

COMPLETE METHOD: GUITAR

METHOD

BERKLEE PRESS

WILLIAM LEAVITT

VOLUMES

1

**A MODERN
METHOD
FOR
GUITAR**

2

3

COMPLETE

BERKLEE SERIES • GUITAR

A MODERN
METHOD
FOR GUITAR

william leavitt

Volume 1



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Introduction

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

- #1. To teach the student to READ music.

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

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

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

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

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

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

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

So good luck, and have fun. ...

Wm. G. Leavitt

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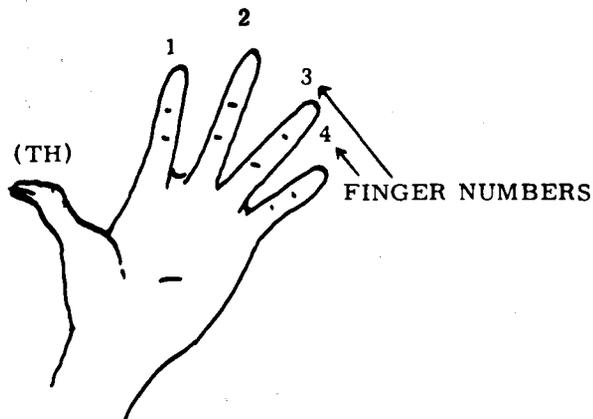
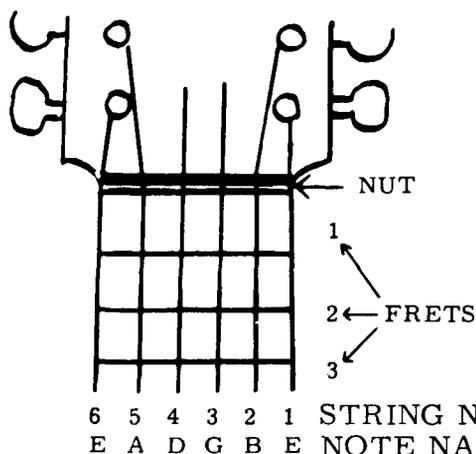
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SECTION ONE



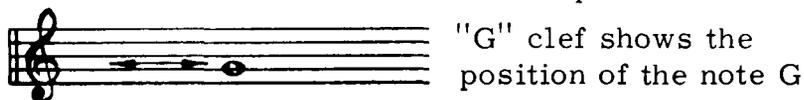
TO TUNE THE GUITAR: (using piano or pitch pipe)

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

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



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



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



Continued on next page

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

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

Notes In The First Position

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

Order of the notes going up the scale
 A B C D E F G, A B C D E F G, A B etc. .
 Start at any point, read left to right

frets and fingers

C	D	E	F	G	A	B	C
3	0	2	3	0	2	0	1

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

EXERCISE 1

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

EXERCISE 2

3 2 0 3 2 1

* — hold notes down — *

3 0 0 2 0 1

* — *

EXERCISE 3

3 4 2

* — *

0 0 0

* — *

EXERCISE 4

3 0 2 3 0 0 2 3 0 2

count 1 2 3 4 1 2 3 4 etc. *

2 3 0 2 0 3 0 2 0 1

* — *

1 2 3 4 1 2 3 4 etc. *

2 3 0 2 0 3 0 2 0 1

* — *

Sea To Sea (duet)

(1st Guitar)

(2nd Guitar)



First system of musical notation. The upper staff contains a melodic line with eighth and quarter notes. The lower staff contains a bass line with chords and single notes.

Second system of musical notation. The upper staff contains chords and rests. The lower staff contains a melodic line with eighth and quarter notes.

Third system of musical notation. The upper staff contains chords and rests. The lower staff contains a melodic line with eighth and quarter notes.

Fourth system of musical notation. The upper staff contains chords and rests. The lower staff contains a melodic line with eighth and quarter notes.

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

EXERCISE 5

Musical notation for Exercise 5, a scale in G major starting on C5. The notation includes fingerings (1-3) and circled fret numbers (1, 2) for each note.

Note	Fret	Fingering	Circle
C5	1	1	2
D5	3	3	
E5	0	0	1
F5	1	1	
G5	3	3	
A5	1	1	
B5	0	0	
C6	3	3	2

EXERCISE 6

Musical notation for Exercise 6, a scale in G major starting on C5. The notation includes fingerings (1-3) and asterisks with brackets indicating specific fingering patterns.

Note	Fret	Fingering	Circle
C5	1	1	
D5	3	3	
E5	0	0	
F5	1	1	
G5	3	3	
A5	1	1	
B5	0	0	
C6	3	3	

Note And Chord Review

(Regular review of all material is a must!)

EXERCISE 7

Musical notation for Exercise 7, consisting of six staves. The first staff is a treble clef with a 4/4 time signature, showing a melodic line with circled fingerings (6, 4, 3, 2, 1) under the notes. The second staff continues the melodic line. The third staff shows chords corresponding to the notes in the first staff. The fourth staff continues the melodic line. The fifth staff shows chords corresponding to the notes in the fourth staff. The sixth staff continues the melodic line and ends with a double bar line.

EXERCISE 8

Musical notation for Exercise 8, consisting of two staves. The first staff is a treble clef with a 4/4 time signature, showing a sequence of chords with circled fingerings (3, 4, 3, 2, 1, 3) under the notes. The second staff continues the sequence of chords.

One, Two, Three, Four (duet)

Tempo - Moderate 4
(speed)

(1st GTR)

The first system of music consists of two staves. The upper staff is for the guitar (1st GTR) and contains four measures of chords: a D major triad, a D major triad with a flat 9, a D major triad with a flat 9, and a D major triad with a flat 9. The lower staff is for piano accompaniment and contains four measures of a simple eighth-note melody: C4, D4, E4, F4, G4, A4, B4, C5.

(2nd GTR)

The second system of music consists of two staves. The upper staff is for the guitar (2nd GTR) and contains four measures of chords: a D major triad, a D major triad with a flat 9, a D major triad with a flat 9, and a D major triad with a flat 9. The lower staff is for piano accompaniment and contains four measures of a simple eighth-note melody: C4, D4, E4, F4, G4, A4, B4, C5.

The third system of music consists of two staves. The upper staff is for the guitar (1st GTR) and contains four measures of chords: a D major triad, a D major triad with a flat 9, a D major triad with a flat 9, and a D major triad with a flat 9. The lower staff is for piano accompaniment and contains four measures of a simple eighth-note melody: C4, D4, E4, F4, G4, A4, B4, C5.

The fourth system of music consists of two staves. The upper staff is for the guitar (2nd GTR) and contains four measures of chords: a D major triad, a D major triad with a flat 9, a D major triad with a flat 9, and a D major triad with a flat 9. The lower staff is for piano accompaniment and contains four measures of a simple eighth-note melody: C4, D4, E4, F4, G4, A4, B4, C5.

The fifth system of music consists of two staves. The upper staff is for the guitar (1st GTR) and contains four measures of chords: a D major triad, a D major triad with a flat 9, a D major triad with a flat 9, and a D major triad with a flat 9. The lower staff is for piano accompaniment and contains four measures of a simple eighth-note melody: C4, D4, E4, F4, G4, A4, B4, C5.

Rhythm Accompaniment

(CHORD SYMBOL
- OR NAME)

↓ STRUM AGAIN FOR EACH DIAGONAL LINE

HOLD 2 BEATS LIKE A HALF NOTE

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

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

EXERCISE 9

E F G A B C

0 1 2 0 2 0

3 1 0

2 2 0 3

1 0

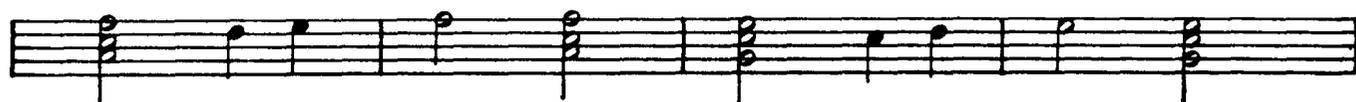
1 (hold down) 3 3

* * *

Review

Complete 1st position. . Key of C Major

EXERCISE 10



(hold down)



(let ring)

(hold down)



Here We Go Again (duet)

(1st GTR)

Musical notation for the first system, showing the 1st and 2nd guitar parts. The 1st guitar part (top staff) features a series of chords and melodic lines, with some notes marked with '0' and '2'. The 2nd guitar part (bottom staff) provides a rhythmic accompaniment with a steady eighth-note pattern.

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

Musical notation for the second system. The 1st guitar part (top staff) includes a fretting diagram for the 5th string, showing the 3rd finger touching the string to mute it. The 2nd guitar part (bottom staff) continues with its rhythmic accompaniment.

Musical notation for the third system, showing the 1st and 2nd guitar parts. The 1st guitar part (top staff) continues with its melodic and harmonic lines, while the 2nd guitar part (bottom staff) maintains the rhythmic accompaniment.

Musical notation for the fourth system, showing the 1st and 2nd guitar parts. The 1st guitar part (top staff) features a melodic line with some chords, and the 2nd guitar part (bottom staff) continues with its rhythmic accompaniment.

Musical notation for the fifth system, showing the 1st and 2nd guitar parts. The 1st guitar part (top staff) concludes with a melodic line and a final chord, while the 2nd guitar part (bottom staff) finishes with its rhythmic accompaniment.

(grad. softer)

(gradually louder)

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

Ritard (grad. slower)

Rhythm Accompaniment

BASS NOTES AND CHORDS

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

C Em F C

*hold * * * * * * *

G7 C Am Dm Em G7 C F C

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

Eighth Notes - Counting and Picking

▣ means pick downward

∨ means pick upward

EXERCISE 1

count 1 & 2 & 3 & 4 &

count 1 2 & 3 4 &

The exercise consists of four staves of music in 4/4 time. The first staff contains eight measures of eighth notes with pick directions (▣ for down, ∨ for up) above them. The second staff continues with eight measures, including a measure with a fermata. The third and fourth staves continue the eighth-note pattern for another eight measures each.

EXERCISE 2

"FERMATA"
means "hold"

The exercise consists of three staves of music in 4/4 time. The first staff contains eight measures of eighth notes with pick directions (▣ for down, ∨ for up) above them. The second and third staves continue the eighth-note pattern for another eight measures each. A fermata symbol is placed over the final note of the third staff, with a downward arrow pointing to it and the text "FERMATA" and "means 'hold'" to its right.

(Review of all material is a must)

(EIGHTH NOTES . . . counting and picking)

EXERCISE 3

□ V □ V

The musical score for Exercise 3 consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. Above the first two measures of the first staff are the symbols '□ V □ V', indicating a square-picking sequence. The music is composed of eighth-note patterns, including ascending and descending runs, and various rhythmic groupings. The notation includes stems, beams, and note heads, with some notes having flags or beams to indicate eighth-note values. The exercise concludes with a final note on the tenth staff, marked with a fermata.

Etude No. 1 (duet)

First system of musical notation for 'Etude No. 1 (duet)'. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music is in 4/4 time. Above the first measure of the top staff is the fingering 'p v'. Above the fifth measure of the bottom staff are the fingerings 'p v p v'. The piece ends with a double bar line.

Second system of musical notation for 'Etude No. 1 (duet)'. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music is in 4/4 time. The piece ends with a double bar line.

Third system of musical notation for 'Etude No. 1 (duet)'. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music is in 4/4 time. Above the fifth measure of the top staff are the fingerings 'p v p v'. The piece ends with a double bar line.

Fourth system of musical notation for 'Etude No. 1 (duet)'. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music is in 4/4 time. The piece ends with a double bar line. The text 'fine (The end)' is written at the end of the piece.

Etude No. 2 (duet)

2nd GTR "TACET" (remain silent)

fine

First Solo

Solo arrangement. . . with melody AND accompaniment.

BE SURE TO HOLD ALL NOTES FOR THEIR FULL TIME VALUES

ACCOMPANIMENT CHORD IS
PLAYED ON THE 2nd BEAT

The first staff of music shows a treble clef and a melody line. The first beat contains a single note (G4), and the second beat contains a chord (F4-A4-C5). Arrows point to the first note and the second chord, corresponding to the text above.

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

The second staff continues the melody. The first beat has a note (G4) and the second beat has a chord (F4-A4-C5). The melody note is held across the second beat.

The third staff continues the melody. The first beat has a note (G4) and the second beat has a chord (F4-A4-C5). The melody note is held across the second beat.

The fourth staff continues the melody. The first beat has a note (G4) and the second beat has a chord (F4-A4-C5). The melody note is held across the second beat.

The fifth staff continues the melody. The first beat has a note (G4) and the second beat has a chord (F4-A4-C5). The melody note is held across the second beat.

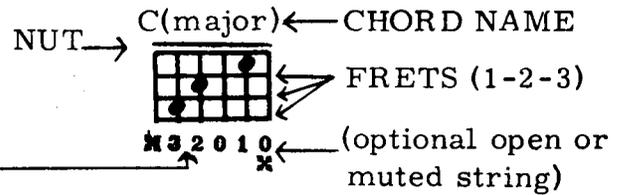
The sixth staff continues the melody. The first beat has a note (G4) and the second beat has a chord (F4-A4-C5). The melody note is held across the second beat.

The seventh staff continues the melody. The first beat has a note (G4) and the second beat has a chord (F4-A4-C5). The melody note is held across the second beat. The staff ends with a 'fine' marking.

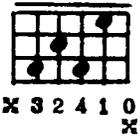
Rhythm Accompaniment

CHORD DIAGRAMS

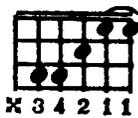
1. Vertical lines represent strings
2. Horizontal lines represent frets (see illustration, page 3)
3. Dots represent finger placement
4. Numbers indicate fingers to be used
5. Zero means open string
6. X means muted string



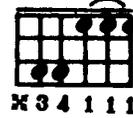
C7(dom. 7th)



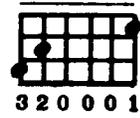
F(major)



Fm(minor)



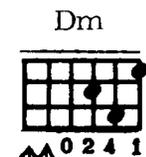
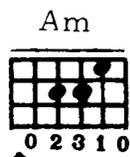
G7(dom. 7th)



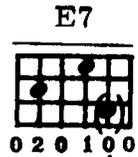
EXERCISE

(USE ONLY THE CHORD FORMS SHOWN ABOVE)

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



OPTIONAL FINGERED NOTE OR OPEN STRING



EXERCISE

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

EXERCISE

ALL CHORD FORMS MUST BE MEMORIZED

Second Solo

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

HOLD ALL NOTES FOR THEIR FULL VALUE

C = $\frac{4}{4}$

The musical score consists of seven staves. The first staff is the treble clef with a melody line and a 4-fingered chord accompaniment. The second staff is the bass clef with a melody line and a 4-fingered chord accompaniment. The third and fourth staves continue the melody and accompaniment. The fifth staff includes a trill in the melody and a 3-fingered chord. The sixth and seventh staves conclude the piece with a 'Ritard' marking and a 'fine' ending. Fingerings are indicated by numbers 1-4 above notes and 1-3 below notes. A trill is marked with a double bar and a vertical line.

Etude No. 3 (duet)

□ V

V □

count 1 2 3 4 &

V □ V

□ V

count 1 2 3 & 4 &

□ V □

V □

1 2 & 3 4

Ritard

fine

Picking Etude No. 1

(for development of the right hand)

PREPARATION

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

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

Etude

Tempo-Moderately Slow 4

Atempo (back to Tempo)

Two, Two (duet)

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

count 1 2 1.... 2....
count 1 & 2 & ah 1 & 2 & 1 & 2 & etc.

count 1 & ah 2 &

count 1 & 2 &

(C is often mis-used to represent 4/4 in popular music)

al coda

1 & 2 &

3 4 2

al coda

count 1 & 2 &

count 1 & ah 2 &

D. S. al coda

D. S. al coda

This means to play again from the (X) sign to the al coda .. then skip to the coda (\oplus)

coda

coda

3 4 2

fine

Key of G (1st position)

(All F's are sharpened)

Rhythm Accompaniment

G

G^o7 (diminished 7th)

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

D7

EXERCISE

Em

B7

"Hold 2 beats like a half note"

EXERCISE

(Rhythm Acc.)

EXERCISE

G B7 Em C

G G° Am D7 G C G

Sixteenth Notes

Slowly and evenly

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

Duet in G

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' above the first note, followed by a quarter note (C5), a dotted quarter note (D5), and an eighth note (E5). The lower staff is in bass clef with the same key signature and time signature, starting with a quarter rest, followed by a quarter note (G3), a dotted quarter note (A3), and an eighth note (B3). In the third measure, there are two dynamic markings: a 'v' (forte) above the first note and a 'p' (piano) above the second note.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, with a dotted quarter note (D5) and an eighth note (E5) in the second measure, followed by a quarter note (F#5), a dotted quarter note (G5), and an eighth note (A5). The lower staff continues the accompaniment, with a quarter note (C4), a dotted quarter note (D4), and an eighth note (E4) in the second measure, followed by a quarter note (F#4), a dotted quarter note (G4), and an eighth note (A4).

The third system of musical notation consists of two staves. The upper staff has a treble clef and a key signature change to two sharps (F# and C#). It begins with a quarter note (G4), a dotted quarter note (A4), and an eighth note (B4). The lower staff has a bass clef and the same key signature, starting with a quarter note (G3), a dotted quarter note (A3), and an eighth note (B3).

The fourth system of musical notation consists of two staves. The upper staff has a treble clef and a key signature change to one sharp (F#). It begins with a quarter note (G4), a dotted quarter note (A4), and an eighth note (B4). The lower staff has a bass clef and the same key signature, starting with a quarter note (G3), a dotted quarter note (A3), and an eighth note (B3).

The fifth system of musical notation consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It begins with a quarter note (G4), a dotted quarter note (A4), and an eighth note (B4). The lower staff has a bass clef and the same key signature, starting with a quarter note (G3), a dotted quarter note (A3), and an eighth note (B3). The word "fine" is written in the right margin of the system.

Picking Etude No. 2

FOR ALTERNATE PICKING... WHILE SKIPPING STRINGS

PAY VERY STRICT ATTENTION TO "DOWN" & "UP"
PICKING ON ALL 8th NOTE PASSAGES

REPEAT sign
(Back to Measure 1)

(hold bottom notes full value)

Repeat from preceding sign
(facing opposite direction)

(hold down top note)

0

fine

The musical score consists of six systems of notation. The first system is in treble clef and includes a 'REPEAT sign (Back to Measure 1)' and the instruction '(hold bottom notes full value)'. The second system is in bass clef and includes the instruction 'Repeat from preceding sign (facing opposite direction)'. The third system is in bass clef and includes the instruction '(hold down top note)'. The fourth system is in bass clef and includes a circled '0' above the final note. The fifth system is in bass clef and includes a circled '0' above the final note. The sixth system is in bass clef and ends with the word 'fine'.

Key of F (1st position)

(All B's are flatted)

Rhythm Accompaniment

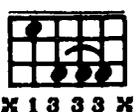
F7



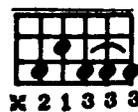
1st Finger across all strings-called "Grand Barre"

optional → (4)

Bb



C9(dominant 9th)

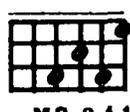


This C9 chord has the same function as C7 and is often substituted for it.

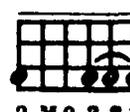
EXERCISE

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

Dm



Gm



A7



EXERCISE

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

Duet in F

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The first two measures show a simple melody in the right hand and a bass line in the left hand. The third measure contains a slur over a descending eighth-note scale in the right hand, with fingering numbers 4, 1, and 2 written above it. The fourth measure continues the piece with a chordal accompaniment in the right hand.

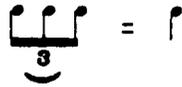
The second system continues the piece with two staves. The right hand features a melodic line with some chromaticism, while the left hand provides a steady bass accompaniment. A circled number '6' is placed below the bass line in the second measure, likely indicating a measure rest.

The third system features a more complex texture. The right hand has a rapid sixteenth-note passage, with a slur and the instruction "hold down 1st finger" written above it. The left hand has a similar rhythmic pattern. Fingering numbers are provided for both hands: the right hand has 1, 2, 3, 4 and the left hand has 1, 2, 3, 4.

The fourth system returns to a similar texture as the first system. The right hand has a melodic line, and the left hand has a bass line. A descending eighth-note scale in the right hand is marked with fingering numbers 4 and 1.

The fifth and final system concludes the piece. The right hand has a melodic line that ends with a fermata and the word "fine" written below it. The left hand provides a final bass accompaniment.

The Triplet



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

(practice slowly)

TYPE 1 $\square \vee \square \square \vee \square \square \vee \square \square \vee \square \vee \square$
 TYPE 2 $\square \vee \square \vee \square$

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

EXERCISE

fine

REVIEW ALL MATERIAL

Waltz in F (solo)

(A "Waltz" has 3 beats per measure)

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

count 2 3 1 2 3 etc..

Rallentando (slow down) (back Atempo in tempo)

Ritard - poco a poco (little by little)

fine

Key of A Minor

(Relative to C Major)

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

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



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



A-MELODIC MINOR

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



Rhythm Accompaniment

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

EXERCISE (optional

fingering)

A E7 A7 D

Dm A E7 A

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

4 1 2 al coda

al coda

3

4 0 2

3 0 4

0

2 3

D.C. al coda

DIM.

D.C. al coda

(Repeat from the beginning to the coda)

coda

coda

3

fine

Dotted Eighth and Sixteenth



EXERCISE 1

slowly

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

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

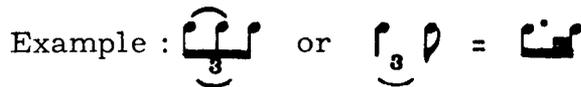
EXERCISE 2

slowly

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

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

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



EXERCISE 3

slowly

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

(be sure to keep the "3" feeling)

Key of E Minor

(Relative to G Major)

E - Natural Minor

E - Harmonic Minor

E - Melodic Minor

Rhythm Accompaniment

EXERCISE

(First ending - play 1st time only) (Second ending - play 2nd time only)

fine

EXERCISE

etc.

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

Rhythm Accompaniment

THE PRINCIPLE OF MOVABLE CHORD FORMS

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

EXAMPLE(1st or 6th stg)

This fact applies to chord playing as follows:

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

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

ON THE FOLLOWING PAGES ALL NEW CHORD FORMS WILL BE MOVABLE

Key of D Minor

(Relative to F Major)

D - Natural Minor

D - Harmonic Minor

D - Melodic Minor

Rhythm Accompaniment

F	Bb	F7	C7	C+(augmented)	
					also called C aug.

EXERCISE

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

EXERCISE

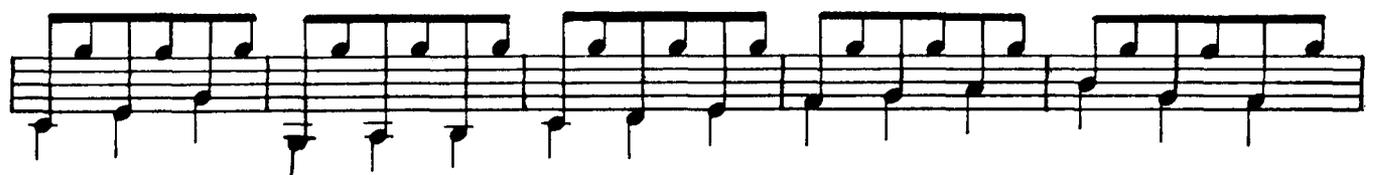
Note: The augmented chord can actually be named from any note within the form. (Example C+ = E+ = G#+ or Ab+) Augmented chords repeat themselves every 5th fret.

Endurance Etude

PICKING ETUDE #3

(HOLD 4th FINGER DOWN THRU-OUT)

Moderato $\square \vee \square \vee \square \vee$



The image shows a musical score for a piano exercise, consisting of eight staves of music. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The music features a consistent eighth-note rhythmic pattern in the right hand, with the left hand providing harmonic support. The score includes several tempo markings: "Poco Rit -" and "Mod. Slow" are placed above the fifth staff, and "Rit-poco a poco" is placed above the seventh staff. The piece concludes with a double bar line and the word "fine" written below the final note.

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

Key of Bb (1st position)

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

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

Rhythm Accompaniment

Fm

x 3 4 1 1 1

Bbm

x 1 3 4 2 1

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

G°

x x 1 3 2 4

also called
G dim
(see pg 30)

EXERCISE

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

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

Duet in Bb

Mod. Slow Tempo

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It begins with a triplet of eighth notes (G4, A4, Bb4) followed by a sequence of eighth and sixteenth notes. The lower staff is in bass clef and features a steady eighth-note accompaniment. Chord diagrams are provided for the first two measures: Bb (x2 0 2 3 1 0) and F7 (x2 3 3 2 1 0). A note in the second measure of the upper staff is marked with a '4' above it. A text annotation with an arrow points to the F7 chord diagram: "(Finger complete chord form Do not strum top string)".

The second system continues the piece. The upper staff features a melodic line with first and second endings. The lower staff continues the eighth-note accompaniment. Chord diagrams for F7, Bb, Bb, and D7 are shown. The first ending is marked with a '1.' and the second ending with a '2.'. The system concludes with a double bar line and the Roman numeral III below the staff.

The third system shows the continuation of the melody and accompaniment. Chord diagrams for Gm, D7, Gm, C7, and F are provided. The lower staff includes Roman numerals III, III, III, I, and I below the staff.

The fourth system continues the musical progression. Chord diagrams for C7, F7, Bb, and F7 are shown. The lower staff includes Roman numerals I, I, I, and I below the staff.

The fifth and final system concludes the piece. The upper staff ends with a melodic flourish. The lower staff includes chord diagrams for F7 and Bb, and the word "fine" at the end. Roman numerals I and I are shown below the staff.

Reverse Alternate Picking Study

PAY VERY STRICT ATTENTION TO PICKING AS INDICATED...

The musical score consists of eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is written in 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Above the notes, there are picking indicators: 'V' for down-pick and '∩' for up-pick. The second staff continues the melodic line. The third staff introduces a more complex rhythmic pattern with a 'V ∩' indicator. The fourth staff features a triplet of eighth notes (marked with a '3' and a bracket) and a fourteenth-note pattern (marked with a '4' and a bracket). Below the first two notes of this staff, the instruction '(hold down bottom note)' is written. The fifth staff continues the fourteenth-note pattern. The sixth staff features a sequence of eighth notes with a 'V ∩ ∩ V ∩ V' picking pattern. The seventh staff continues the melodic line with a 'V ∩' indicator. The eighth staff concludes the piece with a final melodic phrase and a double bar line.

REVIEW ALL MATERIAL

Key of D (1st position)

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

A musical staff in the key of D major (one sharp) with a circled '4' below it. Above the staff are guitar fret numbers: 0 2 4 0 2 0 2 3 0 2 3 4 2 0. The staff contains a sequence of notes corresponding to these fret numbers.

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

Duet in D

The first system of musical notation for 'Duet in D', consisting of two staves. The first staff has a circled '4' above the first measure. Below the staves are counts: 'count (1 2) 3 4 &' under the first staff and '1 & 2 & 3 (4 1) & 2 & 3 (4)' under the second staff.

The second system of musical notation for 'Duet in D', consisting of two staves.

The third system of musical notation for 'Duet in D', consisting of two staves. Above the first staff are fingering symbols: □ V V □ V V □.

The fourth system of musical notation for 'Duet in D', consisting of two staves. It includes the instruction 'Dot over a note means staccato' with an arrow pointing to a note in the first staff. The second staff ends with the instruction 'Play like this. II fine' and a fermata over the final note.

Dynamic Etude (duet)

ETUDE #4

Moderato

p Softly

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

This system consists of two staves. The upper staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a bass line of quarter notes: C3, F2, G2, A2, B2, C3. A dynamic marking of *p* (softly) is placed at the beginning. A performance instruction in parentheses is centered between the staves. A fermata is placed over the final note of the upper staff.

mp (moderately soft)

This system consists of two staves. The upper staff continues the melody from the first system. The lower staff features a bass line of eighth notes: C3, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. A dynamic marking of *mp* (moderately soft) is placed at the beginning. A fermata is placed over the final note of the upper staff.

mf Moderately loud

This system consists of two staves. The upper staff continues the melody with a dynamic marking of *mf* (moderately loud). The lower staff features a bass line of eighth notes with a dynamic marking of *p* (softly) at the end. A slur is placed over the first three measures of the upper staff.

This system consists of two staves. The upper staff continues the melody. The lower staff features a bass line of eighth notes. A dynamic marking of *p* (softly) is placed at the beginning of the lower staff.

3 2 0 2 2 3 4

(dim.) *p* (softly)
(repeat previous measure..)

(cresc.) (loud)

count 1 2 3 4

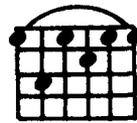
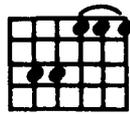
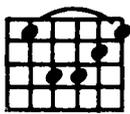
1. 2.
p Molto Ritard (much) fine

Key of A (1st position)

DUET IN A

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

Rhythm Accompaniment

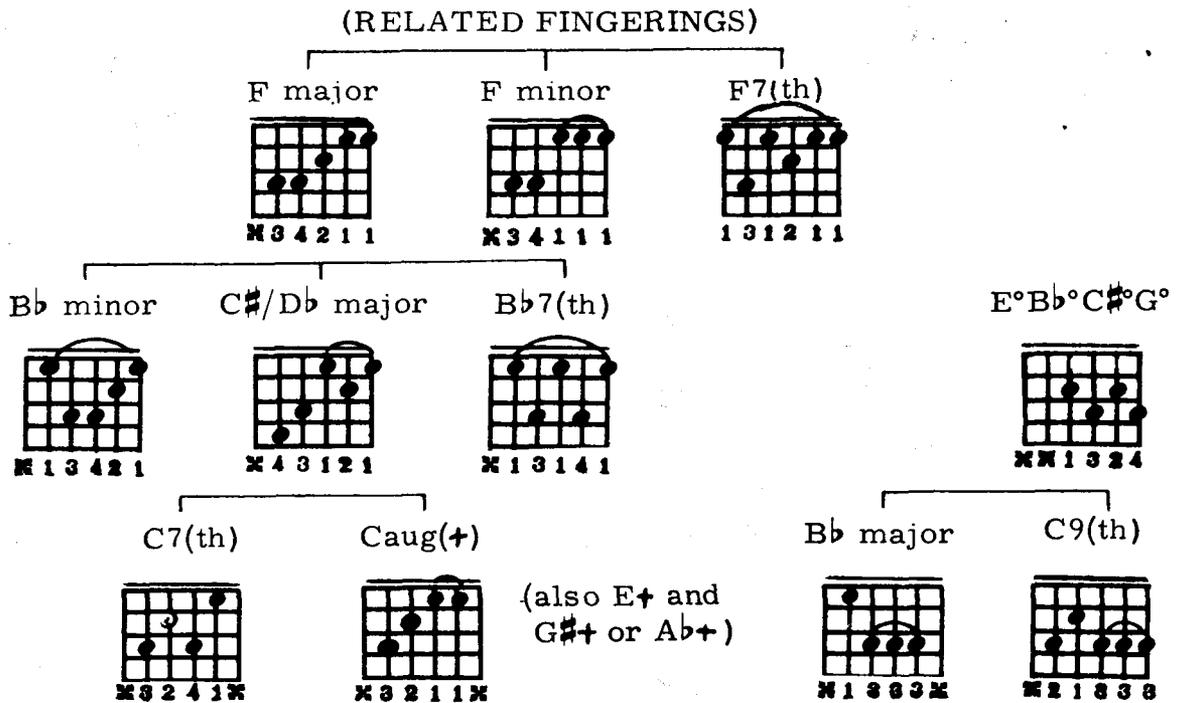


EXERCISE

EXERCISE

Movable Chord Forms

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



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

CHORD SIMPLIFICATION AND SUBSTITUTION CHART

MAJOR	C ₆	Cmaj ₇	Cmaj ₉	C ₆ ⁹	Cmaj ₇ ⁹	USE: C major
DOMINANT 7th DOM 7-ALTERED 9th	C ₉ C7(-9) C7(+9)	C ₁₃ C7(\flat 9) C7(\sharp 9)	C ₉ (11+) C ₁₃ (-9) C ₁₃ (+9)	C ₁₁ ⁺ C ₁₃ (\flat 9) etc.	----- ----- -----	USE: - C7 - C7 or G dim { build dim chord - C7 (or G $^\circ$) { on 5th note above C
DOM 7-ALTERED 5th DOM 7-ALTERED 5, 9	C7 ⁺ C7(-5) C7 ⁻⁹ +5	C7(+5) C7(\flat 5) C7 ⁺⁹ +5	Caug ₇ C ₉ (-5) C7 ⁺⁹ -5	C ₉ ⁺ etc. . . C7 ⁻⁹ -5	C ₉ (+5) C ₉ C7 ⁺⁵ ----- C ₉	USE: C ⁺ - C ⁺ or G \flat ⁺ { build substitute - C ⁺ or G \flat ⁷ { chord on flatted 5th above C
DOM 7-SUS 4	C7(sus4)	C7(susF)	C ₉ (sus4)	C ₉ (susF)	C ₁₁	USE: G minor 5th note above C
MINOR	Cm ₆	Cm ₆ ⁹				USE: C minor
MINOR 7th	Cm ₇	Cm ₉	Cm ₁₁			USE: Cm
MIN-WITH MAJ 7	Cm(\flat 7)	Cm(\sharp 7)	Cm(maj7)			USE: G ⁺ (5th above C) or Cm
MIN 7-ALTERED 5th	Cm7(-5)	Cm7(\flat 5)				USE: E \flat m { built on minor, (or lowered)3rd above C

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

Picking - A Different Technique

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

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

The musical score consists of seven staves of music. The first staff is in treble clef, 4/4 time, and begins with a first finger (I) on the first string. It features an ascending scale with fingerings 6, 4, 3, 2, 1 and a descending scale with fingerings 1, 2, 3, 4, 5. The second staff is in bass clef, 4/4 time, and features a descending scale with fingerings 2, 3, 4, 5, 6, 5, 4, 3, 2, 1. The third staff is in bass clef, 4/4 time, and features a descending scale with fingerings 2, 3, 4, 5, 6, 5, 4, 3, 2, 1. The fourth staff is in bass clef, 4/4 time, and features a descending scale with fingerings 2, 3, 4, 5, 6, 5, 4, 3, 2, 1. The fifth staff is in bass clef, 4/4 time, and features a descending scale with fingerings 2, 3, 4, 5, 6, 5, 4, 3, 2, 1. The sixth staff is in bass clef, 4/4 time, and features a descending scale with fingerings 2, 3, 4, 5, 6, 5, 4, 3, 2, 1. The seventh staff is in bass clef, 4/4 time, and features a descending scale with fingerings 2, 3, 4, 5, 6, 5, 4, 3, 2, 1. The score includes various musical notations such as stems, beams, and accents.

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

* (>) Accent mark - strike more sharply

SECTION TWO

Position Playing

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

Major Scales

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

The musical score for the C Major scale in 2nd position is presented in five staves. The first staff shows the ascending scale with fingering numbers (2, 4, 1, 2, 4, 1, 3, 4, 2, 4, 1, 2, 4, 2, 1, 4) and circled finger numbers (5, 4, 3, 2, 1, 2) below the notes. Above the staff, 'F.S.' is written above the 10th and 14th notes. The second staff shows the descending scale with fingering numbers (2, 4, 3, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1, 2, 4, 1) and circled finger numbers (3, 4, 5, 6, 5) below the notes. Above the staff, 'F.S.' is written above the 11th note. The third staff shows a chromatic ascending scale with fingering numbers (1-1, 1-2, 1-4, 4-4) and circled finger numbers (1, 2, 4) below the notes. Above the staff, 'F.S.' is written above the 1st, 2nd, 3rd, and 4th notes. The fourth staff shows a chromatic descending scale with a circled finger number (1) below the notes. Above the staff, 'F.S.' is written above the 1st note. The fifth staff shows a chromatic ascending scale with a circled finger number (1) below the notes. Above the staff, 'F.S.' is written above the 1st note. The score also includes rhythmic patterns: 'pos II' above the first staff, and '□ V □ V' above the second, third, and fourth staves.

1 2

F. S.

1 * 4 2

1 2 fine

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

EIGHTH NOTE STUDY

V

II

ARPEGGIO STUDY BROKEN CHORDS

(Practice picking as indicated--and also with alternate $\square \nabla$)

V

II

fine

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

Chord Etude No. 1

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

The first system of the musical score consists of six staves. The first staff begins with the tempo marking "Slowly, Freely". The second staff includes the tempo marking "moderato" and the instruction "Accelerando (get-faster)". The third staff contains the instruction "Flatten 1st finger" twice. The fifth staff includes the instruction "Ritard -" followed by a circle with a cross symbol and the word "coda". The sixth staff concludes with a circle with a cross symbol and the word "coda".

Slowly, Freely

The second system of the musical score consists of four staves. The first staff begins with the tempo marking "Slowly, Freely". The second staff includes the instruction "D.S. al coda" followed by a circle with a cross symbol and the word "coda". The fourth staff concludes with the word "fine".

Etude No. 5

The musical score for Etude No. 5 is presented in a grand staff format, with the guitar part on the upper staff and the piano accompaniment on the lower staff. The score is divided into six systems, each containing two staves. The guitar part is written in treble clef with a common time signature (C). The piano part is written in bass clef with a common time signature (C). The score includes various performance instructions and technical markings:

- System 1:** The guitar part begins with a series of notes marked with fingering numbers 1, 2, 4, and 5. The piano part is marked "II" and "2nd gtr tacet". The system concludes with a fermata and the instruction "F.S. 1-1".
- System 2:** The guitar part continues with notes marked with fingering numbers 1, 2, 4, and 5. The piano part is marked "II" and "F.S. 1".
- System 3:** The guitar part continues with notes marked with fingering numbers 1, 2, 3, and 4. The piano part is marked "F.S. 4".
- System 4:** The guitar part continues with notes marked with fingering numbers 1, 2, 3, and 4. The piano part is marked "F.S. 4".
- System 5:** The guitar part continues with notes marked with fingering numbers 1, 2, 3, and 4. The piano part is marked "tacet".
- System 6:** The guitar part continues with notes marked with fingering numbers 1, 2, 3, and 4. The piano part is marked "Rit. ---- fine".

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

Reading Studies

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

C MAJOR (FINGERING TYPE 1)

The musical score is written in C major, 4/4 time, and consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). Above the first staff, there are two pairs of fingering markings: 'II V' and 'II V'. Below the first staff, there are two circled numbers: 'II' and '5'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is designed for reading practice, with the instruction to not practice it.

4 V V

II ③

fine

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

Ballad (duet)

Slowly

The musical score is written for a duet on a grand piano, consisting of five systems of two staves each. The music is in 4/4 time and begins with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-4 above notes. Hand positions are marked with Roman numerals I, II, and III. A first ending bracket spans measures 10-12, with a second ending marked '2.' starting at measure 13. A 'Repeat previous measure' instruction with an arrow points to measure 14. A specific fingering instruction 'Flatten 3rd finger' is placed above a note in measure 10. The score concludes with a double bar line and repeat dots.

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



Movable Chord Forms

(RHYTHM ACCOMPANIMENT, PART TWO)

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

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

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

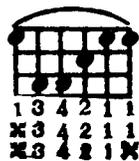
So .. each of the basic forms and each derivative is a preparation for another new chord form.

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

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

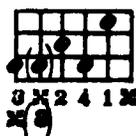
BASIC FORM #1

MAJOR
(Root 6th stg)



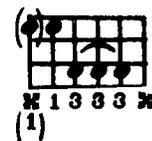
BASIC FORM #2

DOMINANT 7th
(Root 2nd or 5th stg)



BASIC FORM #3

MAJOR
(Root 5th stg)

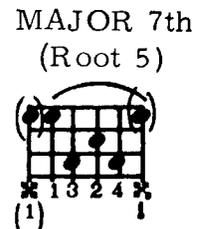
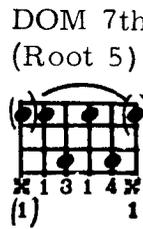
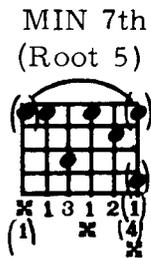
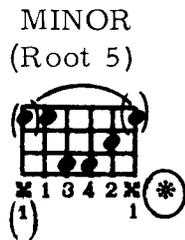
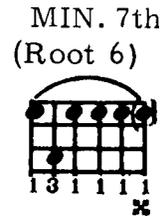
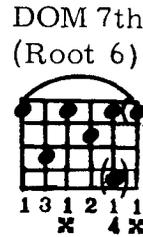
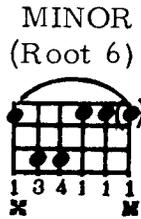
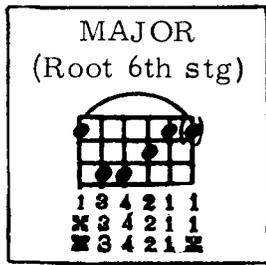


Optional Fingerings

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

Chord Forms

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



A Word about notation:

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

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

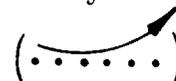
F F7 B^b B^bm

Am Am7 A^bm A^bm7 Gm Gm7 C7

F F7 B^bma7 B^bm B^bm7

F Gm7 C7 F B^bm F

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



Rhythm Accompaniment - Right Hand Technique

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

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

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

Secondly, the placement of "pressure release points" (9) and accents determine the type of beat produced. (Much more about all this later...)

Picking Etude No. 4

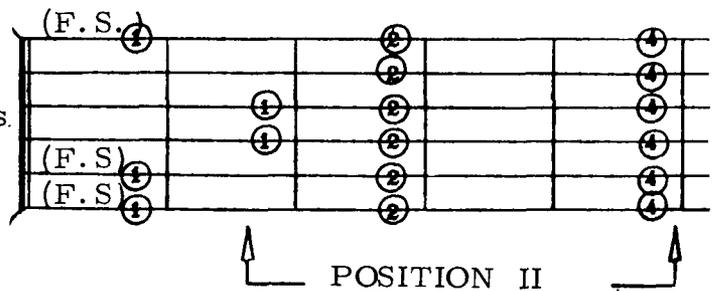
(OBSERVE FINGERING)

(Hold 3rd finger down thru-out)

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

F MAJOR (FINGERING TYPE 1A) 2ND POSITION

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



EIGHTH NOTE STUDY

ARPEGGIO STUDY

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

Chord Forms

BASIC FORM #2
DOM 7th
(Root 5 or 2)

AUGMENTED(+)
(Root any stg.)

AUG. (add 9)
(Root 5)

DOM 7th(+5)
(Root 4)

written E7(+5) E7+
E+7 E7aug

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

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

Chord Etude No. 2

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

The musical score consists of two systems of chords, each with two numbered variations. The first system includes a '0' above the first measure and a '1.' above the second measure. The second system includes a '2.' above the first measure and instructions for 'Flatten finger', 'Rit.--', and 'Atempo'. Fingering is indicated by Roman numerals (I, II, III, IV) and Arabic numerals (0, 1, 2, 3, 4) for fingers. The score concludes with the word 'fine'.

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

Another Duet in F

F.S.

The musical score is written for two staves, Treble and Bass clef, in 4/4 time. The key signature has one flat (F major). The score consists of five systems of music. The first system includes fingerings (2, 1, 4, 1, 4, 2) and articulation marks (accents, slurs, and 'V' marks). A second system contains the instruction: "II (Hold down all notes under curved lines)". The first system also includes the instruction: "I (also with alt. V)". The score concludes with the word "fine".

(Regular review is a must!)

Reading Studies

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

F MAJOR (FINGERING TYPE 1A)

□ □ □ □ V

□ □ V □ □ V

1

F.S.

fine

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

Play it Pretty (duet)

The musical score is written for two hands on a grand staff. It begins with a treble clef and a key signature of one sharp (F#). The first system includes a first ending marked 'E. S.' with a repeat sign and a fermata. The second system contains two 'to coda' markings with repeat signs and fermatas. The third system features a complex fingering sequence: 1 3 0 2 3 1, 2 3 1 1 0 3 2. The fourth system includes the instruction 'D. S. al coda' and a note that 'Repeat signs following a D. S. or D. C. are not used.' The fifth system contains a 'coda' marking with a repeat sign and a fermata, followed by a section marked with an asterisk (*). The sixth system includes the instruction 'Ritard (poco a poco)' and ends with a 'fine' marking. The score is annotated with various fingering numbers (1-4), hand positions (I, II, III), and dynamic markings.

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

Chord Forms

BASIC FORM #3

MAJOR
(Root 5)

* 1 3 3 3 *
(h)

MIN 7th
(Root 6)

2 * 3 3 3 *
(6)

(DOM) 9th
(Root 5)

2 * 1 3 3 *
(3)
2 2 (3)

(MAJ) 9
(Root 5)

2 * 1 1 3 3 *
(3)
2 2 (3)

C Am7 D9 Am7 D9

III * (V) IV (V) IV

G7 Ab7 Dm7 G7 C Db9 C⁹

III IV V III III III II

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

Triplet Study

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

Speed Study - fingering type 1

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



Speed Study - fingering type 1A

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



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

G Major - fingering type 2 (2nd position)

II

F.S.

F.S.

F.S.

1 4 1 2

Ritard--

2

fine

EIGHTH NOTE STUDY

II

V

4-4

4-4

ARPEGGIO STUDY

(Also practice arpeggios with alt. $\square \vee$)

Dotted 8th and 16th Study

(Practice as legitimate $\text{♩} \cdot \text{♩}$ and as $\text{♩} \text{ } \underset{3}{\text{♩}}$ - see Page 42.)

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

Waltz for Two (duet)

Moderately

(Atempo)

Flatten 1st finger

to Coda

to Coda

D. S. al coda

Rit. ---

D. S. al coda

The musical score is written for two hands on a grand staff. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Moderately' and the performance instruction '(Atempo)' is present. The score consists of five systems of music. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second system includes a bass clef and a key signature of one flat (Bb). The score contains various musical notations such as chords, arpeggios, and fingerings. There are two 'to Coda' markings with a circled cross symbol. The piece concludes with a 'D. S. al coda' instruction and a 'Rit.' (ritardando) marking.

coda

HARM. ●

Ritard---

(XII)

coda

fine

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

Chord Forms

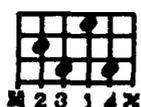
(From this dom7th we derive the dim7)

Diminished 7th (°) (Root any stg)

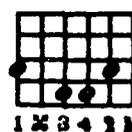
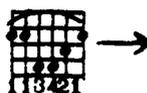
(From this min. we derive the maj7)

Maj 7th (Root 6)

(7th)



(min.)



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

EXERCISE

Gmaj7 G7 Cmaj7 Cm

Gma7 A7 D7 F#° G

(Maj.)



(Maj.) 6th (Root 6)



(4th string must not sound)

(Dom.) 13th (Root 6)



(4th string must sound)

(Dom.) 9th (Root 6)



EXERCISE

G G13 Cmaj7 F9

Bm7 E7 Am7 F#° G F9 G G6

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

Reading Studies

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

G MAJOR (FINGERING TYPE 2)

The first section of the score is in G major (one sharp) and 4/4 time. It consists of nine staves of continuous eighth-note patterns. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. A circled 'II' is written below the first measure, and a circled '4' is written below the second measure. Above the first staff, fingering numbers are indicated: '2' above the first measure, 'V' above the second, 'V' above the third, and 'V' above the fourth. The patterns progress through the scale and its inversions, including ascending and descending runs, and various rhythmic groupings.

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

The second section of the score is in G major (one sharp) and 3/4 time. It consists of one staff of continuous eighth-note patterns. The staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A circled 'II' is written below the first measure, and a circled '4' is written below the second measure. Above the staff, fingering numbers are indicated: '4' above the first measure, 'V' above the second, and 'V' above the third. The pattern continues with eighth-note runs.

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

Blues in G (duet)

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

(1st gtr.) (optional rhy gtr)

(2nd gtr.)

G C9

G G7 C9

G D7 C9

(Accent mark = strike sharply)

1. G

2. G

fine

(count- 1 & 2 & 3 4)

HARM

III IV II (XII)

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



Chord Etude No. 3

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

Rubato

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

Rhythm Accompaniment - Right Hand Technique

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

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

Cm G7 Cm G7

$\square \nabla \square \nabla$ $\square \nabla \square \nabla$ $\square \nabla \square \nabla$ $\square \nabla \square \nabla$

Picking Etude No. 5

(Hold down 4th finger thru-out)

Moderato $\square \nabla \square \nabla$

fine

(REVIEW-REVIEW!)

Short and Sweet (duet)

Slowly

The musical score is written for guitar in 4/4 time, featuring a duet between the treble and bass clefs. The key signature has one sharp (F#). The score is divided into five systems, each with two staves. Fingerings are indicated by numbers 1-4. Chord diagrams are shown as circles with numbers inside. Performance instructions include 'F.S.' (First Strum), 'Harm' (Harmonics), and 'fine'. A counting instruction '(count-- 1 & 2 & 3 4)' is present in the first system. A specific fingering instruction '(Flatten 2nd finger)' is noted above a chord in the fourth system. The score concludes with a 'fine' marking and a circled 'VII' chord diagram.

V 4 1 3 V
II
I 0 II 1 4 3 V V V V
I 0 II 1 2 (count-- 1 & 2 & 3 4)

(V) 9 3 3 2 II I

II 1 4 (3) 4 (Flatten 2nd finger) 2 2 3
4 4 3 0 1 0 1 4 (IV) (III)

(2) 4 4 4 4 Harm 2 2 2 2
F.S. I F.S. VII fine
1 3 4 3 2 0

D MAJOR - FINGERING TYPE 3 (2nd Position)

II

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

5 4 3 2 1 2

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

3 4 5 6 5

V

F.S. F.S.

fine

EIGHTH NOTE STUDY

II



ARPEGGIO STUDY



(Also practice Arpeggios with alt. □ V)

Chord Forms

	(Dom.) 7th(sus. 4) (Root 6)	(7th)	Min. 7th (Root 2 or 5)	Min. 7th(b5) (Root 2)
(7th)				
131211	1314XX (1) (1)	3241X	3X141X X(3)	2X141X
		(7th sus. 4)	written	Cm7 b5
				Cm7 -5
		13141X		Cm7 5b

EXERCISE

Cma7		G7(sus4) G7		Em7 Em7(b5) A7(sus4) A7	
III		V			
Dm7 Dm7(-5) G7(susC) G7		Cma7 Db9		C ⁹ / ₆	
III				II	

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

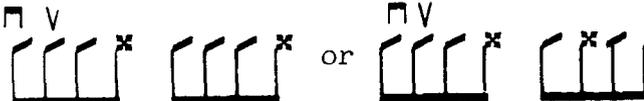
Melodic Rhythm Study No. 1

OPTIONAL DUET WITH RHYTHM GUITAR

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

*Rhythm Guitar
use Latin beat

The musical score consists of eight staves of music. The first staff shows chords: C, C#°, G7, C, C, C#°. The second staff has a rhythmic notation: □ V V □ V □ V. Below it is a count: 1 2 3 & 4 & 1 & 2 & 3 4. The third staff shows chords: Dm7, G7, C, C7, F, F#°. The fourth staff has a rhythmic notation: 1 & 2 & 3 & 4 & 1 2 & 3 4. The fifth staff shows chords: C, C#°, G7, C, Am7, D7. The sixth staff shows chords: G, Ab°, D9, G, G, Ab°, Am7, D7. The seventh staff shows chords: G, G7, C, C#°, G, C#°, C, C#°. The eighth staff shows chords: G, Eb7, E7, A7, D, Eb°, A7, D. The music is written in treble clef with a key signature of one sharp (F#).

(* Rhy. Gtr.  ...and remember substitutions possible on (dom)7th and Maj chords.)

D / Eb° / Em7 / A7 / D / D7 / G / Ab°

D / Ab° / G / Ab° / D / Ab° / (susD) / A7 / A7 / D

fine

Chord Etude No. 4

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

Slowly and Freely

1. Rit. (poco a poco) Atempo

2. Rall. --

fine

Staccato - Legato

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

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

fine

Reading Studies

FOR READING ONLY

D MAJOR (FINGERING TYPE 3)

II ⑥

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

Dee - Oo - Ett (duet)

Moderately Slow

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of five systems of two staves each, with various dynamics and performance markings.

- System 1:** Starts with a piano (*p*) dynamic, marked "softly". The first staff has a fingering "II" above the first measure. The system concludes with a fermata and a "to coda" instruction.
- System 2:** Features a mezzo-forte (*mf*) dynamic, marked "(moderately loud)". It also concludes with a fermata and a "to coda" instruction.
- System 3:** The first staff has a forte (*f*) dynamic, marked "(loud)". The system concludes with a fermata and a "D.C. al coda" instruction.
- System 4:** This system is primarily for the right hand, starting with a forte (*f*) dynamic. It concludes with a fermata and a "D.C. al coda" instruction.
- System 5:** This system is primarily for the left hand, starting with a forte (*f*) dynamic. It concludes with a fermata and a "coda" instruction.

The score includes various musical notations such as slurs, ties, and dynamic hairpins. The piece ends with a final fermata and a "coda" symbol.

Chord Forms

(9th)	(DOM) 9th (Root 5)	DIM. (7th) (Root any string)	(MAJ) 6th (Root 6)

EXERCISE

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

(MAJ. 7th)	MIN. 6th (Root 2)	(9th)	DOM 7th +5 (Root 6)

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

(The min 6th form shown above may also be called min 7th $\flat 5$... root 5th stg.)

Speed Study - fingering type 2

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

Musical staff 1: Treble clef, key signature of one sharp (F#), common time (C). The staff contains a sequence of eighth notes starting on G4, moving up to D5 and then down to G4. A fingering box above the staff shows 'II' and 'V'. A repeat sign is at the end of the staff.

Speed Study - fingering type 3

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



(For additional technique building patterns, see Page 46)

A Major - Fingering Type 4 (2nd position)

Cancellation reminder--
back to F# as in signature

Double sharp raises
Note 1 tone (2 frets)

EIGHTH NOTE STUDY

ARPEGGIO STUDY

(Also practice arpeggios with alt. \square ∇)

Chord Etude No. 5

Rubato

Atempo

Rit (poco a poco)

Reading Studies

FOR READING ONLY

A MAJOR - FINGERING TYPE 4

The musical score consists of ten staves of music in A major, 4/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is a continuous sequence of eighth and sixteenth notes, primarily ascending and then descending. Fingerings are indicated by Roman numerals (II, 4, ⑥) and circled numbers (4, ⑥). The piece concludes with a double bar line at the end of the tenth staff.



Tres Sharp (duet)

Moderately

The musical score is written for two voices and piano accompaniment. It consists of five systems of music. The first system includes a tempo marking 'Moderately' and a key signature of three sharps (F#, C#, G#). The music is in 4/4 time. The piano part features chords in the right hand and a melodic line in the left hand. The vocal parts enter in the second measure of the first system. The score includes various musical notations such as notes, rests, slurs, and fingerings. A circled '0' is present at the end of the first system. The second system continues the piano accompaniment and vocal lines. The third system shows the piano part with a more active melodic line in the right hand. The fourth system features a key signature change to two sharps (F#, C#) and a 3/4 time signature. The fifth system concludes the piece with a final cadence in the piano part.

16th Note Study

(Count carefully, see Page 31)

II count
1 a & ah 2a & ah

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

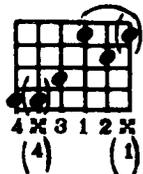
fine

Chord Forms

(MIN 7th)



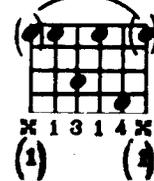
MAJOR
(Root 2 or 5)



(7th)



(DOM.) 7th(sus4)
(Root 5)



(also called 11th)

EXERCISE

III I

III II I III V

Speed Study - fingering type 4

As before-keep an even tempo-play as written and as  -with, and without repeats.....



(For additional technique building patterns see Page 46)

Chord Forms

9th →

MINOR 6th (Root 6)

min 7

Min 7(b5) (Root 6)

Min7(b5) (Root 5)

(Previously learned as min6 root 2)

EXERCISE

(b5)

Gm6 Cm7 Gm6 Eb7

Am7 Am7(b5) D7 Gm6

II III II IV

(V) IV III II

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

EXERCISE

Bbm6 Cm7(b5) F7 Bbm

V VII VI

Cm7(b5) Bbm Gm7(b5) Cm7(b5) F7 Bbm Bbm6

III(also called Ebm6) I II I V

EXERCISE

Dm6 E° Dm G° Dm6 Em7(-5) Dm A7

II III V VI IX VII(also Gm6) V

D7 Gm6 Em7(-5) A7 Dm Dm6

III II V IX

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

2nd Position Review

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

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

FINGERING TYPE 1



The musical score for FINGERING TYPE 1 consists of ten staves of music in 4/4 time, written in treble clef. The piece is in the key of C major and features a consistent eighth-note melody. Chord changes are indicated above the staff, and fingering numbers (1-4) are placed below the notes. A circled '5' is placed below the first staff, and a circled '4' is placed below the fifth staff. A diamond-shaped symbol is placed above the first note of the fifth staff, with a line pointing to the text 'Gm7(hold 6 beats)'. The score includes various chord types such as major 7th, minor 7th, dominant 7th, diminished, and suspended chords.

Chord progression for the first staff: C, Am7, Dm7, G7 (sus4), G7, C(maj7), Am7, Dm7, G7, G7 (13).

Chord progression for the second staff: Dm7, G7, Em7, Eb°, Dm7, G7, C.

Chord progression for the third staff: F, Em7, Eb7, Dm7, G7, C, C7.

Chord progression for the fourth staff: F, Em7, Am7, Dm7, G7, G7 (sus4), G7, C.

Chord progression for the fifth staff: Gm7(hold 6 beats), E+ TYPE 1A, F, F#°, Gm7, C7.

Chord progression for the sixth staff: F(maj7), Dm7, Gm7, C7, F, Gm7, Am7, Ab°.

Chord progression for the seventh staff: Gm7, C7, F, F7, Bb, B°, F, Dm7.

Chord progression for the eighth staff: Gm7, C7, F, F7, Bb, Bbm(6), Am7, Dm7.

Gm7 C7 F (hold 3 beats) Eb9 D9 (hold 4 beats)

TYPE 2 G Am7 D9 G G+ C Bm7 E7 Am7 D7

Bm7 Bb° Am7 E7 Am7 D7 G G+

C C# G Em7 Am D7 G G7

C Cm(6) Bm7 Em7 Am7 D7 G

Em7 A7+5 **TYPE 3** D Bm7 Em7 (sus4) A7 A7

D Bm7 E9 A7 Em7 A7 F#m7 B7

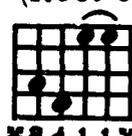
Em7 A7(13) A7 D(maj7) C#m7 F#7 Bm7 E7

TYPE 4 A(6) Bb° Bm7 E9 A(maj7) F#m7 Bm7 E7

A A+ D Dm(6) C#m7 F#m7 B7 E7 A

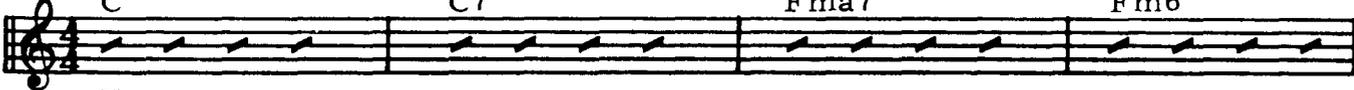
Rit. -- fine

Chord Forms

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

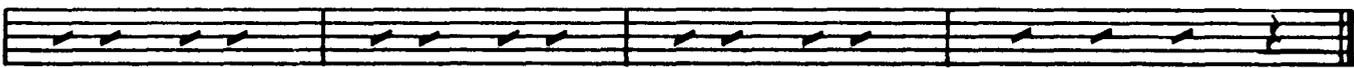
EXERCISE

C C7 Fma7 Fm6

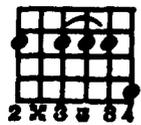
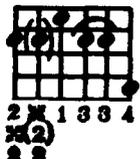
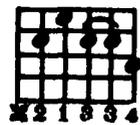


V

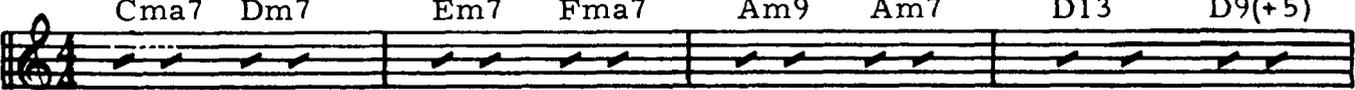
Cma7 A° Dm7 G+ C F C



VIII V IV V

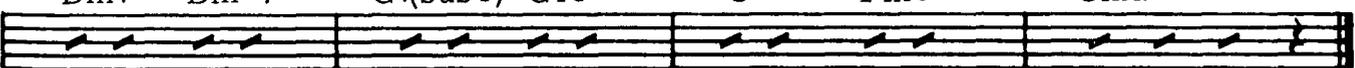
Min 7th  → MINOR 9th (Root 6)  (DOM.) 13th (Root 5)  (DOM.) 9th(+5) (Root 5) 

Cma7 Dm7 Em7 Fma7 Am9 Am7 D13 D9(+5)



III V VII VIII (V) IV

Dm7 Dm⁻⁵ G7(sus4) G13 C Fm6 Cma7



V III V III

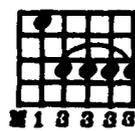
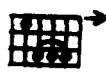
derived from maj. form top of this page



MAJOR 6th (Root 6)



derived from maj. -Basic form #3

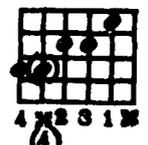


MAJOR 6th (Root 5)

derived from open position A minor form



MAJOR 6th (Root 5 or 2)



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

Quarter Note Triplets

$$\left(\begin{array}{c} \text{♩} \text{♩} \text{♩} \\ \text{3} \end{array} = \text{♩} \text{♩} \text{♩} = \text{♩} \right)$$

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

Slow Even Tempo

Miss the strg - pick the air

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

* * * *

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

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

Position III C[#]/D^b - F[#]/G^b - A^b - E^b - B^b

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

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

Major Scales in 3rd Position

(MOST USED)

B \flat MAJOR (FINGERING TYPE 4)

F.S.

III

E \flat MAJOR (FINGERING TYPE 3)

III

1—1

112 fine

A \flat MAJOR (FINGERING TYPE 2)

Musical score for A \flat Major (Fingering Type 2). The score consists of five staves. The first staff includes a treble clef, a key signature of two flats (B \flat and E \flat), and a 4/4 time signature. The first measure is marked with a Roman numeral III. The melody is written with various note values and rests. Fingerings are indicated by numbers 1-4 above the notes. Circled numbers 1-6 are placed below the notes. A double flat symbol (b) is shown above a note in the first staff. The piece concludes with the word "fine" at the end of the fifth staff.

B \flat MAJOR (FINGERING TYPE 1)

Musical score for B \flat Major (Fingering Type 1). The score consists of five staves. The first staff includes a treble clef, a key signature of two flats (B \flat and E \flat), and a 4/4 time signature. The first measure is marked with a Roman numeral III. The melody is written with various note values and rests. Fingerings are indicated by numbers 1-4 above the notes. Circled numbers 1-5 are placed below the notes. A double flat symbol (b) is shown above a note in the first staff. The piece concludes with the word "fine" at the end of the fifth staff.

Annotations:

- F.S. (First Staff) above the first staff.
- F.S. (First Staff) above the fifth staff.
- Double flat lowers note 1 tone
- Cancellation reminder-back to B \flat as in signature

3rd Position Review

OPTIONAL DUET WITH RHYTHM GUITAR

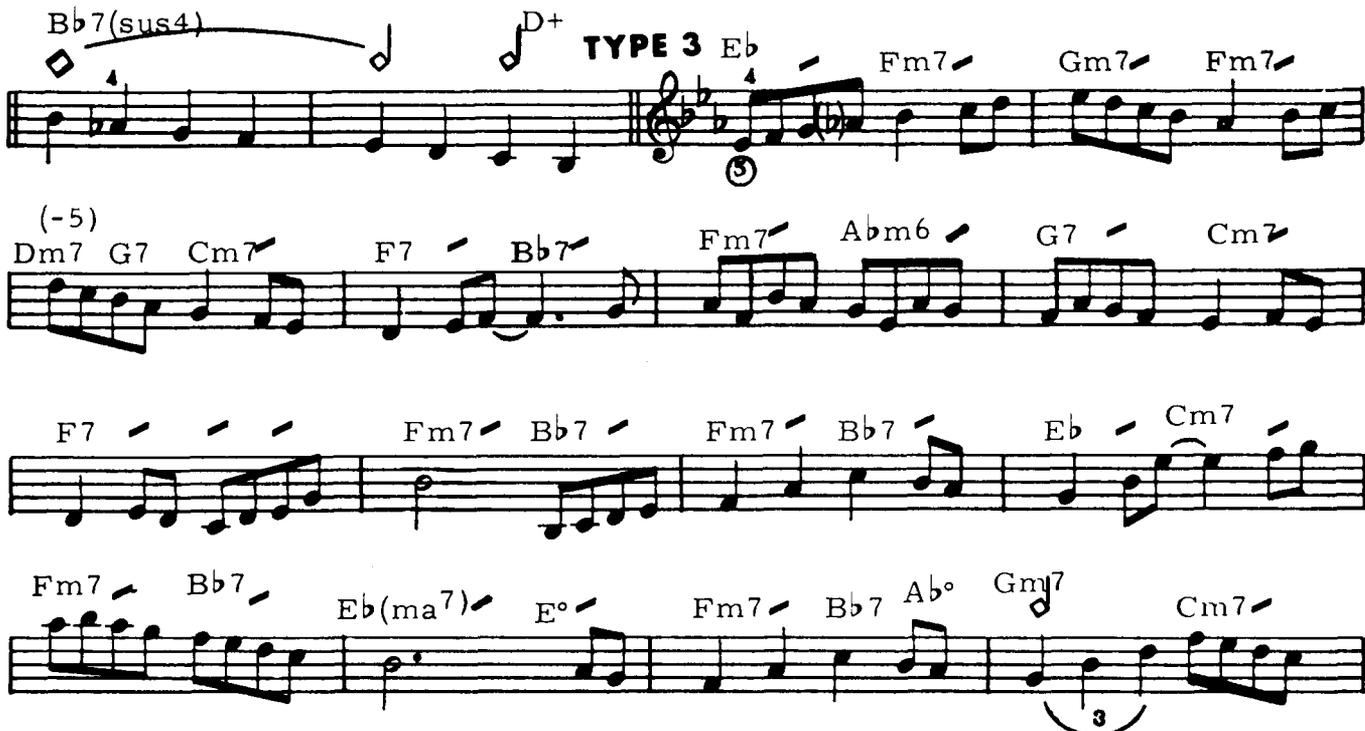
(Employing the four preceding Major Scales in Position III)

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

TYPE 4



TYPE 3



Fm7 Bb7 Eb Bbm7 Eb7

TYPE 2 Ab Bbm7 Cm7

Bbm7 Ab Fm7 Bbm7

Eb7 Db D° Ab F7 Bbm7 Eb7

Ab Bbm7 Cm7 Bbm7 Ab7(sus4) Ab(13)

TYPE 1 Db Ebm7 Fm7 Ebm7 Cm7 F7 Bbm7

Eb7 Ab7 Ebm7 Gbm6 F7 Bbm7 Ebm7 Ab7

(-5) Fm7 Bb7+Bb7 Ebm7 Ab7 Fm7 B7 Bb7 Ebm7 Ab7

Db Bbm7 Ebm7 Ab13 Db Db9

115 fine

Chord Forms

9th → (DOM.) 7th(b9) (Root 5)

Dim → 2 X 1 3 1 X
X 2
2 2

min 7 → (DOM.) 7th(sus4) (Root 2)

(Also min 11) written: C7(-5) C-57
Root 6 C7(b5) etc.

(DOM.) 7th(b5) (Root 2)

2 X 3 4 1 X

EXERCISE

Gma7 G6 Am7 D7(b9) G6 Am7 Bm7 E7(-9)

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

Am7 D7(susG) D7(b5) G6 C9 G6

(V) III II

(The dom7(b5) form shown above may also be named from the 6th string).

9th → MINOR 9th (Root 5)

9th → (DOM.) 7th(+9) (Root 5)

6th → MAJ 9 (Root 5)

2 X 1 3 3 3
X 2 3 4 X
2 2

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

2 X 1 4 3 X
X 2
2 2

written: B7(+9) B7(9+)
B7(#9) etc.

EXERCISE

Fm9 E7(+9) Ebma7 E°

VI

Fm9 E7(+9) E9 Ebma7⁹ Db9 D7(b9) Eb

VI V III IV III

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

1st Position Review

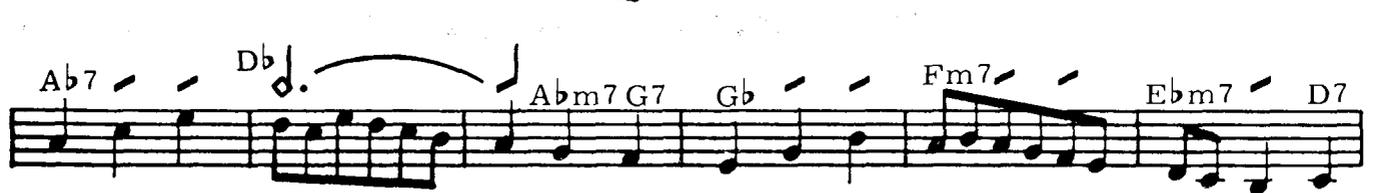
OPTIONAL DUET WITH RHYTHM GUITAR

(Employing the two preceding Major Scales in Position I)

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

TYPE 3




TYPE 4





Major Scales in 4th Position

(MOST USED)

G MAJOR (FINGERING TYPE 1A)

Musical score for G Major (Fingering Type 1A) in 4/4 time. The score consists of five staves. The first staff includes fingering numbers (6, 6, 4, 3, 2, 1) and 'F.S.' (Finger Shift) markings above the notes. The second staff has a '4' above the first note. The third staff has a '2' above the first note. The fourth staff has a '4' above the first note. The fifth staff ends with the word 'fine'.

D MAJOR (FINGERING TYPE 1)

Musical score for D Major (Fingering Type 1) in 4/4 time. The score consists of five staves. The first staff includes fingering numbers (5, 4, 3, 2, 1) and 'F.S.' markings above the notes. The second staff has a '4' above the first note. The third staff has a '2' above the first note. The fourth staff has a '4' above the first note. The fifth staff ends with the word 'fine'.

A MAJOR (FINGERING TYPE 2)

Musical score for A Major (Fingering Type 2) in 4/4 time. The score consists of five staves. The first staff includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The first measure is marked with a Roman numeral IV. Fingerings are indicated by numbers 1-4 above the notes and circled numbers 1-6 below the notes. The piece concludes with the word "fine".

E MAJOR (FINGERING TYPE 3)

Musical score for E Major (Fingering Type 3) in 4/4 time. The score consists of five staves. The first staff includes a treble clef, a key signature of three sharps (F#, C#, and G#), and a 4/4 time signature. The first measure is marked with a Roman numeral IV. Fingerings are indicated by numbers 1-4 above the notes and circled numbers 1-6 below the notes. The piece concludes with the word "fine".

Chord Forms

MINOR (Root 5)	MIN. (maj7) (Root 5)	MIN. 7th (Root 5)	MIN 6th (Root 5)	MINOR (Root 6)	MIN. (maj7) (Root 6)	MIN. 7th (Root 6)	MIN. 6th (Root 6)
X1342X	X1423X	X1413X	X2413X	13411X	13211X	2X333X 13111X	2X133X

EXERCISE

Dm	Dm(maj7)	Dm7	Dm6 (or G9)	Gm	Gm(maj7)	Gm7	Gm6 (or C9)
V			IV	III		(III) or III	II

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

Dm	A+	Dm7	Dm6	Gm	D+	Gm7	Gm6
(also: C#+)				(also: F#+)			

Min. 7th	MIN. 9th (Root 6)	7th + 9 (Root 6)	MAJ. 7th (Root 6)
9th	131114	13X244	13X244

EXERCISE

Am7	Am9	Ab7(+9)	D+	G	Am9	Ab7(+9)	Gma7
V		IV	III	V		IV	III

Am7	Am9	Ab7(+9)	D+	G	Am9	Ab7(+9)	Gma7
V		IV	III	V		IV	III

(Substitution tip: b5 and +5 forms are almost always interchangeable - also +9 and b9).

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

TYPE II

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

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

A F#m B7 TYPE III E C#m7

F#m7 B7(sus4) B7 G#m7 C#m7 F#m7

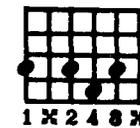
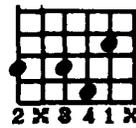
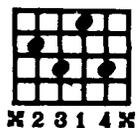
F#m(-5) B7(sus4) B7 E B7 E

fine

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

Chord Forms

The root of this form → (DOM)7th(b9) 7th(sus4) (DOM)7th(b5) (Root 6) 7th(+5) (DOM) 7th (Root 6)
 is one fret below any
 fingered note. It has
 four possible names
 like the dim.7th chord



EXERCISE

Author's Notes

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

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

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

Examples: for C7+5(b9) you may play: C7(+5) (omit the b9) or: C+
 for G7 (13) you may play: G7(-9) (omit the 13th) or: G7
 for F9(sus4) you may play: F7(sus4) (omit the 9th)

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

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

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

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

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

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Melodic rhythm study #1	92
16th note study	105
Also see: (fundamentals) eighth notes, sixteenth notes, the triplet, dotted eighth & sixteenth, quarter note triplets... speed studies, arpeggios and solos marked (*)	

SCALES - OPEN (FIRST) POSITION

C Major	4, 8, 12
G "	30
F "	35
B \flat "	50
D "	53
A "	56
E \flat "	57
A Minor (3 types)	39
E Minor (3 types)	43
D Minor (3 types)	47
Chromatic scale	46

SCALES - MOVABLE FINGERINGS (POSITION PLAYING)

C Major - Fingering type 1 (position II)	60
F " - " " 1A (" II)	70
G " - " " 2 (" II)	80
D " - " " 3 (" II)	90
A " - " " 4 (" II)	100
B \flat Maj - Type 4, E \flat Maj - Type 3 (position III)	112
A \flat " - " 2, D \flat " - " 1 (" III)	113
A \flat " - " 4, D \flat " - " 3 (position I, no open stgs.)	117
G " - " 1A, D " - " 1 (position IV)	119
A " - " 2, E " - " 3 (" IV)	120

SOLOS

"first Solo"	23
"Second Solo"	26
(*)Picking etudes #1, #3, #4, #5	27, 48, 69, 88
(*)Duet in F (1st gtr. part)	36
Waltz in F	38
(*)Pretty Pickin' (1st gtr. part)	40
(*)Take Your Pick (1st gtr. part)	44
Chord etudes #1, #2, #3, #4, #5	62, 72, 87, 93, 101
"Ballad" (1st gtr. part)	66

<u>SPEED STUDIES</u>	46, 78, 79, 98, 99, 106
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