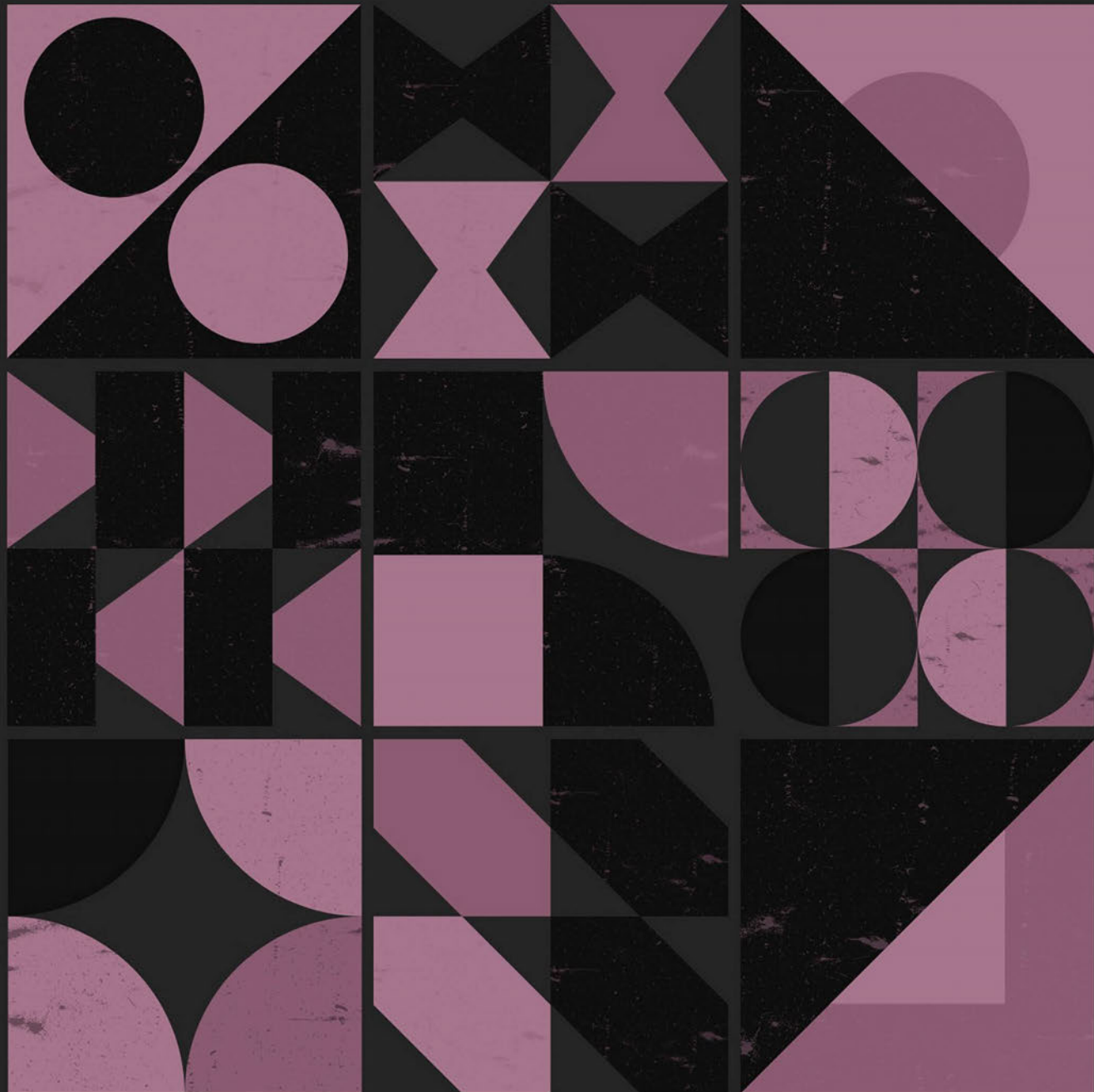


GUITAR STUDIES VOL. II:

*A Progressive Course in Reading, Technique, and Musicianship
(1st-12th Position)*



Jarod Sanchez

Vol. II



***Sight Reading, Scales, Arpeggios, and Ensemble
Studies for the Developing Guitarist
0-4 Sharps & Flats***

Guitar Studies Vol. II:

A Progressive Course in Reading, Technique, and Musicianship (1st–12th Position)

By Jarod Sanchez

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"Esfuerzo"

The Daily Mantra of the Developing Guitarist

Success begins with a disciplined mind and body.

I set clear goals.

I visualize the outcome.

I persist through obstacles.

I train with purpose until the goal is achieved.

Esfuerzo: *Sustained effort, dedication, and the disciplined pursuit of one's goals.*

Dedication

To my fellow students and guitar teachers, and to my parents, my brothers and sister, and my loving wife-you taught me to work with purpose, to persist, and to live with *Esfuerzo*!

This book is for you.

To Educators:

If you find these exercises disagreeable:

- 1) Don't use them
- 2) Modify them
- 3) Write your own book

Use what serves the music. These examples are a framework-nothing more, nothing less.

If your ears lead you elsewhere, follow them. If not, study this book.

That's how the tradition moves forward.

-Jarod Sanchez-

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Guitar Studies Vol. II: Suggested Warm-Up

Step 1: Hand Preparation - Recommended Stretches

Perform these stretches before playing to increase circulation, prevent tension, and improve flexibility in both hands.

- **Pyramids:** Create a triangle shape with both hands, pressing palms together gently.
- **Palm Rolls:** Place palms together in a clapping motion and roll in a circular motion, both directions.
- **Squids:** Gently pull each finger back with the opposite hand, fanning the other fingers outward.
- **Finger Independence:** Move each finger individually while keeping others still (both hands, 5-10 times).
- **Finger Splitters:** Use the thumb and pinky of the opposite hand to gently spread each finger, hold for 5 seconds.
- **Wrist Extensions:** Extend one arm straight, gently pull fingers back toward the shoulder to 90°, hold and release.

Take 3-5 minutes for these stretches before proceeding to Step 2.

Step 2: Right-Hand Development - PIMA Patterns (pg. 9)

Focus: Build independence, control, and consistency between thumb (P) and fingers (I, M, A).

Use each rhythmic variation evenly:

- Quarter notes
- 8th notes
- 8th-note triplets
- 16th notes

Practice patterns:

- Repeated notes (single-string)
- Ascending & descending three-string groups (6-4, 5-3, 4-2, 3-1)

Maintain even tone and relaxed motion. Start at $\text{♩} = 55\text{-}60$ BPM and gradually increase tempo as control improves.

Step 3: Left-Hand Coordination - Major / Harmonic Minor Scales (pg. 344–345)

Play each **Major scale** and its **relative Harmonic Minor** ascending and descending.
Focus on smooth string crossing and accurate finger placement.

Circle of Fourths Key Order

C Major / A Harmonic Minor → 0 sharps or flats
F Major / D Harmonic Minor → 1 Flat (Bb)
Bb Major / G Harmonic Minor → 2 Flats (Bb, Eb)
Eb Major / C Harmonic Minor → 3 Flats (Bb, Eb, Ab)
Ab Major / F Harmonic Minor → 4 Flats (Bb, Eb, Ab, Db)
Db Major / Bb Harmonic Minor → 5 Flats (Bb, Eb, Ab, Db, Gb)
Gb Major / Eb Harmonic Minor → 6 Flats (Bb, Eb, Ab, Db, Gb, Cb)
B Major / G# Harmonic Minor → 5 Sharps (F#, C#, G#, D#, A#)
E Major / C# Harmonic Minor → 4 Sharps (F#, C#, G#, D#)
A Major / F# Harmonic Minor → 3 Sharps (F#, C#, G#)
D Major / B Harmonic Minor → 2 Sharps (F#, C#)
G Major / E Harmonic Minor → 1 Sharp (F#)

Step 4: Chord Vocabulary (pg. 349) - Circle of Fourths (pg. 11)

Cycle through each chord quality in the Circle of Fourths order.
Play with a full, balanced tone. Use free strokes for evenness and clarity.

Chord Types:

- Major 7
- Minor 7
- Dominant 7
- Minor 7 (b 5)
- Diminished 7

Play each in root position, then apply rhythmic variations (quarters, 8ths, triplets, 16ths).

Step 5: Arpeggio Studies - Circle of Fourths (pg. 335-336)

Apply the same Circle of Fourths motion to arpeggios.
Maintain consistent right-hand fingering (PIMA) and legato phrasing.

Rhythmic Variations:

- Repeated notes: quarters, 8ths, triplets, 16ths
- Ascending / descending forms through chord qualities:
Major 7 → Minor 7 → Dominant 7 → Minor 7 (b 5) → Diminished 7

This step reinforces both harmonic understanding and right-hand agility.

Step 6: Position Studies & Sight-Reading Practice

Focus on reading fluency and fingerboard awareness.

Begin in 5th position and gradually move to 12th position.

Recommended sequence:

- 5th Position Study
- 7th Position Study
- 10th Position Study
- 12th Position Study
- Combined String Practice (1st-12th positions)

Play slowly, naming notes aloud to strengthen pitch association with fretboard positions.

Daily Practice Notes:

- Total warm-up time: *15-25 minutes* depending on tempo.
- Use a metronome for rhythmic consistency.
- Relax shoulders and wrists throughout.
- Focus on tone quality over speed.
- Record progress weekly for self-evaluation.

Optional Warm Up Additions:

- Apply dynamics (pp, mf, ff) within scale and arpeggio practice.
- Incorporate rest-stroke/free-stroke alternation.
- Apply Articulations to scales and arpeggios
- For ensemble preparation, play through Circle of Fourths chords as block voicings with rhythmic variation.

Adapted and compiled by Jarod Sanchez, 2025 - guitarstudies.org

Portions of this curriculum are aligned with the NAFME Guitar Best Practices (Years 1-4).
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Steps to Take Before Sight-Reading a Piece of Music:

Learning to sight-read begins with careful observation and analysis. Before playing, take a moment to look through the music thoughtfully-anticipating key, rhythm, position shifts, and expressive markings will make your first reading smoother and more musical.

1. Check the Key Signature

- Identify how many sharps or flats appear in the key signature.
- Locate the tonic (home note or chord) and any accidentals that may suggest modulation.
- If the key is unfamiliar, play a short scale in that key to hear the tonality before beginning.

2. Observe the Time Signature and Tempo

- Determine whether the piece is in simple (2/4, 3/4, 4/4) or compound (6/8, 12/8) meters.
- Tap or count a few measures to establish the pulse.
- Note any tempo markings or fermatas that might alter the steady beat.

3. Scan the Melodic Range and Positions

- Find the lowest and highest notes in the piece.
- Ask yourself: *Can I stay in first or fifth position, or will I need to shift?*
- Mark shifts lightly in pencil (for example, “V” or “VII”).
- Visualize fingerings before playing to avoid hesitation.

4. Preview Difficult Rhythms

- Look for syncopations, dotted rhythms, ties, or triplets.
- Clap or count the rhythm once before playing.
- Circle or box any rhythmic passages that may require extra focus.

5. Identify Repeated Patterns

- Search for recurring melodic or rhythmic motifs.
- Notice sequences or repeated phrases across sections.
- Remember: if you play a pattern once, you will likely encounter it again.

6. Observe Dynamics, Articulations, and Phrasing

- Pay attention to crescendos, accents, and slurs that shape musical expression.
- Mentally group phrases and note where natural “breaths” occur.
- Dynamic contours often reveal the overall structure of the piece.

7. Spot Chromatic or Arpeggiated Passages

- Recognize when a line moves by half steps (chromatic) or outlines chords (arpeggiated).
- Think in familiar chord shapes (E, A, and D families) to plan fingerings efficiently.
- Anticipate left-hand movement and prepare for position shifts early.

8. Check Texture and Ensemble Cues

- Identify whether your part carries the melody, harmony, or bass support.
- Note unison or imitation cues if others share your line.
- Plan how you will balance your dynamics and tone within the ensemble.

9. Consider Tonal and Structural Landmarks

- Observe where cadences or phrase endings occur.
- Label sectional changes such as A, B, or C.
- Trace repeat signs, *D.C. al Fine*, or *D.S.* routes before starting.

10. Final Mental Run-Through

- Take a deep breath and visualize your starting position.
- Hear the first phrase internally before playing.
- Confirm your tempo and count-off.
- Begin confidently, keeping a steady rhythm throughout, and avoid stopping for mistakes.

Reminder!

Mark position changes and fingerings lightly in pencil.

Clear analysis and preparation are the foundation of confident, musical sight-reading.

Guitar Notation Key

Rests = Don't play / Notes = Play

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$\text{♩} = 60$

Time Signature
Time signature used in this book.

String Names
6th 5th 4th 3rd 2nd 1st

Instrument Range
Common range for Classical Nylon style guitar.

Rests / Note Durations
Whole Rest = 4 beats
Whole Note = 4 beats
Half rest/note = 2 beats each
Quarter rest/note = 1 beat each

Cuban Tab
8th rest/note = 1/2 of a beat each
16th rest/note = 1/2 of an 8th note each
String/Fret
3/0 3/1 2/0 2/1

Music Staff: Lines & Spaces
Ledger Lines: Notes above & below staff

The diagram illustrates various guitar notation elements. It includes musical staves with notes and rests, string names (E, A, D, G, B, E), and fret numbers (0, 2, 3, 13). It also shows Cuban tab notation with string and fret numbers (e.g., 3/0, 3/1, 2/0, 2/1). The bottom section shows music staff examples with notes and ledger lines, and a section for Music Staff: Lines & Spaces and Ledger Lines: Notes above & below staff.

Instrument Note Ranges

Rests = Don't play / Notes= Play

Jarod Sanchez

♩ = 60

Time Signature

Time signature used in this book.

String Names

6th 5th 4th 3rd 2nd 1st

Instrument Range

Common range for Classical Nylon style guitar.

E A D G B E

Rests / Note Durations

Whole Rest=4 beats

Whole Note=4 beats

Half rest / note=2 beats each

Quarter rest / note=1 beat each

1234 1234 12 34 1 2 3 4

Cuban Tab

8 8th rest / note= 1 / 2 of a beat each 16th rest / note= 1 / 2 of an 8th note each 3 / 0 3 / 1 2 / 0 2 / 1

1 + 2 + 3 + 4 + 1 e + u 2 e + u 3 e + u 4 e + u

Music Staff: Lines & Spaces

Ledger Lines: Notes above & below staff

E G B D F F A C E E F G A B C D G A B C D E F

1st Position Range

5th Position Range

7th Position Range

12th Position Range

1st Position Range 5th Position Range 7th Position Range 12th Position Range

1st Position Uke Range

4/5th Position Uke Range

8/9th Position Uke Range

1st Position Uke Range 4/5th Position Uke Range 8/9th Position Uke Range

1st Position Bass Range

5th Position Range

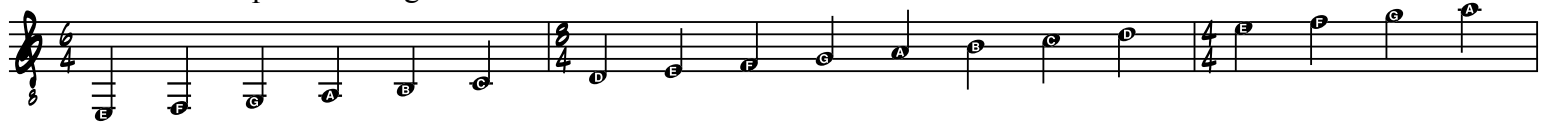
7th Position Range

12th Position Range

1st Position Bass Range 5th Position Range 7th Position Range 12th Position Range

Guitar

1st position range



29 5th position range



33 7th position range



37 12th position range



Ukulele

1st position range



45 4th-5th position range



49 8/9th position range

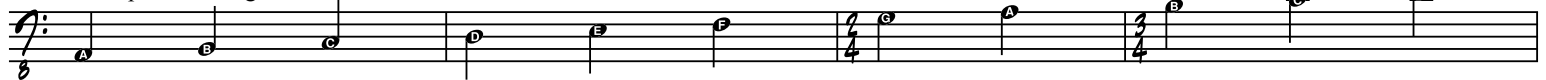


Bass

1st position range



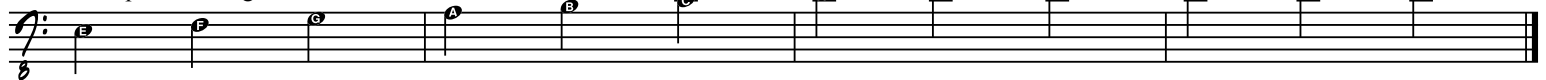
56 5th position range



60 7th position range

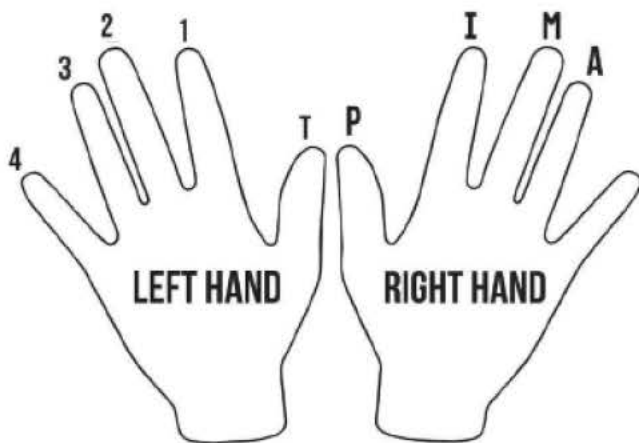
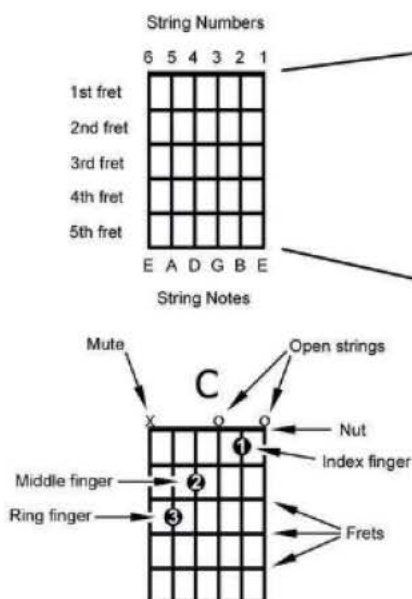


64 12th position range



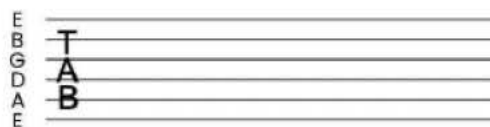
Notation Key

Chord & Fretboard Diagram



Tablature

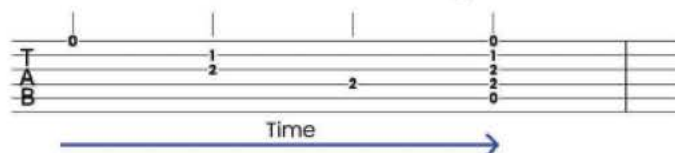
Six lines represent six strings



Numbers refer to frets



Time moves from left to right



***Use left hand numbers for chord diagrams.**

Cuban Tab

1 / 2

String/Fret

Right Hand



Left Hand Technique

- ✓ Press notes in the middle of frets.
- ✓ Thumb should sit on the middle of the back of fretboard.
- ✓ Arch your fingers.
- ✓ Use one finger per fret.
- ✓ Play on finger-tips.
- ✓ Do not overly arch or bend wrist.



Guitar Tablature Reading Charts

Chart 1: How to Read Standard Guitar Tablature (TAB)

Element	Description
Strings (Lines)	6 horizontal lines represent the 6 guitar strings (top line = high E string)
Numbers on Lines	Fret number to play on that string (e.g., "3" on A string = 3rd fret of A)
"0" (Zero)	Play the string open (no fingers pressing down)
Reading Direction	Left to right (as music flows in time)
Multiple Numbers Aligned	Indicates notes played simultaneously (a chord)
Symbols (h, p, /, \)	Techniques: h = hammer-on, p = pull-off, / = slide up, \ = slide down
Rhythm (if shown)	Usually not included unless specified; listen to audio for timing
String Tuning	Usually assumes standard tuning (E A D G B e) unless otherwise noted

Chart 2: How to Read Cuban Tablature (Tablatura Tradicional Cubana)

Element	Description
Staff Orientation	Notes placed on a single-line staff, not six lines like standard TAB
String Numbers	Numbers (1-6) represent strings (1 = high E, 6 = low E)
Note Placement	Fret number is shown above or beside the string number
Reading Direction	Left to right, one note at a time
Rhythm	Often included above the tablature or noted by traditional notation
String Order (Inverted)	Often inverted visually (1 at bottom, 6 at top), depending on tradition
Usage	Seen in older Cuban music and methods for instruments like the tres

Rest Stroke vs. Free Stroke: Ways To Pluck or Attack Strings

In classical guitar technique, **rest stroke** and **free stroke** are two fundamental types of right-hand articulation, each with distinct uses, sound qualities, and physical motions.

Rest Stroke "Apoyando"

Definition: The finger plucks a string and comes to rest on the next adjacent string.

Characteristics:

- More powerful and focused tone
- Used for melodies or emphasized notes
- Common in single-line passages or when a voice needs to project
- Typically played with i (index) and m (middle) fingers

Technique:

1. Finger pushes slightly into the string.
2. After the string is released, the finger lands on the adjacent lower-pitched string (e.g., playing 2nd string and resting on 3rd).
3. Requires good hand positioning so the finger doesn't collapse or tense.

Usage Example:

In a melodic passage, the top note of a chord or phrase might use a rest stroke to make it sing above accompaniment.

Free Stroke "Tirando"

Definition: The finger plucks a string and moves away from the guitar, not resting on another string.

Characteristics:

- Lighter, more fluid tone
- Ideal for arpeggios, chords, and polyphonic texture
- Greater speed and agility
- Standard for most right-hand fingerstyle work

Technique:

1. Finger pulls across and slightly up from the string.
2. Moves away in a relaxed, natural arc without hitting other strings.
3. Thumb (p) and fingers (i, m, a) are often used together in patterns.

Usage Example:

Used in **Bach fugues** or **Spanish arpeggios**, where independence and clarity across voices are needed.

How do they differ in sound?

- **Rest Stroke:** Louder, warmer, more forceful - like a singer projecting a solo line.
- **Free Stroke:** Softer, more blended - ideal for background textures or when multiple voices are equally important.

When to Use Which?

Context	Technique
Singing melody	Rest stroke
Accompaniment/arpeggio	Free stroke
Polyphonic textures	Mostly free
Emphasis or accent	Rest stroke

PIMA Workout for the Right-Hand

PIMA: In classical guitar technique, PIMA refers to the right-hand fingers used to pluck the strings. It's derived from the Spanish names of the fingers:

P = Pulgar → Thumb

I = Índice → Index finger

M = Medio → Middle finger

A = Anular → Ring finger

These letters are used universally in notation, method books, and technical exercises to indicate which right-hand finger should play each note.

For example:

A pattern labeled PIMA means you play thumb, index, middle, ring in sequence.

A pattern labeled AMI means ring, middle, index (often used for arpeggios).

In classical guitar practice, PIMA combinations are practiced to:

Develop independence and control of each finger

Build speed and accuracy in arpeggios and scales

Strengthen tone production and evenness across the right hand

Apply the PIM & PIMA right-hand patterns systematically across all three-string sets, ensuring consistency in tone, articulation, and relaxation.

Step 1: Identify each three-string set (e.g., 6-5-4, 5-4-3, 4-3-2, 3-2-1).

Step 2: Apply the PIM pattern to each set, maintaining even tone and relaxed motion.

Step 3: Repeat slowly, focusing on accuracy before speed.

PIM	3-String PIM Pattern			
	E A D G B E	E A D G B E	E A D G B E	E A D G B E
PMI				
IPM				
IMP				
MPI				
MIP				
	3 2 1	4 3 2	5 4 3	6 5 4

4-String PIMA Pattern						
PIMA	IPMA	MPIA	APIM	E A D G B E	E A D G B E	E A D G B E
PIAM	IPAM	MPAI	APMI			
PMIA	IMPA	MIPA	AIPM			
PMAI	IMAP	MIAP	AIMP			
PAIM	IAPM	MAPI	AMPI			
PAMI	IAMP	MAIP	AMIP			
				6 5 4 3	5 4 3 2	4 3 2 1

Chords in C Major - Right Hand Technique #1 - Guitar

Right hand = PIMA: P=thumb I=index M=middle A=ring

Jarod Sanchez

Chord diagrams and musical notation for the first system (measures 1-4):

- C** (Measure 1):
- Dm** (Measure 2):

Chord diagrams and musical notation for the second system (measures 5-8):

- Em** (Measure 5):
- F** (Measure 6):

Chord diagrams and musical notation for the third system (measures 9-12):

- G** (Measure 9):
- G⁷** (Measure 10):

Chord diagrams and musical notation for the fourth system (measures 13-16):

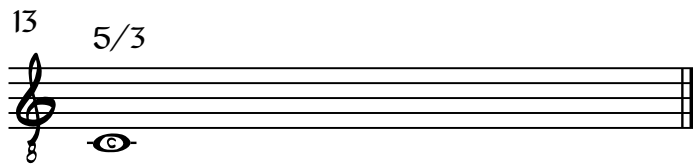
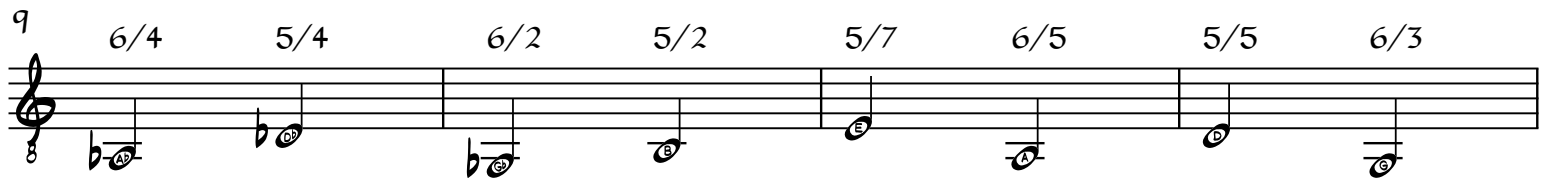
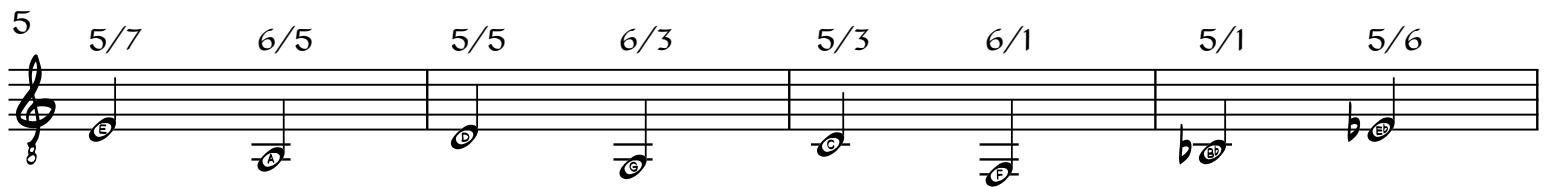
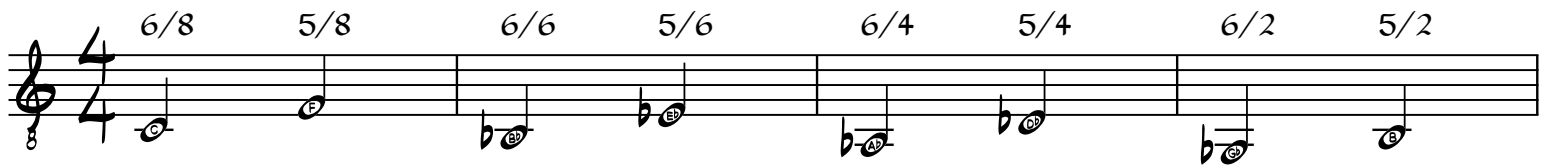
- Am** (Measure 13):
- Bm^{7(b5)}** (Measure 14):

The musical notation consists of a treble clef, a 4/4 time signature, and a tempo marking of 55. The notation includes a right-hand melody with fingerings (P, I, M, A) and a left-hand bass line with fingerings (0, 1, 2, 3). The notation is divided into four systems, each containing four measures. The first system is marked with a tempo of 55. The second system is marked with a measure number of 5. The third system is marked with a measure number of 9. The fourth system is marked with a measure number of 13.

Circle of 4s Warm-Up

Memorize the note positions and names on the 5th string A & 6th Sting E.

Jarod Sanchez



Classical Guitar Tempo Chart

Tempo Marking	Translation	BPM Range
Larghissimo	Extremely slow	24 BPM or less
Grave	Very slow and solemn	25-45 BPM
Lento	Slowly	40-60 BPM
Largo	Broadly	40-60 BPM
Larghetto	Rather broadly	60-66 BPM
Adagio	Slow and stately	66-76 BPM
Adagietto	Rather slow	70-80 BPM
Andante	At a walking pace	76-108 BPM
Andantino	Slightly faster than Andante	80-108 BPM
Moderato	Moderately	108-120 BPM
Allegretto	Moderately fast	112-120 BPM
Allegro	Fast, quickly, and bright	120-168 BPM
Vivace	Lively and fast	140-176 BPM
Presto	Very fast	168-200 BPM
Prestissimo	Extremely fast	200 BPM and over

1st Position Review

1. Write the pitch name of each note. (A-G) 2. Write the notes location using cuban tab, (string/fret)

Jarod Sanchez

E String 1st



B String 2nd



G String 3rd



D String 4th



A string 5th



Low E string 6th



2nd Position Review

1. Write the pitch name of each note. (A-G) 2. Write the notes location using cuban tab, (string/fret)

Jarod Sanchez

E String 1st



B String 2nd



G String 3rd



D String 4th



A string 5th



Low E string 6th



5th Position Review

1. Write the pitch name of each note. (A-G) 2. Write the notes location using cuban tab, (string/fret)

Jarod Sanchez

E String 1st



B String 2nd



G String 3rd



D String 4th



A string 5th



Low E string 6th

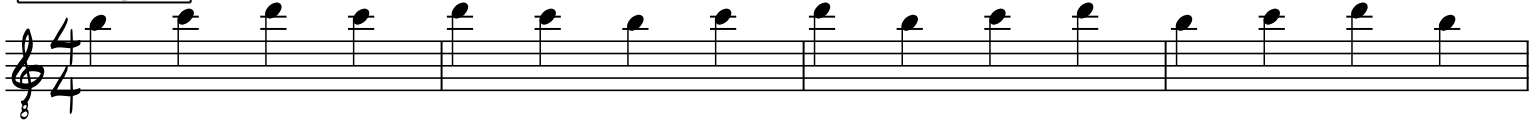


7th Position Review

1. Write the pitch name of each note. (A-G) 2. Write the notes location using cuban tab, (string/fret)

Jarod Sanchez

E String 1st



B String 2nd



G String 3rd



D String 4th



A string 5th



Low E string 6th

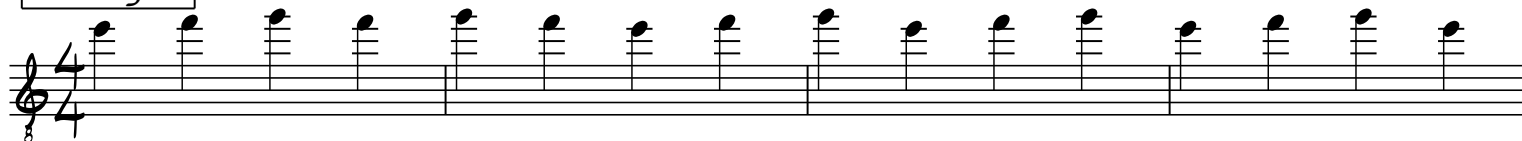


12th Position Review

1. Write the pitch name of each note. (A-G) 2. Write the notes location using cuban tab, (string/fret)

Jarod Sanchez

E String 1st



B String 2nd



G String 3rd



D String 4th



A string 5th



Low E string 6th



1st Position Review: Flats & Sharps

Accidentals: Flat $\flat$ = down $\frac{1}{2}$ step / Sharp $\sharp$ = up $\frac{1}{2}$ step / Natural $\natural$ = cancels $\flat$ or $\sharp$. Accidentals only apply within the measure they appear in. When a new measure begins, the note returns to its original pitch (unless marked again or in the key signature). Objective: Students will accurately identify and perform pitches altered by accidentals across all six strings in a given position, demonstrating correct pitch naming and fretboard mapping. Use pages 172-173 in GS Vol. II.

Accidentals: are symbols in music that temporarily change the pitch of a note.

Jarod Sanchez

1). Write the pitch name under each note. 2). Write the note location using Cuban tab, i.e 2/4=2nd string, 4th fret.

E String 1st

B String 2nd

G String 3rd

D String 4th

A string 5th

Low E string 6th

5th Position Review: Flats & Sharps

Accidentals: Flat $\flat$ = down $\frac{1}{2}$ step / Sharp $\sharp$ = up $\frac{1}{2}$ step / Natural $\natural$ = cancels $\flat$ or $\sharp$. Accidentals only apply within the measure they appear in. When a new measure begins, the note returns to its original pitch (unless marked again or in the key signature). Objective: Students will accurately identify and perform pitches altered by accidentals across all six strings in a given position, demonstrating correct pitch naming and fretboard mapping. Use pages 172-173 in GS Vol. II.

Accidentals: are symbols in music that temporarily change the pitch of a note.

Jarod Sanchez

1). Write the pitch name under each note. 2). Write the note location using Cuban tab, i.e 2/4=2nd string, 4th fret.

E String 1st

1/5

B String 2nd

G String 3rd

D String 4th

A string 5th

Low E string 6th

7th Position Review: Flats & Sharps

Accidentals: Flat $\flat$ = down $\frac{1}{2}$ step / Sharp $\sharp$ = up $\frac{1}{2}$ step / Natural $\natural$ = cancels $\flat$ or $\sharp$. Accidentals only apply within the measure they appear in. When a new measure begins, the note returns to its original pitch (unless marked again or in the key signature). Objective: Students will accurately identify and perform pitches altered by accidentals across all six strings in a given position, demonstrating correct pitch naming and fretboard mapping. Use pages 172-173 in GS Vol. II.

Accidentals: are symbols in music that temporarily change the pitch of a note.

Jarod Sanchez

1). Write the pitch name under each note. 2). Write the note location using Cuban tab, i.e 2/4=2nd string, 4th fret.

E String 1st

1/7

B String 2nd

G String 3rd

D String 4th

A string 5th

Low E string 6th

12th Position Review: Flats & Sharps

Accidentals: Flat $\flat$ = down $\frac{1}{2}$ step / Sharp $\sharp$ = up $\frac{1}{2}$ step / Natural $\natural$ = cancels $\flat$ or $\sharp$. Accidentals only apply within the measure they appear in. When a new measure begins, the note returns to its original pitch (unless marked again or in the key signature). Objective: Students will accurately identify and perform pitches altered by accidentals across all six strings in a given position, demonstrating correct pitch naming and fretboard mapping. Use pages 172-173 in GS Vol. II.

Accidentals: are symbols in music that temporarily change the pitch of a note.

Jarod Sanchez

1). Write the pitch name under each note. 2). Write the note location using Cuban tab, i.e 2/4=2nd string, 4th fret.

E String 1st

1/12 1/11

E Eb Eb E

B String 2nd

G String 3rd

D String 4th

A string 5th

Low E string 6th

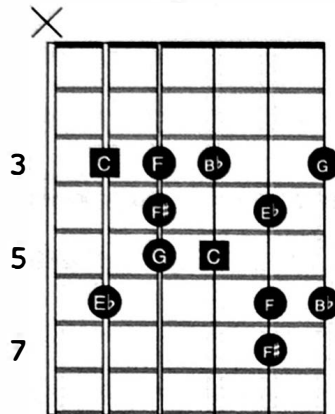
Common Scales Used In Jazz

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B^b → E^b → A^b → D^b → G^b → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the circle of 4ths.

Blues Pentatonic Scale

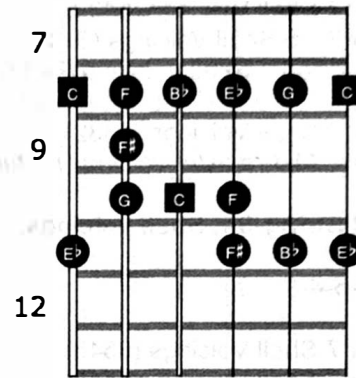


Root on 5th string

Use with:

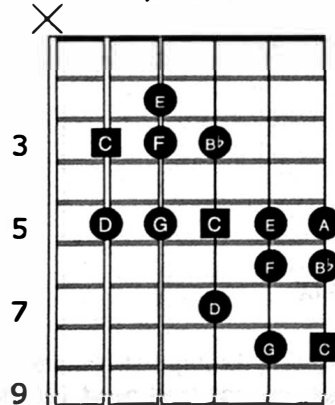
Dominant 7
Minor 7
Minor 7 (b5)
C7, C9, C13
C-7, C-9, C-11
C-7(b5)

Blues Pentatonic Scale



Root on 6th string

Mixolydian Scale

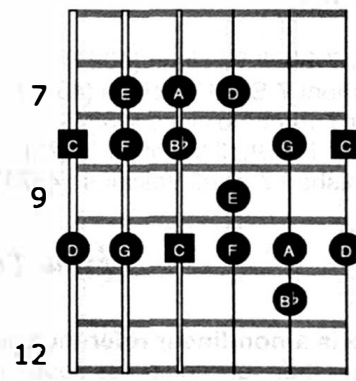


Root on 5th string

Use with:

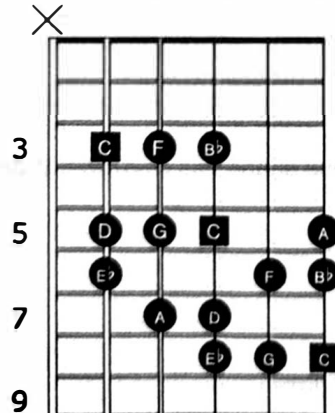
Dominant 7
C6, C7
C9, C13

Mixolydian Scale



Root on 6th string

Dorian Scale

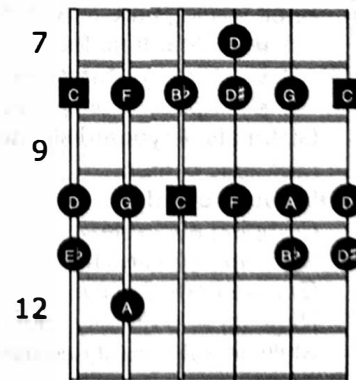


Root on 5th string

Use with:

minor 7, min6,
min69
C-7, C-9, C-11
C-6, C-69
C-13

Dorian Scale



Root on 6th string

Acknowledgments:

This expanded 2025 edition of Guitar Studies, Vol. II exists because of a community that believes classroom music can be rigorous, joyful, and welcoming. The new pacing maps, revised sight-reading sequences (1st-12th position), added jazz harmony studies, refreshed ensemble literature, and the rebuilt glossary were all pressure-tested in real classrooms and on real stages.

To my family: My wife Ashley Rapuano Sanchez, for your ear, edits, and endless love, encouragement and support, Jerald Sanchez, whose musicianship and brotherhood keep my bar high. My Parents for giving me the inspiration, love and opportunity to explore my musical journey, To our friends, collaborators, and the extended Hammsterden creative circle: you keep me honest and inspired.

To my students at Somerset Academy Sky Pointe - past and present thank you for your curiosity, grit, and humor. You turned exercises into music and rehearsals into community. A special nod to our 2024-2026 cohorts and to "The Black Pearls" stage crew, whose care and craft make our concerts possible.

To families and caregivers: your rides, reminders, and rows of clapping hands are the invisible infrastructure behind every page of this book. Thank you.

To my colleagues at Sky Pointe Conservatory of Fine Arts: your collaboration sharpened this work. Thank you to program directors, teachers, office staff, and administrators who champion consistent standards and student opportunity.

To our Las Vegas arts community and partners: the City of Las Vegas Cultural Affairs team, the organizers of the Las Vegas Book Festival, and venue partners who open their doors for student showcases-from neighborhood markets to listening rooms-thank you for giving young musicians real stages and real stakes.

To fellow educators in NAFME and across Nevada: your best-practice frameworks and shared wisdom helped align this edition with state standards while leaving room for play, discovery, and local context.

Finally, to the reader, teacher or student who is holding this book: thank you for trusting these pages. Mark them up. Bend them to your needs. Play them out in the world.

With gratitude,

-Jarod Sanchez-



1st Position Study

Quarter and 8th Notes

Jarod Sanchez

$\text{♩} = 90$

E String 1st

1st string/Open

1/1

1/3

1/5

5

B String 2nd

2nd string/Open

2/1

2/3

13

G String 3rd

3rd string/Open

3/2

21

D String 4th

4th string/Open

4/2

4/3

29

A string 5th

5th string/0

5/2

5/3

37

Low E string 6th

6 string/Open

6/1

6/3

45

1st Position Study: Stepwise Motion (Scaler)

Ascending and descending quarter and 8th Notes

Jarod Sanchez

E String 1st

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

5 6 7 8

B String 2nd

2/0 2/1 2/3 10 11 12

13 14 15 16

G String 3rd

3/0 3/2 2/0 18 19 20

21 22 23 24

The musical score is written for guitar in 4/4 time. It consists of five systems of music, each representing a different string and position. The first system is for the E string (1st position), the second for the B string (2nd position), and the third for the G string (3rd position). Each system includes fret numbers and fingering indications. The score ends with a double bar line and repeat dots.

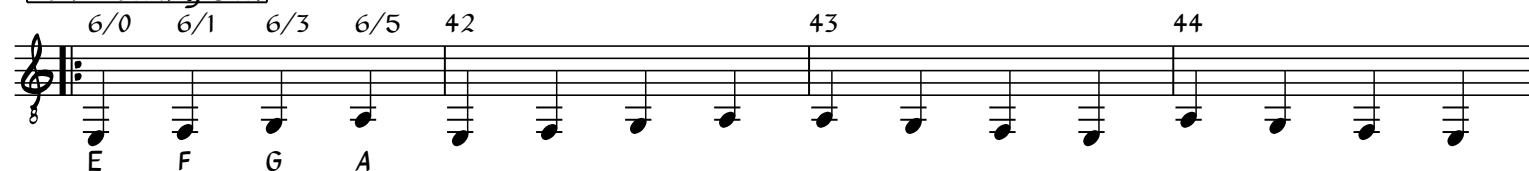
2

D String 4th

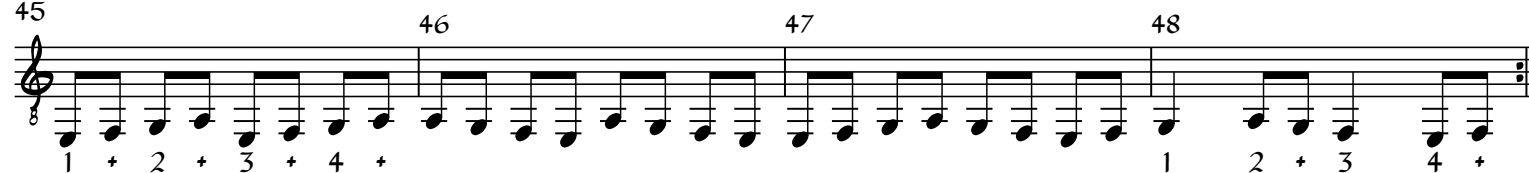
29

**A string 5th**

37

**Low E string 6th**

45



Notes on 1st String E

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

$\text{♩} = 80$

Ex. 1 1/0 1/1 1/3

5

9

13

Ex. 2

A⁻ D⁻

21

G G⁷ E⁻

29

Ex. 3

E⁻ C E⁻ C

F D⁻ G

29

29

29

Ex. 4

Ex. 4 musical notation showing two staves. The first staff includes guitar chord diagrams for A⁻, F, and D⁻ above the notes. The second staff includes guitar chord diagrams for G, F, and C above the notes. Fingering numbers (1, 2, 3, 4, 12, 34) are provided below the notes.

Ex. 5

Ex. 5 musical notation showing two staves. The first staff includes guitar chord diagrams for D⁻, C, and F above the notes. The second staff includes guitar chord diagrams for G, F, and A⁻ above the notes. Fingering numbers (123, 4, 123, 4, 1, 2, 3, 4, 12, 3, 4, 12, 3, 4, 12, 3, 4) are provided below the notes.

Notes in 1st Position: 1st String Practice

Jarod Sanchez

E String 6th

1string/0 1/1 1/3

5

9

Quarters, Half, 8th & 16th Notes

E F G E F G

17

21

25

29 E F G E

32

35

38

1string/0 1/1 1/3

5

9

Quarters, Half, 8th & 16th Notes

E F G E F G

17

21

25

29 E F G E

32

35

38

Notes on 2nd String B

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

$\text{♩} = 80$
Ex. 1

2/0 2/1 2/3

8 12 3 4 12 3 4 12 3 4 1 2 3 4

5

8 12 3 4 12 3 4 12 3 4 12 3 4

9

8 1234 1234 1234

13

8 1234 1234 1234 12 3 4

Ex. 2

E⁻ D⁻

8 1 2 3 4 12 3 4 1 2 3 4 12 3 4

C E⁻ G

8 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Ex. 3

E⁻ C E⁻ C

8 12 3 4 12 3 4 1 2 3 4 12 3 4

F D⁻ G

8 12 3 4 12 3 4 1 2 3 4 12 3 4

2

Ex. 4

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two staves of music. The top staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, stepwise fashion. Above the staff, three guitar chords are indicated: A⁻, F, and D⁻. Each chord is accompanied by a diagram showing the fingerings on a six-string guitar. The bottom staff continues the melody, starting with a treble clef and a key signature of one flat. The melody is written in a simple, stepwise fashion. Above the staff, three guitar chords are indicated: E⁻, F, and C. Each chord is accompanied by a diagram showing the fingerings on a six-string guitar. The score is presented in a clean, black-and-white format, suitable for a music book or a digital sheet music application.

Ex. 5

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two staves: a guitar staff (top) and a vocal staff (bottom). The guitar staff includes chord diagrams for D-, C, F, E-, F, and A- chords, along with fret numbers (1-4) indicating fingerings. The vocal staff includes the lyrics "Hello, hello, good morning to you" and "The sound of silence" with corresponding musical notation. The score is written in G major and 4/4 time.

Notes in 1st Position: 2nd String Practice

Jarod Sanchez

B String 2nd

2nd string/0 2/1 2/3

5

9

Quarters, Half, 8th & 16th Notes

B C D B C D

17

21

25

29 B C D B

1 E + U 2 E + U 3 E + U 4

32

35

38

guitarstudies.org, 2021

Notes on 3rd String G

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

$\text{♩} = 80$

Ex. 1

3/0 3/2 2/0

5

9

13

Ex. 2

E⁻ D⁻

21

C E⁻ G

Ex. 3

E⁻ C E⁻ C

29

F D⁻ G

2

Ex. 4

A⁻

F

D⁻

E⁻

37

F

C

Ex. 5

[illegible]

Notes in 1st Position: 3rd String Practice

Jarod Sanchez

G String 3rd

3rd string/0 3/2 2/0

5

9

Quarters, Half, 8th & 16th Notes

17

21

25

29 G A B G

32

35

38

Notes on 4th String D

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

$\text{♩} = 80$

Ex. 1

4/0 4/2 4/3

5

9

13

Ex. 2

E⁻ D⁻

21

C E⁻ G

Ex. 3

E⁻ C E⁻ C

29

F D⁻ G

Ex. 4

Ex. 4

Chord diagrams for Ex. 4:

- A⁻ (Measure 1)
- F (Measure 5)
- D⁻ (Measure 9)
- E⁻ (Measure 13)
- F (Measure 17)
- C (Measure 21)

Staff 1 (Measures 1-12): A⁻ (1), A⁻ (2), A⁻ (3), A⁻ (4), A⁻ (5), A⁻ (6), F (7), F (8), F (9), F (10), D⁻ (11), D⁻ (12).

Staff 2 (Measures 13-21): E⁻ (13), E⁻ (14), E⁻ (15), E⁻ (16), F (17), F (18), F (19), C (20), C (21).

Ex. 5

Ex. 5

Chord diagrams for Ex. 5:

- D⁻ (Measure 1)
- C (Measure 5)
- F (Measure 9)
- E⁻ (Measure 13)
- F (Measure 17)
- A⁻ (Measure 21)

Staff 1 (Measures 1-12): D⁻ (1), D⁻ (2), C (3), C (4), C (5), C (6), F (7), F (8), F (9), F (10), E⁻ (11), E⁻ (12).

Staff 2 (Measures 13-21): E⁻ (13), E⁻ (14), F (15), F (16), F (17), F (18), A⁻ (19), A⁻ (20), A⁻ (21).

Notes in 1st Position: 4th String Practice

Jarod Sanchez

D String 4th

5

9

Quarters, Half, 8th & 16th Notes

17

21

25

29

32

35

38

Notes on 5th String A

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

$\text{♩} = 80$

Ex. 1

5/0 5/2 5/3

8 12 3 4 12 3 4 12 3 4 1 2 3 4

5

8 12 3 4 12 3 4 12 3 4 12 3 4

9

8 1234 1234 1234 1234

13

8 1234 1234 1234 12 3 4

Ex. 2

F D⁻

8 1 2 3 4 12 34 1 2 3 4 12 34

21

C A⁻

8 1 2 3 4 1 2 3 4 1 2 3 4 1 2 34

Ex. 3

C A⁻ F C

8 12 34 12 3 4 1 2 3 4 12 34

29

F

D⁻

A⁻

12 5 4 12 3 4 1 2

Ex. 4

A⁻

F

D⁻

37

F

A⁻

F

C

37 38 39 40 41 42 43 44

Ex. 5

D⁻

C

F

E⁻

F

A⁻

45

45 46 47 48 49 50 51 52

Notes in 1st Position: 5th String Practice

Jarod Sanchez

A String 5th

5

9

Quarters, Half, 8th & 16th Notes

17

21

25

29

[illegible]

32

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of three measures, each containing a triplet of eighth notes. The notes in the first measure are G4, A4, and Bb4; the second measure contains A4, Bb4, and C5; and the third measure contains Bb4, A4, and G4. The system concludes with a repeat sign.

35

38

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line and repeat dots.

Notes on 6th String E

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1 $\text{♩} = 80$

6/0 6/1 6/3

5

9

13

Ex. 2

E⁻ D⁻ G

21

C E⁻ G

Ex. 3

E⁻ C E⁻

The musical score is written for a guitar in standard tuning. It consists of three examples, each on a single staff. Example 1 (Ex. 1) is in 4/4 time with a tempo of 80 beats per minute. It shows a sequence of notes on the 6th string, starting at fret 12 and moving up to fret 34. The notes are: 12, 3, 4, 12, 3, 4, 12, 3, 4, 1, 2, 34. Example 2 (Ex. 2) shows a sequence of notes on the 6th string, starting at fret 1 and moving up to fret 34. The notes are: 1, 2, 3, 4, 12, 34, 1, 2, 3, 4, 12, 34. Example 3 (Ex. 3) shows a sequence of notes on the 6th string, starting at fret 12 and moving up to fret 34. The notes are: 12, 34, 12, 3, 4, 1, 2, 3, 4, 12, 34. Chord diagrams are provided for E⁻, D⁻, G, C, and E⁻ in Ex. 2 and Ex. 3.

29

F

D⁻

G

12 5 4 12 3 4 1 2

Ex. 4

A⁻

F

G

37 38 39 40 41 42 43 44

E⁻

F

C

45 46 47 48 49 50 51 52

Ex. 5

D⁻

C

F

53 54 55 56 57 58 59 60

E⁻

F

G

61 62 63 64 65 66 67 68

Notes in 1st Position: 6th String Practice

Jarod Sanchez

E String 6th

6th string/0

6/1

6/3

E F G G F E

5

9

Quarters, Half, 8th & 16th Notes

[illegible]

17

21

[illegible]

25

The first system of the musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). It begins with a repeat sign. The melody consists of eighth and sixteenth notes, with some notes beamed together. The system ends with a repeat sign.

29

The first system of musical notation for 'The Four Seasons' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style, primarily using quarter notes. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109,

32

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of three measures, each containing a triplet of eighth notes. The notes in the first measure are G4, A4, and Bb4; in the second measure, they are Bb4, C5, and D5; and in the third measure, they are D5, E5, and F5. The system concludes with a double bar line.

2

35



37



39



Notes in 1st Position: 2nd & 1st String Practice

Start at a slow BPM

Jarod Sanchez

2nd string "B" & 1st string "E"

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

5

9

13

17

21

8th & 16th Notes: Repeat all exercises until fluency is accomplished.

B C D B C D E F G F E

1 + 2 + 3 + 4 +

29

33

37

41

45

49

53

56

59

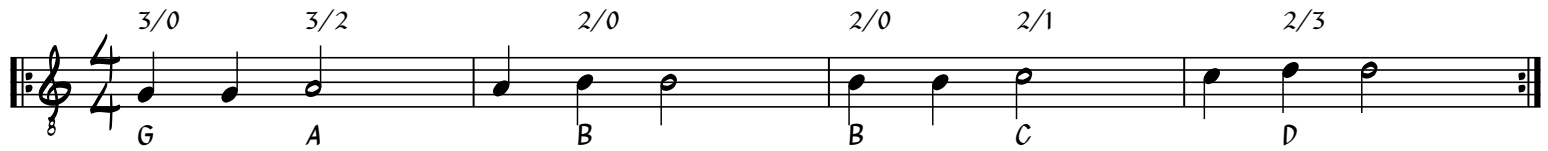
62

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a repeat sign. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The system ends with a double bar line and repeat dots.

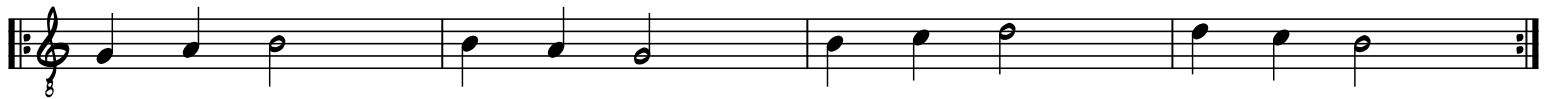
Notes in 1st Position: 3rd & 2nd String Practice

Jarod Sanchez

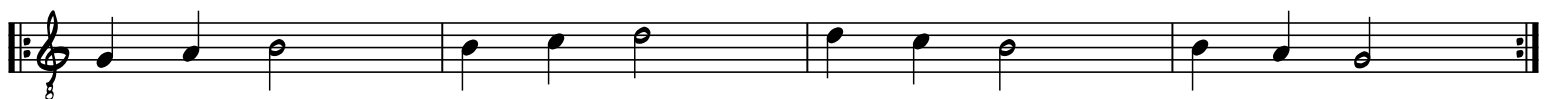
3rd string "G" & 2nd string "B"



5



9



13



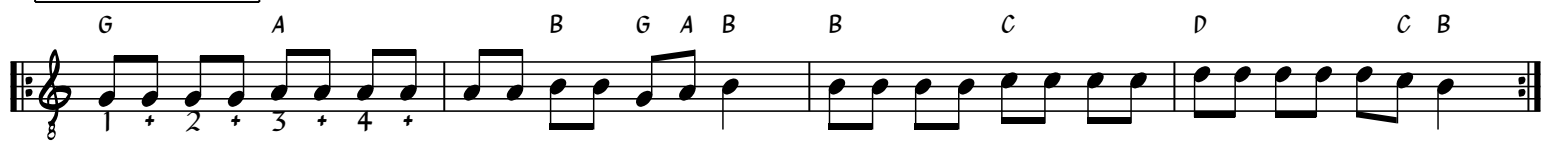
17



21



8th & 16th Notes



29



33



37



41



2

45



49



53

G A B B C D C



56



59



62



Notes in 1st Position: 3rd & 1st String Practice

Start at a slow BPM

Jarod Sanchez

3rd string "G" & 1st string "E"

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

5

9

13

17

21

8th & 16th Notes: Repeat all exercises until fluency is accomplished.

G A A B G A B E F G F E

1 + 2 + 3 + 4 +

29

33

37

41

45

49

53

56

59

62

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The system ends with a double bar line and repeat dots.

Notes in 1st Position: 4th & 3rd String Practice

Jarod Sanchez

4th string "D" & 3rd string "G"

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

5

9

13

17

21

8th & 16th Notes

D E D E D E F G A B G A B

1 + 2 + 3 + 4 +

29

33

37

2

41



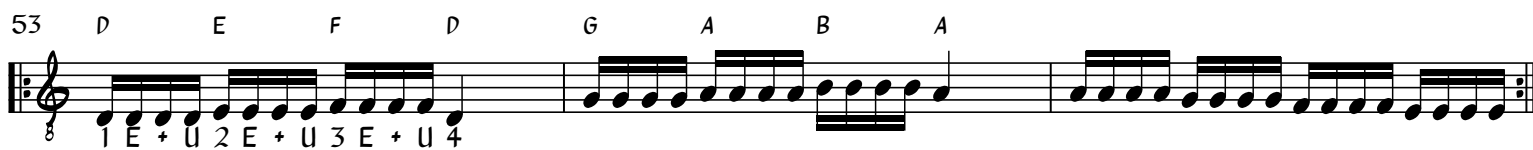
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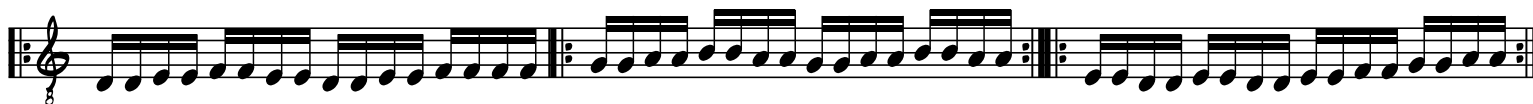
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53



56



59



62



Notes in 1st Position: 4th & 2nd String Practice

Jarod Sanchez

4th string "D" & 2nd string "B"

Measures 1-20: 4/4 time signature. Notes: D (4/0), E (4/2), F (4/3), B (2/0), C (2/1), D (2/3). Measure numbers: 5, 9, 13, 17, 21.

Measures 21-45: 8th & 16th Notes. Notes: D, E, F, D, E, F, B, C, D, C, B. Measure numbers: 29, 33, 37, 41.

2

45



49



53



56



59



62



Notes in 1st Position: 5th & 4th String Practice

Jarod Sanchez

5th string "A" & 4th string "D"

5/0 5/2 5/3 4/0 4/2 4/3

5

9

13

17

21

8th & 16th Notes

A B C A B C D E F E D

1 + 2 + 3 + 4 +

29

33

37

2

41



Notes in 1st Position: 5th & 3rd String Practice

Start at a slow BPM

Jarod Sanchez

5th string "A" & 3rd string "G"

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

5

9

13

17

21

8th & 16th Notes: Repeat all exercises until fluency is accomplished.

A B B C A B C G A B A G

1 + 2 + 3 + 4 +

29

33

2

37



41



45



49



53

A B C A G A B A



56



59



62



Notes in 1st Position: 6th & 5th String Practice

Jarod Sanchez

6th string "E" & 5th string "A"

6/0 6/1 6/3 5/0 5/2 5/3

8

5

9

13

17

21

8th & 16th Notes

E F G E F G A B C B A

1 + 2 + 3 + 4 +

29

33

2

37



41



45



49



53



56



58



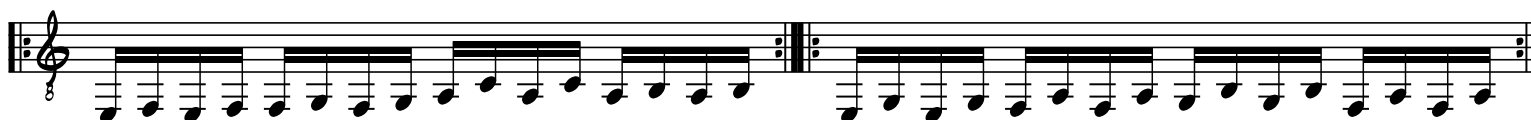
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61



62



64



Notes in 1st Position: 6th & 4th String Practice

Jarod Sanchez

6th string "E" & 4th string "D"

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

5

9

13

17

21

8th & 16th Notes

E F G E F G D E F

1 + 2 + 3 + 4 +

29

33

37

41

45

49

53

56

59

62

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. The system ends with a double bar line and repeat dots.

1st Position Study: Arpeggios on 1st & 2nd Strings

Arpeggios can be written in any order, but this exercise is written in the "Root Position."

Arpeggios: triads written melodically instead of harmonically or "stacked"

Jarod Sanchez

Chords and fingering for measures 1-16:

- Measure 1: C (2/1)
- Measure 2: E (1/0)
- Measure 3: G (1/3)
- Measure 4: i (m)
- Measure 5: 2
- Measure 6: 3
- Measure 7: D⁻ (2/3)
- Measure 8: F (1/1)
- Measure 9: A (1/5)
- Measure 10: i
- Measure 11: 4
- Measure 12: 5
- Measure 13: E⁻ (1/0)
- Measure 14: G (1/3)
- Measure 15: B (2/0)
- Measure 16: 6
- Measure 17: 7
- Measure 18: F (1/1)
- Measure 19: A (1/5)
- Measure 20: C (2/1)
- Measure 21: 8
- Measure 22: 9
- Measure 23: G (1/3)
- Measure 24: B (2/0)
- Measure 25: D (2/3)
- Measure 26: 10
- Measure 27: 11
- Measure 28: A⁻ (1/5)
- Measure 29: C (2/1)
- Measure 30: E (1/0)
- Measure 31: 12
- Measure 32: 13
- Measure 33: B^o (2/0)
- Measure 34: D (2/3)
- Measure 35: F (1/1)
- Measure 36: 14
- Measure 37: 15
- Measure 38: C
- Measure 39: 16
- Measure 40: G
- Measure 41: C

Ex.1

Practice reading the quarter notes as written. Advanced players can superimpose 8ths, triplets and 16th note tremolos.

Ex.2

Ex.3

2

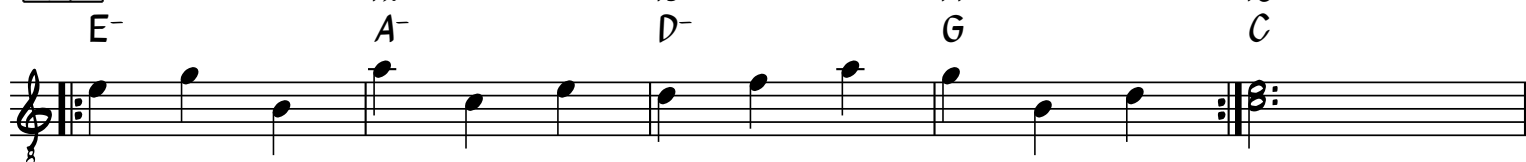
Ex.4



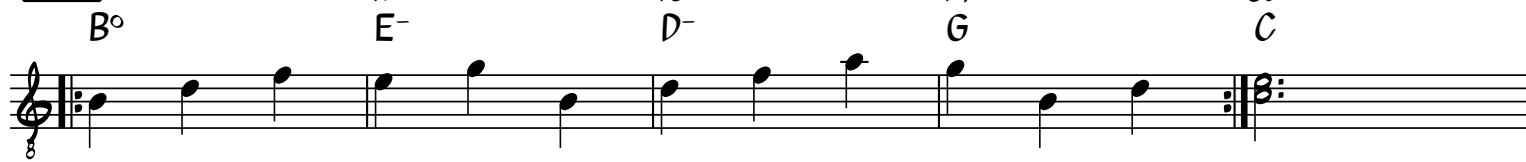
Ex.5



Ex.6



Ex.7



Ex.8



1st Position Study: Arpeggios on 1st, 2nd & 3rd Strings

The notes of each arpeggio are written in the "Root Position" order.

Arpeggios: triads written melodically instead of harmonically or "stacked"

Jarod Sanchez

Staff 1: C major (C-E-G), C minor (C-Eb-G), D-7 (D-F-A), C major (C-E-G). Fingerings: 2/1, 1/0, 3/0, m, 2, 3, 2/3, 1/1, 3/2, 4.

Staff 2: E-7 (E-G-B), F major (F-A-C), E-7 (E-G-B). Fingerings: 1/0, 3/0, 2/0, 6, 1/1, 3/2, 2/1, 8.

Staff 3: G major (G-B-D), G7 (G-B-D-F), G major (G-B-D). Fingerings: 3/0, 2/0, 2/3, 10, 1/1, 12.

Staff 4: A-7 (A-C-E), B° (B-D-F), A-7 (A-C-E). Fingerings: 3/2, 2/1, 1/0, 14, 3/4, 2/3, 1/1, 16.

Staff 5: D-7 (D-F-A), G major (G-B-D), C major (C-E-G), D-7 (D-F-A), G major (G-B-D), C major (C-E-G). Fingerings: 18, 19, 20, 21.

Ex.1

Practice reading the quarter notes as written. Advanced players can superimpose 8ths, triplets and 16th note tremolos.

Ex.2

Ex.3 C 29 F 30 C 31 G 32 C 33 C F C G

Ex.4 C 35 G⁷ 36 C 37 G⁷ 38 C 39 C G⁷ C G⁷

Ex.5 F 41 E⁻ 42 A⁻ 43 D⁻ 44 C 45 F E⁻ A⁻ D⁻

Ex.6 E⁻ 47 A⁻ 48 D⁻ 49 G 50 C 51 E⁻ A⁻ D⁻ G⁷

Ex.7 B^o 53 E⁻ 54 D⁻ 55 G 56 C 57 B^o E⁻ D⁻ G

3/4

Ex.8 B^o 59 F 60 C 61 B^o 62 C 63 B^o F C B^o

1st Position Study: Arpeggios on 2nd, 3rd & 4th Strings

The notes of each arpeggio are written in the "Root Position" order.

Arpeggios: triads written melodically instead of harmonically or "stacked"

Jarod Sanchez

The musical score is written for guitar and consists of 21 measures, numbered 1 through 21. The notation is as follows:

- Measure 1:** Chord C, frets 2/1, 4/2, 3/0. Fingering: m, p.
- Measure 2:** Chord C, fret 2.
- Measure 3:** Chord D-, frets 2/3, 4/3, 3/2.
- Measure 4:** Chord D-, fret 4.
- Measure 5:** Chord E-, frets 4/2, 3/0, 2/0.
- Measure 6:** Chord F, frets 4/3, 3/2, 2/1.
- Measure 7:** Chord F, fret 8.
- Measure 8:** Chord G7, frets 4/3, 3/0, 2/0.
- Measure 9:** Chord G, fret 11.
- Measure 10:** Chord G, fret 12.
- Measure 11:** Chord A-, frets 3/2, 2/1, 4/2.
- Measure 12:** Chord A-, fret 14.
- Measure 13:** Chord B°, frets 2/0, 4/0, 4/2.
- Measure 14:** Chord B°, fret 16.
- Measure 15:** Chord D-, fret 18.
- Measure 16:** Chord D-, fret 19.
- Measure 17:** Chord D-, fret 20.
- Measure 18:** Chord D-, fret 21.
- Measure 19:** Chord G, fret 21.
- Measure 20:** Chord G, fret 21.
- Measure 21:** Chord C, fret 21.

The final time signature is 3/4.

Ex.1

Practice reading the quarter notes as written. Advanced players can superimpose 8ths, triplets and 16th note tremolos.

Ex. 2

23 24 25 26 27

A⁻ D⁻ G⁷ C C A⁻ D⁻ G C

The musical notation for Example 2 consists of two staves. The first staff is in 3/4 time and contains a melodic line with eighth notes and a final double bar line. The second staff is in 4/4 time and contains a sequence of chords: A⁻, D⁻, G⁷, C, C, A⁻, D⁻, G, and C. The chords are written as block letters with superscripted accidentals. The time signature changes from 3/4 to 4/4 between the two staves.

Ex.3 C 29 F 30 C 31 G⁷ 32 C 33 C F C G⁷

Ex.4 C 35 G 36 C 37 G⁷ 38 C 39 C G C G⁷

Ex.5 F 41 E⁻ 42 A⁻ 43 D⁻ 44 C 45 F E⁻ A⁻ D⁻

Ex.6 E⁻ 47 A⁻ 48 D⁻ 49 G⁷ 50 C 51 E⁻ A⁻ D⁻ G⁷

Ex.7 B^o 53 E⁻ 54 D⁻ 55 G 56 C 57 B^o E⁻ D⁻ G

Ex.8 B^o 59 F 60 C 61 B^o 62 C 63 B^o F C B^o

1st Position Study: Arpeggios on 3rd, 4th & 5th Strings

The notes of each arpeggio are written in the "Root Position" order.

Arpeggios: triads written melodically instead of harmonically or "stacked"

Jarod Sanchez

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two staves: a guitar staff (top) and a vocal staff (bottom). The guitar staff uses a treble clef and a 4/4 time signature. The vocal staff uses a soprano clef and a 4/4 time signature. The score is written in C major and includes various chord diagrams and lyrics. The guitar part features a prominent arpeggiated pattern in the right hand, while the vocal part provides the melody. The lyrics are written below the vocal staff, and the guitar part includes chord diagrams and fret numbers above the staff.

Guitar Staff:

- Measure 1: C (5/3, 4/2, 3/0), m (2)
- Measure 2: D⁻ (5/5, 4/3, 3/2), 4
- Measure 3: E⁻ (4/2, 3/0, 5/2), 6
- Measure 4: F (4/3, 3/2, 5/3), 8
- Measure 5: G (3/0, 5/2, 4/0), 10
- Measure 6: G⁷ (5/2, 4/0, 3/0), 12
- Measure 7: A⁻ (3/2, 5/3, 4/2), 14
- Measure 8: B^o (5/2, 4/0, 4/2), 16
- Measure 9: D⁻ (5/2, 4/0, 4/2), 18
- Measure 10: G (5/2, 4/0, 4/2), 20
- Measure 11: D⁻ (5/2, 4/0, 4/2), 21
- Measure 12: G (5/2, 4/0, 4/2), 22
- Measure 13: C (5/2, 4/0, 4/2), 23
- Measure 14: D⁻ (5/2, 4/0, 4/2), 24
- Measure 15: G (5/2, 4/0, 4/2), 25
- Measure 16: C (5/2, 4/0, 4/2), 26
- Measure 17: D⁻ (5/2, 4/0, 4/2), 27
- Measure 18: G (5/2, 4/0, 4/2), 28
- Measure 19: C (5/2, 4/0, 4/2), 29
- Measure 20: D⁻ (5/2, 4/0, 4/2), 30
- Measure 21: G (5/2, 4/0, 4/2), 31
- Measure 22: C (5/2, 4/0, 4/2), 32
- Measure 23: D⁻ (5/2, 4/0, 4/2), 33
- Measure 24: G (5/2, 4/0, 4/2), 34
- Measure 25: C (5/2, 4/0, 4/2), 35
- Measure 26: D⁻ (5/2, 4/0, 4/2), 36
- Measure 27: G (5/2, 4/0, 4/2), 37
- Measure 28: C (5/2, 4/0, 4/2), 38
- Measure 29: D⁻ (5/2, 4/0, 4/2), 39
- Measure 30: G (5/2, 4/0, 4/2), 40
- Measure 31: C (5/2, 4/0, 4/2), 41
- Measure 32: D⁻ (5/2, 4/0, 4/2), 42
- Measure 33: G (5/2, 4/0, 4/2), 43
- Measure 34: C (5/2, 4/0, 4/2), 44
- Measure 35: D⁻ (5/2, 4/0, 4/2), 45
- Measure 36: G (5/2, 4/0, 4/2), 46
- Measure 37: C (5/2, 4/0, 4/2), 47
- Measure 38: D⁻ (5/2, 4/0, 4/2), 48
- Measure 39: G (5/2, 4/0, 4/2), 49
- Measure 40: C (5/2, 4/0, 4/2), 50
- Measure 41: D⁻ (5/2, 4/0, 4/2), 51
- Measure 42: G (5/2, 4/0, 4/2), 52
- Measure 43: C (5/2, 4/0, 4/2), 53
- Measure 44: D⁻ (5/2, 4/0, 4/2), 54
- Measure 45: G (5/2, 4/0, 4/2), 55
- Measure 46: C (5/2, 4/0, 4/2), 56
- Measure 47: D⁻ (5/2, 4/0, 4/2), 57
- Measure 48: G (5/2, 4/0, 4/2), 58
- Measure 49: C (5/2, 4/0, 4/2), 59
- Measure 50: D⁻ (5/2, 4/0, 4/2), 60
- Measure 51: G (5/2, 4/0, 4/2), 61
- Measure 52: C (5/2, 4/0, 4/2), 62
- Measure 53: D⁻ (5/2, 4/0, 4/2), 63
- Measure 54: G (5/2, 4/0, 4/2), 64
- Measure 55: C (5/2, 4/0, 4/2), 65
- Measure 56: D⁻ (5/2, 4/0, 4/2), 66
- Measure 57: G (5/2, 4/0, 4/2), 67
- Measure 58: C (5/2, 4/0, 4/2), 68
- Measure 59: D⁻ (5/2, 4/0, 4/2), 69
- Measure 60: G (5/2, 4/0, 4/2), 70
- Measure 61: C (5/2, 4/0, 4/2), 71
- Measure 62: D⁻ (5/2, 4/0, 4/2), 72
- Measure 63: G (5/2, 4/0, 4/2), 73
- Measure 64: C (5/2, 4/0, 4/2), 74
- Measure 65: D⁻ (5/2, 4/0, 4/2), 75
- Measure 66: G (5/2, 4/0, 4/2), 76
- Measure 67: C (5/2, 4/0, 4/2), 77
- Measure 68: D⁻ (5/2, 4/0, 4/2), 78
- Measure 69: G (5/2, 4/0, 4/2), 79
- Measure 70: C (5/2, 4/0, 4/2), 80
- Measure 71: D⁻ (5/2, 4/0, 4/2), 81
- Measure 72: G (5/2, 4/0, 4/2), 82
- Measure 73: C (5/2, 4/0, 4/2), 83
- Measure 74: D⁻ (5/2, 4/0, 4/2), 84
- Measure 75: G (5/2, 4/0, 4/2), 85
- Measure 76: C (5/2, 4/0, 4/2), 86
- Measure 77: D⁻ (5/2, 4/0, 4/2), 87
- Measure 78: G (5/2, 4/0, 4/2), 88
- Measure 79: C (5/2, 4/0, 4/2), 89
- Measure 80: D⁻ (5/2, 4/0, 4/2), 90
- Measure 81: G (5/2, 4/0, 4/2), 91
- Measure 82: C (5/2, 4/0, 4/2), 92
- Measure 83: D⁻ (5/2, 4/0, 4/2), 93
- Measure 84: G (5/2, 4/0, 4/2), 94
- Measure 85: C (5/2, 4/0, 4/2), 95
- Measure 86: D⁻ (5/2, 4/0, 4/2), 96
- Measure 87: G (5/2, 4/0, 4/2), 97
- Measure 88: C (5/2, 4/0, 4/2), 98
- Measure 89: D⁻ (5/2, 4/0, 4/2), 99
- Measure 90: G (5/2, 4/0, 4/2), 100
- Measure 91: C (5/2, 4/0, 4/2), 101
- Measure 92: D⁻ (5/2, 4/0, 4/2), 102
- Measure 93: G (5/2, 4/0, 4/2), 103
- Measure 94: C (5/2, 4/0, 4/2), 104
- Measure 95: D⁻ (5/2, 4/0, 4/2), 105
- Measure 96: G (5/2, 4/0, 4/2), 106
- Measure 97: C (5/2, 4/0, 4/2), 107
- Measure 98: D⁻ (5/2, 4/0, 4/2), 108
- Measure 99: G (5/2, 4/0, 4/2), 109
- Measure 100: C (5/2, 4/0, 4/2), 110
- Measure 101: D⁻ (5/2, 4/0, 4/2), 111
- Measure 102: G (5/2, 4/0, 4/2), 112
- Measure 103: C (5/2, 4/0, 4/2), 113
- Measure 104: D⁻ (5/2, 4/0, 4/2), 114
- Measure 105: G (5/2, 4/0, 4/2), 115
- Measure 106: C (5/2, 4/0, 4/2), 116
- Measure 107: D⁻ (5/2, 4/0, 4/2), 117
- Measure 108: G (5/2, 4/0, 4/2), 118
- Measure 109: C (5/2, 4/0, 4/2), 119
- Measure 110: D⁻ (5/2, 4/0, 4/2), 120
- Measure 111: G (5/2, 4/0, 4/2), 121
- Measure 112: C (5/2, 4/0, 4/2), 122
- Measure 113: D⁻ (5/2, 4/0, 4/2), 123
- Measure 114: G (5/2, 4/0, 4/2), 124
- Measure 115: C (5/2, 4/0, 4/2), 125
- Measure 116: D⁻ (5/2, 4/0, 4/2), 126
- Measure 117: G (5/2, 4/0, 4/2), 127
- Measure 118: C (5/2, 4/0, 4/2), 128
- Measure 119: D⁻ (5/2, 4/0, 4/2), 129
- Measure 120: G (5/2, 4/0, 4/2), 130

Ex.1

Practice reading the quarter notes as written. Advanced players can superimpose 8ths, triplets and 16th note tremolos.

Ex.2

Ex. 2

The musical notation for Example 2 consists of a single staff with a treble clef. The melody is written in eighth notes. Above the staff, the chords are labeled: A⁻, D⁻, G⁷, C, C, A⁻, D⁻, G, and C. The first measure is marked with a repeat sign. The second measure is marked with a 23. The third measure is marked with a 24. The fourth measure is marked with a 25. The fifth measure is marked with a 26. The sixth measure is marked with a 27. The seventh measure is marked with a 4. The eighth measure is marked with a 3. The ninth measure is marked with a 4. The tenth measure is marked with a 3. The eleventh measure is marked with a 4. The twelfth measure is marked with a 3. The thirteenth measure is marked with a 4. The fourteenth measure is marked with a 3. The fifteenth measure is marked with a 4. The sixteenth measure is marked with a 3. The seventeenth measure is marked with a 4. The eighteenth measure is marked with a 3. The nineteenth measure is marked with a 4. The twentieth measure is marked with a 3. The twenty-first measure is marked with a 4. The twenty-second measure is marked with a 3. The twenty-third measure is marked with a 4. The twenty-fourth measure is marked with a 3. The twenty-fifth measure is marked with a 4. The twenty-sixth measure is marked with a 3. The twenty-seventh measure is marked with a 4. The twenty-eighth measure is marked with a 3. The twenty-ninth measure is marked with a 4. The thirtieth measure is marked with a 3. The thirty-first measure is marked with a 4. The thirty-second measure is marked with a 3. The thirty-third measure is marked with a 4. The thirty-fourth measure is marked with a 3. The thirty-fifth measure is marked with a 4. The thirty-sixth measure is marked with a 3. The thirty-seventh measure is marked with a 4. The thirty-eighth measure is marked with a 3. The thirty-ninth measure is marked with a 4. The fortieth measure is marked with a 3. The forty-first measure is marked with a 4. The forty-second measure is marked with a 3. The forty-third measure is marked with a 4. The forty-fourth measure is marked with a 3. The forty-fifth measure is marked with a 4. The forty-sixth measure is marked with a 3. The forty-seventh measure is marked with a 4. The forty-eighth measure is marked with a 3. The forty-ninth measure is marked with a 4. The fiftieth measure is marked with a 3. The fifty-first measure is marked with a 4. The fifty-second measure is marked with a 3. The fifty-third measure is marked with a 4. The fifty-fourth measure is marked with a 3. The fifty-fifth measure is marked with a 4. The fifty-sixth measure is marked with a 3. The fifty-seventh measure is marked with a 4. The fifty-eighth measure is marked with a 3. The fifty-ninth measure is marked with a 4. The sixtieth measure is marked with a 3. The sixty-first measure is marked with a 4. The sixty-second measure is marked with a 3. The sixty-third measure is marked with a 4. The sixty-fourth measure is marked with a 3. The sixty-fifth measure is marked with a 4. The sixty-sixth measure is marked with a 3. The sixty-seventh measure is marked with a 4. The sixty-eighth measure is marked with a 3. The sixty-ninth measure is marked with a 4. The seventieth measure is marked with a 3. The seventy-first measure is marked with a 4. The seventy-second measure is marked with a 3. The seventy-third measure is marked with a 4. The seventy-fourth measure is marked with a 3. The seventy-fifth measure is marked with a 4. The seventy-sixth measure is marked with a 3. The seventy-seventh measure is marked with a 4. The seventy-eighth measure is marked with a 3. The seventy-ninth measure is marked with a 4. The eightieth measure is marked with a 3. The eighty-first measure is marked with a 4. The eighty-second measure is marked with a 3. The eighty-third measure is marked with a 4. The eighty-fourth measure is marked with a 3. The eighty-fifth measure is marked with a 4. The eighty-sixth measure is marked with a 3. The eighty-seventh measure is marked with a 4. The eighty-eighth measure is marked with a 3. The eighty-ninth measure is marked with a 4. The ninetieth measure is marked with a 3. The ninety-first measure is marked with a 4. The ninety-second measure is marked with a 3. The ninety-third measure is marked with a 4. The ninety-fourth measure is marked with a 3. The ninety-fifth measure is marked with a 4. The ninety-sixth measure is marked with a 3. The ninety-seventh measure is marked with a 4. The ninety-eighth measure is marked with a 3. The ninety-ninth measure is marked with a 4. The hundredth measure is marked with a 3.

Ex.3 C 29 F 30 C 31 G⁷ 32 C 33 C F C G⁷

Ex.4 C 35 G 36 C 37 G⁷ 38 C 39 C G C G⁷

Ex.5 F 41 E⁻ 42 A⁻ 43 D⁻ 44 C 45 F E⁻ A⁻ D⁻

Ex.6 E⁻ 47 A⁻ 48 D⁻ 49 G⁷ 50 C 51 E⁻ A⁻ D⁻ G⁷

Ex.7 B^o 53 E⁻ 54 D⁻ 55 G 56 C 57 B^o E⁻ D⁻ G

3/4

Ex.8 B^o 59 F 60 C 61 B^o 62 C 63 B^o F C B^o

3/4

1st Position Study: Arpeggios on 4th, 5th & 6th Strings

The notes of each arpeggio are written in the "Root Position" order.

Arpeggios: triads written melodically instead of harmonically or "stacked"

Jarod Sanchez

Staff 1: C (5/3, 4/2, 6/3, m, 2), D- (5/5, 4/3, 6/5, 4). Notes: C, E, G, i, p, D, F, A.

Staff 2: E- (4/2, 6/3, 5/2, 6), F (6/1, 6/5, 5/3, 4/3(F), 8). Notes: E, G, B, F, A, C.

Staff 3: G (6/3, 5/2, 4/0, 10), G⁷ (4/3(F), 12). Notes: G, B, D, G, B, D.

Staff 4: A- (6/5, 5/3, 4/2, 14), B^o (5/2, 4/0, 6/1, 16). Notes: A, C, E, B, D, F.

Staff 5: D- (18), G (19), C (20), D- (21), G, C. Notes: D, G, C, D, G, C.

Ex. 1: Practice reading the quarter notes as written. Advanced players can superimpose 8ths, triplets and 16th note tremolos. Notes: D, G, C, D, G, C.

Ex. 2: A- (23), D- (24), G⁷ (25), C (26), A- (27), D- (28), G (29), C (30). Notes: A, D, G, C, A, D, G, C.

Ex. 3

29 F 30 C 31 G^7 32 C 33 C F C G^7

Ex. 4

35 G 36 C 37 G^7 38 C 39 C G C G^7

Ex. 5

41 E^- 42 A^- 43 D^- 44 C 45 F E^- A^- D^-

Ex. 6

47 A^- 48 D^- 49 G^7 50 C 51 E^- A^- D^- G^7

Ex. 7

53 E^- 54 D^- 55 G 56 C 57 B° E^- D^- G

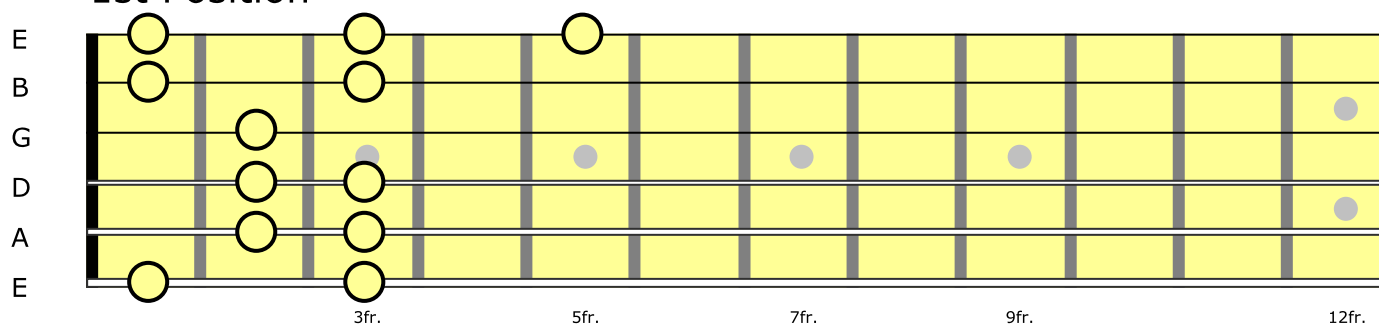
Ex. 8

59 F 60 C 61 B° 62 C 63 B° F C B°

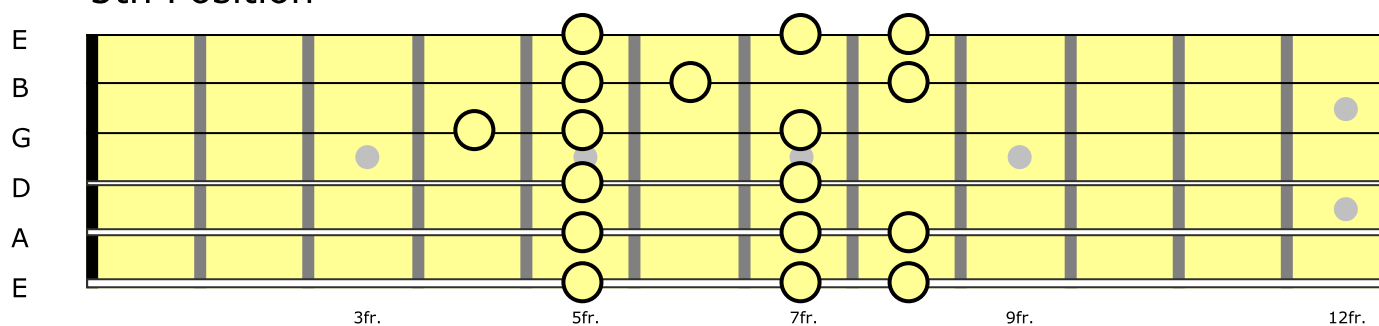
Label the following notes in each position:

Name: _____ Class: _____

1st Position



5th Position



1st Position Study: 8th Note Arpeggios on 1st & 2nd Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

8 C E G i C E G i D F A D F A

5 E⁻ E G B F A C F A C

9 G G B D G B D G B F G B F

13 A⁻ A C E B D F B D F

15 B[°] B D F

18 G

19 C

20 C

Ex.1 Practice reading the notes as written. Advanced players can superimpose 16th note and 16th note triplet tremolos.

Ex.2

22 D⁻ 23 G⁷ 24 C 25 C

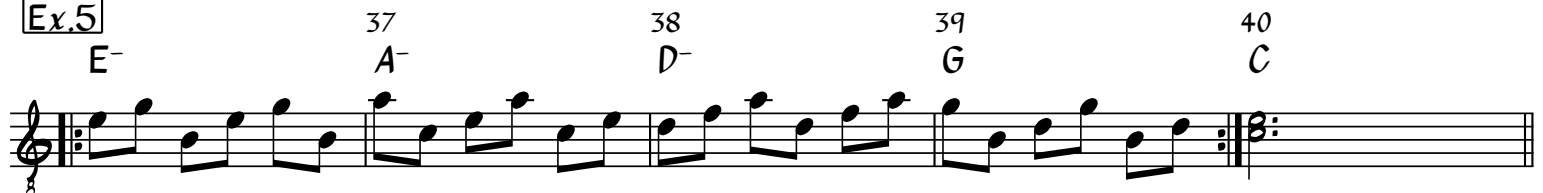
Ex.3



Ex.4



Ex.5



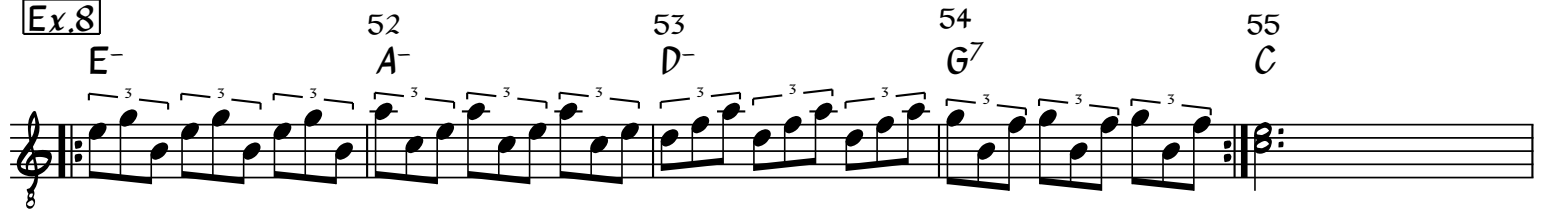
Ex.6



Ex.7



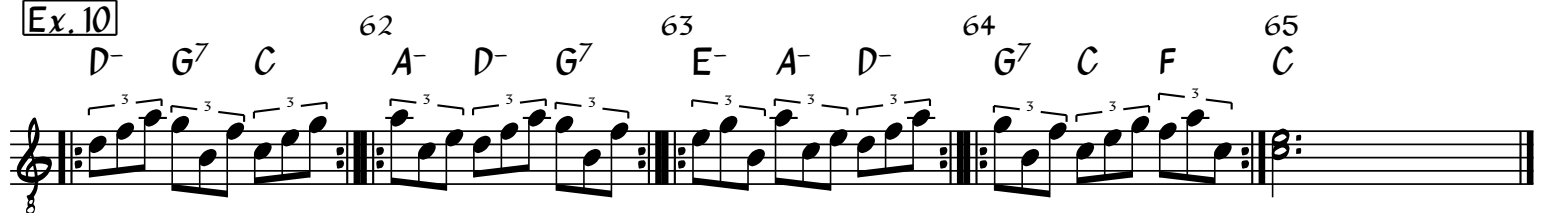
Ex.8



EX.9



Ex.10



1st Position Study: 8th Note Arpeggios on 1st, 2nd and 3rd Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

8 ¹ C C E G _p ² ³ ³ ³ ³ m C E G _p ³ D- D F A ⁴ ³ ³ ³ ³ D F A

5 ¹ E- E G B ⁶ ³ ³ ³ ³ F F A C ⁷ ³ ³ ³ ³

9 ¹ G G B D ¹⁰ ³ ³ ³ ³ ¹¹ G⁷ G B F ¹² ³ ³ ³ ³

13 ¹ A- A C E ¹⁴ ³ ³ ³ ³ ¹⁵ B° ^{3/4} B D F ¹⁶ ³ ³ ³ ³

Ex.1 ¹⁸ D- G ¹⁹ C ²⁰ C

Ex.2 ²² A- D- ²³ G⁷ ²⁴ C ²⁵ C

Practice reading the notes as written. Advanced players can superimpose 16th note and 16th note triplet tremolos.

Ex.3

27 F 28 C 29 G 30 C

Ex.4

32 G 33 C 34 G⁷ 35 C

Ex.5

37 A⁻ 38 D⁻ 39 G 40 C

E⁻ E G B

Ex.6

42 E⁻ 43 D⁻ 44 G⁷ 45 C

B^o E G B

Ex.7

47 F 48 C 49 B^o 50 C

B^o

Ex.8

52 A⁻ 53 D⁻ 54 G⁷ 55 C

E⁻

EX.9

57 D⁻ 58 G⁷ 59 C 60 C

A⁻

Ex.10

62 A⁻ D⁻ G⁷ 63 E⁻ A⁻ D⁻ 64 G⁷ C F 65 C

D⁻ G⁷ C

1st Position Study: 8th Note Arpeggios on 2nd, 3rd and 4th Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

8 ¹ C E G _p ² C E G _i ³ D⁻ _{D F A} ⁴ D F A

5 ¹ E⁻ _{E G B} ⁶ C E G _i ⁷ F _{F A C} ⁸ D F A

9 ¹ G _{G B D} ¹⁰ C E G _i ¹¹ G⁷ _{G B F} ¹² D F A

13 ¹ A⁻ _{A C E} ¹⁴ C E G _i ¹⁵ B^o _{B D F} ¹⁶ D F A

18 ¹ D⁻ _{D F A} ¹⁹ G _{G B D} ²⁰ C _{C E G}

Ex.1 Practice reading the notes as written. Advanced players can superimpose 16th note and 16th note triplet tremolos.

Ex.2 ²² A⁻ _{A C E} ²³ D⁻ _{D F A} ²⁴ G⁷ _{G B F} ²⁵ C _{C E G}

Ex.3



Ex.4



Ex.5



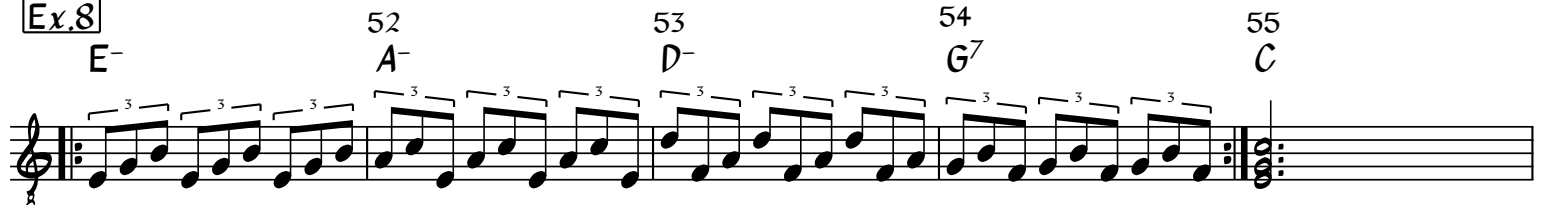
Ex.6



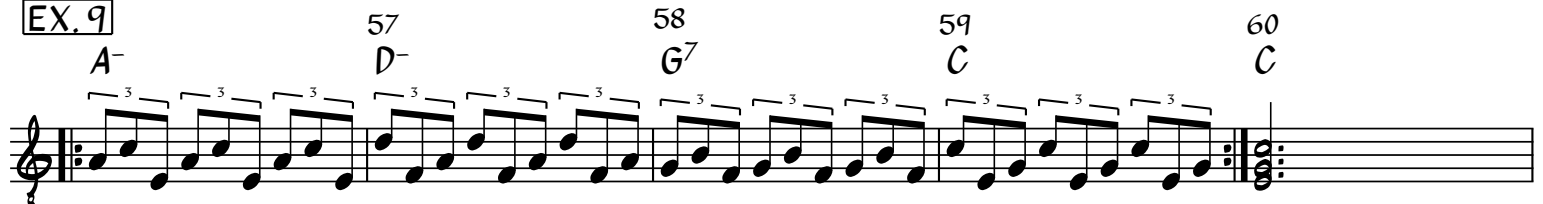
Ex.7



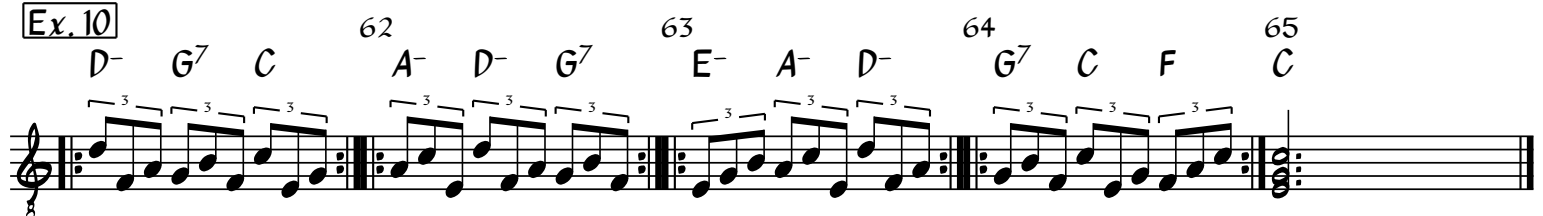
Ex.8



EX.9



Ex.10



1st Position Study: Arpeggios on 3rd, 4th & 5th Strings

The notes of each arpeggio are written in the "Root Position" order.

Arpeggios: triads written melodically instead of harmonically or "stacked"

Jarod Sanchez

Staff 1: Chords C, D⁻. Notes: C, E, G; D, F, A. Fingerings: 1, 2, 3, 4. String numbers: 3, 4, 5.

Staff 2: Chords E⁻, F. Notes: E, G, B; F, A, C. Fingerings: 1, 2, 3, 4. String numbers: 3, 4, 5.

Staff 3: Chords G, G⁷. Notes: G, B, D; G, B, D. Fingerings: 1, 2, 3, 4. String numbers: 3, 4, 5.

Staff 4: Chords A⁻, B^o. Notes: A, C, E; B, D, F. Fingerings: 1, 2, 3, 4. String numbers: 3, 4, 5.

Staff 5: Chords D⁻, G, C, C, D⁻, G, C. Notes: D, F, A; G, B, D; C, E, G; D, F, A; G, B, D; C, E, G. Fingerings: 1, 2, 3, 4. String numbers: 3, 4, 5.

Ex.1

Practice reading the quarter notes as written. Advanced players can superimpose 8ths, triplets and 16th note tremolos.

Ex.1: Quarter notes corresponding to the arpeggios in the main study.

Ex.2: Quarter notes corresponding to the arpeggios in the main study.

Ex.3 C 29 F 30 C 31 G⁷ 32 C 33 C F C G⁷

Ex.4 C 35 G 36 C 37 G⁷ 38 C 39 C G C G⁷

Ex.5 F 41 E⁻ 42 A⁻ 43 D⁻ 44 C 45 F E⁻ A⁻ D⁻

Ex.6 E⁻ 47 A⁻ 48 D⁻ 49 G⁷ 50 C 51 E⁻ A⁻ D⁻ G⁷

Ex.7 B^o 53 E⁻ 54 D⁻ 55 G 56 C 57 B^o E⁻ D⁻ G

Ex.8 B^o 59 F 60 C 61 B^o 62 C 63 B^o F C B^o

1st Position Study: 8th Note Arpeggios on 4th, 5th and 6th Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

The musical score is written for guitar in 4/4 time. It consists of six staves of music, each containing eighth-note arpeggios for various chords. The chords are numbered 1 through 27. The first four staves contain measures 1 through 16, the fifth staff contains measures 17 through 20, and the sixth staff contains measures 21 through 27. The chords are: 1. C major (C-E-G), 2. D- major (D-F-A), 3. E- major (E-G-B), 4. F major (F-A-C), 5. G major (G-B-D), 6. G7 (G-B-F), 7. A- major (A-C-E), 8. B° (B-D-F), 9. D- major (D-F-A), 10. G major (G-B-D), 11. C major (C-E-G), 12. A- major (A-C-E), 13. D- major (D-F-A), 14. G major (G-B-D), 15. C major (C-E-G), 16. A- major (A-C-E), 17. D- major (D-F-A), 18. G major (G-B-D), 19. C major (C-E-G), 20. A- major (A-C-E), 21. D- major (D-F-A), 22. G major (G-B-D), 23. C major (C-E-G), 24. A- major (A-C-E), 25. D- major (D-F-A), 26. G major (G-B-D), 27. C major (C-E-G). The score includes fingering numbers (1-4) and dynamic markings (p, m). Examples 1 and 2 are also provided.

Ex.1 D- 5/5 6/5

Ex.2 A- 6/5 D- 5/5 6/5

Ex.3

27 F 28 C 29 G 30 C

Ex.4

32 G 33 C 34 G⁷ 35 C

Ex.5

37 E⁻ 38 A⁻ 39 D⁻ 40 G 41 C

6/5 5/5 6/5

Ex.6

42 B^o 43 E⁻ 44 D⁻ 45 G⁷ 46 C

5/5 6/5

Ex.7

47 B^o 48 F 49 C 50 B^o 51 C

Ex.8

52 E⁻ 53 A⁻ 54 D⁻ 55 G⁷ 56 C

EX.9

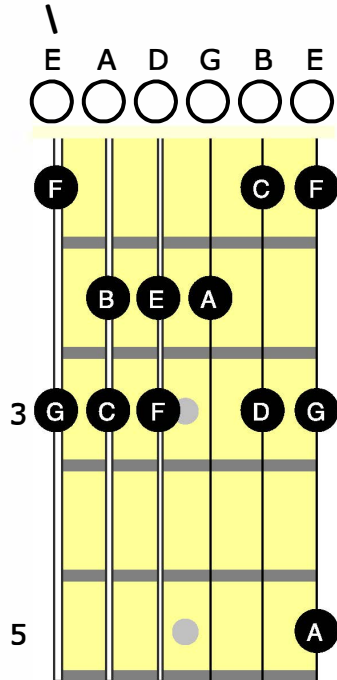
57 A⁻ 58 D⁻ 59 G⁷ 60 C 61 C

Ex.10

62 D⁻ G⁷ C 63 A⁻ D⁻ G⁷ 64 E⁻ A⁻ D⁻ 65 G⁷ C F C

1st & 2nd Position-Fretboard & Tab Diagram

Low E



1st Position Warm Up 1

Low E

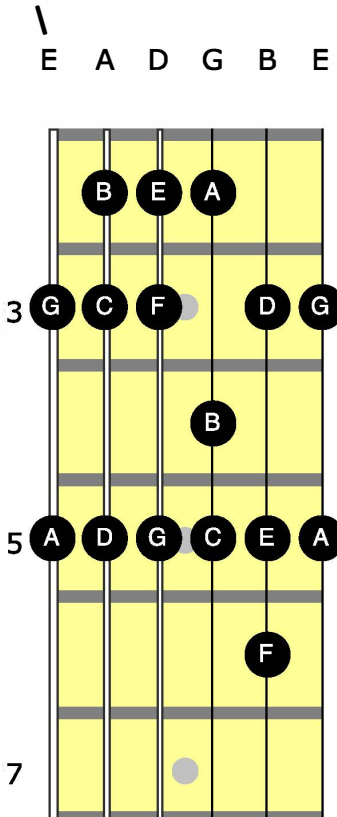
♩ = 80 ascending

Jarod Sanchez descending

What are positions? Guitar positions are used to play music from low to high note ranges. The **lower** the melodic range, the lower the number position you would use (Notes with ledger lines below the music staff, usually 1st-2nd position). Conversely, the **higher** the melodic range, the higher the number position you would use (Notes with ledger lines above the music staff 2nd-10th position). Take notice how the note ranges change above and below the staff in each position. Play each warm-up 10 times ascending and descending. Say the name of each note out loud as you play. This will help you associate pitch names to the fretboard. Do This 4-5 times daily until an association is made.

Get familiar with how each of the playing positions looks like a shape. Visualizing and associating a shape will help you memorize each position.

Low E



2nd Position Warm Up 1

♩ = 80 ascending

Jarod Sanchez

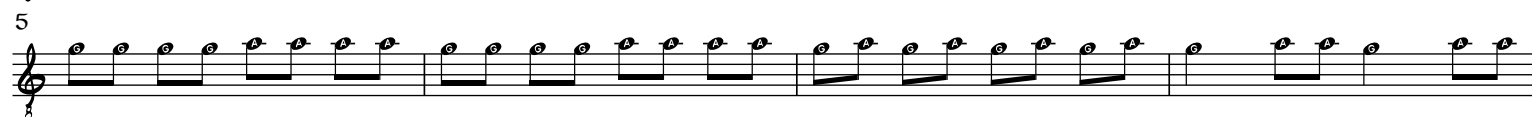
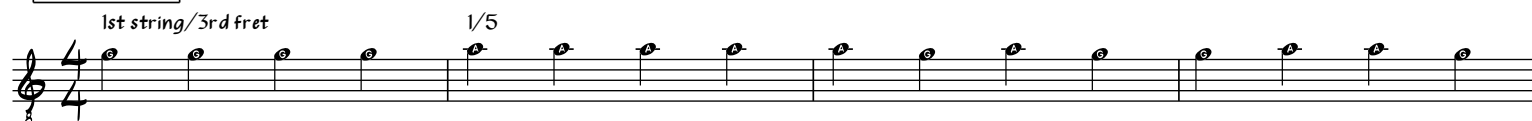
2nd Position Study

Quarter & 8th notes

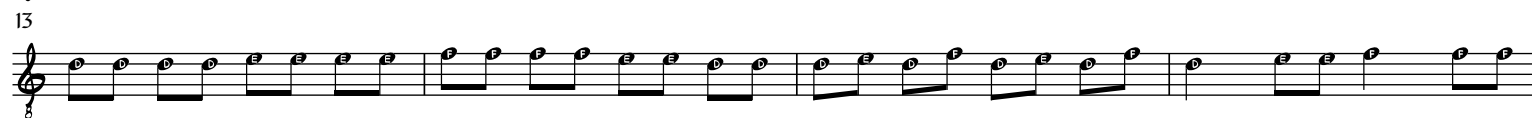
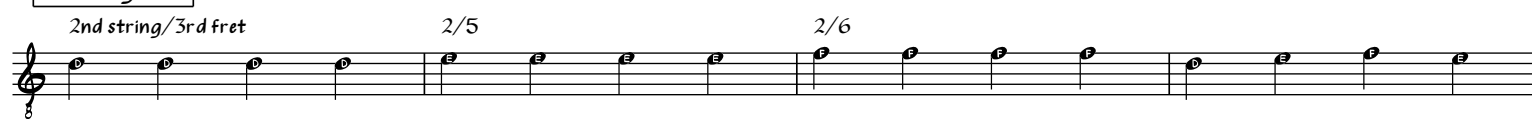
Jarod Sanchez

$\text{♩} = 90$

E String 1st



B String 2nd



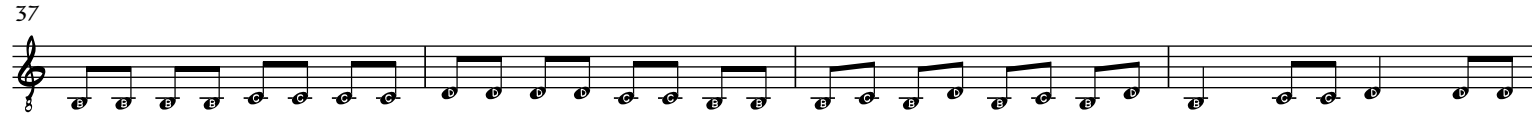
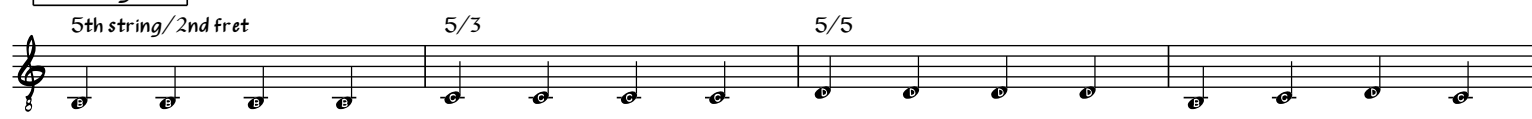
G String 3rd



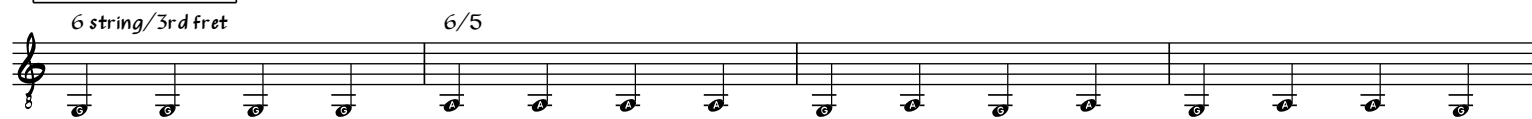
D String 4th



A string 5th



Low E string 6th



5th Position Study

Quarter & 8th notes

Jarod Sanchez

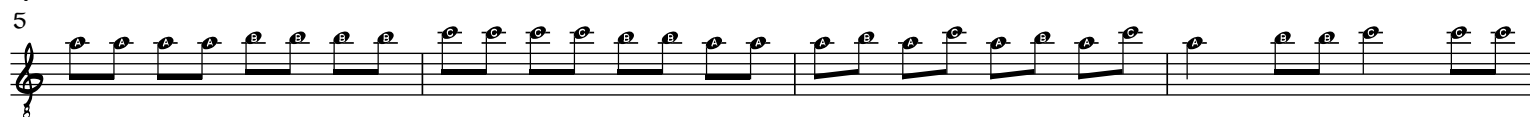
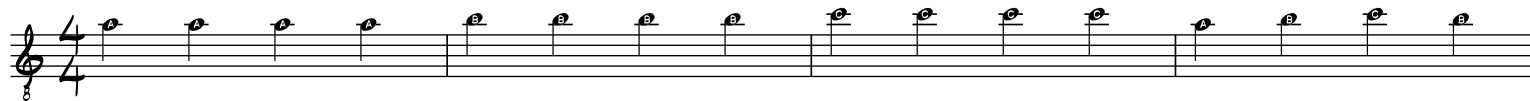
$\text{♩} = 90$

E String 1st

1st string/5th fret

1/7

1/8



B String 2nd

2nd string/5th fret

2/6

2/8

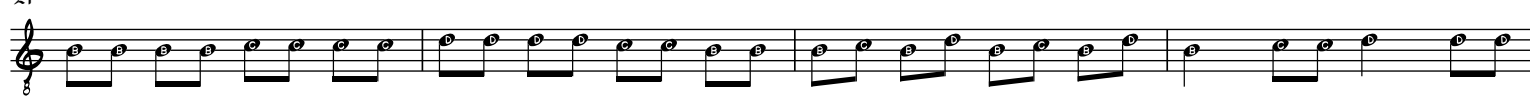


G String 3rd

3rd string/4th fret

3/5

3/7



D String 4th

4th string/5th fret

4/7

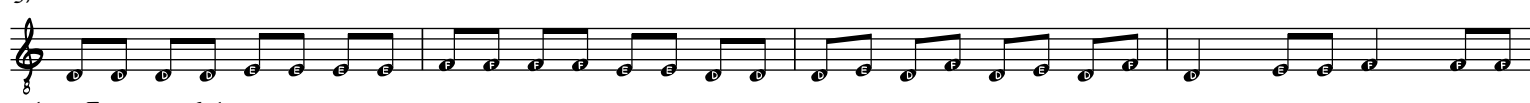


A string 5th

5th string/5th fret

5/7

5/8

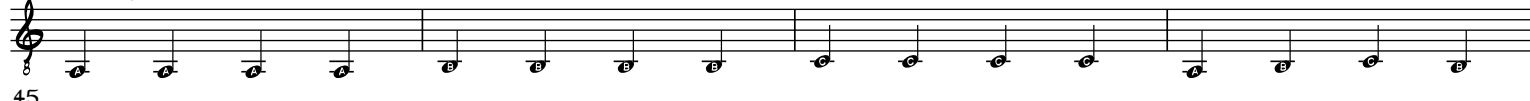


Low E string 6th

6 string/5th fret

6/7

6/8



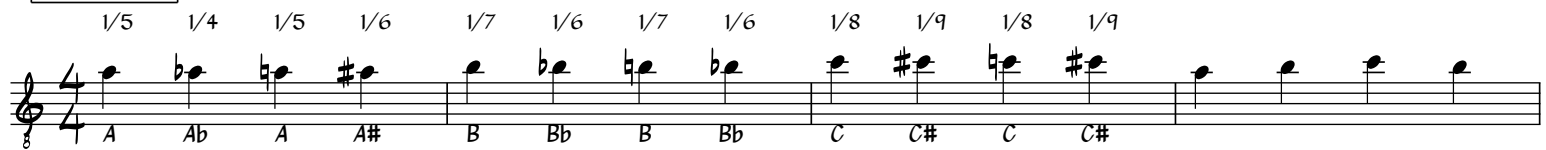
5th Position Study: Flats & Sharps

Sharp (#) = Up by 1 fret. Flat (b) = Down by 1 fret. Naturals are the other symbols that cancel out flats and sharps.

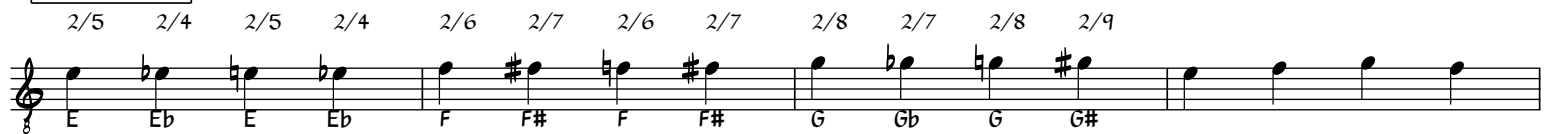
Jarod Sanchez

$\text{♩} = 75$

E String 1st



B String 2nd



G String 3rd



2

D String 4th

41



45

**A string 5th**

53



57

**Low E string 6th**

65



69



5th Position Study: Stepwise Motion (Scaler)

Ascending and descending quarter and 8th Notes

Jarod Sanchez

E String 1st

1/5 1/7 1/8 2 3 4

5 6 7 8

B String 2nd

2/5 2/6 2/8 10 11 12

13 14 15 16

G String 3rd

3/4 3/5 3/7 18 19 20

21 22 23 24

2

D String 4th**A string 5th****Low E string 6th**

Notes on 1st String E: 5th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

$\text{♩} = 80$

Ex. 1

1/5 1/7 1/8 1/10

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

1 12 3 4 12 3 4 12 3 4 1 2 3 4

5 12 3 4 12 3 4 12 3 4 12 3 4

9 1234 1234 1234 1234

13 1234 1234 1234 12 3 4

1 2 3 4 12 34 1 2 3 4 12 34

1 2 3 4 1 2 3 4 1 2 3 4 1 2 34

12 34 12 3 4 1 2 3 4 12 34

12 3 4 12 3 4 1 2 3 4 12 34

1 2 3 4 12 34 12 3 4 12 34

1 2 3 4 1 2 3 4 12 3 4 1234

Notes in 5th Position: 1st String Practice

Jarod Sanchez

E String 6th

1st string/5th fret

1/7

1/8

5

9

Quarters, Half, 8th & 16th Notes

A B C A B C

17

21

25

29 A B C A

1 E + U 2 E + U 3 E + U 4

32 E

35

38

Notes on 2nd String B: 5th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1 2/5 2/6 1/8

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Notes in 5th Position: 2nd String Practice

Jarod Sanchez

B String 2nd

2nd string/5th fret 2/6 2/8

5

9

Quarters, Half, 8th & 16th Notes

E F G E F G

17

21

25

29 E F G E

32

35

38

Notes on 3rd String G: 5th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

$\text{♩} = 80$

Ex. 1

3/4 3/5 3/7

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Notes in 5th Position: 3rd String Practice

Jarod Sanchez

G String 3rd

5

9

Quarters, Half, 8th & 16th Notes

17

21

25

29

32

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one flat (B-flat). It consists of three measures. The first measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The second measure contains a quarter note C5, an eighth note Bb4, and a quarter note A4. The third measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The system ends with a repeat sign.

35

38

[illegible]

Notes on 4th String D: 5th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1 4/5 4/7 3/4

8 12 3 4 12 3 4 12 3 4 1 2 3 4

5

8 12 3 4 12 3 4 12 3 4 12 3 4

9

8 1234 1234 1234 1234

13

8 1234 1234 1234 12 3 4

Ex. 2

8 1 2 3 4 12 34 1 2 3 4 12 34

21

8 1 2 3 4 1 2 3 4 1 2 3 4 1 2 34

Ex. 3

8 12 34 12 3 4 1 2 3 4 12 34

29

8 12 3 4 12 3 4 1 2

Ex. 4

8

37

8

Notes in 5th Position: 4th String Practice

Jarod Sanchez

D String 4th

4th string/5th fret 4/7 3/4

8

G A B B A G

5

1 2 3 4 12 3 4

9

Quarters, Half, 8th & 16th Notes

G A B G A B

8

1 + 2 + 3 + 4 +

17

21

25

29

G A B G

1 E + U 2 E + U 3 E + U 4

32

35

38

Notes on 5th String A: 5th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1

5/5 5/7 5/8

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Notes in 5th Position: 5th String Practice

Jarod Sanchez

A String 5th

5th string/5th fret 5/7 5/8

5

9

Quarters, Half, 8th & 16th Notes

D E F D E F

17

21

25

29

32

35

38

Notes on 6th String E: 5th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1

6/5 6/7 6/8

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Notes in 5th Position: 6th String Practice

Jarod Sanchez

E String 6th

6th string/5th fret 6/7 6/8

5

9

Quarters, Half, 8th & 16th Notes

A B C A B C

17

21

25

29 A B C A

32

35

38

1 2 3 4 12 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

Notes in 5th Position: 2nd & 1st String Practice

Start at a slow BPM

Jarod Sanchez

2nd string "B" & 1st string "E"

2/5 2/6 2/8 1/5 1/7 1/8

5

9

13

17

21

8th & 16th Notes: Repeat all exercises until fluency is accomplished.

E F G E F G A B C B A

1 + 2 + 3 + 4 +

29

33

2

37



41



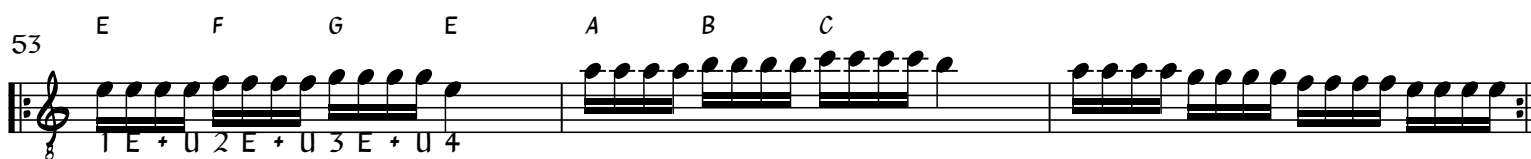
45



49



53



56



59



62



Notes in 5th Position: 3rd & 2nd String Practice

Jarod Sanchez

3rd string "G" & 2nd string "B"

3/4 3/5 3/7 2/5 2/6 2/8

5

9

13

17

21

8th & 16th Notes

B C D E F

1 + 2 + 3 + 4 +

29

33

37

41

45

49

53

56

59

62

Notes in 5th Position: 3rd & 1st String Practice

Start at a slow BPM

Jarod Sanchez

3rd string "G" & 1st string "E"

3/4 3/5 3/7 1/5 1/7 1/8

5

9

13

17

21

8th & 16th Notes: Repeat all exercises until fluency is accomplished.

B C D B C D A B C B A

1 + 2 + 3 + 4 +

29

33

2

37



41



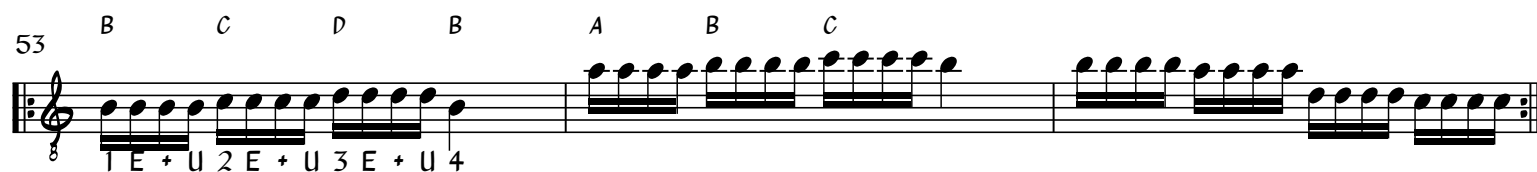
45



49



53



56



59



62



Notes in 5th Position: 4th & 3rd String Practice

Jarod Sanchez

4th string "D" & 3rd string "G"

4/5 4/7 3/4 3/4 3/5 3/7

5

9

13

17

21

8th & 16th Notes

G A B C B C D

1 + 2 + 3 + 4 +

29

33

37

41

2

45



49



53

G A B B C D



56



59



62



Notes in 5th Position: 4th & 2nd String Practice

Jarod Sanchez

4th string "D" & 2nd string "B"

4/5 4/7 3/4 2/5 2/6 2/8

8 G A B E F G

5

9

13

17

21

8th & 16th Notes

G A B G A B E F G F E

8 1 + 2 + 3 + 4 +

29

33

37

2

41



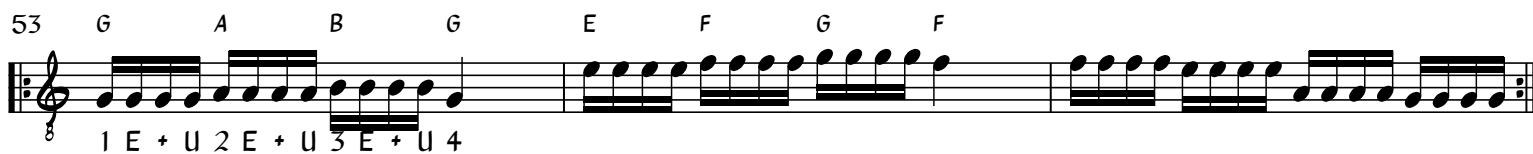
45



49



53



56



59



62



Notes in 5th Position: 5th & 4th String Practice

Jarod Sanchez

5th string "A" & 4th string "D"

5/5 5/7 5/8 4/5 4/7 3/4

5

9

13

17

21

8th & 16th Notes

D E F D E F G A B A G

1 + 2 + 3 + 4 +

29

33

37

2

41



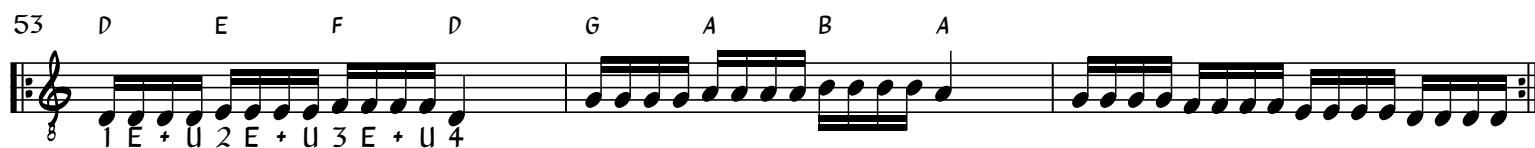
45



49



53



56



59



62

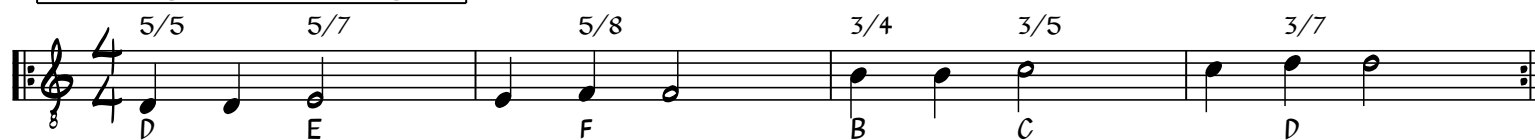


Notes in 5th Position: 5th & 3rd String Practice

Start at a slow BPM

Jarod Sanchez

5th string "A" & 3rd string "G"



5



9



13



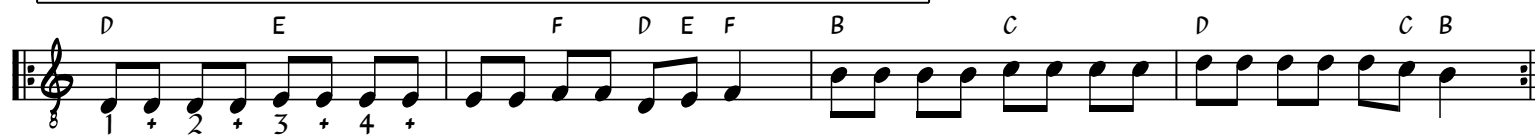
17



21



8th & 16th Notes: Repeat all exercises until fluency is accomplished.



29



33



2

37



41



45



49



53



56



59



62



Notes in 5th Position: 6th & 5th String Practice

Jarod Sanchez

6th string "E" & 5th string "A"

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

8

5

9

13

17

21

8th & 16th Notes

A B C A B C D E F F E D

1 + 2 + 3 + 4 +

29

33

37

2

41



45



49



53



56



59



62



Notes in 5th Position: 6th & 4th String Practice

Jarod Sanchez

6th string "E" & 4th string "A"

6/5 6/7 6/8 4/5 4/7 3/4

5

9

13

17

21

8th & 16th Notes

A B C A B C G A B B A G

1 + 2 + 3 + 4 +

29

33

37

41

45

49

53

56

59

62

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line and repeat dots.

5th Position: Mixed Rhythms

Quarters, dotted quarters, 8ths, 16ths, and 8th note triplets.

Jarod Sanchez

$\text{♩} = 75$

E String 1st

1/5 1/7 1/8

5

triplet 2 + triplet 4 + 1 e + u 2 + 3 e + u 4 + 1+2 + u 3+4 + U triplet triplet 3 e + u triplet

B String 2nd

2/5 2/6 2/8

13

triplet 2 + triplet 4 + 1 e + u 2 + 3 e + u 4 + 1+2 + u 3+4 + U triplet triplet 1 e + u triplet

G String 3rd

3/4 3/5 3/7

21

triplet 2 + triplet 4 + 1 e + u 2 + 3 e + u 4 + 1+2 + u 3+4 + U triplet triplet 1 e + u triplet

D String 4th

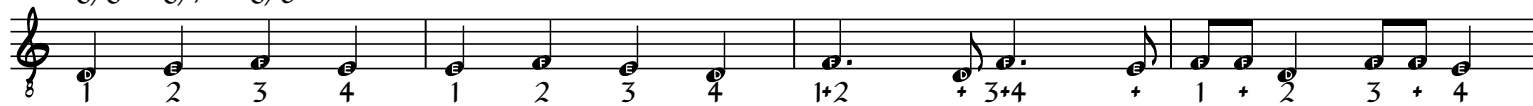
4/5 4/7 4/9

29

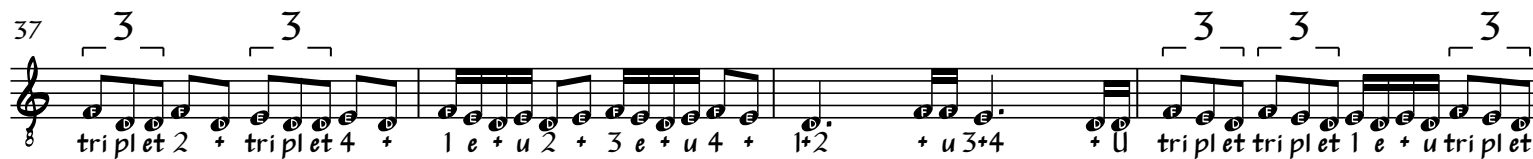
triplet 2 + triplet 4 + 1 e + u 2 + 3 e + u 4 + 1+2 + u 3+4 + U triplet triplet 1 e + u triplet

A string 5th

5/5 5/7 5/8

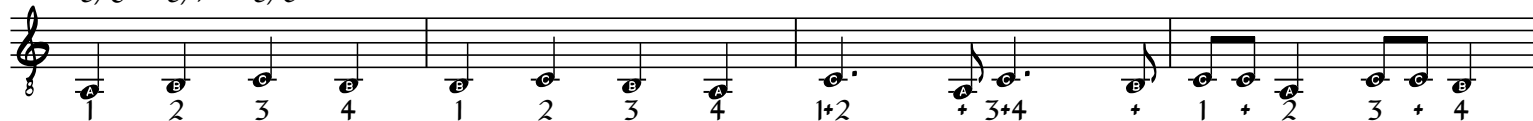


37

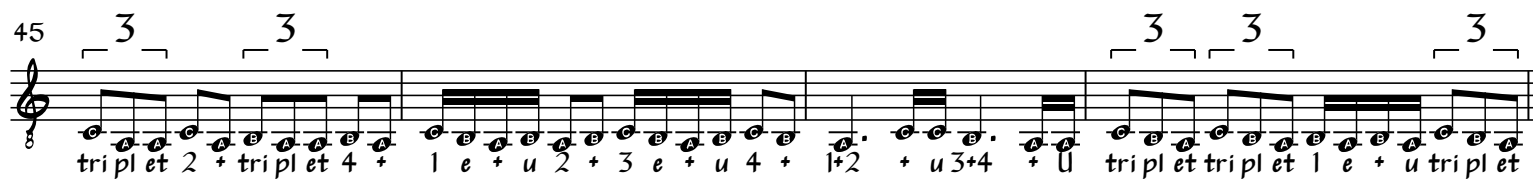


Low E string 6th

6/5 6/7 6/8



45



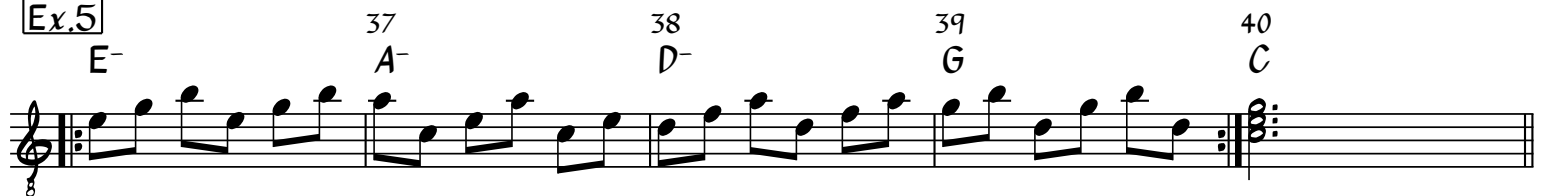
Ex.3



Ex.4



Ex.5



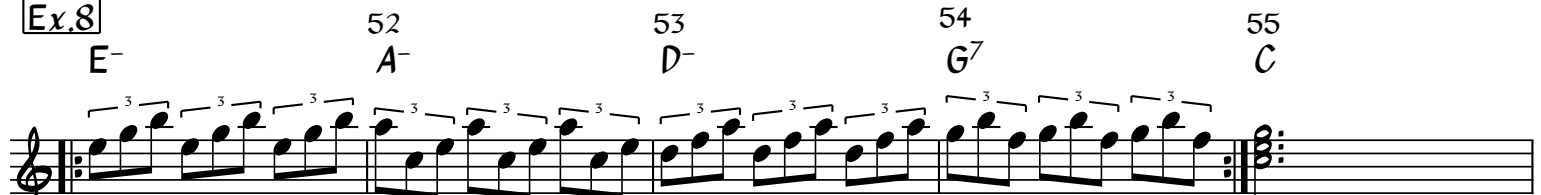
Ex.6



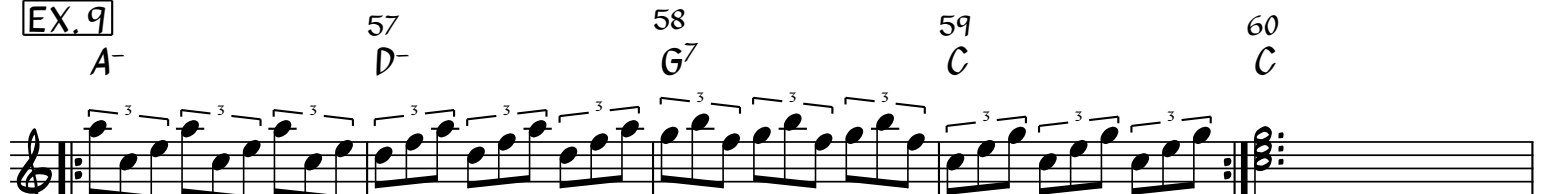
Ex.7



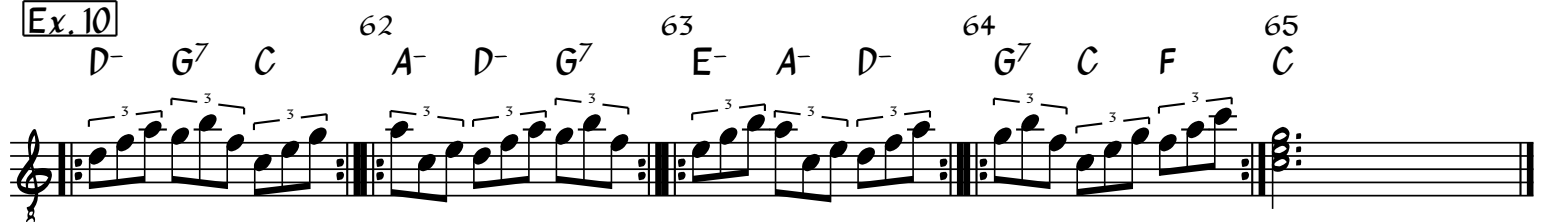
Ex.8



EX.9



Ex.10



5th Position Study: 8th Note Arpeggios on 2nd, 3rd and 4th Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

1 *C* *m* *2* *3* *3* *3* *m* *3* *D-* *4* *3* *3* *3*

5 *E-* *6* *3* *3* *3* *7* *F* *8* *3* *3* *3*

9 *G* *3/4* *2/3* *10* *3* *3* *3* *11* *G⁷* *12* *3* *3* *3*

13 *A-* *14* *3* *3* *3* *15* *B^o* *4/9* *16* *3* *3* *3*

D- *18* *G* *19* *C* *20*

Ex.1

Practice reading the notes as written. Advanced players can superimpose 16th note and 16th note triplet tremolos.

3/4 *2/3*

Ex.2

A- *22* *D-* *23* *G⁷* *24* *C* *25* *C*

Ex.3



Ex.4



Ex.5



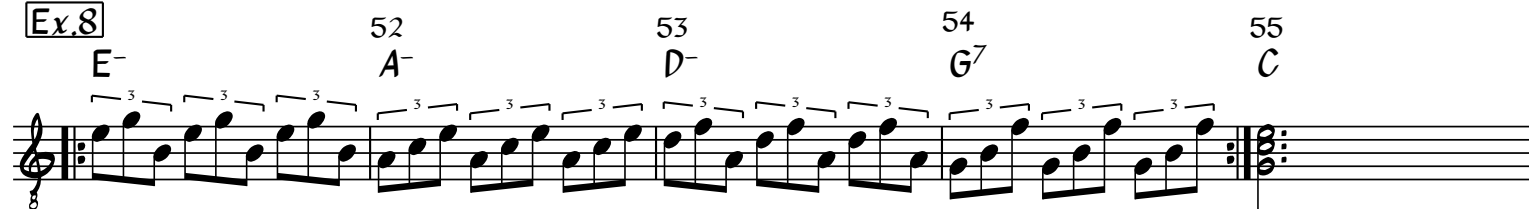
Ex.6



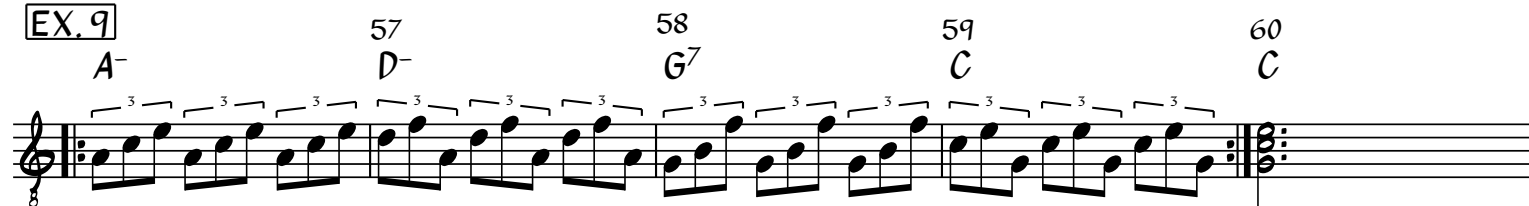
Ex.7



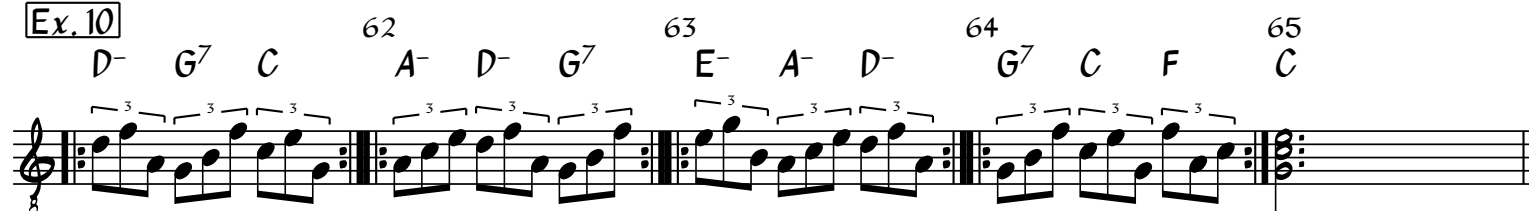
Ex.8



EX.9



Ex.10



5th Position Study: 8th Note Arpeggios on 3rd, 4th and 5th Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

1 C
C E G

2 m
C E G

3 D-
D F A

4
D F A

5 E-
E G B

6
F A C

7 F
F A C

8
F A C

9 G 3/4
G B D

10
G B D

11 G7
G F B

12
G F B

13 A-
A C E

14
A C E

15 B°
B D F

16
B D F

17 D-
D- G

18 G
G

19 C
C

20
C

Ex.1

Practice reading the notes as written. Advanced players can superimpose 16th note and 16th note triplet tremolos.

Ex.2

Ex.3

27 F 28 C 29 G 30 C

Ex.4

32 G 33 C 34 G⁷ 35 C

Ex.5

37 E⁻ 38 A⁻ 39 D⁻ 40 G⁷ 41 C

Ex.6

42 B^o 43 E⁻ 44 D⁻ 45 G⁷ 46 C

Ex.7

47 B^o 48 F 49 C 50 B^o 51 C

Ex.8

52 E⁻ 53 A⁻ 54 D⁻ 55 G⁷ 56 C

EX.9

57 A⁻ 58 D⁻ 59 G⁷ 60 C 61 C

Ex.10

62 D⁻ G⁷ C 63 A⁻ D⁻ G⁷ E⁻ A⁻ D⁻ 64 G⁷ C F 65 C

5th Position Study: 8th Note Arpeggios on 4th, 5th and 6th Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

8 ⁴ C C E G m ² C E G m ³ D- D F A ⁴ F A

5 ⁵ E- E G B ⁶ F F A C ⁷ 8

9 ⁹ G G B D ¹⁰ G⁷ G F B ¹¹ 12

13 ¹³ A- A C E ¹⁴ B° B D F ¹⁵ 16

Ex.1 ¹⁸ D- ¹⁹ G ²⁰ C Practice reading the notes as written. Advanced players can superimpose 16th note and 16th note triplet tremolos.

Ex.2 ²² A- ²³ D- ²⁴ G⁷ ²⁵ C ²⁶ C

Ex.3



Ex.4



Ex.5



Ex.6



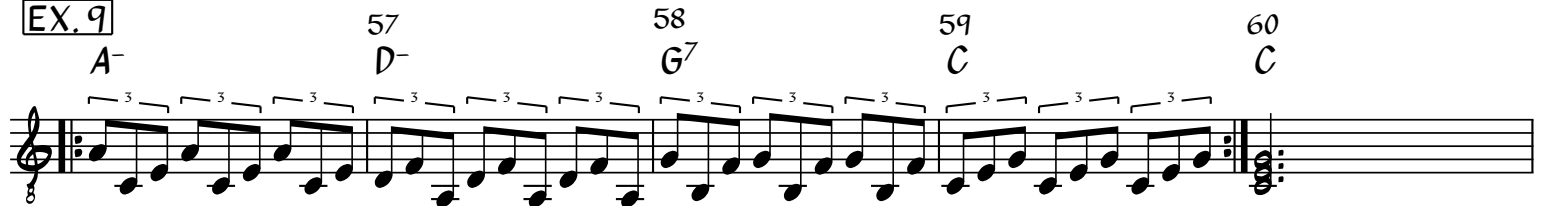
Ex.7



Ex.8



EX.9



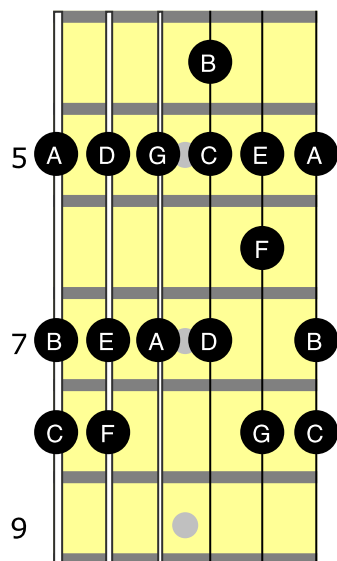
Ex.10



5th & 7th Position-Fretboard & Tab Diagram

Low E

E A D G B E



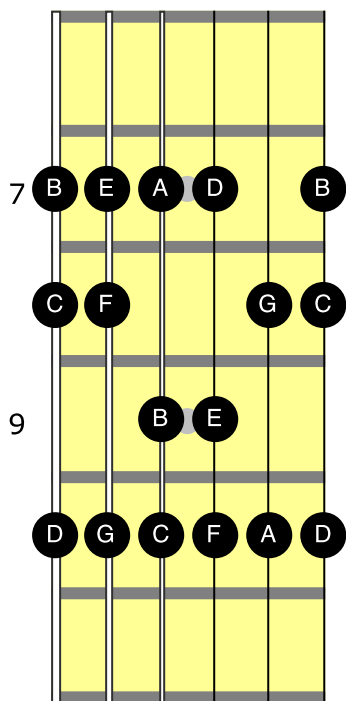
5th Position Warm Up 1

Jarod Sanchez

♩ = 80 ascending

Low E

E A D G B E



7th Position Warm Up 1

guitarstudies.org, 2020

Jarod Sanchez

♩ = 80 ascending

What are positions? Guitar positions are used to play music from low to high note ranges. The **lower** the melodic range, the lower the number position you would use (Notes with ledger lines below the music staff, usually 1st-2nd position). Conversely, the **higher** the melodic range, the higher the number position you would use (Notes with ledger lines above the music staff 2nd-10th position). Take notice how the note ranges change above and below the staff in each position. Play each warm-up 10 times ascending and descending. Say the name of each note out loud as you play. This will help you associate pitch names to the fretboard. Do this 4-5 times daily until an association is made.

Get familiar with how each of the playing positions looks like a shape. Visualizing and associating a shape will help you memorize each position.

7th Position Study

Quarter & 8th notes

Jarod Sanchez

$\text{♩} = 90$

E String 1st

1st string/7th fret

1/8

1/10

First system of musical notation for the E String 1st. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music, each with a quarter note. The notes are F#, G, A, and B, all on the first line of the staff. The second staff continues the sequence with four measures of eighth notes, also on the first line of the staff. The notes are F#, G, A, B, C, D, E, and F#.

B String 2nd

2nd string/8th fret

2/10

Second system of musical notation for the B String 2nd. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music, each with a quarter note. The notes are C, D, E, and F#, all on the second line of the staff. The second staff continues the sequence with four measures of eighth notes, also on the second line of the staff. The notes are C, D, E, F#, G, A, B, and C.

G String 3rd

3rd string/7th fret

3/9

3/10

Third system of musical notation for the G String 3rd. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music, each with a quarter note. The notes are D, E, F#, and G, all on the third line of the staff. The second staff continues the sequence with four measures of eighth notes, also on the third line of the staff. The notes are D, E, F#, G, A, B, C, and D.

D String 4th

4th string/7th fret

4/9

4/10

Fourth system of musical notation for the D String 4th. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music, each with a quarter note. The notes are E, F#, G, and A, all on the fourth line of the staff. The second staff continues the sequence with four measures of eighth notes, also on the fourth line of the staff. The notes are E, F#, G, A, B, C, D, and E.

A string 5th

5th string/7th fret

5/8

5/10

Fifth system of musical notation for the A string 5th. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music, each with a quarter note. The notes are F#, G, A, and B, all on the fifth line of the staff. The second staff continues the sequence with four measures of eighth notes, also on the fifth line of the staff. The notes are F#, G, A, B, C, D, E, and F#.

Low E string 6th

6 string/7th fret

6/8

6/10

Sixth system of musical notation for the Low E string 6th. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music, each with a quarter note. The notes are G, A, B, and C, all on the sixth line of the staff. The second staff continues the sequence with four measures of eighth notes, also on the sixth line of the staff. The notes are G, A, B, C, D, E, F#, and G.

7th Position Study: Flats & Sharps

Sharp (#) = Up by 1 fret. Flat (b) = Down by 1 fret. Naturals are the other symbols that cancel out flats and sharps.

Jarod Sanchez

$\text{♩} = 90$

E String 1st

1/7 1/6 1/7 1/6 1/8 1/9 1/8 1/9 1/10 1/9 1/10 1/11

5

9

B String 2nd

2/8 2/7 2/8 2/9 2/10 2/9 2/10 2/11

17

21

G String 3rd

3/7 3/6 3/7 3/8 3/9 3/8 3/9 3/8 3/10 3/11 3/10 3/11

29

33

2

D String 4th

4/7 4/6 4/7 4/8 4/9 4/8 4/9 4/8 4/10 4/11 4/10 4/11

A Ab A A# B Bb B Bb C C# C C#

41

45

A string 5th

5/7 5/6 5/7 5/6 5/8 5/9 5/8 5/9 5/10 5/9 5/10 5/11

E Eb E Eb F F# F F# G Gb G G#

53

57

Low E string 6th

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

B Bb B Bb C C# C C# D Db D D#

65

69

7th Position Study: Stepwise Motion (Scaler)

Ascending and descending quarter and 8th Notes

Jarod Sanchez

E String 1st

1/7 1/8 1/10 2 3 4

5 6 7 8

B String 2nd

2/8 2/10 1/7 10 11 12

13 14 15 16

G String 3rd

3/7 3/9 3/10 18 19 20

21 22 23 24

2

D String 4th**A string 5th****Low E string 6th**

Notes on 1st String E: 7th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

$\text{♩} = 80$ $\frac{1}{7}$ $\frac{1}{8}$ $\frac{1}{10}$ $\frac{1}{12}$

Ex. 1

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Ex. 5

45

Notes in 7th Position: 1st String Practice

Jarod Sanchez

E String 6th

1st string/7th fret

1/8

1/10

5

9

Quarters, Half, 8th & 16th Notes

B C D B C D

17

21

25

29

32

35

38

Notes on 2nd String B:7th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1 2/8 2/10 1/7

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Ex. 5

45

Notes in 7th Position: 2nd String Practice

Jarod Sanchez

B String 2nd

2nd string/8th fret 2/10 1/7

5

9

Quarters, Half, 8th & 16th Notes

G A B G A B

17

21

25

29 G A B G

32

35

38

Notes on 3rd String G: 7th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1 3/7 3/9 3/10

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Ex. 5

45

Notes in 7th Position: 3rd String Practice

Jarod Sanchez

G String 3rd

3rd string/7th fret 3/9 3/10

5

9

Quarters, Half, 8th & 16th Notes

D E F D E F

17

21

25

29 D E F D

32

35

38

Notes on 4th String D: 7th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

♩ = 80

Ex. 1 4/7 4/9 4/10

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Ex. 5

45

Notes in 7th Position: 4th String Practice

Jarod Sanchez

D String 4th

4th string/7th fret 4/9 4/10

8

A

B

C

5

1 2 3 4

12 3 4

9

Quarters, Half, 8th & 16th Notes

A B C A B C

1 + 2 + 3 + 4 +

17

21

25

29 A B C A

1 E + U 2 E + U 3 E + U 4

32

35

38

Notes on 5th String A: 7th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

The image displays a musical score for guitar, consisting of five exercises (Ex. 1 to Ex. 5) written in treble clef, 4/4 time. The score is organized into five systems, each with a staff and a corresponding line of music. The exercises are labeled with their respective time signatures and fret numbers.

- Ex. 1:** 5/7, 5/8, 5/10. The first staff shows a sequence of notes with fret numbers 8, 12, 3, 4, 12, 3, 4, 12, 3, 4, 1, 2, 34. The second staff shows a sequence of notes with fret numbers 8, 12, 3, 4, 12, 3, 4, 12, 3, 4, 12, 3, 4. The third staff shows a sequence of notes with fret numbers 8, 1234, 1234, 1234, 1234. The fourth staff shows a sequence of notes with fret numbers 8, 1234, 1234, 1234, 12, 3, 4.
- Ex. 2:** 21. The first staff shows a sequence of notes with fret numbers 8, 1, 2, 3, 4, 12, 34, 1, 2, 3, 4, 12, 34. The second staff shows a sequence of notes with fret numbers 8, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 34.
- Ex. 3:** 29. The first staff shows a sequence of notes with fret numbers 8, 12, 34, 12, 3, 4, 1, 2, 3, 4, 12, 34. The second staff shows a sequence of notes with fret numbers 8, 12, 3, 4, 12, 3, 4, 1, 2, 3, 4, 12, 34.
- Ex. 4:** 37. The first staff shows a sequence of notes with fret numbers 8, 12, 3, 4, 1, 2, 3, 4, 12, 34. The second staff shows a sequence of notes with fret numbers 8, 12, 3, 4, 1, 2, 3, 4, 12, 34.
- Ex. 5:** The first staff shows a sequence of notes with fret numbers 8, 12, 3, 4, 1, 2, 3, 4, 12, 34.

Notes in 7th Position: 5th String Practice

Jarod Sanchez

A String 5th

5th string/7th fret 5/8 5/10

5

9

Quarters, Half, 8th & 16th Notes

E F G E F G

17

21

25

29 E F G E

32

35

38

Notes on 6th String E: 7th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1

6/7 6/8 6/10

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Ex. 5

Notes in 7th Position: 6th String Practice

Jarod Sanchez

E String 6th

6th string/7th fret 6/8 6/10

5

9

Quarters, Half, 8th & 16th Notes

B C D B C D

17

21

25

29

B C D B

1 E + U 2 E + U 3 E + U 4

32

35

38

Notes in 7th Position: 2nd & 1st String Practice

Start at a slow BPM

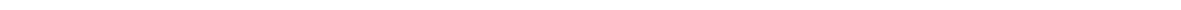
Jarod Sanchez

2nd string "B" & 1st string "E"

5

Musical notation for exercise 5, showing a sequence of eighth notes on a treble clef staff. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E

9



Measure 9: Treble clef, eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4).

13

Musical notation for exercise 13, showing a sequence of notes on a five-line staff. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-10

17

Musical notation for measure 17. The staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The measure ends with a double bar line.

21

8th & 16th Notes: Repeat all exercises until fluency is accomplished.

29

Measure 29: Treble clef, one flat key signature. The melody consists of eighth and quarter notes.

33

33

Notes in 7th Position: 3rd & 2nd String Practice

Jarod Sanchez

3rd string "G" & 2nd string "B"

3/7 3/9 3/10 2/8 2/10 1/7

5

9

13

17

21

8th & 16th Notes

D E F D E F G A B A G

8 1 + 2 + 3 + 4 +

29

33

37

2

41



45



49



53



56



59



62



Notes in 7th Position: 3rd & 1st String Practice

Start at a slow BPM

Jarod Sanchez

3rd string "G" & 1st string "E"

3/7

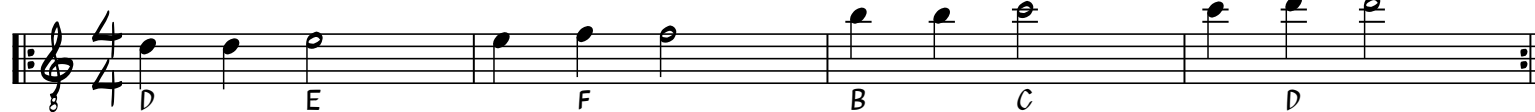
3/9

3/10

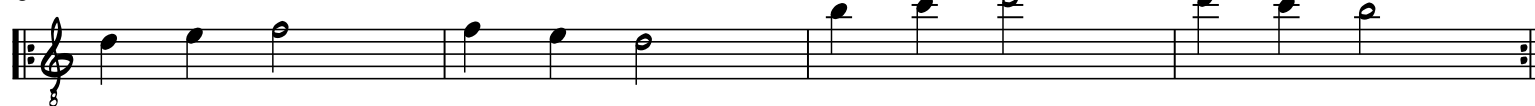
1/7

1/8

1/10



5



9



13



17



21



8th & 16th Notes: Repeat all exercises until fluency is accomplished.

D

E

F

D

E

F

B

C

D

C



29



33



2

37



41



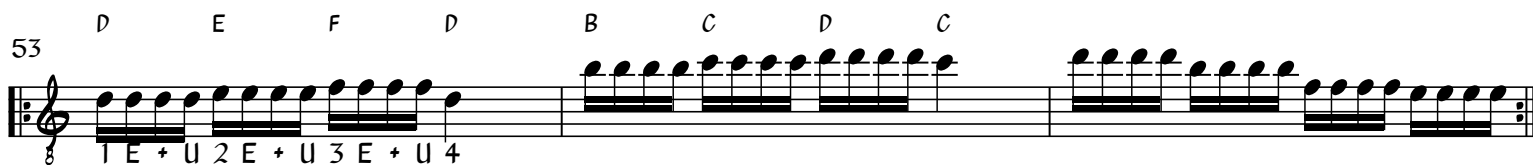
45



49



53



56



59



62



Notes in 7th Position: 4th & 3rd String Practice

Jarod Sanchez

4th string "D" & 3rd string "G"

4/7 4/9 4/10 3/7 3/9 3/10

8 A B C D E F

5

9

13

17

21

8th & 16th Notes

A B C D C D E A B D E C D E

1 + 2 + 3 + 4 +

29

33

37

2

41



45



49



53



56



59



62



Notes in 7th Position: 4th & 2nd String Practice

Jarod Sanchez

4th string "D" & 2nd string "B"

4/7 4/9 4/10 2/8 2/10 1/7

A B C G A A B

5

9

13

17

21

8th & 16th Notes

A B C A B C G A B A G

1 + 2 + 3 + 4 +

29

33

37

2

41



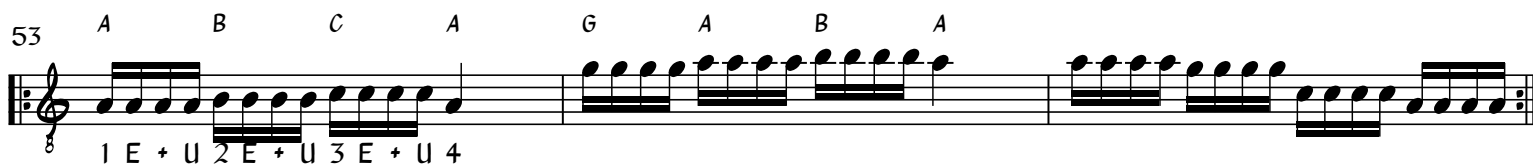
45



49



53



56



59



62



Notes in 7th Position: 5th & 4th String Practice

Jarod Sanchez

5th string "A" & 4th string "D"

5/7 5/8 5/10 4/7 4/9 4/10

5

9

13

17

21

8th & 16th Notes

E F F G E F G A B C B

1 + 2 + 3 + 4 +

29

33

37

2

41



45



49



53



56



59



62

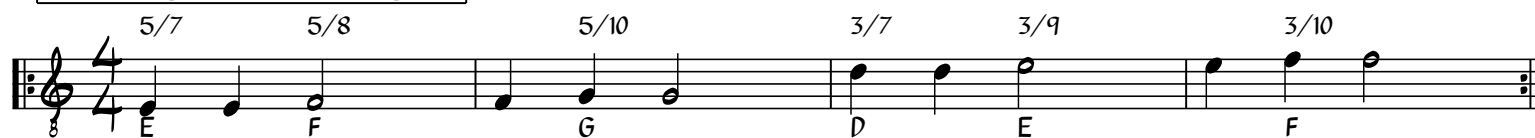


Notes in 7th Position: 5th & 3rd String Practice

Start at a slow BPM

Jarod Sanchez

5th string "A" & 3rd string "G"



5



9



13



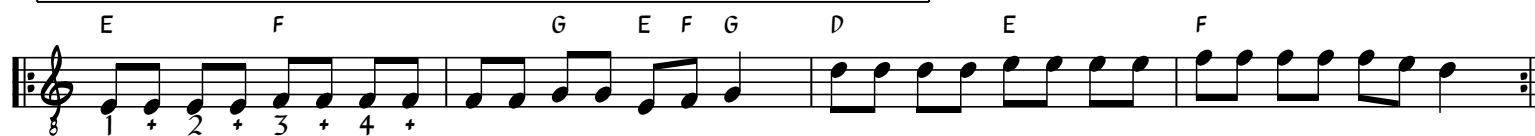
17



21



8th & 16th Notes: Repeat all exercises until fluency is accomplished.



29



33



2

37



41



45



49



53



56



59



62



Notes in 7th Position: 6th & 5th String Practice

Jarod Sanchez

6th string "E" & 5th string "A"

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

5

9

13

17

21

8th & 16th Notes

B C D B C D E F G F E

1 + 2 + 3 + 4 +

29

33

37

41

45

49

53

56

59

62

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The system ends with a double bar line and repeat dots.

Notes in 7th Position: 6th & 4th String Practice

Jarod Sanchez

6th string "E" & 4th string "D"

6/7 6/8 6/10 4/7 4/9 4/10

5

9

13

17

21

8th & 16th Notes

B C D B C D A B C

1 + 2 + 3 + 4 +

29

33

37

2

41



7th Position: Mixed Rhythms

Quarters, dotted quarters, 8ths, 16ths, and 8th note triplets.

Jarod Sanchez

$\text{♩} = 75$

E String 1st

1/7 1/8 1/10

5

triplet 2 + triplet 4 + 1 e + u 2 + 3 e + u 4 + 1+2 + u 3+4 + U triplet triplet 3 e + u triplet

B String 2nd & E 1st String

2/8 2/10 1/7

13

triplet 2 + triplet 4 + 1 e + u 2 + 3 e + u 4 + 1+2 + u 3+4 + U triplet triplet 1 e + u triplet

G String 3rd

3/7 3/9 3/10

21

triplet 2 + triplet 4 + 1 e + u 2 + 3 e + u 4 + 1+2 + u 3+4 + U triplet triplet 1 e + u triplet

D String 4th

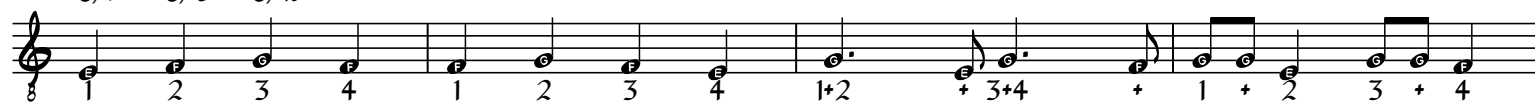
4/7 4/9 4/10

29

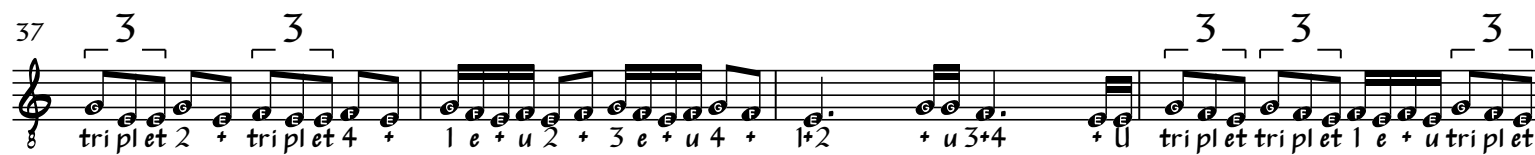
triplet 2 + triplet 4 + 1 e + u 2 + 3 e + u 4 + 1+2 + u 3+4 + U triplet triplet 1 e + u triplet

A string 5th

5/7 5/8 5/10

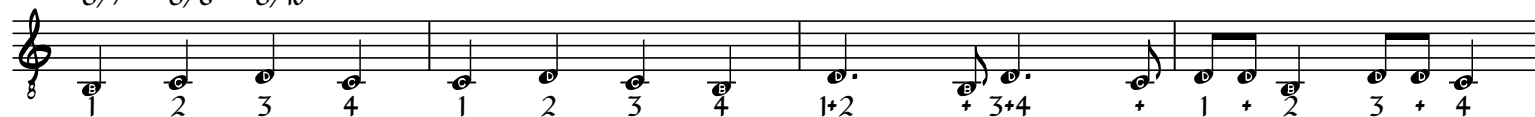


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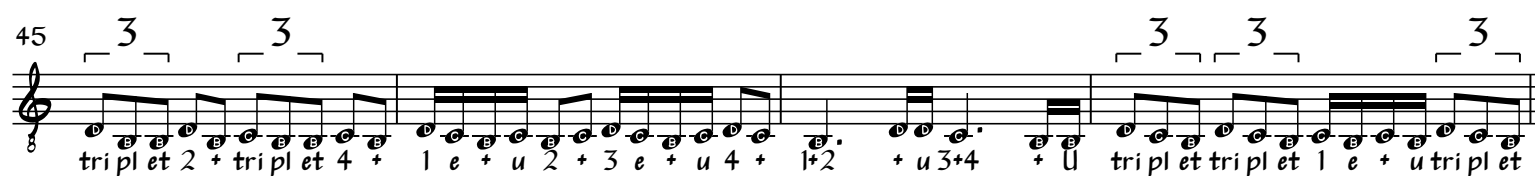


Low E string 6th

6/7 6/8 6/10



45



Ex.3

27 F 28 C 29 G 30 C

Ex.4

32 G 33 C 34 G^7 35 C

Ex.5

37 A^- 38 D^- 39 G 40 C

A C E

Ex.6

42 E^- 43 D^- 44 G^7 45 C

Ex.7

47 F 48 C 49 B° 50 C

Ex.8

52 A^- 53 D^- 54 G^7 55 C

EX.9

57 D^- 58 G^7 59 C 60 C

Ex.10

62 A^- D^- G^7 63 E^- A^- D^- 64 G^7 C F 65 C

7th Position Study: 8th Note Arpeggios on 2nd, 3rd and 4th Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

8 ¹ C _{C E G} ^m _i ² _{C E G} ³ _{D F A} ⁴ _{D F A}

5 ⁶ _{E G B} ⁷ _{F A C} ⁸ _{F A C}

9 ¹⁰ _{G B D} ¹¹ _{G B F} ¹² _{G B F}

13 ¹⁴ _{A C E} ¹⁵ _{B D F} ¹⁶ _{B D F}

17 ¹⁸ _{D F A} ¹⁹ _{C E G} ²⁰ _{C E G}

Ex.1 Practice reading the notes as written. Advanced players can superimpose 16th note and 16th note triplet tremolos.

Ex.2 ²² _{A C E} ²³ _{D F A} ²⁴ _{G B F} ²⁵ _{C E G}

Ex.3

Chords: C, F, C, G, C

Measures: 27, 28, 29, 30

Notes: F, A, C

Ex.4

Chords: C, G, C, G⁷, C

Measures: 32, 33, 34, 35

Ex.5

Chords: E⁻, A⁻, D⁻, G, C

Measures: 37, 38, 39, 40

Notes: E, G, B

Ex.6

Chords: B^o, E⁻, D⁻, G⁷, C

Measures: 42, 43, 44, 45

Ex.7

Chords: B^o, F, C, B^o, C

Measures: 47, 48, 49, 50

Ex.8

Chords: E⁻, A⁻, D⁻, G⁷, C

Measures: 52, 53, 54, 55

EX.9

Chords: A⁻, D⁻, G⁷, C, C

Measures: 57, 58, 59, 60

Ex.10

Chords: D⁻, G⁷, C, A⁻, D⁻, G⁷, E⁻, A⁻, D⁻, G⁷, C, F, C

Measures: 62, 63, 64, 65

7th Position Study: 8th Note Arpeggios on 3rd, 4th and 5th Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

1 *C* *m* *p* *C* *E* *G* *C* *E* *G* *D*⁻ *D* *F* *A* *D* *F* *A*

5 *E*⁻ *E* *G* *B* *F* *F* *A* *C* *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F*

9 *G* *G* *B* *D* *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *B*^o *B* *D* *F* *C* *C*

13 *A*⁻ *A* *C* *E* *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

17 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

21 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

25 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

29 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

33 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

37 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

41 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

45 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

49 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

53 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

57 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

61 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

65 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

69 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

73 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

77 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

81 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

85 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

89 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

93 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

97 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

101 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

105 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

109 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

113 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

117 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

121 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

125 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

129 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

133 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

137 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

141 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

145 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

149 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

153 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

157 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

161 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

165 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

169 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

173 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

177 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

181 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

185 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

189 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

193 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

197 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

201 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

205 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

209 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

213 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

217 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

221 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

225 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

229 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

233 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

237 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

241 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

245 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

249 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

253 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

257 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

261 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

265 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

269 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

273 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

277 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

281 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

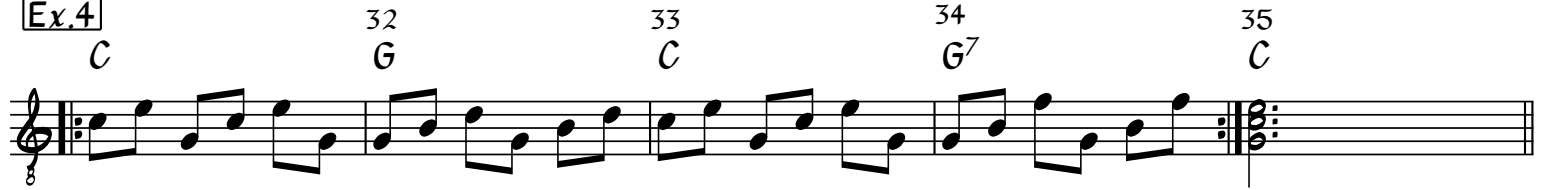
285 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B* *D* *F* *C* *C*

289 *A*⁻ *D*⁻ *G* *C* *C* *A*⁻ *D*⁻ *G* *G*⁷ *G* *B* *F* *A*⁻ *A* *C* *E* *B*

Ex.3



Ex.4



Ex.5



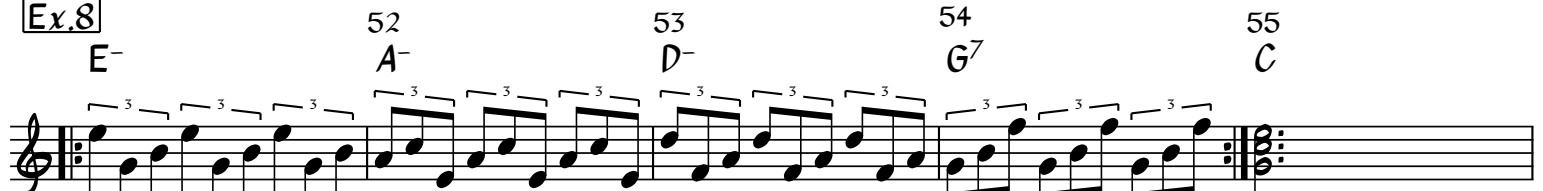
Ex.6



Ex.7



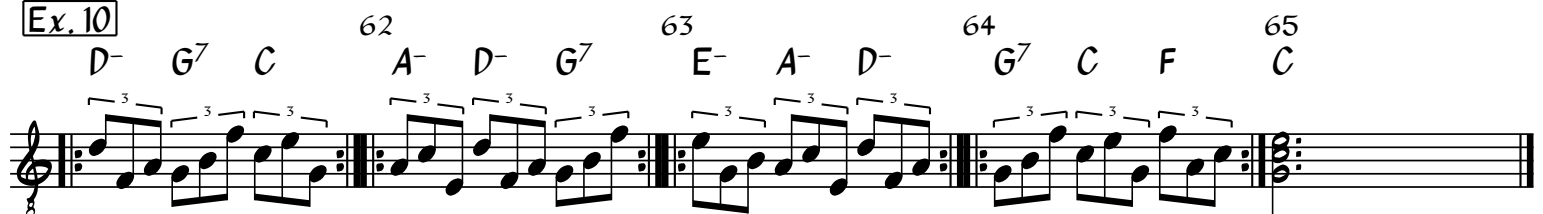
Ex.8



EX.9



Ex.10



7th Position Study: 8th Note Arpeggios on 4th, 5th and 6th Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

1 C m 2 3 3 3 m 3 D- 4 3 3 3 5 E- 6 3 3 3 7 F 8 3 3 3 9 G 10 3 3 3 11 G⁷ 12 3 3 3 13 A- 14 3 3 3 15 B^o 16 3 3 3 17 18 G 19 C 20

Ex.1

Practice reading the notes as written. Advanced players can superimpose 16th note and 16th note triplet tremolos.

Ex.2

22 D- 23 G⁷ 24 C 25 C

Ex.3

Chord progression for Ex.3:

Measure	Chord
27	F
28	C
29	G
30	C

Ex.4

Chord progression for Ex.4:

Measure	Chord
32	G
33	C
34	G ⁷
35	C

Ex.5

Chord progression for Ex.5:

Measure	Chord
37	A ⁻
38	D ⁻
39	G
40	C

Ex.6

Chord progression for Ex.6:

Measure	Chord
42	E ⁻
43	D ⁻
44	G ⁷
45	C

Ex.7

Chord progression for Ex.7:

Measure	Chord
47	F
48	C
49	B ^o
50	C

Ex.8

Chord progression for Ex.8:

Measure	Chord
52	A ⁻
53	D ⁻
54	G ⁷
55	C

EX.9

Chord progression for EX.9:

Measure	Chord
57	D ⁻
58	G ⁷
59	C
60	C

Ex.10

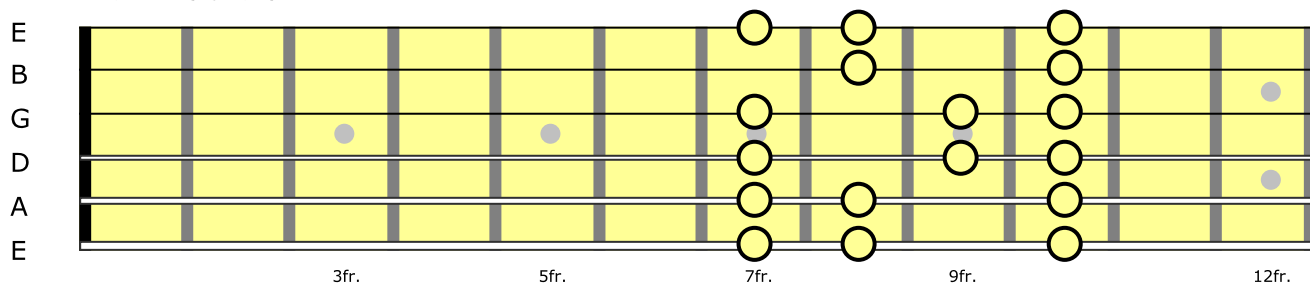
Chord progression for Ex.10:

Measure	Chord
62	A ⁻ D ⁻ G ⁷
63	E ⁻ A ⁻ D ⁻
64	G ⁷ C F
65	C

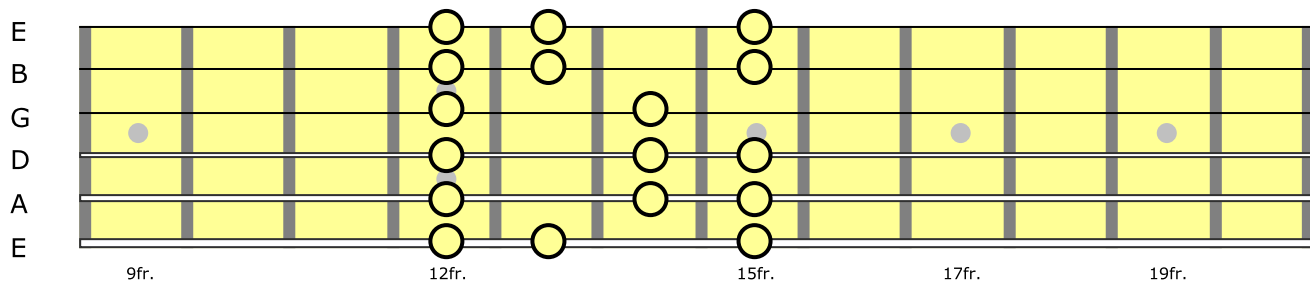
Label the following notes in each position:

Name: _____ Class: _____

7th Position



12th Position



7th Position

12th Position

9

13

17

21

25

29

33

37

41

10th Position Study

Quarter & 8th notes

Jarod Sanchez

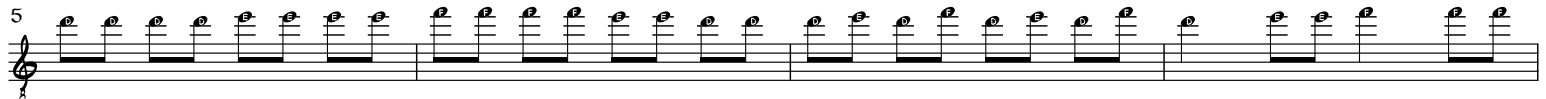
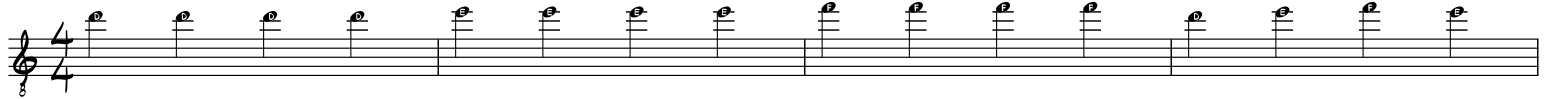
$\text{♩} = 90$

E String 1st

1 string/10th fret

1/12

1/13



B String 2nd

2nd string/10th fret

2/12

2/13



G String 3rd

3rd string/9th fret

3/10

3/12



D String 4th

4th string/9th fret

4/10

4/12



A string 5th

5th string/10th fret

5/12



Low E string 6th

6 string/10th fret

6/12

6/13



Notes on 1st String E: 10th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

The image displays five exercises (Ex. 1 to Ex. 5) for guitar, each consisting of two staves of music. The notation is in treble clef, 4/4 time, and includes various musical symbols and fingerings.

- Ex. 1:** Features a sequence of eighth notes and quarter notes across four measures. Fingerings are indicated by numbers 1-4. The first measure is marked with a box containing "Ex. 1".
- Ex. 2:** Features a sequence of eighth notes and quarter notes across four measures. Fingerings are indicated by numbers 1-4. The first measure is marked with a box containing "Ex. 2".
- Ex. 3:** Features a sequence of eighth notes and quarter notes across four measures. Fingerings are indicated by numbers 1-4. The first measure is marked with a box containing "Ex. 3".
- Ex. 4:** Features a sequence of eighth notes and quarter notes across four measures. Fingerings are indicated by numbers 1-4. The first measure is marked with a box containing "Ex. 4".
- Ex. 5:** Features a sequence of eighth notes and quarter notes across four measures. Fingerings are indicated by numbers 1-4. The first measure is marked with a box containing "Ex. 5".

Notes on 2nd String B:10th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1 2/10 2/12 2/13

5 9 13

Ex. 2

21 25

Ex. 3

29 33

Ex. 4

37 41

Ex. 5

45 49

Notes on 3rd String G: 10th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1

3/9

3/10

3/12

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Ex. 5

45

Notes on 4th String D: 10th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1

4/9 4/10 4/12

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Ex. 5

Notes on 5th String A: 10th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1 5/10 5/12 5/14

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Ex. 5

Notes on 6th String E: 10th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1

6/10 6/12 6/13

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Ex. 5

10th Position-Fretboard & Tab Diagram

[Low E]

E A D G B E

10th Position Warm Up 1

Jarod Sanchez

9

12

15

80 ascending

D E F G A B C D E F G A B C D E F F E D

C B A G F E D C B A G F E

What are positions? Guitar positions are used to play music from low to high note ranges. The **lower** the melodic range, the lower the number position you would use (Notes with ledger lines below the music staff, usually 1st-2nd position). Conversely, the **higher** the melodic range, the higher the number position you would use (Notes with ledger lines above the music staff 2nd-10th position). Take notice how the note ranges change above and below the staff in each position. Play each warm-up 10 times ascending and descending. Say the name of each note out loud as you play. This will help you associate pitch names to the fretboard. Do This 4-5 times daily until an association is made.

Get familiar with how each of the playing positions looks like a shape. Visualizing and associating a shape will help you memorize each position.

12th Position Study

Quarter & 8th notes

Jarod Sanchez

$\text{♩} = 90$

E String 1st

1 string/12th fret

1/13

1/15

The first system of the musical score is written on a single five-line staff with a treble clef and a 4/4 time signature. It contains 16 measures of music. The first four measures are marked with a '3' above the staff, indicating a triplet. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The next four measures are marked with a '2' above the staff, indicating a pair: D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The final eight measures are marked with a '3' above the staff, indicating a triplet: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C4 (half). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

5

B String 2nd

2nd string/12th fret

2/13

2/15

The first staff of music is written on a five-line treble clef. It contains a sequence of 16 eighth notes. The notes are: G4 (first line), A4 (first space), B4 (second line), C5 (second space), D5 (third line), E5 (third space), F5 (fourth line), G5 (fourth space), A5 (fifth line), B5 (first line of the next octave), C6 (first space), D6 (second line), E6 (second space), F6 (third line), G6 (third space), and A6 (fourth line). The notes are grouped into four measures of four notes each, separated by vertical bar lines.

13

G String 3rd

3rd string/12th fret

3/14

2/12

[illegible]

21

D String 4th

4th string/12th fret

4/14

4/15

20

A string 5th

5th string/12th fret

5/14

5/15

37

37

Low E string 6th

6 string/12th fret

6/13

6/15

45

45

[illegible]

12th Position Study: Flats & Sharps

Sharp (#) = Up by 1 fret. Flat (b) = Down by 1 fret. Naturals are the other symbols that cancel out flats and sharps.

Jarod Sanchez

E String 1st

1/12 1/11 1/12 1/11 1/13 1/14 1/13 1/14 1/15 1/14 1/15 1/14

4 E Eb E Eb F F# F F# G Gb G Gb

5

9

B String 2nd

2/12 2/11 2/12 2/11 2/13 2/14 2/15 2/14

8 B Bb B Bb C C# D Db

17

21

G String 3rd

3/12 3/11 3/12 3/13 3/14 3/13 3/14 3/15 3/12 3/11 3/12 3/11

8 G Gb G G# A Ab A A# B Bb B Bb

29

33

2

D String 4th

4/12 4/11 4/12 4/13 4/14 4/13 4/14 4/13 4/15 4/16 4/15 4/16

D Db D D# E Eb E Eb F F# F F

This musical staff shows the first four frets of the D string. The notes are: 4th fret (D), 5th fret (Db), 6th fret (D), 7th fret (D#), 8th fret (E), 9th fret (Eb), 10th fret (E), 11th fret (Eb), 12th fret (F), 13th fret (F#), 14th fret (F), and 15th fret (F). The fret numbers are written above the staff, and the corresponding note names are written below the staff.

41

This musical staff shows the continuation of the D string exercise from fret 16 to fret 20. The notes are: 16th fret (F), 17th fret (F#), 18th fret (F), 19th fret (F), 20th fret (F#), 21st fret (F), 22nd fret (F), 23rd fret (F#), 24th fret (F), and 25th fret (F).

45

This musical staff shows the continuation of the D string exercise from fret 26 to fret 30. The notes are: 26th fret (F), 27th fret (F#), 28th fret (F), 29th fret (F), 30th fret (F#), 31st fret (F), 32nd fret (F), 33rd fret (F#), 34th fret (F), and 35th fret (F).

A string 5th

5/12 5/11 5/12 5/11 5/14 5/13 5/14 5/13 5/15 5/16 5/15 5/16

A Ab A A# B Bb B Bb C C# C C#

This musical staff shows the first four frets of the A string. The notes are: 5th fret (A), 6th fret (Ab), 7th fret (A), 8th fret (A#), 9th fret (B), 10th fret (Bb), 11th fret (B), 12th fret (Bb), 13th fret (C), 14th fret (C#), 15th fret (C), and 16th fret (C#). The fret numbers are written above the staff, and the corresponding note names are written below the staff.

53

This musical staff shows the continuation of the A string exercise from fret 17 to fret 21. The notes are: 17th fret (C), 18th fret (C#), 19th fret (C), 20th fret (C), 21st fret (C#), 22nd fret (C), 23rd fret (C), 24th fret (C#), 25th fret (C), and 26th fret (C).

57

This musical staff shows the continuation of the A string exercise from fret 27 to fret 31. The notes are: 27th fret (C), 28th fret (C#), 29th fret (C), 30th fret (C), 31st fret (C#), 32nd fret (C), 33rd fret (C), 34th fret (C#), 35th fret (C), and 36th fret (C).

Low E string 6th

6/12 6/11 6/12 6/11 6/13 6/14 6/13 6/14 6/15 6/14 6/15 6/14

E Eb E Eb F F# F F# G Gb G Gb

This musical staff shows the first four frets of the Low E string. The notes are: 6th fret (E), 7th fret (Eb), 8th fret (E), 9th fret (Eb), 10th fret (F), 11th fret (F#), 12th fret (F), 13th fret (F#), 14th fret (G), 15th fret (Gb), 16th fret (G), and 17th fret (Gb). The fret numbers are written above the staff, and the corresponding note names are written below the staff.

65

This musical staff shows the continuation of the Low E string exercise from fret 18 to fret 22. The notes are: 18th fret (G), 19th fret (Gb), 20th fret (G), 21st fret (G), 22nd fret (Gb), 23rd fret (G), 24th fret (G), 25th fret (Gb), 26th fret (G), and 27th fret (G).

69

This musical staff shows the continuation of the Low E string exercise from fret 28 to fret 32. The notes are: 28th fret (G), 29th fret (Gb), 30th fret (G), 31st fret (G), 32nd fret (Gb), 33rd fret (G), 34th fret (G), 35th fret (Gb), 36th fret (G), and 37th fret (G).

12th Position Study: Stepwise Motion (Scaler)

Ascending and descending quarter and 8th Notes

Jarod Sanchez

E String 1st

1/12 1/13 1/15 2 3 4

5 6 7 8

1 2 3 4

B String 2nd

2/12 2/13 2/15 10 11 12

13 14 15 16

1 2 3 4

G String 3rd

3/12 3/14 2/12 18 19 20

21 22 23 24

1 2 3 4

2

D String 4th**A string 5th****Low E string 6th**

Notes in 12th Position: 1st String E

Jarod Sanchez

E String 1st

1 string/12th fret

1/13

1/15

Diagram showing the notes in the 12th position on the 1st string (E string) for frets 12 through 41. The notes are organized into measures of 4 frets each, with some measures containing multiple notes per fret.

Notes shown:

- Fret 12: E (1)
- Fret 13: F (1), G (2)
- Fret 14: F (1), G (2)
- Fret 15: G (1), A (2)
- Fret 16: G (1), A (2)
- Fret 17: A (1), B (2)
- Fret 18: A (1), B (2)
- Fret 19: B (1), C (2)
- Fret 20: B (1), C (2)
- Fret 21: C (1), D (2)
- Fret 22: C (1), D (2)
- Fret 23: D (1), E (2)
- Fret 24: D (1), E (2)
- Fret 25: E (1), F (2)
- Fret 26: E (1), F (2)
- Fret 27: F (1), G (2)
- Fret 28: F (1), G (2)
- Fret 29: G (1), A (2)
- Fret 30: G (1), A (2)
- Fret 31: A (1), B (2)
- Fret 32: A (1), B (2)
- Fret 33: B (1), C (2)
- Fret 34: B (1), C (2)
- Fret 35: C (1), D (2)
- Fret 36: C (1), D (2)
- Fret 37: D (1), E (2)
- Fret 38: D (1), E (2)
- Fret 39: E (1), F (2)
- Fret 40: E (1), F (2)
- Fret 41: F (1), G (2)

Notes in 12th Position: 1st String Practice

Jarod Sanchez

E String 6th

1 string/12th fret

1/13

1/15

5

9

Quarters, Half, 8th & 16th Notes

E F G E F G

17

21

25

29

32

35

38

Notes in 12th Position: 2nd String B

Jarod Sanchez

2nd String B

2nd string/12th fret

2/13

2/15

This musical score is for a 4-part vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2) in 4/4 time. The key signature has one flat (B-flat). The score consists of 41 measures, divided into four systems of 10 measures each, with the final system containing 11 measures.

System 1 (Measures 1-10):

- Measures 1-4:** Chord progression: C4 (Soprano), C4 (Alto), C4 (Tenor 1), C4 (Tenor 2). Rhythmic notation: 1 2 3 4.
- Measures 5-8:** Chord progression: C4 (Soprano), C4 (Alto), C4 (Tenor 1), C4 (Tenor 2). Rhythmic notation: 1 2 3 4.
- Measures 9-10:** Chord progression: C4 (Soprano), C4 (Alto), C4 (Tenor 1), C4 (Tenor 2). Rhythmic notation: 1 2 3 4.

System 2 (Measures 11-20):

- Measures 11-14:** Chord progression: C4 (Soprano), C4 (Alto), C4 (Tenor 1), C4 (Tenor 2). Rhythmic notation: 1 2 3 4.
- Measures 15-18:** Chord progression: C4 (Soprano), C4 (Alto), C4 (Tenor 1), C4 (Tenor 2). Rhythmic notation: 1 2 3 4.
- Measures 19-20:** Chord progression: C4 (Soprano), C4 (Alto), C4 (Tenor 1), C4 (Tenor 2). Rhythmic notation: 1 2 3 4.

System 3 (Measures 21-30):

- Measures 21-24:** Chord progression: C4 (Soprano), C4 (Alto), C4 (Tenor 1), C4 (Tenor 2). Rhythmic notation: 1 2 3 4.
- Measures 25-28:** Chord progression: C4 (Soprano), C4 (Alto), C4 (Tenor 1), C4 (Tenor 2). Rhythmic notation: 1 2 3 4.
- Measures 29-30:** Chord progression: C4 (Soprano), C4 (Alto), C4 (Tenor 1), C4 (Tenor 2). Rhythmic notation: 1 2 3 4.

System 4 (Measures 31-41):

- Measures 31-34:** Chord progression: C4 (Soprano), C4 (Alto), C4 (Tenor 1), C4 (Tenor 2). Rhythmic notation: 1 2 3 4.
- Measures 35-38:** Chord progression: C4 (Soprano), C4 (Alto), C4 (Tenor 1), C4 (Tenor 2). Rhythmic notation: 1 2 3 4.
- Measures 39-41:** Chord progression: C4 (Soprano), C4 (Alto), C4 (Tenor 1), C4 (Tenor 2). Rhythmic notation: 1 2 3 4.

Notes in 12th Position: 2nd String Practice

Jarod Sanchez

B String 2nd

2nd string/12th fret 2/13 2/15

5

9

Quarters, Half, 8th & 16th Notes

B C D B C D

17

21

25

29

B C D B

32

E

35

38

Notes in 12th Position: 3rd String G

Jarod Sanchez

3rd String G

3rd string/12th fret 3/14 2/12



5

9

13

17

21

25

29

33

37

41

Notes in 12th Position: 3rd String Practice

Jarod Sanchez

G String 3rd

3rd string/12th fret

3/14

2/12

5

9

8

12

3

4

Quarters, Half, 8th & 16th Notes

G A B G A B

17

21

25

29

32

35

38

8

1

2

3

4

1

2

3

4

E

Notes in 12th Position: 4th String D

Jarod Sanchez

4th String D

4th string/12th fret 1/14 1/15

8 1234 1234 1234

5

9

12 34 12 34 12 34 12 34

13

17

21

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

25

29

33

37

1 2 34 1 2 34 1 2 34 1 2 34

41

Notes in 12th Position: 4th String Practice

Jarod Sanchez

D String 4th

4th string/12th fret 4/14 4/15

5

9

Quarters, Half, 8th & 16th Notes

D E F D E F

17

21

25

29 D E F D

32

35

38

Notes in 12th Position: 5th String A

Jarod Sanchez

5th String A

5th string/12th fret 5/14 5/15

The musical notation is organized into staves, each starting with a treble clef and a 4/4 time signature. The notes are as follows:

- Staff 1: Four measures, each with a single half note. The notes are A (12th fret), B (14th fret), C (15th fret), and A (12th fret). Fingering 1234 is indicated below the first measure.
- Staff 2: Four measures, each with a single half note. The notes are B (14th fret), C (15th fret), A (12th fret), and B (14th fret).
- Staff 3: Eight measures, each with a single half note. The notes are A (12th fret), C (15th fret), A (12th fret), C (15th fret), A (12th fret), C (15th fret), A (12th fret), and C (15th fret). Fingering 12 and 34 are indicated below the first and third measures.
- Staff 4: Eight measures, each with a single half note. The notes are B (14th fret), A (12th fret), B (14th fret), A (12th fret), B (14th fret), A (12th fret), B (14th fret), and A (12th fret).
- Staff 5: Eight measures, each with a single half note. The notes are C (15th fret), B (14th fret), C (15th fret), B (14th fret), C (15th fret), B (14th fret), C (15th fret), and B (14th fret).
- Staff 6: Eight measures, each with a single half note. The notes are A (12th fret), A (12th fret), A (12th fret), A (12th fret), B (14th fret), B (14th fret), B (14th fret), B (14th fret), C (15th fret), C (15th fret), C (15th fret), C (15th fret), A (12th fret), B (14th fret), C (15th fret), and A (12th fret). Fingering 1, 2, 3, and 4 are indicated below the first measure.
- Staff 7: Eight measures, each with a single half note. The notes are B (14th fret), B (14th fret), B (14th fret), B (14th fret), C (15th fret), C (15th fret), C (15th fret), C (15th fret), A (12th fret), A (12th fret), A (12th fret), A (12th fret), C (15th fret), B (14th fret), A (12th fret), and A (12th fret).
- Staff 8: Eight measures, each with a single half note. The notes are C (15th fret), C (15th fret), C (15th fret), C (15th fret), B (14th fret), B (14th fret), B (14th fret), B (14th fret), A (12th fret), A (12th fret), A (12th fret), A (12th fret), C (15th fret), B (14th fret), A (12th fret), and A (12th fret).
- Staff 9: Eight measures, each with a single half note. The notes are A (12th fret), B (14th fret), C (15th fret), B (14th fret), A (12th fret), B (14th fret), C (15th fret), B (14th fret), C (15th fret), B (14th fret), A (12th fret), B (14th fret), C (15th fret), B (14th fret), A (12th fret), and B (14th fret).
- Staff 10: Eight measures, each with a single half note. The notes are A (12th fret), A (12th fret), C (15th fret), A (12th fret), A (12th fret), A (12th fret), B (14th fret), A (12th fret), A (12th fret), A (12th fret), C (15th fret), A (12th fret), A (12th fret), C (15th fret), A (12th fret), and A (12th fret). Fingering 1, 2, and 34 are indicated below the first measure.
- Staff 11: Eight measures, each with a single half note. The notes are B (14th fret), B (14th fret), A (12th fret), B (14th fret), B (14th fret), B (14th fret), C (15th fret), B (14th fret), B (14th fret), B (14th fret), A (12th fret), B (14th fret), A (12th fret), B (14th fret), B (14th fret), and C (15th fret).

Notes in 12th Position: 5th String Practice

Jarod Sanchez

A String 5th

5th string/12th fret

5/14

5/15

8

A

B

C

C B A

5

1 2 3 4

12 3 4

9

Quarters, Half, 8th & 16th Notes

A B C A B C

8

1 + 2 + 3 + 4 +

17

21

25

29 A B C A

1 E + U 2 E + U 3 E + U 4

32

E

35

38

Notes in 12th Position: 6th String E

Jarod Sanchez

[illegible]

Notes in 12th Position: 6th String Practice

Jarod Sanchez

E String 6th

6th string/12th fret 6/13 6/15

5

9

Quarters, Half, 8th & 16th Notes

E F G E F G

17

21

25

29 E F G E

32

35

38

12th Position Study: 8th Note Arpeggios on 1st, 2nd and 3rd Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

1 C C E G i p 2 C E G i p 3 D- D F A 4 D F A

5 E- E G B 6 F F A C 7 F F A C 8 F F A C

9 G G B D 10 G G B D 11 G7 G B F 12 G G B D

13 A- A C E 14 A A C E 15 B° B D F 16 B B D F

17 D- D F A 18 G G B D 19 C C E G 20 C C E G

Practice reading the notes as written. Advanced players can superimpose 16th note and 16th note triplet tremolos.

Ex.1 21 A- A C E 22 D- D F A 23 G7 G B F 24 C C E G 25 C C E G

Ex.2 26 A- A C E 27 D- D F A 28 G7 G B F 29 C C E G 30 C C E G

Ex.3

Chord progression for Ex.3: C, F, C, G, C.

Measures 27-30: C, F, C, G, C.

Ex.4

Chord progression for Ex.4: C, G, C, G⁷, C.

Measures 32-35: C, G, C, G⁷, C.

Ex.5

Chord progression for Ex.5: E⁻, A⁻, D⁻, G, C.

Measures 37-40: E⁻, A⁻, D⁻, G, C.

Ex.6

Chord progression for Ex.6: B^o, E⁻, D⁻, G⁷, C.

Measures 42-45: B^o, E⁻, D⁻, G⁷, C.

Ex.7

Chord progression for Ex.7: B^o, F, C, B^o, C.

Measures 47-50: B^o, F, C, B^o, C.

Ex.8

Chord progression for Ex.8: E⁻, A⁻, D⁻, G⁷, C.

Measures 52-55: E⁻, A⁻, D⁻, G⁷, C.

EX.9

Chord progression for EX.9: A⁻, D⁻, G⁷, C, C.

Measures 57-60: A⁻, D⁻, G⁷, C, C.

Ex.10

Chord progression for Ex.10: D⁻, G⁷, C, A⁻, D⁻, G⁷, E⁻, A⁻, D⁻, G⁷, C, F, C.

Measures 62-65: D⁻, G⁷, C, A⁻, D⁻, G⁷, E⁻, A⁻, D⁻, G⁷, C, F, C.

12th Position Study: 8th Note Arpeggios on 2nd, 3rd and 4th Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

8 *C* *E* *G* *i* *p* *C* *E* *G* *i* *D* *F* *A* *D* *F* *A*

5 *E*⁻ *E* *G* *B* *F* *A* *C*

9 *G* *G* *B* *D* *G* *B* *F*

10 *G*⁷ *G* *B* *F*

13 *A*⁻ *A* *C* *E* *B* *D* *F*

15 *B*^o *B* *D* *F*

18 *D*⁻ *G* *C*

20

Ex.1 Practice reading the notes as written. Advanced players can superimpose 16th note and 16th note triplet tremolos.

Ex.2

22 *A*⁻ *D*⁻ *G*⁷ *C* *C*

Ex.3

27 F 28 C 29 G 30 C

Ex.4

32 G 33 C 34 G⁷ 35 C

Ex.5

37 E⁻ 38 A⁻ 39 D⁻ 40 G 41 C

Ex.6

42 B^o 43 E⁻ 44 D⁻ 45 G⁷ 46 C

3/4

Ex.7

47 B^o 48 F 49 C 50 B^o 51 C

Ex.8

52 E⁻ 53 A⁻ 54 D⁻ 55 G⁷ 56 C

EX.9

57 A⁻ 58 D⁻ 59 G⁷ 60 C 61 C

Ex.10

62 D⁻ G⁷ C 63 A⁻ D⁻ G⁷ 64 E⁻ A⁻ D⁻ G⁷ C F C 65 C

12th Position Study: 8th Note Arpeggios on 3rd, 4th and 5th Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

The musical score is written for guitar in 4/4 time, focusing on the 12th position. It consists of six staves of music, each containing eighth-note arpeggios for various chords. The chords and their corresponding measures are as follows:

- Measure 1: C (C E G)
- Measure 2: m (C E G)
- Measure 3: D⁻ (D F A)
- Measure 4: D F A
- Measure 5: E⁻ (E G B)
- Measure 6: F (F A C)
- Measure 7: G (G B D)
- Measure 8: G⁷ (G B F)
- Measure 9: A⁻ (A C E)
- Measure 10: B^o (B D F)
- Measure 11: D⁻ (D F A)
- Measure 12: G (G B D)
- Measure 13: A⁻ (A C E)
- Measure 14: B^o (B D F)
- Measure 15: D⁻ (D F A)
- Measure 16: G (G B D)
- Measure 17: A⁻ (A C E)
- Measure 18: B^o (B D F)
- Measure 19: D⁻ (D F A)
- Measure 20: G (G B D)
- Measure 21: A⁻ (A C E)
- Measure 22: B^o (B D F)
- Measure 23: D⁻ (D F A)
- Measure 24: G (G B D)
- Measure 25: A⁻ (A C E)

Examples 1 and 2 are marked at the beginning of the sixth staff, corresponding to measures 22 and 23 respectively.

Ex.3



Ex.4



Ex.5



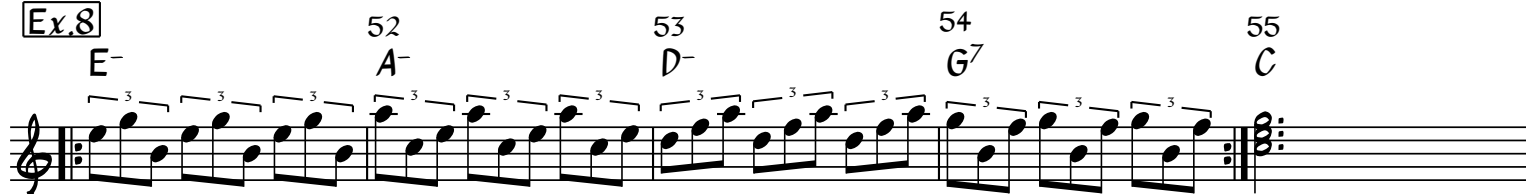
Ex.6



Ex.7



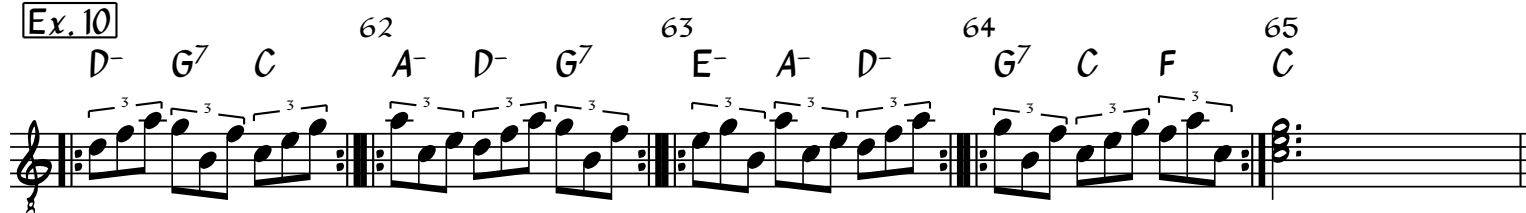
Ex.8



EX.9



Ex.10



12th Position Study: 8th Note Arpeggios on 4th, 5th and 6th Strings

Arpeggios: triads written melodically instead of harmonically or "stacked"

Each arpeggio is written in root position and appears in the order it occurs on these strings.

Jarod Sanchez

1 C

2 C E G

3 D-

4 D F A

5 E-

6 E G B

7 F

8 F A C

9 G

10 G B D

11 G⁷

12 G B F

13 A-

14 A C E

15 B^o

16 B D F

17 D-

18 G

19 C

20 C

21 A-

22 D-

23 G⁷

24 C

25 C

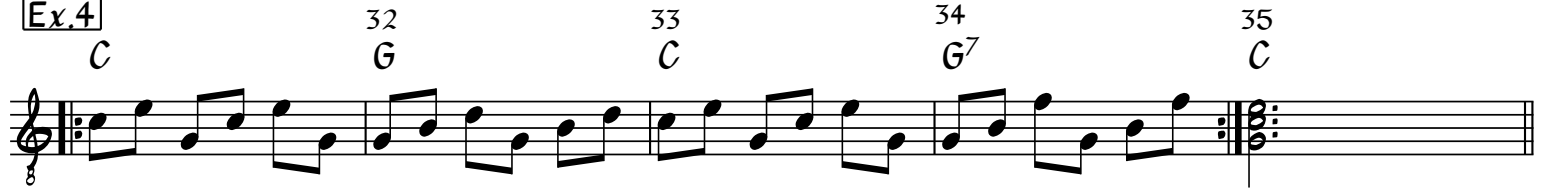
Ex.1

Ex.2

Ex.3



Ex.4



Ex.5



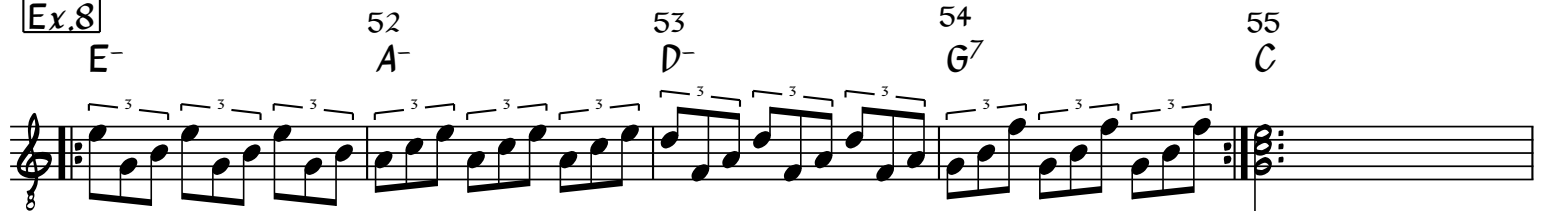
Ex.6



Ex.7



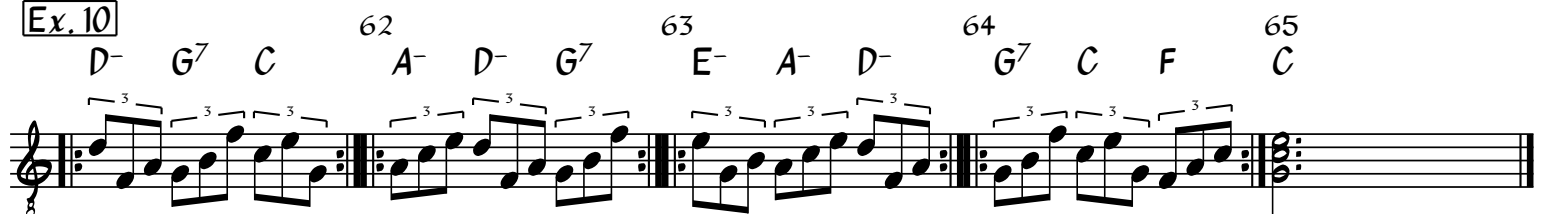
Ex.8



EX.9



Ex.10



Notes in 12th Position: 2nd & 1st String Practice

Start at a slow BPM

Jarod Sanchez

2nd string "B" & 1st string "E"

[illegible][illegible]

13

Musical staff 13: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains 15 eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The notes are grouped in measures of 4, 4, 4, and 3 notes respectively.

17



21

8th & 16th Notes: Repeat all exercises until fluency is accomplished.

29

29

33

Musical notation for exercise 33, featuring a treble clef and a key signature of one flat. The melody consists of eighth notes across four measures.

2

37



41



45



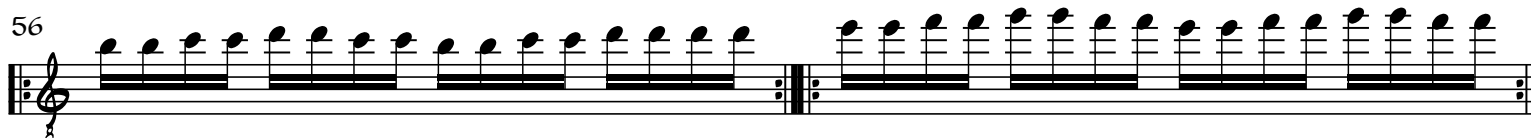
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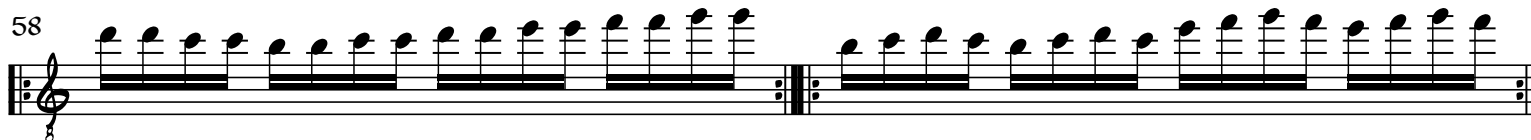
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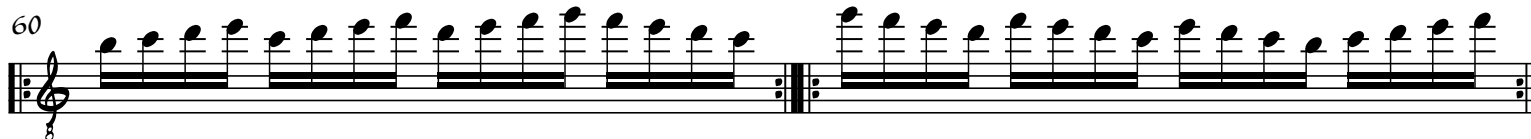
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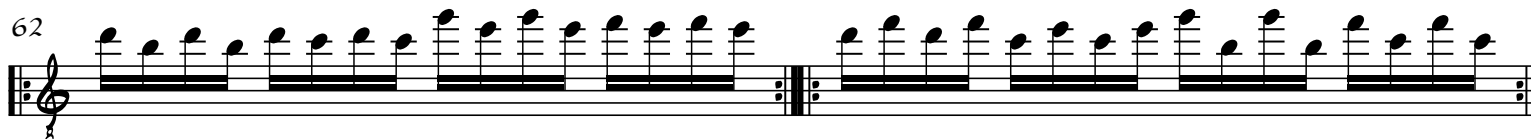
58



60



62



64



Notes in 12th Position: 3rd & 2nd String Practice

Jarod Sanchez

3rd string "G" & 2nd string "B"

3/12 3/14 2/12 2/12 2/13 2/15

5

9

13

17

21

8th & 16th Notes

G A B G A B B C D C B

1 + 2 + 3 + 4 +

29

33

37

2

41



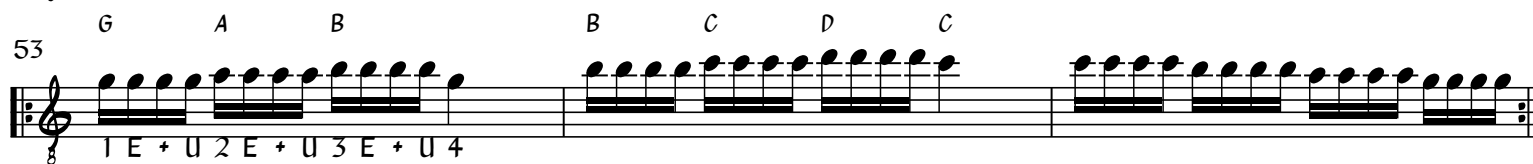
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49



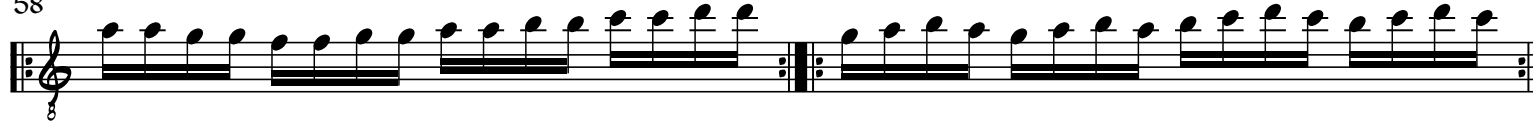
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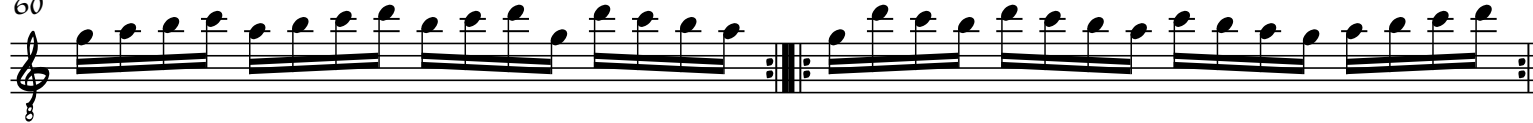
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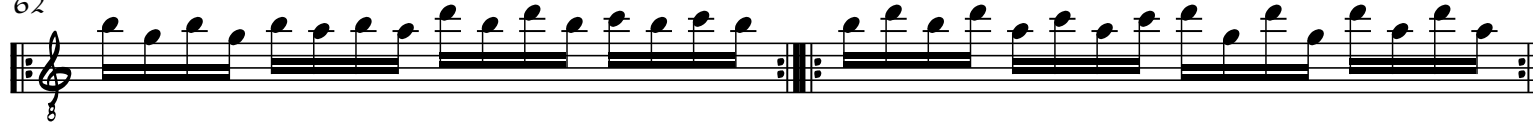
58



60



62



64



Notes in 12th Position: 3rd & 1st String Practice

Start at a slow BPM

Jarod Sanchez

3rd string "G" & 1st string "E"

3/12

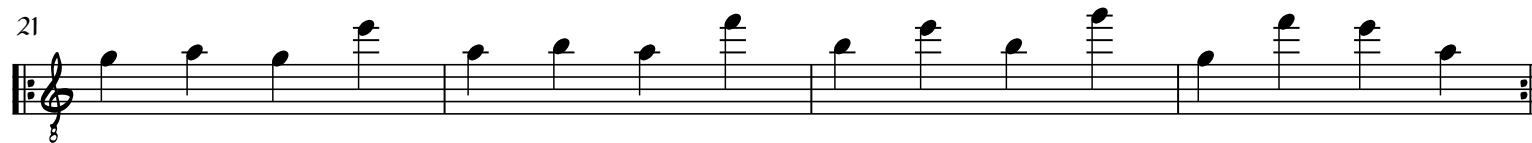
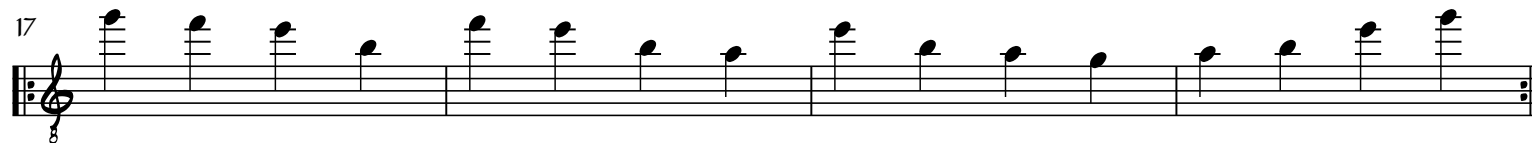
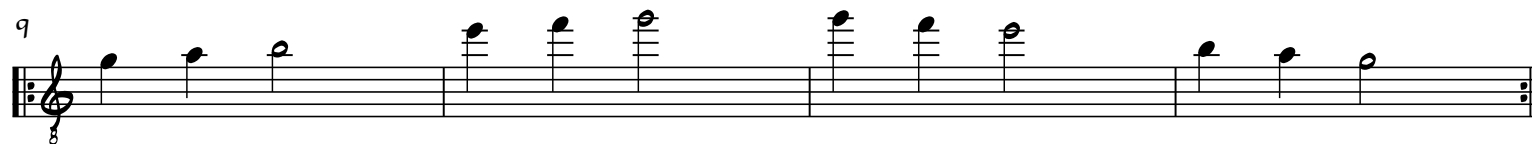
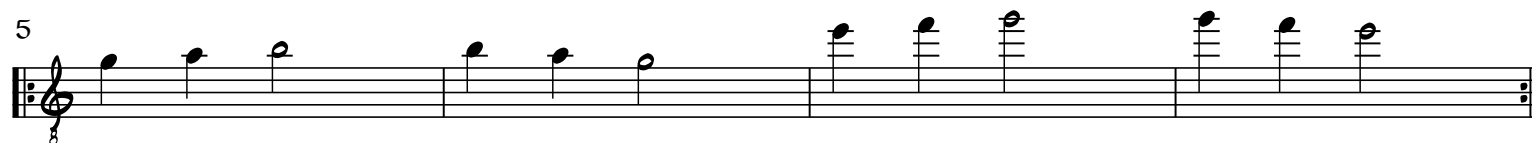
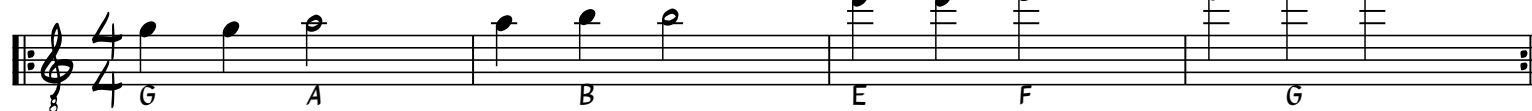
3/14

2/12

1/12

1/13

1/15



8th & 16th Notes: Repeat all exercises until fluency is accomplished.

G

A

A

B

G

A

B

E

F

G

F

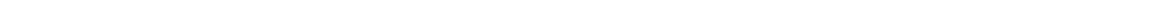
E



37

37

Musical notation for measure 37, featuring a treble clef and a series of eighth notes.

41 

45

Musical notation for measure 45. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, with some notes beamed together. The measure ends with a double bar line.

49

Measure 49: Treble clef, eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4).

53

G A B G E F G F

1 E + U 2 E + U 3 E + U 4

56

57 58 59

58

Measure 58 of the musical score. It begins with a treble clef. The notation consists of a series of eighth notes with stems, grouped into four measures. The first measure contains four eighth notes, the second contains four, the third contains four, and the fourth contains four. The notes are written on a five-line staff, with some notes extending above the staff. The measure ends with a double bar line.

60

Musical notation for measures 60-63. Measure 60: Treble clef, key signature of one flat (B-flat), 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 61: Notes: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Measure 62: Notes: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). Measure 63: Notes: A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter). The piece ends with a double bar line.

[illegible]

64



Measure 64: Treble clef, eighth notes (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F

Notes in 12th Position: 4th & 3rd String Practice

Jarod Sanchez

4th string "D" & 3rd string "G"

4/12 4/14 4/15 3/12 3/14 2/12

5

9

13

17

21

8th & 16th Notes

D E D E D E F G A B G A B

1 + 2 + 3 + 4 +

29

33

37

2

41



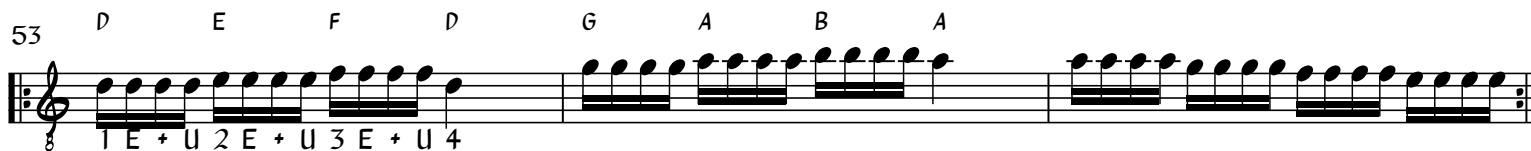
45



49



53



56



59



62



Notes in 12th Position: 4th & 2nd String Practice

Jarod Sanchez

4th string "D" & 2nd string "B"

4/12 4/14 4/15 2/12 2/13 2/15

5

9

13

17

21

8th & 16th Notes

D E F D E F B C D C B

1 + 2 + 3 + 4 +

29

33

37

2

41



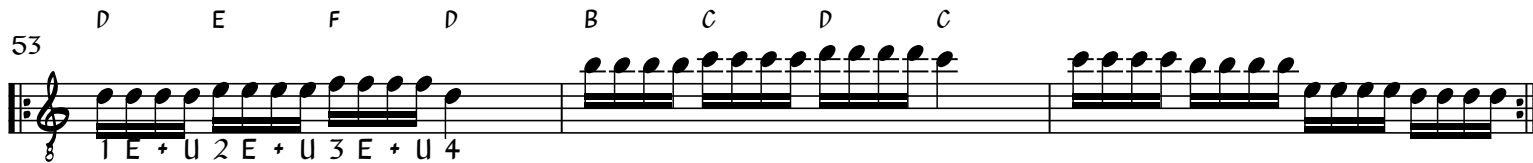
45



49



53



56



59



62



Notes in 12th Position: 5th & 4th String Practice

Jarod Sanchez

5th string "A" & 4th string "D"

5/12 5/14 5/15 4/12 4/14 4/15

8 A B C D E F

5

9

13

17

21

8th & 16th Notes

A B C A B C D E F E D

1 + 2 + 3 + 4 +

29

33

37

2

41



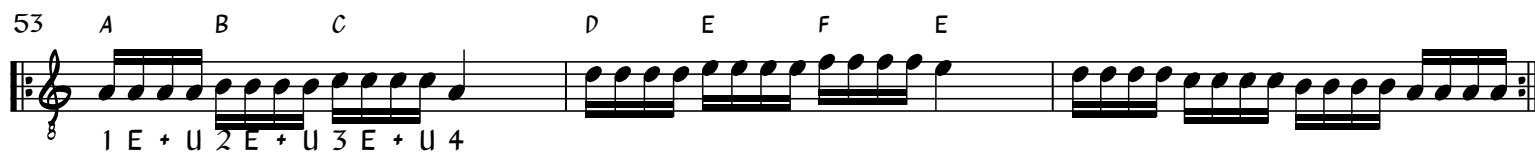
45



49



53



56



59



62



Notes in 12th Position: 5th & 3rd String Practice

Start at a slow BPM

Jarod Sanchez

5th string "A" & 3rd string "G"

5/12 5/14 5/15 3/12 3/14 2/12

A B C G A B

5

9

13

17

21

8th & 16th Notes: Repeat all exercises until fluency is accomplished.

A B B C A B C G A B A G

1 + 2 + 3 + 4 +

29

33

2

37



41



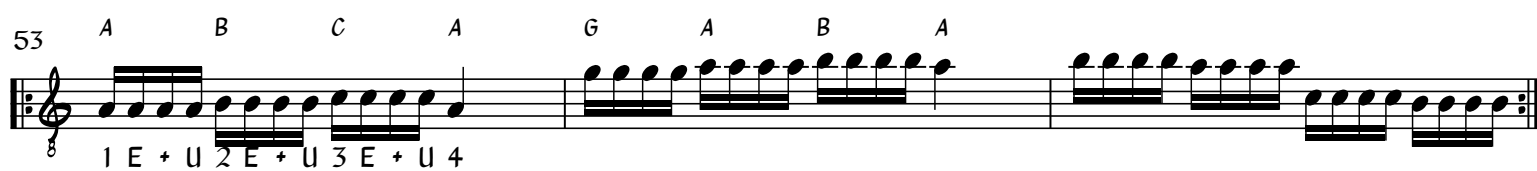
45



49



53



56



59



62



Notes in 12th Position: 6th & 5th String Practice

Jarod Sanchez

6th string "E" & 5th string "A"

6/12 6/13 6/15 5/12 5/14 5/15

8

E F G A B C

5

9

13

17

21

8th & 16th Notes

E F G E F G A B C B A

8 1 + 2 + 3 + 4 +

29

33

37

41

--	--

--	--

53

E F G E A B C B

56

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line and repeat dots on both sides.

59

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The system ends with a double bar line and repeat dots.

62

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are repeat signs at the beginning and end of the system, indicating a first ending. The system concludes with a double bar line.

Notes in 12th Position: 6th & 4th String Practice

Jarod Sanchez

6th string "E" & 4th string "D"

6/12 6/13 6/15 4/12 4/14 4/15

5

9

13

17

21

8th & 16th Notes

E F G E F G D E F

1 + 2 + 3 + 4 +

29

33

37

41

2

45



49



53



56



59

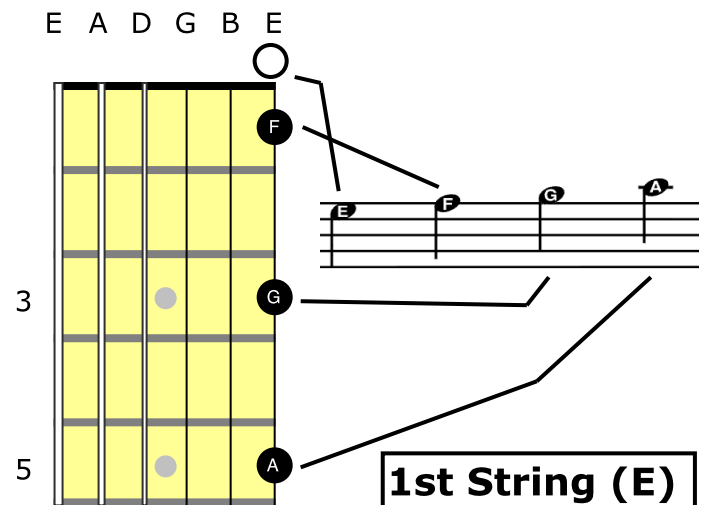
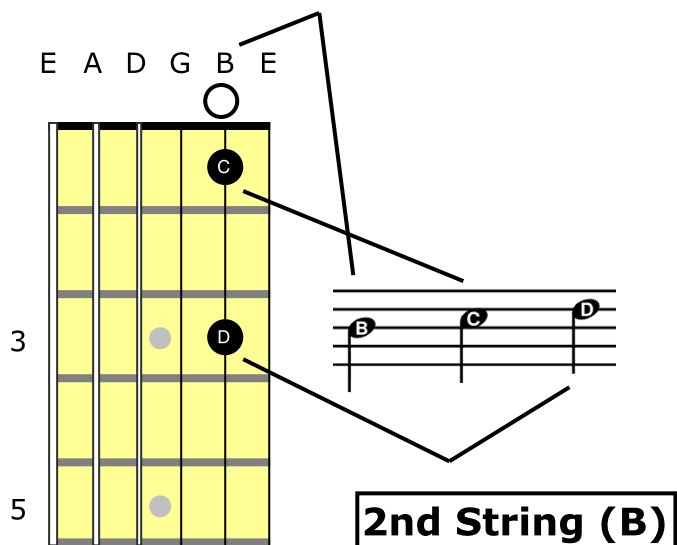
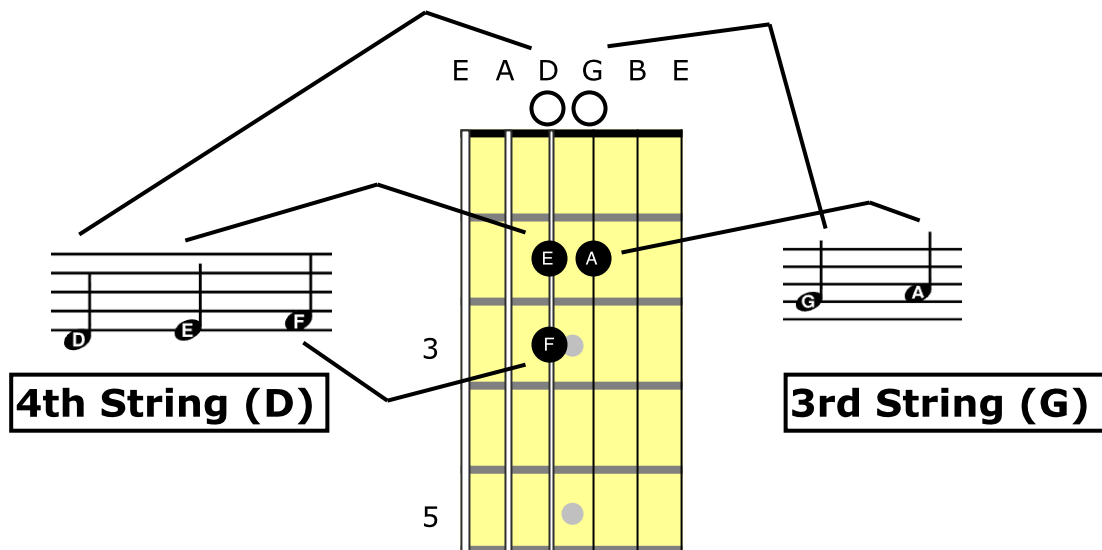
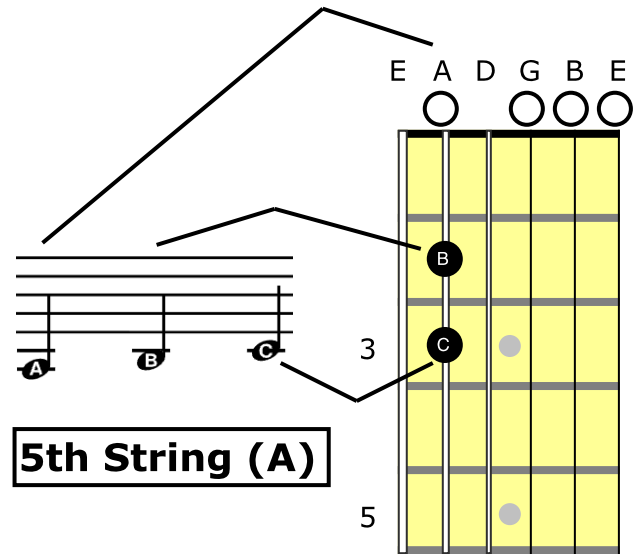
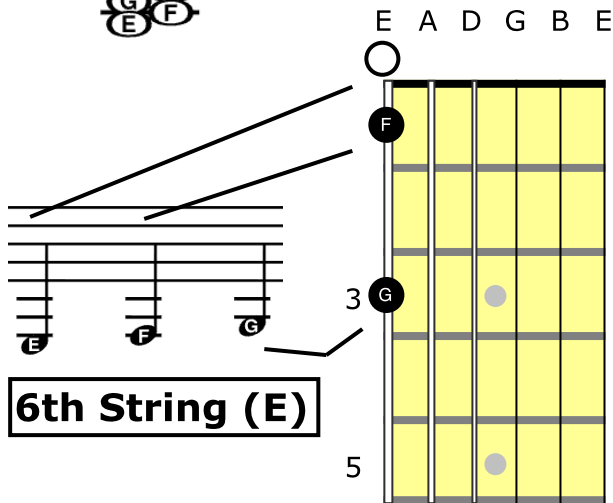
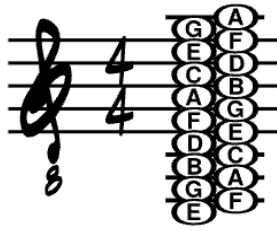


62



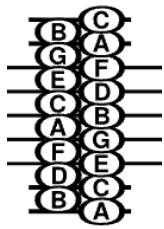
1st Position Note Range Diagram

Guitar



5th Position Note Range Diagram

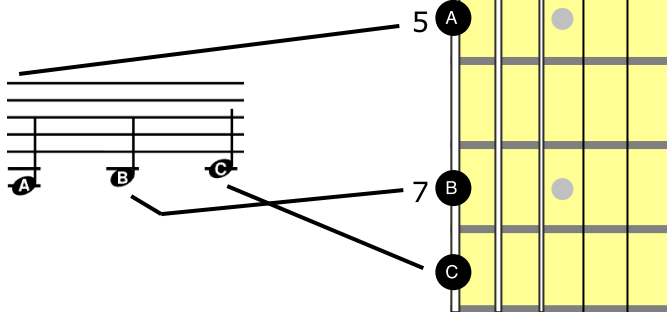
Guitar



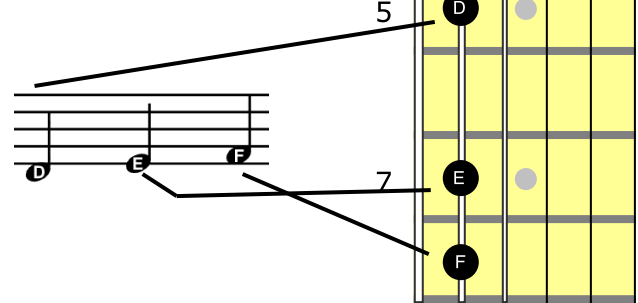
E A D G B E

E A D G B E

6th String (E)

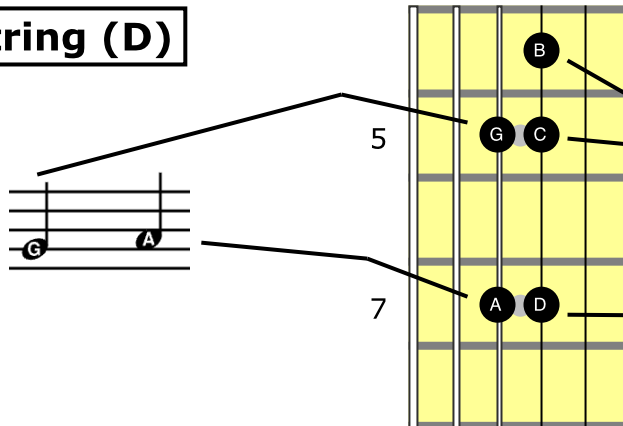


5th String (A)



E A D G B E

4th String (D)



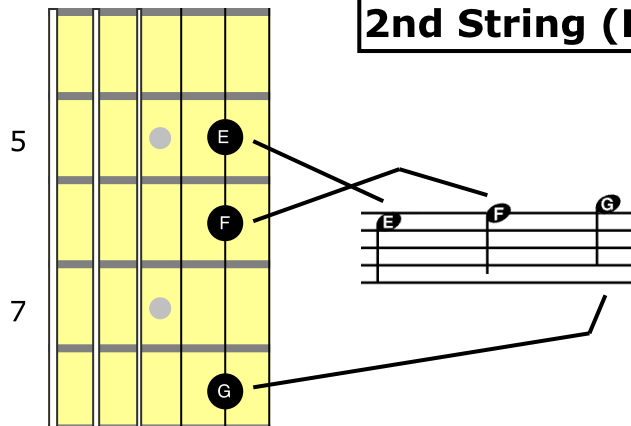
3rd String (G)



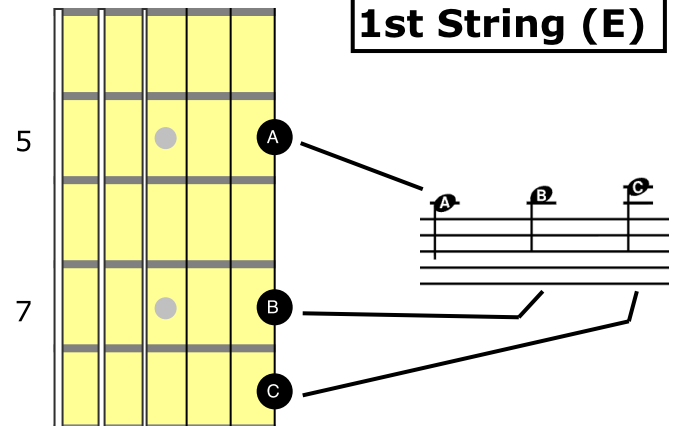
E A D G B E

E A D G B E

2nd String (B)

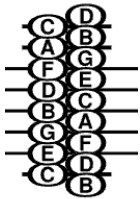


1st String (E)



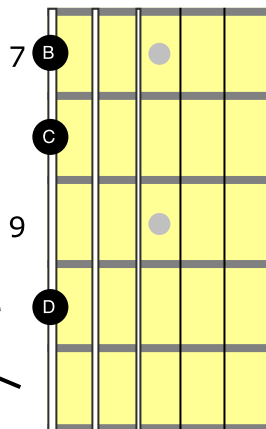
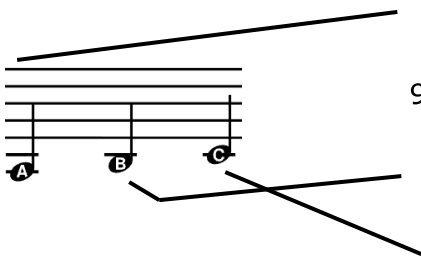
7th Position Note Range Diagram

Guitar



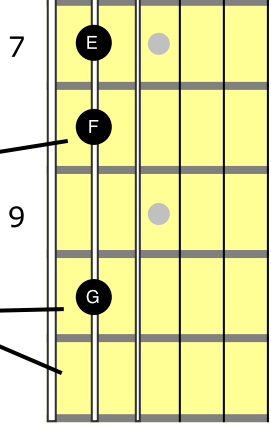
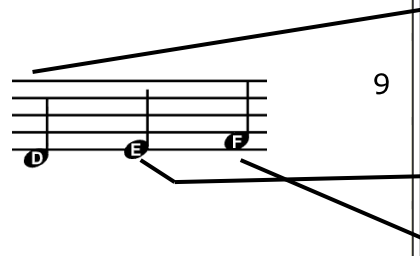
E A D G B E

6th String (E)



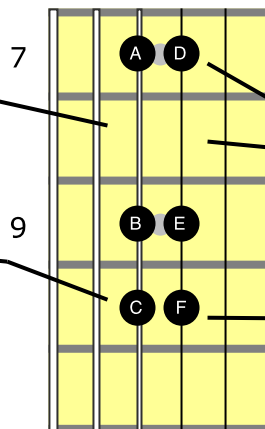
E A D G B E

5th String (A)



E A D G B E

4th String (D)

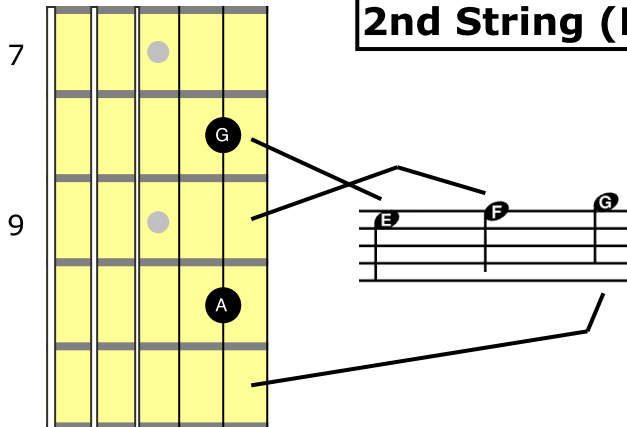


3rd String (G)



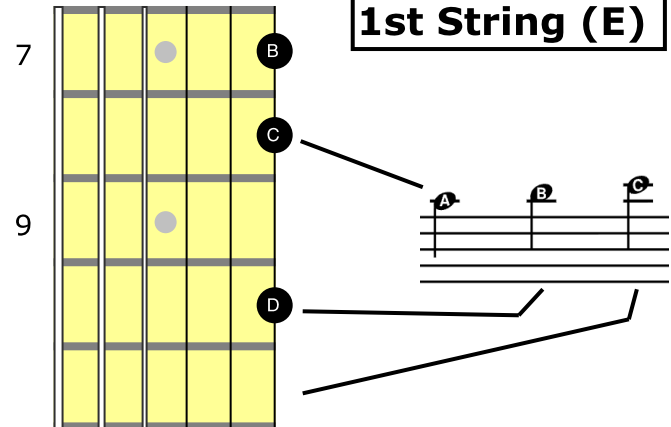
E A D G B E

2nd String (B)



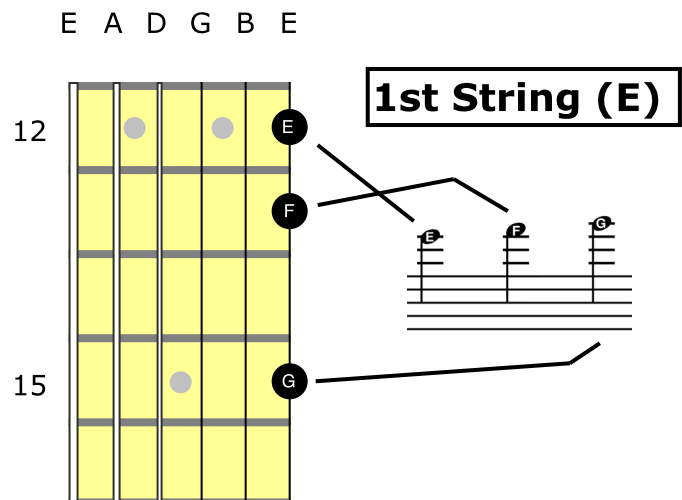
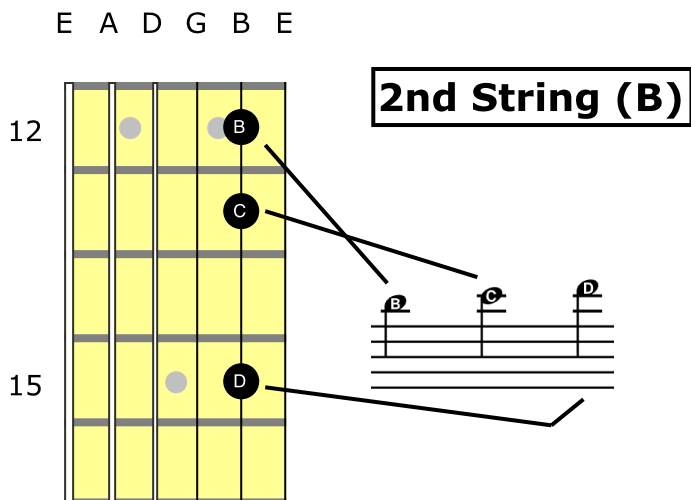
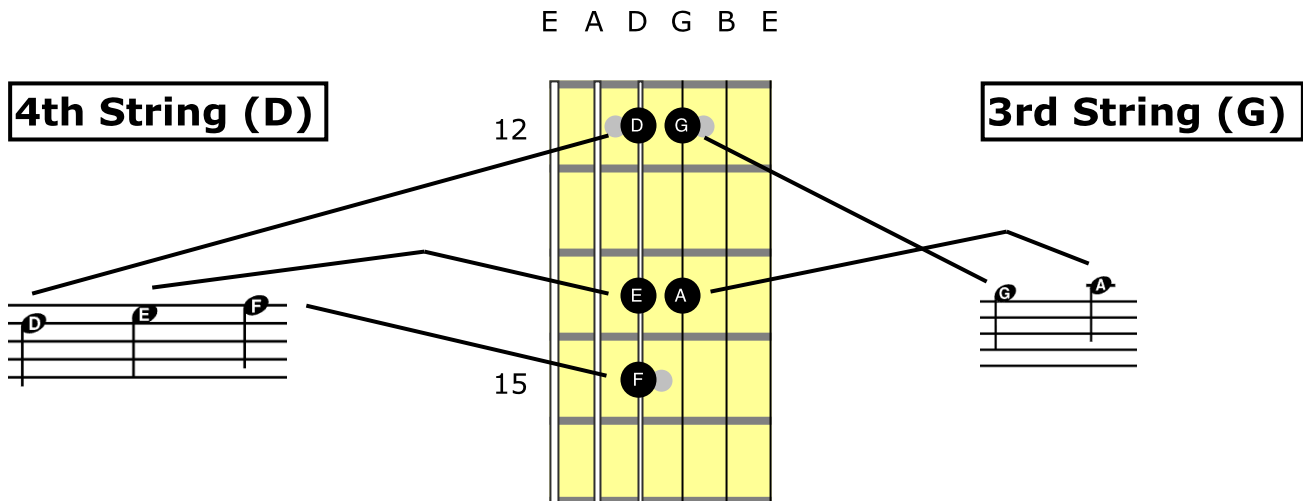
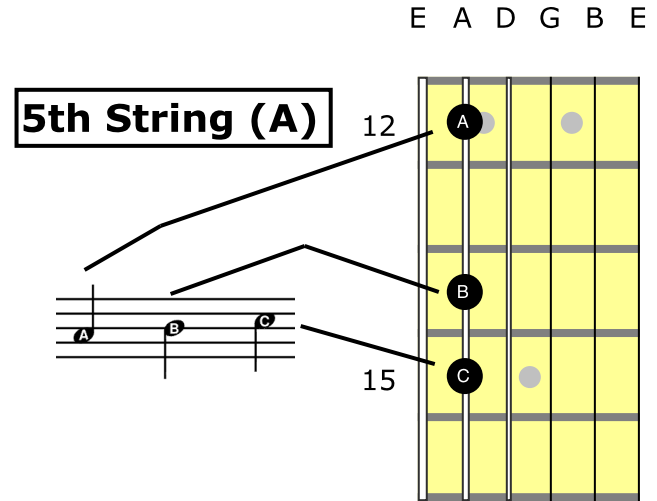
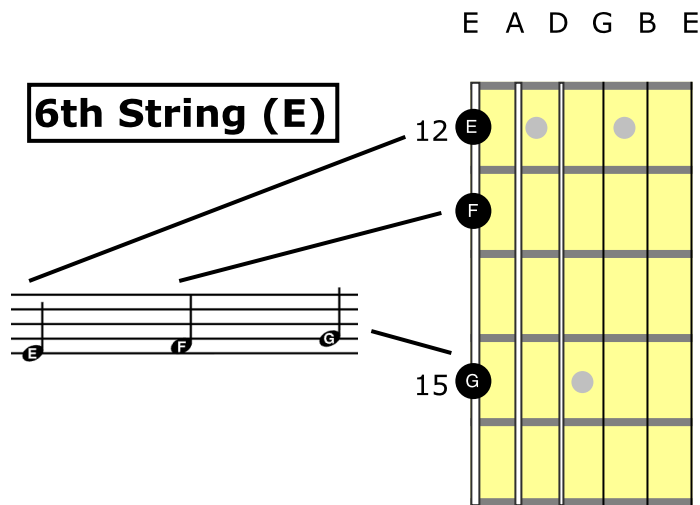
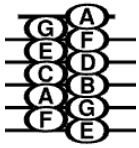
E A D G B E

1st String (E)

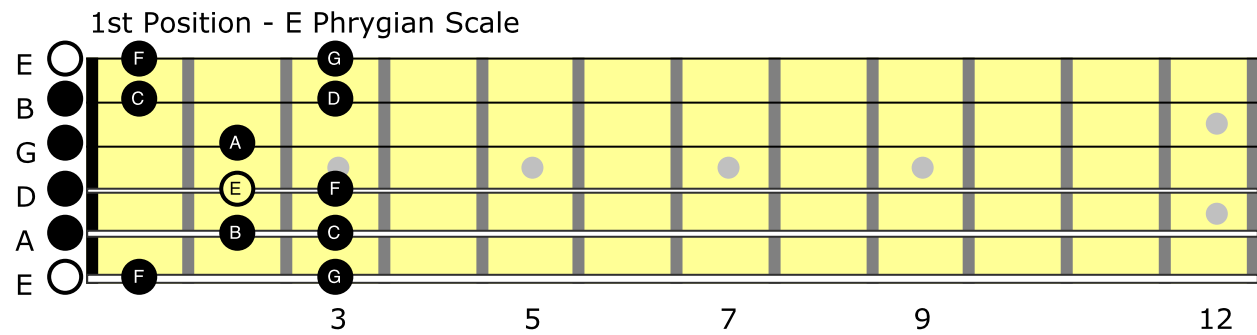


12th Position Note Range Diagram

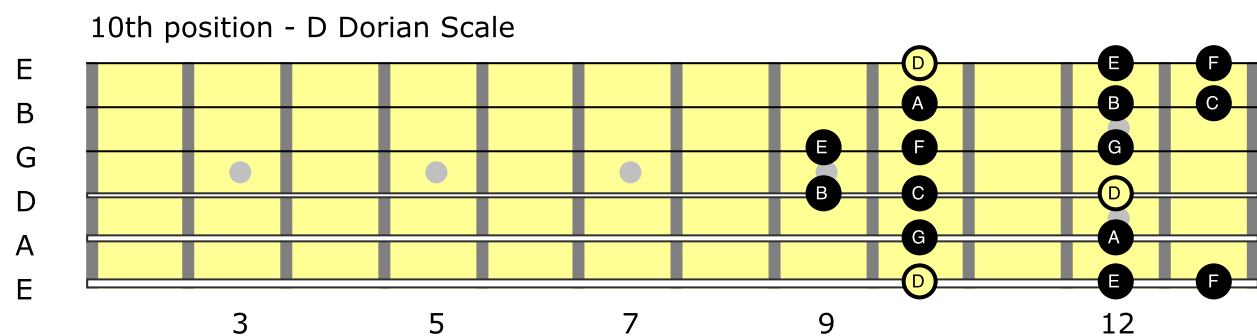
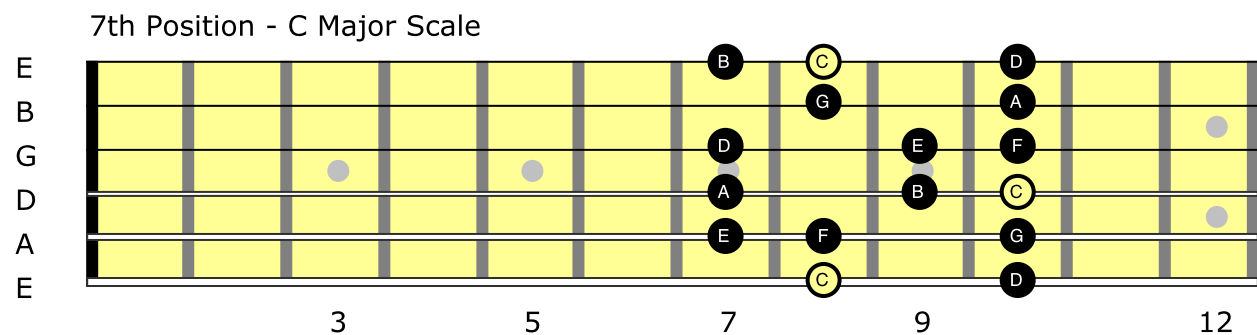
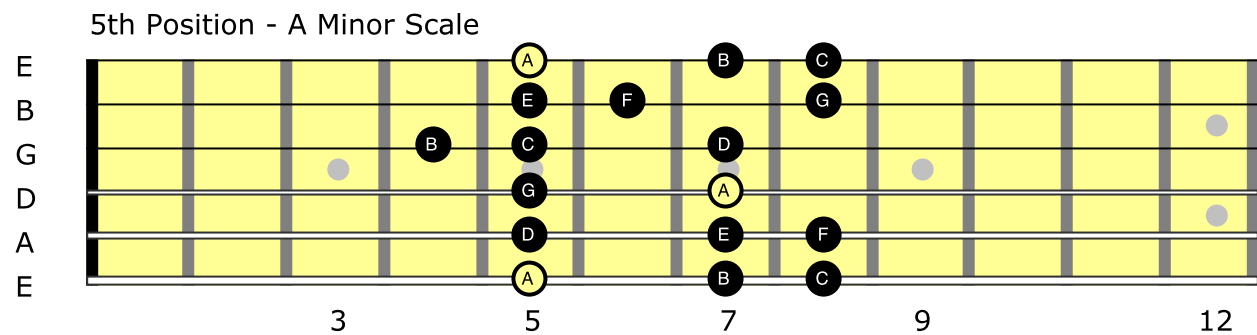
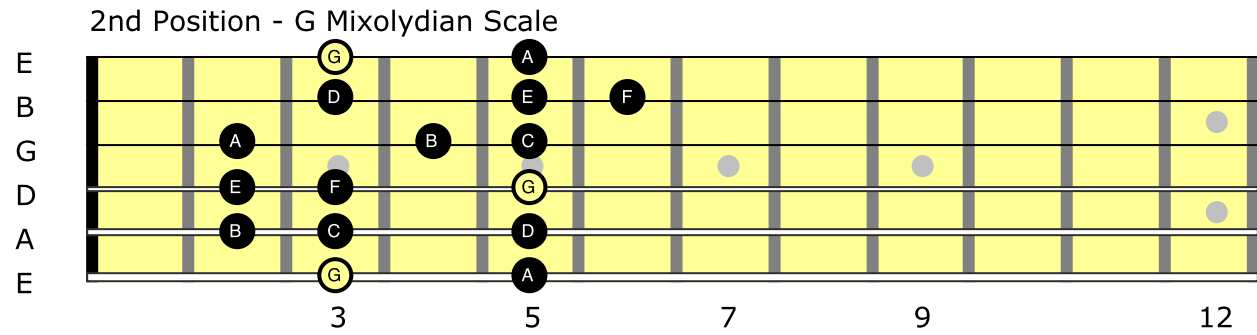
Guitar



Key of A Minor / C Major Reading Positions No Flats or Sharps in Key Signature

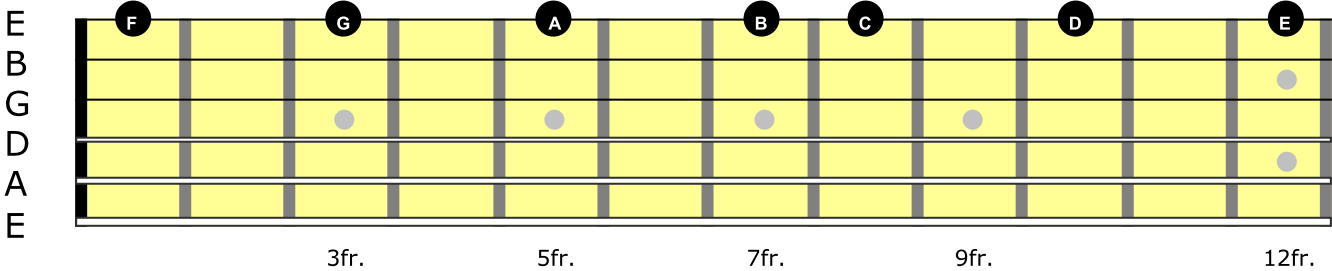


*Root of each scale is highlighted.

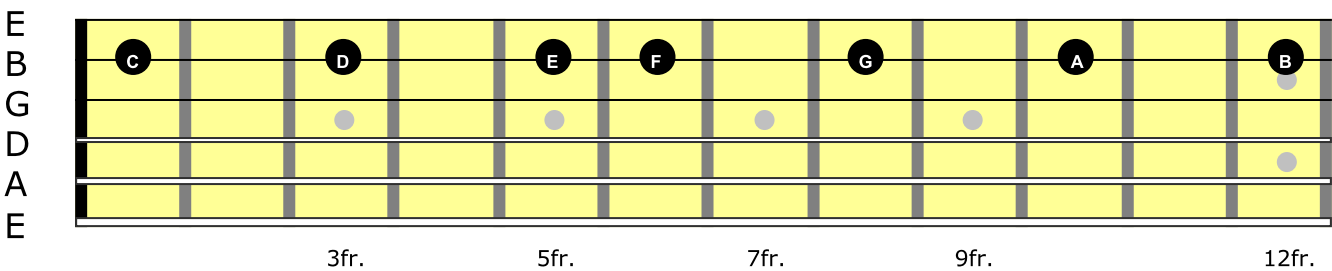


Natural Notes on Guitar By String: EADGBE Standard

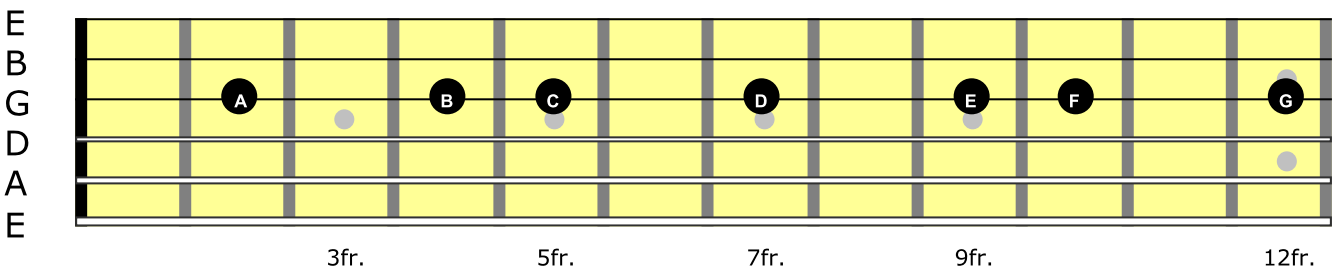
1st String-E



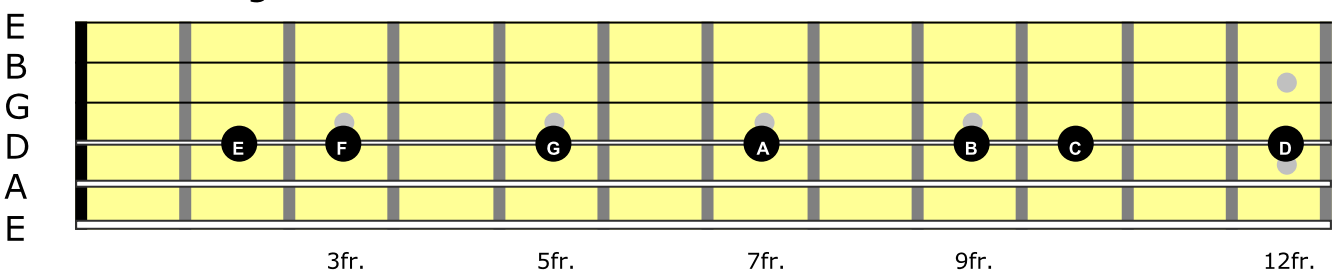
2nd String-B



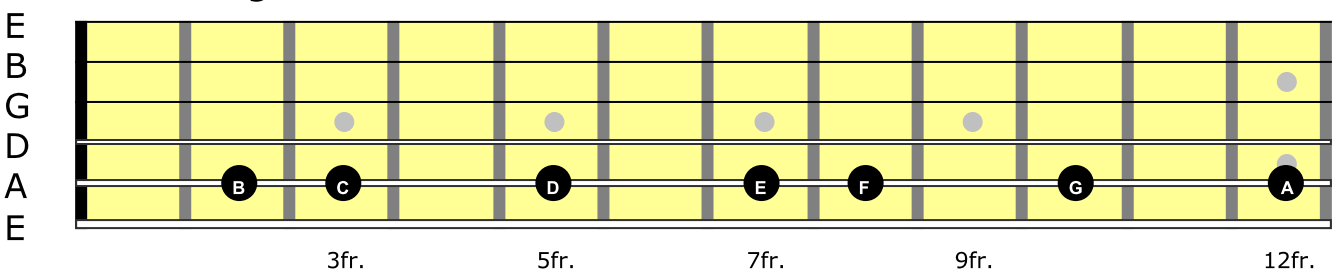
3rd String-G



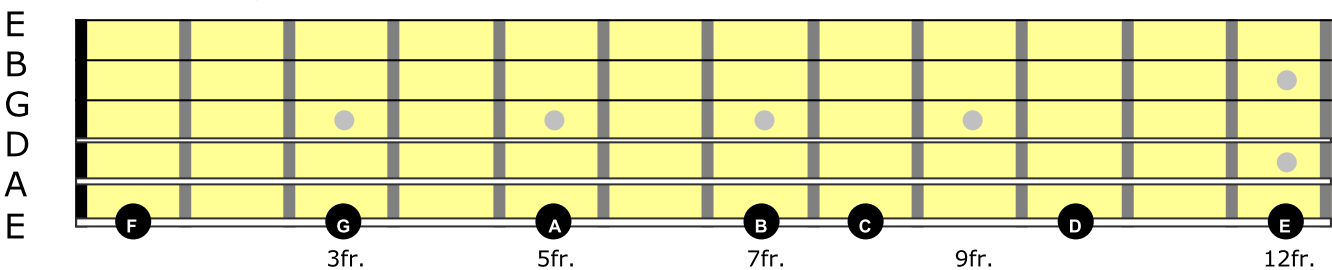
4th String-D



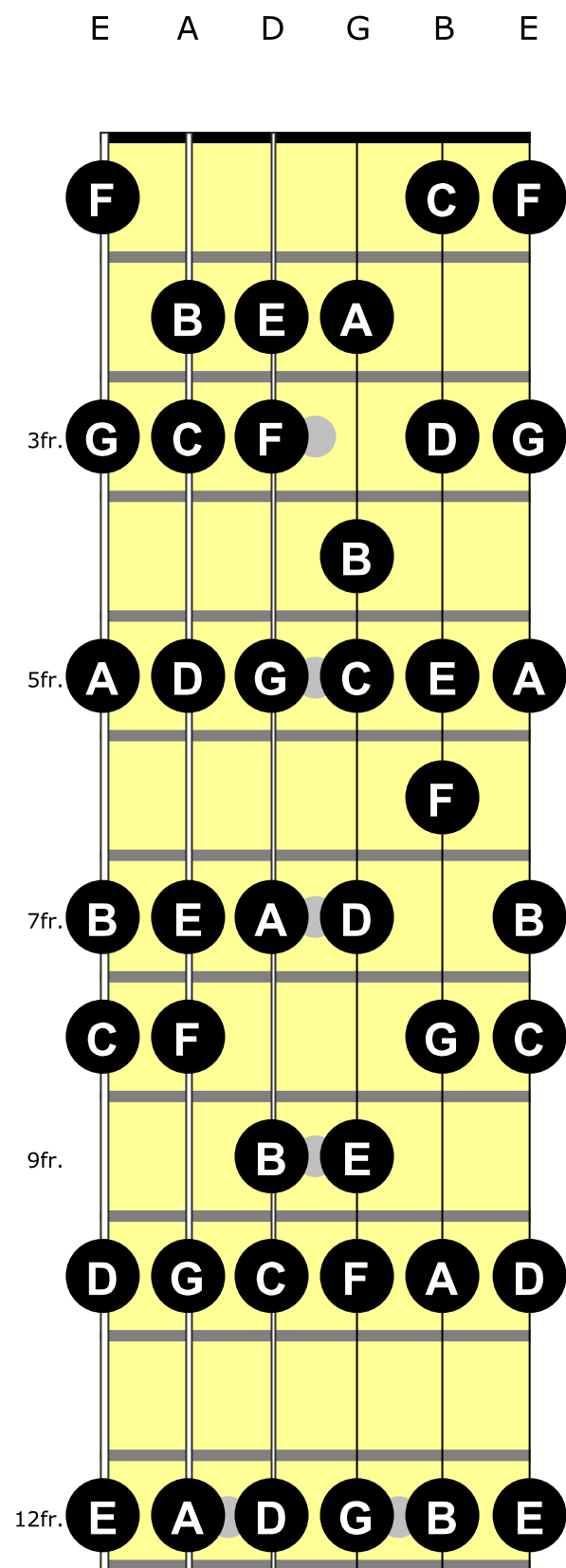
5th String-A



6th String-Low E

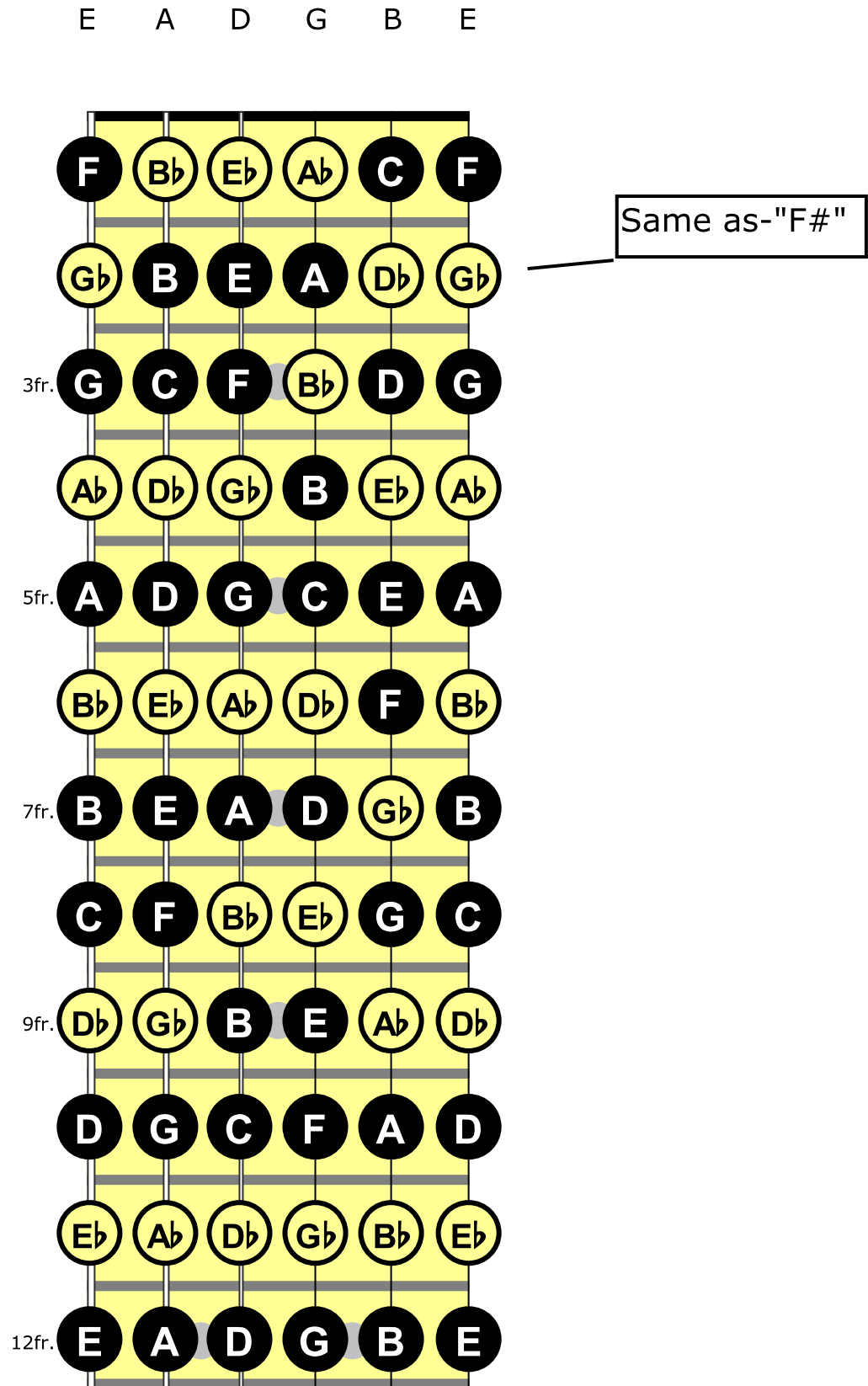


Natural Notes on Guitar: EADGBE Standard Tuning



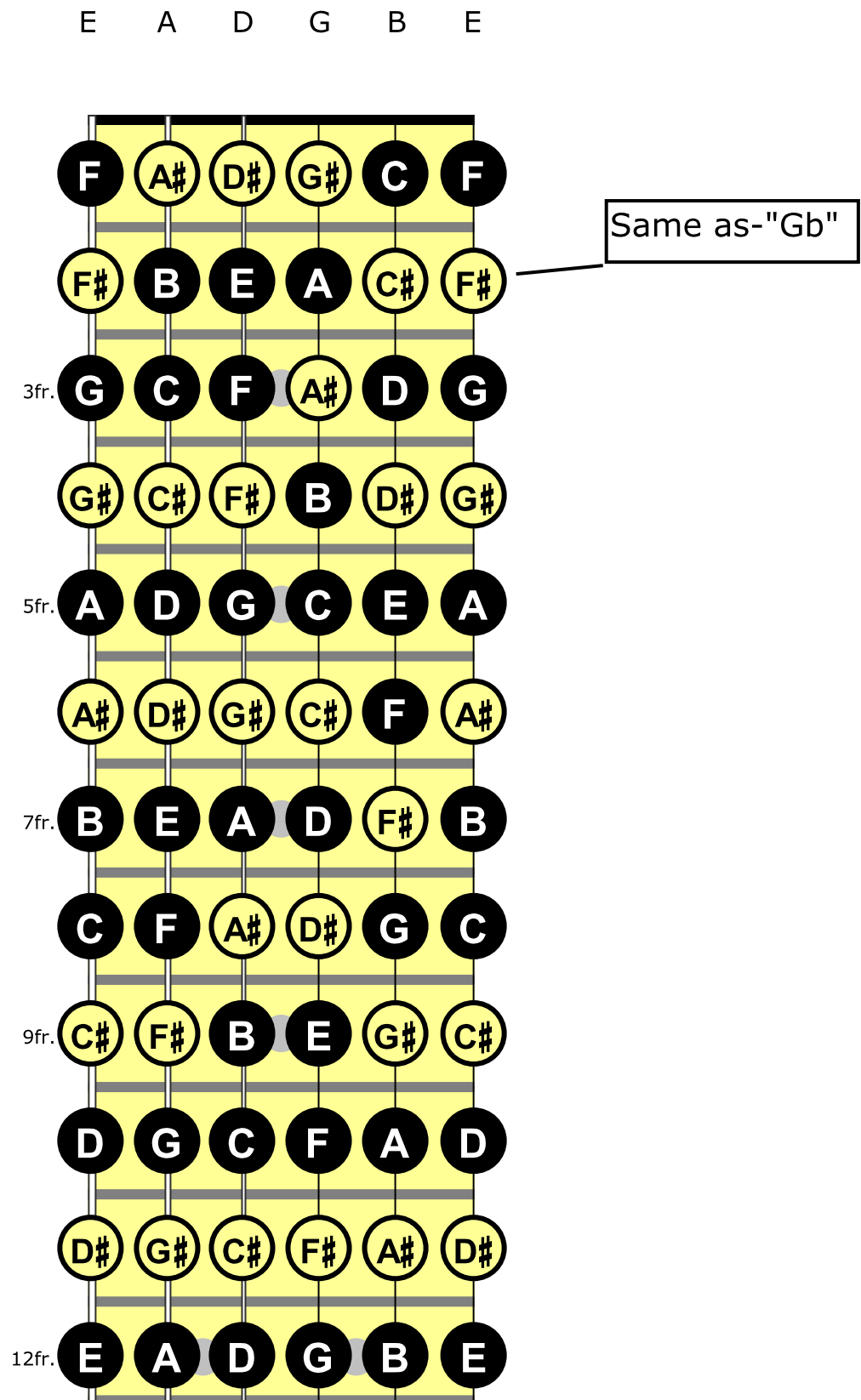
Flat Notes on Guitar: EADGBE Standard Tuning

Remember-Some notes will have the same location but have a different pitch name. These are called "Enharmonic" notes.
ex. Gb is the same as F#



Sharp Notes on Guitar: EADGBE Standard Tuning

Remember-Some notes will have the same location but have a different pitch name. These are called "Enharmonic" notes.
ex. Gb is the same as F#



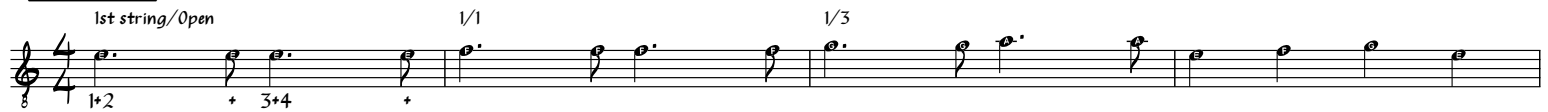
1st Position Study: Dotted Rhythms

Dotted Quarter & Half notes

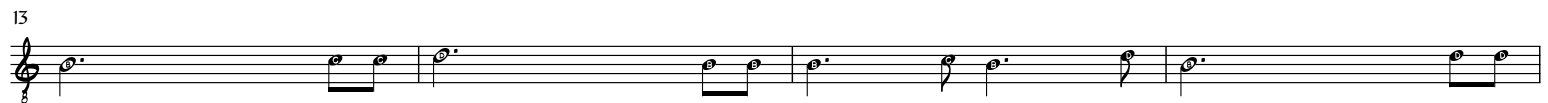
Jarod Sanchez

♩ = 90

E String 1st



B String 2nd



G String 3rd



D String 4th



A string 5th



Low E string 6th



1st Position Study: Quarter Note Triplets

Quarter Note Triplets & 8th Notes

Jarod Sanchez

$\text{♩} = 90$

E String 1st
1st string/Open

1/1

1/3

5

B String 2nd
2nd string/Open

2/1

2/3

13

G String 3rd
3rd string/Open

3/2

21

D String 4th
4th string/Open

4/2

4/3

29

A String 5th
5th string/0

5/2

5/3

37

Low E string 6th
6 string/Open

6/1

6/3

45

1st Position Study- Flats & Sharps

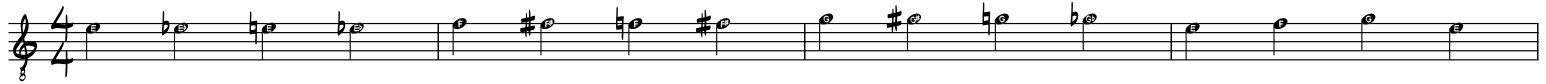
Gradually increase the BPM.

Jarod Sanchez

♩ = 50

E String 1st & B String 2nd

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



B String 2nd & G String 3rd

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



G String 3rd & D String 4th

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



D String 4th & A String 5th

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



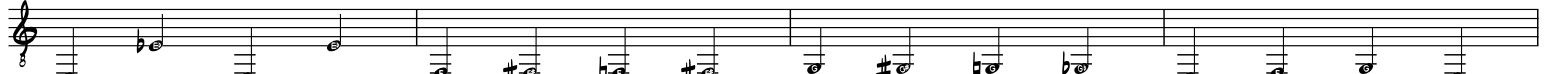
A String 5th & E String 6th

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



Low E String 6th & D String 4th

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



8th Note Warm Ups - Open Strings Guitar

Jarod Sanchez

$\text{♩} = 60$ 1st string High E

8 1 2 and 3 4 1 and 2 and 3 4 1 and 2 and 3 and 4 1 and 2 and 3 and 4 and

5 2nd string B

8 1 2 and 3 4 1 and 2 and 3 4 1 and 2 and 3 and 4 1 and 2 and 3 and 4 and

9 3rd string G

8 1 2 and 3 4 1 and 2 and 3 4 1 and 2 and 3 and 4 1 and 2 and 3 and 4 and

13 4th string D

8 1 2 and 3 4 1 and 2 and 3 4 1 and 2 and 3 and 4 1 and 2 and 3 and 4 and

17 5th string A

8 1 2 and 3 4 1 and 2 and 3 4 1 and 2 and 3 and 4 1 and 2 and 3 and 4 and

21 6th string low E

8 1 2 and 3 4 1 and 2 and 3 4 1 and 2 and 3 and 4 1 and 2 and 3 and 4 and

16th Note Warm Ups - Open Strings Guitar

Jarod Sanchez

$\text{♩} = 80$ 1st string High E

5 2nd string B

9 3rd string G

13 4th string D

17 5th string A

21 6th string low E

1st Position Study: Quarters, 8th Note Triplets & 16ths

Jarod Sanchez

$\text{♩} = 50$
E String 1st
1st string/Open

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

tri pl et tri pl et tri pl et tri pl et 1 pl et 2 pl et 3 pl et 4 pl et

1 e + u 2 e + u 3 e + u 4 e + u 1 pl et 2 e + u 3 pl et 4 e + u

B String 2nd
2nd string/Open

2/1 2/3

G String 3rd
3rd string/Open

3/2 2/3

D String 4th
4th string/Open

4/2 4/3

A String 5th
5th string/0

5/2 5/3

Low E String 6th
6 string/Open

6/1 6/3

The image displays a musical score for a guitar exercise, labeled '2'. It consists of two main sections: 'A String 5th' and 'Low E String 6th'. Each section is represented by a system of five staves. The 'A String 5th' section starts with a treble clef and a key signature of one sharp (F#). The first staff is a single line with a treble clef and a key signature of one sharp. The subsequent four staves are grouped by a brace on the left and contain a series of eighth notes, with some measures featuring triplets indicated by a '3' over the notes. The 'Low E String 6th' section also starts with a treble clef and a key signature of one sharp. The first staff is a single line with a treble clef and a key signature of one sharp. The subsequent four staves are grouped by a brace on the left and contain a series of eighth notes, with some measures featuring triplets indicated by a '3' over the notes. The score is written in a standard musical notation style, with notes, stems, and accidentals clearly visible.

1st Position Study: 8th & Quarter Note Rests

Gradually increase BPM

Jarod Sanchez

$\text{♩} = 60$

E String 1st

1st string / Open

1/1

1/3

1/5

5

B String 2nd

2nd String / Open

2/1

2/3

G String 3rd

3rd String / Open

3/2

3/0

D String 4th

4th String / Open

4/2

4/3

A string 5th

5th String / Open

5/2

5/3

Low E string 6th

6th String / Open

6/1

6/3

1st Position Study: Tied Rhythms

Gradually increase BPM

Jarod Sanchez

$\text{♩} = 60$

E String 1st

1st string/Open

1/1

 $\frac{1}{3}$ $\frac{1}{5}$

5

B String 2nd

2nd String / Open

2/1

2/3

13

G String 3rd

3rd String / Open

 $3/2$

3/0

21

D String 4th

4th String / Open

4/2

4/3

29

A string 5th

5th String / Open

5/2

5/3

37

Low E string 6th

6th String / Open

6/1

6/3

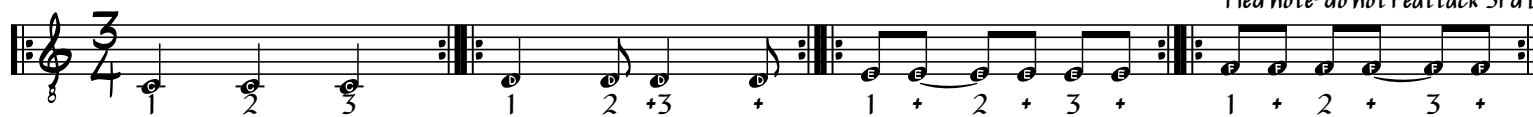
45

3/4 Syncopation Practice - Quarter & 8th Notes

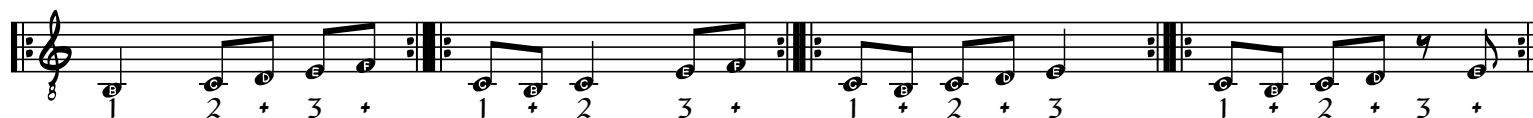
1) Tap foot in 4. 2) Repeat each measure 7 times, then move on to the next. 3) Play straight thru with no repeats.

Jarod Sanchez

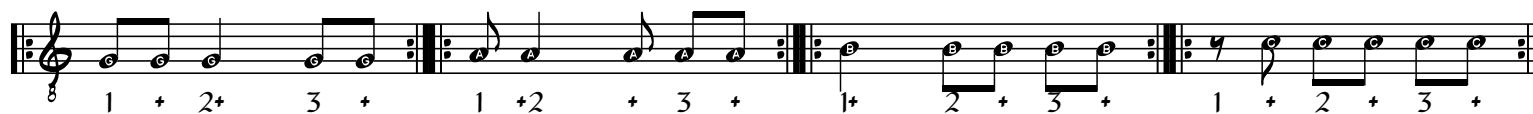
Tied note-do not reattack 3rd beat.



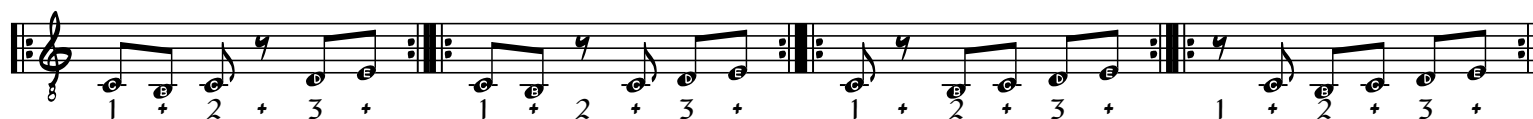
5



9



13



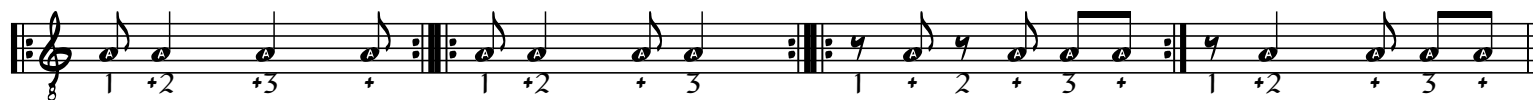
17

Tied note-do not reattack 4th beat.



21

Tied note-do not reattack 4th beat.



1st Position Study: 16th Notes I

Jarod Sanchez

$\text{♩} = 60$

E String 1st
1st string/Open

1/1 1/3

5

B String 2nd
2nd string/Open

2/1 2/3

13

G String 3rd
3rd string/Open

3/2

21

D String 4th
4th string/Open

4/2 4/3

29

A string 5th
5th string/Open

5/2 5/3

37

Low E string 6th
6th string/Open

6/1 6/3

45

1st Position Study: 16th Notes II

Jarod Sanchez

$\text{♩} = 65$

E String 1st

1st string/Open

1/1

1/3

1/5

5

B String 2nd

2nd string/Open

2/1

2/3

13

G String 3rd

3rd string/Open

3/2

21

D String 4th

4th string/Open

4/2

4/3

29

A string 5th

5th string/Open

5/2

5/3

37

Low E string 6th

6th string/Open

6/1

6/3

45

1st Position Study: 8th note Triplets

Every two bars, change the right-hand pattern from ami to mip, then repeat.

Jarod Sanchez

E String 1st

$\text{♩} = 90$

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

ami ami ami ami mip mip mip mip

5 6 7 8

ami mip

B String 2nd

2/0 2/1 2/3 2/5 10 11 12

ami mip mip mip

13 14 15 16

ami mip

G String 3rd

3/0 3/2 3/4 3/5 18 19 20

ami mip mip mip

21 22 23 24

ami mip

2

D String 4th

4/0 4/2 4/3 4/5 26 27 28

a m i a m i a m i a m i m i p m i p m i p m i p

29 30 31 32

A string 5th

5/0 5/2 5/3 5/5 34 35 36

a m i a m i a m i a m i m i p m i p m i p m i p

37 38 39 40

Low E string 6th

6/0 6/1 6/3 6/5 42 43 44

a m i a m i a m i a m i m i p m i p m i p m i p

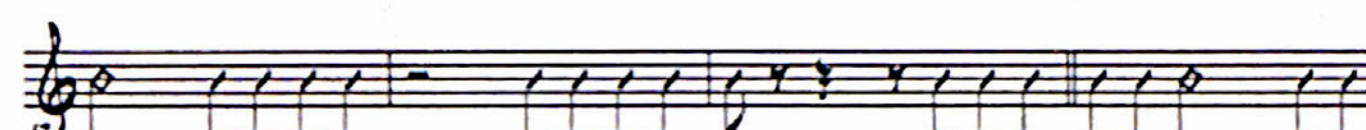
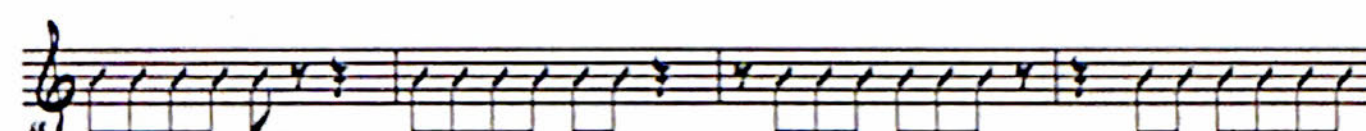
45 46 47 48

RHYTHM READING EXERCISES

REPEAT EACH MEASURE 6-8 TIMES EACH

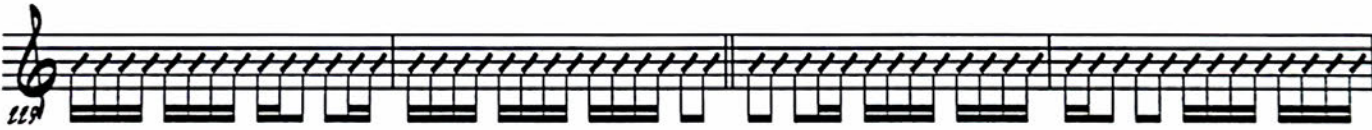
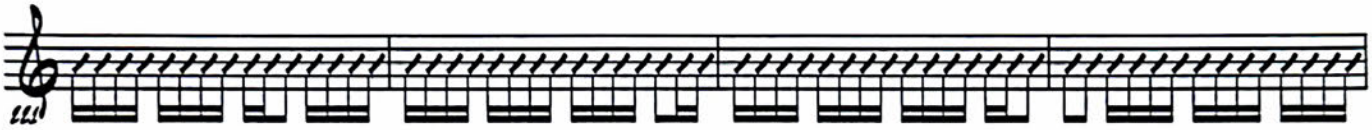
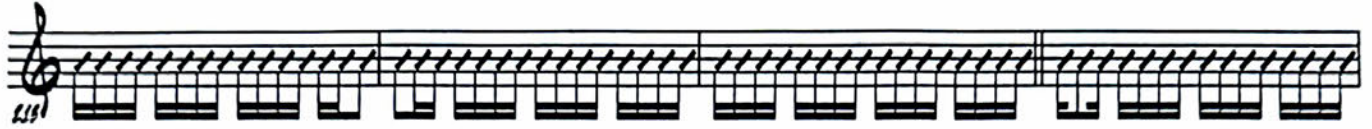
JARED SANCHEZ

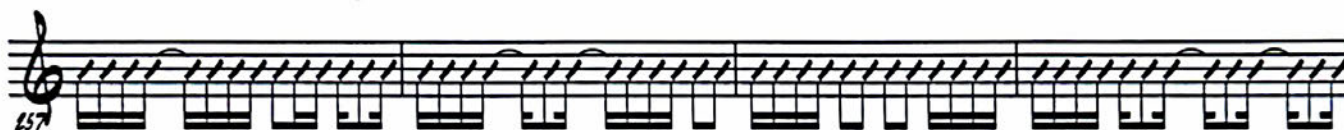
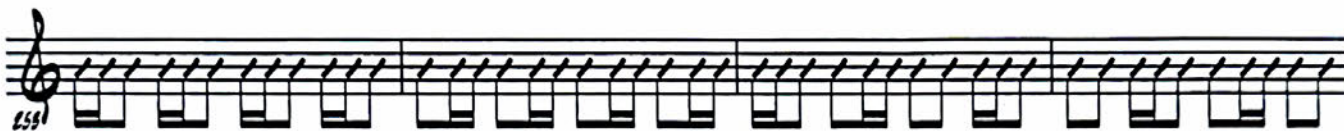


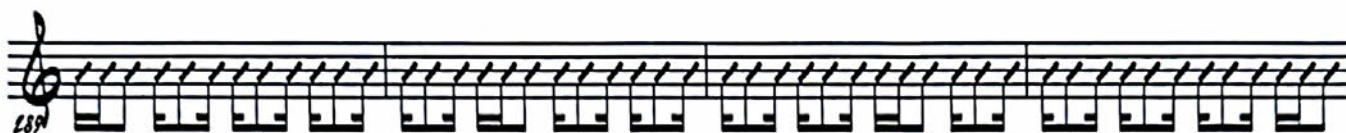
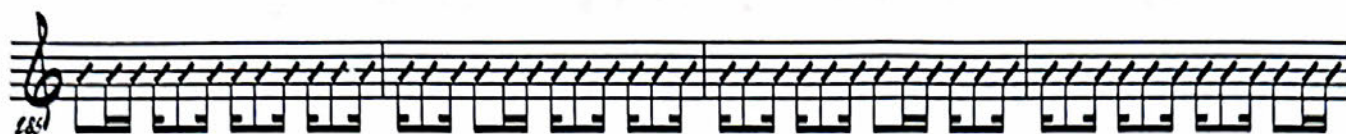


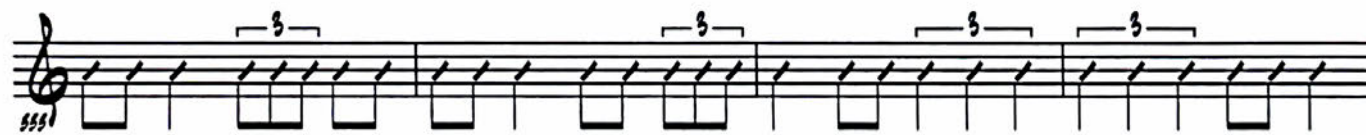
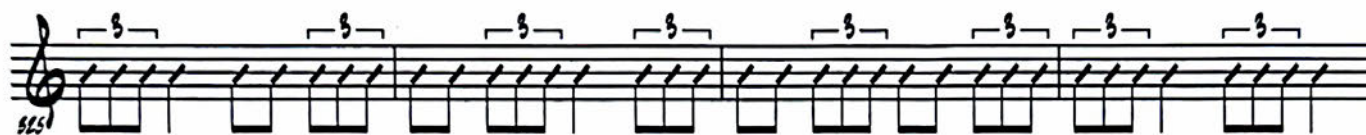
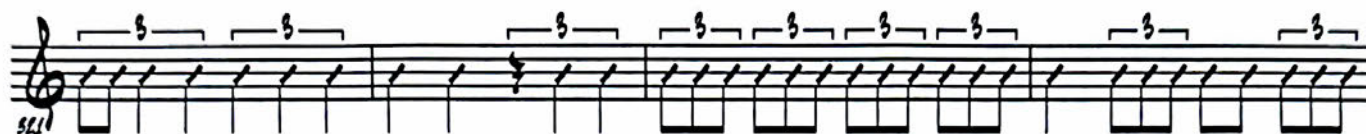


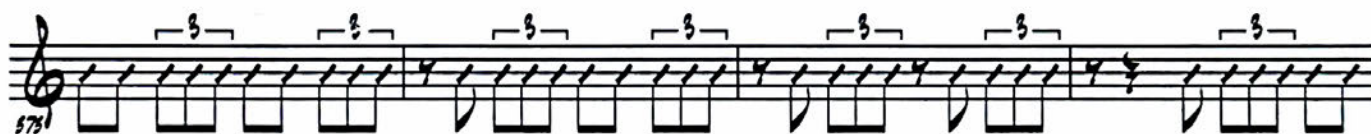
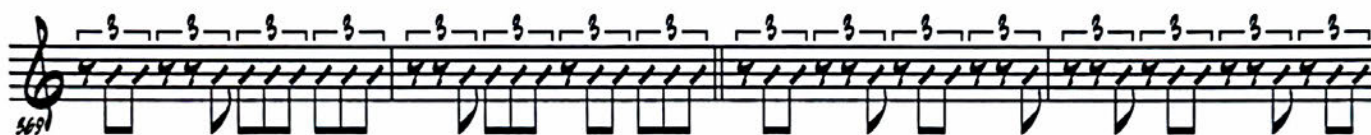


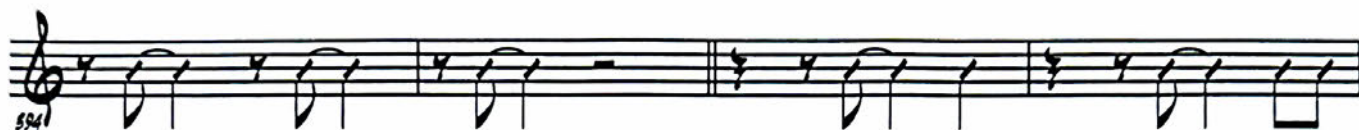


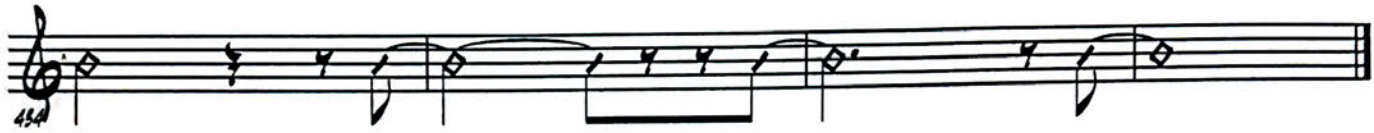












Irregular Note Groupings for Classical Guitar

Understanding Quintuplets, Six-Note Groupings, and Septuplets

What are Irregular Groupings?

In music, irregular groupings (tuplets) divide a beat or beats into an unusual number of notes. They are important for expressive and technically advanced playing.

1. Quintuplets (5-note groupings)

- Five notes played evenly in the time usually taken by four.
- Notated with a '5' above/below the note group under a bracket/slur.
- Counting examples: '1 – ee – and – uh – ta' or 'qui – tu – ple – trip – let'

2. Six-Note Groupings

- Six evenly spaced notes in the time of four.
- Common in fast passages; like two triplets in one beat.
- Notated with a '6' over the notes.
- Counting examples: 'tri – po – let – tri – po – let'

3. Septuplets (7-note groupings)

- Seven evenly spaced notes in the time of four (or another base).
- Notated with a '7' and a bracket/slur.
- Counting examples: 'I – like – to – play – the – gui – tar' or 'one – two – three – four – five – six – sev'

Practice Tips

- Start by clapping and counting slowly.
- Use one guitar note to practice the rhythm before applying to melodies.
- Use a metronome to maintain even spacing.
- Focus on keeping all notes the same length within the group.

Five-Note Subdivision Study: Quintuplets

Quintuplets divide a single beat into five evenly spaced notes. Practicing this subdivision improves rhythmic accuracy and develops a strong internal pulse. Start at a slow tempo and gradually increase speed. Focus on accuracy, even subdivision, and a steady pulse within each quintuplet group.

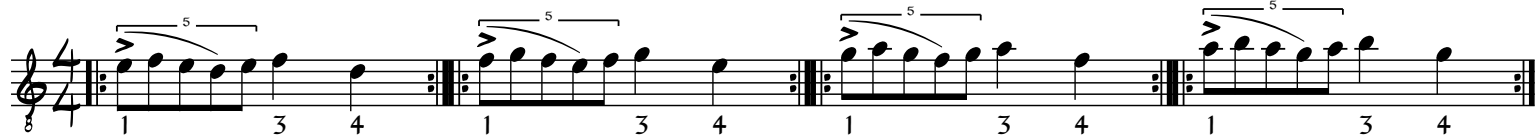
Count evenly: 1-2-3-4-5 or use syllables such as "hip-po-pot-a-mus", "uni-ver-si-ty" or "op-por-tun-i-ty"

Jarod Sanchez

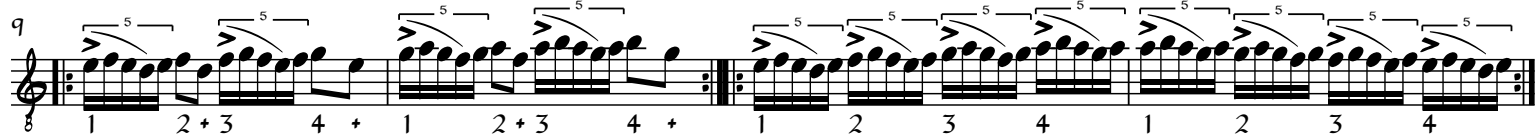
E String 1st

$\text{♩} = 90$

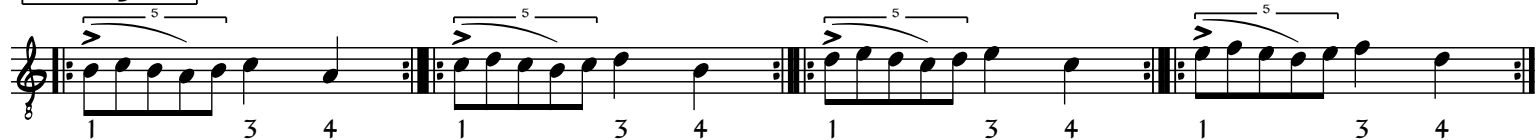
The quarter notes on beats 3 and 4 highlight the downbeats and help keep the beat steady while performing the quintuplets.



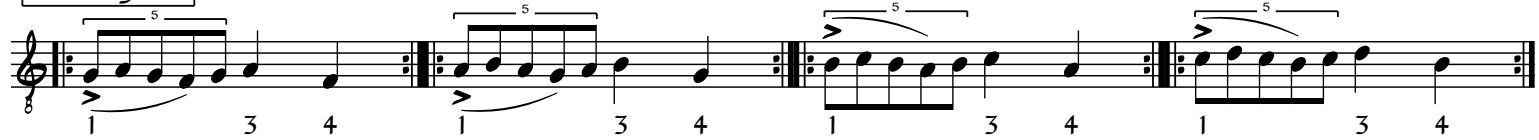
The quarter notes on beats 2 and 4 highlight the downbeats and help keep the beat steady while performing the quintuplets.



B String 2nd



G String 3rd



D String 4th

41

45

1 3 4 1 3 4 1 3 4 1 3 4

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

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

A string 5th

53

57

1 3 4 1 3 4 1 3 4 1 3 4

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

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

Low E string 6th

65

69

1 3 4 1 3 4 1 3 4 1 3 4

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

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

CCSD Festival Intermediate Guitar Scales

Incorporate the open strings in 1st position

Jarod Sanchez

$\text{♩} = 60$

C Major Scale



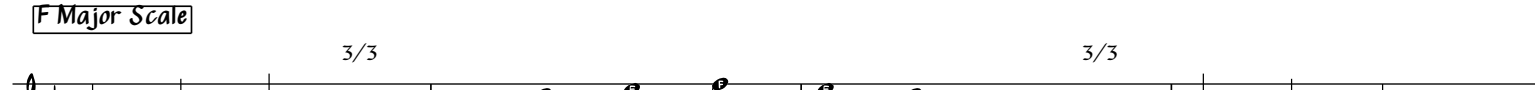
G Major Scale



D Major Scale



F Major Scale



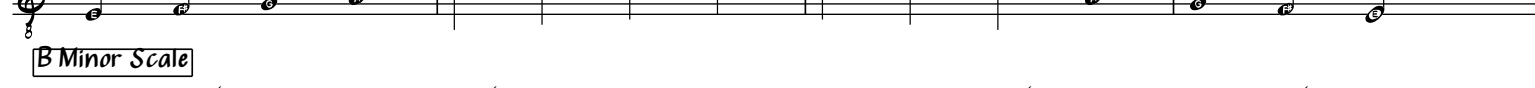
A Minor Scale



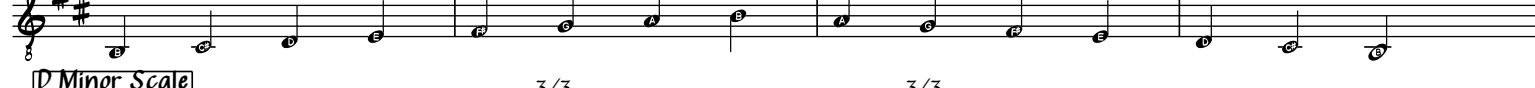
E Minor Scale



B Minor Scale



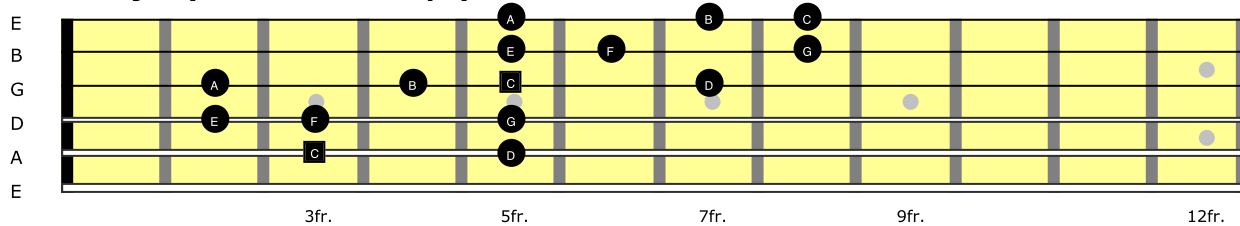
D Minor Scale



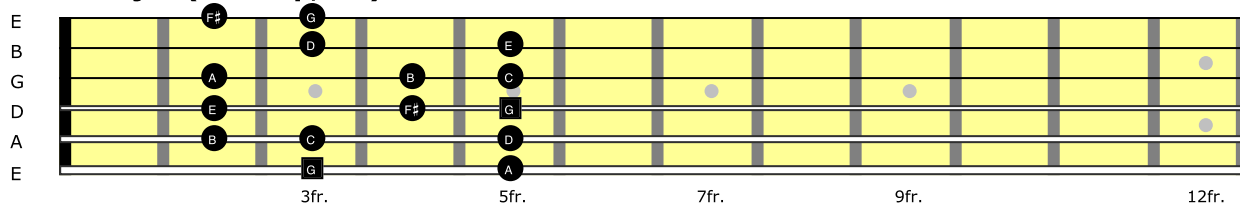
CCSD Guitar Festival Scales: Major 2 Octave

The squared notes are the starting point of each octave.

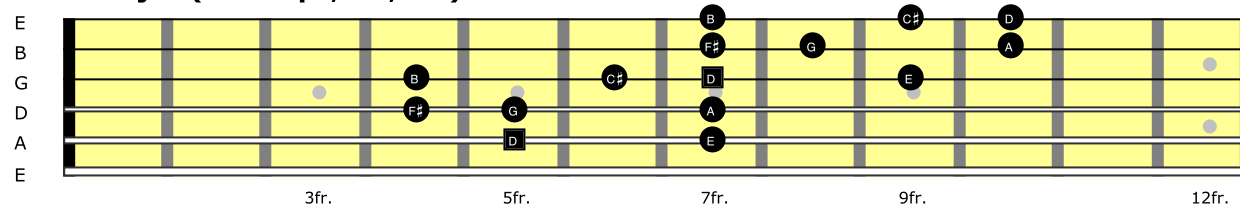
C Major (No flats or Sharps)



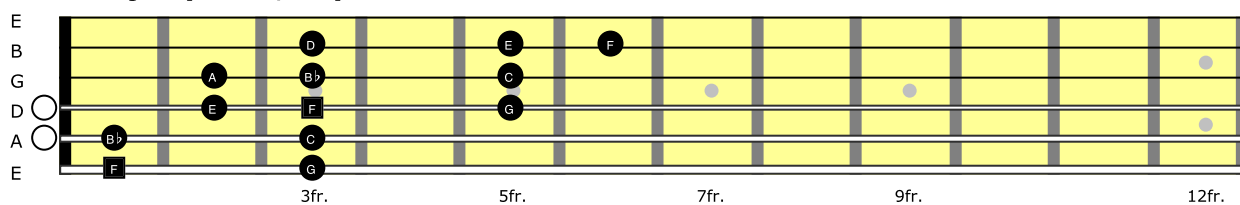
G Major (1 Sharp, F#)



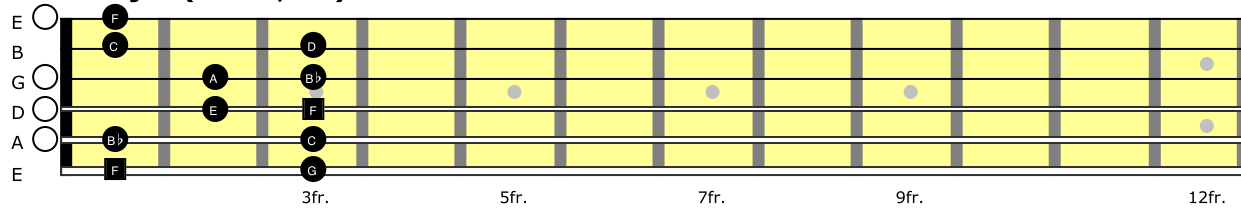
D Major (2 Sharps, F#, C#)



F Major (1 Flat, Bb)

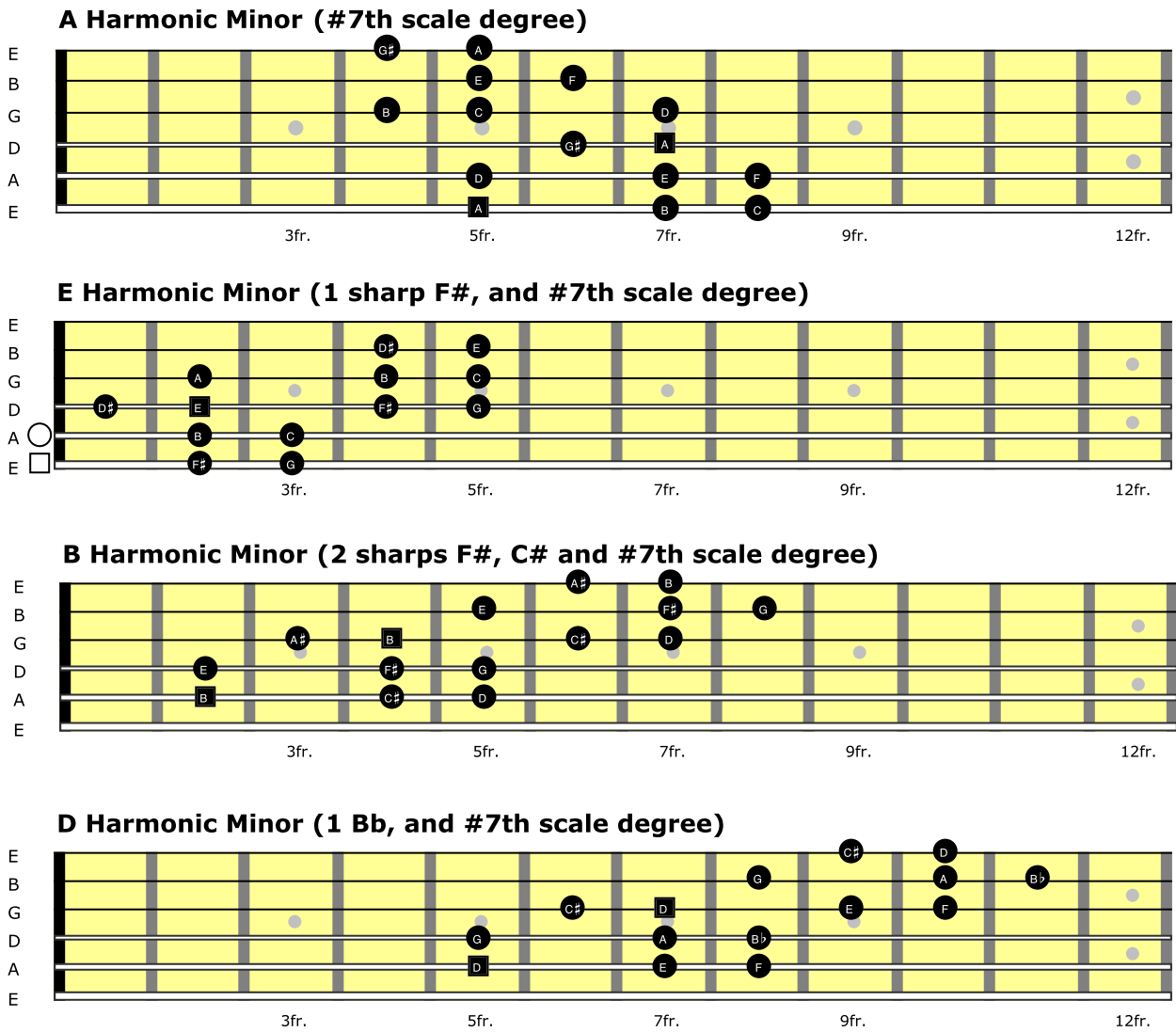


F Major (1 Flat, Bb) Alternate version

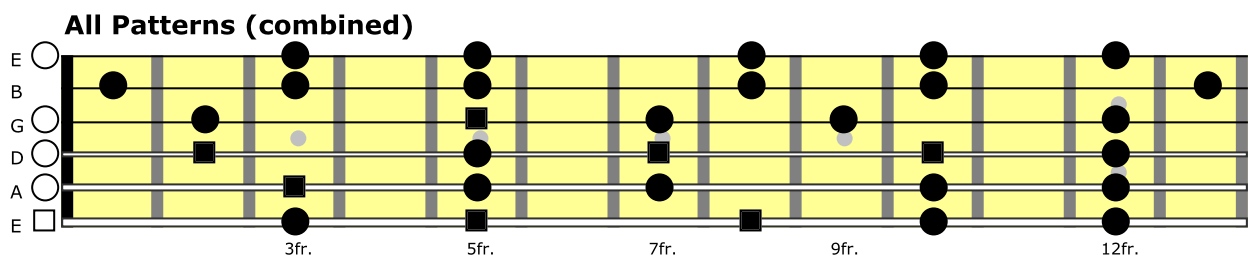
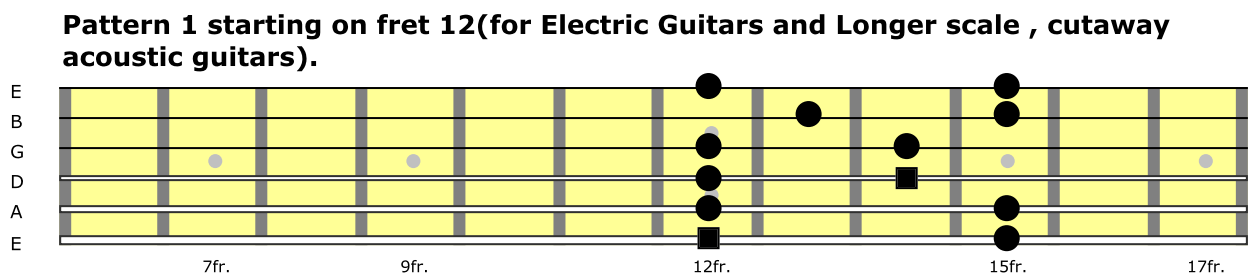
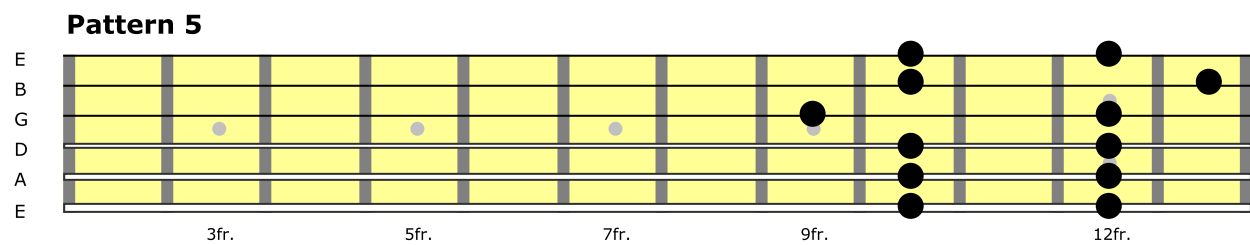
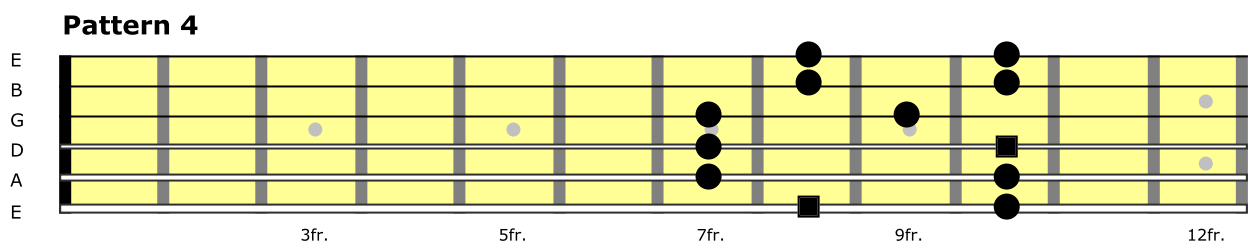
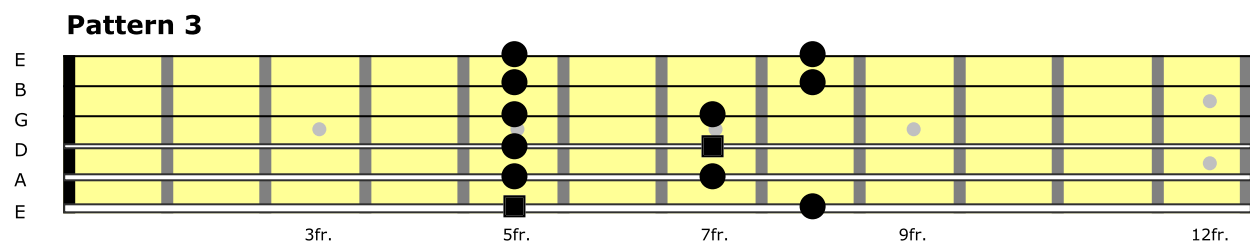
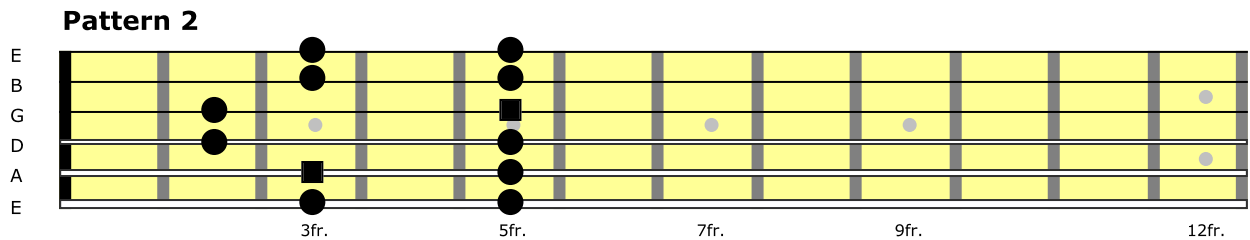
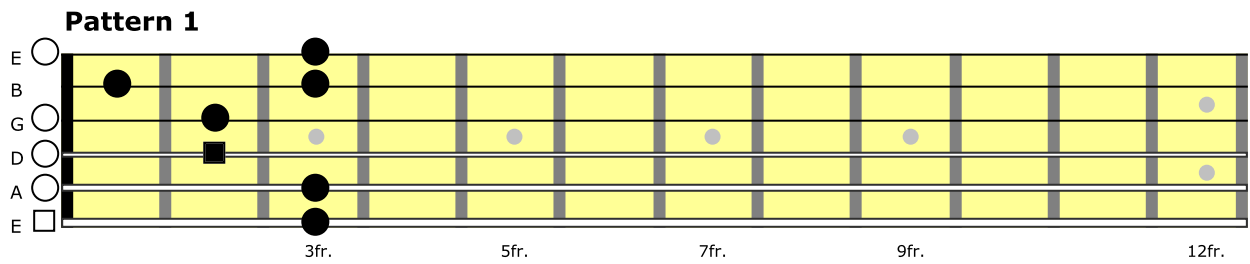


CCSD Guitar Festival Scales: Harmonic Minor 2 Octave

The squared notes are the starting point of each octave.



Pentatonic Scale Map: Key of C Major/A minor



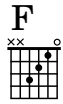
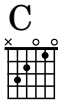
Time Signatures: Common, 4/4, 3/4, 2/4

Top Number: How many beats in each measure. Bottom number: What type of beats they are.

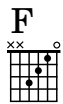
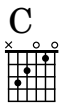
Jarod Sanchez

♩ = 70

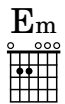
Common Time: 4 beats per measure (Another way to write 4/4 time)



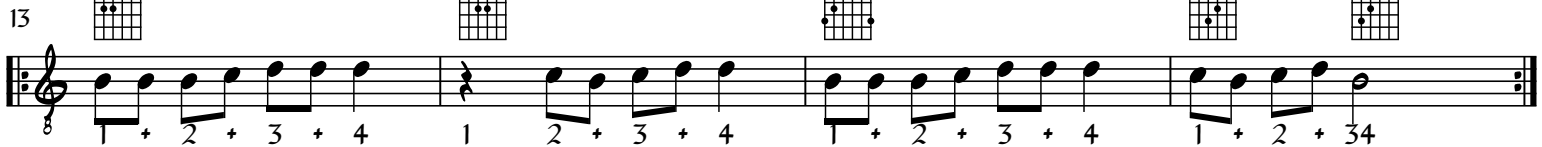
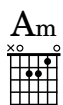
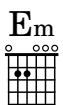
Indicated by the "C." This symbol usually appears between the "d" and "g" notes on the treble clef. Chords can strum 4 beats per measure.



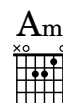
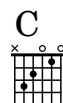
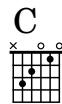
4/4 Time: 4 beats per measure (Same as "Common Time").

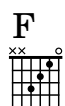


Top Number=How many beats in each measure. Bottom number=What type of beats they are; As indicated by the 2 numbers in the beginning.



3/4 Time: 3 beats per measure.

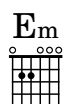
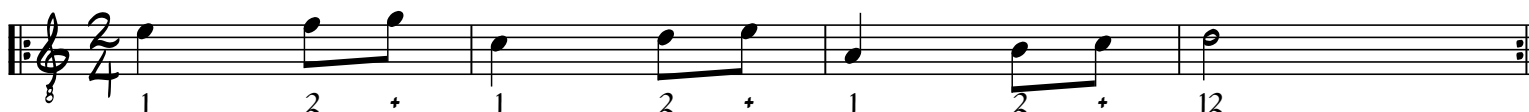
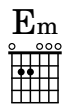




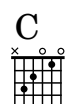
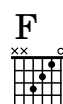
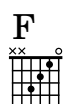
25 3/4 time continued



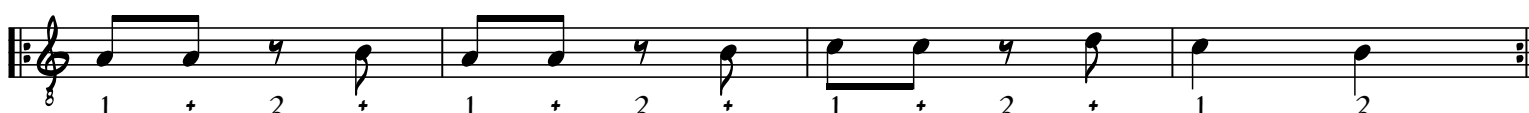
2/4 Time: 2 beats per measure.



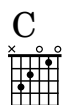
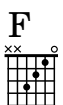
33 (For Intermediate/Adv)



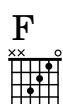
37



Mixed Meter Practice: Tap and count aloud according to each time change.



45



50



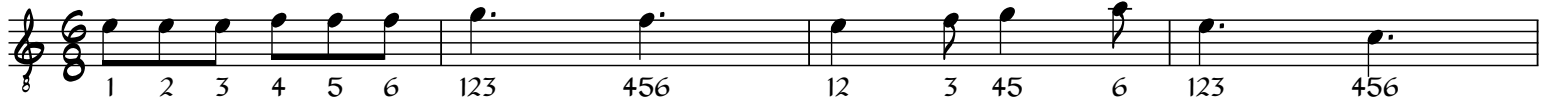
Time Signatures: 6/8

Top Number: How many beats in each measure. Bottom number: What type of beats they are.

Jarod Sanchez

$\text{♩} = 75$

6/8 Time: 6 beats (8th notes) per measure. The strong beats are on 1 and 4.



6/8 Time: 6 beats (8th notes) per measure. The strong beats are on 1 and 4.

Chord diagrams for the first exercise:

- Dm⁷**:
- Am**:
- Em**:
- Am**:

First staff (measures 1-4):

- Measure 1: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).
- Measure 2: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).
- Measure 3: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).
- Measure 4: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).

Second staff (measures 5-8):

- Measure 5: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).
- Measure 6: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).
- Measure 7: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).
- Measure 8: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).

Exercise 2

Chord diagrams for Exercise 2:

- Cmaj⁷**:
- Dm⁷**:
- Em⁷**:
- Dm⁷**:
- Am**:
- G⁷**:

Third staff (measures 9-12):

- Measure 9: C4 (quarter), E4 (quarter), G4 (quarter), Bb4 (quarter), F4 (quarter), A4 (quarter).
- Measure 10: D4 (quarter), F4 (quarter), A4 (quarter), C5 (quarter), G4 (quarter), B4 (quarter).
- Measure 11: E4 (quarter), G4 (quarter), Bb4 (quarter), D4 (quarter), F4 (quarter), A4 (quarter).
- Measure 12: C4 (quarter), E4 (quarter), G4 (quarter), Bb4 (quarter), F4 (quarter), A4 (quarter).

Fourth staff (measures 13-16):

- Measure 13: C4 (quarter), E4 (quarter), G4 (quarter), Bb4 (quarter), F4 (quarter), A4 (quarter).
- Measure 14: D4 (quarter), F4 (quarter), A4 (quarter), C5 (quarter), G4 (quarter), B4 (quarter).
- Measure 15: E4 (quarter), G4 (quarter), Bb4 (quarter), D4 (quarter), F4 (quarter), A4 (quarter).
- Measure 16: C4 (quarter), E4 (quarter), G4 (quarter), Bb4 (quarter), F4 (quarter), A4 (quarter).

Time Signatures: 5/4

Top Number: How many beats in each measure. Bottom number: What type of beats they are.

Jarod Sanchez

$\text{♩} = 75$

5/4 Time: 5 beats (quarter notes) per measure. The strong beats are on 1 and 4.

5th Position



5



9



1/10

D

Exercise 2



1 + 2 e + u 3 + 4 e + u 5 +

2nd position - 4th finger on "d"

17

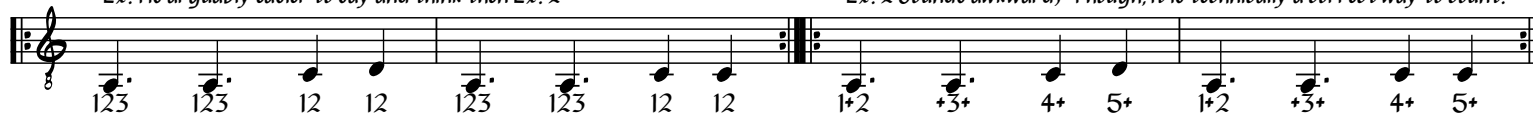


4

Counting 5/4 using 3+2 grouping: The numbers represent 8th notes.

Ex. 1 is arguably easier to say and think than Ex. 2

Ex. 2 Sounds awkward; Though, it is technically a correct way to count.



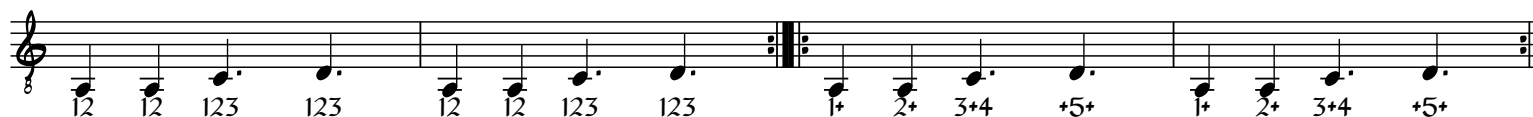
25

Ex. 3 using 8th notes.

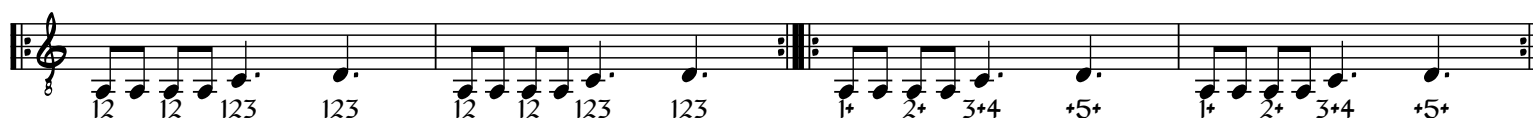
Ex. 4 using 8th notes.



Counting 5/4 using 2+3 grouping: The numbers represent 8th notes.



33



Cut Time vs Double Time in Music

What is Cut Time?

Also called alla breve, cut time is a meter, not a tempo. Notation: 2/2 or a 'C' with a vertical line.

It has 2 beats per measure, and the half note gets the beat. This makes music feel faster than 4/4, as the beat is grouped in half notes.

Example: 4 quarter notes in 4/4 = 4 beats; in cut time, that same measure = 2 beats of half notes.

What is Double Time?

Double time is a feel or performance instruction, not a time signature.

Notation stays in 4/4.

The music feels twice as fast. Eighth notes now feel like sixteenth notes. It's a shift in rhythmic feel, not actual meter. Example: A jazz band might switch to double time, playing twice as fast while the notation remains the same.

Comparison Table

Feature	Cut Time (2/2)	Double Time
What it is	Meter	Feel / tempo concept
Notation	2/2 or C with line	Often still 4/4
Beats per measure	2	Still 4, but feels like 8
Beat unit	Half note = 1 beat	Quarter note = 1 beat, but feel is faster
Use case	Classical, marches, fast music	Jazz, pop, funk, transitions

Time Signatures: Cut Time

Top Number: How many beats in each measure. Bottom number: What type of beats they are.

Jarod Sanchez

$\text{♩} = 100$

Common Time: 4 beats per measure (Another way to write 4/4 time)

Chord diagrams: C, F, Am, G, G⁷

$\text{♩} = 200$

Cut Time: Half note gets the beat. So, 100 "half notes" a minute will sound like 200 quarter notes a minute.

Chord diagrams: C, F, Am, G, G⁷

Indicated by the "C." with a line through it; or 2/2. As a result, the music sounds twice as fast; and may be counted like the examples below.

$\text{♩} = 100$

Chord diagrams: C, F, Am, G, G⁷, C, F, Am, G, G⁷

Now lets look at the same melody written in common or 4/4 time. It sounds the same but some may find it easier to read this in cut time or 2/2.

$\text{♩} = 75$

Exercise 2

Chord diagrams: Dm, Am, Em, Am

Normal time

$\text{♩} = 150$

Chord diagrams: Dm, Am, Em, Am, D

Cut Time: The 8th notes will sound like 16th notes and the quarters will sound like 8th notes. Remember to keep the tempo the same.

Classical Guitar Articulations:

Definitions & Explanations

Articulation	Definition	Notation	Execution / Notes
Legato	Smooth, connected notes with no separation.	Slur (curved line)	Achieved with slurs (hammer-ons, pull-offs) or seamless right-hand transitions.
Staccato	Short, detached notes.	Dot (•) above/below notehead	Quick damping with right or left hand; creates crisp, dry sound.
Accent	Emphasized note played with extra force.	" > " above/below note	Stronger right-hand attack; adds rhythmic/melodic emphasis.
Tenuto	Note held for full value, slightly emphasized.	Horizontal line (—) above/below note	Sustain tone evenly with steady pressure.
Portamento (Slide)	Smooth glide from one note to another.	Diagonal/slanted line between notes	Maintain finger pressure while sliding for expressive effect.
Slurs (Hammer-ons / Pull-offs)	Connecting notes with one right-hand stroke.	Slur line (curved)	Hammer-on: tap finger. Pull-off: release with a light pluck motion.
Tremolo	Rapid repetition of a single note to simulate sustain.	Triplets/quadruplets (e.g., p-a-m-i)	Thumb plays bass; a-m-i alternate rapidly on melody note.
Rasgueado	Strummed flamenco technique using outward finger flicks.	Slashes or specified strokes	Sequential finger flicks (e-a-m-i); creates rhythmic flair.
Rest Stroke (Apoyando)	Finger plucks and comes to rest on adjacent string.	—	Produces strong, focused tone. Used for melody or accents.
Free Stroke (Tirando)	Finger plucks and moves freely away from strings.	—	Lighter tone. Common for arpeggios or polyphonic textures.
Ponticello / Tasto	Ponticello: near bridge (bright). Tasto: over fingerboard (warm).	"sul pont." / "sul tasto"	Adjust hand placement to modify tone color.
Palm Muting	Damped, percussive	"P.M." text or	Lightly rest palm

	sound using side of right hand.	abbreviation	near bridge while plucking strings.
Vibrato	Slight pitch variation for warmth and expressiveness.	Wavy line (or implied)	Oscillate left-hand finger in place while sustaining note.
Fermata	Note or rest is held longer than written value.	⌒ (arc + dot)	Sustain as directed by context or conductor; adds drama.
Chord Roll	Rapidly plucked chord, lowest to highest note.	Vertical wavy line	Sweep across strings with a controlled, fluid motion.

Jazz Articulation for Classical Guitar:

Definitions, Explanations, and Notation

1. Swing Feel

Definition: Rhythmic feel where pairs of eighth notes are played long-short.

Notation: Two eighths written normally with 'Swing' indicated above. Feels like triplet quarter–eighth.

Counting: Say 'trip-let' but hold the first syllable longer.

2. Accent (>)

Definition: Play the note stronger or with more emphasis.

Notation: Greater-than sign above or below the note head.

Technique: Use a firmer pluck or rest stroke to emphasize.

3. Ghost Notes / Muted Notes (x)

Definition: Lightly played or percussive notes with little to no pitch.

Notation: X note head or note in parentheses.

Technique: Lightly touch the string and pluck for a percussive sound.

4. Staccato (.)

Definition: Short and detached note.

Notation: Dot above or below the note.

Technique: Pluck then quickly release left-hand pressure to stop the sound.

5. Slide / Glissando (/ or \)

Definition: Smooth glide between two pitches.

Notation: Slanted line connecting two note heads.

Technique: Pluck the first note, then slide to the second without lifting.

6. Slur / Legato (curved line)

Definition: Notes played smoothly and connected.

Notation: Curved line over two or more notes.

Technique: Use hammer-ons, pull-offs, or slides to connect notes without re-plucking.

7. Scoops, Dips & Bends (advanced)

Definition: Slight expressive pitch changes.

Notation: Small arrows, curves, or written text (e.g., 'scoop').

Technique: Mimic bend or slide gently on nylon strings.

Summary Table

Articulation	Symbol	Meaning	Guitar Technique
Swing Feel	'Swing'	Long-short eighths	Change rhythm feel
Accent	>	Emphasize note	Firmer pluck or rest stroke
Ghost Note	x	Muted percussive sound	LH mute + RH pluck
Staccato	.	Short and detached	Quick LH release
Slide	/ or \	Glide between notes	Finger slide
Slur / Legato	slur line	Smoothly connect	Hammer-ons, pull-offs, slides
Scoop/Bend	arrow/curve	Pitch scoop or dip	Gentle push or mimic bend

Articulation Study: Staccato & Tenuto

Staccato: Play the note short and detached. **Tenuto:** Play the note for its full written duration.

Jarod Sanchez

E String 1st
1st string/Open

1/1 1/3 1/5

5

B String 2nd
2nd string/Open

2/1 2/3 2/5

13

G String 3rd
3rd string/Open

3/2 3/4

21

2

D String 4th

4th string/Open

4/2

4/3

4/5



29

**A string 5th**

5th string/Open

5/2

5/3

5/5



37

**Low E string 6th**

6th string/Open

6/1

6/3

6/5



45



Articulation Study: Legato, Slurs, Hammer-on & Pull-offs

Legato: Play the notes smoothly and connected, with no separation between them. **Slurs**
(Hammer-ons / Pull-offs) **Hammer-on:** Tap left-hand finger onto string. **Pull-off:** Release with a
light pluck motion.

Jarod Sanchez

E String 1st	A String 1st	D String 1st	G String 1st	B String 1st	E String 2nd	A String 2nd	D String 2nd	G String 2nd	B String 2nd	E String 3rd	A String 3rd	D String 3rd	G String 3rd	B String 3rd	E String 4th	A String 4th	D String 4th	G String 4th	B String 4th	E String 5th	A String 5th	D String 5th	G String 5th	B String 5th
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

B String 2nd

13

8

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

G String 3rd

3/03/2 3/4 3/4 3/5

8

0 1 1 3 4 3 3 4

21

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

The first system of musical notation for 'The Little Boat' consists of two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains four measures of music. Above the first measure is the tempo marking '3/03/2'. Above the second measure is '3/4', above the third is '3/4', and above the fourth is '3/5'. A finger number '8' is written below the first measure. Below the fourth measure is a sequence of fingerings: '0 1 1 3 4 3 3 4'. The bottom staff begins with a treble clef and a key signature of one flat. It contains four measures of music. Below the first measure is a sequence of fingerings: '4 3 3 1 3 1 1 0'. Below the second measure is a sequence of fingerings: '4 0 3 0 1 0 3 0'. The system ends with a double bar line.

Articulation Study: Accents

Accent: Play the note louder than the surrounding notes.

Jarod Sanchez

E String 1st

1st string/Open



B String 2nd

2nd string/Open



G String 3rd

3rd string/Open



2

D String 4th

4th string/Open

4/2

4/3

4/5



29

**A string 5th**

5th string/Open

5/2

5/3

5/5



37

**Low E string 6th**

6th string/Open

6/1

6/3

6/5



45



Articulation Study: Portamento

Portamento: Smooth glide from one note to another. Maintain pressure while sliding finger to new pitch; creates expressive effect.

Jarod Sanchez

$\text{♩} = 80$

E String 1st



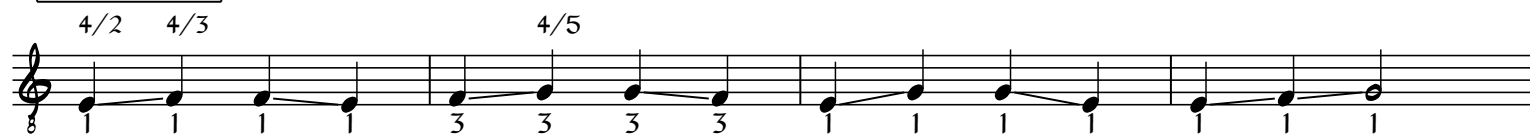
B String 2nd



G String 3rd



2

D String 4th

29

**A string 5th**

37

**Low E string 6th**

45



Articulation Study: Ponticello

Ponticello / "Sul Ponticello": Play near the bridge of the guitar to create a bright, metallic, and nasal tone. Marked with "ord." (short for *ordinario*) to return to normal plucking position over the sound hole.

Jarod Sanchez

$\text{♩} = 80$

E String 1st

Ponticello, or "Sul Pont." Ord. or "Normal" Ponticello, or "Sul Pont." Ord. or "Normal"

5 Pont. Ord. Pont. Ord. Pont. Pont.

B String 2nd

Ponticello, or "Sul Pont." Ord. or "Normal" Ponticello, or "Sul Pont." Ord. or "Normal"

13 Pont. Ord. Pont. Ord. Pont. Pont.

G String 3rd

Ponticello, or "Sul Pont." Ord. or "Normal" Ponticello, or "Sul Pont." Ord. or "Normal"

21 Pont. Ord. Pont. Ord. Pont. Pont.

D String 4th

Ponticello, or "Sul Pont." Ord. or "Normal" Ponticello, or "Sul Pont." Ord. or "Normal"

8 4/0 4/2 4/3 4/5
i i m i

29

Pont. Ord. Pont. Ord. Pont. Pont.

8 i m i m i m i m i m i

A string 5th

Ponticello, or "Sul Pont." Ord. or "Normal" Ponticello, or "Sul Pont." Ord. or "Normal"

8 5/0 5/2 5/3 5/5
p i m i

37

Pont. Ord. Pont. Ord. Pont. Pont.

8 p i m i p i m i p i m i p i m i

Low E string 6th

Ponticello, or "Sul Pont." Ord. or "Normal" Ponticello, or "Sul Pont." Ord. or "Normal"

8 6/0 6/1 6/3 6/5
p i m i

45

Pont. Ord. Pont. Ord. Pont. Pont.

8 p i m i p i m i p i m i p i m i

Articulation Study: Grace Notes

A grace note is a small ornamental note written just before a main note. It is played quickly and lightly, “borrowing” time from the note that follows it. The purpose of a grace note is not to change the rhythm of the measure, but to add expression, color, and stylistic nuance.

Think of it as a quick embellishment that leads into the main pitch.

Jarod Sanchez

E String 1st

8 1/5 1/1 1/3 1/5

5

B String 2nd

8 2/0 2/1 2/3 2/5

13

G String 3rd

8 3/0 3/2 3/4 2/1

21

D String 4th

8 4/0 4/2 4/3 4/5

29

A string 5th

8 5/0 5/2 5/3 5/5

37

Low E string 6th

8 6/0 6/1 6/3 6/5

45

Articulation Study: Trills

A trill is a rapid alternation between a written note and the note directly above it in the scale (usually a half step(1 fret) or whole step(2 frets) higher). It creates a shimmering, vibrating effect that adds intensity and expressive energy to a musical phrase.

In notation, a trill is typically marked with “tr” above the note or a wavy line extending over the duration of the trill.

Jarod Sanchez

E String 1st 1 whole step above "A" 1/5; is "B" on 1/7

5

B String 2nd

13

G String 3rd

21

D String 4th

29

A string 5th

37

Low E string 6th

45

1st Position Study: Dead Notes (8ths and Quarters)

Ascending and descending quarter and 8th Notes

Jarod Sanchez

E String 1st

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

5 6 7 8

B String 2nd

2/0 2/1 2/3 2/5 10 11 12

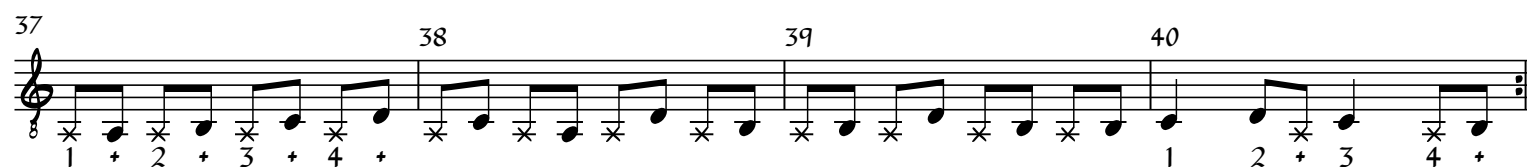
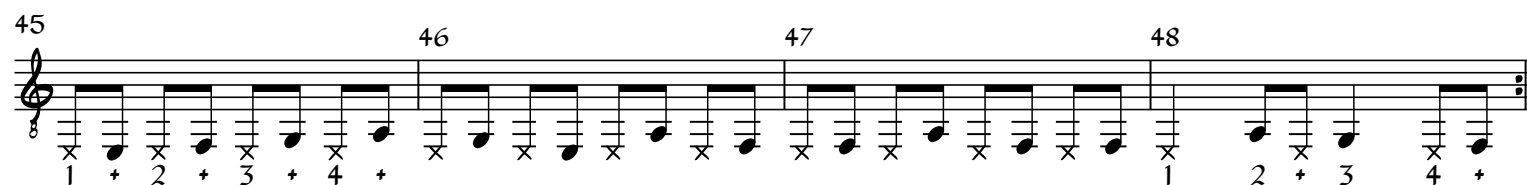
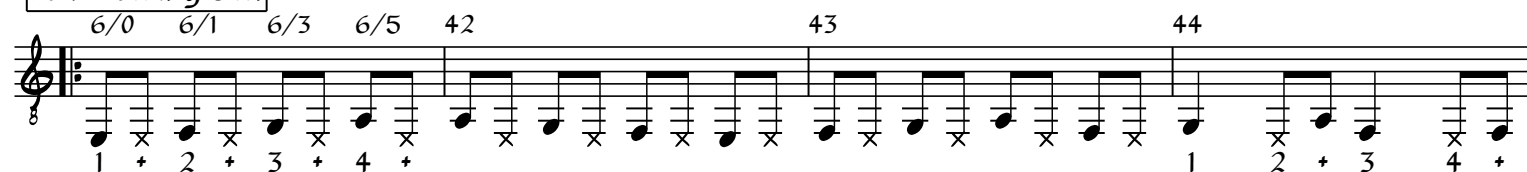
13 14 15 16

G String 3rd

3/0 3/2 3/4 3/5 18 19 20

21 22 23 24

2

D String 4th**A string 5th****Low E string 6th**

Chord Study: Dead Notes - 16ths & 8ths

Dead notes (also called muted or ghost notes) are percussive strums where the fretting hand lightly releases pressure on the strings so no clear pitch sounds. Instead of a chord tone, you hear a rhythmic “click” or muted attack.

Jarod Sanchez

$\text{♩} = 60$

ii-V-I

D⁻⁷

G⁷

First, learn and count the initial 8-bar pattern. Then repeat it with the second 8 bars, adding the dead notes to the same progression.

8

1 e + u 2 3 e + u 4 | 1 2 e + u 3 4 e + u | 1 2 + u 3 4 + u | 1 + u 2 3 + u 4

C^{Δ7}

5

1 e + 2 e + 3 e + 4 e + | 1 e + 2 + u 3 e + 4 + u | 1 e + 2 e + 3 e + 4 e + | 1 e + 2 + u 3 e + 4 + u

D⁻⁷

G⁷

9

For dead notes, relax the fretting hand pressure without lifting off the strings. Lightly hold strings but do not fret the notes.

8

1 e + u 2 3 e + u 4 | 1 2 e + u 3 4 e + u | 1 2 + u 3 4 + u | 1 + u 2 3 + u 4

C^{Δ7}

13

1 e + 2 e + 3 e + 4 e + | 1 e + 2 + u 3 e + 4 + u | 1 e + 2 e + 3 e + 4 e + | 1 e + 2 + u 3 e + 4 + u

vi-ii-V-I

A⁻⁷

D⁻⁷

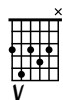
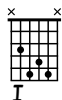
vi

ii

8

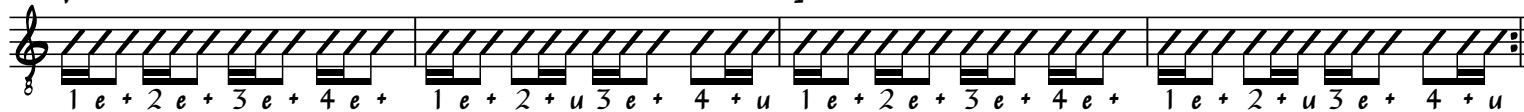
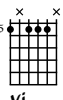
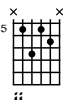
1 e + u 2 3 e + u 4 | 1 2 e + u 3 4 e + u | 1 2 + u 3 4 + u | 1 + u 2 3 + u 4

2

G⁷C^{Δ7}

21

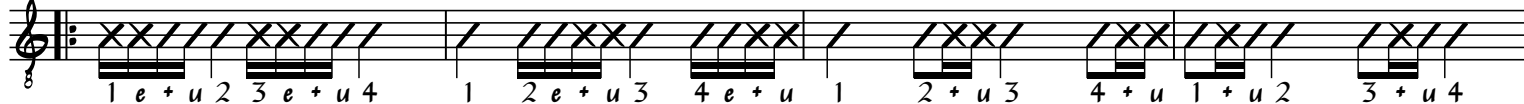
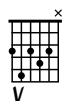
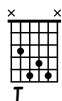
V

A⁻⁷D⁻⁷

25

vi

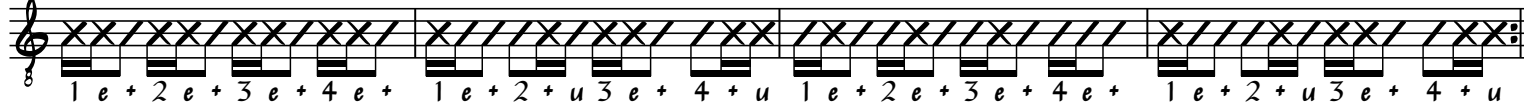
ii

G⁷C^{Δ7}

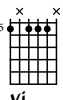
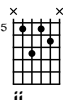
29

V

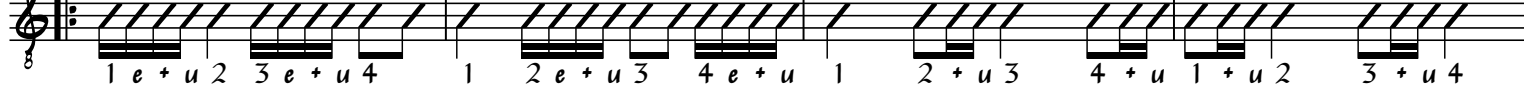
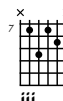
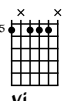
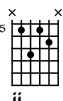
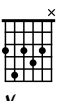
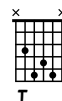
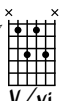
I



vi-ii-V-I: Added turnaround and V/vi

A⁻⁷D⁻⁷

31

E⁻⁷A⁻⁷D⁻⁷G⁷C^{Δ7}E⁷

37

iii

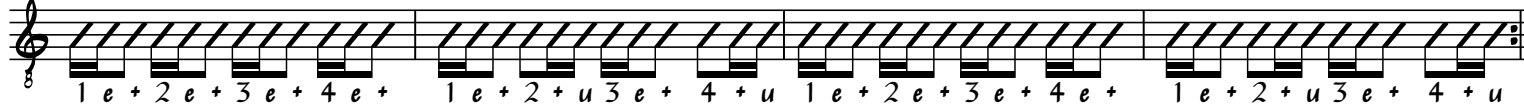
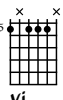
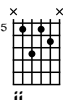
vi

ii

V

I

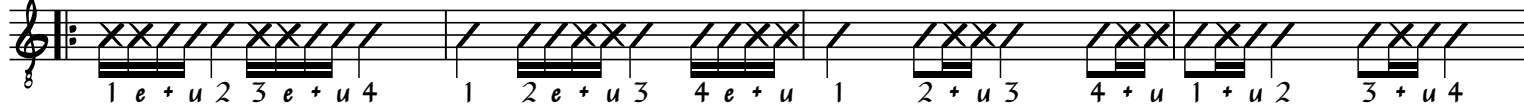
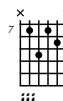
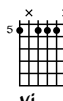
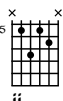
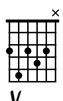
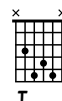
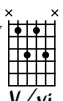
V/vi

A⁻⁷D⁻⁷

41

vi

ii

E⁻⁷A⁻⁷D⁻⁷G⁷C^{Δ7}E⁷

45

iii

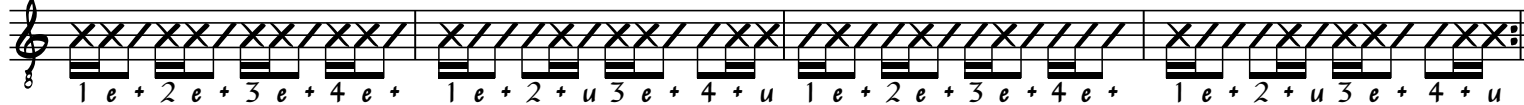
vi

ii

V

I

V/vi

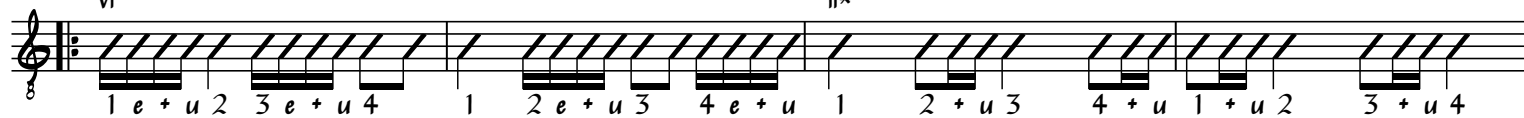


Minor: vi-ii-V-i
F Δ^7


vi

B-7(b5)

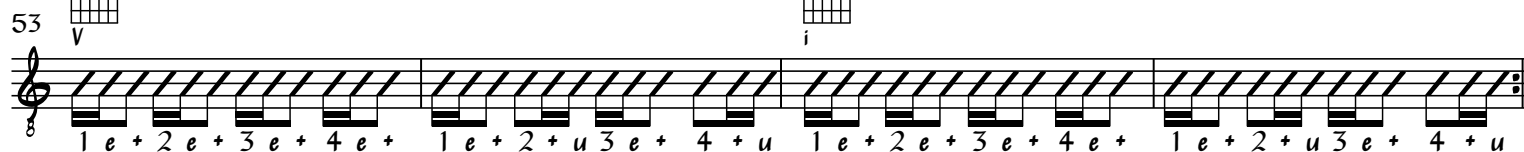

ii*


E 7


V

A- 7

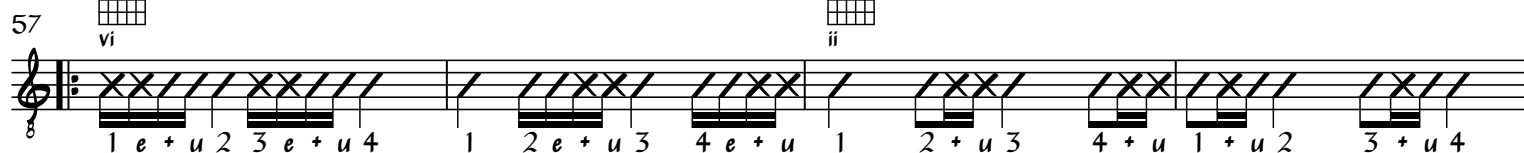

i


F Δ^7


vi

B-7(b5)

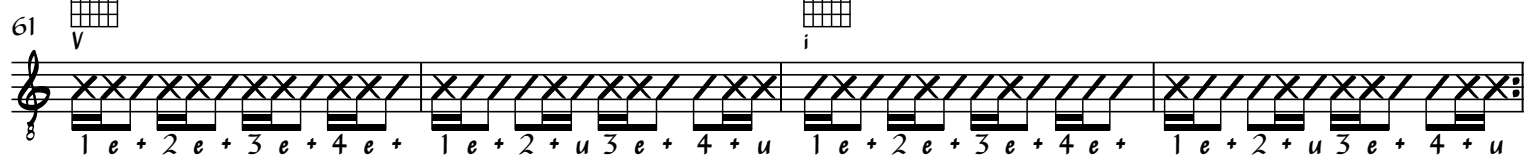

ii


E 7


V

A- 7


i



Articulation Study: Vibrato

Vibrato is an expressive technique in which the left hand gently rocks the fretting finger back and forth along the string (parallel to the fret), creating a subtle fluctuation in pitch. On classical guitar, this motion slightly sharpens and relaxes the pitch in a controlled, even pulse, adding warmth, sustain, and vocal-like expressiveness to a note.

Vibrato is notated with a wavy line (~) placed above note or passage. "vib." is written above the staff to signal its use. Jarod Sanchez

Vibrato Etude No. 1: Ascending scale patterns on each string.

$\text{♩} = 70$

Vibrato is more noticeable on upper strings and in higher positions because thinner strings and closer fret spacing.

The score consists of six staves, each representing a string. The first five staves (1-5) show ascending scale patterns on strings 1-5, and the sixth staff (6) shows ascending scale patterns on string 6. Each note is marked with a wavy line (~) above it, indicating vibrato. The fret numbers for each note are written below the staff. The patterns are as follows:

- Staff 1 (String 1): 2/5, 1/1, 1/3, 1/5, 1/7, 1/8, 1/10, 1/12, 1/13, 1/15
- Staff 2 (String 2): 3/4, 2/1, 2/3, 2/5, 2/7, 2/8, 2/10, 2/12, 2/13, 2/15
- Staff 3 (String 3): 4/5, 3/2, 3/4, 3/5, 3/7, 3/8, 3/10, 3/12, 3/14
- Staff 4 (String 4): 5/5, 4/2, 4/3, 4/5, 4/7, 4/9, 4/10, 4/12, 4/13, 4/15
- Staff 5 (String 5): 6/5, 5/2, 5/3, 5/5, 5/7, 5/8, 5/10, 5/12, 5/13, 5/15
- Staff 6 (String 6): 6/1, 6/3, 6/5, 6/7, 6/8, 6/10, 6/12, 6/13, 6/15

Vibrato Etude No. 2

The score consists of three staves, each representing a string. The first staff (1) shows ascending scale patterns on strings 1-4, and the second and third staves (2-3) show ascending scale patterns on strings 5-6. Each note is marked with a wavy line (~) above it, indicating vibrato. The fret numbers for each note are written below the staff. The patterns are as follows:

- Staff 1 (Strings 1-4): E, F, G, A
- Staff 2 (Strings 5-6): 3 + 4 +, 1 + 2 +, 3 + 4 +
- Staff 3 (Strings 5-6): 42, 43 ima, p

1st Position Study: 32nd Note Trills

Start at a slow tempo and gradually increase speed. Focus on accuracy, evenness, and relaxed control in the trills. Technique Note: Use controlled hammer-ons and pull-offs while keeping the fingers close to the fretboard and the rhythm steady.

This study is derived from a rhythmic motif inspired by Mozart's *Eine kleine Nachtmusik*.

Jarod Sanchez

E String 1st

1/0 1/1

1/3 1/5

1/3 1/5

1/3 1/7

1/3 1/5

1/3 1/7

1/3 1/5

1/3 1/7

1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 +

B String 2nd

2/0 2/1

2/3 2/5

2/3 2/5

2/3 2/6

2/3 2/5

2/3 2/6

2/3 2/5

2/3 2/6

1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 +

G String 3rd

3/0 3/2

3/4 3/5

3/4 3/5

3/4 3/7

3/4 3/5

3/4 3/7

3/4 3/5

3/4 3/7

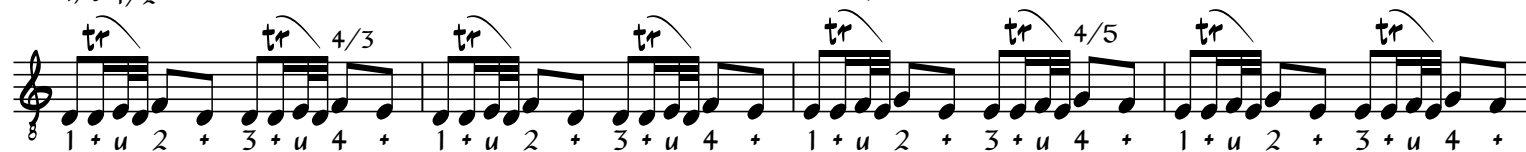
1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 + 1 + u 2 + 3 + u 4 +

2

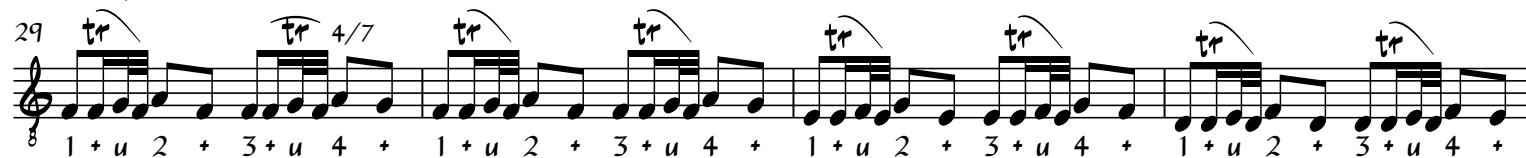
D String 4th

4/0 4/2

4/2 4/3



4/3 4/5

**A string 5th**

5/0 5/2

5/2 5/3



5/3 5/5

**Low E string 6th**

6/0 6/1

6/1 6/3



6/3 6/5



Dynamic Symbols

Help bring the music to life. These are symbols used to indicate how loud or soft to play the music. They are not the same as tempo symbols.

Symbol	Term	Definition
<i>ff</i>	fortissimo	very loud
<i>f</i>	forte	loud
<i>mf</i>	mezzo-forte	medium loud
<i>mp</i>	mezzo-piano	medium soft
<i>p</i>	piano	soft
<i>pp</i>	pianissimo	very soft
	decrescendo	gradually softer
<i>dim.</i>	diminuendo	gradually softer
	crescendo	gradually louder
<i>cresc.</i>	crescendo	gradually louder
<i>sfz</i>	sforzando	suddenly loud on a specific note
<i>fp</i>	forte-piano	to get from loud to soft suddenly

Dynamics Open String Study I

Crescendo from Pianissimo-Fortissimo

Jarod Sanchez

E String 1st

4/4

pp p mp mf f ff

7

B String 2nd

pp p mp mf f ff

19

G String 3rd

pp p mp mf f ff

31

D String 4th

pp p mp mf f ff

43

A string 5th

pp p mp mf f ff

55

Low E string 6th

pp p mp mf f ff

67

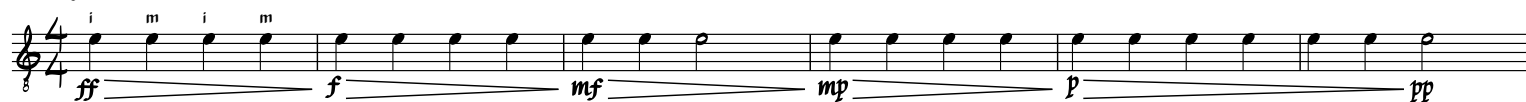
Dynamics Open String Study II

Decrescendo from Fortissimo-Pianissimo

Jarod Sanchez

E String 1st

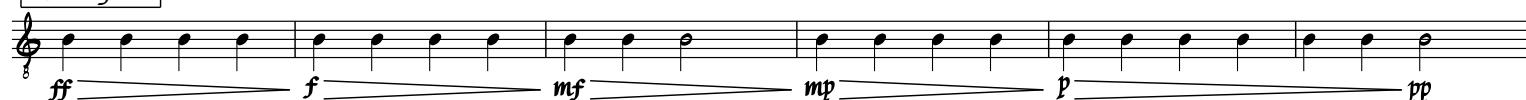
$\text{♩} = 80$



7



B String 2nd



19



G String 3rd



31



D String 4th



43



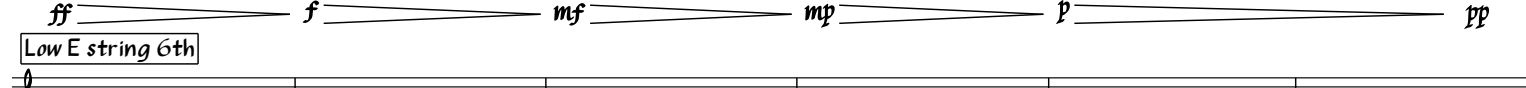
A string 5th



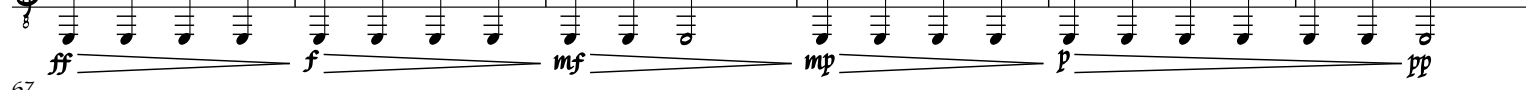
55



Low E string 6th



67



Dynamics Open String Study III

Crescendo-Decrescendo

Jarod Sanchez

E String 1st

8 4/4 *pp* *ff* *pp* *f* >

7

B String 2nd

8 *p* *mf* *p* *mp* *p* *ff*

19

G String 3rd

8 *pp* *ff* *pp* *f* >

31

D String 4th

8 *pp* *ff* *pp* *f* >

43

A string 5th

8 *pp* *ff* *pp* *f* >

55 *T i*

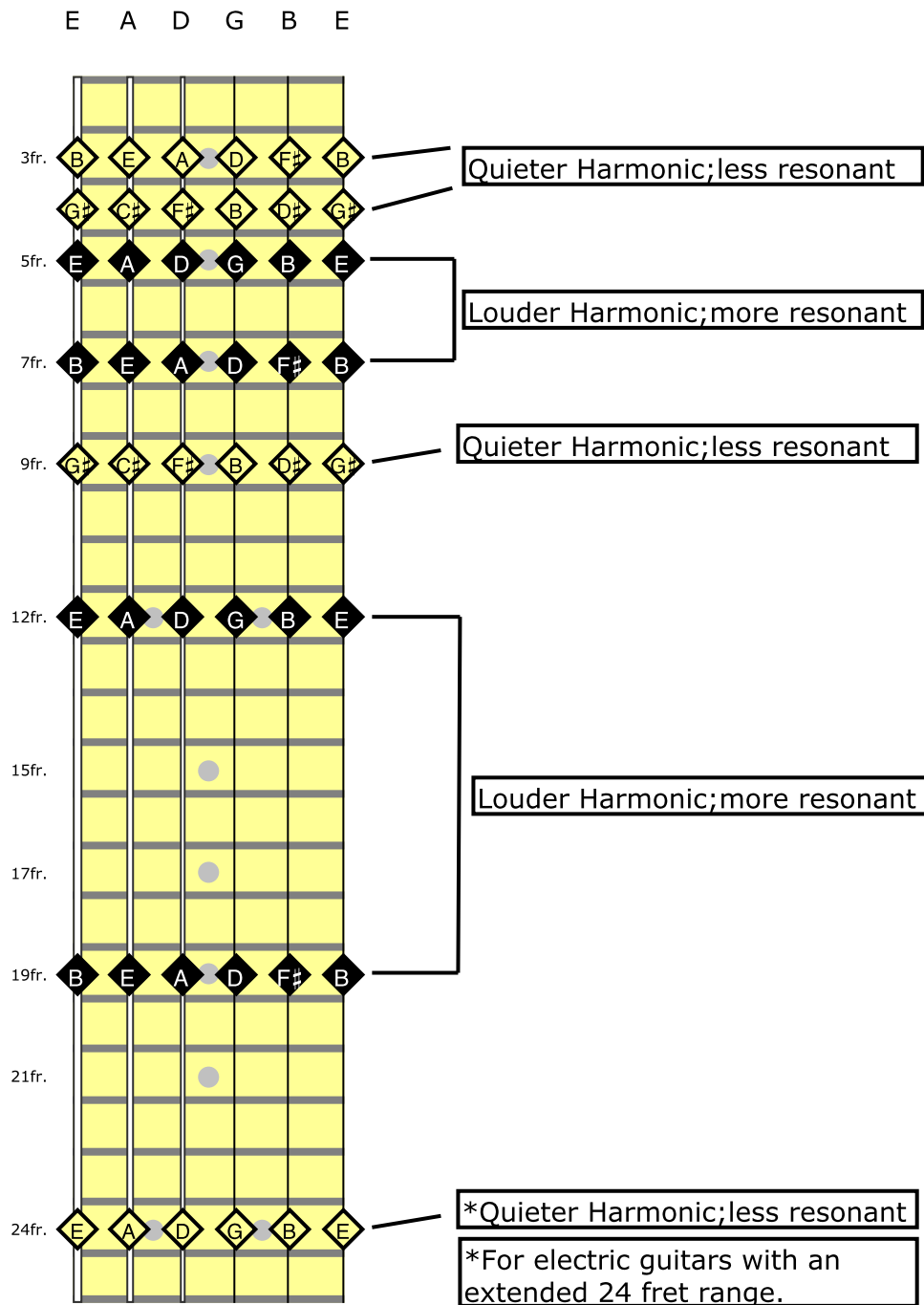
Low E string 6th

8 *pp* *ff* *pp* *f* >

67

The musical score is written for guitar, featuring six string parts. Each part consists of two staves of music. The first staff of each pair contains a melody with dynamic markings (*pp*, *ff*, *pp*, *f*) and a crescendo/decrescendo hairpin. The second staff contains a rhythmic accompaniment with dynamic markings (*p*, *mf*, *p*, *mp*, *p*, *ff*). The score is divided into sections by measure numbers: 7, 19, 31, 43, 55, and 67. The key signature is one sharp (F#) and the time signature is 4/4. The piece is titled 'Dynamics Open String Study III' and is by Jarod Sanchez. The tempo/mood is 'Crescendo-Decrescendo'.

Natural Harmonics: Common Fretboard Positions



Natural Harmonic:

A natural harmonic is a bell-like tone produced by lightly touching a string directly above a fret (usually the 5th, 7th, or 12th) and plucking it, without pressing the string down.

How They're Used:

Natural harmonics add color and texture to music. They're used for special sound effects, creating chime-like melodies, and in advanced techniques like artificial harmonics or tapped harmonics.

Plucking closer to the bridge (**ponticello technique**) helps bring out the quieter, less resonant harmonics.

Natural Harmonics: 5th Fret

Jarod Sanchez

6th, 5th & 4th Strings

6/5 5/5 4/5

8va

2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

3rd, 2nd & 1st Strings

3/5 2/5 1/5

8va

22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

Natural Harmonics: 7/19th Fret

Jarod Sanchez

6th, 5th & 4th Strings

6/7 or 19 5/7 or 19 4/7 or 19

2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

3rd, 2nd & 1st Strings

3/7 or 19 2/7 or 19 1/7 or 19

gva-----

22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

Natural Harmonics: 9th Fret

Jarod Sanchez

6th, 5th & 4th Strings

6/9 5/9 4/9

8va-----

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

3rd, 2nd & 1st Strings

3/9 2/9 1/9

8va-----

22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

Natural Harmonics: 12th Fret

Jarod Sanchez

6th, 5th & 4th Strings

6/12 5/12 4/12

2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

3rd, 2nd & 1st Strings

3/12 2/12 1/12

22 23 24

25 26 27 28

29 30 31 32

6/5 5/5 4/5

33 34 35 36

37 38 39 40

1st Position Study: Playing Two Parts at the Same Time

Whole Notes, Half Note, Quarter & 8th Notes

Jarod Sanchez

$\text{♩} = 90$

Ex. 1: Descending Melody: Stepwise Motion

Ex. 2: Ascending Bass: Stepwise Motion

Ex. 3: Combined Descending Stepwise/Ascending Bass Stepwise Motion

[illegible]

Ex. 4: Ascending Bass: 3rds

Ex. 5: Combined Descending Stepwise/Ascending 3rds Motion

[illegible]

Ex. 6: Ascending Bass: 5ths

Ex. 7: Combined Descending Stepwise/Ascending 5ths Motion

[illegible]

Ex. 8: Ascending Bass: Stepwise Motion

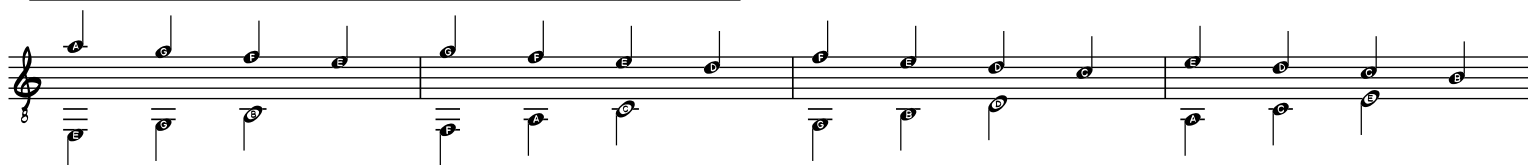
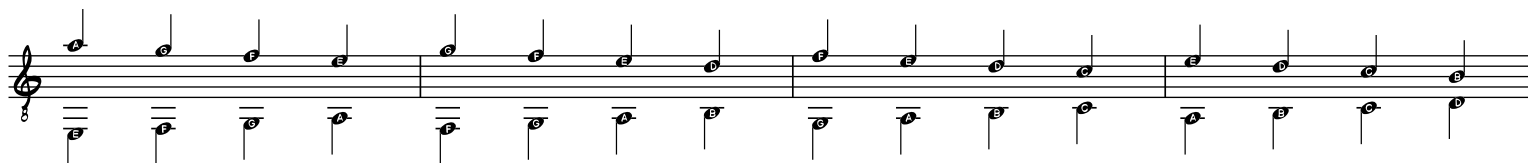
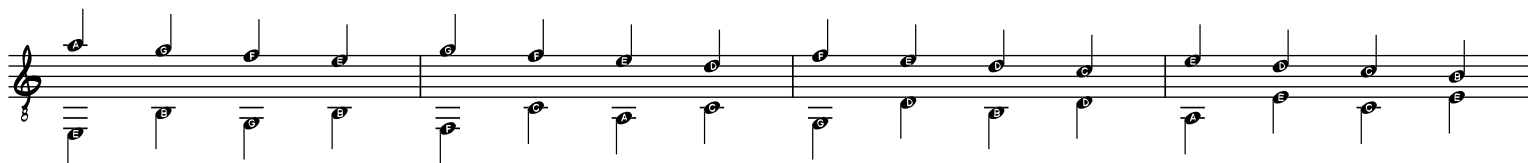
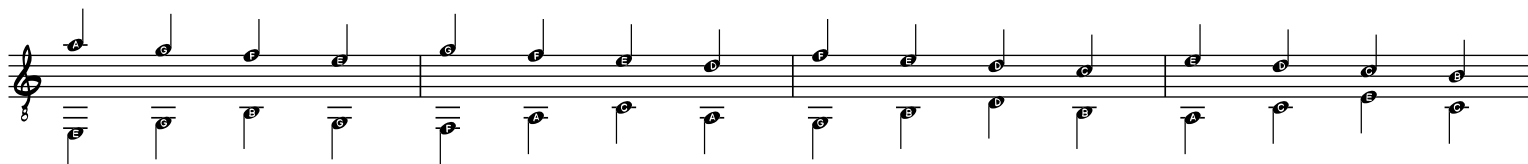
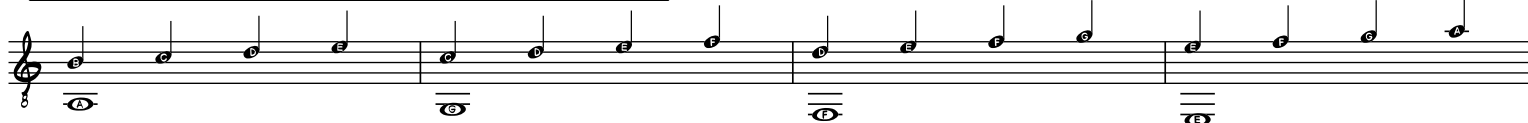
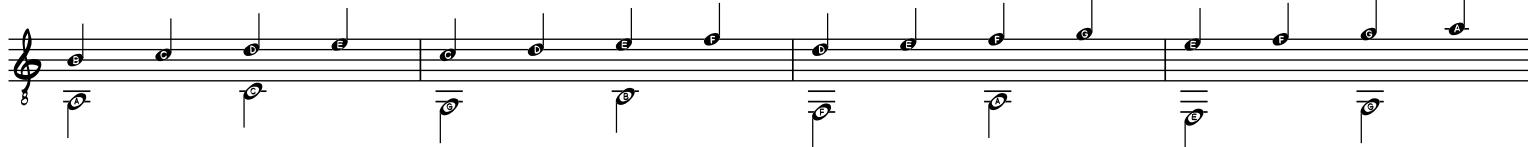
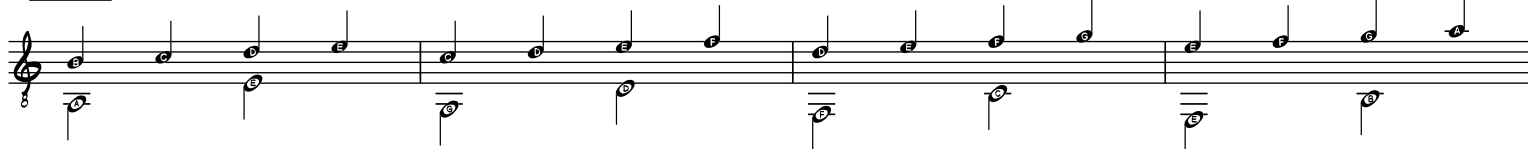
The first staff of music is written on a five-line treble clef. It begins with a whole rest on the first line (F4). This is followed by a half note on the second line (G4), a quarter note on the second space (A4), and a quarter note on the second line (G4). After a bar line, there is a half note on the second space (A4), a quarter note on the second line (G4), and a quarter note on the second space (A4). Another bar line follows, leading to a half note on the second space (A4), a quarter note on the second line (G4), and a quarter note on the second space (A4). A final bar line leads to a half note on the second space (A4), a quarter note on the second line (G4), and a quarter note on the second space (A4).

Ex. 9: Combined Descending Stepwise/Ascending Stepwise Motion

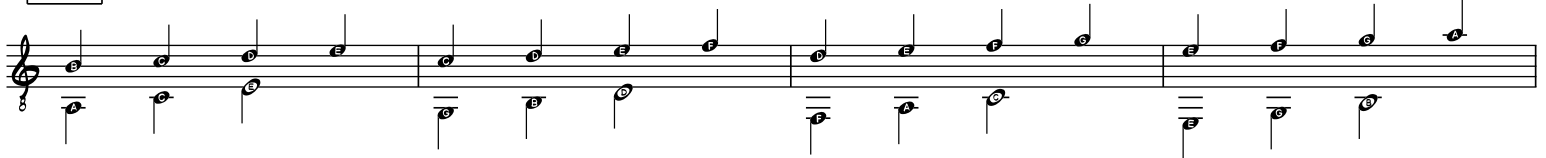
[illegible]

Ex. 10: Ascending Bass: 3rds Motion

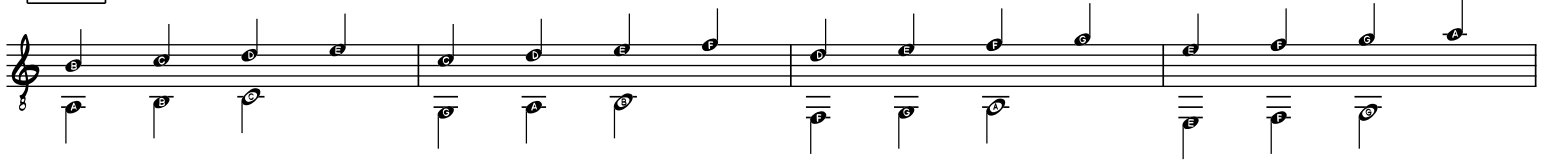
The first staff of music is written on a five-line treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D13

Ex. 11: Combined Descending Stepwise/Ascending 3rds Motion**Ex. 12****Ex. 13****Ex. 14****Ex. 15****Ex. 16****Ex. 17****Ex. 18: Ascending Melody / Descending Stepwise Motion****Ex. 19****Ex. 20**

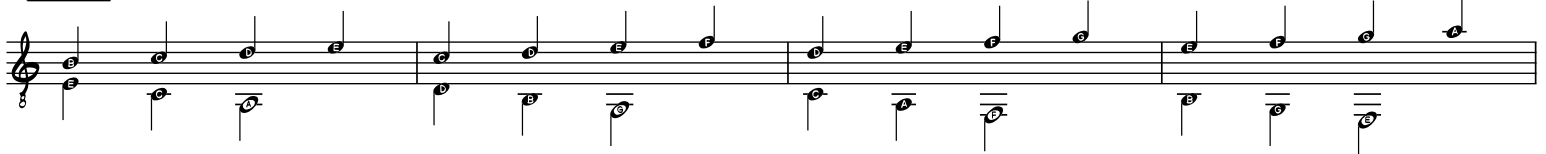
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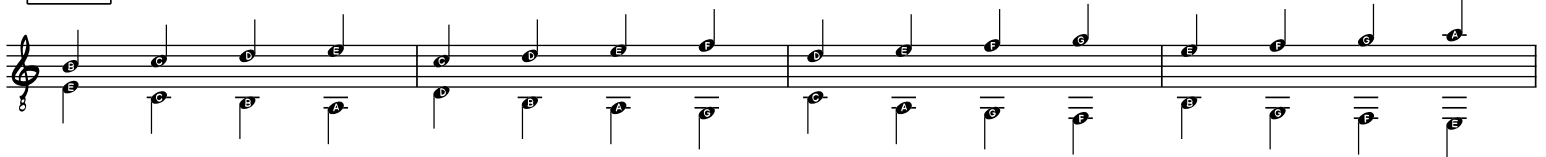
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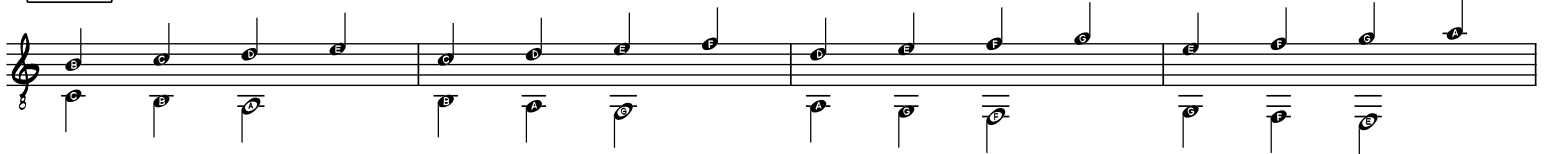
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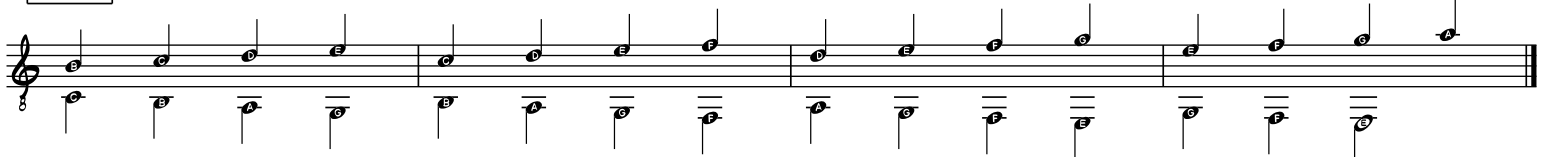
Ex. 24



Ex. 25



Ex. 26



1st Position Etude Collection

Playing 2 parts simultaneously using melodic variations of "1st Position Study"

Jarod Sanchez

$\text{♩} = 90$

Etude: 1

8

a m a m a m a m

1 2 3 4 1 2 3 4

p p p p

5

1 2 3 4 1 2 3 4

p p p p

Etude: 2

8

m i m i m i m i

1 2 3 4 1 2 3 4

p p p p

13

1 2 3 4 1 2 3 4

p p p p

Etude: 3

8

m i m i m i m i

1 2 3 4 1 2 3 4

p p p p

21

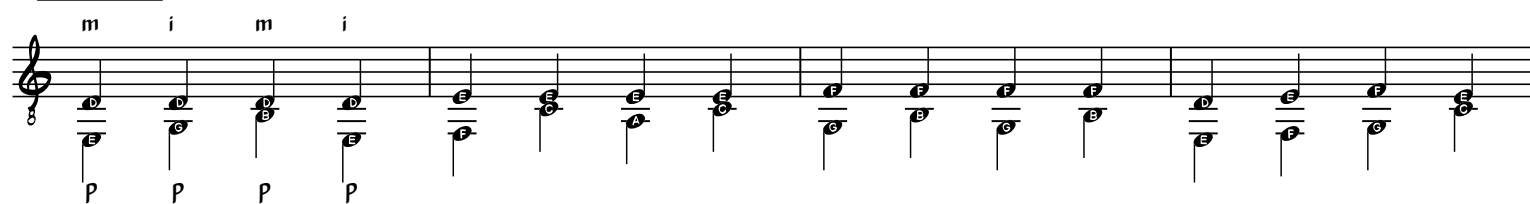
1 2 3 4 1 2 3 4

p p p p

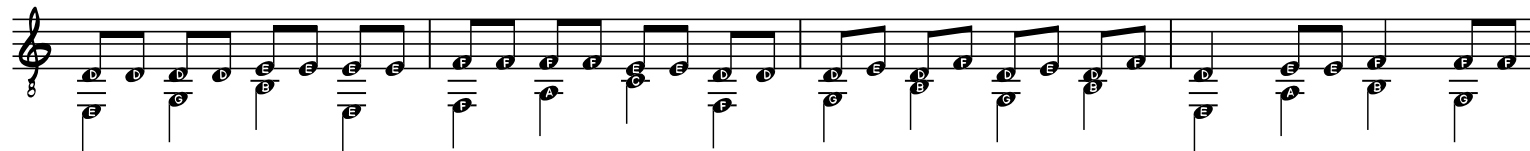
2

Etude: 4

m i m i

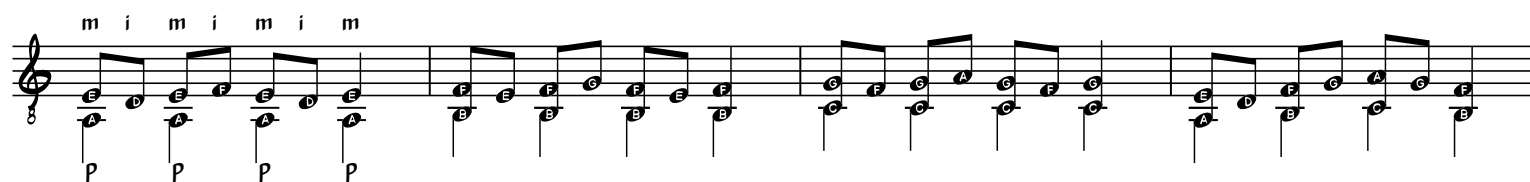


29



Etude: 5

m i m i m i m

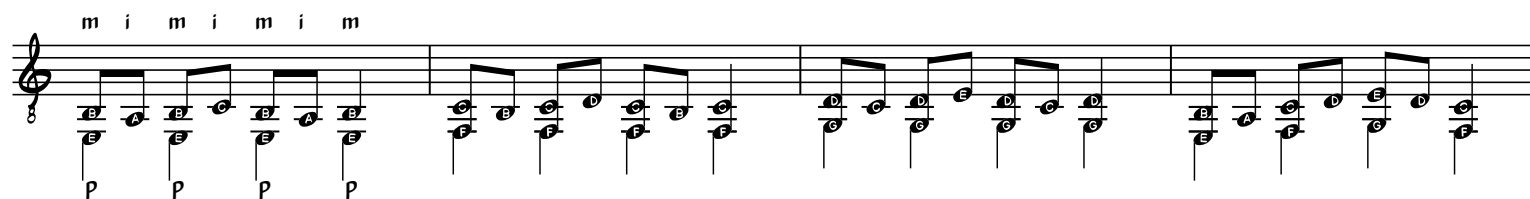


37

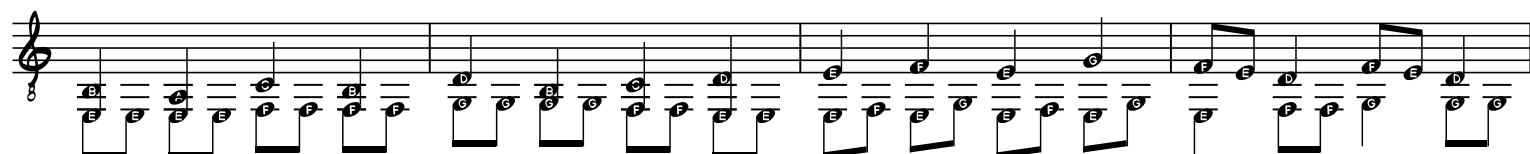


Etude: 6

m i m i m i m



45



Position Etude - 2 Notes 1st-7th Position

Jarod Sanchez

$\text{♩} = 100$

Ex. 1 - Whole & Half Notes

Ex. 1 - Whole & Half Notes

Staff 1: E⁻ I, II, A⁻ I, V

Staff 2: D⁻ I, V, G⁷ I, C II

Staff 3: 5

Ex. 2 - Quarter & Half Notes

Ex. 2 - Quarter & Half Notes

Staff 1: E⁻ I, II, V, A⁻ I, II, V

Staff 2: D⁻ I, III, V, G⁷ I, III, C II, V

Staff 3: 13

Ex. 3 - 8th & Half Notes

Ex. 3 - 8th & Half Notes

Staff 1: E⁻ I, II, V, A⁻ I, II, V

Staff 2: D⁻ I, III, V, VII, V, G⁷ I, III, C I, V

Staff 3: 21

Ex. 4 - 8th & Quarter Notes

Ex. 4 - 8th & Quarter Notes

Measures 1-4: E- (I), II, V, A- (I)

Measures 5-8: D- (I), III, V, VII, V, G7 (I), III, C (I), V

Measure numbers: 29, 30

Ex. 5 - 16th & Half Notes

Ex. 5 - 16th & Half Notes

Measures 1-4: E- (I), II, V

Measures 5-8: A- (I), V, II, V

Measures 9-12: D- (I), V, VII, V

Measures 13-16: G7 (I), III, C (I), II, V

Measure numbers: 35, 37, 39

Ex. 6 - 16th & Quarter Notes

Ex. 6 - 16th & Quarter Notes

Measures 1-4: E- (I), II, V

43 A⁻
I V II V

45 D⁻
I V VII V

47 G⁷
I III C I II V

Ex. 7 - 16th & 8th Notes

E⁻
I II V

51 A⁻
I V II V

53 D⁻
I V VII V

55 G⁷
I III C I II V

Root & 3rds Exercise

Minor chords & scales in all 12 keys

Jarod Sanchez

$\text{♩} = 80$

Root 5th Root 5th

5

9

13

17

21

Position Etude #1 Guitar

1st through 5th Position Study

Jarod Sanchez

$\text{♩} = 80$
[A] Andantino 80-100

7

15

24

let ring |

Position Etude #1 Guitar Tab

1st through 5th Position Study

Jarod Sanchez

$\text{♩} = 80$
[A] *Andantino* 80-100

Measures 1-14 of the guitar score. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff contains guitar-specific notation, including fret numbers (0-7) and string indicators (e, b, g, d, A, E). The piece is marked *Andantino* 80-100. The first system (measures 1-6) includes a first ending bracket. The second system (measures 7-10) includes a second ending bracket. The third system (measures 11-14) includes a 'let ring' instruction.

Andantino 80-100

Sheet music for guitar, measures 1-23. The tempo is marked Andantino 80-100. The key signature is one sharp (F#). The music is written for guitar, with a treble clef and a key signature of one sharp. The guitar part is written in standard notation, with a treble clef and a key signature of one sharp. The guitar part is written in standard notation, with a treble clef and a key signature of one sharp. The guitar part is written in standard notation, with a treble clef and a key signature of one sharp.

Measures 1-23 are shown. The guitar part is written in standard notation, with a treble clef and a key signature of one sharp. The guitar part is written in standard notation, with a treble clef and a key signature of one sharp. The guitar part is written in standard notation, with a treble clef and a key signature of one sharp.

Measures 24-27 are shown. The guitar part is written in standard notation, with a treble clef and a key signature of one sharp. The guitar part is written in standard notation, with a treble clef and a key signature of one sharp. The guitar part is written in standard notation, with a treble clef and a key signature of one sharp.

Happy Birthday Blues in E

Arr. Jarod Sanchez

Chord diagrams for E7 and B7 are provided above the first system of music.

Chord diagrams for E7, B7, E7, E7, E7, B7, A7, F#o7, E7, E7, and B7 are provided above the second system of music.

Chord diagrams for E7, E7, Eb7, D7, and E7 are provided above the third system of music.

The score is written for guitar in E major (three sharps: F#, C#, G#) and 3/4 time. It consists of three systems of music. The first system (measures 1-4) features a melody with triplets and a bass line with octaves and single notes. The second system (measures 5-8) continues the melody and bass line, incorporating various chords and triplets. The third system (measures 9-12) concludes the piece with a final triplet and a double bar line.

Articulation Etude #1: 1st-5th Position

Apply the following Articulations

Jarod Sanchez

$\text{♩} = 70$

Staccato

Performed with each note sharply detached or separated from the others indicated by the dot symbol; play notes short.

Measures 1-4 of the Staccato section. The notation shows eighth and quarter notes with staccato dots, indicating they should be played short and detached.

Legato: Is indicated by "slur" symbol

Played in a smooth flowing manner, without breaks between notes that are under the same slur arch.

Measures 5-12 of the Legato section. The notation shows eighth and quarter notes connected by slur arches, indicating they should be played smoothly and continuously.

Glissando

A continuous slide upward or downward between two notes that are connected by the glissando symbol. Use 1st-5th position notes to achieve the glissando articulations.

Measures 13-20 of the Glissando section. The notation shows eighth and quarter notes connected by wavy lines, indicating a continuous slide between notes.

Vibrato

Bending and releasing or pushing and pulling the fretted string in repeated pulses, tightening and slackening it. Right & left=Classical style. Up and down=Blues style.

Measures 21-28 of the Vibrato section. The notation shows eighth and quarter notes with wavy lines above them, indicating vibrato.

Combination All: With Fermatas

Fermata: A note held for an unspecified length, usually until the conductor's cue. Indicated by the symbol that looks like an eye.

Measures 29-36 of the Combination All: With Fermatas section. The notation shows eighth and quarter notes with fermatas (eye-like symbols) above them, indicating notes held for an unspecified length.

Articulation Etude #1: 1st-5th Position Tab

Apply the following Articulations

Jarod Sanchez

$\text{♩} = 70$

Staccato

Performed with each note sharply detached or separated from the others indicated by the dot symbol; play notes short.

Measures 1-4 of the Staccato section. The notation shows a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, all marked with a staccato dot. The guitar tab below the staff shows the corresponding fret numbers: 0, 3, 0, 3, 0, 1, 3, 0 for measure 1; 0, 1, 3, 0, 3, 5, 3 for measure 2; 1, 0, 3, 1, 2, 1, 5, 1 for measure 3; and 0, 2, 0, 3, 0, 3 for measure 4. A final 3 is shown at the end of the staff.

Measures 5-8 of the Staccato section. The notation continues with eighth and quarter notes, all marked with a staccato dot. The guitar tab shows fret numbers: 1, 2, 0, 2, 1, 0, 2 for measure 5; 3, 0, 2, 0, 3, 2, 0, 3 for measure 6; 0, 0, 0, 2, 0, 3, 2 for measure 7; and 3, 2, 0, 2, 3 for measure 8. A final 1 is shown at the end of the staff.

Legato: Is indicated by "slur" symbol

Played in a smooth flowing manner, without breaks between notes that are under the same slur arch.

Measures 1-4 of the Legato section. The notation shows a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, all connected by a slur arch. The guitar tab is identical to the Staccato section: 0, 3, 0, 3, 0, 1, 3, 0 for measure 1; 0, 1, 3, 0, 3, 5, 3 for measure 2; 1, 0, 3, 1, 2, 1, 5, 1 for measure 3; and 0, 2, 0, 3, 0, 3 for measure 4. A final 3 is shown at the end of the staff.

Measures 5-8 of the Legato section. The notation continues with eighth and quarter notes, all connected by a slur arch. The guitar tab is identical to the Staccato section: 1, 2, 0, 2, 1, 0, 2 for measure 5; 3, 0, 2, 0, 3, 2, 0, 3 for measure 6; 0, 0, 0, 2, 0, 3, 2 for measure 7; and 3, 2, 0, 2, 3 for measure 8. A final 1 is shown at the end of the staff.

Roll Chord

Glissando

A continuous slide upward or downward between two notes that are connected by the glissando symbol. Use 1st-5th position notes to achieve the glissando articulations.

Measures 1-4 of the Glissando section. The notation shows a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, all connected by a glissando wavy line. The guitar tab shows fret numbers: 5, 3, 5, 3, 5, 6, 3, 0 for measure 1; 0, 1, 3, 0, 3, 5, 3 for measure 2; 6, 5, 3, 1, 2, 1, 5, 1 for measure 3; and 4, 2, 5, 3, 0, 3 for measure 4. A final 3 is shown at the end of the staff.

21

Roll Chord

Vibrato

Bending and releasing or pushing and pulling the fretted string in repeated pulses, tightening and slackening it. Right & left=Classical style. Up and down=Blues style.

29

Roll Chord

Combination All: With Fermatas

Fermata: A note held for an unspecified length, usually until the conductor's cue. Indicated by the symbol that looks like an eye.

37

Roll Chord

Jazz Solo Etude

Based off "Satin Doll:" Chord Changes

Jarod Sanchez

$\text{♩} = 150, \text{♩} = \text{♩} \text{ (triple)} \text{ (triple)}$

A

D⁻⁷ G⁷ D⁻⁷ G⁷ E⁻⁷ A⁷ E⁻⁷ A⁷

A⁻⁷ D⁹ A^{b-7} D^{b9} C^{Δ7} D⁻⁷ E⁻⁷ A⁷

B

G⁻⁷ C⁹ G⁻⁷ C⁹ F^{Δ7}

A⁻⁷ D⁹ A⁻⁷ D⁹ G⁷ D⁻⁷ G⁷

A

D⁻⁷ G⁷ D⁻⁷ G⁷ E⁻⁷ A⁷ E⁻⁷ A⁷

A⁻⁷ D⁹ A^{b-7} D^{b9} C^{Δ7} D⁻⁷ E⁻⁷ A⁷

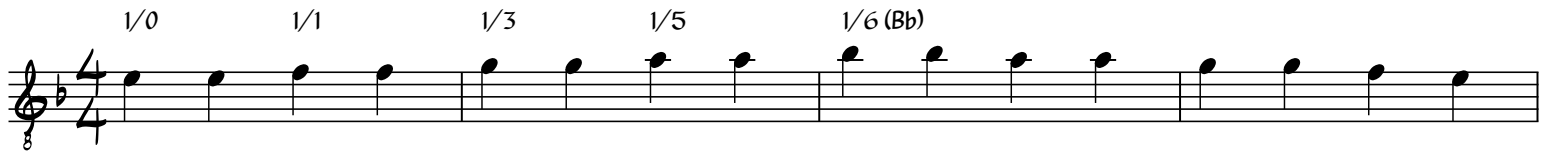
25

Music with 1 Flat: Position Study

Keys of F Major & D minor both have 1 flat(Bb) in their key signatures.

Jarod Sanchez

E String 1st



5



B String 2nd



13



G String 3rd



21



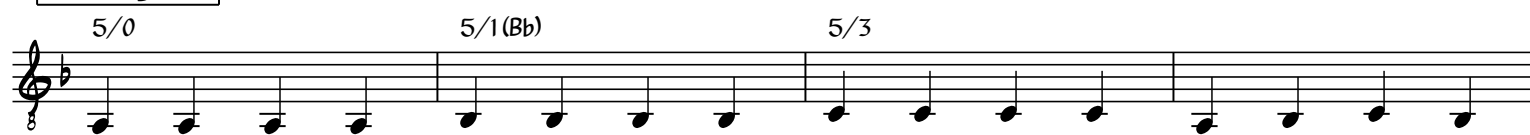
D String 4th



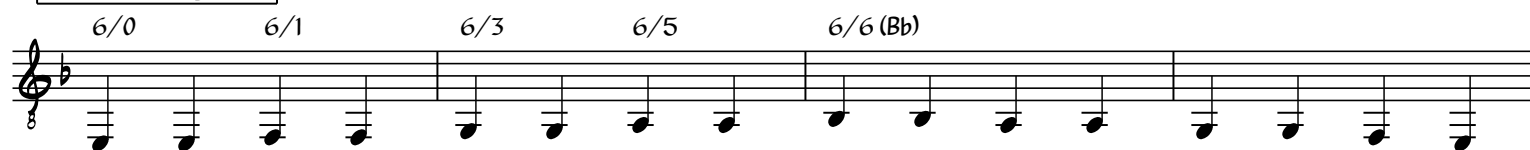
29



2

A string 5th

37

**Low E string 6th**

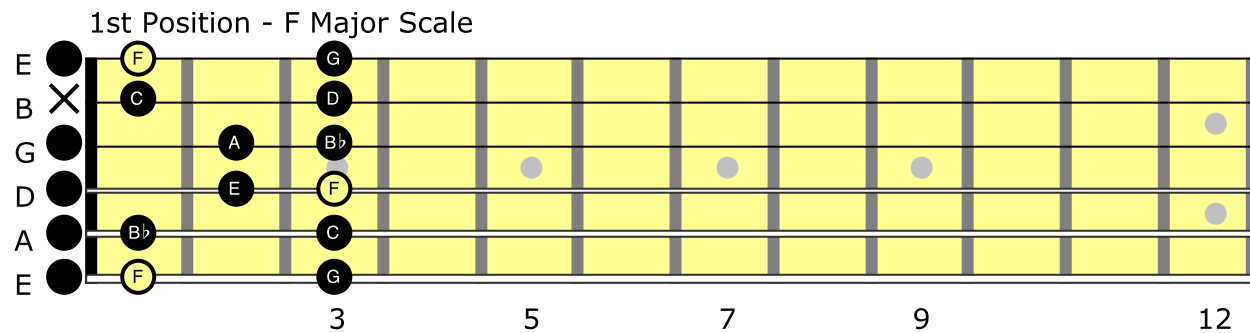
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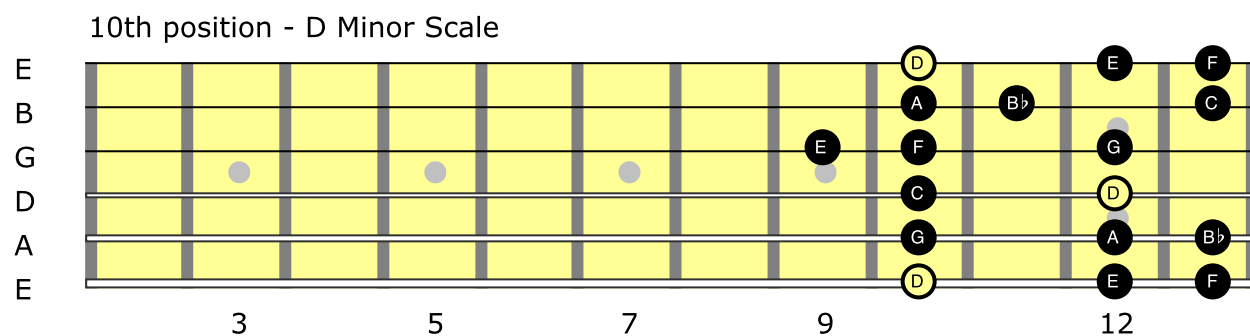
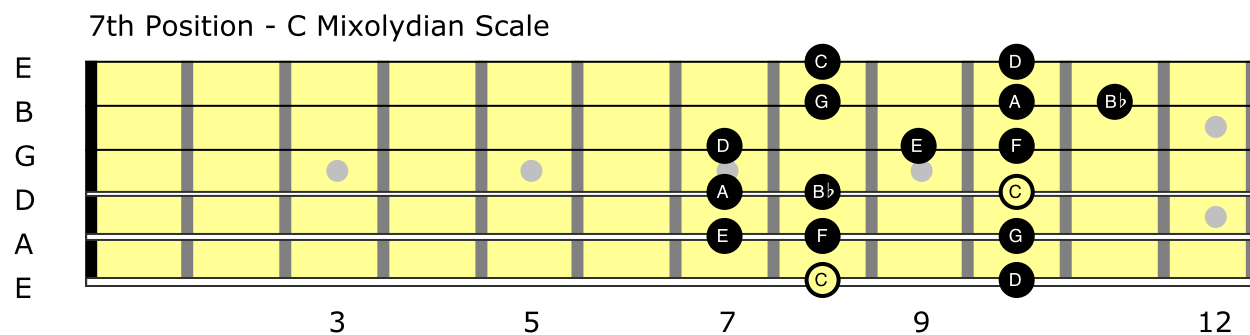
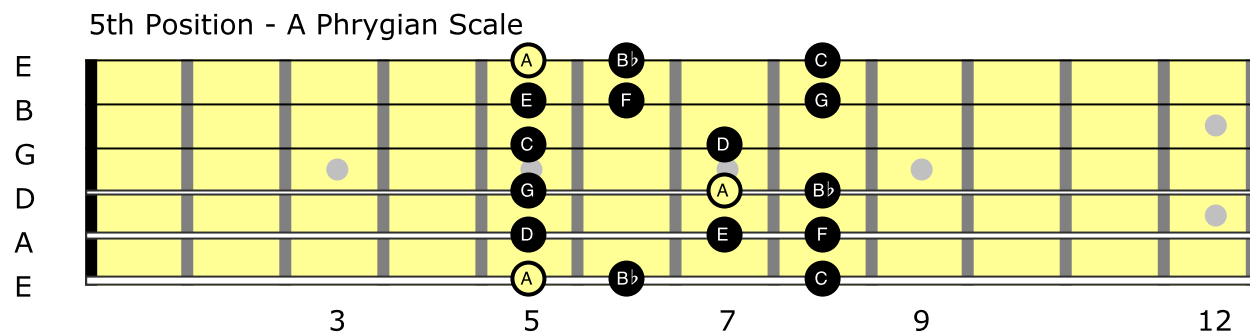
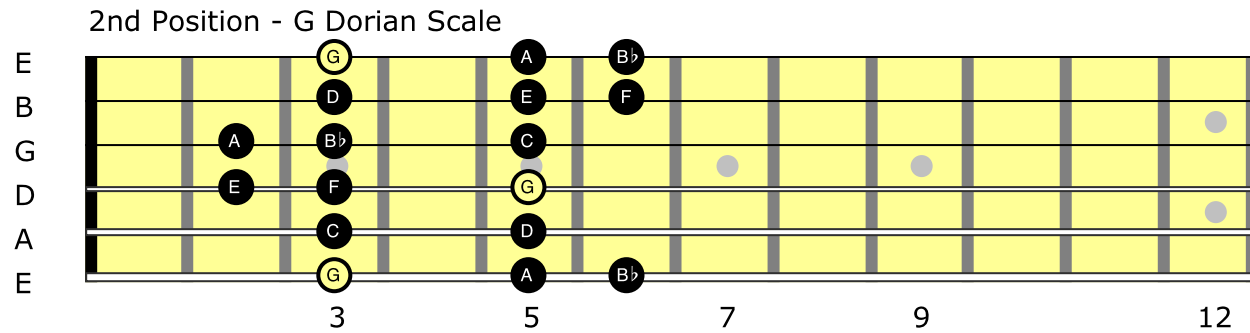
47



Key of D Minor / F Major Reading Positions 1 Flat (Bb) in Key Signature



*Root of each scale is highlighted.



Music with 1 Sharp: Position Study

The Keys of G Major & E Minor both have 1 sharp (F#) in their key signatures.

Jarod Sanchez

E String 1st



5



B String 2nd



13



G String 3rd



21



D String 4th



29



2

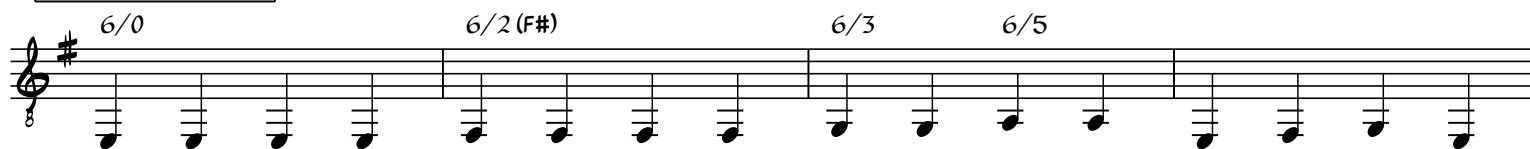
A string 5th



37



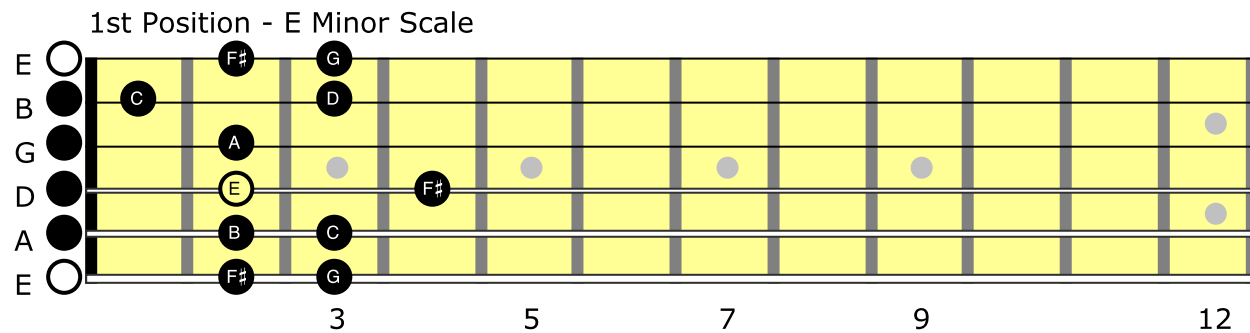
Low E string 6th



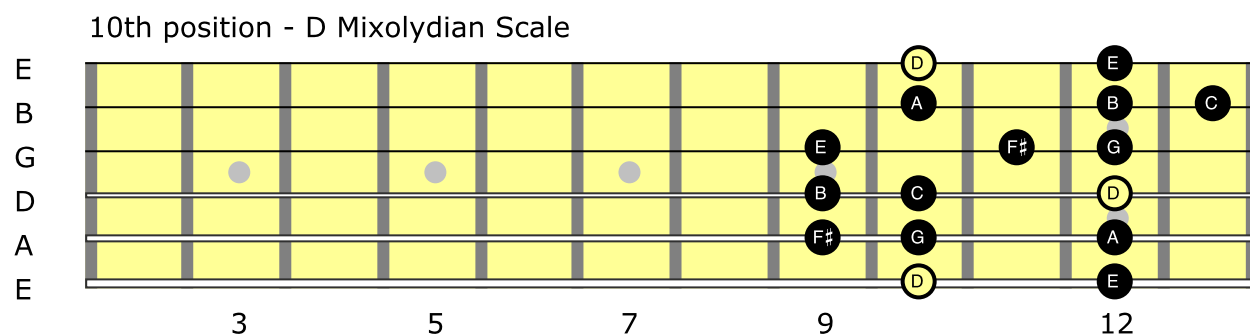
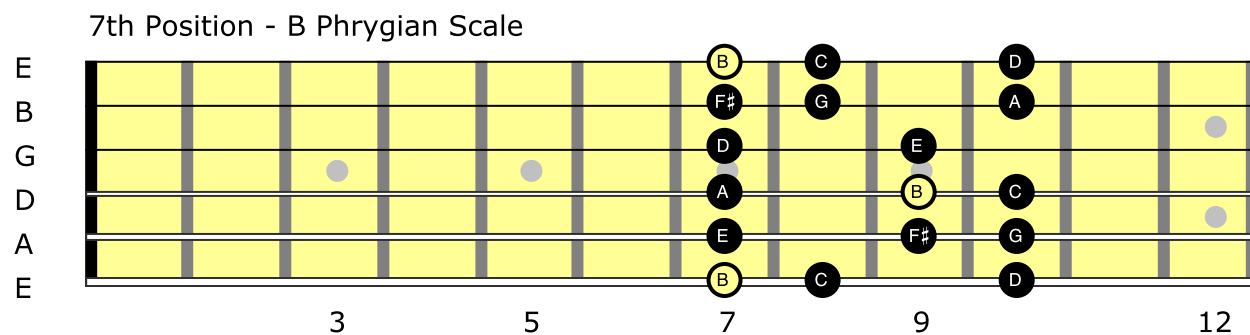
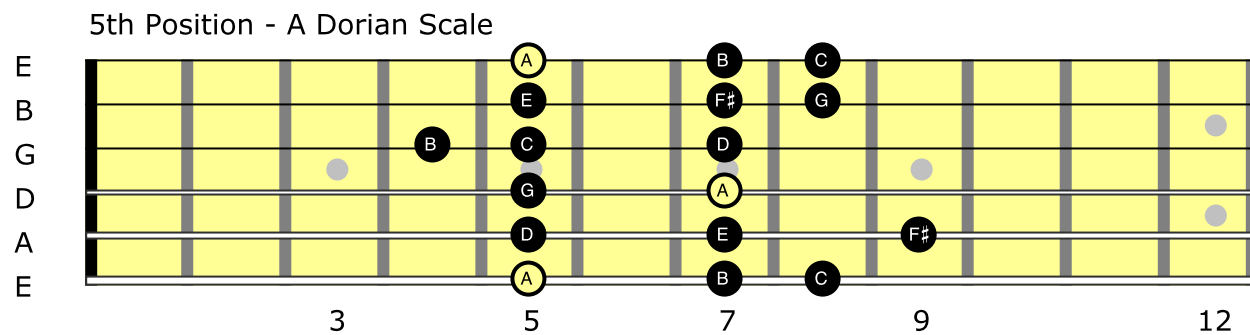
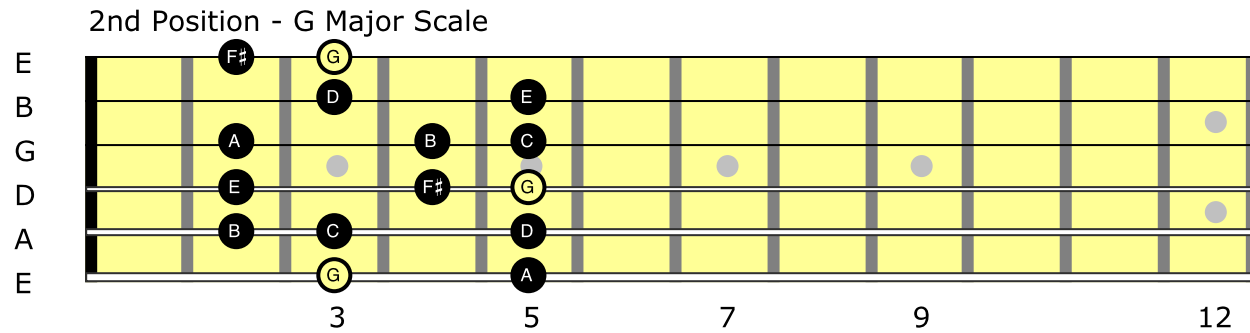
45



Key of E Minor / G Major Reading Positions 1 Sharp (F#) in Key Signature



*Root of each scale is highlighted.

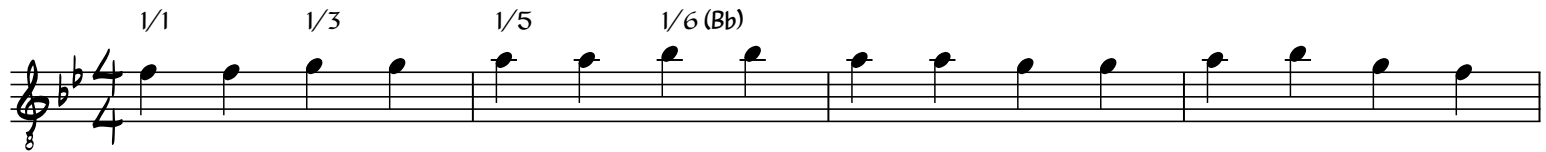


Music with 2 Flats: Position Study

Keys of Bb Major & G minor both have 2 flats (Bb, Eb) in their key signatures.

Jarod Sanchez

E String 1st



5



B String 2nd



13



G String 3rd



21



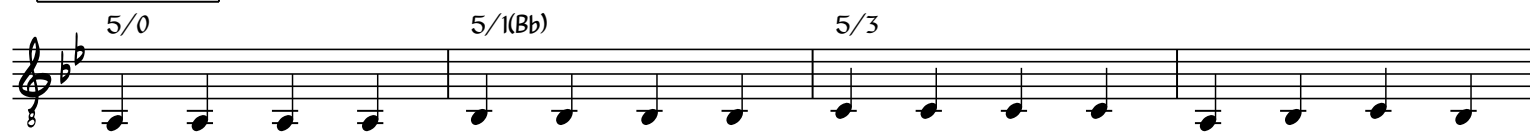
D String 4th



29



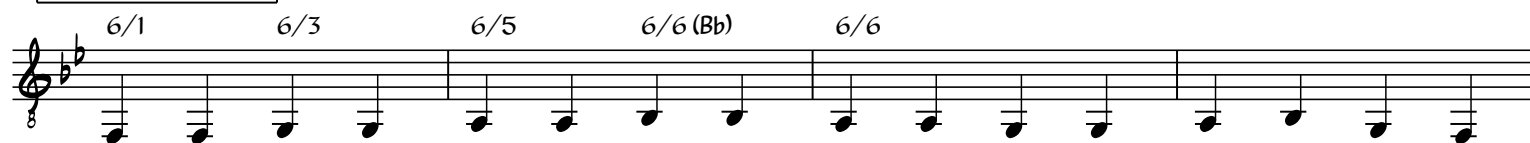
A string 5th



37



Low E string 6th



45

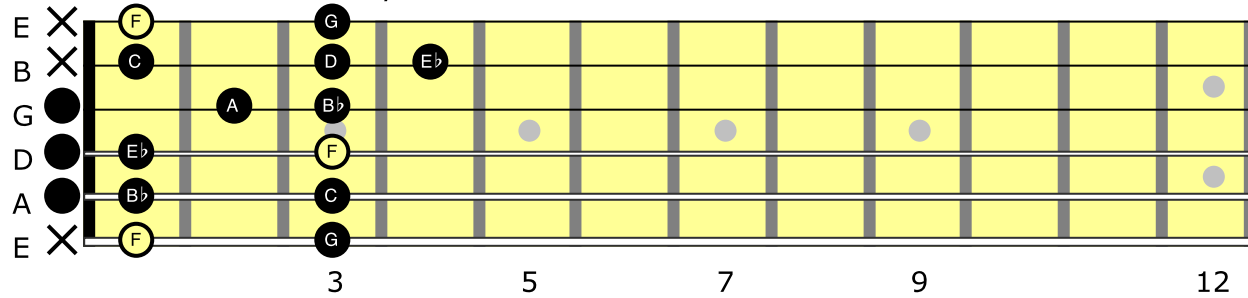


47



Key of G Minor / Bb Major Reading Positions 2 Flats (Bb,Eb) in Key Signature

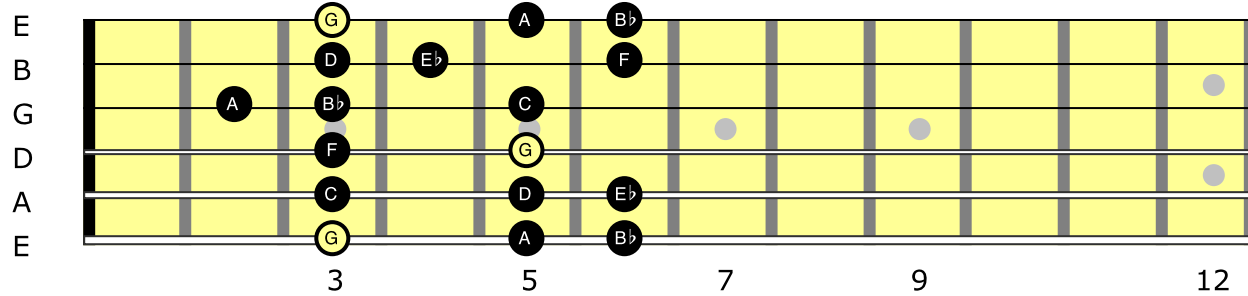
1st Position - F Mixolydian Scale



Use with lower melodies, generally parts 3-5.

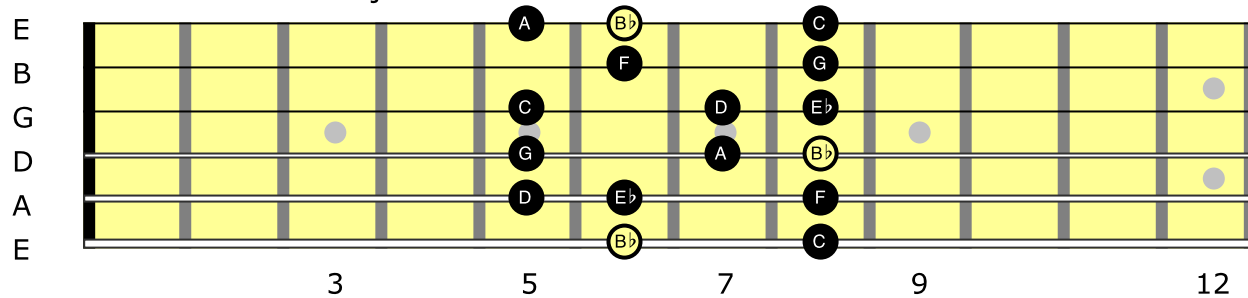
*Root of each scale is highlighted.

3rd Position - G Minor Scale



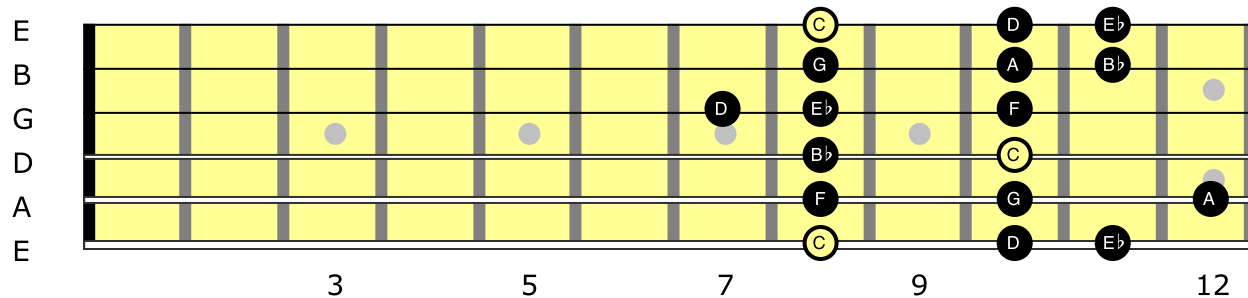
Use with melodies in mid staff, generally parts 2-3.

5th Position - Bb Major Scale



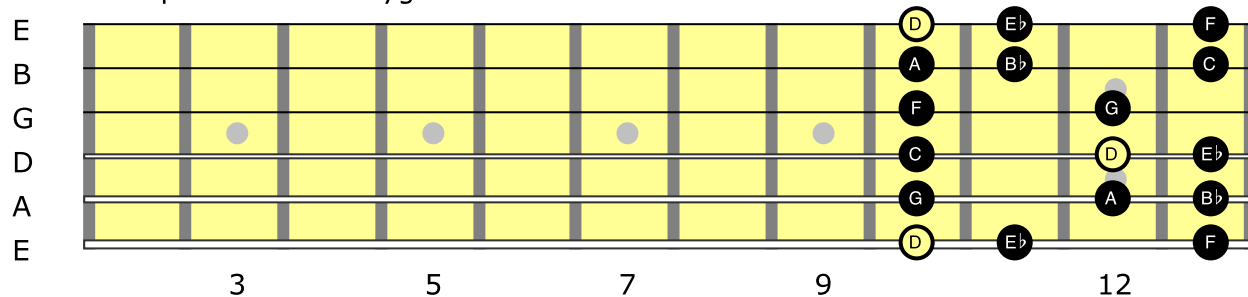
Use with melodies in mid staff, generally parts 1-2.

8th Position - C Dorian Scale



Use with melodies in mid staff, generally parts 1-2.

10th position - D Phrygian Scale



Use with melodies in mid staff, generally parts 1-2.

Music with 2 Sharps: Position Study

The Keys of D Major & B Minor both have 2 sharps (F#, C#) in their key signatures.

Jarod Sanchez

E String 1st



5



B String 2nd



13



G String 3rd



21



D String 4th

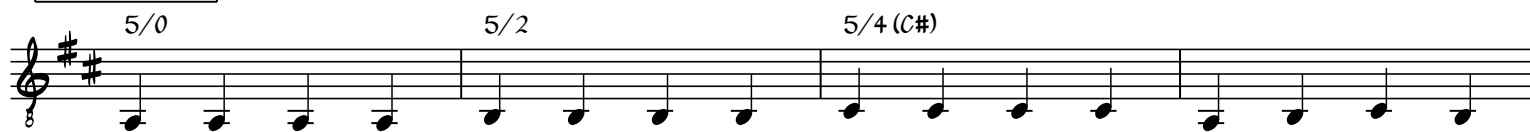


29



2

A string 5th



37



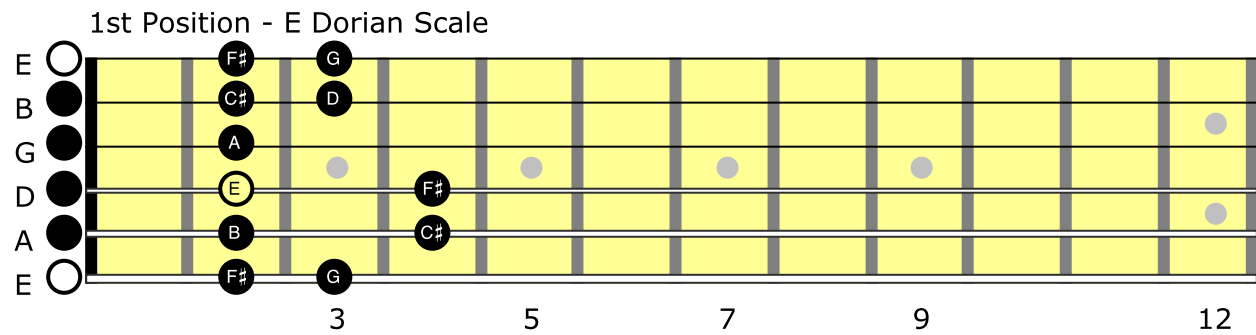
Low E string 6th



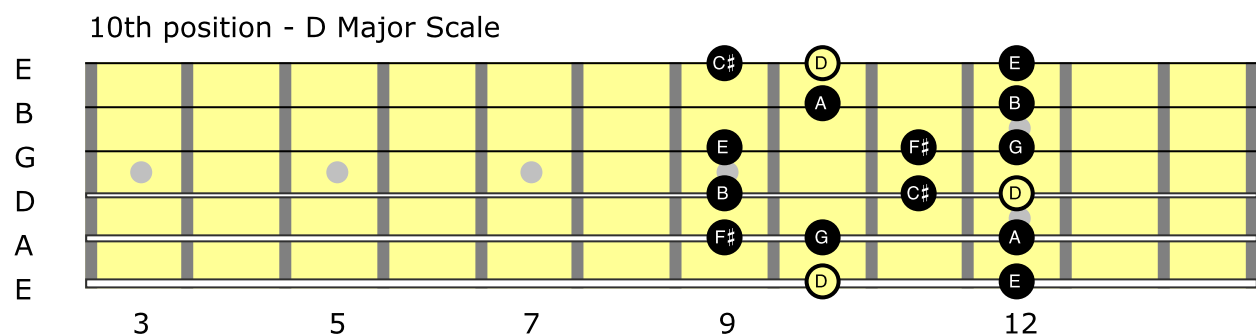
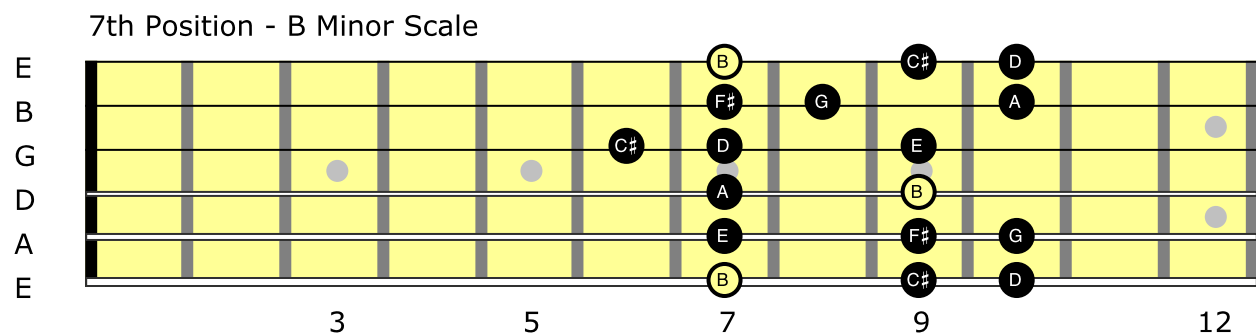
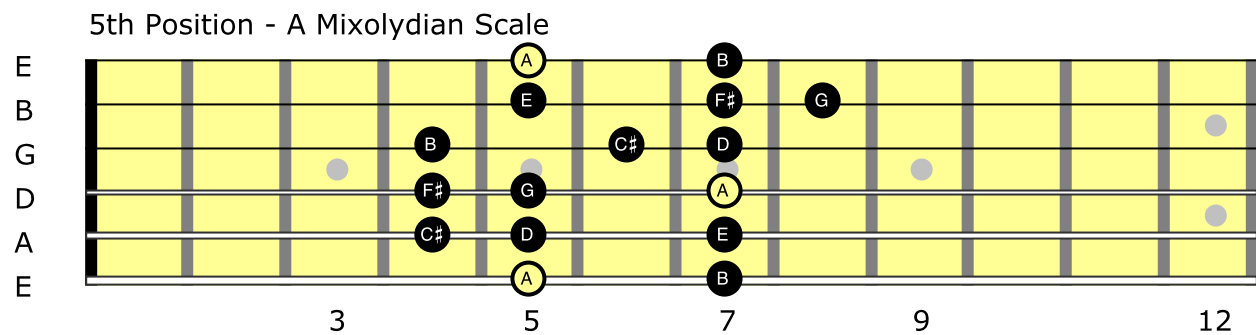
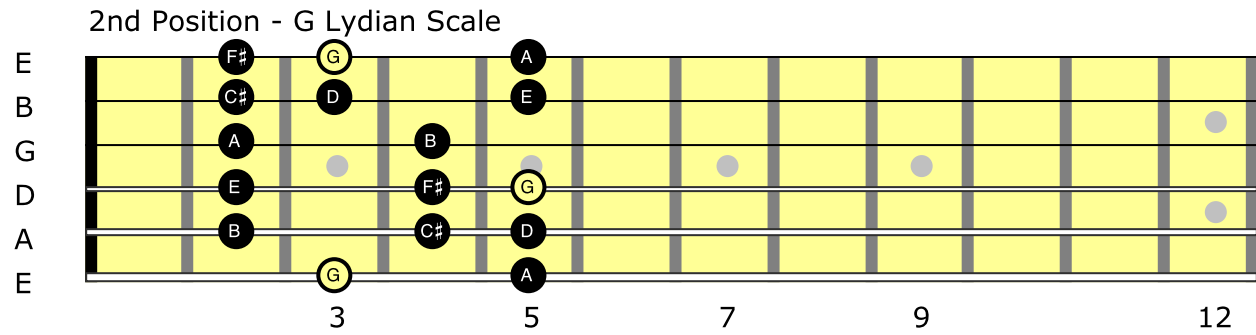
45



Key of B Minor / D Major Reading Positions 2 Sharps (F#,C#) in Key Signature



*Root of each scale is highlighted.



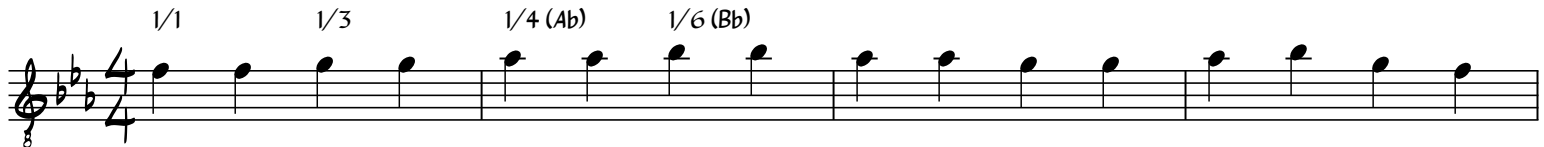
Music with 3 Flats: Position Study

Keys of Eb Major & C minor both have 3 flats (Bb, Eb, Ab) in their key signatures.

Jarod Sanchez

$\text{♩} = 90$

E String 1st



5



B String 2nd



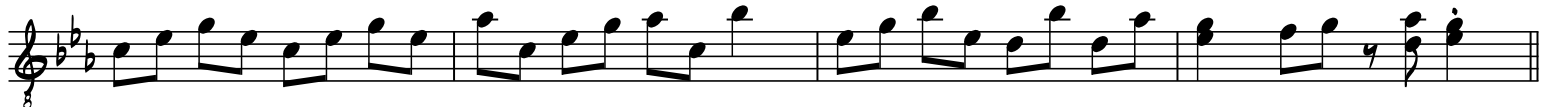
13



2 String Etude in Eb Major: 1st & 2nd Strings



21



G String 3rd



29



D String 4th



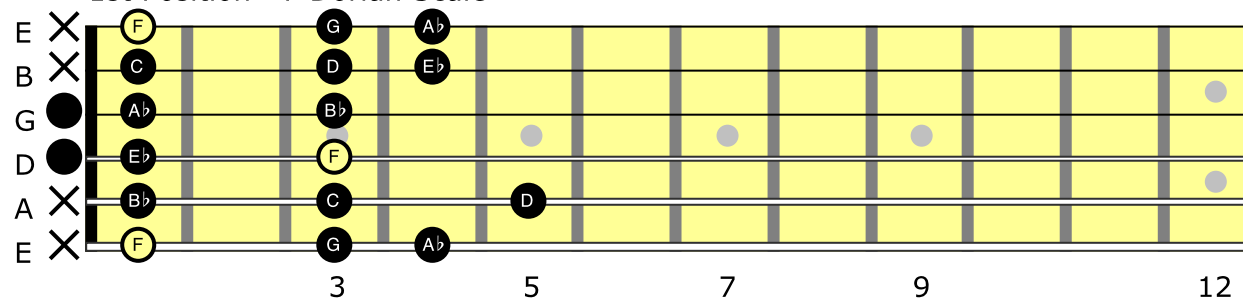
37



2 String Etude in Eb Major: 3rd & 4th Strings

Key of C Minor / Eb Major Reading Positions 3 Flats (Bb,Eb,Ab) in Key Signature

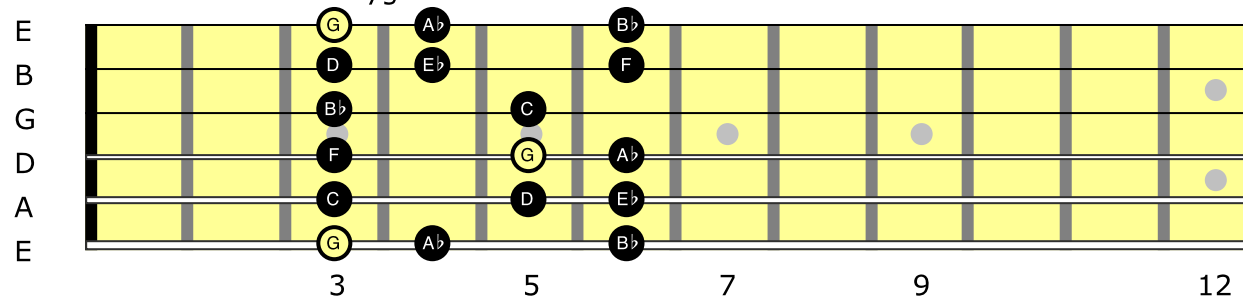
1st Position - F Dorian Scale



Use with lower melodies, generally parts 3-5.

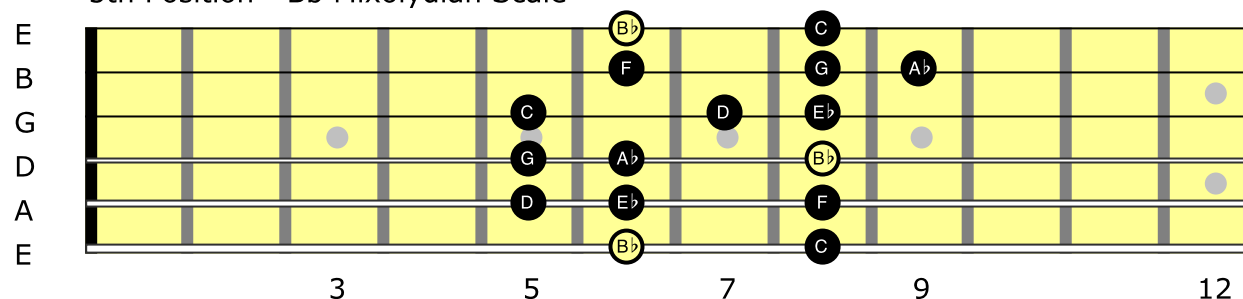
*Root of each scale is highlighted.

3rd Position - G Phrygian Scale



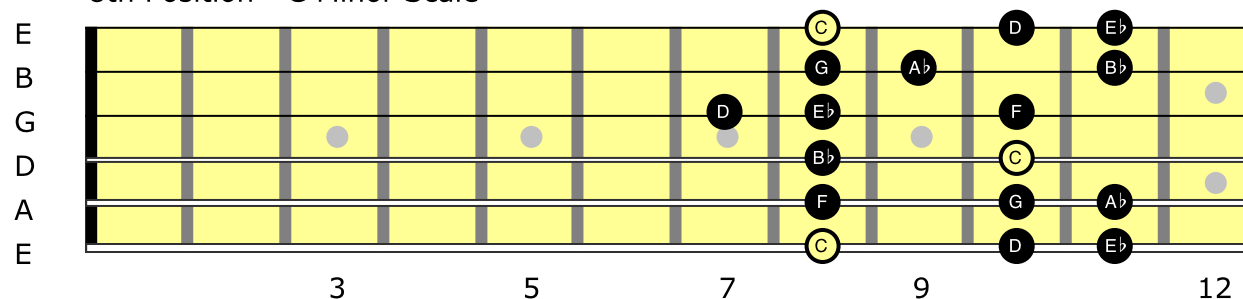
Use with melodies in mid staff, generally parts 2-3.

5th Position - Bb Mixolydian Scale



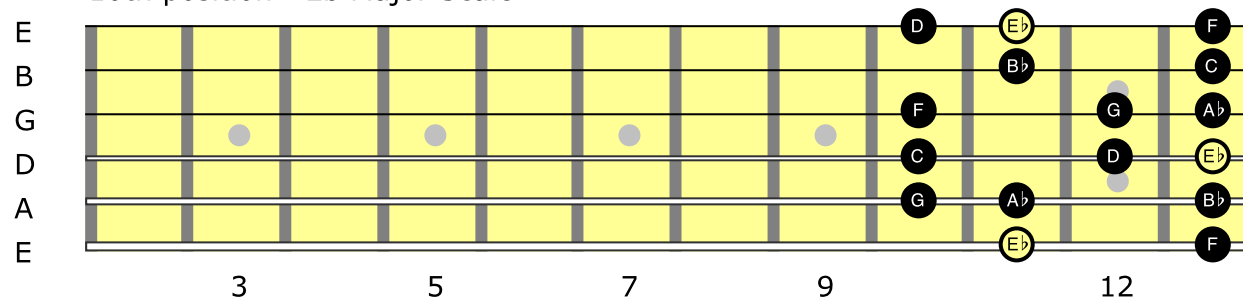
Use with melodies in mid staff, generally parts 1-2.

8th Position - C Minor Scale



Use with melodies in mid staff, generally parts 1-2.

10th position - Eb Major Scale



Use with melodies in mid staff, generally parts 1-2.

Music with 3 Sharps: Position Study

The Keys of A Major & F# Minor both have 3 sharps (F#, C#, G#) in their key signatures.

Jarod Sanchez

E String 1st



5



B String 2nd



13



2 String Etude in A Major: 1st & 2nd Strings



21



G String 3rd



29



D String 4th



37



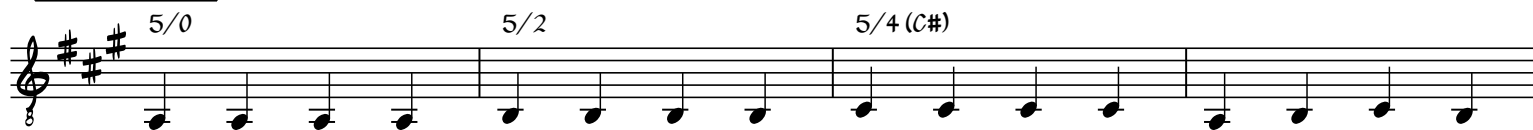
2 String Etude in A Major: 3rd & 4th Strings



45



A string 5th



53



Low E string 6th



61



2 String Etude in A Major: 5th & 6th Strings



67

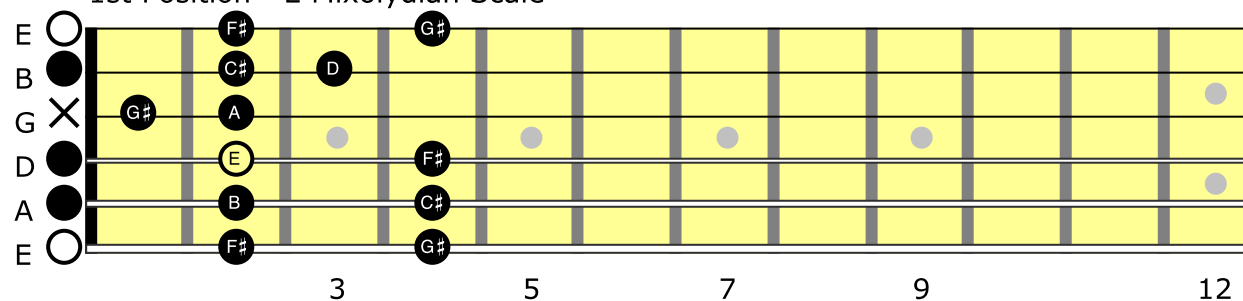


69



Key of F# Minor / A Major Reading Positions 3 Sharps (F#,C#,G#) in Key Signature

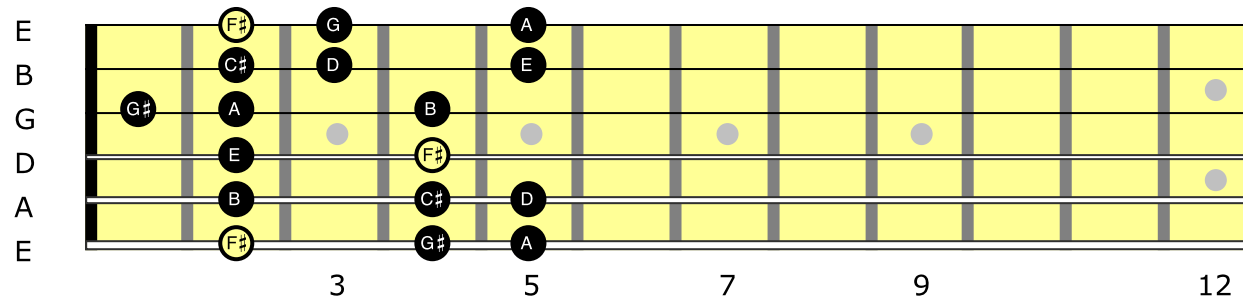
1st Position - E Mixolydian Scale



Use with lower melodies, generally parts 3-5.

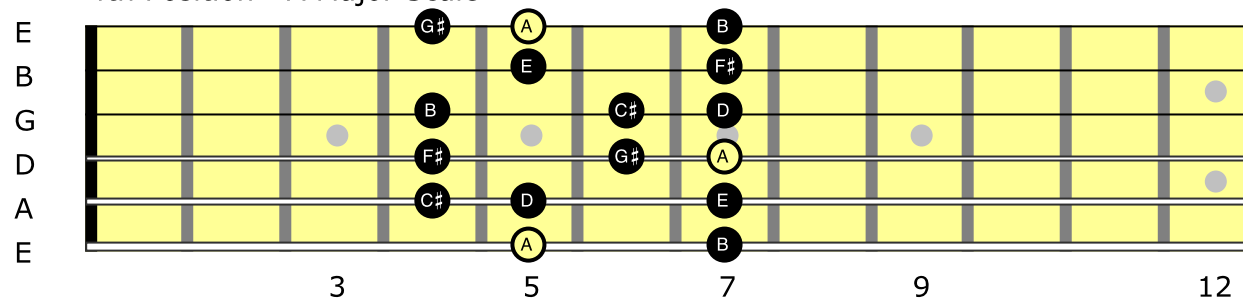
*Root of each scale is highlighted.

2nd Position - F# Minor Scale



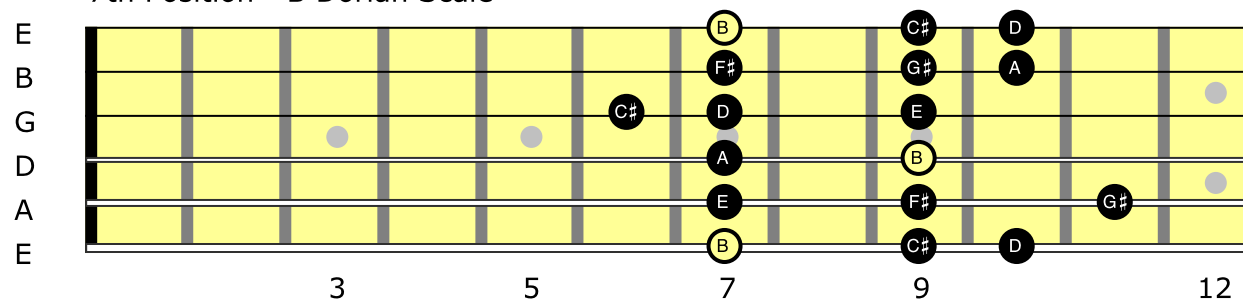
Use with melodies in mid staff, generally parts 2-3.

4th Position - A Major Scale



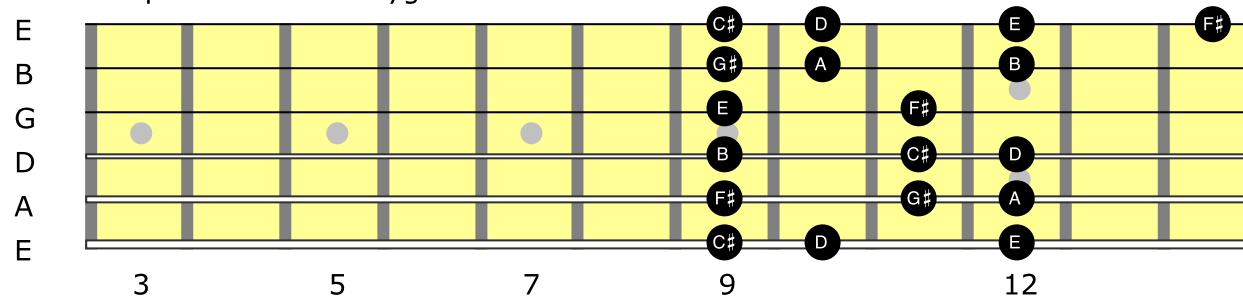
Use with melodies in mid staff, generally parts 1-2.

7th Position - B Dorian Scale



Use with melodies in mid staff, generally parts 1-2.

9th position - C# Phrygian Scale



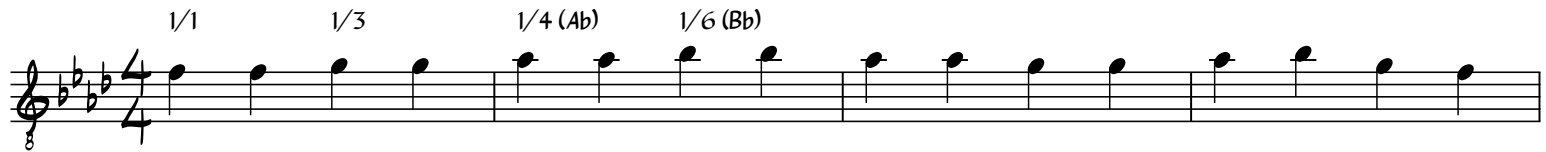
Use with melodies in mid staff, generally parts 1-2.

Music with 4 Flats: Position Study

Keys of Ab Major & F minor both have 4 flats (Bb, Eb, Ab, Db) in their key signatures.

Jarod Sanchez

E String 1st



5



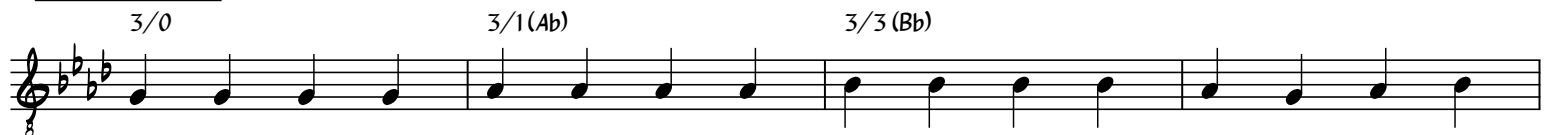
B String 2nd



13



G String 3rd



21



D String 4th



29



2

A string 5th

37

**Low E string 6th**

45



47



Music with 4 Sharps: Position Study

The Keys of E Major & C# Minor both have 3 sharps (F#, C#, G#, D#) in their key signatures.

Jarod Sanchez

E String 1st



5



B String 2nd



13



2 String Etude in E Major: 1st & 2nd Strings



21



G String 3rd



29



D String 4th



37



2 String Etude in E Major: 3rd & 4th Strings



45



A string 5th



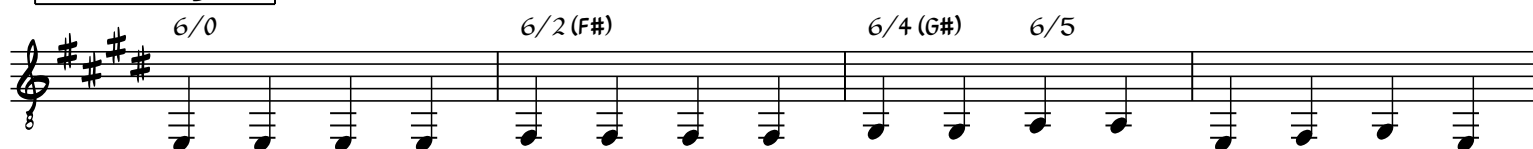
53



55



Low E string 6th



61



63



2 String Etude in E Major: 5th & 6th Strings



68



71



Study in A minor: 1st-5th Position

1st-5th Position notes: 0 flats or sharps

Jarod Sanchez

Sheet music for a guitar study in A minor, 1st-5th position. The piece is in 4/4 time with a tempo of 110 bpm. The key signature has no sharps or flats.

The music is divided into three systems, each with four measures:

- System 1 (Measures 1-4):**
 - Measure 1: A⁻ (A natural, 1st finger)
 - Measure 2: D⁻ (D natural, 2nd finger)
 - Measure 3: A⁻ (A natural, 3rd finger)
 - Measure 4: E⁷ (E natural, 4th finger)
- System 2 (Measures 5-8):**
 - Measure 5: F^{Δ7} (F natural, 5th finger)
 - Measure 6: E⁻ (E natural, 6th finger)
 - Measure 7: D⁻ (D natural, 7th finger)
 - Measure 8: E⁻ (E natural, 8th finger)
- System 3 (Measures 9-12):**
 - Measure 9: C^{Δ7} (C natural, 9th finger)
 - Measure 10: F^{Δ7} (F natural, 10th finger)
 - Measure 11: B^{-7(b5)} (B natural, 11th finger) and E⁷ (E natural, 12th finger) with a *rit.* (ritardando) marking.
 - Measure 12: A⁻ (A natural, 12th finger) with an *accel.* (accelerando) marking and a *Harm. at 12 frt.* (harmonic at 12 fret) instruction.

The notation includes treble and bass staves, fingerings, and chord symbols. The piece concludes with a double bar line at the end of measure 12.

Study in A minor: 1st Position

0 flats or sharps in key signature

Jarod Sanchez

♩ = 110

2 3 4

5 6 7 8

9 10 11 12

rit. accel.

Harm. at 12 frt.

Study in E minor

1st-5th Position notes: 1 Sharp (F#)

Jarod Sanchez

♩ = 110

2 3 4

5 6 7 8

9 10 11 12

rit. accel. Harm. at 12 frt.

Study in D minor

1st-5th Position notes: 1 Flat (Bb)

Jarod Sanchez

♩ = 110

2 3 4

5 6 7 8

9 10 11 12

rit. accel. Harm. at 12 frt.

Study in G minor: 1st, 3rd & 5th Position

2 flats (Bb, Eb)

Jarod Sanchez

♩ = 110

8

5

9

rit.

accel. 3

Harm. at 12 frt.

Study in B minor: 1st, 2nd & 5th Position

2 Sharps (F#, C#, G#)

Jarod Sanchez

♩ = 110

8

5

8

9

8

rit. accel. 3 Harm. at 7th frt.

Study in F# minor: 1st, 2nd & 5th Position

3 Sharps (F#, C#, G#)

Jarod Sanchez

♩ = 110

8

5

9

rit. accel.

3

Study in C minor: 1st, 3rd & 5th Position

3 flats (Bb, Eb, Ab)

Jarod Sanchez

♩ = 110

8

5

9

rit. accel.

3

Harm. at 12 frt.

Study in E minor (Muerte al Final) - Guitar Ensemble

1st-5th Position notes: 1 Sharp (F#) - Late Beginning-Early Intermediate Guitar Ensemble

Jarod Sanchez

$\text{♩} = 90$

A Expressive

I. 2 3 4 5 6 7 8

II.

III.

B

I. 10 11 12

II.

III.

To Coda
Harm. at 12

13 14 15 16 17 18

I. let ring Harm. at 12 frt. **f**

II. let ring Harm. at 12 frt. **f**

III. let ring Harm. at 12 frt. **f**

Waltz No. 1 in C: Guitar Ensemble Score

Jarod Sanchez

$\text{♩} = 85$

Chord Progression: C, C Δ^7 , A $^-$, D $^-$, G, G 7 , E $^-$, A $^-$

Measure Numbers: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12

Ensemble Parts: I, II, III, Bass

13 14 15 16

G F

I

II

III

B.

C

18 19 20

C C Δ 7 F

I

II

III

B.

21 22 23 24

A $^-$ D $^-$ G 7 C Δ 7

I

II

III

B.

March in G Major: Guitar Ensemble Score

Jarod Sanchez

March in G Major: Guitar Ensemble Score

Tempo: $\text{♩} = 75$

Chords: $G\Delta^7$, $C\Delta^7$, E^- , A^-

Measures: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12

Parts: I, II, III, Bass

13 E- 14 15 A- 16

I II III B.

18 19 20 G

I II III B.

21 22 23 24 25 26

B- D⁷ E- D⁷ E- D⁷ C D⁷ G^{Δ7}

Study in A Minor: Guitar Ensemble Score

Jarod Sanchez

$\text{♩} = 100$

A **A⁻** **F**

2 3 4

I **I** **II** **III** **Bass**

B^{-7(b5)} **E⁻** **E⁷**
1/4

5 6 7 8

I **II** **III** **B.**

Sheet music for guitar, showing measures 8 through 16. The music is written for four staves: I, II, III, and B. The key signature is one sharp (F#). The time signature is 3/4.

Measures 8-12 are marked with chords: C Δ 7, G, F, and C Δ 7. Measure 10 is marked with a 10. Measure 11 is marked with an 11. Measure 12 is marked with a 12.

Measures 13-16 are marked with chords: E, D $^-$, and E 7 . Measure 13 is marked with a 13 and a 3/1. Measure 14 is marked with a 14. Measure 15 is marked with a 15. Measure 16 is marked with a 16.

The notation includes various musical symbols such as notes, rests, and accidentals. The bass staff (B) shows a 6/4 time signature in measures 13-16.

C

A⁻ D⁻ C^{Δ7}

18 19 20

I

II

III

B.

F B^{-7(b5)} E⁷_{1/4} A⁻

21 22 23 24

Minuet in G Major

from the Anna Magdalena Notebook

Arr. for 3 Guitars or Ukuleles

Christian Petzold
Arr. Jarod Sanchez

The image displays a musical score for the song "The Rose Tree" by Franz Schubert. It is arranged for three voices (I, II, III) and a basso continuo. The tempo is marked "Andante cantabile" with a metronome indication of 90. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 1 through 16 indicated. Chord symbols (G, C, A-, D, D7) are placed above the staves. Dynamic markings (f, mp) are used throughout. The piece concludes with a "Fine" marking at the end of measure 16.

[B] *Dolce, legato – maintain cantabile tone*

18 *G* *D* 19 *E⁻* 20 *A*

I *mp*

II *mp*

III *mp*

21 *A* 22 *G* *D* *A* 23 *D* *A* 24 *D* *D⁷*

I *f* *mp*

II *f* *mp*

III *f* *mp*

25 *G* 26 *C* 27 *G* *A⁻⁷* *G* 28 *D*

I *mf* *mf*

II *mp* *mf*

III *mf* *mf*

29 30 *C* *G* *D* 31 *G* *D* 32 *G* **D.S. al Fine**

I *f* *mf* *p*

II *mf* *mp*

III *f* *mp* *p*

15 Common Chord Progressions in C Major

1. I – IV – V – I

	C	/	/	/		F	/	/	/		G	/	/	/		C	/	/	/	
--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--

2. I – vi – IV – V (50s progression)

	C	/	/	/		Am	/	/	/		F	/	/	/		G	/	/	/	
--	---	---	---	---	--	----	---	---	---	--	---	---	---	---	--	---	---	---	---	--

3. I – V – vi – IV (pop progression)

	C	/	/	/		G	/	/	/		Am	/	/	/		F	/	/	/	
--	---	---	---	---	--	---	---	---	---	--	----	---	---	---	--	---	---	---	---	--

4. ii – V – I

	Dm	/	/	/		G	/	/	/		C	/	/	/		C	/	/	/	
--	----	---	---	---	--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--

5. I – IV – I – V

	C	/	/	/		F	/	/	/		C	/	/	/		G	/	/	/	
--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--

6. I – V – IV – I

	C	/	/	/		G	/	/	/		F	/	/	/		C	/	/	/	
--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--

7. vi – IV – I – V

	Am	/	/	/		F	/	/	/		C	/	/	/		G	/	/	/	
--	----	---	---	---	--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--

8. Pachelbel Canon

	C	/	/	/		G	/	/	/		Am	/	/	/		Em	/	/	/	
	F	/	/	/		C	/	/	/		F	/	/	/		G	/	/	/	

9. I – vi – ii – V (jazz turnaround)

	C	/	/	/		Am	/	/	/		Dm	/	/	/		G	/	/	/	
--	---	---	---	---	--	----	---	---	---	--	----	---	---	---	--	---	---	---	---	--

10. I – iii – IV – V

	C	/	/	/		Em	/	/	/		F	/	/	/		G	/	/	/	
--	---	---	---	---	--	----	---	---	---	--	---	---	---	---	--	---	---	---	---	--

11. I – IV – V – IV

	C	/	/	/		F	/	/	/		G	/	/	/		F	/	/	/	
--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--

12. ii – V – I – vi

	Dm	/	/	/		G	/	/	/		C	/	/	/		Am	/	/	/	
--	----	---	---	---	--	---	---	---	---	--	---	---	---	---	--	----	---	---	---	--

13. I – V – vi – iii – IV – I – ii – V

	C	/	/	/		G	/	/	/		Am	/	/	/		Em	/	/	/	
	F	/	/	/		C	/	/	/		Dm	/	/	/		G	/	/	/	

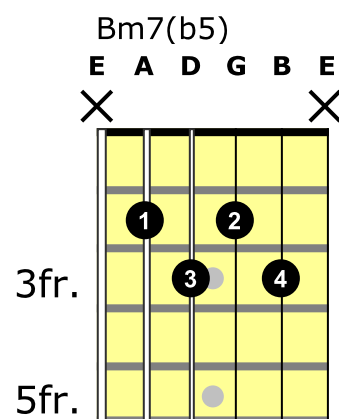
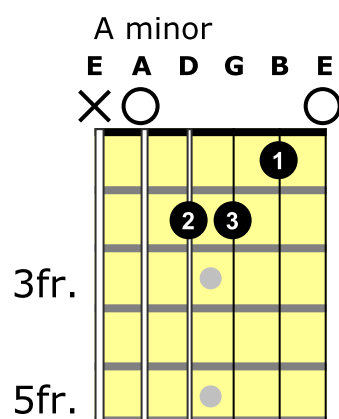
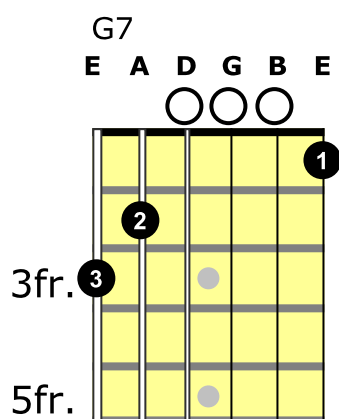
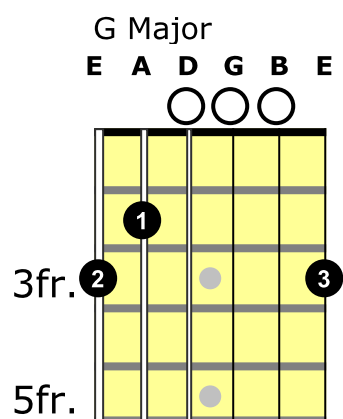
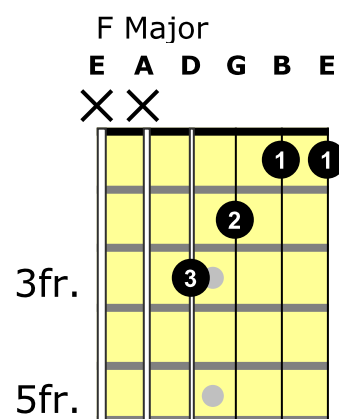
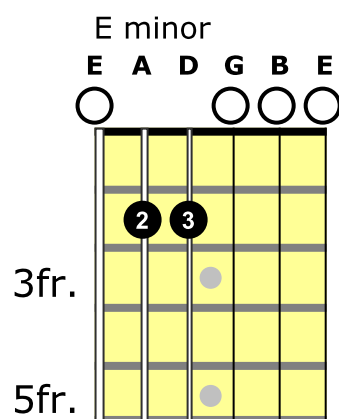
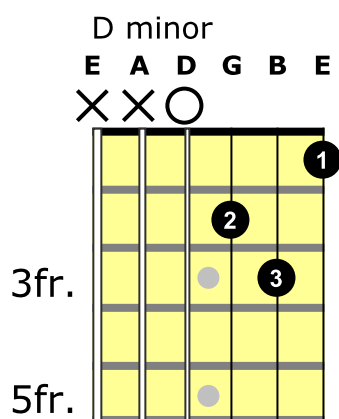
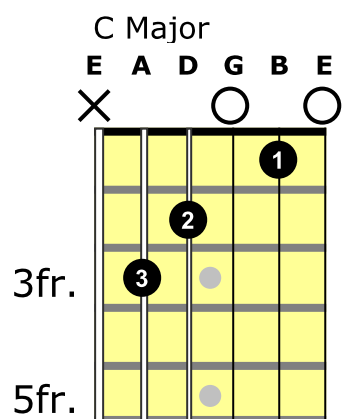
14. IV – I – V – I

	F	/	/	/		C	/	/	/		G	/	/	/		C	/	/	/	
--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--

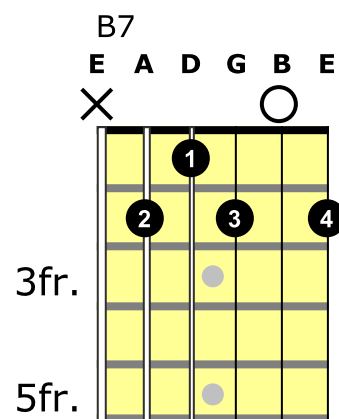
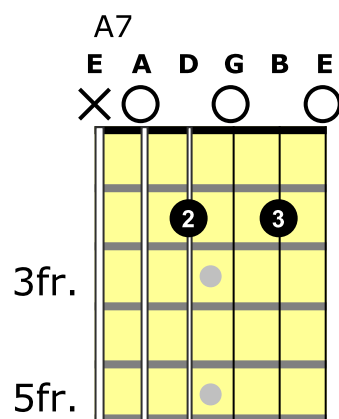
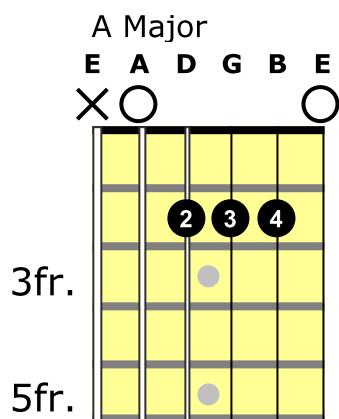
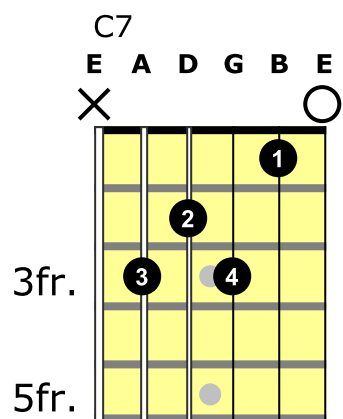
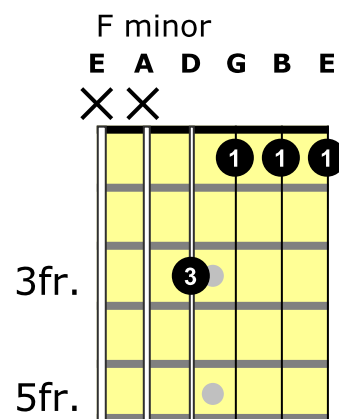
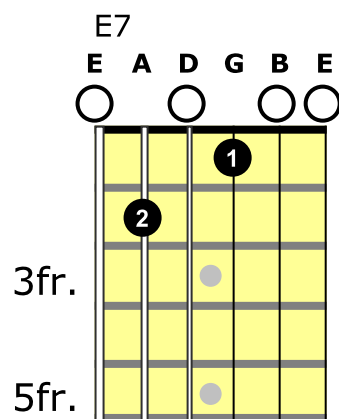
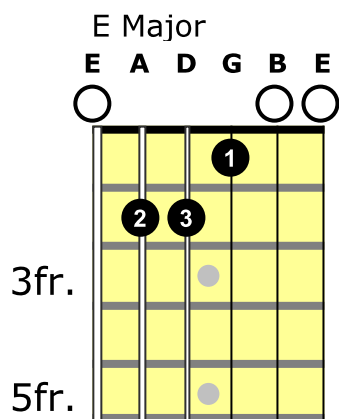
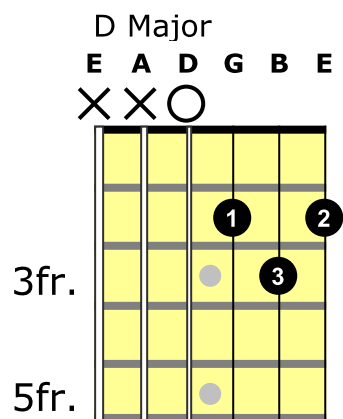
15. vi – V – IV – V

	Am	/	/	/		G	/	/	/		F	/	/	/		G	/	/	/	
--	----	---	---	---	--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--

Chords in Key of C Major



Other Common 1st Position Chords



Rhythm Studies - 16ths, 8ths & Triplets

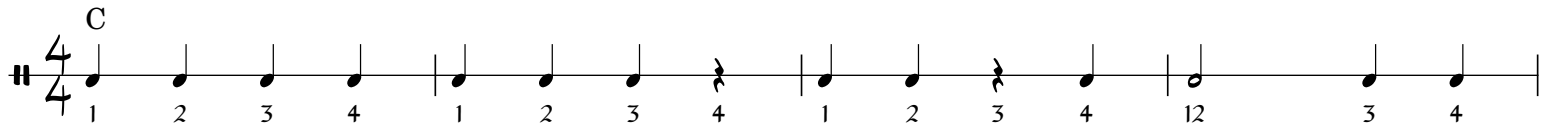
Use the 1st position chords to strum and count along to each rhythm.

By: Jarod Sanchez

Repeat and practice exercise until all chord shapes are memorized. Play slow then gradually increase speed.

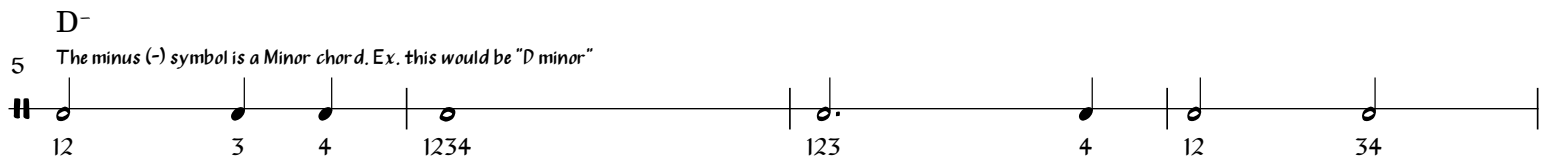
♩ = 70

C

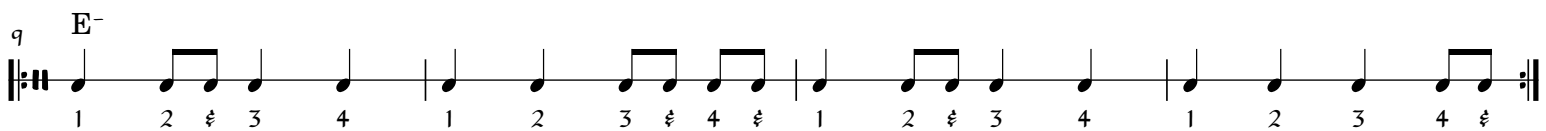


D-

5 The minus (-) symbol is a Minor chord. Ex. this would be "D minor"



E-



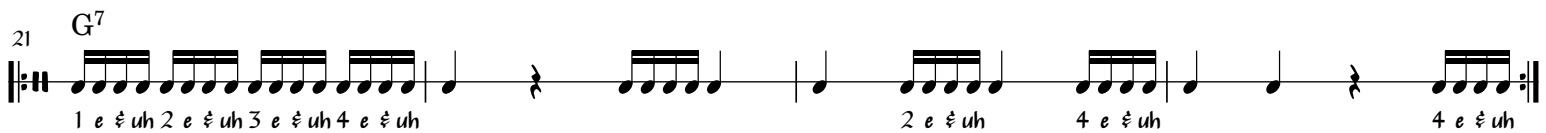
F



G



G⁷



A-

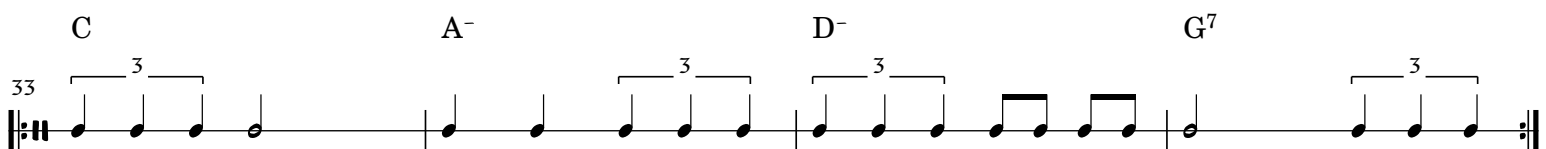


B-7(b5)

Pronounced "B Minor Seven Flat 5"



C **A-** **D-** **G⁷**



G **F** **B-7(b5)** **E-**



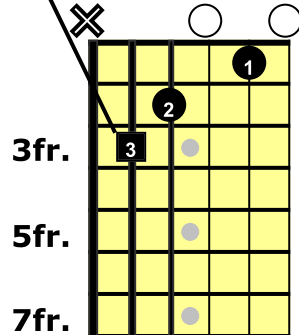
Movable Rhythm Chords in Key of C Major: Uses-Songwriting, Lead Sheet/Chart Reading

"C" root note

Chord root name(lowest note in chord) = The square marker.

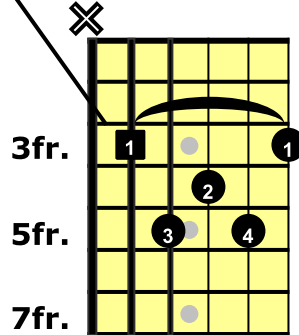
"D" root note

C Major

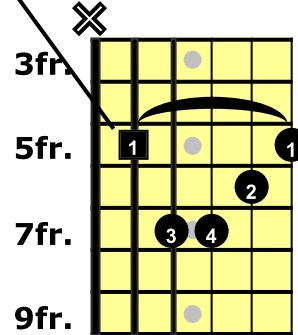


I One chord

C Major 7

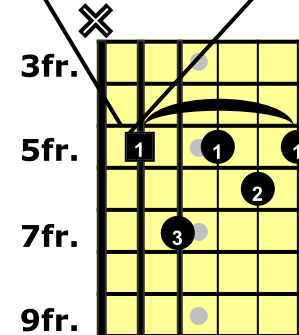


D minor

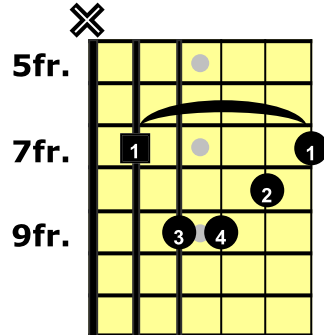


ii Two chord

D minor7

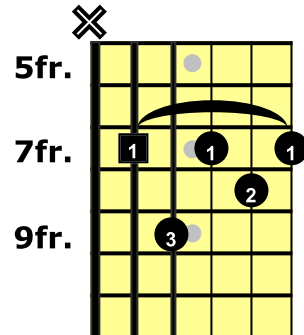


E minor

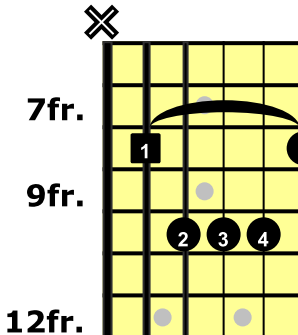


iii Three chord

E minor 7

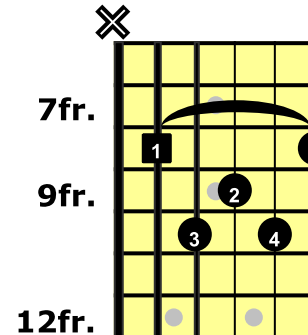


F Major

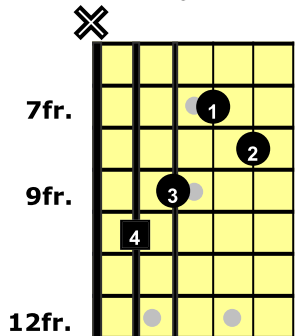


IV Four chord

F Major 7

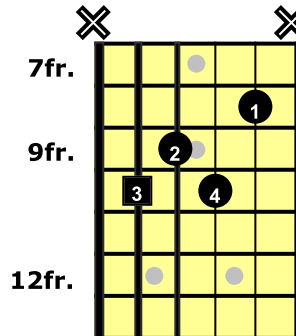


G Major

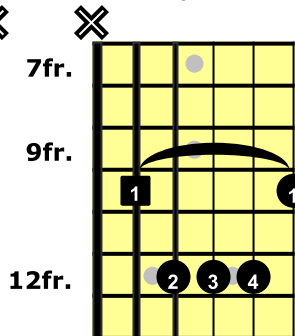


V Five chord

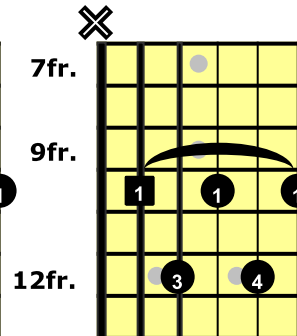
G 7



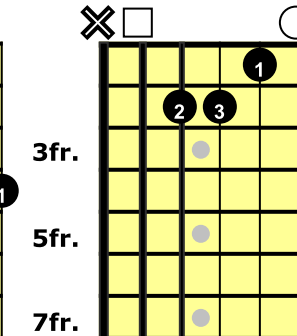
G Major



G 7

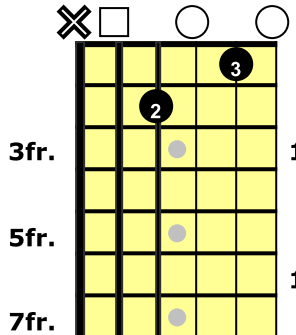


A minor

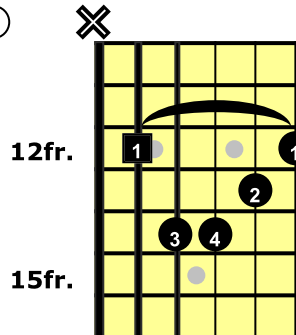


vi Six chord

A minor 7

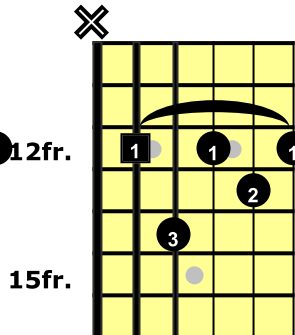


A minor



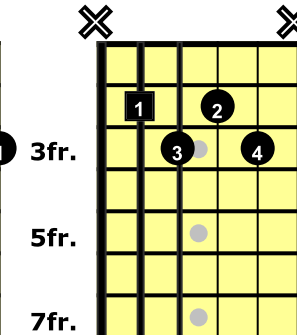
(For full scale
size guitar)

A minor 7



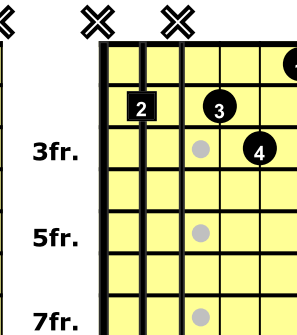
For full scale
size guitar)

Bmin7 (b5)



vii* Seven
chord

Bmin7 (b5)



Rhythm Studies - 16ths, 8ths & Triplets II

Use the "Movable Rhythm Chords on A String" to strum and count along to each rhythm.

Jarod Sanchez

Repeat and practice exercise until all chord shapes are memorized.

♩ = 70

C

1 2 3 4 1 2 3 4 1 2 3 4 12 3 4

D⁻

5 The minus (-) symbol is a Minor chord. Ex. this would be "D minor"

12 3 4 1234 123 4 12 34

E⁻

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

F

1 2 & 34 12 3 & 4 123 4 & 12 3 & 4 &

G

2 e & uh 4 e & uh 4 e & uh

G⁷

1 e & uh 2 e & uh 3 e & uh 4 e & uh 2 e & uh 4 e & uh 4 e & uh

A⁻

1 tri pl et 3 4 Tri pl et Tri pl et 3 4 12 Tri pl et 4 1 tri pl et 3 Tri pl et

B^{-7(b5)}

Pronounced "B Minor Seven Flat 5"

1 2 3 4 1 2 3 4

C A⁻ D⁻ G⁷

1 2 3 4 1 2 3 4

G F B^{-7(b5)} E⁻

1 2 3 4 1 2 3 4

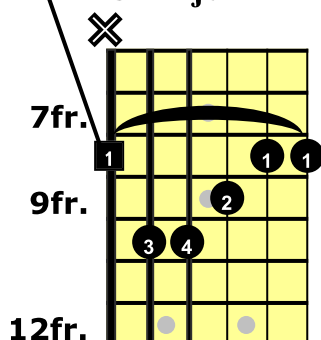
Movable Rhythm Chords in Key of C Major: Uses-Songwriting, Lead Sheet/Chart Reading

"C" root note

Chord root name(lowest note in chord) = The square marker.

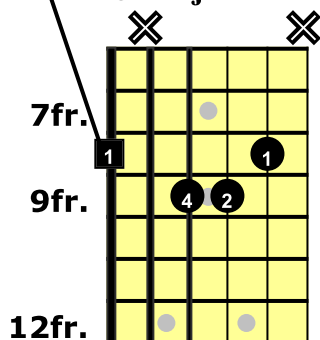
"D" root note

C Major

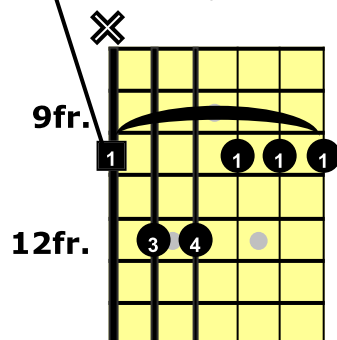


I One chord

C Major 7

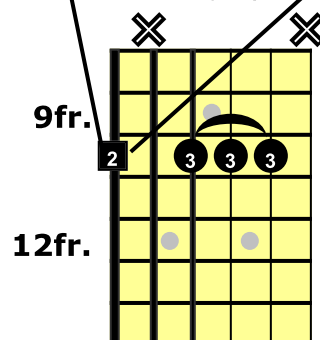


D minor

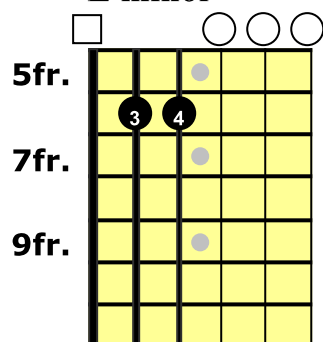


ii Two chord

D minor 7

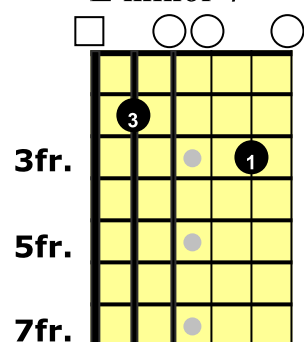


E minor

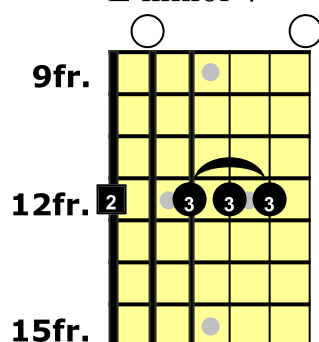


iii Three chord

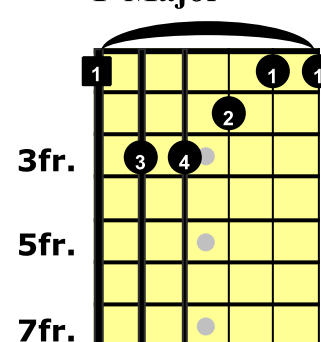
E minor 7



E minor 7

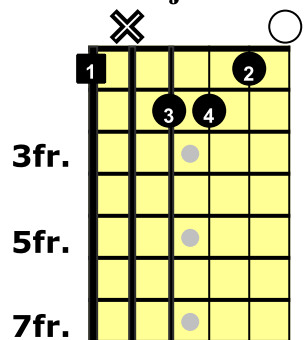


F Major

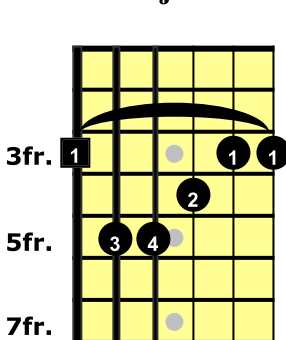


IV Four chord

F Major 7

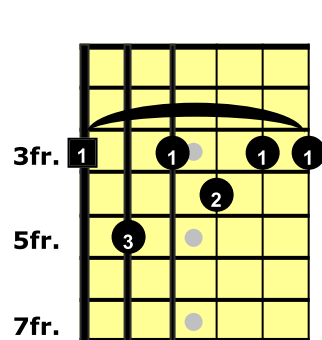


G Major

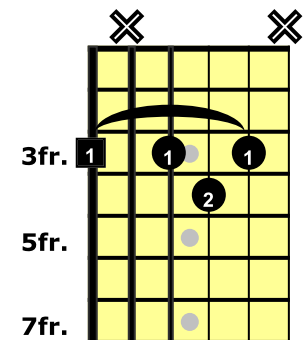


V Five chord

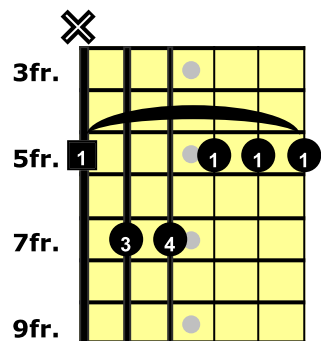
G 7



G 7

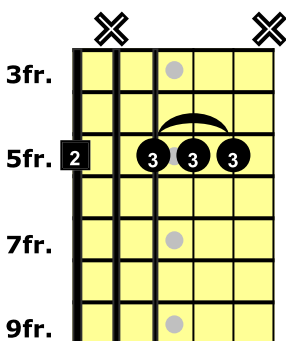


A minor

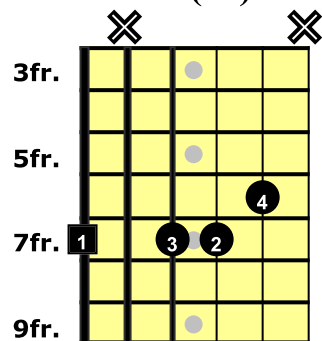


vi Six Chord

A minor 7

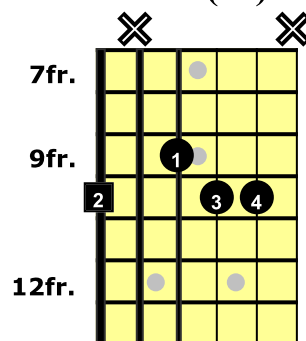


Bmin7 (b5)



vii* Seven chord

Bmin7 (b5)



Rhythm Studies - 16ths, 8ths & Triplets III

Use the "Movable Rhythm Chords on E String" to strum and count along to each rhythm.

Jarod Sanchez

Repeat and practice exercise until all chord shapes are memorized.

$\text{♩} = 70$

The musical notation shows the C scale in 4/4 time. The notes are: C (quarter), D (quarter), E (quarter), F (quarter), G (quarter), A (quarter), B (quarter), and C (quarter). The notes are grouped into four measures of four notes each, with a double bar line after the fourth measure.

D-

5 The minus (-) symbol is a Minor chord. Ex. this would be "D minor"

C

$$\mathbf{E}^-$$

13

F

1 2 3 4 12 3 4 123 4 12 3 4 4

17

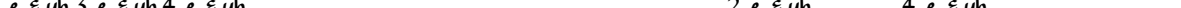
G

1/

2 e é uh 4 e é uh 4 e é uh

21

 G^7

21 

 A^-

25

1 tri pl et 3 4 Tri pl et Tri pl et 3 4 12 Tri pl et 4 1 tri pl et 3 Tri pl et

B-7(b5)

Pronounced "B Minor Seven Flat 5"

29

C

A-

D-

G⁷

33

Musical notation for Exercise 33, showing a sequence of eighth and quarter notes with triplets.

G

F

B-7(b5)

E-

[illegible]

Key of C Major

Arpeggios/Triads/Modes

Jarod Sanchez

C Major Scale & Triads

C Major does not contain any flats (b) or sharps (#)

C D⁻ E⁻ F G A⁻ B^o

1 2 3 4 5 6 7

I ii iii IV V vi vii^o

Key of C Major Arpeggios/Triads/Modes

C
C maj. arpeggio C maj. triad C Ionian (major) mode

D⁻
D min. arpeggio D min. triad D Dorian mode

E⁻
E min. arpeggio E min. triad E phrygian mode

F
F maj. arpeggio F maj. triad F lydian mode

G
G maj. arpeggio G maj. triad G mixolydian mode

A⁻
A min. arpeggio A min. arpeggio A Aeolian (minor) mode

B^o
B diminished arpeggio B dim. triad B Locrian mode

R 3rd 5th

I ii iii IV V vi vii^o

Arpeggios in C Major: 7th's

Memorize the note positions for each arpeggio. Focus on visualizing both the patterns on the fretboard and the names of the arpeggios.

Jarod Sanchez

5th string A: 2nd, 3rd & 5th position

2nd position

C Δ 7 D $^{-7}$ E $^{-7}$ F Δ 7

3rd position

G 7 A $^{-7}$ B $^{-7}(\flat 5)$ C Δ 7

5th position

6th string E: 7th & 10th position

7th position

C Δ 7 D $^{-7}$ E $^{-7}$ F Δ 7

10th position

G 7 A $^{-7}$ B $^{-7}(\flat 5)$ C Δ 7

17 Alternate playing the arpeggios on 5th string A & 6th string E.

C Δ 7 D $^{-7}$ E $^{-7}$ F Δ 7 G 7 A $^{-7}$ B $^{-7}(\flat 5)$ C Δ 7

21

25 C Δ 7 D-7 E-7 F Δ 7 G7 A-7 B-7(b5) C Δ 7

27 C Δ 7 D-7 E-7 F Δ 7 G7 A-7 B-7(b5) C Δ 7

31 C Δ 7 D-7 E-7 F Δ 7 G7 A-7 B-7(b5) C Δ 7

35 C Δ 7 D-7 E-7 F Δ 7 G7 A-7 B-7(b5) C Δ 7

39 C Δ 7 D-7 E-7 F Δ 7 G7 A-7 B-7(b5) C Δ 7

C Δ 7 D-7 E-7 F Δ 7 G7 A-7 B-7(b5) C Δ 7

43 3 3 3 3

7th Chords in All 12 Major Keys

In order of the circle of fourths.

For fretboard familiarity, Memorize the pitch name of the Root note of each chord on Low E and A strings.

Jarod Sanchez

J = 80

The following table lists the 7th chords in 12 major keys, arranged in the circle of fourths, along with their fingerings and the root note on the Low E and A strings.

Key	Chord	Fingering	Low E String	A String
C Major	C ^Δ 7	I	C	F
D Major	D ⁻ 7	ii	D	G
E Major	E ⁻ 7	iii	E	A
F Major	F ^Δ 7	IV	F	C
G Major	G ⁷	V	G	D
A Major	A ⁻ 7	vi	A	E
B Major	B ⁻ 7(b5)	viiø	B	F#
F# Major	F# ^Δ 7	I	F#	C#
G# Major	G# ⁻ 7	ii	G#	D#
A# Major	A# ⁻ 7	iii	A#	E#
Bb Major	Bb ^Δ 7	IV	Bb	F
C Major	C ⁷	V	C	F
D Major	D ⁻ 7	vi	D	G
E Major	E ⁻ 7(b5)	viiø	E	A
Bb Major	Bb ^Δ 7	I	Bb	F
C Major	C ⁻ 7	ii	C	F
D Major	D ⁻ 7	iii	D	G
Eb Major	Eb ^Δ 7	IV	Eb	B
F Major	F ⁷	V	F	C
G Major	G ⁻ 7	vi	G	D
A Major	A ⁻ 7	viiø	A	E
Eb Major	Eb ^Δ 7	I	Eb	B
F Major	F ⁻ 7	ii	F	C
G Major	G ⁻ 7	iii	G	D
Ab Major	Ab ^Δ 7	IV	Ab	Eb
Bb Major	Bb ⁷	V	Bb	F
C Major	C ⁻ 7	vi	C	F
D Major	D ⁻ 7(b5)	viiø	D	G
Ab Major	Ab ^Δ 7	I	Ab	Eb
Bb Major	Bb ⁻ 7	ii	Bb	F
C Major	C ⁻ 7	iii	C	F
Db Major	Db ^Δ 7	IV	Db	F
Eb Major	Eb ⁷	V	Eb	B
F Major	F ⁻ 7	vi	F	C
G Major	G ⁻ 7(b5)	viiø	G	D
Db Major	Db ^Δ 7	I	Db	F
Eb Major	Eb ⁻ 7	ii	Eb	B
F Major	F ⁻ 7	iii	F	C
Gb Major	Gb ^Δ 7	IV	Gb	F
Ab Major	Ab ⁷	V	Ab	Eb
Bb Major	Bb ⁻ 7	vi	Bb	F
C Major	C ⁻ 7(b5)	viiø	C	F

25

I	ii	iii	IV	V	vi	viiø

8

29

I	ii	iii	IV	V	vi	viiø

8

33

I	ii	iii	IV	V	vi	viiø

8

37

I	ii	iii	IV	V	vi	viiø

8

41

I	ii	iii	IV	V	vi	viiø

8

45

I	ii	iii	IV	V	vi	viiø

8

Key of A Minor & Harmonic Minor

Arpeggios/Triads/Modes

Jarod Sanchez

A Minor Scale & Triads

A Minor does not contain any flats (b) or sharps (#)

A⁻ B^o C D⁻ E⁻ F G

1 2 3 4 5 6 7

i ii° III iv v VI VII

Key of A Minor Arpeggios/Triads/Modes

A⁻ A Aeolian (minor) mode B^o B Locrian mode C C Ionian mode

R 3rd 5th R 3rd 5th R 3rd 5th

i ii° iii

q D⁻ D Dorian mode E⁻ E Phrygian mode F F Lydian mode

R 3rd 5th R 3rd 5th R 3rd 5th

iv v VI

G G Mixolydian mode

15

R 3rd 5th

VII

A Harmonic Minor Scale/Triads

Harmonic minor scales raises the 7th scale degree by 1/2 step. This changes the triad quality.

A⁻ B^o C⁺ D⁻ E F G^{#o}

i ii° III⁺ iv V VI vii°

Key of A Harmonic Minor Arpeggios/Triads/Modes

A⁻ A Harmonic minor B^o B Locrian #6 mode C⁺ C Ionian (major) #5 mode

R 3rd 5th R 3rd 5th R 3rd 5th

i ii° I⁺

25 D⁻ D Dorian #4 mode E E Mixolydian (b2, #5) or Phrygian-Dominant mode F F Lydian #2

R 3rd 5th R 3rd 5th R 3rd 5th

iv V VI

31 G^{#o} G# Altered Diminished or Super-Locrian mode

R 3rd 5th

vii°

Arpeggios in A Minor: 7th's

Memorize the note positions for each arpeggio. Focus on visualizing both the patterns on the fretboard and the names of the arpeggios.

Jarod Sanchez

5th string A: 2nd, 3rd & 5th position

9th position

A⁻⁷ B^{-7(b5)} C^{Δ7} D⁻⁷

E⁻⁷ F^{Δ7} G⁷ A⁻⁷

10th position 12th position

6th string E: 4th & 5th position

5th position

A⁻⁷ B^{-7(b5)} C^{Δ7} D⁻⁷

E⁻⁷ F^{Δ7} G⁷ A⁻⁷

4th position 5th position 4th position 5th position

17 Alternate playing the arpeggios on 5th string A & 6th string E.

A⁻⁷ B^{-7(b5)} C^{Δ7} D⁻⁷ E⁻⁷ F^{Δ7} G⁷ A⁻⁷

21

A⁻⁷ B^{-7(b5)} C^{Δ7} D⁻⁷ E⁻⁷ F^{Δ7} G⁷ A⁻⁷

25 A⁻⁷ B^{-7(b5)} C^{Δ7} D⁻⁷ E⁻⁷ F^{Δ7} G⁷ A⁻⁷

27 A⁻⁷ B^{-7(b5)} C^{Δ7} D⁻⁷ E⁻⁷ F^{Δ7} G⁷ A⁻⁷

31 A⁻⁷ B^{-7(b5)} C^{Δ7} D⁻⁷ E⁻⁷ F^{Δ7} G^{7(b5)} A⁻⁷

35 A⁻⁷ B^{-7(b5)} C^{Δ7} D⁻⁷ E⁻⁷ F^{Δ7} G⁷ A⁻⁷

39 A⁻⁷ B^{-7(b5)} C^{Δ7} D⁻⁷ E⁻⁷ F^{Δ7} G⁷ A⁻⁷

A⁻⁷ B^{-7(b5)} C^{Δ7} D⁻⁷ E⁻⁷ F^{Δ7} G⁷ A⁻⁷

43 3 3 3 3

7th Chords in All 12 Minor Keys

In order of the circle of fourths.

For fretboard familiarity, Memorize the pitch name of the Root note of each chord on Low E and A strings.

Jarod Sanchez

J = 80

Row 1 (Key of A minor): A⁻⁷ (i), B^{-7(b5)} (ii^o), C^{Δ7} (III), D⁻⁷ (iv), E⁻⁷ (v), E⁷ (V), F^{Δ7} (VI), G⁷ (VII), G^{♯o7} (vii^o)

Row 2 (Key of E minor): D⁻⁷ (i), E^{-7(b5)} (ii^o), F^{Δ7} (III), G⁻⁷ (iv), A⁻⁷ (v), A⁷ (V), B^{bΔ7} (VI), C⁷ (VII), C^{♯o7} (vii^o)

Row 3 (Key of B minor): G⁻⁷ (i), A⁻⁷ (ii^o), B^{bΔ7} (III), C⁻⁷ (iv), D⁻⁷ (v), D⁷ (V), E^{bΔ7} (VI), F⁷ (VII), F^{♯o7} (vii^o)

Row 4 (Key of F minor): C⁻⁷ (i), D^{-7(b5)} (ii^o), E^{bΔ7} (III), F⁻⁷ (iv), G⁻⁷ (v), G⁷ (V), A^{bΔ7} (VI), B^{b7} (VII), B^{o7} (vii^o)

Row 5 (Key of C minor): F⁻⁷ (i), G^{-7(b5)} (ii^o), A^{bΔ7} (III), B^{b-7} (iv), C⁻⁷ (v), C⁷ (V), D^{bΔ7} (VI), E^{b7} (VII), E^{o7} (vii^o)

Row 6 (Key of G minor): B^{b-7} (i), C^{-7(b5)} (ii^o), D^{bΔ7} (III), E^{b-7} (iv), F⁻⁷ (v), F⁷ (V), G^{bΔ7} (VI), A^{b7} (VII), A^{o7} (vii^o)

25

i	ii°	III	iv	v	V	VI	VII	vii°

8

29

i	ii°	III	iv	v	V	VI	VII	vii°

8

33

i	ii°	III	iv	v	V	VI	VII	vii°

8

37

i	ii°	III	iv	v	V	VI	VII	vii°

8

41

i	ii°	III	iv	v	V	VI	VII	vii°

8

45

i	ii°	III	iv	v	V	VI	VII	vii°

8

Chords & Scales: Key of C Major

Written for a 19 fret Classical Nylon Guitar (no cutaway body). Which are comfortably playable up to fret 12th.

***Scales & Modes** are used to create melodies and improvise solos over chord changes. Each chord has a mode that goes with it. The 2 terms *scales & modes* are often used interchangeably.

Jarod Sanchez

Movable Rhythm 7th Chords/Scales

♩ = 70

Root Notes on "A" 5th String

C Major Scale (Ionian)

D Dorian Mode

E Phrygian Mode

F Lydian Mode

G Mixolydian Mode

A Minor Scale (Aeolian Mode)

Chord Diagrams:

- C** (I): Major
- C^{Δ7}** (Major 7)
- D⁻** (ii): Minor
- D⁻⁷** (Minor 7)
- E⁻⁷** (iii): Minor
- E⁻⁷** (Minor 7)
- F^{Δ7}** (IV): Major
- F^{Δ7}** (Major 7)
- G** (V): Major Dominant 7
- G⁷** (Major 7)
- G⁷** (Major 7)
- A⁻** (vi): Minor
- A⁻⁷** (Minor 7)

Fingerings:

- C Major Scale (Ionian):** 3-5, 2-3-5, 2-4-5-7, 5-6-8, 5-7-8
- D Dorian Mode:** 5-7-8, 5-7-9, 5-7-9-10, 8-10-12, 8-10
- E Phrygian Mode:** 7-8-10, 7-9-10, 7-9-10-12, 10-12-13, 10-12
- F Lydian Mode:** 8-10, 7-9-10, 7-9-10-12, 10-12-13, 10-12-13
- G Mixolydian Mode:** 10-12, 9-10-12, 9-10-12-14, 12-13-15, 12-13-15
- A Minor Scale (Aeolian Mode):** 0-2-3, 0-2-3, 0-1-3, 0-1-3-5

Root Notes on "E" 6th String

B-7(b5) **B-7(b5)** **C** **C Δ 7**

vii* I

B Locrian Mode **C Major Scale (Ionian)**

min.7 flat5 Major Major7

13

D-7 **D-7** **E-** **E-7** **E-7**

ii iii

D Dorian Mode **E Phrygian Mode**

Minor Minor7 Minor Minor7

17

F **F Δ 7** **G** **G7** **G7**

IV V

F Lydian Mode **G Mixolydian Mode**

Major Major7 Major Dominant7

21

A-7 **A-** **B-7(b5)** **B-7(b5)**

vi vii*

A Minor Scale (Aeolian) **B Locrian Mode**

Minor Minor7 Min.7 flat5

25

Chords & Scales: Key of A Minor

Written for a 19 fret Classical Nylon Guitar (no cutaway body). Which are comfortably playable up to fret 12th.

Jarod Sanchez
Movable Rhythm 7th Chords/Scales

$\text{♩} = 70$

Root Notes on "A" 5th String

The diagram illustrates the first 12 frets of a guitar fretboard, organized into four sections of three frets each. Each section contains four diagrams representing a specific scale and its associated chord. The scales are: A Minor (Aeolian), B Locrian, C Major (Ionian), D Dorian, E Phrygian, F Major (Dorian), G Minor (Aeolian), A Minor (Aeolian), B Locrian, C Major (Ionian), D Dorian, and E Phrygian. The fretboard is divided into four sections of three frets each, with a capo position indicated by a 'C' and a number (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12).

Section 1: A Minor Scale (Aeolian Mode)

- Chord Diagrams:** A- (x o o o x), A-7 (x o o o x)
- Scale Diagrams:** A Minor (Aeolian), A Minor 7 (Aeolian)
- Fingerings:** 0-2-3, 0-2-3, 0-1-3-5, 1-3-5

Section 2: B Locrian Mode

- Chord Diagrams:** B-7(b5) (x x x x x), B-7(b5) (x x x x x)
- Scale Diagrams:** B Locrian Mode
- Fingerings:** 2-3-5, 2-3-5, 2-4-5-7, 5-6-8

Section 3: C Major Scale (Ionian)

- Chord Diagrams:** C (x o o x x), CΔ7 (x o o x x)
- Scale Diagrams:** C Major (Ionian), C Major 7 (Ionian)
- Fingerings:** 3-5, 2-3-5, 5-6-8, 5-7-8

Section 4: D Dorian Mode

- Chord Diagrams:** D- (x x x x x), D-7 (x x x x x)
- Scale Diagrams:** D Dorian Mode
- Fingerings:** 5-7-8, 5-7-9, 8-10-12, 8-10-12

Section 5: E Phrygian Mode

- Chord Diagrams:** E-7 (x x x x x), E-7 (x x x x x)
- Scale Diagrams:** E Phrygian Mode
- Fingerings:** 7-8-10, 7-9-10, 10-12-13, 10-12

Section 6: F Major Scale (Dorian)

- Chord Diagrams:** F (x x x x x), F7 (x x x x x)
- Scale Diagrams:** F Major (Dorian), F Major 7 (Dorian)
- Fingerings:** 7-9-10, 7-9-10, 9-10-12, 9-10-12

Section 7: G Minor Scale (Aeolian)

- Chord Diagrams:** G- (x x x x x), G-7 (x x x x x)
- Scale Diagrams:** G Minor (Aeolian), G Minor 7 (Aeolian)
- Fingerings:** 7-9-10, 7-9-10, 9-10-12, 9-10-12

Section 8: A Minor Scale (Aeolian)

- Chord Diagrams:** A- (x o o o x), A-7 (x o o o x)
- Scale Diagrams:** A Minor (Aeolian), A Minor 7 (Aeolian)
- Fingerings:** 0-2-3, 0-2-3, 0-1-3-5, 1-3-5

Section 9: B Locrian Mode

- Chord Diagrams:** B-7(b5) (x x x x x), B-7(b5) (x x x x x)
- Scale Diagrams:** B Locrian Mode
- Fingerings:** 2-3-5, 2-3-5, 2-4-5-7, 5-6-8

Section 10: C Major Scale (Ionian)

- Chord Diagrams:** C (x o o x x), CΔ7 (x o o x x)
- Scale Diagrams:** C Major (Ionian), C Major 7 (Ionian)
- Fingerings:** 3-5, 2-3-5, 5-6-8, 5-7-8

Section 11: D Dorian Mode

- Chord Diagrams:** D- (x x x x x), D-7 (x x x x x)
- Scale Diagrams:** D Dorian Mode
- Fingerings:** 5-7-8, 5-7-9, 8-10-12, 8-10-12

Section 12: E Phrygian Mode

- Chord Diagrams:** E-7 (x x x x x), E-7 (x x x x x)
- Scale Diagrams:** E Phrygian Mode
- Fingerings:** 7-8-10, 7-9-10, 10-12-13, 10-12

Section 13: F Major Scale (Dorian)

- Chord Diagrams:** F (x x x x x), F7 (x x x x x)
- Scale Diagrams:** F Major (Dorian), F Major 7 (Dorian)
- Fingerings:** 7-9-10, 7-9-10, 9-10-12, 9-10-12

Section 14: G Minor Scale (Aeolian)

- Chord Diagrams:** G- (x x x x x), G-7 (x x x x x)
- Scale Diagrams:** G Minor (Aeolian), G Minor 7 (Aeolian)
- Fingerings:** 7-9-10, 7-9-10, 9-10-12, 9-10-12

Section 15: A Minor Scale (Aeolian)

- Chord Diagrams:** A- (x o o o x), A-7 (x o o o x)
- Scale Diagrams:** A Minor (Aeolian), A Minor 7 (Aeolian)
- Fingerings:** 0-2-3, 0-2-3, 0-1-3-5, 1-3-5

Section 16: B Locrian Mode

- Chord Diagrams:** B-7(b5) (x x x x x), B-7(b5) (x x x x x)
- Scale Diagrams:** B Locrian Mode
- Fingerings:** 2-3-5, 2-3-5, 2-4-5-7, 5-6-8

Section 17: C Major Scale (Ionian)

- Chord Diagrams:** C (x o o x x), CΔ7 (x o o x x)
- Scale Diagrams:** C Major (Ionian), C Major 7 (Ionian)
- Fingerings:** 3-5, 2-3-5, 5-6-8, 5-7-8

Section 18: D Dorian Mode

- Chord Diagrams:** D- (x x x x x), D-7 (x x x x x)
- Scale Diagrams:** D Dorian Mode
- Fingerings:** 5-7-8, 5-7-9, 8-10-12, 8-10-12

Section 19: E Phrygian Mode

- Chord Diagrams:** E-7 (x x x x x), E-7 (x x x x x)
- Scale Diagrams:** E Phrygian Mode
- Fingerings:** 7-8-10, 7-9-10, 10-12-13, 10-12

Section 20: F Major Scale (Dorian)

- Chord Diagrams:** F (x x x x x), F7 (x x x x x)
- Scale Diagrams:** F Major (Dorian), F Major 7 (Dorian)
- Fingerings:** 7-9-10, 7-9-10, 9-10-12, 9-10-12

Section 21: G Minor Scale (Aeolian)

- Chord Diagrams:** G- (x x x x x), G-7 (x x x x x)
- Scale Diagrams:** G Minor (Aeolian), G Minor 7 (Aeolian)
- Fingerings:** 7-9-10, 7-9-10, 9-10-12, 9-10-12

Section 22: A Minor Scale (Aeolian)

- Chord Diagrams:** A- (x o o o x), A-7 (x o o o x)
- Scale Diagrams:** A Minor (Aeolian), A Minor 7 (Aeolian)
- Fingerings:** 0-2-3, 0-2-3, 0-1-3-5, 1-3-5

Section 23: B Locrian Mode

- Chord Diagrams:** B-7(b5) (x x x x x), B-7(b5) (x x x x x)
- Scale Diagrams:** B Locrian Mode
- Fingerings:** 2-3-5, 2-3-5, 2-4-5-7, 5-6-8

Section 24: C Major Scale (Ionian)

- Chord Diagrams:** C (x o o x x), CΔ7 (x o o x x)
- Scale Diagrams:** C Major (Ionian), C Major 7 (Ionian)
- Fingerings:** 3-5, 2-3-5, 5-6-8, 5-7-8

Section 25: D Dorian Mode

- Chord Diagrams:** D- (x x x x x), D-7 (x x x x x)
- Scale Diagrams:** D Dorian Mode
- Fingerings:** 5-7-8, 5-7-9, 8-10-12, 8-10-12

Section 26: E Phrygian Mode

- Chord Diagrams:** E-7 (x x x x x), E-7 (x x x x x)
- Scale Diagrams:** E Phrygian Mode
- Fingerings:** 7-8-10, 7-9-10, 10-12-13, 10-12

Section 27: F Major Scale (Dorian)

- Chord Diagrams:** F (x x x x x), F7 (x x x x x)
- Scale Diagrams:** F Major (Dorian), F Major 7 (Dorian)
- Fingerings:** 7-9-10, 7-9-10, 9-10-12, 9-10-12

Section 28: G Minor Scale (Aeolian)

- Chord Diagrams:** G- (x x x x x), G-7 (x x x x x)
- Scale Diagrams:** G Minor (Aeolian), G Minor 7 (Aeolian)
- Fingerings:** 7-9-10, 7-9-10, 9-10-12, 9-10-12

Section 29: A Minor Scale (Aeolian)

- Chord Diagrams:** A- (x o o o x), A-7 (x o o o x)
- Scale Diagrams:** A Minor (Aeolian), A Minor 7 (Aeolian)
- Fingerings:** 0-2-3, 0-2-3, 0-1-3-5, 1-3-5

F Δ 7 **F Δ 7** **G** **G 7** **G 7**

VI F Lydian Mode VII G Mixolydian Mode

Major Major 7 Major Dominant 7

Root Notes on "E" 6th String

G $\sharp$ $^{\circ}$ 7 **B $^{\circ}$ 7** **D $^{\circ}$ 7** **F $^{\circ}$ 7** **A $^-$ 7** **A $^-$**

$\sharp$ vii $^{\circ}$ G $\sharp$ Half Whole Dim. D Half Whole Dim. i A Minor Scale (Aeolian)

B $^-$ 7(b5) **B $^-$ 7(b5)** **C** **C Δ 7**

ii $^{\circ}$ B Locrian Mode III C Major Scale (Ionian)

Min.7 flat5 Major Major 7

D $^-$ 7 **D $^-$ 7** **E $^-$** **E $^-$ 7**

iv D Dorian Mode v E Phrygian Mode

Minor Minor 7 Minor Minor 7

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in E Mixolydian (b2, #5) Mode and F Lydian Mode. The vocal part is in E Major and F Major. The score includes a guitar solo and a vocal solo.

The musical score is written for guitar and includes a fretboard diagram for the G Mixolydian mode. The score is divided into three measures. The first measure shows the G Mixolydian mode (VII) and the Major Dominant7 chord. The second measure shows the #viiø chord and the G# Half Whole (Diminished) Scale. The third measure shows the G# Half Whole (Diminished) Scale. The fretboard diagram for the G Mixolydian mode is shown below the staff, with frets 3, 4, 5, and 6 indicated for the strings E, A, D, and G respectively.

Major Scale Warm-Up: C Major

Jarod Sanchez

C Major Scale

2nd position

5th position

2nd position

8th notes

8th note triplets

16th notes

8th & 16th note combination

16th & 8th note combination

2

46



49

8th, 16th, 8th combination



54



57

Mixed 16th note combo 1



61



65

Mixed 16th note combo 2



69



73

Mixed 16th note combo 3



77



81

Mixed 16th note combo 4

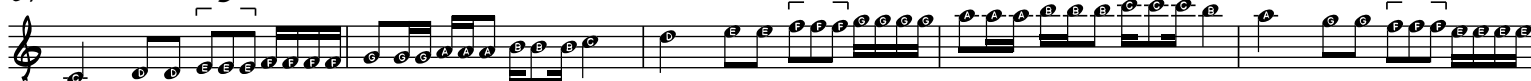


85



Mixed Note Duration Combo

89



94



Major Scale Warm-Up: F Major

Jarod Sanchez

F Major Scale

1st position 2nd position

5 1st position

9 8th notes

13

17 8th note triplets

21

25 16th notes

28

31

33 8th & 16th note combination

38

2

41

16th & 8th note combination



46



49

8th, 16th, 8th combination



54



57

Mixed 16th note combo 1



61



65

Mixed 16th note combo 2



69



73

Mixed 16th note combo 3



77



81

Mixed 16th note combo 4



85

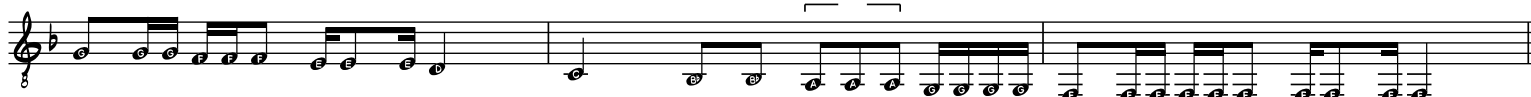


Mixed Note Duration Combo

89



94

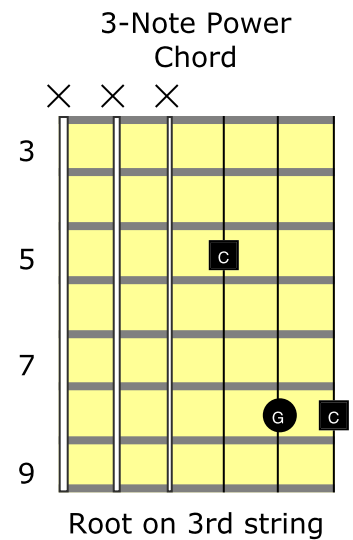
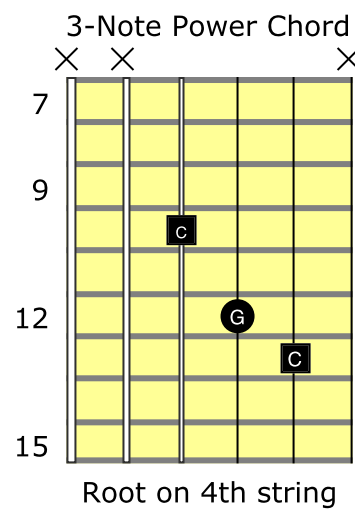
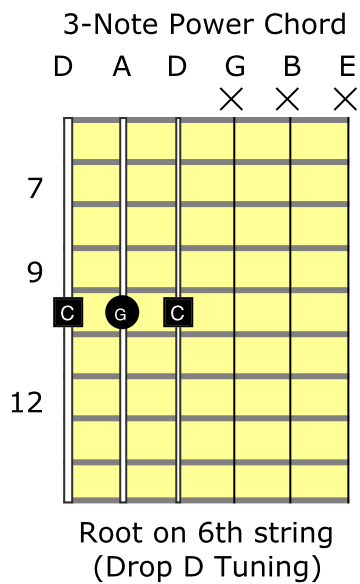
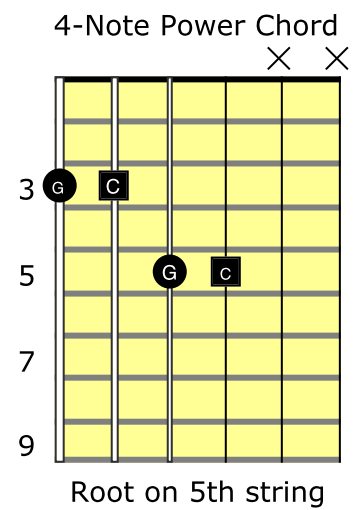
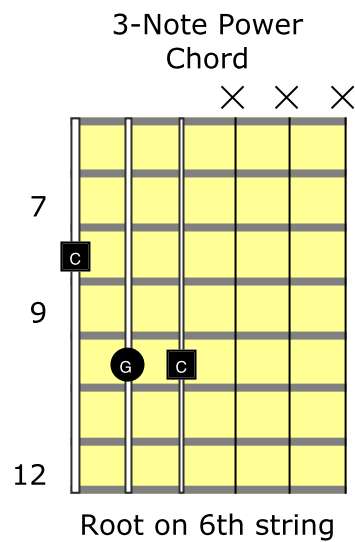
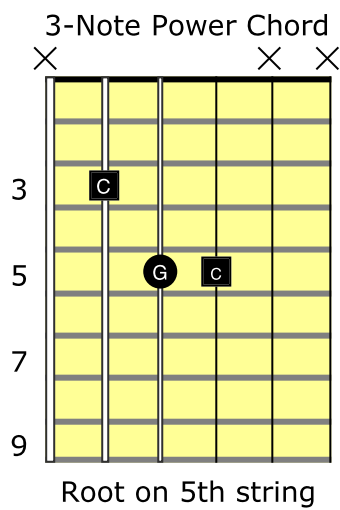
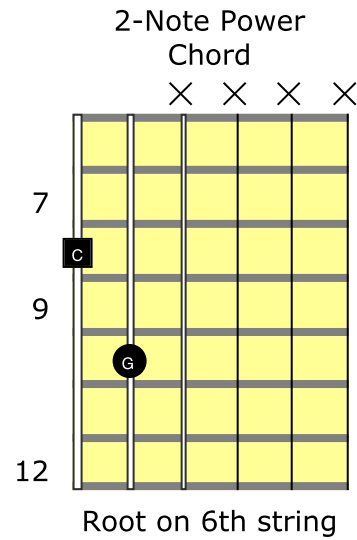
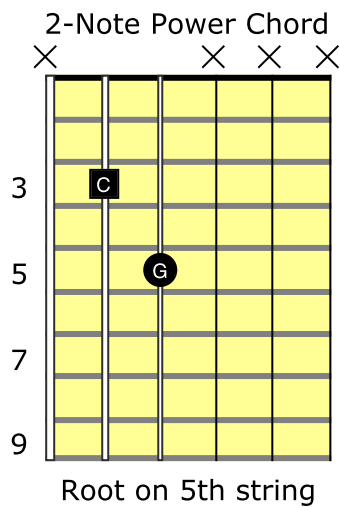


Common Power Chords

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

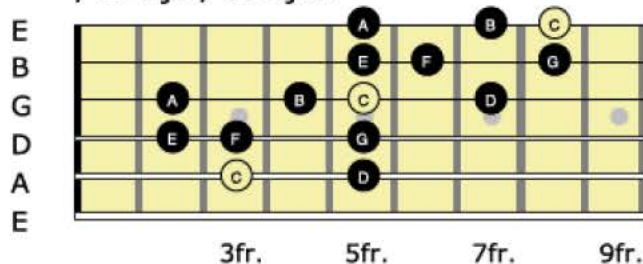


Modes in Key of C Major- No Flats and Sharps

5th String A

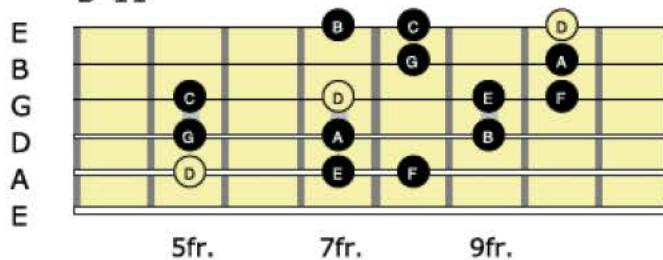
C Major (Ionian) Use with I

(1) chord: C Major / CMaj7 / C6 / C69 / CMaj9 / CMaj13



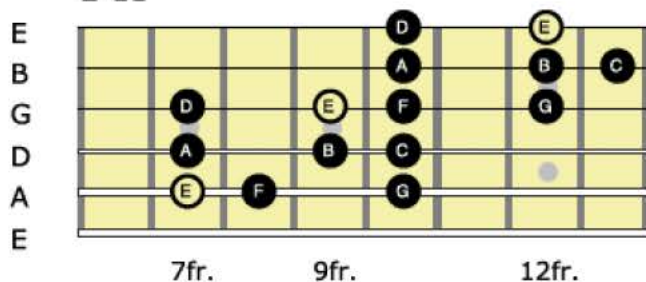
D Dorian Use with ii (2)

chord: Dmin / D-7 / D-6 / D-69 / D-9 / D-11



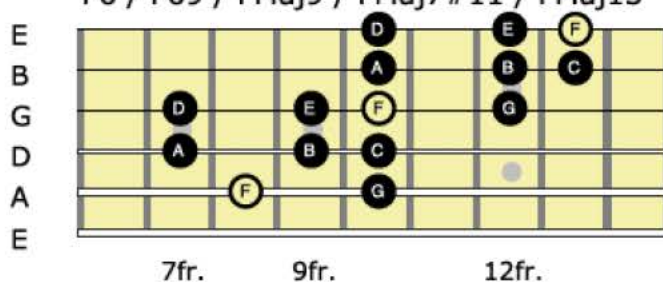
E Phrygian Use with iii (3)

chord: Emin / E-7 / E-(b6) / E-(b9) / E-11



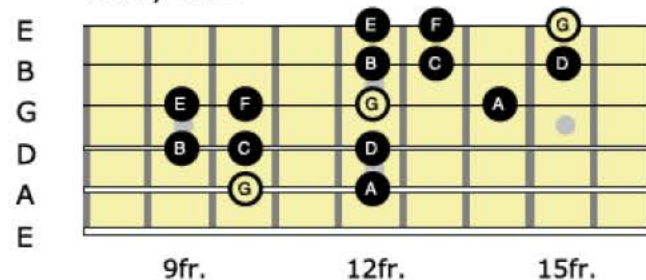
F Lydian Use with IV (4)

chord: F Major / FMaj7 / FMaj7(b5) / F6 / F69 / FMaj9 / FMaj7#11 / FMaj13



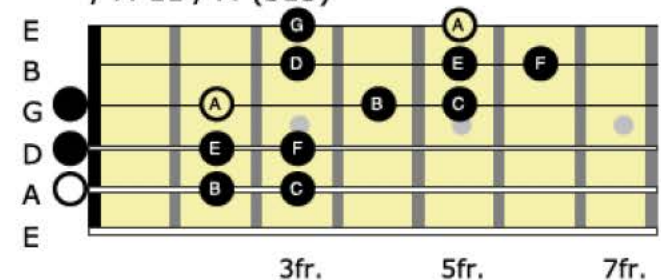
G Mixolydian Use with V (5)

chord: G Major / G6 / G69 / G7 / G9 / G11 / G13



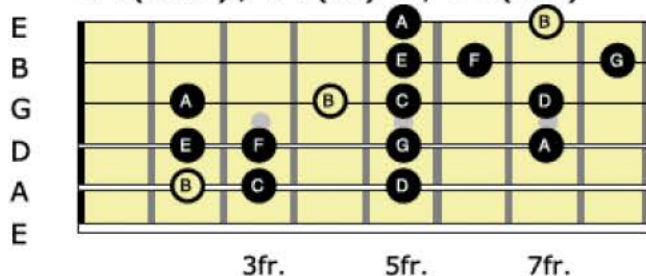
A Minor (Aeolian) Use with vi

(6) chord: Amin / A-7 / A-(b6) / A-9 / A-11 / A-(b13)



B Locrian Use with vii (7)

diminished chord: Bdim / B-7(b5) / B-7(b5b9) / B-7(b5)11 / B-7(b13)

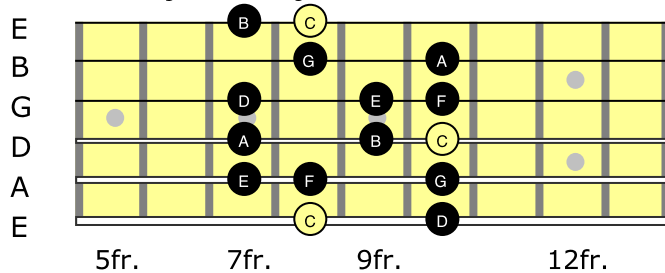


Modes in Key of C Major- No Flats and Sharps

6th String E

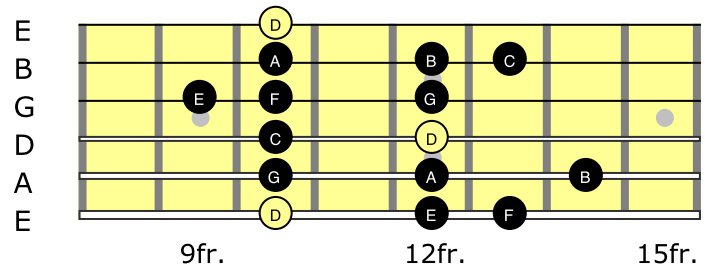
C Major (Ionian) Use with I

(1) chord: C Major / CMaj7 / C6 / C69 / CMaj9 / CMaj13



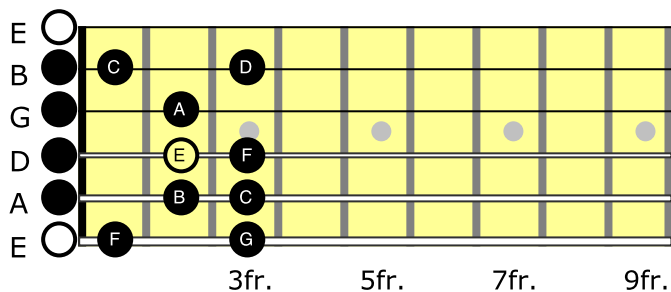
D Dorian Use with ii (2)

chord: Dmin / D-7 / D-6 / D-69 / D-9 / D-11



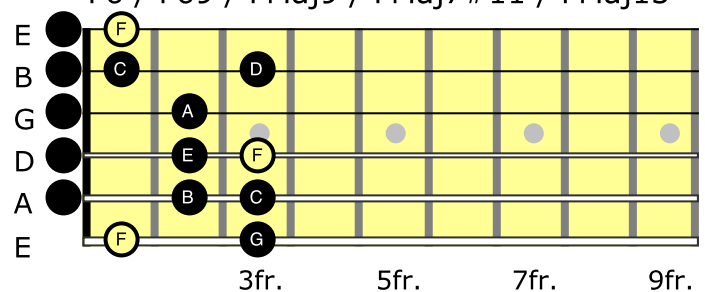
E Phrygian Use with iii (3)

chord: Emin / E-7 / E-(b6) / E-(b9) / E-11



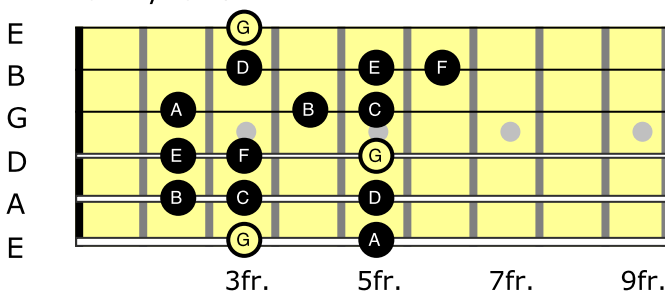
F Lydian Use with IV (4)

chord: F Major / FMaj7 / FMaj7(b5) / F6 / F69 / FMaj9 / FMaj7#11 / FMaj13



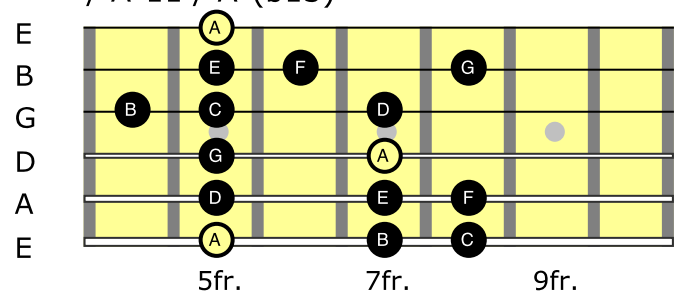
G Mixolydian Use with V (5)

chord: G Major / G6 / G69 / G7 / G9 / G11 / G13



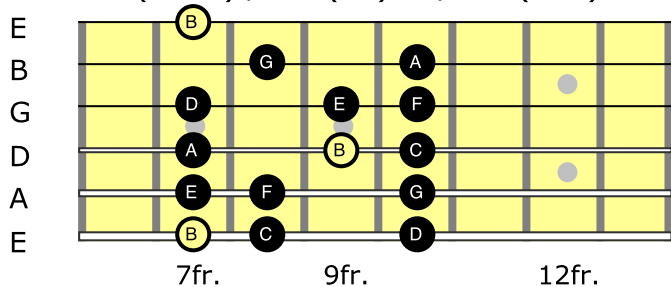
A Minor (Aeolian) Use with vi

(6) chord: Amin / A-7 / A-(b6) / A-9 / A-11 / A-(b13)



B Locrian Use with vii (7)

diminished chord: Bdim / B-7(b5) / B-7(b5b9) / B-7(b5)11 / B-7(b13)



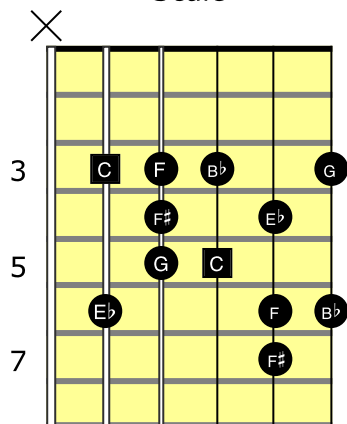
Introduction to Jazz Scales

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

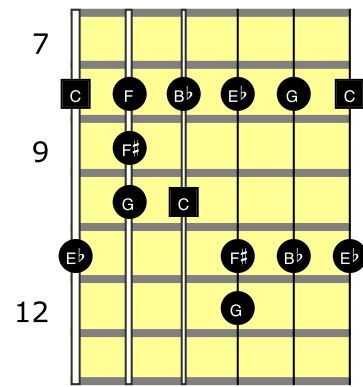
All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

Blues Pentatonic Scale



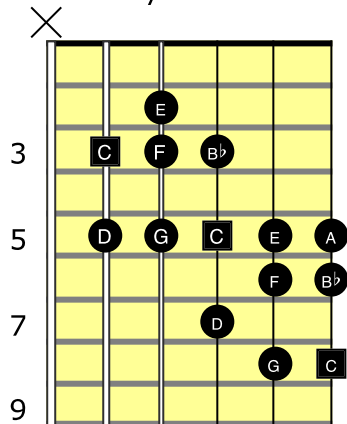
Root on 5th string

Blues Pentatonic Scale



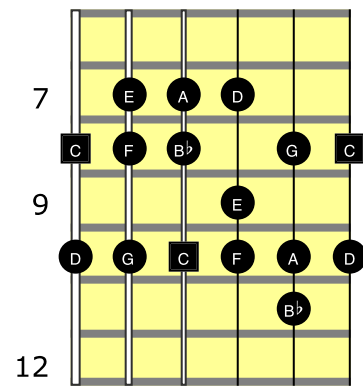
Root on 6th string

Mixolydian Scale



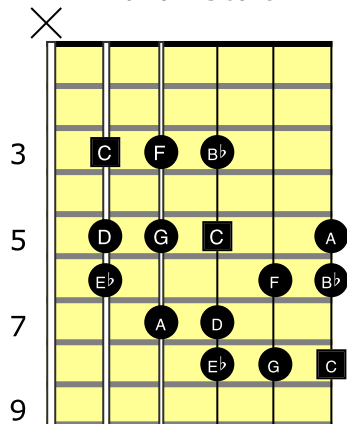
Root on 5th string

Mixolydian Scale



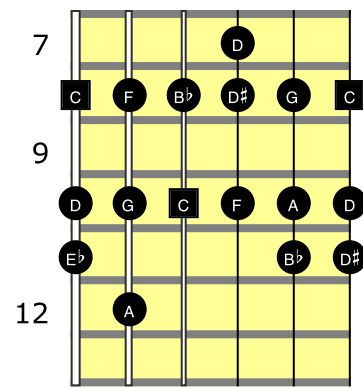
Root on 6th string

Dorian Scale



Root on 5th string

Dorian Scale



Root on 6th string

Finger Tapping Exercise: C Augmented Arpeggios

Repeat each measure until you can play it, then play without repeats.

Jarod Sanchez

1st String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

2nd String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

3rd String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

4th String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

5th String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

6th String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

Finger Tapping Exercise: C Diminished Arpeggios

Repeat each measure until you can play it, then play without repeats.

Jarod Sanchez

1st String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

2nd String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

3rd String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

4th String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

5th String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

6th String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

Finger Tapping Exercise: C Major Arpeggios

Repeat each measure until you can play it, then play without repeats.

Jarod Sanchez

1st String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

2nd String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

3rd String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

4th String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

5th String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

6th String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

Finger Tapping Exercise: C Minor Arpeggios

Repeat each measure until you can play it, then play without repeats.

Jarod Sanchez

1st String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

2nd String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

3rd String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

4th String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

5th String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

6th String

1 4 1 1 4 1 1 4 1 1 4 1 1 4 1 1 4 1

3 3 3 3 3 3 3 3

Interval Modal Exercise - 2nds

*Higher ranges for electric guitars

Jarod Sanchez

♩ = 120, ♩ = $\frac{3}{4}$ ♩

G Mixolydian in 2nds Play over G13

Guitar

5 A Minor in 2nds Play over Amin9

9 B Locrian in 2nds Play over Bmin7b(5)

13 C Major in 2nds Play over Cmaj7

17 D Dorian in 2nds Play over Dmin6

21 E Phrygian in 2nds Play over Emin7 or Eminb(9)

25 F Lydian in 2nds Play over Fmaj7#(11)

Interval Modal Exercise - 3rds

*Higher ranges for electric guitars

Jarod Sanchez

Guitar $\text{♩} = 80$ G Mixolydian 3rds Play over G13

The first staff of music shows the G Mixolydian 3rds exercise. It begins with a treble clef, a 4/4 time signature, and a tempo marking of quarter note = 80. The key signature has one flat (Bb). The exercise consists of a continuous sequence of eighth-note triplets, each containing a pair of notes separated by a third interval. The notes start on G4 and ascend stepwise through the mode, with the final triplet ending on G5.

5 A Minor 3rds Play over Amin9

The second staff of music shows the A Minor 3rds exercise. It begins with a treble clef and a key signature of two flats (Bb, Eb). The exercise consists of a continuous sequence of eighth-note triplets, each containing a pair of notes separated by a third interval. The notes start on A4 and ascend stepwise through the mode, with the final triplet ending on A5.

9 B Locrian 3rds Bmin7b(5)

The third staff of music shows the B Locrian 3rds exercise. It begins with a treble clef and a key signature of three flats (Bb, Eb, Ab). The exercise consists of a continuous sequence of eighth-note triplets, each containing a pair of notes separated by a third interval. The notes start on B4 and ascend stepwise through the mode, with the final triplet ending on B5.

13 C Major 3rds Play over Cmaj7

The fourth staff of music shows the C Major 3rds exercise. It begins with a treble clef and a key signature of no sharps or flats. The exercise consists of a continuous sequence of eighth-note triplets, each containing a pair of notes separated by a third interval. The notes start on C4 and ascend stepwise through the mode, with the final triplet ending on C5.

17 D Dorian 3rds Play over Dmin6

The fifth staff of music shows the D Dorian 3rds exercise. It begins with a treble clef and a key signature of two sharps (F#, C#). The exercise consists of a continuous sequence of eighth-note triplets, each containing a pair of notes separated by a third interval. The notes start on D4 and ascend stepwise through the mode, with the final triplet ending on D5.

21 E Phygian 3rds Play over Emin7 or Eminb(9)

The sixth staff of music shows the E Phygian 3rds exercise. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The exercise consists of a continuous sequence of eighth-note triplets, each containing a pair of notes separated by a third interval. The notes start on E4 and ascend stepwise through the mode, with the final triplet ending on E5.

25 F Lydian 3rds Play over Fmaj7#(11)

The seventh staff of music shows the F Lydian 3rds exercise. It begins with a treble clef and a key signature of one sharp (F#). The exercise consists of a continuous sequence of eighth-note triplets, each containing a pair of notes separated by a third interval. The notes start on F4 and ascend stepwise through the mode, with the final triplet ending on F5.

Interval Modal Exercise - 4ths

*Higher ranges for electric guitars

Jarod Sanchez

$\text{♩} = 120$, $\text{♩} = \text{♩}$ 

G Mixolydian in 4ths Play over G13 / G11 / Gsus

Guitar

5 A Minor in 4ths Play over Amin9 / Amin 11

9 B Locrian 4ths Bmin7b(5)

13 C Major 4ths Play over Cmaj7

17 D Dorian in 4ths Play over Dmin6

21 E Phygian in 4ths Play over Emin7 or Eminb(9)

25 F Lydian in 4ths Play over Fmaj7#(11)

Interval Modal Exercise - 5ths

*Higher ranges for electric guitars

Jarod Sanchez

♩ = 120, ♩ = 

G Mixolydian in 5ths Play over G13



5 A Minor in 5ths Play over Amin9 / Amin 11



9 B Locrian 5ths Bmin7b(5)



13 C Major 5ths Play over Cmaj7



17 D Dorian in 5ths Play over Dmin6



E Phrygian in 5ths Play over Emin7 or Eminb(9)



25 F Lydian in 5ths Play over Fmaj7#(11)



Interval Modal Exercise - 6ths

*Higher ranges for electric guitars

Jared Sanchez

$\text{♩} = 120$, $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

G Mixolydian in 6ths Play over G13



5 A Minor in 6ths Play over Amin9 / Amin 11



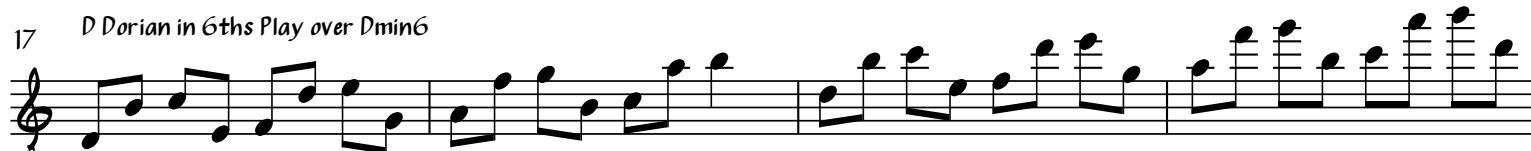
9 B Locrian 5ths Bmin7b(5)



13 C Major 6ths Play over Cmaj7



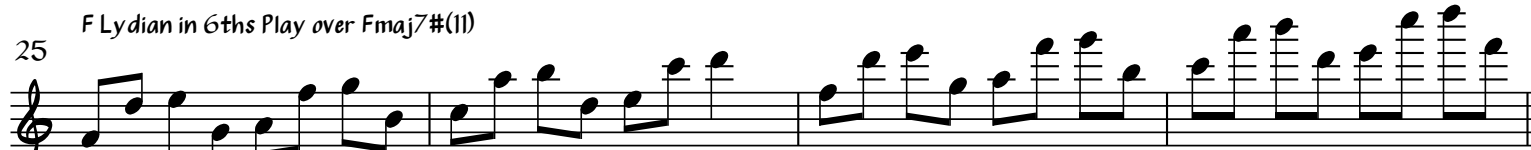
17 D Dorian in 6ths Play over Dmin6



21 E Phrygian in 6ths Play over Emin7 or Eminb(9)



25 F Lydian in 6ths Play over Fmaj7#(11)



Diatonic Modal Patterns

Key of C Major

Jarod Sanchez

$C\Delta^9$
Starting on 9th

$\text{♩} = 80$

5

D^{-9}
Starting on 9th

9

E^{-7}
Starting on $b9^{\text{th}}$

13

$F\Delta^7$
Starting on Major 7th

17

G^{13}
Starting on 13th

21

A^{-11}
Starting on 11th

25

$B^{-7}(b5)$
Starting on 5th

Ascending/Descending- Arpeggios

Key of C Major

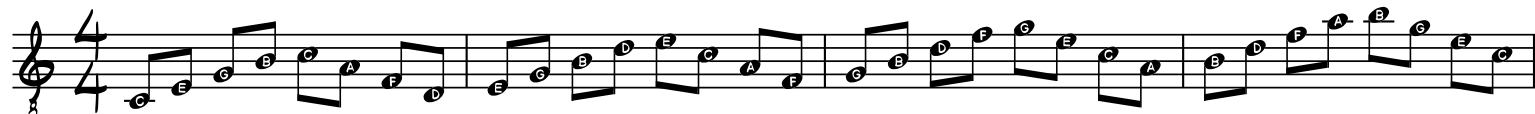
Practice in 1st-10th reading positions

Jarod Sanchez

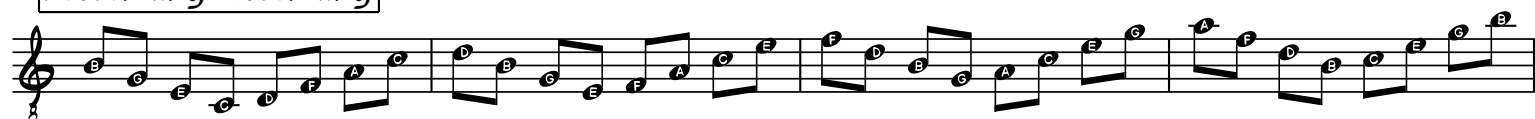
$\text{♩} = 80$

Ascending-Descending

C Δ 7 D-7 E-7 F Δ 7 G7 A-7 B-7(b5) C Δ 7



Descending-Ascending

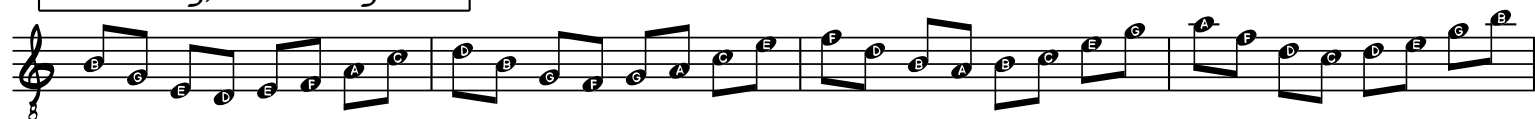


Ascending/Descending- 9th

C Δ 9 D-9 E-7 F Δ 9 G9 A-9 B-7(b5) C Δ 9

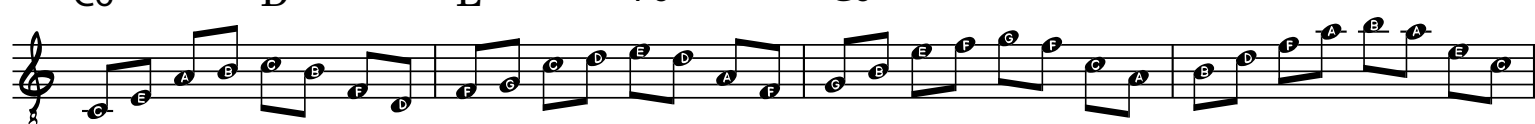


Descending/Ascending-9ths

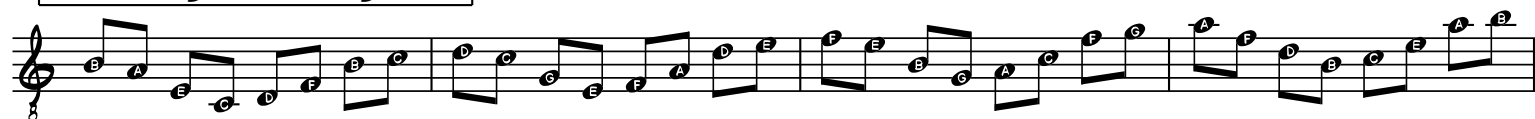


Ascending/Descending- 6ths

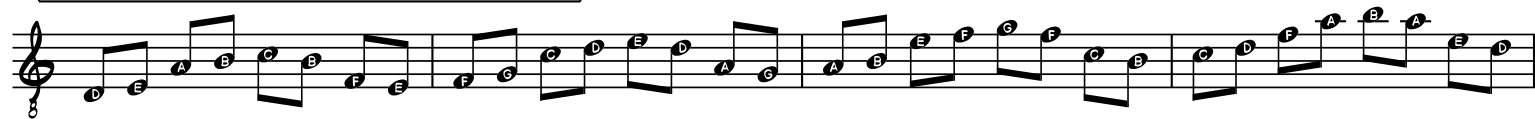
C6 D-6 E-b6 F6 G6 A-b6 B-7b5 Cmaj13



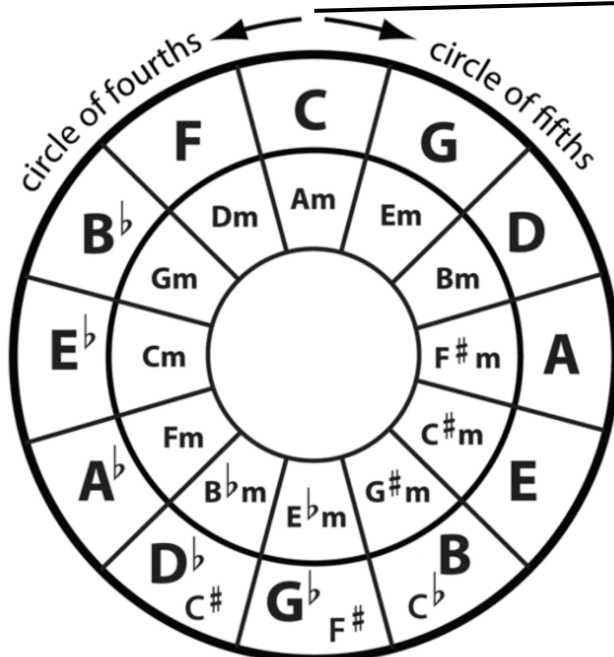
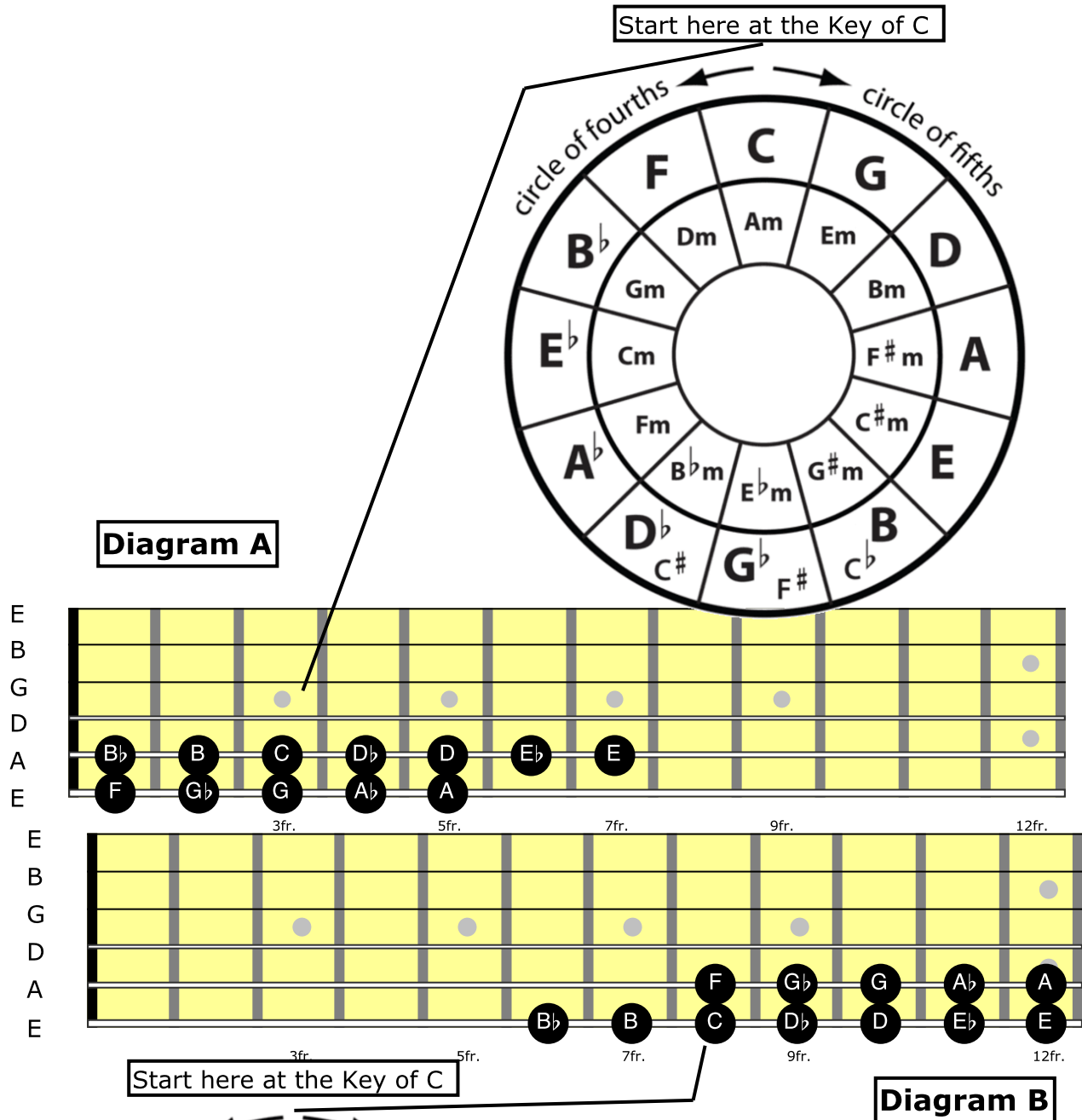
Descending/Ascending-6ths



Ascending/Descending- 9ths & 6ths



The Circle of Fourths & Fifths: Practice all Scales, Chord Note Patterns and Arpeggios in this order. Practice in all 12 keys using the **Circle of Fourths**: C, F, B $\flat$, E $\flat$, A $\flat$, D $\flat$, G $\flat$, B, E, A, D, G and back to C. This is the left side counter-clockwise. Start by practicing the circle in two parts of the fretboard. **Diagram A** and **Diagram B**.



The Circle of Fourths & Fifths II: Practice all Scales, Chord Note Patterns and Arpeggios in this order. Practice in all 12 keys using the **Circle of Fourths**: C, F, B $\flat$, E $\flat$, A $\flat$, D $\flat$, G $\flat$, B, E, A, D, G and back to C. This is the left side counter-clockwise. Start by practicing the circle in two parts of the fretboard. **Diagram A** and **Diagram B**.

Start here at the Key of C

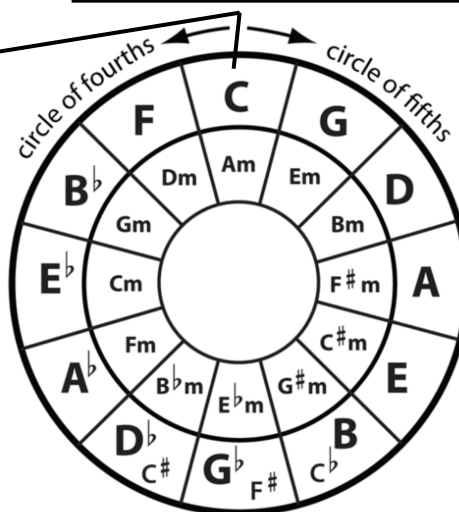


Diagram C

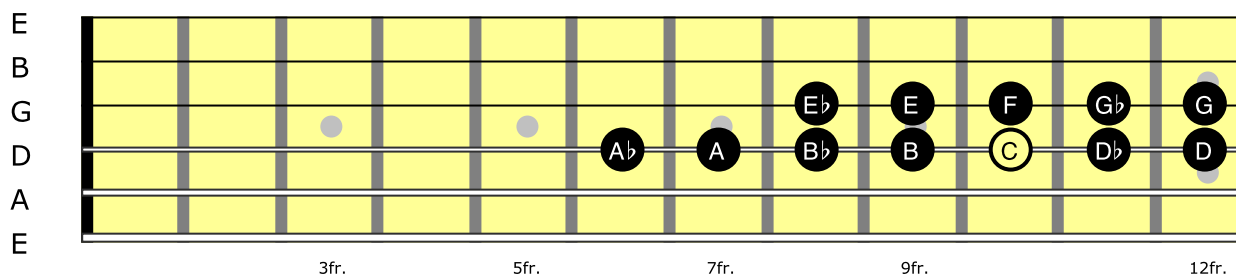
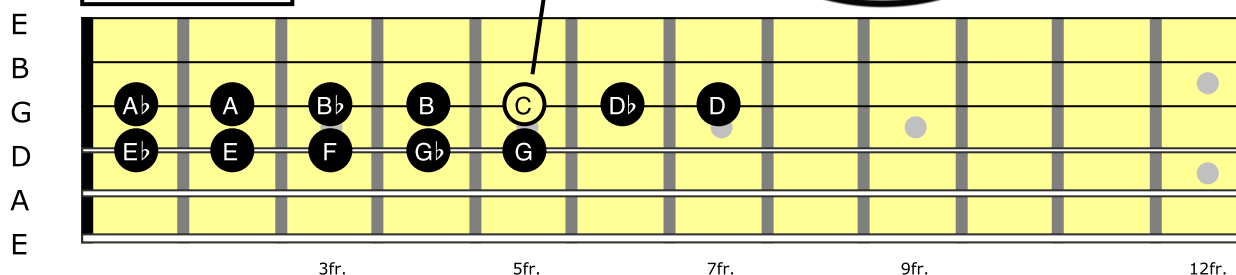
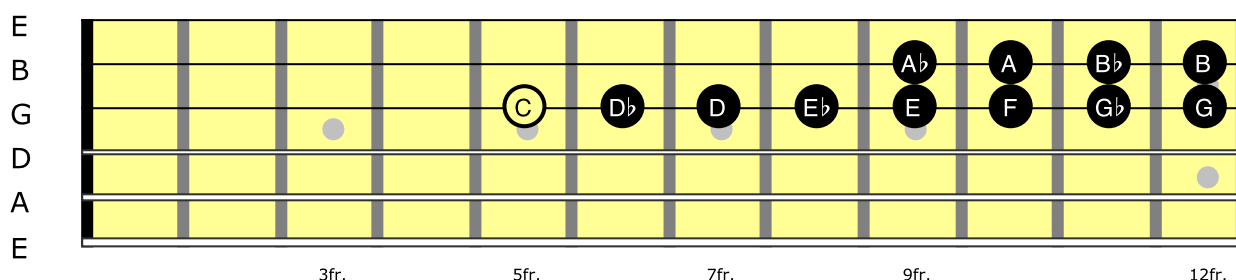
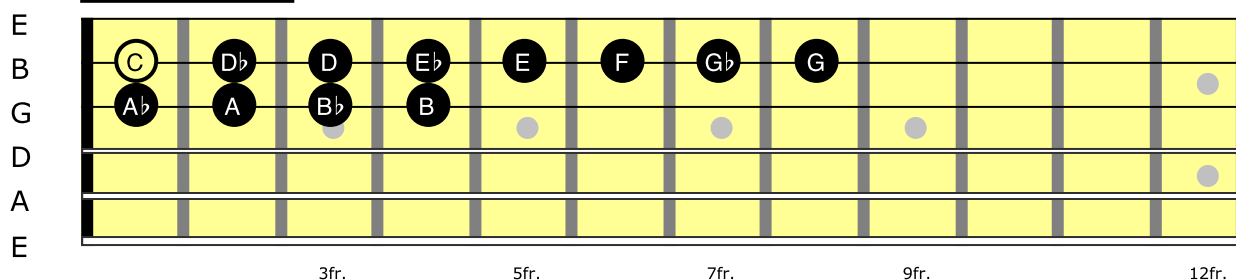


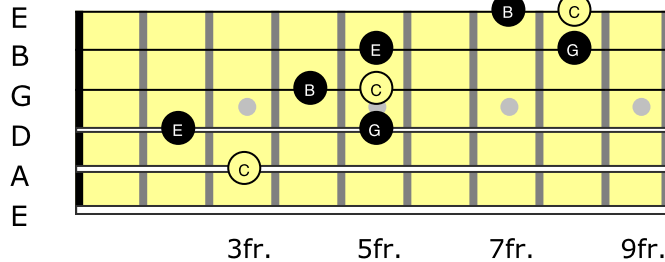
Diagram D



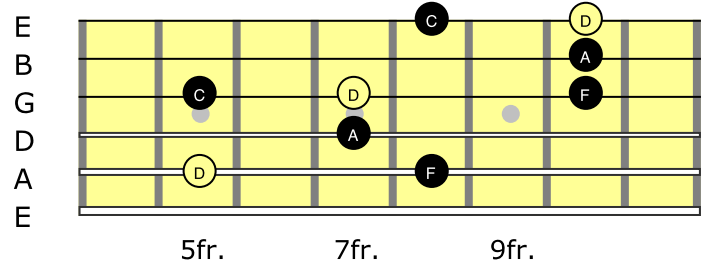
Arpeggios in Key of C Major- No Flats and Sharps

5th String A

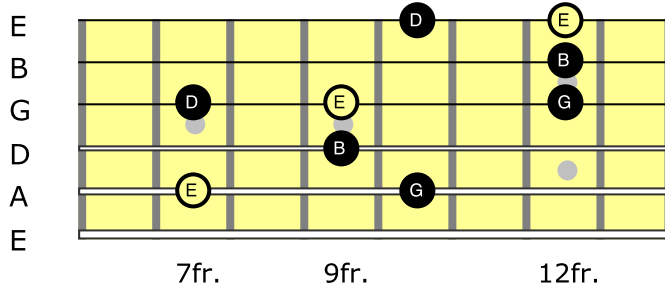
C Major 7 Arpeggio Use with I (1) chord: C Major / CMaj7 / C6 / C69 / CMaj9 / CMaj13. **Root(C), 3rd(E), 5th(G), 7th (B).** **Combine with Major(Ionian) mode.**



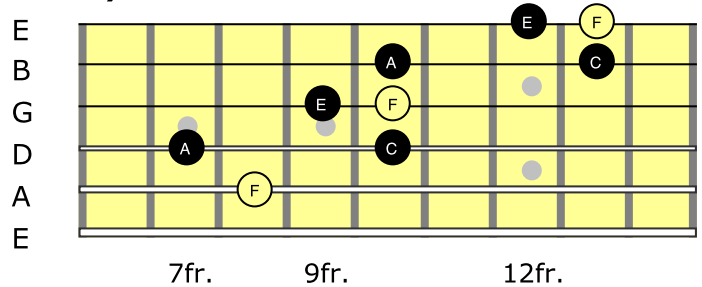
D Minor 7 Arpeggio Use with ii (2) chord: Dmin / D-7 / D-6 / D-69 / D-9 / D-11. **Root(D), 3rd(F), 5th(A), 7th(C).** **Combine with Dorian mode.**



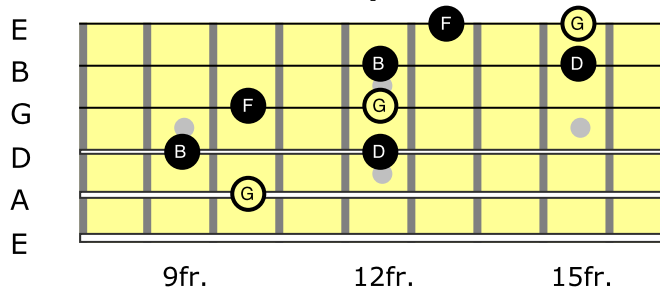
E Minor 7 Arpeggio Use with iii (3) chord: Emin / E-7 / E-(b6) / E-(b9) / E-11. **Root(E), 3rd(G), 5th(B), 7th (D).** **Combine with Phrygian mode.**



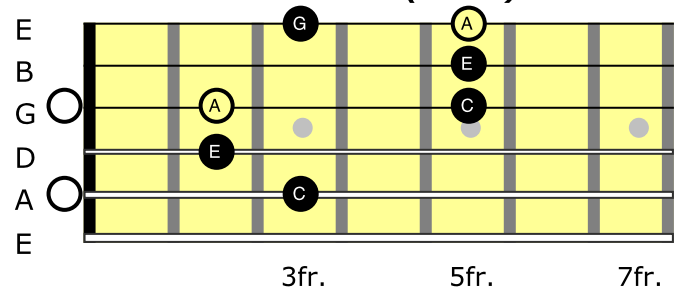
F Major 7 Arpeggio Use with IV (4) chord: F Major / FMaj7 / FMaj7(b5) / F6 / F69 / FMaj9 / FMaj7#11 / FMaj13. **Root(F), 3rd(A), 5th(C), 7th (E).** **Combine with Lydian mode.**



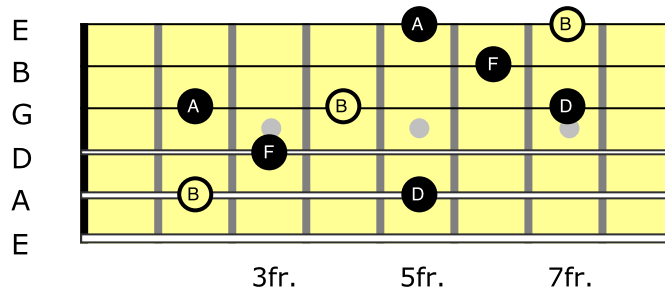
G 7 Arpeggio Use with V (5) chord: G Major / G6 / G69 / G7 / G9 / G11 / G13. **Root(G), 3rd(B), 5th(D), 7th (F).** **Combine with Mixolydian mode.**



A Minor 7 Arpeggio Use with vi (6) chord: Amin / A-7 / A-(b6) / A-9 / A-11 / A-(b13). **Root(A), 3rd(C), 5th(E), 7th (G).** **Combine with Aeolian(minor) mode.**



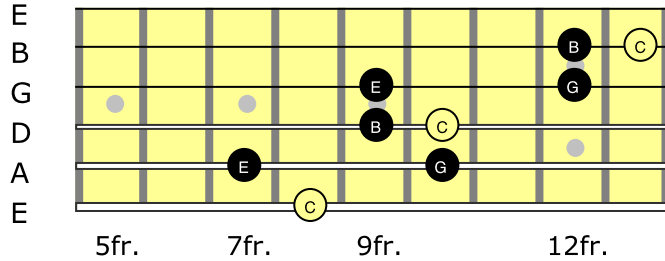
B minor 7 b5 Arpeggio Use with vii (7) half diminished chord: Bdim / B-7(b5) / B-7(b5b9) / B-7(b5)11 / B-7(b13). **Root(B), 3rd(D), 5th(F), 7th (A).** **Combine with Locrian mode.**



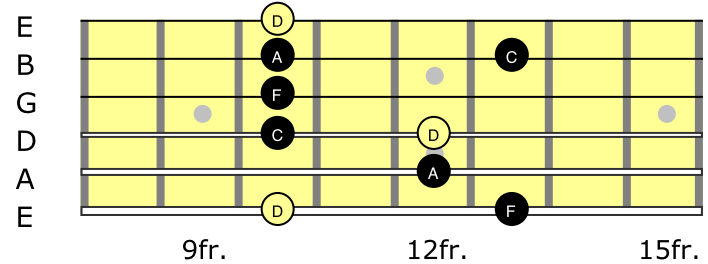
Arpeggios in Key of C Major- No Flats and Sharps

6th String E

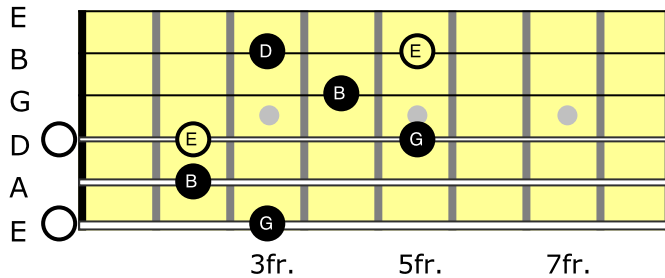
C Major 7 Arpeggio Use with I
(1) chord: C Major / CMaj7 / C6 / C69 / CMaj9 / CMaj13. **Root(C), 3rd(E), 5th(G), 7th (B).** **Combine with Major(Ionian) mode.**



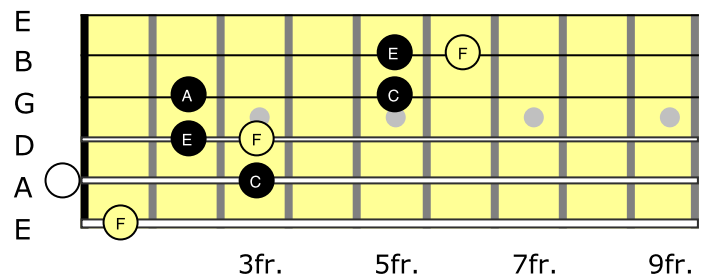
D Minor 7 Arpeggio Use with ii (2)
chord: Dmin / D-7 / D-6 / D-69 / D-9 / D-11. **Root(D), 3rd(F), 5th(A), 7th (C).** **Combine with Dorian mode.**



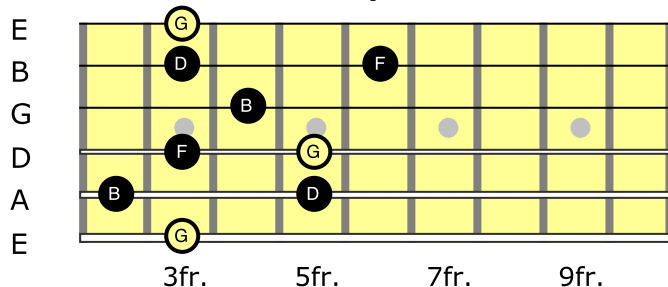
E Minor 7 Arpeggio Use with iii
(3) chord: Emin / E-7 / E-(b6) / E-(b9) / E-11. **Root(E), 3rd(G), 5th(B), 7th (D).** **Combine with Phrygian mode.**



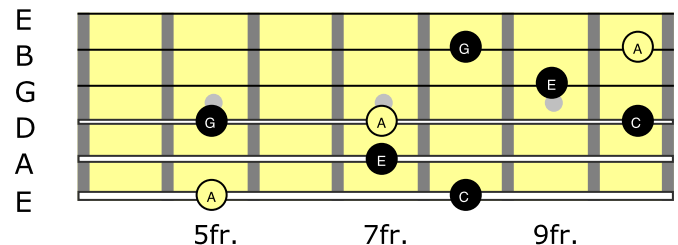
F Major 7 Arpeggio Use with IV
(4) chord: F Major / FMaj7 / FMaj7(b5) / F6 / F69 / FMaj9 / FMaj7#11 / FMaj13. **Root(F), 3rd(A), 5th(C), 7th (E).** **Combine with Lydian mode.**



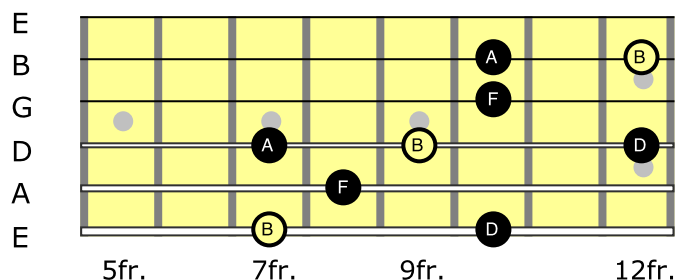
G 7 Arpeggio Use with V (5) chord: G Major / G6 / G69 / G7 / G9 / G11 / G13. **Root(G), 3rd(B), 5th(D), 7th (F).** **Combine with Mixolydian mode.**



A Minor 7 Arpeggio Use with vi
(6) chord: Amin / A-7 / A-(b6) / A-9 / A-11 / A-(b13). **Root(A), 3rd(C), 5th(E), 7th (G).** **Combine with Aeolian(minor) mode.**



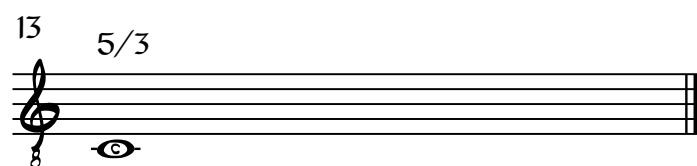
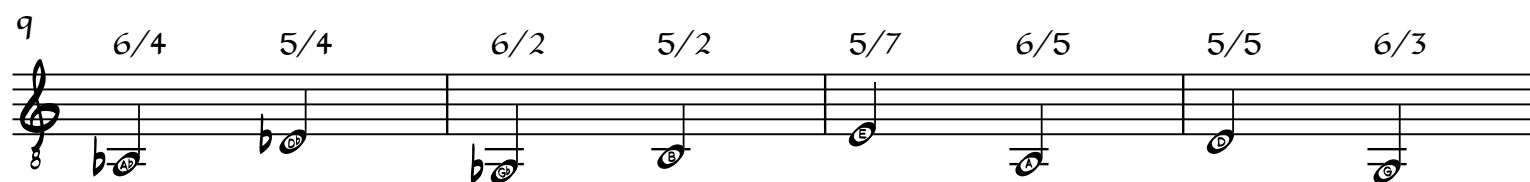
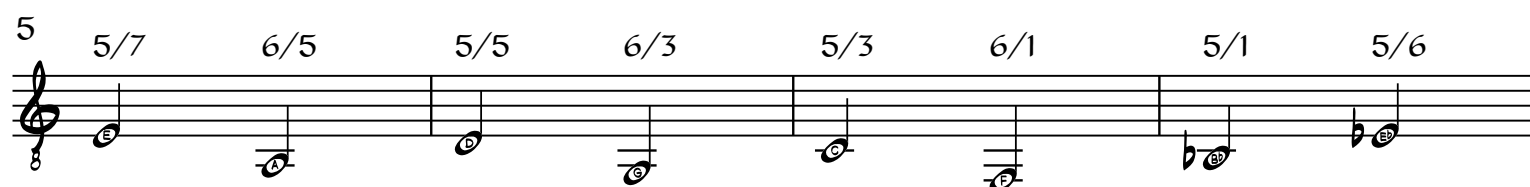
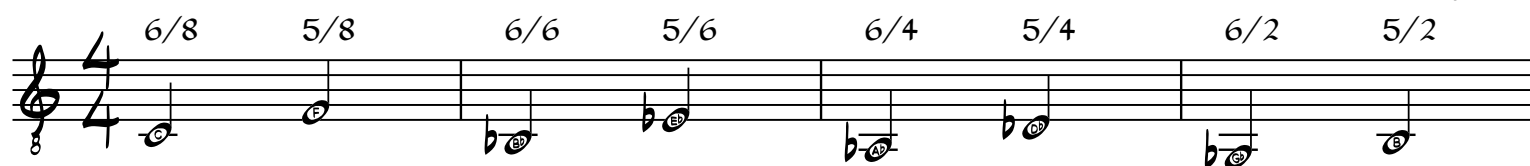
B minor 7 b5 Arpeggio Use with vii (7) half diminished chord: Bdim / B-7(b5) / B-7(b5b9) / B-7(b5)11 / B-7(b13). **Root(B), 3rd(D), 5th(F), 7th (A).** **Combine with Locrian mode.**



Circle of 4s Warm-Up

Memorize the note positions and names on the 5th string A & 6th Sting E.

Jarod Sanchez



Jazz Comping Feels & Rhythms

Jarod Sanchez

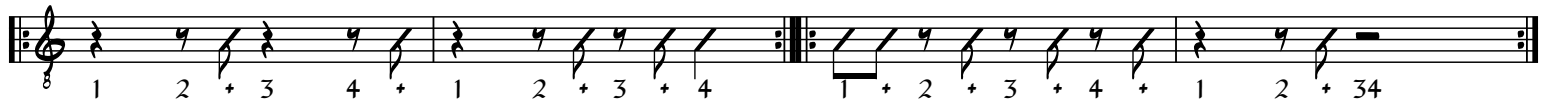
$\text{♩} = 120$, $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

"Swing" or "4 feel" Variations

To add variation, try moving the 8th rests on different beats or combine patterns to make your own rhythm.



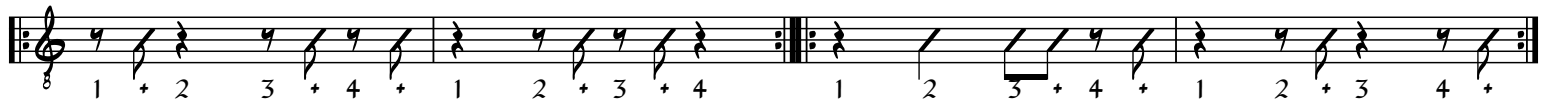
5



9



13

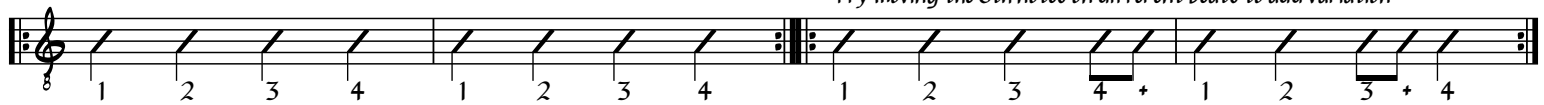


17



"Freddie Green" style comping

Try moving the 8th notes on different beats to add variation

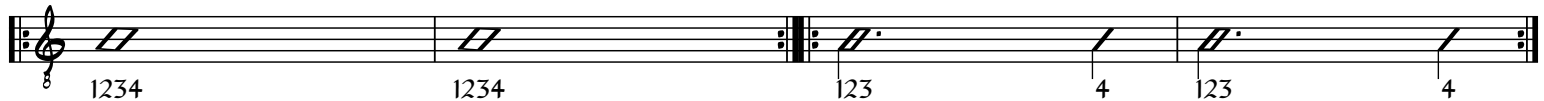


25

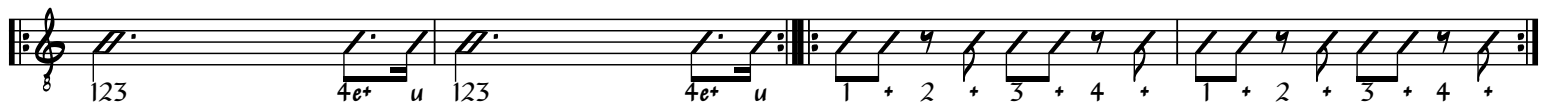
Try moving the quarter rests notes on different beats to add variation



2 Feel or Ballad



33

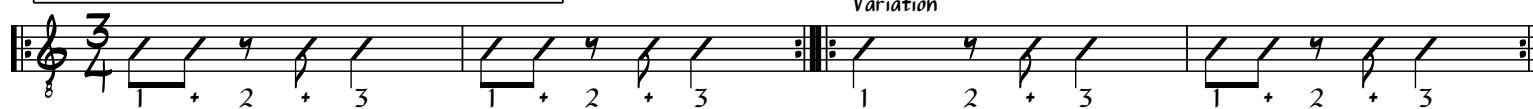


37

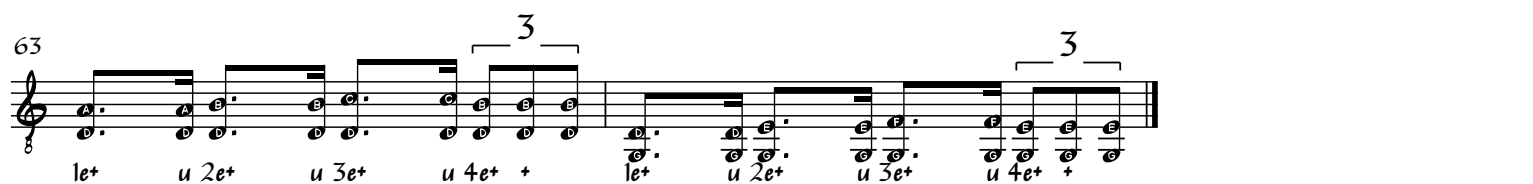
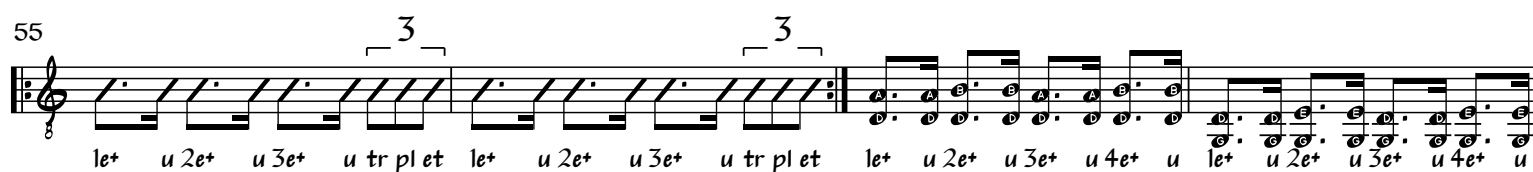
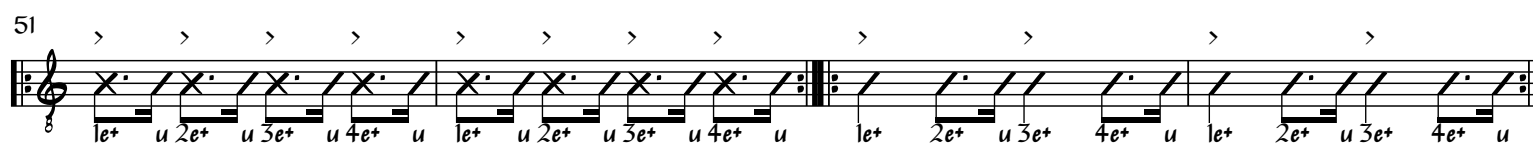
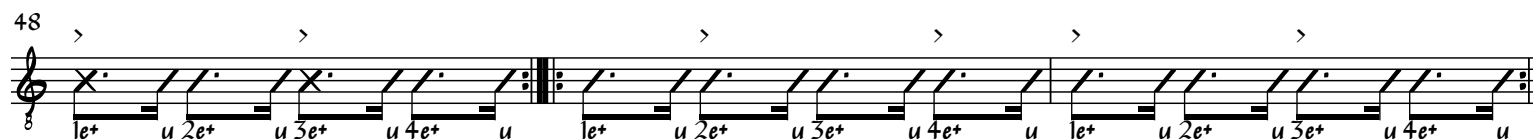
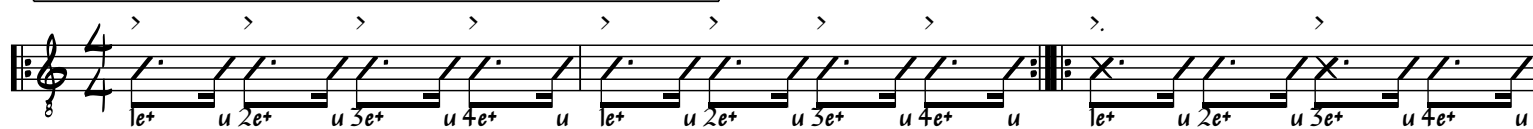


Who Parked the Car: Popular Rhythms in 3

Variation



"Shuffle", often used in Blues and 1950s era Rock n Roll



Melodic Phrases for Improvising: Key of C Major

Repeat each measure 4 times. Then, read each 2 measures 4 times. Memorize phrases and practice on circle of 4ths.

Jarod Sanchez

Movable Rhythm 7th Chords/Scales

$\text{♩} = 70$

C **C Δ 7**
I

5 **D⁻** **D⁻⁷**
ii

9 **E⁻** **E⁻⁷**
iii

13 **F** **F Δ 7**
IV

17 **G** **G⁷**
V

21 **A⁻** **A⁻⁷**
vi

25 **B⁻⁷(b5)**
vii*

29 I C C^{Δ7}

33 ii D⁻ D⁻⁷

37 iii E⁻ E⁻⁷

41 IV F F^{Δ7}

45 V G G⁷

49 vi A⁻ A⁻⁷

53 vii* B^{-7(b5)}

ii-V-I Coltrane Licks in C Major

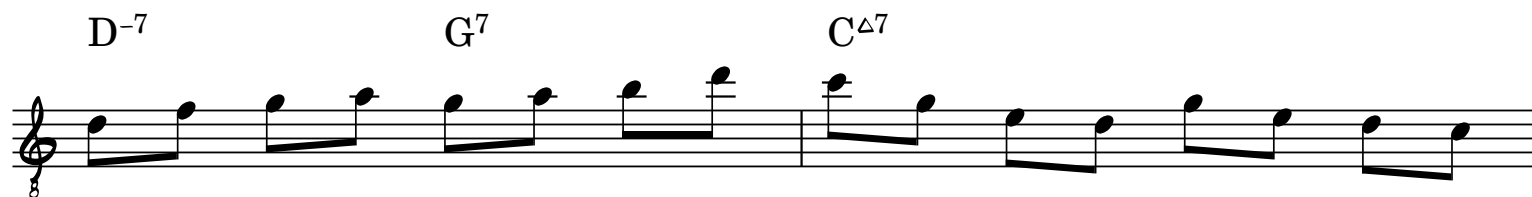
Popularized from John Coltrane's *Giant Steps*

Jarod Sanchez

Pattern 1



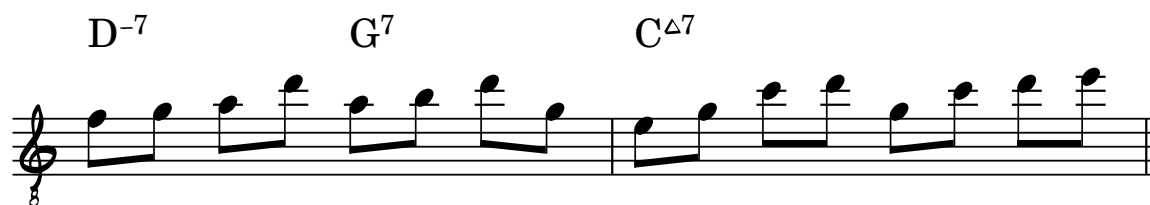
Pattern 2



Variation of Pattern 1



Variation of Pattern 2



ii-V-i Coltrane Tetratonic Patterns in A minor

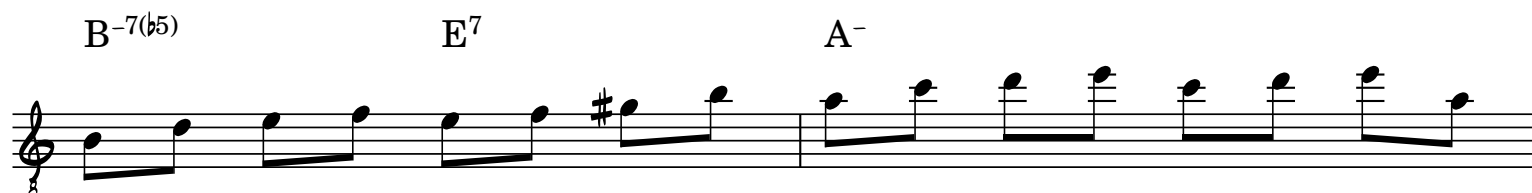
Popularized from John Coltrane's *Giant Steps*

Jarod Sanchez

Pattern 1



Pattern 2



Variation of Pattern 1



Variation of Pattern 2



Major and Harmonic Minor Scales with Key Signatures: 0-3 Sharps

The squared notes are the starting point of each octave. To play the scale, start at the squared note and ascend in alphabetical order.

C Major (No flats or Sharps)

Key	
Signature	



A Harmonic Minor (#7th scale degree)

G Major (1 Sharp, F#)

E Harmonic Minor (1 sharp F#, and #7th scale degree)

A diagram of a 12-fret guitar fretboard. The frets are numbered 1 through 12 at the bottom. The strings are labeled on the left: E (bottom), A, D, G, B, E (top). A circle of fifths scale is shown with black dots on the strings. The notes are: F# (1st fret, E string), C (2nd fret, A string), G (3rd fret, D string), D# (4th fret, G string), A (5th fret, B string), E (6th fret, E string), B (7th fret, A string), F# (8th fret, D string), C (9th fret, G string), G (10th fret, B string), D# (11th fret, E string), and A (12th fret, A string). A legend on the left shows a circle for the 1st fret and a square for the 2nd fret.

D Major (2 Sharps, F#, C#)

B Harmonic Minor (2 sharps F#, C# and #7th scale degree)

[illegible]

A Major (3 Sharps, F#, C#, G#)

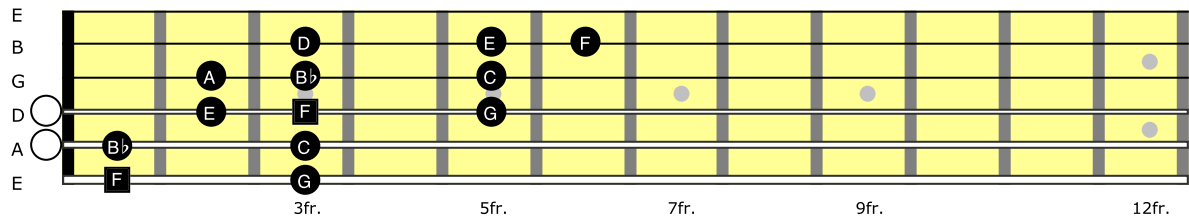
F# Harmonic Minor (3 sharps F#, C#, G# and #7th scale degree)



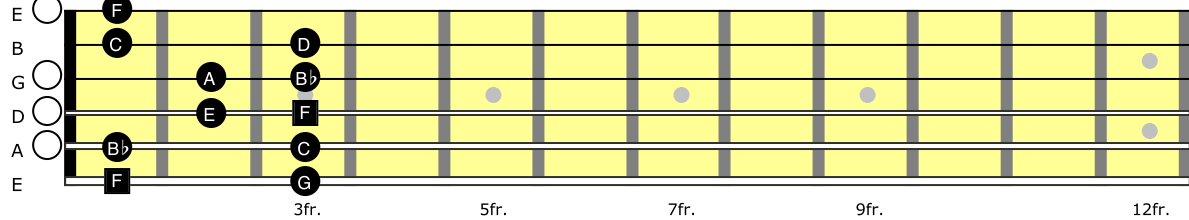
Major and Harmonic Minor Scales with Key Signatures: 1-3 Flats

The squared notes are the starting point of each octave. To play the scale, start at the squared note and ascend in alphabetical order.

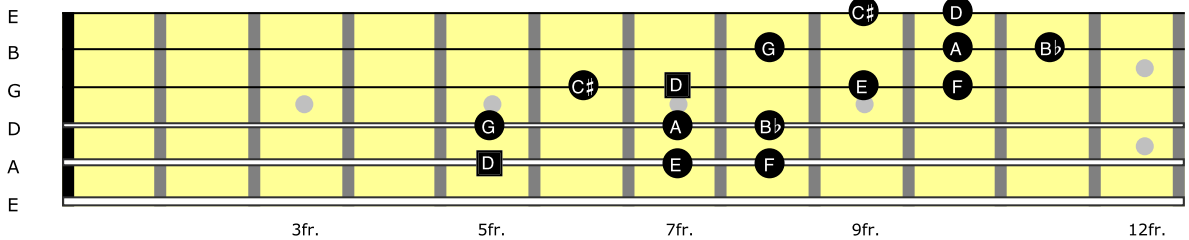
F Major (1 Flat, Bb)



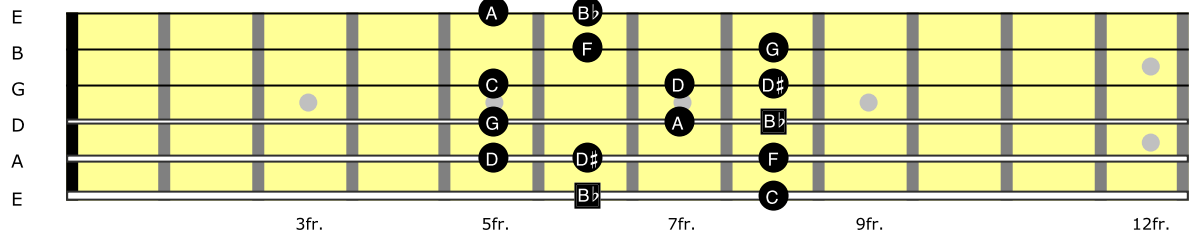
F Major (1 Flat, Bb) Alternate version (open strings)



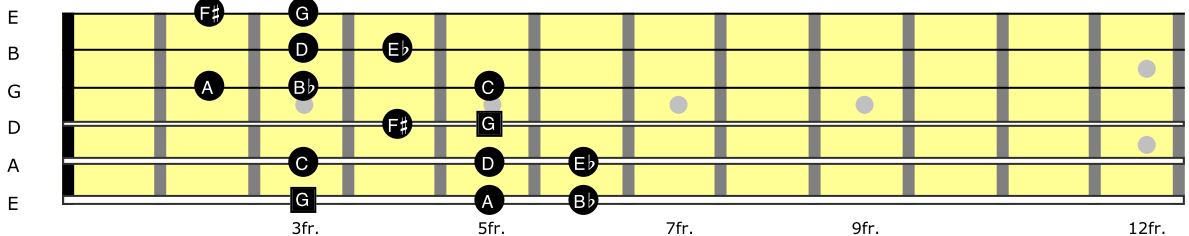
D Harmonic Minor (1 flat Bb, and #7th scale degree)



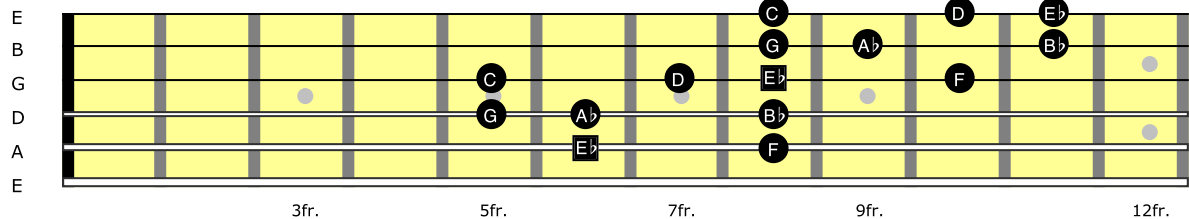
Bb Major (2 Flats, Bb, Eb)



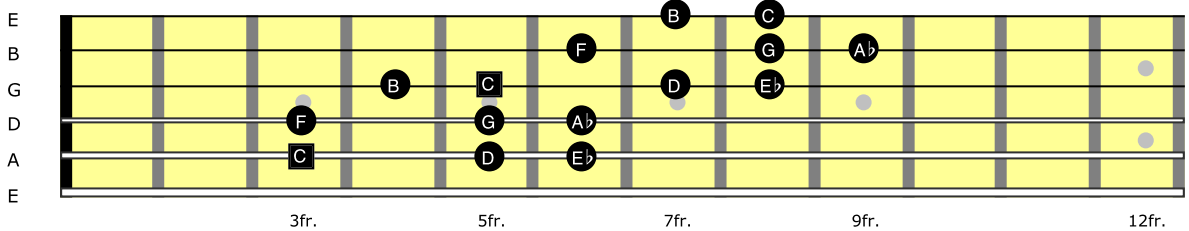
G Harmonic Minor (2 flats Bb, Eb #7th scale degree)



Eb Major (3 flats, Bb, Eb, Ab)



C Harmonic Minor (3 flats Bb, Eb, Ab #7th scale degree)



Key
Signature

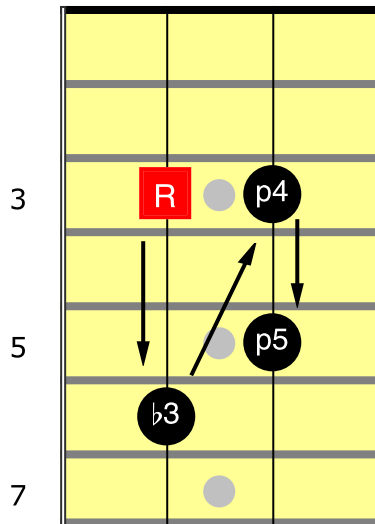


4 Note Chord Patterns for Bass Comping

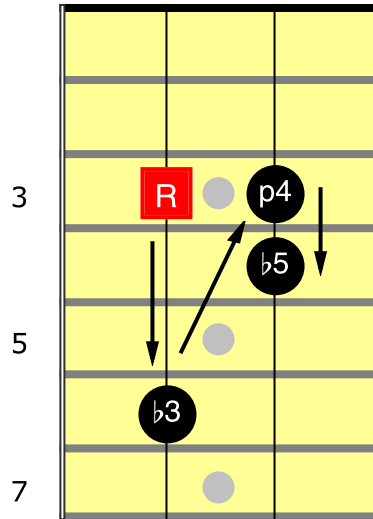
3rd String: A

All Patterns are based off "C" as the Root note. Internalize these patterns by cycling through all chord qualities while progressing through the circle of fourths. Example, play with root starting on C, then F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G.

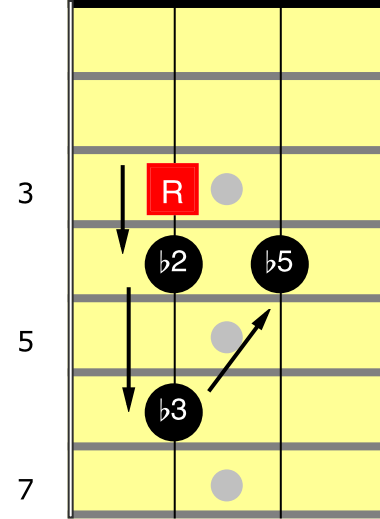
Use with: Minor,
Minor 7, Minor 6,
Minor 9, Minor 11



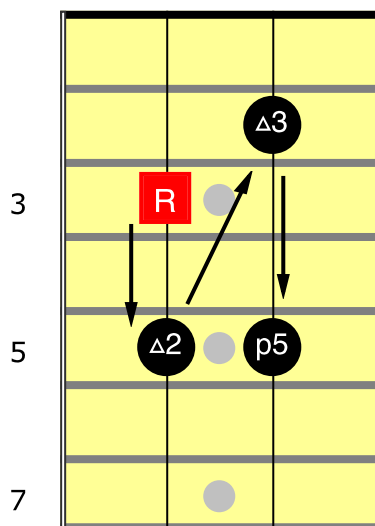
Use with: Minor 7(b5)
Minor7(b5),
Minor7(b9,b5), Minor
11(b5)



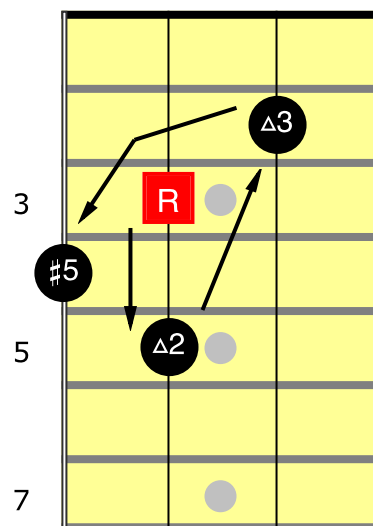
Use with:
Diminished,
Diminished 7,
Diminished 7(b9)



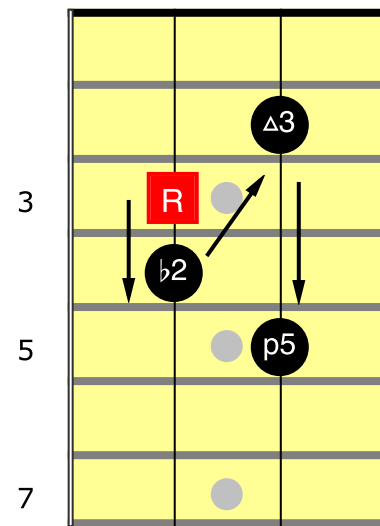
Use with: Major,
Major 7, Major 6,
Major 9, Major 13,
Major 69, Dominant 7
Dom. 9, Dom. 13



Use with: Major 7
(#5), Dom7 (#5),
Augmented (+)



Use with: Dominant
7 (b9), Altered
Dominant 7,
Dominant 7 (#9)

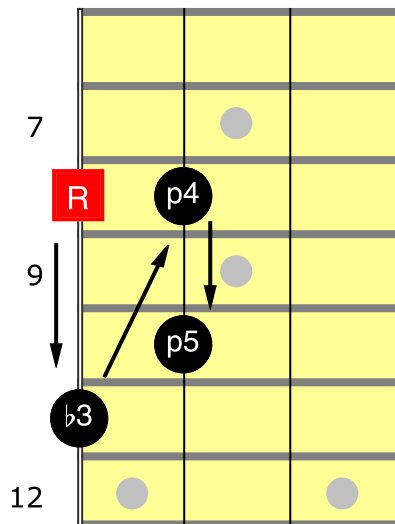


4 Note Chord Patterns for Bass Comping

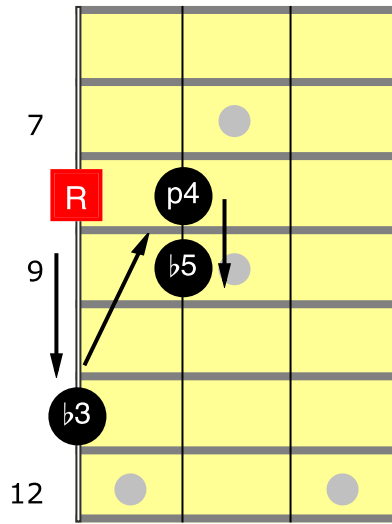
4th String: E

All Patterns are based off "C" as the Root note. Internalize these patterns by cycling through all chord qualities while progressing through the circle of fourths. Example, play with root starting on C, then F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G.

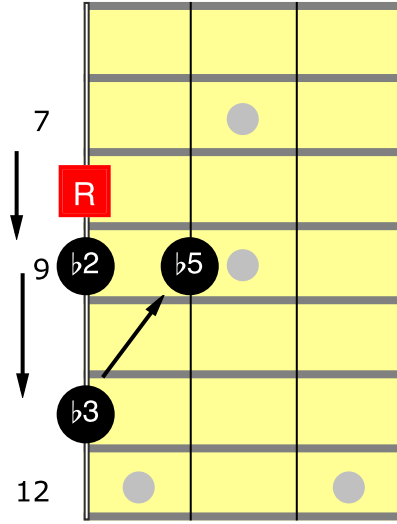
Use with: Minor,
Minor 7, Minor 6,
Minor 9, Minor 11



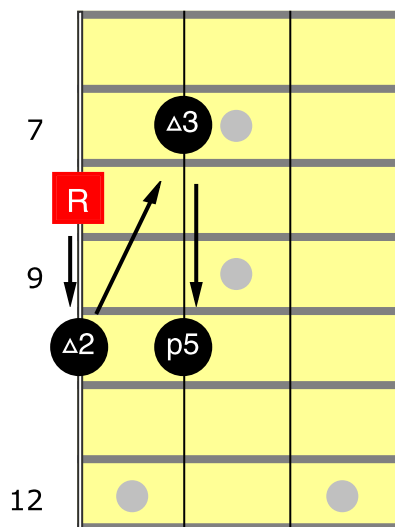
Use with: Minor 7(b5)
Minor7(b5),
Minor7(b9,b5), Minor
11(b5)



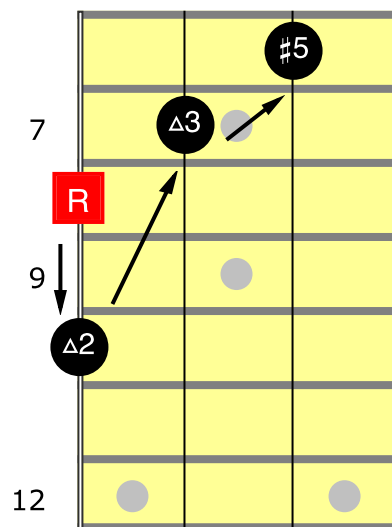
Use with:
Diminished,
Diminished 7,
Diminished 7(b9)



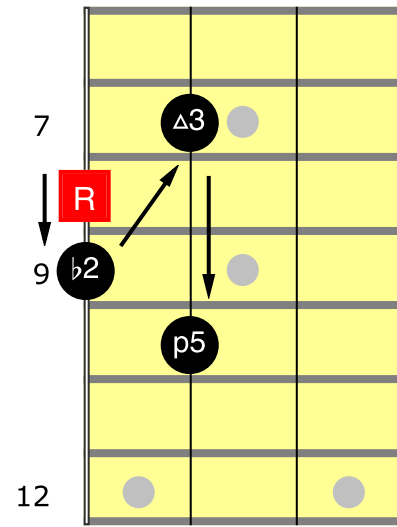
Use with: Major,
Major 7, Major 6,
Major 9, Major 13,
Major 69, Dominant 7
Dom. 9, Dom. 13



Use with: Major 7
(#5), Dom7 (#5),
Augmented (+)



Use with: Dominant
7 (b9), Altered
Dominant 7,
Dominant 7 (#9)

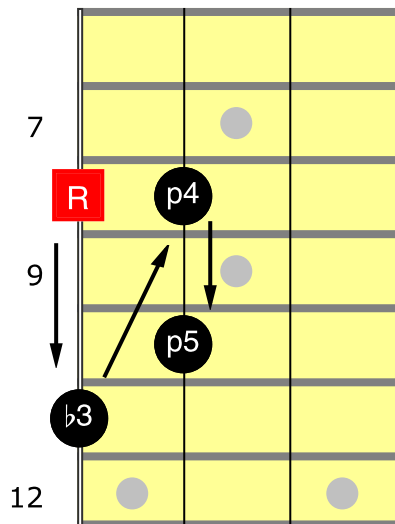


4 Note Chord Patterns for Bass Comping

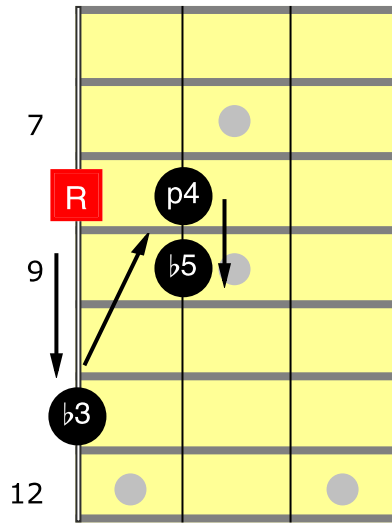
4th String: E

All Patterns are based off "C" as the Root note. Internalize these patterns by cycling through all chord qualities while progressing through the circle of fourths. Example, play with root starting on C, then F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G.

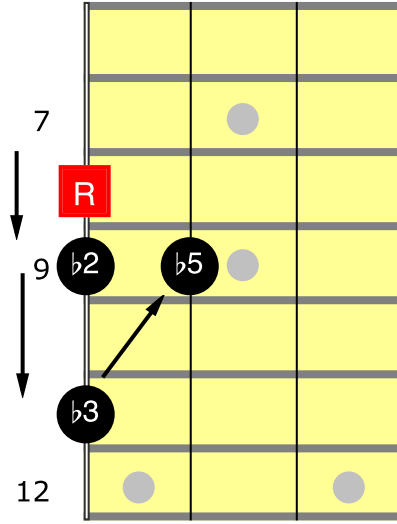
Use with: Minor,
Minor 7, Minor 6,
Minor 9, Minor 11



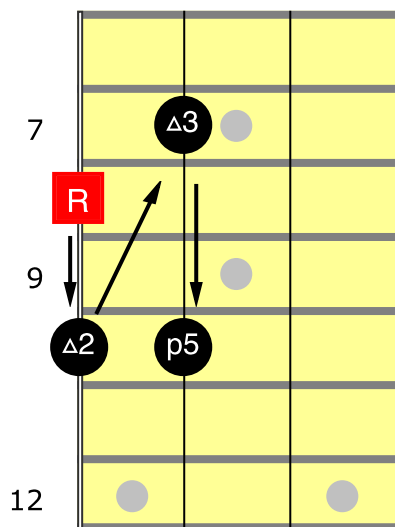
Use with: Minor 7(b5)
Minor7(b5),
Minor7(b9,b5), Minor
11(b5)



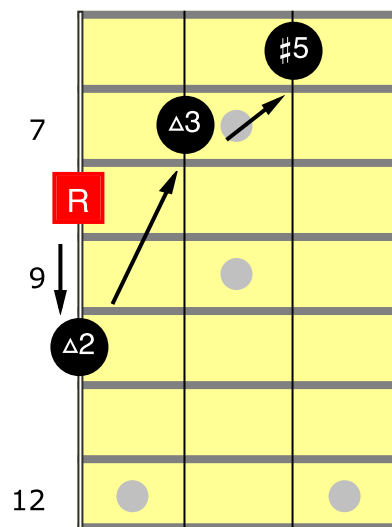
Use with:
Diminished,
Diminished 7,
Diminished 7(b9)



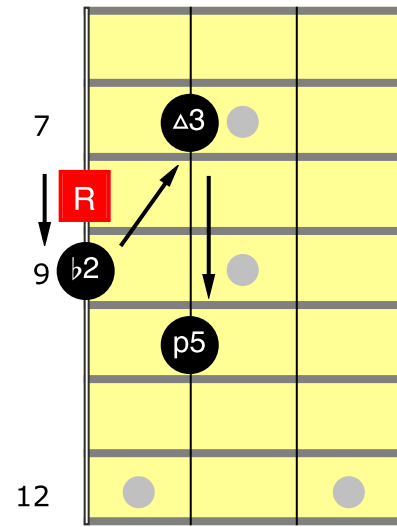
Use with: Major,
Major 7, Major 6,
Major 9, Major 13,
Major 6/9, Dominant 7
Dom. 9, Dom. 13



Use with: Major 7
(#5), Dom7 (#5),
Augmented (+)



Use with: Dominant
7 (b9), Altered
Dominant 7,
Dominant 7 (#9)

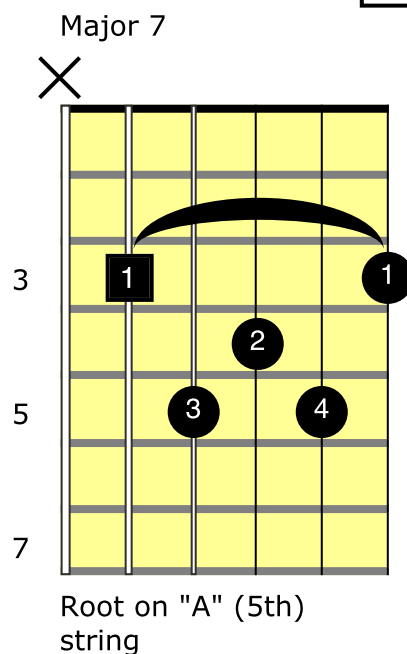
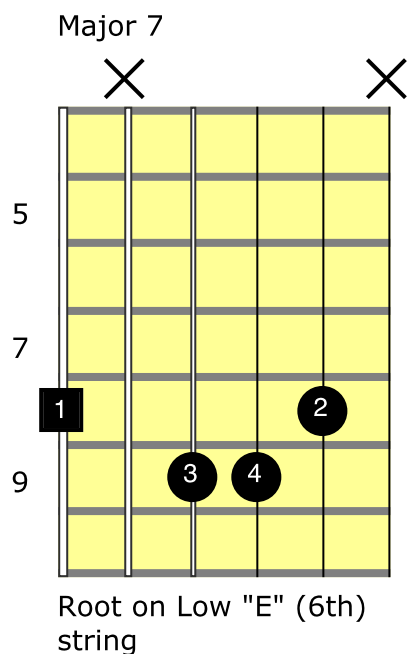


Movable Shell Chord Voicings & Scales: 5th & 6th Strings

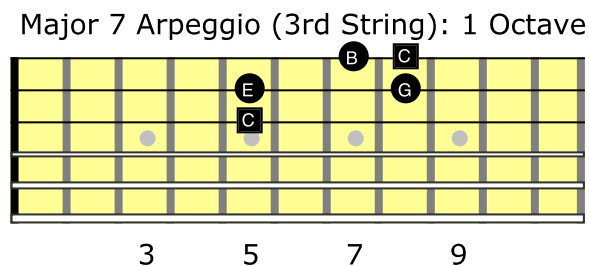
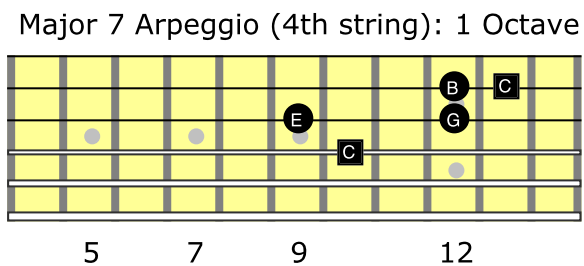
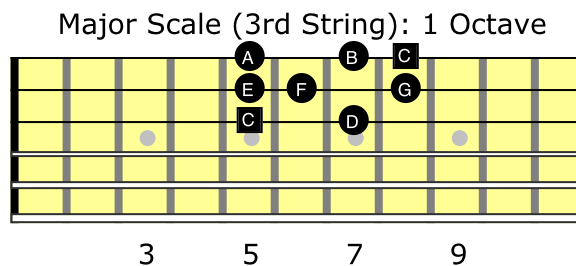
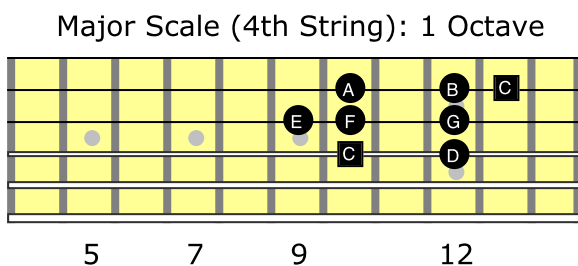
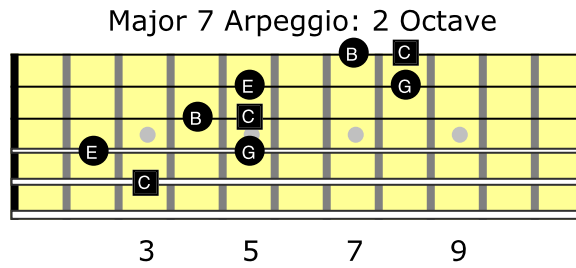
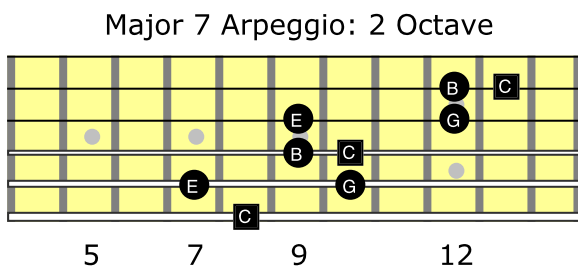
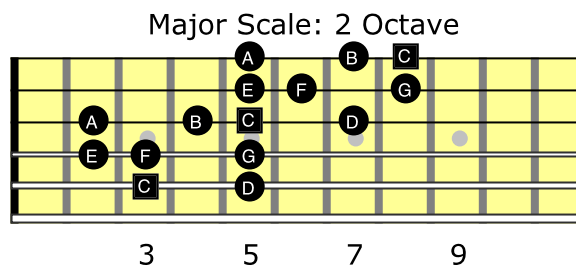
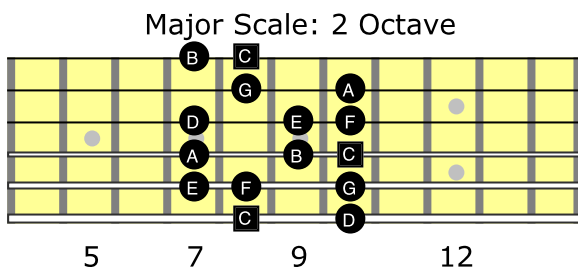
Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

**Major 7
Major Scale
(Ionian Mode)
I Chord in
Major Keys**



All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.



Movable Shell Chord Voicings & Scales: 5th & 6th Strings

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:
C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

Major 7 $\sharp$ 11
Major Scale
(Lydian Mode)
IV Chord in
Major Keys

Major 7(#11)

Major 7(b5)

Root on Low "E" (6th) string

Major 7(#11)

Major 7(b5)

Root on "A" (5th) string

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

Major Scale: 2 Octave

Major Scale: 2 Octave

Major 7 Arpeggio: 2 Octave

Major 7 Arpeggio: 2 Octave

Major Scale (4th String): 1 Octave

Major Scale (3rd String): 1 Octave

Major 7 Arpeggio (4th string): 1 Octave

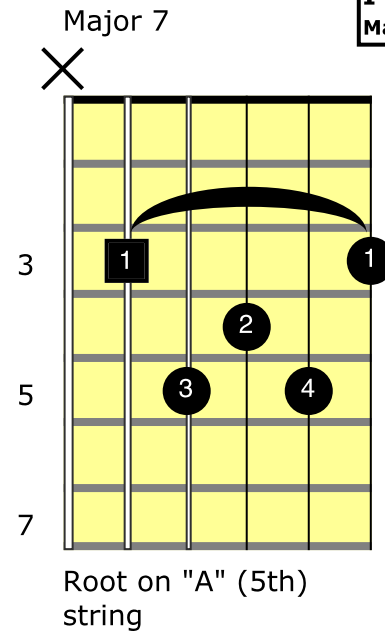
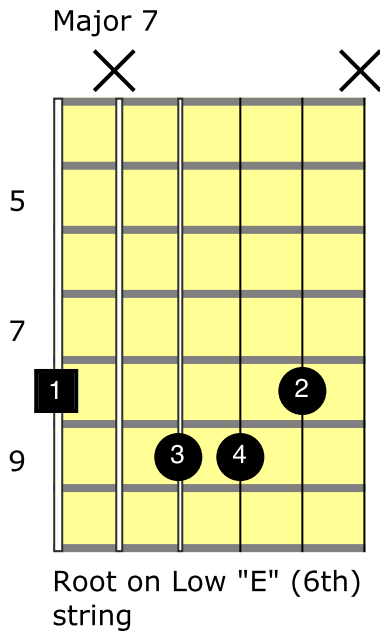
Major 7 Arpeggio (3rd String): 1 Octave

Movable Shell Chord Voicings & Scales: 5th & 6th Strings

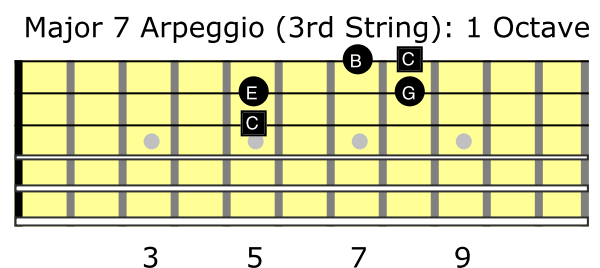
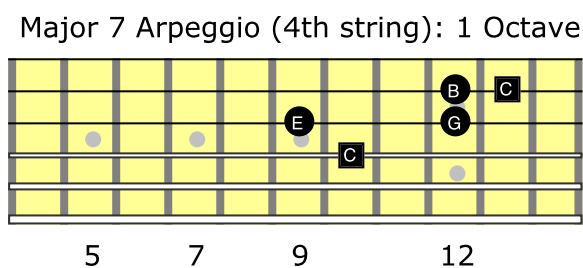
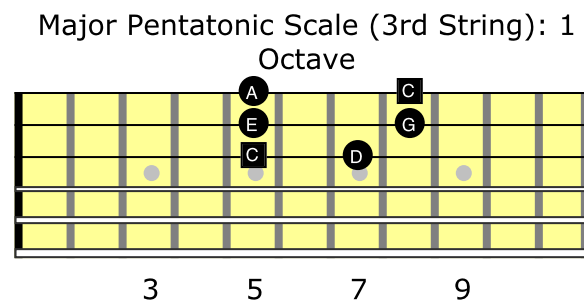
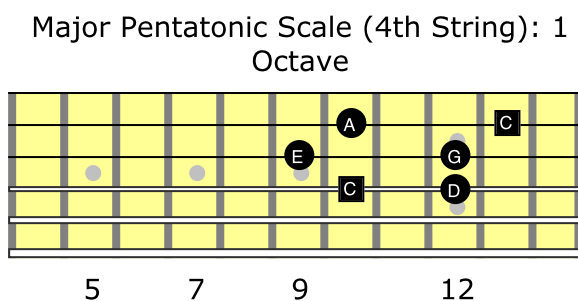
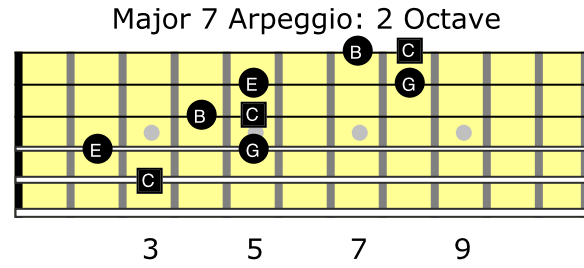
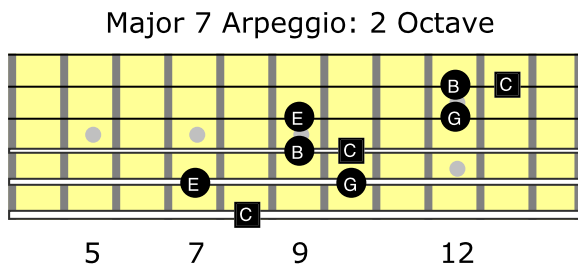
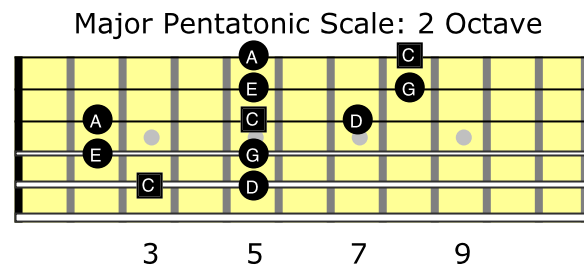
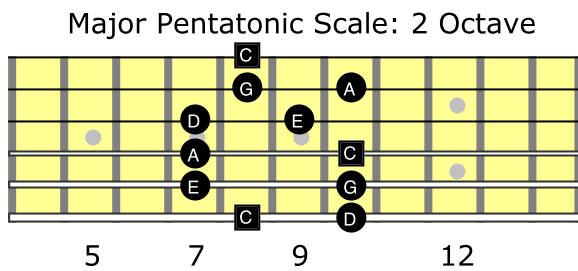
Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:
C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

**Major 7
Major
Pentatonic
Scale**

**I Chord in
Major Keys**



All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

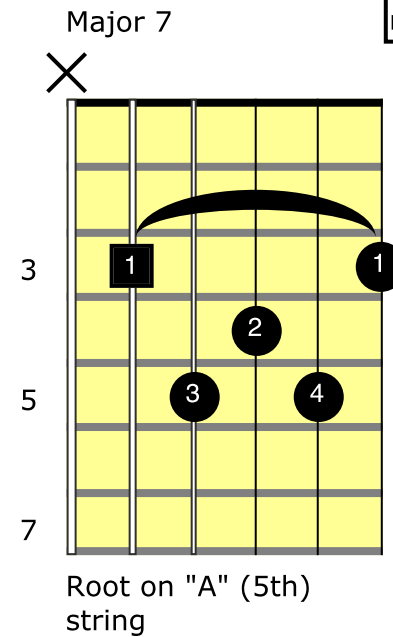
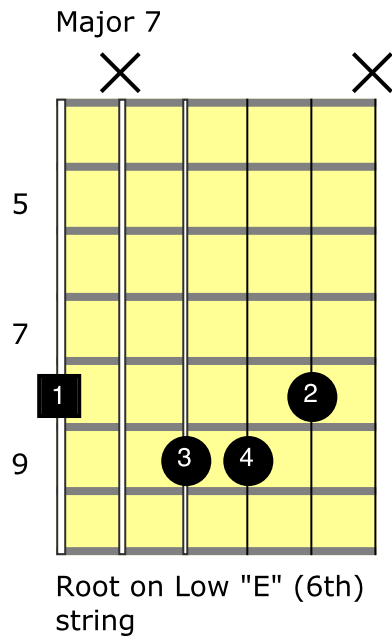


Movable Shell Chord Voicings & Scales: 5th & 6th Strings

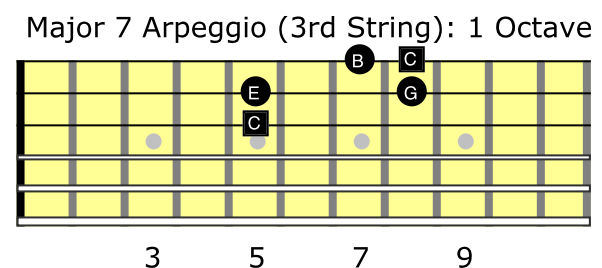
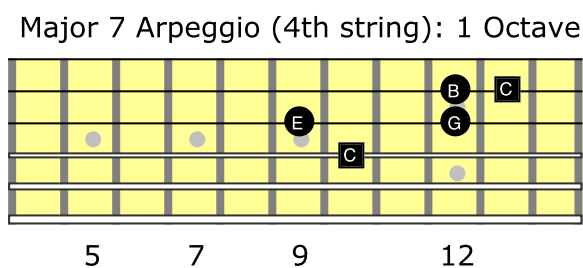
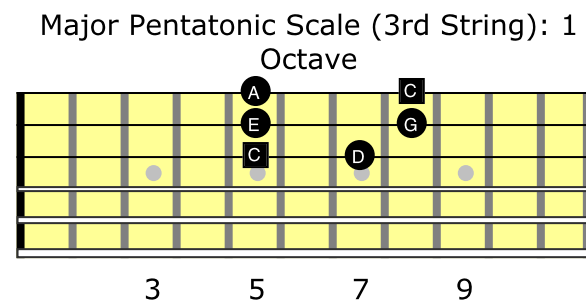
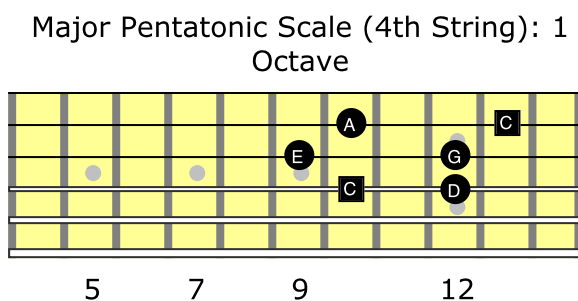
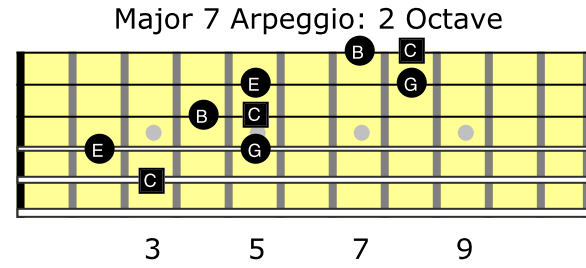
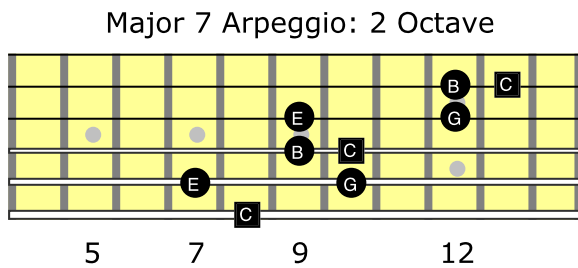
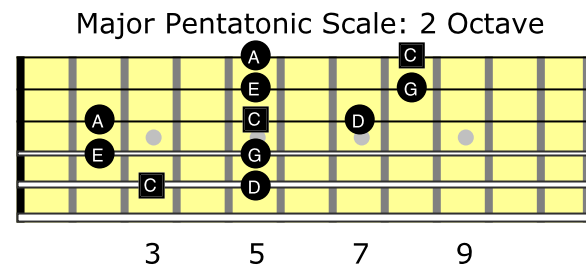
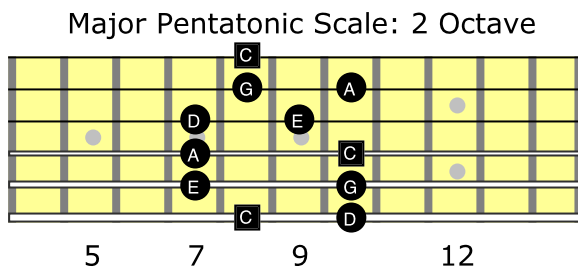
Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

**Major 7
Major
Pentatonic
Scale
I Chord in
Major Keys**



All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

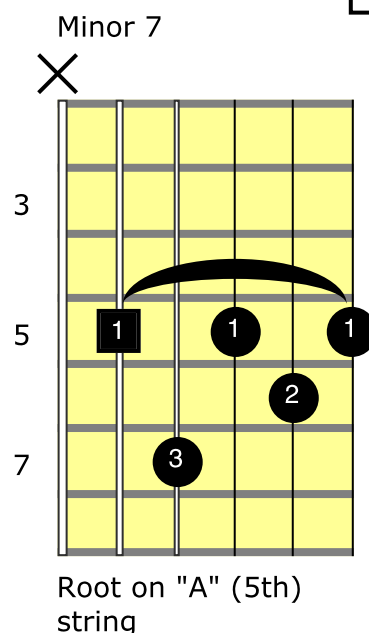
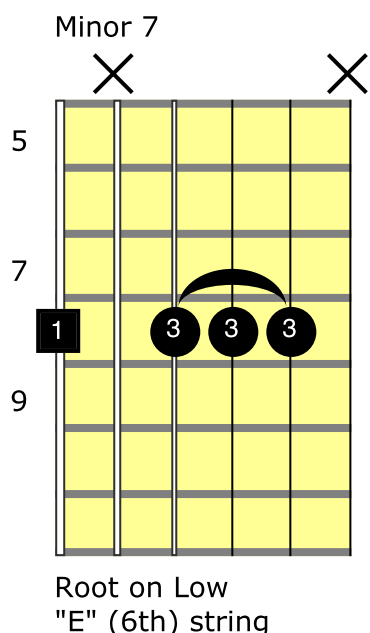


Movable Shell Chord Voicings & Scales: 5th & 6th Strings

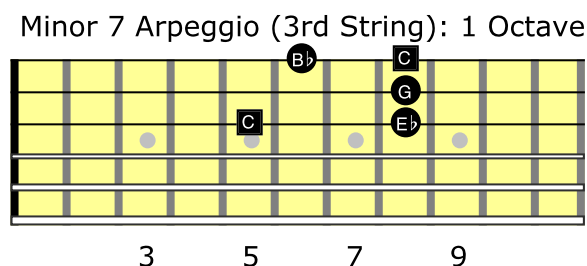
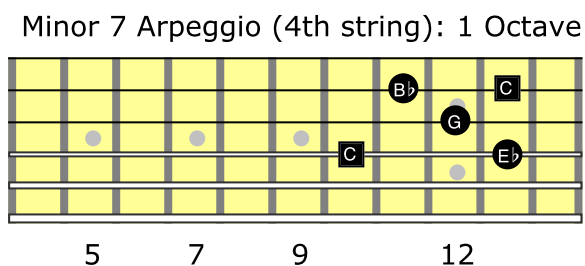
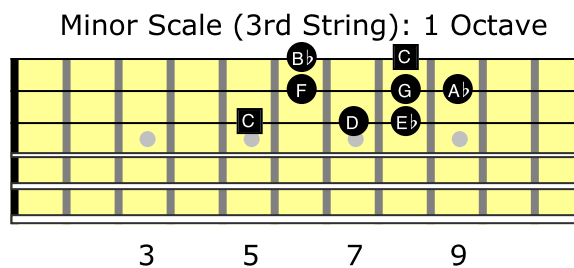
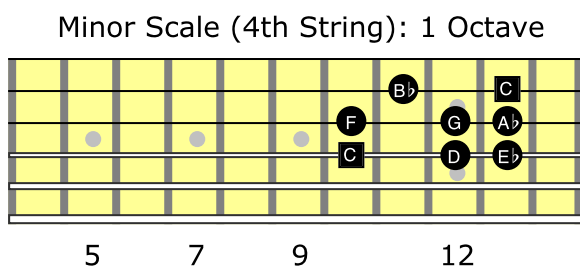
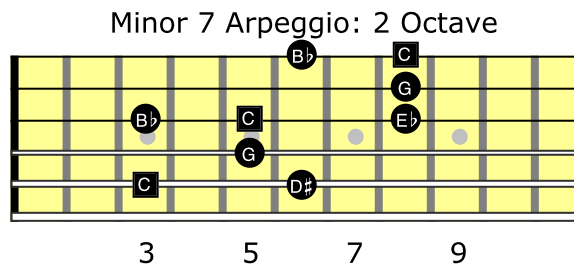
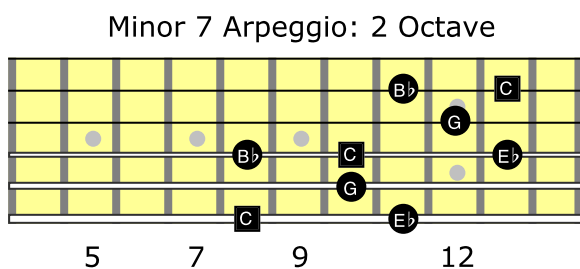
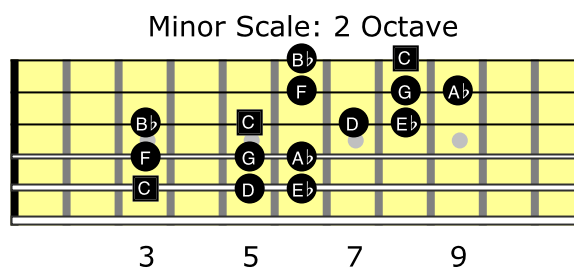
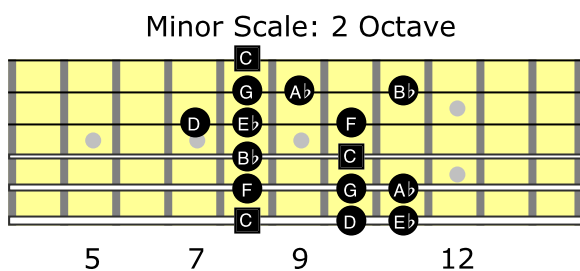
Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

**Minor 7
Minor Scale
(Aeolian Mode)
vi Chord in
Major Keys**



All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

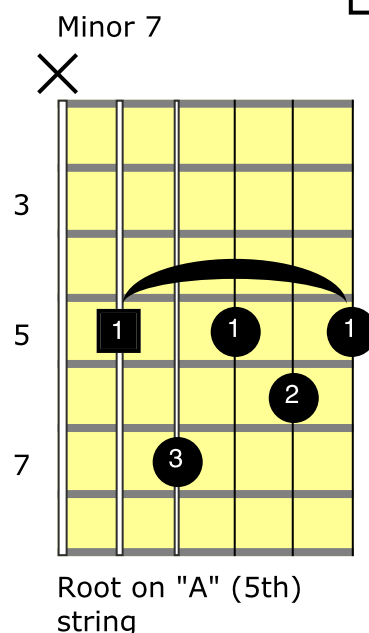
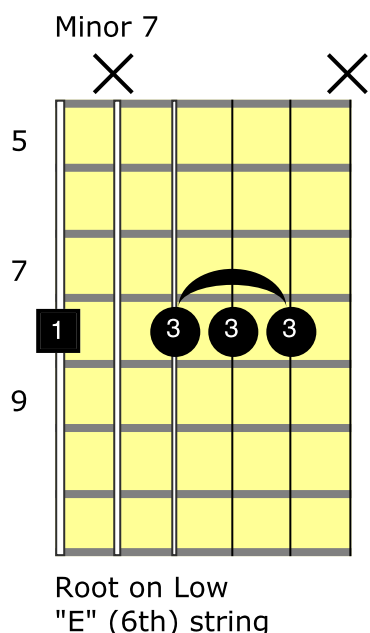


Movable Shell Chord Voicings & Scales: 5th & 6th Strings

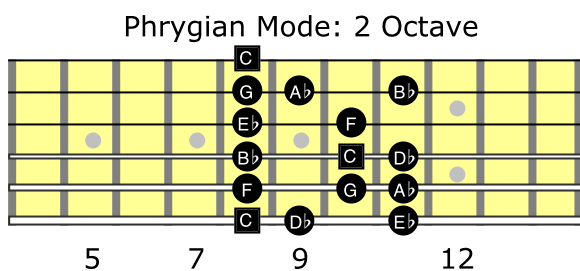
Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

**Minor 7
Minor Scale
Phrygian Mode
iii Chord in
Major Keys**

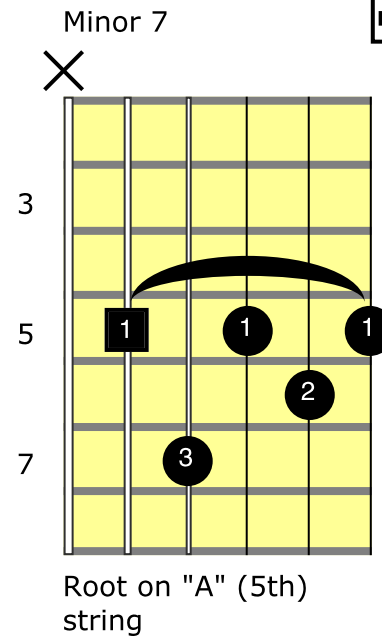


All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

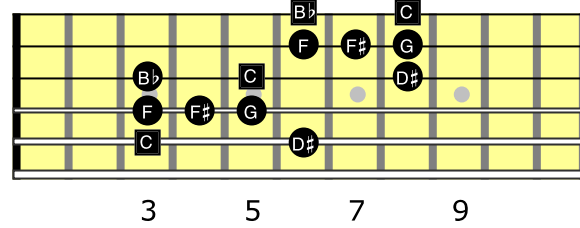


Minor 7 Blues Pentatonic Scale vi Chord in Major Keys

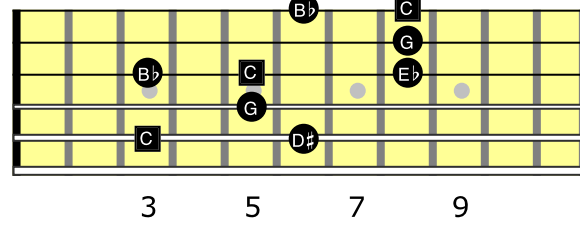
C → F → Bb → Eb → Ab → Db → Gb → B → E → A → D → G



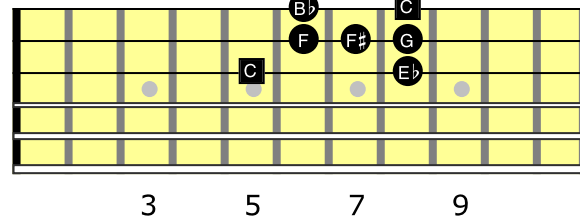
Blues Pentatonic Scale: 2 Octave



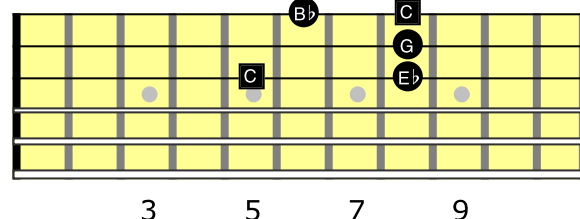
Minor 7 Arpeggio: 2 Octave



Blues Pentatonic Scale (3rd String): 1 Octave

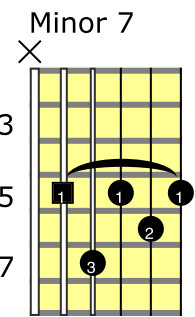


Minor 7 Arpeggio (3rd String): 1 Octave



Minor 6
Minor 7
Dorian Mode
ii Chord in
Major Keys

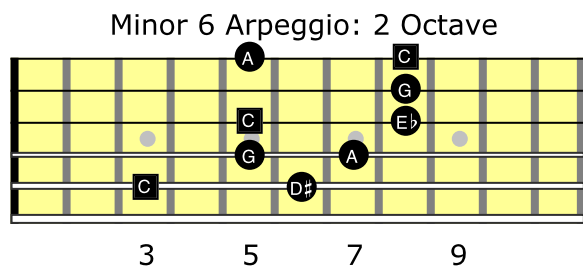
C → F → Bb → Eb → Ab → Db → Gb → B → E → A → D → G



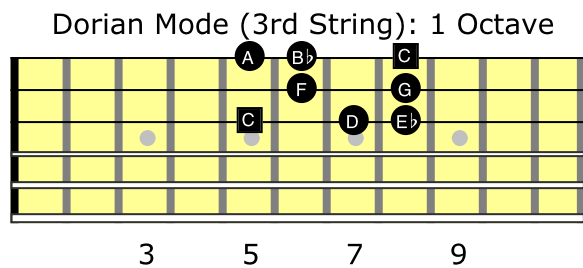
Root on "A" (5th) string

Dorian Mode: 2 Octave

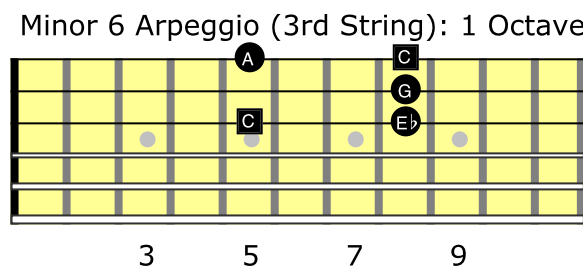
Dorian Mode: 2 Octave



Minor 6 Arpeggio: 2 Octave



Dorian Mode (3rd String): 1 Octave



Minor 6 Arpeggio (3rd String): 1 Octave

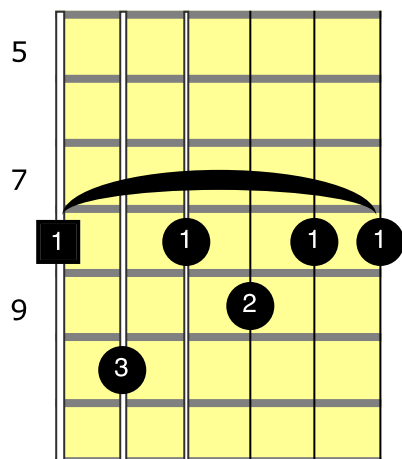
Movable Shell Chord Voicings & Scales: 5th & 6th Strings

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

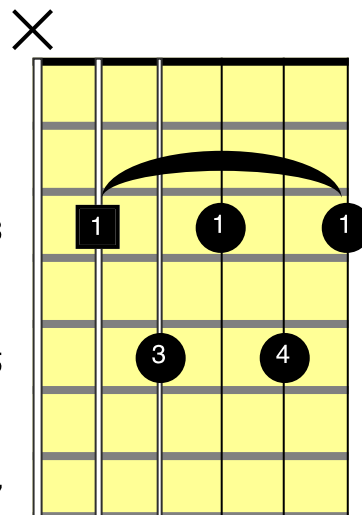
Dominant 7
Dom 9th,
13th
Mixolydian
Mode
V Chord in
Major Keys

Dominant 7 or "7"



Root on Low "E" (6th) string

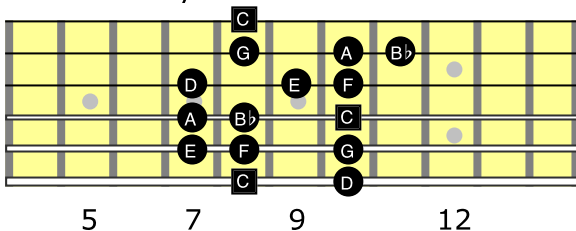
Dominant 7 or "7"



Root on "A" (5th) string

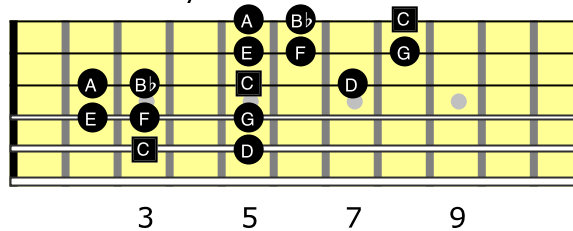
All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

Mixolydian Mode: 2 Octave



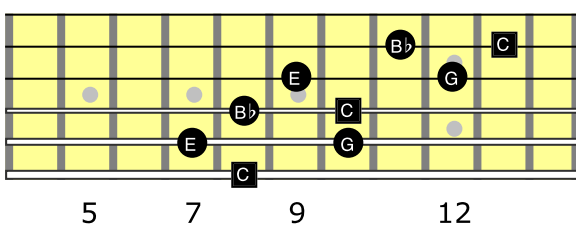
5 7 9 12

Mixolydian Mode: 2 Octave



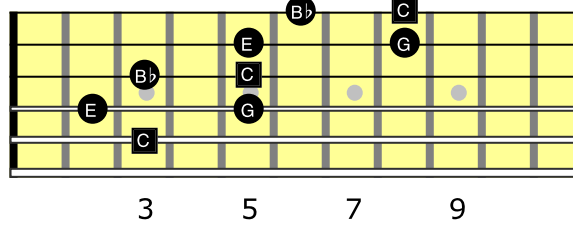
3 5 7 9

Dominant 7 Arpeggio: 2 Octave



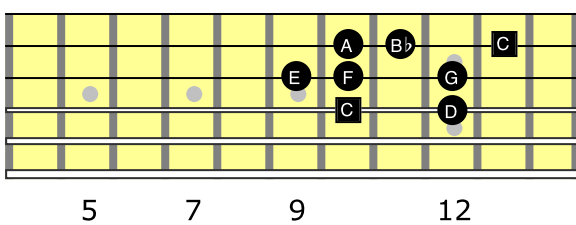
5 7 9 12

Dominant 7 Arpeggio: 2 Octave



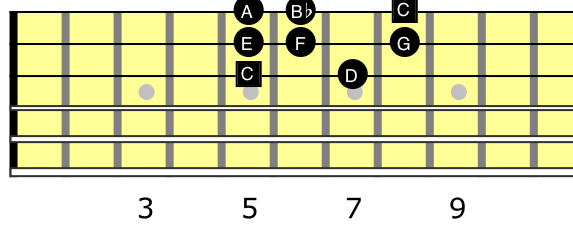
3 5 7 9

Mixolydian Mode (4th String): 1 Octave



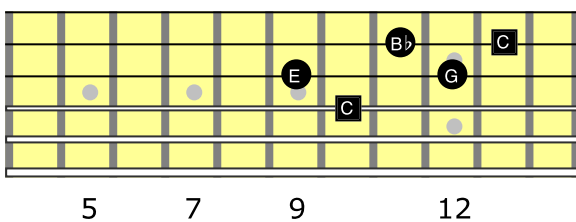
5 7 9 12

Mixolydian Mode (3rd String): 1 Octave



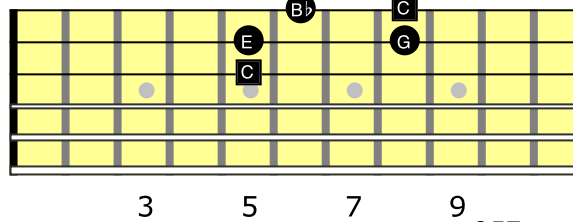
3 5 7 9

Dominant 7 Arpeggio (4th string): 1 Octave



5 7 9 12

Dominant 7 Arpeggio (3rd String): 1 Octave



3 5 7 9

Movable Shell Chord Voicings & Scales: 5th & 6th Strings

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:
C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

Dom 7(b9), #5 Mixolydian (b2,b6) Mode V Chord in Harmonic Minor keys

Dominant 7(b9)

Dominant 7(#5)

Root on Low "E" (6th) string

Dominant 7(b9)

Dominant 7(#5)

Root on "A" (5th) string

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

Mixolydian (b2,b6) mode or Phrygian
 Dominant scale: 2 Octave

5 7 9 12

Dominant 7 b6 Arpeggio: 2 Octave

5 7 9 12

Mixolydian (b2,b6) mode or Phrygian
 Dominant scale(4th String): 1 Octave

5 7 9 12

Dominant 7 Arpeggio (4th string): 1 Octave

5 7 9 12

Mixolydian (b2,b6) mode or Phrygian
 Dominant scale: 2 Octave

3 5 7 9

Dominant 7 b6 Arpeggio: 2 Octave

3 5 7 9

Mixolydian (b2,b6) mode or Phrygian
 Dominant scale (3rd String): 1 Octave

3 5 7 9

Dominant 7 Arpeggio (3rd String): 1 Octave

3 5 7 9

Movable Shell Chord Voicings & Scales: 5th & 6th Strings

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:
C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

Dom 7(b9), #5 Mixolydian (b2,b6) Mode V Chord in Harmonic Minor keys

Dominant 7(#9)

Root on Low "E" (6th) string

Dominant 7(#5#9)

Dominant 7(#9)

Root on "A" (5th) string

Dominant 7(#5#9)

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

Super-Locrian Mode or Altered Dominant Scale: 2 Octave

5 7 9 12

Dominant 7 b6,b9 Arpeggio: 2 Octave

5 7 9 12

Super-Locrian Mode or Altered Dominant Scale: 2 Octave

3 5 7 9

Dominant 7 b6,b9 Arpeggio: 2 Octave

3 5 7 9

Super-Locrian Mode or Altered Dominant Scale(4th String): 1 Octave

5 7 9 12

Dominant 7 b6,b9 Arpeggio (4th string): 1 Octave

5 7 9 12

Super-Locrian Mode or Altered Dominant Scale (3rd String): 1 Octave

3 5 7 9

Dominant 7 Arpeggio (Dominant 7 b6,b9 Arpeggio String): 1 Octave

3 5 7 9

Movable Shell Chord Voicings & Scales: 5th & 6th Strings

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:
C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

Dom 7, #5, b5, b9, #9
Super-Locrian Mode
V Chord in Harmonic Minor keys

Dominant 7(#9)

Root on Low "E" (6th) string

Dominant 7(#5#9)

Dominant 7(#9)

Root on "A" (5th) string

Dominant 7(#5#9)

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

Super-Locrian Mode or Altered Dominant Scale: 2 Octave

5 7 9 12

Dominant 7 b6, #9 Arpeggio: 2 Octave

5 7 9 12

Super-Locrian Mode or Altered Dominant Scale: 2 Octave

3 5 7 9

Dominant 7 b6, #9 Arpeggio: 2 Octave

3 5 7 9

Super-Locrian Mode or Altered Dominant Scale(4th String): 1 Octave

5 7 9 12

Dominant 7 b6, b9 Arpeggio (4th string): 1 Octave

5 7 9 12

Super-Locrian Mode or Altered Dominant Scale (3rd String): 1 Octave

3 5 7 9

Dominant 7 Arpeggio (Dominant 7 b6, b9 Arpeggio String): 1 Octave

3 5 7 9

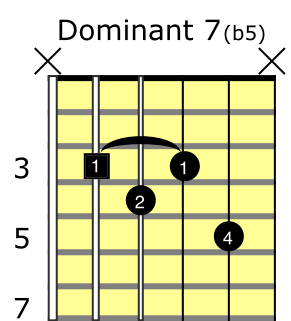
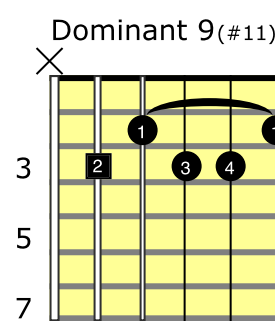
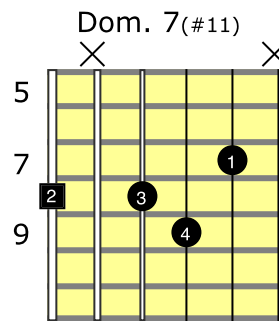
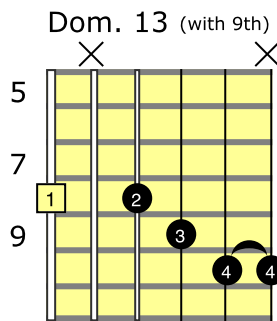
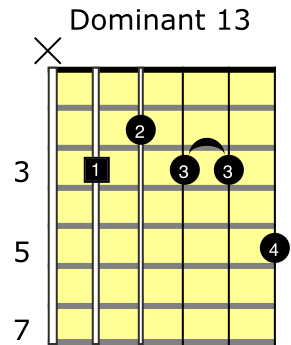
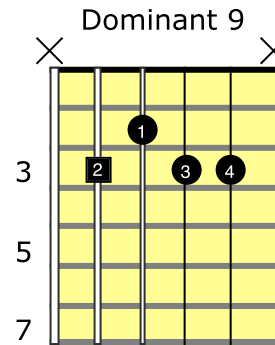
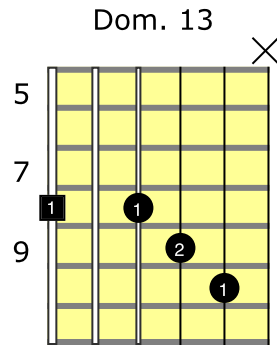
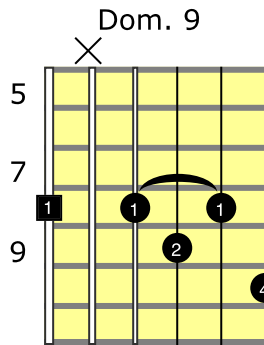
Movable Shell Chord Voicings & Scales: 5th & 6th Strings

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of**

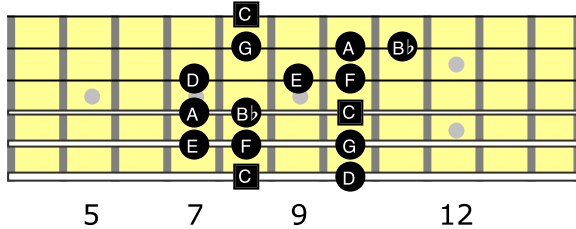
Dominant 7
Dom 9th,
#11 & 13th
Mixolydian
Mode
V Chord in
Major Keys



Rootless Voicing

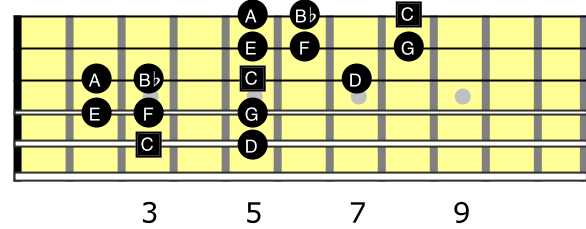
Rootless Voicing

Mixolydian Mode: 2 Octave



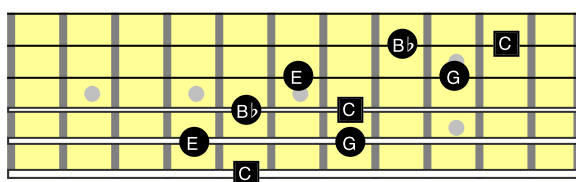
5 7 9 12

Mixolydian Mode: 2 Octave



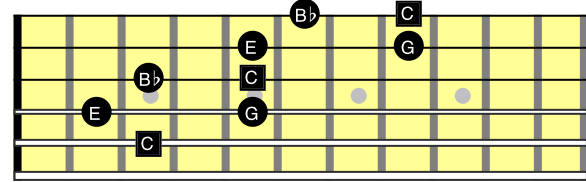
3 5 7 9

Dominant 7 Arpeggio: 2 Octave



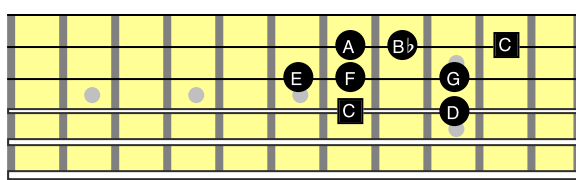
5 7 9 12

Dominant 7 Arpeggio: 2 Octave



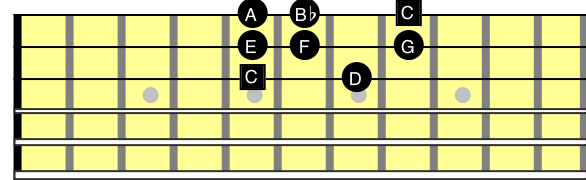
3 5 7 9

Mixolydian Mode (4th String): 1 Octave



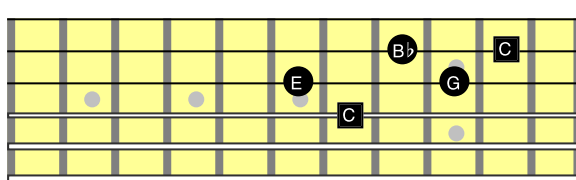
5 7 9 12

Mixolydian Mode (3rd String): 1 Octave



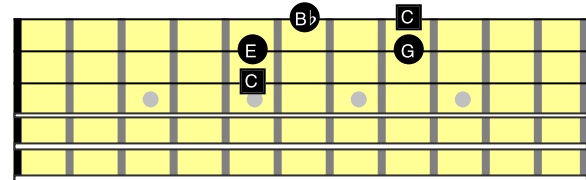
3 5 7 9

Dominant 7 Arpeggio (4th string): 1 Octave



5 7 9 12

Dominant 7 Arpeggio (3rd String): 1 Octave



3 5 7 9

Movable Shell Chord Voicings & Scales: 5th & 6th Strings

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

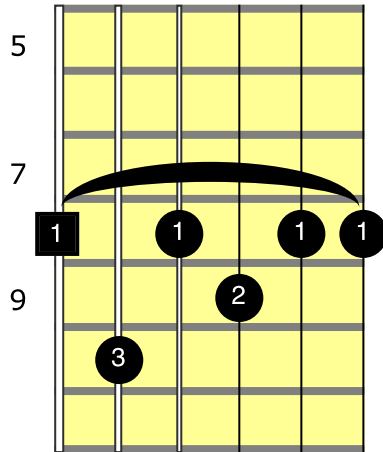
C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

Dominant 7

Major
Pentatonic
Scale

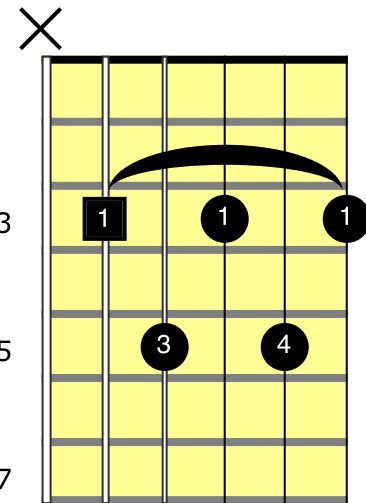
V Chord in
Major Keys

Dominant 7 or "7"



Root on Low "E" (6th)
string

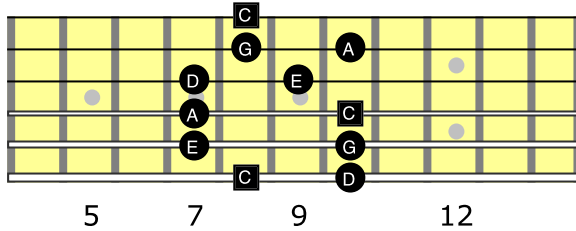
Dominant 7 or "7"



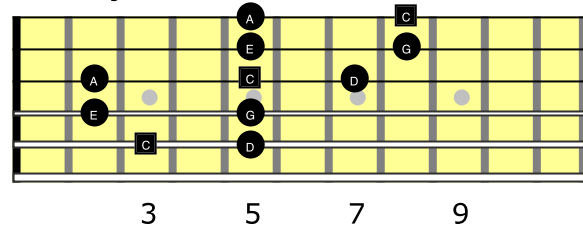
Root on "A" (5th)
string

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

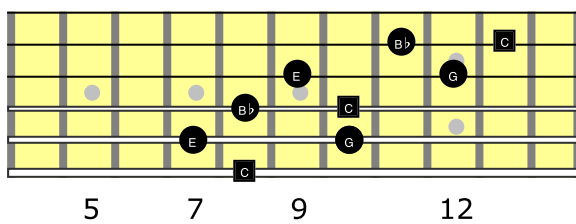
Major Pentatonic Scale: 2 Octave



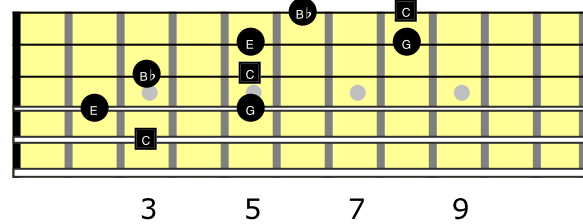
Major Pentatonic Scale: 2 Octave



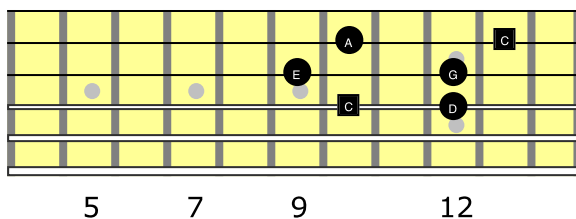
Dominant 7 Arpeggio: 2 Octave



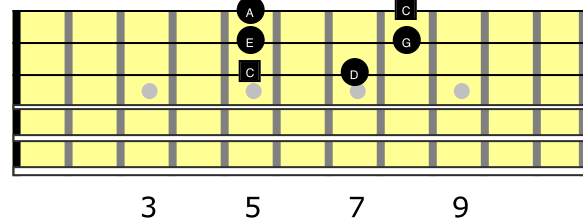
Dominant 7 Arpeggio: 2 Octave



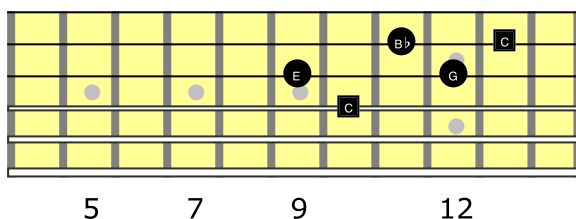
Major Pentatonic Scale (4th String): 1
Octave



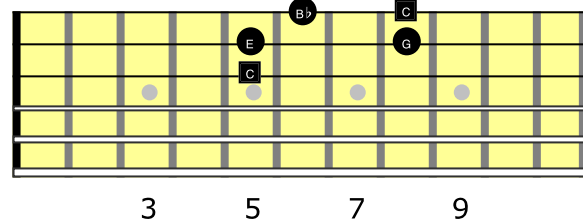
Major Pentatonic Scale (3rd String): 1
Octave



Dominant 7 Arpeggio (4th string): 1
Octave



Dominant 7 Arpeggio (3rd String): 1
Octave

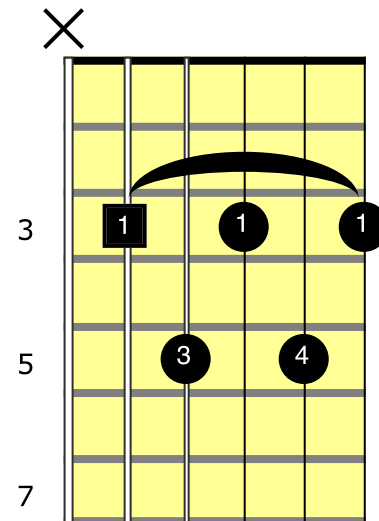


Dominant 7

Blues Pentatonic Scale

V Chord in Major Keys

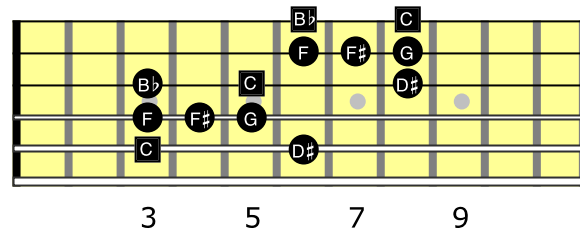
Dominant 7 or "7"



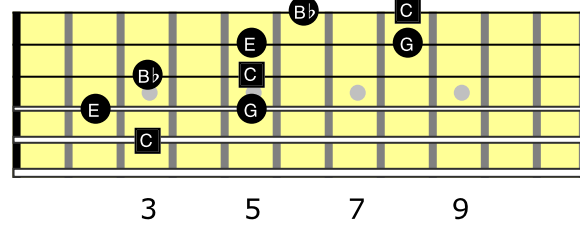
Root on "A" (5th)
string

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

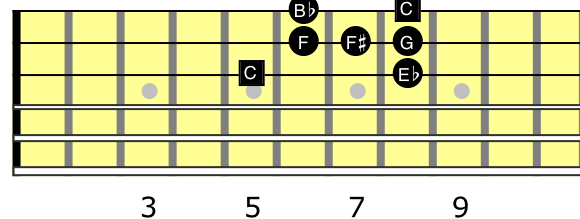
Blues Pentatonic Scale: 2 Octave



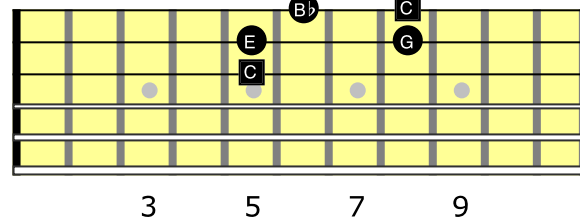
Dominant 7 Arpeggio: 2 Octave



Blues Pentatonic Scale (3rd String): 1 Octave



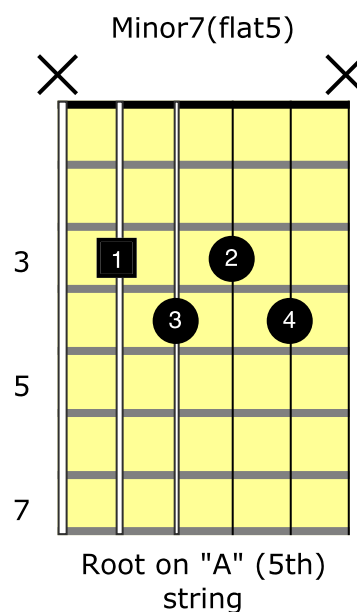
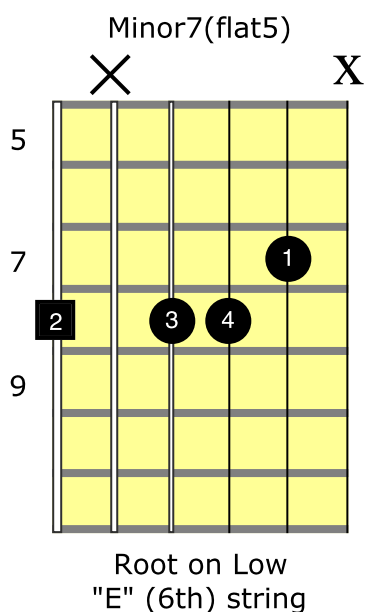
Dominant 7 Arpeggio (3rd String): 1 Octave



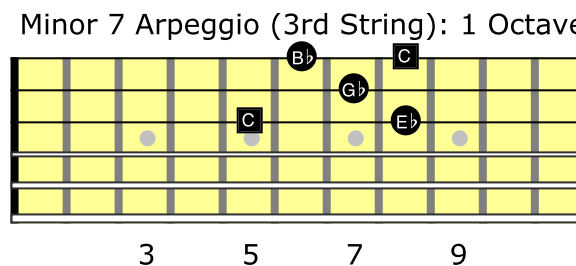
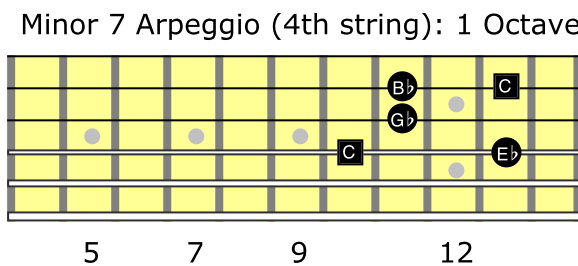
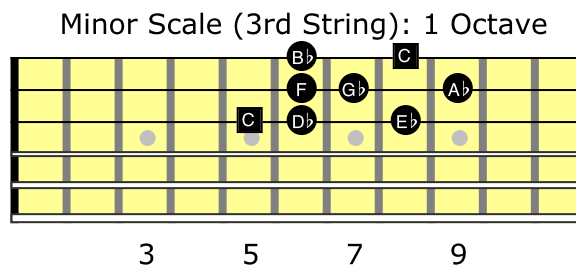
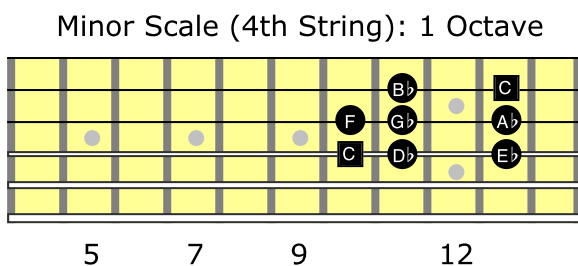
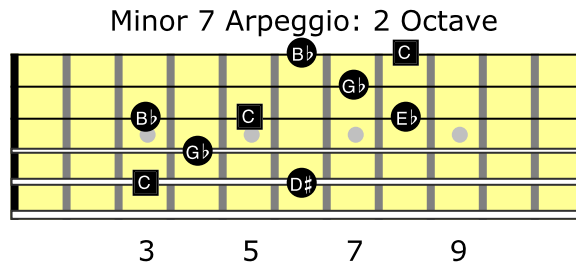
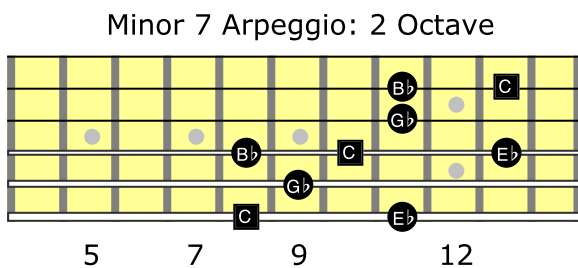
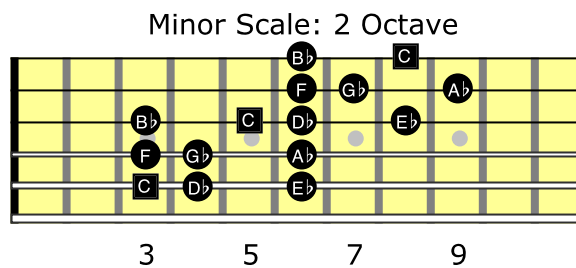
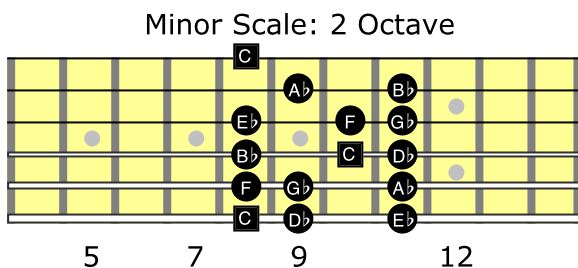
Movable Shell Chord Voicings & Scales: 5th & 6th Strings

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:
C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

minor7(flat 5)
Locrian Mode
vii* Chord in
Major Keys



All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

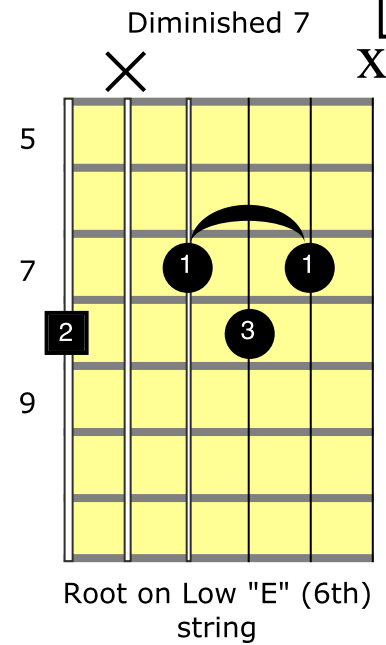
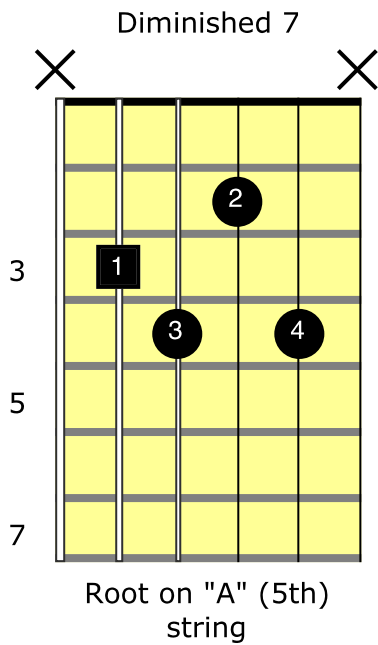


Movable Shell Chord Voicings & Scales: 5th & 6th Strings

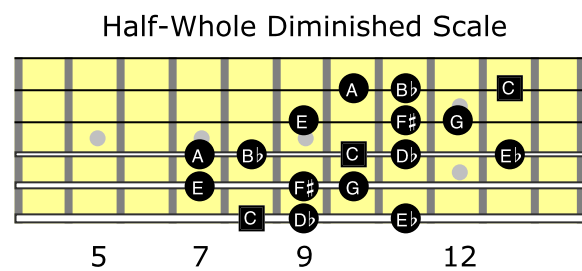
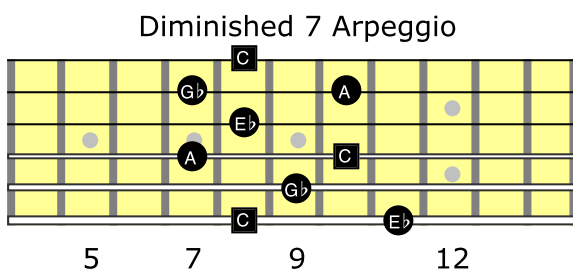
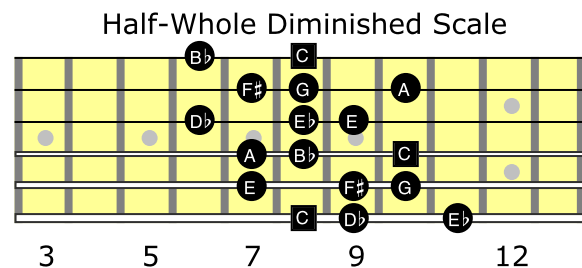
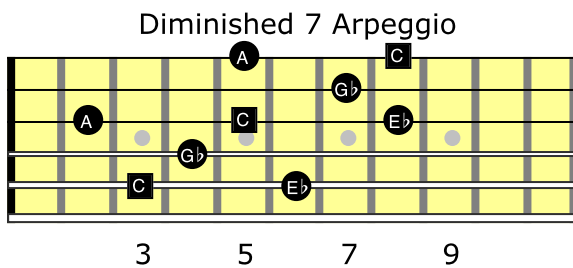
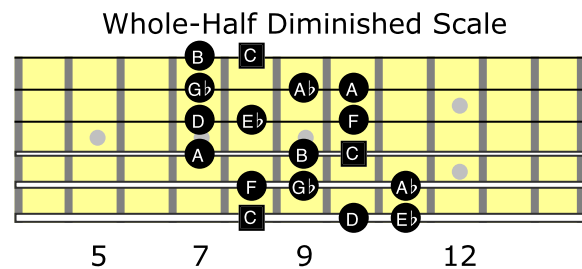
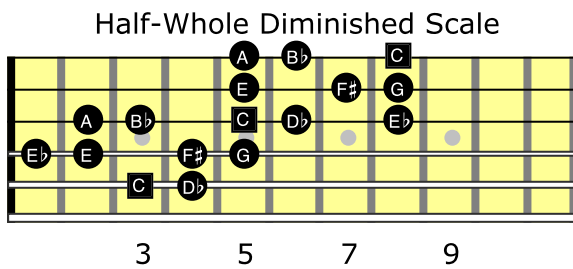
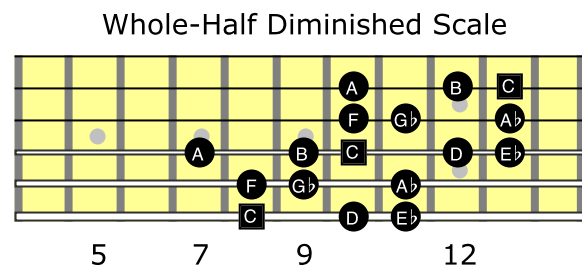
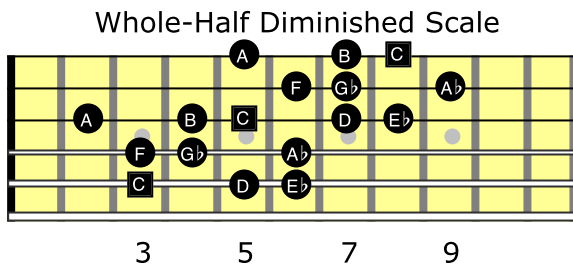
Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

Diminished 7
Whole-Half
Half-Whole
Scale
vii*7 Chord in
Harmonic Minor
Keys



All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

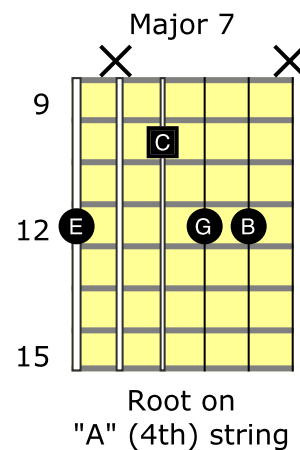
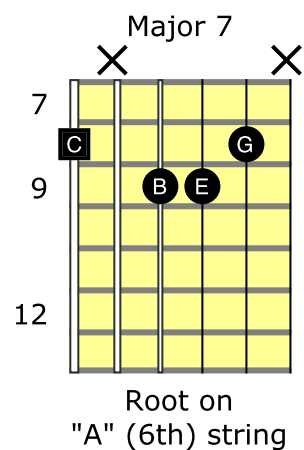
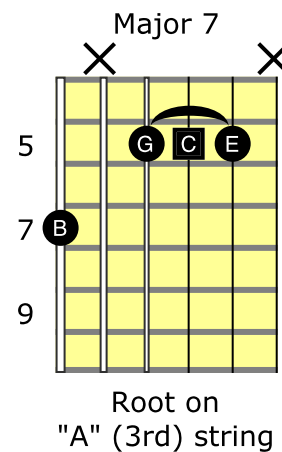
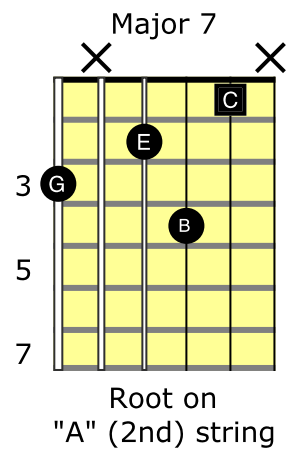
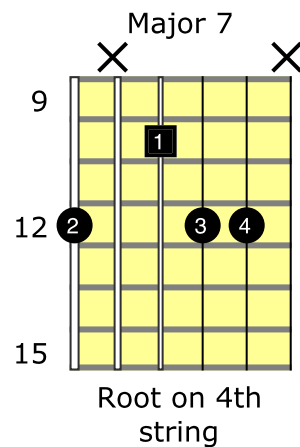
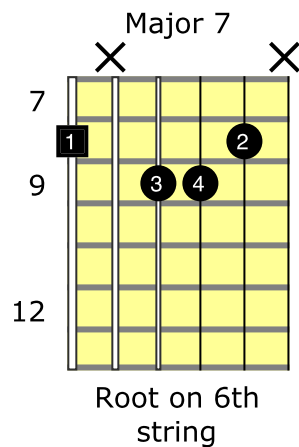
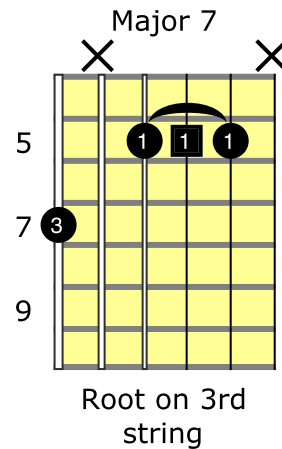
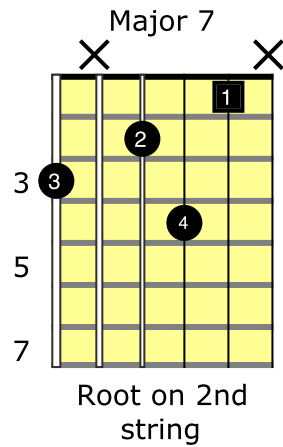


Movable Shell Chord Voicings on String Sets: 6432 Major 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

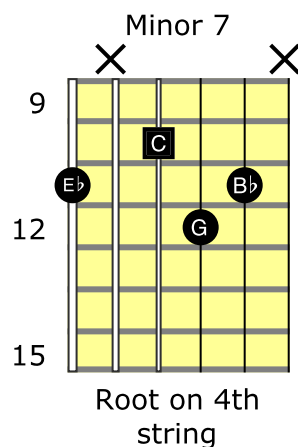
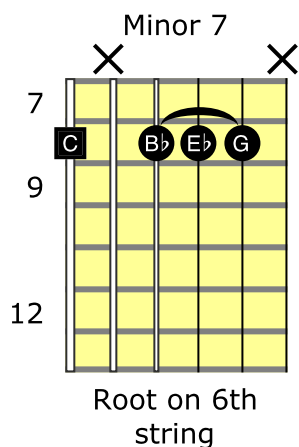
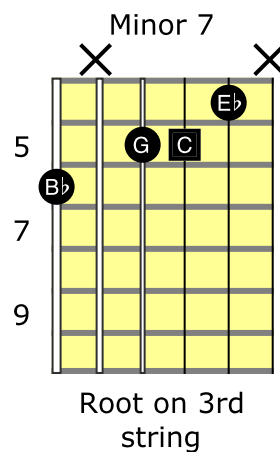
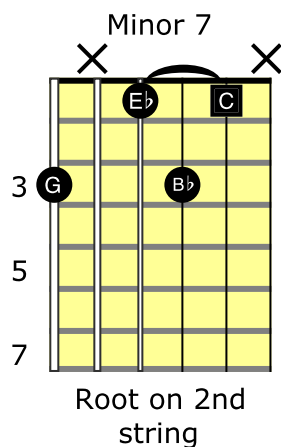
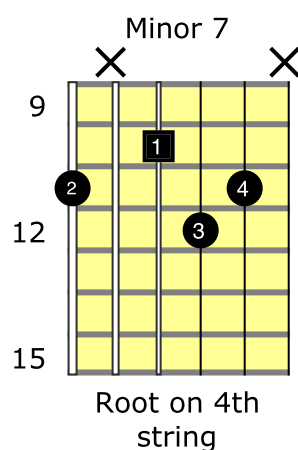
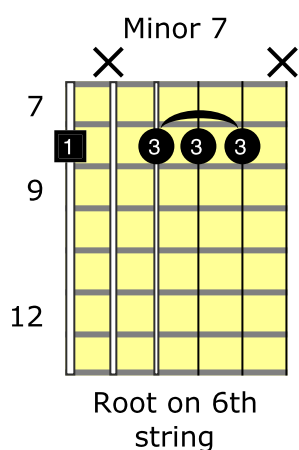
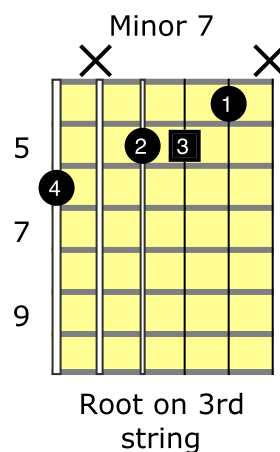
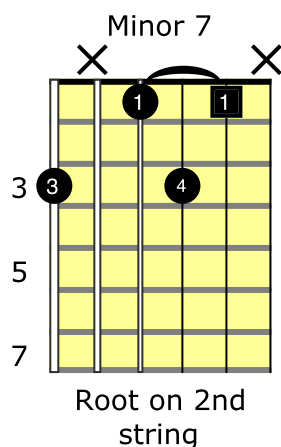


Movable Shell Chord Voicings on String Sets: 6432 Minor 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

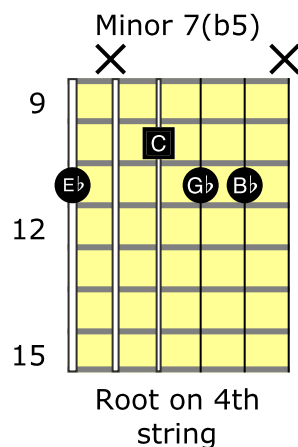
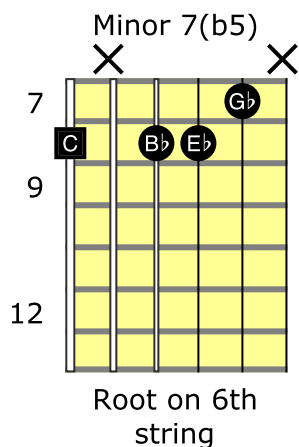
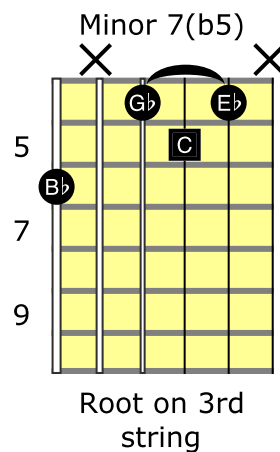
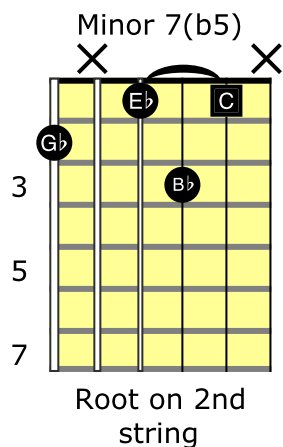
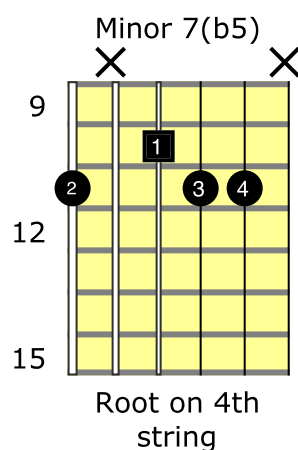
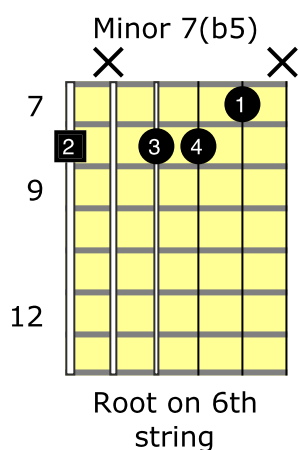
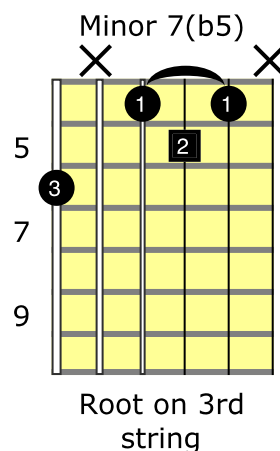
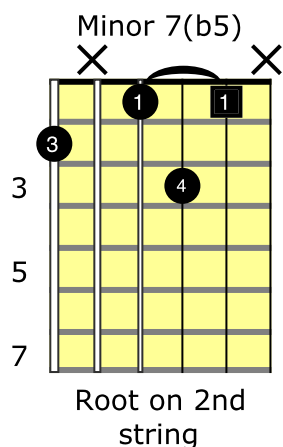


Movable Shell Chord Voicings on String Sets: 6432 Minor 7(b5)

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

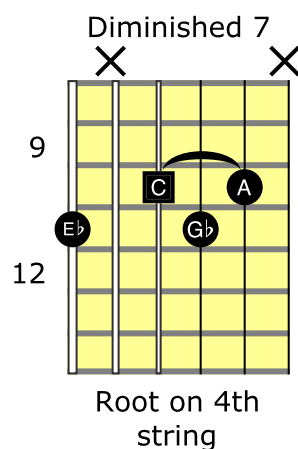
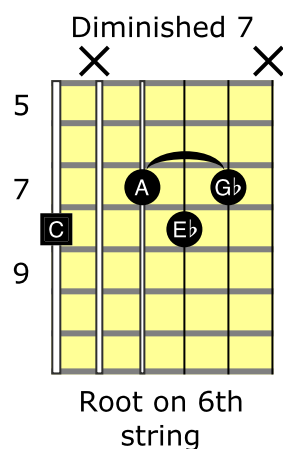
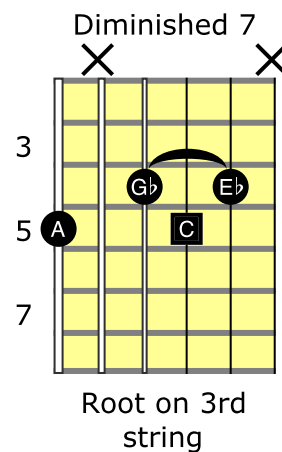
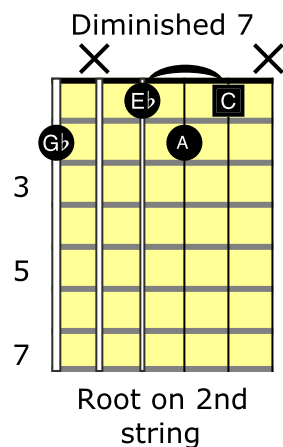
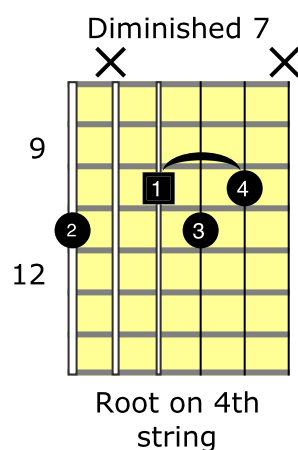
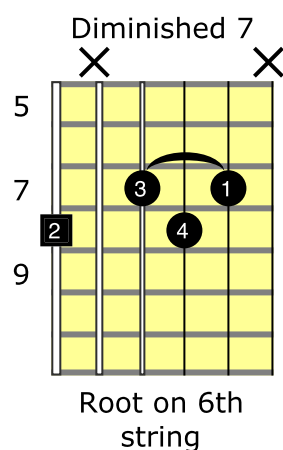
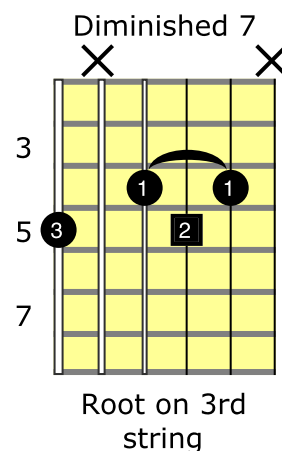
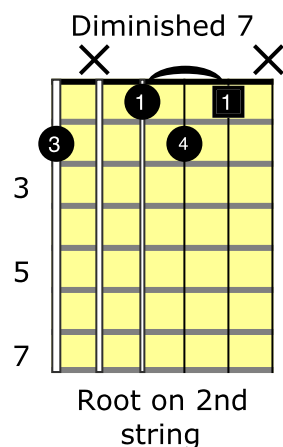


Movable Shell Chord Voicings on String Sets: 6432 Diminished 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

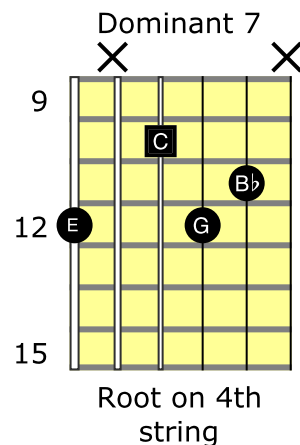
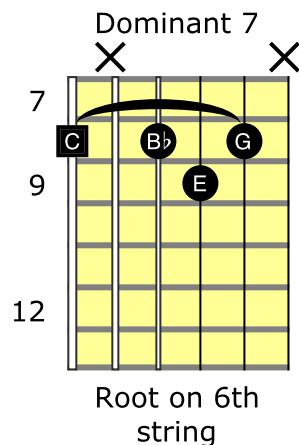
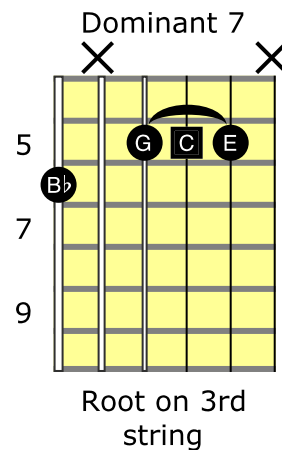
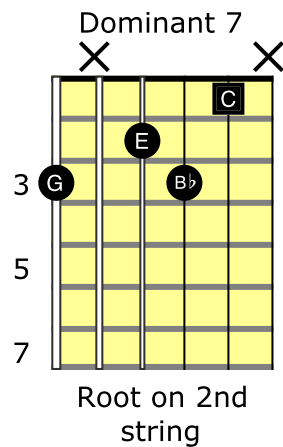
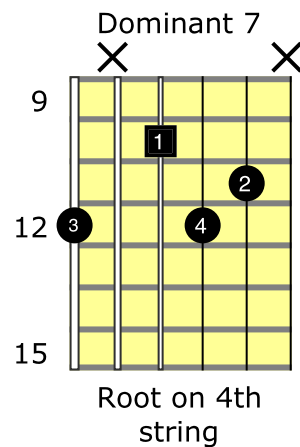
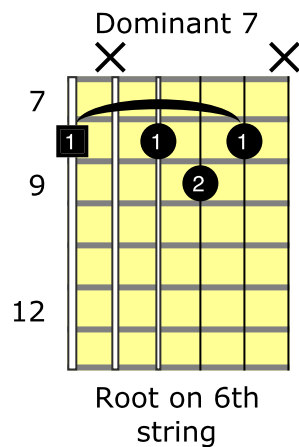
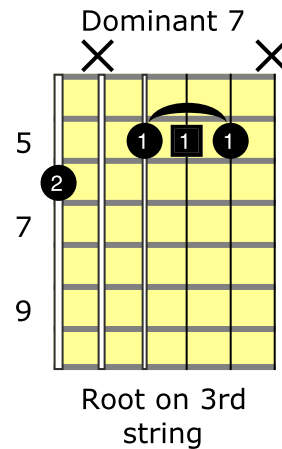
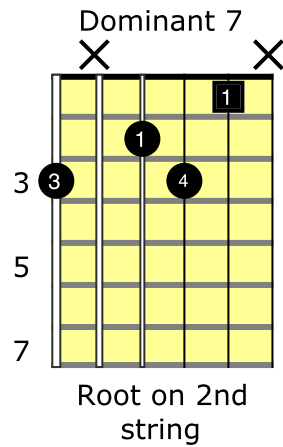


Movable Shell Chord Voicings on String Sets: 6432 Dominant 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

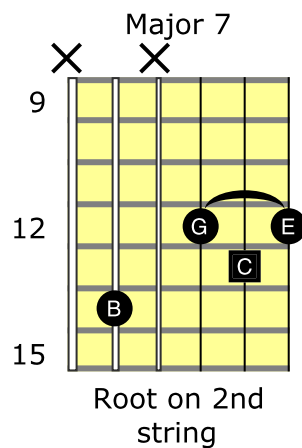
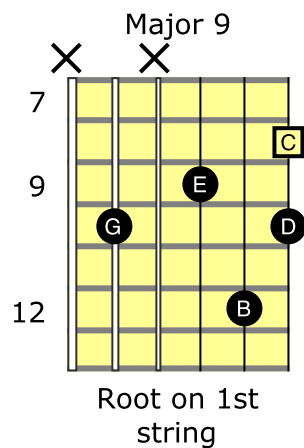
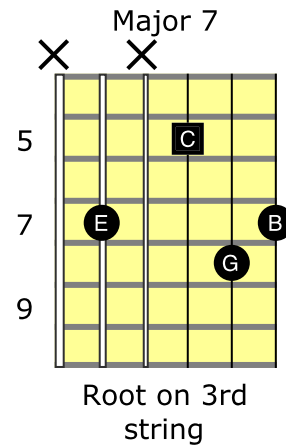
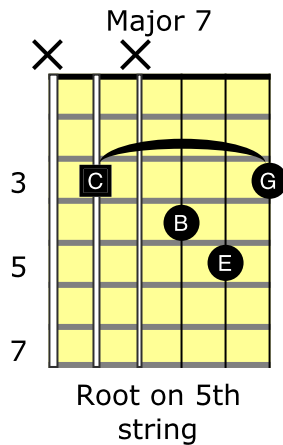
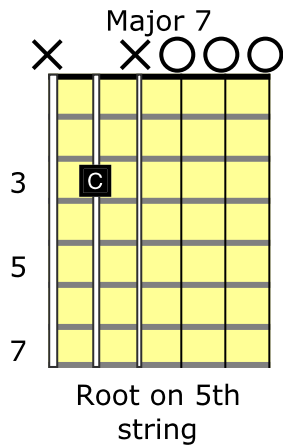
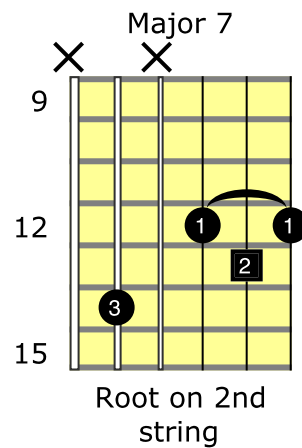
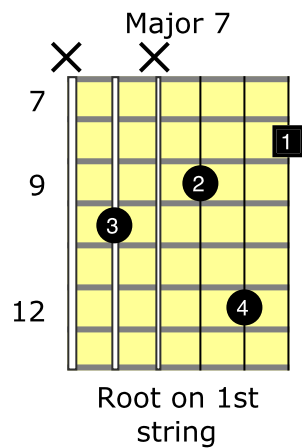
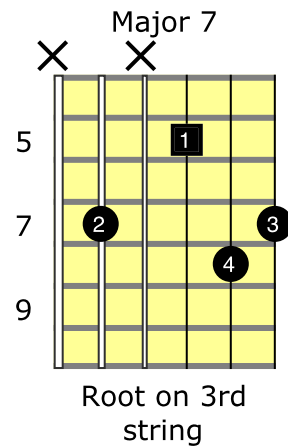
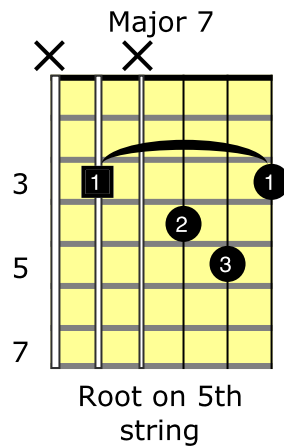
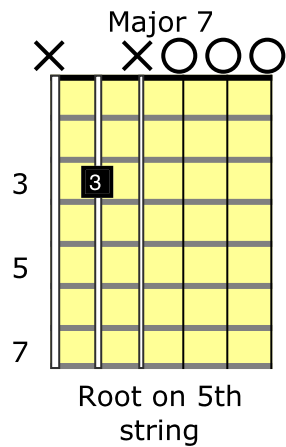


Movable Shell Chord Voicings on String Sets: 5321 Major 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

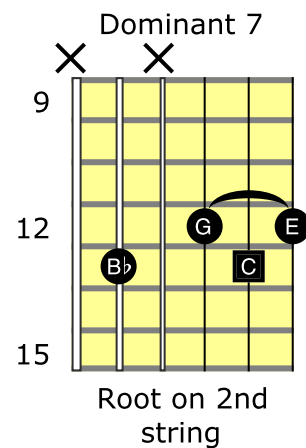
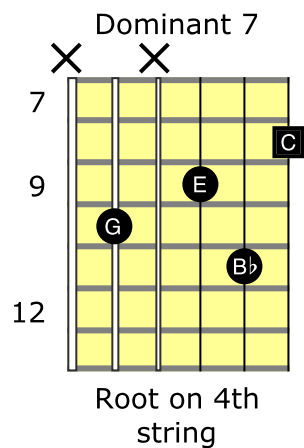
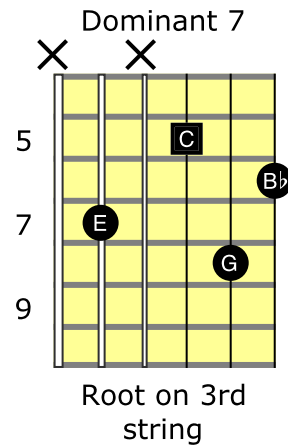
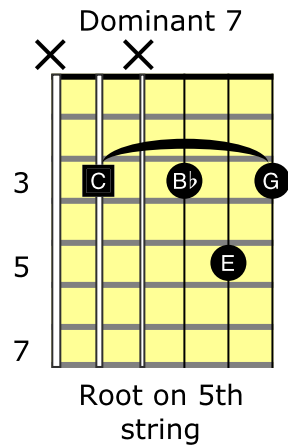
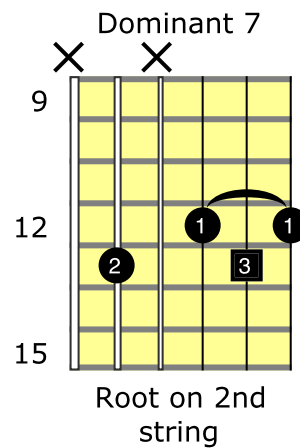
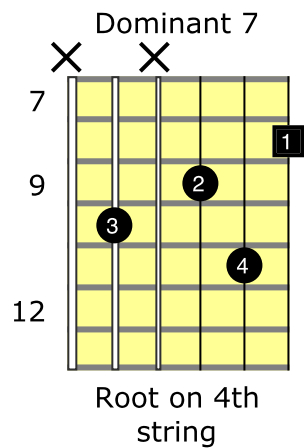
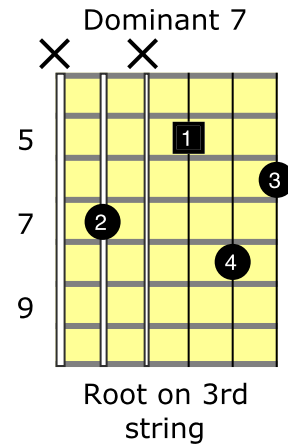
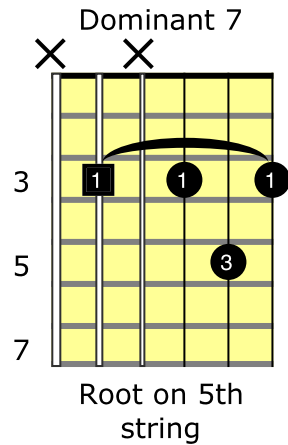


Movable Shell Chord Voicings on String Sets: 5321 Dominant 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

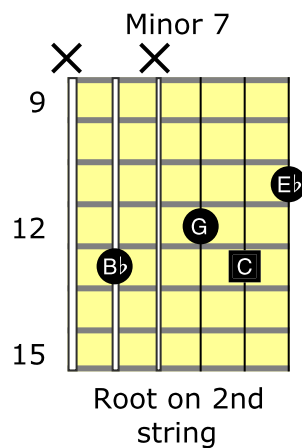
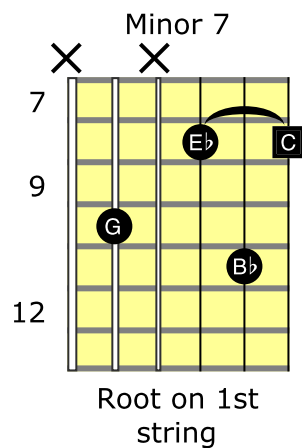
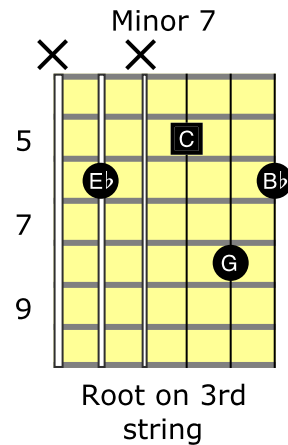
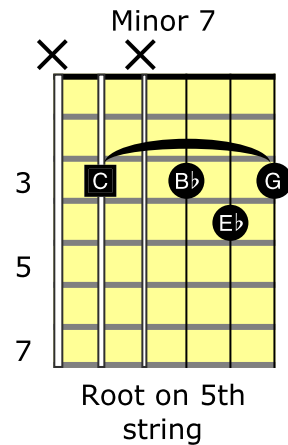
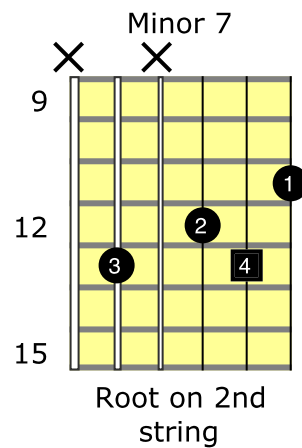
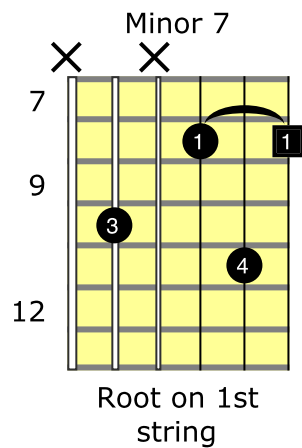
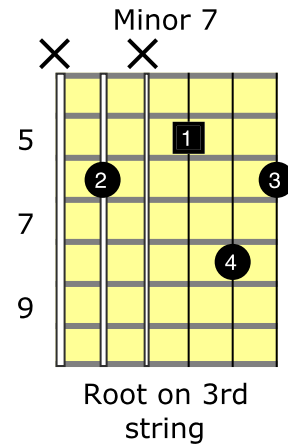
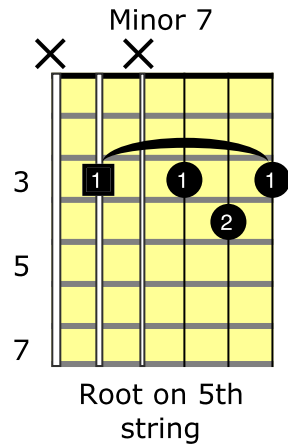


Movable Shell Chord Voicings on String Sets: 5321 Minor 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

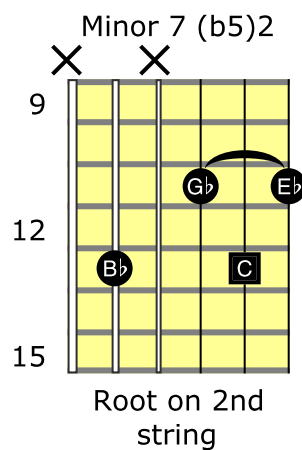
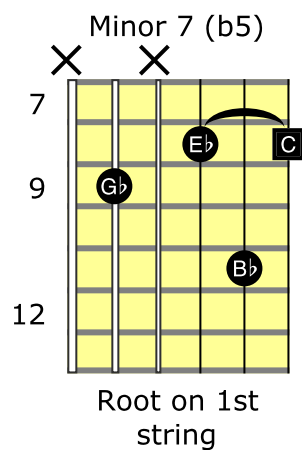
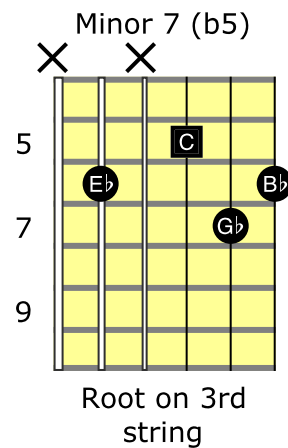
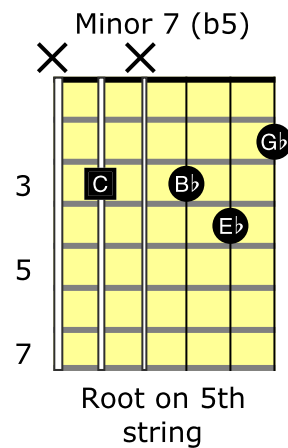
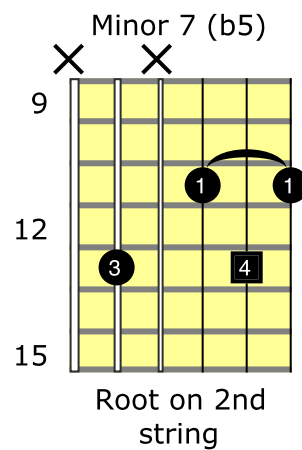
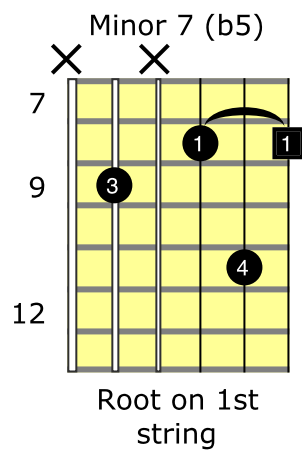
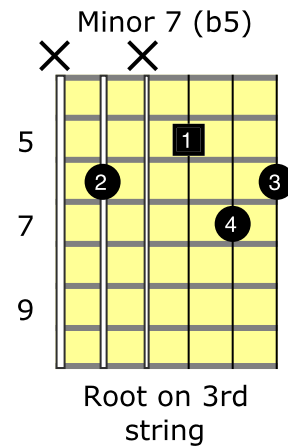
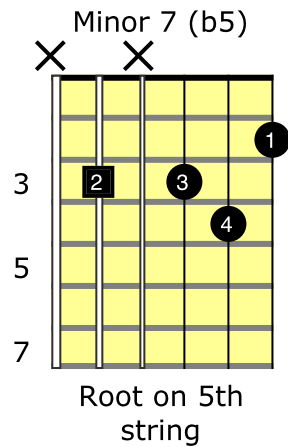


Movable Shell Chord Voicings on String Sets: 5321 Minor 7(b5)

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

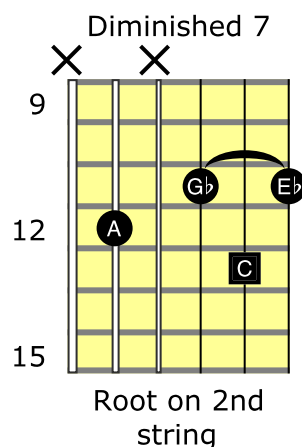
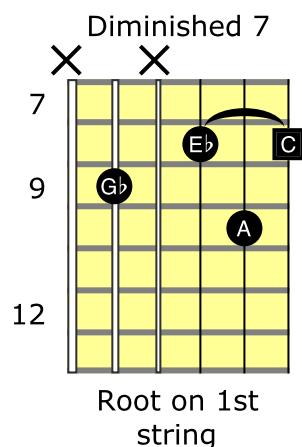
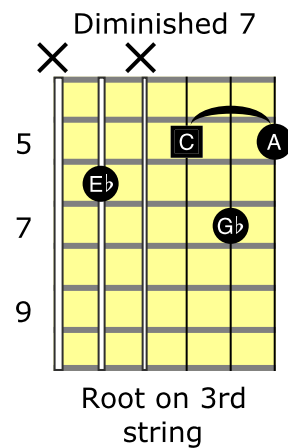
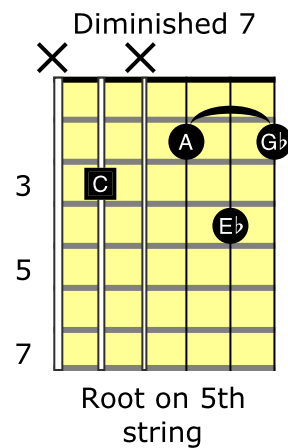
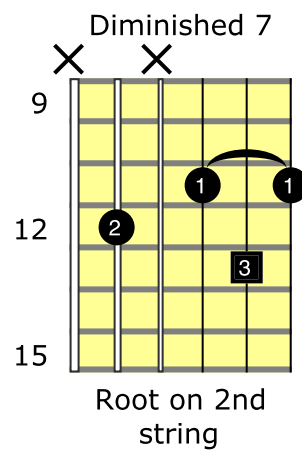
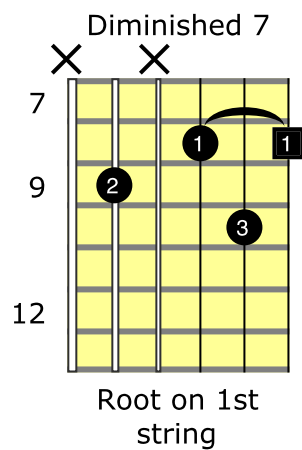
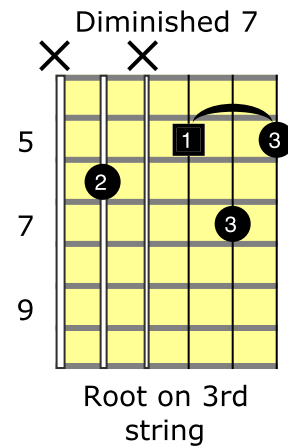
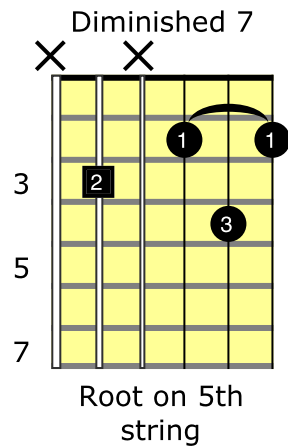


Movable Shell Chord Voicings on String Sets: 5321 Diminished 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

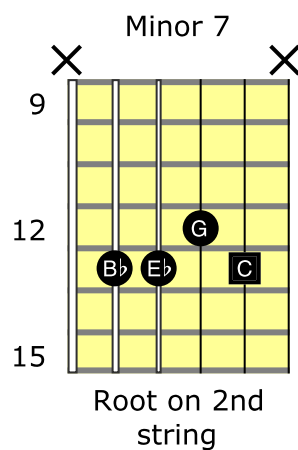
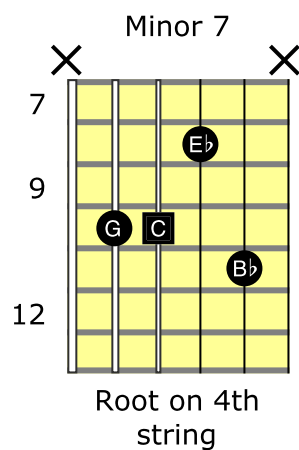
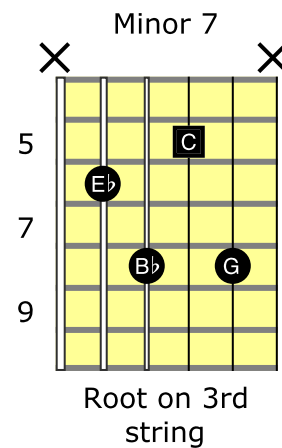
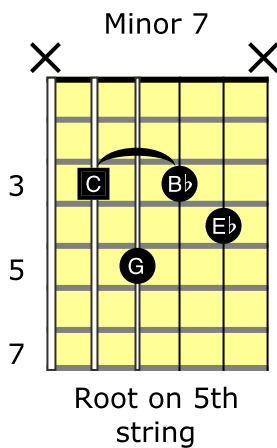
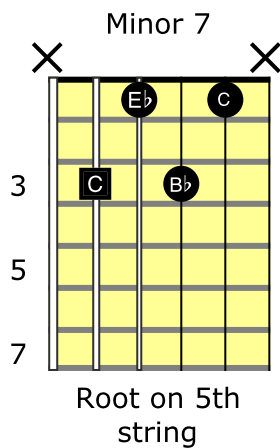
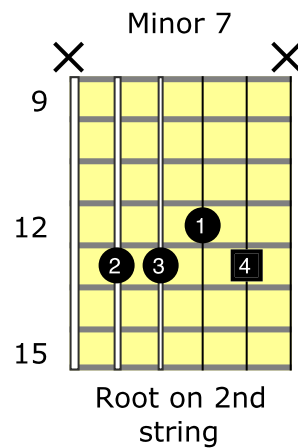
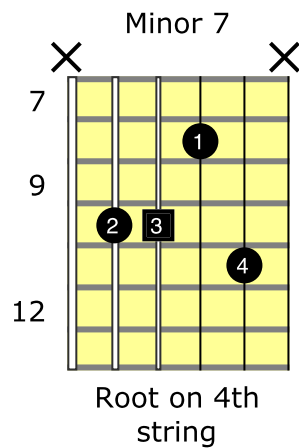
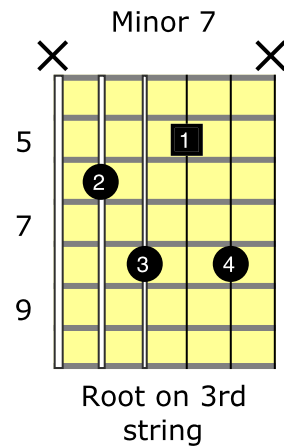
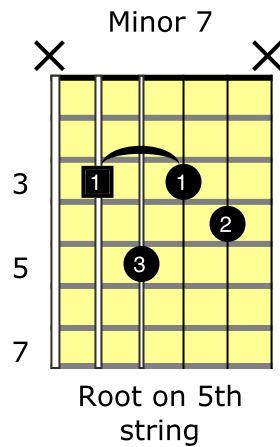
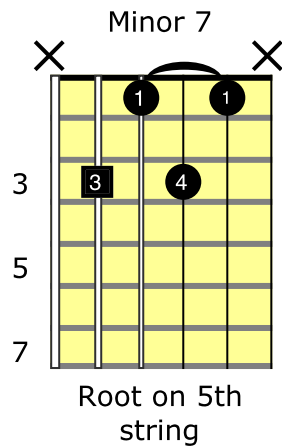


Movable Shell Chord Voicings on String Sets: 5432 Minor 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

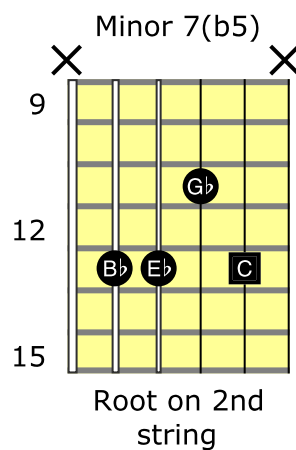
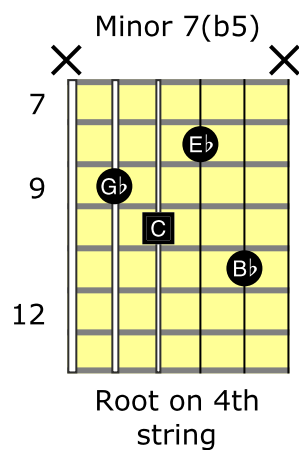
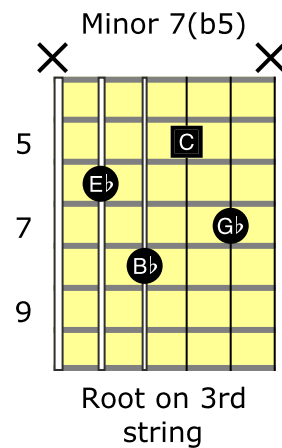
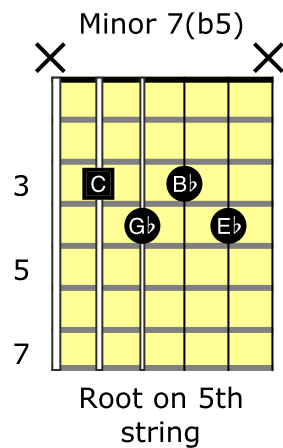
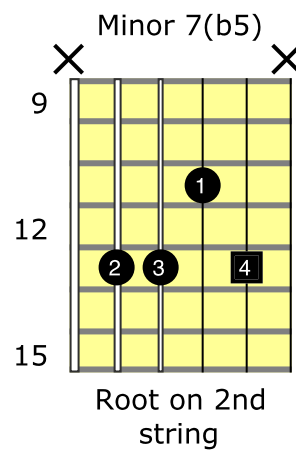
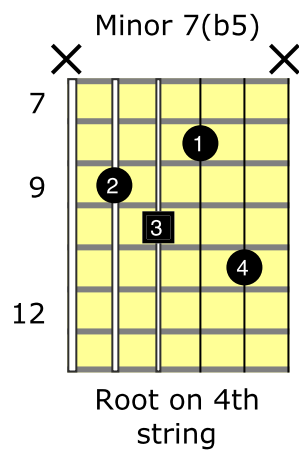
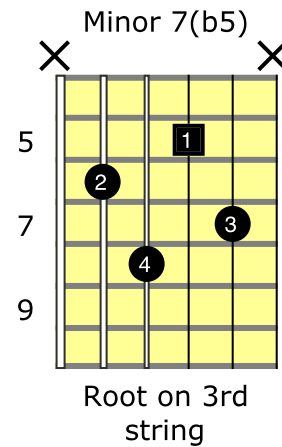
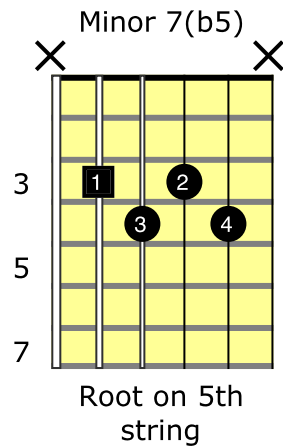


Movable Shell Chord Voicings on String Sets: 5432 Minor 7(b5)

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

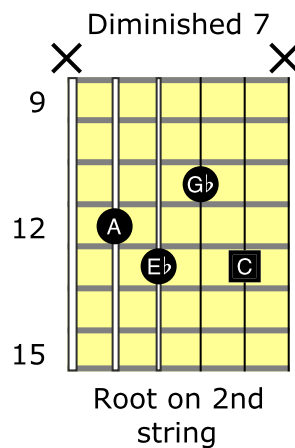
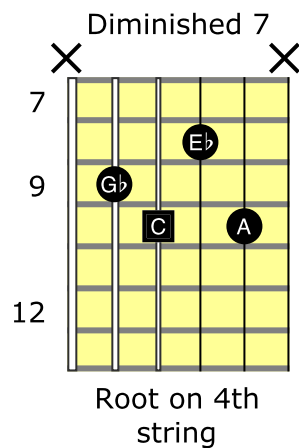
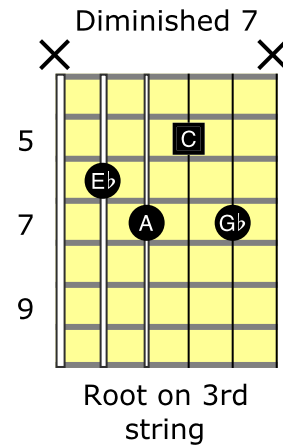
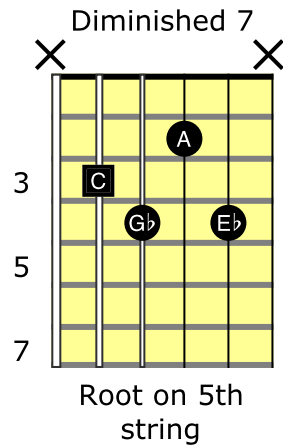
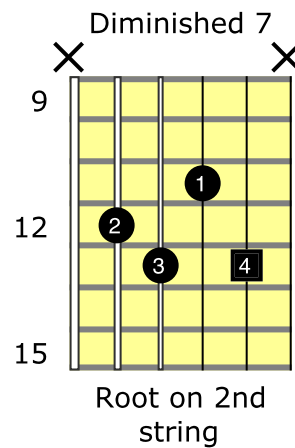
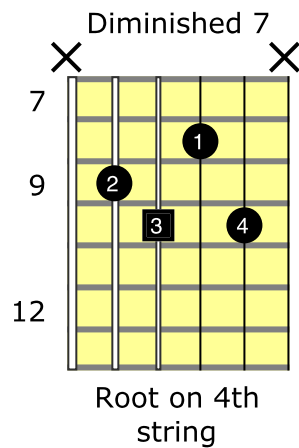
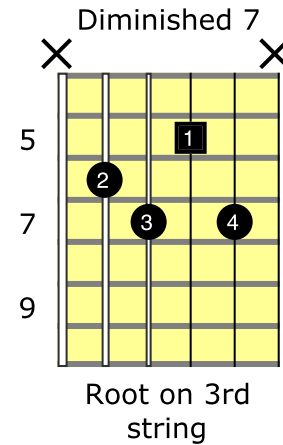
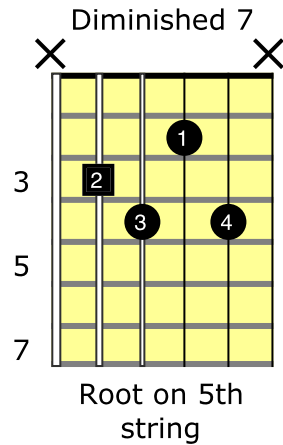


Movable Shell Chord Voicings on String Sets: 5432 Diminished 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

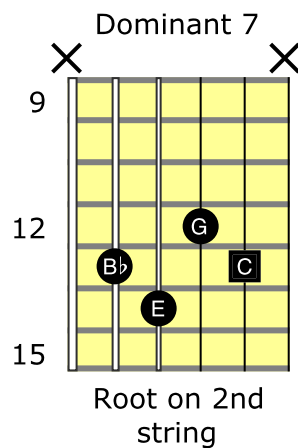
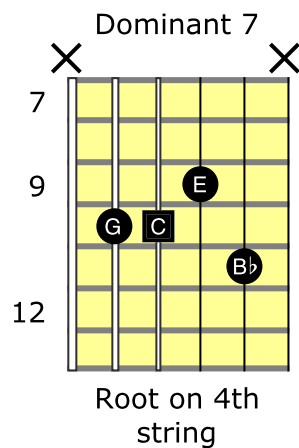
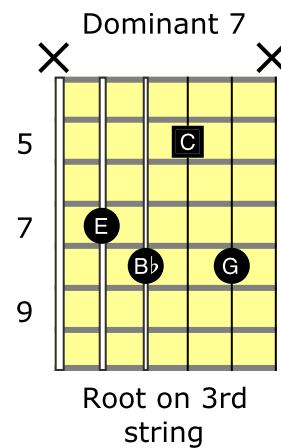
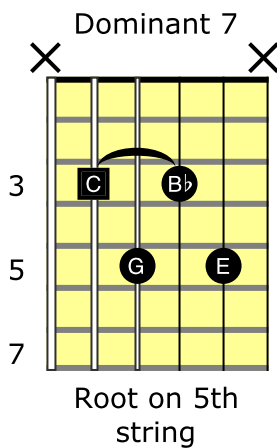
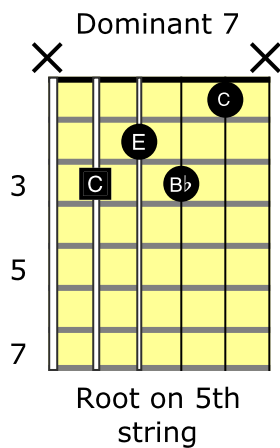
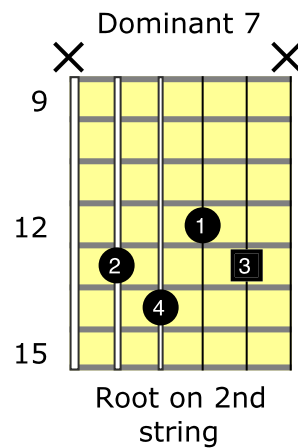
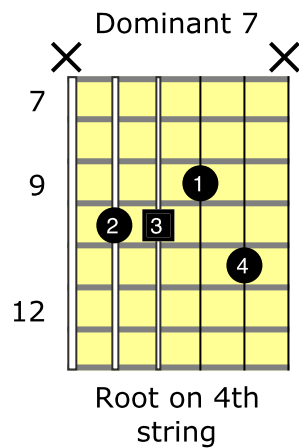
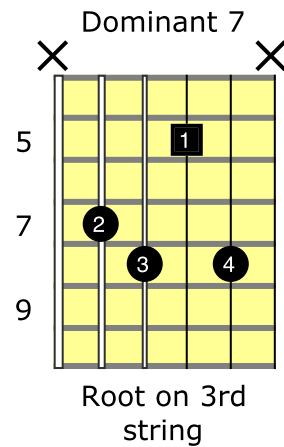
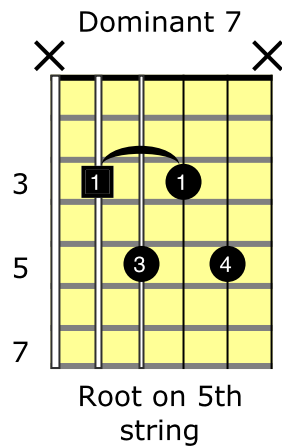
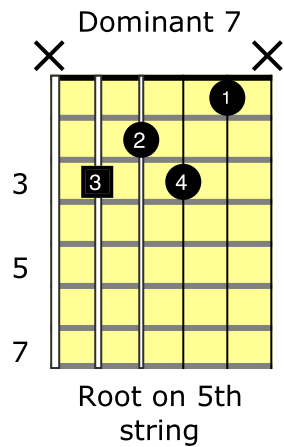


Movable Shell Chord Voicings on String Sets: 5432 Dominant 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

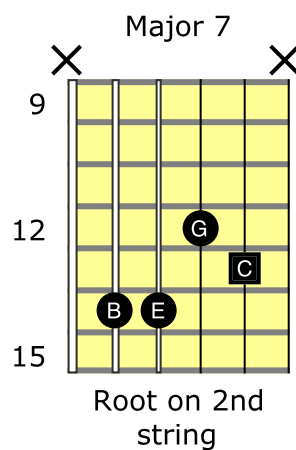
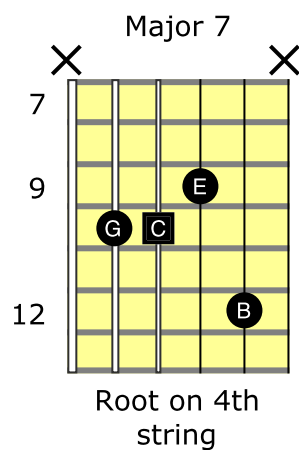
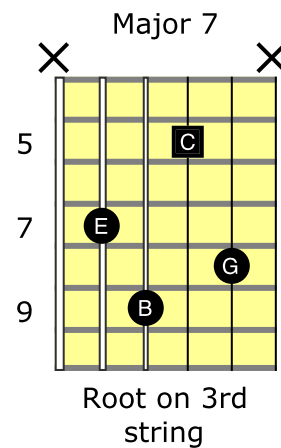
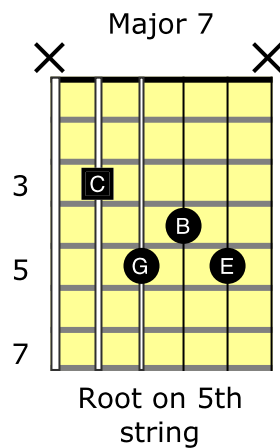
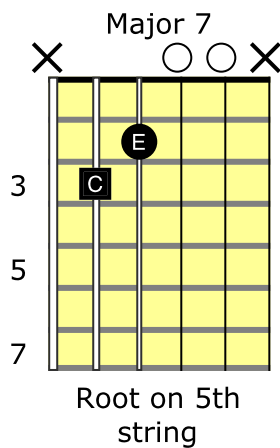
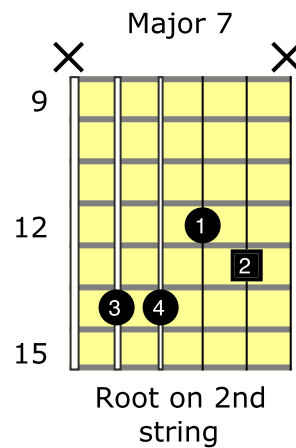
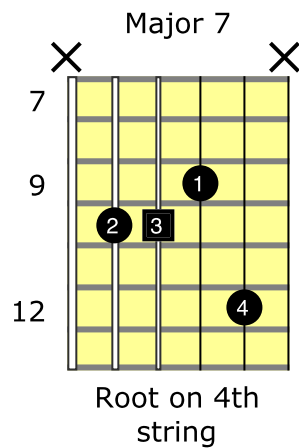
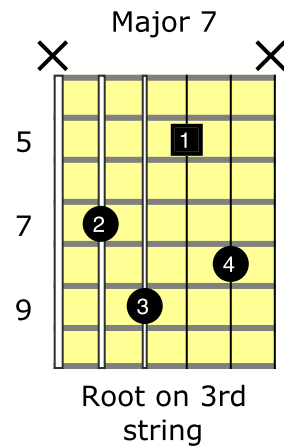
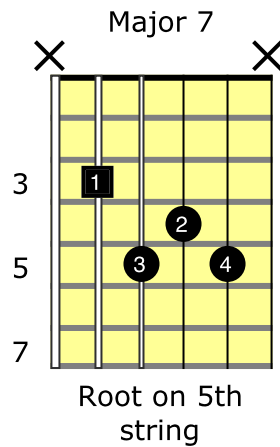
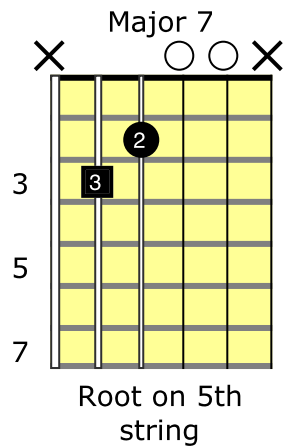


Movable Shell Chord Voicings on String Sets: 5432 Major 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

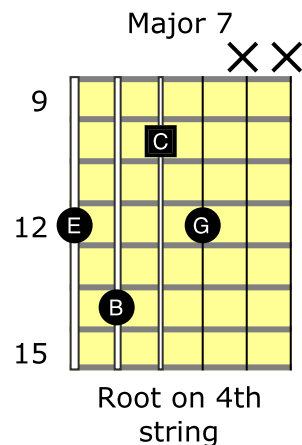
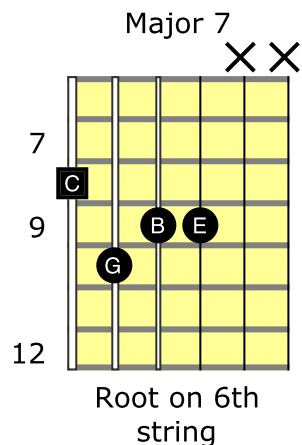
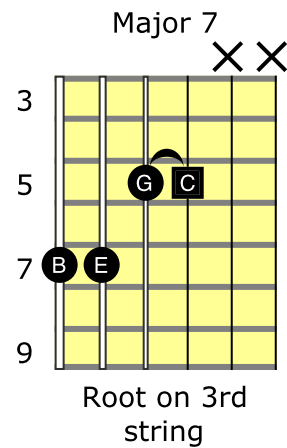
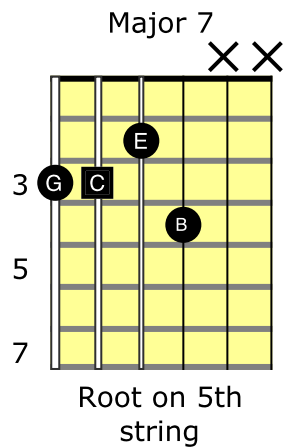
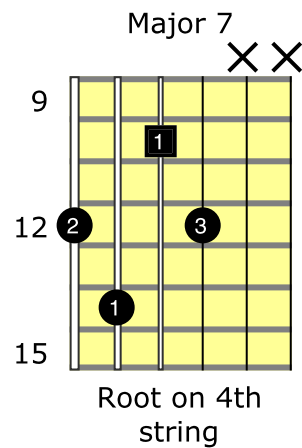
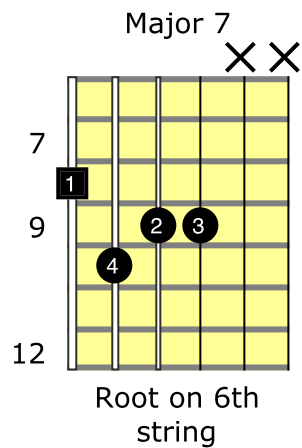
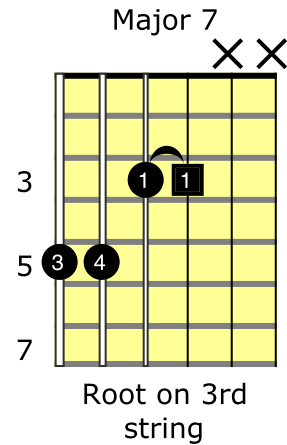
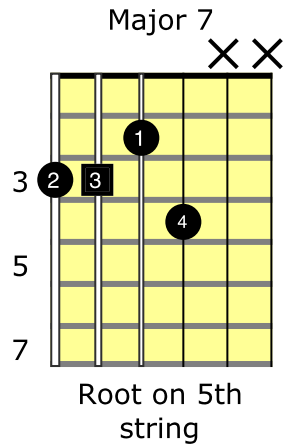


Movable Shell Chord Voicings on String Sets: 6543 Major 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

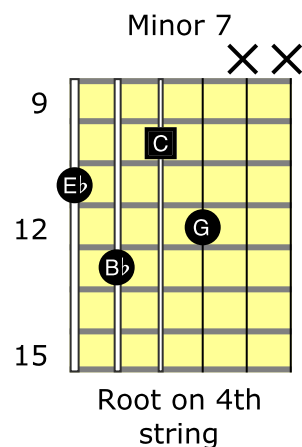
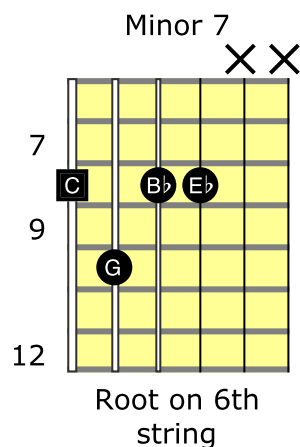
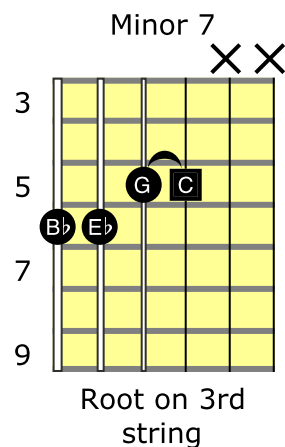
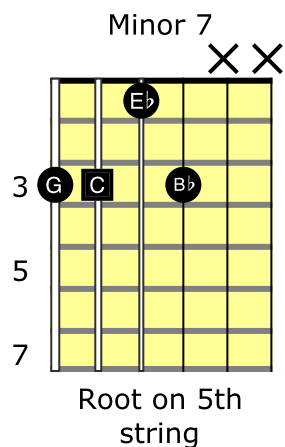
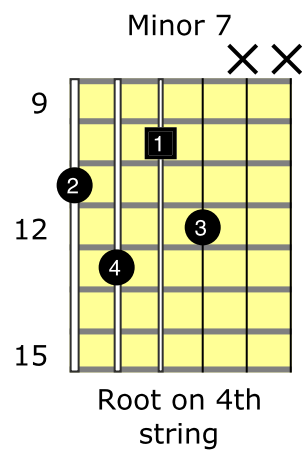
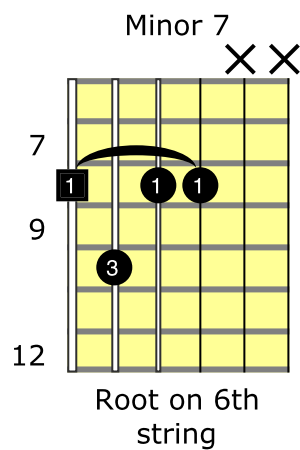
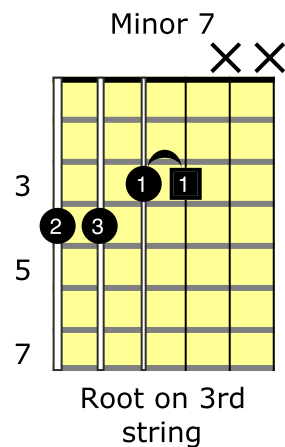
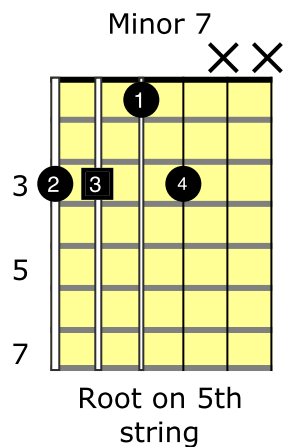


Movable Shell Chord Voicings on String Sets: 6543 Minor 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

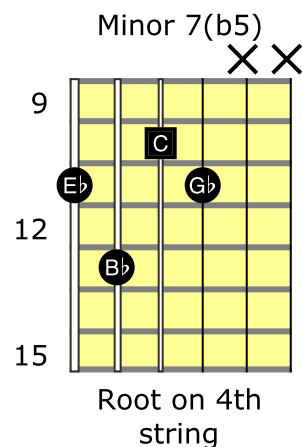
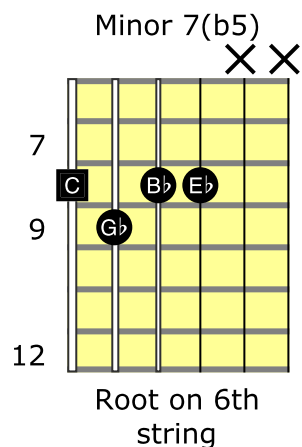
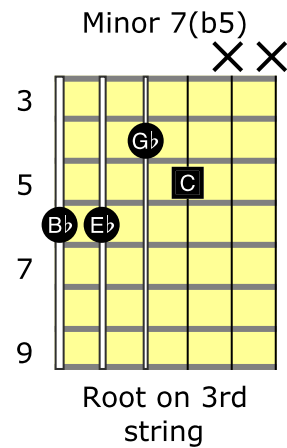
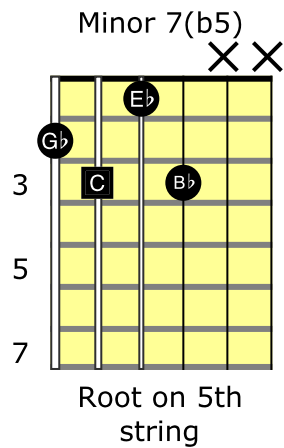
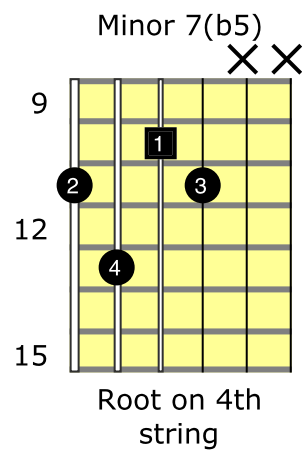
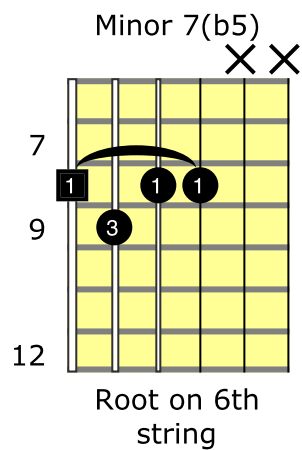
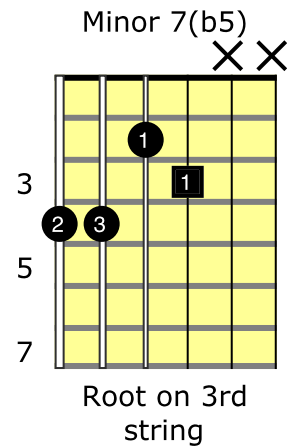
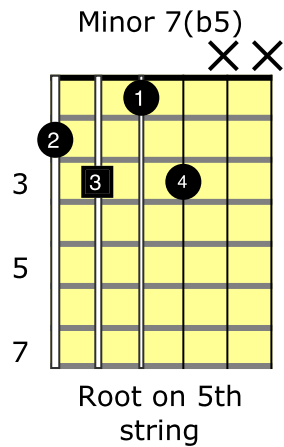


Movable Shell Chord Voicings on String Sets: 6543 Minor 7(b5)

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

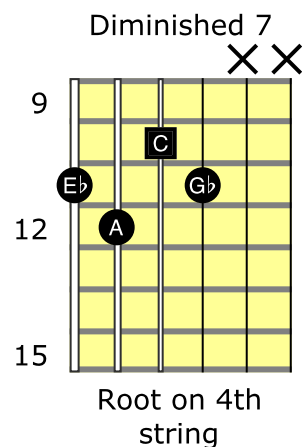
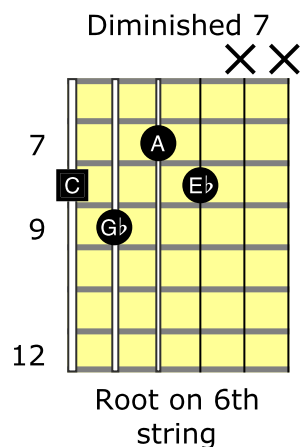
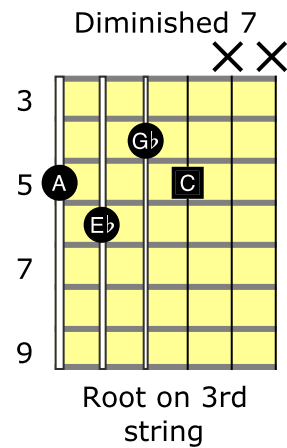
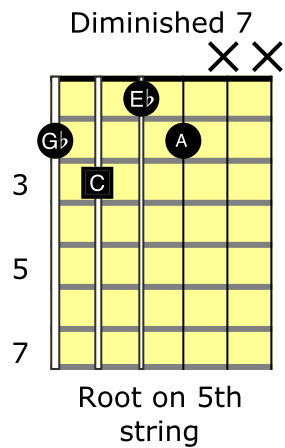
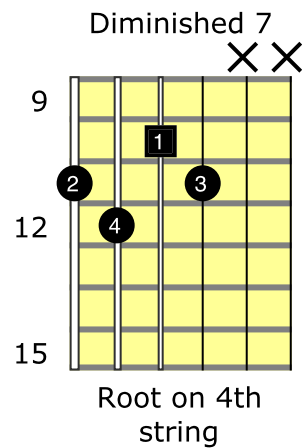
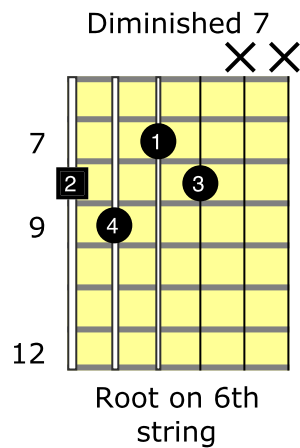
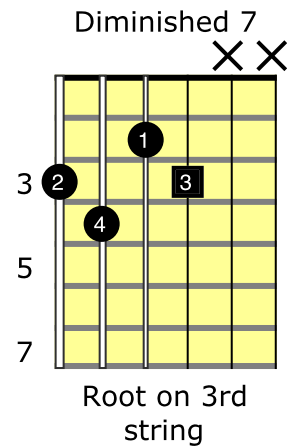
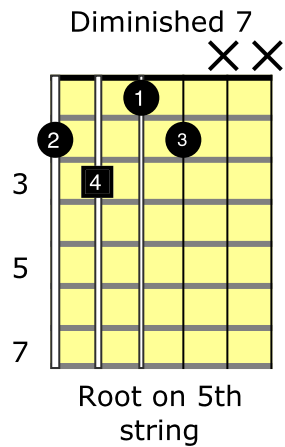


Movable Shell Chord Voicings on String Sets: 6543 Diminished 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

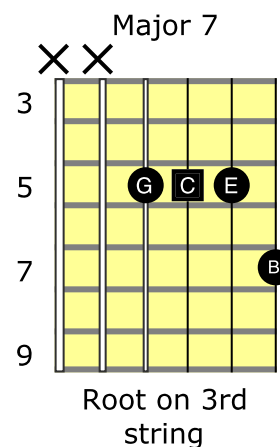
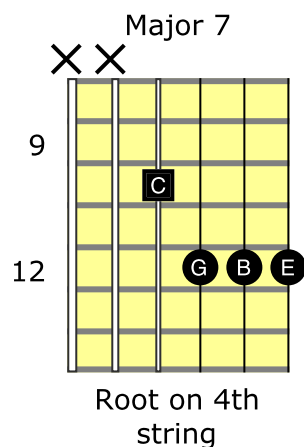
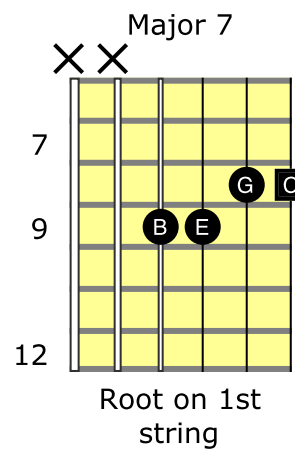
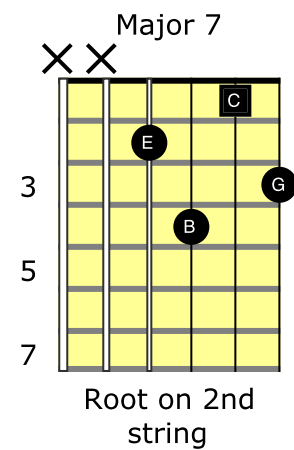
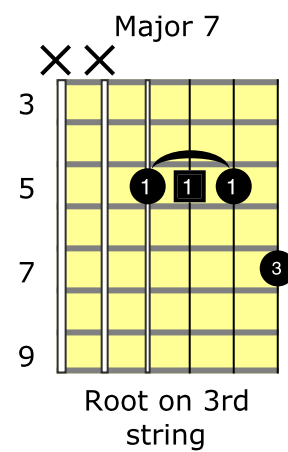
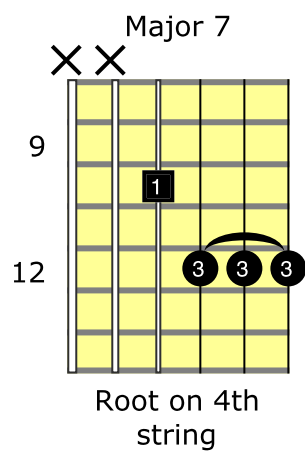
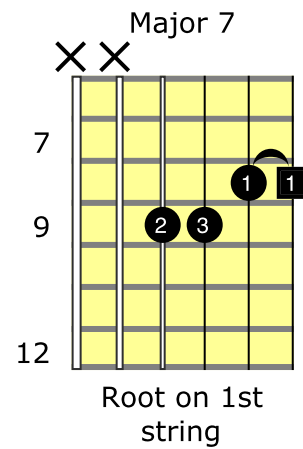
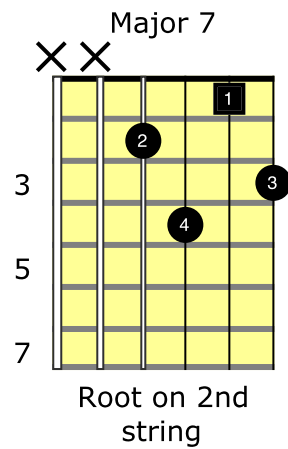


Movable Shell Chord Voicings on String Sets: 4321 Major 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

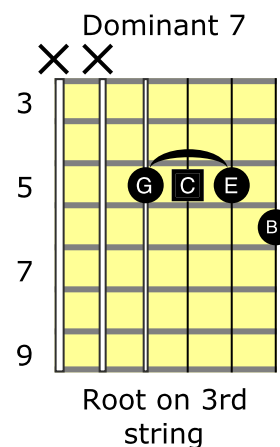
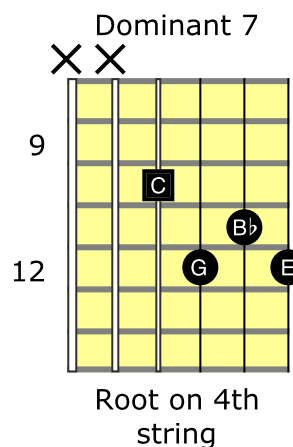
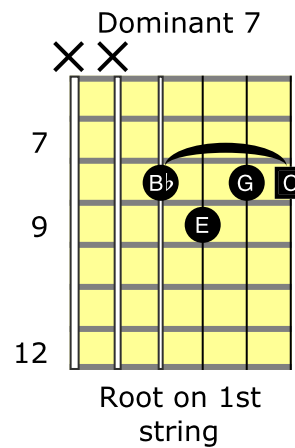
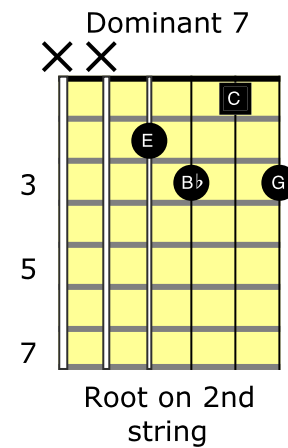
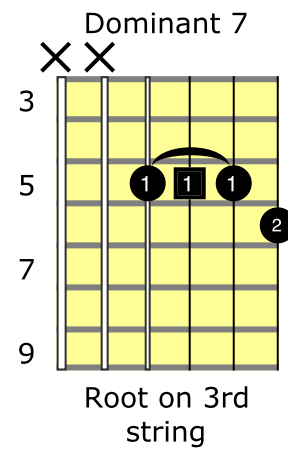
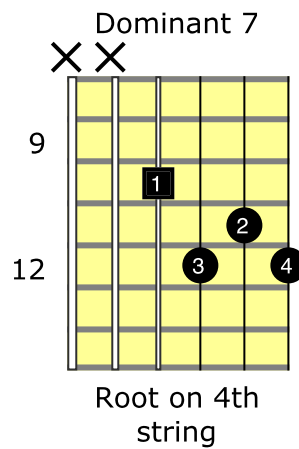
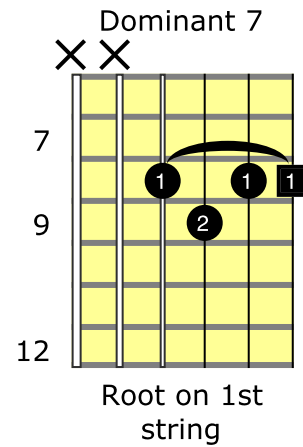
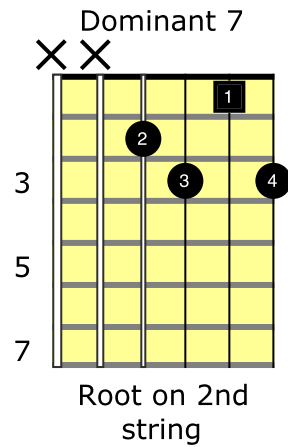


Movable Shell Chord Voicings on String Sets: 4321 Dominant 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

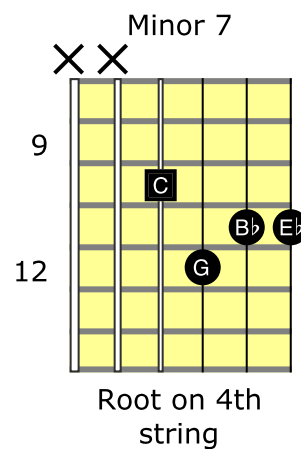
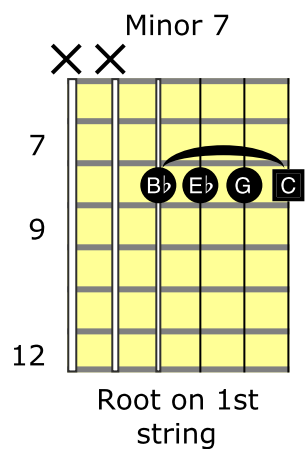
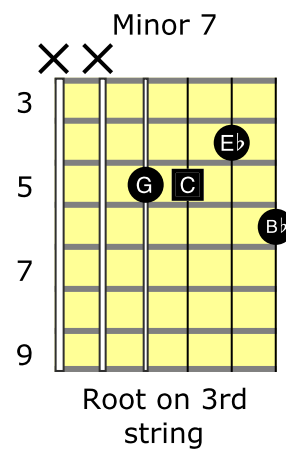
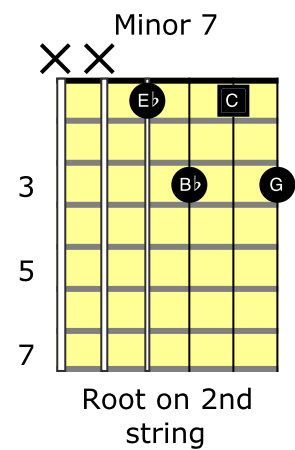
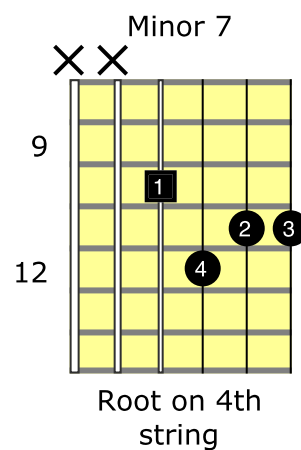
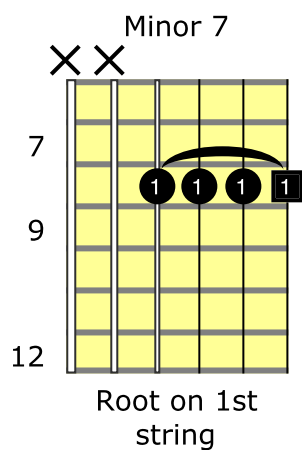
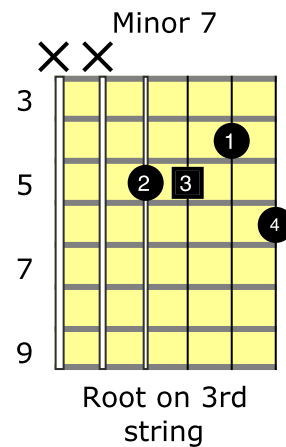
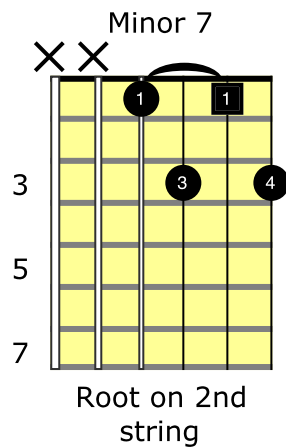


Movable Shell Chord Voicings on String Sets: 4321 Major 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

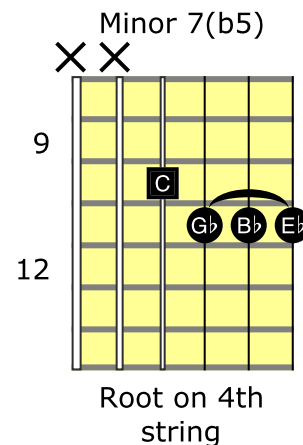
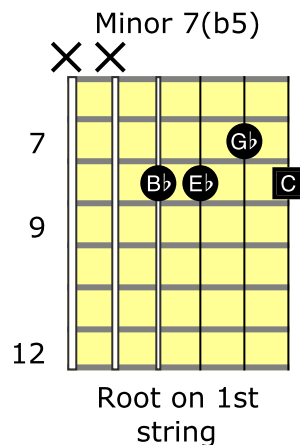
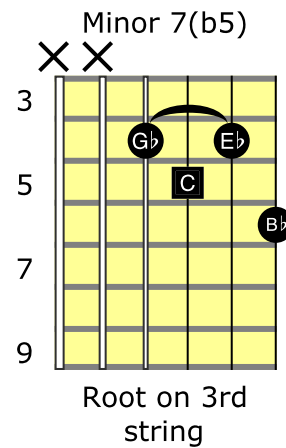
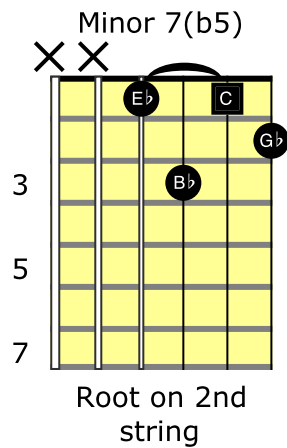
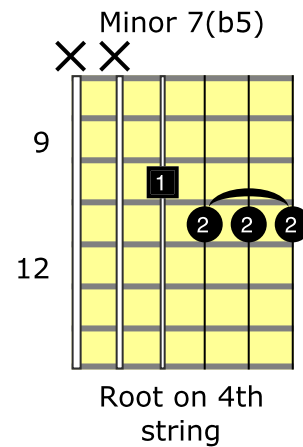
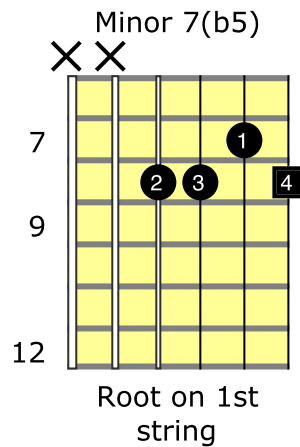
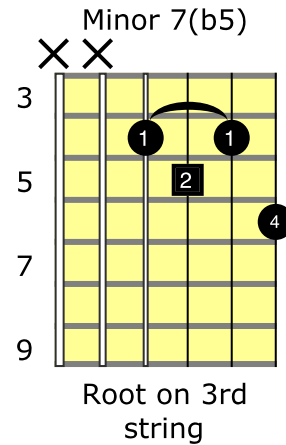
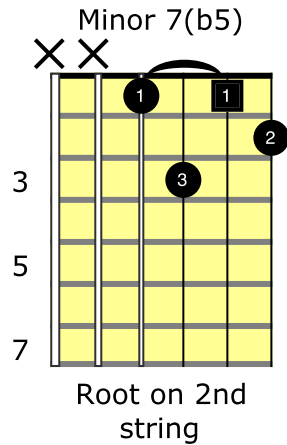


Movable Shell Chord Voicings on String Sets: 4321 Minor 7(b5)

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

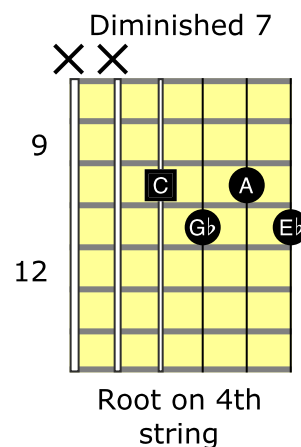
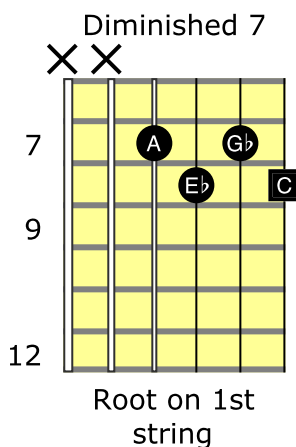
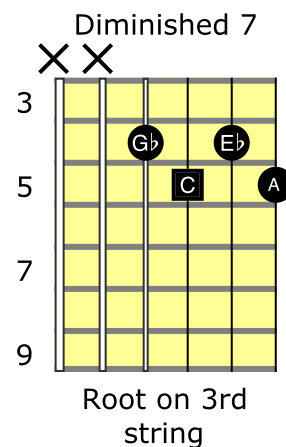
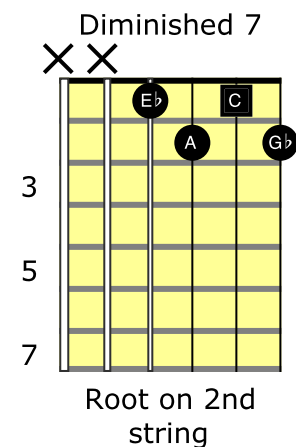
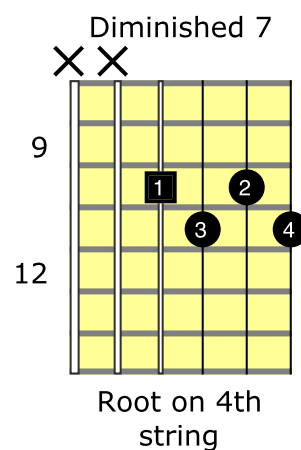
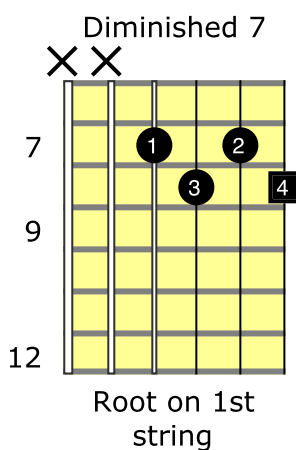
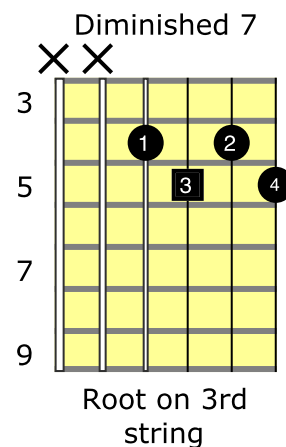
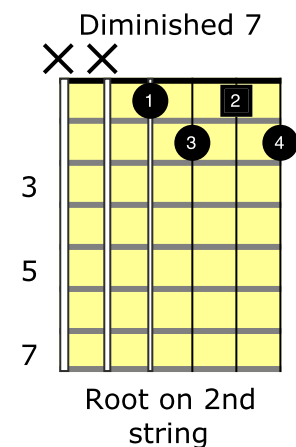


Movable Shell Chord Voicings on String Sets: 4321 Diminished 7

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.



Movable "Coltrane" Tetratonic (4-note) Patterns

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

Major 7 & Dominant 7

Minor 7

Minor 7(b5)

Altered Dominant 7 (#5, b5, #9, b9)

Diminished 7

Major 7 & Dominant 7

Minor 7

Minor 7

Altered Dominant 7 (#5, b5, #9, b9)

Diminished 7

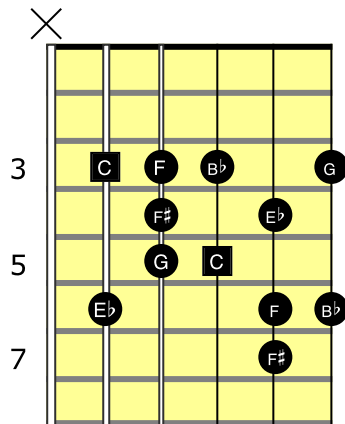
Common Scales Used In Jazz

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

Blues Pentatonic Scale

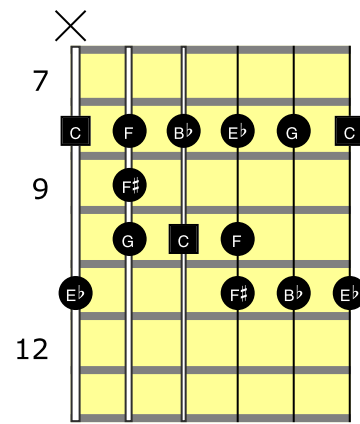


Root on 5th string

Use with:

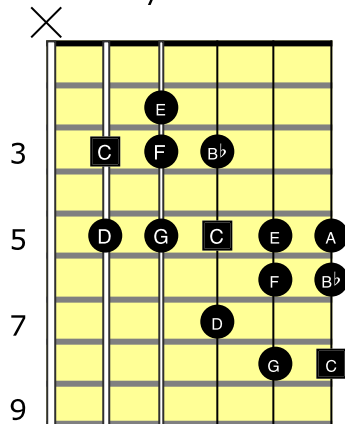
Dominant 7
Minor 7
Minor 7 (b5)
C7, C9, C13
C-7, C-9, C-11
C-7(b5)

Blues Pentatonic Scale



Root on 6th string

Mixolydian Scale

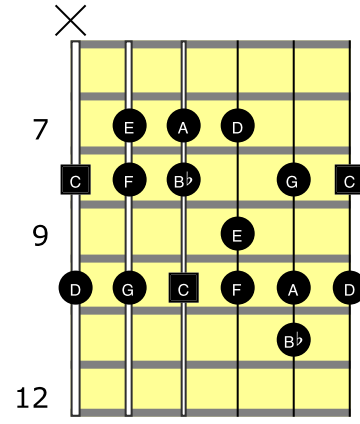


Root on 5th string

Use with:

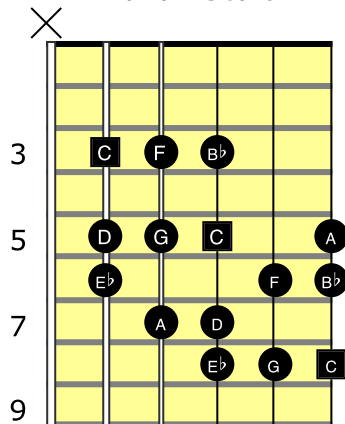
Dominant 7
C6, C7
C9, C13

Mixolydian Scale



Root on 6th string

Dorian Scale

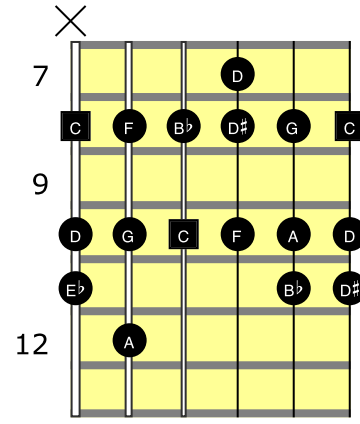


Root on 5th string

Use with:

minor 7, min6,
min69
C-7, C-9, C-11
C-6, C-69
C-13

Dorian Scale



Root on 6th string

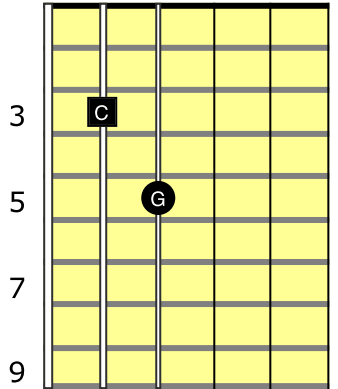
Common Power Chords

Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

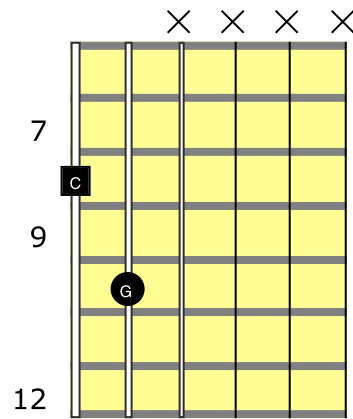
All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

2-Note Power Chord



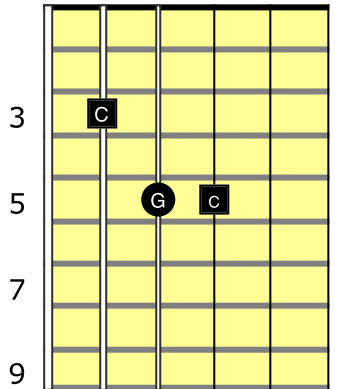
Root on 5th string

2-Note Power Chord



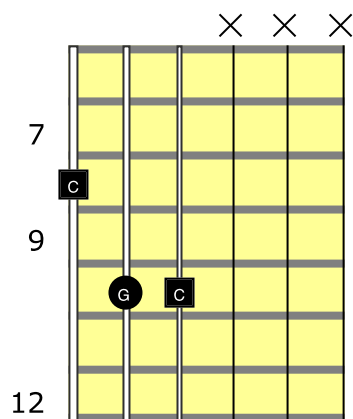
Root on 6th string

3-Note Power Chord



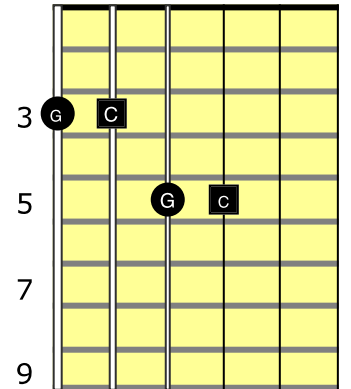
Root on 5th string

3-Note Power Chord



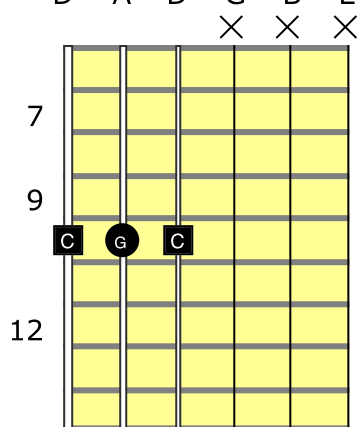
Root on 6th string

4-Note Power Chord



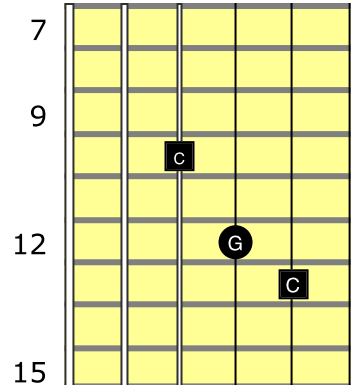
Root on 5th string

3-Note Power Chord



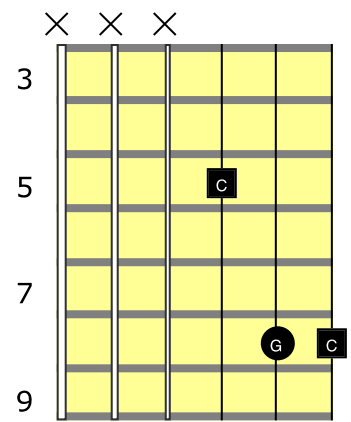
Root on 6th string
(Drop D Tuning)

3-Note Power Chord



Root on 4th string

3-Note Power Chord



Root on 3rd string

PIMA Workout for the Right-Hand

PIMA: In classical guitar technique, PIMA refers to the right-hand fingers used to pluck the strings. It's derived from the Spanish names of the fingers:

P = Pulgar → Thumb

I = Índice → Index finger

M = Medio → Middle finger

A = Anular → Ring finger

These letters are used universally in notation, method books, and technical exercises to indicate which right-hand finger should play each note.

For example:

A pattern labeled PIMA means you play thumb, index, middle, ring in sequence.

A pattern labeled AMI means ring, middle, index (often used for arpeggios).

In classical guitar practice, PIMA combinations are practiced to:

Develop independence and control of each finger

Build speed and accuracy in arpeggios and scales

Strengthen tone production and evenness across the right hand

Apply the PIM & PIMA right-hand patterns systematically across all three-string sets, ensuring consistency in tone, articulation, and relaxation.

Step 1: Identify each three-string set (e.g., 6-5-4, 5-4-3, 4-3-2, 3-2-1).

Step 2: Apply the PIM pattern to each set, maintaining even tone and relaxed motion.

Step 3: Repeat slowly, focusing on accuracy before speed.

PIM	3-String PIM Pattern			
	E A D G B E	E A D G B E	E A D G B E	E A D G B E
PMI				
IPM				
IMP				
MPI				
MIP				
	3 2 1	4 3 2	5 4 3	6 5 4

4-String PIMA Pattern						
PIMA	IPMA	MPIA	APIM	E A D G B E	E A D G B E	E A D G B E
PIAM	IPAM	MPAI	APMI			
PMIA	IMPA	MIPA	AIPM			
PMAI	IMAP	MIAP	AIMP			
PAIM	IAPM	MAPI	AMPI			
PAMI	IAMP	MAIP	AMIP			
				6 5 4 3	5 4 3 2	4 3 2 1

Guitar Studies Vol. II - Glossary of Terms

(NAfME Years 1-4 Aligned)

This glossary serves as a reference for all technical, theoretical, and musical terms introduced throughout *Guitar Studies Vol. II*.

It supports beginning through advanced students (Years 1-4) as they develop literacy, technique, and ensemble musicianship.

Entries are grouped by skill area and ordered **by year** within each section. Page ranges refer to first appearances of each topic.

Section I - Technique & Articulation

Apoyando (Rest Stroke) [Year 1]

Right-hand stroke where the finger plucks and comes to rest on the adjacent string; produces a fuller, more focused tone.

pp. 7–8. *See also:* Tirando; PIMA.

Free Stroke (Tirando) [Year 1]

Right-hand stroke releasing away from the string for lighter, more fluid tone—used in arpeggios and polyphonic textures.

pp. 7–8. *See also:* Apoyando; PIMA.

PIMA (Right-Hand Fingering) [Year 1]

Standard right-hand fingering: P (thumb), I (index), M (middle), A (ring); derived from Spanish names of fingers.

pp. 9, 392. *See also:* Arpeggio; Rest Stroke; Tirando.

Accent [Year 2]

Emphasis on a note by attack, volume, or duration for expressive shaping.

p. 14. *See also:* Articulation; Dynamics.

Staccato [Year 2]

Short, detached articulation giving clarity and separation between notes.

p. 14. *See also:* Tenuto; Accent.

Tenuto [Year 2]

Hold for full value with slight weight; opposite of staccato.

p. 14. *See also:* Staccato; Legato.

Slur / Legato [Year 2]

Left-hand technique connecting notes smoothly using hammer-ons, pull-offs, or slides. pp. 215–217. See *also*: Hammer-On; Pull-Off; Articulation.

Portamento (Slide) [Year 2]

Expressive slide connection between two pitches for vocal-like phrasing. pp. 222–223. See *also*: Slur; Legato; Articulation.

Barre (Barré) [Year 2]

Index finger pressing multiple strings across a fret to create movable chord shapes. pp. 291–292. See *also*: Chord; Position.

Natural Harmonic [Year 2–3]

Bell-like overtone created by lightly touching a string at nodal points (12th, 7th, or 5th fret). pp. 231–235. See *also*: Artificial Harmonic; Tone Color.

Artificial (Pinch) Harmonic [Year 3]

Harmonic produced on a fretted note by touching and plucking to emphasize upper partials. pp. 231–235. See *also*: Natural Harmonic; Tone Color.

Tremolo [Year 3–4]

Rapid, even repetition of a single pitch with alternating fingers to simulate sustain. pp. 326–330. See *also*: Tone; Right-Hand Control.

Cantabile [Year 3–4] is an Italian musical term meaning "in a smooth singing style". It indicates that a piece of music, or a section of it, should be played in a way that is lyrical, vocal, and flowing, like a singer. This involves using dynamics to give the music a sense of direction and phrasing.

Dolce [Year 3–4] Means "sweet", playing with a sweet, gentle, or soft tone.

Molto (Italian): A musical term meaning "very" or "much." It is used to intensify another musical instruction, indicating that the performer should apply that quality to a greater degree.

Section II - Rhythm & Tempo

Beat [Year 1]

The fundamental pulse of music; basis of all rhythmic organization. p. 2. See *also*: Time Signature; Note Values.

Note Values & Rests [Year 1]

Symbols indicating sound and silence durations (whole through sixteenth). pp. 2–3. See *also*: Beat; Rhythm Reading.

Tempo / Tempo Chart [Year 1–2]

Speed or pace of music measured in BPM includes traditional Italian markings (Andante, Allegro, etc.). pp. 12, 226. See *also*: Beat; Cut Time; Rhythm.

Dynamics [Year 2]

Variations of volume and expressive intensity, ranging from *pp* to *ff*, including crescendo and decrescendo. pp. 227–230. See *also*: Accent; Ensemble Balance.

Cut Time (Alla Breve) [Year 2]

Meter with two half-note beats per measure; produces a quicker overall pulse.
pp. 211–212. *See also:* Time Signature; Tempo.

Time Signature [Year 1–2]

Numeric indication of meter: top number = beats per measure; bottom number = beat value.
pp. 2, 206–212. *See also:* Beat; Note Values.

Swing Feel [Year 3]

Triplet-based rhythmic style where written even eighths are performed long-short, common in jazz.

p. 215. *See also:* Jazz Comping; Syncopation.

Syncopation [Year 3–4]

Placement of rhythmic emphasis on weak or off beats to create forward momentum.
pp. 183, 338–339. *See also:* Swing Feel; Jazz Comping.

Section III - Theory & Scales

Accidentals [Year 1–2]

Symbols that raise (#), lower (♭), or cancel (♮) a pitch temporarily.
p. 14. *See also:* Key Signature; Scale.

Scales (Major & Minor) [Year 1–2]

Sequentially ordered pitches forming the foundation of melody and harmony.
pp. 9, 202–204. *See also:* Key Signature; Modes; Arpeggio.

Enharmonic Notes: Notes that sound the same pitch but are written with different names (for example F# and G♭). **[Year 2]**

Key Signature [Year 2]

Set of sharps or flats at the beginning of the staff indicating tonal center.
pp. 14–15. *See also:* Accidentals; Circle of 4ths/5ths.

Circle of 4ths / 5ths [Year 2–3]

Diagram showing key relationships by interval of a fourth or fifth; used for progression practice.
pp. 11, 333–334. *See also:* Key Signature; Progression.

Chord [Year 2–3]

Combination of three or more tones sounding together, forming the harmonic basis of music.
pp. 291–298. *See also:* Arpeggio; Progression; Voicing.

Arpeggio [Year 2–3]

Broken chord pattern where tones of a chord are played in succession rather than simultaneously.

pp. 299–301. *See also:* Chord; PIMA; Voicing.

12-Bar Blues Progression [Year 2–3]

Standard twelve-measure harmonic form built on I–IV–V chords; core to blues and jazz styles.
pp. 248–251. *See also:* Progression; Improvisation.

Modes [Year 3]

Scales derived from the major scale beginning on different degrees (Ionian through Locrian).
pp. 319–320. *See also:* Scales; Improvisation.

Voicing [Year 3–4]

Arrangement of chord tones for specific tone color and texture.
pp. 349–384. *See also:* Chord; Comping; Ensemble Balance.

Circle of 4ths/5ths Practice [Year 3–4]

Exercise reinforcing tonal relationships and modulations through fourth and fifth movement.
pp. 333–334. *See also:* Key Signature; Scales.

Progression (Chord Progression) [Year 3–4]

Series of chords forming harmonic motion in a piece; often used in ensemble contexts.
pp. 291–297, 365. *See also:* Arpeggio; Voicing; Improvisation.

Section IV - Notation & Reading

String Names [Year 1]

Open strings E–A–D–G–B–e'; foundational for tuning, notation, and tablature literacy.
pp. 2–3. *See also:* Instrument Range; Standard Notation.

Instrument Range (Guitar) [Year 1]

Lowest (E₂) to highest (E₅) notes on classical guitar; reference for reading and arranging.
pp. 2–3. *See also:* String Names; Ledger Lines.

Music Staff (Lines & Spaces) [Year 1]

Five lines and four spaces representing pitch in standard notation.
p. 2. *See also:* Standard Notation; Ledger Lines.

Ledger Lines [Year 1]

Short lines above or below the staff extending pitch range beyond the five lines.
p. 2. *See also:* Music Staff; Position.

Cuban Tablature [Year 1]

Two-number notation (1st = string, 2nd = fret); originating in Cuban methods and used for fretboard visualization.
pp. 2, 6. *See also:* Guitar Tablature; Standard Notation.

Guitar Tablature (TAB) [Year 1]

Six-line system representing strings with numbers for frets; 0 indicates open string.
p. 6. *See also:* Cuban Tablature; Standard Notation.

Reading Direction [Year 1]

Left-to-right flow for both notation and TAB; rhythmic values govern timing.
p. 6. *See also:* Time Signature; Note Values.

Position (Fretboard Position) [Year 1–2]

Left-hand location on the neck (numbered by fret under first finger); defines reading zones.
pp. 3, 17–164. *See also:* Reading; Barre.

Standard Notation (Staff Reading) [Year 1–2]

Traditional music notation system showing pitch, rhythm, and expression.
pp. 2–3. *See also:* TAB; Ledger Lines.

Section V - Ensemble & Performance

Ensemble (Guitar Ensemble) [Year 2–3]

Group performance requiring blend, balance, and synchronized rhythm among parts.
pp. 14, 283–290. *See also:* Dynamics; Voicing.

Dynamics in Ensemble [Year 2–3]

Collective control of volume levels across parts for clarity and expression.
pp. 227–230. *See also:* Accent; Ensemble.

Improvisation [Year 3–4]

Real-time melodic creation within a key or chord progression; develops aural awareness and style.
pp. 309–341. *See also:* Pentatonic; Modes; 12-Bar Blues.

Jazz Comping [Year 3–4]

Chordal accompaniment style using syncopation, swing feel, and voice-leading.
pp. 338–339, 349–389. *See also:* Voicing; Swing Feel.

Tone Color (Timbre Control) [Year 3–4]

Manipulation of sound through right-hand placement, angle, and touch.
pp. 224–225. *See also:* Articulation; Rest Stroke; Ponticello.

Section VI - Practice & Study Titles

This section lists all major studies, warm-ups, etudes, and repertoire selections appearing throughout Guitar Studies Vol. II, organized by category and chronological skill development (Years 1-4).

Students should use these titles as a reference for technical review, ensemble rehearsal, and concert preparation.

Position Studies

1st Position Study [Year 1]

Quarter- and eighth-note reading foundation on open and 1st-position notes.
pp. 17–54. *See also:* Position; Standard Notation.

5th Position Study [Year 2]

Intermediate reading across six strings and mixed rhythms.
pp. 58–90. *See also:* Position; Mixed Rhythms.

7th Position Study [Year 2–3]

Fluency across upper positions; introduces ledger lines and string crossing.
pp. 92–124. *See also:* Position; Ledger Lines.

10th Position Study [Year 3]

High-register reading and fingerboard mapping skills.
pp. 126–132. *See also:* Position; Fretboard Diagram.

12th Position Study [Year 3–4]

Advanced position reading and tone consistency across full range.
pp. 134–164. *See also:* Instrument Range; Reading.

Rhythm & Note Studies

Open-String Rhythm Warm-Ups [Year 1]

Quarter, eighth, and sixteenth-note reading with metronome practice.
pp. 177–178. *See also:* Beat; Note Values.

Dotted Rhythms & Triplet Studies [Year 2]

1st-position reading incorporating dotted notes and triplet groupings.
pp. 174–180. *See also:* Rhythm Reading; Tempo.

Tied Rhythms & Syncopation [Year 2–3]

Intermediate reading introducing ties and quarter-eighth syncopations.
pp. 182–183. *See also:* Rhythm; Cut Time.

Irregular Note Groupings [Year 3]

Reading patterns with uneven subdivisions and asymmetrical meter.
p. 201. *See also:* Rhythm; Mixed Meters.

Articulation & Dynamics Studies**Articulation Study I: Staccato & Tenuto [Year 2]**

Contrast of short and sustained tones for phrasing clarity.
pp. 216–217. *See also:* Articulation; Accent.

Articulation Study II: Legato & Slurs [Year 2]

Smooth left-hand connections via hammer-ons and pull-offs.
pp. 218–219. *See also:* Legato; Slur.

Articulation Study III: Accents & Portamento [Year 2–3]

Expressive emphasis and slides for melodic phrasing.
pp. 220–223. *See also:* Accent; Slide.

Dynamics Studies I–III [Year 2–3]

Exercises on crescendo, decrescendo, and dynamic contrast across phrases.
pp. 227–230. *See also:* Dynamics; Ensemble Balance.

Ponticello Tone Color Study [Year 3]

Exploration of bright tone colors near the bridge for expressive contrast.
pp. 224–225. *See also:* Tone Color; Articulation.

Trill: A rapid alternation between a written note and the note directly above it, performed with quick hammer-ons and pull-offs on guitar. **[Year 2–3]** p. 225.2

Vibrato: A controlled oscillation of pitch created by gently rocking the fretting finger along the string to add warmth and expression to sustained notes. **[Year 2]** p. 225.8

Grace Note: A small ornamental note played quickly before the main note, borrowing time from the principal note rather than the beat. **[Year 2]** p. 225.1

Dead Notes (Muted Notes): Notes produced by lightly touching the string without fully pressing it to the fret, creating a percussive sound with little or no definite pitch. **[Year 2–3]** pg. 225.3–7

Etudes & Repertoire

Study in E Minor (Muerte al Final) [Year 2]

Early ensemble work developing tone control and balance. p. 283. See also: Ensemble; Dynamics.

Waltz No. 1 in C [Year 2]

Classical-style waltz introducing triple meter reading. pp. 284–285. See also: Tempo; Ensemble.

March in G Major [Year 2]

Articulated march style piece using staccato and accented rhythms. pp. 286–287. See *also*: Articulation; Rhythm.

Study in A Minor [Year 3]

Melodic line development with slur and dynamic control. pp. 288–290. See *also*: Legato; Dynamics.

Concerto in C Major (Advanced Ensemble) [Year 4]

Full ensemble concert piece integrating multiple positions and voicings. Referenced in Vol. II Repertoire Appendix. See *also*: Ensemble; Voicing.

Scales & Arpeggios

Major and Minor Scales [Year 1–2]

Foundational scale reading and fingerboard mapping in C, G, and F keys. pp. 202–204. See *also*: Key Signature; Modes.

Pentatonic Scale Map [Year 2]

Five-note patterns for melodic improvisation and rhythm reading. p. 205. See *also*: Improvisation; Scales.

Arpeggios in C and A Minor [Year 2–3]

Triad and seventh arpeggios for coordination and tone development. pp. 299–301, 304–306. See *also*: PIMA; Chord.

Modes in C Major [Year 3]

Ionian through Locrian modes for melodic variation and improv. pp. 319–320. See *also*: Scales; Improvisation.

Circle of 4ths/5ths Practice [Year 3–4]

Progression drill reinforcing key fluency and transposition. pp. 333–334. See *also*: Key Signature; Progression.

Pentatonic Scale: A five-note scale commonly used in many musical styles; it omits two tones of the seven-note major or minor scale. **[Year 2]** p. 205

Tetratonic Scale: A scale consisting of four distinct pitches per octave; often used as a simplified scale structure for technical studies or melodic patterns. **[Year 1–2]** pp. 346–348

Jazz & Improvisation Studies

Jazz Scale Introduction [Year 3]

Basic scale patterns used in swing and blues contexts.

p. 321. See *also*: Modes; Improvisation.

Interval & Modal Exercises [Year 3]

Training intervallic awareness (2nds through 6ths) for solo melodic lines.

pp. 326–330. See *also*: Improvisation; Scale Patterns.

Melodic Phrases for Improvising [Year 3–4]

Short phrasing patterns to develop motivic vocabulary in C Major.

pp. 340–341. See *also*: Improvisation; Jazz Comping.

ii–V–I Tetratonic Patterns [Year 4]

Four-note jazz patterns modeled after Coltrane changes.

pp. 342–343. See *also*: Jazz Comping; Progression.

Movable Shell Voicings [Year 4]

Compact jazz voicings on 5th and 6th strings for comping and composition.

pp. 349–365. See *also*: Voicing; Chord.

Acknowledgment

Glossary compiled from the *Guitar Studies Vol. II* curriculum and aligned to NAFME Guitar Standards (Years 1-4), 2025 Edition.

Portions of this curriculum are aligned with the NAFME Guitar Best Practices (Years 1-4).
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Section VII - Form & Structure Reference

Understanding Musical Form Across Years 1 - 4

This section helps students recognize, analyze, and perform music with an awareness of **phrase, form, and structure**. Learning to hear and perform these patterns strengthens your ability to shape melodies, balance ensemble parts, and interpret musical intent.

Basic Concepts (Years 1 - 2)

<u>Term</u>	<u>Definition</u>	<u>Example (from book)</u>	<u>Exercise / Activity</u>
Phrase	A short musical idea—like a musical sentence—usually 4 measures long.	<i>Study in A Minor</i>	Add “breath marks” at phrase ends and shape each line with a small crescendo–decrescendo.
Motif	The smallest recognizable musical idea (melodic or rhythmic).	<i>Hairy Hobgoblin</i>	Identify and circle repeating motifs in the melody.
Call & Response	One phrase “calls,” another “answers.” Common in folk and blues styles.	<i>Trio (Waltz)</i>	Perform as two groups—one plays the call, the other answers.
Binary Form (AB)	Two contrasting sections, each complete.	<i>Minuet in G Major</i>	Label Section A and B; play each with dynamic contrast.
Ternary Form (ABA)	The first idea returns after contrast.	<i>Study in E Minor (Muerte al Final)</i>	Play A softly, B louder, then return to A softly.

Intermediate Concepts (Years 2 – 3)

<u>Term</u>	<u>Definition</u>	<u>Example (from book)</u>	<u>Exercise / Activity</u>
Section	A larger part is made up of phrases (A, B, C ...).	<i>Study in A Minor</i>	Label phrases inside each section to see how they connect.
Cadence	A resting point or musical “comma” at phrase endings.	<i>Minuet in G Major</i>	Circle cadences in measures 8 and 16; listen for resolution.
Contrast & Repetition	Difference or return of musical ideas that create unity and variety.	<i>Study in E Minor</i>	Identify repeated rhythms or melodies; vary tone color on repeats.
Rounded Binary (ABA')	Return of the A idea near the end of B.	<i>Minuet in G Major</i>	Notice how A's melody reappears at the close—play it dolce.
Theme & Variations	One theme restated with rhythmic or melodic changes.	<i>Musical Offering (Etude)</i>	Create one variation by altering rhythm or articulation.

Advanced Concepts (Years 3 – 4)

<u>Term</u>	<u>Definition</u>	<u>Example (from book or repertoire)</u>	<u>Exercise / Activity</u>
Rondo Form (ABACA)	A main theme alternates with contrasting sections.	<i>Musical Offering Canon Form</i>	Identify repeating A themes; perform dynamic contrast for each episode.
Through-Composed	Continuous development without exact repetition.	<i>Asturias (Albéniz)</i>	Follow texture and register changes; map intensity graph.
Sonata Form	Exposition, Development, and Recapitulation; used in classical sonatinas.	<i>Classical Sonatina excerpt</i>	Label themes and tonal centers; discuss modulation.
Canon / Fugue	A melody imitated by another voice in sequence.	<i>Musical Offering (Fugato)</i>	Perform entrances one after another to hear imitation.
Arch Form (ABCBA)	Symmetrical structure returning to earlier material in reverse.	<i>Original Composition Project</i>	Sketch a 16-bar piece following ABCBA symmetry.

4/4 Comping Patterns: I-ii-iii-IV in Key of C Major

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The exercise is written in 4/4 time and consists of 48 measures, divided into 12 measures per system. The chords and scale patterns are as follows:

- Measures 1-4:** C Δ 7 (I), F Δ 7 (IV), D $-$ 7 (ii), E $-$ 7 (iii)
- Measures 5-8:** D $-$ 7, C Δ 7, D $-$ 7, C Δ 7, E $-$ 7, C Δ 7, E $-$ 7, C Δ 7
- Measures 9-12:** F Δ 7, C Δ 7, F Δ 7, C Δ 7
- Measures 13-16:** C Δ 7 (I), D $-$ 7 (ii), E $-$ 7 (iii), F Δ 7 (IV)
- Measures 17-20:** C Δ 7 (I), D $-$ 7 (ii), E $-$ 7 (iii), F Δ 7 (IV)
- Measures 21-24:** D $-$ 7 (ii), E $-$ 7 (iii), F Δ 7 (IV), C Δ 7 (I)
- Measures 25-28:** D $-$ 7 (ii), E $-$ 7 (iii), F Δ 7 (IV), C Δ 7 (I)
- Measures 29-32:** E $-$ 7 (iii), F Δ 7 (IV), C Δ 7 (I), D $-$ 7 (ii)
- Measures 33-36:** E $-$ 7 (iii), F Δ 7 (IV), C Δ 7 (I), D $-$ 7 (ii)
- Measures 37-40:** F Δ 7 (IV), C Δ 7 (I), D $-$ 7 (ii), E $-$ 7 (iii)
- Measures 41-44:** F Δ 7 (IV), C Δ 7 (I), D $-$ 7 (ii), E $-$ 7 (iii)
- Measures 45-48:** F Δ 7 (IV), C Δ 7 (I), D $-$ 7 (ii), E $-$ 7 (iii)

The scale patterns are indicated by numbers 1, 2, 3, 4 and their combinations (e.g., 1+2, 3+4, 1+2+3+4) with a '+' sign, representing the fret positions for each chord's scale.

Major ii-V-I

ii-V-I chord progression using 7th Chords in all 12 Keys

For fretboard familiarity, Memorize the pitch name of the Root note of each chord on Low E and A strings.

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♩ = 80

Key of C Major (0 b's or #'s)

ii: D⁻⁷ (5 fret, x on 5th string)
V: G⁷ (3 fret)
I: C^{Δ7} (1 fret, x on 5th string)

Key of F Major (1 b)

ii: C⁻⁷ (5 fret, x on 5th string)
V: F⁷ (3 fret)
I: B^{Δ7} (1 fret, x on 5th string)

Key of B^b Major (2 b's)

ii: B^{b-7} (6 fret, x on 5th string)
V: E^{b7} (4 fret)
I: A^{bΔ7} (2 fret, x on 5th string)

Key of E^b Major (3 b's)

ii: A^{b-7} (6 fret, x on 5th string)
V: D^{b7} (4 fret)
I: G^{bΔ7} (2 fret, x on 5th string)

Key of A^b Major (4 b's)

ii: G^{b-7} (6 fret, x on 5th string)
V: C^{b7} (4 fret)
I: F^{bΔ7} (2 fret, x on 5th string)

Key of D^b Major (5 b's)

ii: F^{b-7} (6 fret, x on 5th string)
V: B^{b7} (4 fret)
I: E^{bΔ7} (2 fret, x on 5th string)

Key of G^b Major (6 b's)

ii: E^{b-7} (6 fret, x on 5th string)
V: A^{b7} (4 fret)
I: D^{bΔ7} (2 fret, x on 5th string)

Key of B Major (5 #'s)

ii: C^{#-7} (5 fret, x on 5th string)
V: F^{#7} (3 fret)
I: B^{Δ7} (1 fret, x on 5th string)

Key of E Major (4 #'s)

ii: B⁻⁷ (5 fret, x on 5th string)
V: E⁷ (3 fret)
I: A^{Δ7} (1 fret, x on 5th string)

Key of A Major (3 #'s)

ii: A⁻⁷ (5 fret, x on 5th string)
V: D⁷ (3 fret)
I: G^{Δ7} (1 fret, x on 5th string)

Key of D Major (2 #'s)

ii: D⁻⁷ (5 fret, x on 5th string)
V: G⁷ (3 fret)
I: C^{Δ7} (1 fret, x on 5th string)

Key of G (1 #)

ii: G⁻⁷ (5 fret, x on 5th string)
V: C⁷ (3 fret)
I: F^{Δ7} (1 fret, x on 5th string)

Minor ii-V-i 12 Keys

7th chords in all 12 Keys

For fretboard familiarity, Memorize the pitch name of the Root note of each chord on Low E and A strings.

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♩ = 80

Diagram illustrating the 12 Minor ii-V-i chord progressions across the fretboard, showing chord shapes and key signatures.

Key of A minor (0 b's, #s)

- ii: B-7(b5)
- V: E⁷
- i: A-⁷

Key of D minor (1 b)

- ii: E-7(b5)
- V: A⁷
- i: D-⁷

Key of G minor (2 b's)

- ii: A-7(b5)
- V: D⁷
- i: G-⁷

Key of C minor (3 b's)

- ii: D-7(b5)
- V: G⁷
- i: C-⁷

Key of F minor (4 b's)

- ii: G-7(b5)
- V: C⁷
- i: F-⁷

Key of Bb minor (5 b's)

- ii: C-7(b5)
- V: F⁷
- i: Bb-⁷

Key of Eb minor (6 b's)

- ii: F-7(b5)
- V: Bb⁷
- i: Eb-⁷

Key of G# minor (5 #s)

- ii: A#-7(b5)
- V: D#⁷
- i: G#-⁷

Key of C# minor (4 #s)

- ii: D#-7(b5)
- V: G#⁷
- i: C#-⁷

Key of F# minor (3 #s)

- ii: G#-7(b5)
- V: C#⁷
- i: F#-⁷

Key of B minor (2 #s)

- ii: C#-7(b5)
- V: F#⁷
- i: B-⁷

Key of E minor (1 #)

- ii: F#-7(b5)
- V: B⁷
- i: E-⁷

Blues in "A" : Scale Etude

Dominant 7th Chords

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♩ = 80

A⁷



8

"A" Blues scale

5 8 5 6 7 5 7 5 7 10 7 8 9 8 10 10 8 9 8 7 10 7 10 7 5 7 6 5 8 5

D⁷ A⁷

5

"D" Blues scale

5 8 5 6 7 5 7 5 7 6 8 9 10 8 10 8 5 8 5 8 7 5 7 5 7 6 5 8 5

E⁷ D⁷ A⁷ E⁷

9

E Blues scale

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

D Blues scale

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

A Blues scale

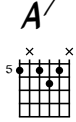
5 3 0 4 3 5 2 5 2 3 0 3 0 3 0

E Blues scale

Blues in A (7th chords) / Blues in a Using Extensions

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A⁷



5

D⁷



5

A⁷



5

E⁷



7

D⁷



5

A⁷



5

E⁷



7

Blues in A: Using Extensions

A¹³



5

D⁹



17

A¹³



5

E⁹



21

D⁹



17

A¹³



5

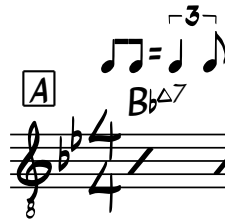
E⁹



21

"Rhythm Changes"

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A  $B\flat\Delta^7$ $B^\circ 7$ C^{-7} F^7 $B\flat\Delta^7$ $B^\circ 7$ C^{-7} F^7

5 $B\flat\Delta^7$ $B\flat^7$ $E\flat\Delta^7$ $E\flat^{-6}$ $B\flat\Delta^7$ $B^\circ 7$ C^{-7} F^7

A $B\flat\Delta^7$ $B^\circ 7$ C^{-7} F^7 $B\flat\Delta^7$ $B^\circ 7$ C^{-7} F^7

13 $B\flat\Delta^7$ $B\flat^7$ $E\flat\Delta^7$ $E\flat^{-6}$ $B\flat\Delta^7$ F^7 $B\flat^6$

B D^7 G^7

21 C^7 F^7

A $B\flat\Delta^7$ $B^\circ 7$ C^{-7} F^7 $B\flat\Delta^7$ $B^\circ 7$ C^{-7} F^7

29 $B\flat\Delta^7$ $B\flat^7$ $E\flat\Delta^7$ $E\flat^{-6}$ $B\flat\Delta^7$ F^7 $B\flat^6$

Rhythm Changes: Chord Changes & Etude

Jareod Sanchez

♩ = 150, ♩ = ♩ ♩

[A] $B\flat\Delta^7$ $B\circ^7$ C^{-7} F^7 $B\flat\Delta^7$ $B\circ^7$ C^{-7} F^7

[A] $B\flat\Delta^7$ $B\flat^7$ $E\flat\Delta^7$ $E\flat^{-6}$ $B\flat\Delta^7$ $B\circ^7$ C^{-7} F^7

[A] $B\flat\Delta^7$ $B\circ^7$ C^{-7} F^7 $B\flat\Delta^7$ $B\circ^7$ C^{-7} F^7

[A] $B\flat\Delta^7$ $B\flat^7$ $E\flat\Delta^7$ $E\flat^{-6}$ $B\flat\Delta^7$ F^7 $B\flat^6$

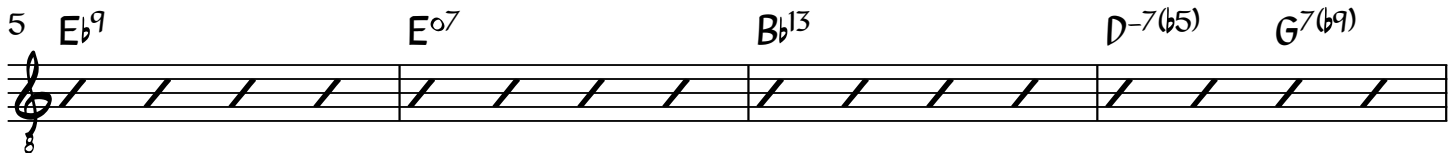
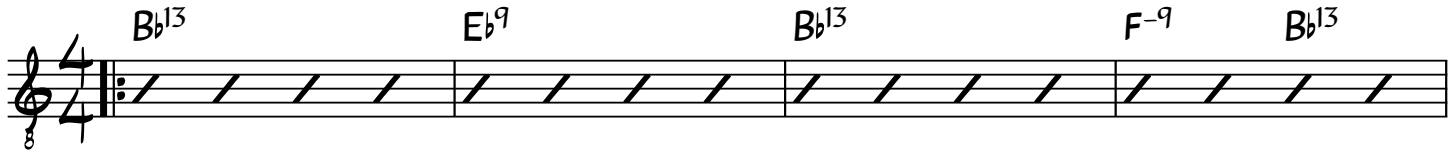
[B] D^7 G^7

[A] $B\flat\Delta^7$ $B\circ^7$ C^{-7} F^7 $B\flat\Delta^7$ $B\circ^7$ C^{-7} F^7

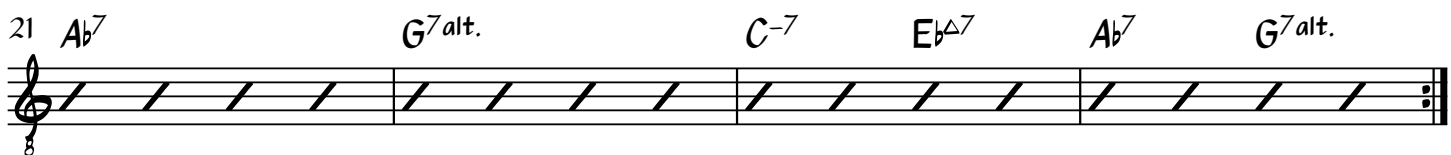
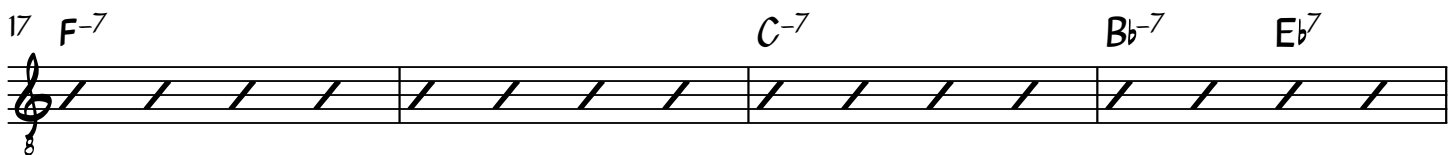
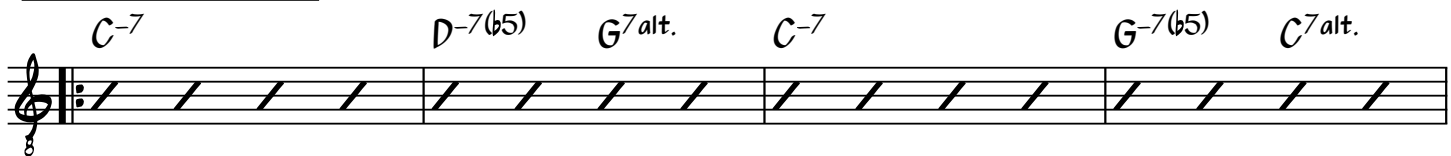
[A] $B\flat\Delta^7$ $B\flat^7$ $E\flat\Delta^7$ $E\flat^{-6}$ $B\flat\Delta^7$ F^7 $B\flat^6$

Bb Jazz Blues / C Minor Jazz Blues

Jarod Sanchez

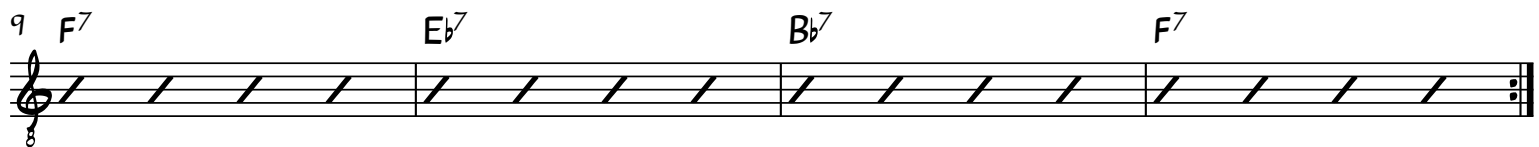
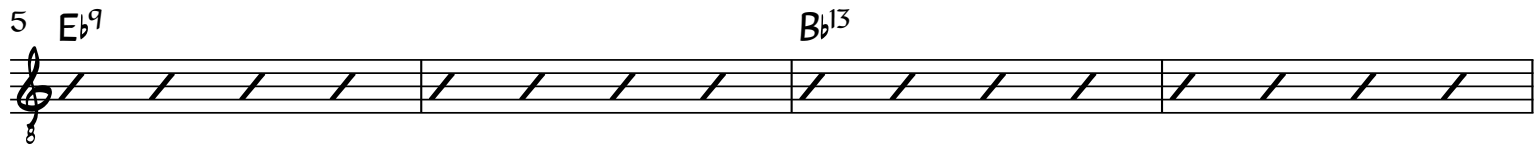


C Minor Jazz Blues

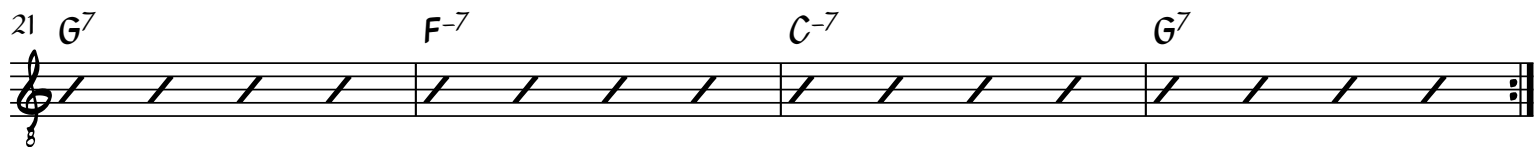
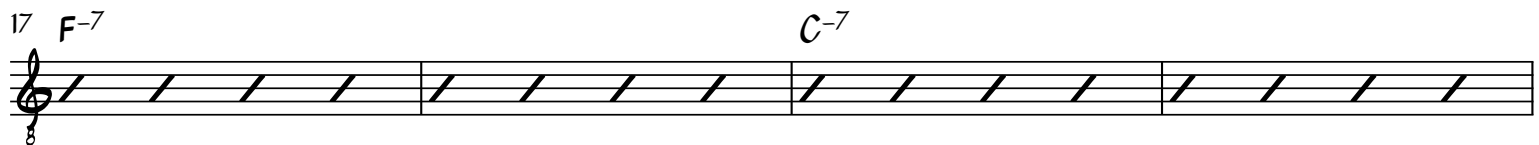


Bb Blues / C Minor Blues

Jarod Sanchez

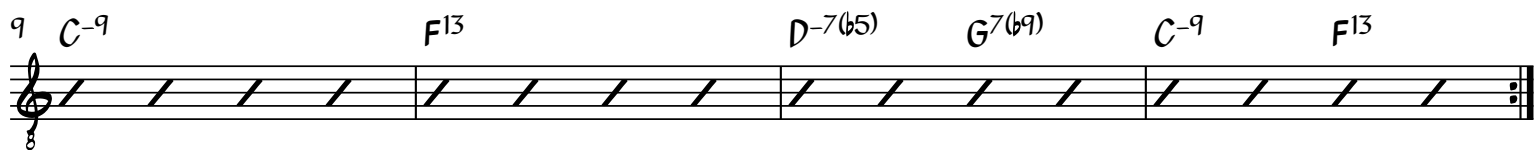
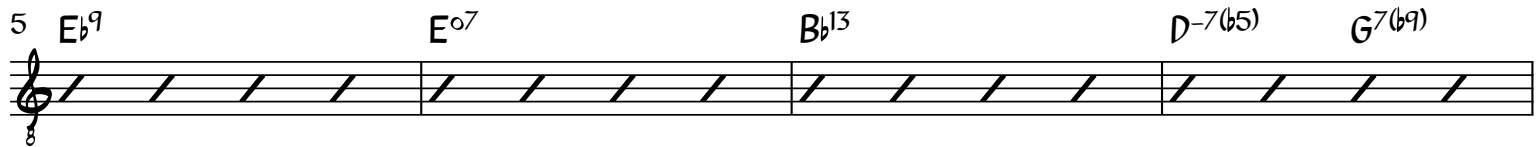


C Minor Blues

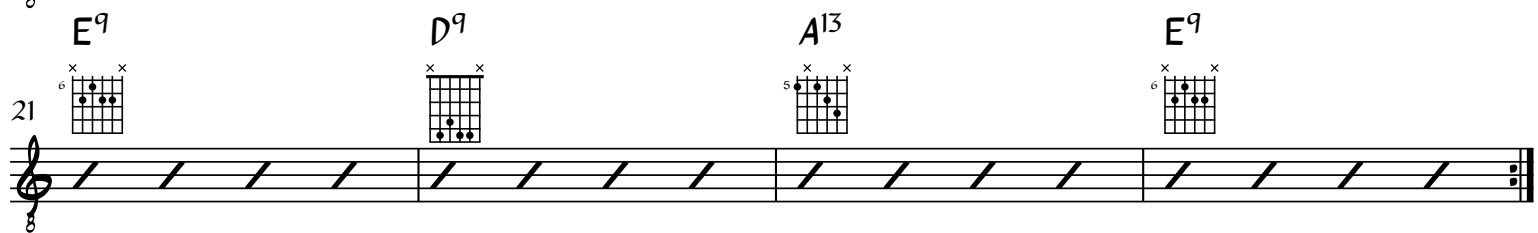
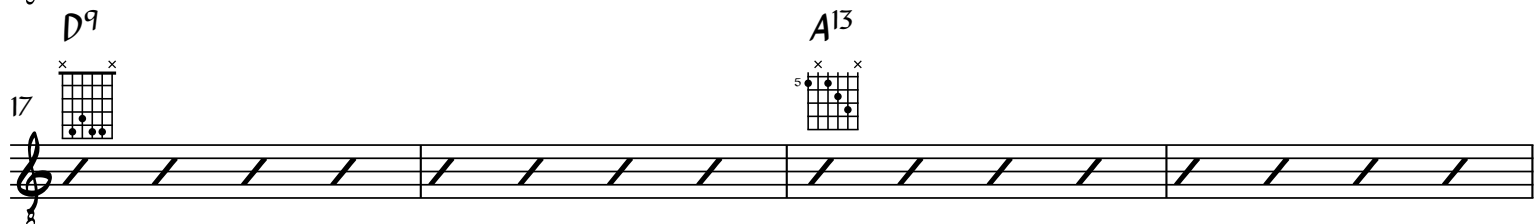
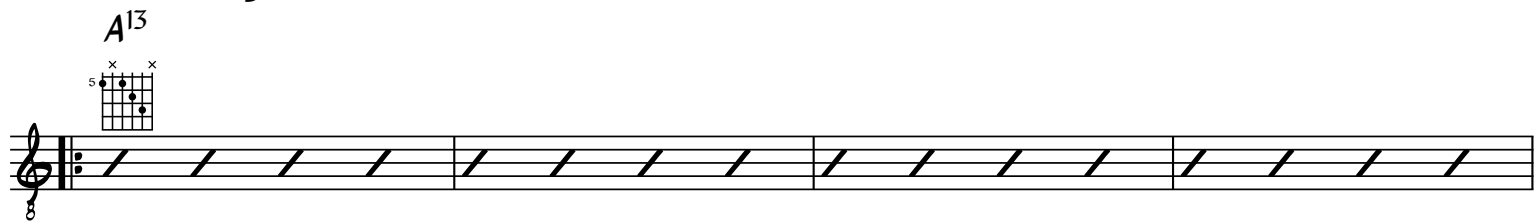


Bb Jazz Blues / Blues in A

Jarod Sanchez



Blues in A: Using Extensions



Major II-V-I Closed Piano Voicings

For use with: Arranging, Orchestration & Accompaniment

Jared Sanchez

$\text{♩} = 120$

Piano

4/4

1 D^{-9} G^9 $C^{\Delta 9}$
Top to bottom: 5th, 3rd, 9th, 7th

5 C^{-9} F^9 $B^{\flat\Delta 9}$
Top to bottom: 5th, 3rd, 9th, 7th

9 $B^{\flat-9}$ E^9 $A^{\flat\Delta 9}$
Top to bottom: 5th, 3rd, 9th, 7th

13 $A^{\flat-9}$ D^9 $G^{\flat\Delta 9}$
Top to bottom: 5th, 3rd, 9th, 7th

17 $F^{\sharp-9}$ B^9 $E^{\Delta 9}$
Top to bottom: 5th, 3rd, 9th, 7th

21 E^{-9} A^9 $D^{\Delta 9}$
Top to bottom: 5th, 3rd, 9th, 7th

Top to Bottom: 9th, 7th, 5th, 3rd

Top to Bottom: 9th, 7th, 5th, 3rd

Top to Bottom: 9th, 7th, 5th, 3rd

Top to Bottom: 9th, 7th, 5th, 3rd

Top to Bottom: 9th, 7th, 5th, 3rd

Top to Bottom: 9th, 7th, 5th, 3rd

Major II-V-I Open Piano Voicings - 12 keys

For use with Backgrounds, Arranging, Orchestration & Accompaniment

Jar0d Sanchez

1 $\text{♩} = 120$

2

Piano

1 D^{-9} G^9 $C^{\Delta 9}$
Top: 5th, 9th Bottom: 7th, 3rd

2 G^{-9} C^9 $F^{\Delta 9}$
Top: 9th, 5th Bottom: 3rd, 7th

1 C^{-9} F^9 $B^{\flat\Delta 9}$
Top: 5th, 9th Bottom: 7th, 3rd

2 F^{-9} $B^{\flat 9}$ $E^{\flat\Delta 9}$
Top: 9th, 5th Bottom: 3rd, 7th

1 $B^{\flat-9}$ $E^{\flat 9}$ $A^{\flat\Delta 9}$
Top: 5th, 9th Bottom: 7th, 3rd

2 $E^{\flat-9}$ $A^{\flat 9}$ $D^{\flat\Delta 9}$
Top: 9th, 5th Bottom: 3rd, 7th

1 $A\flat^{-9}$ $D\flat^9$ $G\flat^{\Delta 9}$ 2 $C\sharp^{-9}$ $F\sharp^9$ $B^{\Delta 9}$
Top: 5th, 9th Bottom: 7th, 3rd Top: 9th, 5th Bottom: 3rd, 7th

1 $F\sharp^{-9}$ B^9 $E^{\Delta 9}$ 2 B^{-9} E^9 $A^{\Delta 9}$
Top: 5th, 9th Bottom: 7th, 3rd Top: 9th, 5th Bottom: 3rd, 7th

1 E^{-9} A^9 $D^{\Delta 9}$ 2 A^{-9} D^9 $G^{\Delta 9}$
Top: 9th, 5th Bottom: 3rd, 7th

Detailed description of the image: The image displays three systems of guitar chord diagrams, each representing a 9th fret barre shape. Each system consists of two positions, labeled 1 and 2. Position 1 is shown with a single barre across the 9th fret, and Position 2 is shown with a barre across the 9th fret and additional fretting on the top and bottom strings. The first system is in A-flat major (three flats) and includes chords $A\flat^{-9}$, $D\flat^9$, and $G\flat^{\Delta 9}$ for Position 1, and $C\sharp^{-9}$, $F\sharp^9$, and $B^{\Delta 9}$ for Position 2. The second system is in F-sharp major (three sharps) and includes chords $F\sharp^{-9}$, B^9 , and $E^{\Delta 9}$ for Position 1, and B^{-9} , E^9 , and $A^{\Delta 9}$ for Position 2. The third system is in E major (two sharps) and includes chords E^{-9} , A^9 , and $D^{\Delta 9}$ for Position 1, and A^{-9} , D^9 , and $G^{\Delta 9}$ for Position 2. Each diagram shows the top and bottom strings with specific fretting instructions: Top: 5th, 9th Bottom: 7th, 3rd for Position 1, and Top: 9th, 5th Bottom: 3rd, 7th for Position 2.

Chord Progressions to Practice and Memorize for the Rest of Your Life

ii – V – I (Major)

The backbone of jazz harmony.

Key	Progression
C	Dm7 – G7 – Cmaj7
F	Gm7 – C7 – Fmaj7
Bb	Cm7 – F7 – Bbmaj7
Eb	Fm7 – Bb7 – Ebmaj7
Ab	Bbm7 – Eb7 – Abmaj7
Db	Ebm7 – Ab7 – Dbmaj7
Gb	Abm7 – Db7 – Gbmaj7
B	C#m7 – F#7 – Bmaj7
E	F#m7 – B7 – Emaj7
A	Bm7 – E7 – Amaj7
D	Em7 – A7 – Dmaj7
G	Am7 – D7 – Gmaj7

ii – V – i (Minor)

Same motion but resolving to a *minor tonic*.

Key	Progression
C m	Dm7 ♭ 5 – G7 – Cm7
F m	Gm7 ♭ 5 – C7 – Fm7
Bb m	Cm7 ♭ 5 – F7 – Bbm7
Eb m	Fm7 ♭ 5 – Bb7 – Ebm7
Ab m	Bbm7 ♭ 5 – Eb7 – Abm7
Db m	Ebm7 ♭ 5 – Ab7 – Dbm7
Gb m	Abm7 ♭ 5 – Db7 – Gbm7
B m	C#m7 ♭ 5 – F#7 – Bm7
E m	F#m7 ♭ 5 – B7 – Em7
A m	Bm7 ♭ 5 – E7 – Am7
D m	Em7 ♭ 5 – A7 – Dm7
G m	Am7 ♭ 5 – D7 – Gm7

I – vi – ii – V (Turnaround / “Rhythm Changes”)

The most common turnaround in swing and bebop tunes.

Key	Progression
C	Cmaj7 – Am7 – Dm7 – G7
F	Fmaj7 – Dm7 – Gm7 – C7
Bb	Bbmaj7 – Gm7 – Cm7 – F7
Eb	Ebmaj7 – Cm7 – Fm7 – Bb7
Ab	Abmaj7 – Fm7 – Bbm7 – Eb7
Db	Dbmaj7 – Bbm7 – Ebm7 – Ab7
Gb	Gbmaj7 – Ebm7 – Abm7 – Db7
B	Bmaj7 – G#m7 – C#m7 – F#7
E	Emaj7 – C#m7 – F#m7 – B7
A	Amaj7 – F#m7 – Bm7 – E7
D	Dmaj7 – Bm7 – Em7 – A7
G	Gmaj7 – Em7 – Am7 – D7

iii – VI7 – ii – V (Circle-of-Fifths Motion)

Used in countless standards to create extended movement.

Example (Key C): Em7 – A7 – Dm7 – G7

Key	Progression
C	Em7 – A7 – Dm7 – G7
F	Am7 – D7 – Gm7 – C7
Bb	Dm7 – G7 – Cm7 – F7
Eb	Gm7 – C7 – Fm7 – Bb7
Ab	Cm7 – F7 – Bbm7 – Eb7
Db	Fm7 – Bb7 – Ebm7 – Ab7
Gb	Bbm7 – Eb7 – Abm7 – Db7
B	D#m7 – G#7 – C#m7 – F#7
E	G#m7 – C#7 – F#m7 – B7
A	C#m7 – F#7 – Bm7 – E7
D	F#m7 – B7 – Em7 – A7
G	Bm7 – E7 – Am7 – D7

Backdoor Cadence (IVmaj7 → IVm7 → $\flat$ VII7 → Imaj7)

A signature jazz/soul resolution (used in *There Will Never Be Another You*, *Cry Me a River*, *Naima*).

Key	Progression
C	Fmaj7 → Fm7 → B $\flat$ 7 → Cmaj7
F	Bbmaj7 → Bbm7 → E $\flat$ 7 → Fmaj7
B $\flat$	Ebmaj7 → Ebm7 → A $\flat$ 7 → Bbmaj7
E $\flat$	Abmaj7 → Abm7 → D $\flat$ 7 → Ebmaj7
A $\flat$	Dbmaj7 → Dbm7 → G $\flat$ 7 → Abmaj7
D $\flat$	Gbmaj7 → Gbm7 → B7 → Dbmaj7
G $\flat$	Bmaj7 → Bm7 → E7 → Gbmaj7
B	Emaj7 → Em7 → A7 → Bmaj7
E	Amaj7 → Am7 → D7 → Emaj7
A	Dmaj7 → Dm7 → G7 → Amaj7
D	Gmaj7 → Gm7 → C7 → Dmaj7
G	Cmaj7 → Cm7 → F7 → Gmaj7

Rhythm Changes in All 12 Keys (Circle of Fourths)

Below: **A-section turnaround** and **Bridge** in each key.

(You can loop A1–A2–B–A3 using these.)

Key	A Section (I–vi–ii–V)	Bridge (Dominant Cycle)
C	Cmaj7 – A7 – Dm7 – G7	A7 – D7 – G7 – C7 – F7 – Bb7 – Eb7 – Ab7
F	Fmaj7 – D7 – Gm7 – C7	D7 – G7 – C7 – F7 – Bb7 – Eb7 – Ab7 – Db7
Bb	Bbmaj7 – G7 – Cm7 – F7	G7 – C7 – F7 – Bb7 – Eb7 – Ab7 – Db7 – Gb7
Eb	Ebmaj7 – C7 – Fm7 – Bb7	C7 – F7 – Bb7 – Eb7 – Ab7 – Db7 – Gb7 – B7
Ab	Abmaj7 – F7 – Bbm7 – Eb7	F7 – Bb7 – Eb7 – Ab7 – Db7 – Gb7 – B7 – E7
Db	Dbmaj7 – Bb7 – Ebm7 – Ab7	Bb7 – Eb7 – Ab7 – Db7 – Gb7 – B7 – E7 – A7
Gb	Gbmaj7 – Eb7 – Abm7 – Db7	Eb7 – Ab7 – Db7 – Gb7 – B7 – E7 – A7 – D7
B	Bmaj7 – G#7 – C#m7 – F#7	G#7 – C#7 – F#7 – B7 – E7 – A7 – D7 – G7
E	Emaj7 – C#7 – F#m7 – B7	C#7 – F#7 – B7 – E7 – A7 – D7 – G7 – C7
A	Amaj7 – F#7 – Bm7 – E7	F#7 – B7 – E7 – A7 – D7 – G7 – C7 – F7
D	Dmaj7 – B7 – Em7 – A7	B7 – E7 – A7 – D7 – G7 – C7 – F7 – Bb7
G	Gmaj7 – E7 – Am7 – D7	E7 – A7 – D7 – G7 – C7 – F7 – Bb7 – Eb7

Coltrane Changes in All 12 Keys (Circle of Fourths Order)

Below, each line lists the **3 key centers** for that key's Coltrane cycle, plus the **dominant links**.

Key	Tonal Centers	Correct Cycle (3-tonic chain)
C	C – Ab – E	Cmaj7 → E7 → Amaj7 → C7 → Fmaj7 → Ab7 → Cmaj7
F	F – Db – A	Fmaj7 → A7 → Dmaj7 → F7 → Bbmaj7 → Db7 → Fmaj7
Bb	Bb – Gb – D	Bbmaj7 → D7 → Gmaj7 → Bb7 → Ebmaj7 → Gb7 → Bbmaj7
Eb	Eb – B – G	Ebmaj7 → G7 → Cmaj7 → Eb7 → Abmaj7 → B7 → Ebmaj7
Ab	Ab – E – C	Abmaj7 → C7 → Fmaj7 → Ab7 → Dbmaj7 → E7 → Abmaj7
Db	Db – A – F	Dbmaj7 → F7 → Bbmaj7 → Db7 → Gbmaj7 → A7 → Dbmaj7
Gb	Gb – D – Bb	Gbmaj7 → Bb7 → Ebmaj7 → Gb7 → Bmaj7 → D7 → Gbmaj7
B	B – G – Eb	Bmaj7 → D7 → Gmaj7 → Bb7 → Ebmaj7 → F#7 → Bmaj7
E	E – C – Ab	Emaj7 → G7 → Cmaj7 → Eb7 → Abmaj7 → B7 → Emaj7
A	A – F – Db	Amaj7 → C7 → Fmaj7 → Ab7 → Dbmaj7 → E7 → Amaj7
D	D – Bb – Gb	Dmaj7 → F7 → Bbmaj7 → Db7 → Gbmaj7 → A7 → Dmaj7
G	G – Eb – B	Gmaj7 → Bb7 → Ebmaj7 → F#7 → Bmaj7 → D7 → Gmaj7

“Lady Bird” Turnaround (the Dameron turnaround)

Harmonic logic:

Tadd’s *Lady Bird* turnaround introduced a **chromatic third-relation cycle** that prefigures Coltrane — but it’s not all major 7ths. The **functional** pattern is:

I maj7 → III7 → VI maj7 → II7 → V maj7 (or I)

Each new tonic is a **major third down** from the previous (descending).

In C: Cmaj7 → E7 → Amaj7 → D7 → Gmaj7. This resolves naturally because each dominant (III7, II7) leads to the next tonic by fifths or thirds

Key	Progression
C	Cmaj7 – E7 – Amaj7 – D7 – Gmaj7
F	Fmaj7 – A7 – Dmaj7 – G7 – Cmaj7
Bb	Bbmaj7 – D7 – Gmaj7 – C7 – Fmaj7
Eb	Ebmaj7 – G7 – Cmaj7 – F7 – Bbmaj7
Ab	Abmaj7 – C7 – Fmaj7 – Bb7 – Ebmaj7
Db	Dbmaj7 – F7 – Bbmaj7 – Eb7 – Abmaj7
Gb	Gbmaj7 – Bb7 – Ebmaj7 – Ab7 – Dbmaj7
B	Bmaj7 – D#7 – G#maj7 – C#7 – F#maj7
E	Emaj7 – G#7 – C#maj7 – F#7 – Bmaj7
A	Amaj7 – C#7 – F#maj7 – B7 – Emaj7
D	Dmaj7 – F#7 – Bmaj7 – E7 – Amaj7
G	Gmaj7 – B7 – Emaj7 – A7 – Dmaj7

If You Could See Me Now Cadence (Circle of Fourths)

Key	Progression
C	Cmaj7 – C7 – Fmaj7 – Fm7 – Bb7 – Ebmaj7
F	Fmaj7 – F7 – Bbmaj7 – Bbm7 – Eb7 – Abmaj7
Bb	Bbmaj7 – Bb7 – Ebmaj7 – Ebm7 – Ab7 – Dbmaj7
Eb	Ebmaj7 – Eb7 – Abmaj7 – Abm7 – Db7 – Gbmaj7
Ab	Abmaj7 – Ab7 – Dbmaj7 – Dbm7 – Gb7 – Bmaj7
Db	Dbmaj7 – Db7 – Gbmaj7 – Gbm7 – B7 – Emaj7
Gb	Gbmaj7 – Gb7 – Bmaj7 – Bm7 – E7 – Amaj7
B	Bmaj7 – B7 – Emaj7 – Em7 – A7 – Dmaj7
E	Emaj7 – E7 – Amaj7 – Am7 – D7 – Gmaj7
A	Amaj7 – A7 – Dmaj7 – Dm7 – G7 – Cmaj7
D	Dmaj7 – D7 – Gmaj7 – Gm7 – C7 – Fmaj7
G	Gmaj7 – G7 – Cmaj7 – Cm7 – F7 – Bbmaj7

Diminished Passing Device (Circle of Fourths)

Key	Progression
C	Cmaj7 – C#°7 – Dm7 – G7 – Cmaj7
F	Fmaj7 – F#°7 – Gm7 – C7 – Fmaj7
Bb	Bbmaj7 – B°7 – Cm7 – F7 – Bbmaj7
Eb	Ebmaj7 – E°7 – Fm7 – Bb7 – Ebmaj7
Ab	Abmaj7 – A°7 – Bbm7 – Eb7 – Abmaj7
Db	Dbmaj7 – D°7 – Ebm7 – Ab7 – Dbmaj7
Gb	Gbmaj7 – G°7 – Abm7 – Db7 – Gbmaj7
B	Bmaj7 – C°7 – C#m7 – F#7 – Bmaj7
E	Emaj7 – F°7 – F#m7 – B7 – Emaj7
A	Amaj7 – A#°7 – Bm7 – E7 – Amaj7
D	Dmaj7 – D#°7 – Em7 – A7 – Dmaj7
G	Gmaj7 – G#°7 – Am7 – D7 – Gmaj7

Chromatic ii–V Line (Circle of Fourths)

Key	Progression
C	Dm7 – G7 – Dbm7 – Gb7 – Cmaj7
F	Gm7 – C7 – Gb7 – B7 – Fmaj7
Bb	Cm7 – F7 – Bbm7 – Eb7 – Bbmaj7
Eb	Fm7 – Bb7 – Ebm7 – Ab7 – Ebmaj7
Ab	Bbm7 – Eb7 – Abm7 – Db7 – Abmaj7
Db	Ebm7 – Ab7 – Dbm7 – Gb7 – Dbmaj7
Gb	Abm7 – Db7 – Gbm7 – B7 – Gbmaj7
B	C#m7 – F#7 – Cm7 – F7 – Bmaj7
E	F#m7 – B7 – Fm7 – Bb7 – Emaj7
A	Bm7 – E7 – Bbm7 – Eb7 – Amaj7
D	Em7 – A7 – Ebm7 – Ab7 – Dmaj7
G	Am7 – D7 – Abm7 – Db7 – Gmaj7

Major Jazz Blues (I7 / IV7 Form) (Circle of 4ths)

C Blues

C7	F7	C7	C7	
F7	F#°7	C7	A7	
D7	G7	C7	G7	

F Blues

F7	Bb7	F7	F7	
Bb7	B°7	F7	D7	
G7	C7	F7	C7	

Bb Blues

Bb7	Eb7	Bb7	Bb7	
Eb7	E°7	Bb7	G7	
C7	F7	Bb7	F7	

Eb Blues

Eb7	Ab7	Eb7	Eb7	
Ab7	A°7	Eb7	C7	
F7	Bb7	Eb7	Bb7	

Ab Blues

Ab7	Db7	Ab7	Ab7	
Db7	D°7	Ab7	F7	
Bb7	Eb7	Ab7	Eb7	

Db Blues

Db7	Gb7	Db7	Db7	
Gb7	G°7	Db7	Bb7	
Eb7	Ab7	Db7	Ab7	

Gb Blues

Gb7	B7	Gb7	Gb7	
B7	C°7	Gb7	Eb7	
Ab7	Db7	Gb7	Db7	

B Blues

B7	E7	B7	B7	
E7	F°7	B7	G#7	
C#7	F#7	B7	F#7	

E Blues

E7	A7	E7	E7	
A7	Bb°7	E7	C#7	
F#7	B7	E7	B7	

A Blues

A7	D7	A7	A7	
D7	D#°7	A7	F#7	
B7	E7	A7	E7	

D Blues

D7	G7	D7	D7	
G7	G#°7	D7	B7	
E7	A7	D7	A7	

G Blues

G7	C7	G7	G7	
C7	C#°7	G7	E7	
A7	D7	G7	D7	

MINOR JAZZ BLUES (Circle of Fourths)

C min

Cm7	Fm7	Cm7	Cm7		Fm7	Bbm7	Fm7	Fm7		Bbm7	Ebm7	Bbm7	Bbm7			
Fm7	F#°7	Cm7	A7alt		Bbm7	B°7	Fm7	D7alt		Ebm7	E°7	Bbm7	G7alt			
Dø7	G7alt	Cm7	G7alt			Gø7	C7alt	Fm7	C7alt			Cø7	F7alt	Bbm7	F7alt	

F min

Bb min

Eb min

Ab min

Db min

Ebm7	Abm7	Ebm7	Ebm7		Abm7	Dbm7	Abm7	Abm7		Dbm7	Gbm7	Dbm7	Dbm7			
Abm7	A°7	Ebm7	C7alt		Dbm7	D°7	Abm7	F7alt		Gbm7	G°7	Dbm7	Bb7alt			
Fø7	Bb7alt	Ebm7	Bb7alt			Bø7	E7alt	Abm7	E7alt			Eø7	A7alt	Dbm7	A7alt	

Gb (F#) min

B min

E min

F#m7	Bm7	F#m7	F#m7		Bm7	Em7	Bm7	Bm7		Em7	Am7	Em7	Em7			
Bm7	C°7	F#m7	D7alt		Em7	F°7	Bm7	G#7alt		Am7	Bb°7	Em7	C#7alt			
Gø7	C#7alt	F#m7	C#7alt			C#ø7	F#7alt	Bm7	F#7alt			F#ø7	B7alt	Em7	B7alt	

A min

D min

G min

Am7	Dm7	Am7	Am7		Dm7	Gm7	Dm7	Dm7		Gm7	Cm7	Gm7	Gm7			
Dm7	D#°7	Am7	F#7alt		Gm7	G#°7	Dm7	B7alt		Cm7	C#°7	Gm7	E7alt			
Bø7	E7alt	Am7	E7alt			Eø7	A7alt	Dm7	A7alt			Aø7	D7alt	Gm7	D7alt	

BIRD BLUES (Charlie Parker – Blues for Alice)

C	F	Bb
Cmaj7 Bm7 E7 Bbm7 Eb7 Am7 D7	Fmaj7 Em7 A7 Ebm7 Ab7 Dm7 G7	Bbmaj7 Am7 D7 Abm7 Db7 Gm7 C7
Abm7 Db7 Gm7 C7 F#m7 B7 Fm7 Bb7	Dbm7 Gb7 Cm7 F7 Bm7 E7 Bbm7 Eb7	F#m7 B7 Fm7 Bb7 Em7 A7 Ebm7 Ab7
Em7 A7 Ebm7 Ab7 Dm7 G7 Cmaj7 (A7 Dm7 G7)	Am7 D7 Abm7 Db7 Gm7 C7 Fmaj7 (D7 Gm7 C7)	Dm7 G7 Dbm7 Gb7 Cm7 F7 Bbmaj7 (G7 Cm7 F7)
Eb	Ab	Db
Ebmaj7 Dm7 G7 Dbm7 Gb7 Cm7 F7	Abmaj7 Gm7 C7 F#m7 B7 Fm7 Bb7	Dbmaj7 Cm7 F7 Bm7 E7 Bbm7 Eb7
Bm7 E7 Bbm7 Eb7 Am7 D7 Abm7 Db7	Ebm7 Ab7 Dm7 G7 Dbm7 Gb7 Cm7 F7	Am7 D7 Abm7 Db7 Gm7 C7 F#m7 B7
Gm7 C7 F#m7 B7 Fm7 Bb7 Ebmaj7 (Bb7 Fm7 Bb7)	Bm7 E7 Bbm7 Eb7 Am7 D7 Abmaj7 (Eb7 Abmaj7)	Fm7 Bb7 Ebm7 Ab7 Dm7 G7 Dbmaj7 (Ab7 Dbmaj7)
Gb (F#)	B	E
Gbmaj7 F#m7 B7 Fm7 Bb7 Ebm7 Ab7	Bmaj7 A#m7 D#7 Am7 D7 G#m7 C#7	Emaj7 D#m7 G#7 Dm7 G7 C#m7 F#7
Dbm7 Gb7 Cm7 F7 Bm7 E7 Bbm7 Eb7	Em7 A7 Ebm7 Ab7 Dm7 G7 C#m7 F#7	Bm7 E7 Bbm7 Eb7 Am7 D7 Abm7 Db7
Am7 D7 Abm7 Db7 Gm7 C7 Gbmaj7 (Db7 Gbmaj7)	Dm7 G7 Dbm7 Gb7 Cm7 F7 Bmaj7 (F#7 Bmaj7)	Gm7 C7 F#m7 B7 Fm7 Bb7 Emaj7 (B7 Emaj7)
A	D	G
Amaj7 G#m7 C#7 Gm7 C7 F#m7 B7	Dmaj7 C#m7 F#7 Cm7 F7 Bm7 E7	Gmaj7 F#m7 B7 Fm7 Bb7 Em7 A7
Fm7 Bb7 Ebm7 Ab7 Dm7 G7 Dbm7 Gb7	Gm7 C7 F#m7 B7 Fm7 Bb7 Ebm7 Ab7	Cm7 F7 Bm7 E7 Bbm7 Eb7 Am7 D7
Cm7 F7 Bm7 E7 Bbm7 Eb7 Amaj7 (E7 Amaj7)	Fm7 Bb7 Ebm7 Ab7 Dm7 G7 Dmaj7 (A7 Dmaj7)	Abm7 Db7 Gm7 C7 F#m7 B7 Gmaj7 (D7 Gmaj7)