

Reading and Rhythm Studies

for the

Beginning to Intermediate

Guitarist

Volume I

Justin Piper

I've been playing guitar for more than half of my life and teaching guitar for more than a third. In all this time I've constantly looked for new ways to interpret musical material, new ways to practice it, and new ways to get excited about studying music all over again.

In essence, I've constantly been searching for ways to streamline and maximize the learning of music.

In the spring of 2008 I finally decided that it was time to really get into my method, of how I analyze and understand all aspects of music. My first idea was to write an all encompassing guitar book that would touch on technique, reading, chords, scales, arpeggios, rhythm playing, guitaristic techniques, ear training and theory. Sounds like a lot, right?

After 3-4 months of spending all possible moments listing and writing out exercises, I realized that though it would be nice to have a one stop guitar book, it wasn't really practical, especially considering all of the new exercises and angles for learning that I was coming up with. Any book that tried to have everything would end up only being able to skim through much of what I believe is needed.

That's where this book came into play. Breaking all this material up into many different books not only makes more sense for the student, it makes sense for me and the way I like to do things.

This reading book is only the beginning, as stated earlier, I did spend months on exercises and now have a lot of leftover material that isn't suitable for this one.

So the plan is to write a book or two for each of these other subjects:

**Technique**

**Chords**

**Scales**

**Arpeggios**

**Rhythm Playing**

**Improvising**

**Theory**

**Advanced Rhythm Training**

Why get my books when there are so many other things out there? I believe that my strength lies not so much in the information that I know and can teach, but lies in my ability to be able to organize it and find the best path through for any student. In closing, I hope you enjoy this and should you have any feedback or suggestions, please contact me, as there are always possibilities for new editions!

# Dedication

This book is for all of the students I've had over the years, without which I'd have no idea how to put this together. It's my hope that former students as well as new ones will benefit from this book now and in the future.

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# Basics of Music and Rhythmic Notation

In music there is one main way to convey notes for other people to read and then play. This is called notation. Below is the staff, which is what we use to write these notes down. It's made up of five lines and four spaces, each of which represents a different note. The notes have an alphabet, similar to ours for speech and writing, however shorter.

The **Musical Alphabet** is as follows: **A B C D E F G** After **G** we head back to **A** again.

Notice a symbol at the beginning of the staff. This is called the **Treble** or **G** clef. It's function is to remind us which notes are on which lines and on which spaces. These are shown below.

A musical staff with a treble clef. The first five lines have notes on them, labeled E, G, B, D, and F from bottom to top. Below these are the words "Every", "Good", "Boy", "Does", and "Fine". The next four spaces have notes on them, labeled F, A, C, and E from bottom to top. Below these is the text "(spells the word FACE)".

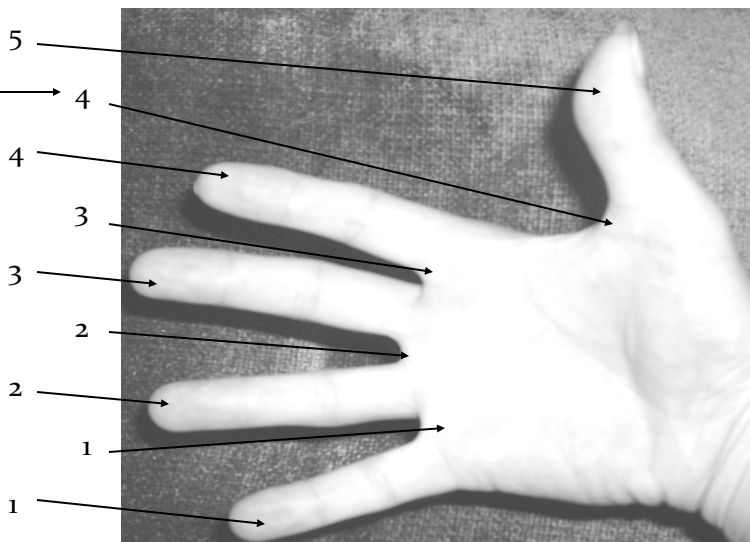
**Lines**                      **Spaces**

The lines and spaces on the staff are also numbered, like this:





A musical staff with a treble clef. Above the staff, the lines are numbered 1 to 5 from bottom to top, and the spaces are numbered 1 to 4 from bottom to top. Arrows point from each number to its corresponding line or space on the staff.

Lines → 5  
 Spaces → 4



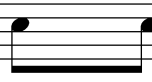


Here's a little trick to learn the notes on the staff better. Picture your hand as the staff. You've got five fingers (just like the five lines on the staff). You've got four spaces between your fingers (the spaces). Whenever you think of it, practice the notes. Just touch a finger or in between and name it. This will really help your speed in reading.



Now that we've determined what the notes are on the lines and spaces, we need to look into the rhythm aspect of it. Different symbols are used to delineate the length of notes, or how long to rest. Below is a list of the most common. Notice that the notes are all on the same space. What note is that?

			
Whole Note 4 beats	Whole Rest 4 beats	Half Note 2 beats	Half Rest 2 beats

				
Quarter Note 1 beat	Quarter Rest 1 beat	Eighth Notes 1/2 beat each	Eighth Note 1/2 beat	Eighth Rest 1/2 beat

Here are the same rhythms, but now with the count below. Notice whenever you're holding a note or resting that the count is in parenthesis. I think this helps to make it easier to keep the notes (or rests) the proper length.

Two musical staves in treble clef showing guitar strumming patterns. The first staff contains four measures: a whole note, a half note, two half notes, and two quarter notes. The second staff contains four measures: four quarter notes, four eighth notes, two eighth notes beamed in pairs, and eighth notes beamed in groups of four. Counts are written below each measure, with notes in parentheses for held notes or rests.

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 and 2 and 3 and 4 and (1 and 2 and 3 and 4 and)

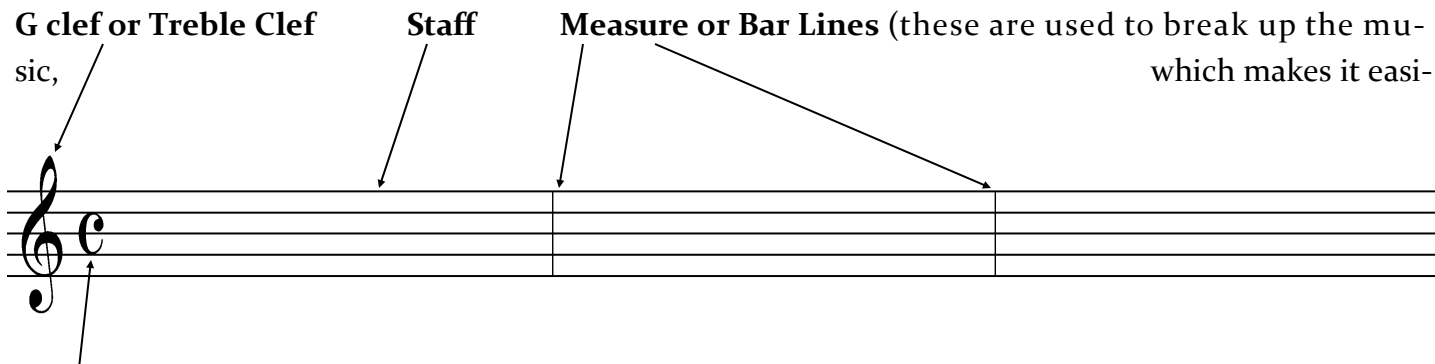
Here's the same thing, but using rhythmic notation. The note lengths are the same, this is what we use for strumming.

Two musical staves in treble clef showing guitar strumming patterns using rhythmic notation. The first staff contains four measures: a whole note, a half note, two half notes, and two quarter notes. The second staff contains four measures: four quarter notes, four eighth notes, two eighth notes beamed in pairs, and eighth notes beamed in groups of four. Counts are written below each measure, with notes in parentheses for held notes or rests.

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 and 2 and 3 and 4 and (1 and 2 and 3 and 4 and)

We've already learned quite a few terms and symbols. Use this page as a reference for what we've already learned, as well as more that we'll need to know soon.



**Time Signature**, C means common time, which is the same as 4/4. This means that there are four beats to a measure and a quarter note gets one beat.

♩ = Whole note

▮ = downstroke

♯ = Sharp (raises a note a 1/2 step or 1

fret)

♪ = Half note

♭ = Flat (lowers a note a 1/2 step or 1

fret)

♩ = Quarter note

∨ = upstroke

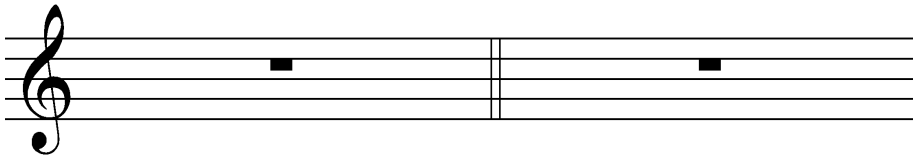
♪ = Eighth note

### Repeat Sign



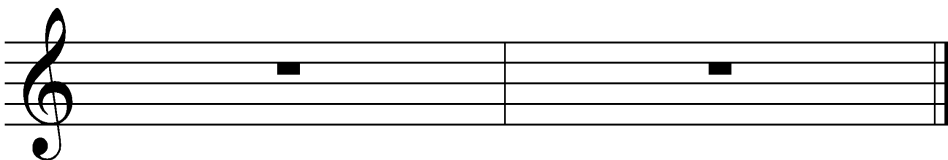
### Double barline

indicates the end of a section of music



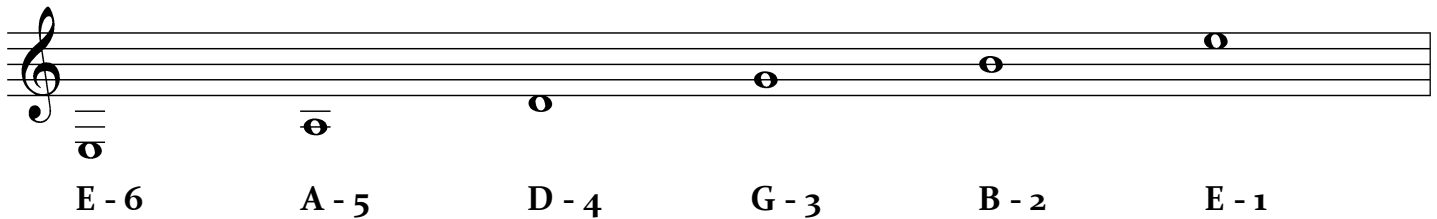
### Final Barline

indicates the end of the piece



# Finding Notes on the Guitar

Time to fill in some holes in our theory knowledge. First up are the open strings and where they are on the staff. Here they are:



Notice that the distance between most of the strings is four letters. This is called a **4th interval**. (we'll go more in depth with those later) The only one that's different is **G** to **B**, this is a **3rd interval**.

Now that we've talked a little about intervals, let look at how all the note names fit together, and how they go in a row. This is called the **Chromatic Scale**:

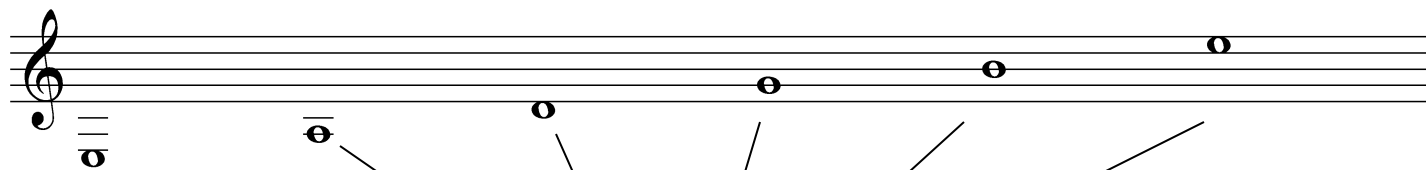
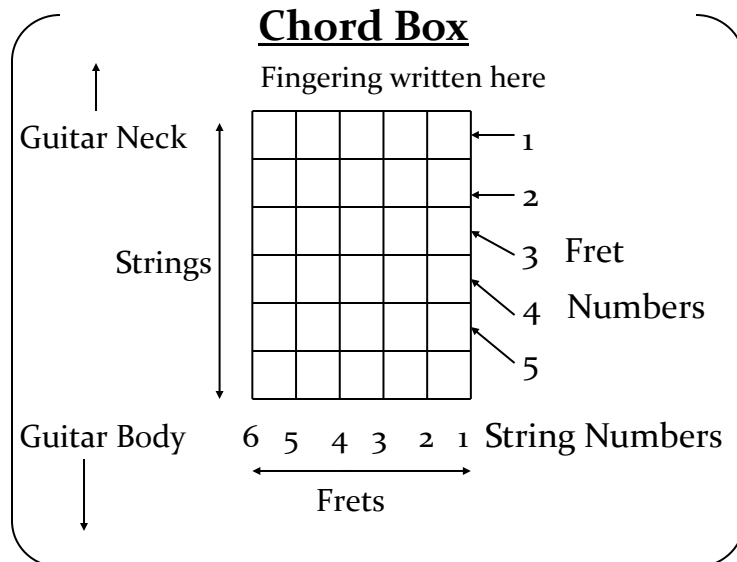
A A#/Bb B C C#/Db D D#/Eb E F F#/Gb G G#/Ab

See that on the **chromatic scale** there are sharps and flats between every natural note except **B** to **C** and **E** to **F**. These are half steps (equal to 1 fret). So after looking at this scale, we determine that all the natural notes are a whole step (2 half steps) apart, except B to C and E to F, these are a half step.

With this knowledge we can now find any note on the guitar. Try finding all the E's (hint: there are either 11 or 12 depending on whether you're playing electric or acoustic).

Also try finding:

- the highest note on every string
- E, F and G everywhere that they can be played
- at which fret the notes start to repeat
- all the notes on the 5th and 7th frets



**E   A   D   G   B   E**

<b>F</b>	<b>A# / Bb</b>	<b>D# / Eb</b>	<b>G# / Ab</b>	<b>C</b>	<b>F</b>
<b>F# / Gb</b>	<b>B</b>	<b>E</b>	<b>A</b>	<b>C# / Db</b>	<b>F# / Gb</b>
<b>G</b>	<b>C</b>	<b>F</b>	<b>A# / Bb</b>	<b>D</b>	<b>G</b>
<b>G# / Ab</b>	<b>C# / Db</b>	<b>F# / Gb</b>	<b>B</b>	<b>D# / Eb</b>	<b>G# / Ab</b>
<b>A</b>	<b>D</b>	<b>G</b>	<b>C</b>	<b>E</b>	<b>A</b>
<b>A# / Bb</b>	<b>D# / Eb</b>	<b>G# / Ab</b>	<b>C# / Db</b>	<b>F</b>	<b>A# / Bb</b>
<b>B</b>	<b>E</b>	<b>A</b>	<b>D</b>	<b>F# / Gb</b>	<b>B</b>
<b>C</b>	<b>F</b>	<b>A# / Bb</b>	<b>D# / Eb</b>	<b>G</b>	<b>C</b>

# Tuning the Guitar

Now we're ready to work on tuning the guitar. The physical part of finding the notes to tune is the easy part. The hard part is being able to hear the notes well enough to tune properly. Make sure that you go slow in this and really listen to the notes. Initially listen and determine whether notes are higher or lower. This is the first step.

Now, the mechanics!

We know the open strings on the guitar from the last page. They are:

**E - 6      A - 5      D - 4      G - 3      B - 2      E - 1**

What we need to do is to find that same note on another string and compare the 2, then tune them so they sound the same.



For now we're only going to worry about tuning the guitar to itself. This means that we're not using a tuner or another instrument for a reference note, so the guitar will only be tuned to itself, not standard pitch. This is enough for now, we'll get into reference pitches and tuners later.

So here we go!

**Step #1** - Tuning the 5th string to the 6th

- The 5th string is an **A**, so we need an **A** on the 6th string too. It happens to be on the 5th fret.
- Play 5th fret/6th string and open/5th string
- Tune the 5th string to the 6th (is it higher or lower?)

**Step #2** - Tuning 4th string to the 5th

- Use the same method that we used in step 1, only now we're looking for a **D** on the 5th string.
- Remember how to count up and find these notes

**Step #3** - Tuning the 3rd string to the 4th

- Same method as above, looking for a **G**

**Step #4** - Tuning the 2nd string to the 3rd

- Same method, though watch which fret you're on, , looking for a **B**
- Play 4th fret/3rd string and open/2nd string

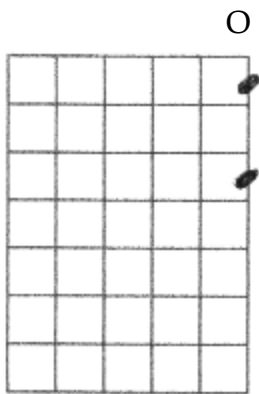
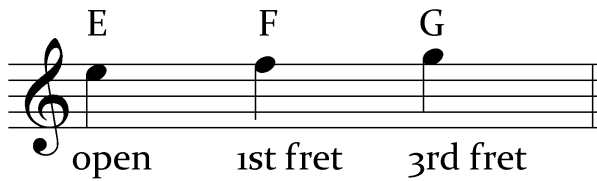
**Step #5** - Tuning the 1st string to the 2nd

- Same method as above (we're back to normal distances between notes), looking for an **E**

**Step #6** - Play an **E** chord and listen to see if it sounds right to you.

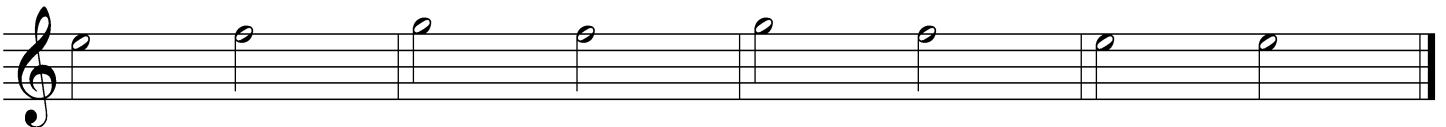
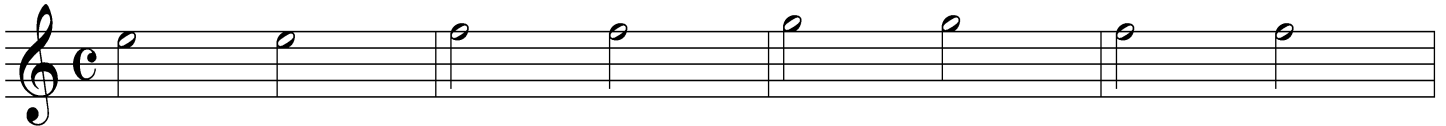
- Play a **G** chord and listen if that sounds right. If it doesn't sound good, try again. You'll get it!

# 1st String Reading



Now, we'll begin to use some of this knowledge about the staff and notes. To the left are the first three notes we'll work on. This is all on the first string, E is open, F on the 1st fret, and G on the 3rd fret. Remember earlier we learned to line up fingers and frets for easier playing? Apply this here, F is 1st fret, but also 1st finger. G is 3rd fret and 3rd finger. Since we're skipping the 2nd fret, skip your 2nd finger.

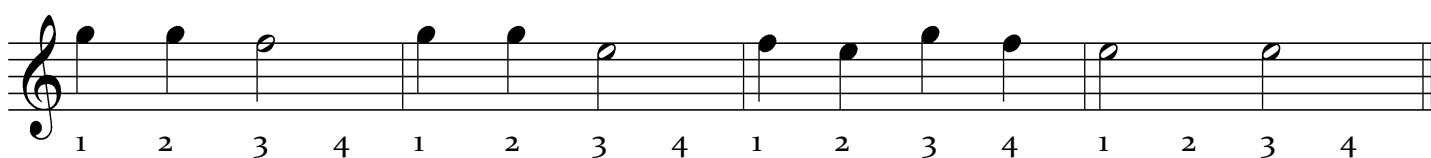
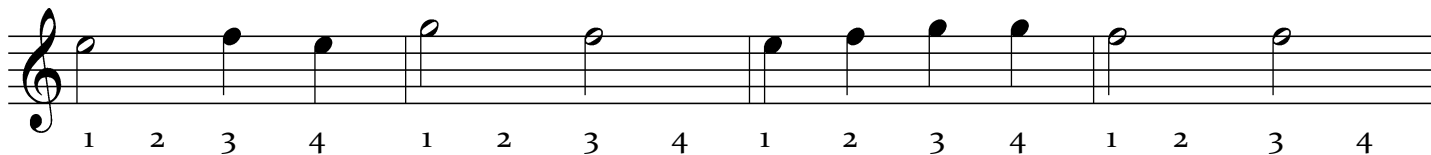
Below is your first exercise. We're playing only E, F and G, all in half notes, which means each note is two beats. For now, don't worry too much about the counting, just that the notes are long, even and cleanly played. Good luck!



Now, same idea, but all quarter notes. A little faster, still concentrating on using the right fingers, clean notes and the right frets.



Last reading exercise. Notice that we've got a mix between half and quarter notes. This time you'll want to count it out for the correct rhythms. Notice that we've got four beats in every measure, so you've never got to count higher than four. The count is below each line.

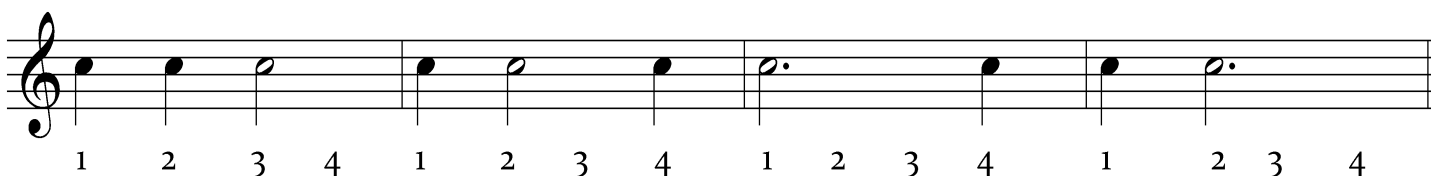
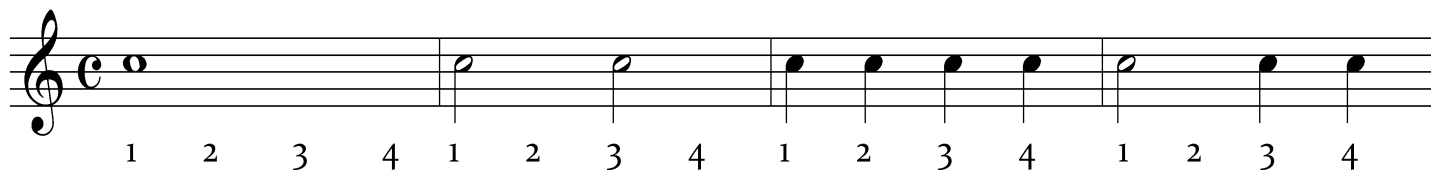


## 4 Beat Rhythms

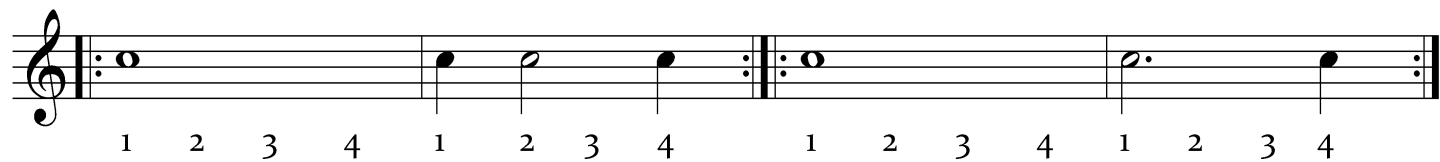
Now let's work on rhythm a bit. Below are the eight most common rhythms that occur over four beats. We'll follow this with some combinations for you to play and count. Notice that in the last two rhythms we have a **dotted half note**. This is worth three beats.

Play each measure by itself until you feel comfortable with it, we'll combine the different rhythms later.

**Remember to count out loud and tap the rhythms first, then play them!**



Rhythm gets hard pretty quickly so really master these and as it gets harder you'll have a better foundation to build on.



These rhythms are still fairly easy, so try to play them fast and try mixing up different patterns from all over the page.

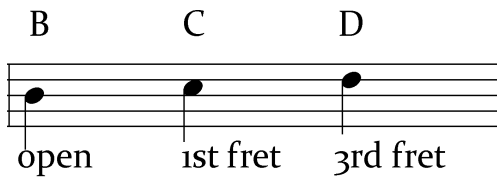
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

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

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

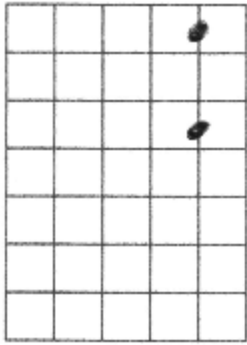
# 2nd String Reading



Here's string number two. For now we'll just focus on these three new notes. In the next chapter they'll be combined, which of course will be a little harder. Watch out on the B and D notes. It's easy to get mixed up between the 3rd and 4th lines.

Starting with half notes:

O



Quarter notes:

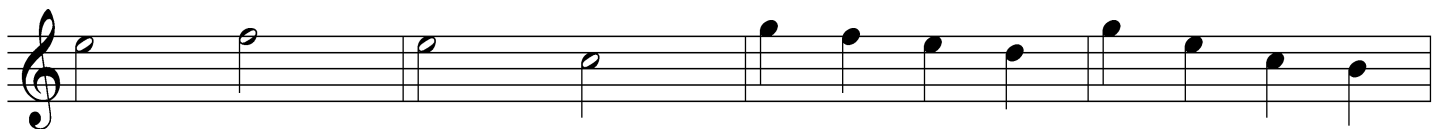


And a mixture, watch the counting:

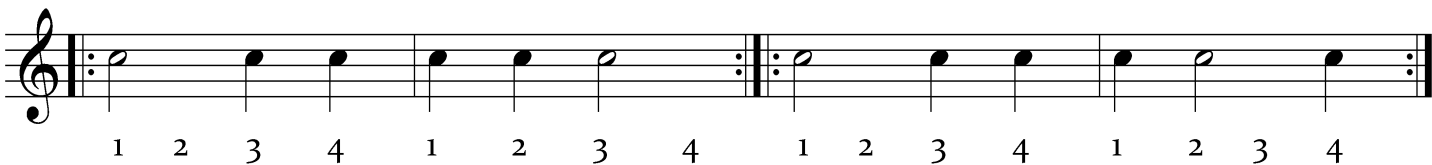
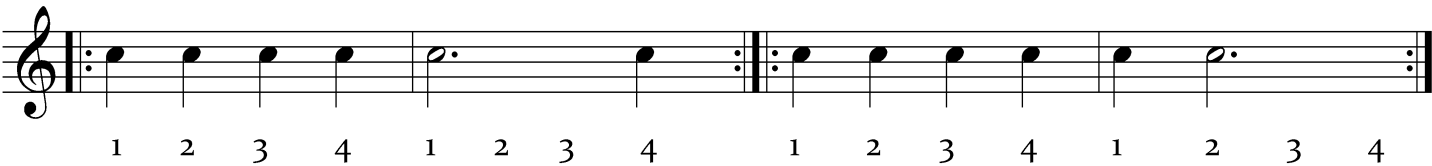
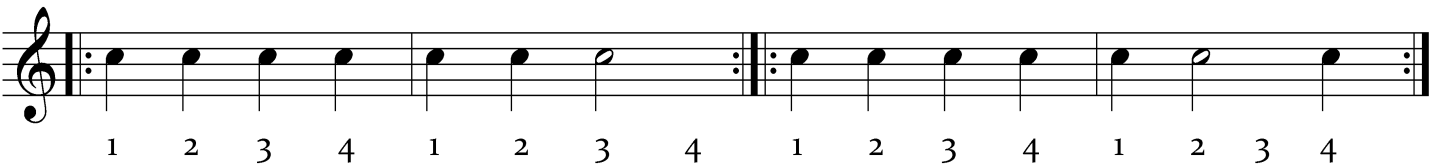
Two staves of musical notation, each containing four measures. The notes are quarter notes. The counting numbers below the notes are: 1 (2) 3 (4) 1 2 3 (4) 1 2 3 4 1 (2) 3 (4). The first staff ends with a double bar line, and the second staff ends with a double bar line.

Now we're combining strings 1 and 2 in the reading examples. This is harder, so it's a good idea to say all the notes out loud first, and then play them. Take it slow at first, watch the rhythms and make sure the notes are clean.

Four staves of musical notation, each containing four measures. The notes are quarter notes. The first two staves are for string 1 and the last two staves are for string 2. The notes are: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4. The first staff ends with a double bar line, and the last staff ends with a double bar line.



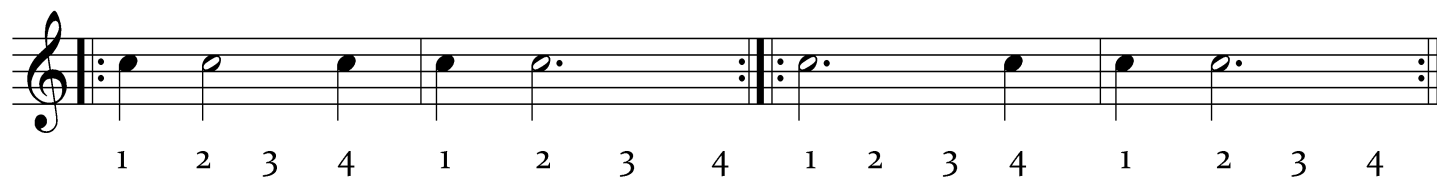
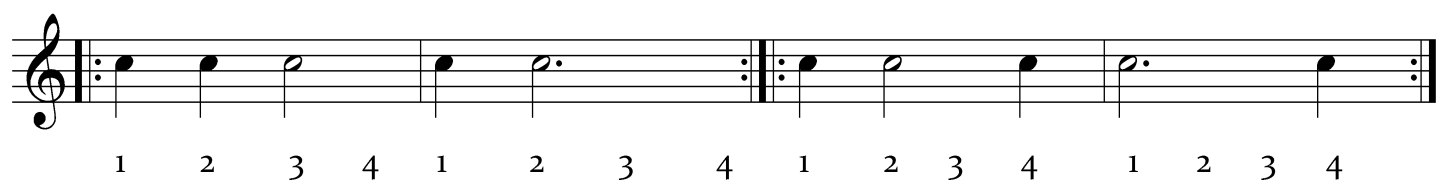
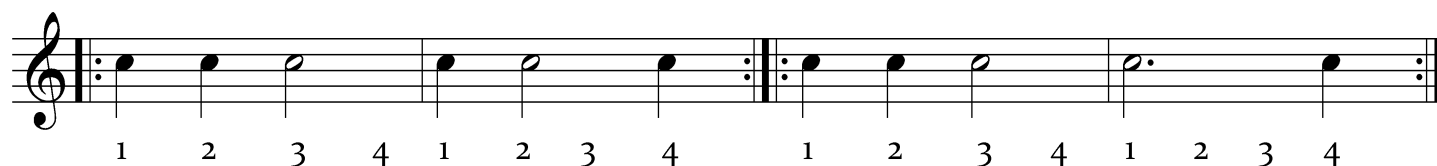
Here are some more of those four beat rhythms from the last lesson. Count then play.



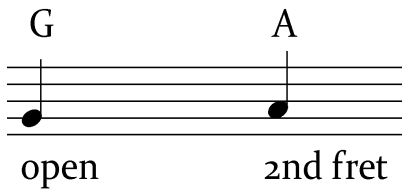
If you know some open chords, you could strum them using these rhythms instead of just playing C notes. This is a good way to keep these exercises interesting while working on your strumming.

Try playing everything with downstrokes.

Alternatively try using downstrokes on beats **1 and 3**, while using upstrokes on beats **2 and 4**.

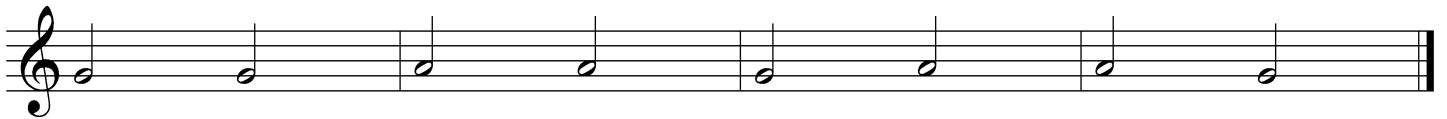
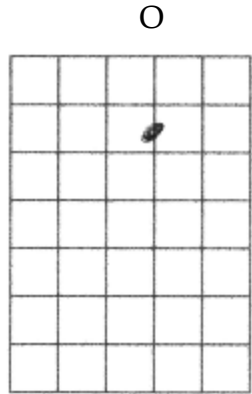


# 3rd String Reading



Remember how the 2nd and 3rd strings are tuned a little closer to each other than all the other sets of strings? Because of this we've only got two notes in open position on the 3rd string. That makes this string a little easier to learn.

With all three strings we've now got an octave, which means that we've got from G on the 3rd string to another G on the 1st string.

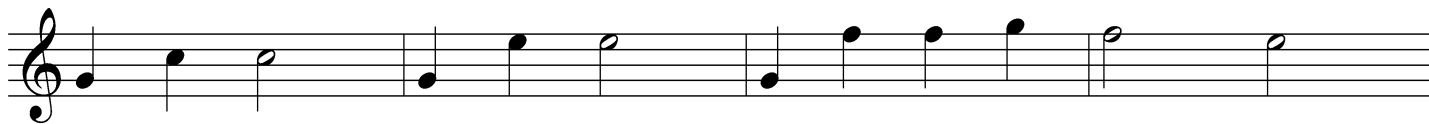


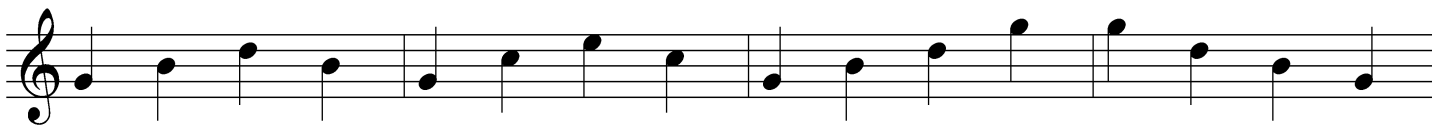
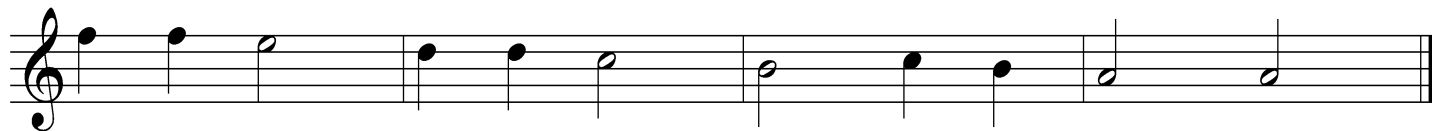
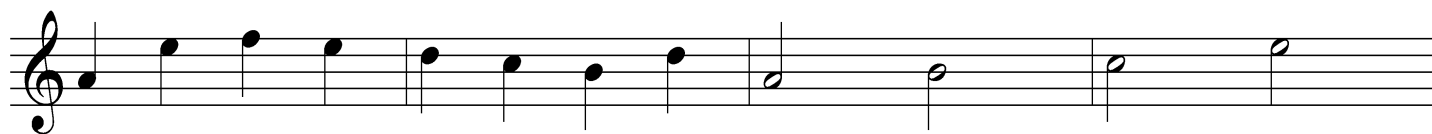
Here are some examples using all three strings. Take your time on these and make sure to use the proper fingering. That will help you to keep your eyes on the music, which will make your reading faster and more accurate.

Anything on the 1st fret is played with the index finger, anything on the 2nd, middle finger and anything on the 3rd fret, ring finger. The 4th fret would be the pinky, but we don't have any notes there yet.

Now is a good time to start to have a method in how you read and work on your reading. One possibility is:

1. say all the note names
2. play through the piece without worrying about the rhythm
3. clap or say the rhythms
4. play through the piece observing all rhythms and other notation





# 2 Beat Rhythms

We looked at the common four beat rhythms, so now here is the same thing but in two beat form. We're adding eighth notes, and notice the dotted quarter note, which is worth one and a half beats.

The way that we're counting here is what I call the **lowest common denominator method**. This means that because the smallest note is an eighth note (1/2 beat) we're always counting by 8ths. I believe this helps to really understand the rhythms better and makes you more solid interpreting them.

**Remember to say and count the rhythms first, then play them.**

1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and


Here are the combinations for the 2 beat rhythms. These are a little harder since we're working with 8th notes. Take it slow and gradually build up speed.

Again, if you prefer, use some open chords and strum these rhythms for a change of pace. For these combos, use downstrokes on the beats and upstrokes on the 'ands'.

1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and



1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

So far we've learned notes on the first three strings, 2 and 4 beat rhythms and some handy musical symbols.

Now we're going to start to add tempo, dynamics and articulation markings. This takes a little getting used to, but it will help us to interpret the music better, which means that it will start to sound more like real music and less like exercises.

## Tempo Markings

Tempo markings are written at the beginning of a piece and tell us how fast or slow we should play.

They're generally written in Italian so you need to learn some of the terms.

*Largo* - slow

*Adagio* - med.slow

*Andante* - medium

*Moderato* - medium

*Allegro* - fast

*Presto* - really fast

Above are just a few of the many possibilities, but these are the most common.

## Dynamics

Dynamics tell us how loud or soft to play. Within a piece there are usually many marking to show the contrast between the different sections of music. These are the most common, though you could have four f's in a row to make a point about being really loud. These markings are written below the staff.

**ff** - (double forte) very loud

**f** - (forte) loud

**mf** - (mezzo forte) medium loud

**mp** - (mezzo piano) medium soft

**p** - (piano) soft

## Articulation

Articulation markings tell us how to play particular notes. Should they be long or short, louder or softer?

Below we have a line of music with some articulation and dynamic markings.

Staccato      Legato      Accent      Fermata

Crescendo      Decrescendo (diminuendo)      *accel.*      *rit.*

Crescendo      Decrescendo (diminuendo)      Accelerando      Ritardando

**Staccato** - short, separated notes

**Legato** - smooth, connected notes

**Accent** - a slightly louder note

**Fermata** - hold note longer than written value

**Crescendo** - become gradually louder

**Decrescendo/Diminuendo** - become gradually quieter

**Accelerando** - speed up

**Ritardando** - slow down

# Notes on playing legato on the guitar

On the guitar, just like many other instruments, there are multiple ways to play legato.

The first is to just concentrate on making the notes smooth and even. Be sure that you don't pick harder or softer and that each note flows into the next.

The other way is to use slurs. On the guitar slurs consist of hammer ons and pull offs.

Hammer ons are used when playing from a lower fretted note to a higher fretted note.

Pull offs are used when playing from a higher fretted note to a lower fretted note.

The method follow:

To hammer on, pick the first note and then literally hammer your finger onto the next fret that you need, producing the note with similar tone and volume.

To pull off, pick the first note and then pull, or flick your finger downward off the string, essentially plucking it with your fretting hand to produce the 2nd note. Remember that with pull offs, the 2nd note must always be prepared ahead of time to ensure a smooth transition between notes. (this means that you need to hold both note down right at the beginning, so that when you pull off, the 2nd note is already there to be heard.

This is a quick account of the techniques for slurring on the guitar. To learn more, look for my forthcoming book on technique entitled, "Technique, Speed and Physical Training for the Guitarist".



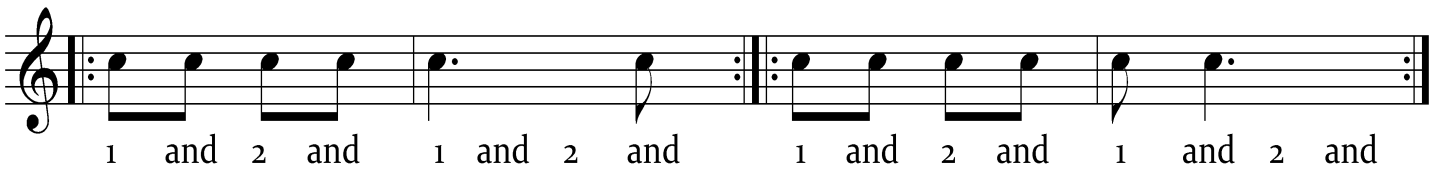
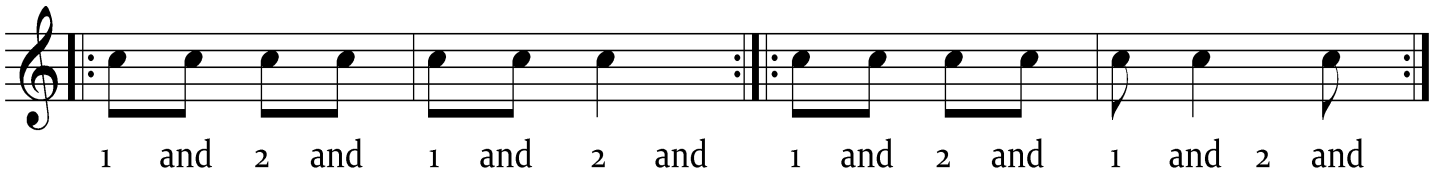
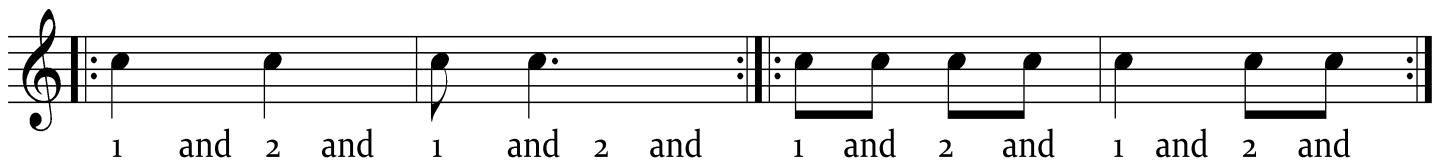
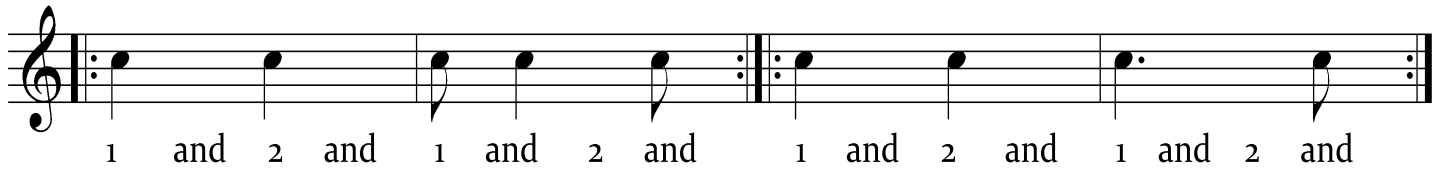
Here’s the first of many famous melodies that we’ll use throughout the book. This one also is our first piece with dynamics and other symbols. Don’t be overwhelmed, just use our method from page 18. Now that we’ve got more things to think about, add dynamics and articulations to the end of the list.

# Ode To Joy - Ludwig Van Beethoven

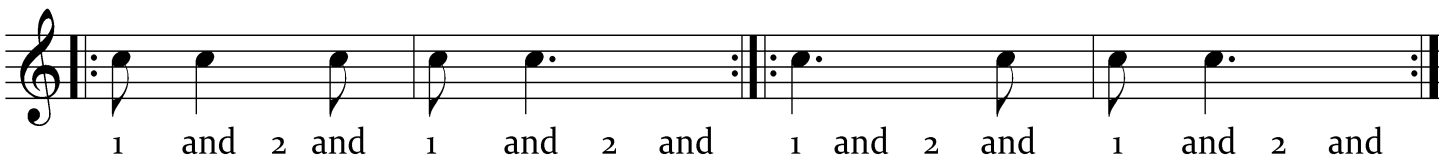
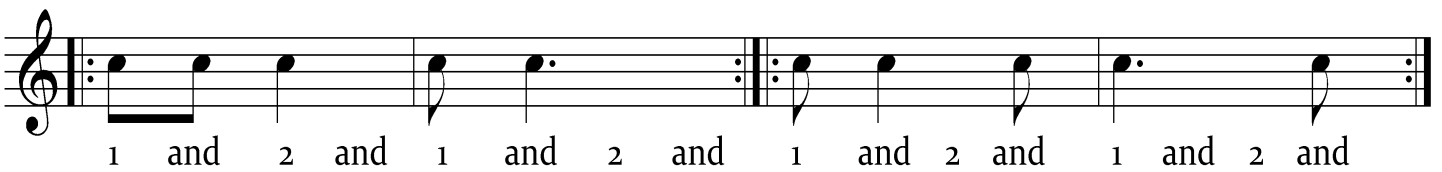
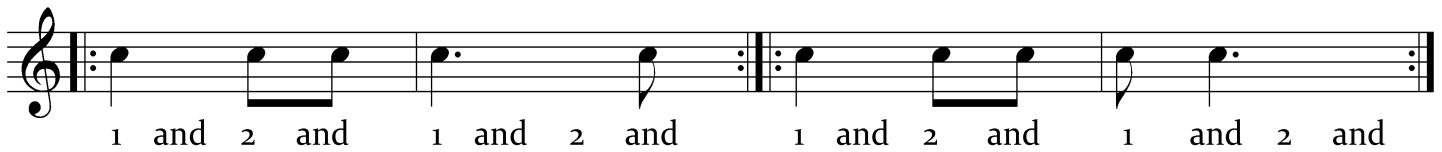
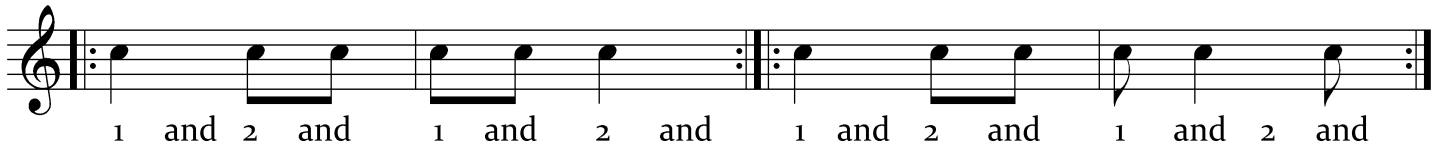
Andante

The musical score for 'Ode To Joy' is presented in four staves of music. The first staff begins with a treble clef, a 4/4 time signature, and the tempo marking 'Andante'. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, and C5. The second staff continues the melody with quarter notes: D4, E4, F4, G4, A4, Bb4, C5, and Bb4. The third staff continues with quarter notes: A4, G4, F4, E4, D4, C4, Bb3, and A3. The fourth staff concludes the melody with quarter notes: G4, F4, E4, D4, C4, Bb3, and A3, followed by a final half note C4. Dynamics are indicated by *f* (forte) at the beginning of the first staff, *mf* (mezzo-forte) at the beginning of the second staff, *p* (piano) at the beginning of the third staff, and *f* at the beginning of the fourth staff. A crescendo hairpin is placed between the second and third staves, and another between the third and fourth staves. The tempo marking *rit.* (ritardando) is placed at the end of the fourth staff. The piece concludes with a double bar line.

More 2 beat rhythms! Make sure you really master these, they'll come in handy later in the book.

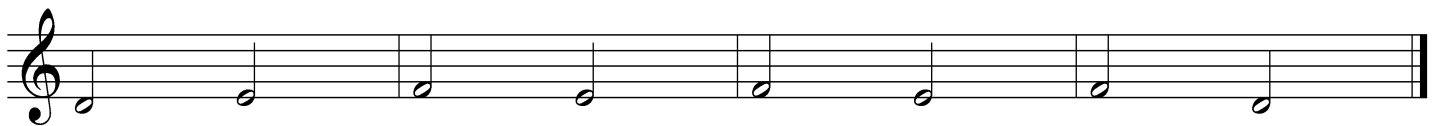
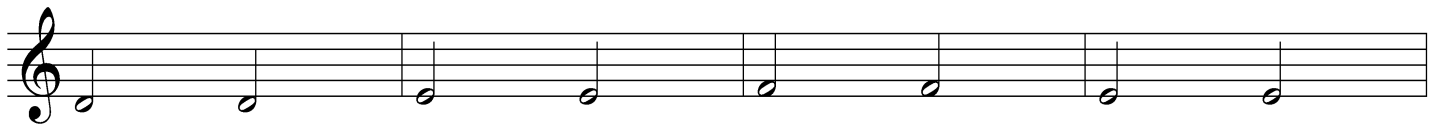
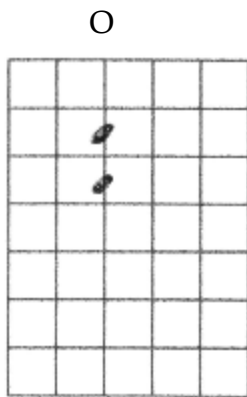
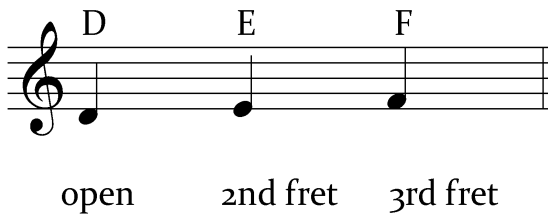


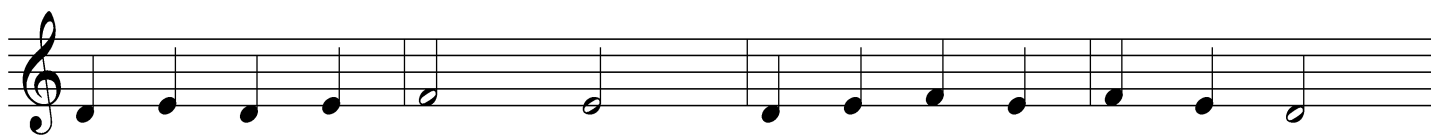
Here's the last of the 2 beat rhythms, try mixing all the different examples from all over the page.  
Don't forget to try strumming them as well.



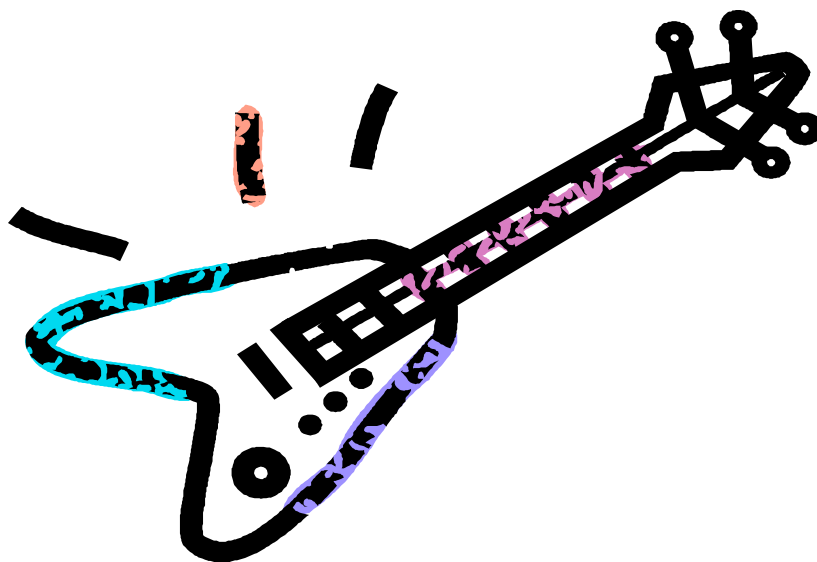
# 4th String Reading

Here are the notes on the 4th string. This is often the point at which reading becomes more difficult. Now we've got an octave and a fourth to deal with (D to D plus 3 more notes). Take your time and find that on the next few pages I've broken the exercises down so that you don't have to read all 4 strings right away. We'll start with 3 and 4, then 2, 3 and 4 and finish with all of them.





Now that we've got 2/3rds of the notes worked out, some new things are going to show up. We'll look into 3/4, 6/8 and cut time. Triplets, 16th notes and all of our new tempo, articulation and dynamics markings. If you feel like it's too hard, go back and review earlier exercises and pieces. The more you play them, the easier the new material will become.



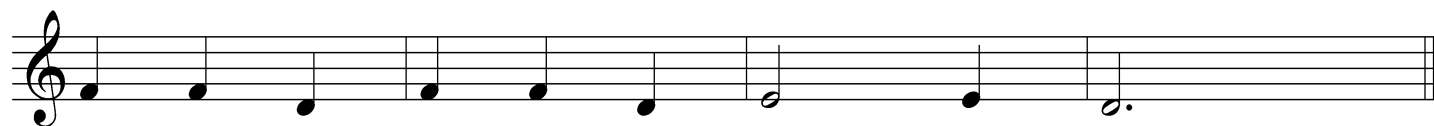
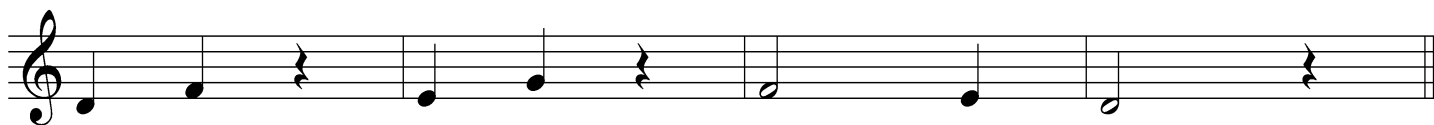
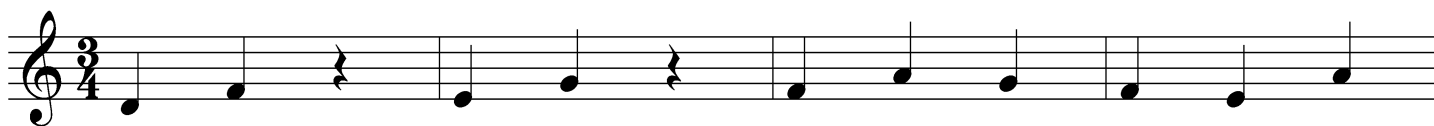
## 3/4 time

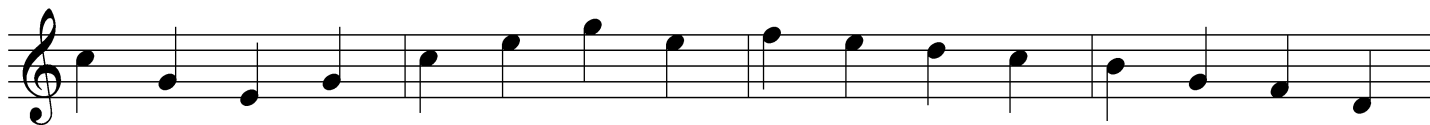
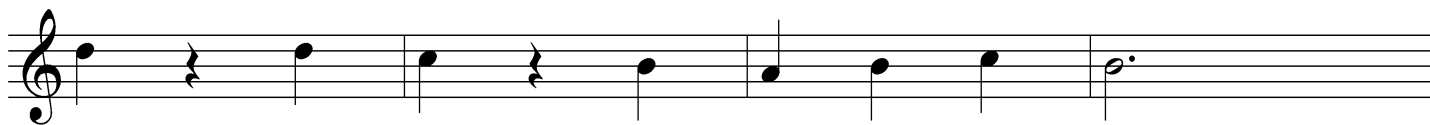
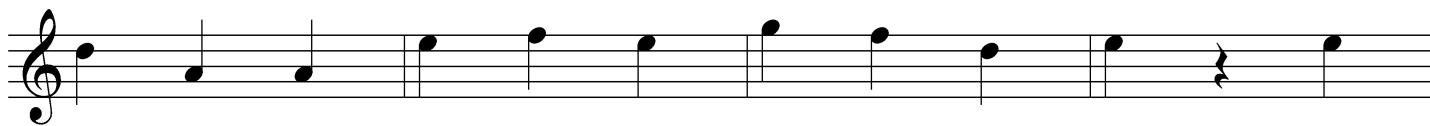
3/4 time refers to how many beats we have in each measure of music. Changing the amount of beats changes the feel of the music and can give lots of interesting variety to music. Famous types of pieces such as **Minuets** and **Waltzes** are written in 3/4 time.

Count 1 2 3 1 2 3 etc., feeling the first beat as the strongest.

As usual, the most important things are playing clean notes and making sure to play full durations (lengths).

**Same the names, count and play!**





## New Notes - F#

A musical staff with a treble clef. The first string (bottom line) has a note at the 2nd fret, labeled 'F#' above it. The fourth string (second line from bottom) has a note at the 4th fret, also labeled 'F#' above it.

1st string  
2nd fret

4th string  
4th fret

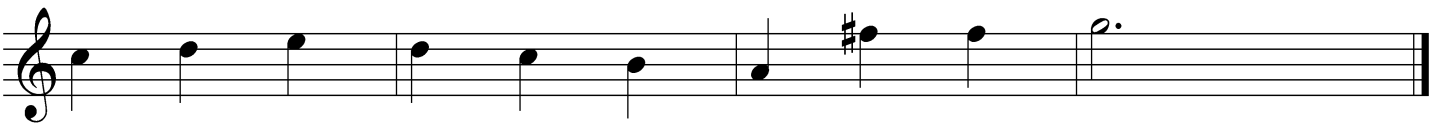
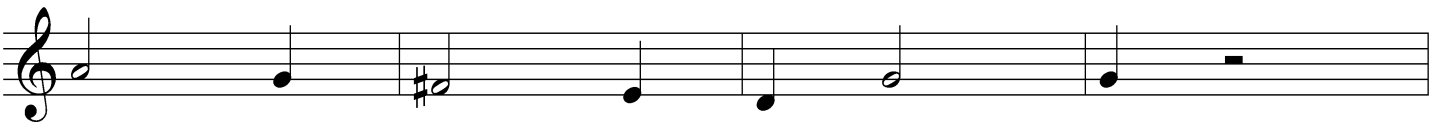
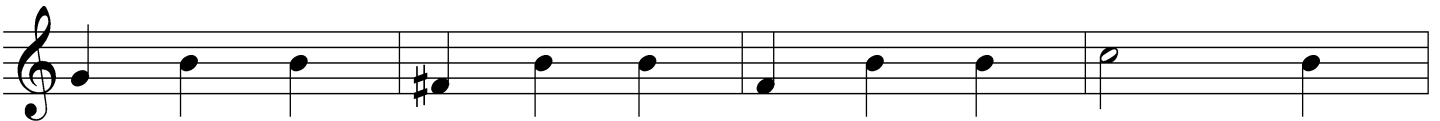
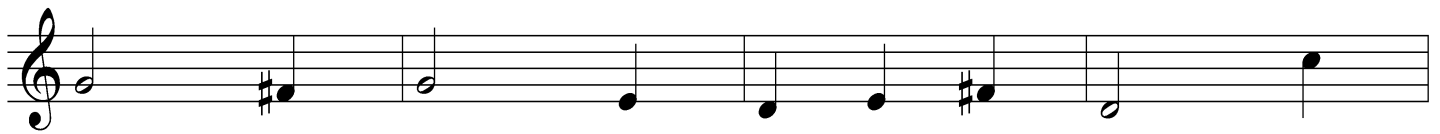
We briefly mentioned sharps earlier in the book. Here's our first usage. Remember a sharp raises a note by a 1/2 step or 1 fret. This means that we add 1 to whatever fret we're on to get the sharp. Easy enough?



Remember that we just talked about 3/4 time? Here's a minuet from Bach that uses it. This is one of the more famous pieces of music ever written, so make sure you can really play it. Later in the book we'll have the full version with dynamics and articulation written out. Enjoy!

## Minuet in G - J.S. Bach

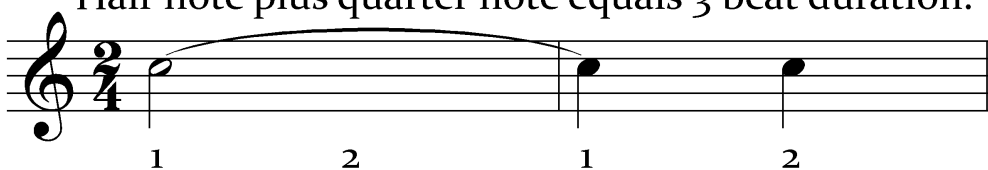




## Ties

Tie - connects two notes together.

Half note plus quarter note equals 3 beat duration.



Another famous piece of music. Don't be thrown by the name, you've heard this before. Written by Mozart, it means 'A Little Music for the Night'. Watch the timing on this piece, once you get the notes down, it should be very fast. Played slow, it may not even be recognizable. Work the speed up bit by bit and watch for the ties.

## Eine Kleine Nachtmusik - W.A. Mozart

Allegro

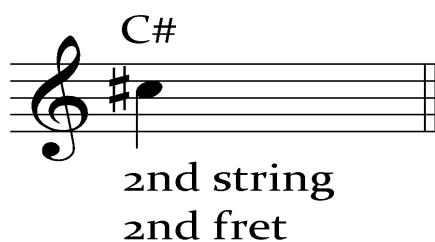
*f*

*p*

*f*

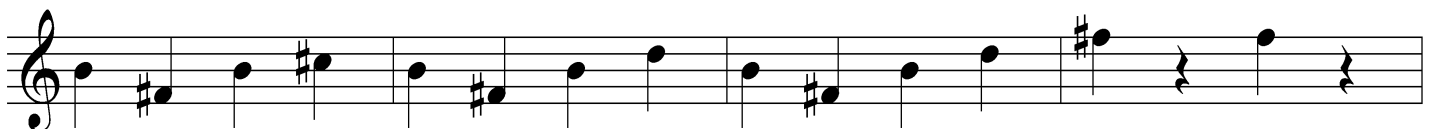


## New Note - C#

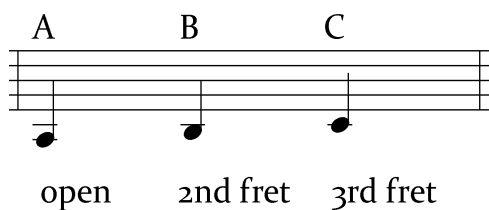


Another sharped note. This time we just add a fret to our C note, putting it on the 2nd string, 2nd fret.

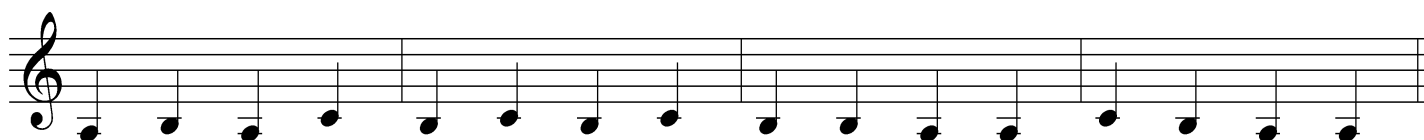
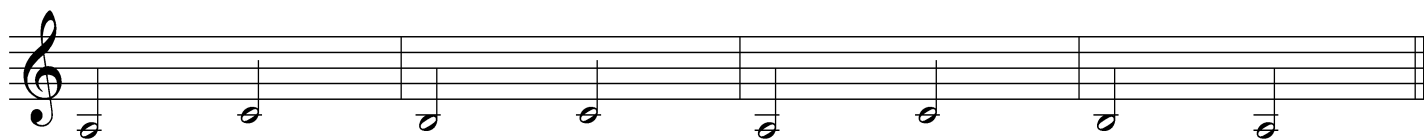
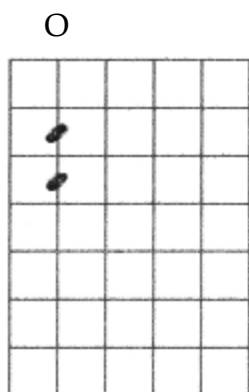


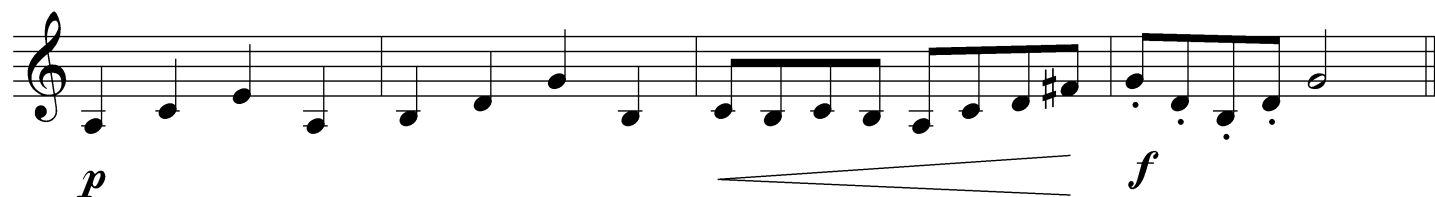


# 5th String Reading



The notes on the 5th string introduce something new called **ledger lines**. Ledger lines are small extra lines that are added for notes that are above or below the staff. C is on the 1st ledger line below the staff. B is on the space below the 1st ledger line and A is on the 2nd ledger line below the staff.





Allegro

*mf*

*p* *f* *dim.*

## New Notes - Bb

Bb Bb

3rd string 3rd fret 5th string 1st fret

Allegro

*f* *p* *f* *dim.*

*dim.*

Andante

Musical score for the Andante section, consisting of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It starts with a forte (*f*) dynamic, followed by a crescendo leading to a mezzo-piano (*mp*) dynamic, and then a decrescendo. The second staff continues with a forte (*f*) dynamic, followed by a decrescendo to a piano (*p*) dynamic, and then a crescendo back to a forte (*f*) dynamic. The third staff begins with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic. The fourth staff concludes the section with a decrescendo and a *rit.* (ritardando) marking.

Allegro

Musical score for the Allegro section, consisting of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It starts with a mezzo-forte (*mf*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic, and then a decrescendo. The second staff continues with a forte (*f*) dynamic, followed by a decrescendo and a *rit.* (ritardando) marking.



## Key Signatures

So far when we've seen sharps and flats, we've seen them used as **accidentals**. This means that each sharp or flat is used just before whichever note it's supposed to effect. Once the measure ends, this sharp or flat no longer applies and would need to be written again for the note to be changed.

There is another way to do this, using key signatures. Without going too much into music theory, each key center or scale has a specific set of notes associated with it. This also applies to melodies and songs.

The method is to write the sharps or flats just after the clef at the beginning of the piece and then these sharps or flats will apply to all notes in the piece. Every key has it's own specific amount of sharps or flats, listed below.

### Sharp Keys

- G - 1 sharp
- D - 2 sharps
- A - 3 sharps
- E - 4 sharps
- B - 5 sharps
- F# - 6 sharps
- C# - 7 sharps

### Flat Keys

- F - 1 flat
- Bb - 2 flats
- Eb - 3 flats
- Ab - 4 flats
- Db - 5 flats
- Gb - 6 flats
- Cb - 7 flats

**The key of C has no sharps or flats which is what makes it so important!**

This next piece isn't too hard, but it introduces a few new things.

First we've got a key signature of one flat. Look on the page before, so that you know what key we're in. Knowing the key can help us to make some assumptions about the piece. One likelihood is that whatever key we're in, we'll see the root a lot. We'll probably also see the note 5 steps away from it as well. See if you can come up with some other assumptions.

Second, we've got a natural sign. Remember that this just means that the note reverts to regular.

Third, in the 2nd to last measure, we've got 16th notes. We'll get in depth with these soon, but for now, just know that a 16th note is a quarter of a beat, which means that they're twice as fast as 8th notes and 4 times faster than quarter notes. This being said, be prepared for them, because if you're not they'll be gone before you've even played them!

## Surprise Symphony - Franz Joseph Haydn

Andante

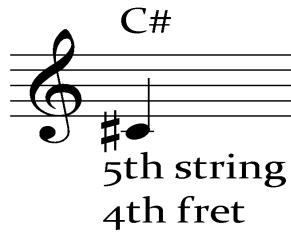
*p*

*p*

*p*

*p*

# New Note ~ Low C#



Aside from a new note, low C#, which you know how to deal with, we've got what are called **pickup notes**. Sometimes in a melody, the initial note doesn't start on beat one. This is a pickup. Notice in **Greensleeves** that the first note is on beat 3, and then the time starts.

## Greensleeves ~ traditional

Andante

A musical score for Greensleeves in 3/4 time, marked Andante. The score consists of six staves of music. The first staff begins with a pickup note on the third beat. The melody is written in treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff continues the melody: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). The third staff continues: C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (half). The fourth staff continues: B1 (half), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (half). The fifth staff continues: B1 (half), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (half). The sixth staff continues: B1 (half), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (half).

# 8th Note Triplets

8th note triplets are a new rhythm that fits 3 notes equally into 1 beat. Below are some different triplet rhythms using ties. Work through these, as later we'll be combining triplets and 8th notes which can be difficult.

Triplets should generally have a rolling feel with a lot of forward momentum, so keep this in mind when counting and playing. A good way to get the feel is to count sets of three, clapping on one.

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3  
 1 e a 1 e a 1 e a 1 e a 1 e a 1 e a 1 e a 1 e a  
 clap clap clap clap clap clap clap clap

3 3 3 3 3 3 3 3  
 1 e a 2 e a 1 e a 2 e a 1 e a 2 e a 1 e a 2 e a

3 3 3 3 3 3 3 3  
 1 e a 2 e a 1 e a 2 e a 1 e a 2 e a 1 e a 2 e a

3 3 3 3 3 3 3 3  
 1 e a 2 e a 1 e a 2 e a 1 e a 2 e a 1 e a 2 e a



# New Notes G# and A#

G#                  G#                  A#

3rd string 1st fret      1st string 4th fret      3rd string 3rd fret

Andante

*mf*                                  *f*                                  *dim.*

*f*    *ff*

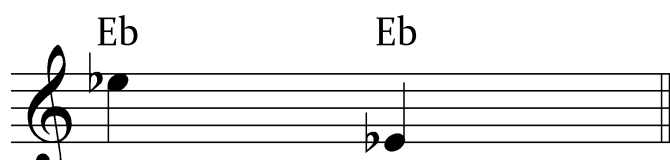
Andante

*p*    *f*

*p*    *f*

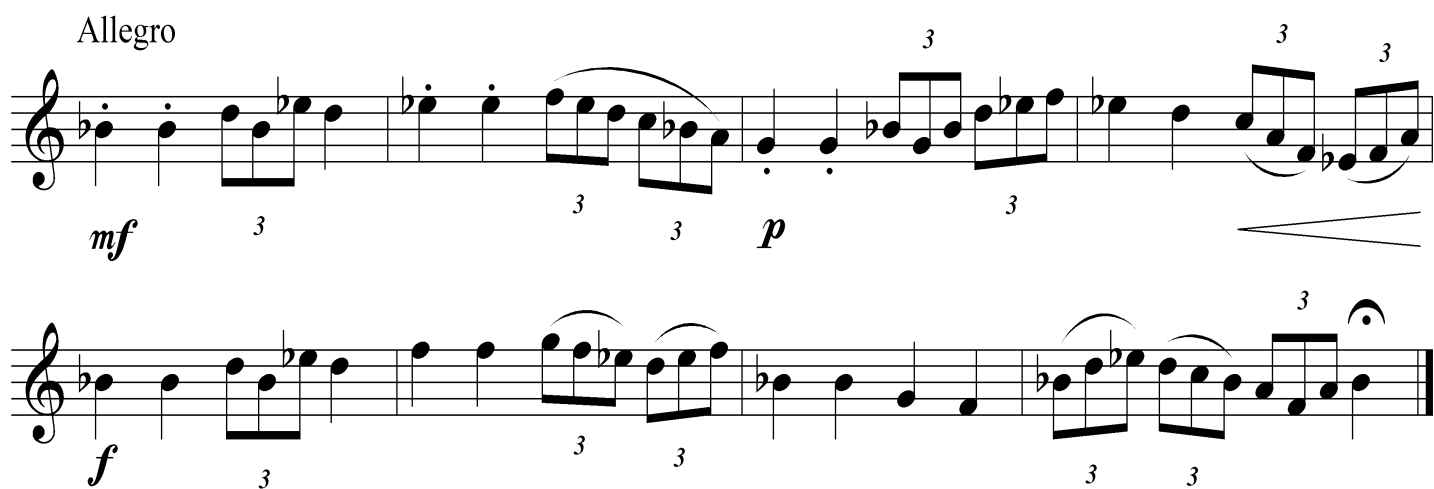
# New Notes - E<sub>b</sub>

E<sub>b</sub> E<sub>b</sub>



2nd string 4th fret 4th string 1st fret

Allegro



*mf* *p* *f*



# Jesu, Joy of Man's Desiring - J.S. Bach

Moderato

# 6/8 time

New time signature! So far we've had 4/4 and 3/4 time. While those are both different and distinct time signatures, they're similar due to the bottom number being the same. 6/8 is completely different. We've got 6 beats per measure and an 8th note gets on beat. The beats in 6/8 are usually counted fairly quickly, which gives us a few different ways to count it.

1st way -                    1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

2nd way-                    1                    2                    1                    2                    1                    2

The 2nd way counts the beat as 2 with triplets. This is often the best way to count 6/8, but be warned, there are other ways. The way to figure the best count is to look at the music and see what the rhythm of the notes is. For example, if the song is all 8th notes with 2 sets of three, then you should count in 2. Look through these 6/8 pieces and come up with your own counting methods.

Adagio

The image shows four staves of musical notation in 6/8 time. Each staff begins with a treble clef and a 6/8 time signature. The first staff starts with a piano (*p*) dynamic and includes a crescendo hairpin leading to a forte (*f*) dynamic. The second staff features a decrescendo hairpin. The third staff starts with a piano (*p*) dynamic and includes a crescendo hairpin leading to a forte (*f*) dynamic. The fourth staff begins with a fortissimo (*ff*) dynamic and includes a decrescendo hairpin leading to a *rit.* (ritardando) marking.

*p* *f* *dim.*

Andante

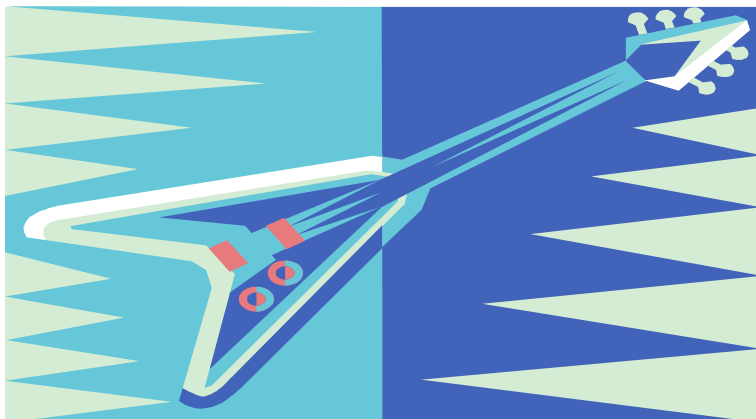
*mf* *f* *dim.* *rit.*

Andante

*p* *f* *p* *f*

Andante

*mf* *p* *f*



# New Note ~ High A



Notice in this piece that there are two different tempo indications. This means that the first time through we play at a moderate tempo, but the 2nd time through is fast. Watch for the big intervals in the middle of this piece.

## The Can Can ~ Jacques Offenbach

Moderato/Allegro



The musical score for 'The Can Can' by Jacques Offenbach is presented in five staves. The first staff begins with a treble clef, a 4/4 time signature, and a tempo marking of 'Moderato/Allegro'. The music is written in G major. The first staff has a dynamic marking of *mp* (mezzo-piano). The second staff has a dynamic marking of *f* (forte) and an 'accel.' (accelerando) marking. The third staff has a dynamic marking of *p* (piano) and a *f* (forte) marking. The fourth staff has a dynamic marking of *mp* (mezzo-piano) and a *f* (forte) marking. The fifth staff has a dynamic marking of *f* (forte). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings and tempo changes.

# 1 Beat Rhythms

Here are our 1 beat rhythms. This is where it gets tricky, but if you've really learned the 4 and 2 beat rhythms, these should come together pretty easily. Again, count these out, clap while counting, then play them.

If you want, strum them with a chord, but make sure to use downstrokes on '1' and 'and', and upstrokes on 'e' and 'a'. Take it slow and gradually build speed.

## Count and play!

1 e and a 1 e and a 1 e and a 1 e and a

1 e and a 1 e and a 1 e and a 1 e and a

Here are the combinations. Remember to count them out, then play through as many times as you need to get comfortable.

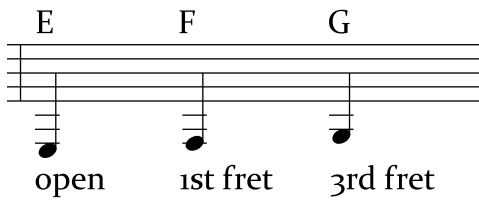
1 e and a 1 e and a 1 e and a 1 e and a

The first part of the musical notation is in treble clef and 4/4 time. It consists of two measures. The first measure contains a single quarter note on the line (F4). The second measure contains a half note on the line (F4). The lyrics '1 e and a' are written below the first measure, and '1 e and a' are written below the second measure. The notation is repeated twice, separated by a double bar line with repeat dots.

1 e and a 1 e and a 1 e and a 1 e and a

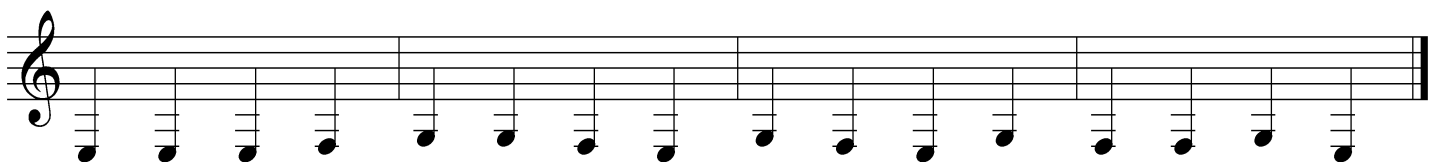
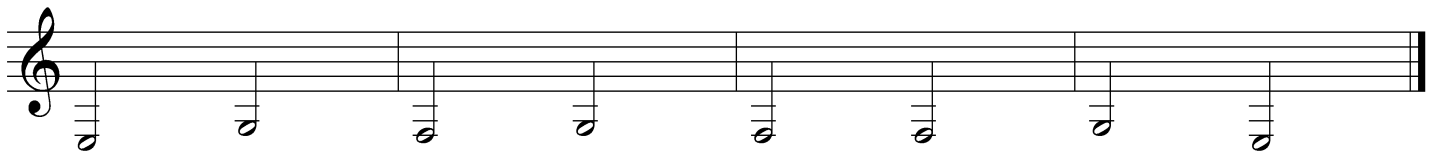
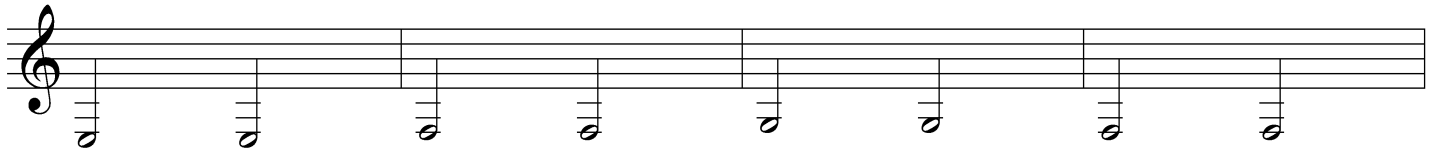
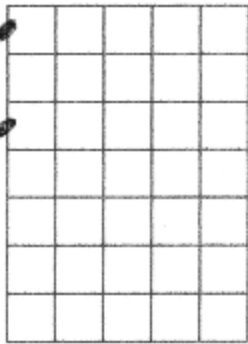
The musical notation is written on a single staff in treble clef. It consists of four measures, each containing a single note. The notes are: a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The notes are grouped by a brace underneath. The lyrics '1 e and a' are written below the staff, aligned with the notes. The first measure is marked with a repeat sign (two dots) at the beginning and end. The second measure is marked with a repeat sign at the beginning and end. The third measure is marked with a repeat sign at the beginning and end. The fourth measure is marked with a repeat sign at the beginning and end.

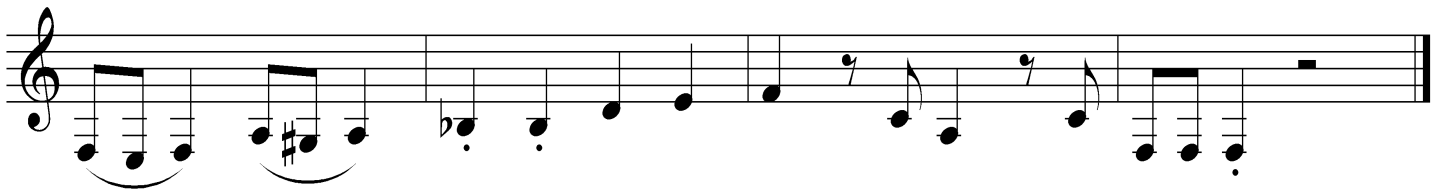
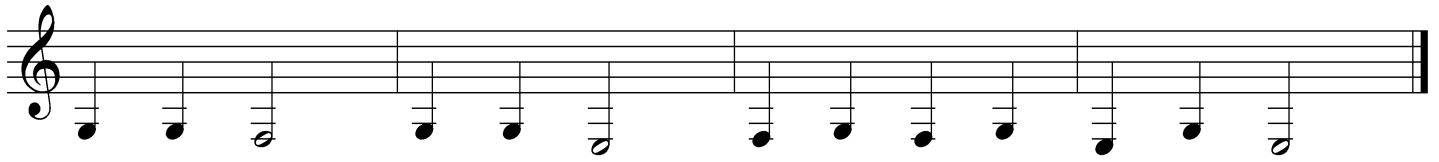
# 6th String Reading



Finally, the last string. This is the toughest because of all the ledger lines. E is on the space below the 3rd ledger line, F is on the 3rd ledger line and G is on the space below the 2nd ledger line. Take your time with these, though not too many melodies get down this low, you'll want to be comfortable with these low notes to be a more versatile reader.

O





Allegro

*f*

*mp*

Allegro

*mf*

Allegro



The Allegro section consists of four staves of music in 6/8 time. The first staff begins with a mezzo-piano (*mp*) dynamic and features a series of eighth-note patterns. The second staff starts with a forte (*f*) dynamic and continues the eighth-note patterns. The third staff returns to a piano (*p*) dynamic. The fourth staff concludes with a forte (*f*) dynamic and a fermata. Hairpins are used to indicate crescendos and decrescendos across the staves.

Largo



The Largo section consists of two staves of music in 4/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic and features triplet patterns. The second staff starts with a forte (*f*) dynamic and continues the triplet patterns. The section concludes with a *rit.* (ritardando) marking. Accents and hairpins are used throughout the section.

Here are some more 1 beat rhythms to mix and match with. By now these should be getting easy. If not, go back and review the 4 and 2 beat rhythms. **Count then play!**

1 e and a 1 e and a 1 e and a 1 e and a

1 e and a 1 e and a 1 e and a 1 e and a

1 e and a 1 e and a 1 e and a 1 e and a

1 e and a 1 e and a 1 e and a 1 e and a

Andante

Two staves of music in treble clef, key of D major (one sharp), and 3/4 time. The first staff contains four measures of music, with the first two measures grouped by a slur. The second staff contains four measures, with the first two measures grouped by a slur. The piece ends with a double bar line.

Adagio

Two staves of music in treble clef, key of B minor (two flats), and 4/4 time. The first staff contains eight measures of music, with a crescendo hairpin starting at measure 4 and reaching *mf* at measure 6. The second staff contains eight measures, with a crescendo hairpin starting at measure 4 and reaching *rit.* at measure 6. The piece ends with a double bar line.

Presto

Two staves of music in treble clef, key of D major (one sharp), and 3/4 time. The first staff contains four measures of music, with the first two measures grouped by a slur. The second staff contains four measures, with the first two measures grouped by a slur. The piece ends with a double bar line.

# Cut Time

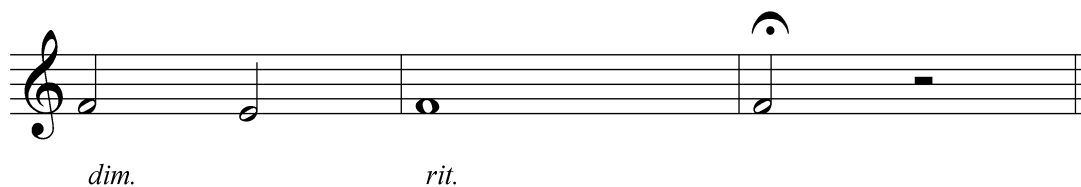
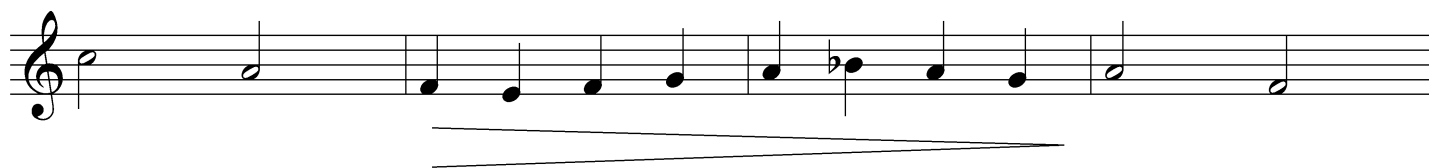
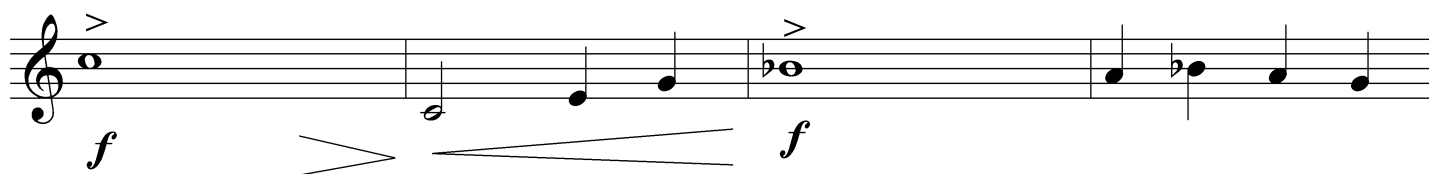
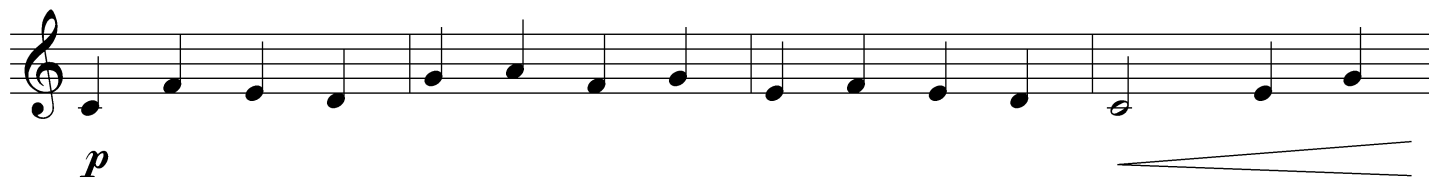
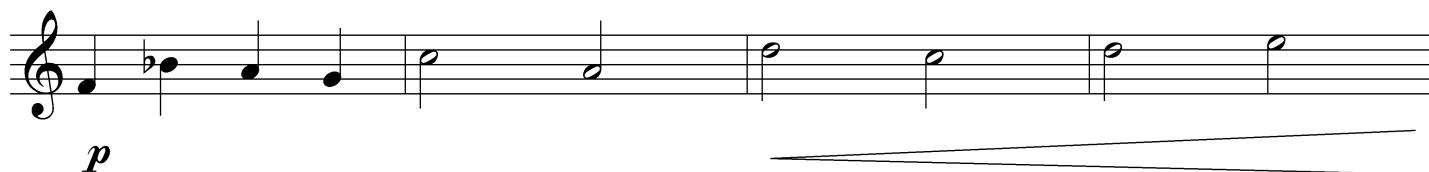
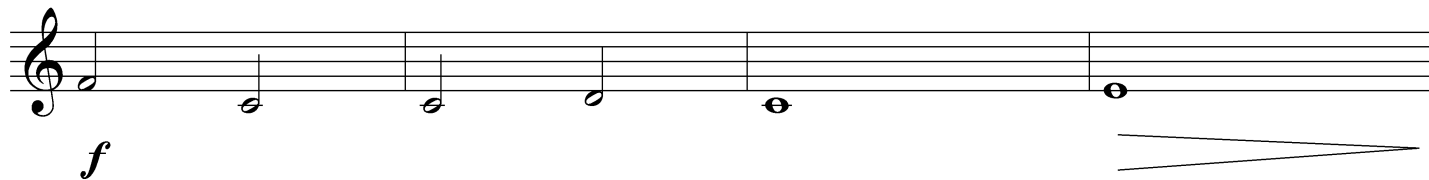
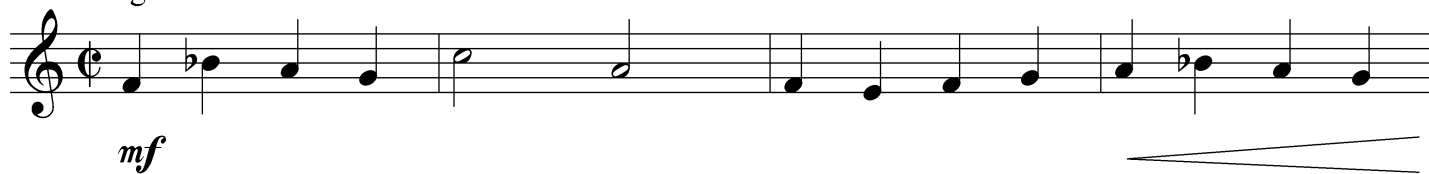
Cut time is another new time signature. It stands for 2/2. This means that we've got 2 beats per measure and this time, a half note gets one beat. This time signature is usually used for fast tempos. The reason behind this is that when playing fast notes, most people feel more comfortable reading quarter notes and 8th notes, rather than 16ths and 8ths.

Essentially the way you'll feel this is that 8ths will seem like 16ths and quarters will seem like 8ths.

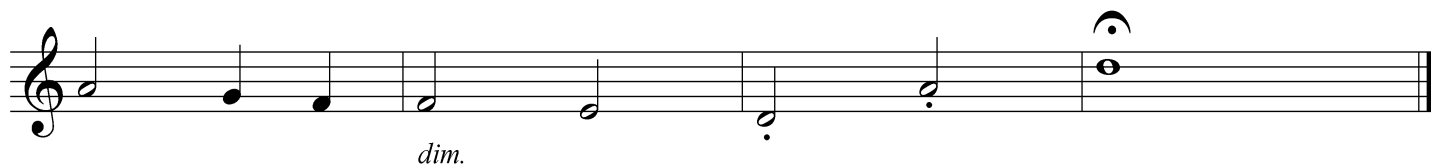
**Remember to count then play!**

The image displays three musical examples in Cut Time (2/2).  
The first example consists of two staves. The top staff features a melody of eighth notes with a 'rit.' (ritardando) marking at the end. The bottom staff provides a bass line with eighth notes, marked 'atempo' at the beginning and 'rit.' at the end. Accents (>) are placed above several notes in the bottom staff.  
The second example also has two staves. The top staff is marked 'Allegro' and contains a melody of eighth notes with dynamics *f* (forte), *dim.* (diminuendo), and *f*. A crescendo hairpin is shown to the right. The bottom staff has a bass line with dynamics *p* (piano), *f*, and *rit.* (ritardando), with a decrescendo hairpin at the beginning.

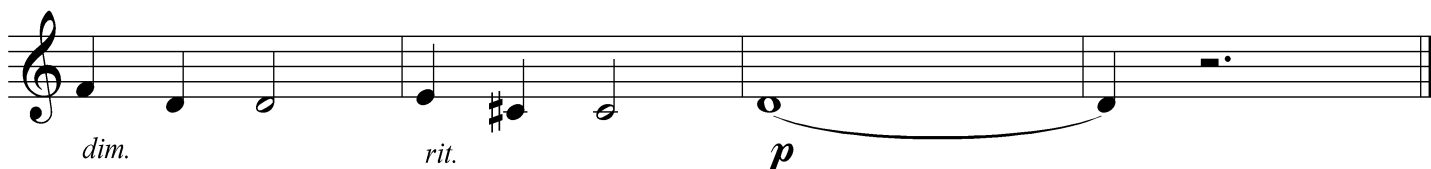
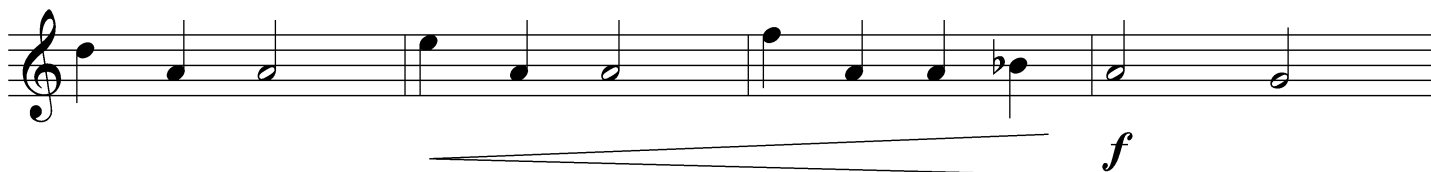
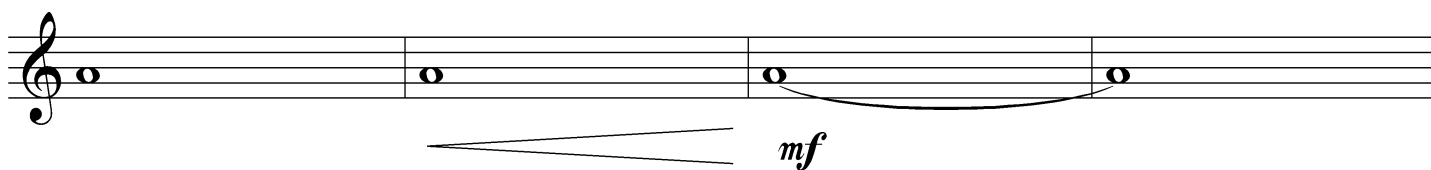
Allegro



Allegro



Presto



This is part of a really cool piece called Toccatta and Fugue in D minor by J.S. Bach. I changed the key to make it a little more playable on the guitar. Watch for the fermatas. These should be somewhat short compared to a regular fermata. We just want a slight pause for dramatic effect. Work this up as fast as you can. This will add to the dynamics and fermatas. Enjoy!

## Toccatta and Fugue ~ J.S. Bach

Allegro

*mp*

*cresc.* *dim.*

*cresc.* *dim.*

*cresc.* *rit.*

# New Note ~ D#



If you've seen any Tenacious D movies featuring Jack Black, then you know this melody. Watch for accidentals.

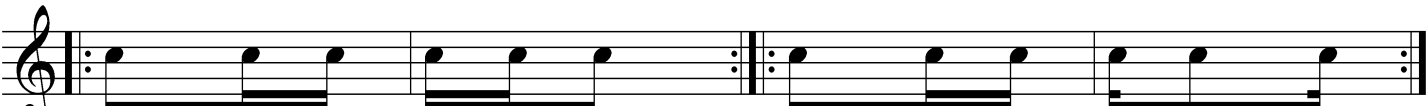
Through much of this piece, ascending C's and D's are sharped, while descending, they're natural. Don't forget about the F# in the key signature as well.

## Bourre ~ J.S. Bach


Presto



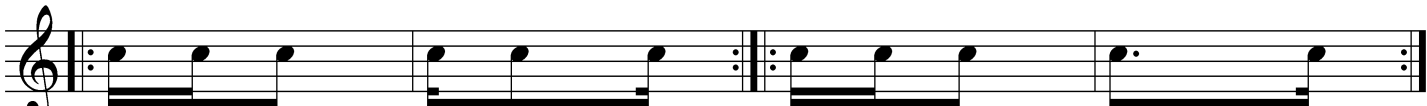
The last of the 1 beat rhythms. These should be easy enough with some repetition. The songs that will follow in the book will begin to have quite a few rhythmic variations, so if anything throws you off, come back to the rhythm exercises so you can get back on track.



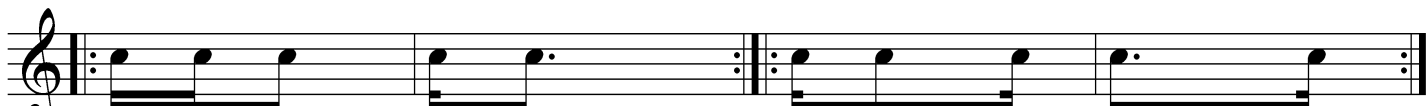
1 e and a 1 e and a 1 e and a 1 e and a



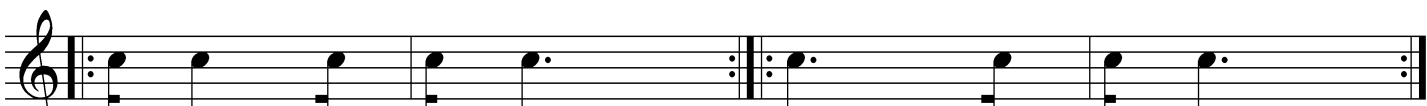
1 e and a 1 e and a 1 e and a 1 e and a



1 e and a 1 e and a 1 e and a 1 e and a



1 e and a 1 e and a 1 e and a 1 e and a



1 e and a 1 e and a 1 e and a 1 e and a

Another piece by Bach. Not only that, but another Minuet in G. His music tends to work well and sound good on the guitar. I would recommend looking at the Bach Cello and Lute Suites as well as the Violin Sonatas and Partitas. Once you're done with this book, you'll be well on the way to being able to read and play much of that repertoire.

Most of this piece consists of 8ths and quarters, so watch out for the sneaky 8th note triplets that show up every so often.

## Minuet in G ~ J.S. Bach

Andante

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante'. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff begins with a piano (*p*) dynamic and features a fermata over the final note. The third staff returns to mezzo-forte (*mf*). The fourth staff concludes with a triplet of eighth notes marked '3' and 'rit.' (ritardando), followed by a final half note. The piece ends with a double bar line and repeat dots.

*mf*

*p*

*mf*

3 *rit.*

Keep going, this is the 2nd section.

The musical score consists of six staves of music in G major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, and dynamic markings. The first staff begins with a repeat sign and a piano (*p*) dynamic, followed by a crescendo leading to a mezzo-forte (*mf*) dynamic. The second staff features two triplet markings (3). The third staff ends with a decrescendo. The fourth staff starts with a piano (*p*) dynamic and includes a crescendo to mezzo-forte (*mf*). The fifth staff contains dotted rhythms. The sixth staff begins with a decrescendo (*dim.*) and includes a triplet marking (3), concluding with a repeat sign.

Andante

First system of a musical score in 4/4 time, marked Andante. The top staff begins with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic, and then returns to piano (*p*). The bottom staff features a long crescendo leading to a forte (*f*) dynamic, followed by a decrescendo and a ritardando (*rit.*) marking at the end.

Andante

Second system of a musical score in 4/4 time, marked Andante. The top staff is marked mezzo-piano (*mp*) and contains several measures with slurs. The bottom staff begins with a forte (*f*) dynamic, followed by a ritardando (*rit.*) marking, a measure with a fermata, a section marked *atempo* (a-tempo), and then an acceleration (*accel.*) marking.

# 3/8 Time

3/8 time is very similar to 6/8 in that the 8th note gets one beat and we're generally counting in sets of three. In 6/8 we talked about feeling the time in 2 groups of three. Now we want to feel it in 1 group of three. Count:

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3  
clap clap clap clap clap clap clap

Kind of has a similar feel to 8th note triplets, yes?

Allegro

The image displays three staves of musical notation in 3/8 time, marked 'Allegro'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a melody of eighth notes, with a triplet of eighth notes marked with a '3' and a slur. The second staff continues the melody with a triplet of eighth notes. The third staff also continues the melody with a triplet of eighth notes. The notation includes various musical symbols such as eighth notes, slurs, and triplet markings.

# Musette in D - J.S. Bach

Moderato

*f*

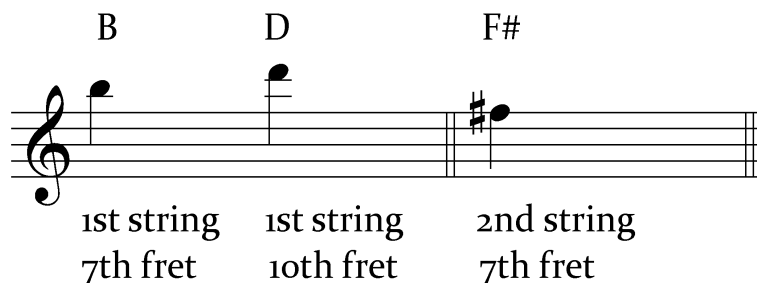
*p* *mf*

*p* *p*

*mf* *f* *p*

*f*

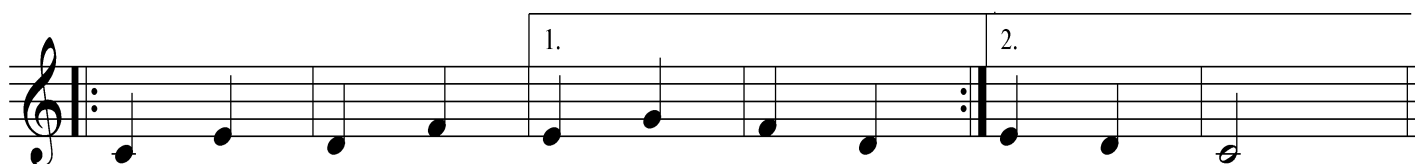
# New Notes - High B, High D and Alternate F#



In the next three pieces we'll have some high notes. Often when reading high notes, we'll shift and play all of the notes on different strings so that there isn't too much jumping around. For now, however, we'll just make a few adjustments of certain notes to make it easier to get up to the higher frets.

## Elements of Form

Repeats in music are very common. We've seen quite a bit of that already. 1st and 2nd endings are just a variation of that. Below is an example. We play from bar 1 to bar 4, where the repeat is underneath the bracket. We then go back to the 1st bar and play 2 measures. At this point we jump to the bracketed 2nd ending and play that to finish the piece.



D.C. al Fine is another roadmap device. D.C. stands for Da Capo, which means "from the beginning". Al Fine means "to the end". What you do is read through the entire line and where it says D.C. al Fine, you go back to the beginning, and play until you see Fine, which is where you finish.



# The Blue Danube - Johann Strauss

Moderato

*p*

*mp*

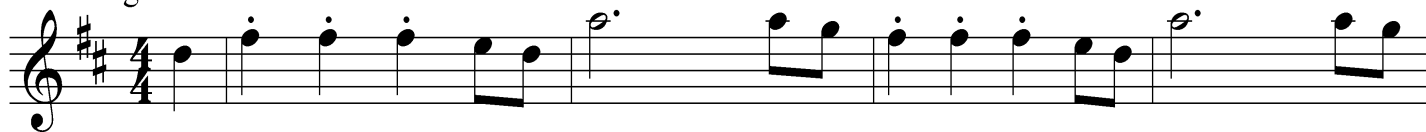
*mf*

*f*

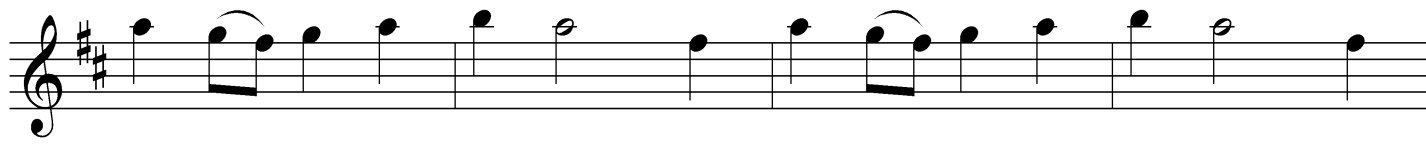
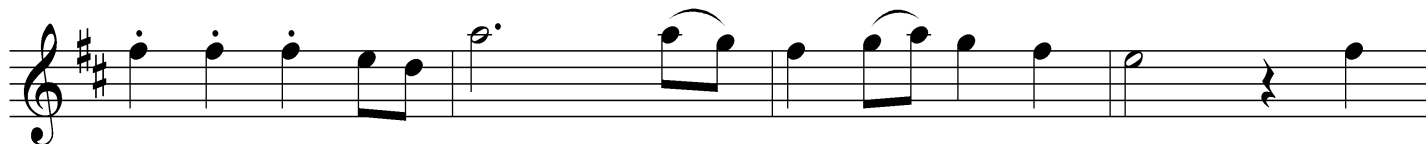
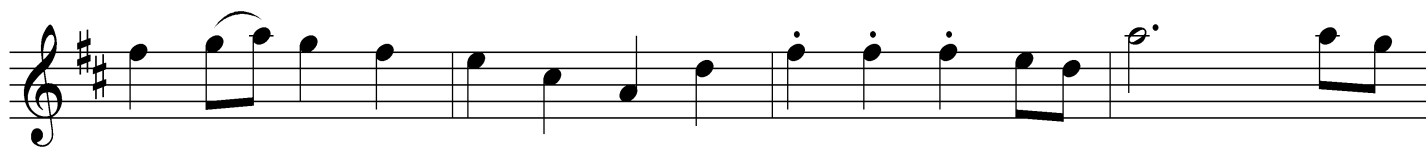
The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a single melodic line. The first staff has a dynamic marking of *p* (piano). The second staff has a dynamic marking of *mp* (mezzo-piano). The third staff has a dynamic marking of *mf* (mezzo-forte). The fourth staff has a dynamic marking of *f* (forte). The fifth staff has a dynamic marking of *f* (forte). The sixth staff has a dynamic marking of *f* (forte). The seventh staff has a dynamic marking of *f* (forte). The eighth staff has a dynamic marking of *f* (forte). The score includes crescendo hairpins (V-shapes) at the end of the second, third, fourth, and fifth staves. The eighth staff ends with a double bar line.

# Spring from The Four Seasons ~ A. Vivaldi

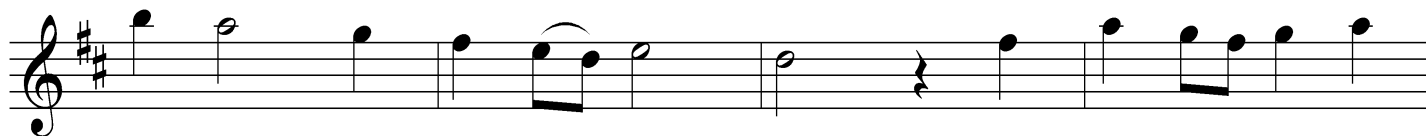
Allegro



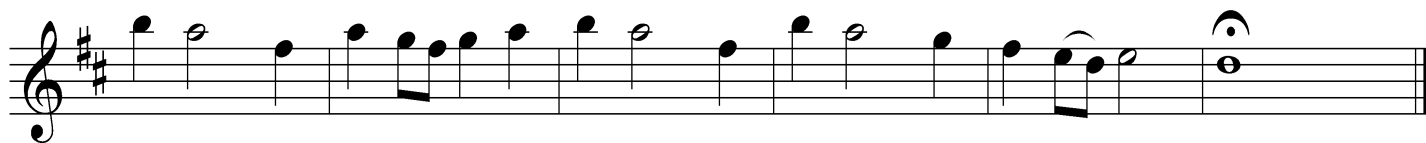
*mf*



*f*



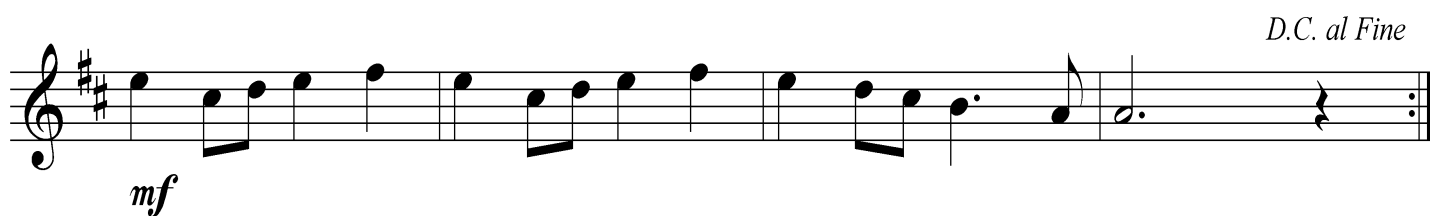
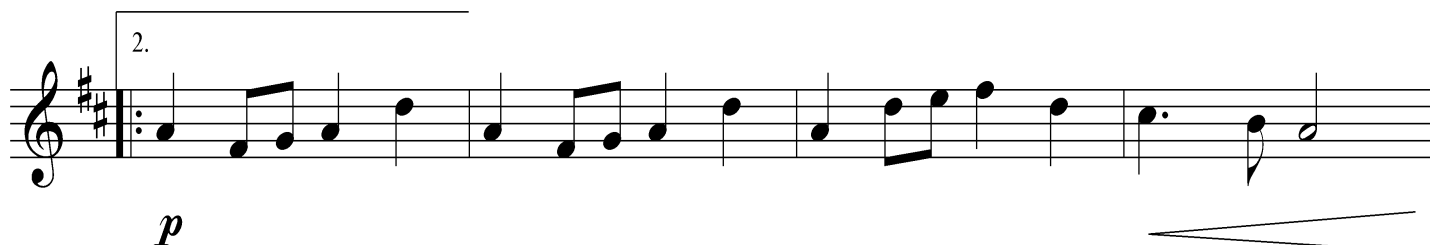
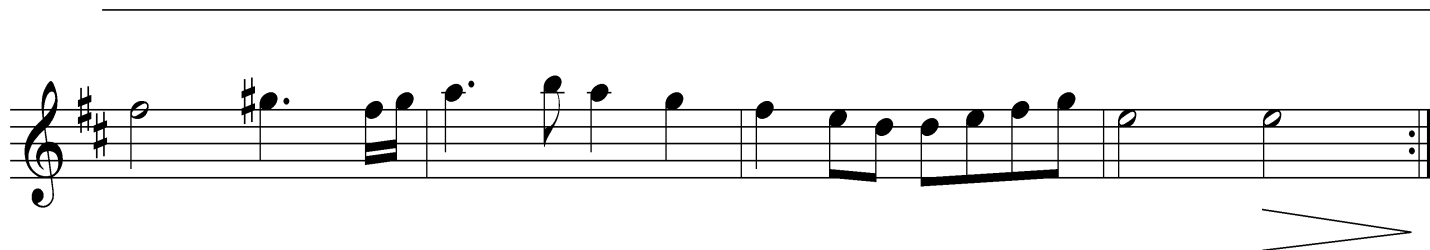
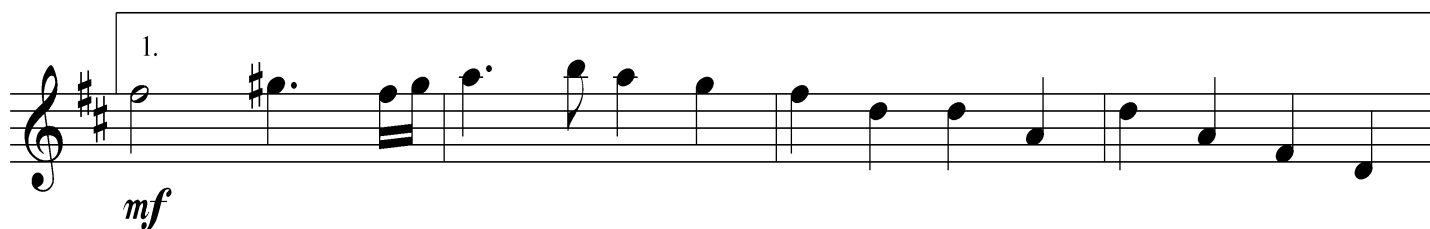
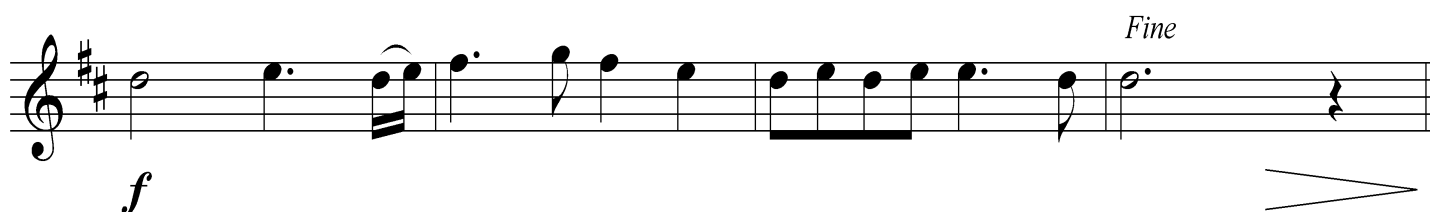
*mp*



*rit.*

# Trumpet Voluntary ~ Jeremiah Clarke

Andante

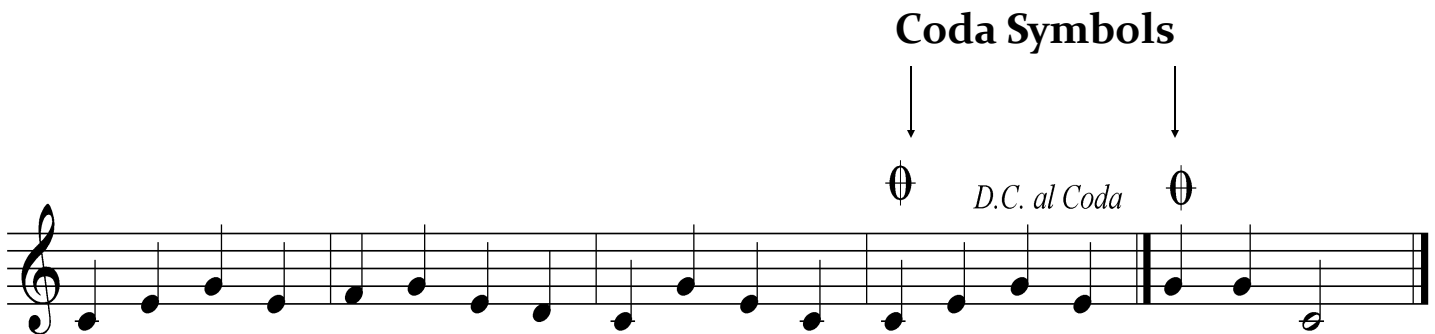


# More Elements of Form

In Trumpet Voluntary we had a **D.C. al Fine**. In the next piece we have what's called a **D.C. al Coda**. It's fairly similar with one major difference.

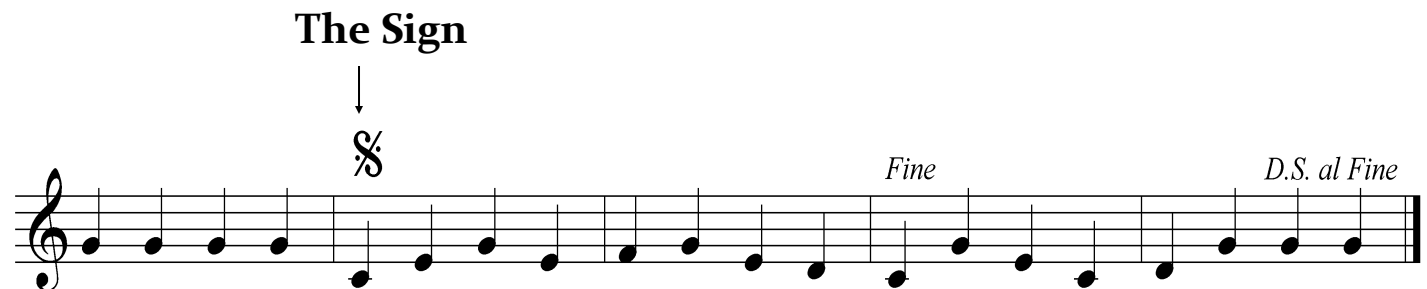
A **Coda** is the ending of a piece that is jumped to from another part of the song.

Our roadmap is as follows. Read from the beginning of the piece through to where **D.C. al Coda** is written, go back to the beginning and when you come upon the **Coda** symbol (shown below), jump to the **Coda** at the end of the piece.



In the example above, play from the beginning to where it says **D.C. al Coda**, then go back to the beginning and play through again. When you get to the **Coda** at the beginning of the 4th measure, jump to the **Coda** (marked by the same symbol).

Though we don't use it in this book, there is also another type of roadmap that's good to know. It's called a **D.S.**, which means **Dal Segno** (the sign). It works similarly to a **D.C.** however instead of going all the way to the beginning of the piece, you go to the sign (shown below).



# In The Hall of the Mountain King (from Peer Gynt) ~ Edvard Grieg

Andante



*mp ff* (on D.C.)



*mf*

*accel.*



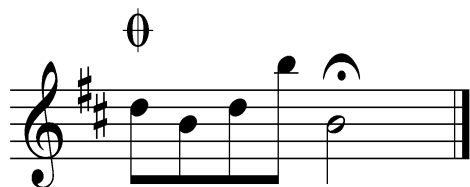
*f*

Allegro

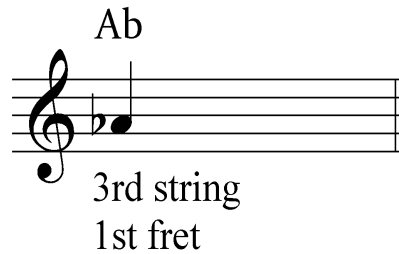
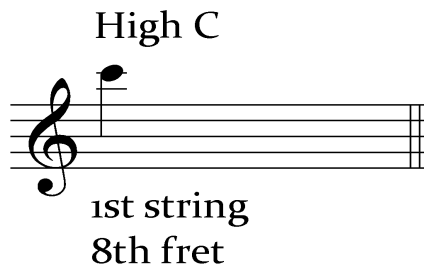


*ff*

*D.C. al Coda*



# New Notes - High C and Ab



These two notes apply to the next 2 pieces that we've got on the two pages. High C goes along with high B and D which have already been learned.

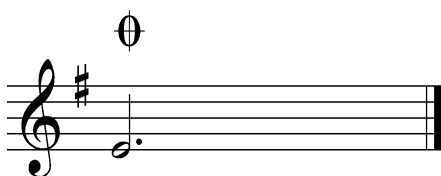
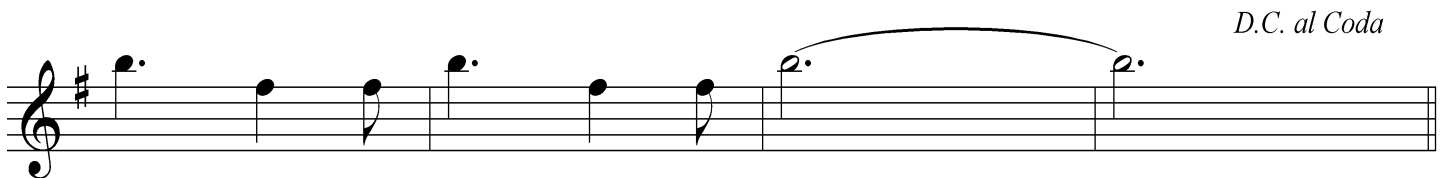
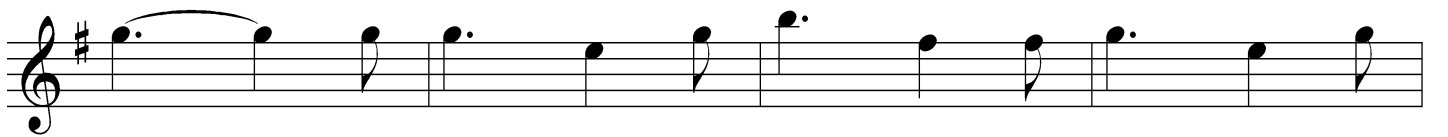
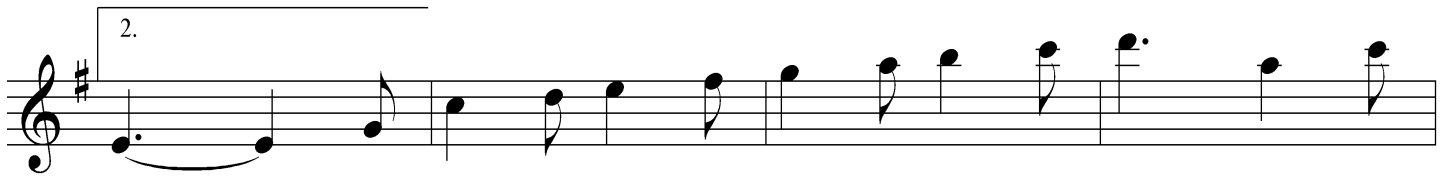
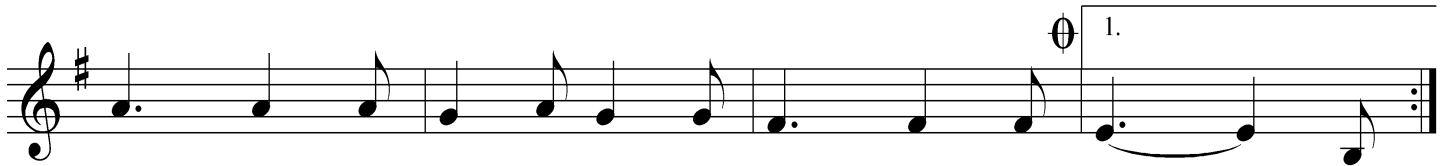
Ab is used in **Morning**, where there's a key signature with three flats, Bb, Eb and Ab. What key is that?

Watch your timing on **Morning** as well, because it's in 6/8.



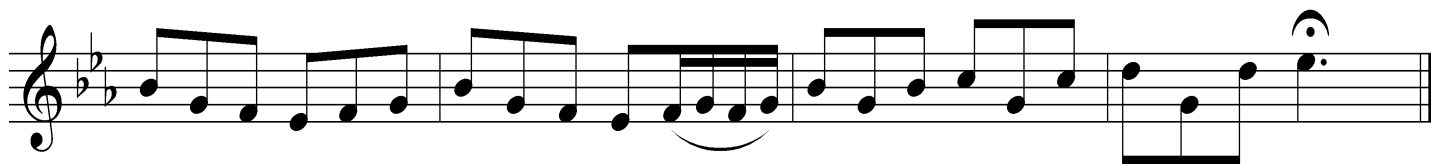
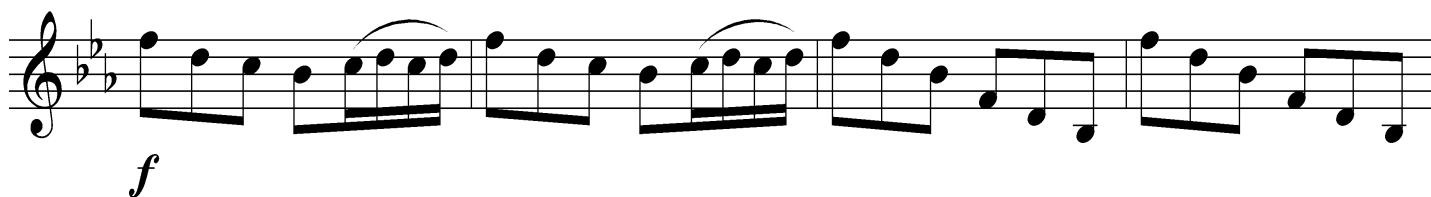
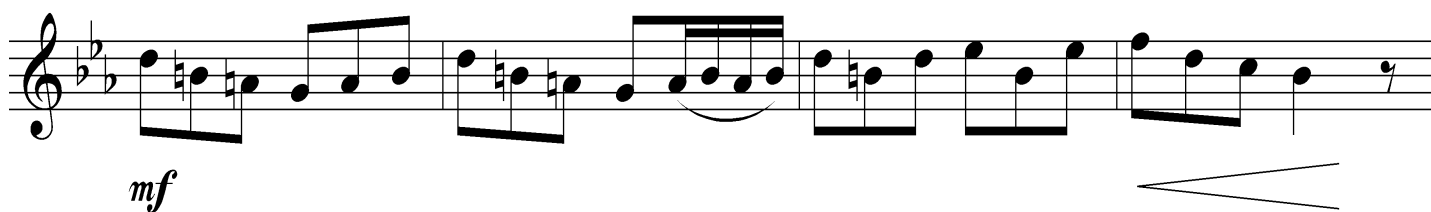
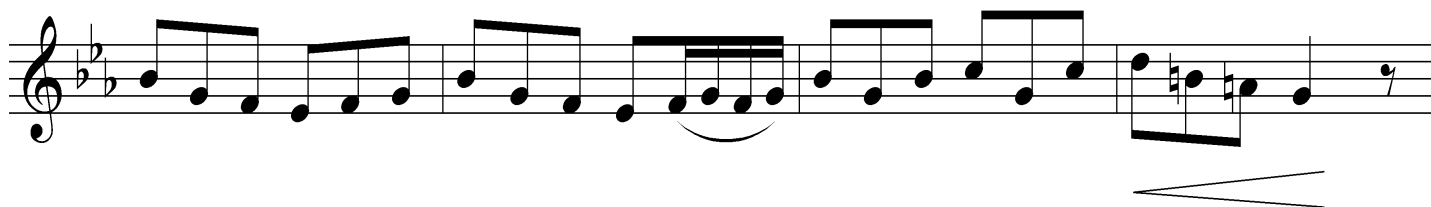
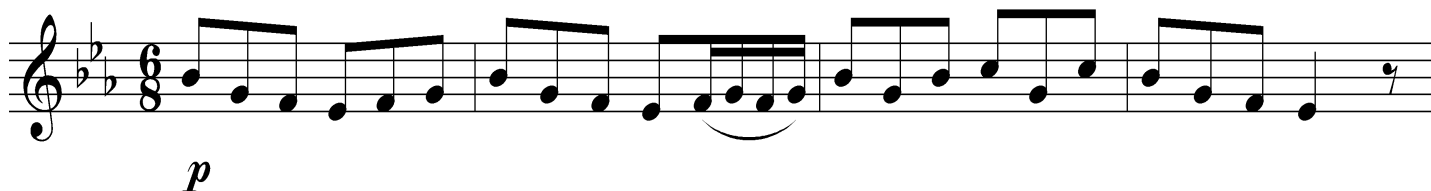
# The Moldau - Bedřich Smetana

Andante

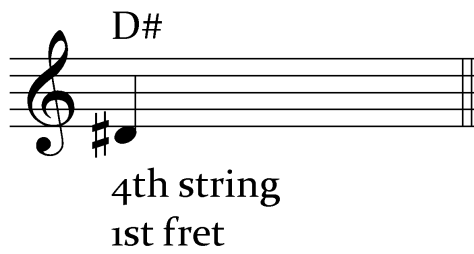


# Morning (from Peer Gynt) ~ Edvard Grieg

Lento



# New Note ~ Low D#



## March (from The Nutcracker) ~ Pyotr Tchaikovsky

Vivo



*f* 3 3

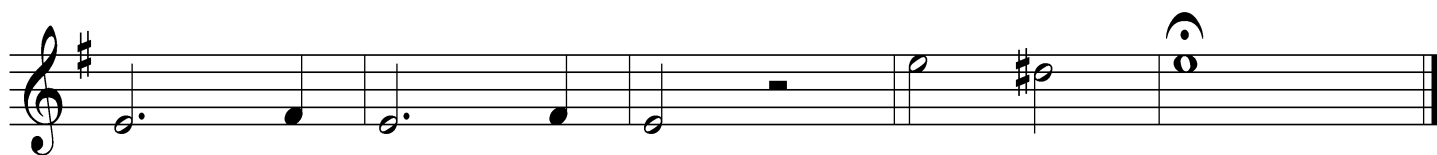
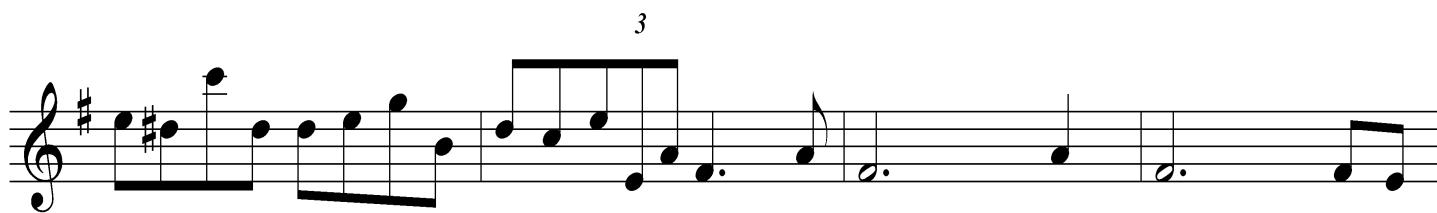
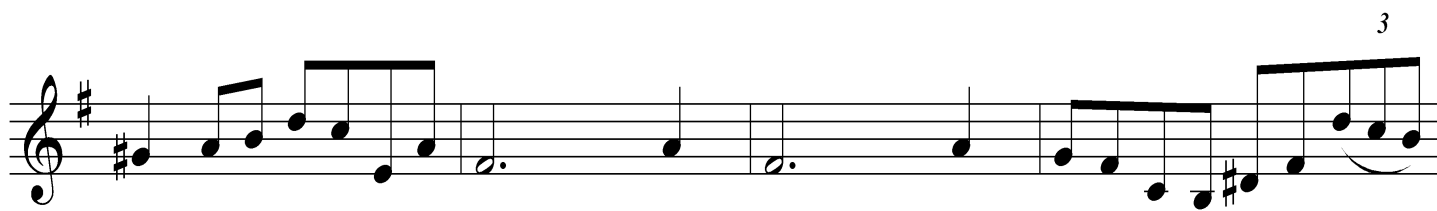
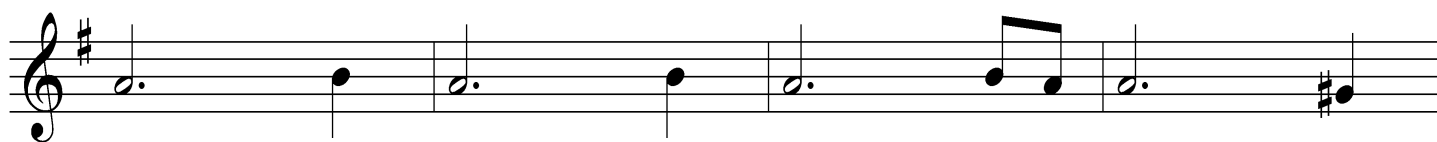
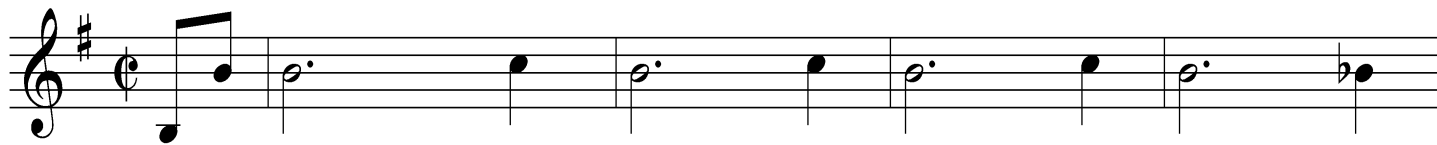
*mp*

*f* 3 3

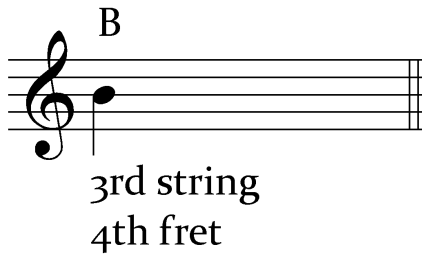
*mp*

# Prelude in E minor ~ Frédéric Chopin

Largo



# New Note ~ Alternate B

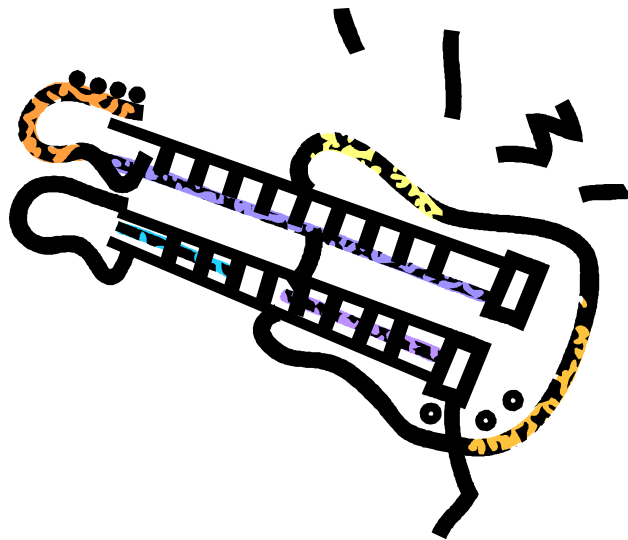


The next piece in the book is called Asturias by Isaac Albeniz. This is one of the most famous guitar pieces ever written, though originally it was written for piano. One of the coolest parts of this song is it's use of alternate B notes. To create an interesting texture you continually play B notes alternating between the open B and the new B on the 3rd string that we just learned.

Take this real slow at first to get the feel and sound proper, though it should eventually become quite fast and energetic.

This adaptation doesn't get into the really bombastic parts of this song, because it's not suitable material for a reading book, but it's definitely worth your while to check out the full version and learn it for yourself.

Both Andres Segovia and Narciso Yepes have nice recordings, check them out.



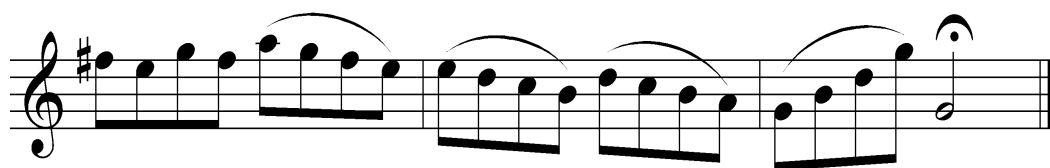
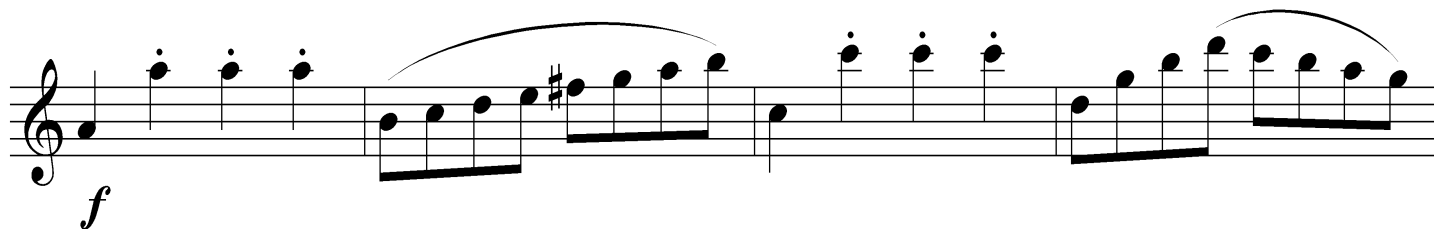
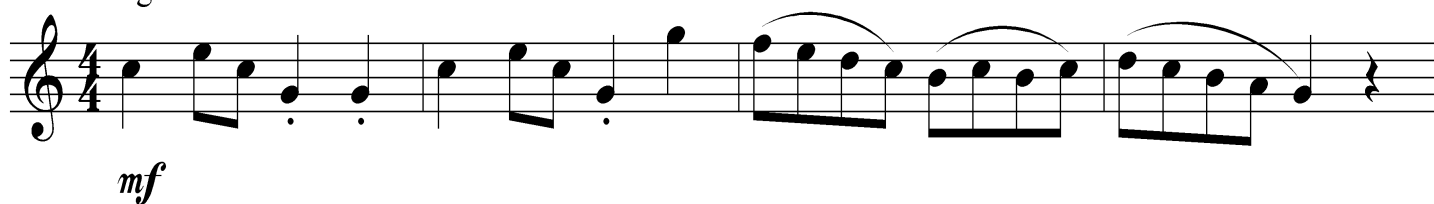
# Asturias (Leyenda) ~ Isaac Albeniz

Vivace  
(strings) simile  
*mf*

The musical score is written for strings in treble clef, key of D major (one sharp), and 3/4 time. It begins with a 'Vivace' tempo marking and a 'simile' instruction. The first measure features a triplet of eighth notes (D4, E4, F#4) followed by a quarter note (G4), with a 'mf' (mezzo-forte) dynamic marking. The subsequent measures continue with a rhythmic pattern of eighth and quarter notes, primarily moving in a descending or stepwise fashion. The score consists of six staves of music, ending with a final half note (D4) and a repeat sign.

# Sonatina ~ Muzio Clementi

Allegro



*rit.*

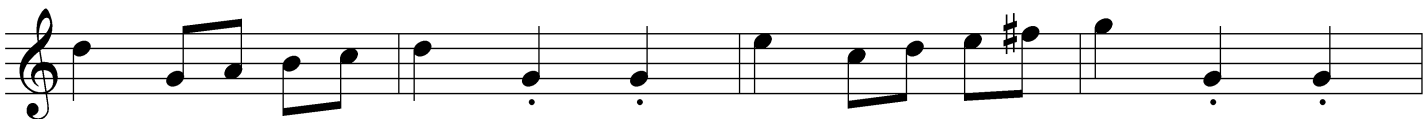
Earlier in the book we learned Minuet in G by Bach, and another Minuet in G, also by Bach. Here's the full version of the 1st one that we learned, with more dynamics and articulation.

# Minuet in G ~ J.S. Bach

Allegro



*dim.*

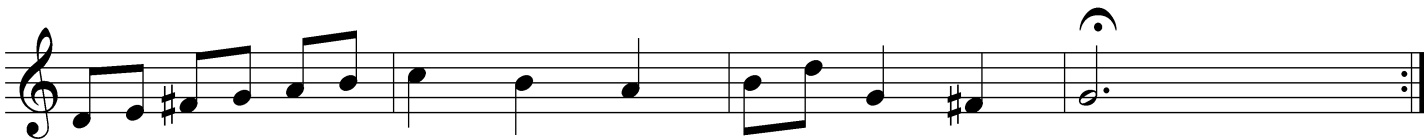


*dim.*

*rit.*



*p*



*rit.*

# Dance of the Sugar Plum Fairy

(from The Nutcracker) ~ Pyotr Tchaikovsky

Adagio

The musical score is written for a single melodic line in 4/4 time, with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a piano (*p*) dynamic marking. The second staff includes a decrescendo hairpin and a *dim.* (diminuendo) marking. The third staff features a crescendo hairpin. The fourth staff starts with a forte (*f*) dynamic marking and includes several accents (>) over specific notes. The music is characterized by its graceful, flowing lines and the use of slurs to connect phrases.

# Fur Elise ~ Ludwig Van Beethoven

Andante

3/4

*mp*

1.

2.

*mf*

*dim.*

*dim.*

*mp*

1.

2.

*rit. (2nd time)*

# Grace Notes

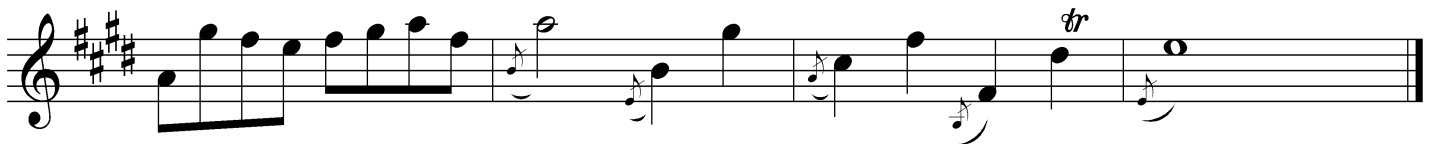
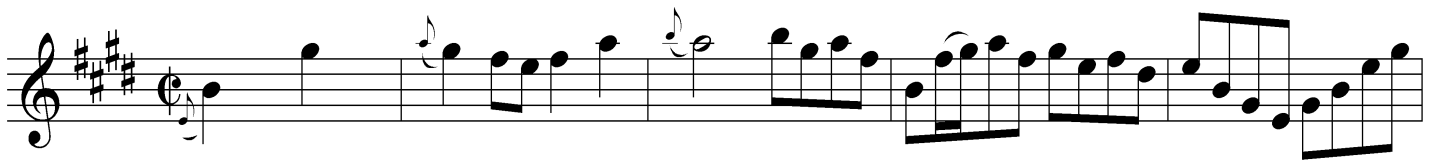
Grace notes are an interesting articulation that you can add to notes. In simple terms, a grace note is a hammer on, pull off, or slide that you execute before your note that doesn't have any rhythmic value.

This means that it's really quick and used as a sound effect.

Practice grace notes below on a C major scale.



## Gavotte ~ J.S. Bach



There have been a couple pieces that combine 8ths and 8th note triplets so far, however usually it's mostly 8ths with 1 beat of triplets. This piece is a little more involved rhythmically, so it would be worth counting back and forth between 8ths a triplets a little first to really get the feel.

Establish a strong quarter note and count back and forth:

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

1 2 1 2 1 2 1 2 1 2

# Habanera (from Carmen) ~ Georges Bizet

Andantino

3

3

3

3

rit.

Melodically this piece isn't too tricky, but it's got changing time signature every measure. This is called mixed meter. Take it slow and feel those strong quarter notes. As always:

**Count then play!**

## Promenade (from Pictures at an Exhibition) ~

Modest Mussorsky

Allegro



# Symphony No. 5 - Ludwig Van Beethoven

Allegro

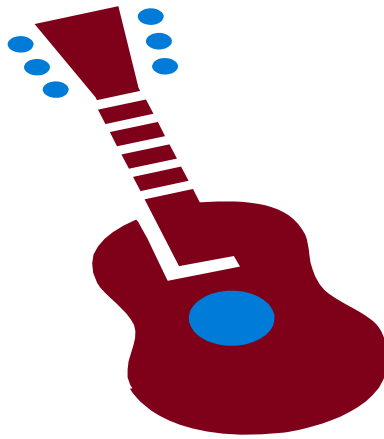
*ff*

*mf*

*accel.*

*ff*

The musical score consists of five staves of music in G minor (three flats) and 4/4 time. The first staff begins with the tempo marking 'Allegro' and the dynamic 'ff'. It contains a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5, with a fermata over the C5. The second staff continues with a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5, with a fermata over the G5. The third staff begins with a quarter note A5, a quarter note Bb5, a quarter note C6, and a half note D6, with a fermata over the D6. The fourth staff continues with a quarter note E6, a quarter note F6, a quarter note G6, and a half note A6, with a fermata over the A6. The fifth staff begins with a quarter note Bb6, a quarter note C7, a quarter note D7, and a half note E7, with a fermata over the E7. The score includes various dynamics (ff, mf, accel.), articulations (accents, slurs), and a crescendo marking.

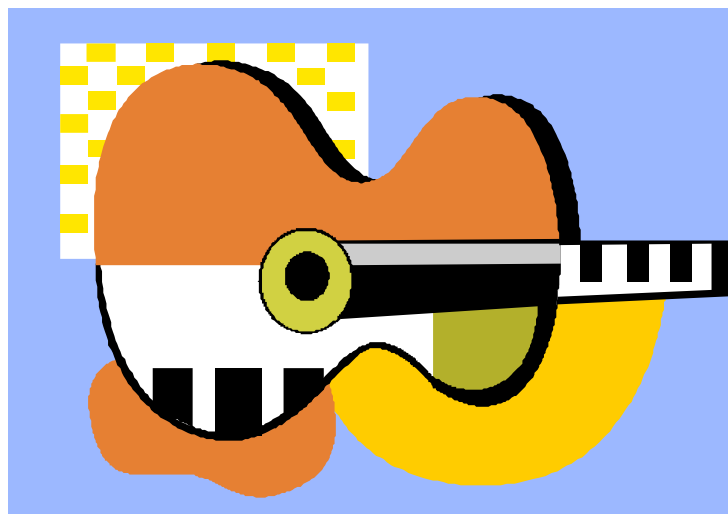


This last piece is one of the best piano pieces ever written. We lose a little, just playing the melody, but it's still a very cool piece.

Watch out for the 2nd line where you've got grace notes and diads (two notes at a time). Also you've got F# and E notes that need to be played with an alternate fingering.

Also, watch for the key change in the last two lines. We've moved from A minor with no sharps and flats, to A major with three sharps.

This is a tough piece, so once again, take it slow, gradually build up speed and make sure that you play all the notes clean.



# Rondo alla Turca ~ W.A. Mozart

Allegro

The musical score for "Rondo alla Turca" by W.A. Mozart is presented in eight staves. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as treble clefs, notes, rests, slurs, and dynamic markings. The first staff begins with a treble clef and a 2/4 time signature, followed by a series of eighth and sixteenth notes. The second staff continues the melody with a series of eighth notes. The third staff features a repeat sign and a series of eighth notes. The fourth staff continues the melody with a series of eighth notes. The fifth staff features a series of eighth notes. The sixth staff continues the melody with a series of eighth notes. The seventh staff features a series of eighth notes. The eighth staff concludes the piece with a final note and a repeat sign.

*mp*

*mf* *mp*

*f*

*rit. (2nd time)*