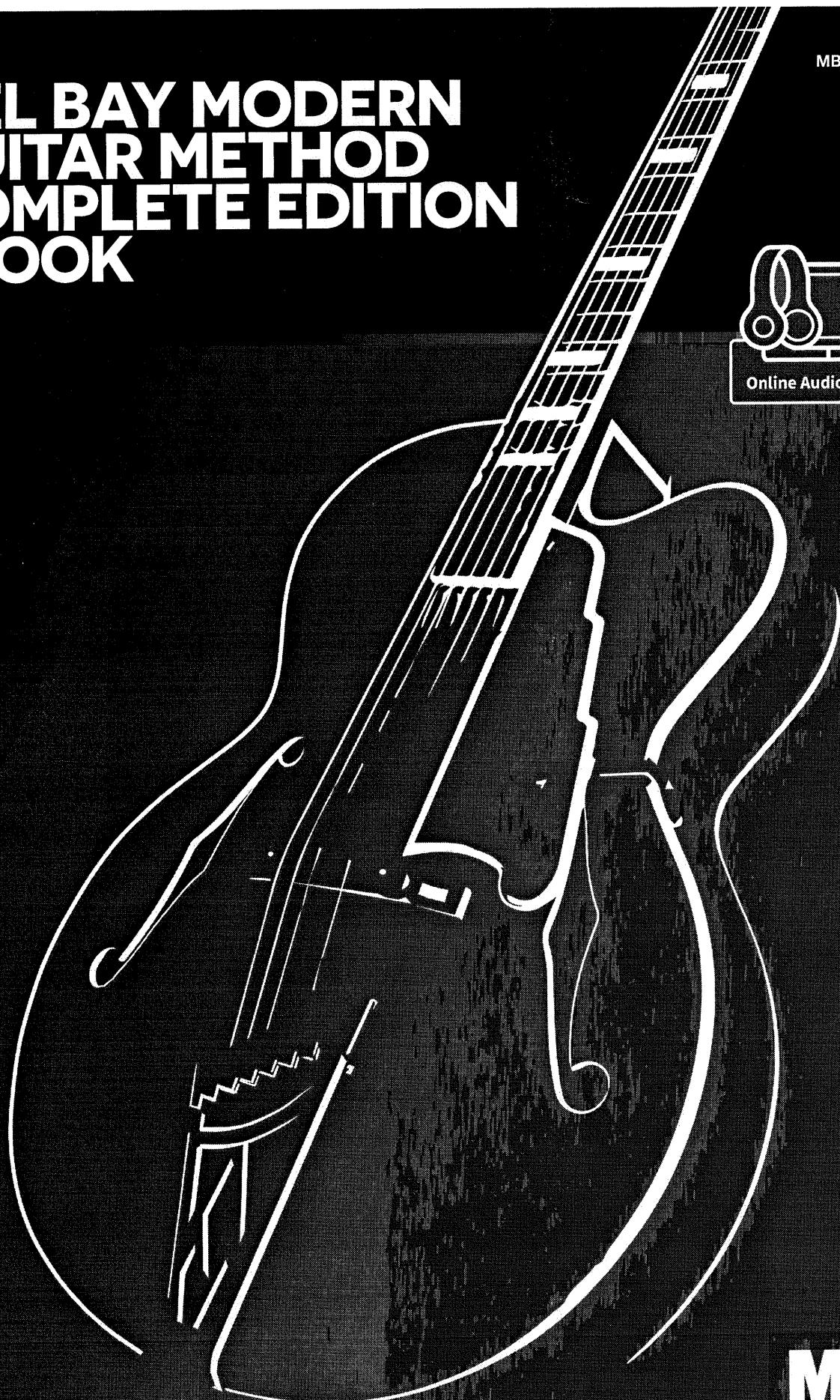


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Mel Bay's Modern GUITAR METHOD

GRADE 6

Expanded Edition



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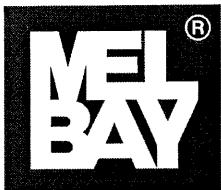
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3 4 5 6 7 8 9 0



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Key of A Review

A Scale – Open Position

Sheet music for the A scale in open position. The scale is played on a single string (the 6th string) using fingers 5, 4, 3, 2, 1, and thumb. The notes are: 0, 2, 4, 0, 2, 4, 1, 2, 0, 2, 3, 0, 2, 3, 4.

Prelude – Open Pos.

CD 1 Track #1

W.B.

Sheet music for the Prelude in open position. The piece consists of three staves of sixteenth-note patterns. The first staff ends with "Fine". The second staff ends with "D.C. al Fine". The third staff ends with "D.C. al Fine".

A Scale – 2nd Position

Sheet music for the A scale in 2nd position. The scale is played on the 5th string using fingers 6, 5, 4, 3, 1, 2, 3, 1, 2, 4, 1, 3, 4.

Romance – 2nd Pos.

CD 1 Track #2

W.B.

Sheet music for the Romance in 2nd position. The piece consists of five staves of sixteenth-note patterns. The first staff starts with 1, 2, 4, 1. The second staff starts with 3, 4. The third staff starts with 4. The fourth staff starts with 5. The fifth staff starts with 1.

Key of A Review

A Scale – 4th Position

2 4 1 2 4 1 3 4 1 3 4 2 4 1 2

⑥ — ⑤ — ④ — ③ — ② — ① —

The Third Degree – 4th Pos.



CD 1 Track #3

W.B.

A Scale – 9th Position

4 1 3 4 1 3 1 2 — 1 3 4 1 — 1 3 4

⑤ — ④ — ③ — ② — ① —

Miller's Dance – 9th Pos.



CD 1 Track #4

W.B.

Barcarolle
Moderato

CD 1 Track #5

Arr. by Mel Bay

The sheet music is arranged for two voices (I and II) and piano. The vocal parts (I and II) are in G major (two sharps) and common time. The piano part provides harmonic support with chords and bass notes. Fingerings are indicated above certain piano notes in measures 10, 18, 26, 34, 42, 50, 58, 66, and 74.

To a Wild Rose

With simple tenderness

Andante

CD 1 Track #6

Edward MacDowell
Arr. by Mel Bay

The sheet music consists of ten staves of musical notation for a string instrument, likely a mandolin or guitar. The music is in 2/4 time and major key signature.

- Staff 1:** Chords A, E7, A, B9, Bm, C#m. Includes fingerings (e.g., 1, 4, 1; 3, 2) and dynamic markings (e.g., 3, 3).
- Staff 2:** Chords Bm, A, E7, B9add6, B9. Includes fingerings (e.g., 3, 3; 4).
- Staff 3:** Chords F#m, C#m, Bm, E9. Includes fingerings (e.g., 2, 3, 1; 2, 3, 1).
- Staff 4:** Chords A Maj, Adim (Alt). Includes fingerings (e.g., 3, 2, 1; 1, 4, 2, 4) and a "Hold chord" instruction.
- Staff 5:** Chords Adim (Alt), E7, Bm7, E9, Dm6. Includes fingerings (e.g., 4, 2, 1; 2, 1, 2) and a "Rubato" instruction.
- Staff 6:** Chords A Maj, Adim (Alt), E7, Bm7, E9, Dm6. Continues from Staff 5. Includes fingerings (e.g., 1, 3, 2; 2, 1, 2) and a "Vibrato" instruction.
- Staff 7:** Chords A, E7, A, B9, Bm, C#m. Includes fingerings (e.g., 1, 3, 2; 2, 1, 2) and dynamic markings (e.g., Har. 12, Har. 5/1st string, Slower, rit.).
- Staff 8:** Chords A, E7, A, B9, Bm, C#m. Continues from Staff 7. Includes fingerings (e.g., 1, 3, 2; 2, 1, 2) and dynamic markings (e.g., rit., sl.).

Hard Times Come Again No More  CD 1 Track #7



CD 1 Track #7

Stephen Foster
Arr. by W. Bay

Slowly, freely

Play the following etude slowly at first, carefully observing the fingering and string location of each. Note the double sharps.

Thirds in A Major



CD 1 Track #8

The sheet music consists of five staves of musical notation for a solo instrument, likely flute or piccolo. The key signature is two sharps, and the time signature is common time (indicated by 'C'). Fingerings are indicated below each staff:

- Staff 1: 2 1 2 1 2 1 1 1 2 1 1 1 (with circled ③ and ②)
- Staff 2: 2 1 2 1 2 1 2 1 2 1 (with circled ③ ②, ③ ②, ③ ②, ③ ②)
- Staff 3: (no explicit fingering numbers, but patterns continue from previous staves)
- Staff 4: ② ① ② ① ② ① ② ① ② ① ② ① ② ① ② ① ② ① ② ① ② ① ② ① ② ① ② ①
- Staff 5: (no explicit fingering numbers, but patterns continue from previous staves)

Just A-Wearyin' for You

CD 1 Track #9

Carrie Jacobs Bond
Arr. by Mel Bay

Moderato

The sheet music consists of ten staves of musical notation for banjo or mandolin. The notation includes various chords and strumming patterns. Fingerings are indicated by numbers above the strings. The key signature changes from common time to 2/4 time. The tempo is marked as 'Moderato'. The music is arranged by Mel Bay.

Staff 1: Moderato

Staff 2: Chords and strumming pattern

Staff 3: Chords and strumming pattern

Staff 4: Chords and strumming pattern, labeled "Hold chord"

Staff 5: Chords and strumming pattern

Staff 6: Chords and strumming pattern

Staff 7: Chords and strumming pattern

Staff 8: Chords and strumming pattern

Staff 9: Chords and strumming pattern

Staff 10: Chords and strumming pattern

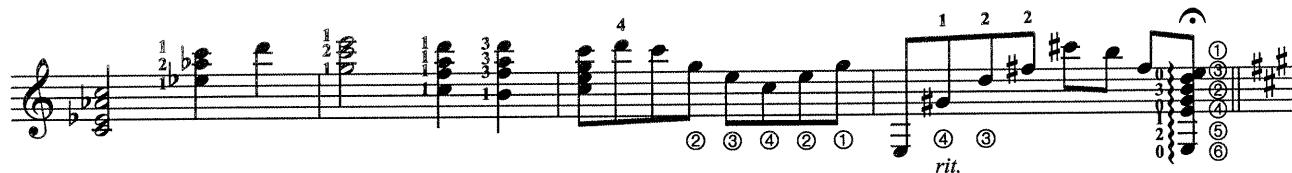
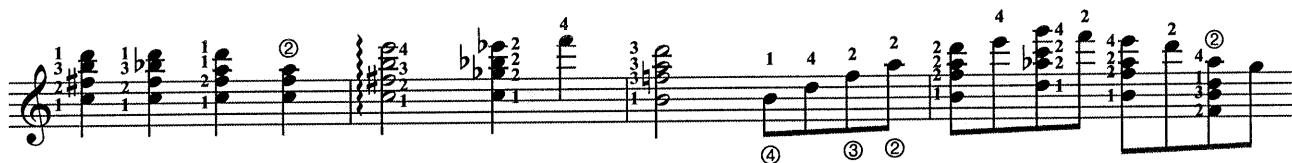
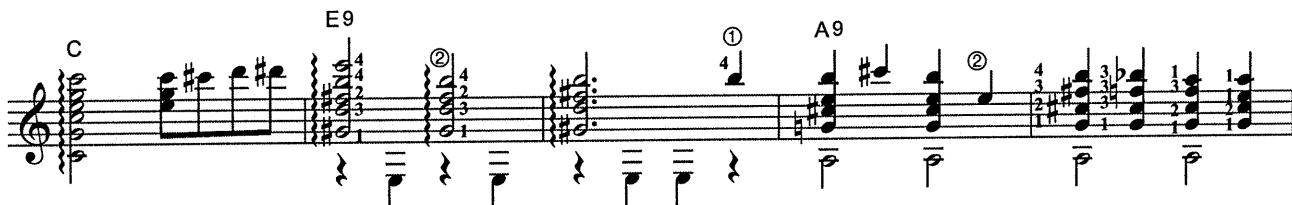
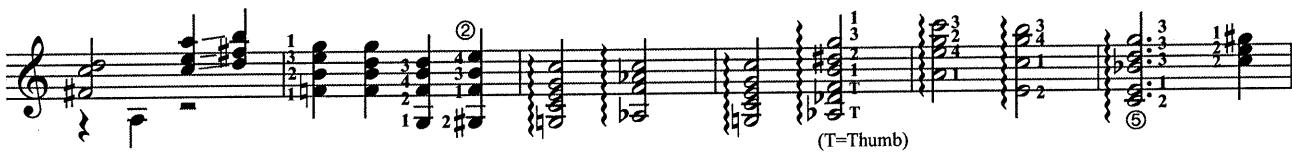
V Pos. VII VII V

Gypsy Love Song

CD 1 Track #10

Victor Herbert
Arr. by Mel Bay

Slow



B7 B13^{b9} E7 A Dm A

A C#m

(Hold chord) (Hold chord)

B13^{b9}

V Pos -

A Dm A C#7 C#9

C#9 F#7

(Hold chord)

B9

D Gm

rit.

Chords in the Key of A

A

Bm

C♯m

D

E7

Esus

F♯m

G♯m

A Scale Harmonized

A E7 A D E7 D E7 A

CD 1
Track #11

Chord Studies in A

CD 1 Track #11

A6	E°	E9	B Ma-mi7	D m7(b5)	E♭m9(b5)	AM7	F m7(b5)
①	4	5	6	7	5	6	2

CD 1 Track #12

A6	D13 b5	AM7	C13 b5	DM7	F#m9(b5)	AM7	A7
②	5	4	2	2	7	9	5

CD 1 Track #13

AM7	F7(#9)	C M7(#11)	A 13	F7(#9)	D m13	AM7	C# Ma-mi7
③	5	7	5	2	7	5	4

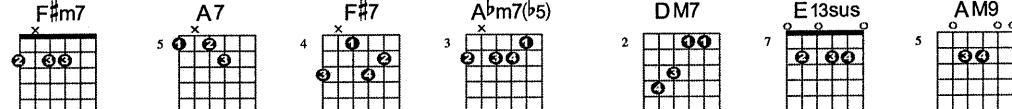


CD 1
Track #14

④

AM7 AM7 G[#]m7(b5) G[#]m7(b5) BMa-mi7 E7(b9) AM7 A6

5 7 10 9 7 6 5 4



A6 G[#]m7(b5) F[#]m7 A7(#5) DM7 Bm7 C[#]m7 F[#]m7

5 10 9 5 5 2 4 8

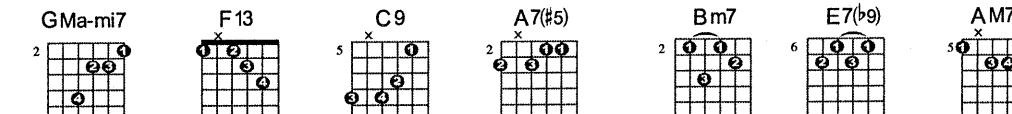


CD 1
Track #15

⑤

A6 G[#]m7(b5) F[#]m7 A7(#5) DM7 Bm7 C[#]m7 F[#]m7

5 10 9 5 5 2 4 8



GMa-mi7 F13 C9 A7(#5) Bm7 E7(b9) AM7

2 5 5 2 2 6 5

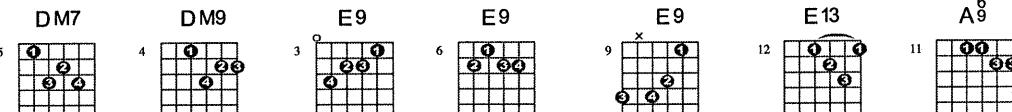


CD 1
Track #16

⑥

AM7 Fm7 F[#]m7 E9 E9 E9 AM7 B^b

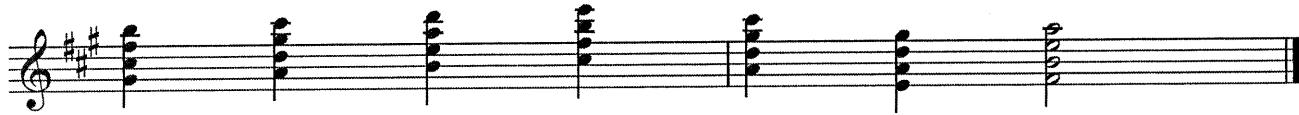
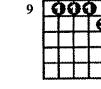
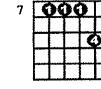
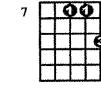
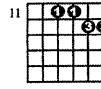
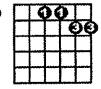
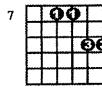
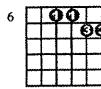
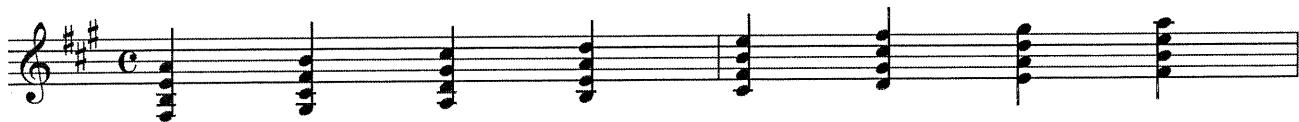
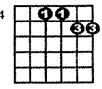
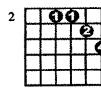
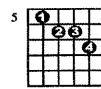
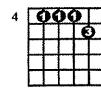
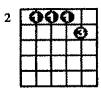
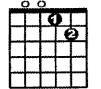
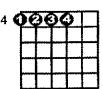
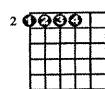
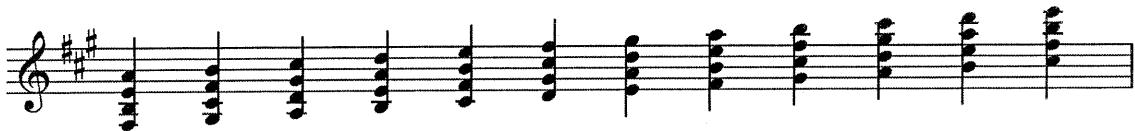
5 9 10 9 9 6 5 5



DM7 DM9 E9 E9 E9 E13 A⁶

5 4 3 6 9 12 11

A Quartal Harmony



A Quartal Harmony Studies



CD 1

Track #17

①

Sheet music for guitar in C major (two sharps) with a 4/4 time signature. It consists of two staves of six measures each. Chord boxes above the staves indicate the chords being played: 4, 2, 4, 2, 5, 2, 4.



CD 1

Track #18

②

Sheet music for guitar in C major (two sharps) with a 4/4 time signature. It consists of two staves of six measures each. Chord boxes above the staves indicate the chords being played: 4, 2, 6, 11, 12, 9, 5, 6.



CD 1

Track #19

③

Sheet music for guitar in C major (two sharps) with a 4/4 time signature. It consists of two staves of six measures each. Chord boxes above the staves indicate the chords being played: 4, 6, 7, 11, 9, 5, 7, 9.

Key of A Triad Studies

CD 1 Track #20

①

CD 1 Track #21

②

CD 1 Track #22

③

CD 1 Track #23

④

CD 1 Track #24

⑤

CD 1 Track #25

⑥

Key of F#m Review

F Sharp Minor Scale / Harmonic Mode – 2nd Position



CD 1
Track #26

The Unfortunate Rake – 2nd Pos.

The Unfortunate Rake – 2nd Pos.

F#m 1 E F#m E F#m W.B.

3 F#m 1 E F#m E F#m

④ — ② — ③ — E F#m E F#m

F#m C#m E F#m C#m

F#m C#m E F#m

F#m C#m E F#m

F Sharp Minor Scale / Harmonic Mode – 6th Position



CD 1
Track #27

Lost Roanoke – 6th Pos.

W.B.

Key of F#m Review

F Sharp Minor Scale / Harmonic Mode – 9th Position



CD 1
Track #28

The Black Sea – 9th Pos.

W.B.

F#m

3 4 3 2 3 3 1 3 2 3

Bm

C#7

F#m

Bm

C#7

F#m

F Sharp Minor Scale / Harmonic Mode – 11th Position



CD 1
Track #29

Harvest Moon -11th Pos.

W.B.

The musical score consists of three staves of music. The top staff begins with a treble clef, a key signature of two sharps, and a time signature of 3/4. It features dynamic markings such as '1', '3', '4', '4.', 'f', 'f', and 'fp'. The middle staff begins with a treble clef and a key signature of one sharp. It includes dynamic markings like 'p', 'm', 'm.', 'f.', and 'd.'. The bottom staff begins with a treble clef and a key signature of one sharp. It has dynamic markings including 'p.', 'p', 'p.', 'p.', and 'p.'. The score concludes with the word 'Fine' at the end of the middle staff.

Small Fine

D.C. al fine

This image shows the right-hand piano part for measures 11 and 12. The key signature is A major (two sharps). The melody consists of eighth-note patterns. Measure 11 starts with a sixteenth-note grace note followed by an eighth note. Measure 12 begins with a sixteenth-note grace note followed by an eighth note, continuing the melodic line.

Nightfall

Slowly

CD 1 Track #30

W.B.

The music consists of four staves of mandolin tablature. The first staff starts with a dotted half note followed by a eighth-note pair. The second staff begins with a quarter note. The third staff starts with a eighth-note pair. The fourth staff begins with a quarter note. Measure numbers 1 through 4 are indicated above the staves. Fingerings are shown above the strings: 1, 2, 3, 4. Slurs and grace notes are also present.

Quiet Moments

Slowly

CD 1 Track #31

W.B.

The music consists of five staves of mandolin tablature. The first staff starts with a eighth-note pair. The second staff starts with a eighth-note pair. The third staff starts with a eighth-note pair. The fourth staff starts with a eighth-note pair. The fifth staff starts with a eighth-note pair. Chords are labeled above the staves: F#m, C#7, B dim, B dim, B dim, Bm, B dim, F#m, Bm, B dim, F#m, Bm, F#m, Bm, F#m, Bm, B dim, B dim, C#7. The piece concludes with a repeat sign and the instruction "D.S. al Fine". Fingerings are shown above the strings: 1, 2, 3, 4. Slurs and grace notes are also present.

Chords in the Key of F#m

F#m F#m

F#m6

F#m7

F#m9

G#m7(b5)

Aaug

A aug

Bm B m

Bm6

Bm7

Bm9

C#7

C#7

C#7(#5)

C#9

D

D

D6

DM7

DM9

D9⁶

E°

E°

F#m Scale Harmonized

F#m C#7 F#m Bm C#7 Bm C#7 F#m

Chord Studies in F#m

CD 1
Track #32
①

F#m G° G#m7(b5) Bm6 C#7(#5) C#7^{b9} FMa-mi7 F#m6

DM7 AM7 G#m7 E° BMa-mi7 C#7(b5) F#m

CD 1
Track #33
②

F#m F#Ma-mi7 C#7 C#9 Ebm11(b5) Ebm6 G13 Bm6

F#m7(#5) F#m7 F#m F#Ma-mi7 C#9 C#7^{b9} F#m

CD 1
Track #34
③

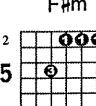
F#m Bm7 Bm13 BMa-mi7 Bm6 C° C#7(#5) C#7(#5)

Am13 B^{b9} AM7 A^{b7} G#m7 C#7 F#m

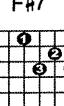


CD 1
Track #35
④

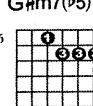
F#m



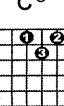
F#7



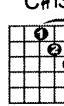
G#m7(b5)



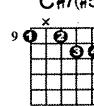
C°



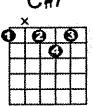
C#13



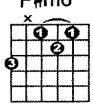
C#7(#5)



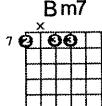
C#7



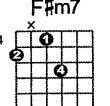
F#m6



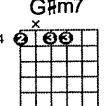
B m7



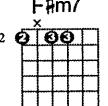
F#m7



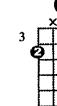
G#m7



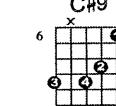
F#m7



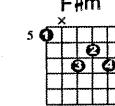
C#7



C#9

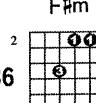


F#m

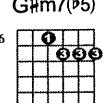


CD 1
Track #36
⑤

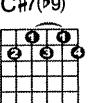
F#m



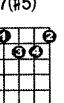
G#m7(b5)



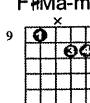
C#7(b9)



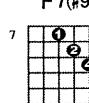
C#7(#5)



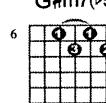
F#Ma-mi7



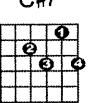
F7(#9)



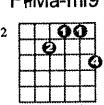
G#m7(b5)



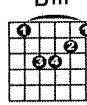
C#7



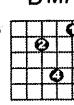
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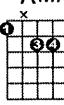
B m



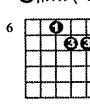
DM7



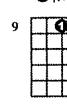
AM7



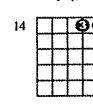
G#m7(b5)



C#7(#5)

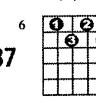


F#m

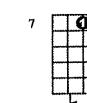


CD 1
Track #37
⑥

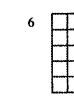
F#m6



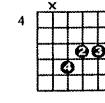
C°



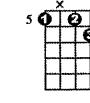
B°



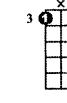
AM7(#5)



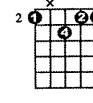
A13



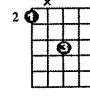
G13



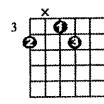
F#Ma-mi7



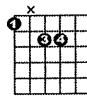
F#Ma-mi7



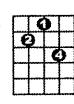
C#7



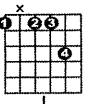
AM7



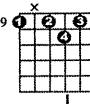
DM7



Bm13



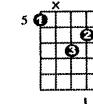
C#7



C#7(#5)



F#m



F#m Quartal Harmony Using the Pure Minor Scale

The musical score consists of three staves of music. The first staff shows a series of four-note chords (quartals) in F# minor. The second staff shows the corresponding guitar chord shapes. The third staff shows a continuation of the quartal chords. The key signature is F# minor (one sharp). The time signature is common time (indicated by 'C'). The first staff has 12 measures, each containing a quartal chord. The second staff has 12 numbered boxes, each containing a guitar chord shape. The third staff has 7 numbered boxes, each containing a guitar chord shape.

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

F#m Quartal Harmony Studies



CD 1
Track #38

(1)

Chord diagrams for F#m quartal harmony studies, track 38:

- 1:
- 2:
- 6:
- 4:
- 2:
- 4:
- 5:
- 5:
- 7:
- 9:
- 11:
- 7:
- 7:
- 4:
- 5:



CD 1
Track #39

(2)

Chord diagrams for F#m quartal harmony studies, track 39:

- 5:
- 7:
- 6:
- 4:
- 2:
- 6:
- 4:
- 2:
- 2:
- 2:
- 2:
- 4:
- 2:
- 2:



CD 1
Track #40

(3)

Chord diagrams for F#m quartal harmony studies, track 40:

- 6:
- 7:
- 4:
-
- 6:
- 7:
- 5:

Key of F#m Triad Studies

CD 1 Track #41

Sheet music for study 1 in F#m triad key. The music is in common time (C) and treble clef (G). The key signature has two sharps. The music consists of six measures. Measure 1: 1 2 3 4. Measure 2: 1 2 3 4. Measure 3: 1 2 3 4. Measure 4: 1 2 3 4. Measure 5: 1 2 3 4. Measure 6: 1 2 3 4.

CD 1 Track #42

Sheet music for study 2 in F#m triad key. The music is in common time (C) and treble clef (G). The key signature has two sharps. The music consists of six measures. Measure 1: 1 2 3 4. Measure 2: 1 2 3 4. Measure 3: 1 2 3 4. Measure 4: 1 2 3 4. Measure 5: 1 2 3 4. Measure 6: 1 2 3 4.

CD 1 Track #43

Sheet music for study 3 in F#m triad key. The music is in common time (C) and treble clef (G). The key signature has two sharps. The music consists of six measures. Measure 1: 1 2 3 4. Measure 2: 1 2 3 4. Measure 3: 1 2 3 4. Measure 4: 1 2 3 4. Measure 5: 1 2 3 4. Measure 6: 1 2 3 4.

CD 1 Track #44

Sheet music for study 4 in F#m triad key. The music is in common time (C) and treble clef (G). The key signature has two sharps. The music consists of six measures. Measure 1: 1 2 3 4. Measure 2: 1 2 3 4. Measure 3: 1 2 3 4. Measure 4: 1 2 3 4. Measure 5: 1 2 3 4. Measure 6: 1 2 3 4.

CD 1 Track #45

Sheet music for study 5 in F#m triad key. The music is in common time (C) and treble clef (G). The key signature has two sharps. The music consists of six measures. Measure 1: 1 2 3 4. Measure 2: 1 2 3 4. Measure 3: 1 2 3 4. Measure 4: 1 2 3 4. Measure 5: 1 2 3 4. Measure 6: 1 2 3 4.

CD 1 Track #46

Sheet music for study 6 in F#m triad key. The music is in common time (C) and treble clef (G). The key signature has two sharps. The music consists of six measures. Measure 1: 1 2 3 4. Measure 2: 1 2 3 4. Measure 3: 1 2 3 4. Measure 4: 1 2 3 4. Measure 5: 1 2 3 4. Measure 6: 1 2 3 4.

Sheet music for study 7 in F#m triad key. The music is in common time (C) and treble clef (G). The key signature has two sharps. The music consists of six measures. Measure 1: 1 2 3 4. Measure 2: 1 2 3 4. Measure 3: 1 2 3 4. Measure 4: 1 2 3 4. Measure 5: 1 2 3 4. Measure 6: 1 2 3 4.

Key of E♭ Review

E Flat Scale – 3rd Position



CD 1
Track #47

Cabin on a Hill – 3rd Pos.

W.B.

The sheet music consists of five staves of musical notation. The first staff shows the scale notes with fingerings: 4, 1, 3, 4, 1, 3, 1, 2, 1, 3, 4, 1, 1, 3, 4. The subsequent staves show the melody of "Cabin on a Hill" in a similar key signature.

E Flat Scale – 5th Position



CD 1
Track #48

Elf Dance – 5th Pos.

W.B.
Fine

The sheet music consists of six staves of musical notation. It includes chord indications above the staff: E♭, B♭7, E♭, B♭7, E♭, B♭7, E♭, A♭, E♭, B♭7, E♭, A♭, E♭, B♭7, E♭, B♭7, E♭. The final instruction is "D.C. al Fine".

Key of E♭ Review

E Flat Scale – 8th Position



CD 1
Track #49

Richard's Reel – 8th Pos.

W.B.

E Flat Scale – 10th Position



CD 1

Track #50

Welcome Here Again – 10th Pos.

W.B.

E♭
A♭
B♭7
E♭
A♭
B♭7
E♭

Study
Andante

CD 1 Track #51

Kreutzer

Musical score for violin, treble clef, common time, key signature of two flats. The music consists of eight measures of sixteenth-note patterns. Measure 1 starts with a sixteenth-note group followed by eighth-note pairs. Measures 2-4 show eighth-note pairs followed by sixteenth-note groups. Measures 5-8 end with sixteenth-note groups.

Musical score for violin, treble clef, common time, key signature of two flats. The music consists of eight measures of sixteenth-note patterns. Measure 1 starts with a sixteenth-note group followed by eighth-note pairs. Measures 2-4 show eighth-note pairs followed by sixteenth-note groups. Measures 5-8 end with sixteenth-note groups.

Musical score for violin, treble clef, common time, key signature of two flats. The music consists of eight measures of sixteenth-note patterns. Measure 1 starts with a sixteenth-note group followed by eighth-note pairs. Measures 2-4 show eighth-note pairs followed by sixteenth-note groups. Measures 5-8 end with sixteenth-note groups.

Musical score for violin, treble clef, common time, key signature of two flats. The music consists of eight measures of sixteenth-note patterns. Measure 1 starts with a sixteenth-note group followed by eighth-note pairs. Measures 2-4 show eighth-note pairs followed by sixteenth-note groups. Measures 5-8 end with sixteenth-note groups.

Musical score for violin, treble clef, common time, key signature of two flats. The music consists of eight measures of sixteenth-note patterns. Measure 1 starts with a sixteenth-note group followed by eighth-note pairs. Measures 2-4 show eighth-note pairs followed by sixteenth-note groups. Measures 5-8 end with sixteenth-note groups.

Musical score for violin, treble clef, common time, key signature of two flats. The music consists of eight measures of sixteenth-note patterns. Measure 1 starts with a sixteenth-note group followed by eighth-note pairs. Measures 2-4 show eighth-note pairs followed by sixteenth-note groups. Measures 5-8 end with sixteenth-note groups.

Musical score for violin, treble clef, common time, key signature of two flats. The music consists of eight measures of sixteenth-note patterns. Measure 1 starts with a sixteenth-note group followed by eighth-note pairs. Measures 2-4 show eighth-note pairs followed by sixteenth-note groups. Measures 5-8 end with sixteenth-note groups.

Musical score for violin, treble clef, common time, key signature of two flats. The music consists of eight measures of sixteenth-note patterns. Measure 1 starts with a sixteenth-note group followed by eighth-note pairs. Measures 2-4 show eighth-note pairs followed by sixteenth-note groups. Measures 5-8 end with sixteenth-note groups.

Chords in the Key of E_b

E_b E_b E_b6 E_bM7 E_bM9 E_b⁶

Fm Fm Fm7 Fm6 Fm9

Gm Gm Gm7 Gm6 Gm9

A_b A_b A_bM7 A_b6 A_bM9

B_b7 B_b7 B_b7(♯5) B_b9 B_b7(♭9)

B_b7(♭5) B_b7(♯9) B_b7sus B_b13 B_b13(♭9)

Cm Cm Cm6 Cm7 Cm9

Dm Dm7(♭5)

E♭ Scale Harmonized

E♭ B♭7 E♭ A♭ B♭7 A♭ B♭7 E♭

Chord Studies in E♭



CD 1
Track #52
①



CD 1
Track #53
②



CD 1
Track #54
③

 CD 1
Track #55 ④

E♭6 E♭7(#5) C7(#5) C7 Fm7 E 7(#9) E♭M7 F 9(b5)

Cm7 D♭7 Gm7 G♭7 Fm7 B♭7 E♭M7

 CD 1
Track #56 ⑤

E♭6 C7(#5) Fm9 B♭7 Fm7 Fm7 B♭13 B♭7(#5)

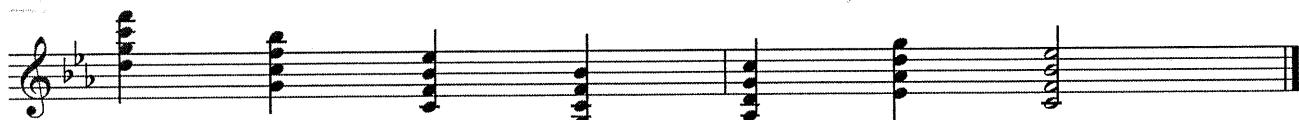
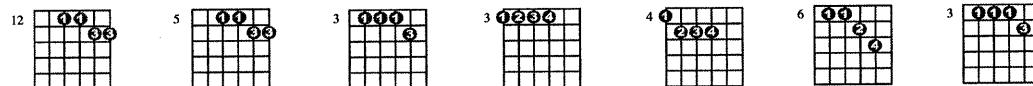
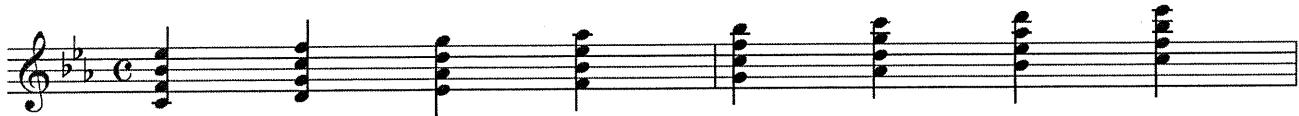
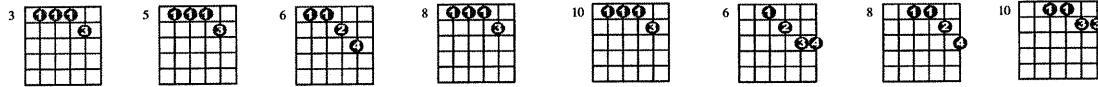
E♭M7 E 9 C7 9 C7(9) Fm7 B♭13 E♭6

 CD 1
Track #57 ⑥

E♭6 A° C° Gm7 Gm7 G♭7#9 Fm7 Fm7

Dm7(b5) G♭13 Gm7 C7(9) Fm7 B♭9 E♭M9

E♭ Quartal Harmony



E_b Quartal Harmony Studies



CD 1
Track #58
①

Guitar chord diagrams and musical staff for E_b Quartal Harmony Study 58. The study consists of two measures of music followed by a series of seven guitar chord diagrams. The chords are: 3 (E_b), 6 (A_b), 5 (D_b), 3 (E_b), 5 (D_b), 10 (B_b), 8 (G_b), 6 (A_b).



CD 1
Track #59
②

Guitar chord diagrams and musical staff for E_b Quartal Harmony Study 59. The study consists of two measures of music followed by a series of seven guitar chord diagrams. The chords are: 3 (E_b), 6 (A_b), 5 (D_b), 3 (E_b), 5 (D_b), 3 (E_b), 3 (E_b), 3 (E_b).



CD 1
Track #60
③

Guitar chord diagrams and musical staff for E_b Quartal Harmony Study 60. The study consists of two measures of music followed by a series of seven guitar chord diagrams. The chords are: 3 (E_b), 5 (D_b), 3 (E_b), 5 (D_b), 3 (E_b), 5 (D_b), 6 (A_b), 10 (B_b), 11 (C_b), 8 (G_b), 10 (B_b), 12 (F_b), 8 (G_b), 10 (B_b).

Key of E♭ Triad Studies

CD 1 Track #61

①

CD 1 Track #62

②

CD 1 Track #63

③

CD 1 Track #64

④

⑤

CD 1 Track #65

⑥

CD 1 Track #66

Key of Cm Review

C Minor Scale / Harmonic Mode – Open Position



CD 1
Track #67

Cm Study #1 – Open Pos.

W.B.

C Minor Scale / Harmonic Mode – 3rd Position



CD 1
Track #68

Cm Study #2 – 3rd Pos.

W.B.

Key of Cm Review

C Minor Scale / Harmonic Mode -5th Position



CD 1
Track #69

Cm Study #3 – 5th Pos.

W.B.

C Minor Scale / Harmonic Mode – 8th Position



CD 1
Track #70

Cm Study #4 – 8th Pos.

W.B.

Chords in the Key of Cm

Cm

Fretboard diagrams for Cm, Cm6, Cm7, and Cm9 chords. The diagrams show fingerings (1-4) and string numbers (1-6) for each chord.

- Cm:** Fingerings: 1, 2; 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- Cm6:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5, 6. String numbers: 1, 2, 3, 4, 5, 6.
- Cm7:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5, 6. String numbers: 1, 2, 3, 4, 5, 6.
- Cm9:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5, 6. String numbers: 1, 2, 3, 4, 5, 6.

Dm

D m7(b5)

Fretboard diagram for Dm7(b5) chord. Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.

E^baug

Fretboard diagram for E^baug chord. Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.

Fm

Fretboard diagrams for Fm, Fm7, Fm6, and Fm9 chords. The diagrams show fingerings (1-4) and string numbers (1-6) for each chord.

- Fm:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- Fm7:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- Fm6:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- Fm9:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.

G7

G7

Fretboard diagrams for G7, G7 5, and G9 chords. The diagrams show fingerings (1-4) and string numbers (1-6) for each chord.

- G7:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- G7 5:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- G9:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.

G7(b9)

G9(♯5)

G7(♯9)

G7sus

Fretboard diagrams for G7(b9), G9(5), G7(9), and G7sus chords. The diagrams show fingerings (1-4) and string numbers (1-6) for each chord.

- G7(b9):** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- G9(5):** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- G7(9):** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- G7sus:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.

G7(b5)

G13

G13(b9)

Fretboard diagrams for G7(b5), G13, and G13(b9) chords. The diagrams show fingerings (1-4) and string numbers (1-6) for each chord.

- G7(b5):** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- G13:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- G13(b9):** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.

A^b

A^b

A^bM7

A^b6

A^bM9

Fretboard diagrams for A^b, A^bM7, A^b6, and A^bM9 chords. The diagrams show fingerings (1-4) and string numbers (1-6) for each chord.

- A^b:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- A^bM7:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- A^b6:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.
- A^bM9:** Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.

B^o

B^o

Fretboard diagram for B^o chord. Fingerings: 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5. String numbers: 1, 2, 3, 4, 5, 6.

Cm Scale Harmonized

A guitar chord progression diagram in C minor (Cm) key signature. The progression is: Cm - G7 - Cm - Fm - G7 - Fm - G7 - Cm. Each chord is shown with a standard six-string guitar neck diagram and corresponding fingerings below it.

Chord Studies in Cm

CD 1 Track #72

Guitar chord studies for CD 1 Track #72. The chords shown are: Cm, B7(#5), A♭13, G♭13, CM11, D♭9, Am7(♭5), G7. Each chord is accompanied by a guitar neck diagram and a musical staff below it.

CD 1 Track #73

Guitar chord studies for CD 1 Track #73. The chords shown are: Cm, G7(♭5), Fm9, F°, B♭6, Fm7, Dm7(♭5), Gaug. Each chord is accompanied by a guitar neck diagram and a musical staff below it.

CD 1 Track #74

Guitar chord studies for CD 1 Track #74. The chords shown are: Ab, CMa-mi7, Cm, Dm7, Cm7, G7(#5), Cm, Ab, Fm7, G7sus. Each chord is accompanied by a guitar neck diagram and a musical staff below it.

CD 1 Track #75 (4)

Guitar chords: Cm, C9, Fm7(b5), Eb^o, Cm7, Eb^o, Dm7(b5), G7(#5).

Musical staff: Treble clef, key signature B-flat major (two flats), time signature common time.

Guitar chords: Cm6, B7(#5), G7(#5), Eb^o, Dm7(b5), G7(#5), Cm.

Musical staff: Treble clef, key signature B-flat major (two flats), time signature common time.

CD 1 Track #76 (5)

Guitar chords: Cm, A^b13, D7(#5), G7(#5), Cm6, CMa-mi7, Gm7, Eb^bM7.

Musical staff: Treble clef, key signature B-flat major (two flats), time signature common time.

Guitar chords: Fm7, G7(#5), A^b13, Am7(b5), Dm7(b5), G7, Cm.

Musical staff: Treble clef, key signature B-flat major (two flats), time signature common time.

CD 1 Track #77 (6)

Guitar chords: Cm, G^b^o, CMa-mi7, CMa-mi7, Dm7(b5), Fm7(b5), G13, G7(#5).

Musical staff: Treble clef, key signature B-flat major (two flats), time signature common time.

Guitar chords: Cm7, Eb^bM7, B13, Fm7(b5), G7sus, G7(b5), Cm6.

Musical staff: Treble clef, key signature B-flat major (two flats), time signature common time.

Cm Quartal Harmony Using the Pure Minor Scale

The musical score consists of three staves of music in C minor (G clef, two flats). The first staff shows a repeating harmonic progression of four notes per measure. The second staff provides guitar chord diagrams for each note, with numbered boxes indicating specific fingerings. The third staff continues the progression. Fingerings shown in the diagrams include: 4 (1, 2, 3, 4), 3 (1, 2, 3), 5 (1, 2, 3), 6 (1, 2), 8 (1, 2, 3), 10 (1, 2, 3), 6 (1, 2), 8 (1, 2, 3), 10 (1, 2, 3), 12 (1, 2, 3), 8 (1, 2), 10 (1, 2, 3), 8 (1, 2), 6 (1, 2).

Cm Quartal Harmony Studies



CD 1
Track #78

①

4 2 0 0 0 3 0 0 0 0 5 0 0 0 0 0 6 0 0 0 0 0 0 3 0 0 0 0 0 0 3 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0

5 0 0 0 0 0 0 3 0 0 0 0 0 0 0 8 0 0 0 0 0 0 0 0 10 0 0 0 0 0 0 0 0 0 8 0 0 0 0 0 0 0 0 0 6 0 0 0 0 0 0 0 0 0 0

10 0 0 0 0 0 0 0 0 0 0 0 12 0 0 0 0 0 0 0 0 0 0 0 0 8 0 0 0 0 0 0 0 0 0 0 0 0 6 0 0 0 0 0 0 0 0 0 0 0 0 5 0 0 0 0 0 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 8 0 0 0 0 0 0 0 0 0 0 0 0



CD 1
Track #79

②

4 2 0 0 0 6 0 0 0 0 5 0 0 0 0 0 3 0 0 0 0 0 0 5 0 0 0 0 0 0 3 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 8 0 0 0 0 0 0 0 0 0

10 0 0 0 0 0 0 0 0 0 0 12 0 0 0 0 0 0 0 0 0 0 0 8 0 0 0 0 0 0 0 0 0 0 0 6 0 0 0 0 0 0 0 0 0 0 0 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 2 0 0 0 0 0 0 0 0 0 0

10 0 0 0 0 0 0 0 0 0 0 0 12 0 0 0 0 0 0 0 0 0 0 0 0 8 0 0 0 0 0 0 0 0 0 0 0 0 6 0 0 0 0 0 0 0 0 0 0 0 0 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 2 0 0 0 0 0 0 0 0 0 0 0



CD 1
Track #80

③

4 2 0 0 0 6 0 0 0 0 10 0 0 0 0 0 6 0 0 0 0 0 0 8 0 0 0 0 0 0 0 10 0 0 0 0 0 0 0 0 11 0 0 0 0 0 0 0 0 0 5 0 0 0 0 0 0 0 0 0 0

8 0 0 0 0 0 0 0 0 0 0 0 6 0 0 0 0 0 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 2 0 0 0 0 0 0 0 0 0 0 0

8 0 0 0 0 0 0 0 0 0 0 0 0 6 0 0 0 0 0 0 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0

Key of Cm Triad Studies

CD 1 Track #81

①

CD 1 Track #82

②

③

CD 1 Track #83

④

CD 1 Track #84

The Minor Seventh Chord

The minor seventh chord consists of a root, minor third, perfect fifth, and minor seventh.

Intervals: min 3rd + Maj 3rd + min 3rd
Steps: 1 $\frac{1}{2}$ 2 1 $\frac{1}{2}$

The minor seventh chord is easily obtained by lowering the third of a dominant seventh chord. The note-spelling will be the same with the exception of the lowered third. Example:

I III V VII

The following example shows the dominant seventh becoming a minor seventh chord.

C7 Cm7 F7 Fm7 Bb7 Bbm7 Eb7 Ebm7 Ab7 Abm7 Db7 Dbm7 Gb7 Gbm7
F#7 F#m7 B7 Bm7 E7 Em7 A7 Am7 D7 Dm7 G7 Gm7

The student should play the following:

C7 Cm7 F7 Fm7
Bb7 Bbm7 Eb7 Ebm7
Ab7 Abm7 Db7 Dbm7
Gb7 Gbm7 F#7 F#m7
A7 Am7 D7 Dm7
B7 Bm7 E7 Em7
A7 Am7 D7 Dm7
G7 Gm7
A7 Am7 D7 Dm7
G7 Gm7

The Minor Seventh Forms

○ = Indicates the third before lowering. Place fingers as indicated by the black dots.

I^m7

Guitar chord diagram: 1 2 3 4 (circled) 5 R
B7 b3 5 R

Musical notation: E m7, F m7, F# m7, Gb m7, G m7, Ab m7, A m7, Bb m7

II^m7

Guitar chord diagram: 1 2 3 (circled)
R 5 b7 b3

Musical notation: D m7, Eb m7, E m7, F m7, F# m7, Gb m7, G m7, A m7
Bb m7, B m7, C m7, C# m7, Db m7, D m7, Eb m7, Em7

V^m7

Guitar chord diagram: 1 2 (circled) 3 4
b3 b7 R 5

Musical notation: C m7, C# m7, Db m7, D m7, Eb m7, Em7, F m7
F# m7, Gb m7, G m7, Ab m7, Am7, Bb m7, B m7, C m7

VII^m7

Guitar chord diagram: 1 (circled) 2 3 4
5 R b3 b7

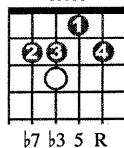
Musical notation: Am7, Bb m7, B m7, C m7, C# m7, Db m7, D m7, Eb m7
Em7, F m7, F# m7, Gb m7, G m7, Ab m7, A m7

Minor Seventh Chord Etude One

Chords: C7, Cm7, F7, Fm7, B7, Bb m7, E7, Eb m7, Ab7, Abm7, Db7, Dbm7, Gb7, F#7, Gb m7, F# m7, B7, Bm7, E7, Em7, A7, Am7, D7, Dm7, G7, Gm7

The Minor Seventh Chords on the Middle Four Strings

I^m7



D^b7 D^bm7 D7 Dm7 E^b7 E^bm7 E7 Em7 F7 Fm7 F#7 F#m7 G7 Gm7

b7 b3 5 R

The Orchestral Forms of the Minor Seventh Chord

The first and fifth strings will be deadened in the following forms.

I m7

Guitar chord diagram: 5th string (x), 4th string (b3), 3rd string (b7), 2nd string (R), 1st string (b3). Musical staff: Cm7, D^bm7, Dm7, E^bm7, Em7, Fm7, F[#]m7, G^bm7, Gm7.

III m7

Guitar chord diagram: 5th string (x), 4th string (1), 3rd string (b3), 2nd string (R), 1st string (b3). Musical staff: Am7, B^bm7, Bm7, Cm7, D^bm7, Dm7, E^bm7, Em7.

V m7

Guitar chord diagram: 5th string (x), 4th string (3), 3rd string (b3), 2nd string (3), 1st string (5). Musical staff: Fm7, F[#]m7, G^bm7, Gm7, A^bm7, Am7, B^bm7, Bm7, Cm7.

VII m7

Guitar chord diagram: 5th string (x), 4th string (1), 3rd string (3), 2nd string (4), 1st string (b3). Musical staff: E^bm7, Em7, Fm7, F[#]m7, G^bm7, Gm7, A^bm7, Am7, B^bm7.

Minor Seventh Etude Number Two

Students should learn both parts.

Key of E Review

E Scale – Open Position



CD 1
Track #85

Sunrise Meadow – Open Pos.

W.B.

The sheet music consists of five staves of musical notation for a six-string guitar. The first staff shows the opening notes: 0, 2, 4, 0, 2, 4, 1, 2, 4, 1, 2, 0, 2, 4, 0. The subsequent staves show the continuation of the melody in a repeating pattern of eighth and sixteenth-note figures.

E Scale – 4th Position



CD 1
Track #86

Dash in the Meadow – 4th Pos.

W.B.

The sheet music consists of four staves of musical notation for a six-string guitar. The first staff shows the opening notes: 4, 1, 3, 4, 1, 3, 1, 2, 1, 3, 4, 1, 1, 3, 4. The subsequent staves show the continuation of the melody in a repeating pattern of eighth and sixteenth-note figures.

Key of E Review

E Scale – 6th Position



CD 1
Track #87

Afterthought – 6th Pos.

W.B.

E Scale – 9th Position



CD 1
Track #88

Headwind – 9th Pos.

W.B.

Traumerei

Guitar Solo

Andante

 CD 1 Track #89

Schumann-Bay



The sheet music consists of ten staves of guitar tablature. The first staff begins with a key signature of C major (no sharps or flats). It features a mix of open strings and fretted notes, with some notes having grace-note markings (circled numbers 1-5) above them. The second staff starts with a key signature of E major. The third staff starts with a key signature of A major. The fourth staff starts with a key signature of G major. The fifth staff starts with a key signature of C major. The sixth staff starts with a key signature of A major. The seventh staff starts with a key signature of G major. The eighth staff starts with a key signature of C major. The ninth staff starts with a key signature of E major. The tenth staff starts with a key signature of B7 major.

*Pick separately, giving the bottom note a grace-note effect.

Amaryllis

Guitar Solo

Allegro Moderato

CD 1 Track #90

Henry Ghys
Arr. by Mel Bay

The sheet music consists of 12 staves of musical notation for guitar. The key signature is A major (no sharps or flats). The time signature varies between common time and 6/8. Fingerings are indicated above the notes, such as '1 3 2 4' and '3 2 1'. Chord names are placed above specific measures: 'E' at the beginning of the first staff, 'B7' at the start of the second staff, 'E' at the start of the third staff, 'B7' at the start of the fourth staff, 'Em' at the start of the fifth staff, 'Am' at the start of the sixth staff, 'G' at the start of the eighth staff, 'E' at the start of the ninth staff, 'B7' at the start of the tenth staff, 'E' at the start of the eleventh staff, and 'D' at the start of the twelfth staff. The twelfth staff ends with 'E7' and 'A'.

Amaryllis (cont.)

The sheet music consists of 12 staves of musical notation for a guitar or banjo. The music is in common time and uses a treble clef. The key signature changes between G major (two sharps) and E major (one sharp). Chords indicated include D, E7, A, Am, Dm, E7, and B7. Fingerings are shown above the strings, such as '2' and '3' over the first two strings. Strumming patterns are indicated by vertical strokes and numbers like '3 4 2 4' and '1 3 4 3 4 1'. The music is divided into measures by vertical bar lines.

Valse

Presto

 CD 1 Track #91
A. Durand
Arr. by Mel Bay

E B7



F#m **E** **B7** **E** *Fine*

IV Pos.

F#7 **B** **D#7** **G#m** **C#7** **0 1 4**

IV Pos. IV Pos.

B **F#7** **1** **2** *D.S. al Fine then TRIO*

TRIO **A** **E7**

A **C#7** **F#m**

A dim **A** **E7** **A** **A** *D.C. al Fine*

Chords in the Key of E

E

E E6 EM7 EM9 E⁹

Detailed description: This section shows five chords for the key of E. The first is E major (E-G#-B), the second is E6 (E-G#-B-D), the third is EM7 (E-G#-B-D7), the fourth is EM9 (E-G#-B-D7-A), and the fifth is E9 (E-G#-B-D7-A-C#). Fret numbers 0-6 are indicated on the left.

F♯m

F♯m F♯m6 F♯m7 F♯m9

Detailed description: This section shows four chords for the key of F#m. The first is F#m (F#-A#-C#), the second is F#m6 (F#-A#-C#-G#), the third is F#m7 (F#-A#-C#-G#-D), and the fourth is F#m9 (F#-A#-C#-G#-D-A). Fret numbers 0-6 are indicated on the left.

G♯m

G♯m G♯m6 G♯m7 G♯m9

Detailed description: This section shows four chords for the key of G#m. The first is G#m (G#-B#-D#), the second is G#m6 (G#-B#-D#-A#), the third is G#m7 (G#-B#-D#-A#-E#), and the fourth is G#m9 (G#-B#-D#-A#-E#-C#). Fret numbers 0-6 are indicated on the left.

A

A A6 AM7 AM9 A⁹

Detailed description: This section shows five chords for the key of A. The first is A major (A-C#-E), the second is A6 (A-C#-E-G), the third is AM7 (A-C#-E-G-D7), the fourth is AM9 (A-C#-E-G-D7-A), and the fifth is A9 (A-C#-E-G-D7-A-C#). Fret numbers 0-6 are indicated on the left.

B7

B7 B7(♯5) B9

Detailed description: This section shows three chords for the key of B7. The first is B7 (B-D#-F#-A), the second is B7(♯5) (B-D#-F#-A-E#), and the third is B9 (B-D#-F#-A-E#-G#). Fret numbers 0-6 are indicated on the left.

B7(♭9) B9(♯5)

Detailed description: This section shows two chords for the key of B7(♭9). The first is B7(♭9) (B-D#-F#-A-C), and the second is B9(♯5) (B-D#-F#-A-E#-G#). Fret numbers 0-6 are indicated on the left.

B7(♯5) B13 B13(♭9)

Detailed description: This section shows three chords for the key of B7sus. The first is B7sus (B-D#-F#-A-E#-G#), the second is B13 (B-D#-F#-A-E#-G#-C#), and the third is B13(♭9) (B-D#-F#-A-E#-G#-C#-F#). Fret numbers 0-6 are indicated on the left.

C♯m

C♯m C♯m6 C♯m7 C♯m9

Detailed description: This section shows four chords for the key of C#m. The first is C#m (C#-E#-G#), the second is C#m6 (C#-E#-G#-D), the third is C#m7 (C#-E#-G#-D-A), and the fourth is C#m9 (C#-E#-G#-D-A-C#). Fret numbers 0-6 are indicated on the left.

D♯m

D♯m7(♭5)

Detailed description: This section shows one chord for the key of D#m7(♭5). The chord is D#m7(♭5) (D#-F#-A#-C#-G#). Fret numbers 0-6 are indicated on the left.

E Scale Harmonized

E B7 E A B7 A B7 E

Chord Studies in E

CD 1 Track #92 ①

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CD 1 Track #93 ②

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CD 1 Track #94 ③

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CD 1
Track #95
④

E6 G[#]m7 AM7 G[#]m7 C[#]m7 B9 D[#]m11 D[#]m7(♭5)

EM9 A♭7(♯5) G 7(♭5) AM7 E7sus B 13(♭9) EM9



CD 1
Track #96
⑤

E6 B7(♭9) A7 F[#]m7 B11 AMa-mi7 D[#]m7(♭5) B♭7(♭5)

F[#]m7 E 7(♯5) D9 G 13 B7(♭9) B 13(♭9) EM7

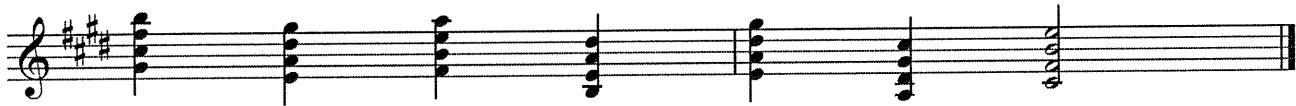
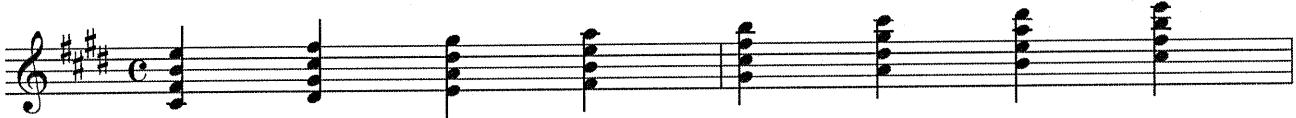


CD 1
Track #97
⑥

E6 FMa-mi7 AM7 G[#]m7 EM7 C[#]7(♯5) FM9 B7sus

A 13 A♭7(♯5) G♭7(♭5) F 13 D[#]m7(♭5) B 7(♯5) EM9

E Quartal Harmony



E Quartal Harmony Studies



CD 2
Track #1
①

Guitar chord diagrams and musical notation for Track #1. The chords shown are 4, 6, 4, 2, 4, 2, 7, 11, 9, 11, 7, 9, 2, 4.



CD 2
Track #2
②

Guitar chord diagrams and musical notation for Track #2. The chords shown are 4, 2, 4, 2, 7, 9, 11, 7, 4, 2, 4, 6, 9, 11.



CD 2
Track #3
③

Guitar chord diagrams and musical notation for Track #3. The chords shown are 4, 7, 6, 7, 9, 11, 9, 11, 7, 7, 6, 6, 2, 6, 2, 4.

I Love You Truly

CD 2 Track #4

Slow

Bond-Bay

The sheet music consists of ten staves of musical notation for a banjo or mandolin. The music is in 2/4 time. Key changes are indicated by Roman numerals and letter symbols: G[#]7, E, Eb7, D7, and D13 b9. Fingerings are shown above the notes, such as 1, 2, 3, 4, 5, 6, and ①, ②, ③, ④, ⑤, ⑥. Dynamic markings include a fermata over the first staff and a 'rit.' (ritardando) instruction at the end of the tenth staff.

Key of E Triad Studies



CD 2 Track #5

The image shows the first two measures of a musical score for piano. The key signature is C major (one sharp). Measure 1 starts with a forte dynamic (F) and includes a grace note. Measure 2 begins with a half note followed by a quarter note. The music consists of eighth-note patterns in the right hand and sustained notes in the left hand.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of four sharps. Measure 11 starts with a forte dynamic (F) and consists of six eighth-note chords. Measure 12 begins with a half note (D) followed by a fermata, then continues with eighth-note chords.

2



CD 2 Track #6

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is C major (no sharps or flats). The time signature is common time (indicated by 'C'). Measure 11 starts with a half note in the bass staff followed by a whole note in the treble staff. Measures 12 and 13 show a series of eighth-note chords in both staves, primarily consisting of B, D, G, and A notes.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is A major (three sharps). Measures 11 and 12 show a sequence of chords and eighth-note patterns. Measure 11 ends with a half note on the first staff and a whole note on the second staff. Measure 12 begins with a half note on the first staff and continues with eighth-note patterns.

3



CD 2 Track #7

A musical score for piano in 3/4 time, featuring a treble clef and a key signature of two sharps. The score consists of two staves. The top staff shows a sequence of chords: a half note followed by a C major chord, a G major chord, a C major chord, and a G major chord. The bottom staff shows a sequence of notes: a half note followed by a C note, a G note, a C note, and a G note.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of three sharps. The music consists of eighth-note chords and rests.

4



CD 2 Track #8

A musical score for orchestra, page 1, featuring ten staves. The key signature is C major (no sharps or flats). The first staff shows a bassoon playing eighth-note chords. The second staff shows a cello playing eighth-note chords. The third staff shows a double bass playing eighth-note chords. The fourth staff shows a bassoon playing eighth-note chords. The fifth staff shows a cello playing eighth-note chords. The sixth staff shows a double bass playing eighth-note chords. The seventh staff shows a bassoon playing eighth-note chords. The eighth staff shows a cello playing eighth-note chords. The ninth staff shows a double bass playing eighth-note chords. The tenth staff shows a bassoon playing eighth-note chords.

The Major Seventh Chord

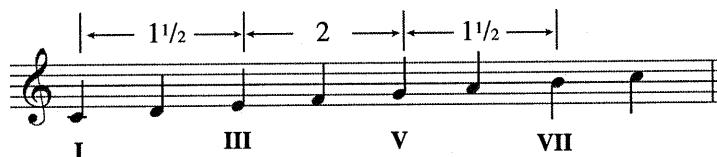
The first, third, fifth, and seventh notes of a major scale will be the note-spelling of the major seventh chord. The intervals are: Root–Major Third–Perfect Fifth–Major Seventh.

Intervals: Maj 3rd + min 3rd + Maj 3rd

Steps: 2 1½ 2

Symbol: M7

Example:



The Seventh Chords Built Upon Each Degree of the Major Scale

A chart showing the seventh chords built upon each degree of a major scale. The degrees are labeled I through VII. Below each label is the name of the chord:

I	II	III	IV	V	VI	VII
Major Seventh	Minor Seventh	Minor Seventh	Major Seventh	Dominant Seventh	Minor Seventh	Leading-Tone Seventh*

*Named after the seventh degree of the scale (leading tone)

The Major Seventh Forms

Four sets of diagrams showing the forms of major seventh chords:

- IM7:** Includes a guitar chord diagram with fingerings (1, 2, 3) and a staff showing chords FM7, F[#]M7, GM7, A♭M7, AM7, B♭M7, BM7, C, D♭M7, DM7, E♭M7, and EM7.
- IIIM7:** Includes a guitar chord diagram with fingerings (1, 2, 3, 3) and a staff showing chords E♭M7, EM7, FM7, F[#]M7, GM7, A♭M7, AM7, B♭M7, BM7, CM7, D♭M7, and DM7.
- VM7:** Includes a guitar chord diagram with fingerings (1, 2, 3, 4) and a staff showing chords B♭M7, BM7, CM7, D♭M7, DM7, EM7, FM7, F[#]M7, and GM7.
- VIIIM7:** Includes a guitar chord diagram with fingerings (1, 2, 3, 4) and a staff showing chords FM7, G♭M7, GM7, A♭M7, AM7, B♭M7, BM7, CM7, D♭M7, DM7, E♭M7, and EM7.

The Orchestral Forms of the Major Seventh chords

IM7

Fretboard diagram for IM7: 1 (R), 2 (5), 3 (7), 5 (3), R (5). Fingerings: 1, 2, 3, 1, 1.

Chord progression: FM7, F#M7, GM7, A♭M7, AM7, B♭M7, BM7, CM7, D♭M7, DM7.

IIIM7

Fretboard diagram for IIIM7: 1 (R), 2 (5), 3 (R), 3 (3). Fingerings: 1, 1, 1, 1.

Chord progression: A♭M7, AM7, B♭M7, BM7, CM7, D♭M7, DM7, E♭M7, EM7, FM7.

VM7

Fretboard diagram for VM7: 1 (R), 2 (7), 3 (5), 5 (5). Fingerings: 1, 2, 3, 1.

Chord progression: FM7, F#M7, GM7, A♭M7, AM7, B♭M7, BM7, CM7, D♭M7, DM7.

VIIIM7

Fretboard diagram for VIIIM7: 1 (3), 2 (R), 3 (5), 7 (7). Fingerings: 1, 2, 3, 4.

Chord progression: E♭M7, EM7, FM7, F#M7, GM7, A♭M7, AM7, B♭M7, BM7, CM7.

VIIIM7 (Optional)

Fretboard diagram for VIIIM7 (Optional): 1 (5), 3 (3), 5 (5), 7 (7). Fingerings: 1, 3.

Chord progression: D♭M7, DM7, E♭M7, EM7, FM7, F#M7, GM7, A♭M7, AM7, B♭M7.

Major Seventh Etude Number One

CM7 FM7 B♭M7 E♭M7 A♭M7 D♭M7 G♭M7 F#M7 BM7 EM7 AM7 DM7 GM7 CM7

CM7 FM7 B♭M7 E♭M7 A♭M7 D♭M7 G♭M7 F#M7 BM7 EM7 AM7 DM7 GM7 CM7

This musical score consists of two staves of common time (C) in C major. The top staff begins with CM7, followed by a dynamic instruction (acciaccatura), then FM7, B♭M7, E♭M7, A♭M7, D♭M7, G♭M7, F#M7, BM7, EM7, AM7, DM7, GM7, and CM7. The bottom staff follows the same sequence of chords. The score includes several rests and dynamic markings such as accents and slurs.

Three Optional Major Seventh Chords

VII M7

Guitar chord chart for VII M7. The first row shows a standard C major chord (000) and its inversions (R 3 7). The second row shows the notes of the A♭M7 chord: A♭, C, E, G. The third row shows the notes of the A M7 chord: A, C, E, G. The fourth row shows the notes of the B♭M7 chord: B♭, D, F, A. The fifth row shows the notes of the B M7 chord: B, D, F, A. The sixth row shows the notes of the C M7 chord: C, E, G, B. The seventh row shows the notes of the D♭M7 chord: D♭, F, A, C. The eighth row shows the notes of the D M7 chord: D, F, A, C. The ninth row shows the notes of the E♭M7 chord: E♭, G, B, D. The tenth row shows the notes of the E M7 chord: E, G, B, D. The eleventh row shows the notes of the F M7 chord: F, A, C, E. The twelfth row shows the notes of the F♯ M7 chord: F♯, A, C, E. The thirteenth row shows the notes of the G M7 chord: G, B, D, F.

VIIIM7

Guitar chord chart for VIIIM7. The first row shows a standard C major chord (000) and its inversions (R 3 7). The second row shows the notes of the A♭M7 chord: A♭, C, E, G. The third row shows the notes of the A M7 chord: A, C, E, G. The fourth row shows the notes of the B♭M7 chord: B♭, D, F, A. The fifth row shows the notes of the B M7 chord: B, D, F, A. The sixth row shows the notes of the C M7 chord: C, E, G, B. The seventh row shows the notes of the D♭M7 chord: D♭, F, A, C. The eighth row shows the notes of the D M7 chord: D, F, A, C. The ninth row shows the notes of the E♭M7 chord: E♭, G, B, D. The tenth row shows the notes of the E M7 chord: E, G, B, D. The eleventh row shows the notes of the F M7 chord: F, A, C, E.

III M7

Guitar chord chart for III M7. The first row shows a standard C major chord (000) and its inversions (R 3 5 7 3). The second row shows the notes of the D♭M7 chord: D♭, F, A, C. The third row shows the notes of the D M7 chord: D, F, A, C. The fourth row shows the notes of the E♭M7 chord: E♭, G, B, D. The fifth row shows the notes of the E M7 chord: E, G, B, D. The sixth row shows the notes of the F M7 chord: F, A, C, E. The seventh row shows the notes of the F♯ M7 chord: F♯, A, C, E. The eighth row shows the notes of the G M7 chord: G, B, D, F. The ninth row shows the notes of the A♭M7 chord: A♭, C, E, G. The tenth row shows the notes of the A M7 chord: A, C, E, G.

Major Seventh Etude Number One

Musical score for Major Seventh Etude Number One. The score consists of two staves of music. The top staff starts with CM7, followed by FM7, B♭M7, E♭M7, A♭M7, D♭M7, G♭M7, F♯M7, B M7, E M7, AM7, DM7, GM7, and CM7. The bottom staff follows a similar sequence: CM7, FM7, B♭M7, E♭M7, A♭M7, D♭M7, G♭M7, F♯M7, B M7, E M7, AM7, DM7, GM7, and CM7.

Major Seventh Etude Number One

Musical score for Major Seventh Etude Number One. The score consists of two staves of music. The top staff starts with CM7, FM7, B♭M7, E♭M7, A♭M7, D♭M7, G♭M7, F♯M7, B M7, E M7, AM7, DM7, GM7, and CM7. The bottom staff follows a similar sequence: CM7, FM7, B♭M7, E♭M7, A♭M7, D♭M7, G♭M7, F♯M7, B M7, E M7, AM7, DM7, GM7, and CM7.

Key of C#m Review

C Sharp Minor Scale / Harmonic Mode – 1st Position

CD 2
Track #9

Lexi – 1st Pos.

W.B.

Fingerings: 4, 1, 2, 4; 1, 2, 1, 2; 1, 2, 4; 1 — 1; 4 — 4

C Sharp Minor Scale / Harmonic Mode – 4th Position

CD 2
Track #10

Caspian Waltz – 4th Pos.

W.B.

Fingerings: 1, 3, 4; 1, 3, 4; 2, 3; 1, 2, 4; 1 — 1; 4 — 4

Prelude (Opus 28, No. 20)

Guitar Solo

Largo

CD 2 Track #13

Frederic Chopin
Arr. by Mel Bay

Fingerings: (1) 2, 4; (2) 2, 3; (3) 2, 3; (4) 1, 3; (5) 1, 3; (6) 1, 3.

Chords: C#m, F#m, G#7, C#m, A, D, E7, A, G#, C#, F#m9, C#, D#7(5), G#7, G#, A, D, E7, A, C#m, A, Adim, G#m, C#m, D#7(5), G#7, G#, and A.

Tempo: Largo

Balkan Dream

CD 2 Track #14

W.B.

Fingerings: (1) 2, 3; (2) 1, 2; (3) 1, 2; (4) 1, 2; (5) 1, 2; (6) 1, 2.

Chords: C#m, F#m, G#7, C#m, A, D, G#7(5), C#m, F#m, C#m, and various rhythmic patterns.

Chords in the Key of C#m

C#m C#m C#m6 C#m7 C#m9

D#m7b5

D#m7(b5)

Eaug

Eaug

F#m F#m F#m6 F#m7 F#m9

G#7

G#7 G#7(5) G#7(5) G#7(5)

G#9

G#9 G#7(9) G#9(5) G#7(9)

G#7sus

G#7sus G#13 G#13(9)

A

A A6 AM7 AM9 A9

B#o

B#o

C#m Scale Harmonized

Chords: C#m, G#7, C#m, F#m, G#7, F#m, G#7, C#m

Chord Studies in C#m

CD 2 Track #15

(1) Chord studies in C#m:

- C#m6: 2nd fret, 1st string (x), 3rd fret, 2nd string (o)
- D°: 2nd fret, 1st string (x), 3rd fret, 2nd string (o)
- D#m7(b5): 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- D#m7(b5): 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- G#7: 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- G#7(#5): 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- G#7: 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- C#m6: 2nd fret, 1st string (x), 3rd fret, 2nd string (o)

CD 2 Track #16

(2) Chord studies in C#m:

- AM7: 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- Fm7: 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- A13: 5th fret, 1st string (x), 2nd fret, 2nd string (o)
- G#7(#5): 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- C#m6: 8th fret, 1st string (x), 2nd fret, 2nd string (o)
- G#7(#5): 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- C#m6: 2nd fret, 1st string (x), 3rd fret, 2nd string (o)

CD 2 Track #17

(3) Chord studies in C#m:

- C#m: 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- C#m: 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- E7#9: 5th fret, 1st string (x), 2nd fret, 2nd string (o)
- F#9(b5): 9th fret, 1st string (x), 2nd fret, 2nd string (o)
- C#m6: 8th fret, 1st string (x), 2nd fret, 2nd string (o)
- F13: 8th fret, 1st string (x), 2nd fret, 2nd string (o)
- D#o: 10th fret, 1st string (x), 2nd fret, 2nd string (o)
- D#o: 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- D#m7: 10th fret, 1st string (x), 2nd fret, 2nd string (o)
- F#m7(b5): 7th fret, 1st string (x), 2nd fret, 2nd string (o)
- D#o: 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- G#7(#5): 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- G#7: 4th fret, 1st string (x), 2nd fret, 2nd string (o)
- G#7(b9): 10th fret, 1st string (x), 2nd fret, 2nd string (o)
- C#m9: 9th fret, 1st string (x), 2nd fret, 2nd string (o)



CD 2
Track #18
④

C[#]m6



DmM7^b5



DM7^b5



G13



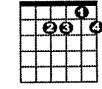
CMa-mi7



C[#]o



F[#]m7(^b5)



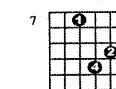
B7([#]5)



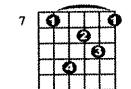
C[#]Ma-mi7



AM7([#]5)



EM7^b13



F[#]9(^b5)



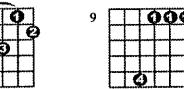
C[#]m6



F[#]9



C[#]m9



CD 2
Track #19
⑤

C[#]m6



EM9



C[#]M9



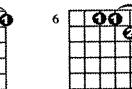
G[#]m7([#]5)



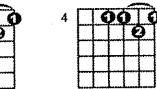
Bm7([#]5)



B^bm7([#]5)



G[#]m7([#]5)



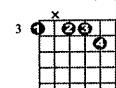
C[#]m11



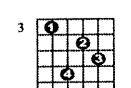
DM7([#]5)



Gm7([#]5)



Cm7([#]5)



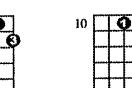
C[#]M7([#]5)



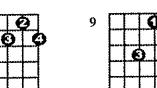
G[#]7(^b5)



G[#]7(^b9)



C[#]m



CD 2
Track #20
⑥

C[#]m6



B7([#]5)



E^b7([#]9)



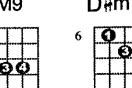
G[#]7([#]5)



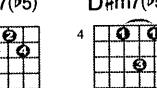
C[#]M9



D^bm7(^b5)



D^bm7(^b5)



G[#]7(^b5)



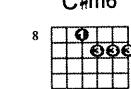
C[#]m6



G13



C[#]m6



E^b11([#]9)



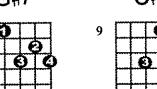
G[#]7sus



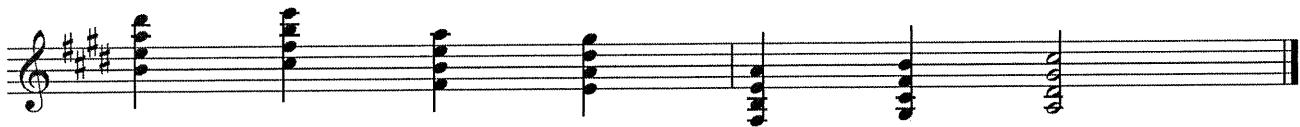
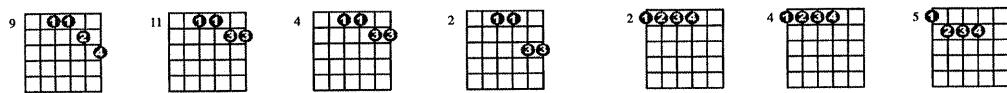
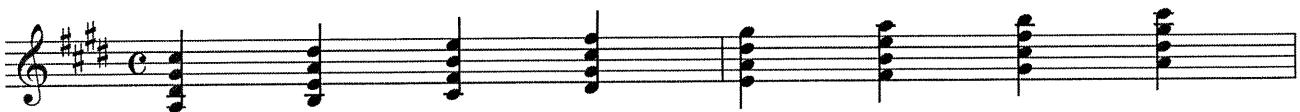
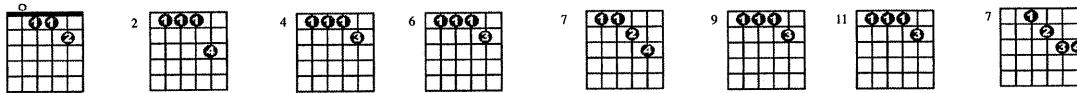
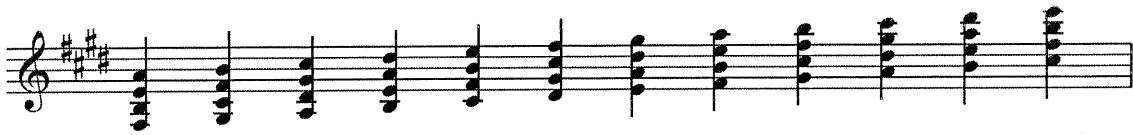
G[#]7



C[#]m



C#m Quartal Harmony Using the Pure Minor Scale



C#m Quartal Harmony Studies



CD 2
Track #21

①



2



4



6



4



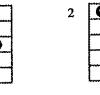
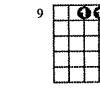
7



9



11



CD 2
Track #22

②



2



2



6



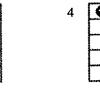
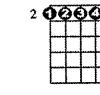
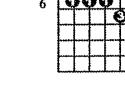
4



9



7



CD 2
Track #23

③



2



4



2



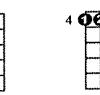
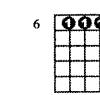
6



4



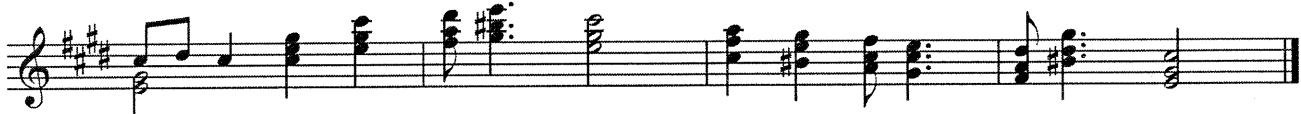
2



Key of C#m Triad Studies

CD 2 Track #24

①



CD 2 Track #25

②



CD 2 Track #26

③



CD 2 Track #27

④



The Seventh Flat Fifth Chord

The seventh flat fifth chord consists of a root, major third, flat fifth, and minor seventh.

Intervals: Maj 3rd + min 3rd + min 3rd

Steps: 2 1½ 1½

Symbol: 7b5

This chord is produced by lowering the fifth of the dominant seventh ½ step.

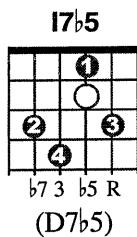
Notation

The 7b5 Forms on the First Four Strings

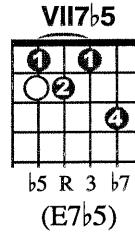
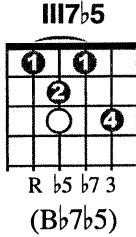
The O placed in the chord chart indicates the fifth before lowering. Note that forms I and V, and forms III and VII are identical. Keeping the dominant seventh chord in mind (before alteration) will eliminate confusion.

 I7b5	 ①
 III7b5	 ②
 V7b5	 ③
 VII7b5	 ④

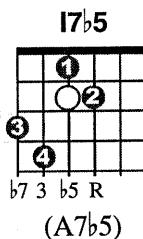
The Middle String Forms



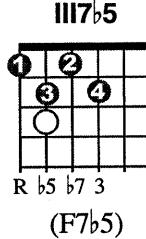
Develop the above forms by progressing chromatically up the fingerboard. Memorize each chord as you progress upward. Play the seventh followed by the $7\flat 5$ on each fret.



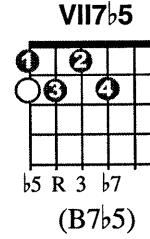
The Last Four String Forms



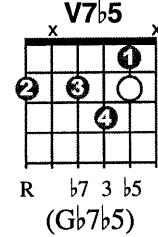
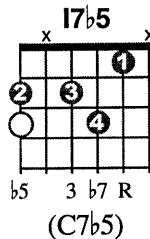
Use the above procedure in developing the last four string forms.



V7,5



Orchestral Forms



Key of A♭ Review

A Flat Scale – Open Position



CD 2
Track #28

The Burn O'Forgue – Open Pos.

J. Scott Skinner
Ab

A musical score for piano, featuring three staves of music. The top staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains six measures labeled A♭, E♭7, A♭, E♭7, A♭, and E♭7. The middle staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains five measures labeled E♭7, A♭, E♭7, A♭, E♭7, A♭. The bottom staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains four measures labeled A♭, E♭7, A♭, and ends with a repeat sign followed by two endings. Ending 1 continues with four measures of A♭, and Ending 2 continues with four measures of A♭.

A Flat Scale – 3rd Position



CD 2

Barclay's Rag - 3rd Pos.

$E^{\flat}7$ A^{\flat} $E^{\flat}7$ A^{\flat} $E^{\flat}7$ W.B.

Musical score for trumpet part 2, page 2, showing four staves of music with harmonic analysis:

- Staff 1:** Measures 4-5. Harmonic progression: A♭, E♭7, A♭, D♭, E♭7, A♭. Measure 5 includes a 16th-note pattern.
- Staff 2:** Measures 6-7. Harmonic progression: A♭, E♭7, A♭, E♭7, A♭, D♭, E♭7. Measure 7 includes a 16th-note pattern.
- Staff 3:** Measures 8-9. Harmonic progression: A♭, E♭7, A♭, D♭, E♭7. Measure 9 includes a 16th-note pattern.
- Staff 4:** Measures 10-11. Harmonic progression: A♭, E♭7, A♭, D♭, E♭7, A♭. Measure 11 includes a 16th-note pattern.

Waltz in A_b

CD 2 Track #32

Johannes Brahms
Op. 39, No. 2
Arr. by Mel Bay

Guitar Duet

The sheet music for 'Waltz in A♭' is arranged for two guitars (Guitar Duet). The music is in A♭ major. The score consists of eight staves of music, divided into two parts: Staff I (top) and Staff II (bottom). The music is in common time (indicated by 'C'). The first staff begins with an A♭ chord. The second staff begins with an A♭ chord. The music continues with various chords and bass lines, including D♭, E♭7, A♭, Fm, Cm, G7, Cm, A♭, D♭, A♭, E♭7, A♭, Fm, Cm, G7, Cm, G7, Cm, E♭7, A♭, A♭7, D♭, B♭7, E♭7, A♭, D♭, A♭, E♭7, A♭, E♭7, A♭, D♭, A♭, E♭7, A♭, Fm, E♭7, A♭, A♭, A♭, A♭.

Russell Street

Slow, bluesy

CD 2 Track #33

A♭6

W.B.

Sheet music for Russell Street, CD 2 Track #33. The music is in A-flat major (A♭6) and has a slow bluesy feel. It consists of five staves of musical notation for a banjo, with tablature numbers (1, 2, 3, 4) indicating fingerings. The notation includes various banjo techniques like slurs, grace notes, and specific string-picking patterns. The music concludes with a 'W.B.' (walk back) instruction.

Ode for Mr. Van Eps

CD 2 Track #34

W.B.

Slow Swing

Sheet music for Ode for Mr. Van Eps, CD 2 Track #34. The music is in A-flat major (A♭6) and has a slow swing feel. It consists of five staves of musical notation for a banjo, with tablature numbers (1, 2, 3, 4) indicating fingerings. The notation includes various banjo techniques like slurs, grace notes, and specific string-picking patterns. The music concludes with a 'Fine' instruction and a repeat section starting with 'D.C. al Fine'.

Chords in the Key of A♭

A♭

B♭m

Cm

D♭

E♭7

E♭7(♯9)

E♭7(♭5)

E♭13

E♭13(♭9)

Fm

Gm

A♭ Scale Harmonized

A♭ B♭m Cm D♭ E♭7 D♭ E♭7 A♭

Chord Studies in A♭



CD 2
Track #35

①

A♭M7

B♭Ma-mi7

C7(b9)

Gm7(b5)

E♭M7♭5

D♭M7♭5

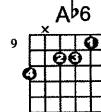
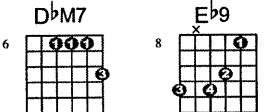
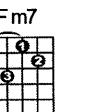
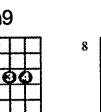
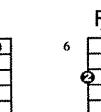
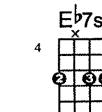
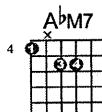
Cm11

Gm7(b5)



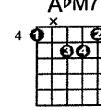
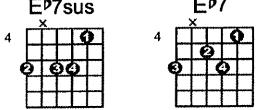
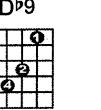
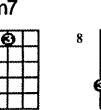
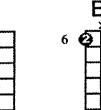
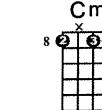
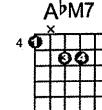
CD 2
Track #36

②



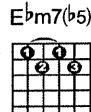
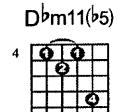
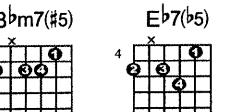
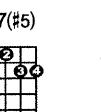
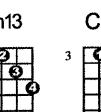
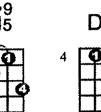
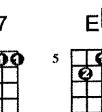
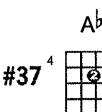
CD 2
Track #37

③



CD 2
Track #37

④





CD 2
Track #38

(4)

A♭M7



D♭M7



B♭m7



D♭13



Cm7



Fm7



E♭o



E♭7



D♭M7



F♯m7



A♭M7



F♯m7(b5)



E♭7



A13



A♭M7



CD 2
Track #39

(5)

A♭6



B♭m7



E♭9



A♭M7



D♭M7



G7



CM7



C7



Fm7



Fm7



E♭o



Gm7(b5)



E♭7(b5)



E♭13 b5



A♭6



CD 2
Track #40

(6)

A♭6



D°



Fm7



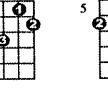
Fm7



B♭m6



B♭m7(b5)



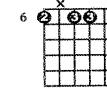
A♭M7



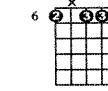
Fm7



B♭m7



B♭m7



E♭9



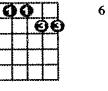
E♭13



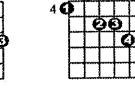
A♭6



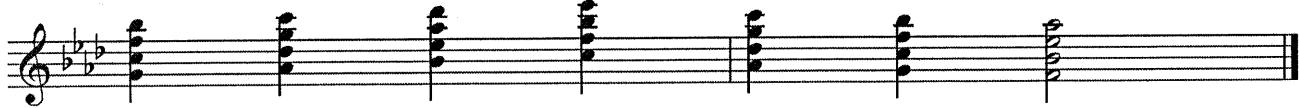
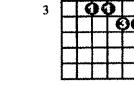
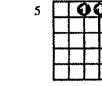
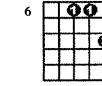
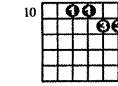
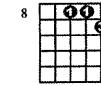
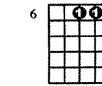
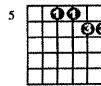
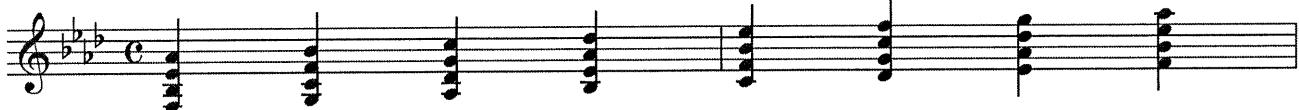
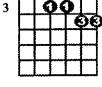
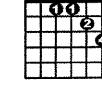
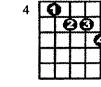
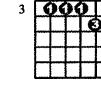
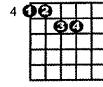
A♭M7



A♭M13



A♭ Quartal Harmony



A♭ Quartal Harmony Studies



CD 2
Track #41

①

Chord diagrams for Track #41:

- 3:
- 5:
- 6:
- 8:
- 4:
- 3:
- 3:

Musical notation for Track #41:

Key signature: C minor (one flat). Time signature: Common time (indicated by 'C').

Notes: The notation consists of vertical stems on a staff, indicating the bass line or harmonic foundation.



CD 2
Track #42

②

Chord diagrams for Track #42:

- 4:
- 4:
- 8:
- 10:
- 8:
- 8:
- 4:

Musical notation for Track #42:

Key signature: C minor (one flat). Time signature: Common time (indicated by 'C').

Notes: The notation consists of vertical stems on a staff, indicating the bass line or harmonic foundation.



CD 2
Track #43

③

Chord diagrams for Track #43:

- 3:
- 4:
- 6:
- 8:
- 10:
- 6:
- 8:
- 10:

Musical notation for Track #43:

Key signature: C minor (one flat). Time signature: Common time (indicated by 'C').

Notes: The notation consists of vertical stems on a staff, indicating the bass line or harmonic foundation.

Key of A♭ Triad Studies



CD 2 Track #44

①

C 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



CD 2 Track #45

②

C 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



CD 2 Track #46

③

C 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



CD 2 Track #47

④

C 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

C 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



CD 2 Track #48

⑤

C 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

C 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



CD 2 Track #49

⑥

C 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

C 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Key of Fm Review

F Minor Scale / Harmonic Mode – 1st Position



CD 2
Track #50

Green Light – 1st Pos.

W.B.

F Minor Scale / Harmonic Mode – 5th Position



CD 2
Track #51

Maiden Voyage – 5th Pos.

W.B.

Key of Fm Review

F Minor Scale / Harmonic Mode – 8th Position



USB 2
Track #52

Hills of

Hills of Glenurquhart – 8th Pos.

W.B.

The image shows three staves of sheet music for guitar, arranged vertically. The top staff starts with a Fm chord (index finger on the 3rd string, middle finger on the 4th string, ring finger on the 5th string). It then moves to an A♭ chord (index finger on the 1st string), followed by an E♭ chord. The middle staff starts with an Fm chord, then moves to an A♭ chord, a Cm chord, and back to an Fm chord. The bottom staff starts with an Fm chord, then moves to an E♭ chord, an Fm chord, another E♭ chord, and finally an E♭ chord followed by an Fm chord.

F Minor Scale / Harmonic Mode – 10th Position



CD 2

Track #53

Minor F – 10th Pos.

W.B.

The image displays four staves of musical notation for violin and piano. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. It features six measures of music with various fingering and bowing markings. The second staff continues the pattern with a treble clef, one flat, and common time. The third staff also has a treble clef, one flat, and common time. The bottom staff begins with a treble clef, one flat, and common time. Each staff contains six measures of music, with specific fingering (numbered 1 through 6) and bowing indicated by vertical lines and dashes.

Hungarian Dance No. 5 (F Minor)

CD 2 Track #54

Guitar Duet

Allegro

Johannes Brahms
Arr. by Mel Bay

1 3 1

Fm C7(b9) Fm Bbm Fm C7 Fm

1 4 3 4 1 1 4-4 1 3 1-1 2 4 2 1 2 4 1 1 2 4 1 1 3 4 1 1 2 4 1

Fm C7(b9) Fm Bbm Fm Bbm Fm

C7 Fm F7 marcato Bbm

E♭7 A♭ C7 rit. D♭

⑤ ⑥

4 ① 1 2 ④ 1 2 4 ② 1 2 4 1 2 4 5 Bbm Fm

f a tempo

F F

*Play quintuplet as

T = Thumb

Hungarian Dance No. 5 (cont.)

The sheet music consists of six staves of musical notation for a band or orchestra. The staves are arranged vertically, each with a different clef and key signature.

- Staff 1:** Treble clef, F major. Dynamics: *poco rit.*, *a tempo*. Chords: F, B♭, C7, F, B♭, C7, F.
- Staff 2:** Bass clef, F major. Dynamics: *poco rit.*, *a tempo*. Chords: F, B♭, C7, F.
- Staff 3:** Treble clef, F major. Dynamics: *a tempo*. Chords: F, B♭, C7, F.
- Staff 4:** Treble clef, F major. Dynamics: *a tempo*. Chords: F, B♭, C7, F.
- Staff 5:** Treble clef, F major. Dynamics: *a tempo*. Chords: F, B♭, C7, F.
- Staff 6:** Treble clef, F major. Dynamics: *a tempo*. Chords: F, B♭, C7, F.

Performance instructions include fingerings (e.g., 1 4, 3 1, 2 4, 1 2, 4 1, 1 3, 4 1, 1 2, 4 1), slurs, and grace notes. The music includes several measures of rests and sustained notes.

Santiago Nights

Latin, rhumba feeling

CD 2 Track #55

B♭m

C7(b9)

Fm

W.B.

The sheet music for "Santiago Nights" consists of six staves of musical notation. The first two staves begin in B♭ major (B♭m) and transition to C7(b9). The third staff begins in F major (Fm). The fourth staff begins in B♭ major (B♭m) and transitions to C7. The fifth staff begins in F major (Fm) and transitions to Fm7. The sixth staff begins in C7(b9). Performance instructions include "1, 2" over the last measure of the fifth staff and "D.C. al Fine" at the end of the sixth staff. The notation includes various rhythmic patterns and dynamic markings typical of Latin music.

Misty Night

Slowly

CD 2 Track #56

W.B.

The sheet music for "Misty Night" consists of five staves of musical notation. The first staff begins in B♭ major (B♭m) and transitions to C7(b9). The second staff begins in B♭ major (B♭m) and transitions to C7. The third staff begins in B♭ major (B♭m) and transitions to C7. The fourth staff begins in B♭ major (B♭m) and transitions to C7. The fifth staff begins in B♭ major (B♭m) and transitions to C7. The notation includes various rhythmic patterns and dynamic markings typical of slow, melodic pieces.

Chords in the Key of Fm

Fm

Diagram showing four ways to play the F minor chord (Fm) on a guitar neck. The first two diagrams show standard voicings with numbered fingers (1, 2, 3, 4) and a 6th string. The third diagram shows a more complex voicing with finger 1 on the 6th string. The fourth diagram shows a voicing with finger 4 on the 6th string.

Gm

Diagram showing two ways to play the G minor 7th flat 5 chord (Gm7(b5)) on a guitar neck. Both diagrams use numbered fingers (1, 2, 3, 4) and a 6th string.

A^{flat}aug

Diagram showing one way to play the A flat augmented chord (A^{flat}aug) on a guitar neck. It uses numbered fingers (1, 2, 3, 4) and a 6th string.

B^{flat}m

Diagram showing four ways to play the B flat minor chord (B^{flat}m) on a guitar neck. The first two diagrams show standard voicings with numbered fingers (1, 2, 3, 4) and a 6th string. The third diagram shows a more complex voicing with finger 1 on the 6th string. The fourth diagram shows a voicing with finger 4 on the 6th string.

C7

Diagram showing two ways to play the C7 chord on a guitar neck. The first diagram uses numbered fingers (1, 2, 3, 4) and a 6th string. The second diagram uses numbered fingers (1, 2, 3, 4) and includes a 5th string.

C7([#]5)

Diagram showing four ways to play the C9 chord on a guitar neck. The first two diagrams use numbered fingers (1, 2, 3, 4) and a 6th string. The third diagram uses numbered fingers (1, 2, 3, 4) and includes a 5th string. The fourth diagram uses numbered fingers (1, 2, 3, 4) and includes a 4th string.

C9

C7(^b9)

C9([#]5)

C7([#]9)

Diagram showing four ways to play the C7sus chord on a guitar neck. The first two diagrams use numbered fingers (1, 2, 3, 4) and a 6th string. The third diagram uses numbered fingers (1, 2, 3, 4) and includes a 5th string. The fourth diagram uses numbered fingers (1, 2, 3, 4) and includes a 4th string.

C7sus

C7(^b5)

C13

C13(^b9)

D^{flat}

Diagram showing four ways to play the D flat chord (D^{flat}) on a guitar neck. The first two diagrams use numbered fingers (1, 2, 3, 4) and a 6th string. The third diagram uses numbered fingers (1, 2, 3, 4) and includes a 5th string. The fourth diagram uses numbered fingers (1, 2, 3, 4) and includes a 4th string.

D^{flat}

D^{flat}M7

D^{flat}6

D^{flat}M9

E^{flat}

Diagram showing one way to play the E flat chord (E^{flat}) on a guitar neck. It uses numbered fingers (1, 2, 3, 4) and a 6th string.

E^{flat}

Fm Scale Harmonized

Chord Studies in Fm

CD 2

Track #57 ①

Fm A° Gm6 C7(b9) A♭M7 D♭M7 C13 C7(#5)

CD 2

Track #58 ②

Fm E° E° Fm6 E♭7(#5) A♭7(#5) B♭Ma-mi7 G m7(b5)

CD 2

Track #59 ③

Fm Fm6 E° E° Fm Gm7(b5) C7(b5) C7

Guitar Chord Chart Summary:

- Chords:** Fm, A°, Gm6, C7(b9), A♭M7, D♭M7, C13, C7(#5), Fm7, D♭9, F#13, Gm7(b5), C7sus, C7(b5), Fm, Fm, E°, E°, Fm6, E♭7(#5), A♭7(#5), B♭Ma-mi7, G m7(b5), Fm7(b5), Em7(b5), FMa-mi7, Bm6, C7(b5), Fm, Fm, Fm6, E°, E°, Fm, Gm7(b5), C7(b5), C7.
- String Numbers:** 1, 2, 3, 4, 5, 6, 7, 8.
- Notes:** x, -.



CD 2
Track #60
④

Fm FMa-mi7 Am11 E^bm13 Em7(^{b5}) D^bm13 CM7(^{b5}) G^o

FMa-mi7 A^bM7 D^b9(^{#5}) A 9(^{#5}) B^bm9 C 7(^{b9}) FMa-mi7



CD 2
Track #61
⑤

Fm B^bm6 B^bm6 C 7(^{#5}) B 13 E 7(^{b5}) A^b13 C 7(^{b5})

Fm6 Fm7(^{b5}) E^o B^bm7(^{b5}) Gm7(^{b5}) C 7(^{#5}) Fm6

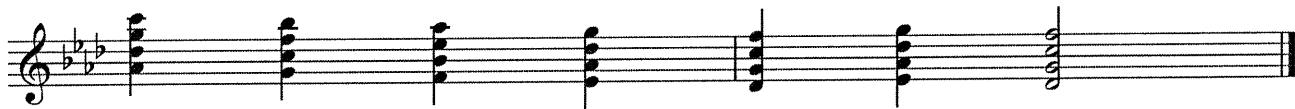
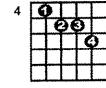
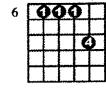
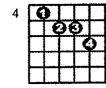
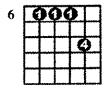
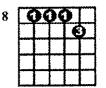
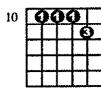
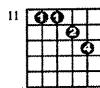
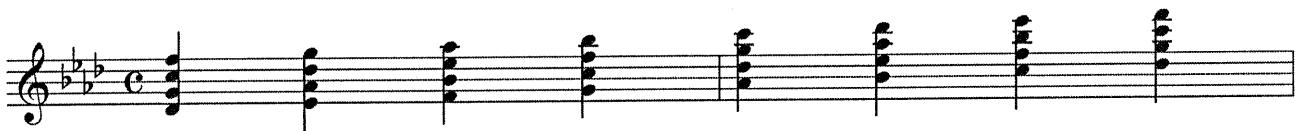
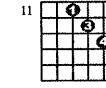
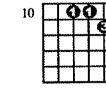
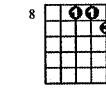
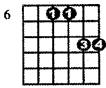
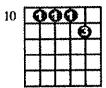
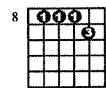
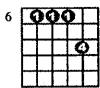
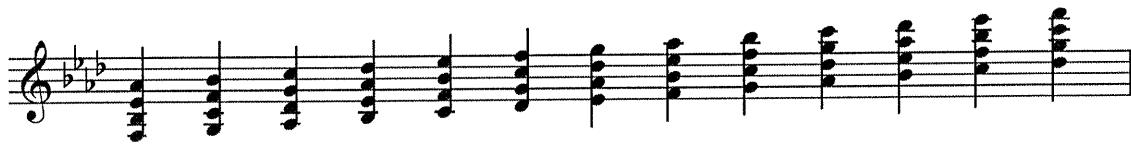


CD 2
Track #62
⑥

Fm6 Gm11 Fm11 C 7(^{#5}) Fm13 A7(^{#5}) A^b13 G7

Gm7(^{b5}) Gm7(^{#5}) C 7(^{#5}) G^o Fm9 Fm6

Fm Quartal Harmony Using the Pure Minor Scale



Fm Quartal Harmony Studies



CD 2
Track #63

①



CD 2
Track #64

②



CD 2
Track #65

③

Badinage

CD 2 Track #66

Victor Herbert
Arr. by Mel Bay

Lively

slower

a tempo

slower

rit.

a tempo

slower

a tempo

1 2

3 2 3 4 1 3 1 2

X Pos.

rit. a tempo

V Pos. rit. X Pos. Vib.

lively

slower

Badinage (cont.)

meno mosso

V Pos.

lively

slower

a tempo

slower

rit. . . .

lively

slower

a tempo

III Pos. VII Pos. V Pos.

Key of Fm Triad Studies

CD 2 Track #67

Sheet music for study 1 in F minor. The key signature has one flat. The music consists of two staves of sixteenth-note exercises. Fingerings are indicated above the notes: ①, 4, 3, 2, 1; 2, 3, 4, 3, 2, 1; 3, 2, 1, 2, 3, 2, 1; 1, 2, 3, 2, 1, 2, 3.

Sheet music for study 2 in F minor. The key signature has one flat. The music consists of two staves of sixteenth-note exercises. Fingerings are indicated above the notes: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

CD 2 Track #68

Sheet music for study 3 in F minor. The key signature has one flat. The music consists of two staves of sixteenth-note exercises. Fingerings are indicated above the notes: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

Sheet music for study 4 in F minor. The key signature has one flat. The music consists of two staves of sixteenth-note exercises. Fingerings are indicated above the notes: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

CD 2 Track #69

Sheet music for study 5 in F minor. The key signature has one flat. The music consists of two staves of sixteenth-note exercises. Fingerings are indicated above the notes: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

Sheet music for study 6 in F minor. The key signature has one flat. The music consists of two staves of sixteenth-note exercises. Fingerings are indicated above the notes: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

CD 2 Track #70

Sheet music for study 7 in F minor. The key signature has one flat. The music consists of two staves of sixteenth-note exercises. Fingerings are indicated above the notes: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

Sheet music for study 8 in F minor. The key signature has one flat. The music consists of two staves of sixteenth-note exercises. Fingerings are indicated above the notes: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

CD 2 Track #71

Sheet music for study 9 in F minor. The key signature has one flat. The music consists of two staves of sixteenth-note exercises. Fingerings are indicated above the notes: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

Sheet music for study 10 in F minor. The key signature has one flat. The music consists of two staves of sixteenth-note exercises. Fingerings are indicated above the notes: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

The Seventh Augmented Fifth Chord

The seventh augmented fifth chord consists of a root, major third, augmented fifth, and flattened seventh.

Intervals: Maj 3rd + Maj 3rd + min 3rd

Steps: 2 2 1½

Symbol: 7♯5

This chord is produced by raising the fifth of the dominant seventh 1/2 step. The 7♭5 and 7♯5 are sometimes referred to as "altered seventh" chords.

Notation

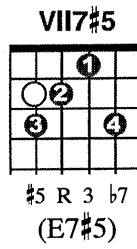
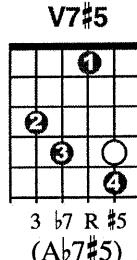
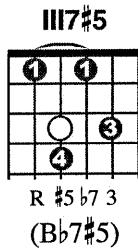
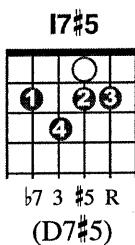
Sheet music showing various forms of the 7#5 chord across five staves. The chords shown are C7(♯5), F7(♯5), B♭7(♯5), E♭7(♯5), A♭7(♯5), D♭7(♯5), G♭7(♯5), F♯7(♯5), B7(♯5), E7(♯5), A7(♯5), D7(♯5), G7(♯5). The notation includes treble clef, key signatures, and time signatures.

The 7#5 Forms on the First Four Strings

The O in the chord charts indicates the fifth before raising.

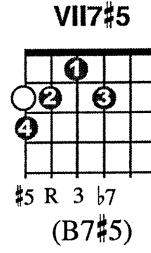
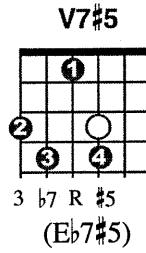
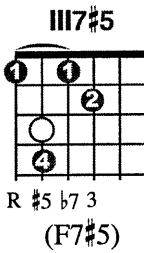
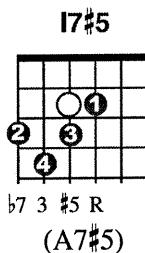
Four sets of guitar chord charts (I, III, V, VII) with corresponding musical notation. Each set includes a guitar neck diagram and four staves of musical notation. The chords shown are F7, F7(♯5), F♯, F♯7(♯5), G7, G7(♯5), A♭7, A♭7(♯5), A7, A7(♯5), B♭7, B♭7(♯5), B7, B7(♯5), E7, E7(♯5), F7, F7(♯5), G7, G7(♯5); D7, D7(♯5), E♭7, E♭7(♯5), E7, E7(♯5), F7, F7(♯5), F♯7, F♯7(♯5), G7, G7(♯5); C7, C7(♯5), D♭7, D♭7(♯5), D7, D7(♯5), E♭7, E♭7(♯5), E7, E7(♯5), F7, F7(♯5), F♯7, F♯7(♯5); A♭7, A♭7(♯5), A7, A7(♯5), B♭7, B♭7(♯5), B7, B7(♯5), C7, C7(♯5), D7, D7(♯5), E7, E7(♯5), F7, F7(♯5).

The 7#5 Forms on the Middle Strings



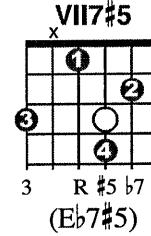
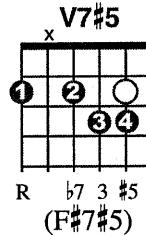
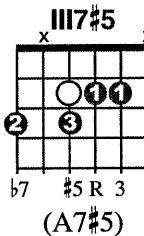
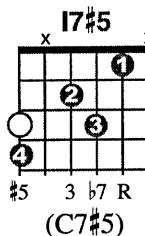
Develop the above forms as you did the 7b5 first four string forms, memorizing each chord as you progress chromatically up the fingerboard. Be sure to play the dominant seventh first, followed by the 7#5 chord.

The Last Four String Forms



Practice each chord by playing the dominant seventh first, followed by the 7#5. Make a list of the names of each chord on every fret. Memorize each form on all frets before proceeding to the next.

Orchestral 7#5 Forms



Bouree

Allegro



CD 2 Track #72

J.S. Bach
Arr. by William Bay

*Trill top note

Moonlight in Your Eyes

 CD 2 Track #73

W.B.



The sheet music consists of five staves of fingerstyle guitar tablature. The first staff begins with a dynamic marking 'W.B.' above the 5th string. The fifth staff concludes with a note labeled 'T for Thumb' with an arrow pointing to the 3rd string.