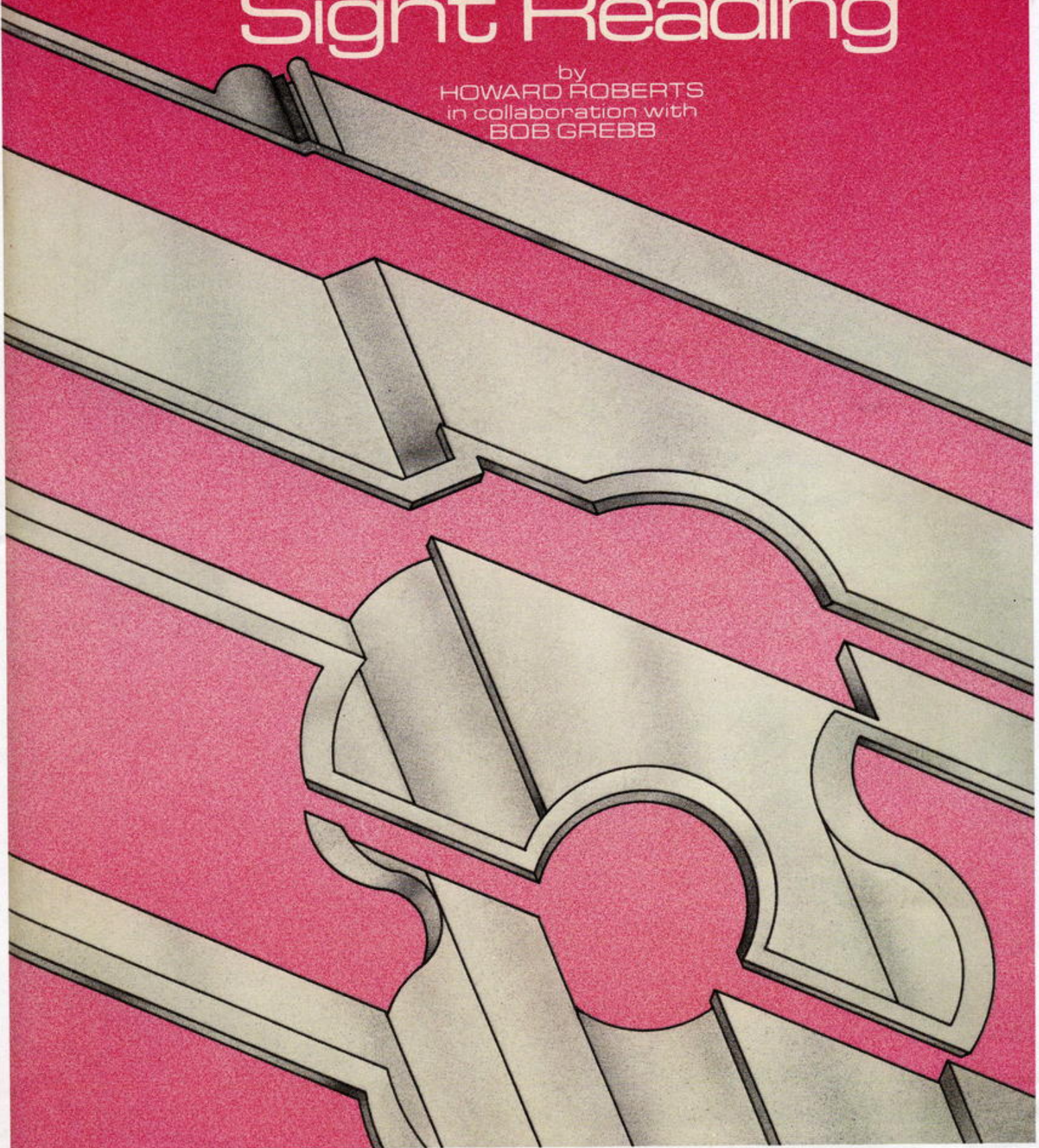


Howard Roberts Guitar Manual Sight Reading

by
HOWARD ROBERTS
in collaboration with
BOB GREBB



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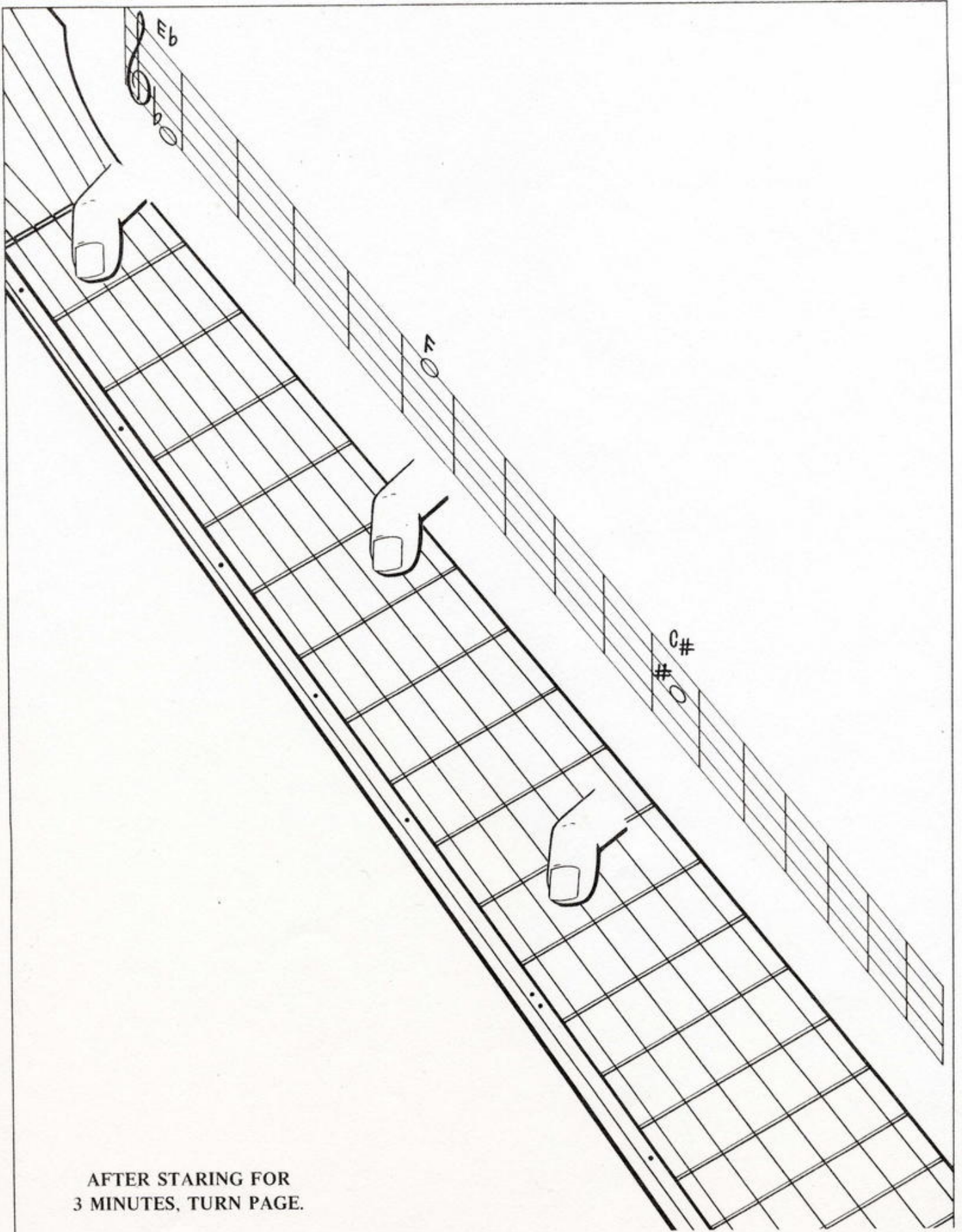
FOREWORD

A Question on how to become a better sight reader usually elicits the typical reply – “Do a lot of it.” If you resign yourself to a couple of hours of daily drudgery for the next ten years or so, that method unquestionably works and eventually you will become an adequate sight reader. If, however, you are in that vast majority of the class designated ‘average guitar player’, and consider sight-reading at worst terrifying and at best a necessary evil, it is for you that this book has been written.

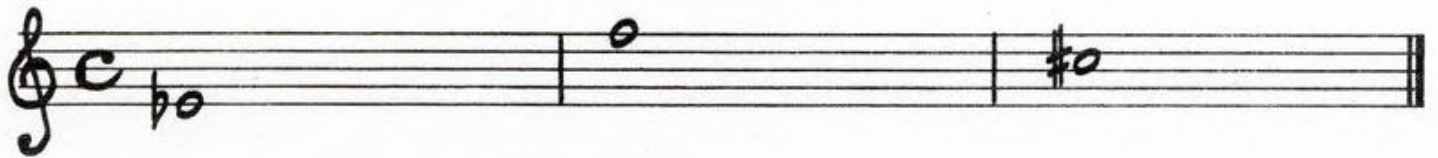
Guitar players as a general rule are pretty poor sight-readers in comparison to players of almost any other instrument you can name; with good reason – there is no harder instrument to read on, primarily because of the duplication of notes on the fingerboard and the number of strings. Never fear – this book is designed to allow you to read guitar exactly like you play without reading. How? By analyzing the **process** of sight reading! **Understanding** what constitutes good sight reading is the key to success and once you realize what physical, mental, visual and audial processes are involved, it’s simply a matter of programming yourself to respond to certain specific stimuli. Through most of this book, you can learn without even having a guitar in your hands! Follow each step carefully and review often, by relating to what you already know and play and you’ll notice the improvement immediately.

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AFTER STARING FOR
3 MINUTES, TURN PAGE.



Without turning back, find these notes on the fingerboard in the exact positions shown on the previous page. If you can do this, you have read music.

SIGHT READING IS

. . . . the art of learning new material quickly with a fair amount of retention. In theatre, they call it quick study.

- 1 Know the notes on the music staff
- 2 Know where they are on the fingerboard
- 3 Understand musical time notation
- 4 Be able to do all this fast

AND ALWAYS REMEMBER . . .

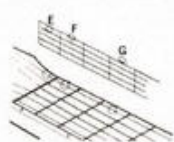
*THE TASK INCREASES TO
FILL THE TIME ALLOTTED FOR
ITS COMPLETION.*

Sight-reading is **not** an automatic process. It is rather the ordinary learning process sped up and refined so as to appear to be automatic. The learning process itself is a completely mental one. Physical practice is applied only after something is learned. In sight-reading, to discover the process is to break it into component parts. You must know (1) the names of the notes on the staff; (2) the location of those notes on the guitar fingerboard and what fingering will be used; (3) the musical notation for the length and number of times you will play each note. All this must be known **before** you touch the guitar. Simplified, this means you must know thoroughly and completely what you are about to do before you actually do it. Apply this thinking to the following exercises. Check off each step as completed.

CHECK OFF
STEPS AS
COMPLETED

Step 1. Take 30 seconds to **learn** all of Example 1. – Everything.

Step 2. Close the book! Now play Example 1.

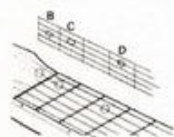


Ex. 1



Step 3. The time limit is important only insofar as you must strive to reduce it. Take 30 sec. to learn all of Example 2.

Step 4. Close the book! Now play Example 2.

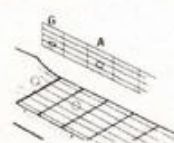


Ex. 2



Step 5. Remember! Consider each note individually, then look at the measure as a whole. Play in steady time. Take 30 sec. to learn all of Example 3.

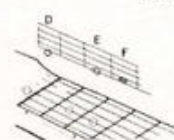
Step 6. Close the book! Now play Example 3.



Ex. 3



Step 7. Remember! Visualize each note on the guitar. Know what fingering you will use. Take 30 sec. to learn all of Example 4.



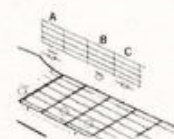
Ex. 4



Step 8. Close the book! Now play Example 4.

Step 9. Remember! Do not touch the guitar! First visualize everything in your mind. Take 30 sec. to learn all of Example 5.

Step 10. Close the book! Now play Example 5.

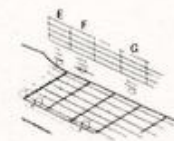


Ex. 5



Step 11. Remember! Go back to Example 1. and review. Relate all exercises to things you already play. Take 30 sec. to learn all of Example 6.

Step 12. Close the book! Now play Example 6.

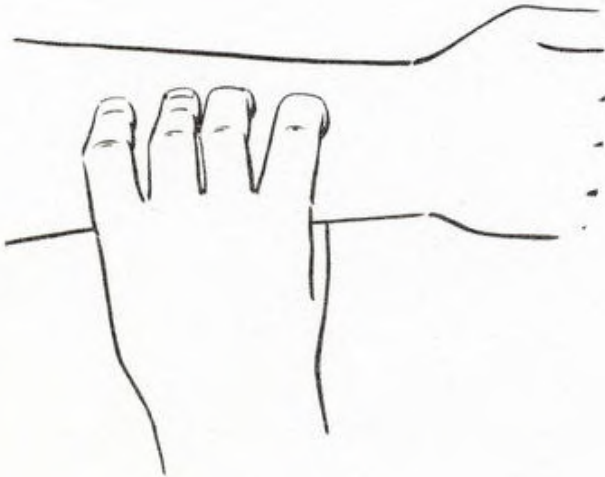


Ex. 6



MENTAL PRACTICE REINFORCED

New information is retained longer when the sense of touch is associated with the thing being learned. The art of imagining yourself to be playing without actually using a guitar can be developed more quickly by manipulating the fingers of the left hand on a substitute fingerboard. The right forearm works well for this –



(a little conspicuous)

as does the left hand thumb –



(much more subtle)

The latter method is highly recommended – with good reason

THE SIGHT READER AND LIFEMANSHIP

(or How To Be a Fair Reader and
Appear To Be an Excellent One)

When you walk into a sight reading situation with a group of other musicians and do anything at all that may indicate a lack of self-confidence, the people you are working with will pick this up, focus their attention on you, and expect you to make mistakes. The self-consciousness that results from this can cause you to make those mistakes, even when the music is easily within your capability.

For example, practicing the part with your amplifier on, even slightly, would be a lifemanship no-no. Don't worry about being a phoney. This business of confidence is something that all performers must always deal with and is a legitimate part of the art. The greatest sight readers in the world must constantly guard against the mental blocks that can actually destroy their performance.

Use every device at your disposal to maintain an attitude of self-confidence at all times. This will create a feedback between you and those around you which will actually build confidence and speed you along the way toward really being a good sight reader.

- Step 13. Example 7 (near the bottom of the page) combines the same notes used in Examples 1 to 6 (previous page) in a new sequence. Take 20 sec. to discover the newness of the sequence. Learn, as before, everything in Bars 1 and 2 of Example 7. Take 30 seconds.
- Step 14. Close the book, close **your eyes!** And play Bars 1 and 2 of Example 7.
- Step 15. Learn Bars 3 and 4 of Example 7 in the same manner. Take 30 seconds.
- Step 16. Close the book, close **your eyes!** And play Bars 3 and 4.
- Step 17. Now, in the same manner, play the last two notes of Bar 2 and the first two notes of Bar 3 without stopping. Close the book and play.
- Step 18. Take 30 sec. to learn Bars 5 and 6.
- Step 19. Close the book, close your eyes. Play Bars 5 and 6.
- Step 20. Play the last two notes of Bar 4 and the first two notes of Bar 5 without stopping.
- Step 21. Take 30 sec. to learn Bars 7 and 8.
- Step 22. Without looking, play Bars 7 and 8.
- Step 23. Play the last two notes of Bar 6 and the first two of Bar 7.
- Step 24. Play the first eight Bars.
- Step 25. Take 30 sec. to learn Bars 9 and 10.
- Step 26. Without looking, play Bars 9 and 10.
- Step 27. Play the last two notes of Bar 8 and first two of Bar 9.
- Step 28. Take 30 sec. to learn Bars 11 and 12.
- Step 29. Without looking, play Bars 11 and 12.
- Step 30. Play the last two notes of Bar 10 and first two of Bar 11.
- Step 31. Now, play the whole piece.

Ex. 7

The musical score for Example 7 is written on three staves in 4/4 time. The first staff contains bars 1 through 4. The second staff contains bars 5 through 8. The third staff contains bars 9 through 12. The music consists of a sequence of notes, including eighth and quarter notes, with some chords and rests. The notes are: Bar 1: G4, A4, B4, C5; Bar 2: B4, A4, G4, F4; Bar 3: E4, D4, C4, B3; Bar 4: A3, G3, F3, E3; Bar 5: D3, C3, B2, A2; Bar 6: G2, F2, E2, D2; Bar 7: C2, B1, A1, G1; Bar 8: F1, E1, D1, C1; Bar 9: B1, A1, G1, F1; Bar 10: E1, D1, C1, B1; Bar 11: A1, G1, F1, E1; Bar 12: D1, C1, B1, A1.

Step 33. Play Example 8. □

Ex. 8

Musical notation for Example 8, consisting of three staves in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody consists of quarter and eighth notes, with some notes beamed together. The bass line features a sequence of chords: two quarter notes (G2, F2), a quarter note (E2), and a quarter note (D2). The second staff continues the melody and bass line. The third staff concludes the piece with a double bar line.

Step 34. Write your own example using the same notes as Examples 1 through 8 in a new sequence. Visualize yourself Playing each note as you write it. Know the name of the note and which string and finger will be used. □

Ex. 9

Musical notation for Example 9, consisting of three empty staves in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The staves are otherwise empty, intended for the student to write their own sequence of notes.

Summary Chapter 1: General Rule – play in your mind! The analysis process used in this chapter is the same once used subconsciously by all good sight readers. The only difference between you and them is that they do it faster. Try to see music as a series of one and two bar passages and not a bunch of disconnected notes to be read one at a time. Accept as an axiom that speed in sight reading comes from fast mental recognition, comprehension and memory. Separate in your mind that which is actually hard to read from that which is really only hard to physically play.

However, there is no substitute for practice in sight reading. Use the method contained in this book on at least one new piece of written material each day.

Chapter Two: RHYTHMS

In Chapter 1, straight quarter notes were used to demonstrate the sight reading process with notes only. Normally, however, rhythm should be your first consideration. It is thought of as a **separate** but equal function of notes. The rhythm is learned first, the notes are learned next, then the two are integrated. Try counting the following examples two ways as noted below each one. The former being standard procedure. The latter is the way you would count were you playing the same passage without reading it. Remember that rests are counted, not played, and the second note of a tie is held but not picked.

Step 35. Count this □

Ex. 10 $\text{♩} = 60$

Step 36. Now learn the notes and play Example 11 in tempo.

Ex. 11 $\text{♩} = 60$ □

Step 37. Count this □

Ex. 12 $\text{♩} = 60$

Step 38. Now learn the notes and play Example 13 in tempo.

Ex. 13 $\text{♩} = 60$ □

Step 39. In the following Examples, first count the time. Learn the notes mentally, then play them in tempo. Compare the rhythm in Example 15 with that in Example 16. □

Ex. 14 $\text{♩} = 60$

Ex. 15 $\text{♩} = 60$

Ex. 16 $\text{♩} = 60$

Ex. 17 $\text{♩} = 60$

Ex. 18 $\text{♩} = 60$

Ex. 19 ♩ = 60

Step 41. Example 20 is a four bar rhythm figure. Use the same figures in the blank line below but write in your own notes.

Ex. 20 ♩ = 60

Step 42. Example 21 is four measures of notes. In the blank line below, use those notes but add your own rhythm.

Ex. 21

♩ = 60

Summary Chapter 2: Play in your mind – first rhythm, then notes, then both together. Do not touch the guitar until you are confident you can play what's written. In other words, first know what must be done, then do it. Practice hearing in your head the way the passage should sound. Then play what you 'hear.'

Chapter Three: LINEAR SIGHT READING

Playing along the length of the string

Notes on the 1st String only.

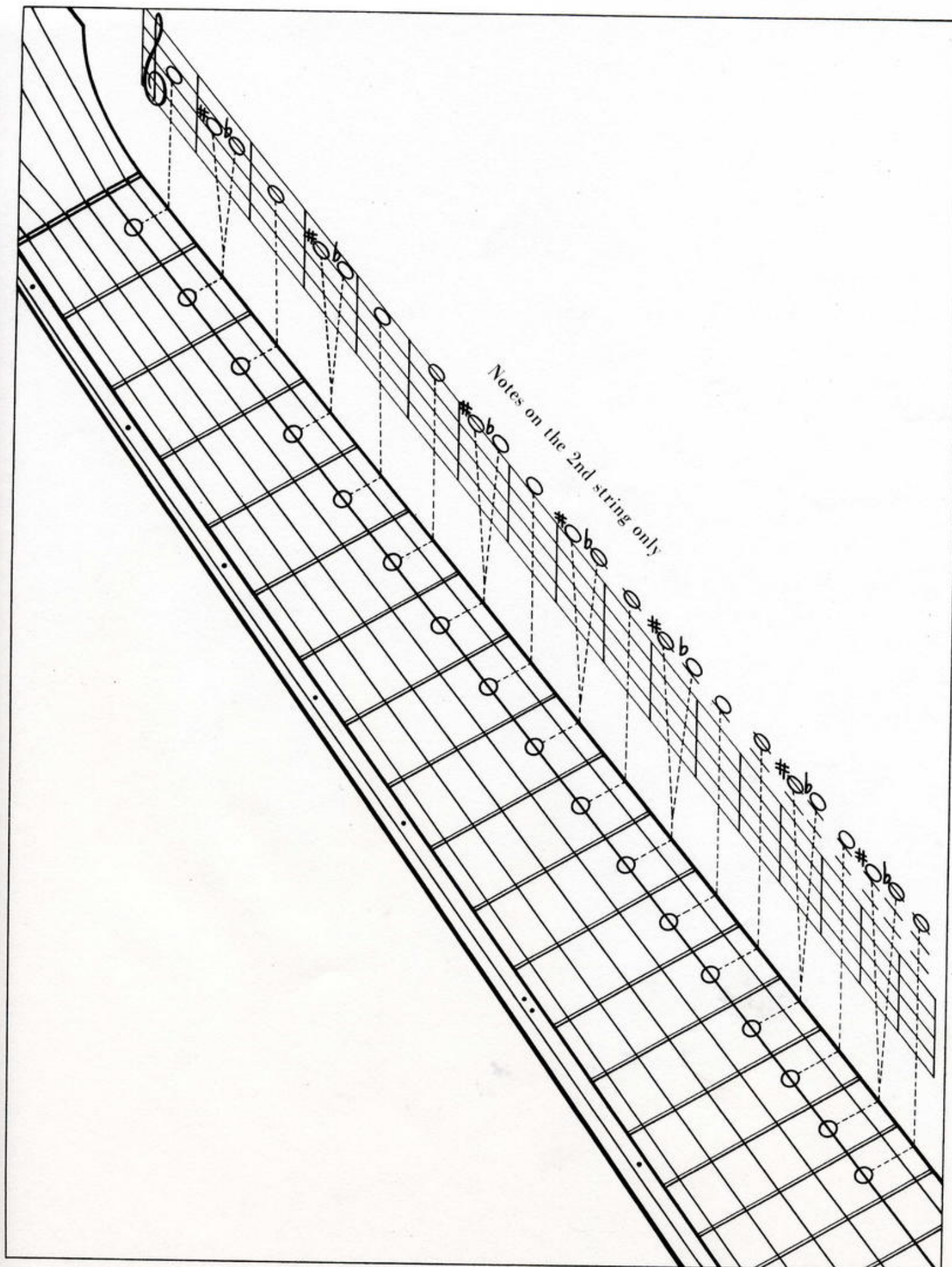
being able to play on one string only, eventually without looking at the guitar fingerboard. Consequently, practice all exercises **slowly**. Try different fingerings, even one finger at a time. Get accustomed; review often. The following exercises are to be played only on the 1st string.

Step 43. Pick one key signature per practice session. Learn, then play Example 22 very slowly in tempo. □

Step 44. For each session, pick one key signature only. Learn, then play Example 23 very slowly in tempo. □

Step 45. Learn, then play Example 24 very slowly in tempo. □

Step 46. Learn, then play Example 25 very slowly in tempo. □



Linear Sight Reading – 2nd STRING ONLY

Remember that your main goal in this section of the book is to familiarize yourself with notes everywhere on the fingerboard, one string at a time. Since you have no particular hand positions to relate to and since the key signature changes, you are forced to play the note only by reading it. As a sidelight, sometimes sight reading requires fast position skips which these exercises will also facilitate. Do not, however, work strictly to attain speed in playing scales up and down one string as this technique alone is not practical. The following exercises are to be played only on the 2nd string.

Step 47. Pick one key signature per practice session. Learn, then play Example 26 very slowly in tempo.

Step 48. For each session, pick one key signature only. Learn, then play Example 27 very slowly in tempo.

Step 49. Learn, then play Example 28 very slowly in tempo.

Step 50. Learn, then play Example 29 slowly in tempo.

1st and 2nd STRING COMBINED

The next logical step is to combine reading on both 1st and 2nd strings. Aim for familiarization with notes, not particular fingerings. Play both exercises as written but after considerable practice of Example 31 you may change the key signature. Adhere to the circled string markings.

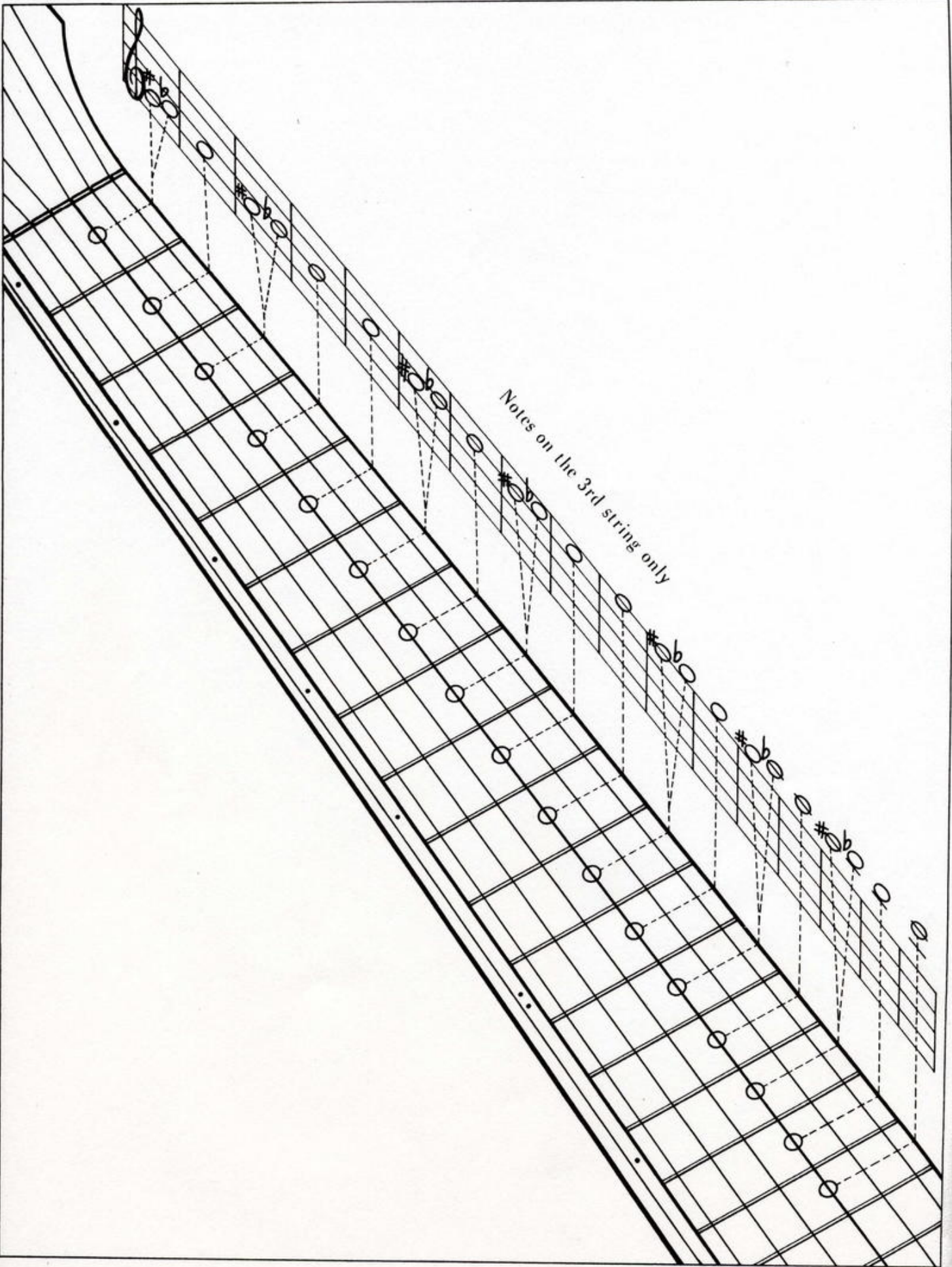
Step 51. Learn, then play Example 30 slowly in tempo. □

Ex. 30

Step 52. Learn, then play Example 31 slowly in tempo. □

Ex. 31

**Don't forget to visualize everything in your mind before you touch the guitar.*



Notes on the 3rd string only

Linear Sight Reading – 3rd STRING ONLY

One point must be emphasized – the importance of following the sight reading process exactly. You must learn, mentally, everything in the exercise before you attempt to play it. The following exercises are to be played on the 3rd string only.

Step 53. Pick one signature per practice session. Learn, then play Example 32 in tempo. □

Step 54. One key signature per session. Learn, then play Example 33 in tempo. □

Step 55. Learn, then play Example 34 slowly, in tempo. □

Ex. 34

Step 56. Learn, then play Example 35 slowly in tempo. □

Ex. 35

Linear Sight Reading – 1st, 2nd and 3rd STRINGS COMBINED

The string indications (in circles under the notes) are given to make sure you read on all three strings. After familiarization, you can (and should) discover new fingerings of your own. For example, Bar 4, Example 36 could be indicated 2 1 1 3. Resolve those problems mentally, before you play.

Step 57. Learn, then play Example 36 in tempo. □

Ex. 36

Example 36 consists of four staves of music in 4/4 time. The first staff is in G major, the second in G minor, and the third and fourth in D major. Fingerings are indicated by circled numbers 1, 2, and 3 under the notes.

Step 58. Learn, then play Example 37 in tempo. □

Ex. 37

Example 37 consists of three staves of music in 4/4 time. The first staff is in D major, the second in D minor, and the third in G major. Fingerings are indicated by circled numbers 1, 2, and 3 under the notes.

Notes on the 4th string only

The diagram illustrates the relationship between a guitar fretboard and a musical staff. The fretboard is shown as a grid of strings and frets, with circles representing fretted notes. The musical staff above it shows the notes in a musical notation format, including a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. Dashed lines connect each note on the fretboard to its corresponding note on the staff. The notes on the staff are: B-flat (first fret), B-flat (second fret), B-flat (third fret), B-flat (fourth fret), B-flat (fifth fret), B-flat (sixth fret), B-flat (seventh fret), B-flat (eighth fret), B-flat (ninth fret), B-flat (tenth fret), B-flat (eleventh fret), B-flat (twelfth fret), B-flat (thirteenth fret), B-flat (fourteenth fret), B-flat (fifteenth fret), B-flat (sixteenth fret), B-flat (seventeenth fret), B-flat (eighteenth fret), B-flat (nineteenth fret), B-flat (twentieth fret), B-flat (twenty-first fret), B-flat (twenty-second fret), B-flat (twenty-third fret), B-flat (twenty-fourth fret), B-flat (twenty-fifth fret), B-flat (twenty-sixth fret), B-flat (twenty-seventh fret), B-flat (twenty-eighth fret), B-flat (twenty-ninth fret), B-flat (thirtieth fret), B-flat (thirtieth fret), B-flat (thirtieth fret), B-flat (thirtieth fret).

4th STRING ONLY

Be aware that the open note on each string has been left out of the one string exercises to facilitate the key signature changes. When combinations of strings are used in the exercises, it reappears. The following exercises are to be played on the 4th string only.

Step 59. Learn, then play Example 38 very slowly in tempo. Pick one signature. □

Ex. 38

Step 60. Learn, then play Example 39 slowly in tempo. Remember the key signature. □

Ex. 39

Step 61. Learn, then play Example 40 slowly in tempo. □

Ex. 40

Step 62. Learn, then play Example 41 slowly in tempo. □

Ex. 41

2nd, 3rd and 4th STRINGS COMBINED

Remember not to play any notes on the first string merely because they are more familiar there. There is no good reason for weak sight reading on any given string or in the high register. It is only a mental hangup caused by avoidance and will be corrected simply by adherence to the sight reading process. □

Step 63. Learn, then play Example 42 slowly in tempo.

Ex. 42

Example 42 is a 4-measure exercise in 4/4 time, consisting of four staves of music. The notes and fingerings are as follows:

- Staff 1: G4 (2), A4 (4), B4 (3), C5 (2)
- Staff 2: D5 (2), E5 (4), F5 (3), G5 (2)
- Staff 3: A5 (2), B5 (4), C6 (3), D6 (2)
- Staff 4: E6 (2), F6 (4), G6 (3), A6 (2)

Step 64. Learn, then play Example 43 slowly in tempo. □

Ex. 43

Example 43 is a 4-measure exercise in 4/4 time, consisting of four staves of music. The notes and fingerings are as follows:

- Staff 1: G4 (2), A4 (3), B4 (4), C5 (4)
- Staff 2: D5 (3), E5 (2), F5 (4), G5 (4)
- Staff 3: A5 (3), B5 (2), C6 (4), D6 (4)
- Staff 4: E6 (3), F6 (4), G6 (2), A6 (3)

This diagram illustrates the fretboard of a guitar, showing the positions of notes on the strings. The fretboard is represented by a grid of lines, with the top line representing the 1st string and the bottom line representing the 6th string. The frets are numbered from 1 to 12. The notes are indicated by circles on the grid, with dashed lines connecting them to a musical staff above. The musical staff is in treble clef and contains a sequence of notes: G4 (1st fret, 1st string), A4 (2nd fret, 1st string), B4 (3rd fret, 1st string), C5 (4th fret, 1st string), D5 (5th fret, 1st string), E5 (6th fret, 1st string), F5 (7th fret, 1st string), G5 (8th fret, 1st string), A5 (9th fret, 1st string), B5 (10th fret, 1st string), and C6 (12th fret, 1st string). The notes are marked with accidentals: G#4, Ab4, Bb4, C#4, D#4, Eb5, F#5, G#5, Ab5, Bb5, and C#6. The text "Notes on the 5th string only" is written in the center of the diagram.

Notes on the 5th string only

Linear Sight Reading – 5th STRING ONLY

If you had to read any of the following exercises in the open position, it would be a snap. Strive for that same familiarity on the fifth string by itself.

Step 65. Pick one signature. Learn, then play Example 44 slowly in tempo.

Ex. 44

Step 66. Pick one signature. Learn, then play Example 45 slowly in tempo.

Ex. 45

Step 67. Learn, then play Example 46 slowly in tempo.

Ex. 46

Step 68. Learn, then play Example 47 slowly in tempo.

Ex. 47

Linear Sight Reading – 3rd, 4th and 5th STRINGS COMBINED

Do not break tempo when you make a mistake. Keep forging ahead and learn to recover quickly.

Step 69. Learn, then play Example 48 in tempo. □

Ex. 48

Step 70. Learn, then play Example 49 in tempo. □

Ex. 49

Notes on the 6th string only

The image displays a musical score for guitar, oriented vertically. It features a fretboard grid on the left and a musical staff on the right. The fretboard grid consists of six horizontal lines representing strings and vertical lines representing frets. The notes on the staff are connected to the fretboard by dashed lines, indicating their positions. The notes on the staff are: E4 (open string), F#4 (1st fret), G4 (2nd fret), A4 (3rd fret), B4 (4th fret), C5 (5th fret), D5 (7th fret), E5 (8th fret), F#5 (9th fret), G5 (10th fret), A5 (12th fret), B5 (14th fret), and C6 (15th fret). The text "Notes on the 6th string only" is written on the staff, indicating that these notes are specifically for the sixth string.

Linear Sight Reading – 4th, 5th and 6th STRINGS COMBINED

Step 75. Learn, then play Example 54 in tempo. □

Ex. 54

Example 54 is a four-staff exercise in 4/4 time. The first staff uses a treble clef and contains a sequence of eighth notes with fingerings: 4, 6, 5, 4, 4, 6, 5, 4, 4, 6, 5, 4, 4, 6, 5, 4. The second staff uses a bass clef and contains a sequence of eighth notes with fingerings: 6, 4, 5, 4, 6, 5, 4, 6, 4, 5, 4, 6, 5, 4. The third staff uses a treble clef and contains a sequence of eighth notes with fingerings: 4, 6, 5, 4, 4, 5, 6, 4, 4, 6, 5, 4, 4, 5, 6, 4. The fourth staff uses a bass clef and contains a sequence of eighth notes with fingerings: 6, 4, 5, 5, 4, 6, 6, 4, 5, 5, 4, 6.

Step 76. Learn, then play Example 55 in tempo. □

Ex. 55

Example 55 is a four-staff exercise in 4/4 time. The first staff uses a treble clef and contains a sequence of eighth notes with fingerings: 4, 5, 6, 6, 5, 4, 4, 5, 6, 6, 5, 4. The second staff uses a bass clef and contains a sequence of eighth notes with fingerings: 4, 5, 6, 6, 5, 4, 4, 5, 6, 6, 5, 4. The third staff uses a treble clef and contains a sequence of eighth notes with fingerings: 4, 5, 6, 4, 6, 5, 4, 4, 5, 6, 4, 6, 5, 4. The fourth staff uses a bass clef and contains a sequence of eighth notes with fingerings: 4, 5, 6, 4, 4, 6, 5, 4, 4, 6, 4, 5, 5, 6, 4, 6.

REVIEW Chapter 3: By now, you should be confident that you can read music using the entire guitar fingerboard. Go back and review the first three chapters. Experiment playing each exercise in every possible location on the fingerboard. Learning to read and play on one string has a musical as well as an educational purpose. Each string of the guitar has a different tone quality. You may frequently encounter passages that can be played nicely on one string, thus maintaining the same timbre.

Chapter Four: MORE RHYTHM

First point: Counting complex rhythms is a lost cause using the 'one and two and' method alone. The sound of the rhythm is what matters and whether or not you can recognize the figure at sight. In Example 56 is a measure of 4 quarter notes. If you play all four but only count 2, as in Example 57 it will sound the same as playing cut time (Example 58) or a 2/4 bar of eighth notes (Example 59). Analyze Examples 60 and 61.

Ex. 56 ♩ = 60

COUNT 1 DA 2 DA 3 DA 4 DA

Ex. 57 ♩ = 60 <OR> Ex. 58 ♩ = 60 CUT TIME <OR> Ex. 59 ♩ = 60

COUNT 1 DA DA 2 DA DA 1 DA DA 2 DA DA 1 DA DA 2 DA DA

Ex. 60 ♩ = 60 <OR> Ex. 61 ♩ = 60 Ex. 62 EIGHTH RESTS Ex. 63 SIXTEENTH RESTS

COUNT 1 DA DA DA DA 1 DA DA DA DA 1 1

Step 77. Example 64 has a complicated looking rhythm figure one measure long. Analyze and relate it to Example 65 and 66. □

Ex. 64

1 DA DAH DAH 2 DAH DA 3 DA MM DA DA 4 MM DA DA MM

Ex. 65

1 DA DAH DAH 2 DAH DA 3 DA MM DA DA 4 MM DA DA MM

Ex. 66

1 DA DAH DAH 2 DAH DA 3 DA MM DA DA 4 MM DA DA MM

Step 78. Example 67 is a complicated looking rhythm figure in sixteenth notes 1 bar long. Transpose to 8th notes (Example 68) by doubling the note values and the number of bars.

Ex. 67

MM DAH DAH DA MM DA DAH DA DA MM DA DAH

Ex. 68

Step 79. Transpose Example 69 to quarter notes by doubling the note values and the number of bars in Example 68.

Ex. 69

Step 80. Example 70 is a simple looking rhythm 4 bars long in quarter notes. Transpose to eighth notes in Example 71 by halving the note values and the number of bars. Transpose to sixteenths (Example 72) in similar fashion.

Ex. 70

Ex. 71

Ex. 72

REVIEW . . .

It should now be apparent that any rhythm, no matter how complex, is really never any harder than quarter and half note combinations. The only difficulties in reading, say, syncopated 32nd notes arise from non-recognition of the 32nd note symbols and/or being unaccustomed in the technique of subdividing more than two or three notes evenly into one beat – beat being defined as one tap of the foot or downbeat.

It is common to confuse difficulty in reading with difficulty in playing, which is (of course) a separate problem. For example, you encounter a long string of 16th notes with random sharps and flats. The first impression is fright, followed by a look for the nearest exit. This fear could well be unfounded if the tempo is slow enough. From the standpoint of comprehension, if you've seen one group of 16th notes, you've seen them all. Once this fact is recognized, an analysis of the passage may reveal it to be a simple Bb scale written enharmonically – proving once again that analysis and memory are the keys to sight reading. Through this learning discipline, much of the mind-boggling fear, that often keeps us from sight reading as well as our ability permits, will be overcome.

There are two kinds of meter (time signatures): Duple and Triple

Duple meter is any meter (time signature) which has a two as its top number.

Triple meter is any meter (time signature) which has a three as its top number.

Ex. 83



Ex. 84

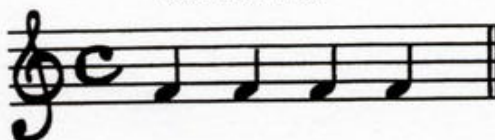


All other meters are combinations of duple and triple meter.
Any meter having one as its top number is ambiguous.

Ex. 85



Common Time

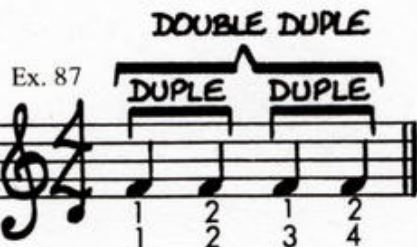


Could also be thought of as

Ex. 86



or simply



Study the following combinations. D means duple; T means triple; DD means double duple. A = ambiguous.

Ex. 88



Ex. 89



Ex. 90



Ex. 91

Ex. 92

Ex. 93

Ex. 94

Ex. 95

Step 81. Practice counting Example 88 through 95 in the following manner. Tap your foot for each beat in the measure. At the same time, tap your hand for each "1" beat in the original meter and in the combinations.

Step 82. On separate manuscript, write out the meters of Example 88 through 95 using 2, 4, 8 and 16 as the bottom numbers of the time signatures. Then, devise your own meter combinations.

Keep in mind that complex meters are usually used for musical reasons and not just to make things complicated. The flow of the music in 11/4 time, for instance, is 11 beats long and the accents may be anywhere, depending on the nature of the music.

Because of the ability to break complex meters into simple meters (duple and triple), one should write all bars broken down to this simplest rhythmic equivalents – simplest defined as that which is easiest to read and understand. In 4/4 time, for example, a note (or rest), whether heard or not, should appear on the third beat of every bar. This may be accomplished by picturing an imaginary bar line in the middle of the bar and only allowing four eighths (or their equivalent) to show on either side of it. When reading, always divide the bar in half mentally.

Ex. 96



Do not beam any notes over the imaginary center bar line.

Ex. 97



In complex meters, divide the bar into duple and triple meter according to its rhythmic accents. With even time signatures, (6, 8, 10, etc.), divide the bar in half as usual.

Ex. 98



In odd time signatures (5, 7, 9, etc.), picture an imaginary bar line at the end of each duple and triple section.

Ex. 99



When odd time signatures appear interspersed in the music it is often helpful to disregard the bar line and play only the rhythm.

Ex. 100



No matter what time signature you're in, certain rhythmic patterns appear over and over. These figures should be learned once (not every time they are played) assimilated and never counted again. Examples 101 through 106 contain a random sampling of such figures. There are books available dealing with familiar rhythm patterns in detail.

Ex. 101



Ex. 102



Ex. 103



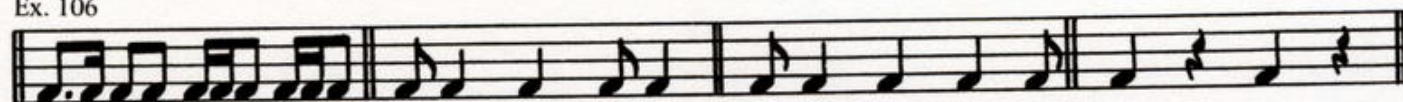
Ex. 104



Ex. 105



Ex. 106



SUMMARY: Remember – when taking on a new piece of music, analyze the rhythm first and break it into simple equivalents if necessary. Understand how the rhythm will sound before you play it.

Chapter Five: LATERAL SIGHT READING

(Playing Across the Strings in Fingering Patterns)

A musical staff with six lines. The notes are placed on the first four lines. The fingering numbers are: 1 (first line), 1 (second line), 2 (second space), 2 (second space), 3 (third space), 3 (third space), 3 (third space), 3 (third space).

A musical staff with six lines. The notes are placed on the first four lines. The fingering numbers are: 1 (first line), 1 (second line), 1 (second space), 2 (second space), 2 (second space), 2 (second space), 3 (third space), 3 (third space), 3 (third space), 4 (fourth line), 4 (fourth line).

A musical staff with six lines. The notes are placed on the first four lines. The fingering numbers are: 1 (first line), 1 (second line), 1 (second space), 1 (second space), 1 (second space), 2 (second space), 3 (third space), 3 (third space), 3 (third space), 4 (fourth line), 4 (fourth line).

A musical staff with six lines. The notes are placed on the first four lines. The fingering numbers are: 1 (first line), 1 (second line), 1 (second space), 1 (second space), 2 (second space), 2 (second space), 2 (second space), 3 (third space), 3 (third space), 4 (fourth line), 4 (fourth line), 4 (fourth line), 4 (fourth line).

A musical staff with six lines. The notes are placed on the first four lines. The fingering numbers are: 1 (first line), 1 (second line), 2 (second space), 2 (second space), 1 (second space), 1 (second space), 3 (third space), 3 (third space), 4 (fourth line), 4 (fourth line), 3 (third space), 3 (third space), 4 (fourth line), 4 (fourth line).

A musical staff with six lines. The notes are placed on the first four lines. The fingering numbers are: 1 (first line), 1 (second line), 1 (second space), 1 (second space), 1 (second space), 2 (second space), 2 (second space), 2 (second space), 3 (third space), 3 (third space), 3 (third space), 4 (fourth line), 4 (fourth line), 4 (fourth line), 4 (fourth line).

The Range of Each Fingering Pattern in the Key of C

SAME
DESCENDING

1

6 5 4 3 2 1

2

6 5 4 3 2 1

3

6 5 4 3 2 1

4

6 5 4 3 2 1

5

6 5 4 3 2 1

6

6 5 4 3 2 1

In lateral or position reading as opposed to linear reading (Ch. 3), the left hand finds a safe fingering niche from which to operate. The little or first fingers may dart out of position for a short time, but always return to the pattern. The following examples use fingering pattern No. 1 in the open position. The learning process in this chapter is expanded to include not only rhythm and notes but also note configurations. The three main configurations are scales, arpeggios and interval skips. The point here is to read larger and larger groupings of notes.

Step 83. Learn Example 107. Make special note of the visual difference between scale, arpeggio and interval skip passages.

Step 84. Play Example 107 slowly in tempo.

Ex. 107 SCALES →



ARPEGGIOS →



INTERVALS →



Step 85. Pick out all interval skip, arpeggio and scale passages in Example 108 in that order.

Step 86. Learn, then play Example 108 slowly in tempo.

Ex. 108



Don't get hung up with the fingerings. Feel free to change them. What's important is that you know where the scale tones are within the range of each pattern of any position. The following examples use scale pattern No. 2.

- Step 87. Learn Example 109. Make special note of the visual difference between scale, arpeggio and interval skip passages.
- Step 88. Play Example 109 slowly in tempo.

Ex. 109

SCALES →

ARPEGGIOS →

INTERVALS →

Example 109 consists of four staves of music in 4/4 time. The first staff is labeled 'SCALES' and shows a sequence of eighth-note scale passages. The second staff is labeled 'ARPEGGIOS' and shows a sequence of eighth-note arpeggio passages. The third staff is labeled 'INTERVALS' and shows a sequence of eighth-note interval skip passages. The fourth staff shows a sequence of eighth-note interval skip passages, ending with a double bar line.

- Step 89. Pick out all interval skip, arpeggio and scale passages in Example 110 in that order.
- Step 90. Learn, then play Example 110 slowly in tempo.

Ex. 110

Example 110 consists of two staves of music in 4/4 time. The first staff shows a sequence of eighth-note scale passages. The second staff shows a sequence of eighth-note scale passages, ending with a double bar line.

The scale patterns used here are arbitrarily numbered 1–5. Since the learning process is unique to each individual, feel free to use designations most meaningful to you. The following examples use scale pattern No. 3.

- Step 91. Learn Example 111. Make special note of the visual difference between scale, arpeggio and interval skip passages.
- Step 92. Play Example 111 slowly in tempo.

Ex. 111 SCALES →



ARPEGGIOS →



INTERVALS →



- Step 93. Pick out all interval skip, arpeggio and scale passages in Example 112 in that order.
- Step 94. Learn, then play Example 112 slowly in tempo.

Ex. 112



It should be pointed out here that many fine guitarists have made a career out of scale patterns one and four. These two patterns together can usually give you an adequate range in any key.

The following examples use scale pattern No. 4.

- Step 95. Learn Example 113. Make special note of the visual difference between scale, arpeggio and interval skip passages.
- Step 96. Play Example 113 slowly in tempo.

Ex. 113 SCALES →



ARPEGGIOS →



INTERVALS →



- Step 97. Pick out all interval skip, arpeggio and scale passages in Example 114 in that order.
- Step 98. Learn, then play Example 114 slowly in tempo.

Ex. 114



The following examples use scale pattern No. 5.

Step 99. Learn Example 115. Make special note of the visual difference between scale, arpeggio and interval skip passages.

Step 100. Play Example 115 slowly in tempo.

SCALES →



ARPEGGIOS →



INTERVALS →



Step 101. Pick out all interval skip, arpeggio and scale passages in Example 116 in that order.

Step 102. Learn, then play Example 116 slowly in tempo.



Pattern No. 6 is the same as pattern No. 1 up an octave. The same principle applies to any of the five patterns when the key positions them sufficiently low on the fingerboard. The following examples use scale pattern No. 6.

Step 103. Learn Example 117. Make special note of the visual difference between scale, arpeggio and interval skip passages.

Step 104. Play Example 117 slowly in tempo.

Ex. 117

Step 105. Pick out all interval skip, arpeggio and scale passages in Example 118 in that order.

Step 106. Learn, then play Example 118 slowly in tempo.

Ex. 118

A sight reading refinement is learning to play an octave higher or lower than written.

Step 107. Play Examples 117 and 118 down an octave by mental transposition.

Step 108. Go back and play Examples 107 and 108 up an octave by mental transposition.

- Step 109. On separate manuscript, write out Examples 107 through 118 transposed into all keys (G, D, A, E, B, F#, F, Bb, Eb, Ab, Db, Gb). [
- Step 110. Example 119 below, is clearly in the key of C, due to the absence of sharps or flats. Find the highest and lowest notes of Example 119 (arrows). [
- Step 111. Move your hand to a fingering for the key of C in which you are mechanically comfortable and which encompasses both the high and low notes. [
- Step 112. Learn, then play Example 119. [

Ex. 119

- Step 113. Example 120 below, is clearly in the key of Eb because the notes E, A and B are flatted throughout. Find the highest and lowest notes of Example 120 (arrows). □
- Step 114. Move your hand to a fingering in the key of Eb in which you are mechanically comfortable and which encompasses both the high and low notes. □

Ex. 120

The accidentals in Example 121 are written enharmonically, which may be explained as an oversight on the part of the writer, because analysis reveals Db to be the same as C#; Gb to be the same as F# and Ab to be the same as G#, putting bar one, in the key of A for the player. However, in bar two, the absence of accidentals would suggest a shift to a key of C fingering.

- Step 116. Learn, then play Example 121. □

Ex. 121

It is helpful for hand positioning, therefore, to know the key you're in for a particular passage. This is not to say that you should shift to a new position every time an accidental foreign to the key appears (i.e., last half of bar two). In Example 122 the first two and one half bars use a scale pattern for the key of G. The next bar and a half use an Eb scale pattern. The last three bars return to the key of G.

Step 117. Learn, then play Example 122.

Ex. 122

Step 118. Find the key centers in Example 123.

Step 119. Learn, then play Example 123.

Ex. 123

Step 120. Find the key centers in Example 124.

Step 121. Learn, then play Example 124.

Ex. 124

Step 122. Compare the key centers you have found in Examples 123 and 124 to the ones given in Examples 125 and 126 on the next page.

Cmaj7 Eb13b9 Abmaj7
 B13b9 Emaj7 E Emaj A7 D
 D Dmaj7 Ebm9 Ab9 Db Dbmaj7 Dm7 C G13
 C7 F Bb F7 Eb Bbb7 Ab Eb7 Db Ab7 Db7 Gb Gb

- Step 123. Have someone play the changes for you while you play the written line (or pre-record the changes on tape). What this says is that when you're reading a chart (with an orchestra or group) that includes key changes which are not notated as such (no key signature), your ear can be of great assistance in helping you to determine the key center — that is if your ear has been developed to this point. Positioning your hand in a fingering pattern for the actual key center will allow you to more easily hear what you see and play what you hear as a way of bringing musicality to your sight reading. (For instance, if the key center is C major and your hand is positioned for Eb, the passage would at best be awkward to play and difficult to relate musically.) In other words, try to perform the music you are reading like you're not reading.
- Step 124. Go back to Examples 107 through 118 and add sharps and flats at random without any musical consideration. This will convert Examples 107 through 118 to atonal music which has no key center.
- Step 125. Learn, then play Examples 107 through 118 slowly and carefully, focusing on the new material — accidentals (sharps # and flats b).

SUMMARY: Remember — the sight reading process used to this point can now be improved by the recognition of note groupings and the identification of key centers, thus allowing you to more easily read larger groups of notes and obtain a smoother performance in general. Include this step in the learning process from now on.

Chapter Six: READING A BAR AHEAD

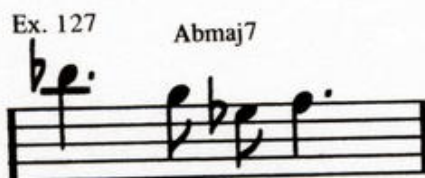
Many good sight readers acknowledge that one of the keys to good sight reading is reading a bar ahead. This is an extension of the same principles we've worked on up to this point, i.e. fast learning and memory (instant recall). The way this works is:

- (1) Learn Bar 1 before the tune starts.
 - (2) Learn Bar 2 while you're playing Bar 1 in tempo. Learn Bar 3 while you're playing Bar 2 in tempo and continue in like manner.
- This obviously involves very fast learning (i.e. one bar in two seconds as compared to 20 seconds).

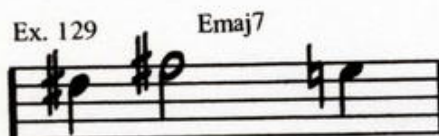
Step 126. Take four seconds to learn Example 125 (4 seconds = 1 bar in 1 = 60 tempo), then turn the page



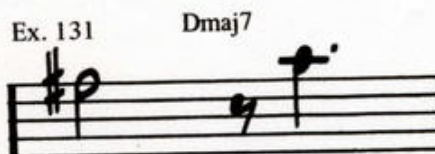
Step 128. Take four seconds to learn Example 127 while you're playing Example 126 in tempo, then turn the page



Step 130. Take four seconds to learn Example 129 while you're playing Example 128 in tempo, then turn the page



Step 132. Take four seconds to learn Example 131 while you're playing Example 130 in tempo, then turn the page



Step 134. Take four seconds to learn Example 133 while you're playing Example 132 in tempo, then turn the page



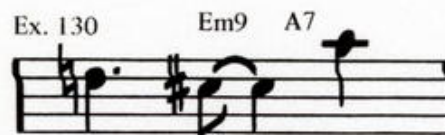
Step 127. Take four seconds to learn Example 126 while you're playing Example 125 in tempo, then turn back to page 51



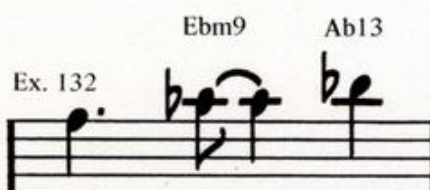
Step 129. Take four seconds to learn Example 128 while you're playing Example 127 in tempo, then turn back to page 51



Step 131. Take four seconds to learn Example 130 while you're playing Example 129 in tempo, then turn back to page 51



Step 133. Take four seconds to learn Example 132 while you're playing Example 131 in tempo, then turn back to page 51



Step 135. Take four seconds to learn Example 134 while you're playing Example 133 in tempo, then immediately play Example 134 without breaking the tempo.



SUMMARY: Make a special effort to always read a bar ahead. Include this step in the sight reading process from now on.

Chapter Seven: READING LEDGER LINES

Reading ledger lines is a basic hang-up for everyone. This situation can be remedied by concentrating one's attention and practice time on ledger lines alone.

Step 136. Learn the black notes in Example 135 (the C, A and F ledger lines below the staff).

Step 137. By comparison, learn the blank notes in Example 135 (the D, B, G and E ledger spaces below the staff).

Ex. 135



Step 138. Learn, then play Example 136 very slowly in tempo.

Ex. 136



Step 139. Learn, then play Example 137 very slowly in tempo. Make special note of the accidentals.

Ex. 137



Step 140. Learn the black notes in Example 138 (the A, C and E ledger lines above the staff).

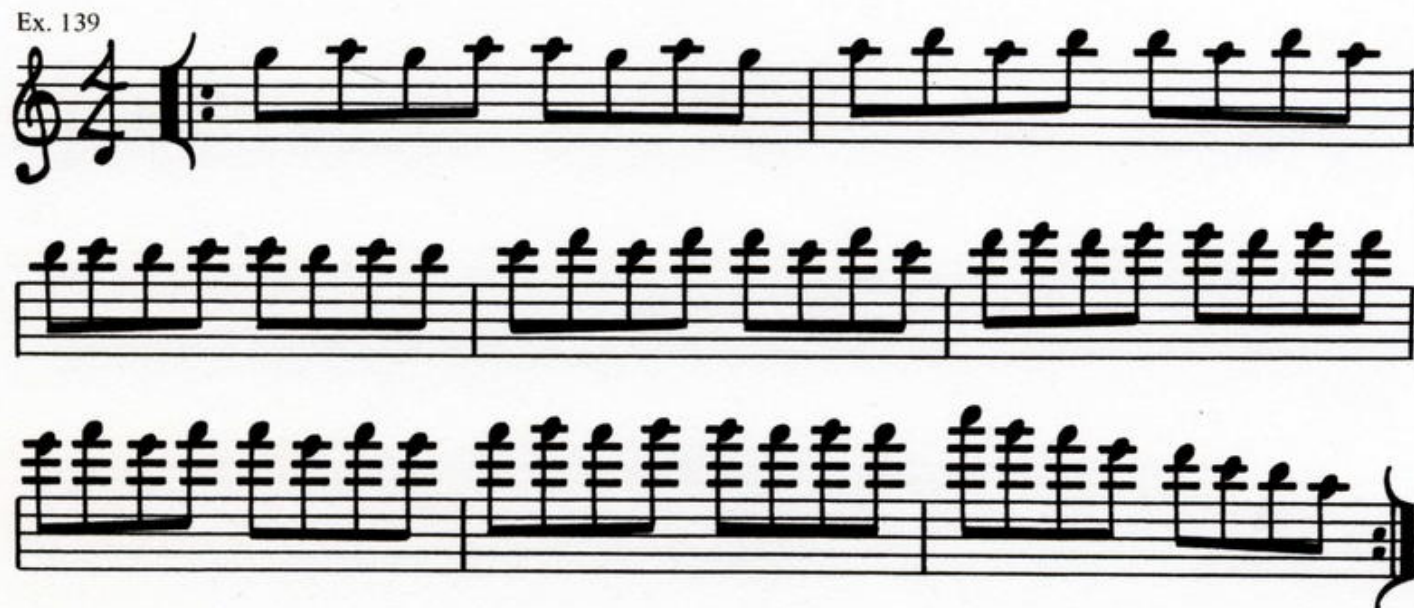
Step 141. By comparison, learn the blank notes in Example 138 (the G, B, D and F ledger spaces above the staff).

Ex. 138

Musical notation for Example 138. It consists of a single staff with a treble clef. The notes are: a whole note on the top ledger line (A), a half note on the first ledger line (C), a half note on the second ledger line (E), a whole note on the first ledger space (G), a half note on the second ledger space (B), a half note on the third ledger space (D), and a whole note on the fourth ledger space (F).

Step 142. Learn, then play Example 139 very slowly in tempo.

Ex. 139

Musical notation for Example 139. It consists of three staves in 4/4 time with a treble clef. The first staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second and third staves contain eighth-note patterns: the second staff has eighth notes on the same pitch classes as the first staff, and the third staff has eighth notes on the same pitch classes as the second staff.

Step 143. Learn, then play Example 140 very slowly in tempo. Make special note of the accidentals.

Ex. 140

Musical notation for Example 140. It consists of three staves in 4/4 time with a treble clef. The first staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second and third staves contain eighth-note patterns with various accidentals: the second staff has eighth notes on the same pitch classes as the first staff, and the third staff has eighth notes on the same pitch classes as the second staff.

SUMMARY: In sight reading practice, make special note of ledger line sections. Include this step in the sight reading process from now on.

Example 141 is a chord melody solo difficult for anyone to read. Take your time working through this piece and apply all the principles of this book. In sight reading chords, it's a good idea to read from the top note down. Then, if you don't have time to get the whole chord, the melody note will still sound.

Step 154. Learn, then play Example 141 slowly in tempo. □

Ex. 141

(♩ = 92)

Example 141 is a chord melody solo difficult for anyone to read. Take your time working through this piece and apply all the principles of this book. In sight reading chords, it's a good idea to read from the top note down. Then, if you don't have time to get the whole chord, the melody note will still sound.

Step 154. Learn, then play Example 141 slowly in tempo. □

Ex. 141

(♩ = 92)

The musical score for Example 141 is a chord melody solo in 4/4 time, marked with a tempo of 92. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is indicated as quarter note = 92. The music features a complex combination of chords and melodic lines. The first staff contains a whole rest followed by a quarter note G4, a quarter note F#4, and a quarter note E4, all beamed together. This is followed by a series of chords and melodic fragments. The second staff continues with chords and a triplet of eighth notes. The third staff features a triplet of eighth notes and a quarter note. The fourth staff has a triplet of eighth notes and a quarter note. The fifth staff contains a triplet of eighth notes and a quarter note. The sixth staff has a triplet of eighth notes and a quarter note. The seventh staff features a triplet of eighth notes and a quarter note. The eighth staff concludes with a triplet of eighth notes and a quarter note. The piece ends with a double bar line and a repeat sign.

This image shows a handwritten musical score consisting of ten staves. The notation is written in black ink on white paper. The first nine staves are in a key signature of one sharp (F#) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain triplets, indicated by a '3' in a circle above the notes. The notation includes stems, beams, and various accidentals (sharps, flats, and naturals). The tenth staff begins with a double bar line and a common time signature (C), followed by a few measures of music. The overall style is that of a personal manuscript or a student exercise.

Chapter Nine: REVIEW

(The business of playing a new piece of music on the spot.)

A. BEFORE playing any part of the new piece, scan the page for:

1. Key Changes
2. Time Changes
3. D.S., D.C. CODA, Repeats, Etc.
4. Extremely High or Low Ledger Line Sections
5. Complicated looking Rhythms

Remember: The most complicated looking 16th note figures can be more easily understood if broken down into 8th note equivalents.

6. Large Interval Skips.
7. Written Out Chord Voicings.

Remember: If you don't have time to figure out the complete chord, concentrate on playing the top notes first, since these are sonorally predominant.

8. Special Effects; Muffled, w/Highs, Echo, Fuzz, Waa-Waa, Soft w/Fingers, Slow Tremolo, Etc.
9. Dynamics: ppp = fff, Staccato • , Legato \frown , Accent $>$, Longtone $-$, etc.

B. From the above procedures decide on the basic fingerings or areas of the fingerboard you will use to play the piece.

C. Now play the hardest looking thing first. Remember: This may involve a lifemanship game in which you don't let the other guys know you're practicing the part.

D. You must always be conscious of every note you play. Improving Sight Reading is: Learning to learn faster and faster through memory. Certain rhythms, tone sequences, chord voicings tend to become standardized. Once you have seen a rhythm pattern of four 8th notes in a row, you've seen them all. This applies to scales as well.

E. Always force yourself to run down new material **very, very slowly** and build up the tempo **very, very gradually**.

F. When actually performing the piece for the first time, **DO NOT** break tempo or metre when you miss a note. Learn to recover quickly and come in strong on the next entrance. Remember: When the stick comes down, it is better to miss one bar than to miss one hundred.

G. Physically, make your eye read one bar ahead. Make a **SPECIAL EFFORT** to do this.

H. Learn to hear what you see, or be able to sing the part without playing it first. I don't necessarily mean; do, re, me, fa, sol, la, ti, do, but, I do mean to visualize the fingerings, the string numbers and picking, and from this, deduce how the passage will sound. After these conscious analysis' have been made, play the arrangement or composition like a **real** song, as though played by ear, and not a plastic fabrication.

Remember: The above pointers are on how to behave under pressure. The objective is to shorten the learning curve. In recording or other professional areas of playing, it is not uncommon to learn the music in the time it takes the copyist to pass out the parts; 1 to 3 minutes (that is if you get yours first).

Step 155.

Learn, then play Example 142 on the following pages.

(♩ = 120) Ex. 142

(W/BASS) ($\frac{10}{20} \times \text{mf}$)

Musical notation for measures 1-10. Includes dynamic markings *mf* and *mp*, and performance instructions like *tr* and *tr (be)*. Measure numbers 1 through 10 are indicated below the staff.

Section B: **(B) $\frac{\text{Cm}^9}{\text{G}}$ (BOSSA W/FNGRS.)**
 Musical notation for measures 11-16. Includes various chord voicings: $\frac{\text{Cm}^9}{\text{G}}$, $\frac{\text{C}\#\text{m}^9}{\text{G}\#}$, $\frac{\text{Dm}^7}{\text{A}}$, $\frac{\text{Dm}^7}{\text{A}}$, $\frac{\text{D}\#\text{m}^9}{\text{A}\#}$, $\frac{\text{Em}^9}{\text{B}}$, $\frac{\text{Eb}^7+9}{\text{Bb}}$, and (-9) . Measure numbers 11 through 16 are indicated below the staff.

Section 1: **(1) Ab^7+9 BLUESY FUZZ GTR. SOLO**
 Musical notation for measures 17-20. Measure numbers 17 through 20 are indicated below the staff.

Section 2: **(2) Gb^7+9 FUZZ GTR. SOLO (FUZZ OFF) $\text{D}^7\#\text{9}$**
 Musical notation for measures 21-24. Measure numbers 21 through 24 are indicated below the staff.

Section C: **(C) (HALF-TIME BOOGALOO FEEL) $\text{Bb}^{\text{ma}7}$ (WA-WA AD LIB. RHYTHM)**
 Musical notation for measures 25-28. Includes the instruction "DRMS. + BS. ONLY". Measure numbers 25 through 28 are indicated below the staff.

Am⁷ sus. 4

29 30 31 32

Gm⁷ Am⁷ Fma⁷ Dm⁷/A Ab/ED

33 34 35 36 37

Ebma⁷ Cm⁷/G Gb Dma⁷

38 39 40 41

Fm⁷ Ama⁹

42 43 44

(FNGR. PICKING)

45 46 47 48

49 50 51 52

(DBL. TIME) (VERY RAUNCHY ROCK) (PLAY TILL CUE)

53 DRM. BREAK 54) w/bs. 55 56 57

(D.S. AL ⊕)

CODA

58 59

60 61

REPEAT TO FADE

REVIEW . . .

Writing music by ear (away from the guitar) is another way to concentrate the disciplines of sight reading. Take tunes you can already play by ear and write them down in simple lead sheet form: Melody, Chord Symbols, Fingerings and String Numbers, etc. Practice at home should be carried out with the same regimen as in the sight reading process. A metronome can be invaluable in maintaining this discipline. It is important to use the time-clock in the same way. Set a definite limit on your practice time. A short period of 15 or 20 minutes is preferable to long stretches. Use a clock for this purpose. When your practice time is up, stop and do not continue. Always stop before you run out of gas. If you practice too long, fatigue will set in and your learning ability will drop off, sharply to nothing. This will happen at a subconscious level and the learning experience will be unpleasant and unfruitful.

It is beyond the scope of this book to provide the pounds of music necessary for sight reading practice. Some of the best material for this purpose can be found in available classical literature such as studies and pieces written for other instruments (clarinet, violin, etc.). More contemporary material is also becoming available. For chord reading, some classical guitar literature is suitable to both pick and finger style.






Sight reading is not only a valuable tool to the professional player, but also to anyone who wants to improve his musicianship in general in that access to the work of some real musical genius, past and present, becomes available via written music. For the complete musician it is important to **READ, WRITE, SPEAK and PERFORM the MUSICAL LANGUAGE.**

GLOSSARY OF MUSICAL ABBREVIATIONS AND SYMBOLS USED IN THE TEXT

MUSICAL NOTATIONS

- A TEMPO in time, a term indicating a return to the original rate of movement after some deviation.
- CRESC gradually louder.
- DIM gradually softer.
- DYNAMICS degrees of power or volume. Dynamic signs commonly used are as follows:
- ppp softly as possible.
- pp pianissimo very softly.
- p piano soft.
- mp mezzo piano moderately soft.
- mf mezzo forte moderately loud.
- f forte loud.
- ff fortissimo very loud.
- fff fortissisimo loudly as possible.
- sfz sforzando suddenly loud.
- > accent stressing a tone.
- ESPR expressive.
- FERMATA to hold indicating a tone or chord to be held or prolonged.
- HARM harmonics.
- LEGATO no break between tone.
- MENO MOSSO a steady rate of speed, slower than the preceding phrase.
- PIU MOSSO a steady rate of speed faster than the preceding phrase.
- POCO ACCEL faster little by little.
- POCO MOSSO a steady rate of speed, slower than the preceding phrase.
- POCO RIT a little retard.
- RALL decrease speed slightly.
- RUBATO not in strict time.
- SENZA MISURE without measure.
- SIMILE in similar fashion.
- TEN hold a little.
- VIB means to uplift the fingers of the left hand while the note is sounding like a violin to produce a pleasing variation in pitch.
- UNO CHORDO two notes played legato (even as one chord).
- TR trill, a rapid alteration of two adjacent notes.

SYMBOLS

-  Slide up or down with the same finger.
-  Down pick.
-  Up pick.
-  String indications; number circled.
-  Left hand fingering indications; number **not** circled.



Five basic fingerings; Roman numerals.

Grace note (Flag with line through it).



Hammer on.



Bending at note (see notation symbols for blues ornamentation).

Reverse bending of note (see notation symbols for blues ornamentation).



Gliss, which is slide, use same finger (or chord).



Slur.



Gliss down.



Gliss up.



the shake.



Slap. Fingers of right hand slap the fingerboard at the 16th fret.

Pull off slur mark more than one note ascending.



Slow four tempo.



Fast four tempo.

T

fleshy part of first joint of the left hand thumb used to stop assigned notes.

L. H.

L.H. Left hand.

R. H.

R.H. Right hand.

EXPRESSION MARKINGS



sudden accent full value.



accent note, hold half of value.



an accented, short staccato.



soft attack, hold full value.



short staccato attack, played as half value.



infinity symbol, unlimited duration of time.



ghost note, false image.