

KEY SIGNATURES used in this book

These key signatures (and all the notes they affect) should be thoroughly memorized.

KEY OF G (F#)
KEY OF D (F#, C#)
KEY OF A (F#, C#, G#)
KEY OF E (F#, C#, G#, D#)
KEY OF C (No sharps or flats.)
KEY OF F (Bb)
KEY OF Bb (Bb, Eb)

NOTE VALUES IN 4/4 TIME.

WHOLE-NOTE HALF-NOTES QUARTER-NOTES EIGHTH-NOTES SIXTEENTH-NOTES

MUSICAL REST VALUES IN 4/4 TIME.

WHOLE-MEASURE HALF-MEASURE QUARTER-REST EIGHTH-REST SIXTEENTH-REST

4 counts 2 counts 1 count 1/2 count 1/4 count

VALUE OF THE DOT.

A dot immediately following a note lengthens the note by one half of the original value.

HALF-NOTE DOTTED HALF-NOTE QUARTER-NOTE DOTTED QUARTER-NOTE EIGHTH-NOTE DOTTED EIGHTH-NOTE

2 counts 3 counts 1 count 1 1/2 counts 1/2 count 3/4 of a count

REFERENCE CHART for notes in this book

E F F# G G# A B C C# D D# E F F# G G# Ab A A# Bb

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

E (6th STRING) A (5th STRING) D (4th STRING) G (3rd STRING)

B C C# Db D D# Eb E F F# G G# A Bb B C C# D

0 1 2 2 3 4 4 0 1 2 3 4 5 6 7 8 9 10

B (2nd STRING) E (1st STRING)

RHYTHM PATTERNS

Rhythm may be defined as the shifting of an accent to a normally unaccented part of a measure.

SAME RHYTHM PATTERN SHOWN IN DIFFERENT MUSICAL NOTATION.

exercise in broken rhythms

This exercise uses the rhythms shown above. Do not attempt this exercise until you are familiar with the various examples and the correct counting.

MUFFLED STRINGS are indicated by wavy lines in the chord diagram. In the F7 diagram below (on the far left side of the page) two muffled strings are shown. This can be accomplished by touching the 5th string with the 3rd finger. This is easily done because it would require a special effort to avoid the 5th string in reaching for the 6th string. The 1st string can be muffled by lightly touching the side of the 1st finger against the string.

Additional chords for the key of B \flat .

The image shows four guitar chord diagrams and their corresponding musical notation. The first diagram is for F7, showing a standard barre at the first fret with wavy lines on the 1st and 5th strings. The second diagram is for F7, showing a barre at the first fret with fingers 1, 2, and 3 on the 2nd, 3rd, and 4th strings respectively. The third diagram is for F7, showing a barre at the first fret with fingers 1, 2, 3, 4, and 5 on the 2nd, 3rd, 4th, 5th, and 6th strings respectively. The fourth diagram is for Eb, showing a barre at the first fret with fingers 1, 2, 3, 4, and 5 on the 2nd, 3rd, 4th, 5th, and 6th strings respectively. Below the diagrams is a musical staff with four measures of music, each corresponding to one of the diagrams above it.

come to the sea

The image shows a musical score for the piece 'come to the sea'. The score is written in B \flat major and 3/4 time. It consists of two staves of music. The first staff has a key signature of one flat and a 3/4 time signature. The second staff has a key signature of two flats and a 3/4 time signature. The chords are: B \flat // F7, B \flat , B \flat , Eb, Eb, B \flat , B \flat in the first staff; and Eb, F7, Eb, B \flat , B \flat , F7, B \flat , B \flat in the second staff.

EXERCISE IN THE KEY OF B \flat

The image shows five staves of guitar exercises in the key of B \flat . Each staff contains a sequence of notes and rests, with fingerings indicated by numbers 1-4. The exercises are: 1. A sequence of eighth notes: B \flat (1), C (1), D (1), E (1), F (1), G (1), A (1), B \flat (1). 2. A sequence of eighth notes: B \flat (1), C (1), D (1), E (1), F (1), G (1), A (1), B \flat (1). 3. A sequence of eighth notes: B \flat (1), C (1), D (1), E (1), F (1), G (1), A (1), B \flat (1). 4. A sequence of eighth notes: B \flat (1), C (1), D (1), E (1), F (1), G (1), A (1), B \flat (1). 5. A sequence of eighth notes: B \flat (1), C (1), D (1), E (1), F (1), G (1), A (1), B \flat (1).

in the hall of the mountain king (PEER GYNT SUITE)

Marchia (March style)

Edvard Grieg

Musical score for 'in the hall of the mountain king' by Edvard Grieg, featuring a march style. The score consists of eight staves of music in 4/4 time, with a key signature of one flat (B-flat). The music is characterized by a strong, rhythmic melody with many accents and a steady bass line. The final measure of the eighth staff is marked with a fermata and an accent.

etude in c

Musical score for 'etude in c' by Edvard Grieg. The score consists of three staves of music in 4/4 time, with a key signature of no sharps or flats (C major). The music is a lyrical and flowing piece, featuring a prominent melody in the upper voice and a supporting bass line.