

The Guitarist's Way

Book 3



Welcome to Book Three of *The Guitarist's Way*

An important feature of this book is the development of a secure free stroke (*tirando*) technique through the playing of arpeggios and chords. Second and seventh positions, important in both solo and ensemble work, are also explored. Left hand technique is developed by the introduction of slurs, and there is a page of common chords at the end of the book. As in Books One and Two, there is plenty of opportunity for duet and trio playing, and there are many attractive solo pieces.

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

We hope you continue to have lots of fun in this exciting adventure

Peter Nuttall

John Whitworth

Original compositions are marked *PN*, *JW* or *AB*.

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Chords & Arpeggios

A CHORD is a group of notes played together. If the notes are played one after the other to build up the chord, the group of notes is known as an ARPEGGIO or BROKEN CHORD. Arpeggios are usually played FREE STROKE to allow the notes to ring together.



Blue Lake

Keep the right hand very still when playing the arpeggios.

1

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

p *mf*

f

mp

JW

Rocky Shore

TAMBORA: strike the strings with the right thumb or fingers just in front of the bridge.

2

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

p *mf*

Tambora

p *a* *m* *a*

a *m* *i*

p

(Hold Em chord until the end)

JW

Land of the Silver Birch

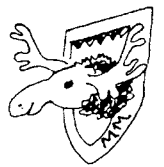


3 *mp* *i m i m* *f*

mf

f marcato

arr. JW



Trio: 1, 2 & 3

Duet: 1 & 3, or 2 & 3



Study in Thirds

4 *mp* *i* *III* *I* *III* *I* *p* *i*

III *I* *III* *I* *mp* *i* *p* *p* *p*

JW

The Hurdy-Gurdy

 let the note ring on

5


mp *m* *i* *m* *i* *mf* *1* *2*

III *-1* I *-1* *2* Fine

f *p* *i* *m*

D.C. al Fine

rall. *f*



The Harp

6

mp *m* *i* *p* *i* *m* *i*

mf Fine

f *p* *rall.* D.C. al Fine




Duet: 5 & 6




Three Part Study

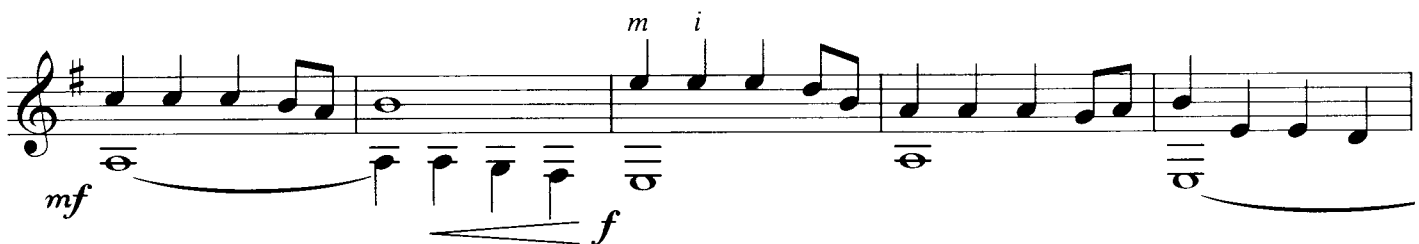
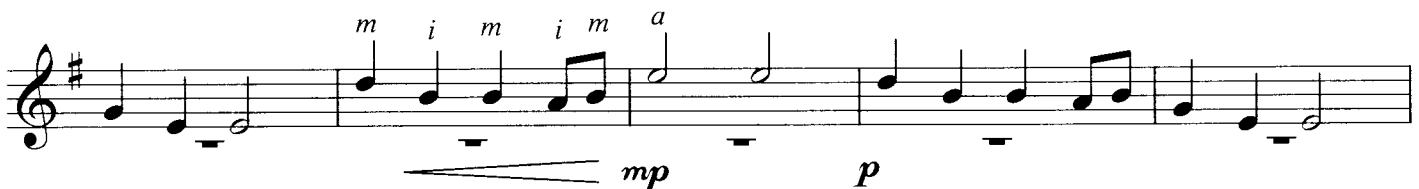


pp (pianissimo) means VERY SOFT **ff** (fortissimo) means VERY LOUD



Song of the Sea

 (fermata) is a pause:
hold the note for longer
than its written value



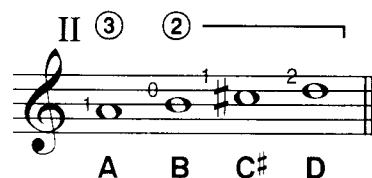
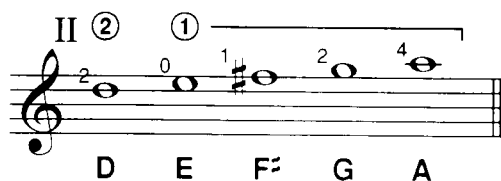
Duet: 7 & 8

Second Position

Second Position is often used when the key signature has TWO SHARPS (F# and C#)



Learn the D scale (plagal range) on page 15



Westminster Bells

Leave out the bass notes at first



Ensemble: 1-bar canon

In the next pieces, try playing *ponti*. (ponticello: near the bridge) or *tasto* (near the fingerboard)



Father Halpin's Topcoat



Irish Tune

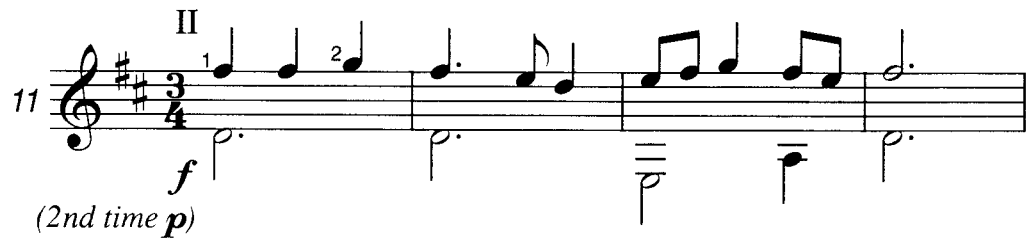


Masquerade & Dance

16th century lute
pieces (Anon.)



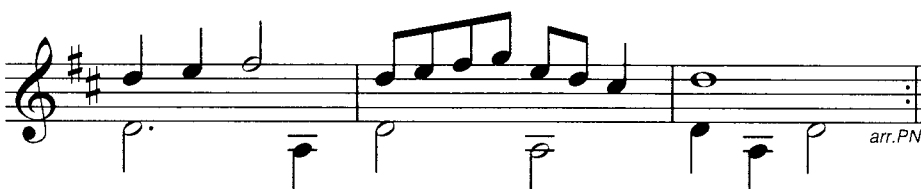
Masquerade



(2nd time *p*)



Dance



Left Hand Slurs



A SLUR is a very smooth connection between two (or more) notes.
On the guitar, the first note is played as normal, but the second note is produced using the LEFT HAND ONLY. There are 2 types of slurs:

ASCENDING slurs (Second note higher than first)

DESCENDING slurs (Second note lower than first)



ASCENDING SLURS ('Hammer-ons')

Hammer the left hand finger down onto the open string to produce the second note:



DESCENDING SLURS ('Pull-offs')

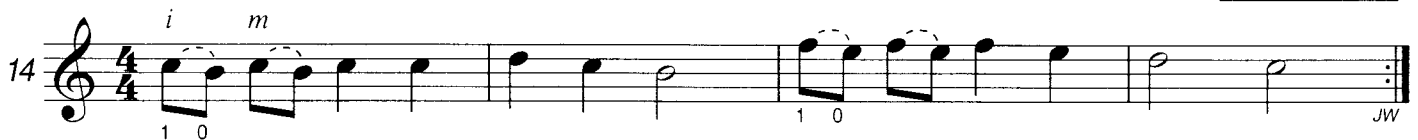
Pull the left hand finger off the string in a downwards direction:



Slurs are shown with a curved line (broken or solid) between the noteheads



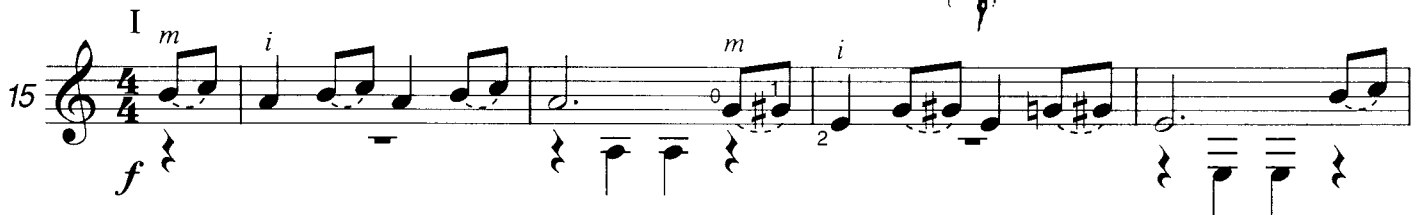
Duet: 13 & 14



On the Run (Part One)



Add descending slurs to "Toccata" in Book 2



D.C. al



Thanks to Stephen Richter for the idea

Coda





Scale & Slur Studies

D major
(1st position)



D major
(2nd position)



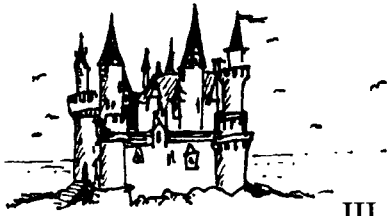
Duet: 17 & 19



On the Run (Part Two)



Duet: 15 & 20



Legend



— = left hand slur

21

a tempo

 **Coda**

rall. e dim. - slower and softer

a tempo - return to original speed



Boogie

= staccato (detached)

22

mf

f

mf

f

F#

1. 2. PN

Boogie 2



23

mp

p i p i

mf

mp

mf

p i

④

1. *i m i m* 2. *> > > >*

AB/PN/JW

Boogie (Blues) Chord Sequence

24

$\frac{4}{4}$

G G G G C C G G D⁷ C G

1. 2. D⁷ G

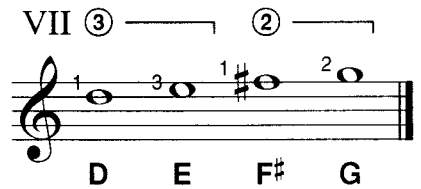
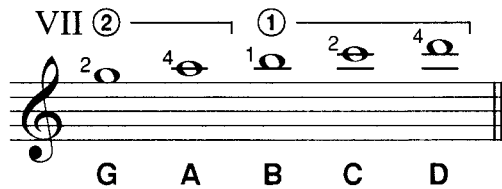
Duet: 22 & 23, or 22 & 24

Trio: 22, 23 & 24

Seventh Position

VII means '7th position'
with finger 1 at fret 7,
finger 2 at fret 8, etc.

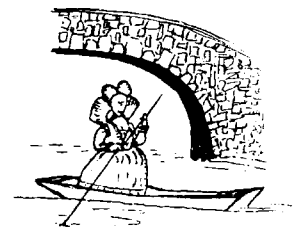
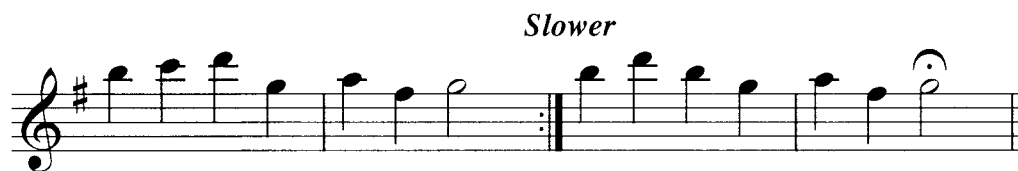
Use these notes to
practise VIBRATO



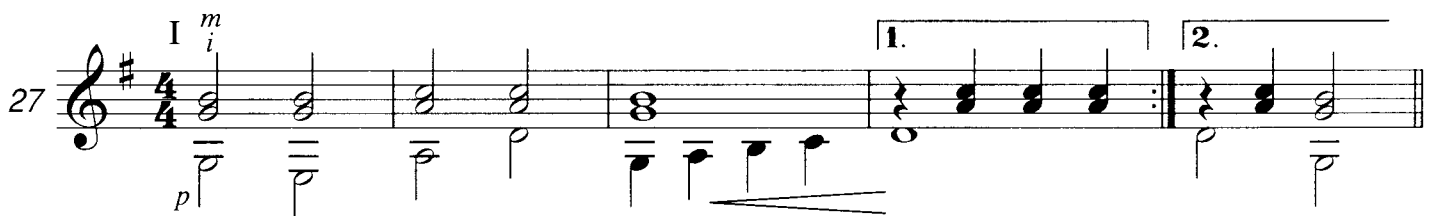
Scale of G major (plagal range)



Sur le Pont d'Avignon



Three Note Chords



Duet: 26 & 27

Learn the E minor scale on page 15

Pastorale



VII

28

mp *mf*

mp *mf*

mf *p*

IX

mf *p* *f* PN

Use free stroke (tirando)

Accompaniment

29

mp *mf*

mf

p *f* *rall.* PN

Duet: 28 & 29



Serenade

Learn the D major scales on page 15



30 VII 1 ② 2 4 3 ③

mp

1 3 4 II 0 2 1 0 1 0 VII ② 3

f *mp*

II 0 2 1 2

f

VII 1 ② 2

mf *mp* *mf*

II VII

mp

IX 4 ④ 2 1 2

f *rallentando* PN



Duet: 30 & 31



Serenade Accompaniment

Work out your own
left hand fingerings

31

p *mf* *mp* *Fine* *D.C. al Fine*



DAILY SCALES



D major
(plagal)

II

② ① ② ③ ②

G major
(plagal)

VII

② ① ② ③ ②

E minor
(melodic)

VII IX VII

③ ② ① ② ③

D major

VII

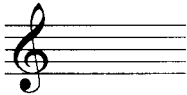
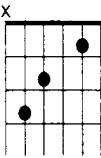
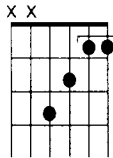
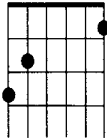

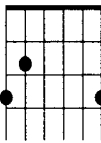
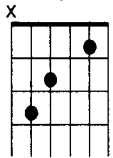
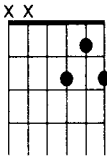
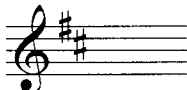
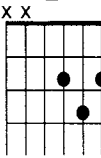
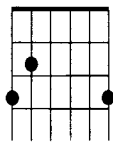
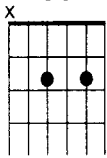

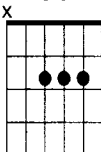
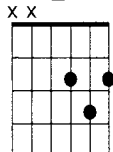
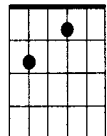

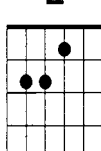
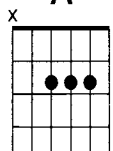
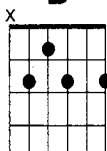
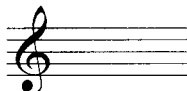
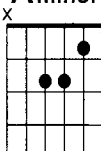
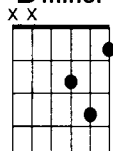
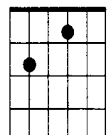

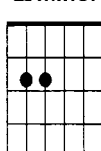
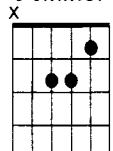
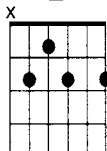
③ ② ① ② ③

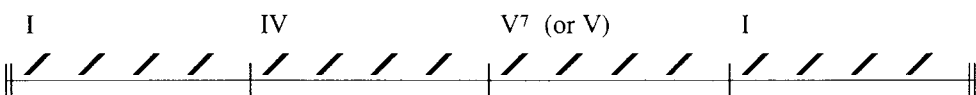
G major - 2 octaves

I

3 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 0

COMMON CHORDS

Key Signature	Tonic (Key) I	Subdominant IV	Dominant Seventh V7
	C 	F 	G7 
	G 	C 	D7 
	D 	G 	A7 
	A 	D 	E7 
	E 	A 	B7 
	Aminor 	Dminor 	E7 
	Eminor 	Aminor 	B7 

Sequence: 

Right hand: In $\frac{2}{4}$ or $\frac{4}{4}$ time: *p ti p ti* or *p i m a*

In $\frac{3}{4}$ or $\frac{6}{8}$ time: *p i m a m i*

