

# **Guitar Seminar**

## **Volume 1**

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# Preface

This book is designed for the first-time beginner, and will provide a good foundation for all guitarists, regardless of stylistic preference. Throughout the book, both standard notation and tablature are used. Classical (finger-style) technique is used as the study covers the first position of all of the strings before moving up to higher positions on the fretboard. It is hoped that the book will stimulate the student to pursue guitar as a lifelong activity, whether at the professional or amateur level.

The book was created using Finale 2003 music notation software. The original intention was to emphasize standard notation. I usually do not use tablature as a form of notation, however, I know that there is a portion of the this book's intended audience who do use tablature, or who respond well to that type of notation. Since the software's improved tablature feature made it so easy to translate the standard notation into tablature, I have included tablature for all but the ensemble music. However, be sure that you do not rely solely on the tablature and that you are making the necessary effort to learn the standard notation. The standard notation is a more versatile and general music language and should be considered the main focus of study. Although a student might be able to create some nice sounds by reading only the tablature, he/she would be missing the main focus of the book, which is to present basic guitar music and performance techniques using standard notation.



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# Chapter 1 - Technique, Tuning and Notation

## The Guitar

It is important to know the terms to describe the different parts of the instrument. For the most part they are self-explanatory.



The strings run the length of the guitar and are attached to the head stock using the tuning pegs. The other ends of the strings are attached to the body by being tied into the bridge. The sound hole is in the center of the guitar. The fingers are placed on the fretboard (or fingerboard).

## Hand Positions

The positioning of the hands is an important part of guitar playing. The position the student uses will very likely become a habit within a short time so, it is important that the student choose a hand position that is both comfortable and practical. It is easier to develop good habits from the start than it is to correct bad habits later on, so be sure to put enough effort into developing a proper hand position for both hands.

### Left Hand

The main consideration for the left hand position is to insure that there is a good spread between the fingers. Any position that restricts the movement or the reach of the fingers should be considered a bad position. The basic correct position for the left hand is described as follows: The thumb is placed on the back of the neck, approximately opposite the second finger. The fingers are approximately perpendicular to the string (although the first and fourth fingers are pointing slightly towards the center). From this basic position you are able to spread the fingers out to obtain maximum reach.



Left hand



thumb is opposite 2nd finger

On occasion it is OK to let the fingers come toward the strings at a different angle or let the thumb come around the neck of the guitar but it should be recognized that these positions, however comfortable they seem, restrict your reach and should not be used excessively. These positions can sometimes help relieve tensions that many beginning guitarists experience during the period while the muscles of the hand and forearm are being strengthened. However, the student should develop the habit of using a hand position that allows the greatest reach and flexibility.

### Right Hand

When using the classical (finger-style) technique, the forearm rests on the edge of the guitar where the side meets the top. The wrist is slightly bent so that fingers are nearly perpendicular to the strings. The thumb can rest on string 6 when it is not used. The fingers are then free to play the other strings. The movement should be in the two joints of the fingers that are closest to the palm. There should not be significant movement in the wrist or forearm while playing the strings with the fingers. The fingers of the right hand are labeled with the following letters:

p = thumb	(Latin - Pollex)
i = index	(Latin - Index)
m = middle	(Latin - Medius)
a = ring	(Latin - Annularis)



right hand



right hand

The little finger of the right hand is rarely used in the beginning studies because the hand position must be drastically altered in order for the little finger to reach the strings. Many advanced players, however, have used the little finger to great advantage.

A technique of **alternation** is used in finger style playing. It consists of consecutive strokes by different fingers. Common alternation patterns include i-m-i-m, i-a-i-a, and m-a-m-a. Many other combinations of the fingers can be used.

There are two basic strokes used by the fingers, Rest Stroke and Free Stroke. When using rest stroke, the finger comes to rest on the adjacent string after each stroke is made. Rest stroke enables the player to achieve the fullest tone and widest dynamic range.

When using free stroke, the finger does not touch the adjacent string after completing the stroke. Instead it passes over the string and does not stop the vibration that might be occurring on that adjacent string. Free stroke is particularly well suited for arpeggio playing.

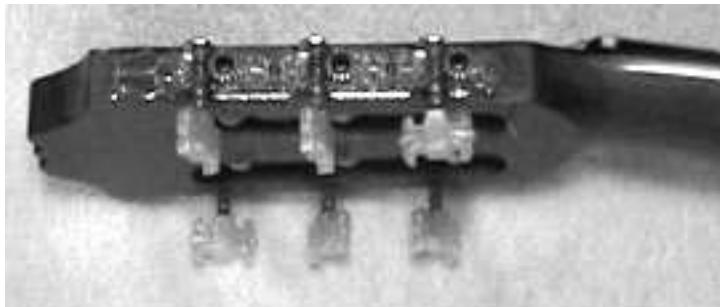
It is important that the student understands that the hand position that he/she uses in the beginning will soon become a habit. Be sure to develop good habits!

## Tuning

Tuning the guitar is an important part of the process of learning how to play guitar. When you press down your finger at a fret, a specific pitch is supposed to sound. This will happen only if the guitar is tuned correctly. Some instruments (such as the piano) are tuned by professionals (usually while you are off running some errands) and other instruments (such as electronic synthesizers) maintain their pitch as to never need manual tuning. The rest of us have to tune our instruments. Lucky us. The guitar, like others in the bowed and plucked string instrument family, requires frequent tuning. It is essential that

the person who plays the instrument can also tune the instrument. Electronic tuners are useful; I recommend them. However, a guitarist should know how to tune without the aid of an electronic tuner.

Herein is a short discussion of a simple method of standard tuning for the guitar. Although other methods exist, they all attempt to accomplish the same goal: Get the guitar "in-tune" so that the tuning will not detract from the skill of any musician who plays the instrument. A well-tuned guitar cannot make a novice player sound like a pro, but a poorly tuned guitar can make an accomplished player sound terrible. The truth is that an accomplished player won't tolerate an out-of-tune guitar, she'll just tune it. It is each guitarist's responsibility to keep their instrument in tune. All tuning of the strings is done by turning the tuning pegs which will tighten or loosen the strings.



Tuning pegs

The following discusses the relative tuning method (sometimes referred to as the "5th fret method").

### **Relative Tuning**

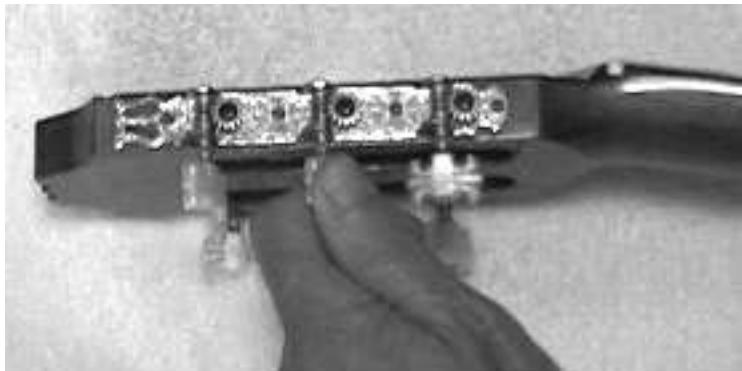
Relative tuning involves comparing the tuning of adjacent string pairs. The higher pitched string in the pair is tuned in reference to the lower string. It is assumed that the lower string is "in-tune". With this method you have to tune the lowest string (string 6- low E) to some reference such as a piano or a tuning fork. Some additional suggestions for tuning the 6th string are listed later.

The general process is as described below, followed by a step-by-step breakdown of the tuning method.

Once you have tuned the 6th string, you will press down that string at the fifth fret and pluck the string. You then tune the 5th string to match that sound. The standard tuning system for the guitar is such that the difference in sound from the 6th string to the 5th string is the same as the difference from the open 6th string to the fifth fret of the 6th string. Therefore the fifth fret of the 6th string should be a match for the open 5th string.



If they don't match, you should change the pitch of the 5th string by turning the tuning peg for the 5th string in the appropriate direction (don't change the 6th string).



make adjustments to string 5

The terms "flat" and "sharp" are used to compare two different notes. If the pitch of the open string is lower than the pitch of the fretted note then the term used to compare the open string in reference to the fretted string is "flat" (i.e. the A string is flat). To correct this "out-of-tune" condition, turn the tuning peg of the open string so that it increases the tension of that string and raises the pitch of the open string so that it is "in-tune" with the fretted string. Conversely, if the pitch of the open string is higher than the pitch of the fretted note then the term used to compare the open string in reference to the fretted string is "sharp". To correct this "out-of-tune" condition, turn the tuning peg of the open string so that it decreases the tension of that string and lowers the pitch of the open string so that it is "in-tune" with the fretted string. When adjusting the tuning of a string that is sharp, it is advisable to lower the pitch of the string so that is noticeably flat, then bring the string up to the desired pitch. If you tune a string that is sharp down to the correct pitch without first going below the desired pitch, oftentimes the string does not hold its pitch as long as the recommended method.

Back to the tuning process.

If the 5th string is too low (flat), you need to tighten the string; if the string is too high (sharp), you need to loosen the string. It is important to get the 5th string tuned up in reference to the 6th string because once the 5th string is "in-tune", it will be used to tune-up the 4th string. The 4th string is then used to tune up the 3rd string and so on. Any tuning error you make will "ripple" throughout the whole process, so tune carefully.

Usually the fifth fret is used when tuning the string pairs with one exception being at the fourth fret. Here is a quick summary of the process:

1. tune string 6 (some methods are discussed later)
2. tune string 5 to match the fifth fret of string 6
3. tune string 4 to match the fifth fret of string 5
4. tune string 3 to match the fifth fret of string 4
5. tune string 2 to match the FOURTH fret of string 3  
 (Notice the use of the fourth fret)
6. tune string 1 to match the fifth fret of string 2

When using the relative tuning method it is important to go through the process in the above order. Now let's go through the whole process more slowly.

### **tune string 6**

This is the starting point for tuning in this system. You tune the low E string (string 6) by one of several means. Here is a list of options with a short discussion afterwards.

1. Match the low E to the Piano note E, an octave plus minor 6th below middle C.
2. Buy a guitar pitch pipe and use the low E sound.
3. Play a song from a CD that has a prominent Low E, such as Daytripper (Beatles), I Can See for Miles (the Who).
4. Match your E to another guitar's E. You have friends who play, right?
5. Play an E on a Synthesizer or other instrument that you know is in-tune.
6. Guess. Check the tension of the string. Not too tight now, but not wobbly loose either.

If you own a piano, it is easy to play the E that is nearly two octaves below middle C. Hold down the sustain pedal and let the note ring out. As it is still sustaining, play the open 6th string and adjust the tuning peg so that the string sounds the same pitch as the piano note. If you don't own a piano you can use your CD player to play a song that is in E.

If you don't have a piano or other instrument to check your E string, you may just have to guess. The low E is about the lowest note I can sing, it's way down there, probably way too low for most women's voices. If you don't have any reference you will have to start with a note that is your best guess. Once you decide that you have a note that is "in the ballpark", you can tune the rest of the strings in relation to the sixth string and it will still sound OK even if the low string is not exactly "E". Just be sure that you are not way too high (too tight) to begin with or you might have strings poppin' like old rubber bands. That's no fun.

### **tune string 5**

Once the 6th string is in-tune or as close as you can get, you should press down that string at the 5th fret and use the sound created there to tune your open 5th string (A). Listen carefully to the sound of the note A (the 5th fret of string 6). Then play the open 5th string and adjust the tuning peg for that string to make it sound the same as the 5th fret of string 6. Both notes are "A". If they sound different be sure that you adjust string 5. Don't change string 6, it is your tuning reference. After you have adjusted open string 5 so that it sounds the same as the 5th fret of string 6, continue to the next step.

### **tune string 4**

Use the 5th fret of string 5 as the reference to tune the open 4th string. Both notes are D. If the open 4th string is not in-tune with the 5th fret of string 5, you should adjust the 4th string. Don't change the 5th string at this point, you have already tuned that string in the previous step.

**tune string 3**

Continue this process. Use the 5th fret of string 4 as the reference to tune the open 3rd string. Both notes are G. If the open 3rd string is not in-tune with the 5th fret of string 4 then adjust the 3rd string. Again, don't change the 4th string, you have already tuned that string in the previous step.

**tune string 2**

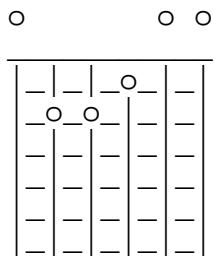
Tuning the second string is where you use the 4th fret instead of the 5th fret. Use the 4th fret of string 3 as the reference to tune the open 2nd string. Both notes are B. If the open 2nd string is not in-tune with the 4th fret of string 3 then adjust the 2nd string. Remember, don't change the 3rd string at this point, you have already tuned that string in the previous step.

**tune string 1**

Finally, use the 5th fret of string 2 as the reference to tune the 1st string. Both notes are E. If the open 1st string is not in-tune with the 5th fret of string 2, then adjust the 1st string. Again, don't change the 2nd string, you have already tuned that string in the previous step.

Now all of your strings should be in-tune "relative" to the low E string. Even if the E string is not exactly an E, the guitar should still be in-tune with itself based on whatever note the sixth string was tuned.

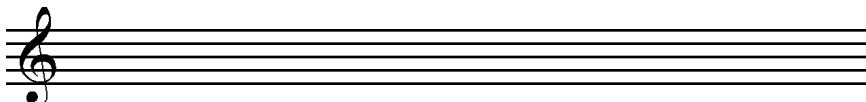
I like to test the tuning with the E major triad, shown in chord diagram form below. It should sound nice and full, without any discordant sourness.



If it doesn't sound right, start over and go through the process again. If the guitar was extremely "out-of-tune" to begin with, it is common to have to go through the whole process another time or two until the tuning stabilizes.

# Standard Notation

Standard notation is a common form of music notation that makes use of the musical alphabet (A-G). Standard notation uses a Staff that consists of 5 lines separated by 4 spaces. The lines are numbered from 1 to 5 beginning with the bottom line (1st line). Likewise the spaces are numbered 1 to 4 beginning with the bottom space (1st space).

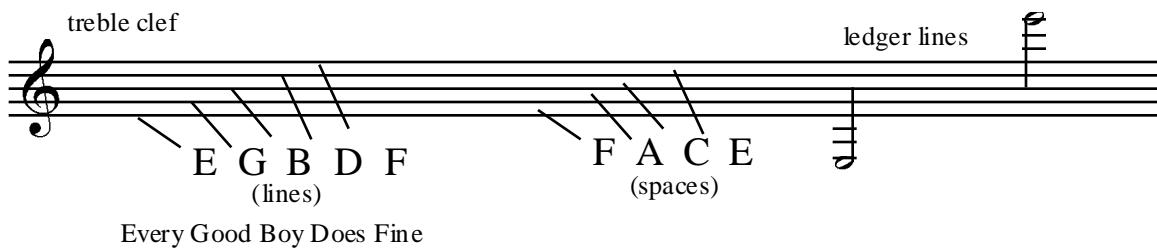


A clef sign is placed on the staff and this clef sign assigns the letter names to the different lines and spaces. The specific clef sign used for guitar music is called a "treble clef". The treble clef assigns the following letters to the lines of the staff (from bottom to top):

E G B D F

The phrase "Every Good Boy Does Fine" is often used to help remember the letter names of the five lines of the staff in treble clef.

When using treble clef the spaces from 1 to 4 spell out the word  
F A C E.



Extra lines can be added to the staff (both above and below) to expand the range of the staff. These extra lines are called "ledger lines". In between each ledger line is a space (just like the staff) that also can be used. The range of the guitar is so great that ledger lines above and below the staff are often used.

This information should be memorized immediately.

## Note Values

Note values are used in music notation to indicate the proper rhythm of the music. The note values used in these lessons are: Whole note, Half note, Quarter note, Eighth note and Sixteenth note. These note values define the time relationship between the different notes in a piece of music. The terminology helps understand their relationship, i.e. a Half note lasts half as long as a Whole note, and a Quarter note will last twice as long as an Eighth note. These note values do not indicate how fast any particular note should be played, only the relationship between the notes. If a whole note last 4 seconds, then a half note will last 2 seconds; but if a whole note lasts only 2 seconds, then a half note will last 1 second. Each note value has an equivalent rest. A rest is a notation that indicates a silence in the music.

Note Values

whole note    half note    quarter note    eighth note    sixteenth note

Rests

whole rest    half rest    quarter rest    eighth rest    sixteenth rest

Notice the physical characteristics of the different note values.

- whole note - open notehead, no stem
- half note - open notehead with stem
- quarter note - black notehead with stem
- eighth note - black notehead with stem and flag or beam
- sixteenth note - black notehead with stem and double flag or double beam

A series of eighth notes or sixteenth notes are usually connected together in a group with a "beam" instead of using a separate flag for each note.

The stem direction of a note may go up or down and the direction is usually determined by the position of the notehead on the staff. If the notehead is on the lower portion of the staff, then the stem would go up; if the notehead is in the upper portion of the staff, then the stem would go down. It should be mentioned that there are many times, especially in classical guitar literature that the stem direction does not follow the above mentioned rule. Instead, it may be used to indicate whether the note is played with the finger (up stem) or with the thumb (down stem).

## Measures

Vertical lines divide the staff at periodic intervals. These lines are called barlines. The area from one barline to the next is called a measure. Often the terms "bar" and "measure" are used interchangeably. At the very end of a piece of music, a double barline is used. Occasionally, a double barline is used at the beginning of a new section within a longer piece of music.

A repeat sign, consisting of a double barline with dots placed on both sides of the 3rd line of the staff, is used to indicate that a section should be repeated.



## Meter and Time Signature

The time signature is placed on the staff after the clef sign, and it consists of two numbers.

The top number indicates the number of counts in one measure.

The bottom number indicates which note value receives one count

Since the bottom number indicates the note value that receives one count, you should expect to see either the number 1 (whole note, actually this is very rare), the number 2 (half note), the number 4 (quarter note) or the number 8 (eighth note). On rare occasions, you might even see the number 16 (sixteenth note) as the bottom number. The top number could be any number but it is most commonly a 2, 3, 4 or 6.

A time signature of 4/4 would indicate that a quarter note receives one count (bottom number is 4) and there are four counts to each measure (top number is 4)

Time Signature

top number = number of counts in one measure

bottom number = type of note which receives one count

A time signature of 6/8 would indicate that an eighth note receives one count and that there are 6 counts to each measure.

## Compound Meter

Often 6/8 is played at a fast tempo so that counting all six is impractical and instead only two counts (each the length of 3 eighth notes) are used. This is commonly known as playing 6/8 "in 2". A jig is a familiar form of this rhythm. When played in this manner the meter is called compound meter. This is true of many time signatures where the top number is divisible by 3. The characteristic of compound meter is that each perceived beat (2 beats for each measure 6/8) has a three part subdivision (each of the eighth notes of 6/8). This is in contrast to simple meter such as 3/4 where each beat (a quarter note) has a two part subdivision (an eighth note). So, compound meters are sometimes misleading at first glance; 6/8 might feel like it's a 2 beat meter (with triplets on each beat), 9/8 might feel like a 3 beat meter and 12/8 a 4 beat meter. As you learn music in these meters, an understanding of this rhythmic idea will become more clear.



## Tie Line

Another symbol that is used is a tie line. The tie line is a curved line connecting two notes of the same pitch (same letter name and position on the staff). This symbol joins the time values of the two notes and creates ONE note that is the length of the total value of the two. This is especially useful when a note begins in one measure and its duration is long enough to last into the next measure.



This chapter covers a large amount of material. Application of these terms and concepts will help in your understanding of this material. If something seems unclear at this point, then continue to the first lesson and see how the notation is applied to the guitar music. Periodically review this information until you have a clear understanding of all of the following terms.

Musical Alphabet

Staff

Clef Sign

Treble Clef

Lines (E G B D F )

Spaces (F A C E )

Ledger Lines

Note Values

Rests

Whole note

Half note

Quarter note

Eighth note

Sixteenth note

Barline

Measure

Double Barline

Repeat Sign

Meter

Time Signature

Tie Line

The tablature notation under the standard notation (marked TAB) shows you where on the fretboard the notes can be played. The six lines of the tablature represent the six strings of the guitar (the top line is string 1). The numbers are the fret positions on the string that the left hand should play. The number zero refers to the open string (unfretted). In the example below the standard notation shows three quarter notes, C, D and E. The TAB shows that C is played on string 2 at the first fret, D is played on string 2 at the third fret and E is played on the string 1, open. There is no rhythm in the tablature. Read the standard notation for the rhythmic element.



## Chapter 2 - String One

In this lesson you will learn the names of the six open strings and two additional notes on string 1. The most important notational aspects in this lesson are as follows:

- 1) interpreting the time signature
- 2) reading Whole notes, Half notes, and Quarter notes

Throughout this lesson and others, make a conscious effort to use alternation between the fingers of the right (plucking) hand. The recommended alternation patterns for this lesson are i-m-i-m and m-i-m-i.

Note names used in this lesson:

string 1 = E    string 1 fret 1 = F,    string 1 fret 3 = G

string 2 = B

string 3 = G

string 4 = D

string 5 = A

string 6 = E,

A musical staff with a treble clef and a common time signature (4/4). The staff consists of six horizontal lines representing strings. The bottom line is labeled T, A, and B from left to right. Below the staff, a series of numbers (0, 0, 0, 0, 1, 1, 1, 1, 3, 3, 3, 3, 1, 1, 1, 1) are aligned with vertical tick marks on the staff, indicating fingerings for each note. The notes are represented by open circles (quarters), solid circles (halves), and a solid oval (whole).

Notice the time signature, the top "4" indicates there are 4 counts in each measure and the bottom "4" indicates that a quarter note receives one count.

Ex. 2-1

A musical staff with a treble clef and a common time signature (4/4). The staff consists of six horizontal lines representing strings. Below the staff, a series of numbers (0, 0, 0, 0, 1, 1, 1, 1, 3, 3, 3, 3, 1, 1, 1, 1) are aligned with vertical tick marks on the staff, indicating fingerings for each note. The notes are represented by small black dots (eighth notes) on the staff.

A second page of a musical staff with a treble clef and a common time signature (4/4). The staff consists of six horizontal lines representing strings. Below the staff, a series of numbers (0, 0, 1, 1, 3, 3, 1, 1, 0, 1, 3, 1, 0) are aligned with vertical tick marks on the staff, indicating fingerings for each note. The notes are represented by small black dots (eighth notes) on the staff.

One useful technique for the left hand is to keep the first finger down on the string when playing the third finger (on the note G). If you come back to the note F, then all you need to do is lift your third finger and your first finger will already be on the string at the note F. But if you lift your first finger while playing the note G, then in order to play the note F, you will have to coordinate lifting the third finger, pressing down the first finger and plucking the string with the right hand.

Ex. 2-2

0 1 3 1      0 3 1 0

The next exercise uses half notes and whole notes. When the time signature is 4/4, how many counts are in a half note?, a whole note?

Ex. 2-3

0 3      1 0

Be sure to give the whole notes their full value.

Ex. 2-4

0 3 0 3      1 3 1 3

3 0 3 0      1 0 1 0

Sometimes a short melody uses only two notes.

Ex. 2-5

The musical notation consists of six measures of a repeating pattern. The pattern starts with a note on the first string (3), followed by a note on the second string (3). This is followed by a rest, then another note on the first string (3), and another note on the second string (3). The pattern repeats three more times. The music is in common time (indicated by '4') and treble clef. Below the staff, a six-string guitar neck diagram shows the fingerings: 0, 3, 0, 3, 0, 3; 0, 3, 0, 0, 0, 0; 3, 0, 3, 0, 3, 0; 3, 0, 0, 0, 0, 0.

This exercise uses the fingers to play string 1 and 2 while the thumb is used to play strings 4, 5, and 6.

Ex. 2-6

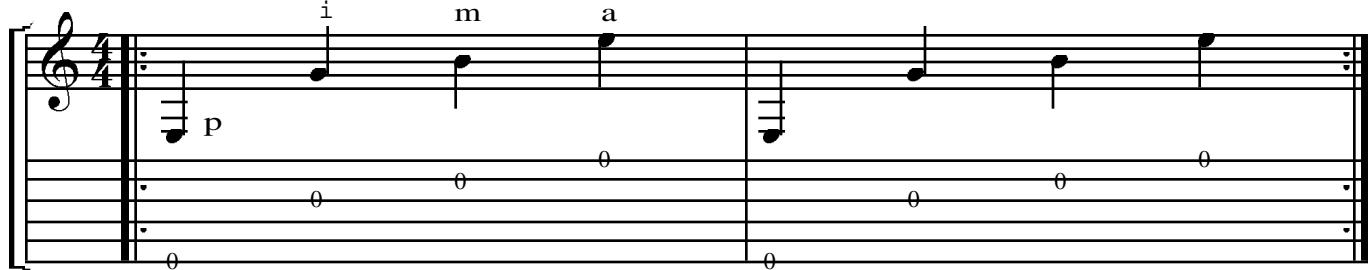
The musical notation consists of eight measures of a pattern. The pattern starts with a note on the first string (1), followed by a note on the second string (1). This is followed by a rest, then another note on the first string (1), and another note on the second string (1). The pattern repeats three more times. The music is in common time (indicated by '4') and treble clef. Below the staff, a six-string guitar neck diagram shows the fingerings: 0, 0, 1, 1, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 3, 3, 1, 1, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.

It is essential that the student understand the importance of discipline and patience while studying music. Using discipline you must push yourself to practice each exercise over and over again in order to train the fingers and the mind to work together. And it will take patience to endure the inevitable moments of discouragement that occur while learning the fundamentals of a new skill. It is recommended that students begin with a practice of at least 30 minutes a day and then lengthen that practice time as soon as they gain more strength and endurance. Each one of these exercises should be repeated again and again. In fact, often times musicians can achieve a meditative state of serenity while engaged in repetitive practice. If you focus on the long term goal of learning to play the guitar it will then be easy to overcome the brief periods of monotony inherent in the beginning studies.

A time keeping device that may help in your practice is a metronome or a drum machine. If you practice along with a metronome you will be playing a very steady tempo. When you practice to a metronome, be sure to set the tempo to a comfortable speed. Do not try to play so fast that you become sloppy in your technique. Speed is of secondary importance at this stage, the most important element of guitar technique in the beginning is accuracy. Speed will come with repetition and the discipline of regular practice. Write down the tempo that feels comfortable as you practice an exercise, and increase the tempo gradually as you gain more skill. By writing down the tempo marking you will be able to see your progress documented on the page.

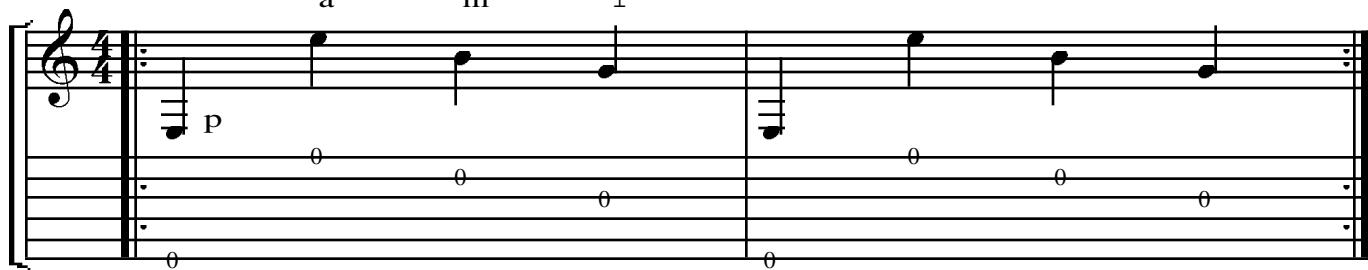
The next four arpeggio exercises use free stroke.

Ex. 2-7



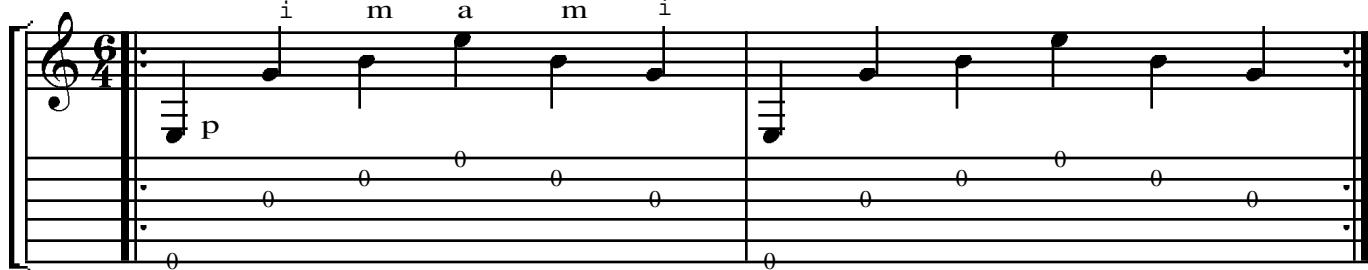
Musical notation for Exercise 2-7. It consists of two measures of a six-string guitar part. The first measure starts with a piano dynamic (p) and features three notes: an open string (i), a muted string (m), and another muted string (a). The second measure continues with three muted strings (m, m, m). Fingerings are indicated above the notes: 'i' over the first note, 'm' over the second, and 'a' over the third. The strings are numbered below the staff: 1, 0, 0, 0, 0, 0.

Ex. 2-8



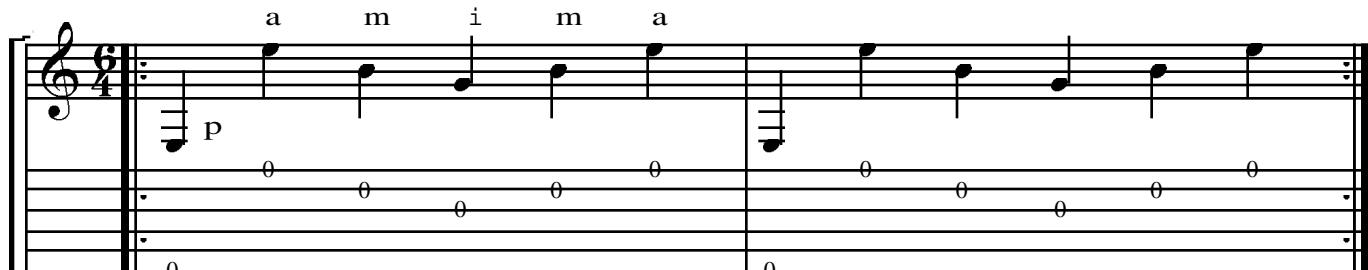
Musical notation for Exercise 2-8. It consists of two measures of a six-string guitar part. The first measure starts with a piano dynamic (p) and features three notes: a muted string (m), an open string (a), and another muted string (m). The second measure continues with three muted strings (m, m, m). Fingerings are indicated above the notes: 'a' over the first note, 'm' over the second, and 'i' over the third. The strings are numbered below the staff: 0, 0, 0, 0, 0, 0.

Ex. 2-9



Musical notation for Exercise 2-9. It consists of two measures of a six-string guitar part. The first measure starts with a piano dynamic (p) and features five notes: an open string (i), a muted string (m), an open string (a), a muted string (m), and another muted string (i). The second measure continues with five muted strings (m, m, m, m, m). Fingerings are indicated above the notes: 'i' over the first note, 'm' over the second, 'a' over the third, 'm' over the fourth, and 'i' over the fifth. The strings are numbered below the staff: 0, 0, 0, 0, 0, 0.

Ex. 2-10



Musical notation for Exercise 2-10. It consists of two measures of a six-string guitar part. The first measure starts with a piano dynamic (p) and features five notes: a muted string (a), an open string (m), an open string (i), a muted string (m), and an open string (a). The second measure continues with five muted strings (m, m, m, m, m). Fingerings are indicated above the notes: 'a' over the first note, 'm' over the second, 'i' over the third, 'm' over the fourth, and 'a' over the fifth. The strings are numbered below the staff: 0, 0, 0, 0, 0, 0.

# Chapter 3 - String Two

In this lesson you will learn notes on the second string and review the notes learned in lesson 1. Two new forms of notation are also introduced:

- 1) the dotted rhythm and
- 2) the chromatic signs of sharps and flats

New notes on string 2: string 2 fret 1 = C string 2 fret 3 = D

Notice the time signature "C" which is an abbreviation for common time, 4/4.

The image shows a musical staff and its corresponding tablature for the second string of a guitar. The staff begins with a treble clef and a 'C' (common time). The tablature below shows the string number '2' and six vertical fret markers. Above each fret marker are the note names: '1' (open), '3' (fret 1), '0' (fret 2), '1' (fret 3), '3' (fret 4), and '1' (fret 5). The tablature also includes the letters 'T', 'A', and 'B' on the left side.

The left hand techniques suggested for lesson 1 concerning leaving the first finger on the string when playing the third finger also applies to the second string and all other strings.

Remember to use alternation with the right hand.

The image shows a musical staff and its corresponding tablature for Exercise 3-1. The staff begins with a treble clef and a 'C' (common time). The tablature below shows the string number '2' and six vertical fret markers. The notes are represented by stems and heads, with the following fingerings above the notes: 1, 3, 1; 1, 3; 1, 3, 1, 0; 3, 0, 3, 0, 1. The tablature also includes the letters 'T', 'A', and 'B' on the left side.

Exercise 3-2 uses the notes values of quarter notes, half notes and whole notes.

Be sure to practice each exercise at least 10 times during each practice session.

The image shows a musical staff and its corresponding tablature for Exercise 3-2. The staff begins with a treble clef and a 'C' (common time). The tablature below shows the string number '2' and six vertical fret markers. The notes are represented by stems and heads, with the following fingerings above the notes: 3, 3, 3, 3, 3, 3. The tablature also includes the letters 'T', 'A', and 'B' on the left side.

Be sure to use alternation with the right hand. You can practice different combinations such as imim, mimi, mama, amam, iaia, aiai, etc.

Ex. 3-3

In the following exercise a new rhythmic notation is used: the dotted quarter note. The dot can be used with any note value and it always lengthens the note by 1/2 of its original value. In a 4/4 time signature the quarter note receives one count. A dotted quarter note receives one count plus 1/2 count for a total of 1 1/2 counts.

In the following exercise the dotted quarter note is always followed by an eighth note (which receives 1/2 count). This is a common rhythmic figure used in many styles of music.

Dotted Quarter notes

Pay strict attention to the rhythm throughout the exercise. Be sure that the dotted quarter notes last longer than the regular quarter notes.

Ex. 3-4

In this next exercise the chromatic sign called a SHARP (#) is introduced. A SHARP placed in front of a note will raise that note one half-step (the distance of one half-step is the same as one fret on the guitar). For example, a sharp placed in front of the note C will change that note to C# (referred to as "C sharp") and is located at the second fret of string 2 (one fret higher than the note C).

Ex. 3-5

The next exercise of this lesson is a chromatic scale. It contains another chromatic sign called a FLAT. A FLAT placed in front of a note will lower that note one half-step (one fret). As an example, a flat placed in front of the note D will change that note to a Db (referred to as "D flat") and that note is located at the second fret of string 2. You might notice that the second fret of string 2 has two names: C# and Db. In fact, each of the chromatic notes have two names. The context of the music will determine which of the two names is more appropriate.

In this exercise both names are used so that you can get used to reading either the sharp or the flat version of each chromatic note.

The student should understand that the terms "Sharp" and "Flat" used with the letter names is a different context than when these terms are used in tuning. When tuning, the terms describe a relationship between two different tones in regard to pitch (or a tone's frequency). In these circumstances the condition of being Sharp or Flat is undesirable. However, the chromatic signs Sharp and Flat are used intentionally and simply add more notes to the musical alphabet. The note C# is as valid as any other note, and the use of the term in this context should not imply that the note is out-of-tune.

Ex. 3-6

The chromatic scale is the most important exercise learned so far. Each practice session should begin with 10 repetitions (or more!) of this scale. This scale is important because it exercises all of the fingers of the left hand and also is a good exercise for coordinating the movement of both hands together.

You may have noticed that in standard notation the chromatic sign precedes the note, however when you refer to that note, the letter name precedes the chromatic sign (as in "C sharp" not "sharp C"). This is simply a quirk in the notation and once understood should present no confusion.

In the next exercise it is easiest to hold down the first finger (on the note C) throughout measures 1-2 and 5-6.

Ex. 3-7

The next exercise contains "accidentals". The F# is located on the first string at the 2nd fret. It is best to use the second finger of the left hand to play the F# so that the first finger will be available to play the C that occurs in the fourth measure.

Ex. 3-8

The next exercise is based on an unusual scale called the "diminished scale". The scale is created by alternating half steps and whole steps.

Ex. 3-9

The next two exercises are based on a single musical idea. Exercise 3-10 expresses the idea in a minor key while exercise 3-11 expresses that same idea in a major key.

Ex. 3-10

Ex. 3-11

The following exercise uses the note F# on the second fret of string 1. You can allow the bass notes to ring out longer than their written value.

Ex. 3-12

The following exercise uses accidentals of F# and D#. The D# is on string 2 at the fourth fret. The last measure has both the first and sixth string sounding together. Play the sixth string with the thumb and the first string with either i or m.

Ex. 3-13

The following exercise using eighth notes alternates between a measure of an arpeggio and a measure containing melodic material. Notice the last measure contains three notes played together. Play the last measure and the arpeggio measures with free stroke.

Ex. 3-14

## Chapter 4 - String Three

In this lesson you will learn notes on string 3. On string 3 are the following notes:

open string 3 = G, string 3 fret 2 = A

The chromatic scale will include G#, Ab, A#, Bb

string 3 fret 1 = G#/Ab

string 3 fret 3 = A#/Bb

The first exercise is 12 measures long and is patterned after a popular form called the 12 bar blues.

The letter names below the notes are chord symbols which may be played by the instructor as an accompaniment to the tune.

Ex. 4-1

The next exercise uses primarily quarter notes and half notes with the occasional use of whole notes.

Be sure to let the whole notes ring out for their full value.

Ex. 4-2

The following exercise is another 12 bar blues form and uses the note D# found on the fourth fret of string 2. Be sure to play this note with the fourth finger so that you can strengthen that finger. Many times a beginning student will avoid using the fourth finger because it is so weak. Don't succumb to this tendency. **USE THE FOURTH FINGER.**

### Ex. 4-3

The image shows a musical score for a six-string guitar. The top half features a staff with a treble clef and a key signature of one sharp (G major). The melody consists of eighth-note patterns with fingerings above the notes: 1, 2, 4, 3, 3, 1, 3, 1, 1, 2, 1. Below the staff is a tablature where each horizontal line represents a string. The first measure starts at 'C' and ends at 'G'. The second measure starts at 'G' and ends at 'F'. The third measure starts at 'F' and ends at 'C'. The tablature includes numerical values under each string to indicate the fret position: 1, 1, 2, 0 for the first measure; 1, 1, 4, 0 for the second; and 3, 3, 0, 3 for the third.

The next melody is the "Ode to Joy" theme from Beethoven's Ninth symphony. This melody contains a new notation called the TIE LINE. The TIE LINE is the curved line that joins two note values together, the two notes become one note with a time value that is the total value of the two notes added together. The dotted rhythm is also used in this melody.

### Ex. 4-4

## Ode to Joy

The image shows a single-line musical staff for guitar. The staff begins with a treble clef and a common time signature (C). The first measure contains six notes: the first note is a quarter note (labeled '1'), followed by two eighth notes (labeled '3' and '5'), another eighth note (labeled '1'), and a final eighth note (labeled '3'). The second measure contains four notes: a quarter note (labeled '1'), two eighth notes (labeled '3' and '3'), and a sixteenth note (labeled '3'). The third measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The fourth measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The fifth measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The sixth measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The seventh measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The eighth measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The ninth measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The tenth measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The eleventh measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The twelfth measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The thirteenth measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The fourteenth measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The fifteenth measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The sixteenth measure contains five notes: a quarter note (labeled '1'), three eighth notes (labeled '3', '3', and '3'), and a sixteenth note (labeled '3'). The sixteenth measure ends with a fermata over the last note.

The image shows a single-line melody for guitar on a staff with a treble clef. The melody consists of eighth and sixteenth notes. Below the staff, the chords are indicated: G, C, G, C, G, Am, D, G, C, F, C, C, G, and C. The tablature below the staff provides the fingerings for each note: 3, 3, 0, 1, 3, 0 1 0, 1, 3, 0 1 0, 3, 1, 3, 0, 0, 1, 3, 3, 1, 0, 3, 1, 1, 3, 0, 3, 1, 1.

The next exercise in this lesson is a chromatic scale that starts at the open G string and extends up to A on the fifth fret of string 1. The note A is played by shifting the hand position up one fret so that the fourth finger can reach the fifth fret. The technique of shifting is commonly used in more advanced playing.

**BE SURE TO USE ALTERNATION IN THE RIGHT HAND.**

Ex. 4-5

In the next exercise, let the bass notes ring throughout the entire measure. Many times in guitar music the bass notes sound better if they are allowed to sustain longer than their written value.

Ex. 4-6

Similar to the previous exercise, this one also sounds better if you allow the bass notes to sustain throughout the entire measure.

Ex. 4-7

By the end of this third lesson you should be able to hear substantial progress in your playing. You should feel much more relaxed and secure in your hand positions than when you first started. If you are experiencing frustration and feel that you have not progressed as you had hoped, remember back to when you started this book and compare the skills you had at that time with the skills that you've developed now. If you still feel that you have not progressed much, then you should analyze your study habits. Are you practicing everyday? Do you practice slowly and accurately? Speed is of secondary importance in the beginning study of guitar. Solid technique is built by deliberate and accurate movements.

Remember that playing the guitar involves some intricate physical movements. Don't give up!! You need DISCIPLINE and PATIENCE. Work through your moments of discouragement by playing exercises from the earlier lessons. KEEP AT IT.

The next exercise is in 6/8. Practice it slowly at first and increase the tempo until you reach a feeling of being "in 2".

Ex. 4-8

6/8

E7      Am      E7

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

Am      A7      Dm      Am

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

2 0 1    3 0    1 2    1 3 1 1 2    0

0       0       1 2    1 3 1 0 1 2    0

The following exercise uses the D harmonic minor scale which contains the notes Bb and C#.

### Ex. 4-9

The image shows a musical score for a six-string guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The bottom part is a tablature showing the fret positions on each string. The tablature uses a 6x4 grid where each row represents a string and each column represents a fret. The first measure starts at the open position (0) and moves to 2-3-2. The second measure starts at 3-2-3-2 and moves to 0. The third measure starts at 0 and moves to 2. The fourth measure starts at 0 and moves to 2-3-3. The fifth measure starts at 0 and moves to 3-3-2. The sixth measure starts at 0 and moves to 3-2.

The image shows a musical score for guitar. The top part is a staff with a treble clef, showing six measures of music. Each measure contains two notes, with fingerings above them: measure 1 (down, up), measure 2 (down, up), measure 3 (down, up), measure 4 (down, up), measure 5 (down, up), and measure 6 (down, up). The bottom part is a tablature for a six-string guitar, showing the frets for each string across the six measures. The tablature values correspond to the fingerings above the staff: 0, 2, 3; 3, 0, 3; 2, 3, 2, 3; 1, 0, 3; 3, 1, 0, 3; 2, 3, 2, 0; 2, 3, 0.

### Ex. 4-10

Sheet music and tablature for a guitar-like instrument. The music is in common time, treble clef, and has a key signature of one sharp. The tablature shows six strings and six frets. Fingerings are indicated above the notes and below the strings.

A musical score for guitar featuring a treble clef staff and a tablature staff below it. The tablature uses six horizontal lines representing the guitar's neck, with vertical tick marks indicating the strings to be played. Numerical values below each tick mark indicate the finger number for each note. The music consists of two measures of eighth-note patterns followed by a measure of sixteenth notes.

Treble clef staff:

Tablature staff:

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

This next exercise is a challenge. There are two approaches to the part that require two notes. You can 1) play the lower note with your thumb and the upper note with either m or i. or you can 2) play the lower note with i and the upper note with a. Let the open D string at the beginning of the measure 3 1-3 and 5-7 sound as a whole note even though it is written as a quarter note.

Ex. 4-11

Musical score for Exercise 4-11, first section. The score consists of three staves. The top staff shows a treble clef, common time, and a key signature of one sharp. The middle staff shows a six-string guitar neck with fingerings below each fret. The bottom staff shows a bass clef, common time, and a key signature of one sharp. The bass staff has fingerings below each fret. The score is divided into measures by vertical bar lines.

Musical score for Exercise 4-11, second section. The score consists of three staves. The top staff shows a treble clef, common time, and a key signature of one sharp. The middle staff shows a six-string guitar neck with fingerings below each fret. The bottom staff shows a bass clef, common time, and a key signature of one sharp. The bass staff has fingerings below each fret. The score is divided into measures by vertical bar lines.

Musical score for Exercise 4-11, third section. The score consists of three staves. The top staff shows a treble clef, common time, and a key signature of one sharp. The middle staff shows a six-string guitar neck with fingerings below each fret. The bottom staff shows a bass clef, common time, and a key signature of one sharp. The bass staff has fingerings below each fret. The score is divided into measures by vertical bar lines.

Here is an exercise combines two common arpeggio patterns in the 6/8 meter, p i m a m i in odd number measures and p i m a in the even numbered measures.

### Ex. 4-12

The image shows a musical score for a six-string guitar. The top staff features a treble clef and a common time signature, with a melodic line composed of eighth and sixteenth notes. The bottom staff shows the corresponding fingerings for each note: the first measure uses fingers 0, 0, 0; the second measure uses 0, 2, 3, 0, 3; the third measure uses 0, 2, 3, 0; the fourth measure uses 0, 2, 2, 0, 2; and the fifth measure uses 0, 2, 2, 0. The guitar neck is indicated by five horizontal lines representing the strings.

The image shows a musical score for a six-string guitar. The top part is a staff with a treble clef, showing eighth-note patterns. The bottom part is a tablature grid with six horizontal lines representing the strings and four vertical bar lines representing measures. Numerical values below the lines indicate fingerings: 0, 1, 2, 3. The first measure has fingerings 0, 1, 1. The second measure has fingerings 1, 0. The third measure has fingerings 0, 0, 0. The fourth measure has fingerings 0, 0, 0. The fifth measure has fingerings 2, 3, 0. The sixth measure has fingerings 3, 2. The seventh measure has fingerings 3, 2.

# Chapter 5 - String Four

This lesson introduces the notes on the fourth string. The new notes are listed below:

open string 4 = D    string 4 fret 2 = E

string 4 fret 3 = F

The chromatic scale includes the notes D#, Eb, F# and Gb.

string 4 fret 1 = D#/Eb    string 4 fret 4 = F#/Gb

The first exercise is the folk song "Are You Sleeping?". It contains a series of eighth notes that will undoubtedly be the most difficult section of the piece. You should practice this part separately until you can play it smoothly, then try the whole piece.

This melody is known as a "round" or "canon". Those terms mean that the melody harmonizes with itself when two players start at different times. In this particular melody the second player should start at the beginning when the first player reaches the third measure.

Also, a key signature is used in this piece. The sharp symbol on the top line indicates that any notes of F should be changed to F# for this piece. Ironically there is no letter F in this melody.

### Ex. 5-1

The image shows a musical score for a six-string guitar. The top half is staff notation in common time (C), treble clef, and key of G major (two sharps). The bottom half is a tablature showing the frets and strings. Fingerings are indicated above the notes: '2' over the first note, '3' over the eighth note, '3' over the ninth note, and '3' over the tenth note. The tablature below shows the corresponding fingerings: 0 2 0, 0 2 0, 0 1 3, 0 1 3, 3 0 3 1 0, 3 0 3 1 0, 0 0 0, and 0 0.

Be sure to use rest stroke for the following melody.

### Ex. 5-2

The image shows a single-line musical staff for guitar. The staff begins with a treble clef and a common time signature (C). The melody consists of eighth and sixteenth notes. Fingerings are indicated above the notes: 3, 2, 3, 3, 2, 3, 2, 1, 2, 2, 1, 3. Below the staff, the corresponding fret numbers are listed: 0, 2, 2, 3, 0, 3, 0, 2, 3, 0, 2, 0, 2, 1, 0, 2, 0, 2, 1, 3. The chords are labeled below the staff: Dm, C, B $\flat$ , A, F, G, F, C, Dm.

The next exercise is a good study in string crossing. Try this alternating "imim" and also "mimi". Another right hand fingering strategy is to occasionally use the 'a' finger to help with awkward string crossings.

Ex. 5-3

1 2 3 2  
C F  
G F  
C Am  
F G7  
Am Dm  
G F  
C G7  
C G C

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

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

The next melody uses the note combination e-f-e several times. Be sure to keep the second finger down (on E) while you play the F with the third finger. Then when you need to return to E, your finger will already be there and you simply lift your third finger off of F. Note the key signature of one flat (Bb). Any notes on the middle line (as in measure 3) are Bb on string 3, not the open B string.

Ex. 5-4

2 3 2  
Dm  
A7  
Dm  
Gm  
A

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

3 2 2 3  
Dm  
Dm A7  
Bb  
Gm A7  
Dm Bb  
A  
Dm

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

Use alternation and rest stroke.

Ex. 5-5

Am G C G Am Am G Em

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

Am G C G Am Em F G Am Em Am

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

Ode to Joy again, this time in the Key of D. There are two different fingerings suggested. Since there aren't any notes at the first fret, you might want to use your stronger fingers, 1 and 3, placed at the second position. However you should also practice the melody using your 2 and 4 fingers. The key signature of tells you to sharp all F and C notes.

Ex. 5-6

D A D A D A D A D

4 4 0 2 2 0 4 2 0 0 2 4 4 2 2 4 4 0 2 2 0 4 2 0 0 2 4 2 0 0

A D A D A Bm E7 A D G D A D

2 2 4 0 2 4 0 2 4 0 2 4 2 0 2 4 4 0 2 2 0 4 2 0 0 2 4 2 0 0

The following exercise subdivides the measure into accents in a pattern sometimes called 3-3-2 (with regard to eighth notes). The downstem notes are to be played with the thumb. In measure one, the duration of the E and G is equal to 3 eighth notes and the B is equal to 2 eighth notes. Note the key signature of 2 sharps.

Ex. 5-7

p m i p m i p m

Musical notation for Exercise 5-7. The top staff shows a 3-3-2 pattern of eighth notes with accents. The bottom staff shows a bass line with fingerings 2, 0, 2, 4, 2, 0, 3, 2, 2, 0. The key signature is 2 sharps.

The next exercise uses an arpeggio pattern p-i-m-i throughout. The melody in the bass is played by the thumb. It should be played with enough force so that it heard above the rest of the arpeggio. The key signature of one flat will change the notes B to Bb

Ex. 5-8

p i m i

Musical notation for Exercise 5-8. The top staff shows an arpeggio pattern p-i-m-i with a bass line. The bottom staff shows a bass line with fingerings 3, 0, 3, 2, 3, 0, 3, 3, 0, 3, 3, 0, 2, 0, 3, 2, 0, 2, 2. The key signature is one flat.

The next exercise is a chromatic scale on all four strings learned so far.

Ex. 5-9

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

The following exercise uses a two measure rhythmic pattern throughout the entire piece.

Ex. 5-10

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

In the following exercise let the bass notes on string 3, 4 and 5 ring out longer than their written value. The key signature shows that both F and C are sharped throughout the entire piece. A key signature is more efficient than using accidentals when there is a consistent usage of some sharps or flats in the music. Also note that, on occasion, two or three notes are sounded together. Use your thumb to play the lower note and your finger to play the upper note.

Ex. 5-11

Guitar tab for Exercise 5-11, measure 1. The tab shows a treble clef, a key signature of one sharp (F#), and a common time signature. The strings are numbered 1 through 6 from top to bottom. The tab consists of six horizontal lines representing the strings. The first measure contains six groups of notes. The first group has notes on strings 1, 2, and 3. The second group has notes on strings 1, 2, and 3. The third group has notes on strings 1, 2, and 3. The fourth group has notes on strings 1, 2, and 3. The fifth group has notes on strings 1, 2, and 3. The sixth group has notes on strings 1, 2, and 3. Below the tab, the corresponding fingerings are written under each group of notes: 2 3 2 | 0 2 3 | 0 2 3 | 2 0 | 2 3 2 | 0 2 3 | 2 0. The first note in each group is a bass note, indicated by a small circle below the string number.

Guitar tab for Exercise 5-11, measure 2. The tab shows a treble clef, a key signature of one sharp (F#), and a common time signature. The strings are numbered 1 through 6 from top to bottom. The tab consists of six horizontal lines representing the strings. The first measure contains six groups of notes. The first group has notes on strings 1, 2, and 3. The second group has notes on strings 1, 2, and 3. The third group has notes on strings 1, 2, and 3. The fourth group has notes on strings 1, 2, and 3. The fifth group has notes on strings 1, 2, and 3. The sixth group has notes on strings 1, 2, and 3. Below the tab, the corresponding fingerings are written under each group of notes: 0 2 2 5 | 5 2 3 0 | 0 0 3 | 3 2 0 | 3 0 2 2 5 | 5 2 3 0 | 0 2. The first note in each group is a bass note, indicated by a small circle below the string number.

Guitar tab for Exercise 5-11, measure 3. The tab shows a treble clef, a key signature of one sharp (F#), and a common time signature. The strings are numbered 1 through 6 from top to bottom. The tab consists of six horizontal lines representing the strings. The first measure contains six groups of notes. The first group has notes on strings 1, 2, and 3. The second group has notes on strings 1, 2, and 3. The third group has notes on strings 1, 2, and 3. The fourth group has notes on strings 1, 2, and 3. The fifth group has notes on strings 1, 2, and 3. The sixth group has notes on strings 1, 2, and 3. Below the tab, the corresponding fingerings are written under each group of notes: 2 3 2 | 0 2 3 | 0 2 3 | 2 0 | 0 2 3 2 | 0 2 3 | 2 0. The first note in each group is a bass note, indicated by a small circle below the string number.

In the following exercise the right hand technique alternates between the thumb and middle finger (or index). The thumb is continually alternating between different strings. The key signature indicates that all F notes should be changed to F# throughout the piece.

Ex. 5-12

The following melody is "Habanera" from Bizet's Opera "Carmen". It uses a variety of rhythms, including triplets at both the eighth and sixteenth note level. Be sure to pay great detail to the rhythm of this piece to achieve the appropriate style.

Also note that a key signature of one flat (Bb) is used along with accidentals. The accidentals will override the key signature in some cases but for only a single measure. During the second section the key signature changes to 2 sharps (F# and C#).

Ex. 5-13

Sheet music for Ex. 5-13, first section. Treble clef, 2/4 time, one flat (Bb). Measures 1-4. Fingerings: 3, 2; 1, 1, 1, 0; 3, 2, 2, 2, 1, 0; 3, 5, 3, 2, 3, 5, 3. Fingerings above notes: 2, 1; 3, 2; 1, 1, 1, 0; 2, 1; 3, 2.

Sheet music for Ex. 5-13, second section. Treble clef, 2/4 time, one flat (Bb). Measures 5-8. Fingerings: 2, 3, 2, 2, 3, 2; 3, 2; 0, 2, 0, 2; 4, 2, 4, 2; 0, 2, 4; 2, 2, 2, 2, 0, 2; 0, 0, 2, 4. Fingerings above notes: 1, 3; 2, 2, 1, 3, 1; 1, 3; 1; 1, 3.

Sheet music for Ex. 5-13, third section. Treble clef, 2/4 time, two sharps (F# and C#). Measures 9-12. Fingerings: 0, 0; 4, 2, 4, 0, 2; 0, 0, 0, 0, 2, 0; 2, 2, 3; 2, 4, 2, 0, 2, 4; 2, 2, 2, 2, 3, 2. Fingerings above notes: 0, 2; 2, 4, 2, 0, 2, 4.

Sheet music for Ex. 5-13, fourth section. Treble clef, 2/4 time, two sharps (F# and C#). Measures 13-16. Fingerings: 0, 0, 2, 3; 0, 0, 4, 2, 4, 0, 2; 2, 0, 2, 0, 4, 2, 0. Fingerings above notes: 3.

# Chapter 6 - String Five

In this lesson you will learn the notes on the fifth string. Be sure to use a good hand position so that you can reach these notes easily. The new notes on the fifth string are listed below:  
 open string 5 = A    string 5 fret 2 = B    string 5 fret 3 = C

The chromatic scale will include the following notes:  
 string 5 fret 1 = A#/Bb    string 5 fret 4 = C#/Db

In this chromatic scale a new left hand fingering is used. On the first string the hand is shifted up to the second position so that the fourth finger can reach the note A (fifth fret, string 1). The hand stays in second position while descending until you reach the note F (first fret, string 1). To play the note F, shift back to the first position. This shift will be used on all chromatic scales hereafter.

Ex. 6-1

The next piece in this lesson is "In the Hall of the Mountain King" by Edvard Grieg. This a challenging piece and will take considerable practice to perfect it. It is a good idea to practice each section repeatedly, until you can play that section with confidence. After you have learned each section separately, play the entire piece.

Ex. 6-2                    In The Hall of the Mountain King

Musical score for Ex. 6-2, featuring two staves of music. The top staff is in common time (C) and the bottom staff is in 2/4 time (indicated by a '2' over a '4'). The music consists of eighth-note patterns. Fingerings are indicated above the notes: 2 3 2 3, 1 2, 1, 2 3, 2 3 2 3, 2 3, 2 4 1 2, 2 1 2. The bottom staff also includes a fingerings chart below the staff, corresponding to the notes: 0 2 3 0 2 2, 1 2 1 0 0, 0 2 3 0 2 2, 0 2 3 2 0, 2 4 1 2 1 0 0, 1 1 0 1.

Sheet music for guitar, Treble Clef, 12 measures. The first measure starts with a sixteenth-note pattern. The second measure begins with a sixteenth-note pattern followed by eighth notes. The third measure starts with a sixteenth-note pattern. Measures 4-6 show a sixteenth-note pattern followed by eighth notes. Measures 7-9 show a sixteenth-note pattern followed by eighth notes. Measure 10 starts with a sixteenth-note pattern. Measure 11 shows a sixteenth-note pattern followed by eighth notes. Measure 12 ends with a sixteenth-note pattern.

1

2 4      1 2 0 0 1 1 0 . . .

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

The next melody is the folk tune "Scarboro Faire" and is in the time signature of 3/4. Be sure to read all the rhythms accurately.

Ex. 6-3

Dm C Dm Dm G Dm

0 0 2 2 2 3 2 0 0 0 2

Guitar tablature for the first 8 measures of the intro. The tab shows a 6-string guitar with the strings numbered 6 (low E) at the bottom and 1 (high E) at the top. The tuning is Dm (D, A, D, G, B, E). The first measure is a Dm chord (3, 3, 3). The second measure is an F chord (1, 2, 2, 0). The third measure is a C chord (0, 3, 2). The fourth measure is a Dm chord (0, 2, 0). The fifth measure is a G chord (3, 2, 0). The sixth measure is a C chord (3, 2, 0). The seventh measure is a Dm chord (3, 2, 0). The eighth measure is a Dm chord (3, 2, 0).

In the following exercise the bass notes should be allowed to ring as described earlier. The bass notes of measures 5 and 6 are not open strings so they will not automatically sustain for the full measure. The exercise will sound best if those bass notes (C and F) are held with the third finger so that they will sustain while the rest of the measure is played.

Ex. 6-4

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

0      0      0      0      2

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

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

The next exercise is based on chord formations. Even though the notes are written as quarter notes, don't make any extra effort to stop the duration of the notes, let them ring out similar to holding down the sustain pedal on a piano.

Ex. 6-5

3 2      1 2 3      2      3      2

Am      Dm      Am      E

0      1      0      0

0 3 2      0 2 3      2 3 0      2 0

1 3      2 4

Am      Dm      Am

0      1      0 0

0 3 2      0 2 3      2 0

In the next exercise, try to spread your left hand position so that you can reach all of the notes in the next to last measure without having to move your hand.

Ex. 6-6

The next exercise is in a meter of 6/8. When 6/8 meter is played quickly it has a feeling of "2", with each three eighth note grouping sounding as a single beat. This is known as compound meter. The rhythmic feature of compound meter is that the top number is divisible by 3 and hence has a triplet feel.

Ex. 6-7

The next exercise consistently uses four sharps, F#, C#, G# and D#. A key signature of four sharps (E major) could have been used, however the use of accidentals here is to emphasize and highlight the notes that are sharpened. The right hand fingering is p-m-p-m throughout, but for extra practice also try it using the 'i' or 'a' finger instead of 'm'.

Ex. 6-8

p m p m

Fret positions below strings:

2	1	0	0
4	2	0	2
0	2		

Fret positions below strings:

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

Fret positions below strings:

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

Fret positions below strings:

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

The next melody is a Catalan Folk Song that is very popular on guitar. When played quickly the 3/4 meter can take on a rhythmic feeling of "1" similar to how 6/8 can be felt in "2".

Ex. 6-9

Musical notation for Ex. 6-9, first line. Treble clef, 3/4 time. Notes: C, G, Am, F, G, C, G, D7, G. Fingerings: 2 3, 2, 1 2, 2, 2 3, 0, 2, 2 3, 0, 0 2, 1 0, 2 0.

Musical notation for Ex. 6-9, second line. Treble clef, 3/4 time. Notes: C, F, G, C, Am, Em, F, G, C. Fingerings: 2 3, 0, 0, 3 2, 0, 2 3, 0, 2 3, 0, 0 2 0, 3.

Musical notation for Ex. 6-9, third line. Treble clef, 3/4 time. Notes: Am, Em, F, G, C, Am, Em, F, G, C. Fingerings: 1 0, 2, 0, 3 2, 0, 3, 2, 0, 2, 3, 1 0, 2, 0, 3 2, 0, 0 2 0, 3.

The next melody is from Dvorak's "New World Symphony", 2nd movement.

Ex. 6-10

The image shows three staves of musical notation for string five, likely a cello or bass. The notation is in common time with a treble clef. Fingerings are indicated above the notes, and chord names are written below the staff.

**Staff 1:**

- Chords: C, G, C, Caug, F, G, C.
- Fingerings: 2, 2, 3; 2, 2; 2, 2.
- String positions: 2, 0, 0; 2, 0, 3; 0, 2, 0; 2, 0, 0; 2, 0, 3; 0, 2, 0; 3, 3.

**Staff 2:**

- Chords: F, G/F, F, F, G/F, F, F, G/F, F, C.
- Fingerings: 2, 1, 2; 2, 1, 2; 2, 1, 1, 0, 0, 2; 2, 1, 0, 0, 2; 2, 1, 1, 0, 0, 2; 2, 1, 0, 0, 2; 2, 0, 0, 2, 0, 3.
- String positions: 2, 1, 1, 0, 0, 2; 2, 1, 0, 0, 2; 2, 1, 1, 0, 0, 2; 2, 1, 0, 0, 2; 2, 0, 0, 2, 0, 3.

**Staff 3:**

- Chords: G, C, G/B, Am, C/G, F, G9, C, F, G9, C.
- Fingerings: 1, 3; 3, 1, 3, 2, 1; 3, 1, 3, 2, 1; 3, 1, 3, 2, 1; 3, 1, 3, 2, 1.
- String positions: 0, 2, 0, 2, 0; 2, 0, 0, 1, 3, 0; 3, 1, 3, 2, 1; 3, 1, 3, 2, 1; 3, 1, 3, 2, 1.

The following melody is the British folksong, "Londonderry Air".

Ex. 6-11

2 3 2 2 3 2  
3 3 2 3 2 3  
2 2 3  
C F C G C

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

F C G7 C F C

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

1 2 2  
3 1 2  
2 3 2 3  
Am D7 G C F C C Am C F C

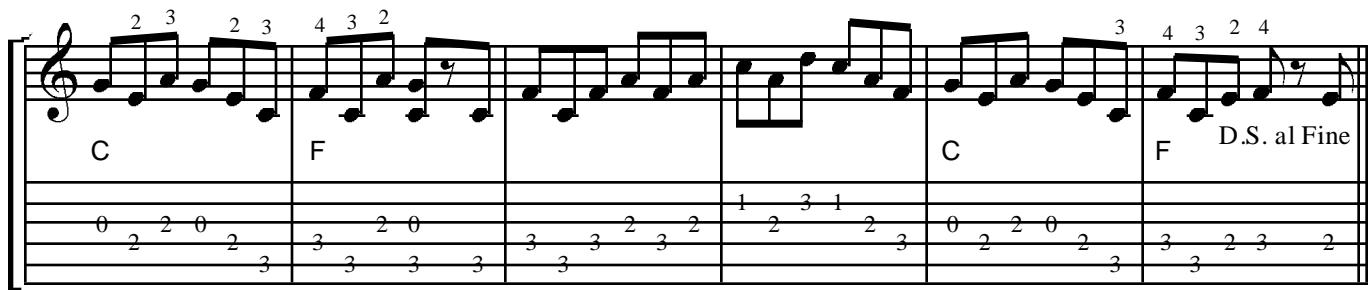
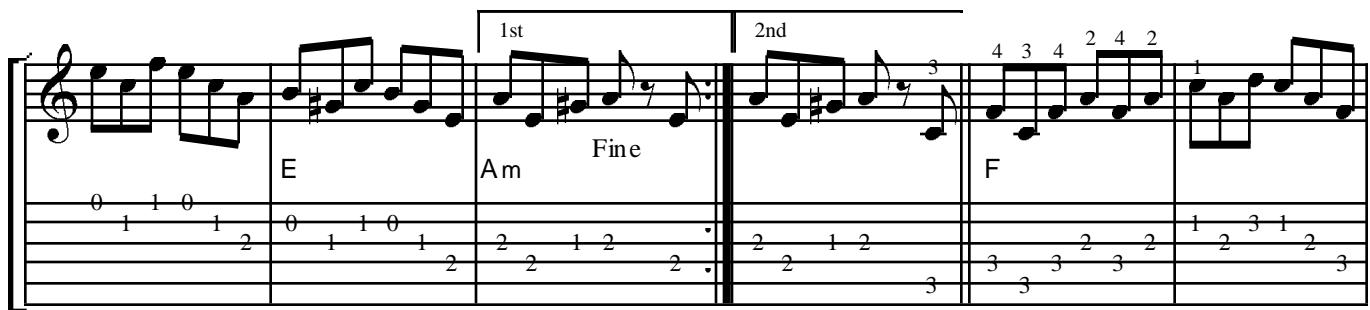
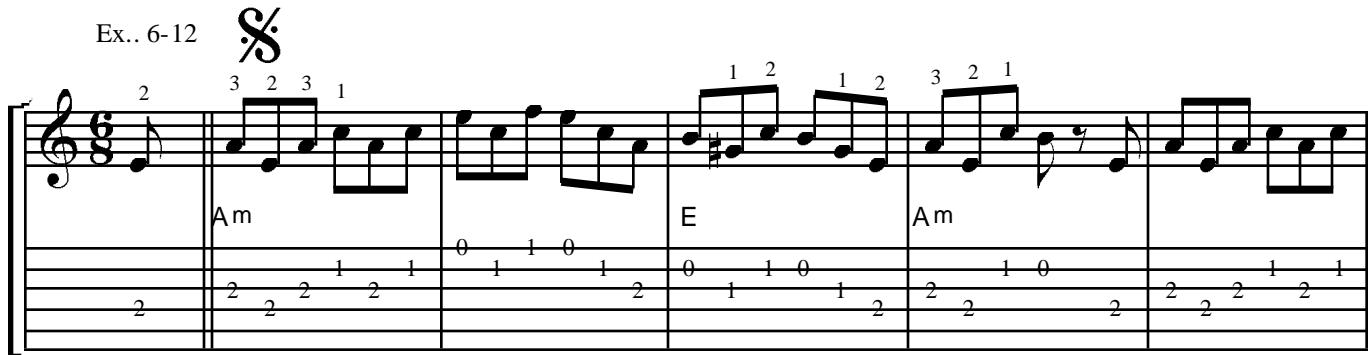
1 0 0 2 0 2 0 0 0 0 3 3 1 2 0 2 3 2 3 0 2 0 3 0 2 3

## The Wild Horseman

Op. 68 no. 8

## Robert Schumann

Ex.. 6-12



Try using your thumb throughout on the following exercise. Strive for a full rich tone.

Notice that in the first line the hand is in second position, i.e. first finger plays at the second fret and the third finger plays at the fourth fret. During the last two measures however the hand must return to first position so that you can reach the G# on string 3.

Ex. 6-13

Musical notation for Exercise 6-13, first line. The music is in common time (C) and key of C major (two sharps). The staff shows sixteenth-note patterns across four measures. Fingerings above the notes indicate: 3 1, 3 1, 1 3, 1 3, 1 3, 1 3. Below the staff, the guitar neck diagram shows the following fret positions: A (0), D (4), E (2), A (0), D (2), A (4), E (0). The tablature below the neck shows: 0 4 2 0, 4 2 0; 2 4 0, 0; 0 2 4 2, 4 0; 4 0 2, 0.

Musical notation for Exercise 6-13, second line. The music continues in common time (C) and key of C major (two sharps). The staff shows sixteenth-note patterns across four measures. Fingerings above the notes indicate: 2 4, 2 4, 1 2 4, 1, 2 4 1. Below the staff, the guitar neck diagram shows the following fret positions: A (0), D (4), E (2), A (0), D (2), E (4), A (2), D (4), E (1). The tablature below the neck shows: 0 4 2 0, 4 2 0; 2 4 0, 0; 0 2 4 1 2, 4 0; 2 4 2, 0.

# Chapter 7 - String Six

In this lesson you will learn the rest of the notes that are in the first position of the guitar.

string 6 = E

string fret 1 = F string 6 fret 2 = F#/Gb

string fret 3 = G string 6 fret 4 = G#/Ab

This lesson starts with a scale of all the natural notes on all six strings at the first position. This scale should be memorized and played as one of your daily studies. You should play slowly and accurately at first and only as your technique improves should you increase the speed. Have patience and discipline. Strive to play accurately with a minimum of buzzing and other unwanted sounds.

Ex. 7-1

The next exercise uses all six strings. The melody stated in the first two measures is repeated one octave higher in the following two measures.

Ex. 7-2

Top Staff Fingerings: 2, 2, 3, 2, 2, 3, 2, 4, 3, 3, 3, 2, 1, 2, 2  
Bottom Staff Fingerings: 2, 0, 2, 3, 2, 0, 2, 0, 0, 2, 4, 3, 4, 0, 4, 0, 3, 2, 1, 0, 2, 2

Top Staff Chords: Em, D, G, D, Em, D, G, D, C, B7  
Bottom Staff Chords: Em, D, G, D, Em, D, G, D, Em

The next exercise in E major contains sharps on the sixth string. Be sure to use a hand position that allows you to reach the sixth string easily. Notice that the first finger is sometimes used to play notes at the second fret without shifting the entire hand position. After the second finger has played on the second fret of a string, many times it is easier to use the first finger (or even the third) if the next note is to be on a different string but also at the second fret. This fingering concept can be extended to all situations whenever there are consecutive notes on different strings that are at the same fret.

Ex. 7-3

Top Staff Fingerings: 2, 1, 2, 2, 2, 4, 2, 2, 2, 4, 2, 4, 1  
Bottom Staff Fingerings: 2, 1, 2, 0, 2, 2, 0, 4, 2, 0, 2, 4, 0, 2, 4, 1

Top Staff Chords: E, B, A, B, F#m, B, E, A, B  
Bottom Staff Chords: E, C#m, A, B, E, B, A, B, F#m, B, E

The next exercise in this lesson is the chromatic scale that covers all the notes in the first position. Be sure that you are practicing alternation in the right hand. This scale should be part of your daily routine of practice and should be played at least 10 times each practice session.

Ex. 7-4

Here are four classic riffs using the low E string.

Ex. 7-5 Peter Gunn

Pretty Woman

Day Tripper

Boogie Woogie

## Gypsy Lament

Ex. 7-6

2 3 2 3 2 3 2 3 2 2 2 3 1 2

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

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

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

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

## Blues Bassline

The next exercise is two chorus of the 12 bar blues in the key of G. Its a series of quarter notes which outlines or implies the basic chord progression of the blues.

Ex. 7-7

3 2      2 3 2      2  
G7  
3 2      0 2      3 2      0 2      0 2      3 2      0 2  
3 2      3 2      0 2      3 2      0 2      3 2      0 2

4 2      1 2 4  
G7      D7  
3 2      0 2      3 2      0 2      0 2      1 0 2      4  
3 2      3 2      0 2      3 2      0 2      3 2      0 2

3 2 3 4      1 2  
G7  
3 2 3 4      0      3 2 0      3 1 2 3      0 1 2  
3 2 3 4      0      3 2 0      3 1 2 3      0 1 2

2 3 4      2 3 4  
Am7  
D7  
G  
G7  
3 2 0 2      3 2 0 2      0 2 3 4      0 2 3 4      0 2 3 4  
3 2 0 2      3 2 0 2      0 2 3 4      0 2 3 4      0 2 3 4

Asturias

This melody by Albeniz was originally written for piano. It adapts to the guitar very well.

### Ex. 7-8

Ex. 7-3

Musical score for Ex. 7-3. The score consists of two staves. The top staff is a treble clef staff with a 3/4 time signature. It features a sixteenth-note pattern starting with a dotted half note followed by a sixteenth note, then pairs of eighth and sixteenth notes. Fingerings are indicated below the notes: the first measure has '2' over the first note and '3' over the second; the second measure has '2' over the first note and '3' over the second; the third measure has '2' over the first note and '3' over the second; the fourth measure has '2' over the first note and '3' over the second; the fifth measure has '2' over the first note and '3' over the second; the sixth measure has '2' over the first note and '3' over the second. The bottom staff is a bass staff with a 3/4 time signature. It also features a sixteenth-note pattern. Fingerings are indicated below the notes: the first measure has '0' over the first note, '0' over the second, '0' over the third, '0' over the fourth, '0' over the fifth, and '0' over the sixth; the second measure has '0' over the first note, '0' over the second, '0' over the third, '0' over the fourth, '0' over the fifth, and '0' over the sixth; the third measure has '0' over the first note, '0' over the second, '0' over the third, '0' over the fourth, '0' over the fifth, and '0' over the sixth; the fourth measure has '0' over the first note, '0' over the second, '0' over the third, '0' over the fourth, '0' over the fifth, and '0' over the sixth; the fifth measure has '0' over the first note, '0' over the second, '0' over the third, '0' over the fourth, '0' over the fifth, and '0' over the sixth; the sixth measure has '0' over the first note, '0' over the second, '0' over the third, '0' over the fourth, '0' over the fifth, and '0' over the sixth. Below the bass staff are three sets of corresponding numbers indicating fingerings and pick patterns:

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

A musical score for a six-string guitar. The top staff shows a treble clef and a six-string guitar neck with note heads and vertical bar markers indicating finger placement. The bottom three staves show numerical fretting patterns below each string.

The first two measures show a repeating pattern of notes 2, 3, 0, 2, 2, 0. The third measure shows a similar pattern with a note at the 0 position. The fourth measure shows a different pattern: 2, 3, 0, 2, 3, 2.

A musical score for a six-string guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fret numbers 0, 2, 3, 0, 2, 2 across six vertical bar lines. Above the strings, six horizontal lines show fingerings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 2, 3, 0, 2, 2; 0, 2, 3, 0, 2, 2; 0, 2, 3, 0, 2, 2.

The image shows a musical score for a six-string guitar. The top part consists of four staves of music, each with a treble clef and a common time signature. The bottom part provides a detailed technical analysis of the first staff, showing the following data:

Fret	Fret	Fret	Fret	Fret	Fret
0	0	0	0	0	0
0	2	3	0	2	3
0	2	3	0	2	3

This pattern repeats across all four staves. The bottom row of numbers indicates the frets being played on each string, starting from the 6th string (low E) and moving up to the 1st string (high E). The first row of zeros indicates which strings are muted or not played.

The image displays five staves of musical notation for string six, arranged vertically. Each staff consists of a treble clef, a vertical bar line, and six horizontal lines representing the strings. Below each staff are two rows of numerical values representing fingerings and string numbers.

**Staff 1:**

- Fingerings: 1, 4, 2, 4, 3
- String numbers: 0, 0, 0, 0, 0, 0
- Fingerings: 3, 0, 2, 3, 3
- String numbers: 1, 1, 3, 2, 3, 3
- Fingerings: 0, 2, 3, 0, 0, 2

**Staff 2:**

- Fingerings: 2, 3, 1, 3, 2
- String numbers: 0, 0, 0, 0, 0, 0
- Fingerings: 2, 3, 1, 2, 2
- String numbers: 1, 3, 0, 2, 3, 3
- Fingerings: 0, 2, 3, 0, 0, 0

**Staff 3:**

- Fingerings: 2, 3, 1, 2, 3
- String numbers: 0, 0, 0, 0, 0, 0
- Fingerings: 2, 3, 1, 2, 3
- String numbers: 0, 2, 3, 1, 2, 2
- Fingerings: 0, 2, 3, 0, 0, 0

**Staff 4:**

- Fingerings: 2, 3, 4, 1, 2
- String numbers: 0, 0, 0, 0, 0, 0
- Fingerings: 1, 3, 4, 2, 4
- String numbers: 0, 3, 0, 2, 3, 0
- Fingerings: 0, 2, 3, 0, 0, 0

**Staff 5:**

- Fingerings: 0, 0, 0, 0, 0, 0
- String numbers: 0, 2, 3, 1, 3, 2
- Fingerings: 0, 0, 0, 0, 0, 0
- String numbers: 2, 3, 1, 3, 2, 2
- Fingerings: 0, 2, 3, 0, 0, 0

## 1st Position exercise

The next exercise is from Ferdinando Carulli's guitar method. It is an exercise that challenges your reading in the first position.

Ex. 7-9

Musical staff and fretboard diagram for Chapter 7, String Six, page 59. The staff shows a sequence of notes with corresponding fingerings below the strings.

Fingerings below the strings:

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

Musical staff and fretboard diagram for Chapter 7, String Six, page 59. The staff shows a sequence of notes with corresponding fingerings below the strings.

Fingerings below the strings:

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

Musical staff and fretboard diagram for Chapter 7, String Six, page 59. The staff shows a sequence of notes with corresponding fingerings below the strings.

Fingerings below the strings:

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

Musical staff and fretboard diagram for Chapter 7, String Six, page 59. The staff shows a sequence of notes with corresponding fingerings below the strings.

Fingerings below the strings:

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

The following exercise has a two measure rhythmic pattern that repeats throughout. Try practicing it with two different right hand techniques. First play the odd numbered measures with the thumb and the even numbered measures with the fingers. Then play it with the fingers only, which will require considerable jumps from the low strings to the higher strings.

Ex. 7-10

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

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

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

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

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

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

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

# Chapter 8 - Arpeggio and Scale Exercises

The following arpeggio exercises use the Em chord. The i, m, and a fingers of the right hand play strings 3, 2 and 1 respectively. The thumb moves in these exercises between strings 6, 5 and 4.

**8-1:** p i m a

**8-2:** p a m i

**8-3:** p m i a

**8-4:** p i m

**8-5:** a i m p i p i p

**8-6:** i a p m p i p m

**8-7:** p m i

**8-8:** m a p

8-9 p i m a m i

8-10 p a m i m a

8-11 p m i m a m

8-12 p a m i

8-13 a p i m

8-14 a p m i

8-15 m i a p

The guitar tabs are arranged vertically, each consisting of a treble clef staff above six horizontal strings. The first four exercises (8-9 to 8-11) show a repeating pattern of eighth-note chords followed by a strum. The last two exercises (8-12 to 8-15) show a repeating pattern of eighth-note chords followed by a strum. The tabs include fingerings (0 or 2) and string numbers (1, 2, 3, 4, 5, 6) below the strings.

Guitar tablature for examples 8-16 and 8-17. The first measure (8-16) shows a bass line with notes on strings 6 and 4, and treble notes on strings 4, 3, and 2. The second measure (8-17) shows a bass line with notes on strings 6 and 4, and treble notes on strings 4, 3, and 2. Fingerings above the notes indicate the right hand: i, m, a for the first measure, and p, i, m, a, p, i for the second.

## Travis picking

A common picking style used in folk and ragtime guitar music is "Travis picking". The main feature of Travis picking is the alternating bass part against a syncopated treble part. There are two ways to play the Travis style. The first example uses the thumb on string 6 on the first and third beats. The index finger is playing on string 4 on beats two and four making the p i p i combination a steady alternating bass. The m and a fingers provide the syncopation in the pattern being on the "and" of beats two and three.

The second example is the exact same set of notes but the thumb does more work and the fingers less. The thumb plays on every beat and alternates between string 6 to 4. The m and a fingers play the treble part. This version is very important. Being able to provide the strong alternating bass will allow you to do even more variations in the treble part with the i, m and a fingers.

Guitar tablature for examples 8-18 and 8-19. The first measure (8-18) shows a bass line with notes on strings 6 and 4, and treble notes on strings 4, 3, and 2. The second measure (8-19) shows a bass line with notes on strings 6 and 4, and treble notes on strings 4, 3, and 2. Fingerings above the notes indicate the right hand: a, i, m, a, i for the first measure, and m, i, m for the second.

The next two examples are a slight variation of the previous pattern, simply achieved by adding one more note at the end of the pattern. It is shown with two different right hand fingerings.

Guitar tablature for examples 8-20 and 8-21. The first measure (8-20) shows a bass line with notes on strings 6 and 4, and treble notes on strings 4, 3, and 2. The second measure (8-21) shows a bass line with notes on strings 6 and 4, and treble notes on strings 4, 3, and 2. Fingerings above the notes indicate the right hand: a, i, m, a, i, m for the first measure, and m, i, m, i for the second.

The next pattern shifts the syncopation over a quarter note in the first measure of the pattern.

8-22

### Bossa Nova / Samba

The Brazilian styles of Bossa Nova and Samba contain syncopation as a fundamental element of the style. If you like exciting syncopated rhythms, you should become more acquainted with Brazilian music. The first pattern uses a steady alternation bass like the Travis pattern except that the syncopation played by the fingers is at the 16th note level instead of the 8th note. Start slowly and strive to keep everything in its place rhythmically. The second pattern has a common syncopation in the bass part.

8-23

8-24

The third pattern has an ostinato figure in the bass part. The book "Brazilian Guitar Styles" by Nelson Faria (Sher Music) is highly recommended for the guitarist who want to study this style.

8-25

Fingerings below the strings:

- 0 0 0 0 0 0
- 2 2 0 2 2 0
- 0 0 0 0 0 0
- 2 2 0 2 2 0
- 0 0 0 0 0 0
- 2 2 0 2 2 0

## First and Second position scales

The following scale exercises should be played using rest stroke.

8-26

Fingerings below the strings:

- 0 2 3 0 2 0 1 3 0 1 3 1 0 3 1 0
- 3 0 2 3 0 2 0 1 3 0 1 3 1 0 2 0 3 2 0 3

8-27

Fingerings below the strings:

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

8-28

Fingerings below the strings:

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

8-29

Fingerings: 0 2 3, 0 2 4, 1 2, 0 2 4, 1 2, 0 2 3, 0 2 4, 5 4, 2 0, 3 2, 0 2 1, 4, 2 0, 4 2, 0.

8-30

Fingerings: 0 2 4, 0 2 4, 1 2, 4, 1 2, 0 2 4, 0 2 4, 2 0, 4 2 0, 4, 2 0, 2 1, 4 2 1, 4, 2 0, 4 2, 0.

8-31

Fingerings: 2 4, 1 2, 4, 1 3, 0 2 4, 0 2, 4 2 0, 4, 2 0, 3 1, 4 2 1, 4, 2, 0.

8-32

Fingerings: 1 3, 0 1, 3, 0 2 3, 0 1 3, 1 0, 3 1, 3 2 0, 3, 2 0, 3 1, 0 3 1.

8-33

Fingerings: 1 3, 0 1, 3, 0 2 3, 1 3 4, 1 3 1, 4 3, 1 3 2 0, 3 1 0, 3 1.

A common melodic contour is broken thirds. It is useful to practice scales in different patterns such as broken thirds. Below are the scales presented previously but now they are in broken thirds. These exercises will give you extra practice in string crossings.

8-34

8-35

8-36

8-37

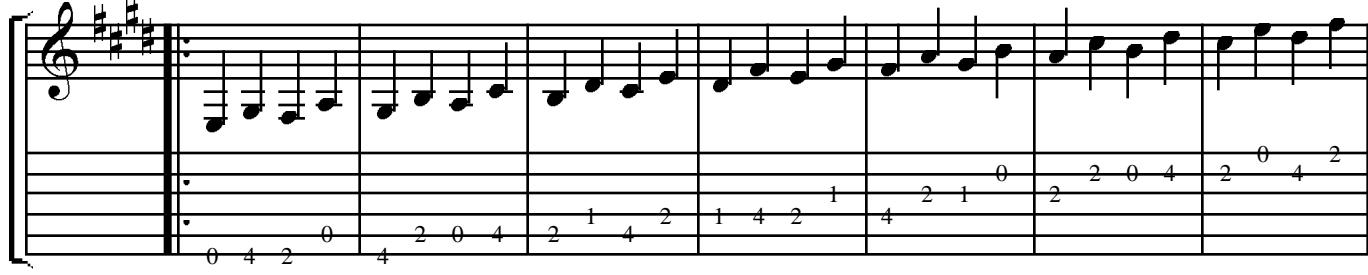


Sheet music for exercise 8-37. The key signature is two sharps. The music consists of two measures of eighth-note patterns. Fingerings are provided below the strings:

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

2  
3  
0  
23  
0  
22  
01  
24  
12  
40  
24  
20  
24  
20  
24  
0

8-38

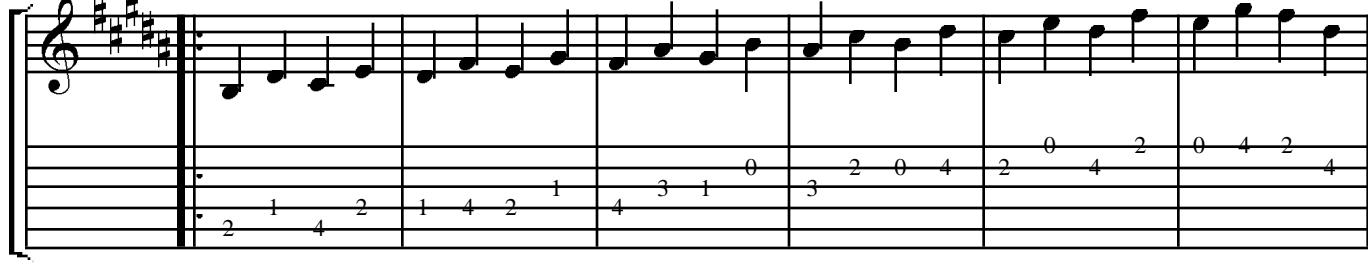


Sheet music for exercise 8-38. The key signature is two sharps. The music consists of two measures of eighth-note patterns. Fingerings are provided below the strings:

0	4	2	0	4	2	0	4	2	1	4	2	1	4	2	1	2	0	4	2	0	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

0  
4  
2  
40  
2  
4  
02  
02  
14  
12  
41  
24  
12  
40  
24  
02  
04  
0

8-39



Sheet music for exercise 8-39. The key signature is two sharps. The music consists of two measures of eighth-note patterns. Fingerings are provided below the strings:

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

2  
1  
4  
21  
4  
21  
44  
31  
03  
22  
04  
32  
04  
32  
04  
32  
0

Sheet music for Exercise 8-40, a guitar arpeggio exercise in G major. The music is in common time with a treble clef. The key signature has one sharp, indicating G major. The notes are eighth notes, and the strumming pattern is indicated by vertical lines above the strings. The fret positions are written below the strings: 0, 2, 4, 0; 2, 3, 0, 1; 3, 4, 1, 2; 4, 1, 2, 4; 1, 2, 4, 1, 2.

8-40

Continuation of Exercise 8-40. The music is in common time with a treble clef. The key signature changes to one flat, indicating A minor. The notes are eighth notes, and the strumming pattern is indicated by vertical lines above the strings. The fret positions are written below the strings: 1, 0, 3, 1; 0, 3, 1; 0, 2, 0, 3; 2, 3, 0, 2; 0, 3, 2, 1; 3, 3, 1, 3.

Sheet music for Exercise 8-41, a guitar scale exercise in A minor. The music is in common time with a treble clef. The key signature has one flat, indicating A minor. The notes are eighth notes, and the strumming pattern is indicated by vertical lines above the strings. The fret positions are written below the strings: 1, 0; 3, 1, 3, 1; 3, 1, 2; 3, 0, 2, 3; 0, 2, 3, 0; 2, 3, 1, 3, 0, 1; 3, 0, 1, 3, 0, 1.

8-41

Continuation of Exercise 8-41. The music is in common time with a treble clef. The key signature has one flat, indicating A minor. The notes are eighth notes, and the strumming pattern is indicated by vertical lines above the strings. The fret positions are written below the strings: 1, 0, 3, 1, 0, 3, 1; 0, 3, 2, 0, 3; 2, 1, 3, 3, 1, 4, 3, 1, 4, 3.

Final continuation of Exercise 8-41. The music is in common time with a treble clef. The key signature has one flat, indicating A minor. The notes are eighth notes, and the strumming pattern is indicated by vertical lines above the strings. The fret positions are written below the strings: 4, 1, 3, 3; 1, 2, 3, 0; 2, 3, 0, 1, 3, 0, 1; 3, 0, 1, 3, 0, 1.

The following piece is a simple arpeggio study with a melody. The arpeggio uses the p-a-m-i pattern throughout.

8-42

Staff 1 (Melody):

Staff 2 (Arpeggio):

Staff 3 (Bass):

Fingerings (bottom staff):

Staff 1 (Melody):

Staff 2 (Arpeggio):

Staff 3 (Bass):

Fingerings (bottom staff):

Fine

Staff 1 (Melody):

Staff 2 (Arpeggio):

Staff 3 (Bass):

Fingerings (bottom staff):

D.C. al Fine

Staff 1 (Melody):

Staff 2 (Arpeggio):

Staff 3 (Bass):

Fingerings (bottom staff):

The following piece is a short arpeggio study

8-43

Staff 1 (Measures 1-8):

```

    0 0 3 0 0 0 2 0 0 0 3 0 1 0 2 0 0 0 5 0 5 0 3 0 5 0 5 5 0 5 5 3 0 5 0 5
    0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 0 0 0 0 5 5 5 0 5 5 0 5 5 0 5 5 0 5 5 0 5 5
    0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 0 0 0 0 5 5 5 0 5 5 0 5 5 0 5 5 0 5 5 0 5 5
    0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 0 0 0 0 5 5 5 0 5 5 0 5 5 0 5 5 0 5 5 0 5 5
  
```

Staff 2 (Measures 9-16):

```

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

Staff 3 (Measures 17-24):

```

    0 0 3 0 0 0 2 0 0 0 3 0 1 0 2 0 0 0 5 0 5 0 3 0 5 0 5 5 0 5 5 3 0 5 0 5
    0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 0 0 0 0 5 5 5 0 5 5 0 5 5 0 5 5 0 5 5 0 5 5
    0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 0 0 0 0 5 5 5 0 5 5 0 5 5 0 5 5 0 5 5 0 5 5
    0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 0 0 0 0 5 5 5 0 5 5 0 5 5 0 5 5 0 5 5 0 5 5
  
```

Staff 4 (Measures 25-32):

```

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

ritard

The exercise below demonstrates the application of the 'Travis' style picking to a simple tune. It contains some hammer-ons that can be omitted when first learning the piece. If you omit the hammer-ons, you should also omit the note B and instead play the note C on the first beat as a quarter note (simultaneous with the bass note)

8-44

Fretboard fingerings for the first section:

```

    1 2 0   0 1 2 1   0 1   0 0   1 2 0   0 1 2 1
    2 0 2   0 2 0 2   0 0   0 0   2 0 2   0 2 0 2
    0 2 0   0 0       3 3   3 3   0 0       3 3   0 0
  
```

Fretboard fingerings for the second section:

```

    0 1   0 0   1 2 0   0 1 2 1   1 0   0 1 2 1
    0 0   0 0   3 3 3 3   3 3 3 3   3 3 3 3   3 3 3 3
    3 3   3 3   3 3 3 3   3 3 3 3   3 3 3 3   3 3 3 3
  
```

Fretboard fingerings for the third section:

```

    1 2 0   0 3 0   1 2 0   1 2 0   0 1 2 1   0 1 2 1
    3 3 3 3   3 3 3 3   3 3 3 3   3 3 3 3   0 2 0 2   0 2 0 2
    3 3 3 3   3 3 3 3   3 3 3 3   3 3 3 3   0 2 0 2   0 2 0 2
  
```

Fretboard fingerings for the fourth section:

```

    0 1   0 0   1 2 1   0 1 0   2 0 2   2 0 2
    3 3   3 3   3 3 3 3   0 2 2 2   0 0 2 0   0 0 2 0
  
```

## Special Scales

Sometimes a scale can be played using an arpeggio technique. By judiciously using open strings, some scales are available where no two consecutive notes are on the same string. It give the scale a harp-like effect. Exercise 8-45 is a G major scale, exercise 8-46 is a B natural minor scale.

8-45

8-46

The following is a passage that imples a F#7 to Bm chord progression. When viewed on the page it has somewhat of a scalar look but it definitely has an arpeggio feel when played.

8-47



# Chapter 9 - Polyphonic Exercises

The compositional technique of sounding several melodic lines at the same time is known as 'Polyphony'. Often the different melodies of polyphony are referred to as 'voices' even when the music is played instrumentally. The guitar is capable of sustaining multiple melodies simultaneously and this chapter presents several exercises to introduce that technique. It is important to hear the different musical lines (voices) at the same time and allow the note values in each part to sustain their full value. When sustaining one voice as another is moving it will often require a left hand fingering that is challenging. The fingering shown is a suggestion that will allow the long duration notes to sustain while the other part is moving. The student is encouraged to experiment with different fingerings that achieve the same goal of allowing the notes of both lines to sustain for their full value.

The first exercise involves sustaining a note in one voice as the other voice moves in quarter note motion. The motion is shifted from top to bottom continually throughout the exercise.

9-1

TAB

The next exercise has quarter note motion in the bass part. Be sure to let the half notes in the upper part sustain for their full value.

9-2

This musical score consists of two staves of music. The top staff is in common time (C) and the bottom staff is in common time (C). The music is divided into five measures. The upper part (treble clef) contains half notes and quarter notes, with some notes sustained. The lower part (bass clef) contains quarter notes. Tablature is provided below each staff, indicating fingerings (e.g., 1, 2, 3, 4) and string numbers (e.g., 0, 1, 2, 3, 4).

The next one is similar to the first in that there is an exchange from top to bottom of the musical motion. In this example the motion changes from top to bottom in most every measure. Be sure to let the dotted quarter note of each part sustain so that the two voices can be heard simultaneously.

9-3

This musical score consists of two staves of music. The top staff is in common time (G) and the bottom staff is in common time (C). The music is divided into five measures. The upper part (treble clef) contains mostly eighth-note patterns, while the lower part (bass clef) contains quarter notes. Tablature is provided below each staff, indicating fingerings (e.g., 1, 2, 3, 4) and string numbers (e.g., 0, 1, 2, 3, 4).

The next exercise requires a wide reach in the left hand to clearly articulate the notes. The shift in the middle of measure 4 must be made quickly to the 2nd position with the 4th finger reaching the high 'A'.

9-4 2 3 2 4 3 2 1  
2 3 2 2 3 2 4  
2 0 2 3 2 0 2 1 0 0 2 0 3 2 0 2 3 0 2 0 5 2 2 0 2 0

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

The next exercise has the top voice sounding the main melody as the bass voice provides a simple accompaniment.

Sheet music for guitar, 9-5 chord progression. The top staff shows a treble clef, a 9-5 time signature, and a 6/8 rhythm. The bottom staff shows a guitar neck with fingerings and corresponding fret and string numbers.

Chord progression: 9-5, 3, 4, 3, 2, 3, 1, 2, 1, 2, 3, 0, 3, 1, 0, 2, 0, 1, 2, 0, 1, 3, 2, 0, 1, 3, 0, 3, 1, 0, 2, 0, 1, 3, 0, 0, 1.

The top and bottom parts share the melodic motion of the next exercise. Again, pay attention to the voice containing the half notes. When that voice is sounded clearly, it enhances the moving part by providing an important harmonic context.

9-6

9-7

Both staves show a treble clef, common time, and a guitar neck diagram below. The top staff has a bass clef and the bottom staff has a treble clef. Fingerings are indicated above the notes. The guitar neck diagrams show finger positions and string numbers (e.g., 3, 2, 1).

The next exercise in Bm uses the top voice to state the melody and the bottom voice to provide the roots of the implied chord. It is important to hold the bass notes down for their full duration.

9-7

Both staves show a treble clef, common time, and a guitar neck diagram below. The top staff has a bass clef and the bottom staff has a treble clef. Fingerings are indicated above the notes. The guitar neck diagrams show finger positions and string numbers (e.g., 3, 2, 1).

The next exercise is in E major and requires a wide reach in the left hand as you need to play at the 2nd, 3rd, and 4th frets.

The next exercise demonstrates how the bass notes may require an adjustment in how you play the notes in the treble part. In this exercise the note F# on string 1 is sometimes played with the first finger and sometimes played with the second finger depending on what bass note is played during that measure. Also, the bass notes G# and G can be played with an alternate fingering by using the third finger for both notes. It causes a strange contortion in the fingering but is possible for many player's hands.

In the next exercise notice that in measure 6 the note C is played on string 3. As you move from the note Bb to A shift down to the 2nd fret with your first finger.

9-10

The next exercise in G major requires a wide reach in measure 5 as you both hold down the bass note G and play the descending melody.

9-11

Note the use of the 4th finger on the note D in measure 2, this frees the 3rd finger to reach for the low C which follows.

9-12

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

0                0                3                2 3 0

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

0                3                0                2 0 0

Be sure to hold down the low G for a full whole note.

9-13

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

3                0                3                0                3

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

3                3                3                2 0                3

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

3                3                3                3                3

Be sure to hold down the whole notes for their full value.

9-14

Fretboard diagram for measure 1:  
String 6: 2  
String 5: 1  
String 4: 3  
String 3: 0  
String 2: 1  
String 1: 3

Fretboard diagram for measure 2:  
String 6: 0  
String 5: 3  
String 4: 1  
String 3: 0  
String 2: 1  
String 1: 0

Fretboard diagram for measure 3:  
String 6: 2  
String 5: 1  
String 4: 0  
String 3: 3  
String 2: 2  
String 1: 0

Fretboard diagram for measure 4:  
String 6: 3  
String 5: 2  
String 4: 0  
String 3: 1  
String 2: 0  
String 1: 0

In measure 4 lay the first finger across the strings in the barre position at the second fret.

9-15

Fretboard diagram for measure 1:  
String 6: 3  
String 5: 3  
String 4: 0  
String 3: 2  
String 2: 3  
String 1: 2

Fretboard diagram for measure 2:  
String 6: 0  
String 5: 0  
String 4: 2  
String 3: 4  
String 2: 4  
String 1: 0

Fretboard diagram for measure 3:  
String 6: 3  
String 5: 2  
String 4: 0  
String 3: 2  
String 2: 3  
String 1: 0

Fretboard diagram for measure 4:  
String 6: 0  
String 5: 0  
String 4: 2  
String 3: 0  
String 2: 4  
String 1: 0

# Chapter 10 - Chords

The playing of chords on the guitar is common. A chord is defined as any two or more notes played at the same time. In reading music containing chords, the challenge for the brain is processing the extra notes that are in the chord and sending the message to the fingers. The physical difficulty in playing the chord is coordinating the fingers to play the two or more notes that are required for the chord. This lesson contains several exercises to help improve your reading and playing of chords.

The first two examples use chords of two notes. The first exercise uses varying intervals between the two notes.

10-1

T A B

This exercise uses primarily the interval of a 10th between the two notes being played.

10-2

The next example uses three note chords throughout.

10-3

Two staves of sheet music for guitar. The top staff shows a progression of three-note chords: C major (0, 2, 3), D major (2, 3, 0), E major (3, 2, 1), and F major (3, 2, 1). The bottom staff shows a corresponding finger position chart for each chord.

2 3  
2 0  
2 2  
2 4

II

3 3  
3 1  
4 3  
4 2

2 1  
2 0  
2 2  
2 0

4 2  
4 1  
3 3  
3 2

2 2  
2 0  
2 2  
2 0

0 0  
0 0  
0 0  
0 0

This chord progression is based on Pachebel's Canon. It uses 4 note chords throughout.

10-4

One staff of sheet music for guitar. The progression consists of four-note chords: G major (1, 3, 2, 0), A major (1, 3, 2, 0), B major (2, 4, 3, 1), and C major (3, 2, 1, 0).

1 3  
1 2  
2 4  
3 1

3 2  
3 0  
2 3  
1 0

2 0  
2 2  
2 0  
2 3

0 0  
0 0  
0 0  
0 0

Often when learning a new piece of music, it is valuable to break it down into the different elements involved. The right hand patterns can be practiced alone without the complication of the left hand positions. Conversely, a piece that uses arpeggiation of a chord progression can be reduced to block chords and the left hand positions can be practiced without the complication of the arpeggiated pattern.

Even a piece that is primarily polyphonic can be reduced to the implied chord progression.

It is useful to "block out" the chords of a composition when learning a challenging piece. The next five exercises are based on pieces from standard classical guitar literature. The pieces can be found in "Student Repertoire Series Vol. 2" by Lawrence Ferrara, an excellent collection of music for the intermediate guitarist. The first is based on a Waltz by Carulli from Op. 27

10-5

One staff of sheet music for guitar. The progression consists of four-note chords: G major (1, 3, 2, 0), A major (1, 3, 2, 0), B major (2, 4, 3, 1), and C major (3, 2, 1, 0).

1 3  
1 2  
2 4  
3 1

3 2  
3 0  
2 3  
1 0

2 0  
2 2  
2 0  
2 3

0 0  
0 0  
0 0  
0 0

Guitar tablature for Exercise 1. The first measure shows a C major chord (3, 2, 0) followed by an A minor chord (2, 0, 0). The second measure shows a G major chord (0, 1, 0) followed by an E major chord (0, 0, 1). The third measure shows a D major chord (0, 3, 2) followed by a B major chord (0, 2, 0). The fourth measure shows an F major chord (0, 0, 3) followed by a C major chord (0, 1, 0).

Guitar tablature for Exercise 1, continuation. The first measure shows an A minor chord (2, 0, 0) followed by a G major chord (0, 1, 0). The second measure shows an E major chord (0, 0, 1) followed by a D major chord (0, 2, 0). The third measure shows a B major chord (0, 3, 2) followed by an F major chord (0, 0, 3). The fourth measure shows a C major chord (0, 1, 0) followed by an A minor chord (2, 0, 0).

This exercise is based on Prelude I from Op. 114 by Carulli.

Guitar tablature for Exercise 2, section 10-6. The first measure shows a C major chord (0, 0, 0) followed by an A minor chord (1, 1, 0). The second measure shows a G major chord (3, 3, 0) followed by an E major chord (1, 0, 0). The third measure shows a D major chord (0, 0, 0) followed by a B major chord (1, 1, 0). The fourth measure shows an F major chord (0, 0, 0) followed by a C major chord (3, 3, 0). The fifth measure shows an A minor chord (2, 2, 0) followed by a G major chord (0, 0, 0). The sixth measure shows an E major chord (3, 3, 0) followed by a D major chord (2, 2, 0). The seventh measure shows a B major chord (0, 0, 0) followed by an F major chord (3, 3, 0). The eighth measure shows a C major chord (1, 1, 0) followed by an A minor chord (2, 2, 0).

Guitar tablature for Exercise 2, section 10-6, continuation. The first measure shows a C major chord (0, 0, 0) followed by an A minor chord (0, 0, 0). The second measure shows a G major chord (3, 3, 0) followed by an E major chord (2, 2, 0). The third measure shows a D major chord (0, 0, 0) followed by a B major chord (1, 1, 0). The fourth measure shows an F major chord (0, 0, 0) followed by a C major chord (3, 3, 0). The fifth measure shows an A minor chord (2, 2, 0) followed by a G major chord (0, 0, 0). The sixth measure shows an E major chord (3, 3, 0) followed by a D major chord (2, 2, 0). The seventh measure shows a B major chord (0, 0, 0) followed by an F major chord (3, 3, 0). The eighth measure shows a C major chord (1, 1, 0) followed by an A minor chord (2, 2, 0).

Guitar tablature for Exercise 2, section 10-6, final part. The first measure shows a C major chord (0, 0, 0) followed by an A minor chord (1, 0, 0). The second measure shows a G major chord (1, 0, 0) followed by an E major chord (0, 0, 0). The third measure shows a D major chord (3, 3, 0) followed by a B major chord (2, 2, 0). The fourth measure shows an F major chord (0, 0, 0) followed by a C major chord (3, 3, 0). The fifth measure shows an A minor chord (2, 2, 0) followed by a G major chord (0, 0, 0). The sixth measure shows an E major chord (3, 3, 0) followed by a D major chord (2, 2, 0). The seventh measure shows a B major chord (0, 0, 0) followed by an F major chord (3, 3, 0). The eighth measure shows a C major chord (1, 1, 0) followed by an A minor chord (2, 2, 0).

This exercise is based on a Minuet by Sylvius Leopold Weiss

10-7

Fretboard fingerings for Exercise 10-7:

- Staff 1 (A major):** 0, 0, 1, 2, 2, 0; 3, 0, 3, 2, 0, 3
- Staff 2 (D major):** 2, 3, 0, 2, 3, 1; 2, 3, 2, 0, 0, 3
- Staff 3 (E major):** 1, 3, 0, 0, 0, 0; 3, 0, 2, 2, 0, 3

This exercise is based on another selection from Carulli's Op. 27

10-8

Fretboard fingerings for Exercise 10-8:

- Staff 1:** 0, 1, 3, 3; 0, 0, 0, 0; 0, 2, 2, 2; 3, 2, 0, 3; 0, 0, 0, 0; 3, 2, 0, 3
- Staff 2:** 2, 2, 3, 0, 0, 0; 1, 1, 0, 0, 0, 0; 0, 0, 0, 0, 3, 2; 3, 2, 0, 3; 2, 0, 0, 0, 2, 3

This exercise is based on Carcassi's Etude no. 7 from Op. 60

The piece is a tremolo piece which moves through many chord changes. It is useful to isolate the chord changes and practice them without the tremolo pattern. After this exercise is mastered, the Carcassi study will be easier to play, as you can concentrate more on the right hand technique since you are secure with the left hand positions.

The image shows a musical score for a six-string guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom part is a tablature system where each horizontal line represents a string, numbered from 6 at the top to 1 at the bottom. The tablature includes vertical tick marks indicating where to press down on each string. Above the tablature, there are numerical values representing specific fret positions for each note. The first measure starts with an open string (6) followed by a note at the 5th fret. The second measure begins with a note at the 1st fret. The third measure starts with an open string (6) followed by notes at the 0th, 1st, and 2nd frets. The fourth measure starts with an open string (6) followed by notes at the 3rd, 3rd, 2nd, and 1st frets. The fifth measure starts with an open string (6) followed by notes at the 0th, 3rd, 1st, and 0th frets. The sixth measure starts with an open string (6) followed by notes at the 0th, 2nd, 3rd, and 3rd frets. The seventh measure starts with an open string (6) followed by notes at the 0th, 4th, and 0th frets. The eighth measure starts with an open string (6) followed by a note at the 3rd fret.

A musical score for guitar featuring a treble clef staff and a six-string guitar neck diagram below it. The score consists of two measures of music. The first measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The second measure begins with a quarter note on the 5th string, followed by eighth-note pairs on the 4th and 3rd strings. Below the staff, a six-string guitar neck is shown with fret numbers above each string. Fingerings are indicated by small numbers placed directly above the corresponding strings and frets. The first measure has fingerings: 1 (2nd string, 1st fret), 1 (3rd string, 2nd fret), 0 (4th string, open), 0 (5th string, open), 1 (6th string, 2nd fret). The second measure has fingerings: 0 (2nd string, open), 1 (3rd string, 1st fret), 2 (4th string, 2nd fret), 2 (5th string, 3rd fret), 1 (6th string, 2nd fret).

The next four exercises are based on studies by Matteo Carcassi from his Method book. The Carcassi pieces are in the Repertoire chapter of this book. These exercises are used as an intermediate step to learning the Carcassi pieces and also make for basic chord studies. The students are encouraged to make their own chord studies based on the pieces that they learn. This will help not only in learning the piece technically, but also in memorizing the piece, as you will have a clear understanding of the harmony and voiceleading of the piece.

## Exercise for Prelude (Am)

Exercise 10-10 (Part II) consists of a 12-bar blues progression in common time. The progression is as follows:

- Bar 1: C major chord (C-E-G)
- Bar 2: G major chord (G-B-D)
- Bar 3: C major chord (C-E-G)
- Bar 4: G major chord (G-B-D)
- Bar 5: F major chord (F-A-C)
- Bar 6: C major chord (C-E-G)
- Bar 7: G major chord (G-B-D)
- Bar 8: C major chord (C-E-G)
- Bar 9: F major chord (F-A-C)
- Bar 10: C major chord (C-E-G)
- Bar 11: G major chord (G-B-D)
- Bar 12: C major chord (C-E-G)

The bass line is provided below the staff, with numbers indicating the fret position on a six-string guitar neck.

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

A musical score for guitar in treble clef, common time, featuring a 12-bar blues progression. The score consists of two staves: the top staff shows standard musical notation with eighth and sixteenth note heads, and the bottom staff shows tablature with six horizontal lines representing the guitar strings. The tablature includes numerical values indicating fingerings and muting symbols (z). The progression is as follows:

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

## Exercise for Andante

A musical score for a six-string guitar. The top part shows a treble clef staff with various notes and rests. Below the staff is a tablature grid with six horizontal lines representing the strings and twelve vertical columns representing measures. Numerical values on the grid indicate the fingerings for each note or chord. The first measure shows a C major chord (3, 3, 3). The second measure shows an F major chord (0, 3, 4). The third measure shows a G major chord (0, 3, 1). The fourth measure shows a D major chord (0, 1, 2). The fifth measure shows an E major chord (2, 2, 2). The sixth measure shows a B major chord (1, 1, 0). The seventh measure shows an A major chord (0, 0, 0). The eighth measure shows a G major chord (0, 0, 0).

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

0      0      0      0      3      0      0      0

## Exercise for Prelude (E)

10-12

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

0      0      0      0      1

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

2      1      2      4      0

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

3 1      0      1      2      2      0

10-13

## Exercise for Andantino

Guitar tablature for measure 1 of exercise 10-13. The key signature is A major (three sharps). The first measure consists of a single eighth note followed by a series of eighth-note chords. The strings are muted with a 'p' dynamic. The tab shows the following fingerings: 0, 0 0 0 4, 0 0 0 4, 2 2 2 4, 0 0 0 0, 0 0 0 4, 0 0 0 2.

Guitar tablature for measure 2 of exercise 10-13. The key signature is A major (three sharps). The measure begins with a sixteenth-note chord followed by a series of eighth-note chords. The tab shows the following fingerings: 4 0, 2 4, 0, . 0, 2 2 2 0, 4 4 4, 0 0 0, 0 0 0 2 2 0, 4 4, 1, 2 1, 2 1, 1.

Guitar tablature for measure 3 of exercise 10-13. The key signature is A major (three sharps). The measure begins with a sixteenth-note chord followed by a series of eighth-note chords. The tab shows the following fingerings: 4 4 4, 0, 2 4, 0, 0, 2 2 2 0, 2 3 2, 0.

Guitar tablature for measure 4 of exercise 10-13. The key signature is A major (three sharps). The measure begins with a sixteenth-note chord followed by a series of eighth-note chords. The tab shows the following fingerings: 3 3 3, 0 2 3, 2 2 2, 3 3 3, 0, 2, 0.

This exercise is based on chord formations. Some arpeggio patterns are applied to the chord progression. Try to hold down the entire chord formation as a unit rather than playing each fretted note for only the duration of a single eighth note. In the last measure of line 3 notice that a high A is required. Move to the second position for the second half of that measure.

10-14

Line 1 (Measures 1-4):

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

Line 2 (Measures 1-4):

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

Line 3 (Measures 1-4):

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

Line 4 (Measures 1-4):

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

This exercise embeds a melody in the lower part of an arpeggio. Play the down stem notes with your thumb. You will use several different common arpeggio patterns:

- 1) p i m a
- 2) p i m i
- 3) p i p i

10-15

p i m a      p i m i

$\oplus$

p i p i

$\oplus$

rit.

# Chapter 11 - Ligado and Harmonics

The technique of "hammer-on" and "pull-off" are used to create sounds on the guitar that are activated by the left hand only. The term "ligado" is used to concisely refer to both techniques. The hammer-on technique involves a forceful placement of a finger of the left hand. In the first measure of the first exercise, the note C is played, then at the appropriate moment the second finger of the right hand is quickly hammered onto the string at the 2nd fret creating the note Db. The right hand is not involved in creating the note Db, the hammer on is left hand only. The first six measures continue the hammer-on exercise using all possible two-finger combinations.

11-1

The pull-off is a little trickier. The finger of the left hand is actually plucking the string. When performing a pull-off, two fingers of the left hand are holding down notes. The upper finger is then pulled off at an angle such as to pluck the string and sound the note being held by the lower finger. For example, in the first measure of the following exercise both the third and fourth fingers of the left hand are on the fretboard. First the note Eb is played in the normal manner, then at the appropriate moment the fourth finger pulls off of the string, effectively plucking the string and sounding the note D. The pull-off using the fourth finger is usually difficult for the beginning guitarist, just keep trying.

11-2

The below exercise combines the hammer-on followed by the pull-off technique to make a three note figure.

11-3

12/8

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

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

This exercise combines the pull-off followed by the hammer-on.

11-4

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

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

Both the hammer-on and pull-off technique are used in this exercise. Most of the ligados begin on the beat, however, the last three ligados begin on the "and" of a beat to the next beat. Be sure to hammer-on strongly in order for the last note to create a convincing ending.

11-5

This exercise uses pull-offs in the first four measures and hammer-ons in the last four measures. Notice that the note G in measures 3 and 6 is played on string 4. Also, in measure 7, the note E is played on string 2.

11-6

The exercise alternates between two measures of hammer-ons and two measures of pull-offs. Beginning in measure 9 notice the different rhythms in measures 9, 11, 13 and 15.

11-7

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

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

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

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

This exercise requires that you hold down a bass note while playing the ligado technique. Practice this very slowly and accurately then gradually increase the speed.

11-8

Sheet music for Exercise 11-8. The music is in common time (C) and treble clef. It consists of two measures of sixteenth-note patterns. The first measure starts with a bass note (B) held down while the right hand plays a ligado pattern of sixteenth notes. The second measure continues the ligado pattern. Fingerings below the strings indicate the left-hand technique: 3-0-2-3, 0-2-1, 5-1-0, 2-0, 3-2-0. The bass note is sustained throughout both measures.

Continuation of Exercise 11-8. The music is in common time (C) and treble clef. It shows four measures of sixteenth-note patterns. The bass note is held down at the beginning of each measure, and the right hand plays ligado patterns. Fingerings below the strings indicate the left-hand technique: 3-0-2-3, 0-2-1, 5-1-0, 2-0, 3-2-0. The bass note is sustained throughout each measure.

This exercise introduces the double ligado technique. Hammer-ons are used on both strings 4 and 2 in measures 1, 3 and 7.

11-9

Sheet music for Exercise 11-9. The music is in common time (C) and treble clef. It consists of three measures of sixteenth-note patterns. The first and third measures feature double ligados between strings 4 and 2. The bass note is held down at the beginning of each measure. Fingerings below the strings indicate the left-hand technique: 0-1-3-0-1, 0-2-2-0, 0-1-3-0-1, 0-2-2-0, 0-1-3-0-1. The bass note is sustained throughout each measure.

Continuation of Exercise 11-9. The music is in common time (C) and treble clef. It shows three measures of sixteenth-note patterns. The double ligado technique continues from the previous measures. Fingerings below the strings indicate the left-hand technique: 0-1-3-0-1, 0-2-2-0, 0-1-3-0-1, 0-2-2-0, 0-1-3-0-1. The bass note is sustained throughout each measure.

This next exercise uses a repetitive phrasing by using a hammer-on every four notes. Note that in order to play the ligado technique from A-B the note B is played on string 3.

11-10

The following exercise in E major uses a slide in addition to ligado techniques of hammer-ons and pull-offs. In measure 2 and 6 the third finger playing the note F# slides up the next to G#.

11-11

This exercise alternates between an arpeggio and a one measure phrase using pull-offs and a hammer-on.

11-12

The tablature consists of three staves, each representing a string. The top staff shows an arpeggio pattern with hammer-ons and pull-offs. The middle staff shows a one-measure phrase using pull-offs and a hammer-on. The bottom staff shows another arpeggio pattern. Fret numbers 0, 1, 2, and 3 are indicated below the strings.

This next exercise uses the double ligado technique as hammer-ons, first on strings 2 and 3 then later on string 2 and 4. The middle section adds sustained bass notes against ligado passages.

11-13

Guitar tab for measure 1 of exercise 11-13. The tab shows a double ligado between strings 2 and 3. The tab is in common time, C major, and includes a bass staff.

Guitar tab for measure 2 of exercise 11-13. The tab shows a double ligado between strings 2 and 3, followed by sustained bass notes and a dynamic marking.

Guitar tab for measure 3 of exercise 11-13. The tab shows a double ligado between strings 2 and 3, followed by sustained bass notes and a dynamic marking.

This exercise uses mostly hammer-ons with a couple of pull-offs near the end.

11-14

Guitar tablature for measures 11-14. The first four measures show a repeating pattern of hammer-ons (e.g., 2 to 3, 0 to 2) followed by a pull-off (e.g., 3 to 2). The fifth measure begins with a hammer-on from 2 to 3, followed by a pull-off from 3 to 2, and ends with a final note. Fret numbers are indicated below each string.

1	2
---	---

Guitar tablature for measure 15. The pattern continues with hammer-ons (e.g., 0 to 2, 0 to 0) and a pull-off (e.g., 4 to 5). Fret numbers are indicated below each string.

1	
---	--

2

Guitar tablature for measure 16. The pattern continues with hammer-ons (e.g., 2 to 0, 4 to 2) and a pull-off (e.g., 3 to 2). Fret numbers are indicated below each string.

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

Guitar tablature for measure 17. The pattern concludes with a hammer-on from 2 to 3, followed by a pull-off from 4 to 2, and ends with a final note. Fret numbers are indicated below each string.

2	3	4	2	0	2	0
---	---	---	---	---	---	---

The following exercise uses a quick couplet pull-off/hammer-on or two pull-offs in a row. Note that on occasion, the note E is played on string two to facilitate a hammer-on or pull-off. Likewise, the note B is sometimes played on string 3.

11-15

# Natural Harmonics

The following is a list of the natural harmonics on strings 1-6 using the 12th fret (perfect octave), 7th fret (perfect fifth), 5th fret (dbl octave), 4th or 9th fret (major 3) and 3rd fret (dbl fifth) harmonics.

A musical staff with a treble clef and a 'C' key signature. The staff consists of six strings, each with six octaves. Above the staff, five sets of symbols represent different harmonic partials:

- 12th fret: Two vertical lines
- 7th fret: Diamond
- 5th fret: Two vertical lines with a horizontal bar
- 9th fret / 4th fret: Two vertical lines with a sharp sign
- 3rd fret: Three vertical lines

Dashed horizontal lines connect the corresponding symbols across the six octaves.

If you merge all of the notes in the previous chart you have the following pitch set available. The 4th and 3rd fret harmonics are extremely difficult to clearly articulate on the nylon string guitar and are much more effective on a steel string guitar.

11-16

12 12 7 9 5 9 12 12 7 5 3 5 7 5 3 4 3 4 3

8va-

3 4 5 3 4 3 5 3 5 7 12 12 9 5 9 7 12 7 12 12

## Using Natural Harmonics

The first exercise is the bugle melody, "Taps". The bugle's pitch range comes from the overtone series of the acoustic chamber of the bugle. Bugle melodies can be played on a single string because the string has the same set of notes within its overtone series. When this is played on string 6, we are in the key of E. By playing the same harmonic positions on the other string, one can play the melody in the keys of A, D, G, B and E (two octaves higher).

11-17  
harm.

The next is another version of Taps. This time the melody is played across the 4th, 3rd and 2nd strings. The guitar tuning of those strings is the same as the opening intervals of the Taps melody. This time we are in the key of G. The harmonic at the 7th fret of string 3 is used to attain the high note of the melody.

11-18  
harm.

The next exercise is in the key of G. There are several natural harmonic notes in the key of G and several melodic possibilities as well. Natural harmonics at the 5th, 7th and 12th fret are used. In measures 1-2 spread the left hand; use the first finger for the 7th fret harmonic and the fourth finger for the 12th fret harmonic. You will still probably need to move the hand position up and down the neck to accurately touch the harmonic nodes. This is a delicate technique requiring extensive practice.

11-19

harm.

12

7

7

natural

10

The next exercise alternates between a scale passage (played with normal technique) and an arpeggio of a major triad. The piece uses harmonics at the 7th, 9th and 12th frets.

11-20

harm.      harm.

12      12      12      12

0 2 4 5 4 2 0      7 9      0 2 4 5 4 2 0      7 9      0 2 4 5 4 2 0

harm.      harm.

12      12      12      12

7 9 9      0 2 4 5 4 2 0      7 9      3 5 2 3 2 5 3 2 5      5 2 4 5 4 2 5

harm.      harm.

12      12      12      12

7 4 6 7 6 4 7      5 7 4 5 4 7 5      7 0 2 4 5 4 2 0      7 9      0 2 4 5 4 2 0      7 9

The open strings 1, 2, 3 and 6 are all notes from an E minor chord (E, G, B). This next exercise in Em exploits the minor chords created by harmonics at the 12th and 7th frets. One harmonic at the 5th fret is used also.

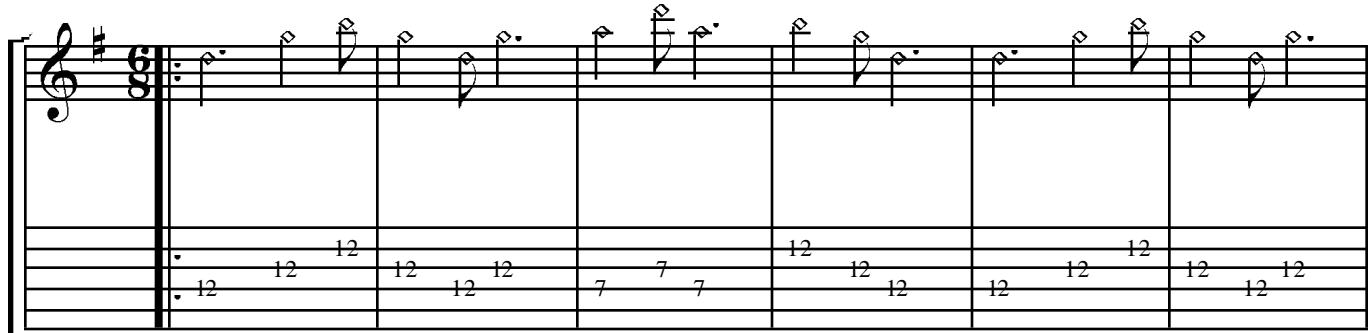
11-21

harm.

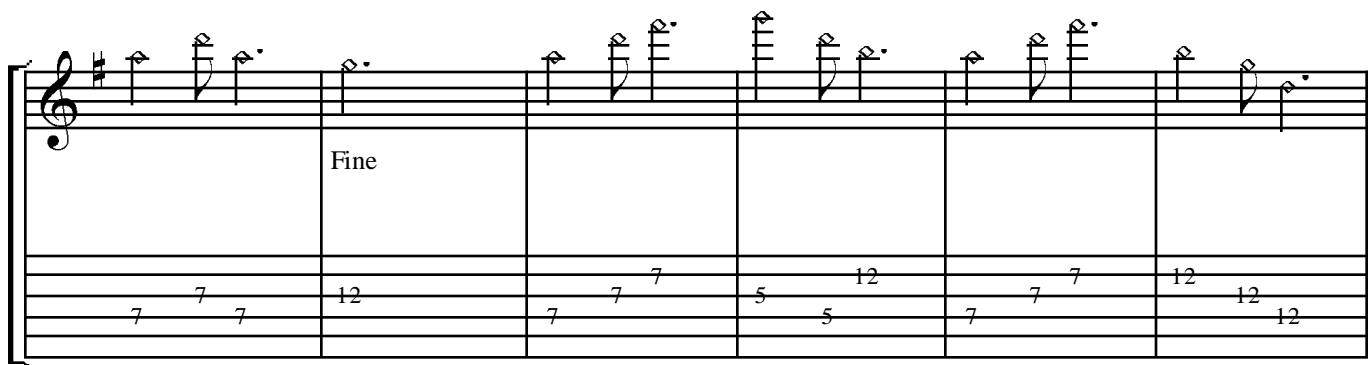
The image shows three staves of musical notation for guitar, likely tablature or a similar system. The notation includes various symbols such as open circles, filled circles, and vertical lines with arrows, representing different types of notes and harmonics. Fingerings like '7' and '12' are placed below the strings to indicate specific playing techniques. The first staff begins with a vertical bar line followed by a 'C' and a sharp sign, indicating common time and a key signature of one sharp. The second staff begins with a vertical bar line followed by a 'C'. The third staff begins with a vertical bar line followed by a 'C'.

The open string 2, 3, and 4 are all notes from a G major chord (G, B, D). This exercise in G major uses the harmonics at the 5th, 7th and 12th harmonics.

11-22

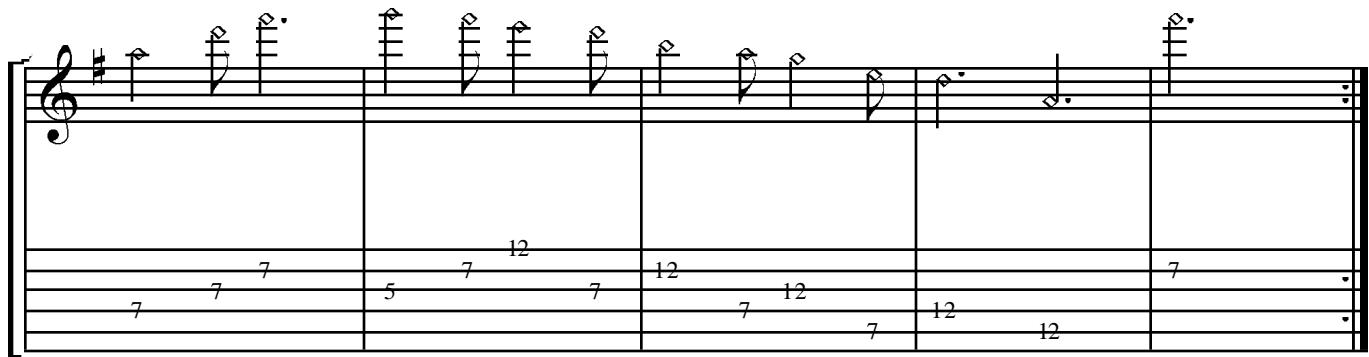


Musical staff 1 of exercise 11-22. The staff begins with a key signature of one sharp (F#) and a common time signature. The first measure consists of two measures of rest. The second measure starts with a 12th harmonic (open string 4), followed by a 12th harmonic (open string 3), and a 12th harmonic (open string 2). The third measure starts with a 7th harmonic (string 4), followed by a 7th harmonic (string 3), and a 7th harmonic (string 2). The fourth measure starts with a 12th harmonic (string 4), followed by a 12th harmonic (string 3), and a 12th harmonic (string 2). The fifth measure starts with a 12th harmonic (string 4), followed by a 12th harmonic (string 3), and a 12th harmonic (string 2). The sixth measure starts with a 12th harmonic (string 4), followed by a 12th harmonic (string 3), and a 12th harmonic (string 2).



Musical staff 2 of exercise 11-22. The staff begins with a key signature of one sharp (F#) and a common time signature. The first measure starts with a 7th harmonic (string 4), followed by a 7th harmonic (string 3), and a 7th harmonic (string 2). The second measure starts with a 12th harmonic (string 4), followed by a 7th harmonic (string 3), and a 7th harmonic (string 2). The third measure starts with a 5th harmonic (string 4), followed by a 12th harmonic (string 3), and a 5th harmonic (string 2). The fourth measure starts with a 7th harmonic (string 4), followed by a 7th harmonic (string 3), and a 7th harmonic (string 2). The fifth measure starts with a 12th harmonic (string 4), followed by a 12th harmonic (string 3), and a 12th harmonic (string 2).

Fine



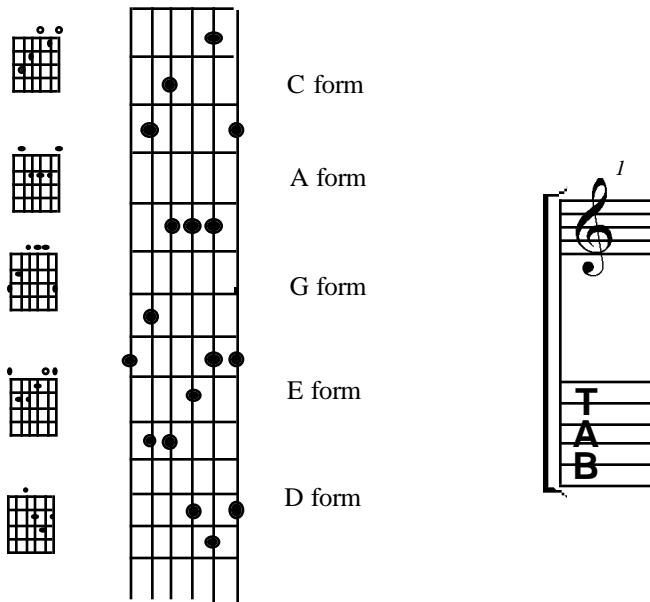
Musical staff 3 of exercise 11-22. The staff begins with a key signature of one sharp (F#) and a common time signature. The first measure starts with a 7th harmonic (string 4), followed by a 7th harmonic (string 3), and a 7th harmonic (string 2). The second measure starts with a 5th harmonic (string 4), followed by a 7th harmonic (string 3), and a 12th harmonic (string 2). The third measure starts with a 12th harmonic (string 4), followed by a 12th harmonic (string 3), and a 7th harmonic (string 2). The fourth measure starts with a 7th harmonic (string 4), followed by a 12th harmonic (string 3), and a 7th harmonic (string 2). The fifth measure starts with a 7th harmonic (string 4), followed by a 12th harmonic (string 3), and a 7th harmonic (string 2).



## Chapter 12 - Position Playing Concepts

One interesting feature of the guitar is that you can play most melodic passages in several places on the fretboard. Each note can be played in two or three places so the possibilities for each multi-note phrase are plentiful. Often the beginning guitarist is reluctant to attempt to read up the neck and does so only when a note isn't available in the first position. However, sometimes when a note up the neck is needed, it is good idea to play the entire phrase in the higher position. The following exercises are to be played in various positions up the neck. The basic principles involved are the transposition of the open position scales up the neck to be used in various keys. The standard tuning of the guitar favors the major keys of C, G, D, A and E. The open position scales for these keys were presented earlier in the book. The fingerings for these 5 keys can be transposed up the neck and used to complete the remaining 7 keys. For instance, if the key of Eb is needed, one could use the fingering for C but play everything three frets higher. This would be using the C form at the third fret (also referred to as third position). At the third position one could also play in the key of Bb (by using the G form), the key of F (by using the D form), the key of C (by using the A form) and the key of G (by using the E form). And at the 4th position we would have the fingerings for the major keys of E (C form), B (G form), F#/Gb (D form), C#/Db (A form) and Ab (E form) respectively.

If one aspires to improvise, one needs to know at an instant where the notes are of the scales and/or chords that are appropriate to be played. A complete map of the fretboard can be achieved by using these five forms and transposing the fingerings up the neck. Any single key, for instance the key of C, can be played in five locations up the neck, each position using the fingering of the keys of C, G, D, A or E and transposed up the neck appropriately. When starting on C and ascending the fretboard, it is convenient that the order of the key forms that one cycles through spells CAGED.



The following exercise uses the C major scale and initially plays it at the open position, using open strings when available. This is the C form. As the key moves up the neck the scale forms of C A G E D will be used.

Open C form

12-1 Open Position (C form)

Fingerings for the first measure (open position): 3 0 2 3

Fingerings for the second measure: 0 2 0 1 3

Fingerings for the third measure: 3 0 1 3

Fingerings for the fourth measure: 1 0 3 1

Fingerings for the fifth measure: 0 2 0 3

Fingerings for the sixth measure: 2 0 3

Fingerings for the seventh measure: 2 0 3

Broken Thirds

Fingerings for the first measure: 3 2 0 3

Fingerings for the second measure: 2 0 3 2

Fingerings for the third measure: 0 0 2 1

Fingerings for the fourth measure: 0 3 1 0

Fingerings for the fifth measure: 3 1 0 3

Fingerings for the sixth measure: 1 3 0 1

Fingerings for the first measure: 3 0 1 2

Fingerings for the second measure: 0 0 2 3

Fingerings for the third measure: 0 2 3 0

Fingerings for the fourth measure: 2 3 0 2

Fingerings for the fifth measure: 3 0 2 3

Fingerings for the first chord: 0 1

Fingerings for the second chord: 3 0

Fingerings for the third chord: 0 2

Fingerings for the fourth chord: 2 3

Fingerings for the fifth chord: 1 0

The exercise then moves to the 2nd/3rd position. It uses the A form, but transposes the form fingering up 3 frets (an A major scale raised 3 frets becomes a C major scale).

A form

12-2      2nd Position (A form)

Broken Thirds

The exercise then moves to the 5th position using the G form, i.e., transposes the G form fingering up 5 frets (a G major scale raised 5 frets becomes a C major scale).

G form



12-3

### 5th Position (G form)

Broken Thirds

A musical score for a six-string guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fret numbers 8, 7, 5, 8, 7, 5 across five measures. The strings are numbered 1 through 6 from left to right.

Next, the exercise moves to the 7th/8th position and makes use of the E form, but transposes the E form fingering up 8 frets (an E major scale raised 8 frets becomes a C major scale).

E form

12-4      7th Position    (E form)

Fretboard diagram showing the 7th position of the E form. The diagram shows a 6-fret section with the 7th fret being the root note. Fingering is indicated above the strings: 7, 8, 10, 7, 9, 10, 8, 10, 7, 8, 10, 8, 7, 10, 9, 7, 10, 9, 7, 10, 8, 7, 10, 8. A small diagram at the top right shows a 6-fret section with the 7th fret labeled "7fr".

Broken Thirds

Fretboard diagram for a broken thirds exercise in the 7th position. The diagram shows a 6-fret section with the 7th fret being the root note. Fingering is indicated below the strings: 8, 7, 10, 8, 7, 10, 8, 7, 10, 9, 7, 10, 9, 7, 10, 9, 8, 10, 10, 8, 7.

Fretboard diagram for another variation of the broken thirds exercise in the 7th position. The diagram shows a 6-fret section with the 7th fret being the root note. Fingering is indicated below the strings: 10, 8, 7, 10, 8, 10, 7, 8, 10, 8, 9, 10, 7, 9, 10, 7, 9, 10, 7.

Fretboard diagram for a final variation in the 7th position. The diagram shows a 6-fret section with the 7th fret being the root note. Fingering is indicated below the strings: 9, 10, 7, 8, 10, 7, 8, 10, 7, 8, 10, 7, 8, 10, 7, 8, 10, 8. Chord boxes are shown at the top right: 8fr., 8fr., 7fr., 8fr.

The exercise continues up to the 10th position using the D form, i.e., transposes the D form fingering up 10 frets (a D major scale raised 10 frets becomes a C major scale).

D form



12-5      10th Position      (D form)

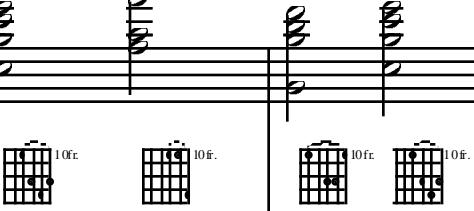
10 12 14    10 12    10 12 13    10 12 13 12 10    13 12 10    12 10    14 12 10

10 12 14    10 12    10 12 13    10 12 13 12 10    13 12 10    12 10    14 12 10

Broken Thirds

10 14 12 10    14 12 10 10    12 12 10 13    12 10 13 12    10 13 12 13    10 12 13 10

10 14 12 10    14 12 10 10    12 12 10 13    12 10 13 12    10 13 12 13    10 12 13 10



12 10 10    12 10    14 12 10 12 14    10 12 13 10 12 10    12 13 10 10 12 13 10

12 10 10    12 10    14 12 10 12 14    10 12 13 10 12 10    12 13 10 10 12 13 10

So we have covered an octave on the fretboard and went through the entire CAGED cycle using the C major scale. The next logical position change would be at the 12 fret which would duplicate the exercise 12-1 but one octave higher. The entire routine can be done in any key, although it obviously won't always start on the letter C, but it still will cycle through the positions as it ascends the neck.

The following pages of this chapter will cover the Keys of A, G, E and D and apply the same process of playing that key up the neck in all of the common CAGED scale forms.

Now the A major scale initially at the first position, using open strings when available. This is the open A form. Due to the restrictions of the open position, the 3rd and 6th notes are on strings 5 and 4 respectively. As we move up the neck we will use the different "CAGED" scale forms in the order A G E D C.

Open A form



12-6

0 2 4      0 2 3      0 2 4

0 4 2      4, 2, 0      4, 2, 0

2, 5, 4, 0      2, 3, 0      2, 3, 0

4, 0, 2      4, 0      4, 0

The exercise then moves to the 2th position using the G form, i.e., transposes the G form fingering up 2 frets (a G major scale raised 2 frets becomes an A major scale).

G form



12-7

Fingerings for the first measure:

- 5, 2, 4, 5
- 2, 4, 6, 2
- 4

Fingerings for the second measure:

- 4, 2, 5
- 4, 2, 5, 4
- 2, 6, 4
- 6

Fingerings for the third measure:

- 3, 2, 5, 4
- 2, 5, 4, 5
- 2, 3, 5, 2
- 3, 4, 2, 2
- 4, 6, 2, 4

Fingerings for the fourth measure:

- 6, 2, 4, 5
- 2, 4, 5, 2
- 4, 5, 2
- 5, 4, 2
- 5

Next, the exercise moves to the 4th/5th position and makes use of the E form, but transposes the E form fingering up 5 frets (an E major scale raised 5 frets becomes an A major scale).

E form



12-8

The exercise continues up to the 7th position using the D form, i.e., transposes the D form fingering up 7 frets (a D major scale raised 7 frets becomes an A major scale).

D form



12-9

The exercise continues up to the 9th position using the C form, i.e., transposes the C form fingering up 9 frets (a C major scale raised 9 frets becomes an A major scale).

C form

12-10

C form

12 9 11 12      9 11 9 10 12      9 10 12 10 9      12 10 9 11 9      12 11 9 12 11 9 12

12 11 9 12      11 9 12 11 9 11 10      9 12 10 9 12 10 9 12      10 12 9 10 12 9 10

12 9 10      9 9 11 12      11 12 9 11 12 9      11 12 9 11 12 9 10      10 10 9 12 10 9 10  
12 11 9 12      12 11 9 12 11 9 12

Now the Key of G initially at the first position, using open strings when available. This is the G form. As we move up the neck we will use the different "CAGED" scale forms in the order G E D C A.

Open G form



12-11

Next, the exercise moves to the 2nd/3rd position and makes use of the E form, but transposes the E form fingering up 3 frets (an E major scale raised 3 frets becomes a G major scale).

E form

12-12

The exercise continues up to the 5th position using the D form, i.e., transposes the D form fingering up 5 frets (a D major scale raised 5 frets becomes a G major scale).

D form



12-13

The exercise continues up to the 7th position using the C form, i.e., transposes the C form fingering up 7 frets (a C major scale raised 7 frets becomes a G major scale).

C form



12-14

Musical notation for the first measure of the exercise, labeled 12-14. The staff shows a treble clef, a key signature of one sharp (F#), and common time. The measure consists of eight eighth notes. Below the staff, a six-string guitar neck diagram shows the fingerings: 10, 7, 9, 10, 7, 8, 10, 7. The 10th fret is on the 6th string, the 7th fret is on the 5th string, the 9th fret is on the 4th string, the 10th fret is on the 3rd string, the 7th fret is on the 2nd string, and the 8th fret is on the 1st string.

Musical notation for the second measure of the exercise. The staff shows a treble clef, a key signature of one sharp (F#), and common time. The measure consists of eight eighth notes. Below the staff, a six-string guitar neck diagram shows the fingerings: 10, 9, 7, 10, 9, 7, 9, 8. The 10th fret is on the 6th string, the 9th fret is on the 5th string, the 7th fret is on the 4th string, the 10th fret is on the 3rd string, the 9th fret is on the 2nd string, and the 8th fret is on the 1st string.

Musical notation for the third measure of the exercise. The staff shows a treble clef, a key signature of one sharp (F#), and common time. The measure consists of eight eighth notes. Below the staff, a six-string guitar neck diagram shows the fingerings: 7, 7, 9, 10, 7, 9, 10, 7. The 7th fret is on the 6th string, the 7th fret is on the 5th string, the 9th fret is on the 4th string, the 10th fret is on the 3rd string, the 7th fret is on the 2nd string, and the 9th fret is on the 1st string.

The exercise then moves to the 9th/10th position. It uses the A form, but transposes the form fingering up 10 frets (an A major scale raised 10 frets becomes a G major scale).

A form



12-15

Musical notation for the first measure of the 9th/10th position exercise. The key signature is one sharp (F#). The measure consists of eight eighth notes. Fingerings are shown below the strings: 10 12, 9 10, 12, 9 11 12, 10 12 13, 10 12 10, 13 12, 10, 12 11 9, 12 10 9, 12, 10.

Musical notation for the second measure of the 9th/10th position exercise. The key signature is one sharp (F#). The measure consists of eight eighth notes. Fingerings are shown below the strings: 10 12, 9 10, 9 12 10 9, 12 11 9 12, 11 10 12, 10 13 12, 10 12 10, 13 12 10, 12, 13 10 12, 12, 10, 11 12 9.

Musical notation for the third measure of the 9th/10th position exercise. The key signature is one sharp (F#). The measure consists of eight eighth notes. Fingerings are shown below the strings: 11 12 9, 10, 12 9 10, 12, 9, 10 12 9, 10, 10, 12, 10, 12, 10, 11 12, 10, 12, 10.

Now the Key of E. This is the open E form. Due to the restrictions of the open position note the difference between this open E form and the E form used in other keys. i.e. the 3rd and 6th scale degree in the lower octave is on a different string in this open position scale form. As we move up the neck we will use the different "CAGED" scale forms in the order E D C A G.

Open E form



12-16

**C**

The exercise continues up to the 2nd position using the D form, i.e., transposes the D form fingering up 2 frets (a D major scale raised 2 frets becomes an E major scale).

D form



12-17

2 4 6      2 4      2 4 5      2 4 5 4      2 5 4 2      4 2 6 4 2

2 6 4 2      6 4 2 2      4 4 2 5      4 2 5 4      2 5 4 5      2 4 5 2

4 4 2 2      4 6 2 4      6 2 4 6      2 4 5 2      4 2 4 5      2 4 2 4

The exercise continues up to the 4th position using the C form, i.e., transposes the C form fingering up 4 frets (a C major scale raised 4 frets becomes an E major scale).

C form



12-18

Musical staff for measure 12-18. The staff has a treble clef, a key signature of two sharps (F# major), and a common time signature. The staff is divided into six vertical sections by vertical lines. Fingerings are indicated below the strings: 7, 4, 6, 7; 4, 6, 5; 7; 4, 5, 7; 5, 4; 7, 5; 4, 6, 4; 7; 6, 4, 7; 6, 4; 7, 6; 4, 6; 5; 4, 7, 5; 4; 7, 5, 4; 7; 5, 4, 7; 5, 4, 5. The staff ends with a fermata over the eighth note.

Musical staff for measure 12-18 continuing. The staff has a treble clef, a key signature of two sharps (F# major), and a common time signature. The staff is divided into six vertical sections by vertical lines. Fingerings are indicated below the strings: 7, 6, 4, 7; 6, 4, 7, 6; 4, 6; 5; 4, 7, 5; 4; 7, 5, 4; 7; 5, 7, 4, 5. The staff ends with a fermata over the eighth note.

Musical staff for measure 12-18 concluding. The staff has a treble clef, a key signature of two sharps (F# major), and a common time signature. The staff is divided into six vertical sections by vertical lines. Fingerings are indicated below the strings: 7, 4, 5, 6; 4, 4, 6, 7; 4, 6, 7, 4; 6, 7, 4, 6; 7, 4, 6, 7; 7, 7, 4, 5, 5, 4, 5, 4. The staff ends with a fermata over the eighth note.

The exercise then moves to the 6th/7th position. It uses the A form, but transposes the form fingering up 7 frets (an A major scale raised 7 frets becomes an E major scale).

A form



12-19

The exercise then moves to the 9th position using the G form, i.e., transposes the G form fingering up 9 frets (a G major scale raised 9 frets becomes an E major scale).

G form



12-20

Fret numbers for the four staves:

- Staff 1: 12, 9, 11, 12
- Staff 2: 11, 9, 12
- Staff 3: 9, 12, 11
- Staff 4: 9, 12, 11

Now the Key of D initially at the open position. This is the Open D form.

As we move up the neck we will use the different "CAGED" scale forms in the order D C A G E.

Open D form

12-21

The exercise continues up to the 2th position using the C form, i.e., transposes the C form fingering up 2 frets (a C major scale raised 2 frets becomes a D major scale).

C form



12-22

Fret positions: 2, 4, 2, 3, 5, 2, 3, 5, 3, 2, 5, 3, 2, 4, 2, 5, 4, 2, 5.

Fret positions: 5, 4, 2, 5, 4, 2, 5, 4, 2, 5, 3, 2, 5, 3, 2, 5, 3, 2, 5.

Fret positions: 5, 2, 3, 4, 2, 2, 4, 5, 2, 4, 5, 2, 4, 5, 2, 4, 5, 2, 4, 5.

The exercise then moves to the 4th/5th position. It uses the A form, but transposes the form fingering up 5 frets (an A major scale raised 5 frets becomes a D major scale).

A form



12-23

5 7 4 5 7 4 6 7 5 7 8 5 7 5 8 7 5 7 6 4 7 5 4 7 5

5 4 7 5 4 7 5 4 7 6 4 7 6 5 7 7 5 8 7 5 8 7 5 7 8 5 7 7

5 6 7 4 6 7 4 5 7 4 5 7 4 5 7 4 5 7 5 5 7 5 7 5 7 5 5 7 5

The exercise then moves to the 7th position using the G form, i.e., transposes the G form fingering up 7 frets (a G major scale raised 7 frets becomes a D major scale).

G form



12-24

Next, the exercise moves to the 9th/10th position and makes use of the E form, but transposes the E form fingering up 10 frets (an E major scale raised 10 frets becomes a D major scale).

E form

12-25



Musical staff 1 of exercise 12-25. Treble clef, key signature of one sharp (F#), common time. Fingerings: 10 12, 9 10, 12; 9 11 12; 10 12, 9 10 12; 10 9, 12 10; 12 11 9; 12, 11 9; 12 10, 9; 12 10.

Musical staff 2 of exercise 12-25. Treble clef, key signature of one sharp (F#), common time. Fingerings: 10 9, 12 10; 9 12 10; 9 12, 10 9; 12, 11 9, 12; 11, 9, 12 11; 9, 12 11, 10; 12, 12 10, 9.

Musical staff 3 of exercise 12-25. Treble clef, key signature of one sharp (F#), common time. Fingerings: 12, 10, 9, 12; 10, 12, 9, 10; 12, 12, 10, 11; 12, 9, 11, 12; 9, 11, 12, 9.

Musical staff 4 of exercise 12-25. Treble clef, key signature of one sharp (F#), common time. Fingerings: 11, 12, 9, 10; 12, 9, 10, 12; 9, 10, 12, 9; 10, 12, 9, 10; 10, 10, 12, 11; 11, 12, 10, 11; 10, 10, 12, 10.

## Chapter 13 - 2nd and 3rd Position

The first exercise is to be played at the 2nd position. A barre technique can be used to play the notes of measure 6 and the first note of measure 7.

13-1

This tune in 2nd position makes me want chocolate.

13-2

The next exercise has several spots where two consecutive quarter notes are played on different strings at the same fret. There are two ways to deal with that technical problem. One way is to use two different fingers, as an example, in measure 2 the notes F# and B are both at the 4th fret. The F# is played with the third finger and the B can be played with the 4th finger. In the 3rd measure, however, you might reach out to play the D with the 3rd finger so you can use your 4th finger to play the G (when playing at the 2nd position both of these notes are fretted notes at the 5 fret). A different solution for the string crossing is to use the same finger and roll over to the pad of the finger as you cross the string. You are doing a miniature barre across the two strings. Try it both ways.

13-3

In this exercise note the recommended fingering for measure 3. By reaching out and using the 3rd finger on the D, the 4th finger is available to use on the C that follows.

13-4

The next exercise is in 3rd position for the most part. Near the end of measure 6 the hand shifts to the 2nd position when the remaining two measures are played.

13-5

The next exercise starts in the 3rd position. Since the first three notes are on different strings the fingering of 3, 4, 1 is suggested. At measure 4 the hand reaches back to 2nd position. for that measure only.

13-6

The next exercise in Bb major requires that the left hand reach out an extra fret to reach the note A. A different solution would be to play the note A at the 2nd fret of string 3. This requires a temporary shift to the 2nd position. As is demonstrated in the examples, it is common to need to stretch out of position by one fret either direction.

13-7

Here is another tune in Bb.

13-8

The next exercise in A major uses two note chords throughout. On occasion, a convenient open string is used making the left hand fingering easier.

13-9



The next exercise is in two part texture, using a common harmony which uses a lot of contrary motion between the two voices.

13-10

The next melody is from "The Sorcerer's Apprentice" by Paul Dukas.

13-11

The next melody is from the Rondo of Beethoven's Piano Sonata no. 8 in C minor (Op 13). The high C and B notes require that the hand move to 5th position.

13-12



## Chapter 14 - 4th and 5th position

This melody is the familiar "Ode to Joy", it is playable at many different positions on the fretboard. This version in the key of G is at the 4th position.

14-1

The next exercise uses a repeating note referred to as a 'pedal'. In the measures 1-2, 5-6 and 11-12 the note G# is a pedal, while in measures 9-10 the note A is a pedal tone. You should recognize that this is using the C form at the 4th position to be in the key of E major.

14-2

The following four part canon in B major uses the G form at the 4th position.

14-3      Canon for 2 voices      2

This melody is from Bach and is used in several forms in his music for strings or lute. This arrangement is using the C form at the 4th position to play in the key of E major.

14-4

This four-part canon in Bb is arranged at the 5th position.

14-5

Canon for 4 voices

The musical score consists of two systems of four staves each, representing four voices in a canon. The top system shows measures 1 through 4, and the bottom system shows measures 5 through 8. Each staff has a treble clef and a key signature of one flat. Measure 1 starts with a half note followed by eighth-note pairs. Measures 2 and 3 continue this pattern. Measure 4 begins with a quarter note followed by eighth-note pairs. The bottom system follows a similar pattern, starting with eighth-note pairs in measure 5 and continuing through measure 8.

The following four-part canon in G minor is played at the 5th position.

14-6      Canon for 4 voices

1            2            3            4

5    7    8    8    5    7    5    7    8    8    7    8    7    5    8    7    5

Here is a melody by Henry Purcell entitled "Trumpet Tune" originally written for keyboard, but we'll play it on the guitar. It fits nicely in the 5th position.

14-7

Musical score for 'Trumpet Tune' in 4th position (14-7). The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a six-string guitar neck with fingerings indicated below each string. The music is divided into measures by vertical bar lines.

Fingerings for the first measure: 8 8 8 8 8 8

Fingerings for the second measure: . 8 8 8 6 5 7 5 5 7 5

Fingerings for the third measure: 5 7 5 5 5 7 5 5 5 7

Fingerings for the fourth measure: 5 7 5 6 7 8 8 8 6

Continuation of the musical score for 'Trumpet Tune' in 4th position (14-7). The score continues with two staves. The top staff shows a continuation of the sixteenth-note patterns. The bottom staff shows the guitar neck with fingerings.

Fingerings for the first measure: 5 7 5 5 7 5 7 5 7 5 7 5 7 5 7 8

Fingerings for the second measure: 7 5 7 7 7 7 7 7 5 7 5 4 5 7 5

Fingerings for the third measure: 8 8 8 5

Continuation of the musical score for 'Trumpet Tune' in 4th position (14-7). The score continues with two staves. The top staff shows a continuation of the sixteenth-note patterns. The bottom staff shows the guitar neck with fingerings.

Fingerings for the first measure: 8 6 5 6 8 5

Fingerings for the second measure: 8 6 5 8 6 5 7 6 5 7 5 5 7

Fingerings for the third measure: 5 5 7 6 5 8 6 5 7 5 5

This melody is from Mozart's "Eine Kleine Nachtmusik", third movement.

14-8

Musical score for 'Eine Kleine Nachtmusik' in 5th position (14-8). The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a six-string guitar neck with fingerings indicated below each string. The music is divided into measures by vertical bar lines.

Fingerings for the first measure: 5 7 8 5 7 5

Fingerings for the second measure: 8 7 5 7 5 7 8

Fingerings for the third measure: 5 7 8 5 7 8

Fingerings for the fourth measure: 8 7 8 5 7 8

The following melody is the familiar Pomp and Circumstance March no. 1 by Edward Elgar

14-9

Guitar tablature for the first measure of the Pomp and Circumstance March. The tab shows a single string being plucked. Fingerings below the strings indicate the 5th, 4th, 5th, 7th, 7th, 5th, 8th, 7th, 8th, 5th, 5th, and 7th frets.

Guitar tablature for the second measure of the Pomp and Circumstance March. The tab shows a single string being plucked. Fingerings below the strings indicate the 4th, 5th, 7th, 7th, 5th, 5th, 5th, 4th, 7th, 5th, 8th, 7th, 8th, and 5th frets.

Guitar tablature for the third measure of the Pomp and Circumstance March. The tab shows a single string being plucked. Fingerings below the strings indicate the 5th, 7th, 5th, 4th, 5th, 7th, 7th, 4th, 6th, 7th, 5th, and 5th frets.

Guitar tablature for the fourth measure of the Pomp and Circumstance March. The tab shows a single string being plucked. Fingerings below the strings indicate the 8th, 7th, 5th, 7th, 5th, 7th, 8th, 5th, 7th, 8th, and 8th frets.

Guitar tablature for the fifth measure of the Pomp and Circumstance March. The tab shows a single string being plucked. Fingerings below the strings indicate the 5th, 4th, 7th, 5th, 8th, 7th, 5th, and 8th frets. Measure numbers 1 and 2 are indicated above the staff.



## Chapter 15 - 6th and 7th Positions

The first melody is a four-part canon in the key of G.

15-1      Canon for 4 voices

Here is the melody from "In the Hall of the Mountain King" by Grieg, played an octave higher than the previous version in this book.

15-2

The following three-part canon has entrance points every 4 measures.

15-3      Canon for 3 voices

3

The following is the opening phrase from Mozart's "Eine Kleine Nachtmusik", 1st movement.

15-4

This melody is from Mozart's "Eine Kleine Nachtmusik", third movement, this time played at the 7th position.

15-5

Fret positions below strings:

- Measure 1: 7, 8, 10, 7
- Measure 2: 8, 10, 7, 8
- Measure 3: 10, 7, 8, 10
- Measure 4: 8, 7, 9, 7, 9, 7

Fret positions below strings:

- Measure 5: 8, 10, 7, 8
- Measure 6: 10, 8, 10, 7
- Measure 7: 8, 7, 8, 10, 7
- Measure 8: 8

This melody is based on "Toccata" by J.S. Bach. It uses the open B string as a pedal tone for the first three measure then uses the open E string as a pedal through till the end.

15-6

Fret positions below strings:

- Measure 1: 0, 0, 0, 0
- Measure 2: 0, 0, 0, 0
- Measure 3: 0, 0, 0, 0
- Measure 4: 0, 0, 0, 0
- Measure 5: 0, 0, 0, 0
- Measure 6: 7, 10, 9, 7, 6, 7, 9, 10, 7, 9, 6, 7, 6, 7, 9, 10, 7, 10, 9

Fret positions below strings:

- Measure 7: 0, 0, 0, 0
- Measure 8: 0, 0, 0, 0
- Measure 9: 0, 0, 0, 0
- Measure 10: 0, 0, 0, 0
- Measure 11: 7, 6, 7, 9, 10, 7, 9, 6, 7, 6, 7, 9, 10, 7, 9, 7

The following melody is "Rondeau" by Jean-Joseph Mouret. It fits well at the 7th position. The last E in the melody is originally marked as a trill. Since it is impractical to perform the trill on the note E while in 7th position, the solution at that point is to move to the 5th position so that the note E can be played with the first finger (trill with the third finger).

15-7

Guitar tablature for the first measure of "Rondeau". The tab shows a single measure of music with a treble clef and a key signature of two sharps. The strings are numbered 1 through 6 from top to bottom. Fingerings are indicated below the strings: 7, 9, 7, 7, 9, 7. The measure consists of a sixteenth-note rest followed by a sixteenth-note eighth-note pair.

Guitar tablature for the second measure of "Rondeau". The tab shows a single measure of music with a treble clef and a key signature of two sharps. The strings are numbered 1 through 6 from top to bottom. Fingerings are indicated below the strings: 10, 10, 10, 8, 7, 9, 7, 8, 10, 7, 8. The measure consists of a sixteenth-note eighth-note pair followed by a sixteenth-note eighth-note pair.

Guitar tablature for the third measure of "Rondeau". The tab shows a single measure of music with a treble clef and a key signature of two sharps. The strings are numbered 1 through 6 from top to bottom. Fingerings are indicated below the strings: 10, 10, 10, 10, 7, 10, 8, 7, 7, 8, 10, 10, 8, 7, 9, 7, 8, 10, 7, 8, 9, 10, 8, 7, 5, 7, 7. The measure consists of a sixteenth-note eighth-note pair followed by a sixteenth-note eighth-note pair.

The following melody is the opening theme from Mozart's Piano Sonata in C major (K. 545). It makes a great exercise for scale playing.

15-8

The image displays three staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef and a common time signature. The first staff starts with a quarter note followed by a eighth-note triplet. The second staff begins with a eighth-note triplet. The third staff begins with a eighth-note triplet. Fingerings are indicated below the strings for each note. The first staff has fingerings: 10, 9, 8; 9, 10, 7, 10; 10, 8, 8; 8, 10, 9, 10, 9; 7, 9, 10, 7, 9, 10, 8, 7. The second staff has fingerings: 10, 7, 9, 10, 7, 9, 10, 8; 10, 9, 7, 10, 8, 10, 7, 9, 10, 7, 9, 7; 10, 8, 7, 8, 10, 7, 9, 10, 7, 9, 7, 10, 8, 7. The third staff has fingerings: 7, 8, 10, 7, 9, 11, 7, 9, 10, 8, 10, 8, 10, 9, 7, 10, 9, 8, 9, 10, 7, 9, 10, 8, 10, 9, 10, 7, 9, 10.

The following is the Paul Desmond tune, "Take Five". In measures 3 and 6 note the change to 4th position making for an easy fingering for the note Db.

15-9

Measures 1-2:

Fingerings: 6 9 6 | 7 8 7 6 9 | 6 7 8 9 | 6 9 8 9 | 6 4 | 6 4

Measures 3-4:

Fingerings: 6 6 9 6 | 7 8 7 6 9 | 6 7 8 9 | 6 4 | 6 4 | 6 9 8 9 | 6

Measures 5-6:

Fingerings: 8 7 8 9 6 8 9 10 | 6 6 8 9 | 8 9 6 7 8 | 9 9 6 8 9 | 6 7 | 8 7 8 9 | 6 6 10 | 6 7

Measures 7-8:

Fingerings: 8 7 8 9 6 8 9 10 | 6 6 8 9 | 8 9 6 7 8 | 9 9 6 8 6 9 | 8 | 6 6 8 | 6 9 6 | .

The following theme is from J.S. Bach's "Jesu, Joy of Man's Desiring".

15-10

10 7 9 7 10 10 9 7 7 8 7 8 7 9 10 7 9 10 7 9 7 9 10 9 7 10 9 10 7 9 7 10 9 7 10

9 10 7 9 7 10 10 9 7 7 8 7 8 7 9 10 7 9 7 10 9 7 10 10 9 10 9 7 8 7 9 10



# Chapter 16 - 8th and 9th Position

The first melody is Brahms' famous "Lullaby". This is in Eb and uses the 'G position' at the 8th fret.

16-1

The following four-part canon is in the key of A, using the C position at the 9th fret. This position allows you to reach the high E in the second to last measure.

16-2      Canon for 4 voices

The following three-part canon uses the same position as the previous example. Note the canon entrances are every 8 measures.

16-3      1      Canon for 3 voices

10    10    10    12    9    10    12    9    12    9    10    9    12    9

2

9    9    10    9    10    12    9    12    10    9    10    9    10    12    10    9    10

3

12    12    12    10    12    10    9    12    10    9    10    12    10    9    12    10    9    10

The following phrase is from J.S. Bach and appears in both his string and lute literature.

16-4

12 11 12    12 9 12    9 11 9 8 9    9 11 9 10 9 11    12 11 9 12 11 9    12 10 9 11 9

9 11 9 10 9 11    12 11 9 12 11 9    12 10 9 11 9

The following melody is another arrangement of Bach's "Gavotte en Rondeau" shown earlier in the 4th position. Here we use the G position at the 9th fret to play in the key of E. The second to last note D# can be play either at the 13th fret of string 4 or the 8th fret of string 3.

16-5

Fret numbers below the strings:

- Measure 1: 9, 9, 11 9 11, 10
- Measure 2: 10, 12 9 10, 11
- Measure 3: 9, 11 9 10 11, 9
- Measure 4: 9, 11 9 11 8

Fret numbers below the strings:

- Measure 5: 9, 9, 11 9 9, 9
- Measure 6: 9, 11 9 11 9 10 11
- Measure 7: 10, 9, 11 11 8, 9
- Measure 8: 9



# Chapter 17 - Shifting Positions

An important technique for the intermediate level guitarist is position shifting. Sometimes the range of a melodic passage exceeds the current position that you are in. During a passage you may have to shift quickly to a higher or lower position on the neck. One method of notating a position is to use a Roman numeral, i.e. "V" means 5th position (first finger at the 5th fret).

The first example is a C major scale in two octaves starting on string 5. This is a common fingering that can be transposed to several other keys. It begins in the 2nd position on string 3 and as you change from the note 'B' to 'C', you shift from the 2nd position to the 5th position. The note 'B' is played with the third finger, and the note 'C' is played with the first finger, so you are not only shifting positions but also changing fingers. It's pretty tricky so take it slowly and accurately.

17-1 C major 2 octaves

shift  
V

Here is the shifting section isolated so that you can do detailed practice on the difficult section.

shift  
II

II      V      II

7 5 4 2    5 3 2    5 3

The same fingering can be used in other keys by moving everything up (or down) to a new starting position. Using this fingering, the keys of Bb, B, C, C#/Db, D, Eb, E, F, F#/Gb, and G are possible. Here is a two octave D major scale that uses the same fingering as the C major scale above.

17-2 D major

IV      shift      VII      shift      IV

The minor scale is used in many different ways, with a mixture of the three modes creating several possibilities. One traditional way of playing minor scale exercises is to play the melodic minor form while ascending and the natural minor form while descending. Below is a two octave C minor scale. Note the use of A natural and B natural while ascending (C melodic minor). This means that the set of notes while ascending is different than those used while descending so the fingering will also be different. They are many ways to solve a situation requiring a shift. This example makes the shift on string 1.

III                    II                    III                    V                    III

17-3    2 octaves    C minor

The notes on string 1 can be isolated and practiced repeatedly in order to focus on the shift.

This fingering could be moved to the minor keys of Bb, B, C, C#, D, D#/Eb, E, F, F# and G.

In some keys a three octave version of the scale can be created. The possibilities are numerous as to the shifts in a scale with this wide of range. Shown below are two ways you can play the three octave scales.

The first uses two shifts both ascending and descending. The first shift occurs on string 4 and shifts from 2nd position to 7th position, the second shift is from 7th to 12th position. The descending portion uses the shifts in reverse order.

17-4

shift  
VII  
shift  
XII

II

7 8 10 12

3 5 2 3 5 2 4 5 7 9 10 7 9 7 8 10

shift  
VII  
shift  
II

14 15 14 12 10 8 7 10 8 7 9 7 10 9 7 5 4 2 5 3 2 5 3

This three octave G major scales uses three shifts, both ascending and descending. Although both of these examples uses shifts at the same locations, there is no reason why one couldn't use the ascending fingering of one and the descending fingering of the other.

17-5

shift  
V  
shift  
VIII  
shift  
XII

II

5 7 8 5 7 8 10 12

3 5 2 3 5 2 4 5 2 4 5 7 5 7 8 5 7 8 10 12

shift  
VIII  
shift  
V  
shift  
II

14 15 14 12 10 8 7 5 8 7 5 7 5 4 2 5 4 2 5 3 2 5 3

These fingerings could be used for the major keys of F, F#/Gb, G, Ab, A, Bb, and B

The following a three octave F# minor scale. Once again it uses a traditional form of melodic minor while ascending and natural minor while descending. This fingerings could be used for the minor keys of F, F#, G, G#/Ab, A, Bb, and B.

A musical staff diagram for a three-octave F# minor scale. The staff has a treble clef and a key signature of one sharp (F#). The scale is divided into four sections by vertical bar lines. The first section, labeled '17-6' and 'II', starts at the 2nd fret and ends at the 11th fret. The second section, labeled 'shift VI', starts at the 6th fret and ends at the 10th fret. The third section, labeled 'shift VII', starts at the 8th fret and ends at the 11th fret. The fourth section, labeled 'shift XI', starts at the 10th fret and ends at the 11th fret. Fingerings are indicated below each section: 2 4 5 2, 4 6 8 9, 6 7 9 6, 8 6 7 9, 10, 7 9 11; 13 14 12 10, 9 7 10 9, 7 9 7 6, 9 7 6 4, 2 5 4 2, 5 4 2; and 13 14 12 10, 9 7 10 9, 7 9 7 6, 9 7 6 4, 2 5 4 2, 5 4 2.

By playing a one octave scale on a single string you can focus on the shifting technique. Below is a B major scale played exclusively on string 2. The exercise can be extended by playing it on each string.

A musical staff diagram for a one-octave B major scale. The staff has a treble clef and a key signature of one sharp (B). The scale is divided into five sections by vertical bar lines. The first section, labeled '17-7' and 'II', starts at the 0th fret and ends at the 5th fret. The second section, labeled 'shift VII', starts at the 7th fret and ends at the 12th fret. The third section, labeled 'shift XI', starts at the 11th fret and ends at the 11th fret. The fourth section, labeled 'shift VII', starts at the 11th fret and ends at the 5th fret. The fifth section, labeled 'shift II', starts at the 4th fret and ends at the 0th fret. Fingerings are indicated below each section: 0 2 4 5, 7 9 11 12, 11 9 7 5, 4 2 0.

Below is a single string version of B natural minor. The exercise can be extended by playing it on each string.

A musical staff diagram for a single-string B natural minor scale. The staff has a treble clef and a key signature of one sharp (B). The scale is divided into five sections by vertical bar lines. The first section, labeled '17-8' and 'II', starts at the 0th fret and ends at the 5th fret. The second section, labeled 'shift VII', starts at the 7th fret and ends at the 12th fret. The third section, labeled 'shift XI', starts at the 10th fret and ends at the 10th fret. The fourth section, labeled 'shift V', starts at the 10th fret and ends at the 5th fret. The fifth section, labeled 'shift II', starts at the 3rd fret and ends at the 0th fret. Fingerings are indicated below each section: 0 2 3 5, 7 8 10 12, 10 8 7 5, 3 2 0.

Sometimes a difficult shift can be made easier by using an open string during the passage that allows the left hand a moment to make the shift. This, of course, is limited in usage as the music must by coincidence contain a note that is equal to one of the open strings. The following example begins in 5th position and as you reach the note 'E', that note is played as an open string. During that moment the hand is shifted down to the open position and the remaining notes are then played. The advantage is that you have an extra moment to make the shift, the disadvantage is the difference in timbre of the open string sometimes draws attention to the shift.

17-9 V shift I

The sheet music shows a treble clef staff with a key signature of C major. The first measure (bar 1) starts in 5th position (fret 8), with notes at frets 8, 7, 5, and 8. The second measure (bar 2) begins with a vertical bar line labeled 'shift' above it, indicating a position change. The third measure (bar 3) starts in 1st position (open string E), with notes at frets 0, 3, 1, and 0. The fourth measure (bar 4) continues in 1st position with notes at frets 2, 0, 3, and 2. The fifth measure (bar 5) ends with a note at fret 0. Fingerings are indicated below the staff: 8, 7, 5, 8; 6, 0, 3, 1; 0, 2, 0, 3; 2, 0, 3.

Sometimes the music contains sequential material and shifting positions to take advantage of a specific fingering and is an obvious solution to mapping the melody to the fretboard. In the following excerpt from "Peter and the Wolf", the opening phase starts in the key of C then modulates to a new key, Eb, in bar 4. The melody is then repeated in the new key with another modulation at the phrase ending (this time to G). The fingering used in the first phrase can be reused in the second by moving everything up three frets. There are many possible fingerings for this melody. In the first measure the third and fourth notes (E and G) are placed on different strings to make the quick rhythm easier to execute. However, it requires a position change in measure two. A different fingering might play both measure 1-2 in the fifth position as all the notes are available at that location. The same alternate fingering could apply to measure 5 (i.e. play both measure 5-6 at the 8th position). Try it both ways and decide which you prefer.

17-10 III V VI Peter and the Wolf - Prokofiev

The sheet music shows a treble clef staff with a key signature of C major. The first measure (bar 1) starts in 3rd position (fret 5), with notes at frets 3, 5, 3, and 5. The second measure (bar 2) begins in 5th position (fret 8), with notes at frets 3, 5, 7, 8, 8, 5, 5, 7, 8, 8, 8, 8, and 8. The third measure (bar 3) starts in 6th position (fret 10), with notes at frets 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, and 7. The fourth measure (bar 4) starts in 8th position (fret 12), with notes at frets 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, and 8. The fifth measure (bar 5) starts in 10th position (fret 14), with notes at frets 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, and 10. The sixth measure (bar 6) starts in 11th position (fret 15), with notes at frets 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, and 11. The seventh measure (bar 7) starts in 12th position (fret 16), with notes at frets 12, 0, 0, and 0. Fingerings are indicated below the staff: 3, 5, 3, 5; 3, 5, 7, 8, 8, 5, 5, 7, 8, 8, 8, 8; 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7; 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8; 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8; 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10; 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11; 12, 0, 0, 0.

This exercise by Carulli was presented earlier as a study of the first position. It contains several melodic sequences that can be played using a single fingering at several different positions. At letter B the first repeating pattern starts and at letter C another pattern begins that descends all the way down the fretboard to first position. When playing a sequence in this manner, a very consistent phrasing is achieved.

17-11

The image shows a musical score for a six-string guitar. The top part is a standard staff notation with a treble clef, a common time signature, and a key signature of one sharp. The bottom part is a tablature showing the fingerings for each note. The tablature uses a six-line staff where each line and space represent a string. The numbers indicate the fret to be played, with '0' meaning open string and '3' being the highest fret shown. The tablature is divided into measures by vertical bar lines, corresponding to the notes above.

A musical score for guitar featuring a treble clef and a key signature of one sharp. The music consists of six measures. Below the staff is a six-string guitar tablature with numerical fret numbers indicating the fingerings for each note.

Measure 1: 4 0 2 0

Measure 2: 0 2 3 0

Measure 3: 1 2 0 2

Measure 4: 2 3 0 1

Measure 5: 2 0 1 2

Measure 6: 3 0 1 2

Measure 7: 3 0 1 3

A musical score for a string instrument, likely cello or bass. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. It features a continuous line of eighth notes with various slurs and grace notes. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. It provides a rhythmic and harmonic foundation with sustained notes and bass lines. The score is divided into measures by vertical bar lines. A small square box containing the letter 'A' is positioned in the upper left corner of the top staff.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with note heads. The bottom staff is a standard six-string guitar staff with fret numbers indicated below each string. A box labeled 'B' is positioned above the first measure.

String Fret Pattern:

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

A musical staff in G major (one sharp) with a treble clef. The notes are primarily eighth notes, with some sixteenth notes and grace notes. Below the staff, a series of numbers indicate fingerings: 2, 2; 3, 2; 4, 4; 5, 4; 6, 5; 7, 5; 4; 8, 6; 6; 9, 7; 6; 10, 8; 8.

C

A musical staff in G major (one sharp) with a treble clef. The notes are eighth and sixteenth notes. Below the staff, a series of numbers indicate fingerings: 9, 8; 11, 11; 12, 10; 12, 10; 9; 10, 12, 9; 10, 8; 10, 8; 7, 8, 10, 7; 8, 6; 8, 6; 5, 6, 8, 5.

A musical staff in G major (one sharp) with a treble clef. The notes are eighth and sixteenth notes. Below the staff, a series of numbers indicate fingerings: 4; 6, 6, 4; 3; 4, 6, 3; 4, 2; 4, 2; 1, 2, 4, 1; 2, 0; 2, 0; 4, 0, 2, 4; 5, 3, 5, 3.

A musical staff in G major (one sharp) with a treble clef. The notes are eighth and sixteenth notes. Below the staff, a series of numbers indicate fingerings: 2, 3, 5, 2; 3; 0, 2, 3; 0, 2, 0, 1; 1, 2, 2, 3; 4, 0, 0; 3, 3.

The following is the "Moldau" by Bedrich Smetana. It has a very wide range, changes from minor to major and uses a melodic sequence of the theme at different pitch levels. There are several ways to play the notes of the melody but nearly all of them require position changing. If you want to find a single position that contains all of the notes, try the 7th position.

17-12 Em C G F#m7b5

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

Guitar tablature for the first section of the solo, showing chords E m/B, B7, 1st Em, 2nd Em, C, and G/B. The tab includes fingerings and a scale run.

Chords and Fingerings:

- E m/B: 0 2 0 0
- B7: 4 4 4 2
- 1st Em: 2
- 2nd Em: 2
- C: 0 5 7
- G/B: 5 7 8

Scale Run:

- 2
- 2
- 5
- 7
- 8
- 5
- 7
- 8

Guitar tablature for the first 16 bars of the solo, showing chords and fingerings:

Chords: D7/A, D7, G, Am, Em/G, B7/F♯, B7, Em.

Fingerings (bottom line):

- Bar 1: 10, 10, 8, 7
- Bar 2: 7, 9, 10
- Bar 3: 7
- Bar 4: 7, 8, 10
- Bar 5: 7, 7, 10
- Bar 6: 8, 8

Guitar tablature for the first measure. The key signature is E major (no sharps or flats). The first note is an E on the 6th string. The second note is a D on the 5th string. The third note is a C# on the 4th string. The fourth note is a B on the 3rd string. The fifth note is an A on the 2nd string. The sixth note is a G on the 1st string. The tab shows the strings from bottom to top: 6, 5, 4, 3, 2, 1.

Guitar tablature for the second measure. The notes are: B (3rd string), A (2nd string), G (1st string), F#m/A (3rd string), E/B (3rd string), B7 (3rd string), and G#dim (1st string).

Guitar tablature for the third measure. The notes are: F#m/A (3rd string), E/B (3rd string), B7 (3rd string), and E (6th string).

This melody, "Solvejg's Song" is from Grieg's Peer Gynt Suite.

17-13

Guitar tablature for the first measure of "Solvejg's Song". The measure starts with a quarter note on the 6th string (B), followed by eighth-note pairs on the 5th and 4th strings. The tab shows the strings and frets: 0, 0, 2, 20, 3, 3, 0, 3, 1, 2, 3, 5, 10, 0, 0.

Guitar tablature for the second measure of "Solvejg's Song". The measure consists of eighth-note pairs on the 5th and 4th strings. The tab shows the strings and frets: 3, 0, 0, 1, 0, 0, 0, 2, 3, 1, 3, 4, 4, 3, 3, 3, 0, 0, 3.

Guitar tablature for the third measure of "Solvejg's Song". The measure starts with eighth-note pairs on the 5th and 4th strings, followed by sixteenth-note patterns. The tab shows the strings and frets: 3, 2, 2, 4, 40, 0, 0, 2, 3, 1, 3, 4, 4, 3, 3, 3, 0, 0, 3, 3, 2, 2, 3, 30.

Guitar tablature for the fourth measure of "Solvejg's Song". The measure consists of eighth-note pairs on the 5th and 4th strings. The tab shows the strings and frets: 0, 0, 4, 2, 3, 0, 3, 2, 2, 1, 0, 0, 0, 3, 2, 2, 0, 3, 0, 0, 4, 2, 3, 0, 3, 2.

Musical staff with tablature for the first measure. The staff has a treble clef, a key signature of one flat, and a common time signature. The tablature shows a six-string guitar neck with the following fingerings: 2, 2, 1, 0, 0, 0. The music consists of eighth-note patterns.

Musical staff with tablature for the second measure. The staff continues with a treble clef, one flat key signature, and common time. The tablature shows: 3, 0, 0, 3, 1, 0, 1, 3. The music includes eighth-note patterns and a sixteenth-note pattern.

Musical staff with tablature for the third measure. The staff continues with a treble clef, one flat key signature, and common time. The tablature shows: 2, 0, 0, 3, 0, 3, 0, 0, 0, 2, 0, 2, 4, 0, 4. The music includes eighth-note patterns and a sixteenth-note pattern.

Musical staff with tablature for the fourth measure. The staff continues with a treble clef, one flat key signature, and common time. The tablature shows: 0, 1, 0, 2, 2, 0, 3, 0, 1, 1, 3, 0, 0, 3, 0, 0. The music includes eighth-note patterns and a sixteenth-note pattern.

Another melody from Grieg's Peer Gynt Suite, "Anitra's Dance" has a chromatically descending passage that is can be played by using a corresponding descending position change.

17-14

Sheet music for guitar in 3/4 time. The melody consists of a series of eighth-note chords and single notes. The position change is indicated by a vertical bar at the beginning of the measure. The notes are numbered below the staff to show the fingerings.

Notes: 2, 242, 12, 013, 050, 3, 5, 554, 2, 21, 20, 45, 44, 332, 11, 0.

Sheet music for guitar continuing the chromatically descending passage. The notes are numbered below the staff to show the fingerings.

Notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 242, 124, 02, 0, 0, 20, 4, 2, 4, 0, 2.

Sheet music for guitar continuing the chromatically descending passage. The notes are numbered below the staff to show the fingerings.

Notes: 0, 2, 242, 12, 013, 050, 3, 1, 1, 0, 2, 21, 20, 45, 44, 35, 3, 2.

Sheet music for guitar continuing the chromatically descending passage. The notes are numbered below the staff to show the fingerings.

Notes: 0, 11, 331, 010, 332, 11, 89, 78, 67, 56.

Sheet music for guitar concluding the chromatically descending passage. The notes are numbered below the staff to show the fingerings.

Notes: 0, 0, 0, 0, 0, 13, 050, 310, 2, 013, 0, 5.

## A Soalin'

This tune is popular during the holiday season.

17-15

Fingerings for Staff 1: 0, 2, 3, 2, 0, 0; 0, 2, 3, 5, 7, 0; 0, 2, 3, 2, 0, 0; 0, 2, 3, 0, 0, 0.  
 Fingerings for Staff 2: 0, 2, 3, 2, 0, 0; 0, 2, 3, 5, 7, 0; 0, 2, 3, 2, 0, 0; 0, 2, 3, 0, 0, 0.

## Study in Em

The melody of this exercise is on string one and requires several position changes throughout.

17-16

Fingerings for Staff 1: 7, 0, 5, 0, 3, 0, 2, 0; 0, 0, 3, 0, 2, 0, 2; 7, 0, 5, 0, 3, 0, 2, 0; 0, 0, 2, 3, 0, 0, 0.  
 Fingerings for Staff 2: 7, 0, 5, 0, 3, 0, 2, 0; 0, 0, 3, 0, 2, 0, 2; 7, 0, 5, 0, 3, 0, 2, 0; 0, 0, 2, 3, 0, 0, 0.  
 Fingerings for Staff 3: 0; 7; 0, 2, 3, 0, 0, 0; 0; 0, 2, 3, 0, 0, 0.

## Blues Bassline

This is another typical bassline for the 12 bar blues, this time in the key of E. This version introduces several of the variations using chromaticism in the second chorus.

17-17    E7              A7              E7              A7

E7              B7              A7              E7              B7

E7              A7              E7              A7              E7      D7#

D7      C7#      F#m      B7      E7 D7 C7# G7      F7# C7 B7 F7      E7

# Chapter 18 - Guitar Calisthenics

Playing the guitar is obviously a very physical endeavor. It is useful to have a daily routine of exercises that you can use to continue developing the muscles needed for guitar playing and also to keep the strength and flexibility you have already attained. In this chapter there are several exercises presented to achieve that goal. These are just a few of the exercises you will encounter during your study of guitar. The book "Pumping Nylon" by Scott Tennant is highly recommended for all serious students as the entire book is devoted to exercises of various aspects of guitar technique. Another highly recommended exercise book is Ronald Purcell's "Guitar Master Class" wherein he compiles favorite exercises from many world class guitarists then organizes them into a single book.

## Tremolo

This first exercise focuses on a right hand technique called tremolo. The tremolo is related to the arpeggio yet the a-m-i fingers are all playing the same string. When played at a fast tempo, the tremolo is used to "sustain" a melody. Most students must take a long term disciplined approach toward learning the tremolo. One should first start at a very slow pace and play the exercise daily at that same tempo until the performance is extremely smooth and accurate. Only then should the metronome be increased to the next tempo. Increase the tempo a small amount only. Continue to play the exercise daily at the new tempo, don't concern yourself with achieving a fast tempo for months, just keep it smooth, even and relaxed. The exercise takes only a few minutes, just do it once daily and move on to the next thing in your guitar practice schedule. The best approach is to have patience with the tremolo technique and gradually increasing the tempo only when you can play the pattern in an even and relaxed manner.

## Barre Chord exercise

The barre chord is a common technique where the first finger is layed down across several strings to stop those strings at that fret leaving the other three fingers available to play notes at that position. Using the barre technique the common chords of A, E, C and others can be transposed up the neck to other keys. This concept is key to the basic understanding of the way the guitar works. This barre chord exercise presented in this chapter used the basic chords of C, Em, Am, Dm, G, D, E, A as barre chords. When played at the fifth fret the actually chords are F, Am, Dm, Gm, C, G, A, D, then the entire sequence is played at the fourth fret, then third fret and so on. One reason I like this exercise is a mildly amusing musical paradox that happens as you descend the neck. In this series of chords, the first 5 chords of the sequence can be heard as I-iii-vi-ii-V in the key of the first chord. The last three chords of this exercise create a IV-V-I in the key of the last chord. At the fifth fret the first five chords are "F, Am, Dm, Gm, C," i.e. I-iii-vi-ii-V in the key of F, the last three chords of this sequence are "G A D" i.e. IV-V-I in the key of D. Since this exercise effectively changes key within the pattern itself, when you move down the neck, you don't get the same musical feeling of transposing down a key. The reason is that you are actually moving up a key! When you finish at the fifth fret, you are in D, when you move down to the fourth fret, you will be in the key of E because the first chord of the pattern is the new key of the sequence, at the fourth fret it is E. Even though this is a difficult exercise which adheres to the "no pain, no gain" principle, I smile at each descending position change due to the raise in the key.

This also shows that any one position can be used for more than one key and the student shouldn't get the idea that a position implies only one key.

## Tremolo Exercise

The tremolo exercise is to be played free stroke with the pattern p-a-m-i for each beamed group of sixteenth notes.

18-1

Musical score for Tremolo Exercise 18-1. The score consists of five staves. The first staff shows a treble clef, a common time signature, and a key signature of one sharp. The second staff is labeled 'TAB' and shows a standard guitar neck with six strings. The third staff shows a bass clef. The fourth staff shows a treble clef. The fifth staff shows a bass clef. The music is divided into four measures by vertical bar lines. Each measure contains a beamed group of sixteenth notes. Below each staff, a tablature or fretboard diagram is provided with numerical values (e.g., 4, 3, 2, 1) indicating fingerings for each note in the group.

Musical score for Tremolo Exercise 18-1. The score consists of five staves. The first staff shows a treble clef, a common time signature, and a key signature of one sharp. The second staff is labeled 'TAB' and shows a standard guitar neck with six strings. The third staff shows a bass clef. The fourth staff shows a treble clef. The fifth staff shows a bass clef. The music is divided into four measures by vertical bar lines. Each measure contains a beamed group of sixteenth notes. Below each staff, a tablature or fretboard diagram is provided with numerical values (e.g., 0, 4, 3, 2) indicating fingerings for each note in the group.

Musical score for Tremolo Exercise 18-1. The score consists of five staves. The first staff shows a treble clef, a common time signature, and a key signature of one sharp. The second staff is labeled 'TAB' and shows a standard guitar neck with six strings. The third staff shows a bass clef. The fourth staff shows a treble clef. The fifth staff shows a bass clef. The music is divided into four measures by vertical bar lines. Each measure contains a beamed group of sixteenth notes. Below each staff, a tablature or fretboard diagram is provided with numerical values (e.g., 1, 0, 4, 3) indicating fingerings for each note in the group.

Musical score for Tremolo Exercise 18-1. The score consists of five staves. The first staff shows a treble clef, a common time signature, and a key signature of one sharp. The second staff is labeled 'TAB' and shows a standard guitar neck with six strings. The third staff shows a bass clef. The fourth staff shows a treble clef. The fifth staff shows a bass clef. The music is divided into four measures by vertical bar lines. Each measure contains a beamed group of sixteenth notes. Below each staff, a tablature or fretboard diagram is provided with numerical values (e.g., 2, 1, 0, 4) indicating fingerings for each note in the group.

Musical score for Tremolo Exercise 18-1. The score consists of five staves. The first staff shows a treble clef, a common time signature, and a key signature of one sharp. The second staff is labeled 'TAB' and shows a standard guitar neck with six strings. The third staff shows a bass clef. The fourth staff shows a treble clef. The fifth staff shows a bass clef. The music is divided into four measures by vertical bar lines. Each measure contains a beamed group of sixteenth notes. Below each staff, a tablature or fretboard diagram is provided with numerical values (e.g., 3, 2, 1, 0) indicating fingerings for each note in the group.

Guitar tablature for the first measure of a guitar exercise. The staff shows a treble clef and four vertical bar lines. The first measure consists of eight sixteenth-note groups. Below the staff, the strings are labeled with the numbers 1, 1, 1, 1, 2, 2, 2, 2, 3, 3, 3, 3, 4, 4, 4, 4. The tab indicates a continuous pattern of sixteenth-note groups across all strings.

Guitar tablature for the second measure of the exercise. The staff shows a treble clef and four vertical bar lines. The second measure consists of eight sixteenth-note groups. Below the staff, the strings are labeled with the numbers 0, 0, 0, 0, 1, 1, 1, 1, 2, 2, 2, 2, 3, 3, 3, 3. The tab indicates a continuous pattern of sixteenth-note groups across all strings.

Guitar tablature for the third measure of the exercise. The staff shows a treble clef and four vertical bar lines. The third measure consists of eight sixteenth-note groups. Below the staff, the strings are labeled with the numbers 4, 4, 4, 4, 0, 0, 0, 0, 1, 1, 1, 1, 2, 2, 2, 2. The tab indicates a continuous pattern of sixteenth-note groups across all strings.

Guitar tablature for the fourth measure of the exercise. The staff shows a treble clef and four vertical bar lines. The fourth measure consists of eight sixteenth-note groups. Below the staff, the strings are labeled with the numbers 3, 3, 3, 3, 4, 4, 4, 4, 0, 0, 0, 0, 1, 1, 1, 1. The tab indicates a continuous pattern of sixteenth-note groups across all strings.

Guitar tablature for the fifth measure of the exercise. The staff shows a treble clef and three vertical bar lines. The fifth measure consists of six sixteenth-note groups. Below the staff, the strings are labeled with the numbers 2, 2, 2, 2, 3, 3, 3, 3, 4, 4, 4, 4, 0, 0, 0, 0. The tab indicates a continuous pattern of sixteenth-note groups across all strings.

## Barre Chord exercise

The following exercise uses the standard barre forms of C, Em, Am, Dm, G, D, E and A. The forms are played from the 5th position down to the 1st position.

18-2

5th position

4th position

3rd position

2nd position

1st position

## Left Hand Stretch

Being able to reach the maximum distance between the fingers of the left hand is a great advantage to guitar playing. Here is a short stretching exercise that starts in the 7th position with a hand spread of one finger per fret in measure one. In measure two, a two-fret spread is placed between fingers 1-2. In measure three, a two-fret spread is placed between fingers 3-4. Finally, in measure four, each finger must spread two frets in order to reach all of the notes. Don't over do, and don't hurt yourself, but if possible try this one fret lower. And a fret lower... and a fret lower... Ouch.

18-3 stretching

## Chromatic Octaves - The Tarantula

One of my favorites, this is a great exercise to really wake up the fingers. The first time I saw someone play this exercise I thought their hand looked like a tarantula, I've referred to it as "the tarantula" ever since. After a few decades of the tarantula, I found it was even more challenging to zig zag your way through the chromatic scale. I find both of these tarantula exercises a great workout that helps maintain strength and flexibility in the left hand.

18-4 "The Tarantula"

This one is even more challenging.

18-5

"The Tipsy Tarantula"

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

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

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

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

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

### Hammer on / Pull off / Tapping

The ligado exercise presented earlier is a concise workout for all possible two finger combinations of the left hand. One should keep doing that exercise to maintain the muscle strength needed for traditional hammer-on and pull-off technique.

Using the right hand on the fingerboard has become a common practice on the electric guitar. This is referred to as "tapping". A common triplet figure using the tapping technique is to

- 1) tap the first (highest) note using the tip the index (or middle) finger of the right hand, then
- 2) pull off with that finger to sound the second (lowest) note already fretted with the first finger of left hand, then
- 3) hammer on with the third (or other) finger of the left hand to sound the last (middle) note.

18-6 r.h. l.h. r.h. l.h.

### Artificial Harmonics

Harmonics are an important part of the sound of the guitar. There are a limited number of useable harmonics available using the open strings. They generally favor a small number of keys. In order to use harmonics in any key, a technique has been developed that is commonly called "artificial" harmonics. The term is unfortunate as there is nothing artificial about it, the process is simply isolating the 12th fret harmonic above any fretted note. The placement of the right hand is critical as you must touch the string with your index finger at exactly 12 fret higher than the note you are playing on the fretboard. While touching the string with your R.H. index finger, pluck the string with 'a' finger of the right hand. The right hand does two things,

1) 'i' touches the string at the 12th fret above the fretted note and

2) 'a' plucks the string

As an example, to play an artificial harmonic on G, you play G on string 1, fret 3, then with 'i', you touch string 1 at the 15th fret, (12 frets above fret 3) then pluck string 1 with 'a' while still touching it with 'i'. It's very a delicate technique, the placement of the touch is critical and the combined touch/pluck timing is very tricky. If you work at it you can play scales in harmonics by tracking the fingering of your left hand and always moving the 'i' finger 12 frets higher. When using artificial harmonics the major and minor chords are available in all keys.



Play the written notes with the left hand but touch with 'i' of the right hand at the locations indicated in the tablature.

18-7

18-8

18-9

## Repertoire

The following pages contain beginning to intermediate level repertoire material.

Selected pieces by the great guitarists, Matteo Carcassi, Fernando Sor, Mauro Giuliani and Francisco Tarrega are included.

Although the guitar is capable of being played in any key the beginning and intermediate level solo guitar music is in a limited number of keys. In order to take advantage of open bass strings or some other characteristic of the instrument, the solo guitar literature favors some keys more than others . The following pieces are in several different keys giving the student a sampling of the common keys for guitar:

A major, A minor, B minor, C major, D major, D minor, E major,  
E minor and G major

## Etude in Em

Sheet music for Etude in Em, page 186, first system. Treble clef, key signature of one sharp (F#), common time. The music consists of three measures. The first measure starts with a grace note followed by eighth notes. The second measure has a grace note and a sixteenth-note cluster. The third measure ends with a grace note. Below the staff is a guitar tablature with three horizontal lines. The first line is labeled 'C' and has 'T' at the beginning. The second line is labeled 'A' and the third is labeled 'B'. Fret numbers are indicated below each line: 0, 3, 2, 0, 2, 3; 0, 0, 3, 2, 0, 3, 1; 2, 1, 0, 3, 1, 0, 1.

Sheet music for Etude in Em, page 186, second system. Treble clef, key signature of one sharp (F#), common time. The music consists of three measures. The first measure starts with a grace note followed by eighth notes. The second measure has a grace note and a sixteenth-note cluster. The third measure ends with a grace note. Below the staff is a guitar tablature with three horizontal lines. Fret numbers are indicated below each line: 2, 1, 2; 0, 3; 2, 3, 2, 0, 2, 3; 0, 2, 3, 2, 0, 3, 1.

Sheet music for Etude in Em, page 186, third system. Treble clef, key signature of one sharp (F#), common time. The music consists of three measures. The first measure starts with a grace note followed by eighth notes. The second measure has a grace note and a sixteenth-note cluster. The third measure ends with a grace note. Below the staff is a guitar tablature with three horizontal lines. Fret numbers are indicated below each line: 0, 0, 0, 3, 1, 0, 2; 0, 0, 2, 0, 3, 0, 2; 2, 0, 2, 2, 2, 0, 2.

Sheet music for Etude in Em, page 186, fourth system. Treble clef, key signature of one sharp (F#), common time. The music consists of three measures. The first measure starts with a grace note followed by eighth notes. The second measure has a grace note and a sixteenth-note cluster. The third measure ends with a grace note. Below the staff is a guitar tablature with three horizontal lines. Fret numbers are indicated below each line: 1, 2, 0, 3; 2, 0, 0, 3; 0, 0, 0, 0, 0, 0, 0.

3 1  
2 3 4  
2 1 4

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

3 2 0  
0  
0

1 2 0  
3 1  
1 2 0

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

1 2  
2 0  
0

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

2, 1, 0, 3, 1, 0, 1  
2, 1, 2  
2, 0, 3, 2, 0, 2, 3  
0, 0, 3, 2, 0, 2, 3

0  
0  
0

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

3, 2, 0, 3, 1  
0, 0, 3, 1, 0  
2, 1, 0  
0, 0, 3, 1, 0  
2, 2, 0, 0

1 2  
0  
0

## Etude in Dm

Sheet music for Etude in Dm, page 1, measures 1-4. The music is in common time (C) and D minor (Dm). The left hand is shown in treble clef, and the right hand is shown in bass clef. Fingerings are indicated above the notes. The left hand part consists of eighth-note patterns. The right hand part consists of sixteenth-note patterns.

Fingerings for the left hand (treble clef):

- Measure 1: 1 4
- Measure 2: 2 0 3 2
- Measure 3: 0 4 3
- Measure 4: 2 1 0
- Measure 5: 2 3
- Measure 6: 3 2 0 2
- Measure 7: 3 4 2
- Measure 8: 3 4 0

Fingerings for the right hand (bass clef):

- Measure 1: 1 3
- Measure 2: 0 2 0 3 2
- Measure 3: 3 3
- Measure 4: 0 3 2 0 3
- Measure 5: 2 2
- Measure 6: 3 2 0
- Measure 7: 3 2 0
- Measure 8: 3 2 0 2

Sheet music for Etude in Dm, page 1, measures 5-8. The music continues in common time (C) and D minor (Dm). The left hand is in treble clef, and the right hand is in bass clef. Fingerings are indicated above the notes. The left hand part consists of eighth-note patterns. The right hand part consists of sixteenth-note patterns.

Fingerings for the left hand (treble clef):

- Measure 5: 1 3
- Measure 6: 0 3 2 0 3
- Measure 7: 2 2
- Measure 8: 3 2 0

Fingerings for the right hand (bass clef):

- Measure 5: 1 3 0 1
- Measure 6: 2 0 3 2
- Measure 7: 1 3 2 0
- Measure 8: 0 1 0 0

Sheet music for Etude in Dm, page 2, measures 1-4. The music continues in common time (C) and D minor (Dm). The left hand is in treble clef, and the right hand is in bass clef. Fingerings are indicated above the notes. The left hand part consists of eighth-note patterns. The right hand part consists of sixteenth-note patterns.

Fingerings for the left hand (treble clef):

- Measure 1: 1 1
- Measure 2: 2 0 3 2
- Measure 3: 0 0 1
- Measure 4: 2 0 3
- Measure 5: 3 1 4
- Measure 6: 0 2
- Measure 7: 2
- Measure 8: 0

Fingerings for the right hand (bass clef):

- Measure 1: 1 1
- Measure 2: 3 2 0 3 2
- Measure 3: 0 1 0 2 0 3
- Measure 4: 1 3 2 0
- Measure 5: 3 1 0 4
- Measure 6: 0 2
- Measure 7: 2
- Measure 8: 0

Sheet music for Etude in Dm, page 2, measures 5-8. The music continues in common time (C) and D minor (Dm). The left hand is in treble clef, and the right hand is in bass clef. Fingerings are indicated above the notes. The left hand part consists of eighth-note patterns. The right hand part consists of sixteenth-note patterns. A "Ritard" (ritardando) instruction is present in the right hand part of measure 8.

Fingerings for the left hand (treble clef):

- Measure 5: 1 3
- Measure 6: 0 2 0 3 2
- Measure 7: 3 3
- Measure 8: 0 3 2 0 3

Fingerings for the right hand (bass clef):

- Measure 5: 2 3 0 2
- Measure 6: 1 3
- Measure 7: 0
- Measure 8: 0

# Spring Dance

Sheet Music for "Spring Dance" (Measures 1-4)

Fretboard diagrams for measures 1-4:

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

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

Sheet Music for "Spring Dance" (Measures 5-8)

Fretboard diagrams for measures 5-8:

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

0	2	0	4	2	0
0	2	0	0	2	0
0	2	0	0	4	2

Sheet Music for "Spring Dance" (Measures 9-12)

Fretboard diagrams for measures 9-12:

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

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

Sheet Music for "Spring Dance" (Measures 13-16)

Fretboard diagrams for measures 13-16:

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

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

## Lullaby For Ashley

1 2

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

3      2      0      5      2      3

3      3

2 0      3      0 1 2      0 0      1 0      3

1      2      3      0      0      5 2

3

4 1      2

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

0      3      3      2      0      0      3

3

0 0      3      0 1 2      0      2 0      3

0      5      2      0      1      4 2

3

A musical score for guitar in G major (one sharp) and common time. The score consists of two staves. The top staff shows a melody with eighth and sixteenth notes, while the bottom staff shows the corresponding tablature with fingerings (1, 2, 3) and a measure number (3). The tablature indicates the string and fret for each note.

Measure	Fret	String	Fret	String	Fret	String	Fret	String
1	0	6	1	6	2	6	3	6
2	0	6	2	6	1	6	2	6
3	3	6						

The image shows a musical score for a six-string guitar. The top half contains a staff with a treble clef and a key signature of one sharp. The bottom half is a tablature grid with six horizontal lines representing the strings. The music consists of three measures. Measure 1 starts with a C major chord (E-B-G) followed by an A major chord (E-B-A). Measure 2 starts with an E major chord (B-G-E) followed by a G major chord (D-B-D). Measure 3 starts with a D major chord (A-F#-D) followed by a B major chord (G-D-G). The tablature below each measure shows the fingerings: 1-0-0, 3, 0-1-0, 0, 3-0-0, and 0-1-3 respectively. The tablature also includes a 5 above the second string in the first measure and a 2 above the third string in the second measure.

Musical score for a six-string guitar:

**Top Staff (Guitar Fretboard):**

- Measure 1: 3, 0
- Measure 2: 1, 0
- Measure 3: 1, 0
- Measure 4: 1, 0
- Measure 5: 1, 2
- Measure 6: 3, 0

**Bottom Staff (Tablature):**

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

## Pavan 70

Musical score for Pavan 70, first system. The music is in 3/4 time, treble clef, and consists of four measures. The notes are eighth notes. Fingerings are indicated below the notes:

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

Musical score for Pavan 70, second system. The music is in 3/4 time, treble clef, and consists of four measures. The notes are eighth notes. Fingerings are indicated below the notes:

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

Musical score for Pavan 70, third system. The music is in 3/4 time, treble clef, and consists of four measures. The notes are eighth notes. Fingerings are indicated below the notes:

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

Musical score for Pavan 70, fourth system. The music is in 3/4 time, treble clef, and consists of four measures. The notes are eighth notes. Fingerings are indicated below the notes:

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

Musical score for guitar, page 193, measures 1-4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time.

**Measure 1:** Treble: 3, 1. Bass: 0, 1, 1, 0.

**Measure 2:** Treble: 3, 2, #1. Bass: 3, 2, 1, 0.

**Measure 3:** Treble: 2, 1, 3, 0, 4. Bass: 2, 1, 2, 0, 2.

**Measure 4:** Treble: 2, 3, 1, 0. Bass: 2, 2, 2, 2.

Musical score for guitar, page 193, measures 5-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time.

**Measure 5:** Treble: 1, 3, 2, 4, 1. Bass: 2, 3, 1, 3.

**Measure 6:** Treble: 1, 0, #4. Bass: 1, 0, 4.

**Measure 7:** Treble: (chords). Bass: 1, 1, 0, 0.

**Measure 8:** Treble: (chords). Bass: 1, 1, 0, 0.

Musical score for guitar, page 193, measures 9-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time.

**Measure 9:** Treble: (chords). Bass: 1, 1, 0, 0.

**Measure 10:** Treble: (chords). Bass: 2, 2, 1, 2.

**Measure 11:** Treble: (chords). Bass: 0, 0, 0, 0.

**Measure 12:** Treble: (chords). Bass: 1, 1, 0, 0.

Musical score for guitar, page 193, measures 13-16. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time.

**Measure 13:** Treble: (chords). Bass: 1, 1, 0, 0.

**Measure 14:** Treble: (chords). Bass: 2, 2, 1, 2.

**Measure 15:** Treble: (chords). Bass: 0, 0, 0, 0.

**Measure 16:** Treble: (chords). Bass: 1, 1, 0, 0.

## Dorian Blue

Sheet music for guitar, common time, key of A major (two sharps). The music consists of three measures. The first measure starts with a grace note followed by a eighth-note chord. The second measure contains eighth-note pairs. The third measure ends with a eighth-note chord.

Fingerings for the tablature:

- Measure 1: 2 0, 2 0
- Measure 2: 0 0, 1 2 0, 1 2, 3
- Measure 3: 0 0, 2 2 0, 2 0
- Measure 4: 1 2 0, 1 2, 0 0

Sheet music for guitar, common time, key of A major (two sharps). The music consists of four measures. The first measure starts with a grace note followed by a eighth-note chord. The second measure contains eighth-note pairs. The third measure ends with a eighth-note chord.

Fingerings for the tablature:

- Measure 1: 3 2 0, 2 2 0, 1 1
- Measure 2: 1 2 0, 1 2, 0 0
- Measure 3: 0 0, 3 0

Sheet music for guitar, common time, key of A major (two sharps). The music consists of four measures. The first two measures are grouped under a '1st' label, and the last two measures are grouped under a '2nd' label. The first measure starts with a grace note followed by a eighth-note chord. The second measure contains eighth-note pairs. The third measure ends with a eighth-note chord.

Fingerings for the tablature:

- Measure 1: 3 0, 3 0
- Measure 2: 3 2 0, 2
- Measure 3: 2 2 0, 2 0
- Measure 4: 2 0, 8 7 10, 9

Sheet music for guitar, common time, key of A major (two sharps). The music consists of three measures. Measure 1 has a fermata over the first note. Measures 2 and 3 have dynamic markings (#) over the first note. The first measure starts with a grace note followed by a eighth-note chord. The second measure contains eighth-note pairs. The third measure ends with a eighth-note chord.

Fingerings for the tablature:

- Measure 1: 8 7, 1 0 8 7 0, 3 1
- Measure 2: 0 1 0, 2 0 2 0, 4
- Measure 3: 0 2, 2 0 3 4 5 6, 5 6 7

Musical score for guitar with tablature. The score consists of four measures. Measure 1 starts with a dynamic  $\text{F} \ddot{\text{e}}$ . The tablature below shows the strings 6, 5, 4, 3, 2, 0 with fingerings: 7, 6, 5, 4 over 8, 7, 6, 5; 1, 0 over 2, 2; 3, 1 over 2, 2; 3, 0 over 1, 1. Measure 2 continues with a dynamic  $\text{F}$ . The tablature shows 5, 4 over 4, 4; 3, 2 over 5, 5; 1, 0 over 2, 2. Measure 3 begins with a dynamic  $\text{F}$ . The tablature shows 3, 1 over 2, 1; 2, 0 over 9, 7; 9, 7 over 10, 8. Measure 4 begins with a dynamic  $\text{F}$ . The tablature shows 7 over 7; 7 over 7; 3, 0 over 1, 0.

Musical score for guitar with tablature. The score consists of four measures. Measure 5 starts with a dynamic  $\text{F}$ . The tablature shows 5, 4 over 4, 4; 3, 2 over 5, 5; 1, 0 over 2, 2. Measure 6 begins with a dynamic  $\text{F}$ . The tablature shows 3, 0 over 3, 0; 3, 2 over 3, 2; 3, 0 over 3, 0. Measure 7 begins with a dynamic  $\text{F}$ . The tablature shows 3, 1 over 2, 1; 2, 0 over 9, 7; 9, 7 over 10, 8. Measure 8 begins with a dynamic  $\text{F}$ . The tablature shows 7 over 7; 7 over 7; 3, 0 over 1, 0.

Musical score for guitar with tablature. The score consists of four measures. Measure 9 starts with a dynamic  $\text{F}$ . The tablature shows 3, 1 over 2, 1; 2, 0 over 9, 7; 9, 7 over 10, 8. Measure 10 begins with a dynamic  $\text{F}$ . The tablature shows 7 over 7; 7 over 7; 3, 0 over 1, 0. Measure 11 begins with a dynamic  $\text{F}$ . The tablature shows 3, 1 over 2, 1; 2, 0 over 9, 7; 9, 7 over 10, 8. Measure 12 begins with a dynamic  $\text{F}$ . The tablature shows 7 over 7; 7 over 7; 3, 0 over 1, 0.

Musical score for guitar with tablature. The score consists of four measures. Measure 13 starts with a dynamic  $\text{F}$ . The tablature shows 2, 0 over 2, 0; 9, 7 over 9, 7; 7 over 7. Measure 14 begins with a dynamic  $\text{F}$ . The tablature shows 7 over 7; 7 over 7; 3, 0 over 1, 0. Measure 15 begins with a dynamic  $\text{F}$ . The tablature shows 3, 1 over 2, 1; 2, 0 over 9, 7; 9, 7 over 10, 8. Measure 16 begins with a dynamic  $\text{F}$ . The tablature shows 7 over 7; 7 over 7; 3, 0 over 1, 0.

## Formal Etiquette

Guitar tablature for the first section of "Formal Etiquette". The key signature is C major (one sharp). The time signature is common time (indicated by 'C'). The tempo is indicated by a 'P' (Presto).

Fingerings (from bottom string to top string):

5 7	10 7	10 8	9 8
8 9	7 8	7 8	5 7
0	0	0	0

Guitar tablature for the second section of "Formal Etiquette". The key signature is C major (one sharp). The time signature is common time (indicated by 'C'). The tempo is indicated by a 'P' (Presto).

Fingerings (from bottom string to top string):

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

Guitar tablature for the third section of "Formal Etiquette". The key signature is C major (one sharp). The time signature is common time (indicated by 'C'). The tempo is indicated by a 'P' (Presto).

Fingerings (from bottom string to top string):

5 7	10 7	10 8	9 8
8 9	7 8	7 8	5 7
0	0	0	0

## Water Muse

Musical notation for a six-string guitar. The top staff shows a treble clef, a key signature of three sharps, and a common time signature. The bottom staff shows a six-string guitar neck with fret numbers indicated below each string.

Chords and notes in the first measure:

- Top staff: C major chord (E-G-B)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Chords and notes in the second measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Chords and notes in the third measure:

- Top staff: C major chord (E-G-B)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Chords and notes in the fourth measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Musical notation for a six-string guitar. The top staff shows a treble clef, a key signature of three sharps, and a common time signature. The bottom staff shows a six-string guitar neck with fret numbers indicated below each string.

Chords and notes in the first measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Chords and notes in the second measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Chords and notes in the third measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Chords and notes in the fourth measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Musical notation for a six-string guitar. The top staff shows a treble clef, a key signature of three sharps, and a common time signature. The bottom staff shows a six-string guitar neck with fret numbers indicated below each string.

Chords and notes in the first measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Chords and notes in the second measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Chords and notes in the third measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Chords and notes in the fourth measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Musical notation for a six-string guitar. The top staff shows a treble clef, a key signature of three sharps, and a common time signature. The bottom staff shows a six-string guitar neck with fret numbers indicated below each string.

Chords and notes in the first measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Chords and notes in the second measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Chords and notes in the third measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

Chords and notes in the fourth measure:

- Top staff: G major chord (B-D-G)
- Bottom staff: F# (6), E (5), D (4), C# (3), B (2), A (1)

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

9 10 9 10 9 10 9 10 0 7 0 7 0 7 0 7 0 9 0 9 0 9 0 9  
9 9 9 9 9 9 9 9 0 7 0 7 0 7 0 7 0 9 0 9 0 9 0 9 0 9  
9 9 9 9 9 9 9 9 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 10 0 10 0 10 0 10 0 12 0 12 0 12 0 12 12 0 12 0 12 0 12 0  
0 11 0 11 0 11 0 11 0 13 0 13 0 13 0 13 0 13 0 13 0 13 0 13 0  
0 0

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

Guitar tablature for the first measure of a musical piece. The key signature is three sharps. The tab shows a sixteenth-note pattern starting on the 5th fret of the 6th string. Below the tab are the corresponding fingerings: 5, 0, 5, 0, 4, 0, 4, 0.

Guitar tablature for the second measure of a musical piece. The key signature is three sharps. The tab shows a sixteenth-note pattern starting on the 5th fret of the 6th string. Below the tab are the corresponding fingerings: 5, 0, 5, 0, 5, 0, 5, 0.

Guitar tablature for the third measure of a musical piece. The key signature is three sharps. The tab shows a sixteenth-note pattern starting on the 5th fret of the 6th string. Below the tab are the corresponding fingerings: 5, 0, 5, 0, 5, 0, 5, 0.

## Secret Passage

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

7 5 8  
7 8 5 7  
8 0 11 7  
10 7 0  
0 10 7  
7 0

1st 2nd

8 7 10 8  
10 10 10 10  
0 0 0 0  
8 7 8 0 0 0 10 7  
9 7 9 11 0 0 0 10 7  
0 0 0 0

8 7 10 8  
9 7 10 9  
0 0 0 0  
8 8 12 0 12 11 0 0 0 3 2  
9 9 12 11 4  
0 0 0 0

Guitar sheet music with tablature below the staff. The staff has a treble clef and a key signature of one sharp. The tablature shows six strings and six frets. Measure 1: 5, 3. Measure 2: 0, 3, 2. Measure 3: 5, 3, 5, 8. Measure 4: 7, 5, 8.

Guitar sheet music with tablature below the staff. The staff has a treble clef and a key signature of one sharp. The tablature shows six strings and six frets. Measure 5: 7, 8, 5, 7. Measure 6: 10, 8, 7. Measure 7: 9, 7, 8, 10. Measure 8: 8, 11, 9.

Guitar sheet music with tablature below the staff. The staff has a treble clef and a key signature of one sharp. The tablature shows six strings and six frets. Measure 9: 8, 9, 7, 8. Measure 10: 7, 5, 4, 2, 0. Measure 11: 2, 0, 4, 0, 4, 0. Measure 12: 0, 2, 4, 0, 4, 2, 0.

202

**Matteo Carcassi**

## Prelude

# Matteo Carcassi 1792-1853

## Andante

m i m i m m

2/4 time signature, treble clef, key signature of one sharp. The music consists of eighth-note patterns. The tablature below shows six strings with corresponding fingerings: 0, 1 0 2, 0, 0 3 1 0, 1/2, 0, 1/3 0, 1/3, 0, 1/3 4, 1/2, 0.

9 m i m i m

2/4 time signature, treble clef, key signature of one sharp. The music consists of eighth-note patterns. The tablature below shows six strings with corresponding fingerings: 0, 1 0 1 0, 2 0 1 2, 3 1 3 1, 0 1 3 4, 0 1 0 3, 1 0, 3 2, 0 2 1, 0.

17

2/4 time signature, treble clef, key signature of one sharp. The music consists of eighth-note patterns. The tablature below shows six strings with corresponding fingerings: 0 1 0, 1 0 3, 1 0 2, 0 2 1, 2, 0 1 0, 1 0 3, 1 2, 0.

24

2/4 time signature, treble clef, key signature of one sharp. The music consists of eighth-note patterns. The tablature below shows six strings with corresponding fingerings: 0, 1, 1 2, 0, 2 1, 3, 0, 1, 2, 1, 0, 2, 1, 2, 2, 0, 1, 2, 2, 0.

## Prelude

a a a  
m m m  
i i i

Sheet music for guitar in common time, treble clef, and key of C major (three sharps). Measure 1: Three chords (A major, A major, A major) followed by a single note. Measure 2: Three chords (A major, A major, A major) followed by a single note. Measure 3: Three chords (A major, A major, A major) followed by a single note. Measure 4: Three chords (A major, A major, A major) followed by a single note. Measure 5: Three chords (A major, A major, A major) followed by a single note.

Sheet music for guitar in common time, treble clef, and key of C major (three sharps). Measures 6-10: Fingerings shown above the strings. Measure 6: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0. Measure 7: 1 1 1 | 2 2 2 | 2 2 2 | 2 2 2 | 0. Measure 8: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 1. Measure 9: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 10: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0.

Sheet music for guitar in common time, treble clef, and key of C major (three sharps). Measures 11-15: Fingerings shown above the strings. Measure 11: 0 0 0 | 2 2 2 | 2 2 2 | 2 2 2 | 0. Measure 12: 1 1 1 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 13: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 14: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 15: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0.

Sheet music for guitar in common time, treble clef, and key of C major (three sharps). Measures 16-20: Fingerings shown above the strings. Measure 16: 2 0 0 | 1 2 2 | 2 2 2 | 2 2 2 | 0. Measure 17: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 18: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 19: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 20: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0.

Sheet music for guitar in common time, treble clef, and key of C major (three sharps). Measures 21-25: Fingerings shown above the strings. Measure 21: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 22: 1 2 2 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 23: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 24: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 25: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0.

Sheet music for guitar in common time, treble clef, and key of C major (three sharps). Measures 26-30: Fingerings shown above the strings. Measure 26: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 27: 2 0 0 | 1 2 2 | 2 2 2 | 2 2 2 | 0. Measure 28: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 29: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0. Measure 30: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0.

## Andantino

# Mauro Giuliani

Op. 1 No. 1

Mauro Giuliani  
1781-1828**Maestoso**

The sheet music consists of five staves of guitar tablature. Each staff has a treble clef, a common time signature, and a key signature of one sharp. The first staff starts with a fermata over the first note. The second staff begins with a bass clef. The third staff starts with a bass clef. The fourth staff begins with a bass clef. The fifth staff starts with a bass clef.

**Staff 1:** Measures 1-4. Includes a fermata over the first note. Fingerings: 0, 1, 3, 1; 0, 2, 1, 2; 1, 0, 3, 1; 1, 0, 3, 0, 3, 1, 0; 3, 1, 0, 1, 3; 3, 1, 0, 1, 3; 5, 3, 1, 0.

**Staff 2:** Measures 5-8. Includes dynamic markings: forte (f), piano (p), forte (f), piano (p). Fingerings: 0, 3, 2, 3, 0, 1; 1, 0, 3, 1, 1, 0, 2, 0; 3, 1, 0, 1, 3; 3, 1, 0, 1, 3; 3, 2, 1, 2, 0, 3, 2, 0.

**Staff 3:** Measures 9-12. Includes dynamic markings: forte (f), piano (p), forte (f), piano (p). Fingerings: 0, 3, 2, 3, 0, 2; 3, 2, 1, 2, 0, 2, 3; 3, 2, 1, 2, 2, 3, 1; 1, 0, 3, 0, 0, 3.

**Staff 4:** Measures 13-16. Includes dynamic markings: forte (f), piano (p), forte (f), piano (p). Fingerings: 3, 1, 0, 1, 1, 0, 0; 3, 2, 3, 0, 3, 1, 1, 0, 2, 0; 3, 1, 0, 1, 0, 3; 2, 0, 1, 0, 0.

**Staff 5:** Measures 17-20. Includes dynamic markings: forte (f), piano (p), forte (f), piano (p). Fingerings: 0, 3, 1, 0, 1, 0, 3; 1, 3, 1, 0, 0, 3, 2, 3; 2, 0, 1, 0, 2; 3, 0, 0, 1, 0, 0, 1.

## Op. 30 No. 15

**Allegretto**

6

5

9

14

19

**Prestissimo****Op. 48 No. 3**

The sheet music consists of six staves of guitar tablature, each with a treble clef and a key signature of one sharp (F#). The time signature is 6/8 throughout.

**Staff 1:** Measures 1-7. Fingerings: 3 3 2, 4 4 0 0, 2 0 2 2, 4 4 0, 2 0 2 2, 4 4 0 0, 2 0 2 2, 4 4 0 0. Chords: F#7, C7, G7, D7, A7, E7, B7.

**Staff 2:** Measures 8-14. Fingerings: 2 3 7 7, 3 2 3 3, 0 4 4 0 0, 2 0 2 2, 2 3 7 7, 3 2 3 3, 0 4 4 0 0. Chords: F#7, C7, G7, D7, A7, E7, B7.

**Staff 3:** Measures 15-21. Fingerings: 0 0 0, 2 2 4, 3 2 15 14 15, 14 12 14 12 10, 10 9 10 8 7 8, 7 5 7 5 3 5, 3 2 3 2 0 2. Chords: F#7, C7, G7, D7, A7, E7, B7.

**Staff 4:** Measures 22-28. Fingerings: 4 3 4 2 2 2, 1 0 1 0 1, 0 1 0 1 0 2, 4 2 1, 0 2 4, 2 0 3 3, 4 3 4 0 0 0. Chords: F#7, C7, G7, D7, A7, E7, B7.

**Staff 5:** Measures 29-35. Fingerings: 2 0 2 5 5, 2 2 2 7 7, 3 2 3 4 4, 0 0 2 0 2, 2 0 2 5 5, 2 2 2 7 7, 3 2 3 4 4, 0 0 2 0 2, 4 0. Chords: F#7, C7, G7, D7, A7, E7, B7.

## Op. 48 No. 8

**Allegro**

The sheet music consists of five staves of sixteenth-note patterns for guitar, arranged in measures 1 through 13. The music is in 3/4 time. The left hand fingerings are indicated below each staff.

**Measure 1:** Fingerings: 2 1 2 2 2 2 | 2 1 2 2 2 2 | 0 0 0 0 0 0 | 4  
Fingerings below: 0 0 2 3 2 | 0 2 3 0 | 2 2 4 1 4

**Measure 4:** Fingerings: 0 4 0 0 0 0 | 5 4 5 5 5 5 | 5 4 5 5 5 5  
Fingerings below: 2 2 4 1 2 | 2 2 4 5 4 | 2 2 4 5 5 2

**Measure 7:** Fingerings: 12 11 12 12 12 9 | 12 12 9 12 12 12 | 12 11 12 12 10 8 | 7  
Fingerings below: 9 9 11 10 | 9 10 9 12 | 10 10 9 7 | 5

**Measure 10:** Fingerings: 5 4 5 5 3 1 0 | 3 2 3 3 1 0 | 1 3 1 2 0 3  
Fingerings below: 3 3 2 0 3 | 2 2 0 4 1 0 | 3 2

**Measure 13:** Fingerings: 1 0 2 0 1 3 | 1 2 0 | 0 2 3 2 | 0 2 3 0  
Fingerings below: 0 0 | 0 0 | 0 2 2 2 | 0 2 3 0

16

16

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

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

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

19

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

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

22

8 7 8 8 8 8  
5 5 7 7 5 7

8 7 8 8 10 12 14  
5 5 7 9 11 12 14

15 14 15 15 15 15 15  
12 13 12 14 15 13 12

15 15 15 15 15 15 15  
14 12 14 12 15 15 15

26

15 14 15 15 13 12 10  
14 14 12 10 9 7

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

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

29

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

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

1 0 8 12 8 5 0  
1 10 2 0 5 5 5

5 5 5 5 5 5 0  
5 5 5 5 5 5 0

Op. 30 No.13

**Allegro**

Sheet music for guitar, Op. 30 No. 13, Allegro, measures 1-4. The music is in common time (C) and treble clef (G). The first measure consists of eighth-note pairs. The second measure has a sixteenth-note pattern. The third measure has a sixteenth-note pattern. The fourth measure has a sixteenth-note pattern. Fingerings are indicated below the strings: 0, 2, 3, 0; 2, 1, 2, 2; 2, 1, 2, 2; 2, 1, 2, 2.

Sheet music for guitar, Op. 30 No. 13, Allegro, measures 5-8. The music is in common time (C) and treble clef (G). Measures 5-6 have sixteenth-note patterns. Measure 7 has a sixteenth-note pattern. Measure 8 has a sixteenth-note pattern. Fingerings are indicated below the strings: 0, 2, 3, 0; 2, 1, 2, 2; 2, 1, 2, 2; 2, 1, 2, 2.

Sheet music for guitar, Op. 30 No. 13, Allegro, measures 9-12. The music is in common time (C) and treble clef (G). Measures 9-10 have sixteenth-note patterns. Measures 11-12 have sixteenth-note patterns. Fingerings are indicated below the strings: 0, 2, 3, 0; 2, 1, 2, 2; 2, 1, 2, 2; 2, 1, 2, 2.

Sheet music for guitar, Op. 30 No. 13, Allegro, measures 13-16. The music is in common time (C) and treble clef (G). Measures 13-14 have sixteenth-note patterns. Measures 15-16 have sixteenth-note patterns. Fingerings are indicated below the strings: 0, 2, 3, 0; 2, 1, 2, 2; 2, 1, 2, 2; 2, 1, 2, 2.

# Fernando Sor

Andante Op. 31

# Fernando Sor 1778-1839

**1**

TAB: 3 3 3 3 2 2 0 3 2 0 2 2 2 2 2 0 3 0 3 2 2  
4 4 4 4 4 2 0 3 4 0 2 0 1 2 4 4 4 2

**9**

TAB: 0 2 3 3 2 0 0 2 3 5 5 5 5 5 3 2 3 2 0  
3 3 3 3 2 0 2 2 3 5 7 7 7 7 0 5 2 3 0 2 3  
4 4 4 4 2 0 2 0 0 0 0 0 0 0 4 5 0 5

**17**

TAB: 2 2 2 2 5 5 5 5 5 3 2 5 4 2 3 3 3 3 3 2 0 2 0 4 0 1 2  
3 3 3 3 5 5 5 5 4 5 4 5 4 0 2 3 2 0 3 4 2 0 4 0 0 3 4 2 0 4

**25**

TAB: 3 3 3 3 2 2 0 3 2 0 2 2 2 2 2 0 3 0 3 2 2  
4 4 4 4 4 2 0 3 4 2 0 2 2 2 2 0 3 4 3 2 4 3 4 2

## Op. 60

1

6

Fine

II

16

21

26

31

36

41

45

D.C. al Fine

## Lento religoso

Sheet music for guitar, featuring five staves of music with tablature below each staff. The music is in common time, with a key signature of four sharps. Measures 1-7 show a melodic line with various note values and rests. Measures 8-14 continue the melodic line, with measure 14 containing a grace note indicated by a '3' above the note head. Measures 15-21 show a more complex harmonic progression with chords and sustained notes. Measures 22-28 show a continuation of the melodic line with chords. Measure 29 begins a new section with a melodic line and a sixteenth-note run. Measure 30 concludes the piece.

# Francisco Tarrega

## Preludio No. 9

Francisco Tarrega  
1852-1909

Music score and tablature for Preludio No. 9, measures 1-5. The score consists of two staves: a treble clef staff above and a six-string guitar staff below. The tablature shows fingerings (T, A, B) and string numbers (0, 1, 2, 3, 4, 5) for each fret. The music features a series of chords and arpeggiated patterns.

Music score and tablature for Preludio No. 9, measures 6-10. The score and tablature continue with a similar style, showing a progression of chords and fingerings. Measure 6 starts with a G major chord.

Music score and tablature for Preludio No. 9, measures 11-15. The score shows a continuation of the harmonic progression. The tablature provides detailed fingerings for the left hand across the six strings.

Music score and tablature for Preludio No. 9, measures 16-20. The score concludes with a final chordal section. The tablature shows the final positions of the fingers on the strings.

## Prelude

Sheet music for guitar with four staves. The first staff shows measures 1-3 in 3/4 time with a treble clef. The second staff shows measures 4-6 in 4/4 time with a treble clef. The third staff shows measures 7-9 in 3/4 time with a treble clef. The fourth staff shows measures 10-12 in 4/4 time with a treble clef. Each staff has six horizontal lines representing the guitar strings. Numerical fingerings are written below each staff, corresponding to the notes and chords shown.

13

16

19

22

## Maria - Gavotte

The sheet music consists of four staves of musical notation for a guitar, arranged vertically. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by a '2'). Fingerings are indicated by numbers below the strings. The first staff starts at measure 8, the second at measure 7, the third at measure 13, and the fourth at measure 19.

**Staff 1 (Measures 8-17):**

```

5 8 8 | 8 7 5 7 4 | 5 5 6 5 | 5 5 6 8 5 7 | 5 8 5 5 6 | 8 8 10 7 8 10 | 12 12 8 8
5 5 7 7 | 5 7 7 | 0 0 | 0 0 | 0 | 7 | 10 | 12 9 | 10 7
0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 7 | 10 | 12 9 | 10 7

```

**Staff 2 (Measures 7-16):**

```

5 5 7 7 | 0 5 8 8 | 8 5 7 5 7 4 | 5 5 6 10 | 10 9 9 10 | 8 10 12 | 8 8 10 12 8
0 6 9 | 0 5 | 0 0 | 0 7 7 | 0 0 | 0 0 | 8 | 9

```

**Staff 3 (Measures 13-21):**

```

10 13 13 4 4 | 7 5 13 10 | 10 9 12 | 0 5 8 8 | 8 10 8 | 10 8 7 10 | 8 7 5 8 7 5 3 7
0 3 5 11 10 9 12 | 0 0 | 0 0 | 10 9 12 | 0 0 | 10 8 7 10 | 8 7 5 8 7 5 3 7

```

**Staff 4 (Measures 19-27):**

```

0 0 0 | - | 0 2 4 0 | 4 4 4 5 7 4 | 7 7 7 8 10 7
1 5 4 | 7 6 | 7 5 3 7 5 3 2 5 3 2 0 3 | 0 0 | 0 2 4 0 | 4 4 4 5 7 4 | 7 7 7 8 10 7
3 | 5 4 | 7 6 | 7 5 3 7 5 3 2 5 3 2 0 3 | 0 0 | 0 2 4 0 | 4 4 4 5 7 4 | 7 7 7 8 10 7

```



# Pavane

Gabriel Faure

Musical score and TAB for the first measure of Pavane. The score shows a treble clef, common time, and a key signature of one sharp. The TAB shows a six-string guitar with the strings labeled T, A, B from top to bottom. The tablature indicates the following fingerings: 2, 4 2, 0, 2, 0, 0; 5, 4, 2, 2, 4, 0; 3, 2, 4, 0, 2, 1; 2, 0.

Musical score and TAB for the second measure of Pavane. The score shows a treble clef, common time, and a key signature of one sharp. The TAB shows a six-string guitar with the strings labeled T, A, B from top to bottom. The tablature indicates the following fingerings: 0, 0, 1, 3, 4, 2, 3, 0, 1, 3, 3, 1, 0, 1, 2, 0, 3, 3, 2, 3, 0, 1.

Musical score and TAB for the third measure of Pavane. The score shows a treble clef, common time, and a key signature of one sharp. The TAB shows a six-string guitar with the strings labeled T, A, B from top to bottom. The tablature indicates the following fingerings: 2, 4 2, 0, 2, 0, 0; 5, 4, 2, 2, 4, 0; 3, 2, 4, 0, 2, 1; 2, 0.

Musical score and TAB for the fourth measure of Pavane. The score shows a treble clef, common time, and a key signature of one sharp. The TAB shows a six-string guitar with the strings labeled T, A, B from top to bottom. The tablature indicates the following fingerings: 0, 2, 0, 1, 0, 2, 0, 2, 3, 0, 0, 0, 4, 0, 2, 2, 1, 2, 0.

17

Musical score and tablature for guitar part 17. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature below shows six strings with corresponding fingerings: 0, 2 3, 5; 0, 5; 0, 4; 0, 2; 0, 3; 0, 0.

21

Musical score and tablature for guitar part 21. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature below shows six strings with corresponding fingerings: 7 8, 8 10 12; 12 10 8 10 7 8; 10 0; 8 7 8 5 7 6; 7 8; 0, 7.

25

Musical score and tablature for guitar part 25. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature below shows six strings with corresponding fingerings: 0, 2 3, 5; 3 2 3 0 2; 3 0, 2 3 1 0; 4 0; 1 2 0.

29

Musical score and tablature for guitar part 29. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature below shows six strings with corresponding fingerings: 3 5 7, 8; 5 7 5 8 7 5 4; 3 0, 3 0 2 2; 0, 0.

# On the Beautiful Blue Danube

Johann Strauss Jr.

Musical score for guitar tablature. The score consists of two staves. The top staff is a standard musical staff with a treble clef, a key signature of one sharp (F#), and a common time (indicated by a '4'). The bottom staff is a guitar tablature staff with six horizontal lines representing the strings. The tablature uses numbers to indicate fingerings and includes lettering 'T', 'A', and 'B' on the left side. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-4 show chords (F#7, C7, G7) with eighth-note patterns. Measures 5-8 continue with chords and eighth-note patterns.

Musical score for guitar tablature, continuing from measure 9. The staff structure remains the same: a standard musical staff above a guitar tablature staff. Measure 9 begins with a dotted half note. Measures 10-12 show chords (C7, F#7, B7) with eighth-note patterns. Measures 13-16 continue with chords and eighth-note patterns.

Musical score for guitar tablature, continuing from measure 17. The staff structure remains the same. Measure 17 begins with a dotted half note. Measures 18-20 show chords (G7, D7, A7) with eighth-note patterns. Measures 21-24 continue with chords and eighth-note patterns.

Musical score for guitar tablature, continuing from measure 25. The staff structure remains the same. Measure 25 begins with a dotted half note. Measures 26-28 show chords (D7, G7, C7) with eighth-note patterns. Measures 29-32 continue with chords and eighth-note patterns.

33

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

39

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

45

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

# Bourree I

J. S. Bach

TAB

.	0	1	0	2	0	0	0	2	3	3	2	3	2	0	2	3	2	0	2	3	3	2	0	2	3	4	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Sheet music for guitar, measures 6-10. The music is in common time with a treble clef. The first measure shows eighth-note patterns on the top four strings. The second measure has a single eighth note on the third string. The third measure features eighth-note chords on the top three strings. The fourth measure contains eighth-note patterns on the top four strings. The fifth measure shows eighth-note patterns on the top four strings.

0 1                    3 0                    . 0 1                    0 1 3 0 0                    1 3 0 1 1

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

The image shows a musical score for a six-string guitar. The top part is a staff with a treble clef, showing various note heads and stems. The bottom part is a tablature grid with six horizontal lines representing the strings and twelve vertical columns representing the frets. The first column has a measure number '12' at the top. The tablature values are written as pairs of digits, such as '2 3' or '0 0', indicating the fret and string for each note. The notes from the staff above are mapped onto these tablature positions.

Musical score for guitar tablature, measure 18. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth and sixteenth note patterns. The bottom staff is a six-string guitar tablature, showing fingerings and a bass line. The tablature includes a measure number '18' at the top left, a '1 0' above the strings, and a '3' below the first string.

18

1 0

3

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

Sheet music for guitar, measures 24-25. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a standard six-string guitar neck with fret numbers. Measure 24 starts with a eighth note followed by a sixteenth-note pair, then eighth notes. Measure 25 starts with a sixteenth note followed by eighth notes.

24

0 1 0 2 3 0 2 3 2 0 2 3 2 3 0 2 3 1 0 3 2 0 2 3 2 3 .

# Bourree II

30

31 3 4 3 1 0 1 3 1 0 2 0 3 1 0 1 0 3 1 0 3 1 0 3 2 3 0 1 3 0 2

35

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

41

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

46

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

51

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

## Ensemble Music

The following section contains duets, trios and quartet music for guitar ensemble. The pieces contain no tablature and should serve as a measure of how well you are able to read standard notation. The music is left in a raw form so that the student can work on different solutions for the fingering of the ensemble parts. Guitar classes may use this section for the entire class to play with several students on each part. Ensemble playing is an important skill that is sometimes neglected by the classical guitarist since much of the literature is solo guitar.

## Lesson for Two Lutes

The musical score consists of four staves of music for two lutes. The music is in common time and major key signature. The top staff begins with a dotted half note followed by eighth notes. The bottom staff begins with a half note followed by eighth notes. Measures 5 through 8 show sixteenth-note patterns. Measure 9 features a bass clef and a bass staff. Measure 13 concludes the page.

## La Rossignol

1

2

3

4

5

6

7

8

9

10

11

12

13

Musical score for Duets, page 231, measures 17-18. The score consists of two staves. The top staff uses a solid line for the melody and a dashed line for harmonic support. The bottom staff uses a solid line for the melody and a dashed line for harmonic support. The key signature is one sharp, indicating G major.

Musical score for Duets, page 231, measures 23-24. The score consists of two staves. The top staff uses a solid line for the melody and a dashed line for harmonic support. The bottom staff uses a solid line for the melody and a dashed line for harmonic support. The key signature changes to three sharps, indicating E major.

Musical score for Duets, page 231, measures 27-28. The score consists of two staves. The top staff uses a solid line for the melody and a dashed line for harmonic support. The bottom staff uses a solid line for the melody and a dashed line for harmonic support. The key signature changes to three sharps, indicating E major.

Musical score for Duets, page 231, measures 32-33. The score consists of two staves. The top staff uses a solid line for the melody and a dashed line for harmonic support. The bottom staff uses a solid line for the melody and a dashed line for harmonic support. The key signature changes to three sharps, indicating E major.

## Drewrie's Accordes

Musical score for two voices. The top voice starts with eighth-note pairs followed by quarter notes. The bottom voice enters with eighth-note pairs. Measures 4-6 show a continuation of this pattern.

Musical score for two voices. The top voice has eighth-note pairs. The bottom voice has eighth-note pairs. Measures 10-12 show a continuation of this pattern.

Musical score for two voices. The top voice has eighth-note pairs. The bottom voice has eighth-note pairs. Measures 16-18 show a continuation of this pattern.

Musical score for two voices. The top voice has eighth-note pairs. The bottom voice has eighth-note pairs. Measures 22-24 show a continuation of this pattern.

24

Musical score for two voices. The top voice starts with a sustained eighth note (G), followed by eighth-note pairs (A, B). The bottom voice consists of sixteenth-note patterns.

29

Musical score for two voices. The top voice has sustained notes (G, A) and eighth-note pairs (B, C). The bottom voice has eighth-note pairs (D, E) and sixteenth-note patterns.

36

Musical score for two voices. The top voice has eighth-note pairs (F, G). The bottom voice has sustained notes (A, B) and eighth-note pairs (C, D).

41

Musical score for two voices. The top voice has eighth-note pairs (E, F). The bottom voice has sixteenth-note patterns.

A musical score for two pianos, featuring four staves of music. The music is in common time and consists of four measures per staff. The key signature is A major (three sharps). Measure 46: The top staff has a whole note followed by two half notes. The bottom staff has eighth-note pairs. Measure 51: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 57: The top staff has a whole note followed by two half notes. The bottom staff has eighth-note pairs. Measure 62: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs.

# Bach Minuets

J. S. Bach

Musical score for Bach Minuets, page 235. The score consists of two staves. The top staff is in common time (indicated by a '4') and the bottom staff is in 3/4 time. Both staves begin with a key signature of one flat (B-flat). The music consists of eighth-note patterns.

Measures 7 through 12. The top staff begins with a sixteenth-note pattern followed by eighth notes. The bottom staff continues its eighth-note pattern. Measure 12 ends with a repeat sign and a three-line brace, indicating a repeat of the section.

Measures 13 through 18. The top staff features eighth-note patterns with grace notes. The bottom staff continues its eighth-note pattern. Measure 18 ends with a repeat sign and a three-line brace.

Measures 19 through 24. The top staff shows eighth-note patterns with grace notes. The bottom staff continues its eighth-note pattern. Measure 24 ends with a final repeat sign and a three-line brace.

Musical score for Bach Minuets, page 236, measures 1-6. The score consists of two staves. The top staff is in common time (indicated by a '4') and the bottom staff is in 3/4 time. The music features eighth-note patterns and sixteenth-note figures.

Musical score for Bach Minuets, page 236, measures 7-12. The top staff continues in common time (4), while the bottom staff changes to 2/4 time. The music includes eighth-note patterns and sixteenth-note figures.

Musical score for Bach Minuets, page 236, measures 14-19. The top staff is in common time (4) and the bottom staff is in 3/4 time. The music features eighth-note patterns and sixteenth-note figures.

Musical score for Bach Minuets, page 236, measures 21-26. The top staff is in common time (4) and the bottom staff is in 3/4 time. The music includes eighth-note patterns and sixteenth-note figures.

Musical score for Bach Minuets, page 236, measures 27-32. The top staff is in common time (4) and the bottom staff is in 3/4 time. The music features eighth-note patterns and sixteenth-note figures.

The musical score consists of six staves of music, each with two treble clef staves. The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). Measure numbers are placed above the staves at regular intervals. Measure 1 starts with eighth-note pairs in the top staff. Measures 2-4 show eighth-note patterns in the bottom staff. Measures 5-7 continue eighth-note patterns in the bottom staff. Measures 8-10 show eighth-note pairs in the top staff. Measures 11-13 show eighth-note patterns in the bottom staff. Measures 14-16 show eighth-note pairs in the top staff. Measures 17-19 show eighth-note patterns in the bottom staff. Measures 20-22 show eighth-note pairs in the top staff. Measures 23-25 show eighth-note patterns in the bottom staff. Measures 26-28 show eighth-note pairs in the top staff. Measures 29-31 show eighth-note patterns in the bottom staff. Measures 32-34 show eighth-note pairs in the top staff. Measures 35 shows eighth-note patterns in the bottom staff.

## Invention 1

J.S. Bach

The musical score consists of five systems of two staves each, representing two voices. The top staff of each system is in common time (indicated by 'c') and the bottom staff is in common time (indicated by 'c'). The key signature changes from one system to the next, starting in C major and moving through various modes and keys.

- System 1:** Both staves begin with eighth-note patterns. The top staff has a treble clef and the bottom staff has a bass clef.
- System 2:** The top staff continues its eighth-note pattern. The bottom staff begins with a sixteenth-note pattern.
- System 3:** The top staff begins with a sixteenth-note pattern. The bottom staff continues its eighth-note pattern.
- System 4:** Both staves continue their respective patterns.
- System 5:** Both staves continue their respective patterns.
- System 6:** Both staves continue their respective patterns.
- System 7:** Both staves continue their respective patterns.
- System 8:** Both staves continue their respective patterns.
- System 9:** Both staves continue their respective patterns.

Musical score for Bach's Invention No. 11, featuring five staves of music. The score consists of two voices (top and bottom) in G major, 4/4 time. Measure 11 starts with eighth-note patterns in the top voice. Measure 13 shows sixteenth-note patterns. Measure 15 features eighth-note patterns with grace notes. Measure 18 includes eighth-note patterns and sustained notes. Measure 20 concludes with a final cadence.

**Invention 4**

The musical score consists of five staves of music, each with a treble clef and a key signature of one flat. The time signature varies throughout the piece.

- Staff 1:** Measures 1-5. The top staff shows a steady eighth-note pattern. The bottom staff remains mostly silent with occasional short notes.
- Staff 2:** Measures 6-10. The top staff has a continuous eighth-note pattern. The bottom staff has a steady quarter-note pattern.
- Staff 3:** Measures 11-15. The top staff has a continuous eighth-note pattern. The bottom staff has a steady quarter-note pattern.
- Staff 4:** Measures 16-20. The top staff has a continuous eighth-note pattern. The bottom staff has a steady quarter-note pattern.
- Staff 5:** Measures 21-25. The top staff has a continuous eighth-note pattern. The bottom staff has a steady quarter-note pattern.

26

31

36

42

47

## Invention 13

The musical score consists of five staves of two-part counterpoint. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. The score is divided into measures by vertical bar lines. Measure numbers 1 through 12 are indicated above the staves.

- Measure 1:** Both staves begin with eighth-note patterns. The top staff has a dotted half note followed by eighth notes. The bottom staff has eighth notes followed by a dotted half note.
- Measure 2:** Both staves continue with eighth-note patterns. The top staff has a dotted half note followed by eighth notes. The bottom staff has eighth notes followed by a dotted half note.
- Measure 3:** Both staves continue with eighth-note patterns. The top staff has a dotted half note followed by eighth notes. The bottom staff has eighth notes followed by a dotted half note.
- Measure 4:** The top staff begins with a sixteenth-note pattern. The bottom staff continues with eighth-note patterns.
- Measure 5:** The top staff continues with a sixteenth-note pattern. The bottom staff continues with eighth-note patterns.
- Measure 6:** The top staff continues with a sixteenth-note pattern. The bottom staff continues with eighth-note patterns.
- Measure 7:** The top staff begins with a sixteenth-note pattern. The bottom staff continues with eighth-note patterns.
- Measure 8:** The top staff continues with a sixteenth-note pattern. The bottom staff continues with eighth-note patterns.
- Measure 9:** The top staff begins with a sixteenth-note pattern. The bottom staff continues with eighth-note patterns.
- Measure 10:** The top staff begins with a sixteenth-note pattern. The bottom staff continues with eighth-note patterns.
- Measure 11:** The top staff begins with a sixteenth-note pattern. The bottom staff continues with eighth-note patterns.
- Measure 12:** The top staff begins with a sixteenth-note pattern. The bottom staff continues with eighth-note patterns.

Musical score for Bach's Invention No. 14, featuring five staves of music. The score consists of two treble clef staves, one bass clef staff, and two alto clef staves. Measure 14 starts with eighth-note patterns in the top voices. Measure 17 introduces sixteenth-note patterns. Measure 19 features eighth-note chords. Measure 21 shows eighth-note patterns continuing. Measure 23 concludes the excerpt with eighth-note patterns.

# Duets

Allegro

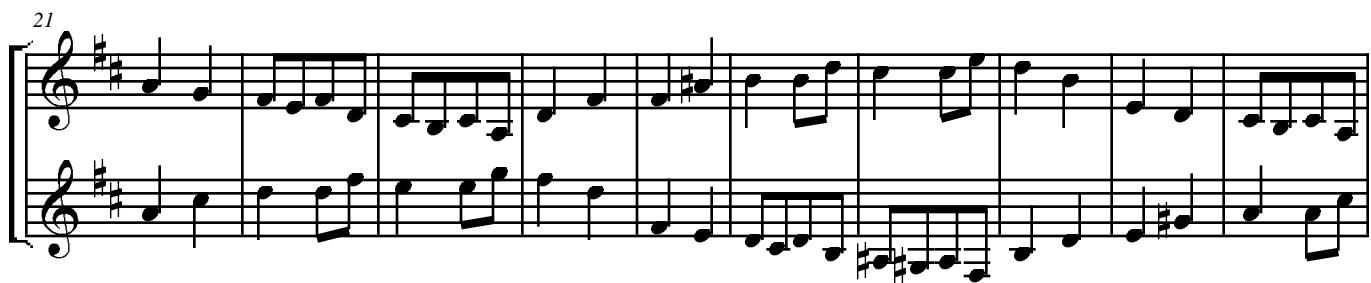
Ferdinando Carulli



Musical score for two voices (two staves) in 2/4 time, key of A major (two sharps). The top staff begins with eighth-note pairs followed by sixteenth-note patterns. The bottom staff starts with a rest.



Musical score page 2, starting at measure 11. The top staff consists of eighth-note pairs. The bottom staff features sixteenth-note patterns.



Musical score page 3, starting at measure 21. The top staff has eighth-note pairs. The bottom staff includes sixteenth-note patterns and some eighth-note pairs.



Musical score page 4, starting at measure 31. The top staff features eighth-note pairs. The bottom staff includes sixteenth-note patterns and eighth-note pairs.



Musical score page 5, starting at measure 41. The top staff has eighth-note pairs. The bottom staff includes sixteenth-note patterns and eighth-note pairs.

Andante

Musical score for two pianos, Andante tempo, 3/4 time. The score consists of five staves of music, each with a treble clef and a key signature of one flat.

Measure 1: Eighth-note patterns.

Measure 7: Sixteenth-note patterns. Measure number 7 is indicated above the staff.

Measure 12: Eighth-note patterns. Measure number 12 is indicated above the staff.

Measure 17: Eighth-note chords. Measure number 17 is indicated above the staff.

Measure 22: Eighth-note chords. Measure number 22 is indicated above the staff.

Allegro

The sheet music is a duet for two pianos, consisting of six staves of musical notation. The key signature is one flat, and the time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Measure numbers 1 through 25 are placed at the beginning of each staff. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like accents. The top two staves are for the treble clef part, and the bottom two staves are for the bass clef part. The middle two staves provide harmonic support with sustained notes and chords.

Andante

The sheet music is a musical score for two pianos, four hands. It is divided into eight measures. The first two measures are in C major, the next two in G major, the next two in E major, and the last two in B major. The music consists of two staves per measure. The first staff of each measure is for the top piano (right hand), and the second staff is for the bottom piano (left hand). The notation includes various note heads (solid black for quarter notes, open circles for eighth notes, etc.), rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece ends with a final chord.

## Andante

The sheet music is composed of six staves, each representing a part for a treble clef instrument. The key signature is A major (three sharps), and the time signature is 2/4. The music is labeled "Andante" and "Duets". The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings (p, f). The music is divided into measures by vertical bar lines.

# Concerto Grosso Op. 6, no. 12, III

Handel

The musical score consists of four staves of three-part music in common time (indicated by '2'). The key signature is three sharps. The first staff (treble clef) starts with a half note followed by a dotted half note. The second staff (middle C clef) starts with a dotted half note. The third staff (bass clef) starts with a dotted half note. The music continues with various patterns of eighth and sixteenth notes. Measure numbers 7, 13, and 21 are visible above the staves.

# Goldberg Variation no. 18

J. S. Bach

Musical score for Goldberg Variation no. 18, measures 1-6. The score consists of three staves, each in common time and major key (indicated by a G clef). Measure 1: The top staff has a sixteenth-note pattern starting with a dotted half note. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 2: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 3: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 4: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 5: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 6: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs.

Musical score for Goldberg Variation no. 18, measures 7-12. The score consists of three staves, each in common time and major key (indicated by a G clef). Measure 7: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 8: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 9: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 10: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 11: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 12: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs.

Musical score for Goldberg Variation no. 18, measures 13-18. The score consists of three staves, each in common time and major key (indicated by a G clef). Measure 13: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 14: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 15: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 16: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 17: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 18: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs.

Musical score for Goldberg Variation no. 18, page 251, measures 17-18. The score consists of three staves, each with a treble clef and a key signature of one sharp. Measure 17 begins with a rest followed by eighth-note patterns. Measure 18 continues the melodic line with eighth-note patterns.

Musical score for Goldberg Variation no. 18, page 251, measures 22-23. The score consists of three staves, each with a treble clef and a key signature of one sharp. Measure 22 features eighth-note patterns. Measure 23 continues the melodic line with eighth-note patterns.

Musical score for Goldberg Variation no. 18, page 251, measures 27-28. The score consists of three staves, each with a treble clef and a key signature of one sharp. Measure 27 begins with a rest followed by eighth-note patterns. Measure 28 continues the melodic line with eighth-note patterns.

# Beethoven's 7th, 2nd Mvt

Beethoven

Musical score for Beethoven's 7th, 2nd Movement, measures 1-10. The score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The time signature changes from 2/4 to 3/4 to 2/4. The music features eighth-note patterns and sixteenth-note figures.

Musical score for Beethoven's 7th, 2nd Movement, measures 11-20. The score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The time signature remains 2/4. The music continues with eighth-note patterns and sixteenth-note figures.

Musical score for Beethoven's 7th, 2nd Movement, measures 21-30. The score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The time signature changes to 3/4. The music features eighth-note patterns and sixteenth-note figures.

30

This system contains three staves of musical notation. The top staff consists of two measures of eighth-note patterns. The middle staff begins with a measure of eighth notes followed by a measure of sixteenth-note pairs. The bottom staff consists of measures of eighth-note pairs.

39

This system contains three staves of musical notation. The top staff consists of measures of eighth-note pairs. The middle staff begins with a measure of eighth notes followed by a measure of sixteenth-note pairs. The bottom staff consists of measures of eighth-note pairs.

48

This system contains three staves of musical notation. The top staff consists of measures of eighth-note pairs. The middle staff begins with a measure of eighth notes followed by a measure of sixteenth-note pairs. The bottom staff consists of measures of eighth-note pairs.

# St. Louis Blues

W.C. Handy

Musical score for St. Louis Blues, measures 1-4. The score consists of three staves, each in common time (indicated by 'C') and major key (indicated by a treble clef). Measure 1: The top staff has a sixteenth-note figure. The middle staff has eighth-note chords. The bottom staff has eighth-note chords. Measure 2: The top staff has eighth-note chords. The middle staff has eighth-note chords. The bottom staff has eighth-note chords. Measure 3: The top staff has eighth-note chords. The middle staff has eighth-note chords. The bottom staff has eighth-note chords. Measure 4: The top staff has eighth-note chords. The middle staff has eighth-note chords. The bottom staff has eighth-note chords.

Musical score for St. Louis Blues, measures 5-8. The score consists of three staves, each in common time (indicated by 'C') and major key (indicated by a treble clef). Measure 5: The top staff has eighth-note chords. The middle staff has eighth-note chords. The bottom staff has eighth-note chords. Measure 6: The top staff has eighth-note chords. The middle staff has eighth-note chords. The bottom staff has eighth-note chords. Measure 7: The top staff has eighth-note chords. The middle staff has eighth-note chords. The bottom staff has eighth-note chords. Measure 8: The top staff has eighth-note chords. The middle staff has eighth-note chords. The bottom staff has eighth-note chords.

Musical score for St. Louis Blues, measures 10-12. The score consists of three staves, each in common time (indicated by 'C') and major key (indicated by a treble clef). Measure 10: The top staff has eighth-note chords. The middle staff has eighth-note chords. The bottom staff has eighth-note chords. Measure 11: The top staff has eighth-note chords. The middle staff has eighth-note chords. The bottom staff has eighth-note chords. Measure 12: The top staff has eighth-note chords. The middle staff has eighth-note chords. The bottom staff has eighth-note chords.

ad lib fill -----

This musical score consists of three staves of music. The top staff features eighth-note patterns with sharp symbols above them. The middle staff shows eighth-note chords. The bottom staff consists of eighth-note chords. Measure 15 begins with a vertical bar line. Measures 16 through 18 are connected by horizontal bar lines. A dashed oval above the music indicates an 'ad lib fill'.

ad lib fill -----

This section of the score continues the three-staff format. The top staff has eighth-note patterns with sharp symbols. The middle staff has eighth-note chords. The bottom staff has eighth-note chords. Measures 19 through 22 are connected by horizontal bar lines. A dashed oval above the music indicates an 'ad lib fill'.

This final section of the score shows three staves. The top staff has eighth-note patterns with sharp symbols. The middle staff has eighth-note chords. The bottom staff has eighth-note chords. Measures 23 through 26 are connected by horizontal bar lines. A dashed oval above the music indicates an 'ad lib fill'. The word 'Fine' is written at the end of the score.

# London Trio

## Allegro Moderato

Joseph Haydn

A musical score consisting of three staves, each with a treble clef and a common time signature. The top staff contains six measures of music, starting with a half note followed by a quarter note and a eighth note. The middle staff contains five measures, featuring eighth-note patterns and a sixteenth-note pattern. The bottom staff contains seven measures, primarily consisting of eighth-note patterns. Measure numbers 5, 10, and 14 are visible on the left side of the score.

18

22

25

30

35

40

45

50

55

This musical score consists of four staves of three voices (Treble, Alto, Bass) in common time. Measure 55 begins with eighth-note patterns in the upper voices and sixteenth-note patterns in the bass. Measures 56-57 show more complex sixteenth-note figures. Measure 58 features eighth-note chords. Measures 59-60 continue with sixteenth-note patterns. Measure 61 introduces a new section with eighth-note chords and sixteenth-note patterns. Measures 62-63 show eighth-note chords. Measures 64-65 feature eighth-note chords and sixteenth-note patterns. Measures 66-67 show eighth-note chords and sixteenth-note patterns. Measures 68-69 show eighth-note chords and sixteenth-note patterns. Measure 70 concludes with eighth-note chords.

Musical score for the London Trio, featuring four staves of music for three voices. The score includes measures 74, 77, 82, and 88.

The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The music is in common time.

- Measure 74:** The top staff features eighth-note patterns. The second staff has sixteenth-note patterns. The third staff has eighth-note patterns. The bottom staff has eighth-note patterns.
- Measure 77:** The top staff features eighth-note patterns. The second staff has sixteenth-note patterns. The third staff has eighth-note patterns.
- Measure 82:** The top staff features eighth-note patterns. The second staff has sixteenth-note patterns. The third staff has eighth-note patterns.
- Measure 88:** The top staff features eighth-note patterns. The second staff has sixteenth-note patterns. The third staff has eighth-note patterns.

# Menuetto

W.A. Mozart

The musical score consists of three staves of music, each with a treble clef and a key signature of three sharps. The time signature is 3/4 throughout. The score is divided into measures by vertical bar lines. Measure numbers 1 through 6 are present above the top staff, with measure 7 starting below it. Measures 13 and 19 are also marked above their respective staves. The music features various note values including eighth and sixteenth notes, and rests. Measures 1-6 show a pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 7-12 continue this pattern with some variations. Measures 13-18 show a more complex rhythmic pattern with sixteenth-note chords and sixteenth-note pairs. Measures 19-24 conclude the section with a final chord.

## Menuetto

A musical score for three staves, likely for a string quartet or similar ensemble. The music is in common time and consists of four systems of six measures each. The key signature is A major (three sharps). The first staff uses a treble clef, the second staff an alto clef, and the third staff a bass clef.

**System 1:** Measures 25-30. The first staff has eighth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns.

**System 2:** Measures 31-36. The first staff has eighth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns.

**System 3:** Measures 37-42. The first staff has eighth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns.

**System 4:** Measures 43-48. The first staff has eighth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns.

Musical score for three staves, likely for a string quartet or similar ensemble. The score consists of five systems of music, each with three staves. The key signature is A major (three sharps). The time signature is common time.

**Measures 49-55:** The top staff features eighth-note patterns. The middle staff has eighth-note pairs followed by sixteenth-note pairs. The bottom staff has eighth-note pairs followed by eighth-note chords.

**Measure 56:** The top staff begins with a dotted half note. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs followed by eighth-note chords.

**Measure 63 (Trio):** The section is labeled "Trio". The top staff has eighth-note pairs. The middle staff has eighth-note pairs followed by eighth-note chords. The bottom staff has eighth-note pairs.

**Measures 64-68:** The top staff has eighth-note pairs. The middle staff has eighth-note pairs followed by eighth-note chords. The bottom staff has eighth-note pairs.

**Measures 69-70:** The top staff has eighth-note pairs. The middle staff has eighth-note pairs followed by eighth-note chords. The bottom staff has eighth-note pairs.

## Menuetto

Musical score for three staves, likely for a string quartet or similar ensemble. The score consists of four systems of music, each starting with a repeat sign and ending with a double bar line.

- Staff 1:** Treble clef, key signature of 3 sharps (F major). Measures 78-79: Rests. Measure 80: F# (eighth note), G (eighth note), A (eighth note), C (eighth note). Measure 81: Rests. Measures 82-83: Rests. Measures 84-85: Rests. Measures 86-87: Rests. Measures 88-89: Rests. Measures 90-91: Rests. Measures 92-93: Rests. Measures 94-95: Rests. Measures 96-97: Rests.
- Staff 2:** Treble clef, key signature of 3 sharps (F major). Measures 78-79: Rests. Measure 80: F# (eighth note), G (eighth note), A (eighth note), C (eighth note). Measure 81: Rests. Measures 82-83: Rests. Measures 84-85: Rests. Measures 86-87: Rests. Measures 88-89: Rests. Measures 90-91: Rests. Measures 92-93: Rests. Measures 94-95: Rests. Measures 96-97: Rests.
- Staff 3:** Treble clef, key signature of 3 sharps (F major). Measures 78-79: Rests. Measure 80: F# (eighth note), G (eighth note), A (eighth note), C (eighth note). Measure 81: Rests. Measures 82-83: Rests. Measures 84-85: Rests. Measures 86-87: Rests. Measures 88-89: Rests. Measures 90-91: Rests. Measures 92-93: Rests. Measures 94-95: Rests. Measures 96-97: Rests.

## Menuetto

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Musical score for Menuetto, page 265, featuring three staves of music. The key signature is A major (three sharps). Measure 102 starts with a rest followed by eighth-note pairs. Measure 103 begins with eighth-note pairs, followed by a sixteenth-note pattern, and concludes with eighth-note pairs. Measure 104 consists of eighth-note pairs. Measure 105 starts with a rest followed by eighth-note pairs. Measures 106 and 107 show eighth-note pairs. Measure 108 concludes with eighth-note pairs.

# Catalan Folk Song

Musical score for the first three staves of a Catalan Folk Song. The score consists of three staves, each in common time (indicated by '4'). The top two staves begin with a treble clef and contain eighth-note patterns. The bottom staff begins with a treble clef and contains quarter-note patterns.

Musical score for the next three staves of the song. The top two staves continue with eighth-note patterns. The bottom staff continues with quarter-note patterns.

Musical score for the final three staves of the song. The top two staves continue with eighth-note patterns. The bottom staff continues with quarter-note patterns.

# Prelude

Chopin

Musical score for Chopin's Prelude in C minor, Op. 28, No. 4. The score consists of three staves of music for a single performer. The key signature is one flat (C minor), and the time signature is common time (indicated by 'C'). The music begins with a series of eighth-note chords in the right hand, while the left hand provides harmonic support with sustained notes. The melody is primarily in the right hand, featuring eighth-note patterns and occasional sixteenth-note grace notes. The score includes measure numbers 1, 5, and 9.

# Home From France

traditional Irish Ballad

Musical score for the first system of "Home From France". The score consists of three staves, each in common time (indicated by a '3') and major key (indicated by a G-sharp). The top staff features eighth-note patterns, the middle staff features sixteenth-note patterns, and the bottom staff features quarter-note patterns.

Musical score for the second system of "Home From France". The score continues with three staves. Measure 6 begins with a sixteenth-note pattern in the top staff. Measures 7 and 8 show eighth-note patterns. Measure 9 begins with a sixteenth-note pattern in the middle staff. Measures 10 and 11 show eighth-note patterns. Measure 12 concludes with a sixteenth-note pattern in the bottom staff.

Musical score for the third system of "Home From France". The score continues with three staves. Measure 13 begins with a sixteenth-note pattern in the top staff. Measures 14 and 15 show eighth-note patterns. Measure 16 begins with a sixteenth-note pattern in the middle staff. Measures 17 and 18 show eighth-note patterns. Measure 19 concludes with a sixteenth-note pattern in the bottom staff.

Musical score for three voices (Treble, Alto, Bass) in G major (two sharps). Measure 17: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes. Measure 18: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes. Measure 19: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes. Measure 20: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes. Measure 21: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes. Measure 22: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes.

Musical score for three voices (Treble, Alto, Bass) in G major (two sharps). Measure 23: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes. Measure 24: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes. Measure 25: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes. Measure 26: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes. Measure 27: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes.

Musical score for three voices (Treble, Alto, Bass) in G major (two sharps). Measure 28: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes. Measure 29: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes. Measure 30: Treble has eighth-note pairs, Alto has eighth-note pairs, Bass has quarter notes. The score concludes with two endings:

- The first ending (3 measures) ends with "Fine".
- The second ending (3 measures) ends with "Fine".

# String Quartet Op. 76, no. 3, 2nd mvt

Haydn

Musical score for the first system of the second movement of Haydn's String Quartet Op. 76, no. 3. The score consists of four staves, each representing a different instrument: Violin I, Violin II, Viola, and Cello. The key signature is one sharp (F# major), and the time signature is common time (C). The music begins with a rhythmic pattern of eighth and sixteenth notes. The violins play eighth-note chords, while the viola and cello provide harmonic support with sustained notes and eighth-note patterns.

Musical score for the second system of the second movement of Haydn's String Quartet Op. 76, no. 3. The score continues with the same four instruments: Violin I, Violin II, Viola, and Cello. The key signature remains one sharp (F# major). The music features a continuation of the rhythmic patterns established in the first system, with the violins maintaining their eighth-note chords and the bassoon providing harmonic depth.

The musical score consists of two pages of four-line staves, each representing a different instrument in a string quartet. The top page begins with measure 11, indicated by a Roman numeral 'II' above the first staff. The bottom page begins with measure 15, indicated by the number '15' above the first staff. The music is written in common time with a key signature of one sharp (F#). The notation includes various note heads (solid black, open, and hollow), stems, and beams. Measures 11 through 14 show a rhythmic pattern of eighth and sixteenth notes primarily in the upper voices. Measures 15 through 18 show a more complex harmonic progression with sustained notes and eighth-note patterns.

# Lo, how a rose e'er blooming

**Michael Praetorius**

Musical score for four staves, measures 1-6. The score consists of four staves, each in common time (indicated by 'C') and in G minor (indicated by a 'G' with a flat). The first staff begins with a sixteenth-note pattern. The second staff begins with an eighth-note pattern. The third staff begins with a quarter-note pattern. The fourth staff begins with a half-note pattern. Measures 1-6 are followed by a repeat sign with a '2' above it, indicating a repeat of the section.

# Appendix

## Basic Chords

It is important for a musician to have a basic understanding of the construction of chords. An in-depth discussion is beyond the scope of this book but a limited number of chords will be examined in several keys.

A chord is created from the notes of a scale. A basic three note chord named a major triad is created by using the first, third and fifth notes of a major scale. The three notes are referred to as the root, third and fifth of the chord. The interval structure of the notes becomes the formula for all major triads, i.e.(1) from root to third is a major 3rd (or the equivalent of 4 frets) and (2) from the third to the fifth is a minor third (or the equivalent of 3 frets). This is by definition a major triad. For example, if you use a C major scale (pg 63, ex 8-26), the first note is C, the third note is E and the fifth note is G. The notes C, E and G create a C major triad (or a C major chord). In the actually playing of triads is it common to double some of the notes at another octave. For instance the C major triad shown in the follow page has 2 Cs, two Es and one G. The chord symbol for the major chord is usually the letter name of the root only. For instance, for a C major triad, one can simply write "C", although on occasion you will see Cmajor or Cma.

Another important triad is the minor triad which is like a major triad but with the third of the chord lowered one fret. By lowering the note E to Eb we can use the notes C, Eb and G to create a C minor triad.

Additional chords of importance at this stage of development are the common seventh chords. A seventh chord is created by extending the process used to create a triad up to include, as another chord tone, the seventh note of the scale . The seventh chord has four different letter names and they are referred to as the root, third, fifth and seventh of the chord. The formula for the first of the seventh chords, the major seventh, is like adding a note above the fifth that is a major third interval (equivalent to 4 frets). If the major scale is represented by the numbers 1 2 3 4 5 6 7 8 (8 = 1 in the new octave), then the major seventh chord is represented by the sequence 1 3 5 7 (first, third, fifth and seventh notes of a major scale). By lowering various members of the chord an entire family of seventh chords can be created. The five most common seventh chords are shown in the formula below and in notation on the following pages.

(chord type)	(symbol)	(formula)
major triad		= 1 3 5
minor triad	(m)	= 1 b3 5
major seventh	(ma7)	= 1 3 5 7
dominant seventh	(7)	= 1 3 5 b7 (lower the 7th)
minor seventh	(m7)	= 1 b3 5 b7 (lower the 3rd)
min7 flat 5	(m7b5)	= 1 b3 b5 b7 (lower the 5th)
diminished seventh	(dim7)	= 1 b3 b5 bb7 (lower the 7th again)

These formulas will give you the notes but there is a multitude of ways that the notes can be combined. Some common voicing for these chords are shown in the following pages.

## Basic Chords

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The following is a list of common chords that the beginning guitarist will encounter in songbooks. For the keys that are not listed, you can create a barre form based on one of the forms shown here.

A      Am      Ama7      A7      Am7      Am7b5      A dim7

T  
A  
B

0 0 0 0 0 0

2 1 2 2 1 1

2 2 2 2 0 0

0 0 0 0 0 0

B      Bm      Bma7      B7      B7      Bm7      Bm7b5      B dim7

2 2 2 2 2 1 1

4 3 4 4 3 3 3

4 4 4 4 4 2 1

2 2 2 2 2 2 2

C      Cm      Cma7      C7      Cm7      Cm7b5      C dim7

0 1 0 0 4 4 4

0 0 0 3 3 3 2

2 1 2 2 3 4 4

3 3 3 3 3 3 3

D      Dm      Dma7      D7      Dm7      Dm7b5      D dim7

2 1 2 2 1 1 1

3 3 2 2 1 1 0

2 2 2 2 0 1 1

0 0 0 0 0 0 0

E      Em      Ema7      E7      Em7      Em7b5      E dim7

Chord Fingerings:

Chord	String 1	String 2	String 3	String 4	String 5	String 6
E	0	0	0	0	0	0
Em	0	0	0	0	0	0
Ema7		4	4	4	4	4
E7		4	3	4	3	3
Em7		3	3	4	3	3
Em7b5		3	3	3	3	2
E dim7		3	2	3	2	2

F      Fm      Fma7      F7      Fm7      Fm7b5      Fdim7

Chord Fingerings:

Chord	String 1	String 2	String 3	String 4	String 5	String 6
F	1	1	0	4	4	4
Fm	1	1	1	2	4	4
Fma7		2	2	2	4	4
F7		3	3	2	4	4
Fm7		3	3	1	4	4
Fm7b5		3	3	4	4	3
Fdim7		3	3	4	4	3

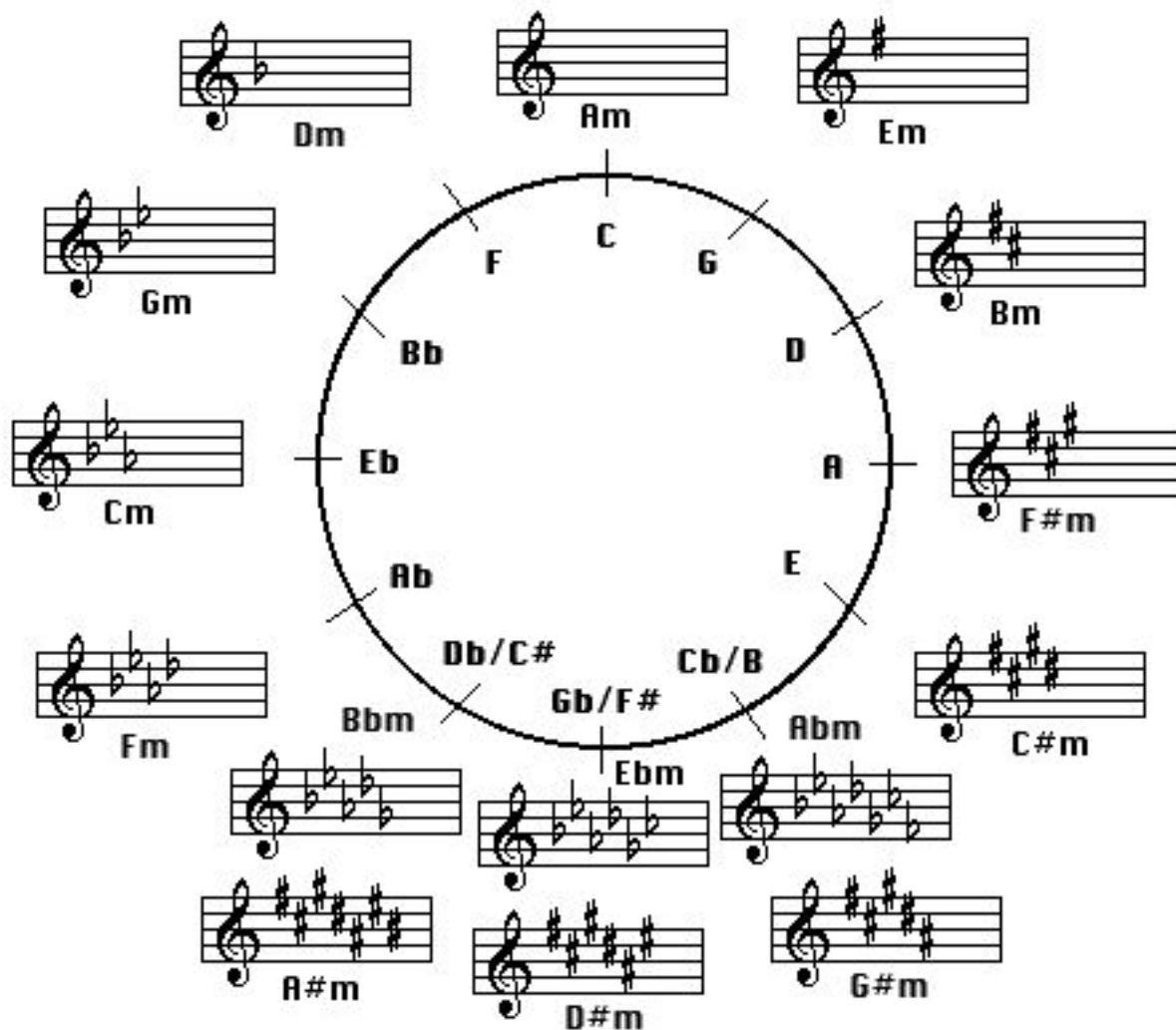
G      Gm      Gma7      Gma7      G7      G7      Gm7      Gm7b5      G dim7

Chord Fingerings:

Chord	String 1	String 2	String 3	String 4	String 5	String 6
G	3	3	2	3	3	3
Gm	0	3	0	4	0	3
Gma7		0	0	4	0	3
Gma7		0	0	3	1	3
G7		0	0	2	3	3
G7		0	0	3	3	3
Gm7		3	3	3	3	3
Gm7b5		3	3	3	3	2
G dim7		3	3	3	3	3

The circle of fifths is shown below. The circle shows the key signatures for both major key (inside the circle) and minor keys (outside the circle). Each key signature is shared by one major and one minor key, i.e., both F major and D minor use a key signature of one flat. It is a good idea to practice both scales and chord exercises in all keys. You can play chords in any key by using the chord forms shown earlier. Most of the chords can be moved up the neck for use in another key.

Circle of Fifths



# Glossary

**Alternation** - a right hand technique of alternating between two different fingers such as i-m-i-m.

**Barline** - vertical line that divides the music into small units of time called measures.

**Bridge** - piece over which the strings pass, located on the guitar body.

**Clef Sign** - a symbol used on the staff at the beginning of each line that defines the lines and spaces as being specific letter names.

**D.C.** - An abbreviation for da capo (It., da capo, literally "from the head"). It is a musical instruction telling the player to jump back to the beginning of the piece, then play from that point to the **Fine** or **Coda**. Sometimes this is accompanied with "al Coda", i.e., **D.C. al Coda**, a phrase which tells the player to read from the beginning and jump to the coda when they reach the coda sign (shown below).



**D.S.** - An abbreviation for dal segno (It., dal segno, literally "from the sign"). It is a musical instruction telling the player to jump back to the location of the sign (shown below), , then play from that point to the **Fine** or **Coda**



Sometimes this is accompanied with "al Coda", i.e., **D.S. al Coda**, a phrase which tells the player to read from the sign and jump to the coda when they reach the coda sign

**Double Barline** - two vertical lines that are used at the end of a piece or at the end of a section of music.

**Fine** - (It., fine, "end," pronounced fee-nay) - musical instruction indicating the ending of a piece after using a **D.C.** or **D.S.**

**Finger style** - playing the guitar using the fingers of the right hand (in contrast to playing with a pick)

**Flat** - a musical adjective that means "lower in pitch" (less vibrations per second), also is used with a letter name (i.e. "A-flat", "Ab") and indicates a note that is one fret (one half step) lower than its natural counterpart (i.e. "A")

**Free Stroke** - finger style technique. A stroke made with a finger in which that finger does not touch the adjacent string after completing the stroke.

**Head or Headstock** - the end of the neck of the guitar where the tuning pegs are located.

**Ledger lines** - extra line added above or below the staff to increase the range of the notation system.

**Lines** - part of the staff, used to indicate letter names of notes.

**Measure** - The music between one barline and the next is one measure. If the time signature does not change each measure will usually take the same amount of time and have the same amount of counts.

**Neck** - long narrow section of the guitar where the frets are placed and along which the strings are strung.

**Note Values** - whole notes, half notes, quarter notes, etc. Each one lasts a different proportion of time.

**Nut** - piece of bone or plastic over which the strings pass, located near the end of the neck near the tuning pegs.

**Pick style** - playing the guitar with a pick or plectrum.

**Relative Tuning** - basic method of tuning the strings using the fifth fret (sometimes the fourth) of one string to tune up the next string.

**Repeat Sign** - two dots that are placed on both sides of the middle line of the staff to indicate that a section is to be repeated.

**Rests** - a notation that indicates a silence in the music, each note value has a corresponding rest.

**Rest Stroke** - finger style technique. A stroke made with the finger in which that finger comes to rest on the adjacent string after completing the stroke.

**Sharp** - a musical adjective that means "higher in pitch" (more vibrations per second), also is used with a letter name (i.e. "C-sharp", "C#") and indicates a note that is one fret (one half step) higher than its natural counterpart (i.e. "C")

**Space** - part of the staff, used to indicate letter names of notes.

**Staff** - five line system used in standard notation.

**Strings** - the long skinny things that go down the length of the neck.

**Tie Line** - curved line that connects two notes of the same pitch and combines them into one note with their total time value.

**Time Signature** - two numbers that are placed on the staff after the clef sign and key signature. The top number indicates the number of counts in one measure. The bottom number indicates the type of note that receives one count.

**Treble Clef** - one of the different clef symbols. The treble clef defines the lines as being E G B D F and the spaces as being F A C E.

**Tuning Pegs** - gear mechanisms located on the headstock, used for tuning the strings.