

The Guitarist's Way

Book 4



Welcome to Book Four - the final book of *The Guitarist's Way* series

Here we introduce some new and interesting rhythms, continue to develop left and right hand techniques, and explore a wider range of keys and musical styles. There is also opportunity for more expressive playing in some of the higher positions. Several of the pieces can be combined to produce duets or trios, and there are many strong solo pieces with which to build a rich and varied repertoire. This range of musical styles (which includes Blues, South American and Spanish music) can be extended even further in our follow-up books *Diversions* and *Twelve Inventions*.

To all those who have helped us on our journey along "The Way" with their interest and suggestions, we give our special thanks.

We hope you continue to have lots of fun with your guitar playing

Peter Nuttall

John Whitworth

Original compositions are marked PN or JW.

All rights reserved. No part of this book may be reproduced in any form or by any means, electronic, mechanical, photocopying or otherwise, without permission in writing from the publisher.

Music setting & layout: John Whitworth

Cover artwork & illustrations: Peter Nuttall

Editors: Alison Bendy, Peter Nuttall & John Whitworth

Printed by Artisan Litho, Oxford, on paper
produced from sustainable forests

Holl S004

Fifth Edition

© Holley Music 2000

GLOSSARY

Here is a list of the most common musical terms you will come across. These are a guide to help you play with feeling and expression. Listening carefully to your playing will help to develop your own musicianship. Have fun!







TEMPO (speed)

<i>Lento</i>	slow
<i>Adagio</i>	slow
<i>Andante</i>	at a walking pace
<i>Moderato</i>	at a moderate pace
<i>Allegretto</i>	fairly quick
<i>Allegro</i>	fast

CHANGES of TEMPO

<i>rall. (rallentando)</i>	slowing down
<i>rit. (ritardando)</i>	slowing down
<i>riten. (ritenuto)</i>	held back
<i>accel. (accelerando)</i>	speeding up
<i>a tempo</i>	back to original speed

ARTICULATION

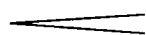
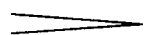
	accent (play strongly)
	tenuto (emphasise)
	staccato (detached)
	let the note ring on
	left hand slur
	fermata (pause)

EXPRESSION

<i>cantabile</i>	with a singing tone
<i>dolce</i>	sweetly
<i>espressivo</i>	expressively
<i>marcato</i>	marked
<i>molto</i>	very
<i>poco a poco</i>	little by little
<i>quasi</i>	like a
<i>ritmico</i>	rhythmically

DYNAMICS

<i>pp</i>	very soft	<i>p</i>	soft	<i>mp</i>	fairly soft
<i>ff</i>	very loud	<i>f</i>	loud	<i>mf</i>	fairly loud

	<i>cresc. (crescendo)</i>	getting louder
	<i>dim. (diminuendo)</i>	getting softer

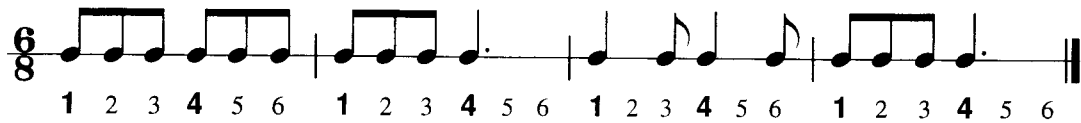
TECHNICAL TERMS

<i>apoyando</i>	rest stroke
<i>tirando</i>	free stroke
<i>tambora</i>	a drum-like sound produced by striking the strings with the side of the thumb, near the bridge
<i>rasgueado</i>	a strummed chord which is 'spread' by striking the strings with the back of the right hand fingers in turn, starting with the little finger
<i>ponticello</i>	play near the bridge
<i>tasto</i>	play near the fingerboard

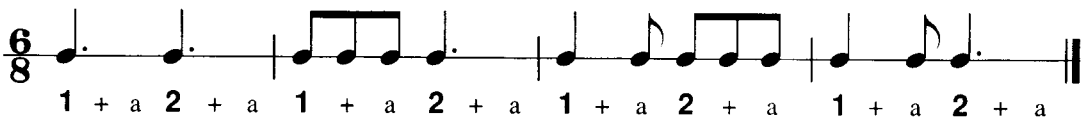
Introducing $\frac{6}{8}$ Time

In $\frac{6}{8}$ time there are 2 main beats in a bar $\text{♩} \text{♩}$.
 Each ♩ beat is divided into 3 quavers, making 6 quavers in a bar.
 The quavers are beamed together in threes: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

1a Tap or clap, counting 6 quavers to a bar: $\text{♩} = 1, \text{♩} = 2, \text{♩} = 3, \text{♩} = 6$



1b At a medium or fast tempo, count 2 dotted crotchets to a bar, and use 1 + a 2 + a:



Riff



Use finger 4
at fret 3 for D

Duet: 2 & 3

Sounds Irish



Allegro



Fine



D.C.
al
Fine

The musical score is for a piece in 6/8 time, featuring a treble and bass staff. The melody in the treble staff consists of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with dotted eighth and sixteenth notes, and occasional triplets. Dynamics include *p* (piano), *m* (mezzo-forte), and *a* (forte). Fingerings are indicated by numbers 1, 2, and 3. The piece concludes with a double bar line and the initials 'JW'.

5

m *a* *m* *i* *m* *a* *m* *i*

f *un, r*

2

2

3

2

PN

Ensemble: 4, 5, 6 & 7 (any combination)

Greensleeves



Anon.
(16th. century)

Andante

6

7

2

3

a m i

4

3

2

a m i

4

3

arr. PN/JW

A SEMIQUAVER () is twice as quick as a QUAVER ()

4 semiquavers dotted quaver & semiquaver

6/8

6 1 2 3 4 5 + 6 1 2 3 4 5 + 6

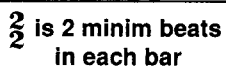
7 Chords: 6/8 Am G Am E Am G Am E Am

C G Am E C G Am E Am

Chords for Accompaniment

Am G E C

X = Do not play this string



Play the two voices separately at first



**Add a middle voice
using either G or A
on the third string:**



Add extra notes to the upper voice ('treble') or lower voice ('bass'):




Scale of F major - 2 octaves

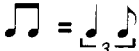


Watch out for the B flats!

Swing Rhythms

Many Jazz and Blues pieces use SWING rhythms.
A rhythm written as  is played with the first note of each pair about twice as long as the second.

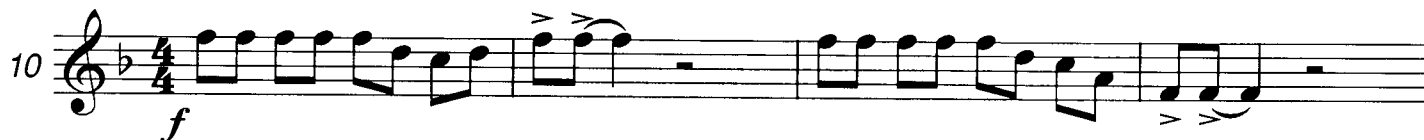


Watch out for the marking 'Swing Rhythm', and possibly  at the beginning.




Shout it out!

Swing Rhythm



 (To Coda)



D.C. al 

 Coda



Flat Blues



Duet: 10 & 11

Swing Rhythm



Cavatina

Dolce

V *p* *i m a m i m a* II

mp

f

rall.

a tempo

p

f

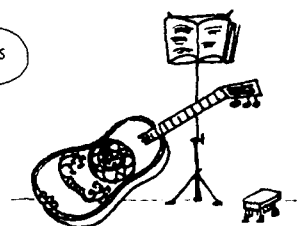
rall.

a tempo

PN/JW

mp

give the note a small emphasis



Study

13

V

fret 12

fret 14

VII

JW

Ensemble: 1-bar canon

The slurs can be left out at first

Improvise a duet part to 'Cavatina' using notes from 'Study' or the first part of 'The Ox & the Ass' (!)



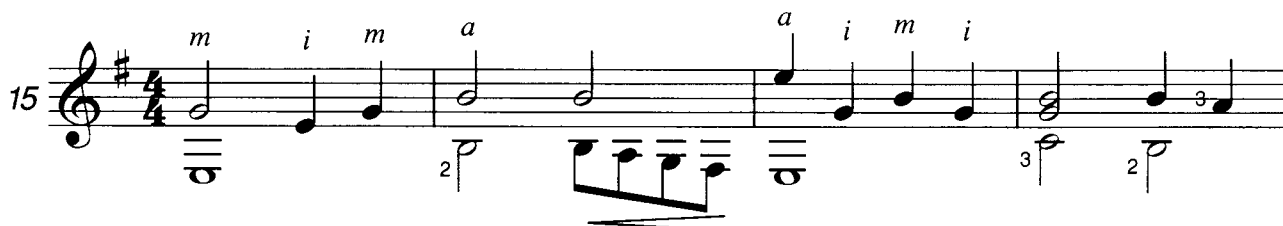
The Ox and the Ass

French Carol

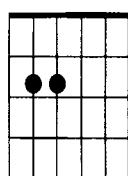


Ensemble: 14, 15 & 16
(any combination)

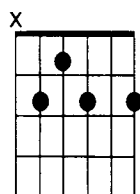
Accompaniment



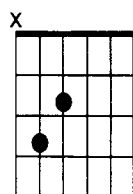
16 **Chords:** $\frac{4}{4}$ Em | B⁷ | Em | Cmaj⁷ B⁷ | Em D | G C | Em Am | B⁷ Em :||



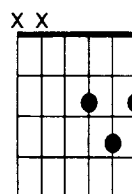
Em



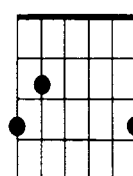
B⁷



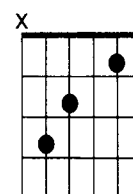
Cmaj⁷



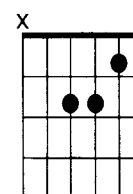
D



G



C



Am

Prelude ('At the Villa')

Allow the chords to ring on over the bar-lines

Cantabile *a m i*

17

Harm 12

Harm 7

mp

II

IV

II

IV

II

VII

mf

mf

V

IV

I

mf

The musical score is written for guitar in treble clef, key of D major (one sharp), and 3/4 time. It consists of seven staves of music. The first staff begins at measure 17. The tempo/style is 'Cantabile'. There are fingering numbers (1-4) and a circled 6. Harmonic markings 'Harm 12' and 'Harm 7' are present. Dynamics include 'mp' and 'mf'. Roman numeral chord markings (II, IV, VII, V, I) are placed above the staves. The score includes various musical notations such as chords, single notes, and slurs. A box in the top right corner contains the instruction 'Allow the chords to ring on over the bar-lines'.

rallentando a tempo

mf marcato

\oplus (To Coda)

IV

mp

D.S. al \oplus

II

\oplus Coda

Harm 12

4 4 4 4 ① ② ③

f *mp*

PN



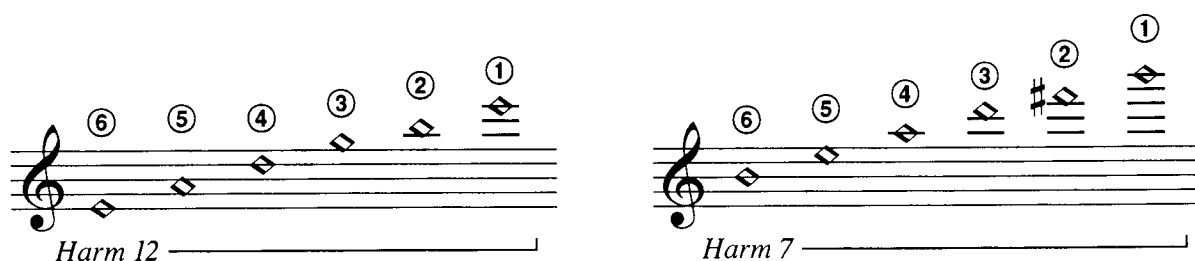
Harmonics

Touch a string lightly with a left hand finger (try finger 4), directly above fret 12.
Pluck the string crisply - free stroke ('tirando') is best.
A bell-like HARMONIC should sound out, an octave higher than the open string.
Playing fairly near the bridge produces the clearest sound.

Harmonics are indicated by DIAMOND shaped notes.
'Harm 12' or 'H12' means 'Harmonic at fret 12'.
Harmonics can also be produced at fret 7 ('Harm 7').
Can you find them anywhere else ?

Harm 12

Harm 7



Heart of Spain



Moderato

18

f

R

↑

↓

↑

↓

↑

↓

↑

↓

↑

↓

↑

↓

↑

↓

↑

↓

↑

↓

↑

↓

Tambora



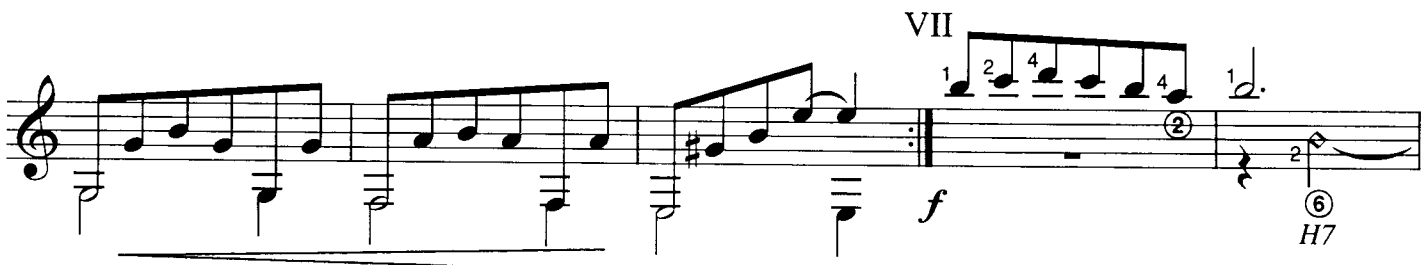
mp



f

mf

mp



VII

1

2

4

4

1

2

6

H7

f

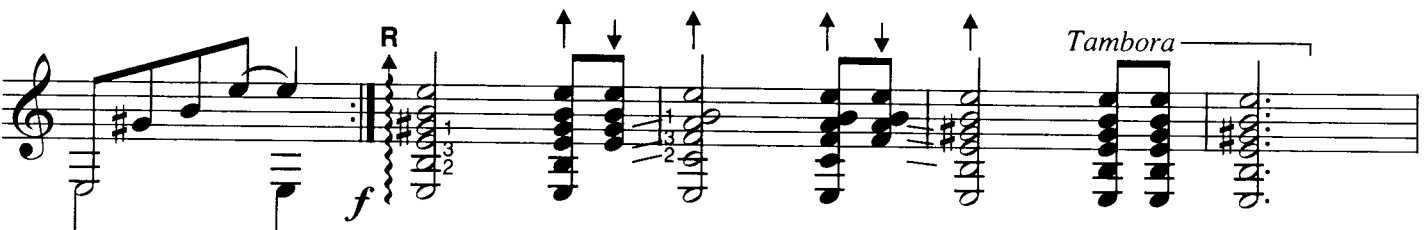


mp

rall.

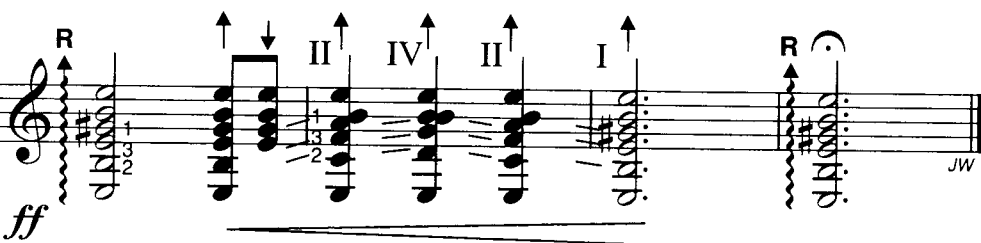
p

accel. e cresc. poco a poco



f

Tambora



ff

- ↑ strum down with finger
- ↓ strum up with finger
- R rasgueado: strum down with all the fingers, spreading the chord

El Noy de la Mare

Catalan Folk Song

Cantabile

19

mf

mp

mf

f (2nd. time *p*)

mf

The musical score for 'El Noy de la Mare' is written in 3/4 time. It begins with a treble clef and a key signature of one flat. The first staff starts with a measure rest, followed by a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a repeat sign and a dynamic change to *f* (2nd. time *p*). The fourth staff concludes the piece with a final measure rest.

Siesta

Espressivo

20

mf

mp

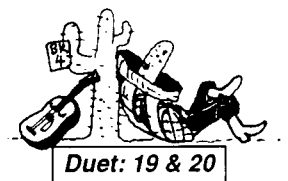
f (2nd. time *p*)

mf

molto rall.

JW

The musical score for 'Siesta' is written in 3/4 time. It begins with a treble clef and a key signature of one flat. The first staff starts with a measure rest, followed by a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a repeat sign and a dynamic change to *f* (2nd. time *p*). The fourth staff concludes the piece with a final measure rest.



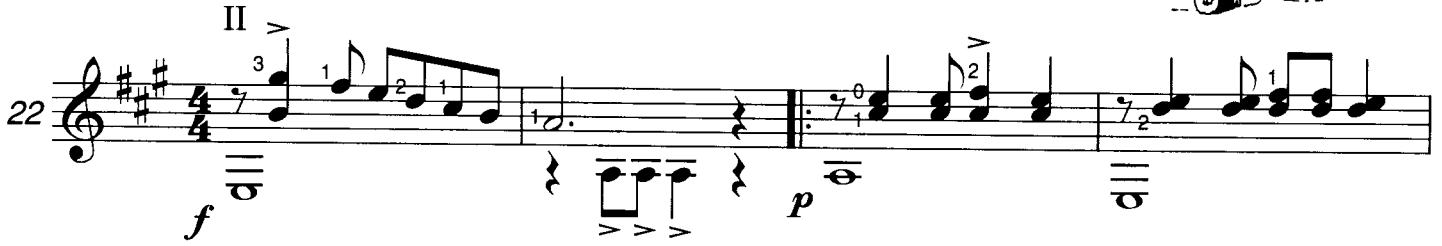
Duet: 19 & 20

Scale of A major 21 

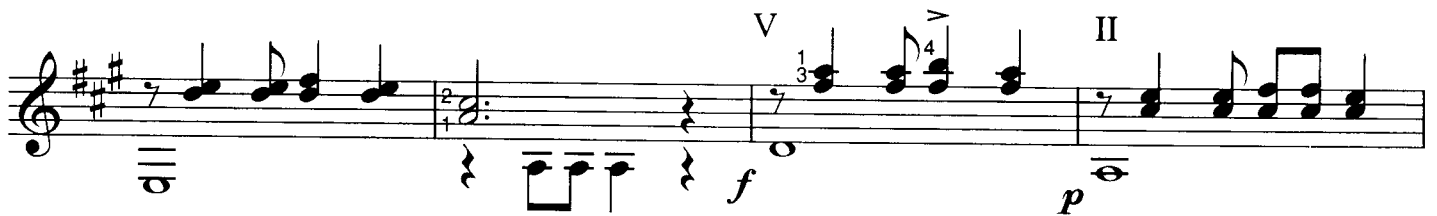


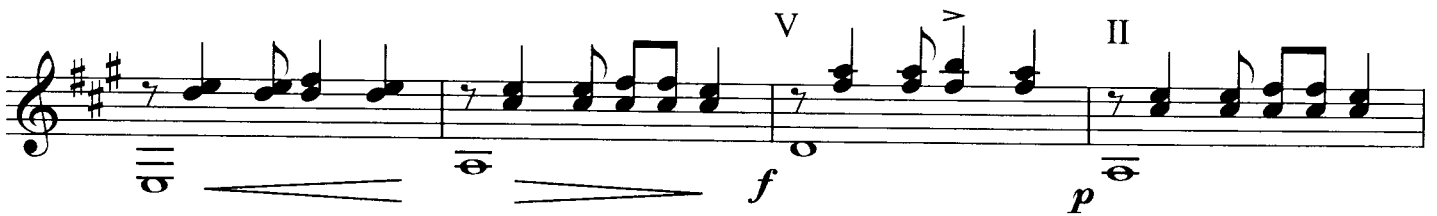
Mamba


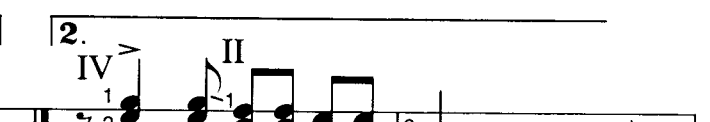


22 

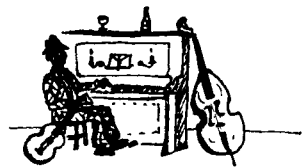






1.  2. 

Twelve Bar Blues



Swing Rhythm (♩♩♩ = ♩₃ ♩₃ ♩₃)

23

I

mf

V

I

VII

VI

f

V

1. I

mf

2. I

mp *rallentando*

PN

Make up your own variations on the tune and bass line

24 **Blues Chord Sequence** $\frac{4}{4}$

A A⁷ A A⁷ D D⁷ A A⁷ E D A

1. E⁷ **2.** A⁷

X

X

X X

X X

A

A⁷

D

D⁷

E

E⁷

Reflections



Flowing

25 *f* *p* *i* *m* *a* *m* *i* *a* *m* *i* *p* (quasi echo) *f*

p *f* *mp* *rit.* *f a tempo*

p *f* *p*

f cantabile *mp*

D.C. al *rit.* *Coda* *mf a tempo*

rall. *pp* *mp* *PN*

