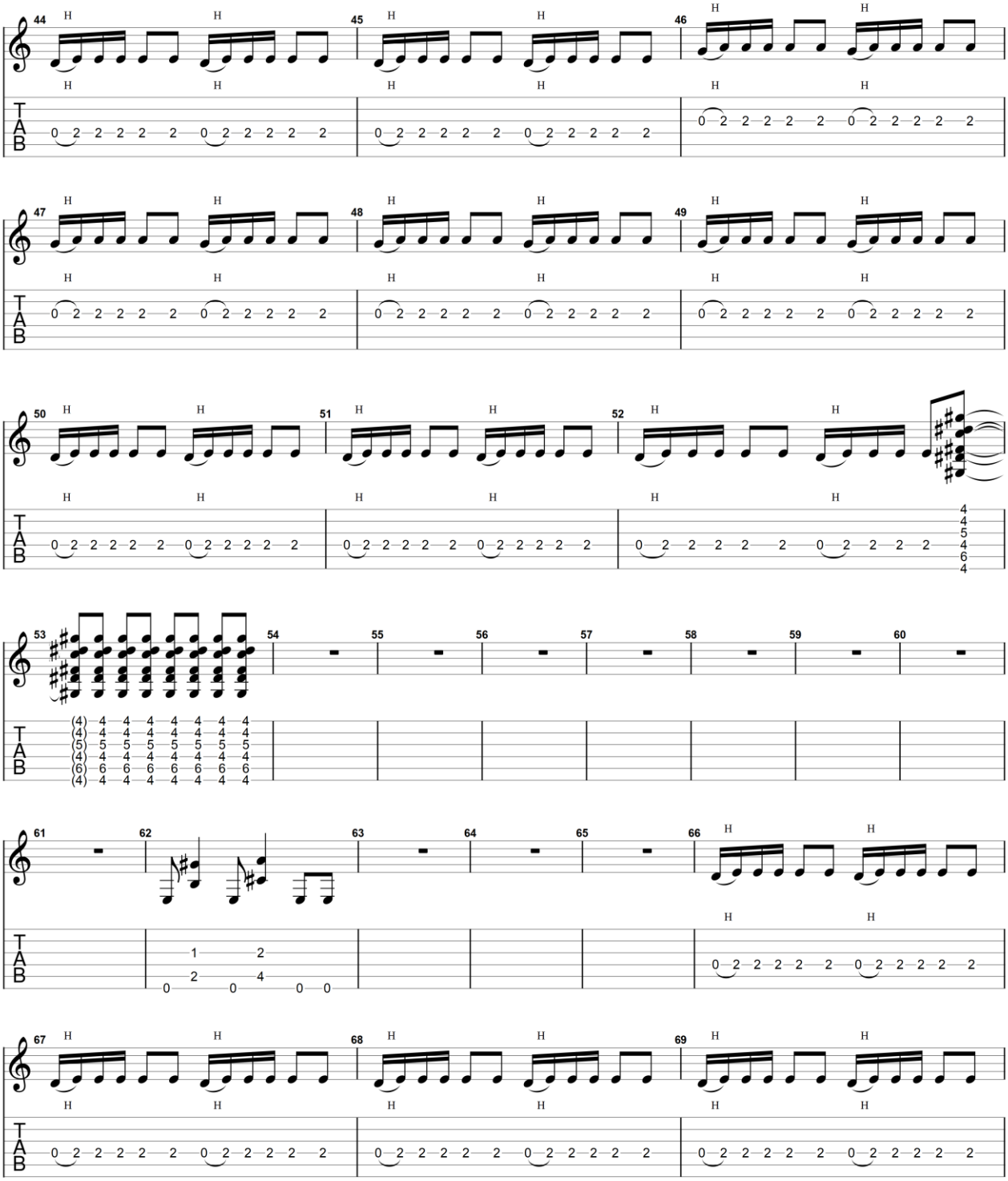

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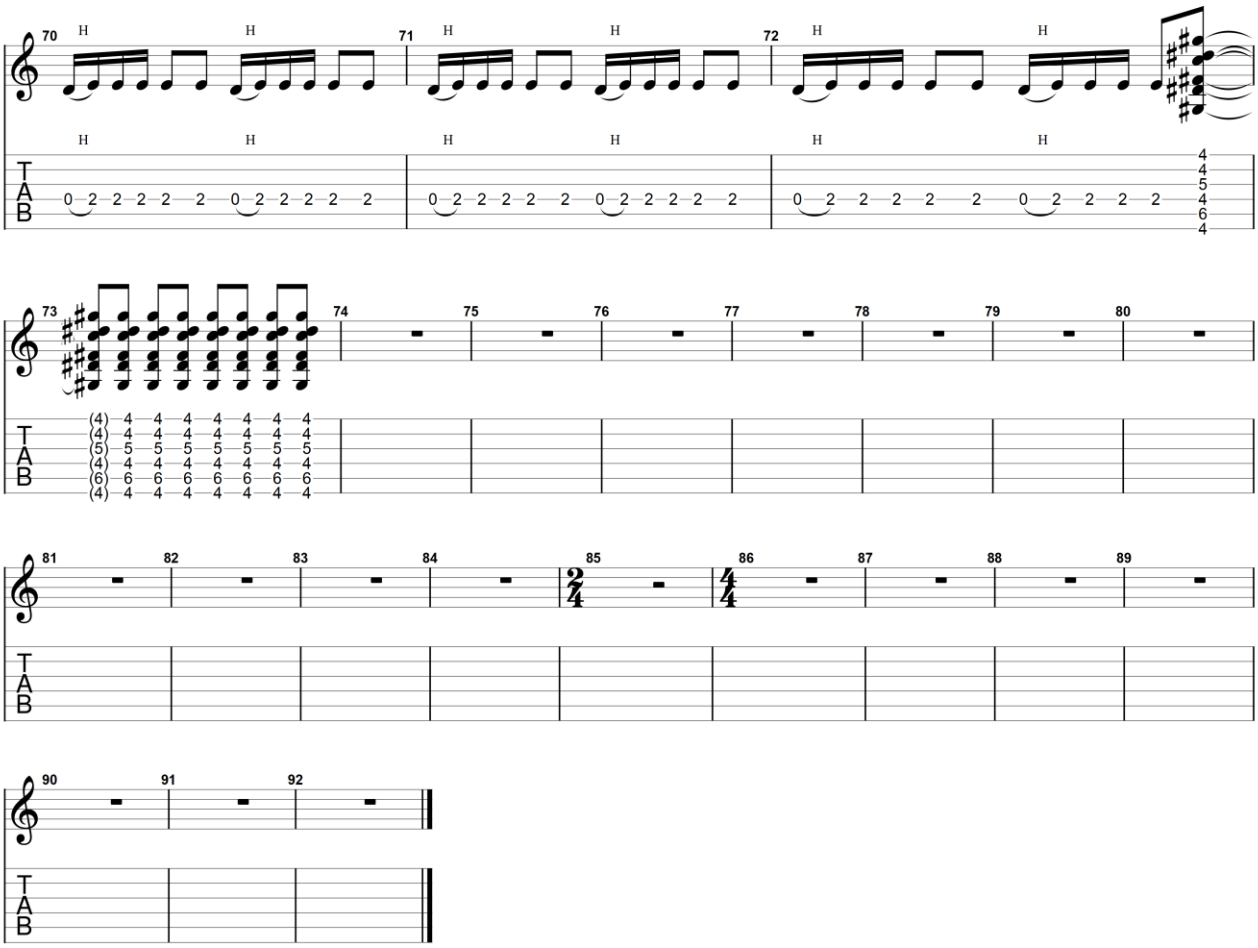

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Change The World

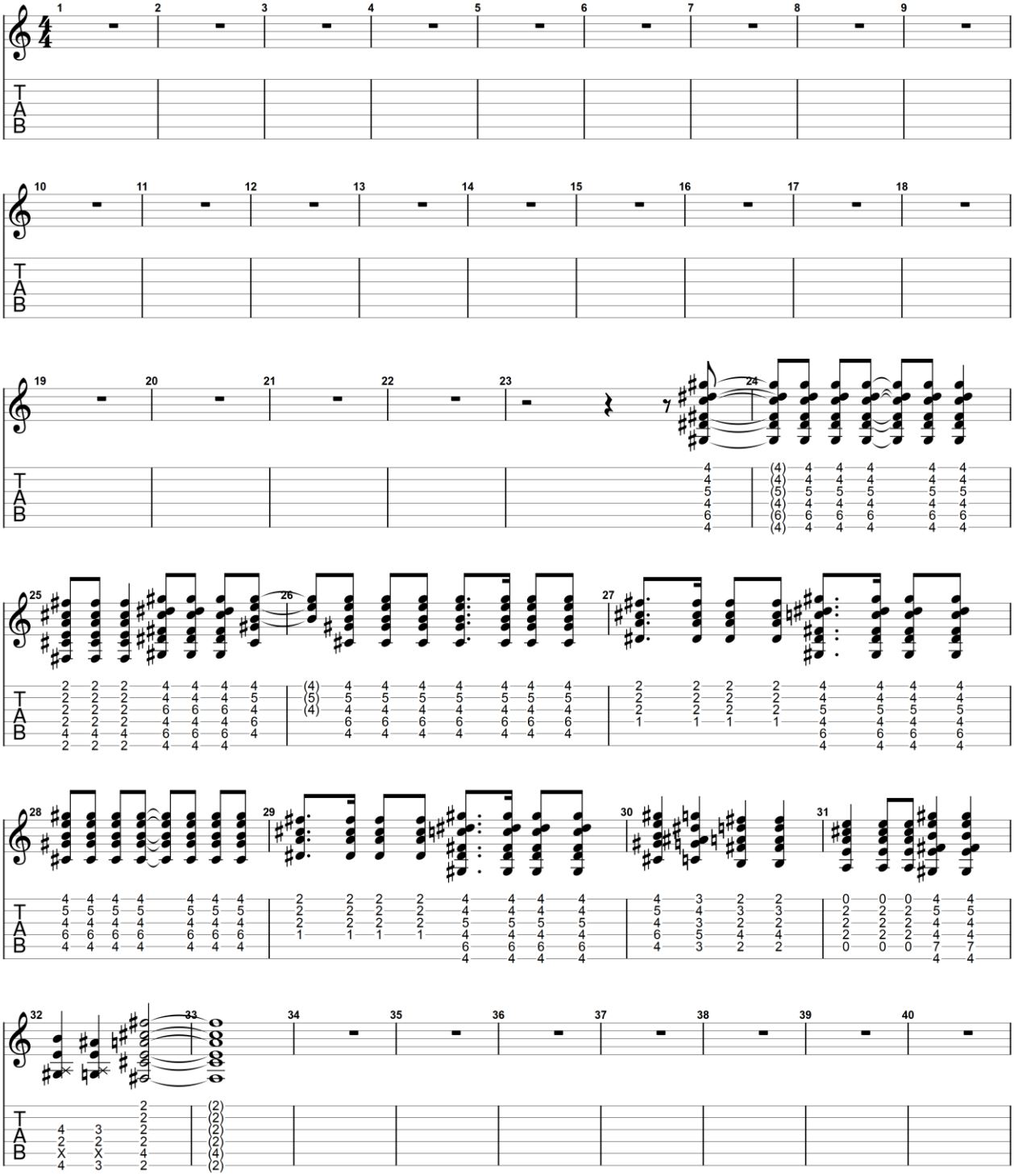
1996

Eric Clapton

Akoestische gitaar 4

Standard tuning

♩ = 98



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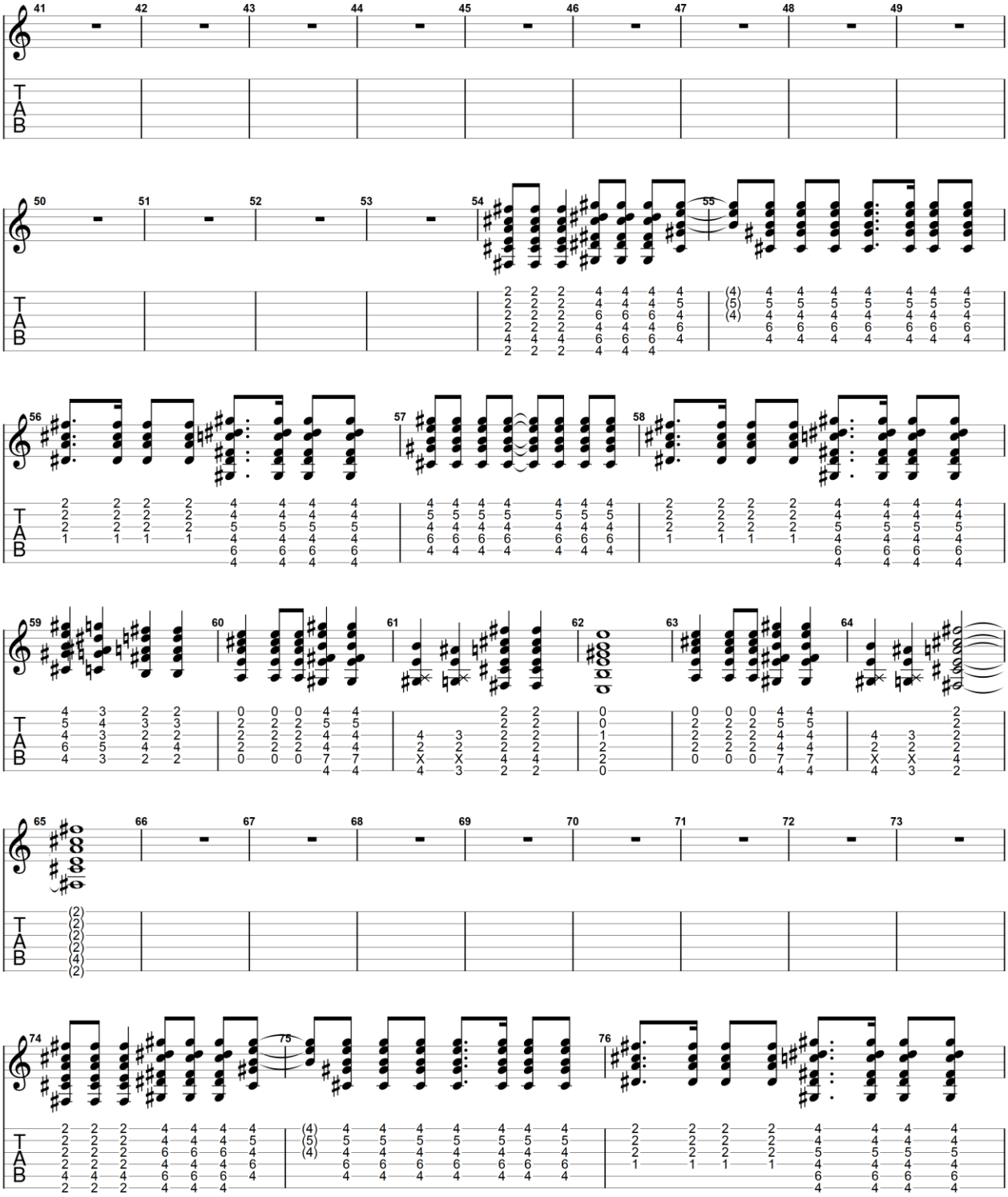

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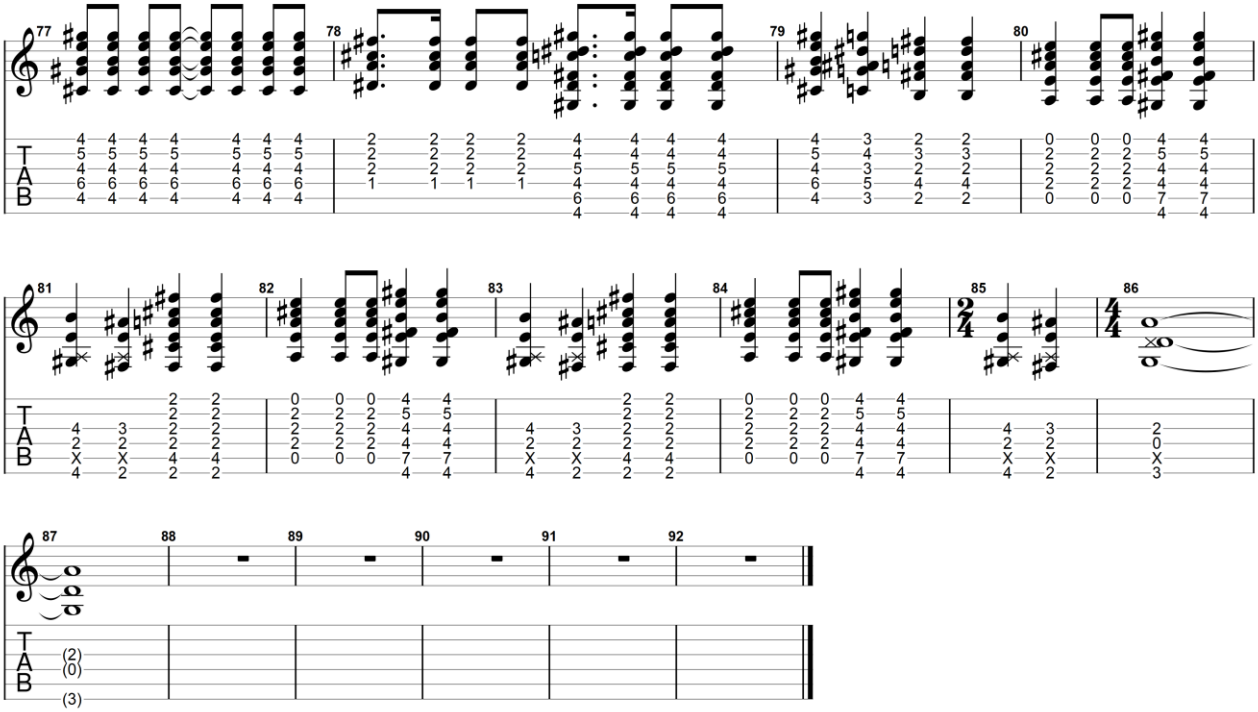

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Cocaine

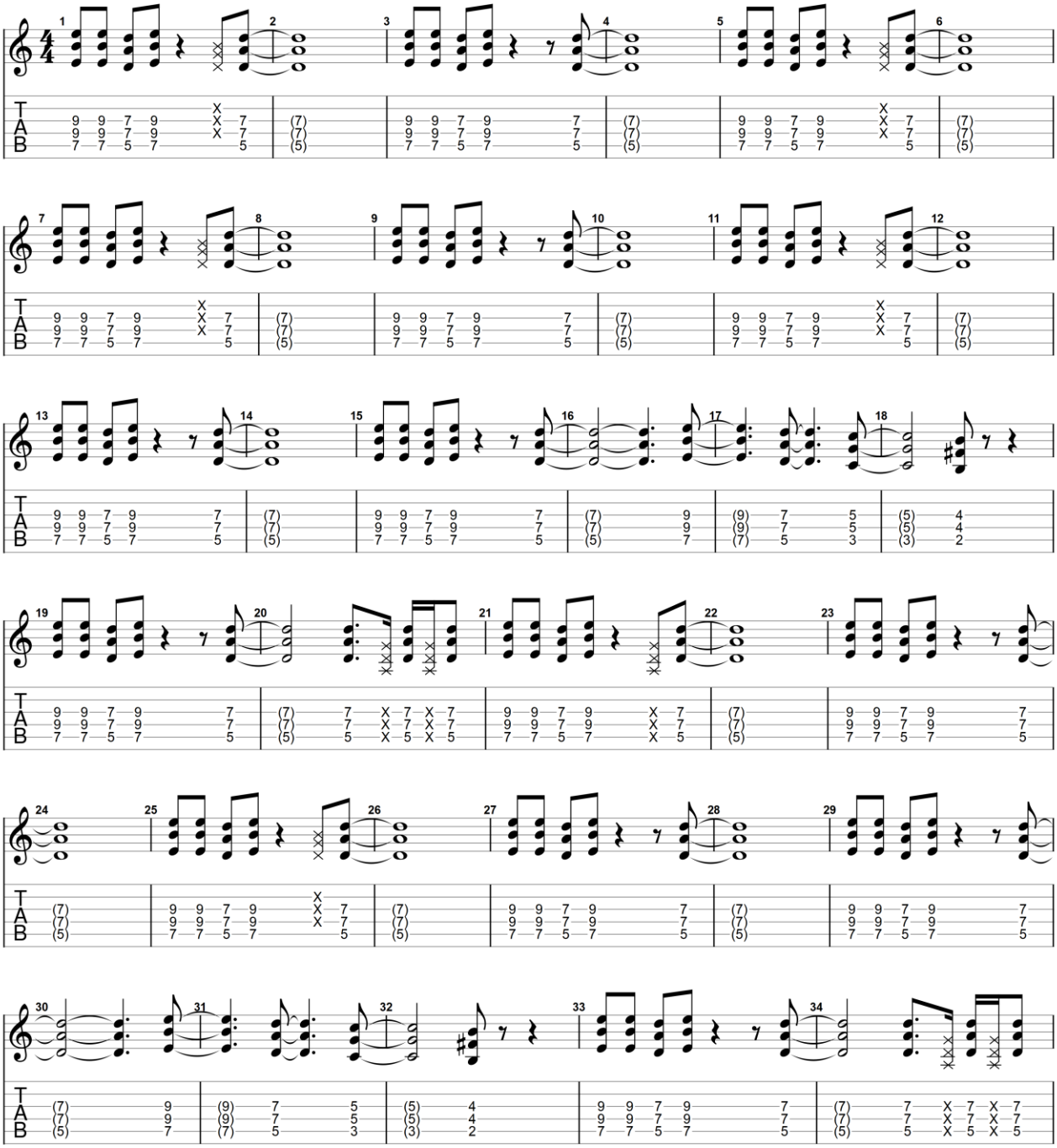
1977

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 107



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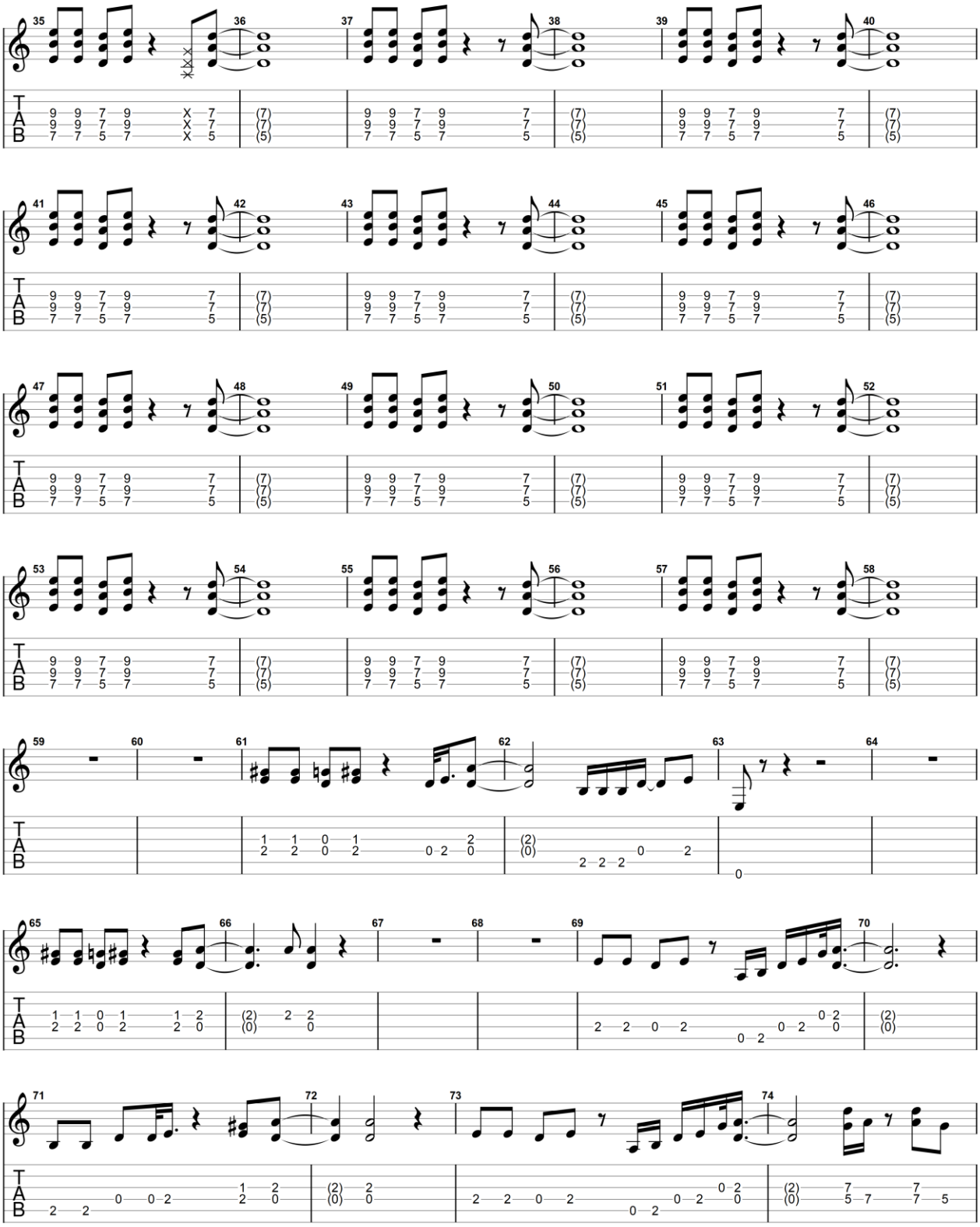

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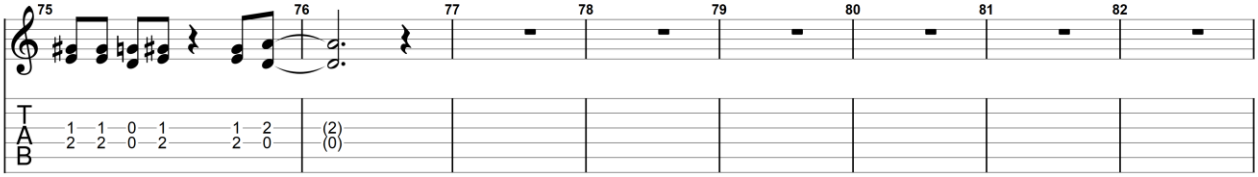

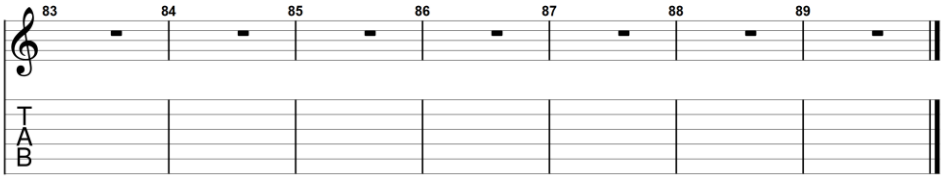

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Cocaine

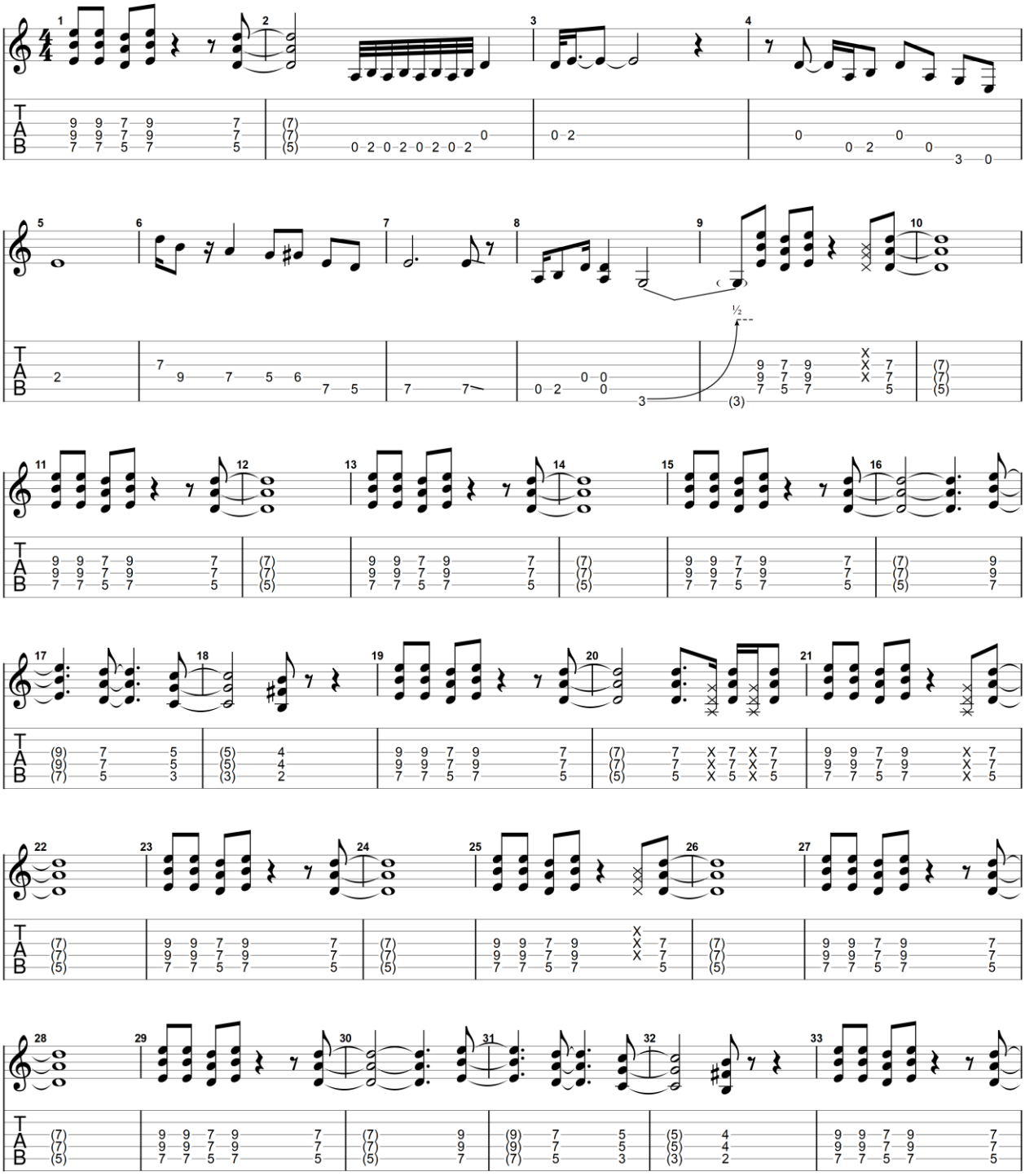
1977

Eric Clapton

Elektrische gitaar 2

Standard tuning

♩ = 107



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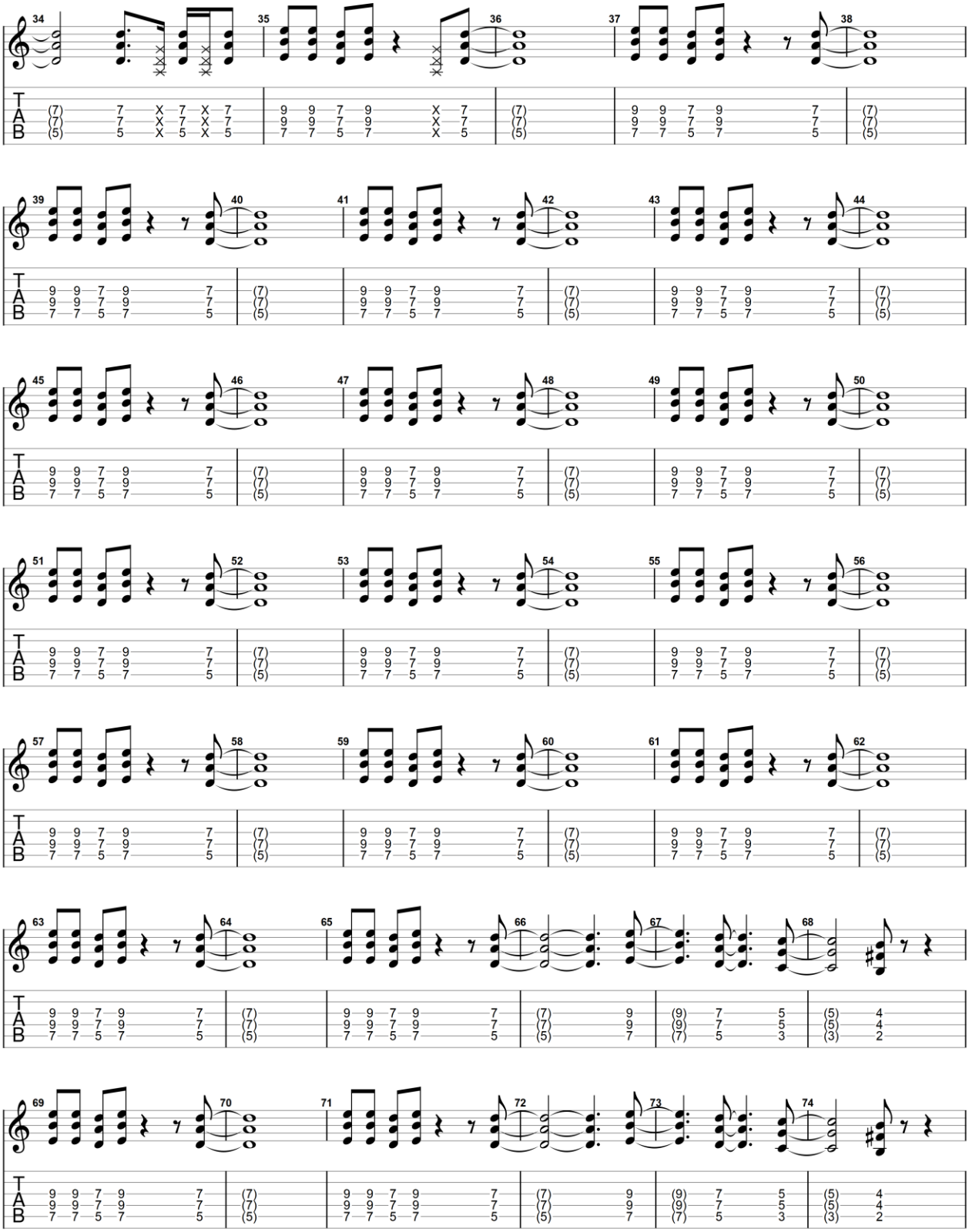

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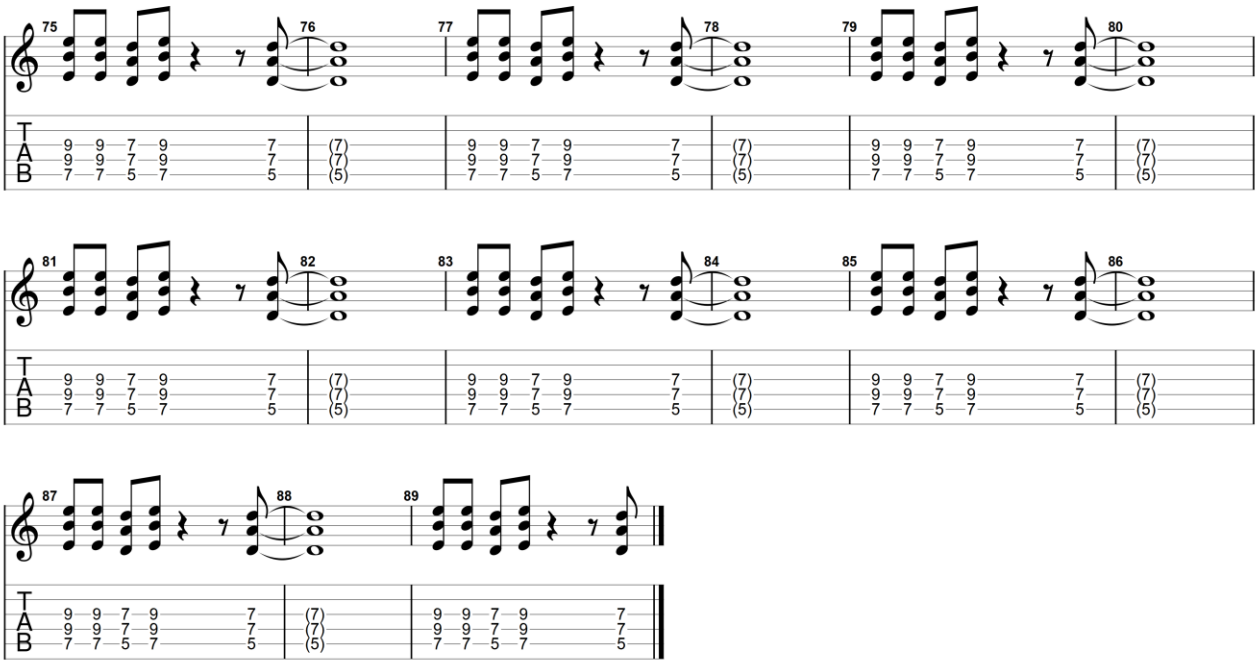

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Cocaine

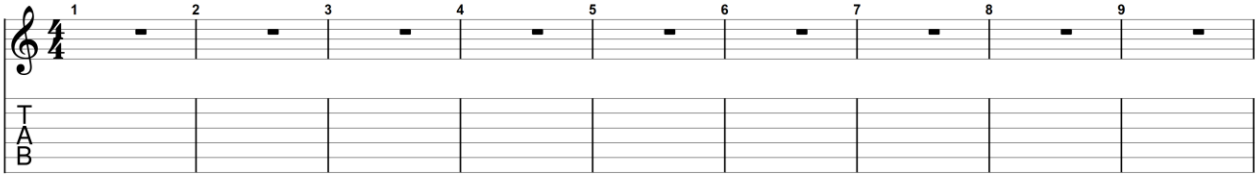
1977

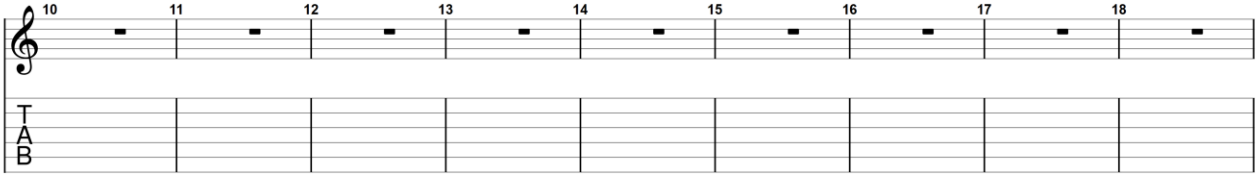
Eric Clapton

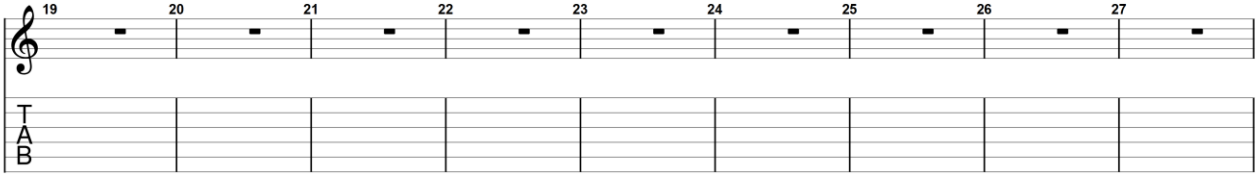
Elektrische gitaar 3

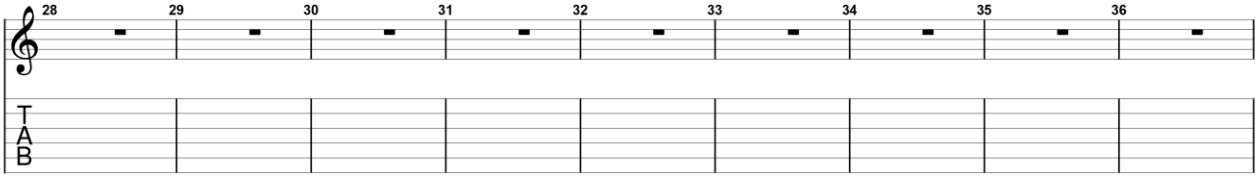
Standard tuning

♩ = 107

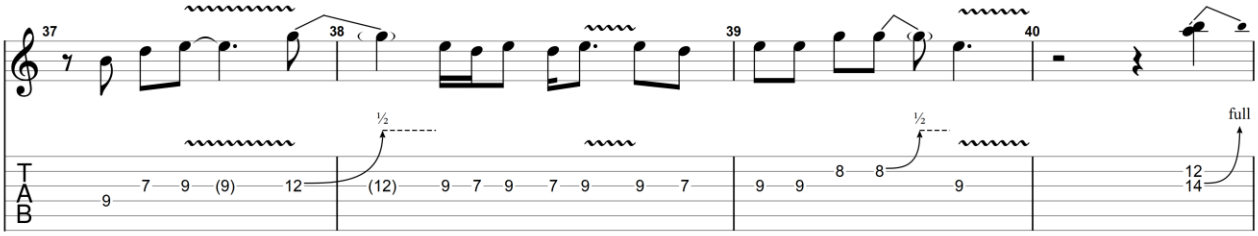


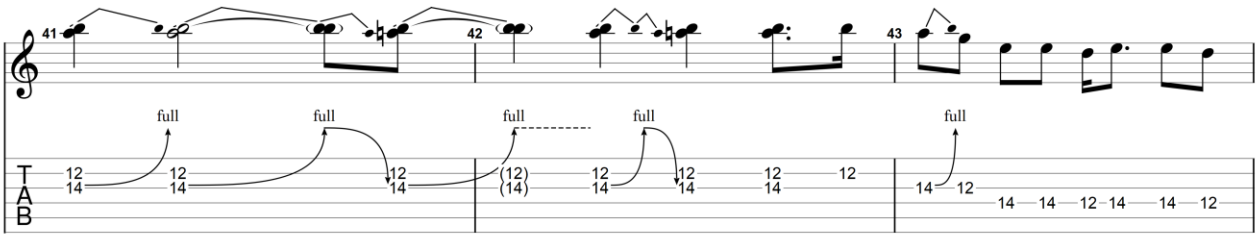






Guitar Solo 1





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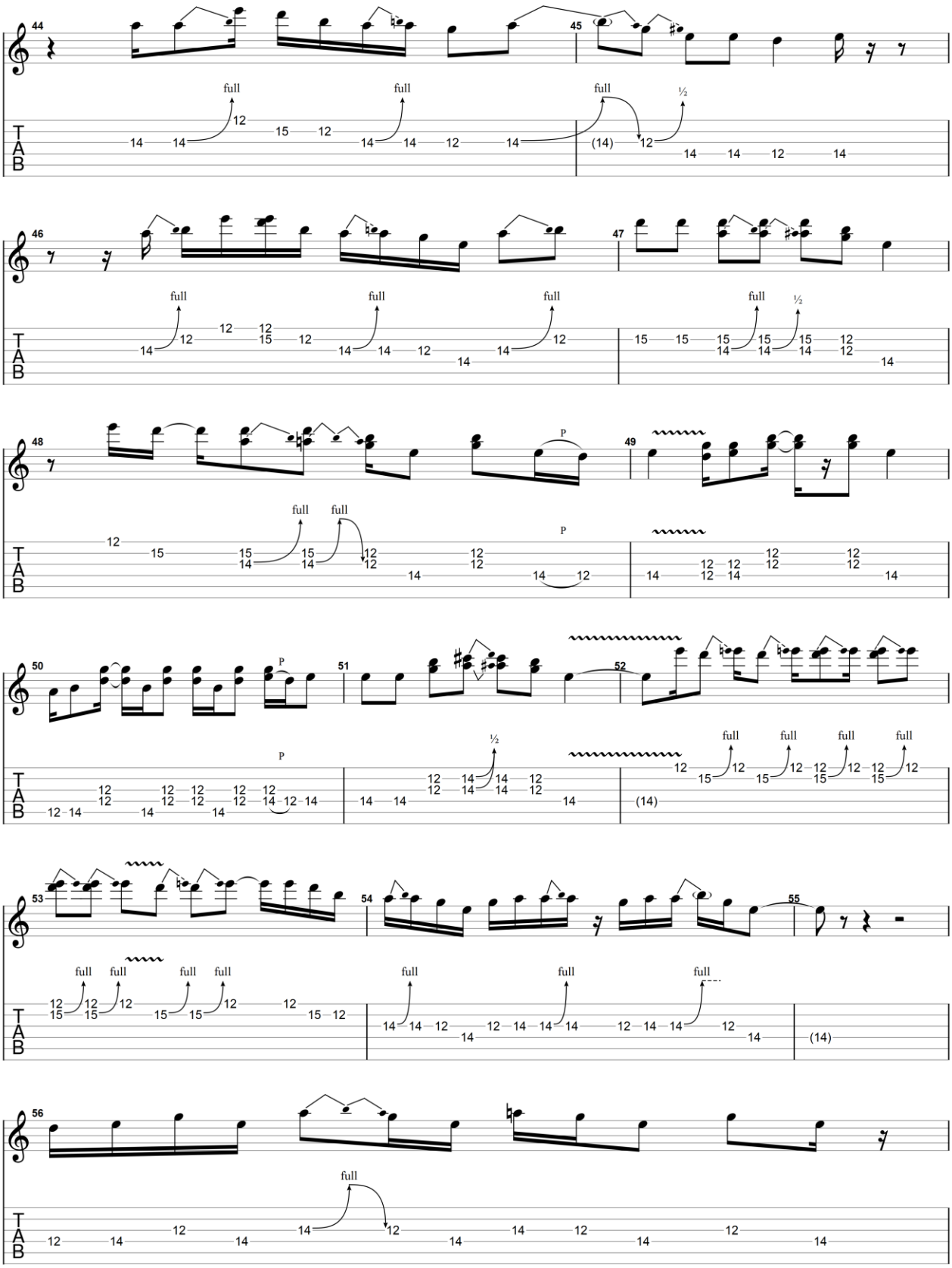

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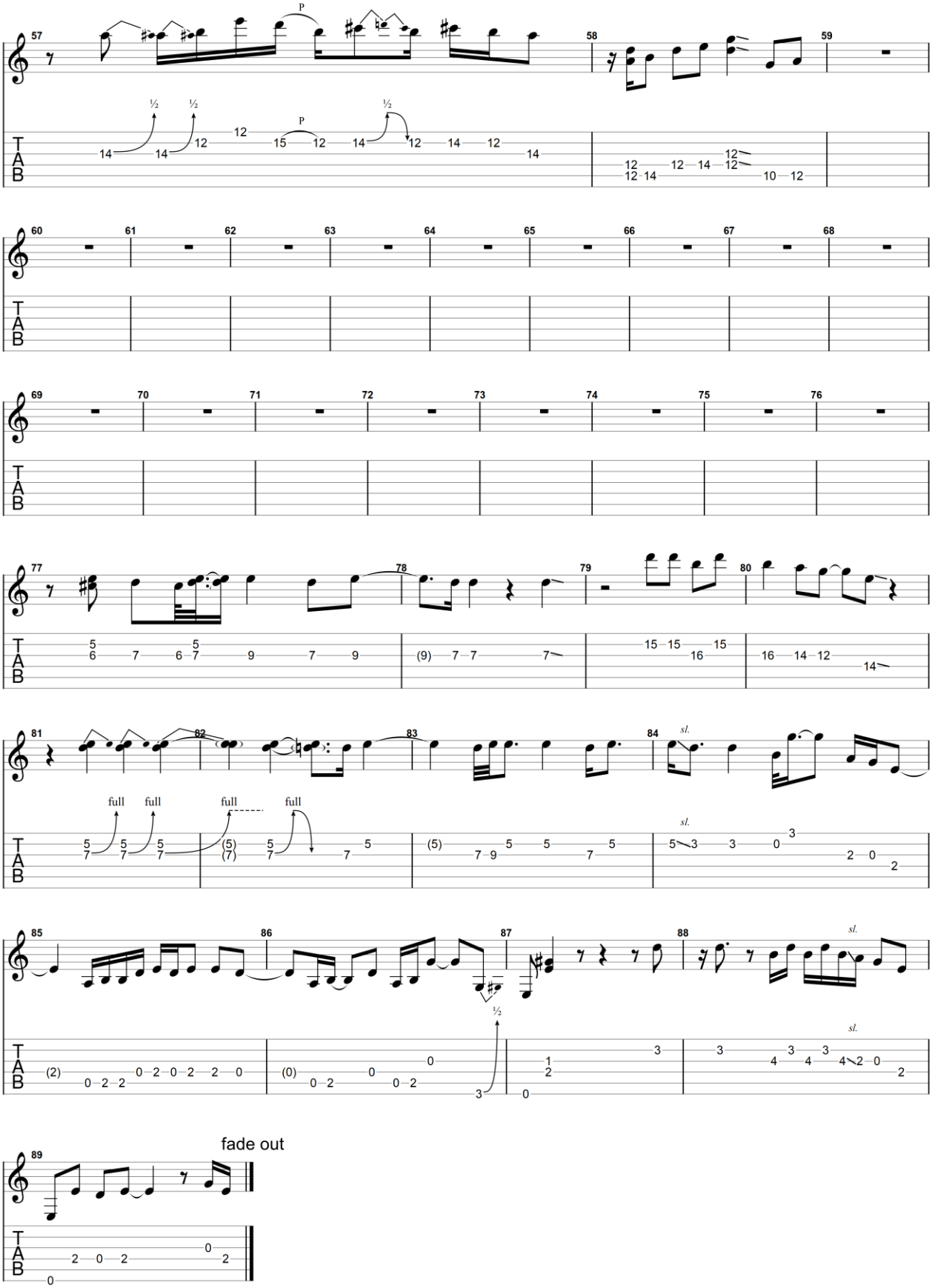

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Cocaine

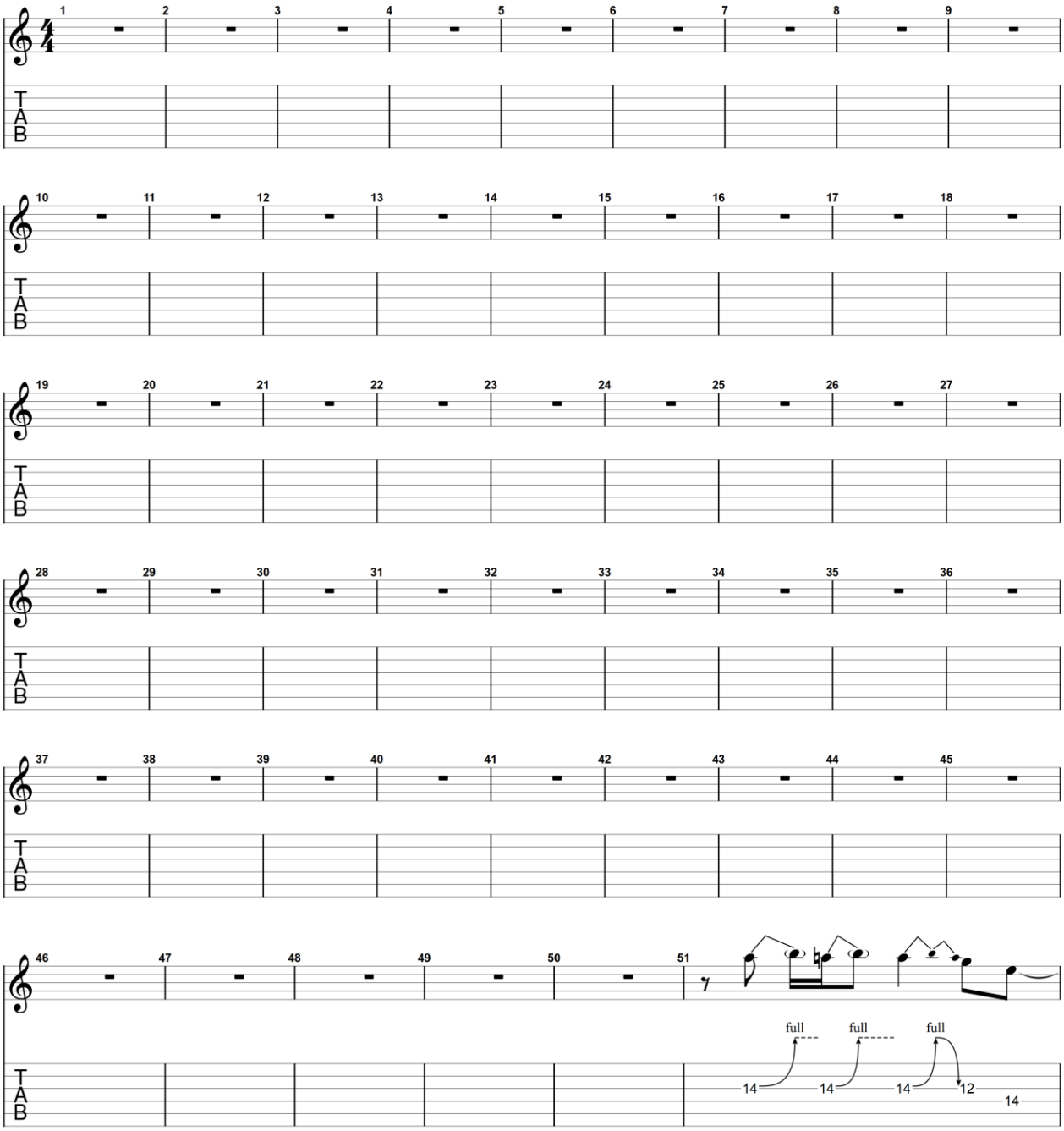
1977

Eric Clapton

Elektrische gitaar 4

Standard tuning

♩ = 107



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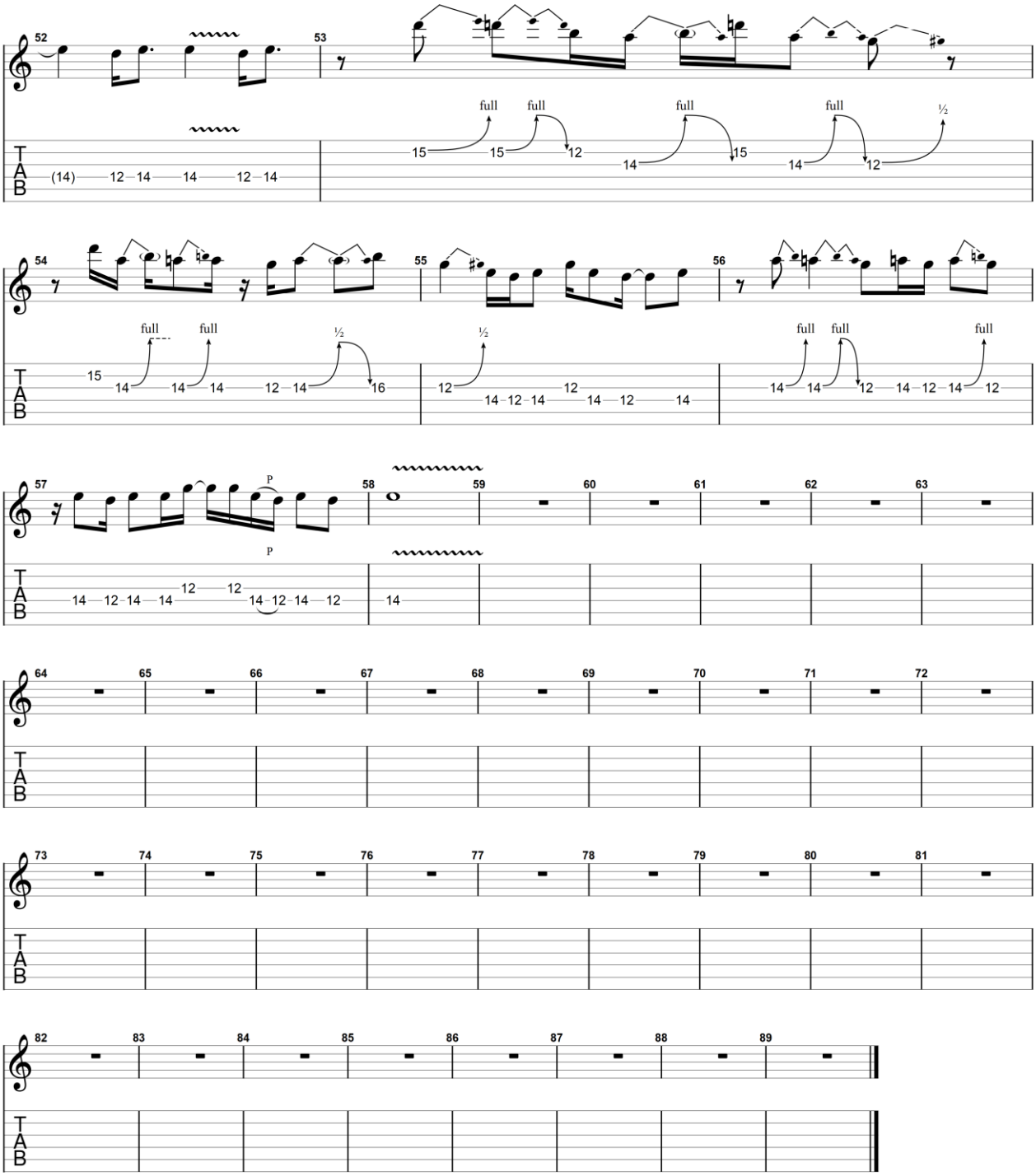

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Crossroads

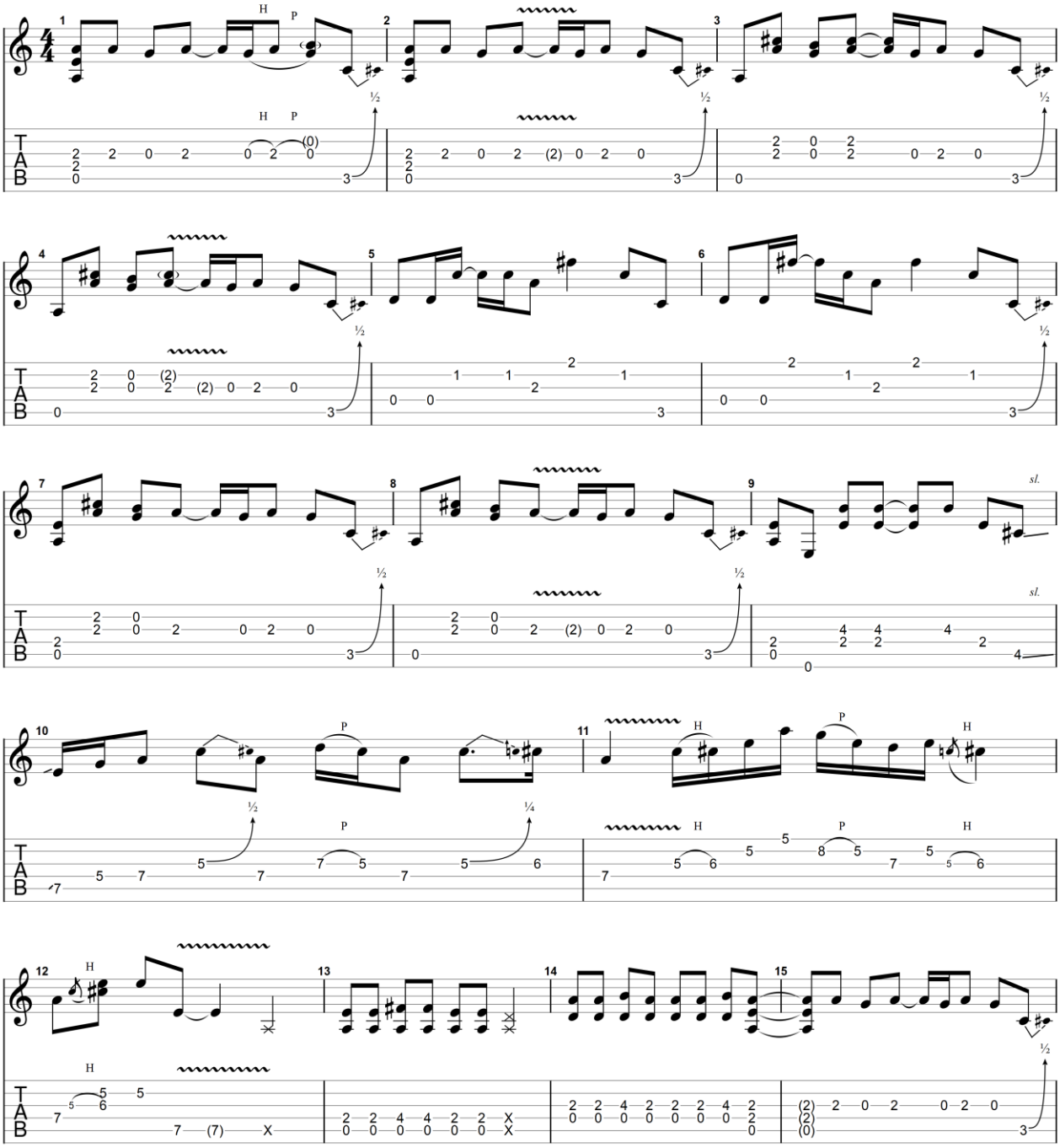
1968

Eric Clapton

Elektrische gitaar

Standard tuning

♩ = 126



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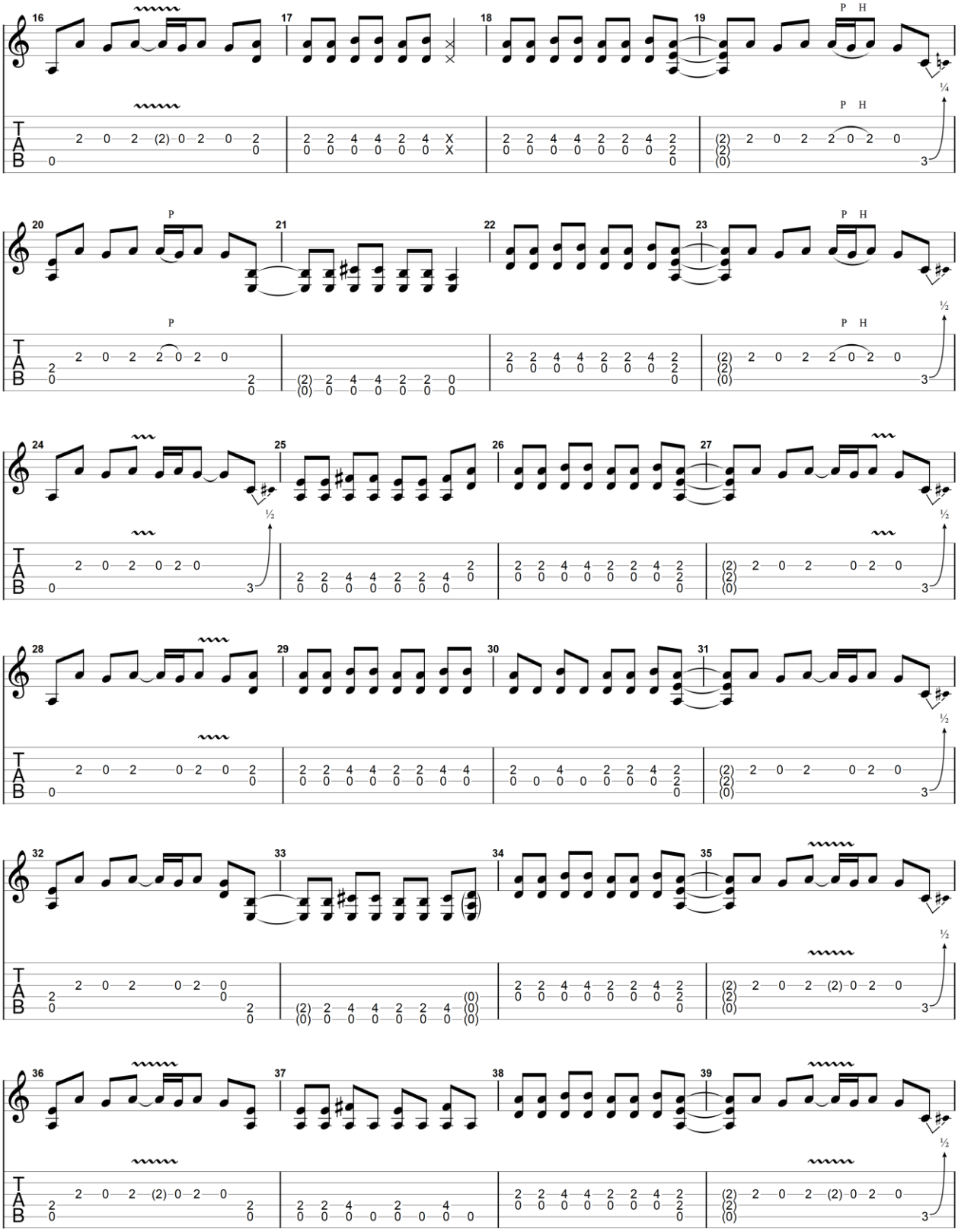

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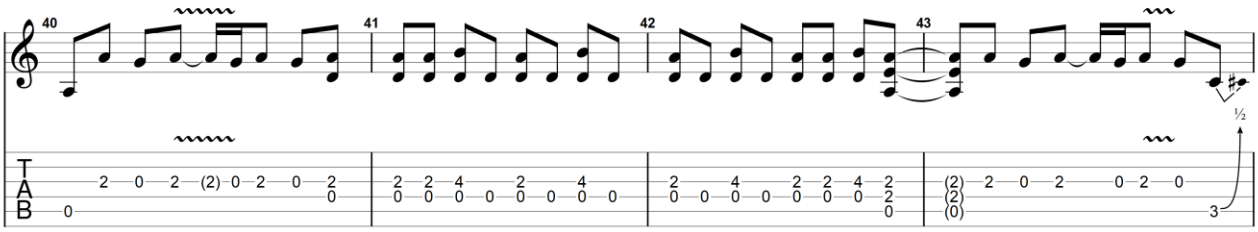

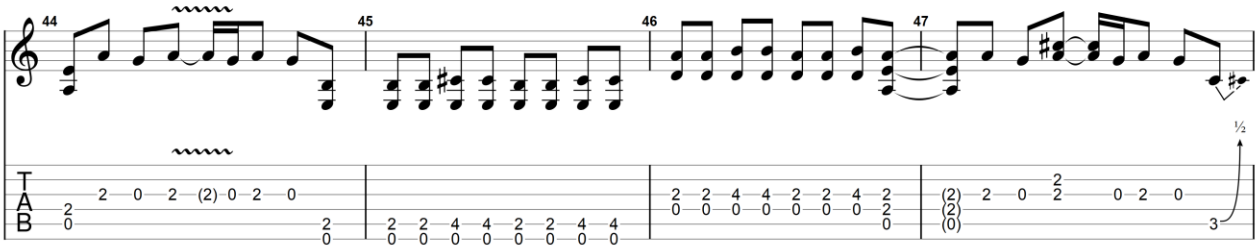

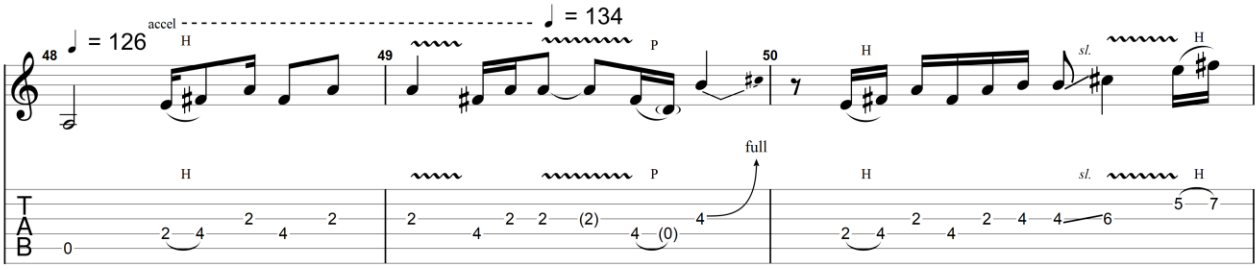

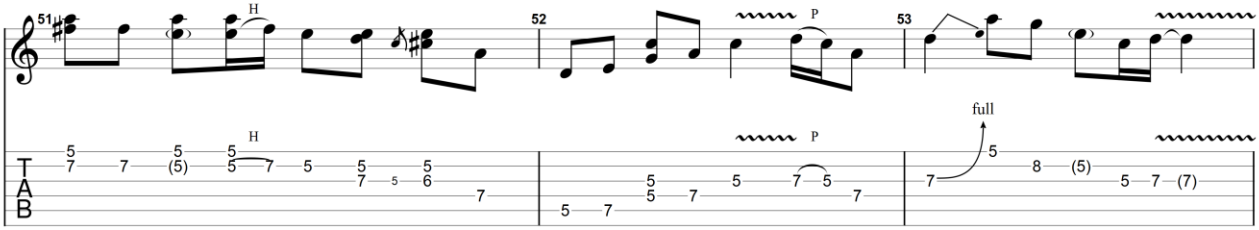

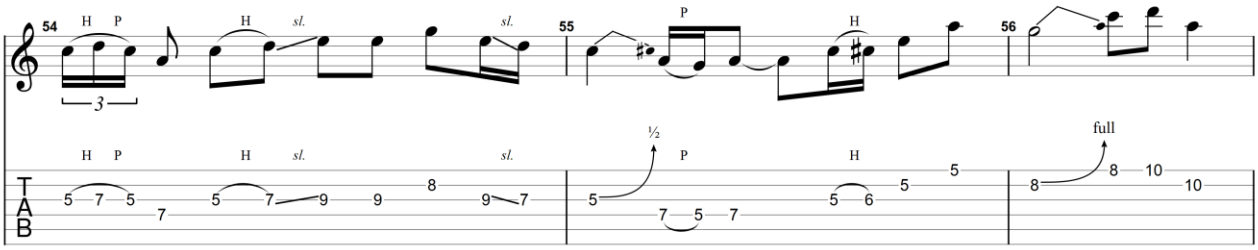

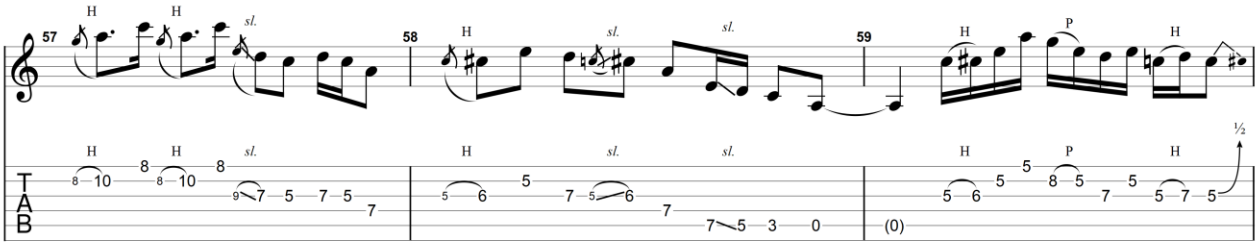

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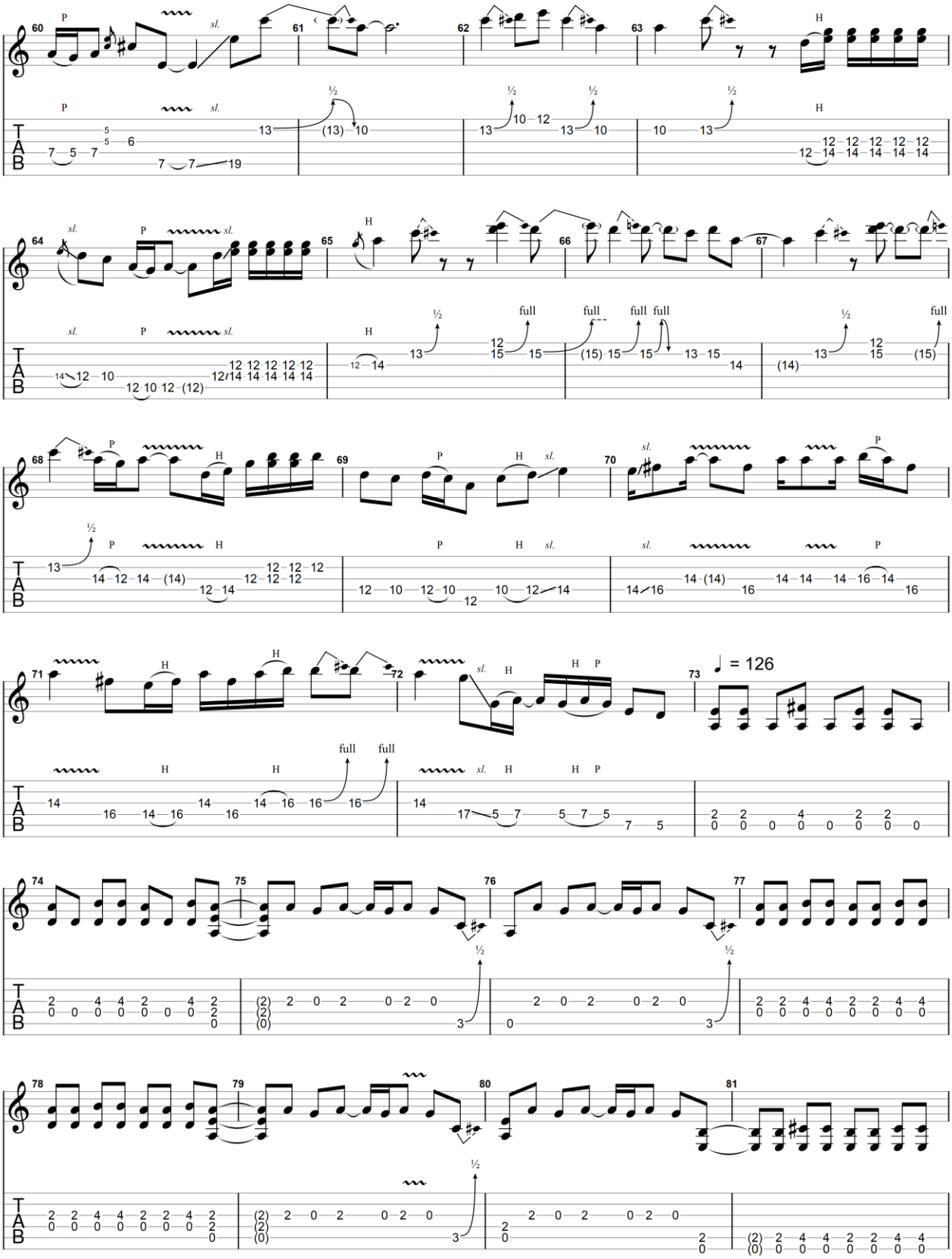

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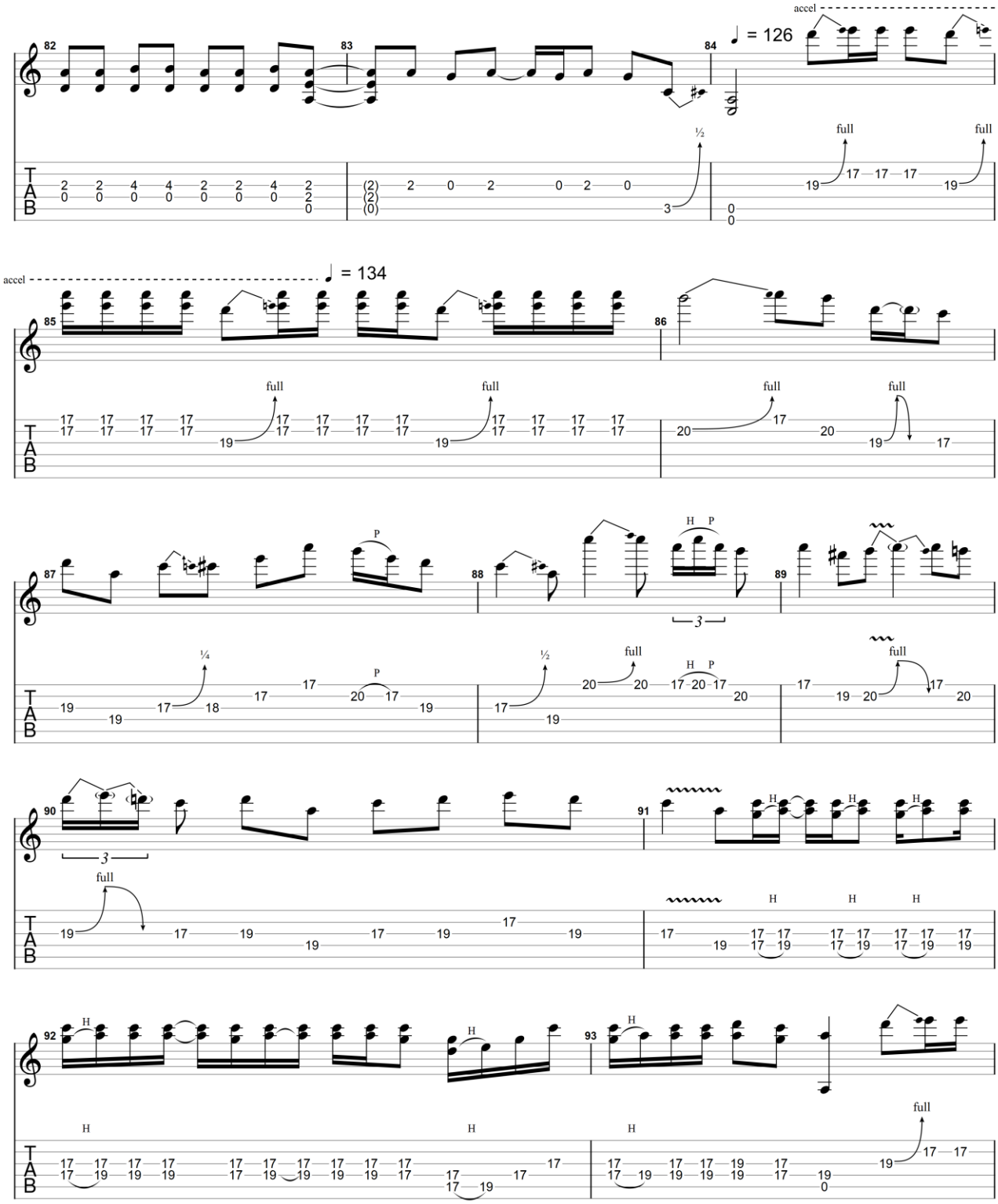

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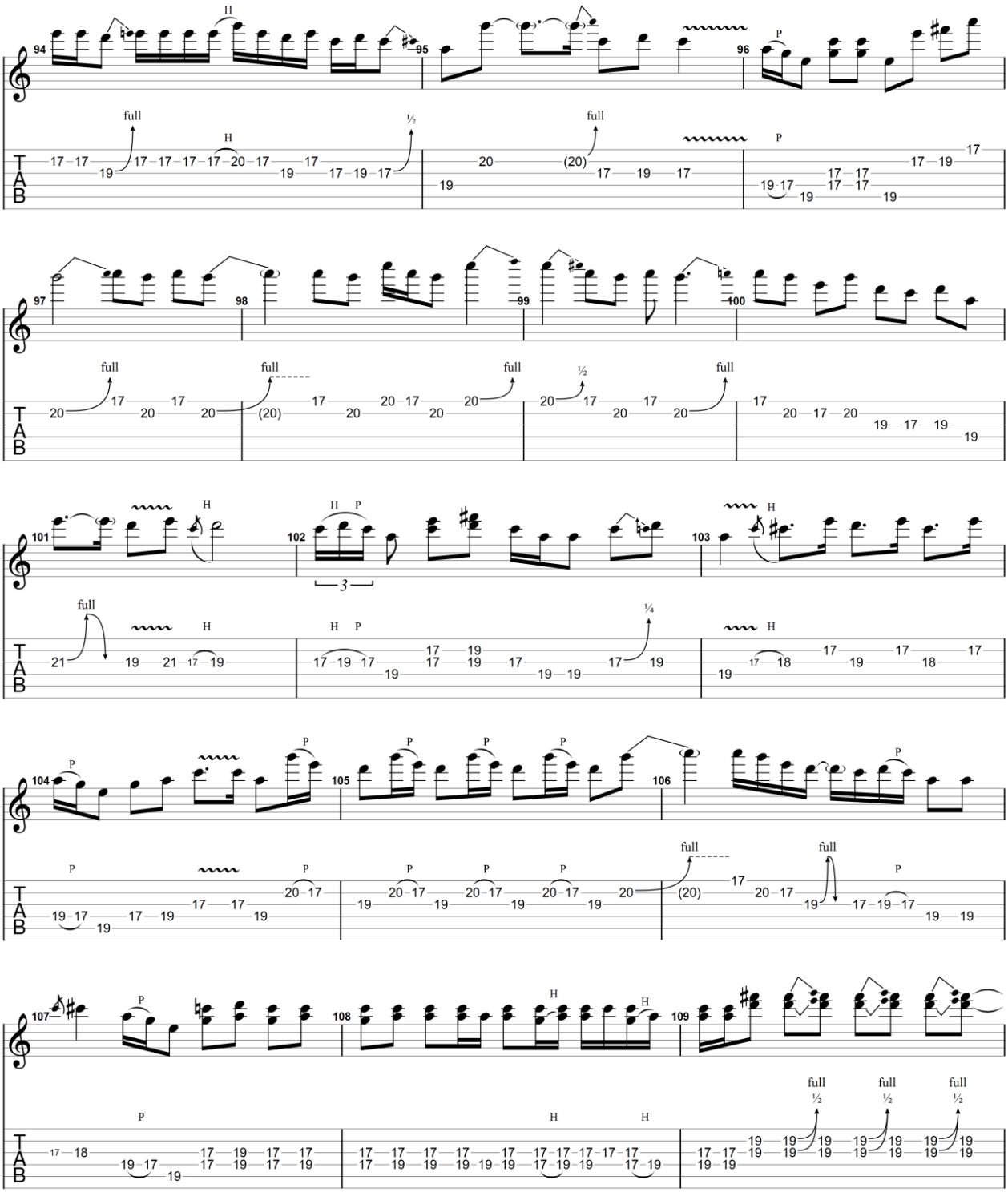

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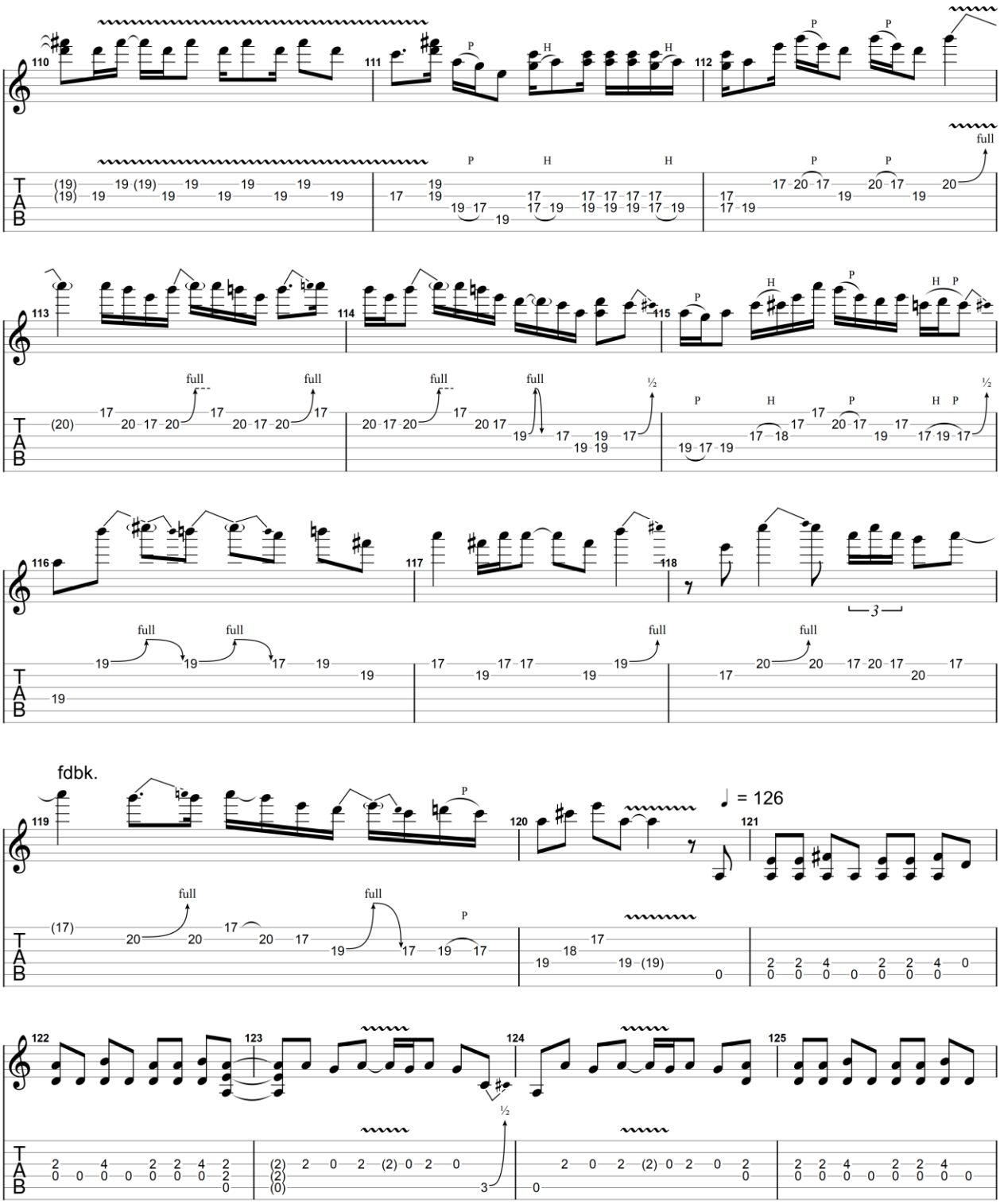

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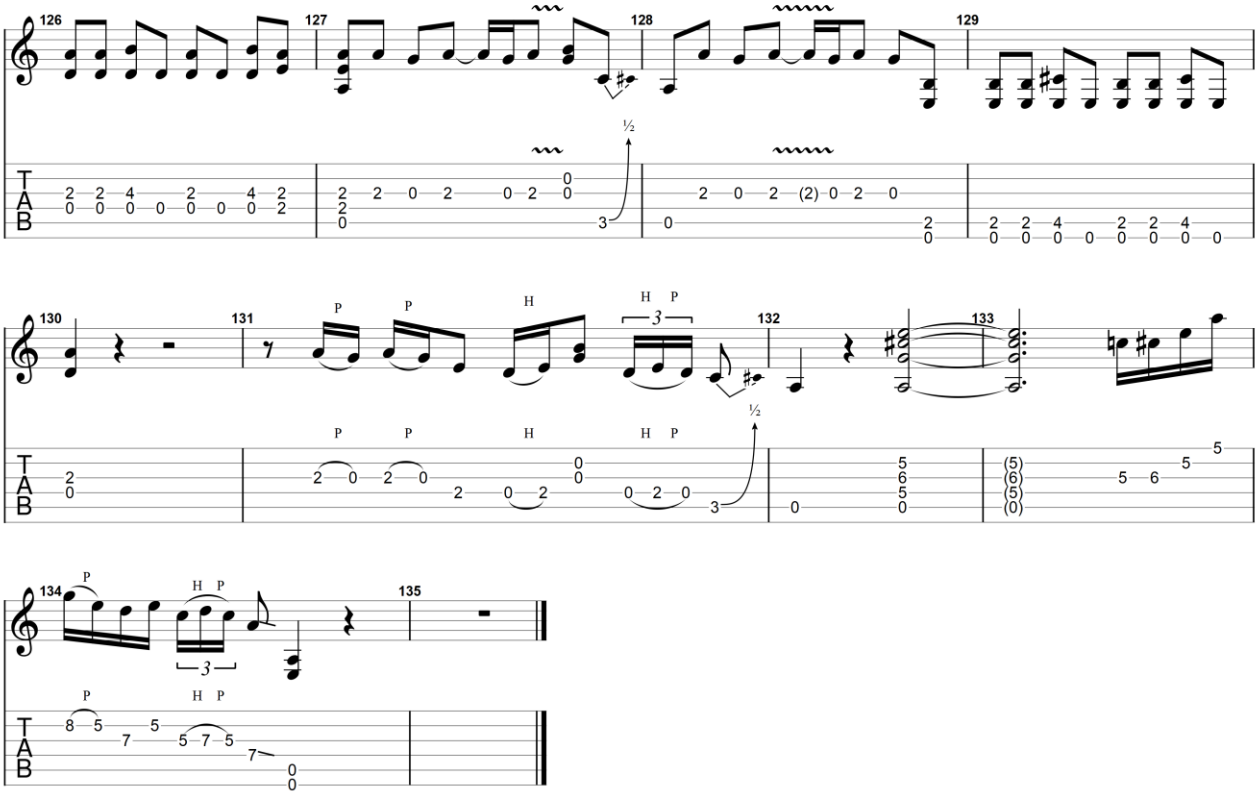

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Cryin'

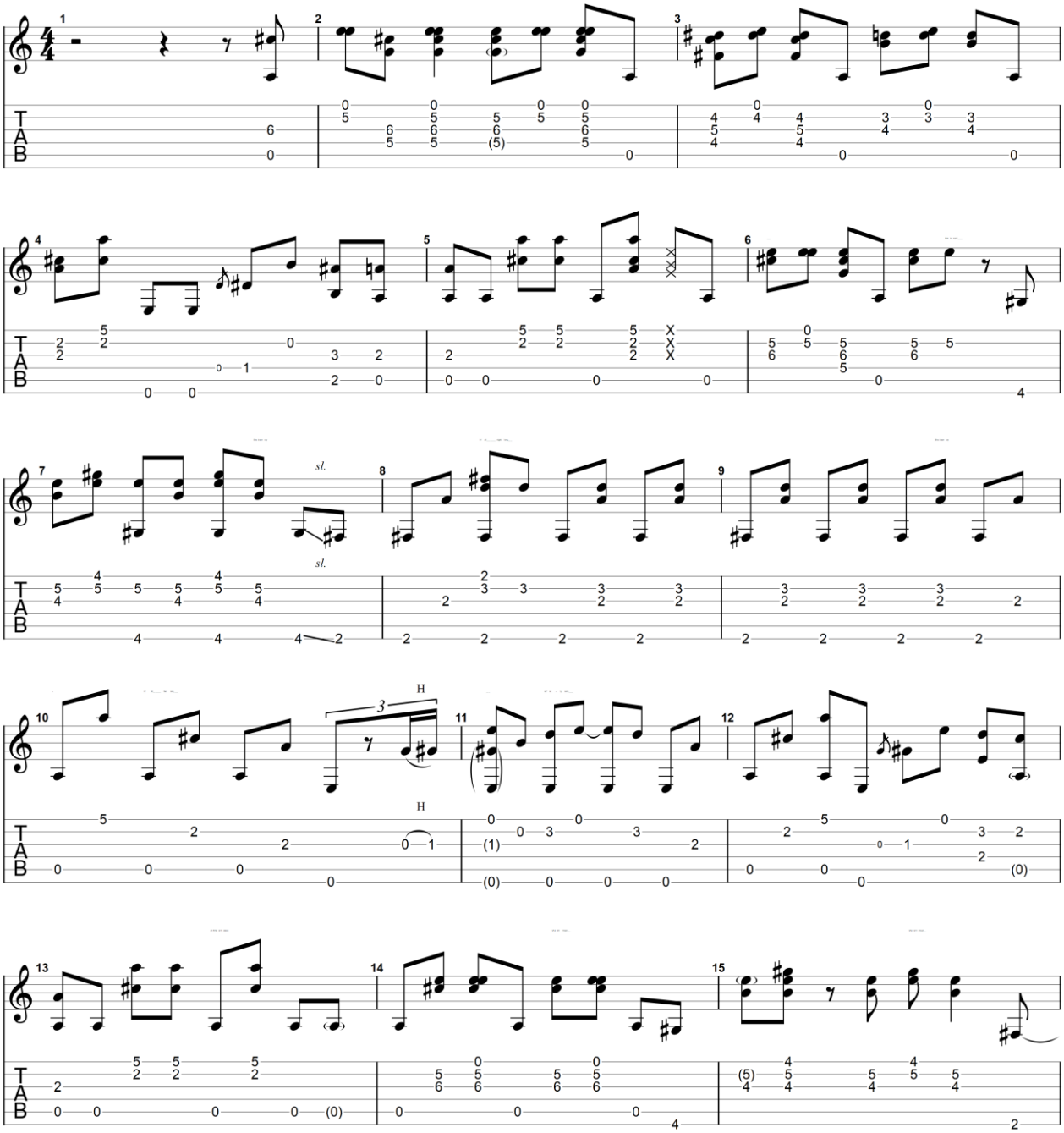
1978

Eric Clapton

Akoestische gitaar

Standard tuning

♩ = 98



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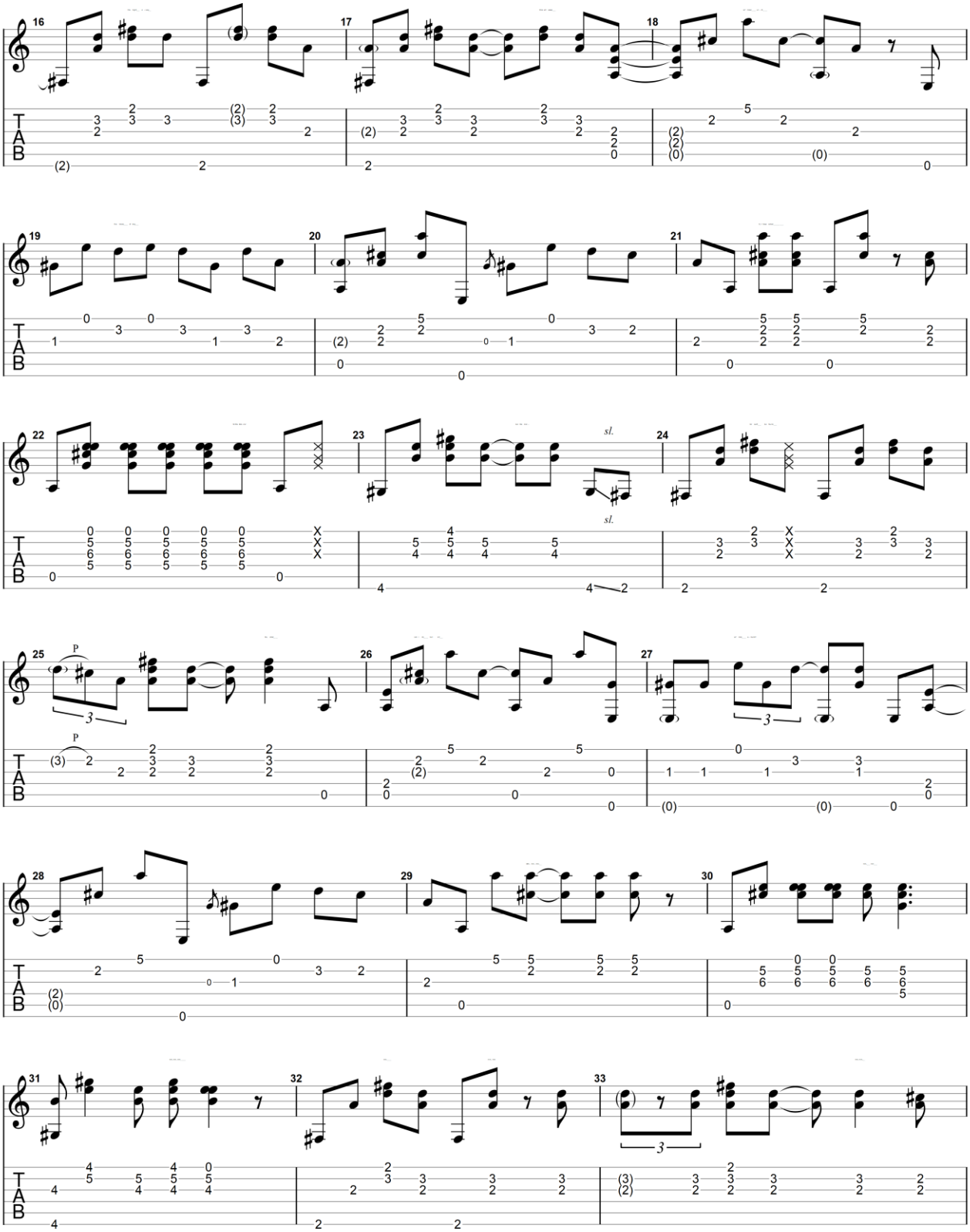

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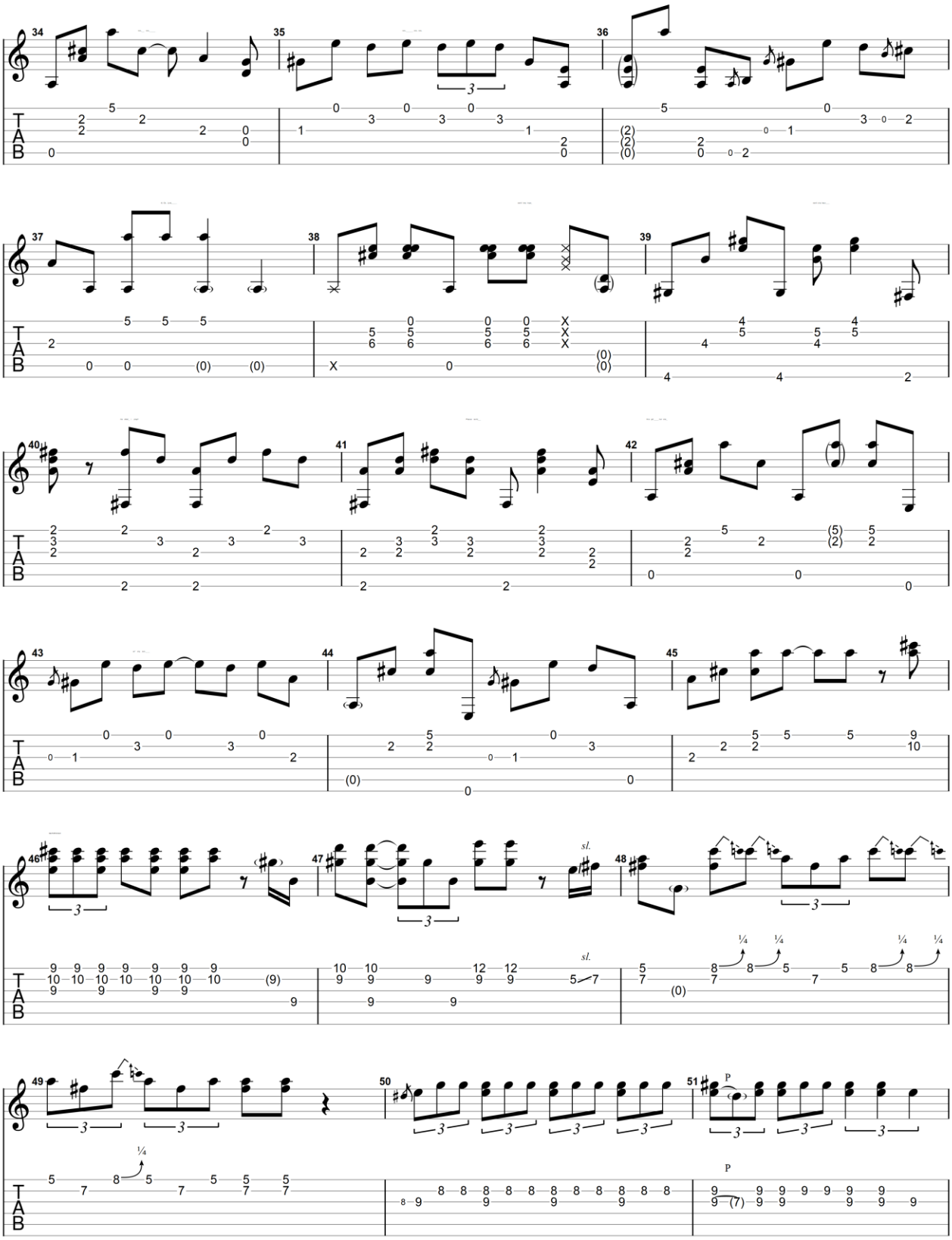

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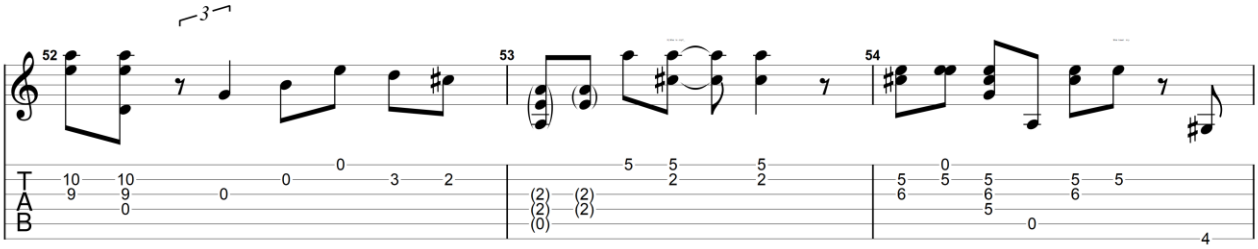

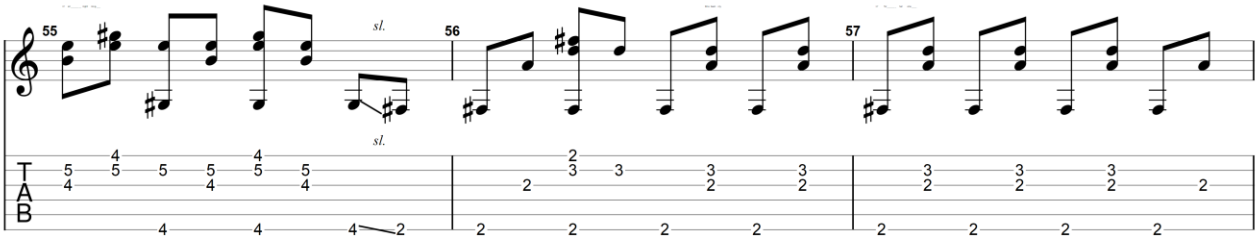

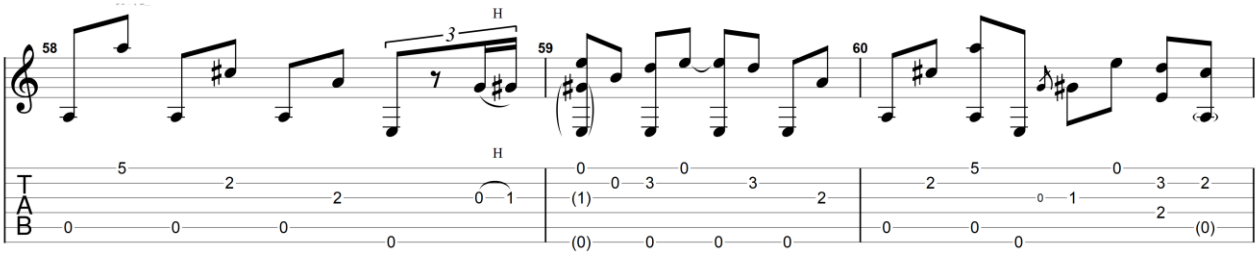

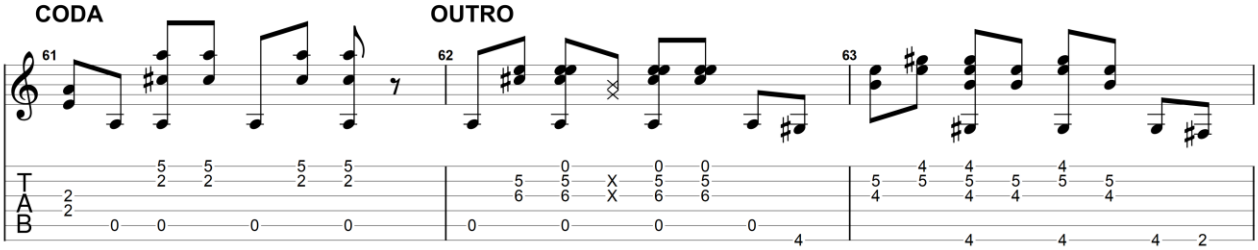

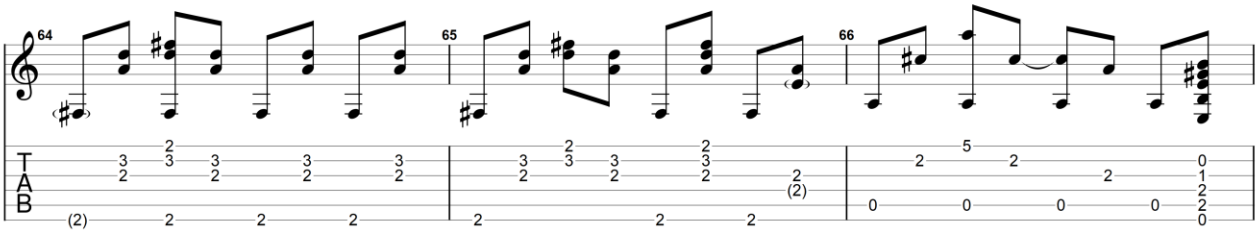

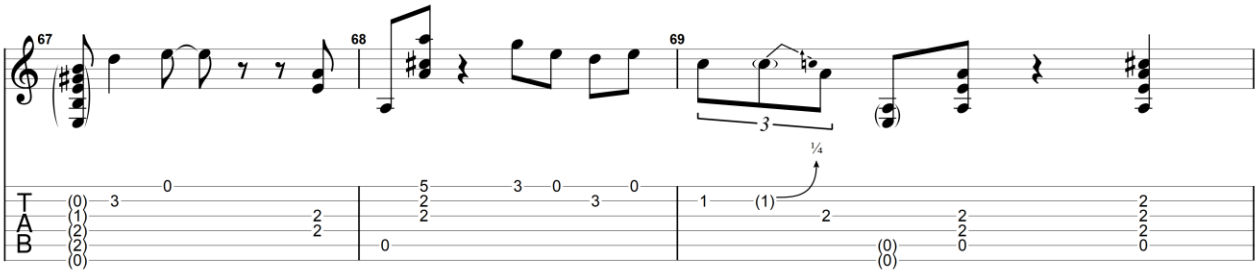

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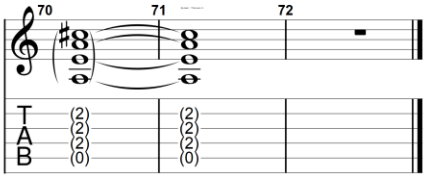

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Double Trouble

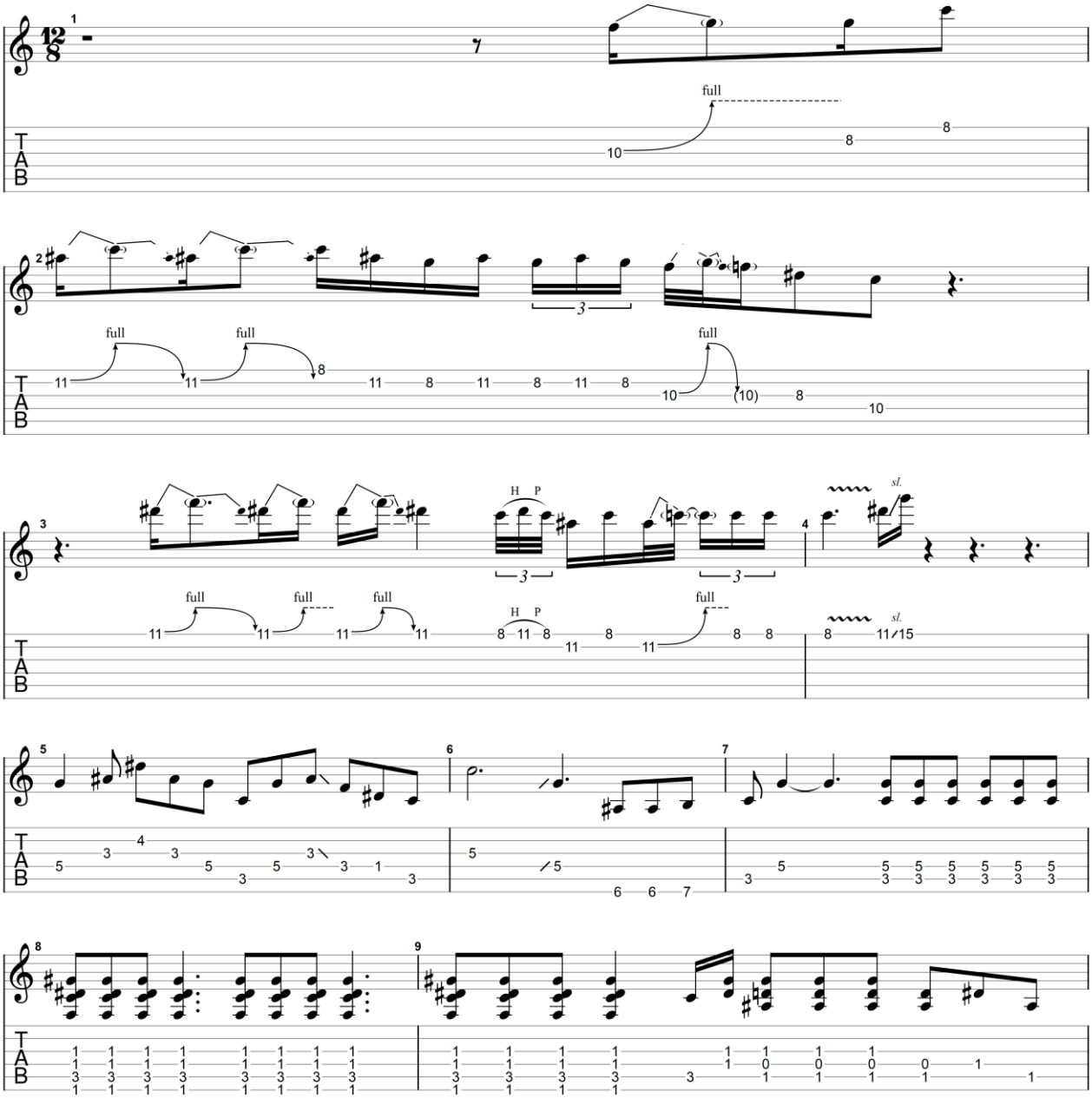
1976

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 90



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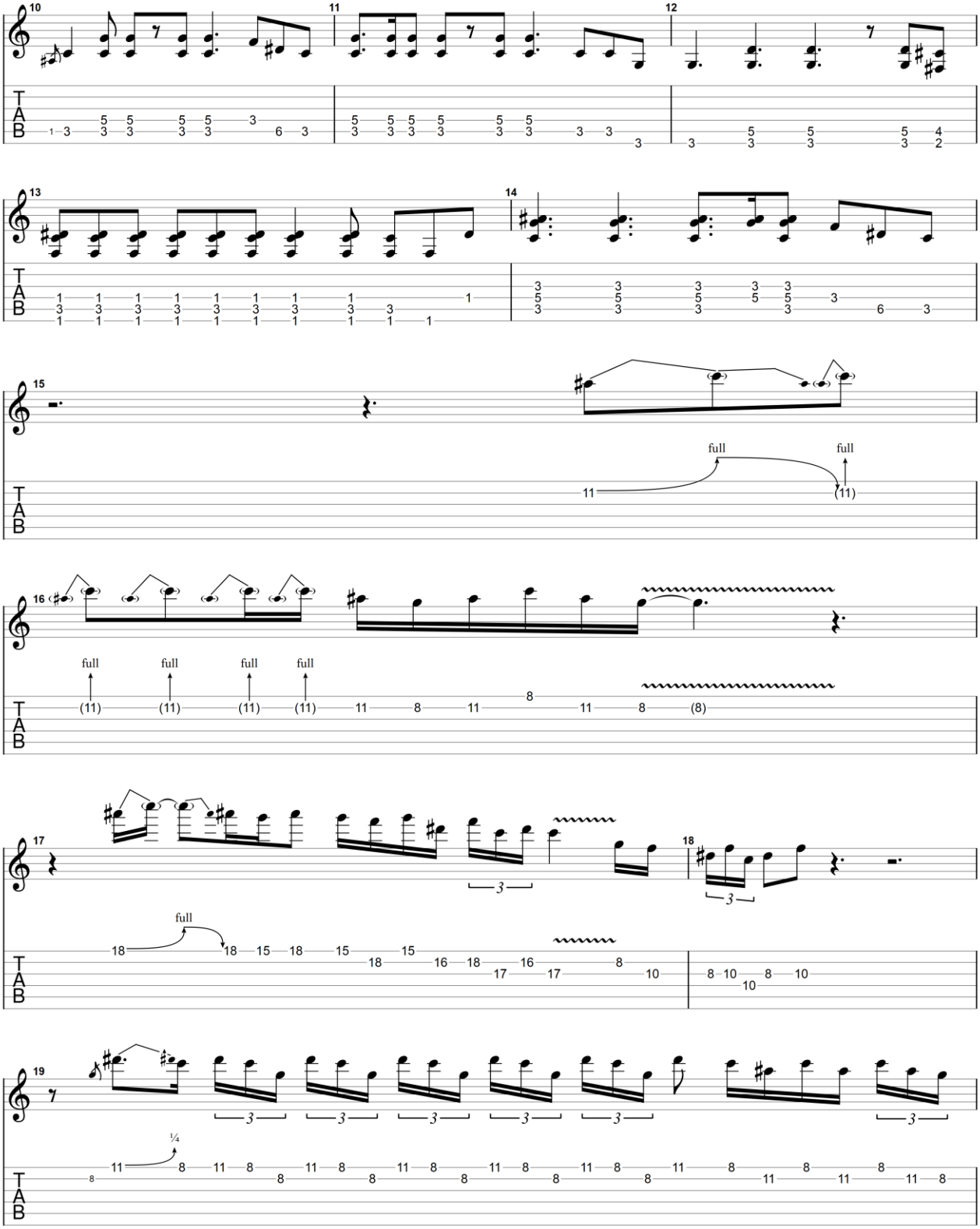

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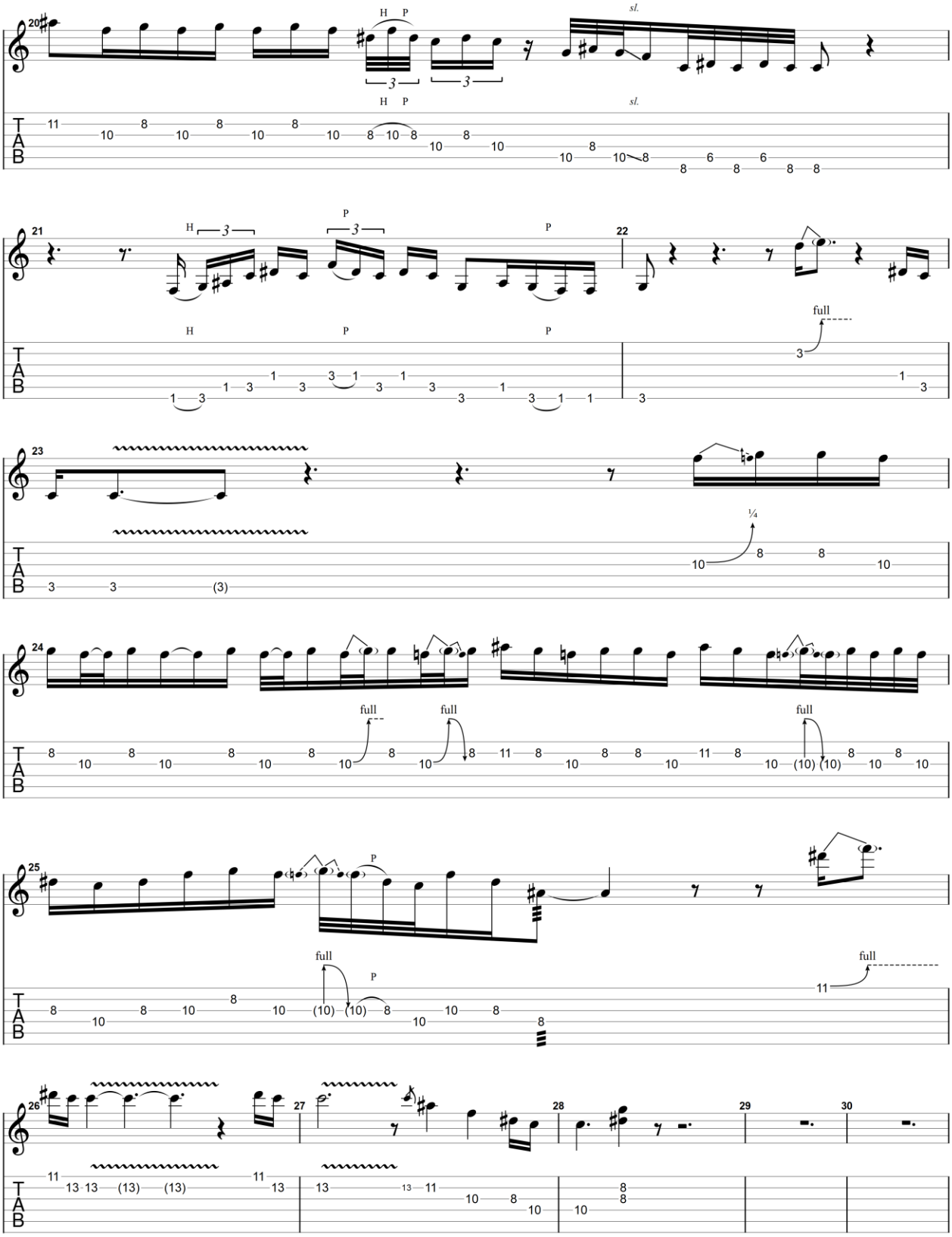

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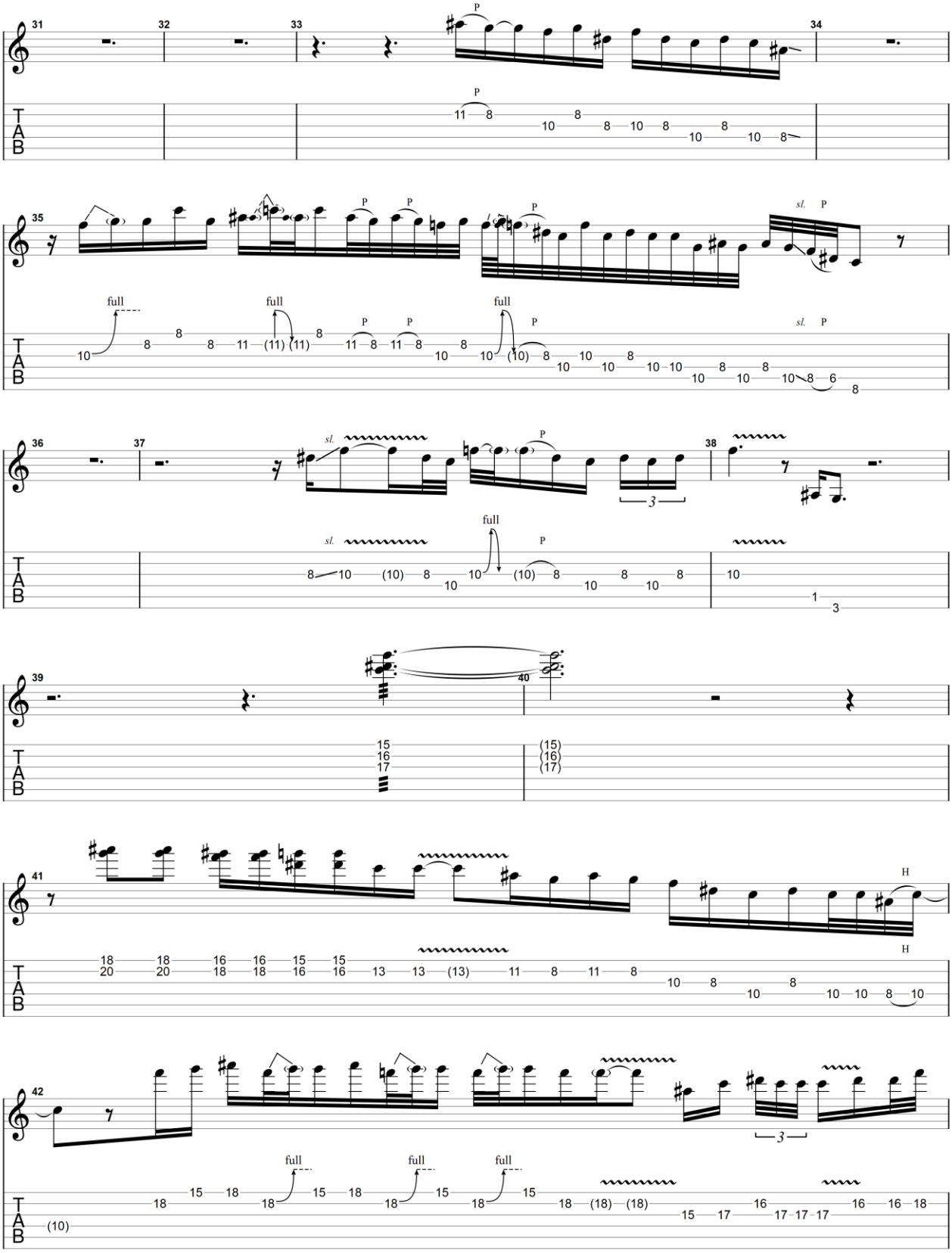

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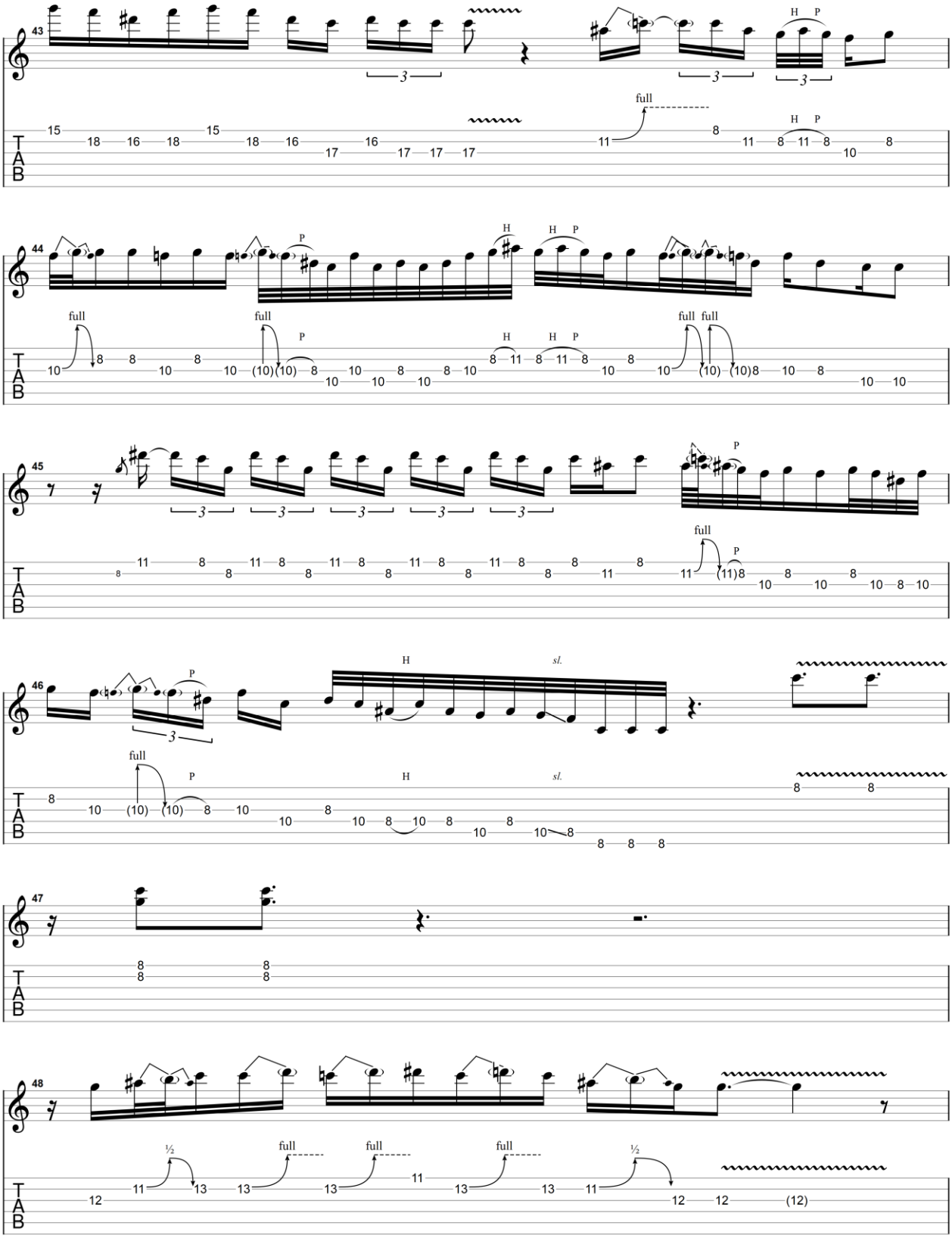

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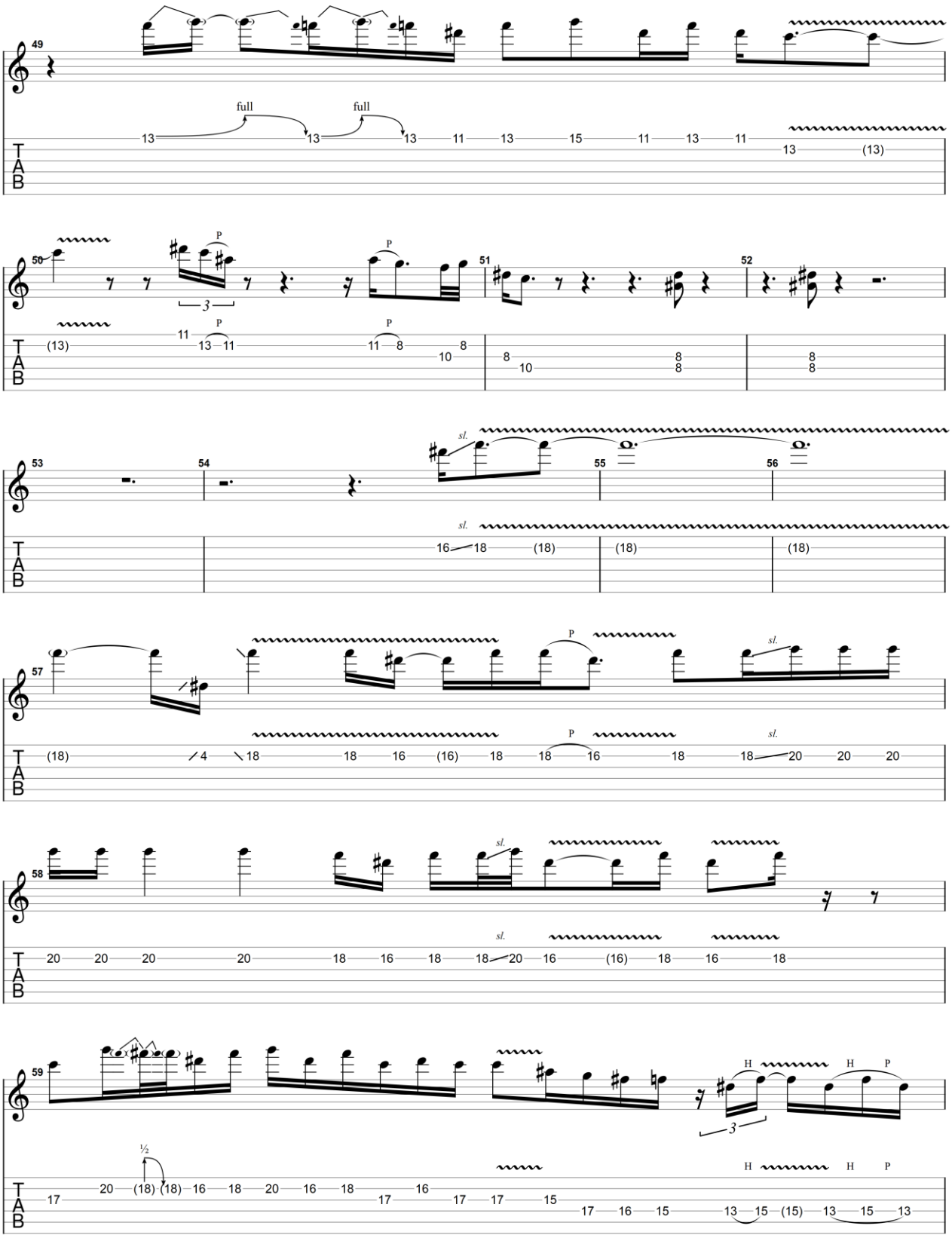

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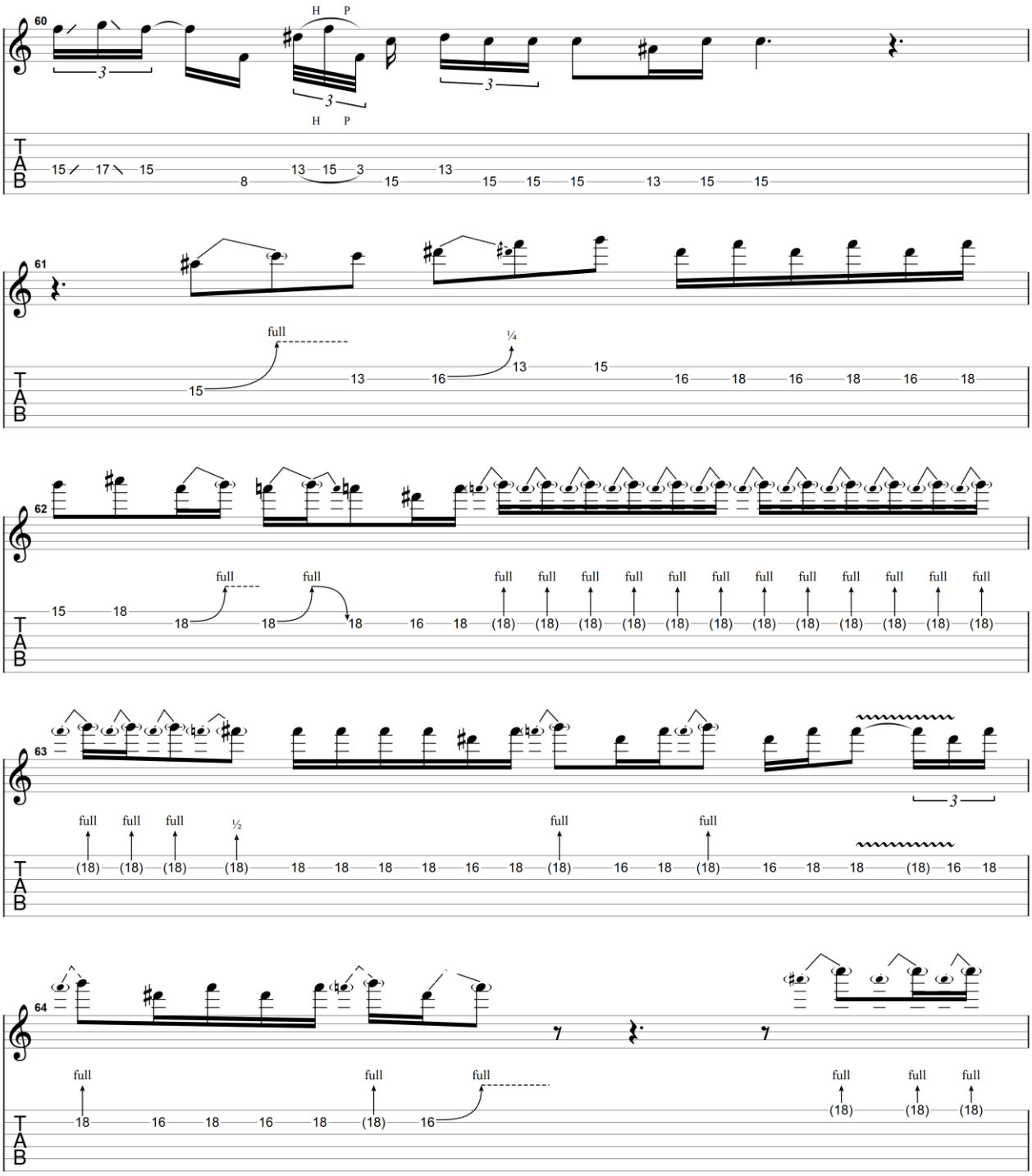

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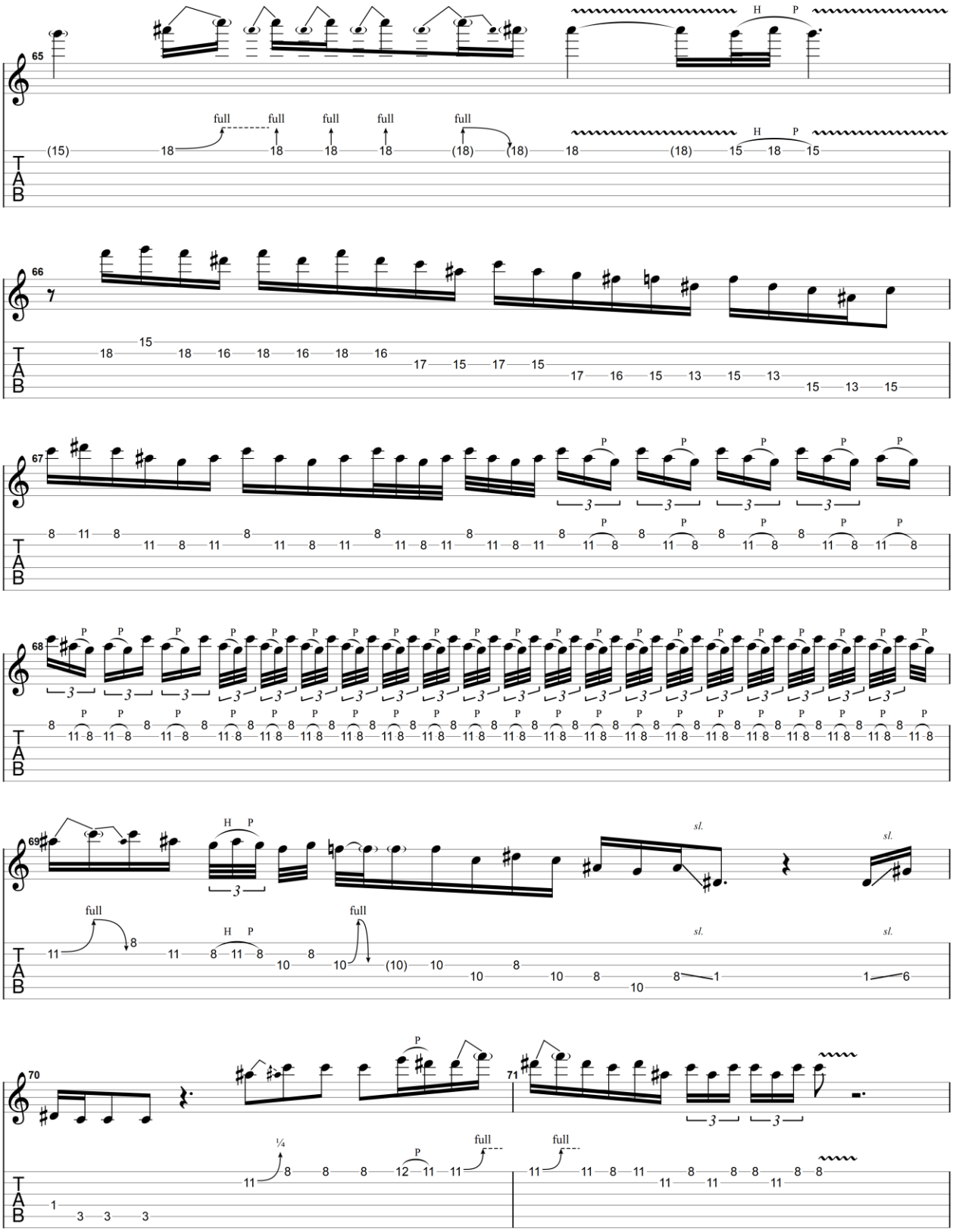

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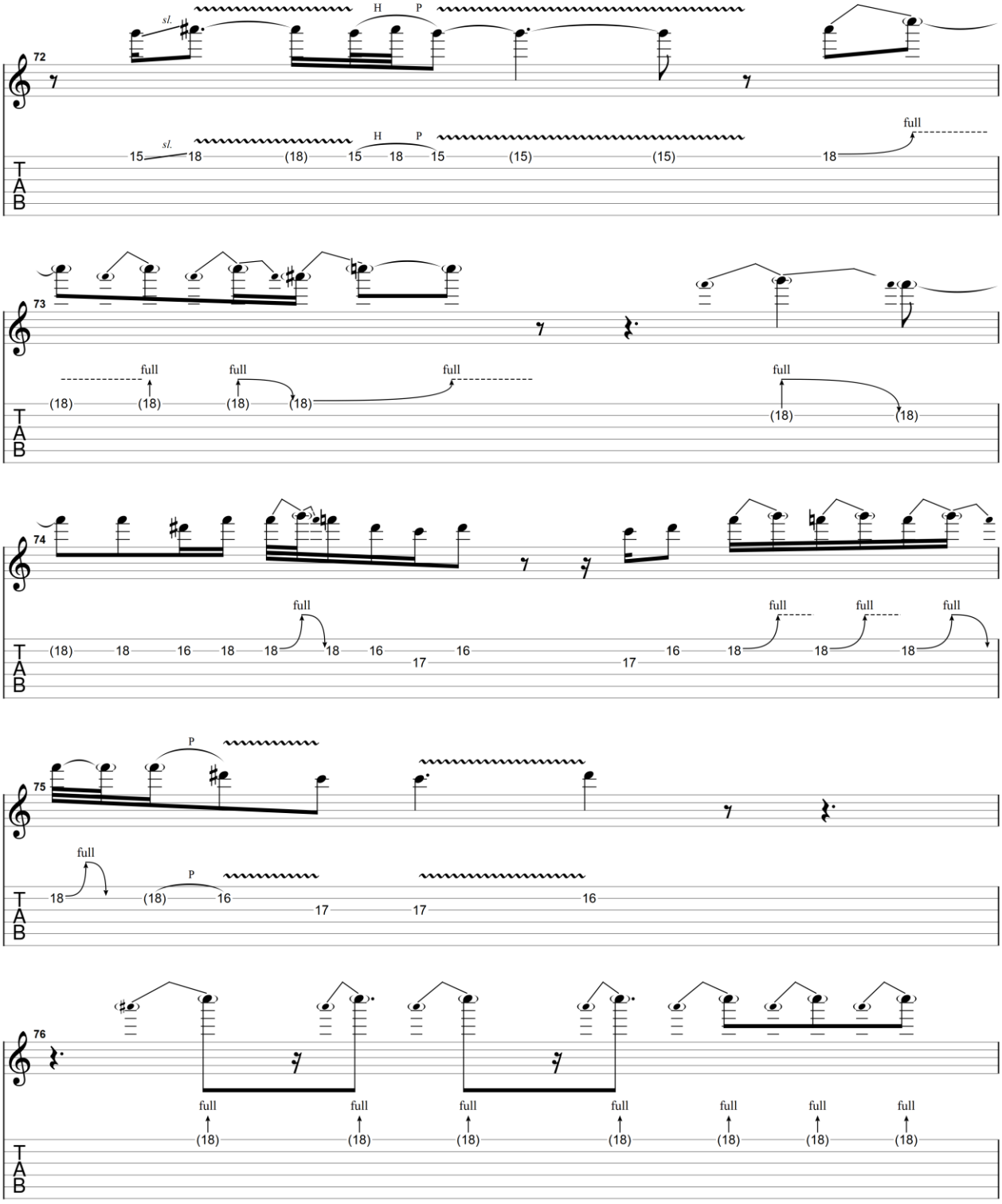

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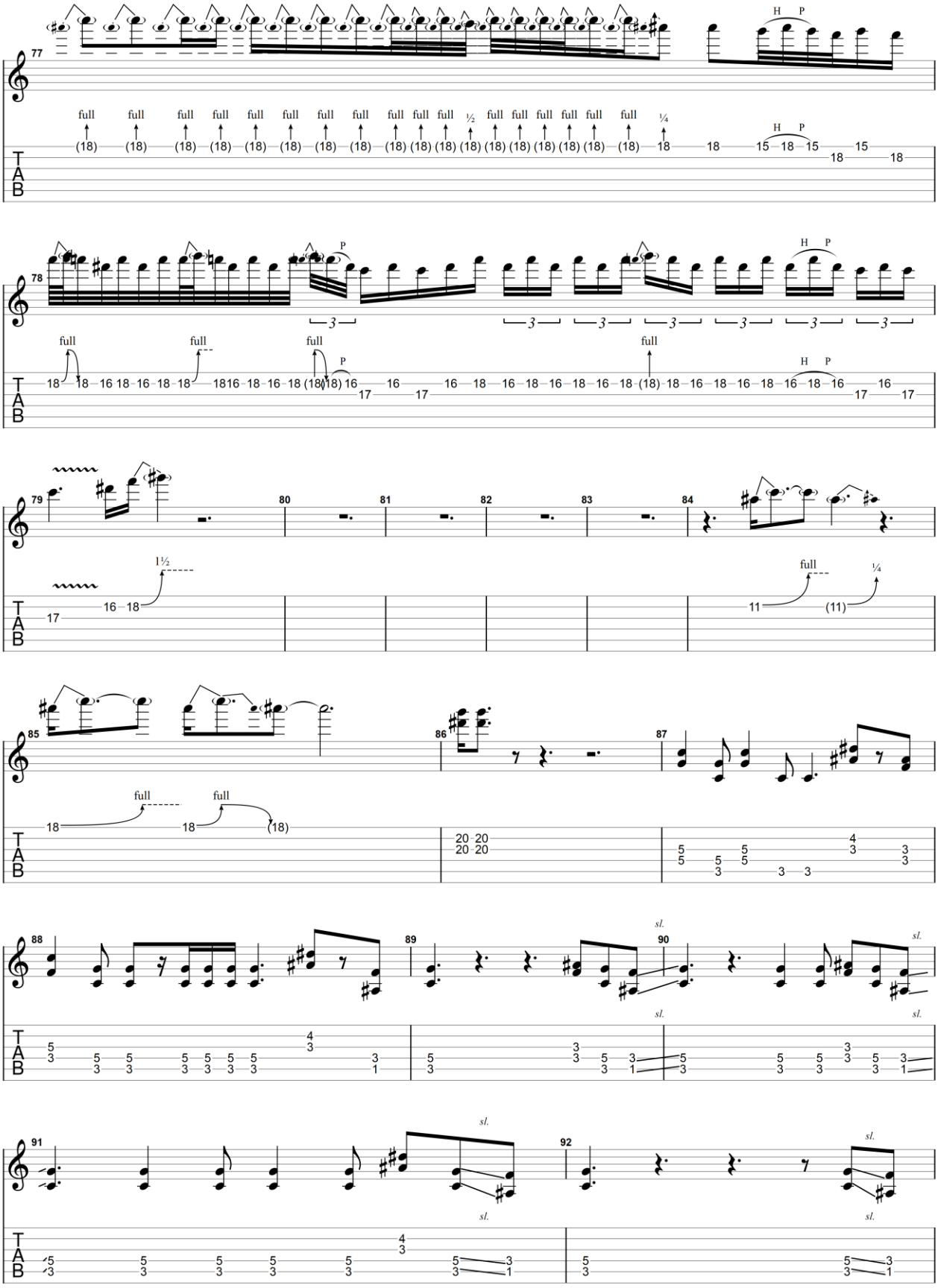

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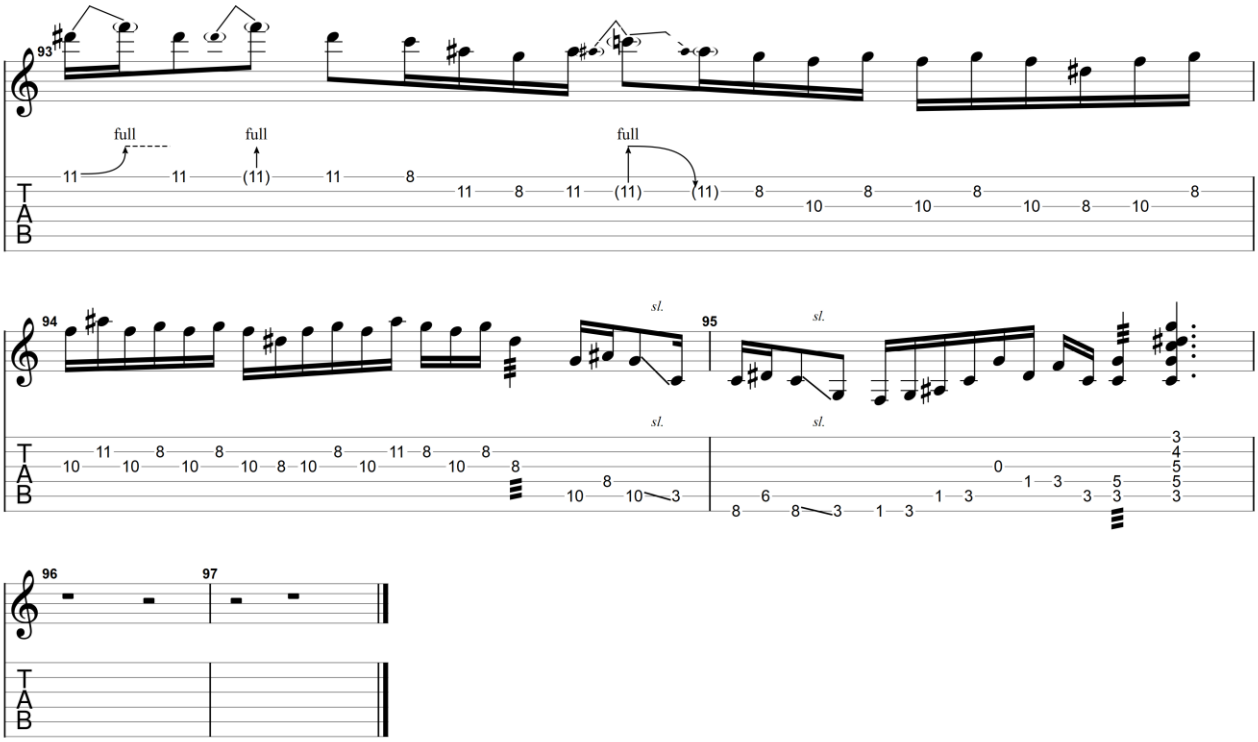

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Double Trouble

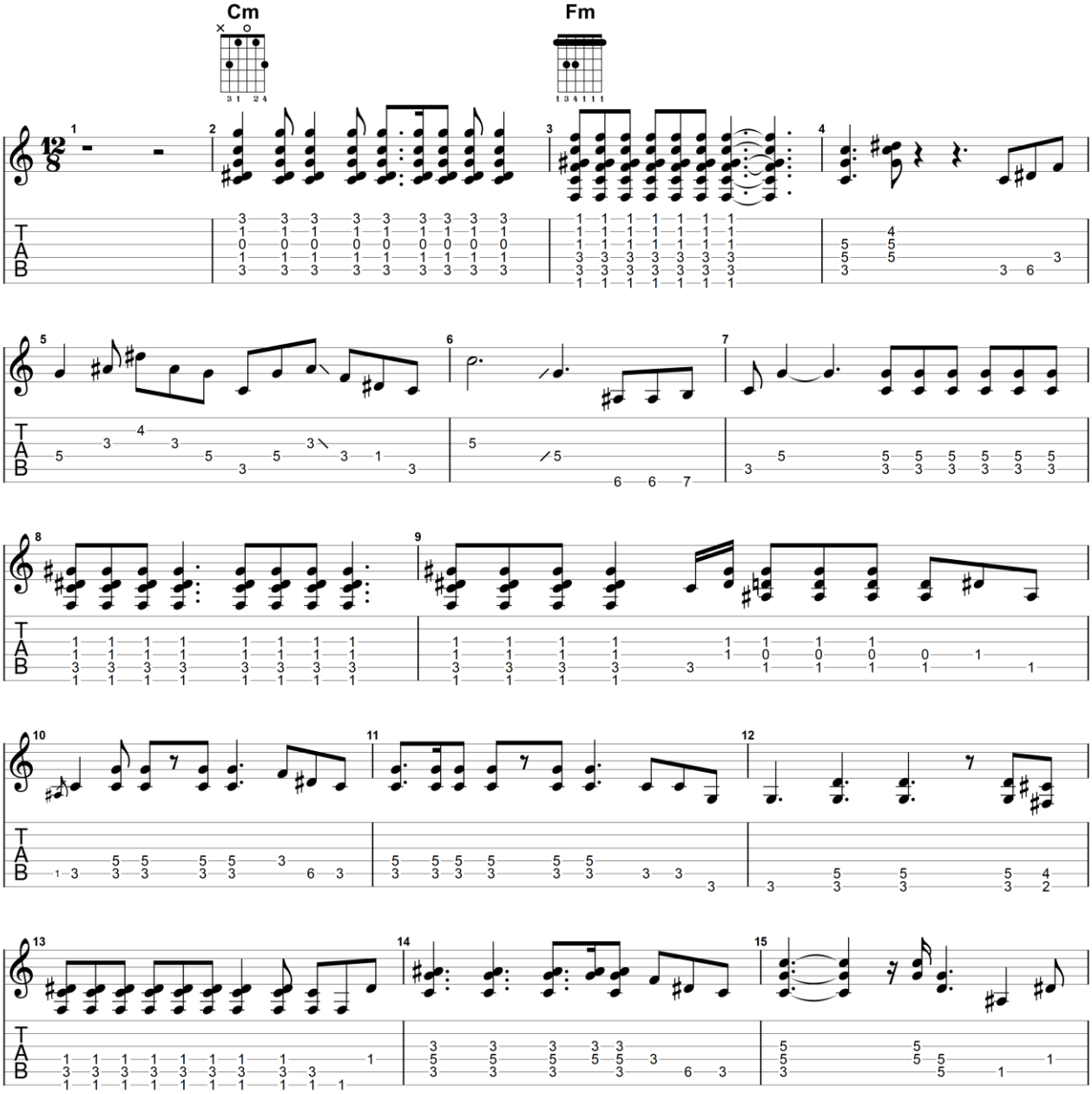
1976

Eric Clapton

Elektrische gitaar 2

Standard tuning

♩ = 90



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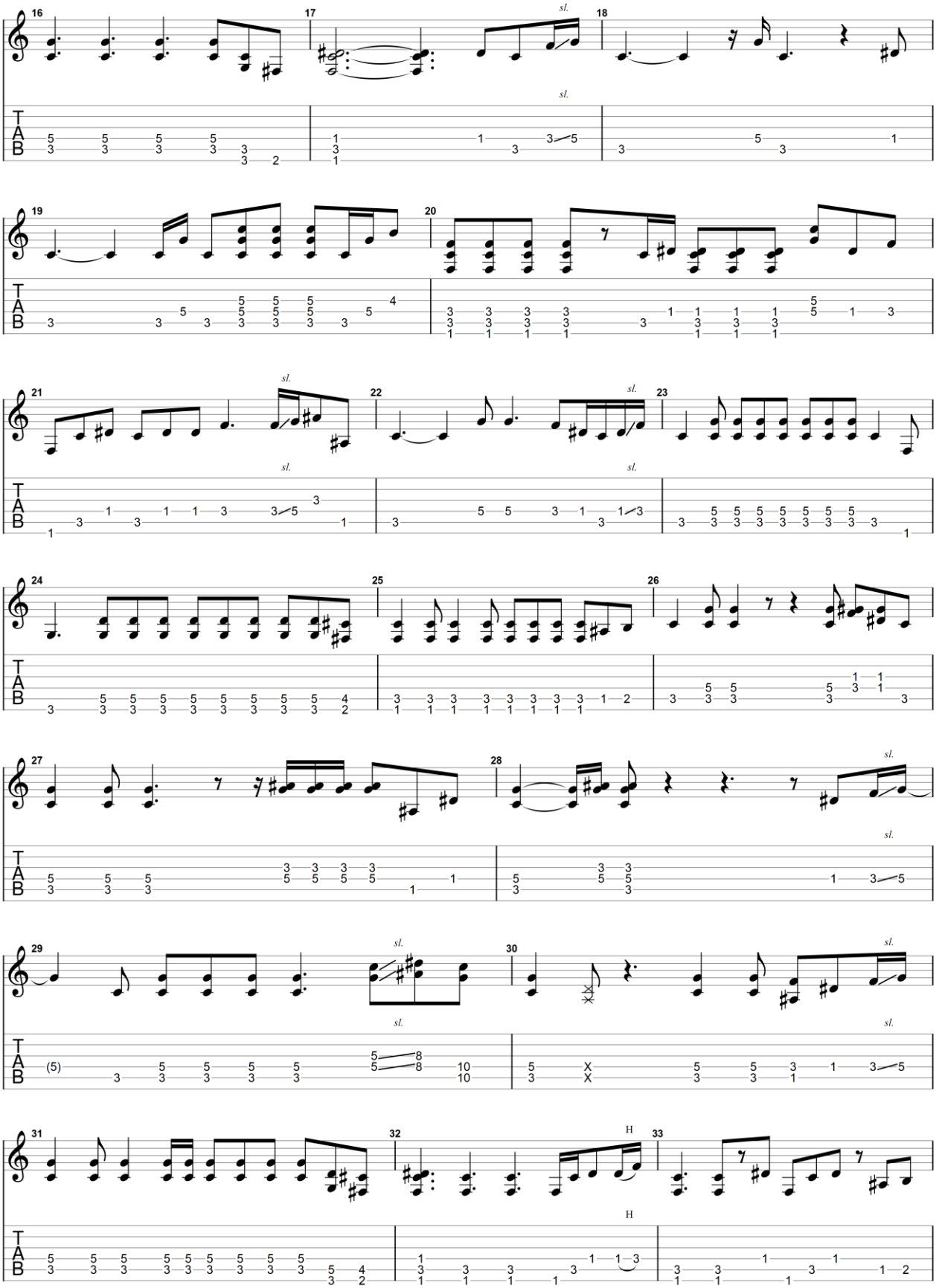

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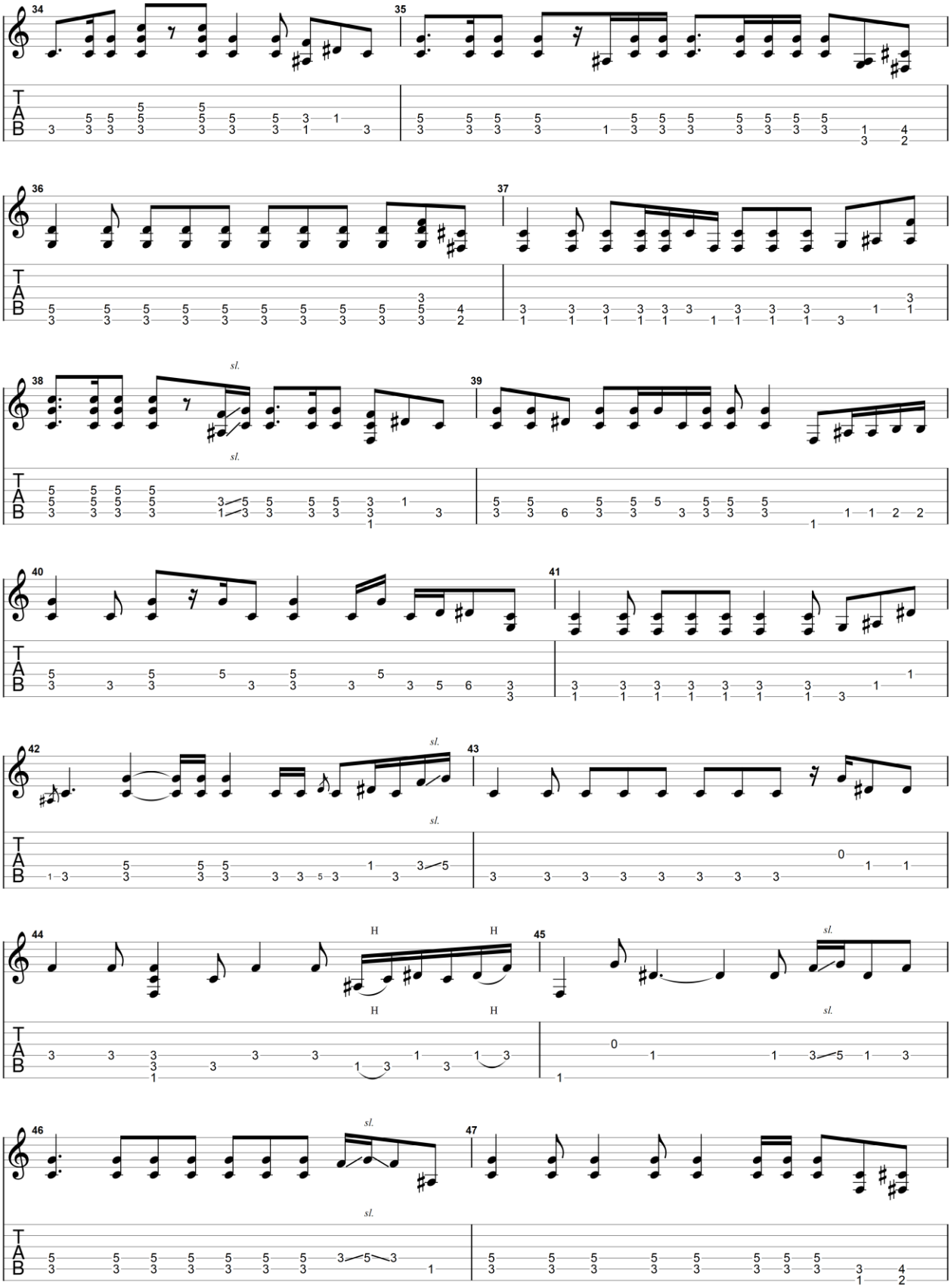

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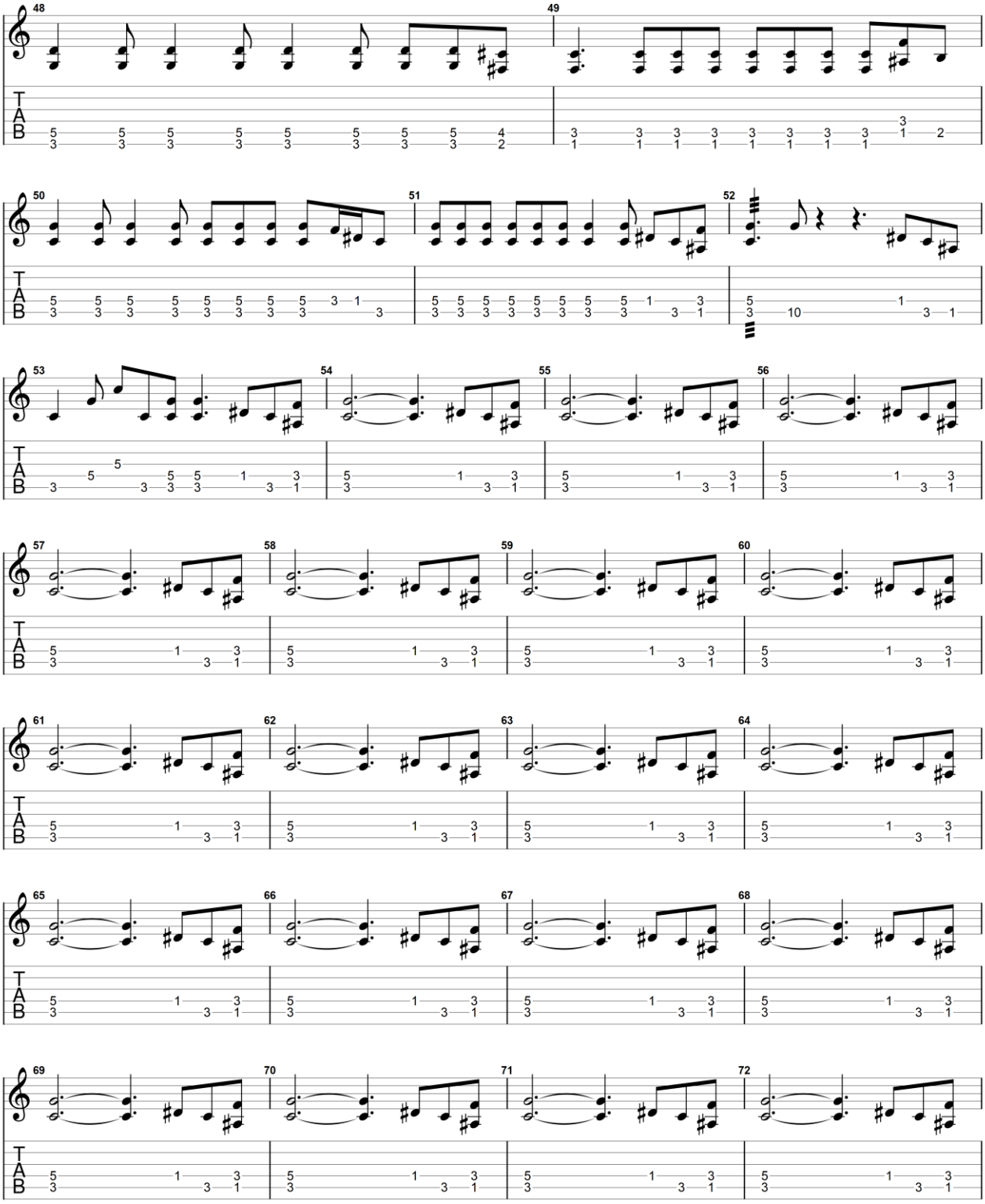

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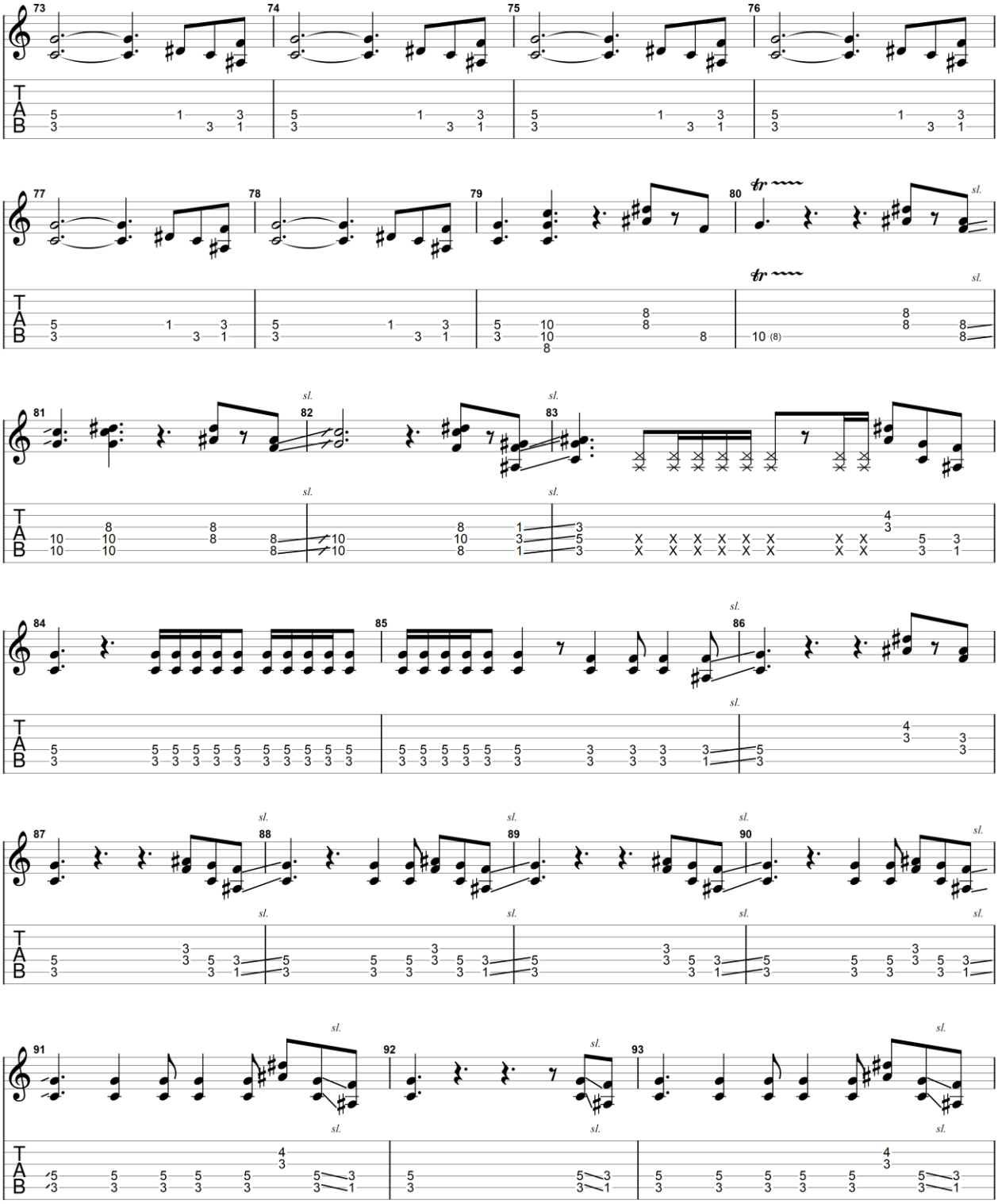

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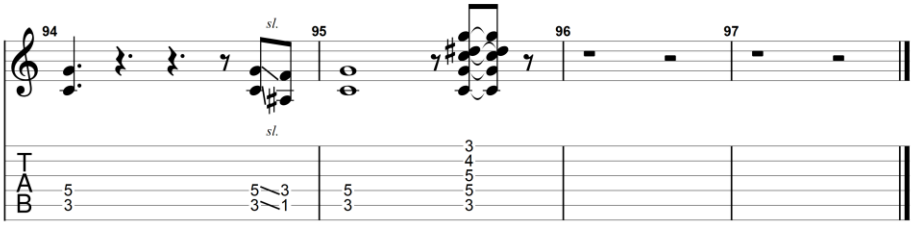

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Evil

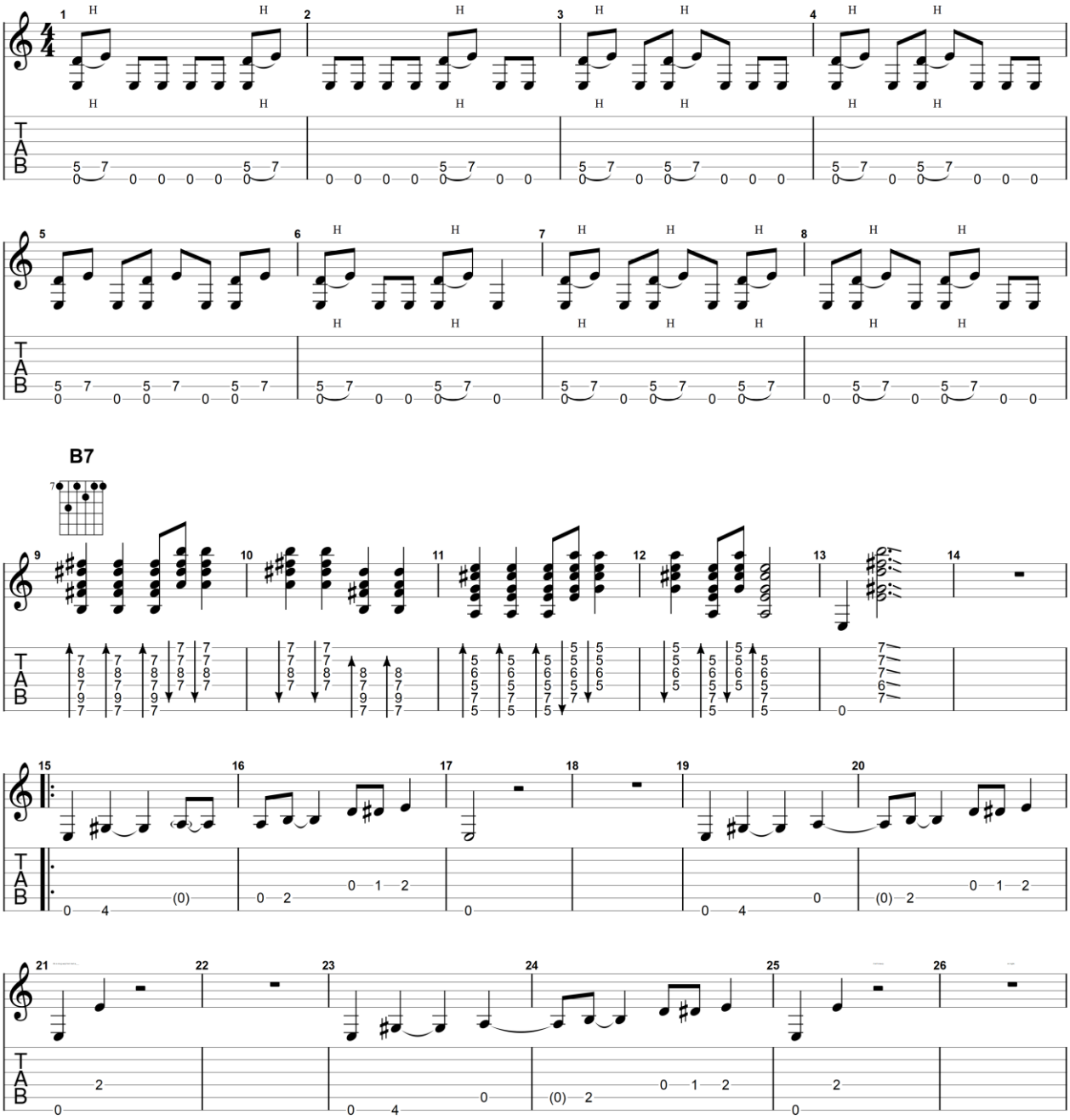
1988

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 176



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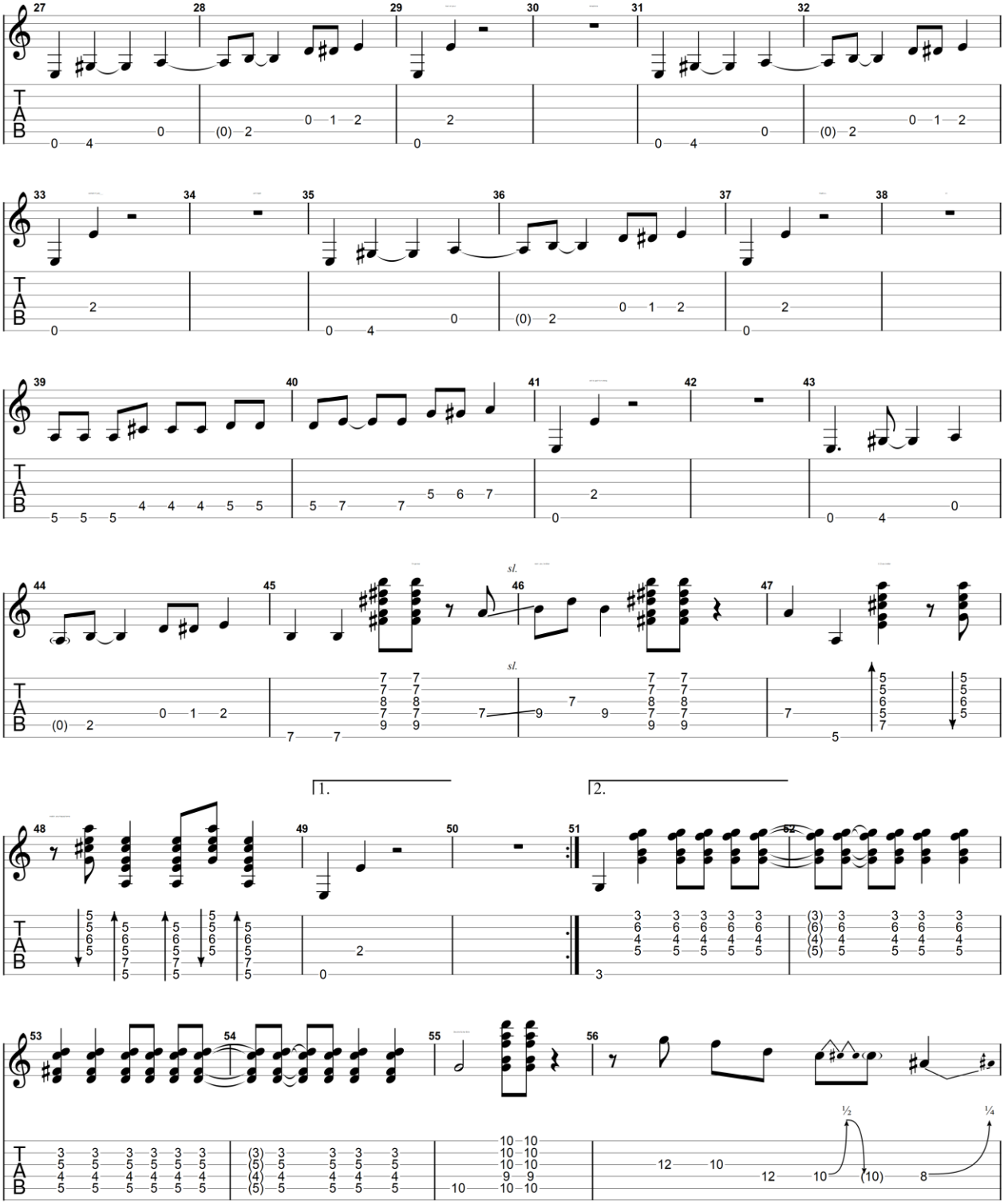

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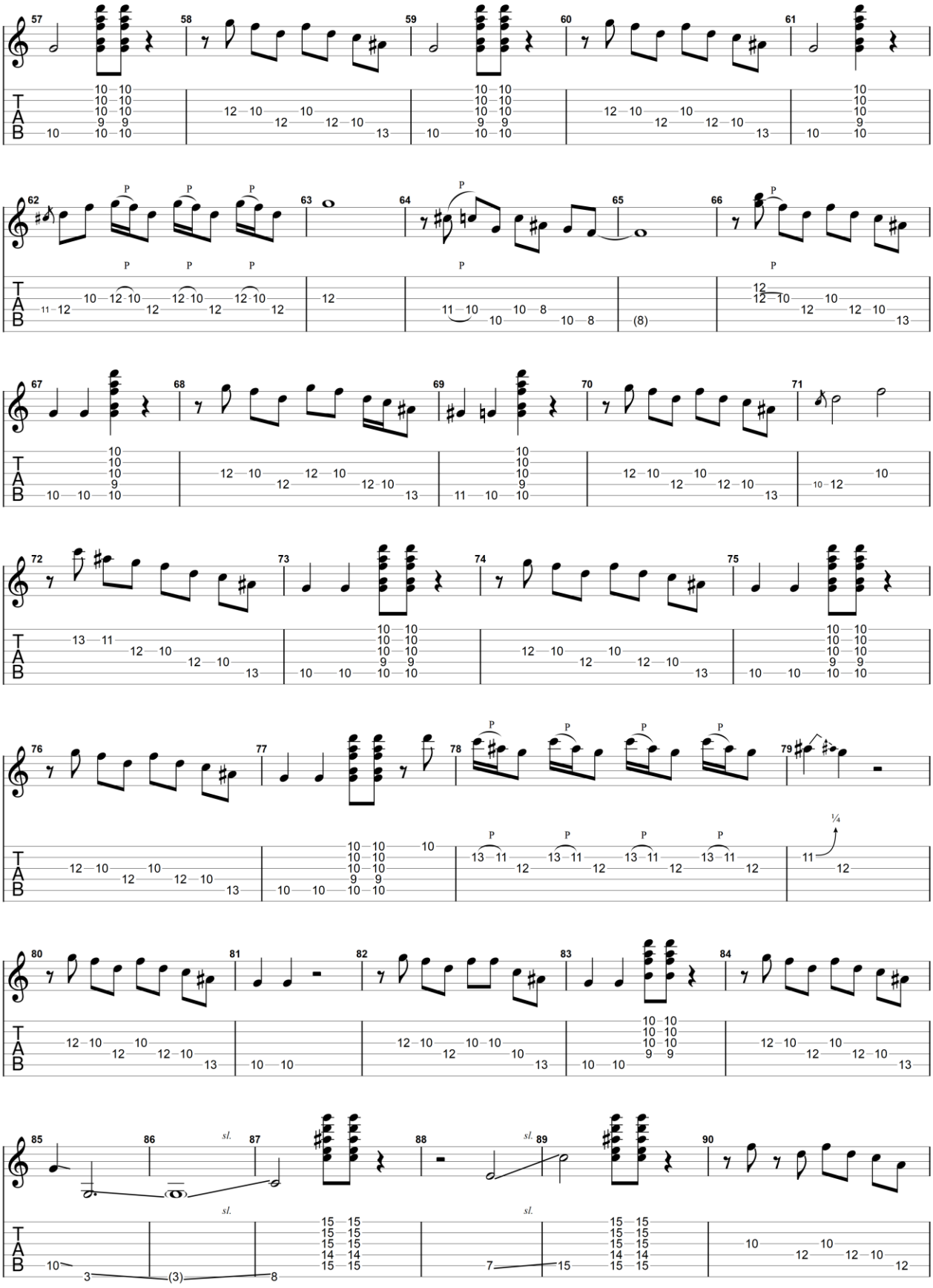

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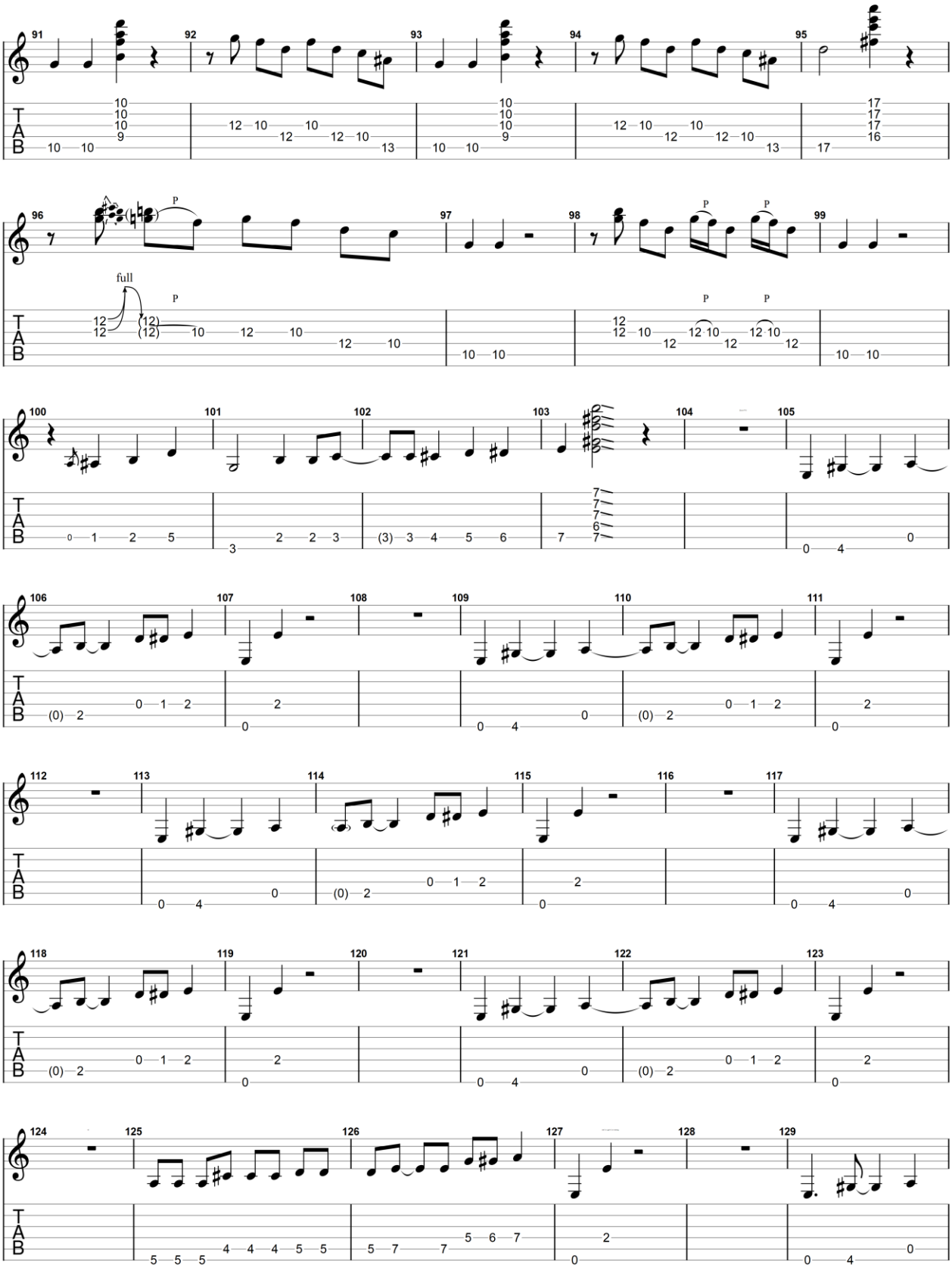

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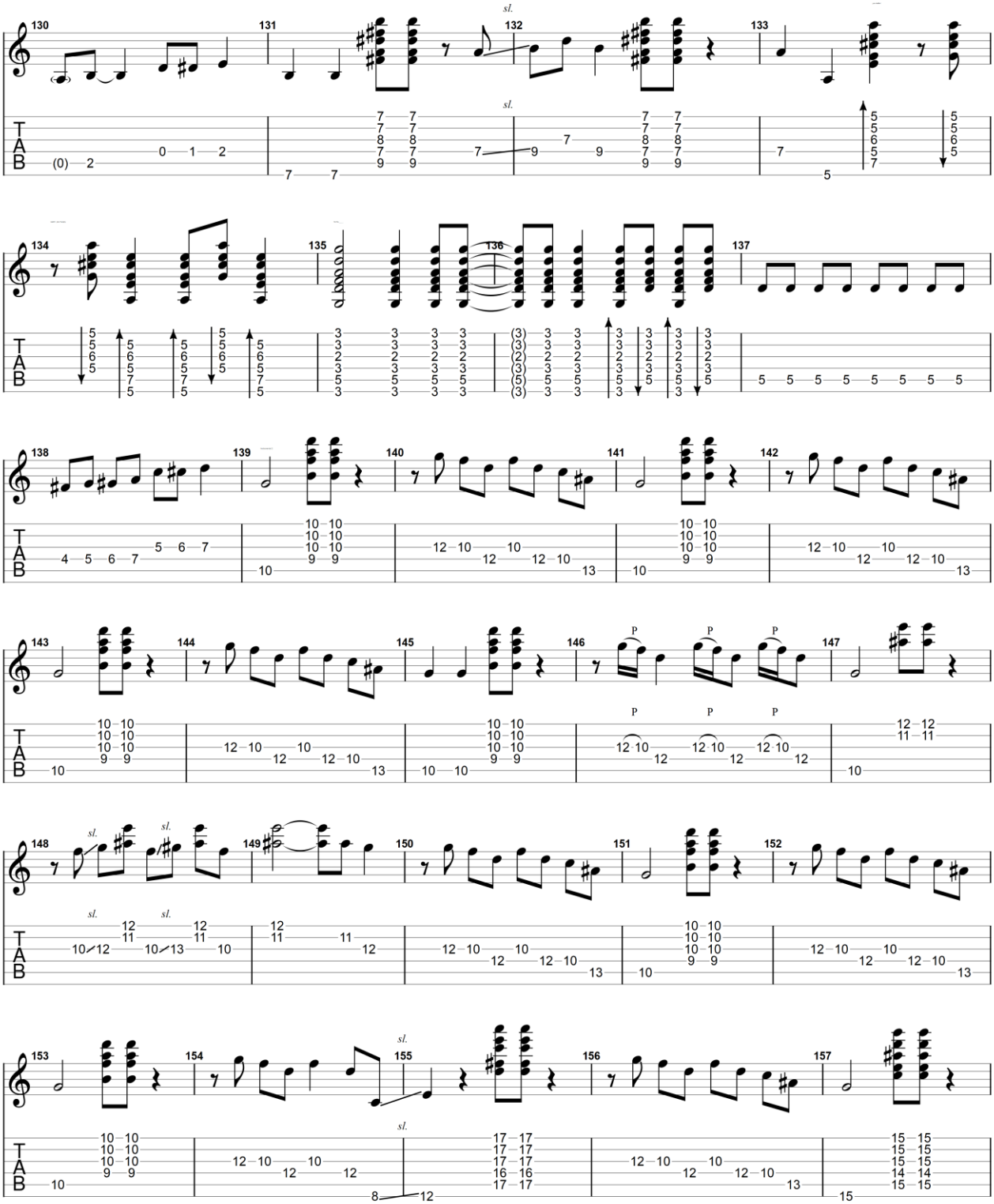

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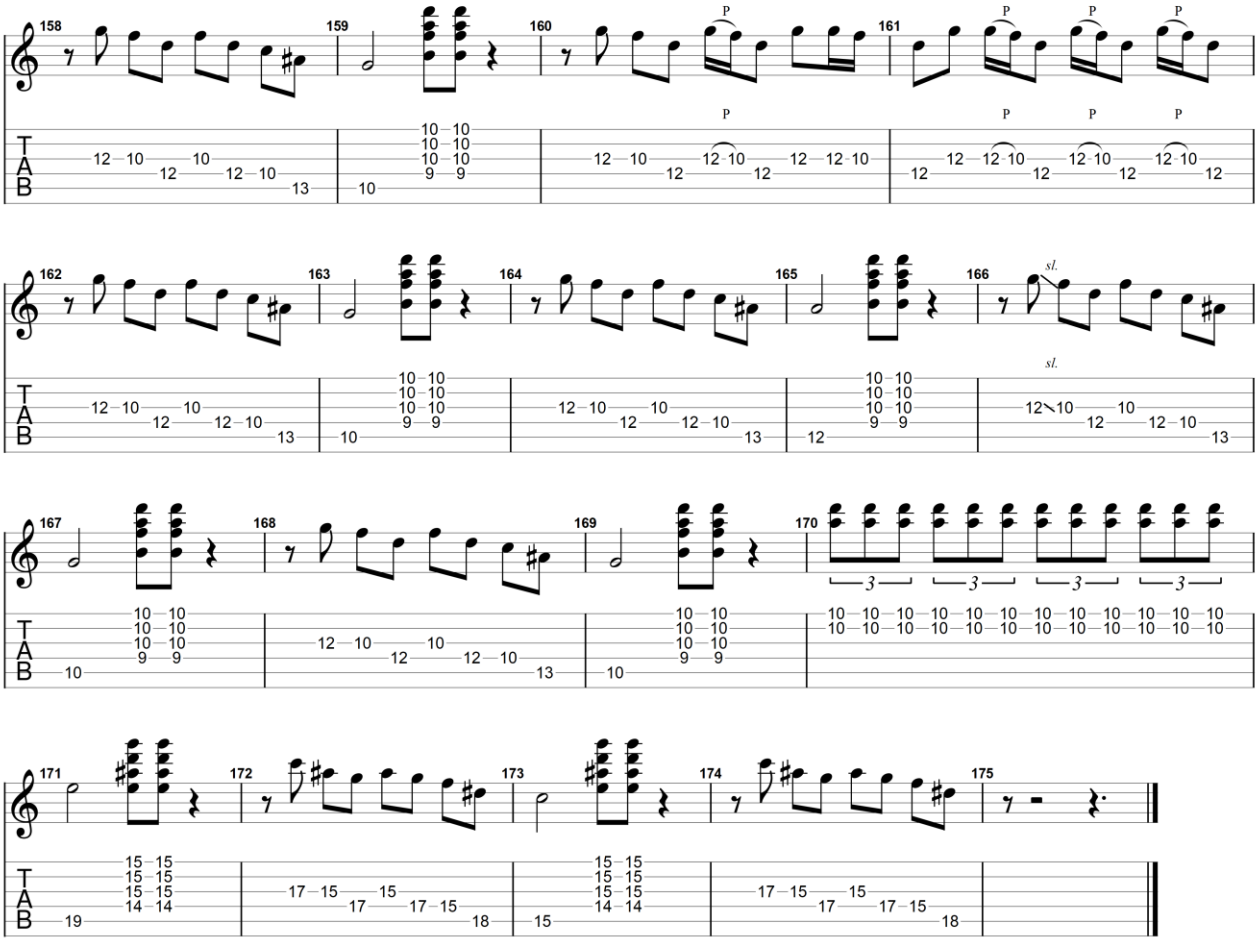

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Evil

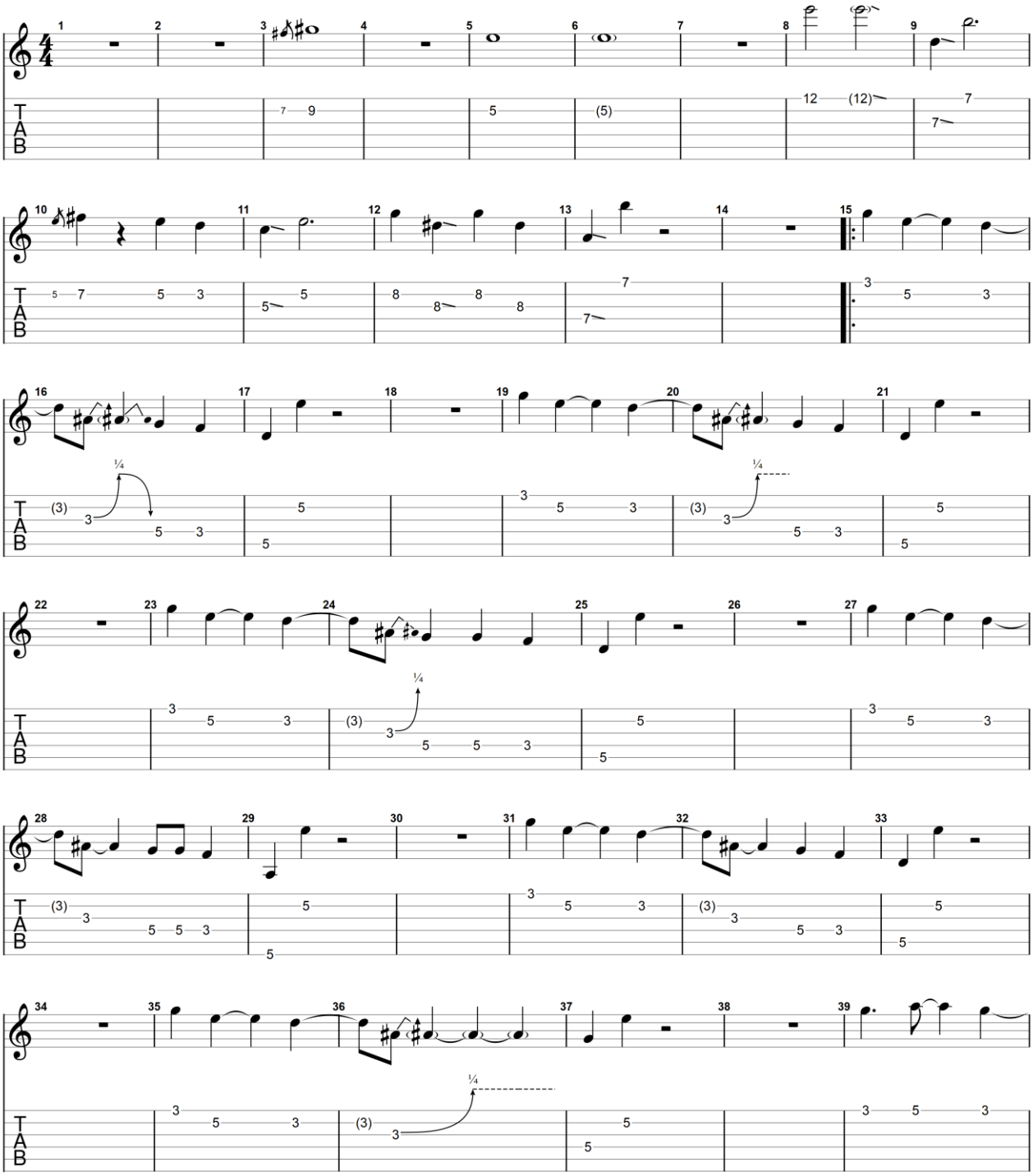
1988

Eric Clapton

Elektrische gitaar 2

Standard tuning

♩ = 176



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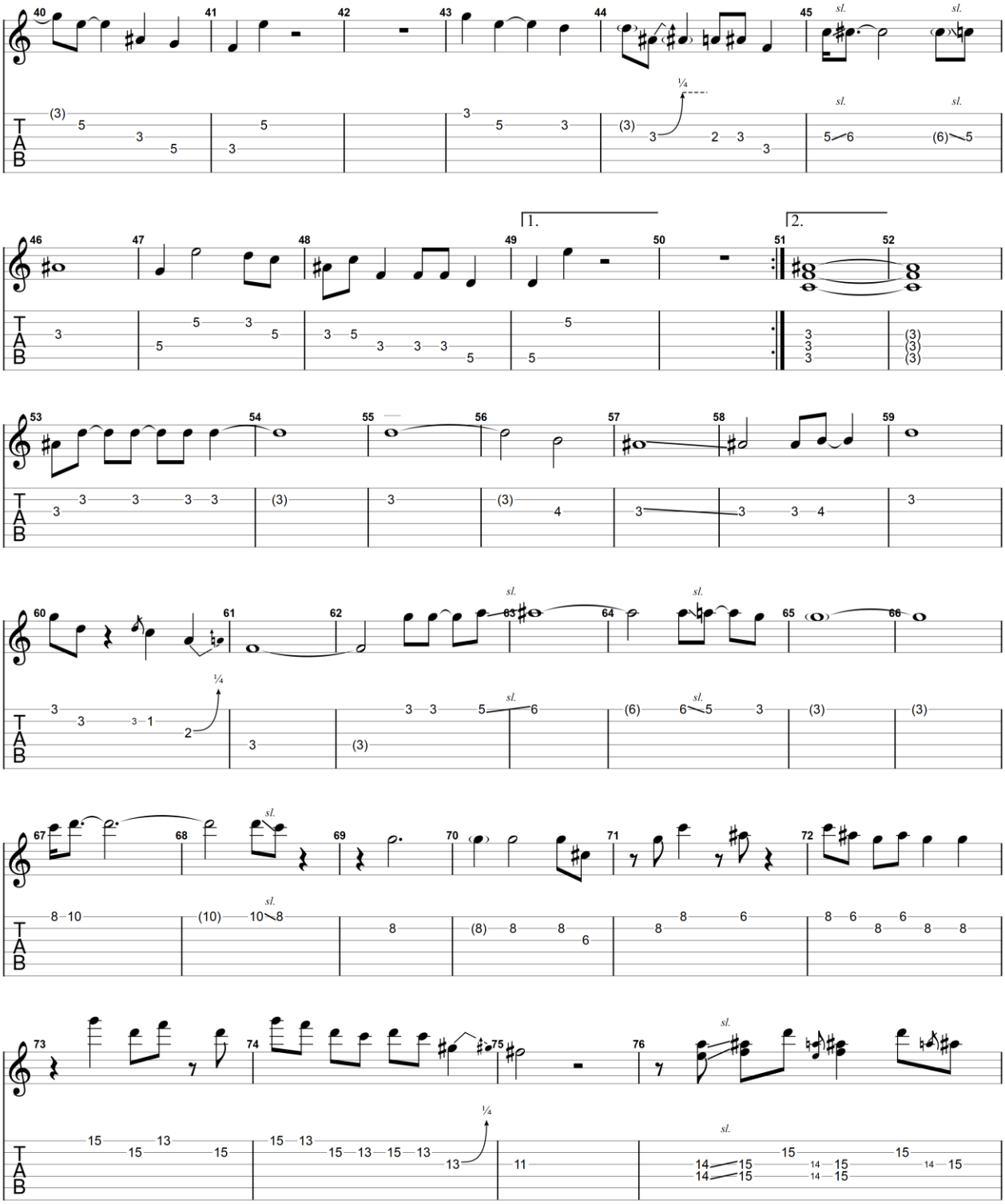

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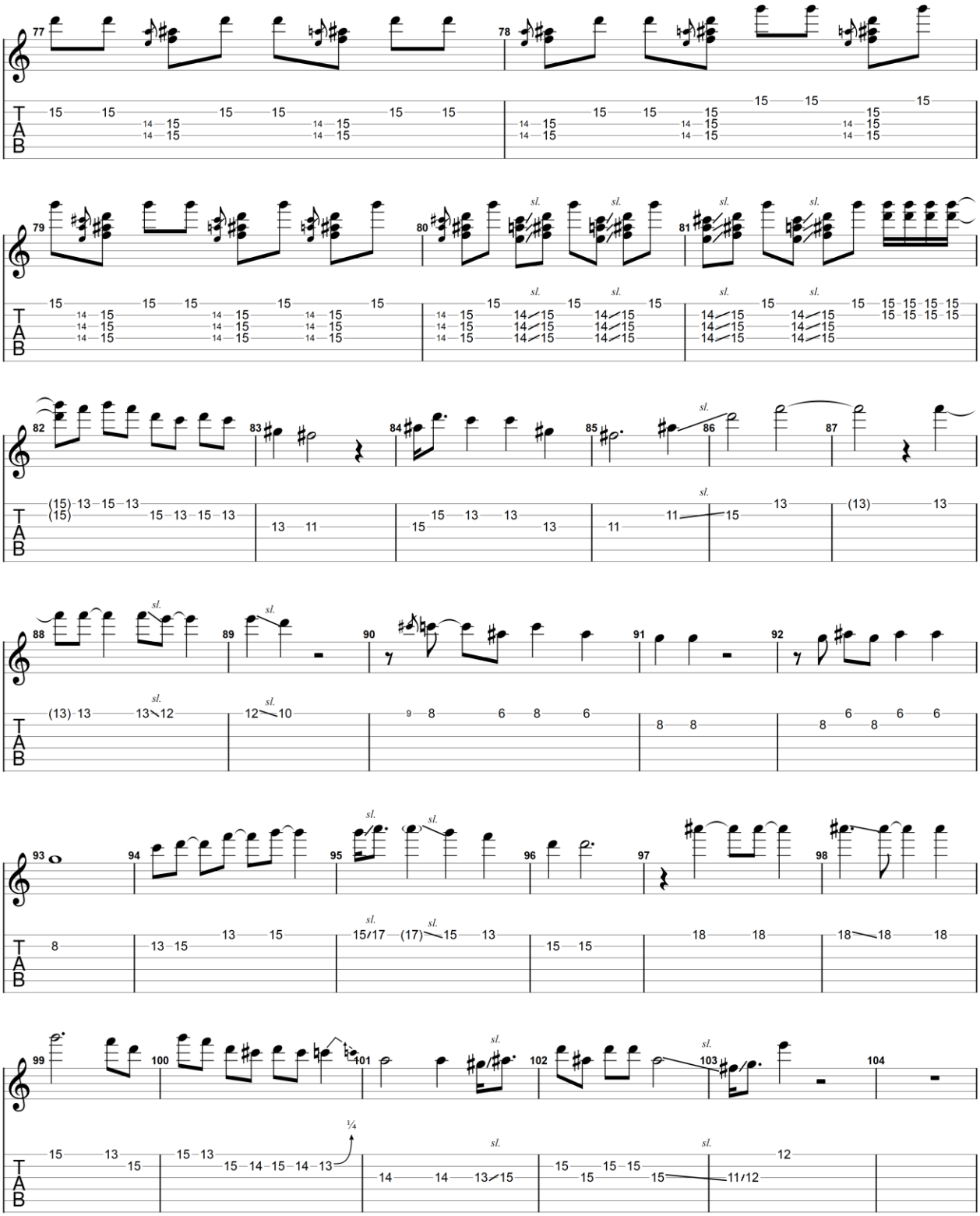

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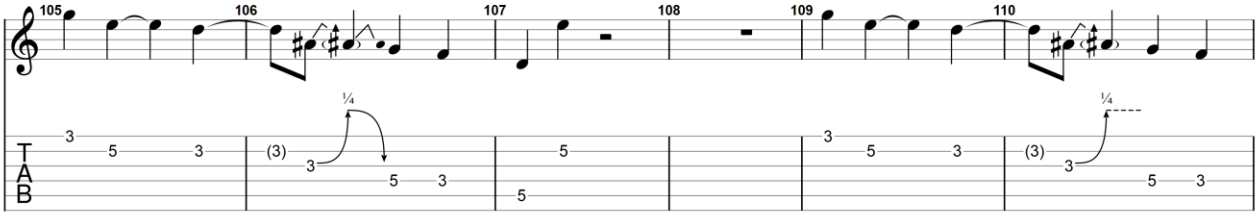

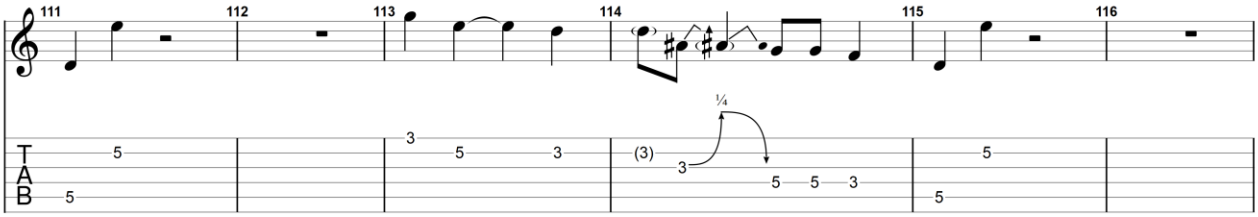

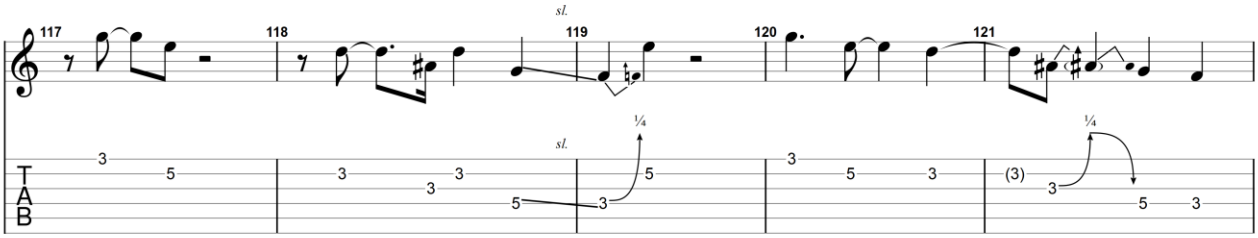

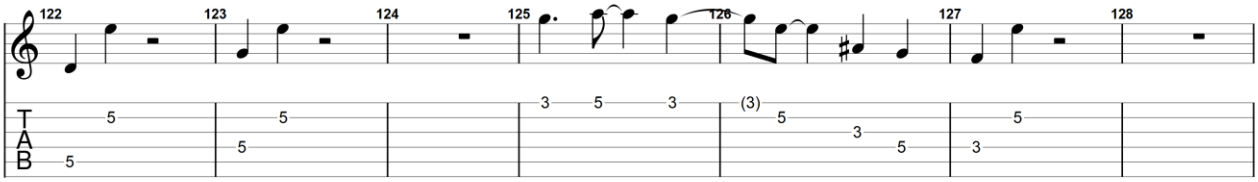

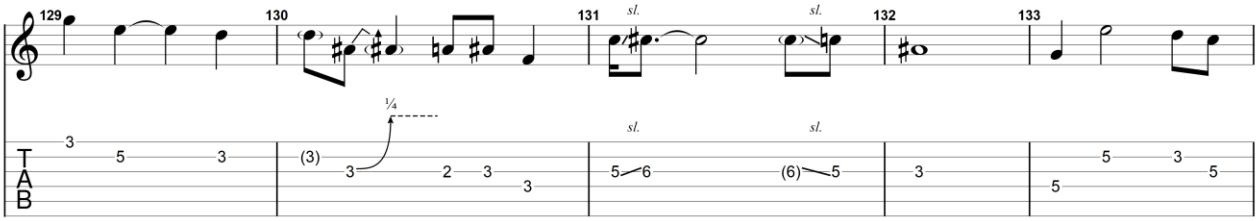

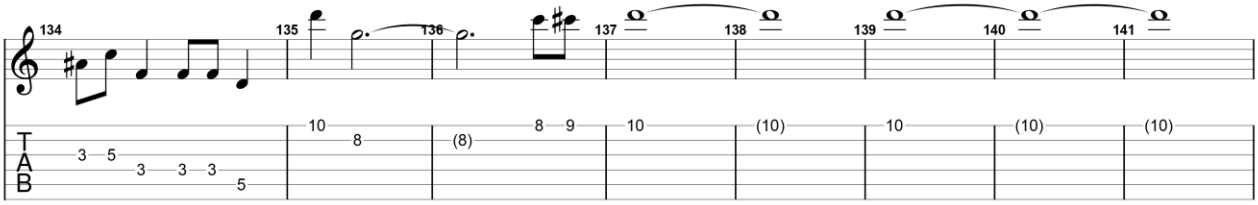

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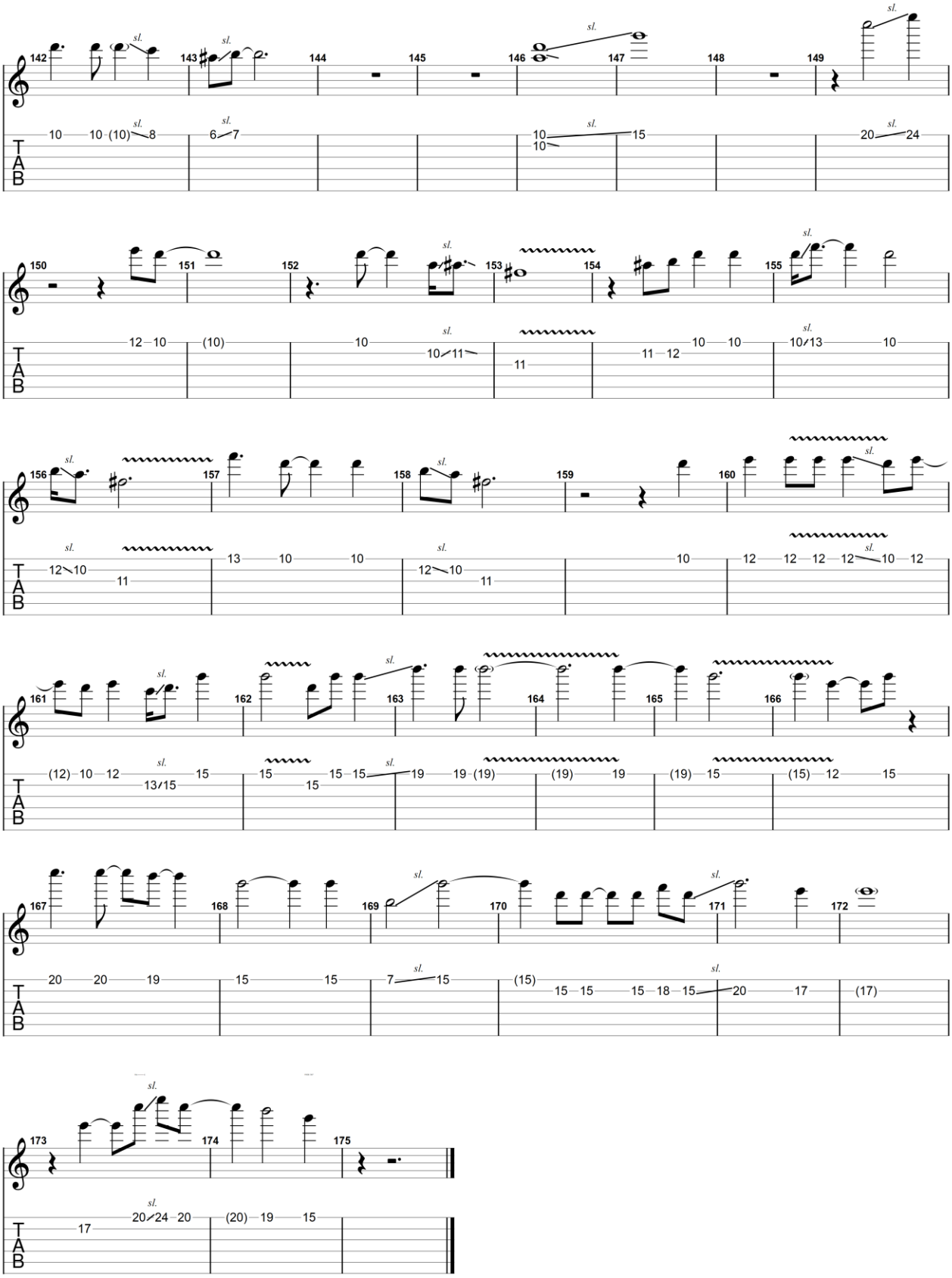

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Evil

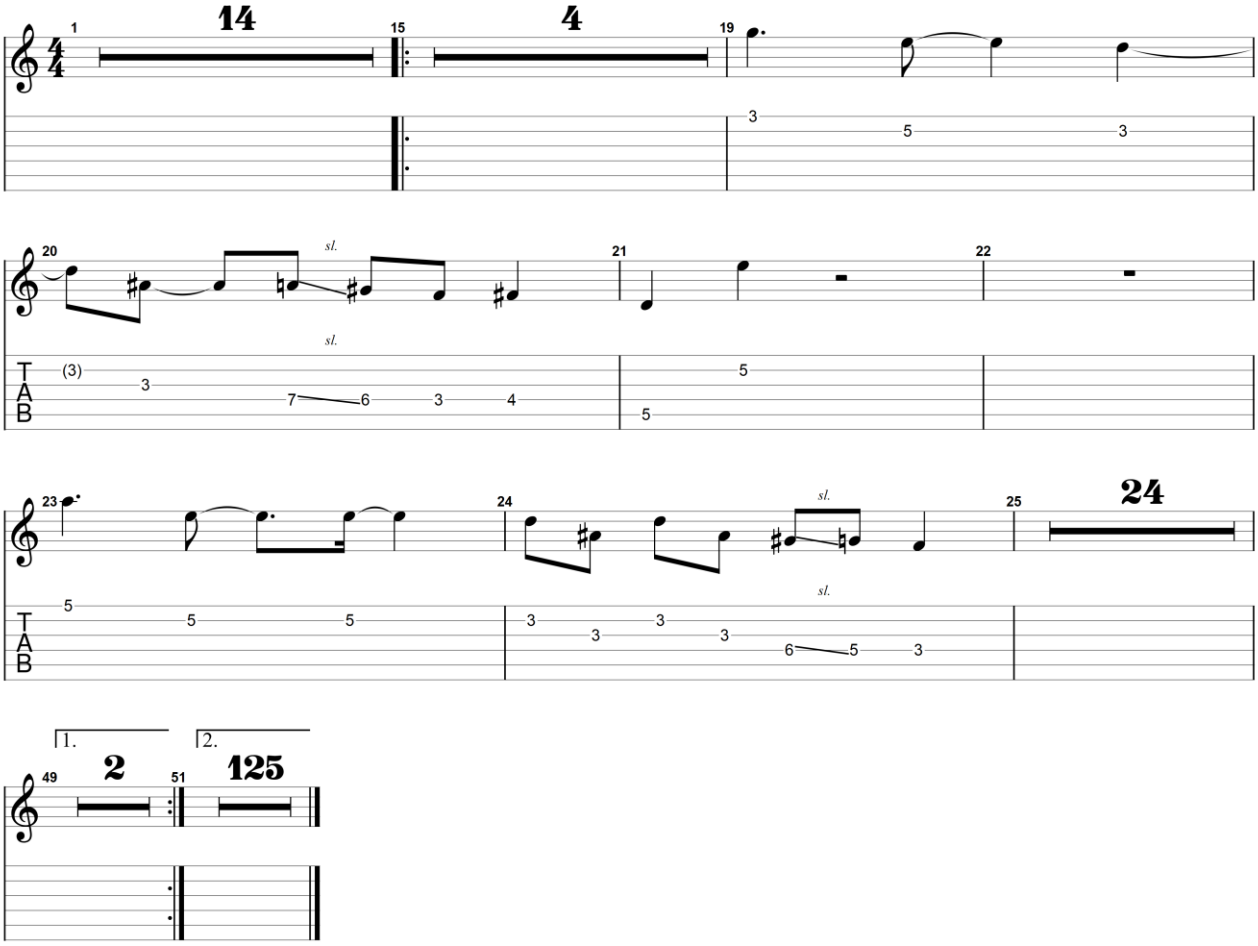
1988

Eric Clapton

Elektrische gitaar 3

Standard tuning

♩ = 176



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Find Myself

2001

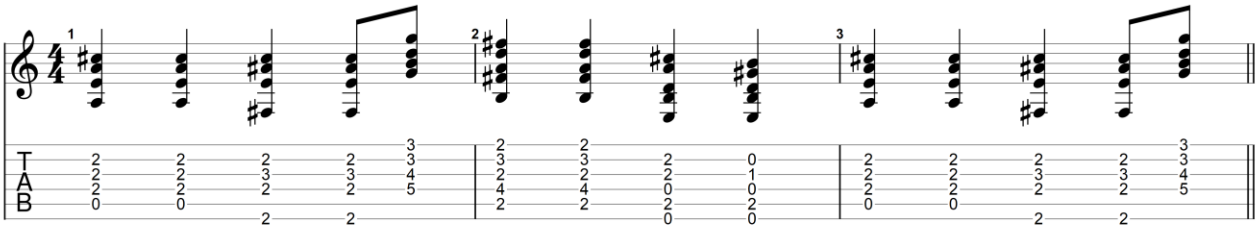
Eric Clapton

Akoestische gitaar 1

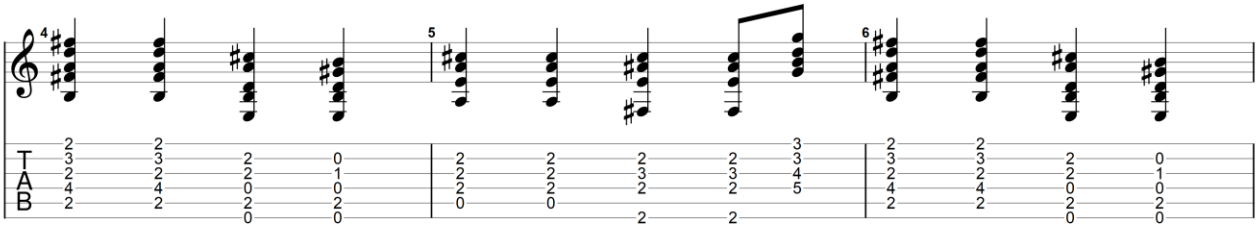
Standard tuning

♩ = 92

Rhy. Fig 1

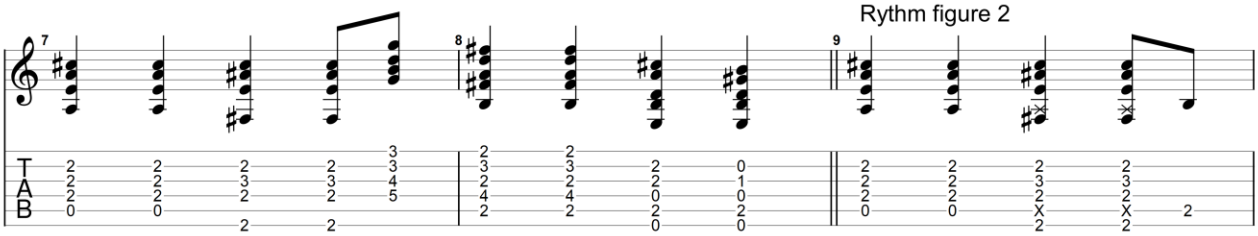


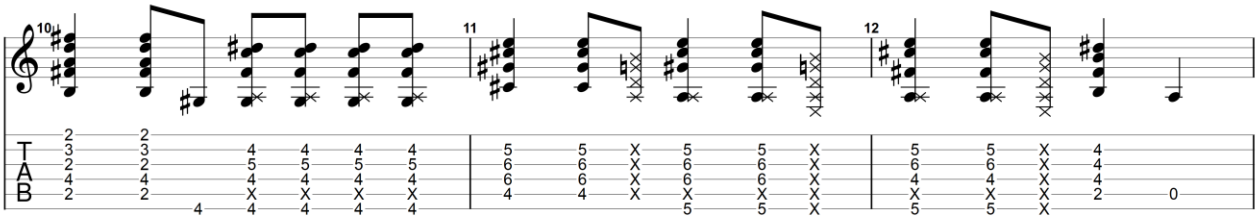
End

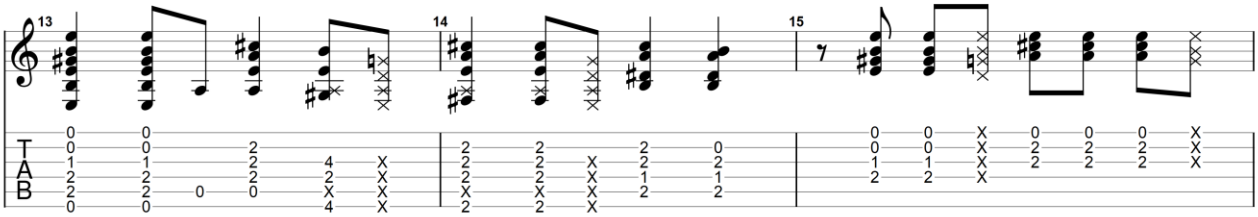


Verse/Rhy. Fig 2

Rythm figure 2







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End rythm figure 2

End rythm figure 2

Chorus

Interlude

End Rythm Figure 3

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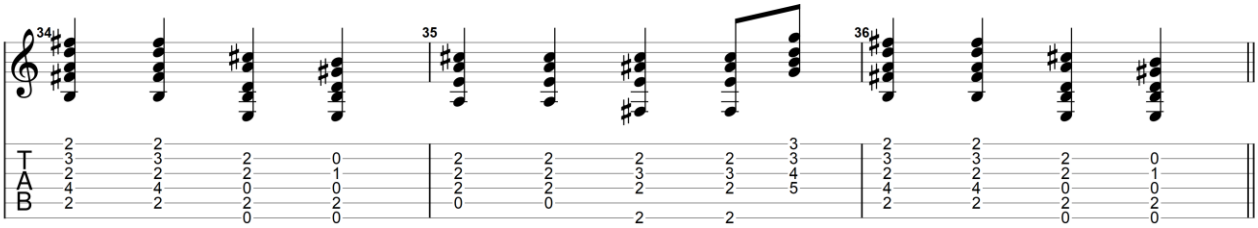
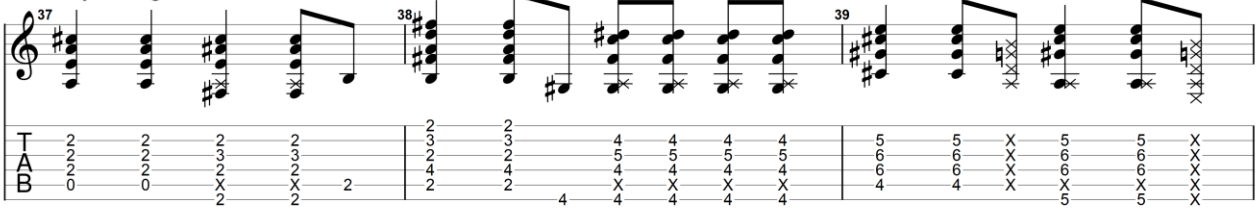
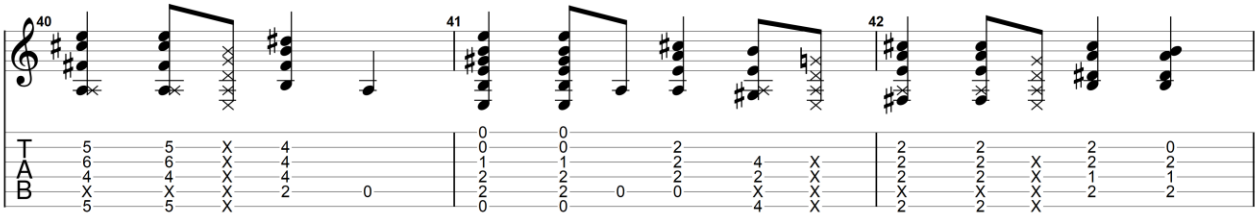


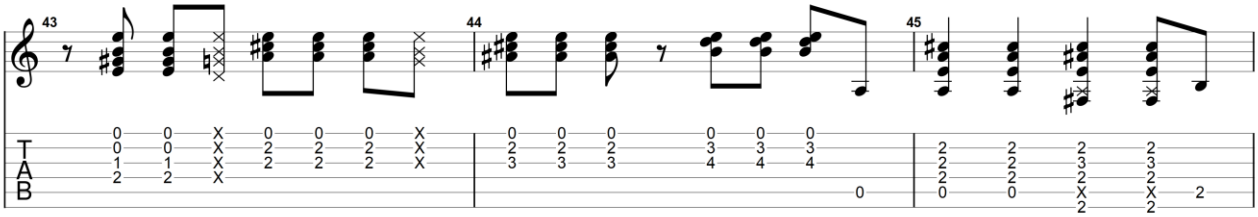
Verse

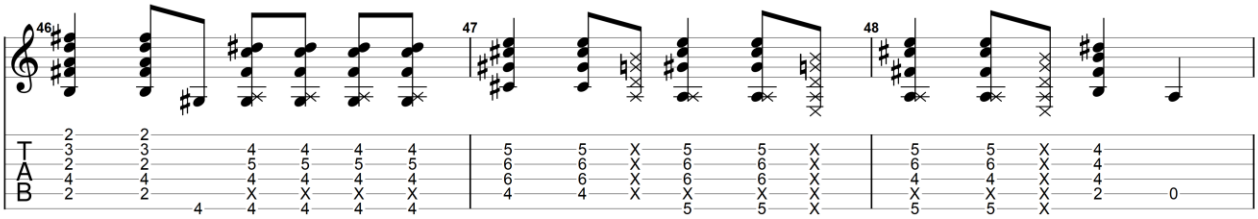
Rythm figure 2

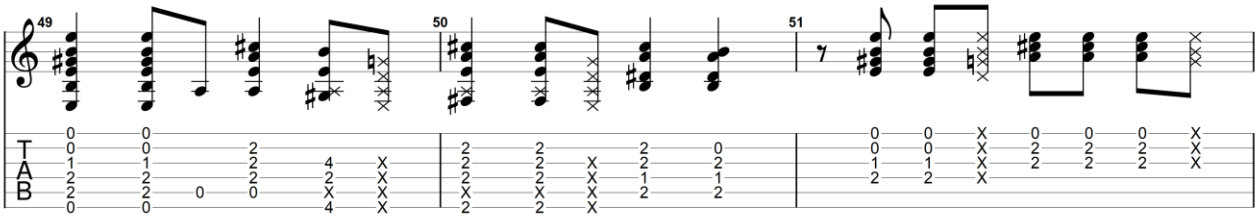




End rythm figure 2 Rythm figure 2







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Chorus

End rythm figure 2

Rythm Figure 3

End Rythm Figure 3

Interlude

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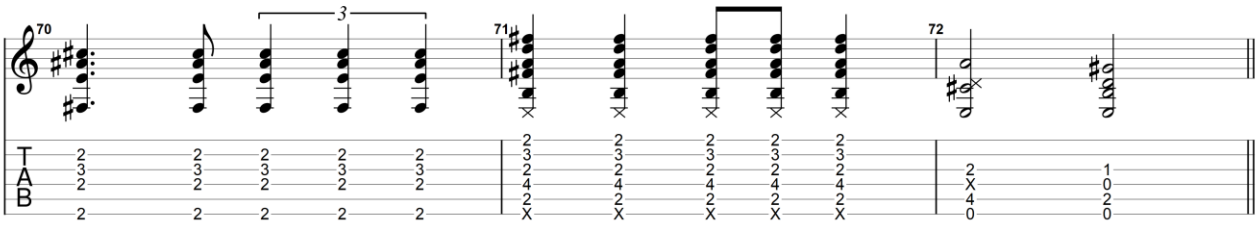
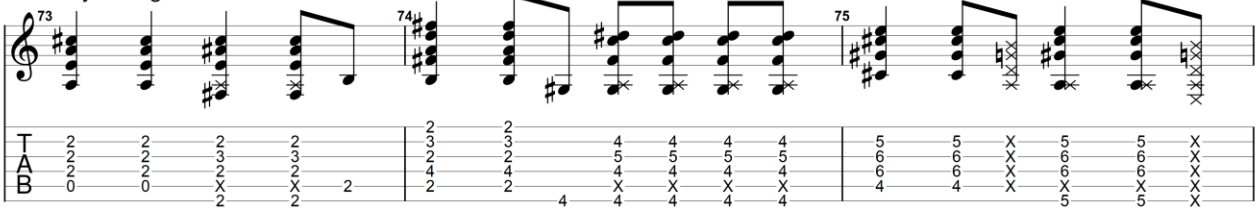
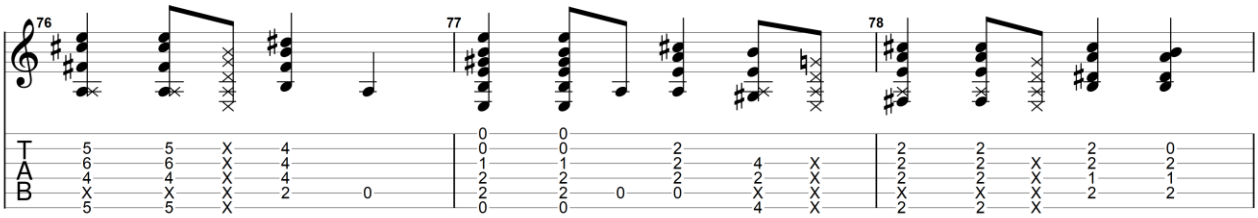


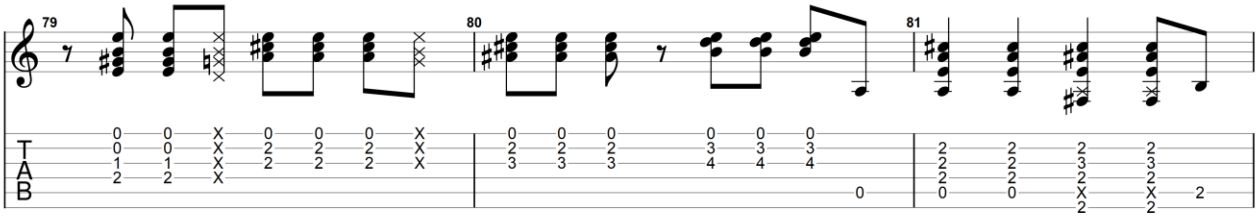
Verse

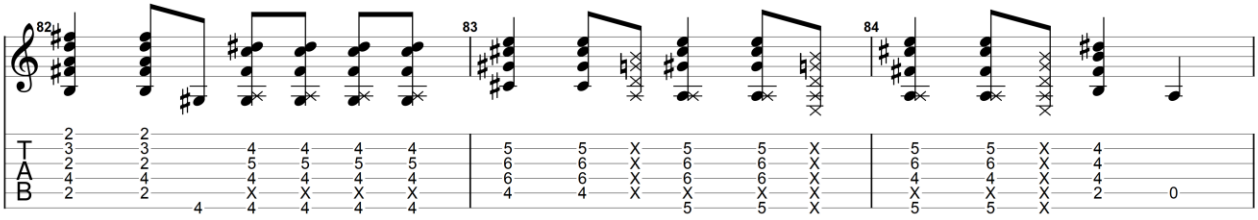
Rythm figure 2

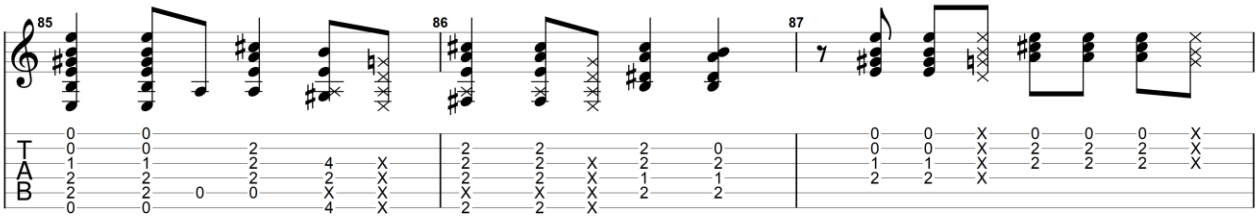




End rythm figure 2 Rythm figure 2







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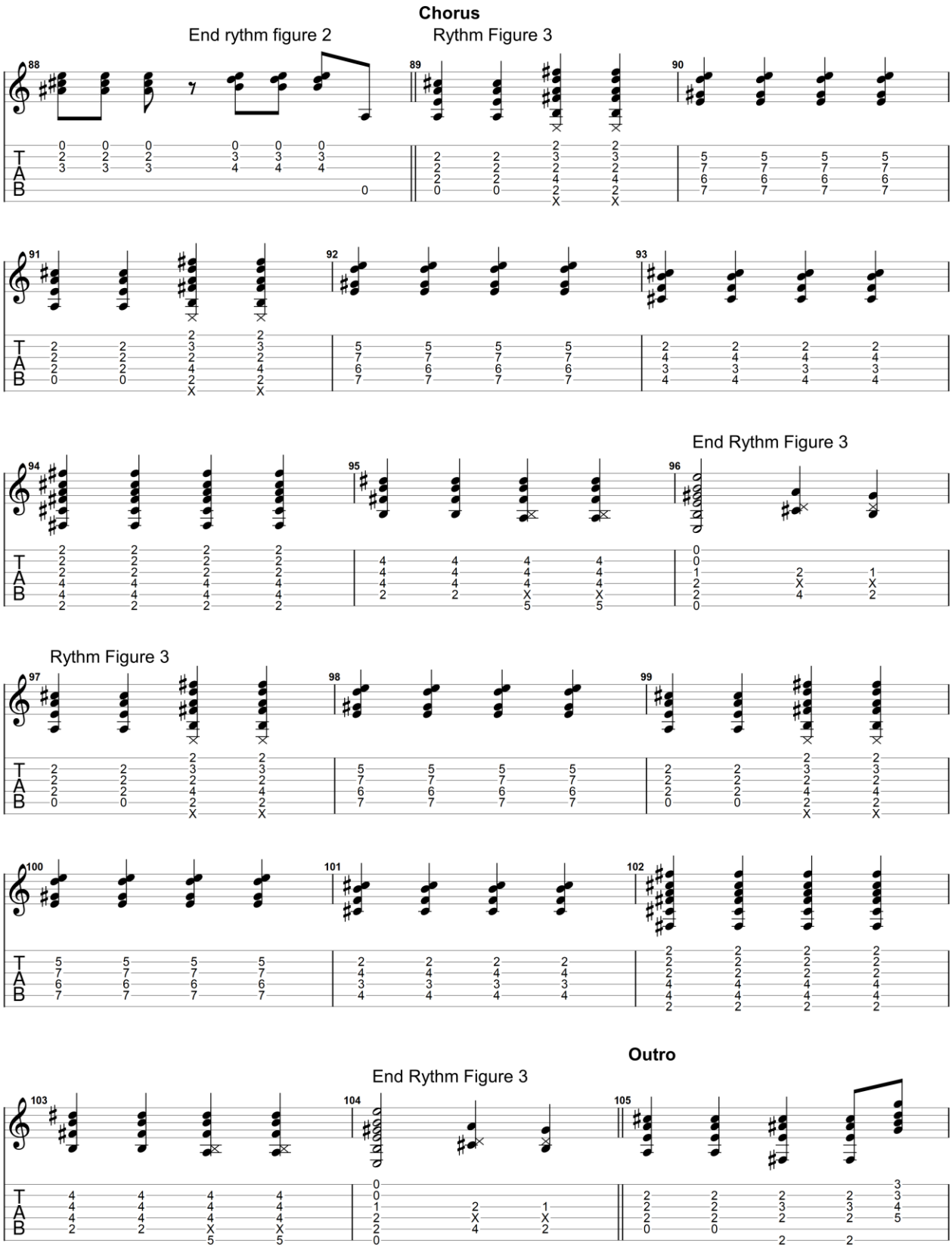

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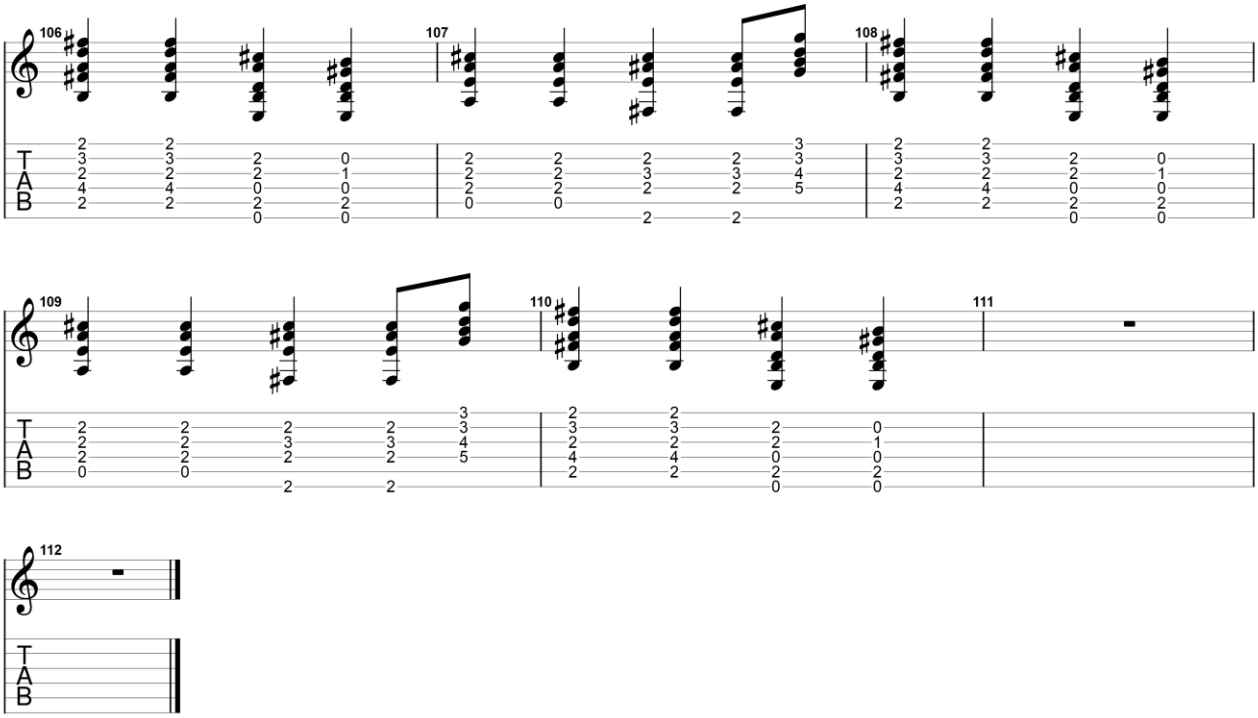

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Find Myself

2001

Eric Clapton

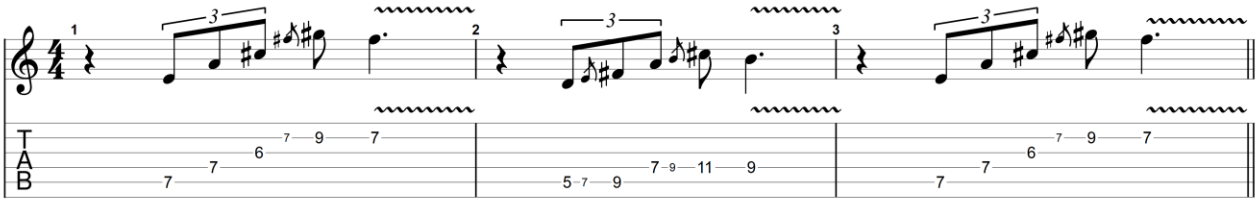
Akoestische gitaar 2

Standard tuning

♩ = 92

Rhy. Fig 1

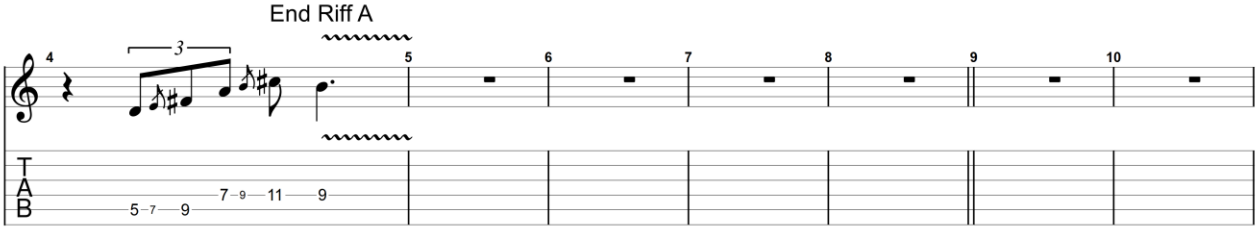
Riff A

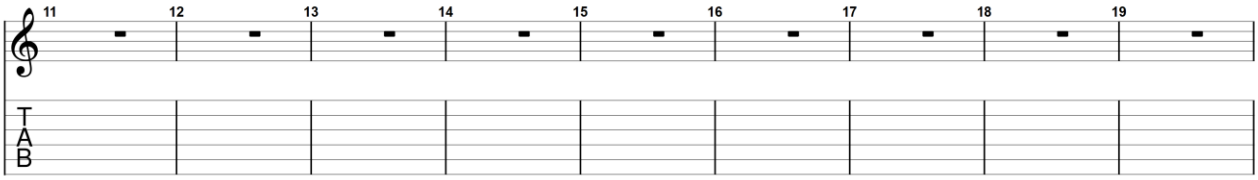


End

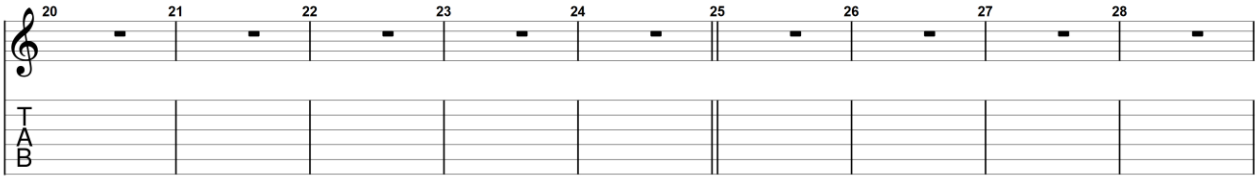
End Riff A

Verse/Rhy. Fig 2



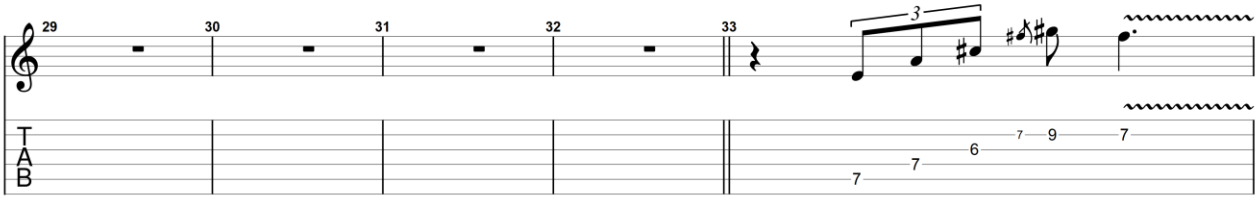


Chorus



Interlude

Riff A



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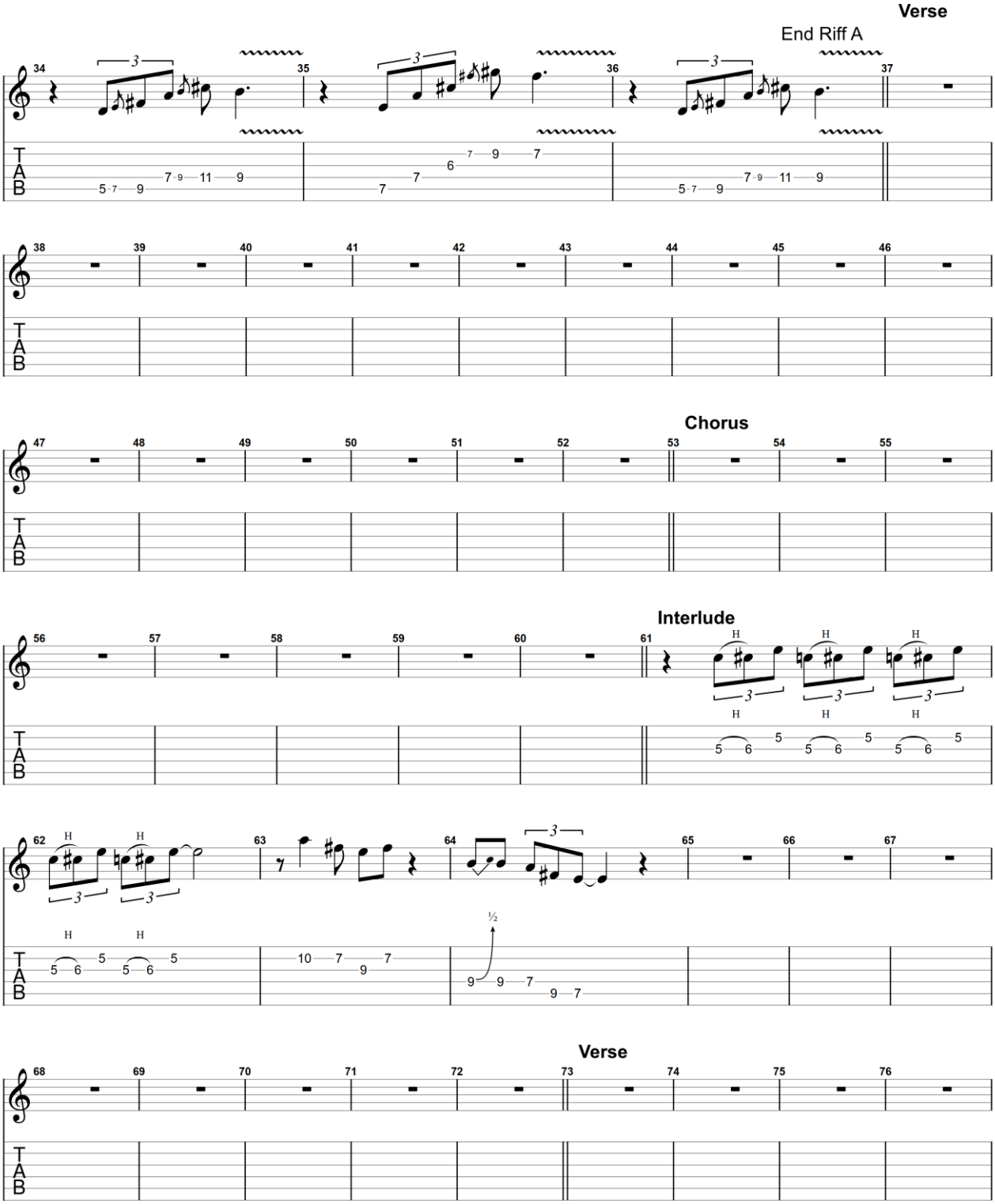

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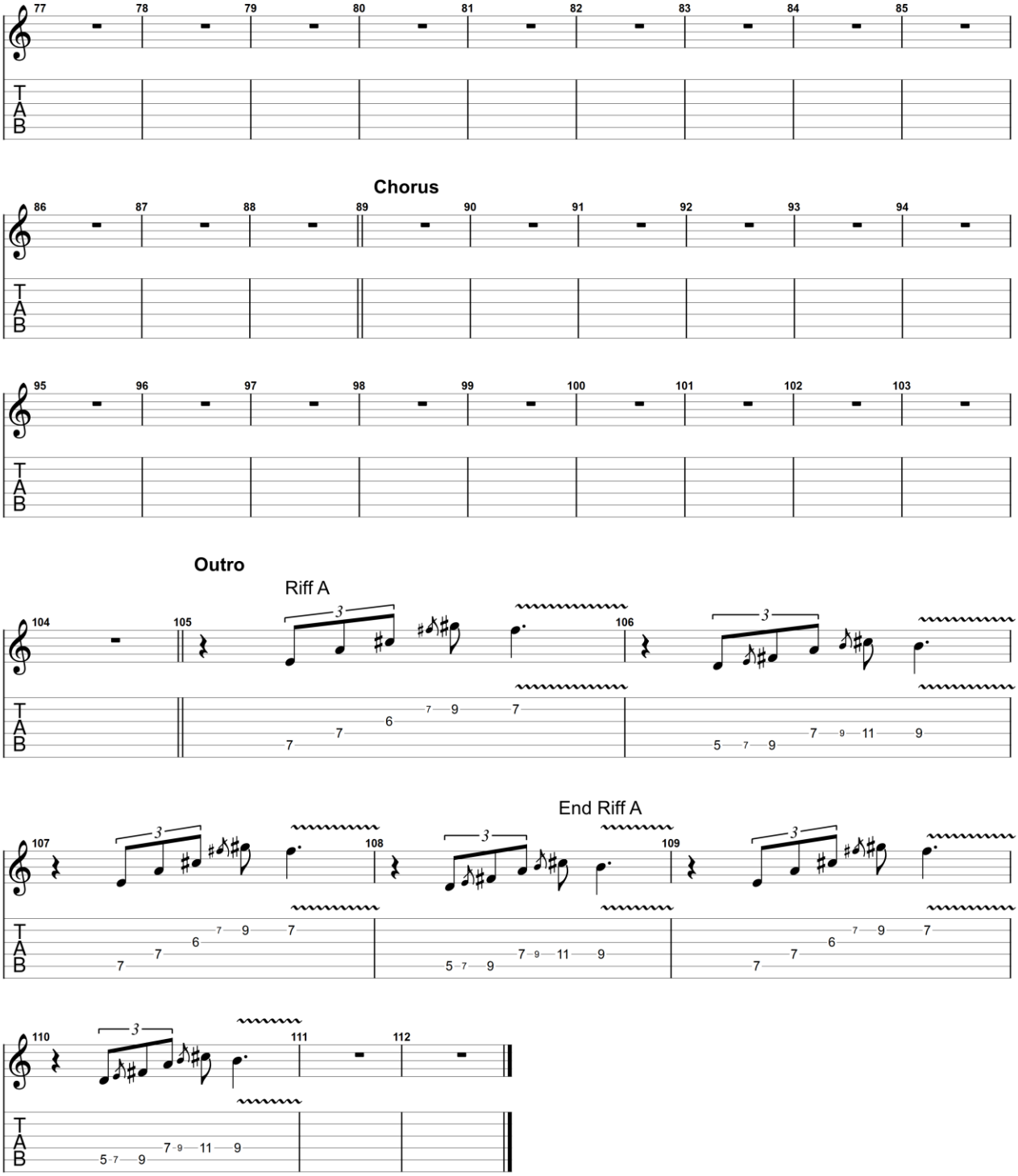

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Find Myself

2001

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 92

Rhy. Fig 1

End

Verse/Rhy. Fig 2

Chorus

Riff B

End Riff B

Interlude

Interlude

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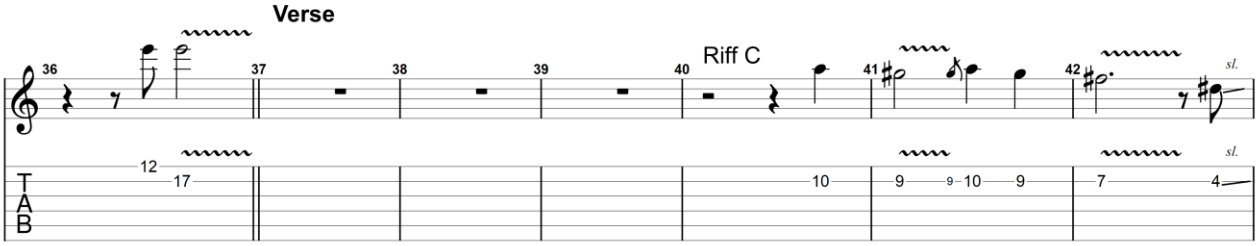

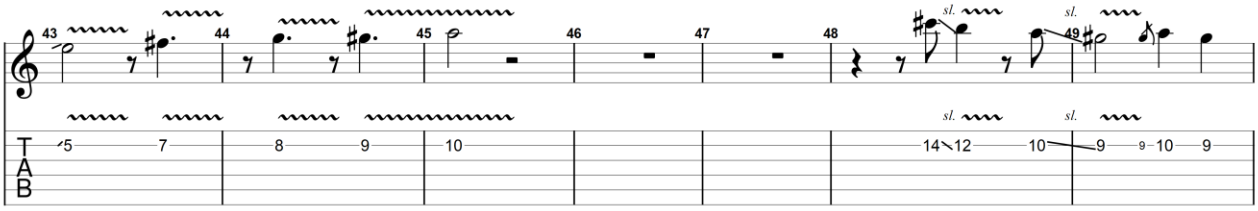

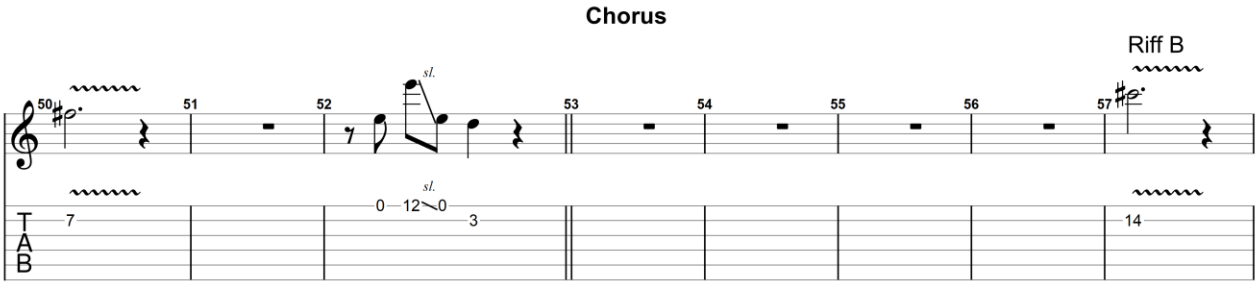

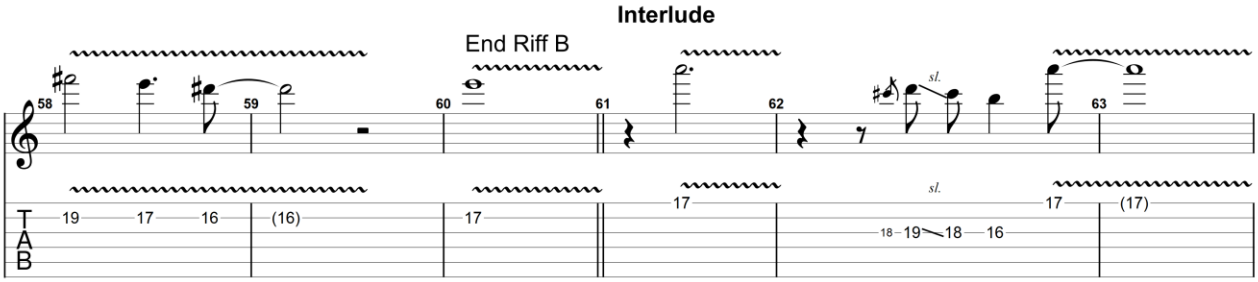

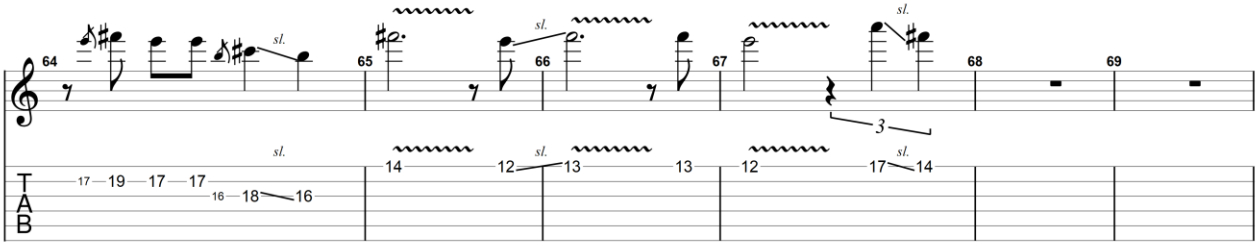

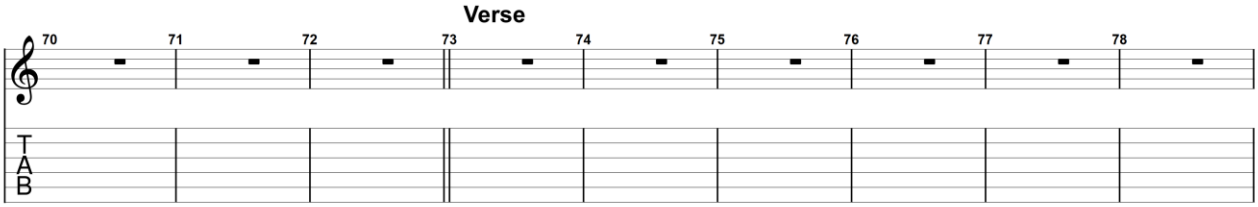

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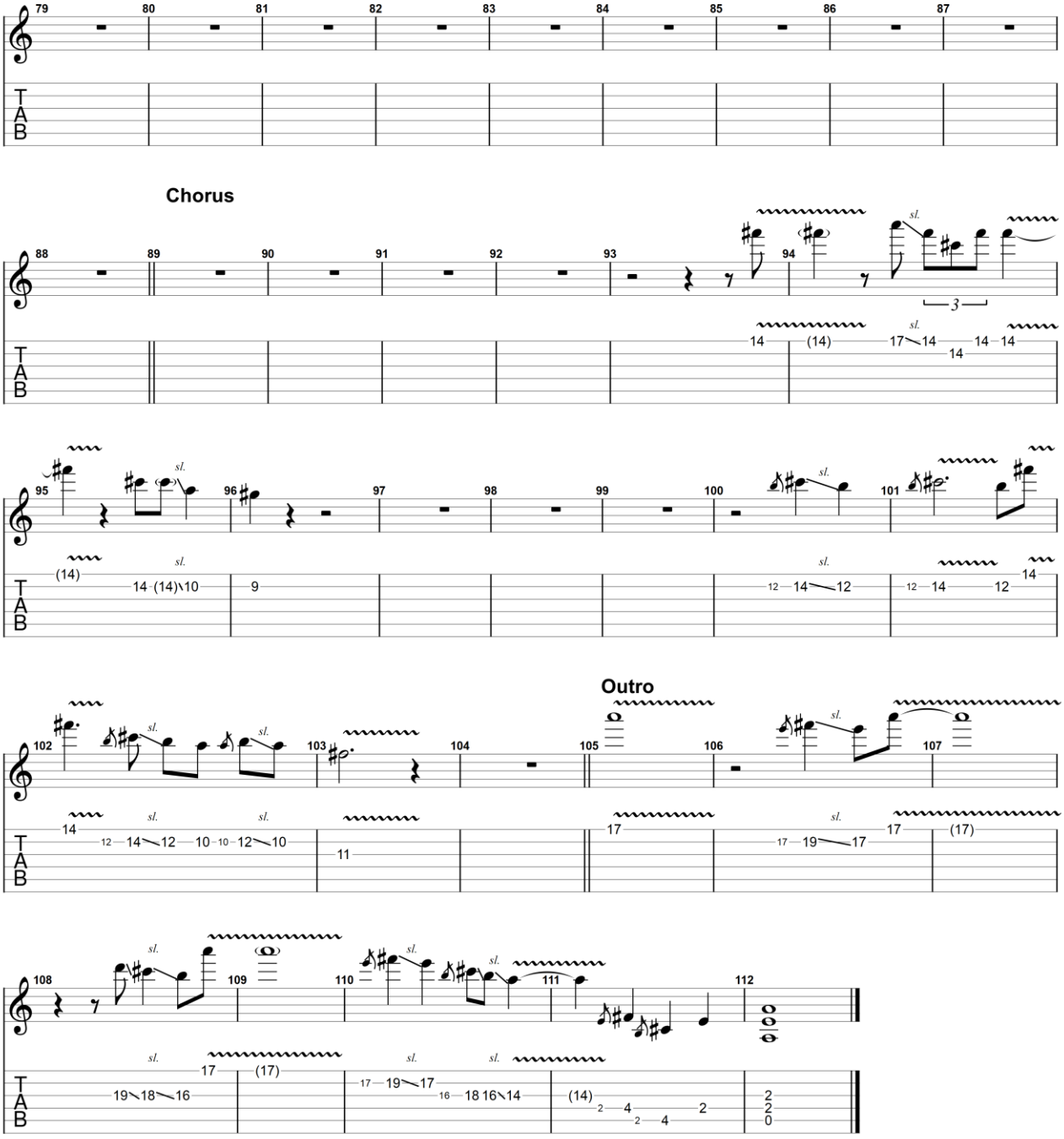

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Find Myself

2001

Eric Clapton

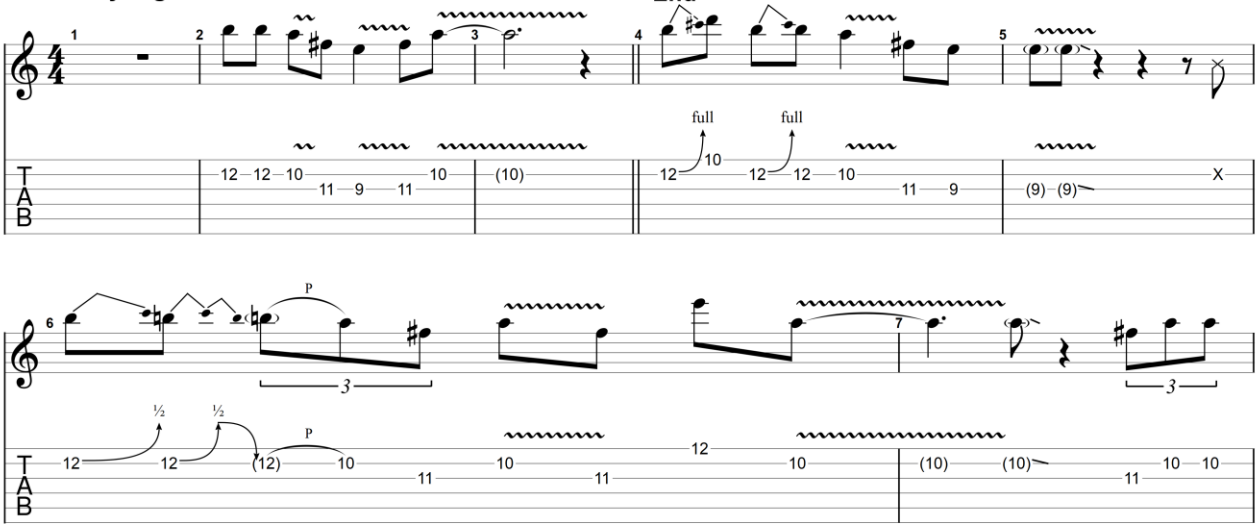
Elektrische gitaar 2

Standard tuning

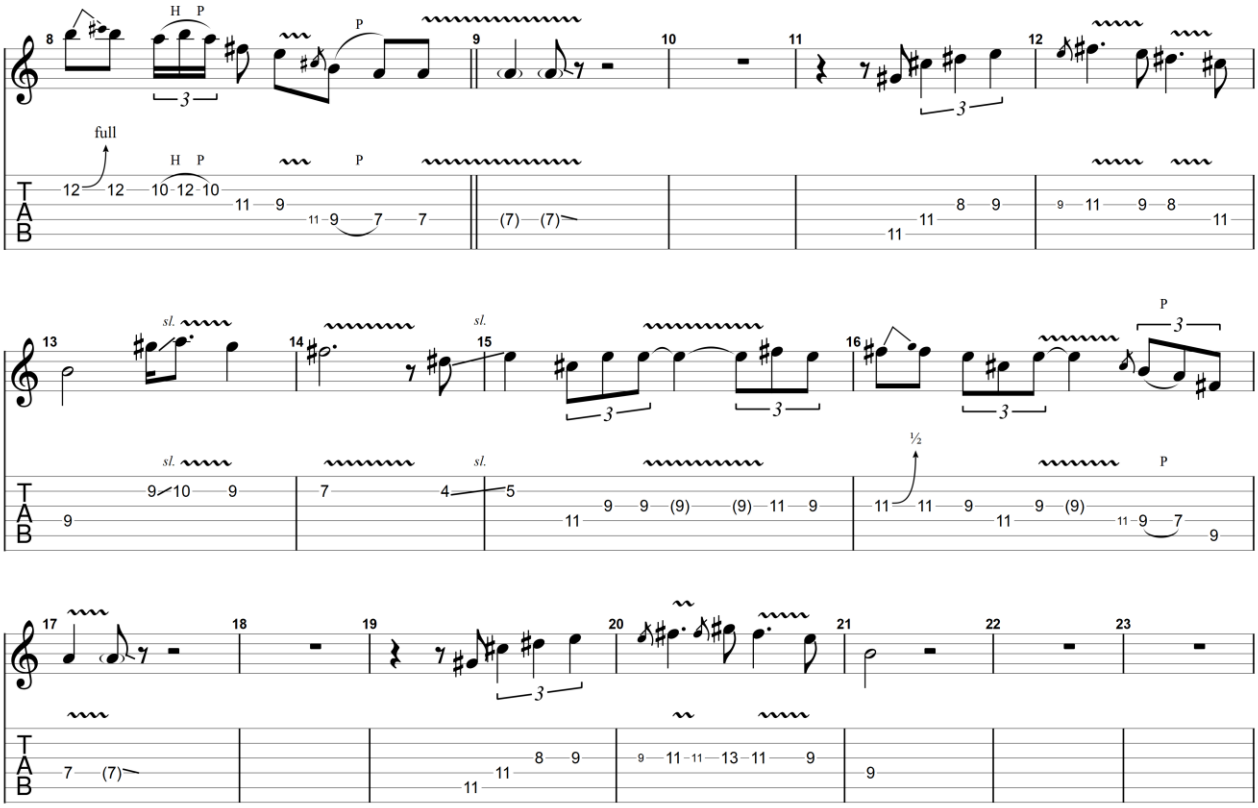
♩ = 92

Rhy. Fig 1

End



Verse/Rhy. Fig 2



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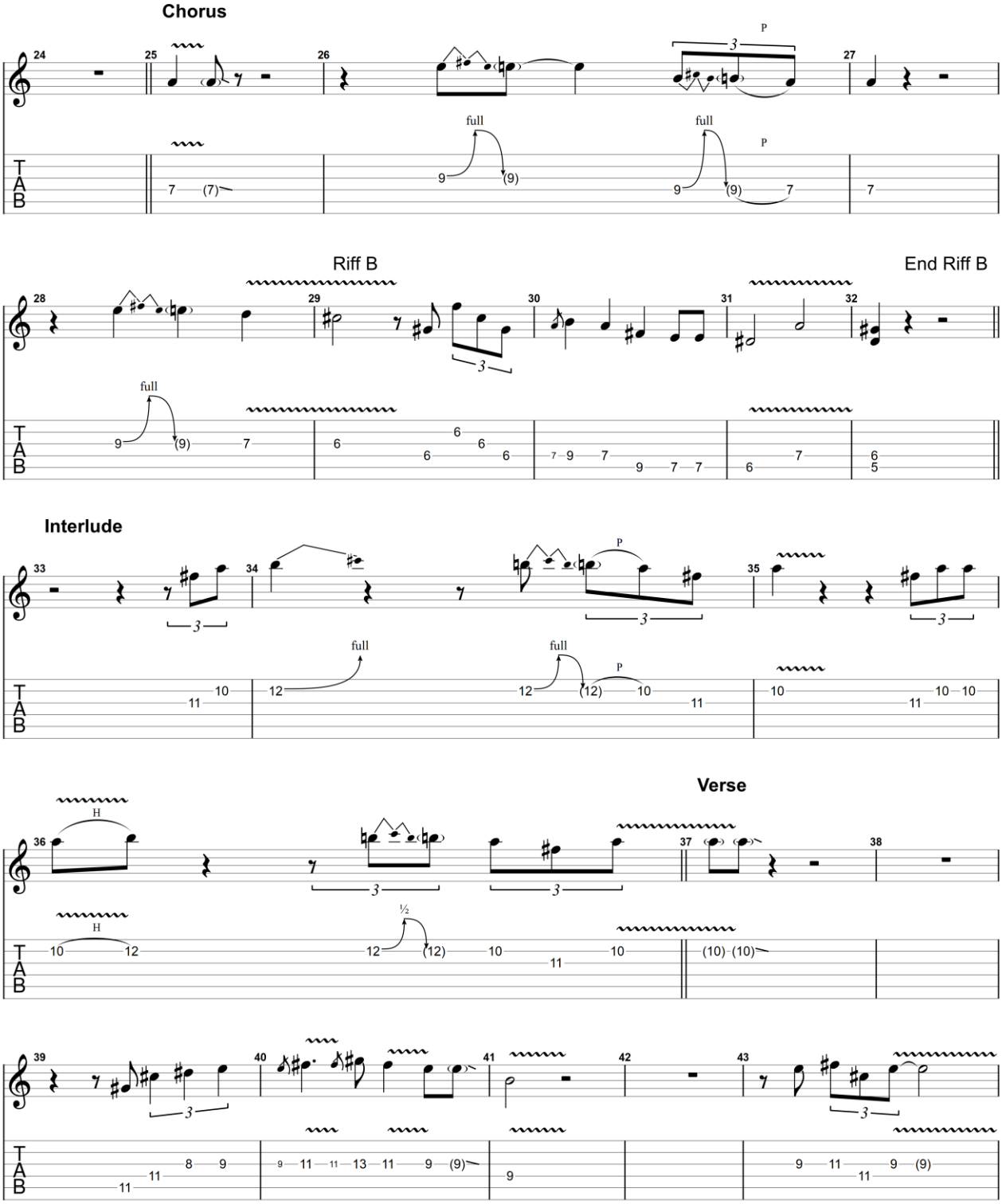

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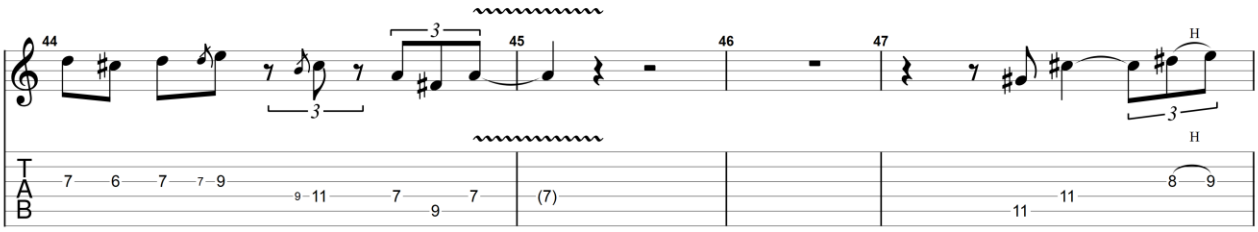
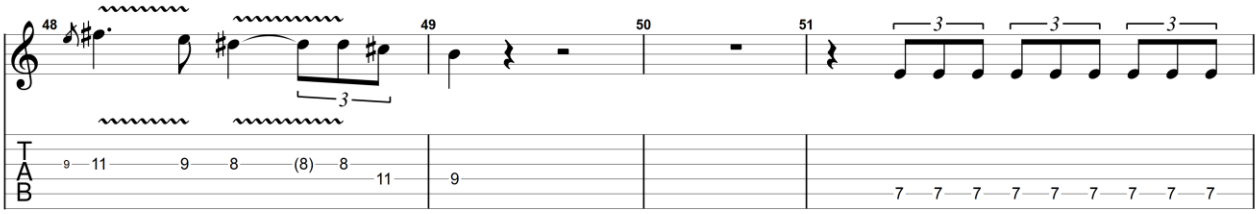
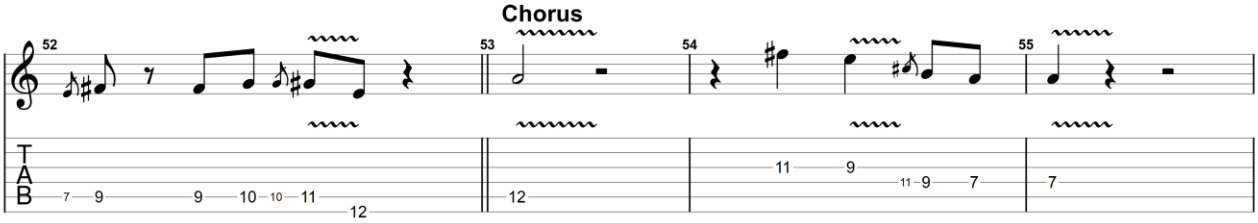
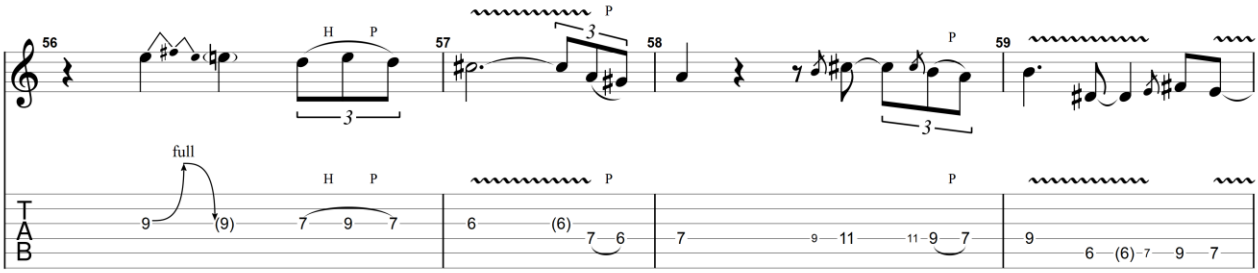


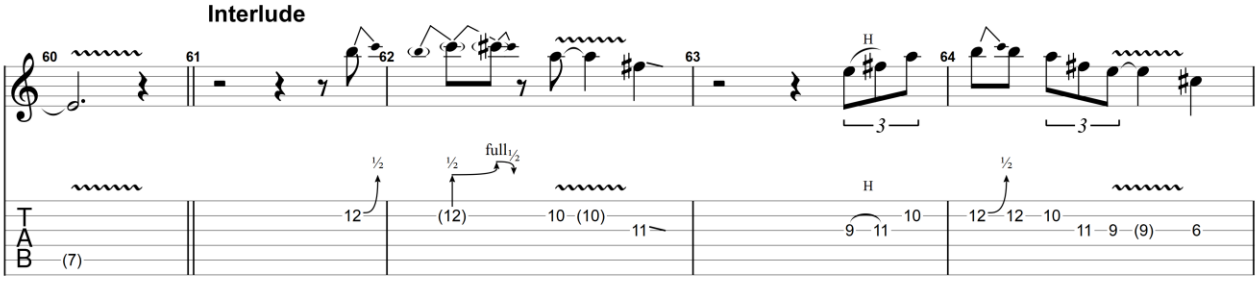


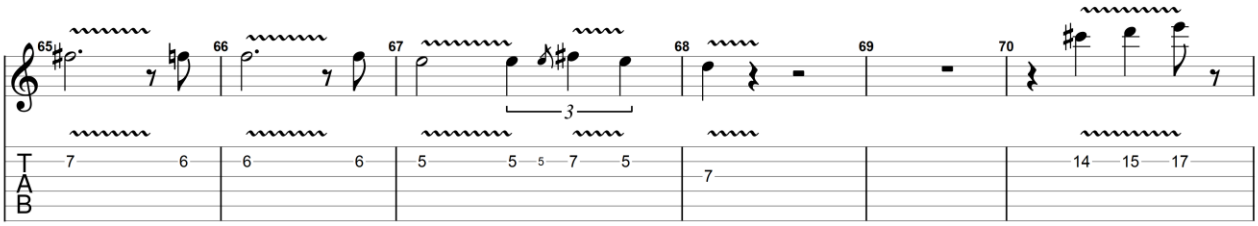
Chorus





Interlude





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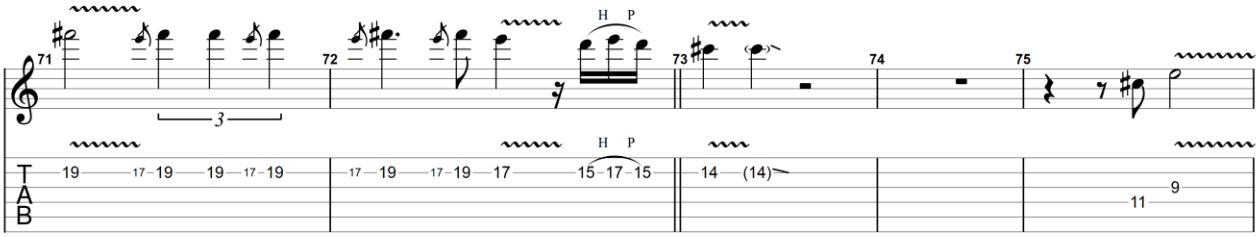
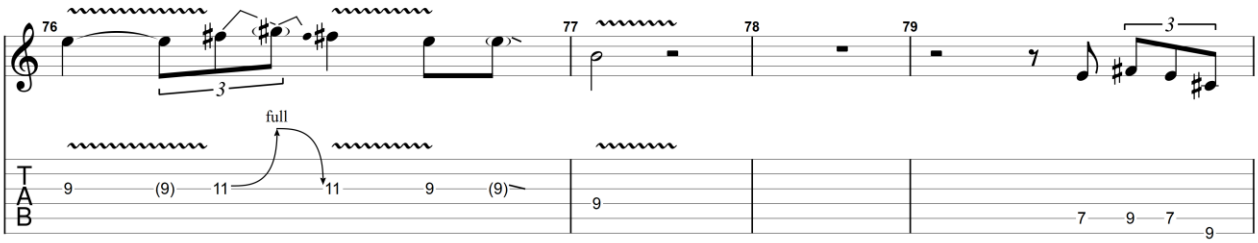
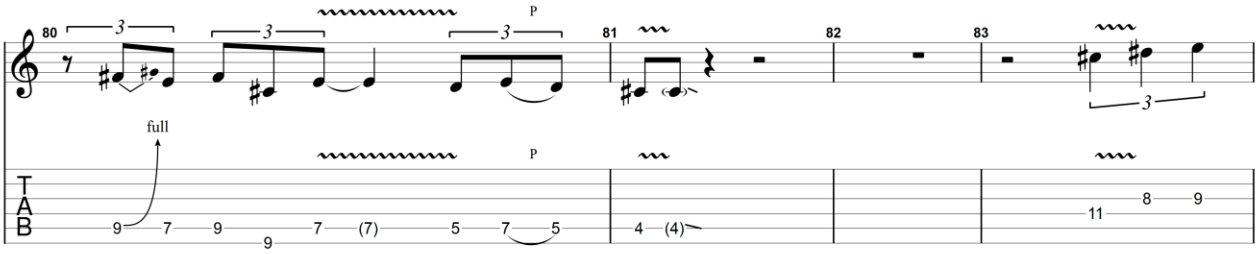
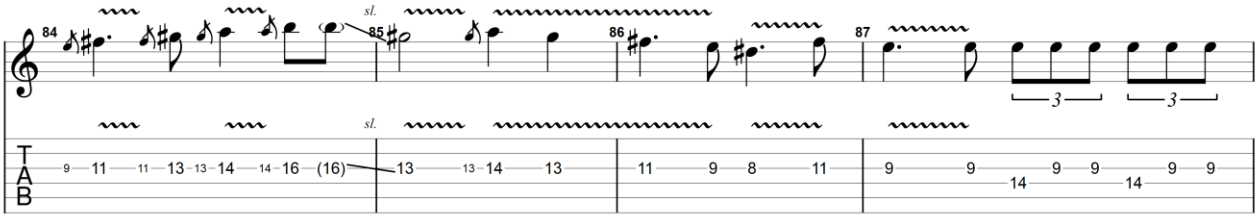
Verse

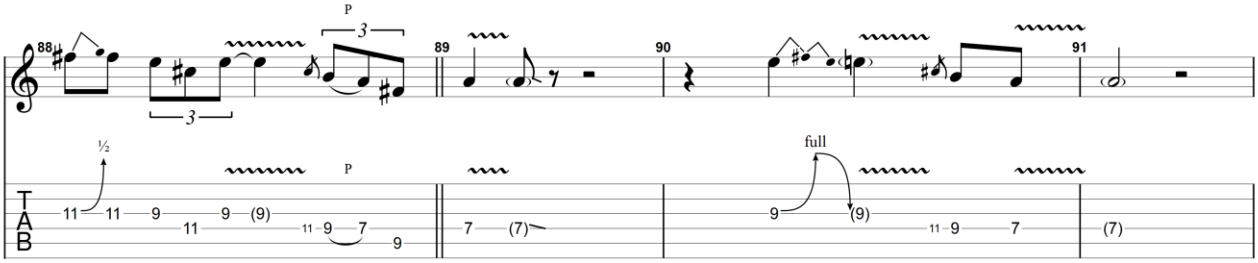


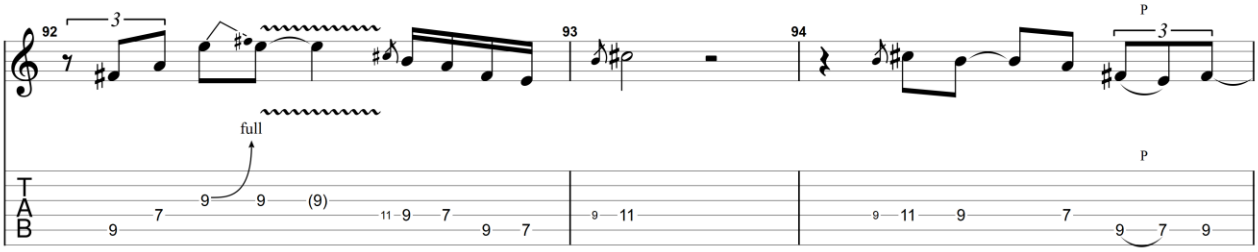






Chorus





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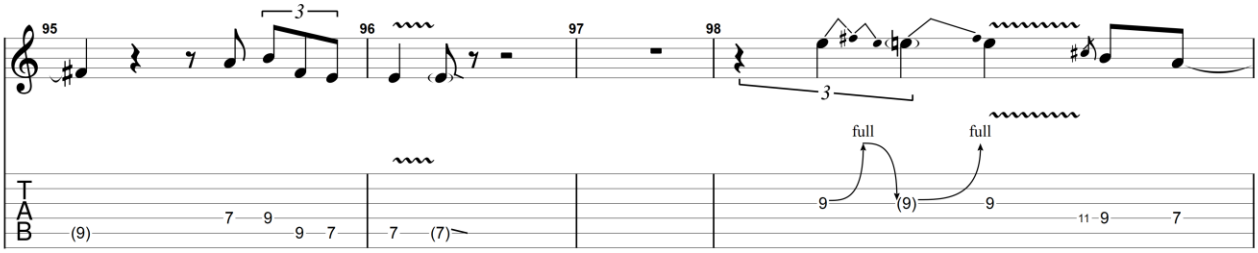
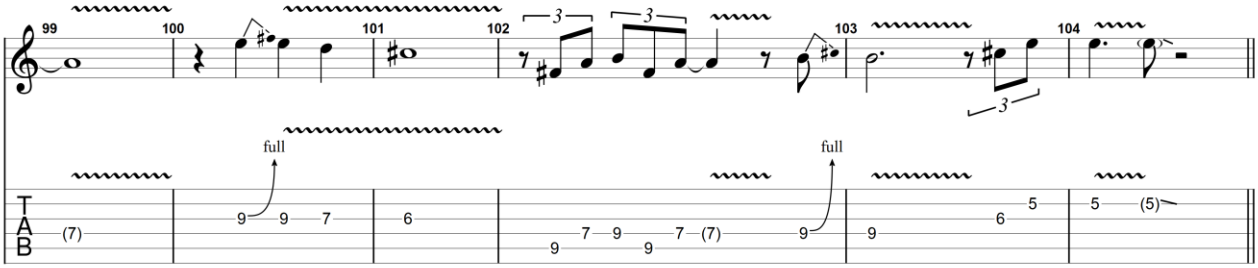
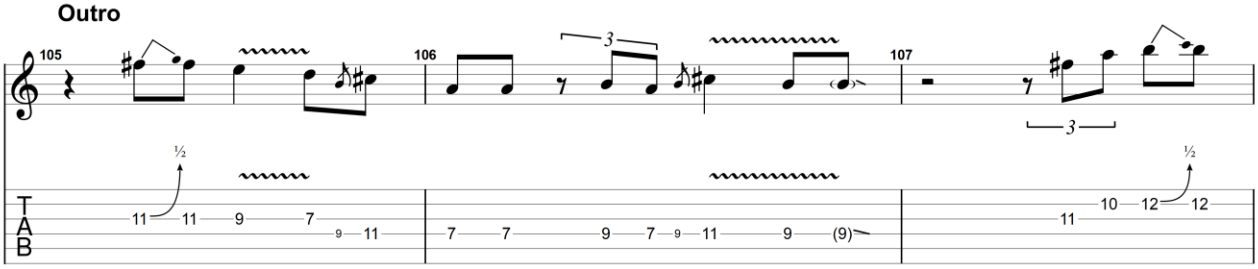
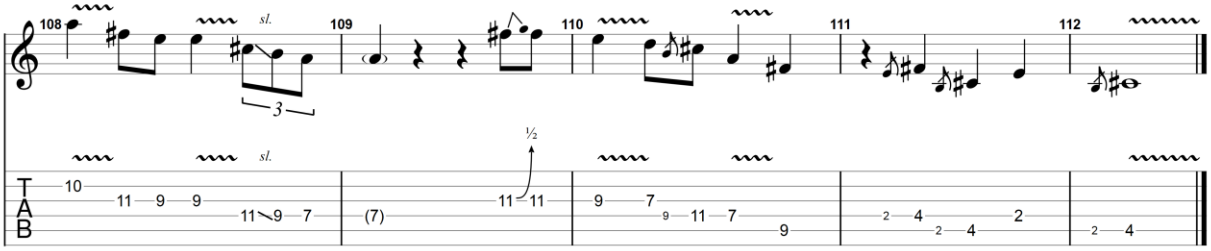




Outro





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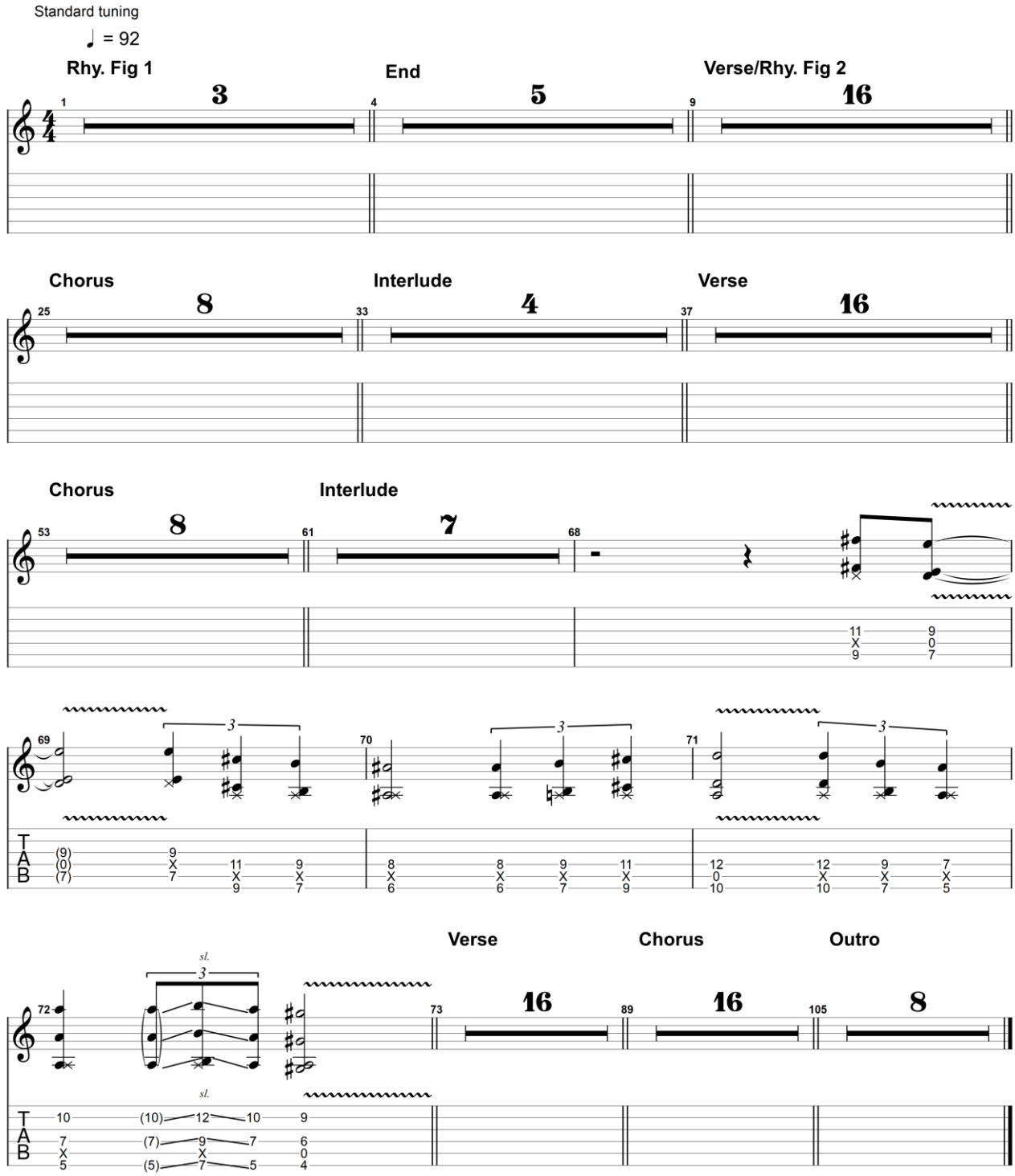
Find Myself

2001

Eric Clapton

Elektrische gitaar 3



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Give Me Strength

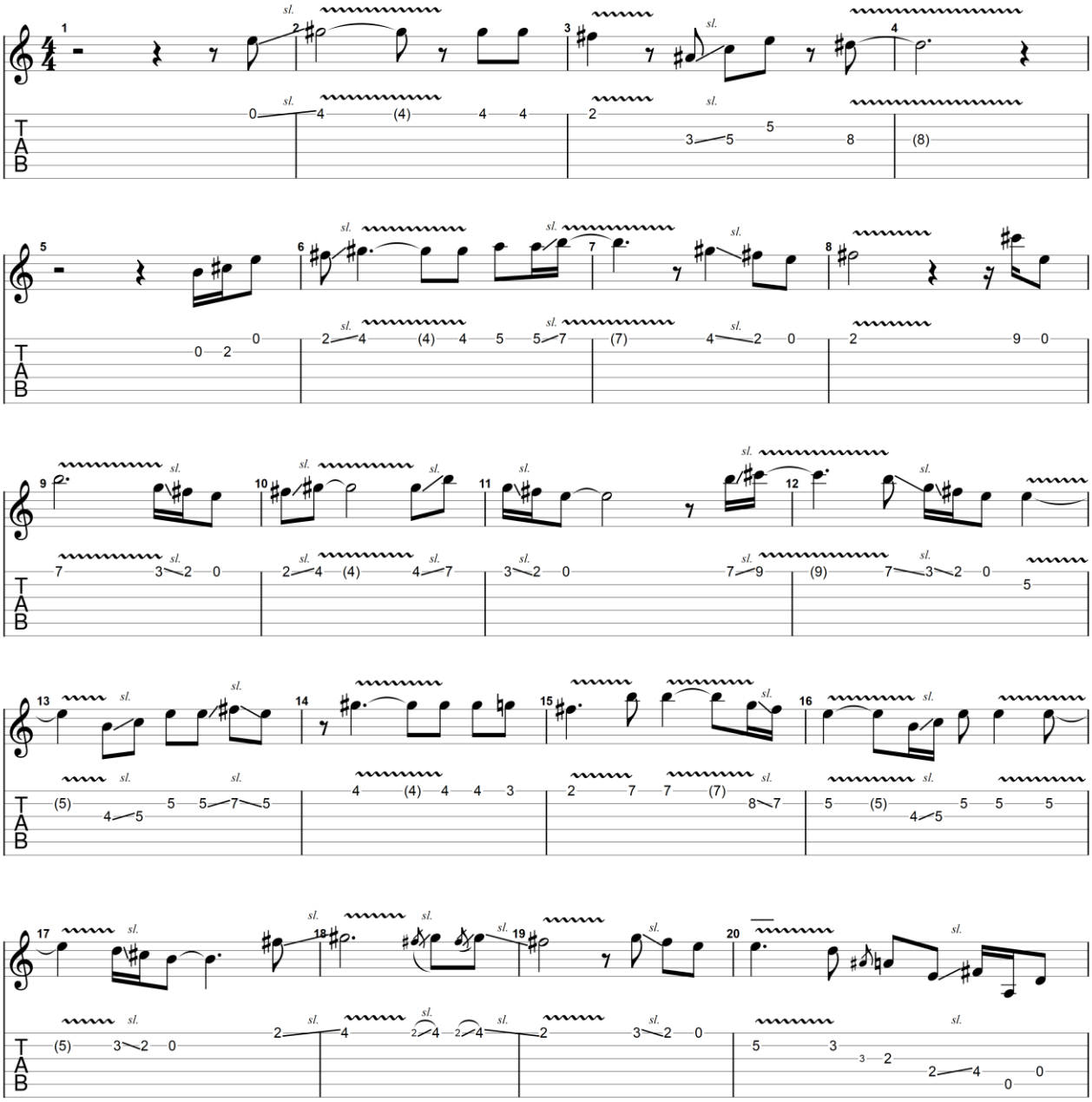
1974

Eric Clapton

Akoestische gitaar 1

Standard tuning

♩ = 72



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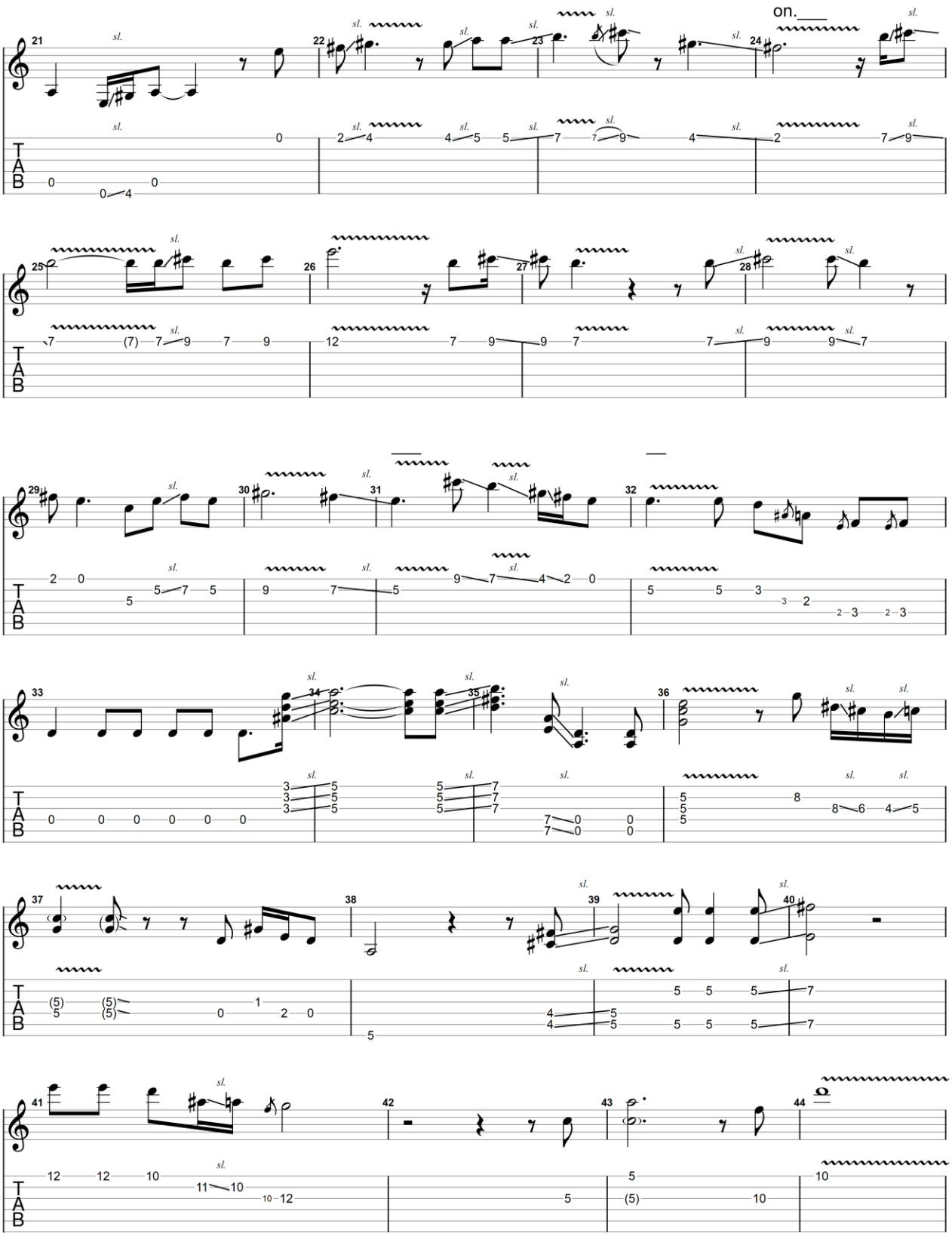

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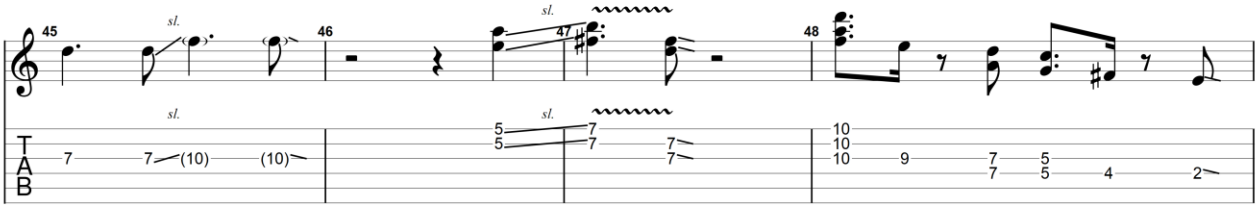

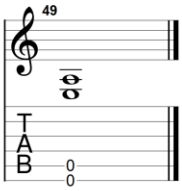

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Give Me Strength

1974

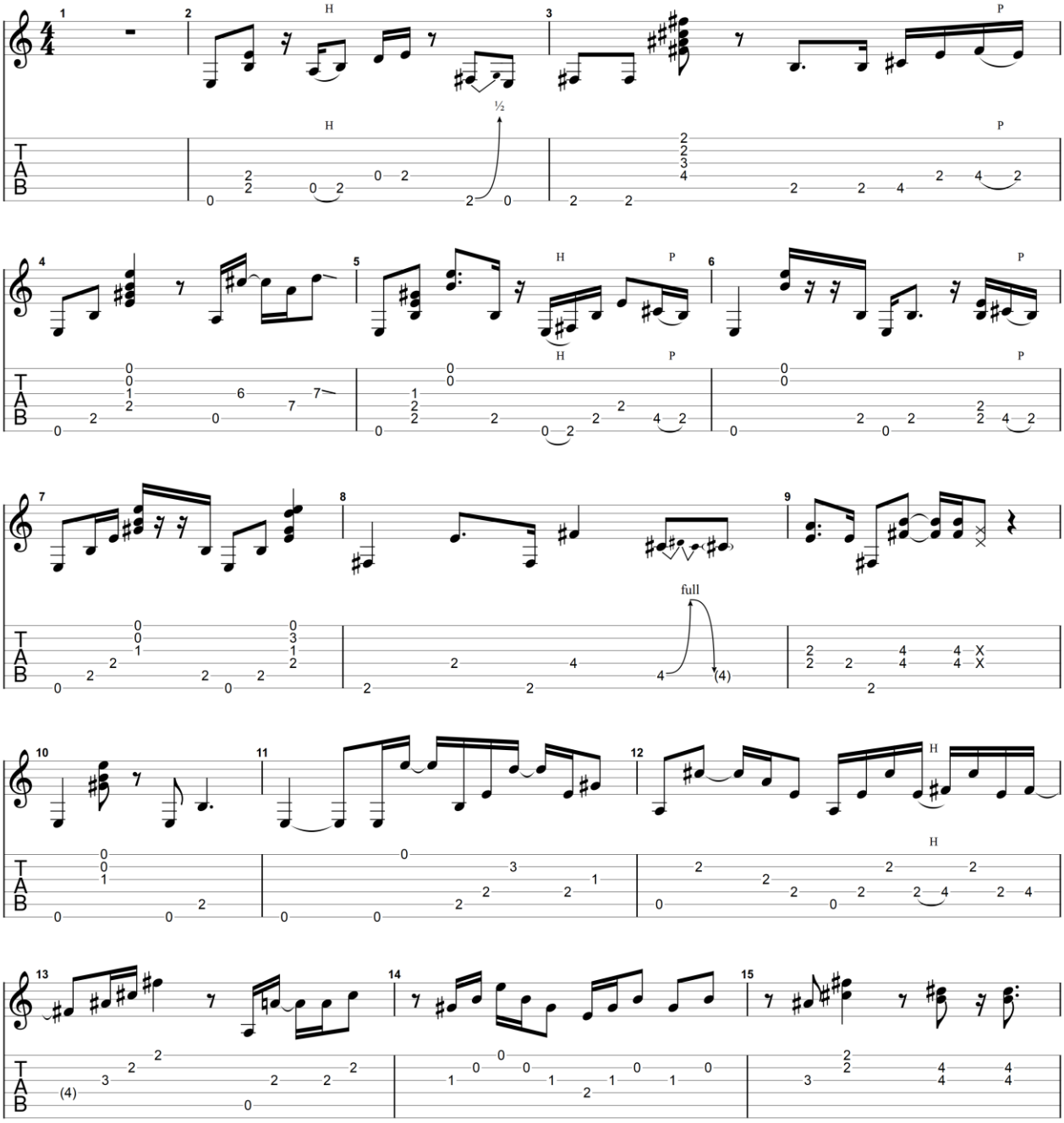
Eric Clapton

Akoestische gitaar 2

Standard tuning

♩ = 72

Rythm Figure 1



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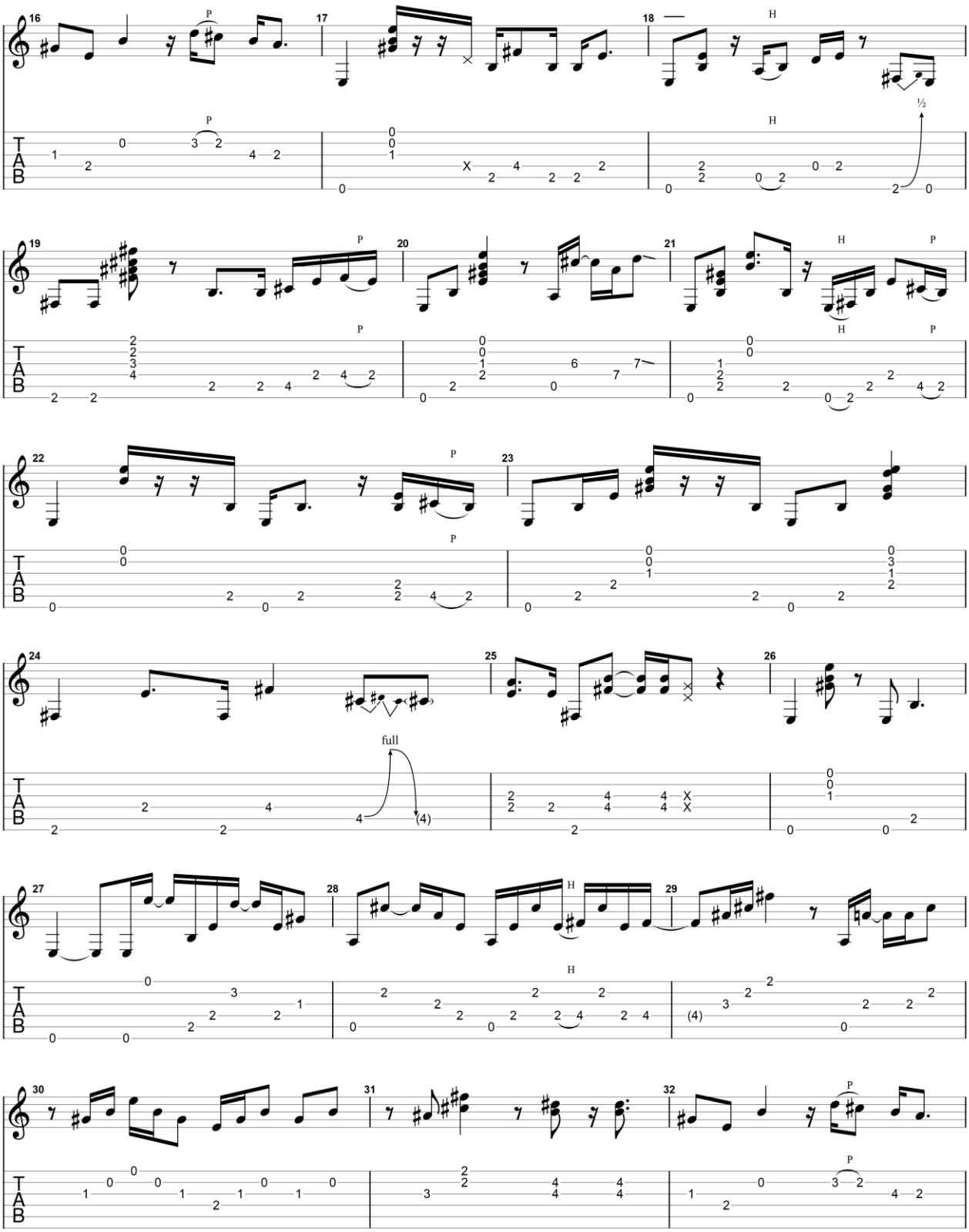
end rythm fig 1



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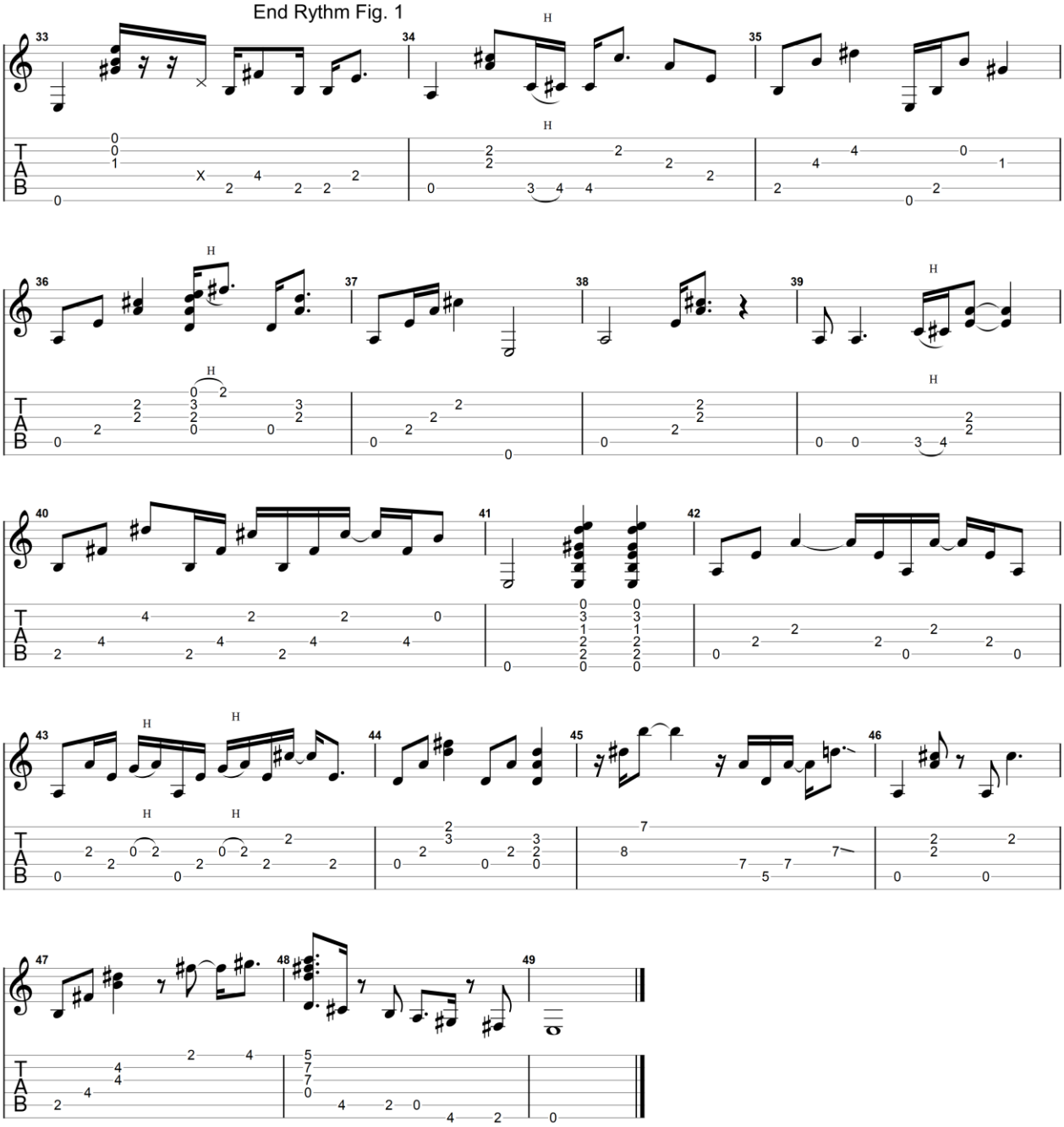

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Got To Hurry

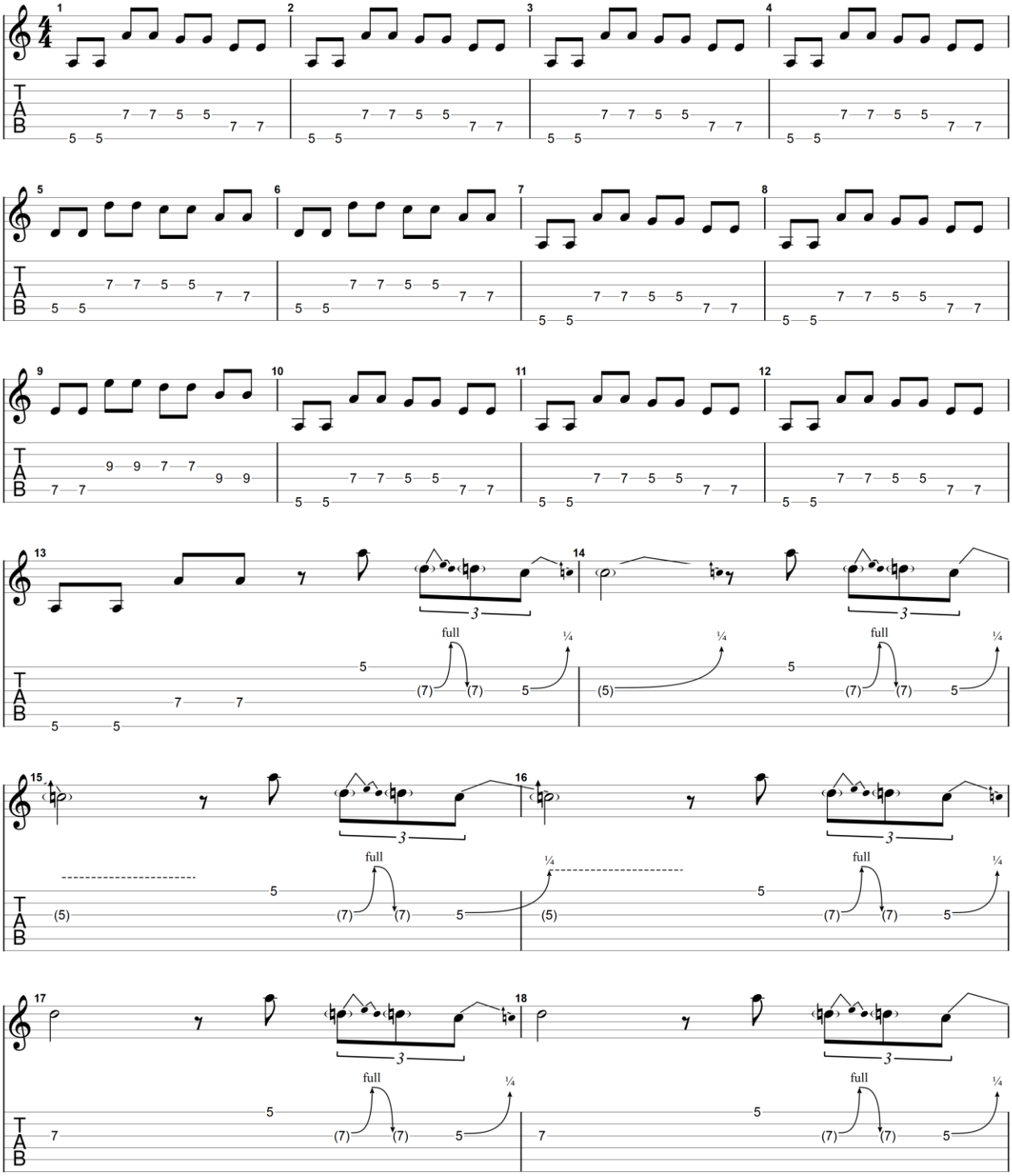
1965

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 130



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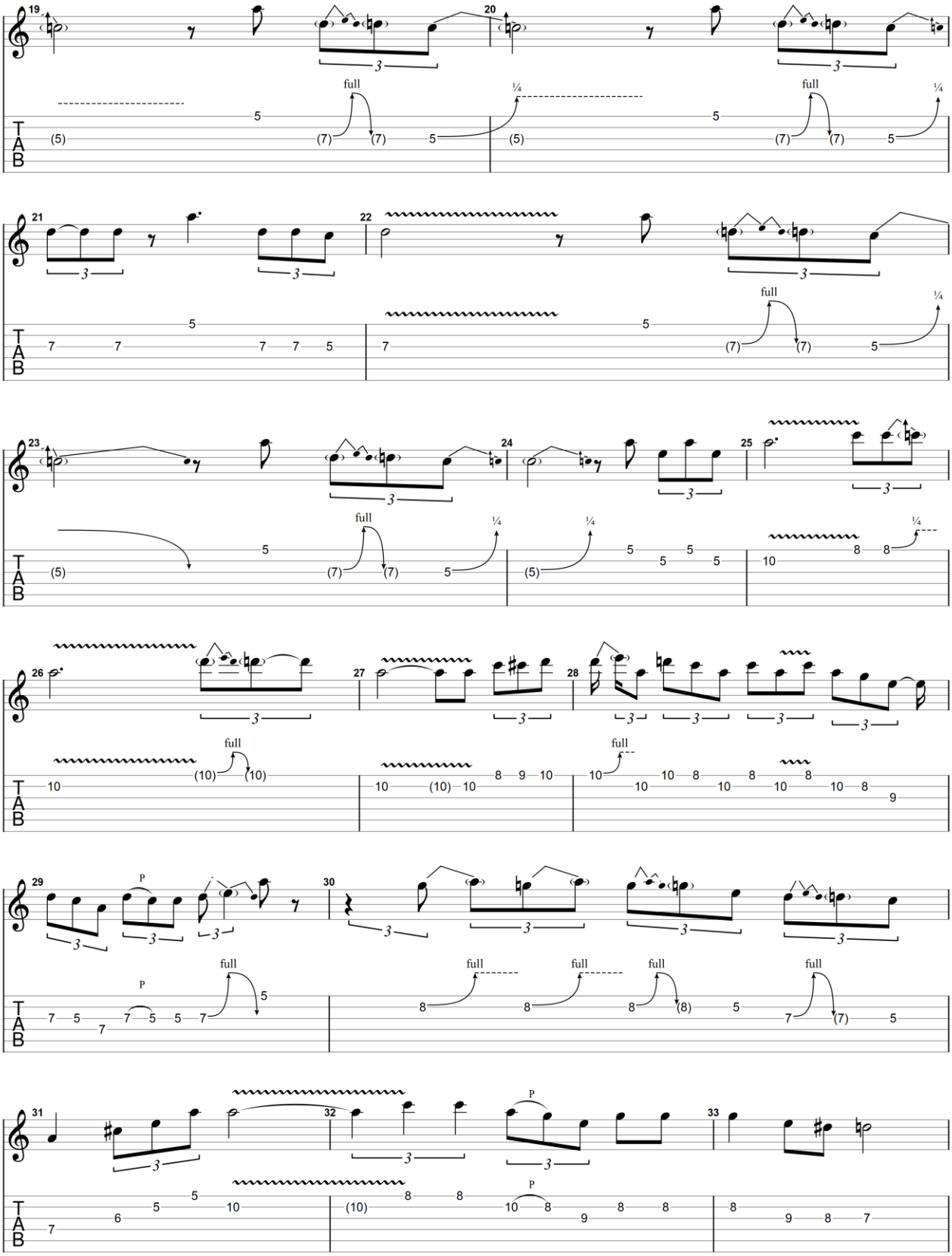

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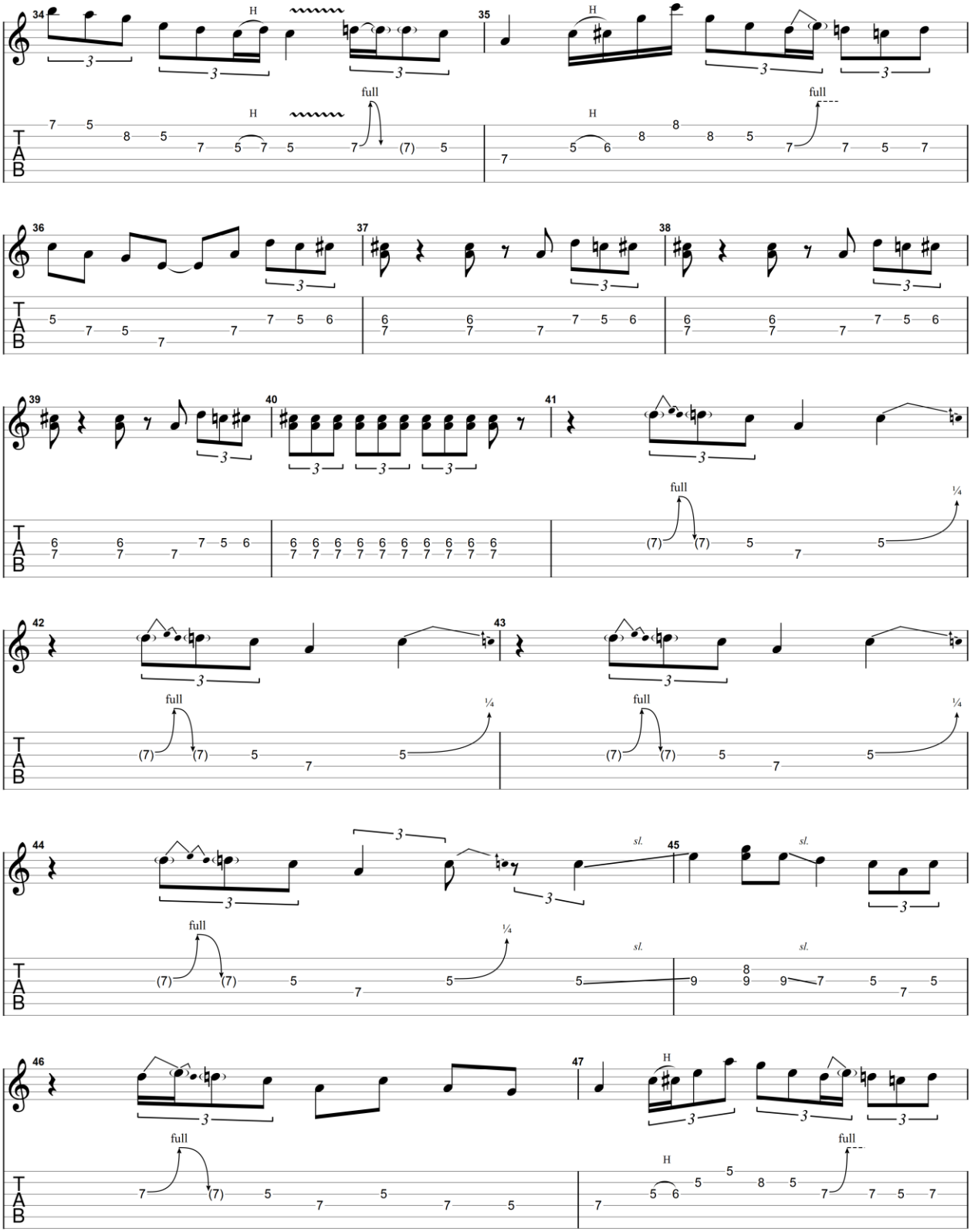

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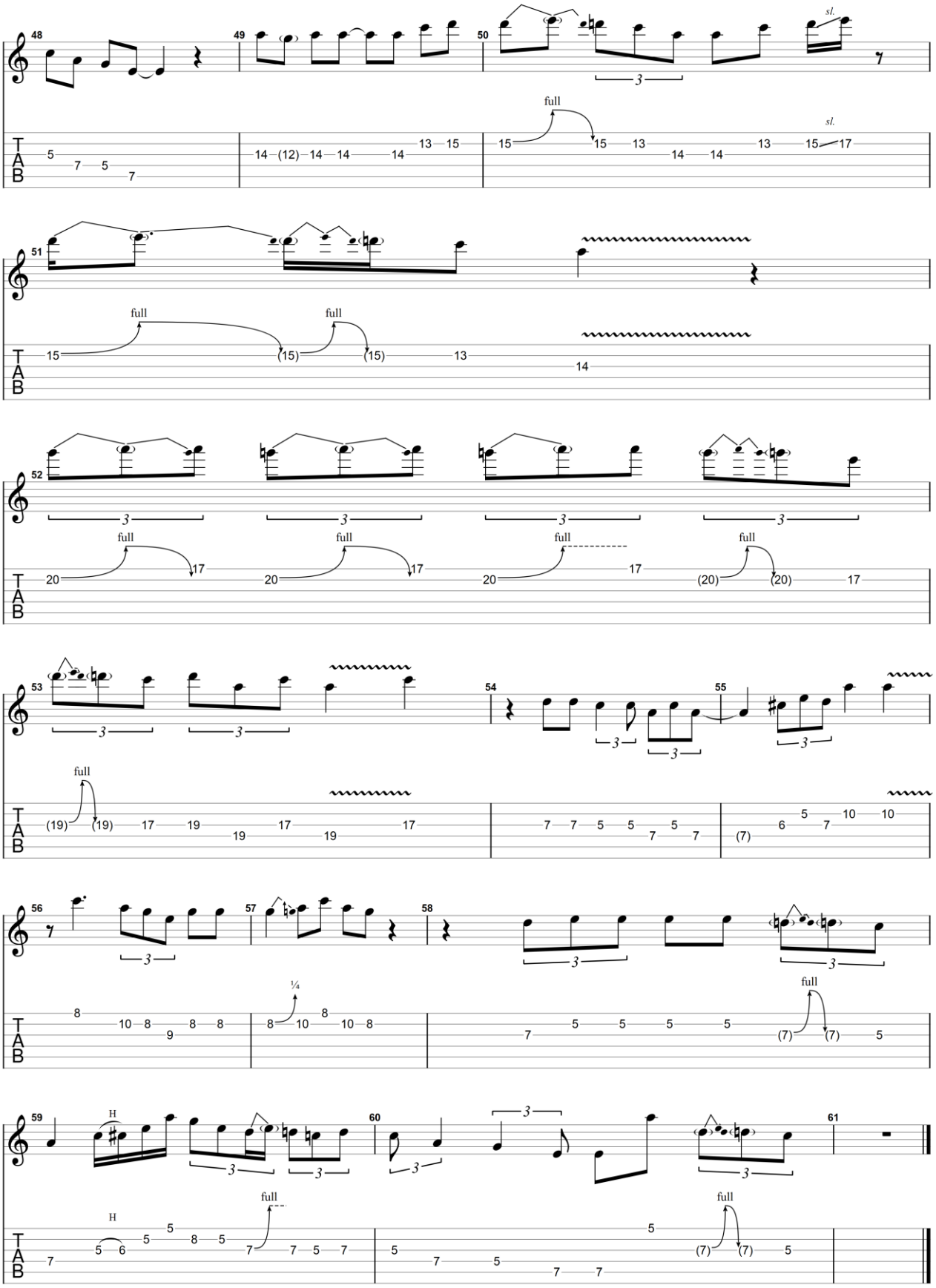

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Got To Hurry

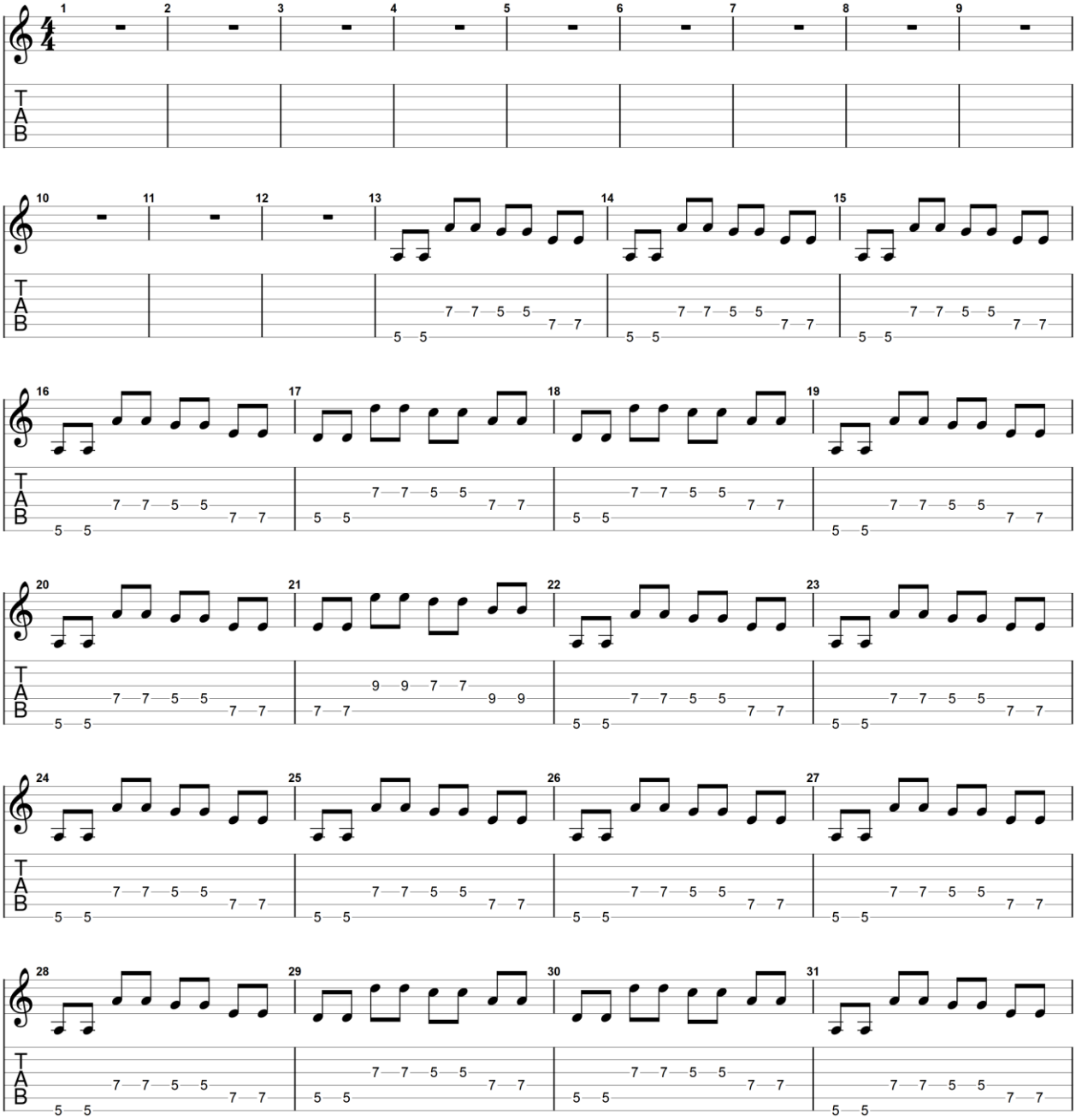
1965

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 130



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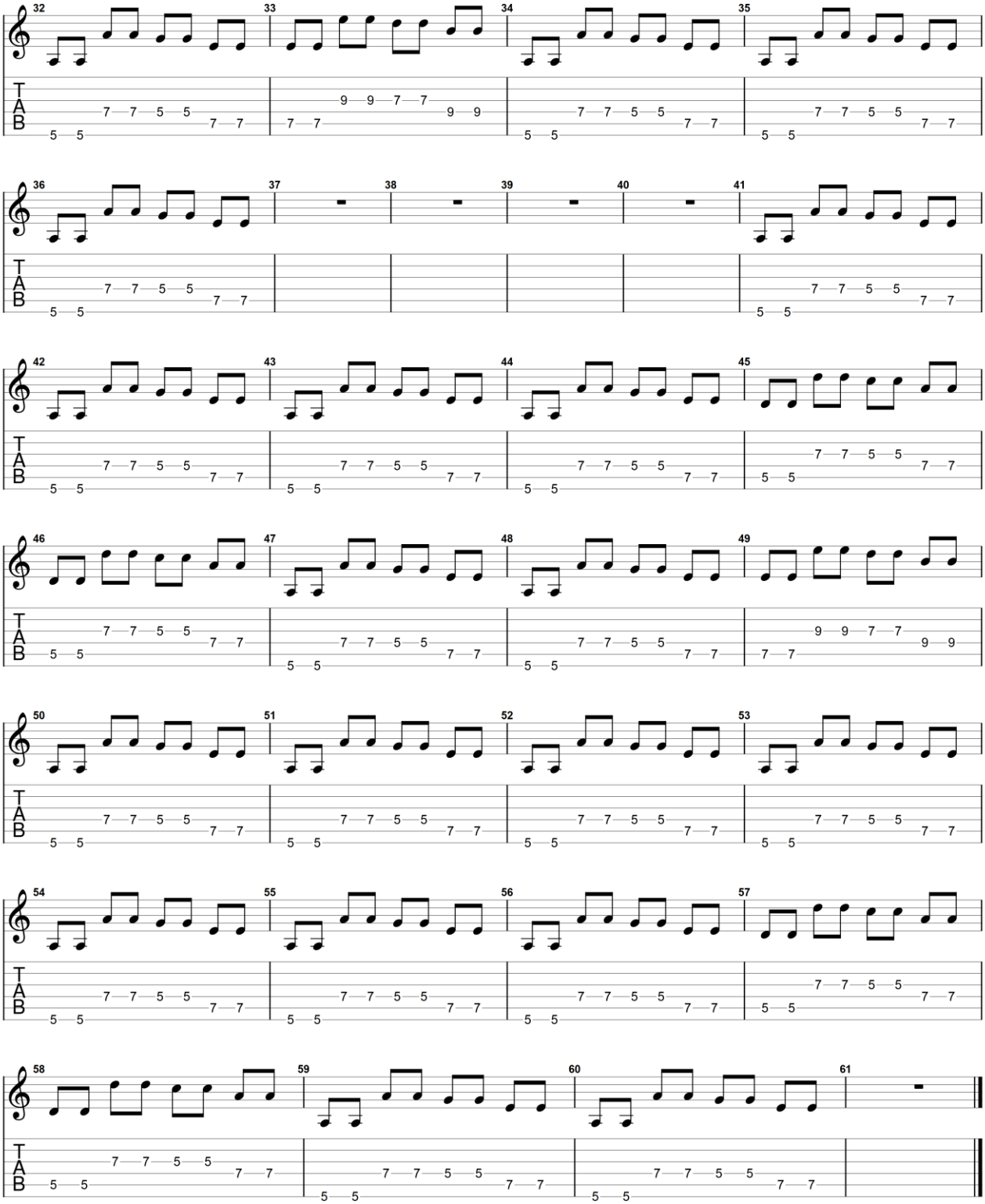

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Hey Hey

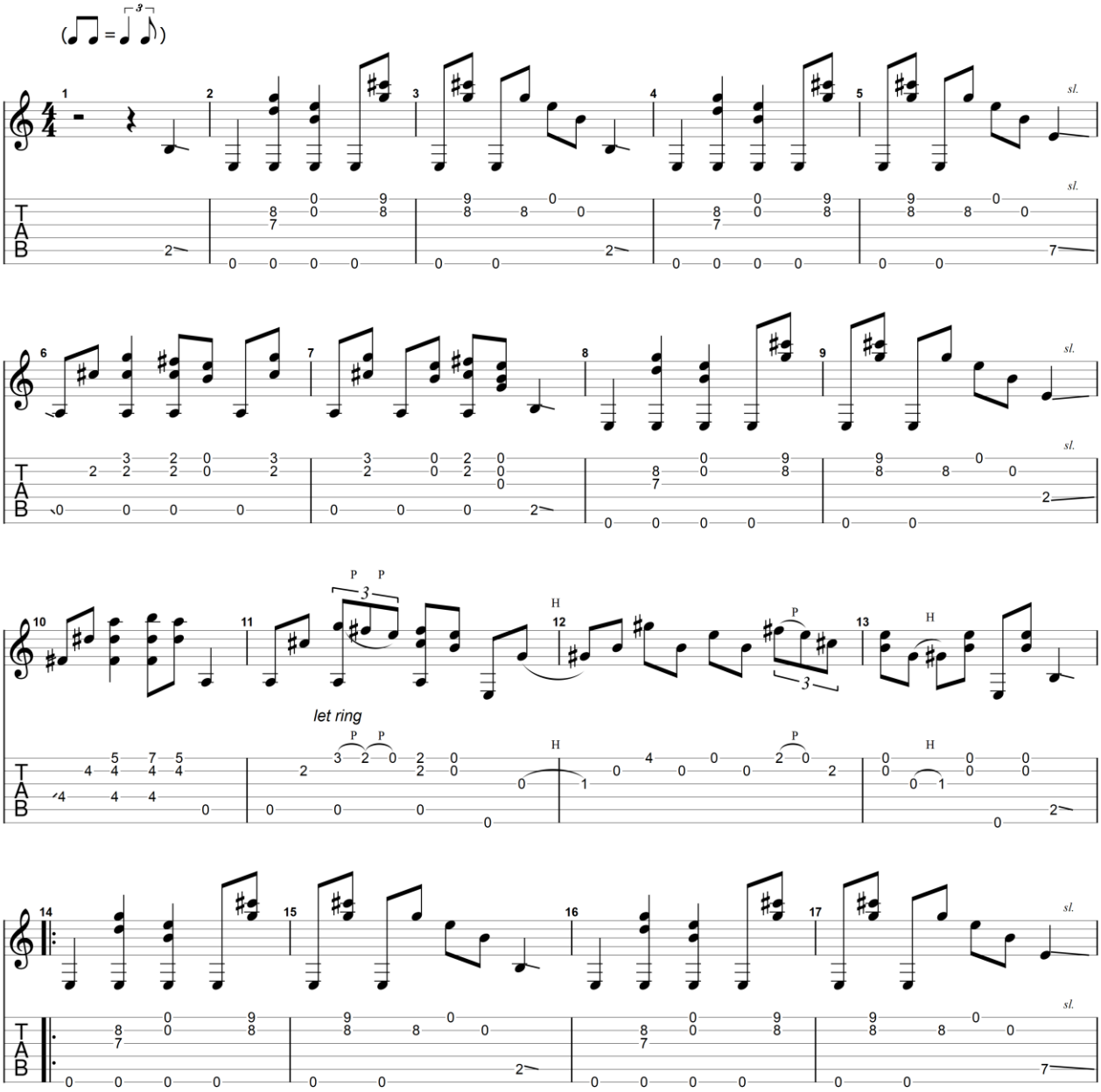
1992

Eric Clapton

Akoestische gitaar

Standard tuning

♩ = 160



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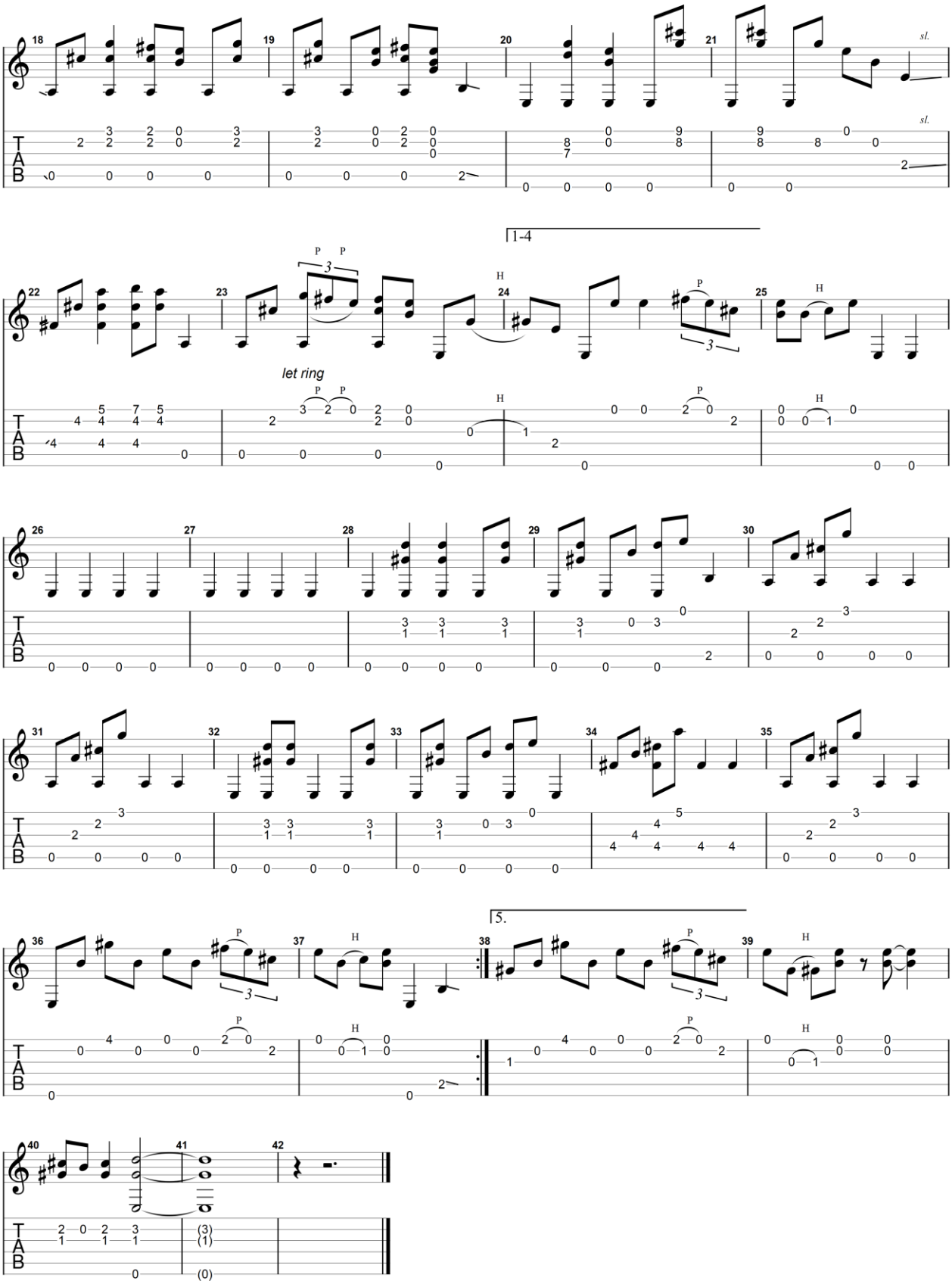

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Hideaway

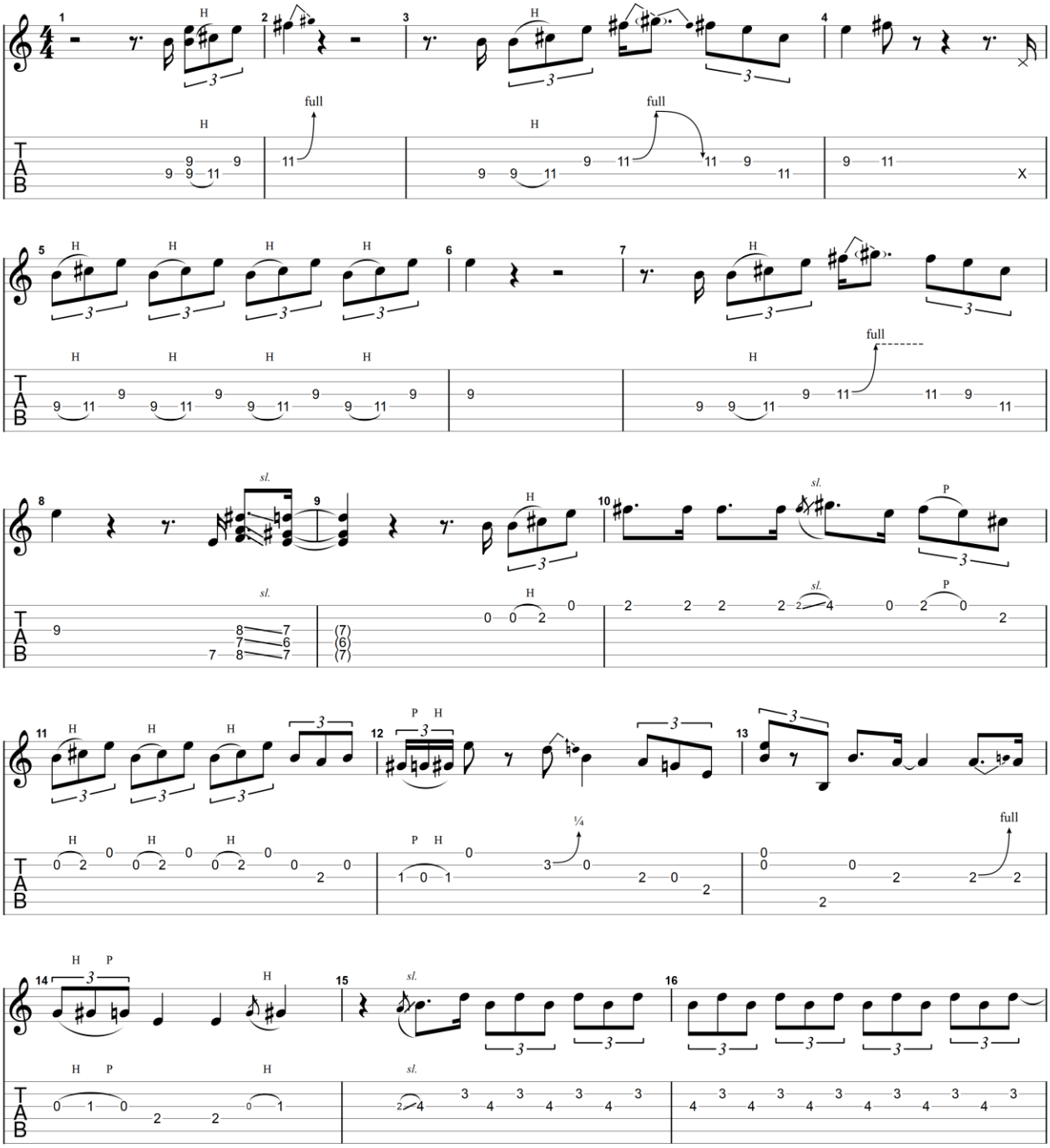
1966

Eric Clapton

Elektrische gitaar

Standard tuning

♩ = 140



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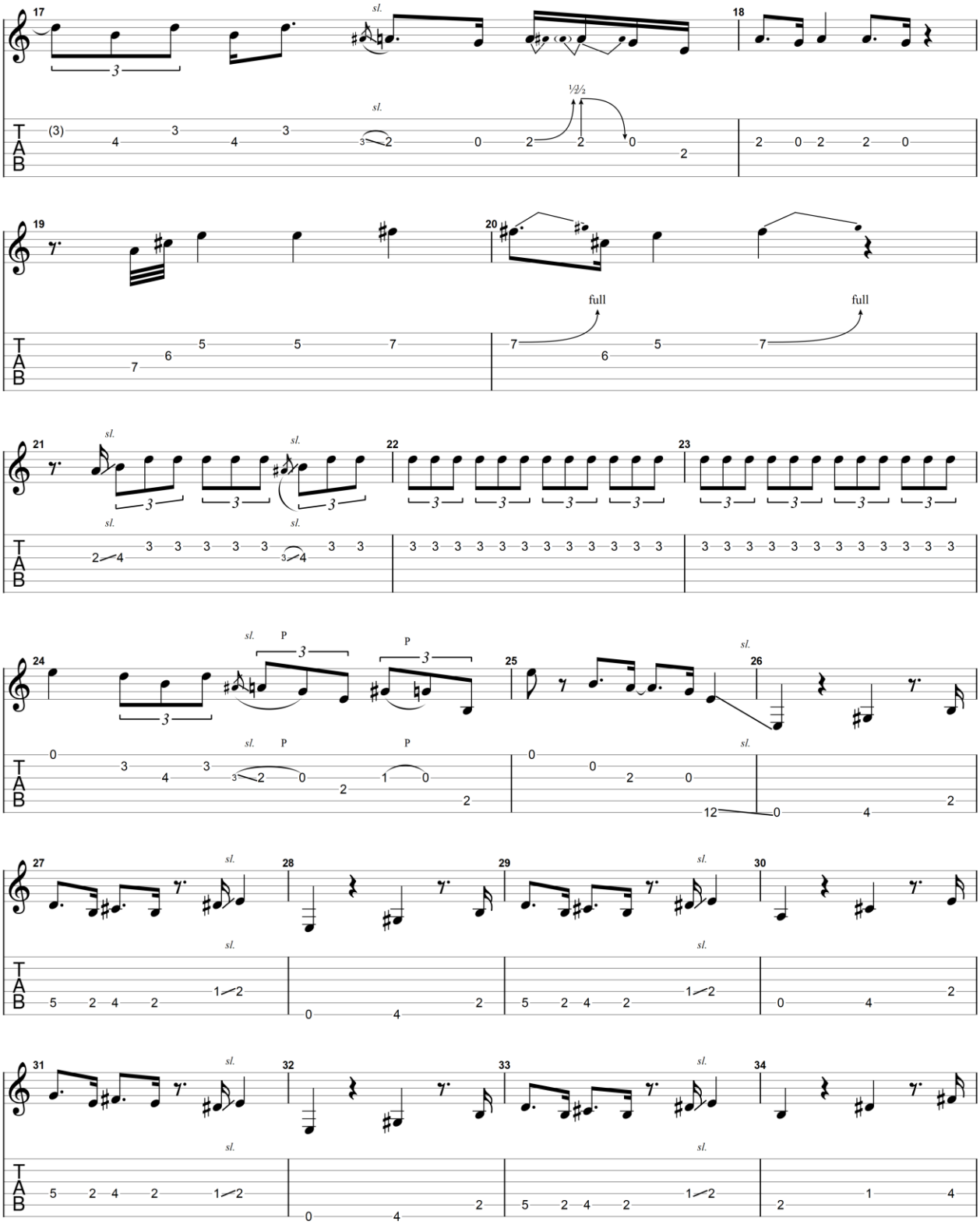

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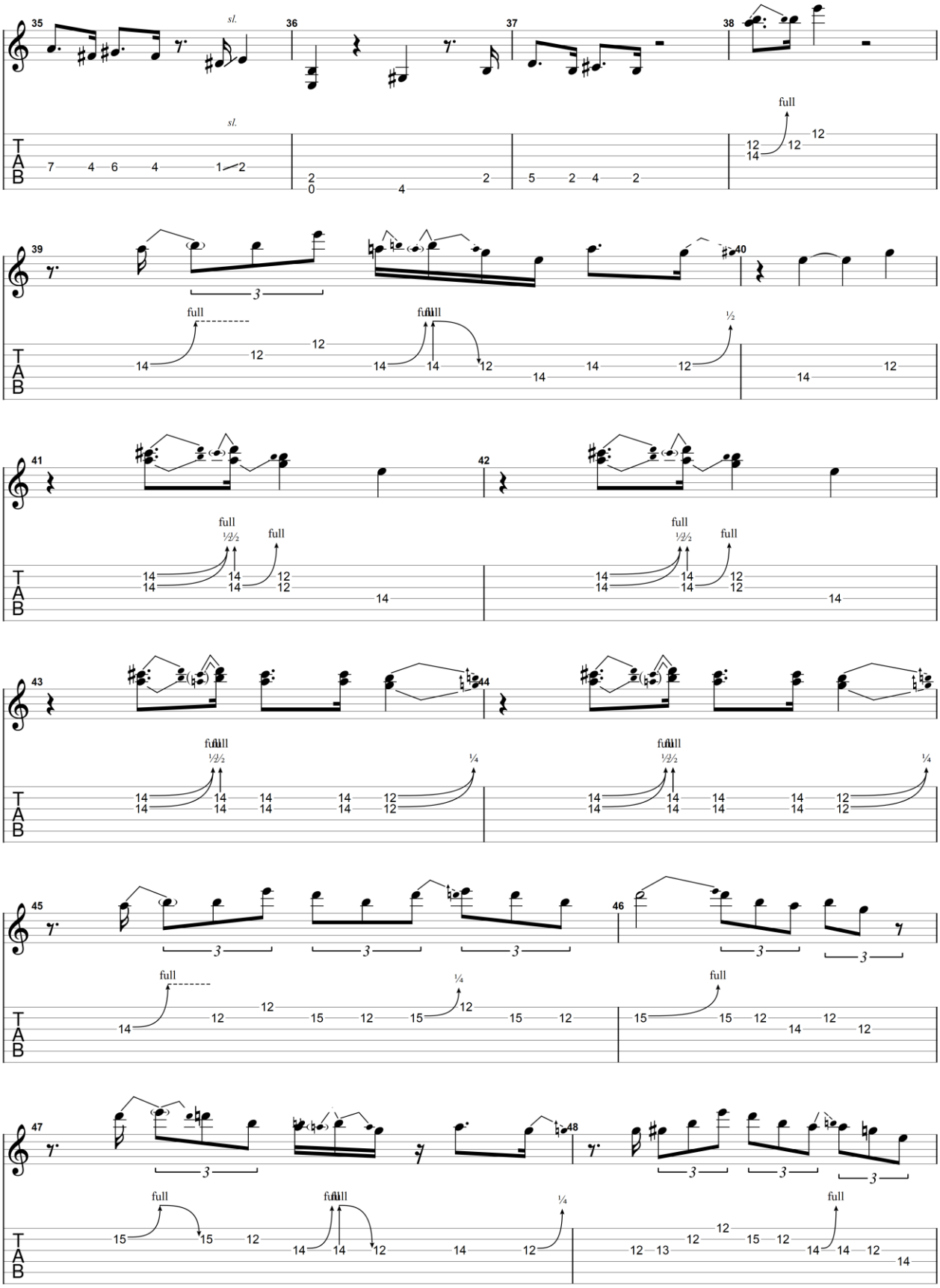
GuitarJan.com 222



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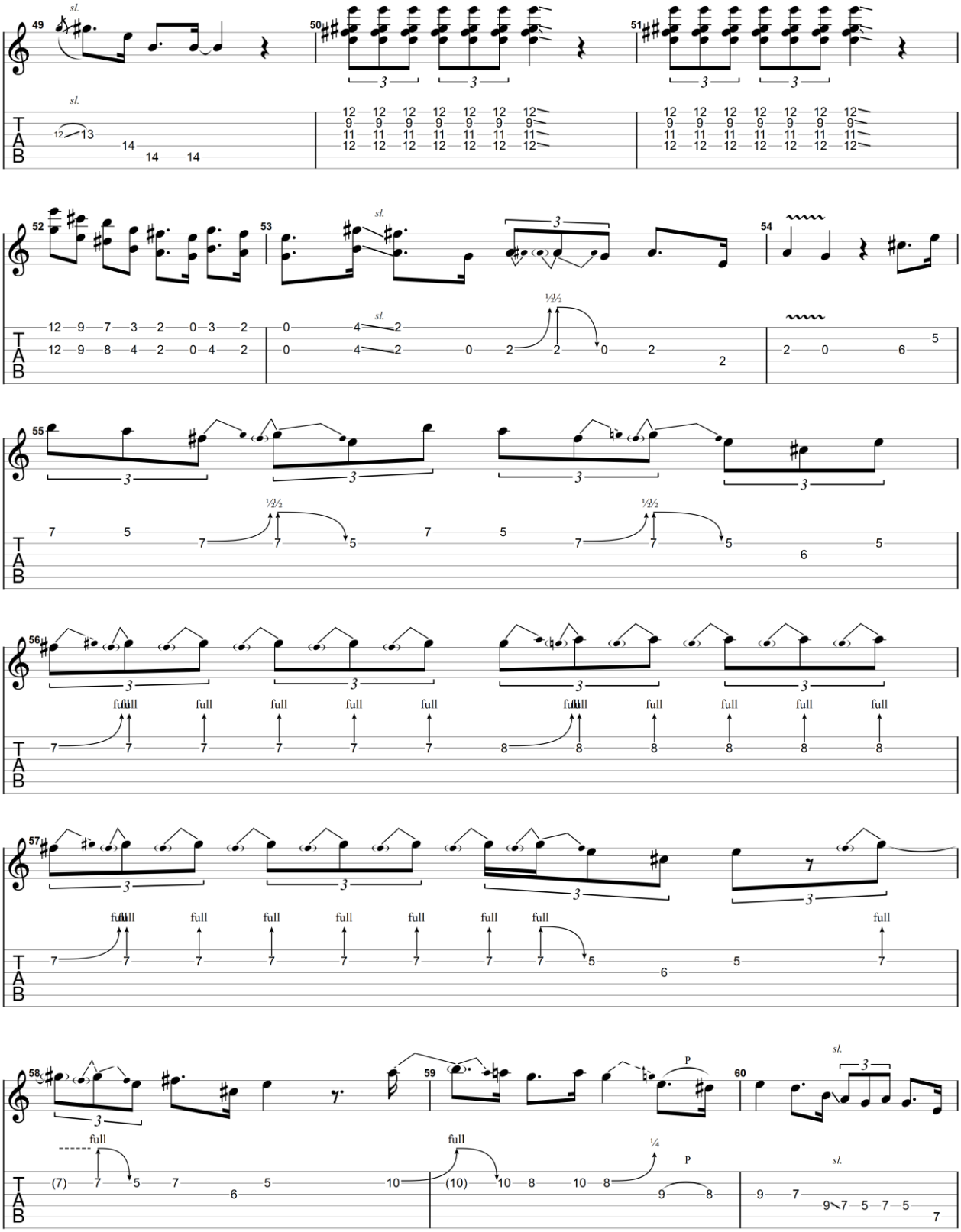

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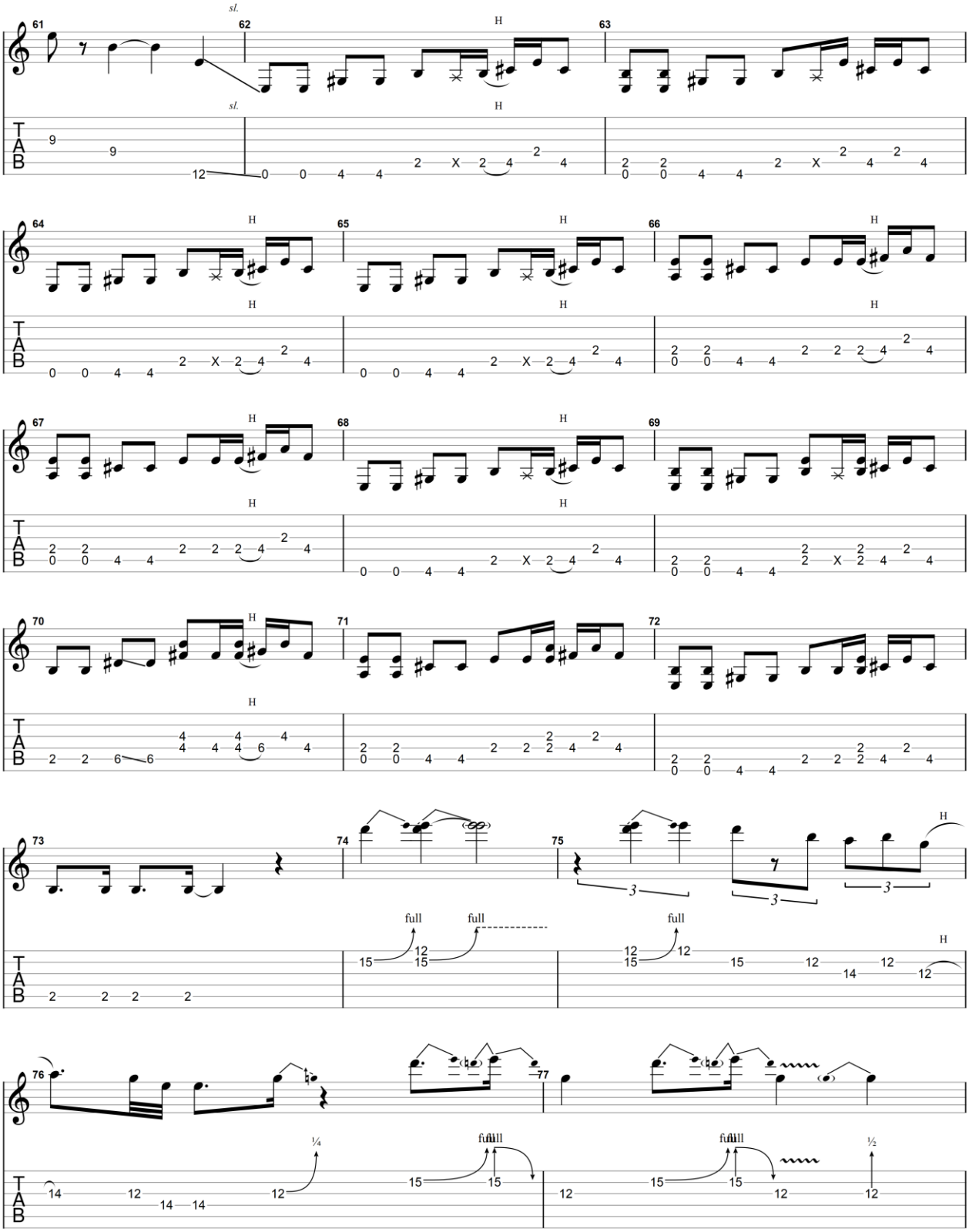

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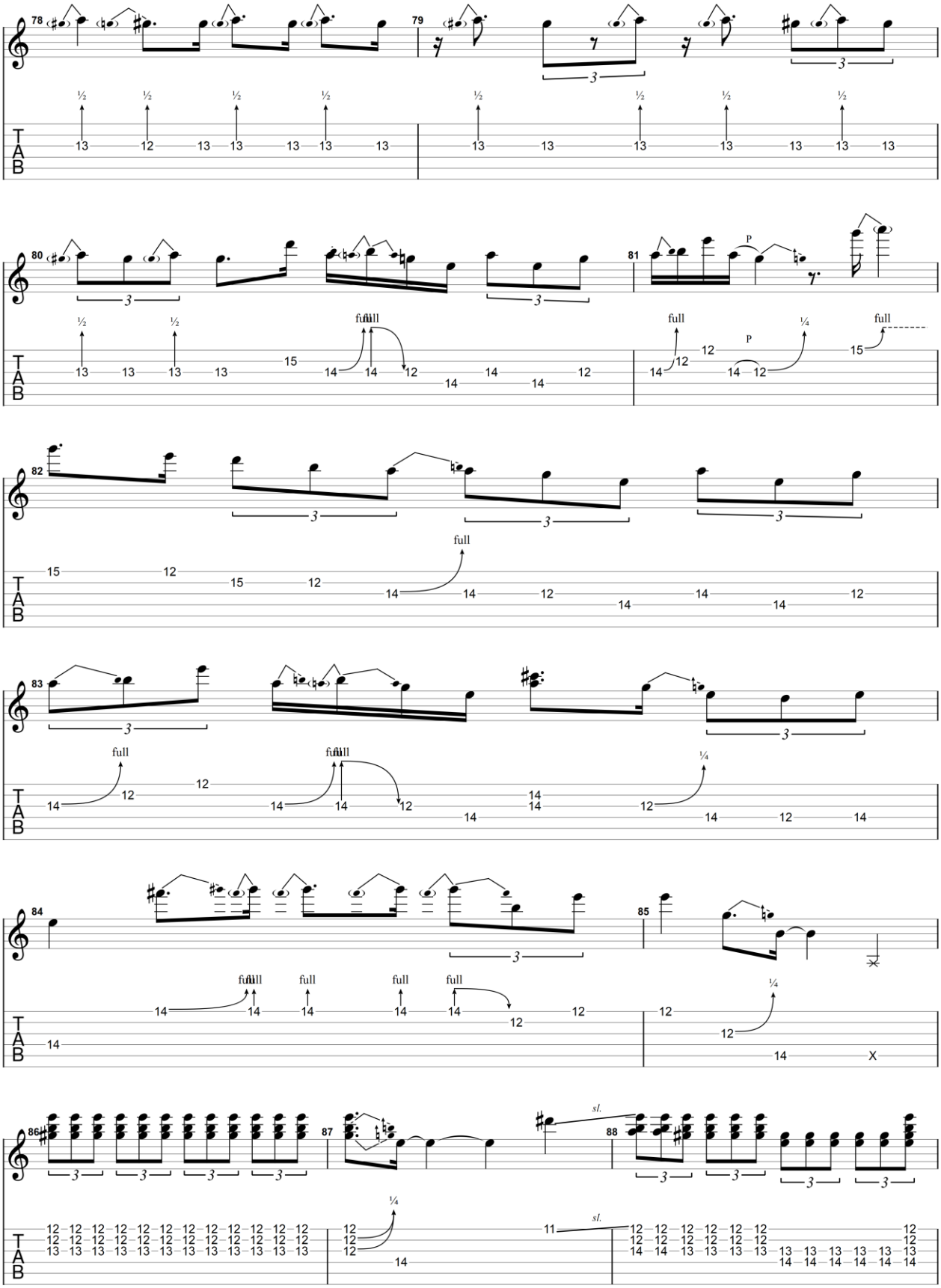

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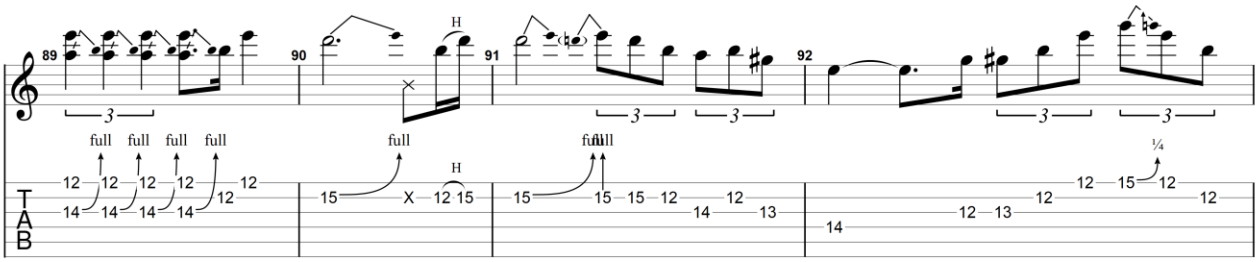

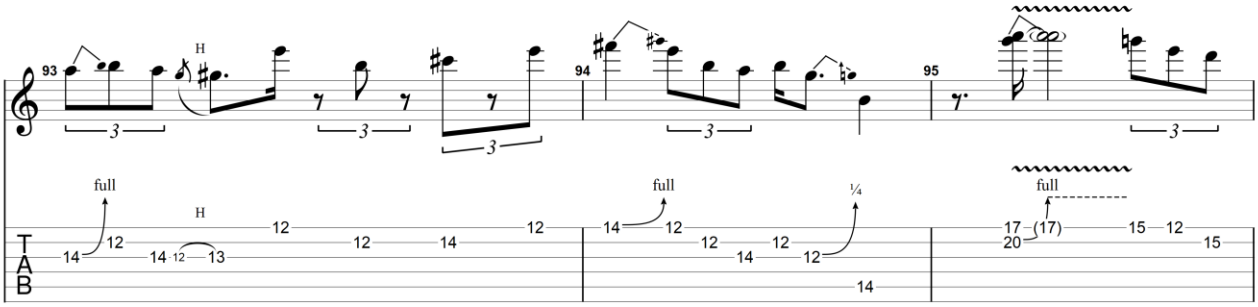

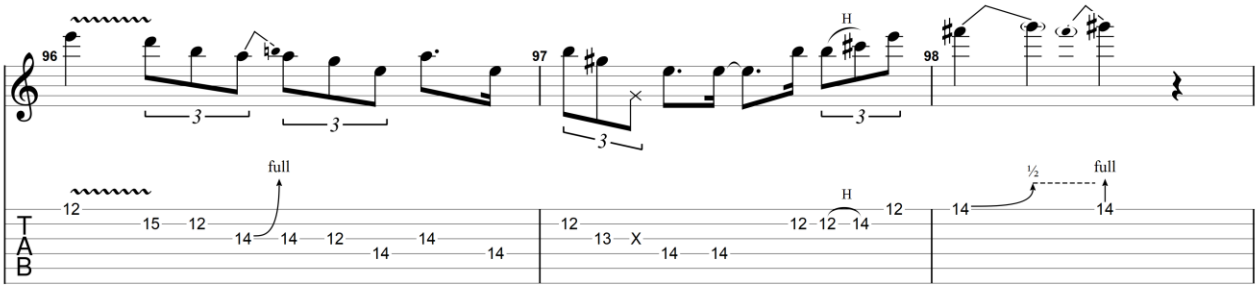

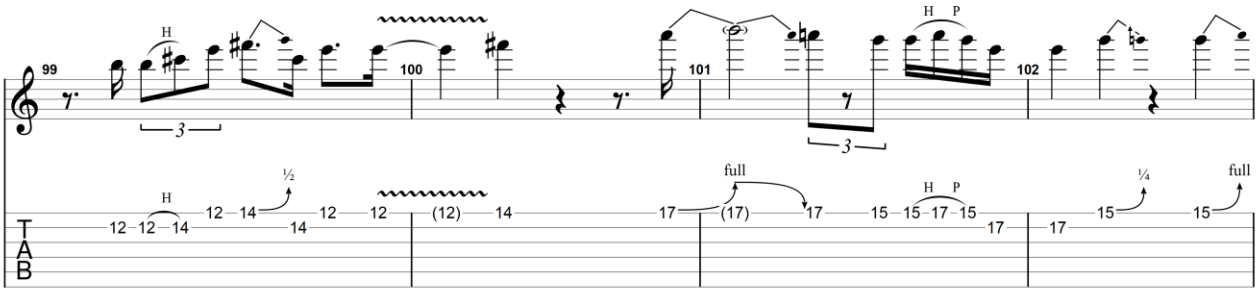

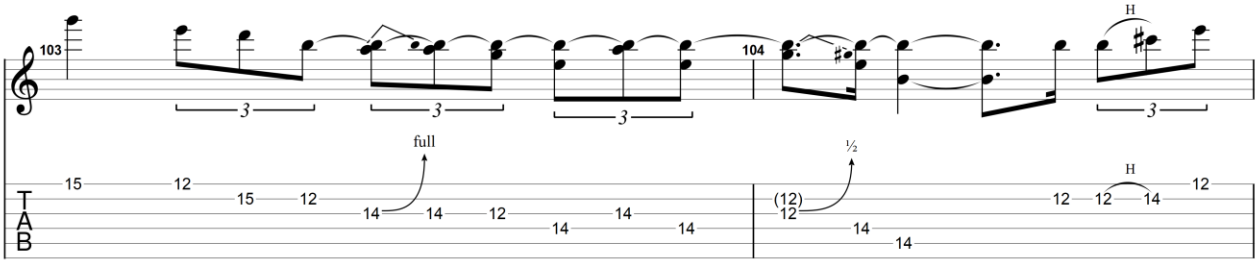

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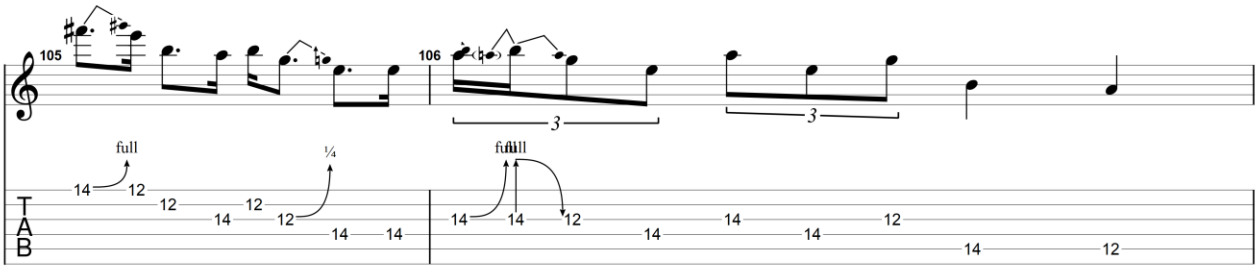

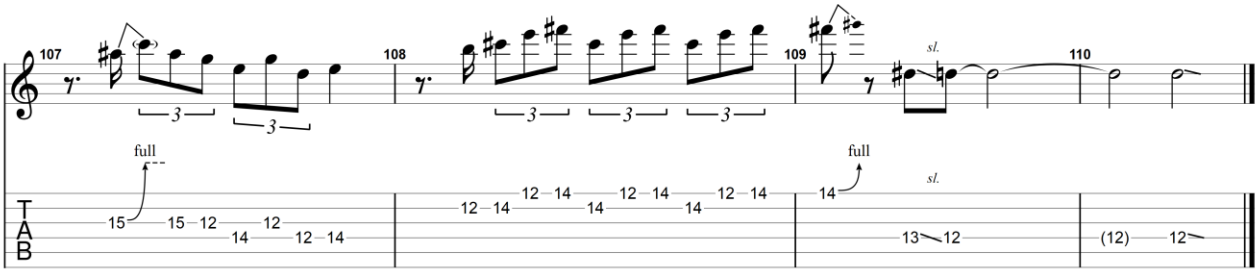

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Honey In Your Hips

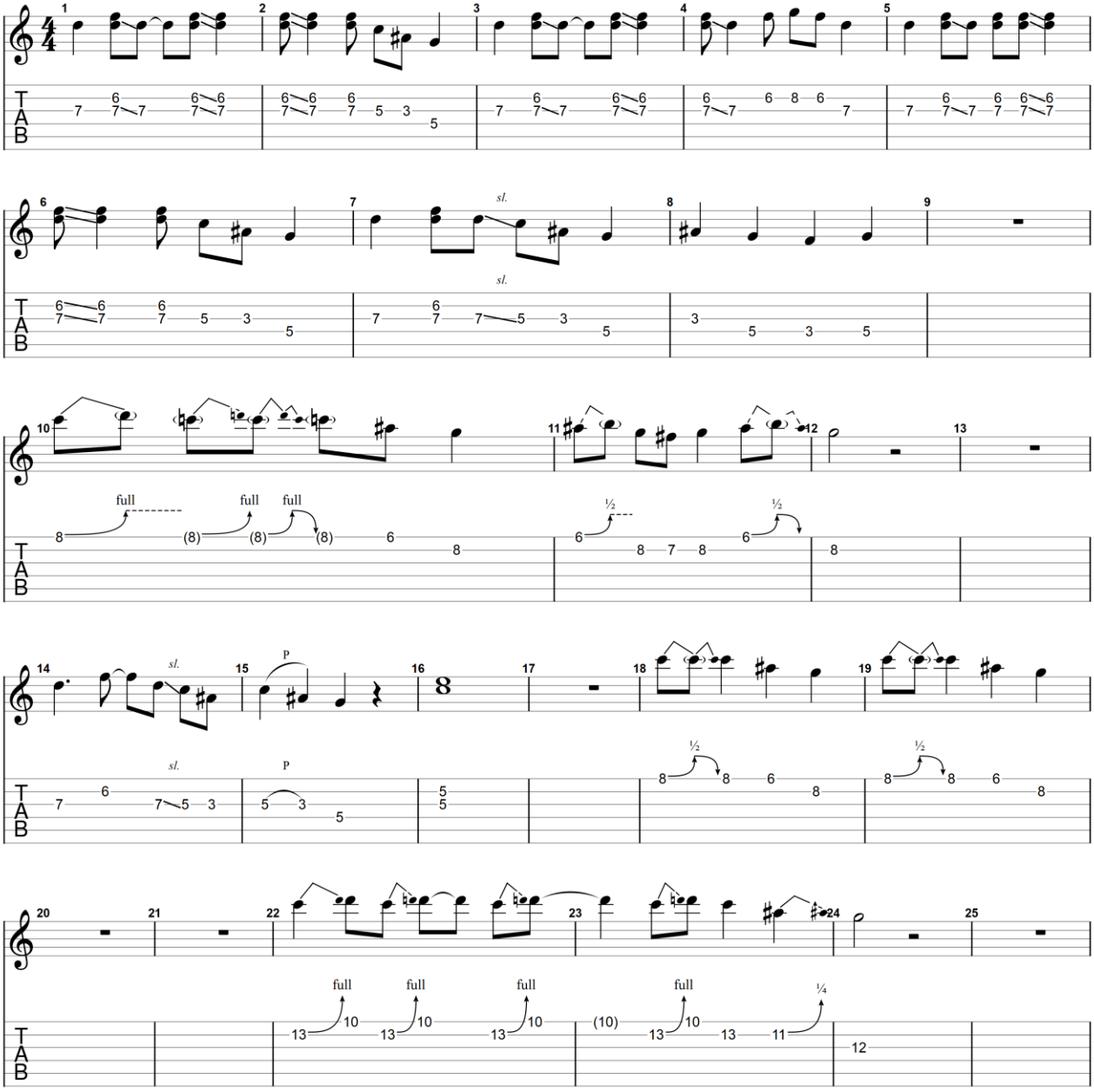
1965

Eric Clapton

Elektrische gitaar

Standard tuning

♩ = 220



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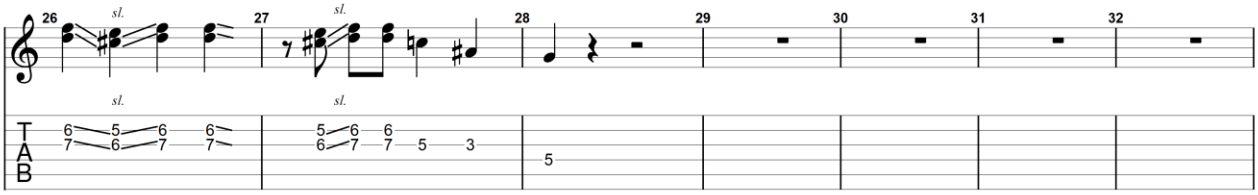
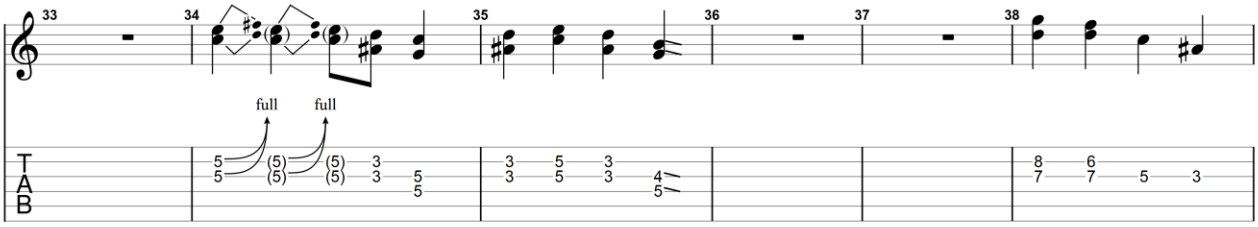
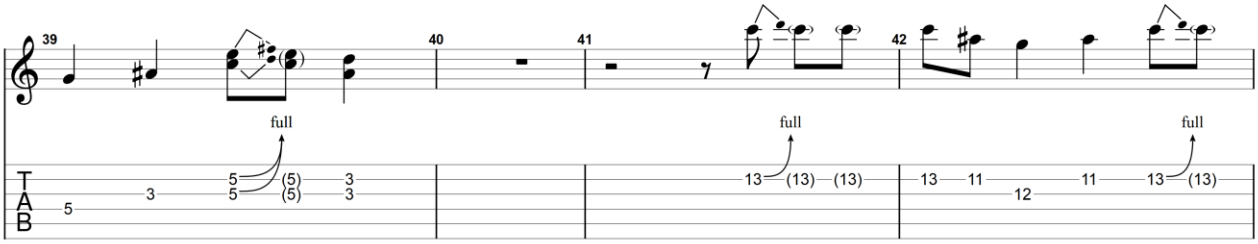
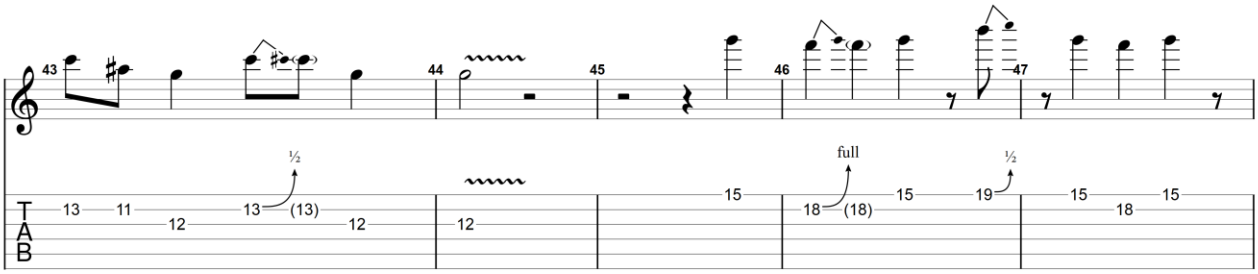
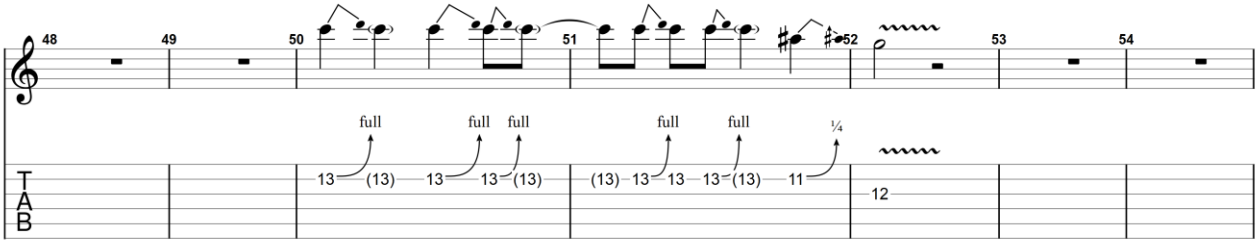


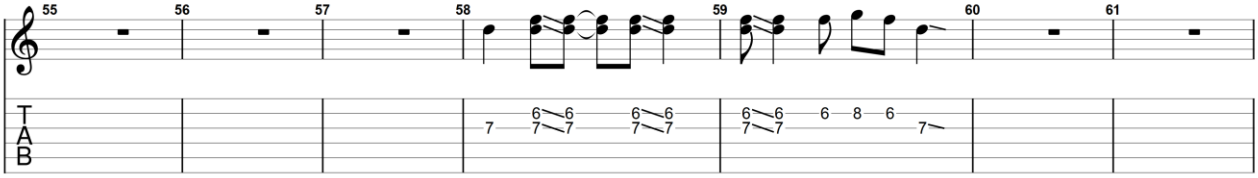








Harp solo PAGE 23



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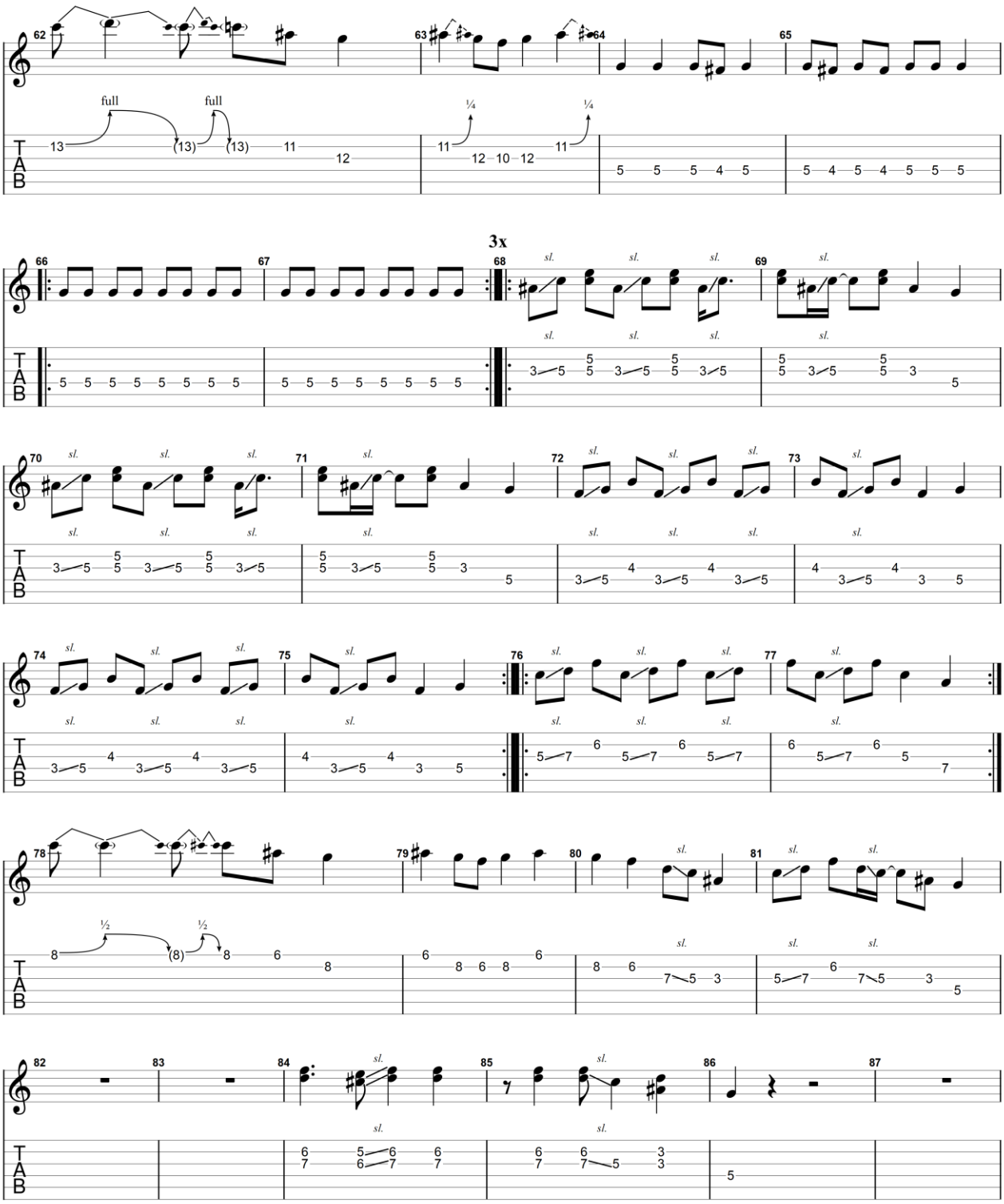

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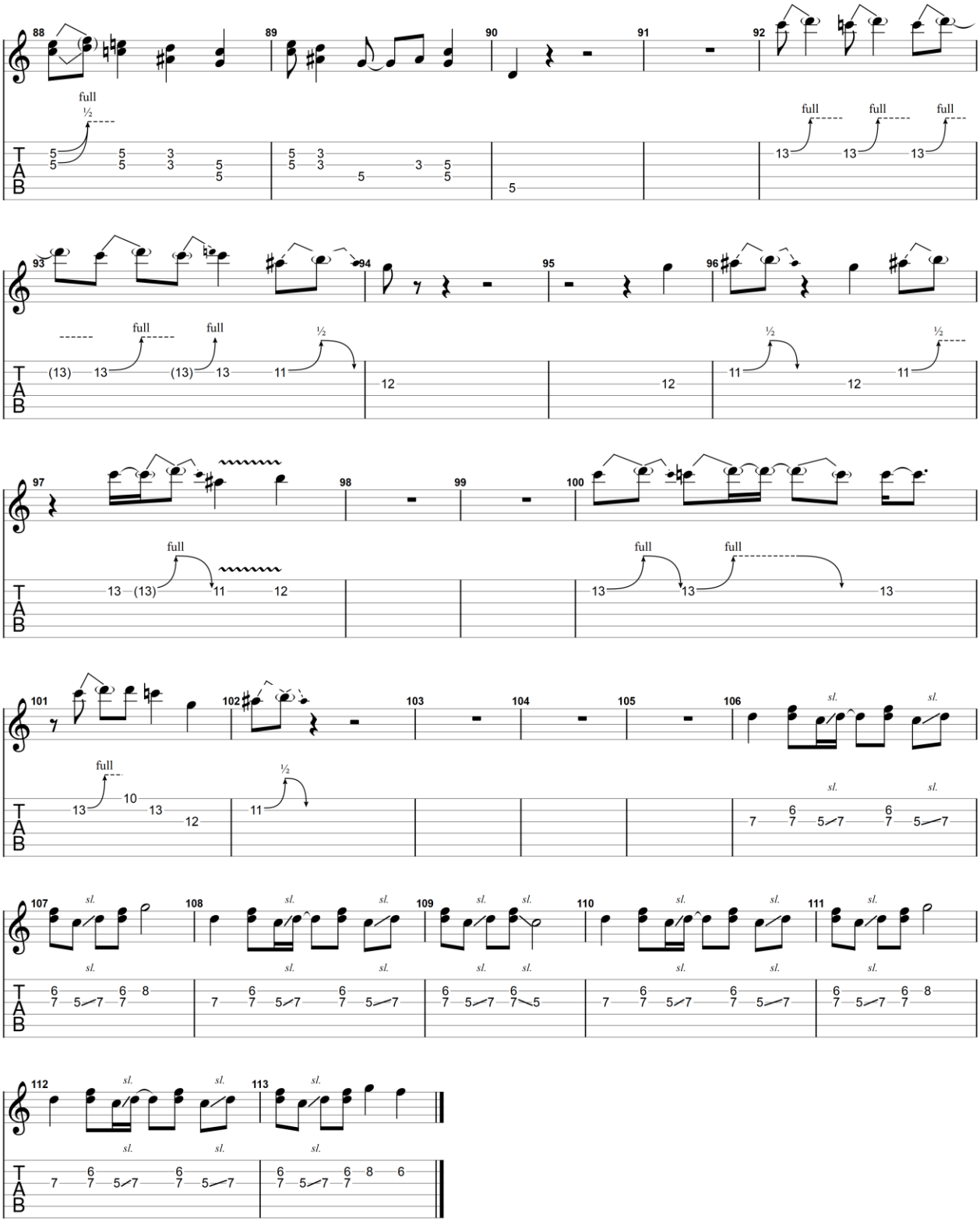

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Hoochie Coochie Man

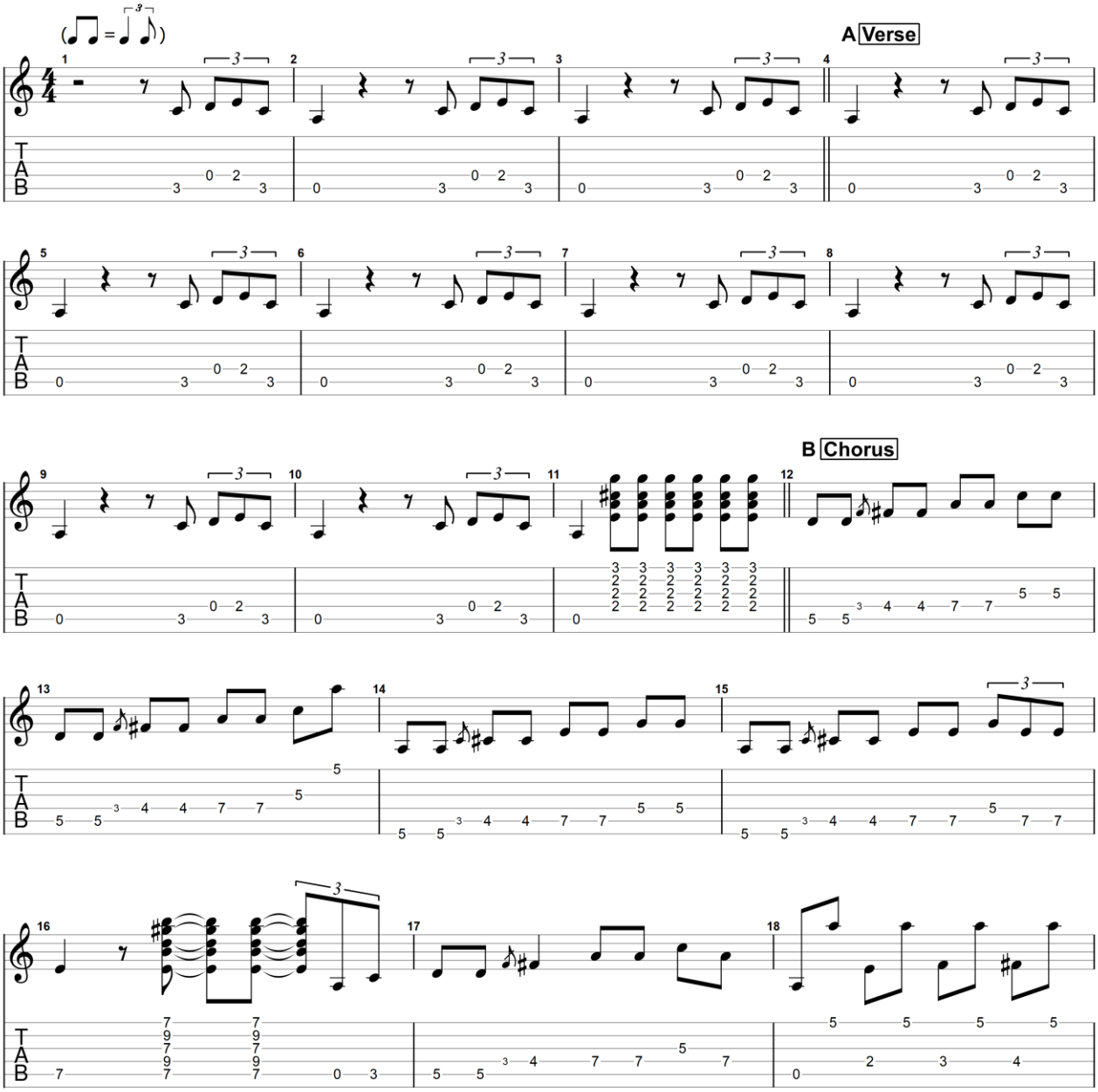
1994

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 78



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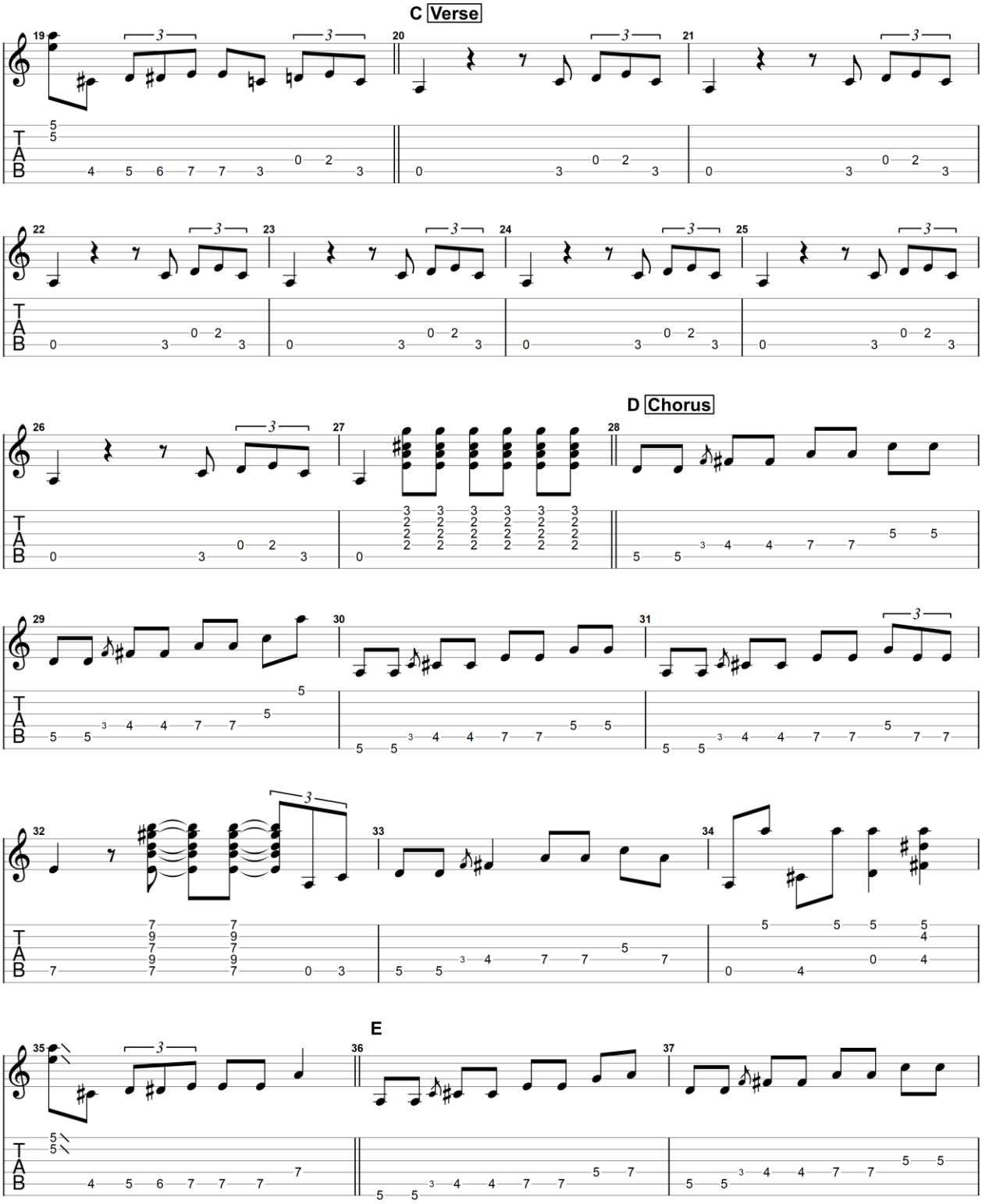

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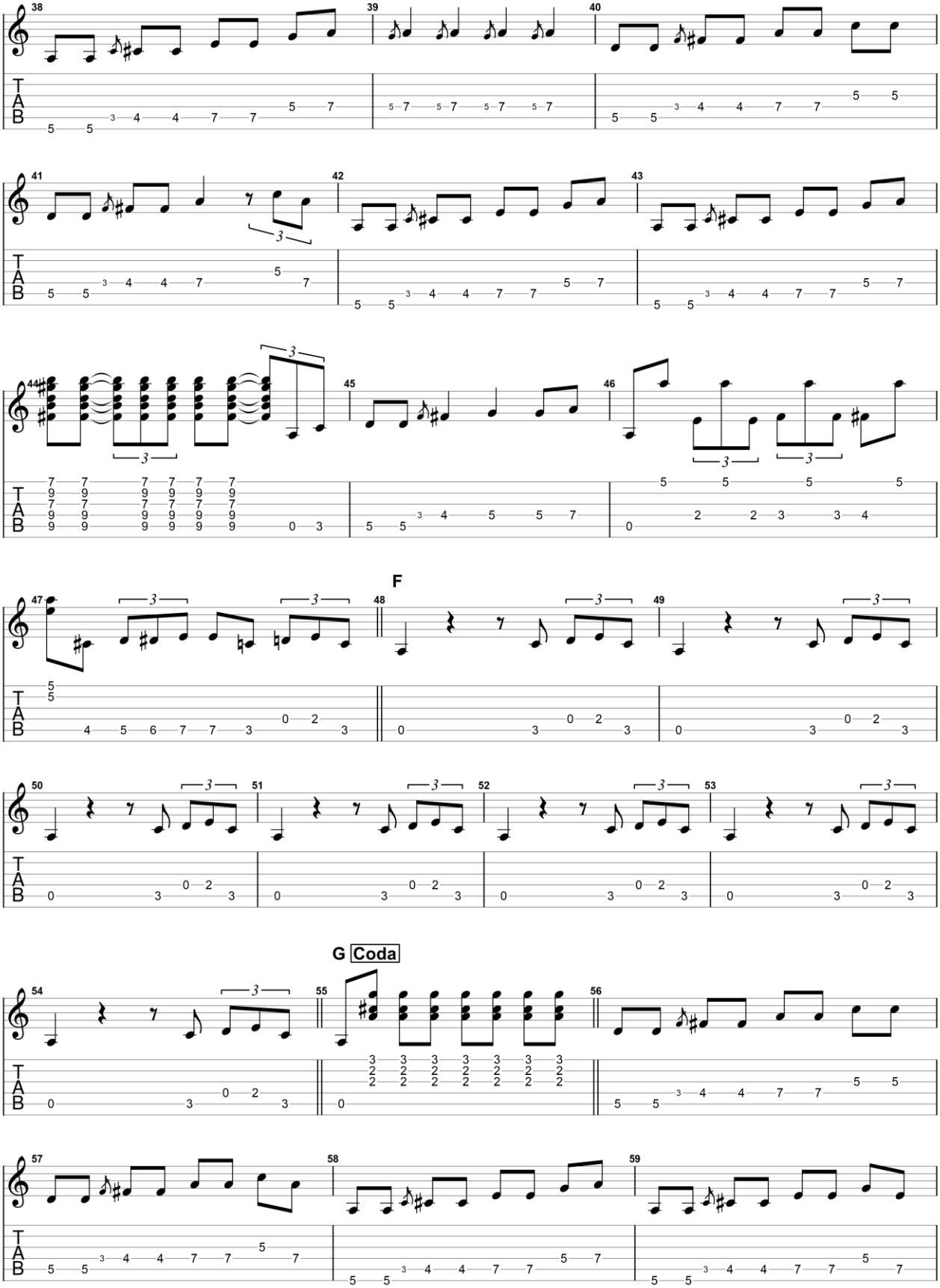

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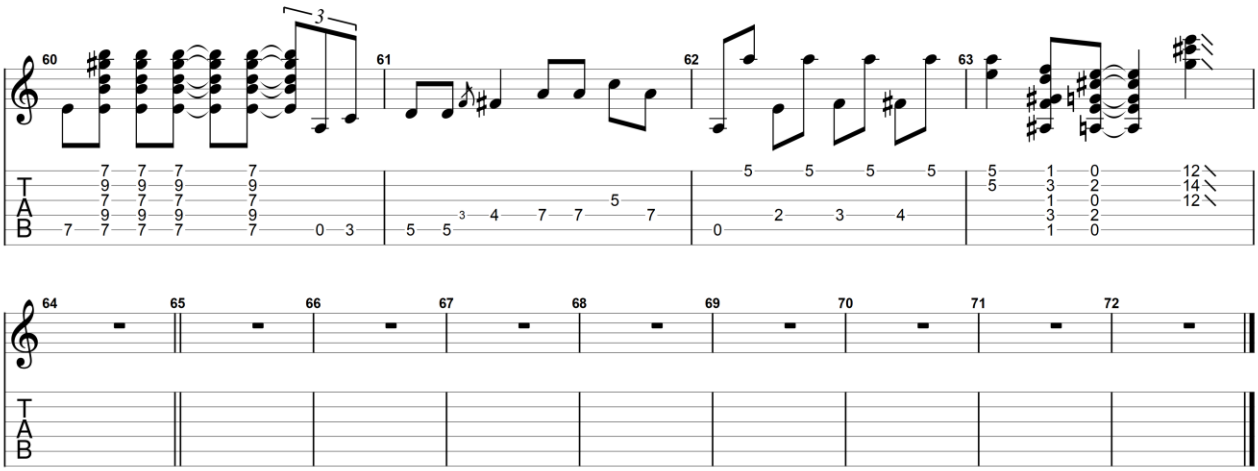

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Hoochie Coochie Man

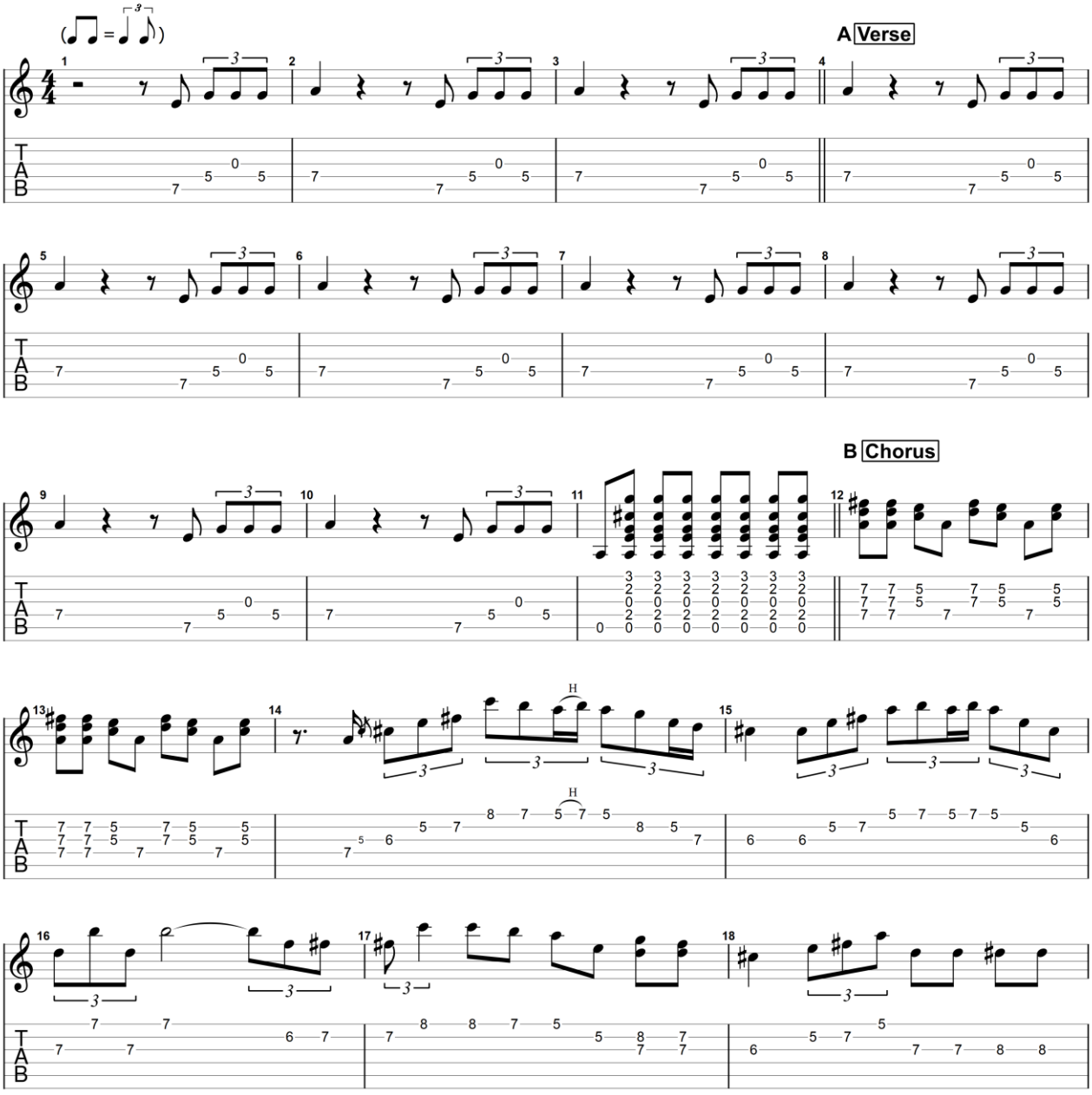
1994

Eric Clapton

Elektrische gitaar 2

Standard tuning

♩ = 78



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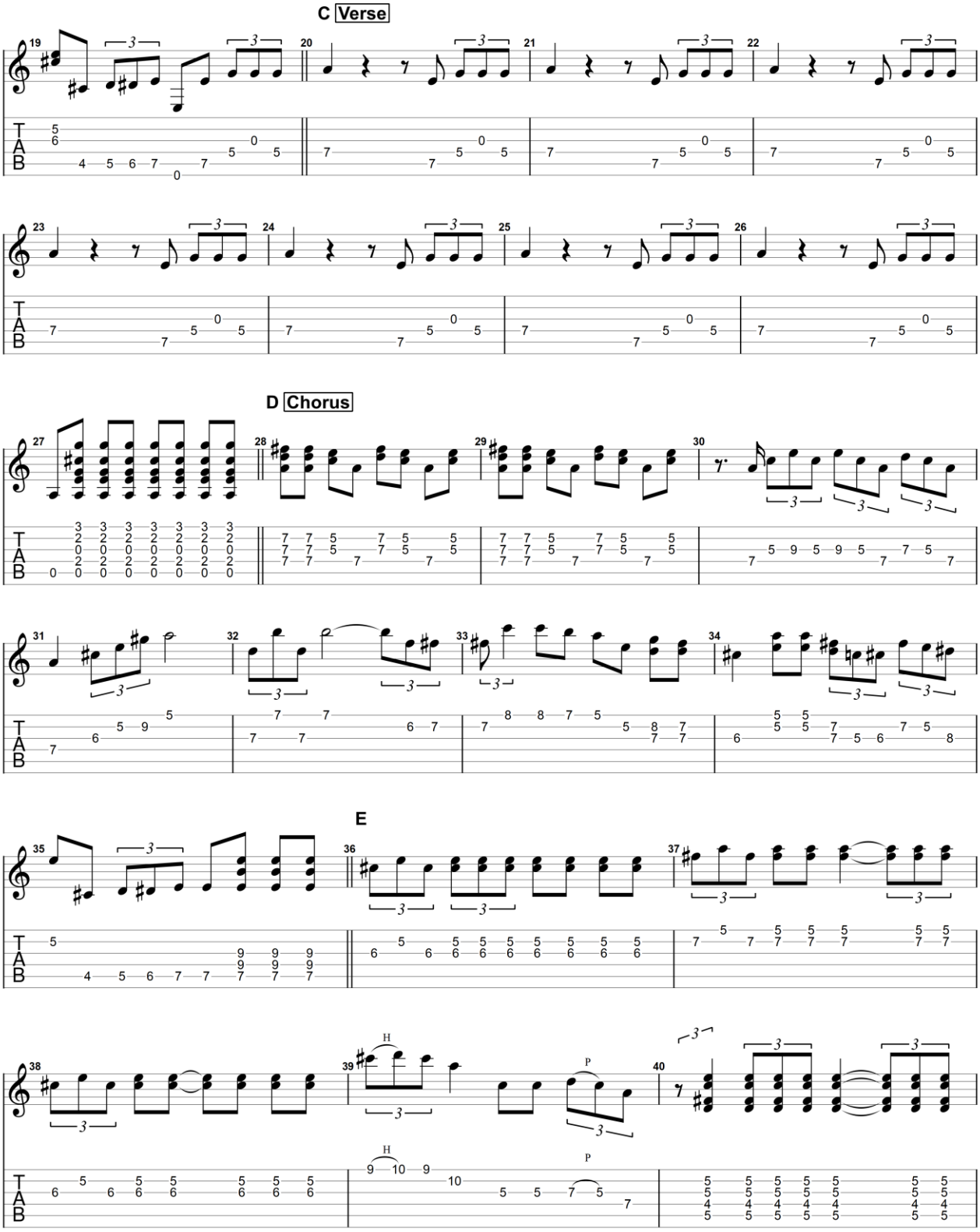

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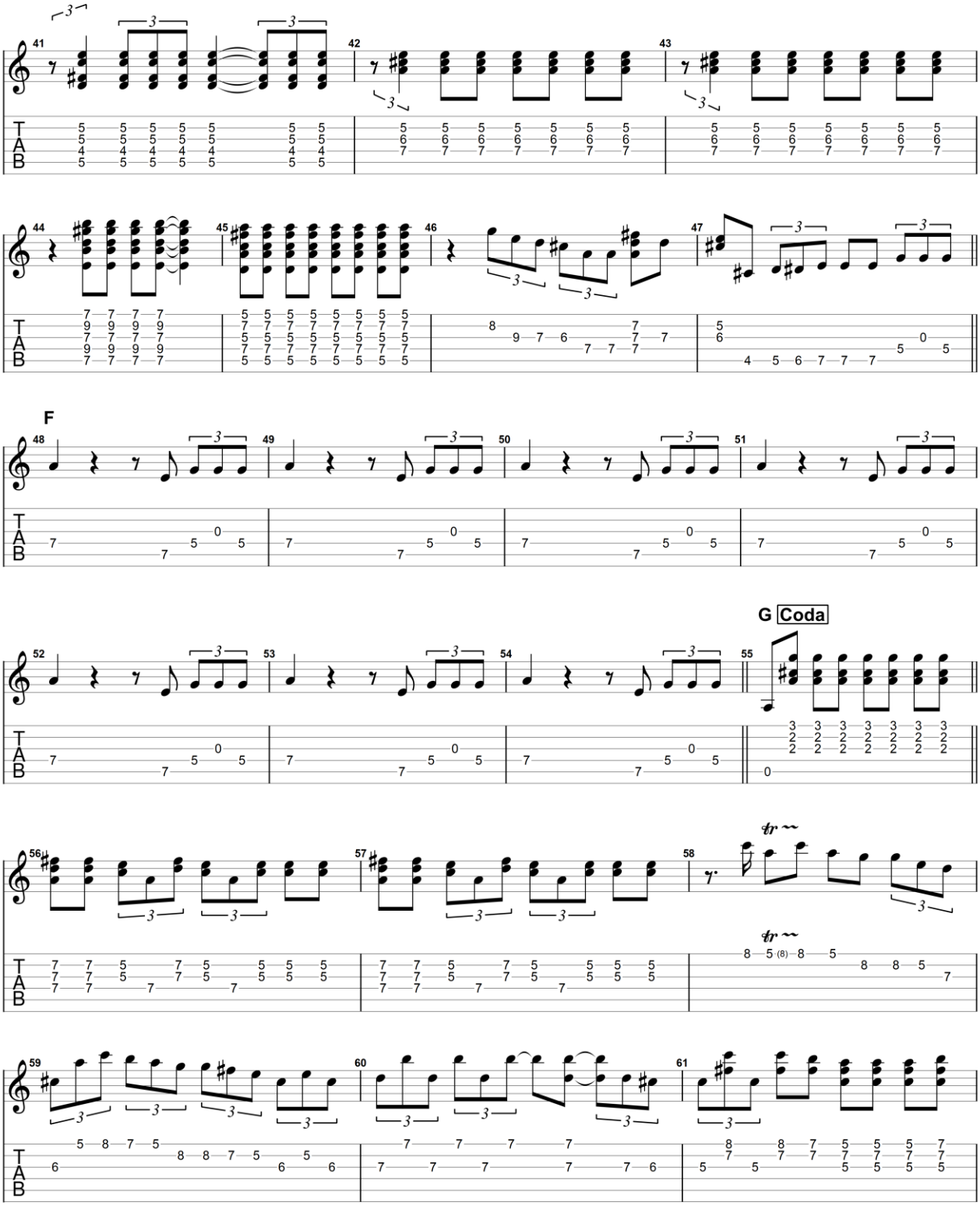

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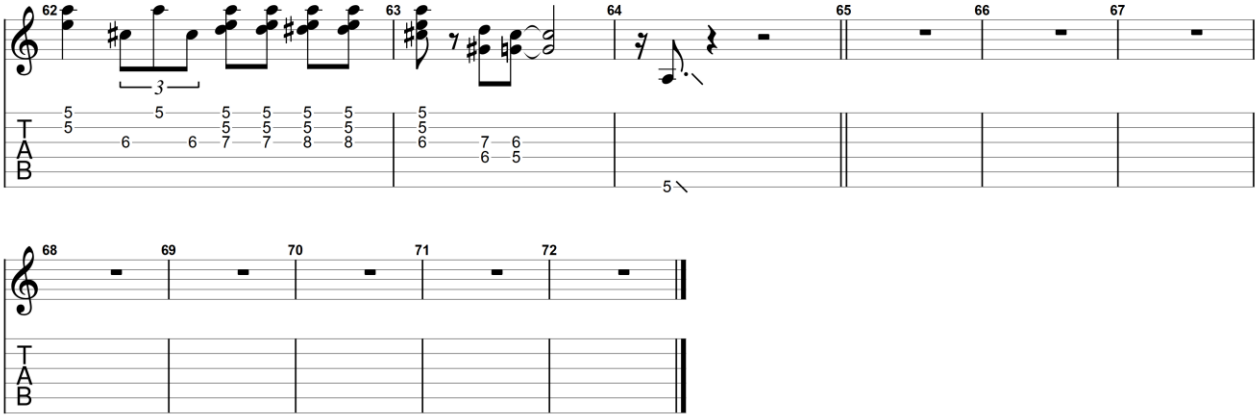

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I Shot The Sheriff

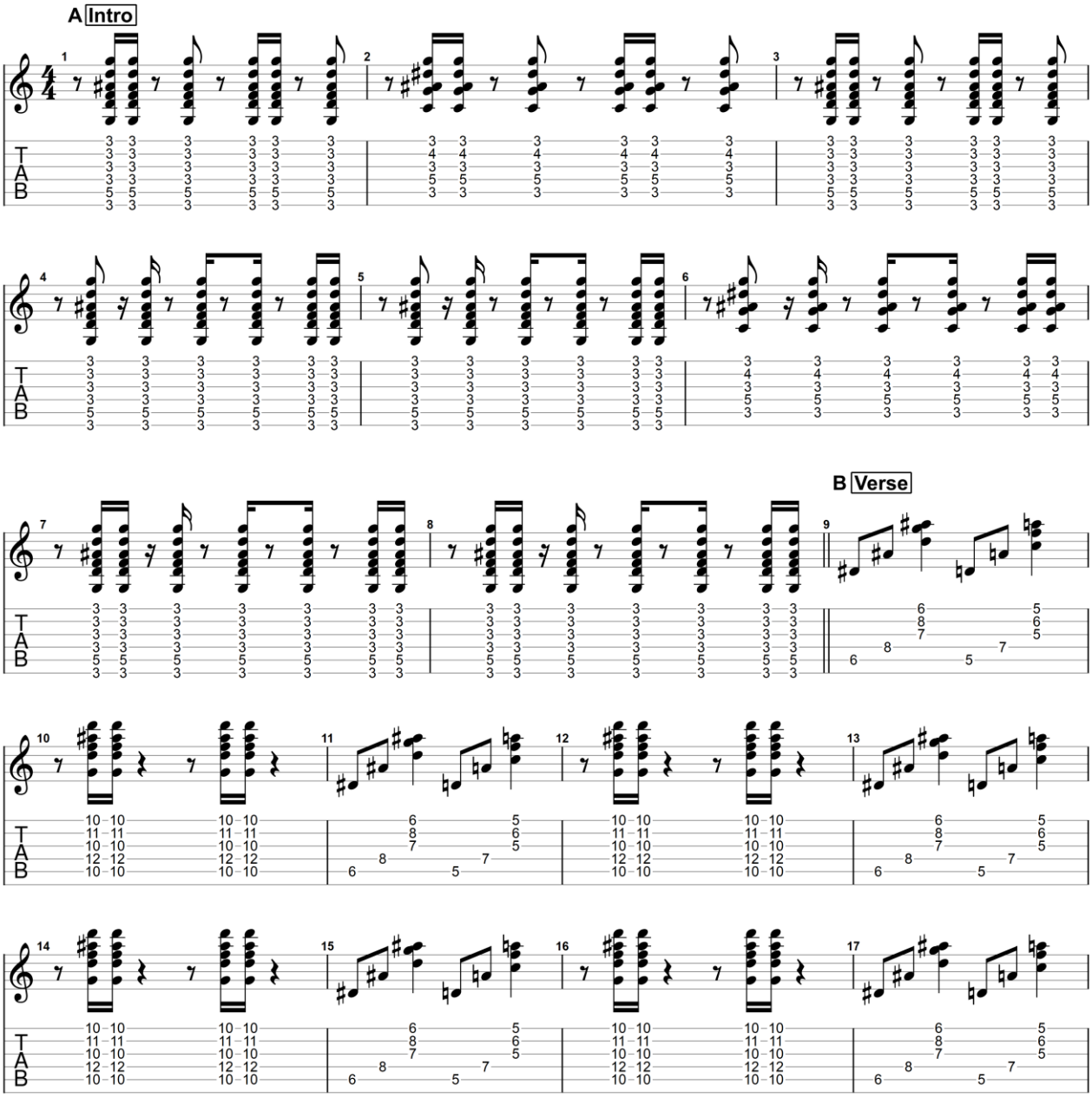
1974

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 96



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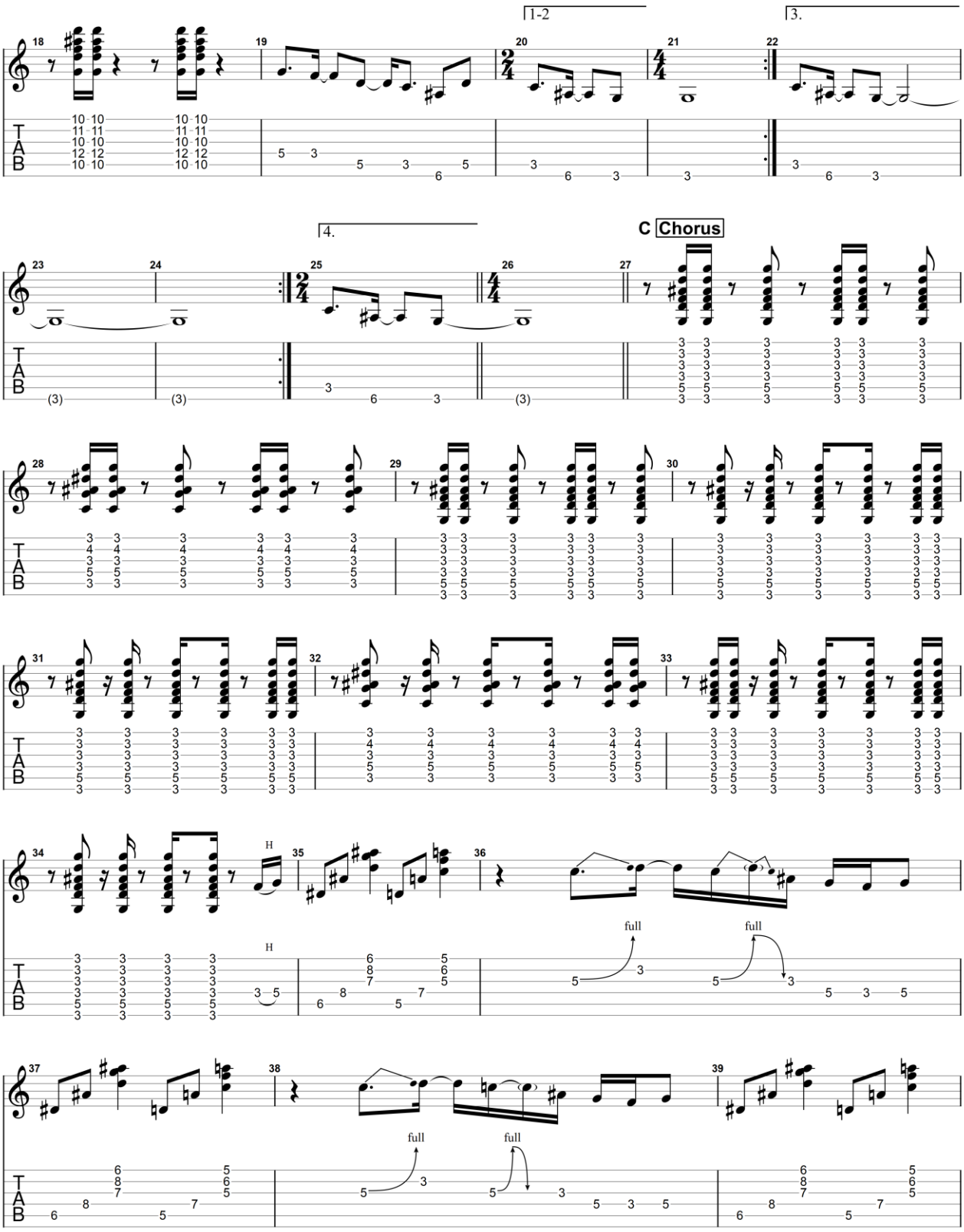

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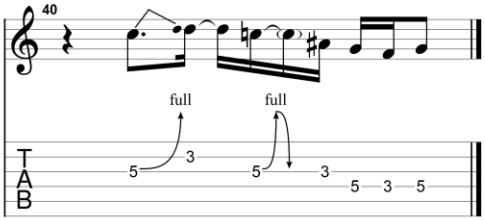

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I Shot The Sheriff

1974

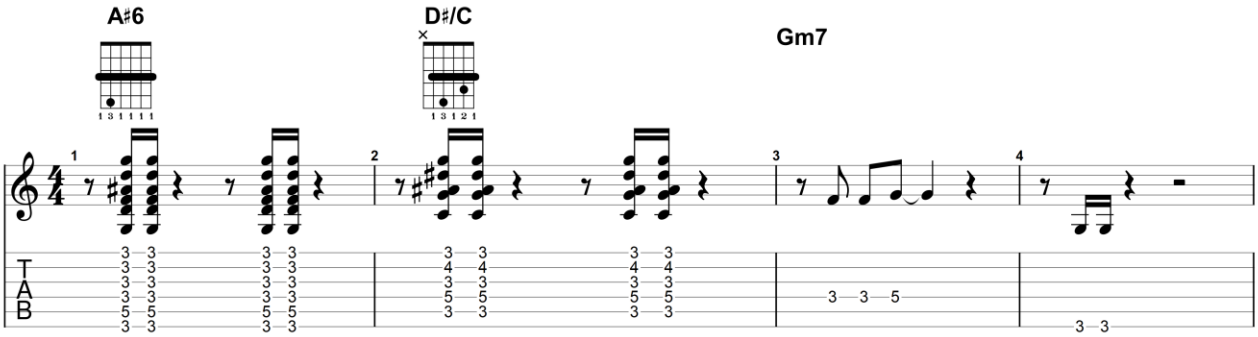
Eric Clapton

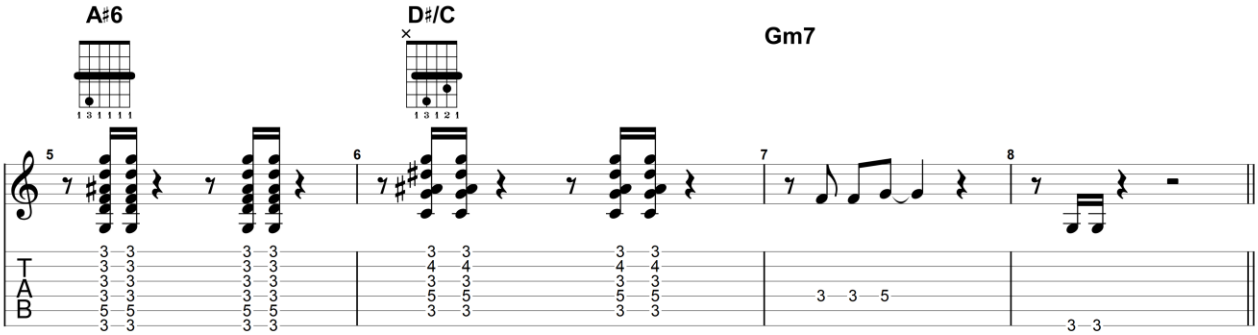
Elektrische gitaar 2

Standard tuning

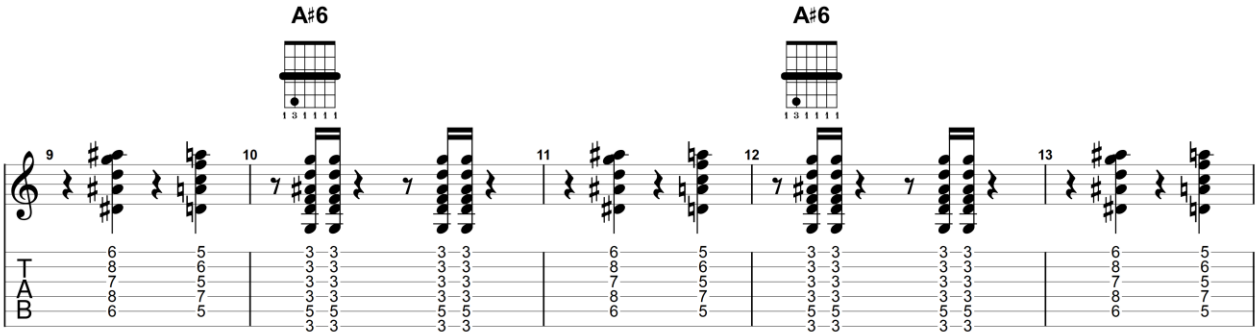
♩ = 96

A **Intro**





B **Verse**



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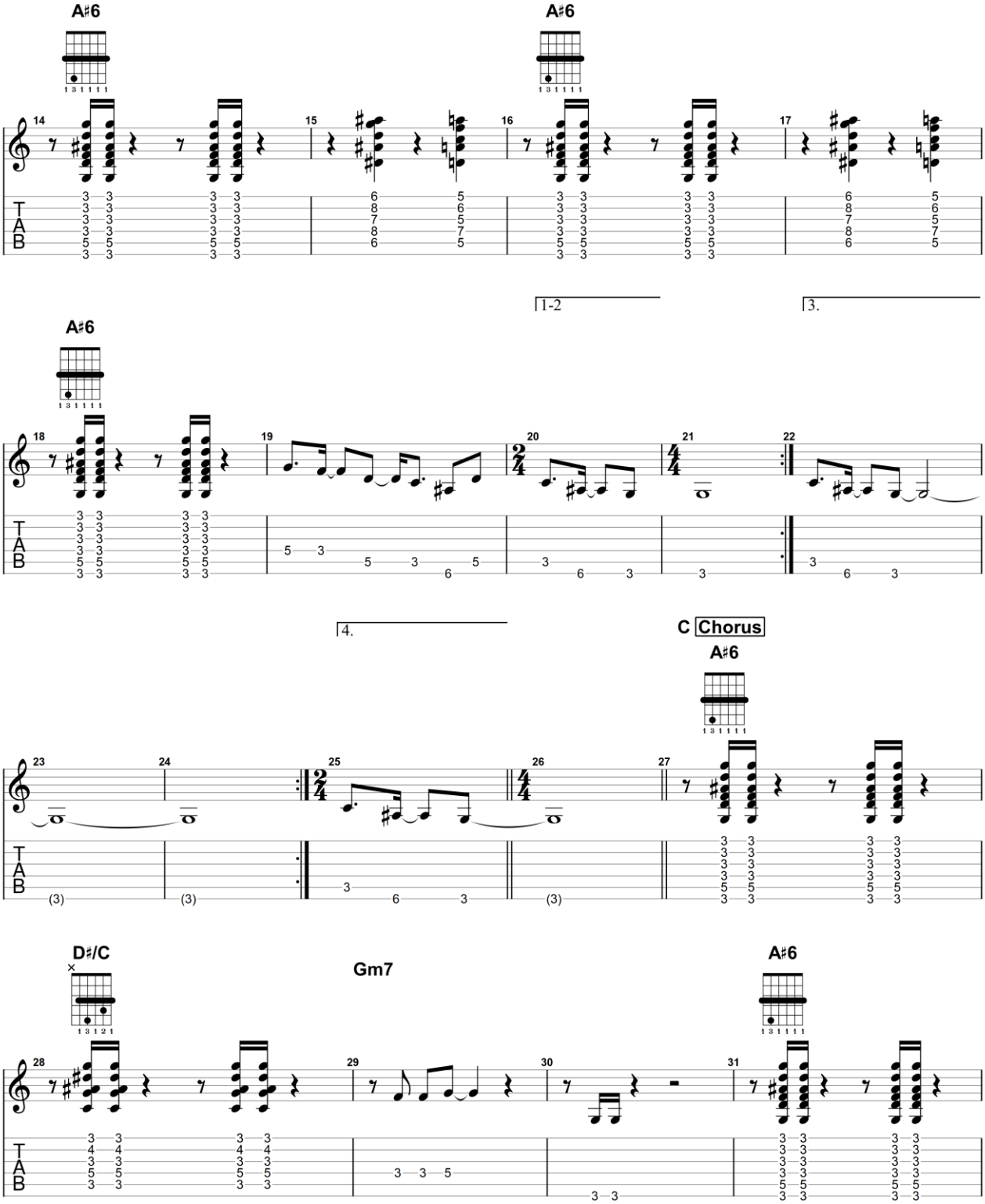

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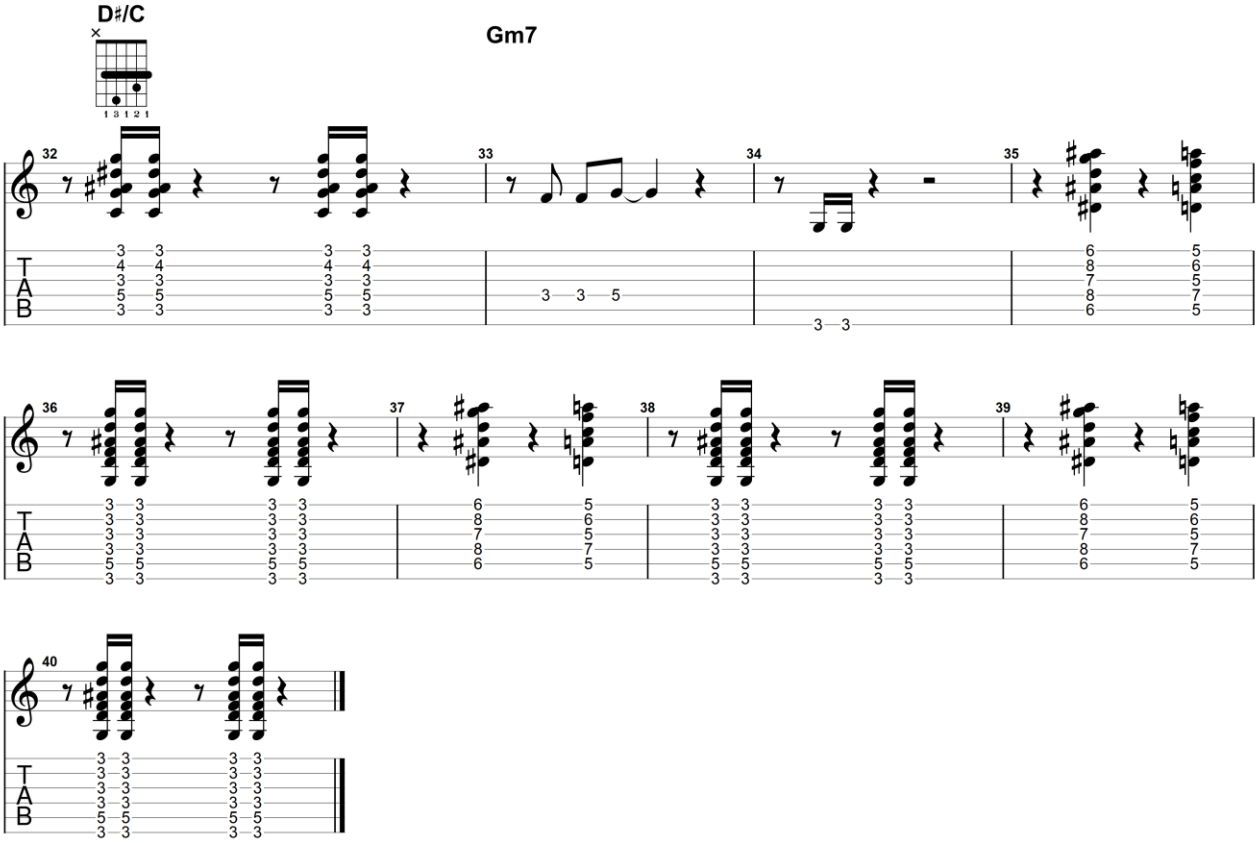

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It Hurts Me Too

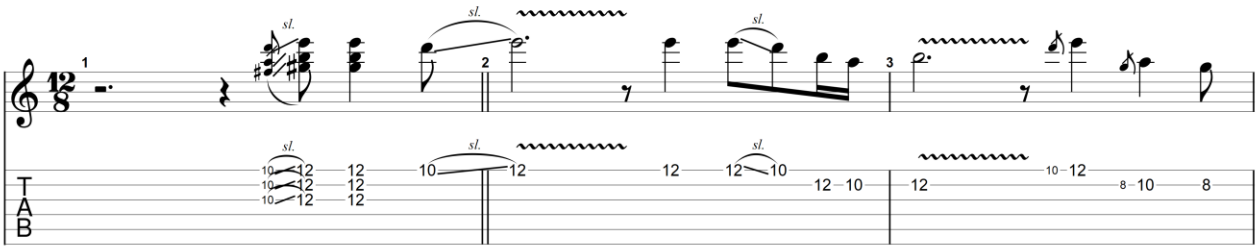
1957

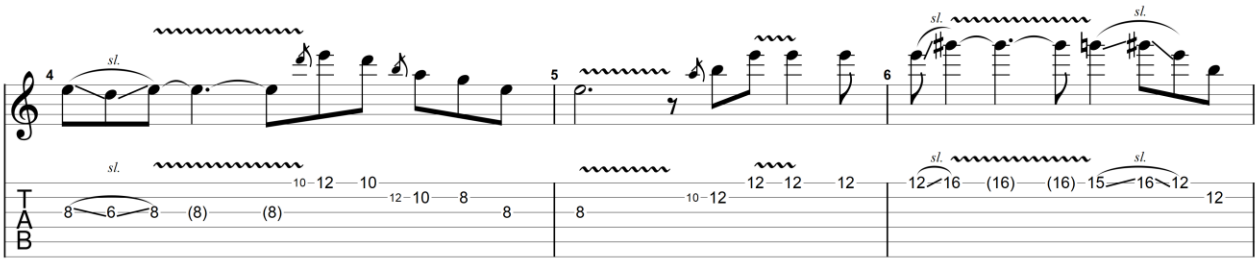
Eric Clapton

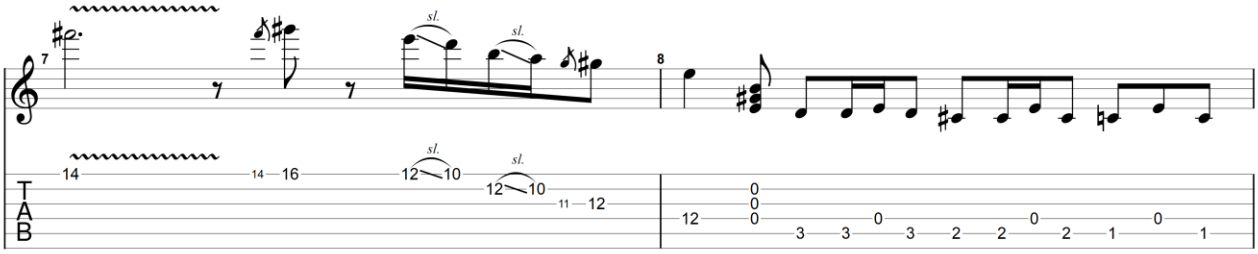
Elektrische gitaar

Open E
③ = G♯
④ = E
⑤ = B

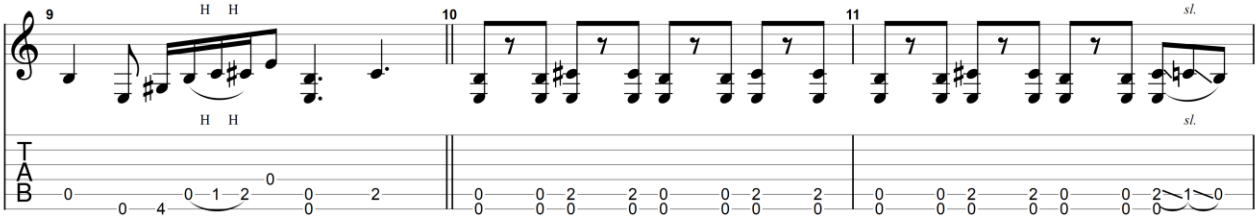
♩ = 110







Verse



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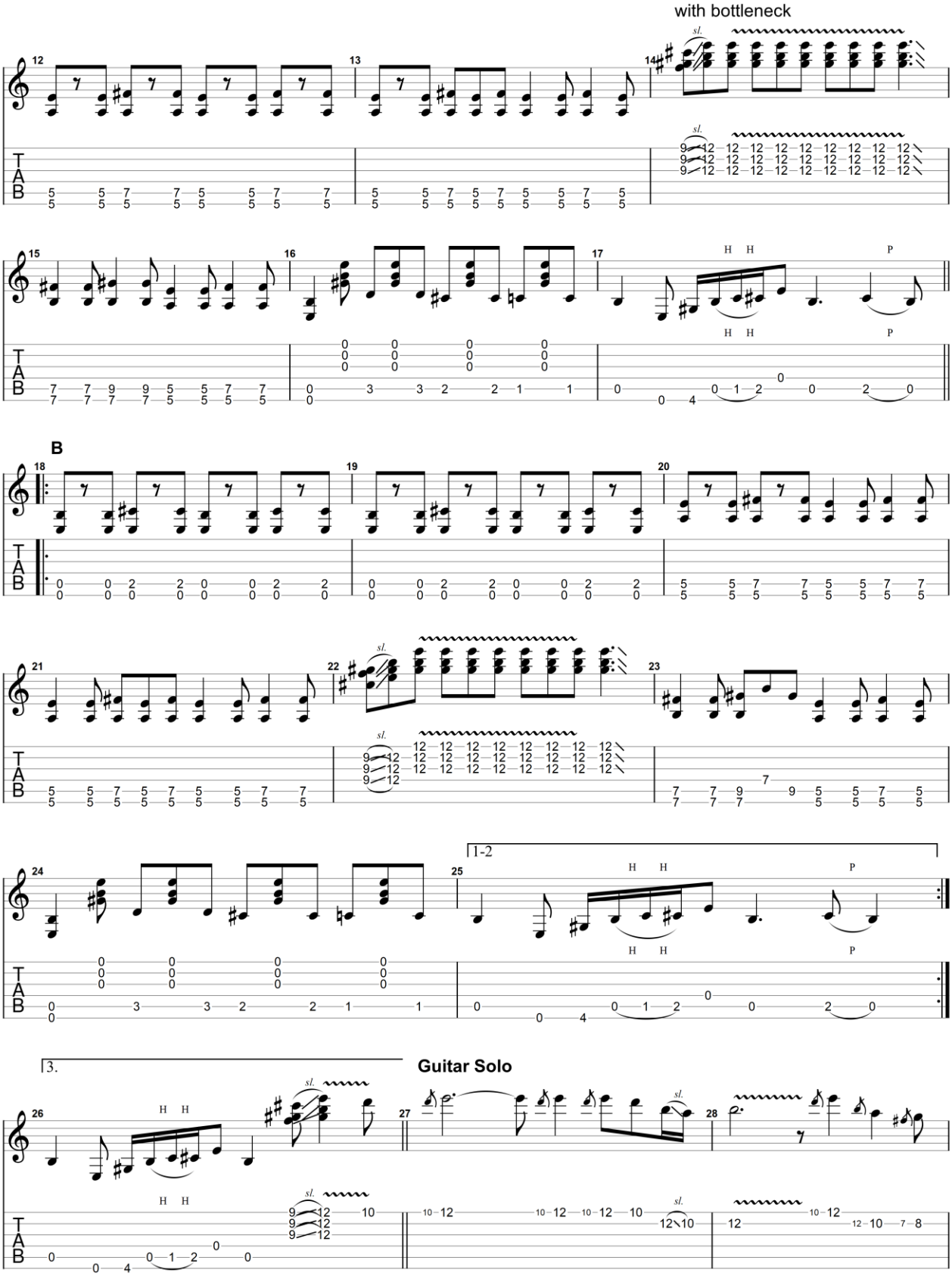

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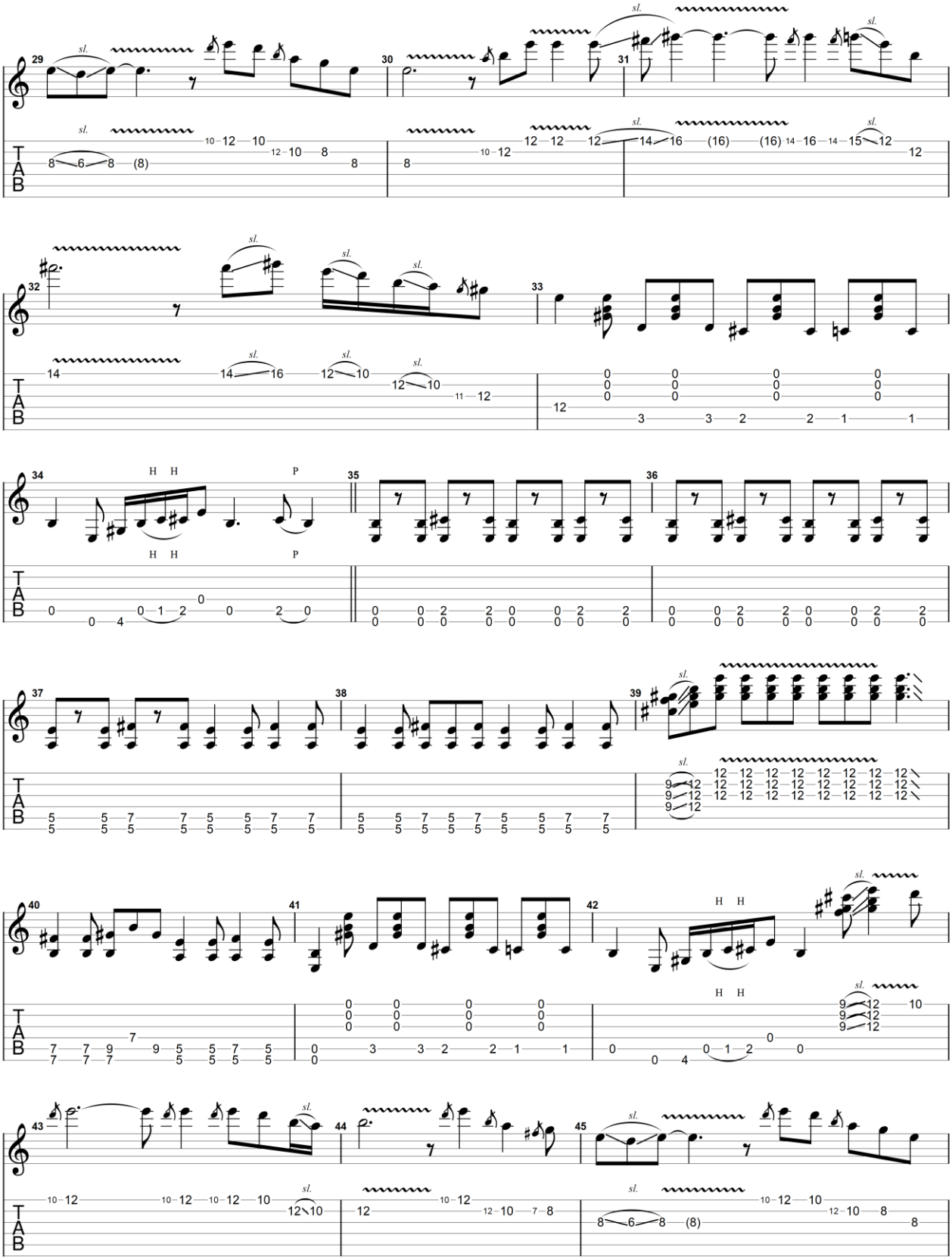

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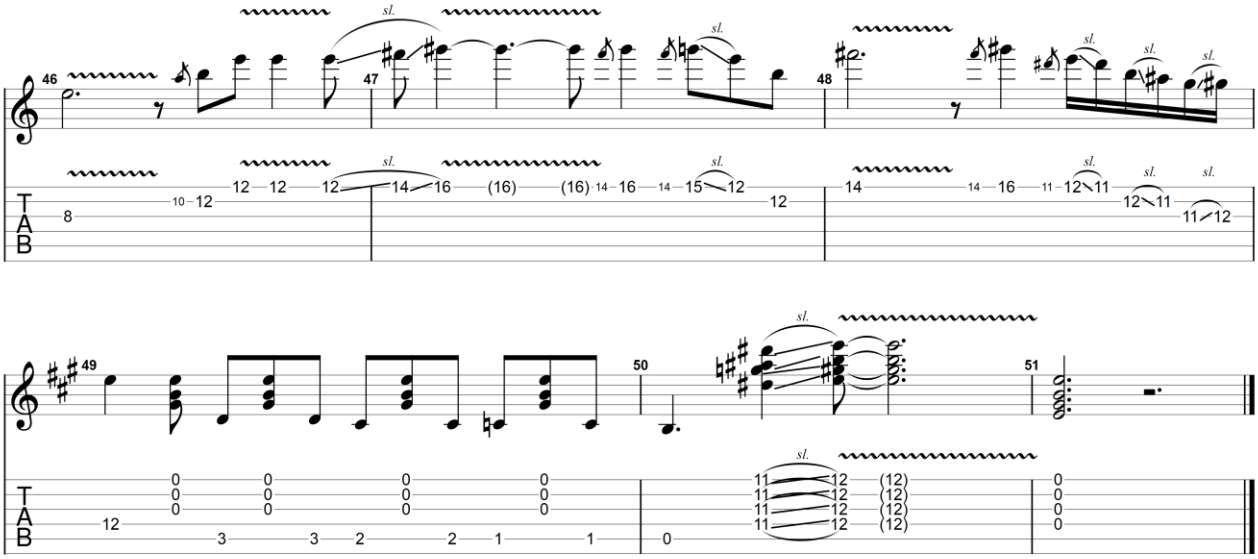

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Key To the Highway

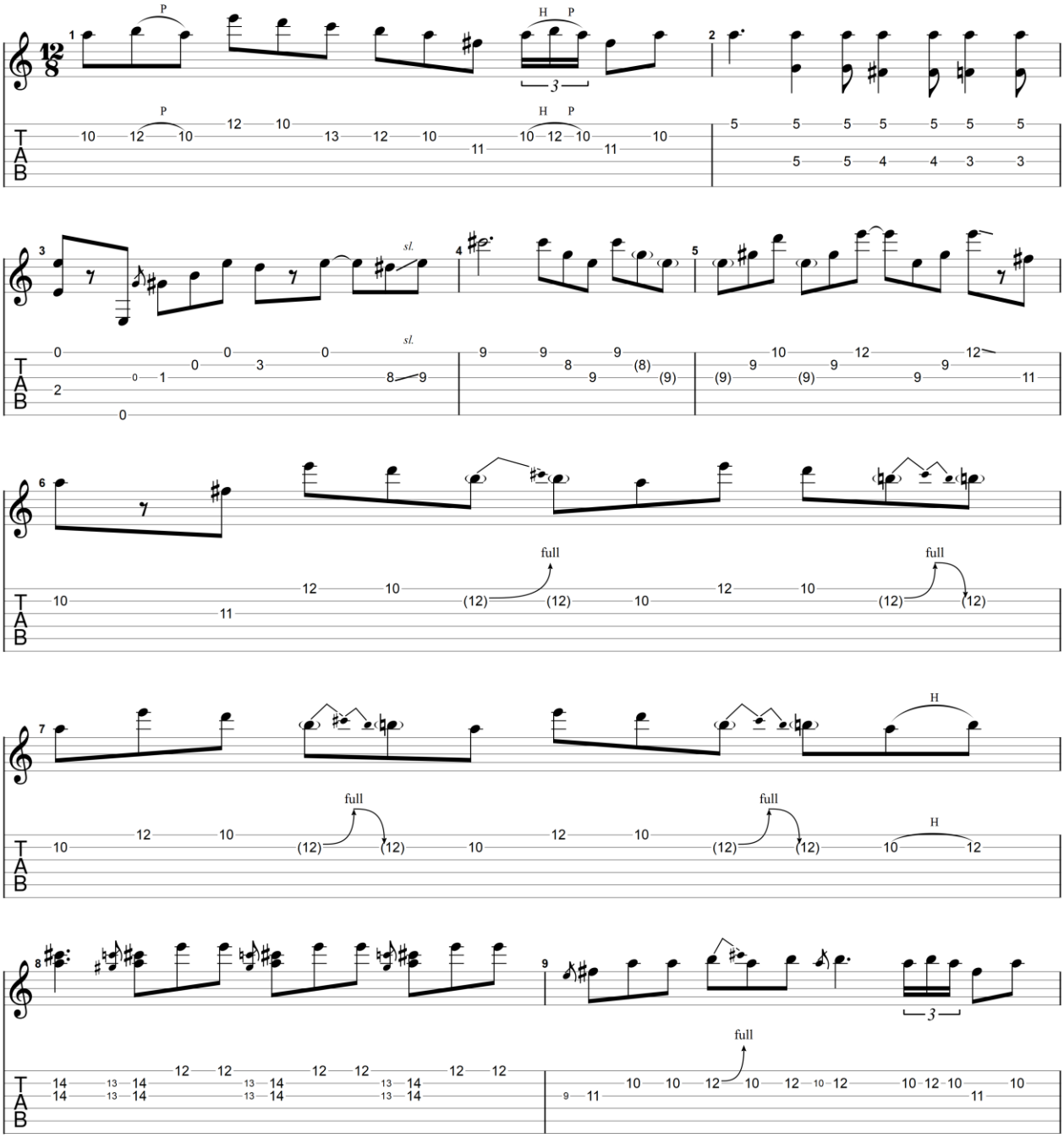
2000

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 120



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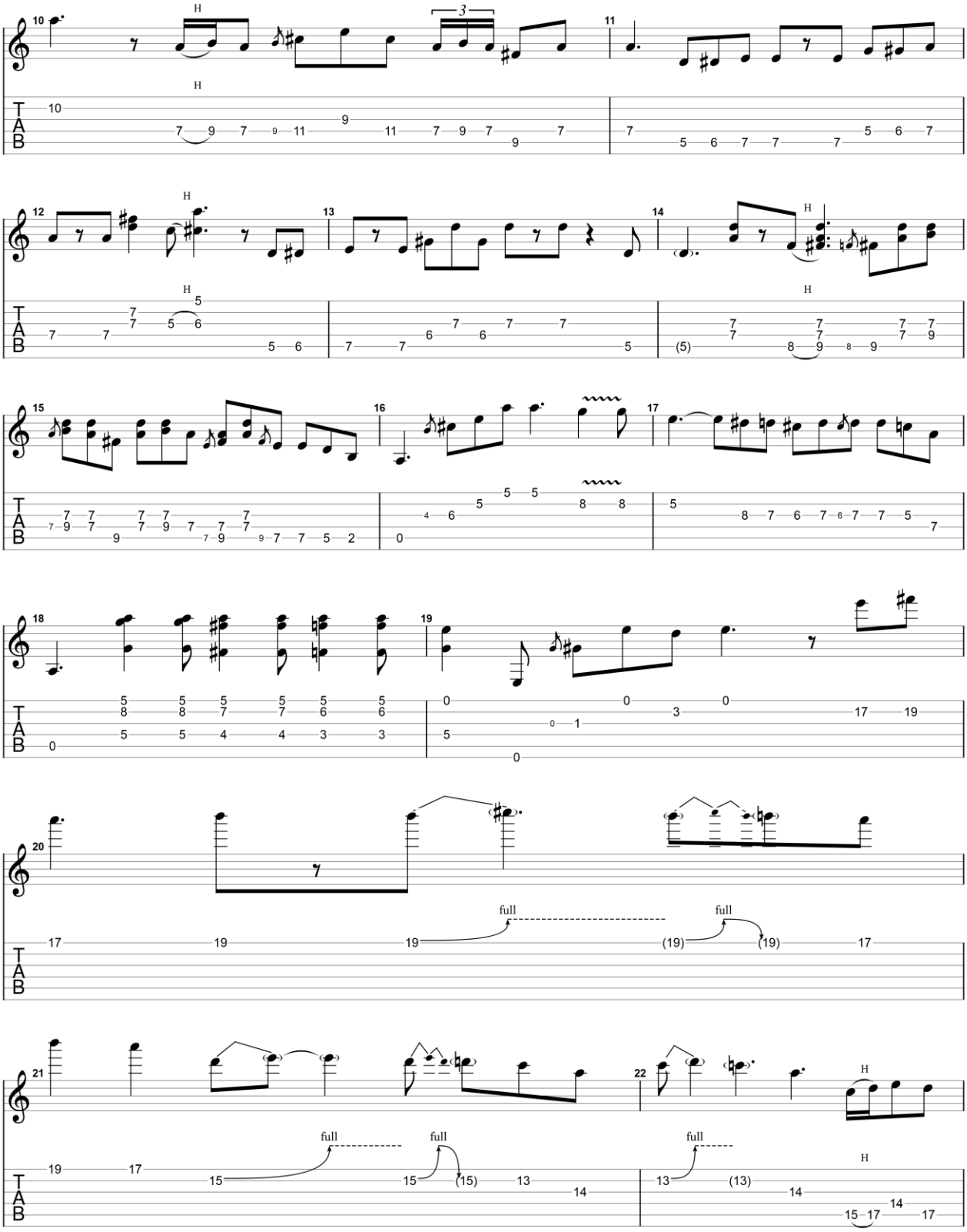

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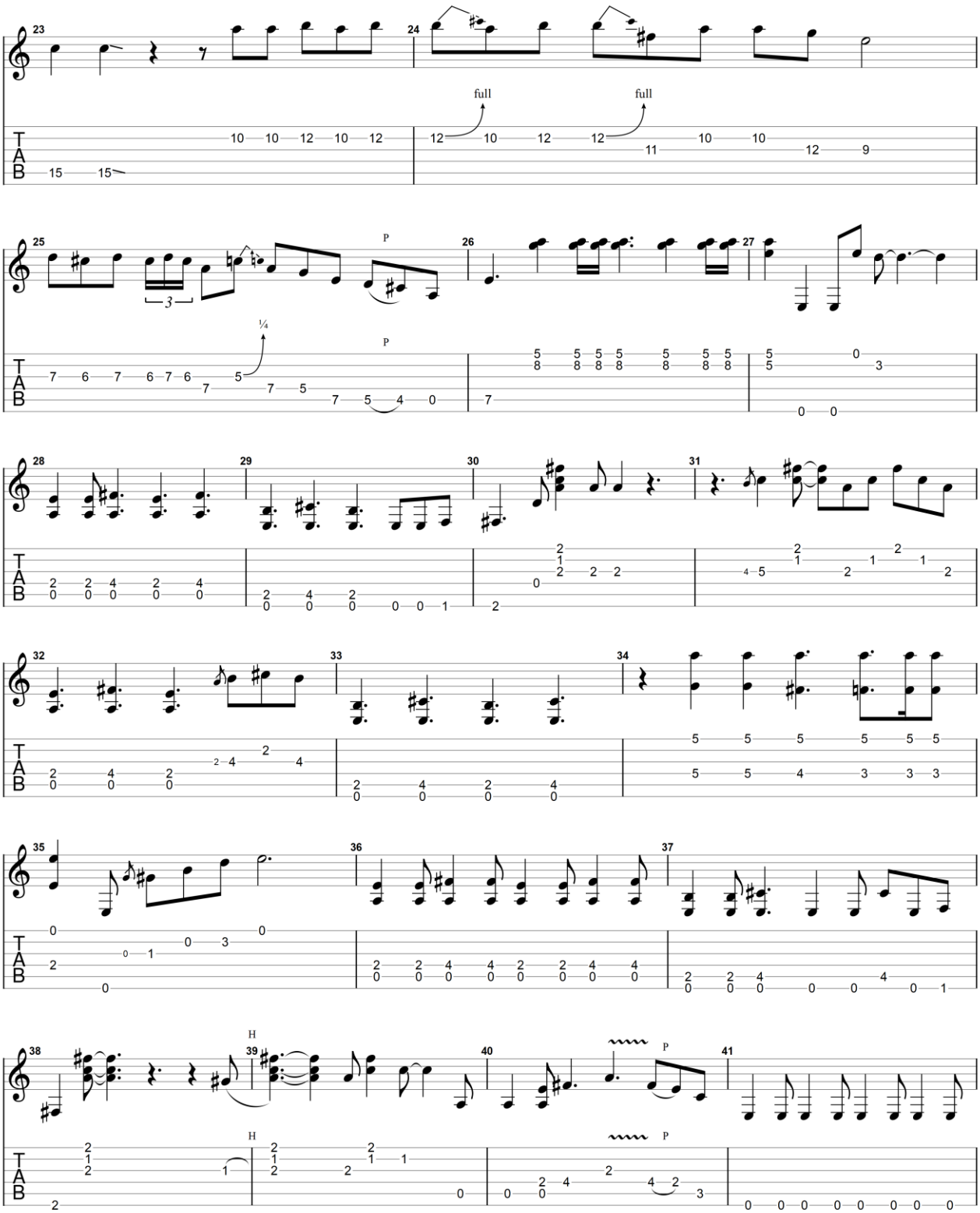

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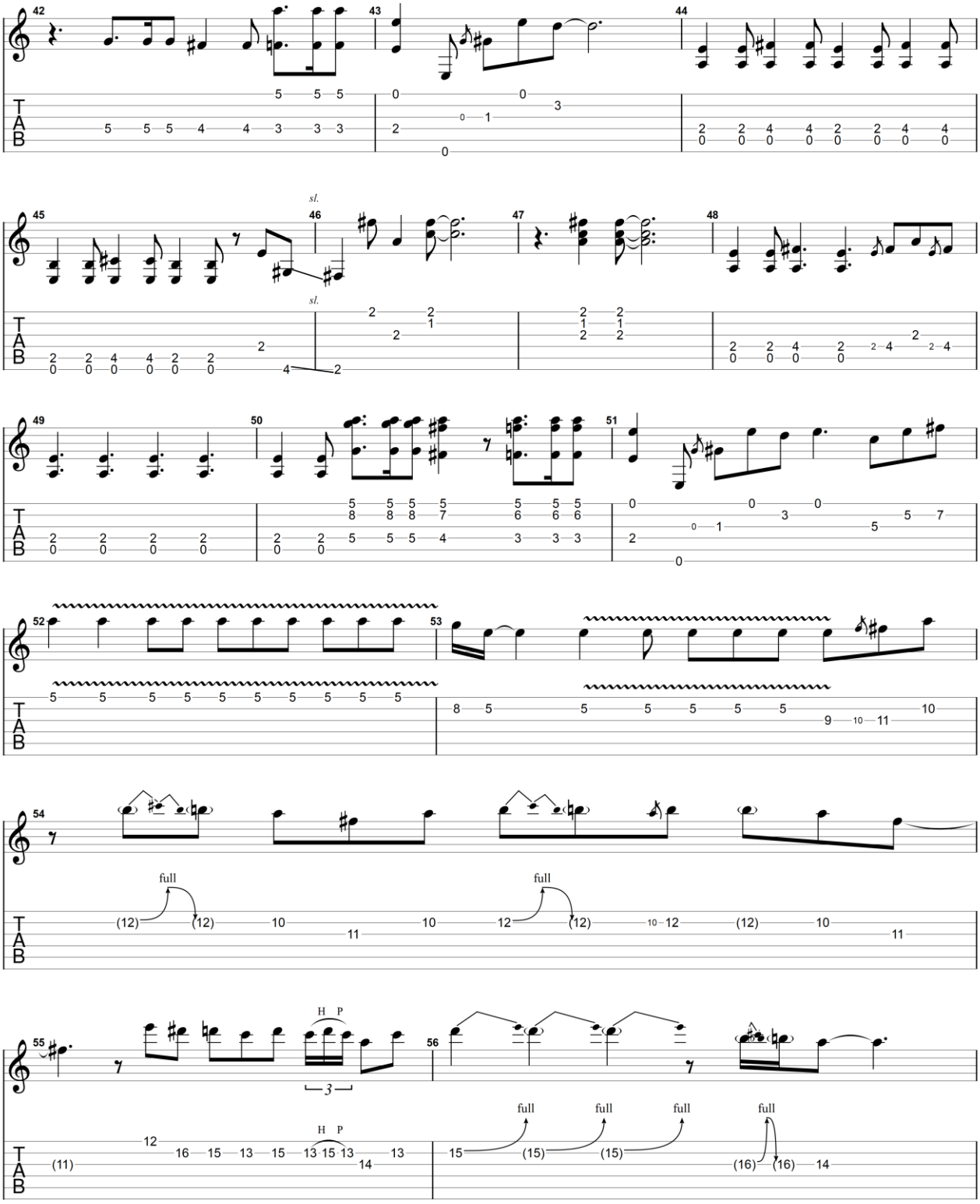

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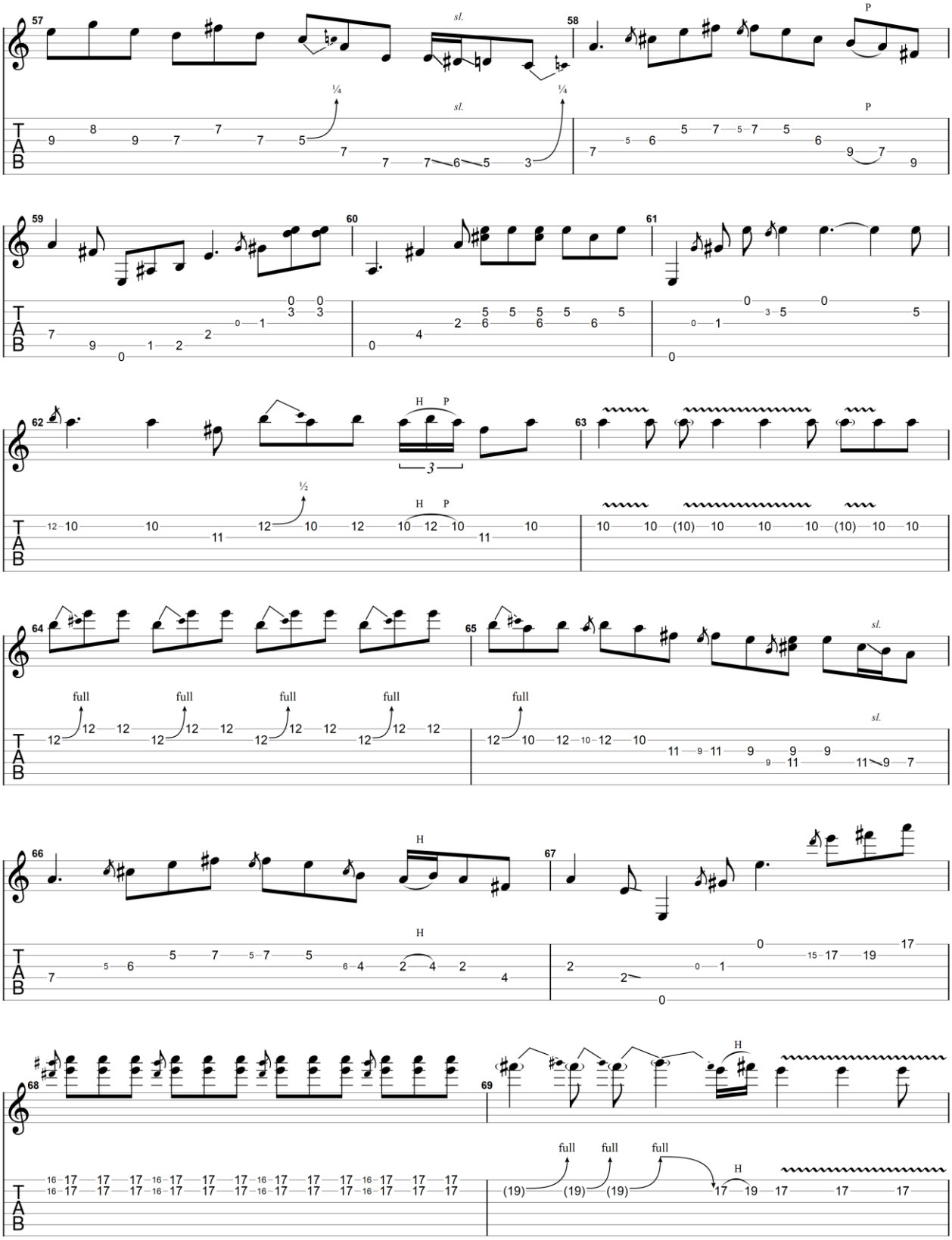

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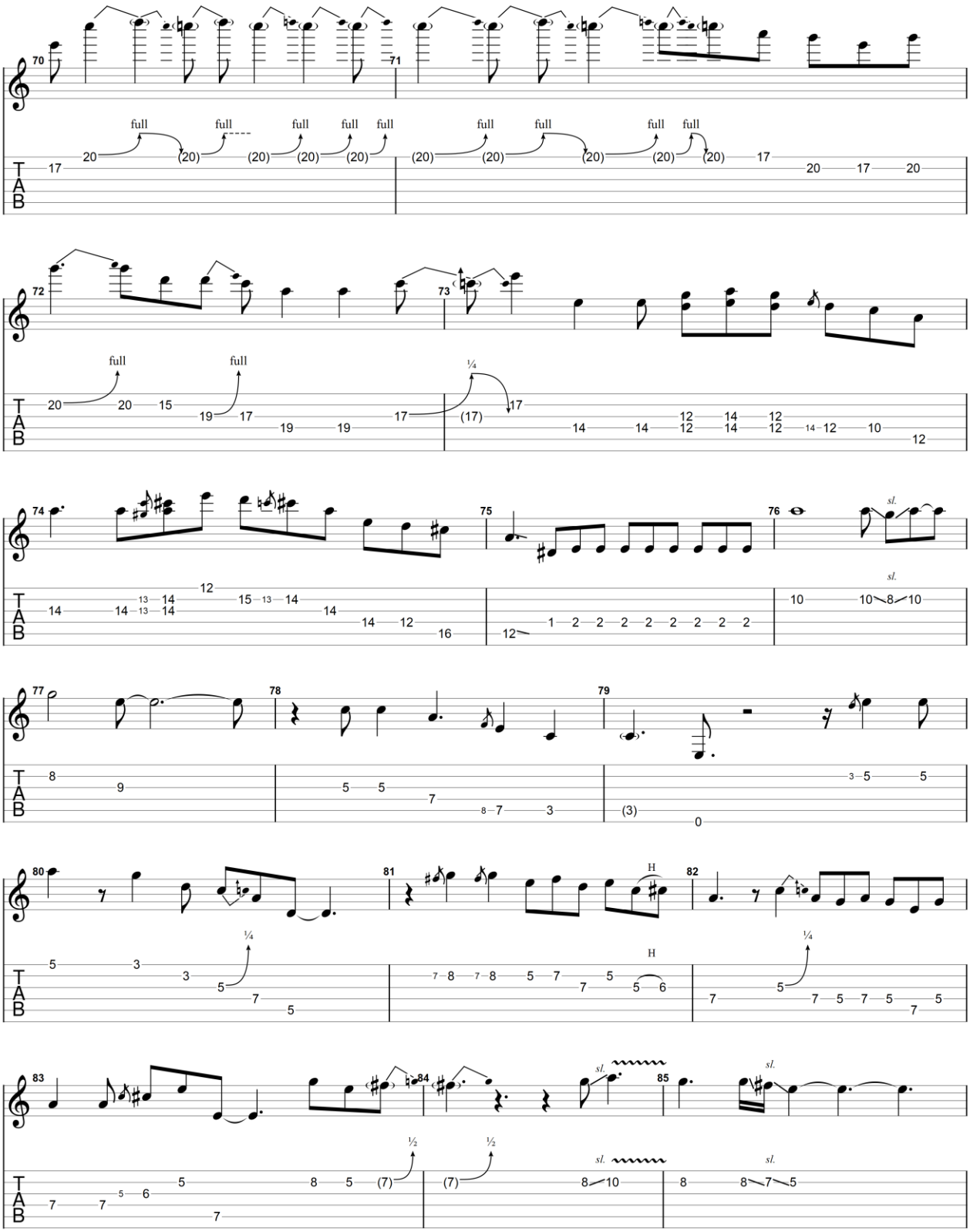

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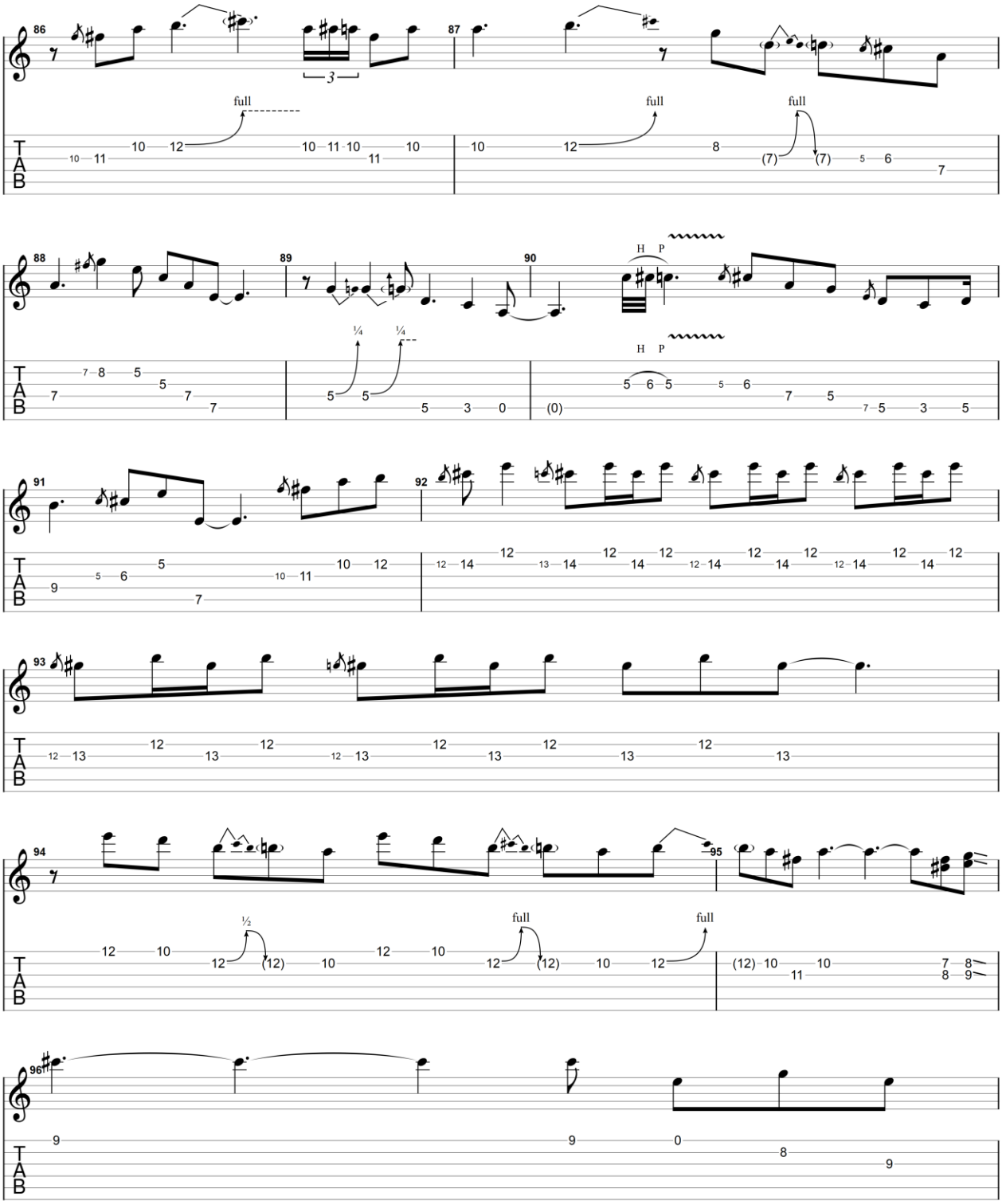

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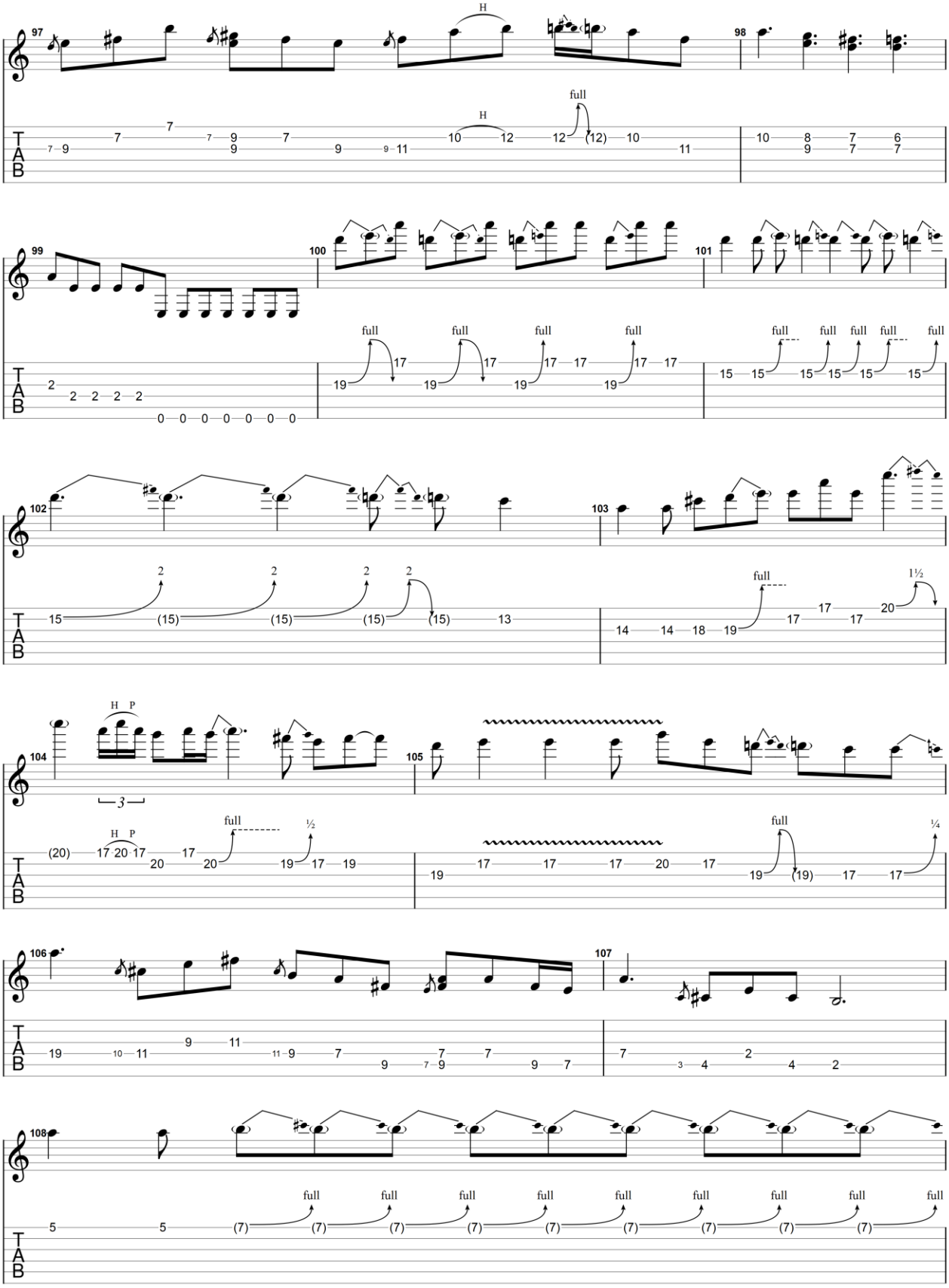

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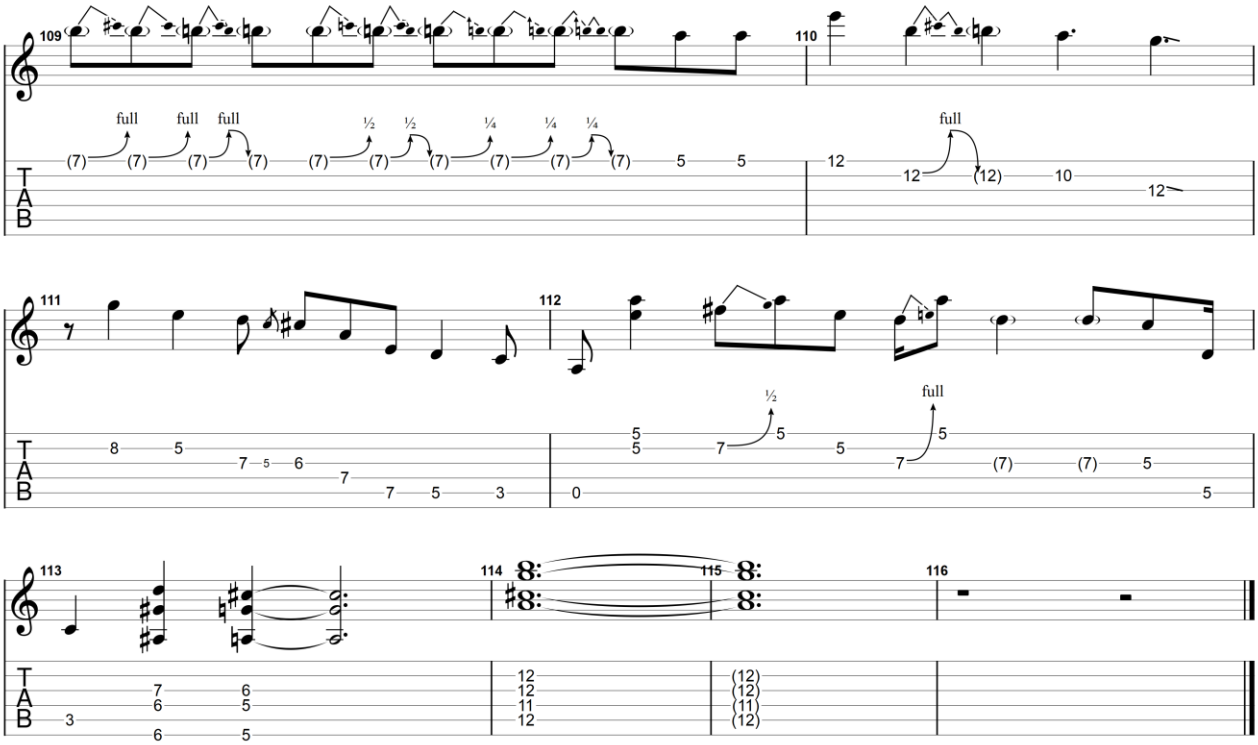

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Key To the Highway

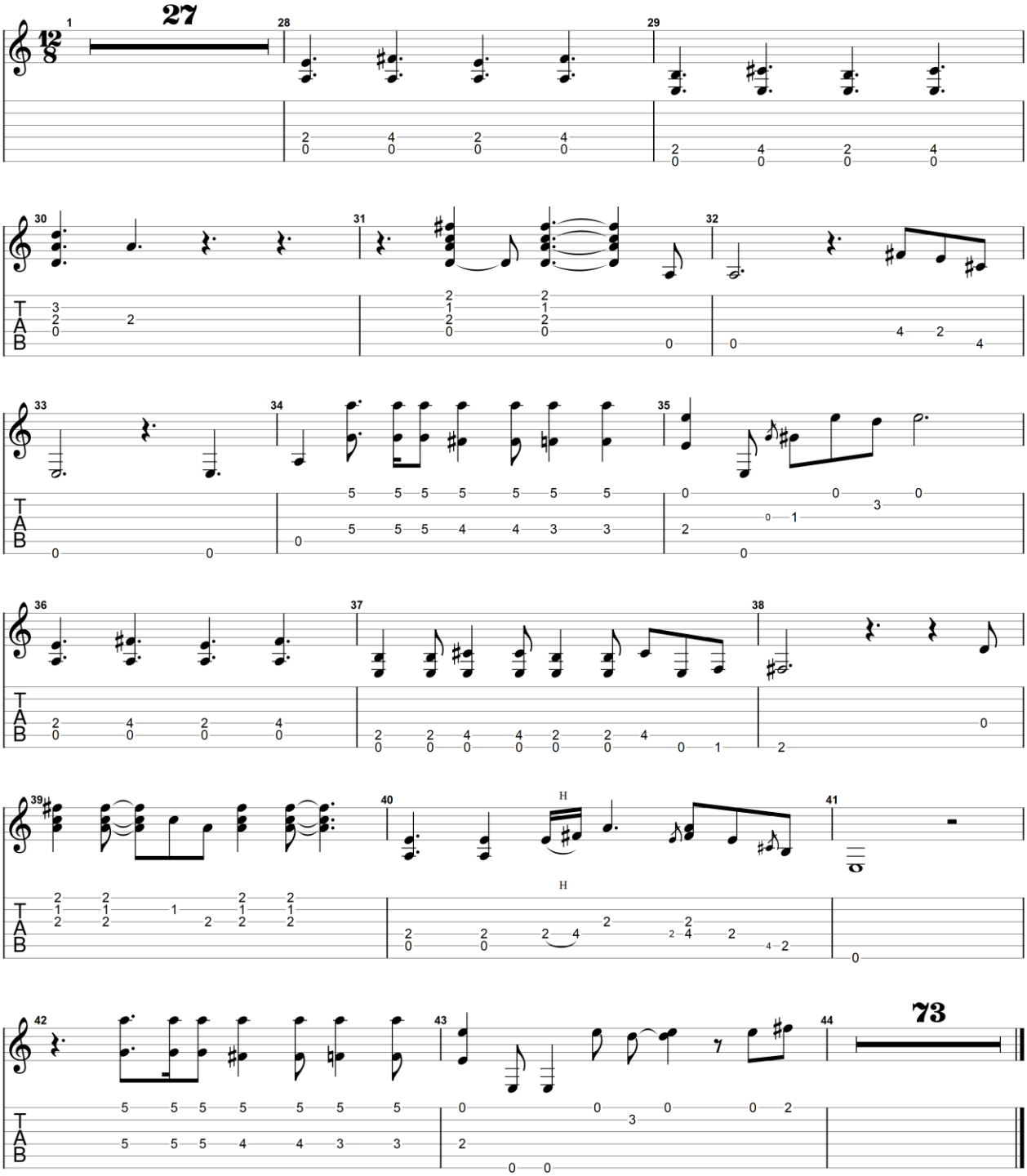
2000

Eric Clapton

Elektrische gitaar 2

Standard tuning

♩ = 120



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Kindhearted Woman Blues

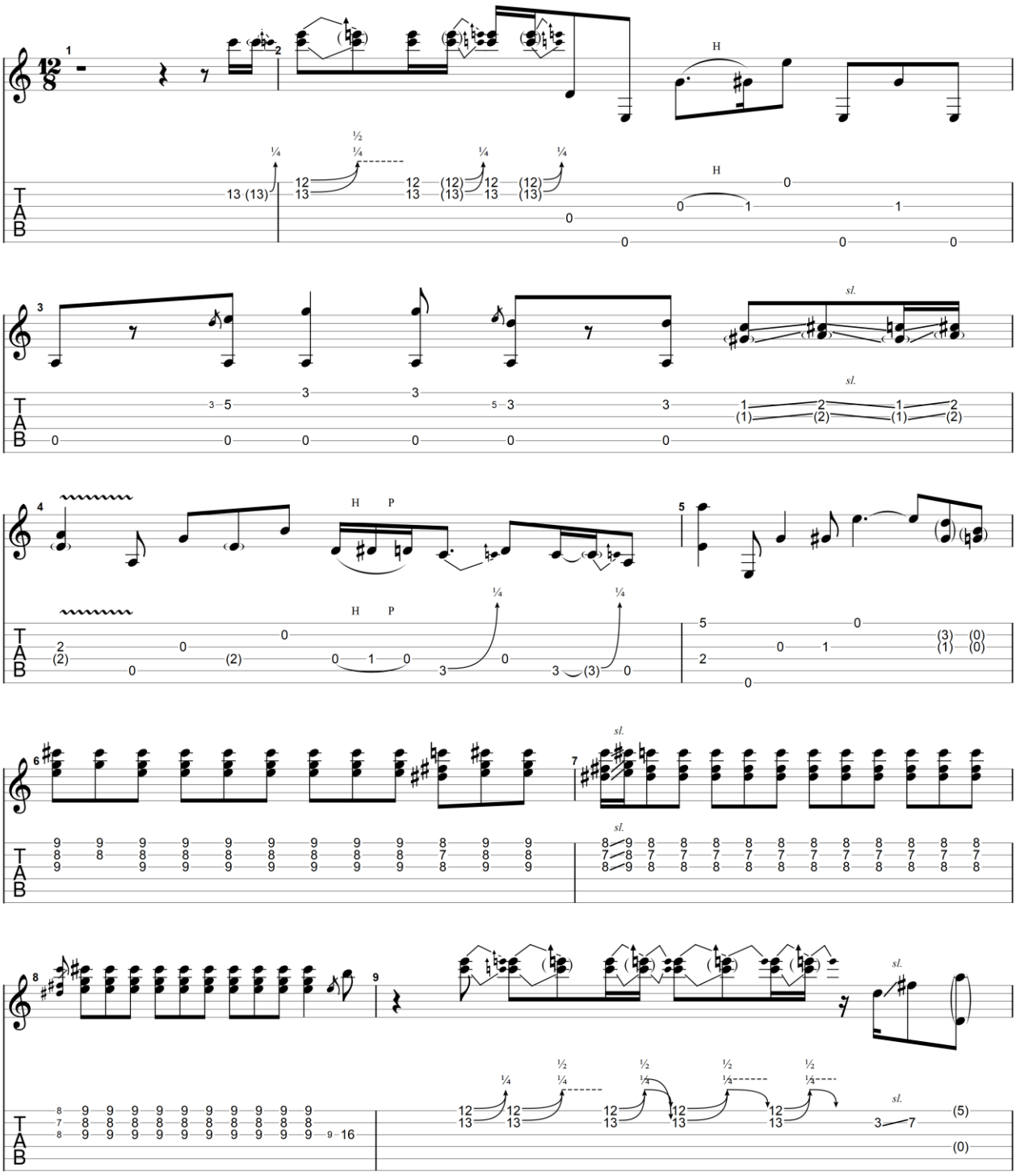
2004

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 130



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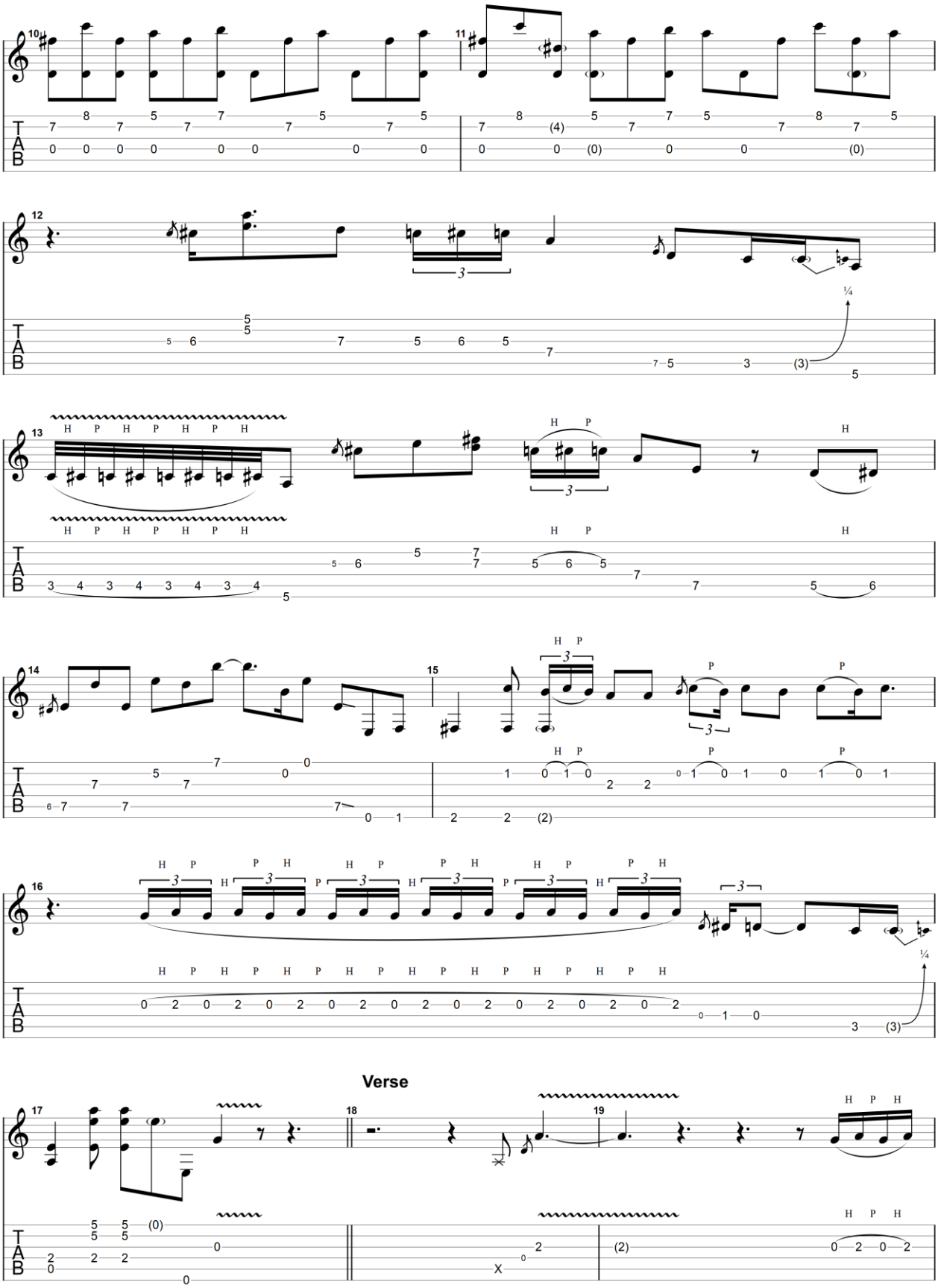

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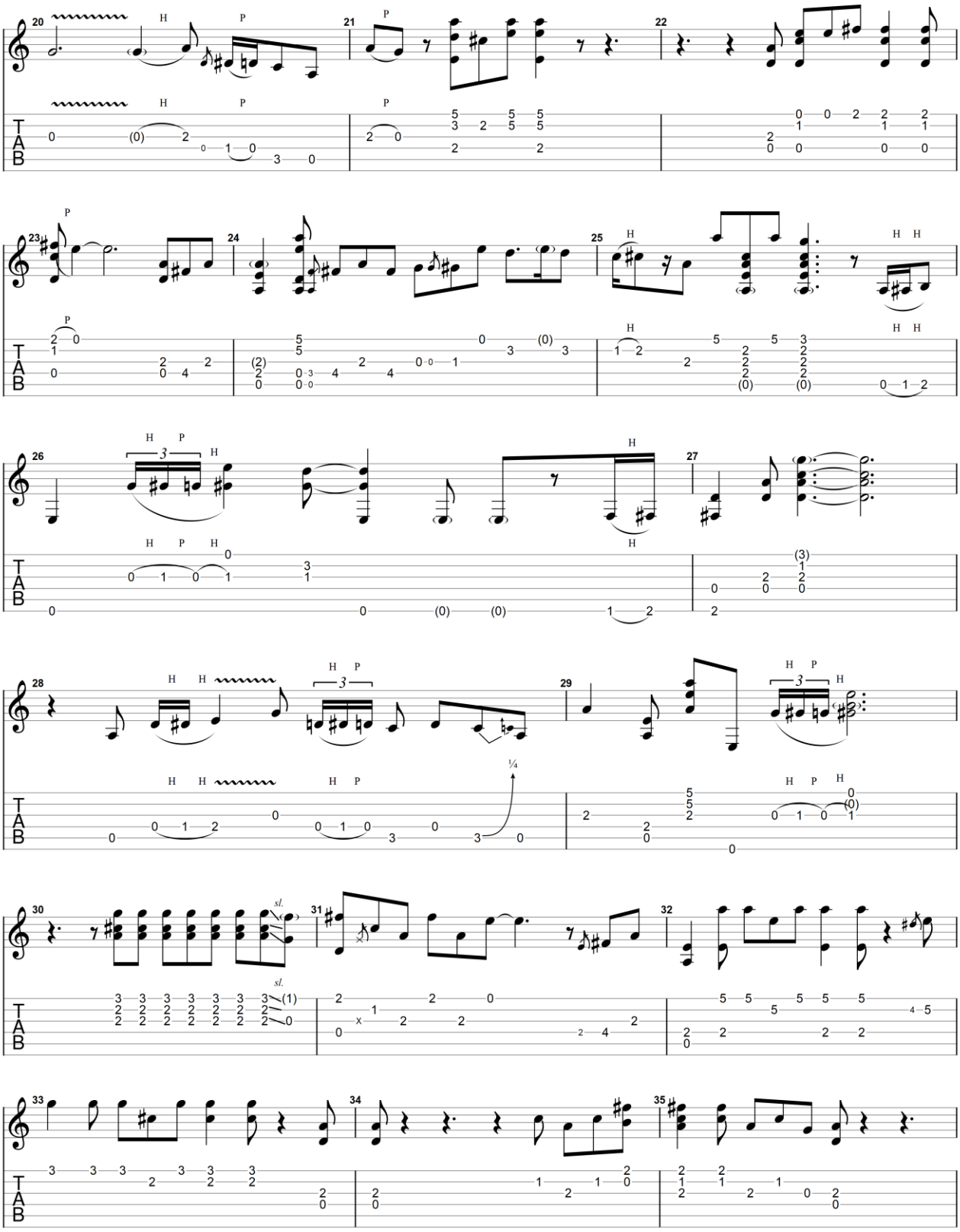

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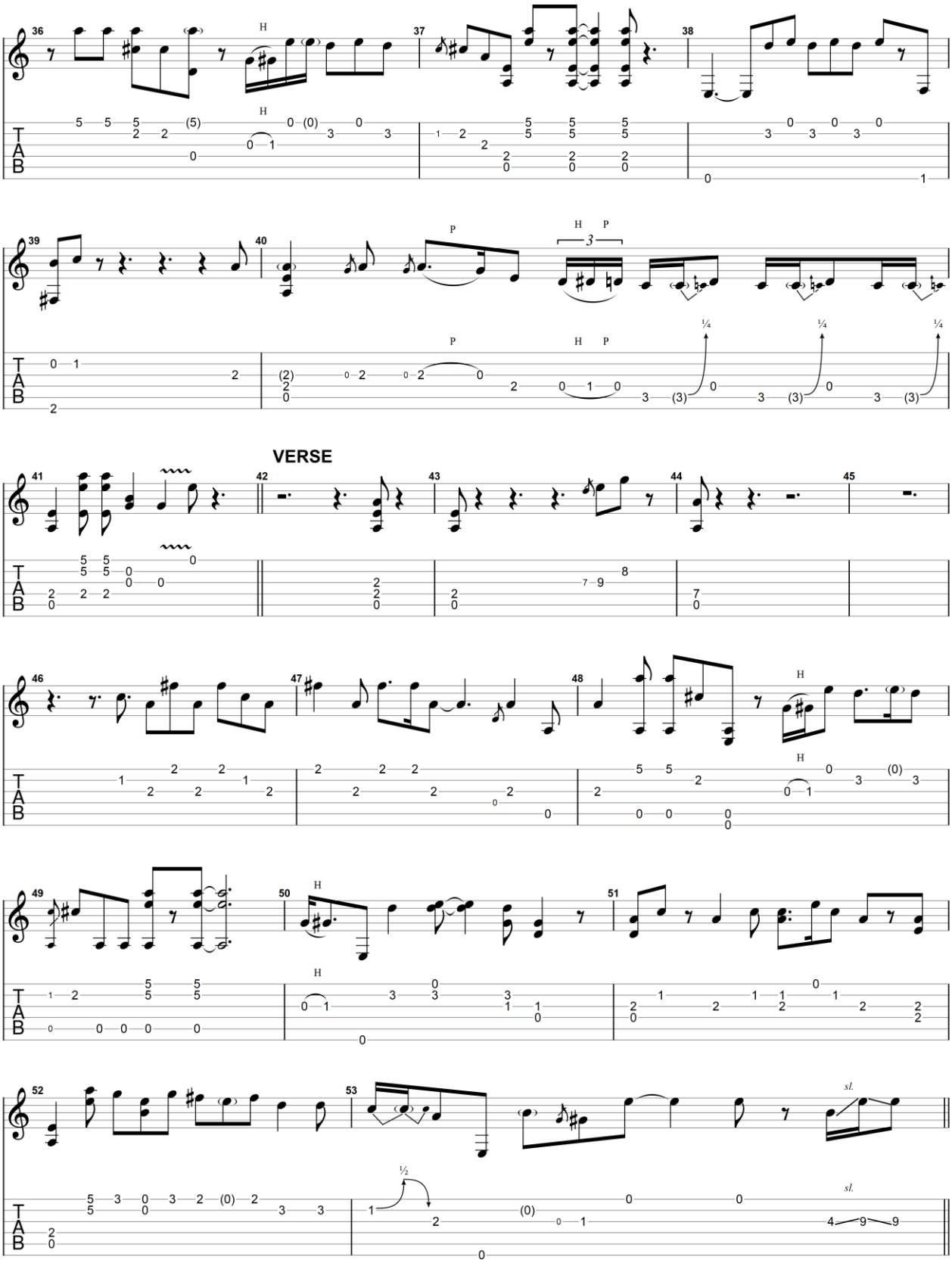

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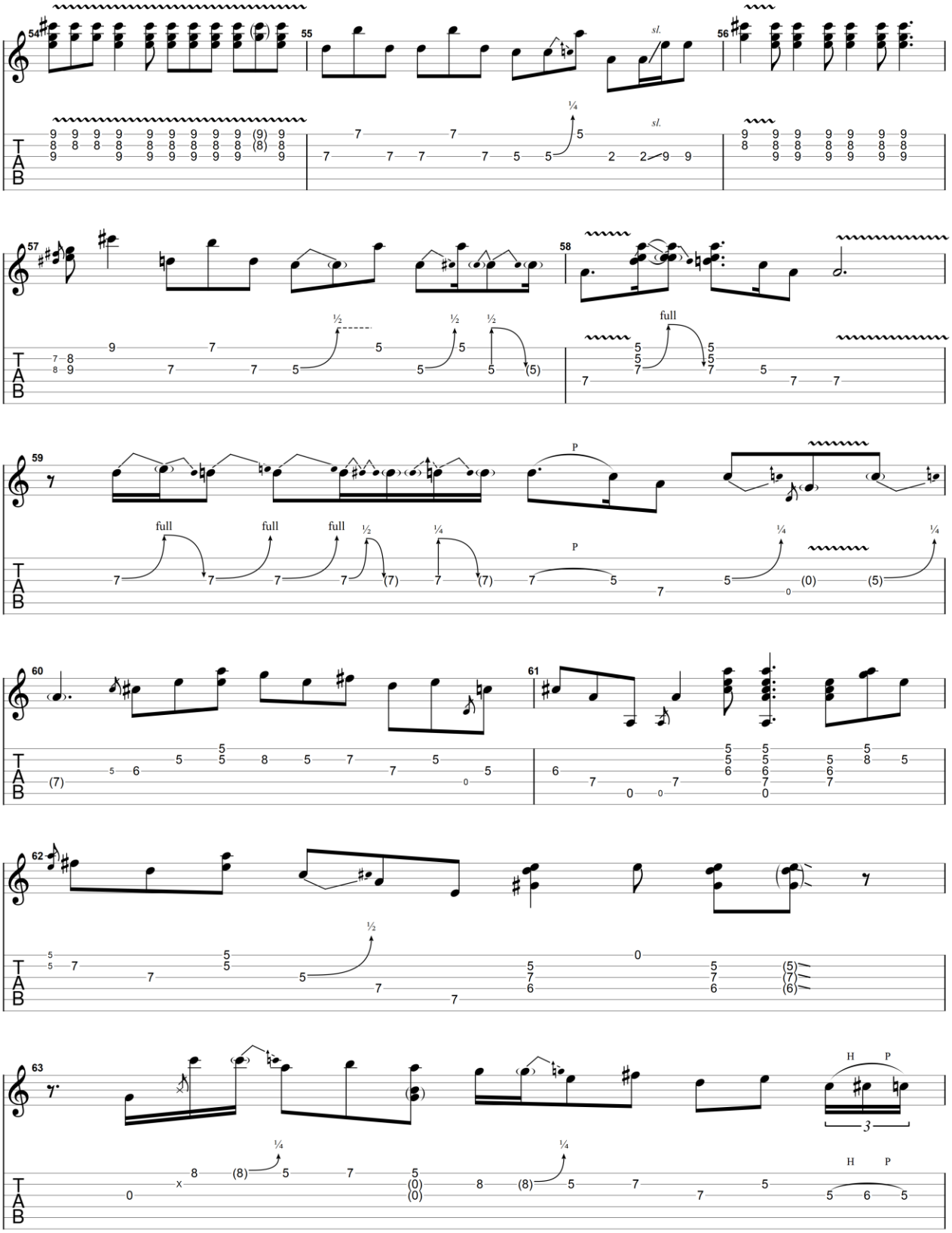
GUITAR SOLO



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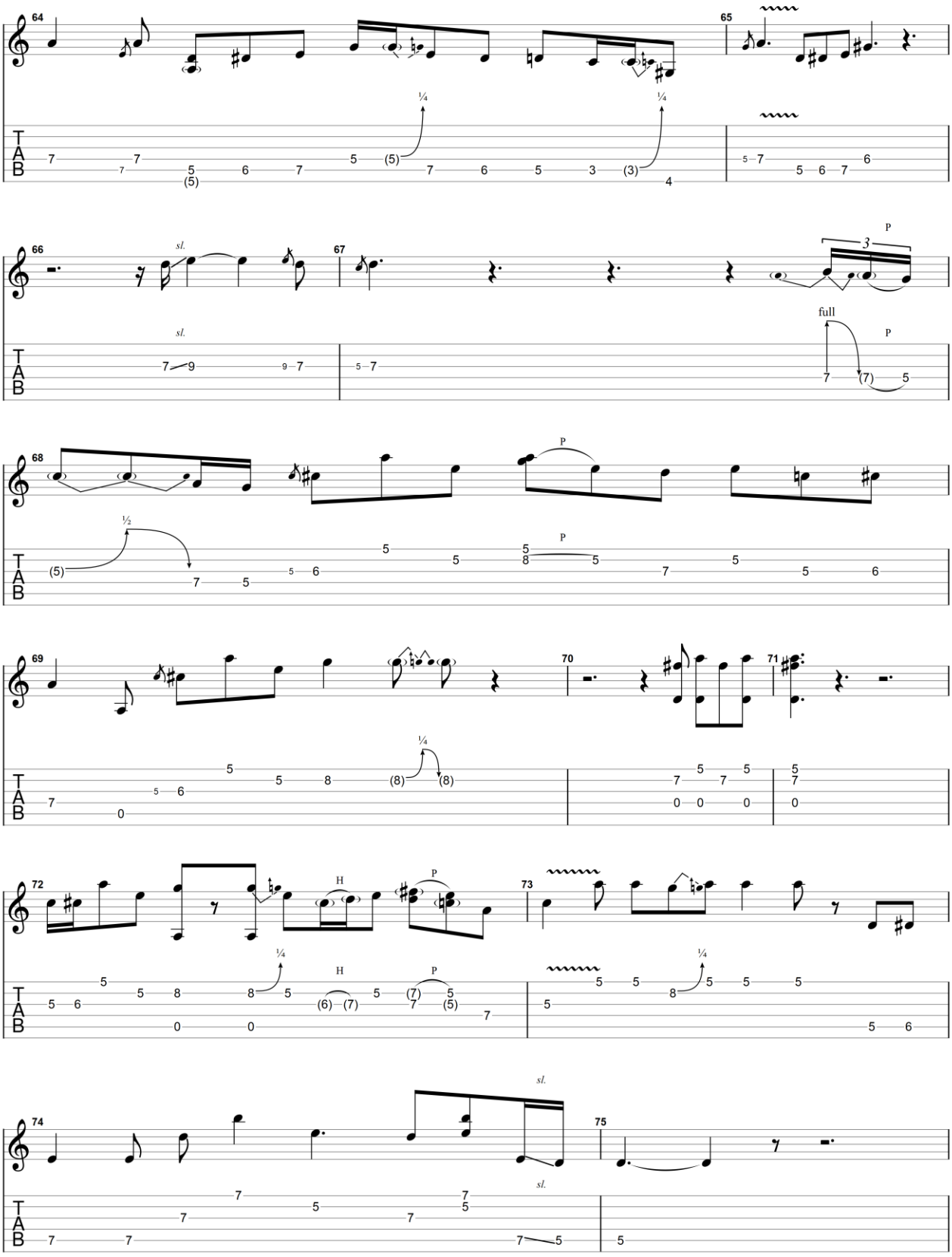

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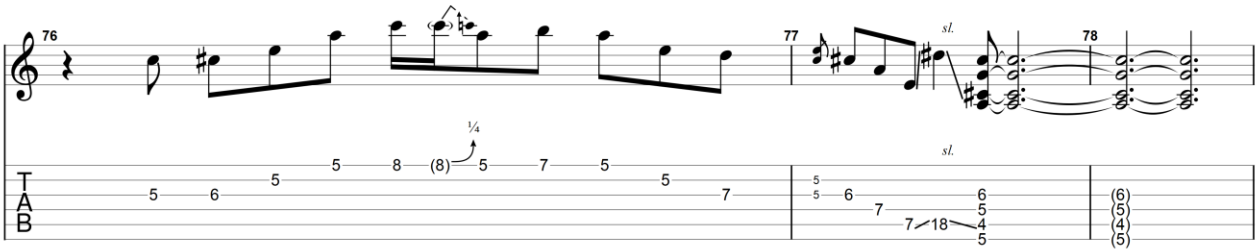

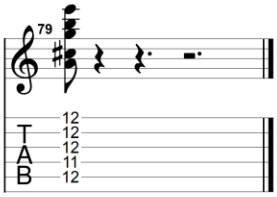

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Knocking On Heaven's Door

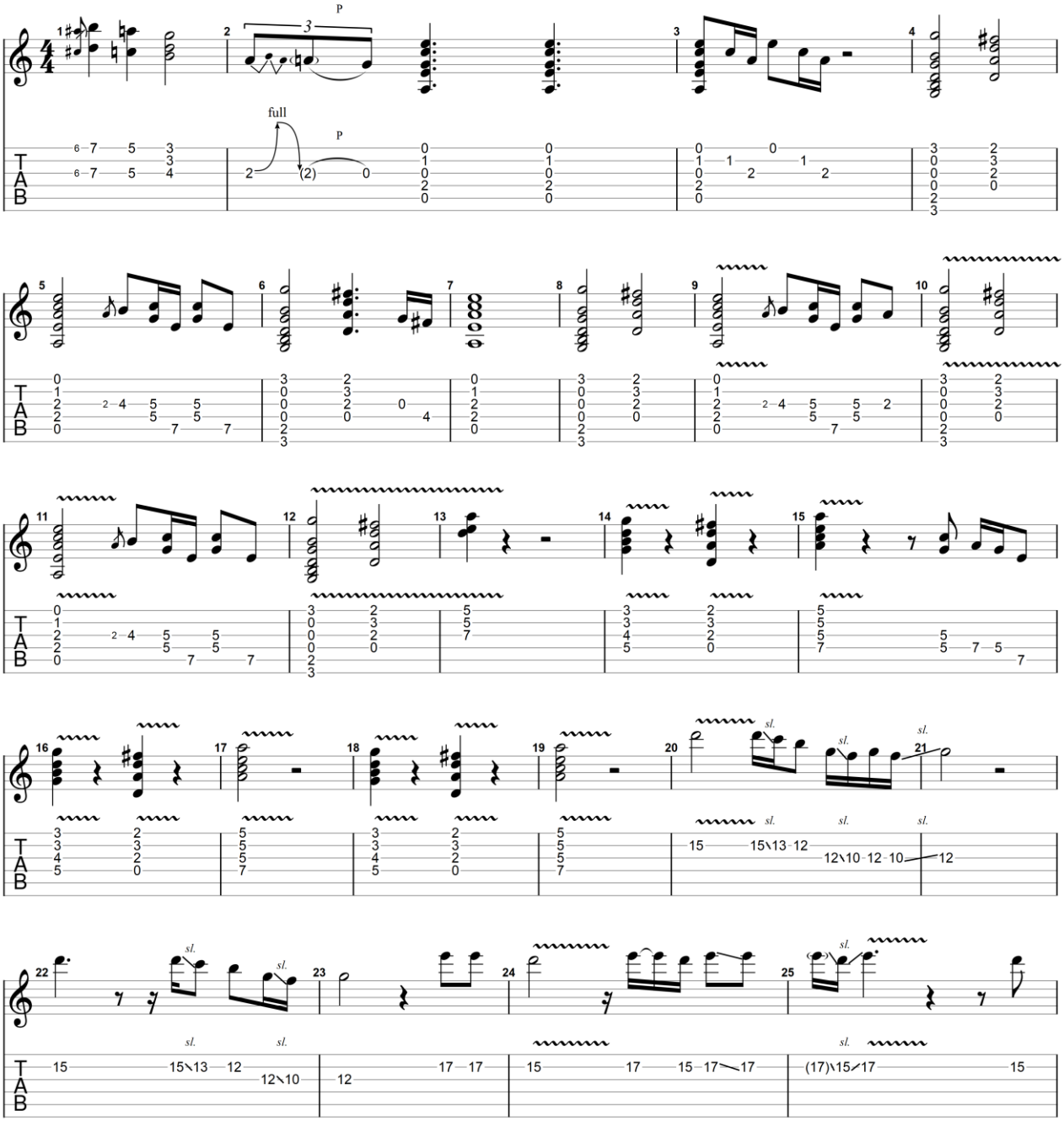
1975

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 85



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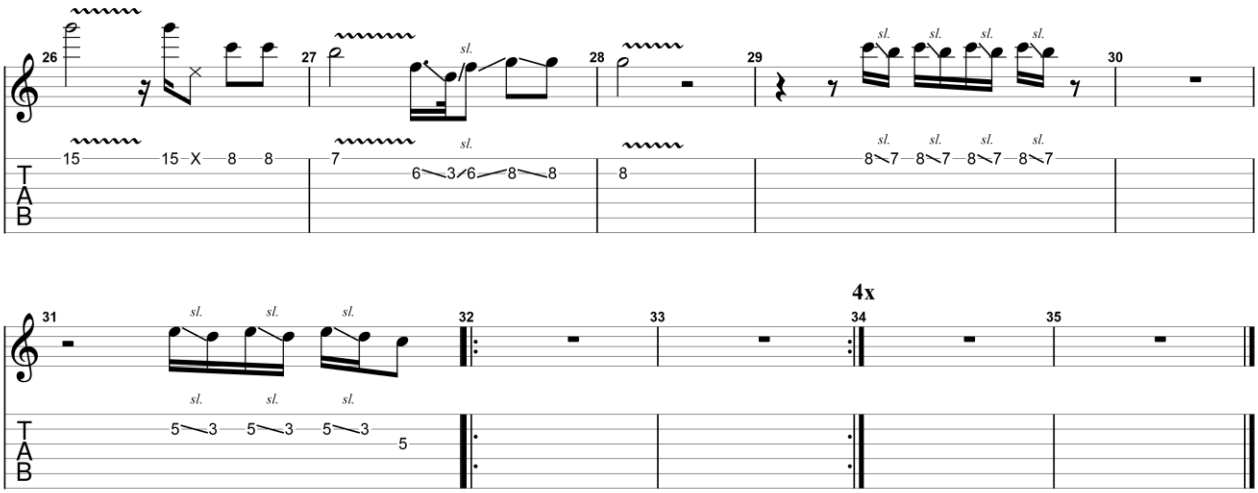

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Knocking On Heaven's Door

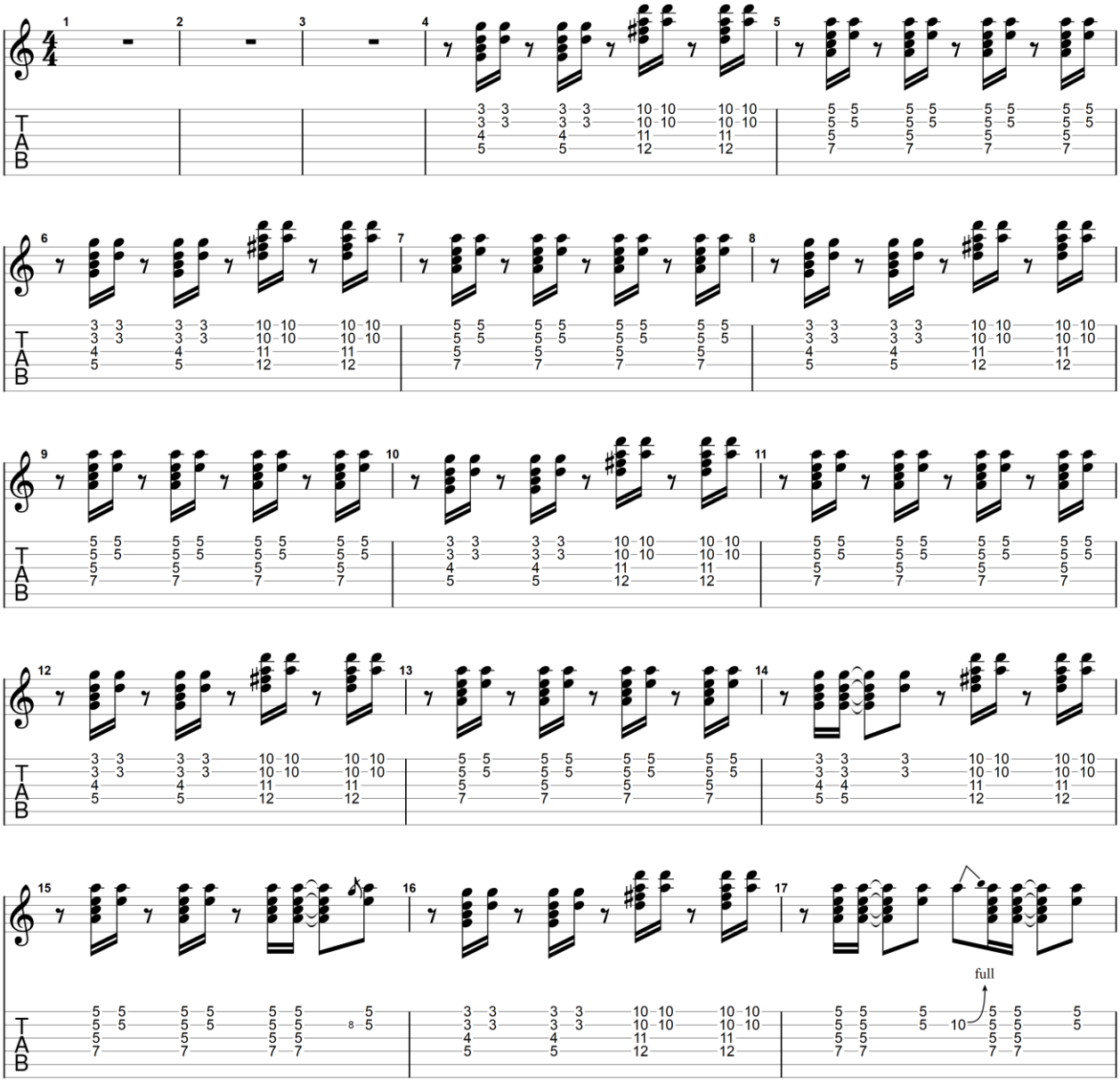
1975

Eric Clapton

Elektrische gitaar 2

Standard tuning

♩ = 85



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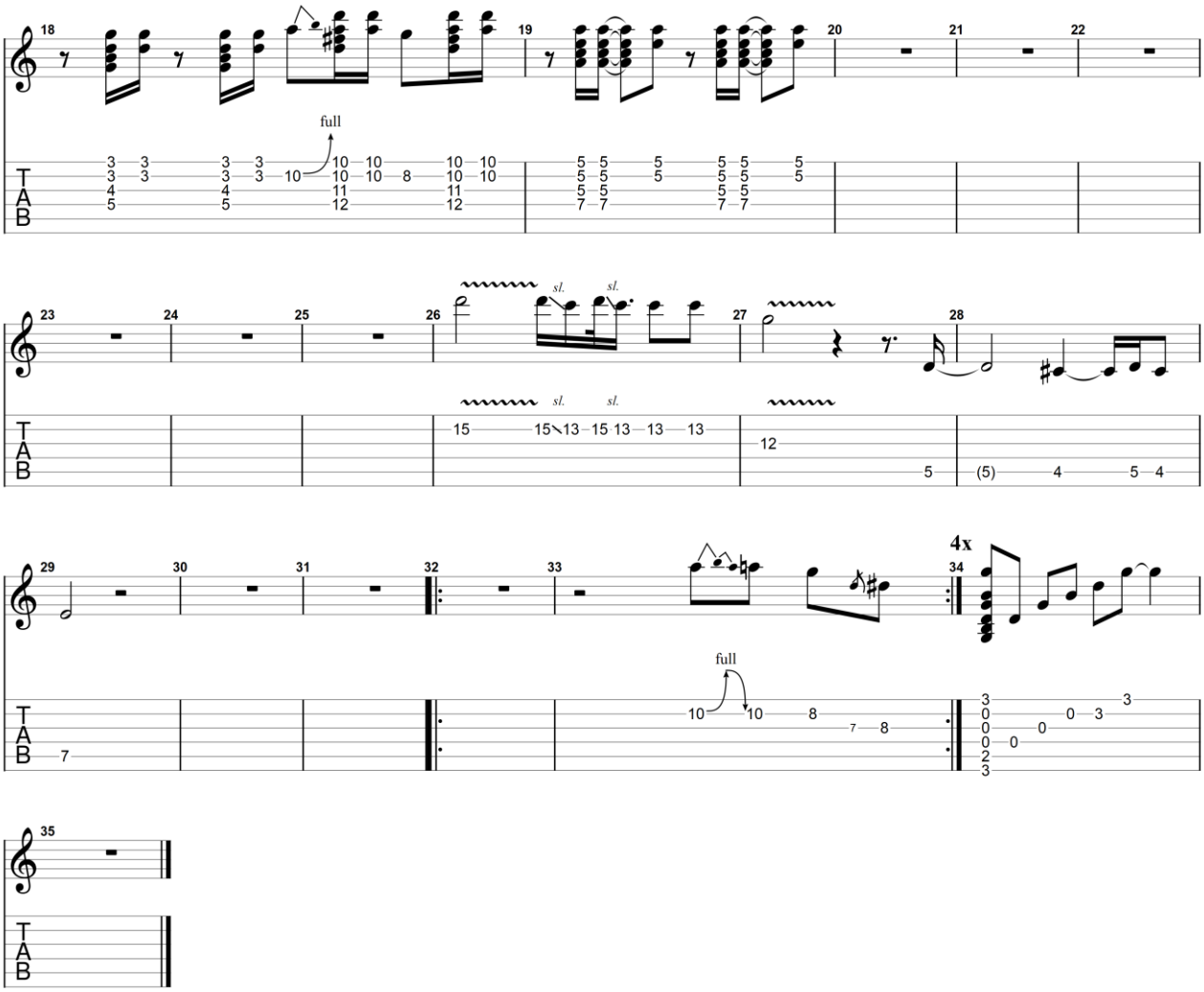

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Lay Down Sally

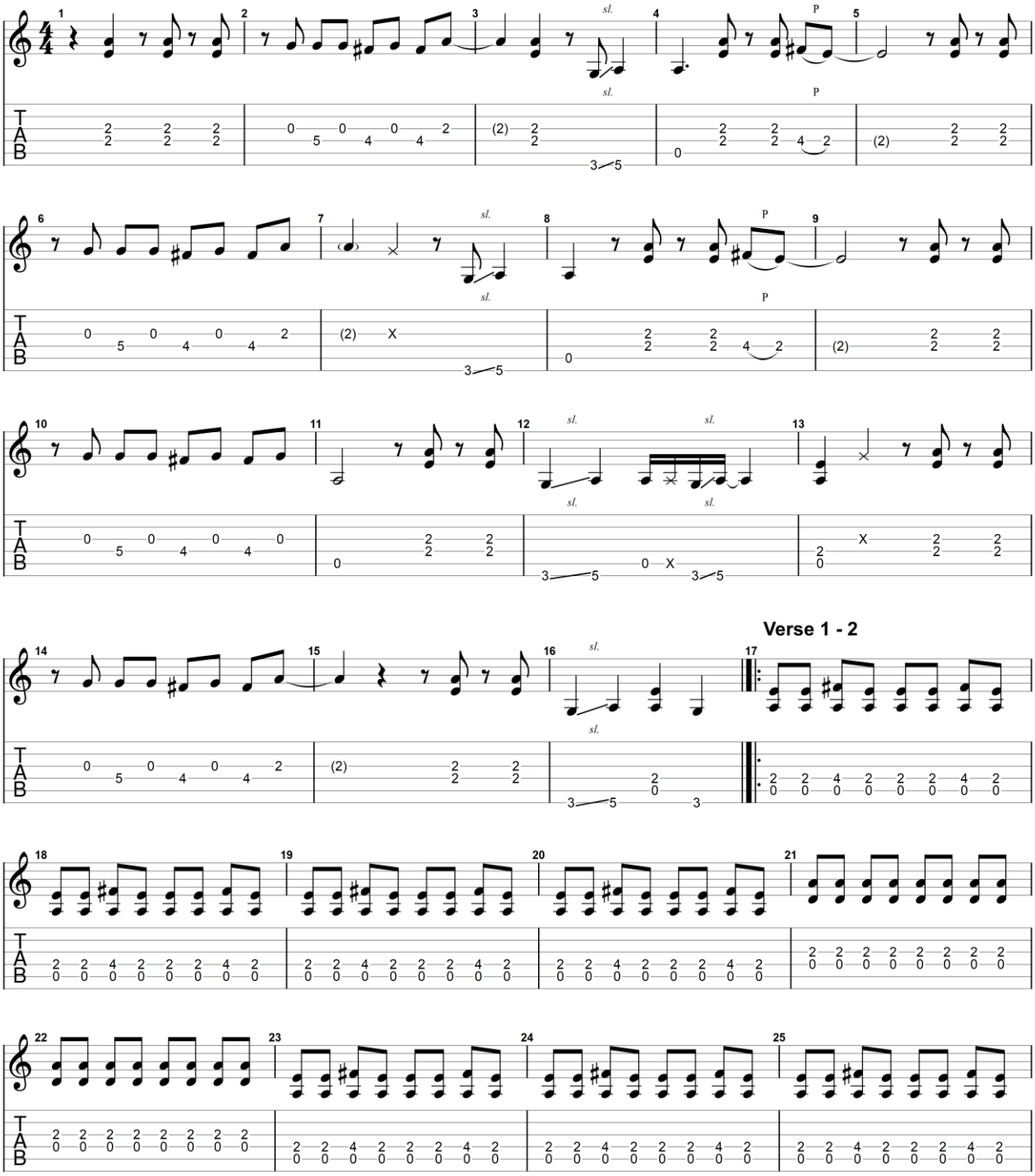
1977

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 165



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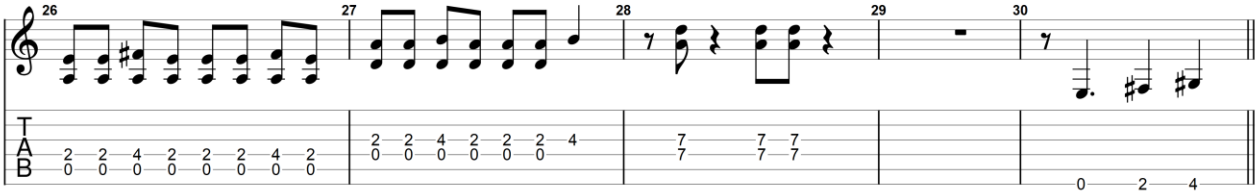
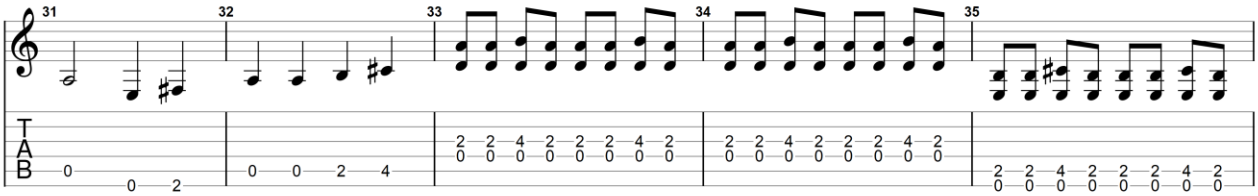
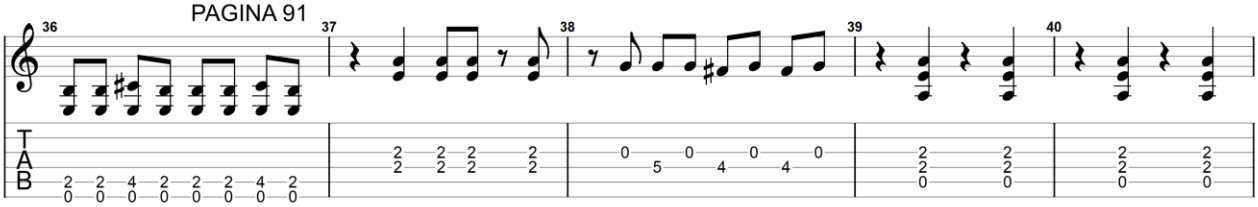


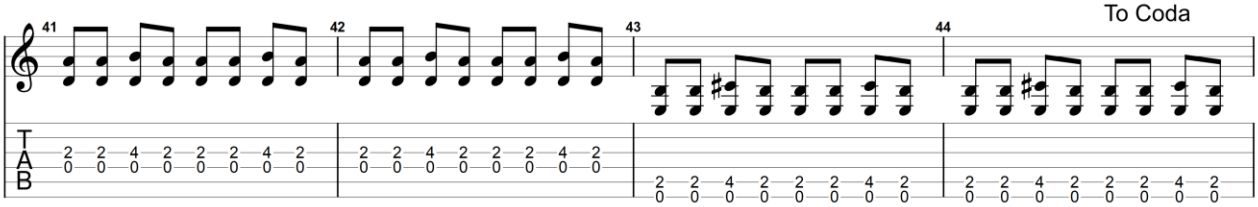
Chorus 1 - 2

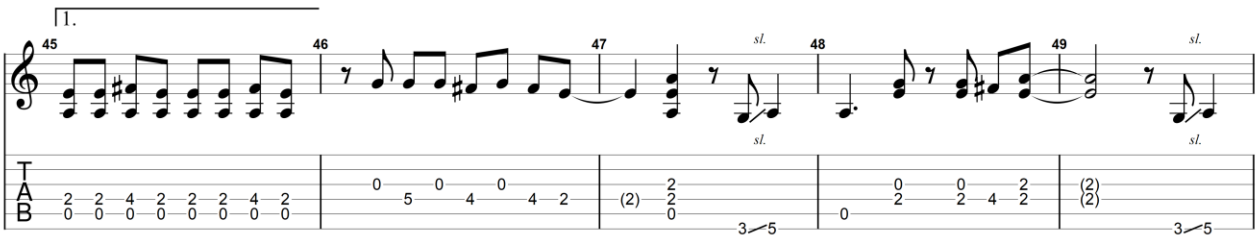


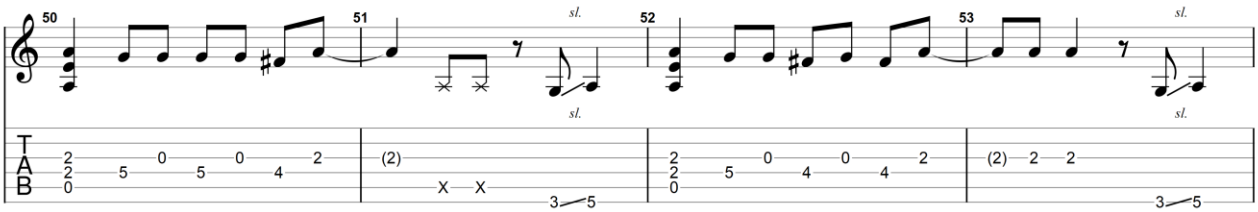
PAGINA 91



To Coda







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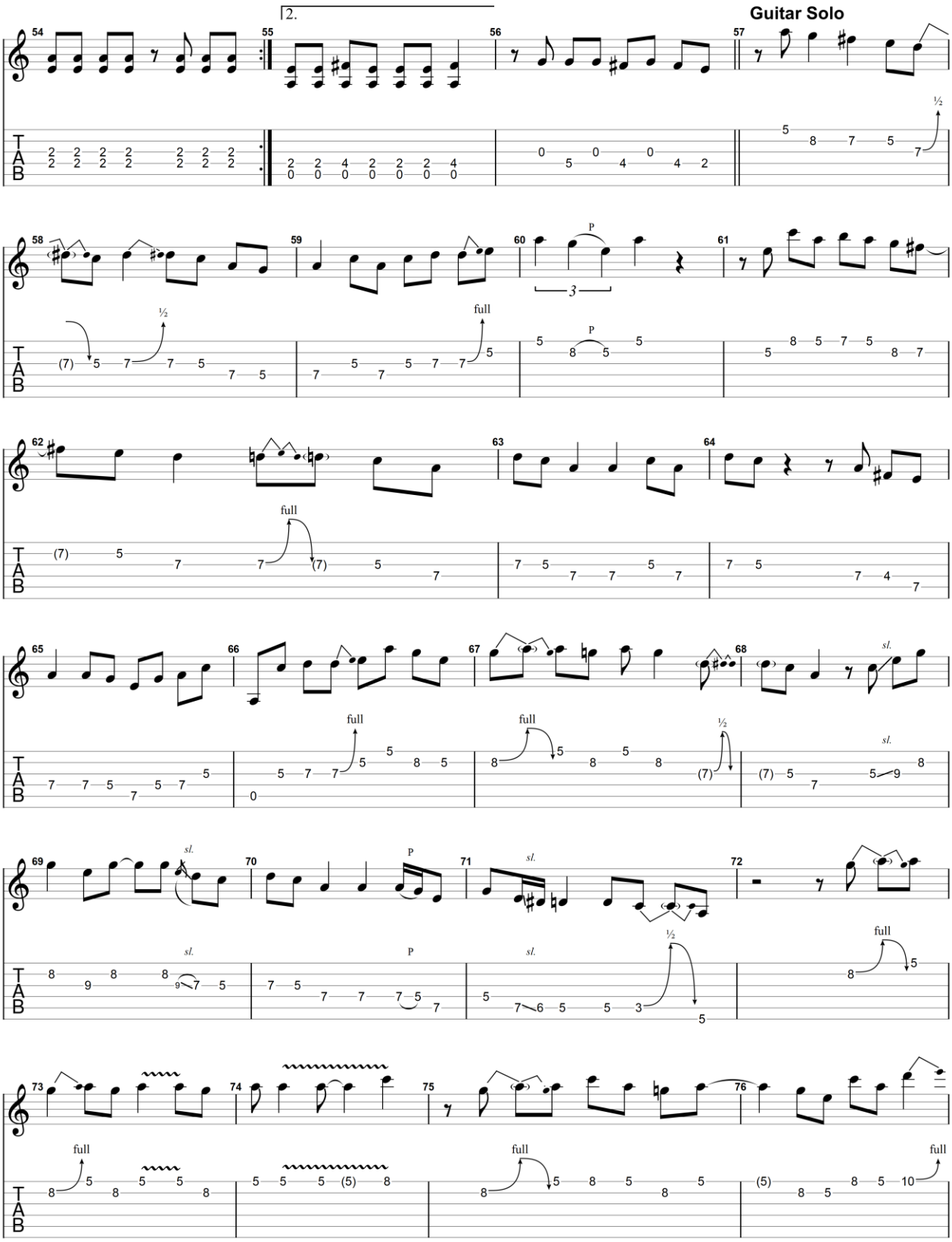

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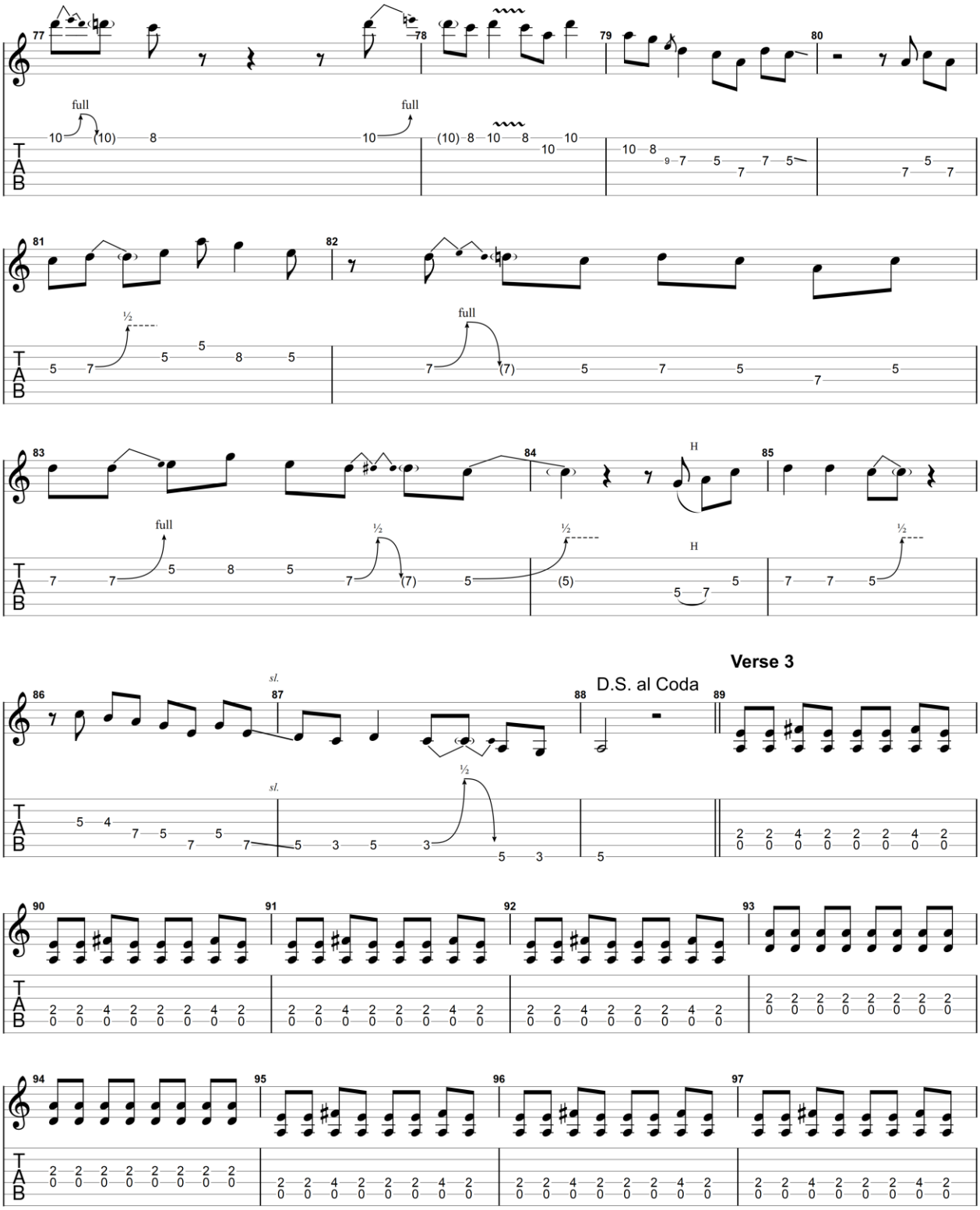

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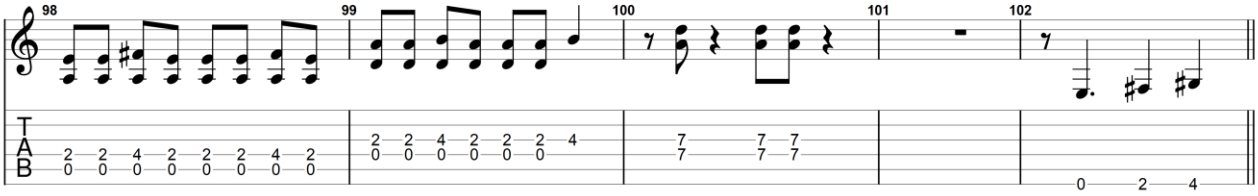
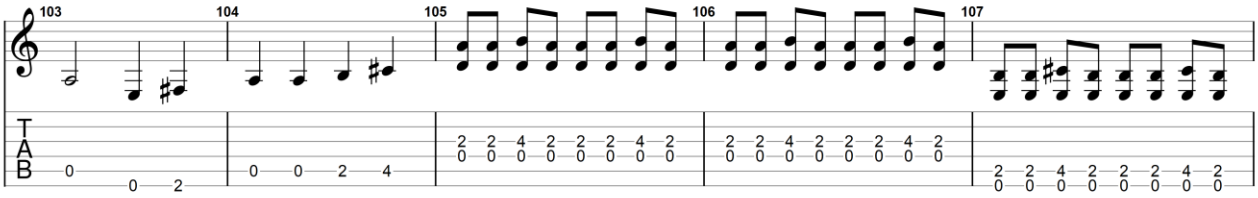
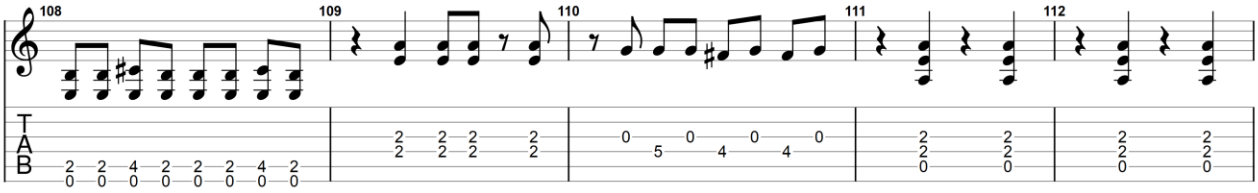
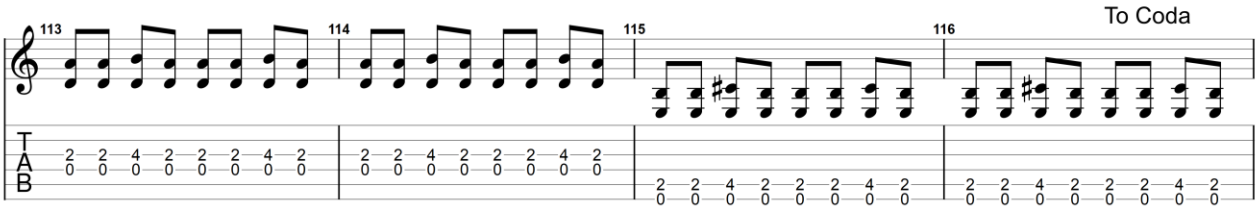


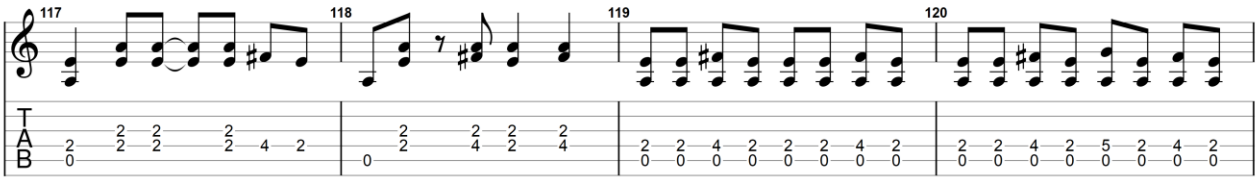
Chorus 3

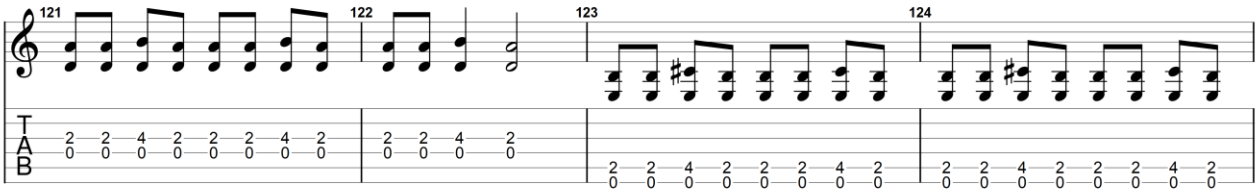


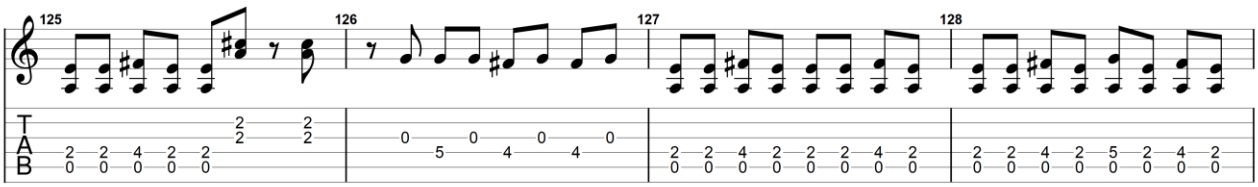


To Coda









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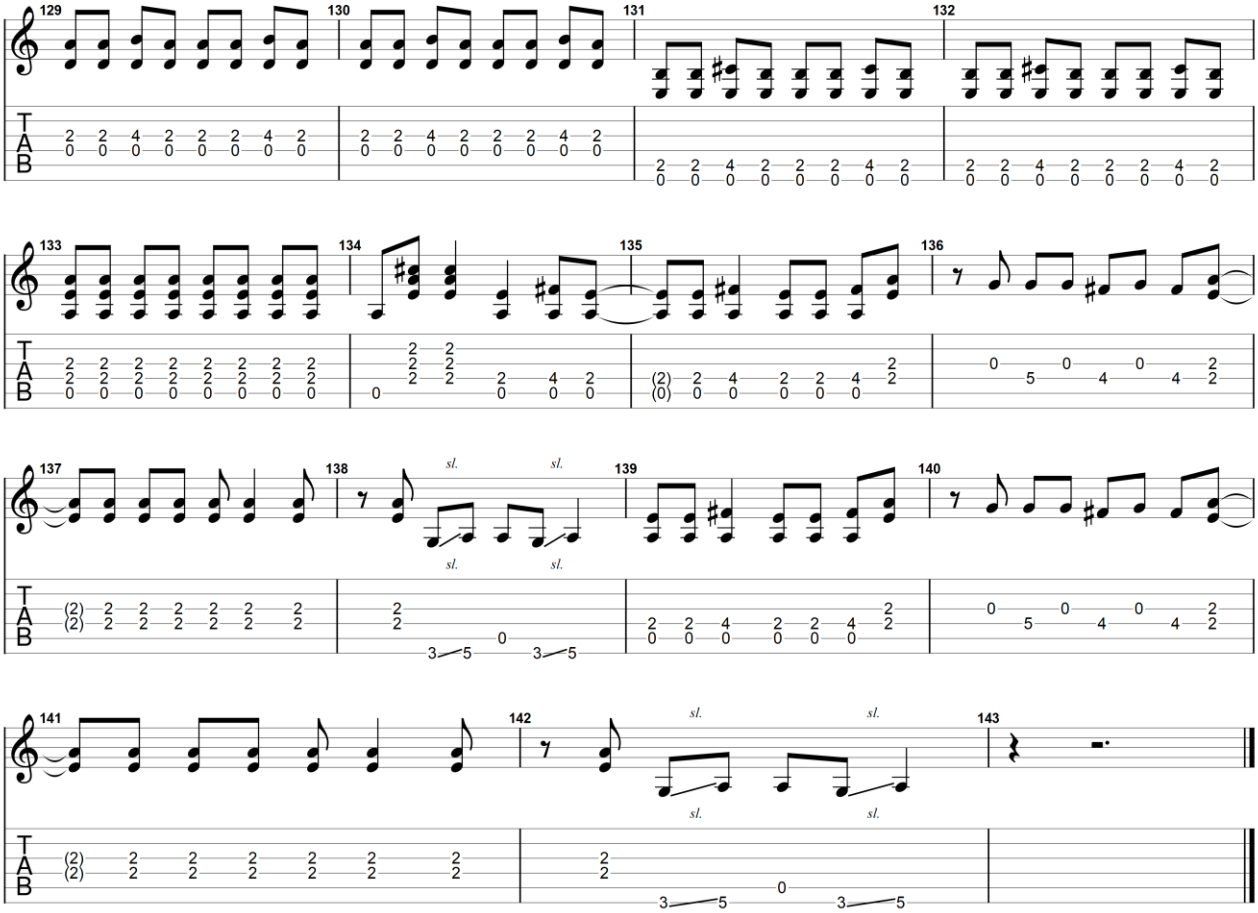

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Lay Down Sally

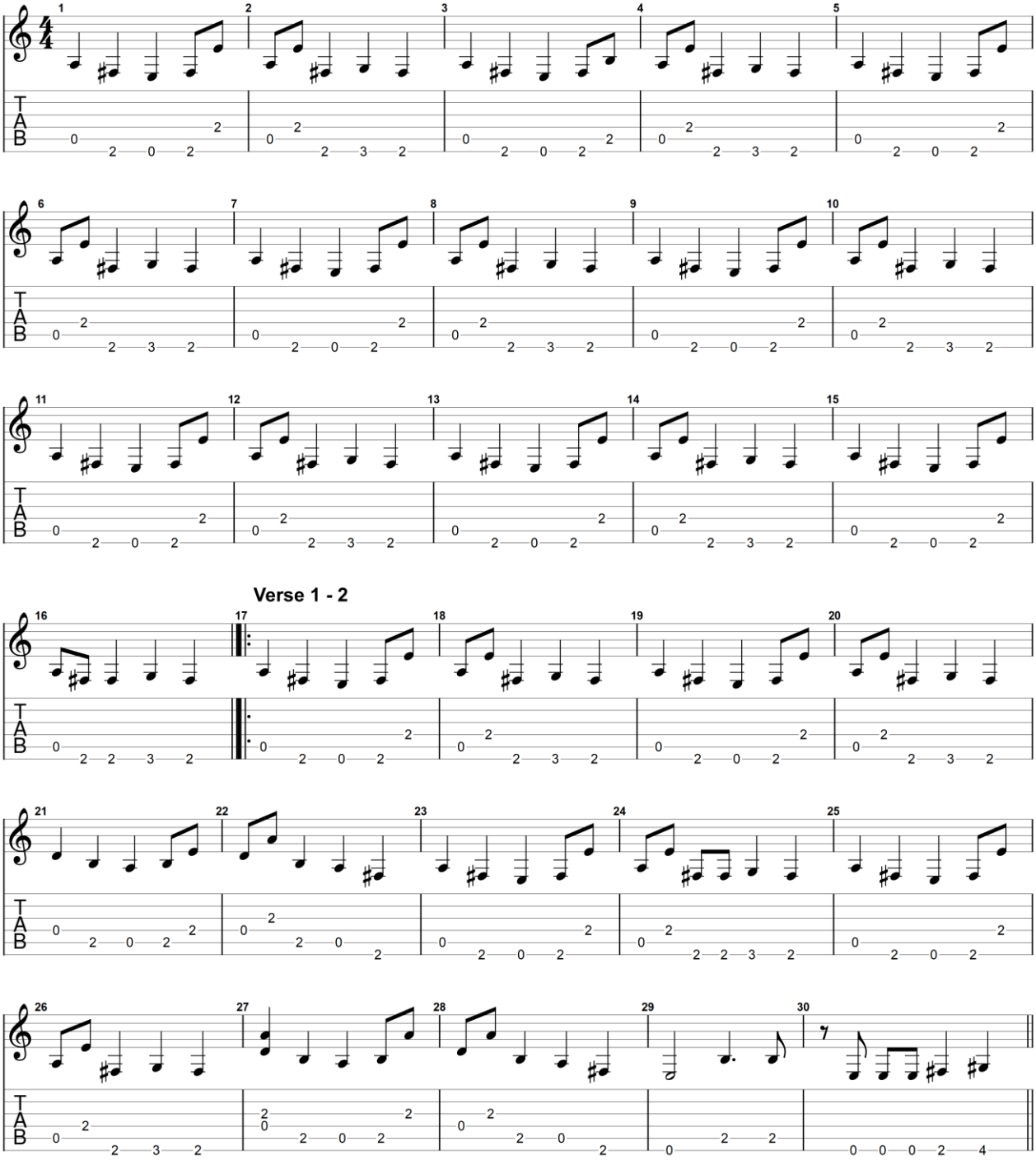
1977

Eric Clapton

Elektrische gitaar 2

Standard tuning

♩ = 165



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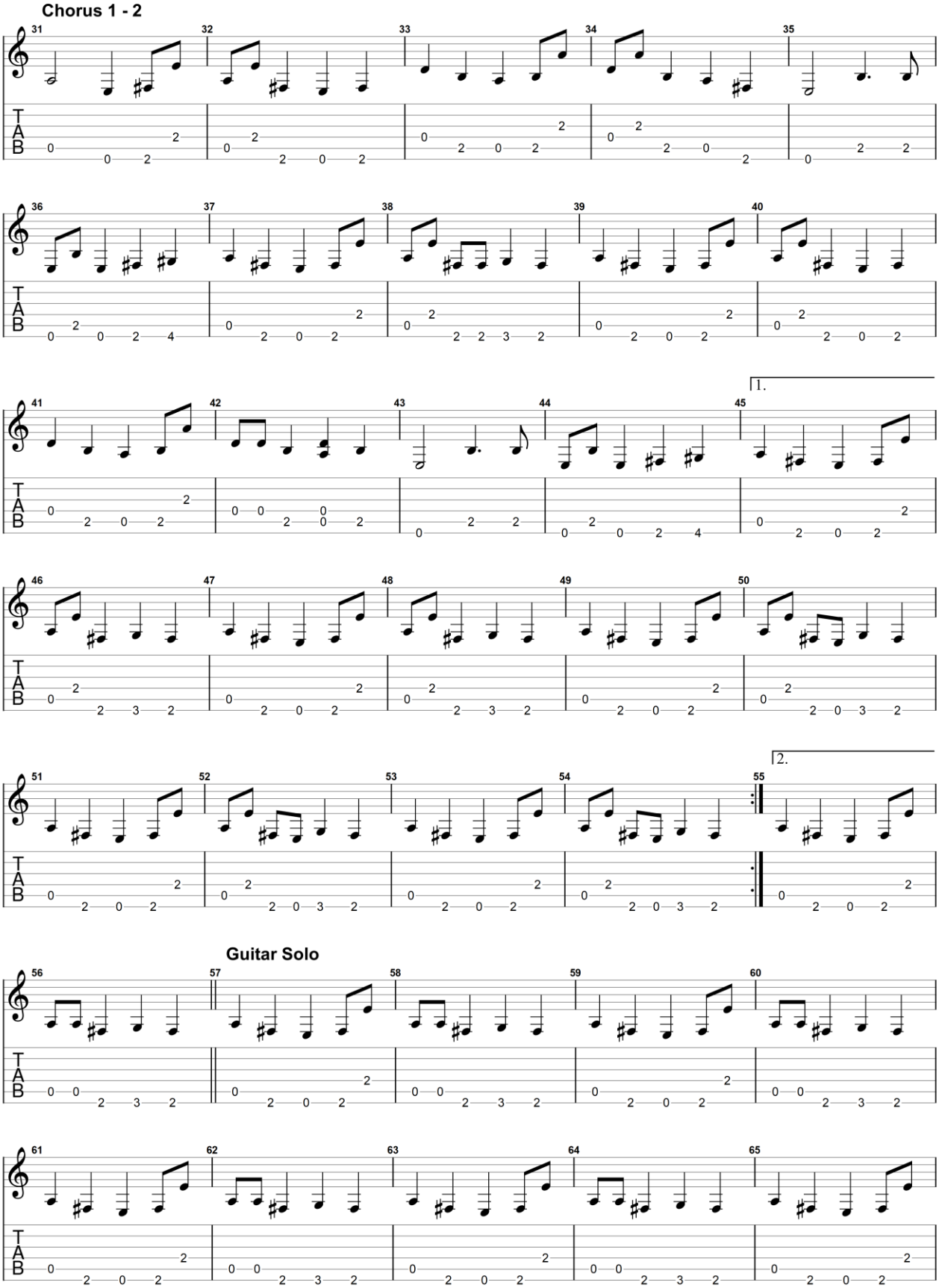

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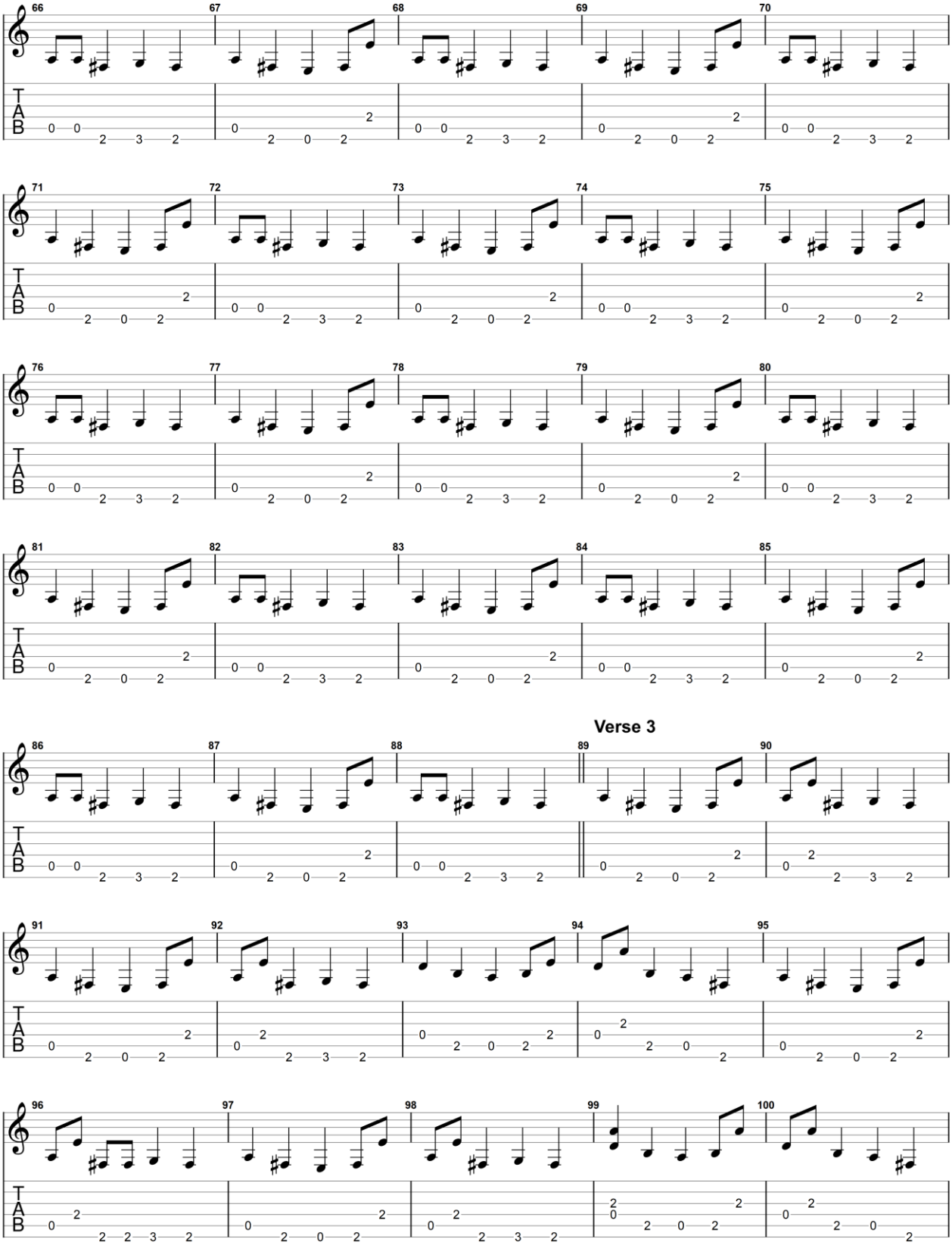

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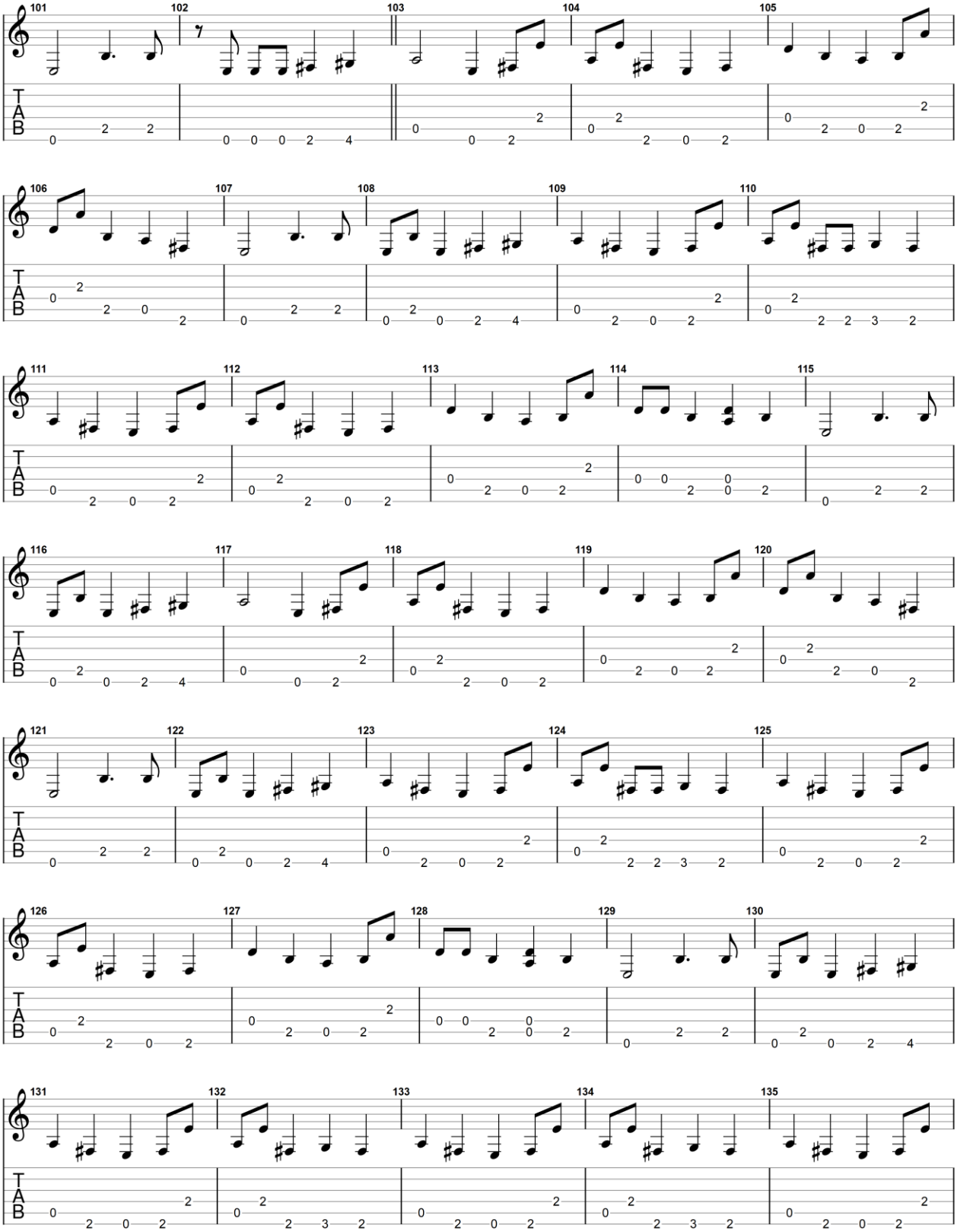
Chorus 3



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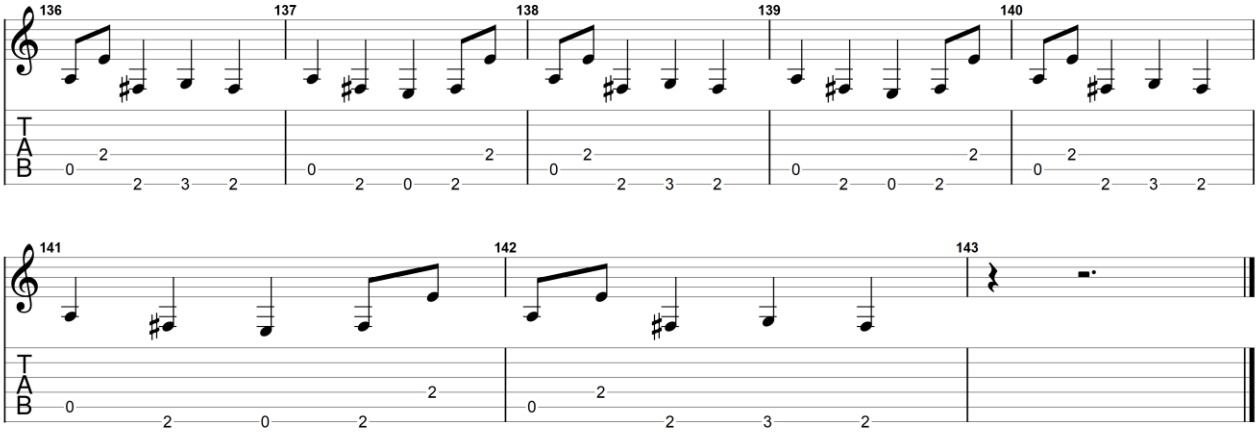

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Lay Down Sally

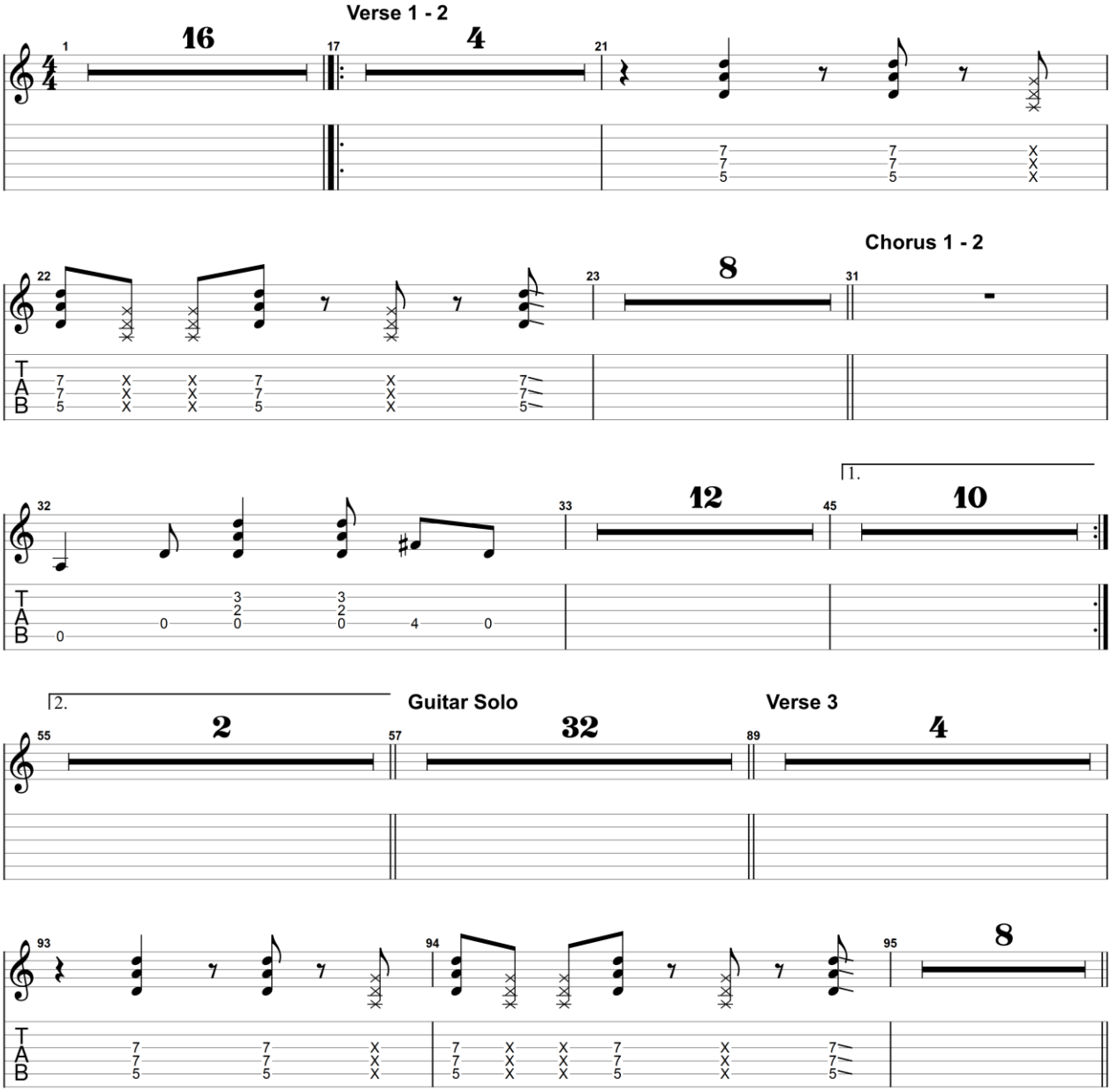
1977

Eric Clapton

Elektrische gitaar 3

Standard tuning

♩ = 165



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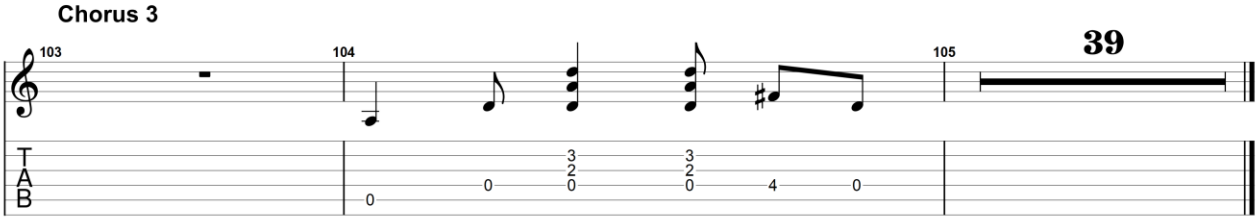

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Layla

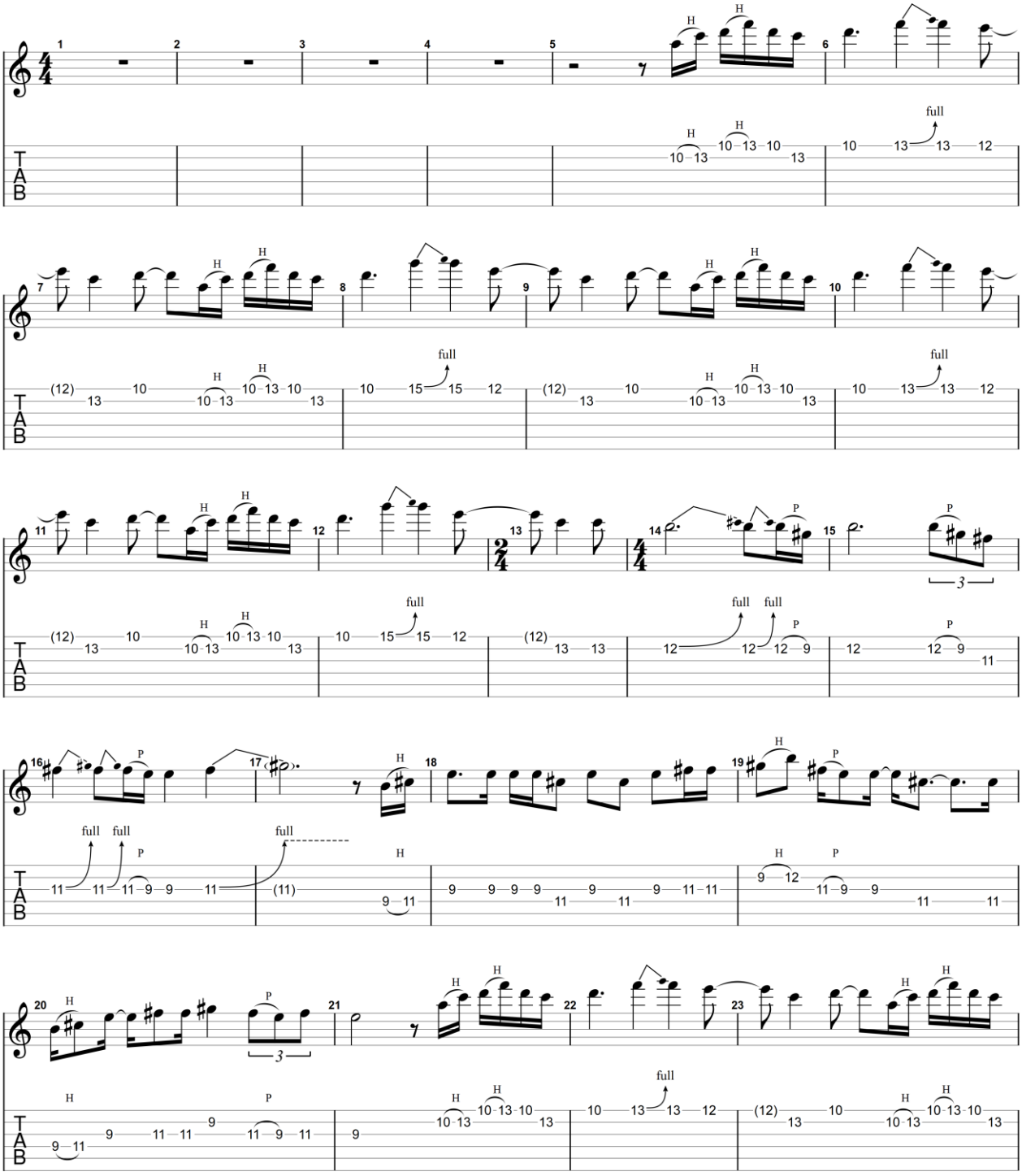
1970

Eric Clapton

Elektrische gitaar 1

Standard tuning

♩ = 120



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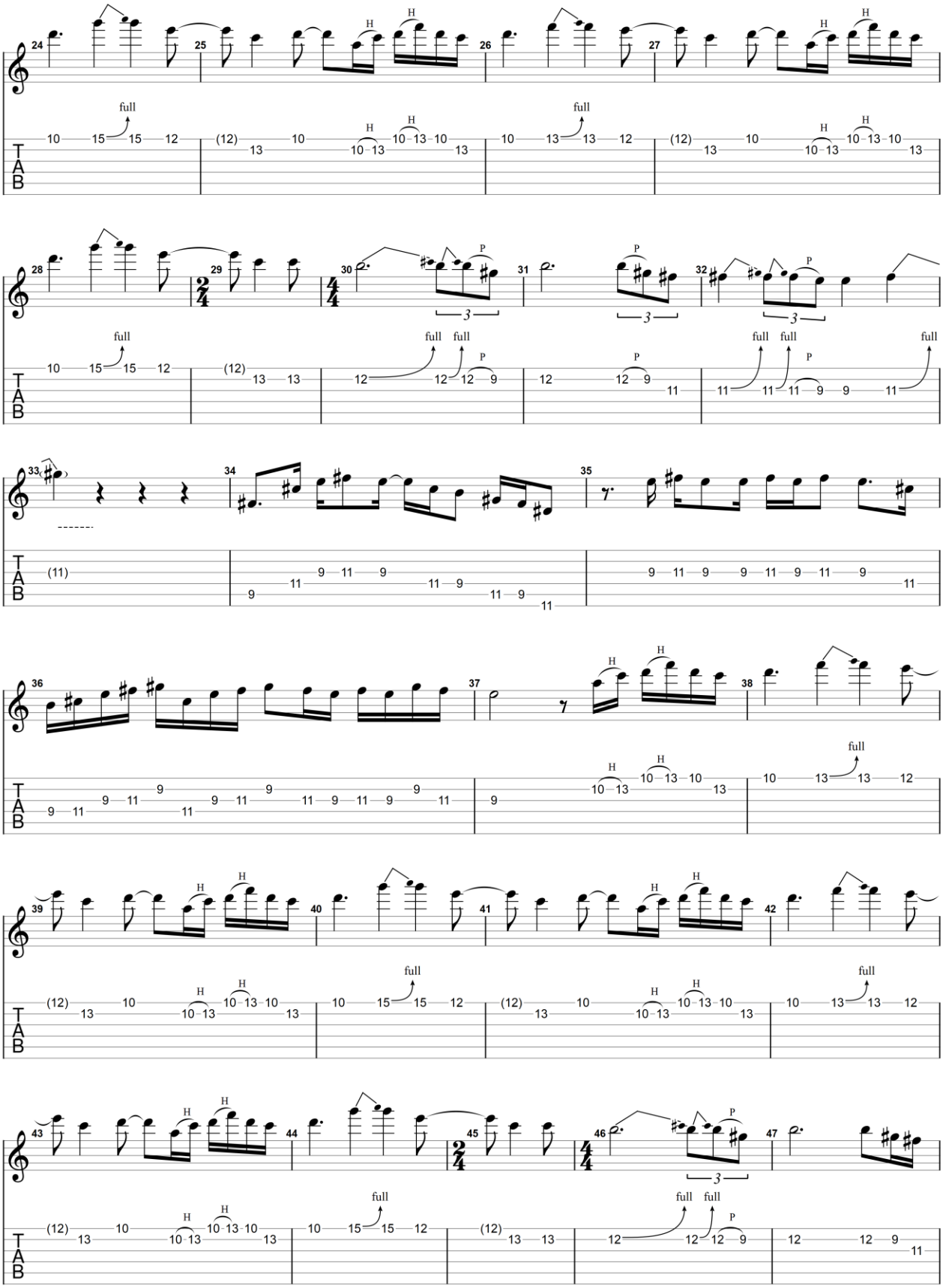

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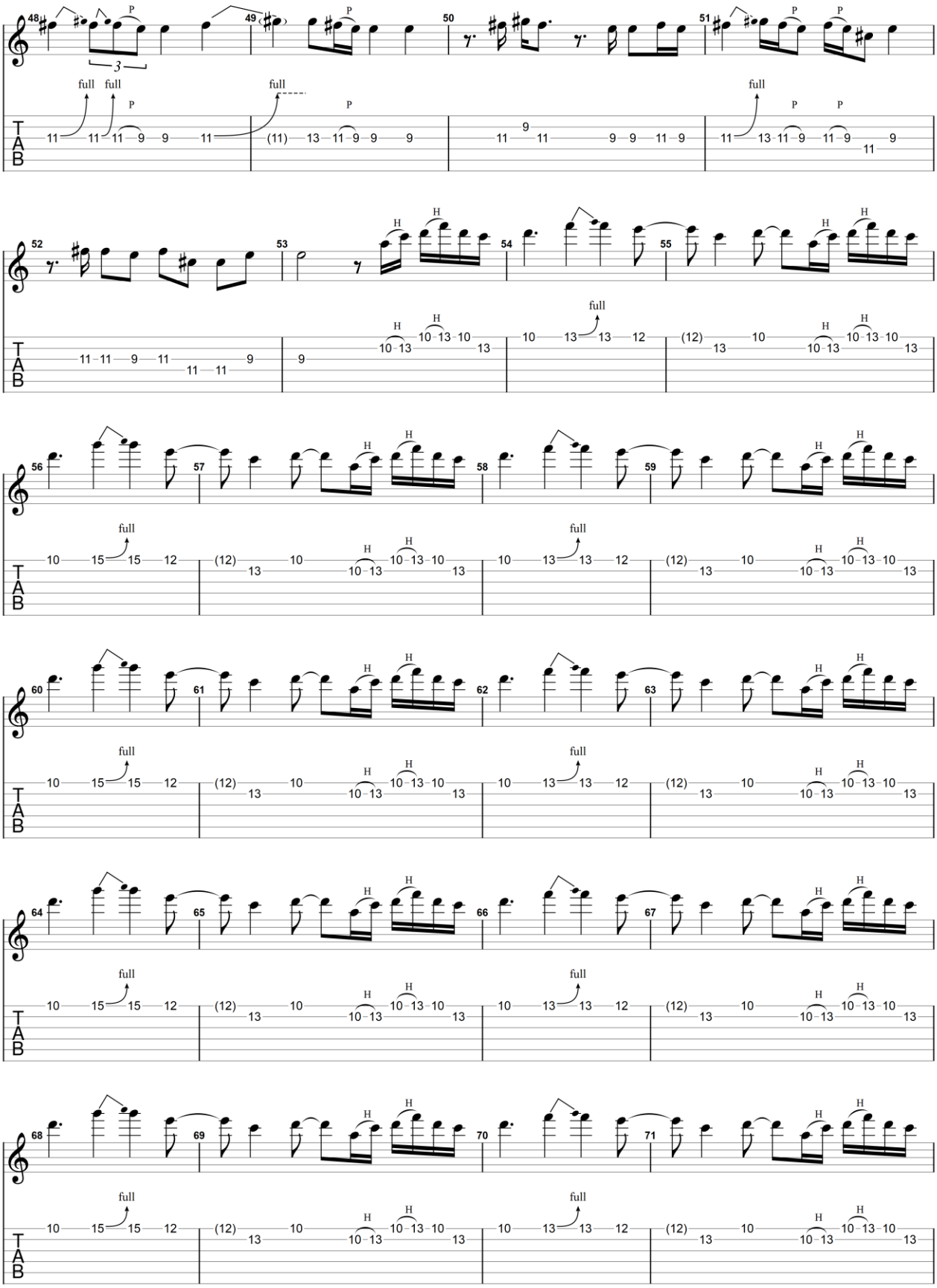

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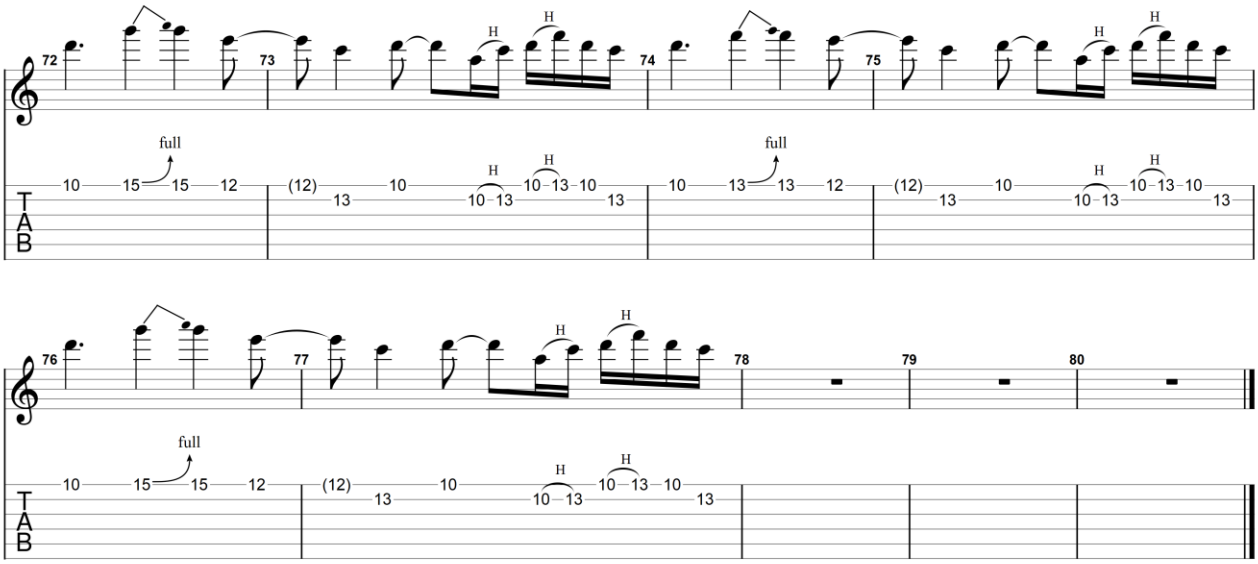

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Layla

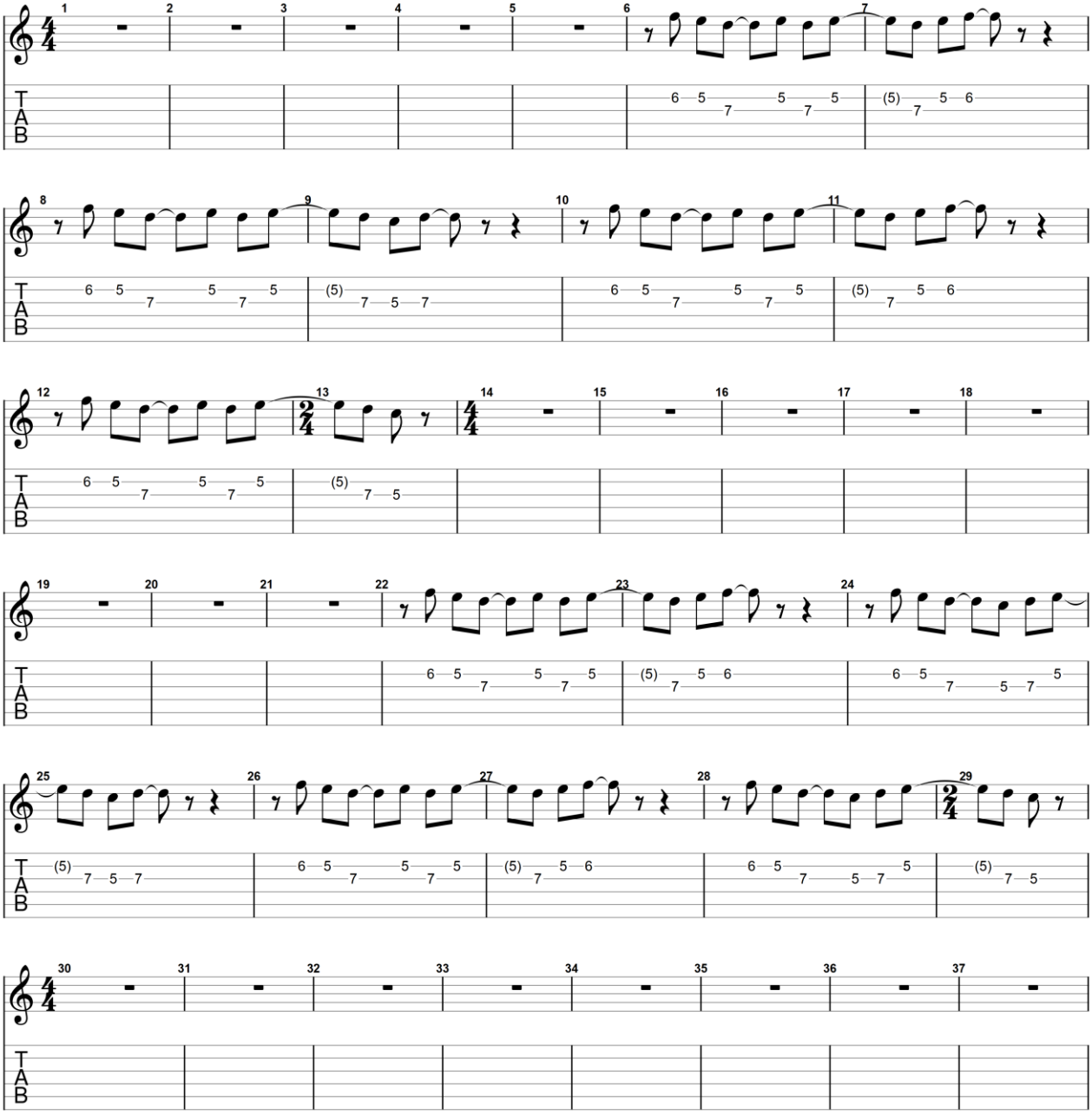
1970

Eric Clapton

Elektrische gitaar 2

Standard tuning

♩ = 120



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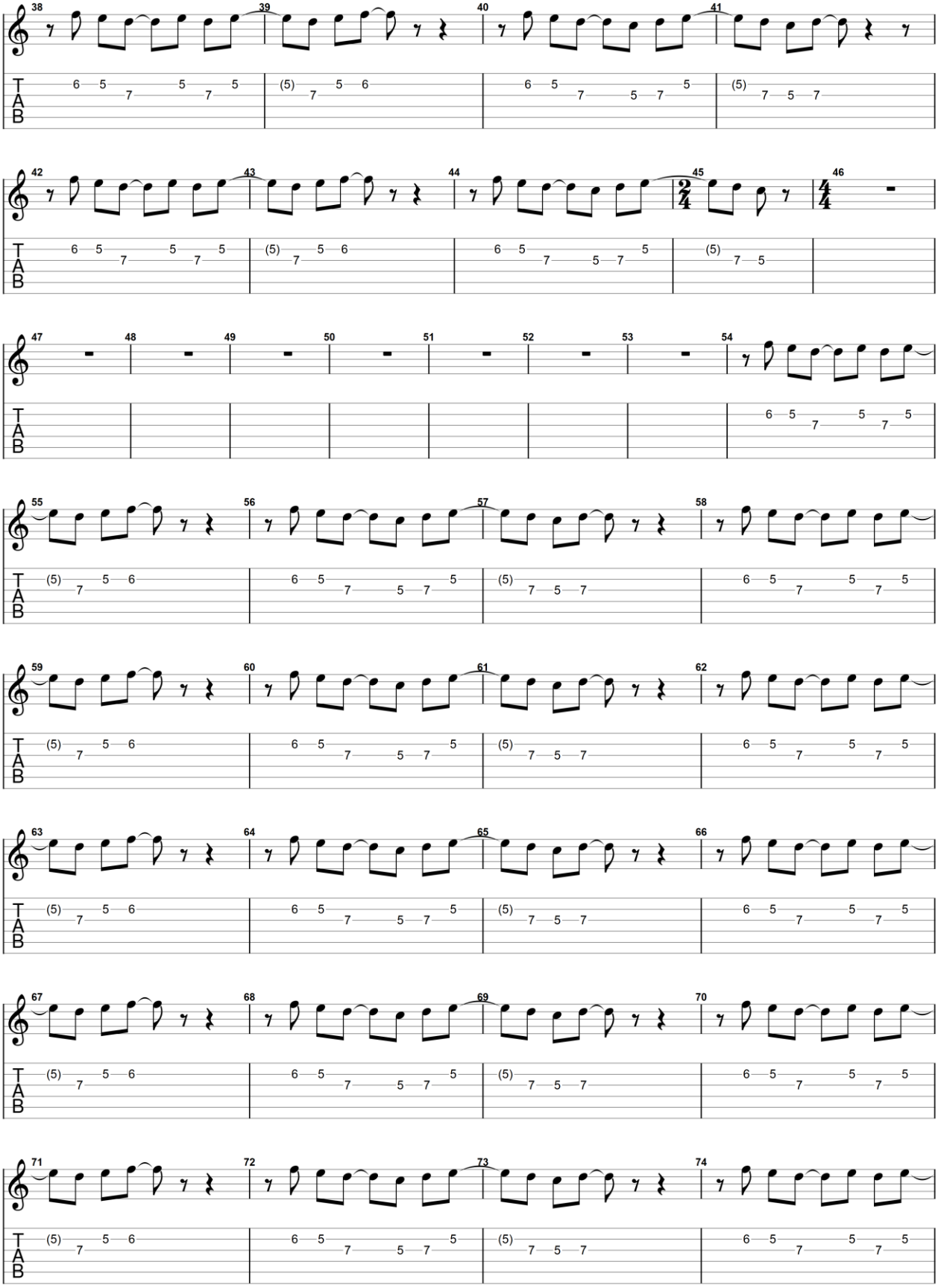

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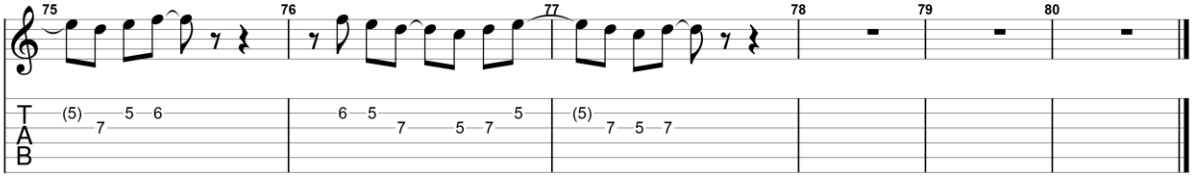

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Layla

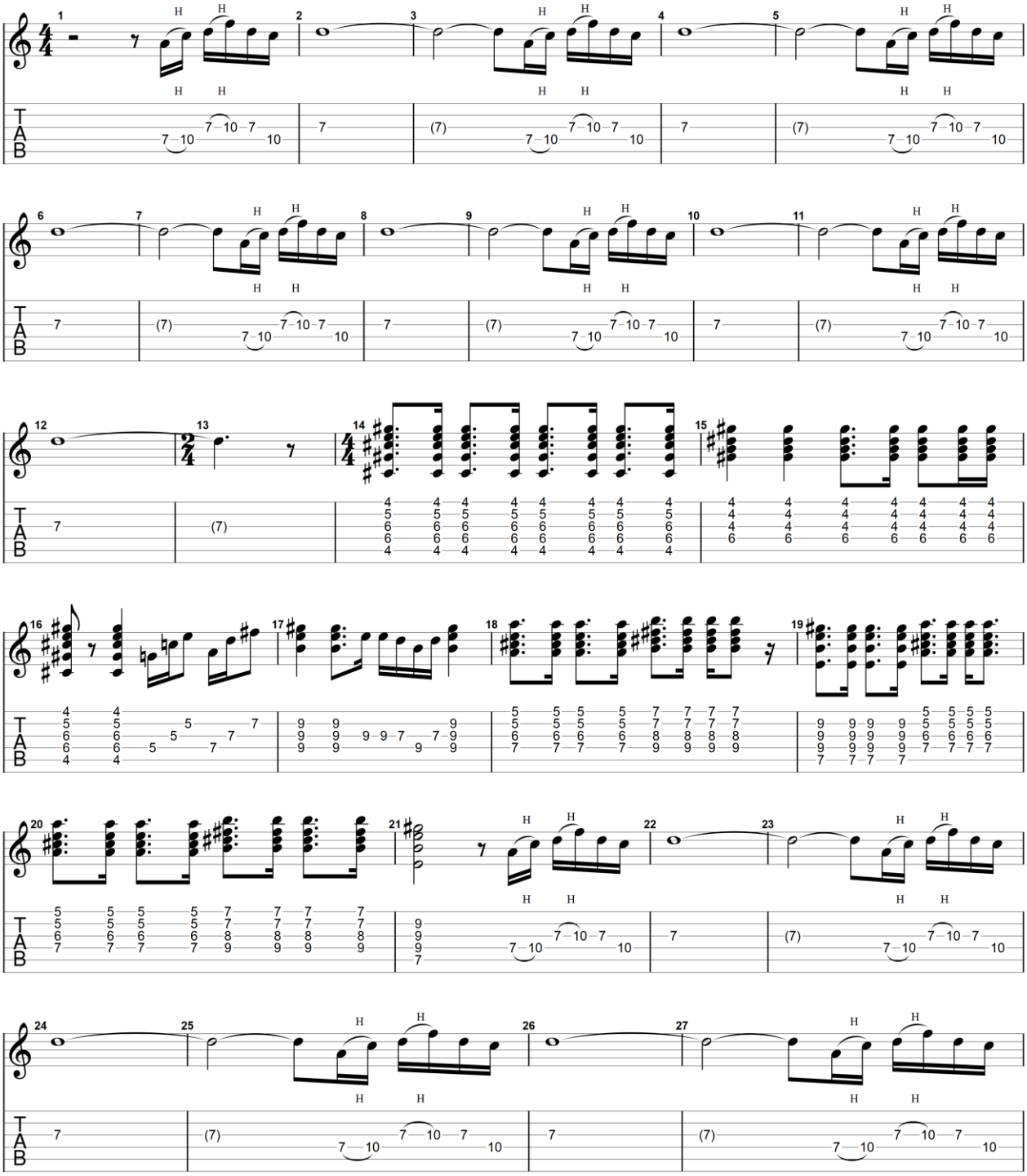
1970

Eric Clapton

Elektrische gitaar 3

Standard tuning

♩ = 120



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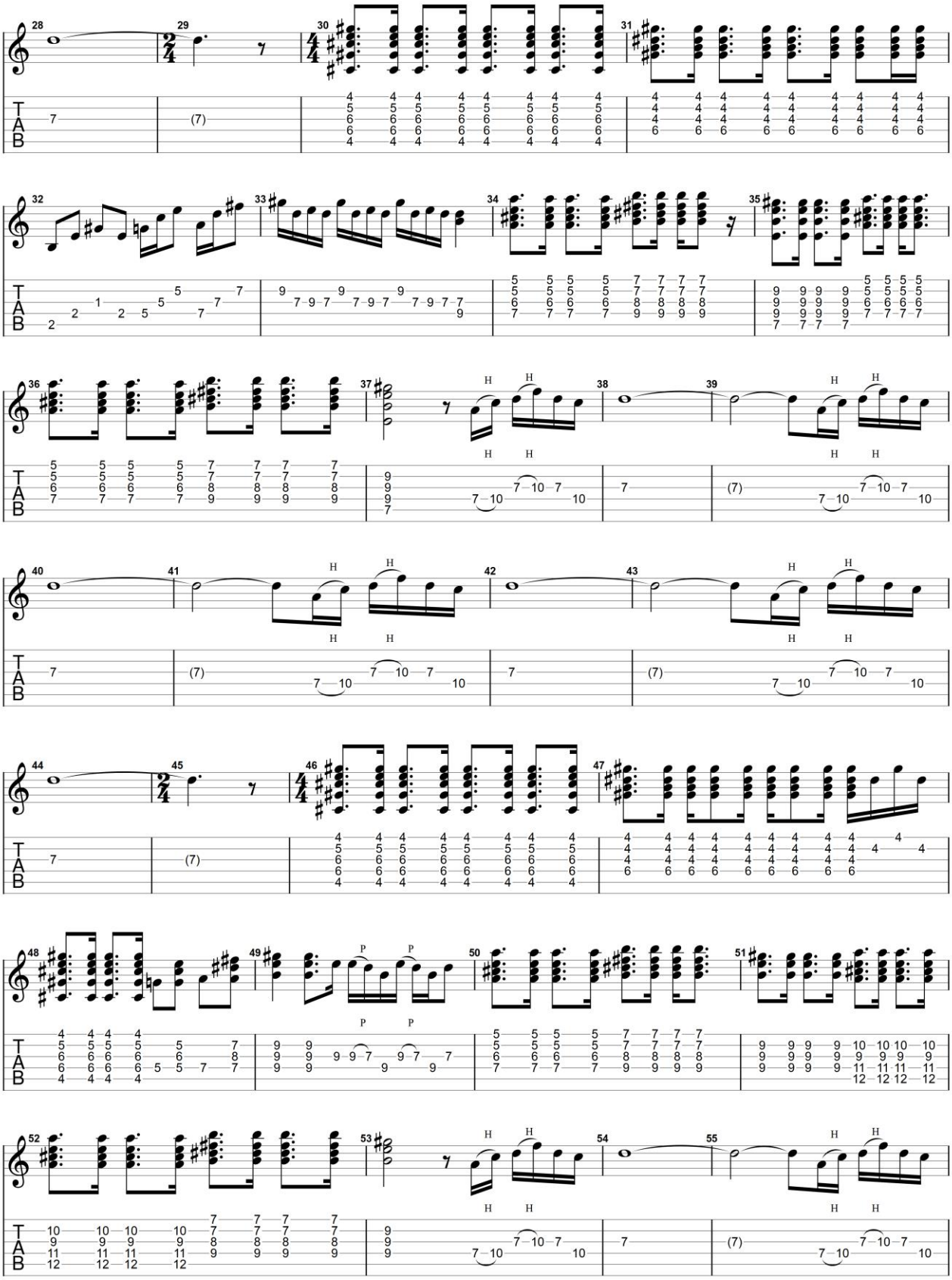

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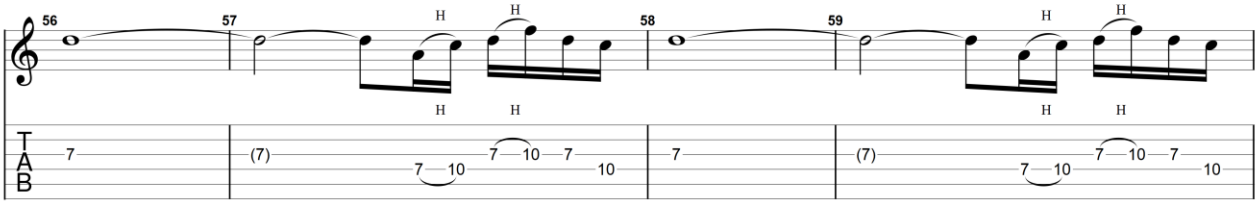

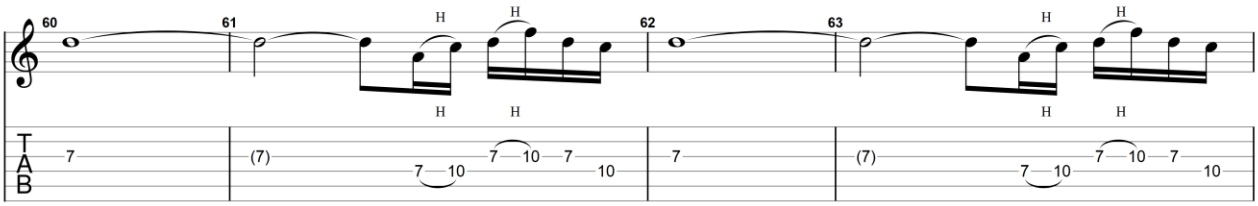

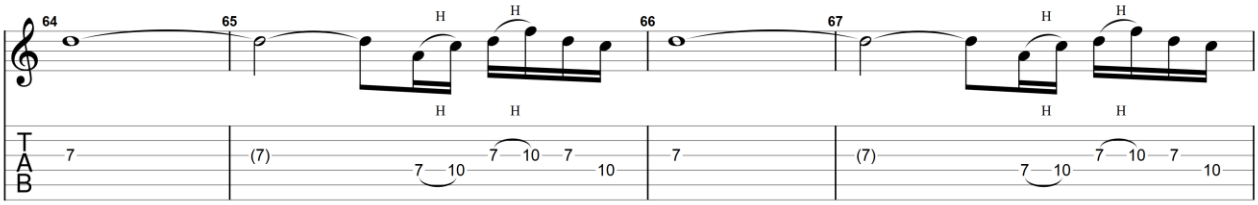

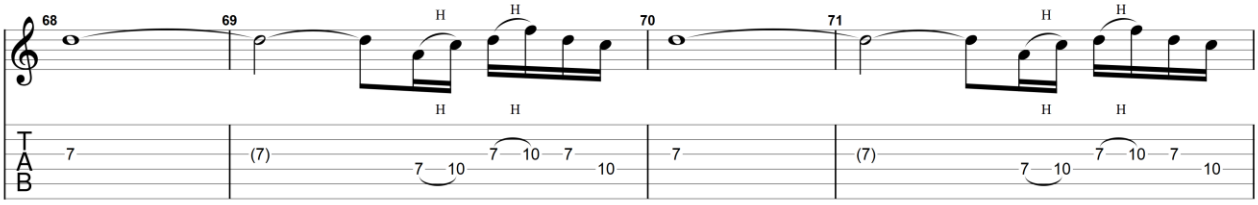

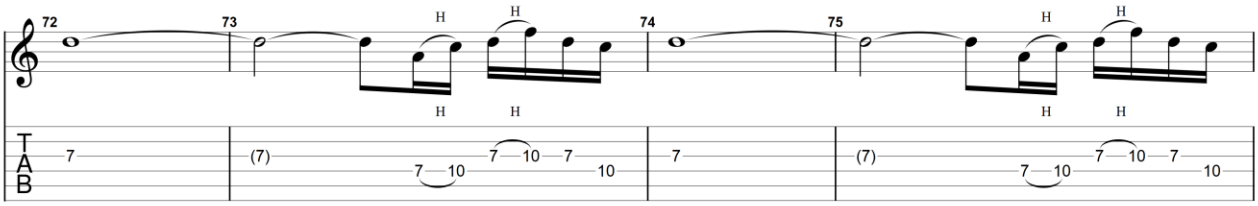

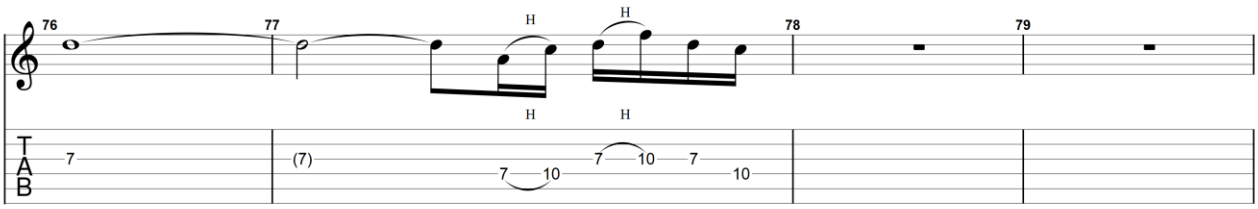

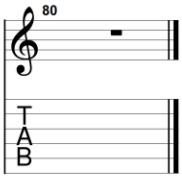

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Layla

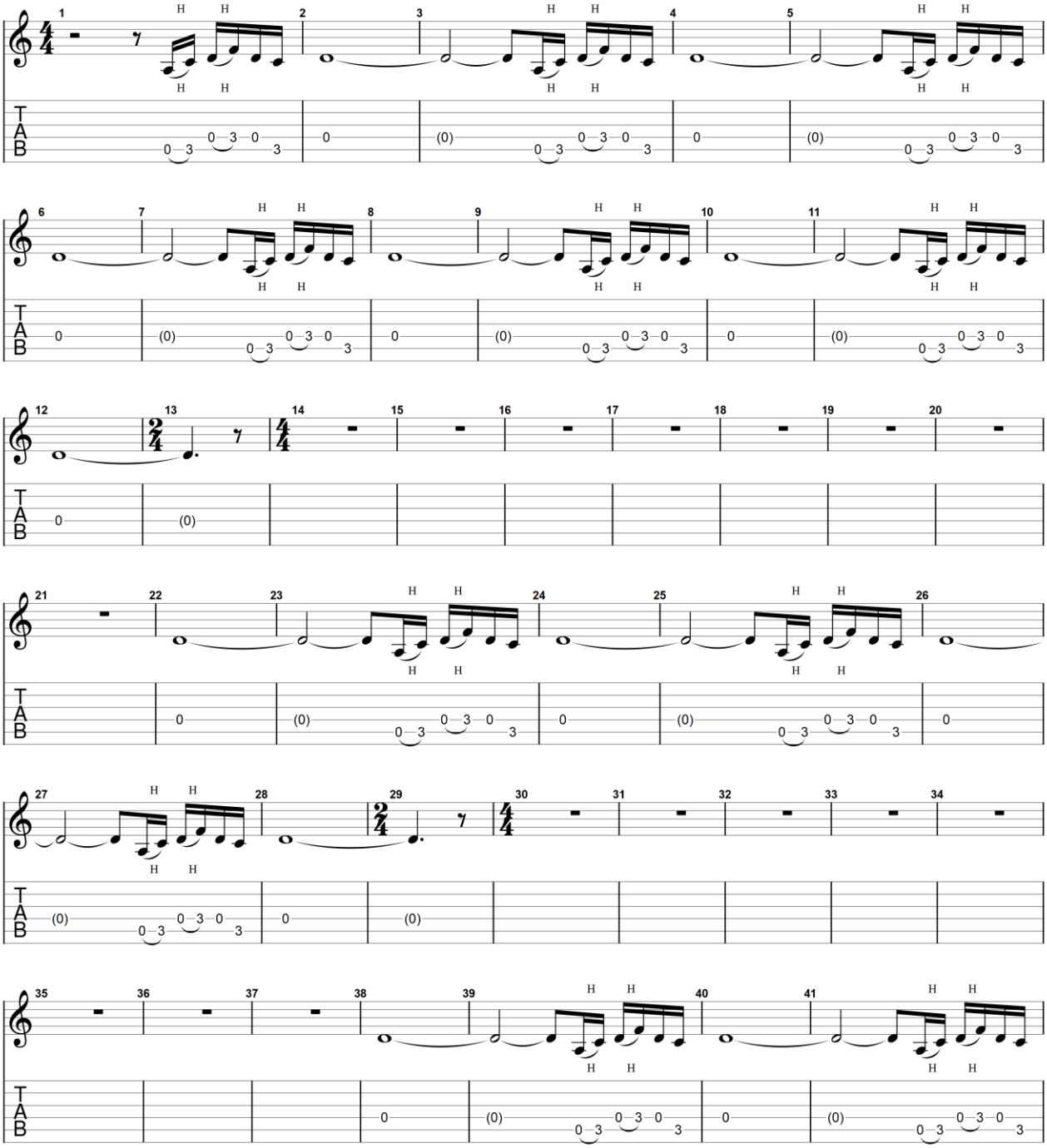
1970

Eric Clapton

Elektrische gitaar 4

Standard tuning

♩ = 120



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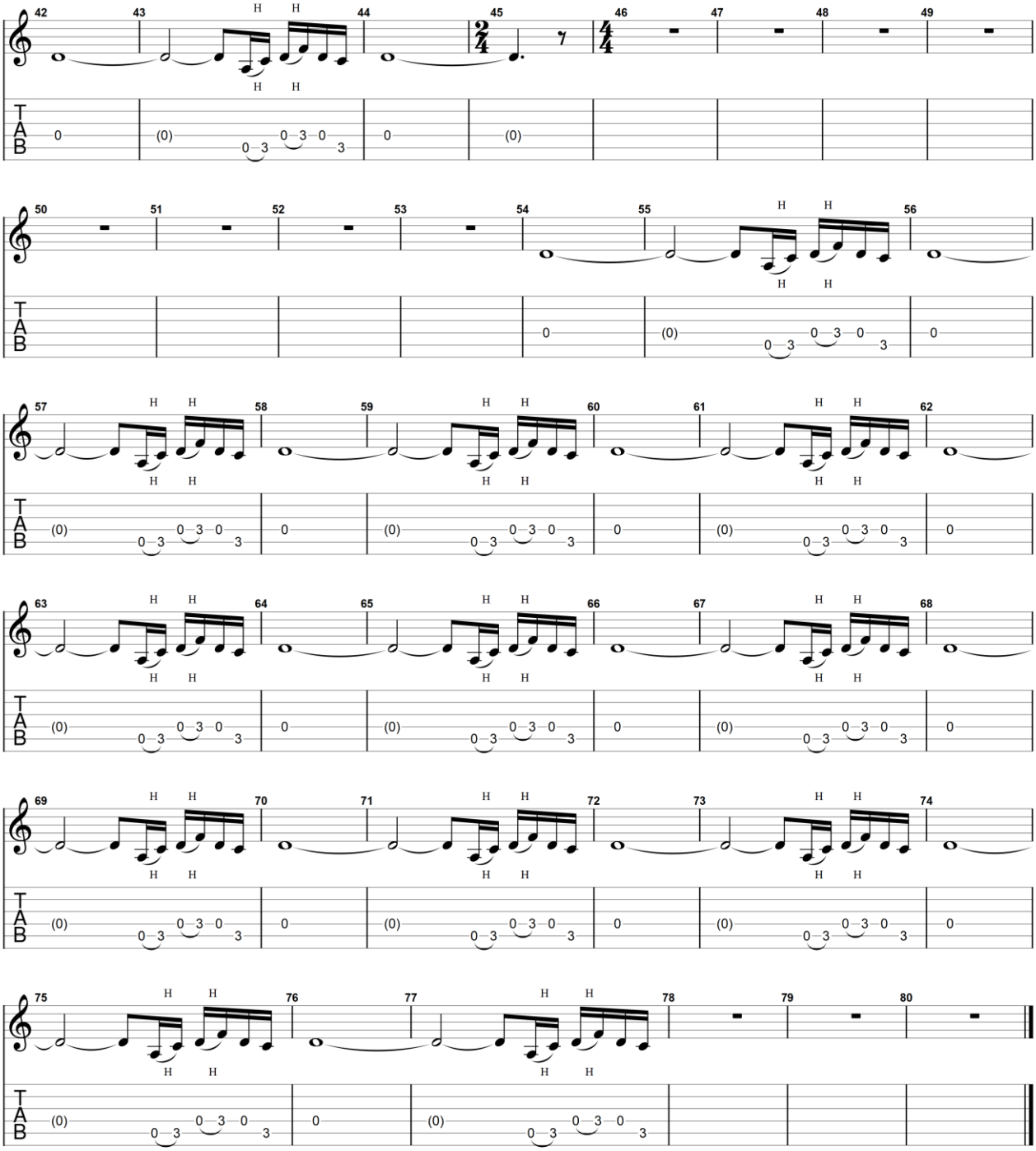

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Layla

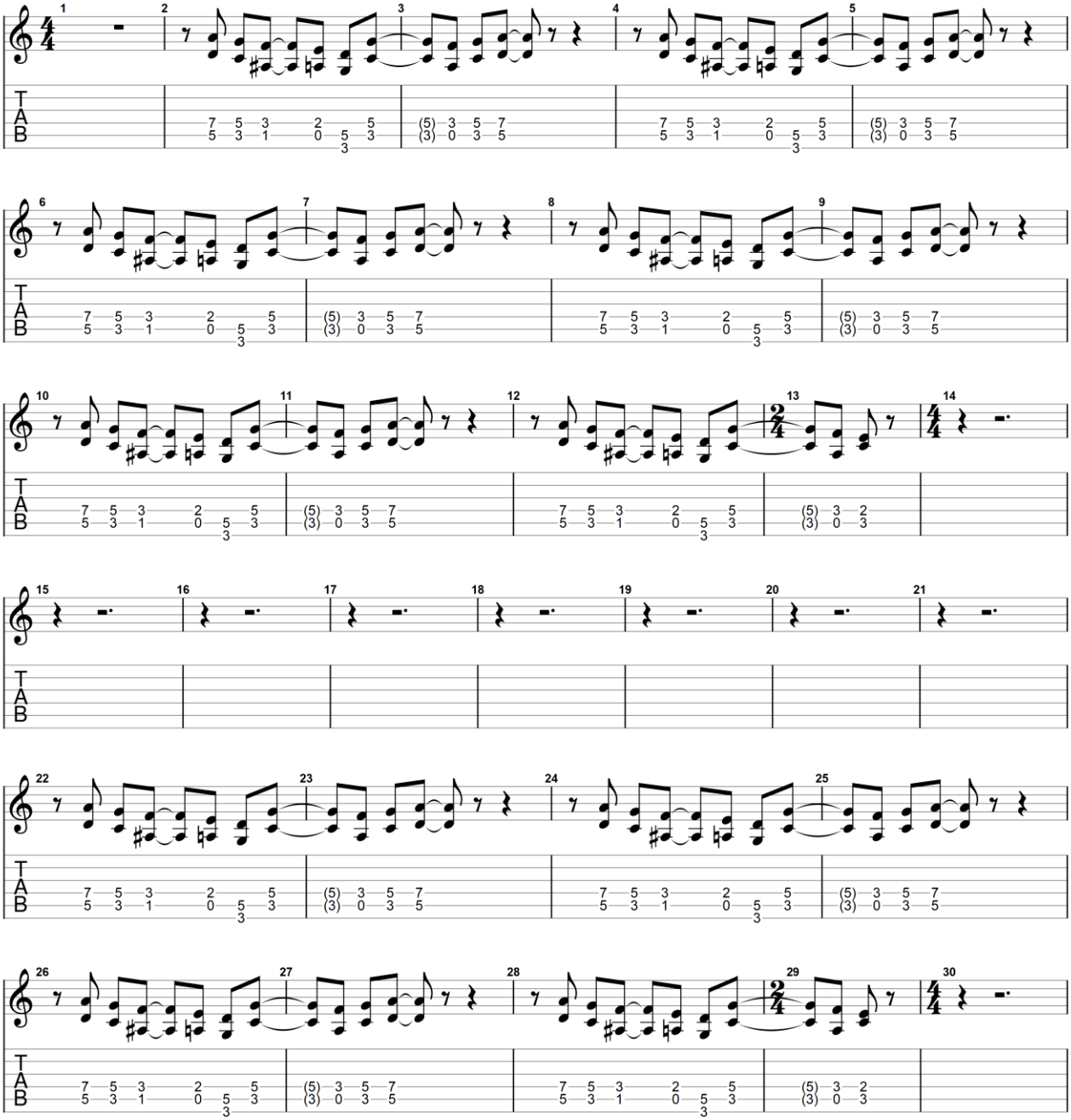
1970

Eric Clapton

Elektrische gitaar 5

Standard tuning

♩ = 120



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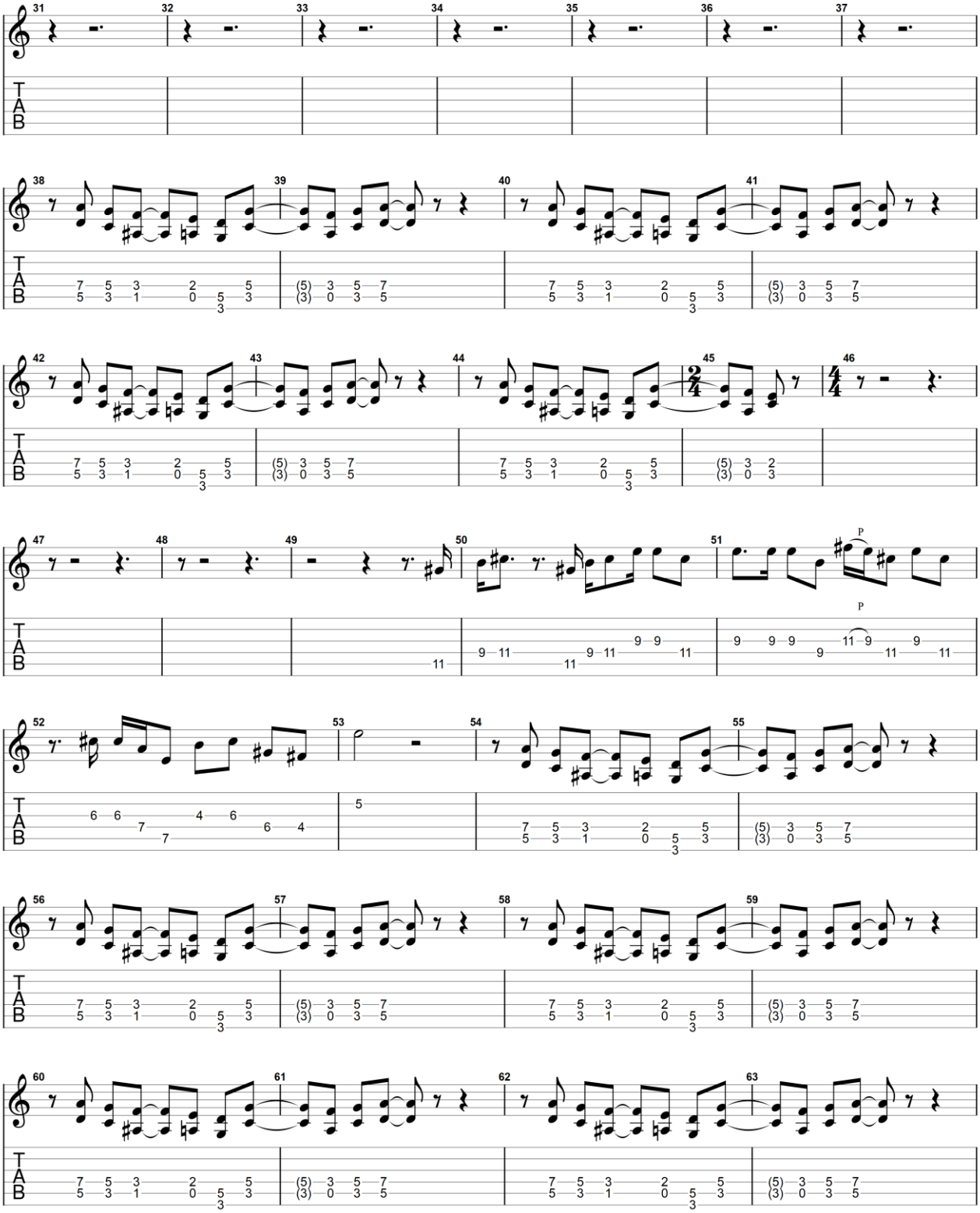

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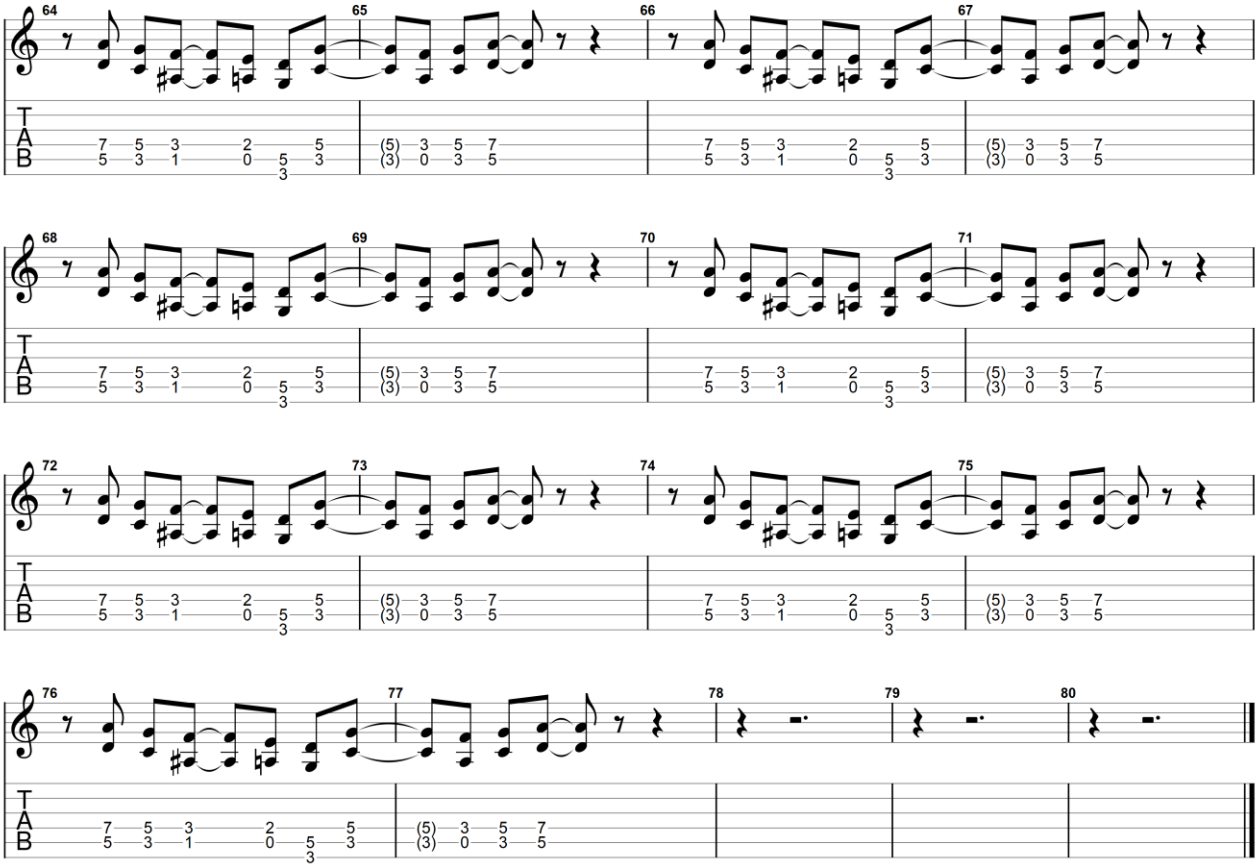

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Layla

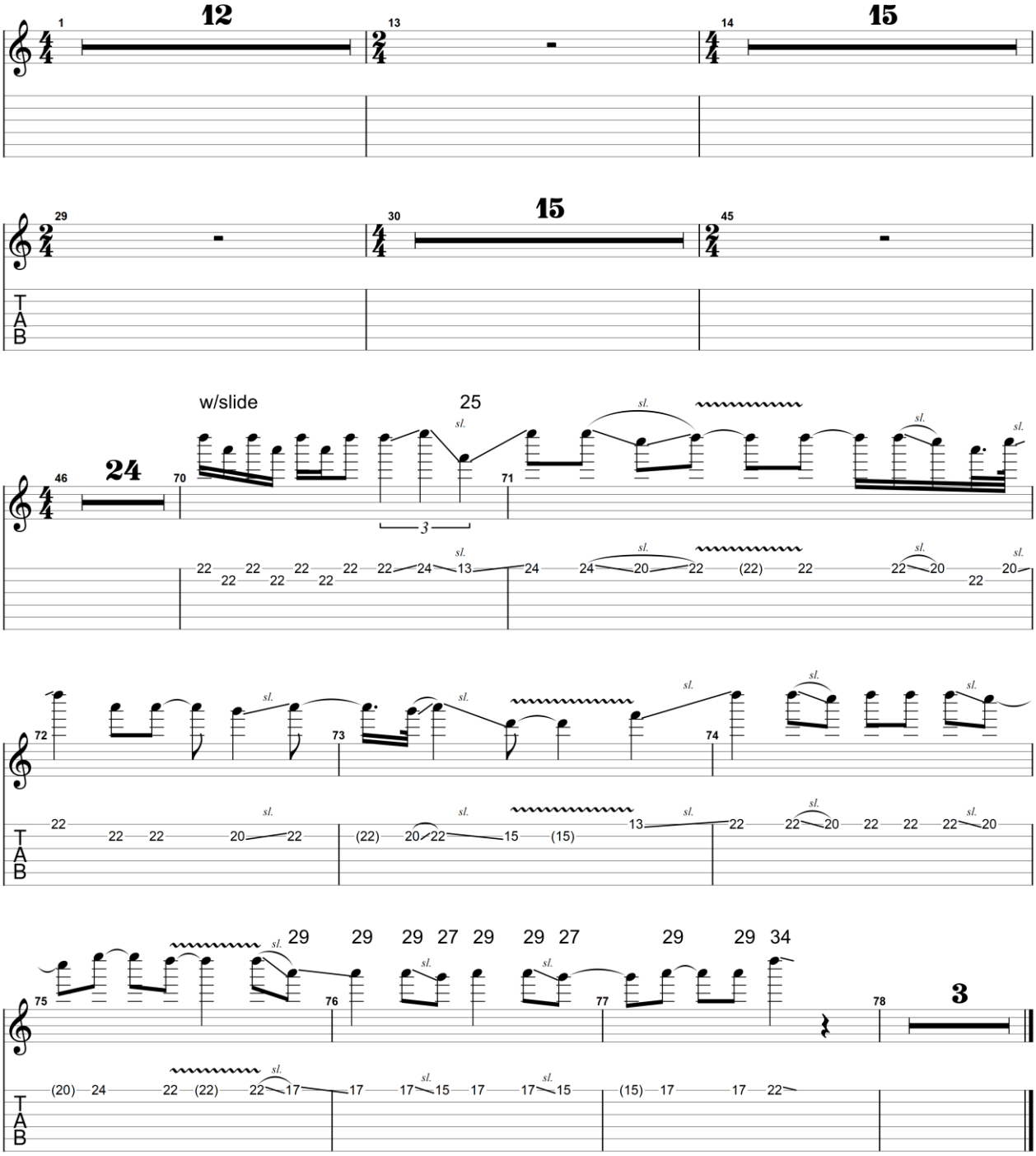
1970

Eric Clapton

Slide gitaar

Standard tuning

♩ = 120



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Lonely Stranger

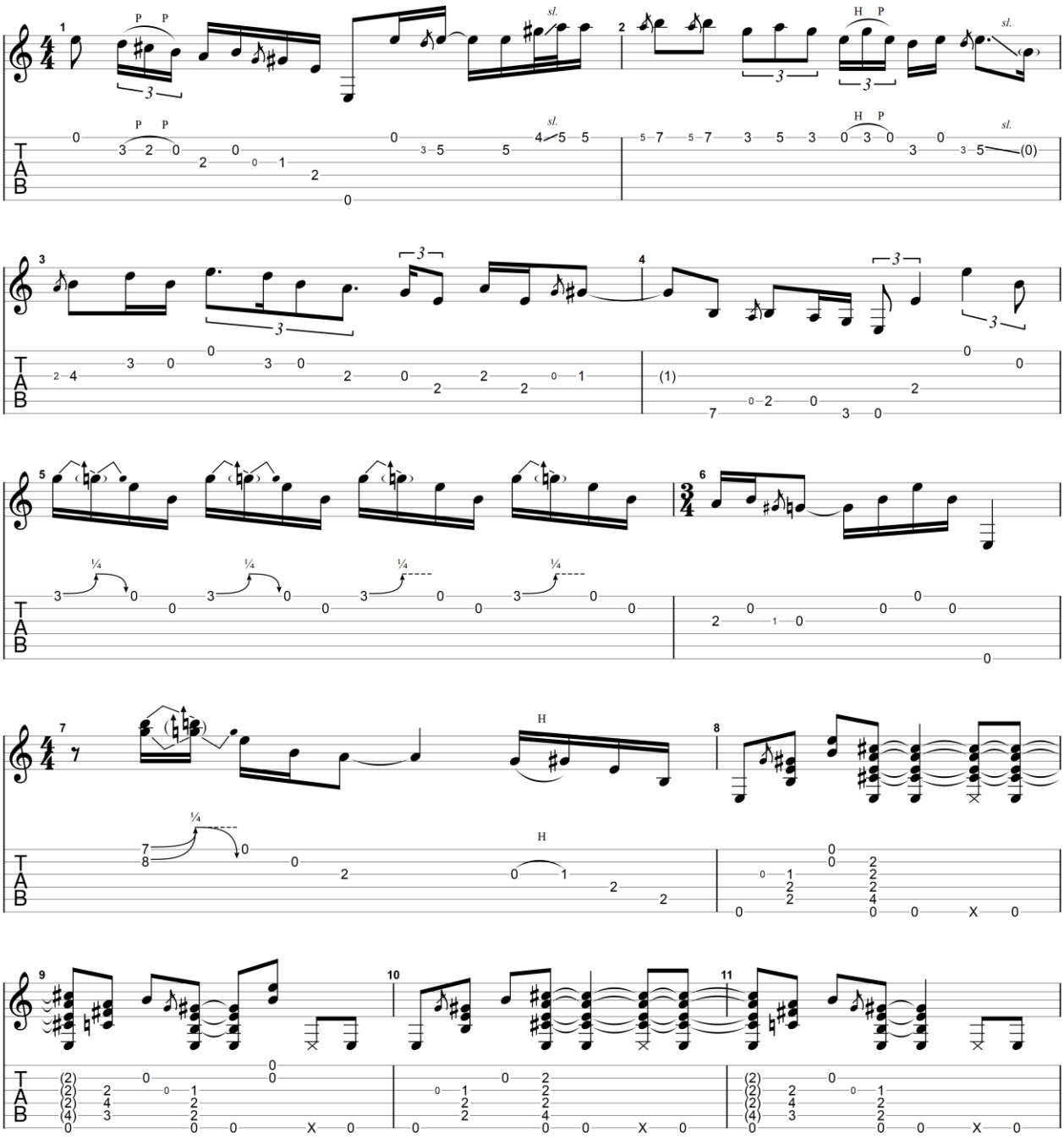
1992

Eric Clapton

Akoestische gitaar

Standard tuning

♩ = 74



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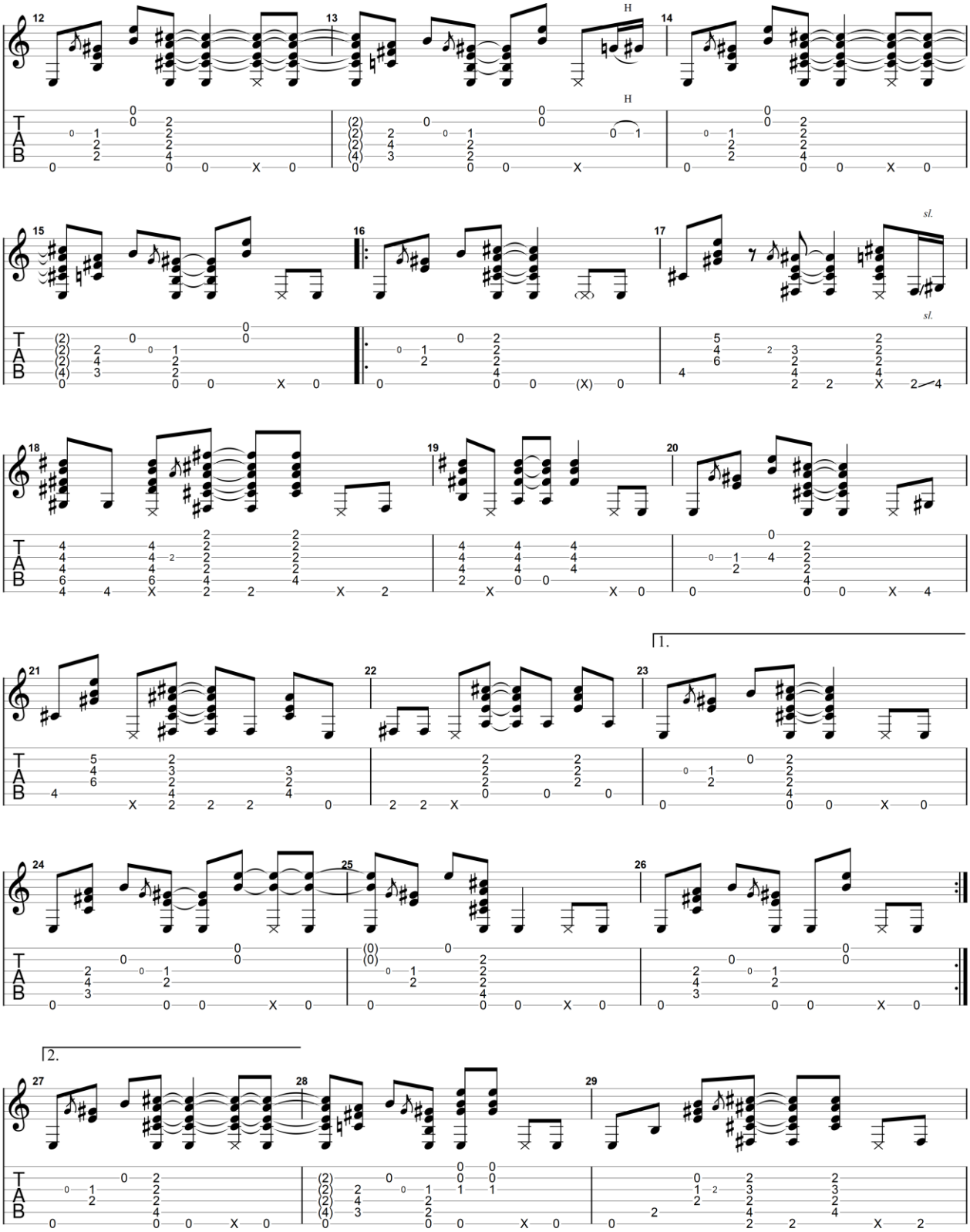

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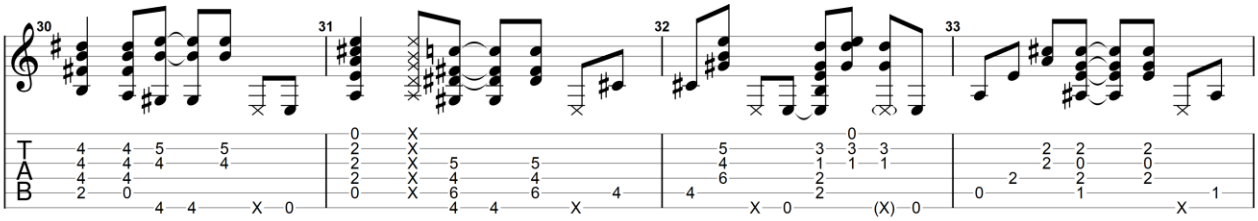
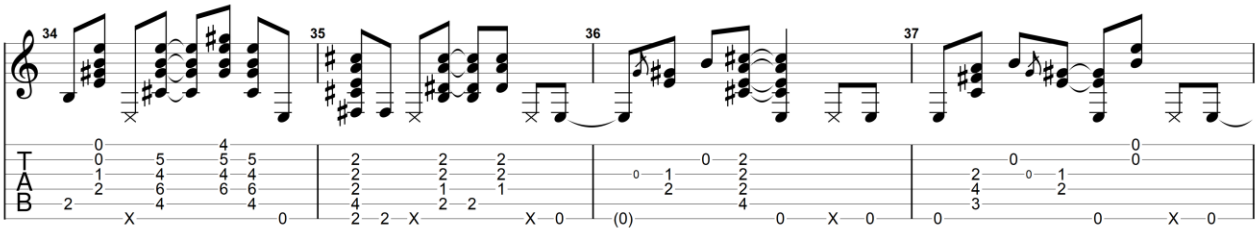
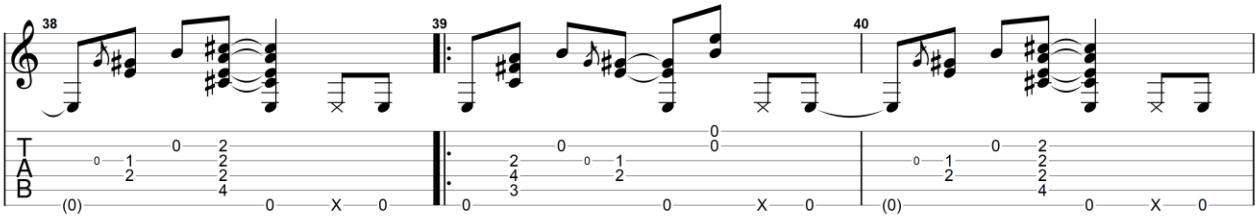
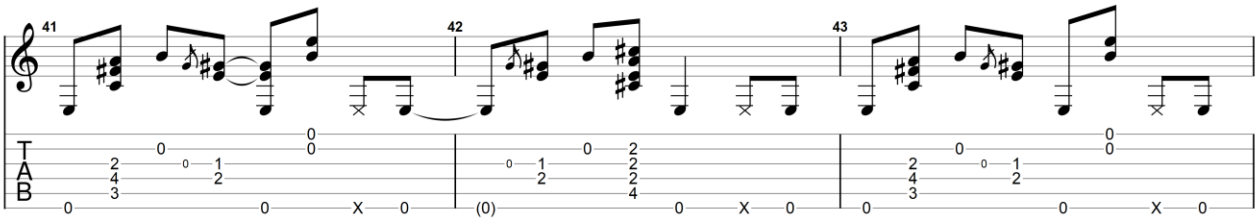
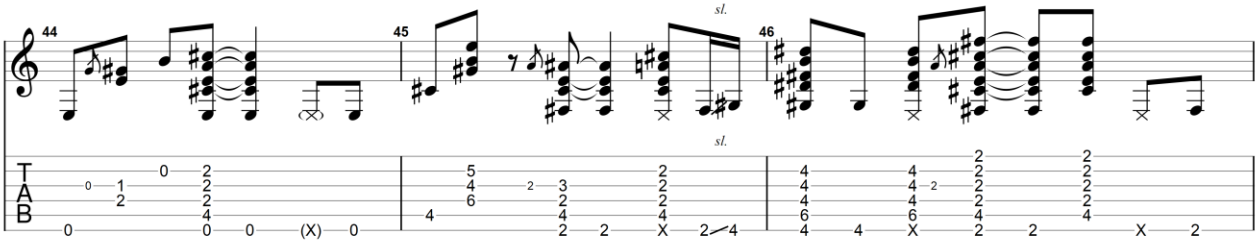


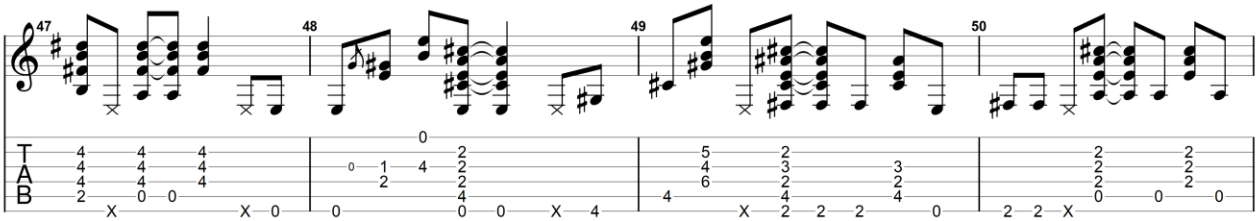


D.S al Coda (take 1st and 2nd endings)









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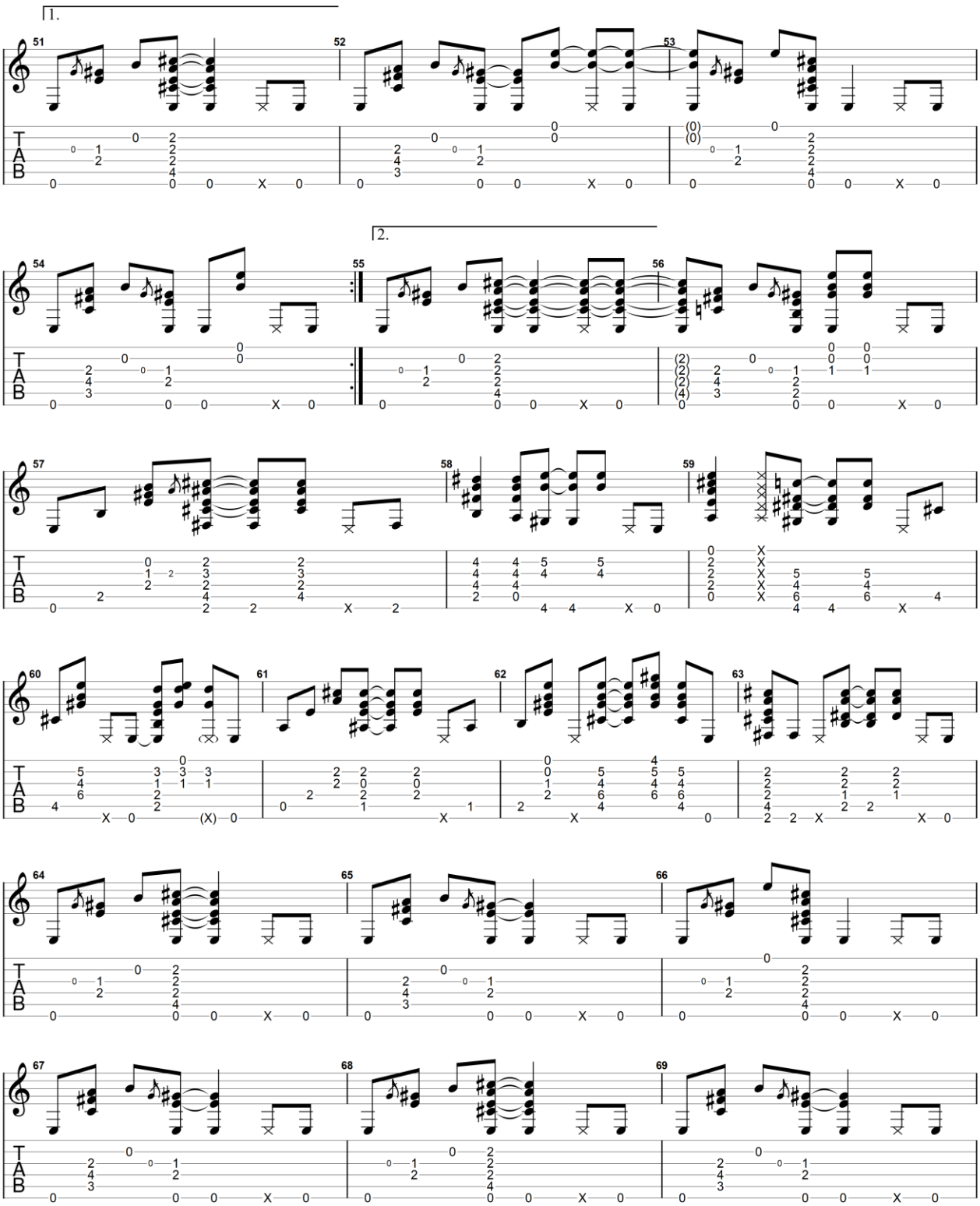

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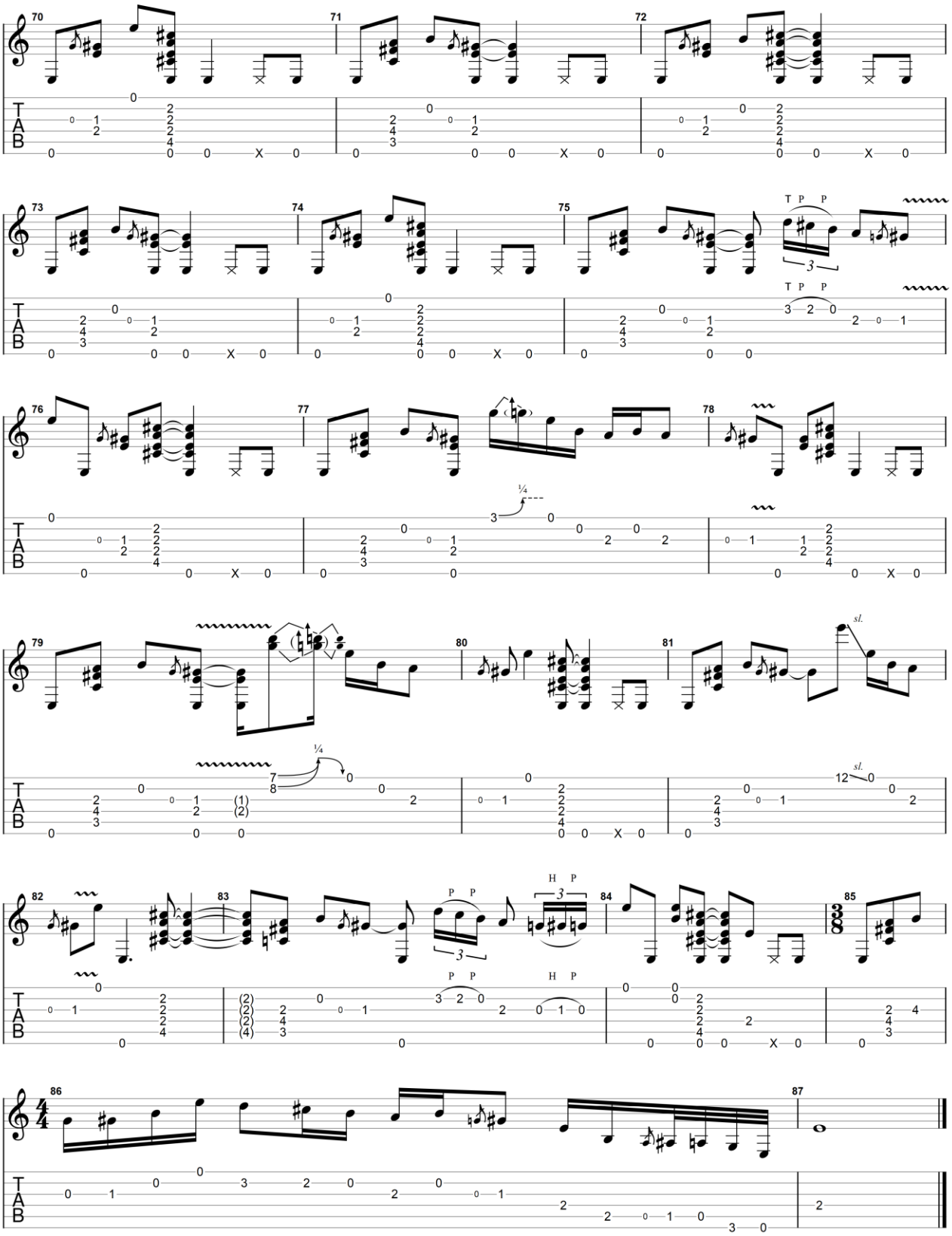

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BEZOEK ONZE WEBSITE OM:

meer songs en solo's te spelen

- Songs & solo's | TABsPro applicaties | TabsPro Songs akkoorden
- Songs & solo's | TABsPro applicaties | TabsPro Solo's tabulaturen
- Songs & solo's | TABsPro applicaties | TabsPro Scores partituren
- Gitaar | Praktijk | Akkoordprogressies Barré Shapes
- Gitaar | Praktijk | Elektrische gitaar en ritmesectie
- Gitaar | Praktijk | Play Together | Modules: *Blues, Rock, Reggae, Funk & Jazz*
- Gitaar | Praktijk | Solo Master | Modules: *Funk (Neo)-Soul, (Smooth)-Jazz, Latin Rock & Ballads*
- Muziekgenres | Blues (LICKZ app)
- Muziekgenres | Rock (CHORDZ app)
- Programma's & downloads | E-boeken

backing tracks te gebruiken

- Backing & solo tracks algemeen | "JAMZ" serie (*9 modules*)

de basgitaar te leren kennen

- Basgitaar | Praktijk | Voorbeelden & oefeningen
- Basgitaar | Praktijk | V.o.X. visuele training
- Basgitaar | Praktijk | Stijlvoorbeelden met audio
- Basgitaar | Praktijk | Basgitaar & ritmesectie
- Programma's & downloads | E-boeken

En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.
Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.