

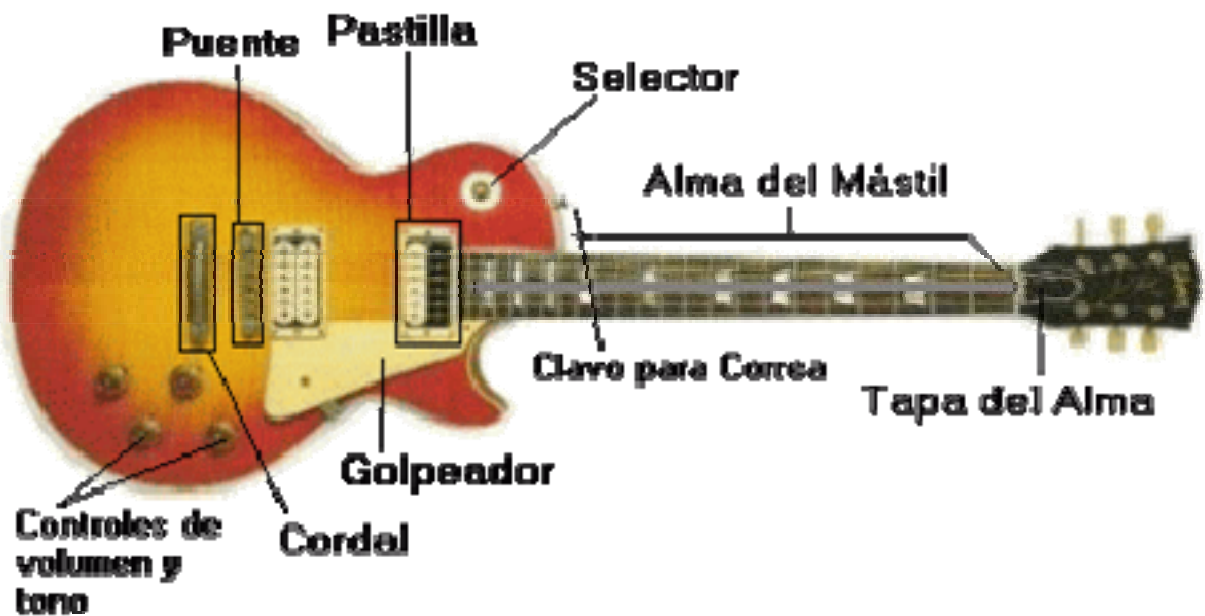
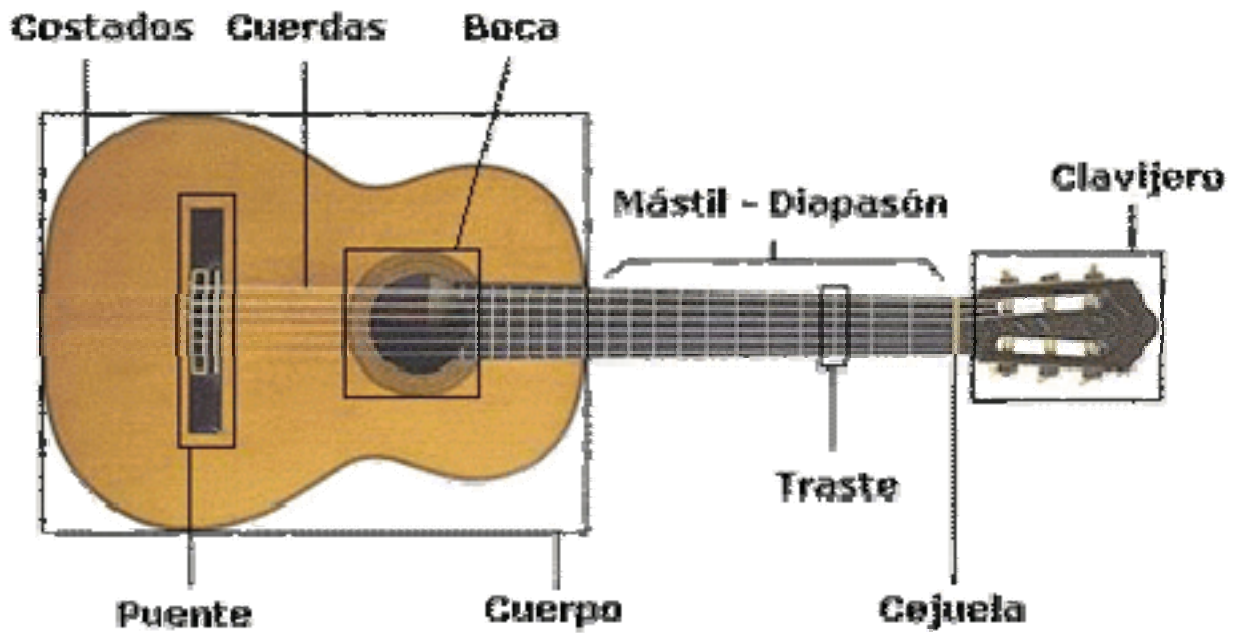
MATERIAL DE TRABAJO



MÉTODO DE GUITARRA

MANUEL AYALA LOZANO

LA GUITARRA Y SUS PARTES





Vista Posterior y Lateral



POSICIÓN DE LA GUITARRA



NO NECESITA NINGÚN NOCIÓN DE SOLFEO

La tablatura permite a los que no saben nada (o poco) de Solfeo ni conocen la posición de las notas sobre el instrumento, aprender a pesar de todo a tocar la guitarra. La tablatura o hexagrama está representada por seis líneas (una por cada cuerda) y tiene siempre la indicación TAB al principio. En este método, la encontrará siempre colocada bajo del pentagrama del Solfeo. Sitúe, ayudándose de la figura I, la ubicación de las cuerdas graves y agudas, así como el nombre de cada una de las cuerdas (que se numeran también de 1 a 6 yendo del agudo al grave).

FIGURA I

The diagram illustrates the relationship between musical notation and guitar strings. It features two staves: a musical staff (Solfeo) and a six-line tablature staff (TAB). The musical staff shows a treble clef and a sequence of notes: Mi (on the 1st line), La (on the 2nd space), Re (on the 3rd line), Sol (on the 4th space), Si (on the 5th line), and Mi (on the 6th line). The tablature staff shows the corresponding string numbers: 1, 2, 3, 4, 5, and 6 from top to bottom. A double-headed arrow indicates the range from 'agudos' (treble) at the top to 'graves' (bass) at the bottom. The word 'Figura I' is written above the musical staff. On the right side, the strings are numbered: 'cuerda. nº 1' to 'cuerda. nº 6'.

Su principio es simple y permite aprender rápidamente a tocar piezas sin la ayuda del Solfeo. En efecto **cada cifra indica el traste y la cuerda donde deben colocarse (pisar) los dedos de la mano izquierda** para producir las notas deseadas. Para emitir el sonido es necesario tocar la(s) cuerda(s) con su mano derecha con una púa (uñeta) o con los dedos. La digitación de ambas manos se indica por encima y por abajo del pentagrama de Solfeo. Ver figura II.

FIGURA II

El diagrama muestra una partitura musical con tres niveles de información:

- MANO IZQUIERDA:** Una columna de números (1, 0, 1, 0, 1, 0, 1, 0) indica el dedo a usar para pisar el traste. Un '0' indica que la mano derecha toca.
- MANO DERECHA:** Una columna de símbolos (P, 1, P, 1, P, 1, P, 1) indica el tipo de toque: 'P' para púa y '1' para dedos.
- RITMO:** Símbolos de ritmo (triángulo hacia arriba, triángulo hacia abajo, círculo con una línea horizontal) se sitúan sobre el pentagrama de solfeo.
- Pentagrama de Solfeo:** Una línea musical con una clave de sol que muestra la melodía.
- Tablatura:** Una línea con números (2, 0, 3, 2) que indica el traste a pisar en la guitarra.

Las explicaciones de los cuadros de texto son:

- DIGITACIÓN:** Indica la columna de números de la mano izquierda.
- MANO IZQUIERDA:** Estas cifras indican el dedo que debe pisar el traste (aquí 1 para el índice). Atención, un cero indica que la mano derecha no toca.
- MANO DERECHA:** Indicaciones de toque con: 1) una púa, 2) los dedos.
- RITMO:** Indicado solamente sobre el pentagrama de solfeo para no sobrecargar el esquema.
- NOTA(S) A TOCAR:** Las cifras sobre la tablatura indican el traste donde debe pisar con el dedo (aquí el 2do traste). Atención, un cero indica que la mano izquierda no toca.

USTED ES UN PRINCIPIANTE, PERO YA CONOCE EL SOLFEO

Es evidente que se le invita a leer la música directamente sobre el pentagrama, aunque la tablatura pueda, inicialmente, ayudarlo a encontrar la digitación y la ubicación de las notas sobre el mástil de la guitarra.

Tenga su guitarra al leer estos conceptos con el fin de comprobar con ella que comprende bien lo que se le dice. No dude en volver de nuevo sobre este capítulo a lo largo de su aprendizaje para controlar su posición sobre el instrumento.

MANTENIMIENTO DEL INSTRUMENTO

La guitarra se apoya sobre la pierna derecha, lo más cerca posible del cuerpo, la caja del instrumento en posición recta, el mástil al horizontal. La estabilidad del instrumento está garantizada por el brazo derecho que se apoya (al nivel del bíceps) sobre el instrumento. Si desea ver la posición de sus dedos de la mano izquierda sobre los trastes (la parte del mástil dónde se toca) es necesario hacer el esfuerzo de inclinarse hacia delante pero sobre todo no se debe cambiar la posición del instrumento. Si toca de pie (con una guitarra eléctrica por ejemplo) usted debe evitar llevar el instrumento demasiado bajo. El mástil debe inclinarse ligeramente hacia arriba (ver la figura I a continuación).

continuación).



ADVERTENCIA: Controle frecuentemente su posición, sobre todo en los primeros tiempos, ya que los defectos se adquieren muy rápidamente, pero se corrigen con dificultad.

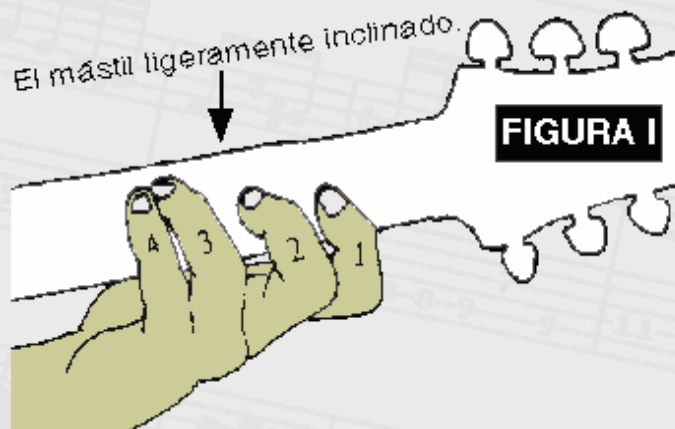
LA MANO IZQUIERDA

Las uñas de esta mano deben ser muy cortas. *Unas uñas demasiado largas impiden presionar correctamente las cuerdas contra el traste.* En el momento de sus primeros estudios es posible que tenga un poco mal a la yema de los dedos, *es normal.* A fuerza de practicar éstos formarán un poco de callo y perderán esta indeseable sensibilidad.

En las partituras la digitación de la mano izquierda será señalada así:

- el índice = 1,
- el medio = 2,
- el anular = 3,
- el meñique = 4 (ver las figuras I y II a continuación).

Observaciones: un 0 indica que la mano izquierda no toca (cuerda al aire); no se utiliza el pulgar.



Esta cuerda no es tocada por la mano izquierda

El meñique pisa esta nota

El índice pisa esta nota

El medio pisa esta nota

El medio pisa esta nota

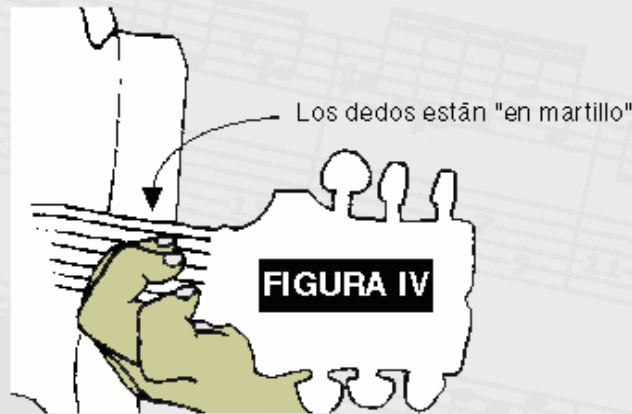
FIGURA II

2 2 4 4 0 0 1 2

2 2 4 4 0 0 1 2

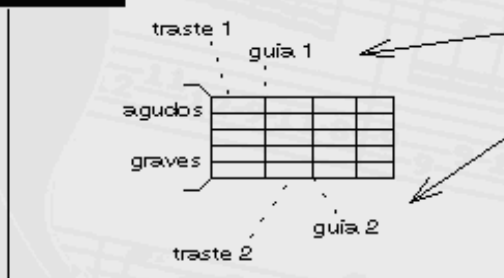
2 2 4 4 0 0 1 2

El pulgar debe siempre colocarse como en la figura III a continuación. Los otros dedos se doblan encima de las cuerdas: se dice que están "en martillo" (ver la figura IV más bajo en esta página).



ATENCIÓN/IMPORTANTE: Para obtener un sonido claro y preciso, es necesario apoyar el (los) dedo(s) lo más cerca posible de la guía (ver la figura V a continuación).

FIGURA V



Pise el 1er traste, apoye lo más cerca posible de la 1ra guía.

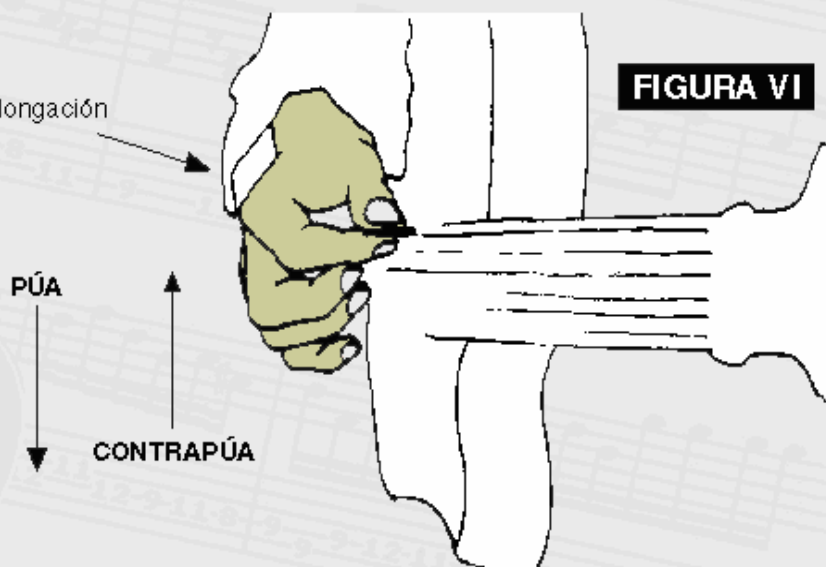
Pise el 1er traste, apoye lo más cerca posible de la 1ra guía, etc...

Elija más bien una púa de espesor y de tamaño intermedios. Como no son todas hechas del mismo material, les aconsejo adquirir varios para ver cuál le conviene más. La elección de una púa es muy importante ya que condiciona su tocar, así como la calidad del sonido que va a producir con su instrumento.

La púa se sujeta entre el pulgar y el índice de la mano derecha (ver la figura VI más bajo en esta página). Hay dos movimientos posibles:

1. La púa (mover la púa hacia abajo a la hora de tocar la cuerda. **Será señalado por "^" sobre la tablatura**).
2. La contrapúa (mover la púa hacia arriba a la hora de tocar la cuerda. **Será señalado por "v" sobre la tablatura**).

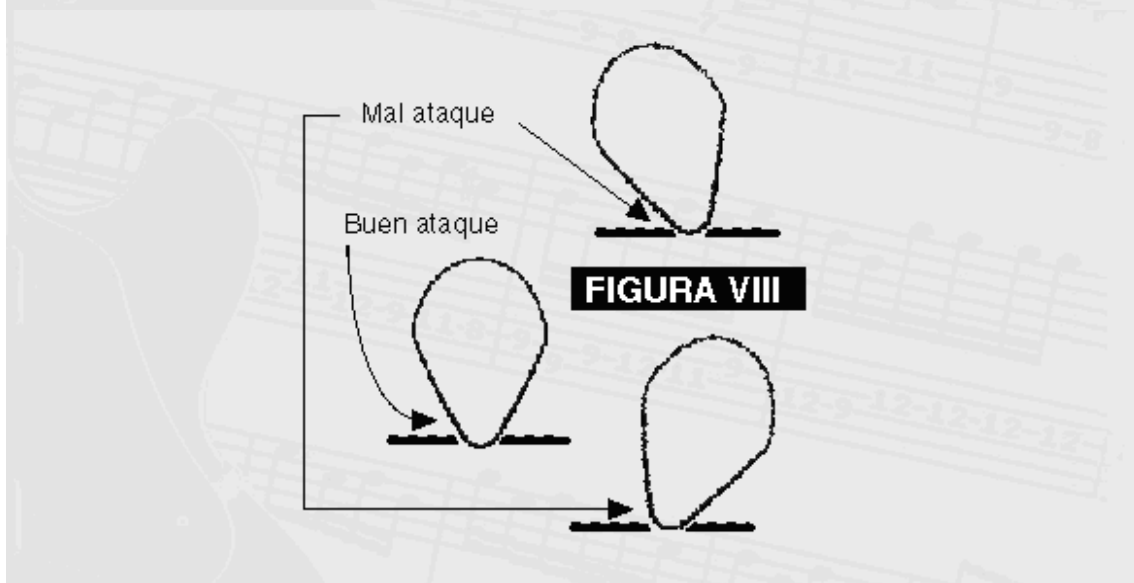
BUENA POSICIÓN:
la muñeca en la prolongación
del antebrazo



Los movimientos de la muñeca y del antebrazo deben ser flexibles. Ver las buenas y malas posiciones sobre las figuras VI y VII.



Debe tocar la(s) cuerda(s) perpendicularmente con la ayuda de la parte más puntiaguda de la púa (ver la figura VIII).



Como afinar la Guitarra

Antes de empezar a tocar su guitarra, debe imperativamente afinarla, ya que es imposible tocar correctamente un instrumento desafinado. Por otra parte, no dude en comprobar el tono de su guitarra si, en algún momento, lo que toca le parece extraño.

NECESIDAD DE LA AFINACIÓN - MÉTODOS

La afinación de la guitarra es sumamente importante. Es bastante deprimente tocar una guitarra desafinada, ya que en este caso incluso las más bonitas piezas resultan desagradables. Por el contrario es un verdadero placer tocar un instrumento bien afinado. Hay varias maneras de conseguir el tono de la guitarra, abordaremos cuatro.

CON UN AFINADOR ELECTRÓNICO

Para un principiante es de lejos el mejor método, ya que los dos otros piden un poco de práctica. Por tanto es el que les recomiendo, además porque un afinador es bastante barato... Sobre el aparato elija la cuerda que desea afinar (tenga en cuenta que algunos aparatos hacen la selección ellos mismos) y compruebe sobre el monitor si la nota es demasiado baja (aguja hacia la izquierda) o demasiado alta (aguja hacia la derecha). El tono perfecto se consigue cuando la aguja del monitor se estabiliza en el medio, sobre el cero (ver la figura I).



CON UN DIAPASÓN

Afine la cuerda de LA ayudándose del diapasón, luego consiga el tono de las otras cuerdas comparándolas de dos en dos como se indica sobre la figura II.





Observación: puede tener el diapasón entre sus dientes, luego dar un golpecito en un extremo en el lugar indicado por la flecha. ¡El hueso de las mandíbulas transmitirá la vibración a sus orejas y oirá el sonido en su cabeza!

CON UN TELÉFONO

Descuelgue su teléfono. Ayudándose de la tonalidad emitida consiga el tono del LA, luego afine las otras cuerdas comparándolas de dos en dos como se indica en la figura III.



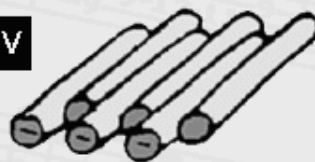
CON EL AFINADOR INTEGRADO EN EL MÉTODO

Púlse sobre el icono en forma de diapasón para activar el afinador. En la ventana que aparece, presione el nombre de la cuerda cuyo tono desea conseguir. Cuando termine vuelva a cerrar simplemente la ventana del afinador.

LO QUE NO HAY QUE HACER

Existe un utensilio que debe evitar cueste lo que cueste. Es el afinador representado sobre la figura IV. No es fiable y no permite afinar correctamente. A descartar.

FIGURA IV



La técnica de la ejecución con los dedos de la mano derecha da una sonoridad más suave y permite encadenar rápidamente acordes con la ayuda de arpeggios. A un nivel superior permitirá tocar una melodía y hacer los graves simultáneamente (ver el volumen II de este método).


El ejercicio nº 1 es muy simple. Para comprender y asimilar lo que está haciendo, **la mano izquierda no tocará por el momento**. Basta con pulsar separadamente las cuerdas al aire de MI grave, luego la de SOL, de SI y de MI aguda. Respete la digitación indicada para cada cuerda. Toque regularmente y al compás. **EVITE HACER DURAR LA ÚLTIMA NOTA MUCHO MÁS TIEMPO QUE LAS OTRAS** (es el error más frecuente en los principiantes).

EJERCICIO EN ARPEGIOS Nº 1

Ejercicio en arpeggios nº 1.

Doigts de main droite

Cordes à vide : la main gauche ne joue pas!

 OBSERVACIÓN: Es posible que tocar con el pulgar, el índice, el medio y el anular de la mano derecha le parezca más fácil o al contrario más difícil que tocar con una púa. *Es normal, algunos individuos presentan disposiciones para una o otra técnica.*

Ejercicios en arpeggios nº 2 y 3: el arpeggio es idéntico excepto que el pulgar de la mano derecha toca sobre la segunda grave (la cuerda de LA) o sobre la tercera (la cuerda de RE). Las consignas para tocar son idénticas a las del ejercicio nº 1.

EJERCICIOS EN ARPEGIOS Nº 2 & 3

Ejercicios en arpeggios nº 2 & 3.

Los ejercicios en arpeggios nº 4, 5 y 6 se tocan solamente con tres dedos (pulgarc, índice y medio de la mano derecha), la mano izquierda no interviene todavía. Ninguna dificultad. *Son la preparación al "Anatole" en arpeggios de la página siguiente.*

EJERCICIO Nº 4

EJERCICIOS EN ARPEGIOS N° 5 & 6



El pulgar toca las cuerdas de arriba a abajo, mientras que el índice, el medio y el anular tocan hacia arriba (ver las figuras IX y X).

Quando no es su turno de tocar los otros dedos no deben estar en contacto con las cuerdas

DIRECCIÓN DE ATAQUE DEL PULGAR

FIGURA IX

Quando no es su turno de tocar el pulgar no debe estar en contacto con las cuerdas

DIRECCIÓN DE ATAQUE DE LOS OTROS DEDOS

FIGURA X



Observe que, al igual que en el ataque con una púa, la muñeca no debe doblarse. ¡Por otra parte, cuando un dedo no toca no debe estar en contacto ni con las cuerdas ni con el instrumento!

Sobre las partituras/tablaturas, la digitación de la mano derecha cuando no se utiliza una púa se indica así:

- el pulgar = p,
- el índice = i,
- el medio = m,
- el anular = a.
- el meñique no se utiliza. Ver las figuras XI y XII.





**NIVEL
INICIAL
1º Y 2º
GRADO
PRIMARIA**

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|-----|------|-----|-----|------|-----|------|-----|-----|------|-----|------|-----|
| MI | FA | FA# | SOL | SOL# | LA | LA# | SI | DO | DO# | RE | RE# | MI |
| SI | DO | DO# | RE | RE# | MI | FA | FA# | SOL | SOL# | LA | LA# | SI |
| SOL | SOL# | LA | LA# | SI | DO | DO# | RE | RE# | MI | FA | FA# | SOL |
| RE | RE# | MI | FA | FA# | SOL | SOL# | LA | LA# | SI | DO | DO# | RE |
| LA | LA# | SI | DO | DO# | RE | RE# | MI | FA | FA# | SOL | SOL# | LA |
| MI | FA | FA# | SOL | SOL# | LA | LA# | SI | DO | DO# | RE | RE# | MI |

NOTAS DE LA GUITARRA

ESCALA NATURAL DE LAS NOTAS MUSICALES

1

mi fa sol la si do re mi fa sol la si do

0 1 3 0 2 3 0 2 3 0 2 0 1 3 0 1 3 5 7 8

6

re mi re do si la sol fa mi re do si la sol fa mi re do si la sol fa mi

10 12 10 8 7 5 3 1 0 3 1 0 2 0 3 2 0 3 2 0 3 1 0



LA LLUVIA

1

Musical notation for the song 'LA LLUVIA'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single line. Below the staff is a guitar chord diagram with three lines labeled T (Tercera), A (Segunda), and B (Cuarta). The chord sequence is: 0 0 2 2 | 0 | 0 0 2 2 | 0 | 0 2 | 0 2 | 0 0 2 2 | 0.

DOÑA ARAÑA

1

Musical notation for the song 'DOÑA ARAÑA'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single line. Below the staff is a guitar chord diagram with three lines labeled T (Tercera), A (Segunda), and B (Cuarta). The chord sequence is: 0 0 2 | 0 0 0 | 2 2 2 | 0 | 0 0 2 | 0 0 0 0 | 2 2 2 2 | 0.

EL BARQUITO

1

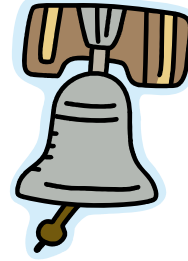
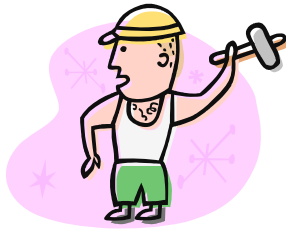
Musical notation for the song 'EL BARQUITO'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single line. Below the staff is a guitar chord diagram with three lines labeled T (Tercera), A (Segunda), and B (Cuarta). The chord sequence is: 0 0 2 2 | 0 0 | 2 2 0 2 | 0 | 0 0 2 2 | 0 0 | 2 2 0 2 | 0.



CON MI MARTILLO

1

Musical notation for the first exercise, 'CON MI MARTILLO'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. Below the staff is a guitar fretboard diagram with strings labeled T (top), A, and B (bottom). The fret numbers are: 0 0 2 | 0 0 0 | 2 2 2 | 0 0 | 0 0 2 | 0 0 0 | 2 2 | 0.



DIN DON

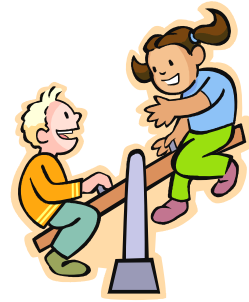
1

Musical notation for the first exercise, 'DIN DON'. It consists of a treble clef staff with a key signature of one flat (Bb) and a 2/4 time signature. The melody is written in eighth notes. Below the staff is a guitar fretboard diagram with strings labeled T (top), A, and B (bottom). The fret numbers are: 2 | 0 2 0 | 3 2 2 | 0 0 2 0 | 3.

PESCA PESCADOR

1

Musical notation for the first exercise, 'PESCA PESCADOR'. It consists of a treble clef staff with a key signature of one flat (Bb) and a 2/4 time signature. The melody is written in eighth notes. Below the staff is a guitar fretboard diagram with strings labeled T (top), A, and B (bottom). The fret numbers are: 2 3 2 3 | 0 0 0 | 0 0 3 0 | 2 3 | 2 3 2 3 | 0 0 0 | 0 0 3 0 | 3.



A JUGAR

1

| | | | | | | | | | | | | | | |
|---|--|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | 0 | 0 | 2 | 0 | 0 | 2 | 2 | 0 | 0 | 2 | 0 | 0 | 2 |
| A | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | |



UN PECECITO

1

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | | | | | | | | | | | |
| A | 2 | 2 | 3 | 0 | 0 | 2 | 2 | 3 | 0 | 2 | 2 | 2 | 0 | 0 |
| B | | | | | | | | | | | | | 3 | 3 |

ASERRIN ASERRAN

1

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|
| T | | | | | | | | | | | | | | |
| A | 0 | 0 | 1 | 0 | 0 | 2 | 0 | 0 | 2 | 0 | 2 | 0 | 1 | |
| B | | | | | | | | | | | | | | |



SINFONÍA A UN NIÑO

1

T 0 1 3 0 2 0 2 0 1 0 2 0 0
A
B



CUMPLEAÑOS

1

T 0 0 2 0 1 0 0 0 2 0 3 1 0 0 3 0 1 0 2 1 1 0 1 3 1
A
B





1º NIVEL BÁSICO



ESTRELLITA

1

Musical notation for the first system of the song 'ESTRELLITA'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. Below the staff is a guitar tablature with three lines (T, A, B) and fret numbers: 0 0 | 3 3 | 0 0 | 3 | 1 1 | 0 0 | 2 2 | 0 | 3 3 | 1 1 | 0 0 | 2 | 3 3.

14

Musical notation for the second system of the song 'ESTRELLITA'. It continues the melody from the first system. The guitar tablature below the staff has fret numbers: 1 1 | 0 0 | 2 | 0 0 | 3 3 | 0 0 | 3 | 1 1 | 0 0 | 2 2 | 0.



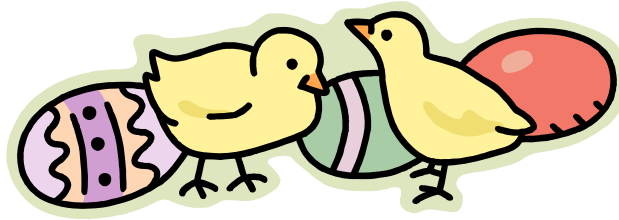
REMAMOS

1

Musical notation for the first system of the song 'REMAMOS'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth notes. The guitar tablature below the staff has fret numbers: 3 0 | 0 | 1 2 | 2 | 0 2 | 0 1 | 3 3 | 3 | 3 0 | 0 | 1 2 | 2 | 0 0 | 3 3 | 0.

17

Musical notation for the second system of the song 'REMAMOS'. It continues the melody from the first system. The guitar tablature below the staff has fret numbers: 2 2 | 2 2 | 2 0 | 1 | 0 0 | 0 0 | 0 1 | 3 | 3 0 | 0 | 1 2 | 2 | 0 0 | 3 3 | 0.



LOS POLLITOS

1

Musical notation for 'Los Pollitos' in G major, 2/4 time. The melody is written on a treble clef staff. Below the staff is a guitar chord diagram with fret numbers for strings T, A, and B.

| | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 3 | 3 | 0 | 0 | 0 | 3 | 3 | 3 | 1 | 1 | 1 | 3 | 0 | 3 | 2 | 1 | 0 | 2 | 0 | 0 |
| A | | | | | | | | | | | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | | | | | | | | | | | |

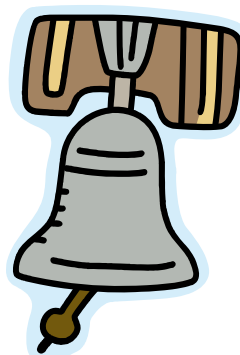


MARY Y EL CORDERITO

1

Musical notation for 'Mary y el Corderito' in G major, 2/4 time. The melody is written on a treble clef staff. Below the staff is a guitar chord diagram with fret numbers for strings T, A, and B.

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|
| T | 0 | 3 | 1 | 3 | 0 | 0 | 0 | 3 | 3 | 3 | 0 | 3 | 3 | 0 | 3 | 1 | 3 | 0 | 0 | 0 | 0 | 3 | 3 | 0 | 3 | 1 | |
| A | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | | | | | | | | | | | | | | |



CAMPANERO

1

6

T
A
B



LAMUÑECA DE VESTIDO AZUL

1

T
A
B



PIN PON

1

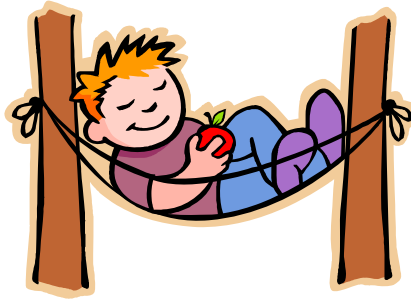
Musical notation for the song 'PIN PON'. It consists of a treble clef staff with a 2/4 time signature and a guitar tablature staff below it. The melody is simple and repetitive. The tablature includes numbers 0, 1, 2, 3, and 5.



CUA CUA CUA

1

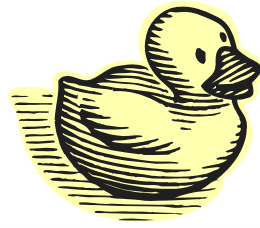
Musical notation for the song 'CUA CUA CUA'. It consists of a treble clef staff with a 2/4 time signature and a guitar tablature staff below it. The melody is simple and repetitive. The tablature includes numbers 0, 1, 2, 3, and 5.



CANCIÓN DE CUNA

1

Musical notation for the song 'CANCIÓN DE CUNA'. It consists of a treble clef staff with a 2/4 time signature and a guitar tablature staff below it. The melody is simple and repetitive. The tablature includes numbers 1, 2, 3, 4, 5, and 0.



TODOS LOS PATTOS

1

Musical notation for the song 'Todos los Pattos'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, accessible style. Below the staff is a guitar chord diagram with fret numbers: 0 0 | 0 0 3 | 3 3 0 0 | 3 0 | 3 | 3 1 | 1 1 0 | 0 0 | 2 | 2 2 0.

TERESA TIENDE LA MESA

1

Musical notation for the song 'Teresa Tiende la Mesa'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, accessible style. Below the staff is a guitar chord diagram with fret numbers: 0 | 1 | 0 2 0 2 | 0 2 2 | 2 0 2 0 | 1 0 0 | 1 | 0 2 0 2 | 0 2 2 | 2 0 2 0 | 1 1.



POPEYE

1

Musical notation for the first system of the piece 'POPEYE'. It consists of a treble clef staff with a 3/4 time signature and a guitar tablature staff below it. The tablature contains the following sequence of numbers: 0 3 3 3 1 0 3 3 0 1 0 3 0 3 3 0 1 0.

11

Musical notation for the second system of the piece 'POPEYE'. It consists of a treble clef staff with a 3/4 time signature and a guitar tablature staff below it. The tablature contains the following sequence of numbers: 3 2 0 3 0 3 0 0 0 3 3 3 1 2 0 0 3 3 3 1 0 3 3 3.

22

Musical notation for the third system of the piece 'POPEYE'. It consists of a treble clef staff with a 3/4 time signature and a guitar tablature staff below it. The tablature contains the following sequence of numbers: 0 1 0 3 0 3 3 0 1 0 3 2 0 3 0 3 0 0 0 3 3 3 0 2 3.

ROWN ROWN

1

Musical notation for the first system of the piece 'ROWN ROWN'. It consists of a treble clef staff with a 4/4 time signature and a guitar tablature staff below it. The tablature contains the following sequence of numbers: 0 0 0 2 0 0 2 0 1 3.

3

Musical notation for the second system of the piece 'ROWN ROWN'. It consists of a treble clef staff with a 4/4 time signature and a guitar tablature staff below it. The tablature contains the following sequence of numbers: 3 3 3 3 3 3 0 0 0 0 0 0 3 1 0 2 0.

NAVIDAD

1

11

22



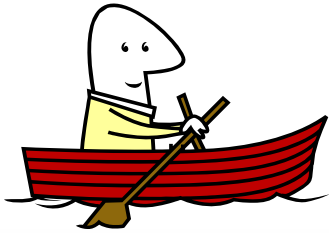
NOCHE DE PAZ

1

7

13

19



BAJO DEL PORTON

1

Musical notation for the first system of the piece 'BAJO DEL PORTON'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a guitar fretboard diagram with strings labeled T (top), A, and B (bottom). The fret numbers are: 0 2 0 1 | 3 3 3 | 0 2 3 0 | 3 3 3.

5

Musical notation for the second system of the piece 'BAJO DEL PORTON'. It continues the melody from the first system. The guitar fretboard diagram shows fret numbers: 1 3 0 1 | 0 0 0 | 2 0 1 2 | 0 0 0.

OH SUSANA

1

Musical notation for the first system of the piece 'OH SUSANA'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is in eighth and quarter notes. The guitar fretboard diagram shows fret numbers: 0 2 | 0 3 3 0 | 3 0 0 2 | 0 0 2 0 | 2 0 2.

6

Musical notation for the second system of the piece 'OH SUSANA'. The guitar fretboard diagram shows fret numbers: 0 3 3 0 | 3 0 0 2 | 0 0 2 2 | 0 1 1 | 0 0 0 | 3 3 0 0.

13

Musical notation for the third system of the piece 'OH SUSANA'. The guitar fretboard diagram shows fret numbers: 2 0 2 | 0 3 3 0 | 3 0 0 2 | 0 0 2 2 | 0.

ARROZ CON LECHE

1

11

21

CUMPLEAÑOS

1

6



CUENTO AZUL

VALS

1

G D G D

0 2 0 | 0 2 0 | 1 | 2 | 1 0 2 | 1 0 2 | 3 | 0 | 3 1 0 | 3 1 0 | 1 | 2

13

G C G D G

1 0 2 | 1 0 2 | 0 | 0 | 1 | 2 0 1 | 0 | 0 2 0 | 2 | 3 | 0

25

C G D G

1 | 2 0 1 | 0 | 0 2 0 | 2 | 3 | 0

DC



HIMNO A LA ALEGRÍA

1

T
A
B

8

T
A
B

14

T
A
B

20

manuel ayala

T
A
B



CONDOR PASA

DANIEL A. ROBLES

1

Musical notation for measures 1-10. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff shows guitar fretting with numbers 1-5. Measure 1 starts with a whole rest. Measures 2-10 contain eighth and quarter notes.

11

Musical notation for measures 11-22. The top staff continues the melody with eighth and quarter notes. The bottom staff shows guitar fretting with numbers 1-5. Measure 11 starts with a whole rest.

23

Musical notation for measures 23-35. The top staff continues the melody with eighth and quarter notes. The bottom staff shows guitar fretting with numbers 1-5. Measure 23 starts with a whole rest.

36

Musical notation for measures 36-40. The top staff concludes the piece with a double bar line. The bottom staff shows guitar fretting with numbers 1-5. Measure 36 starts with a whole rest.





**2° NIVEL
BÁSICO**

MINUET FOR ANNA

MINUET

J. S. BACH

MODERATO

1 **G Bm C G Am Em A7**

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

8 **D7 G Em A7 D7 Am Em**

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

15 **D7 G G D/F# Em A**

2 0 2 0 4 0 7 3 5 7 3 5 3 0 2 3 3 0 2 3 3 2 0 2 2

21 **A A A7 D G C G**

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

28 **D7 D7 D7 D7 G**

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

ALMA CORAZÓN Y VIDA

VALS

1

Am 5 fr. G 3 fr. F E

10 10y 10y 10y 8 8 10 8 8 8 / 8 / 8 7 7 8 7 6 6 b 6 b 6 5 5 6 5 b b 4 b 4 b 4

9

Dm Am E Am

6 6 / 6 / 6 5 5 6 5 b b b b b b 5 5 b 5 b 4 4 / 4 / 4 4 5 7 5 2 0 1 0 2

17

Dm Am E Am Am 5 fr.

0 0 1 3 1 0 5 3 0 1 3 1 0 1 3 0 1 0 3 0 1 3 0 3 1 5 5 b b b b 5 5

27

G 3 fr. F E Dm Am

3 3 3 3 4 3 3 3 1 1 1 1 2 1 1 0 3 1 0 6 6 / 6 / 6 5 5 6 5 b b b b b b

36

E Am

5 5 b 5 b 4 4 / 4 / 4 4 4 4 6 7 5

CIELITO LINDO POPULAR MEXICANO

Musical notation for the first system of "Cielito Lindo". It consists of a treble clef staff in 3/4 time and a guitar tablature staff below it. The tablature shows the following fret numbers: 1 1 2 0 0 1 1 2 0 0 1 1 2 0 0.

Musical notation for the second system. The treble clef staff shows a melodic line with a slur over the first two notes. The guitar tablature shows: 3 0 0 0 0 2 0 0 0 0 2 3.

Musical notation for the third system. The treble clef staff shows a melodic line with a slur over the last two notes. The guitar tablature shows: 0 0 2 0 3 2 3 0 3 1.

Musical notation for the fourth system. The treble clef staff shows a melodic line with a slur over the first two notes. The guitar tablature shows: 2 3 3 1 0 1 0.

Musical notation for the fifth system. The treble clef staff shows a melodic line with a slur over the last two notes. The guitar tablature shows: 2 0 2 2 0 1 1 3 0 0 2 2 0 3 0 2 3.



EL AMOR ES TRISTE
LOVE IS BLUE (BALADA)

First system of musical notation for 'El Amor es Triste'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a guitar tablature with fret numbers: 0, 3, 1, 0, 2, 0, 2, 1, 0, 1, 2, 0, 2, 0, 0, 2.

Second system of musical notation for 'El Amor es Triste'. It continues the melody from the first system. The guitar tablature below the staff includes fret numbers: 0, 3, 1, 0, 2, 0, 2, 1, 0, 1, 2, 1, 4, 1, 2.

Third system of musical notation for 'El Amor es Triste'. The key signature changes to two sharps (F# and C#). The melody features a long note with a slur. The guitar tablature below the staff includes fret numbers: 2, 3, 0, 2, 2, 2, 2, 0, 2.

Fourth system of musical notation for 'El Amor es Triste'. The key signature remains two sharps. The melody continues with a long note and a slur. The guitar tablature below the staff includes fret numbers: 0, 0, 2, 3, 3, 0, 1, 2.

Fifth system of musical notation for 'El Amor es Triste'. The key signature changes to one sharp (F#). The melody concludes with a final note. The guitar tablature below the staff includes fret numbers: 2, 2, 2, 1, 2, 0, 4, 0, 3, 2, 4, 0, 1.



HISTORIA DE AMOR BALADA

First system of musical notation for 'Historia de Amor Balada'. It consists of a treble clef staff with a 4/4 time signature and three guitar staves (T, A, B). The melody is written in the treble clef. The guitar staves contain fret numbers: T (1 1 1), A (2 2), and B (2 2 2 3 2 0 0 0 0 0 0 2 2).

Second system of musical notation. It includes a treble clef staff, a key signature change to two sharps (F# and C#), and three guitar staves. The melody has a first ending bracketed with a '1' and a second ending bracketed with a '2'. The guitar staves contain fret numbers: T (2 2 1 1 2 0 1 2 0 1), A (3 3 3 0 3 2 2 2), and B (3 3 3 0 3 2 2 2).

Third system of musical notation. It includes a treble clef staff, a key signature change to three sharps (F#, C#, and G#), and three guitar staves. The melody continues with a slur. The guitar staves contain fret numbers: T (2 3 0 1 1 2 2 2 0 0 3 1 3 0 0), A (2 2 2 2 2 2 2 2 2 2 2 2 2 2 2), and B (2 2 2 2 2 2 2 2 2 2 2 2 2 2 2).

Fourth system of musical notation. It includes a treble clef staff and three guitar staves. The melody continues with a slur. The guitar staves contain fret numbers: T (0 2 2 1 0 1 3 0 3 0 1 3 0 2 1 0 1 0 2 1 1 0 1 3), A (0 2 2 1 0 1 3 0 3 0 1 3 0 2 1 0 1 0 2 1 1 0 1 3), and B (0 2 2 1 0 1 3 0 3 0 1 3 0 2 1 0 1 0 2 1 1 0 1 3).

Fifth system of musical notation. It includes a treble clef staff and three guitar staves. The melody continues with a slur and a triplet marked with a '3'. The guitar staves contain fret numbers: T (2 2 3 0 0 2 2 0 3 2 1 4 2 4 1 1 1 1), A (2 2 3 0 0 2 2 0 3 2 1 4 2 4 1 1 1 1), and B (2 2 3 0 0 2 2 0 3 2 1 4 2 4 1 1 1 1).

Sixth system of musical notation. It includes a treble clef staff and three guitar staves. The melody continues with a slur. The guitar staves contain fret numbers: T (1 1 0 0 0 0 0 0 2 2 2 2 2 2), A (2 2 2 3 2 0 0 0 0 0 0 2 0 3 3 3 2 2 2 2), and B (2 2 2 3 2 0 0 0 0 0 0 2 0 3 3 3 3 3 3 3 3 0 3).

T
A
B 2 2 2 1 1 2 0 1 2

LA REINA DE ESPAÑA
VALS

T
A 2 3 0 0 0 0 2 0 1 1 2 3 0 0 0
B

T
A 0 2 0 0 0 2 3 3 3 3 0 3 0 0
B

1. 2.
T
A 2 0 0 2 0 2 0 3 2 2 3 2
B

T
A 2 0 1 3 1 0 1 0 2 1 2
B

T
A 1 0 2 0 2 3 0 0 0 0 2 0 0 0
B

1. 2. 2 0 0 2 0 2 0 3 2 2 0 2 0 3 1

VIRGENES DEL SOL
FOX INCAICO

TRAVO DE ROLDA

5 3 5 3 5 3 1 3 3 1 3 1 3 1 2 2 1 2 1 2 0

2 3 1 3 1 2 3 1 3 1 2

0 0 0 0 3 3 3 3 2 2

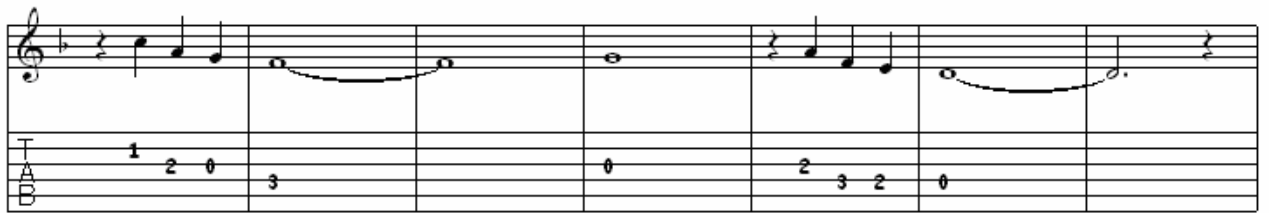




2 0 2 3 0 1 3 5 | 6 3 5 1 3 0 1 3 | 0 2 3 3 2 2 3 0 | 2 3 0 2 3 0 2 4



0 | 3 0 2 0 | 1 3 | 2 1 3 1 | 2 | 2



1 2 0 | 3 | 0 | 2 3 2 | 0



1 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 3 | 1 1 1 1 3 3 3 3 | 1 1 1 1 3 1 | 2 1 3 1



2 | 1 1 1 1 1 1 1 1 | 2 2 2 2 2 2 2 2 | 2 2 3 | 2 2 0 0



3 2 3 2 | 3 2 3 2 | 0 3 0 3 | 0 3 0 3 | 2 2 2 2

The first system of musical notation for 'Yesterday' consists of a treble clef staff and a guitar TAB staff. The treble staff contains a melody in D major with a key signature of one sharp (F#) and a 4/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The guitar TAB staff shows the following fret numbers: 2 2 2 2 | 0 3 0 3 | 0 3 0 3 | 2 2 2 2 | 2 2 2 2.

The second system of musical notation continues the melody from the first system. The treble staff contains: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The guitar TAB staff shows: 5 1 3 0 | 1 3 0 2 | 3 2 3 0 | 2 3 0 2 | 3 0 2 | 2 3.

YESTERDAY

BALADA - FOR GUITAR

LENNON Y MC. CARTNEY

The third system of musical notation continues the melody. The treble staff contains: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The guitar TAB staff shows: 0 3 3 | 2 0 2 3 | 0 1 0 3 3 | 3 3 1 3 2 0 | 3 2 2 0 | 3 2 0 0.

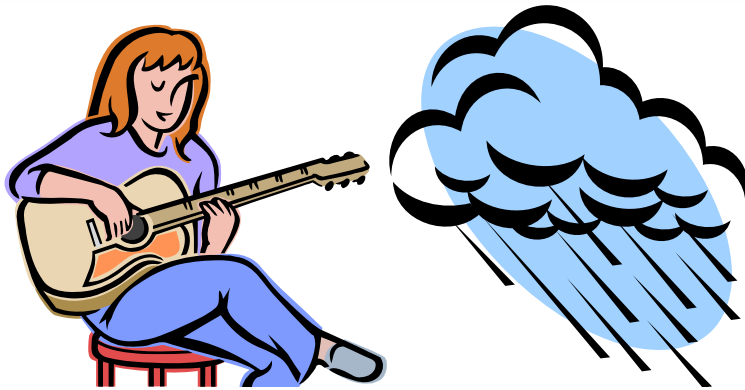
The fourth system of musical notation continues the melody. The treble staff contains: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The guitar TAB staff shows: 3 2 2 | 2 2 | 3 0 1 0 3 | 0 3 1 3 | 2 2 | 3 0 1 0 3.

14

T 0 3-1 0 1 1 3 2 0 3 3 2 0 2 3 0-1 0 3 3 3 3-1 3 2 0 3 2 2 0

21

T 3 2 0 0 3 2 2 3 2 0 0 3 2 2



NUBE GRIS
VALS

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

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

Musical notation system 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The system consists of a melody line and a guitar accompaniment line. The guitar line has fret numbers: 3 3 1 0 | 3 1 | 0 3 1 0 | 2 0 0 0 | 3 4.

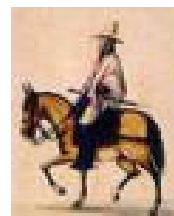
Musical notation system 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The system consists of a melody line with first and second endings and a guitar accompaniment line. The guitar line has fret numbers: 2 0 | 0 0 4 2 0 | 2 0 | 3 4 | 0 2 0 2.

Musical notation system 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The system consists of a melody line and a guitar accompaniment line. The guitar line has fret numbers: 0 3 4 | 0 3 0 3 | 0 3 4 | 0 2 0 2 | 0 3 4.

Musical notation system 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The system consists of a melody line and a guitar accompaniment line. The guitar line has fret numbers: 0 3 0 3 | 0 0 1 | 3 3 3 3 | 0 3 1 0 | 3 1 0 1.

Musical notation system 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The system consists of a melody line with a first ending and a guitar accompaniment line. The guitar line has fret numbers: 3 | 0 2 | 0 0 3 0 | 0 3 2 1 | 0 3 4.

Musical notation system 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The system consists of a melody line with a second ending and a guitar accompaniment line. The guitar line has fret numbers: 0 3 0 2 | 3.



FINA ESTAMPA

VALS

1

Musical notation for measures 1-6. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the guitar accompaniment is shown on a six-line staff with fret numbers (0-4) below the lines.

7

Musical notation for measures 7-13. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the guitar accompaniment is shown on a six-line staff with fret numbers (0-4) below the lines.

14

Musical notation for measures 14-19. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the guitar accompaniment is shown on a six-line staff with fret numbers (0-4) below the lines.

20

Musical notation for measures 20-25. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the guitar accompaniment is shown on a six-line staff with fret numbers (0-3) below the lines.

26

Musical notation for measures 26-31. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the guitar accompaniment is shown on a six-line staff with fret numbers (0-3) below the lines.

32

Musical notation for measures 32-37. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the guitar accompaniment is shown on a six-line staff with fret numbers (0-4) below the lines.

40

Musical notation for guitar, measures 40-45. Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line contains fret numbers: 0 3 0 0 1 1 1 3 3 0 0 3 0 3 3 3 2 3 2 0.

46

Musical notation for guitar, measures 46-52. Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line contains fret numbers: 2 0 3 0 3 1 0 3 2 0 0 0 0 0 3 0 3 0 0.

53

Musical notation for guitar, measures 53-59. Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line contains fret numbers: 1 1 1 3 3 0 0 3 0 3 0 0 1 1 1 3 3 0 0 3.

60

Musical notation for guitar, measures 60-65. Treble clef, key signature of one sharp (F#). The melody concludes with a final cadence. The bass line contains fret numbers: 0 3 3 3 2 3 2 0 2 0 3 0 3 3 0 2 3.



LA CONTAMINANA
VALS

First system of musical notation for 'LA CONTAMINANA'. It consists of a treble clef staff in 3/4 time and three guitar strings (T, A, B) below. The melody starts with a whole note G4, followed by a half note G4 and a quarter note A4. A repeat sign follows. The melody continues with a half note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The guitar strings are marked with fret numbers: 2, 2, 1 2 0 1, 2, and 1 2 0 1.

Second system of musical notation. The melody continues with a half note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The guitar strings are marked with fret numbers: 0, 0, 1 2 0 1, 2, 0, 1.

Third system of musical notation. The melody continues with a half note G4, a quarter note A4, and a quarter note B4. A repeat sign follows. The melody continues with a half note A4, a quarter note B4, and a quarter note A4. The guitar strings are marked with fret numbers: 0, 3, 1, 2, 5, 4.

Fourth system of musical notation. The melody continues with a half note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The guitar strings are marked with fret numbers: 0, 0, 3, 0, 0, 3, 0, 3, 0, 0, 1, 2.

Fifth system of musical notation. The melody continues with a half note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The guitar strings are marked with fret numbers: 2, 1, 2, 1, 0, 0, 3, 0, 0, 3, 1, 3.

Sixth system of musical notation. The melody continues with a half note G4, a quarter note A4, and a quarter note B4. A repeat sign follows. The melody continues with a half note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The guitar strings are marked with fret numbers: 0, 5, 4, 0, 0, 3, 1, 0, 2.

PÁJARO CHOGÜI

1

G **Bm** **Em**

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

7

D **Am** **Am(maj7)**

4 | | 0 0 0 0 | 0 1 0 2 | 1 1 1 1 | 1 2 0 4

13

Am7 **D7** **G** **Am7** **D7**

2 2 2 2 | 0 2 0 1 | 3 | | |

17

G **Bm** **Em** **G7**

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

23

C **C** **D7** **G** **E7**

1 | | 1 0 1 0 | 1 0 1 0 | 0 3 0 3 | 0 3 0 3 | 2

29

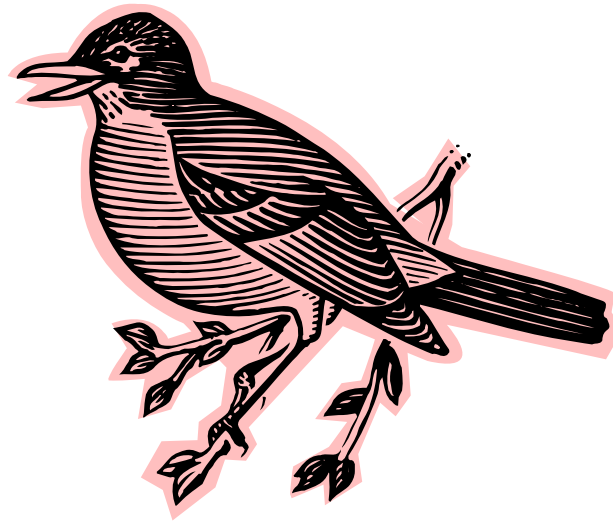
Am **D7** **G** **G7** **Cm** 3 fr. **D7**

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

35

G **E7** **Am** **D7** **G**

3 0 3 0 | 3 0 3 2 | 1 2 1 2 | 3 1 0 2 | 0



SANTA LUCIA

POPULAR ITALIANA

VALS

1

F D7/F# C A7 Dm C

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

9

C G C A7 Dm G C

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

18

G C A7 Dm G C C7 F

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



27

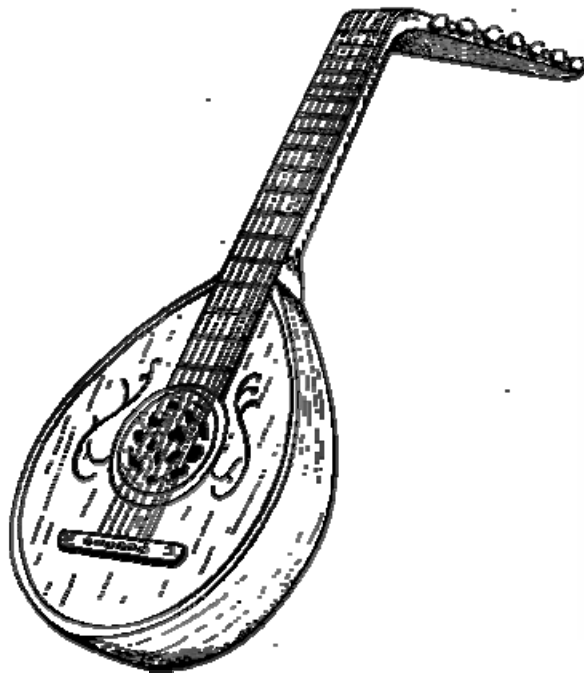
D7/F# C A7 Dm G C F D7/F#

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

36

C A7 Dm G7 C

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



YO VENDO UNOS OJOS NEGROS
COECA CHILENA

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody is written on a single staff. Below it are three guitar strings (T, A, B) with fret numbers: T: 2 0 0 2 0 2 2 2; A: ; B: .

Musical notation system 2: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody is written on a single staff. Below it are three guitar strings (T, A, B) with fret numbers: T: 2 0 3 0 3 3 0 3 0; A: ; B: 1 1.

Musical notation system 3: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody is written on a single staff. Below it are three guitar strings (T, A, B) with fret numbers: T: 0 0 4 0 2 3 2 5 0 2; A: ; B: .

Musical notation system 4: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody is written on a single staff. Below it are three guitar strings (T, A, B) with fret numbers: T: 4 5 4 2 0 0 2 2 0; A: ; B: .

Musical notation system 5: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody is written on a single staff. Below it are three guitar strings (T, A, B) with fret numbers: T: 2 0 0 3 4 2 0 2 0 3 2; A: ; B: .



LA ORACIÓN DEL LABRIEGO

VALS

FELIPE PINGLO

ALLEGRO

1

Musical notation for measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The melody is written on a treble clef staff, and the guitar accompaniment is on a six-string staff. The guitar part features a rhythmic pattern of eighth and sixteenth notes with various fretting techniques indicated by numbers 0-5.

9

Musical notation for measures 9-16. The melody continues with a similar rhythmic pattern. The guitar accompaniment maintains the established rhythmic and fretting patterns.

17

Musical notation for measures 17-21. A double bar line appears at the start of measure 17. The melody and guitar accompaniment continue with the established patterns.

22

Musical notation for measures 22-27. The key signature changes to one flat (Bb) at the start of measure 22. The melody and guitar accompaniment adapt to the new key.

28

Musical notation for measures 28-34. The melody and guitar accompaniment continue in the key of Bb.

34

39

45



CLARO DE LUNA

VALS

GUITARRA

1

Musical notation for measures 1-5. The treble clef staff shows a melody in G major, 3/4 time. The bass clef staff shows a bass line with fingerings: 7 5 7 8 5 | 7 7 6 7 6 7 | 9 7 5 5 4 5 4 5 | 7 5.

6

Musical notation for measures 6-9. The treble clef staff continues the melody. The bass clef staff shows fingerings: 3 3 2 3 2 3 | 5 3 2 | 5 7 7 6 | 5 7 5 7 8 5.

10

Musical notation for measures 10-15. The treble clef staff continues the melody. The bass clef staff shows fingerings: 7 7 6 7 6 7 | 9 7 5 5 9 5 9 5 | 7 5 8 8 7 8 7 8 | 5 8 7 5 7 6.

16

Musical notation for measures 16-23. The treble clef staff continues the melody. The bass clef staff shows fingerings: 7 6 7 7 5 | 10 7 9 6 7 5 | 7 6 | 7 5 7 9 7 5 | 8 7.

24

Musical notation for measures 24-27. The treble clef staff continues the melody. The bass clef staff shows fingerings: 8 | 8 5 7 8 5 7 | 8 7 | 8 7 9 10 9 7 5 | 9.

32

5 5 7 9 10 10 12 14 10 12 14 14 11 12 14 12 10 14 12

39

12 14 10 12 14 10 10 10 9 8 6 8 5 6 8 5 6 5

45

7 5 7 7 5 7 7 7 5 7 7 5 7 5 5 5 7 9 10 10 12 14 10 12 14

52

14 11 12 14 12 10 14 12 12 14 10 12 14 10 10 10 9 8 6

59

8 5 6 8 5 6 5 10 12 14 10 12 14 14 12 10

TACNA

POLCA

1

9 8 10 9 8 10 7 9 7 9 7 9 8 7 10 9

16

0 5 0 1 0 1 0 0 3 5 7 4 5 6 5 7 5 7 5 0

32

1 2 3 0 0 1 3 0 1 1 3 0 1 3 1 3 5 0

48

5 4 3 1 3 1 3 5 0 1 0 0 0 0 0 4 0 3 1 0 0

64

1 2 3 0 0 1 3 0 1 1 3 0 1 3 1 3 5 0

80

5 4 3 1 3 1 3 5 0 1 0 0 0 0 0 4 0 3 7 5

AMALIA ROSA

Musical notation for the first system of 'Amalia Rosa'. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes a melodic line on a single staff and guitar tablature for strings T, A, and B. The tablature for string T is: 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 3 0 2 3 2 0 2.

Musical notation for the second system of 'Amalia Rosa'. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes a melodic line on a single staff and guitar tablature for strings T, A, and B. The tablature for string T is: 3 0 2 3 2 0 3 3 3 3 3 1 3 1 1 0 1 0 0 0 0 5 5.

Musical notation for the third system of 'Amalia Rosa'. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes a melodic line on a single staff and guitar tablature for strings T, A, and B. The tablature for string T is: 3 0 0 0 0 0 3 0 1 1 1 1 1 1 1 1 1 1 1 1 3 1 3 1.

Musical notation for the fourth system of 'Amalia Rosa'. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes a melodic line on a single staff and guitar tablature for strings T, A, and B. The tablature for string T is: 0 0 0 3 0 2 3 2 0 2 3 3 3 3 3 0 2 3 3.

Musical notation for the fifth system of 'Amalia Rosa'. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes a melodic line on a single staff and guitar tablature for strings T, A, and B. The tablature for string T is: 3 0 3 0 3 0 3 3 3 3 0 0 0 0 0 0 0 2 2.

Musical notation for the sixth system of 'Amalia Rosa'. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes a melodic line on a single staff and guitar tablature for strings T, A, and B. The tablature for string T is: 3 0 2 3 2 0 3 3 3 3 1 3 1 1 0 3 1 0.

MI PERÚ
VALS

MANUEL RAYGADA

Musical notation system 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The system includes a melody line and a guitar accompaniment line with fret numbers (T, A, B) indicated below the staff.

Musical notation system 2: Continuation of the melody and guitar accompaniment from system 1.

Musical notation system 3: Continuation of the melody and guitar accompaniment from system 1.

Musical notation system 4: Continuation of the melody and guitar accompaniment from system 1.

Musical notation system 5: Continuation of the melody and guitar accompaniment from system 1.

Musical notation system 6: Continuation of the melody and guitar accompaniment from system 1, ending with a double bar line.



BOUQUET
VALS

FELIPE PINGLO

First system of musical notation for 'BOUQUET'. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in a single line. Below the staff are three guitar strings labeled T (Treble), A (Middle), and B (Bass). The fret numbers for the strings are: T: 0 0 0 2 0 0 3 2 3 2; A: 3 3 3 0 3 3 2 1 2 0; B: 2 2 2 3 2 2 0 3 0 3.

Second system of musical notation for 'BOUQUET'. It continues the melody from the first system. The fret numbers for the strings are: T: 0 0 0 2 0 0 2 1 2 2; A: 0 0 0 2 0 0 3 2 3 2; B: 3 3 3 0 3 3 2 1 2 0.

Third system of musical notation for 'BOUQUET'. It includes a first ending bracket and a second ending bracket. The fret numbers for the strings are: T: 0 0 0 0 0 2 2 2 2 0 2 0 3 2; A: 1; B: 0.

Fourth system of musical notation for 'BOUQUET'. It continues the melody. The fret numbers for the strings are: T: 3 1 0 0 1 0 3 1 0 0 4 4 4 5 0 3 1 0; A: 3 1 0 0 4 4 4 5 0 3 1 0; B: 0.

Fifth system of musical notation for 'BOUQUET'. It continues the melody. The fret numbers for the strings are: T: 3 1 0 0 1 0 3 0 0 3 0 0 4 4 4 5 0 3 1 0; A: 3 0 0 3 0 0 4 4 4 5 0 3 1 0; B: 0.

Sixth system of musical notation for 'BOUQUET'. It continues the melody. The fret numbers for the strings are: T: 5 5 4 5 5 4 5 3 1 5 4 4 4 5 0 3 1 0; A: 5 4 4 4 5 0 3 1 0; B: 0.

D.C. con repetición

Musical notation for guitar, first system. Treble clef, key signature of two sharps (F# and C#). The melody consists of quarter notes and eighth notes. The guitar part below shows fingerings: 5 5 4 | 5 5 4 | 5 1 3 | 5 1 5 | 4 4 4 | 5 0 3 | 2

Musical notation for guitar, second system. Treble clef, key signature of two sharps. The melody continues with quarter notes and eighth notes. The guitar part shows fingerings: 0 0 0 0 0 | 2 2 2 2 | 4 4 4 4 | 5 | 0 | 5

LIMEÑA

VALS

Musical notation for voice and guitar, first system. Treble clef, key signature of two sharps. The melody is marked with a '1'. The lyrics are: "Li-me-ña que tie - nes al-ma de tra - di - ción, re - pi - ca las cas - ta -". The guitar part shows fingerings: 2 | 2 2 0 2 2 | 0 0 3 0 1 2 | 2 | 3 3 3 2 2

Musical notation for voice and guitar, second system. Treble clef, key signature of two sharps. The melody is marked with a '7'. The lyrics are: "ñue - las de tu ta - cón, pa - si - to a pa - so vas ca - mi - nan - do por la ve -". The guitar part shows fingerings: 5 5 5 2 | 2 | 0 | 2 0 0 3 0 2 0 0 3 0 2 2

Musical notation for voice and guitar, third system. Treble clef, key signature of two sharps. The melody is marked with a '12'. The lyrics are: "re - da que va en - to - nan - do co - mo si fue - ra un bor - dón... com -". The guitar part shows fingerings: 0 0 0 2 2 | 0 0 | 2 0 2 3 2 3 | 0 | 2

Musical notation for voice and guitar, fourth system. Treble clef, key signature of two sharps. The melody is marked with a '17'. The lyrics are: "pa - ses de ma - ri - ne - ra con su ca - jón. Bo - qui - ta de ca - ra - me - lo, cu - tis de". The guitar part shows fingerings: 2 2 0 2 2 | 0 0 3 0 1 2 | 2 | 2 2 1 2 1 2 2 1 2 1



23

se-da, mag-no - lia que se_ha_es - ca - pa-do de la_A - la - me-da...

28

y_en tu son - ri - sa hay un pa - ñue - lo que_e-na - mo - ra - do lle - ga_has-ta_el

32

cie-lo, per-fu-ma-do de jaz - mñ, pa - ra bai-lar ma - ri - ne - ra por San Mar -

38

tñ - - - Bo - qui - ta de ca - ra - me - lo, cu - tis de se - da, mag -

44

no - lia que se_ha_es - ca - pa-do de la_A - la - me-da... y_en tu son -

48

ri - sa hay un pa - ñue - lo que_e-na - mo - ra - do lle - ga_has-ta_el cie-lo,

52

per-fu-ma-do de jaz - mñ, pa - ra bai-lar ma - ri - ne - ra por San Mar - tñ. -

ACUARELA CRIOLLA

VALS

1

Musical notation for measures 1-6. The first system shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes. The guitar accompaniment is shown on a six-string guitar staff with fret numbers 0, 0, 3, 1, 1, 0, 0, 0, 3, 1, 1, 0, 0, 0, 3, 1, 1, 0.

7

Musical notation for measures 7-12. The melody continues with eighth and quarter notes. The guitar accompaniment includes fret numbers 1, 0, 0, 0, 3, 1, 0, 3, 2, 3, 2, 3, 0, 3, 1, 0, 1, 0, 1, 0, 1, 3, 1, 0.

13

Musical notation for measures 13-18. The melody features a half note and eighth notes. The guitar accompaniment includes fret numbers 0, 2, 0, 1, 3, 0, 0, 0, 0, 0, 3, 2, 0, 4, 0, 0, 3, 1, 1, 0, 0, 0, 3, 1.

19

Musical notation for measures 19-24. The melody continues with eighth and quarter notes. The guitar accompaniment includes fret numbers 1, 0, 0, 0, 3, 1, 1, 0, 0, 0, 3, 1, 1, 0, 0, 0, 3, 1, 1, 0, 0, 0, 3, 1, 0, 3.

25

Musical notation for measures 25-30. The melody continues with eighth and quarter notes. The guitar accompaniment includes fret numbers 2, 3, 2, 3, 0, 3, 1, 1, 0, 1, 0, 1, 0, 1, 0, 1, 3, 1, 0, 0, 2, 0, 1, 3, 0, 0, 0, 0, 0.

31

Musical notation for measures 31-36. The melody continues with eighth and quarter notes. The guitar accompaniment includes fret numbers 2, 0, 4, 0, 2, 0, 2, 0, 0, 1, 0, 0, 2, 0, 2, 0, 2, 3, 3, 0, 3, 3.

37

Musical notation for guitar exercise 37. The system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fingering sequence is: 2 0 2 0 2 | 0 1 0 2 | 3 2 0 2 | 0 3 | 2 0 2 | 0 0 1 0 0.

43

Musical notation for guitar exercise 43. The system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fingering sequence is: 2 0 2 0 2 | 3 3 0 3 3 | 2 0 2 0 2 | 0 1 0 2 | 3 2 0 2 | 0 3.

50

Musical notation for guitar exercise 50. The system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fingering sequence is: 4 4 | 0 2 3 2 | 0 2 0 2 | 0 0 1 0 0 | 2 0 2 0 2 | 3 3 0 3 3.

57

Musical notation for guitar exercise 57. The system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fingering sequence is: 2 0 2 0 2 | 0 1 0 2 | 3 2 0 2 | 0 3 | 2 0 2 | 0 0 1 0 0.

63

Musical notation for guitar exercise 63. The system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fingering sequence is: 2 0 2 0 2 | 3 3 0 3 3 | 2 0 2 0 2 | 0 1 0 2 | 3 2 0 2 | 0 3.

70

Musical notation for guitar exercise 70. The system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fingering sequence is: 4 4 | 0 2 3 2 | 0.

TODOS VUELVEN

GUITARRA

VALS

The sheet music is arranged in six systems, each with a treble clef staff and a bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The music is a waltz. The first system starts at measure 1. The second system starts at measure 8. The third system starts at measure 16. The fourth system starts at measure 25. The fifth system starts at measure 33. The sixth system starts at measure 41. The final system starts at measure 50. The bass staff contains various fret numbers and rhythmic markings such as 'y' and 'v'.

58

66

74

82



AMARRADITOS

VALS

GUITARRA

1

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

7

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

15

1 3 0 2 3 5 3 3 0 0 3 2 3 2 3 0 0 0 2 2 1 1 1 4 4 2 0 2 0 3 2 3 2 3

22

1 1 1 0 0 3 3 3 1 1 0 2 0 1 0 2 0 2 3 0 3 2 5 3 2 0 0 3

29

3 0 3 0 3 2 2 2 0 3 2 3 5 3 2 3 2 3 2 3 0 0 0 2 2 1 1 1 4 4

36

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

42

3 0 3 2 5 3 2 0 0 3 3 0 3 0 3 2 2 0 3 2 2 0 2 5 3

50

3 3 2 2 2 3 3 2 2 2 3 3 0 0 0 0 3 2 3 5 3 2 3 2 0 3 1 0 1

57

0 3 3 3 4 4 4 1 1 4 4 4 1 1 3 3 3 1 3 6 5 3 2 3

64

5 3 2 0 3 2 3 4 0 1 0 4 0 7 5 3 3 0 3 2 2 2 2 3 0 2

73

3 3 2 3 0 2 3 3 2 2 2 3 3 2 2 2 3 3 0 0 0 0 3 2 3 5 3 2 3 3

80

3 3 0 2 5 3



ÁNSIAS

Vals Peruano

Luis Abelardo Núñez
Arr. M.A.L.

GUITARRA

1

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

8

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

15

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

15

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

22

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

30

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

38

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

45

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

52

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

59

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

66

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

73

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

80

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

87

2 2 2 0 2 0 2 2 2 0 2 0 2

CALLAO

POLKA

PARA DUO DE GUITARRAS

1

1. GUIT 1

2. GUIT 2

7

1. GUIT 1

2. GUIT 2

15

1. GUIT 1

2. GUIT 2

24

1. GUIT
1

2. GUIT
2

34

1. GUIT
1

2. GUIT
2

43

1. GUIT
1

2. GUIT
2



53

1. SUI

2. SUI

CHABUCA LIMEÑA

VALS

1

7

14

21

27

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

34

6 4 1 1 | 6 4 6 4 4 3 | 3 3 3 4 3 | 2 3 1 | 4 3 1 0

40

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

47

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

53

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

59

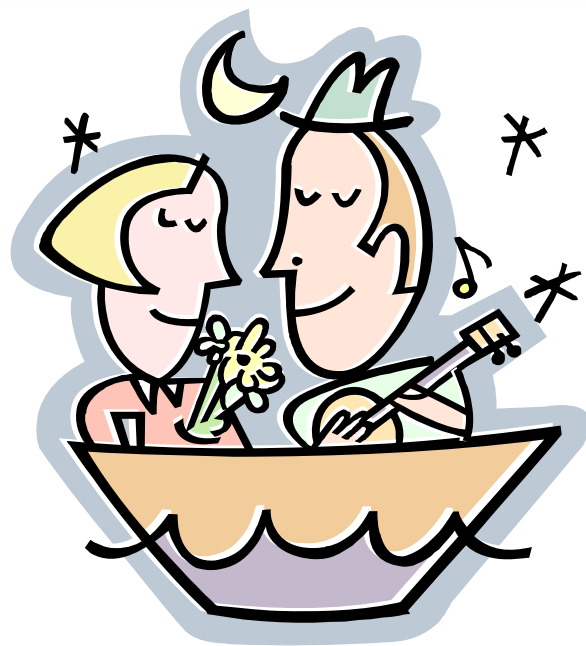
3 2 3 4 3 1 | 1 0 1 4 3 | 1 4 | 3 2 3 1 4 | 3 1

CHINA HEREJE

VALS

The musical score is written for guitar and consists of 40 measures, divided into eight systems of five measures each. The key signature is one sharp (F#) and the time signature is 3/4. The score includes a treble clef and a guitar-specific bass line with fret numbers and string numbers. The piece is titled 'CHINA HEREJE' and is a waltz ('VALS').

The image displays a musical score for guitar, consisting of five systems of music. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The first system starts at measure 46. The second system starts at measure 52. The third system starts at measure 58. The fourth system starts at measure 64. The fifth system starts at measure 70. The score features various musical notations, including chords, single notes, and rests, with corresponding guitar fingering numbers (1-4) written below the bass line.



CLARO DE LUNA

VALS

GUITARRA

The image displays a guitar sheet for the piece 'CLARO DE LUNA', a waltz. It consists of seven systems of music, each with a treble clef staff and a guitar-specific staff below it. The key signature is one sharp (F#) and the time signature is 3/4. The systems are numbered 1, 6, 10, 43, 51, and 59. The guitar staff contains various fret numbers and rhythmic markings such as '7 5 7 8 5', '3 3 4 2 3 4 2 3', and '10 7 5 5 6 4 5 6 4 5 7 5'. The notation includes eighth and sixteenth notes, chords, and rests.

DELIA

POLKA

1

Musical notation for measures 1-5. The first staff is a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a guitar tablature with fret numbers 0, 3, 2, 3, 2, 0, 3, 2, 0, 4, 1, 0, 3, 4, 2, 2, 1, 0, 3, 1, 3, 2, 0, 3, 2, 0, 3, 1, 0, 0, 3, 2, 0, 3, 2, 3.

6

Musical notation for measures 6-10. The first staff is a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a guitar tablature with fret numbers 2, 0, 3, 2, 0, 4, 1, 0, 3, 4, 2, 2, 1, 0, 3, 1, 3, 2, 0, 3, 2, 0, 3, 1, 0, 0, 3, 2, 1, 3, 2, 0, 4, 2, 0, 3, 1, 0, 3, 2.

11

Musical notation for measures 11-15. The first staff is a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a guitar tablature with fret numbers 0, 0, 3, 4, 3, 2, 0, 3, 2, 0, 3, 1, 0, 3, 1, 0, 0, 0, 2, 3, 0, 0, 1, 0, 2, 3, 2, 2, 2, 4, 0, 2, 2, 0, 3, 2, 3.

16

Musical notation for measures 16-21. The first staff is a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a guitar tablature with fret numbers 2, 0, 3, 2, 0, 3, 5, 4, 5, 6, 3, 2, 3, 3, 3, 5, 4, 2, 0, 1, 0.

22

Musical notation for measures 22-29. The first staff is a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a guitar tablature with fret numbers 3, 3, 2, 2, 3, 3, 5, 5, 6, 8, 0, 7, 8, 0, 1, 6, 3, 5, 6, 7, 5, 6, 8, 0, 5, 5, 6, 5.

30

Musical notation for measures 30-37. The first staff is a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a guitar tablature with fret numbers 3, 3, 0, 2, 2, 5, 3, 3, 5, 4, 5, 6, 3, 2, 3, 3, 2, 3, 5, 4, 2, 2, 1, 0.

38

Musical notation for measures 38-45. The first staff is a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a guitar tablature with fret numbers 3, 3, 2, 2, 3, 3, 5, 5, 6, 8, 0, 7, 8, 0, 1, 6, 3, 5, 6, 7, 5, 6, 8, 0, 5, 5, 6, 5.

Musical score for guitar, measures 46-70. The score consists of three systems, each with a treble clef staff and a bass clef staff. The first system (measures 46-58) features a melody in the treble clef and a bass line with chords and fingerings. The second system (measures 59-69) continues the melody and bass line. The third system (measures 70-76) concludes the piece. The bass line includes various chordal textures and fingerings such as 3 1 0, 2 5, 5 3, 5 4 5, 3, 6 6 6, 9 6 5, 10, 7 5, 10, 10 9 19, 6, 19, 9 19 17, 17, 19, 9 19 13 5, 5 5 5 5, 5 5 5, 3, 3, 2 3 5, 3, 6, 6, 6, 9 6 5, 5, 10, 10, 10 10 19, 6, 6, 5 3 5 5, 4 5 13, 12 10.

FLOR DE PASIÓN

VALS - MAZURKA

DÚO DE GUITARRAS

Musical score for guitar duo, measures 1-12. The score is in 3/4 time and consists of two systems. The first system (measures 1-8) includes a treble clef staff, a bass clef staff, and a guitar staff with chord diagrams and fingerings. The second system (measures 9-12) continues the piece. The guitar staff includes chord diagrams for Dm, Am, E7, and Am. The bass line includes fingerings such as 5 3 1, 0 4 0, 0 3 2 3, 0 1 0 1 3 0, 5 3 1, 0 4 0, 2 1 0 3 1 0, 2, 1 0 3, 1 0 1, 1, 0 3 0, 1, 2 1 2 0 1, 1 0 3, 1 0 1, 2 1 0 3 1 0, 2 5, 2 1 0 3 1 0, 1 0 1 3 0, 1 0 1 0 1 3, 1 0, 2 1 0 3 1 0, 1 0 1 3 0, 0 1 0 3 1 0, 1 2, 2 1 0 3 1 0, 1 0 1 3 0, 3 1 3 1 3 0, 3 1, 2 1 0 3 1 0, 1 0 1 3 0, 1 3 1 4 2 1, 2 2.

17

A A E7 D A E7

PRIMERA

SEGUNDA

26

A A7 D D A E7 A

PRIMERA

SEGUNDA

LA IDOLATRIA
VALS

T

A

B

T

A

B

Musical notation system 1:

Treble clef, 2/4 time signature. Melody: G4, A4, B4, C5, B4, A4, G4. Chords: G4, A4, B4, C5, B4, A4, G4. Fingering: T (1 0), A (2 2 2 1 0), B (2 2 2 1 0).

Musical notation system 2:

Treble clef, 2/4 time signature. Melody: G4, A4, B4, C5, B4, A4, G4. Chords: G4, A4, B4, C5, B4, A4, G4. Fingering: T (0 0), A (2 2), B (2 2 2 2 1 1).

Musical notation system 3:

Treble clef, 2/4 time signature. Melody: G4, A4, B4, C5, B4, A4, G4. Chords: G4, A4, B4, C5, B4, A4, G4. Fingering: T (1 0 0), A (2 2), B (2 2 2 3 0 1 0).

Musical notation system 4:

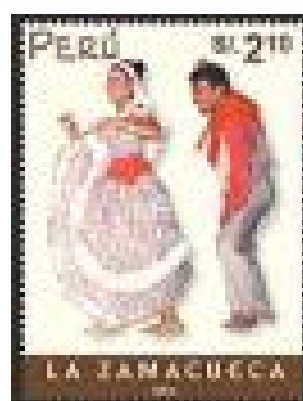
Treble clef, 2/4 time signature. Melody: G4, A4, B4, C5, B4, A4, G4. Chords: G4, A4, B4, C5, B4, A4, G4. Fingering: T (0 2), A (0 2 0 2), B (0 2 0 1 3 0).

Musical notation system 5:

Treble clef, 2/4 time signature. Melody: G4, A4, B4, C5, B4, A4, G4. Chords: G4, A4, B4, C5, B4, A4, G4. Fingering: T (1 0), A (2 2 2 2 2), B (1 0 2 1 0 2).

Musical notation system 6:

Treble clef, 2/4 time signature. Melody: G4, A4, B4, C5, B4, A4, G4. Chords: G4, A4, B4, C5, B4, A4, G4. Fingering: T (0 2 0 2), A (2 0 2 0 2), B (2 2 3 0 2 0).



LA PALIZADA

VALS CRIOLLO PARA DUO DE GUITARRAS

Alejandro Ayarza "Karamanduka"
Vals de 1900. Trans. M. Ayala

The musical score is presented in three systems, each with two staves (treble and bass clef) and a guitar tablature line below. Chord diagrams are provided above the treble staff of each system. The first system (measures 1-7) features chords E7, A, and E7. The second system (measures 8-14) features chords A, F#7, Bm, and E7. The third system (measures 15-21) features chords A, A, E7, A, E7, and A. The tablature includes various fret numbers and techniques such as bends and slurs.

24

E7 B7 E7

1. MIDI

10 10 7 10 10 9 7 10 7 10 9 7 7 7 9 7 10 10 9 7

7 10 7 5 5 9 7 5 7 5 9 4 4 4 5 4 5 5 9 7

33

Am E7 Am A7 Dm G7 C

1. MIDI

12 12 10 13 12 10 8 7 10 8 8 7 10 8 10 7 10 10 9 9 9

8 8 7 10 8 7 5 4 7 5 5 3 6 0 3 3 6 3 5 9 9

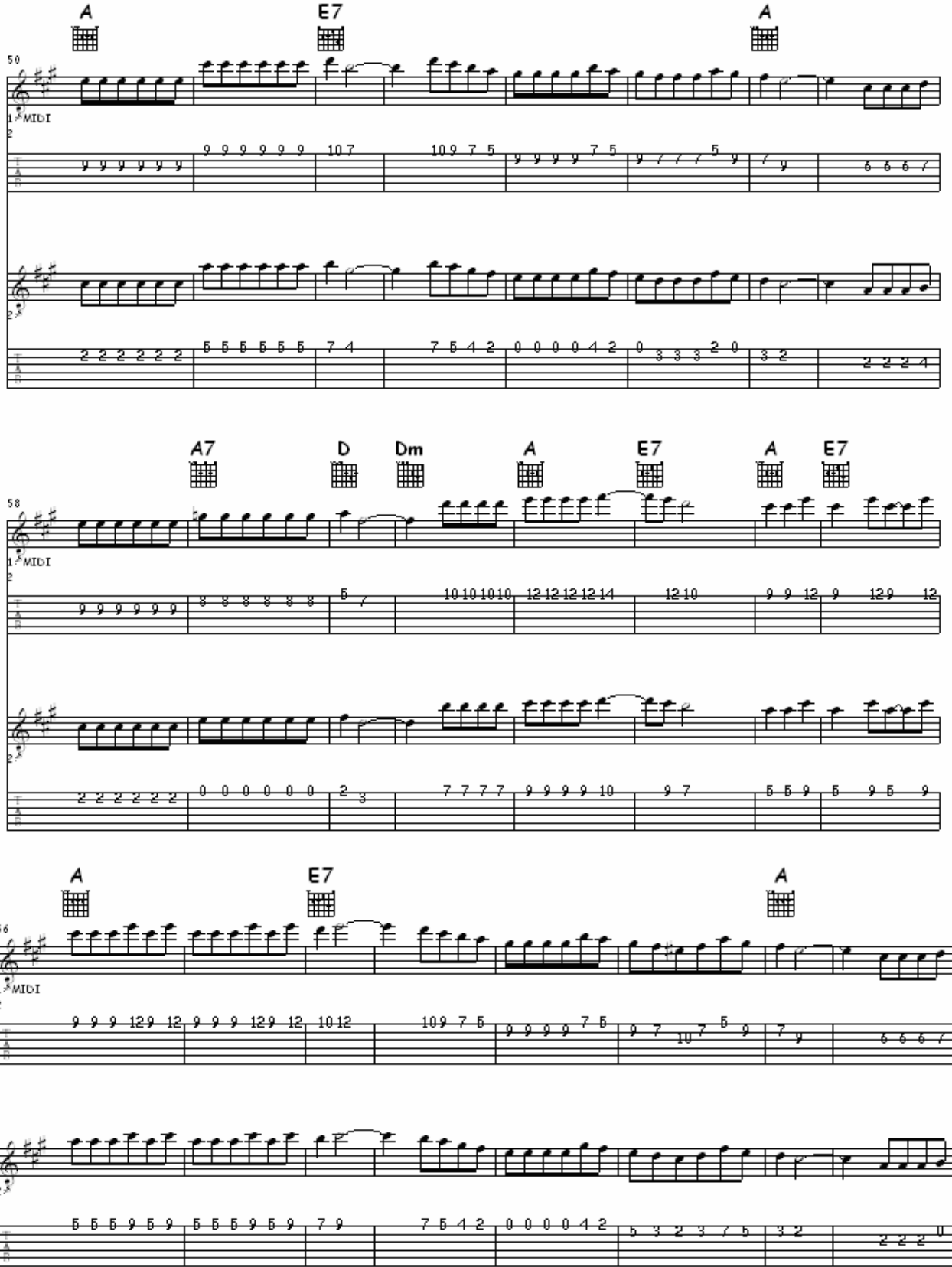
42

E7 Am B7 E7

1. MIDI

9 9 7 10 8 7 10 10 10 11 7 7 10 10 9 7 6 6 6

9 9 4 7 5 4 0 5 5 6 7 7 5 5 9 7 2 2 2 0



50

A E7 A

58

A7 D Dm A E7 A E7

66

A E7 A

LA PALOMA

HABANERA

DÚO DE GUITARRAS

The image displays a musical score for a guitar duo of 'La Paloma' in 3/4 time. The score is divided into three systems, each with two staves: MIDI 1 (treble clef) and MIDI 2 (bass clef). Measure numbers 1, 8, and 17 are indicated at the start of their respective systems. The notation includes melodic lines with slurs and triplets, and guitar-specific notation such as fret numbers and string numbers (1-6) on the bass staff. The key signature is one flat (B-flat).

24

MIDI 1

MIDI 2

MELGAR

VALS

1

Am E7 Am Am Am E7 Am A7 Dm A7

11

Dm Dm F C7 F Dm

19

Am E7 Am E7

34

C7 F G7 C G7 C

41

D C E7 Am E7 Am C

51

G7 C

59

G7 C E7

67

Am E7 Am Dm G

75

G7 C G7 C E7



NOCHE CRIOLLA

VALS - PERUANO

Nicolás Wetzell

1

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The melody is written on a treble clef staff, and the guitar accompaniment is on a six-string staff. The guitar part includes fret numbers: 2 2 2 2 2, 0 3, 3 4 3 4 3, 2 0, 0 5 5 5 5, 5 4 4 5, 4 2 2 4.

8

Musical notation for measures 8-14. The melody continues on the treble staff. The guitar accompaniment includes fret numbers: 2 0 4 0, 0 2, 3 2 0 3 2 0, 3 2 0 2, 0 3 0 2, 2 3 4 4 2 2.

15

Musical notation for measures 15-22. The melody continues on the treble staff. The guitar accompaniment includes fret numbers: 0 0 3 3, 2, 6 b, 9, 6 b, 7, 6 b, 5, 6 b, 5 9 7.

23

Musical notation for measures 23-30. The melody continues on the treble staff. The guitar accompaniment includes fret numbers: 9 7 9 7, 7 10, 10, 7 10, 9, 7 10, 7, 7 7, 7, 7 8.

31

Musical notation for measures 31-38. The melody continues on the treble staff. The guitar accompaniment includes fret numbers: 8 8 9 9, 6 5 9, 6 5 7, 6 5 5, 9 10, 12 10 9.

39

Musical notation for measures 39-46. The melody continues on the treble staff. The guitar accompaniment includes fret numbers: 12 11 9, 12, 7 10 7, 10 9 10 9 10, 7 10 7, 9 8 9 8 9, 6 7 b.

46

Musical notation for measures 46-53. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-4 and 'y' for natural harmonics. The bass staff includes fret numbers: 11 9, 9, 12, 10, 7 7 7 7 7, 7 7 y 7 y, 7 7 y 7 y, /, 9 8 9, 9 9 9 7 9.

54

Musical notation for measures 54-60. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-4 and 'y' for natural harmonics. The bass staff includes fret numbers: 10, 7 7 7 10 7 9, 7 7 7 7 7, 7 7 y 7 y, 7 7 y 7 y, /, 9 8 9.

61

Musical notation for measures 61-68. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-4 and 'y' for natural harmonics. The bass staff includes fret numbers: 10 9 7 10 9, 7 7 7 7 10 7, 9 9 9 10 9 7, 10.



Y SE LLAMA PERÚ

Vals

1

se chan do mis ma res, sem bran do mi tie rra quiero mas a mi pa tria,

5

mi na ción que lu chan do rom pió las ca de nas de laes cla vi tud. Es la tie rra del

10

In ca que el sol i lu mi na por que Dios lo man da yes que Dios a la

14

glo ria le cam bió de nom bre y le pu so PE RU. A te so ran tus pla yas ri que za pes

19

que ra de mar so be ra no, yen la sie rra bra vía la nie ve per pe tua es ban de ra de paz.

25

La mon ta ña en sus ve nas guar da ríe l pe tró leo de nues tro ma ña na y la tie rra se

30

rra na nos da a ma nos lle nas el a ce ro yel pan. Y se lla ma PE RU

35

con P de pa tria, la E del e jem plo, la R de ri fle, la U de la u nión.

41

Yo me lla mo PE RU pues mi ra za pe rua na con la san gre yel al ma pin tó los co.

47

lo res de mi pa be llón YO TAM BIEN ME LLA MO PE RU, con P de pa tria,

53

la E del e jem plo, la R de ri fle, la U de la u nión. Yo me lla mo PE RU

59

pues mi ra za pe rua na con la san gre yel al ma pin tó los co lo res de mi pa be llón.

PUENTE DE LOS SUSPIROS

CHABUCA GRANDA

1

Musical notation for measures 1-6. The piece is in G major (one sharp) and 3/4 time. The melody is written on a treble clef staff, and the guitar accompaniment is on a six-string staff. The guitar part uses a simple chordal accompaniment pattern.

7

Musical notation for measures 7-14. The melody continues with some grace notes and slurs. The guitar accompaniment includes some triplets and a four-fingered chord in measure 14.

15

Musical notation for measures 15-20. The melody features a series of eighth notes and quarter notes. The guitar accompaniment continues with a steady rhythm.

21

Musical notation for measures 21-27. The melody has a more complex rhythmic pattern with some slurs. The guitar accompaniment includes a triplet in measure 21.

28

Musical notation for measures 28-33. The melody includes a key signature change to G minor (two sharps) in measure 28. The guitar accompaniment features a triplet in measure 28 and a double bar line in measure 33.

34

Musical notation for measures 34-38. The melody concludes with a final cadence. The guitar accompaniment includes a complex sequence of notes in measure 34, possibly a scale or arpeggio.

Material de Trabajo para Colegios

41

Musical notation for measure 41, featuring a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The guitar accompaniment is shown on a six-line staff with fret numbers: 3 3 3 3 3, 3 3, 3 0 1 0 1, 5 0, 5 5 4 5 7, 8 7 5 2.

48

Musical notation for measure 48, featuring a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody includes a flat (Bb) and a sharp (F#). The guitar accompaniment fret numbers are: 5 4, 3 1 0, 3 1 0 1 3, 1 0 2, 3 5 6 5 3.

55

Musical notation for measure 55, featuring a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The guitar accompaniment fret numbers are: 5 0 5 5, 3 1, 3 0 1 0 3, 1 1, 3 0 1 5 4, 5 0, 0 3 1 0 4.

62

Musical notation for measure 62, featuring a treble clef, a 2/4 time signature, and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. The guitar accompaniment fret numbers are: 0 0 3 2, 3 2 0 2, 0 3 2, 0 2 0 3 2, 0 2 0 3 2, 0 3 0.

68

Musical notation for measure 68, featuring a treble clef, a 2/4 time signature, and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. The guitar accompaniment fret numbers are: 0 2 3 2 3, 2 0, 4 0, 3 2 3 1, 0 2, 2 3 0 3 2, 0 0, 0 0 0.

75

Musical notation for measure 75, featuring a treble clef, a 2/4 time signature, and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. The guitar accompaniment fret numbers are: 0 3, 3 0 1 0 3, 0 2 0, 0 2, 1 0 2.



EJERCICIO PRACTICO

LA ARAÑA

1

1 2 3 4 2 3 4 5 3 4 5 6 4 5 6 7 5 6 7 8 6 7 8 9 7 8 9 10

8

8 9 10 11 9 10 11 12 8 9 10 11 7 8 9 10 6 7 8 9 5 6 7 8 4 5 6 7

15

3 4 5 6 2 3 4 5 1 2 3 4 2 3 4 5 3 4 5 6 4 5 6 7 5 6 7 8

22

6 7 8 9 7 8 9 10 8 9 10 11 9 10 11 12 8 9 10 11 7 8 9 10 6 7 8 9

29

5 6 7 8 4 5 6 7 3 4 5 6 2 3 4 5 1 2 3 4 2 3 4 5 3 4 5 6

36

4 5 6 7 5 6 7 8 6 7 8 9 7 8 9 10 8 9 10 11 9 10 11 12 8 9 10 11

43

7 8 9 10 | 6 7 8 9 | 5 6 7 8 | 4 5 6 7 | 3 4 5 6 | 2 3 4 5 | 1 2 3 4

50

2 3 4 5 | 3 4 5 6 | 4 5 6 7 | 5 6 7 8 | 6 7 8 9 | 7 8 9 10 | 8 9 10 11

57

9 10 11 12 | 8 9 10 11 | 7 8 9 10 | 6 7 8 9 | 5 6 7 8 | 4 5 6 7 | 3 4 5 6

64

2 3 4 5 | 1 2 3 4 | 2 3 4 5 | 3 4 5 6 | 4 5 6 7 | 5 6 7 8 | 6 7 8 9

71

7 8 9 10 | 8 9 10 11 | 9 10 11 12 | 8 9 10 11 | 7 8 9 10 | 6 7 8 9 | 5 6 7 8

78

4 5 6 7 | 3 4 5 6 | 2 3 4 5 | 1 2 3 4

EJERCICIO TÉCNICO

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

5

1 2 3 4 1 2 3 4 1 2 3 4 2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5

9

2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5 3 4 5 6 3 4 5 6

13

3 4 5 6 3 4 5 6 3 4 5 6 3 4 5 6 3 4 5 6 3 4 5 6

17

3 4 5 6 4 5 6 7 4 5 6 7 4 5 6 7 4 5 6 7 4 5 6 7 4 5 6 7

21

4 5 6 7 4 5 6 7 4 5 6 7 5 6 7 8 5 6 7 8 5 6 7 8



3ª UNIDAD
INTRODUCCIÓN
A LA
GUITARRA
CLÁSICA

VALS N° 1

CARULLI

First system of musical notation for 'Vals N° 1' by Carulli. It features a treble clef staff with a 3/4 time signature and a guitar tablature staff below it. The tablature includes fret numbers (0, 1, 2, 3) and rhythmic markings (3 for triplet).

Second system of musical notation for 'Vals N° 1' by Carulli. It includes a treble clef staff and a guitar tablature staff. The word "Fine" is written at the end of the system.

Third system of musical notation for 'Vals N° 1' by Carulli. It includes a treble clef staff and a guitar tablature staff. The instruction "D.C. al Fine" is written above the final measure.

EJERCICIO N°2

CARULLI

First system of musical notation for guitar, including treble clef, 7/4 time signature, and tablature. The first measure is marked *mf*.

Second system of musical notation for guitar, including treble clef and tablature. The second measure is marked *f* and the third measure is marked *mf*.

Third system of musical notation for guitar, including treble clef and tablature.

Fourth system of musical notation for guitar, including treble clef, tablature, and the word *Fine* above the first measure. The second measure is marked *p*.



Musical notation for the first system. The top staff shows a melody in treble clef with a key signature of one sharp (F#). The second staff shows a guitar chord diagram. The third staff shows the tablature for strings T, A, and B.

| | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 0 | 1 | 3 | 0 | 1 | 2 | 1 | 0 | 0 | 2 | 1 | 0 | 0 | 3 | 1 | 0 | 1 |
| A | | | | | | | | | | | | | | | | | | |
| B | 0 | | | | 0 | | | | | | 0 | 0 | | | 0 | | | |

Musical notation for the second system. The top staff shows a melody in treble clef with a key signature of one sharp (F#). The second staff shows a guitar chord diagram. The third staff shows the tablature for strings T, A, and B. The system ends with the instruction "D.C. al Fine".

| | | | | | | | | | | | | | | | | | | |
|---|--|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|--|---|
| T | | 1 | 0 | 0 | 3 | 1 | 0 | 1 | 1 | 3 | 0 | 0 | 3 | 1 | 0 | | | 2 |
| A | | | | | | | | | 0 | | | | 3 | 0 | 2 | | | 2 |
| B | | | | | 0 | | | | | | | 3 | 0 | | 0 | | | 0 |



VALS N°4

CARRULLI

Musical notation system 1: Treble clef, key signature of one sharp (F#), 3/8 time signature. The system includes a melody line and a guitar tablature line with fret numbers (0, 1, 2, 3) and fingerings (0, 1, 2, 3).

Musical notation system 2: Treble clef, key signature of one sharp (F#), 3/8 time signature. The system includes a melody line and a guitar tablature line with fret numbers and fingerings. The word "Fine" is written above the final measure.

Musical notation system 3: Treble clef, key signature of one sharp (F#), 3/8 time signature. The system includes a melody line and a guitar tablature line with fret numbers and fingerings.

Musical notation system 4: Treble clef, key signature of one sharp (F#), 3/8 time signature. The system includes a melody line and a guitar tablature line with fret numbers and fingerings. The instruction "D.C. al Fine" is written above the final measure.





EJERCICIO N° 5

CAROLI

mf

| | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 3 | 0 | 3 | 0 | 3 | 0 | 2 | 3 | 3 | 2 | 2 | 0 | 0 | 3 |
| A | | | | | | | | | | | | | | | 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| B | 3 | 3 | 0 | 0 | | | | 2 | 2 | 2 | | | | | | | | | 3 | 3 | 2 |

| | | | | | | | | | | | | | | | | | | | | | |
|---|---------------|---------------|---------------|---------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | $\frac{1}{2}$ | $\frac{1}{2}$ | $\frac{1}{2}$ | $\frac{1}{2}$ | 0 | 3 | 0 | 0 | 0 | 0 | 3 | 2 | 0 | 3 | 1 | 0 | 0 | 1 | 2 | 3 | 0 |
| A | | | | | | | | | | | | | | | | | | | | | 2 |
| B | 2 | 2 | 0 | 2 | 0 | | | 0 | 0 | 0 | 0 | | | 3 | 2 | 0 | 3 | | | 0 | 0 |

| | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | 1 | 2 | 1 | 1 | 2 | 1 | 3 | 0 | 3 | 0 | 0 | 3 | 1 | 2 | 1 | 1 | 2 | 1 | 3 | 0 |
| A | | | | | | | | 0 | 0 | 0 | 0 | 0 | 3 | 0 | | | | | | 0 | 0 |
| B | 0 | | | 0 | | | | | | | | | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 |

| | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|--|--|--|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | | | | | | | 1 | 2 | 0 | 3 | 0 | 1 | 2 | 0 | 3 | 1 | 2 | 0 | | |
| A | | | | | | | | 0 | | | | | | | | | | | | 0 | 0 |
| B | 3 | 3 | 2 | 2 | | | | 0 | 0 | 2 | 2 | 3 | 2 | 0 | | | | | 3 | 0 | 2 |

Romance (Jeux interdits)

(Classical Guitar)

Arrangement : Narcizo Yepes

Anonyme

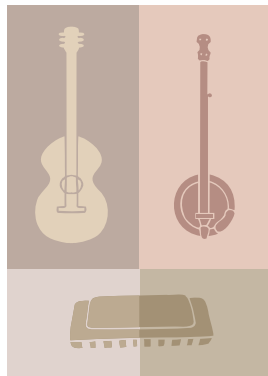
The musical score is presented in six systems, each containing two staves. The notation is for a classical guitar, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by a steady eighth-note accompaniment with frequent triplet markings. The fret numbers range from 0 to 12, indicating various positions on the fretboard. The piece ends with a double bar line and repeat dots.

Caprice #5

(Guitar)

Paganini

The musical score for 'Caprice #5' by Paganini is presented in a system of four staves. The first two staves of each system contain guitar tablature, with numbers 1-12 indicating fret positions. The last two staves of each system contain standard musical notation in treble clef with a 4/4 time signature. The piece consists of 10 measures, with measure numbers 1, 5, and 10 clearly marked at the beginning of their respective systems. The notation includes various rhythmic patterns and accidentals, such as naturals and sharps, indicating specific fingerings and pitch bends.



Recuerdos De La Alhambra

(© Carlos Galarraga)

Tremolo

Francisco Tarrega

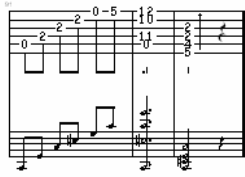
The sheet music is presented in a system of two staves per measure. The upper staff is the treble clef, and the lower staff is the bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The music is a tremolo piece, with the bass line playing a constant eighth-note pattern. The treble line contains the melody. The notation includes various fret numbers (0-10) and rhythmic markings such as '3-3-3' and '1-1-1'. The piece concludes with a final chord in the bass line.

Material de Trabajo para Colegios

The image displays ten systems of guitar music, each consisting of a tablature line and a musical staff. The tablature lines include fret numbers (0-7) and some systems include rhythmic notation above the lines. The musical staves show notes, stems, and bar lines. The page is decorated with a vertical border on the left side featuring repeating geometric patterns in blue, yellow, and red.

Material de Trabajo para Colegios

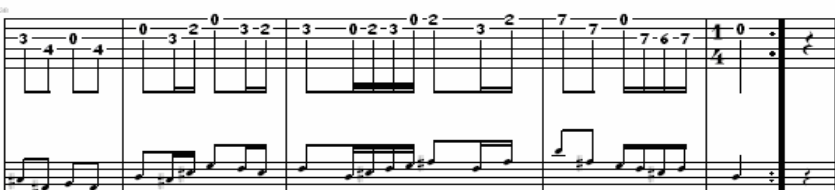
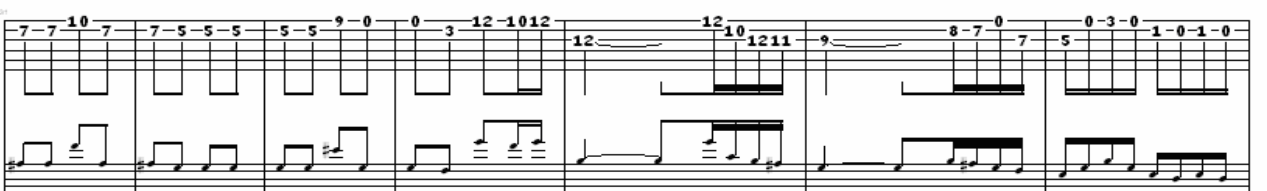
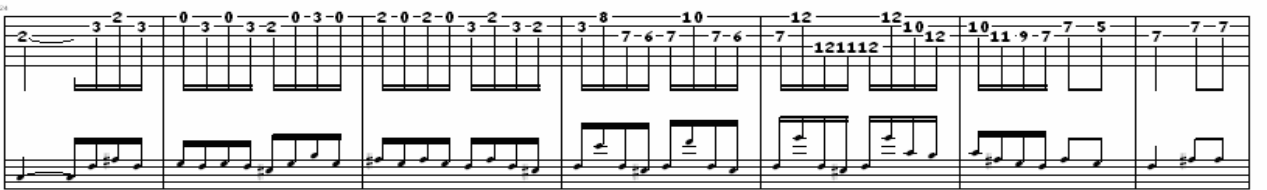
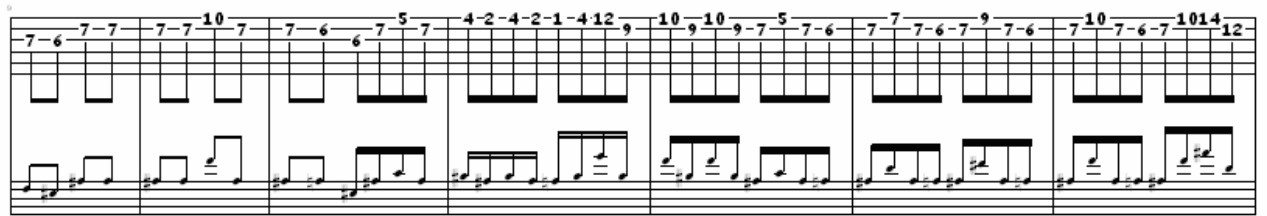
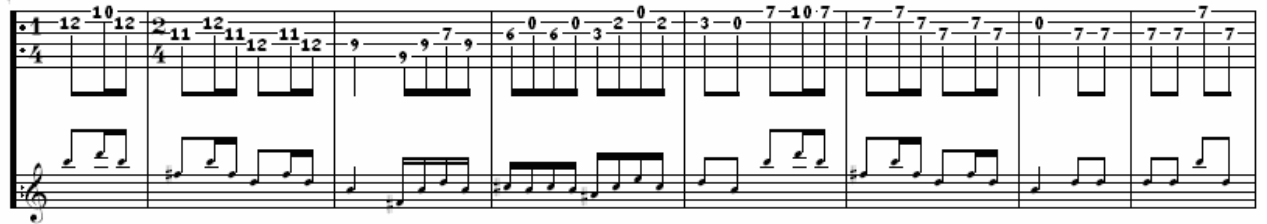
The image displays ten systems of guitar sheet music, each consisting of two staves. The notation includes fret numbers (e.g., 5-5-5, 4-4-4, 2-2-2) and rhythmic markings. The systems are numbered 60 through 69. The music is presented in a clear, black-and-white format suitable for educational use. On the left side of the page, there is a vertical decorative border with a repeating pattern of stylized diamond shapes in blue, yellow, and red.



Badinerie

(Guitarra)

JS Bach



Bourree

(Guitar)

J.S. Bach

The image displays a guitar tablature score for the piece 'Bourree' by J.S. Bach. The score is organized into six systems, each consisting of a guitar tablature line and a treble clef staff. The tablature uses numbers 0-7 to indicate fret positions on the strings. The treble clef staff shows the corresponding musical notation, including notes, rests, and bar lines. The piece is in 4/4 time and begins with a key signature of one sharp (F#). The score includes various musical notations such as slurs, ties, and repeat signs. The first system starts with a key signature change to one sharp and a time signature change to 4/4. The piece concludes with a double bar line and repeat signs.

Minuet In G

(MINUET FOR ANNA)

J.S. Bach

The image displays a guitar sheet music score for the Minuet in G by J.S. Bach. The score is presented in five systems, each containing a guitar tablature line and a standard musical notation line. The tablature line uses numbers 0-7 to indicate fret positions and includes various techniques such as triplets and slurs. The standard notation line shows the melody with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of 35 measures, with measure numbers 1, 7, 13, 19, and 25 marked at the beginning of their respective systems. The score concludes with a double bar line and repeat dots at the end of the final system.

Prélude en Ré mineur

(Guitare Classique)

Alterner pouce, index, majeur, et annulaire

Jean-Sébastien Bach

1/2 barré 5 barré 2 avec mi à vide 1/2 barré 5

barré 7 avec mi à vide garder le barré 7 barré 9 avec mi à vide barré 8

Prélude en Ré mineur (Guitare Classique) - 1

Material de Trabajo para Colegios

barré 5 avec mi d vide

barré 2 avec mi d vide

barré 1 avec mi d vide

barré 5 entier

A



Ode To Joy (9th)

(HIMNO A LA ALEGRIA)

Beethoven

The image displays a guitar sheet music for the 9th variation of 'Ode To Joy' by Beethoven. It consists of six systems of music. Each system includes a guitar tablature line with fret numbers (0, 1, 2, 3) and a standard musical staff with notes and stems. The music is in 4/4 time. A small illustration of a guitar is located at the bottom right of the page.

Allegro

Carulli

The image displays a musical score for guitar, consisting of five systems of music. Each system includes a treble clef staff and a bass clef staff. The treble staff contains guitar-specific notation, including fret numbers (0-5) and fingerings (1-3) above the notes. The bass staff contains standard musical notation with notes, stems, and beams. The score is divided into measures by vertical bar lines. The first system starts with a treble staff containing the sequence of fret numbers: 0-0-1=0, 3-1-3=1, 0-2-1-0-1, 2-4-0, 2-0-1-3=1-0, 2-1, 0-1, 0-0-1=0, 3, 1-3=1-0, 2-1-0-1. The second system starts with fret numbers: 2-4, 0-2, 0-1, 0-3, 0-2, 2-3-0, 3-3-0, 0-3, 1, 0-3, 1, 0-3-1, 0-0, 3-2, 0-3, 2-0, 3, 1, 2, 0-3, 1, 2, 0, 3. The third system starts with fret numbers: 3-3-3, 0-0-3, 1-0-3, 1, 0-3, 3-1, 0-1-3-0-1, 0-2, 3, 0-0-1=0, 3-1, 3=1-0, 2-1-0, 1-2. The fourth system starts with fret numbers: 4-0-2, 0-1-3=1-0, 2-1, 0-1, 2-0-1, 0-0-1, 3-1-3=1-0, 2-1, 0-1, 2-4-0-2, 0-1, 0-3-0, 2-2-0, 2. The fifth system starts with fret numbers: 1, 0, 0, 0, 1-2-1, 0, 3, 0, 2, 5-4-5-0, 1, 2-1-2, 2, 3, 0, 0, 0. The score concludes with a double bar line.

Andante

(Classic Guitar)

F. Carulli

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

6 1 1 3 3 1 1 0 3 1 3 1 0 2 1 2 4 0 4 0 1 1 3 3

11 1 2 4 0 4 0 1 3 1 2 1 2 0 4 0 4 0 1 1 3 3 1 2 2 4 0 4 0

16 1 0 3 1 3 1 2 2 0 1 3 1 1 3 1 3 1 1 3 1 0 2 1 1 3 3

21 1 2 2 0 1 3 1 1 3 1 3 1 1 0 3 1 3 1 0 3 1 0 2 1 2 2 0 2 0 0

27 1 1 0 1 0 3 0 3 0 0 0 1 1 3 3 1 0 3 0 3 0 2 0 0 3 0 3 0 2 0 0

Andante (Classic Guitar) - 1

31

36

41

45



Aranjuez

Rodrigo

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

7 3 0 3 2 0 3 2 2 3 0 0 3 2 2 0 0 0 0 3 0 0 0 1 3 5 3 1 0 3 0

12 0 0 1 3 5 3 1 0 3 3 1 3 0 3 1 0 1 3 3 3 1 0 2 2 2 0 2 2 0

17 1 1 1 0 0 3 0 0 0 2 0 0 0 0 3 2 3 0 3 0 2 2 2 3 2 0 2 2 0 2

22 2 0 1 3 1 0 0 3 0 0 2 1 0 0 0 3 2 3 3 0 2 2 2 3 2 0 2 0 0

25 A.R. 12, H. 12 A.R. 12 2 0 2 2 3 0 2 0 0 2 0 2 2 3 0 2 0 3 2 0 0 2 3 0 0 3 2 2 0 0

The Entertainer

(Acoustic Guitar)

Intro **[Section A]** **Scott Joplin**

The musical score for 'The Entertainer' is presented in a standard guitar notation format. It begins with an 'Intro' section, followed by 'Section A' which is a repeat of the first 16 measures. This is followed by 'Section B', which is a repeat of the next 16 measures. The score is written for acoustic guitar in 4/4 time. The top staff shows the fretboard with fret numbers (0-12) and the bottom staff shows the standard musical notation. The piece is composed by Scott Joplin. The score includes various musical notations such as slurs, ties, and dynamic markings.

] [Section C

[Section B

Choros N° 1

(Classic Guitar)

Quasi Andante

Heitor Villa-Lobos

The musical score for "Choros N° 1" by Heitor Villa-Lobos is presented in a two-staff format. The top staff uses standard musical notation with a treble clef and a 2/4 time signature. The bottom staff uses guitar tablature with a G-clef and a key signature of one sharp (F#). The score is divided into measures, with measure numbers 1, 7, 13, 19, and 25 indicated at the beginning of their respective systems. The piece is marked "Quasi Andante" and includes specific performance instructions such as "(glissé) Barré II" and "Barré III". The tablature includes various techniques like glissandos, slurs, and specific fretting patterns. The score concludes with a double bar line at the end of the 25th measure.

B III---(p m i a) -----] p m i a

31

36

B I -----] glissé B III---(p m i a)

44

p m i a

51

Barré VIII Barré II Barré II

57

Barré IV Barré III

63

Chorus N° 1 (Classic Guitar) - 2

Barré I 4 0 3 1 1 4 0 3 **Barré II** **Barré II**

69

75

81

87

93

99

glissé *glissé* *glissé* *glissé* *glissé*

Barré IV *Barré II* *Moderato* *1/2 II* *Barré VI*

Chorus N° 1 (Classic Guitar) - 3

105

111

117

123

129

135

Barré II

Barré V

Barré III

Barré I

Barré II

Barré II

Barré I

Barré I

Berceuse

J Brahms (JF Lalanne)

The image displays a guitar score for the piece 'Berceuse' by Johannes Brahms, arranged by J.F. Lalanne. The score is presented in a vertical layout, consisting of eight systems of music. Each system includes a guitar tablature line (top) and a standard musical notation line (bottom). The tablature line shows fret numbers (0-12) and bar lines, while the musical notation line shows notes, stems, and bar lines. The piece is in 3/4 time and concludes with a 'Fin' marking. The score includes various musical notations such as bar lines, repeat signs, and dynamic markings.

Maestoso

Mauro Giuliani

The image displays a guitar sheet music score for the piece 'Maestoso' by Mauro Giuliani. The score is organized into six systems, each consisting of a guitar tablature staff and a treble clef staff. The tablature staffs include fret numbers (0-3) and rhythmic markings. The treble clef staffs show the melodic line with notes, rests, and accidentals. The piece is in 4/4 time. The first system starts with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line and repeat dots.

Capriccio
(GUITARRA CLASICA)

Mateo Carcassi

The image displays a musical score for a guitar solo titled "Capriccio" by Mateo Carcassi. The score is written for a single guitar and is organized into eight systems, each consisting of two staves. The top staff of each system is a guitar tablature, and the bottom staff is a standard musical notation. The piece is in 4/4 time and begins with a treble clef. The tablature includes various fret numbers (0, 1, 2, 3) and is accompanied by rhythmic markings such as accents and slurs. The musical notation features a melodic line with eighth and sixteenth notes, often beamed together, and includes dynamic markings like *mf* and *f*. The score concludes with a double bar line and a final chord indicated by a bass clef and a 5/4 time signature.

Lagrima

(Guitare)

Francisco TARREGA

The sheet music for "Lagrima" by Francisco Tarrega is presented in a guitar-specific format. It consists of 19 measures of music, divided into four systems. Each system includes a guitar staff with fret numbers and a standard musical staff with notes and accidentals. Chord diagrams are placed above the guitar staff at the beginning of each system. The key signature is one sharp (F#), and the time signature is 3/4. The music features a mix of chords, including major, minor, and dominant chords, as well as some extended chords like add11 and slash chords. The score includes fingerings, accidentals, and dynamic markings such as *p* (piano) and *f* (forte).

Adelita

(Guitar)

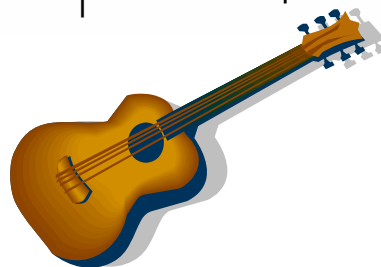
Francisco Tarrega (1852-1909)

Musical notation for the first system (measures 1-6). The top staff shows guitar-specific notation with fingerings and fret numbers (e.g., 12^{p.o.} 11-7, 10^{p.o.} 8-7, 8^{p.o.} 7-7, 7^{p.o.} 7-0, 12^{p.o.} 11-7, 10^{p.o.} 8-7). The bottom staff shows the corresponding melody with a treble clef and a key signature of one sharp (F#).

Musical notation for the second system (measures 7-12). Measure 7 begins with a double bar line. The notation continues with guitar-specific fingerings and fret numbers (e.g., 8-7, 8-8, 5-4, 4-5, 5-6, 7-4, 5-5, 5-7, 9-7, 12-11, 10-11, 9-9, 9-7, 10-7, 8-9). The bottom staff shows the melody.

Musical notation for the third system (measures 13-18). Measure 13 begins with a double bar line. The notation includes guitar-specific fingerings and fret numbers (e.g., 0-0, 4-4, 0^{p.o.} 0-0, 0-2, 2-4, 6-0, 4-4, 0-2, 2-4, 0-2, 2-4, 0-0, 12^{p.o.} 11-7, 10^{p.o.} 8-7). The bottom staff shows the melody.

Musical notation for the fourth system (measures 19-24). Measure 19 begins with a double bar line. The notation includes guitar-specific fingerings and fret numbers (e.g., 8^{p.o.} 7-8, 7^{p.o.} 7-0, 0-0, 8-7, 12^{p.o.} 11-7, 10^{p.o.} 8-7, 8-7, 8-8, 5-4, 5-5). The bottom staff shows the melody.



Turkish Delight (2)

(MARCHA TURCA)

Open Esus11 : E-A-E-G-B-E

Mozart

The image displays a guitar sheet music score for the piece 'Turkish Delight (2)' by Mozart. The score is written for an open E string guitar (Open Esus11) in the key of E major and 2/4 time. It consists of five systems of music, each with a guitar tablature line and a standard musical notation line. The tablature includes fret numbers (0-12) and various musical notations such as accents, slurs, and dynamic markings like *fz* and *mf*. The piece is marked with a tempo of 'Allegretto' and a 'Cresc.' (Crescendo) marking. The score is presented on a page with a decorative border on the left side, featuring a repeating pattern of a blue and yellow mandala on a red background.

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45

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55

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Guardame las Vacas

(Guitar)

L. de Harvaez

The sheet music is organized into seven systems. Each system consists of a guitar tablature line at the top and a standard musical staff below it. The tablature uses numbers 0-7 to indicate fret positions and includes bar lines. The musical staff shows the corresponding notes and rests. The piece is in 4/4 time and features a mix of chords and melodic lines. The key signature has one sharp (F#).

Sylvius Leopold WEISS (1684-1750)

FANTAISIE

in E minor

Revised by Jean-François DELCAMP

The image displays a guitar score for the piece 'Fantaisie' by Sylvius Leopold Weiss. The score is written in E minor and is revised by Jean-François Delcamp. It consists of four systems of music, each with a treble clef staff and a bass clef staff. The treble clef staff contains the melodic line, while the bass clef staff contains the guitar-specific fingering numbers (0-9) for the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The score is presented in a clear, black-and-white format, suitable for educational purposes.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns. The bass clef staff contains a bass line with fret numbers: 0, 7, 8, 10, 12, 8, 10, 8, 0, 9, 7, 8, 10, 7, 8, 10, 0, 10, 7, 8, 10, 7, 8, 7, 10, 8, 9, 7, 8, 10, 7, 8.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers: 8, 10, 7, 8, 8, 7, 0, 0, 7, 7, 5, 3, 0, 4, 0, 5, 0, 4, 0, 7, 0, 4, 0, 8, 0, 0, 9, 0, 7, 6, 0, 2, 3, 0, 8.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers: 8, 0, 0, 8, 0, 7, 8, 10, 7, 8, 10, 11, 10, 14, 10, 0, 14, 12, 11, 12, 0, 7, 12, 11, 9, 11, 7, 10, 7, 0, 7.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers: 8, 7, 10, 8, 7, 10, 8, 7, 9, 8, 7, 0, 8, 0, 7, 5, 0, 0, 0, 0, 0, 0, 2, 2, 4, 2, 0, 4, 2, 4, 7, 7.

Fifth system of musical notation. The treble clef staff contains a melodic line with quarter notes and eighth notes. The bass clef staff contains fret numbers: 0, 3, 2, 7, 7, 5, 4, 5, 5, 5, 5, 4, 5, 0, 3, 0, 4, 7, 6, 5, 4, 5, 4, 6, 4, 5, 0, 3, 0.

System 1: Treble clef, key signature of one sharp (F#). Bass clef with fret numbers: 3 3 2 3 4 | 0 3 2 0 | 3 2 7 | 5 7 6 | 7 5

System 2: Treble clef, key signature of one sharp (F#). Bass clef with fret numbers: 3 0 7 0 | 0 4 2 4 | 0 2 3 5 | 2 1 3 0 3 | 3 0 2

System 3: Treble clef, key signature of one sharp (F#). Bass clef with fret numbers: 3 5 7 8 | 10 7 10 7 | 8 10 7 10 8 | 2 3 3 0 | 1 0 3 1

System 4: Treble clef, key signature of one sharp (F#). Bass clef with fret numbers: 0 0 0 | 4 0 2 | 3 0 4 | 5 0 7

System 5: Treble clef, key signature of one sharp (F#). Bass clef with fret numbers: 8 5 9 | 10 5 11 | 12 12 12 8 12 12 | 12 12 10 8 7 10 8

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns. The bass clef staff contains a bass line with fret numbers: 10, 10, 10, 7, 10, 10, 10, 10, 8, 7, 10, 8, 7, 8, 8, 8, 5, 8, 8, 8, 8, 7, 10, 8, 7, 0. The system is divided into four measures.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers: 7, 7, 7, 7, 7, 7, 7, 10, 8, 7, 7, 5, 5, 7, 7, 5, 5, 5, 5, 7, 8, 8, 0. The system is divided into four measures.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers: 7, 0, 7, 8, 9, 0, 3, 0, 2, 7, 4, 7, 4, 7, 5, 4, 5, 5. The system is divided into four measures.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers: 5, 5, 4, 6, 4, 3, 8, 0, 0, 4, 0, 0, 2, 0, 3, 0, 4, 5, 0. The system is divided into five measures.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers: 5, 5, 7, 9, 8, 7, 10, 8, 7, 0, 4, 2, 0, 2, 0, 4, 0, 0, 4, 0, 3, 2, 0. The system is divided into five measures.

Matteo CARCASSI (1784-1849)

ETUDE III opus 60

Paris 1851

Revised by Jean-François DELCAMP



The image displays three systems of musical notation for guitar. Each system consists of a treble clef staff and a bass clef staff. The first system shows a melodic line in the treble staff and a bass line with fingering numbers (0, 2, 2, 2, 2, 0, 2, 2, 4, 3, 2, 4, 3, 0, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 0, 0). The second system continues the piece with similar notation and fingering (0, 6, 5, 7, 6, 5, 6, 5, 6, 5, 0, 2, 2, 4, 2, 2, 2, 2, 2, 2, 0, 2, 2, 0, 2, 0, 2). The third system includes a 'C II' marking above the treble staff and concludes with a double bar line and repeat signs. The bass line for the third system has fingering numbers (2, 4, 2, 5, 4, 2, 2, 4, 2, 4, 2, 0, 1, 0, 0, 1, 0, 2, 1, 0, 2, 1, 0, 0).

First system of musical notation. The treble clef staff contains a melody in G major with a key signature of two sharps (F# and C#). The bass clef staff contains guitar fingerings: 2 2 4 2 2 2 2 2 2 2, 3 2 3 3 2 2 3 2 2 3 2, and 0 3 5 0 3 4 0 3 0 2.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff contains guitar fingerings: 3 4 3 5 4 3 4 3 4 3, 4 2 2 5 2 2 4 2 2 5 2 2, and 0 7 7 7 7 8 7 7.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff contains guitar fingerings: 10 9 0 10 9 0 0, 11 12 0 0, 0 2 2 2 2 0 2 2 2 2, 0 4 3 5 4 3 4 3 4 3.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff contains guitar fingerings: 1 0 2 1 0 0 1 0 1 0, 0 6 5 7 6 5 5 6 5 7 6 5, 4 6 5 7 6 5 6 6 5 4 6 5.

Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff contains guitar fingerings: 0 7 7 9 7 7 10 7, 1 2 0 1 2 0 2 1 2 0 1 2, 0 6 5 5 6 5 7.

Johann Sebastian BACH (1685-1750)

BOURREE

BWV 996, in E minor

Revised by Jean-François DELCAMP



A four-system musical score for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The score includes a melody line and a bass line with guitar-specific notation such as fret numbers (0-7) and string numbers (1-6). The first system contains 8 measures, the second system contains 8 measures, the third system contains 8 measures, and the fourth system contains 8 measures. The piece concludes with a double bar line and repeat dots.

Johann Sebastian BACH (1685-1750)
PRELUDE BWV 846
Das Wohltemperierte Klavier

Revised by Jean-François DELCAMP



A musical score for guitar, consisting of six systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in G major and 3/4 time. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some measures include dynamic markings like 'cII' and 'cV'. The score is a guitar adaptation of Johann Sebastian Bach's Prelude BWV 846 from the Well-Tempered Clavier.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and quarter notes. The bass clef staff contains a bass line with a sequence of fret numbers: 0 0 0 1 0 0 1, 0 0 0 1 0 0 1, 3 2 0 1 0 1 0, 3 2 0 1 0 1 0, 0 3 1 0 3 1 0, 0 3 1 0 3 1 0.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers: 3 2 1 0 2 1 0, 3 2 1 0 2 1 0, 2 3 4 2 4 2 4, 2 3 4 2 4 2 4, 3 4 5 3 4 5 3, 3 4 5 3 4 5 3.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers: 3 5 4 3 5 4 3, 3 5 4 3 5 4 3, 2 0 1 0 0 1 0, 2 0 1 0 0 1 0, 0 0 1 1 0 1 1, 0 0 1 1 0 1 1.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers: 0 0 0 1 0 0 1, 0 0 0 1 0 0 1, 1 2 1 2 2 1 2, 1 2 1 2 2 1 2, 2 0 1 3 0 1 3, 2 0 1 3 0 1 3.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers: 0 0 1 1 0 1 1, 0 0 1 1 0 1 1, 0 0 0 1 0 0 1, 0 0 0 1 0 0 1, 2 3 1 0 3 1 0, 2 3 1 0 3 1 0.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers: 1 3 2 1 1 2 1 2 3 2 3 0 3 0, 0 0 3 1 3 0 3 0 0 0, 0 3 2 0. The system concludes with a double bar line and a repeat sign.

Johann Sebastian BACH (1685-1750)

PRELUDE

BWV 999, in D minor

Revised by Jean-François DELCAMP

The image displays a guitar score for the Prelude in D minor by Johann Sebastian Bach, BWV 999. The score is arranged in four systems, each consisting of a treble clef staff and a bass clef staff. The music is in 3/4 time and features a repeating eighth-note pattern in the right hand. The left hand provides harmonic support with various chords and fingerings. Fingerings are indicated by numbers 1-4, and dynamics such as *mf* and *f* are marked. The score includes a variety of chord voicings and melodic lines, with some measures featuring a '4' in the bass staff, possibly indicating a barre or a specific fingering technique.



First system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a bass line with fret numbers (0, 4, 1, 0, 1, 4, 1, 4, 2, 4, 3, 4) and rests.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble clef and a bass line in the bass clef with fret numbers (0, 4, 6, 5, 6, 4, 6, 4, 4, 4, 4, 3, 4, 3, 4, 3, 4, 2, 4, 4, 0, 4, 3, 4, 3, 4, 3, 4, 2, 4, 2, 4).

Third system of musical notation. The melodic line continues in the treble clef. The bass line in the bass clef includes fret numbers (0, 5, 5, 5, 5, 5, 5, 5, 5, 5, 7, 8, 0, 7, 0, 7, 0, 7, 0, 7, 0, 7, 0, 10, 8, 10, 0, 10, 0, 7, 0, 7, 0).

Fourth system of musical notation. The melodic line continues in the treble clef. The bass line in the bass clef includes fret numbers (0, 9, 10, 9, 9, 9, 9, 9, 9, 9, 9, 11, 0, 8, 10, 8, 10, 8, 10, 8, 7, 8, 8, 0, 7, 6, 7, 6, 7, 6, 7, 6, 7, 7).

Fifth system of musical notation. The melodic line continues in the treble clef. The bass line in the bass clef includes fret numbers (0, 5, 7, 5, 7, 5, 7, 5, 4, 5, 5, 0, 4, 3, 5, 3, 4, 3, 4, 2, 4, 4, 0, 4, 3, 4, 3, 4, 3, 4, 2, 4, 4, 0, 4, 3, 4, 3, 4, 2, 4, 2).

First system of musical notation. The top staff is in treble clef with a key signature of one flat and a 3/8 time signature. It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a guitar tablature with fret numbers 0, 2, 1, 2, 1, 2, 1, 2, 2, 1, 3, 0, 1, 0, 1, 0, 1, 0, 1, 1, 2, 1, 0, 1, 2, 1, 2, 2, 2, 3, 0.

Second system of musical notation. The top staff continues the melodic line. The bottom staff contains guitar tablature with fret numbers 0, 7, 0, 7, 7, 8, 7, 5, 7, 0, 6, 0, 6, 6, 7, 6, 6, 0, 6, 0, 6, 6, 8, 6, 5, 6.

Third system of musical notation. The top staff continues the melodic line. The bottom staff contains guitar tablature with fret numbers 0, 0, 6, 6, 7, 7, 4, 0, 4, 3, 4, 3, 4, 3, 4, 4, 0, 7, 0, 7, 0, 7, 7, 7, 8, 5.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff contains guitar tablature with fret numbers 0, 6, 5, 5, 5, 6, 5, 6, 7, 6, 6, 0, 6, 8, 0, 0, 6, 6, 8, 6, 5, 6, 0, 2, 3, 1, 3, 2, 3, 2, 3, 2, 0, 2.

Fifth system of musical notation, ending with a double bar line. The top staff continues the melodic line. The bottom staff contains guitar tablature with fret numbers 0, 1, 3, 1, 3, 1, 3, 1, 0, 1, 0, 1, 3, 1, 3, 1, 3, 1, 0, 1, 0, 2, 2, 0, 2, 2, 0, 1, 3, 0, 4, 5, 0.

Domenico SCARLATTI (1685-1757)

SONATE K 322

in A major

Revised by Jean-François DELCAMP



Allegro

A musical score for guitar, consisting of four systems of music. Each system has a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bass clef staff contains guitar-specific notation, including fret numbers (0-10) and bar lines. The first system is marked 'Allegro'. The score includes various musical notations such as chords, single notes, and rests, with corresponding fret numbers written below the bass staff.

First system of musical notation. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in eighth notes. The bass staff shows a sequence of chords and fingerings: 0 0 0 0, 0 3 1 8, 7 10 8 7 9 8, 9 0 0, 9 0 8 0, 1 2 0 1.

Second system of musical notation. It continues the melody from the first system. The bass staff shows: 2 2 2 2, 3 0 7 3, 0 0 0 0, 0 3 8, 7 10 8 7 9 8, 9 0 2 4 0.

Third system of musical notation. The bass staff shows: 0 2 1 2 1 4, 1 0 2 0 2, 1 4 2 4 2 1, 2 0 2 4 0, 2 2 1 2 1 4.

Fourth system of musical notation. It includes a double bar line and first/second endings. The bass staff shows: 1 0 4 2 0 2, 1 4 2 4 2 1, 2 0, 2 0 0 0 0, 2 2, 2 0 0 0 0 0.

Fifth system of musical notation. The bass staff shows: 3 0 2 0 6 3 0 0, 4 4 6 1 9 0, 7 7 7 7 7, 7 3 5 2 0 5 0, 0 5 0 0 0.

System 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a melody of eighth and sixteenth notes. The bass staff contains guitar tablature with fret numbers 5, 2, 3, 0, 5, 3, 2, 5, 2, 0, 5, 0, 2, 0, 0, 0, 2, 5, 2, 3, 5, 3, 0, 2, 0, 3, 2, 0, 2.

System 2: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melody of eighth and sixteenth notes. The bass staff contains guitar tablature with fret numbers 1, 2, 0, 1, 3, 1, 3, 1, 3, 0, 2, 0, 2, 2, 2, 2, 2, 3, 6, 4, 3, 6, 0, 3, 1, 0, 2, 1, 0.

System 3: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melody of eighth and sixteenth notes. The bass staff contains guitar tablature with fret numbers 2, 0, 1, 3, 1, 3, 1, 2, 3, 5, 1, 3, 3, 3, 3, 4, 0, 8, 5, 0, 0, 0, 0, 3, 3, 3.

System 4: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melody of eighth and sixteenth notes. The bass staff contains guitar tablature with fret numbers 1, 3, 1, 0, 7, 0, 8, 5, 7, 4, 5, 0, 2, 4, 5, 3, 2, 3, 2, 0, 2, 5, 8, 0, 3, 2, 0, 2, 0, 2, 4, 0, 0, 7, 0, 0, 0, 4, 2, 0, 0, 2, 0, 2, 1, 2, 0, 2, 0.

System 5: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melody of eighth and sixteenth notes. The bass staff contains guitar tablature with fret numbers 2, 0, 2, 4, 5, 3, 2, 3, 2, 0, 2, 5, 8, 0, 3, 2, 0, 2, 0, 2, 1, 2, 0, 0, 2, 0, 2, 0, 2, 1, 2, 0, 0, 2, 0.

Joseph HAYDN (1732-1809)

MENUET

en do mayor

Revised by Jean-François DELCAMP



The first system of musical notation for the Minuet. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a bass line with various chords and fingerings indicated by numbers 1, 2, 3, and 0.

The second system of musical notation for the Minuet. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melody with eighth and quarter notes. The bass staff continues the bass line with various chords and fingerings.

The third system of musical notation for the Minuet. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melody with eighth and quarter notes. The bass staff continues the bass line with various chords and fingerings.

The fourth system of musical notation for the Minuet. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melody with eighth and quarter notes. The bass staff continues the bass line with various chords and fingerings. The system ends with a double bar line and repeat dots.

Ferdinand CARULLI (1770-1841)

5 VALSES

for classical guitar

Revised by Jean-François DELCAMP



Walse N°1

The first system of musical notation for 'Walse N°1'. It consists of a treble clef staff with a key signature of one flat and a 3/4 time signature. The melody is written in eighth notes. The bass clef staff shows the guitar accompaniment with fingerings (1, 2, 3) and rests.

The second system of musical notation for 'Walse N°1'. It continues the melody and accompaniment from the first system, including a repeat sign in the second measure of the treble staff.

The third system of musical notation for 'Walse N°1'. It includes the word 'Fine' above the final measure of the treble staff and below the final measure of the bass staff.

The fourth system of musical notation for 'Walse N°1'. It includes the instruction 'D.C. al Fine' above the final measure of the treble staff and below the final measure of the bass staff.

Valse N°2

The musical score for 'Valse N°2' is written in 3/8 time and consists of five systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Fingerings (1, 2, 3) and fret numbers (0, 2, 3, 4) are indicated throughout the piece. The score includes repeat signs, a double bar line, and the instruction 'Fine' in two locations. The final system concludes with the instruction 'D.C. al Fine' (Da Capo al Fine) in both staves.

Valse N°3

The musical score for 'Valse N°3' is written in G major (one sharp) and 3/4 time. It consists of five systems of two staves each. The first system is labeled 'Valse N°3'. The second system contains a repeat sign. The third system continues the melody. The fourth system is marked 'Fine' and ends with a double bar line. The fifth system is marked 'D.C. al Fine' and repeats the first system. Fingerings are indicated by numbers 1-5 in the bass staff.

Valse N^o4

The image displays a guitar arrangement of a waltz titled "Valse N°4". The score is written for guitar in standard notation, featuring a treble clef and a key signature of one sharp (F#). The music is organized into five systems, each consisting of a melodic line on the treble staff and a bass line on the bass staff. The bass line includes fret numbers (0, 1, 2, 3) and fingerings (1, 2, 3) to guide the player. The piece concludes with a double bar line and the word "Fine" written above and below the staff.

First system of musical notation. The treble clef staff contains a melody of eighth notes in a 2/4 time signature. The bass clef staff contains a bass line with fret numbers: 0, 0, 3, 3, 4, 0, 4, 3, 4, 1, 2, 0, 2, 1, 2.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff contains fret numbers: 0, 0, 0, 0, 2, 0, 0, 0, 2, 3, 4, 0, 4, 3, 4.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff contains fret numbers: 1, 2, 0, 2, 1, 2, 0, 0, 3, 0, 0, 0, 0.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff contains fret numbers: 2, 2, 3, 0, 0, 1, 2, 0, 2, 1, 2, 0, 0, 0, 0, 0.

Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff contains fret numbers: 3, 3, 0, 0, 2, 0, 0, 0, 0, 1, 2, 0, 2, 1, 2, 0. The system concludes with a double bar line and the instruction "D.C. al Fine" written above and below the staff.

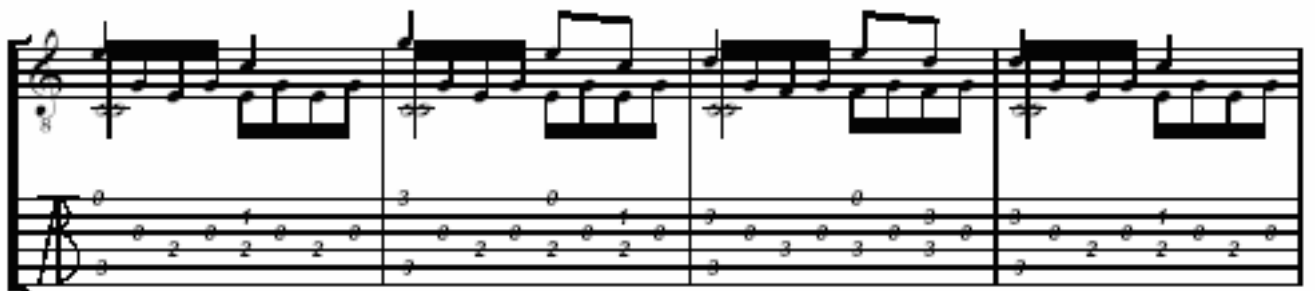
Valse Nº5

The musical score for 'Valse Nº5' is presented in five systems. Each system consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff contains guitar-specific notation, including fret numbers (0, 2, 3) and fingerings (2, 3). The key signature is one sharp (F#) and the time signature is 3/4. The score concludes with a double bar line and repeat dots.

Fernando SOR (1778-1839)
ETUDE XIII opus 35
(Segovia nº2)



Revised by Jean-François DELCAMP



First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef. The system contains four measures of music. The first two measures have a treble staff with eighth-note patterns and a bass staff with fingerings 3, 2, 0, 2, 2, 0. The last two measures have a treble staff with eighth-note patterns and a bass staff with fingerings 0, 3, 2, 0, 3, 0.

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef. The system contains four measures of music. The first two measures have a treble staff with eighth-note patterns and a bass staff with fingerings 2, 0, 2, 0, 2, 0. The last two measures have a treble staff with eighth-note patterns and a bass staff with fingerings 3, 2, 0, 2, 2, 0.

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef. The system contains four measures of music. The first two measures have a treble staff with eighth-note patterns and a bass staff with fingerings 2, 3, 0, 3, 0, 2. The last two measures have a treble staff with eighth-note patterns and a bass staff with fingerings 3, 2, 0, 2, 2, 0.

Fourth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef. The system contains four measures of music. The first two measures have a treble staff with eighth-note patterns and a bass staff with fingerings 0, 2, 2, 0, 2, 0. The last two measures have a treble staff with eighth-note patterns and a bass staff with fingerings 3, 4, 3, 3, 3, 3.

Fifth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef. The system contains four measures of music. The first two measures have a treble staff with eighth-note patterns and a bass staff with fingerings 2, 3, 2, 3, 2, 3. The last two measures have a treble staff with eighth-note patterns and a bass staff with fingerings 3, 0, 1, 0, 1, 0.

Fernando SOR (1778-1839) ETUDE XXII opus 35

Segovia n°5

Revised by Jean-François DELCAMP



Allegretto

The first system of musical notation for the guitar etude. It consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff is a bass staff with guitar-specific fingering numbers (0-4) for each string.

The second system of musical notation, continuing the melody and bass line from the first system.

The third system of musical notation, continuing the melody and bass line.

The fourth system of musical notation, concluding the etude with a double bar line.

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The bottom staff is in bass clef and contains guitar fret numbers: 3 4 4 4 2 3, 0 2 4 3 2 3, 3 4 4 4 3 4, 2 2 3 2 4, 4 2 4 2 4 2.

Second system of musical notation. The top staff continues the melody. The bottom staff contains guitar fret numbers: 0 0 2 0 0 0, 0 2 0 2 0, 0 4 2 3 2, 1 0 2 0 1 0, 3 0 2 0 2 0, 0 1 0 1 0 1.

Third system of musical notation. The top staff continues the melody. The bottom staff contains guitar fret numbers: 3 4 4 3 2 2, 3 4 4 3 4, 2 3 3 2 3, 0 2 2 0 2, 3 4 4 3 4, 2 3 4 3 2 3.

Fourth system of musical notation. The top staff continues the melody. The bottom staff contains guitar fret numbers: 3 4 4 3 4, 0 0 0 0 1 0, 2 4 3 2 2, 2 3 4 3 2 3, 4 6 4 6 4 6.

Fifth system of musical notation. The top staff continues the melody. The bottom staff contains guitar fret numbers: 6 5 6 5 6 5, 7 0 7 0 7 0, 3 2 4 2 3 2, 2 3 4 3 2 3, 2 2 3 2 3, 0 0.

Mauro GIULIANI (1781-1829)

ALLEGRETTO opus 30

in A minor

Revised by Jean-François DELCAMP



The musical score is presented in four systems, each consisting of a treble clef staff and a bass clef staff. The time signature is 8/8. The treble staff contains the melody, and the bass staff contains the guitar accompaniment with fingerings indicated by numbers 0-3. The piece begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. The first system shows the initial rhythmic pattern. The second system continues the melody and accompaniment. The third system features a change in the bass line with a double bar line. The fourth system concludes the piece with a final cadence.

Dionisio AGUADO (1784-1849)

VALSE

in G major

Revised by Jean-François DELCAMP



The first system of musical notation for the guitar piece. It consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff is a bass clef staff with guitar-specific fingering numbers (0-3) and a capo sign on the first fret.

The second system of musical notation, continuing the melody and accompaniment from the first system. It features a repeat sign at the beginning of the second measure.

The third system of musical notation, showing further development of the piece with various chordal textures and melodic lines.

The fourth system of musical notation, concluding the piece with a final cadence and a double bar line.

Francisco TÁRREGA (1852-1909)

LÁGRIMA

Preludio

Revised by Jean-François DELCAMP



Musical score for guitar, consisting of four systems of music. Each system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 3/8 time signature, and a bass clef staff with guitar-specific fingering numbers (0-12).

The first system contains four measures of music. The second system contains four measures, with a *rit.* (ritardando) marking above the second measure and *Fine* markings above and below the final measure. The third system is marked *a tempo* and contains four measures. The fourth system contains four measures, with *D.C. al Fine* markings above and below the final measure and a *rit.* marking above the second measure.

Francisco TÁRREGA (1852-1909)

¡ADELITA!

Mazurka

Revised by Jean-François DELCAMP



Lento

p

Fine

rit.

Fine

un poco rit.

a tempo

molto ten.

f

p

rit.

D.C. al Fine

D.C. al Fine

Francisco TÁRREGA (1852-1909)

ENDECHA

Preludio

Revised by Jean-François DELCAMP



⑥ -D

The musical score is presented in four systems, each with a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The first system is marked with a circled '6' and '-D'. The notation includes various guitar-specific symbols such as natural harmonics (indicated by a small circle above the note), trills, and slurs. The bass staff contains detailed fingering numbers (0-4) and some string numbers (10, 8, 7, 5). The final system includes first and second endings, indicated by '1.' and '2.' above the notes.

Isaac ALBENIZ (1852-1909)

ASTURIAS

nº5, Suite espagnole opus 47

Revised by Jean-François DELCAMP



Allegro

The musical score is presented in four systems, each with a treble and bass staff. The treble staff contains a melodic line with eighth-note patterns and accents. The bass staff contains a rhythmic accompaniment with chords and fingerings. The first system includes a dynamic marking 'p' and the tempo 'Allegro'. The key signature is one sharp (F#) and the time signature is 3/4. The score consists of 16 measures in total, with four measures per system.

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melodic line with eighth notes and rests. The bottom staff is in bass clef and contains guitar tablature with fret numbers 0, 10, 7, 0, 10, 9. There are three measures in this system, each with a dynamic marking (>) above the first measure.

Second system of musical notation. The top staff continues the melodic line. The bottom staff contains guitar tablature with fret numbers 7, 9, 10, 9, 10, 7, 9, 10, 9. There are three measures in this system, each with a dynamic marking (>) above the first measure.

Third system of musical notation. The top staff continues the melodic line. The bottom staff contains guitar tablature with fret numbers 0, 10, 7, 0, 10, 0, 10, 7, 0, 10, 7, 9, 10, 7, 9, 10. There are three measures in this system, each with a dynamic marking (>) above the first measure.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff contains guitar tablature with fret numbers 0, 1, 00, 2, 00, 0, 00, 1, 00, 00, 0, 1, 00, 00. There are three measures in this system, each with a dynamic marking (>) above the first measure.

Fifth system of musical notation. The top staff continues the melodic line. The bottom staff contains guitar tablature with fret numbers 7, 9, 10, 7, 7, 9, 7, 9, 10, 8, 9, 9, 8, 5, 5, 7, 5, 5, 9, 5, 0. There are three measures in this system, each with a dynamic marking (>) above the first measure.

System 1: Treble clef, 2/8 time signature. The melody consists of eighth-note patterns. The bass staff shows guitar-specific notation: 7 00 00 00 00 00, 5 55 55 00 00 00, 7 07 07 07 07 07.

System 2: Treble clef, 2/8 time signature. The melody continues with eighth-note patterns. The bass staff shows guitar-specific notation: 07 07 07 07 07 07, 07 07 07 07 07 07, 07 07 07 07 07 07.

System 3: Treble clef, 2/8 time signature. The melody continues with eighth-note patterns. The bass staff shows guitar-specific notation: 00 00 00 00 00 00, 00 00 00 00 00 00, 00 00 00 00 00 00.

System 4: Treble clef, 2/8 time signature. The melody continues with eighth-note patterns. The bass staff shows guitar-specific notation: 7 9 10 7 10 8, 7 0 9 8 10 8 9 8, 9 0 8 0 8 0 8 0.

System 5: Treble clef, 2/8 time signature. The melody continues with eighth-note patterns. The bass staff shows guitar-specific notation: 8 8 9 8 10 8 9 8, 8 0 8 0 8 0 8 0, 8 8 9 8 10 8 9 8.

Musical notation system 1, featuring a treble clef and a bass clef. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 0, 8, 10, 8, 10, 8, 0, 8, 9, 7, 11, 9, 13, 11, 12, 16, 14, 18, 13.

Piu lento

Musical notation system 2, featuring a treble clef and a bass clef. The treble clef staff contains a melodic line with quarter notes and eighth notes. The bass clef staff contains a bass line with fingerings 7, 5, 7, 10, 7, 5, 7, 8, 6, 7, 5, 7. Dynamics include *p espr. e rubato*, *rit.*, and *pp*. The tempo marking *a tempo* is present.

a tempo

Musical notation system 3, featuring a treble clef and a bass clef. The treble clef staff contains a melodic line with quarter notes and eighth notes. The bass clef staff contains a bass line with fingerings 7, 0, 9, 6, 3, 2, 0, 3, 2, 4, 3. Dynamics include *rit.*, *pp*, *p*, and *rit.*. The tempo marking *a tempo* is present.

a tempo

Musical notation system 4, featuring a treble clef and a bass clef. The treble clef staff contains a melodic line with quarter notes and eighth notes. The bass clef staff contains a bass line with fingerings 7, 8, 7, 6, 2, 3, 2, 0, 3, 2, 0, 4, 5, 9, 4, 7, 6, 8. Dynamics include *rit.* and *pp*. The tempo marking *a tempo* is present.

Musical notation system 5, featuring a treble clef and a bass clef. The treble clef staff contains a melodic line with quarter notes and eighth notes. The bass clef staff contains a bass line with fingerings 5, 9, 0, 0, 0, 0, 5, 4, 0, 3, 4, 0, 0, 3. Dynamics include *rit.*. The tempo marking *a tempo* is present.

a tempo

a tempo

a tempo
pp

10 9 8 9 7 9 8 9 10 7 8 9 7 8 9 10 7 10 8

a tempo
p
rit.
plu p

7 5 7 10 7 5 7 8 6 7 5 7

rit.
Lento
p

10 7 5 7 0 1 0 2 0 1 0 4

rall.

0 6 6 0 0 4 0 3

Allegro
p
stringendo

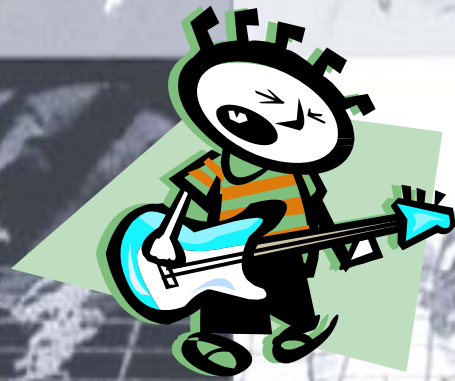
7 9 10 7 9 10 7 9 10 7 9 10 13 10 13 10 13

ff

13 f2 10 f2 13 f2 10 f2 13 f2 10 f2 0 6



4º UNIDAD TONALIDAD



Lección 1

El significado del tono

Bueno, por fin ha llegado el día. Antes de meternos de lleno en el mundo de la guitarra, creo que deberíamos partir de unas ideas concretas y claras sobre música, y que más adelante aplicaremos a la guitarra.

La **notación de las notas** las haremos en nomenclatura inglesa, que es la que con más frecuencia nos vamos a encontrar -y además es más corta y rápida para escribir-. Al principio puede costar un poco, pero con la costumbre ya veréis... Las equivalencias con nuestras notas son:

| | | | | | | | | |
|---------------------|----|----|----|----|-----|----|----|----|
| Nomenclatura latina | Do | Re | Mi | Fa | Sol | La | Si | Do |
| Notación inglesa | C | D | E | F | G | A | B | C |

Otra idea que conviene tener clara es **los intervalos**. Un intervalo es la distancia existente entre dos notas -medida en tonos y semitonos-. Esto nos ayudara a comprender la formación de acordes, que no es más que la combinación de varios intervalos. La distancia mas pequeña entre dos notas es un semitono - que es la distancia entre E y F y entre B y C-. El resto se separan por un tono. Por lo tanto, dos semitonos equivalen a un tono. En resumen, las distancias en el tono de C son:

| | | | | | | | | | | | | | | |
|---|-----------|---|-----------|---|-------------|---|-----------|---|-----------|---|-----------|---|-------------|---|
| C | 1 tono | D | 1 tono | E | 1/2 tono | F | 1 tono | G | 1 tono | A | 1 tono | B | 1/2 tono | C |
|---|-----------|---|-----------|---|-------------|---|-----------|---|-----------|---|-----------|---|-------------|---|

Con esta formación de tono- semitono se forman todos los tonos ¿? Sí, para saber que notas entran en un tono hay que escribir todas las notas desde el tono que queremos saber y que entre todas haya la misma proporción que en el tono de C. Por ejemplo -lo mas fácil es verlo-. Queremos saber las notas que componen el tono de G. Primero escribimos todas las notas por orden desde G:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| G | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|

Ahora, en segundo lugar, comprobamos si las posiciones entre las notas están en el estándar de tono/semitono. Nos damos cuenta que:

- Entre G y A hay un tono. **OK**.
- Entre A y B hay un tono. **OK**.
- Entre B y C hay medio tono o semitono. **OK** también.
- Entre C y D hay un tono. **OK**
- Entre D y E hay un tono. **OK**
- Entre E y F ¡ojo! Debería haber un tono, pero me sale un semitono. ¿Cómo? ¿Qué hacer? La distancia que esta a un tono de E es F# y no es F, ¡ya lo tenemos!
- Por ultimo, entre F# y G hay un semitono. Ahora si **OK**.

Daros cuenta que si no hubiéramos puesto el F# romperíamos la relación. Ni F estaría a un tono de E, ni entre F y G habría un semitono. El tono de G lo forman por consiguiente:

| | | | | | | | |
|---|---|---|---|---|---|----|---|
| G | A | B | C | D | E | F# | G |
|---|---|---|---|---|---|----|---|

Ahora **SI**. Es conveniente hacer este ejercicio con todos los tonos para coger agilidad mental. Luego lo podéis comprobar en la tabla que más tarde os haré.

Visto esto, solo recalcar que siempre (de momento) deberéis seguir la siguiente relación para saber que notas comprende un tono determinado:

| | | | | | | | | | | | | | | |
|--------|-----------|--------|-----------|--------|-------------|--------|-----------|--------|-----------|--------|-----------|--------|-------------|--------|
| Nota 1 | 1 tono | Nota 2 | 1 tono | Nota 3 | 1/2 tono | Nota 4 | 1 tono | Nota 5 | 1 tono | Nota 6 | 1 tono | Nota 7 | 1/2 tono | Nota 8 |
|--------|-----------|--------|-----------|--------|-------------|--------|-----------|--------|-----------|--------|-----------|--------|-------------|--------|

Tabla de notas que forman un tono

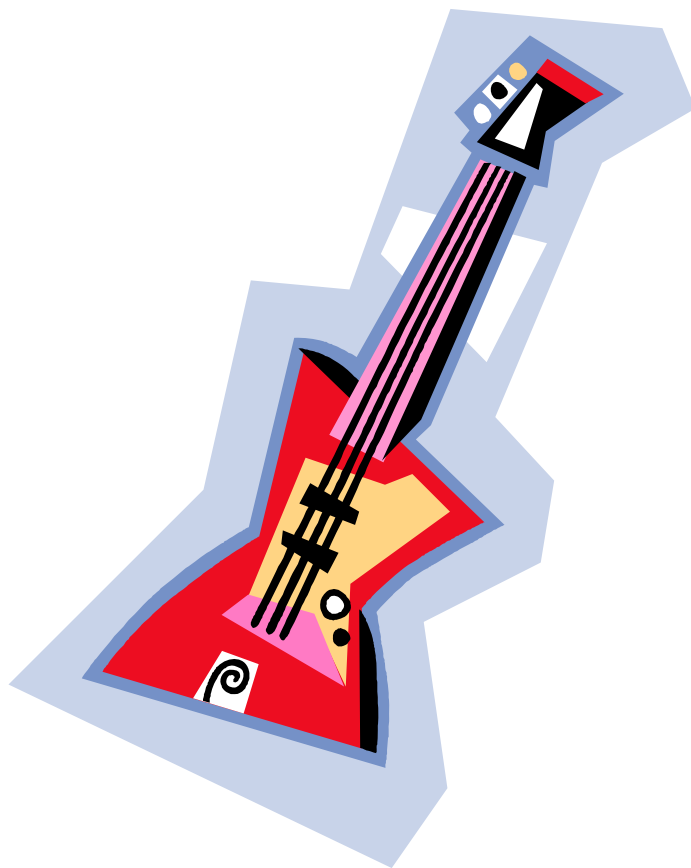
| | | | | | | | |
|----------|----|----|----|----|----|----|---|
| C | D | E | F | G | A | B | C |
| D | E | F# | G | A | B | C# | D |
| E | F# | G# | A | B | C# | D# | E |
| F | G | A | Bb | C | D | E | F |
| G | A | B | C | D | E | F# | G |
| A | B | C# | D | E | F# | G# | A |
| B | C# | D# | E | F# | G# | A# | B |

En fin, espero que os hayan coincidido muchas. Solo una cosa. En el tono de F aparece algo nuevo Bb. Como sabréis, los sostenidos (#) son para subir una nota medio tono, pues los bemoles (b) son para bajarla medio tono. Depende en el tono que esta, a una nota se le puede llamar # o b.

Por ejemplo: En teoría un A# suena igual que un Bb, sin embargo, a esa nota la llamaremos A# si estamos en el tono de B, o la llamaremos Bb si estamos en el tono de F ¿está clarito?

Todo esto esta muy claro si cojeáis la guitarra. En la sexta cuerda -E grave- intentad tocar el tono de E *"solo usando esa cuerda"*. Veréis como el oído os da paso, sin casi pensar, a saber donde están los tonos y donde los semitonos.

En fin, yo creo que ya esta bien de teoría por hoy. Os vuelvo a aconsejar que creéis los tonos en una tablita y los comparéis a la que yo os he pasado.



Lección 2

Tres intervalos para una triada

El otro día veíamos algo de **intervalos**. Hoy profundizaremos algo más en esto para poder conseguir formar acordes.

Seguiremos usando como base el tono de C. Recordar:

| | | | | | | | | | | | | | | |
|---|-----------|---|-----------|---|-------------|---|-----------|---|-----------|---|-----------|---|-------------|---|
| C | 1 tono | D | 1 tono | E | 1/2 tono | F | 1 tono | G | 1 tono | A | 1 tono | B | 1/2 tono | C |
|---|-----------|---|-----------|---|-------------|---|-----------|---|-----------|---|-----------|---|-------------|---|

El otro día contábamos tonos y semitonos. Pues bien, hay varios tipos de intervalos basándonos en la distancia que separan dos notas. Los más importantes y los que aprenderemos al principio son:

- Intervalo unísono (**1**). Es la misma nota.
- Intervalo de tercera menor (**3m**): Un tono y medio.
- Intervalo de tercera Mayor (**3M**): dos tonos.
- Intervalo de quinta (**5**): tres tonos y medio.
- Intervalo de séptima menor (**7m**): menos un tono.
- Intervalo de séptima Mayor (**7M**): menos medio tono.

Pues bien, estos no son todos ni mucho menos, pero si que son los que vamos a utilizar como base para crear nuestros primeros acordes.

Hay muchos tipos de acordes, dependiendo de la cantidad de notas que lo forman. Los más básicos son las **Triadas**, acordes compuestos por tres notas. Hay dos tipos: **Mayor** y **menor**. Veamos las reglas de construcción del Mayor. Para crear la norma, al acorde le llamaremos X.

Un acorde Mayor es el formado por una primera, una tercera mayor (3M) y una quinta. Veámoslo con un ejemplo práctico:

- C Mayor = 1 (C), 3M (E), 5 (G)

Por lo tanto, las notas que forman el acorde de C Mayor son C (como 1, que es la misma nota), E (como 3M de C, es decir, C + 2 tonos = E) y G (como 5 de C, es decir, C + 3,5 tonos = G).

- C Mayor = C, E, G

¿sí o no?

Por otro lado un **acorde menor** es el formado por una primera, una tercera menor y una quinta. En el ejemplo de antes sería:

- C menor (Cm) = 1 (C), 3m (Eb) , 5 (G)

Repasémoslo, las notas que forman el acorde de Cm son: C como 1 (la 1 es siempre la misma nota), Eb como 3m (la nota que esta a 1,5 tonos de C es Eb) y G como 5 (C + 3,5 tonos es G).

Vemos que lo que hace diferenciar un acorde mayor de menor es solo una nota, la tercera (mayor o menor), ya que la 1 y la 5 son en ambos acordes la misma. Otra cosa, difícilmente encontraremos un acorde que diga C Mayor o CM. Diciendo simplemente C, se supone que es mayor, y poniendo C m es menor.

Coger vuestra amada guitarra y comprobar lo que os digo. Tocar un C y un Cm. Analizar cada dedo sobre que nota lo tenéis puesto y veréis como es así.

Ahora sería un buen trabajo el formar los acordes mayor y menor de todas las notas. Para los más perezosos se lo doy ya hecho en la siguiente tabla, aunque lo ideal es hacerlos y luego comprobarlos, ya que se adquiere mucha agilidad mental para tocar cualquier otro instrumento y estos cálculos de subir y bajar tonos, cuando entras en un estudio a grabar son muy habituales, y no vas a ir buscando la tablita del tío Ricky. Además, los estudios se suelen alquilar por horas y más vale perder una hora grabando un solito que no te cuadra, que calculando la tercera menor de Bb.

| Tónica | Acorde mayor | | | Acorde menor | | |
|-----------|--------------|--------|----|--------------|----|----|
| | 1 | 3M | 5 | 1 | 3m | 5 |
| ... | | | | | | |
| C | C | E | G | C | Eb | G |
| C# | C# | E#(F) | G# | C# | E | G# |
| D | D | F# | A | D | F | A |
| D# | D# | F##(G) | A | D# | F# | A |
| E | E | G# | B | E | G | B |
| F | F | A | C | F | Ab | C |
| F# | F# | A# | C# | F# | A | C# |
| G | G | B | D | G | Bb | D |
| G# | G# | B#(C) | D# | G# | B | D# |

| | | | | | | |
|-----------|----|--------|-------|----|----|-------|
| A | A | C# | E | A | C | E |
| A# | A# | C##(D) | E#(F) | A# | C# | E#(F) |
| B | B | D# | F# | B | D | F# |

Como veis, en algún acorde aparecen dos sostenidos. Esta claro que una nota C## suena igual que un D, pero mira... cosas de la música. Os he puesto estas equivalencias entre paréntesis para quien lo quiera leer de la forma fácil. Os repito que lo ideal es hacer vosotros en un papel la formación de varios acordes (Ej.: Cm, B, A, G#m, Dm, yo que sé) y luego comprobarlos. La idea no es aprenderse las notas que forman cada acorde de memoria (con saber la posición en la guitarra nos sobraría). Ahora, si es importante el contar tonos con rapidez (Ej.: ¿qué nota esta a 5,5 tonos de G#? O ¿Cuál es la 5 de Bb?.). Con la practica veréis como eso se nota. Ahora estamos con acordes de triada que son los mas fáciles, pero cuando mas adelante veamos un acorde que sea C#m7(b5) ¿?

También es buen ejercicio el poner un acorde en la guitarra y analizar donde están esas tres notas que lo forman. Esto si que mas adelante será casi imprescindible, a no ser que tengamos una memoria de elefante y podamos memorizar mas de 500 posiciones de acordes en el mástil. Por ejemplo, estamos tocando un Cmaj7 y el teclista de nuestra banda dice *"chicos, quitar la séptima de las guitarras que se oye mal y yo la realzare con el piano"*. Tendremos dos soluciones: o tirar al teclista del grupo o saber quitar en cuestión de segundos ese dedo que marca la séptima antes de que se vacíe la sala.

Por ultimo, la **Tónica** no es un refresco en este caso. Es la nota principal que da nombre a un acorde. En Cm, la tónica es C, en D#m7 la tónica seria D#.



Lección 3

Los tipos de triada

Bueno, ya vimos dos tipos de triadas (mayor o menor). Hay dos más: **aumentada** y **disminuida**. En estos dos casos las diferencia la 5. Veamos como se forman:

| | | |
|-------------|----------------|-----------------------|
| Xmayor | X | 1, 3M, 5 |
| Xmenor | Xm | 1, 3m, 5 |
| Xdisminuido | X ^o | 1, 3m, 5 ^o |
| Xaumentado | X+ | 1, 3M, 5+ |

Los intervalos de estas notas nuevas son:

- **5^o** = tónica mas 3 tonos.
- **5+** = tónica mas 4,5 tonos.

Por lo tanto ya tenemos todos los tipos existentes de triadas. Si por ejemplo nos aparece un acorde con una 3m, ya sabremos que obligatoriamente deberá ser o Xm o X^o, y tendremos que ir a analizar la 5 para saber cual de los dos acordes es. No es un problema de estudiar todos los acordes, sino de entenderlos claramente y actuar por eliminación. Veamos un ejemplo práctico:

Decir que notas forman los siguientes acordes D, Dm, D^o y D+:

| | | |
|----------------------|-----------------------|----------------|
| D | 1, 3M, 5 | D F# A |
| Dm | 1, 3m, 5 | D F A |
| D^o | 1, 3m, 5 ^o | D F Ab |
| D+ | 1, 3M, 5+ | D F# A# |

Vemos en este ejemplo claramente la diferencia entre ellos. No hay dos iguales.

Para no liarnos y tener todos los intervalos claros os paso una tabla con todos los que existen. Durante el curso iremos hablando de los que no demos ahora, pero ya los tenéis. Una observación: a partir del intervalo de 6M se cuenta al revés. Esto es porque el sistema musical es circular y da igual sumarle a C 4,5 tonos (A) que restarle 1,5 tonos (A también). Se trata de que sea rápido y fácil el contar. OK?

| | Intervalo | Ejemplo en "C" | Distancia |
|----|--------------------|----------------|-----------------------|
| 1 | Unísono | C-C | La misma nota |
| 2m | Segunda menor | C-Db | Medio tono |
| 2M | Segunda mayor | C-D | Un tono |
| 3m | Tercera menor | C-Eb | Un tono y medio |
| 3M | Tercera mayor | C-E | Dos tonos |
| 4J | Cuarta justa | C-F | Dos tonos y medio |
| 4 | Cuarta | C-F# | Tres tonos |
| 5º | Quinta disminuida | C-Gb | Tres tonos |
| 5J | Quinta justa | C-G | Tres tonos y medio |
| 5+ | Quinta aumentada | C-G# | Cuatro tonos y medio |
| 6m | Sexta menor | C-Ab | Cuatro tonos y medio |
| 6M | Sexta mayor | C-A | Menos un tono y medio |
| 7º | Séptima disminuida | C-Bbb | Menos un tono y medio |
| 7m | Séptima menor | C-Bb | Menos un tono |
| 7M | Séptima mayor | C-B | Menos medio tono |
| 8 | Octava | C-C | Seis tonos |

Antes de pasar a los acordes de 4 notas (cuatriadas) conviene saber que hay unos acordes que no hemos nombrado y que son un poco "raritos":

- **Xsus. Acorde suspendido.** Este tipo de acordes no tienen tercera, y en su lugar nos encontraremos una 4 o una 5 sustituyéndola. Por lo tanto, estos acordes no son ni mayores ni menores. Si va con una 4 se llama X sus 4 y si lleva una 5 Xsus5.
- **Xadd. Acorde adherido.** A una triada mayor o menor se le añade una 2 (si que aparezca una 7) y se le denomina Xmadd9 o Xadd9 (según la triada).

Hoy estoy embalado, veamos las cuatriadas. Son acordes con 4 notas y se forman añadiendo a una triada un intervalo de 7ª. Mas que enrollarme, os haré un cuadrado con casi **todas las combinaciones de acordes** :

| Nombre | Cifrado | Formación |
|--------------|-------------|-----------|
| X mayor | X | 1 3 5 |
| X menor | X m | 1 3m 5 |
| X aumentado | X+ | 1 3 5+ |
| X disminuido | X ° / X dim | 1 3m 5º |

| | | |
|-----------------|-----------|-------------|
| X sus 4 | Xsus4 | 1 4 5 |
| X sus 2 | Xsus2 | 1 5 2 |
| X add 9 | Xadd9 | 1 3 5 2 |
| X m add 9 | X m add 9 | 1 3m 5 2 |
| X mayor séptima | Xmaj7 | 1 3 5 7 |
| X séptima | X7 | 1 3 5 7m |
| X menor séptima | Xm7 | 1 3m 5 7m |
| X mayor novena | Xmaj9 | 1 3 5 7 9 |
| X novena | X9 | 1 3 5 7m 9 |
| X decimotercera | X13 | 1 3 5 7m 6 |
| X menor novena | Xm9 | 1 3m 5 7m 2 |
| X menor once | Xm11 | 1 3m 5 7m 4 |
| X menor trece | Xm13 | 1 3m 5 7m 6 |

Una última observación, el **acorde disminuido** es también un tanto especial (X^0) ya que si analizáis su fórmula (1,3m,5) os daréis cuenta que es "simétrico", es decir, que la distancia entre cada una de sus notas siempre es de 1,5 tonos y cualquiera de ella puede actuar como nota tónica del acorde. Veamos un ejemplo:

C⁰ = C Eb G Bbb

Ahora saquemos la formación de **G⁰**:

G⁰ = Bbb C Eb G

Ahora la de **Eb**:

E⁰ = G Bbb C Eb

¿Como? ¿Qué ha pasado?. Pues si, son las mismas. Da igual tocar un **C⁰** que un **Bbb⁰**, las notas que los forman son las mismas. Más adelante veremos como se lleva esto a la práctica.



Lección 4

El tono mayor

Cada tono tiene sus acordes predeterminados que lo componen. Todo lo que sale de ahí son variaciones o cambios de tono. El 90% de la música que suena hoy en día es tonal (el sistema que vamos a desarrollar) pero hay otro que es el sistema modal y que en un futuro analizaremos.

El esquema estándar de cualquier tono es el siguiente: (los números romanos representan el orden de un acorde en ese tono).

| | | | | | | |
|---------|----------|-----------|----------|---------|----------|----------------|
| I mayor | II menor | III menor | IV mayor | V mayor | VI menor | VII disminuido |
|---------|----------|-----------|----------|---------|----------|----------------|

A esta formula la llamamos **Complejo Diatónico Mayor**.

Tal y como vimos en la primera lección del curso, entre todos hay un intervalo de un tono, excepto entre III y IV y entre VII y VIII. Para verlo mas claramente tomemos el ejemplo del tono de C y apliquémoslo a la regla de arriba. Seria:

| | | | | | | | |
|----------|---------|----------|-----------|----------|---------|----------|----------------|
| | I mayor | II menor | III menor | IV mayor | V mayor | VI menor | VII disminuido |
| C | C | Dm | Em | F | G | Am | B ^o |

Como vemos en la tabla, ya sabemos los acordes que forman el tono de C. A la hora de componer un tema, si lo queremos hacer en el tono de C deberemos usar estos acordes. ¡Ojo! No digo que no se usen otros y que siga sonando bien, pero seria una variación y no el tono integro.

La anterior tabla la he hecho pensando en triadas, pero también puede ser cuatriadas. Serian entonces los siguientes acordes (sigamos con C):

| | | | | | | | |
|----------|---------|----------|-----------|----------|---------|----------|----------------|
| | I mayor | II menor | III menor | IV mayor | V mayor | VI menor | VII disminuido |
| C | CMaj7 | Dm7 | Em7 | FMaj7 | G7 | Am7 | B ^o |

Vemos que la base de los acordes es la misma, las cuatriadas solo hacen que darnos mas información del acorde. Se pueden combinar en un tema perfectamente triadas y cuatriadas. Por lo tanto, si tocamos un tema en C,

podemos tocar el acorde G o el G7, pero no el Gm (a no ser que sea a conciencia, ya que en la música hay una base, pero no hay reglas fijas) ya que no pertenece al tono de C.

Un claro ejemplo lo tenemos en el tema de Revolver "*Esta noche tengo mas de lo normal*". Veamos el estribillo:

```

      Am                F
Y bañarnos en sudor hasta que no brote mas
      Am                D
De mi piel y de tu piel oaaah!
      Am                F
Conversar hasta morir y volver a conversar
      Dm                G      G7
Hasta pegarnos la lengua al paladar.
    
```

Siguiendo las estrofas nos damos cuenta que el tema esta en el tono de C. Los acordes coinciden con los de la tabla, pero. En el estribillo hay un D que nos despista. Sabemos que D no es un acorde del tono de C, sí lo sería Dm. Pues bien, como es una excepción en todo el tema e incluso después aparece un Dm, nos damos cuenta que Goñi ha usado ese D porque le ha dado la gana (para crear un efecto que le moló al hombre) e inmediatamente ha vuelto al tono de C.

Supongo que estará claro. Ahora y basándonos en lo que acabamos de aprender deberíamos hacer una tabla general con todos los acordes que componen todos los tonos. Para los más perezosos, como siempre :) se lo doy ya hechito:

Os pongo la triada. Si queréis cuatriada, añadir lo de la columna superior.

| TONO | I Maj7 | II m7 | III m7 | IV maj7 | V7 | VI m7 | VIIº |
|-----------|--------|-------|-----------|---------|----|----------|-----------|
| C | C | Dm | Em | F | G | Am | Bº |
| C# | C# | D#m | E#m (Fm) | F# | G# | A#m | B#º (Cº) |
| D | D | Em | F#m | G | A | Bm | C#º |
| D# | D# | E#m | F##m (Gm) | G# | A# | B#m (Cm) | C##º (Dº) |
| E | E | F#m | G#m | A | B | C#m | D#º |
| F | F | Gm | Am | Bb | C | Dm | Eº |
| F# | F# | G#m | A#m | Bb# | C# | D#m | E#º (Fº) |
| G | G | Am | Bm | C | D | Em | F#º |
| G# | G# | A#m | B#m (Cm) | C# | D# | E#m | F##º (Gº) |

| | | | | | | | |
|-----------|----|----------|-----------|----|----|-----------|-----------|
| A | A | Bm | C#m | D | E | F#m | G#° |
| A# | A# | B#m (Cm) | C##m (Dm) | D# | E# | F##m (Gm) | G##° (A°) |
| B | B | C#m | D#m | E | F# | G#m | A#° |

Como hemos comentado en varias ocasiones ya sabemos que suena igual un E # que un F, pero bueno, la nota del tono de C # será E #m y no Fm. ¡AUNQUE EL SONIDO Y LA POSICION DEL ACORDE SEAN LA MISMA!. Como siempre, y para quien lo quiere ver fácil, entre paréntesis tenéis las equivalencias (pero no os acostumbréis por vuestro bien).

Ahora pasemos a lo práctico. Vamos a ver un trozo de un tema (lo que se llama una progresión de acordes) y sacaremos en que tono está

EJEMPLO: G C D (ritmo de "El aire sabe a veneno")

Tenemos 3 acordes. Se trata de mirar en la tabla (y más adelante de memoria) uno a uno, en que tonos aparecen y en el que coincidan los tres ¡ese es!. Vamos a ver:

- G aparece en los tonos de C, D, y de G.
- C aparece en los tonos de C, F, y de G.
- D aparece en los tonos de D, G y de A.

Ya tenemos la solución: esa progresión pertenece al tono de G, ya que es el único tono en el que aparecen esos 3 acordes.

Este tipo de ejercicios es importante dominarlos bien de cara a futuras improvisaciones sobre un tema. Practicar con estos (al final de la lección de hoy tenéis las soluciones)

PRACTICAS: SACAR EL TONO DE LAS SIGUIENTES PROGRESIONES:

1. G / Em / Am / C
2. A / D / E
3. C#m / E / B
4. G#m / F#m / B / C#m

Aunque todo esto de los acordes parece puro capricho de un tío de hace mil años, lo cierto es que cada acorde tiene su función dentro de un tono. Ya hablaremos de esto en un futuro. De momento 3 palabras que os pueden ayudar a la hora de componer:

- **ACORDE DE TONICA:** Es el que se forma sobre el primer grado de la escala, es decir, es el I. En el tono de C, sería C.

- ACORDE DE SUBDOMINANTE: Se forma sobre el cuarto grado de la escala, es decir, es el IV. En el tono de C sería F. También tiene tendencia subdominante el II.
- ACORDE DE DOMINANTE: Se forma en el quinto grado, es decir, el V. Tiene mucha fuerza sonora y suele ir a desembocar a la tónica de su tono. En C sería G.

Esto visto a modo practico, analicemos un tema. ¿Qué os parece otra vez "*Esta noche tengo mas de lo normal*"?: C / Am / Em / F / G / C

Para empezar, el tono es C. ¿sí o no?. ¡Sí!. Vemos que el primer acorde que aparece es la tónica (C), luego viene un Am (que es el VI de C), luego un Em (es el III de C), luego un F (el IV, el subdominante), luego el G (el V, el dominante) y vuelve al C. La progresión esta clara: Parte de la tónica, se enrolla con acordes del mismo tono y al final la resolución típica Subdominante, Dominante y Tónica. Aquí se ve claramente lo que hemos dicho antes de la dominante, su tendencia natural es ir a parar a la tónica.

Esto puede servir para empezar a componer, aunque yo soy de los que pienso que un autor no esta constantemente pensando en que " el acorde que viene debe ser la quinta aumentada de la tónica para que así la resolución bla,bla,bla...". Supongo que muchas veces es intuición, otras muchas experiencia y algunas pocas, análisis profundo. También es cierto que hay que conocer esto, ya que como dijo mi profesor: "en esta canción que esta en el tono de G, he metido un acorde de Cm. Ya sé que no es del tono, pero lo pongo porque a mí me gusta". La moraleja es clara, sobre gustos no hay nada escrito, pero ¡cuidadin! Hay que saber que ese Cm no es del tono de G. No lo pongamos por error, si no porque nos sale de lostrastes.

SOLUCIONES:

1. G
2. A
3. B
4. E

CÍRCULO DE ACORDES

1

| | | | | | | |
|----------|-----------|-----------|----------|----------|-----------|---------------|
| C | Dm | Em | F | G | Am | B dim. |
| | | | | | | |
| | | | | | | |
| I | II | III | IV | V | VI | VII |
| | | | | | | |

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









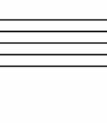
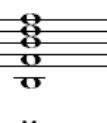
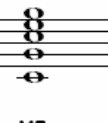

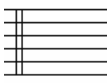
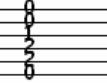

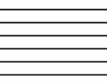
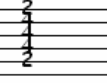
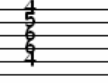
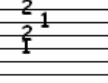
| | | | | | | |
|----------|-----------|-----------|----------|-----------|-----------|----------------|
| G | Am | Bm | C | Dm | Em | F# dim. |
| | | | | | | |
| | | | | | | |
| I | II | III | IV | V | VI | VII |
| | | | | | | |









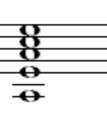
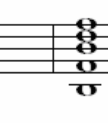
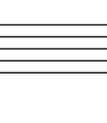
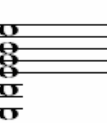
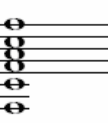
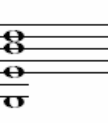

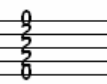

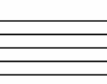
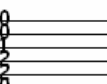

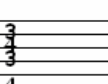
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| | | | | | | |
|----------|-----------------|-----------|-----------|----------|-----------|---------------|
| F | Gm 3 fr. | Am | Bb | C | Dm | E dim. |
| | | | | | | |
| | | | | | | |
| I | II | III | IV | V | VI | VII |
| | | | | | | |

22

| | | | | | | |
|----------|-----------|------------|----------|----------|-----------|----------------------|
| D | Em | F#m | G | A | Bm | C# dim. 5 fr. |
| | | | | | | |
| | | | | | | |
| I | II | III | IV | V | VI | VII |
| | | | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| E | F#m | G#m 4 fr. | Am | B | C#m 4 fr. | D# dim. |
|  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |
| I | II | III | IV | V | VI | VII |
|  |  |  |  |  |  |  |

| | | | | | | |
|--|--|--|--|---|---|---|
| A | Bm | C#m 4 fr. | D | E | F#m | G# dim. |
|  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |
| I | II | III | IV | V | VI | VII |
|  |  |  |  |  |  |  |



5º UNIDAD

ESCALAS Y ACORDES

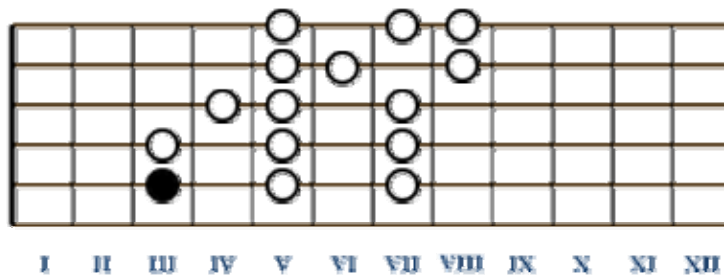
Lección 5

Escalas mayores

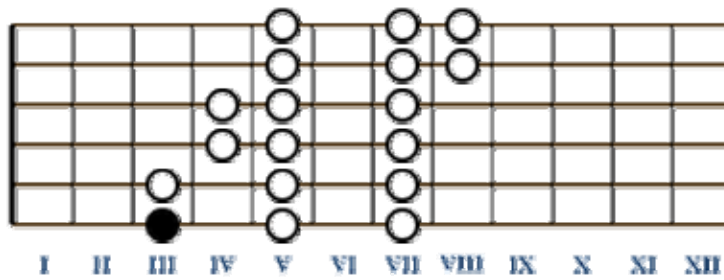
Bueno, ya cansados de teoría vamos a ver si ponemos en práctica algunas cosas aprendidas hasta ahora. Se trata de tocar escalas mayores a modo de improvisación. Eso sí, es necesario saber sacar el tono en el que esta cualquier canción (véase la lección 4). Varias ideas claras e importantes son:

- Las posiciones de escalas que más abajo encontrareis sirven para todos los tonos, es decir, se pueden mover sin ningún problema a lo largo del mástil. Eso sí, es **básico e imprescindible** colocarlas en su posición correcta.
- Para esto, os he marcado la tónica en negro. Es decir, si tocamos un tema en C hay que colocar la tónica en un traste y cuerda que sea C... De ahí que veáis que hay dos tipos de escalas (hay mas pero bueno...): con la tónica en la 5ª y con la tónica en la 6ª. Por lo tanto en un tema en C usaremos o la posición de la 5ª con la tónica en el traste 3 o la posición de la 6ª en el traste 8.
- Todas las posiciones tienen el mismo sonido (ya que la escala de C la forman las mismas notas estemos donde estemos en el mástil, aunque +/- aguda-grave) se trata de que sea cómodo de tocar. Por ej. Si estamos tocando un tema en C usando la escala de la 5ª y el tema pasa al tono de G sería ilógico usar la misma posición pero subiéndonos al mástil hasta el traste 10. ¡No es que no se pueda hacer, es que no es cómodo!. Usaríamos entonces la escala con la tónica en la 6ª y en el 3 traste de esa cuerda que es G.....de hecho en las posiciones que hay en el dibujo veréis que la primera esta en C y la segunda en G.
- Los solos se consiguen combinando con velocidad y *feeling* las notas que forman la escala. De todos modos el único secreto es machacarnos estas escalas y tocarlas 2.000 veces cada una. Veréis como entran el cualquier tema.

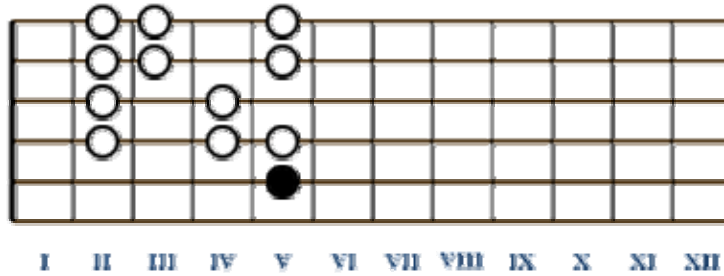
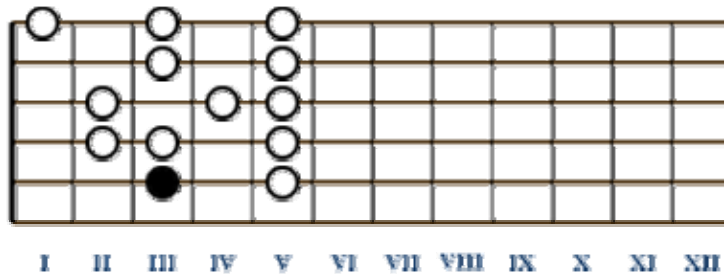
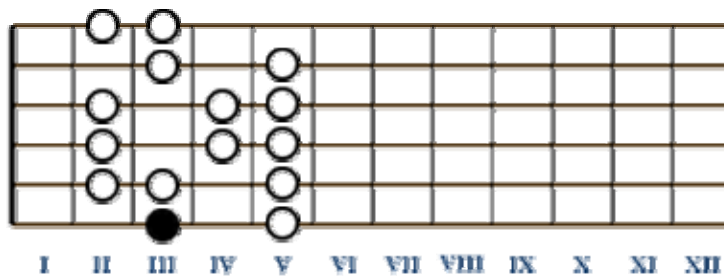
Posición con tónica en la 5ª



Posición con tónica en la 6ª



Otras posiciones de escala mayor



Lección 6

La escala menor pentatónica

Si en la lección anterior ya empezamos a usar las escalas mayores, ahora vamos con las menores y en especial la mas usada por los guitarristas de todo el mundo, Es la "escala menor penta tónica". Más que explicar que notas la forman y cansaros con mas teoría, pasemos a ver unos consejos de cómo usarla.

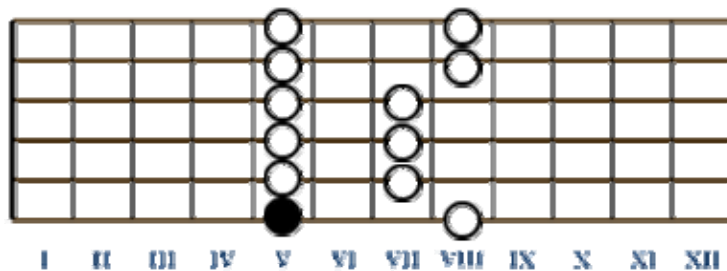
Ante todo una Regla de Oro: "**Una escala menor es igual a la mayor que esta 1,5 tonos por encima**". ¡Ohhhh! Es decir, un tema esta en C...pues bien tocaremos la escala menor que esta 1,5 tonos por debajo de C, o sea Am. Para saber que escala menor tocar en cada tono veamos el siguiente cuadrito (que a mí me gustan tanto).

| Tono del tema | Escala menor a usar |
|---------------|---------------------|
| C | Am |
| C# | A#m |
| D | Bm |
| D# | B#m (Cm) |
| E | C#m |
| F | Dm |
| F# | D#m |
| G | Em |
| G# | E#m (Fm) |
| A | F#m |
| A# | F##m (Gm) |
| B | G#m |

Como podréis comprobar, la escala menor a usar en cada tono coincide con el 6º grado de la escala diatónica mayor de ese tono. ¿ehhhh?. Que sí, vereis...¿en los acordes que forman el tono de G (p.ej.) cual es el 6º grado?. Efectivamente Em. ¡Ah, pues coinciden!. Si no te cuadra pégale un nuevo vistazo al cuadro de la lección 4.

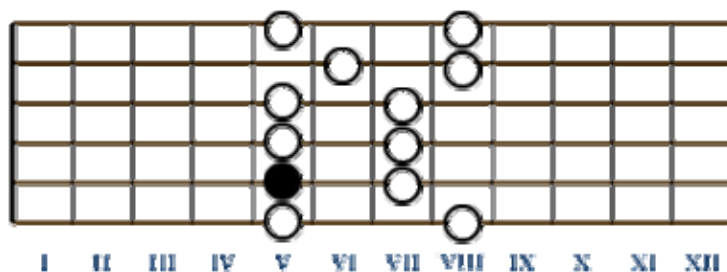
Bueno pues seguimos, como veis os pongo varias posiciones como en las mayores dependiendo de la cuerda en la que situemos la tónica.

Escala menor pentatónica con tónica en la 6ª



Como veis, esta escala esta en posición de Am por lo que la tocaremos cuando un tema este en el tono de C. OK?. Sigamos.....

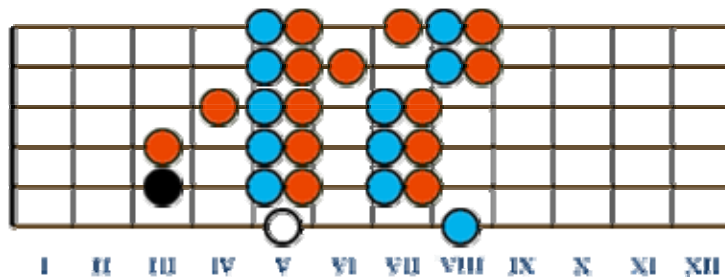
Escala menor pentatónica con tónica en la 5ª



En este caso la escala esta en Dm y la tocaremos cuando nos encontremos en un tono de F.

Bueno, hay mas posiciones pero para empezar son mas que suficientes. Lo que hay que tener muy claro es la relación escala mayor/escala menor penta tónica. Por ejemplo, y para que no hayan dudas os voy a poner en un grafico la escala mayor de C y la menor que le corresponde, es decir, Am. Así veréis las coincidencias entre las notas.

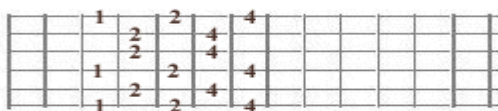
La escala mayor esta en rojo y la menor en azul. Las tónicas son la de la mayor en negro y la de la menor en blanco.



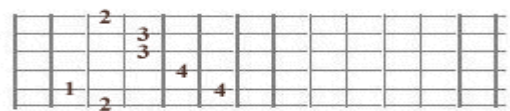
En este grafico podéis ver perfectamente y analizar las notas coincidentes entre las dos escalas. Siguiendo este dibujo podréis improvisar solos en el 90% de los temas (recordad que estas posiciones son "trasladables" por todo el mástil en función del tono en el que estemos). Mas adelante ya veremos el 10% restante.

SEMETRICAL SCALES

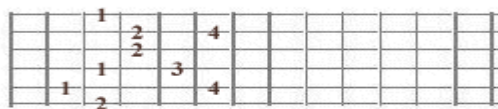
WHOLE TONE Whole Step - Whole Step



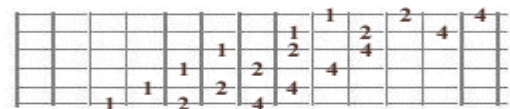
Whole Tone



Augmented Arpeggio



Augmented7 Arpeggio



Whole Tone



Augmented Arpeggio

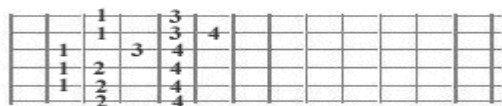


Extended Arpeggio

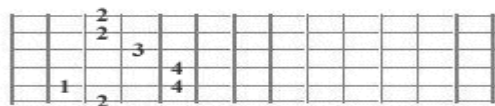


THE MAJOR MODES

MIXOLYDIAN
1 - 2 - 3 - 4 - 5 - 6 - b7



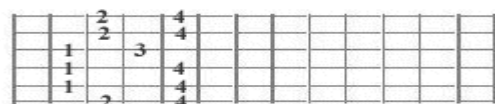
Mixolydian



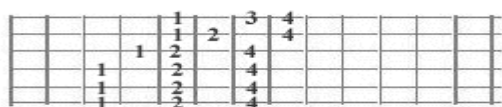
Major Arpeggio



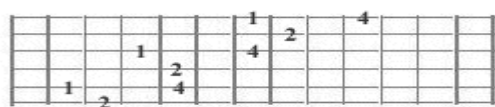
Dominant7 Arpeggio



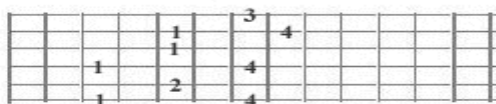
Major Pentatonic



Mixolydian



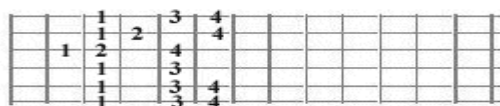
Major Arpeggio



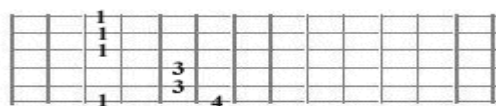
Extended Arpeggio

THE MAJOR MODES

Aeolian
1 - 2 - b3 - 4 - 5 - b6 - b7



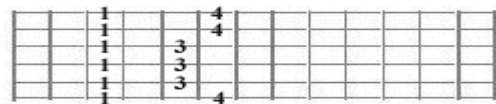
Aeolian



Minor Arpeggio



Minor7 Arpeggio



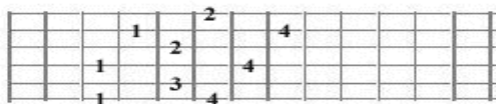
Minor Pentatonic



Aeolian



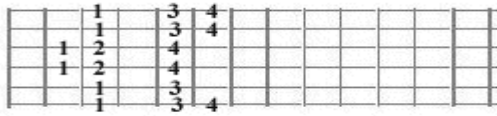
Minor Arpeggio



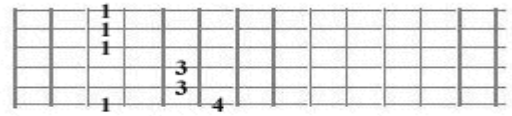
Extended Arpeggio

THE MAJOR MODES

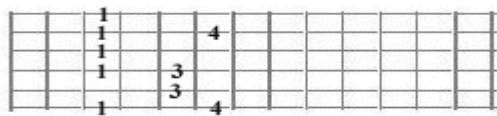
DORIAN 1 - 2 - b3 - 4 - 5 - 6 - b7



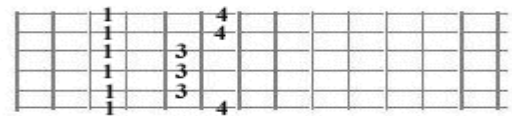
Dorian



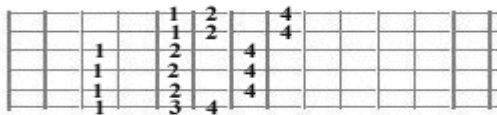
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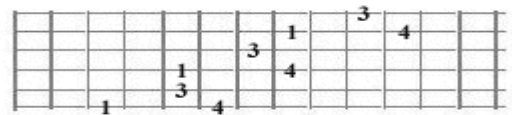
Minor7 Arpeggio



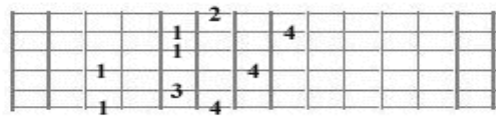
Minor Pentatonic



Dorian

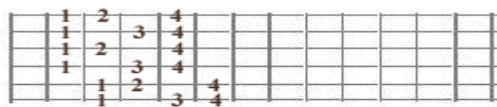


Minor Arpeggio

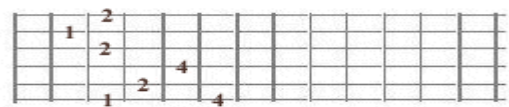


SEMETRICAL SCALES

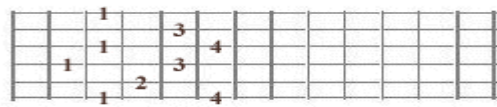
DIMINISHED Whole Step - Half Step



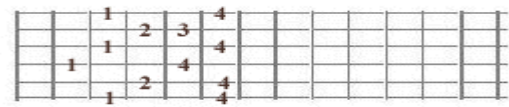
Diminished



Diminished Arpeggio



Diminished7 Arpeggio



Altered Pentatonic



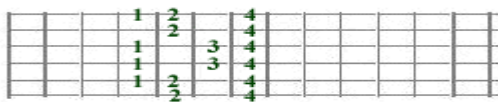
Diminished Arpeggio



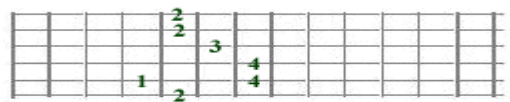
Extended Arpeggio

THE MAJOR MODES

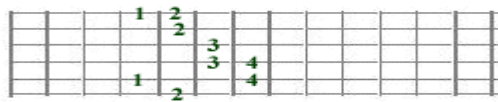
IONIAN (The Natural Major Scale) 1 - 2 - 3 - 4 - 5 - 6 - 7



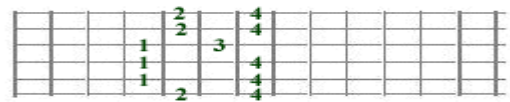
Ionian



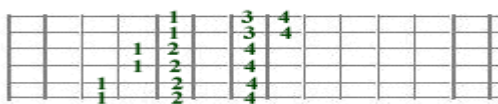
Major Arpeggio



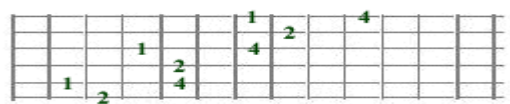
Major7 Arpeggio



Major Pentatonic



Ionian



Major Arpeggio



Extended Arpeggio

Patrones Escalares

Patrones Simetricos

LA menor Armonica



MI Frigio Mayor



LA menor Armonica



MI Frigio Mayor



LA menor Armonica



MI Frigio Mayor

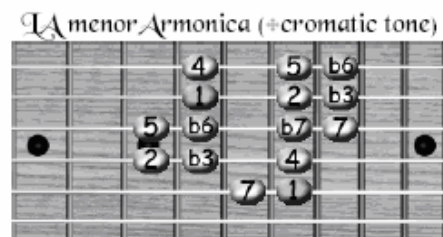
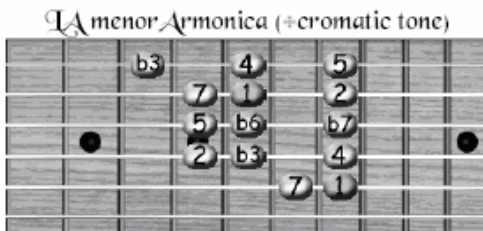


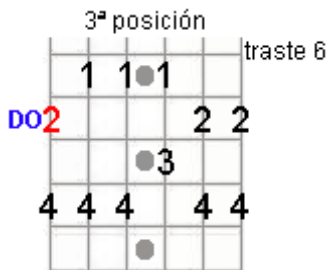
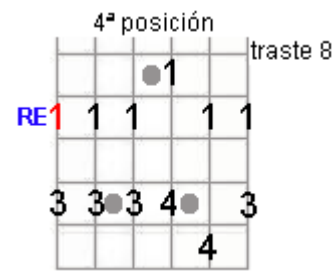
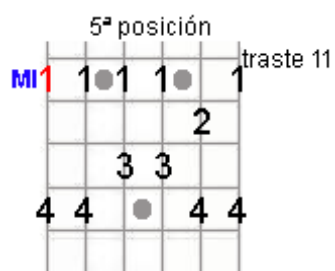
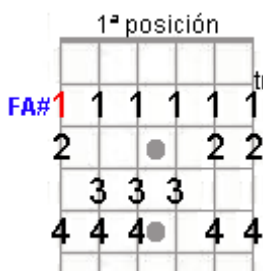
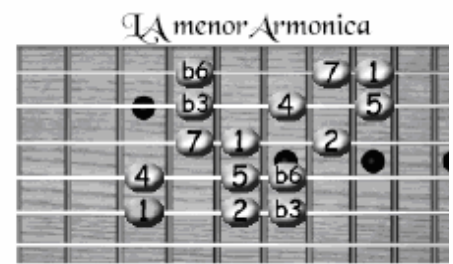
LA menor Armonica



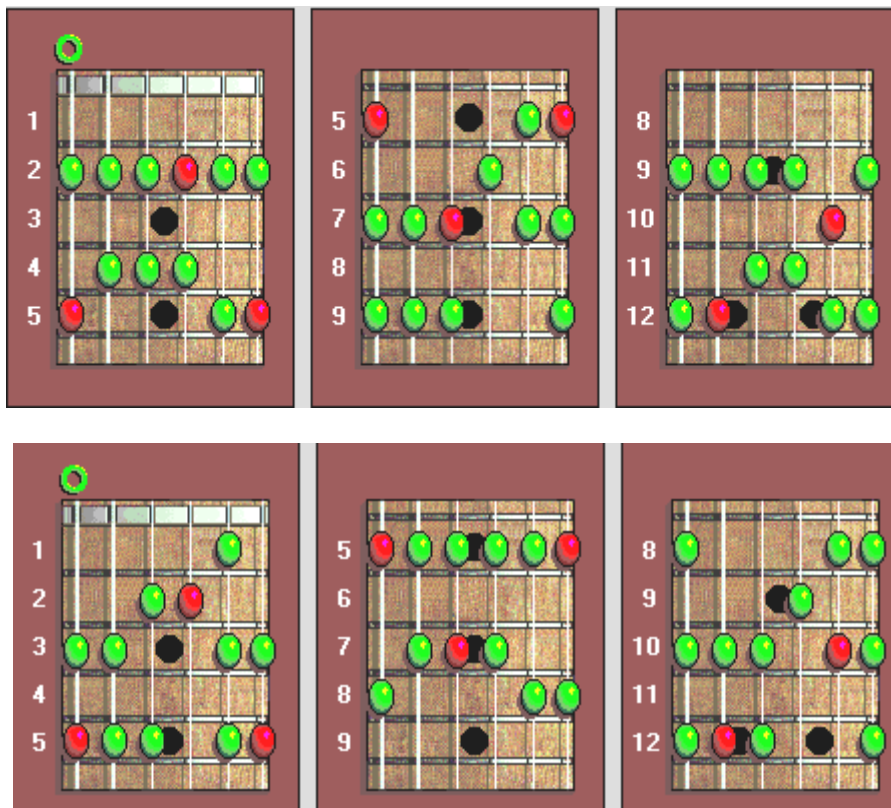


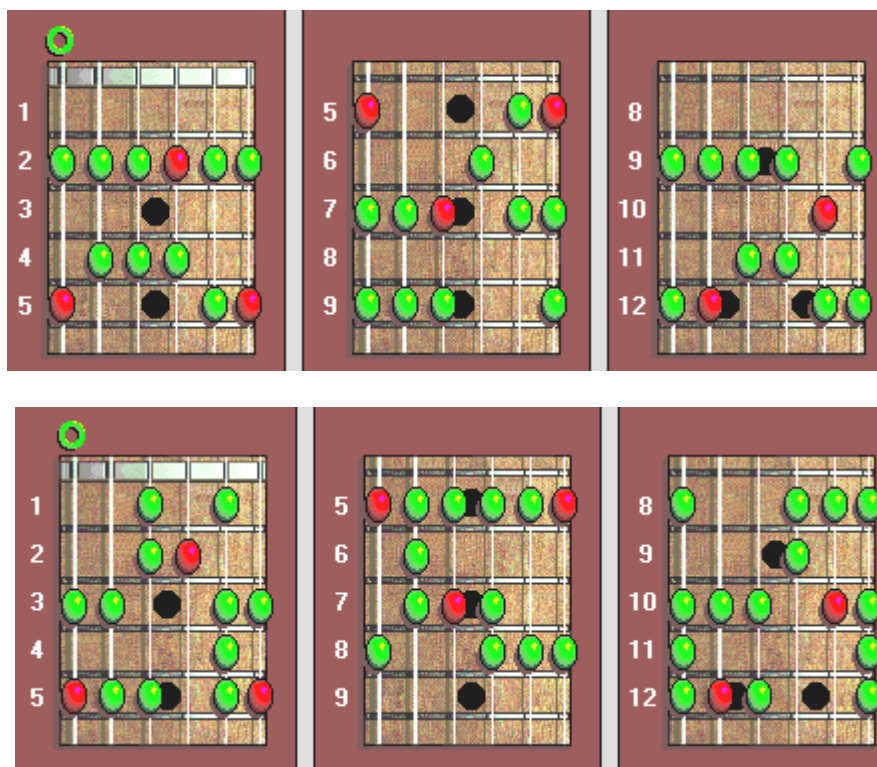
Patrones Estaticos





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| <p>5ª posición traste 10</p> <p>RE#1</p> <table border="1"> <tr><td>1</td><td>1</td><td>1</td><td>1</td><td>1</td></tr> <tr><td>2</td><td>2</td><td>•</td><td>•</td><td>2</td><td>2</td></tr> <tr><td></td><td></td><td>3</td><td>3</td><td></td></tr> <tr><td>4</td><td>4</td><td>4</td><td>4</td><td>4</td><td>4</td></tr> <tr><td></td><td></td><td></td><td>•</td><td></td></tr> </table> | 1 | 1 | 1 | 1 | 1 | 2 | 2 | • | • | 2 | 2 | | | 3 | 3 | | 4 | 4 | 4 | 4 | 4 | 4 | | | | • | | <p>4ª posición traste 7</p> <p>DO#1</p> <table border="1"> <tr><td></td><td></td><td></td><td>1</td><td></td></tr> <tr><td>1</td><td>1</td><td>•</td><td>2</td><td>1</td><td>1</td></tr> <tr><td></td><td></td><td></td><td>2</td><td></td></tr> <tr><td>3</td><td>3</td><td>3</td><td>4</td><td>3</td></tr> <tr><td>4</td><td>4</td><td>•</td><td>•</td><td>4</td><td>4</td></tr> </table> | | | | 1 | | 1 | 1 | • | 2 | 1 | 1 | | | | 2 | | 3 | 3 | 3 | 4 | 3 | 4 | 4 | • | • | 4 | 4 | <p>3ª posición traste 5</p> <p>SI2</p> <table border="1"> <tr><td>1</td><td>1</td><td>1</td><td></td><td></td></tr> <tr><td>2</td><td>2</td><td>•</td><td>1</td><td>1</td></tr> <tr><td></td><td></td><td>3</td><td></td></tr> <tr><td>4</td><td>4</td><td>4</td><td>•</td><td>4</td><td>3</td><td>3</td></tr> <tr><td></td><td></td><td></td><td></td><td>4</td><td></td></tr> </table> | 1 | 1 | 1 | | | 2 | 2 | • | 1 | 1 | | | 3 | | 4 | 4 | 4 | • | 4 | 3 | 3 | | | | | 4 | | | | |
| 1 | 1 | 1 | 1 | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | 2 | • | • | 2 | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | 3 | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | 4 | 4 | 4 | 4 | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 1 | 1 | • | 2 | 1 | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | 3 | 3 | 4 | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 1 | 1 | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | 2 | • | 1 | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| <p>2ª posición traste 3</p> <p>SOL#1</p> <table border="1"> <tr><td></td><td></td><td></td><td>•</td><td></td></tr> <tr><td>1</td><td>1</td><td>1</td><td>1</td><td>1</td><td>1</td></tr> <tr><td>2</td><td></td><td></td><td>•</td><td>2</td><td>2</td></tr> <tr><td></td><td></td><td>3</td><td>3</td><td>3</td></tr> <tr><td>4</td><td>4</td><td>4</td><td>•</td><td>4</td><td>4</td></tr> </table> | | | | • | | 1 | 1 | 1 | 1 | 1 | 1 | 2 | | | • | 2 | 2 | | | 3 | 3 | 3 | 4 | 4 | 4 | • | 4 | 4 | <p>1ª posición traste 1</p> <p>FA#1</p> <table border="1"> <tr><td></td><td></td><td>1</td><td>1</td><td></td></tr> <tr><td>1</td><td>2</td><td>2</td><td>1</td><td>1</td></tr> <tr><td></td><td></td><td></td><td>•</td><td></td></tr> <tr><td>3</td><td>3</td><td>4</td><td>4</td><td>3</td><td>3</td></tr> <tr><td>4</td><td></td><td></td><td>•</td><td>4</td><td>4</td></tr> </table> | | | 1 | 1 | | 1 | 2 | 2 | 1 | 1 | | | | • | | 3 | 3 | 4 | 4 | 3 | 3 | 4 | | | • | 4 | 4 | <p>5ª posición traste 10</p> <p>MI1</p> <table border="1"> <tr><td></td><td></td><td>1</td><td>1</td><td></td></tr> <tr><td>1</td><td>•</td><td>2</td><td>2</td><td>•</td><td>1</td><td>1</td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>3</td><td>3</td><td>4</td><td>4</td><td>3</td><td>3</td></tr> <tr><td>4</td><td></td><td></td><td>•</td><td>4</td><td>4</td></tr> </table> | | | 1 | 1 | | 1 | • | 2 | 2 | • | 1 | 1 | | | | | | 3 | 3 | 4 | 4 | 3 | 3 | 4 | | | • | 4 | 4 |
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6° UNIDAD



ACORDES

CIFRADO LITERAL

Nombre de las Notas Musicales en el Cifrado Literal Americano

A B C D E F G
LA SI DO RE MI FA SOL

Nombre de Acordes

A = LA MAYOR

Am = LA MENOR

A 7 = LA MAYOR SEPTIMA

Am7 = LA MENOR SEPTIMA

A# = LA SOSTENIDO MAYOR

A#m = LA SOSTENIDO MENOR

A#7 = LA SOSTENIDO MAYOR
SEPTIMA

A#m7 = LA SOSTENIDO MENOR
SEPTIMA

Ab = LA BEMOL MAYOR

Abm = LA BEMOL MENOR

Ab7 = LA BEMOL MAYOR
SEPTIMA

Abm7 = LA BEMOL MENOR
SEPTIMA

A Sus4 = La suspendido 4

A sus 2 = La suspendido 2

A+ = La Aumentada (Aug ó Aum)

A6 = La Sexta

A°m = La Disminuido Menor (Dim)

A9 = La Novena

A7sus4 = La Séptima Suspendido 4

A°7 = La semi disminuido Séptimo

C7(9) = La Séptima Novena

A7(#9) = La Séptima Novena
Aumentada

A7 (13) = La séptima Trecena

Am(M7) = La Menor Séptima de
Dominante

AM = La Mayor Mayor (Major ó
Maj)

C/B = Do con bajo en B

C(#5) = Do Quinta Aumentada

Cm7(b5) = Do 7ª de sensible ó
medio disminuido

Cm/ 7

ACORDES

Concepto. - Un acorde se compone de 3 o más sonidos superpuestos cuya ejecución es simultánea. Específicamente cuando el acorde tiene 3 sonidos

recibe el nombre de triada pero muchos teóricos le dan el nombre de tres notas. La estructura original de un acorde es la superposición de notas a distancia de terceras y sus elementos corresponden al tipo de acorde por ejemplo un acorde perfecto se compone de fundamental, tercera, quinta y octava.

Un acorde de 7ma se compone de Fundamental 3ª 5ª y 7ª

Un acorde de Sexta se compone de Fundamental 3ª 5ª y 6ª

Etc...

Clases de Acordes:-

Acordes Perfectos

Acordes Séptima

Ac. Mayor Séptima

Ac. Menor Séptima

Ac. Séptima de Dominante

Ac. Séptima de Sensible o
medio disminuido

Ac. Séptima disminuida ó

acorde sin cabeza

Ac. Acorde Mayor 7ª con 5ª

Aumentada

Ac. Menor de tónica ó menor

extendido etc...

Acordes de Sexta

Acordes Suspendidos

Acordes de Cuartas

Acordes Bitonales

Acordes Poli acordes

Acordes Manchas Sonoras

Acordes tensionados

El Cifrado Literal

El cifrado literal es muy usado en el ambiente popular y se basa en las mismas 7 letras originales a las que se le suma la calidad de acorde de 7ª y otra letra debajo de una diagonal cuando el acorde se halla invertido



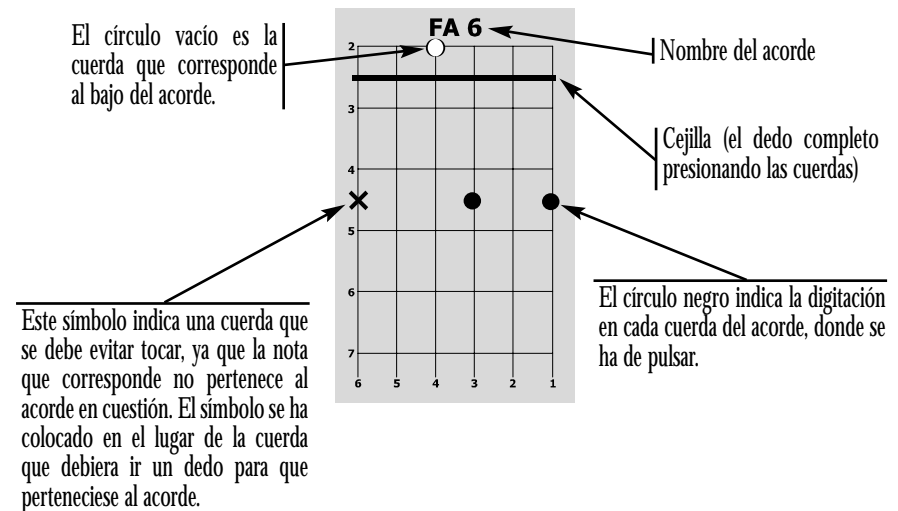
ACORDES PARA GUITARRA

Hay miles de posiciones distintas para acordes. En las páginas siguientes podrás encontrar una guía rápida de las 120 posiciones más sencillas, que te servirán para tocar la inmensa mayoría de las canciones. La notación de acordes que hemos elegido es la siguiente:

- Acordes **mayores**. En mayúscula.
Ejemplo: DÓ=Do mayor.
- Acordes **mayores sexta**.
Ejemplo: DÓ6=Do mayor sexta.
- Acordes **mayores séptima**.
Ejemplo: DÓ7=Do mayor séptima.
- Acordes **mayores séptima mayor**.
Ejemplo: DÓmaj7=Do mayor séptima mayor.
- Acordes **mayores novena**.
Ejemplo: DÓ9=Do mayor novena.
- Acordes **aumentados**.
Ejemplo: DO+=Do aumentado.
- Acordes **disminuídos**.
Ejemplo: DOº=Do disminuído.
- Acordes **menores**. En minúscula.
Ejemplo: do=Do menor.
- Acordes **menores sexta**.
Ejemplo: do6=Do menor sexta.
- Acordes **menores séptima**.
Ejemplo: do7=Do menor séptima.

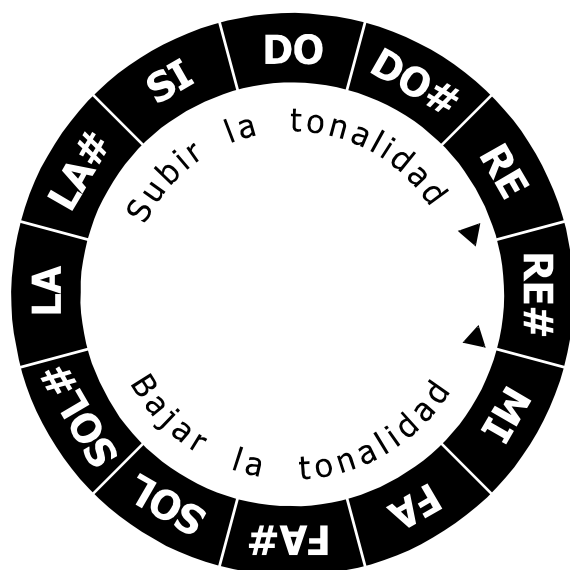
Cómo leer el diagrama de acordes

Cada diagrama de acordes está compuesto por seis líneas verticales (que representan las seis cuerdas de la guitarra), ordenadas (de izquierda a derecha) de la cuerda más grave a la más aguda. Los trastes están numerados (ya que algunos acordes ocupan posiciones bajas en la guitarra). El resto de símbolos que aparecen en el gráfico son los siguientes:



El cambio de tono de las canciones

Una de las cosas más interesantes, y que te animo a que practiques hasta hacerlo instantáneamente, es el cambio de la tonalidad de una canción. Muchas veces el tono que se ofrece no es el más adecuado para el grupo que va a cantar la canción. Por eso, es importante tener habilidad para cambiar el tono según las necesidades. Hacerlo no es difícil y es una cuestión de práctica. Para realizar los cambios te puedes ayudar con el gráfico adjunto, hasta que vayas teniendo la seguridad para hacerlo de memoria.



El gráfico te indica, mediante dos flechas, la dirección que tienes que seguir para aumentar o disminuir el tono de una determinada canción. Las notas están colocadas en celdas, que suponen cada una un semitono de la escala musical. Recuerda que, por ejemplo, LA# es lo mismo que SI. Para subir una canción un tono, tendremos que "avanzar", en el sentido de las agujas del reloj, dos casillas y transformar cada nombre de acorde por el correspondiente, dos casillas más adelante. Así, un acorde de DO se transformará en un acorde de RE, un acorde de mi7 de transformará en un fa#7 y así sucesivamente.

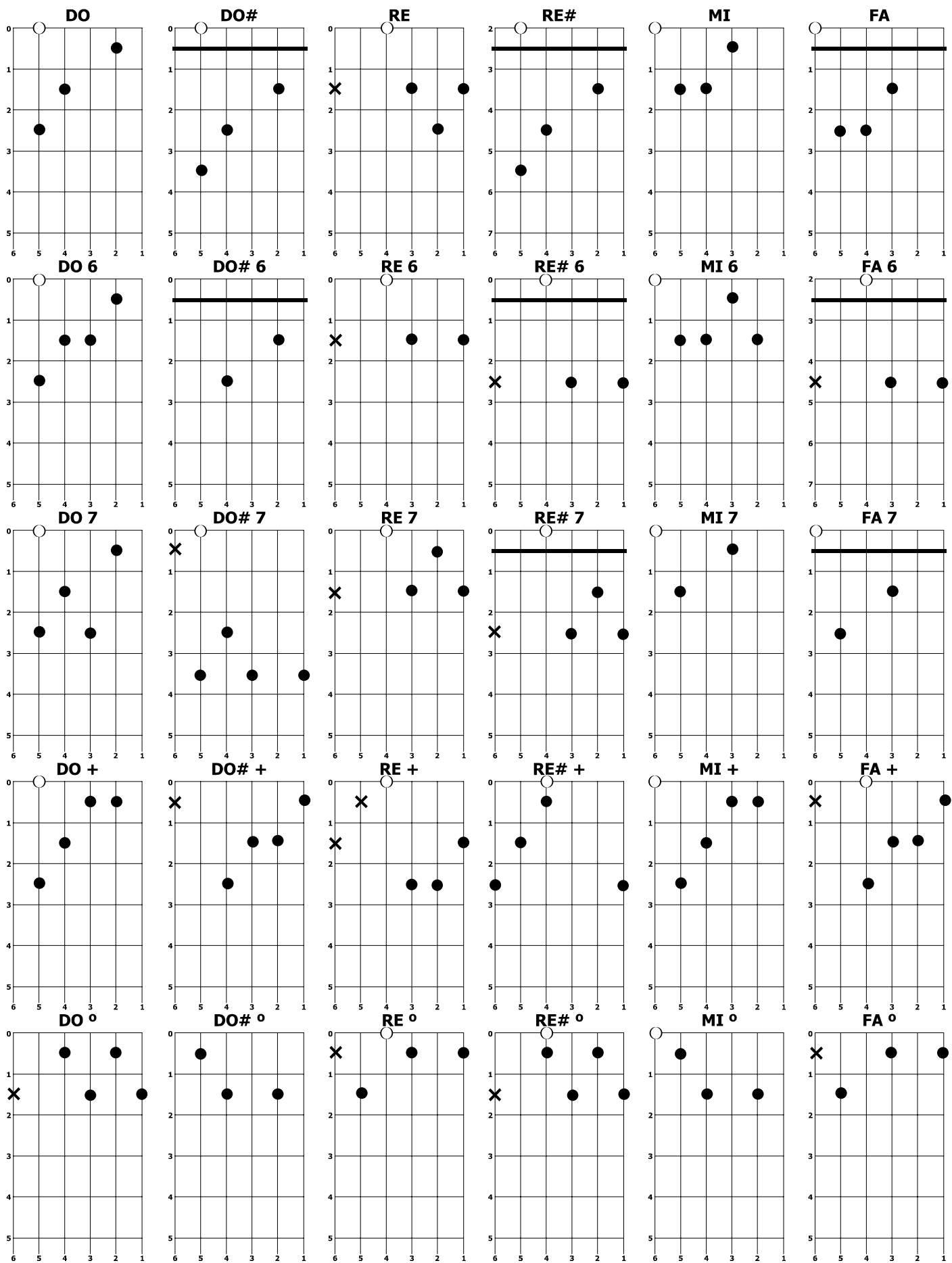
Para bajar el tono de una canción el proceso es el mismo, siguiendo el sentido inverso de las agujas de reloj en el gráfico. Por ejemplo, para bajar tono y medio una canción, retrocederíamos tres casillas (tres semitonos); un acorde de DO se transformaría, de esta forma, en un acorde de LA, y un acorde de la se transformaría en un fa#.

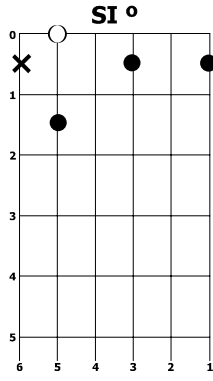
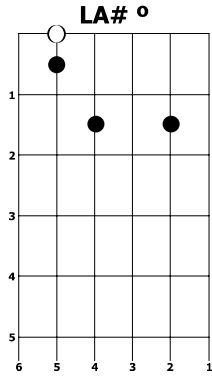
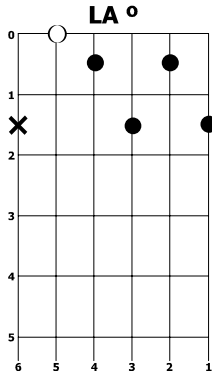
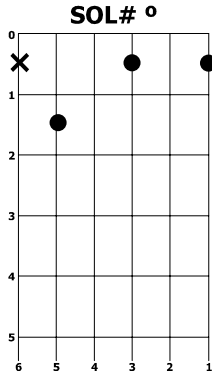
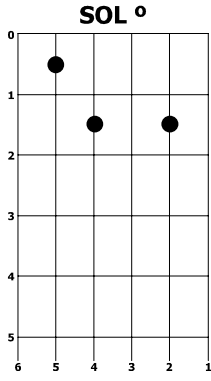
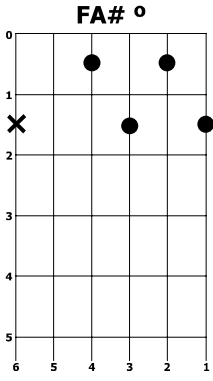
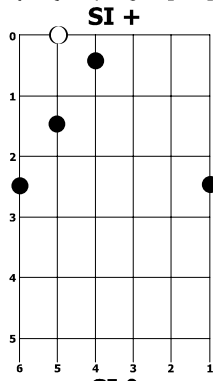
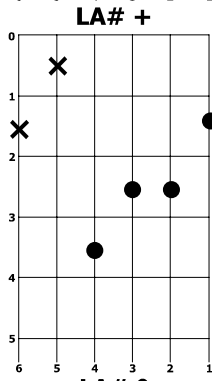
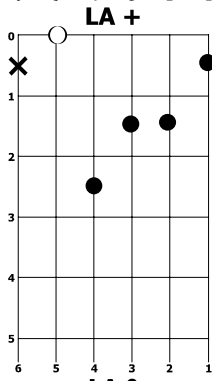
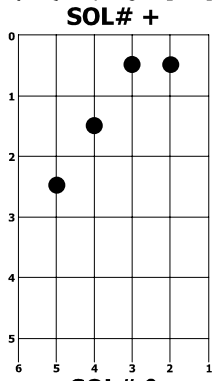
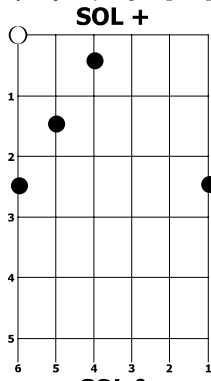
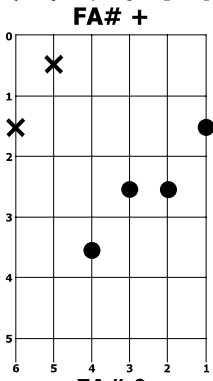
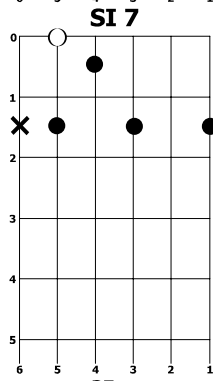
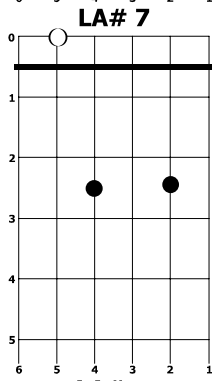
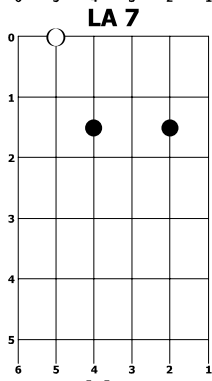
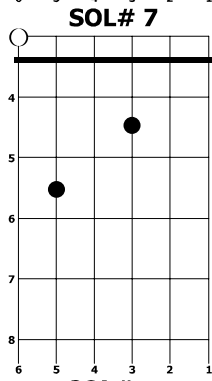
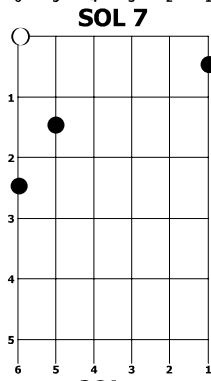
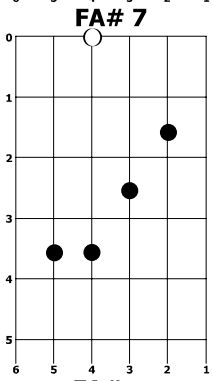
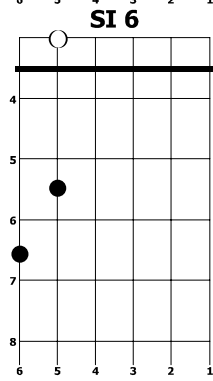
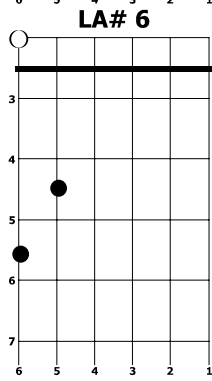
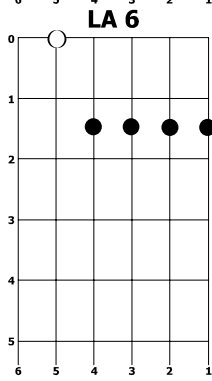
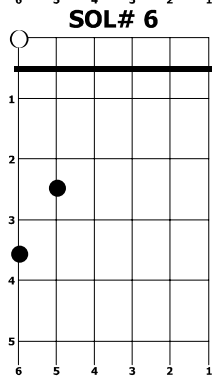
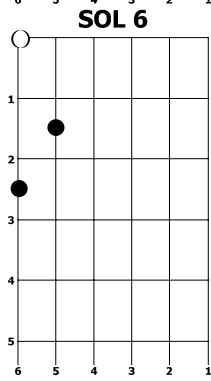
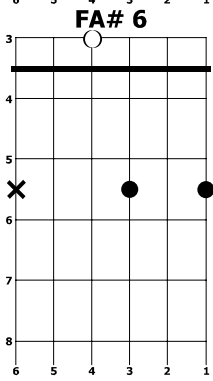
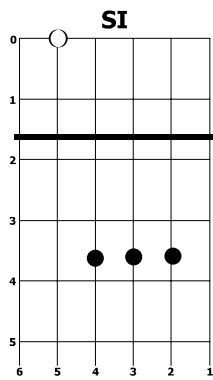
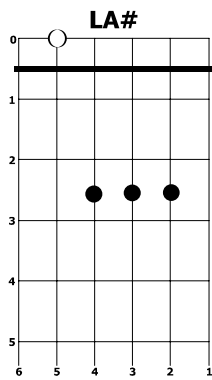
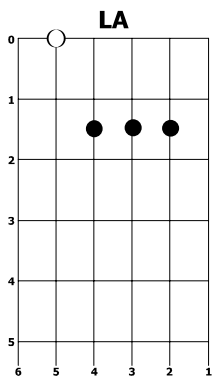
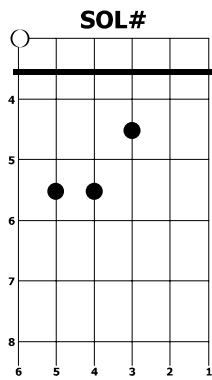
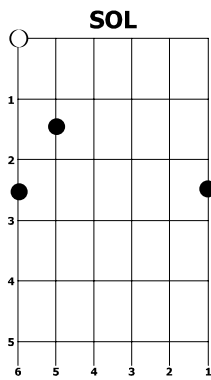
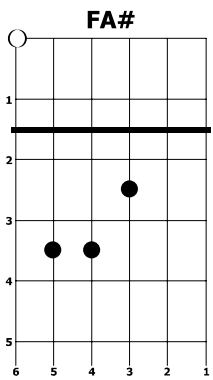
Las características del acorde (mayor, menor, séptima, etc.) no se ven afectadas a la hora de cambiar una tonalidad: los acordes mayores seguirán siendo mayores, y los acordes de séptima igualmente seguirán siendo un acorde de séptima.

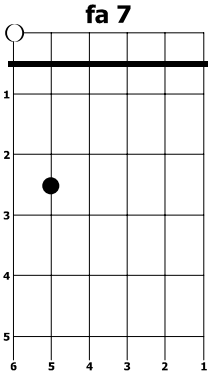
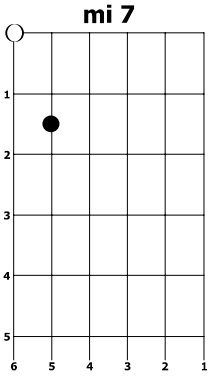
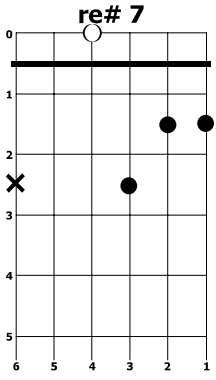
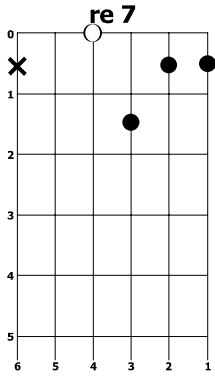
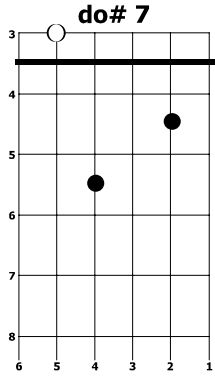
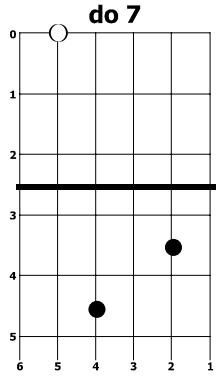
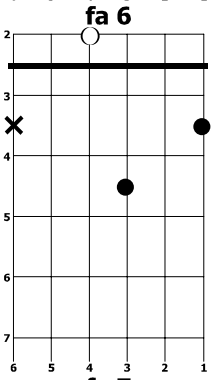
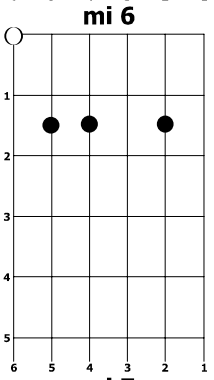
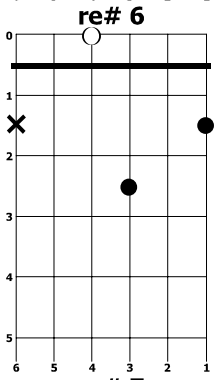
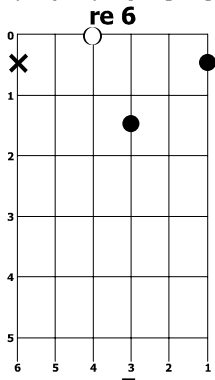
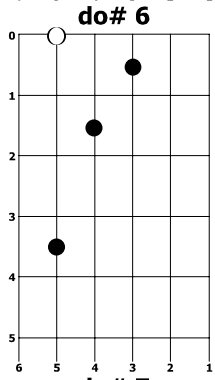
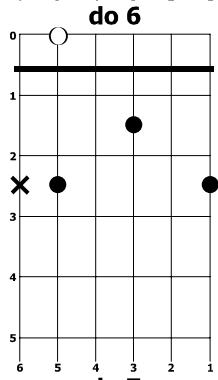
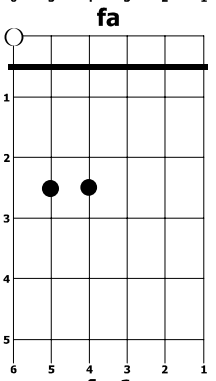
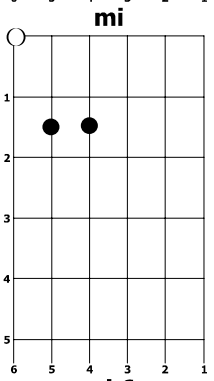
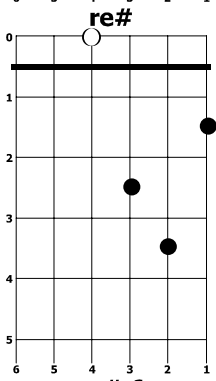
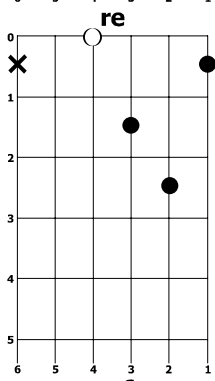
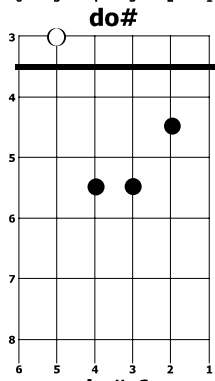
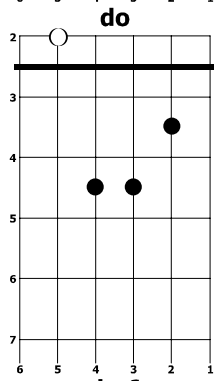
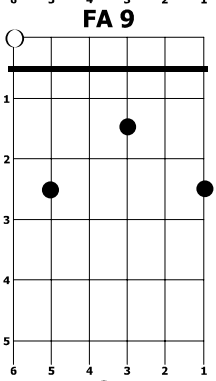
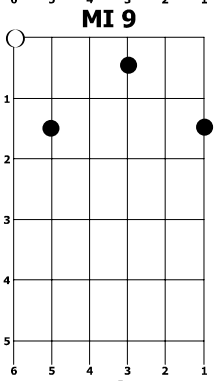
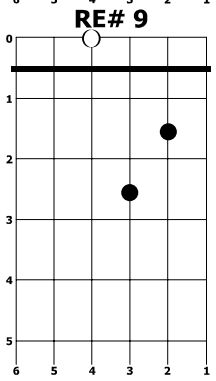
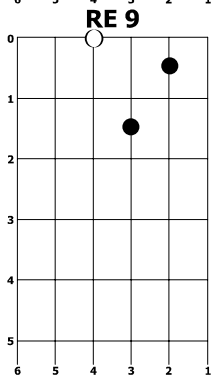
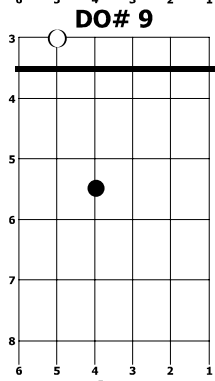
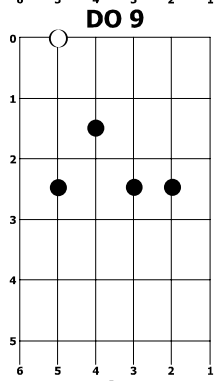
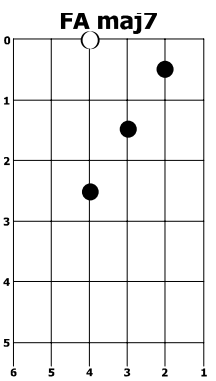
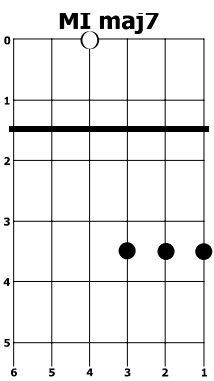
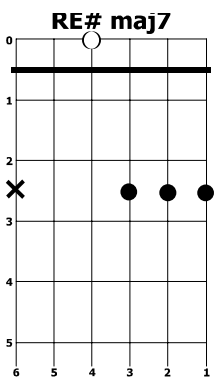
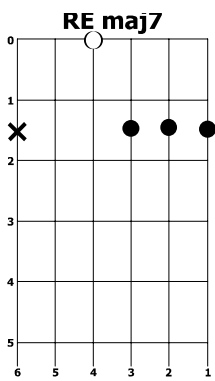
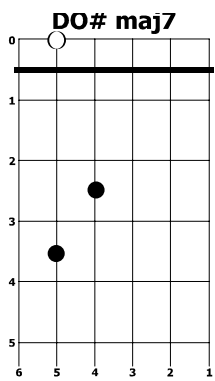
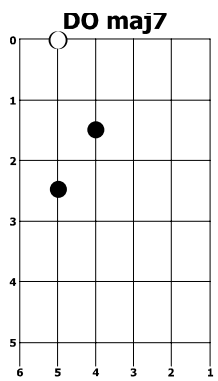
Te recomendamos que prepares con antelación los cantos, considerando las tonalidades más adecuadas para cada ocasión.

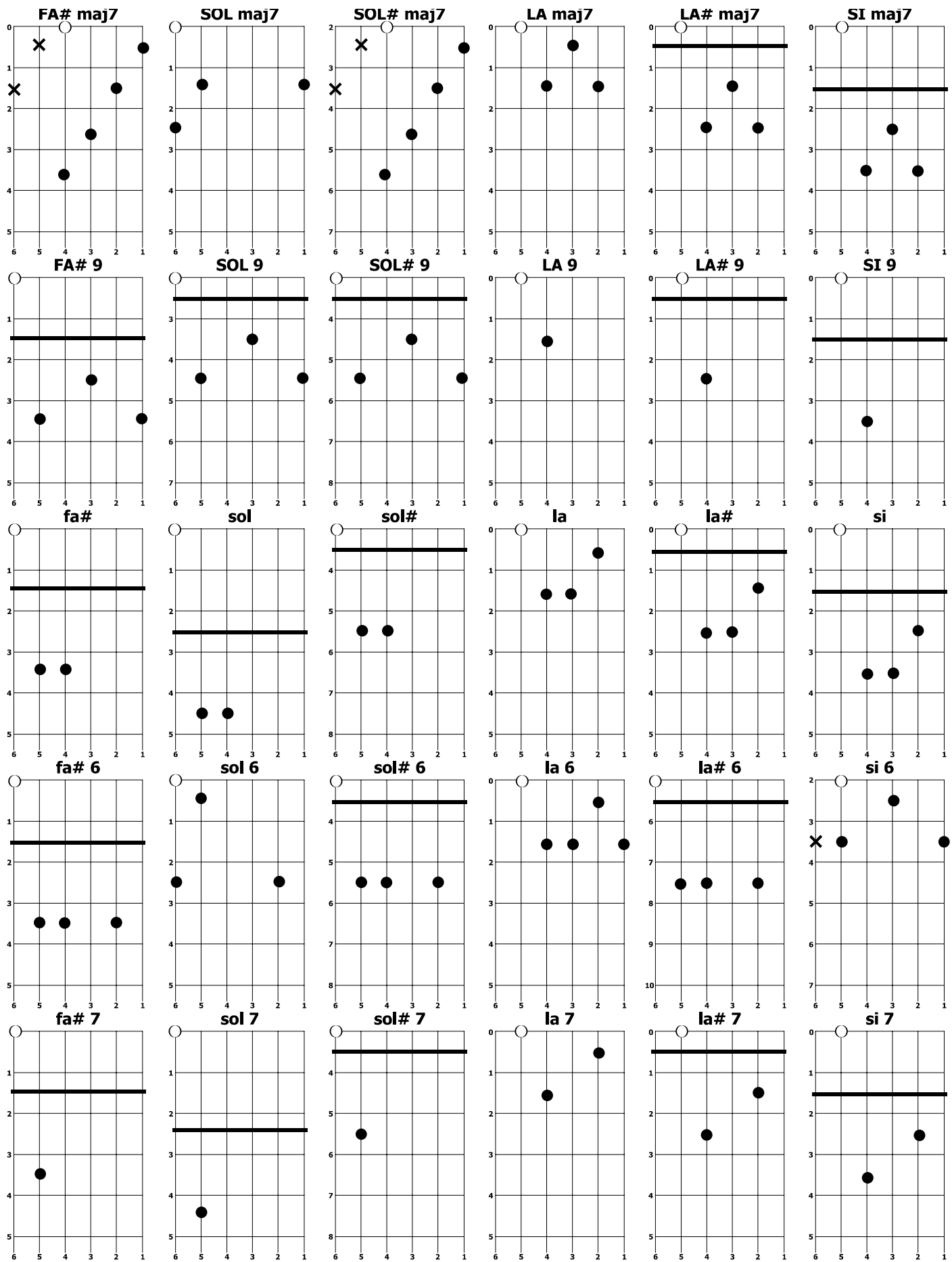
La preparación y el ensayo previos son muy importantes para que la música cumpla su misión de acompañamiento y alabanza sin que haya problemas.

Te animo a que practiques los cambios de tono y te acostumbres a hacerlos mentalmente.









GUITAR CHORD CHARTS/ACORDES DE GUITARRA

The following symbols are used in the guitar diagrams:

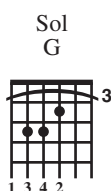
Barre
 String not to be played
 Open String to be played
 Augmented chord
 Diminished chord
 Half diminished chord
 (includes a minor seventh)

—
 x
 o
 aug (*) aum
 dim (°) dis
 ø

Símbolos que se utilizan en los acordes de guitarra:

Cejilla
 Cuerda apagada (la cuerda indicada no se toca)
 Cuerda suelta (la cuerda se toca al aire)
 Acorde aumentado
 Acorde disminuido
 Acorde disminuido con séptima menor

The number to the right of some of the diagrams indicates the fret at which the chord is to begin.



El número que se encuentra a la derecha de algunos diagramas indica el traste en que comienza el acorde.

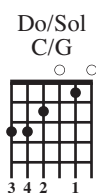
The numbers which appear at the bottom of the diagram make reference to the left hand fingering.



Los números que aparecen en la parte inferior del diagrama hacen referencia a la digitación.

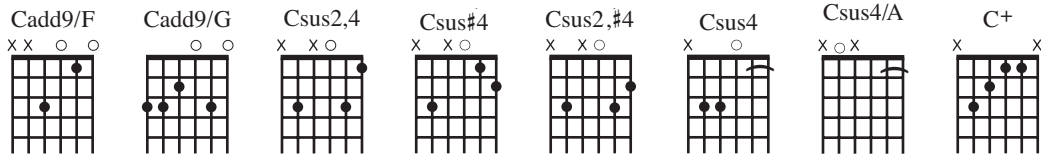
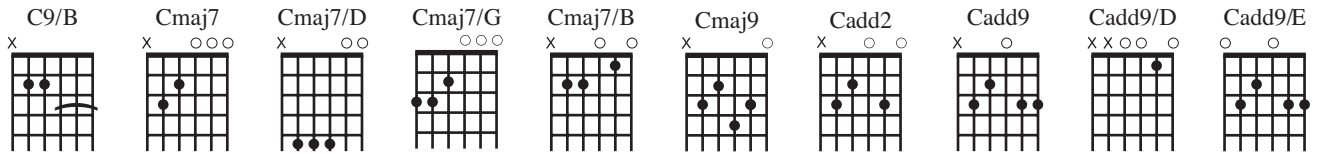
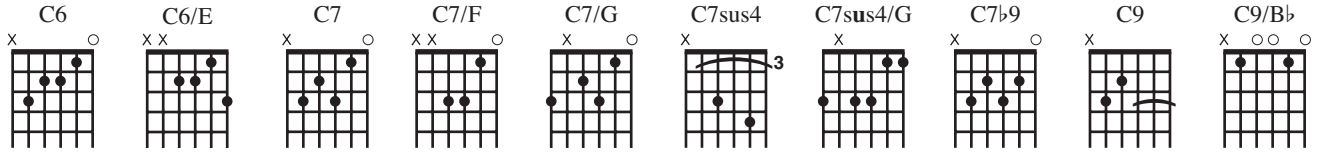
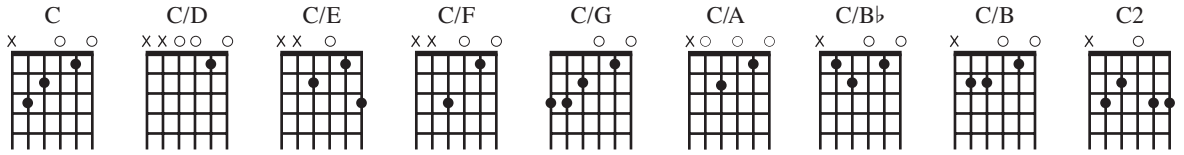


Some chord labels have a slash (/) in between two letters. The letter before the slash indicates the chord which needs to be played. The letter following the slash indicates the bass note which needs to be played, either as the lowest tone on the guitar or keyboard, or by the bass player. In the following example, C/G indicates that a C chord should be played with the note G sounding in the bass. Playing this as the bass note is not absolutely necessary, but is helpful for the voice leading of the piece.

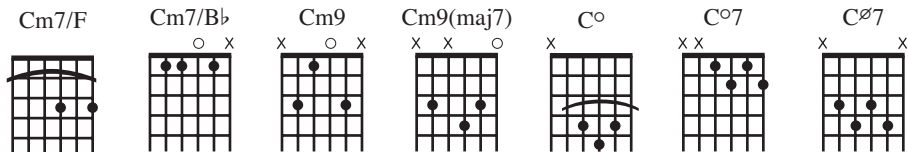
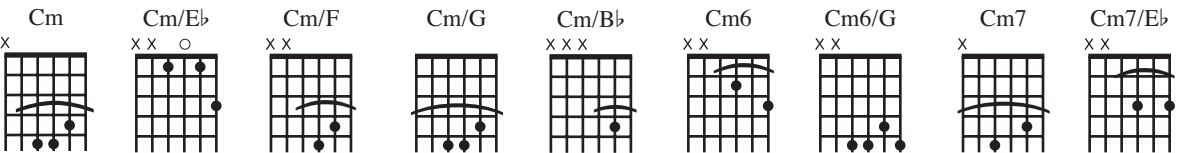


Algunos nombres de los acordes tienen una diagonal (/) entre dos notas. La nota a la izquierda de la diagonal indica el acorde que se debe tocar. La nota a la derecha de la diagonal indica la nota del bajo para el acorde que se debe tocar en la guitarra, el teclado o el bajo. Por ejemplo, en Do/Sol (C/G) se toca el acorde Do (C) sobre la nota de Sol (G) en el bajo. Aunque no es necesario tocar la nota del bajo, su ejecución ayuda a definir el movimiento de las voces de la estructura musical.

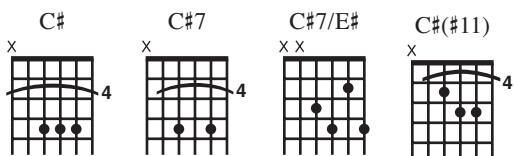
C



Cm



C#



C#m

C#m C#m/A \flat C#m/B C#m/B# C#m7 C#m7/B C#m add11 C# \circ C# \circ 7

C# \circ 7

D \flat

D \flat D \flat /F D \flat /A \flat D \flat /C D \flat 6 D \flat maj7 D \flat add9 Dadd9/F# D \flat sus2

D

D D/E D/F# D/G D/A D/B D/C D/C# D(\flat 6)

D6 D6,9 D6/F# D6/A D7 D7/F# D7/G D7/A D7/C D7(\flat 9)

D7sus4 D9 D9/F# D9sus4 D13 Dmaj7 Dmaj7/A Dmaj7/F# Dadd6,9 Dadd9

Dadd9/F# Dadd9/A Dsus2 Dsus2/C Dsus2,4 Dsus4 Dsus4/A Dsus4/C

Dm

Dm Dm/E Dm/F Dm/G Dm/A Dm/C Dm6 Dm6/A Dm7

Dm7/F Dm7/G Dm7/C Dm7 add11 Dmadd9 D \circ D \circ 7 D \emptyset 7 D(no 3)

| | | | | | | | | | | |
|-----------|----------------|----------|------------|--------|---------|--------|-------|---------|--------|--------|
| D# | D#+ x x o o | D#m | D#o7 | D#o7/A | D#o7 | | | | | |
| | | | | | | | | | | |
| Eb | Eb | Eb/F | Eb/A | Eb/Bb | Eb/C | Eb/D | Eb7 | Eb7sus4 | Eb7/Db | |
| | | | | | | | | | | |
| | Eb9 | Ebmaj7 | Ebm | Ebm6 | Ebm6/Bb | Ebm7 | | | | |
| | | | | | | | | | | |
| E | E | E/F# | E/G# | E/A | E/B | E/C# | E/D | E6 | E7 | |
| | | | | | | | | | | |
| | E7/G# | E7/A | E7/B | E7/D | E7(#9) | E7sus4 | E9 | E9/D | Emaj7 | Emaj9 |
| | | | | | | | | | | |
| | Emaj9/D# | E add6,9 | Eadd9 | Esus2 | Esus2,4 | Esus4 | | | | |
| | | | | | | | | | | |
| Em | Em | Em/F# | Em/G | Em/A | Em/B | Em/D | Em/D# | Em2 | Em6 | |
| | | | | | | | | | | |
| | Em6/G | Em6/C# | Em7 | Em7/G | Em7/A | Em7/B | Em7/D | Em9 | Em11 | Emadd9 |
| | | | | | | | | | | |
| | Em add11 | Eo | Eo7 | Eo7 | E(no3) | | | | | |
| | | | | | | | | | | |

| | | | | | | | | | |
|------------|-----------|--|--|--|--|--|--|--|--|
| F | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |
| | Fm | | | | | | | | |
| | | | | | | | | | |
| F# | | | | | | | | | |
| | | | | | | | | | |
| F#m | | | | | | | | | |
| | | | | | | | | | |

| | | | | | | | | | | | | |
|-----------------------|------------------------|------------------------------------|------------------------------------|------------------------------------|--------------------------------------|-----------------------------------|-------------------------------------|------------------------------------|--|------------------------------------|--|--|
| G^b | G ^b | G ^b /A ^b | G ^b /D ^b | | | | | | | | | |
| G | G | G/A | G/B | G/C | G/D | G/E | G/F | G/F [#] | G6 | | | |
| | G6/A | G6/B | G6/D | G6,9 | G6,9/D | G6,9/E | G7 | G7/A | G7/B | G7/D | | |
| | G7/F | G7sus2,4 | G7sus4 | G9 | G9/B | Gmaj7 | Gmaj7/A | Gmaj7/B | Gmaj7/D | Gmaj7/F [#] | | |
| | Gmaj9 | Gmaj9/A | Gmaj9/B | Gadd2 | Gadd9 | Gadd9/B | G add9/D | Solsus2 Gsus2 | Gsus2,4 | Gsus4 | | |
| | Solsus4 Gsus4 | Gsus4/D | Gm | Gm | Gm/A | Gm/B ^b | Gm/C | Gm/D | Gm/F | Gm6 | | |
| | Gm6/B ^b | Gm7 | Gm7/B ^b | Gm7/C | Gm9 | Gm add9 | G ^o | G ^o /B ^b | G ^o 7 | G ^o /B ^b | | |
| | G(no3) | G[#] | G [#] | G [#] /B [#] | G [#] /D [#] | G [#] 7 | G [#] 7/B [#] | G [#] sus4 | G [#] sus4/D [#] | | | |
| G[#]m | G [#] m | G [#] m/B | G [#] m6 | G [#] m7 | G [#] m7/D [#] | G [#] ^o 7 | G [#] ^o 7 | | | | | |

A \flat

A \flat **A \flat /C** **A \flat /D \flat** **A \flat /E \flat** **A \flat /G** **A \flat 2/C** **A \flat 2/E** **A \flat 6** **A \flat 13**

A \flat maj7

A \flat maj7/E \flat

A \flat maj9

A \flat maj9/B \flat

A \flat add9

A \flat sus4

A \flat m

A \flat m

A \flat m/F

A

A

A/B

A/C \sharp

A/D

A/E

A/G

A/G \sharp

A6

A6/B

A6/C \sharp

A7

A7/C \sharp

A7/D

A7/E

A7/G

A7sus2

A7sus2,4

A7sus4

A7sus4/E

A7(\sharp 9)

A9

A9/C \sharp

A9sus4

A13

Amaj7

Amaj7/E

Amaj9/E

Aadd9

Aadd9/C \sharp

Asus2

Asus2,4

Asus4

A $^{\circ}$

A $^{\circ}$ 7

A \emptyset 7

Am

Am

Am/B

Am/C

Am/D

Am/E

Am/F \sharp

Am/G

Am/G \sharp

Am2

Am6

Am6/E

Am6/G

Am7

Am7/C

Am7/D

Am7/G

Am7add11

Am9

Am9/E

Am(maj7)

Am add6

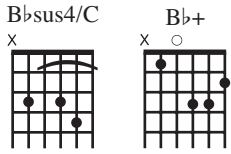
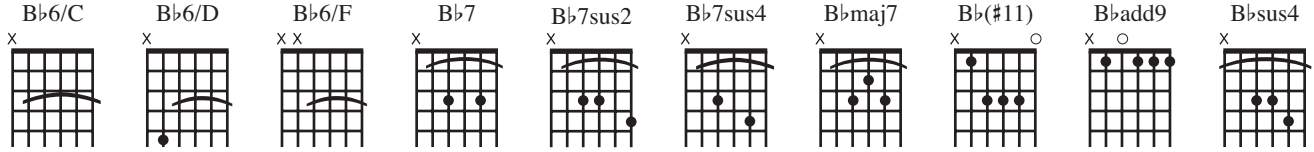
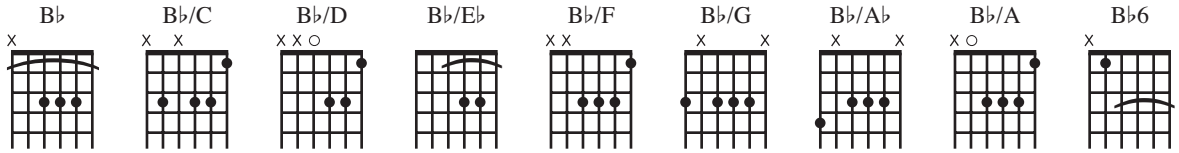
A(no 3)

Am11

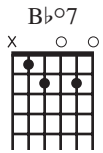
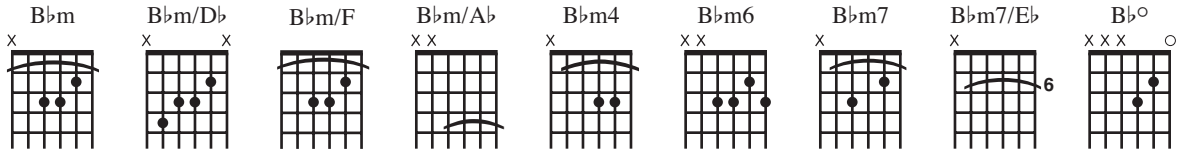
A \sharp

A \sharp $^{\circ}$ 7

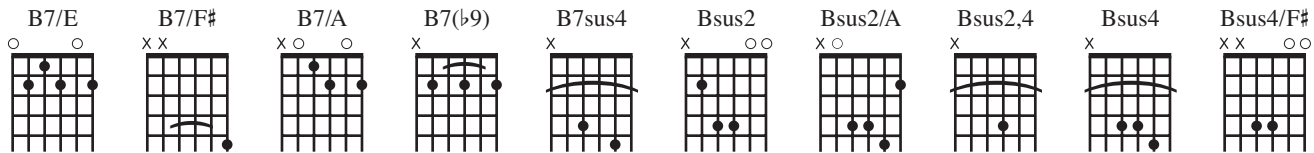
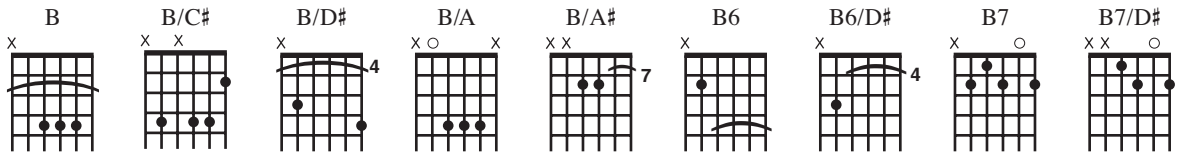
B \flat



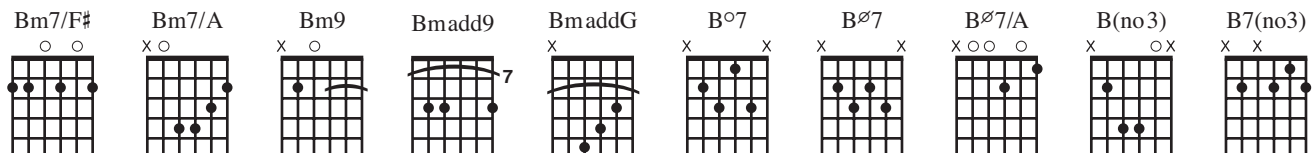
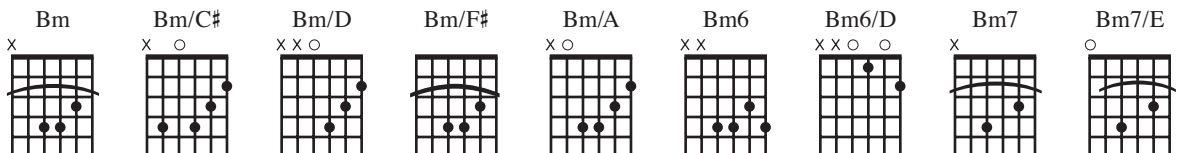
B \flat m



B



Bm



THE ULTIMATE GUITAR CHORD CHART II - by Phillip J Facoline

email- pfacol@elaine.ee.und.ac.za

The .s and ,s after the chord name means that the chord is a duplicate or alternate formation.

| | | | | | | | | | | | | | | | | |
|------------------------|-------------------------|-------------------------|------------------------|------------------------|-------------------------|------------------------|------------------------|-------------------------|------------------------|-------------------------|------------------------|-------------------------|------------------------|------------------------|------------------------|-------------------|
| | | | | | | | | | A7sus4.... 3 | A9 x o o o o | A9sus x o o o o | Aadd9. x o o o o | Aadd9.. x o o o o | Aaug/D. x x o o o | Aaug/G. x o o o o | Adim x x o o o |
| Ab 4 | Ab+ x x o o o | Ab/A. x x o o o | Ab/F. 8 | Ab/F.. x x o o o | Ab/Gb. x x o o o | Ab/Gb.. 4 | Ab11 4 | Adim/Ab. x x o o o | Adim/E. x x o o o | Adim/F. x x o o o | Adim/F.. 3 | Adim/G. x x o o o | Adim/Gb. x x o o o | Adim7. x x o o o | Asus x x o o o | |
| Ab4 x x o o o | Ab5. 4 | Ab6. 8 | Ab6.. x x o o o | Ab7 x x o o o | Ab7.. 4 | Abdim x x o o o | Abdim/E. o o o o o | Asus.. x o o o o | Asus... 5 | Asus.... x o o o o | Asus2 o o o o o | Asus2.. o o o o o | Asus2... o o o o o | Asus2.... x o o o o | Asus2.... x x o o o | |
| Abdim/E.. o o o o o | Abdim/E... x x o o o | Abdim/Eb.. x x o o o | Abdim/F. x x o o o | Abdim/F.. x x o o o | Abdim/F... x x o o o | Abdim7. x x o o o | Abdim7.. x x o o o | Asus2/Ab. x o o o o | Asus2/C. 5 | Asus2/C.. x o o o o | Asus2/D. o o o o o | Asus2/D.. x o o o o | Asus2/Db. o o o o o | Asus2/Db.. 6 | Asus2/Eb. x o o o o | |
| Abdim7... x x o o o | Absus x x o o o | Absus. 4 | Absus2/F. x x o o o | Absus4 x x o o o | Abm 4 | Abm/D. x x o o o | Abm/E. x o o o o | Asus2/F. x o o o o | Asus2/G. x o o o o | Asus2/G.. 4 | Asus2/Gb. x o o o o | Asus2/Gb.. 2 | Asus4 x x o o o | Asus4/Ab. x o o o o | Asus4/B. x o o o o | |
| Abm/E.. 4 | Abm/E... x x o o o | Abm/Gb... x x o o o | Abm7 4 | Abm7.. x x o o o | Abmaj 4 | Abmaj7 x x o o o | Abmin 4 | Asus4/Bb. x o o o o | Asus4/C. x o o o o | Asus4/C.. 5 | Asus4/Db. x o o o o | Asus4/Db.. x o o o o | Asus4/F. 6 | Asus4/G. x o o o o | Asus4/G.. x o o o o | |
| Ab#5. x o o o o | A x o o o o | A+ x o o o o | A.. 2 | A... 5 | A.... 4 | A/Ab. x o o o o | A/B. o o o o o | Asus4/G... x o o o o | Asus4/Gb. o o o o o | Asus4/Gb.. x o o o o | Am x o o o o | Am(7#) x o o o o | Am(add9) x x o o o | Am.. 5 | Am... x o o o o | |
| A/B.. 5 | A/D x x o o o | A/D.... x x o o o | A/D..... 5 | A/D..... 9 | A/F# o o o o o | A/G# x o o o o | A/G. x o o o o | Am/B. 5 | Am/B.. x o o o o | Am/D. x x o o o | Am/D.. 5 | Am/Eb. o o o o o | Am/F. o o o o o | Am/F.. o o o o o | Am/F... x o o o o | |
| A/G.. x o o o o | A/G... x o o o o | A/Gb. x o o o o | A/Gb... x o o o o | A/Gb.... x o o o o | A/Gb..... x o o o o | A/Gb..... x o o o o | A11 x o o o o | Am/F... x x o o o | Am/F.... x x o o o | Am/G x o o o o | Am/G. x o o o o | Am/G.. x o o o o | Am/G... x o o o o | Am/G.... 5 | Am/Gb. x o o o o | |
| A13 5 | A4 o o o o o | A5. 5 | A5.. x o o o o | A5... 5 | A6 x x o o o | A6.. x o o o o | A6... x o o o o | Am/Gb.. x x o o o | Am6 x o o o o | Am6. x o o o o | Am6.. x x o o o | Am7 x o o o o | Am7(b5). x x o o o | Am7. o o o o o | Am7.. x o o o o | |
| A6.... x o o o o | A6.... x x o o o | A6/7. o o o o o | A6/7sus. 3 | A6/7sus.. x o o o o | A7 x o o o o | A7(#5). x o o o o | A7(9+) x o o o o | Am7.... 5 | Am7/add11. 5 | Am7sus4 o o o o o | Am9 5 | Amadd9 x o o o o | Amaj x o o o o | Amaj7 x o o o o | Amin x o o o o | |
| A7+ x x o o o | A7. x o o o o | A7.. x o o o o | A7... x o o o o | A7/add11. x o o o o | A7sus4 o o o o o | A7sus4.. x o o o o | A7sus4... x o o o o | Amin/maj9. 5 | Am#7 x x o o o | A# x o o o o | A#+ x x o o o | A#4 x x o o o | A#5. x o o o o | A#5.. x o o o o | A#7 3 | |

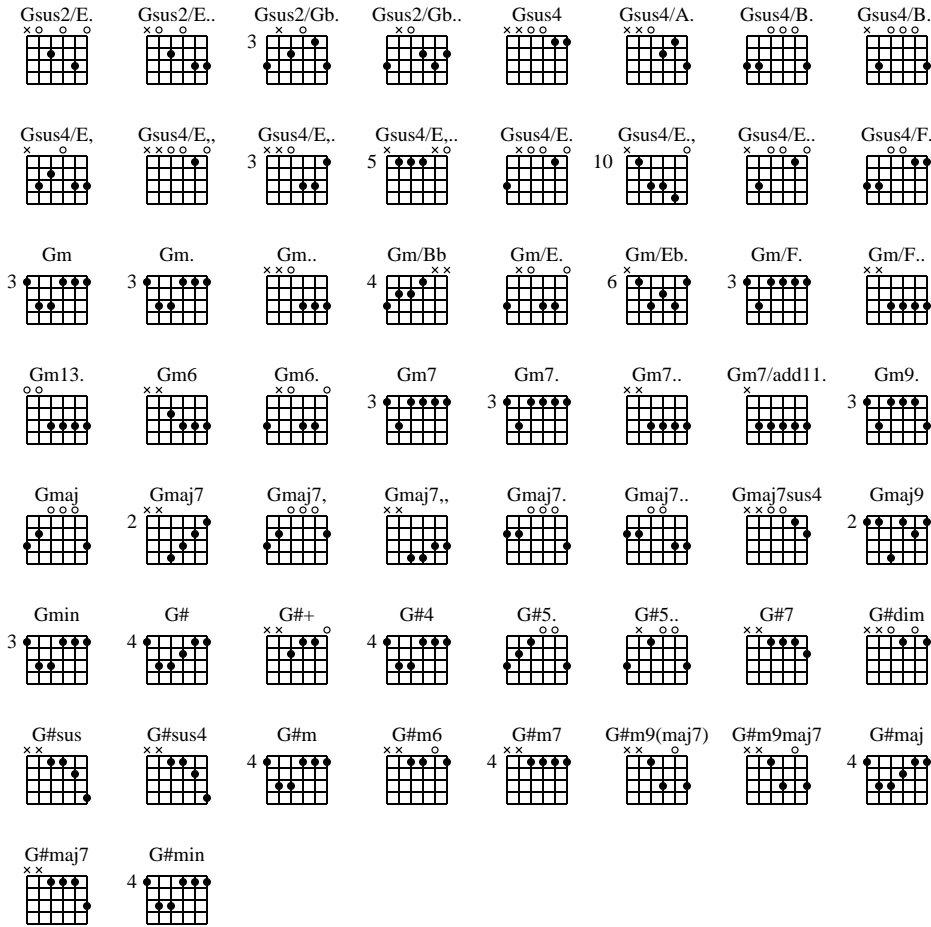
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|----------|-----------|----------|----------|-----------|-----------|------------|------------|------------|-----------|-----------|------------|------------|------------|------------|-----------|
| A#dim | A#sus | A#sus4 | A#m | A#m7 | A#maj | A#maj7 | A#min | Bdim/A.. | Bdim/A... | Bdim/Ab. | Bdim/Ab.. | Bdim/Ab... | Bdim/G. | Bdim/G.. | Bdim/G... |
| Bbb5. | Bb | Bb+ | Bb. | Bb... | Bb/A. | Bb/Ab. | Bb/Ab.. | Bdim7. | Bdim7.. | Bdim7... | Bsus | Bsus. | Bsus.. | Bsus2. | Bsus2.. |
| Bb/Db. | Bb/E. | Bb/G. | Bb/G.. | Bb11 | Bb4 | Bb5. | Bb6 | Bsus2/E. | Bsus4 | Bsus4/A. | Bsus4/A.. | Bsus4/Ab. | Bsus4/Ab.. | Bsus4/Db. | Bsus4/Eb. |
| Bb6. | Bb6/add9. | Bb7 | Bb7. | Bb7.. | Bb7sus4. | Bb9 | Bbadd#11. | Bsus4/Eb.. | Bsus4/G. | Bsus4/G.. | Bsus4/G... | Bm | Bm(maj7) | Bm(sus9) | Bm. |
| Bbaug/E. | Bbdim | Bbdim/C. | Bbdim/D. | Bbdim/G. | Bbdim/G.. | Bbdim/Gb. | Bbdim/Gb.. | Bm... | Bm/A. | Bm/A.. | Bm/A... | Bm/A.... | Bm/A..... | Bm/G. | Bm/G.. |
| Bbdim7. | Bbdim7.. | Bbsus | Bbsus2. | Bbsus2/G. | Bbsus4 | Bbsus4/Ab. | Bbm | Bm/G... | Bm/G.... | Bm6 | Bm7 | Bm7(b5). | Bm7(b5).. | Bm7(b5)... | Bm7. |
| Bbm. | Bbm/Ab. | Bbm/D. | Bbm/Gb. | Bbm7 | Bbm9 | Bbmaj | Bbmaj7 | Bm7.. | Bm7... | Bm7.... | Bm7..... | Bm7/add11. | Bm7b5 | Bmaj | Bmaj7 |
| Bbmaj7. | Bbmaj9. | Bbmin | Bb#5. | B | B(addE) | B+ | B. | Bmaj7/#11. | Bmin | Bmsus9 | Bmmaj7 | B#5. | B#5.. | Cb5. | C |
| B/A. | B/A.. | B/A... | B/A.... | B/Ab. | B/E. | B/E.. | B/F# | C(add9) | C(addD) | C+ | C.. | C... | C... | C.... | C..... |
| B11 | B11/13 | B13 | B4 | B5. | B6. | B7 | B7#9 | C/A. | C/A.. | C/A... | C/A.... | C/B | C/B. | C/B... | C/Bb. |
| B7(#9) | B7+ | B7+5 | B7.. | B7... | B7/add11. | B7/add11.. | B7sus4. | C/D. | C/D.. | C/D... | C/D. | C/D.. | C/D... | C/D.... | C/D..... |
| B7sus4.. | B9 | BaddE | BaddE/F# | Baug/E. | Baug/E.. | Bdim | Bdim/A. | C/F. | C/F.. | C11 | C4 | C5. | C6 | C6. | C6.. |

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|----------------|----------------|----------------|----------------|----------------|-----------------|----------------|----------------|---------------|--------------|--------------|---------------|----------------|--------------|---------------|----------------|-------------|
| Dadd9... | Daug/E. | Ddim | Ddim/B. | Ddim/B.. | Ddim/B... | Ddim/Bb. | Ddim/Bb.. | Dm/B | Dm/C | Dm/C# | Dm6(5b) | Dm7 | Dm9 | Dmaj | Dmaj7 | |
| Ddim/C. | Ddim7. | Ddim7.. | Ddim7... | Dsus | Dsus. | Dsus.. | Dsus... | Dmin | Dm#5 | Dm#7 | D# | D#+ | D#4 | D#7 | D#dim | |
| Dsus2 | Dsus2.. | Dsus2... | Dsus2.. | Dsus2... | Dsus2/Ab. | Dsus2/B. | Dsus2/B.. | D#sus | D#sus4 | D#m | D#m7 | D#maj | D#maj7 | D#min | Eb | |
| Dsus2/Bb. | Dsus2/C. | Dsus2/C.. | Dsus2/Db. | Dsus2/Db.. | Dsus2/Db... | Dsus2/F. | Dsus2/G. | Eb(add9) | Eb+ | Eb. | Eb.. | Eb... | Eb/C. | Eb/D. | Eb/Db. | |
| Dsus2/G.. | Dsus2/G. | Dsus2/G.. | Dsus2/G... | Dsus2/Gb. | Dsus2/Gb.. | Dsus2/Gb. | Dsus2/Gb.. | Eb/Db.. | Eb/Db... | Eb/E. | Eb4 | Eb5. | Eb6. | Eb7 | Eb7. | |
| Dsus4 | Dsus4/B. | Dsus4/B.. | Dsus4/C. | Dsus4/E. | Dsus4/E.. | Dsus4/E... | Eb7.. | Eb7... | Ebadd9 | Ebaug/E. | Ebaug/E.. | Ebdim | Ebdim/B. | Ebdim/B.. | Ebdim/B... | |
| Dsus4/Gb. | Dsus4/Gb.. | Dm | Dm(#5) | Dm(#7) | Dm.. | Dm/A | Dm/B | Ebdim/B.. | Ebdim/C. | Ebdim7. | Ebsus | Ebsus2/Ab. | Ebsus4 | Ebsus4/F. | Ebm | |
| Dm/B. | Dm/B.. | Dm/B... | Dm/Bb. | Dm/C | Dm/C# | Dm/C. | Dm/C.. | Ebm. | Ebm/Db. | Ebm7 | Ebm7. | Ebmaj | Ebmaj7 | Ebmaj7. | Ebmin | |
| Dm/C... | Dm/Db. | Dm/E. | Dm6(5b) | Dm6. | Dm6.. | Dm7 | Dm7(b5). | Eb#5. | Eb#5.. | E | E+ | E. | E.. | E/A. | E/D. | |
| Dm7. | Dm7... | Dm7/add11. | Dm9 | Dmaj | Dmaj7 | Dmaj7. | Dmin | E/D.. | E/D... | E/D... | E/Db. | E/Db.. | E/Db... | E/Eb. | E/Eb.. | E/Eb... |
| Dmin/maj7. | Dm#5 | Dm#7 | D# | D#+ | D#4 | D#5. | D#7 | E/Gb. | E/Gb.. | E/Gb... | E11 | E11/b9. | E5 | E5. | E5.. | |
| D#dim | D#sus | D#sus4 | D#m | D#m7 | D#maj | D#maj7 | D#min | E6 | E6. | E6.. | E7 | E7#9 | E7(#9) | E7(11) | E7(5b) | |

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|------------|-----------|------------|-----------|-----------|------------|------------|------------|-----------|----------|------------|------------|-----------|------------|-----------|----------|
| E7(b9) | E7. | E7.. | E7... | E7.... | E7/add11. | E7/b9(b5). | E7b9 | Em7.. | Em7... | Em7.... | Em7..... | Em7/D | Em7/add11. | Em9. | Em9.. |
| E7sus4. | E9 | E9. | E9.. | Eadd9. | Eadd9.. | Eadd9... | Edim | Em9... | Emadd9 | Emaj | Emaj7 | Emaj7. | Emaj7.. | Emaj7... | Emaj9. |
| Edim/C. | Edim/D. | Edim/Db. | Edim/Db.. | Edim/Eb. | Edim7. | Edim7.. | Esus | Emaj9.. | Emin | Emin/maj7. | Emin/maj9. | Emsus4 | E#5. | F | F(add9) |
| Esus. | Esus., | Esus.. | Esus... | Esus2. | Esus2.. | Esus2/A. | F+ | F+7+11 | F. | F.. | F... | F.... | F/A | F/C | |
| Esus2/A.. | Esus2/Ab. | Esus2/Ab.. | Esus2/Db. | Esus2/Eb. | Esus2/Eb.. | Esus2/G. | F/D | F/D. | F/D.. | F/D... | F/E. | F/E.. | F/E... | F/E.... | |
| Esus2/G... | Esus4 | Esus4/Ab. | Esus4/C. | Esus4/C.. | Esus4/D. | Esus4/D.. | F/E.... | F/Eb. | F/Eb.. | F/G | F/G. | F/G.. | F11 | F4 | |
| Esus4/Db.. | Esus4/Eb. | Esus4/F. | Esus4/G. | Esus4/G.. | Esus4/G... | Esus4/Gb. | Esus4/Gb.. | F5. | F6 | F6. | F6.. | F6... | F6/add9. | F7 | F7. |
| Em | Em(add9) | Em(sus4) | Em. | Em.. | Em... | Em/A. | Em/A.. | F7.. | F7/A | F9 | Fadd9 | Fadd9. | Fadd9.. | FaddG | Faug/D. |
| Em/A... | Em/B | Em/C. | Em/C.. | Em/C... | Em/D | Em/D. | Em/D.. | Faug/G. | Fdim | Fdim/D. | Fdim/D.. | Fdim/D... | Fdim/Db. | Fdim7. | Fdim7.. |
| Em/D... | Em/D.. | Em/D... | Em/D... | Em/D. | Em/D.. | Em/D... | Em/Db. | Fdim7... | Fsus | Fsus. | Fsus2. | Fsus2.. | Fsus2/A. | Fsus2/A.. | Fsus2/B. |
| Em/Eb. | Em/Eb.. | Em/Gb. | Em/Gb. | Em/Gb.. | Em/Gb... | Em6 | Em6. | Fsus2/Bb. | Fsus2/D. | Fsus2/E. | Fsus2/E.. | Fsus4 | Fsus4/G. | Fm | Fm. |
| Em7 | Em7(b5). | Em7. | Em7.. | Em7... | Em7.... | Em7..... | Em7. | Fm.. | Fm/D. | Fm/Db. | Fm/Db.. | Fm/Eb. | Fm/Eb.. | Fm6 | Fm6. |

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|----------|----------|-----------|------------|-----------|-----------|-----------|-----------|------------|----------|-----------|------------|-----------|----------|-----------|-----------|
| Fm7 | Fm7. | Fm7.. | Fmaj | Fmaj7 | Fmaj7(+5) | Fmaj7, | Fmaj7., | G(add9) | G+ | G, | G., | G,,, | G. | G.. | G... |
| Fmaj7. | Fmaj7.. | Fmaj7... | Fmaj7/#11. | Fmaj7/A | Fmaj7/C | Fmaj9. | Fmin | G... | G.... | G/A | G/A. | G/A.. | G/B | G/C. | G/C.. |
| Fmmaj7 | F# | F#+ | F#/E | F#11 | F#4 | F#5. | F#5.. | G/D | G/E, | G/E,, | G/E,,, | G/E,,,, | G/E.. | G/E.. | G/E... |
| F#7 | F#9 | F#dim | F#sus | F#sus4 | F#m | F#m/C#m | F#m6 | G/E.... | G/E..... | G/F# | G/F. | G/F.. | G/F... | G/Gb. | G/Gb.. |
| F#m7 | F#m7-5 | F#maj | F#maj7 | F#min | Gb | Gb+ | Gb. | G/Gb... | G/Gb.... | G11 | G4 | G5. | G5.. | G6 | G6(sus4) |
| Gb. | Gb... | Gb/Ab. | Gb/E. | Gb/E.. | Gb/Eb. | Gb/F. | Gb6. | G6, | G6., | G6,,, | G6,,,, | G6.... | G6. | G6.. | G6... |
| Gb7 | Gb7(#5). | Gb7. | Gb7.. | Gb7/#9. | Gb7sus4. | Gb9 | Gbadd9. | G6.... | G6/add9. | G6/add9.. | G6/add9... | G6sus4 | G7 | G7#9 | G7(#9) |
| Gbaug/E. | Gbdim | Gbdim/D. | Gbdim/D. | Gbdim/D.. | Gbdim/E. | Gbdim/E.. | Gbdim/Eb. | G7(b9) | G7(sus4) | G7+ | G7. | G7.. | G7... | G7/add11. | G7b9 |
| Gbdim7. | Gbsus | Gbsus. | Gbsus2/Bb. | Gbsus4 | Gbsus4/E. | Gbm | Gbm. | G7sus4 | G7sus4. | G9 | G9(11) | G9. | G9.. | Gadd9 | Gadd9. |
| Gbm.. | Gbm... | Gbm/D. | Gbm/D.. | Gbm/E. | Gbm/E., | Gbm/E. | Gbm/E.. | Gadd9.. | Gaug/E. | Gaug/E.. | Gdim | Gdim/E. | Gdim/E.. | Gdim/Eb. | Gdim/Eb.. |
| Gbm/E.. | Gbm7 | Gbm7(b5). | Gbm7(b5).. | Gbm7. | Gbm7. | Gbm7., | Gbm7.. | Gdim/Eb... | Gdim7. | Gdim7.. | Gsus | Gsus. | Gsus.. | Gsus... | Gsus2, |
| Gbm7... | Gbm7/b9. | Gbmaj | Gbmaj7 | Gbmaj7. | Gbmin | Gb#5. | G | Gsus2,, | Gsus2. | Gsus2.. | Gsus2/B. | Gsus2/B.. | Gsus2/C. | Gsus2/E. | Gsus2/E., |



Chords in the key of:-

| | | | | | | | |
|----------|----|-----|-----|----|----|-----|-------|
| Ab or G# | Ab | Bbm | Cm | Db | Eb | Fm | Gdim |
| A | A | Bm | Dbm | D | E | Gbm | Abdim |
| Bb or A# | Bb | Cm | Dm | Eb | F | Gm | Adim |
| B | B | Dbm | Ebm | E | Gb | Abm | Bbdim |
| C | C | Dm | Em | F | G | Am | Bdim |
| Db or C# | Db | Ebm | Fm | Gb | Ab | Bbm | Cdim |
| D | D | Em | Gbm | G | A | Bm | Dbdim |
| Eb or D# | Eb | Fm | Gm | Ab | Bb | Cm | Ddim |
| E | E | Gbm | Abm | A | B | Dbm | Ebdim |
| F | F | Gm | Am | Bb | C | Dm | Edim |
| Gb or F# | Gb | Abm | Bbm | B | Db | Ebm | Fdim |
| G | G | Am | Bm | C | D | Em | Gbdim |

- _aug = _#5 (Augmented triad)
- _(no 3rd) = _5 (Root and 5th - Power chord)
- _6/7sus4 = _6/7sus (Sus4 triad plus 6th, minor 7th)
- _dom7 = _7 (Major triad, minor 7th)
- _7/add11 = _7/11 (Minor triad, minor 7th, plus 11th)
- _2 = _add9 (Major triad, plus 9th)
- _sus = _sus4 (No 3rd but a 4th from a major triad)
- _#7 = _maj7 (Major triad, major 7th)
- _sus2 = _add9(no 3rd) (No 3rd but a 2th from a major triad)
- _6/9 = _6/add9 (Major triad plus 6th and 9th)
- _9(#7) = _maj9 (Major triad, major 9th plus 7th)
- _o7 = _m7(b5) (Diminished triad, minor 7th : half-diminished)
- _dom9 = _9 (Major triad, minor 7th plus 9th)

C/D is an C chord with a D bass note (xx0010).
 A/B is an A chord with a B bass note (x22220).
 G/D is an G chord with a D bass note (xx0003). And so on.

If you are playing in a band with a bass player you don't need to play the bass note, just play it as a normal chord (eg. C/D = C and so on).

THE ULTIMATE GUITAR CHORD CHART II

Special thanks to Martin.Leclerc@Sun.com and Mario.Dorion@Sun.com for the use of their Postscript code and thanks to all those people that responded to my initial postings for guitar chords. Please check chords and notify me of any errors via email at:- Pfacol@elaine.ee.und.ac.za

Remember: Make as many copies as you want, pass it on to your friends.



ARPEGGIOS

La técnica de la ejecución con los dedos de la mano derecha da una sonoridad más suave y permite encadenar rápidamente acordes con la ayuda de arpeggios. A un nivel superior permitirá tocar una melodía y hacer los graves simultáneamente (ver el volumen II de este método).

El ejercicio nº 1 es muy simple. Para comprender y asimilar lo que está haciendo, la mano izquierda no tocará por el momento. Basta con pulsar separadamente las cuerdas al aire de MI grave, luego la de SOL, de SI y de MI aguda. Respete la digitación indicada para cada cuerda. Toque regularmente y al compás. **EVITE HACER DURAR LA ÚLTIMA NOTA MUCHO MÁS TIEMPO QUE LAS OTRAS** (es el error más frecuente en los principiantes).

EJERCICIO EN ARPEGIOS Nº 1

Ejercicio en arpegios nº 1.

Doigts de main droite

Cordes à vide : la main gauche ne joue pas!



OBSERVACIÓN: Es posible que tocar con el pulgar, el índice, el medio y el anular de la mano derecha le parezca más fácil o al contrario más difícil que tocar con una púa. *Es normal, algunos individuos presentan disposiciones para una o otra técnica.*

Ejercicios en arpegios nº 2 y 3: el arpeggio es idéntico excepto que el pulgar de la mano derecha toca sobre la segunda grave (la cuerda de LA) o sobre la tercera (la cuerda de RE). Las consignas para tocar son idénticas a las del ejercicio nº 1.

EJERCICIOS EN ARPEGIOS Nº 2 & 3

Ejercicios en arpegios nº 2 & 3.

Los ejercicios en arpegios n° 4, 5 y 6 se tocan solamente con tres dedos (pulgarc, índice y medio de la mano derecha), la mano izquierda no interviene todavía. Ninguna dificultad. *Son la preparación al "Anatole" en arpegios de la página siguiente.*

EJERCICIO N° 4

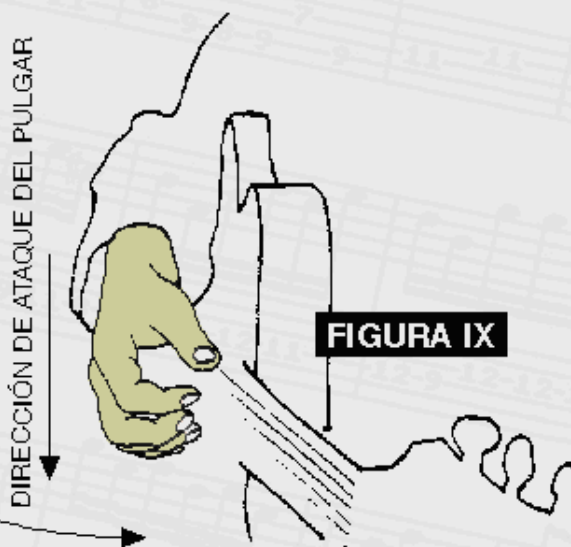


EJERCICIOS EN ARPEGIOS N° 5 & 6



El pulgar toca las cuerdas de arriba a abajo, mientras que el índice, el medio y el anular tocan hacia arriba (ver las figuras IX y X).

Cuando no es su turno de tocar los otros dedos no deben estar en contacto con las cuerdas



DIRECCIÓN DE ATAQUE DE LOS OTROS DEDOS

Cuando no es su turno de tocar el pulgar no debe estar en contacto con las cuerdas

FIGURA X



Observe que, al igual que en el ataque con una púa, la muñeca no debe doblarse. ¡Por otra parte, cuando un dedo no toca no debe estar en contacto ni con las cuerdas ni con el instrumento!

Sobre las partituras/tablaturas, la digitación de la mano derecha cuando no se utiliza una púa se indica así:

- el pulgar = p,
- el índice = i,
- el medio = m,
- el anular = a.
- el meñique no se utiliza. Ver las figuras XI y XII.



FIGURA XI

Figura XI.

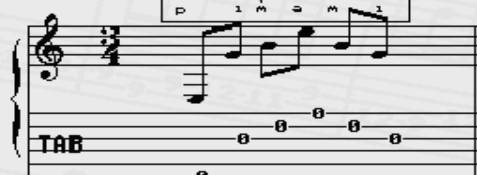
El anular toca esta nota

El medio toca esta nota

El índice toca esta nota

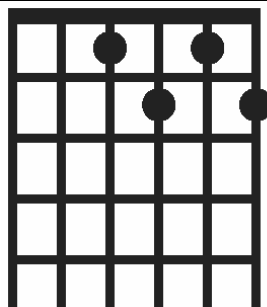
El pulgar toca esta nota

FIGURA XII



FORMULAS DE ARPEGIOS

| | | | |
|--------------------|---------------|---------------|------------|
| A M M I P | A M I I | A A M I | A M A I |
| M M A I P | M M A I | M A I I | M A A I |
| M A M I P | A M A I | M A I | A I M |



EJERCICIOS DE ARPEGGIO (Carlevaro)

P = Pulgar cuerda 6 – 5 – 4

I = Índice Cuerda 3

M = Medio Cuerda 2

A = Anular Cuerda 1

• EJEMPLO EJERCICIO N° 1

OTROS METODOS

ARPEGIOS CARLEVARO

DAS ARPEGGIO BUCH FOR GUITARRENPROFIS JURG HOCHWEBER

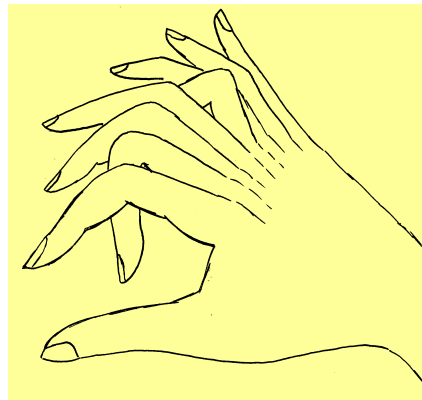
Jürg Hochweber

Das Arpeggio-Buch für Gitarrenprofis

The Arpeggio-Book for Professional Guitarists

Etüden und Übungen von wohlgefällig bis vertrackt
Studies and Exercises, pleasant or tricky

Tab



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revised January 2001
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www.hochweber.ch

Vorwort

Liebe Gitarren-Profis!

Den Anstoß für dieses Heft gab mir eigentlich die Lektüre eines Buches über Gehirnanatomie. Ich war erstaunt, wie viele Teile der gesamten Hirnmasse allein der Motorik und Sensorik unserer Finger dienen. Besonders die Daumenmotorik beansprucht etwa soviele Hirnzellen wie der ganze Rumpf. Und in der Entwicklungspädagogik weiß man ja seit langem, wie wichtig Bewegung für das gesamte Lernen ist, wodurch der Schluss nahe liegt, dass ein gezieltes Fingertraining nicht nur die Schnelligkeit erhöht, sondern positive Auswirkungen auf unseren ganzen Lernprozess hat.

Da hat es mich schon einmal gereizt, nicht nur wohlgefällige Gitarrenstücke zu schreiben, sondern einmal einen besonderen technischen Aspekt des Gitarrenspiels von Grund auf auszuloten. Ich glaube, hier liegt viel Brachland. Arpeggien gehören zu den typischen Gitarrenspezialitäten, und als langjähriger Autor von Gitarrenmusik weiß ich, dass sich damit sehr gute Effekte erzielen lassen, die mit keinem andern Instrument möglich sind. Während eine streng polyphone Musik auf der Gitarre problematisch ist, lässt sich mit einem freien halbpolyphonen Stil, wo die Melodien aus gebrochenen Akkorden hervorgehen und oft nicht genau definiert ist, was überhaupt zur Melodie gehört, ein besonders hoher Wirkungsgrad erreichen. Das heißt, es lässt sich mit relativ wenig technischem Aufwand ein Maximum an „Ertrag“ erzielen.

Wie kommt das zustande? Es ist die versteckte Mehrstimmigkeit, die durch das Weiterklingen arpeggierter Töne entsteht. Während die linke Hand Akkorde greift, und die rechte Hand regelmäßige, oft rhythmisch intensive Muster zupft, lässt sich manchmal jedem Finger eine eigenständige Stimme zuordnen. Dadurch entsteht ein vielstimmiger Eindruck, obwohl vielleicht nur immer ein Ton aufs Mal gezupft wird. Das ist auch das Geheimnis vieler „Fingerstyle-Gitarristen“, mit raffinierten versteckten Stimmen eine erstaunliche Klangdichte hervorzuzaubern. Dies voll auszureizen ist für nicht gitarrenspielende Komponisten leider fast unmöglich.

Dieses Heft ist für Profis gedacht, die ihre rechte Hand und vor allem die Unabhängigkeit der Finger trainieren wollen, doch ist natürlich vieles davon auch Nichtprofis zugänglich. Die spezielle Wirkung kommt allerdings erst ab einem ziemlich schnellen Tempo zustande.

Das Notenbild täuscht zum Teil: einige sehr „schwarze“ Etüden wie Nr. 54 sind leicht zu spielen, sobald du das Muster einmal gefunden hast, andere hingegen sind verflucht schwierig, obwohl sie leicht aussehen. Nehmen wir z. B. Nr. 74: Solange du langsam Note für Note spielst, mag es ja einfach sein. Wenn du aber, was unbedingt dein Ziel sein soll, den Ablauf automatisieren willst, wird es schwierig, da mehrere Perioden überlagert sind und erst nach zwei vollen Takten wieder ein neues Muster beginnt. Bei Etüden wie 77 und 78 stimmen die Perioden für Fingerabläufe und rhythmische Figur nicht überein, was im Tempo zunächst verwirrt.

Wo nicht speziell angegeben, soll alles *tirando* gespielt werden. Ferner sollen die Akkordtöne in der Regel weiterklingen, bei den Akkordwechseln soll jedoch nach Möglichkeit gedämpft werden. Dämpfungstechnik? Auch das wäre Material für ein ganzes Heft! Für die linke Hand gibt's hier absichtlich wenig Arbeit, um möglichst viel Aufmerksamkeit der Rechten zur Verfügung zu stellen.

Auch wenn die Technik im Vordergrund steht, habe ich doch gut aufgepasst, dass auch überall ein paar Bonbons versteckt sind, sei es in Form von lustigen rhythmischen Effekten oder besonders skurrilen Fingerkombinationen. Es darf ja auch ein bisschen Spaß machen!

Einige Fingerkombinationen wirst du nicht finden in der klassischen Literatur. In den Etüden 67 - 73 habe ich auch den kleinen Finger eingesetzt, und ihn mit *c* bezeichnet, von „chico“ = klein. Auch wenn er im traditionellen Spiel nicht eingesetzt wird, empfehle ich unbedingt, ihn ebenfalls zu trainieren, fördert das doch generell die Unabhängigkeit, und es ist eigentlich nicht einzusehen, warum man soviele Ressourcen nicht nutzen soll. Übrigens wirst du überrascht sein, wie bald der kleine Finger so gut wie die andern gehorchen wird.

Etwas ist schön daran an diesem Training: Es ist wie Schwimmen oder Radfahren, wenn's einmal geklickt hat, wenn die Synapsen im Hirn neu verschaltet sind, bleibt's auch dabei. Im Gegensatz etwa zu Streckübungen oder Lagenwechsel geht es hier mehr um ein Softwaretraining, wo gilt: Was gelernt ist, ist gelernt!

Und jetzt kann's losgehen mit, m i m i, m a m a, p a p a, p i p i, a m i und wie sie alle heißen.

Jürg Hochweber, im Mai 2000

1

The main exercise consists of seven systems of guitar tablature. Each system has three staves: Treble (T), Bass (B), and a lower staff for fretting. The first system is marked with a large '1' and includes the fingerings 'i m a m i' and a '6' (sixteenth note). The patterns are as follows:

- System 1: Treble (3-1-3-2), Bass (2-0-2-0), Fretting (p p). Fingerings: i m a m i, 6.
- System 2: Treble (2-3-3-2), Bass (2-3-3-2), Fretting (p p).
- System 3: Treble (2-3-3-2), Bass (0-1-1-0), Fretting (p p).
- System 4: Treble (0-1-1-2), Bass (2-3-2-2), Fretting (p p).
- System 5: Treble (0-1-1-2), Bass (0-3-0-0), Fretting (p p).
- System 6: Treble (0-1-1-2), Bass (0-3-0-0), Fretting (p p).
- System 7: Treble (0-3-3-2), Bass (0-1-1-0), Fretting (p p).

1a

Variation 1a consists of three systems of guitar tablature, each with three staves (T, B, and fretting). The patterns are as follows:

- System 1: Treble (3-1-3-2), Bass (2-0-2-0), Fretting (p p). Fingerings: m i a m i, m i a m i.
- System 2: Treble (3-3-3-1), Bass (2-3-3-2), Fretting (p p). Fingerings: m i m a m, m i m a m.
- System 3: Treble (1-3-3-1), Bass (0-2-3-0), Fretting (p p). Fingerings: a m i m a, a m i m a.

2

a m i m a m i m a m i m

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

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

p p p p p p p p

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

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

1 1 1 1 1 1 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1

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

1 1 1 1 1 1 1 1 0 2 0 2 0 2 0 2 0 2 0 2 0 2

3 3 0 3 3 0 3 3 0 3 3 0 3 5 2 2 2 5 2 5

0 0 0 0 0 0 0 0 0 2 2 2 0 2 0 2 0

1 1 1 1 0 2 0 2 0

3

m i a m i m i a m i m i a m i m i a m i

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

0 0 0 0 0 0 0 0 0 2 2 2 0 2 2 2 2 0 2 2 0 2 0 2 0 2 2 2

3 3 p p

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

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

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

0 0 0 0 0 0 0 0 0 2 2 2 0 2 2 2 2 0 2 2 0 2 0 2 0 2 2 2

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

2 2 1 2 2 1 2 2 0 2 0 2 0 2 2 2 2 0 2 2 0 2 0 2 0 2 2 2

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

2 2 1 2 2 1 2 2 0 2 0 2 0 2 2 2 2 0 2 2 0 2 0 2 0 2 2 2

3 3

4

i i m i m a m i m i i i m i m a m i m i

p p p p

I

I

Fine

III

II

4a

Handwritten fingerings: i m i m a m a m m (first staff), a m a m i m i i m i m (second staff).
 Dynamics: p (piano) at the start of each section.
 Includes "etc." markings.

5

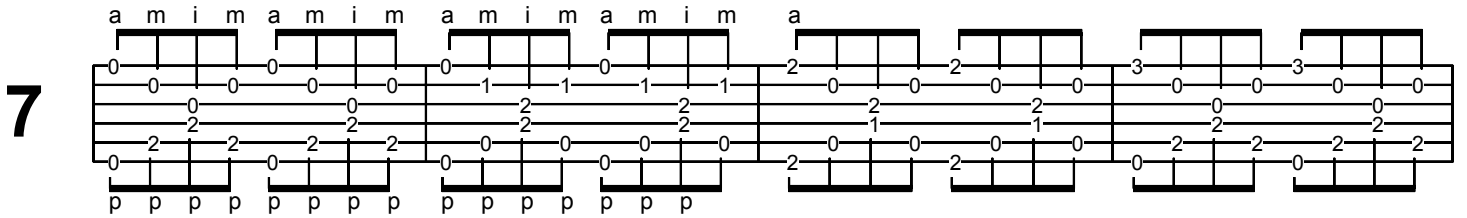
Handwritten fingerings: a m i m i a m i m i a m i m i a m i m i a m i m i a m i m i a m i m i.
 Dynamics: p (piano) for each measure.
 Includes a section marked "III" with a dashed line above it.

6

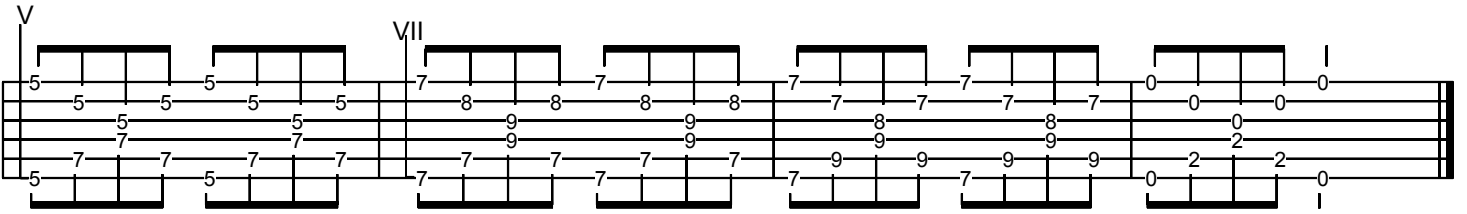
Handwritten fingerings: m i m i m i m i.
 Dynamics: p (piano) for several measures.
 Includes various fingering techniques such as triplets and slurs.

7

a m i m a m i m a m i m a m i m a

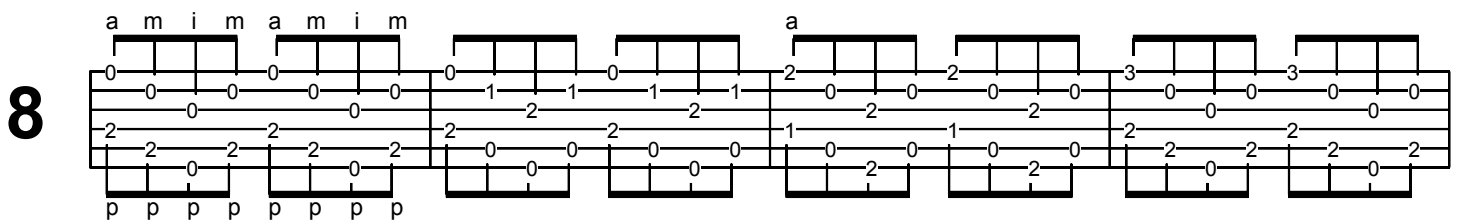


V VII

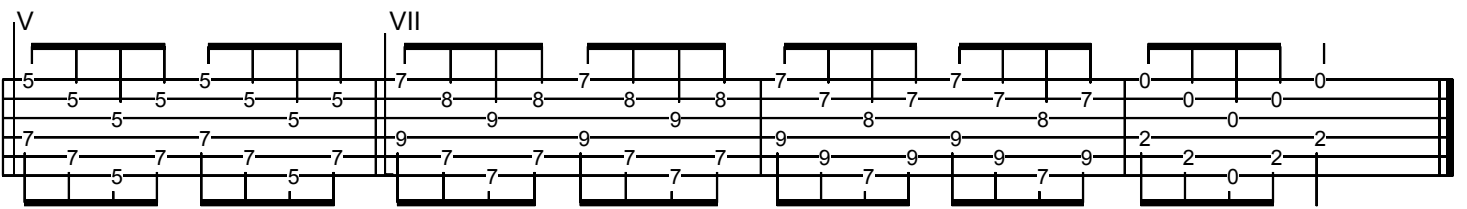


8

a m i m a m i m a

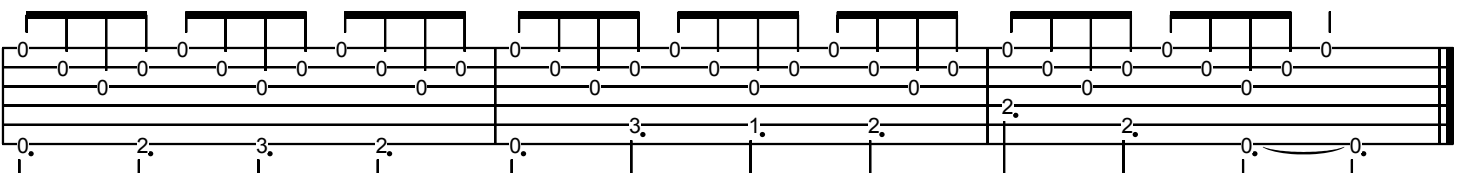
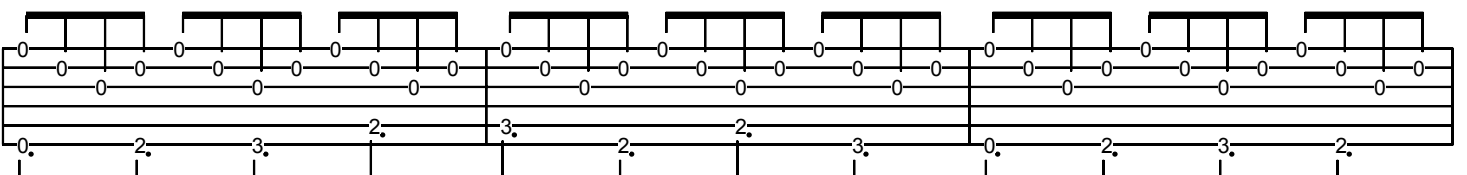
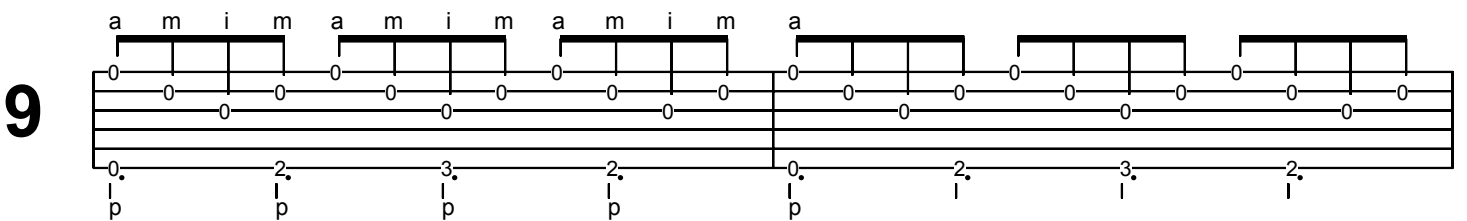


V VII



9

a m i m a m i m a m i m a



10

i m i i m i i m i i m

p p p p p p p p

1. 2.

Fine

11

Musical score for exercise 11, featuring guitar tablature and chord diagrams for 'a m i' and 'a m i'. The score is divided into five systems. The first system includes a large '11' and a 'p' dynamic marking. The second system includes a 'p' dynamic marking. The third system includes a 'p' dynamic marking. The fourth system includes a 'p' dynamic marking. The fifth system includes a 'p' dynamic marking and a 'trill' marking. The score includes various fret numbers (0, 1, 2, 3, 4, 5) and string numbers (1, 2, 3, 4, 5, 6) to indicate fingerings and positions.

12

Musical score for exercise 12, featuring guitar tablature and chord diagrams for 'i i m a m i' and 'i i m a m i'. The score is divided into four systems. The first system includes a large '12' and a 'p' dynamic marking. The second system includes a 'p' dynamic marking. The third system includes a 'p' dynamic marking. The fourth system includes a 'p' dynamic marking. The score includes various fret numbers (0, 1, 2, 3, 4, 5) and string numbers (1, 2, 3, 4, 5, 6) to indicate fingerings and positions.

13

Musical score for exercise 13, consisting of eight systems of guitar and bass staves. The guitar staves include fret numbers (0, 2, 3, 4, 5) and fingerings (1, 2, 3). The bass staves include fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3). The exercise is divided into two main sections: the first seven systems feature a melodic line with lyrics 'm i a m m i i m i m i a m m i i m i' and a bass line with a steady eighth-note accompaniment; the eighth system concludes with a final melodic phrase and a bass line ending on a double bar line.

14

Musical score for exercise 14, consisting of one system of guitar and bass staves. The guitar staff includes fret numbers (0, 2, 3, 5) and fingerings (1, 2, 3). The bass staff includes fret numbers (0, 2, 3) and fingerings (1, 2, 3). The exercise features a melodic line with lyrics 'a m i m a m i m a' and a bass line with a steady eighth-note accompaniment, ending with a double bar line.

15

a m i m a m i m a m i m a m i m

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

3 2 2 3 2 2 1 3 3 3

p p p p p

1 1 1 1 1 1 3 0 0 3 0 0 3 0 0 3 0 0

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

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

1 1 1 1 1 1 0 6 6 6 6 6 7 6 6 6 7 6

2 3 3 1 2 1 1 0 7 6 6 6 7 6 6 7 6

1 3 3 3 3 3 3 6 8 8 8 8 8 8 8 8

Fine

6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5 5

7 6 7 6 7 6 5 5 5 5 5 5 5 5 5 5 5 5 5

6 8 8 8 8 8 5 7 7 7 7 7 7 7 7 7 7 7 7

4 4 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 3

5 4 5 4 5 4 4 4 5 4 4 4 5 4 4 4 5 4 4

4 6 6 6 6 6 4 6 6 6 3 5 5 5 3 5 5 5

3 3 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 6

3 3 3 3 3 3 6 7 6 6 7 6 6 7 6 6 7 6 6

3 5 5 5 5 5 6 8 8 8 8 8 8 8 8 8 8 8 8

5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 4

5 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5

5 7 7 7 7 7 5 7 7 7 4 6 6 6 4 6 6 6

4 4 4 4 4 4 8 8 8 8 8 8 8 8 8 8 8 8 8

4 5 4 5 4 5 8 9 8 8 9 8 8 9 8 8 9 8 8

4 6 6 6 6 6 8 10 10 10 10 10 10 10 10 10 10 10 10

D.C. al Fine

15a

6
a m i i m
3 0 0 0 3 0 3 0 3 0 0 0 3 0 3 0 1 1 2 2 1 1 1 2 1 2
3 2 2 3 2 2 1 3 3 3 3 1 2 2 3 3
p p p p

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

VI
1 1 2 2 1 1 1 2 1 1 2 0 1 6 6 7 7 6 6 6 7 6 6 7

Fine

V
6 6 7 7 6 6 6 7 6 7 5

IV III
4 4 5 5 4 4 4 5 4 5 4 4 5 5 4 4 4 5 4 5 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 6 6 7 7 6 6 6 6 6 7 6 6 7 7 6 6 6 7 6 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 4 4 5 5 4 4 5 4 5

4 4 5 5 4 4 4 5 4 5 8 8 9 9 8 8 8 8 8 9 8 8 9 9 8 8 8 8

D.C. al Fine

16

First system of musical notation for exercise 16. It consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords: i m i a m i a m i a m i a m i a m i. Fingering numbers (0, 1, 2) are written below the notes. The bass staff contains a sequence of chords: 0 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2. Dynamics 'p' are indicated below the bass staff.

Second system of musical notation for exercise 16. It continues the treble and bass staves from the first system. The treble staff ends with a final chord and a bar line. The bass staff continues with the same sequence of chords.

17

First system of musical notation for exercise 17. It consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords: a m i a m i a m i a m i a m i a m i a m i a m i. Fingering numbers (0, 1, 2) are written below the notes. The bass staff contains a sequence of chords: 0 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2. Dynamics 'p' are indicated below the bass staff.

Second system of musical notation for exercise 17. It continues the treble and bass staves from the first system. The treble staff ends with a final chord and a bar line. The bass staff continues with the same sequence of chords.

Third system of musical notation for exercise 17. It continues the treble and bass staves from the second system. The treble staff ends with a final chord and a bar line. The bass staff continues with the same sequence of chords. The word "Fine" is written above the treble staff.

Fourth system of musical notation for exercise 17. It continues the treble and bass staves from the third system. The treble staff ends with a final chord and a bar line. The bass staff continues with the same sequence of chords.

Fifth system of musical notation for exercise 17. It continues the treble and bass staves from the fourth system. The treble staff ends with a final chord and a bar line. The bass staff continues with the same sequence of chords. The text "D.C. al Fine" is written below the bass staff.

Capo = III

18

Measure 18 consists of 12 sixteenth-note chords. The fretting patterns are as follows:
1. i 3a 2 (with accent >)
2. i 3a 2 (with accent >)
3. i 3a 2 (with accent >)
4. i 3a 2 (with accent >)
5. i 3a 2 (with accent >)
6. i 3a 2 (with accent >)
7. i 3a 2 (with accent >)
8. i 3a 2 (with accent >)
9. i 3a 2 (with accent >)
10. i 3a 2 (with accent >)
11. i 3a 2 (with accent >)
12. i 3a 2 (with accent >)
The bass line consists of a steady eighth-note pattern: 2 0 2 0 2 0 2 0 2 0 2 0.

19

Measure 19 features a melodic line with accents (>) and a bass line. The fretting patterns are:
1. a m i m a m i m a (with accents >)
2. a m i m a m i m a (with accents >)
3. a m i m a m i m a (with accents >)
4. a m i m a m i m a (with accents >)
5. a m i m a m i m a (with accents >)
6. a m i m a m i m a (with accents >)
7. a m i m a m i m a (with accents >)
8. a m i m a m i m a (with accents >)
9. a m i m a m i m a (with accents >)
10. a m i m a m i m a (with accents >)
11. a m i m a m i m a (with accents >)
12. a m i m a m i m a (with accents >)
The bass line consists of a steady eighth-note pattern: p 3 2 0 2 3 0 2 0 3 2 0 2 3 0 2 0 3 2 0 2 3 0 2 4 2 0 2.

20

i m i i m i a m i i m i i m i a i i m i i m i a m i

p p p p p p

i

p p

III

p

p

p

21

i m i m i m i

p p p

p

1. 2.

p

22

Musical notation for exercise 22. The top staff shows a sequence of chords with fret numbers 0 and 2. The bottom staff shows a dotted line, indicating a sustained bass note.

23

Musical notation for exercise 23. The top staff includes fingerings (m, i) and fret numbers (0, 2, 3). The bottom staff shows a dotted line.

Musical notation for exercise 23, showing a guitar staff with fret numbers (1, 2, 3) and a bass staff with a dotted line.

Musical notation for exercise 23, including fingerings (m, i) and fret numbers (0, 2, 3) on the guitar staff, and a bass staff with a dotted line.

24

Musical notation for exercise 24. The top staff includes fingerings (m, i) and fret numbers (0, 2, 3). The bottom staff shows a dotted line.

Musical notation for exercise 24, showing a guitar staff with fret numbers (1, 2, 3) and a bass staff with a dotted line.

Musical notation for exercise 24, including fingerings (m, i) and fret numbers (0, 2, 3) on the guitar staff, and a bass staff with a dotted line.

25

Musical staff with notes m, i, m, i, m, i, m, i, m, i, m, i, m, i, m, i and fingerings 0, 0, 0, 1, 0, 0, 4, 0, 0, 1, 0, 0, 4, 0, 0, 5.

Musical staff with notes 7, 8, 7, 5, 7, 8, 7, 4 and fingerings 0, 0, 0, 0, 0, 0, 0, 0.

Musical staff with notes 1, 4, 1, 0, 1, 4, 5, 7 and fingerings 0, 0, 0, 0, 0, 0, 0, 0.

Musical staff with notes 8, 11, 12, 11, 8, 7, 4, 7 and fingerings 0, 0, 0, 0, 0, 0, 0, 0.

Musical staff with notes 0, 1, 4, 1, 0, 1, 4, 5 and fingerings 0, 0, 0, 0, 0, 0, 0, 0.

Musical staff with notes 7, 8, 7, 5, 7, 8, 7, 4 and fingerings 0, 0, 0, 0, 0, 0, 0, 0.

Musical staff with notes 12, 13, 12, 11, 13, 12, 11, 8 and fingerings 0, 0, 0, 0, 0, 0, 0, 0.

Musical staff with notes 7, 6, 4, 1, 0, 0, 0 and fingerings 0, 0, 0, 0, 0, 0, 0.

26

am i am i am i am

II

27

am i m a m i m a m i

VII

28

First system of exercise 28. Treble clef: *i m* 0 0 | *i m* 0 0 | *i m* 0 0 | *i m* 0 0 | *i m* 0 0 | *i m* 0 0 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2. Bass clef: 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0. Dynamics: *p* *p* *p* *p* *p* *p* *p*.

Second system of exercise 28. Treble clef: 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2. Bass clef: 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0.

Third system of exercise 28. Treble clef: 0 1 | 1 0 | 0 1 | 1 0 | 0 1 | 1 0 | 2 3 | 3 4 | 2 3 | 3 4 | 2 3 | 3 4. Bass clef: 2 3 | 3 0 | 2 3 | 3 0 | 2 3 | 3 0 | 4 4 | 4 4 | 2 2 | 4 4 | 2 2 | 2 2. Dynamics: III.

Fourth system of exercise 28. Treble clef: 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 2 3 | 3 3 | 2 3 | 3 3 | 2 3 | 3 0 | 0 0 | 3 0. Bass clef: 5 5 | 5 4 | 5 5 | 5 4 | 5 5 | 5 4 | 4 4 | 4 4 | 2 2 | 4 4 | 2 2 | 2 2 | 2 2 | 2 0. Dynamics: II.

Fifth system of exercise 28. Treble clef: 0 3 | 0 0 | 0 0 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 3 0 | 0 0 | 3 0 | 0 0 | 0 0 | 0 0. Bass clef: 2 2 | 2 2 | 2 2 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 0. Dynamics: II.

Sixth system of exercise 28. Treble clef: 5 5 | 5 6 | 5 5 | 5 5 | 5 6 | 5 5 | 0 1 | 1 0 | 0 1 | 1 0 | 1 0 | 1 0 | 3 3 | 3 3 | 3 3. Bass clef: 7 7 | 7 6 | 7 7 | 7 6 | 7 7 | 7 6 | 2 3 | 3 0 | 2 3 | 3 0 | 2 3 | 3 0 | 5 5 | 5 4 | 5 3. Dynamics: II.

Seventh system of exercise 28. Treble clef: 3 3 | 3 3 | 3 3 | 2 3 | 3 3 | 2 3 | 3 3 | 2 3 | 3 3 | 0 0 | 0 0 | 0 0. Bass clef: 5 5 | 5 5 | 5 3 | 4 2 | 4 2 | 4 2 | 4 2 | 4 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 0. Dynamics: II.

29

First system of exercise 29. Treble clef: *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m*. Bass clef: 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0. Dynamics: *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*.

Second system of exercise 29. Treble clef: *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m* | *a m*. Bass clef: 3 0 | 3 0 | 3 0 | 3 0 | 3 0 | 3 0 | 3 0 | 3 0 | 2 0 | 2 0 | 2 0 | 2 0 | 2 0 | 2 0 | 2 0. Dynamics: *a m* *a m* *a m* *a m* *a m* *a m* *a m* *a m* *a m* *a m* *a m* *a m* *a m* *a m*.

36

37

38

p p p p p p p p p

p p p p

p

p p

39

43

a m i m a m i m a m i m

p p p p

44

a m m a m m a m m a m m a m m a m

p p p p p p p p

45

a m i a m i a m i a m i

p p p p p p p p

46

50

m i m i m i m i m i m i

IV

IV

m i m

51

i a m i a m a

52

a m i a m i a m i a m i a m i

53

m i m i m i m i m i

IV

54

a m i i a m i i a m i i a m i i
 0 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3
 p p p p p p p p p p p p
 0 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2
 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 3 3 3 3
 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4
 m
 0 0 0 0 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2
 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2
 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 4 4 4 4 5 0 i 0 0 0 0 0 0 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3
 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3
 p p p p p p m
 0 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 2
 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 2

55

a m i i i a m i i i a m i i i a m i i i
 0 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 2 0 0 0 0 0 0 2 0 0 0 0 0 0
 p p p p p p p p p p p p
 2 0 2 2 2 2 2 2 0 2 2 2 2 2 2 2 0 2
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 1 2
 2 3 2 3 4 3 0 4 3 0 5 2
 0
 p p p

56

Staff 1: Treble clef, notes a, a, a, a, a, a, a, a. Fingering: 2, 0, 2, 0, 2, 0, 2, 0. Rhythm: quarter notes. Bass clef: 0-0-0-0-0-0-0-0. Fingering: p i p i p i p i p i p i p i p i p i p i p i p i. Rhythm: eighth notes.

Staff 2: Treble clef, notes a, a, a, a, a, a, a, a. Fingering: 2, 0, 2, 0, 2, 0, 2, 0. Rhythm: quarter notes. Bass clef: 0-0-0-0-0-0-0-0. Fingering: p i p i p i p i p i p i p i p i p i p i p i p i. Rhythm: eighth notes.

Staff 3: Treble clef, notes a, a, a, a, a, a, a, a. Fingering: 1, 0, 1, 0, 1, 0, 1, 0. Rhythm: quarter notes. Bass clef: 0-0-0-0-0-0-0-0. Fingering: p i p i p i p i p i p i p i p i p i p i p i p i. Rhythm: eighth notes.

Staff 4: Treble clef, notes a, a, a, a, a, a, a, a. Fingering: 1, 0, 1, 0, 1, 0, 1, 0. Rhythm: quarter notes. Bass clef: 0-0-0-0-0-0-0-0. Fingering: p i p i p i p i p i p i p i p i p i p i p i p i. Rhythm: eighth notes.

Staff 5: Treble clef, notes a, a, a, a, a, a, a, a. Fingering: 2, 0, 2, 0, 2, 0, 2, 0. Rhythm: quarter notes. Bass clef: 0-0-0-0-0-0-0-0. Fingering: p i p i p i p i p i p i p i p i p i p i p i p i. Rhythm: eighth notes.

Staff 6: Treble clef, notes a, a, a, a, a, a, a, a. Fingering: 2, 0, 2, 2, 0, 2, 0, 2. Rhythm: quarter notes. Bass clef: 0-0-0-0-0-0-0-0. Fingering: p i p i p i p i p i p i p i p i p i p i p i p i. Rhythm: eighth notes.

Staff 7: Treble clef, notes a, a, a, a, a, a, a, a. Fingering: 0, 2, 0, 2, 0, 2, 0, 2. Rhythm: quarter notes. Bass clef: 2-2-2-2-2-2-2-2. Fingering: p i p i p i p i p i p i p i p i p i p i p i p i. Rhythm: eighth notes.

Staff 8: Treble clef, notes a, a, a, a, a, a, a, a. Fingering: 2, 0, 2, 5, 2, 0, 2. Rhythm: quarter notes. Bass clef: 0-0-0-0-0-0-0-0. Fingering: p i p i p i p i p i p i p i p i p i p i p i p i. Rhythm: eighth notes.

57

ami ami ami ami ami ami ami

58

a m i a m i a m i a m i a m i a m i a m i a m i

p p p p p p p p

a m i

p p

58a

a m i a m i a m i a m i a m i a m i a m i a m i

p p p p p p p p

> m i a m i > m i a m i

59

p p

p

p

p

60

m i a m i a m i m i a m i a m i m i a m i a m i m i a m i

p p p p p p p p p

m i a m i a m i m i a m i a m i m i a m i a m i m i a m i

p p p p p p p p p

p

p

64

a m i m a m i m a m i m a m i m a m i m

The musical score consists of six systems of notation for guitar. Each system includes a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The first system is annotated with the lyrics 'a m i m a m i m a m i m a m i m a m i m' above the staff. The notation includes various guitar-specific symbols: natural harmonics (indicated by '0' on the staff), fretted notes (indicated by numbers 1, 2, 3), and dynamic markings such as 'p' (piano) and 'p p' (pianissimo). The score features a variety of rhythmic patterns, including eighth-note runs, triplets, and sustained notes. The final system concludes with a double bar line and a fermata over the final notes.

65

a m i i m a m i a m i i m a m i a m i i m a m i a m i i m a m i

a m i

IV

V

II

D.C. al Fine

76

a m i a m i a m i a m i

The image displays a page of guitar tablature for exercise 76. It consists of ten systems, each with a six-line staff. The first system includes the lyrics 'a m i a m i a m i a m i' above the staff. The tablature uses numbers 0-5 to indicate fret positions and various rhythmic notations such as '3-4-4', '3-3-3', '2-3-3', '1-2-2', '0-0-0', '1-1-1', '2-2-2', '3-3-3', '4-4-4', and '5-5-5'. Dynamic markings 'p' (piano) are placed below the first four measures of the first system. The piece concludes with a double bar line and a repeat sign.

77

ami ami ami ami ami ami ami ami ami ami ami

p p p p p p p p p p p

ami ami ami

p p p

p

p

78

ai m ai m ai m ai m ai m ai m ai m

p p p p p p p

ai m ai m ai m ai m ai m

p p p p p p

Verhext (bewitched)

Jürg Hochweber

Capo = III (recommended)

♩ = 82

Play 17 Times

Guitar 1

TAB

p

Play 16 Times

Guitar 2

TAB

p

p

p

p

Coda

18th

17th

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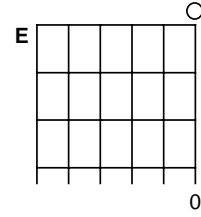
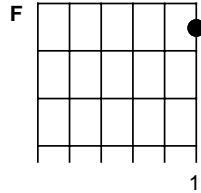
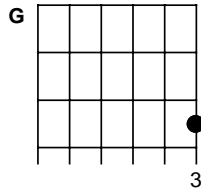
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Drawings: Jean Antoine Posocco

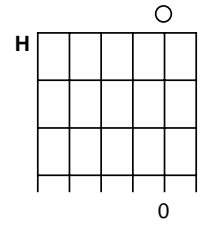
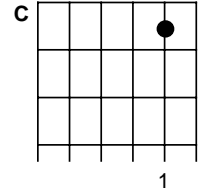
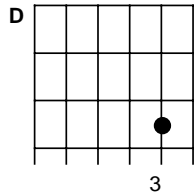
The notes G, F and E on first string

1



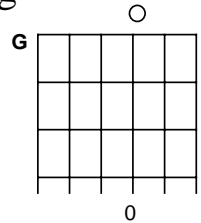
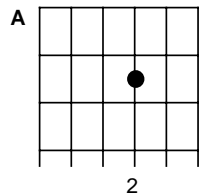
The notes D, C and H on second string

2



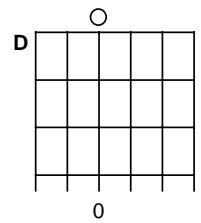
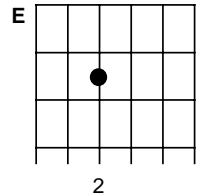
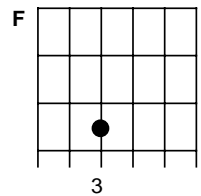
The notes A and G on third string

3



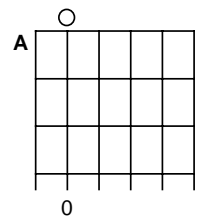
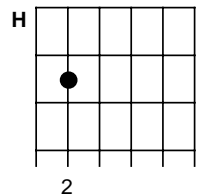
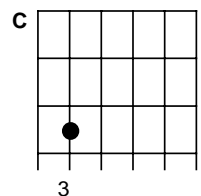
The notes F, E and D on fourth string

4



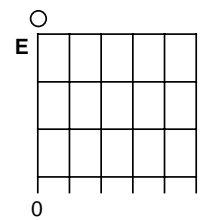
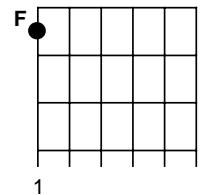
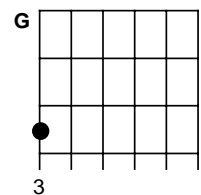
The notes C, H and A on fifth string

5



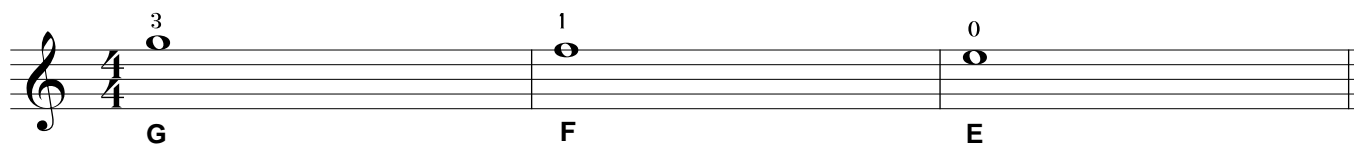
The notes G, F and E on sixth string

6



The notes G, F and E

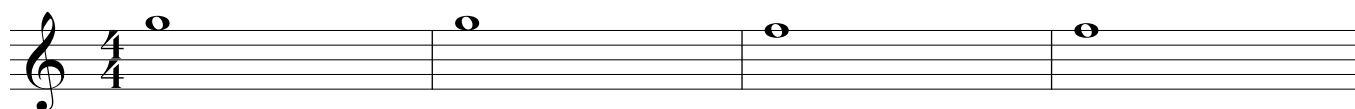
Scale no. 1



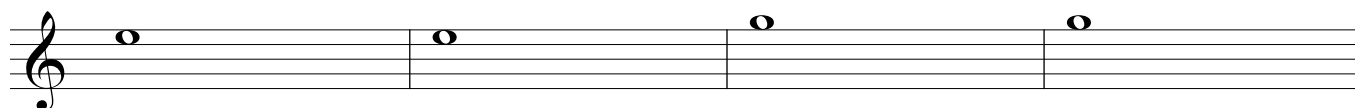
Musical notation for Scale no. 1, showing three whole notes: G (fingered 3), F (fingered 1), and E (fingered 0).

Study no. 1

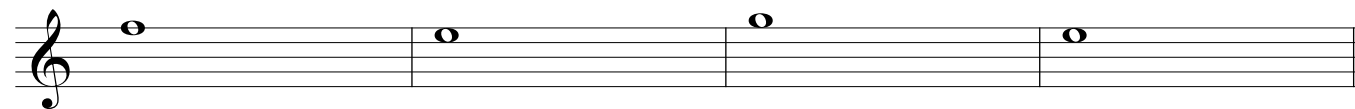
Whole note



First staff of Study no. 1, showing four whole notes: G, F, E, and D.



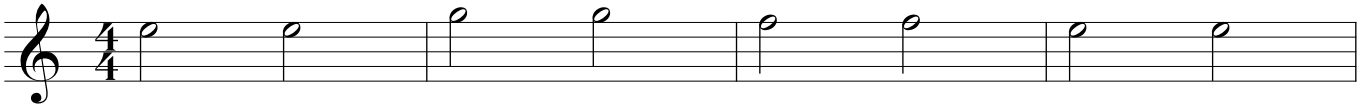
Second staff of Study no. 1, showing four whole notes: C, B, A, and G.



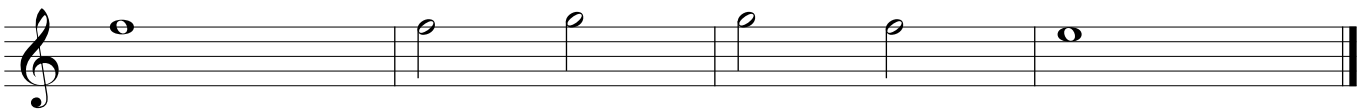
Third staff of Study no. 1, showing four whole notes: F, E, D, and C.

Study no. 2

Half note



Study no. 3

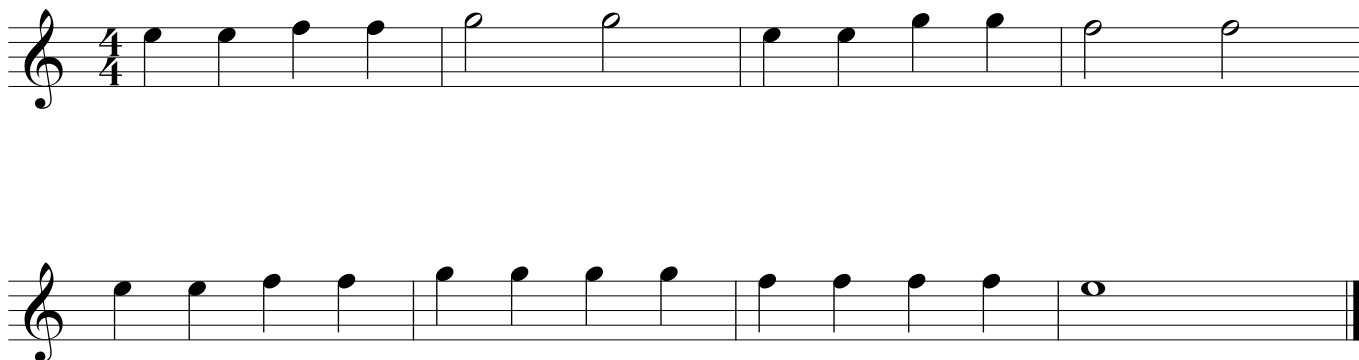


Study no. 4

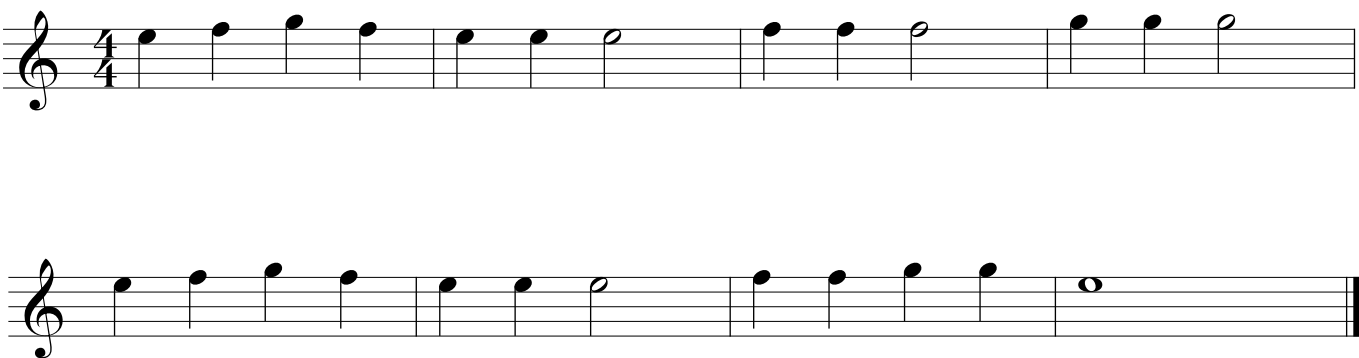
Quarter note



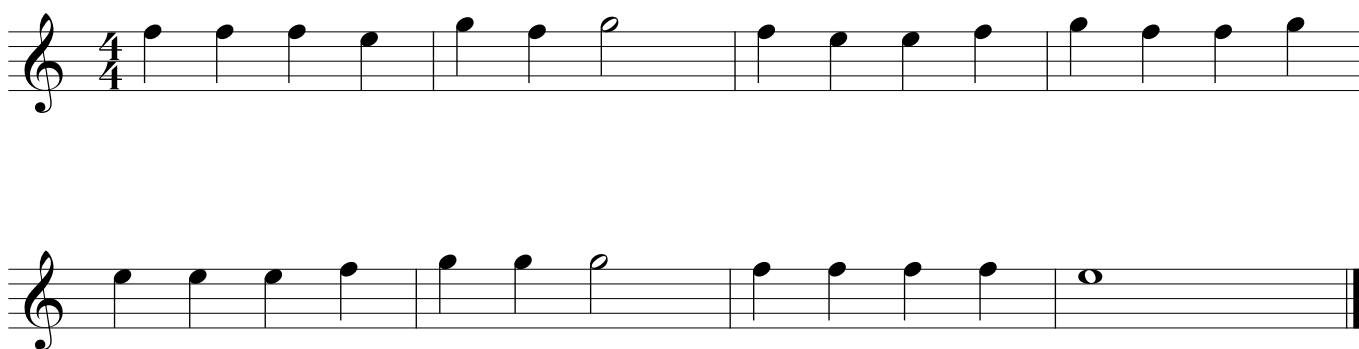
Study no. 5



Study no. 6



Study no. 7

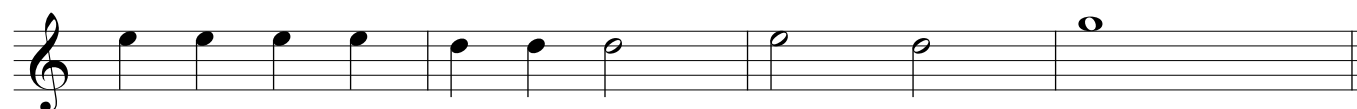


The note D

Scale no. 2

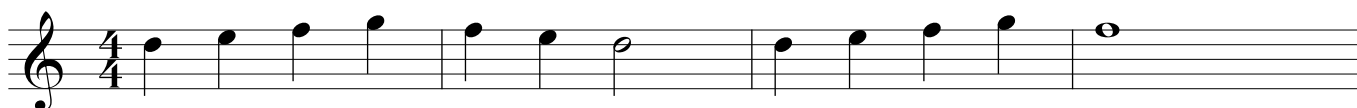


Study no. 8



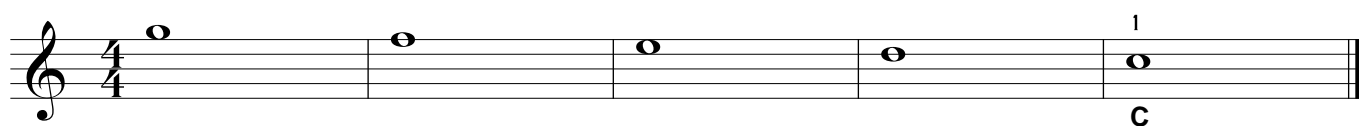
Study no. 9

Repeat

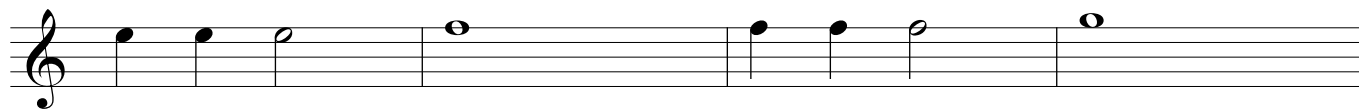
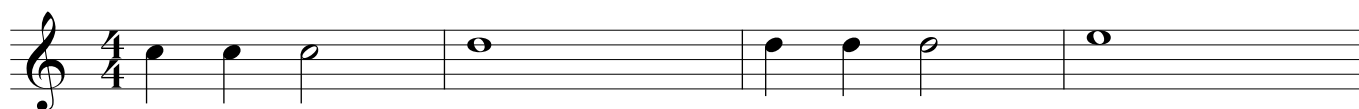


The note C

Scale no. 3



Study no. 10



The note H

Scale no. 4

Musical notation for Scale no. 4, written in treble clef with a 4/4 time signature. The scale begins with a whole note on the first line (C4), marked with a '0' above and an 'H' below. The scale continues with half notes: D4, E4, F4, G4, A4, B4, and concludes with a whole note on the second space (C5).

Study no. 11

Quarter rest

First line of musical notation for Study no. 11, written in treble clef with a 4/4 time signature. It consists of four measures, each containing a quarter note followed by a quarter rest. The notes are C4, D4, E4, and F4.

Second line of musical notation for Study no. 11, written in treble clef with a 4/4 time signature. It consists of four measures, each containing a quarter note followed by a quarter rest. The notes are G4, A4, B4, and C5.

Study no. 12

The time signature 3/4

First line of musical notation for Study no. 12, written in treble clef with a 3/4 time signature. It consists of four measures: a quarter note (C4), a quarter note (D4), a quarter note (E4); a half note (F4) followed by a quarter rest; a quarter note (G4), a quarter note (A4), a quarter note (B4); and a half note (C5) followed by a quarter rest.

Second line of musical notation for Study no. 12, written in treble clef with a 3/4 time signature. It consists of four measures: a quarter note (C4), a quarter note (D4), a quarter note (E4); a half note (F4) followed by a quarter note (G4); a quarter note (A4), a quarter note (B4), a quarter note (C5); and a half note (C5) followed by a quarter rest.

Looking at the clouds

Andantino

Student

Teacher

The first system of music is in 4/4 time. The Student part consists of four measures: a quarter note G4, a quarter note A4, a half note B4, and a whole note C5. The Teacher part consists of four measures of chords: G4-B4, A4-C5, B4-A4, and G4-F#4. The fifth measure of the Teacher part is a whole note chord G4-B4 with a '4' below it. The sixth measure is a whole note chord A4-C5 with a '3#' below it. The seventh measure is a whole note chord B4-A4 with a '0' below it. The eighth measure is a whole note chord G4-F#4 with a '1' below it.

The second system of music continues the Student and Teacher parts. The Student part consists of four measures: a quarter note D5, a quarter note E5, a half note F#5, and a whole note G5. The Teacher part consists of four measures of chords: G4-B4, A4-C5, B4-A4, and G4-F#4. The fifth measure is a whole note chord G4-B4 with a '1' below it. The sixth measure is a whole note chord A4-C5 with a '4#' below it. The seventh measure is a whole note chord B4-A4 with a '4' below it. The eighth measure is a whole note chord G4-F#4 with a '2' below it.

The third system of music continues the Student and Teacher parts. The Student part consists of four measures: a quarter note A4, a quarter note B4, a half note C5, and a whole note D5. The Teacher part consists of four measures of chords: G4-B4, A4-C5, B4-A4, and G4-F#4. The fifth measure is a whole note chord G4-B4 with a '1' below it. The sixth measure is a whole note chord A4-C5 with a '2' below it. The seventh measure is a whole note chord B4-A4 with a '3#' below it. The eighth measure is a whole note chord G4-F#4 with a '1' below it.

The fourth system of music concludes the Student and Teacher parts. The Student part consists of four measures: a quarter note E5, a quarter note F#5, a half note G5, and a whole note A5. The Teacher part consists of four measures of chords: G4-B4, A4-C5, B4-A4, and G4-F#4. The fifth measure is a whole note chord G4-B4 with a '1' below it. The sixth measure is a whole note chord A4-C5 with a '4' below it. The seventh measure is a whole note chord B4-A4 with a '3#' below it. The eighth measure is a whole note chord G4-F#4 with a '2' below it.

At my grandparents

Half rest

Moderato

The musical score is written for a piano in 4/4 time, marked 'Moderato'. It consists of four systems of two staves each. The right-hand staff (treble clef) contains a melodic line with a half rest in the second measure of each system. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat). The score concludes with a double bar line at the end of the fourth system.

Chocolate ice-cream

Allegro

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 4/4 time signature, featuring a melody of quarter and eighth notes. The lower staff is in bass clef, providing a bass line with various rhythmic patterns and fingerings indicated by numbers 1-4.

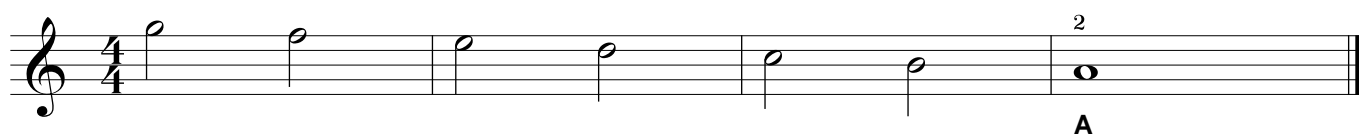
The second system continues the piece. The upper staff shows a melodic line with some rests. The lower staff features a more complex bass line with triplets and specific fingerings (3, 2, 4, 3, 2) marked below the notes.

The third system shows further development of the melody and bass line. The upper staff has a series of eighth notes. The lower staff includes a triplet of eighth notes and other rhythmic figures with fingerings (3, 1, 2, 4, 3, 0) indicated.

The fourth system concludes the piece. The upper staff ends with a series of eighth notes. The lower staff features a bass line with a triplet of eighth notes and ends with a final chord and a double bar line.

The note A

Scale no. 5



Study no. 13

Half note with a dot



The note G

Scale no. 6



Study no. 14



Dreamland

Two notes at the same time

Andante

The musical score for "Dreamland" is presented in four systems, each with a treble and bass staff. The piece is in 4/4 time and marked "Andante". The key signature is one sharp (F#). The notation includes notes, rests, and guitar-specific symbols such as natural signs (0) and fret numbers (1-4) placed above or below notes to indicate fingerings. The bass staff consistently plays a rhythmic accompaniment of chords and single notes, while the treble staff features a melodic line with occasional chords. The piece concludes with a final chord in the treble staff and a natural sign (0) in the bass staff.

Study no. 15

Two voices

Musical notation for Study no. 15, Two voices, in 4/4 time. The piece consists of two staves. The first staff begins with a treble clef and a 4/4 time signature. It features a melodic line with notes on G4, A4, B4, and C5, and a bass line with notes on E3, F3, G3, and A3. The first two notes of the melodic line are marked with *i* and *m* respectively. The first two notes of the bass line are marked with *p*. The second staff continues the melodic line with notes on B4, C5, B4, A4, G4, and F4, and the bass line with notes on G3, F3, E3, and D3. The piece concludes with a double bar line.

Study no. 16

Musical notation for Study no. 16, in 3/4 time. The piece consists of four staves. The first staff begins with a treble clef and a 3/4 time signature. It features a melodic line with notes on G4, A4, B4, and C5, and a bass line with notes on E3, F3, G3, and A3. The first two notes of the melodic line are marked with *i* and *m* respectively. The first note of the bass line is marked with *p*. The second staff continues the melodic line with notes on B4, A4, G4, and F4, and the bass line with notes on G3, F3, E3, and D3. The third staff continues the melodic line with notes on E4, D4, C4, and B3, and the bass line with notes on C3, B2, A2, and G2. The fourth staff concludes the piece with notes on G2, F2, E2, and D2, and a final double bar line.



On skies

Andantino

Eythor Thorlaksson

Musical score for "On skies" by Eythor Thorlaksson, marked Andantino. The score is written in 3/4 time and consists of four staves of music. The first staff includes dynamic markings (*p*) and fingering instructions (*i*, *m*) above the notes. The second staff includes fingering instructions (3, 0, 1) above the notes. The third staff includes dynamic markings (*p*) below the notes. The fourth staff includes fingering instructions (3, 0, 1, 3, 0, 1, 0) above the notes. The score concludes with a double bar line.

All in a play

Moderato

Traditional

Musical score for 'All in a play' in 3/4 time. The score consists of four systems of two staves each. The first system includes dynamic markings *m* and *p*, and fingering numbers 0, 1, 3, 1, 0, 3. The second system has a repeat sign at the beginning. The third system has fingering numbers 3, 0, 1. The fourth system has fingering numbers 1, 0, 3. The piece concludes with a double bar line.



Study no. 17

Eighth note

Study no. 17 is a musical exercise in 4/4 time. The first staff contains two measures of music. The first measure has a quarter note G4 with fingering *i*, a quarter note A4 with fingering *m*, a quarter note B4 with fingering *i*, and a half note C5 with fingering *m*. The second measure has a quarter note B4 with fingering *i*, a quarter note A4 with fingering *m*, a quarter note G4 with fingering *i*, and a half note F4 with fingering *m*. The second staff continues the melody with eighth notes: G4-A4-B4-C5 (quarter), B4-A4-G4-F4 (quarter), G4-A4-B4-C5 (quarter), B4-A4-G4-F4 (quarter), and ends with a double bar line.

Study no. 18

Study no. 18 is a musical exercise in 4/4 time. The first staff contains two measures of music. The first measure has a quarter note G4 with fingering *m* and a quarter note A4 with fingering *i*. The second measure has a quarter note B4 with fingering *m*, a quarter note C5 with fingering *i*, and a quarter note D5 with fingering *m*. The second staff continues the melody with eighth notes: G4-A4-B4-C5 (quarter), B4-A4-G4-F4 (quarter), G4-A4-B4-C5 (quarter), B4-A4-G4-F4 (quarter), and ends with a double bar line.

Study no. 19

Study no. 19 is a musical exercise in 3/4 time. The first staff contains two measures of music. The first measure has a quarter note G4 with fingering *i*, a quarter note A4 with fingering *m*, and a quarter note B4 with fingering *i*. The second measure has a quarter note C5 with fingering *m*, a quarter note B4 with fingering *i*, and a quarter note A4 with fingering *m*. The second staff continues the melody with eighth notes: G4-A4-B4-C5 (quarter), B4-A4-G4-F4 (quarter), G4-A4-B4-C5 (quarter), B4-A4-G4-F4 (quarter), and ends with a double bar line.

Changes

Andante

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It contains a melodic line starting with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note B4. The lower staff is in bass clef and contains a bass line with chords and single notes. It starts with a 4/4 time signature, then changes to 2/4, and finally to 3/4. Fingerings are indicated with numbers 1, 2, and 3.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line, featuring a key signature change to one sharp (F#) and various chordal textures. Fingerings are indicated with numbers 0, 1, and 2.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with more complex chordal patterns. Fingerings are indicated with numbers 1, 2, 3, and 4.

The fourth system of musical notation consists of two staves. The upper staff concludes the melodic line with a final half note. The lower staff concludes the bass line with a final chord. Fingerings are indicated with numbers 0, 1, 2, 3, and 4.

A journey to the wilderness

Eythor Thorlaksson

Andante

The musical score is written for piano in 4/4 time, marked **Andante**. It consists of four systems of two staves each. The first system includes dynamic markings *p*, *m*, *i*, and *m*, and fingering numbers 1 and 3. The second system includes fingering numbers 3, 0, and 1. The third and fourth systems continue the melodic and harmonic development. The piece concludes with a double bar line at the end of the fourth system.

Waltz

Eythor Thorlaksson

Andantino

The musical score is written for piano in 3/4 time, one flat key signature. It consists of four systems of two staves each. The first system begins with a treble clef and a 3/4 time signature. The right hand part features a sequence of chords with fingerings 0, 1, 2, 2, 0, 1, 1. The left hand part consists of a simple bass line. The second system continues the piece with fingerings 3, 1, 0, 3 in the right hand. The third system shows a continuation of the chordal texture. The fourth system concludes the piece with a final chord and a double bar line.

The note F

Scale no. 7

Scale no. 7 is presented in two staves of music. The first staff begins with a treble clef and a 4/4 time signature. It contains a sequence of notes: a half note G4 (fingered *i*), a half note A4 (fingered *m*), a quarter note B4 (fingered *i*), a quarter note C5 (fingered *m*), a quarter note D5 (fingered *i*), a quarter note E5 (fingered *m*), a quarter note F5 (fingered *i*), and a triplet of three eighth notes G5 (fingered *3*). The second staff continues with a quarter note G5 (fingered *m*), a quarter note F5 (fingered *p*), a quarter note E5 (fingered *m*), a quarter note D5 (fingered *i*), a quarter note C5 (fingered *m*), a quarter note B4 (fingered *i*), a quarter note A4 (fingered *m*), and a quarter note G4 (fingered *p*). The piece concludes with a double bar line.

Study no. 20

Study no. 20 is presented in three staves of music, all in a treble clef and 4/4 time signature. The first staff contains a half note G4, a half note A4, a half note B4, a quarter rest, a quarter note C5, a quarter note D5, a quarter note E5, and a half note F5. The second staff contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a half note G4. The third staff contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a half note G4. The piece concludes with a double bar line.

The note E

Scale no. 8

Musical notation for Scale no. 8, featuring the note E. The scale is written in 4/4 time on a single treble clef staff. The notes are: E (quarter note, *p*), F (quarter note, *p*), G (quarter note, *i*), A (quarter note, *m*), B (half note), C (half note), D (quarter note), E (quarter note, *p*), F (quarter note, *p*), G (quarter note), A (quarter note), B (quarter note), C (quarter note), D (quarter note), E (quarter note, *p*). The first four notes are marked with fingerings: 1 for E, 2 for F, 3 for G, and 4 for A. The piece concludes with a double bar line.

Study no. 21

Musical notation for Study no. 21, consisting of four staves in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The piece features a sequence of chords and melodic lines. The first two staves show a sequence of chords: C major, F major, C major, F major, C major, F major, C major, F major. The third and fourth staves continue the sequence with similar chords and melodic lines. The piece concludes with a double bar line.

The note D

Scale no. 9

Musical notation for Scale no. 9, written in 4/4 time. The scale consists of the following notes: D4 (marked *m*), E4 (marked *i*), F4 (marked *m*), G4, A4, B4, C5, and D5 (marked *p* and **D**). The notes are written on a single staff with a treble clef.

Study no. 22

Musical notation for Study no. 22, written in 3/4 time. The study consists of four staves of music. The first staff begins with notes D4 (marked *i*) and E4 (marked *m*), followed by F4 (marked *i*) and G4 (marked *m*). The notes are written on a single staff with a treble clef. The second, third, and fourth staves continue the study with various rhythmic patterns and articulations, including accents and slurs. The notes are written on a single staff with a treble clef.

"Signir sól"

Traditional

Allegro

The musical score is written for piano in 4/4 time. It consists of four systems of two staves each. The first system includes dynamic markings: *m* (mezzo-forte) above the first three notes of the right-hand staff, *i* (piano) above the second note, and *m* above the third note. A *p* (piano) marking is placed below the first note of the left-hand staff. The piece concludes with a double bar line at the end of the fourth system.

The note C

Scale no. 10

Musical notation for Scale no. 10, written in 4/4 time. The scale starts on middle C (C4) and consists of two lines of music. The first line contains the first six notes: C4, D4, E4, F4, G4, and A4. A triplet of three eighth notes (C4, D4, E4) is marked above the first three notes. The second line contains the remaining six notes: B4, C5, B4, A4, G4, and F4, ending with a double bar line.

Study no. 23

Eighth rest

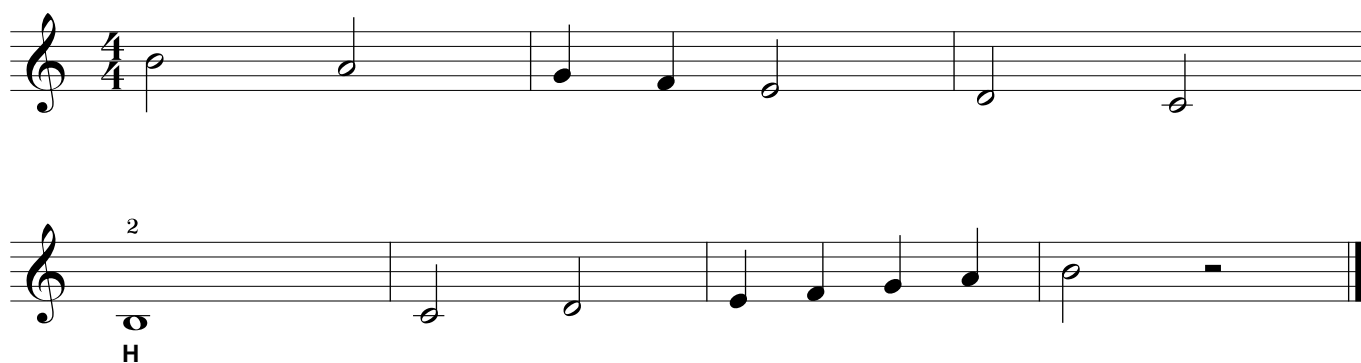
Musical notation for Study no. 23, written in 4/4 time. The piece consists of two lines of music. The first line contains the notes C4, D4, E4, F4, G4, A4, B4, and C5. The notes C4, D4, and E4 are marked with a piano (*p*) dynamic. The notes D4, E4, and F4 are marked with an eighth rest. The second line contains the notes G4, A4, B4, C5, B4, A4, G4, and F4, ending with a double bar line.

Study no. 24

Musical notation for Study no. 24, written in 4/4 time. The piece consists of two lines of music. The first line contains the notes C4, D4, E4, F4, G4, A4, B4, and C5. The notes C4 and D4 are marked with a piano (*p*) dynamic. The notes E4 and F4 are marked with an eighth rest. The second line contains the notes G4, A4, B4, C5, B4, A4, G4, and F4, ending with a double bar line.

The note H

Scale no. 11



Musical notation for Scale no. 11, consisting of two staves. The first staff is in 4/4 time and contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The second staff begins with a fermata over a G4 note, followed by a sequence of notes: a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a final half note G5. A finger number '2' is written above the first note of the second staff, and the letter 'H' is written below the first note.

Study no. 25



Musical notation for Study no. 25, consisting of three staves. The first staff is in 4/4 time and contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The second staff begins with a fermata over a G4 note, followed by a sequence of notes: a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a final half note G5. The third staff begins with a fermata over a G4 note, followed by a sequence of notes: a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a final half note G5.



Trip to the forrest

H on third string (band 4)

Eythor Thorlaksson

Adagio

The musical score is written in 4/4 time and Adagio tempo. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is primarily composed of chords and moving lines, with some measures containing rests. The second staff continues the piece, featuring similar chordal textures. The third and fourth staves conclude the piece, with the final measure of the fourth staff ending with a double bar line.

Lullaby

Eythor Thorlaksson

Andante

The first staff of music is in 4/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of quarter notes: G4, A4, B4, C5. The bass line consists of half notes: G3, F3. A second measure starts with a 4-measure rest, followed by a half note G3, then a half note F3. The third measure has a half note G3, then a half note F3. The fourth measure has a half note G3, then a half note F3.

The second staff continues the melody with quarter notes: D5, E5, F5, G5. The bass line consists of half notes: E3, D3. The third measure has a half note E3, then a half note D3. The fourth measure has a half note E3, then a half note D3.

The third staff continues the melody with quarter notes: A4, G4, F4, E4. The bass line consists of half notes: C3, B2. The third measure has a half note C3, then a half note B2. The fourth measure has a half note C3, then a half note B2.

The fourth staff continues the melody with quarter notes: D4, C4, B3, A3. The bass line consists of half notes: G2, F2. The third measure has a half note G2, then a half note F2. The fourth measure has a half note G2, then a half note F2.

The fifth staff continues the melody with quarter notes: G3, F3, E3, D3. The bass line consists of half notes: C2, B1. The third measure has a half note C2, then a half note B1. The fourth measure has a half note C2, then a half note B1.

The sixth staff concludes the piece with quarter notes: C3, B2, A2, G2. The bass line consists of half notes: F1, E1. The final measure has a half note F1, then a half note E1, followed by a double bar line.

Riding horse

Dynamics

Allegro

The musical score consists of six staves of music in 4/4 time, marked **Allegro**. The dynamics are indicated by *mf*, *p*, and *f*. The score includes various articulations such as slurs, accents, and fingerings (1, 2, 3, 4). The first staff begins with a *mf* dynamic and a slur over the first two notes. The second staff features a slur over the first three notes and a *p* dynamic. The third staff has a slur over the first four notes and a *f* dynamic. The fourth staff starts with a *p* dynamic and a slur over the first four notes. The fifth staff begins with a *mf* dynamic and a slur over the first four notes. The sixth staff concludes the piece with a final chord.

The note G

Scale no. 13

Scale no. 13

4/4

G

A B C D

J. P. Rameau

A B C D

J. P. Rameau

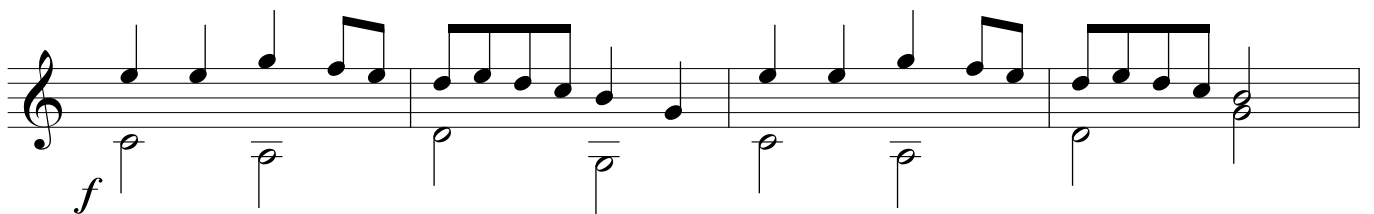
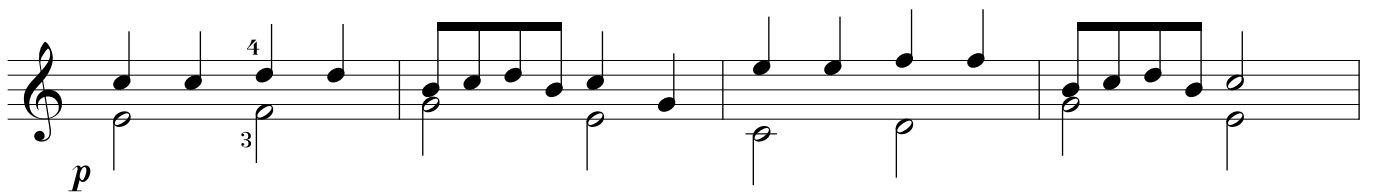
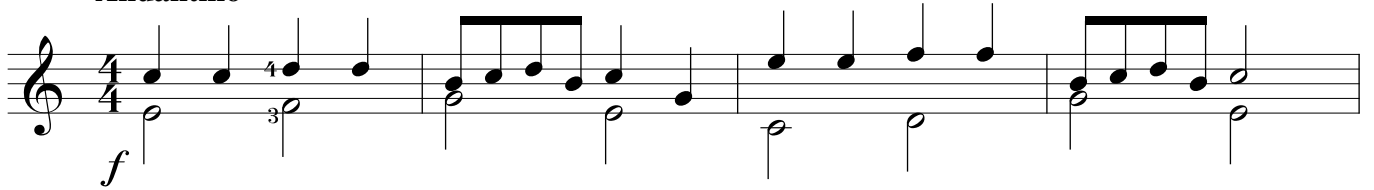
4/4



Verse for a walk

Eythor Thorlaksson

Andantino



The note F

Scale no. 14

Musical notation for Scale no. 14, showing an ascending and descending scale in 3/4 time starting on F. The ascending scale consists of the notes F, G, A, B, C, D, E, F. The descending scale consists of the notes E, D, C, B, A, G, F. The starting note F is labeled with 'F' below it, and the ending note F is labeled with '1' below it.

Study no. 28

Musical notation for Study no. 28, showing a complex exercise in 3/4 time. The exercise consists of three staves of music. The first staff shows a sequence of notes with fingerings 3, 2, 2, 1, and accents. The second staff shows a sequence of notes with fingerings 0, 4, 0, 4, 4, 4, 4, 0, and accents. The third staff shows a sequence of notes with fingerings 2, 1, 1, 0, 0, and accents.

As we play

Moderato

Musical staff 1: Treble clef, 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass line consists of half notes: G3, F3, E3, D3, C3, B2, A2, G2. A dynamic marking of *mf* is placed below the first bass note.

Musical staff 2: Treble clef. The melody continues with a quarter note D5, followed by a quarter rest, then eighth notes E5 and F5, and a quarter note G5. The bass line consists of half notes: G2, F2, E2, D2, C2, B1, A1, G1. A horizontal line is drawn below the bass line.

Musical staff 3: Treble clef. The melody continues with a quarter note A5, followed by eighth notes B5 and C6, and a quarter note D6. The bass line consists of half notes: G1, F1, E1, D1, C1, B0, A0, G0. A dynamic marking of *p* is placed below the first bass note, and a dynamic marking of *f* is placed below the last bass note. A horizontal line spans the width of the staff.

Musical staff 4: Treble clef. The melody continues with a quarter note E6, followed by a quarter rest, then eighth notes F6 and G6, and a quarter note A6. The bass line consists of half notes: G0, F0, E0, D0, C0, B-1, A-1, G-1. A dynamic marking of *p* is placed below the last bass note. A horizontal line spans the width of the staff.

Musical staff 5: Treble clef. The melody continues with a quarter note B6, followed by eighth notes C7 and D7, and a quarter note E7. The bass line consists of half notes: G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2. A dynamic marking of *mf* is placed below the first bass note.

Musical staff 6: Treble clef. The melody continues with a quarter note F7, followed by a quarter rest, then eighth notes G7 and A7, and a quarter note B7. The bass line consists of half notes: G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3. A dynamic marking of *f* is placed below the first bass note. The staff ends with a double bar line.

Accidentals



Sharp



Natural

Scale no. 16

Chromatic scale

0 1 2 3 4 0 Aís Cís Dís Fís

Gís Aís Cís Dís Fís Gís

Study no. 30

Tie

Musical notation for Study no. 30, featuring a treble clef and a 3/4 time signature. The melody consists of eight measures. The first measure contains a quarter note G#4, a quarter note A#4, and a quarter rest. The second measure contains a quarter note B4, a quarter note A4, and a quarter rest. The third measure contains a quarter note G4, a quarter note F#4, and a quarter rest. The fourth measure contains a quarter note E4, a quarter note D4, and a quarter rest. The fifth measure contains a quarter note C4, a quarter note B3, and a quarter rest. The sixth measure contains a quarter note A3, a quarter note G3, and a quarter rest. The seventh measure contains a quarter note F#3, a quarter note E3, and a quarter rest. The eighth measure contains a quarter note D3, a quarter note C3, and a quarter rest. A slur is placed over the notes in the seventh and eighth measures, and a tie connects the notes in the seventh and eighth measures.

Study no. 31

Musical notation for Study no. 31, featuring a treble clef and a 4/4 time signature. The melody consists of eight measures. The first measure contains a quarter note G#4, a quarter note A#4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The third measure contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The fourth measure contains a quarter note E6, a quarter note F#6, a quarter note G6, and a quarter note A6. The fifth measure contains a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The sixth measure contains a quarter note F#7, a quarter note G7, a quarter note A7, and a quarter note B7. The seventh measure contains a quarter note C8, a quarter note D8, a quarter note E8, and a quarter note F#8. The eighth measure contains a quarter note G8, a quarter note A8, a quarter note B8, and a quarter note C9. A slur is placed over the notes in the seventh and eighth measures, and a tie connects the notes in the seventh and eighth measures.

Fairy dance

Andante

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 4/4 time signature and a key signature of one sharp (F#). It contains a melodic line starting with a quarter note F#, followed by eighth notes G, A, B, and C, then a half note D, and ending with a quarter note E. The lower staff is in bass clef and contains a bass line with various chords and fingerings. It starts with a triad of F#, A, and C, followed by a quarter note D with a '3' above it and a '0' below it. The next measure has a quarter note E with a '2' above it and a '0' below it, followed by a quarter note F# with a '1' above it. The final measure of this system has a quarter note G with a '3' above it and a '1' below it, and a quarter note A with a '3' above it and a '1' below it. A dynamic marking of *mp* is placed above the first measure of the bass line.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, with a quarter note B, a quarter note C, a quarter note D, and a quarter note E. The lower staff continues the bass line with a quarter note F# with a '3' above it and a '4' below it, a quarter note G with a '4' above it and a '1' below it, a quarter note A with a '1' above it and a '0' below it, a quarter note B with a '1' above it and a '0' below it, a quarter note C with a '2' above it and a '4' below it, and a quarter note D with a '2' above it and a '4' below it.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with a quarter note E, a quarter note F#, a quarter note G, and a quarter note A. The lower staff contains chords and fingerings. It starts with a triad of F#, A, and C, followed by a triad of F#, A, and C with a 'IV' above it and a '1' above the F#. The next measure has a triad of F#, A, and C with a 'V' above it and a '1' above the F#. The final measure of this system has a triad of F#, A, and C with a '1' above the F# and a '4' below it. Dynamic markings of *f*, *mf*, and *mp* are placed above the bass line in the second, third, and fourth measures respectively.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with a quarter note B, a quarter note C, a quarter note D, and a quarter note E. The lower staff continues the bass line with a quarter note F#, a quarter note G, a quarter note A, and a quarter note B. The final measure of this system has a triad of F#, A, and C with a '2' above it and a '4' below it, and a triad of F#, A, and C with a '0' above it and a '4' below it.

The first system of music consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a whole note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lower staff is in bass clef and contains a sequence of notes: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. There are also some rests and accidentals in the lower staff.

The second system of music consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a whole note G#4, a whole note A#4, a quarter note B#4, a quarter note C5, a quarter note B#4, a quarter note A#4, a quarter note G#4, and a quarter note F#4. The lower staff is in bass clef and contains a sequence of notes: a quarter note G#2, a quarter note A#2, a quarter note B#2, a quarter note C3, a quarter note B#2, a quarter note A#2, a quarter note G#2, and a quarter note F#2. Dynamic markings *f*, *mf*, and *mp* are placed above the notes. Roman numerals II and IV are placed above the first two chords. There are also some rests and accidentals in the lower staff.

The third system of music consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a quarter note G#4, a quarter note A#4, a quarter note B#4, a quarter note C5, a quarter note B#4, a quarter note A#4, a quarter note G#4, and a quarter note F#4. The lower staff is in bass clef and contains a sequence of notes: a quarter note G#2, a quarter note A#2, a quarter note B#2, a quarter note C3, a quarter note B#2, a quarter note A#2, a quarter note G#2, and a quarter note F#2. There are also some rests and accidentals in the lower staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a whole note G#4, a whole note A#4, a whole note B#4, a whole note C5, a whole note B#4, a whole note A#4, a whole note G#4, and a whole note F#4. The lower staff is in bass clef and contains a sequence of notes: a quarter note G#2, a quarter note A#2, a quarter note B#2, a quarter note C3, a quarter note B#2, a quarter note A#2, a quarter note G#2, and a quarter note F#2. The marking *rit...* is placed above the notes. There are also some rests and accidentals in the lower staff.

Greensleeves

Traditional

Andante

The musical score for Greensleeves is presented in a single system with six staves. The piece is in 3/4 time and begins with a treble clef. The tempo is marked 'Andante' and the initial dynamics are 'mf'. The score includes various musical notations such as notes, rests, and fingerings (1-4). The piece concludes with a 'rit...' (ritardando) marking and a final dynamic of 'p' (piano). The key signature is one sharp (F#), and the piece ends with a double bar line.