

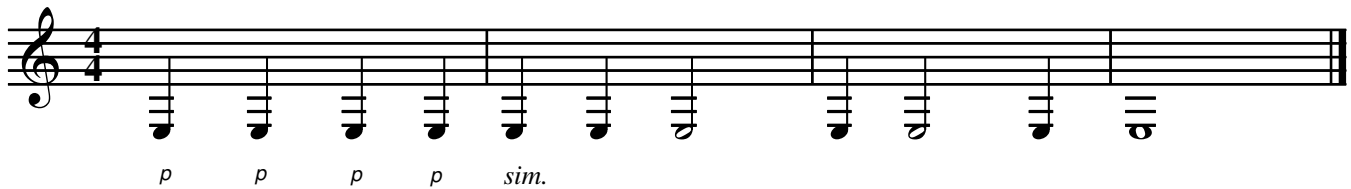
LESSON 4

Notes on the Bottom Three Open Strings

Let us now continue with the bottom three open strings of the guitar. (Note that "bottom three open strings" refers to the three metal-wound strings of the guitar.) Start with your right hand in resting position, that is the first three fingers rest on the first three strings and the thumb rests on the sixth string. Leave your fingers on the strings for support while the thumb is free to play the bass strings. The thumb will not do a rest stroke, but rather a free stroke. The thumb pushes the string it is playing down and across and releases it without coming to rest on the next higher string. The thumb continues by moving in a small circle until it has returned to the original string. Do not place the thumb back on the string. It does not touch the string again until the very moment it needs to play the note. With practice you will be able to time the movement of the thumb exactly between notes.

p = the abbreviation used to indicate the right-hand thumb.
sim. = to continue playing in a similar manner

E - open sixth string



A - open fifth string



D - open fourth string



9.

Exercise 4

Exercise 4 is a two-staff musical exercise in 4/4 time. Staff I (treble clef) begins with a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a measure with a half note G4 and a half note A4. The next measure has a half note B4 and a half note C5. The final measure has a quarter note G4, a quarter note A4, and a quarter note B4. Dynamics *p*, *p*, and *sim.* are indicated under the first three notes. Staff II (treble clef) provides a rhythmic accompaniment with eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

Exercise 5

Exercise 5 is a two-staff musical exercise in 4/4 time. Staff I (treble clef) begins with a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a measure with a half note G4 and a half note A4. The next measure has a half note B4 and a half note C5. The final measure has a quarter note G4, a quarter note A4, and a quarter note B4. Dynamics *p*, *p*, and *sim.* are indicated under the first three notes. Staff II (treble clef) provides a rhythmic accompaniment with eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.


Exercise 6


Exercise 6 is a two-staff musical exercise in 4/4 time. Staff I (treble clef) begins with a sequence of notes: a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a measure with a half note G4 and a half note A4. The next measure has a half note B4 and a half note C5. The final measure has a quarter note G4, a quarter note A4, and a quarter note B4. Dynamics *p*, *p*, and *sim.* are indicated under the first three notes. Staff II (treble clef) provides a rhythmic accompaniment with eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

STRING CHANGING EXERCISES

The following exercises will give the student the opportunity to become proficient in playing different patterns of string changes. When you come to the repeat sign, you may repeat an exercise as many times as needed until you feel comfortable with it. When you have finished repeating an individual exercise, be sure to end with the final measure on each line.

1. 
p p p p sim.

2. 
p p p p sim.

3. 
p p p p sim.

4. 
p p p p sim.

5. 
p p p p sim.

LESSON 5

Combining Fingered Treble Notes with Open Bases

We will now combine the notes we have learned on the first two strings with the open bass strings. Notice what a full, resonant sound is created by the addition of the basses. Be sure to observe the ties: the spots where a half note is "tied" to a whole note. Think of the tie (—) as a plus sign. The half note (2 counts) plus the whole note (4 counts) equals 6 counts. In other words, let those two notes together ring for 6 counts. The open bass accompaniment is played by the right-hand thumb. Note that it will now be necessary to hold the right hand fingers and thumb in the air slightly above the strings (not supporting on the strings) for all treble and bass notes to ring for their full written value. They should be held in the same position as if they were resting on their corresponding strings. Also, in the following piece note that it is more convenient to use the same five-note fingering pattern for the right hand rather than to observe strict alternation of *i* & *m*.

One Finger Duet Etude #7

The musical score for "One Finger Duet Etude #7" is presented in three systems. Each system consists of two staves: Staff I (Treble Clef) and Staff II (Bass Clef). The time signature is 4/4. The treble staff (I) features a sequence of notes with fingerings: *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*. The bass staff (II) features a sequence of notes, often tied to whole notes in the treble staff. The piece concludes with a double bar line.

One Finger Duet Etude #8

First system of musical notation for 'One Finger Duet Etude #8'. It consists of two staves, I and II, in 3/4 time. Staff I has a treble clef and a key signature of one sharp (F#). The first measure starts with a half note G4 (finger 1, *i*) followed by two quarter notes F#4 and E4. The second measure has a half note G4 (finger 0, *m*) followed by two quarter notes F#4 and E4. The third measure has a half note G4 (finger 1, *i*) followed by two quarter notes F#4 and E4. The fourth measure has a half note G4 (finger 0, *m*) followed by two quarter notes F#4 and E4.

Second system of musical notation. Staff I has a treble clef and a key signature of one sharp (F#). The first measure has a half note G4 (finger 1, *i*) followed by two quarter notes F#4 and E4. The second measure has a half note G4 (finger 0, *m*) followed by two quarter notes F#4 and E4. The third measure has a half note G4 (finger 1, *i*) followed by two quarter notes F#4 and E4. The fourth measure has a half note G4 (finger 0, *m*) followed by two quarter notes F#4 and E4. The fifth measure has a half note G4 (finger 1, *i*) followed by two quarter notes F#4 and E4. The sixth measure has a half note G4 (finger 0, *m*) followed by two quarter notes F#4 and E4.

Third system of musical notation. Staff I has a treble clef and a key signature of one sharp (F#). The first measure has a half note G4 (finger 1, *i*) followed by two quarter notes F#4 and E4. The second measure has a half note G4 (finger 0, *m*) followed by two quarter notes F#4 and E4. The third measure has a half note G4 (finger 1, *i*) followed by two quarter notes F#4 and E4. The fourth measure has a half note G4 (finger 0, *m*) followed by two quarter notes F#4 and E4.

Fourth system of musical notation. Staff I has a treble clef and a key signature of one sharp (F#). The first measure has a half note G4 (finger 1, *i*) followed by two quarter notes F#4 and E4. The second measure has a half note G4 (finger 0, *m*) followed by two quarter notes F#4 and E4. The third measure has a half note G4 (finger 1, *i*) followed by two quarter notes F#4 and E4. The fourth measure has a half note G4 (finger 0, *m*) followed by two quarter notes F#4 and E4. The fifth measure has a half note G4 (finger 1, *i*) followed by two quarter notes F#4 and E4. The sixth measure has a half note G4 (finger 0, *m*) followed by two quarter notes F#4 and E4.

One Finger Duet Etude #9

The first system of the etude consists of two staves, I and II, in 4/4 time. Staff I (treble clef) has a melody starting with a triplet of eighth notes (fingerings: i, m, i) on the first beat, followed by a quarter note (fingerings: m, i, m) on the second beat. The melody continues with a quarter note on the third beat and a half note on the fourth beat. Staff II (treble clef) has a bass line that is mostly rests, with a quarter note on the second beat and a quarter note on the fourth beat. Fingerings for the bass line are indicated as i, m, i, m.

The second system continues the piece. Staff I has a melody starting with a triplet of eighth notes (fingerings: i, m, i) on the first beat, followed by a quarter note (fingerings: m, i, m) on the second beat. The melody continues with a quarter note on the third beat and a half note on the fourth beat. Staff II has a bass line that is mostly rests, with a quarter note on the second beat and a quarter note on the fourth beat. Fingerings for the bass line are indicated as i, m, i, m.

The third system concludes the etude. Staff I has a melody starting with a triplet of eighth notes (fingerings: i, m, i) on the first beat, followed by a quarter note (fingerings: m, i, m) on the second beat. The melody continues with a quarter note on the third beat and a half note on the fourth beat. Staff II has a bass line that is mostly rests, with a quarter note on the second beat and a quarter note on the fourth beat. Fingerings for the bass line are indicated as i, m, i, m.

One Finger Duet Etude #10

I *m* *i* *m* *i*

II

I *m* *i* *m* *i*

II

I *m* *i* *m* *i*

II

I *m* *i* *m* *i*

II