

Mark Hanson's
Fingerstyle
Wizard

The Wizard Of Oz for Solo Guitar

Acknowledgments

I have had substantial help from many different sources in putting together this book and recording. First I would like to thank Aaron Stang at Alfred Publishing for his interest and support. It is largely through his efforts that this project got off the ground.

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And, lastly, thanks to the actors in the original film for their inspiration, and to songwriter Harold Arlen for his memorable melodies that have translated so well onto the guitar.

—Mark Hanson

About the Author

Mark Hanson is a well-known educator and performer in the field of acoustic guitar. He owns and operates Accent On Music, which publishes his more than one dozen guitar manuals and recordings. He is also a regular columnist for many guitar magazines, including *Acoustic Guitar*, *Guitar Player*, and *Fingerstyle Guitar*. In his days as a music editor at *Frets Magazine*, Mark interviewed such luminaries as James Taylor, David Crosby, and Leo Kottke. Mark lives in the Pacific Northwest, and regularly travels across the country to conduct guitar workshops and perform solo guitar concerts.



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Introduction

Welcome to the Wizard of Oz!

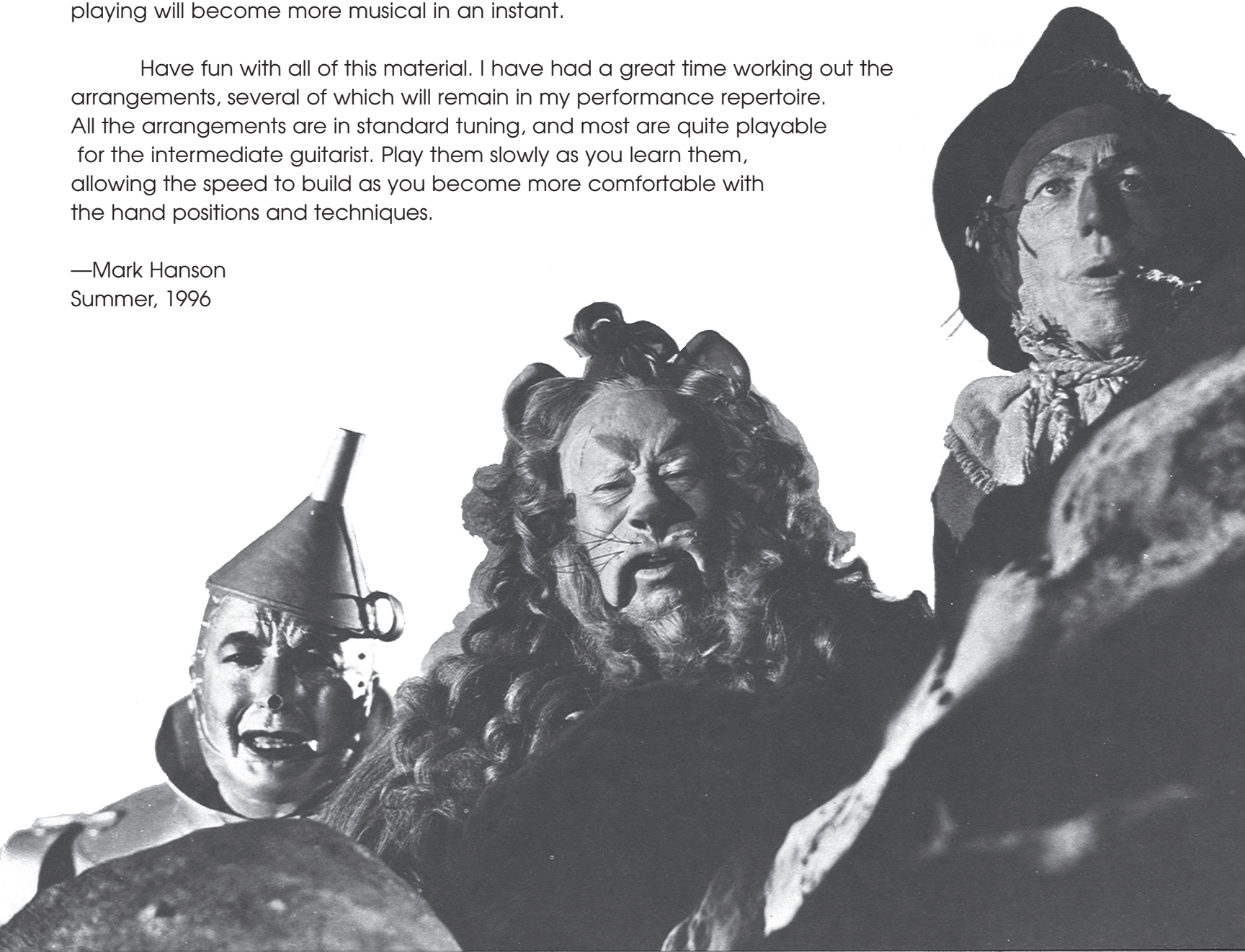
This has been a whirlwind project for me. From the signing of the contract to the delivery of the master tape and manuscript for publication was less than three months.

Before this project began, I had working arrangements for only a few of the tunes, so I had my work cut out for me. But what a pleasure it has been to work with such substantial music. I paid close attention to the video, studying the original settings of each song, plus the incidental music used to connect several of the songs into medleys. The listening, experimentation, arranging, writing, practicing, recording, and rewriting consumed countless hours during the spring and early summer of 1996.

In working out these arrangements I have tried to maintain the feel of each tune as sung in the movie—for instance, the high-pitched lightness of the ballerinas who sing “Lullaby League,” and the hilarious pomposity of “If I Were King of the Forest.” This is not such an easy thing to do when these songs are played instrumentally, with no help from the lyrics. My suggestion to you as a player is to visualize the scene from the movie and sing the lyrics in your head as you play each tune. It is important to concentrate on the lyrics as you play, rather than worry about the technique. If you can make that adjustment in your thinking, your playing will become more musical in an instant.

Have fun with all of this material. I have had a great time working out the arrangements, several of which will remain in my performance repertoire. All the arrangements are in standard tuning, and most are quite playable for the intermediate guitarist. Play them slowly as you learn them, allowing the speed to build as you become more comfortable with the hand positions and techniques.

—Mark Hanson
Summer, 1996



The Songs from The Wizard of Oz

“Over the Rainbow”

This classic tune, sung by 16-year-old star Judy Garland in the movie, is known around the world.

As with most of the tunes from the great Tin Pan Alley songwriting era, “Over the Rainbow” is in AABA form. This means that the first eight measures (the “A” section) are repeated once, followed by new music for eight measures (the “B” section, often called the “bridge”), with the “A” section repeated once again to finish off the tune.

My original arrangement of it was in the key of C, but as I experimented with the tune, I came to appreciate the key of G more and more. This is especially true for the 3/4 meter section in measures 33-47.

The first “A” section I have arranged to be quite easy to play. If you have trouble with barre chords, finger the Bm7 in measure 2 as it is fingered in measure 4, but fret the first string instead of the second. The second “A” section (bars 9-16) get only slightly more involved.

Being a steel-string player, I regularly fret the bass string with my thumb. This comes in handy for the G chords in the bridge at measures 17 and 21. If that is difficult for you, fret the bass string in measure 17 with the first finger. Fret the bass string in measure 21 with the first finger for beats one and two, and the middle finger for beats three and four.

For me, the heart of this arrangement is in the 3/4 meter section, using harmonics juxtaposed with open and fretted strings. Follow the fingering suggestions carefully. You will also need to practice plucking the harmonic notes harder than the other notes, since they are naturally lower in volume, but, ironically, comprise most of the melody! Make sure in measure 65 you let the harmonics on the bass strings ring as long as possible.

The melody of “Over the Rainbow” can be a bit low-pitched and dark in the key of G on the guitar, so play it lightly.

“Come Out, Come Out”

This is the first half of a two-part “Munchkinland” medley.

In this song, good witch Glinda is beseeching the Munchkins to come out of hiding to greet the young lady who “fell from a star.” Much of the rich harmony in this arrangement was inspired by the orchestral harmonies used in the movie soundtrack.

Even though the piece is set in the key of C, several fingerings may be challenging for you. The Fmaj7 in measure 3 requires a ring-finger barre over three strings. If that is difficult, try fingering it with four fingers. The G7 in measure 4 requires an added A-flat on the third string, fretted by the index finger. If you don’t like this dissonant harmony at first, play it a few times. It will grow on you.

OVER THE RAINBOW

Lyric by
E.Y. HARBURG
Music by
HAROLD ARLEN

Moderately

G Em Bm7 II G C Am7 Bm7

C Am7 G(9) E+ Am/C 4/6 II G

G Em9 Bm7 II G C Am7 Bm7

C Am7(b5) G(9) G/F# G(9)/F E+ Am/C 4/6 II G