

COMPLETE METHOD: GUITAR

METHOD

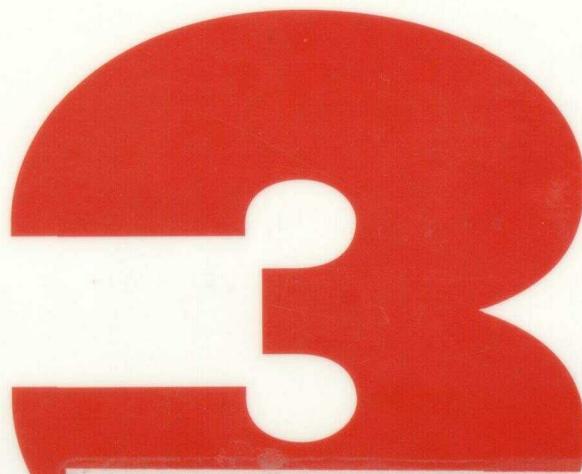
BERKLEE PRESS

WILLIAM LEAVITT

VOLUMES 

**A MODERN
METHOD
FOR
GUITAR**

 **2**

 **3**

COMPLETE

BERKLEE SERIES • GUITAR

A MODERN
METHOD
FOR GUITAR

william leavitt

Volume



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Introduction

This book has been specifically designed to accomplish two things...

#1. To teach the student to READ music.

Reading "crutches" have been eliminated as much as possible. Fingering and counting indications have been kept at what I consider a sensible minimum.

#2. For the gradual development of dexterity in BOTH hands.

This is the physical part of learning to play the guitar and as such cannot be rushed. Practice all material slowly enough to maintain an even tempo. Do not skip or "slight" anything, and also do not attempt to "completely perfect" any one lesson before going on. Playing technique is an accumulative process and you will find each time you review material already studied it will seem easier to play. (Slow, steady practice and constant review will eventually lead to speed and accuracy.)

I should like to mention at this point that all music presented for study on these pages is original and has been created especially for the guitar. EACH composition has been designed to advance the student's musical knowledge and playing ability, and yet be as musical as possible. There is no student-teacher division in the duets. Both guitar parts are written to be studied by the pupil and almost all parts will musically stand alone.

I have not included any "old favorites" as guitar arrangements of these songs are available in many existing publications. (Also, you do not learn to READ music by playing melodies that are familiar to you.)

I have not tried to make this book into a music dictionary by cramming it with pages filled with nothing but musical terms and markings as it is considerably more important to give the student as much music to play as possible. (The most common and necessary terms and markings are, of course, used and explained...If further information is desired, some very excellent music dictionaries in soft cover editions can be obtained at a small cost.)

I do feel, however, that with this method, (as with all others) you must search out additional material to practice as your ultimate ability depends entirely on how much reading and playing you do.

So good luck, and have fun. ...

Wm. G. Leavitt

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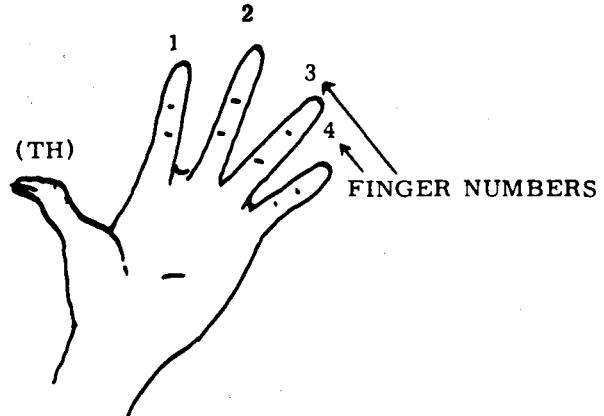
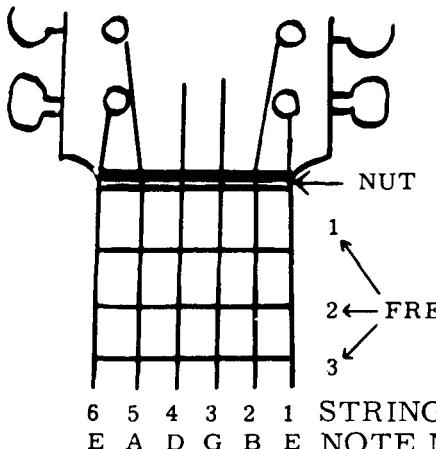
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SECTION ONE



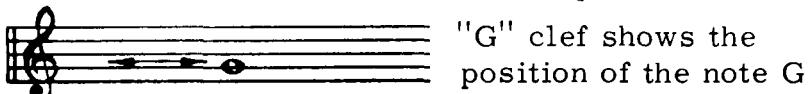
TO TUNE THE GUITAR: (using piano or pitch pipe)

1. Tune the open 1st string to the first E above middle C...
2. Press the 2nd string down at the fifth fret and tune (2nd stg.) until it sounds exactly the same as the open 1st string.....
3. Press the 3rd string down at the fourth fret and tune (3rd stg.) until it sounds exactly the same as the open 2nd string...
4. Press 4th string at fifth fret... tune to open 3rd string.....
5. " 5th " " " ... " " " 4th "
6. " 6th " " " ... " " " 5th "

THE STAFF: consists of 5 lines and 4 spaces, and is divided into MEASURES by BAR LINES.....



CLEF SIGN: Guitar music is written in the TREBLE (or "G") clef, and the number of sharps (#) or flats (b) found next to the clef sign indicate the KEY SIGNATURE. (to be explained more fully at a later time...)

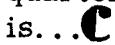


"COMMON" TIME VALUES OF THE NOTES: eighth notes
whole note half notes quarter notes (in groups)(or singly)



Continued on next page

TIME SIGNATURES: Next to the clef sign (at the beginning of a composition) are found two numbers (like a fraction) or a symbol which represents these numbers. The top number tells how many beats (or counts) in a measure, and the bottom number indicates what kind of note gets one beat.

EXAMPLE: $\frac{4}{4}$ means four quarters, or four beats per measure with a quarter note receiving one beat, or count. The symbol is... 

Notes In The First Position

(No sharps or flats.. KEY of C Major)

Order of the notes going up the scale
A B C D E F G, A B C D E F G, A B etc..

Start at any point, read left to right

frets and fingers



stgs
count 1 2 3 4 1 2 3 4 etc...
1 0 2 0 3 2 0 3

EXERCISE 1



4

count 1 2 3 4

"READ" the notes, NOT the fingering, as these numbers will eventually be omitted....

EXERCISE 2

Sheet music for Exercise 2 in treble clef. The first measure shows notes with fingerings: 3, 2, 0, 3, 2, 1. Below the staff, a bracket with an asterisk (*) spans the first two notes, with the text "hold notes down". The second measure shows notes with fingerings: 3, 0, 0, 2, 0, 1. Below the staff, a bracket with an asterisk (*) spans the first three notes, with the text "hold notes down".

EXERCISE 3

Sheet music for Exercise 3 in treble clef. The first measure shows notes with fingerings: 3, 4, 2. Below the staff, a bracket with an asterisk (*) spans the first three notes. The second measure shows notes with fingerings: 0, 0, 0. Below the staff, a bracket with an asterisk (*) spans the first three notes.

EXERCISE 4

Sheet music for Exercise 4 in treble clef. The first measure shows notes with fingerings: 3, 0, 2, 3, 0. Below the staff, a bracket with an asterisk (*) spans the first four notes, with the text "count 1 2 3 4". The second measure shows notes with fingerings: 0, 2, 3, 0, 2. Below the staff, a bracket with an asterisk (*) spans the last three notes. The third measure shows notes with fingerings: 2, 3, 0, 2, 0. Below the staff, a bracket with an asterisk (*) spans the first four notes. The fourth measure shows notes with fingerings: 3, 0, 2, 0, 1. Below the staff, a bracket with an asterisk (*) spans the first four notes. The fifth measure shows notes with fingerings: 2, 3, 0, 2, 0. Below the staff, a bracket with an asterisk (*) spans the first four notes. The sixth measure shows notes with fingerings: 3, 0, 2, 0, 3. Below the staff, a bracket with an asterisk (*) spans the last three notes.

Sea To Sea (duet)

(1st Guitar)

(2nd Guitar)

(1st Guitar)

(2nd Guitar)

(1st Guitar)

(2nd Guitar)



..... Starting on C one OCTAVE higher than C found on the 5th string, we complete the UPPER REGISTER of the 1st position

EXERCISE

5

D

15

•

1

A musical score for a six-string guitar. The top staff shows a melody with circled numbers below some notes: 2, 1, 2. The second staff shows a melody with circled numbers below some notes: 1, 2, 1, 2. The third staff shows a constant eighth-note pattern with circled number 3 above it. The bottom staff shows a constant eighth-note pattern with circled number 0 above it.

EXERCISE 6

1

8

1

1000

3

2

1

1

Note And Chord Review

(Regular review of all material is a must!)

EXERCISE 7

Exercise 7 consists of six lines of musical staff notation. The first line starts with a quarter note followed by eighth notes on the second, third, and fourth lines. Subsequent measures include quarter notes on the first and second lines, eighth notes on the first line, and sixteenth notes on the first and second lines. The second line contains mostly eighth notes. The third line features quarter notes on the first and second lines, eighth notes on the first line, and sixteenth notes on the first and second lines. The fourth line has quarter notes on the first and second lines, eighth notes on the first line, and sixteenth notes on the first and second lines. The fifth line includes quarter notes on the first and second lines, eighth notes on the first line, and sixteenth notes on the first and second lines. The sixth line features quarter notes on the first and second lines, eighth notes on the first line, and sixteenth notes on the first and second lines.

EXERCISE 8

Exercise 8 consists of two lines of musical staff notation. The top line starts with a half note followed by quarter notes on the first and second lines. Measures alternate between quarter notes on the first and second lines and eighth notes on the first line. The bottom line starts with a half note followed by quarter notes on the first and second lines. Measures alternate between quarter notes on the first and second lines and eighth notes on the first line.

One, Two, Three, Four (duet)

Tempo - Moderate 4
(speed)

(1st GTR)

Musical score for the first guitar part (1st GTR) in 4/4 time. The score consists of four measures. The first measure contains two chords: a G major chord (G-B-D) followed by a C major chord (C-E-G). The second measure contains two chords: an A major chord (A-C#-E) followed by a D major chord (D-F#-A). The third measure contains two chords: an E major chord (E-G#-B) followed by a B major chord (B-D#-F#). The fourth measure contains one chord: an F# major chord (F#-A#-C#).

(2nd GTR)

Musical score for the second guitar part (2nd GTR) in 4/4 time. The score consists of four measures. The first measure contains two chords: a G major chord (G-B-D) followed by a C major chord (C-E-G). The second measure contains two chords: an A major chord (A-C#-E) followed by a D major chord (D-F#-A). The third measure contains two chords: an E major chord (E-G#-B) followed by a B major chord (B-D#-F#). The fourth measure contains one chord: an F# major chord (F#-A#-C#).

Musical score for the first guitar part (1st GTR) in 4/4 time. The score consists of four measures. The first measure contains two chords: a G major chord (G-B-D) followed by a C major chord (C-E-G). The second measure contains two chords: an A major chord (A-C#-E) followed by a D major chord (D-F#-A). The third measure contains two chords: an E major chord (E-G#-B) followed by a B major chord (B-D#-F#). The fourth measure contains one chord: an F# major chord (F#-A#-C#).

Musical score for the second guitar part (2nd GTR) in 4/4 time. The score consists of four measures. The first measure contains two chords: a G major chord (G-B-D) followed by a C major chord (C-E-G). The second measure contains two chords: an A major chord (A-C#-E) followed by a D major chord (D-F#-A). The third measure contains two chords: an E major chord (E-G#-B) followed by a B major chord (B-D#-F#). The fourth measure contains one chord: an F# major chord (F#-A#-C#).

Musical score for the first guitar part (1st GTR) in 4/4 time. The score consists of four measures. The first measure contains two chords: a G major chord (G-B-D) followed by a C major chord (C-E-G). The second measure contains two chords: an A major chord (A-C#-E) followed by a D major chord (D-F#-A). The third measure contains two chords: an E major chord (E-G#-B) followed by a B major chord (B-D#-F#). The fourth measure contains one chord: an F# major chord (F#-A#-C#).

Musical score for the second guitar part (2nd GTR) in 4/4 time. The score consists of four measures. The first measure contains two chords: a G major chord (G-B-D) followed by a C major chord (C-E-G). The second measure contains two chords: an A major chord (A-C#-E) followed by a D major chord (D-F#-A). The third measure contains two chords: an E major chord (E-G#-B) followed by a B major chord (B-D#-F#). The fourth measure contains one chord: an F# major chord (F#-A#-C#).

The image shows three staves of musical notation for guitar. Each staff consists of two horizontal lines representing the strings. The top line has a vertical brace on the left side. The first staff contains four measures of chords: G, C, F, and G. The second staff contains four measures of chords: C, F, C, and G7. The third staff contains four measures of chords: G, C, F, and G. Below each staff is a corresponding strumming pattern indicated by small vertical strokes.

Rhythm Accompaniment

(CHORD SYMBOL
- OR NAME)

↓ STRUM AGAIN FOR EACH DIAGONAL LINE

A staff of musical notation in common time (indicated by a '4' in a circle) shows four measures. The chords are C, F, C, and G7. Above the staff, an arrow points down to the first measure with the instruction "STRUM AGAIN FOR EACH DIAGONAL LINE". Below the staff, there is a comma after each measure, indicating where to strum again.

HOLD 2 BEATS LIKE A HALF NOTE

A staff of musical notation in common time shows five measures. The chords are C, F, C, G7, and C. The first four measures have commas below them, and the fifth measure has a downward arrow above it. Below the staff, there is a comma after each measure, indicating where to strum again.

- (*) A BETTER RHYTHMIC PULSE IS PRODUCED IF YOU RELAX LEFT HAND PRESSURE AT THESE POINTS (,). HOWEVER, DO NOT REMOVE FINGERS FROM STRINGS. ALSO, IF OPEN STRINGS ARE INVOLVED, MUTE THEM WITH THE SIDE OF THE RIGHT HAND AT THE SAME INSTANT THAT YOU RELAX LEFT HAND PRESSURE.

"LEDGER" lines are added below or above the staff for notes too low or too high to appear on the staff.

EXERCISE 9

EXERCISE 9

4/4 time signature, treble clef.

Fingerings above the staff:

- E: 0
- F: 1
- G: 0
- A: 0
- B: 2
- C: 2
- Rest: 0

The music consists of six staves of sixteenth-note patterns. The first staff starts with a rest (0). The second staff starts with a rest (0). The third staff starts with a rest (0). The fourth staff starts with a rest (0). The fifth staff starts with a rest (0). The sixth staff starts with a rest (0).

Below the sixth staff:

- 1 (hold down)
- 3
- 3
- 3
- 1

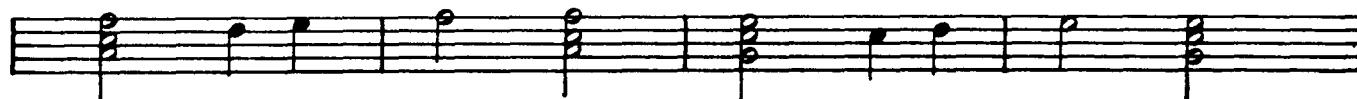
Below the last staff:

- * 2 3
- * 2 3
- * 2 3
- * 2 3

Review

Complete 1st position. . Key of C Major

EXERCISE 10



Imitation Duet

(1st Guitar)

(2nd Guitar)

This section shows the continuation of the musical patterns from the previous staff, maintaining the same instrumentation and time signature.

This section shows the continuation of the musical patterns from the previous staff, maintaining the same instrumentation and time signature.

This section shows the continuation of the musical patterns from the previous staff, maintaining the same instrumentation and time signature.

Here We Go Again (duet)

(1st GTR)

Musical score for 'Here We Go Again' duet, featuring two staves. The top staff is labeled '(1st GTR)' and the bottom staff is labeled '(2nd Gtr)'. Both staves are in common time (indicated by '4') and treble clef.

"MUTE" OR DEADEN THE 5th STRING BY LIGHTLY TOUCHING IT WITH THE SIDE OF THE 3rd FINGER SO IT WILL NOT SOUND

Continuation of the musical score. The top staff continues the melody, while the bottom staff provides harmonic support. A specific instruction is given for the 5th string of the 1st guitar.

Continuation of the musical score, showing two staves of music.

Continuation of the musical score, showing two staves of music.

Continuation of the musical score, showing two staves of music.

(gradually louder)

"GLIDE" pick across strings-so notes sound one after the other

(grad. softer)

Ritard
(grad. slower)

Rhythm Accompaniment

BASS NOTES AND CHORDS

All chord symbols (names) appearing as only a letter are assumed to be MAJOR chords. A letter followed by the numeral "7" represents DOMINANT 7th chords. A letter followed by a small "m" are MINOR

C Em F C

*3 hold *2 *3 *

G7 C Am Dm Em G7 C F C

* *3 *2 * * *3 *5 *3

(Do not skip or "slight" any lesson material)

Eighth Notes - Counting and Picking

█ means pick downward

▀ means pick upward

EXERCISE 1

count 1 & 2 & 3 & 4 &

count 1 2 & 3 4 &

EXERCISE 2

"FERMATA"
means "hold" ↓

(Review of all material is a must)

(EIGHTH NOTES . . . counting and picking)

EXERCISE 3

□ V □ V

The musical exercise consists of eight staves of eighth-note patterns. The first staff starts with a grace note followed by eighth notes. Subsequent staves show various patterns of eighth notes, some grouped by vertical stems and others by horizontal beams. The patterns involve eighth-note pairs and triplets, often starting with a grace note or a sixteenth note.

Etude No. 1 (duet)

4

4

F

p v p v

p v p v

p v p v

fine
(The end)

“Rests”, “Tied Notes”, “Dotted Notes”

COMMON TIME VALUES OF "RESTS" (periods of silence)

Whole note rest half note rests quarter note rests eighth note rests

4 beats—or one complete measure 2 beats each 1 beat each 1/2 beat each

"TIED" NOTES.. When two notes are "tied" together with a curved line, only the first note is picked.. the second note is merely held and counted

(pick) (hold)

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

"DOTTED" NOTES.. A "dot" placed after any note increases the time value of the note by one-half. Or you may say a "dot" found next to any note receives half the time value of the note itself.

This is the same example as shown above but using "tied" notes....

count 1 2 3 4 1 2 3 4 1 2 & 3 4 1 2 3 4

EXERCISE (count aloud as you play)

count 1 2 3 4 1 2 3 4 etc.

1 2 & 3 4

Etude No. 2 (duet)

A musical score for two guitars, consisting of six staves of music. The top staff is for the 1st GTR, indicated by a treble clef and a '1' above it. The bottom staff is for the 2nd GTR, indicated by a bass clef and a '2' above it. The music is in common time (indicated by a '4'). The first staff has a tempo marking of 'V'. The second staff has a note 'V' above it. The third staff has a note 'V' above it. The fourth staff has a note 'V' above it. The fifth staff has a note 'V' above it. The sixth staff has a note 'V' above it. The score includes various musical markings such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score concludes with a 'fine' at the end of the sixth staff.

First Solo

Solo arrangement. . . with melody AND accompaniment.

BE SURE TO HOLD ALL NOTES FOR THEIR FULL TIME VALUES

ACCOMPANIMENT CHORD IS
PLAYED ON THE 2nd BEAT



MELODY NOTE IS PICKED ON THE 1st BEAT
AND HELD WHILE CHORD IS PLAYED

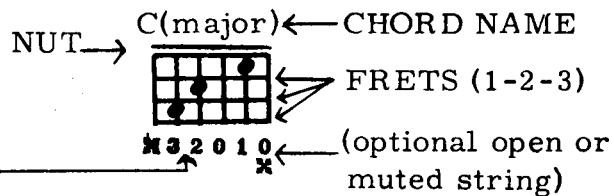
A musical staff in common time with a treble clef. It shows a melody consisting of eighth and sixteenth notes, with several sustained notes held over multiple measures. Arrows point from the text "MELODY NOTE IS PICKED ON THE 1st BEAT AND HELD WHILE CHORD IS PLAYED" to the first beat of the first measure and the sustained notes in the subsequent measures.



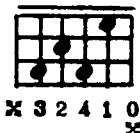
Rhythm Accompaniment

CHORD DIAGRAMS

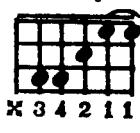
1. Vertical lines represent strings
2. Horizontal lines represent frets (see illustration, page 3)
3. Dots represent finger placement
4. Numbers indicate fingers to be used
5. Zero means open string
6. X means muted string



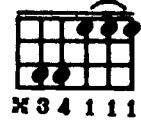
C7(dom. 7th)



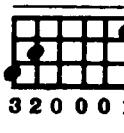
F(major)



Fm(minor)



G7(dom. 7th)



EXERCISE

(USE ONLY THE CHORD FORMS SHOWN ABOVE)

C

G7

C

F

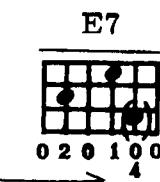
Fm

etc.

IF NO NUMBER, ZERO OR X IS FOUND BELOW THE DIAGRAM DO NOT ALLOW THE PICK TO STRIKE THE STRING



OPTIONAL FINGERED NOTE OR OPEN STRING



EXERCISE

THIS EXERCISE COMBINES ALL FORMS SHOWN ABOVE, AND SHOULD NOT BE ATTEMPTED UNTIL THE PRECEDING CHORD SEQUENCES ARE, AT LEAST, PARTIALLY MASTERED.

EXERCISE

ALL CHORD FORMS MUST BE MEMORIZED

Second Solo

Solo arr. with melody above (as well as below) the chord accompaniment.

HOLD ALL NOTES FOR THEIR FULL VALUE

C = 4

Ritard - fine

Etude No. 3 (duet)

The sheet music consists of four staves of piano music in 4/4 time. The top two staves are for the right hand, and the bottom two are for the left hand. The music is divided into measures by vertical bar lines. Performance instructions are included:

- Measure 1: The first measure starts with a dynamic instruction "p" above the first note of the right hand staff. The count "1 2 3 4 &" is written below the notes.
- Measure 2: The count "1 2 3 & 4 &" is written below the notes.
- Measure 3: The count "1 2 & 3 4" is written below the notes.
- Measure 4: The count "1 2 3 & 4 &" is written below the notes.
- Measure 5: The count "Ritard fine" is written below the notes.

Picking Etude No. 1

(for development of the right hand)

PREPARATION

The preparation section consists of two staves of sixteenth-note patterns. The first staff starts with a '0' below the first note. The second staff starts with a '0' below the first note. Various notes are marked with asterisks (*), double asterisks (**), and numbers (1, 2, 3, 4). A 'Ritard' (ritardando) instruction is placed above the second staff.

* 1st stg, 3rd fret
2nd stg, 5th fret

** 1st stg, 5th fret
2nd stg, 6th fret

Etude

Tempo-Moderately Slow 4

The etude begins with a sixteenth-note pattern. The notes are marked with vertical stems and small horizontal dashes indicating pick direction.

A continuation of the sixteenth-note pattern from the previous measure.

A section of the etude featuring a sixteenth-note pattern. A 'Ritard' (ritardando) instruction is placed above the notes. Fingerings 2, 3, 0, 1, 3, 4 are indicated above the notes.

A tempo (back to Tempo)

A section of the etude featuring a sixteenth-note pattern. The notes are marked with vertical stems and small horizontal dashes indicating pick direction.

A section of the etude featuring a sixteenth-note pattern. A 'Ritard' (ritardando) instruction is placed above the notes. The word 'fine' is at the end of the staff.

Two, Two (duet)

C = $\frac{2}{2}$ A HALF NOTE GETS ONE BEAT

The musical score consists of five staves of music for two voices. The first staff shows a vocal line with eighth notes and a piano line with eighth notes. The second staff continues the vocal line. The third staff shows a vocal line with eighth notes and a piano line with eighth notes. The fourth staff continues the vocal line. The fifth staff shows a vocal line with eighth notes and a piano line with eighth notes. The piano part includes bass clef, treble clef, and a key signature of one sharp. The vocal parts include lyrics "count 1 2 1.... 2....", "count 1 & 2 & ah 1 & 2 & 1 & 2 & etc.", "count 1 &ah 2 &", "count 1 & 2 &", and "(C is often mis-used to represent 4/4 in popular music)".

Musical notation for a bassoon part, showing two measures of music. The first measure consists of three quarter notes. The second measure consists of four eighth notes. The music is in common time (indicated by 'C') and F major (indicated by a 'F' above the staff). The bassoon part is written on a bass clef staff. The notes are black on a white staff. The music is divided into measures by vertical bar lines. The first measure has a double bar line at the beginning. The second measure has a single bar line at the beginning. The notes are black on a white staff. The music is divided into measures by vertical bar lines. The first measure has a double bar line at the beginning. The second measure has a single bar line at the beginning. The notes are black on a white staff.

A musical score example showing two staves. The top staff has a repeat sign with a circled 'D.S.' and a circled 'al coda' with a diamond symbol. The bottom staff shows a continuation of the melody. To the right, explanatory text reads: 'This means to play again from the () sign to the al coda .. then skip to the coda ()'

Musical score for two voices. The top voice has a treble clef and the bottom voice has a bass clef. The key signature is A major (no sharps or flats). The time signature changes from common time to 3:2, then 2:2, and finally 3:0. Measure 3 starts with a half note in the bass and a quarter note in the treble. Measure 4 starts with a half note in the bass and a quarter note in the treble. Measure 2 starts with a half note in the bass and a quarter note in the treble. Measures 3, 4, and 2 are grouped by a brace and labeled "coda". The vocal parts are separated by a vertical bar.

The musical score consists of two staves. The upper staff is in common time, B-flat major, and features a melodic line with eighth-note patterns and dynamic markings such as forte (f) and piano (p). The lower staff is in common time, A major, and provides harmonic support with sustained notes. The piece concludes with a final cadence and the word "fine".

Key of G (1st position)

(All F's are sharped)

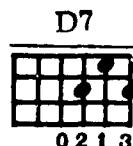
Rhythm Accompaniment



G

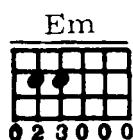


G[°]7 (diminished 7th)
This chord structure is also indicated by the abbreviation "dim". Even though the numeral 7 is often omitted from the symbol - diminished 7th is intended.

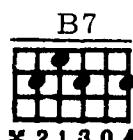


D7

EXERCISE



Em



B7

"Hold 2 beats like a half note"

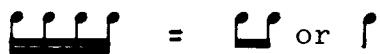
EXERCISE

(Rhythm Acc.)

EXERCISE

The musical score consists of two staves. The top staff is in G major and includes measures for B7, Em, and C. The bottom staff is in G major and includes measures for G, G°, Am, D7, G, C, and G. Both staves feature sixteenth-note patterns.

Sixteenth Notes



Slowly and evenly

The page contains six staves of sixteenth-note exercises. Each staff includes a vocal or rhythmic pattern above the staff, indicating the timing and articulation. The patterns involve eighth and sixteenth notes, with some notes grouped together by vertical bars. The first staff includes a count: count 1 & 2 & 3 & 4 & 1 a & ah 2 a & ah 3 a & ah 4 a & ah.

Duet in G

Picking Etude No. 2

FOR ALTERNATE PICKING... WHILE SKIPPING STRINGS

PAY VERY STRICT ATTENTION TO "DOWN" & "UP"

PICKING ON ALL 8th NOTE PASSAGES

The sheet music consists of six staves of 8th note picking patterns. Staff 1 starts with a treble clef, a key signature of one sharp, and common time. It features a 'D' and 'U' pick pattern above the notes, with a bracket indicating '(hold bottom notes full value)'. A 'REPEAT sign (Back to Measure 1)' is shown at the end of the staff. Staff 2 begins with a repeat sign and a 'D' pick, followed by a bracket indicating 'Repeat from preceding sign (facing opposite direction)'. Staff 3 is a continuation of the pattern. Staff 4 starts with a 'V' pick and a bracket indicating '(hold down top note)'. Staff 5 continues the pattern. Staff 6 concludes with a '0' pick and a 'fine' instruction.

Key of F (1st position)

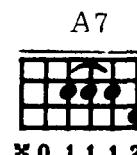
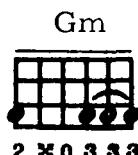
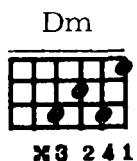
(All B's are flattened)

Rhythm Accompaniment

--	--	--

EXERCISE

Note the slight difference in this D Minor fingering from the one on page 24



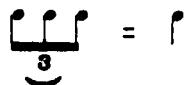
EXERCISE

Several of the forms presented above will take some time to play clearly. Be patient and keep at them...

Duet in F

Piano sheet music in G major, 4/4 time. The music consists of ten staves of two-hand piano notation. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

The Triplet



There are two ways to pick consecutive sets of Triplets.
Practice the entire exercise thoroughly, using first the
picking marked TYPE 1 . . . then practice using TYPE 2 . . .

(practice slowly)

TYPE 1 □ V □ □ V □ □ V □ □ V □
TYPE 2 □ V □ □ V □ V □ V □ V □ V

count 1 2 3 4 1 & ah 2 & ah 3 & ah 4 & ah

EXERCISE

fine

REVIEW ALL MATERIAL

Waltz in F (solo)

(A "Waltz" has 3 beats per measure)

notes appearing before the beginning
measure are called "PICK-UPS"



A musical staff showing a melodic line. It includes performance instructions: "Rallentando (slow down)" and "Atempo (back in tempo)".



Ritard - poco a poco (little by little)



Key of A Minor

(Relative to C Major)

The sixth "degree" or note of any major scale is the "tonic" or 1st note, of its "RELATIVE MINOR KEY". The major and relative minor key signatures are the same. There are 3 different scales in each minor key...

A-NATURAL MINOR (All notes exactly the same as its relative, C Major)



A-HARMONIC MINOR (The 7th degree, counting up from A, is raised 1/2 step)



A-MELODIC MINOR

(The 6th and 7th degrees are raised ASCENDING - but, return to normal descending)



Rhythm Accompaniment

- We now begin to observe that many chords have more than one fingering. The choice of which one to use generally depends upon the chord fingerings that immediately precede and/or follow. In the following exercise use the large diagrams OR the smaller optional fingerings in sequence - DO NOT MIX THEM....

EXERCISE (optional

 A	 E7	 A7	 D
 Dm	 A	 E7	 A

Smooth, melodic rhythm accompaniment depends on the number of chord forms mastered.

Pretty Pickin' (duet)

For alternate picking... while skipping strings

CHORD PREPARATION

slowly

A musical staff in common time with a key signature of one sharp. It shows a sequence of chords: G major, C major, D major, E major, F# major, G major, A major, and B major. Each chord is strummed with a pick, indicated by a downward arrow. The strumming pattern is: down, up, down, up, down, up, down, up. The word "fine" is written at the end of the staff.

Duet

Moderate Waltz Tempo

(All notes under the curved line must be kept ringing)

A three-staff musical score for two guitars. The top staff is in common time with a key signature of one sharp. The middle staff is in common time with a key signature of one sharp. The bottom staff is in common time with a key signature of one flat. The music consists of four measures. Measure 1: Both guitars play eighth-note chords. Measure 2: The top guitar has a crescendo (get louder) instruction with a dynamic line. Measure 3: Both guitars play eighth-note chords. Measure 4: The bottom guitar has a diminuendo (get softer) instruction with a dynamic line. Measures 5-8: Both guitars play eighth-note chords. The score ends with a repeat sign and endings 1 and 2.

4 1 2 al coda

al coda 3

4 0 2

3 0 4

D. C.
al coda

DIM.

D. C.
al coda

(Repeat from
the beginning
to the coda)

coda

coda

3a. g:

fine

Dotted Eighth and Sixteenth



EXERCISE 1

slowly

count 1 a & ah 2 & ah 3 ah 4 ah
(a) (a) (a) (&)

count 1 ah 2 ah 3 & 4
{a} {a} {&}

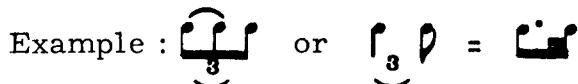
EXERCISE 2

slowly

count 1 a (& ah) 2 (ah) 3 a (& ah) 4 (ah)

count 1 a & (ah) 2 a ah 3 & 4

*NOTE THAT THE ABOVE "STRICT" (or "Legitimate") INTERPRETATION
OF DOTTED 8th AND 16th NOTES PRODUCES A RATHER "JERKY" RHYTHM..
IN "POP" MUSIC (OR JAZZ) THEY ARE PLAYED MORE "LEGATO" (smoothly,
in a flowing manner). THIS IS DONE BY TREATING THEM AS TRIPLETS...



EXERCISE 3

slowly

count 1 & ah 2 & ah 3 ah 4 ah
(&) (ah) (ah) (ah)

(be sure to keep the "3" feeling)

Key of E Minor

(Relative to G Major)

E - Natural Minor

Sheet music for E-Natural Minor scale. The key signature is one sharp (F#). Fingerings: 2 3 0 2 0 2 4 0 2 0 1 3 0 2 3 2 0.

E - Harmonic Minor

Sheet music for E-Harmonic Minor scale. The key signature is one sharp (F#). Fingerings: 1 2 1 4 0.

E - Melodic Minor

Sheet music for E-Melodic Minor scale. The key signature is one sharp (F#). Fingerings: 2 4 1 2 2 4 3 1.

Rhythm Accompaniment

EXERCISE

Guitar chord chart (left) and piano accompaniment (right) for chords C, G⁰, Dm, Fm, and C. Chord diagrams: 3 2 0 1 4, 1 3 2 4, 3 2 4 1, 3 4 1 1 1, 2 0 1 0.

(First ending - play 1st time only)

(Second ending - play 2nd time only)

Piano accompaniment with first ending chords: G7, 1.C, C, G7, B7, 2.C, F, C. Measure 3 ends with a fermata over the C chord.

EXERCISE

Guitar chord chart (left) and piano accompaniment (right) for chords E, E7, A, Am, E, B7, and E. Chord diagrams: 0 2 3 1 0 0, 0 2 3 1 4 0, 0 2 3 4 0, 0 2 3 1 0, 0 2 3 1 0 0, X 2 1 3 0 4, 0 2 3 1 0 0.

(Observe: in waltz time chords are muted immediately after 2nd and 3rd beats)

Take Your Pick (duet)

(For alternate picking. . While skipping strings)

Chord Preparation

slowly



DUET

Moderately Slow

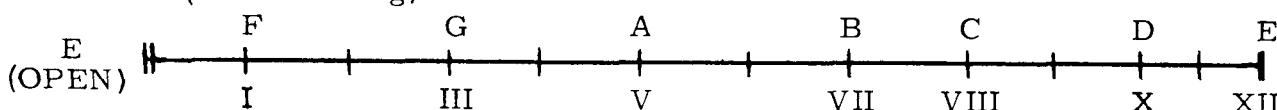


Rhythm Accompaniment

THE PRINCIPLE OF MOVABLE CHORD FORMS

Moving up the fingerboard (in pitch) - all NATURAL notes are two frets apart, except E to F, and B to C... they are one fret apart.

EXAMPLE(1st or 6th strg)



This fact applies to chord playing as follows:

- 1.) If you play F major, F minor and F⁷ on the 1st fret then (using the same fingering) G major, G minor and G⁷ will be on the 3rd fret, or two frets above F. Moving still higher A maj, A min and A⁷ will be on the fifth fret, B maj, B min, B⁷ on the seventh fret and C maj, C min, C⁷ will be on the eighth - ONE fret up from B.
- 2.) ALL MOVABLE forms will have NO OPEN STRINGS.
- 3.) Sharps and flats alter chord positions by one fret, the same as single notes.

(The Roman numerals (called Position Marks) indicate the frets on which the 1st finger plays)

ON THE FOLLOWING PAGES ALL NEW CHORD FORMS WILL BE MOVABLE

Chromatic Scale (1st position)

The Chromatic Scale is made up of "semi-tones" (half steps)

Speed Studies

Play the following 8th note patterns at an even speed, slowly at first, and very gradually (over a period of time) increase the tempo. MEMORIZE the PATTERNS, and practice each one in all keys. Always start on the "Tonic" (1st note) of each scale and "transpose" the rest of the notes by following the pattern. (Write it out if necessary)

Pattern 1

Pattern 2

Pattern 3

(1st pos. F and G scales contain two octaves - play all patterns in BOTH octaves)

Key of D Minor

(Relative to F Major)

D - Natural Minor

0 2 3 0 2 3 1 3 0 1 2 4 2 1

(4)

D - Harmonic Minor

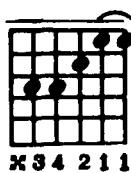
2 3 2 3 4 1

D - Melodic Minor

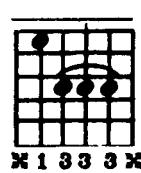
0 2 3 1 3 2 4

Rhythm Accompaniment

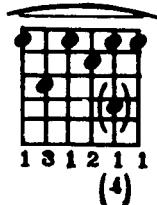
F



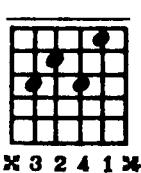
Bb



F7



C7



C+(augmented)



also called
C aug.

EXERCISE

F B_b C[#]7 D_{bb}7 C7

I II I II I I I fine

F F7 B_b D_{bb}7 C7 C⁺ F

(This is the same chord sequence but TRANSPOSED
to a different key - watch the position marks)

EXERCISE

G C E_{bb}7 D7

III III IV III III III III fine

G G7 C E_{bb}7 D7 D⁺ G

III III III IV III III III fine

Note: The augmented chord can actually be named from any note within the form.
(Example C⁺ = E⁺ = G[#] or Ab⁺) Augmented chords repeat themselves every 5th fret.

Endurance Etude

PICKING ETUDE #3

(HOLD 4th FINGER DOWN THRU-OUT)

Moderato □ V □ V □ V

The sheet music contains eight staves of guitar tablature. The first staff starts with a 'Moderato' tempo and a 'V' symbol above the first note. The subsequent staves show various patterns of eighth and sixteenth notes, with some staves including sharp symbols and slurs. The music consists of a single continuous line across all staves.

Poco Rit - Mod. Slow

Rit-poco a poco

fine

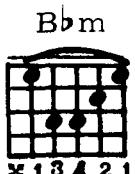
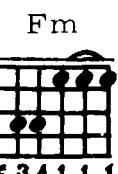
Be sure to observe the tempo changes. Also, vary the "DYNAMICS" (degrees of volume, loud and soft) to make the music more interesting to listen to.

Key of Bb (1st position)

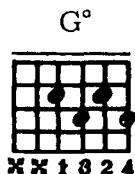
(All B's and E's are flattened)

WHEN A KEY SIGNATURE HAS TWO OR MORE FLATS-THE NAME OF THE NEXT TO LAST FLAT IS THE NAME OF THE KEY

Rhythm Accompaniment



Mute 5th strg
with tip of
first finger
Mute 6th by
touching with
the thumb



also called
G dim
(see pg 30)

EXERCISE

EXERCISE (This is the same chord sequence but TRANSPOSED
to a different key - watch the position marks)

Note: The diminished chord can actually be named from any note in the form. (Ex. G° = Bb° = C#° or Db° = E°) Diminished chords repeat themselves every 4th fret.

Duet in Bb

Mod. Slow Tempo

(Finger complete chord form
Do not strum top string)

1. 2.

Gm D7 Gm C7 F

C7 F7 Bb F7

F7 Bb fine

Reverse Alternate Picking Study

PAY VERY STRICT ATTENTION TO PICKING AS INDICATED...



The sheet music consists of eight staves of musical notation for guitar. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a continuous sequence of eighth-note pairs with specific picking directions indicated by 'V' (vertical) and 'H' (horizontal) above the notes. The second staff begins with a bass clef and continues the pattern of eighth-note pairs. The third staff also starts with a bass clef and maintains the eighth-note pairs with picking directions. The fourth staff begins with a treble clef and shows a series of eighth-note pairs followed by a measure of sixteenth-note pairs. A bracket below the fourth staff indicates '(hold down bottom note)' and points to the first sixteenth-note pair. The fifth staff starts with a bass clef and contains a series of eighth-note pairs. The sixth staff begins with a treble clef and shows a series of eighth-note pairs followed by a measure of sixteenth-note pairs. The seventh staff starts with a bass clef and contains a series of eighth-note pairs. The eighth staff begins with a treble clef and shows a series of eighth-note pairs followed by a measure of sixteenth-note pairs.

REVIEW ALL MATERIAL

Key of D (1st position)

(All F's and C's are sharped)

A musical score for guitar in treble clef and A major (two sharps). The first measure shows a descending scale-like pattern with fingerings: 0, 2, 4, 0, 2, 0, 2, 3, 0, 2, 3. The second measure begins with a sharp sign over the staff. Fingerings for the second measure are: 4, 2, 0, 3, 2, 0. A circled number 4 is placed below the staff at the beginning of the second measure.

IN ANY SHARP SIGNATURE THE FIRST NOTE ABOVE THE LAST SHARP IS THE NAME OF THE KEY

Duet in D

Dynamic Etude (duet)

ETUDE #4

Moderato

p Softly
(Be sure to hold all notes for their full value)

mp (moderately soft)

mf Moderately loud

Musical score page 1. The top staff consists of six measures of eighth-note patterns. The bottom staff has four measures with counts 3 2, 0 2, 2 3, 4 indicated above the notes.

Musical score page 2. The top staff shows a descending scale-like pattern with dynamics (dim., p, softly). The bottom staff has four measures with a repeat sign and instruction "(repeat previous measure.)".

Musical score page 3. The top staff has four measures with a crescendo instruction "(cresc.)". The bottom staff has four measures with a dynamic (loud).

Musical score page 4. The top staff starts with a piano dynamic (p). The bottom staff starts with a forte dynamic (f). The top staff has two measures labeled "1." and "2.". The bottom staff has two measures labeled "1." and "2.". The second measure of the bottom staff includes a "Molto Ritard (much)" instruction and a "fine" instruction.

count 1 2 3 4

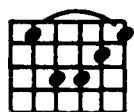
Key of A (1st position)

DUET IN A

ALL F's, C's and G's are sharped

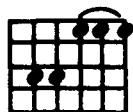
The image shows three staves of piano sheet music. The top staff uses a treble clef and has a key signature of two sharps. It features a series of eighth-note chords and some grace notes, with fingerings such as 0, 2, 4; 0, 2, 4; 1, 2, 0; 2, 3, 0; and 2, 4. A circled '5' is placed above the first measure. The middle staff also uses a treble clef and continues the musical line with eighth-note chords and grace notes. The bottom staff uses a bass clef and provides harmonic support with sustained notes and eighth-note chords. The entire piece is in 3/4 time.

Rhythm Accompaniment

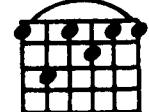


EXERCISE

0.1 Cm



Fm



G7

Cm

Musical score for Exercise 1:

Exercise 1

Cm Fm G7 Cm

III I III III fine

EXERCISE

$$\theta \quad D_m$$



Key of Eb (1st position)

(All B's, E's and A's are flattened)



Duet in Eb

Mod. 4 (swing feeling) (Remember the flats - count the time carefully)

NEW FORM →

E_b Cm Fm B_b7

III III I I

E_b Cm Fm B_b7

III I I B_b7

C flat - same as B flat
- 2nd stg open or 4th finger - 3rd stg.

E_b E_b+ A_b A_bm

III IV IV IV

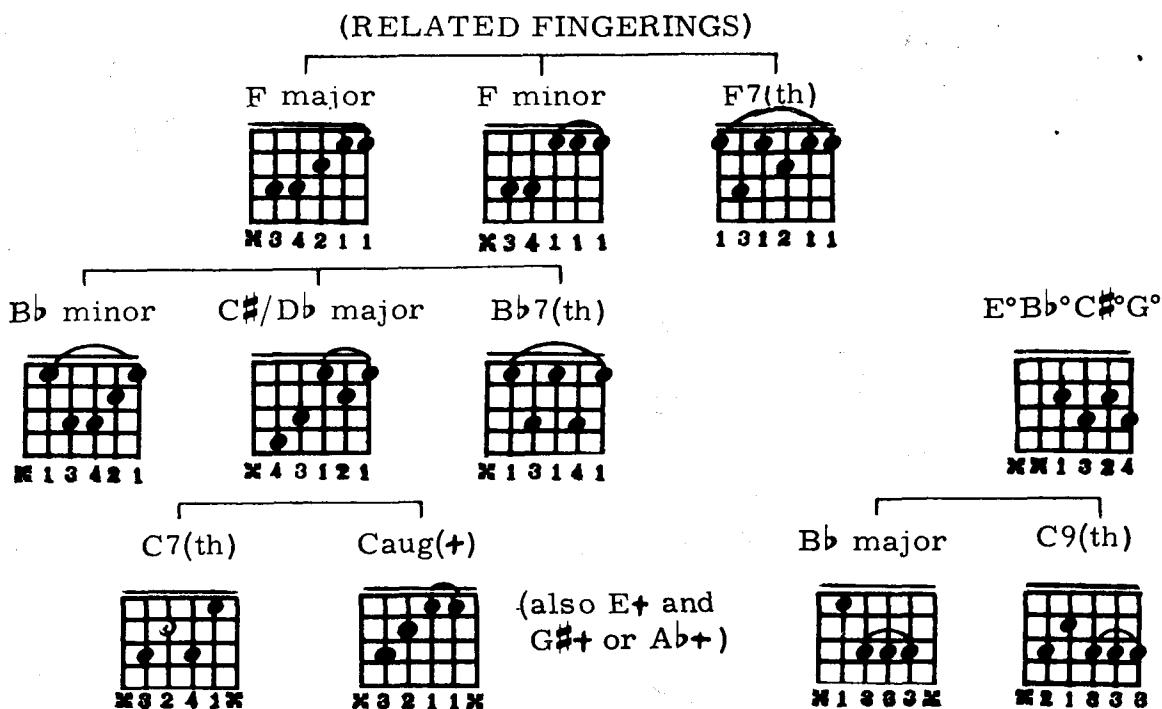
E_b A_b E_b B_b7 E_b

III IV III I III

fine

Movable Chord Forms

(A COMPILATION OF ALL MOVABLE FORMS PRESENTED IN SECTION I)



With these eleven forms you are now able to play the accompaniment to any song in any key providing -1) That you understand the principle of movable chord forms discussed on pg. 45, -2) That you observe the following chart...

CHORD SIMPLIFICATION AND SUBSTITUTION CHART

MAJOR	C6	Cmaj7	Cmaj9	C ₆ ⁹	Cmaj ₇ ⁹	USE:	C major
DOMINANT 7th	C9	C13	C9(11+)	C11+	_____	USE:	- C7
DOM 7-ALTERED 9th	C7(-9)	C7(b9)	C13(-9)	C13(b9)	_____		- C7 or G dim { build dim chord
	C7(+9)	C7(#9)	C13(+9)	etc.	_____		- C7 (or G°) { on 5th note above C
DOM 7-ALTERED 5th	C7+	C7(+5)	Caug7	C9+	C9(+5) C7+9	USE:	C+
DOM 7-ALTERED 5, 9	C7(-5)	C7(b5)	C9(-5)	etc...	C7+5		- C+ or Gb+
	C7-9	C7+9	C7-5	C7-5	_____		- C+ or Gb7 { build substitute chord on flattened 5th above C
DOM 7-SUS 4	C7(sus4)	C7(susF)	C9(sus4)	C9(susF)	C11	USE:	G minor 5th note above C
MINOR	Cm6	Cm ₆ ⁹				USE:	C minor
MINOR 7th	Cm7	Cm9	Cm11			USE:	Cm
MIN-WITH MAJ 7	Cm(7)	Cm(#7)	Cm(maj7)			USE:	G+(5th above C) or Cm
MIN 7-ALTERED 5th	Cm7(-5)	Cm7(b5)				USE:	E♭m { built on minor, (or lowered) 3rd above C

Of course having only eleven chord forms at your command will cause you to move up and down the fingerboard much more than is desirable for good rhythm playing. . The more forms you know - the less distance you have to travel, and the more melodic your rhythm playing can become. .

Picking - A Different Technique

THE PRINCIPLE IS TO ATTACK EACH NEW STRING WITH A DOWN STROKE

This technique is older than alternate picking, and less emphasis is placed on it today. However it is one more step in right hand control - and when mastered it is very fast in ascending passages.

The musical score consists of six staves of guitar tablature. Staff 1: An ascending scale from low E to high E. Staff 2: An ascending scale from low E to high E. Staff 3: A descending scale from high E to low E. Staff 4: A series of eighth-note patterns. Staff 5: A series of sixteenth-note patterns with accents. Staff 6: A final sixteenth-note pattern.

An example of this technique in use can be found on page 48, measure twenty of the Endurance Etude. This type of picking will be suggested on the following pages from time to time BUT only in certain situations; (arpeggios - whole tone scales, etc.) and only IN ADDITION TO ALTERNATE PICKING. It will be up to the student to gradually master and (whenever practical) add this style to his over-all right hand technique. However: THE MOST CONCENTRATED EFFORT MUST STILL BE PLACED ON ALTERNATE PICKING.

* (>) Accent mark - strike more sharply

SECTION TWO

Position Playing

POSITION IS DETERMINED BY THE FRET ON WHICH THE FIRST FINGER PLAYS AND THIS IS INDICATED BY A ROMAN NUMERAL. A POSITION ON THE FINGER-BOARD (STRICTLY SPEAKING) OCCUPIES FOUR ADJACENT FRETS. SOME SCALES HAVE ONE OR MORE NOTES THAT FALL OUTSIDE THIS FOUR FRET AREA AND THESE NOTES ARE TO BE PLAYED BY REACHING OUT WITH THE 1st OR 4th FINGER WITHOUT SHIFTING THE ENTIRE HAND. . i. e. FINGER STRETCH OR F. S. . . WHEN THE OUT OF POSITION NOTE IS A SCALE TONE THE F. S. IS DETERMINED BY THE FINGERING TYPE. . (FINGERING TYPE I = 1st FINGER STRETCH, TYPE IV = 4th F. S.) WHEN THE OUT OF POSITION NOTE IS NOT A SCALE TONE AND MOVING UPWARD USE F. S. 1, AND MOVING DOWNWARD F. S. 4. . . REGARDLESS OF FINGERING TYPE. (ALL SCALE FINGERINGS INTRODUCED FROM THIS POINT ON WILL NOT USE ANY OPEN STRINGS, AND THEREFORE THEY ARE MOVABLE, IN THE SAME MANNER AS THE CHORD FORMS PRESENTED EARLIER. . SEE P. 45)

Major Scales

C MAJOR (FINGERING TYPE 1) (2nd Position)

F. S.

F. S.

The image shows six staves of musical notation for a six-string guitar. The notation includes fingerings (e.g., 1, 2, 3, 4, 5, 6) and performance instructions like "F.S." (Free Style) and "pos II". The music consists of various note patterns, including eighth and sixteenth notes, and includes several slurs and grace notes.

pos II

F.S. 1-1 F.S. 1-2 F.S. 1-4 F.S. 4-4

F.S. 1

* When an out of position note is immediately preceded or followed by a note played with the same finger that would normally make the stretch, reverse the usual F.S. procedure...always move back into a position from an F.S.--never away from it.

EIGHTH NOTE STUDY

ARPEGGIO STUDY BROKEN CHORDS

(Practice picking as indicated--and also with alternate P V)

** When two consecutive notes are played with the same finger on adjacent strings - "roll" the finger tip from one string to the next-do not lift the finger from the string....

Chord Etude No. 1

Practice slowly and evenly "connecting" the chords so they "flow" from one to the next with no silences between them . . . observe fingering and position marks! Slowly, Freely

Slowly, Freely

Slowly, freely

moderato

Accelerando (get-faster)

Flatten 1st finger

Flatten 1st finger

Ritard - al coda

Slowly, Freely

Slowly, freely

1 2 3 4

II I

1 2 3 4

D. S. al coda coda fine

Etude No. 5

The sheet music consists of six staves of guitar tablature. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It includes markings for 'II' and '2nd gtr tacet'. The second staff begins with a bass clef and a common time signature. The third staff starts with a treble clef and a common time signature, with markings for 'F.S.' and 'II'. The fourth staff begins with a bass clef and a common time signature, with markings for 'F.S.' and '4'. The fifth staff starts with a treble clef and a common time signature, with markings for 'V' and '3'. The sixth staff begins with a bass clef and a common time signature, with markings for 'tacet'. The final staff starts with a treble clef and a common time signature, with markings for 'Rit.' and 'fine'.

(Remember - All natural notes on the guitar are 2 frets apart, except E to F and B to C)

Reading Studies

DO NOT PRACTICE these two pages. . . just READ them, but not more than twice thru-during any single practice session. . . Do not play them on two consecutive days. . . Do not go back over any particular section because of a wrong note . . . DO KEEP AN EVEN TEMPO and play the proper time values . . . By obeying these rules the "Reading Studies" will never be memorized . . . A little later on it is recommended that you use this procedure with a variety of material as this is the only way for a guitarist to achieve and maintain any proficiency in reading. (Even when working steady we are not reading every day - so "scare yourself in the privacy of your practice sessions" . . .)

C MAJOR (FINGERING TYPE 1)

The musical score consists of eight horizontal staves of music. The first staff begins with a treble clef, a 'C' key signature, and a '4' time signature. It features a measure starting with a grace note followed by a sixteenth-note pattern. The second staff continues the pattern. The third staff begins with a 'II (5)' instruction. The fourth staff concludes the first section. The fifth staff starts with a sixteenth-note pattern. The sixth staff begins with a grace note. The seventh staff concludes the second section. The eighth staff begins with a sixteenth-note pattern.

II ③

fine

(If unusual difficulty is encountered reading these pages - go back to Page 60 and start again.)

Ballad (duet)

Slowly

The sheet music consists of five staves of fingerings and positions. The first staff shows fingerings 0, II, I, 0, 4, 0, I. The second staff shows fingerings I, 3, * (III), II, I. The third staff shows fingerings 3, 1., * (III), II, I. The fourth staff shows fingerings 2., Repeat previous measure, 4. The fifth staff shows fingerings 0, II, Flatten 3rd finger, I. The sixth staff shows fingerings 0, II, I. The seventh staff shows fingerings 0, II, I.

1.

* (III)

II

I

3

1.

2.

Repeat previous measure

4

0

II

Flatten
3rd finger

I

0

II

I

(* Position mark in parenthesis represents placement of 2nd finger as 1st finger is not used.)



Movable Chord Forms

(RHYTHM ACCOMPANIMENT, PART TWO)

The most difficult part of learning to play chords on the guitar is that of getting the fingers to fall instantly, and without conscious effort, in the proper arrangement on the fingerboard. This is mainly a physical problem and a certain amount of practice time seems to be the only solution.

However, I have found that by presenting new chord forms to a student in a certain order (a sequence of related fingerings) it seems to lessen the time normally required for him to perform them.

Therefore, the following chord forms are presented in a particular order. We will use three of the previously learned fingerings as basic forms. We will alter these forms by moving, or removing one or more fingers. In this way each new fingering is directly related to the one(s) preceding it.

So... each of the basic forms and each derivative is a preparation for another new chord form.

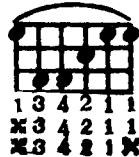
No specific letter names are given-only the chord type and the string on which the root is found.

***Memorize the fingering for all chord structures in the order of their appearance Do not skip around. Do not change the fingering of any form, even if you already play it but in a different way. It will appear later on with "your" fingering, .but related to a new set of forms. Practice all chord forms chromatically up and down the fingerboard observing root (chord) names.

BASIC FORM #1

MAJOR

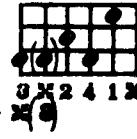
(Root 6th stg)



BASIC FORM #2

DOMINANT 7th

(Root 2nd or 5th stg)

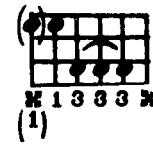


Optional
Fingerings

BASIC FORM #3

MAJOR

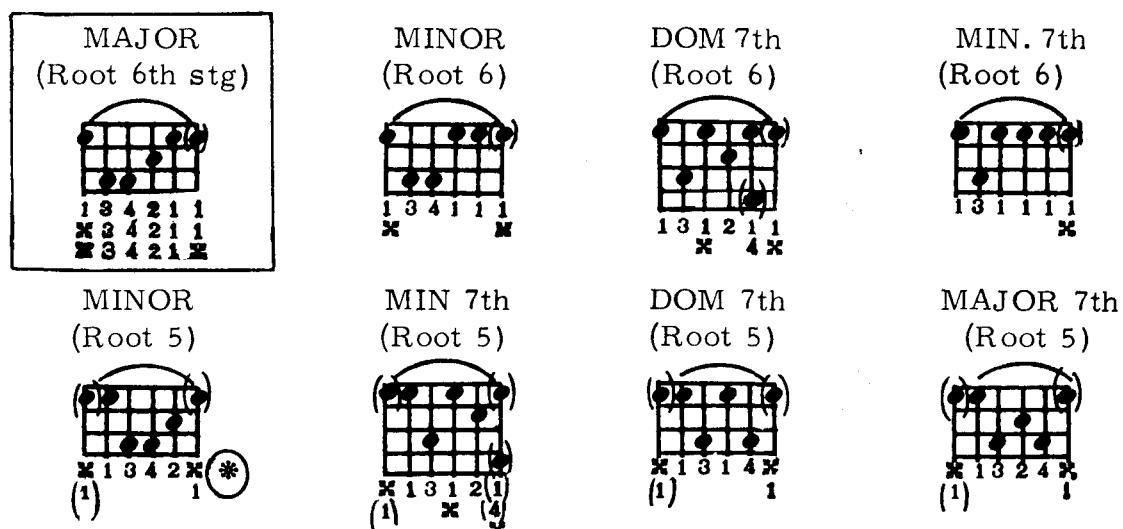
(Root 5th stg)



The dot in parenthesis (•) means that altho-the note belongs to the chord it need not sound. and in many cases sounds better without it.

Chord Forms

Shown below is Basic Form #1 and seven derivative fingerings. When the basic form has been mastered the performance of the derivatives is relatively easy to accomplish. MEMORIZE the type of chord (maj., min., etc.) each form produces and the string on which the root (or name) is found. All optional fingerings should eventually be learned, but at first concentrate on the one appearing directly below the diagram... it is the preferred one.

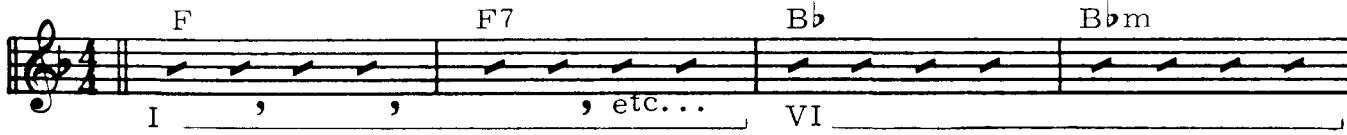


A Word about notation:

1. When a chord is indicated by just a letter it is major
2. When it is a letter followed by a 7, it is a dominant 7th chord.
3. Minor is indicated by min., m, or a dash (-)
4. Major 7th is Gmaj7, Gma7, or sometimes GM7

EXERCISE (Using only the forms shown above...watch the position marks!)

F F7 B♭ B♭m



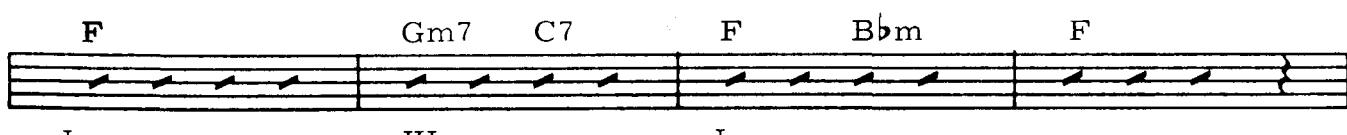
Am Am7 A♭m A♭m7 Gm Gm7 C7



F F7 B♭ma7 B♭m B♭m7



I III I



⊗ The 1st string is not very effective in rhythm playing, and even when it is pressed down with a "barre" it is usually best to omit it by making the pick travel in an arc across the strings, passing above it



Rhythm Accompaniment - Right Hand Technique

To most beginners, "strumming" chords (by pushing the pick across the stgs so they sound one after the other) is easy and natural.

However, striking the chords so that the sound fits with a modern rhythm section is quite another thing, and requires considerable practice and know-how.

First, by using a combination rotary forearm, and loose wrist motion (snap the wrist as if "flecking" something from the back of your hand) you produce an "explosive" attack (where all notes seem to sound simultaneously).

Secondly, the placement of "pressure release points" () and accents determine the type of beat produced. (Much more about all this later...)

Picking Etude No. 4

(OBSERVE FINGERING)

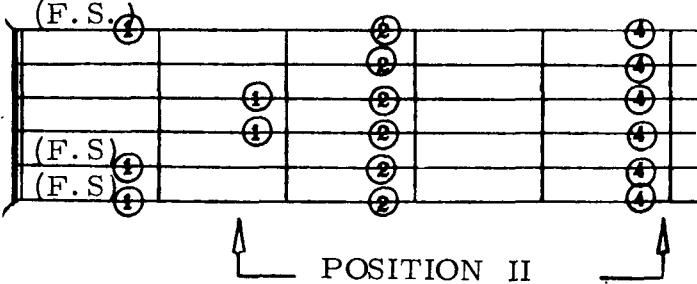
(Hold 3rd finger down thru-out)

The music is in common time, key of C major, and consists of six staves of sixteenth-note patterns. Fingerings are indicated above the first staff: 3, V, 3, 0, 1, 2, 0, 1. A dynamic marking "Rit." is placed between the fourth and fifth staves. The music concludes with a coda, followed by a ritardando, and ends with a final dynamic "fine".

(* "GRACE NOTE" to be played slightly before the top note G which falls on the 4th beat.)

F MAJOR (FINGERING TYPE 1A)
2ND POSITION

The F Major scale shown above is in the 2nd position even tho the first finger plays the 1st fret on three strings. This is because these three scale tones require stretches by the first finger. The basic four fret position is never numbered from a stretch ...



EIGHTH NOTE STUDY

2 V
1
2
fine

ARPEGGIO STUDY

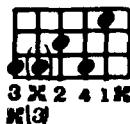
fine

(Also practice arpeggios with alt. \square V picking, which is generally the most practical.)

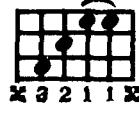
Chord Forms

BASIC FORM #2

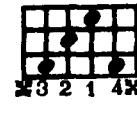
DOM 7th
(Root 5 or 2)



AUGMENTED(+)
(Root any stg.)

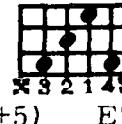


AUG. (add 9)
(Root 5)



written E7(+5) E7+
E7 E7aug

DOM 7th(+5)
(Root 4)



EXERCISE (Using the above forms plus some of the preceding ones.)

(add 9)

F E7 Eb7 D7 D+ D+

I V IV III

G7 G+ G7(+5) C7 F Bb7 F

III IV III I

****Transpose and write out all rhythm exercises one or more keys higher and practice.

Chord Etude No. 2

RUBATO (freedom of tempo - accel. and rit. as you wish.)

These chord exercises are very important and should be reviewed regularly as they serve many purposes, such as physical development of the left hand. . . fingering relationship between chord structures, and eventual "chord picture" recognition. . . .

Another Duet in F

F.S.

The sheet music is for two pianos in F major, 2/4 time. It features five staves of musical notation. The first staff has a treble clef and includes a note-taking instruction: "II (Hold down all notes under curved lines)" with a curved line over the notes. The second staff has a bass clef and includes a note-taking instruction: "I (also with alt. \overline{V})" with a curved line over the notes. The third staff continues the musical line. The fourth staff begins with a dynamic of hp. , followed by 3-p. . The fifth staff ends with a dynamic of p. . The final staff concludes with the word "fine".

(Regular review is a must!)

Reading Studies

Do not "practice" these Reading Studies, do not play on two consecutive days. (See top Page 64).

F MAJOR (FINGERING TYPE 1A)

The sheet music consists of ten staves of musical notation for a single instrument. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. Fingerings are indicated above the first few notes of each staff: II over the first note, ④ over the second, and V over the third. The subsequent staves continue the pattern of eighth and sixteenth note combinations, with slurs and grace notes.

F. S.

fine

(F.S. - Stretch the finger - Don't move the entire hand)

Play it Pretty (duet)

F. S.

to coda

to coda

D. S. al coda

Repeat signs following a D. S. or D.C. are not used. D. S. al coda

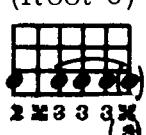
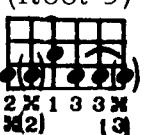
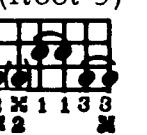
coda (*)

Ritard (poco a poco)

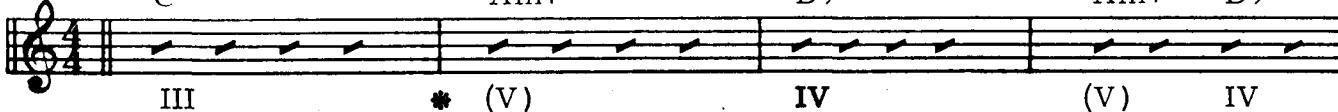
(III) II fine

(*) A temporary change to position III at this point will simplify the fingering of this passage, and eliminate the necessity of the open E (preceding the high B \flat).

Chord Forms

BASIC FORM #3 MAJOR (Root 5) 	MIN 7th (Root 6) 	(DOM) 9th (Root 5) 	(MAJ) 6 ⁹ (Root 5) 
--	--	---	---

C Am7 D9 Am7 D9



G7 A♭7 Dm7 G7 C D♭9 C6⁹
 III IV V III III III II

* When a pos. mark is found in parentheses it means the 1st finger is omitted from the form... and position is determined by the lowest numbered finger used.

Triplet Study

(Practice using both types of picking - See Page 37)



Speed Study - fingering type 1

Maintain an EVEN TEMPO. --
Play no faster than perfect
co-ordination in both hands will
allow. --An increase in speed
will come gradually...



Speed Study - fingering type 1A

Practice all speed studies as written and as . Also play them with, and without repeats...

The page contains ten staves of musical notation. Each staff begins with a treble clef, followed by a key signature of one sharp (F#), and a common time signature ('C'). Fingerings are indicated above some staves: 'I V' above the first staff, 'II' above the second, and a repeat sign with a '3' below the fifth staff. The music consists of various note patterns, including eighth and sixteenth notes, with slurs and grace notes. The exercises vary in complexity, featuring different note groupings and rhythmic patterns.

(For additional technique building patterns, see Page 46).

G Major - fingering type 2 (2nd position)

2 4 1 2 4 1 3 4 1 3 4 2 4 1 2
II ④ ③ ② ①
2 1 4 2 4 3 1 4 3 1 4 2 1 4 2 1
② ③ ④ ⑤ ⑥ F.S.
F.S. 4-4
1 4 1 2
Ritard-- 2
1 2 fine

EIGHTH NOTE STUDY

4 V 4-4 4-4

II

ARPEGGIO STUDY

(Also practice arpeggios with alt. □ V)

Dotted 8th and 16th Study

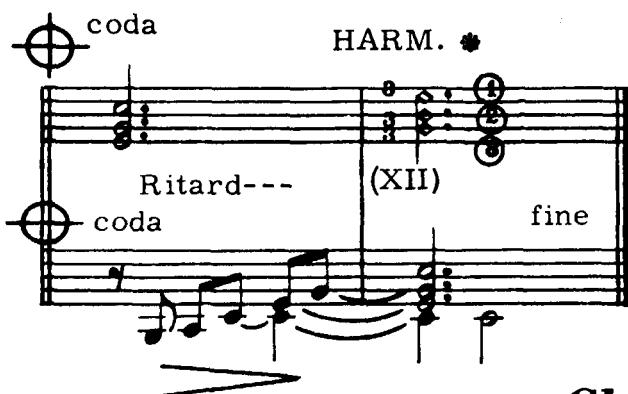
(Practice as legitimate Dotted 8th and as 16th - see Page 42.)

(When 2 consecutive notes on adjacent stgs. require the same finger - roll fingertip - don't lift.)

Waltz for Two (duet)

Moderately

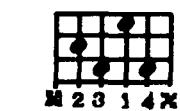
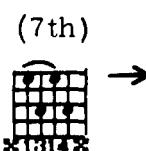
The image shows five staves of musical notation for a three-finger harp, likely from a method book. The notation is organized into measures separated by vertical bar lines. Each measure contains two or more notes per staff, with fingerings indicated below the notes. The first staff includes a dynamic instruction '(Atempo)' and a performance note 'Flatten 1st finger' with an arrow pointing to the first finger of the first staff. The second staff has a dynamic '(h)'. The third staff includes a dynamic '(h)' and two 'to coda' markings at the end of the measure. The fourth staff features a dynamic '(g)' and a large wavy line above the notes. The fifth staff includes a dynamic '(g)' and a 'D. S. al coda' marking with a circle containing a diagonal line.



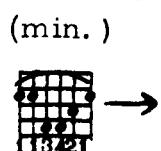
*HARMONIC... lay the 3rd finger lightly on the strings directly over the 12th fret.. sharply strike the strings indicated, removing the 3rd finger at almost the same instant. The resulting sound is in the same octave as notated. (One octave above what you would expect to hear, as the guitar sounds one octave below the written note.) These "natural" harmonics (from open strings) are also possible on other frets... the most practical being the 7th and 5th...

Chord Forms

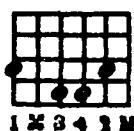
(From this dom7th Diminished 7th (\circ)
we derive the dim7)



(From this min. we
derive the maj7)



Maj 7th
(Root 6)



A word about notation.. diminished 7th chords are indicated by;
Gdim, G \circ (the 7th is assumed).

EXERCISE

Gmaj7 G7 Cma7 Cm

III

Gma7 A7 D7 F \sharp \circ G

III V III

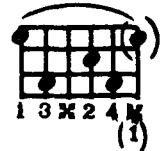
III

(Maj.)



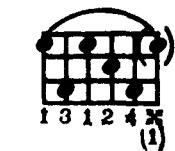
V

(Maj.) 6th
(Root 6)



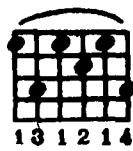
(Dom.) 13th

(Root 6)



(Dom.) 9th

(Root 6)



(4th string must
not sound)

(4th string must
sound)

EXERCISE

G G13 Cma7 F9

III I

II

V

Am7

F \sharp \circ

G

F9

III

G

G6

(hold chord
for 2 beats)

6th and maj7th chords may be substituted for Major
Chords... Dom9th and 13th for Dom7th chords...

Reading Studies

Do not "practice" Reading Studies - just read them.

G MAJOR (FINGERING TYPE 2)

The image shows a sequence of eight musical staves. The first staff is in G major (two sharps) and 4/4 time. It features a 'II' and a circled '4' under the staff. The subsequent staves show various note patterns and slurs, including eighth and sixteenth notes, and slurs connecting groups of notes. The music is intended to be read through quickly without stopping.

(Continue on - without stopping - same tempo - but in waltz time)

This block contains a single musical staff in G major (two sharps) and 3/4 time. It starts with a 'II' and a circled '4' under the staff. The staff contains two measures of music, likely continuing from the previous section in waltz time.

The musical score consists of eight staves of music for a bowed instrument. The key signature is one sharp. The music is in common time. The first seven staves show various rhythmic patterns and dynamic markings such as slurs and accents. The eighth staff concludes with a 'fine' marking.

Speed not coming? Left hand accuracy not consistant? . . . Play any scale very slowly. . . watch your left hand. . . force your fingers to remain poised over the fingerboard always in readiness. . . don't let them move too far away from the strings when not in use-concentrate on this. . .

Blues in G (duet)

..... The 1st guitar part of this duet is often played using the "muffled effect." This sound is produced by laying the right hand lightly along the top of the bridge. All strings being played must be kept covered. As this somewhat inhibits picking, the part should first be thoroughly practiced without the muffled effect (or "open").

(1st gtr.) (optional rhy gtr)

G - - - C9 - - -

G - - - G7 - - - C9 - - - %

G - - - % D7 - - - C9 - - -

1. G - - - % III

2. G - - - (count- 1 & 2 & 3 4 fine HARM) II (XII)

(For a different rhythm "feeling" play all consecutive 8th notes as)

Chord Etude No. 3

Observe position marks and fingerings...as
they will make possible a smooth performance.

Rubato

The sheet music consists of six staves of musical notation for a string instrument. Staff 1: Treble clef, 4/4 time, key signature of one sharp. Fingerings: I, (II), (IV), I, III, (V), III, I, (IV), (II), I. Staff 2: Ritardando (Rit. --). Fingerings: 2, (3), (4), (5), (6). Performance: Flatten finger, F.S. Staff 3: Fingerings: (V), IV, III, I. Staff 4: Fingerings: 3, 1, 0. Performance: al coda. Staff 5: Ritardando (Rit. --). Fingerings: 0, 1, 2, 3. Performance: ("sustain" or hold notes under curved lines). Staff 6: Fingerings: 0, 1, 2, 3. Performance: D. S. al coda. Coda. Ritardando (Rit. --). Fine.

When moving from chord to chord the best fingering is usually the one that involves the least motion in the left hand... Leaving one finger free for possible melodic additions is also an important factor.

Rhythm Accompaniment - Right Hand Technique

SYMBOLS: **D** = down stroke... **V** = up stroke... **(,)** = release finger pressure (of left hand immediately AFTER chord sounds - do not remove fingers from stgs)... **X** = strike deadened strings (fingers in formation on stgs, but no pressure)... **>** = accent, strike sharply, with more force... (memorize these symbols).

A Basic Latin Beat...
which will work with the
cha-cha, Beguine, Samba
and others...

Cm G7

OR

Picking Etude No. 5

(Hold down 4th finger thru-out)

Moderato

Rall. --

Atempo

Rit. --

5 fine

(REVIEW-REVIEW!)

Short and Sweet (duet)

Slowly

The sheet music consists of six staves of musical notation for two guitars. The top staff is for the first guitar (Treble clef) and the bottom staff is for the second guitar (Bass clef). The key signature is one sharp (F#). The time signature is common time (indicated by '4'). Fingerings are indicated above the notes, such as 'V' over a note, and '4 1 3' over a group of notes. Chord diagrams are shown below the staves, indicating fingerings like 'II' or 'I'. The music includes various techniques like hammer-ons, pull-offs, and grace notes. A dynamic marking 'Harm' with a small triangle symbol is present. The score ends with a final chord and the word 'fine'.

Slowly

V V
4 1 3

II

I II (count-- 1 & 2 & 3 4

(V) II I

1 4

Flatten 2nd finger

(3) (IV) (III)

4 4 3 0 1 0 1 4

Harm

(2) (2)

F.S. F.S. (VII)

4 1 3 4 3 2 0 fine

D MAJOR - FINGERING TYPE 3 (2nd Position)

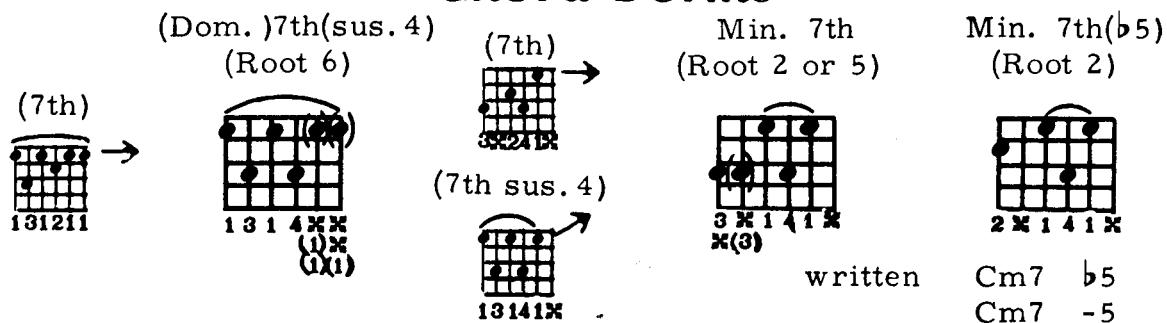
EIGHTH NOTE STUDY

Musical score for piano, page 2, measures 11-12. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). Measure 11 starts with a half note G on the top staff. Measure 12 begins with a eighth-note pattern of D, C, B, A, G, F, E, D. The measure ends with a half note G on the top staff.

ARPEGGIO STUDY

(Also practice Arpeggios with alt. □ V)

Chord Forms



EXERCISE

EXERCISE

Staff 1 (Top):
 Cma7 | G7(sus4) G7 | Em7 | Em7(♭5) A7(sus4) A7
 III | V | II

Staff 2 (Bottom):
 Dm7 | Dm7(-5) G7(susC) G7 | Cma7 | D♭9 | C6⁹
 III | II | I

The sus. 4 refers to the 4th scale degree of the chord so named. . . The note name (for the 4th) is also used. i.e. G7susC. Sus 4 may also be called (natural) 11th. The root is on the same string as the sus 4 form. For example in the above exercise you may substitute symbols "G11" and "A11" for sus 4.

Melodic Rhythm Study No. 1

OPTIONAL DUET WITH RHYTHM GUITAR

Be sure to COUNT the rhythm until you can "feel" the phrase. Eventually you will be able to recognize (and "feel") entire groups of syncopated notes. In the beginning you should pick DOWN for notes falling on the beat, and UP for those counted "and". This is a definite aid in learning to read these "off beat" rhythms. Later on (when syncopation is no longer a problem) you will vary your picking for the purpose of phrasing and accents.

*Rhythm Guitar

use Latin beat

The music consists of two staves. The top staff is a treble clef staff with lyrics. The lyrics are:

C - C[#]° - | G7 - C - | C - C[#]° - |
II II II II
count 1 2 3 & 4 & 1 & 2 & 3 4
Dm7 - G7 - | C - C7 - | F - F[#]° - |
1 & 2 & 3 & 4 &
C - C[#]° - | G7 - C - | Am7 - | D7 - |
G - A♭° - | D9 - G - | G - A♭° - | Am7 - D7 - |
G - G7 - | C - C[#]° - | G - C[#]° - | C - C[#]° - |
G - E♭7 - | E7 - A7 - | D - E♭° - | A7 - D - |
(* Rhy. Gtr. or) ... and remember
substitutions possible on (dom)7th and Maj chords.)

The bottom staff is a rhythm guitar staff with a treble clef, showing various chords and rhythmic patterns.

The musical score consists of three staves of music. The top staff shows chords D, Eb°, Em7, A7, D, D7, G, and Ab°. The middle staff is a melodic line with a key signature of one sharp (F#). It features eighth-note patterns and a sixteenth-note run. The bottom staff shows chords D, Ab°, G, Ab°, D, Ab°, (susD) A7, A7, and D. The melody from the middle staff continues here. The score concludes with a double bar line and the word "fine".

Chord Etude No. 4

(Be sure to hold all notes for their full value)

Slowly and Freely

Staccato - Legato

A DOT • above or below a note means "staccato" or short.

A LINE — above or below a note means "legato" or long.

Reading Studies

FOR READING ONLY

D MAJOR (FINGERING TYPE 3)





Reading music is a combination of instant note (and finger) recognition and that of playing the "sound" that you "see" on the music. . . (along with the relative time durations of the notes of course). . . Now try this--play the tonic chord of these Reading Studies (to get your "ear" in the proper key). . . then try to sing the music to yourself as you play it. . . If your fingers have been over the fingering type enough times they will automatically play whatever notes (sound patterns) you mentally "hear" on the page. . . This will take a great deal of time to master. . . but keep after it--it's worth it. . .

Dee - Oo - Ett (duet)

Moderately Slow

Musical score for "Dee - Oo - Ett (duet)" featuring two staves of music. The first staff begins with a dynamic of *p* (softly) and a tempo marking of II. The second staff begins with a dynamic of *mf* (moderately loud). Both staves include markings for "to coda" at specific points. The score concludes with a final section labeled "D. C. al coda". The music consists of eighth and sixteenth note patterns, primarily in common time.

II
p (softly)

mf (moderately loud)

to coda

to coda

D. C. al coda

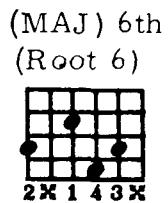
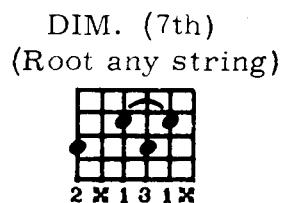
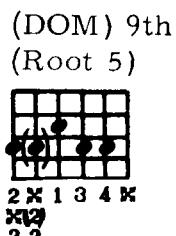
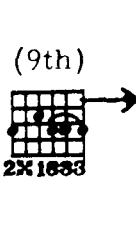
f (loud)

coda

f

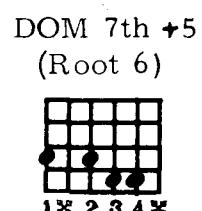
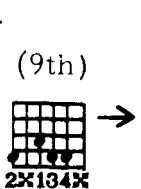
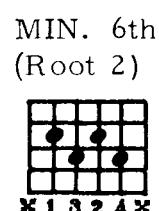
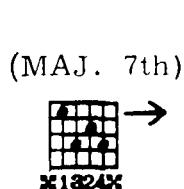
coda

Chord Forms



EXERCISE

Ⓐ The fingering will be given as shown here whenever 2 forms are possible in the same position... and also as an occasional reminder...



EXERCISE (Latin beat--be sure to release pressure where indicated ⚡).

(The min 6th form shown above may also be called min 7th b5... root 5th strg.)

Speed Study - fingering type 2

Maintain an EVEN TEMPO. --Play no faster than perfect co-ordination in both hands will allow. An increase in speed will come gradually....

The musical score consists of ten staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a 'C' indicating common time. It contains sixteenth-note patterns with slurs and grace notes. The second staff begins with a bass clef and continues the sixteenth-note patterns. Subsequent staves alternate between treble and bass clefs, with some including measure numbers like 'II'. The music is divided into measures by vertical bar lines and sections by double bar lines with repeat dots.

Speed Study - fingering type 3

Practice all speed studies as written and as  . Also play them with, and without repeats...



(For additional technique building patterns, see Page 46)

A Major - Fingering Type 4 (2nd position)

The sheet music consists of six staves of musical notation for a six-string guitar. The first two staves are in common time (indicated by a 'C') and the remaining four staves are in 12/8 time (indicated by a '12/8'). The key signature is one sharp (F#). The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 6) and performance techniques such as slurs, grace notes, and grace marks. Measure numbers are present above the first two staves. The piece concludes with a 'fine' at the end of the sixth staff.

Cancellation reminder--
back to F as in signature

Double sharp raises
Note 1 tone (2 frets.)

EIGHTH NOTE STUDY



ARPEGGIO STUDY

ARPEGGIO STUDY

(Also practice arpeggios with alt. \blacksquare \diamond)

(Also practice arpeggios with alt.)

Chord Etude No. 5

Rubato

II 3 3

Musical score for piano, page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1-9 show various note patterns, including eighth and sixteenth notes, with dynamics like p , f , and $\#$. Measure 10 begins with a dynamic (o) followed by the instruction "Rall. --". The right hand's melody continues with eighth and sixteenth notes, while the left hand provides harmonic support. The measure ends with a final dynamic I .

Atempo

(o)

II III IV V

Rit (poco a poco)

fine

Reading Studies

FOR READING ONLY

A MAJOR - FINGERING TYPE 4

The page contains ten staves of music in A major (two sharps) and common time. The first staff includes fingerings: II over a note, circled 4 over a note, and circled 4 over a note. The staves feature various note patterns including eighth and sixteenth notes, slurs, and grace notes.

The image displays ten staves of musical notation for a solo instrument, possibly a flute or recorder. The music is in common time (indicated by 'C'). The key signature starts as F major (one sharp), indicated by a circle with a sharp sign. It then changes to C major (no sharps or flats). The notation consists of eighth and sixteenth notes, with various slurs and grace notes. Measure numbers 1 through 10 are written above the staves. The piece ends with a final measure containing a 'fine' instruction.

Tres Sharp (duet)

Moderately

The sheet music consists of six staves of musical notation for two players. The top two staves are for the first player (Treble clef) and the bottom four staves are for the second player (Bass clef). The key signature is three sharps. The tempo is moderately. Measure numbers 1, II, and (o) are indicated above the staves. The music features various note values, rests, and dynamic markings.



16th Note Study

(Count carefully, see Page 31)

II count
1 a & ah 2a & ah

1 a& ah 2a& ah 3 a & ah

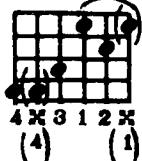
fine

Chord Forms

(MIN 7th)



MAJOR
(Root 2 or 5)

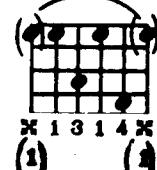


(7th)



(DOM.) 7th(sus4)

(Root 5)



(also called
11th)

EXERCISE

E \flat Cm7 F7 F13 B \flat 7(sus4) B \flat 7

III I

E \flat Gm Cm7 B7 B \flat 7(susE \flat) B \flat 7

III V

Speed Study - fingering type 4

As before-keep an even tempo-play
as written and as $\text{D} \cdot \text{D}$ -with, and
without repeats.....



(For additional technique building patterns see Page 46)

Chord Forms

MINOR 6th
(Root 6)

min 7 →

9th →

Min 7(b5)
(Root 6)

Min7(b5)
(Root 5)

(Previously learned
as min6 root 2)

EXERCISE

Gm6 Cm 7 (b5) Gm6 E♭7

Am7 Am7(b5) D7 Gm6

As the min 6th and min7(b5) forms tend to get confusing, study the following exercises paying careful attention to the position marks.... Play rhythm straight 4 (as written) and also practice using Latin beat... Experiment with various "pressure release" points to vary the accents.

EXERCISE

B♭m6 Cm7(b5) F7 B♭m

Cm7(b5) B♭m Gm7(b5) Cm7(b5) F7 B♭m B♭m6

EXERCISE

Dm6 E° Dm G° Dm6 Em7(-5) Dm A7

D7 Gm6 Em7(-5) A7 Dm Dm6

(Transpose and write out all rhythm exercises one or more keys higher and practice)

2nd Position Review

(Employing the five preceding Maj. scales in pos. II)

When played as a duet: 1.) Melody guitar play as written-rhythm guitar play Latin beat... 2.) Melody guitar play consecutive 8th notes as  - rhythm guitar play straight 4.....

FINGERING TYPE 1



The musical score consists of ten staves of music. Each staff begins with a vertical dash indicating a specific chord. The chords include C, Am7, Dm7, G7, G7, C(maj7), Am7, Dm7, G7, G7, Dm7, G7, G7, Em7, Eb°, Dm7, G7, C, F, Em7, E♭7, Dm7, G7, G7, G7, G7, F, Em7, Am7, Dm7, G7, G7, G7, G7, G7, C, F(maj7), Dm7, Gm7, C7, F, Gm7, Am7, A♭°, Gm7, C7, F, F♯°, Gm7, C7, Gm7, C7, F, F♯°, Gm7, C7, Gm7, C7, F, F♯°, B♭, B°, F, Dm7, Gm7, C7, F, F7, B♭, B°, F, Dm7, Gm7, C7, F, F7, B♭, B°, B♭m(6), Am7, Dm7.

E+ TYPE 1A

Gm7(hold 6 beats)

(13)

Gm7 - C7 - F - (hold 3 beats) Am7 D9
 (hold 4 beats) ④

TYPE 2

G - Am7 D9 - G - G+ - C - Bm7 E7 - Am7 - D7 -
 ①

Bm7 - B♭° - Am7 - E7 - Am7 - D7 - G - G+ -
 ②

C - C♯ - G - Em7 - Am - D7 - G - G7 -
 ③

C - Cm(6) - Bm7 - Em7 - Am7 - D7 - G -
 Em7 - A7+5 - ④

TYPE 3

D - Bm7 - Em7 - (sus4) A7 A7 -
 ⑤

D - Bm7 - E9 - A7 - Em7 - A7 - F♯m7 - B7 -
 Em7 - A7(13) A7 - D(maj7) - C♯m7 - F♯7 - Bm7 - E7 -
 ⑥

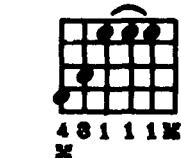
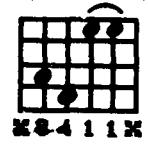
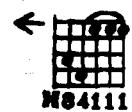
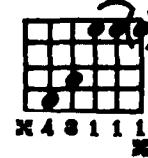
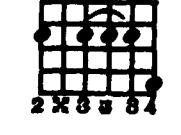
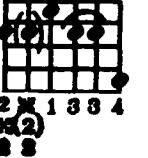
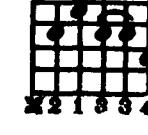
TYPE 4

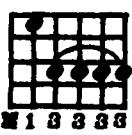
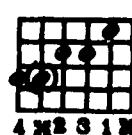
A(6) - B♭° - Bm7 - E9 - A(maj7) - F♯m7 - Bm7 - E7 -
 ⑦

A - A+ - D - Dm(6) - C♯m7 - F♯m7 - B7 E7 A -
 Rit. -- fine

Chord Forms

EXERCISE

Min. 7th 	MAJOR (Root 6 or 3) 	(DOM) 7th (Root 3) 	If the 1st str is sounded this form is a Dom 13th 	MAJ 7th (Root 5) 
				
				
Min 7th 	MINOR 9th (Root 6) 	(DOM.) 13th (Root 5) 	(DOM.) 9th(+5) (Root 5) 	
				
				

derived from maj. form top of this page	MAJOR 6th (Root 6) 	derived from maj. -Basic form #3	MAJOR 6th (Root 5) 	derived from open position A minor form	MAJOR 6th (Root 5 or 2) 
---	--	--	---	---	---

(The third major 6th form shown here is, by far, the most valuable—as it does not use the first string, and therefore has a better rhythm sound.)

Quarter Note Triplets



Quarter note triplets are very difficult to count. the most practical approach is to learn to "feel" them. This can be accomplished (as shown below) by playing two sets of 8th note triplets using alternate picking-and then two more sets of the same BUT miss the string with the up strokes of the pick.

The sheet music consists of a six-line staff. It features various notes and rests, with fingerings indicated above the notes. Arrows and a bracket above the staff indicate specific picking techniques. The first set of triplets is labeled "Slow Even Tempo". The second set is labeled "Miss the stg - pick the air". The third set is labeled "Tap the foot in 4 while playing this exercise-keep at it 'til you can 'feel' the $\overline{\text{P}} \text{ } \overset{3}{\text{P}}$)."

(Tap the foot in 4 while playing this exercise-keep at it 'til you can "feel" the $\overline{\text{P}} \text{ } \overset{3}{\text{P}}$)

You are now able to read and play in five major keys in the second position. Actually you can now play in five (major) keys in any position by using these same fingerings (types - 1, 1A, 2, 3, 4) on the higher frets.

Example: Position II Maj. keys C - F - G - D - A,

Position III C \sharp /D \flat - F \sharp /G \flat - A \flat - E \flat - B \flat

Of course you can not yet read in these higher positions as you have not seen the notes that correspond to these fingering patterns in any area of the fingerboard but the second position.

On the following pages are shown the most used keys in the third position, first position (closed fingering-no open strings) and fourth position. You will be able to concentrate more on the notes as, by now, your "fingers should know the patterns".

Major Scales in 3rd Position

(MOST USED)

B♭ MAJOR (FINGERING TYPE 4)

F.S.

III
⑥ ⑤ ④ ③ ② ①
⑧

E♭ MAJOR (FINGERING TYPE 3)

III
⑤ ④ ③ ② ①
⑤ ⑥ ⑤

1 — 1

112 fine

A♭ MAJOR (FINGERING TYPE 2)

2 4 1 2 4 1 3 4 1 3 4 2 4 1 2 4
III (6) (5) (4) (3) (2) (1) (6)

fine

D♭ MAJOR (FINGERING TYPE 1)

2 4 1 2 4 1 3 4 2 4
III (5) (4) (3) (2) (1) (6)

F.S. F.S.

Double flat lowers note 1 tone Cancellation reminder-back to B♭ as in signature

fine

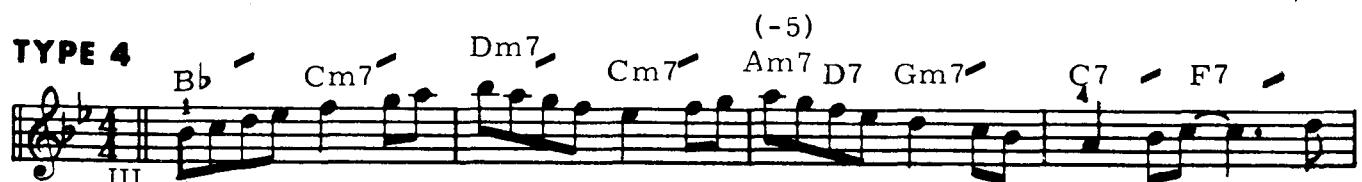
3rd Position Review

OPTIONAL DUET WITH RHYTHM GUITAR

(Employing the four preceding Major Scales in Position III)

When played as a duet: 1.) Melody guitar as written-Rhythm guitar optional Latin Beat... 2.) Melody guitar play consecutive 8th notes as  -Rhythm guitar straight 4.

TYPE 4



(-5)



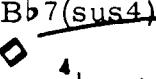
(sus4)



(-5)



TYPE 3





Fm7 - B♭7 - Eb - - - B♭m7 ♦ E♭7

TYPE 2 A♭ ♦. B♭m7. Cm7. E♭7

B♭m7 A♭ Fm7 B♭m7 E♭7

E♭7 D♭ D° A♭ F7 B♭m7 E♭7

A♭ ♦ B♭m7 Cm7 B♭m7 A♭7(sus4) A♭(13)

TYPE 1 D♭ E♭m7 Fm7 E♭m7 Cm7 (-5) F7 B♭m7

E♭7 A♭7 E♭m7 G♭m6 F7 B♭m7 E♭m7 A♭7

(-5) Fm7 B♭7+B♭7 E♭m7 A♭7 Fm7 B7 B♭7 E♭m7 A♭7

D♭ B♭m7 E♭m7 A♭13 D♭ D♭⁹ 3 2 fine

Chord Forms

9th Dim	(DOM.)7th(9) (Root 5)	min 7	(DOM.)7th(sus4) (Root 2)	(DOM.)7th(5) (Root 2)
				written: C7(-5) C-57 C7(5) etc.

EXERCISE

Gma7 G6 Am7 D7(**9**) G6 Am7 Bm7 E7(**-9**)

III II (V) IV II (V) (VII) VI

Am7 D7(susG) D7(**5**) G6 C9 G6

(V) III II

(The dom7(**5**) form shown above may also be named from the 6th string).

9th	MINOR 9th (Root 5)	9th	(DOM.)7th(+9) (Root 5)	6th	MAJ 9 (Root 5)

EXERCISE

Fm9 E7(+9) E \flat ma7 E \circ

VI

Fm9 E7(+9) E9 E \flat ma7⁹ D \flat 9 D7(**9**) E \flat

VI V III IV III

The +9 chord used above would be called: E7th sharp 9.....E7th raise 9..... or E7th augmented 9th. This explicit reference to the altered degree is important.....

Major Scales in 1st Position (no open strings)
(MOST USED)

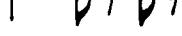
A_b MAJOR (FINGERING TYPE 4)

D_b MAJOR (FINGERING TYPE 3)

1st Position Review

OPTIONAL DUET WITH RHYTHM GUITAR

(Employing the two preceding Major Scales in Position I)

Melody guitar play consecutive 8th notes as written and as 
Rhythm guitar play waltz beat for both 

TYPE 3

TYPE 4

Major Scales in 4th Position (MOST USED)

G MAJOR (FINGERING TYPE 1A)

G MAJOR (FINGERING TYPE 1A)

F.S. 1 2 4 1 2 4 1 2 4 1 2 4 2 4 1 2 4

IV (6) (5) (4) (3) (2) (1)

F.S. 4 2

fine

The sheet music consists of five staves of musical notation for a single melodic line. The key signature is one sharp (G major). The time signature is common time (indicated by '4'). Fingerings are indicated above the notes: 'F.S.' followed by a sequence of numbers (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 2, 4, 1, 2, 4) and then 'F.S.' again. Below the first staff, the Roman numeral 'IV' is written, followed by circled numbers (6), (5), (4), (3), (2), and (1) under specific notes. The second staff begins with '4 2'. The third staff starts with a note followed by a grace note. The fourth staff starts with a note followed by a grace note. The fifth staff ends with a fermata over the last note and the word 'fine' at the bottom right.

D MAJOR (FINGERING TYPE 1) E.S

D MAJOR (FINGERING TYPE 1)

F.S.

A MAJOR (FINGERING TYPE 2)

A Major (Fingering Type 2)

IV

1 2 3 4 1 3 4 2 4 1 2 4
⑥ ⑤ ④ ③ ② ① ⑥

fine

E MAJOR (FINGERING TYPE 3)

The image shows five staves of musical notation for a single instrument, likely a flute or piccolo. The music is in common time and consists of measures from measure 41 to the end of the piece. The key signature is one sharp. Fingerings are indicated above the notes: 4 1 3 4 1 3 1 2, 4 1 2 4, 4 3 1 4 2 1. Measure 41 starts with a quarter note followed by an eighth-note pattern. Measures 42-43 show a melodic line with grace notes and slurs. Measures 44-45 continue this style. Measures 46-47 show a more sustained melodic line. Measures 48-49 conclude the section with a final melodic line. The piece ends with a final measure labeled 'fine'.

Chord Forms

MINOR	MIN. (maj7)	MIN. 7th	MIN 6th	MINOR	MIN. (maj7)	MIN. 7th	MIN. 6th
(Root 5)	(Root 5)	(Root 5)	(Root 5)	(Root 6)	(Root 6)	(Root 6)	(Root 6)
							
X 1 3 4 2 X	X 1 4 2 3 X	X 1 4 1 3 X	X 2 4 1 3 X	1 3 4 1 1 X	1 3 2 1 1 X	2 X 3 3 3 X	2 X 1 3 3 X

EXERCISE

These same minor chord sequences are often found written like this:

Dm A+ Dm7 Dm6 Gm D+ G1n7 Gm6
 (also: C \sharp +) (also: F \sharp +)

The diagram illustrates four different ways to play a 7th chord with a 9th:

- Min. 7th**: Shows a 5x5 grid with numbered dots at (1,1), (1,2), (1,3), (1,4), (2,1), (2,2), (2,3), (2,4), and (3,1). An arrow points to the right.
- MIN. 9th (Root 6)**: Shows a 5x5 grid with numbered dots at (1,1), (1,2), (1,3), (1,4), (2,1), (2,2), (2,3), (2,4), and (3,1). A curved arrow points from the first diagram to this one.
- 7th + 9 (Root 6)**: Shows a 5x5 grid with numbered dots at (1,1), (1,2), (1,3), (1,4), (2,1), (2,2), (2,3), (2,4), and (3,1). A curved arrow points from the second diagram to this one.
- MAJ. 7th (Root 6)**: Shows a 5x5 grid with numbered dots at (1,1), (1,2), (1,3), (1,4), (2,1), (2,2), (2,3), (2,4), and (3,1). A curved arrow points from the third diagram to this one.

EXERCISE

(Substitution tip: \flat 5 and $+5$ forms are almost always interchangeable - also $+9$ and $\flat 9$).

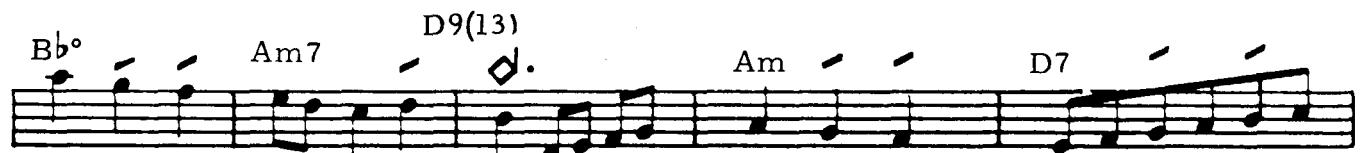
4th Position Review

OPTIONAL DUET WITH RHYTHM GUITAR

(Employing the four preceding Major Scales in Position IV)

Melody guitar play consecutive 8th notes as written and as 
Rhythm guitar play waltz beat for both 

TYPE 1a




TYPE 1





D(ma7) - G - F#m7 - Em7 - A7 - D
 C#m7(-5) - F#7(+5) - B7 - E7

TYPE II

A - F#m7 - Bm7 - Bm7(-5) - E7 - C#m7
 F#m7 - Bm7 - E9 - Bm - E7

C#m7 - F#m7 - Bm7 - E7 - Bm7(-5) - E7

TYPE III

A - F#m7 - B7 - E - C#m7
 F#m7 - B7(sus4) - B7 - G#m7 - C#m7 - F#m7

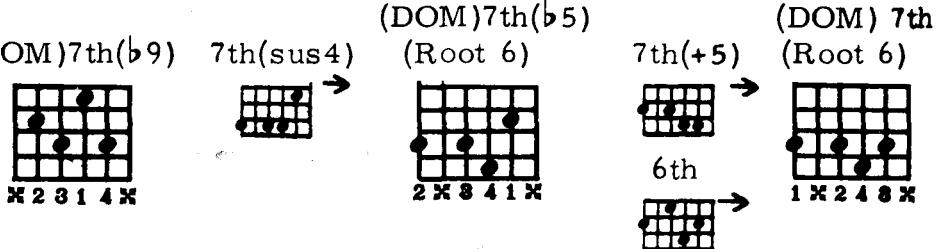
F#m7(-5) - B7(sus4) - B7 - E - B7 - E

fine

.... Find additional reading material.... BE SURE IT IS EASY TO EXECUTE
 Then read five or more pages every day (play each page NOT MORE than twice through.... do not practice.... do not memorize.... do not use the same pages on consecutive days). vary the material.... and READ, READ, READ....

Chord Forms

The root of this form → (DOM)7th(\flat 9) 7th(sus4) (Root 6) 7th(+5) (DOM) 7th
is one fret below any fingered note. It has four possible names like the dim.7th chord



EXERCISE

Author's Notes

All forms presented in this book that employ the 6th string (and therefore sound in part in the real bass register) have the root (first) or fifth chordal degrees sounding on the bottom. These are the "strongest" chord tones and ALWAYS SOUND RIGHT.

You have probably seen some of these same forms elsewhere with different chord names indicated. Theoretically these other names are also correct; however, the bass notes are "weak" chordal degrees and require special handling. This will be discussed thoroughly in a later section... until then be careful of any forms that use the 6th string and do not have the root or fifth in the bass as they DO NOT always sound right.

In an orchestral rhythm part the chord symbols used generally indicate the total or complete harmonic structures and it is not expected (nor is it possible) that you play all degrees at all times. Of course you should try to play as close as possible to the written sequences, but actually simplification by OMITTING some of the chordal degrees is the "norm". (It is best, for now, to omit the higher degrees.)

Examples: for C7+5(\flat 9) you may play: C7(+5) (omit the \flat 9) or: C4
 for G7 ($\frac{13}{9}$) you may play: G7(-9) (omit the 13th) or: G7
 for F9(sus4) you may play: F7(sus4) (omit the 9th)

Be very careful of substitutions as they must be COMPLETELY compatible with the chord(s) indicated. (More about this later...)

Now, in addition to the five major keys in the second position, you should be somewhat familiar with the most used major scales in positions one, three and four. You will have to do a great deal of reading in these areas, however, to really know them.

I cannot over-emphasize the importance of learning the four major scale fingering types well as they are the foundation for other kinds of scales. We will gradually add more (major) fingering patterns (until, ultimately, we have twelve; one for each key in each position)... while at the same time we learn how to CONVERT PREVIOUSLY PRACTICED major forms into Jazz Minor, Harmonic Minor, etc.—

Our next project (Modern Method for Guitar, Part II) will be to learn the notes on the entire fingerboard by using all fingering types IN THE SAME KEY. This will require moving from position to position as we go through the patterns. The sequence of patterns (fingering types) will vary, depending upon the key signature. You will have a definite advantage in learning the fingerboard in this manner, as your "fingers know the patterns" and you can concentrate on the notes.

Remember: learning to play the guitar is an accumulative process—therefore regular, complete review is absolutely necessary for the gradual improvement and perfection of the techniques...

Taderz

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Key of C major	81
" " F "	71
" " G "	81
" " D "	91
11 " A "	101

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C Major	4, 8, 12
G "	30
F "	35
B _b "	50
D "	53
A "	56
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A Minor (3 types)	39
E Minor (3 types)	43
D Minor (3 types)	47
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G " - " " 2 (" II)	80
D " - " " 3 (" II)	90
A " - " " 4 (" II)	100
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