



*The 21st Century PRO METHOD*

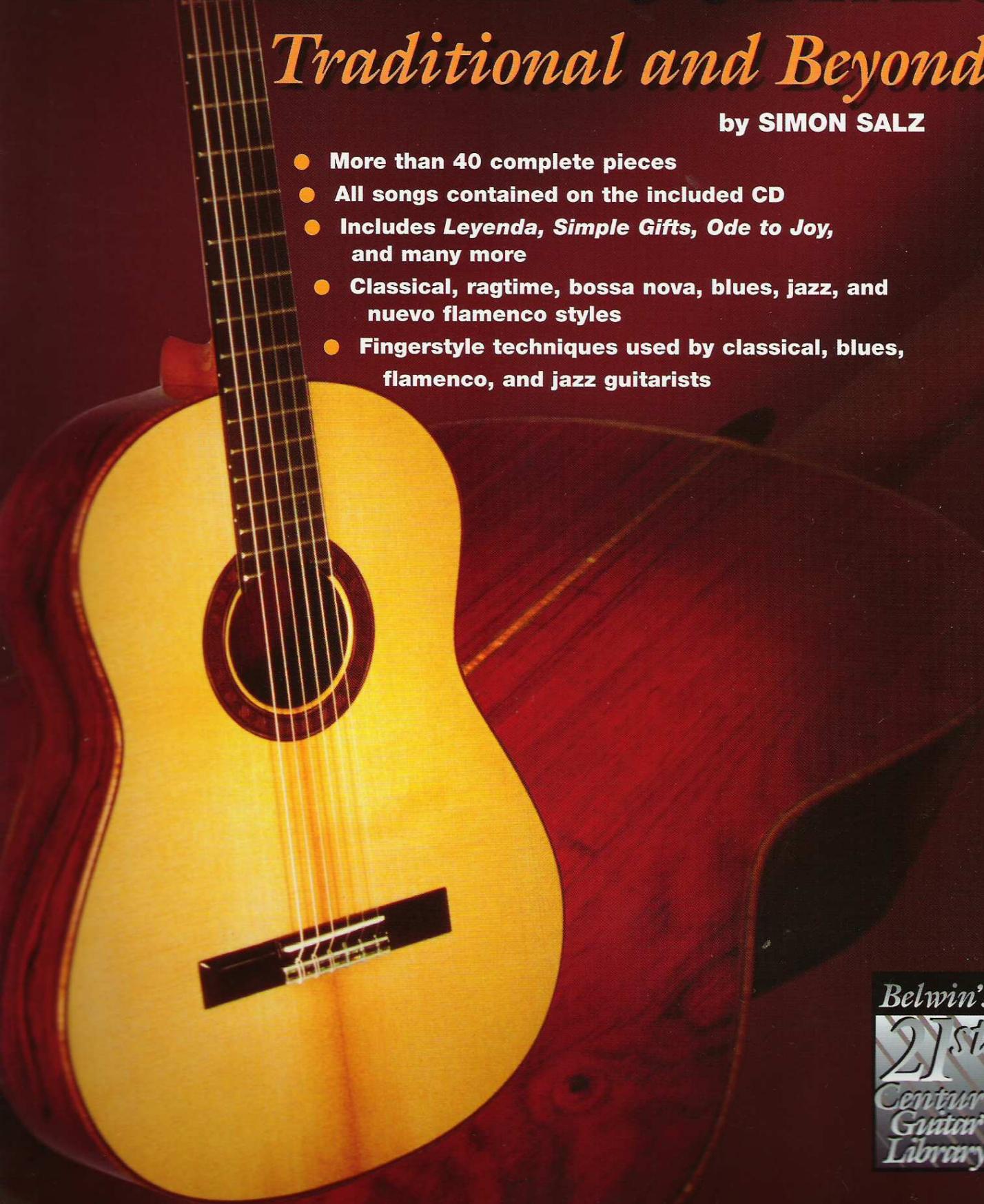


# CLASSICAL & FINGERSTYLE GUITAR

## *Traditional and Beyond*

by SIMON SALZ

- More than 40 complete pieces
- All songs contained on the included CD
- Includes *Leyenda*, *Simple Gifts*, *Ode to Joy*, and many more
- Classical, ragtime, bossa nova, blues, jazz, and nuevo flamenco styles
- Fingerstyle techniques used by classical, blues, flamenco, and jazz guitarists



Belwin's  
21st  
Century  
Guitar  
Library

## CONTENTS/CD TRACKING

Page Number      CD Track

CLASSICAL GUITAR TECHNIQUE . . . . .	6
DEVELOPING AN ADVANTAGEOUS SITTING POSITION . . . . .	7
FOOTSTOOLS AND ALTERNATIVES . . . . .	8
A NOTE ABOUT NAILS / USING THUMBPICKS . . . . .	9
USING A METRONOME . . . . .	10
BASIC TERMS AND TECHNIQUES . . . . .	11
TUNING NOTES . . . . .	2
<b>CHAPTER ONE: POMP AND CIRCUMSTANCE</b> . . . . .	12 . . . . .
Basic Rest Strokes and Free Strokes	3
<b>CHAPTER TWO: LEYENDA (Main Theme)</b> . . . . .	16 . . . . .
Combining Rest-Stroke Bass With Free-Stroke Treble	4
Four Right-Hand Patterns to Apply to "Leyenda"	18 . . . . .
5-8	
<b>CHAPTER THREE: HABANERA</b> . . . . .	21 . . . . .
Combining Rest-Stroke Treble With Free-Stroke Bass	9
<b>CHAPTER FOUR: BRIDAL CHORUS</b> . . . . .	24 . . . . .
Simultaneous Rest Strokes	10
<b>CHAPTER FIVE: ODE TO JOY</b> . . . . .	26 . . . . .
Three-Part Texture	11
<b>CHAPTER SIX: PRELUDE TO A NEW MILLENNIUM</b> . . . . .	28 . . . . .
Right-Hand Arpeggios and Harmonics	12
<b>CHAPTER SEVEN: CAN-CAN</b> . . . . .	33 . . . . .
Right-Hand Blocking	13
<b>CHAPTER EIGHT: SIMPLE GIFTS</b> . . . . .	36 . . . . .
Foreground and Background	14
<b>CHAPTER NINE: SOR ETUDE</b> . . . . .	38 . . . . .
Two-Part Counterpoint	15
<b>CHAPTER TEN: LIGHTNIN'S BOOGIE</b> . . . . .	40 . . . . .
Blues Swing Feel	16
<b>CHAPTER ELEVEN: ARPEGGIO STUDY IN A MAJOR</b> . . . . .	42 . . . . .
Chord-Blocking Techniques	17
<b>CHAPTER TWELVE: ETUDE IN A MAJOR</b> . . . . .	46 . . . . .
	18
<b>CHAPTER THIRTEEN: CARCASSI NOVA</b> . . . . .	48 . . . . .
Bossa Nova Style	19
<b>CHAPTER FOURTEEN: ROMANCE OF THE ROSES</b> . . . . .	53 . . . . .
Bringing Out the Melody	20
<b>CHAPTER FIFTEEN: ABOUT STRANGE LANDS AND PEOPLE</b> . . . . .	56 . . . . .
	21
<b>CHAPTER SIXTEEN: Currant</b> . . . . .	58 . . . . .
Slurring Techniques	22

## CONTENTS/CD TRACKING

Page Number      CD Track

CHAPTER SEVENTEEN: TRUMPET VOLUNTARY . . . . .	62 . . . . .	23
S		
CHAPTER EIGHTEEN: THE PRINCE OF DENMARK'S MARCH . . . . .	64 . . . . .	24
4-Hand Finger Independence		
CHAPTER NINETEEN: WINTER (From Vivaldi's <i>The Seasons</i> ) . . . . .	66 . . . . .	31
More Left-Hand Finger Independence		
CHAPTER TWENTY: DANNY BOY . . . . .	70 . . . . .	32
Eliminating Finger Squeak		
CHAPTER TWENTY-ONE: CHERISH THE LADIES . . . . .	72 . . . . .	33
Ring		
CHAPTER TWENTY-TWO: WILLIAM TELL OVERTURE . . . . .	74 . . . . .	34
Need Study		
CHAPTER TWENTY-THREE: LULLABY . . . . .	76 . . . . .	35-38
Developing Right-Hand Finger Independence		
CHAPTER TWENTY-FOUR: PAVANE . . . . .	78 . . . . .	39
Ring Chords		
CHAPTER TWENTY-FIVE: O SOLE MIO . . . . .	80 . . . . .	40
Italian Melody		
CHAPTER TWENTY-SIX: SOUTH BEACH RUMBA, PART 1 . . . . .	82 . . . . .	41
Nuevo Flamenco Style		
SOUTH BEACH RUMBA, PART 2 . . . . .	84 . . . . .	42
Polyrhythmic Arpeggios		
CHAPTER TWENTY-SEVEN: GAVOTTE . . . . .	86 . . . . .	43
Advanced Slurring		
CHAPTER TWENTY-EIGHT: P AND I BREAKDOWN . . . . .	88 . . . . .	44
Alternating Thumb and Index Finger Technique		
CHAPTER TWENTY-NINE: ALEXANDER'S RAGTIME BAND . . . . .	90 . . . . .	45
Jazz-Style Syncopation Over Steady Bass		
CHAPTER THIRTY: BRAHMS' HUNGARIAN DANCE NO. 5 . . . . .	92 . . . . .	46
Advanced Techniques for Changing Tone Colors		
CHAPTER THIRTY-ONE: BILL BAILEY, WON'T YOU PLEASE COME HOME? . . . . .	96 . . . . .	47
Ragtime-Style Alternating Bass		
CHAPTER THIRTY-TWO: CHROMATIC RAG . . . . .	98 . . . . .	48
Piano-Style Rag		
CHAPTER THIRTY-THREE: TELEMANN CANON . . . . .	100 . . . . .	49
Advanced Two-Part Texture		
TROUBLESHOOTING GUIDE . . . . .	104	
FIFTEEN MEMORIZATION TIPS . . . . .	106	
ABOUT THE AUTHOR . . . . .	108	

# **Classical Guitar Technique**

It is useful to imagine in detail what kind of technique a great player has. A great technique allows the guitarist to play music with the greatest range of expression. Here are our idealized master guitarist's attributes:

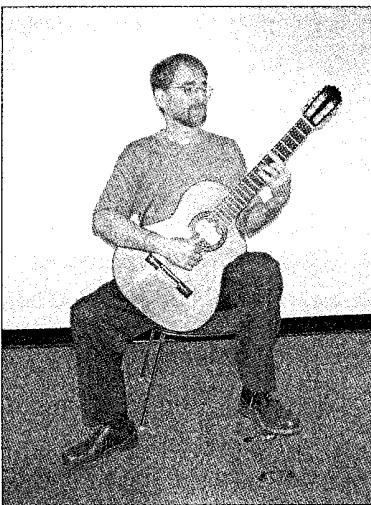
1. A great range of dynamics:
  - a. Can play passages from softest to loudest easily.
  - b. Able to separate parts dynamically and bring out a melody clearly over a softer accompaniment no matter which voice the melody is in.
2. A great range of tempi:
  - a. Can play slow pieces with great sustain, legato, and beautiful tone.
  - b. Can play rapid passages that can move all over the instrument and change direction on a dime with clear articulation and coordination between left and right hands.
3. A great range of tone color:
  - a. Able to move the right hand quickly and accurately along the string to change tone colors from thick and rich to metallic.
  - b. Can pluck strings with a beautifully balanced basic tone free of clicks and scrapes.
  - c. Able to vary the angle of the fingernail as the string leaves the finger to bring out a variety of expressive tones.
  - d. Able to move easily from rest strokes to free strokes.
  - e. Has great control of the width and speed of left-hand vibrato.
4. A physically healthy approach:  
Basic posture, positioning, and movements of head, shoulder, arms, hands, and fingers are natural and allow for the release of tension while playing. The late great Cuban guitarist (my teacher) Juan Mercadal once said to me, "The true judge of a technique is how the artist performs as he gets older." With the vigor that comes with youth, many players play with detrimental habits, which will eventually catch up and debilitate their technique. Unfortunately, the world is full of these "former" players.

The way one holds a classical guitar can have great bearing on the success of the performer. The ideal playing position allows the player to:

1. Sit comfortably for long periods of time if necessary.
2. Hold the instrument securely and stably without muting its sound projection.
3. Move the left arm freely and easily from 1st position to beyond the 12th fret.
4. Move the right hand easily along the strings to emphasize the wide variety of tone colors a guitar offers.
5. Move the right hand easily and confidently from the lower strings to the higher strings and back again as needed to execute long scale and arpeggio passages.

Rather than being fixed, a position is actually a range of motions that allows for the successful completion of movements that result in music to our ears.

# **Developing an Advantageous Sitting Position**



Here is a checklist to use in establishing and evaluating your playing position:

1. Sit on the front edge of your chair. If you look straight at your feet, you should see the floor, not the chair. The chair should be at a height where your upper right leg is almost parallel with the floor when sitting.

**Caution:** If the chair is too high, the downward angle of the leg may cause the guitar to slide. The arms will tighten in an effort to support the instrument, causing unwanted tension.

2. Feet should be securely on the floor or footstool\*. (Some players like to have the right leg slightly to the right of and behind the front right leg of the chair to counter the left leg's pushing from the opposite direction.)

3. Your spine should be lengthened and the weight of your head supported by your shoulders.

**Caution:** Do not thrust your head out in front of you in an effort to see what your left hand is doing. Over time this common bad habit can cause physical problems. Keep your head centered over your shoulders.

4. The guitar should be held at three places like a tripod:

- a. On top of the left leg.
- b. On the inside of the right leg.
- c. The top of the back of the guitar rests on your chest.

5. The headstock (tuning pegs) of the guitar should be about eye level or perhaps slightly higher. If it's lower than eye level, your left wrist will have to bend too much to place the fingertips on the strings.

6. Your right forearm near your elbow should rest lightly on the edge of the guitar.

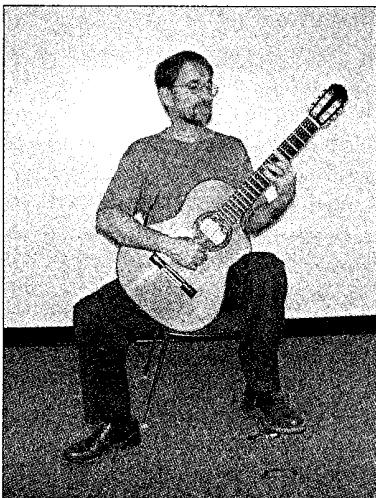
7. In a secure, balanced sitting position, the guitar will stay in place with minimal pressure from the right arm. The right arm can glide easily along the instrument. The left hand should not be used to hold the instrument in place.

\* See note about footstools and alternatives on next page.

## **Footstools and Alternatives**

There are many approaches to holding a classical guitar that are used today by a variety of top players. The majority of great players hold the instrument on the left leg, which is raised off the floor by a small footstool. This posture allows the left hand greater access to the higher positions while still keeping a fairly straight spine. Many guitarists today favor the use of an A-frame, cushion, or a similar device. These devices raise the guitar while allowing both feet to touch the floor, giving a feeling of stability while alleviating stress that some players feel from having their leg raised.

There are a few successful players who prefer to rest the instrument on their right leg while still using a footstool to adjust for proper height. A player must experiment with many factors to find a personal position that is most favorable. Variables include the player's height, length of arms and torso, the size of the instrument, and the height of the chair and footstool.



Footstool



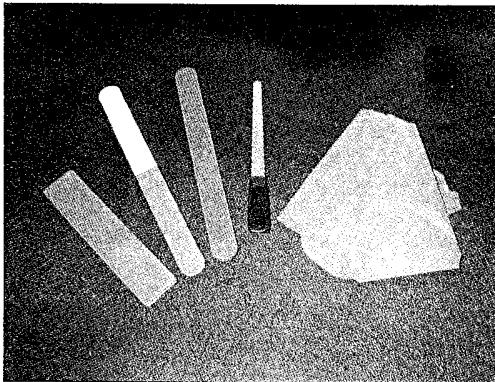
A-Frame

## A Note About Nails

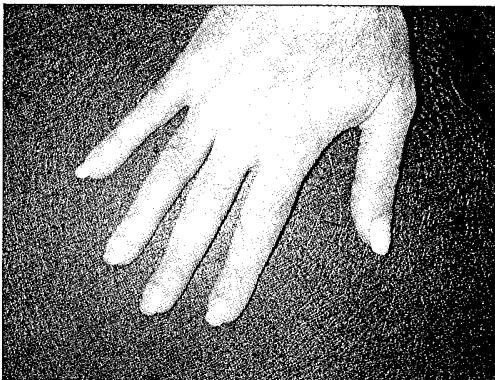
Today the majority of traditional classical guitarists use the nails on their right hand to pluck the strings. Many students begin to play without nails and can achieve a high level of technique without them. The advantage of using nails is that the player gains a larger range of tonal colors as well as greater projection in a concert hall.

For steel-string players, and players with weak nails, there are a variety of solutions available today such as acrylics, hardeners, and glue-on artificial nails. These products and services can be found in your local pharmacy or nail salon. One advantage to using acrylics is that the nail can be shaped to allow pick-like playing.

Nails need to be kept clean and free of nicks that can catch on the string and cause clicks or scraping sounds. A nail file and high-grade sandpaper are useful accessories.



Nail files and accessories



R.H. nails—back view



R.H. nails—front view

## Using Thumb Picks

Although thumb picks are virtually never used for classical guitar, fingerstyle guitarists often favor the use of one on the right hand. Thumb picks make it easier to bring out the bass line while simultaneously muting the bass strings. This effect is used often in country and blues.

A thumb pick that fits comfortably can be hard to find, however. Many players must spend much time filing them to get just the right shape. Some complain of their blood circulation being cut off if it's too tight and lack of control if it's too loose. Also, the pick tends to get caught in the strings if strumming techniques are used. Without a thumb pick, the player has the option of using flesh or nail for timbre contrast. This option disappears with the use of a thumb pick.

Thumb picks are common in mariachi styles, acoustic blues, country, and other related acoustic solo guitar styles. Although not common in the classical tradition, thumb picks were used to great effect by classical guitarist virtuosos Luigi Mozzani and his student Mario Maccaferri in the early twentieth century.

# Using a Metronome

One of the most useful practice tools available is the metronome. Practicing regularly with a metronome will prepare you to play with other musicians since it teaches you to listen while playing. A difficult piece or passage can be greatly simplified by setting the metronome at a slow tempo and gradually working up to the goal tempo. Working a piece up to an even faster tempo than needed will give a sense of confidence in performance.

At the outset of a new piece, set the metronome to a very slow pulse or subdivide (so, for example, the pulse can be thought of as eighth notes instead of quarters). Eventually work up to faster tempos as your rhythmic authority builds. When playing a jazz, country, blues, or ragtime type of piece, think of the metronome's click as the "backbeat" or the "2 and 4" of a 4/4 measure. Developing the ability to do this will create a more authentic time feel.

Here are five powerful practice techniques that can be used to conquer even the most seemingly difficult guitar pieces:

1. Listen often to the recording. Listen especially to the pieces you are currently and will soon be working on. If you can hum the tunes accurately away from the recording, learning will take place more rapidly. You'll learn more if you listen to one record twenty times than if you listen to twenty records one time. Listen while following along with the score.
2. Learning can be simplified by dividing the piece into smaller segments. Any challenging passage can be broken down into smaller, more digestible parts. Remember: Complexity is simplicity multiplied. A piece can be divided into sections. Sections can be divided into phrases. Phrases can be divided into figures. Figures can be divided into pairs of notes. Each musical event has its moment of preparation (ready) and its moment of reality (go).
- Practicing a piece as a series of "ready-goes" will lead to confident performances. The "ready" is a time for relaxation between movements. This promotes a healthier technique, allowing tension to be released.
3. Learning can be simplified by practicing each hand separately. Any tricky right-hand part can be practiced on open strings. This allows deeper reflection on fingerings and efficiency of positions and movements. The left-hand part can be practiced alone without sound to "choreograph" the finger movements.
4. Learning can be simplified by initially taking passages at greatly reduced speeds. Playing slowly allows more time to be aware of a multitude things: left hand, right hand, rhythm, tone, articulation, balance of voices, dynamics, etc. A metronome is a great objective tool for reminding you to stick to a slow tempo while initially learning a new piece.
5. Learning is simplified by use of repetition. As long as correct fingerings and efficient physical movements are used, repetition is the best way to move the music from the conscious mind to the unconscious. The first time you play a passage accurately takes a great amount of concentration because of all the things to think about. Each repetition moves the material more deeply into your muscle memory. Short passages, which are isolated and repeated, can be quickly memorized. After a brief time, your eyes can close and listening can be enhanced. More attention can be paid to the sound as well as to the physical sensation of playing. After further repetition, the mind can detach itself from worrying about the technical aspects of performing and simply listen as if part of the audience.

**Caution:** It's extremely important to use healthy movements when repeating. If unnatural, straining movements are used, tendonitis or carpal tunnel syndrome can result.

# Basic Terms and Techniques

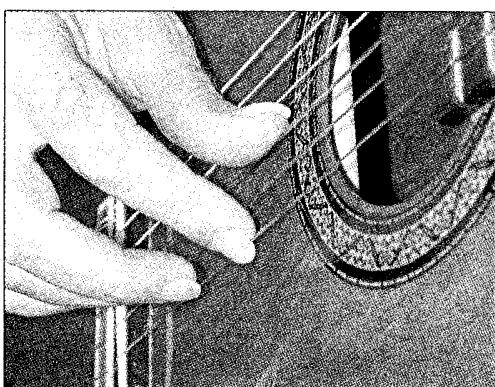
## Traditional Symbols for Right-Hand Fingers:

Thumb:	p
Index:	i
Middle:	m
Ring:	a
Pinky:	c

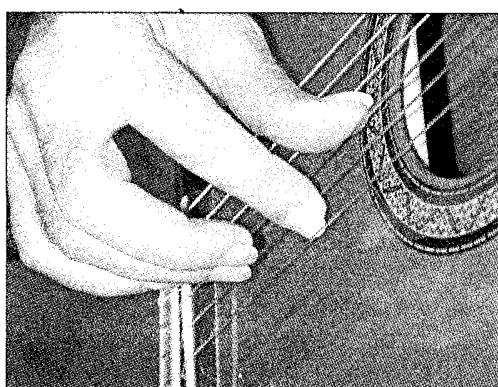
## Basic Right-Hand Strokes:

### Rest Stroke (*apoyando*):

Finger comes to rest on adjacent string after plucking.



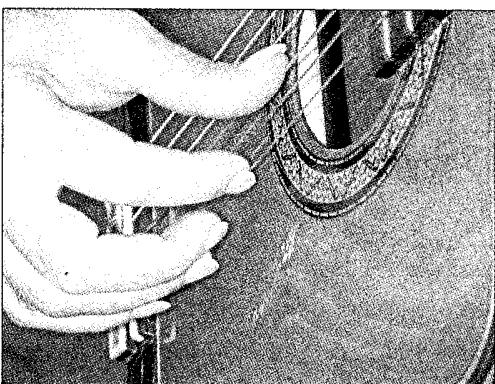
Rest stroke preparation



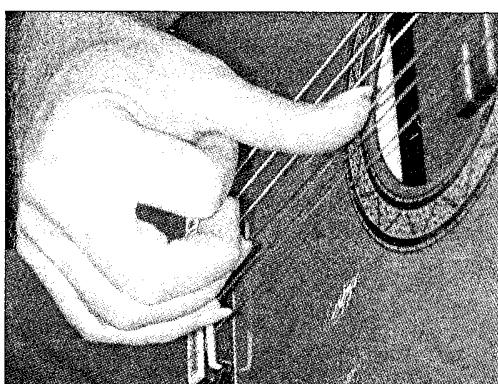
Rest stroke completed

### Free Stroke (*tirando*):

Finger follows through toward base of the palm after plucking.



Free stroke preparation



Free stroke completed

(Observe how a proper hand position allows our finger to pass over the adjacent string.)

There is no universal symbol for these basic strokes. When and where to use them is usually left to the discretion of the performer. However, in general, a rest stroke is the easiest way to produce a loud, full tone on individual notes. It also stabilizes the hand. Guitarists use rest strokes in extended melodic passages as well as to bring out individual notes from a multi-voiced texture. Flamenco guitarists use rest strokes exclusively to achieve extremely fast and loud melodic passages. In flamenco, this technique is known as *picado*.

Free strokes are used when adjacent strings must vibrate unimpeded, such as in chordal or arpeggiated passages. Free strokes have a tendency to produce a thinner, softer tone. As classical guitar students progress, they develop the ability to produce a rounder, more "rest stroke-like" tone from their free stroke. This is achieved by careful attention to the right hand, hand position, nail shape, and angle of attack.

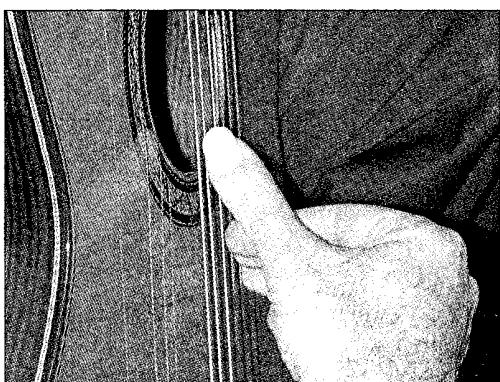
# **CHAPTER ONE:**

## **Pomp and Circumstance**

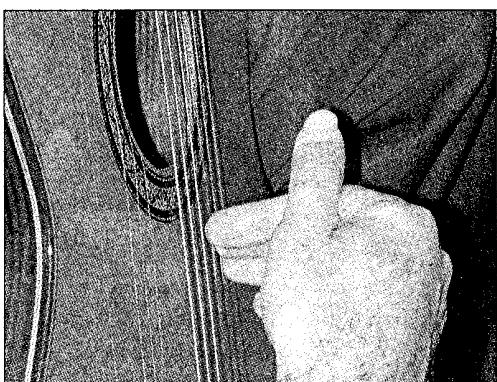
### **Basic Rest Strokes and Free Strokes**

**T**he familiar "Pomp and Circumstance" by Edward Elgar is often used as a graduation march. It is a great study for establishing a secure basic right-hand position. The index (i) and middle (m) fingers alternately pluck the melody (stems up) using rest strokes.

To execute a rest stroke, the index or middle finger presses and releases the string and then follows through, coming to rest on the lower adjacent string. The bass part (stems down) is played exclusively with the thumb (p) using free strokes. To execute a free stroke, the thumb scoops the string in a circular motion, which allows it to avoid striking the higher adjacent string while coming back to a "ready to play" position.



Thumb free stroke preparation



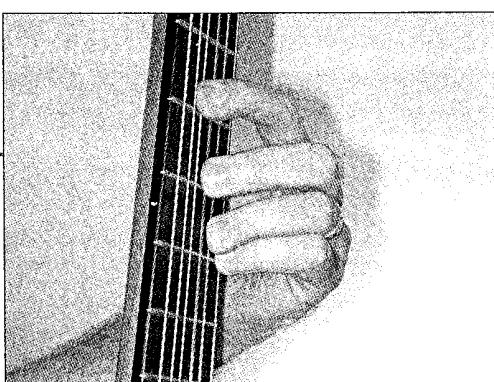
Thumb free stroke completed

#### **Balancing the Voices**

It is important to have the treble part, which contains the melody, sound louder than the accompanying bass part. The thicker bass strings can easily drown out the melody if care is not taken. Maintaining the rest stroke melody/free stroke bass right-hand combination will help ensure the proper balance.

#### **Establishing Basic Left-Hand Placement and Usage**

Be sure to follow carefully the left-hand fingering indications. The reason the 4th finger is often used in place of the 3rd is to free the 3rd to reach bass notes. Be sure to play on the tips of your 3rd and 4th fingers. You should be able to see your left-hand fingernails when you play. Developing the habit of playing on the tips will allow for more control of advanced techniques such as vibrato and slurs (hammer-ons and pull-offs).



L.H. finger placement

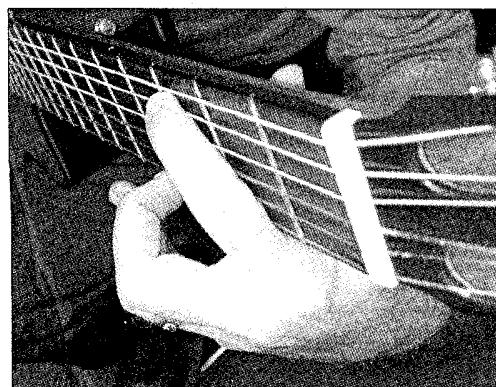
The only exception to playing on the fingertip is with the 1st finger, which usually is played on the left side of its top (see illustration). This position gives the weaker 3rd and 4th fingers greater access to the strings.

## **“Pomp and Circumstance” Specific Technical Points**

Measure 2 and throughout: Mute the open string to “play” the rests as indicated; otherwise, the open strings will continue to sound, causing a lack of clarity.

**Measures 28–29:** The shift from Position II to Position V may take some practice to attain accuracy.

Measures 33–34: The cross-barre is performed by playing the low C with the left-hand fingertip and the F♯ with the knuckle, allowing one finger to play at adjacent frets.



### Cross-barre

### **Preparatory Exercise for “Pomp and Circumstance”**

Rest stroke  
with i and m  
throughout: i m

Free stroke  
with p throughout:

TAB notation for guitar strings:

	0	0	0	0	0	0
T	:	0	0	0	0	0
A	:					
B						



# Pomp and Circumstance

By EDWARD ELGAR

March tempo  $J = 104$

Sheet music and tablature for the first section of the piece. The music is in 2/4 time with a key signature of one sharp. The tablature shows the strings T (top), A, and B. Fingerings and dynamic markings are included.

Measure 1: G (m2) | D7 (i1, m2) | C (m4) | G/B (4)

Measure 2: T (3) | A (0) | B (2) | T (3) | A (0) | B (2)

Sheet music and tablature for the second section. The music is in 2/4 time with a key signature of one sharp. The tablature shows the strings T, A, and B. Fingerings and dynamic markings are included.

Measure 5: Am (1) | G (4) | D/F# (2) | G/B (1)

Measure 6: T (1) | A (0) | B (0) | T (2) | A (0) | B (2)

Sheet music and tablature for the third section. The music is in 2/4 time with a key signature of one sharp. The tablature shows the strings T, A, and B. Fingerings and dynamic markings are included.

Measure 9: G (1) | D/F# (3) | G/B (2) | G/B (1)

Measure 10: T (0) | A (2) | B (3) | T (0) | A (5) | B (3)

Sheet music and tablature for the fourth section. The music is in 2/4 time with a key signature of one sharp. The tablature shows the strings T, A, and B. Fingerings and dynamic markings are included.

Measure 13: Em (3) | D (1) | D/F# (2) | G/B (1)

Measure 14: T (3) | A (3) | B (2) | T (0) | A (3) | B (2)

Sheet music and tablature for the fifth section. The music is in 2/4 time with a key signature of one sharp. The tablature shows the strings T, A, and B. Fingerings and dynamic markings are included.

Measure 17: G (2) | D7 (1, 2) | C (4) | G/B (4)

Measure 18: T (3) | A (0) | B (2) | T (3) | A (0) | B (2)

2 Am G D/F#

TAB: 1 0 1 3 | 2 | 1 0

T A B

25 G D/F# G/B

TAB: 0 2 3 0 5 3 | 2

29 D7 G

TAB: 4 8 7 5 7 0 0

33 cross barre C D7/C G/B Em

TAB: 0 2 3 5 3 1 3

37 Am7 D7 G

TAB: 0 1 0 2 0 0 3

## CHAPTER TWO:

### Leyenda (Main Theme)

#### Combining Rest-Stroke Bass With Free-Stroke Treble

■ Isaac Albeniz was a great Spanish composer. Many of his piano pieces have been successfully transcribed for the guitar. "Leyenda," also known as "Asturias," is certainly Albeniz's most popular composition.

■ Although usually played on guitar in the key of E minor, this A-minor adaptation simplifies the left-hand fingering so the student can focus on developing right-hand control.

In this study the melody is played in the bass, by the thumb, using rest strokes. The effect created by repeating the open high Es is called pedal point. It should be played alternating the index and middle fingers using free strokes.

Resting the thumb gives the right-hand a secure feeling and helps bring out the bass melody. This style of playing is common in flamenco guitar, which fits in well with the Spanish character of this study.

#### Additional Technical Points

Chord fingering diagrams have been added to encourage preparing the left hand by placing the fingers in these chord shapes. This will make it easier when the right-hand arpeggio patterns are applied later.

Hold each chord form throughout, adding and lifting fingers as needed to get a more resonant sound and develop left-hand reach.

Measures 8–9: Pay close attention to the left-hand fingering that keeps the bass on the 4th string. This fingering will be challenging when the chord patterns on the following page are applied. It makes a good left-hand stretching exercise.

#### Preparatory Exercise for "Leyenda"

Free strokes with i and m throughout:

Rest strokes with p throughout:



# Leyenda (Main Theme)

Music by  
ISAAC ALBÉNIZ  
*To Coda* ♀

J = 100  
A m  
231 i m i m i m

TAB

2.

E  
231 0 3 4 0 2 3 0 2 3 0 3 4 0 3 2

TAB

1. 2. D.C. al Coda

TAB

Coda

11

A m  
11 1/2 BV

TAB

## **Four Right-Hand Patterns to Apply to “Leyenda”**

As you become more comfortable with the left-hand part to “Leyenda,” you may wish to apply the following variations that challenge and develop your right hand’s abilities:



**Example 1.** This *p m i* pattern is the easiest way to get a classical guitar tremolo effect. When played at a quick tempo, the repeated notes give the illusion of a continuous melody.



**Example 2.** This *p a m i* pattern is the standard one used by classical guitarists. It takes some practice to get an even sounding tremolo, but when played well, it can truly enchant an audience.

**2** p a m i p a m i

*Cont. simile*



**Example 3.** This *p i m* triplet arpeggio pattern is common throughout the classical guitar literature.

3

TAB

Cont. simile

1 0 1 0 1 0 1 0 1 0 1 0

2 3 0 2 3



**Example 4.** This *p i m a* arpeggio pattern is also very common and is a little more challenging to play at a brisk tempo.

4

TAB

Cont. simile

2 1 0 2 1 0 2 1 0 2 1 0

2 3 2 0 2 3 2 0 2 3 2 0

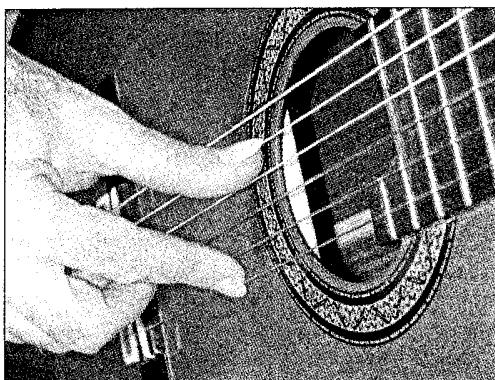
# CHAPTER THREE:

## Habanera

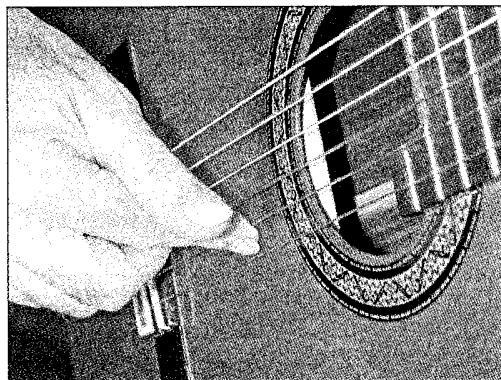
### Combining Rest-Stroke Treble With Free-Stroke Bass

**B**izet's "Habanera," from the opera *Carmen*, is certainly one of the world's most famous melodies. It's not uncommon to hear it quoted almost subconsciously in the solos of many jazz musicians. The "Habanera" is actually a rhythm that originated in Cuba and is related to the tango. This particular version makes a great right-hand study—simultaneously plucking with the thumb in combination with the index or middle finger.

As instructed in "Pomp and Circumstance," it is recommended to play the melody with rest strokes while plucking the bass with free strokes to ensure a good balance. When thumb and finger play simultaneously, the right hand plays with a somewhat circular motion similar to the motion used when turning a doorknob. The thumb scoops the bass string and terminates its stroke, touching the middle joint of the index or middle finger. At the same moment the index or middle finger plays a rest stroke in the usual manner. Practice this combination on open strings at first before adding the left-hand part.



Free stroke thumb, rest stroke finger  
(preparation)



Free stroke thumb, rest stroke finger  
(completed)

#### Specific Technical Points

Play on the tips of fingers 2, 3, and especially 4. When these fingers are placed properly, the audience cannot see your fingernail. Once this basic habit is learned, your tone will have the possibility of becoming truly alive and vibrant. In more advanced playing, this is the finger that often holds the melody while the other fingers hold chords or move lines underneath. Playing on the tip allows for greater control of vibrato and articulation.

Note the key change at measure 9 from A minor to A major.

#### Preparatory Exercise for "Habanera"

Rest strokes with i and m throughout:

m      i      m      i      m      i      m      i      m      i

Free strokes with p throughout:

T      0      0      0      0      0      0      0      0      0      0

A      0      0      0      0      0      0      0      0      0      0

B      0      0      0      0      0      0      0      0      0      0



# Habanera (from the opera "Carmen")

Music by  
GEORGES BIZET

$\text{J} = 69$

All chords over an A pedal throughout.

Sheet music for Habanera, measures 1-4. The top staff shows a treble clef, 2/4 time, and a key signature of one sharp. The bottom staff shows a bass clef, 2/4 time, and a key signature of one sharp. The music consists of four measures of chords: Am7, Am6, Am, and Adim. The bass line is sustained on an A note throughout. Fingerings and muting instructions are provided for both hands.

Sheet music for Habanera, measures 5-8. The top staff shows a treble clef, 2/4 time, and a key signature of one sharp. The bottom staff shows a bass clef, 2/4 time, and a key signature of one sharp. The music consists of four measures of chords: T, A, B. The bass line is sustained on an A note throughout. Fingerings and muting instructions are provided for both hands.

Sheet music for Habanera, measures 9-12. The top staff shows a treble clef, 2/4 time, and a key signature of one sharp. The bottom staff shows a bass clef, 2/4 time, and a key signature of one sharp. The music consists of four measures of chords: Am, A. The bass line is sustained on an A note throughout. Fingerings and muting instructions are provided for both hands.

Sheet music for Habanera, measures 13-16. The top staff shows a treble clef, 2/4 time, and a key signature of one sharp. The bottom staff shows a bass clef, 2/4 time, and a key signature of one sharp. The music consists of four measures of chords: E7/A. The bass line is sustained on an A note throughout. Fingerings and muting instructions are provided for both hands.

Sheet music for guitar, measures 18-24. The music is in common time with a key signature of two sharps. The TAB notation below shows the fingerings for each string (T, A, B) across six strings.

Measure 18: T 0 2 3 | A 0 0 | B 0 0

Measure 19: T 2 2 2 2 | A 4 | B 2

Measure 20: T 2 4 | A 2 | B 0

Measure 21: T 2 2 2 | A 0 | B 0

Measure 22: T 0 2 3 | A 0 0 | B 0 0

Measure 23: T 2 2 2 | A 4 | B 2

Measure 24: T 2 2 2 | A 0 0 | B 0 0

Musical score and TAB for E7/A chord. The score shows a treble clef, key signature of two sharps, and a time signature of 2/4. The TAB shows a six-string guitar neck with fingerings: T 3, A 0, B 0; 1, 0, 2; 3, 0, 0; 2, 3, 0; 0, 2, 3; 0.

Musical score and tablature for guitar part A. The score shows a treble clef, key signature of two sharps, and time signature of common time. Measure 24 starts with a sixteenth-note pattern (3) followed by eighth notes (3). The tablature below shows the corresponding fingerings: 4-2-0, 3-2-0, and 2. The next measure begins with a sixteenth note followed by eighth notes.

# **CHAPTER FOUR:**

## **Bridal Chorus**

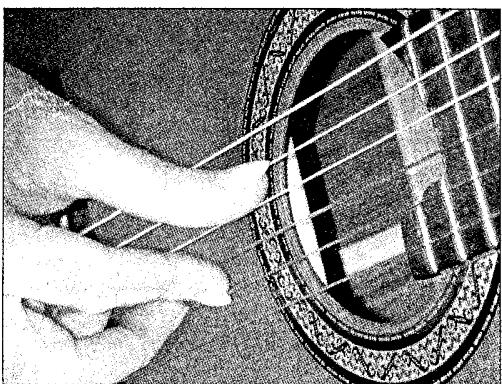
### **Simultaneous Rest Strokes**

**B**ridal Chorus" by Richard Wagner, popularly known as "Here Comes the Bride," makes a great study in simultaneous rest strokes with thumb and fingers. This particular combination is not very common and for some players may seem rather difficult. The advantage of mastering this technique is that on occasion maximum volume needs to be projected and this technique allows just that.

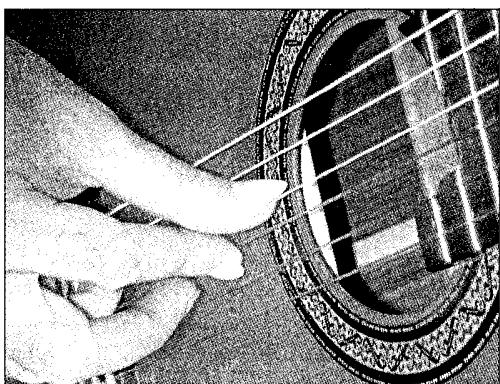
Practice simultaneous rest strokes on open strings before putting in the left-hand part. The piece can also be played with a free stroke in the bass as a warm-up to achieving simultaneous rest strokes. If you are having a lot of trouble with this technique, it may be one or a combination of the following:

- Your thumb is not far enough to the left of your fingers when it plays.
  - Your fingertip joint is not flexible enough.
  - Your nails need to be filed shorter or at different angle.

You should be able to, for example, play the 3rd string with your thumb and the 1st string with your index finger using rest strokes. Both fingers should come to rest on the 2nd string.



Simultaneous rest strokes  
(preparation)



## Simultaneous rest strokes (completed)

## Preparatory Exercise for “Bridal Chorus”

Rest strokes throughout:

m i m i



# **Bridal Chorus**

**(Wedding March from "Lohengrin")**

Music by  
RICHARD WAGNER

J = 69

Rest strokes throughout:

Rest strokes throughout.			
T	0	1	1 1
A	0	3	0 1
B	3	3	3 3

The image shows a musical score and tablature for guitar. The score consists of a treble clef staff with five measures. The first measure has a '3' above it and contains a single note. The second measure has a '2' below it and contains two notes. The third measure has a '4' above it and contains three notes. The fourth measure has a sharp sign above it and contains four notes. The fifth measure has a '4' above it and contains five notes. Below the staff is a tablature with six strings labeled T, A, B, G, D, and B from top to bottom. The tablature shows the fingerings for each note: 0, 1, 0, 3, 1, 0; 3, 2, 0, 3, 2, 3; 3, 1, 0, 1, 3, 3.

Musical score and tablature for guitar. The score shows a melody line with chords C/G, Em, Am, F, G, and C. The tablature below shows the corresponding fingerings: T 1, A 0, B 3; T 0, A 3, B 0; T 3, A 2, B 1; T 1, A 3, B 3; T 0, A 1, B 3; T 1, A 3, B 3.

© 2002 BELWIN-MILLS PUBLISHING CORP. (ASCAP)  
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.  
All Rights Reserved

## **CHAPTER FIVE:**

### **Ode to Joy**

#### **Three-Part Texture**

**O**de to Joy" is a theme Beethoven used in his Ninth Symphony. The three-part texture, played by the right hand in this arrangement, is a development of the very first combination introduced in this book in "Pomp and Circumstance." Once again the melody in the treble strings is played with a rest stroke to produce a singing full tone while stabilizing the right hand. The bass is played with the thumb using free strokes so as not to overpower the melody. In addition, an inner voice is now added as a free stroke with the index finger on the open G string. This note should be played softly so as not to obscure the melody.

#### **Points of Interest:**

1. Measure 4: The bass has accent marks. You should play the bass a little louder since it has a bit more melodic character due to its step-wise ascending movement.
  2. Measures 8 and 11: Use your 3rd finger alternating with your middle finger.
  3. Measure 12: The C chord that comes in “early” on the 4th beat is called an anticipation and is an example of the type of rhythmic surprise for which Beethoven was known.
  4. Measure 15: The left-hand 2nd finger slides to the 3rd fret and can sustain the bass note for two beats.
  5. Measure 16: Although written as an eighth note, the unconnected slur means to sustain, or let the note ring. The effect is much the same as that created by a pianist using the sustain pedal to give a lush sound to a passage of music. In this case the low G is the root of the dominant chord, which later resolves to the tonic C at the end.

## **Preparatory Exercise for “Ode to Joy”**

Rest strokes in melody:

A musical score for 'The Star-Spangled Banner'. The vocal line is in soprano C-clef, 4/4 time, with lyrics 'a' repeated eight times followed by 'm'. The piano accompaniment is in bass clef, with dynamics 'p' and lyrics 'i' repeated six times.

Free strokes in bass and middle voices:

# Ode to Joy

Music by  
LUDWIG van BEETHOVEN



$J = 120$

1

T 0 0 1 3 | 3 1 0 3 | 1 0 1 0 3 0 | 0 0 2 3 | 3 0 2 3

5

T 0 0 1 3 | 3 1 0 3 | 1 0 1 0 3 0 | 3 0 1 1 0 2 0

9

T 3 0 0 1 0 | 3 0 0 1 0 | 3 0 1 0 1 1 | 1 3 0 1 0 1

13

T 0 1 3 | 3 1 0 3 | 1 0 1 0 3 0 | 3 0 3 2 3 | 3 0 1 1 0 3

## Preparatory Exercise to “Prelude to a New Millennium”

Free strokes throughout:

T A B

### Playing Natural Harmonics

Natural harmonics are bell-like tones that can be produced at specific points on a guitar. The note head in the shape of a diamond indicates that the note is to be played as a harmonic.

1. Find the exact halfway point along any string and you'll be at the 12th fret.
2. Let your left-hand finger touch the string at the 12th fret lightly without pressing, directly over the fret.
3. Pluck the string with your right hand and immediately after release the left-hand finger from the string. A note exactly one octave higher than the open string will be clearly heard. Another useful natural harmonic can be found at the 7th fret, which is one-third of the string length. This harmonic will sound an octave and a fifth higher than the open string. For example, the harmonic played at the 7th fret of the low E string will yield a B, the same pitch as the 2nd string.

Natural harmonics are actually available on every fret of the guitar; however, the most useful ones are found at the 4th, 5th, 7th, 9th, and 12th frets.

### Preparatory Exercise for the Natural Harmonics in “Prelude to a New Millennium”

T A B

# Prelude to a New Millennium



By SIMON SALZ

$\text{♩} = 81$

Em9

Em9  
p i m a p i m a  
continue RH pattern

T A B  
0 0 0 | 2 0 0 0 | 4 0 0 0 | 2 0 0 0

Gmaj7

3

Em9

T A B  
0 0 0 | 2 0 0 0 | 4 0 0 0 | 2 0 0 0

5

T A B  
0 0 0 | 4 0 0 0 | 4 0 0 0 | 2 0 0 0

To Coda ♪

7

T A B  
0 0 0 | 4 0 0 0 | 2 0 0 0 | 3 0 0 0

9 A9

Cmaj7

T A B

12 A9

T A B

15 Em

D.C. al Coda

T A B

$\odot$   
Coda  
17 Em

harm. harm. harm.

T A B

19

harm. harm. harm. harm. harm.

T A B

## **CHAPTER SEVEN:**

### **Can-Can**

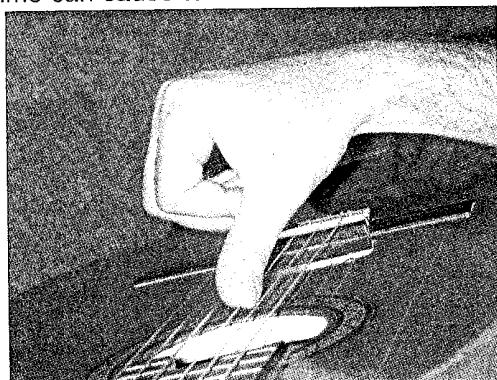
### **Right-Hand Blocking**

**T**he first section, measures 1–8, of “Can-Can” is a fun way to practice establishing some basic right-hand skills. The thumb plays the melody in the lower register while the index and middle fingers pluck staccato accompaniment chords above. During the eighth rests, the index and middle fingers should be placed on the strings, simultaneously muting the strings and preparing for their next entrance. In contrast, the thumb plucks the melody in a legato fashion. To really bring out the melody, rest strokes should be used with the thumb.

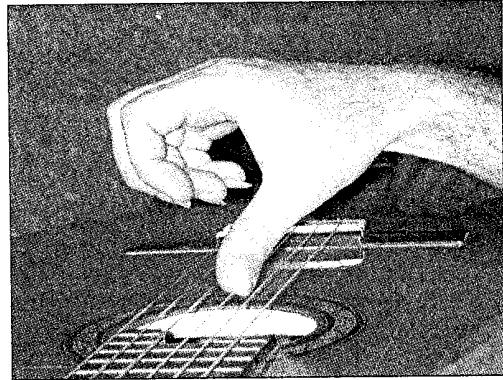
In order to make sure you are using your right hand properly, practice only the first two beats of measure 1. Memorize it. Now look at your right hand. Before beginning to play, your thumb, index finger, and middle finger should already be in place on the strings in a “ready” position. All the motion should come from the base of the thumb. Your wrist and arm should remain still. This allows your index and middle fingers to remain stationary in a ready-to-play position.

When chords are plucked with the index and middle fingers, again, the wrist and arm do not move; the large knuckle of each finger should initiate the motion. The knuckle should be directly over the string being plucked and fingers should follow through after plucking toward your palm. Make sure that both joints—the smaller joint that divides the finger and, most important, the larger knuckle—contract inward toward the palm to execute properly this double free stroke.

Important note: It's a common mistake for beginners to contract only the smaller knuckle while simultaneously extending and opening the large knuckle. This unfortunate tendency is a result of the large knuckle not being placed over the string it is plucking. This improper plucking technique not only produces a small, thin sound but also over time can cause tendonitis!



DO



DON'T

#### **Preparatory Exercise for “Can-Can”**

##### **Notes:**

1. Use your index and middle fingers to mute the 2nd and 1st strings at the rests.
2. A dot above a chord indicates staccato (cut it short).
3. Play the bass part legato (smoothly with no break between the notes).

The musical notation consists of two staves. The top staff is in treble clef and 4/4 time, featuring a melodic line with eighth-note pairs. Above the first pair is a 'm' and above the second is an 'i'. The bottom staff is in bass clef and 4/4 time, featuring a harmonic line with eighth-note pairs. Above the first pair is a '0' and above the second is another '0'. The bass staff has a label 'T-A-B' on its left side.

C7

F

B♭

BI

F

9

i m i m i m a

TAB: 3 1 1 3 3 2 3 3 1 1 1 1

C9

F6

C7

F

11 a m a

TAB: 3 3 3 2 3 3 2 1 2 0 2 0 3 1 0 1

N.C.

C7

F

13 4> 1> 4> 1>

TAB: 5 1 3 1 1 0 2 3 2 0 3

N.C.

C7

F

D.C. al Fine

15 > > > >

TAB: 5 1 3 1 1 0 2 0 3 1

# **CHAPTER EIGHT:**

## **Simple Gifts**

### **Foreground and Background**

**S**imple Gifts" is a delightful Shaker folk melody that the great American composer Aaron Copland used in his famous work *Appalachian Spring*.

The right-hand technique develops the three-part style we used in "Ode to Joy." The inner voice open G is a kind of droning rhythmic filler and should be played softly with an index finger free stroke. The bass also should be played with free strokes so as not to overpower the melody. However, there are times when the bass needs to be brought out, such as in measure 4 (the last two beats) and measures 8 through 12, where a kind of dialogue happens between the bass and the melody. (Two or more independent melodies occurring simultaneously is known as counterpoint.)

#### **Points of Interest:**

1. Measure 4: Isolate the right-hand part and apply the pattern to the open strings. Allow each finger of your right hand to be positioned comfortably over the string it is to play. It's helpful to think of the right hand as playing hand positions, similar to the way we think of the left. Avoid stretching the fingers out of the normal reach of the hand.

2. The main melody (stems up) is played mainly with rest strokes to project a full sound. However, there are times, such as the last two eighth notes in measure 2, where playing a rest stroke on the B string would kill the sound of the open G inner voice. You should strive to play a free stroke on these notes while getting as close to a full rest-stroke tone as possible.

A good exercise for this is to play some notes on open strings with rest strokes and then repeat it with free strokes at the same volume. Strive to match the tone of your rest stroke with your free stroke.

3. The left-hand fingering in measures 8 and 16 allows the melody to sustain by holding down the 1st finger while the 2nd finger plays below its usual playing position. Rotate your wrist slightly to make these passages more comfortable.

# Simple Gifts



TRADITIONAL QUAKER MELODY  
Arranged by SIMON SALZ

J = 100

C C/D Em Am7 G/B Am11 G

T A B

0 0 1 | 3 3 1 0 | 3 0 3 3 0 1 | 3 0 3 0 0 0 | 3 0 2

5 C C/D Em Am7 G/B G C/E F C

T A B

1 0 3 0 0 1 | 3 3 1 0 3 1 | 3 0 3 0 3 0 | 1 0 1 0 1 | 0 1 0 3 3

9 C/E C Am7 C G/B

T A B

3 0 3 | 0 1 0 3 1 0 | 0 0 1 3 1 0 | 3 0 3 0 3 0 0 | 2 2 3 2 3

13 C C/D Em Am7 G Fmaj9 C/E F C/E

T A B

1 0 1 3 0 1 | 3 3 1 0 0 3 1 | 3 0 3 0 0 3 | 1 0 1 0 1 | 0 1 0 0

© 2002 BEAM ME UP MUSIC (ASCAP)  
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.  
All Rights Reserved including Public Performance for Profit

# **CHAPTER NINE:**

## **Etude**

### **Two-Part Counterpoint**

**F**ernando Sor is considered to be one of the finest composers of guitar music in the classical era. In addition to his numerous concert works, Sor composed many short etudes (studies) for beginners. The following etude in the key of G major is a lovely melody accompanied by a flowing bass line.

There are some interesting parallels between nineteenth-century classical guitar technique and today's steel-string fingerstyle virtuosos. Sor almost never used his 3rd finger (a) to pluck. Carcassi, another nineteenth-century virtuoso, anchored his right-hand pinky by the bridge to give his playing more stability. It was also common for players of this era, notably Mauro Giuliani, to fret bass notes with their left-hand thumb in the manner of today's rock and blues players.

In the late nineteenth century, Francisco Tarrega, playing the larger Torres guitar, which had a wider neck than its forbearers, abandoned the technique of fretting with the thumb. The twentieth-century master Andres Segovia exploited the freedom of not anchoring the right hand combined with the use of carefully shaped nails to explore the many tone colors available on the guitar by playing at various points along the string. Plus, the 3rd finger (a) was integrated into right-hand technique to accommodate elaborate right-hand patterns. Sor's well-written music continues to interest twenty-first-century players, although the techniques used today may not be exactly the way Sor would have done it.

Twenty-first-century classical guitarists are continuing to build upon the traditional approach. The right-hand pinky (c) is being used more and more to accomplish five-part harmony and even more elaborate right-hand patterns. The left-hand thumb is sometimes used to fret notes by coming around to the front of the fingerboard from the same side as the other fingers in a technique adapted from double bassists and cellists.

#### **Points of Interest:**

1. The "a" finger is used to help with a jump from the 3rd to the 1st string in measure 7.
2. The "a" finger is used to position the right hand for arpeggios in measures 15–16.
3. The melody is passed around among the right-hand fingers and thumb. Care must be given to separate musically the melody (stems up) from the accompaniment (stems down).
4. In measures 5–6 make sure to hold the melody note for its full value. Play the bass part very lightly so as not to drown out the melody.

# Etude

By FERNANDO SOR

$J = 108$

Sheet music for Etude by Fernando Sor, page 15. The music is in 3/4 time, key of G major. The treble clef staff shows fingerings (i, m, 3, 4) and the bass tab staff shows T, A, B strings with corresponding fingerings (0, 0, 0; 3, 0, 0; 3, 2, 0; 1, 0, 0; 3, 1, 0; 2, 2, 0).

Sheet music for Etude by Fernando Sor, page 15. The music continues in 3/4 time, key of G major. The treble clef staff shows fingerings (1, 2, 3, 4) and the bass tab staff shows T, A, B strings with corresponding fingerings (1, 0, 2, 1; 0, 4, 0, 0; 2, 1, 2, 0; 0, 4, 0, 2, 4).

Sheet music for Etude by Fernando Sor, page 15. The music continues in 3/4 time, key of G major. The treble clef staff shows fingerings (i, m, i, m) and the bass tab staff shows T, A, B strings with corresponding fingerings (0, 0, 0; 3, 0, 0; 3, 2, 0; 1, 0, 0; 3, 1, 0; 2, 2, 0).

Sheet music for Etude by Fernando Sor, page 15. The music continues in 3/4 time, key of G major. The treble clef staff shows fingerings (m, i, 2, 4, 3, 4, 1, 1) and the bass tab staff shows T, A, B strings with corresponding fingerings (1, 0, 2, 1; 0, 1, 3, 0, 2, 3; 0, 1, 2, 1, 4, 2; 0, 0, 2, 0, 3).

# CHAPTER TEN:

## Lightnin's Boogie

### Blues Swing Feel

**T**his piece was inspired by the great American fingerstyle blues guitarist Lightnin' Hopkins. It's a great stretching exercise for the left hand. If the reach is too difficult, try placing a capo on the guitar higher up the neck and gradually work your way down to the original key. The right hand has the challenge of maintaining a legato bass with accented accompanying chords above.

#### Points of Interest:

1. In the pickup to measure 1, the grace note F<sup>#</sup> (double sharp) is enharmonic with an open G (meaning it sounds the same but has a different name). It is hammered-on to the first fret with the 1st finger. In other words, the G<sup>#</sup> is sounded by the force of the finger placed vigorously on the 1st fret. Although written before the chord, the grace note actually sounds with the other notes and the G<sup>#</sup> comes in a little later than written.

Play grace note with chord

The musical notation shows a treble clef, a key signature of four sharps, and a 4/4 time signature. The first measure starts with a grace note F<sup>#</sup> (double sharp), followed by a chord E (E-G-B). The bass line (T-A-B) starts at 0, goes up to 1, then down to 0, then up to 1, then down to 0. The second measure begins with a bass note at 4, followed by an eighth-note rest, then a bass note at 2, then another eighth-note rest, and finally a bass note at 4.

2. Hold chords E and A7 while playing additional notes with fingers not being used in those chords.
3. The direction "swing eighth notes" means that the eighth-note rests on the beats are sustained a bit longer than written and the eighth-note chords played on the upbeats are to be played for a shorter duration and a bit closer to the next beat than written (listen to the recording).
4. Notice that when the chords (such as at the end of measures 4 and 6) anticipate the bass, it creates a swing feel. This is a good piece to use the metronome on the backbeat (beats 2 and 4).
5. Position your fingers on their respective strings prior to and immediately after plucking the upbeat chords. Remember that the dot above the chord is an articulation mark meaning staccato or short.
6. The bass is marked tenuto (indicated by this symbol: —). This means to play the note for its full value.
7. Notice how the unusual left-hand fingerings in measures 11–12 help maintain the proper articulations:

The musical notation shows a treble clef, a key signature of four sharps, and a 4/4 time signature. Measures 11 and 12 begin with a bass note at 0, followed by a bass note at 4, then an eighth-note rest, then a bass note at 0, then another eighth-note rest, and finally a bass note at 1. Above the bass line, there are three chords: E (E-G-B), A7 (A-C-E-G), and E (E-G-B). The left hand fingerings are indicated by numbers above the notes: in measure 11, the first finger is on the 2nd string, the third finger is on the 3rd string, and the fourth finger is on the 4th string. In measure 12, the first finger is on the 2nd string, the second finger is on the 3rd string, and the third finger is on the 4th string.



# **Lightnin's Boogie**

By SIMON SALZ

## Blues shuffle $\downarrow = 98$

a  
 m  
 i  
 E  
*simile*  


The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with four measures. The first measure contains an E7 chord, the second an A7 chord, and the third and fourth measures contain an E major chord. The lyrics 'i m a' are written above the notes in the third measure. The bottom staff is a tablature staff with six horizontal lines representing the strings. It shows the fingerings for each note: 0, 0, 0, 0, 1/2, 0; 0, 2, 0, 2, 0, 0; 0, 2, 0, 2, 0, 0; 0, 2, 0, 2, 0, 0; 0, 4, 2, 0, 0, 1; and 4, 4, 2, 0, 0, 4. The tablature also includes a '4' under the 4th string and a '4' under the 6th string.

The image shows a musical score for guitar. The top part is a staff with sixteenth-note patterns. The first section is labeled **F#m 7**, the second **B7sus**, and the third **E**. The bottom part is a tablature for a six-string guitar, showing fingerings (e.g., 1, 4, 2, 2) and string numbers (e.g., 0, 0, 0, 0). The tablature is divided into measures by vertical bar lines.

11

A7      E B7(♯5)      E      B      E7

T 0 0 3 0  
A 0 2 0 0  
B 1 0 1 | 2 0 1

0 2 0 3  
1 0 1 | 2 0 0

# CHAPTER ELEVEN:

## Arpeggio Study in A Major

### Chord-Blocking Techniques

This lovely piece by Fernando Sor is an excellent study for both hands. In preparation for playing this piece with hands together, it's a good idea to understand fully the challenges given to each hand.

This piece is based on a beautifully constructed chord progression. Following is the first section reduced to its basic chords. Practice this as a preparatory study before playing the actual piece. You should analyze and play the second section in the same manner. This practice technique applied to a chord constructed composition is called blocking.

**Example 1:**

Sheet music for guitar showing four sections of a study in A Major. Each section includes a staff notation with fingerings and a tablature below it.

**Section 1:** Chords: A, E, D, A, D, A/C#, E7, A. Fingerings: m i, p, 1, 3, 2, 1, 1, 2, 1, 4, 1, 2, 1, 4, 2, 3, 2, 1, 2, 0, 3, 2, 1, 2, 0. Tablature shows strings T, A, B.

**Section 2:** Chords: E, A, B7, C#m, F#m7, B7, E. Fingerings: 0, 2, 4, 2, 1, 0, 0, 4, 2, 1, 4, 4, 2, 1, 0, 0, 0, 1, 2, 0. Tablature shows strings T, A, B.

**Section 3:** Chords: A, E, D, A, D, A/C#, E7, A. Fingerings: 4, 3, 2, 1, 0, 2, 1, 4, 2, 1, 0, 2, 1, 4, 2, 1, 0, 4, 3, 2, 1, 0, 2, 1, 4, 2, 1, 0. Tablature shows strings T, A, B.

**Section 4:** Chords: D, Bm, E7, A, E7, E, A. Fingerings: 1, 2, 3, 2, 1, 0, 2, 1, 4, 2, 1, 0, 3, 2, 1, 0, 2, 1, 4, 2, 1, 0, 2, 1, 4, 2, 1, 0. Tablature shows strings T, A, B.

Now let's isolate and focus on the specific challenges of the right hand contained in this Sor study. Here we will apply the right-hand fingering patterns to open strings so our attention is focused solely on the right hand. Again, we will position the fingers in advance, using the blocking technique. By training the fingers to pre-shape blocks of notes, you develop confidence, speed, smoothness, and security.

**Example 2:**

Place right-hand fingers on strings  
during the 1/4 note rest

Musical score for Example 2, first measure. Treble clef, 4/4 time. The left hand plays a bass line with quarter notes. The right hand starts with a 1/4 note rest, followed by eighth-note pairs labeled "p i" and "m a". The left hand has a bass note at the beginning of the measure.

Fretboard diagram for Example 2, corresponding to the first measure of the musical score. It shows the strings T, A, and B with fingerings: T is muted (0), A is muted (0), and B is muted (0). The first note of the measure is also muted (0).

Musical score for Example 2, second measure. The left hand continues its bass line. The right hand plays eighth-note pairs labeled "p i a m". The left hand has a bass note at the beginning of the measure.

Fretboard diagram for Example 2, corresponding to the second measure of the musical score. It shows the strings T, A, and B with fingerings: T is muted (0), A is muted (0), and B is muted (0). The first note of the measure is muted (0).

Musical score for Example 2, third measure. The left hand continues its bass line. The right hand plays eighth-note pairs labeled "i m a". The left hand has a bass note at the beginning of the measure.

Fretboard diagram for Example 2, corresponding to the third measure of the musical score. It shows the strings T, A, and B with fingerings: T is muted (0), A is muted (0), and B is muted (0). The first note of the measure is muted (0).

# Arpeggio Study in A Major

By FERNANDO SOR



Andante  $\text{♩} = 139$

A E/G# D/F# A/E D a i A/C# E7/B a m A E A

T A B

2 2 0 0 0 | 2 3 2 2 2 | 2 0 2 2 2 | 1 3 2 2 2 | 1 1 2 2 0 | 0 0

B7 C#m F#m7/A B7 BII E A E/G#

T A B

2 4 0 | 0 2 4 | 0 1 0 0 | 2 0 2 1 0 0 | 2 4 0 | 0 0

D/F# A/E D A/C# E7/B a m A a m D Bm

T A B

2 3 2 2 2 | 2 0 2 2 2 | 3 4 3 2 5 2 | 3 2 3 4 2 3 | 0 0

E7/G# A E7/D E A p m p i E

T A B

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

18 A/E i m i m a m E7 BII A/E E

T A B

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

22 A/E E7 A/E E A Bm7 A/C# A+/C#

27 D C7 B7 B7/D# E E7 C#/E# F#m BII D6 B7/D#

32 E A E/G# D/F# A/E D A/C# E7/B A

37 E A Bm E A E/D A/E E/G# A E/G#

42 F#m F#m9/E BII D A/C# E7/B A B7/D# E9/D

46 A/C# E7/D A E A BI

## CHAPTER TWELVE: Etude in A Major

**T**his next piece, "Etude in A Major" by Matteo Carcassi, can be approached in the same manner as the previous study. Before attempting to perform the entire piece, each hand's challenges should be isolated and addressed using the blocking practice technique. The left hand should be comfortable playing the entire piece smoothly as a chord progression. The right hand should be comfortable playing the repeating pattern on the open strings.

### Preparatory Study for "Etude in A Major"

#### Left- and Right-Hand Blocking

*Cont. throughout*

#### Right-Hand Arpeggio Pattern

## Etude in A Major

By MATTEO CARCASSI

Andantino  $\text{J} = 115$



18

A

E7/G#

E7

A

BV

*mf*

A maj7

A#dim7

B7

BII

E

*f*

*mp*

11

E                    A maj7/E  
BII

A $\sharp$ dim7/E

E7

*p*                    *mf*

T A B

1 0 2 0 0 | 2 2 4 2 2 | 3 2 3 2 2 | 4 3 5 4 3 3 | 0

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

13

E $\sharp$ dim7            F $\sharp$ m  
BII

D6                    D7  
BVII

C $\sharp$                     N.C.  
BVI

*sfs*                    *f*                    *ff*

T A B

4 3 4 3 3 | 4 2 2 2 2 | 0 7 7 0 | 7 7 7 7 | 10 9 10 9 0 | 9

3 4 4 3 | 4 2 2 4 | 0 7 0 | 7 7 7 | 11 12 |

17

A                    E/A

A

*mp*

T A B

2 2 2 0 | 4 3 5 4 3 | 1 0 2 0 0 | 6 5 7 5 5 | 6 6 7

2 2 2 2 | 4 4 4 4 | 1 1 1 1 | 6 6 6 7 | 6 6 7

21

F $\sharp$ 7                    A                    Dmaj7  
BVII

B7(b5)/D $\sharp$             E7

A

*mf*                    *f*                    *sfs*                    *mp*

T A B

5 7 6 5 | 0 7 7 7 | 1 2 0 1 3 0 | 6 5 6 7 |

6 6 6 5 | 7 7 7 7 | 2 1 1 0 | 6 6 7 |

# **CHAPTER THIRTEEN:**

## **Carcassi Nova**

### **Bossa Nova Style**

**C**arcassi Nova" is based on the harmonic pattern of the Carcassi etude shown earlier in this method. It is recommended that the original piece be mastered before attempting this one.

The bossa nova is a musical style that originated in Brazil in the mid-twentieth century. Guitarists/composers like Luiz Bonfá and Antonio Carlos (Tom) Jobim brought this music to an international audience.

There are three distinct rhythmic elements that the guitarist must balance to get the correct effect. The bass line maintains a steady pulse on beats 1 and 3. The index and middle fingers pluck out a chord accompaniment on the upbeats while the ring (a) finger projects a syncopated singing melody by anticipating the downbeats by one eighth note.

With the exception of the fills at measures 8 and 16–17, the left-hand part is identical to the Carcassi "Etude in A Major."

#### **Preparatory Study for "Carcassi Nova"**

##### **Ex. 1:**

1 (2) 3 (and 4) and 1 (2) 3 (and 4) and

T A B : 0 0 0 | 0 0 0

##### **Ex. 2:**

1 (2) 3 (4) 1 (2) 3 (4)

T A B : 0 0 0 | 0 0

**Ex. 3:**

1 and (2) and (3) and (4) and 1 and (2) and (3) and (4) and

T A B : 0 0 0 | 0 0 0 | : |

**Ex. 4:**

a m i a m i a | m i m i a a |  
1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

T A B : (6) 0 0 0 | 0 0 0 | 0 0 | : |



# Carcassi Nova

By SIMON SALZ  
(Based on a Study by  
MATTEO CARCASSI)

Mellow bossa nova  $\text{J} = 132$

A6      A      E9/G#  
E7sus      E7      BV--  
p continue RH pattern

T      A      B  
2 2 0 2    3 0 5    3 3 4 7  
2 2 2 2    4 4 4 4    4 4 4 0  
0 0 4 4    4 4 4 0    0 0 0 0

A(9)      A      Amaj7      A#dim7  
BII      BII--  
4

T      A      B  
5 5 4    2 2 2    2 2 0 0 0 5  
6 6 6    2 2 2    0 0 1 1 1 4  
0 0 4 4    0 0 0 1 1 2

B7sus      B7      E+7      E(9)      E  
BII--  
7

T      A      B  
2 2 4 3    0 1 0 1 0 4  
4 4 2 2    1 2 0 1 1 1  
2 2 0 0 0 1 2

Amaj7/E      A6/E      Edim7      F#E      E7sus      E7      E#dim7sus  
BIII--  
10

T      A      B  
2 2 2 3    2 2 2 5    3 3 4 5  
2 2 2 2    2 2 2 2    4 4 4 2  
0 0 0 0    0 0 0 0    0 0 0 0

13

E<sup>#</sup>dim7 F<sup>#</sup>m D6 D7

BII BVII

16

C<sup>#</sup>7 Dmaj7 E7(<sup>#</sup>5) A6 A

BIX

19

Bm7/A E7/A E(9)/A E/A A(9) A

BV BIV

22

F<sup>#</sup>7sus F<sup>#</sup>7 Dmaj7 D6 D B7(<sup>b</sup>5)/D<sup>#</sup> E7 A A6

BVII BV

# **CHAPTER FOURTEEN:**

## **Romance of the Roses**

### **Bringing Out the Melody**

**T**he main challenge of "Romance of the Roses" is to bring out a singing melody over the arpeggio-style accompaniment. Follow the left-hand fingerings carefully to achieve the maximum legato possible. A bounce stroke may be used with the ring (a) finger to bring out the melody. A bounce stroke is simply a rest stroke where the finger (in this piece the 3rd) bounces off the adjacent string quickly in order to make way for the next finger (in this piece the middle).

Dynamics: There are six basic levels of relative dynamics commonly used. From softest to loudest they are:

- pp* - pianissimo - very soft
- p* - piano - soft
- mp* - mezzo piano - medium soft
- mf* - mezzo forte - medium loud
- f* - forte - loud
- ff* - fortissimo - very loud

Following the dynamics carefully can make this piece very expressive.

#### **Points of Interest:**

1. Measure 3: Bring out the counter line with your thumb.
2. Measure 4: *Tasto* means to play closer to the fingerboard to get an echo effect.
3. Measure 5: *Normal* means to return to normal right-hand playing position, just to the right of the sound hole.
4. Measure 13: ————— is a crescendo, meaning to get louder.
5. Measure 18: ————— is a decrescendo, meaning to get softer.
6. Measure 21: *Rit.* is an abbreviation for ritardando, meaning to slow down the tempo.

#### **Preparatory Study for "Romance of the Roses"**

↓ = Bounce strokes to bring out  
on the dotted quarter melody

Free strokes on the accompaniment

Bring out the counter line



The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of one sharp, and a time signature of common time. It features a melodic line with various note heads and stems. Above the staff, the chords D7/F# (D7/F#), G (G), Am7 (Am7), and G/B (G/B) are listed. Below the staff, the word "tasto" is written above the first measure, and "normal" is written below the third measure. The bottom part is a tablature for a six-string guitar, showing the fingerings for each note. The strings are labeled T (top string), A, B, G, D, and E (bottom string). The tablature shows a sequence of notes starting with an open string (T), followed by several notes with different fingerings (A, B, G, D, E), and then a series of notes with fingerings 2, 0, 0, 0, 1, 0, 3, 0, 2, 2, 0.

17

Em B7

*mp*

T 5 0 5 0 5 0 | 0 7 0 7 0 7 0 5 | 0 5 0 3 0 3 0 2  
A 5 6 7 6 | 7 5 5 4 | 4 2 2 1  
B - 6 7 6 | 7 5 5 4 | 4 2 2 1

Sheet music for guitar and vocal part 20. The vocal part is in Em, 2/4 time, with lyrics "p a m p i m" and "p m i a m i rit.". The guitar tab shows chords T (0), A (2), B (0), and a strumming pattern. The dynamic marking *mp* is present.

# CHAPTER FIFTEEN:

## About Strange Lands and People

**R**obert Schumann was one of the great European composers of the romantic period of the nineteenth century. This piece is originally from a set of piano pieces called *Scenes From Childhood*. The simplicity of the melody lends itself beautifully to the guitar.

Compared to many instruments, the unamplified classical guitar has a very narrow dynamic range. For example, *fortissimo* on a classical guitar is comparable to a *mezzo piano* on a trumpet. Many classical guitarists learn to give the illusion of dynamics by varying their tone color to reinforce their dynamics. For example, try playing *tasto* (on the fingerboard) for a darker, softer tone color and *ponticello* (near the bridge) for a brighter tone.

### Points of Interest:

1. To balance the voices, always keep the melody a notch louder than the accompaniment.
2. A more challenging approach used by concert artists, especially pianists, is to keep the accompaniment at a constant murmur while the melody's dynamic rises and falls.
3. In measure 14, the symbol that looks like a comma (‘) is a breath mark indication. In this piece it means to pause slightly before returning to the main theme.
4. In measure 2, notice how the note D is used as an accompanying note on the 3rd beat and also as a melody note on the 4th. Be sure to use not only a different dynamic but also a different tone color to separate melody from accompaniment.

### Preparatory Study for "About Strange Lands and People":

## About Strange Lands and People (from "Scenes From Childhood," Op. 15)



By ROBERT SCHUMANN  
Arranged by SIMON SALZ

© 2002 BELWIN-MILLS PUBLISHING CORP. (ASCAP)  
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.  
All Rights Reserved

6

C C/E D7sus/G D7/F# G Em Am BV

T A B

10 D7/F# G C F#m7(b5) B7 G C D/F# BII

T A B

14 G/B G C#dim7 D D/F# G C#dim7

T A B

18 D D/F# G G/B C C/E D7sus/G D7/F# G

T A B

# CHAPTER SIXTEEN:

## Currant

### Slurring Techniques

**S**lurring is a special way of articulating groups of notes on the guitar. The slur symbol (    ) indicates that the notes under the slur are not to be attacked individually or separately articulated. With the voice or a wind instrument such as a flute, a slur means that the notes are to be played in one breath. On a bowed instrument such as a violin, a slurred group of notes is to be played with the bow going in one direction and maintaining contact with the string. On the guitar, the closest we come to this effect is a technique called ligado. Ligados are commonly known as hammer-ons and pull-offs.

In addition to the articulation, slurring is a good way to play extremely fast passages since the work is divided between two hands. While notes are being slurred with the left hand, the right hand can be resting and repositioning. Slurring can often simplify right-hand fingerings.

Slurring pairs of notes is a good way to get started. Slurring in pairs is common in Renaissance and Baroque music. A slur groups the notes into strong and weak pairs where the first note of the slur, played with the right hand, is stronger sounding than the second note, which is plucked or hammered with the left.

Here are some excerpts of an upcoming piece called "Currant," which uses a variety of slurs:

The image shows a musical staff and a corresponding TAB staff. The musical staff is in G major (one sharp) and common time (indicated by '8'). It features a slur over two notes: the first note has a '1' above it and the second note has a '2'. The TAB staff shows the strings and frets for each note, with 'T' at the top, followed by 'A' and 'B'. The TAB shows a hammer-on (2 to 0), a pull-off (3 to 5), and another hammer-on (2 to 3).

#### Playing Ascending Slurs:

To perform an ascending slur (hammer-on), the tip of your left-hand finger sounds the string by "hammering" down on the note, sounding the note by virtue of the finger's speed and accuracy. To get the clearest sound, the fingertip should hammer as close as possible to the fret wire. In most cases, a lower note is sounded first, setting the string in motion. Then the fingertip is brought down swiftly, striking the string at the fret and causing the new pitch to sound.

The image shows a musical staff and a corresponding TAB staff. The musical staff is in G major (one sharp) and common time. It features several slurs, some with multiple notes under them. The TAB staff shows the strings and frets for each note, with 'T' at the top, followed by 'A' and 'B'. The TAB shows various slurs, including a long one spanning multiple frets and several hammer-ons and pull-offs.

the palm) while the lower finger holds the string firmly.

The image shows a musical score for a six-string guitar. The top part is a staff with a treble clef and a key signature of two sharps (F# major or C# minor). It contains a series of eighth notes connected by curved lines, indicating a ligado. Fingerings above the notes show a sequence: 4-2-1-2-4-1, followed by 2-0-1. The bottom part shows the corresponding fret positions on a guitar neck diagram, labeled T, A, and B from top to bottom. The fret numbers below the neck are: 5-3-2-3-5-2-3, 0-2-3, and 0-0-0 respectively. The strings are numbered 1 through 6 from left to right.

### Left-Hand Levels of Skill:

Descending ligados can be organized from easiest to hardest:

1. Pulling off to an open 1st string.
2. Pulling off to any open string other than the 1st string.
3. Pulling off to a fretted finger 1, 2, or 3 in order of difficulty on the 1st string.
4. Pulling off to a fretted finger 1, 2, or 3 in order of difficulty on all other strings.

There are three common descending slur techniques:

1. Free-stroke slur: The left-hand finger plucks the string and moves toward the palm, angling over any adjacent strings. Advantage: Very quick and light. This technique allows the higher string to vibrate and sustain a note if needed. Disadvantage: Difficult to project volume.
2. Rest-stroke slur: The left-hand finger rests on any adjacent string after plucking. Advantage: Very clean and loud. Works well in an isolated situation. Disadvantage: Difficult to play quickly in a succession of notes. Automatically mutes the string on which it comes to rest.
3. Brush stroke with damper: The finger that pulls off is allowed to brush against the adjacent string. This string is muted with either a finger from the right hand or the side of a left-hand finger (usually the 1st). Advantage: Fast and loud (in effect, this can give an inner string the feel of the 1st). Disadvantage: Can't be used in multi-voiced sections where the higher string is needed to sustain.

Another type of slur: A non-vibrating string may also be sounded by hammering down on the intended note without first being set in motion by plucking. This technique is used in ligado passages when crossing strings. It is generally easier and more effective to execute on the lower strings. (See Brahms' "Hungarian Dance," measure 7, on page 93.)

Practice tip: Practice any melodic passage with the left hand alone using this technique; the louder and clearer the sound, the better your ligado technique.

Please note: A phrase marking (also a curved line) signifies that a group of notes is to be played in a cohesive way. Sometimes these symbols are used in guitar music and can be confused with the technique of ligado.

"Currant"\*\* dates back to the Renaissance and comes from Elizabethan England. The composer is unknown. The drone bass makes this piece a natural for a guitar solo. The melody in this arrangement makes great use of the slurring, or ligado, technique.

### Points of Interest:

Tune your low E string (6th string) down a whole step to a D, one octave below your 4th string. Tuning tip: Tune the string slightly flat and then tune up to pitch. This will help stabilize the string. Before performing, wait a moment and check your tuning again. Nylon strings have a bit of "memory" and will become slightly sharp after first being loosened.

1. Measures 13–16 are the trickiest, so practice and master them first.
2. Practice and perfect the melody without the bass before putting the two parts together.
3. The phrase in measures 7–8 contains the most difficult left-hand slurring passage. Isolate and conquer!
4. After you master the separate parts, play the whole piece through with a metronome at a steady but much slower speed than your goal tempo. Gradually increase the tempo to several notches past the goal tempo.

## Currant



⑥ = D

♩ = 160

D pedal throughout

ANON.  
Arranged by SIMON SALZ

© 2002 BELWIN-MILLS PUBLISHING CORP. (ASCAP)  
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.  
All Rights Reserved

\* "Currant" is the English variant of the French "Courante."

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

*m i*

Fine

T A B

3 2 0 2 3 5 2 3 0 2 3 2 5 3 2 3 5 2 3 0 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9

4 -4 2 2 1 3 1 2

T A B

3 5 2 3 5 7 3 0 5 2 0 2 3 3 2 3 5 2 4 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

12

G D/F#

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

T A B

5 3 2 3 5 2 3 0 2 3 0 2 4 5 7 4 5 7 4 4 5 2 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Em D A D D.C. al Fine

15 2 4 1 3 4 3 1 1 2 4 1 1 2

T A B

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

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

# CHAPTER SEVENTEEN:

## Trumpet Voluntary

### Trills

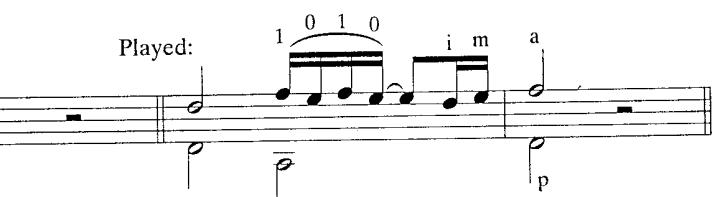
**A** trill is type of ornamentation in which you repeatedly, and rapidly, slur between two notes. The trill symbol is a somewhat graphic representation of this rapid repetition (see below). A trill accents and dramatically draws attention to the trilled note.

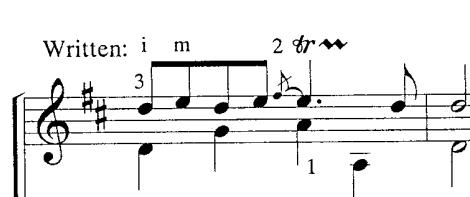
"Trumpet Voluntary" is a piece of music from the Baroque era. In the Baroque style, trills are usually begun on the upper neighbor tone of the note that is being decorated. This note is one scale step higher than the melody note. The note is alternated rapidly with the melody note. The number of times the notes are alternated depends on the skill and taste of the individual performer as well as the tempo and character of the piece being performed. Compare the examples with their written-out "played" versions. Remember that ornamentation is a form of improvisation and that varied interpretations are common.

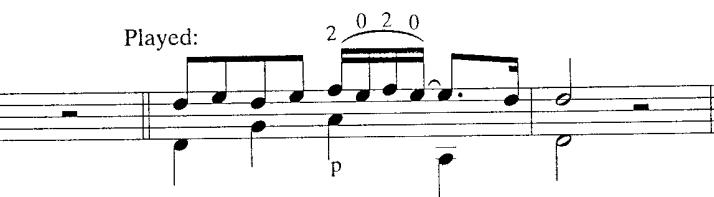
To execute the basic trills in "Trumpet Voluntary," a combination of descending and ascending ligados are required. Once the first note of the trill is initiated by the right hand, the rest are performed by the left hand alone.

#### Preparatory Study for "Trumpet Voluntary":

Written: 

Played: 

Written: 

Played: 

# Trumpet Voluntary

By HENRY PURCELL  
Arranged by SIMON SALZ



Majestically  $\text{J} = 112$

D A *tr*  
 D A D A D A  
 D A *tr*  
 D A

1.  
 D G A D E *tr* A A7 D  
*Fine*

2.  
 E *tr* A A7 D A *tr*  
 13

A  
 20 A a m i a m a m i m i  
 1. A 2. *D.C. al Fine*  
 A

## **CHAPTER EIGHTEEN:**

# **The Prince of Denmark's March**

### **Left-Hand Finger Independence**

**T**he Prince of Denmark's March" (also known as "Trumpet Tune") is a very popular piece at weddings. At measure 9 there is a challenging trill passage at the cadence. A cadence is a bass and chord sequence common in classical music that signals the end of a section. The trill is written out. Not only must the 4th and 2nd fingers pull and hammer to execute the trill, but also simultaneously the 1st finger must sustain a C on the B string.

Sheet music for 'The Prince of Denmark's March'. The top staff shows a treble clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff shows a bass clef, a 4/4 time signature, and a key signature of one sharp. The music consists of two measures. The first measure has notes 4, 2, and 1. The second measure starts with a bass note, followed by a trill (4, 2) and a sustained note (1). Below the staff is a fingering chart for the left hand:

T	3	2	3	2	0	2	3
A	1				0		0
B	0				0		3

At the final cadence in measure 17 a different kind of trill, known as a cross-string trill, is required. A cross-string trill alternates quickly between notes on adjacent strings. It tends to give a more keyboard-like effect than the traditional trill that is played on one string.

Sheet music for 'The Prince of Denmark's March'. The top staff shows a treble clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff shows a bass clef, a 4/4 time signature, and a key signature of one sharp. The music consists of two measures. The first measure has notes m, i, m, i. The second measure starts with a bass note, followed by a cross-string trill (4, 3, 2) and a sustained note (1). Below the staff is a fingering chart for the left hand:

m	i	m	i				
		4		3	1		
					2		
T	0	3	0	3	1	1	
A				3	0	2	
B	3				3		

By HENRY PURCELL  
Arranged by SIMON SALZ

Majestically ♪ = 88

Musical score and tablature for guitar. The score consists of two staves. The top staff is a standard musical notation with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It features a melodic line with various note heads and stems. The bottom staff is a tablature for a six-string guitar, showing the strings from top E to bottom B. The tablature includes fret numbers and picking patterns indicated by '3' and '2'. The music begins with a section labeled 'N.C.' (No Chord) followed by a series of chords: C, G, G7, C, 4 C/E, G, G/B, C, C/E, 4 C, and G.

Sheet music for guitar with chords and a tablature below. The top staff shows a six-string guitar with various chords: C, G, G7, C, G, C, D7, C, Em/B, D7sus, D7, and G. The bottom staff is a tablature with three strings labeled T, A, B. The tablature shows fingerings and string muting symbols (0) for specific notes.

Guitar tablature for measures 10-13. The top staff shows a melody line with various note heads and stems. The bottom staff is a six-string guitar tablature. The strings are labeled T, A, B from left to right. The tablature shows fingerings and picking patterns corresponding to the melody.

10

G C/E G/D C C

TAB : 3 3 3 0 | 3 1 0 1 3 0 | 3 3 3 5 | 3 1 0 1 3 1

Guitar tablature and chord progression for measure 14:

Chord Progression: C/E C G7/D G7/B C G G/F C G7 C F/A C/G G7sus C

Measure 14 (TAB):

T	3	1	0	3	1	0	3	0	3	1	0	3	1	0	3	3	1	1
A	2					3	1	0	3	0	0	0	0	0		3	2	0
B		3	0	2		3		2	3		2		2			3		3

# CHAPTER NINETEEN:

## Winter

**(from Vivaldi's "The Seasons")**

### **More Left-Hand Finger Independence**

**D**eveloping independence of the left-hand fingers is very important for solo guitar players. Often one finger must maintain pressure to sustain a bass note while other fingers move independently, pressing and releasing melodic figures.

The next series of exercises and excerpts addresses three common situations in which a finger must hold a bass note while the remaining fingers play melodically.

Finger 2 holds while 1, 3 and 4 play

Notation and Tablature for Exercise 1:

Notation: Treble clef, Key of G major (one sharp), 4/4 time. Bass note held by finger 2 while fingers 1, 3, and 4 play a melodic line.

Tablature (T-A-B):

T	0	3	0	4	0	1	0	1	3	0	1	4
A	-	-	-	-	-	-	-	-	-	-	-	-
B	2	-	-	-	2	-	-	2	-	-	2	-

Excerpt from *Peter and the Wolf*

Notation and Tablature for Excerpt from *Peter and the Wolf*:

Notation: Treble clef, Key of G major (one sharp), 4/4 time. Bass note held by finger 2 while fingers 1, 3, and 4 play a melodic line.

Tablature (T-A-B):

T	0	0	3	0	3	0	3	0	2	3	3	0	0
A	-	-	-	-	-	-	-	-	-	-	-	-	
B	2	-	-	-	2	-	-	2	-	-	2	-	

Finger 3 holds while 1, 2 and 4 play

The top part shows a musical staff with a treble clef and a bass staff below it. The treble staff has a dynamic marking 'p' at the beginning. The bass staff has a '3' under the first note. The top staff features a sequence of notes: 2, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4. The bottom part is a guitar tablature with three strings labeled T (top), A (middle), and B (bottom). The tab shows fingerings: 2, 4, 2, 0, 1, 3, 0, 1, 3, 1, 0, 3, 1, 0, 2, 0, 3, 2, 0, 3.

Excerpt from "Spinning Song"

The top part shows a musical staff with a treble clef and a bass staff below it. The treble staff has a dynamic marking 'p' at the beginning. The bass staff has a '3' under the first note. The top staff features a sequence of notes: 2, 4, 2, 1, 4, 1, 2, 3, 0, 1, 0, 1. The bottom part is a guitar tablature with three strings labeled T (top), A (middle), and B (bottom). The tab shows fingerings: 2, 3, 0, 2, 0, 1, 3, 3, 3, 2, 3, 0, 2, 0, 3, 3, 3, 2, 3, 0, 2, 0, 1, 3, 3, 3.

*hinge barre*

Finger 1 holds while 2, 3 and 4 play

The top part shows a musical staff with a treble clef and a bass staff below it. The treble staff has a dynamic marking 'p' at the beginning. The bass staff has a '1' under the first note. The top staff features a sequence of notes: 3, 1, 2, 3, 2, 4, 3, 1, 2, 3, 2, 1, 3, 2, 0, 3, 0, 4, 3, 0, 4. The bottom part is a guitar tablature with three strings labeled T (top), A (middle), and B (bottom). The tab shows fingerings: 4, 0, 3, 4, 0, 3, 4, 2, 2, 3, 1, 2, 3, 2, 1, 3, 2, 0, 3, 0, 4, 3, 0, 4, 2.

*hinge barre*

Excerpt from "Miserlou"

The top part shows a musical staff with a treble clef and a bass staff below it. The treble staff has a dynamic marking 'p' at the beginning. The bass staff has a '1' under the first note. The top staff features a sequence of notes: 4, 0, 3, 0, 2, 4, 1, 4, 2, 1, 4, 2, 0, 3, 0, 4, 3, 4. The bottom part is a guitar tablature with three strings labeled T (top), A (middle), and B (bottom). The tab shows fingerings: 4, 4, 0, 3, 0, 2, 2, 3, 1, 3, 2, 1, 3, 2, 0, 3, 0, 4, 4, 4, 2, 2, 2, 2.

Now that some independence has been developed in the left-hand fingers, it's time to play "Winter" from Vivaldi's *The Seasons*. This piece, although not particularly difficult from a technical standpoint, can be a challenge to play expressively on the guitar. Some of the left-hand fingerings may seem a little unusual, but they have been carefully chosen to allow basses to sustain for their full value and to let the melody sound as legato as possible.

#### Points of Interest:

1. The bass should be played with all free strokes in the thumb so as not to overpower the melody.
2. Be sure to hold the bass notes for their full quarter-note value throughout; otherwise, a rather thin texture will result.
3. The hinge barre introduced at measure 4 and again in measure 12 is played by placing the side of the 1st finger on the string only at the moment it is needed to press the string. The tip of the 1st finger continues to hold the bass throughout. This allows for open strings to be used with the barre.
4. "Winter" offers many opportunities to be expressive with dynamics. Observe the dynamics that relate to the descending sequences in measures 3–4.
5. Observe the ascending patterns and their dynamics in measures 12–13. In measures 14–15 the same phrase is repeated at a softer dynamic level. This type of effect is called an echo and is commonly found in Baroque music.

## Winter (from "The Seasons")

By ANTONIO VIVALDI  
Arranged by SIMON SALZ



Second movement:

**Largo**  $\text{♪} = 90$

© 2002 BELWIN-MILLS PUBLISHING CORP. (ASCAP)  
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.  
All Rights Reserved

Am F/A G G C/G G

*echo*

*mf* *f* *p*

T 1 3 0 6 3 5 0 0 1 | 3 0 0 1 3 0 3 0 0 1

A

B 0 0 3 3 3 3 3 3 3 3

# CHAPTER TWENTY:

## Danny Boy

### Eliminating Finger Squeak

**D**anny Boy," also called "Londonderry Air," is a lovely traditional British Isles melody. This arrangement is written in two distinct voices. This style is called two-part counterpoint. The bass line is called an obligato. The challenge to the performer is to play a singing legato melody over a flowing accompaniment. The obligato outlines the harmonies while maintaining a strong melodic character. Let the chord notes sustain together in much the same way a pianist uses the sustain pedal. Mute notes that make the harmony sound muddy and unclear.

#### Points of Interest:

1. Play each part separately to better understand the rise and fall of each line.
2. When parts are put together, try to maintain each part's individual shape.
3. Remember that a line in front of a finger number (-1, for example) means to use a guide finger. Keep the finger on the string when changing positions to get a smoother legato as well as a more secure position shift.

#### Eliminating squeaks on the wound (bass) strings:

1. Squeaks occur when the finger releases from the string at an angle, causing friction. The finger should take off straight, like a helicopter from the ground (rather than an airplane).
2. When a guide finger is causing squeaks, roll the finger a bit; slide on the soft side of the fingertip rather than on the hardened callous to reduce squeaks.
3. Loud squeaks are a sign of undue tension in the placement of the left-hand fingers.
4. Squeaks occur most commonly during the release of contracted fingers. Contracted fingering is where fingers are squeezed together on the same fret. An example of this is measure 10, where fingers 1, 2, and 3 are all squeezed onto the second fret. Try raising your elbow to help bring your fingers more in line and reduce the tension.
5. In measure 14 the barre helps eliminate squeaks by keeping the finger off the tip when it changes position.

## Danny Boy

Music from  
AN OLD IRISH AIR  
Words by  
FRED WEATHERLY  
Arranged by  
SIMON SALZ

CD 32

$\text{J} = 60$

A. A7 D E7

T 1 2 0 | 2 0 2 2 0 | 0 2 2 1 0 | 0 5 4 4 2 0 | 0

A 2 1 0 | 0 2 1 0 | 0 5 4 4 2 0 | 0

B 0 | 0 2 1 0 | 0 5 4 4 2 0 | 0

© 2002 BELWIN-MILLS PUBLISHING CORP. (ASCAP)  
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.  
All Rights Reserved

3

A F#m7 Bm7 E7 A A7

T A B

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

6

D B7/D# A D/F# Dm6/F Esus A E7

BII-----

T A B

0 2 0 2 3 2 0 2 | 2 3 4 3 2 0 2 | 0 2 4 2 4 2

9

A D A/C# A A/G# F#m D B7 E7 VII pos.

T A B

5 4 4 2 0 2 | 0 2 0 2 4 | 5 4 4 2 0 2 | 0 1 4 2 1 0 | 9 7

13

A7 D A/C# F#m7 B7 D/F# Dm6/F A F#7 B7 E7 VI pos. A

BI-----

T A B

9 7 7 5 2 5 | 0 2 2 1 1 2 | 2 0 2 0 2 0 | 2 1 0 2 1 2 | 1 4 6 5 0 7 | 5 4 7 5 0 7

# CHAPTER TWENTY-ONE:

## Cherish the Ladies

### Irish Jig

**C**herish the Ladies" is a traditional Irish jig. The sixth string is lowered a whole step to a D. The right-hand fingering is intended to yield the most comfortable string crossings. The sixteenth-note left-hand slurs, such as those in measure 8, are best executed if fingers 4, 2, and 1 are placed on the string simultaneously as if they were a chord shape.

### Cherish the Ladies



⑥ = D

$\text{J.} = 76$

Sheet music and TAB for the first section of "Cherish the Ladies". The sheet music shows a treble clef, a key signature of one sharp, and a time signature of 6/8. The TAB shows the guitar strings (EADGBE) with fingerings and string crossings indicated. The melody begins with "D a i m a i m" and ends with a transition to A major.

Em

TRADITIONAL IRISH JIG  
Arranged by SIMON SALZ

Sheet music and TAB for the second section of "Cherish the Ladies". The sheet music shows a treble clef, a key signature of one sharp, and a time signature of 6/8. The TAB shows the guitar strings (EADGBE) with fingerings and string crossings indicated. The melody continues with a transition to A7susD.

Sheet music and TAB for the third section of "Cherish the Ladies". The sheet music shows a treble clef, a key signature of one sharp, and a time signature of 6/8. The TAB shows the guitar strings (EADGBE) with fingerings and string crossings indicated. The melody concludes with a final section in A major.

© 2002 BELWIN-MILLS PUBLISHING CORP. (ASCAP)  
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.  
All Rights Reserved

Bm F#m Em A7 D A7sus D D D/C# Bm7 D/A

Em A7 D D/C# Bm7 Em

D/A A7 D Em/D

D A7 D A Em D7/F#

G D/F# Em A7 D BVI

## CHAPTER TWENTY-TWO: William Tell Overture Speed Study

**R**ossini's "William Tell Overture" is familiar to anyone who has ever seen the TV show "The Lone Ranger." This arrangement makes an excellent study for the right hand. The quick three-finger (*a m i*) pattern is related to the pattern commonly used for tremolo. In this piece a very fine sense of control must be developed to properly execute the string crossings. Below are three different right-hand patterns found within the piece. Mastering each will prepare you for the actual piece.

### Preparatory Study for "William Tell Overture":

## William Tell Overture



$\text{J} = 130$

N.C.

By GIOACCHINO ROSSINI  
Arranged by SIMON SALZ

© 2002 BELWIN-MILLS PUBLISHING CORP. (ASCAP)  
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.  
All Rights Reserved

25

D7 2 1 4 G 1 a m Em i B7 4 2 Em

33

1. 2.

Asus A Asus A D D7 i G/D D

40

D7 G/D D G

47

D G D7 G

54

D G D7 G

# **CHAPTER TWENTY-THREE:**

## **Lullaby**

### **Developing Right-Hand Finger Independence**

**D**eveloping independence in the right-hand fingers is crucial to achieving the highest levels of expression on the classical guitar. Voicing is the technique of controlling the individual dynamics of each voice of a chord. A four-note chord can be thought of as containing four voices—soprano, alto, tenor, and bass—from highest to lowest. A classical guitarist develops the ability to bring out the melody in any voice.

In the next four exercises, the first phrase of “Twinkle, Twinkle, Little Star” has been arranged to present the melody in each possible voice. The challenge here is to pluck the four notes of the chord simultaneously while bringing out the melodic voice louder than the accompanying voices.

Tip: Plant your right-hand fingers on the strings prior to plucking and press the finger that is to bring out the melody, displacing the string more deeply than the other strings. This way you can control the individual volume of each voice. Imagine an archer: The farther he draws back the bowstring, the farther the arrow flies.

#### **Voicing Etude on “Twinkle, Twinkle, Little Star”:**

Bring out the melody while keeping the accompaniment soft.

CD  
35

Theme in Bass Voice

G C G D7 G D7 G

BII

T 3 3 3 3 3 3  
A 0 0 0 0 0 0  
B 0 0 0 0 2 2

3 3 2 2 3 3 2 2 3 3 0 0 3



# CHAPTER TWENTY-FOUR:

## Pavane

### Rolling Chords

**P**avane" by Gabriel Fauré is a gorgeous melody that lends itself to many musical treatments. Written originally for orchestra, this piece has also been recorded in many settings, including a beautiful recording by jazz pianist Bill Evans.

The technical challenge of this arrangement is to bring out a singing legato melody over softer, but lush, accompaniment chords.

Rolling a chord is a good way to bring out its highest note. The lower notes lead the ear to the highest. Although strumming with the thumb can be used to execute this technique, quickly arpeggiating with the fingers is a more common and elegant way of accomplishing this effect. It allows the hand to stay in place, ready to execute whatever comes next.

When a chord is rolled, it tends to broaden the beat, which is helpful for maintaining a full sound at a slower tempo. The legendary twentieth-century classical guitarist Andres Segovia used this rolling technique often. A note of caution: This technique can be overused. It can become an uncontrollable habit that can obscure the rhythm of a piece, especially at fast tempos.

The challenge in this piece is to play the melody (stems up) as legato as possible. Use guide fingers whenever possible. Using a guide finger also facilitates the use of portamento. Portamento is the sounding of the chromatic notes that fill in between the written melody notes while the guide finger is sliding. This is a very romantic, expressive device used to great effect by Segovia. It's also possible, and often desirable, to use a guide without pressing the string down and therefore not creating a portamento.

Another way to express a singing legato melody on the guitar is to make sure the accompaniment is always at a lower dynamic than the melody.

#### Points of Interest:

1. Measure 4: Play the chords on beats 2 and 3 soft enough so as not to obscure the melody note that was played on the 1st beat and will quickly die away.
2. The open A on beat 4 of measure 4 will continue to ring and muddy the subsequent harmony. It should be muted with your thumb at the beginning of measure 5 to prevent this from occurring.
3. Left-hand fingerings have been planned to allow the maximum use of guide fingers. Some fingerings may feel awkward at first, but following them will allow for the most expressive melody.

## Pavane

By GABRIEL FAURÉ  
Arranged by SIMON SALZ

CD 39      ♩ = 67

Em      Cmaj7      Dsus      Bm7      C (9)      Am7      Bsus      B7

T 0 0 2 3 5 | 3 2 3 0 2 3 | 2 0 2 3 5 4 | 0 2 2 1 |  
A 0 0 0 0 | 2 2 2 0 | 5 5 5 0 | 2 2 1 |  
B 2 2 3 3 | 2 2 2 0 | 5 5 0 | 2 2 1 |

© 2002 BELWIN-MILLS PUBLISHING CORP. (ASCAP)  
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.  
All Rights Reserved

G Am Dm7 G7sus Cmaj7 F#7

T A B

7 8 10 12 10 8 10 7 8 10 10 10 8 7 8 5 7 5 5 6 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 5 5 4

B Em Cmaj7 Dsus Bm7

BVII

T A B

7 7 7 0 2 3 5 0 0 0 0 0 0 0 3 3 3 2 2

8 8 8 9 9 9 9 2 2 3 3 3 3 0 2 2 2 2

9 9 9 9 9 9 7 7 3 3 3 3 0 2 2 2 2

C(9) Am7 Bsus B7 Em/G G/F

(#11)

BVII

T A B

2 0 2 3 5 5 5 4 0 2 2 1 0 3 5 6 8 8

3 5 5 5 5 5 0 2 2 1 0 4 4 7 7 7

3 0 0 0 0 0 2 3 3 2 0 3 3 8 8 8

Em7 Am9 Dm7 G9 C(9) C7 Em/B B7 Em

BV - BIII

rit.

p

T A B

7 5 7 5 8 5 7 3 2 3 0 0 0 0 0 0 0 0 0

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

7 5 5 0 3 3 3 2 2 2 4 2 2 2 2 0 2 2 2 2 0

# CHAPTER TWENTY-FIVE:

## O Sole Mio

### Rubato Melody

**O** "Sole Mio" is a very popular classic Italian tune. As I worked on this solo guitar arrangement, I recalled the opportunity I had on several occasions to perform in the orchestra that accompanied the great tenor Luciano Pavarotti. Once you have listened to a great singer perform a tune, it will forever change and affect your own instrumental interpretation.

#### Points of Interest:

1. The fermatas at measures 17 and 31 mean to hold the notes longer than their written value for dramatic effect.
2. Be sure the melody is always at least one dynamic level louder than the accompaniment.
3. Use rubato. This means that the tempo can fluctuate for dramatic effect. The highest notes in a phrase, such as the A in measure 1, can be elongated and vibrated to evoke a more vocal quality. The arpeggios that fill in can be rushed a bit to create more motion.

## O Sole Mio

By EDUARDO DI CAPUA  
Arranged by SIMON SALZ

**CD**  
40

$\text{♩} = 90$

A7 D A7

T 2 3 2 0 | 0 2 3 2 | 0 2 3 2 | 2 0 0 2 | 0 4 2 0 0 2 4

A 0 | 0 0 0 | 0 0 0 | 2 0 0 | 0 4 2 0 0 2 4

B 0 | 2 0 2 2 | 0 4 2 4 | 0 2 2 2 | 0 0 4 2 4 0 0

D

T 2 3 0 | 2 0 0 0 | 2 0 3 0 | 0 0 4 2 4 0 0

A 0 | 2 0 2 2 | 0 4 2 4 | 0 2 2 2 | 0 0 4 2 4 0 0

B 0 | 2 0 2 2 | 0 4 2 4 | 0 2 2 2 | 0 0 4 2 4 0 0

A7 D A7

T 2 3 2 0 | 0 2 3 2 | 0 2 3 2 | 2 0 0 2 | 0 4 2 0 0 2 4

A 0 | 0 0 0 | 0 0 0 | 2 0 0 | 0 4 2 0 0 2 4

B 0 | 2 0 2 2 | 0 4 2 4 | 0 2 2 2 | 0 0 4 2 4 0 0

1 D 4 Bm 2 A7 4  
 2 3 2 0 5 2 0 3 0 0 2 2 0 3 2 4 2 4 0  
 T A B T A B  
 3 2 0 0 0 0 2 0 4 0 2 0 0 5 4 2 4 4 0  
 0 2 0 0 2 0 4 0 0 2 0 0 0 5 4 2 4 4 0

17 A7sus 1 D 4 BVII 1 A7  
 harm. rit. a tempo BII  
 10 10 9 5 0 7 7 6 7 6 0 9 9 7 3  
 T A B T A B  
 0 0 0 0 0 0 0 0 0 0 0 2 2 4 2 4 2 5

21 4 2 BII 3 4 D  
 1 0 2 0 3 0 1 0 1 0 3 0 1 0 1 0 3 0 1 0 3  
 T A B T A B  
 9 8 7 3 0 2 4 2 4 2 5 0 2 0 2 0 0 4 0 0 4

25 4 2 BIII Gm 4 D  
 rit. a tempo BII  
 1 3 2 0 2 3 5 3 5 5 3 5 10 6 5 0 0 0 4 2 5 3  
 T A B T A B  
 2 0 4 2 2 4 0 3 5 5 5 3 5 8 8 4 0 0 0 4 2 5 3

30 A7 4 D  
 rit. a tempo rit.  
 1 3 2 0 2 0 0 2 2 0 3 0 0 4 0 2 0 4 2 12 7  
 T A B T A B

# CHAPTER TWENTY-SIX:

## South Beach Rumba, Part 1

### Nuevo Flamenco Style

**S**outh Beach Rumba" was composed in a currently very popular style called nuevo flamenco. Such artists as Ottmar Liebert, the Gipsy Kings, and Strunz and Farrah have brought this music to the world stage.

Nuevo flamenco combines some basic techniques used in traditional flamenco guitar styles and sets it to the relatively simple 4/4 beat of the rumba flamenco mixed with a bit of rock 'n' roll edge.

Some of these techniques are:

Picado: This is the technique of plucking quick melodies, alternating the index and middle fingers fairly close to the bridge to get a bright, percussive attack.

Rasqueado: This is the name for flamenco-style strumming, usually done with the nail side of the fingers to get a loud, percussive sound. Rasquedo playing is great exercise for the extensor muscles. Extensors are the muscles used to open the fingers and usually don't get much of a workout in traditional classical guitar technique where contractors (the muscles used to close the fingers into the hand) are used almost exclusively.

#### Points of Interest:

1. Measures 1–4: The arrows indicate the direction of the strum.
2. Measures 5–6 (and similar passages): Be sure to mute the basses to account for the rests.
3. Measure 17: The slap on the 4th beat is performed by striking the strings percussively with a closed fist while simultaneously muting the E chord. The right-hand thumb is not part of this fist since it must prepare to play the low E on the last eighth note of this measure.

## South Beach Rumba, Part 1

By SIMON SALZ



Nuevo flamenco Rumba  $\text{J} = 156$

Am

© 2002 SIMON SALZ PRODUCTIONS  
All Rights Reserved

7

TAB

0	0	0	0	0	0
1	1	1	1	1	1
2	2	2	2	2	2
B	0				

0	0	0	0	0	0
1	1	1	1	1	1
2	2	2	2	2	2
B	2				

0	0	0	0	0	0
1	1	1	1	1	1
2	2	2	2	2	2
B	2				

8	7	5	8	7	5	8

10

BV Dm

TAB

7	5	8	7	5	6
6	6	6	6	5	5
7	7	7	7	7	7
B	0			5	5

5	5	5	5	5	5
7	7	7	7	7	7
7	7	7	7	7	7
B	0			5	5

5	5	5	5	5	5
7	7	7	7	7	7
7	7	7	7	7	7
B	0			5	5

13

G C

TAB

10	8	7	10	8	7	0
0				3		

0	0	0	0	0	0	0
1	1	1	1	1	1	1
0	0	0	0	0	0	0
2	2	2	2	2	2	2

3				3		
---	--	--	--	---	--	--

15

F E

TAB

0	0	0	0	0	0	0
1	1	1	1	1	1	1
0	0	0	0	0	0	0
2	2	2	2	2	2	2

3				3		
---	--	--	--	---	--	--

m 1	i 2	m 1	i 3	m 1	i 4	m 1
-----	-----	-----	-----	-----	-----	-----

p 0				0		
1				1		
2				2		

slap p

18

Am E7 Am E BV

TAB

4	1	4	1	4	1	4
#						

1	0	2	0	1	3	4
3		3		3		3

0	7	4	0	5	0	10
8		5		5		7

5	0	7	0	8	5	0
0		7		8		5

7	4	0	8	5	0	10
4		5		5		7

0	7	4	0	5	0	10
8		5		5		7

5	0	7	0	8	5	0
0		7		8		5

5	0	7	0	8	5	0
5		7		8		5

# **South Beach Rumba, Part 2**

## **Polyrhythmic Arpeggios**

"South Beach Rumba, Part 2" is a study in polyrhythmic arpeggios. The rumba rhythm boils down to 3+3+2. Each 4/4 measure of each eighth note is subdivided this way.

### **Points of Interest:**

1. Measures 1–4: The basic pattern is established.
2. Measure 4: Beginning on the "and" of the 4th beat, the melody is brought out on the upbeats over this syncopated arpeggiated texture.
3. Measures 18–20: A counter-rhythm is introduced in the bass marked with accents.

## **South Beach Rumba, Part 2**



J = 156  
Am

By SIMON SALZ

Sheet music for measures 1-4. The top staff shows a treble clef, 4/4 time, and a key signature of A major (no sharps or flats). The lyrics "a m i i m a m" are written above the notes. The bottom staff shows a bass clef, 4/4 time, and a key signature of A major. Fingerings (1, 2, 3) are indicated on the strings. The music consists of eighth-note patterns.

Sheet music for measures 5-6. The top staff shows a treble clef, 4/4 time, and a key signature of A major. The bottom staff shows a bass clef, 4/4 time, and a key signature of A major. Fingerings (1, 2, 3) are indicated on the strings. The music includes a melodic line and a bass line.

Sheet music for measures 7-8. The top staff shows a treble clef, 7/8 time, and a key signature of E7. The bottom staff shows a bass clef, 7/8 time, and a key signature of E7. Fingerings (1, 2, 3) are indicated on the strings. The music features a melodic line and a bass line.

© 2002 SIMON SALZ PRODUCTIONS  
All Rights Reserved

10

Am



T	3	3		1	1		1	
A	2	1	1	2	2	2	2	1
B	0	0		0	2	0	2	0

13

E7

Musical staff showing a melody line with eighth-note patterns.

T	1	3		2	1	1	0	0
A	2	2	2	0	2	2	1	1
B	0	0		0	0	0	2	2

16

1

Musical staff showing a melody line with eighth-note patterns.

T	0	0	0	0	0	1	1	0
A	2	1	1	2	2	1	2	1
B	0	0	0	0	0	0	0	0

1. 2.

10 Am

Musical staff showing a melody line with eighth-note patterns.

T	2	2	2	1	2	0	2	1	2	5
A	2	2	2	2	0	2	2	2	0	5
B	0	0	0	0	0	0	0	0	0	7

BV-

p

# CHAPTER TWENTY-SEVEN:

## Gavotte

### Advanced Slurring

**G**ossec's "Gavotte" is a cute piece that makes a great study in slurring technique. A gavotte is a type of dance; therefore, the performance of this piece should project good rhythm.

In general, play somewhat lightly so that the notes articulated by the right hand do not drown out the slurs.

#### Points of Interest:

- Measure 1 (and similar passages): Mute the first string with the "a" finger of the right hand to gain greater volume with the combination hammer-ons/pull-offs on the B string.
- Measure 2 (and similar passages): The C# should be accented and played quickly. It is an ornament called an acciaccatura.
- Measure 11: Note the guide finger (1), meaning to leave the 1st finger on the string when shifting.
- Measure 14: Use a portamento with your 2nd finger, but switch to your 4th at just the right moment and pluck the string.
- Measure 20 will take some practice to execute the combination descending gliss and pull-offs up to tempo.
- Measure 24: Note the unusual hammer from the 1st to the 4th finger. Hammering from 3 to 4 is a much weaker combination, and 1 to 4 allows more snap to get a louder sound.
- Measures 25 and 29: Be careful not to accent the first note of this string change. Since it falls on a weak beat, you must overcome this natural tendency and play it evenly.



### Gavotte

By FRANÇOIS-JOSEPH GOSSEC  
Arranged by SIMON SALZ

© 2002 BELWIN-MILLS PUBLISHING CORP. (ASCAP)  
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.  
All Rights Reserved

G G6 D BII A D Fine

TAB: 7 5 5 3 3 2 2 0 | 0 3 7 | 5 2 2 3 2 0 0 2 | 3 9 10 | 0 7 0 :

D A7/E D 4 3 4 A D -4 2 1A

TAB: 2 3 4 3 | -3 4 | 2 3 | 4 | -4 2 1A | 1 2 |

G D/F# D BII A7/C# D A

TAB: 0 7 0 | 2 3 5 | 3 2 2 | 0 2 3 2 0 | 0 0 0 0 :

A7 D A7 D

BII harm.----- harm.-----

TAB: 3 3 2 0 9 10 | 2 3 2 8 7 7 | 3 3 2 0 9 10 | 2 3 2 8 7 7 |

G D/F# G A7 D D.C. al Fine

4 -4 2 1 0 4 | 1 3 4 | 1 4 | 4 -4 2 1 a | 3 4 | 1 4 |

harm.-----

TAB: 0 7 6 4 2 0 7 5 | 5 3 2 4 2 0 4 5 | 3 0 0 0 0 0 0 | 7 5 3 2 0 9 8 10 7 | 0 0 0 0 0 0 0 0 12 :

# **CHAPTER TWENTY-EIGHT:**

## **P and I Breakdown**

### **Alternating Thumb and Index Finger Technique**

**T**he first half of “P and I Breakdown” is written in a pop/country style to help develop a proper right-hand position. The ability to alternate the thumb and index finger (p and i) is crucial in executing this piece. In order to do this, your thumb must be well to the left of your index finger. The technique of alternating the thumb and index finger on one string to gain faster speed actually dates back to the Renaissance when lutenists and vihuelists used similar techniques. This technique should come fairly naturally if you are already adept at alternating with a pick, as long as your right hand is positioned advantageously.

The second half, beginning at measure 19, develops the alternating bass technique used commonly in ragtime and country blues guitar styles. It's important to keep the fingers positioned over the strings while your thumb moves independently back and forth from the 6th to 3rd string so that the right hand remains essentially motionless.

## Points of Interest:

1. Measure 4: The last eighth note (B) has an unconnected slur, which means to sustain the note beyond its notated value. This note and others marked similarly are anticipations of the subsequent harmony. They should be allowed to sustain as long as possible to get the appropriate effect.

# **P and I Breakdown**

By SIMON SALZ

$\text{♩} = 165$  G

The sheet music consists of four staves. The top staff is a treble clef staff with a key signature of one sharp. It contains six measures of music, each starting with a sixteenth note followed by eighth notes. The first measure has 'a' above the notes. The second measure has 'a' above the notes. The third measure has 'a' above the notes. The fourth measure has 'a' above the notes. The fifth measure has 'm' above the notes. The sixth measure has 'm' above the notes. The bottom staff is a tablature staff for a six-string guitar. It shows fingerings (e.g., '3', '2', '1') and string numbers (e.g., '3', '2', '1'). The first measure starts with a sixteenth note followed by eighth notes. The second measure starts with a sixteenth note followed by eighth notes. The third measure starts with a sixteenth note followed by eighth notes. The fourth measure starts with a sixteenth note followed by eighth notes. The fifth measure starts with a sixteenth note followed by eighth notes. The sixth measure starts with a sixteenth note followed by eighth notes.

C/G G

TAB

5 G C/G C Dm/C C

TAB

9 G C/G G D7 Ddim7 D9 Dm7 BI D7

TAB

G

1.

23 2.

G 3 <sup>4</sup> m i

p p > p >

G7

28

Tablature for guitar string 6:

T	9	8	6	5	3						
A	8	6	5			0	3	1	3	2	
B	6	5			3	2	1	0			3

Note: The tablature shows a note at position 5 with a curved arrow pointing to position 0, indicating a bend or slide.

# CHAPTER TWENTY-NINE:

## Alexander's Ragtime Band

### Jazz-Style Syncopation Over Steady Bass

**A**lexander's Ragtime Band" was one of the first big hits of the twentieth century. It was composed by the prolific songwriter Irving Berlin, who went on to compose such great American standards as "God Bless America," "White Christmas," "Easter Parade," and many others. This arrangement uses the common approach of syncopated melody underpinned by a steady bass line. The bass line is a walking bass in the first section, and at measure 15 it moves into a stride-style pattern that Merle Travis and later Chet Atkins made world-famous.

The direction "swing the eighth notes" means that the eighth notes are played unevenly. An eighth note that falls on the beat is held longer than an eighth note played on the upbeat. This can be thought of as a triplet of three eighths with the first eighth tied to the second.

At measure 16 the cross-barre means that the left-hand 1st finger is angled so as to simultaneously press notes at two adjacent frets.

### Alexander's Ragtime Band



J = 116 ( $\text{D} = \frac{3}{8}$ )  
C

By IRVING BERLIN  
Arranged by SIMON SALZ

Sheet music for 'Alexander's Ragtime Band' featuring a treble clef, 4/4 time, and a walking bass line. The music is divided into measures by vertical bar lines. The bass line consists of quarter notes and eighth notes, primarily on the 1st and 2nd strings. The melody is played on the 6th string.

Sheet music for 'Alexander's Ragtime Band' featuring a treble clef, 4/4 time, and a stride-style bass line. The music is divided into measures by vertical bar lines. The bass line consists of eighth notes and sixteenth notes, primarily on the 1st and 2nd strings. The melody is played on the 6th string.

© 2002 BEAM ME UP MUSIC (ASCAP)  
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.  
All Rights Reserved

F

G7 To Coda

Sheet music for guitar. The top staff shows a melodic line with fingerings (e.g., 3, 2, 0, 3; 3, 2, 0, 1; 3, 1, 3, 1) and a bass line below it. The bottom staff shows a guitar tab with strings T, A, B. Chords: Dm7, BV, G7.

C

Sheet music for guitar. The top staff shows a melodic line with fingerings (e.g., -2, -4; 1, 2, 1, 2; 1, 0, 1, 0). The bottom staff shows a guitar tab with strings T, A, B. Chords: C, D7.

D7

cross barre

G7

BIII-----

D.S. al Coda

Sheet music for guitar. The top staff shows a melodic line with fingerings (e.g., 1, 4, 1, 4; 1, 0, 1, 0). The bottom staff shows a guitar tab with strings T, A, B. Chords: D7, cross barre, G7, BIII. D.S. al Coda.

Coda

Sheet music for guitar. The top staff shows a melodic line with fingerings (e.g., 4, 4; 1, 4, 1, 4). The bottom staff shows a guitar tab with strings T, A, B. Chords: C, C7.

F

BVIII-----

F#dim7-----

Sheet music for guitar. The top staff shows a melodic line with fingerings (e.g., 4, 4; 1, 4, 1, 4). The bottom staff shows a guitar tab with strings T, A, B. Chords: F, BVIII, F#dim7.

Sheet music for guitar. The top staff shows a melodic line with fingerings (e.g., 1, 3, 1; 3, 4, 3; 1, 2, 1, 2). The bottom staff shows a guitar tab with strings T, A, B. Chords: C7, B7, Bb7, A7, BV, Dm7, G7, C. Techniques: gliss.

Sheet music for guitar. The top staff shows a melodic line with fingerings (e.g., 1, 3, 1; 3, 4, 3; 1, 2, 1, 2). The bottom staff shows a guitar tab with strings T, A, B. Chords: C7, B7, Bb7, A7, BV, Dm7, G7, C. Techniques: gliss.

# **CHAPTER THIRTY:**

## **Brahms' Hungarian Dance No. 5**

### **Advanced Techniques for Changing Tone Colors**

**B**rahms' "Hungarian Dance No. 5" is one of the most popular classical pieces ever written. Johann Brahms himself arranged this piece for many settings in response to its popularity. It makes a very exciting guitar solo.

Because this piece is based on folk music, many interpretative liberties may be taken with it. It is common to hear performers use sudden shifts in tempo and dynamics for dramatic effect. For example, accelerando (speeding up the tempo) can be used to create excitement in this gypsy-style piece.

Make sure to bring out the melody over the softer accompaniment. Rest strokes may be used to project the melody. This piece has numerous tricky spots, such as measures 9–10, 11–16, 26–27, and 49–50. A good strategy is to isolate these spots and then master them individually before putting the whole piece together.

#### **Points of Interest:**

1. Measure 7: Play the F♯ on the D string by hammering on to the note with the 4th finger.
2. Measure 8: Be sure to keep the accompanying chords softer than the melody even though they are higher in pitch than the E melody note.
3. Measure 9: After hammering on the G with your 4th finger, continue to hold and sustain the G as long as possible to give a richer sound to the arpeggio.
4. Measure 10: Play the high B melody note with the side of your 1st finger in a barred position. Slightly lift the tip of your 1st finger to allow the open E to sound. This is called a hinge barre. When the B comes in on the bass, on the 2nd beat, a full barre is formed.
5. Measure 14: The open-string bass notes must be played staccato (as indicated by the dots) by placing your thumb on the string to stop the sound. Notice the use of the 2nd finger on the last 16th note of the measure. This fingering allows your 1st finger to prepare to play the low B on the downbeat of the next measure.
6. Measure 26: *Allargando* means to stretch out the tempo.
7. Measure 27: *A tempo* means to resume the original (allegretto) tempo.
8. Measure 33: *Sul ponticello* (sometimes written *ponti*) means to pluck close to the bridge to get a metallic or nasal tone color.
9. Measure 39: *Sul tasto* means to play near or on the fingerboard to gain a sweet, dark tone color.
10. Measure 43: *Normale* means to play normally just to the right of the sound hole.



## **Hungarian Dance No. 5**

By JOHANNES BRAHMS  
Arranged by SIMON SALZ

**Allegretto**  $\text{♩} = 96$

Em

Adim7

Em

The image shows a musical score for guitar. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The score consists of two measures. The first measure contains a 4/4 time signature, a 'mf' dynamic, and the chord 'Em'. The second measure begins with a 3/4 time signature and the chord 'Adim7'. The third measure returns to a 4/4 time signature and the chord 'Em'. The guitar tablature below shows the fingerings for each note: 2, 1; 2, 1; 0, 3, 0; 2, 2; 0, 2, 2; 0, 2, 2; 0, 2, 2.

A m

Em

B7

Em

### *hinge* BVII

Adim7

Em

Musical score and tablature for guitar, page 4. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature below shows the strings (T, A, B) and fret positions (0-10). The score includes various note heads (solid, hollow, with stems), slurs, and grace notes. The tablature shows standard notation with some numbers above or below the strings.

4

TAB

0	0	0	8	7	9	9	8	10	8	9	9
2	0	2	0	7	0	7	0	10	0	9	9
0	3	0	0	7	0	0	0	0	0	7	7

C

Bm

Bm

Am

G

B7

Em

© 2002 BELWIN-MILLS PUBLISHING CORP. (ASCAP)  
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.  
All Rights Reserved

E7  
 17 a 4 m i 4.  

 T A B  
 7 0 7 0 8 0 7 5 4 5 7 5 4 7 5  
 7 6 6 7 6 7 6 0 0

D7  
 21 G BIII 2 4 2 1 4 2  

 T A B  
 5 5 7 5 3 2 3 5 3 2 5 3  
 4 4 5 4 4 5 3 3 3 3

B7 allargando C  
 25  

 T A B  
 2 0 2 0 5 3 2 0 4 5 7 5 4 7 5  
 2 1 1 2 2 3 0 3

B7 F#7 B7 Em To Coda  $\Theta$   
 29 a tempo  

 T A B  
 7 7 0 2 4 0 0 4 5 7 5 4 7 5  
 7 7 1 2 2 0 0 0 0

E BIX  
 33 sul ponticello  

 T A B  
 12 9 7 9 7 9 7 5 4 5 7 9 7  
 9 9 0 0 5 5 7 0 0 0

37

T A B

12 7 7 7 7 5 4 2 0 0  
9 9 9 9 9 7 5 2 1 1  
0 0 0 0 0 0 0 0 0 0

40

A E B

sul tasto

T A B

4 5 5 5 4 4 4 4  
5 4 6 0 0 0 0 0

44

E

normale harm. sul tasto

T A B

4 4 5 5 7 7 9 12 12 4  
5 5 7 7 9 9 12 12 5  
0 0 0 0 0 0 0 0 4

47

A BV E B

T A B

5 6 0 0 0 0 0 0 0

50

E B7 E D.C. al Coda

normale harm.

T A B

7 5 0 0 12 0 0 0 0  
9 7 9 7 6 7 0 0 0 0

Coda Am B7 Em

BVII

ff

T A B

8 7 7 0 12 0 0 0 0  
9 8 7 7 9 7 0 0 0 0

# CHAPTER THIRTY-ONE:

## Bill Bailey, Won't You Please Come Home? Ragtime-Style Alternating Bass

**B**ill Bailey, Won't You Please Come Home?" is a well-known jazz standard played by traditional and swing jazz musicians. The stride-style right-hand thumb part makes this arrangement a great right-hand study. To get a Chet Atkins or Merle Travis type of sound, try muting the bass with the side of the palm. These players use thumb picks, which make muting easier.

### Bill Bailey, Won't You Please Come Home?



J = 173

C

By HUGHIE CANNON  
Arranged by SIMON SALZ

TABLATURE (BASS STAFF):

T	3	2	2	3	0	2	2	3	2	2	3	0	2	2	3
A															
B															

TABLATURE (BASS STAFF):

T	3	2	2	3	0	2	1	0	2	0	3	0	2	0	3
A															
B															

TABLATURE (BASS STAFF):

T	3	2	3	3	0	3	1	0	1	3	0	3	0	3	
A															
B															

© 2002 BELWIN-MILLS PUBLISHING CORP. (ASCAP)  
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.  
All Rights Reserved

13 a

G7( $\sharp$ 5) BIII C6

T A B

17

C7 BV F6 BIII

T A B

21

F $\sharp$ dim7 C B7

T A B

25

B $\flat$ 7( $\sharp$ 11) A7 D G7 C A $\flat$ 7 G7 C

T A B

# CHAPTER THIRTY-TWO:

## Chromatic Rag

### Piano-Style Rag

**T**he ragtime style involves keeping a steady bass pulse with the thumb on the right hand while playing syncopated melodies with the fingers. This piece takes advantage of some bluesy piano-like dissonances by using open strings ringing against stopped strings. Be sure to hold the left-hand fingers down, allowing notes to sustain longer than their written value to produce this effect.



48

### Chromatic Rag

By SIMON SALZ

Not fast  $\text{♩} = 137$  ( $\text{♪} \text{ ♪} = \overline{\text{♪}} \text{ ♪}$ )

G7

Sheet music for Chromatic Rag, first section. Treble clef, 4/4 time. Key signature: G major (no sharps or flats). The melody consists of eighth-note patterns with fingerings (1, 2, 3, 4) and rests. The bass line is in G7 chord. Fingerings: 1, 1, 3, 4, 1, 3, 0, 0, 0, 0, 4, 0, 0, 5. The bass line: T 0 1 3 2 3 3 3 3 3 3 3 3 A 3 3 3 3 3 3 3 3 3 3 3 3 B 3 3 3 3 3 3 3 3 3 3 3 3

Sheet music for Chromatic Rag, second section. Treble clef, 4/4 time. Key signature: G major (no sharps or flats). The melody continues with eighth-note patterns and rests. The bass line is in G7 chord. Fingerings: 0, 1, 2, 3, 0, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0. The bass line: T 0 1 3 2 3 3 3 3 3 3 3 3 A 3 3 3 3 3 3 3 3 3 3 3 3 B 3 3 3 3 3 3 3 3 3 3 3 3

G7

Sheet music for Chromatic Rag, third section. Treble clef, 4/4 time. Key signature: G major (no sharps or flats). The melody continues with eighth-note patterns and rests. The bass line is in G7 chord. Fingerings: 2, 1, 3, 1, 3, 0, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0. The bass line: T 0 1 3 2 3 3 3 3 3 3 3 3 A 3 3 3 3 3 3 3 3 3 3 3 3 B 3 3 3 3 3 3 3 3 3 3 3 3

Sheet music for Chromatic Rag, fourth section. Treble clef, 4/4 time. Key signature: G major (no sharps or flats). The melody continues with eighth-note patterns and rests. The bass line is in G7 chord. Fingerings: 0, 1, 2, 3, 0, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0. The bass line: T 0 1 3 2 3 3 3 3 3 3 3 3 A 3 3 3 3 3 3 3 3 3 3 3 3 B 3 3 3 3 3 3 3 3 3 3 3 3

C

Bb7

Sheet music for Chromatic Rag, fifth section. Treble clef, 4/4 time. Key signature: C major (no sharps or flats). The melody continues with eighth-note patterns and rests. The bass line is in Bb7 chord. Fingerings: 0, 3, -3, 0, 1, 2, 1, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The bass line: T 0 0 5 0 4 0 5 0 4 0 6 0 6 0 6 0 A 3 5 3 5 3 3 3 3 3 3 3 3 B 3 3 3 3 3 3 3 3 3 3 3 3

Sheet music for Chromatic Rag, sixth section. Treble clef, 4/4 time. Key signature: C major (no sharps or flats). The melody continues with eighth-note patterns and rests. The bass line is in Bb7 chord. Fingerings: 0, 4, 0, 6, 0, 6, 0, 6, 0, 6, 0, 6, 0, 6, 0, 6, 0, 6. The bass line: T 0 0 5 0 4 0 5 0 4 0 6 0 6 0 6 0 A 3 5 3 5 3 3 3 3 3 3 3 3 B 3 3 3 3 3 3 3 3 3 3 3 3

© 2002 SIMON SALZ PRODUCTIONS  
All Rights Reserved

10 A7 Dm A7 Dm 1. D7

T A B

6 5 0 3 2 3 0 4 0 1 0 2 0 3 0 1  
5 5 0 4 0 0 2 0 3 0 2 0 3 0 0

14 G7 A♭7

T A B

(1) 0 1 0 2 3 0 0 1 4 1 3 4 0 4 3 1  
0 0 2 0 3 3 3 3 3 3 4 4 4 4 4 4

2 F F♯+ C A7 D G7

T A B

2 1 2 0 3 0 1 4 1 2 5 2 3 6 3 4 0 5 4 0  
1 2 0 2 0 3 3 3 2 0 5 5 5 5 5 4 3

20 B7 C7 B C

T A B

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

# CHAPTER THIRTY-THREE:

## Canon

### Advanced Two-Part Texture

**C**anon" is taken from the collection *Canonic Sonatas* by Georg Philipp Telemann. This ingenious two-part piece is quite a challenge to play well on the guitar. A canon, or round, is a melody that, when staggered a certain number of beats apart, will harmonize with itself. This particular piece has the voices one measure apart. In this arrangement, the second voice is one octave below the first.

One of the unusual features of this canon is the way it modulates and explores different keys. It is composed in a rondo form. The main theme, or A section, is in the key of G. The B section begins at measure 13 and modulates to the key of D major. At measure 31 the main theme returns. At measure 43 the C section modulates to B minor and finally returns to the A section. The form can be described as ABACA. The technical challenge of this piece is to phrase and articulate the echoing lower part exactly as the upper part is played.

A good approach to practicing this piece is to take one section at a time and perfect each individually before putting the whole piece together.

### Canon (from the "Canonic Sonatas")



⑥ = D

$\text{J} = 137$  ( $\text{J} = \overline{\text{J}}^3\text{J}$ )

By GEORG PHILIPP TELEMANNS  
Arranged by SIMON SALZ

*To Coda Φ*

Musical staff and tablature for strings T, A, and B. The staff shows eighth-note patterns with fingerings: 1, 2, 4, 4, 1. The tablature below shows the corresponding fingerings: 3 1, 3, 3 2.

Musical staff and tablature for strings T, A, and B. The staff shows eighth-note patterns with fingerings: 2, 4, -1, 2, 1. The tablature below shows the corresponding fingerings: 3 2 3 2 0, 2 0 5 0 5 4, 5 2 3 0.

Musical staff and tablature for strings T, A, and B. The staff shows eighth-note patterns with fingerings: 2, 4, -1, 2, 1. The tablature below shows the corresponding fingerings: 4 1, 4.

Musical staff and tablature for strings T, A, and B. The staff shows eighth-note patterns with fingerings: 2, 3, 5, 7, 5, 3. The tablature below shows the corresponding fingerings: 5 0 2 2 0 5, 0 0 0 0 0, 4 0 2 3 4 2 0.

Musical staff and tablature for strings T, A, and B. The staff shows eighth-note patterns with fingerings: 1, 2, 4, 1. The tablature below shows the corresponding fingerings: BII, 1, 2, 4, 1.

Musical staff and tablature for strings T, A, and B. The staff shows eighth-note patterns with fingerings: 1, 2, 4, 1. The tablature below shows the corresponding fingerings: 2, 3, 2, 2, 3, 5, 7, 5, 5, 7, 2, 4, 2, 3, 4, 0, 2, 2, 4.

Musical staff and tablature for strings T, A, and B. The staff shows eighth-note patterns with fingerings: 1, 2, 4, 1. The tablature below shows the corresponding fingerings: 2, 3, 2, 2, 3, 5, 7, 5, 5, 7, 2, 4, 2, 3, 4, 0, 2, 2, 4.

Musical staff and tablature for strings T, A, and B. The staff shows eighth-note patterns with fingerings: 1, 2, 4, 1. The tablature below shows the corresponding fingerings: 3, 5, 8, 7, 7, 0, 5, 2, 0, 4, 0, 2, 3, 2, 4, 4, 0.

Musical staff and tablature for strings T, A, and B. The staff shows eighth-note patterns with fingerings: 1, 2, 4, 1. The tablature below shows the corresponding fingerings: 3, 2, 1, 4, 1.

Musical staff and tablature for strings T, A, and B. The staff shows eighth-note patterns with fingerings: 1, 2, 4, 1. The tablature below shows the corresponding fingerings: 5, 2, 3, 2, 7, 4, 0, 0, 4, 0, 4, 2.

49

TAB

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

53

TAB

0 3 2 3 0 2 3 2 0 7 6 5 4 3 2 0 3 2  
4 2 4 0 4 0 2 4 4 4 2 2 3 2

57

BII-----

TAB

0 2 4 1 4 3 0 2 4 3 4 1 2 1 4 4 2 1 2 2  
1 0 4 2 5 2 3 0 4 2 1 4 2 1 2 4 4

BIV-----

60

TAB

7 5 7 5 7 6 0 0 2 4 5 4 2 0 2 4  
4 4 4 4 4 5 0 2 5 4 2 0 2 4

D.S. % al Coda

63

TAB

0 2 0 1 0 3 1 3 3 2 5 0 2 3 2 0 3  
2 0 0 0 5 0 0 5 4 5

Coda

65

rit.

TAB

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

29

Musical notation for guitar part 29. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note heads and stems.

T	3						
A		0	2				
B	4	7	5	7	5	4	

Below the staff, there are numerical values: 3, 4, 5, 7, 5, 4, 5, 0, 4, 5, 0, 0, 0, 4.

33

Musical notation for guitar part 33. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note heads and stems.

T	0	1	0	0	3	1	0	2	0	0	4
A	0	2	0	5	3	2	2	0	0	4	3
B	2						3	2	0	2	5

37

Musical notation for guitar part 37. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note heads and stems.

T	2	3	0	0	0	3	1	0	1	0	2	0	2	0	4	
A	4	5			4	5	2	5	0	0	2	3	2	3	2	0

41

Musical notation for guitar part 41. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note heads and stems.

T	0	0	1	3	0	8	8	7	8	5	7	0	
A	2	0	0	5	4	5	2	3	0	5	0	0	4
B													

45

Musical notation for guitar part 45. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note heads and stems.

T	4	0	8	0	7	0	4	0	3	2	0	1	0
A	4				6	9	4	2	2	1	2		
B	7												