



Guy Bergeron

Canada, Québec

An Ethiopian shuffle Morley, Joe

A propos de l'artiste

Né dans la ville Québec, Guy Bergeron a fait ses études en guitare classique et jazz ainsi qu'en composition et ce, dans différentes institutions : Cégep de Ste-Foy, Cégep de Drummondville, Université de Montréal et Conservatoire de musique de Québec. Il travaille comme compositeur, arrangeur, chef d'orchestre, professeur, technicien de son et musicien-pigiste (guitare, banjo, mandoline, basse électrique) depuis plus de 20 ans. Il a enregistré, à son studio, les albums et des maquettes d'une centaine de groupes musicaux de la région de Québec. Il a aussi écrit des arrangements et des compositions pour divers ensembles vocaux et instrumentaux. Bref, Guy Bergeron est un passionné de la musique et sa passion l'amène à toucher à une très grande variété de styles de musique.

Qualification : Diplome d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

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A propos de la pièce



Titre : An Ethiopian shuffle
Compositeur : Morley, Joe
Arrangeur : Bergeron, Guy
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Editeur : Bergeron, Guy
Instrumentation : banjo TAB
Style : Ragtime

Guy Bergeron sur [free-scores.com](https://www.free-scores.com)

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An Ethiopian shuffle

5-string Banjo

Joe Morley (1867-1937)
tab by Guy Bergeron

Swing! ♩ = $\overset{\sim}{\underset{\sim}{\text{3}}}$
♩ = 142

rit.

A *a tempo*

The first system of musical notation for 'An Ethiopian shuffle' consists of a grand staff with a treble clef and a 4/4 time signature. The music is in a key with two flats (B-flat major or D-flat minor). The tempo is marked 'Swing!' with a note value of 142. The first measure is marked 'rit.' (ritardando). The system includes a boxed section 'A' marked 'a tempo'. The notation features a melody line with triplets and a bass line with fret numbers. The fret numbers for the first system are: 4 4 5 6 7, 4 5 6 7, 4 4 5 3 4, 1 2 0, and 1 0 1 1.

The second system of musical notation continues the piece. It features a melody line with triplets and a bass line with fret numbers. The fret numbers for this system are: 0 3 3, 0 0 0 0, 1 1 1, 9 11 11 12 11 9, and 5 7 7 8 7 5.

The third system of musical notation includes a boxed section 'B'. It features a melody line with first and second endings and a bass line with fret numbers. The fret numbers for this system are: 0 1 1 0 0 4, 1 0 1 0, 1 0 1, 8 8 10 8, and 8 8 8 8.

The fourth system of musical notation continues the piece. It features a melody line with triplets and a bass line with fret numbers. The fret numbers for this system are: 13 8 10 8, 3 3, 4 5 4 3 8 8 6, 4 6 4 5 11 10 13, and 8 10 8 8 2 3.

The fifth system of musical notation includes a boxed section 'C'. It features a melody line with first and second endings and a bass line with fret numbers. The fret numbers for this system are: 5 3 3 4 3 4, 5 3 3 4, 6 6 10 8 8 8, and 10 8 5 4 2.

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Musical notation for measures 26-30. The system includes a treble clef staff and a guitar staff. The treble staff contains a melodic line with triplets and a first ending bracket. The guitar staff shows fret numbers and includes triplets. Measure 26 starts with a 3/4 time signature and a key signature of two flats.

Musical notation for measures 31-35. This system includes a section labeled 'A2' with a repeat sign. The treble staff features a melodic line with triplets and a second ending bracket. The guitar staff contains fret numbers and triplets.

Musical notation for measures 36-40. This system includes a section labeled 'D' and 'To Coda'. The treble staff shows a melodic line with a key signature change to one flat. The guitar staff contains fret numbers and rests.

Musical notation for measures 41-45. The treble staff contains a melodic line with triplets and a first ending bracket. The guitar staff shows fret numbers and rests.

Musical notation for measures 46-50. This system includes a section labeled 'E'. The treble staff features a melodic line with triplets and a first ending bracket. The guitar staff contains fret numbers and rests.

An Ethiopian shuffle

51

51

55

rit.

a tempo

F

55

59

59

63

1. 3. 2. D.C. al Coda (with repeats)

63

67

67