

LESSON 27

Bass Melody with Two Simultaneous Repeating Treble Notes

The following exercises and pieces will focus on the use of two simultaneous repeating notes. Once again the bass melody notes are to be played with more intensity and feeling than the treble accompaniment notes. Remember: *sim.* indicates that you are to continue playing with right-hand fingerings that are similar to the fingerings found in the first measure.

Exercise 37

Exercise 37 is a musical exercise in 4/4 time. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb). The exercise is divided into two measures. The first measure of each staff contains three chords: G2-Bb2 (fingered m-i), G2-Bb2 (fingered m-i), and G2-Bb2 (fingered m-i). The second measure contains three chords: G2-Bb2 (fingered m-i), G2-Bb2 (fingered m-i), and G2-Bb2 (fingered m-i). The dynamics are *p* for the first measure and *sim.* for the second measure. The bass line in the first measure consists of notes G2, Bb2, G2, and Bb2. The bass line in the second measure consists of notes G2, Bb2, G2, and Bb2.

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Etude #38

The musical score for Etude #38 is written in treble clef with a common time signature (C). It consists of eight staves of music. The first staff includes guitar-specific notation: fret numbers (0, 1, 2, 3, 4, 0, 2, 4, 2) and fingerings (m, i, m, i, m, i, m, i) for the right hand. Dynamics include *p* (piano) and *sim.* (sforzando). The piece concludes with a *Fine* marking. A *D.C. al Fine* instruction is present at the end of the eighth staff, indicating a double bar line and a repeat sign.

Etude #39

The musical score for Etude #39 consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. It features a series of chords and single notes with fingerings (m, i) and dynamics (p). The second staff includes a *sim.* (sustained) marking and continues the melodic and harmonic development. The third staff shows further chordal textures. The fourth staff concludes with a *Fine* marking. The fifth and sixth staves continue the piece with various rhythmic patterns and fingerings. The seventh and eighth staves feature more complex chordal structures and fingerings. The ninth and tenth staves conclude the piece with a *D.C. al Fine* marking, indicating a repeat of the final section.