

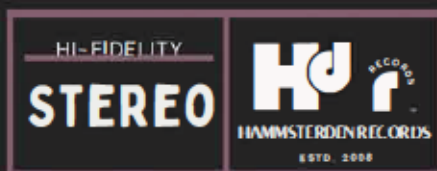
GUITAR STUDIES VOL. II:

*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 Notation Key

Rests = Don't play / Notes = Play

Jarod Sanchez

$\text{♩} = 60$

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.

This example shows a musical staff with a 4/4 time signature. The notes are E, A, D, G, B, E, which correspond to the 6th, 5th, 4th, 3rd, 2nd, and 1st strings respectively. The instrument range is indicated as the 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

This example shows musical notation for various rests and note durations. It includes a whole rest (4 beats), a whole note (4 beats), a half rest/note (2 beats each), and a quarter rest/note (1 beat each).

8th rest/note= 1/2 of a beat each

16th rest/note= 1/2 of an 8th note each

Cuban Tab

String/Fret

3/0 3/1

2/0 2/1

This example shows musical notation for 8th and 16th rest/note durations, Cuban Tab, and String/Fret notation. It includes a whole rest (4 beats), a whole note (4 beats), a half rest/note (2 beats each), and a quarter rest/note (1 beat each).

Music Staff: Lines & Spaces

Ledger Lines: Notes above & below staff

This example shows musical notation for music staff lines and spaces, and ledger lines for notes above and below the staff. It includes a whole rest (4 beats), a whole note (4 beats), a half rest/note (2 beats each), and a quarter rest/note (1 beat each).

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.



Rests / Note Durations

Whole Rest=4 beats

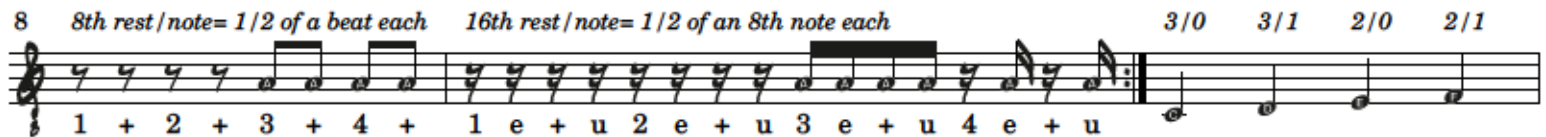
Whole Note=4 beats

Half rest / note=2 beats each

Quarter rest / note=1 beat each

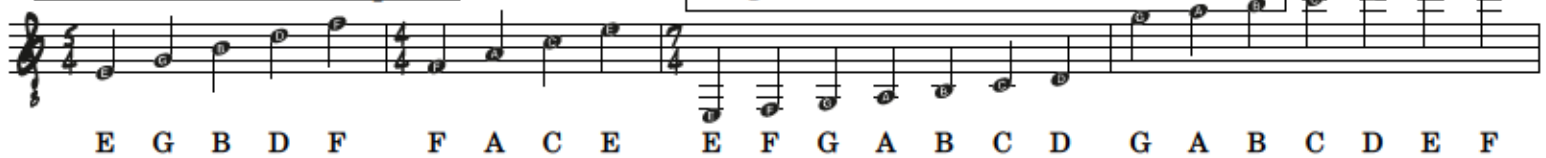


Cuban Tab



Music Staff: Lines & Spaces

Ledger Lines: Notes above & below staff

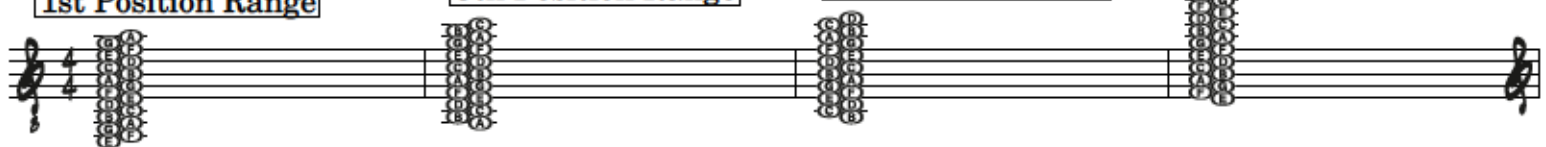


1st Position Range

5th Position Range

7th Position Range

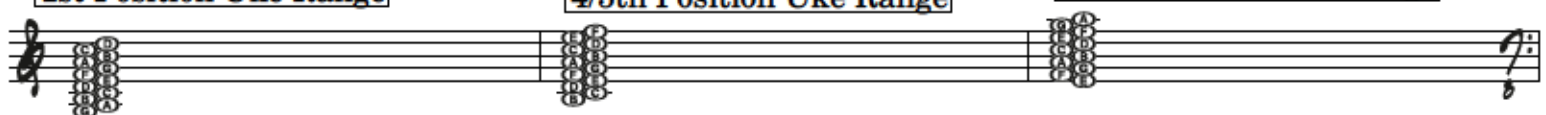
12th Position Range



1st Position Uke Range

4/5th Position Uke Range

8/9th Position Uke Range

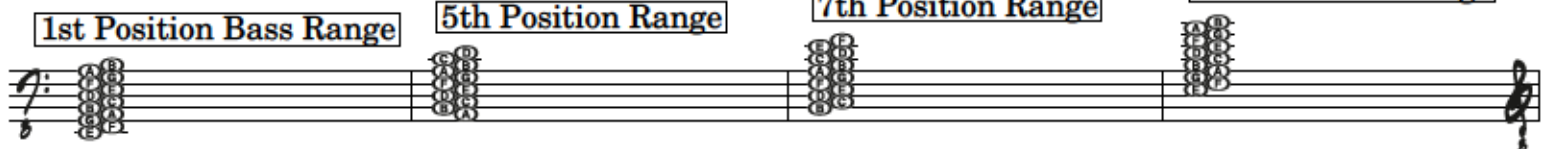


1st Position Bass Range

5th Position Range

7th Position Range

12th Position Range



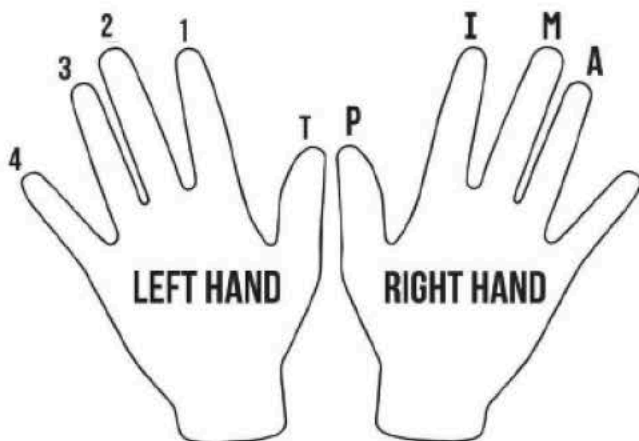
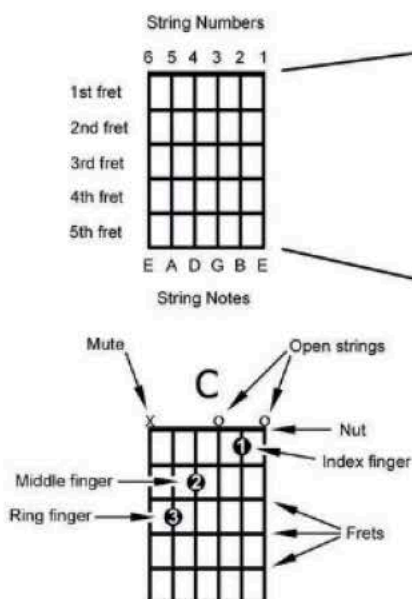
The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a half note F4, and then a half note E4. The next measure contains a half note D4, and the following measure contains a half note C4. The melody then moves to a higher register with a half note B3, followed by a half note A3, and then a half note G3. The final measure of the system contains a half note F3, and the piece ends with a double bar line.

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). The time signature is 3/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bass line consists of the following notes: G3 (half), F3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (half).

[illegible][illegible]

Notation Key

Chord & Fretboard Diagram

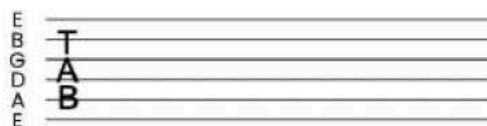


Left Hand Technique

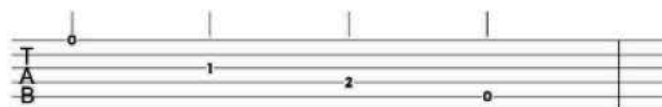
- ✓ Press notes in the middle of frets.
- ✓ Thumb should sit on the middle of the back of fretboard.
- ✓ Arch your fingers.
- ✓ Use one finger per fret.
- ✓ Play on finger-tips.
- ✓ Do not overly arch or bend wrist.

Tablature

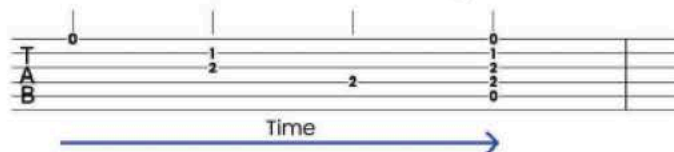
Six lines represent six strings



Numbers refer to frets



Time moves from left to right



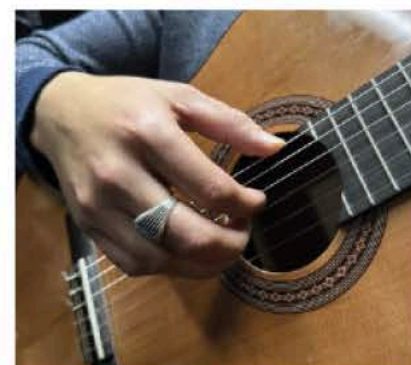
***Use left hand numbers for chord diagrams.**

Cuban Tab

1 / 2

String/Fret

Right Hand



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

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.

Sound Comparison:

- **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.

	3-String PIM Pattern			
PIM	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

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C

Dm

♩ = 55

Em

F

G

G⁷

A_m

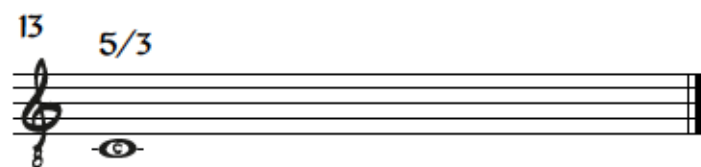
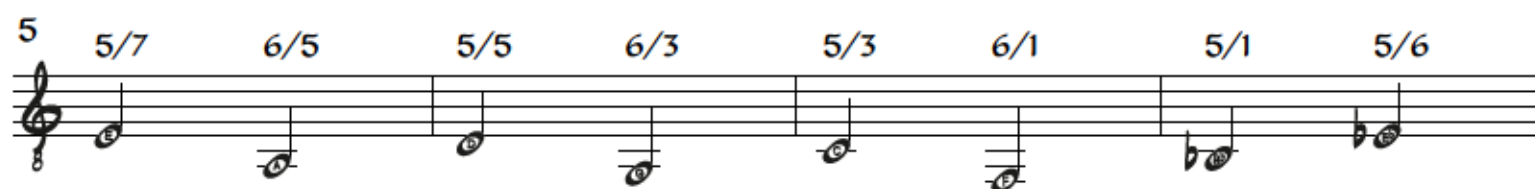
B_m^{7(b5)}

10

Circle of 4s Warm-Up

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

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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

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Acknowledgments:

I would like to thank my family, wife, friends and students over the years for being a huge musical and infinite learning inspiration. Thank You! Hopefully this book serves you all as much as you all have served me in my journey.

Forward/How To Use This Book:

This book is meant to be utilized as a quick sight-reading study guide as well as a supplementary resource for any guitar classroom or personal study endeavor. Each exercise is a developmental drill meant to create fretboard familiarity in the 1st through 10th positions on the guitar. Daily consistent practice of 3-4 exercises is recommended for optimum learning. The book includes whole, half, quarter, 8th, 16th, and dotted note variations in the first position. Additionally, it includes reading position exercises in keys ranging from 0-3 flats and sharps from the 1st-10th position. This is great for locating flats and sharps up and down the fretboard. Throughout my teaching experience, I have found that including at least 4 different ways to locate the notes on the fretboard has given my students more understanding of note placement. *Standard notation, Tablature, Cuban Tablature, and Chord/Note Diagrams* are the mediums that I use to help with fretboard familiarity and visualization. All 4 methods are rarely presented in one guitar book.

One often misunderstood method of note location is Cuban tablature. However, once this is learned, it serves to be one of the easiest methods to locate notes. It also is an effective way of starting to understand the concept of reading standard notation on a fretted instrument. This book highly utilizes Cuban tablature.

Cuban Tablature: Uses 2 numbers above the note. For example: 1 / 0 The first number represents the string number and the 2nd number represents the fret that is played. In this case, the first string (E) would be played and no note would be pushed down as the "0" indicates. Furthermore, if the tablature was: 1 / 2 , you would play the first string on the 2nd fret as the "2" indicates.

The book series will continue to grow in page content, reading levels and multiple fretted instruments like *Ukulele, Mandolin, Bass* etc. I hope you enjoy this Beginning to Upper-Intermediate level book. You can find the pdf version at: guitarstudies.org

Always seek a good teacher to guide you through these exercises!

Jarod Sanchez, Guitar Studies Director



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

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⁻

Ex. 3

E⁻ C E⁻ C

29

F D⁻ G

Ex. 4

Ex. 4 is a guitar exercise in D major, 4/4 time, consisting of two staves. The first staff (measures 1-12) features a sequence of notes: D4 (open), E4 (1), F#4 (2), G#4 (3), A4 (4), B4 (12), C#5 (34), D5 (12), E5 (3), F#5 (4), G5 (12), and A5 (34). Chord diagrams for A- (measure 1), F (measure 7), and D- (measure 11) are provided. The second staff (measures 13-24) continues the sequence: B5 (1), C#6 (2), D6 (3), E6 (4), F#6 (12), G6 (3), A6 (4), B6 (1234), and ends with a double bar line. Chord diagrams for G (measure 13), F (measure 17), and C (measure 21) are provided.

Ex. 5

Ex. 5 is a guitar exercise in D major, 4/4 time, consisting of two staves. The first staff (measures 1-12) features a sequence of notes: D4 (open), E4 (123), F#4 (4), G#4 (123), A4 (4), B4 (1), C#5 (2), D5 (3), E5 (4), F#5 (12), G5 (3), and A5 (4). Chord diagrams for D- (measure 1), C (measure 5), and F (measure 9) are provided. The second staff (measures 13-24) continues the sequence: B5 (12), C#6 (3), D6 (4), E6 (12), F#6 (3), G6 (4), A6 (123), B6 (4), and ends with a double bar line. Chord diagrams for G (measure 13), F (measure 17), and A- (measure 21) are provided.

Notes in 1st Position: 1st String Practice

Jarod Sanchez

E String 6th



Quarters, Half, 8th & 16th Notes



Notes on 2nd String B

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

$\text{♩} = 80$

Ex. 1

2/0 2/1 2/3

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 musical notation showing two staves. The first staff contains a sequence of notes with fretboard diagrams for A⁻, F, and D⁻ above it. The second staff contains a sequence of notes with fretboard diagrams for E⁻, F, and C above it. The measure number 37 is indicated at the start of the second staff.

Ex. 5

Ex. 5 musical notation showing two staves. The first staff contains a sequence of notes with fretboard diagrams for D⁻, C, and F above it. The second staff contains a sequence of notes with fretboard diagrams for E⁻, F, and A⁻ above it. The measure number 45 is indicated at the start of the second staff. Fingerings (1-4) are indicated below the notes in both staves.

Notes in 1st Position: 2nd String Practice

Jarod Sanchez

B String 2nd



5



9



Quarters, Half, 8th & 16th Notes



17



21



25



29



32



35



38



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⁻

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

C E⁻ G

21 1 2 3 4 1 2 3 4 1 2 3 4 1 2 34

Ex. 3

E⁻ C E⁻ C

12 34 12 3 4 1 2 3 4 12 34

F⁻ D⁻ G

29 12 3 4 12 3 4 1 2 34

Ex. 4

Ex. 4 musical notation and guitar diagrams.

Diagram 1: A⁻ (A minor triad, 5th fret)

Diagram 2: F (F major triad, 1st fret)

Diagram 3: D⁻ (D minor triad, 10th fret)

Diagram 4: E⁻ (E minor triad, 12th fret)

Diagram 5: F (F major triad, 1st fret)

Diagram 6: C (C major triad, 0th fret)

Ex. 4 musical notation (treble clef, key signature of one flat):

Staff 1: A⁻ (5th fret), F (1st fret), D⁻ (10th fret)

Staff 2: E⁻ (12th fret), F (1st fret), C (0th fret)

Ex. 5

Ex. 5 musical notation and guitar diagrams.

Diagram 1: D⁻ (D minor triad, 10th fret)

Diagram 2: C (C major triad, 0th fret)

Diagram 3: F (F major triad, 1st fret)

Diagram 4: E⁻ (E minor triad, 12th fret)

Diagram 5: F (F major triad, 1st fret)

Diagram 6: A⁻ (A minor triad, 5th fret)

Ex. 5 musical notation (treble clef, key signature of one flat):

Staff 1: D⁻ (10th fret), C (0th fret), F (1st fret)

Staff 2: E⁻ (12th fret), F (1st fret), A⁻ (5th fret)

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

G A B G A B

17

21

25

29 G A B G

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

32

E

35

38

Notes on 4th String D

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1 $\text{♩} = 80$

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 musical notation and guitar diagrams.

Diagram 1: A⁻ (A minor)

Diagram 2: F (F major)

Diagram 3: D⁻ (D minor)

Diagram 4: E⁻ (E minor)

Diagram 5: F (F major)

Diagram 6: C (C major)

Ex. 4 musical notation (measures 37-44):

Measure 37: A⁻ chord, notes: A2, C3, E3, F3, A3, C4.

Measure 38: A⁻ chord, notes: A2, C3, E3, F3, A3, C4.

Measure 39: A⁻ chord, notes: A2, C3, E3, F3, A3, C4.

Measure 40: A⁻ chord, notes: A2, C3, E3, F3, A3, C4.

Measure 41: A⁻ chord, notes: A2, C3, E3, F3, A3, C4.

Measure 42: A⁻ chord, notes: A2, C3, E3, F3, A3, C4.

Measure 43: A⁻ chord, notes: A2, C3, E3, F3, A3, C4.

Measure 44: A⁻ chord, notes: A2, C3, E3, F3, A3, C4.

Ex. 5

Ex. 5 musical notation and guitar diagrams.

Diagram 1: D⁻ (D minor)

Diagram 2: C (C major)

Diagram 3: F (F major)

Diagram 4: E⁻ (E minor)

Diagram 5: F (F major)

Diagram 6: A⁻ (A minor)

Ex. 5 musical notation (measures 45-52):

Measure 45: D⁻ chord, notes: D2, F2, A2, C3, D3, F3.

Measure 46: D⁻ chord, notes: D2, F2, A2, C3, D3, F3.

Measure 47: D⁻ chord, notes: D2, F2, A2, C3, D3, F3.

Measure 48: D⁻ chord, notes: D2, F2, A2, C3, D3, F3.

Measure 49: D⁻ chord, notes: D2, F2, A2, C3, D3, F3.

Measure 50: D⁻ chord, notes: D2, F2, A2, C3, D3, F3.

Measure 51: D⁻ chord, notes: D2, F2, A2, C3, D3, F3.

Measure 52: D⁻ chord, notes: D2, F2, A2, C3, D3, F3.

Notes in 1st Position: 4th String Practice

Jarod Sanchez

D String 4th

4th string/0 4/2 4/3

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 5th String A

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1 $\text{♩} = 80$

5/0 5/2 5/3

5

9

13

Ex. 2

F D⁻

21

C A⁻

Ex. 3

C A⁻ F C

29

F

D⁻

A⁻

12 3 4 12 3 4 1 2

Ex. 4

A⁻

F

D⁻

37

F

A⁻

F

C

12 3 4 12 3 4 1 2

Ex. 5

D⁻

C

F

E⁻

F

A⁻

12 3 4 12 3 4 1 2

Notes in 1st Position: 5th String Practice

Jarod Sanchez

A String 5th

5th string/0 5/2 5/3

A B C C B A

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 on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#), indicated by a sharp sign on the F line. The melody consists of three measures. The first measure contains a quarter note on G4, followed by an eighth rest, and then a dotted quarter note on A4. The second measure contains a quarter note on B4, followed by an eighth rest, and then a dotted quarter note on C5. The third measure contains a quarter note on D5, followed by an eighth rest, and then a dotted quarter note on E5. The system ends with a double bar line.

35

38

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⁻

37

E⁻

F

C

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a sequence of chords and their fingerings. The first chord is E⁻ (E minor), with a fingering diagram showing the index finger on the 1st fret of the 1st string, the middle finger on the 2nd fret of the 2nd string, the ring finger on the 3rd fret of the 3rd string, and the pinky on the 4th fret of the 4th string. The second chord is F (F major), with a fingering diagram showing the index finger on the 1st fret of the 1st string, the middle finger on the 2nd fret of the 2nd string, the ring finger on the 3rd fret of the 3rd string, and the pinky on the 4th fret of the 4th string. The third chord is C (C major), with a fingering diagram showing the index finger on the 1st fret of the 1st string, the middle finger on the 2nd fret of the 2nd string, the ring finger on the 3rd fret of the 3rd string, and the pinky on the 4th fret of the 4th string. The musical notation below the staff shows the notes for each chord: E⁻ (E1, E2, G2, Bb2, E3), F (F1, F2, A2, C3, F3), and C (C1, C2, E2, G2, C3). The notes are written on a five-line staff with a treble clef and a key signature of one flat. The notes are: E1 (first line), E2 (first space), G2 (second line), Bb2 (second space), E3 (third line) for E⁻; F1 (first line), F2 (first space), A2 (second line), C3 (second space), F3 (third line) for F; and C1 (first line), C2 (first space), E2 (second line), G2 (second space), C3 (third line) for C.

45

Notes in 1st Position: 6th String Practice

Jarod Sanchez

E String 6th

6th string/0 6/1 6/3

5

9

Quarters, Half, 8th & 16th Notes

E F G E F G

17

21

25

29 E F G E

32

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

2

35



37



39



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

Start at a slow BPM

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



5



9



13



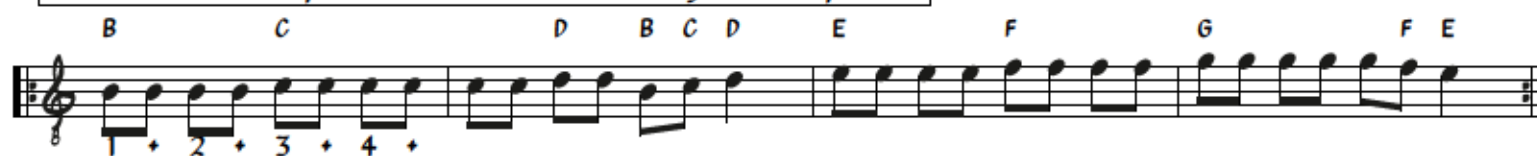
17



21



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



29



33



2

37



41



45



49



53



56



59



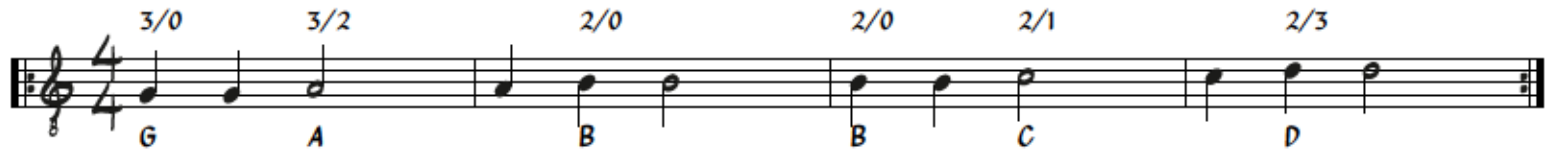
62



Notes in 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



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

56



59



62

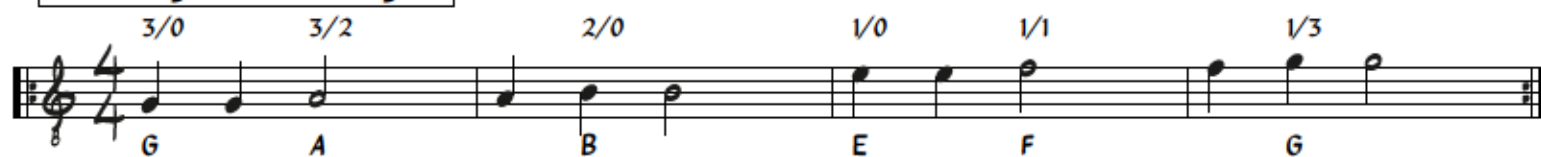


Notes in 1st Position: 3rd & 1st String Practice

Start at a slow BPM

Jarod Sanchez

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



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 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

29

33

37

2

41



45



49



53



56



59



62



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

Jarod Sanchez

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



5



9



13



17



21



8th & 16th Notes



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

9

[illegible]

13

17

The first staff of music is written in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes: F#4, 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

21

8th & 16th Notes

29

33

37

2

41



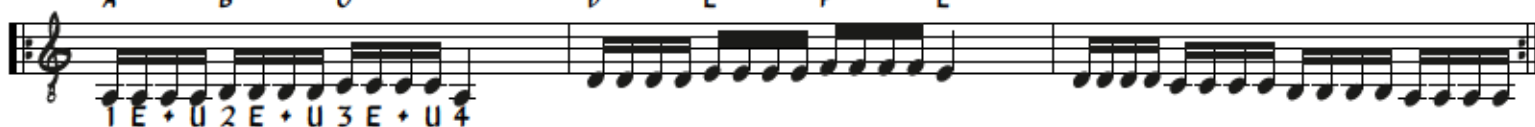
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49



53



56



59



62



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



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

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

1 + 2 + 3 + 4 +

29

33

2

37



41



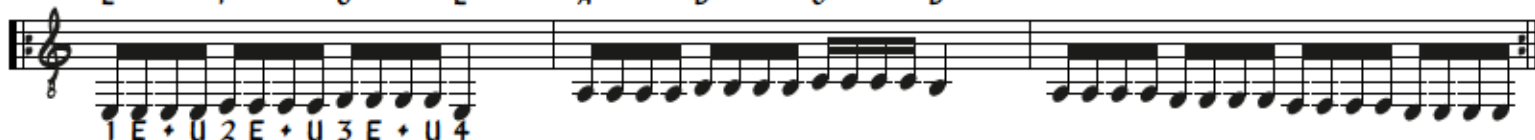
45



49



53



56



58



59



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

E F G D E F

5

9

13

17

21

8th & 16th Notes

E F G E F G D E F

1 + 2 + 3 + 4 +

29

33

2

37



41



45



49



53



56



59



62



Class:

5 5th Position

9

13



Measure 13: A sequence of eighth notes on a treble clef staff. The notes are G4, A4, B4, C5, B4, A4, G4, and F#4.

17

Musical notation for Example 17, showing a single staff with a treble clef and a 4/4 time signature. The melody consists of eighth and quarter notes across four measures.

21

25

Staff 25: Treble clef, four measures of eighth notes. The notes are: G4, A4, B4, C5 (quarter); D5, E5, F5, G5 (quarter); A5, B5, C6, D6 (quarter); E6, F6, G6, A6 (quarter).

29



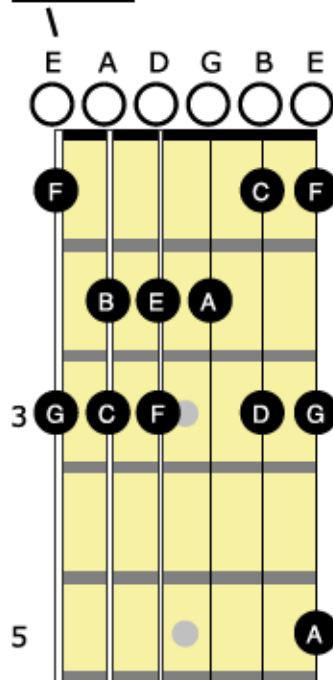
A musical staff with a treble clef. It contains a series of vertical stems, some with flags, indicating a sequence of notes or rests. The stems are positioned at various intervals along the staff.

33

A musical staff with a treble clef. The staff contains a sequence of 15 eighth notes, each with a black dot as a head. The notes are positioned on the lines and spaces of the staff, starting from the first line (F4) and ascending stepwise to the fifth line (C5), then descending stepwise back to the first line (F4). The notes are grouped into four measures by vertical bar lines: the first measure contains four notes, the second and third measures each contain four notes, and the fourth measure contains three notes.

1st & 2nd Position-Fretboard & Tab Diagram

Low E



1st Position Warm Up 1

Low E

Jared Sanchez

ascending

descending

♩ = 80

4/4

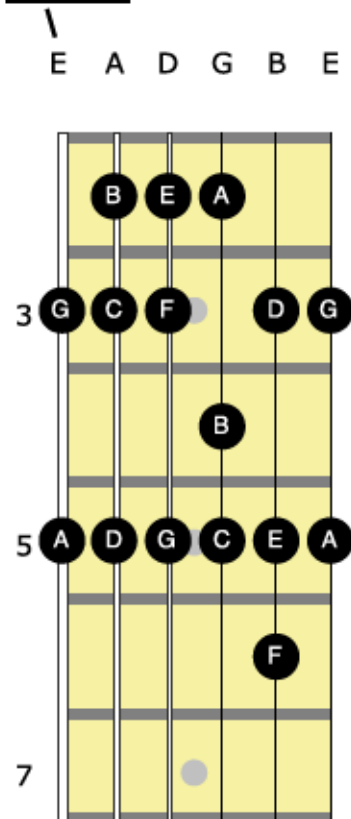
E F G A B C D E F G A A G

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.

Low E



2nd Position Warm Up 1

Jared Sanchez

ascending

♩ = 80

4/4

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

D C B A G F E D C B A

2nd Position Study

Quarter & 8th notes

Jarod Sanchez

$\text{♩} = 90$

E String 1st

1st string/3rd fret

1/5

B String 2nd

2nd string/3rd fret

2/5

2/6

G String 3rd

3rd string/2nd fret

3/4

3/5

D String 4th

4th string/2nd fret

4/3

4/5

A string 5th

5th string/2nd fret

5/3

5/5

Low E string 6th

6 string/3rd fret

6/5

5th Position Study

Quarter & 8th notes

Jarod Sanchez

$\text{♩} = 90$

E String 1st

1st string/5th fret

V/7

V/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

Notes on 1st String E: 5th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1 $\text{♩} = 80$

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

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Notes in 5th Position: 1st String Practice

Jarod Sanchez

E String 6th

1st string/5th fret

V/7

V/8

Measures 1-8 of the first section. Measure 1: A (5th fret). Measure 2: B (7th fret). Measure 3: C (8th fret). Measure 4: C (8th fret), B (7th fret), A (5th fret). Measure 5: 1 (5th fret), 2 (7th fret), 3 (8th fret), 4 (9th fret). Measure 6: 12 (12th fret), 3 (13th fret), 4 (14th fret). Measure 7: 9 (9th fret), 10 (10th fret), 11 (11th fret), 12 (12th fret). Measure 8: 13 (13th fret), 14 (14th fret), 15 (15th fret), 16 (16th fret).

Quarters, Half, 8th & 16th Notes

A B C A B C

Measures 9-38 of the first section. Measure 9: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 10: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 11: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 12: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 13: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 14: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 15: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 16: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 17: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 18: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 19: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 20: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 21: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 22: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 23: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 24: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 25: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 26: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 27: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 28: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 29: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 30: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 31: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 32: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 33: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 34: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 35: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 36: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 37: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret). Measure 38: A (5th fret), B (7th fret), C (8th fret), A (5th fret), B (7th fret), C (8th fret).

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



35



38



Notes on 4th String D: 5th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1

4/5 4/7 3/4

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

12 3 4 12 3 4 12 3 4 12 3 4

13

12 3 4 12 3 4 12 3 4 12 3 4

Ex. 2

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

21

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

Ex. 3

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

29

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

Ex. 4

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

37

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

Notes in 5th Position: 4th String Practice

Jarod Sanchez

D String 4th

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

5

9

Quarters, Half, 8th & 16th Notes

17

21

25

29

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



5



9



Quarters, Half, 8th & 16th Notes



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

Notes in 5th Position: 6th String Practice

Jarod Sanchez

E String 6th

6th string/5th fret

6/7

6/8

A B C C B A

5

9

Quarters, Half, 8th & 16th Notes

17

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 a series of eighth and sixteenth notes, with some notes beamed together. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

21

25

29

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 a series of eighth and sixteenth notes, with some notes beamed together in groups of four. The system ends with a double bar line.

35

38

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

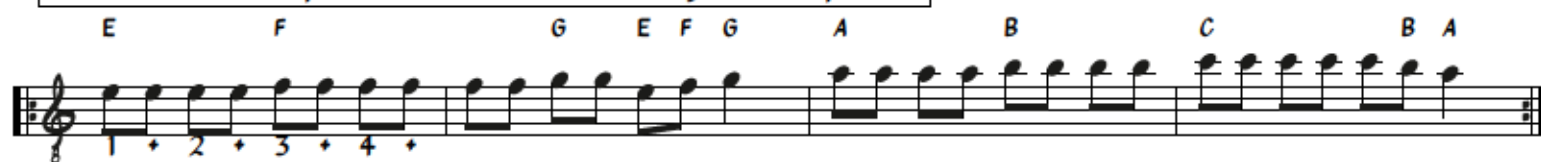
Start at a slow BPM

Jarod Sanchez

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



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



2

37



41



45



49



53



56



59



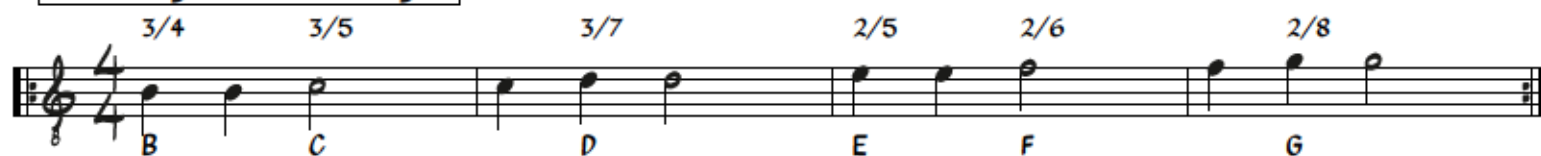
62



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

Jarod Sanchez

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



5



9



13



17



21



8th & 16th Notes



29



33



37



2

41

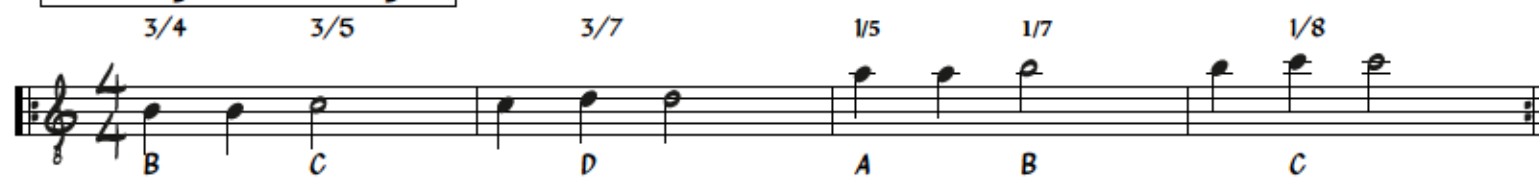


Notes in 5th Position: 3rd & 1st String Practice

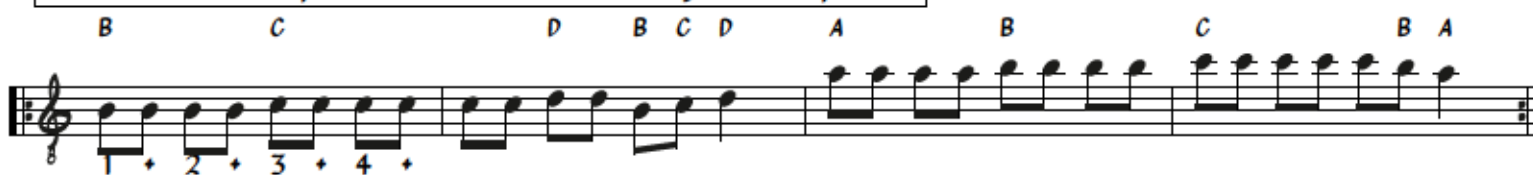
Start at a slow BPM

Jarod Sanchez

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



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



2

37



41



45



49



53



56



59



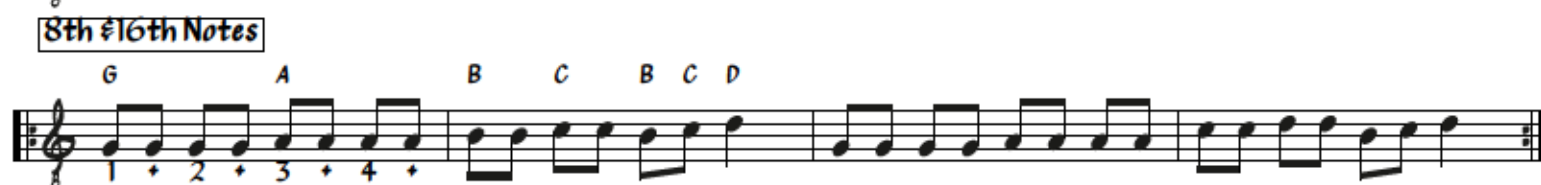
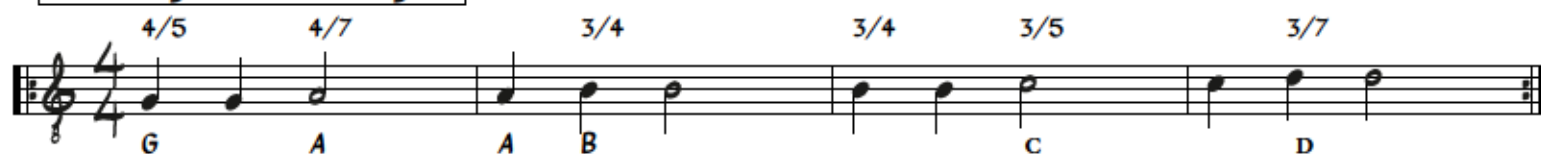
62



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

Jarod Sanchez

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



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"



5



9



13



17



21



8th & 16th Notes



29



33



37



41

45

49

53

G A B G E F G F

$$1E + U \quad 2E + U \quad 3E + U \quad 4$$

56

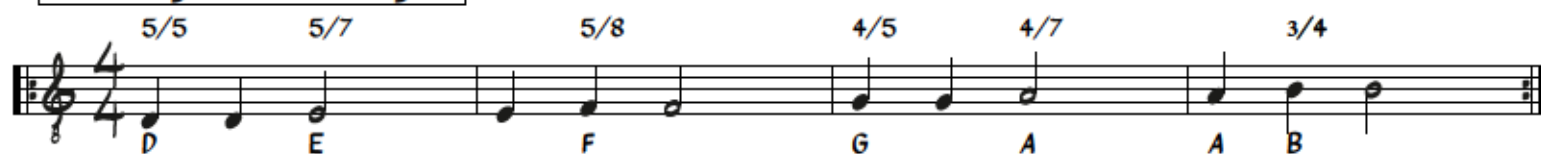
59

62

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

Jarod Sanchez

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



5



9



13



17



21



8th & 16th Notes



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"

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

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 B

1 + 2 + 3 + 4 +

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

A B C D E F

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



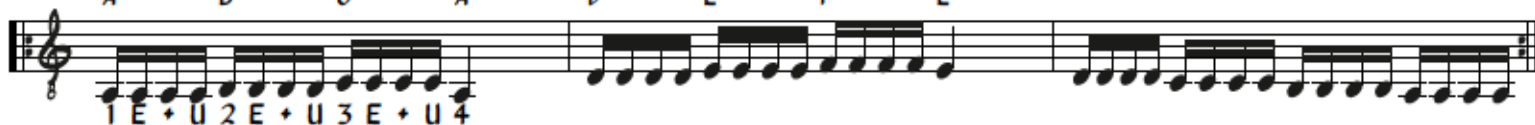
45



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

2

41



45



49



53

A B C A G A B A



56



59



62



5th Position: Mixed Rhythms

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

Jarod Sanchez

♩ = 75

E String 1st

1/5 1/7 1/8

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

5 3 3 3 3 3 3 3 3 3 3 3

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

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

13 3 3 3 3 3 3 3 3 3 3 3

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

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

21 3 3 3 3 3 3 3 3 3 3 3

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

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

29 3 3 3 3 3 3 3 3 3 3 3

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

2

A string 5th

5/5 5/7 5/8



37

3 3

3 3 3

**Low E string 6th**

6/5 6/7 6/8



45

3 3

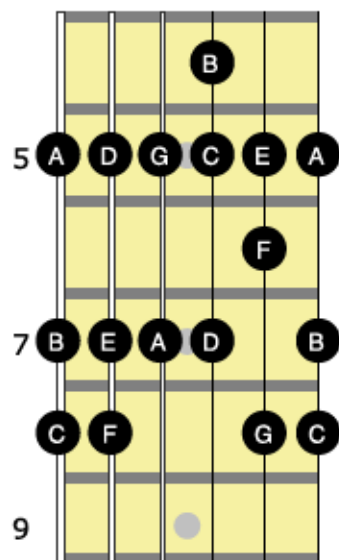
3 3 3



5th & 7th Position-Fretboard & Tab Diagram

Low E

E A D G B E



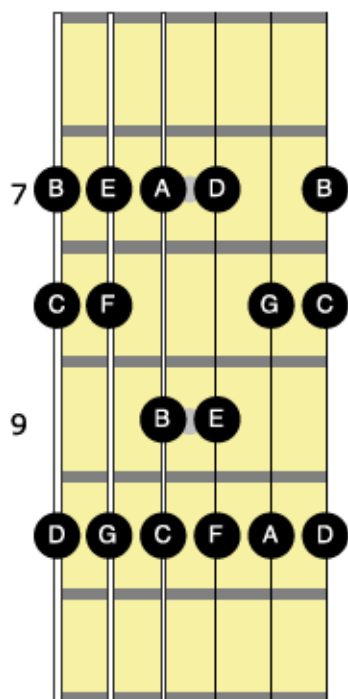
5th Position Warm Up 1

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



B String 2nd

2nd string/8th fret

2/10



G String 3rd

3rd string/7th fret

3/9

3/10



D String 4th

4th string/7th fret

4/9

4/10



A string 5th

5th string/7th fret

5/8

5/10

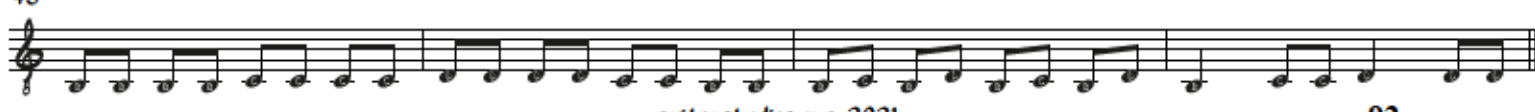


Low E string 6th

6 string/7th fret

6/8

6/10



Notes on 1st String E: 7th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1 $\text{♩} = 80$ $\text{V}/7$ $\text{V}/8$ $\text{V}/10$ $\text{V}/12$

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

V/8

V/10

5

9

Quarters, Half, 8th & 16th Notes

B C D B C D

1 + 2 + 3 + 4 +

17

21

25

29 B C D B

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

32

35

38

Notes on 2nd String B:7th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1 2/8 2/10 V/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

Three staves of musical notation for guitar. The first staff shows a sequence of chords: G, A, B, B, A, G. The second staff shows a sequence of fret numbers: 1, 2, 3, 4, 12, 3, 4. The third staff shows a sequence of notes: G, A, B, C, D, E, F, G.

Quarters, Half, 8th & 16th Notes	
Quarter	Half
8th	16th

G A B G A B
 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 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



5



9



Quarters, Half, 8th & 16th Notes



17



21



25



29



32



35



38



Notes on 4th String D: 7th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

$\text{♩} = 80$

Ex. 1

4/7 4/9 4/10

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

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

Ex. 2

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

21

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

Ex. 3

12 34 12 3 4 1 2 3 4 12 34

29

12 3 4 12 3 4 1 2

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

5

9

Quarters, Half, 8th & 16th Notes

A B C A B C

17

21

25

29 A B C A

32

35

38

Notes on 5th String A: 7th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1 5/7 5/8 5/10

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

Ex. 5

Notes in 7th Position: 5th String Practice

Jarod Sanchez

A String 5th



5



9



Quarters, Half, 8th & 16th Notes



17



21



25



29



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

B C D D C B

5

9

Quarters, Half, 8th & 16th Notes

17

21

The first staff of music is written in treble clef with a key signature of one sharp (F#). The melody consists of eighth 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, B1

25

29

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. The first measure contains a quarter note G4, an eighth note A4, and a quarter note B-flat4. The second measure contains an eighth note G4, a quarter note A4, and a quarter note B-flat4. The third measure contains a quarter note G4, an eighth note A4, and a quarter note B-flat4. The system ends with a double bar line.

35

38

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

Start at a slow BPM

Jarod Sanchez

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

5

Exercise 5 is a single-measure piece in 8/8 time, consisting of eight eighth notes. The notes are: G4 (first space), A4 (second space), B4 (third space), C5 (first line), B4 (third space), A4 (second space), G4 (first space), and F#4 (first space, sharp). The staff is a five-line treble clef.

9

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of eighth 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,

13

Musical staff 13 shows a sequence of notes on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (half), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter). The staff ends with a double bar line.

17

21

Exercise 21 is a single-line musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a sequence of eighth notes: F#4, 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-

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

[illegible]

29

33

2

37



41



45



49



53



56



58



60



62



64



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

Jarod Sanchez

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



5



9



13



17



21



8th & 16th Notes



29



33



37



2

41



45



49



53

D E F D G A B A



56



59



62



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

Start at a slow BPM

Jarod Sanchez

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

3/4

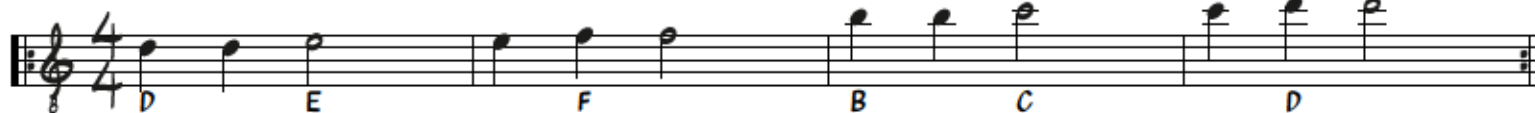
3/5

3/7

1/7

1/8

1/8



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

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

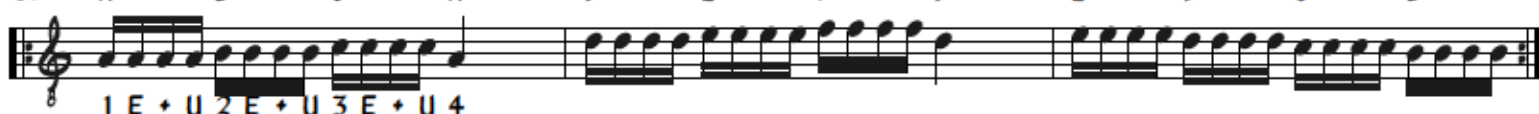


49



53

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



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

56



59



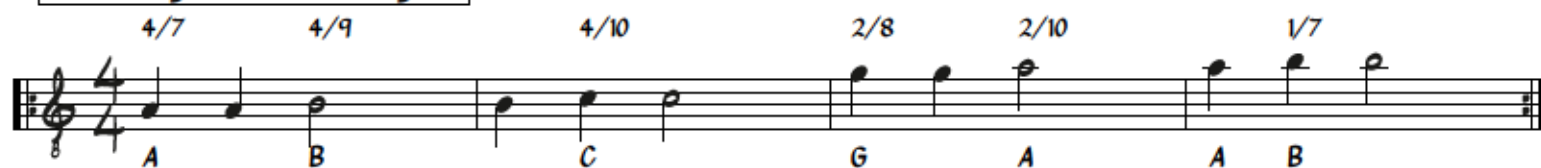
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Notes in 7th Position: 4th & 2nd String Practice

Jarod Sanchez

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



8th & 16th Notes



2

41



45



49



53



56



59



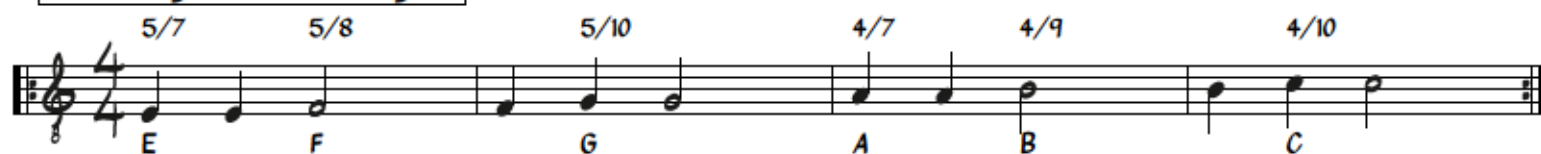
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Notes in 7th Position: 5th & 4th String Practice

Jarod Sanchez

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



5



9



13



17



21



8th & 16th Notes



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

The first staff of music is in treble clef with a key signature of one flat (B-flat). It contains a sequence of notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half), C4 (half), and B3 (half). The notes are written on a five-line staff with a single flat symbol on the B line.

13

The first staff of music is written on a treble clef staff. It contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, 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-109, D-109, C-109, B-110, A-110

17

21

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

29

33

37



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

B C D E F G

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

2

41



45



49



53

B C D B E F G F



56



59



62



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



45

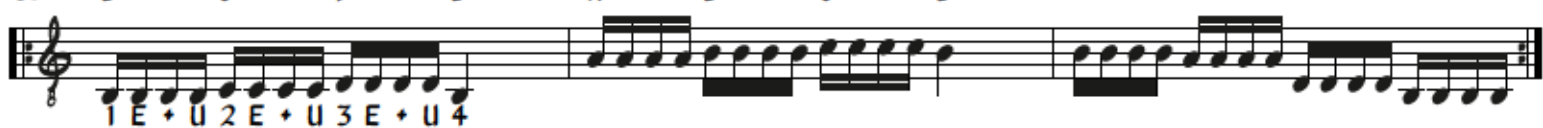


49



53

B C D B A B C B



56



59



62



7th Position: Mixed Rhythms

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

Jarod Sanchez

♩ = 75

E String 1st

1/7 1/8 1/10

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

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

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

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

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

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

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

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



37

**Low E string 6th**

6/7 6/8 6/10



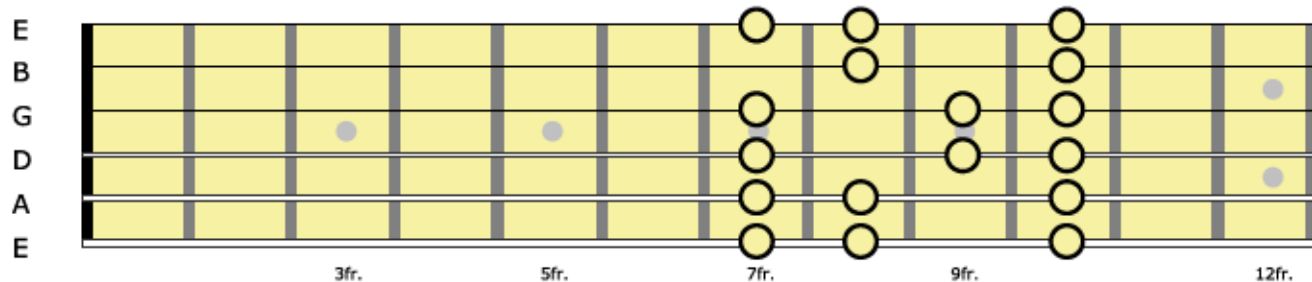
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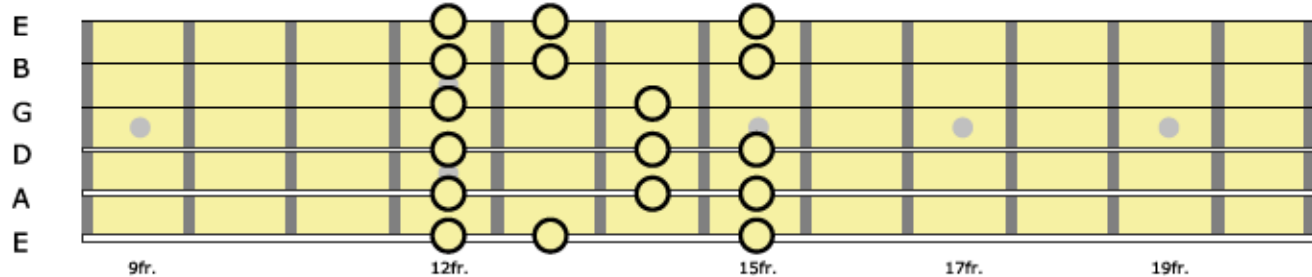
Label the following notes in each position:

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

First system of musical notation for the E String 1st position study. It consists of two staves. The top staff is in treble clef with a 4/4 time signature and contains four measures of quarter notes. The bottom staff is in bass clef and contains four measures of eighth notes. Measure numbers 1, 5, 9, and 13 are indicated at the start of each measure.

B String 2nd

2nd string/10th fret

2/12

2/13

Second system of musical notation for the B String 2nd position study. It consists of two staves. The top staff is in treble clef and contains four measures of quarter notes. The bottom staff is in bass clef and contains four measures of eighth notes. Measure numbers 13, 17, 21, and 25 are indicated at the start of each measure.

G String 3rd

3rd string/9th fret

3/10

3/12

Third system of musical notation for the G String 3rd position study. It consists of two staves. The top staff is in treble clef and contains four measures of quarter notes. The bottom staff is in bass clef and contains four measures of eighth notes. Measure numbers 21, 25, 29, and 33 are indicated at the start of each measure.

D String 4th

4th string/9th fret

4/10

4/12

Fourth system of musical notation for the D String 4th position study. It consists of two staves. The top staff is in treble clef and contains four measures of quarter notes. The bottom staff is in bass clef and contains four measures of eighth notes. Measure numbers 33, 37, 41, and 45 are indicated at the start of each measure.

A string 5th

5th string/10th fret

5/12

Fifth system of musical notation for the A string 5th position study. It consists of two staves. The top staff is in treble clef and contains four measures of quarter notes. The bottom staff is in bass clef and contains four measures of eighth notes. Measure numbers 45, 49, 53, and 57 are indicated at the start of each measure.

Low E string 6th

6 string/10th fret

6/12

6/13

Sixth system of musical notation for the Low E string 6th position study. It consists of two staves. The top staff is in treble clef and contains four measures of quarter notes. The bottom staff is in bass clef and contains four measures of eighth notes. Measure numbers 57, 61, 65, and 69 are indicated at the start of each measure.

Notes on 1st String E: 10th Position

Whole, Half, Quarter Notes and Rests

Jarod Sanchez

Ex. 1

1/10 1/12 1/13

5

9

13

Ex. 2

21

Ex. 3

29

Ex. 4

37

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

Ex. 3

29

Ex. 4

37

Ex. 5

45

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

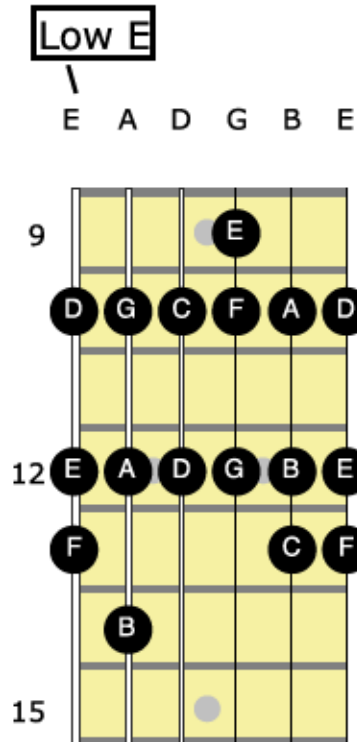
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Ex. 4

37

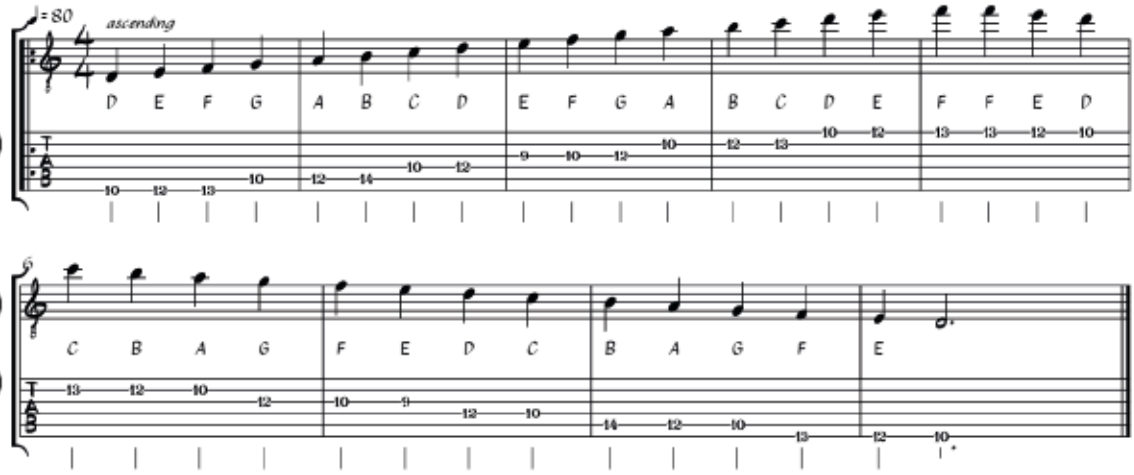
Ex. 5

10th Position-Fretboard & Tab Diagram



10th Position Warm Up 1

Jarod Sanchez



12th Position Study

Quarter & 8th notes

Jarod Sanchez

$\text{♩} = 90$

E String 1st

1 string/12th fret

1/13

1/15



B String 2nd

2nd string/12th fret

2/13

2/15



G String 3rd

3rd string/12th fret

3/14

2/12



D String 4th

4th string/12th fret

4/14

4/15



A string 5th

5th string/12th fret

5/14

5/15

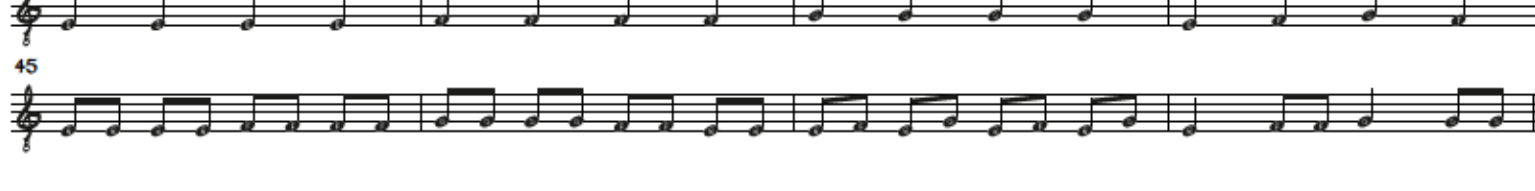


Low E string 6th

6 string/12th fret

6/13

6/15



Notes in 12th Position: 1st String E

Jarod Sanchez

E String Ist

[illegible]

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

1 + 2 + 3 + 4 +

17

21

25

E F G E

29

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

32

E

35

38

Notes in 12th Position: 2nd String B

Jarod Sanchez

2nd String B

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

The musical notation is organized into ten systems, each representing a range of frets on the 2nd string. The first system (frets 12-15) shows the notes B, C, D, and E. The second system (frets 16-19) shows the notes F, G, A, and B. The third system (frets 20-23) shows the notes C, D, E, and F. The fourth system (frets 24-27) shows the notes G, A, B, and C. The fifth system (frets 28-31) shows the notes D, E, F, and G. The sixth system (frets 32-35) shows the notes A, B, C, and D. The seventh system (frets 36-39) shows the notes E, F, G, and A. The eighth system (frets 40-43) shows the notes B, C, D, and E. The ninth system (frets 44-47) shows the notes F, G, A, and B. The tenth system (frets 48-51) shows the notes C, D, E, and F. The notation includes treble clef, 4/4 time signature, and various note values (quarter, eighth, sixteenth notes) with corresponding fret numbers and string indicators.

Notes in 12th Position: 2nd String Practice

Jarod Sanchez

B String 2nd

2nd string/12th fret

6/13

2/15

5

9

Quarters, Half, 8th & 16th Notes

B C D B C D

17

21

25

29

32

35

38

Notes in 12th Position: 3rd String G

Jarod Sanchez

3rd String G

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

4 5 9 13 17 21 25 29 33 37 41

1234 1234 1234

12 34 12 34 12 34 12 34

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

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

Notes in 12th Position: 3rd String Practice

Jarod Sanchez

G String 3rd

3rd string/12th fret

3/13

2/12

5

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). The melody consists of eighth and quarter notes. The lyrics 'The Rose Tree' are written below the first four measures, and 'The Rose Tree' is written below the last four measures. The system is numbered 1 through 12, with a 3-measure rest indicated by a '3' over a bracketed space.

9

Quarters, Half, 8th & 16th Notes	
----------------------------------	--

G

A

B

G

1

17

21

25

29

G

A

B

G

32

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a sharp sign. The melody consists of eighth notes, with some beamed together in groups of four. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are three measures in total, with a double bar line at the end.

35

The first staff of music is written on a five-line treble clef. It contains a continuous sequence of eighth notes, starting on the middle C (C4) and ascending stepwise to G4. The notes are grouped in pairs of four, with a vertical bar line after the eighth measure. The sequence of notes is: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G13

38

The first staff of music is written on a single line with a treble clef. It contains a sequence of eighth notes, starting on G4 and ascending to E5, then descending back to G4. The notes are grouped in pairs, with a small 'x' mark above each pair. The staff ends with a double bar line.

Notes in 12th Position: 4th String D

Jarod Sanchez

4th String D

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

5

9

13

17

21

25

29

33

37

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

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

32

35

38

Notes in 12th Position: 5th String A

Jarod Sanchez

5th String A

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

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: 5th String Practice

Jarod Sanchez

A String 5th

5th string/12th fret

5/14

5/15

A B C C B A

1 2 3 4 12 3 4

9

Quarters, Half, 8th & 16th Notes

A B C A B C

1 + 2 + 3 + 4 +

17

17

21

21

25

25

29

29

32

32

35

35

38

38

41

41

Notes in 12th Position: 6th String E

Jarod Sanchez

E String 6th

6 string/12th fret

6/13

6/15

5

9

13

17

21

25

29

33

37

41

Notes in 12th Position: 6th String Practice

Jarod Sanchez

E String 6th



5



9



Quarters, Half, 8th & 16th Notes



17



21



25



29



32



35



38



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

Start at a slow BPM

Jarod Sanchez

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

2/12 2/13 2/15 1/12 1/13 1/15

B C D E F G

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

58

60

62

64

B C D B E F G F

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

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

Jarod Sanchez

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

3/12 3/14 2/12 2/12 2/14 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



45



49



53



56



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

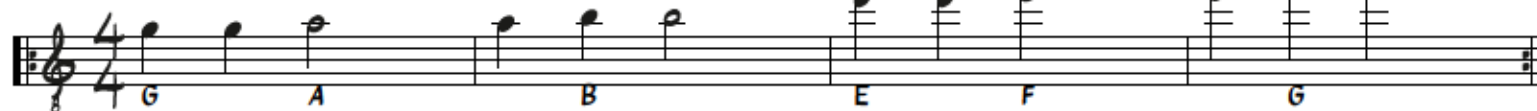
3/14

2/12

1/12

1/13

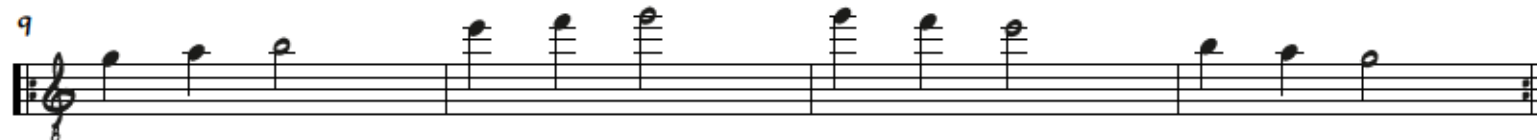
1/15



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



29



33



37

41

45

49

53

G A B G E F G F

56

58

60

62

64

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

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

Jarod Sanchez

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



5



9



13



17



21



8th & 16th Notes



29



33



37



41

The first staff of music is written on a five-line staff with a treble clef. It contains a sequence of eighth notes, starting on G4 and ascending stepwise to E5, then descending stepwise back to G4. The notes are: G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. The staff ends with a double bar line.

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[illegible]

The first staff of music is written on a five-line treble clef. It begins with a treble clef symbol. The melody consists of a series of eighth notes, starting on a G4 (first line), moving up stepwise to a D5 (fifth line), and then continuing with a series of eighth notes that descend and repeat a pattern. The notes are: G4, A4, B4, C5, D5, 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-1

D E F D G A B A

[illegible][illegible]

The first system of musical notation for 'The Rose Tree' 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, folk-like style. It begins with a quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. This is followed by a half note on A4, then a quarter note on G4, and a quarter note on F4. The melody continues with a quarter note on E4, a quarter note on D4, and a quarter note on C4. The system ends with a double bar line.

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The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The first measure contains a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The second measure contains a quarter note C5, followed by a quarter note Bb4, and then a quarter note A4. The third measure contains a quarter note G4, followed by a quarter note F4, and then a quarter note E4. The fourth measure contains a quarter note D4, followed by a quarter note C4, and then a quarter note B3. The fifth measure contains a quarter note A3, followed by a quarter note G3, and then a quarter note F3. The sixth measure contains a quarter note E3, followed by a quarter note D3, and then a quarter note C3. The seventh measure contains a quarter note B2, followed by a quarter note A2, and then a quarter note G2. The eighth measure contains a quarter note F2, followed by a quarter note E2, and then a quarter note D2. The ninth measure contains a quarter note C2, followed by a quarter note B1, and then a quarter note A1. The tenth measure contains a quarter note G1, followed by a quarter note F1, and then a quarter note E1. The eleventh measure contains a quarter note D1, followed by a quarter note C1, and then a quarter note B0. The twelfth measure contains a quarter note A0, followed by a quarter note G0, and then a quarter note F0. The thirteenth measure contains a quarter note E0, followed by a quarter note D0, and then a quarter note C0. The fourteenth measure contains a quarter note B0, followed by a quarter note A0, and then a quarter note G0. The fifteenth measure contains a quarter note F0, followed by a quarter note E0, and then a quarter note D0. The sixteenth measure contains a quarter note C0, followed by a quarter note B0, and then a quarter note A0. The seventeenth measure contains a quarter note G0, followed by a quarter note F0, and then a quarter note E0. The eighteenth measure contains a quarter note D0, followed by a quarter note C0, and then a quarter note B0. The nineteenth measure contains a quarter note A0, followed by a quarter note G0, and then a quarter note F0. The twentieth measure contains a quarter note E0, followed by a quarter note D0, and then a quarter note C0. The system ends with a double bar line.

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[illegible]

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



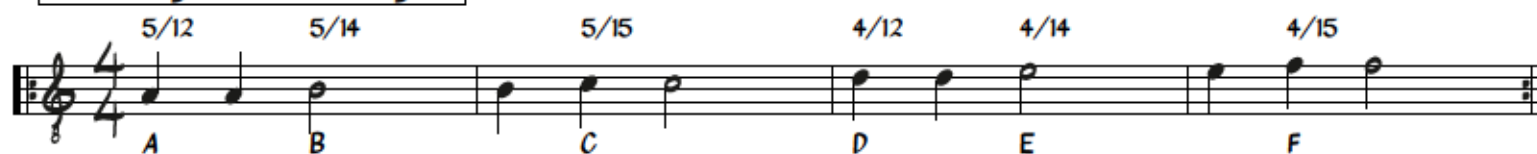
62



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

Jarod Sanchez

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



5



9



13



17



21



8th & 16th Notes



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

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

1 2 3 4

29

33

37

2

41



45

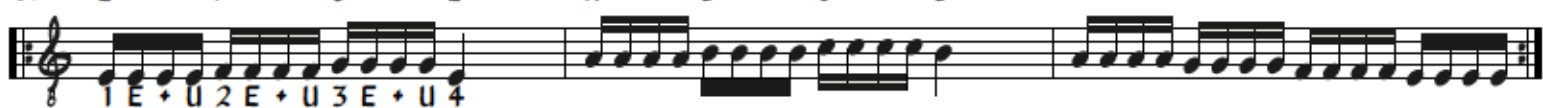


49



53

E F G E A B C B



56



59



62



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

Jarod Sanchez

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



5



9



13



17



21



8th & 16th Notes



29



33



37



41



2

45



49



53

E F G E D E F E



56



59

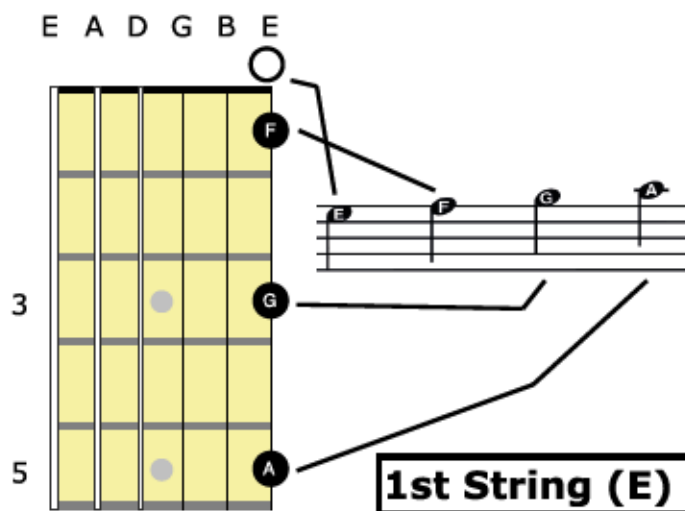
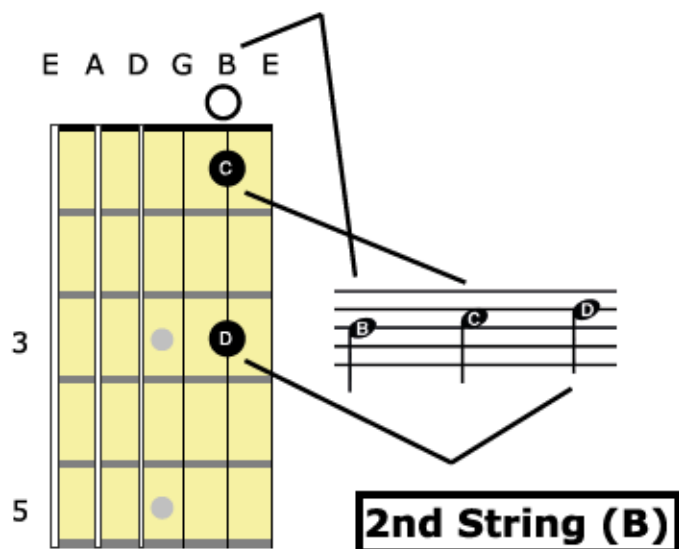
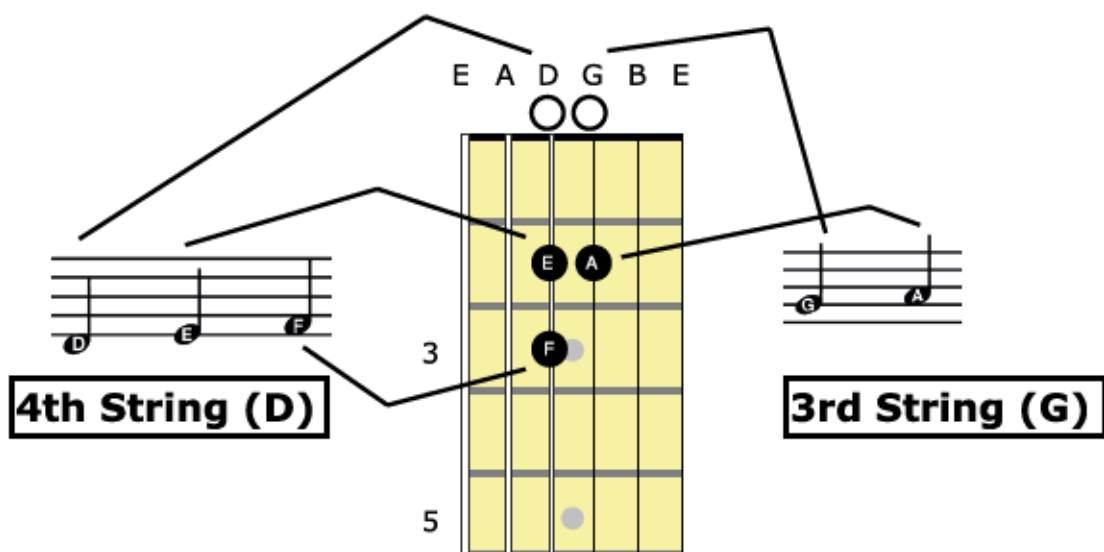
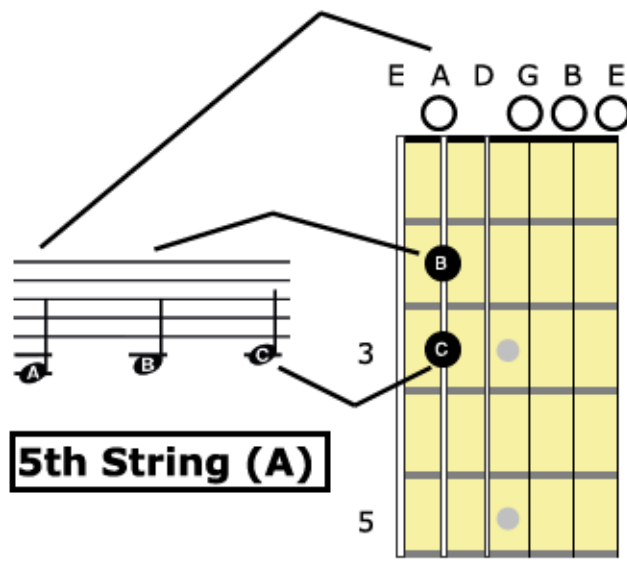
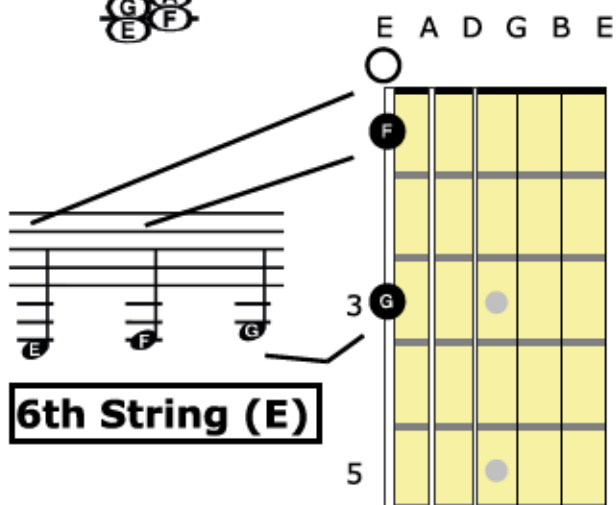


62



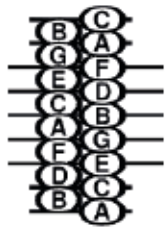
1st Position Note Range Diagram

Guitar



5th Position Note Range Diagram

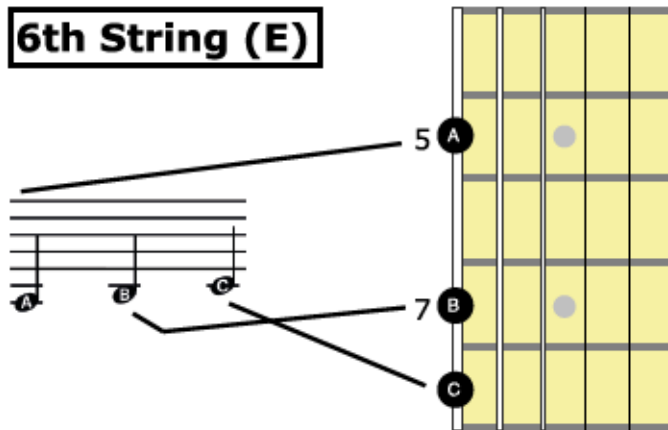
Guitar



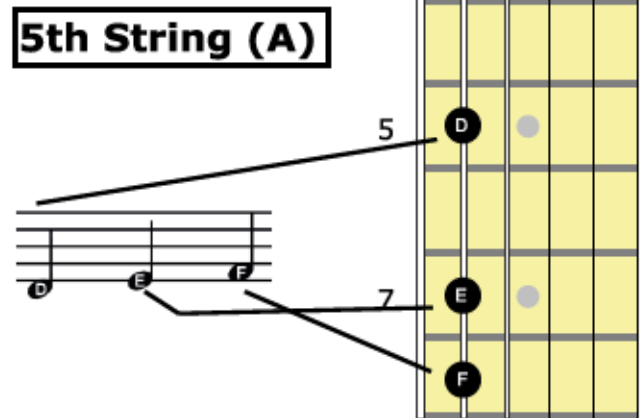
E A D G B E

E A D G B E

6th String (E)

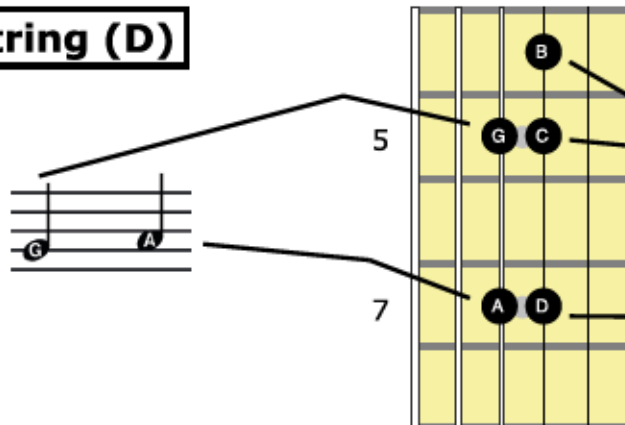


5th String (A)

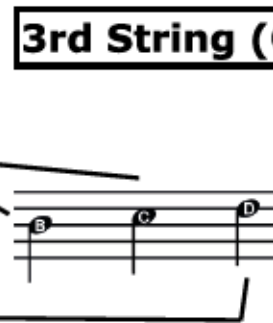


E A D G B E

4th String (D)



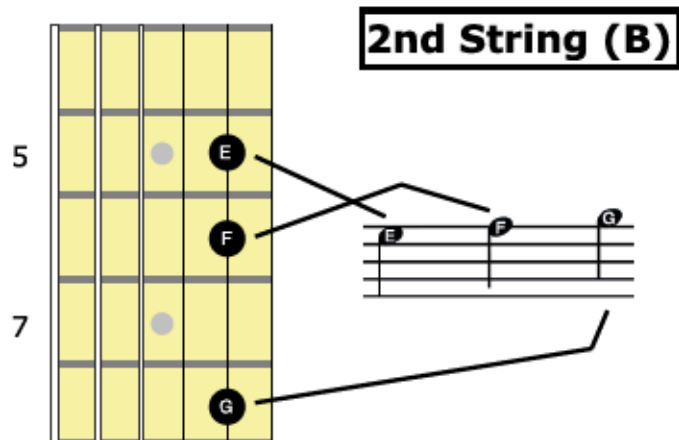
3rd String (G)



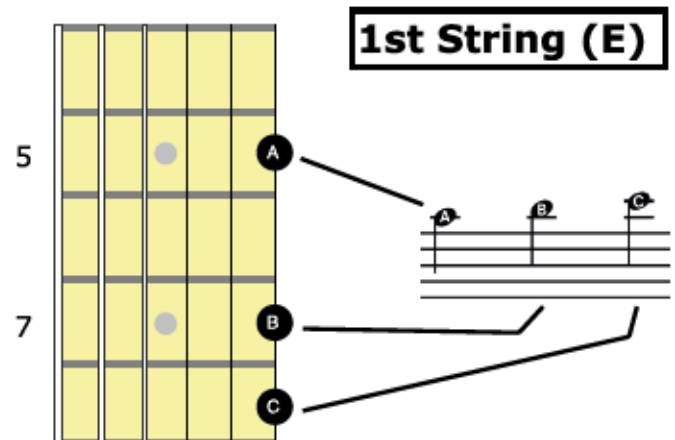
E A D G B E

E A D G B E

2nd String (B)

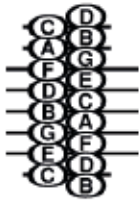


1st String (E)



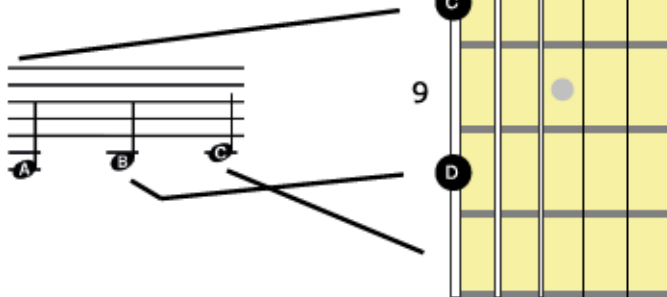
7th Position Note Range Diagram

Guitar



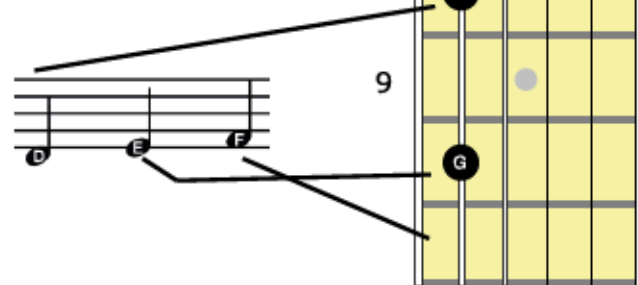
E A D G B E

6th String (E)



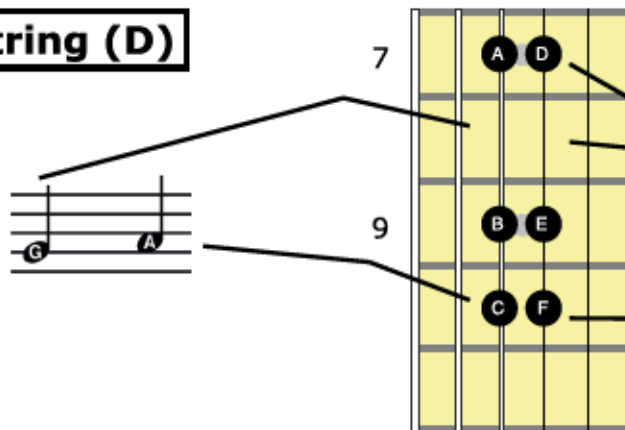
E A D G B E

5th String (A)

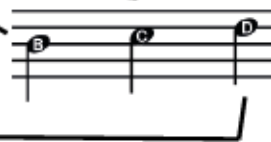


E A D G B E

4th String (D)

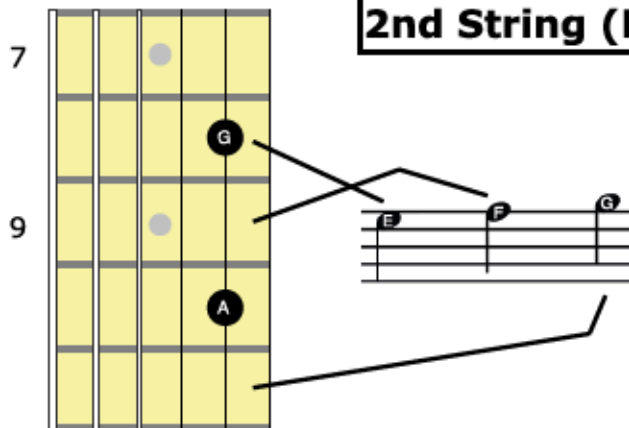


3rd String (G)



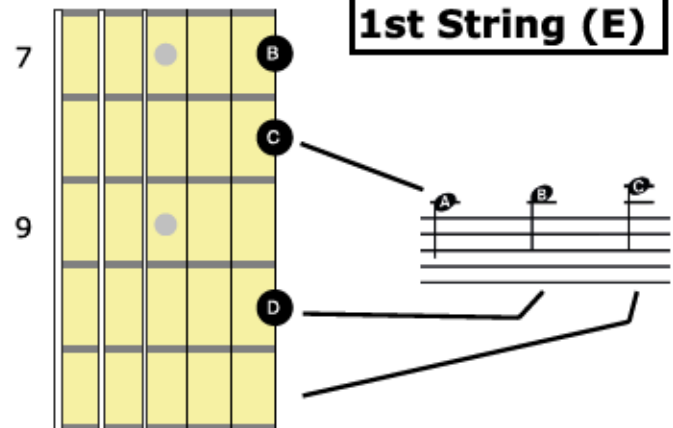
E A D G B E

2nd String (B)



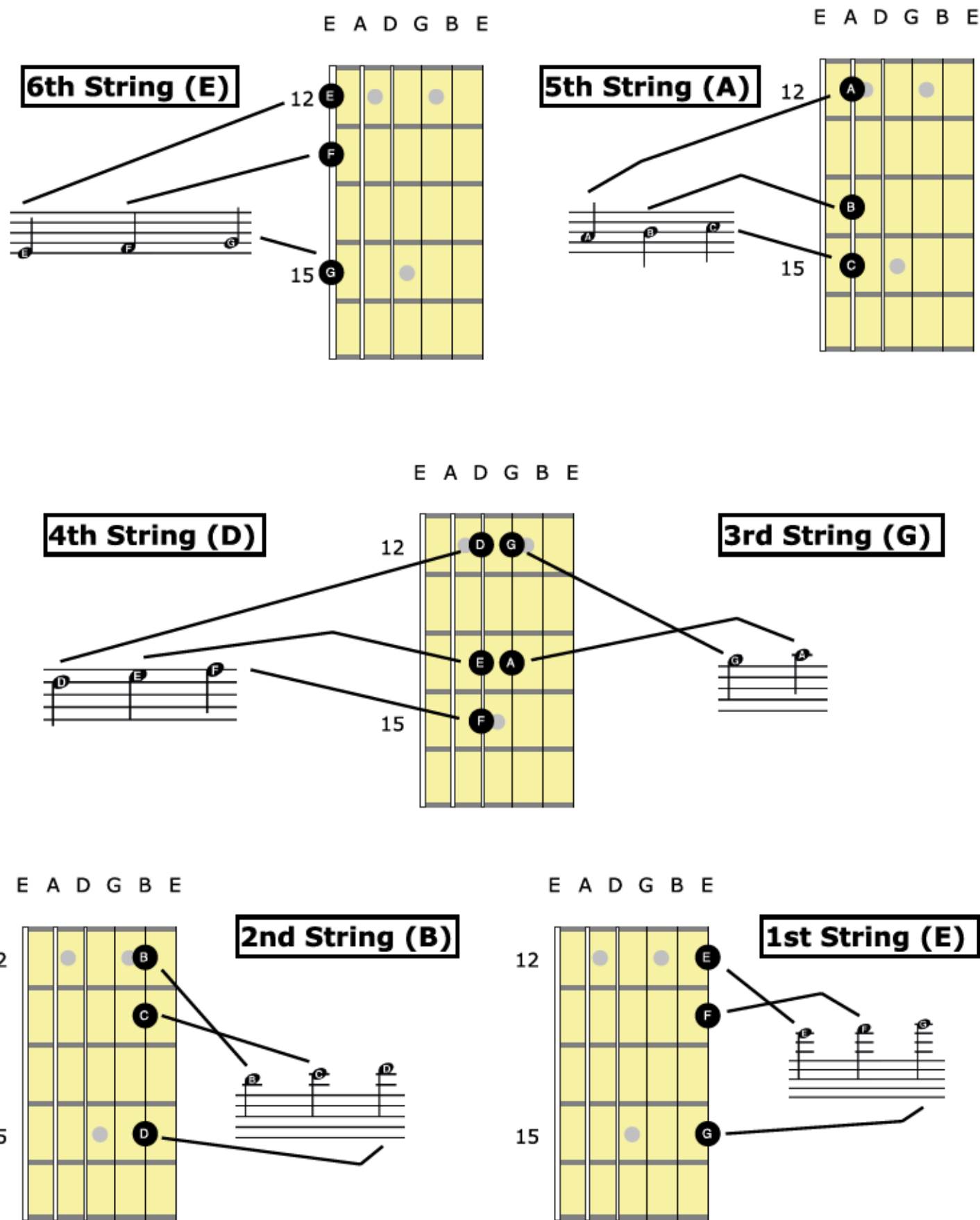
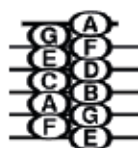
E A D G B E

1st String (E)

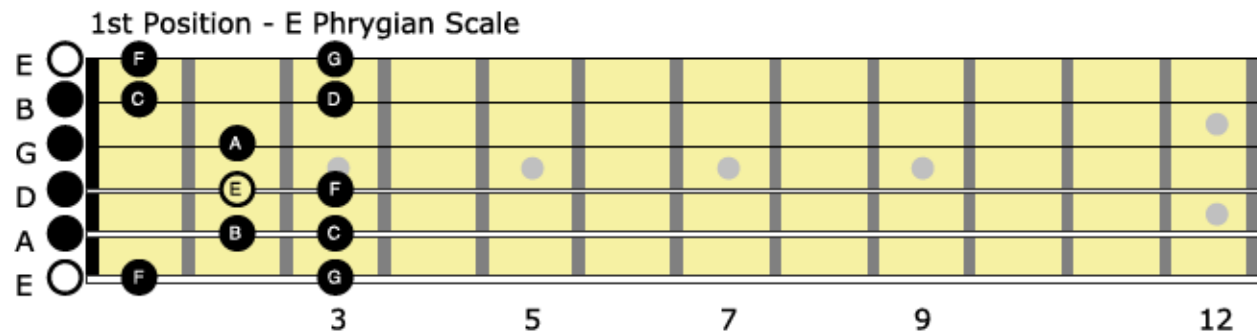


12th Position Note Range Diagram

Guitar

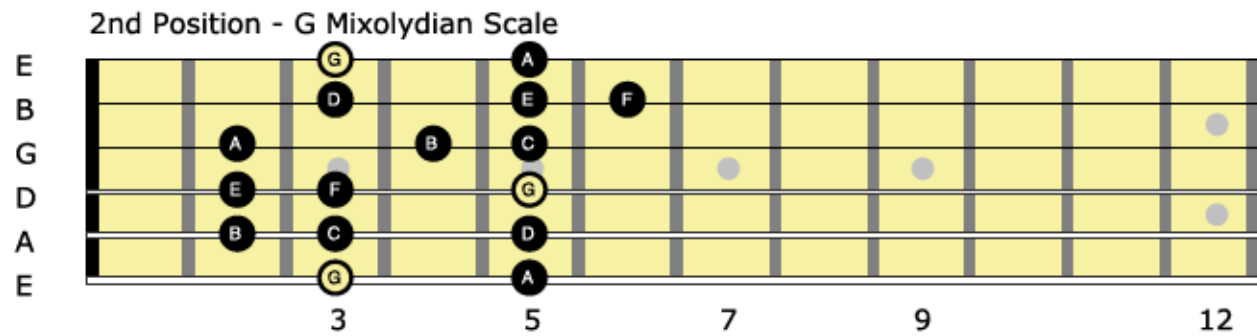


Key of A Minor / C Major Reading Positions No Flats or Sharps in Key Signature

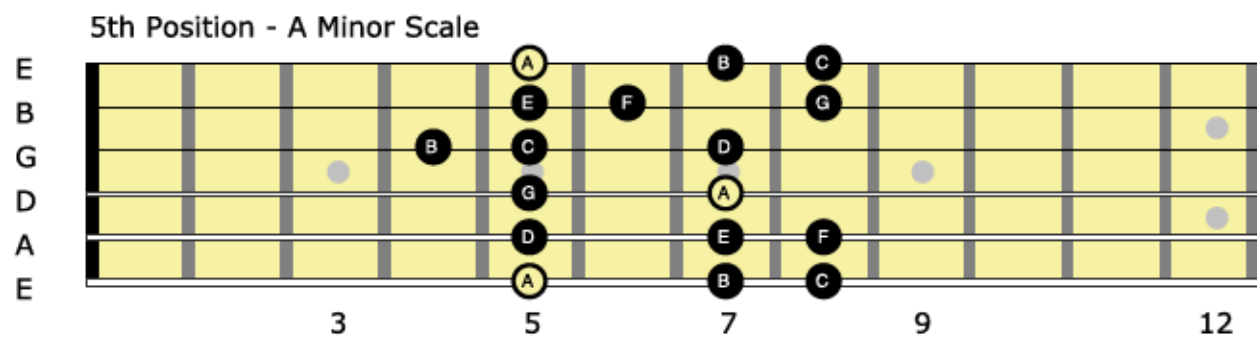


Use with lower melodies, generally parts 3-5.

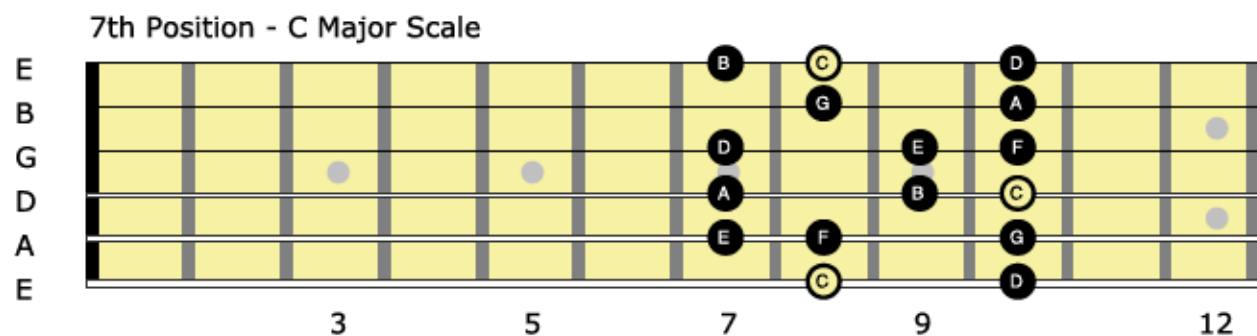
*Root of each scale is highlighted.



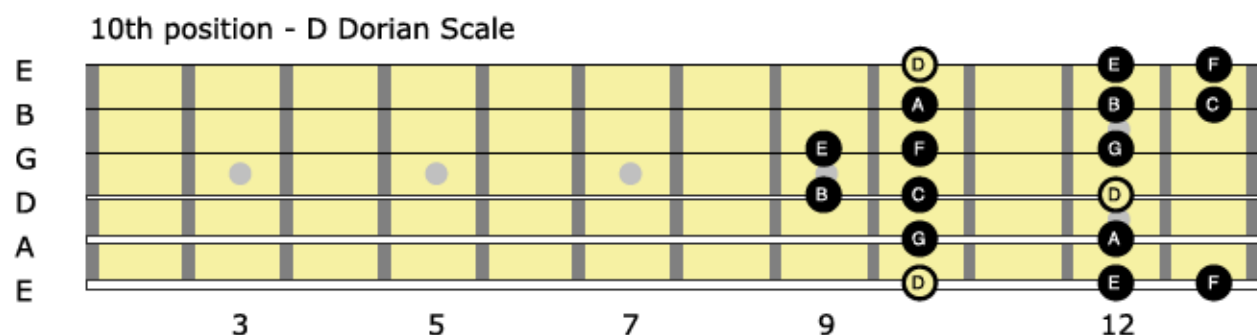
Use with melodies in mid staff, generally parts 2-3.



Use with melodies in mid staff, generally parts 1-2.



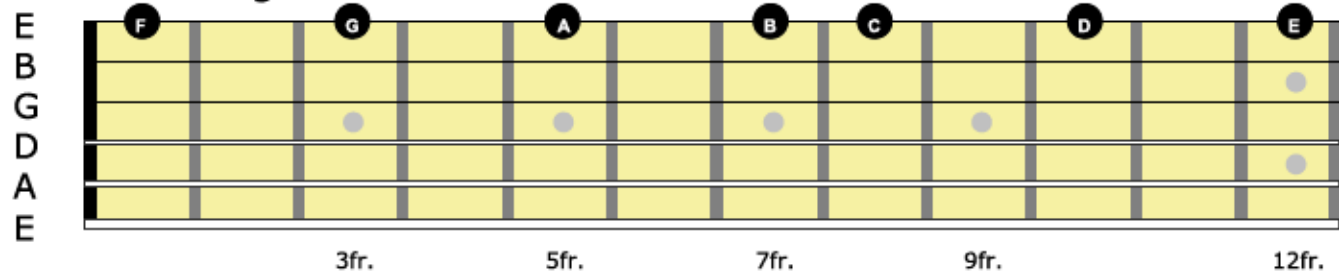
Use with melodies in mid staff, generally parts 1-2.



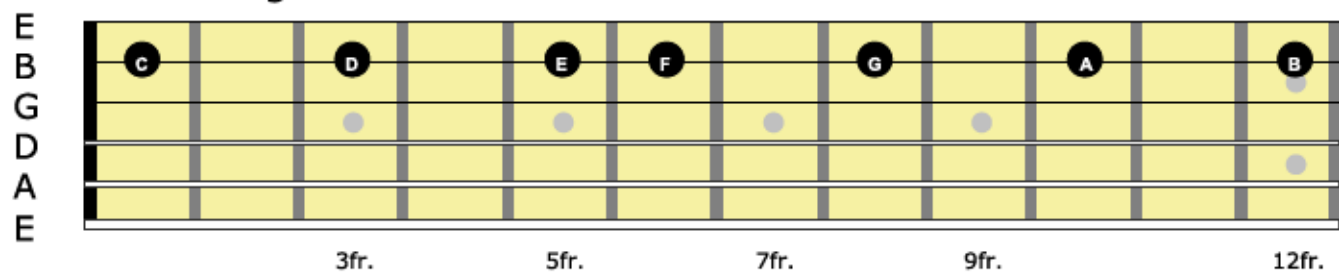
Use with melodies in mid staff, generally parts 1-2.

Natural Notes on Guitar By String: EADGBE Standard

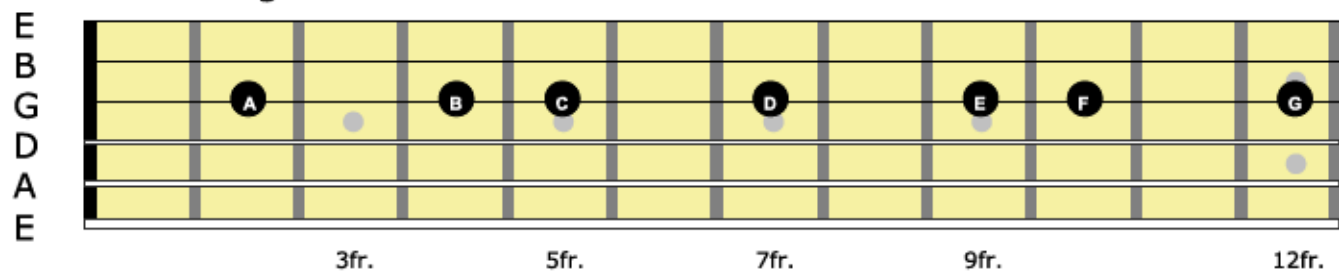
1st String-E



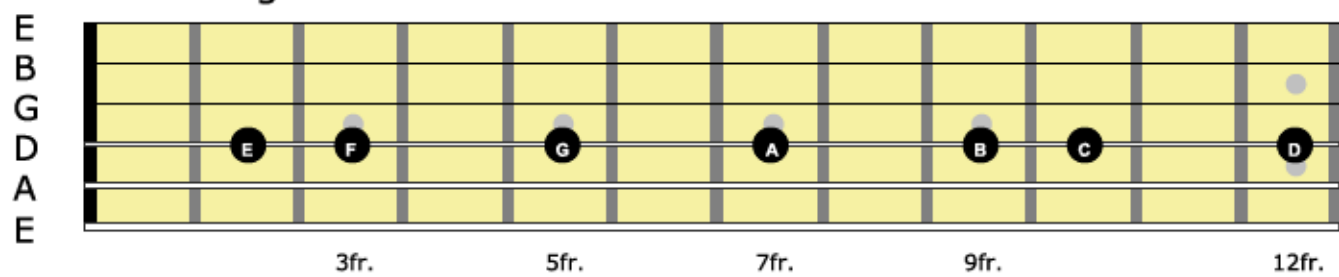
2nd String-B



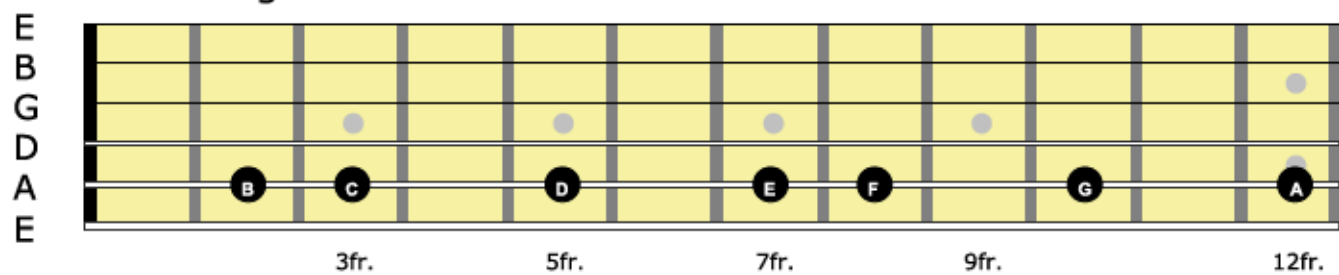
3rd String-G



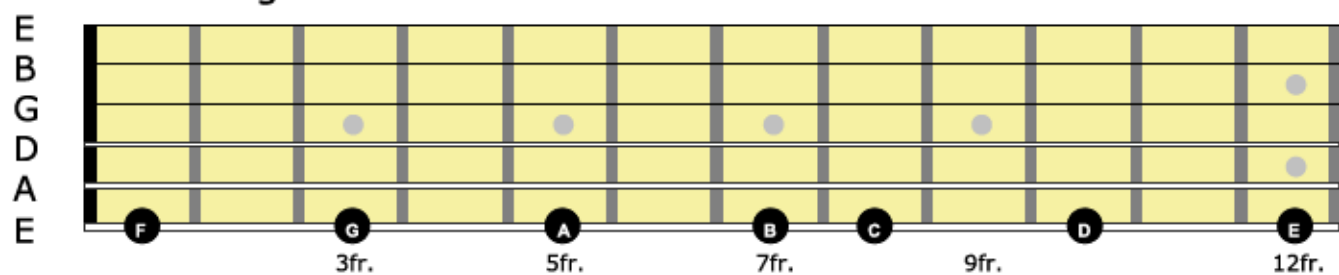
4th String-D



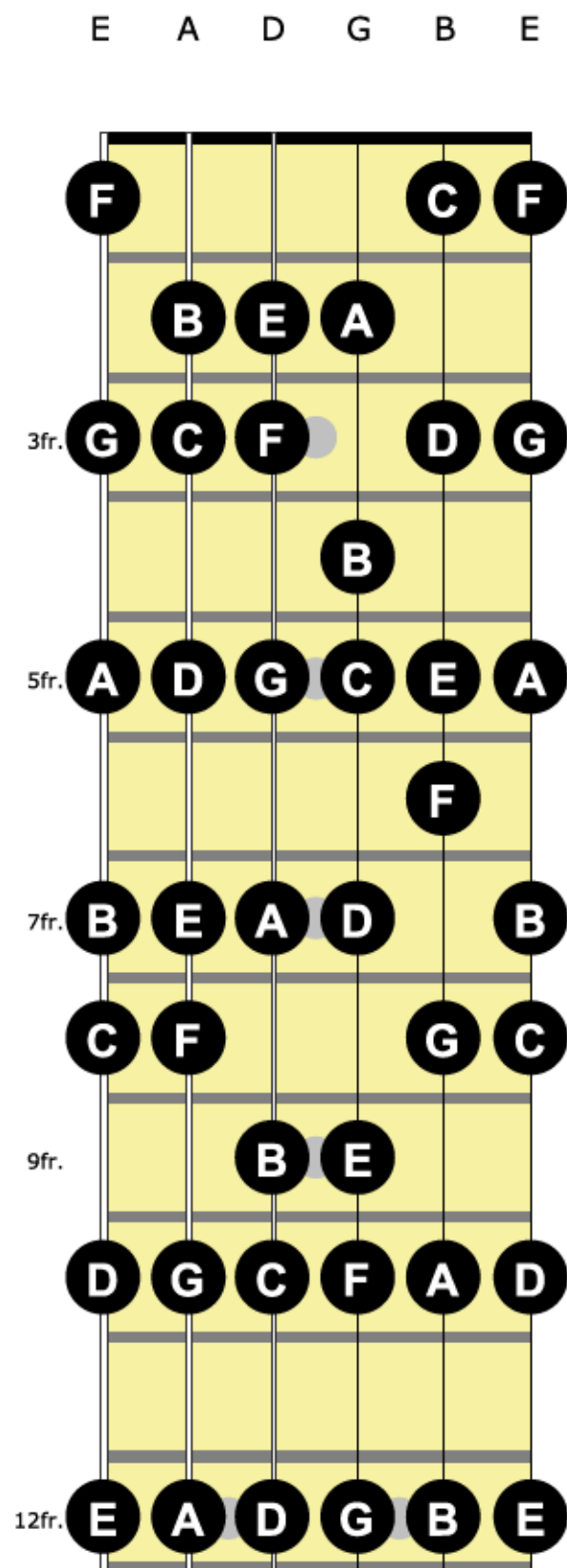
5th String-A



6th String-Low E

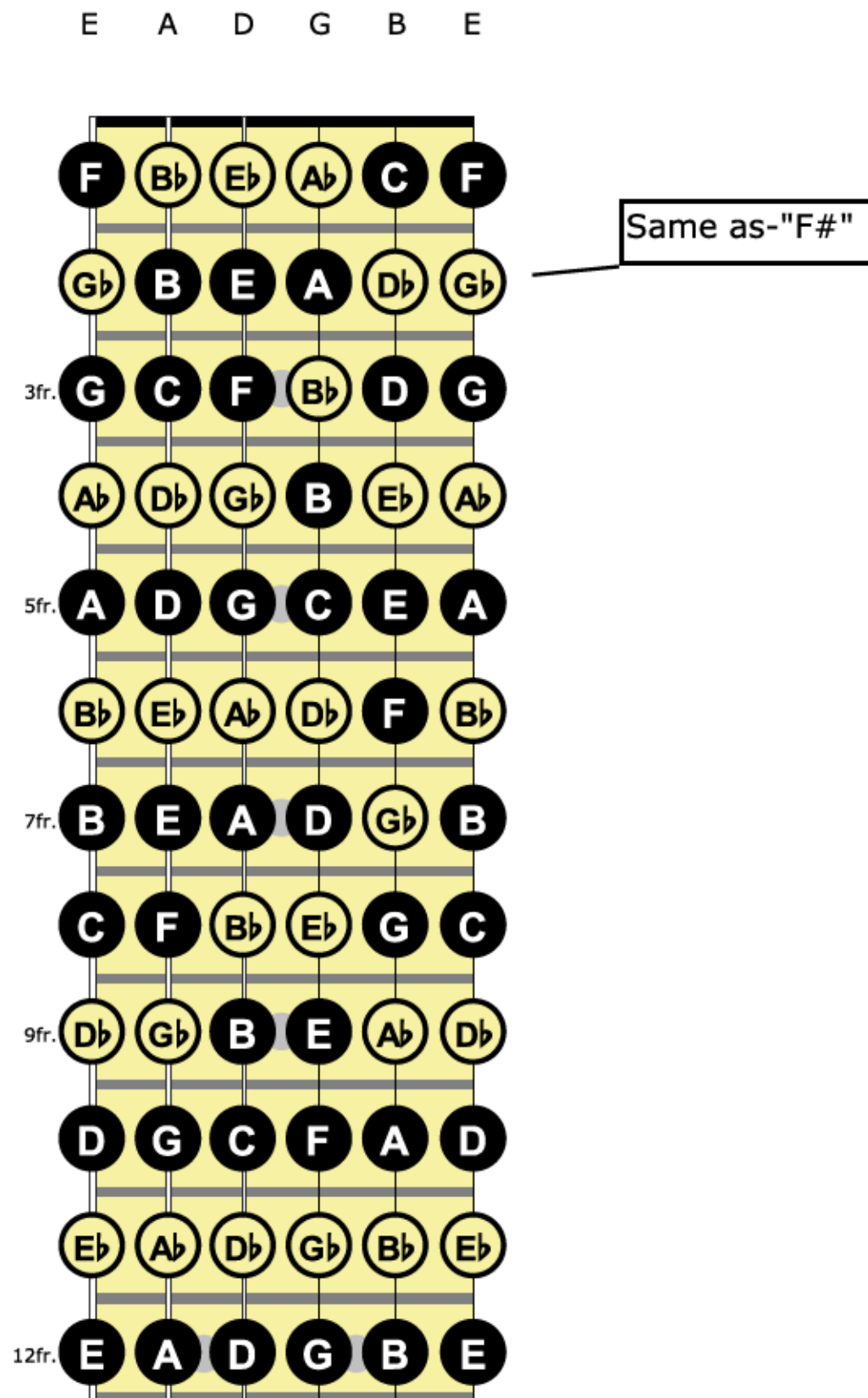


Natural Notes on Guitar: EADGBE Standard Tuning



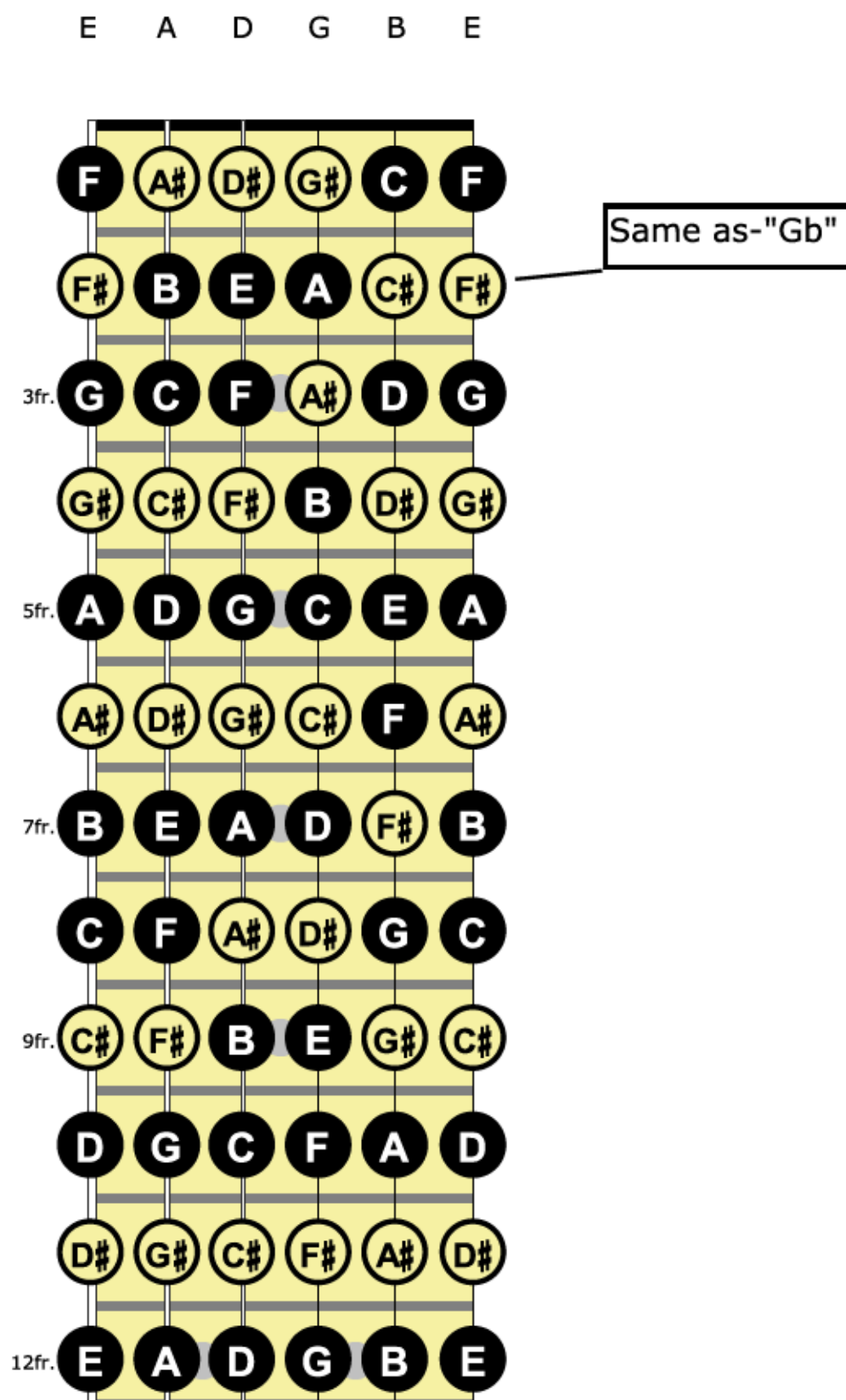
Flat Notes on Guitar: EADGBE Standard Tuning

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

$\text{♩} = 90$

E String 1st

1st string/Open

1/1

1/3



5

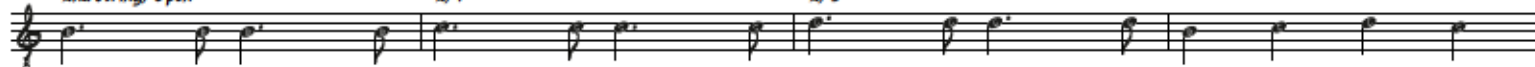


B String 2nd

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: Quarter Note Triplets

Quarter Note Triplets & 8th Notes

Jarod Sanchez

♩ = 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
6th 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

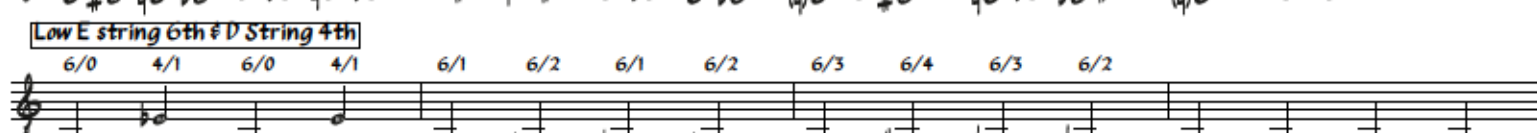
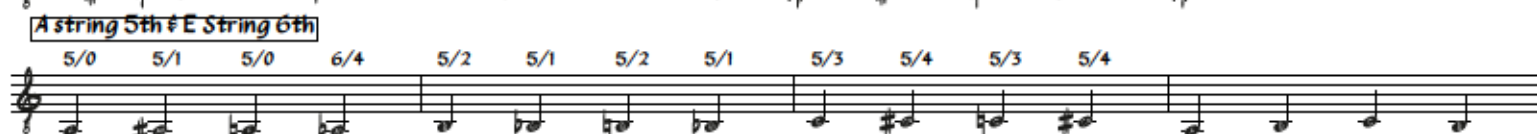
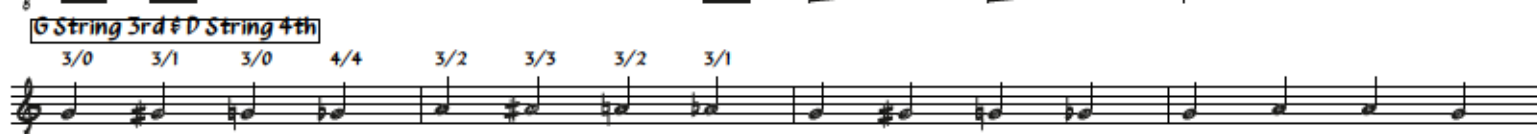
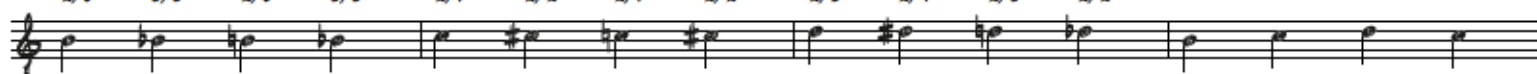


5



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



8th Note Warm Ups - Open Strings Guitar

Jarod Sanchez

$\text{♩} = 60$ 1st string High E

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

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

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

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

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

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

♩ = 80 1st string High E

1 2 e + uh 3 4 1 e + uh 2 e + uh 3 4 1 e + uh 2 e + uh 3 e + uh 4 1 e + uh 2 e + uh 3 e + uh 4 e + uh

This musical staff shows a 4/4 time signature with a tempo of 80 beats per minute. It contains four measures of 16th-note patterns on the 1st string (High E). The first measure has a quarter rest followed by a quarter note. The subsequent measures contain 16th-note runs. Fingerings are indicated by numbers 1-4 below the notes.

5 2nd string B

1 2 e + uh 3 4 1 e + uh 2 e + uh 3 4 1 e + uh 2 e + uh 3 e + uh 4 1 e + uh 2 e + uh 3 e + uh 4 e + uh

This musical staff shows a 4/4 time signature with a tempo of 80 beats per minute. It contains four measures of 16th-note patterns on the 2nd string (B). The first measure has a quarter rest followed by a quarter note. The subsequent measures contain 16th-note runs. Fingerings are indicated by numbers 1-4 below the notes.

9 3rd string G

1 2 e + uh 3 4 1 e + uh 2 e + uh 3 4 1 e + uh 2 e + uh 3 e + uh 4 1 e + uh 2 e + uh 3 e + uh 4 e + uh

This musical staff shows a 4/4 time signature with a tempo of 80 beats per minute. It contains four measures of 16th-note patterns on the 3rd string (G). The first measure has a quarter rest followed by a quarter note. The subsequent measures contain 16th-note runs. Fingerings are indicated by numbers 1-4 below the notes.

13 4th string D

1 2 e + uh 3 4 1 e + uh 2 e + uh 3 4 1 e + uh 2 e + uh 3 e + uh 4 1 e + uh 2 e + uh 3 e + uh 4 e + uh

This musical staff shows a 4/4 time signature with a tempo of 80 beats per minute. It contains four measures of 16th-note patterns on the 4th string (D). The first measure has a quarter rest followed by a quarter note. The subsequent measures contain 16th-note runs. Fingerings are indicated by numbers 1-4 below the notes.

17 5th string A

2 e + uh 3 4 1 e + uh 2 e + uh 3 4 1 e + uh 2 e + uh 3 e + uh 4 1 e + uh 2 e + uh 3 e + uh 4 e + uh

This musical staff shows a 4/4 time signature with a tempo of 80 beats per minute. It contains four measures of 16th-note patterns on the 5th string (A). The first measure has a quarter rest followed by a quarter note. The subsequent measures contain 16th-note runs. Fingerings are indicated by numbers 1-4 below the notes.

21 6th string low E

1 2 e + uh 3 4 1 e + uh 2 e + uh 3 4 1 e + uh 2 e + uh 3 e + uh 4 1 e + uh 2 e + uh 3 e + uh 4 e + uh

This musical staff shows a 4/4 time signature with a tempo of 80 beats per minute. It contains four measures of 16th-note patterns on the 6th string (low E). The first measure has a quarter rest followed by a quarter note. The subsequent measures contain 16th-note runs. Fingerings are indicated by numbers 1-4 below the notes.

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

Jarod Sanchez

$\text{♩} = 50$

E String 1st

1st string/Open

1/1

1/3

1/5

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

G String 3rd

3rd string/Open

3/2

2/3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

D String 4th

4th string/Open

4/2

4/3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 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 three staves. The 'A String 5th' section starts with a treble clef and a key signature of one sharp (F#). The first staff shows a sequence of notes: G4 (open), A4 (1st fret), B4 (2nd fret), C5 (3rd fret), D5 (4th fret), E5 (5th fret), F#5 (6th fret), G5 (7th fret), A5 (8th fret), B5 (9th fret), and C6 (10th fret). The second staff shows a sequence of notes: D5 (4th fret), E5 (5th fret), F#5 (6th fret), G5 (7th fret), A5 (8th fret), B5 (9th fret), C6 (10th fret), D6 (11th fret), E6 (12th fret), F#6 (13th fret), G6 (14th fret), and A6 (15th fret). The third staff shows a sequence of notes: B5 (9th fret), C6 (10th fret), D6 (11th fret), E6 (12th fret), F#6 (13th fret), G6 (14th fret), A6 (15th fret), B6 (16th fret), C7 (17th fret), D7 (18th fret), E7 (19th fret), and F#7 (20th fret). The 'Low E String 6th' section starts with a bass clef and a key signature of one sharp (F#). The first staff shows a sequence of notes: G3 (open), A3 (1st fret), B3 (2nd fret), C4 (3rd fret), D4 (4th fret), E4 (5th fret), F#4 (6th fret), G4 (7th fret), A4 (8th fret), B4 (9th fret), and C5 (10th fret). The second staff shows a sequence of notes: D4 (4th fret), E4 (5th fret), F#4 (6th fret), G4 (7th fret), A4 (8th fret), B4 (9th fret), C5 (10th fret), D5 (11th fret), E5 (12th fret), F#5 (13th fret), G5 (14th fret), and A5 (15th fret). The third staff shows a sequence of notes: B4 (9th fret), C5 (10th fret), D5 (11th fret), E5 (12th fret), F#5 (13th fret), G5 (14th fret), A5 (15th fret), B5 (16th fret), C6 (17th fret), D6 (18th fret), E6 (19th fret), and F#6 (20th fret). The score includes various musical notations such as treble and bass clefs, key signatures, and fret numbers. The 'A String 5th' section is marked with '5/2' and '5/3', and the 'Low E String 6th' section is marked with '6/1' and '6/3'. The score is written in a standard musical notation style, with notes and rests on a five-line staff.

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

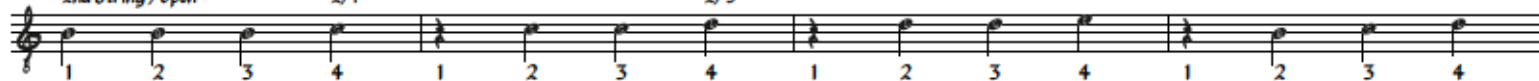


B String 2nd

2nd String / Open

2/1

2/3

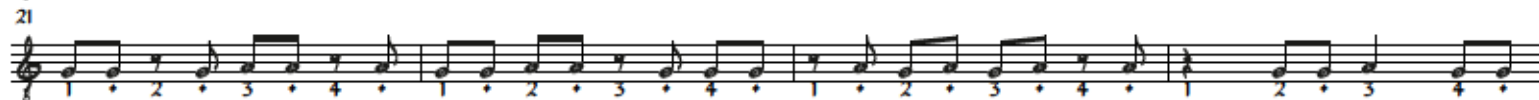


G String 3rd

3rd String / Open

3/2

3/0

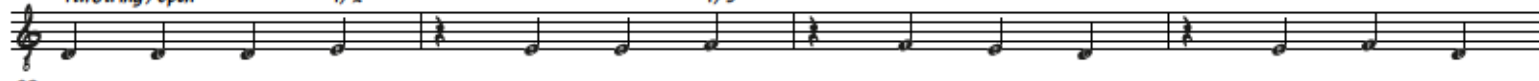


D String 4th

4th String / Open

4/2

4/3

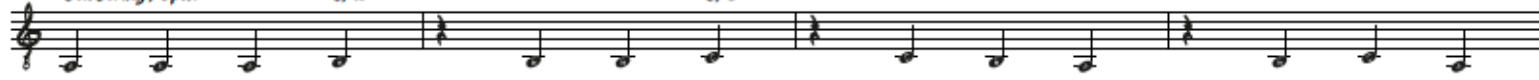


A string 5th

5th String / Open

5/2

5/3

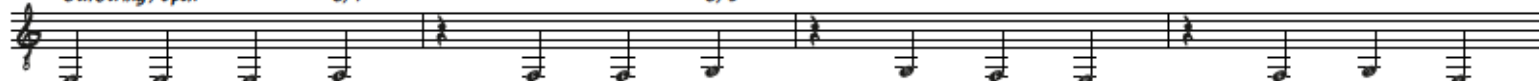


Low E string 6th

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

1/3

1/5



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



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



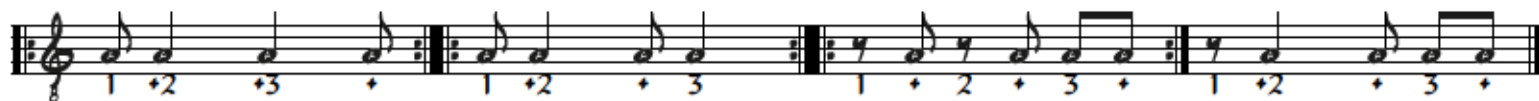
17

Tied note-do not reattack 4th beat.



21

Tied note-do not reattack 4th beat.



1st Position Study: 16th Notes I

Jarod Sanchez

♩ = 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

♩ = 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: Quarter s, 8th Note Triplets & 16ths

Jarod Sanchez

$\text{♩} = 50$

A String 1st

1st string/Open 1/2 1/3 1/5

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

tripl et tripl et tripl et tripl et 1 pl et 2 pl et 3 pl et 4 pl et

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

E String 2nd

2nd string/Open 2/1 2/3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

$\frac{3}{2}$

2/3

1st string/ open 2/3

The image displays a musical score for a string ensemble, specifically the first string part. It consists of five staves of music. The first staff is labeled '1st string/ open' and '2/3'. The music is written in treble clef and features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The notation is clear and professional, typical of a published musical score.

G String 4th

4/2

4/4

Tuning: Open 4/2 4/4

3 3 3 3 3 3 3 3

3 3 3 3 3 3

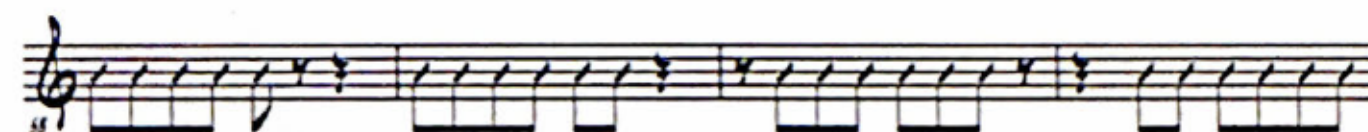
3 3

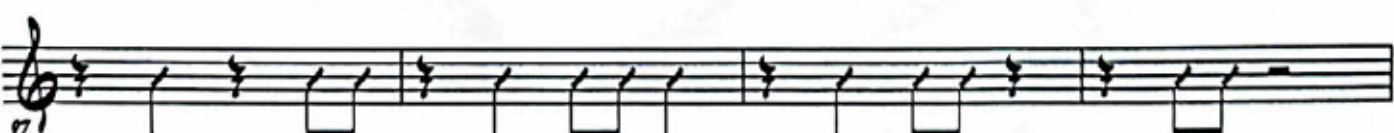
RHYTHM READING EXERCISES

REPEAT EACH MEASURE 6-8 TIMES EACH

JAREO SANCHEZ











[illegible]

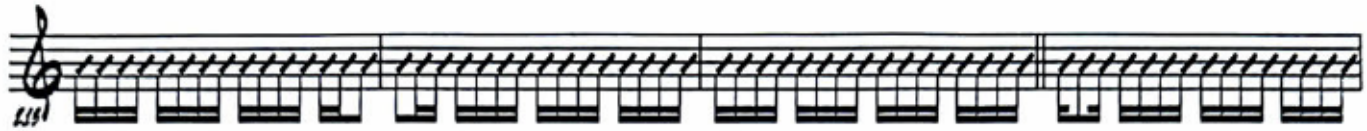
The first staff of music is written on a five-line treble clef. It begins with a treble clef symbol and a key signature of one flat (B-flat). The melody consists of a series of eighth notes, starting on G4 and ascending stepwise to D5, then descending back to G4. The notes are: G4, A4, Bb4, C5, D5, C5, Bb4, A4, G4. The staff is divided into four measures by vertical bar lines.

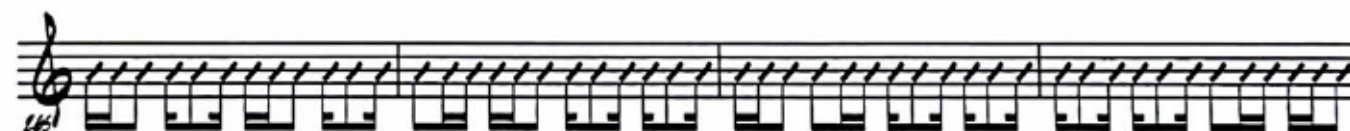
The first staff of music is written on a five-line treble clef. It begins with a treble clef symbol and a key signature of one flat (B-flat). The melody consists of a series of eighth notes, starting on G4 and moving in a stepwise fashion, with some intervals of a fourth. The notation includes a double bar line after the first measure.

The first staff of music is written on a five-line treble clef. It begins with a treble clef symbol and a key signature of one flat (B-flat). The melody consists of a series of eighth notes, starting on G4 and ascending stepwise to D5. The notes are: G4, A4, Bb4, C5, D5, C5, 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

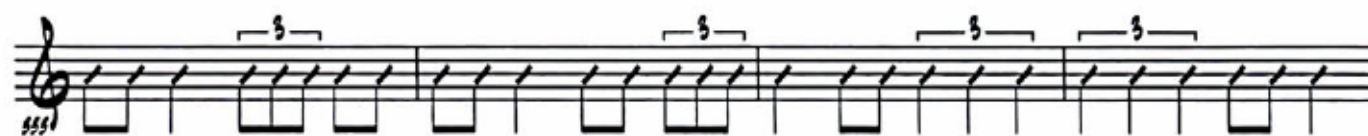
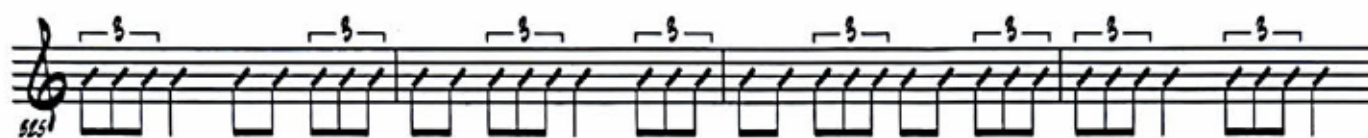
The first staff of music is written on a five-line treble clef. It begins with a treble clef symbol. The melody consists of a continuous sequence of eighth notes, starting on a G4 and moving in a stepwise fashion across the staff. The notes are grouped in pairs of four, with a vertical line separating the first two pairs from the second two pairs. The piece is in 4/4 time, as indicated by the time signature.

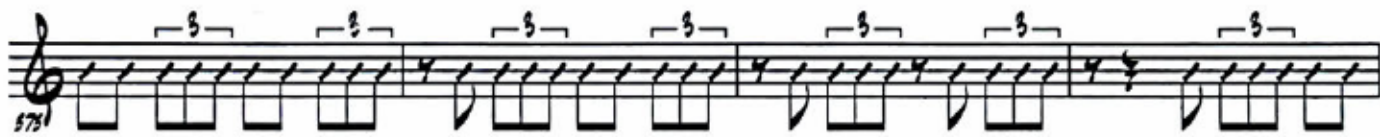
The first staff of music is written on a five-line treble clef. It begins with a treble clef symbol and a key signature of one flat (B-flat). The melody consists of a series of eighth notes, starting on G4 and moving in a stepwise fashion, with some intervals of a fourth or fifth. The staff is divided into four measures by vertical bar lines.











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.

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



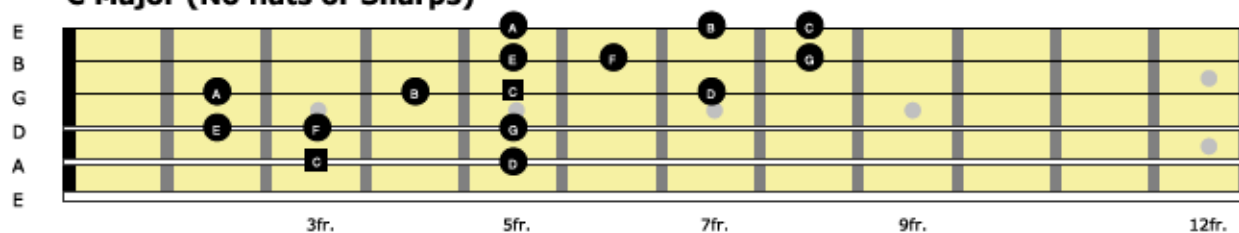
D Minor Scale



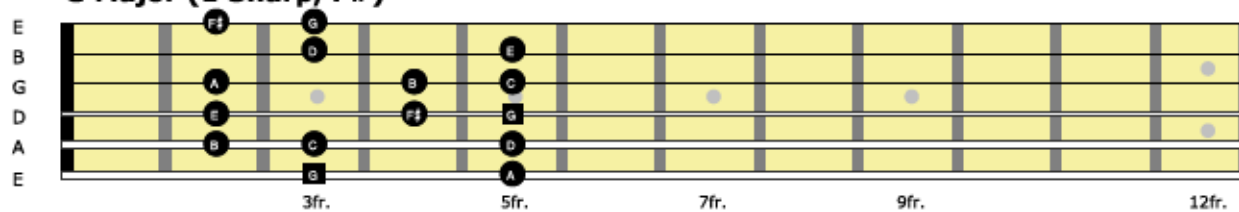
CCSD Guitar Festival Scales: Major 2 Octave

The squared notes are the starting point of each octave.

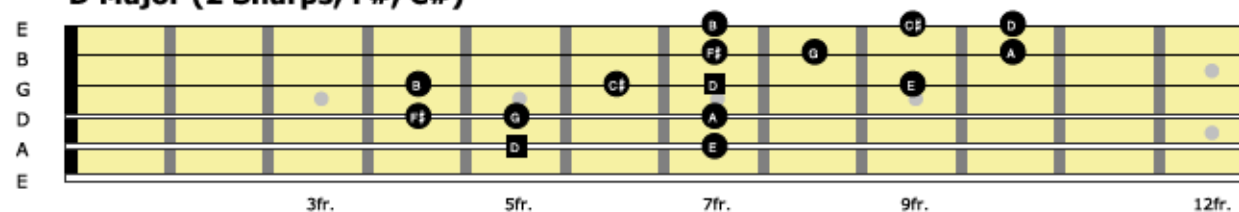
C Major (No flats or Sharps)



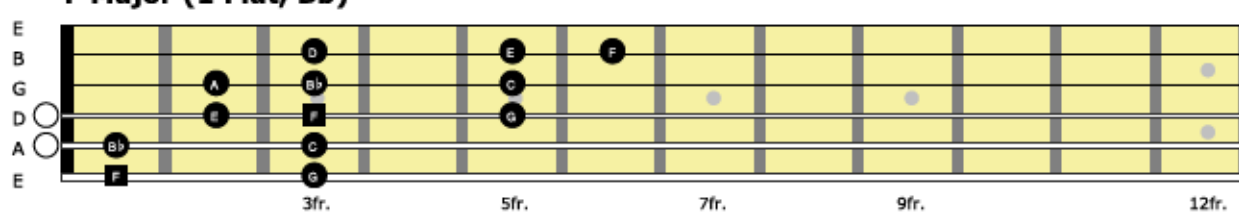
G Major (1 Sharp, F#)



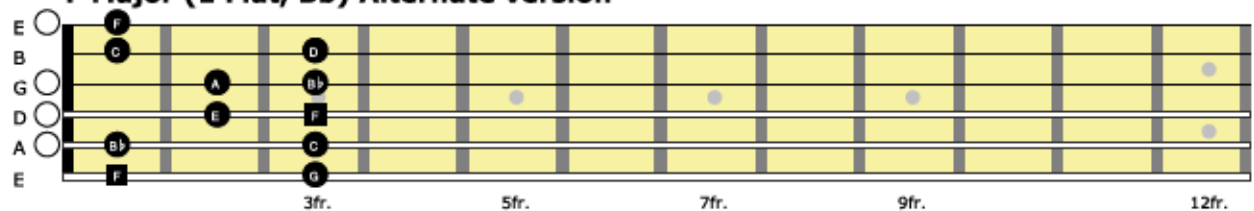
D Major (2 Sharps, F#, C#)



F Major (1 Flat, Bb)

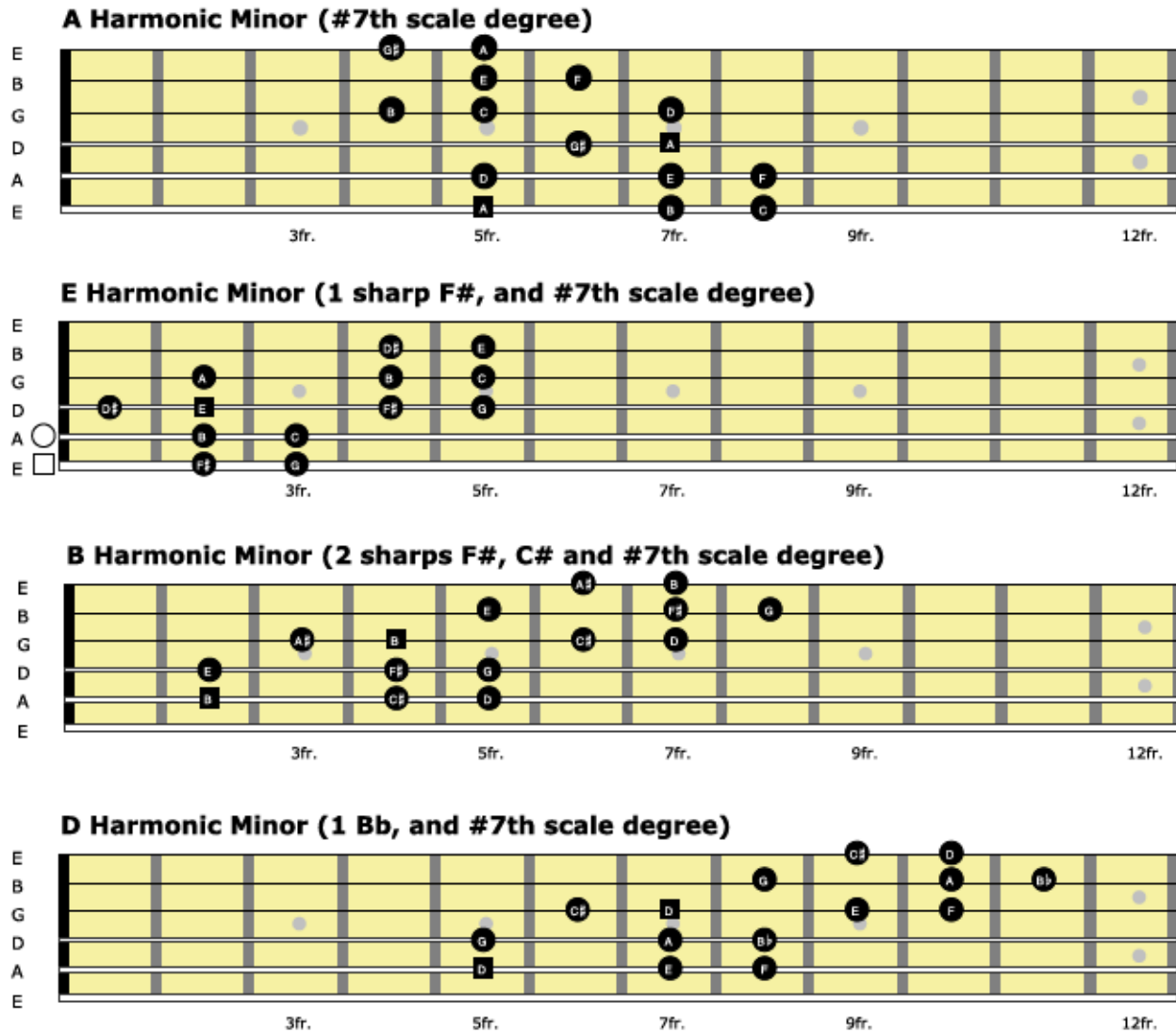


F Major (1 Flat, Bb) Alternate version

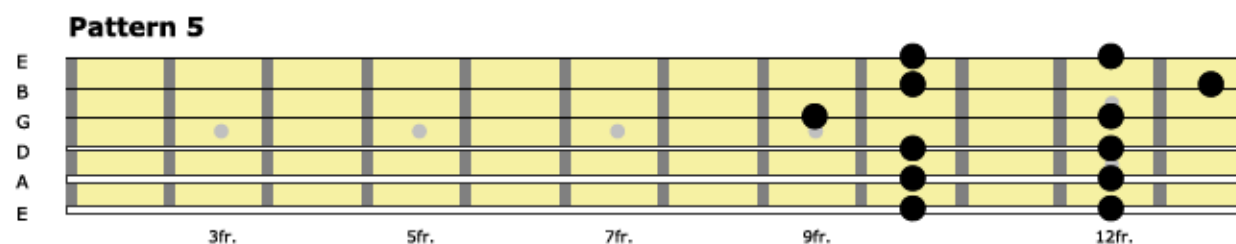
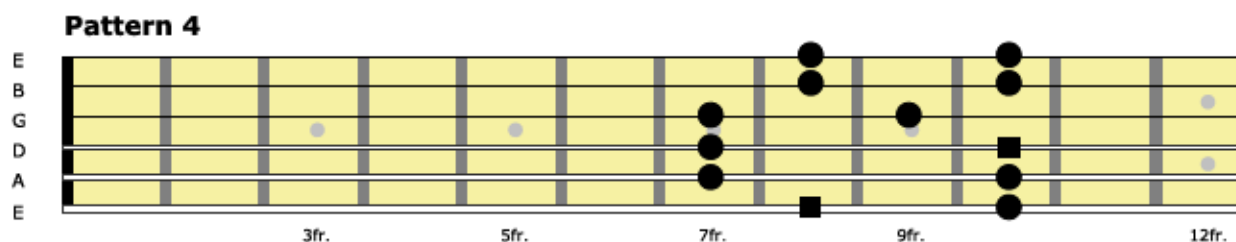
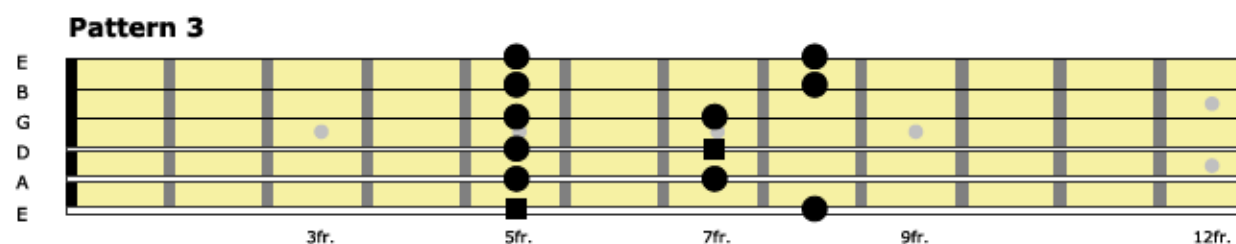
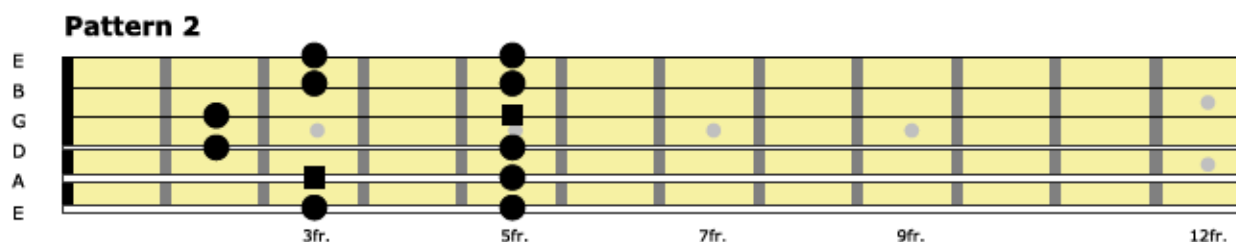
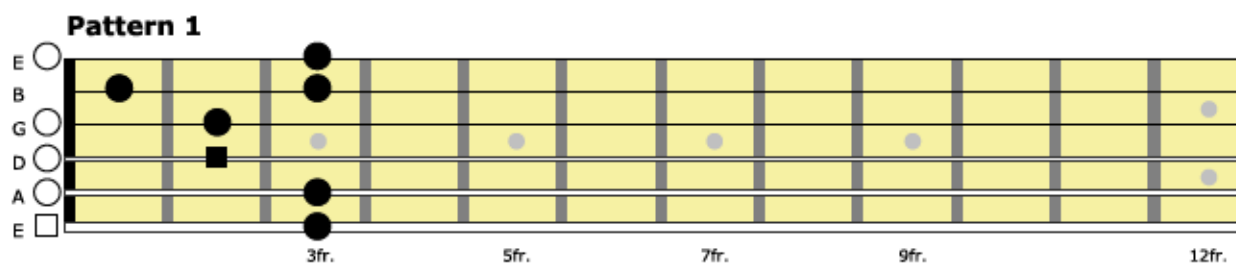


CCSD Guitar Festival Scales: Harmonic Minor 2 Octave

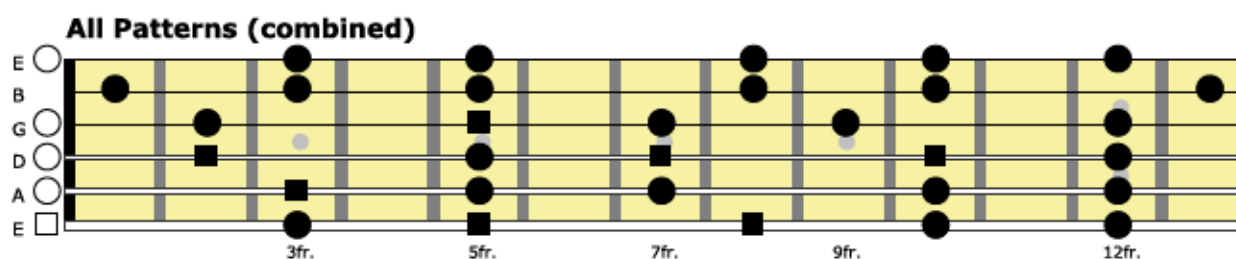
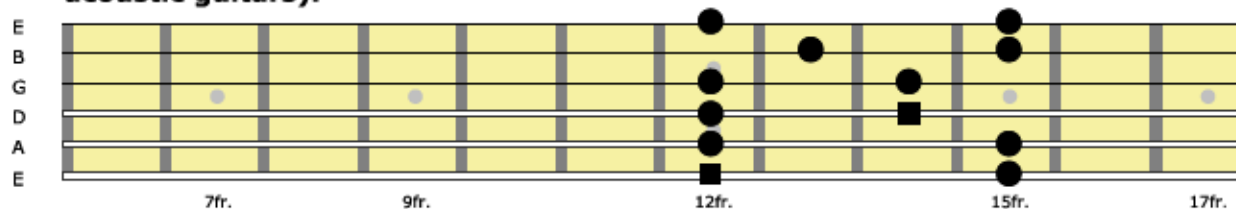
The squared notes are the starting point of each octave.



Pentatonic Scale Map: Key of C Major/A minor



Pattern 1 starting on fret 12 (for Electric Guitars and Longer scale, cutaway acoustic guitars).



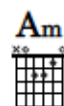
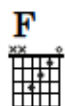
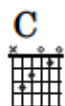
Time Signatures: Common, 4/4, 3/4, 2/4

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

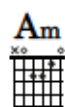
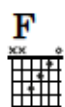
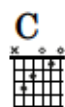
Jarod Sanchez

♩=70

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



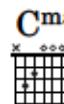
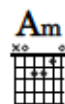
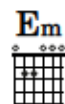
Indicated by the "C." This symbol usually appears between the "d" and "g" notes on the treble clef. Chords can strum 4 beats per measure.



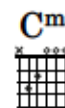
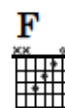
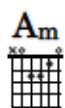
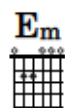
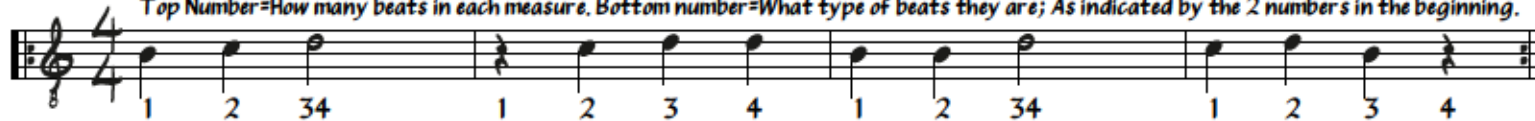
5



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



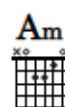
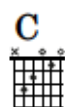
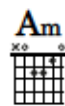
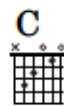
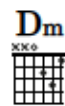
Top Number=How many beats in each measure. Bottom number=What type of beats they are; As indicated by the 2 numbers in the beginning.



13

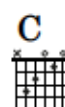
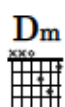
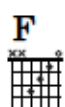


3/4 Time: 3 beats per measure.



21

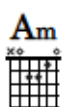
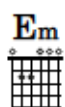
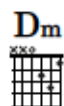
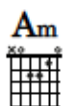
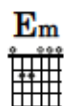




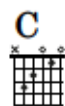
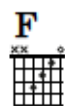
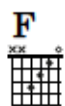
25 3/4 time continued



2/4 Time: 2 beats per measure.



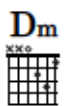
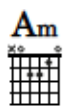
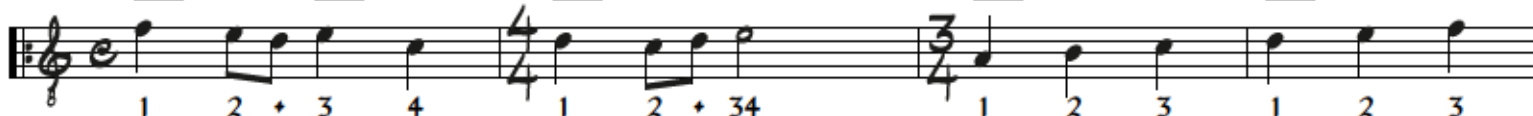
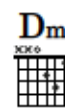
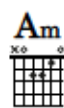
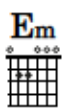
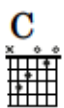
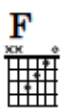
33 (For Intermediate/Adv)



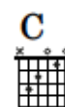
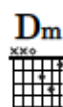
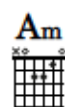
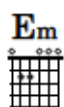
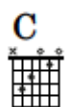
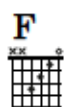
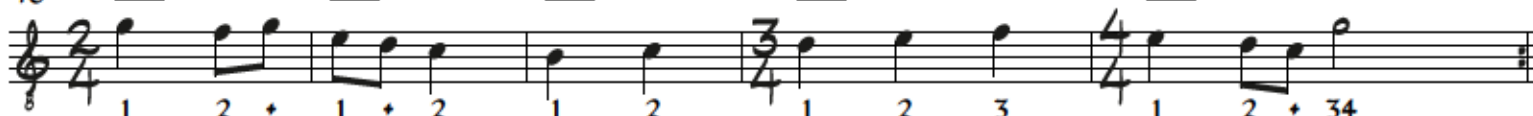
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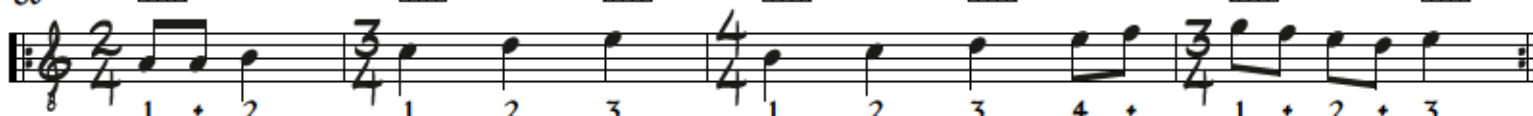
Mixed Meter Practice: Tap and count aloud according to each time change.



45



50



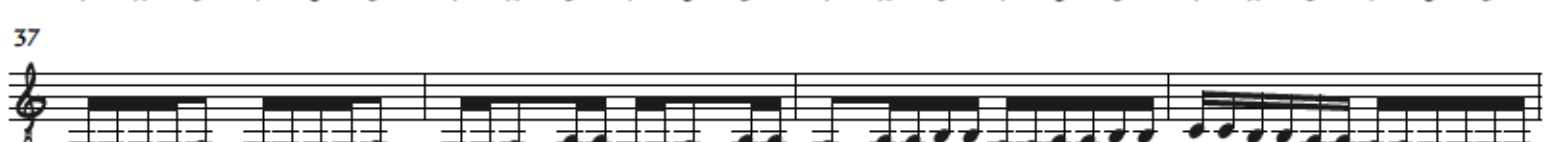
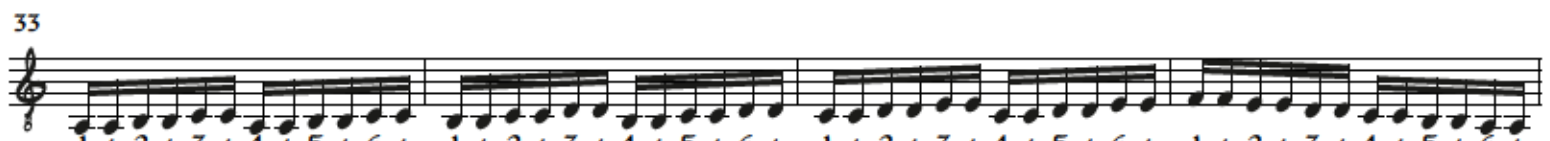
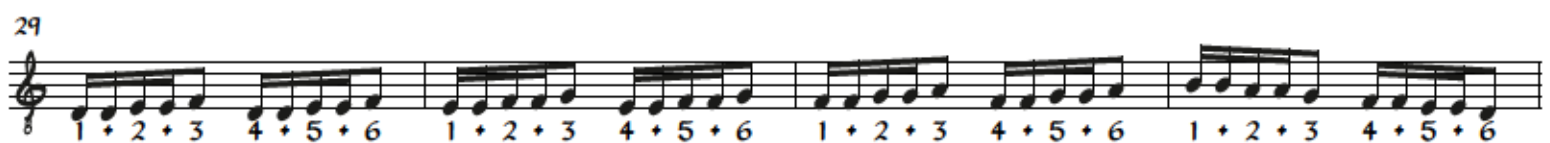
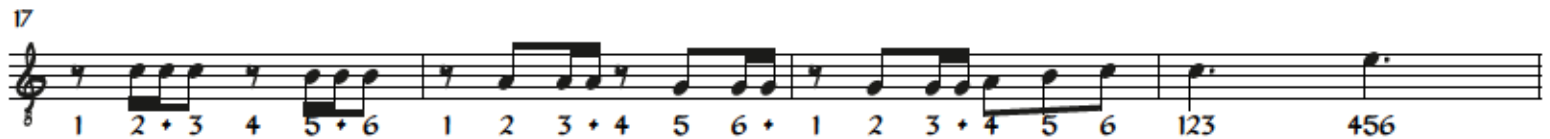
Time Signatures: 6/8

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.



Exercice 2

209

Time Signatures: 5/4

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

Jarod Sanchez

♩=75

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

5th Position

5

1/10

9

Exercise 2

2nd position - 4th finger on "d"

17

First staff of musical notation, featuring a treble clef and a series of eighth and sixteenth notes.

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.

[illegible]

25

Ex. 3 using 8th notes.

Ex. 4 using 8th notes.

[illegible]

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

Musical notation for the 'Tale of the Blind Men' exercise, showing a sequence of notes on a staff with fingerings and breath marks below.

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 let's 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

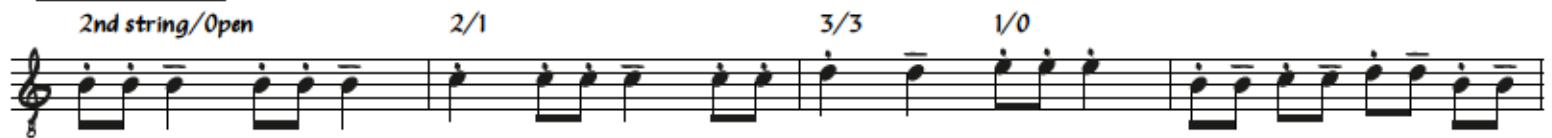
Staccato: Play the note short and detached. **Tenuto:** Play the note for its full written duration.

Jarod Sanchez

E String 1st



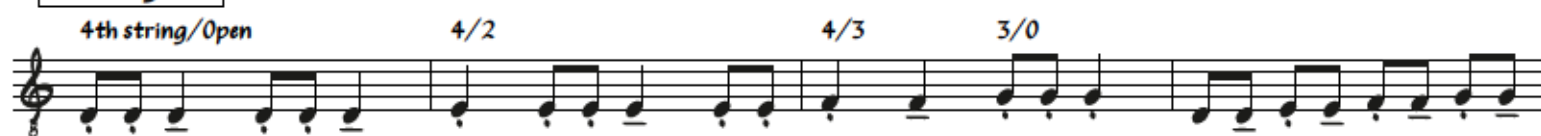
B String 2nd



G String 3rd



2

D String 4th

29

**A string 5th**

37

**Low E string 6th**

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

1/0 1/1

1/3 1/5

0 1 1 2 4 2 2 4

5

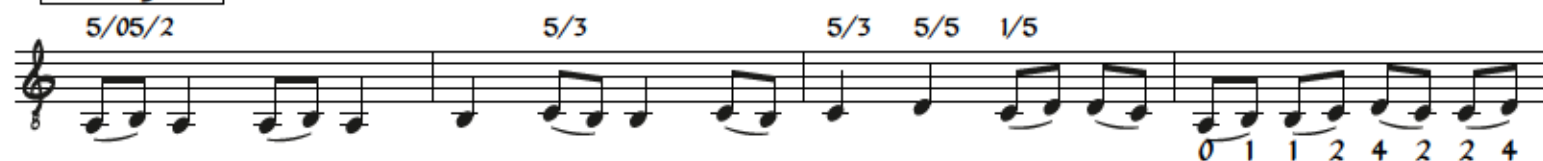
B String 2nd

G String 3rd

2

D String 4th

29

**A string 5th**

37

**Low E string 6th**

45



Articulation Study: Accents

Accent: Play the note louder than the surrounding notes.

Jarod Sanchez

E String 1st

1st string/Open

1/1

1/3

1/5



B String 2nd

2nd string/Open

2/1

3/3

1/0



G String 3rd

3rd string/Open

3/2

2/0



2

D String 4th

29

**A string 5th**

37

**Low E string 6th**

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



5



B String 2nd



13



G String 3rd



21



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"

1/0 1/1 1/3 1/5
i m i m

5 Pont. Ord. Pont. Ord. Pont. Pont.

i m i m i m i m i m i m i m i m

B String 2nd

Ponticello, or "Sul Pont." Ord. or "Normal" Ponticello, or "Sul Pont." Ord. or "Normal"

2/0 2/1 2/3 1/5
i m i m

13 Pont. Ord. Pont. Ord. Pont. Pont.

i m i m i m i m i m i m i m i m

G String 3rd

Ponticello, or "Sul Pont." Ord. or "Normal" Ponticello, or "Sul Pont." Ord. or "Normal"

3/0 3/2 3/4 3/5
i m i m

21 Pont. Ord. Pont. Ord. Pont. Pont.

i m i m i m i m i m i m i m i m

D String 4th

Ponticello, or "Sul Pont." Ord. or "Normal" Ponticello, or "Sul Pont." Ord. or "Normal"

4/0 4/2 4/3 4/5
i i m i

29 Pont. Ord. Pont. Ord. Pont. Pont.

i m i m i m i m i m i m

A string 5th

Ponticello, or "Sul Pont." Ord. or "Normal" Ponticello, or "Sul Pont." Ord. or "Normal"

5/0 5/2 5/3 5/5
p i m i

37 Pont. Ord. Pont. Ord. Pont. Pont.

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"

6/0 6/1 6/3 6/5
p i m i

45 Pont. Ord. Pont. Ord. Pont. Pont.

p i m i p i m i p i m i

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

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

$\text{♩} = 80$

E String 1st

7

pp *p* *mp* *mf* *f* *ff*

B String 2nd

19

pp *p* *mp* *mf* *f* *ff*

G String 3rd

31

pp *p* *mp* *mf* *f* *ff*

D String 4th

43

pp *p* *mp* *mf* *f* *ff*

A String 5th

55

pp *p* *mp* *mf* *f* *ff*

Low E string 6th

67

pp *p* *mp* *mf* *f* *ff*

pp *p* *mp* *mf* *f* *ff*

Dynamics Open String Study II

Decrescendo from Fortissimo-Pianissimo

Jarod Sanchez

$\text{♩} = 90$

E String 1st

7

ff f mf mp p pp

B String 2nd

19

ff f mf mp p pp

G String 3rd

31

ff f mf mp p pp

D String 4th

43

ff f mf mp p pp

A String 5th

55

ff f mf mp p pp

Low E string 6th

67

ff f mf mp p pp

ff f mf mp p pp

Dynamics Open String Study III

Crescendo-Decrescendo

Jarod Sanchez

$\text{♩} = 90$

E String 1st



7



B String 2nd



19



G String 3rd



31



D String 4th



43



A String 5th



55



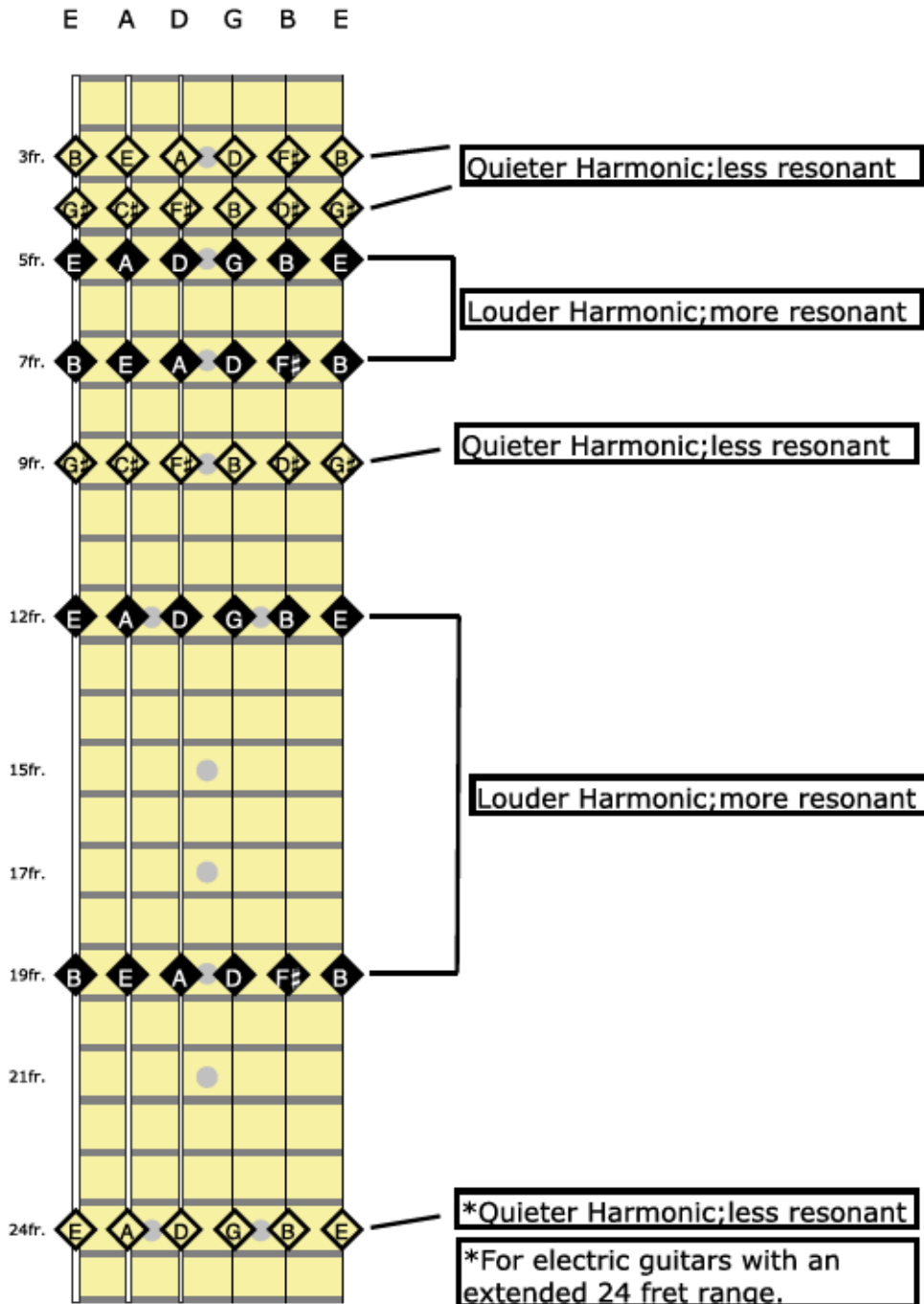
Low E string 6th



67



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

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

3rd, 2nd & 1st Strings

3/5 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

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

Detailed description: This section contains the first 20 measures of the 6th, 5th, and 4th strings. The notation is in treble clef with a key signature of one sharp (F#). The time signature is 4/4. Measures 1-4 show the 6th string (E), 5th string (A), and 4th string (D) with natural harmonics. Measures 5-8 show the 6th string (E), 5th string (A), and 4th string (D) with natural harmonics. Measures 9-12 show the 6th string (E), 5th string (A), and 4th string (D) with natural harmonics. Measures 13-16 show the 6th string (E), 5th string (A), and 4th string (D) with natural harmonics. Measures 17-20 show the 6th string (E), 5th string (A), and 4th string (D) with natural harmonics.

3rd, 2nd & 1st Strings

3/12 2/12 1/12

22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

Detailed description: This section contains measures 21-40 of the 3rd, 2nd, and 1st strings. The notation is in treble clef with a key signature of one sharp (F#). The time signature is 4/4. Measures 21-24 show the 3rd string (G), 2nd string (B), and 1st string (E) with natural harmonics. Measures 25-28 show the 3rd string (G), 2nd string (B), and 1st string (E) with natural harmonics. Measures 29-32 show the 3rd string (G), 2nd string (B), and 1st string (E) with natural harmonics. Measures 33-36 show the 3rd string (G), 2nd string (B), and 1st string (E) with natural harmonics. Measures 37-40 show the 3rd string (G), 2nd string (B), and 1st string (E) with natural harmonics.

1st Position Study: Playing Two Parts at the Same Time

Whole Notes, Half Note, Quarter & 8th Notes

Jarod Sanchez

 $\mu = 90$

Ex. 1: Descending Melody: Stepwise Motion



Ex. 2: Ascending Bass: Stepwise Motion



Ex. 3: Combined Descending Stepwise/Ascending Bass Stepwise Motion



Ex. 4: Ascending Bass: 3rds



Ex. 5: Combined Descending Stepwise/Ascending 3rds Motion



Ex. 6: Ascending Bass: 5ths



Ex. 7: Combined Descending Stepwise/Ascending 5ths Motion



Ex. 8: Ascending Bass: Stepwise Motion



Ex. 9: Combined Descending Stepwise/Ascending Stepwise Motion



Ex. 10: Ascending Bass: 3rds Motion



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**

Ex. 21



Ex. 22



Ex. 23



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

a m a m a m a m

p p p p

5

Etude: 2

m i m i m i m i

p p p p

13

Etude: 3

m i m i m i m i

p p p p

21

2

Etude: 4

29

**Etude: 5**

37

**Etude: 6**

45



Position Etude - 2 Notes 1st-7th Position

Jarod Sanchez

♩ = 100

Ex. 1 - Whole & Half Notes

Ex. 1 - Whole & Half Notes

Chords: E⁻ I, II, A⁻ I, V, D⁻ I, V, G⁷ I, C II

5

Ex. 2 - Quarter & Half Notes

Ex. 2 - Quarter & Half Notes

Chords: E⁻ I, II, V, A⁻ I, II, V, D⁻ I, III, V, G⁷ I, III, C II, V

13

Ex. 3 - 8th & Half Notes

Ex. 3 - 8th & Half Notes

Chords: E⁻ I, II, V, A⁻ I, II, V, D⁻ I, III, V, VII, V, G⁷ I, III, C I, V

21

Ex. 4 - 8th & Quarter Notes

Chord diagrams for Ex. 4:

- Measure 1: E⁻ I
- Measure 2: E⁻ I
- Measure 3: E⁻ I
- Measure 4: E⁻ I
- Measure 5: E⁻ I
- Measure 6: E⁻ I
- Measure 7: E⁻ I
- Measure 8: E⁻ I
- Measure 9: E⁻ I
- Measure 10: E⁻ I
- Measure 11: E⁻ I
- Measure 12: E⁻ I
- Measure 13: E⁻ I
- Measure 14: E⁻ I
- Measure 15: E⁻ I
- Measure 16: E⁻ I
- Measure 17: E⁻ I
- Measure 18: E⁻ I
- Measure 19: E⁻ I
- Measure 20: E⁻ I
- Measure 21: E⁻ I
- Measure 22: E⁻ I
- Measure 23: E⁻ I
- Measure 24: E⁻ I
- Measure 25: E⁻ I
- Measure 26: E⁻ I
- Measure 27: E⁻ I
- Measure 28: E⁻ I
- Measure 29: E⁻ I
- Measure 30: E⁻ I

Ex. 5 - 16th & Half Notes

Chord diagrams for Ex. 5:

- Measure 1: E⁻ I
- Measure 2: E⁻ I
- Measure 3: E⁻ I
- Measure 4: E⁻ I
- Measure 5: E⁻ I
- Measure 6: E⁻ I
- Measure 7: E⁻ I
- Measure 8: E⁻ I
- Measure 9: E⁻ I
- Measure 10: E⁻ I
- Measure 11: E⁻ I
- Measure 12: E⁻ I
- Measure 13: E⁻ I
- Measure 14: E⁻ I
- Measure 15: E⁻ I
- Measure 16: E⁻ I
- Measure 17: E⁻ I
- Measure 18: E⁻ I
- Measure 19: E⁻ I
- Measure 20: E⁻ I
- Measure 21: E⁻ I
- Measure 22: E⁻ I
- Measure 23: E⁻ I
- Measure 24: E⁻ I
- Measure 25: E⁻ I
- Measure 26: E⁻ I
- Measure 27: E⁻ I
- Measure 28: E⁻ I
- Measure 29: E⁻ I
- Measure 30: E⁻ I
- Measure 31: E⁻ I
- Measure 32: E⁻ I
- Measure 33: E⁻ I
- Measure 34: E⁻ I
- Measure 35: E⁻ I
- Measure 36: E⁻ I
- Measure 37: E⁻ I
- Measure 38: E⁻ I
- Measure 39: E⁻ I
- Measure 40: E⁻ I

Ex. 6 - 16th & Quarter Notes

Chord diagrams for Ex. 6:

- Measure 1: E⁻ I
- Measure 2: E⁻ I
- Measure 3: E⁻ I
- Measure 4: E⁻ I
- Measure 5: E⁻ I
- Measure 6: E⁻ I
- Measure 7: E⁻ I
- Measure 8: E⁻ I
- Measure 9: E⁻ I
- Measure 10: E⁻ I

43 A^- I V II V

45 D^- I V VII V

47 G^7 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 G^7 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*

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of six staves of music. The first staff (measures 1-6) is marked with a tempo of $\text{♩} = 80$ and a style of *Andantino 80-100*. It begins with a boxed letter 'A'. The second staff (measures 7-14) contains first and second endings, indicated by bracketed lines labeled '1.' and '2.'. The third staff (measures 15-18) is marked with a boxed letter 'B'. The fourth staff (measures 19-22) contains first and second endings, also labeled '1.' and '2.'. The fifth staff (measures 23-24) is marked with a boxed letter 'A' and includes the instruction 'let ring' under a note in measure 23. The sixth staff (measures 25-28) continues the piece. Measure numbers 7, 15, and 24 are placed at the beginning of their respective staves.

Position Etude #1 Guitar Tab

1st through 5th Position Study

Jarod Sanchez

$\text{♩} = 80$
A *Andantino 80-100*

1. 2.

B

15

let ring |

1. 2.

Andantino 80-100

8 **A**

Diagram: 11 fret positions (measures 8-11).

24

Diagram: 11 fret positions (measures 24-27).

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, E7, D7, and E7 are provided above the third system of music.

The music is written in E major (three sharps) and 3/4 time. It features a mix of eighth and sixteenth notes, including triplets. The bass line is indicated by fret numbers on the strings.

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.



5



Legato: Is indicated by "slur" symbol

Played in a smooth flowing manner, without breaks between notes that are under the same slur arch.



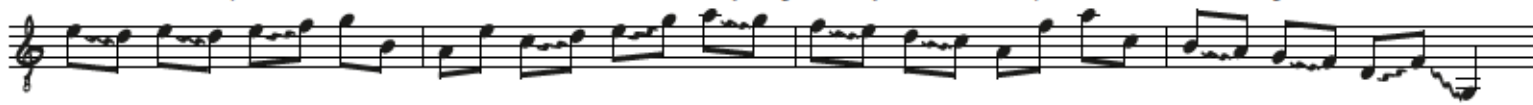
13



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.



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.



Roll Chord

37



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.

Legato: Is indicated by "slur" symbol

Played in a smooth flowing manner, without breaks between notes that are under the same slur arch.

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.

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.

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.

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

2 3 4

A⁻⁷ D⁹ A^{b-7} D^{b9} C^{Δ7} D⁻⁷ E⁻⁷ A⁷

5 6 7 8

B

G⁻⁷ C⁹ G⁻⁷ C⁹ F^{Δ7}

10 11 12

A⁻⁷ D⁹ A⁻⁷ D⁹ G⁷ D⁻⁷ G⁷

13 14 15 16

A

D⁻⁷ G⁷ D⁻⁷ G⁷ E⁻⁷ A⁷ E⁻⁷ A⁷

18 19 20

A⁻⁷ D⁹ A^{b-7} D^{b9} C^{Δ7} D⁻⁷ E⁻⁷ A⁷

21 22 23 24

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

1/0 1/1 1/3 1/5 1/6 (Bb)

5

B String 2nd

2/1 2/3

13

G String 3rd

3/0 3/2 3/3 (Bb)

21

D String 4th

4/0 4/2 4/3

29

2

A string 5th

37

**Low E string 6th**

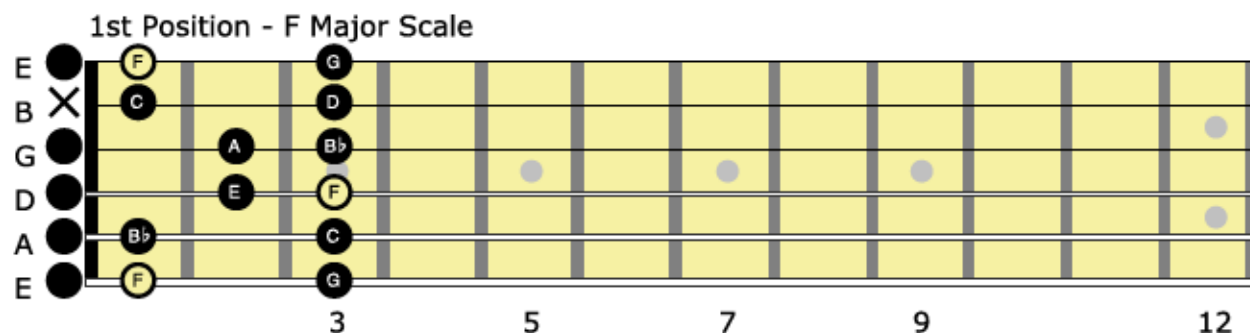
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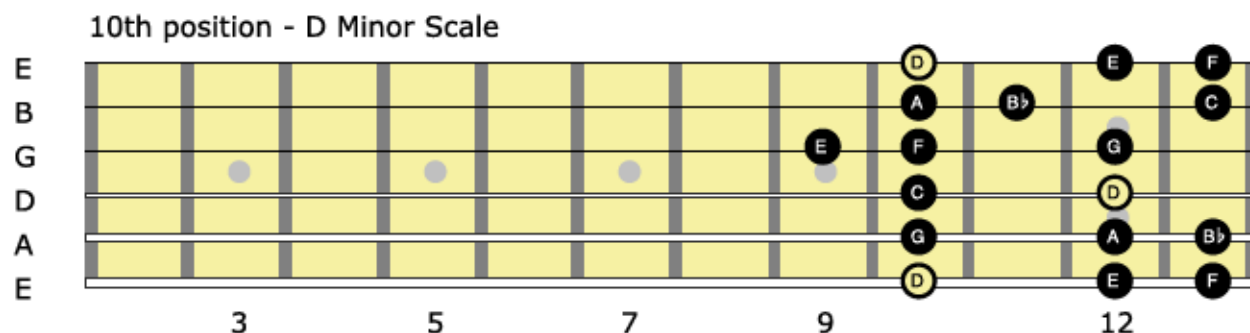
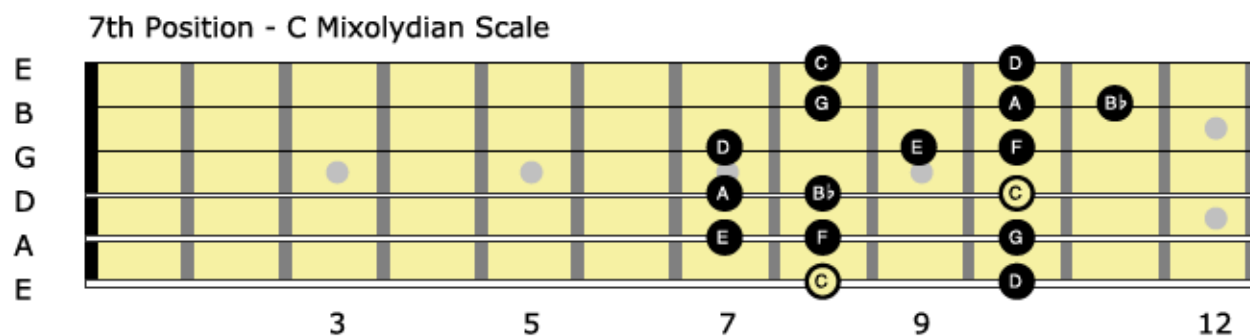
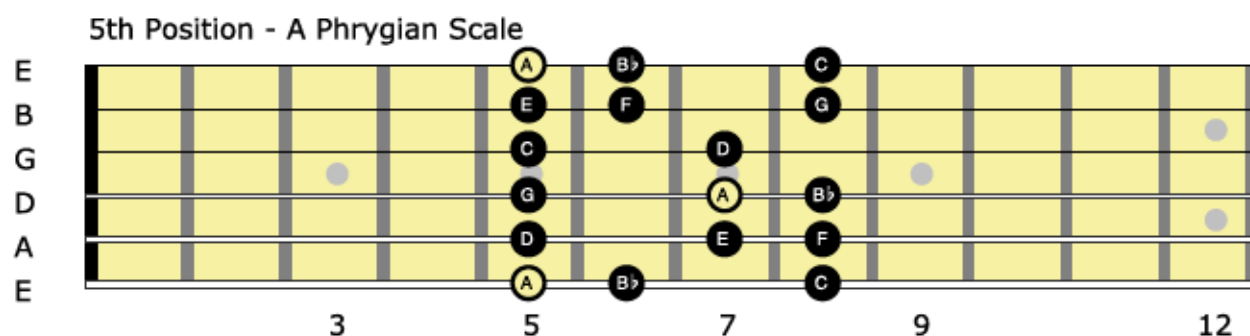
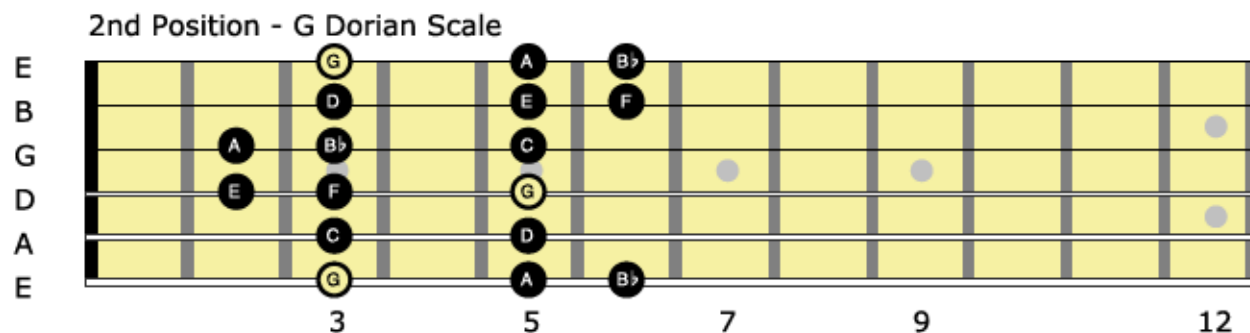
47



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

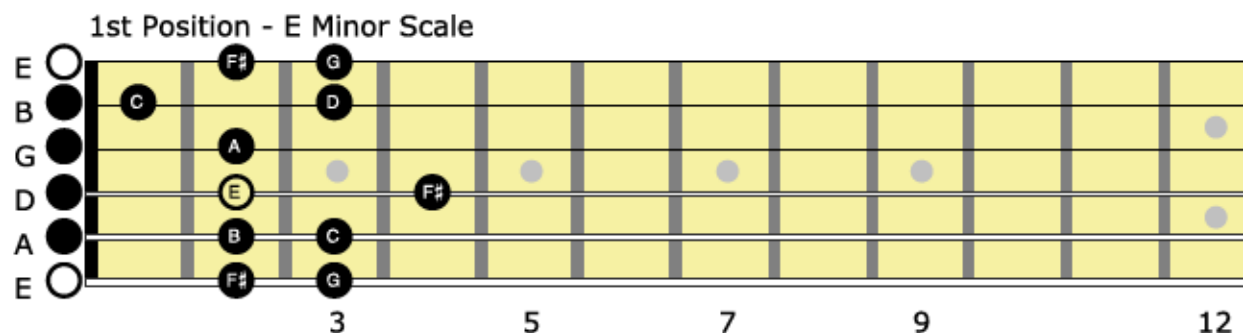
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**Low E string 6th**

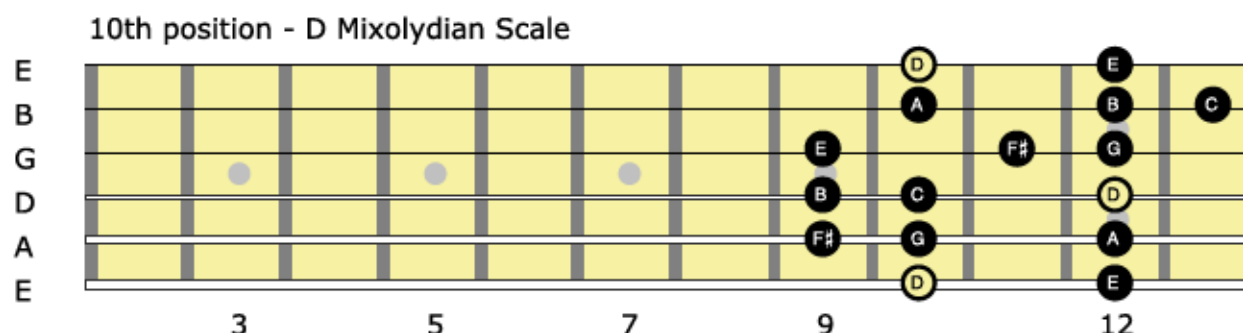
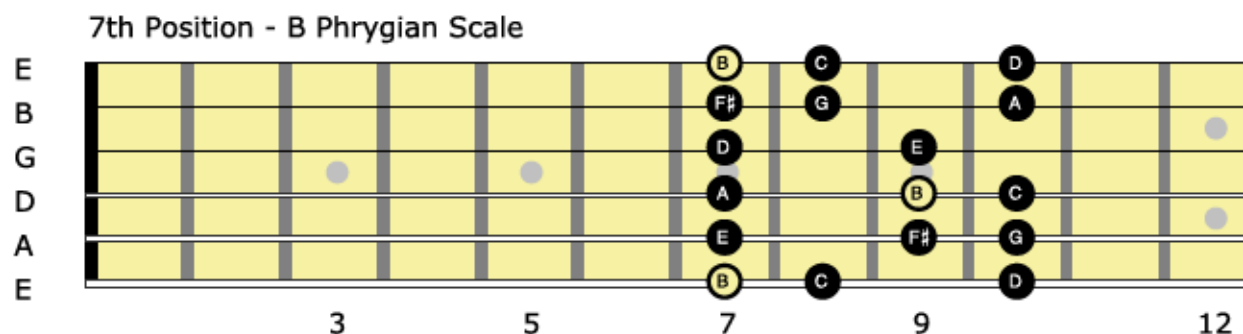
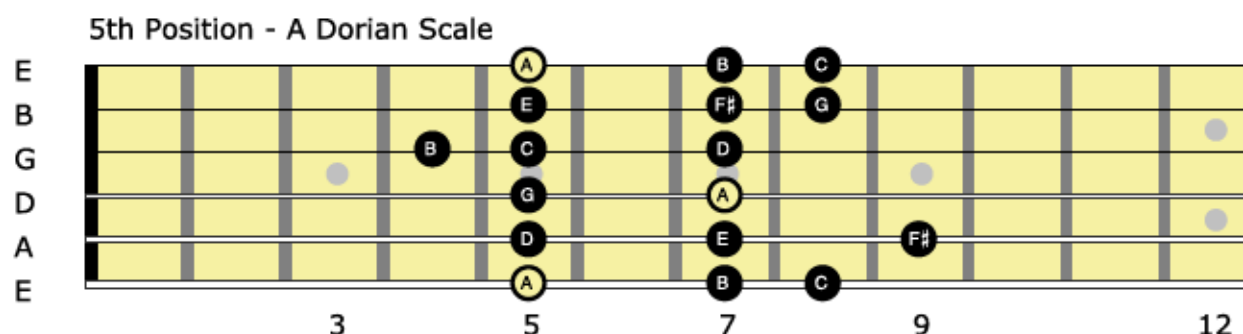
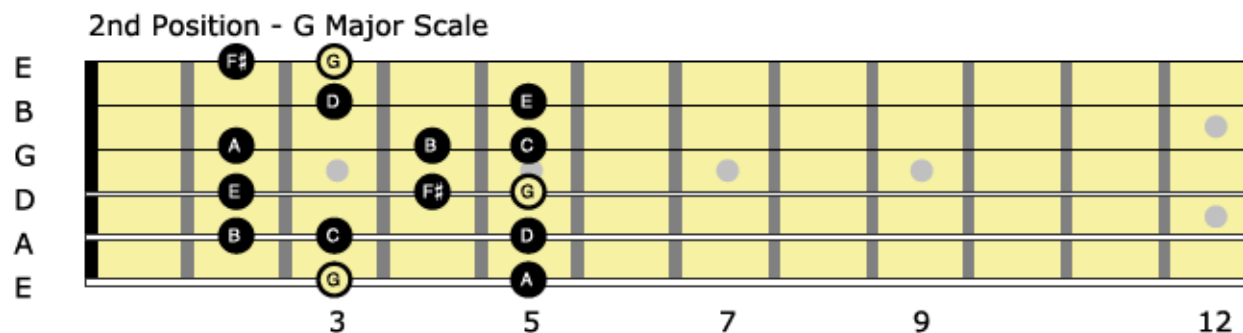
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Key of E Minor / G Major Reading Positions 1 Sharp (F#) in Key Signature



*Root of each scale is highlighted.

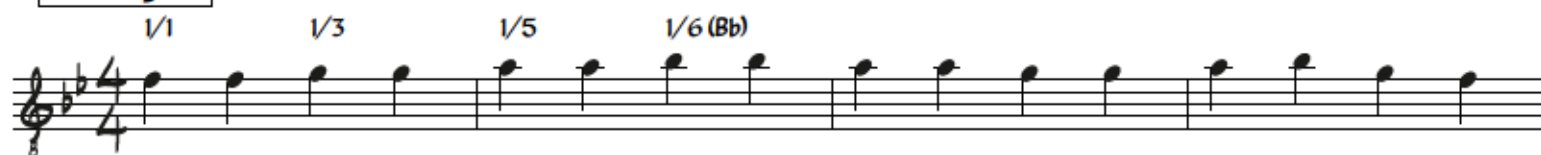


Music with 2 Flats: Position Study

Keys of Bb Major & G minor both have 2 flats (Bb, Eb) in their key signatures.

Jarod Sanchez

E String 1st



5



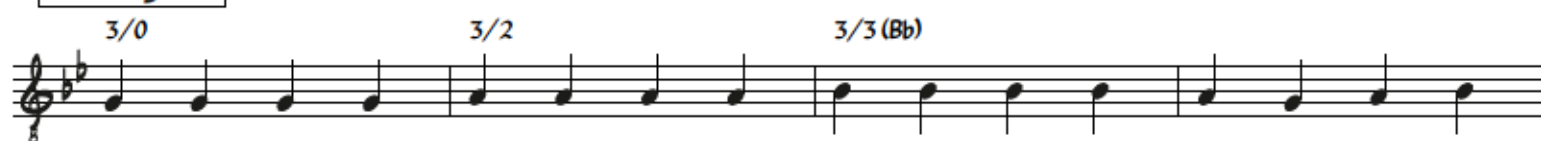
B String 2nd



13



G String 3rd



21



D String 4th



29



A string 5th



37



Low E string 6th



45

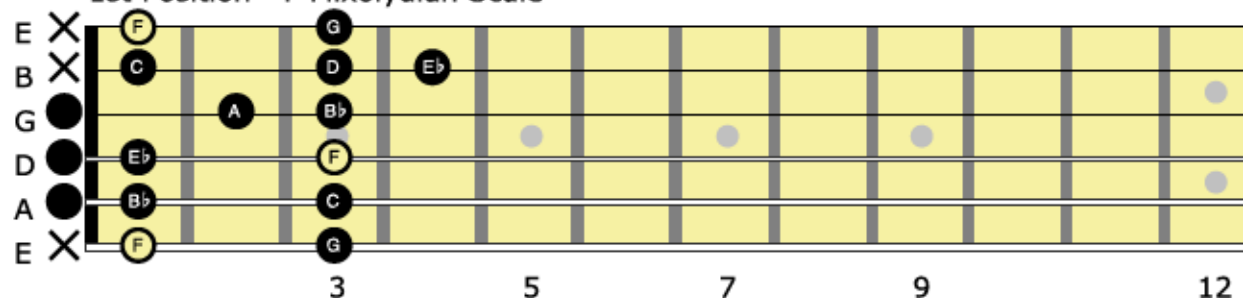


47



Key of G Minor / Bb Major Reading Positions 2 Flats (Bb,Eb) in Key Signature

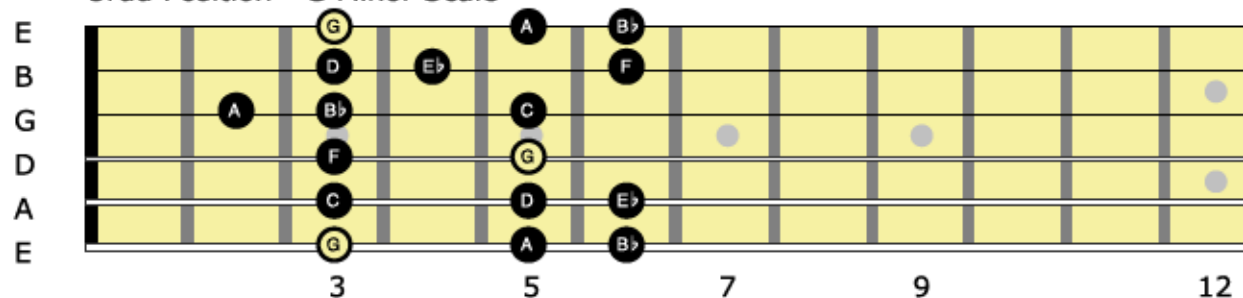
1st Position - F Mixolydian Scale



Use with lower melodies, generally parts 3-5.

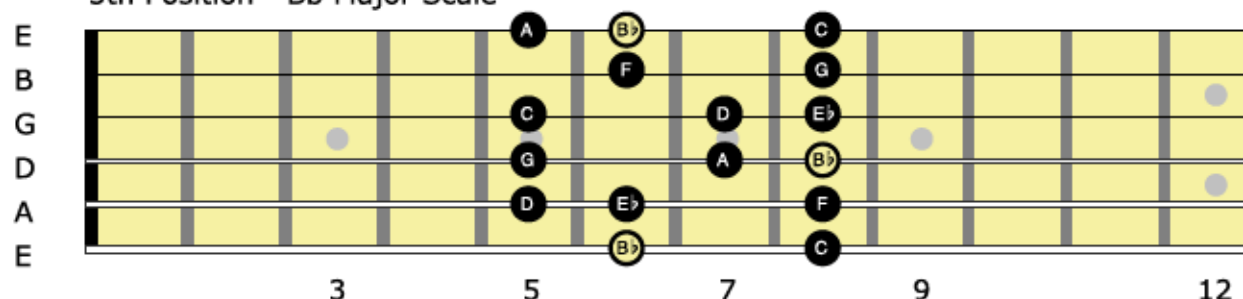
*Root of each scale is highlighted.

3rd Position - G Minor Scale



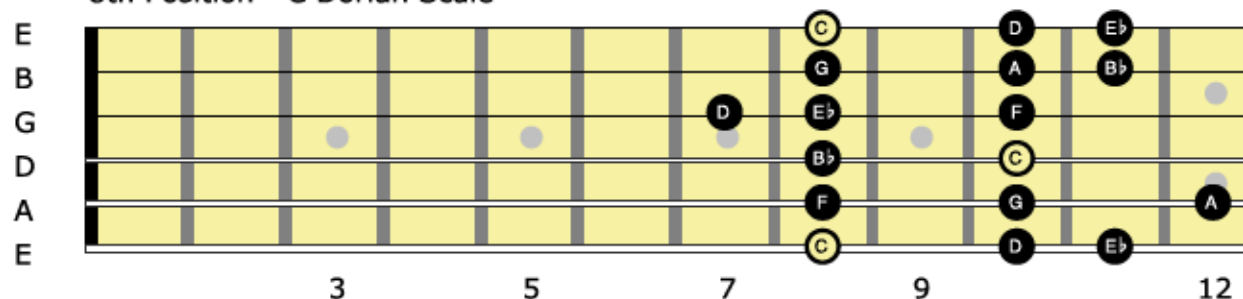
Use with melodies in mid staff, generally parts 2-3.

5th Position - Bb Major Scale



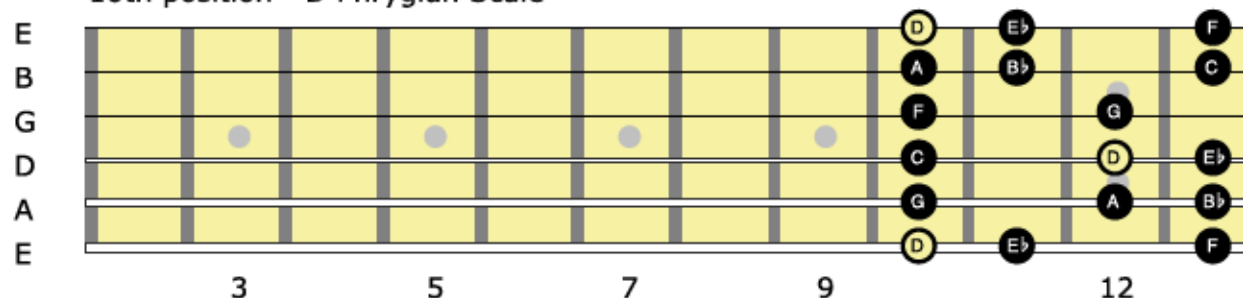
Use with melodies in mid staff, generally parts 1-2.

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

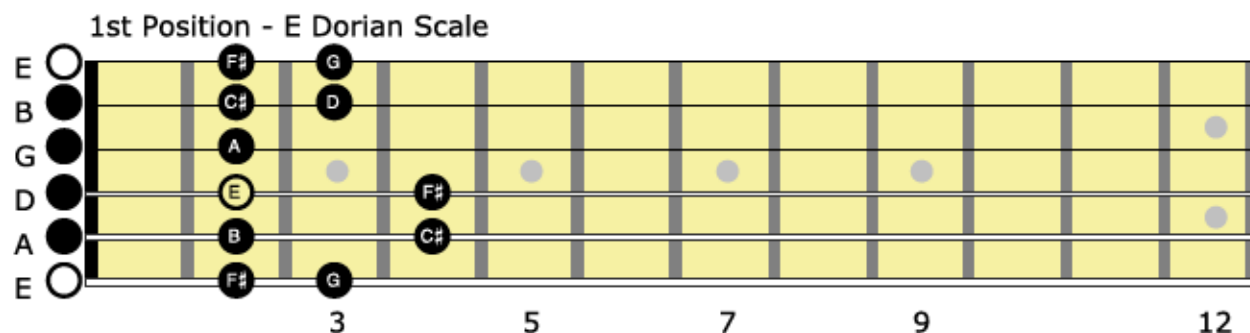
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**Low E string 6th**

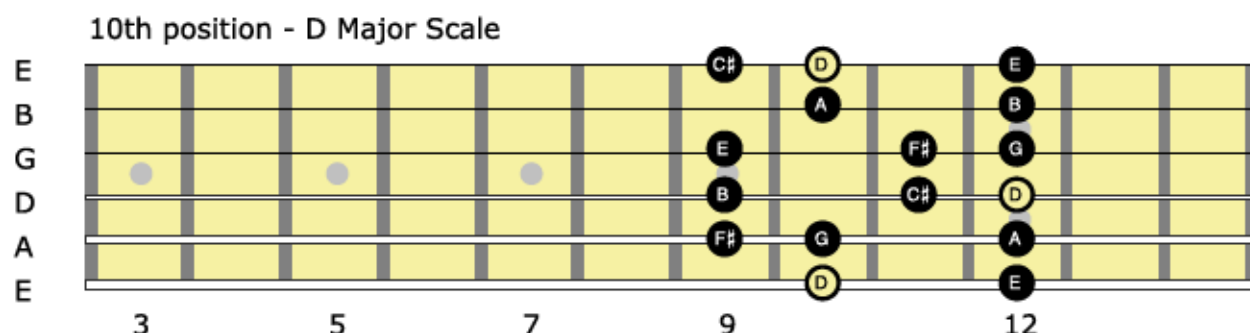
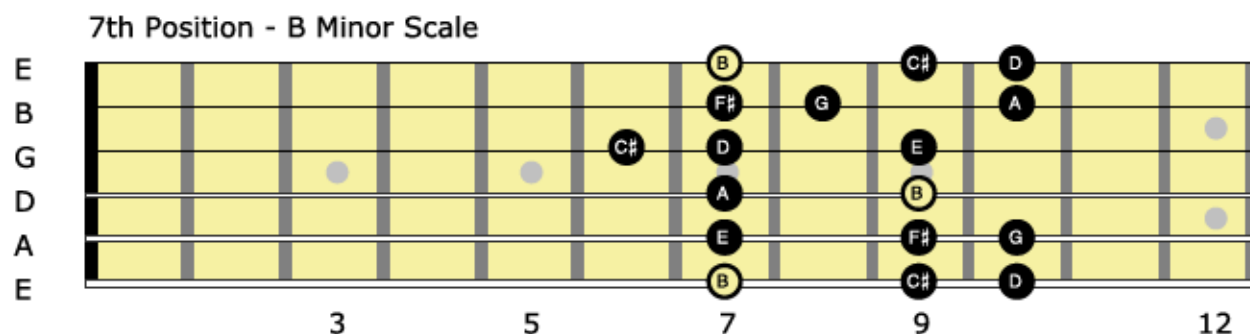
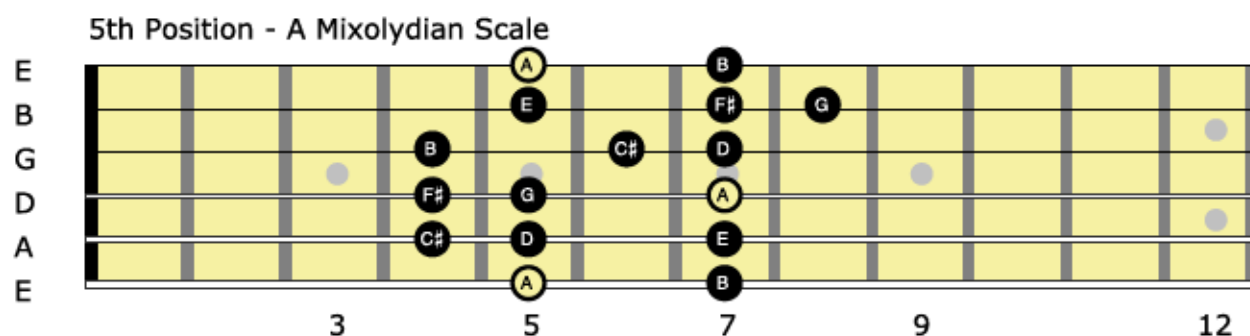
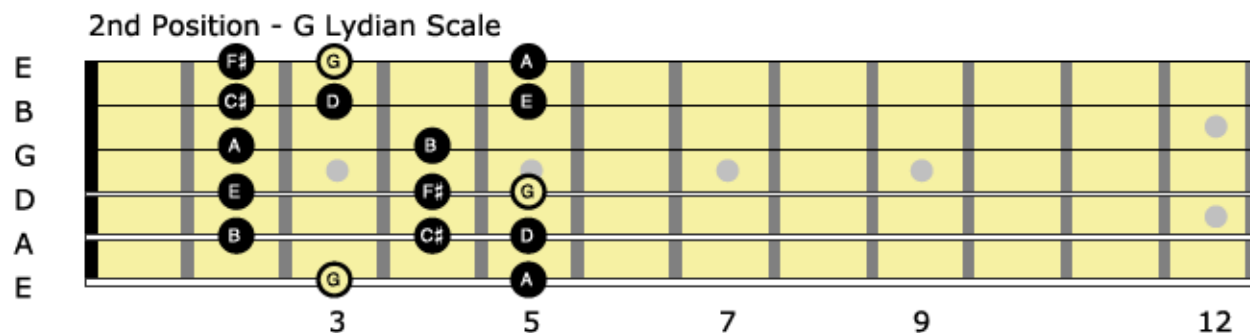
45



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

1/1 1/3 1/4 (Ab) 1/6 (Bb)

5

B String 2nd

2/1 2/3 2/4 (Eb)

13

2 String Etude in Eb Major: 1st & 2nd Strings

21

G String 3rd

3/0 3/1 (Ab) 3/3 (Bb)

29

D String 4th

4/0 4/1 (Eb) 4/3

37

2

2 String Etude in Eb Major: 3rd & 4th Strings



45



A string 5th



53



Low E string 6th



61



63



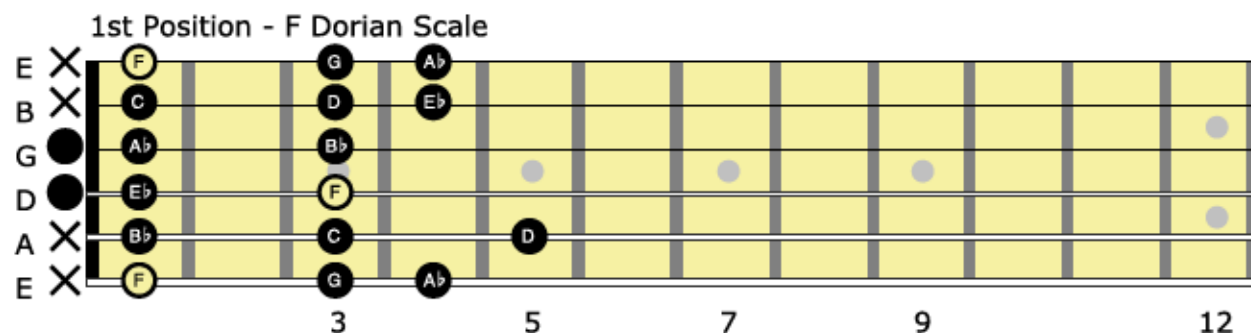
2 String Etude in Eb Major: 5th & 6th Strings



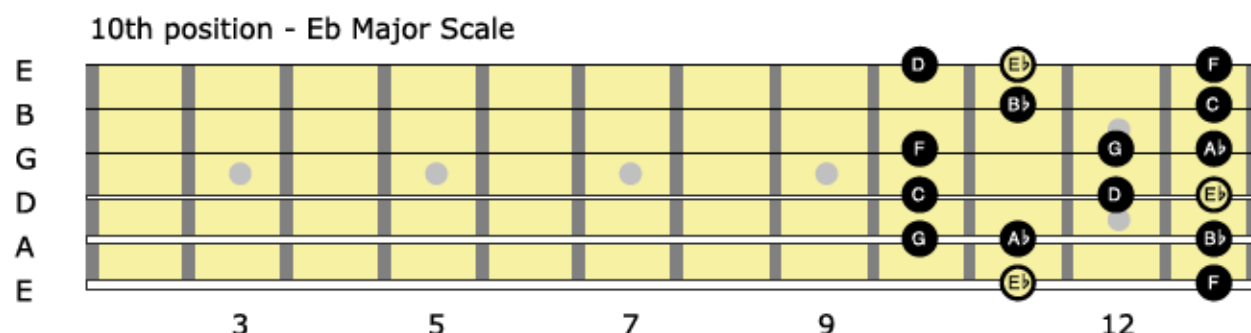
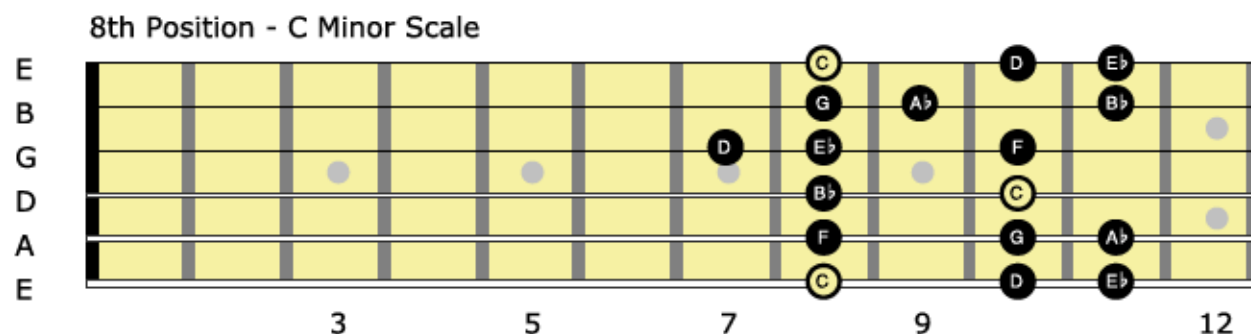
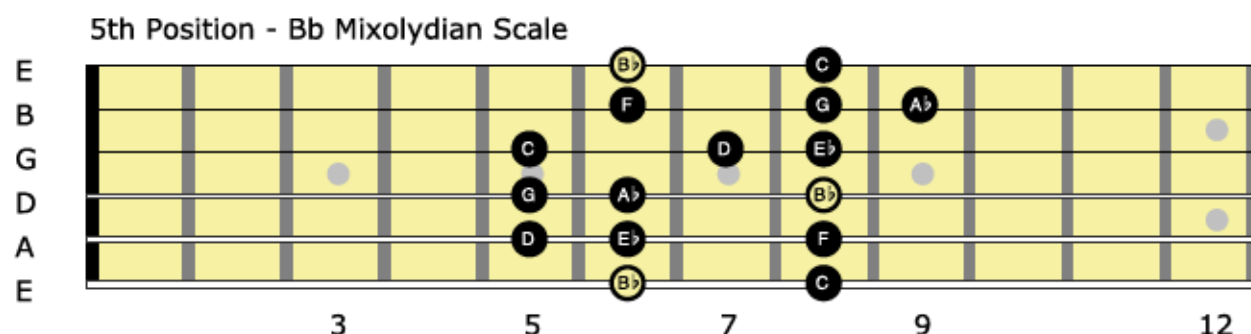
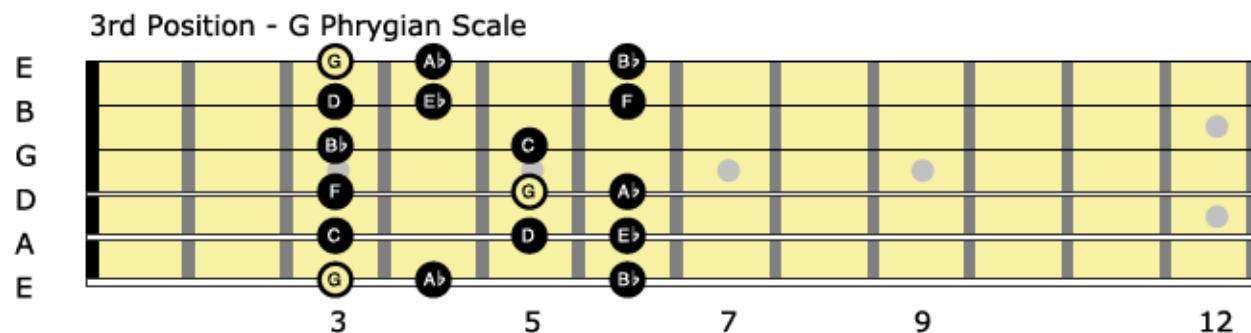
69



Key of C Minor / Eb Major Reading Positions 3 Flats (Bb,Eb,Ab) in Key Signature



*Root of each scale is highlighted.



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

1/0 1/2 (F#) 1/4 (G#) 1/5

5

B String 2nd

2/0 2/2 (C#) 2/3

13

2 String Etude in A Major: 1st & 2nd Strings

21

G String 3rd

3/1 (G#) 3/2

29

D String 4th

4/0 4/2 4/4 (F#)

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

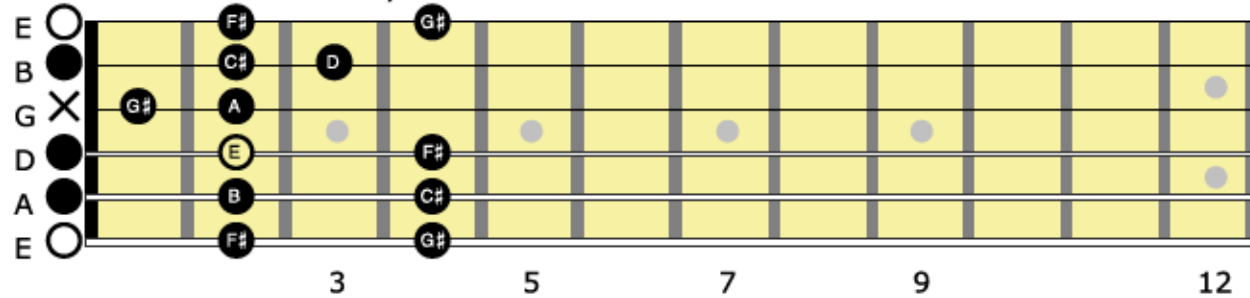


69



Key of F# Minor / A Major Reading Positions 3 Sharps (F#,C#,G#) in Key Signature

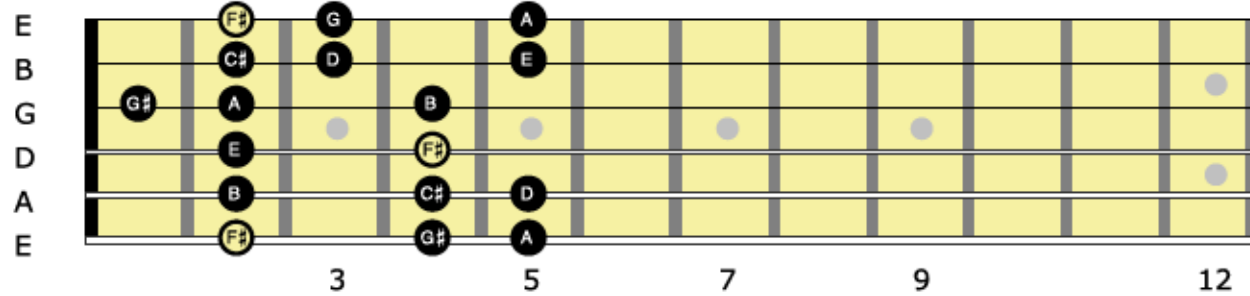
1st Position - E Mixolydian Scale



Use with lower melodies, generally parts 3-5.

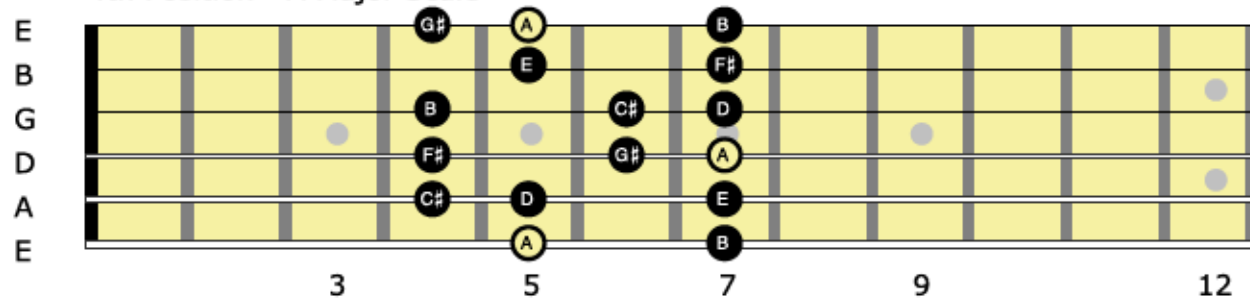
*Root of each scale is highlighted.

2nd Position - F# Minor Scale



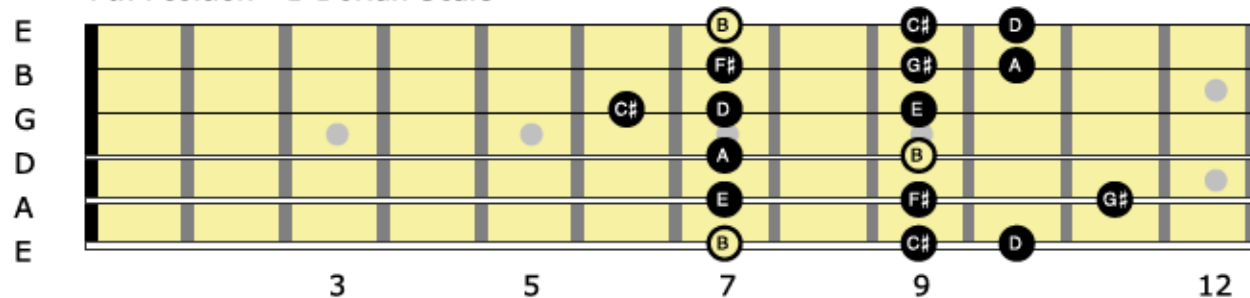
Use with melodies in mid staff, generally parts 2-3.

4th Position - A Major Scale



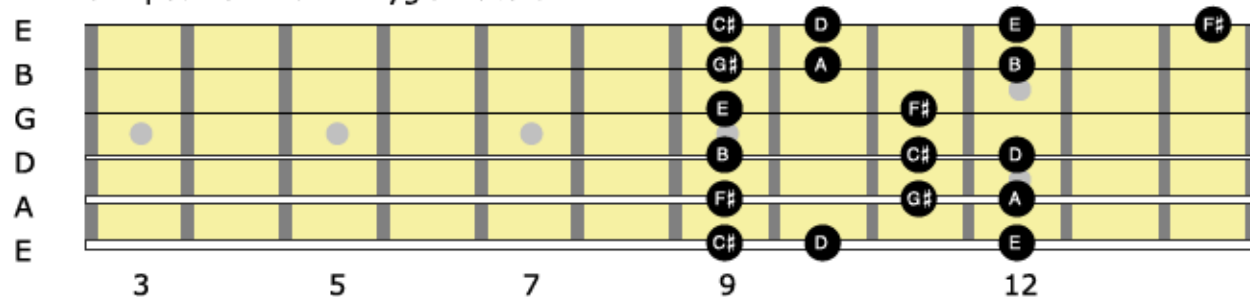
Use with melodies in mid staff, generally parts 1-2.

7th Position - B Dorian Scale



Use with melodies in mid staff, generally parts 1-2.

9th position - C# Phrygian Scale



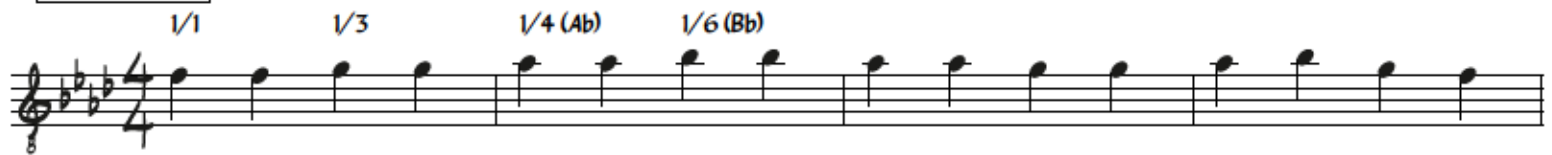
Use with melodies in mid staff, generally parts 1-2.

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



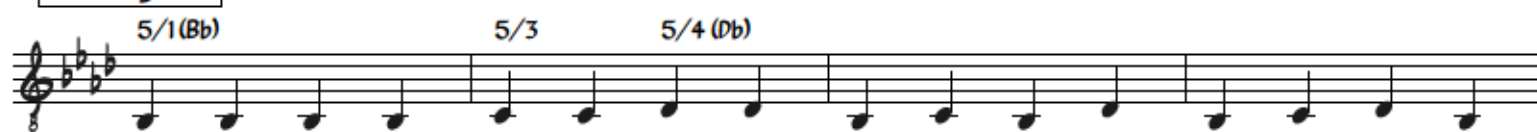
D String 4th



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

♩ = 110

1st-5th Position notes: 0 flats or sharps

Chords: A⁻, D⁻, A⁻, E⁷, F^{Δ7}, E⁻, D⁻, E⁻, C^{Δ7}, F^{Δ7}, B^{-7(b5)}, A⁻

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Tempo: 110

Time signature: 4/4

Performance markings: rit., accel., Harm. at 12 frt.

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

5

9

rit. accel. 3 Harm. at 12 frt.

Study in B minor: 1st, 2nd & 5th Position

2 Sharps (F#, C#, G#)

Jarod Sanchez

J = 110

5

9

rit. *accel.* 3 Harm. at 7th frt.

Study in F# minor: 1st, 2nd & 5th Position

3 Sharps (F#, C#, G#)

Jarod Sanchez

J = 110

5

9

rit. *accel.*

3

Study in C minor: 1st, 3rd & 5th Position

3 flats (Bb, Eb, Ab)

Jarod Sanchez

♩ = 110

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. II. III.

2 3 4 5 6 7 8

B

I. II. III.

10 11 12

To Coda
Harm. at 12 frt.

13 14 15 16 17 18

I. II. III.

let ring

Harm. at 12 frt.

let ring

Harm. at 12 frt.

let ring

Waltz No. 1 in C: Guitar Ensemble Score

Jarod Sanchez

$\text{♩} = 85$

Chords: C, C Δ^7 , A $^-$, D $^-$, G, G 7 , E $^-$, A $^-$

Measures: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12

Parts: I, II, III, Bass

13 14 15 16

I

II

III

B.

C

C Δ 7

F

18 19 20

I

II

III

B.

A $^-$

D $^-$

G 7

C Δ 7

21 22 23 24

I

II

III

B.

March in G Major: Guitar Ensemble Score

Jarod Sanchez

J = 75

[A] $G\Delta^7$ $C\Delta^7$

I $\frac{2}{4}$ 2 3 4

II

III

Bass

5 $G\Delta^7$ 6 7 $C\Delta^7$ 8

I

II

III

B.

[B] E^- A^- 10 11 12

I

II

III

B.

13 E^- 14 15 A^- 16

I

II

III

B.

B^- 18 19 E^- 20 G

I

II

III

B.

B^- D^7 E^- D^7 E^- D^7 C D^7 $G^{\Delta 7}$

21 22 23 24 25 26

I

II

III

B.

Study in A Minor: Guitar Ensemble Score

Jarod Sanchez

$\text{♩} = 100$

I **A** **A⁻** **2** **3** **F** **4**

II

III

Bass **B^{-7(b5)}** **E⁻** **E⁷_{1/4}**

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

I

II

III

B.

B

C Δ 7 **G** **F** **C Δ 7**

I **II** **III** **B.**

E **D⁻** **E⁷**

I **II** **III** **B.**

13 **3/1** **14** **15** **16**

6/4 **3/1** **6/4**

The musical score is presented in four staves, labeled I, II, III, and B. (Bass). The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems of four measures each.

System 1 (Measures 18-20):

- Staff I:** Treble clef, 8va. Notes: G4, A4, B4, A4, G4. Chord symbols: A⁻ (above measure 18), D⁻ (above measure 19), C^{Δ7} (above measure 20).
- Staff II:** Treble clef, 8va. Notes: F#4, G4, A4, G4, F#4.
- Staff III:** Treble clef, 8va. Notes: E4, F4, G4, F4, E4.
- Staff B.:** Bass clef, 8va. Notes: D3, E3, F3, E3, D3.

System 2 (Measures 21-24):

- Staff I:** Treble clef, 8va. Notes: G4, A4, B4, A4, G4. Chord symbols: F (below measure 21), B^{-7(b5)} (below measure 22), E⁷ 1/4 (below measure 23), A⁻ (below measure 24).
- Staff II:** Treble clef, 8va. Notes: F#4, G4, A4, G4, F#4.
- Staff III:** Treble clef, 8va. Notes: E4, F4, G4, F4, E4.
- Staff B.:** Bass clef, 8va. Notes: D3, E3, F3, E3, D3.

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	/	/	/	

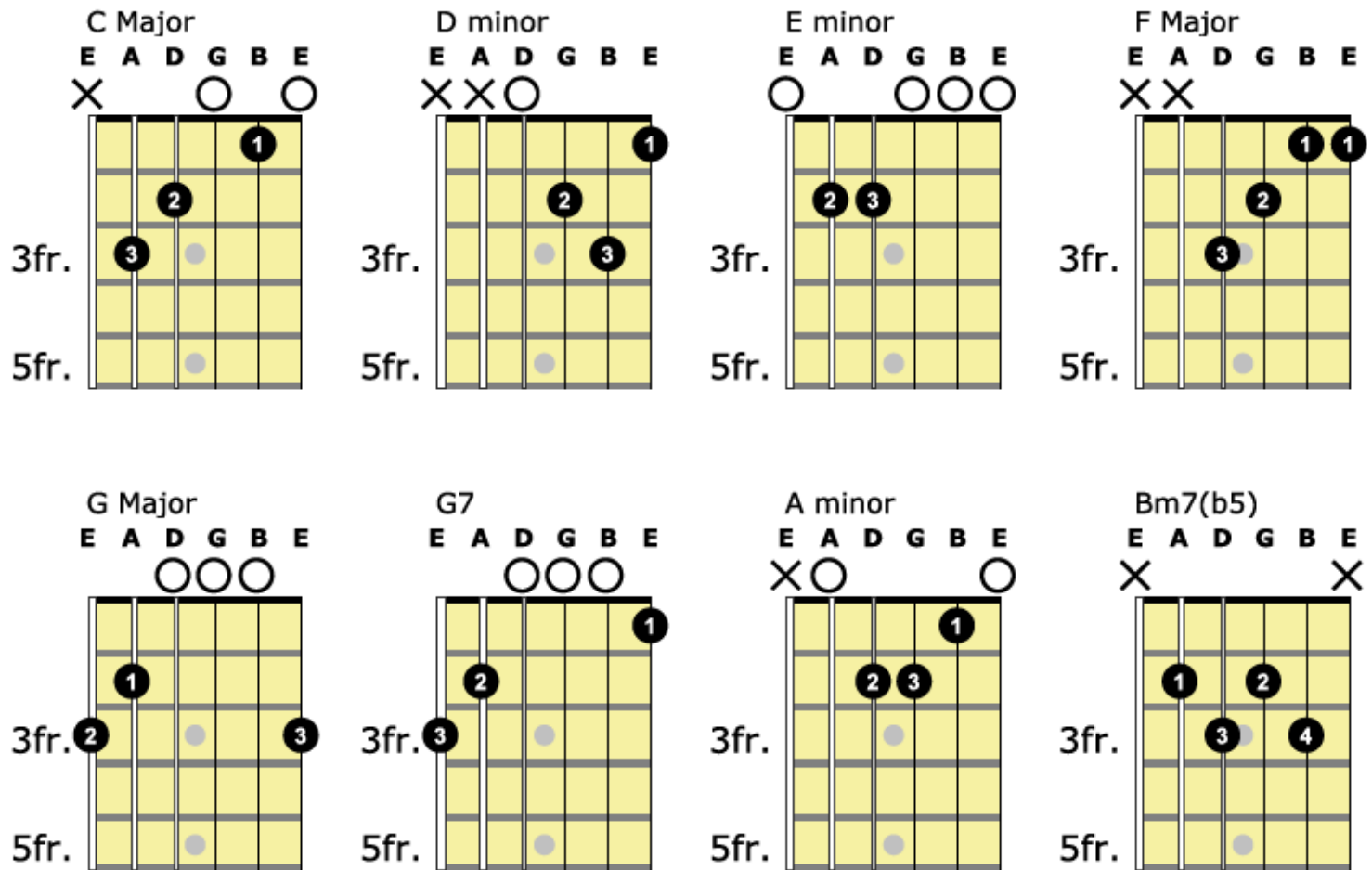
14. IV – I – V – I

	F	/	/	/		C	/	/	/		G	/	/	/		C	/	/	/	
--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--

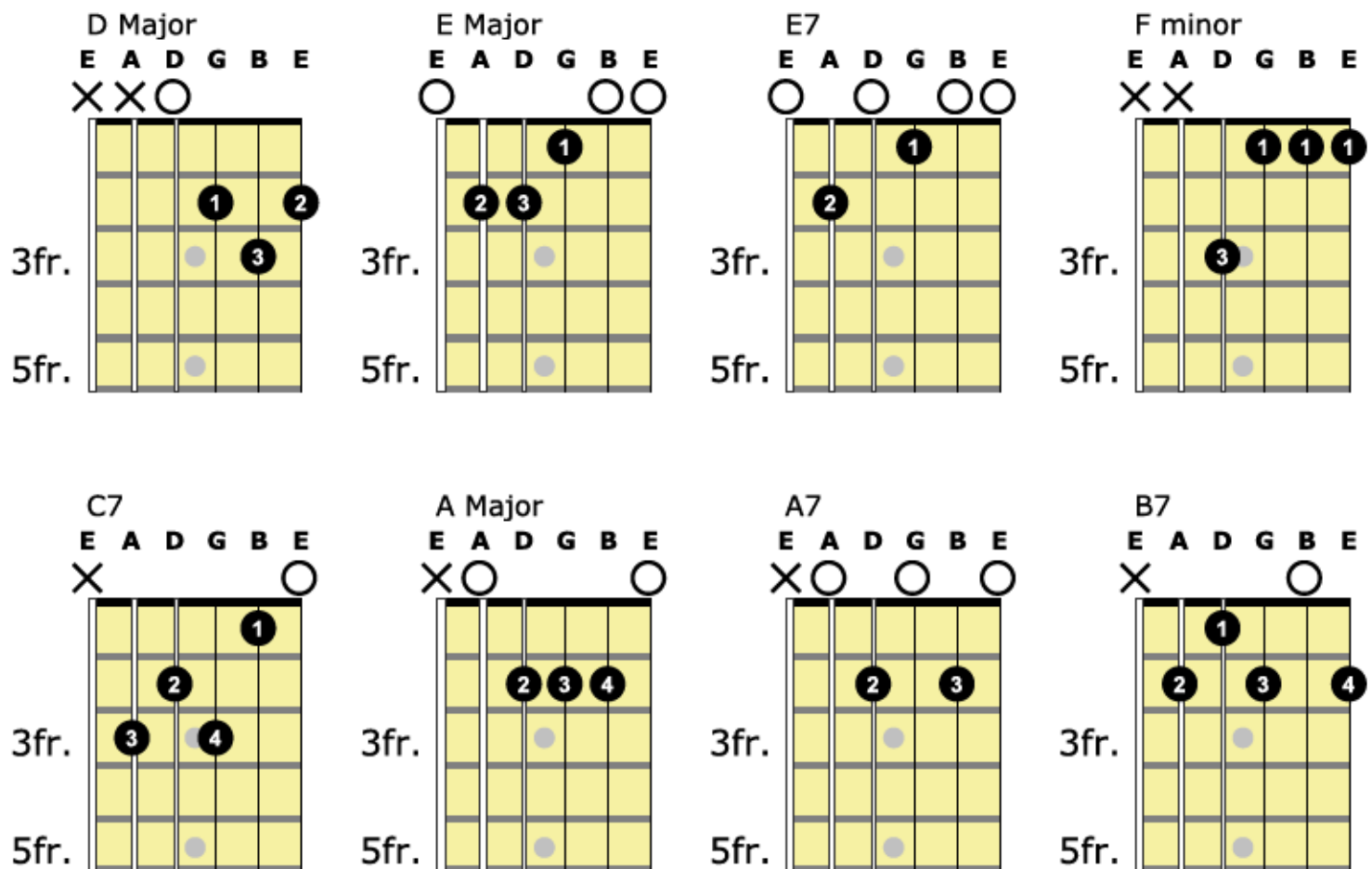
15. vi – V – IV – V

	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.

$\text{♩} = 70$

C

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

D⁻

The minus (-) symbol is a Minor chord. Ex. this would be "D minor"

12 3 4 | 1234 | 123 4 | 12 34

E⁻

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

F

1 2 e 34 | 12 3 e 4 | 123 4 e | 12 3 e 4 e

G

2 e e uh 4 e e uh 4 e e uh

G⁷

1 e e uh 2 e e uh 3 e e uh 4 e e uh 2 e e uh 4 e e uh 4 e 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"

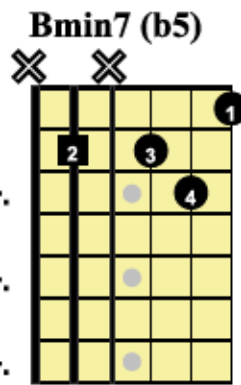
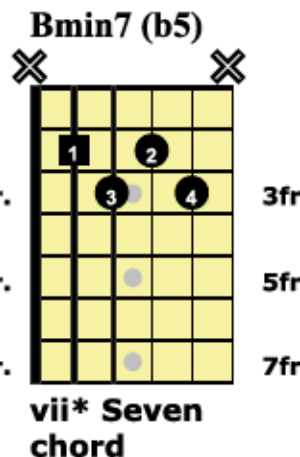
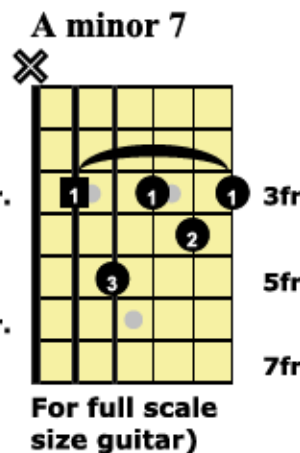
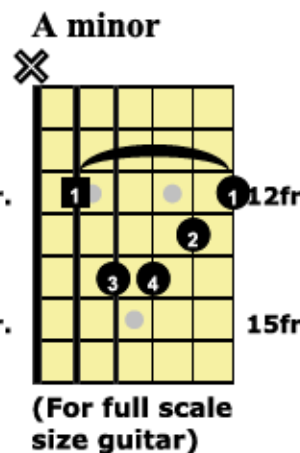
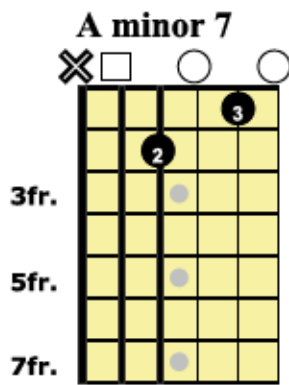
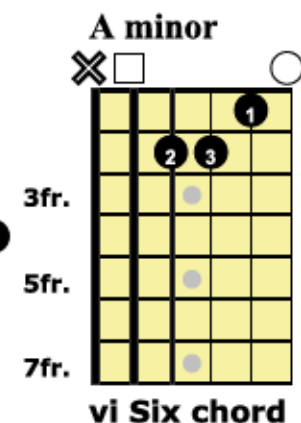
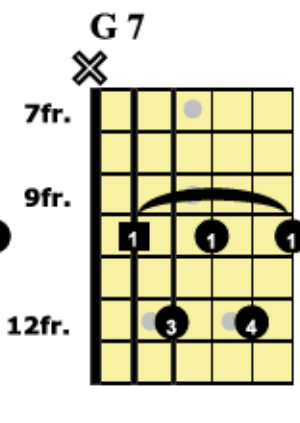
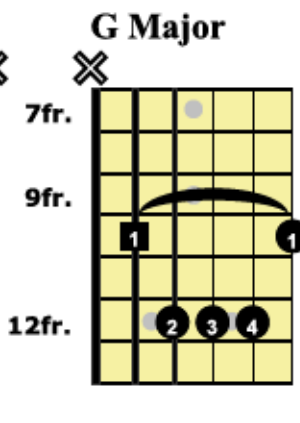
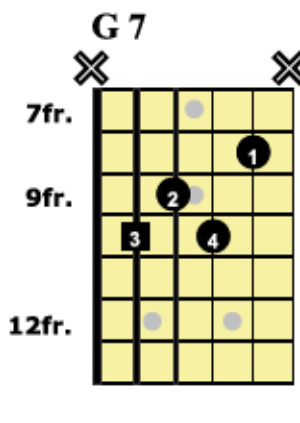
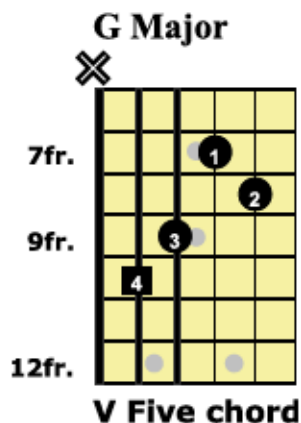
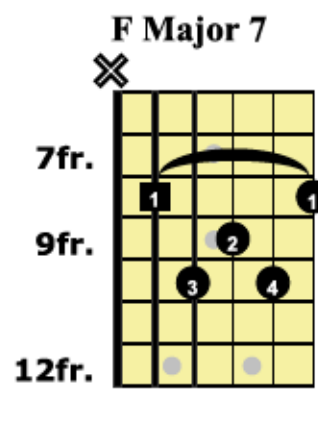
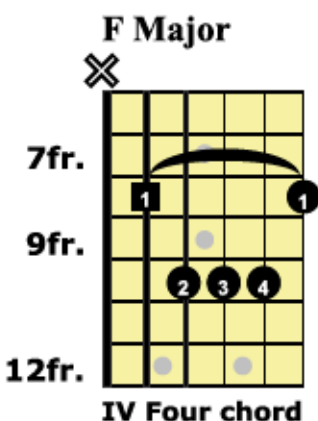
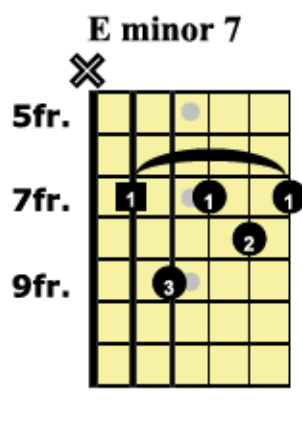
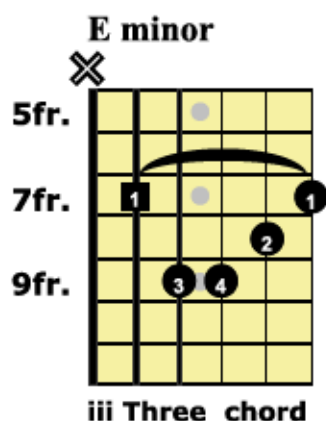
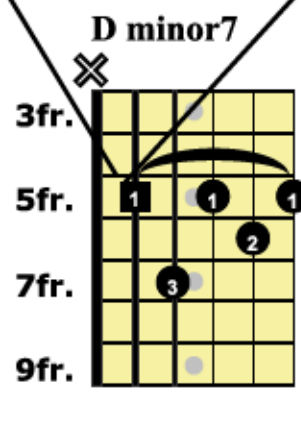
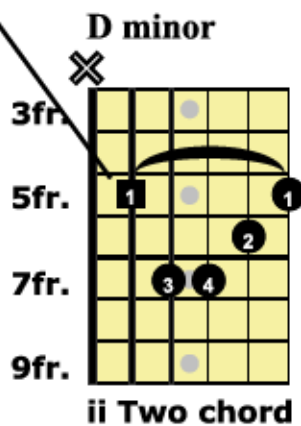
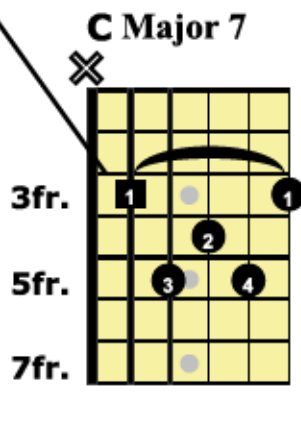
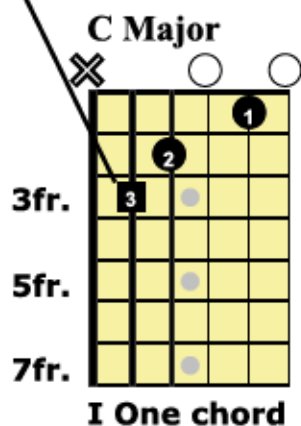
1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

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



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.

$\text{♩} = 70$

C

4/4

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⁻

9

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

F

13

1 2 e 3 4 | 12 3 e 4 | 123 4 e | 12 3 e 4 e

G

17

2 e e uh 4 e e uh 4 e e uh

G⁷

21

1 e e uh 2 e e uh 3 e e uh 4 e e uh 2 e e uh 4 e e uh 4 e e uh

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

3 3 3 3 3 3 3 3 3 3 3 3

C **A⁻** **D⁻** **G⁷**

33

3 3 3 3 3 3 3 3 3 3 3 3

G **F** **B^{-7(b5)}** **E⁻**

37

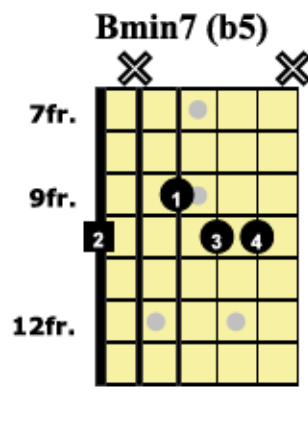
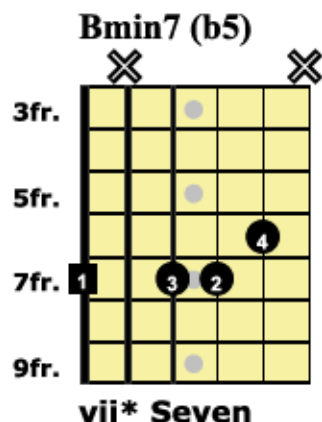
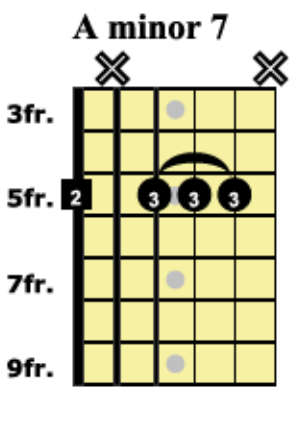
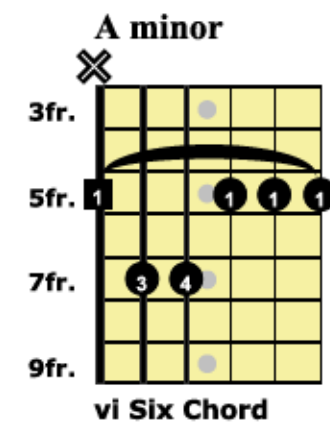
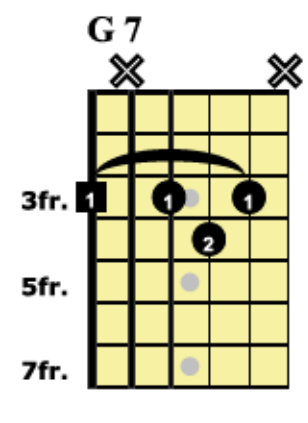
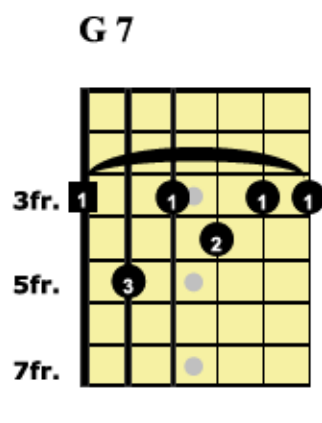
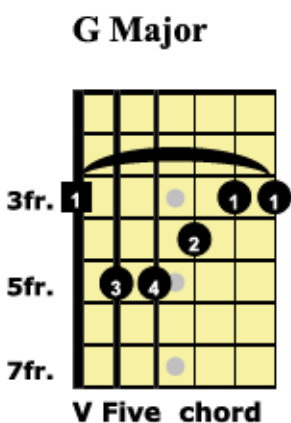
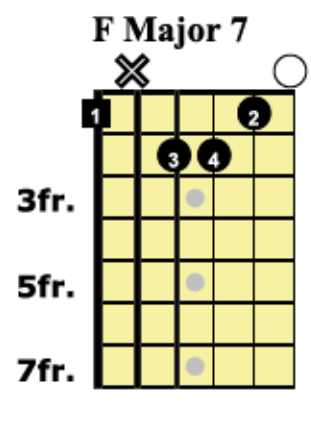
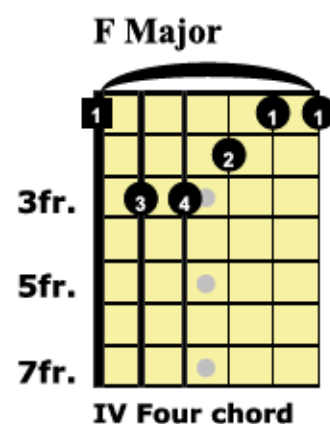
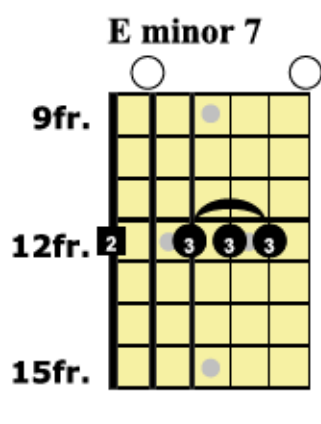
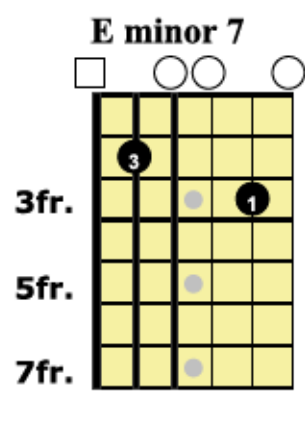
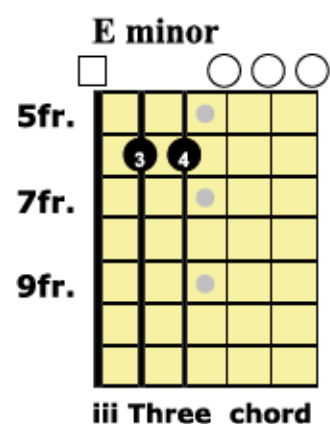
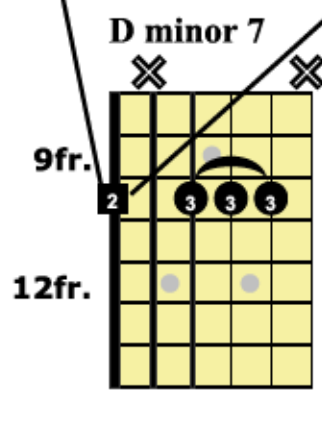
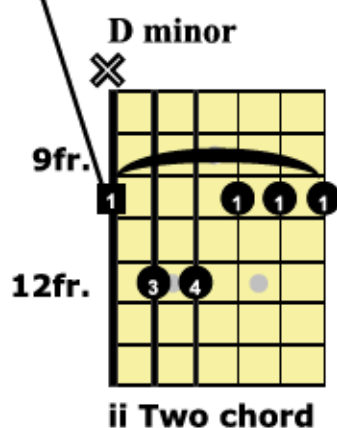
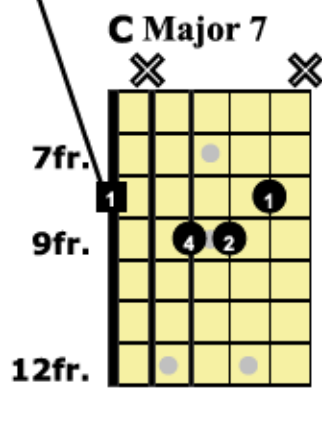
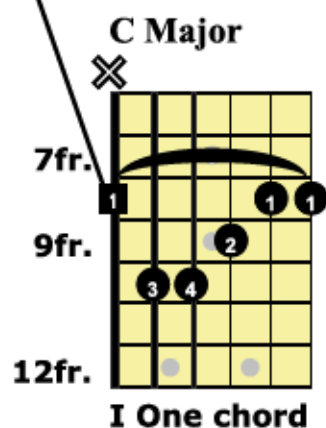
3 3 3 3 3 3 3 3 3 3 3 3

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



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.

$\text{♩} = 70$

C

4/4

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⁻

9

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

F

13

1 2 e 3 4 | 12 3 e 4 | 123 4 e | 12 3 e 4 e

G

17

2 e e uh 4 e e uh 4 e e uh

G⁷

21

1 e e uh 2 e e uh 3 e e uh 4 e e uh 2 e e uh 4 e e uh 4 e e uh

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

3 3 3 3 3 3 3 3 3 3 3 3

C **A⁻** **D⁻** **G⁷**

33

3 3 3 3 3 3 3 3 3 3 3 3

G **F** **B^{-7(b5)}** **E⁻**

37

3 3 3 3 3 3 3 3 3 3 3 3

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 R 3rd 5th I	D⁻ D min. arpeggio D min. triad D Dorian mode R 3rd 5th ii
E⁻ E min. arpeggio E min. triad E phrygian mode R 3rd 5th iii	F F maj. arpeggio F maj. triad F lydian mode R 3rd 5th IV
G G maj. arpeggio G maj. triad G mixolydian mode R 3rd 5th V	A⁻ A min. arpeggio A min. arpeggio A Aeolian (minor) mode R 3rd 5th vi
B^o B diminished arpeggio B dim. triad B Locrian mode R 3rd 5th 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

G7 A-7 B-7(b5) C Δ 7

5th position

5th string A: 2nd, 3rd & 5th position

6th string E: 7th & 10th position

7th position

C Δ 7 D-7 E-7 F Δ 7

10th position

G7 A-7 B-7(b5) C Δ 7

6th string E: 7th & 10th position

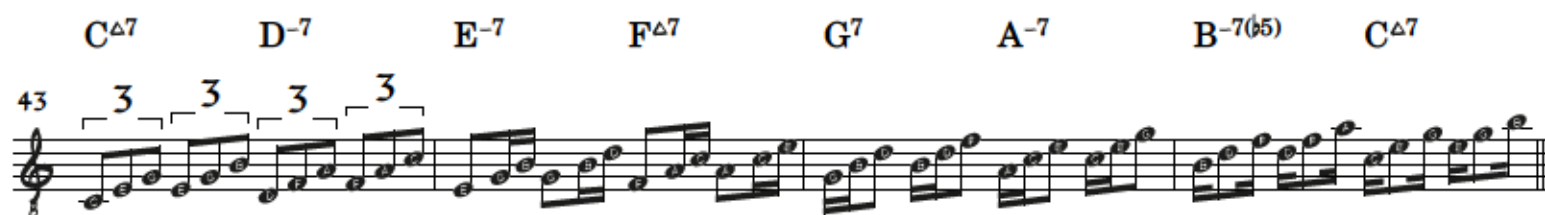
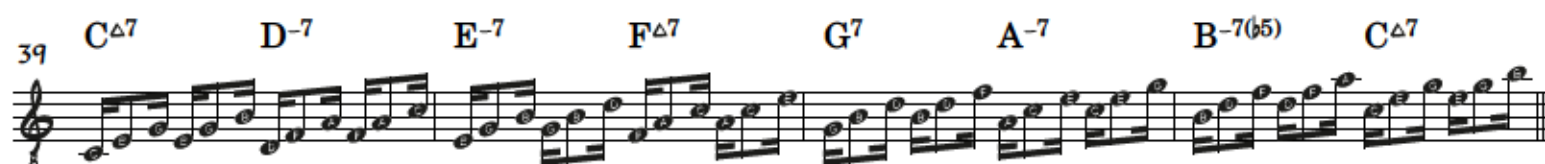
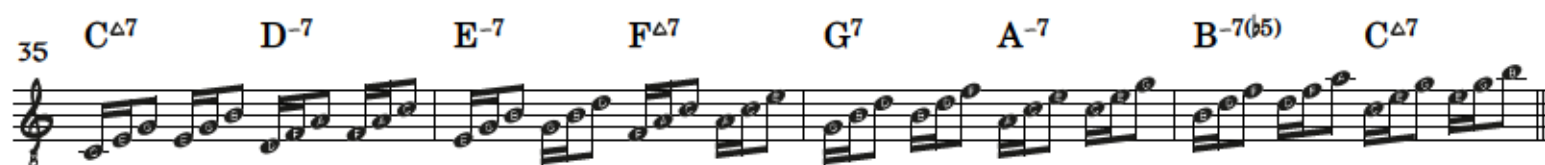
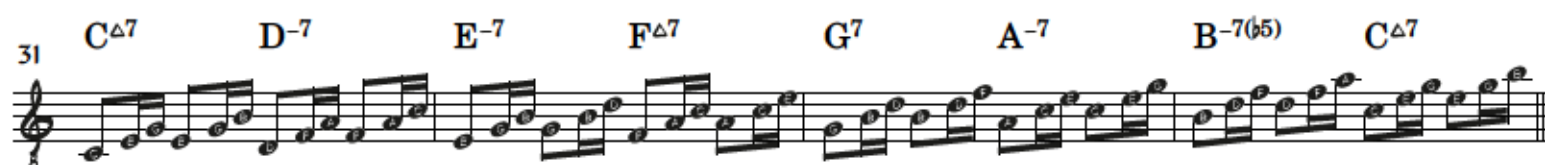
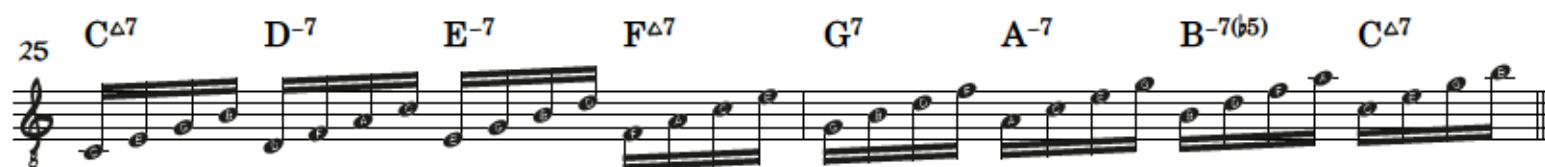
Alternate playing the arpeggios on 5th string A & 6th string E.

C Δ 7 D-7 E-7 F Δ 7 G7 A-7 B-7(b5) C Δ 7

Alternate playing the arpeggios on 5th string A & 6th string E.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Triplets of arpeggio notes.



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

♩ = 80

Row 1 (Fret 0):

- C Δ 7** (I)
- D $-$ 7** (ii)
- E $-$ 7** (iii)
- F Δ 7** (IV)
- G7** (V)
- A $-$ 7** (vi)
- B $-$ 7(b5)** (vii $\circ$)

Row 2 (Fret 5):

- F Δ 7** (I)
- G $-$ 7** (ii)
- A $-$ 7** (iii)
- B $\flat$ Δ 7** (IV)
- C7** (V)
- D $-$ 7** (vi)
- E $-$ 7(b5)** (vii $\circ$)

Row 3 (Fret 9):

- B $\flat$ Δ 7** (I)
- C $-$ 7** (ii)
- D $-$ 7** (iii)
- E $\flat$ Δ 7** (IV)
- F7** (V)
- G $-$ 7** (vi)
- A $-$ 7** (vii $\circ$)

Row 4 (Fret 13):

- E $\flat$ Δ 7** (I)
- F $-$ 7** (ii)
- G $-$ 7** (iii)
- A $\flat$ Δ 7** (IV)
- B $\flat$ 7** (V)
- C $-$ 7** (vi)
- D $-$ 7(b5)** (vii $\circ$)

Row 5 (Fret 17):

- A $\flat$ Δ 7** (I)
- B $\flat$ $-$ 7** (ii)
- C $-$ 7** (iii)
- D $\flat$ Δ 7** (IV)
- E $\flat$ 7** (V)
- F $-$ 7** (vi)
- G $-$ 7(b5)** (vii $\circ$)

Row 6 (Fret 21):

- D $\flat$ Δ 7** (I)
- E $\flat$ $-$ 7** (ii)
- F $-$ 7** (iii)
- G $\flat$ Δ 7** (IV)
- A $\flat$ 7** (V)
- B $\flat$ $-$ 7** (vi)
- C $-$ 7(b5)** (vii $\circ$)

25

I	ii	iii	IV	V	vi	viiø

29

I	ii	iii	IV	V	vi	viiø

33

I	ii	iii	IV	V	vi	viiø

37

I	ii	iii	IV	V	vi	viiø

41

I	ii	iii	IV	V	vi	viiø

45

I	ii	iii	IV	V	vi	viiø

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 (#)

1 2 3 4 5 6 7

A⁻ B^o C D⁻ E⁻ F G

i ii^o 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^o 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

1 2 3 4 5 6 7

A⁻ B^o C⁺ D⁻ E F G^{#o}

i ii^o III⁺ iv V VI vii^o

Harmonic minor scales raises the 7th scale degree by 1/2 step. This changes the triad quality.

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^o 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^o

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

5

6th string E: 4th & 5th position

5th position

A⁻⁷ B^{-7(b5)} C^{Δ7} D⁻⁷

E⁻⁷ F^{Δ7} G⁷ A⁻⁷

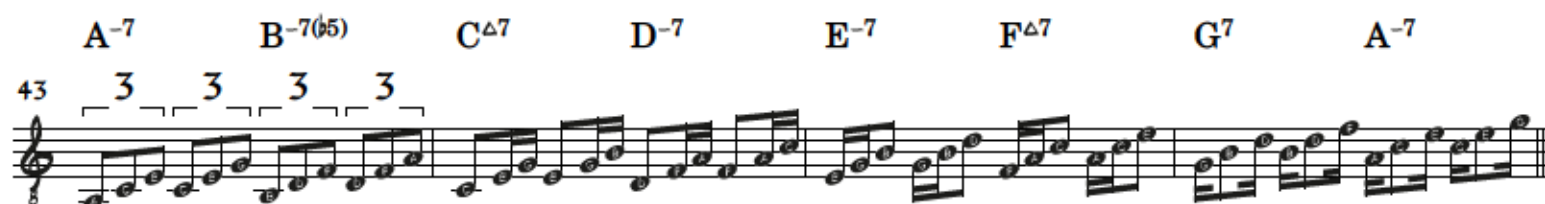
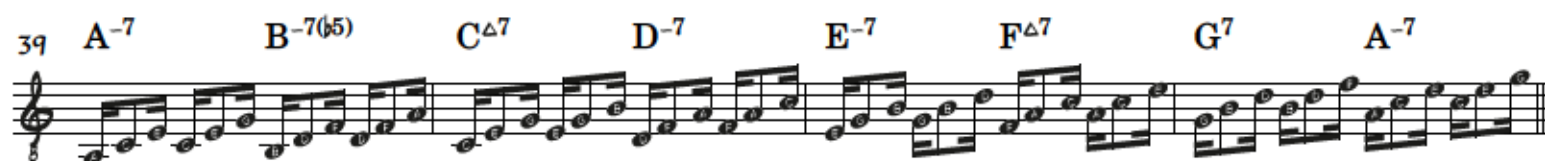
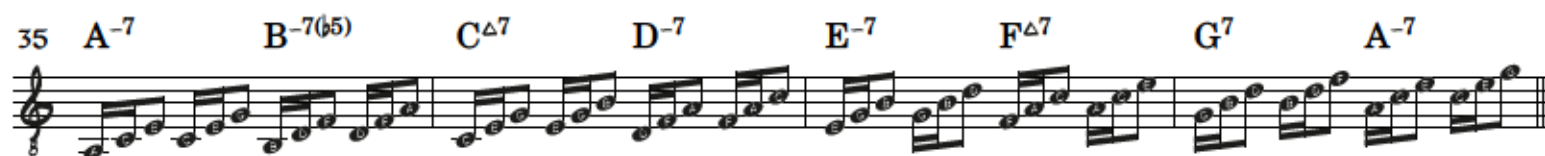
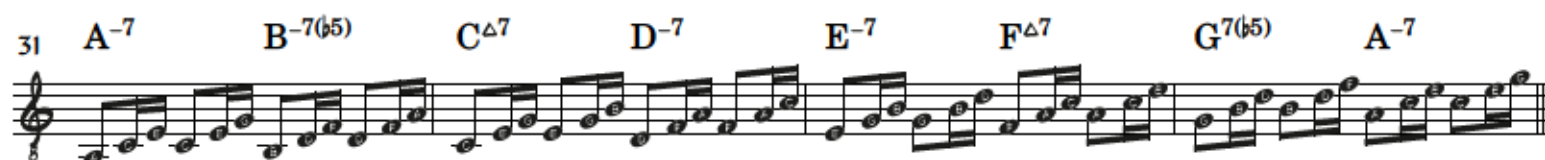
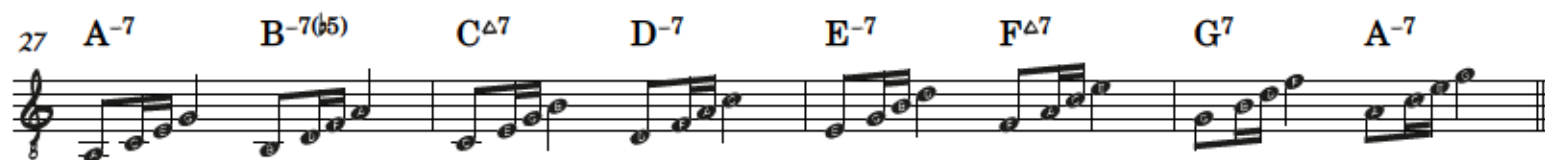
4th position 5th position 4th position 5th position

13

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



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

Tempo: ♩ = 80

Row 1 (Fret 0): 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 (Fret 5): D⁻⁷ (i), E^{-7(b5)} (ii^o), F^{Δ7} (III), G⁻⁷ (iv), A⁻⁷ (v), A⁷ (V), B^{Δ7} (VI), C⁷ (VII), C^{♯o7} (vii^o)

Row 3 (Fret 9): G⁻⁷ (i), A⁻⁷ (ii^o), B^{Δ7} (III), C⁻⁷ (iv), D⁻⁷ (v), D⁷ (V), E^{Δ7} (VI), F⁷ (VII), F^{♯o7} (vii^o)

Row 4 (Fret 13): C⁻⁷ (i), D^{-7(b5)} (ii^o), E^{Δ7} (III), F⁻⁷ (iv), G⁻⁷ (v), G⁷ (V), A^{Δ7} (VI), B⁷ (VII), B^{o7} (vii^o)

Row 5 (Fret 17): F⁻⁷ (i), G^{-7(b5)} (ii^o), A^{Δ7} (III), B⁻⁷ (iv), C⁻⁷ (v), C⁷ (V), D^{Δ7} (VI), E⁷ (VII), E^{o7} (vii^o)

Row 6 (Fret 21): B⁻⁷ (i), C^{-7(b5)} (ii^o), D^{Δ7} (III), E⁻⁷ (iv), F⁻⁷ (v), F⁷ (V), G^{Δ7} (VI), A⁷ (VII), A^{o7} (vii^o)

25

i	ii ^o	III	iv	v	V	VI	VII	vii ^o

29

i	ii ^o	III	iv	v	V	VI	VII	vii ^o

33

i	ii ^o	III	iv	v	V	VI	VII	vii ^o

37

i	ii ^o	III	iv	v	V	VI	VII	vii ^o

41

i	ii ^o	III	iv	v	V	VI	VII	vii ^o

45

i	ii ^o	III	iv	v	V	VI	VII	vii ^o

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

The score is organized into three rows, each representing a different fret position (I, II, III) on the 5th string. Each row contains three sections: a chord diagram, a scale/mode name, and a musical staff with fret numbers.

- Row 1 (Fret I):**
 - Chords:** C (Major), C^Δ7 (Major 7)
 - Scale/Mode:** C Major Scale (Ionian)
 - Staff:** Shows fret numbers 0, 2, 3, 5, 7, 8, 10, 12.
- Row 2 (Fret II):**
 - Chords:** D⁻ (Minor), D⁻7 (Minor 7)
 - Scale/Mode:** D Dorian Mode
 - Staff:** Shows fret numbers 2, 4, 5, 7, 9, 10, 12, 14.
- Row 3 (Fret III):**
 - Chords:** E⁻7 (Minor 7), E⁻7 (Minor 7)
 - Scale/Mode:** E Phrygian Mode
 - Staff:** Shows fret numbers 3, 5, 7, 9, 10, 12, 14, 16.
- Row 4 (Fret IV):**
 - Chords:** F^Δ7 (Major 7), F^Δ7 (Major 7)
 - Scale/Mode:** F Lydian Mode
 - Staff:** Shows fret numbers 4, 6, 8, 10, 12, 14, 16, 18.
- Row 5 (Fret V):**
 - Chords:** G (Major), G⁷ (Dominant 7), G⁷ (Dominant 7)
 - Scale/Mode:** G Mixolydian Mode
 - Staff:** Shows fret numbers 5, 7, 9, 10, 12, 14, 16, 18.
- Row 6 (Fret VI):**
 - Chords:** A⁻ (Minor), A⁻7 (Minor 7)
 - Scale/Mode:** A Minor Scale (Aeolian Mode)
 - Staff:** Shows fret numbers 6, 8, 10, 12, 14, 16, 18, 20.

Root Notes on "E" 6th String

System 1: B and C

- B-7(b5)** (vii[°]): min.7 flat5. Scale: B Locrian Mode. Frets: 1, 2, 2, 3, 5, 5-7.
- C** (I): Major. Frets: 8, 8, 9, 10, 10, 8.
- C^Δ7** (I): Major7. Frets: 8, 8, 9, 10, 10, 8.
- C Major Scale (Ionian)**: Frets: 8-10, 7-8-10, 7-9-10, 8-10, 7-8.

System 2: D and E

- D-7** (ii): Minor. Frets: 10, 10, 10, 10, 10, 10.
- D-7** (ii): Minor7. Frets: 10, 10, 10, 10, 10, 10.
- D Dorian Mode**: Frets: 10-12-13, 10-12-14, 10-12, 9-10-12, 10-12-13, 10.
- E-** (iii): Minor. Frets: 0, 0, 0, 0, 0, 0.
- E-7** (iii): Minor7. Frets: 0, 0, 0, 0, 0, 0.
- E-7** (iii): Minor7. Frets: 0, 0, 0, 0, 0, 0.
- E Phrygian Mode**: Frets: 0-1-3, 0-2-3, 0-2-3, 0-2, 0-1-3, 0.

System 3: F and G

- F** (IV): Major. Frets: 1, 2, 2, 3, 5, 5-7.
- F^Δ7** (IV): Major7. Frets: 1, 2, 2, 3, 5, 5-7.
- F Lydian Mode**: Frets: 1-3, 0-2-3, 0-2-3, 0-2, 0-1-3, 0-1.
- G** (V): Major Dominant7. Frets: 3, 3, 3, 3, 3, 3.
- G⁷** (V): Major Dominant7. Frets: 3, 3, 3, 3, 3, 3.
- G⁷** (V): Major Dominant7. Frets: 3, 3, 3, 3, 3, 3.
- G Mixolydian Mode**: Frets: 3-5, 2-3-5, 2-3-5, 2-4-5, 3-5-6, 3.

System 4: A and B

- A-7** (vi): Minor. Frets: 5, 5, 5, 5, 5, 5.
- A-** (vi): Minor7. Frets: 5, 5, 5, 5, 5, 5.
- A Minor Scale (Aeolian)**: Frets: 5-7-8, 5-7-8, 5-7, 4-5-7, 5-6-8, 5.
- B-7(b5)** (vii[°]): Min.7 flat5. Frets: 6, 7, 7, 8, 9, 7.
- B-7(b5)** (vii[°]): Min.7 flat5. Frets: 6, 7, 7, 8, 9, 7.
- B Locrian Mode**: Frets: 7-8-10, 7-8-10, 7-9-10, 7-9-10, 8-10, 7.

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

♩ = 70

Root Notes on "A" 5th String

The musical score is organized into three rows, each representing a different root position on the 5th string (A, C, E). Each row includes chord diagrams, scale notation, and fretboard diagrams.

Row 1: A Minor (Root A)

- Chords: A⁻ (Minor), A⁻⁷ (Minor 7), B^{-7(b5)} (Minor 7 flat 5), B^{-7(b5)} (Minor 7 flat 5).
- Scales: A Minor Scale (Aeolian Mode), B Locrian Mode.
- Fretboard diagrams show the scale runs for A Minor and B Locrian.

Row 2: C Major (Root C)

- Chords: C (Major), C^{Δ7} (Major 7), D⁻ (Minor), D⁻⁷ (Minor 7).
- Scales: C Major Scale (Ionian), D Dorian Mode.
- Fretboard diagrams show the scale runs for C Major and D Dorian.

Row 3: E Phrygian (Root E)

- Chords: E⁻⁷ (Minor), E⁻⁷ (Minor 7), E (Major), E⁷ (Dominant 7).
- Scales: E Phrygian Mode, E Mixolydian (b2, #5) Mode.
- Fretboard diagrams show the scale runs for E Phrygian and E Mixolydian.

System 1: F Lydian Mode and G Mixolydian Mode

Chords: $F\Delta^7$, $F\Delta^7$, G , G^7 , G^7

Scale: F Lydian Mode, G Mixolydian Mode

System 2: Root Notes on "E" 6th String

Chords: $G\#o^7$, B^o7 , D^o7 , F^o7 , A^-7 , A^-

Scale: $G\#$ Half Whole Dim., D Half Whole Dim., A Minor Scale (Aeolian)

System 3: B Locrian Mode and C Major Scale (Ionian)

Chords: $B-7(b5)$, $B-7(b5)$, C , $C\Delta^7$

Scale: B Locrian Mode, C Major Scale (Ionian)

System 4: D Dorian Mode and E Phrygian Mode

Chords: $D-7$, $D-7$, E^- , E^-7

Scale: D Dorian Mode, E Phrygian Mode

29

E E⁷ F F^{Δ7}

v v

E Mixolydian (b2, #5) Mode VI F Lydian Mode

Major Dominant7 Major Major7

b2 #5

33

G G⁷ G⁷ G#^{o7} D^{o7} F^{o7} G#^{o7}

VII #vilo

G Mixolydian Mode G# Half Whole (Diminished) Scale

Major Dominant7

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

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

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

9 13

17 21 25 28 31 33 38 41

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

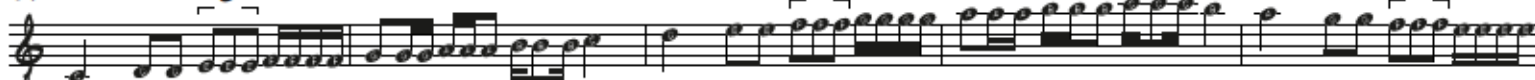


85



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

8th note triplets

17

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

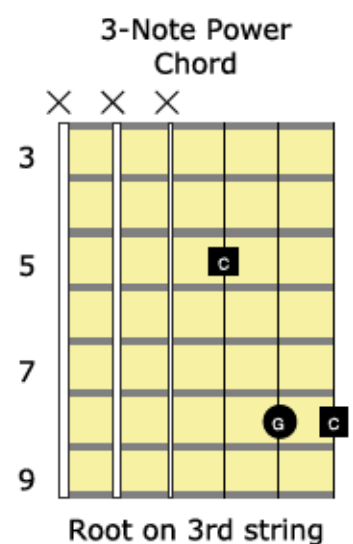
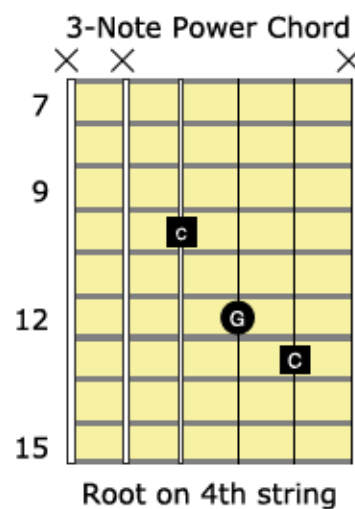
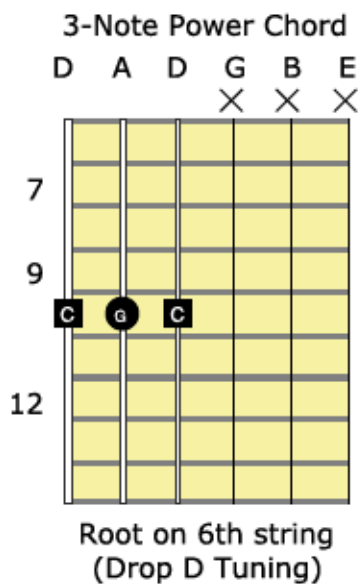
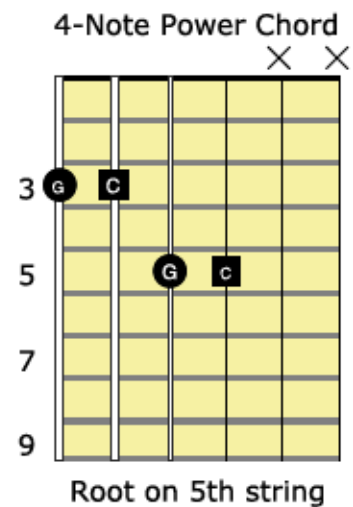
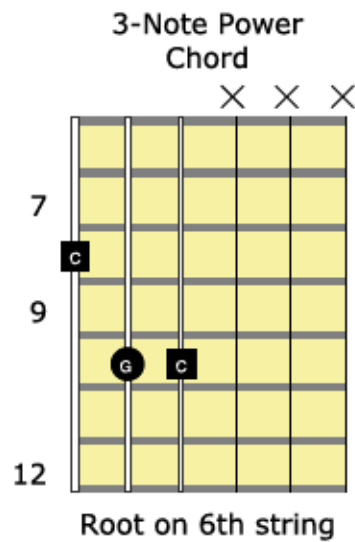
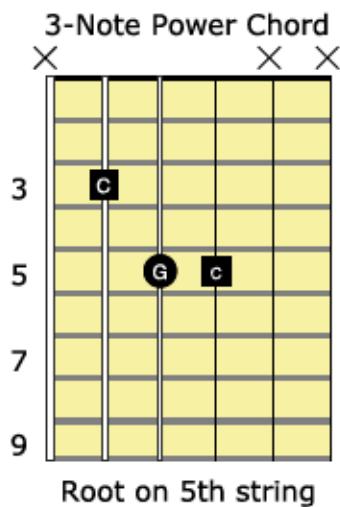
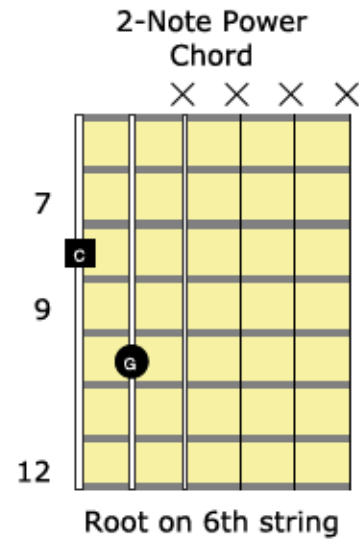
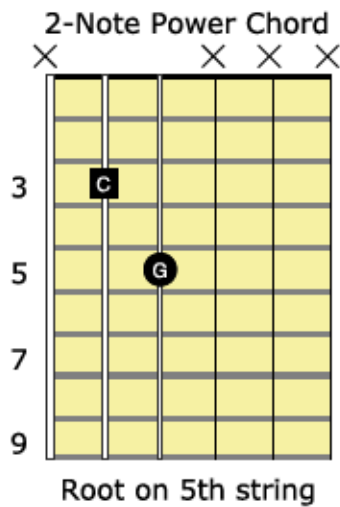


Common Power Chords

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

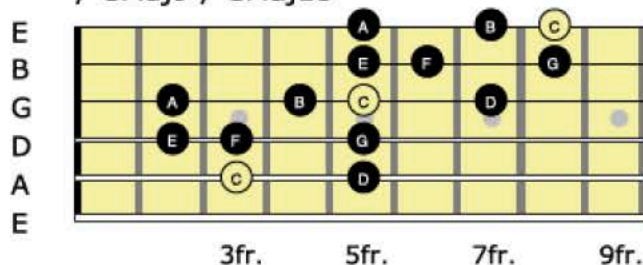
All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.



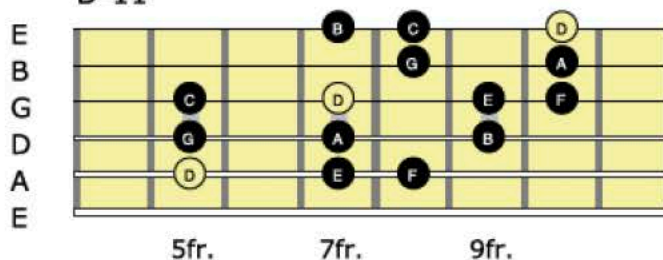
Modes in Key of C Major- No Flats and Sharps

5th String A

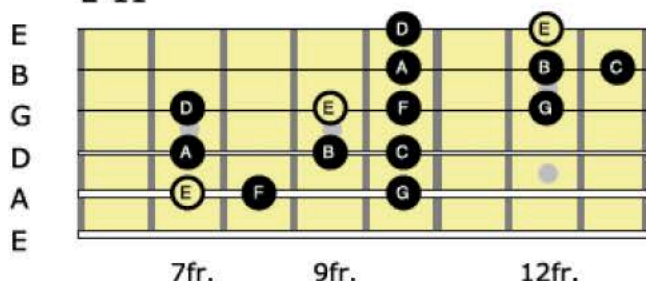
C Major (Ionian) Use with I
(1) chord: C Major / CMaj7 / C6 / C69 / CMaj9 / CMaj13



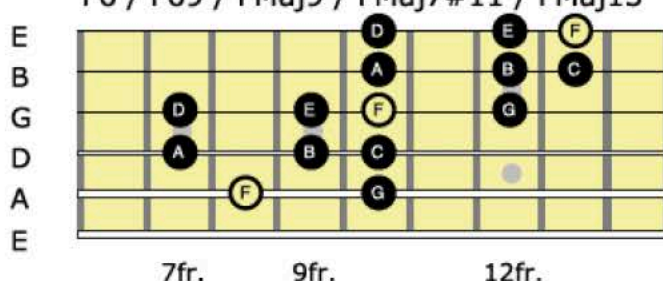
D Dorian Use with ii (2)
chord: Dmin / D-7 / D-6 / D-69 / D-9 / D-11



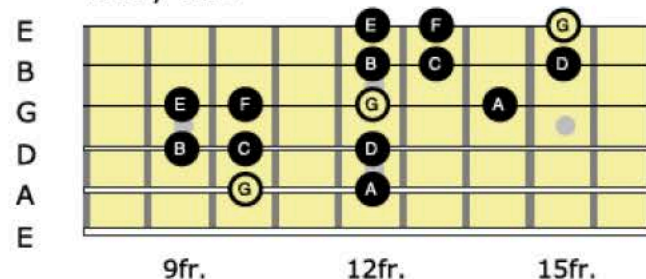
E Phrygian Use with iii (3)
chord: Emin / E-7 / E-(b6) / E-(b9) / E-11



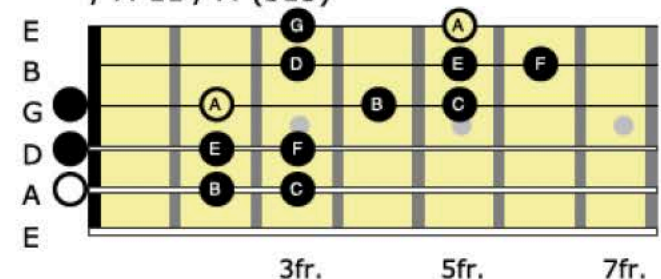
F Lydian Use with IV (4)
chord: F Major / FMaj7 / FMaj7(b5) / F6 / F69 / FMaj9 / FMaj7#11 / FMaj13



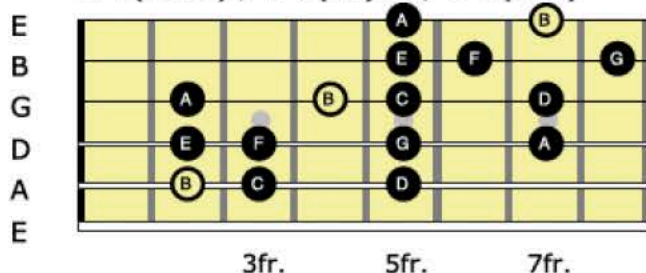
G Mixolydian Use with V (5)
chord: G Major / G6 / G69 / G7 / G9 / G11 / G13



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)

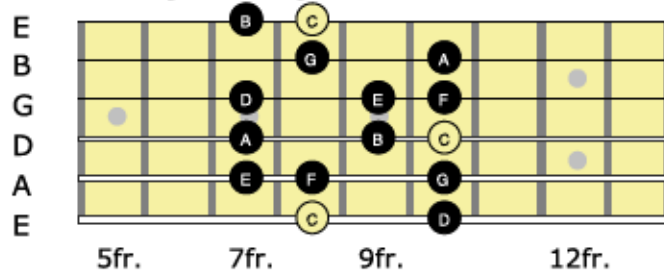


Modes in Key of C Major- No Flats and Sharps

6th String E

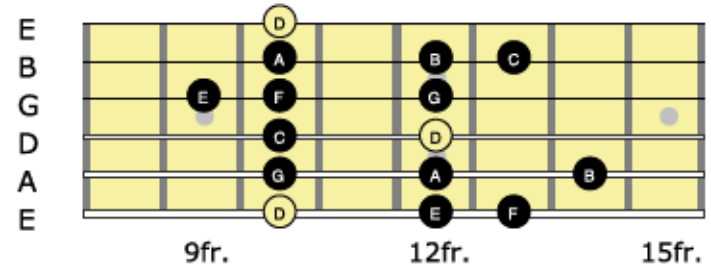
C Major (Ionian) Use with I

(1) chord: C Major / CMaj7 / C6 / C69 / CMaj9 / CMaj13



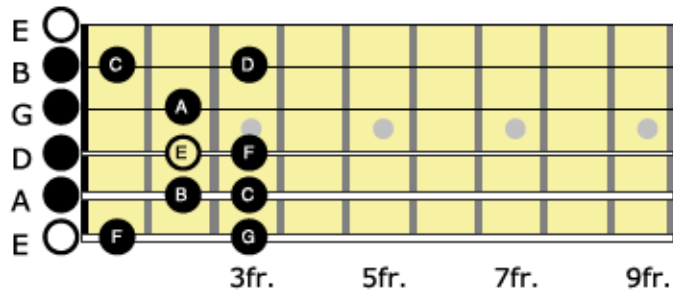
D Dorian Use with ii (2)

chord: Dmin / D-7 / D-6 / D-69 / D-9 / D-11



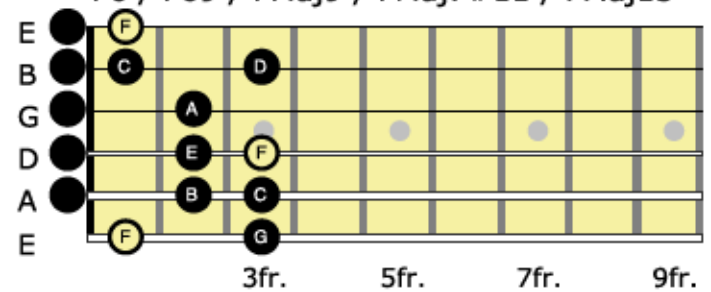
E Phrygian Use with iii (3)

chord: Emin / E-7 / E-(b6) / E-(b9) / E-11



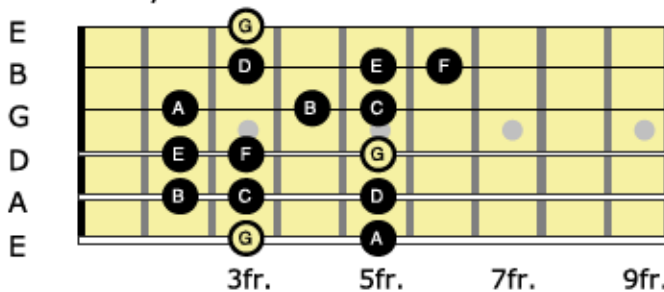
F Lydian Use with IV (4)

chord: F Major / FMaj7 / FMaj7(b5) / F6 / F69 / FMaj9 / FMaj7#11 / FMaj13



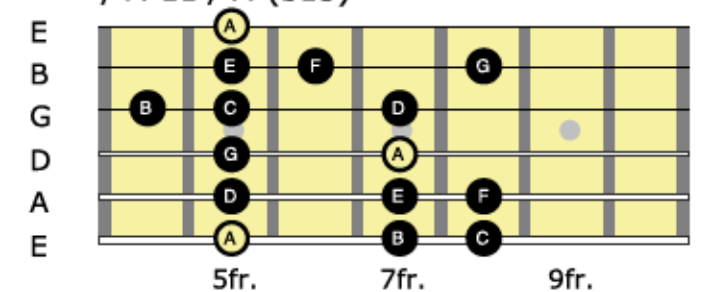
G Mixolydian Use with V (5)

chord: G Major / G6 / G69 / G7 / G9 / G11 / G13



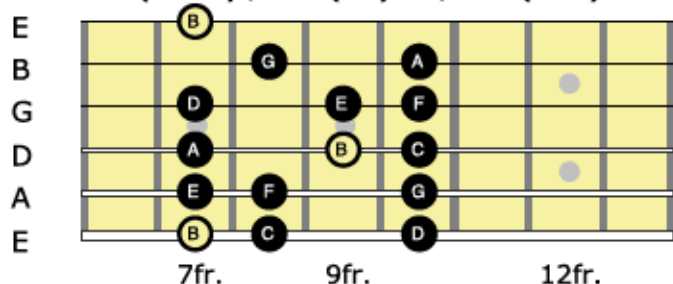
A Minor (Aeolian) Use with vi

(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)



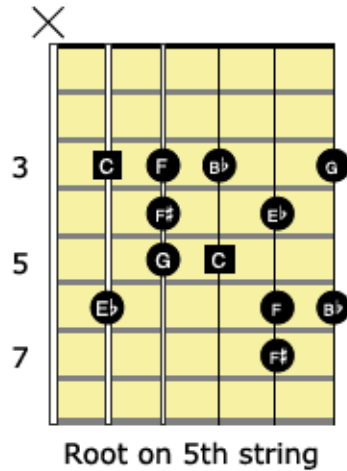
Introduction to Jazz Scales

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

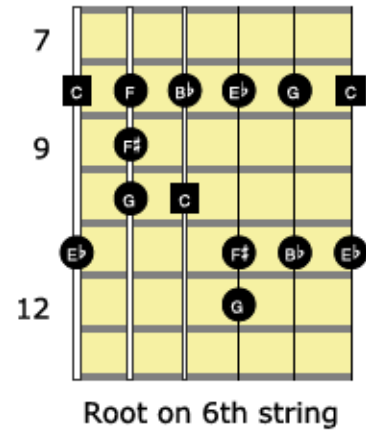
All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

Blues Pentatonic Scale



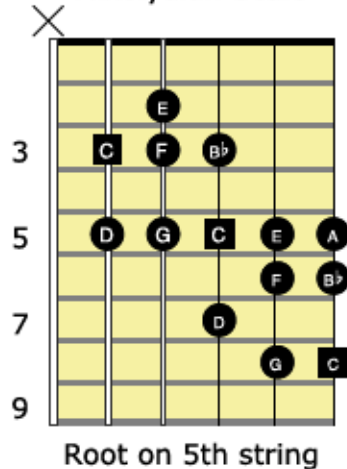
Root on 5th string

Blues Pentatonic Scale



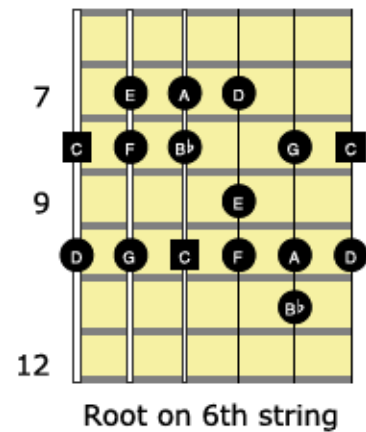
Root on 6th string

Mixolydian Scale



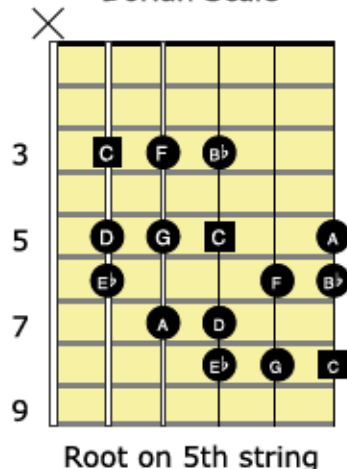
Root on 5th string

Mixolydian Scale



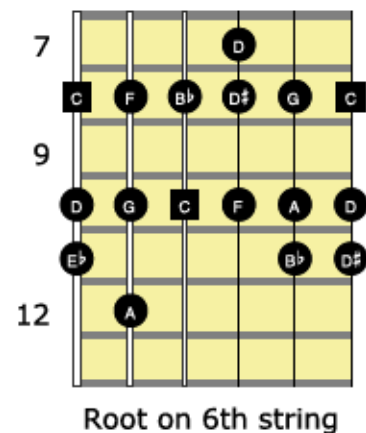
Root on 6th string

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 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 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 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 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 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 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 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 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 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 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 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 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

The second exercise is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth notes and triplet eighth notes. Above the staff, there are two rows of rhythmic notation: the first row shows a sequence of eighth notes with a '1' above each, and the second row shows triplet eighth notes with a '3' above each. The musical notation follows this pattern, with eighth notes and triplet eighth notes grouped together. The exercise ends with a double bar line.

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

The first exercise is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of a sequence of eighth notes and triplets. The first four measures each contain a triplet of eighth notes, indicated by a bracket and the number '3'. The fifth measure contains a single eighth note, indicated by a bracket and the number '1'. This pattern of four triplet measures followed by a single measure is repeated twice. The final measure of the exercise contains a triplet of eighth notes, indicated by a bracket and the number '3'. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

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

i 4 i i 4 i i 4 i i 4 i i 4 i i 4 i i 4 i

4th String

5th String

6th String

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

The image shows a musical score for a finger tapping exercise on a guitar. It consists of six staves, each representing a string. Each staff has a treble clef and a key signature of one flat (Bb). The time signature is 4/4. Above each staff, there are two lines of notation: a line of numbers (1, 4, 1, 1, 4, 1, 1, 4, 1, 1, 4, 1, 1, 4, 1, 1, 4, 1) and a line of numbers (3, 3, 3, 3, 3, 3, 3, 3). These numbers indicate the frets and the number of taps for each group of notes. The exercise is designed to be played without repeats after the first measure of each string part.

Interval Modal Exercise - 2nds

*Higher ranges for electric guitars

Jarod Sanchez

$\text{♩} = 120$, $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

G Mixolydian in 2nds Play over G13



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

Musical notation for the G Mixolydian 3rds exercise. It is written on a single staff in treble clef with a 4/4 time signature. The tempo is marked as quarter note = 80. The exercise consists of a continuous sequence of eighth-note triplets, starting on G4 and ascending stepwise through the G Mixolydian scale (G, A, B, C, D, E, F, G) and then descending.

5 A Minor 3rds Play over Amin9

Musical notation for the A Minor 3rds exercise. It is written on a single staff in treble clef. The exercise consists of a continuous sequence of eighth-note triplets, starting on A4 and ascending stepwise through the A minor scale (A, B, C, D, E, F, G, A) and then descending.

9 B Locrian 3rds Bmin7b(5)

Musical notation for the B Locrian 3rds exercise. It is written on a single staff in treble clef. The exercise consists of a continuous sequence of eighth-note triplets, starting on B4 and ascending stepwise through the B Locrian scale (B, C, D, E, F, G, A, B) and then descending.

13 C Major 3rds Play over Cmaj7

Musical notation for the C Major 3rds exercise. It is written on a single staff in treble clef. The exercise consists of a continuous sequence of eighth-note triplets, starting on C4 and ascending stepwise through the C major scale (C, D, E, F, G, A, B, C) and then descending.

17 D Dorian 3rds Play over Dmin6

Musical notation for the D Dorian 3rds exercise. It is written on a single staff in treble clef. The exercise consists of a continuous sequence of eighth-note triplets, starting on D4 and ascending stepwise through the D Dorian scale (D, E, F, G, A, B, C, D) and then descending.

21 E Phygian 3rds Play over Emin7 or Eminb(9)

Musical notation for the E Phygian 3rds exercise. It is written on a single staff in treble clef. The exercise consists of a continuous sequence of eighth-note triplets, starting on E4 and ascending stepwise through the E Phygian scale (E, F, G, A, B, C, D, E) and then descending.

25 F Lydian 3rds Play over Fmaj7#(11)

Musical notation for the F Lydian 3rds exercise. It is written on a single staff in treble clef. The exercise consists of a continuous sequence of eighth-note triplets, starting on F4 and ascending stepwise through the F Lydian scale (F, G, A, B, C, D, E, F) and then descending.

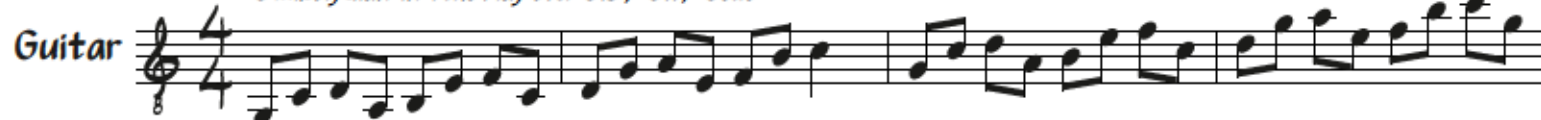
Interval Modal Exercise - 4ths

*Higher ranges for electric guitars

Jarod Sanchez

$\text{♩} = 120$, $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

G Mixolydian in 4ths Play over G13 / G11 / Gsus



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



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

$\text{♩} = 120$, $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

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

$\text{♩} = 120, \text{♩♩} = \overset{3}{\text{♩}} \text{♩}$

G Mixolydian in 6ths Play over G13



5 A Minor in 6ths Play over Amin9 / Amin 11



q 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)



F Lydian in 6ths Play over Fmaj7#(11)



Diatonic Modal Patterns

Key of C Major

Jarod Sanchez

C Δ 9
Starting on 9th

$\text{♩} = 80$

D $^{-9}$
Starting on 9th

5

E $^{-7}$
Starting on b9th

9

F Δ 7
Starting on Major 7th

13

G 13
Starting on 13th

17

A $^{-11}$
Starting on 11th

21

B $^{-7}(b5)$
Starting on 5th

25

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



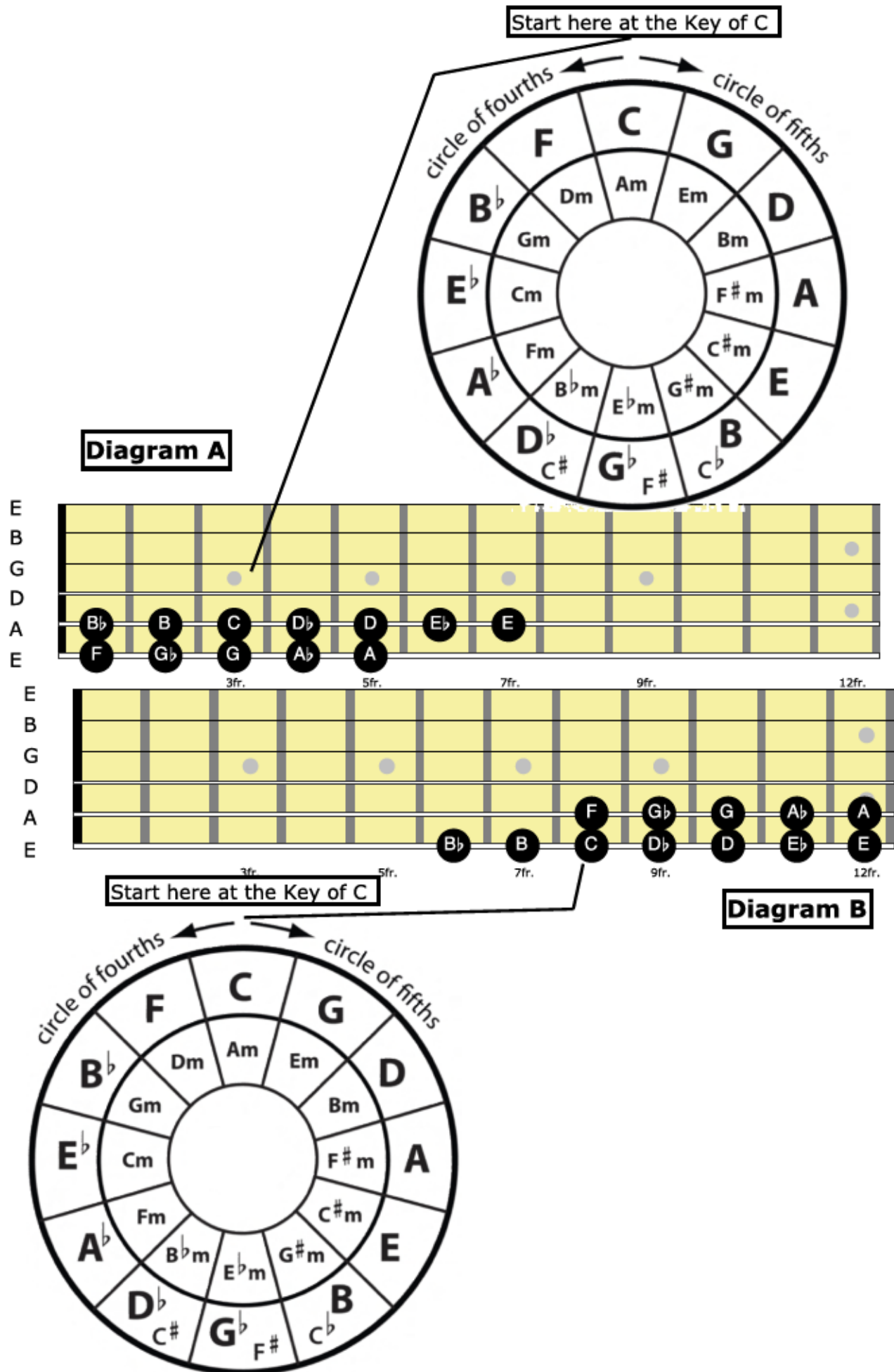
Descending/Ascending-6ths



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

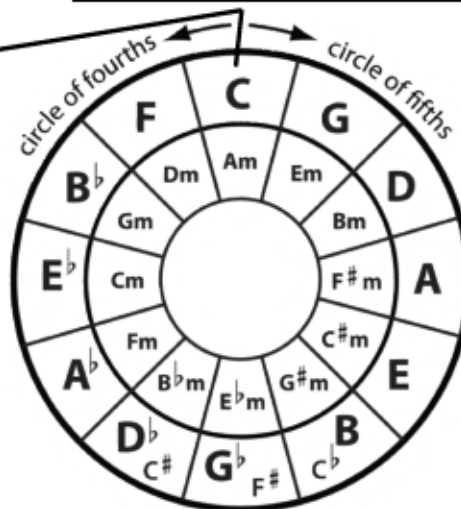


Diagram C

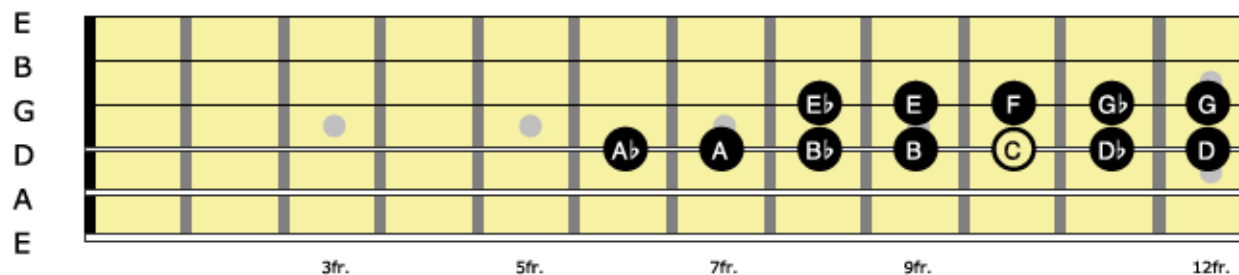
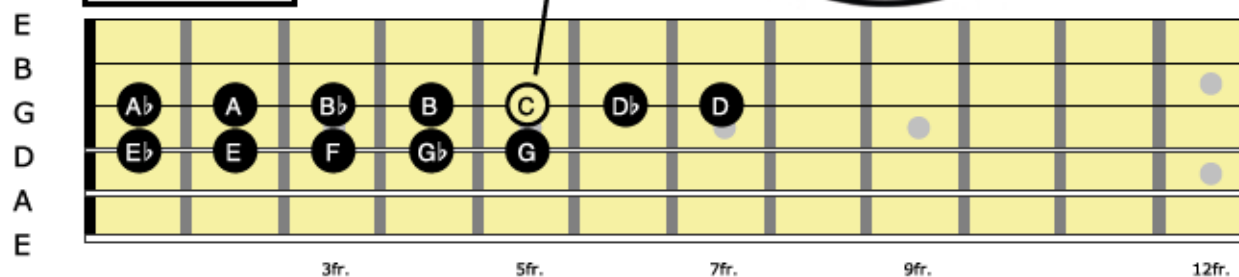
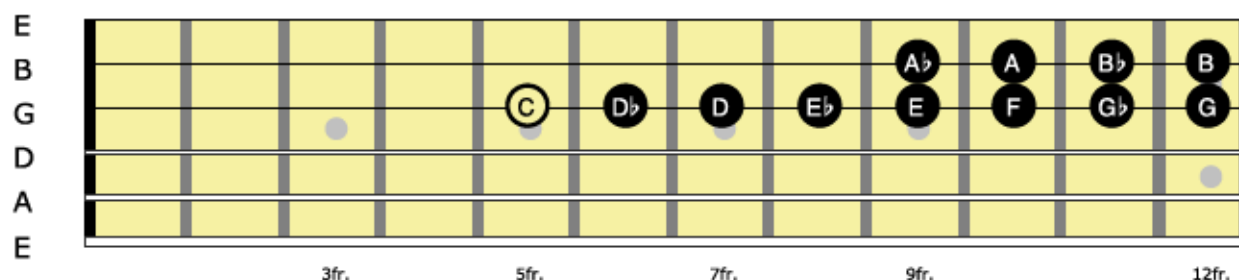
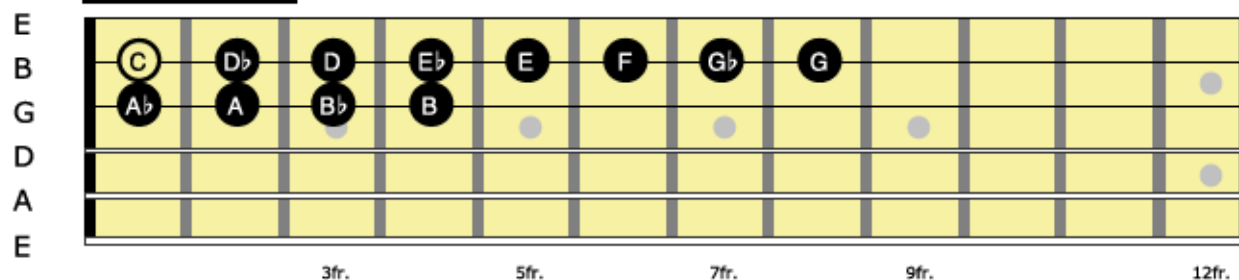


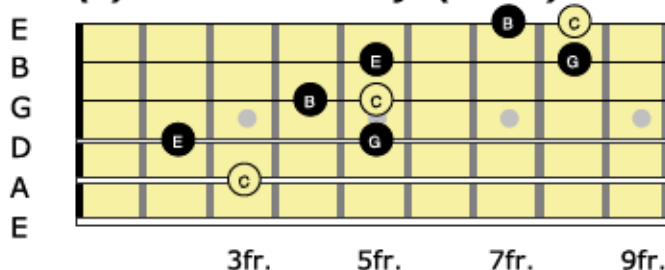
Diagram D



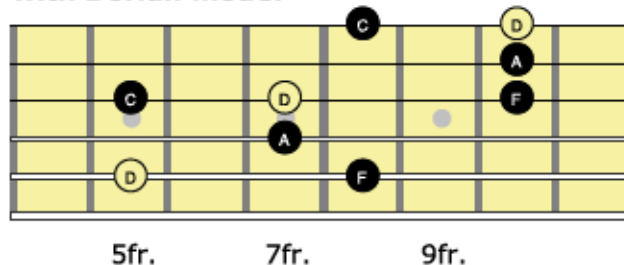
Arpeggios in Key of C Major- No Flats and Sharps

5th String A

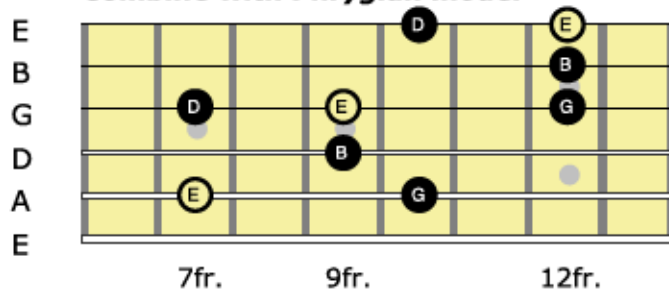
C Major 7 Arpeggio Use with I (1) chord: C Major / CMaj7 / C6 / C69 / CMaj9 / CMaj13. **Root(C), 3rd(E), 5th(G), 7th(B).** **Combine with Major(Ionian) mode.**



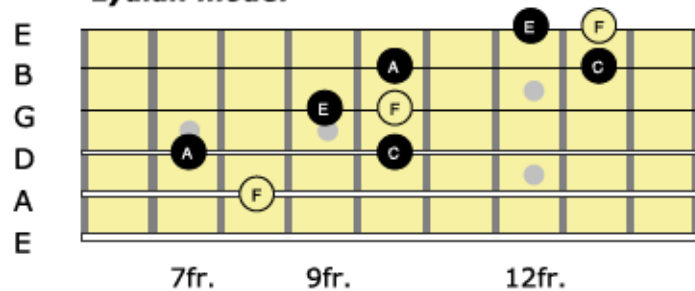
D Minor 7 Arpeggio Use with ii (2) chord: Dmin / D-7 / D-6 / D-69 / D-9 / D-11. **Root(D), 3rd(F), 5th(A), 7th(C).** **Combine with Dorian mode.**



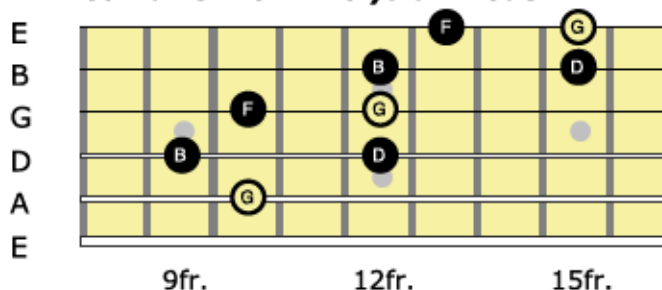
E Minor 7 Arpeggio Use with iii (3) chord: Emin / E-7 / E-(b6) / E-(b9) / E-11. **Root(E), 3rd(G), 5th(B), 7th(D).** **Combine with Phrygian mode.**



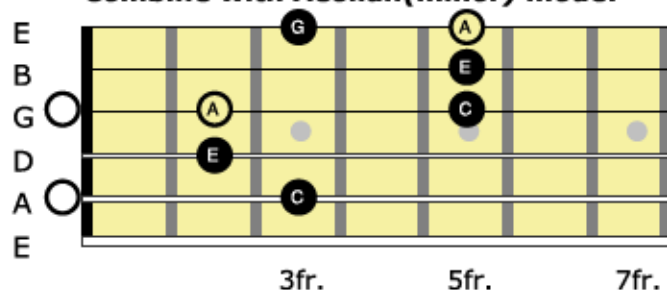
F Major 7 Arpeggio Use with IV (4) chord: F Major / FMaj7 / FMaj7(b5) / F6 / F69 / FMaj9 / FMaj7#11 / FMaj13. **Root(F), 3rd(A), 5th(C), 7th(E).** **Combine with Lydian mode.**



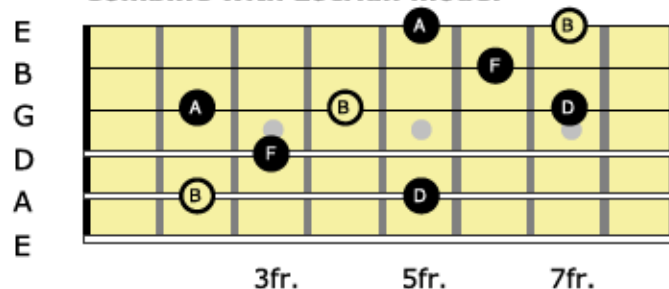
G 7 Arpeggio Use with V (5) chord: G Major / G6 / G69 / G7 / G9 / G11 / G13. **Root(G), 3rd(B), 5th(D), 7th(F).** **Combine with Mixolydian mode.**



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.**



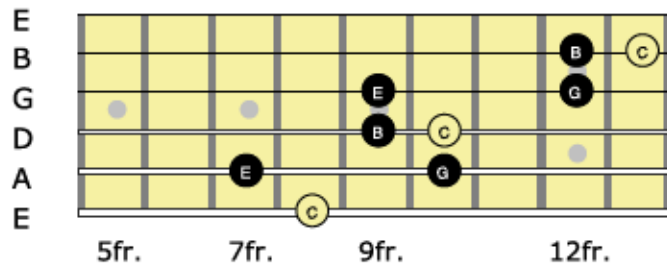
B minor 7 b5 Arpeggio Use with vii (7) half diminished chord: Bdim / B-7(b5) / B-7(b5b9) / B-7(b5)11 / B-7(b13). **Root(B), 3rd(D), 5th(F), 7th(A).** **Combine with Locrian mode.**



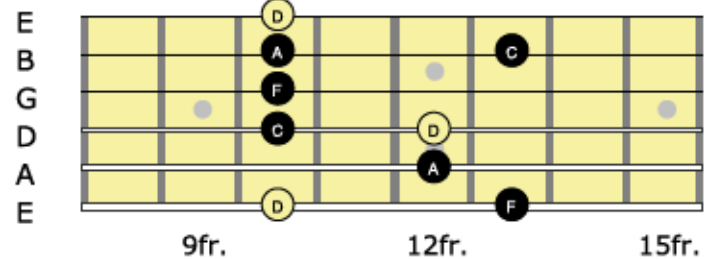
Arpeggios in Key of C Major- No Flats and Sharps

6th String E

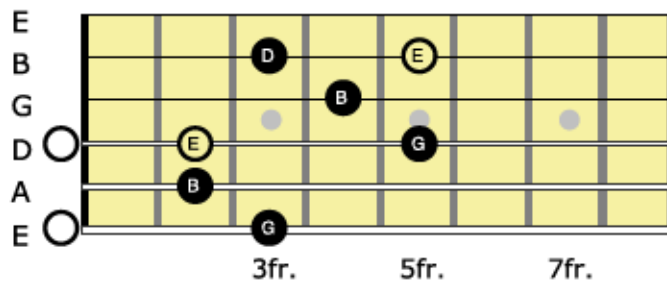
C Major 7 Arpeggio Use with I
(1) chord: C Major / CMaj7 / C6 / C69 / CMaj9 / CMaj13. **Root(C), 3rd(E), 5th(G), 7th(B).** **Combine with Major(Ionian) mode.**



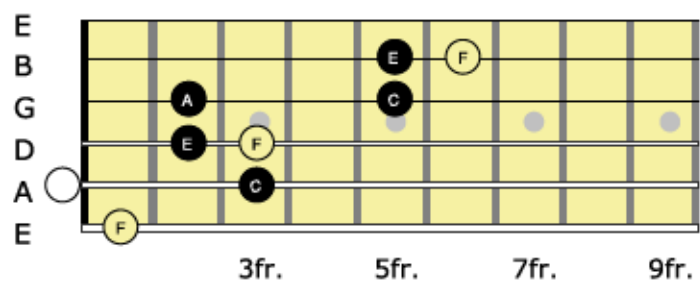
D Minor 7 Arpeggio Use with ii (2)
chord: Dmin / D-7 / D-6 / D-69 / D-9 / D-11. **Root(D), 3rd(F), 5th(A), 7th(C).** **Combine with Dorian mode.**



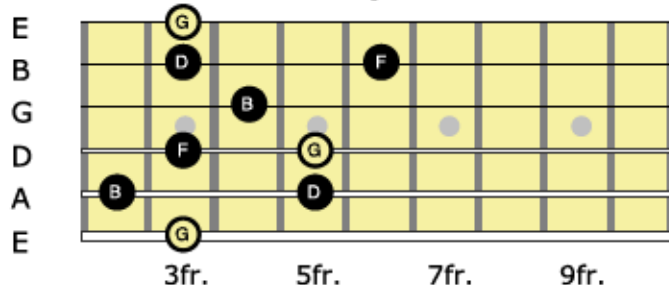
E Minor 7 Arpeggio Use with iii (3)
chord: Emin / E-7 / E-(b6) / E-(b9) / E-11. **Root(E), 3rd(G), 5th(B), 7th(D).** **Combine with Phrygian mode.**



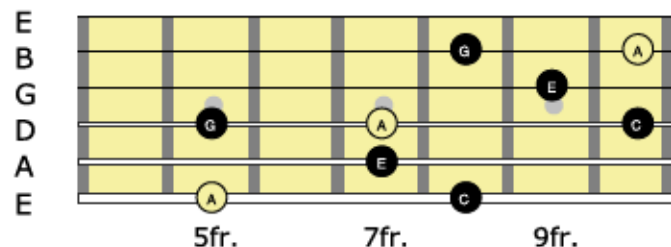
F Major 7 Arpeggio Use with IV (4)
chord: F Major / FMaj7 / FMaj7(b5) / F6 / F69 / FMaj9 / FMaj7#11 / FMaj13. **Root(F), 3rd(A), 5th(C), 7th(E).** **Combine with Lydian mode.**



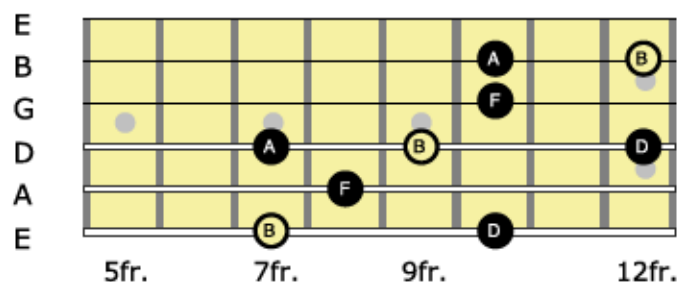
G 7 Arpeggio Use with V (5) chord: G Major / G6 / G69 / G7 / G9 / G11 / G13. **Root(G), 3rd(B), 5th(D), 7th(F).** **Combine with Mixolydian mode.**



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.**



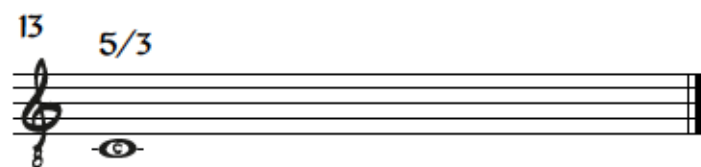
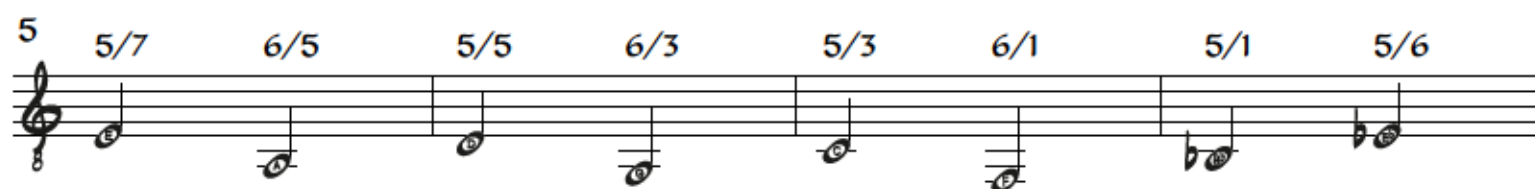
B minor 7 b5 Arpeggio Use with vii (7) half diminished chord: Bdim / B-7(b5) / B-7(b5b9) / B-7(b5)11 / B-7(b13). **Root(B), 3rd(D), 5th(F), 7th(A).** **Combine with Locrian mode.**



Circle of 4s Warm-Up

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

Jarod Sanchez



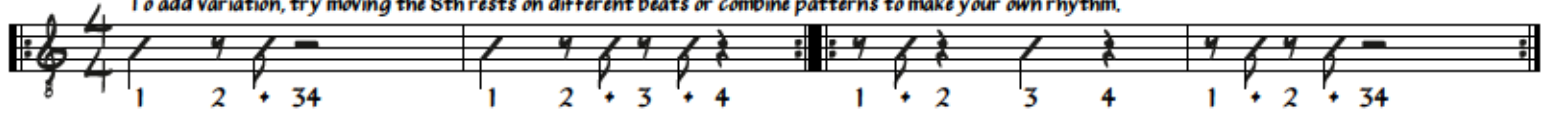
Jazz Comping Feels & Rhythms

Jarod Sanchez

$\text{♩} = 120, \text{♩} = \text{♩}$

"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

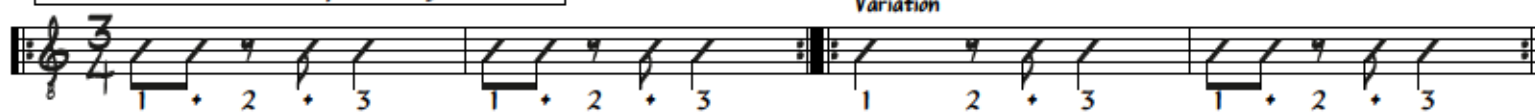


37

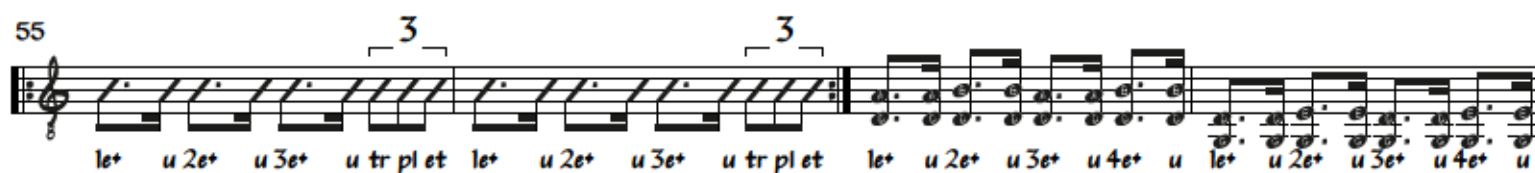


Who Parked the Car: Popular Rhythms in 3

Variation



"Shuffle", often used in Blues and 1950's 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

C **C Δ 7**
I

D $^-$ **D $^-$ 7**
5 ii

E $^-$ **E $^-$ 7**
9 iii

F **F Δ 7**
13 IV

G **G7**
17 V

A $^-$ **A $^-$ 7**
21 vi

B $^-$ 7(b5)
25 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



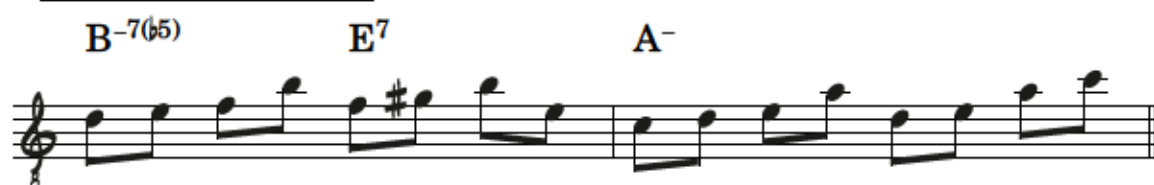
Pattern 2



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)

Figure 1: A dot plot showing the distribution of 12 fragments (A-L) across 12 fragments (A-L). The x-axis is labeled '3fr.', '5fr.', '7fr.', '9fr.', and '12fr.'. The y-axis is labeled 'A', 'B', 'G', 'D', 'A', 'E'. The plot shows the following distribution: A (3fr.), B (5fr.), C (5fr.), D (5fr.), E (5fr.), F (5fr.), G (5fr.), H (5fr.), I (5fr.), J (5fr.), K (5fr.), L (5fr.).

Key	
Signature	



A Harmonic Minor (#7th scale degree)

G Major (1 Sharp, F#)

E Harmonic Minor (1 sharp F#, and #7th scale degree)

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

B Harmonic Minor (2 sharps F#, C# and #7th scale degree)

A musical score for the song 'The Rose Tree'. The score is written for five voices: Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon (B). The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The score is divided into measures by vertical bar lines. The notes are written on a five-line staff. The notes are: S: C4, D4, E4, 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#1

A Major (3 Sharps, F#, C#, G#)

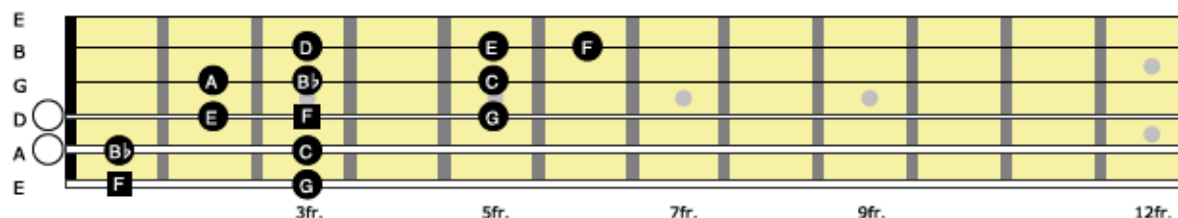
F# Harmonic Minor (3 sharps F#, C#, G# and #7th scale degree)



Major and Harmonic Minor Scales with Key Signatures: 1-3 Flats

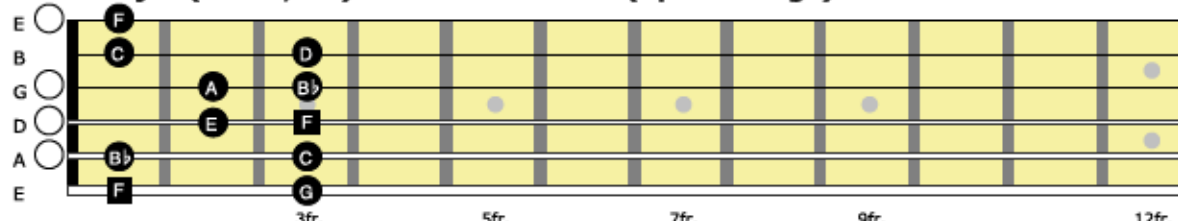
The squared notes are the starting point of each octave. To play the scale, start at the squared note and ascend in alphabetical order.

F Major (1 Flat, Bb)

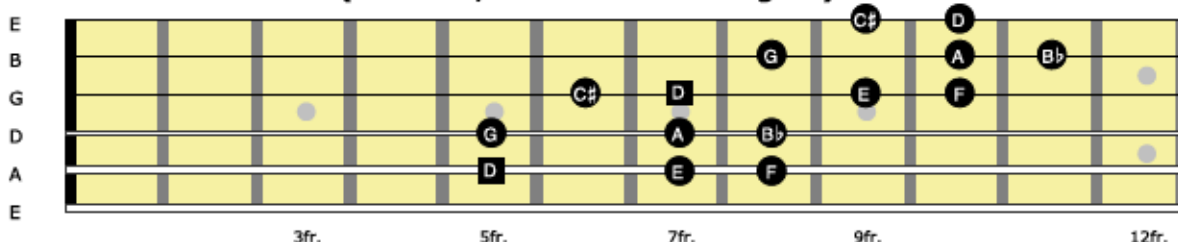


Key
Signature

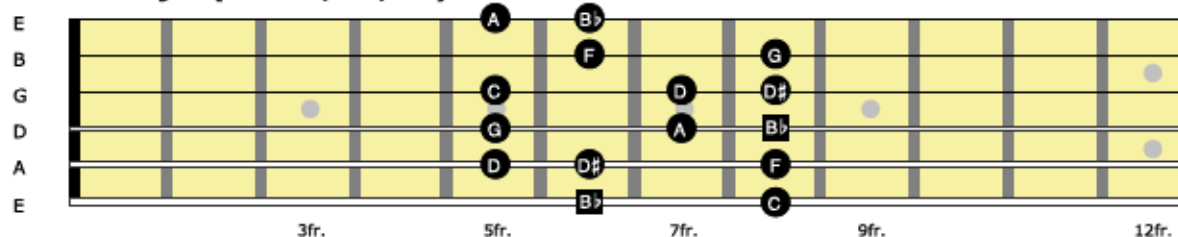
F Major (1 Flat, Bb) Alternate version (open strings)



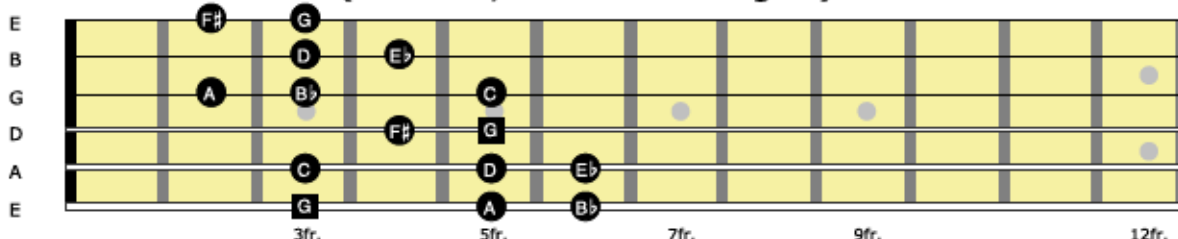
D Harmonic Minor (1 flat Bb, and #7th scale degree)



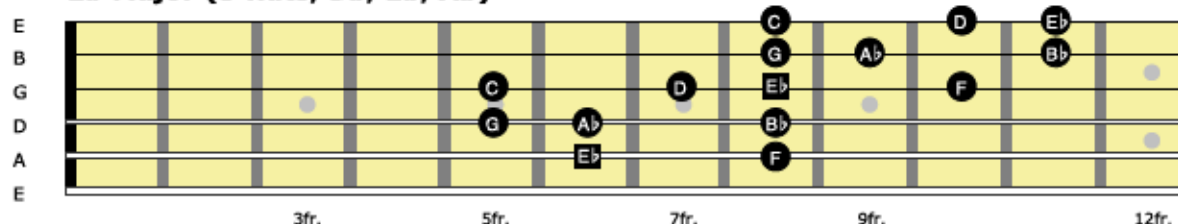
Bb Major (2 Flats, Bb, Eb)



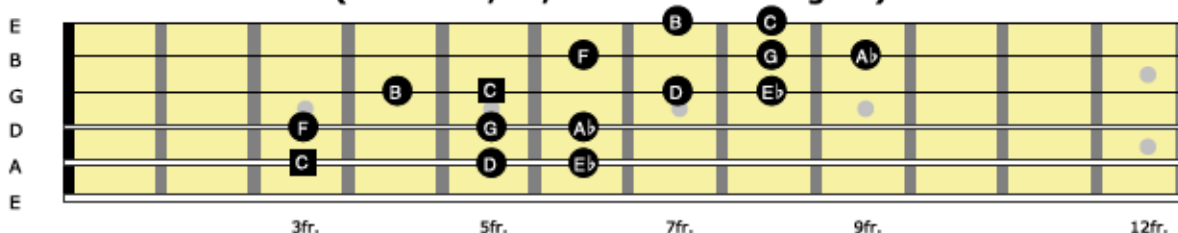
G Harmonic Minor (2 flats Bb, Eb #7th scale degree)



Eb Major (3 flats, Bb, Eb, Ab)



C Harmonic Minor (3 flats Bb, Eb, Ab #7th scale degree)

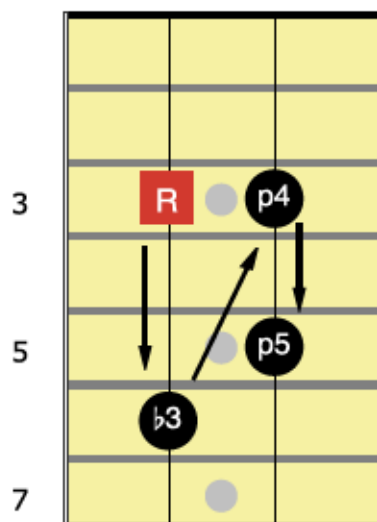


4 Note Chord Patterns for Bass Comping

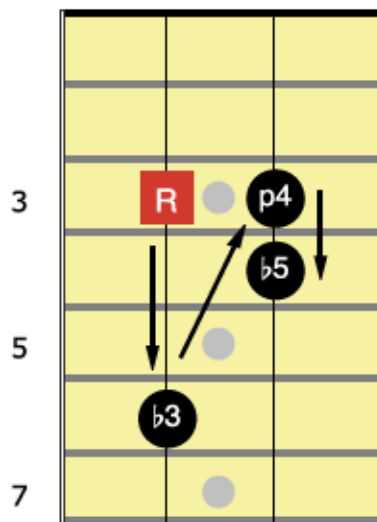
3rd String: A

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.

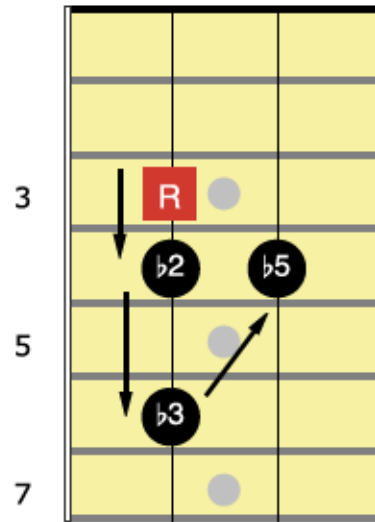
Use with: Minor,
Minor 7, Minor 6,
Minor 9, Minor 11



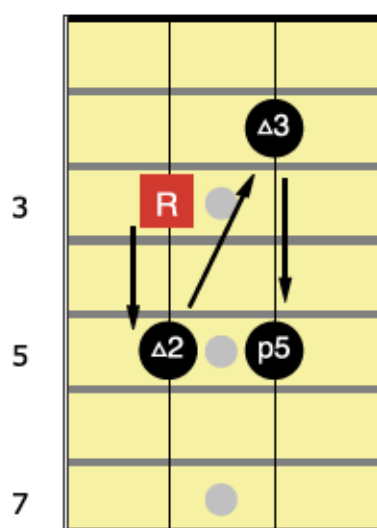
Use with: Minor 7(b5),
Minor 7(b5),
Minor 7(b9,b5), Minor
11(b5)



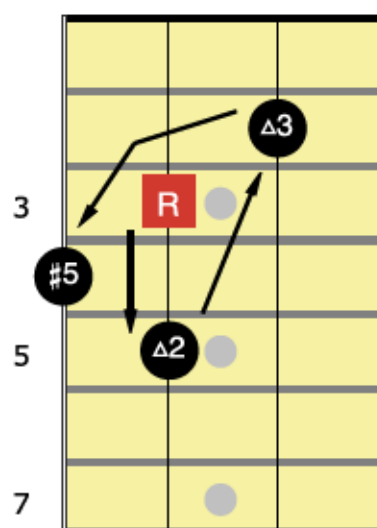
Use with:
Diminished,
Diminished 7,
Diminished 7(b9)



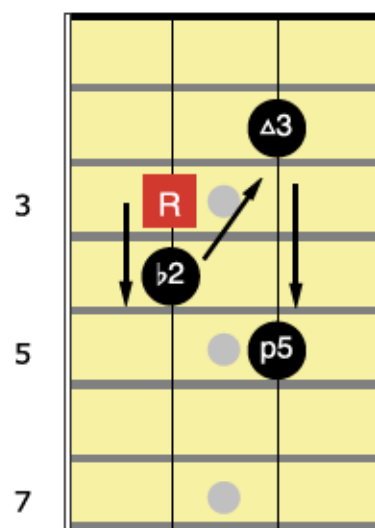
Use with: Major,
Major 7, Major 6,
Major 9, Major 13,
Major 69, Dominant 7
Dom. 9, Dom. 13



Use with: Major 7
(#5), Dom7 (#5),
Augmented (+)



Use with: Dominant
7 (b9), Altered
Dominant 7,
Dominant 7 (#9)

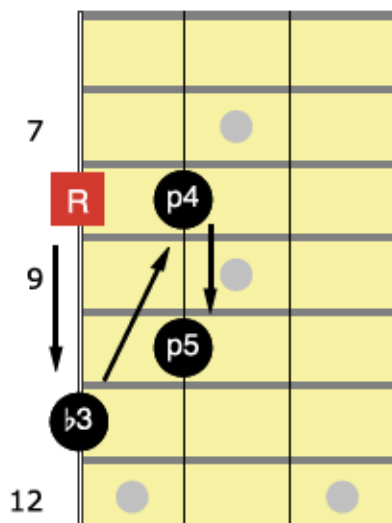


4 Note Chord Patterns for Bass Comping

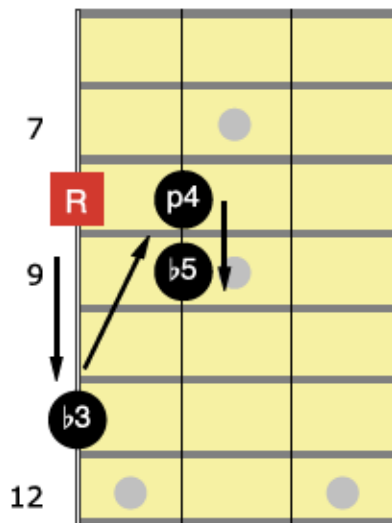
4th String: E

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.

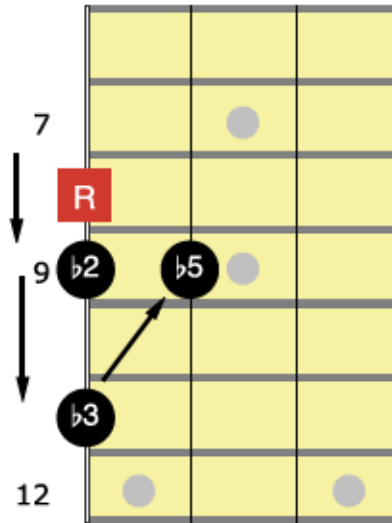
Use with: Minor,
Minor 7, Minor 6,
Minor 9, Minor 11



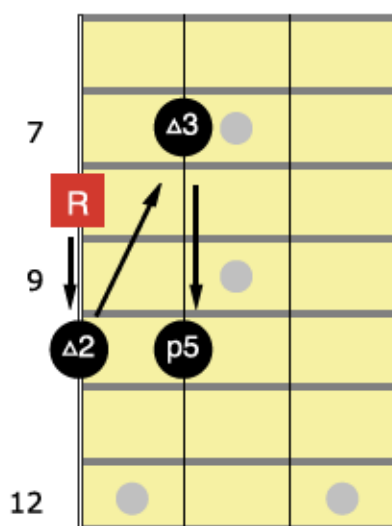
Use with: Minor 7(b5)
Minor7(b5),
Minor7(b9,b5), Minor
11(b5)



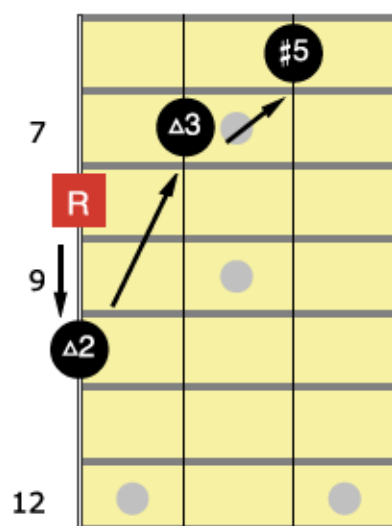
Use with:
Diminished,
Diminished 7,
Diminished 7(b9)



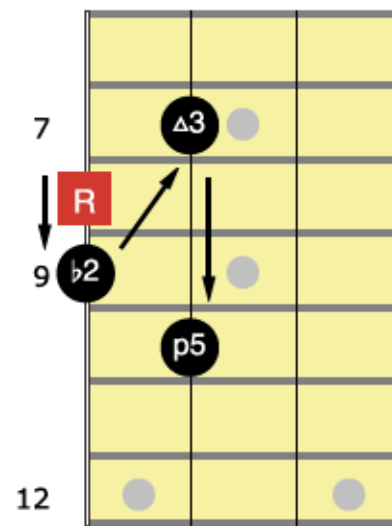
Use with: Major,
Major 7, Major 6,
Major 9, Major 13,
Major 69, Dominant 7
Dom. 9, Dom. 13



Use with: Major 7
(#5), Dom7 (#5),
Augmented (+)



Use with: Dominant
7 (b9), Altered
Dominant 7,
Dominant 7 (#9)

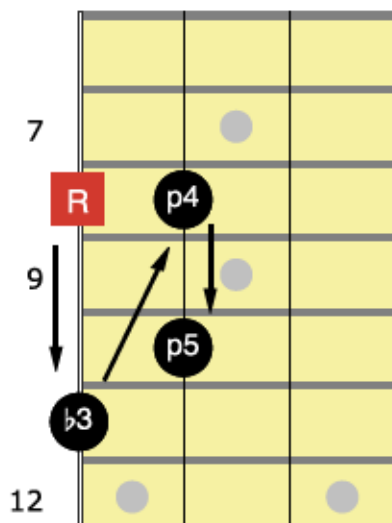


4 Note Chord Patterns for Bass Comping

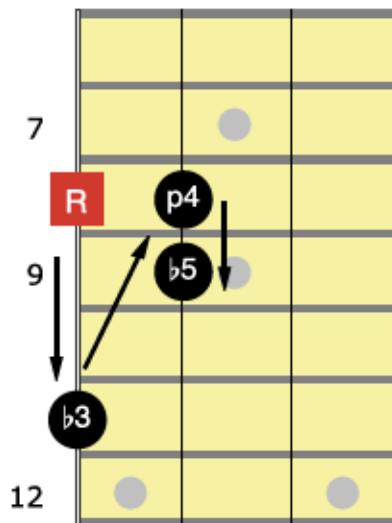
4th String: E

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.

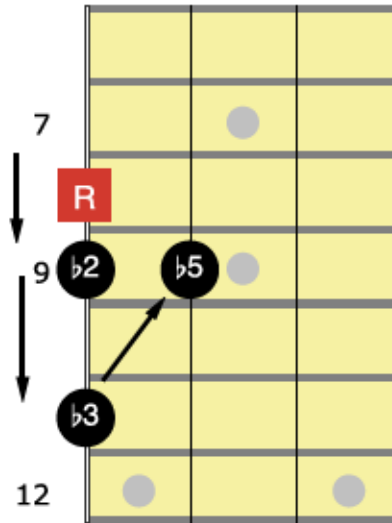
Use with: Minor, Minor 7, Minor 6, Minor 9, Minor 11



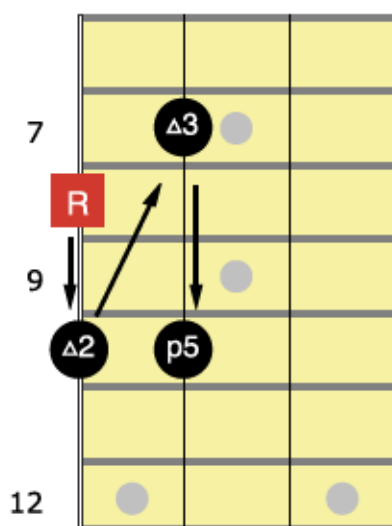
Use with: Minor 7(b5), Minor7(b5), Minor7(b9,b5), Minor 11(b5)



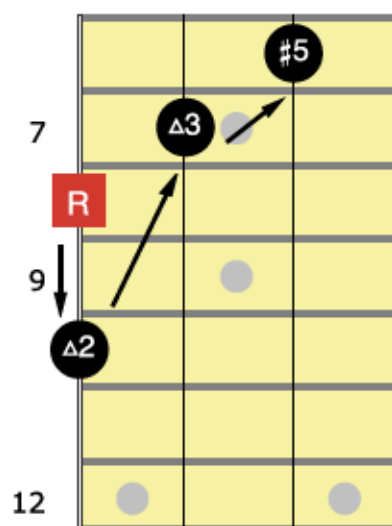
Use with: Diminished, Diminished 7, Diminished 7(b9)



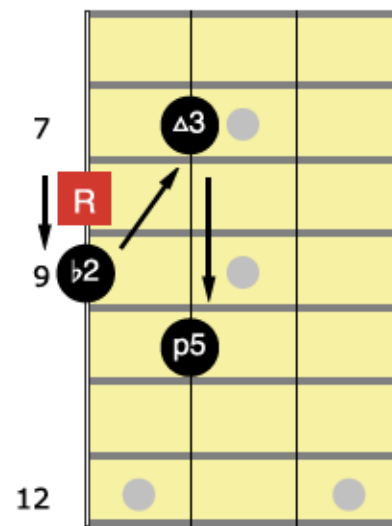
Use with: Major, Major 7, Major 6, Major 9, Major 13, Major 69, Dominant 7, Dom. 9, Dom. 13



Use with: Major 7 (#5), Dom7 (#5), Augmented (+)



Use with: Dominant 7 (b9), Altered Dominant 7, Dominant 7 (#9)

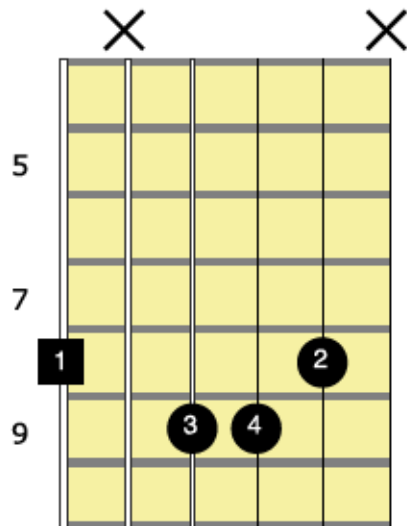


Movable Shell Chord Voicings & Scales: 5th & 6th Strings

Major 7
Major Scale
(Ionian Mode)
I Chord in
Major Keys

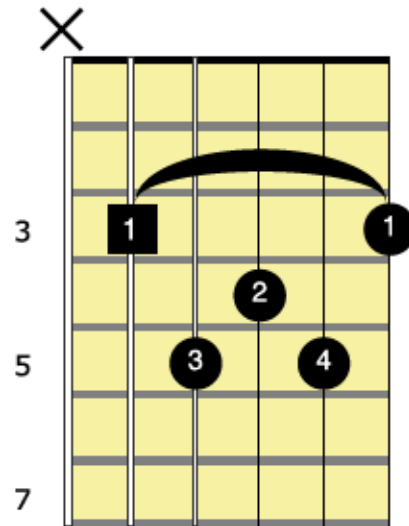
Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:
C → F → Bb → Eb → Ab → Db → Gb → B → E → A → D → G

Major 7



Root on Low "E" (6th)
string

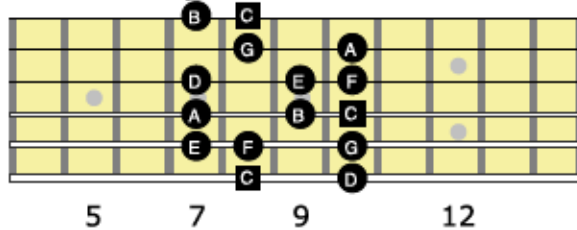
Major 7



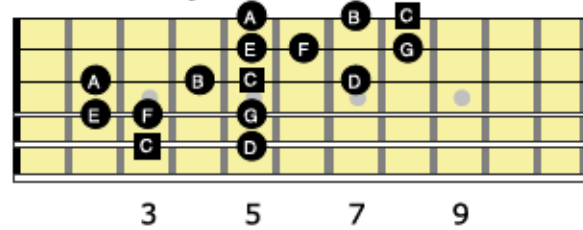
Root on "A" (5th)
string

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

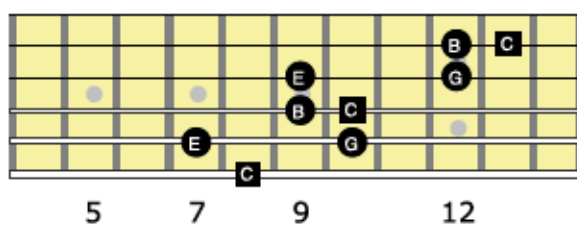
Major Scale: 2 Octave



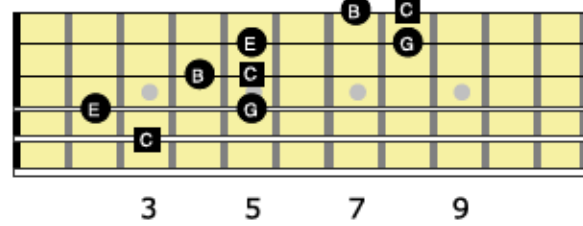
Major Scale: 2 Octave



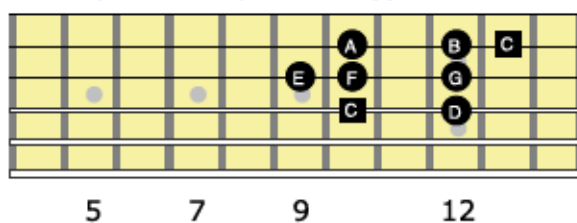
Major 7 Arpeggio: 2 Octave



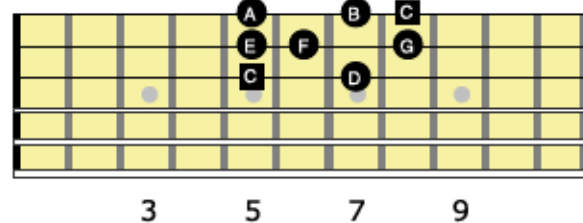
Major 7 Arpeggio: 2 Octave



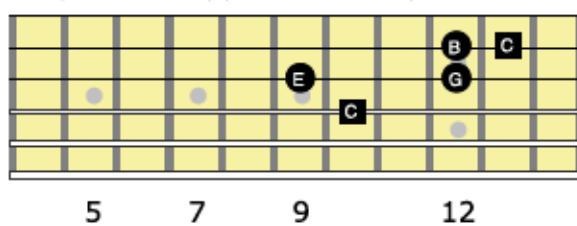
Major Scale (4th String): 1 Octave



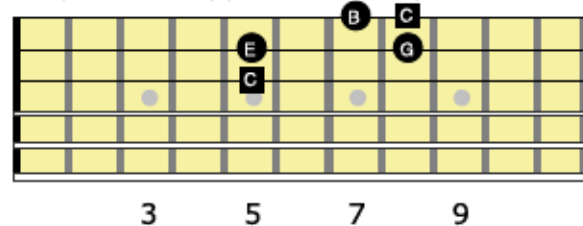
Major Scale (3rd String): 1 Octave



Major 7 Arpeggio (4th string): 1 Octave



Major 7 Arpeggio (3rd String): 1 Octave



Movable Shell Chord Voicings & Scales: 5th & 6th Strings

Major 7#11
Major Scale
(Lydian Mode)
IV Chord in
Major Keys

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 → Bb → Eb → Ab → Db → Gb → B → E → A → D → G

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

5 7 9 12

Major Scale: 2 Octave

3 5 7 9

Major 7 Arpeggio: 2 Octave

5 7 9 12

Major 7 Arpeggio: 2 Octave

3 5 7 9

Major Scale (4th String): 1 Octave

5 7 9 12

Major Scale (3rd String): 1 Octave

3 5 7 9

Major 7 Arpeggio (4th string): 1 Octave

5 7 9 12

Major 7 Arpeggio (3rd String): 1 Octave

3 5 7 9

Movable Shell Chord Voicings & Scales: 5th & 6th Strings

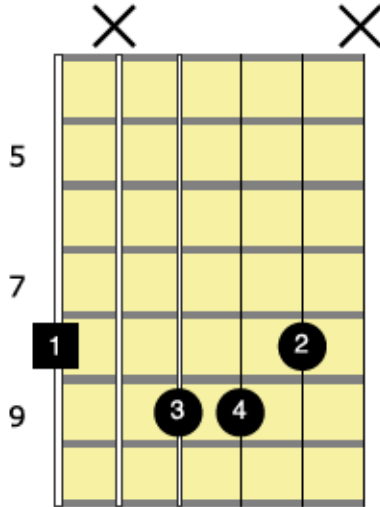
Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

Major 7 Major Pentatonic Scale

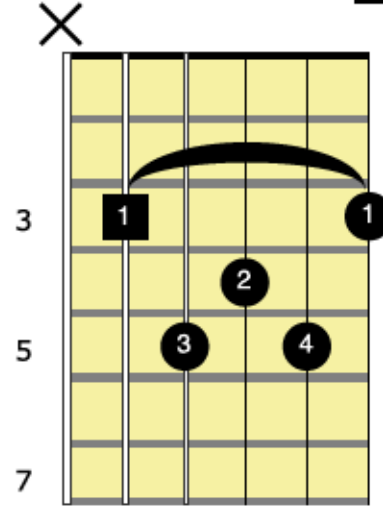
I Chord in
Major Keys

Major 7



Root on Low "E" (6th)
string

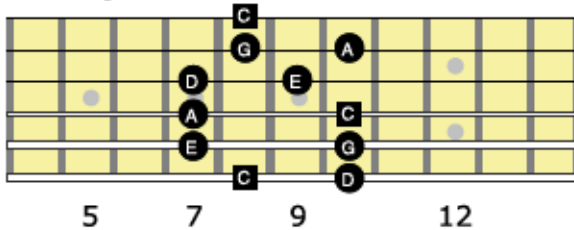
Major 7



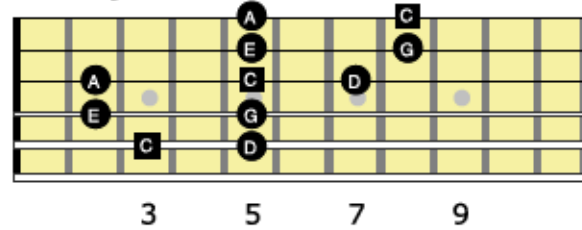
Root on "A" (5th)
string

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

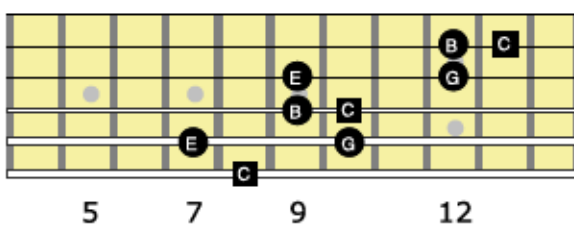
Major Pentatonic Scale: 2 Octave



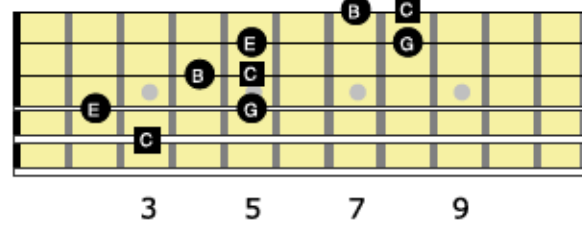
Major Pentatonic Scale: 2 Octave



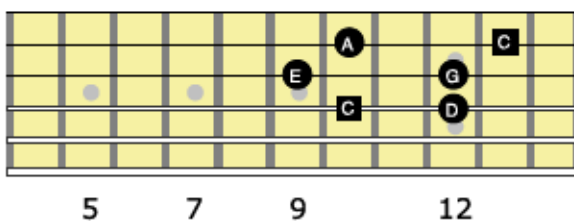
Major 7 Arpeggio: 2 Octave



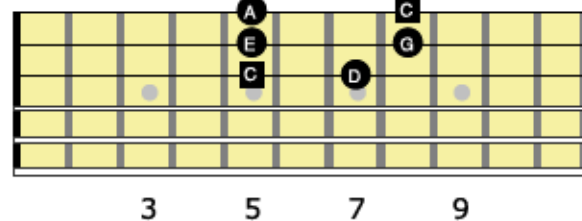
Major 7 Arpeggio: 2 Octave



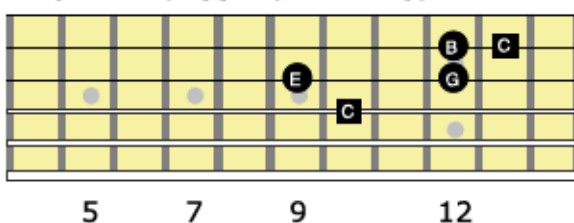
Major Pentatonic Scale (4th String): 1
Octave



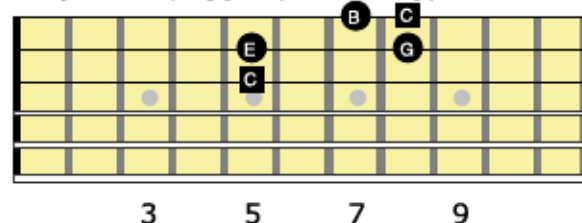
Major Pentatonic Scale (3rd String): 1
Octave



Major 7 Arpeggio (4th string): 1 Octave



Major 7 Arpeggio (3rd String): 1 Octave

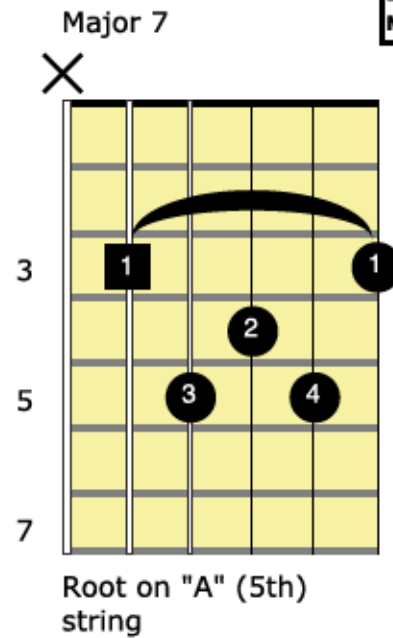
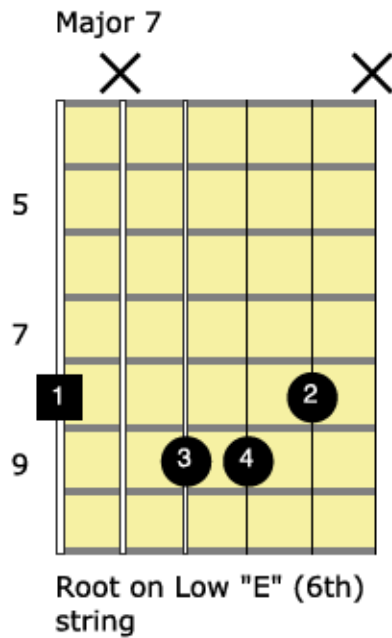


Movable Shell Chord Voicings & Scales: 5th & 6th Strings

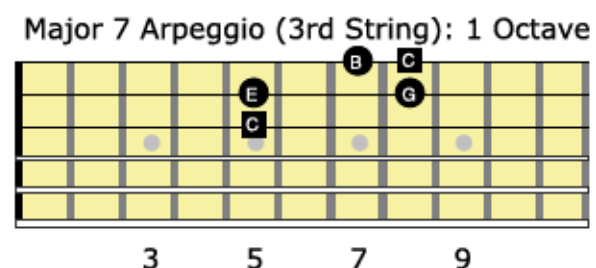
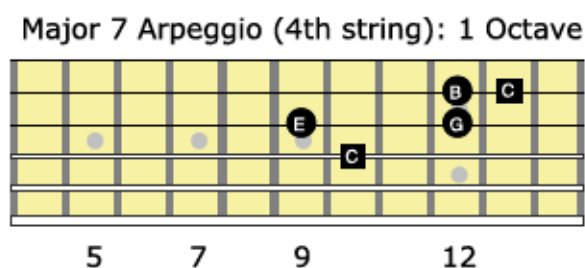
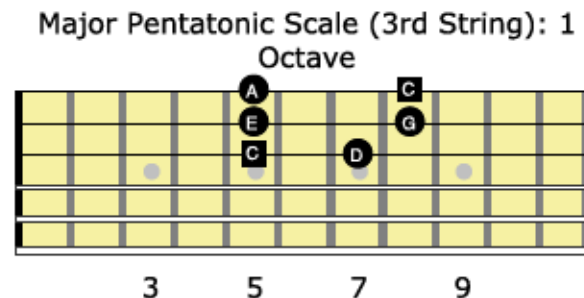
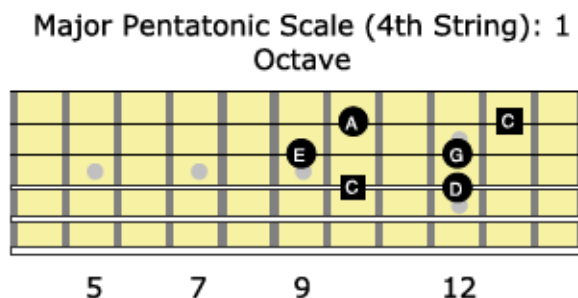
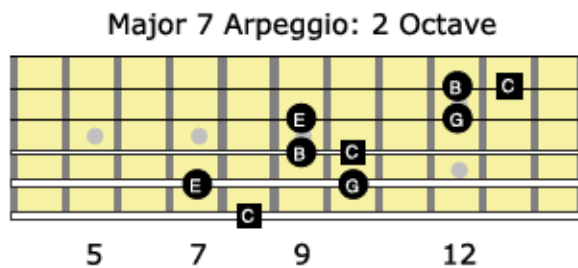
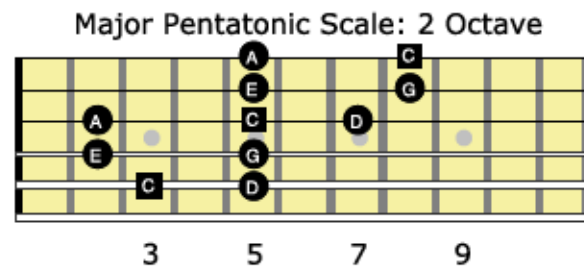
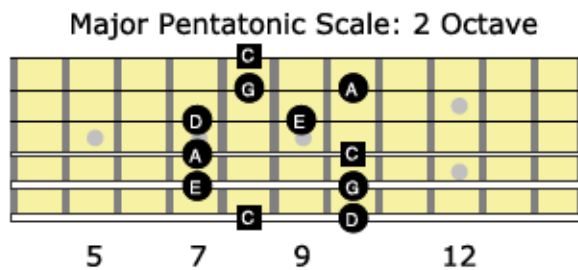
Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

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**.

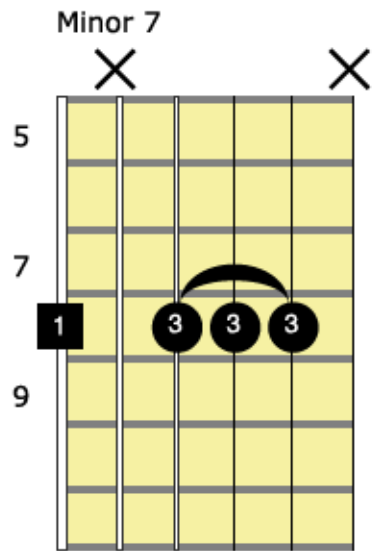


Movable Shell Chord Voicings & Scales: 5th & 6th Strings

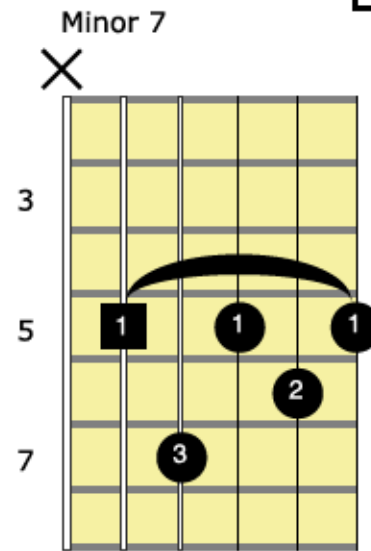
Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

**Minor 7
Minor Scale
(Aeolian Mode)
vi Chord in
Major Keys**

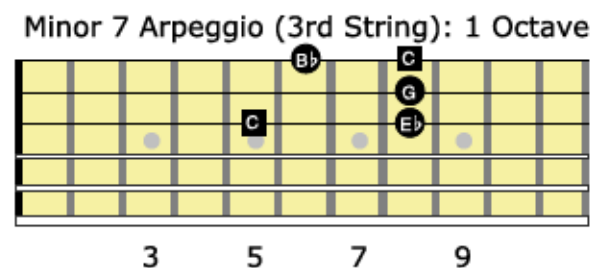
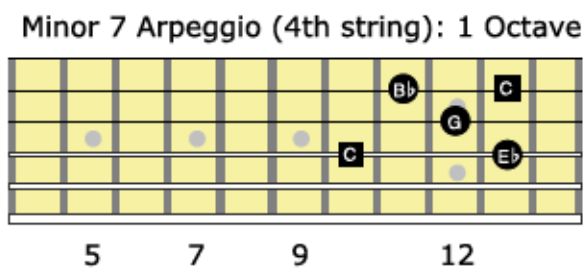
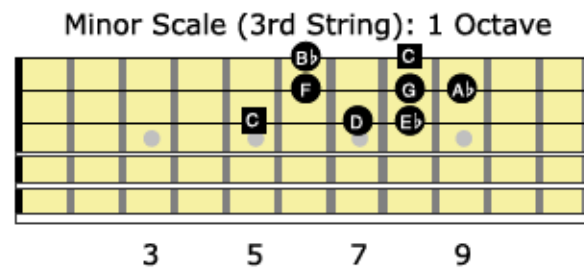
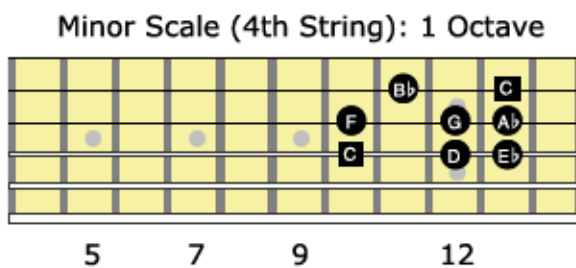
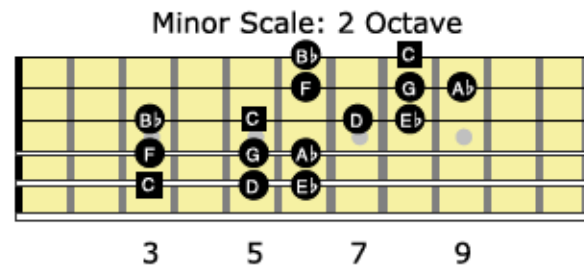
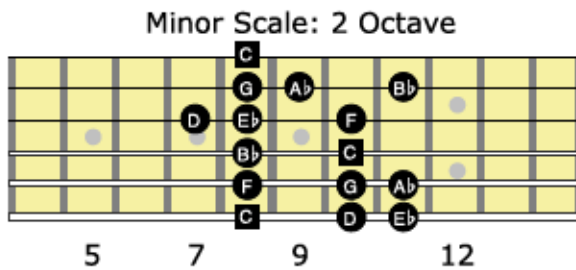


Root on Low
"E" (6th) string



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**.

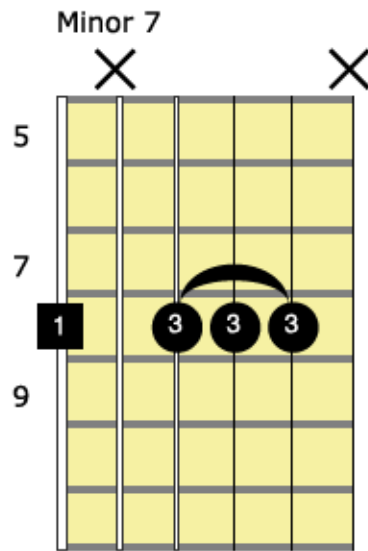


Movable Shell Chord Voicings & Scales: 5th & 6th Strings

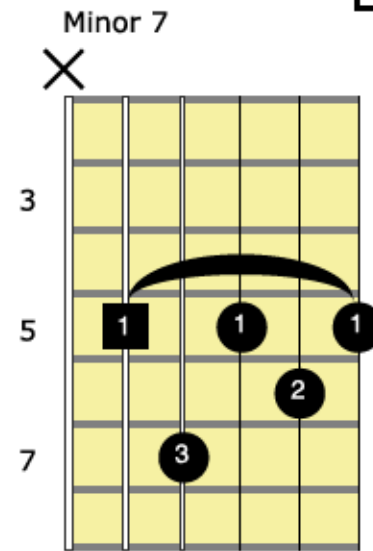
Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

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**

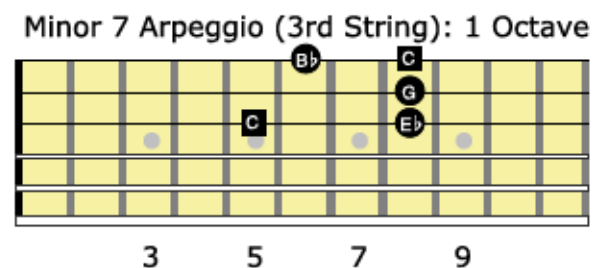
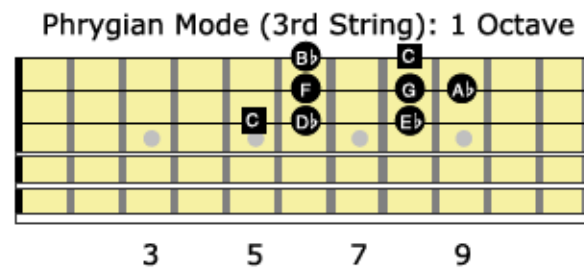
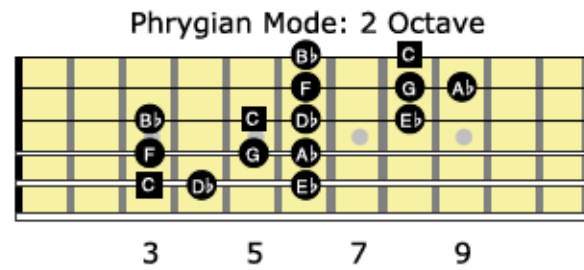
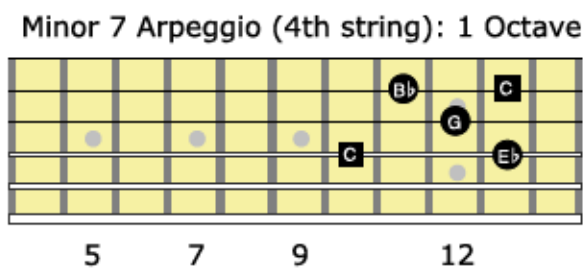
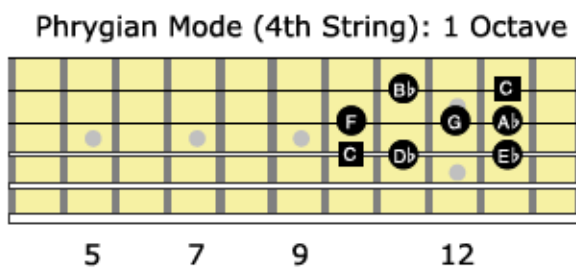
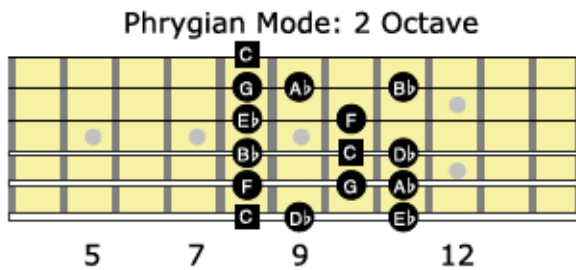


Root on Low
"E" (6th) string



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**.

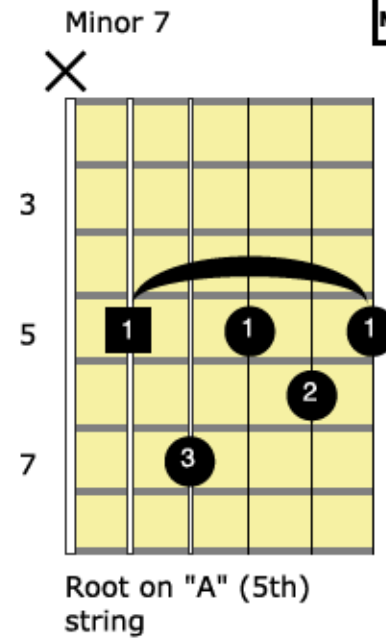
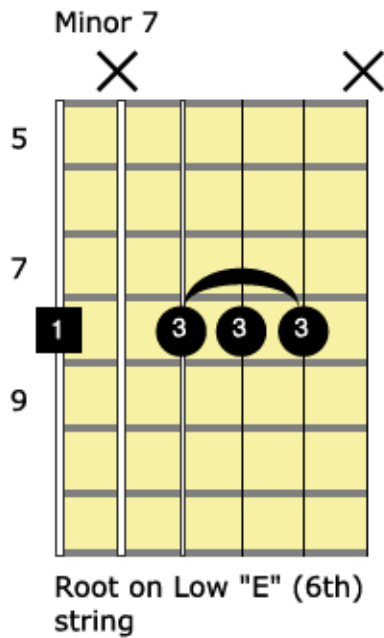


Movable Shell Chord Voicings & Scales: 5th & 6th Strings

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:

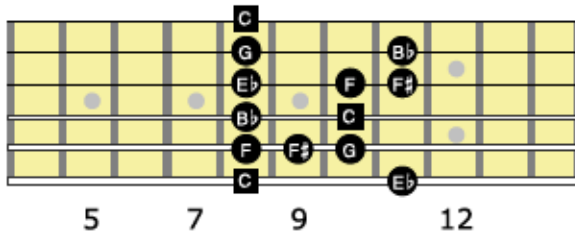
C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

**Minor 7
Blues
Pentatonic
Scale
vi Chord in
Major Keys**

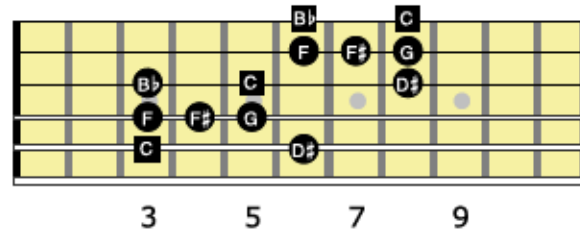


All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

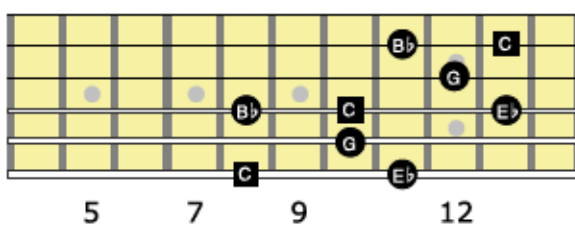
Blues Pentatonic Scale: 2 Octave



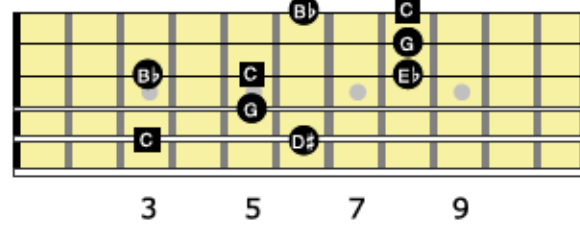
Blues Pentatonic Scale: 2 Octave



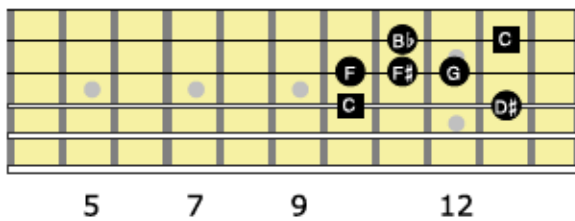
Minor 7 Arpeggio: 2 Octave



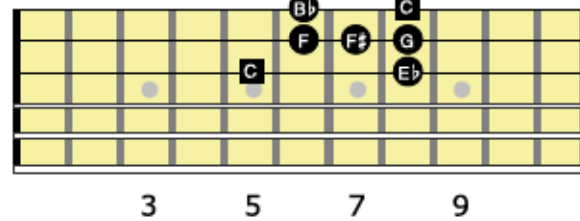
Minor 7 Arpeggio: 2 Octave



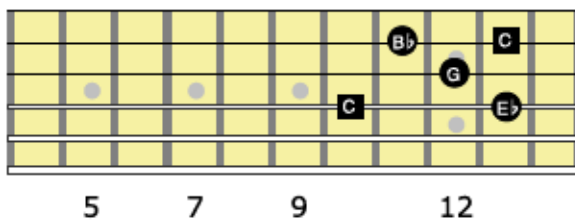
Blues Pentatonic Scale (4th String): 1 Octave



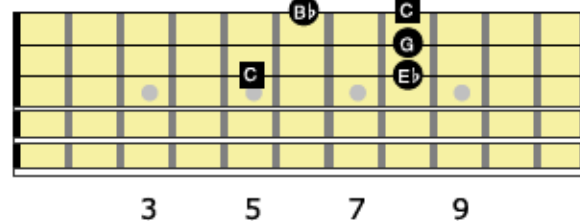
Blues Pentatonic Scale (3rd String): 1 Octave



Minor 7 Arpeggio (4th 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

C → F → Bb → Eb → Ab → Db → Gb → 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**.

Minor 6 Arpeggio (3rd String): 1 Octave

3 5 7 9

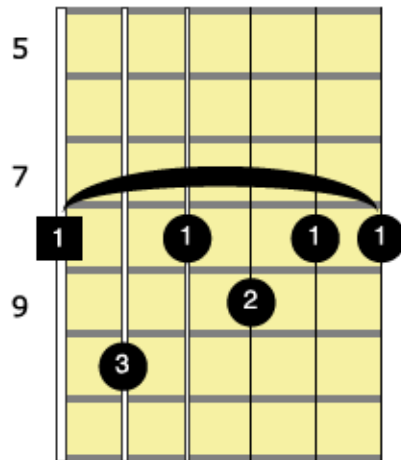
Movable Shell Chord Voicings & Scales: 5th & 6th Strings

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

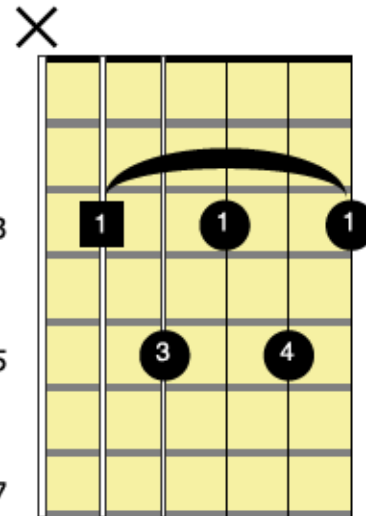
Dominant 7
Dom 9th,
13th
Mixolydian
Mode
V Chord in
Major Keys

Dominant 7 or "7"



Root on Low "E" (6th) string

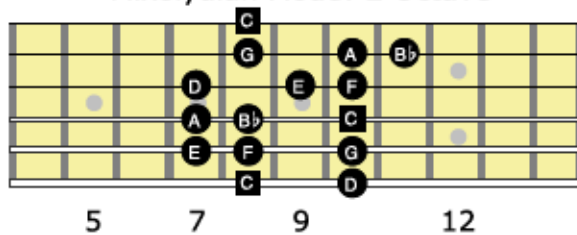
Dominant 7 or "7"



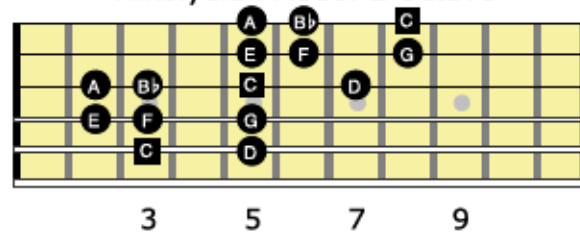
Root on "A" (5th) string

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

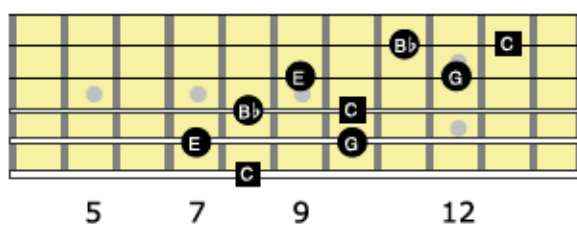
Mixolydian Mode: 2 Octave



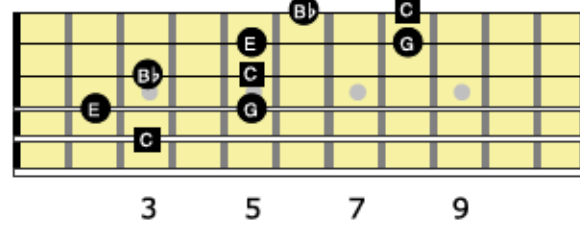
Mixolydian Mode: 2 Octave



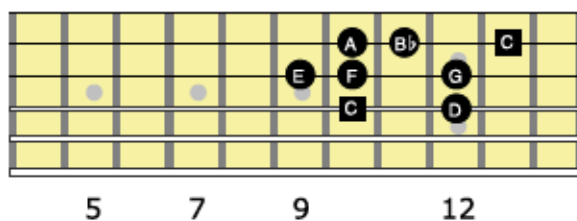
Dominant 7 Arpeggio: 2 Octave



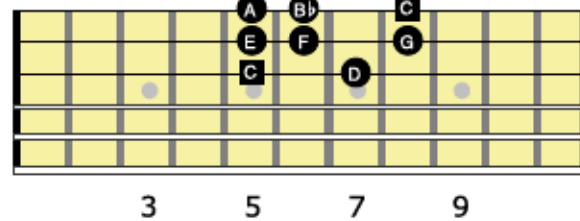
Dominant 7 Arpeggio: 2 Octave



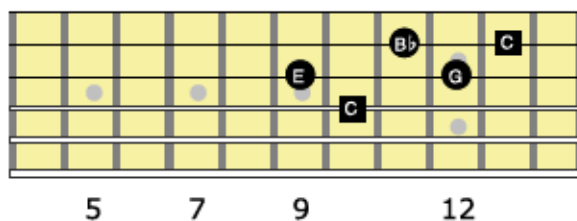
Mixolydian Mode (4th String): 1 Octave



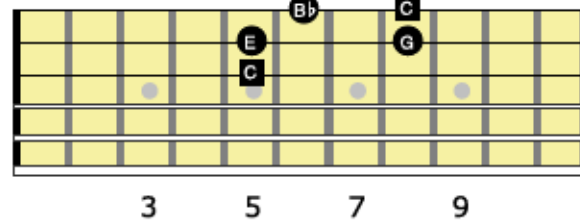
Mixolydian Mode (3rd String): 1 Octave



Dominant 7 Arpeggio (4th 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

Dom 7(b9), #5
Mixolydian (b2,b6) Mode
V Chord in Harmonic Minor keys

Dominant 7(b9)

Root on Low "E" (6th) string

Dominant 7(#5)

Dominant 7(b9)

Root on "A" (5th) string

Dominant 7(#5)

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

Dominant 7 b6 Arpeggio: 2 Octave

Mixolydian (b2,b6) mode or Phrygian
Dominant scale(4th String): 1 Octave

Dominant 7 Arpeggio (4th string): 1 Octave

Mixolydian (b2,b6) mode or Phrygian
Dominant scale: 2 Octave

Dominant 7 b6 Arpeggio: 2 Octave

Mixolydian (b2,b6) mode or Phrygian
Dominant 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

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

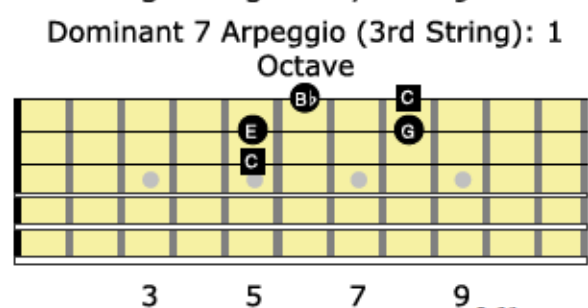
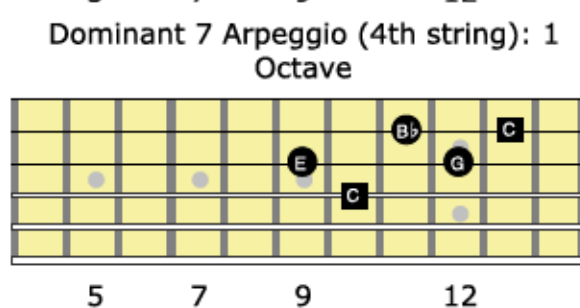
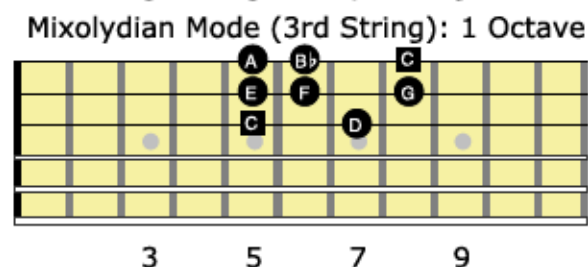
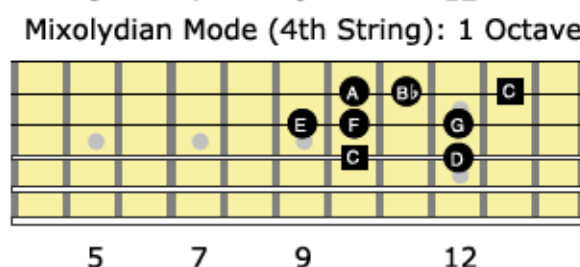
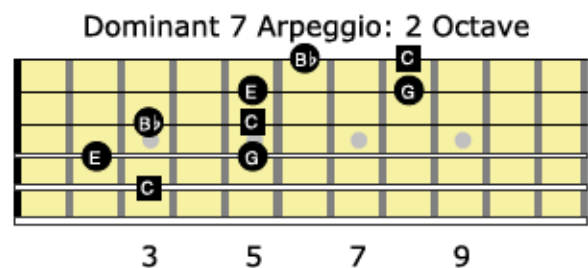
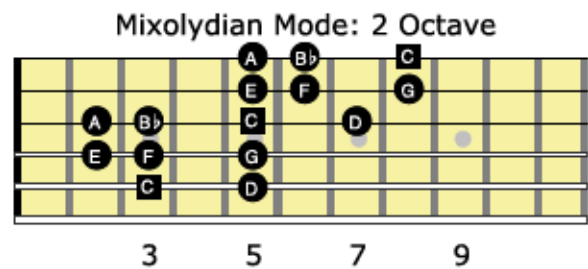
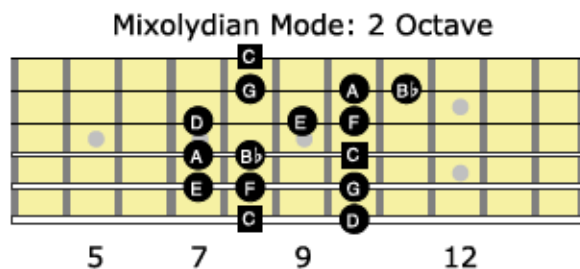
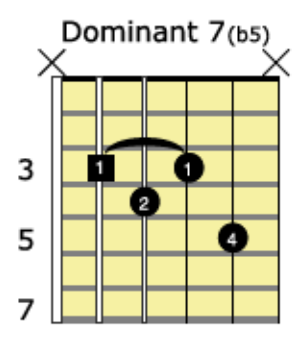
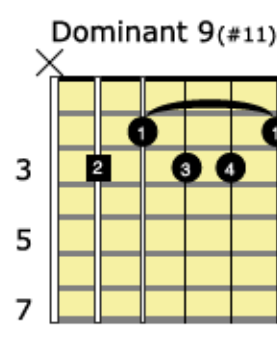
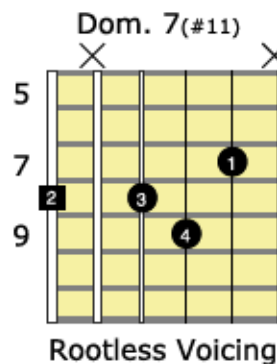
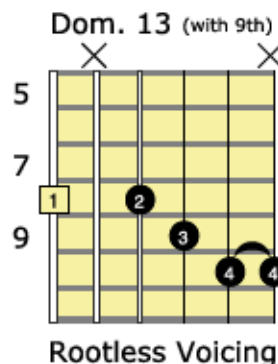
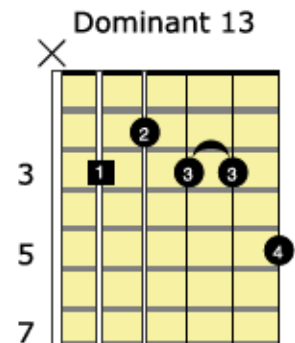
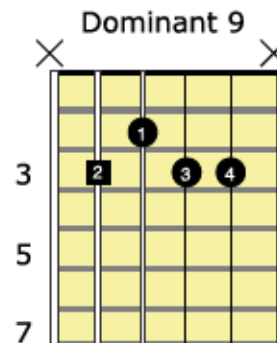
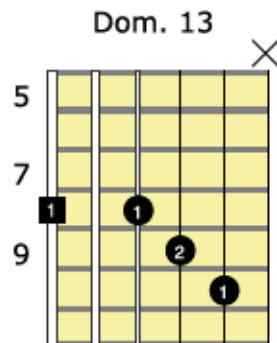
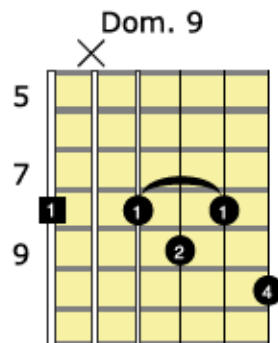
Movable Shell Chord Voicings & Scales: 5th & 6th Strings

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



Movable Shell Chord Voicings & Scales: 5th & 6th Strings

Dominant 7

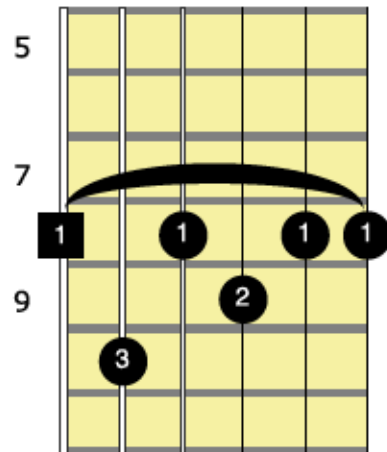
Circle of 4ths: Play each chord and scale pattern, using the root note (squared note) as the reference point for each key in the sequence:

C → F → B $\flat$ → E $\flat$ → A $\flat$ → D $\flat$ → G $\flat$ → B → E → A → D → G

Major
Pentatonic
Scale

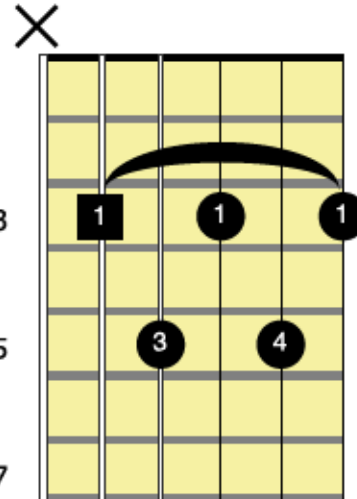
V Chord in
Major Keys

Dominant 7 or "7"



Root on Low "E" (6th)
string

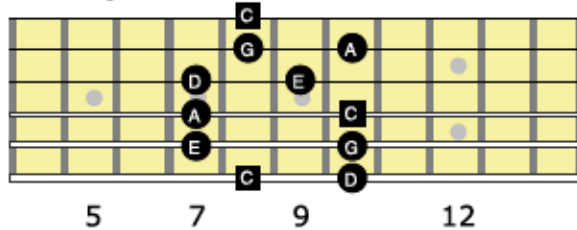
Dominant 7 or "7"



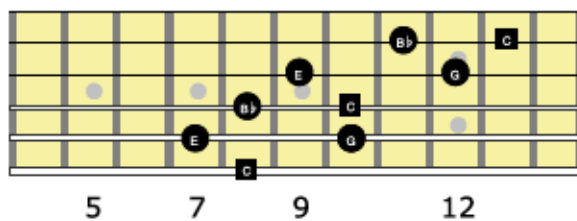
Root on "A" (5th)
string

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

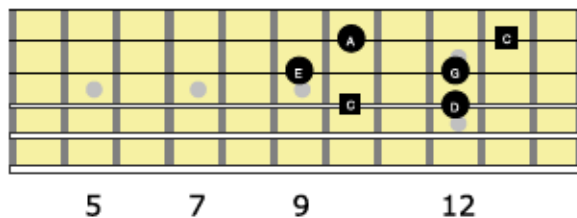
Major Pentatonic Scale: 2 Octave



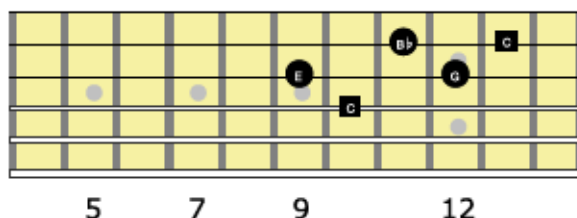
Dominant 7 Arpeggio: 2 Octave



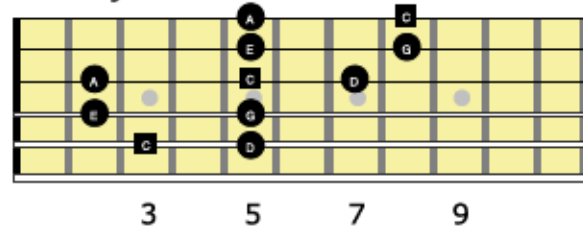
Major Pentatonic Scale (4th String): 1
Octave



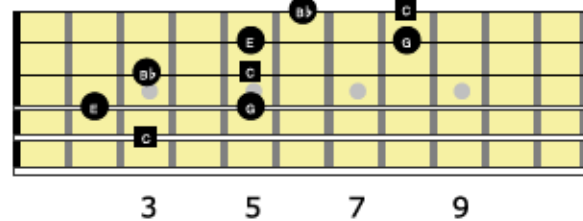
Dominant 7 Arpeggio (4th string): 1
Octave



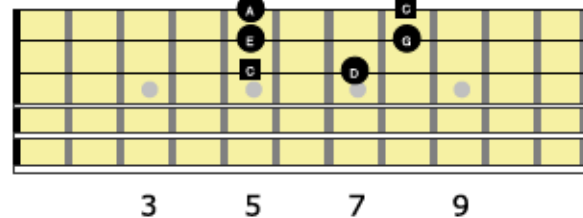
Major Pentatonic Scale: 2 Octave



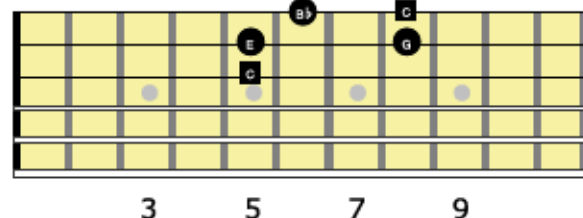
Dominant 7 Arpeggio: 2 Octave



Major 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

Dominant 7

Blues

Pentatonic

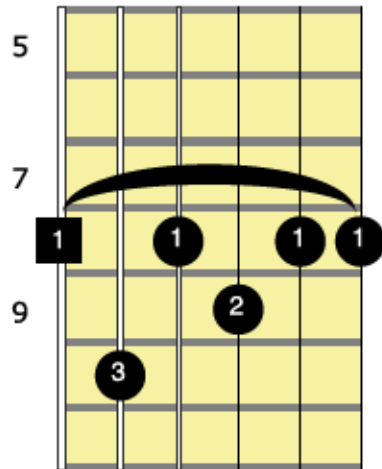
Scale

V Chord in

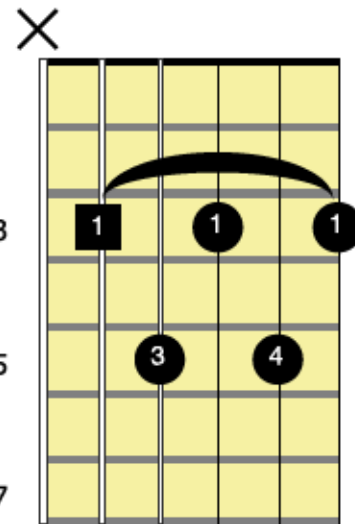
Major Keys

Dominant 7 or "7"

Dominant 7 or "7"



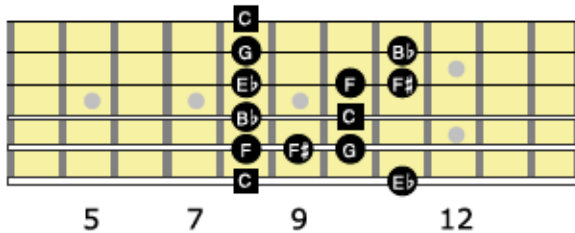
Root on Low
"E" (6th) string



Root on "A" (5th)
string

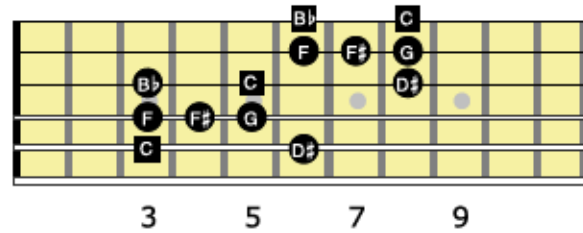
All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.

Blues Pentatonic Scale: 2 Octave



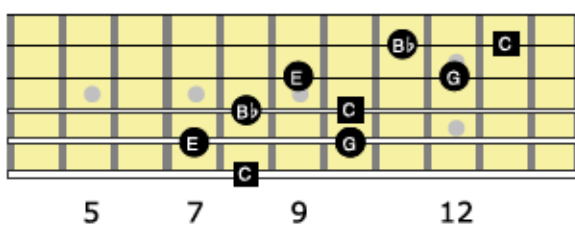
5 7 9 12

Blues Pentatonic Scale: 2 Octave



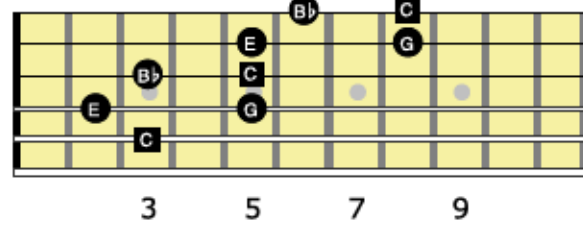
3 5 7 9

Dominant 7 Arpeggio: 2 Octave



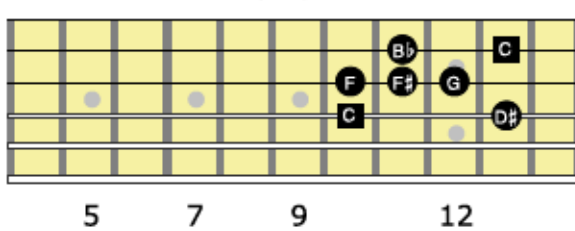
5 7 9 12

Dominant 7 Arpeggio: 2 Octave



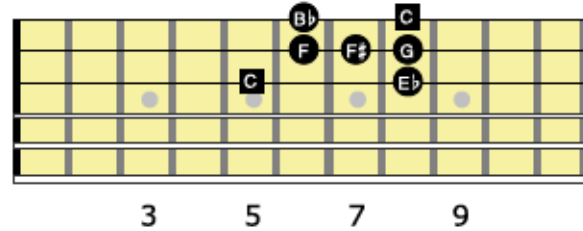
3 5 7 9

Blues Pentatonic Scale (4th String): 1 Octave



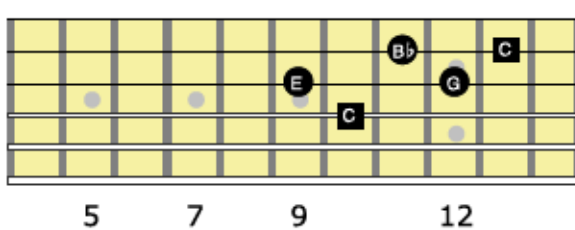
5 7 9 12

Blues Pentatonic Scale (3rd String): 1 Octave



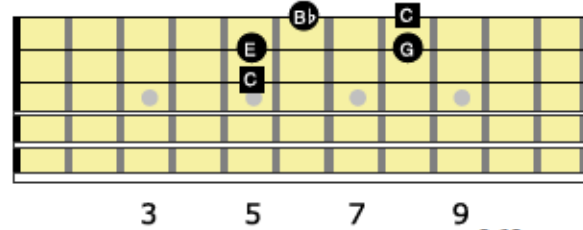
3 5 7 9

Dominant 7 Arpeggio (4th string): 1 Octave



5 7 9 12

Dominant 7 Arpeggio (3rd String): 1 Octave

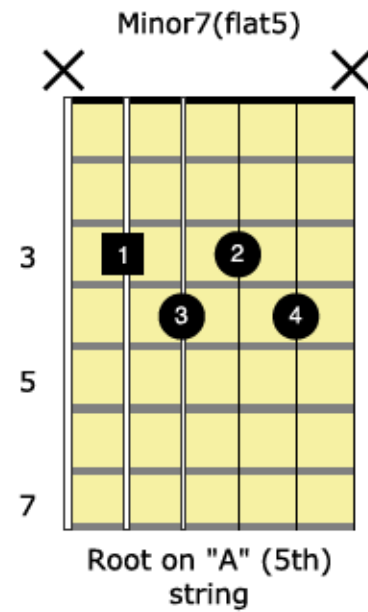
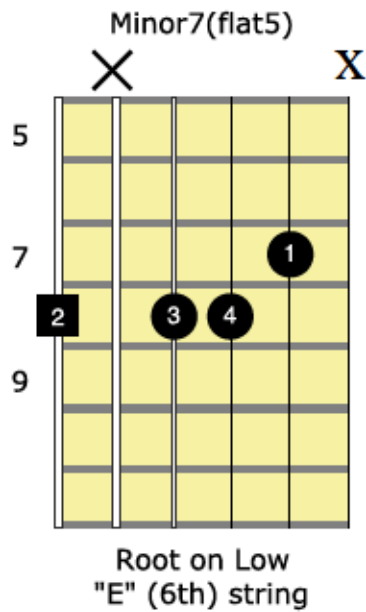


3 5 7 9

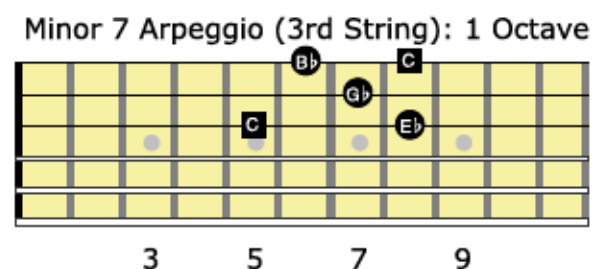
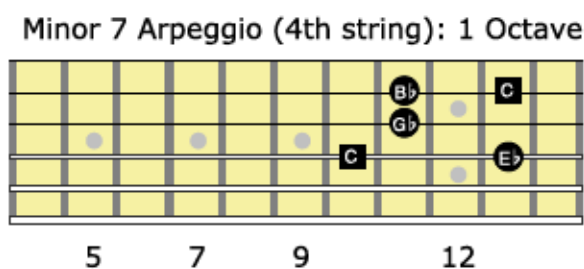
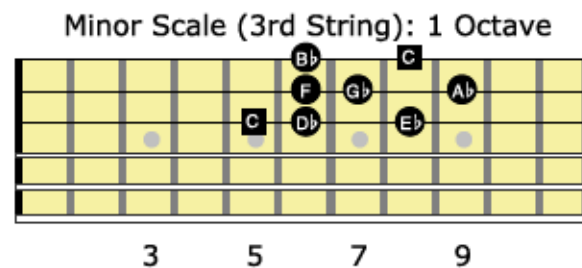
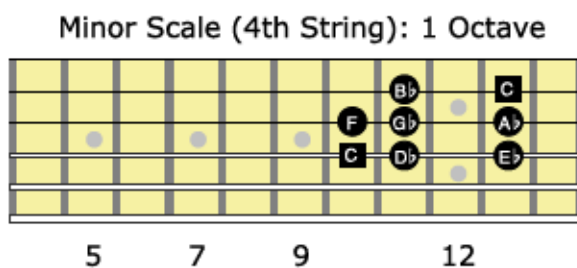
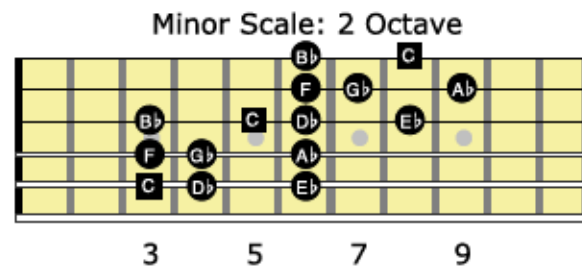
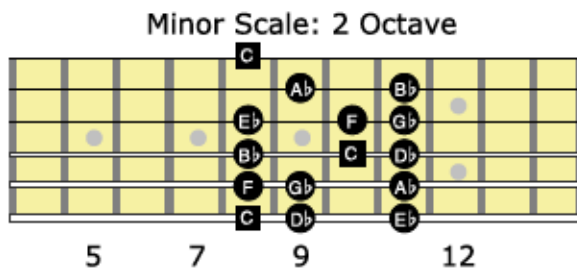
Movable Shell Chord Voicings & Scales: 5th & 6th Strings

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

minor7(flat 5)
 Locrian Mode
vii* Chord in
 Major Keys



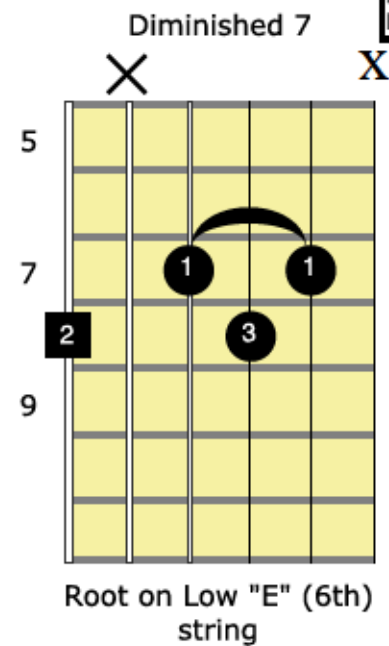
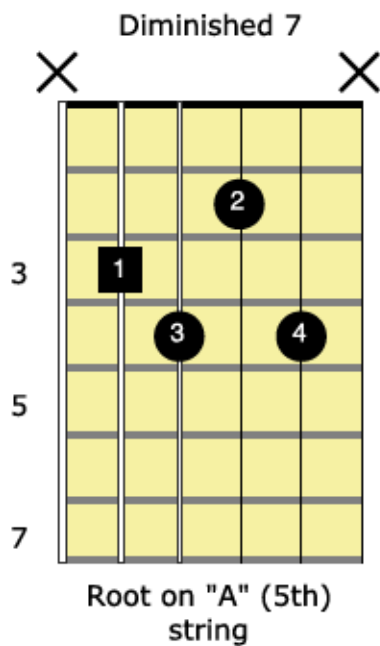
All of the chords are written using "C" as the root. Transpose to all keys and practice using the **circle of 4ths**.



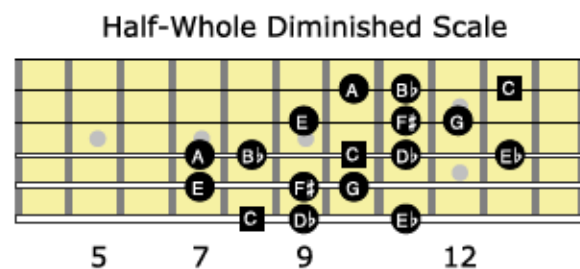
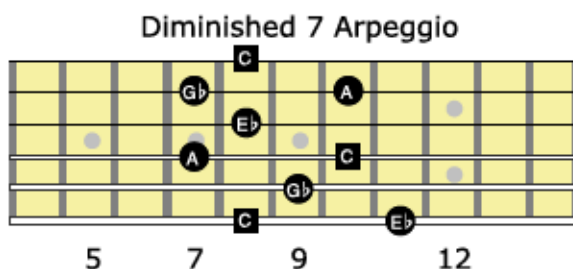
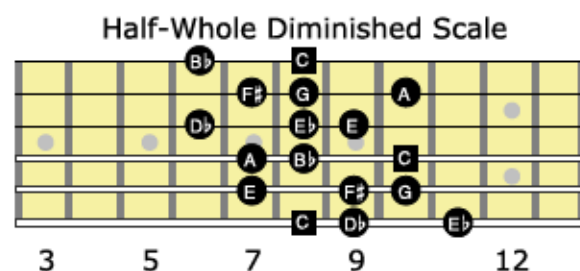
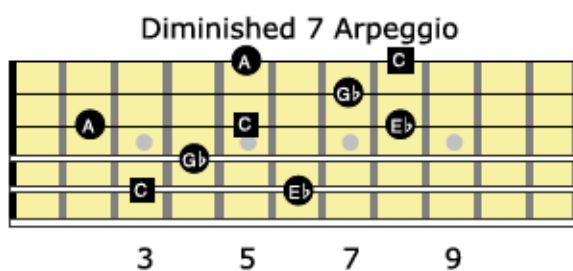
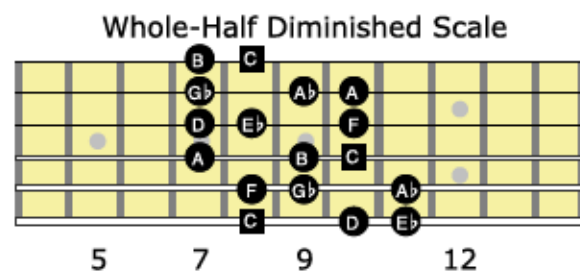
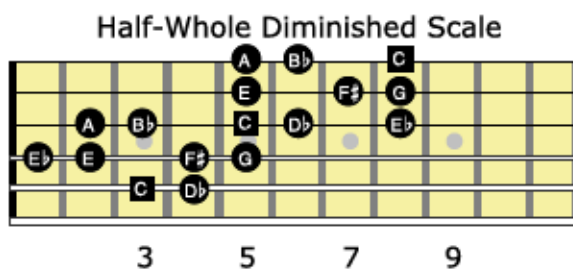
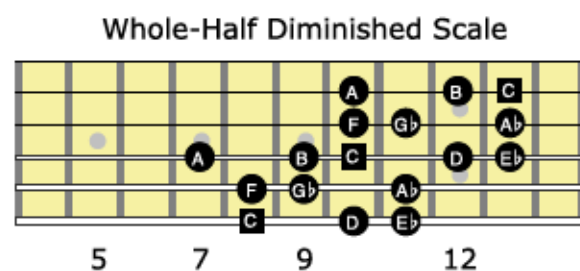
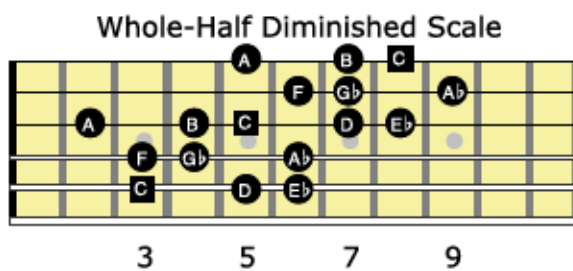
Diminished 7

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:

**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**.

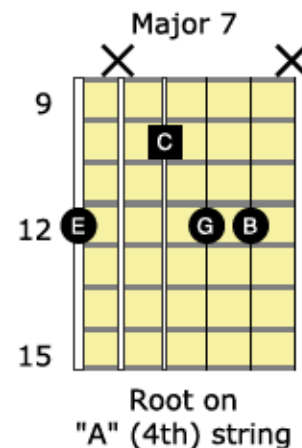
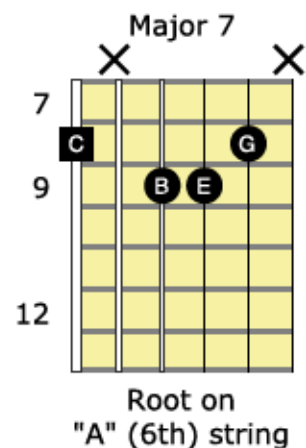
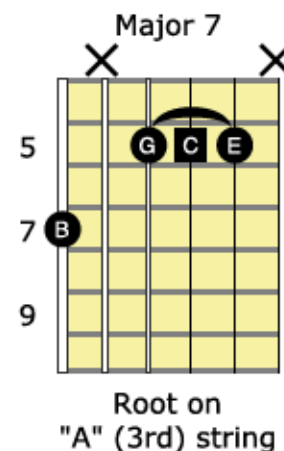
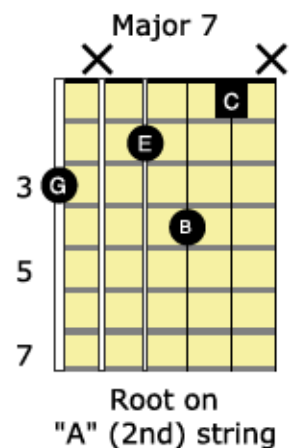
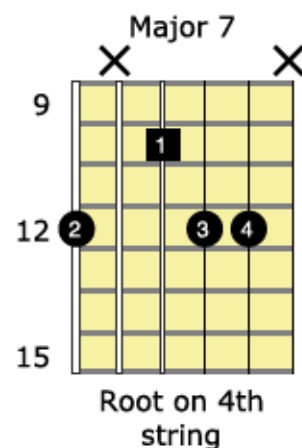
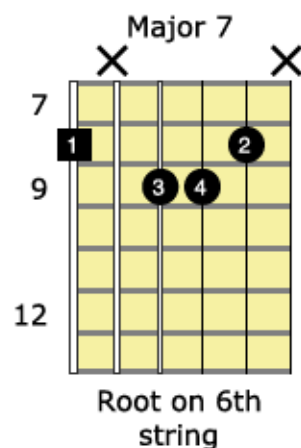
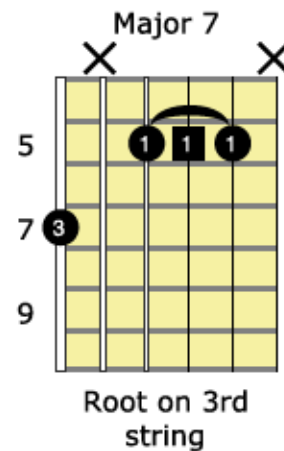
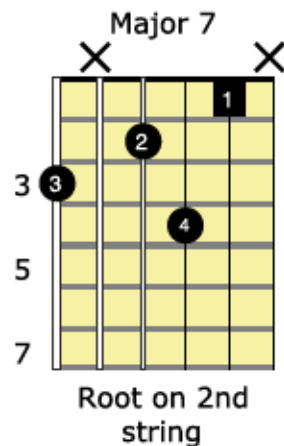


Movable Shell Chord Voicings on String Sets: 6432 Major 7

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**.

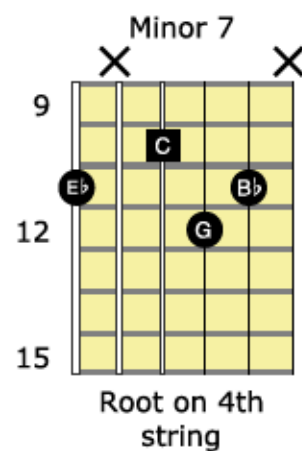
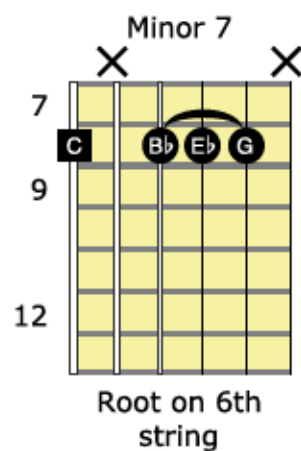
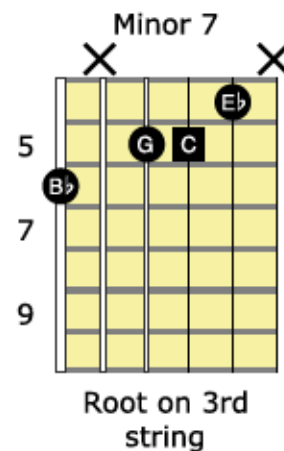
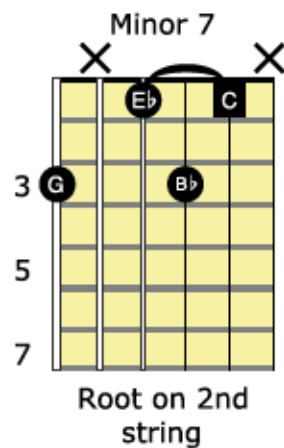
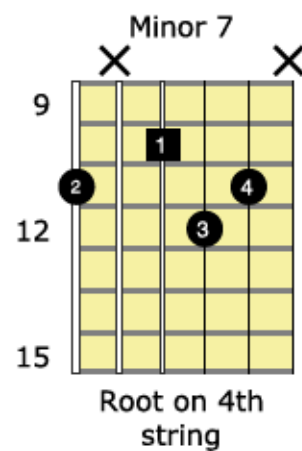
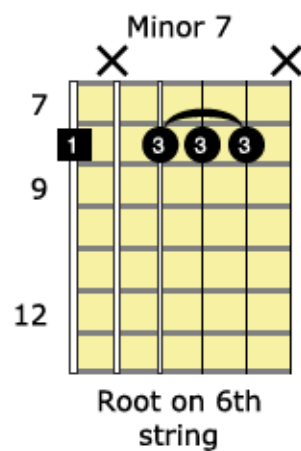
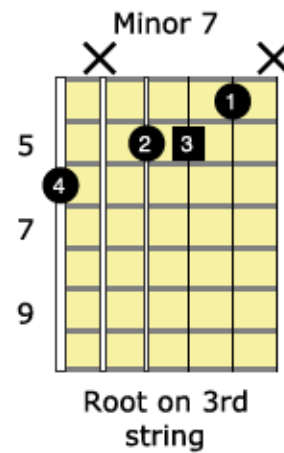
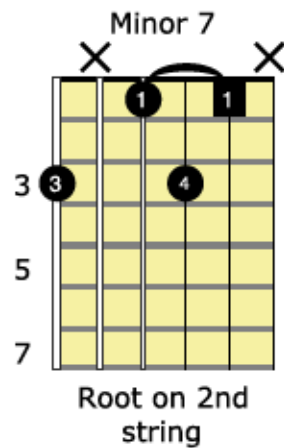


Movable Shell Chord Voicings on String Sets: 6432 Minor 7

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**.

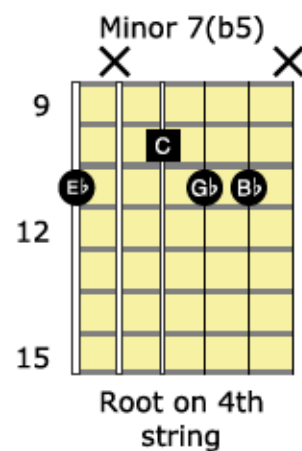
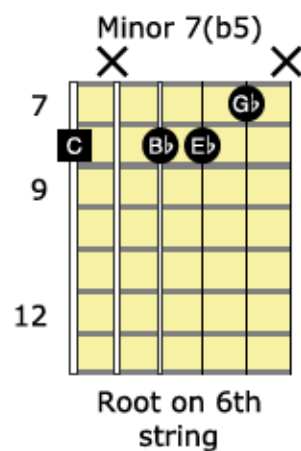
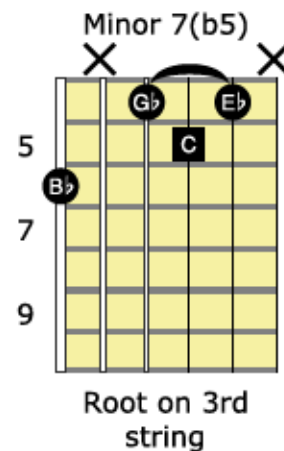
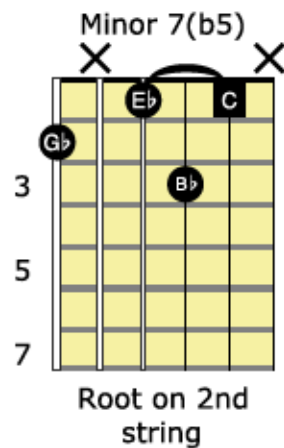
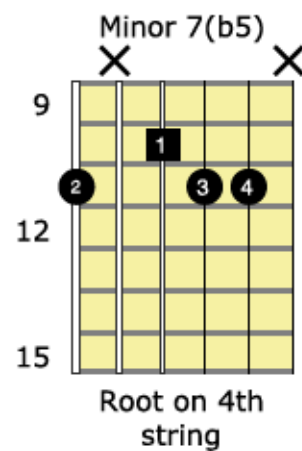
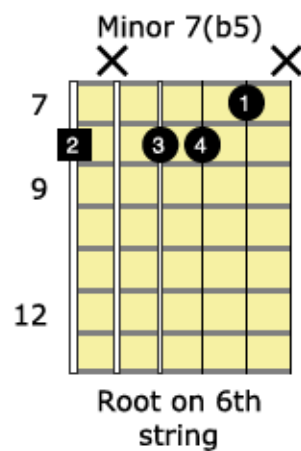
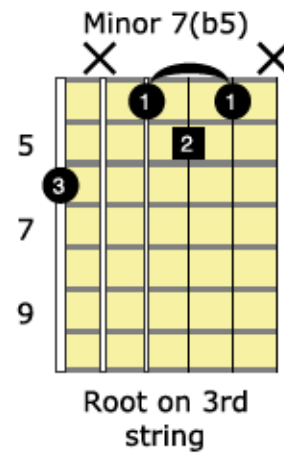
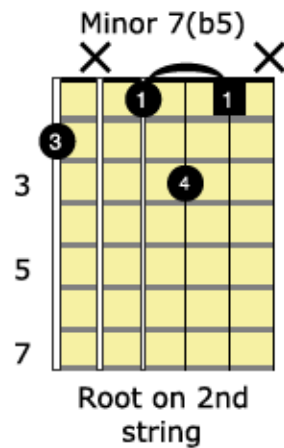


Movable Shell Chord Voicings on String Sets: 6432 Minor 7(b5)

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**.

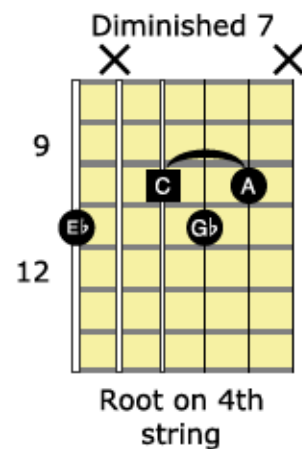
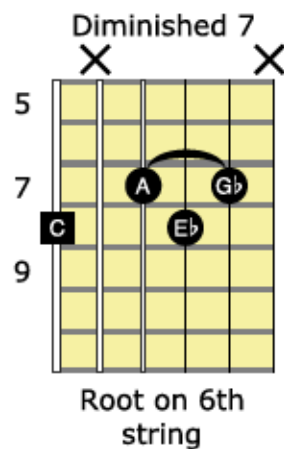
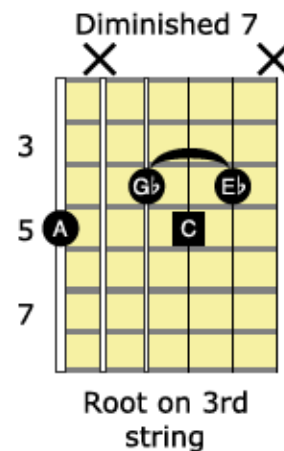
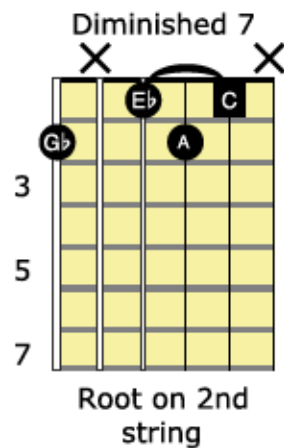
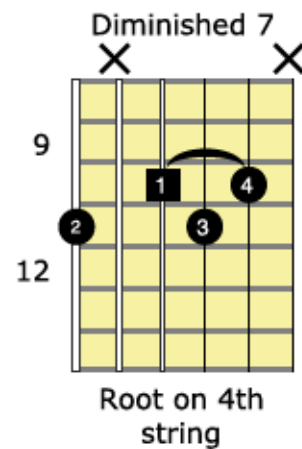
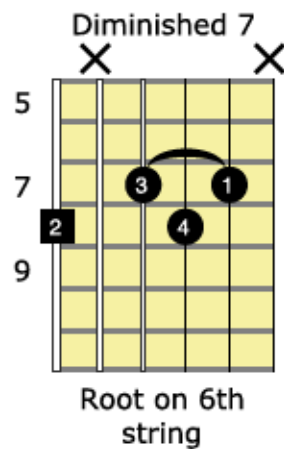
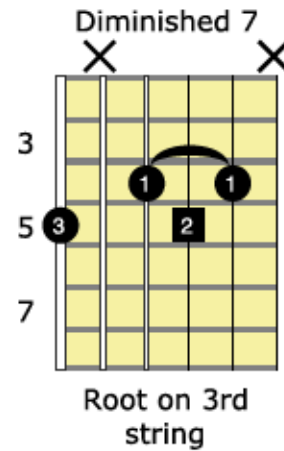
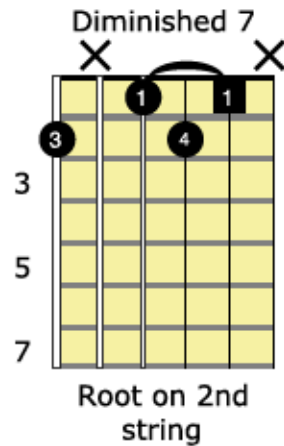


Movable Shell Chord Voicings on String Sets: 6432 Diminished 7

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**.

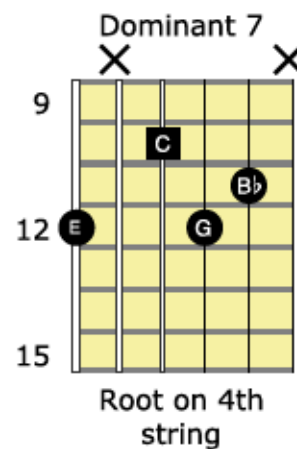
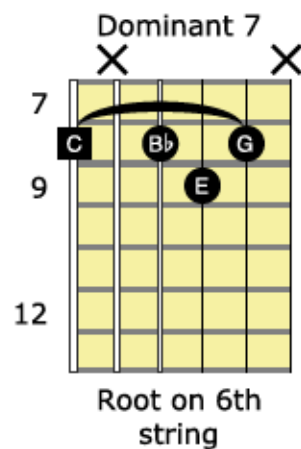
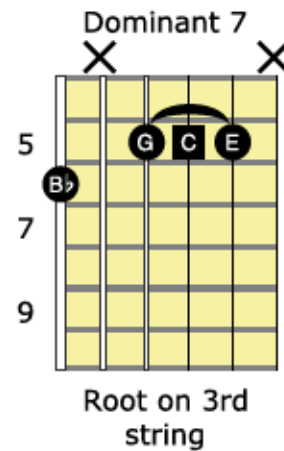
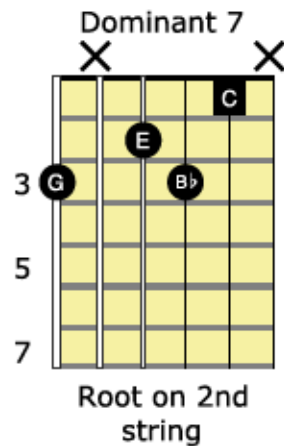
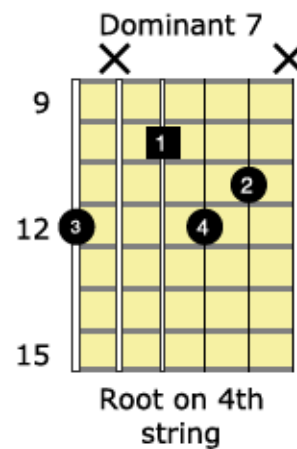
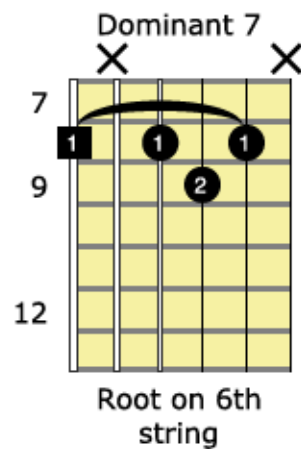
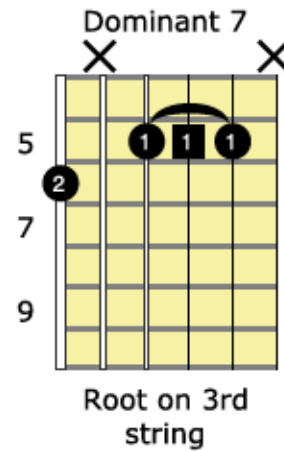
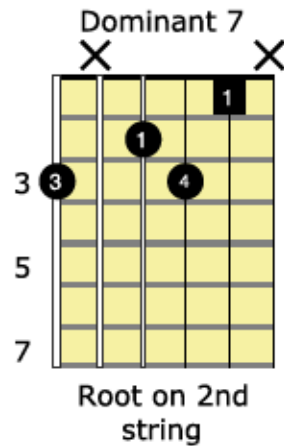


Movable Shell Chord Voicings on String Sets: 6432 Dominant 7

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**.

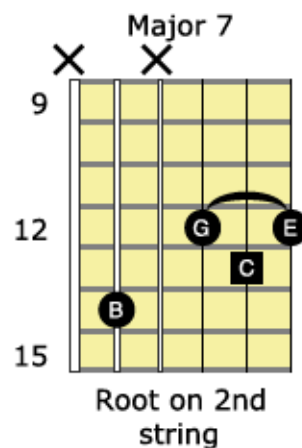
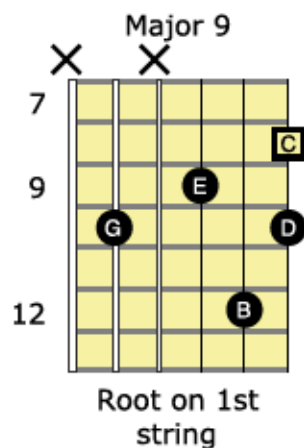
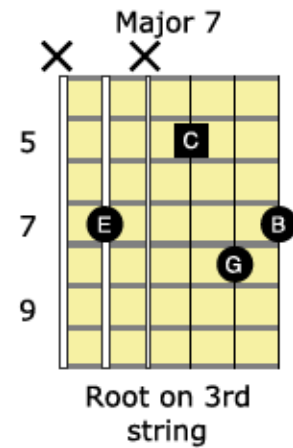
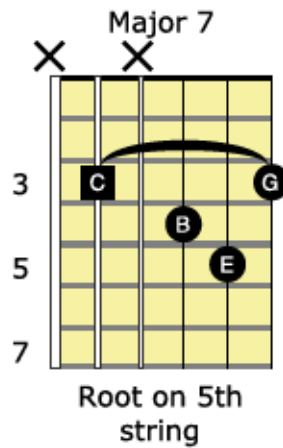
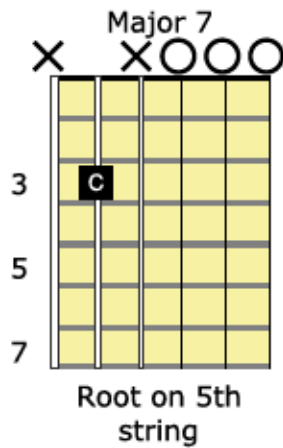
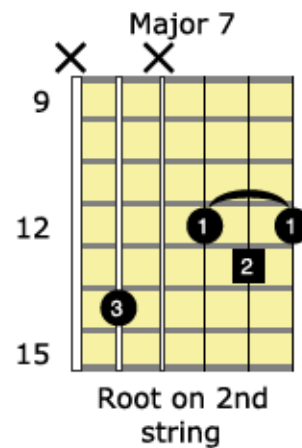
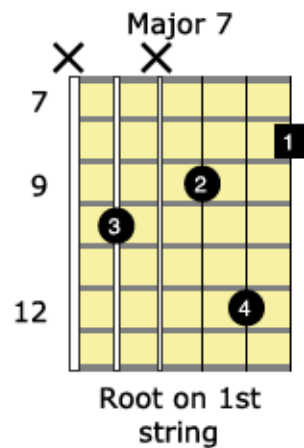
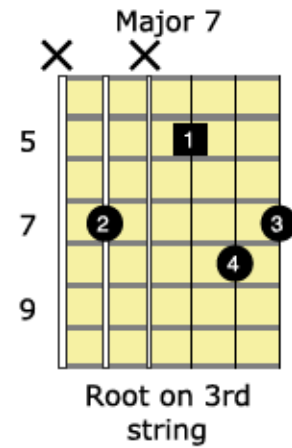
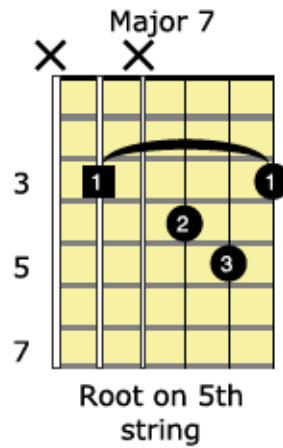
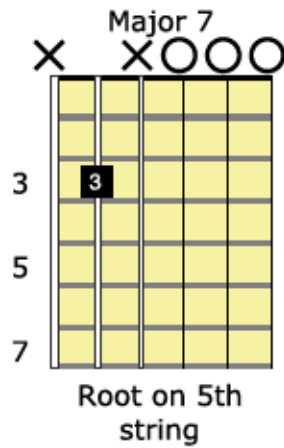


Movable Shell Chord Voicings on String Sets: 5321 Major 7

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**.

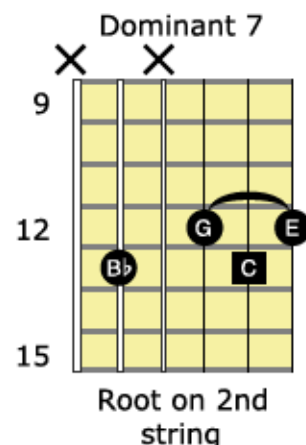
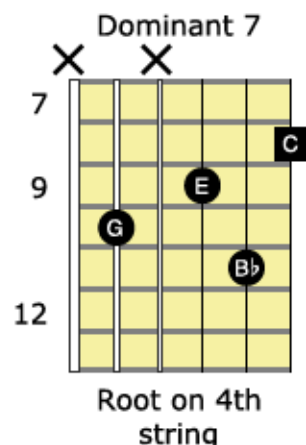
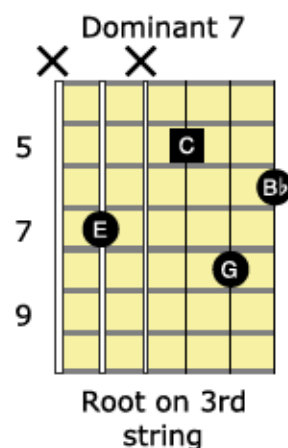
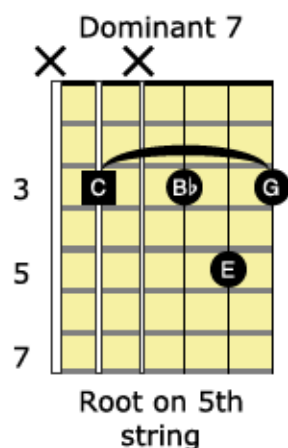
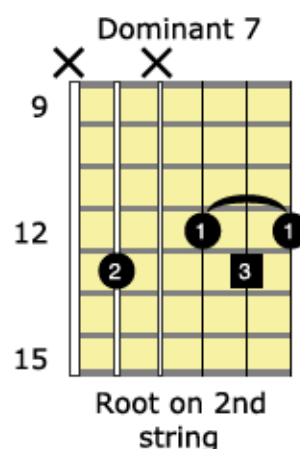
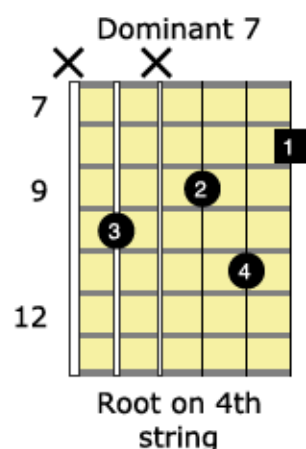
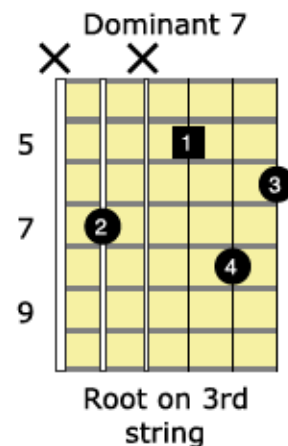
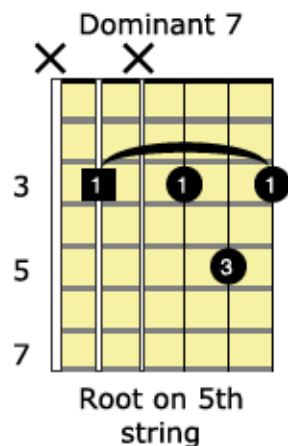


Movable Shell Chord Voicings on String Sets: 5321 Dominant 7

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**.

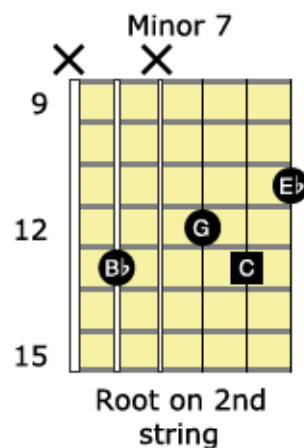
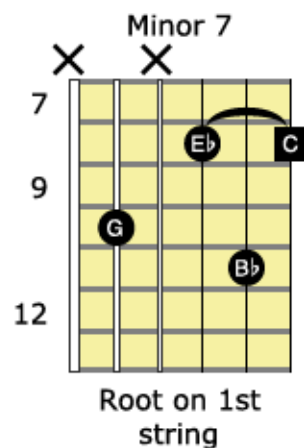
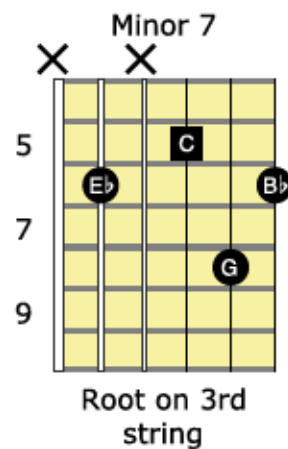
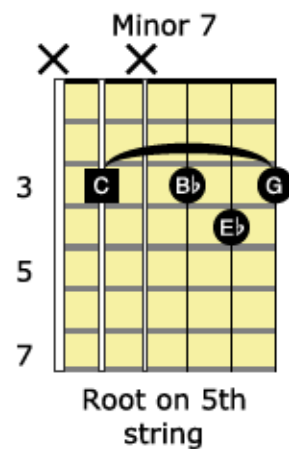
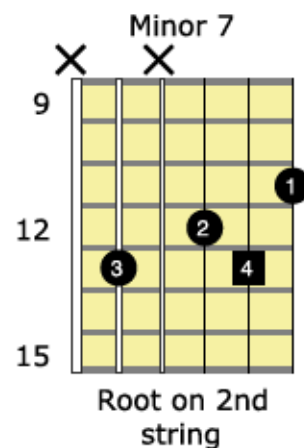
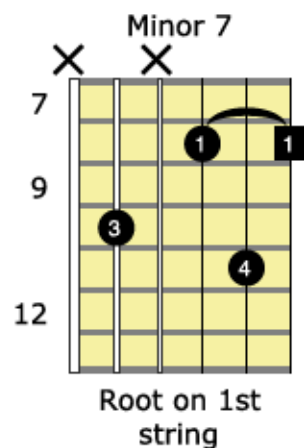
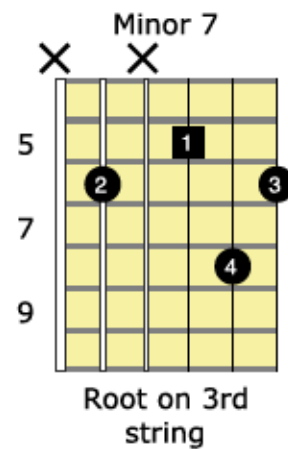
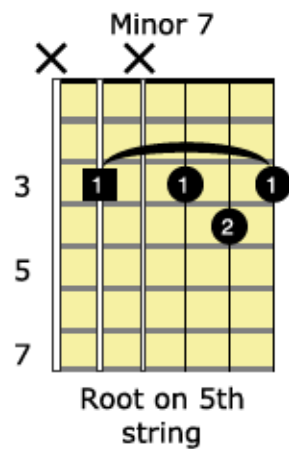


Movable Shell Chord Voicings on String Sets: 5321 Minor 7

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**.

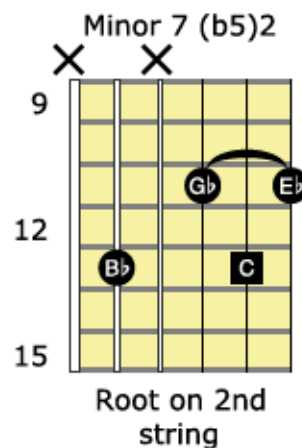
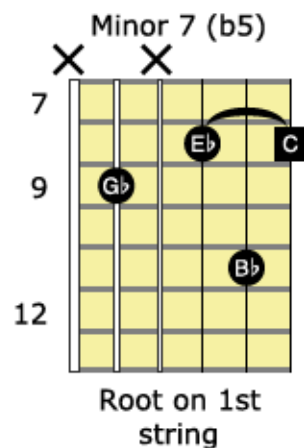
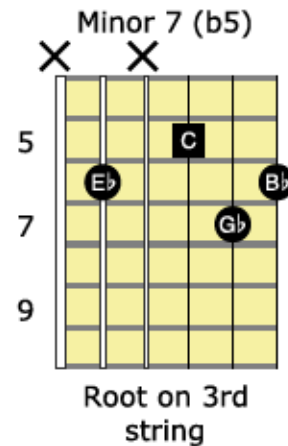
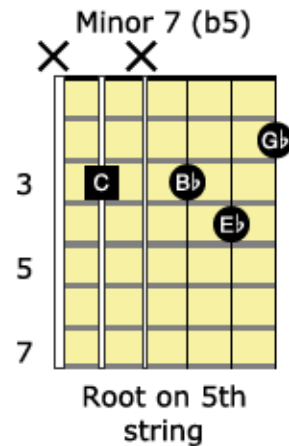
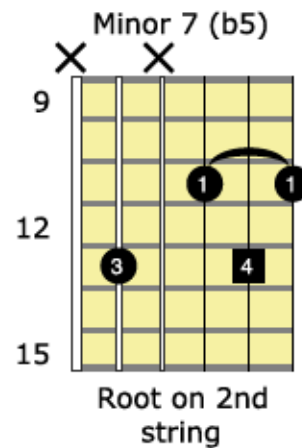
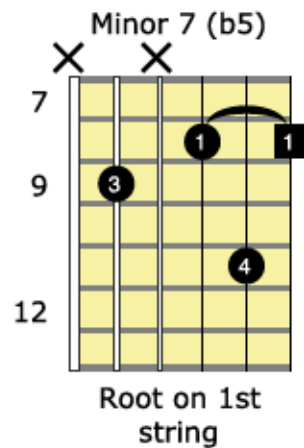
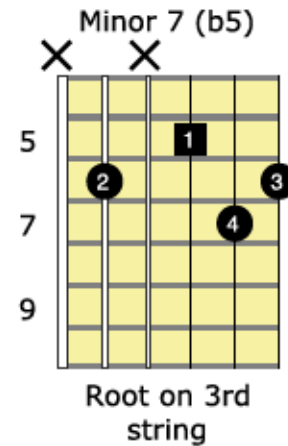
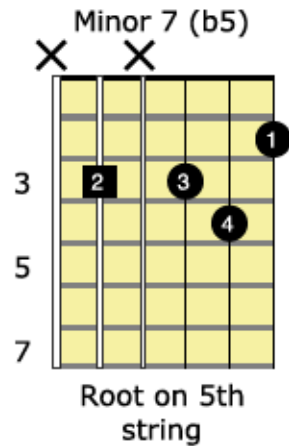


Movable Shell Chord Voicings on String Sets: 5321 Minor 7(b5)

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**.

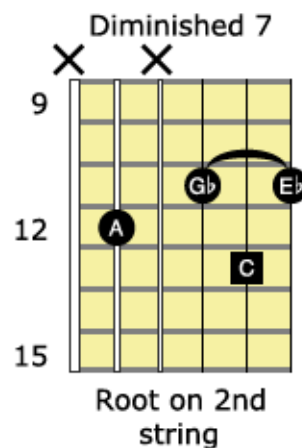
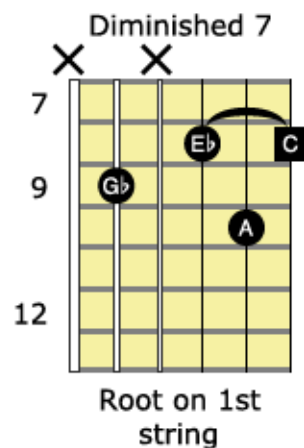
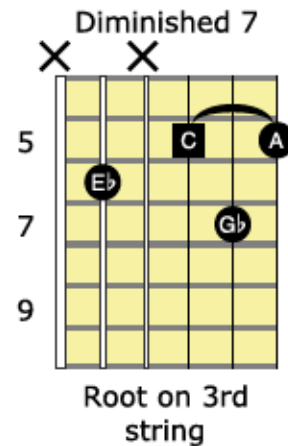
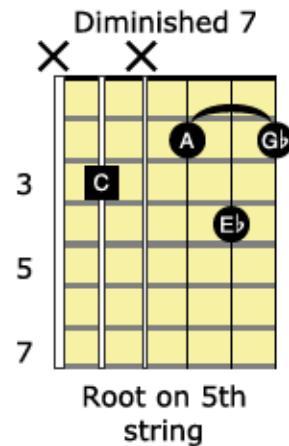
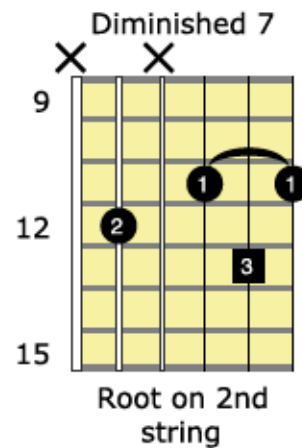
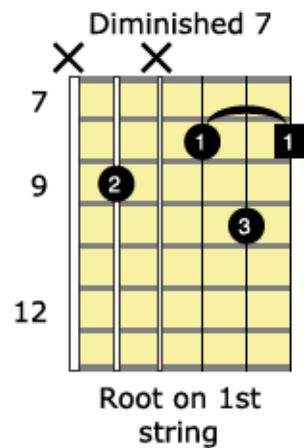
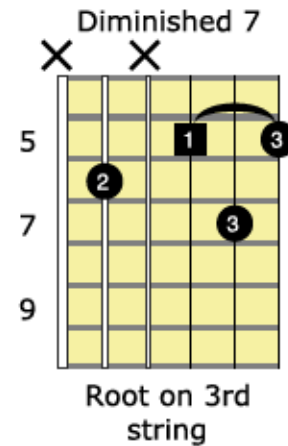
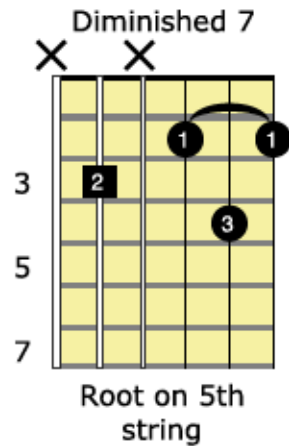


Movable Shell Chord Voicings on String Sets: 5321 Diminished 7

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**.

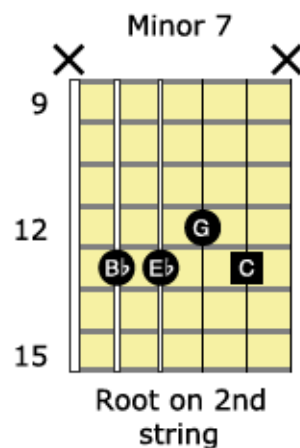
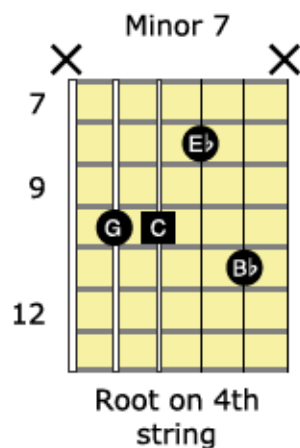
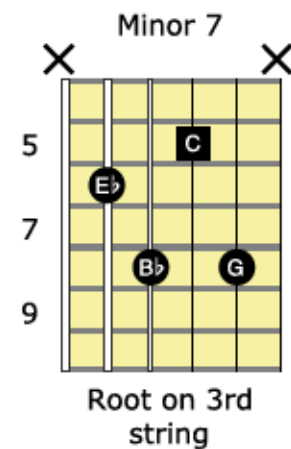
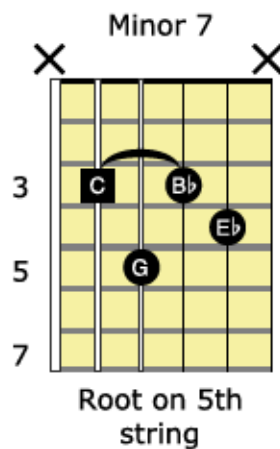
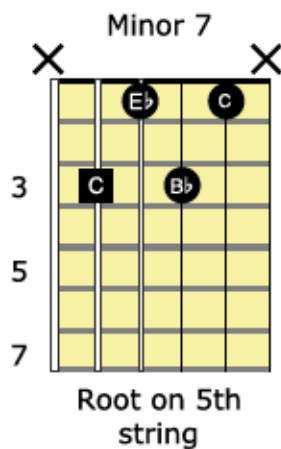
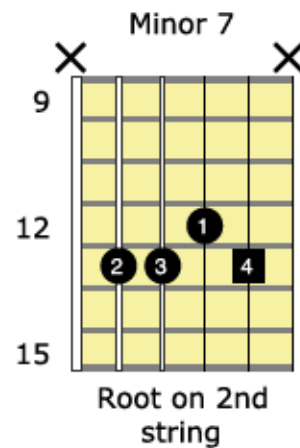
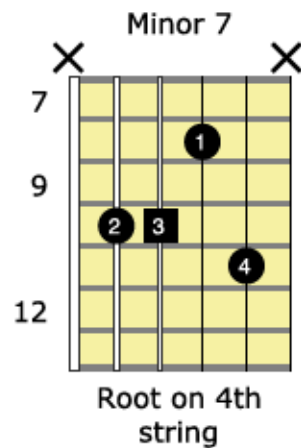
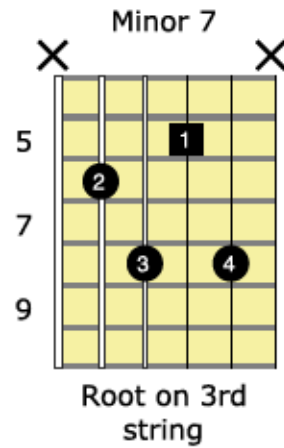
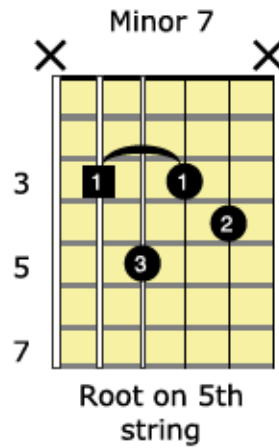
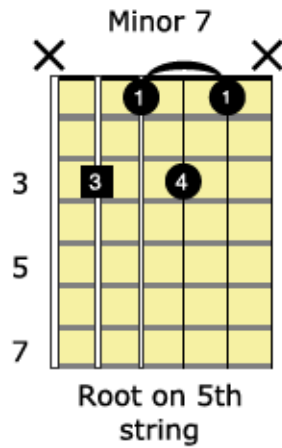


Movable Shell Chord Voicings on String Sets: 5432 Minor 7

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**.

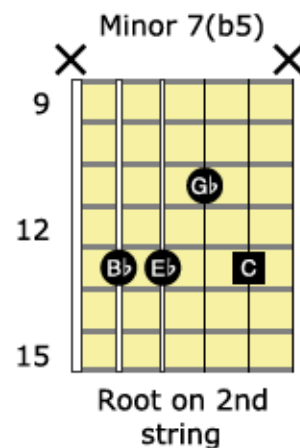
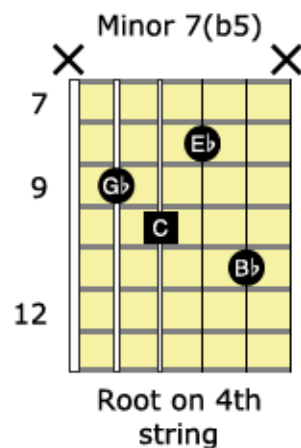
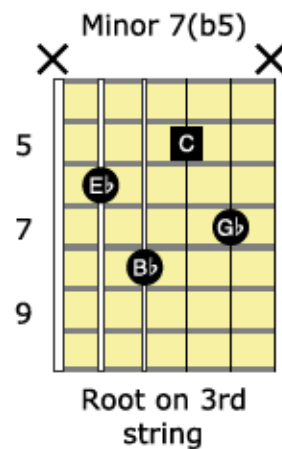
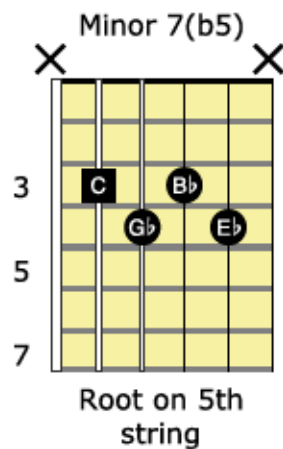
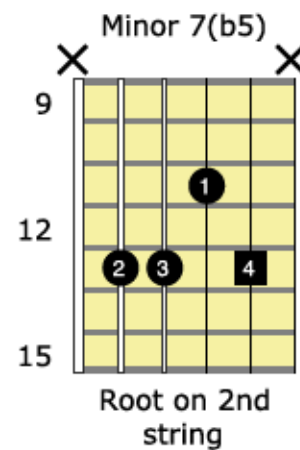
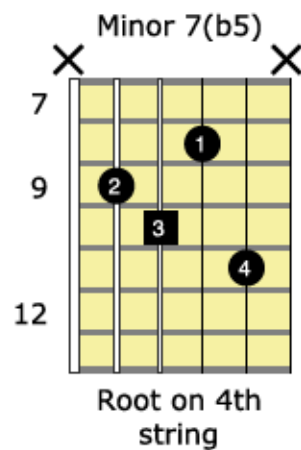
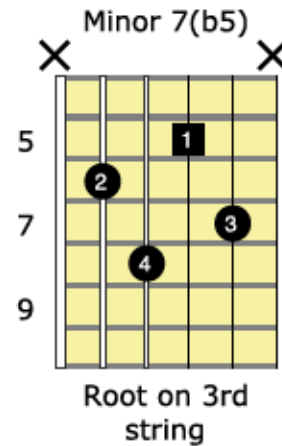
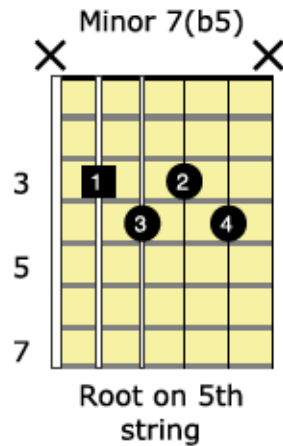


Movable Shell Chord Voicings on String Sets: 5432 Minor 7(b5)

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**.

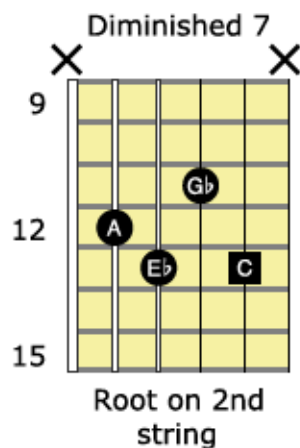
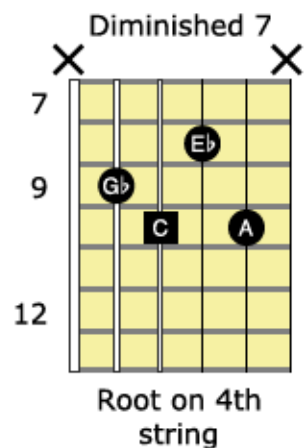
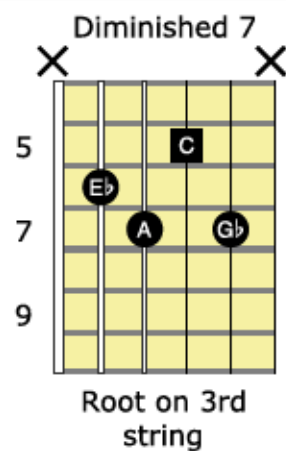
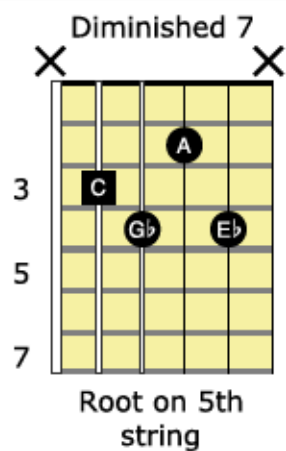
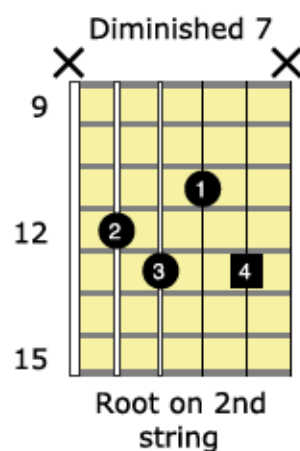
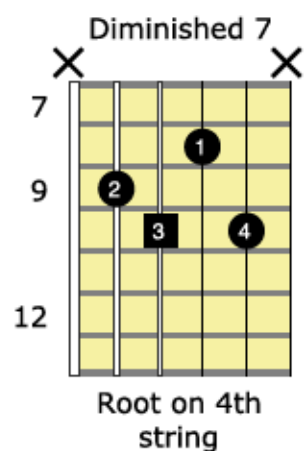
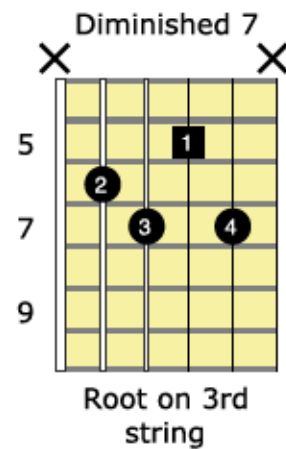
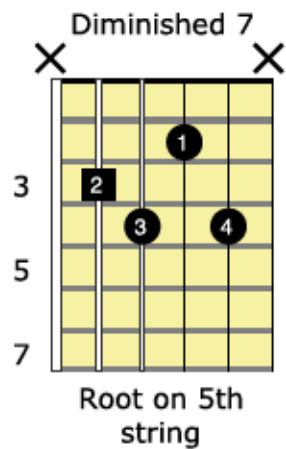


Movable Shell Chord Voicings on String Sets: 5432 Diminished 7

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**.

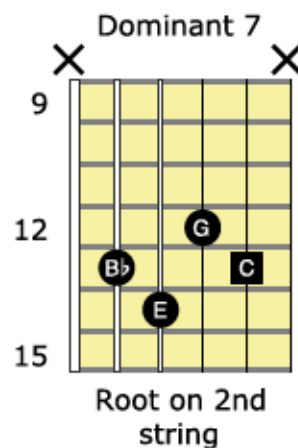
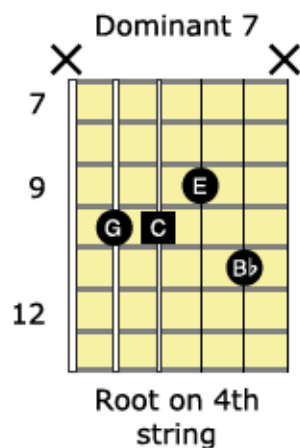
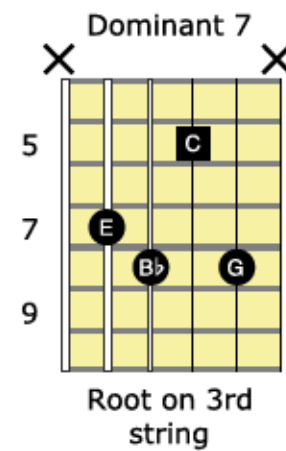
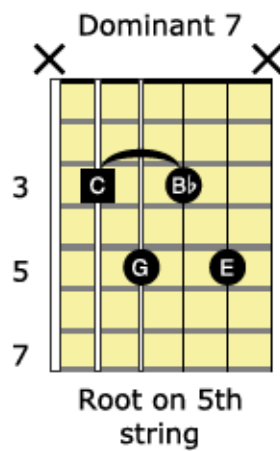
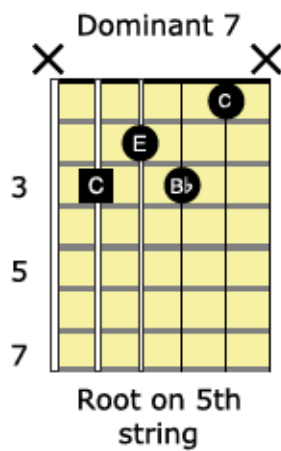
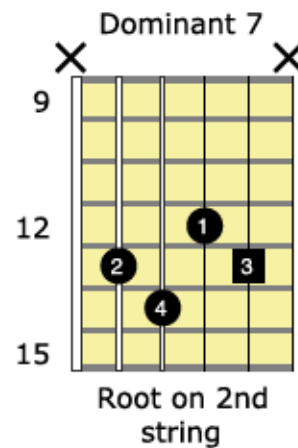
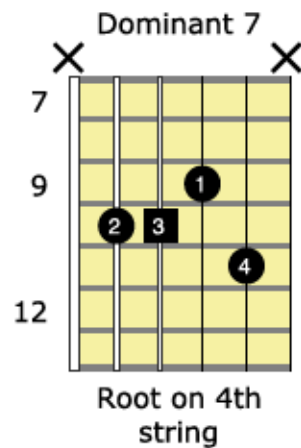
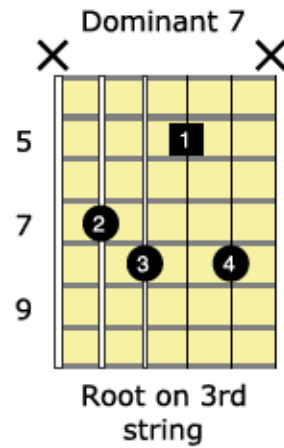
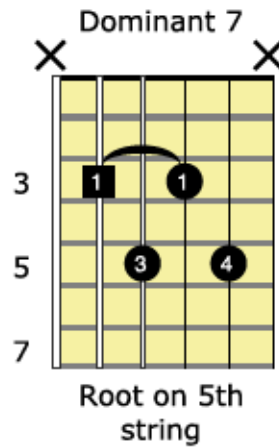
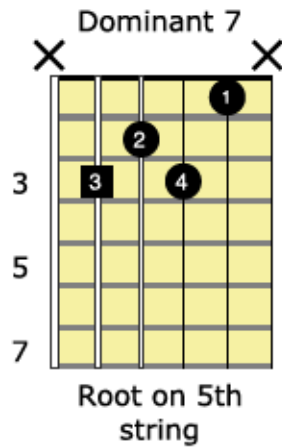


Movable Shell Chord Voicings on String Sets: 5432 Dominant 7

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**.

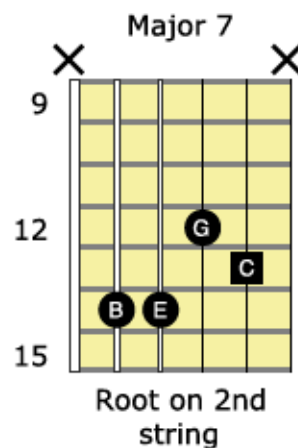
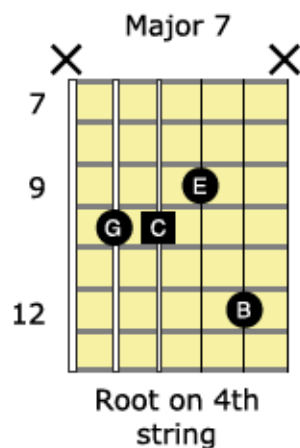
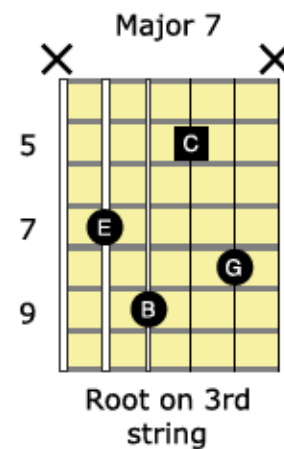
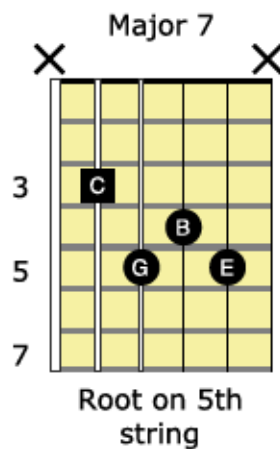
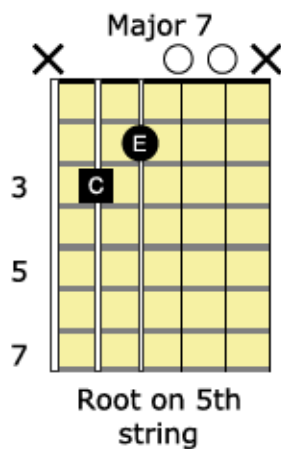
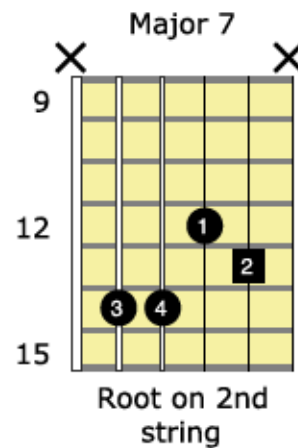
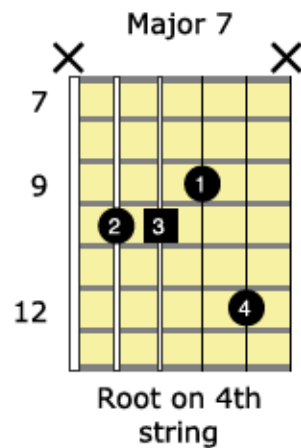
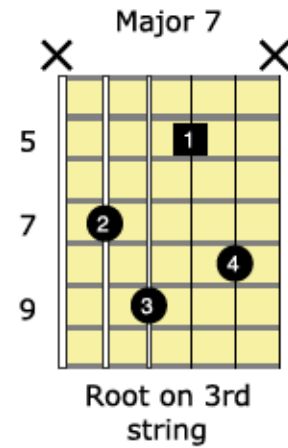
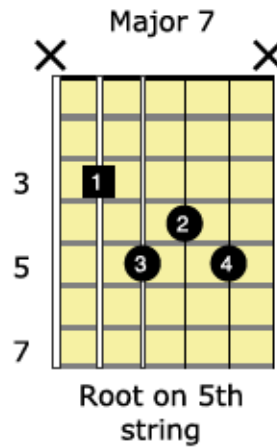
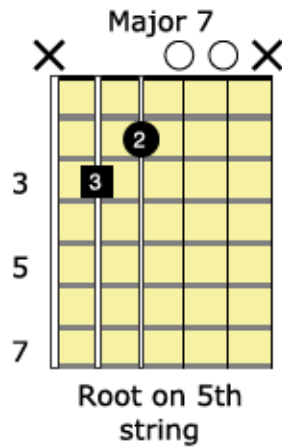


Movable Shell Chord Voicings on String Sets: 5432 Major 7

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**.

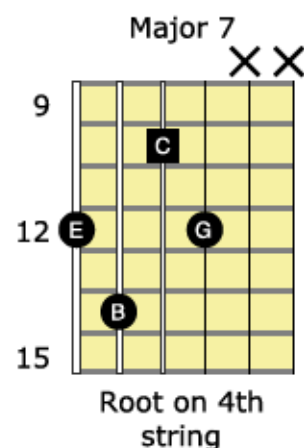
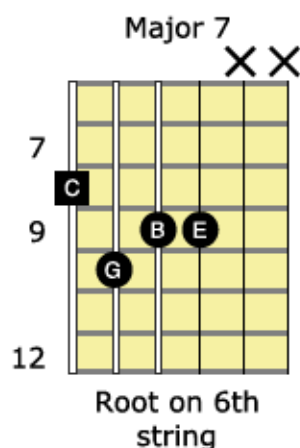
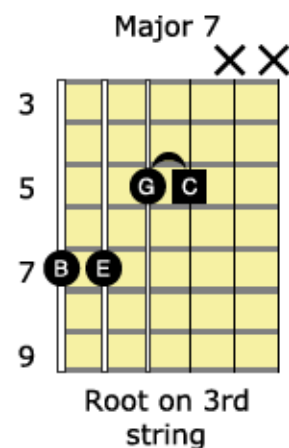
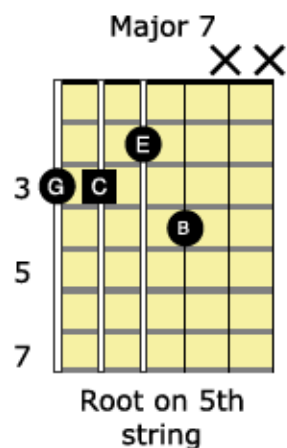
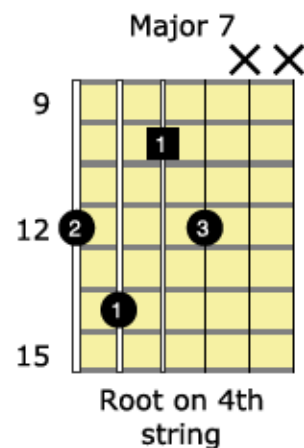
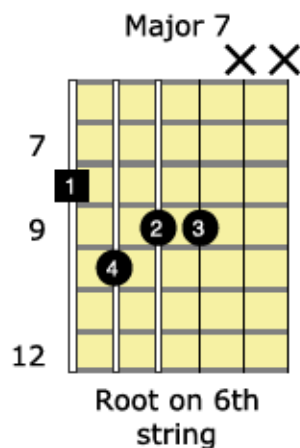
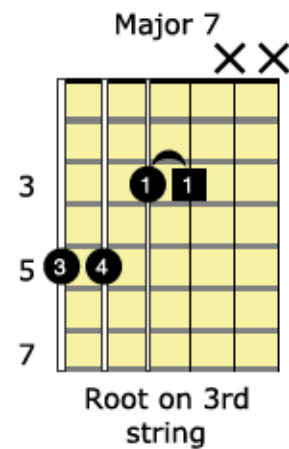
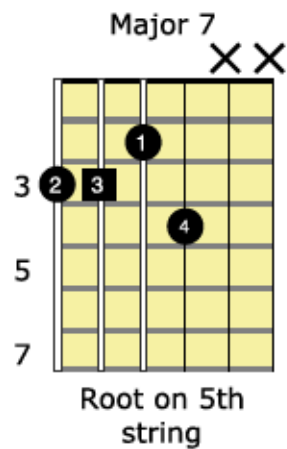


Movable Shell Chord Voicings on String Sets: 6543 Major 7

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**.

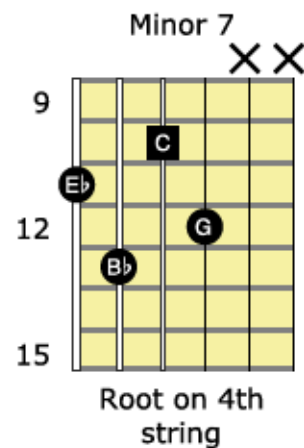
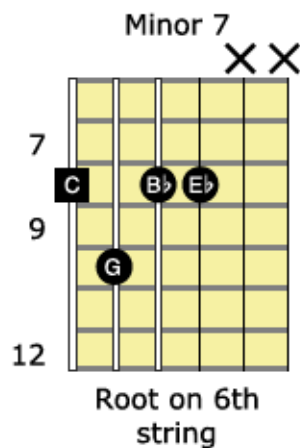
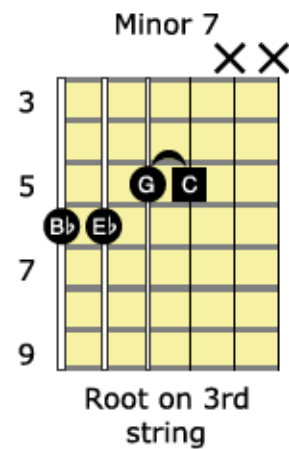
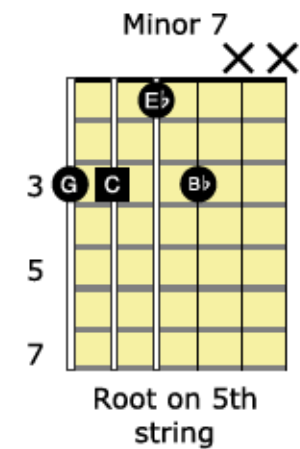
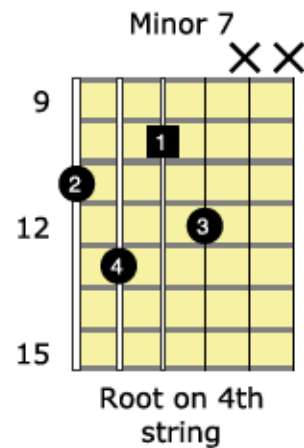
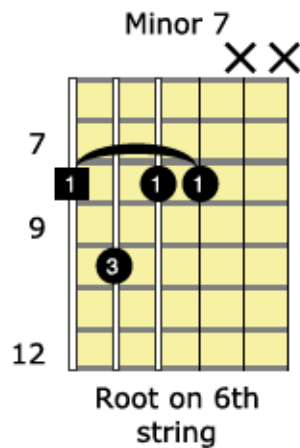
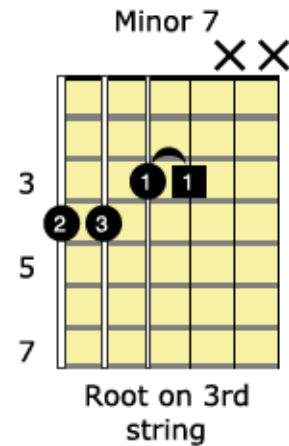
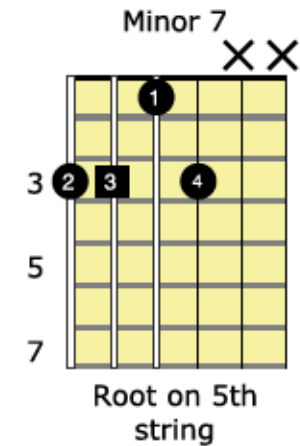


Movable Shell Chord Voicings on String Sets: 6543 Minor 7

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**.

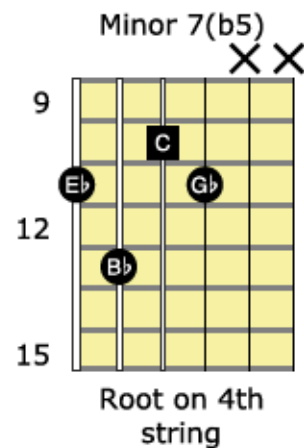
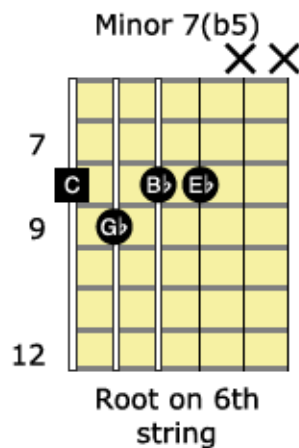
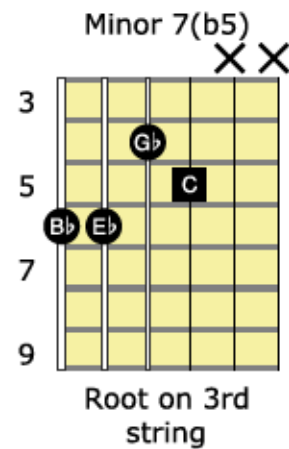
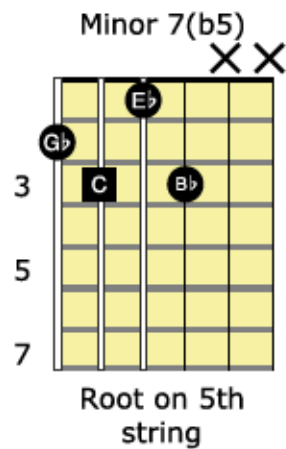
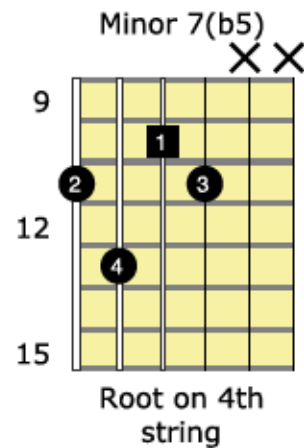
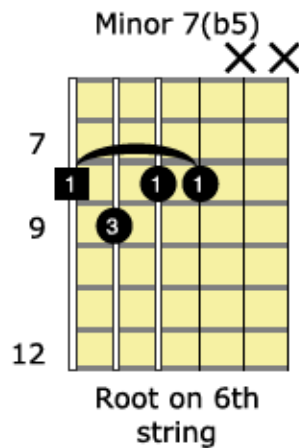
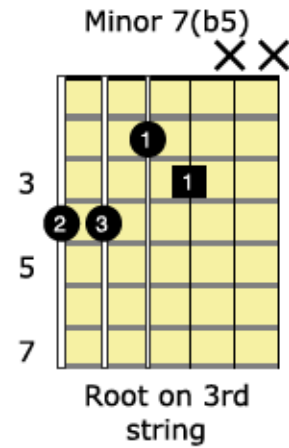
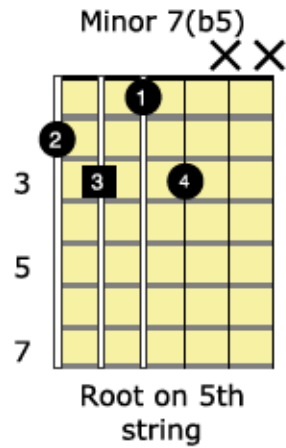


Movable Shell Chord Voicings on String Sets: 6543 Minor 7(b5)

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**.

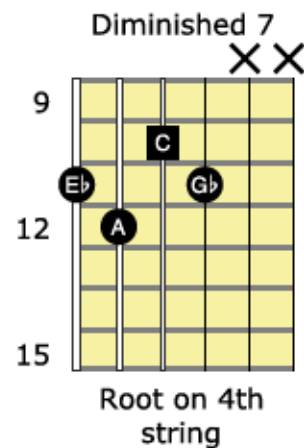
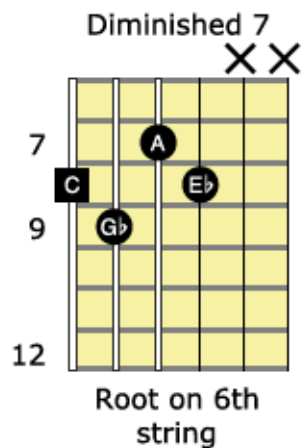
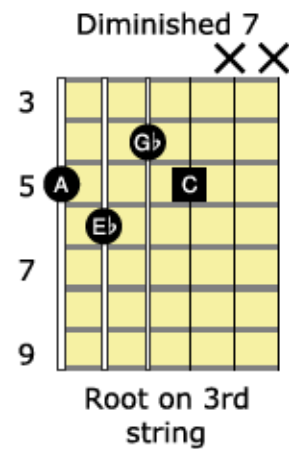
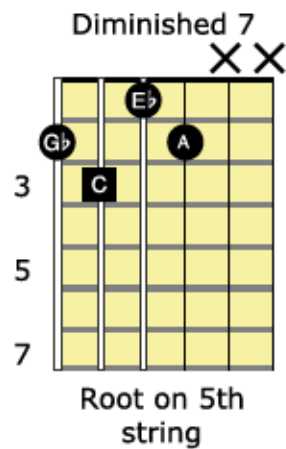
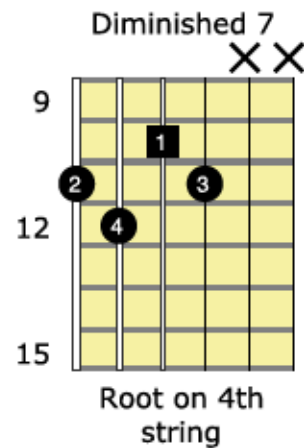
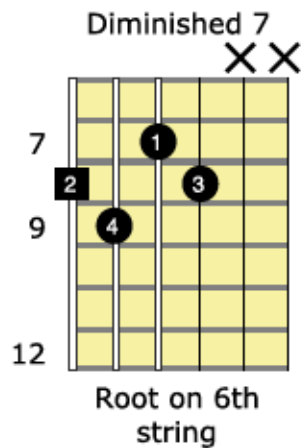
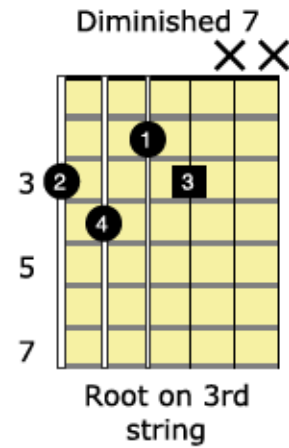
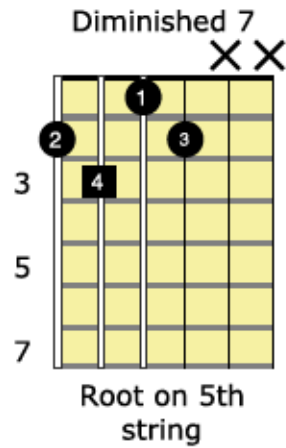


Movable Shell Chord Voicings on String Sets: 6543 Diminished 7

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**.

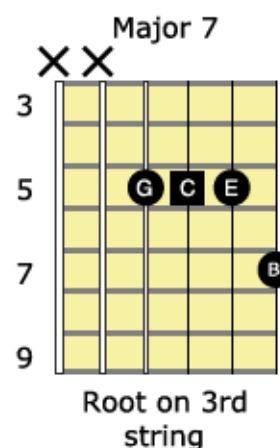
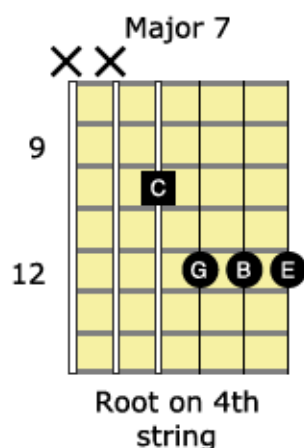
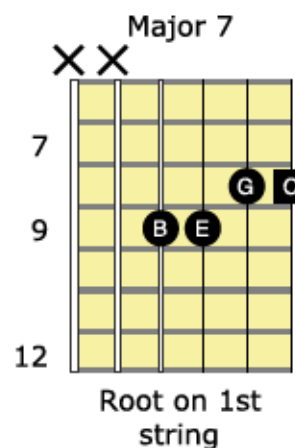
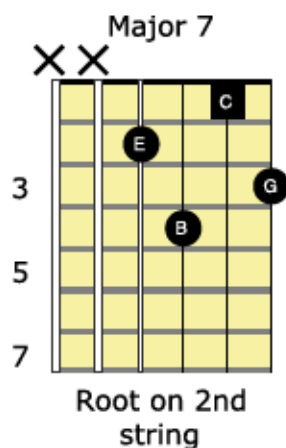
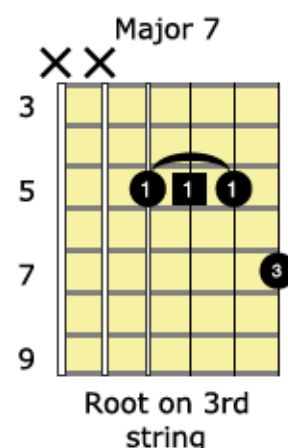
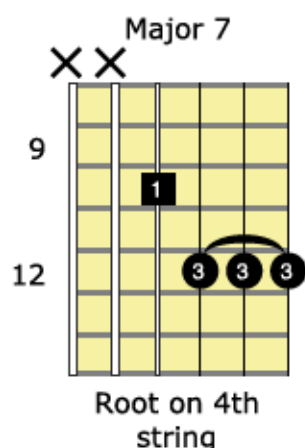
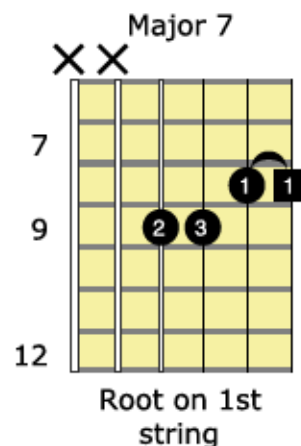
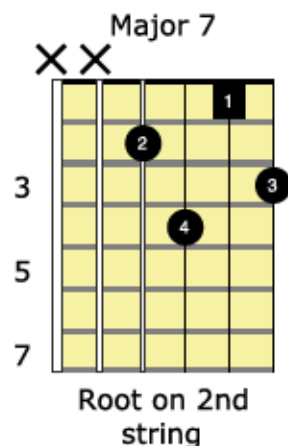


Movable Shell Chord Voicings on String Sets: 4321 Major 7

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**.

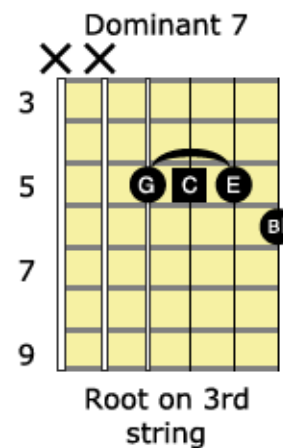
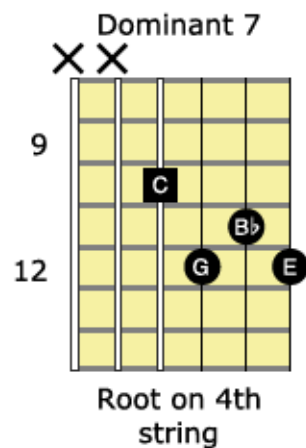
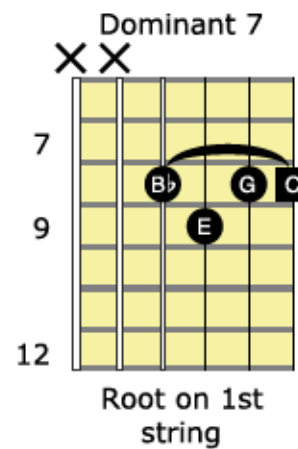
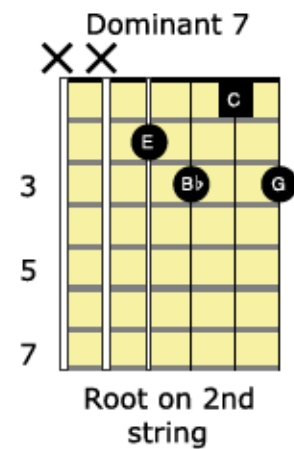
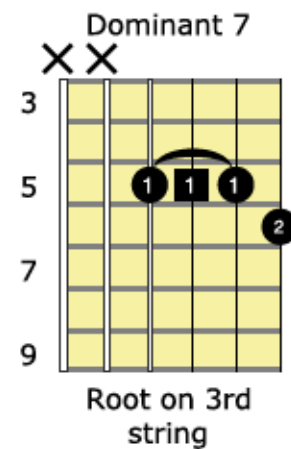
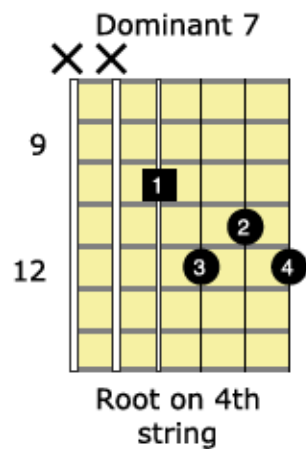
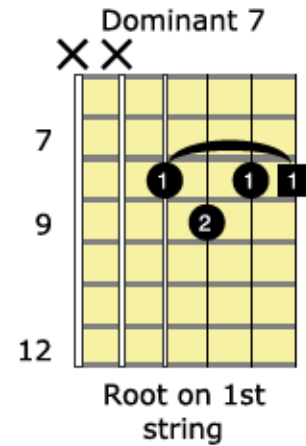
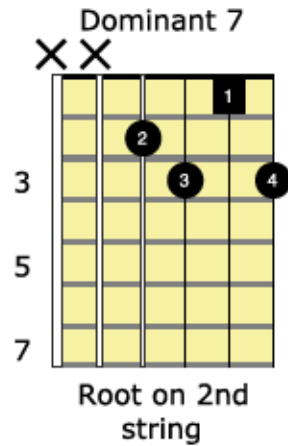


Movable Shell Chord Voicings on String Sets: 4321 Dominant 7

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**.

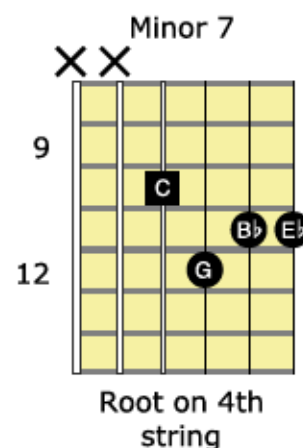
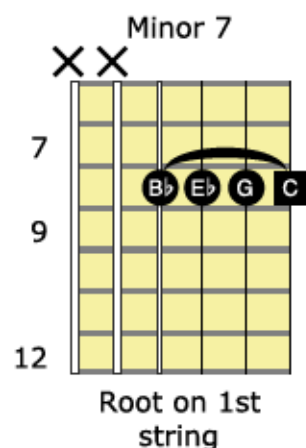
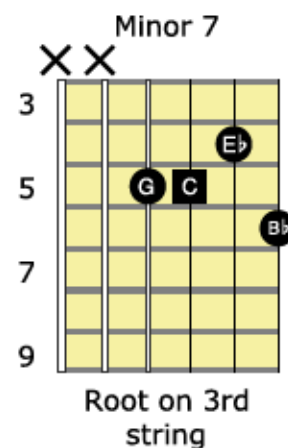
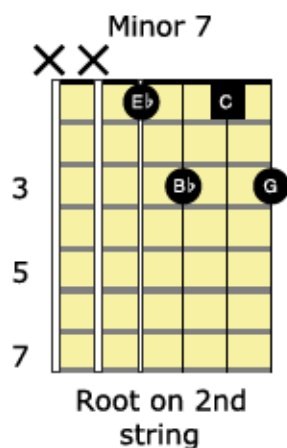
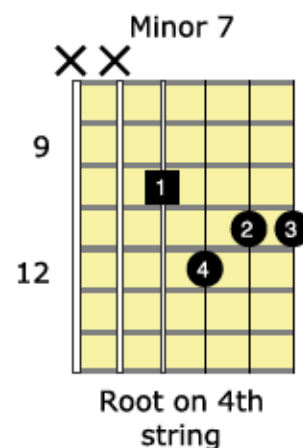
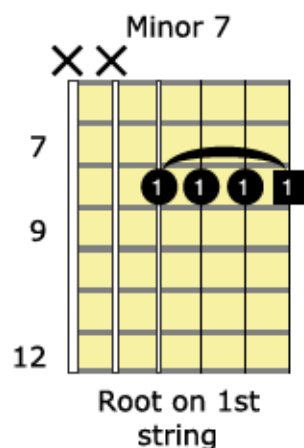
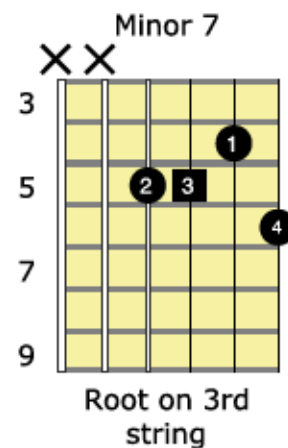
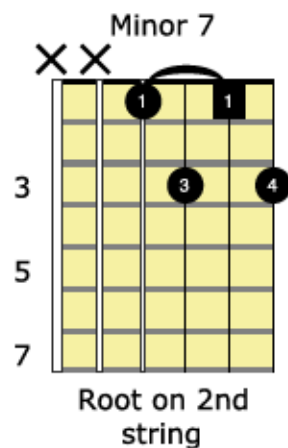


Movable Shell Chord Voicings on String Sets: 4321 Major 7

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**.

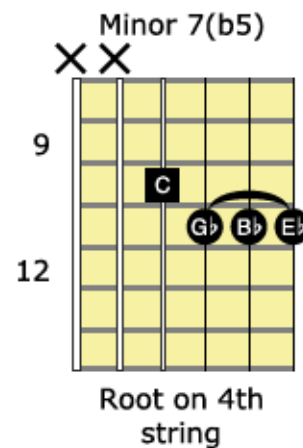
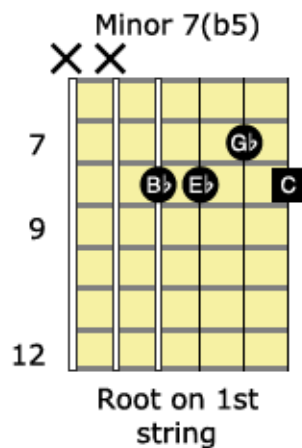
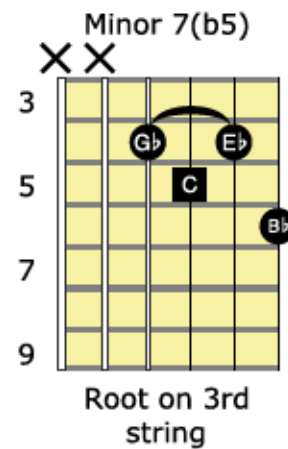
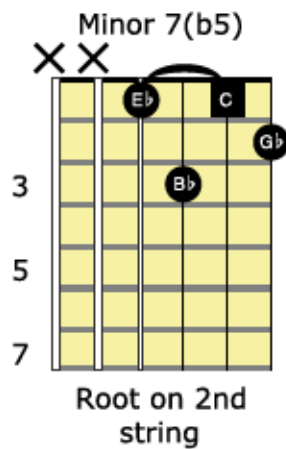
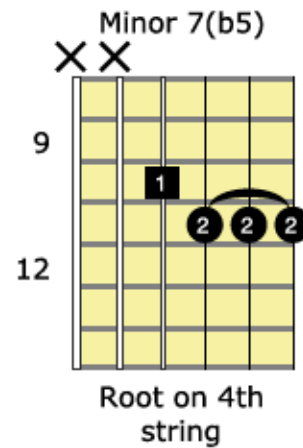
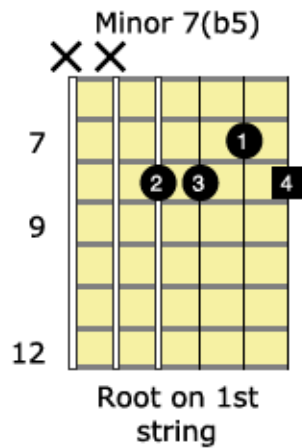
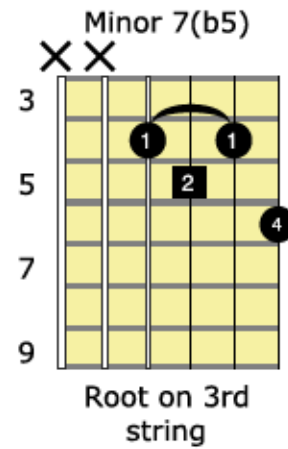
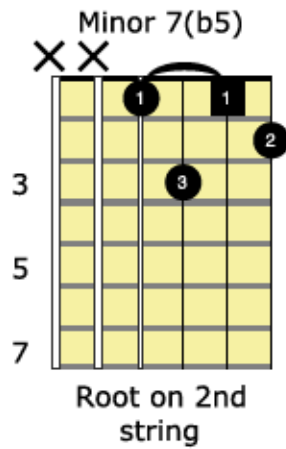


Movable Shell Chord Voicings on String Sets: 4321 Minor 7(b5)

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**.

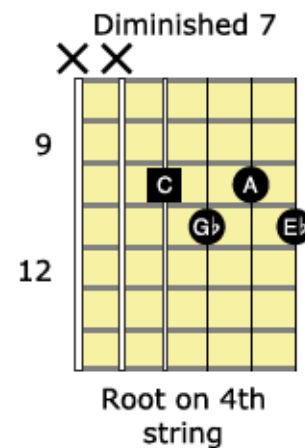
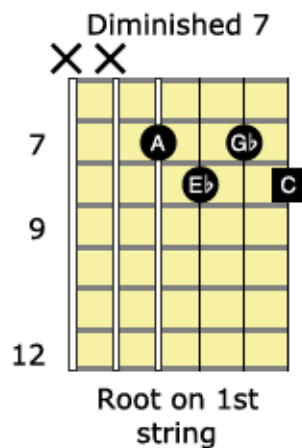
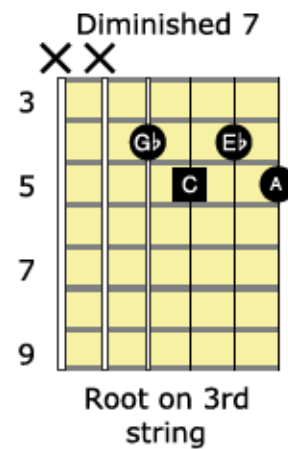
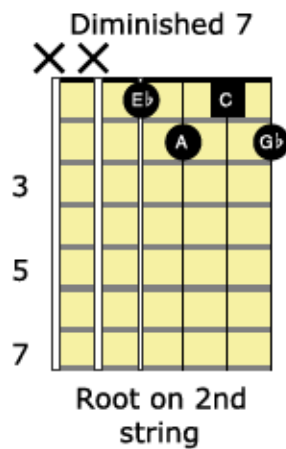
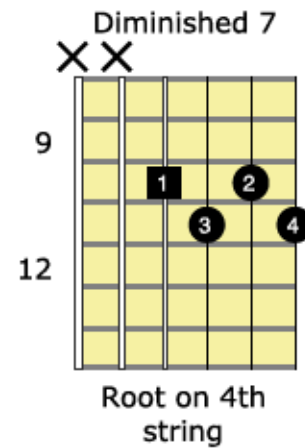
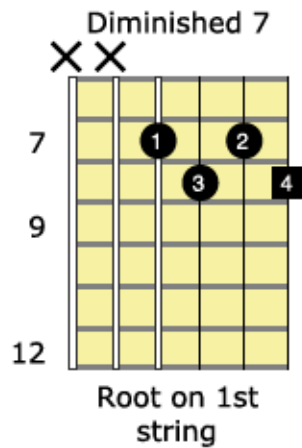
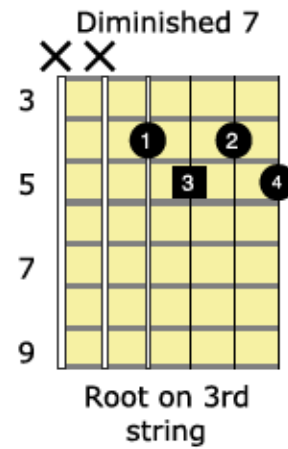
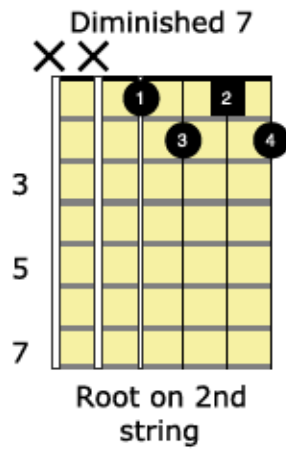


Movable Shell Chord Voicings on String Sets: 4321 Diminished 7

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

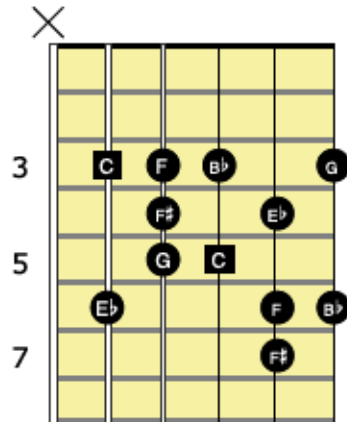
Common Scales Used In Jazz

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

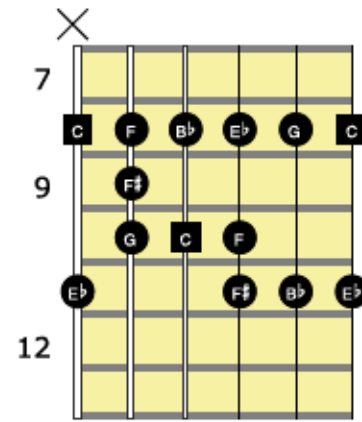


Root on 5th string

Use with:

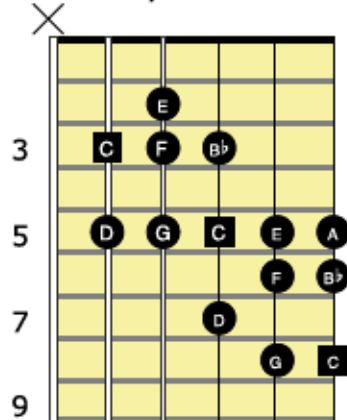
Dominant 7
Minor 7
Minor 7 (b5)
C7, C9, C13
C-7, C-9, C-11
C-7(b5)

Blues Pentatonic Scale



Root on 6th string

Mixolydian Scale

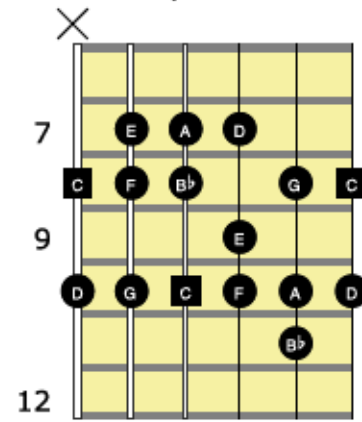


Root on 5th string

Use with:

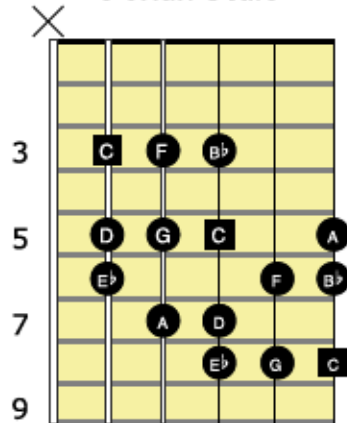
Dominant 7
C6, C7
C9, C13

Mixolydian Scale



Root on 6th string

Dorian Scale

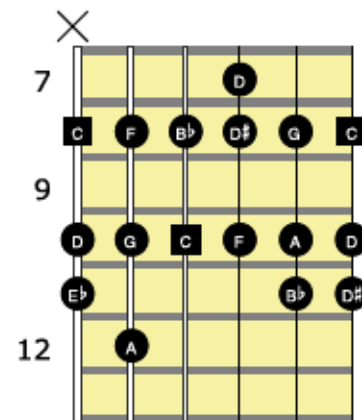


Root on 5th string

Use with:

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

Dorian Scale



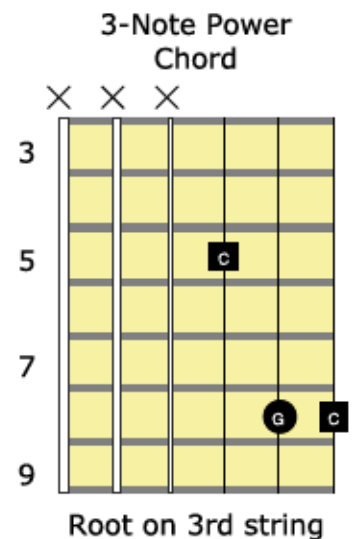
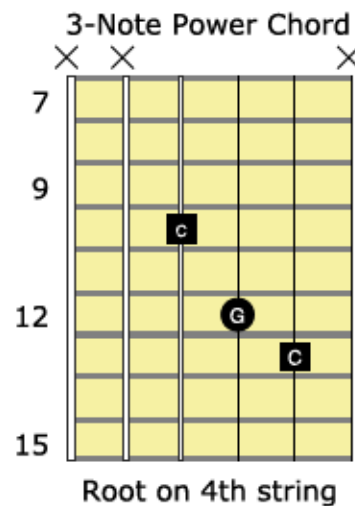
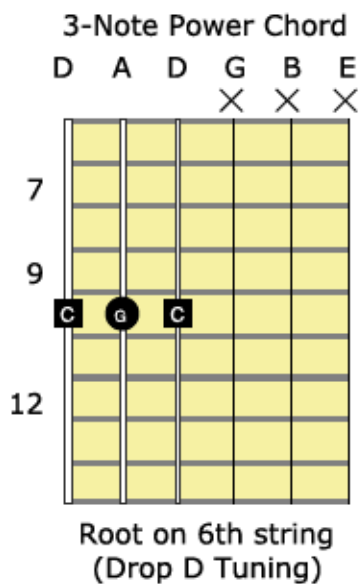
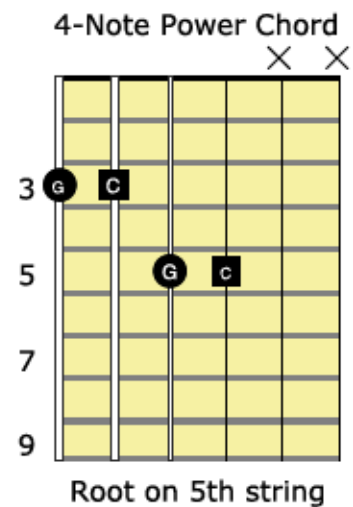
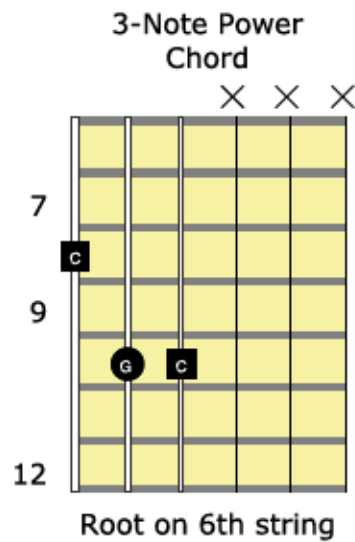
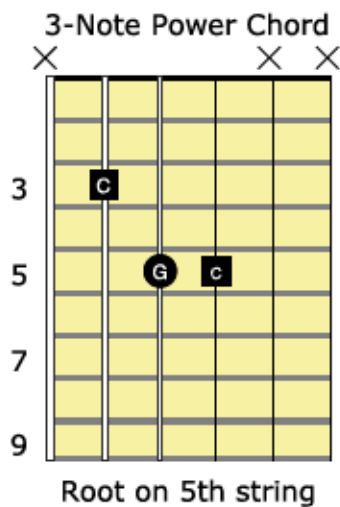
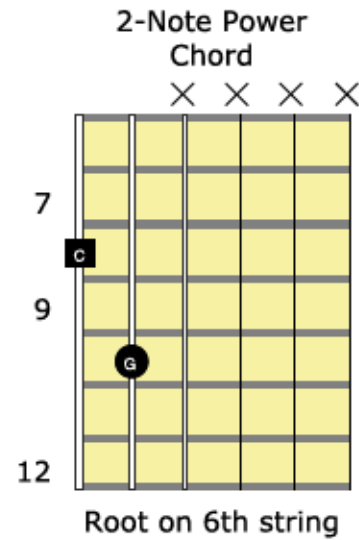
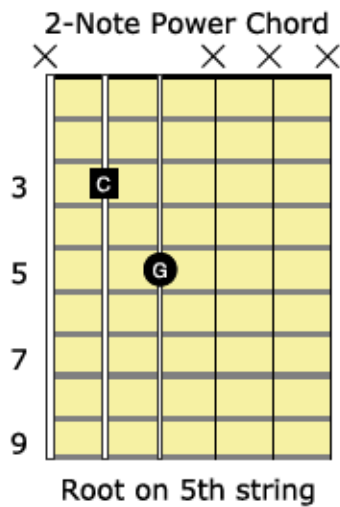
Root on 6th string

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**.



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.

	3-String PIM Pattern			
PIM	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