

REVISED EDITION

GUITAR LORE

Dennis Sandole

Theodore Presser Company

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Dennis Sandole

“The studies contained in **Guitar Lore** by Dennis Sandole are in my opinion to be considered as **the** poetics of the instrument; invaluable!”

PAT MARTINO

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FOREWORD

This book will appeal to any teacher taking a student into the advanced stages of guitar study. Students are advised that the assistance of a qualified teacher is essential to obtain the best results from the study of this text.

The approach and goals of the text are twofold: to reaffirm existing capabilities and to further the student's learning process. These goals are obtained by the study of: (1) sight-reading and ear training in the initial **etude** section, (2) shifting, overlap and stretch concepts

in the following **scale** section (including the combinations and extensions of scale fingering), and (3) chord theory in the final **chordal** section. Lessons should contain material from each of the three sections.

In the time I have spent teaching from this text, I have found the content thorough and well-suited for both the teacher and student dedicated to furthering the concept of guitar performance as a legitimate and exalted medium.

Joan Pinney

NOTE TO THE TEACHER

This text should be approached on the basis of performance (a controlled tempo at slower than maximum speed) which will eliminate mistakes in fingering and the resulting frustration. (See page 34.)

The student will eventually develop a perspective and control which will enable him to present a consistently superlative performance.

Each lesson should include material from each of the three sections of the book: the initial **etude** section, the middle **scale** section, and the final **chordal** section.

For example, a lesson might include:

Some of the etude material from page 6,

Some of the scale fingering from page 19,

Some of the chordal material from page 34.

NOTE: Though the book contains three sections, the initial and middle sections do not end on a specific page but overlap into the next section.

The instructor should use his discretion, based on the student's capacity, as to the amount of material from each section.

The basic principles of guitar technique are established in the initial **etude** section and are developed and expanded in the subsequent **scale** and **chordal** sections. The etude material is based on a comparison of response, length and strength of the fingers. This principle is carried over into the scale fingerings and then to the chordal approach.

Dennis Sandole

THE TECHNIQUE (OR ART) OF PLAYING

While technical mastery is an indispensable requisite to eventual virtuoso performance, it should not be approached as the ultimate objective. Maturation of concept should be stressed, rather than technical brilliance.

Musicianship, as differentiated from instrumental proficiency is the ability of the ear to immediately identify and categorize the melodic, harmonic and rhythmic factors in music. Concept is stressed permitting the literature to be approached pick or finger style.

RIGHT HAND

Right hand hanging at side, fingers naturally assume semicurved position. Rest right upper arm on body of guitar (position varies with length of arm). Place regular size hard pick on 1st finger (top of pick parallel to 2nd joint of 1st finger). Place thumb flat across pick (do not stiffen or bend thumb). Pull back 1st finger sufficiently to avoid touching strings (pick protruding slightly more than 1st finger). Do not grasp pick too firmly (just sufficient to avoid dropping pick). Inverted V is formed.

As 1st finger is pulled back slightly to the right of the pick, the bottom tip of the pick and tip of finger protrudes beneath thumb. (Notice tip of pick protrudes slightly more than tip of 1st finger). Pick from elbow

LEFT HAND

In stressing maximal expressionism with minimal digital manipulation, the objective is to eliminate all superfluous movement.

To demonstrate: First finger bars 6 strings on F major at first fret. The position of the left thumb is behind the fingerboard approximately at the center. (Avoid pressing left palm to finger board). In this position, the strings are accessible to tips of the fingers with minimal distance between the fingers and fingerboard. Thus, the powerful muscle of the left thumb becomes a secure base of operation for fingers.

If thumb is moved upward or to the right, the position of the hand is disrupted, the fingers no longer poised above and close to the strings.

Emphasis is on expressionism, and assuming the student displays an aesthetic potential, the literature will develop the sensitivity of the ear combined with an intellectual awareness of the logic and cogency of the musical principles in the literature.

This literature represents a graduated extension of musical principle rather than a mathematical format. It is therefore imperative that the student extend all studies in order to derive maximum benefit from the principles.

with wrist, fingers and thumb fused into one unit (thus all movement is from elbow).

As right hand glides across pick guard, fingers retain slightly curled natural position (do not close or open fingers from natural semi-curved position). Do not anchor right hand on pick guard or bridge. Eliminate unnecessary movement of right hand in picking procedure. Hold pick flat and parallel to strings, use tip of the pick.

In picking from elbow, the distance of pick entering between the strings is rendered constant. Digital mastery is achieved thru synchronization of both hands.

With the fingers being of unequal length, the 3rd and especially the 4th fingers traverse an increased distance to the fingerboard thus disrupting accuracy and solidarity of impact. The concentration of tone is also diffused and, with the thumb no longer a secure base of operations, the overall result is increased muscular exertion. With the hand in proper position, the principles of acquiring a touch are thus exemplified — just sufficient pressure to obtain firm, solid sound.

Emotion emanates from the aesthetic potential, not muscular effort. A larger hand or fingers may have comparatively less difficulty in coping with these factors but the principles involving unequal length of fingers and the distance between fingers and board still apply.

ALTERNATE PICKING

Mastering the technique of alternate picking (i.e. down-up or up-down strokes) is an imperative requisite in establishing a flawless synchronization between the hands. The gravitational pull of the down stroke is a constant deterrent. The following exercises will assist the student in overcoming this problem.

Concentrate on touch and expressionism, performing the exercises as differentiated from practicing. Main-

tain a tempo that permits control (slightly slower than maximum tempo).

A primary requisite; the controlled tremolo is essential to the eventual synchronization of the hands. Perform the following **Tremolo Exercise** using 8 alternating down and up strokes to each note. Start the exercise with down picking, repeat starting with up picking. Minimize movement of down and up strokes (just sufficient movement to obtain a solid sound).

Tremolo Exercise

Finger 4

Pick $\square \vee \square \vee$ etc.
 $\vee \square \vee \square$ etc.



String ①



②



③



④



⑤



⑥

Reverse

Chromatic Exercise

($\square \vee$ then $\vee \square$)



①

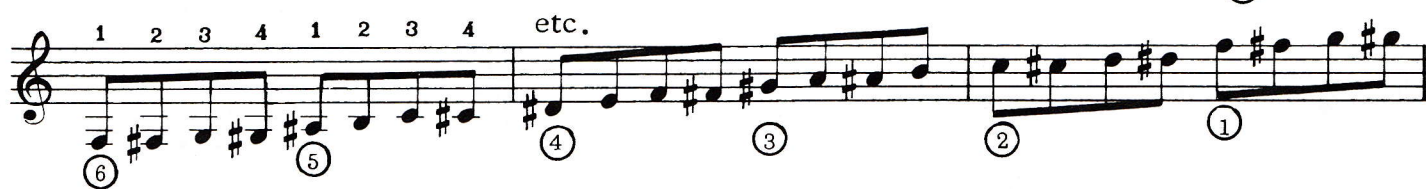
②

③

④

⑤

⑥



⑥

⑤

④

③

②

①

Studies on Diatonic and Chromatic Fingering

Apply to every string using the above as a model. Concentrate on the notational aspect of each study. Avoid a mechanical approach.

Apply and to all 2 note studies.

Open String Gymnastics

Begin on open
 ③
 ④
 ⑤
 ⑥

(Follow same fingering)

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

② ① ② ② ① ②

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

② ① ② ② ① ②

Extended Open String Gymnastics

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

② ① ② ② ① ② ② ① ②

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

② ① ② ② ① ② ② ① ②

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

② ① ② ② ① ② ② ① ② ② ① ②

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

② ① ② ② ① ② ② ① ② ② ① ②

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

② ① ② ② ① ② ② ① ②

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

② ① ② ② ① ② ② ① ②

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

② ① ② ② ① ② ② ① ②

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

② ① ② ② ① ②

Stopped String Studies

1 2 3 1 2 1 3 2

etc. Begin on each string.

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

2 3 1 2 3 2 1 3

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

3 4 1 2 4 2 1 4

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

4 1 2 3 2 1 4 3

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

Student is encouraged to develop further exercises using open and stopped strings. The previous studies will serve as models.

Studies on Diatonic and Chromatic Fingering

1 2 1 3 etc.

① ② ③ ④ ⑤ ⑥

1 2 1 3 1 2 1 3

⑥ ⑤ ④ ③ ② ①

3 1 2 1 etc. 1 2 1 4 etc. 4 1 2 1 etc. 1 2 3 1 etc.

① ① ① ①

1 2 3 2 etc. 1 3 2 1 etc. 2 3 2 1 etc. 1 3 4 3 etc.

① ① ① ①

1 4 1 2 etc. 1 4 1 3 etc. 1 4 2 1 etc. 1 4 2 3 etc.

① ① ① ①

1 4 2 4 etc. 1 4 3 1 etc. 1 4 3 2 etc. 1 4 3 4 etc.

① ① ① ①

2 4 1 2 etc. 3 4 3 1 etc. 2 1 4 1 etc. 3 1 4 1 etc.

① ① ① ①

1 2 4 1 etc. 3 2 4 1 etc. 4 2 4 1 etc. 1 3 4 1 etc.

① ① ① ①

2 3 4 1 etc. 4 3 4 1 etc. 3 1 3 2 etc. 1 2 4 2 etc.

① ① ① ①

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

① ① ① ①

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

① ① ① ①

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

① ① ① ①

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

① ① ① ①

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

① ① ① ①

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

① ① ① ①

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

① ① ① ①

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

① ① ① ①

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

① ① ① ①

① ① ① ①

① ① ① ①

① ① ① ①

① ① ① ①

① ① ① ①

① ① ① ①

① ① ① ①

Suggestions for Extending Studies

① ①

Apply to all studies.

A study in Triplets

1 2 1 1 2 1 etc.

① ② ③ ④ ⑤ ⑥

1 2 1 1 2 1 etc.

⑥ ⑤ ④ ③ ② ①

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

① ① ① ① ①

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

① ① ① ① ①

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

① ① ① ① ①

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

① ① ① ① ①

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

① ① ① ① ①

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

① ① ① ① ①

1 4 2 2 1 4 2 4 1 4 1 2 4 2 1

① ① ① ① ①

Apply ,  and  to all 3 note studies.

Combined Fingering in Triplets

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

etc. Extend to each string etc.

① ①

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

etc. etc.

① ①

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

etc. etc.

① ①

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

etc. etc.

① ①

Studies in Shifting

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

etc.

①

Play the above study on each string and extend through as many frets as possible.

Play the next two exercises on every set of 2 consecutive strings. Extend to every fret.

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

etc.

① ② ② ① ① ② ② ①

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

etc.

① ② ② ① ① ② ② ①

Studies in Chromatic Shifting

Slide 1st and 4th

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

①

Play on every string.

Slide 2nd and 4th

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

①

Slide 3rd and 4th

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

①

Combined Fingering Studies

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

①

Extend to each string

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

①

①

①

CROSS PICKING

Mastering the technique of cross picking (i.e. multiple combinations of down and up picking from string to string) assures the student of accuracy and dexterity in transitional picking. It is also an important factor in definitizing the power and consistency of the up stroke.

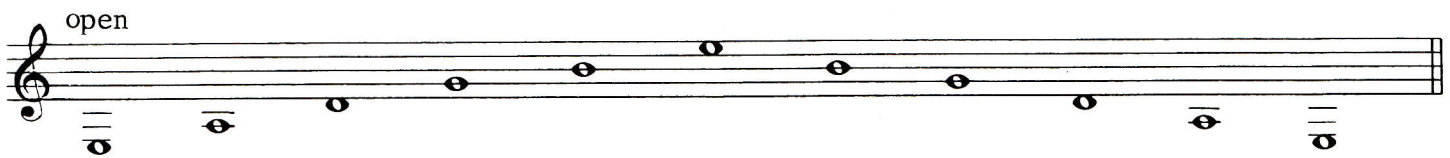
Use the tip of a hard, regular size pick as the more flexible the pick, the more time required for rebound. Additionally, the more flexible the pick, the more pro-

portionate disruption of the synchronization of the hands.

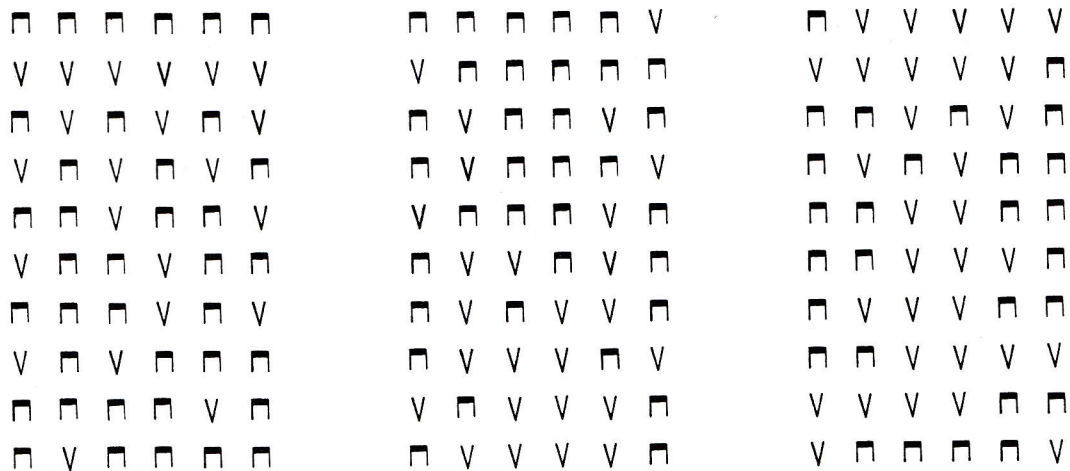
It is **mandatory** to pick from the elbow. This fuses all other components of the right hand into one unit. Avoid turning the hand inward – keep hand and pick horizontal to the strings.

The following exercises are essential to equalize the power of the down and up stroke.

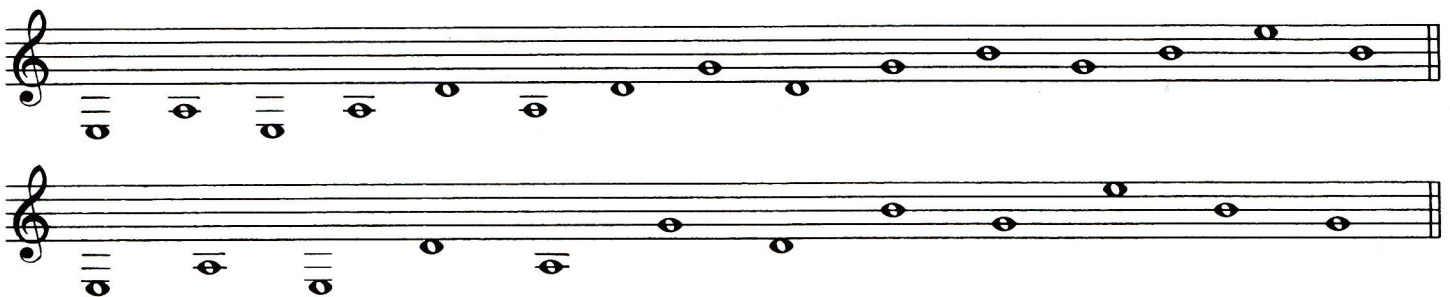
Open String Studies



Apply the following picking sequences to the above pattern of open strings.



The author considers it imperative to develop variations of the above.



Repeat all string sequences using 6 string barre chords.

Double Stop Studies

Play the following studies on each set of 2 consecutive strings.

Reverse.

Play all double stop fingerings as single notes.

Apply similar procedure to the following:

The image contains six musical staves, each representing a different double stop exercise. Each staff begins with a circled number (5 or 6) and a pair of notes. Below the notes are two columns of numbers representing the fingering for each string. The exercises progress through various intervals and fret positions, with 'etc.' markers indicating that the pattern continues. The exercises are as follows:

- Staff 1:** Starts with a circled 5 and notes G4 and B4. Fingering: (5) 1 3, (6) 4 2. Subsequent exercises use circled 4 and 5 with various note pairs and fingering.
- Staff 2:** Starts with a circled 5 and notes G4 and A4. Fingering: (5) 1 3, (6) 2 4. Subsequent exercises use circled 5 and 6 with various note pairs and fingering.
- Staff 3:** Starts with a circled 5 and notes G4 and B4. Fingering: (5) 2 1, (6) 4 3. Subsequent exercises use circled 5 and 6 with various note pairs and fingering.
- Staff 4:** Starts with a circled 5 and notes G4 and A4. Fingering: (5) 4 1, (6) 2 3. Subsequent exercises use circled 5 and 6 with various note pairs and fingering.
- Staff 5:** Starts with a circled 5 and notes G4 and B4. Fingering: (5) 4 1, (6) 3 2. Subsequent exercises use circled 6 and 5 with various note pairs and fingering.
- Staff 6:** Starts with a circled 6 and notes G4 and A4. Fingering: (6) 1 4, (5) 2 3. Subsequent exercises use circled 5 and 6 with various note pairs and fingering.

Student should experiment in combining double stops including stretches wider than 4 frets.

This musical staff shows double stop exercises with wide intervals. It starts with a circled 5 and notes G4 and B4. Fingering: (5) 4 1, (6) 3. Subsequent exercises use circled 5 and 6 with various note pairs and fingering, including stretches wider than 4 frets. The exercises are as follows:

- Exercise 1: Circled 5, notes G4 and B4. Fingering: (5) 4 1, (6) 3.
- Exercise 2: Circled 5, notes G4 and C5. Fingering: (5) 3 2, (6) 2 1.
- Exercise 3: Circled 5, notes G4 and D5. Fingering: (5) 2 1, (6) 3 2.
- Exercise 4: Circled 5, notes G4 and E5. Fingering: (5) 1 4, (6) 4 3.
- Exercise 5: Circled 5, notes G4 and F5. Fingering: (5) 4 3, (6) 2 1.

Play all studies in diatonic and chromatic fingering with 2 string barres.

This musical staff shows double stop exercises with 2 string barres. It starts with a circled 5 and notes G4 and B4. Fingering: (5) 1 1, (6) 2 2. Subsequent exercises use circled 5 and 6 with various note pairs and fingering. The exercises are as follows:

- Exercise 1: Circled 5, notes G4 and B4. Fingering: (5) 1 1, (6) 2 2.
- Exercise 2: Circled 5, notes G4 and C5. Fingering: (5) 3 3, (6) 4 4.
- Exercise 3: Circled 5, notes G4 and D5. Fingering: (5) 4 4, (6) 3 3.

Stretch Exercise

1 2 3 2 1 2 3 2 etc.

Reverse

Play the following on every string – then reverse.

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

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

1 4 3 1 3 1 3 4 3 4 3 1 3 4 1 3 1 3 4 3

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

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

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

C major scale – 2 octaves



- 1) 4 0 3 4 0 3 0 2 4 0 2 4 1 3 4
 (5) (4) (3) (2) (1)
- 2) 3 0 2 3 0 2 0 1 3 0 1 3 1 3 4
 (5) (4) (3) (2) (1)
- 3) 2 4 1 2 4 1 3 4 2 4 4 1 1 3 4
 (5) (4) (3) (2) (1)
- 4) 1 3 4 1 3 4 2 3 1 3 4 1 1 3 4
 (5) (4) (3) (2) (1)
- 5) 4 1 3 4 1 3 4 1 3 1 2 4 1 3 4
 (6) (5) (4) (3) (2) (1)
- 6) 3 1 2 3 1 2 4 1 2 4 1 3 1 2 3
 (6) (5) (4) (3) (2) (1)
- 7) 2 4 1 2 4 1 3 4 1 3 4 2 4 1 2
 (6) (5) (4) (3) (2) (1)
- 8) 1 3 4 1 3 4 2 3 4 2 3 1 3 4 1
 (6) (5) (4) (3) (2) (1)
- 9) 1 1 3 4 1 3 4 1 3 4 1 3 1 3 4
 (6) (5) (4) (3) (2)
- 10) 1 3 4 1 3 4 2 3 4 1 2 4 2 4 4
 (6) (5) (4) (3) (2)
- 11) 1 3 4 1 3 4 1 2 4 1 2 4 2 4 4
 (6) (5) (4) (3) (2)
- 12) 1 2 4 1 2 4 1 2 4 1 2 4 2 4 4
 (6) (5) (4) (3) (2)
- Optional
 4 1 3 4 1 4 1 1 3 1 2 4 1 3 4
 (6) (5) (4) (3) (2) (1)



- 1) 4 1 3 4 1 3 1 2 4 1 2 4 1 3 4
 (5) (4) (3) (2) (1)
- 2) 3 1 2 3 1 2 1 1 3 1 1 3 1 2 3
 (5) (4) (3) (2) (1)
- 3) 3 1 2 3 1 2 4 1 3 1 1 3 1 2 3
 (5) (4) (3) (2) (1)
- 4) 2 4 1 2 4 1 3 4 2 4 4 1 1 3 4
 (5) (4) (3) (2) (1)
- 5) 1 3 4 1 3 4 2 3 1 3 4 1 1 3 4
 (5) (4) (3) (2) (1)

A Harmonic minor scale – 2 octaves



- 1) 0 2 3 0 2 3 1 2 0 1 3 0 1 4 4
 (5) (4) (3) (2) (1)
- 2) 4 1 2 4 1 2 4 1 3 4 2 4 4 2 3
 (6) (5) (4) (3) (2) (1)
- 3) 3 1 1 3 1 1 4 1 2 3 1 3 4 2 3
 (6) (5) (4) (3) (2) (1)
- 4) 2 4 1 2 4 1 3 4 1 2 4 2 3 1 2
 (6) (5) (4) (3) (2) (1)
- 5) 1 3 4 1 3 4 2 3 4 1 3 1 2 4 1
 (6) (5) (4) (3) (2) (1)
- 6) 1 1 2 4 1 2 4 1 3 4 1 3 4 3 4
 (6) (5) (4) (3) (2)

Optional

- 4 1 2 4 1 2 1 2 4 4 2 4 4 2 3
 (6) (5) (4) (3) (2) (1)

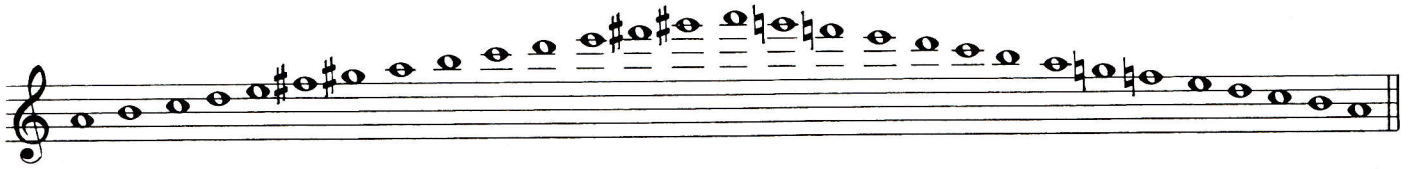


- 1) 4 1 2 4 1 2 1 2 4 4 1 3 1 4 4
 (5) (4) (3) (2) (1)
- 2) 3 1 1 3 1 1 4 1 3 4 1 3 1 4 4
 (5) (4) (3) (2) (1)
- 3) 2 4 1 2 4 1 3 4 2 3 1 3 1 4 4
 (5) (4) (3) (2) (1)
- 4) 1 3 4 1 3 4 2 3 1 2 4 1 1 4 4
 (5) (4) (3) (2) (1)
- 5) 4 1 2 4 1 2 4 1 3 4 2 4 4 2 3
 (6) (5) (4) (3) (2) (1)
- 6) 3 1 1 3 1 1 4 1 2 3 1 3 4 2 3
 (6) (5) (4) (3) (2) (1)
- 7) 2 4 1 2 4 1 3 4 1 2 4 2 3 1 2
 (6) (5) (4) (3) (2) (1)
- 8) 1 3 4 1 3 4 2 3 4 1 3 1 2 4 1
 (6) (5) (4) (3) (2) (1)
- 9) 1 3 4 1 3 4 2 3 1 1 3 1 2 1 1
 (6) (5) (4) (3) (2) (1)

A melodic minor scale — 2 octaves



- 1) 0 2 3 0 2 4 1 2 0 1 3 0 2 4 4 3 1 0 3 1 0 2 0 3 2 0 3 2 0
 (5) (4) (3) (2) (1) (2) (3) (4) (5)
- 2) 4 1 2 4 1 3 4 1 3 4 2 4 1 3 3 1 4 4 2 4 3 1 4 2 1 4 2 1 4
 (6) (5) (4) (3) (2) (1) (2) (3) (4) (5) (6)
- 3) 3 1 1 3 1 2 4 1 2 3 1 3 1 2 3 1 4 3 1 3 2 1 3 1 1 3 1 1 3
 (6) (5) (4) (3) (2) (1) (2) (3) (4) (5) (6)
- 4) 2 4 1 2 4 1 3 4 1 2 4 2 4 1 2 1 3 2 4 2 1 4 2 1 4 2 1 4 2
 (6) (5) (4) (3) (2) (1) (2) (3) (4) (5) (6)
- 5) 1 3 4 1 3 4 2 3 4 1 3 1 3 4 1 4 2 1 3 1 4 3 1 4 3 1 4 3 1
 (6) (5) (4) (3) (2) (1) (2) (3) (4) (5) (6)
- 6) 1 1 2 4 1 3 4 1 3 4 1 3 1 3 4 2 4 3 1 4 3 1 4 2 1 4 2 1 1
 (6) (5) (4) (3) (2) (3) (4) (5) (6)



- 1) 4 1 2 4 1 3 1 2 4 4 1 1 3 3 4 4 2 1 1 4 3 1 3 1 1 4 2 1 4
 (5) (1) (3) (2) (1) (2) (3) (4) (5)
- 2) 3 1 1 3 1 2 4 1 3 4 1 1 3 3 4 4 2 1 1 4 3 1 3 1 1 3 1 1 3
 (5) (4) (3) (2) (1) (2) (3) (4) (5)
- 3) 2 4 1 2 4 1 3 4 2 3 1 1 3 3 4 4 2 1 4 2 2 4 2 1 4 2 1 4 2
 (5) (4) (3) (2) (1) (2) (3) (4) (5)
- 4) 1 3 4 1 3 4 2 3 1 2 4 1 3 3 4 4 2 1 4 2 1 3 1 4 3 1 4 3 1
 (5) (4) (3) (2) (1) (2) (3) (4) (5)
- 5) 4 1 2 4 1 3 4 1 3 4 2 4 1 3 3 1 4 4 2 4 3 1 4 2 1 4 2 1 4
 (6) (5) (4) (3) (2) (1) (2) (3) (4) (5) (6)
- 6) 3 1 1 3 1 2 4 1 2 3 1 3 4 2 3 1 4 3 1 3 2 1 3 1 1 3 1 1 3
 (6) (5) (4) (3) (2) (1) (2) (3) (4) (5) (6)
- 7) 2 4 1 2 4 1 3 4 1 2 4 2 4 1 2 1 3 2 4 2 1 4 2 1 4 2 1 4 2
 (6) (5) (4) (3) (2) (1) (2) (3) (4) (5) (6)
- 8) 1 3 4 1 3 4 2 3 4 1 3 1 3 4 1 4 2 1 3 1 4 3 1 4 3 1 4 3 1
 (6) (5) (4) (3) (2) (1) (2) (3) (4) (5) (6)
- 9) 1 3 4 1 3 1 3 4 1 2 4 2 4 1 1 4 2 1 3 1 1 3 1 4 3 1 4 3 1
 (6) (5) (4) (3) (2) (1) (2) (3) (4) (5) (6)

The preceding fingerings are suggested not dogmatic.

Scale Studies in Intervals

C major scale.

Employ multiple fingerings.

2nds

The first two staves show the C major scale using only second intervals. The first staff starts on middle C (C4) and ascends to G4. The second staff starts on G4 and descends to C4. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4.

3rds

The first two staves show the C major scale using only third intervals. The first staff starts on middle C (C4) and ascends to E4. The second staff starts on E4 and descends to C4. The notes are: C4, E4, G4, F4, E4, D4, C4.

(descend)

4ths

The first two staves show the C major scale using only fourth intervals. The first staff starts on middle C (C4) and ascends to F4. The second staff starts on F4 and descends to C4. The notes are: C4, F4, A4, G4, F4, E4, D4, C4.

(descend)

5ths

The first two staves show the C major scale using only fifth intervals. The first staff starts on middle C (C4) and ascends to G4. The second staff starts on G4 and descends to C4. The notes are: C4, G4, B4, A4, G4, F4, E4, D4, C4.

(descend)

6ths

The first two staves show the C major scale using only sixth intervals. The first staff starts on middle C (C4) and ascends to A4. The second staff starts on A4 and descends to C4. The notes are: C4, A4, C5, B4, A4, G4, F4, E4, D4, C4.

(descend)

7ths

The first two staves show the C major scale using only seventh intervals. The first staff starts on middle C (C4) and ascends to B4. The second staff starts on B4 and descends to C4. The notes are: C4, B4, D5, C5, B4, A4, G4, F4, E4, D4, C4.

(descend)

octaves

The first two staves show the C major scale using only octave intervals. The first staff starts on middle C (C4) and ascends to C5. The second staff starts on C5 and descends to C4. The notes are: C4, C5, B4, A4, G4, F4, E4, D4, C4.

(descend)

A Harmonic minor scale

2nds

(descend)

3rds

etc.

4ths

etc.

5ths

etc.

6ths

etc.

7ths

etc.

octaves

etc.

A Melodic minor scale

2nds

3rds

etc.

4ths

etc.

5ths

etc.

6ths

etc.

7ths

etc.

octaves

etc.

SHIFTING FINGERS (EXTENDED)

This procedure involves the shifting of individual fingers between consecutive scale notes. (Avoid more than one consecutive shifting of any individual finger). The technique of extended fingering permits of numerous possibilities and the student is encouraged to

experiment according to the structure and response of the left hand.

To facilitate mastering these principles, this procedure will be based on C major and C Harmonic, Melodic and Natural minor scales.

C major scale



- 1) 4 4 1 2 4 4 1 2 4 4 1 1 3 3 4
 (5) (4) (3) (2)
- 2) 4 4 1 2 2 4 1 2 2 4 4 2 2 4 4
 (5) (4) (3) (2)
- 3) 4 0 1 2 4 4 1 1 3 3 4 4 2 4 4
 (5) (4) (3) (2)
- 4) 4 0 1 2 2 4 1 2 2 4 4 2 2 4 4
 (5) (4) (3) (2)
- 5) 4 0 3 4 4 1 3 4 4 2 2 4 1 3 3
 (5) (4) (3) (2) (1)
- 6) 2 2 4 4 1 1 3 4 1 1 2 2 4 2 2
 (5) (4) (3) (2)
- 7) 2 4 1 2 2 4 1 2 2 4 4 2 2 4 4
 (5) (4) (3) (2)
- 8) 1 3 3 4 1 3 3 4 1 3 3 1 3 3 4
 (5) (4) (3) (2)
- 9) 1 1 3 4 1 1 3 4 1 1 2 4 2 4 4
 (5) (4) (3) (2)

10) 1 1 3 4 4 1 1 2 4 4 1 1 3 3 4
 (5) (4) (3)

1) 4 4 1 2 4 4 1 2 4 1 2 4 4 2 3
 (6) (5) (4) (3) (2)

2) 4 4 1 2 2 4 1 2 2 4 4 1 3 3 4
 (6) (5) (4) (3)

3) 4 1 1 2 4 4 1 1 3 3 4 1 3 3 4
 (6) (5) (4) (3)

4) 4 1 1 2 2 4 1 2 2 4 4 1 3 3 4
 (6) (5) (4) (3)

5) 4 1 3 4 4 1 3 4 4 1 2 4 4 2 3
 (6) (5) (4) (3) (2)

6) 2 2 4 4 1 1 3 4 1 1 2 2 4 1 2
 (6) (5) (4) (3)

7) 2 4 1 2 2 4 1 2 2 4 4 1 1 3 4
 (6) (5) (4) (3)

8) 1 1 3 4 1 3 3 4 1 3 4 1 3 3 4
 (6) (5) (4) (3)

9) 1 1 3 4 1 1 3 4 1 1 2 4 1 3 3
 (6) (5) (4) (3)

10) 1 1 3 4 4 1 1 2 4 1 2 4 1 3 3
 (6) (5) (4) (3)

C Harmonic mi. scale



- 1) 4 0 1 3 3 4 2 3 3 4 4 2 3 1 2
 (5) (4) (3) (2) (1)
- 2) 4 0 2 2 4 4 2 2 4 4 2 2 3 1 2
 (5) (4) (3) (2) (1)
- 3) 2 4 4 1 1 2 4 4 1 1 3 3 4 3 4
 (5) (4) (3) (2)
- 4) 2 4 4 1 3 3 1 1 3 4 4 2 3 1 2
 (5) (4) (3) (2) (1)
- 5) 1 1 2 4 1 1 4 4 1 1 3 1 1 4 4
 (5) (4) (3) (2)
- 6) 1 1 2 2 4 4 2 2 4 4 1 1 2 1 2
 (5) (4) (3) (2)
- 7) 3 3 4 4 1 1 4 4 1 1 3 3 4 3 4
 (5) (4) (3) (2)
- 8) 3 3 4 1 3 3 1 2 4 4 2 4 4 2 3
 (5) (4) (3) (2) (1)
- 9) 3 3 4 1 3 3 1 1 3 4 4 2 3 1 2
 (5) (4) (3) (2) (1)
- 10) 3 3 4 1 1 2 4 4 1 1 3 3 4 3 4
 (5) (4) (3) (2)



- 1) 4 1 1 3 3 4 2 3 3 4 1 3 3 2 3
 (6) (5) (4) (3) (2)
- 2) 4 1 2 2 4 4 2 2 4 4 1 1 2 1 2
 (6) (5) (4) (3) (2)
- 3) 3 3 4 4 1 1 4 4 1 1 3 3 4 2 3
 (6) (5) (4) (3)
- 4) 3 3 4 1 3 3 1 2 4 4 1 1 2 1 2
 (6) (5) (4) (3) (2)
- 5) 3 3 4 1 3 3 1 1 3 4 4 1 2 1 2
 (6) (5) (4) (3) (2)
- 6) 3 3 4 1 1 2 4 4 1 1 3 3 4 2 3
 (6) (5) (4) (3)
- 7) 2 4 4 1 1 2 4 4 1 1 3 3 4 2 3
 (6) (5) (4) (3)
- 8) 2 4 4 1 3 3 1 1 3 4 4 1 1 4 4
 (6) (5) (4) (3)
- 9) 1 1 2 4 1 1 4 4 1 2 4 1 1 4 4
 (6) (5) (4) (3)
- 10) 1 1 2 2 4 4 2 2 4 4 1 3 4 2 3
 (6) (5) (4) (3)

C melodic mi. scale



- 1) 4 0 2 4 4 1 1 2 4 4 2 2 4 1 2
 (5) (4) (3) (2) (1)
- 2) 4 0 2 2 4 1 1 2 4 4 2 2 4 1 2
 (5) (4) (3) (2) (1)
- 3) 3 3 4 4 1 3 3 4 1 2 4 2 4 1 2
 (5) (4) (3) (2) (1)
- 4) 3 3 4 1 1 3 3 4 1 2 4 2 2 4 4
 (5) (4) (3) (2)
- 5) 3 3 4 4 1 1 3 4 1 2 4 2 2 4 4
 (5) (4) (3) (2)
- 6) 3 3 4 4 1 3 3 4 1 1 3 3 1 3 4
 (5) (4) (3) (2)
- 7) 2 4 4 1 1 3 3 4 1 2 4 2 2 4 4
 (5) (4) (3) (2)
- 8) 2 4 4 1 1 3 3 4 1 2 4 2 4 1 2
 (5) (4) (3) (2) (1)
- 9) 1 1 2 4 1 1 3 4 1 2 4 2 2 4 4
 (5) (4) (3) (2)
- 10) 1 1 2 2 4 1 3 4 1 2 4 2 4 1 2
 (5) (4) (3) (2) (1)



1) 4 1 2 4 4 1 1 2 4 4 1 1 3 1 2
 (6) (5) (4) (3) (2)

2) 4 1 2 2 4 1 1 2 4 4 1 1 3 1 2
 (6) (5) (4) (3) (2)

3) 3 3 4 4 1 3 3 4 1 2 4 1 3 3 4
 (6) (5) (4) (3)

4) 3 3 4 1 1 3 3 4 1 2 4 1 3 3 4
 (6) (5) (4) (3)

5) 3 3 4 4 1 1 3 4 1 2 4 1 3 1 2
 (6) (5) (4) (3) (2)

6) 3 3 4 4 1 3 3 4 1 2 4 1 1 3 4
 (6) (5) (4) (3)

7) 2 4 4 1 1 3 3 4 1 2 4 1 3 1 2
 (6) (5) (4) (3) (2)

8) 2 4 4 1 1 3 3 4 1 2 4 1 1 3 3
 (6) (5) (4) (3)

9) 1 1 2 4 1 1 3 4 1 2 4 1 3 1 2
 (6) (5) (4) (3) (2)

10) 1 1 2 2 4 1 3 4 1 2 4 1 1 3 4
 (6) (5) (4) (3)

C Natural mi. scale



- 1) 4 0 1 3 3 4 1 3 3 4 4 2 2 4 1
 (5) (4) (3) (2) (1)
- 2) 4 0 2 2 4 4 1 1 3 4 2 4 4 1 3
 (5) (4) (3) (2) (1)
- 3) 2 4 4 1 1 2 4 1 1 2 4 2 2 4 1
 (5) (4) (3) (2) (1)
- 4) 1 1 2 4 1 2 4 1 1 2 4 2 2 4 1
 (5) (4) (3) (2) (1)
- 5) 1 1 2 2 4 4 1 3 3 4 1 1 2 4 2
 (5) (4) (3) (2)
- 6) 3 3 4 4 1 2 4 4 1 1 3 3 4 2 4
 (5) (4) (3) (2)
- 7) 3 3 4 1 3 4 4 1 1 2 4 4 1 3 3
 (5) (4) (3) (2)
- 8) 3 3 4 1 3 4 1 1 3 4 4 2 2 4 4
 (5) (4) (3) (2)
- 9) 3 3 4 1 3 4 4 1 1 2 2 4 4 2 4
 (5) (4) (3) (2)
- 10) 2 4 4 1 3 4 1 1 3 4 4 2 2 4 4
 (5) (4) (3) (2)



- 1) 4 1 1 3 3 4 1 3 3 4 4 1 1 3 1
 (6) (5) (4) (3) (2)
- 2) 4 1 2 2 4 4 1 1 3 4 1 3 3 1 1
 (6) (5) (4) (3) (2)
- 3) 2 4 4 1 1 2 4 1 1 2 4 1 2 4 2
 (6) (5) (4) (3) (2)
- 4) 2 4 4 1 3 4 1 1 3 4 4 1 1 3 1
 (6) (5) (4) (3) (2)
- 5) 1 1 2 4 1 2 4 1 1 2 4 1 2 4 2
 (6) (5) (4) (3) (2)
- 6) 1 1 2 2 4 4 1 3 3 4 1 1 2 4 1
 (6) (5) (4) (3)
- 7) 3 3 4 4 1 2 4 4 1 1 3 3 4 1 1
 (6) (5) (4) (3)
- 8) 3 3 4 1 3 4 4 1 1 2 4 1 1 3 1
 (6) (5) (4) (3) (2)
- 9) 3 3 4 1 3 4 1 1 3 4 4 1 2 4 2
 (6) (5) (4) (3) (2)
- 10) 3 3 4 1 1 2 4 4 1 1 3 3 4 1 3
 (6) (5) (4) (3)

Play each scale position in every key. Since the student is already aware of key signature, extend each root note through two octaves. Observe all fingering principles.

CHORDAL TECHNIQUE

Left hand still in recommended position, fingers poised above board, playing muscles used with only sufficient pressure to produce firm sound. Touch is emphasized eliminating all superfluous effort. Use of thumb as an "extra finger" in forming chords is not recommended as the position of the hand is disrupted necessitating superfluous muscular effort. The apparent advantage of the left thumb as an "extra finger" in forming chords is not feasible as virtually all chords necessitating use of the left thumb can be formed by either covering 2 strings with any finger or by curling the 1st finger at the 2nd joint for an "extra finger!"

a. position — placing of guitar on right or left thigh

is optional as both have a contrasting advantage. Author advocates adaptation to both.

b. "practice" procedure — according to temperament and capacity for stamina:

25 minutes 5 minutes respite

50 minutes 10 minutes respite, etc. (optional with student).

c. Perform rather than practice at a tempo slightly slower than maximum tempo. The result is a musical performance that eliminates inaccuracy.

CHORD FAMILIES

The strings will be divided into five combinations:
 1) 1234 2) 2346 3) 2345 4) 1235
 5) 3456. This will assist the student in eventually

acquiring an extensive chord vocabulary and a fluency in adapting the top or soprano note of his melody and chords to any string.

C7 inversions



From C7 lower E to E \flat = Cm7



From C7 raise B \flat to B \natural = Cmaj7



Chords of the 9th From C7, raise C to D.

Chords of the 11th From C7, raise E (or E \flat) to F.
 11th chords may include the 9th (optional).
 Note: Also used as sus 4th chord.

Chords of the 13th From C9, raise G to A.
 13th chords may include the 9th and/or the 11th (optional).

Apply 9th, 11th and 13th to 7, maj 7, m7 chords.

C7 inversions



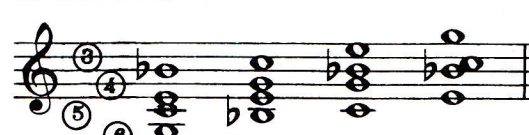
C7 inversions



C7 inversions



C7 inversions



Apply the procedure to Cmaj7 and Cm7 chords.

Chords

From C7:

G to G \flat , E to E \flat , B \flat to B $\flat\flat$ becomes C $^{\circ}7$

G to G \flat , E to E \flat becomes C $^{\circ}(-7)$

G to G \flat , E to E \flat , B \flat to B becomes C $^{\circ}(L7)$

C to D becomes C $^{\circ}7(9)$

From C7:

G to G \sharp becomes C $^{+}(-7)$

G to G \sharp , B \flat to B becomes C $^{+}(L7)$

C to D becomes C $^{+}(9)$

E to F becomes C $^{+}(11)$

Omit alterations which are equivalent to chord partials already present e.g.

+9 and -3 +11 and o5 -13 and +5

Apply to all chord families. Apply all chordal procedures to the following chord families.

(1, 2, 3, 6 strings)

C7 inversions

(1, 2, 4, 5 strings)

C7 inversions

(2, 3, 5, 6 strings)

C7 inversions

(1, 3, 4, 5 strings)

C7 inversions

Since the size and response of individual hands differ and emphasis being on playing repertoire, student

should avoid unusually difficult chord fingerings that are impractical at rapid tempos.

Note Substitutions

Major: maj7, maj6 – 9th for root, 11th for 3rd, 13th for 5th.

Minor: L7, m7, m6 – same for 9th, 11th, 13th.

Dominant: 9th for root, 11th for 3rd, 13th for 5th.

Diminished: Whole tone above any note of C $^{\circ}$ chord. C $^{\circ}$ scale includes L7, 9th and 11th.

Augmented: Whole tone above any note of C $^{+}$ chord.

Alterations

Major: $^{\circ}5$, $^{+}5$, -9, $^{+}9$, $^{+}11$, -13 (include upper partial to avoid $^{+}5$ sound).

Dominant: same.

Minor: same (omit $^{+}9$, same as a minor 3rd).

Diminished: -9, -13, (in C: G \flat to A \flat), lower or raise any note $\frac{1}{2}$ step in the diminished chord.

Augmented: -7, -9, $^{+}9$, $^{+}11$, $^{+}13$ (in C: G \sharp to A \sharp).

*Note: If E must be lowered to E \flat , raise chord one octave.

SCALE HARMONIZATION

The following section presents the harmonization of major, harmonic and melodic minor scales in 7th

chords. One position in each chord family has been notated. Apply to the remaining positions.

7th Chords on Scales

C major scale

Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7^{o5}

A Harmonic mi. scale

Am^{L7} Bm7^{o5} Cmaj7⁺⁵ Dm7 E7 Fmaj7 G#^{o7}

A Melodic mi. scale

Descends as natural minor scale (change F# and G# to Fb and Gb).

Am7^{L7} Bm7 Cmaj7⁺⁵ D7 E7 F#m7^{o5} G#m7^{o5}

Follow same procedure for A natural mi. scale.

- A. Apply to C dom. scale (change B to B flat).
- B. Repeat procedure using 9th, 11th, 13th chords.
- C. Apply alteration procedure.

CROSS PICKING AS APPLIED TO CHORDS ON SCALES

The following studies are based on strings 1 2 3 4. The student should experiment with the multiple possibilities of cross picking. Using the original studies as models, proceed in a similar manner for the remaining positions.

Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7⁰⁵

Apply all picking procedures.

Reverse

The image displays ten staves of musical notation, each featuring a treble clef. The notation is organized into two columns of five staves each. The left column shows a sequence of chords, while the right column shows the corresponding arpeggiated patterns for each chord. The chords are: C major, D minor, E minor, F major, G major, A major, B major, C major, D minor, and E minor. The arpeggiated patterns are written in a consistent style, with notes beamed together and stems pointing downwards, indicating a descending arpeggio. The sequence of chords and arpeggios is as follows:

- Staff 1: C major chord and its arpeggio.
- Staff 2: D minor chord and its arpeggio.
- Staff 3: E minor chord and its arpeggio.
- Staff 4: F major chord and its arpeggio.
- Staff 5: G major chord and its arpeggio.
- Staff 6: A major chord and its arpeggio.
- Staff 7: B major chord and its arpeggio.
- Staff 8: C major chord and its arpeggio.
- Staff 9: D minor chord and its arpeggio.
- Staff 10: E minor chord and its arpeggio.

Apply to other chord families.

Augmented

I	I+	II	V	I				
I	I+	III	VI7	II	V	I		
I	I+	IV	VII ^{o5}	V	I			
I	I+	V	I					
I	I+	VI	I7	IV	IV _m	I		
I	I+	VII ^{o5}	V	I				

Diminished

I	I ^o	II	V	I				
I	I ^o	III	VI7	II7	V	I		
I	I ^o	IV	III	II	V	I		
I	I ^o	V	I					
I	I ^o	VI	II	V	I			
I	I ^o	VII ^{o5}	V	I				

I	I ^{#o}	II	V	I				
I	I ^{#o}	III	VI7	II7	V	I		
I	I ^{#o}	IV	V	I				
I	I ^{#o}	V	I					
I	I ^{#o}	VI7	II7	V7	I			
I	I ^{#o}	VII ^{o5}	V	I				

I	II ^o	II	V	I				
I	II ^o	III7	VI	II7	V	I		
I	II ^o	IV	II	V	I			
I	II ^o	V _m	VI7	II7	V7	I		
I	II ^o	VI	I7	IV	IV _m	I		
I	II ^o	VI7	II7	V7	I			
I	II ^o	VII ^{o5}	V	I				

Chromatic

I	I7	IV	IV _m	III	III ^o	II	V	I
I	II _b	V	I					
I	III _{b^o}	II	V	I				
I	III _b	VI _b	II _b	V	I			
I	IV _#	VII ^{o5}	I					
I	V _b	II _b	I					
I	VI _b	II _b	I					

Chrom. cont'd.

I	VII _b	III _b	VI _b	II _b	V	I		
I	VII _b	VI _b	V	I				
II _b	III _b	VI _b	II _b	V	I			
II _b	IV _#	VII ^{o5}	I					
II _b	V	I						
II _b	VI _b	V	I					
II _b	VII _b	III _b	VI _b	II _b	I			
III _b	II _b	V	I					
III _b	IV _#	VII ^{o5}	I					
III _b	V _b	VII ^{o5}	V	I				
III _b	VI _b	II _b	I					
III _b	VII _b	VI _b	II _b	I				
IV _#	II _b	V	I					
IV _#	III _b	II _b	I					
IV _#	IV ^o	VI	II	V	I			
IV _#	V	I						
IV _#	VI	VII ^{o5}	V	I				
IV _#	VII ^{o5}	V	I					
V	II _b	IV	II	VII ^{o5}	I			
V	III7	III ^o	II	I				
V	IV _{#^{o5}}	III _b	VI _b	II _b	I			
V	VI	VI _b	II _b	I				
V	VII _b	VI _b	II _b	I				
VI _b	II _b	V _b	VII7	V	I			
VI _b	III _b	V _{Im}	II	I				
VI _b	IV _m	V	I					
VI _b	V	II _b	I					
VI _b	VII _b	III _b	I					
VII _b	II _b	V	I					
VII _b	III _b	VI _b	IV _#	II _b	I			
VII _b	IV _#	VII ^{o5}	I					
VII _b	V	II _b	I					
VII _b	VI _b	II _b	V	I				

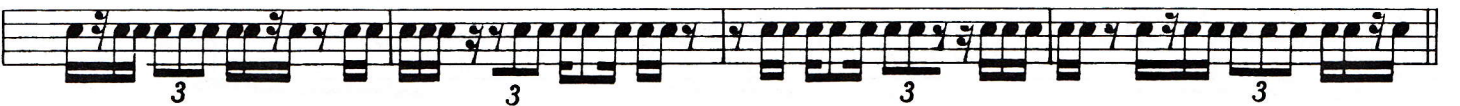
For minor progressions change all I chords to minor.
 Each degree of the scale has its dominant. In the Key of C
 the secondary dominant of II is A7.
 Each degree of the scale has its neapolitan. In the Key of C
 the neapolitan of I is D_b, II is E_b, etc.
 II_b7^{o5} is a substitute for V7^{o5}.

Compilation of possibilities based on any
 chord resolving to any other chord.
 Explore other possibilities.

Rhythm Studies

Apply to chord scales and root movement progressions.





BARRE

The following technique brings the fingers into closed relationship with the fingerboard. The barre frees other fingers for additional notes.

Chromatic Exercise (Barre)

Barre 1st finger across 1st fret.

Stretch Exercise (Barre)

Apply to every string (1st finger barred across 1st fret). Student is encouraged to develop exercises based on this principle with 1st finger barred across 1st fret.

Note: refer to **Stretch Exercises** page 18.

Double Stop Exercises (Barre)

Using the barre, experiment on all of the previous exer-

cises, limited only by the individual's normal response of the hand.

Open String Gymnastics (Barre)

Barre 1st finger behind nut.

Note: refer to **Open String Gymnastics** page 6.

Student is encouraged to experiment with fingering possibilities.

Barre Scales

Barre 1st finger behind nut

4 0 3 4 0 3 0 2 4 0 2 4
 (5) (4) (3) (2) (1)
 3 0 2 3 0 2 0 2 3 0 2 3
 (5) (4) (3) (2) (1) (Reverse)

Barre 1st finger across 1st fret

3 4 2 3 4 2 4 1 3 4 1 3
 (5) (4) (3) (2) (1)

Barre – 2nd fret

2 4 1 2 4 1 3 4 2 4 4 2 4
 (5) (4) (3) (2) (1)

Barre – 3rd fret

1 3 4 1 3 4 2 3 1 3 4 1 3 4
 (5) (4) (3) (2) (1)

Barre – 4th fret

4 2 4 4 2 4 1 2 4 2 3 4 2 4 4
 (6) (5) (4) (3) (2) (1)

Barre – 5th fret

4 1 3 4 1 3 4 1 3 1 2 4 1 3 4
 (6) (5) (4) (3) (2) (1)

Barre – 6th fret

3 4 2 3 4 2 4 4 2 4 1 3 4 2 3
 (6) (5) (4) (3) (2) (1)

Barre – 7th fret

2 4 1 2 4 1 3 4 1 3 4 2 4 1 2
 (6) (5) (4) (3) (2) (1)

Barre – 8th fret

1 3 4 1 3 4 2 3 4 2 3 1 3 4 1
 (6) (5) (4) (3) (2) (1)

Barre – 8th fret, slide to 10th fret

1 1 3 4 1 3 4 1 3 4 1 3 1 3 4
 (6) (5) (4) (3) (2)

Barre – 12th fret

4 1 3 4 1 3 1 2 4 1 2 4
 (5) (4) (3) (2) (1)

Barre – 13th fret

3 4 2 3 4 2 4 1 3 4 1 3
 (5) (4) (3) (2) (1)

Barre – 14th fret

2 4 1 2 4 1 3 4 2 4 4 2
 (5) (4) (3) (2) (1)

Barre – 15th fret

1 3 4 1 3 4 2 3 1 3 4 1 3 4 4
 (5) (4) (3) (2) (1)

Apply barre scale approach to harmonic and melodic minor scales (include natural minor). Develop fingerings based on original 2 octave fingerings.

Apply to C dom. scale, C dim. and C whole tone scale.

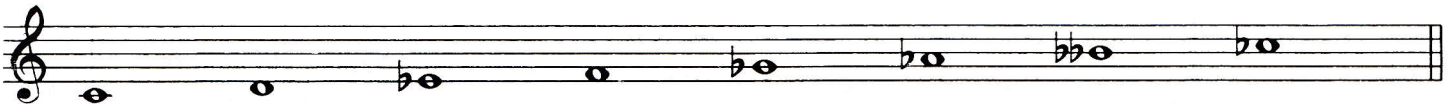
Scale Study

Extend scales thru 2 octaves with necessary fingering adjustments.

Dominant scale



Diminished scale



Whole tone scale



Chromatic scale



Blues scale



Variations: D, F#, A

Jazz scale



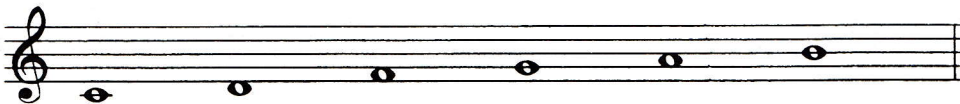
Variations include D, A, Bb

Pentatonic scale



Variations: any 5 notes

Hexatonic scale



Variations: any 6 notes

Single String Scales

Apply each set of fingerings to every string.

C major

1 3 1 2 4 1 3 4

2

C dominant

1 3 1 2 4 1 \flat 2 4

2

etc.

C Natural minor

1 3 4 1 3 4 \flat 1 \flat 3

2

C Harmonic minor

1 3 4 1 3 4 3 4

2

C Melodic minor

1 3 4 1 3 1 3 4

2

C Diminished

1 3 4 1 2 4 $\flat\flat$ 1 \flat 3 4

2

C Whole tone

1 3 1 3 1 3 3

2

Descend: 3 1 3 1 3 1 1

2

Chromatic

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

2

Descend: 4 3 2 1 4 3 2 1 4 3 2 1 1

2

Single String Scales

C maj. scale

1 1 3 4 1 1 3 4

②

1 3 3 4 1 3 3 4

②

1 1 3 4 1 3 3 4

②

1 3 3 4 1 1 3 4

②

C Dominant scale

1 1 3 4 1 1 2 4

②

1 3 3 4 1 3 4 4

②

C Natural mi. scale

1 1 2 4 1 2 4 4

②

1 3 4 4 1 2 4 4

②

Fingering for descending natural minor optional.

C Harmonic mi. scale

1 1 2 4 1 1 4 4

②

1 3 4 4 1 1 4 4

②

C Melodic mi. scale

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

C Diminished scale

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

C Whole tone scale

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

Chromatic scale

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

Student should experiment with fingering possibilities.

2 octave overlapping fingerings

C maj. scale



1) 4 0 3 4 2 4 1 2 1 3 4 2 4 1 2
 (5) (4) (3) (2) (1)

2) 3 0 2 3 2 4 1 2 1 3 4 2 4 1 2
 (5) (4) (3) (2) (1)

3) 2 4 1 2 4 1 3 4 1 3 4 2 4 1 2
 (5) (4) (3) (2) (1)

4) 1 3 1 2 4 1 3 4 1 3 4 2 4 1 2
 (5) (4) (3) (2) (1)

5) 4 1 3 2 4 1 3 4 1 3 4 2 4 1 2
 (6) (5) (4) (3) (2) (1)

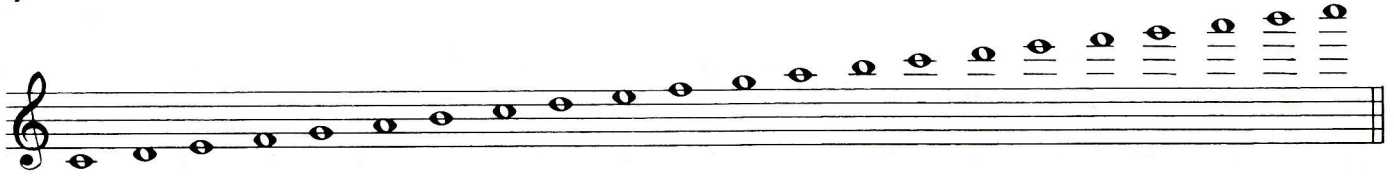
6) 3 1 2 3 2 4 1 2 4 1 2 1 3 1 2
 (6) (5) (4) (3) (2)

7) 2 4 1 2 4 1 3 4 1 3 4 1 3 1 2
 (6) (5) (4) (3) (2)

8) 1 3 1 2 4 1 3 4 1 3 4 1 3 1 2
 (6) (5) (4) (3) (2)

3 octave overlapping fingerings

C maj. scale



- 1) 4 0 3 4 2 4 1 2 1 3 4 2 4 1 2 4 1 2 4 1 3 4
 (5) (4) (3) (2) (1)
- 2) 3 0 2 3 2 4 1 2 1 3 4 2 4 1 2 4 1 2 4 1 3 4
 (5) (4) (3) (2) (1)
- 3) 2 4 1 2 4 1 3 4 1 3 4 2 4 1 2 4 1 2 4 1 3 4
 (5) (4) (3) (2) (1)
- 4) 1 3 1 2 4 1 3 4 1 3 4 2 4 1 2 4 1 2 4 1 3 4
 (5) (4) (3) (2) (1)
- 5) 4 1 3 2 4 1 3 4 1 3 4 2 4 1 2 4 1 2 4 1 3 4
 (6) (5) (4) (3) (2) (1)
- 6) 3 1 2 3 2 4 1 2 4 1 2 1 3 1 2 4 1 2 4 1 3 4
 (6) (5) (4) (3) (2) (1)
- 7) 2 4 1 2 4 1 3 4 1 3 4 1 3 1 2 4 1 2 4 1 3 4
 (6) (5) (4) (3) (2) (1)
- 8) 1 3 1 2 4 1 3 4 1 3 4 1 3 1 2 4 1 2 4 1 3 4
 (6) (5) (4) (3) (2) (1)

3 OCTAVE SCALES

Any 2 octave scale can be extended to 3 octaves by applying overlapping fingering. If scale ends on string

1, complete third octave on the same string. If it ends on 2 or 3, extend to 1st string and complete scale.

Triad Arpeggios

Apply 3 note arpeggios to entire range of instrument. Optional: Reverse at any point. Experiment with multiple fingering.

Musical notation for triad arpeggios. It consists of four staves, each showing a different triad type: Major, Minor, Diminished, and Augmented. Each staff begins with a bracketed group of three notes on a single string, followed by an ascending scale across three octaves. The notation includes accidentals (flats and sharps) and 'etc.' to indicate the continuation of the scale. The Major triad is shown on the first string. The Minor triad is shown on the second string. The Diminished triad is shown on the third string. The Augmented triad is shown on the fourth string.

Follow similar procedure for the following 4, 5, 6 and 7 note arpeggios.

Arpeggios on Major Chord

Musical notation for arpeggios on Major Chord. It consists of four staves, each showing a different major chord (C, D, E, F) with its corresponding arpeggio. Each staff begins with a bracketed group of three notes on a single string, followed by an ascending scale across three octaves. The notation includes accidentals and 'etc.' to indicate the continuation of the scale.

Arpeggios on Minor Chord

Musical notation for arpeggios on Minor Chord. It consists of four staves, each showing a different minor chord (C, D, E, F) with its corresponding arpeggio. Each staff begins with a bracketed group of three notes on a single string, followed by an ascending scale across three octaves. The notation includes accidentals and 'etc.' to indicate the continuation of the scale.

Arpeggios are based on Harmonic minor scale. Repeat using melodic minor scale (include Natural minor scale).

Arpeggios on Diminished chord

Musical notation for arpeggios on Diminished chord. It consists of four staves, each showing a different diminished chord (C, D, E, F) with its corresponding arpeggio. Each staff begins with a bracketed group of three notes on a single string, followed by an ascending scale across three octaves. The notation includes accidentals and 'etc.' to indicate the continuation of the scale.

Arpeggios on Augmented Chord

Repeat using B^b for B[♯]

Note: Augmented triad permits minor 7th interval (B^b) as well as major 7th interval (B)

Develop arpeggios from every degree of major, minor, dominant, diminished and whole tone scales.

Apply and ₃



Diatonic Figurations

C major scale

Also triplets



Apply ,  and  to figurations in groups of 3.

Apply  and  to figurations in groups of 2 and 4.



Also triplets



Also triplets





Study based on C tonality

Each sequence played uninterruptedly employing every finger on every C. Apply to every key.



Apply to every key

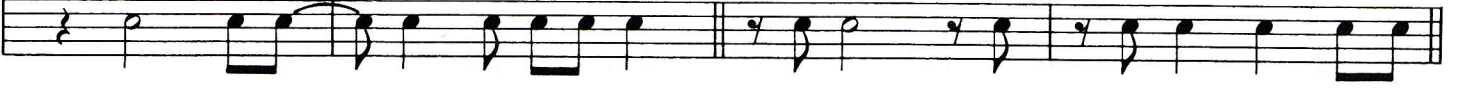
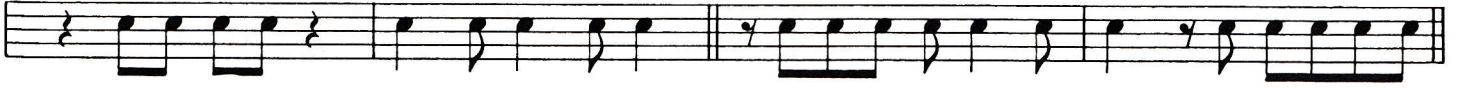
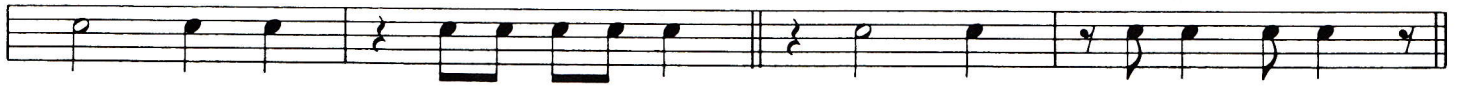


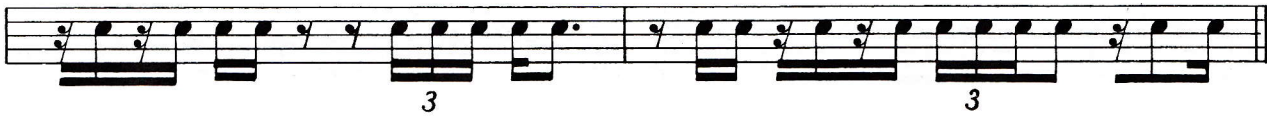
Apply  ,  and 

Rhythm (2 Bar sequences)

Apply to: a) chord progressions

b) single note and chord themes





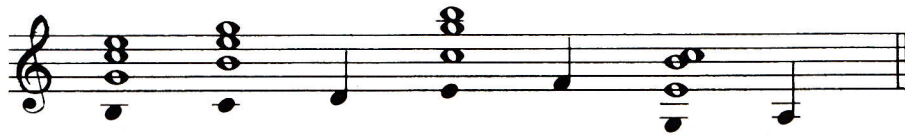
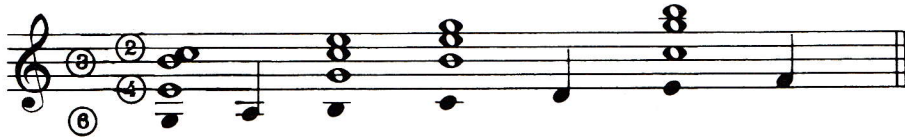
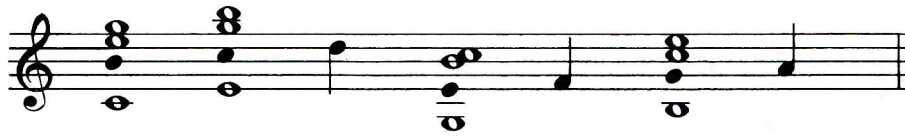
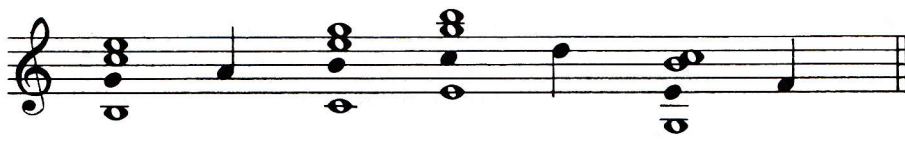
DIATONIC AND CHROMATIC PASSING TONES (CONNECTING CHORDS)

The following study shows the diatonic and chromatic passing tones connecting inversions of C maj 7 chords. In this study 4 positions of strings 2 3 4 6 have been illustrated. Apply to all positions and chord families.

Diatonic

The musical study consists of ten staves of music, each showing a sequence of chords and passing tones. The first staff includes fingering numbers: 6, 2, 4, 6. A small asterisk is placed below the second staff. The music is written in treble clef with a key signature of one sharp (F#).

* Above fret 12, any chord may be dropped an octave.



Chromatic
Major



Apply to all string families.

Minor



For C dominant scale, the same procedure except B is flat.

Connecting scale positions



4th finger position to 3rd finger position

- 1) 4 0 3 4 0 2 0 1 3 0 1 3 1 3 4
 (5) (4) (3) (2) (1)
- 4 f.p. to 2
- 2) 4 0 3 4 0 3 3 4 2 4 4 1 1 3 4
 (5) (4) (3) (2) (1)
- 4 f.p. to 1
- 3) 4 0 1 2 4 1 2 3 1 3 4 1 1 3 4
 (5) (4) (3) (2) (1)
- 3 f.p. to 4
- 4) 3 0 2 3 0 2 0 2 4 0 2 4 1 3 4
 (5) (4) (3) (2) (1)
- 3 f.p. to 2
- 5) 3 0 2 3 0 3 3 4 2 4 4 1 1 3 4
 (5) (4) (3) (2) (1)
- 3 f.p. to 1
- 6) 3 0 2 3 0 2 2 3 1 3 4 1 1 3 4
 (5) (4) (3) (2) (1)
- 2 f.p. to 3
- 7) 2 4 1 2 4 1 4 1 3 0 1 3 1 3 4
 (5) (4) (3) (2) (1)
- 2 f.p. to 4
- 8) 2 4 1 2 4 1 4 1 4 0 2 4 1 3 4
 (5) (4) (3) (2) (1)
- 2 f.p. to 1
- 9) 2 4 1 2 4 1 2 3 1 3 4 1 1 3 4
 (5) (4) (3) (2) (1)
- 1 f.p. to 2
- 10) 1 3 4 1 4 1 3 4 2 4 4 1 1 3 4
 (5) (4) (3) (2) (1)
- 1 f.p. to 3
- 11) 1 3 4 1 4 1 4 1 3 0 1 3 1 3 4
 (5) (4) (3) (2) (1)
- 1 f.p. to 4
- 12) 1 3 4 1 4 1 4 1 4 0 2 4 1 3 4
 (5) (4) (3) (2) (1)



4 f.p. to 3

1) 4 1 3 4 1 3 4 1 2 4 1 3 1 2 3
 (6) (5) (4) (3) (2)

4 f.p. to 2

2) 4 1 3 4 1 1 3 4 1 3 4 2 4 1 2
 (6) (5) (4) (3) (2) (1)

4 f.p. to 1

3) 4 1 3 4 1 1 3 4 4 1 2 4 2 4 4
 (6) (5) (4) (3) (2)

3 f.p. to 1

4) 3 1 2 3 1 1 3 4 4 1 2 4 2 4 4
 (6) (5) (4) (3) (2)

3 f.p. to 2

5) 3 1 2 3 1 1 3 4 1 3 4 2 4 1 2
 (6) (5) (4) (3) (2) (1)

3 f.p. to 4

6) 3 1 2 3 1 3 4 1 3 1 2 4 1 3 4
 (6) (5) (4) (3) (2) (1)

2 f.p. to 1

7) 2 4 1 2 4 1 3 4 4 1 2 4 2 4 4
 (6) (5) (4) (3) (2)

2 f.p. to 3

8) 2 4 1 2 4 1 4 1 2 4 1 3 1 2 3
 (6) (5) (4) (3) (2) (1)

2 f.p. to 4

9) 2 4 1 2 4 1 4 1 3 1 2 4 1 3 4
 (6) (5) (4) (3) (2) (1)

1 f.p. to 2

10) 1 3 4 1 4 1 3 4 1 3 4 2 4 1 2
 (6) (5) (4) (3) (2) (1)

1 f.p. to 3


11) 1 3 4 1 4 1 4 1 2 4 1 3 1 2 3
 (6) (5) (4) (3) (2) (1)

1 f.p. to 4

12) 1 3 4 1 4 1 4 1 3 1 2 4 1 3 4
 (6) (5) (4) (3) (2) (1)

Apply to C Harmonic, Melodic, Natural minor and Dominant scales making the necessary interval adjustments.

Algerian Hungarian



The Algerian scale is shown on a treble clef staff with a key signature of one flat (B-flat). The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4. The Hungarian scale is on a treble clef staff with a key signature of one sharp (F-sharp). The notes are: G2, A2, B2, C3, D3, E3, F-sharp3, G3, A3, B3, C4.

Arabian (dim.) Hungarian Gypsy (Persian)



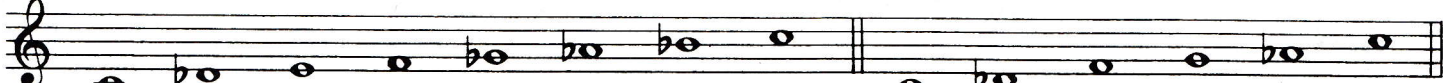
The Arabian (dim.) scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F-sharp3, G3, A3, B3, C4. The Hungarian Gypsy (Persian) scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4.

Hungarian Gypsy Arabian



The Hungarian Gypsy scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4. The Arabian scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4.

Oriental Japanese



The Oriental scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4. The Japanese scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4.

Chinese Japanese



The Chinese scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4. The Japanese scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4.

Chinese - Mongolian Pentatonic



The Chinese - Mongolian scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4. The Pentatonic scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4.

Persian Balinese



The Persian scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4. The Balinese scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4.

Neapolitan Egyptian



The Neapolitan scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4. The Egyptian scale is on a treble clef staff with a key signature of one flat. The notes are: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4.

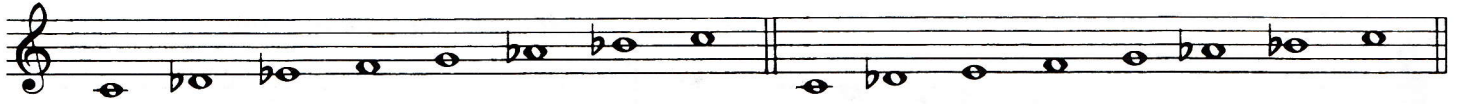
Hindustan

Whole-tone



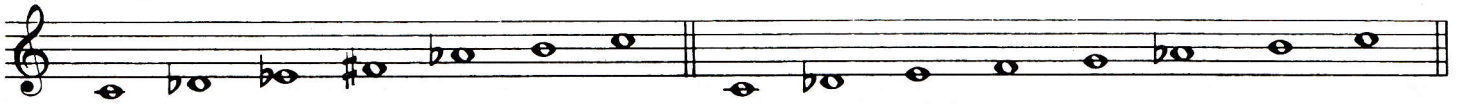
Raga Hanumat Todi

Spanish Gypsy



Raga Todi

Byzantine



Ethiopian

Ethiopian



Ethiopian

Hawaiian



Hungarian Minor

Japanese (Hyojo)



Japanese (Oshikicho)

Japanese (Banshikicho)



Javanese

Jewish (Adonai Malakh)



Jewish (Magen Abot)

Jewish (Ahaba Rabba)



Apply all fingering and position principles. Student is encouraged to do research on all types of scales.

Altered scales on chords (+4th infuses synthetic I tonality)

Cmaj7(+4th) inversion inv.

inv. inv. inv. inv.

C7 (altered)

C°

Cm7 (altered)

C whole-tone scale

(Start on 2nd inversion to avoid note repetition)

C9th

C7 (-9)

C7 (+9)

Cmaj7 (9)

Cmaj7 (-9)

Cmaj7 (+9)

Cm7 (9)

Cm7 (-9)

C°7 (9)

C°7 (-9)

C+ (9)

C+ (-9)

C+ (+9)

Cmaj7 (11) C 11

Cm7 Co (11) Omit C+ whole-tone scale

Cmaj7 (+11) C7 (+11) Cm7 (+11)

Omit Co C+ (+11) Cm7 (13) Cmaj7 (13)

C 13 Cm7 (13) Cm7 (-13)

C7 (-13) Cm7 (-13) C o7 (-13) (enharmonic)

Include inversions.

Apply all fingering and position principles.

2 note scales

Cmaj 2nds 3rds

4ths 5ths 6ths

7ths octaves

Apply similar procedure to C Harmonic, Melodic, Natural minor; Dominant, Diminished and whole tone scales making necessary interval adjustments.

Extend scales to 2 octaves.

Include 9ths, 11ths, 13ths.

Arpeggios with figurations



Four staves of musical notation in treble clef. The first staff contains a sequence of eighth and sixteenth notes. The second staff features a mix of eighth and sixteenth notes with some beamed pairs. The third and fourth staves consist of continuous eighth-note patterns, with the fourth staff including some beamed eighth notes.

Triplets

Three staves of musical notation in treble clef. Each staff begins with a triplet of eighth notes, indicated by a '3' above the notes. The first staff has a triplet at the beginning and another later. The second and third staves each have a triplet at the beginning. The rest of the notation on all three staves consists of eighth and sixteenth notes.



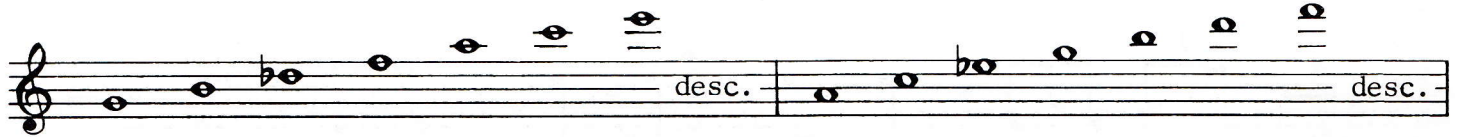
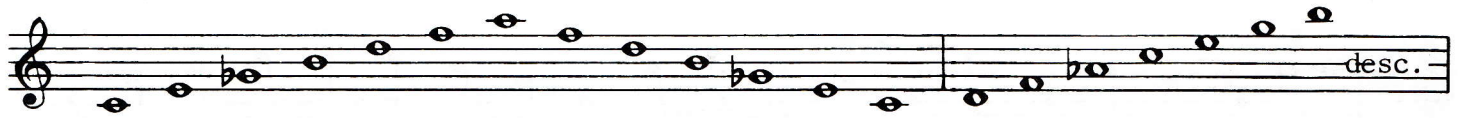
Repeat using Cm , C⁰ , C⁺ triads.

Apply ,  and 

Apply all fingering and position principles.

Altered chord arpeggios

C major o5



Repeat with +5 , -7 , -9 , +9 , +11 , -13.

Apply similar procedure to C Harmonic, Melodic, Natural minor; C Dominant, C Diminished, C whole tone. For present purposes, omit altered tones which are already present as enharmonics.

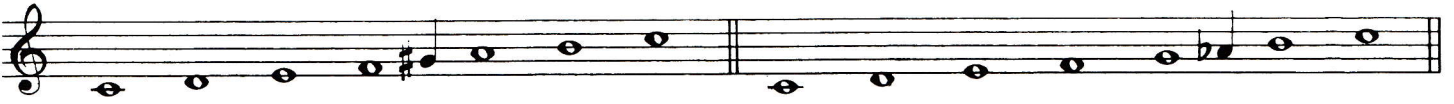
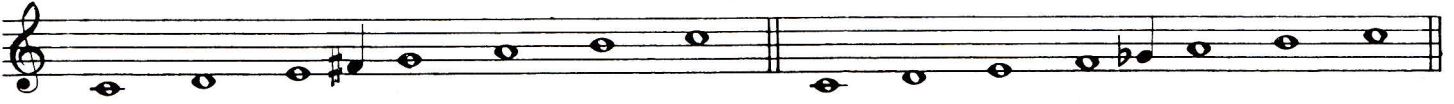
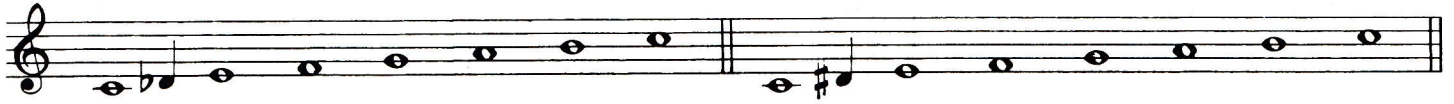
e.g. -3 +9 , -13 +5

Student should experiment with 2 or more altered notes simultaneously.

Altered scales

Apply all fingering and position principles. Tonic and 3rd unaltered to retain tonality. Ultimately, any note can be altered.

Include , ,  and 



Repeat with C Harmonic, Melodic, Natural minor; Dominant scales. Include inversions. Student should extend to all types of scales.

Combined alteration (2 or more notes)



Extend to other scales. Repeat to include 3 or more altered notes. Include inversions.

HARMONICS

2 categories: natural and artificial

Natural harmonics obtained by touching string lightly with 4th finger (opt. any finger) of left hand while plucking string with pick or finger of right hand. 4th, 5th, 7th, 9th, 12th, 15th, 16th, 19th frets are commonly used. (Student should experiment with other

frets). Natural harmonics can be obtained at every fret dependent on the instrument and students ability. The author has included an Oriental (Japanese) minor scale to assist the student in melodic application of harmonics.

Natural

Fret: 12th 7th 5th 5th 12th 9th 5th 12th

Extend to inversions. Apply similar procedure to 2 strings. Extend to 3, 4, 5 and 6 note chords.

Artificial

Example. Stop note with 1st finger left hand; touch

note 1 octave higher with 1st finger right hand while simultaneously plucking string with right thumb or pick. Apply procedure to any note on board with appropriate left hand fingering. Repeat procedure with 2 strings. Extend to 3, 4, 5 and 6 note chords. Play all scales using harmonics.

EMBELLISHMENTS

Apply all fingering and position principles to the following examples. Since this is a purely aesthetic evaluation, student should do research on theoretical significance of all embellishments.

vibrato – slight fluctuation of pitch produced by oscillatory motion of left hand.

vib.

Harmonization of altered chords on scales

Extend each exercise to octave.

C major scale

Cmaj7^{o5} Dm7^{o5} etc. Cmaj7 +5 Dm7+5

Omit +9 for m7 chord

Cmaj7 +9 +11 -13

Opt. 9 , -9 , +9 for root , 11 , +11 for 3rd

Apply to all chord families.

Repeat for C dominant scale, lowering B notes to B^b

E to E^b , A to A^b for C harmonic minor scale

E to E^b for C Melodic minor scale

E to E^b , A to A^b , B to B^b for C Natural minor scale.

Student should notate all exercises.

Study on chord shifting

Procedure: root of initial chord becomes 3rd of 2nd chord, 5th of 3rd chord, 7th, 9th, 11th, 13th of subsequent chords.

(C , A^b , F , D^bmaj7 , B^b9 , G¹¹ E^b13)

Perform exercise using all maj 7 chords. Repeat using 7th chords; then m7 , diminished and aug-

mented chords. Repeat entire exercise using 3rd of initial chord as pivot then 5th, 7th, 9th, 11th, 13th. Apply procedure to altered notes i.e. root of initial chord becomes minor 3rd of 2nd chord

(o5 , +5 , -9 , +9 , +11 , -13)

Extend thru all keys. Apply to all chord families.

Chord families

Apply all chordal procedures to the following chord families. Student should extend material to include remaining chord families (1456) (1346) (1246).

Optional: Extend to 5 and 6 note chords (include triads).

C7 inversions

C7 inversions

Rhythm sequences.

Apply root movement progressions. Apply to all positions and chord families.

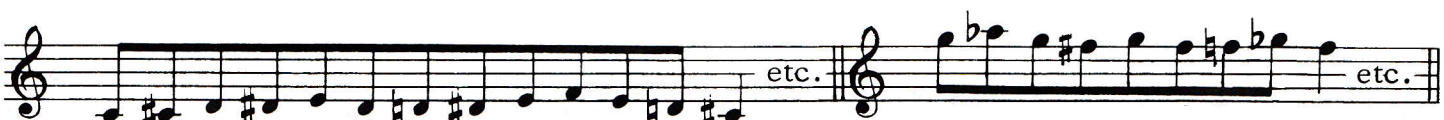
This page of musical notation consists of 12 staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain triplets, indicated by a '3' below the notes. The music is written in a single system, with each staff representing a different voice or part of the composition. The notation is clear and legible, with standard musical symbols and clefs.

Extended studies based on principles of chromatic and diatonic fingering.



Extend the following sequences.





The image displays ten staves of musical notation, each containing a series of triplet exercises. The exercises are written in treble clef and include various rhythmic patterns and accidentals. Each staff begins with a triplet of eighth notes, followed by more complex patterns involving sixteenth and thirty-second notes. The exercises are marked with a '3' above the notes and 'etc.' at the end of the line. The patterns become increasingly intricate, involving chromatic and diatonic runs.

Include ,  and 



DENNIS SANDOLE

Highly regarded as a master of the modern guitar, Dennis Sandole has devoted his life to the advancement of modern guitar techniques. His extensive experience as a professional musician includes stints with various name bands that include Tommy Dorsey, Ray McKinley and Charlie Barnet, studio work in New York, and teaching and working with advanced students at workshops and clinics. Counted among his students are such musicians as Pat Martino, Harry Leahy (Phil Woods), Mike Santiago (Jerry Mulligan), Ed McFadden (Jimmy Smith Organ Trio), Tony Ventura (Ben Vereen), Ben Bridges (Stevie Wonder), Tony DeCaprio (Dianna Ross and Ann Margret), Mike Warren (Helen Reddy), Ron Parker and Bob DeVoe (Chico Hamilton). As a composer, Sandole has written music for ballet, a jazz opera and avant-garde music.



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