

# 20 EASY CLASSICAL GUITAR PIECES FOR KIDS



BY STEVE ECKELS



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*by Steve Eckels*

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# About this Book

**This book contains:**

- **The greatest hits of Classical music arranged for guitar**
- **A historical journey into interesting times and places**
  - **Warm up exercises**
- **Musical Vocabulary (*in italics*)**

In choosing the songs for “20 Easy Classical Guitar Pieces for Kids” I took time to carefully consider what types of songs are most popular with my high school students. I have chosen songs that have lively rhythms and familiar melodies. Although written for kids, this book will be enjoyed by adult beginners as well. My instincts as a high school guitar teacher led me to choose music that represents the span of music history including *medieval*, *renaissance*, *baroque*, *classical* and *romantic* periods. For me, playing music from different eras is like time travel. I like to visualize the sights, sounds and mood of where the music was originally played. For example, for medieval times I like to picture a medieval monastery in Italy, or the *Notre Dame Cathedral* in France. For the Renaissance, I picture festivals in Venice, or in the English countryside. For the baroque period I visualize the palace of Louis XIV at *Versailles*, for the classical period the aristocratic life in Vienna, Austria, and for the romantic period the elegance of the ballet or opera. Playing a song without knowing its background is like trying to grow flowers without sunshine. It is important to shine daylight onto the pieces. I have provided the dates of the composer’s life and the town where they did most of their work. If you can, find pictures of the town where they lived. Use the Internet to explore the fashion, architecture, and performances that these songs are associated with.

Although these songs are all “made-easy”, for musical purposes I opted at times to retain a melody or harmony that is a bit more challenging. *Please adapt these arrangements to your comfort level.* Learning should be like an exhilarating challenge or puzzle - never frustrating or drudgery.

I wanted this book to be as practical and useful as possible and for this reason I have also included a section of right hand and left hand warm ups. I have kept the explanations simple. Use the warm ups as you would exercises in a gym. Adjust them to become easier or harder, and practice them until they become automatic. Create your own variations to keep practice interesting. By mastering the exercises you will develop the skills you need to be able to play all of the songs. I have included exercises that I have learned from my teachers, to whom I give my thanks, as well as some that I have personally invented. I hope you invent some of your own.

The words that are in italics are important vocabulary items and merit further investigation by the curious student.

Thank you for your patronage.  
Steve Eckels, Kalispell, Montana

# Historical Background

Most of the information presented here comes from the book, “Concise History of Western Music” published by W.W. Norton. This book, which is highly recommended, is exquisitely written and illustrated, and can provide you with a lifetime of enjoyment. For me personally, *studying* music is more fun than just listening to it or playing it. By understanding the context/history of the music, listening and playing becomes like *an adventure in time travel*. Plan to visit the cities where this music was written. There you can still see many of the famous places where these composers worked.

## Medieval Period 400 - 1400

### Medieval Monk’s Chant - “Divine Mystery” (Divinum Mysterium)

#### Aurelius Clemens Prudentius, 348-413, Italy

The medieval period began with the fall of the Roman Empire in the fifth century and lasted for one thousand years. The melody to the Divinum Mysterium is attributed to Aurelius Clemens Prudentius who probably lived in a monastery somewhere in Italy between 348-413. Look at pictures of the inside of cathedrals, and imagine the echoing sound of a group of monks singing there. In 1859, English words were added to this melody by Henry Williams Baker, for a hymn book, and it is sung frequently at Christmas. You will notice that the melody does not have a beat in the usual sense. The melody is designed to uplift the meaning of the words, and flows more like a bird in flight than like a dance. At the time this song was written, our *notation system* had not been developed yet. Melodies were communicated by syllables or by pointing to fingers on the hand. According to the “Harvard Dictionary of Music”, earliest notation of specific pitches began around the 11th century and used only one staff line. This type of music is called *plainchant*. Some people call it *Gregorian chant* because it is associated with Pope Gregory who collected chants and put them all together in a book. I love the peaceful flow of this music, and have written an entire book on it titled “Gregorian Chant for Acoustic Guitar”. Play this piece with a beautiful tone and flowing rhythm to discover the magic of chant.

## The Renaissance Period 1500-1625

### Renaissance Dancing (Bianco Fiore)

#### Cesare Negri, 1535-1604, Italy

The Renaissance began in the 16th century and lasted for over one hundred years (1500-1625). It was a colorful time during which the printing press, improvements in shipping and other inventions paved the way for prosperity and the spreading of knowledge. It is considered by many as *the golden-age of church music* in Italy. It was also the time known as the *Reformation* when the music of the Lutheran church was getting started in Germany. It was the era of Columbus.

Dancing was a popular pastime and there were many types of dances, so it was common to take dance lessons. The emergence of printed music made music available for recreational entertainment. “Bianco Fiore” is my favorite from the Italian Renaissance because I like the melody and lively beat. The original title, Bianco Fiore, means white flower. It is attributed to Cesare Negri 1535-1604. It is fun to use an Italian accent when you say Be-yah-co Fee-yo-ray!

# The Baroque Period 1625-1750

## “Spring” from “The Seasons”

### Antonio Vivaldi, 1678-1741, Venice Italy

Venice was the most colorful city in all Europe in the eighteenth century. It was a glamorous town full of tourists, artists, and musicians. Musicians sang on the streets, and even the famous gondoliers had their own songs. There were private music schools and musical plays known as *operas* were flourishing. Public festivals were numerous and people were awed by the majesty of St. Mark’s cathedral and other great buildings.

Venice also supported state run orphanages that provided quality music education for girls. The music occupied their time, enhanced their prospects for marriage or convent life, and the performances earned donations for the orphanage. It was in one of these orphanages that Vivaldi was employed. There was no *classical music* at the time, so the public expected a steady stream of new music, which Vivaldi helped to provide. Since much of Vivaldi’s music was written for high school age kids, it is fairly simple.

The song “Spring” is part of a violin *concerto*. A concerto is a piece of music that features a solo instrument, such as violin, teaming up with the orchestra. Vivaldi wrote many concerti for the kids at his school. J.S. Bach appreciated Vivaldi’s music and studied it as part of his own learning process.

## Minuet in G

### Johann Sebastian Bach, 1685-1750, Leipzig, Germany

Bach lived towards the end of an era known as the *Baroque* period. Columbus had discovered America during the Renaissance, but by Bach’s time the first American settlement was being established at Jamestown, Virginia. During this time there were great strides in science, instrument building, and music theory. In Bach’s time, the Lutheran church was establishing its own musical identity. Although Bach worked all around Germany, I think of him most often in his position as the music director of the Lutheran church at Leipzig. Bach was not very famous during his own time, and in fact his church job was first offered to another composer named Georg Philipp Telemann. In Leipzig Bach was expected to create new music each week as well as give music lessons, lead the choir, and take care of many other responsibilities.

He was a very skilled keyboard player and since the piano hadn’t been invented yet, much of his music reflects the character of a “tinkling” keyboard called the *harpsichord*. Many of Bach’s compositions were *etudes* written to address a special skill or technique. Bach wrote many songs for kids’ music lessons. Bach had thirteen of them. The *minuet* or *waltz* was a popular dance in France. It was popularized in part because the extravagant king Louis IV, who was an oversized plump man, found them easy to dance to, not requiring a lot of movement. I have arranged Bach’s Minuet in G, in the key of “A” because I like the sound, and it fits my fingers better. This song was originally written as part of a collection of songs referred to as the “Anna Magdalena Notebook” named after Bach’s second wife Anna. It is interesting to me that coffee was becoming popular in Europe at the time. I wonder to what degree coffee had an effect on Bach’s life and writing.

## Hallelujah Chorus

### George Frideric Handel, 1685-1759, London, England

Unlike Vivaldi and Bach, who worked primarily in a single country (Italy and Germany), George Frederic Handel was known for being an *international* personality. He was born, raised, and educated in Germany, then moved to Italy where he continued his education and worked in opera. He later settled in London where the

Hallelujah Chorus was written. Handel's early career was dominated by writing operas, which were the popular music of the day. Opera was so popular that it overshadowed the works of Bach. Over time, Handel's success with opera diminished due to the high salaries demanded by opera stars, the rising cost of staging, personality conflicts, and competition between opera houses, so he turned to the genre of *oratorio*. An oratorio is like a religious opera but it is different in that there are no costumes, props or acting. It is more like a concert than theatrical entertainment. The Hallelujah Chorus is from an oratorio called "Messiah" and is Handel's most famous work. By the way, a *cantata* is like an oratorio but is more often associated with Lutheran church music and is usually smaller in scope.

## The Classical Period 1750-1850

### The Surprise Symphony

#### Franz Joseph Haydn, 1732-1809, Vienna/London

Haydn had an enviable career. He spent nearly thirty years being the house composer at an elegant mansion in the peaceful countryside outside of Vienna, which was the center of music in Europe at the time. This is a stark contrast to life in America where the Revolutionary war was taking place. Since Haydn spent most of his time in the country, he was known to have said that since he was isolated, there was no one around to make him lose confidence, or bother him, and so he had to become original. Since there was no such thing as recorded music in those days, Haydn's job was to create new music and conduct music concerts daily. Everyone was expected to dress formally, so they all looked like George Washington, which must have been a sight to see. Haydn and Washington were one year apart in age, Washington being born in 1731. Later in his career, Haydn lived in London where his music was performed for *public concerts*. The idea of public concerts, which were developed in England, was fairly new. Before this time, most composed music was performed in the church or for nobility.

Haydn is known as "the father of the symphony". A *symphony* is a set of four pieces with different rhythms better known as *movements*. The rhythm pattern that Haydn frequently used was fast-slow-waltz-fast. When I was a kid, I thought all symphonies sounded the same...and I was partially correct. Let's compare symphonies to baseball games: each game has nine innings and certain rules of play. Similarly each symphony follows a general pattern, but each is played out in a different way. Symphonies are like operas without words. There are song-like sections, and speech-like sections that create a musical story. I like to think of them as a composer's *jam session* - there is a basic song, and then the composer plays with it finally returning back to the song. The Surprise Symphony is the second movement of Haydn's 94th symphony (he wrote 104 symphonies). See if you can tell where the surprise is.

### Turkish March

#### Wolfgang Amadeus Mozart, 1756-1791, Salzburg & Vienna, Austria

George Washington was 24 years old when Mozart was born. Before talking about Mozart, here's a short review - Vivaldi was like a high school teacher, Bach worked for a Lutheran Church, and Haydn worked for a prince. During Mozart's time, the French Revolution (1789-1799) was in the air and things were changing. Mozart was 33 years old when the French Revolution started and he died two years later. As a result of changing times, and Mozart's personality, Mozart could not rely on a single employer for a steady income.

Mozart was a gifted child, known as a *prodigy*. As a child performer he toured all over Europe, learning from many great musicians including Haydn. By the time he was eighteen he had already composed 34 symphonies, five operas and many other pieces! Mozart's dad was a church musician, and although Mozart started off working

as a church musician, he was convinced he could make it as a *freelance* musician. In other words, he wanted to be independent of the church or royalty. To do this, Mozart gave music lessons, played for garden parties, house concerts, weddings, wrote operas on *commission*, and sold music to music publishers. One of his most famous pieces is variations on “Twinkle, Twinkle Little Star”.

“Turkish March” is a piano piece that was inspired by Turkish Military bands that were popular in Vienna while Mozart lived there. The piano was still a new instrument during Mozart’s time. It was invented around 1700 (50 years before Mozart was born) by a French harpsichord technician named Bartolomeo Cristofori. The word *piano* is the shortened form of the Italian word *pianoforte*, which means “soft-loud”. The piano could play soft and loud, which is different from the Harpsichord, which was limited mostly to one volume.

Knowledge of *wellness*, physical fitness and medicine was not very highly developed in those days and Mozart suffered from various illnesses and died at a young age.

Haydn said that Mozart was the greatest musician known to him. His work represents the high point of what is known as the Vienna Classical Style.

## **Beethoven Rock & Fur Elise**

### **Ludwig Van Beethoven, 1770-1827, Vienna, Austria**

In 1792, when Beethoven was 21 years old, he moved from Bonn, Germany to Vienna, Austria. This was a time of great changes in the world. George Washington was the president of the new United States and The New French Republic had replaced the monarchy of Marie Antoinette and Louis VI. Vienna however maintained an atmosphere of frivolous gaiety. Mozart had passed away a year earlier, and Haydn was at the peak of his fame in London. The *industrial revolution* was underway and people no longer put their faith in authority but instead believed in progress. Although Beethoven began his career assimilating the style of the times, as he matured he became known as a *rugged individualist*. He viewed himself as socially equal with the aristocratic class, which reflects a new and revolutionary attitude. He is known for being one of the first composers to make a good living as an independent musician. He became very popular, and in fact was considered a hero for his accomplishments as an *artist*.

Like Mozart, Beethoven wrote music for the growing number of *amateur* musicians, as well as music to show off his own piano skill. He took lessons from Haydn. Beethoven was interested in expressing feelings and emotion in his music by using strong *dynamic contrasts* (remember the pianoforte, “soft-loud”). Although it is only my speculation, I wonder if playing loud music on the piano contributed to Beethoven’s hearing loss and eventual deafness.

Beethoven was known for developing musical ideas known as *motifs* in a very interesting way. He worked them out over long periods of time (unlike Haydn and Mozart) in his now famous sketchbooks. The Revolutionary mood of the times was captured in much of his work including his single opera, “Fidelio”. The *metronome* was a new invention during Beethoven’s time, and Beethoven used it to provide precise speeds at which his pieces should be played. The metronome played a part in the development of *virtuoso* technique because it allowed performers to improve in a measurable and gradual way. I recommend you use one in your practice too.

The *theme* from the first movement of Beethoven’s Fifth Symphony is one of the most famous themes in all of western music. Beethoven was known to have said that the guitar was an orchestra in itself so I decided to give



myself a homework assignment: “do something with Beethoven’s Fifth Symphony for guitar”. I hope you enjoy the rhythmic intensity of this arrangement.

### **Variation on a Theme by Mozart**

**Fernando Sor, 1778-1839, Paris & London** - Fernando Sor was one of the great guitar teachers of the classical period. He wrote many pieces for recreational guitarists to enjoy and wrote a guitar method for teaching. Although he was Spanish by birth, because of political exile, he lived most of his life in Paris and London and his music was inspired more by the European classical style than the Spanish style. One of Sor’s goals was to raise the standard of the guitar to that of a solo instrument, rather than one used only to accompany singing or dancing. His melodic style was influenced by opera, which was the pop music of his times. It was common in his day to take the theme of an opera and write a set of variations on it. The theme for “Variations on a Theme by Mozart” was taken from Mozart’s opera, “The Magic Flute”. “Variations on a Theme by Mozart” was regularly performed by Andres Segovia during the twentieth century and became Sor’s greatest hit.

## **The Romantic Period and the Age of Nationalism 1850-1910**

### **The Theme from William Tell & The Cat’s Duet**

#### **Gioachino Rossini, 1792-1868, Naples, Italy/Paris, France**

In the early nineteenth century if you were to ask someone on the street who the most important composer was, many people would have not answered Beethoven, but instead Rossini. As you know, opera was extremely popular in those days, and Rossini was the leading opera composer. Rossini spent his formative years in traveling throughout Italy, but also spent time in Vienna and London, and eventually settled in Paris.

Although Italy would eventually dominate opera, Paris was also at the forefront of opera at this time. If you saw the “Phantom of the Opera” you could see what the *Paris Opera House* looks like. When a new opera was performed it was a major event. There were no movies at that time, so for entertainment you went to the opera house where in addition to hearing good music, you would see spectacular special effects, hear virtuoso singers, see beautiful costumes, and witness an engaging story. Opera stars were like movie stars and rock stars combined. To really appreciate the genre of opera you need to study the story in advance and then go see one in person. Believe me, you will be impressed by how soulful and expressive the music is.

**The William Tell Overture** - Written for the Paris opera house, this song is the opening music to the opera “William Tell” which was the last of Rossini’s 39 Operas. The story is about the 13th-century Swiss patriot who rallied his country against the Austrians. Because of the galloping rhythm, it was most famously used as the theme for the American western, “The Lone Ranger”.

**The Cat Duet** - Although attributed to Rossini, the Cat Duet is more of a compilation of *excerpts* from pieces by several composers. The middle section of The Cat Duet does come from the Rossini *aria*, “Ah, come mai non senti,”. Aria is the word for song in Italian. *Recitative* is the word that describes the music speaking parts of an opera. The opening part comes from “The Cat Cavatina” by Danish composer C.E.F. Weyse. In any case, because of its light and humorous nature it has become a favorite *encore* piece for voice recitals. It has only one word: meee-ow!

## **Habanera, from Carmen**

**Georges Bizet (Bi-zay), 1838-1875, Paris, France**

*Exoticism* is the word that refers to the interest that folks in the nineteenth century had with music and art that depicted far-off exotic places. Operas were written about exotic places like Egypt, Japan, China, Spain, Turkey, Hungary, and America. Habanera is exotic because it reflects the life of gypsies. Composers often blended their own national style with the style of the exotic place that was being depicted in the opera's story.

Bizet studied at the Paris *Conservatory* and spent three years in Italy. He was a virtuoso piano player and he was influenced by the modern harmonies of great piano players Fredric Chopin and Franz Liszt. Although Bizet, who was a Frenchman in Paris, borrowed authentic Spanish folk melodies, many of the Spanish sounding tunes were his original creations. They sound Spanish because of Spanish dance rhythms, and the Spanish sounding scale known as the *phrygian mode*.

*Habanera* is a type of Spanish dance and comes from one of the most famous operas, "Carmen". Just as Elvis provoked outrage because of his dancing, Carmen also provoked outrage among some people. Nevertheless this opera went on to become one of the most famous of all time. Some of the Spanish rhythms in Carmen suggest guitar strumming known as *rasgueado*, so it is a good choice for a guitar solo.

The opera tells the story of the downfall of Don José, who falls in love with the Gypsy dancer Carmen only to lose her later to a glamorous bull fighter. The opera broke new ground in French opera because it depicted rough working class life and was later referred to as the *verismo* (Italian meaning *true*) style.

## **Can Can - "The Infernal Galop"**

**Jacques Offenbach, 1819-1880, Paris, France**

Jacques Offenbach was born in Cologne, Germany. His father was the professional singer, known as a *cantor*, for a Jewish synagogue. In Cologne, he played in a trio with his brother Julius on violin, and sister Isabella on piano. They played popular dance music and arrangements of opera songs at local dance halls, inns and cafés. Jacob adopted the French name "Jacques" after being admitted to the Paris *conservatory* and moving there to pursue a career in musical theater. While at the conservatory he earned money on the side singing in synagogue choirs. He was not a good student and left after only one year.

Jacques Offenbach was a powerful influence on later composers. His works emphasized witty and humorous elements in particular, poking fun at aspects of society. The playful musical productions he developed became known as *operettas*.

The operetta was the forerunner of the American *musical*. Operettas are performed by opera singers who act, while musicals are performed by actors who sing. Operettas are shorter than operas and have light amusing character.

"Can Can" is from the opera "Orpheus in the Underworld" which some consider the first classical full-length operetta. The Can Can (cancan) is a high-energy music-hall dance that is traditionally performed by a chorus line of female dancers who wear costumes with long skirts, petticoats, and black stockings. (Think of dance hall scenes from old western movies). The song our arrangement is based on is famous as a "Can-can" dance, but it is technically a dance known as a *galop*.

**From the Nutcracker:****“Dance of the Sugar Plum Fairy”****“March of the Toy Soldiers”****From Swan Lake: “The Theme from Swan Lake”****Pytor Tchaikovsky, 1840-1893, St. Petersburg, Russia**

Tchaikovsky was the first Russian composer to make a lasting impression outside of Russia because he combined Russian folk melodies with the European classical style. Although he wrote operas, symphonies, piano concertos, and other music, he is most famous in my mind for his *ballet music* for the Nutcracker and Swan Lake.

Born of musical parents, he started taking piano lessons at the age of five. At the age of 21 he took music lessons at the Russian Musical Society whose stated aim was to foster Russian talent and develop a Russian *national style*. Later he enrolled at the St. Petersburg conservatory as part of its very first class and graduated at the age of 25. It was during this time that many famous music conservatories were first being built. After graduating from the conservatory he got a job teaching music at the new Moscow conservatory and also was a *music-journalist* who wrote about concerts for literary publications. His formal training set his music apart from other famous Russian composers at the time - they rejected western influence in favor of a purer, more rustic Russian style. Fortunately, Tchaikovsky had a secret wealthy female *patron* who he never met, who helped support him financially for many years.

To shed daylight on Tchaikovsky's life and music, it is important to know a little about *St. Petersburg* where he lived for many years. St. Petersburg was founded in 1703 by Peter the Great so Russia could have a viable seaport. It is described as the most western town in Russia. To modernize Russia, and to improve the standard of living in this young, remote, northern Russian town, the authorities sought to import cultural life from outside Russia, especially Paris known for its ballet and opera. Because of this, Tchaikovsky was able to work with great ballet dancers and this is how ballet became such an important part of his musical *legacy*. Tchaikovsky won spectacular success with his ballets and also with waltzes (minuets), even outdoing the French. His three ballets “The Nutcracker”, “Sleeping Beauty” and “Swan Lake”, contain more than twenty waltz scenes, most of them strung together in a chain of several waltzes. “Dance of the Sugar Plum Fairy” and the “Theme from Swan Lake” both show off Tchaikovsky's waltz mastery.

**In The Hall of the Mountain King****Edvard Grieg, 1843-1907, Norway**

Grieg began playing piano, taking lessons from his mother, when he was only six years old. At the age of fifteen he enrolled in the Leipzig conservatory in Germany where he received his formal training.

At this time, composers throughout Europe were writing music that used folk influences to create a national style. Grieg created *nationalistic* music by using dance rhythms, fiddle tunes, and folk melodies from his native Norway. In his words, using folk music was not a deliberate decision, but a natural reflection of who he was as a person.

The music for “In the Hall of the Mountain King” was originally composed as *incidental music* for a scene in a play based on a Norwegian fairy tale called “Peer Gynt”. Incidental music is music that adds atmosphere to the action of a play much like the music of movies today. This piece is played as the title character Peer Gynt, who has stolen a bride, enters the royal hall of the old Mountain King. There is a great crowd of trolls, gnomes, and goblins who are angry with him for stealing the bride. The King sits on his throne, with crown and scepter, surrounded by his children and relatives, as there is a tremendous uproar in the hall while Peer stands before the King.

## **Flight of the Bumble Bee**

**Nikolai Rimsky-Korsakov, 1844-1908, St. Petersburg, Russia**

Rimsky-Korsakov is a member of a famous group of five Russian composers known as “The Russian Five”. Tchaikovsky, the most famous Russian at the time, was not included in this group because his music was *westernized* by his formal training. The Russian Five rejected the formalism of conservatory training in favor of a pure Russian style based on *folk songs*, *modal scales*, and other nationalist composers they admired. It also had to do with the fact that, in their own words, “since there was nowhere to study, our self-education began”. Because of political changes fostering new governments and national boundaries, a movement known as *nationalism* developed during the second half of the nineteenth century. This meant that composers deliberately cultivated melodic, harmonic and rhythmic styles that carried associations with their own country or ethnic group. Sometimes they incorporated actual folk songs or imitated them in their original writing. Composers in Russia especially felt the need to rebel against the classical tradition of Haydn, Mozart and Beethoven.

Rimsky-Korsakov became a professor at the St. Petersburg Conservatory and ironically his formal training helped to insure the continuation of the music of the Russian Five by *revising* their compositions, and in some cases completing them. He wrote a harmony book as well as a book on how to use the orchestra (*orchestration*). He became known for using the *whole-tone*, *diminished* and *chromatic* scales to achieve special effects that suggest magic or the supernatural. “Flight of the Bumble Bee” makes use of the chromatic scale and is especially good for finger development. It is an orchestral *interlude* written for his opera “The Tale of Tsar Saltan”, composed in 1899–1900. The piece depicts a scene during which the magic Swan-Bird changes the Tsar’s son into an insect so that he can fly away to visit his father (who does not know that he is alive). The radio program The Green Hornet used “Flight of the Bumblebee” as its theme music.

The Russian Five had an important influence on later composers who were interested in their use of modality, new scales, orchestral effects and compositional form in *episodes* (blocks).

## **Finale and Encore**

### **The Teddy Bear’s Picnic**

**John Walter Bratton, 1867–1947, New York, United States**

The Teddy Bear’s Picnic is not exactly a classic, but since the melody and rhythm conjure up images of large dancing bears, it was an irresistible choice for this collection of songs. Teddy Bear’s Picnic was recorded by many people, including Jerry Garcia of the Grateful Dead, as well as Bing Crosby, and others. The structure of the song is similar to that of the *marches* by John Phillip Souza. It is a good example of the *stride guitar* style. The stride guitar style is named after *stride piano* in which the left hand moves back and forth to play the bass pattern. Instead of using the left hand, stride guitarists make use of their thumb to create a steady bass beat. This style was popularized by Merl Travis and Chet Atkins in the second half of the twentieth century.

John Walter Bratton is known as an American *Tin Pan Alley* composer. Tin Pan Alley is the name given to a collection of New York City music publishers and songwriters who dominated the popular music culture in the late 19th century and early 20th century. The name originally referred to a West 28th Street between Fifth and Sixth Avenue in Manhattan. Some date the end of Tin Pan Alley to the start of the Great Depression in the 1930s when the phonograph and radio supplanted sheet music as the driving force of American popular music. The name Tin Pan Alley was originally a derogatory reference comparing the sound made by many composers all playing different tunes on their pianos to the banging of tin pans in an alleyway.

The music houses in lower Manhattan were lively places, with a steady stream of songwriters like Bratton coming and going hoping to sell their songs. Music promotion was different in those days than it is today. *Song-pluggers* were pianists and singers who made their living demonstrating songs in stores to promote sales of sheet music. Famous musicians were given free copies of new songs with the idea that they could promote sales by performing them. Teddy Bear's Picnic was originally an instrumental piece entitled "The Teddy Bear Two-Step" because it has a rhythm good for the simple *two-step dance*.

### **Carol of the Bells**

#### **Mykola Leontovych, 1877-1921, Ukraine, Russia**

This popular Christmas song is based on a Russian folk song, and has been performed by musicians in many creative ways. The original Ukrainian text tells the tale of a bird flying into a household to proclaim the plentiful and bountiful year that the family will have. The song is recognizable by a repeated pattern known as an *ostinato*. This four-note pattern is thought to be of prehistoric origins, have magical properties, and was associated with the coming New Year.

### **Other Mel Bay books by Steve Eckels:**

First Lessons Fingerstyle Guitar

30108BCD

Modern Fingerstyle Guitar Method Grade 1

21496BCD

Fingerstyle Classics Made Easy

21089BCD

Global Adventures for Fingerstyle Guitarists

21458BCD

Fingerstyle Blues Method

98293BCD

Blues Classics for Acoustic Guitar

95273

Blues Guitar for the Young Beginner

20147BCD

Christmas Encyclopedia – Fingerstyle Guitar Edition

99881



# Medieval Monk's Chant

## "Divine Mystery" (Divinum Mysterium)

Aurelius Clemens Prudentius 348-413  
 Monastery somewhere in Italian countryside

Arranged by Steve Eckels  
 Kalispell, Montana

Feel the rhythm in groups of two and three:

Chord: G — hold — Bmin

count: 1 2 1 2 1 2 1 2 3 1 2 1 2 1 2 3 1

Of the Father's love be got ten Ere the worlds be gan to be,

TAB: 0 2 0 1 0 2 0 2 0 0 1 3 0 3 0 1 3

B: 3 2 0 3 2

Chord: C G/B Emin C D G

He is Alpha an Omega, He the source, the ending He,

TAB: 0 2 3 3 3 1 0 2 0 2 4 0 2 0 2 4 0

B: 3 2 0 3 4 0 2 0 2 4 0 3 5 3

Chord: G Bmin

Of the things that are, that have been,

TAB: 0 2 0 1 0 2 3 5 3 0 1 3 0 1 3 0 1 3

B: 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3

Chord: Bmin Emin D G

And the future years shall see, Ever more and ever more

TAB: 3 2 0 2 3 0 3 0 2 0 3 0 0 2 0 0 2 0

B: 3 2 0 3 2 0 3 0 2 0 3 0 0 2 0 0 2 0

# Renaissance Dancing

## Bianco Fiore "White Flower"



Track 2

Cesare Negri 1535-1604  
The Renaissance 1500-1625

Arranged by Steve Eckels  
Kalispell, Montana

♩ = 92

C Emin F C C/B

TAB

1	0	1	3	0	1	3	0	1	3	5	3	1	0	3	0
3				0		2				3	2	0	3		2

5 Amin Emin Amin Dmin/F G C

TAB

1	0	1	3	0	1	3	1	0	3	1	3	0	1		
0				0		1				0	3	0	3		

9 Amin Emin C F G

TAB

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

13 C C/E F Amin Dmin/F G C

TAB

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



# Spring

## From "The Four Seasons"

Composed by Antonio Vivaldi  
Venice Italy, 1678 -1741

Arranged by Steve Eckels  
Kaispell, Montana

♩ = 132      A

5      D      1. E      2. E

9      A

13      1. A E E      2. A E A

*mf*      *molto rit.*

Play song twice.



# Minuet in G (A)



Johann Sebastian Bach (1685-1750)  
Leipzig Germany

Arranged by Steve Eckels  
Kalispell, Montan

♩ = 98

A A/C# D A/C#

TAB

5 Bmin A E

9 A/C# A D A/C#

*mp* *cresc.*

13 Bmin E A D E

1. A 2. A

*mf* *Fine*

# Hallelujah Chorus



George Frederic Handel  
London England 1685-1759

Arranged by Steve Eckels  
Kalispell, Montana

$\text{♩} = 104$   
A

②

① \* let E sustain

*f*

*mf*

T  
A  
B

5 5 7 5 5 5 7 5 5 0 3 2 0 5 5 7 5  
6 6 7 6 6 6 7 6 2 4 2 1 2 6 6 7 6  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 5 7 5 5 7 5 5 0 3 2 0 5 5 7 5  
6 6 7 6 6 7 6 6 2 4 2 1 2 6 6 7 6  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 5 7 5 5 7 5 5 0 3 2 0 5 5 7 5  
6 6 7 6 6 7 6 6 2 4 2 1 2 6 6 7 6  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 5 7 5 5 7 5 5 0 3 2 0 5 5 7 5  
6 6 7 6 6 7 6 6 2 4 2 1 2 6 6 7 6  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E

*mf*

5 5 7 5 5 7 5 5 0 3 2 0 5 5 7 5  
6 6 7 6 6 7 6 6 2 4 2 1 2 6 6 7 6  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9

E A/E

*mp*

2 0 0 2 0 0 2 1 2 4 5 5 5 4  
2 1 1 2 1 0 2 1 2 4 6 4  
0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

13

D/E E

*mf*

*D.C. al Coda*

rit.

2 0 7 9 7 7 9 7 7 5 4 2 0 3 2 0  
2 1 9 10 9 9 10 9 9 6 4 2 1 4 2 1 2  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

# Surprise Symphony



Franz Joseph Haydn  
1732-1809 Vienna/London

Arranged by: Steve Eckels  
Kalispell, Montana

♩ = 94

C G7

*mp*

Tablature for measures 1-4:

T	1	1	0	0	3	3	0	1	1	3	3	0	0
A			0										0
B	3				2	3		0	2				3

C Amin D

1. G

Tablature for measures 5-8:

T	1	1	0	0	3	3	0	8	8	2	2	3	
A			0										
B	3				2	3		0	0				3

2. G G7

*sfz*

Tablature for measures 9-12:

T	3	3	1	1	0	0	3	3	0	3	0	1	3	5	3	1	0
A			4		0	0	0	0	3	0	3	0	3	0	0	0	0
B	5	5	3														

C F G C

Tablature for measures 13-16:

T	3	0	3	0	3	4	0	0	3	3	8	8	12	10	10	8	7	5	7	8	8	8
A							0				0			10		0						
B	3				2						10			8							8	8

# Turkish March



Wolfgang Amadeus Mozart  
Vienna 1756-1791

Arranged by Steve Eckels  
Kalispell, Montana

$\text{♩} = 136$   $\text{C}$  Amin

6 5 4 3 2 1

Emin

6 5 4 3 2 1

11 C G/B C G/B Amin E Amin

sim.

18 E Amin F

6 5 4 3 2 1

23

Amin Dmin Amin Dmin Amin/E E

1. Amin

8 7 5 4 | 5 0 1 3 | 1 2 0 1 | 2 0 1

0 0 | 0 0 | 2 2 0 1 | 2 0

27

2. A D E

5 7 | 9 5 7 | 9 7 5 4 | 2 4 5 7 | 4 0 5 7

2 | | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0

0 | | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0

32

A D E

1. A

9 5 7 | 9 7 5 4 | 7 7 4 0 | 5 5 7

0 0 0 0 | 0 0 0 0 | 0 0 | 0

0 0 0 0 | 0 0 0 0 | 0 0 | 0

36

2. Amin

*D.S. al Coda*

5 | 0 0 | 1 0 0 0 | 0 0 0 0 | 0 0 0 0

4-2-1-2 | 2 2 | 1 2 0 1 | 2 2 3 0

0 | 2 | 2 0 1 | 2 2 3 0

0 | 0 | 0 0 0 0 | 0 0 0 0

40

*rit.* E Amin E A5

0 0 0 0 | 0 5 0 | 5 0 | 2 2 2 0

3 0 2 0 | 0 5 0 | 5 0 | 2 2 2 0

0 0 0 0 | 0 5 0 | 5 0 | 2 2 2 0

0 0 0 0 | 0 5 0 | 5 0 | 2 2 2 0

# Beethoven Rock

## Theme from the Fifth Symphony



Track 8

Ludwig Van Beethoven  
1770-1827 Vienna, Austria

Steve Eckels  
Kalispell, Montana

♩ = 118 Amin

TAB

5 E Amin E

TAB

9 Amin E Amin F E

TAB

13 E7 Amin E7 Amin

TAB

17 *E* *Amin/E* *E* *Amin/E* *E* *Amin/E*

*p* *cresc.*

21 *Dmin/E* *E* *Adim*

*ff* *rit.*

25 *Amin* *E* (2)

29 *Adim* *Amin* *E* *Amin* *E* *Amin*

*rit.*

# Fur Elise



Ludwig Van Beethoven  
Vienna, 1770-1827

Arranged by Steve Eckels  
Kalispell, Montana

♩ = 92

Amin

1. E7

T  
A  
B

12-11 | 12-11-12-7-10-8 | 5 0 4 5 | 7 0 5 7

5 | 5 | 0 | 7

0 | 0

5

Amin

2. E7

Amin

C

8 | 12-11 | 7 0 8 7 | 5 0 1 3 | 0 0 1 0

9 | 7 | 5 | 0

0 | 0 | 0 | 3

9

G/B

Amin

E

3 3 0 3 | 1 1 3 1 | 0 12-11 | 12-11-12-7-10-8

0 | 2 | 1 | 2

2 | 0 | 0 | 0

13

Amin

E7

Amin

*muted*

5 0 4 5 | 7 0 8 7 | 5 | 0 1 2 1 2 0 3

5 | 7 | 5 | 2 1 2 1 2 0 3

0 | 0 | 0 | 0



# Variation on a Theme by Mozart



Fernando Sor  
Paris, London 1778-1839

Steve Eckels  
Kalispell, Montana

♩ = 108

G D7 D/F# G

6

TAB

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

3 3 0 0 2 2 3 3

G7 C G/D D/F#

1. 2.

G G

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

2 2 3 3 0 2 3 3

D/F# G D7 G

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

2 2 3 3 0 0

G7 C G/D D/F#

1. 2.

G G

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

0 0 2 2 0 0 3 3 2 3 3 3

# William Tell Overture



Gioachino Rossini  
1792-1868 Naples/Paris

Arranged by Steve Eckels  
Kalispell, Montana

Tap on Guitar

m i C m

5 m i a G C Amin i m

9 G a 1. C Amin

13 Amin E Amin

17 G Dsus D G G

21

25 2. C

30 G

34 C

# The Cats' Duet



This song has one word, "Meee-ow..."

Gioachino Rossini  
1792-1868 Naples/Paris

Steve Eckels  
Kalispell, Montana

♩ = 120 Amin E Amin

mp

TAB

0	1	2	2	1	0	1	0	1	0
0	0	0	0	2	0	0	0	2	0
0	0	0	0	0	0	0	0	0	0

5 1. B<sup>b</sup>/D Amin/E Amin

TAB

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

9 2. Amin B<sup>b</sup>/D Amin/E E Amin *a tempo*

*rit.*

TAB

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

13 C Dmin/F G7 C

mf

TAB

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

17 C/E Dmin/F C/G G C

21 E7b9 Amin F7 E

25 Amin

♩ = 144

29 1. E

33 2. E G/B C F

♩ = 160

38 G C E7

42 Amin E C F G

*rit.* *D.S. al Coda*

47 Amin G/B C Dmin

51 C/E F#dim

55 C/G D/G G7 C

# “Can Can”

## Galop Infernal (“Infernal Gallop”)



Jacques Offenbach  
Paris 1819-1880

Steve Eckels  
Kalispell, Montana

♩ = 204 fast as possible...

Musical notation for measures 1-5. Chords: D/F#, G, C, G, D7. Includes guitar tablature.

Musical notation for measures 6-10. Chords: G, A7, D7, D7, G. Includes guitar tablature.

Musical notation for measures 11-15. Chords: G, D7, G, D7. Includes guitar tablature.

Musical notation for measures 16-20. Chords: G, D, G, D, G, D, G, C, G7. Includes guitar tablature.

22 C G/B G7 C C

3 3 3 5 0 1 3 3 3 1 0 8 7 5 3 6 0 3

1 0 0 0 3 0 3 7 5

3 3 2 2 3

28 C G/B C D C/E Fdim D/F#

3 0 1 4 4 4 4 3 3 3 3

1 3 3 0 1 0 3 3 0 0 3 3 0 0 3 3 3

3 2 3 3 0 2 3 3 3 4

*D.C. al Coda*

34 G C D7

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

0 0 0 0 0 0 0 3 3

3 3 3 3 3

38 G G

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

0 0

2 2

3 3

44

3 3 3 3 3 7 3 7 3 3

0 0 0 0 0 8 0 8 3 3

0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3





# Spanish Dance: Habanera

L'amour est un oiseau Regelle, Love is a rebellious bird  
that nobody can tame. From the opera, "Carmen"

Georges Bizet  
Paris, 1838-1875

Arranged by Steve Eckels  
Kalispell, Montana

Amin

mp

TAB

Amin

F/A

5

TAB

9

1. Amin

TAB

Amin

A

13

2.

TAB

E7

17

A

21

E7 *a tempo*

25

29

# Swan Lake Ballet



Pyotr Tchaikovsky 1840-1893  
St. Petersburg Russia

Arranged by Steve Eckels  
Kalispell, Montana

*Rubato* ♩ = 76

Emin Amin Emin

*espress.*

Measures 1-4 of the score. Measure 1 is marked *Rubato* with a tempo of ♩ = 76. The music is in 4/4 time and G major. The guitar part features a melodic line with grace notes and a bass line with open strings. Chords Emin, Amin, and Emin are indicated above the staff. The guitar tablature shows fingerings for the right hand and fret numbers for the left hand.

5

Amin Emin Amin Emin Amin

Measures 5-7 of the score. The guitar part continues with the melodic and bass lines. Chords Amin, Emin, Amin, Emin, and Amin are indicated above the staff. The guitar tablature shows fingerings and fret numbers.

8

Emin Amin Emin D D/F#

Measures 8-11 of the score. Measure 8 is marked with a fermata. The guitar part continues. Chords Emin, Amin, Emin, D, and D/F# are indicated above the staff. The guitar tablature shows fingerings and fret numbers.

12

G/B Emin C Amin F#/A# B Emin

*D.C. al Coda*

Measures 12-15 of the score. Chords G/B, Emin, C, Amin, F#/A#, B, and Emin are indicated above the staff. The guitar part continues. The instruction *D.C. al Coda* is written below the staff. The guitar tablature shows fingerings and fret numbers.

# March of the Toy Soldiers



Pyotr Tchaikovsky 1840-1893  
St. Petersburg Russia

Arranged by Steve Eckels  
Kalispell, Montana

♩ = 108 C

3 Amin Emin Amin C 3 Amin Emin Amin

m i m

TAB

3	3	3	3	5	5	7	3	5	3	3	3	3	5	5	7	3	5
1						0			1						0		
0				5	5	0		5	0				5	5	0		5
3				0		0		0	3				0		0		0

Dmin G C Amin E7 Amin Dmin G

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

C 3 Amin Emin Amin C 3 Amin Emin Amin

m i m

TAB

3	3	3	3	5	5	7	3	5	3	3	3	3	5	5	7	3	5
1						0			1						0		
0				5	5	0		5	0				5	5	0		5
3				0		0		0	3				0		0		0

Dmin G Emin Amin Dmin Emin Dmin G C

1 3 1 0 3 1 0 3 3 5 3 6 5 3 5 1 1 5 8 6 5 7 10 8 7 8 7 5 7 8 3

rit.

# Dance of the Sugar Plum Fairy



Pyotr Tchaikovsky 1840-1893  
St. Petersburg, Russia

Arranged by Steve Eckels  
Kalispell, Montana

♩ = 86

Emin Emin#5 F#dim/E Fdim/E Edim B7/E

TAB

Emin A#dim Amin Adim Edim B F#7

B Emin Emin#5 F#dim/E Fdim/E Edim B7/E

Emin F#/C# B E7 A D7 G B Emin

*rit.*

# In The Hall of the Mountain King



Edvard Grieg  
1843-1907, Norway

Arranged by Steve Eckels  
Kalispell, Montana

♩ = 176  
Amin

②

B/A

B<sup>b</sup>/A

T  
A  
B

Amin

C

5

T  
A  
B

E

Am/E

E

9

T  
A  
B

E

②

Amin/E

E

Amin

13

D.C. al Coda

T  
A  
B

# Flight of the Bumble Bee



Nikolai Rimsky-Korsikov  
St. Petersburg 1844-1908

Arranged by Steve Eckels  
Kalispell, Montana

4 3 2 1 1 3 2 1 4

1.

TAB

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

5

5 4 3 2 1 6 5 4

0 0

9

2.

1 2 3 4 0

0 1 0 4 0 1 0 4

0 0

13

p

Amin

0 1 2 3 4

5 4 3 2 1 0

4 3 2 1 0

3 2 1 0

4 3 2 1 0

4 3 2 1 0

0 0 0

0 1 2 2 0

# Teddy Bear's Picnic

## Teddy Bear's Two Step



Track 20

John Walter Bratton  
New York, 1867–1947

Arranged by Steve Eckels  
Kalispell, Montana

♩ = 132

Amin

C a m a m

TAB

5

C G C F G C Amin F C F C

TAB

9

1. G C 2. G C G C

TAB

13

G C 1 4 2 4 G C

TAB



17 Ebdim Amin/E F D.S. al Coda G C G

mp

21 1. D/F#

25 G D 2. C

29 C Amin G/B Amin D G

33 C Amin G/B Amin D G

slower...

rit.

# Carol of the Bells

## Based on a Ukranian Folk Song



Track 21

Mykola Leontovych  
1877-1921

Arranged by Steve Eckels  
Kalispell, Montana

Amin Amin G/A F Amin

TAB

7 F/A Amin Dmin/A A Amin C

13 Dmin Amin E Amin Amin Amin/G

19 Amin/F Amin/E Amin/F Amin/E Amin/D Amin

25 Amin Amin/F Amin/F# Amin/F Amin Amin/G

Fingerings: 1 0 1 2, 1 0 1 2, 1 0 1 2, 1 0 1 2, 1 0 1 1, 1 0 1 1

31 Amin/F# Amin/F Amin/E D/E A7/E Amin/E

Fingerings: 1 1 1 1, 1 1 1 1, 0 1 0, 2 3 2, 3 2 0, 5 7 8, 0 3 0, 2 1 0 3

38 A5 G5 F5 E5 Amin

Fingerings: 1 0 1 2, 2 2 2 2, 2 2 2 2, 0 0 0 0, 5 5 5 5, 3 3 3 3, 2 2 2 2, 0 0 0 0

44 F/A D7/A Amin E

Fingerings: 1 1 1 1, 1 1 1 1, 1 1 1 1, 0 2 2 2, 0 2 4, 0 2 3, 0 2 0 3

49 Amin

Fingerings: 1 0 1 2, 0 1 2 0

# Warm Up Routine Contents

## Right Hand

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Play-Relax .....	44
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Planting Triplets .....	45
Double Arpeggios .....	45
Tremolo .....	45
Speed Bursts .....	45
Tuning Arpeggio .....	46
Groups of Three .....	46
Open Position Chord Spelling and Arpeggios .....	46

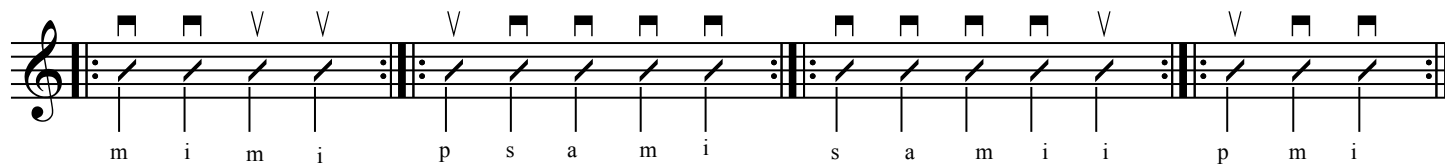
## Left Hand

Stretching .....	48
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Parallel Chromatic Scales on Two Strings .....	52

# Right Hand Warm Ups

Create your own variations.

**Flamenco Strum:** Curl your fingers into a fist and release them with a flicking action.

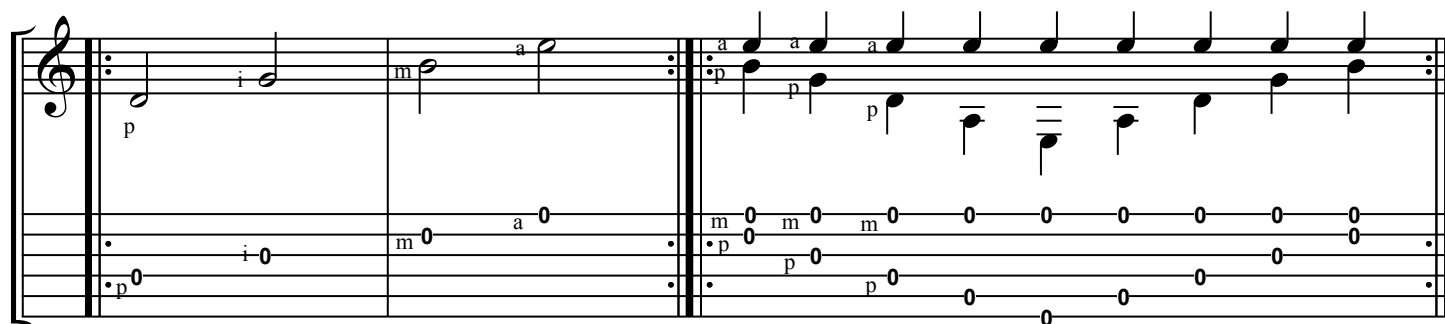


Musical notation for Flamenco Strum exercise. The notation is on a single treble clef staff. It consists of four measures, each containing a series of slanted lines representing strums. Above the first two measures are 'V' symbols. Below the staff are the syllables: m i m i p s a m i s a m i i p m i. The exercise is repeated four times with repeat signs.

**Play-Relax:**

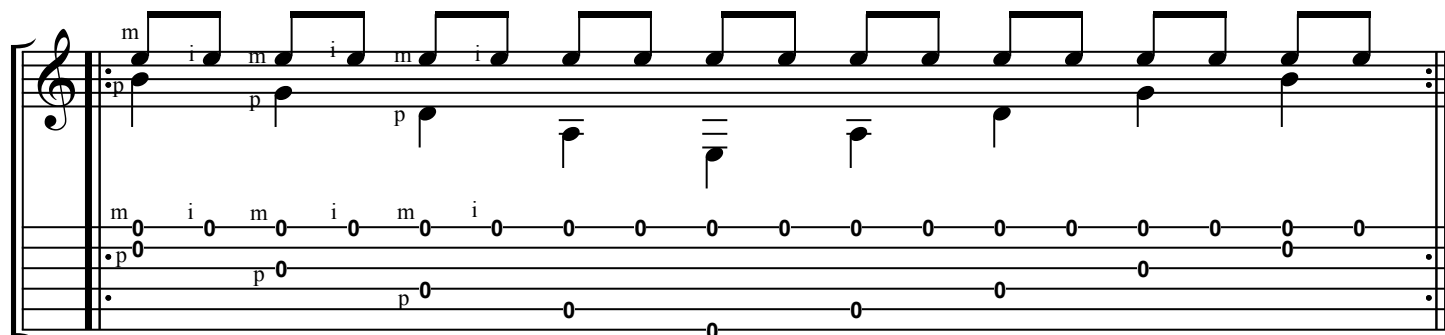
Be sure the fingers relax on beats 2 & 4

**Variable Thumb, Fixed Finger:**



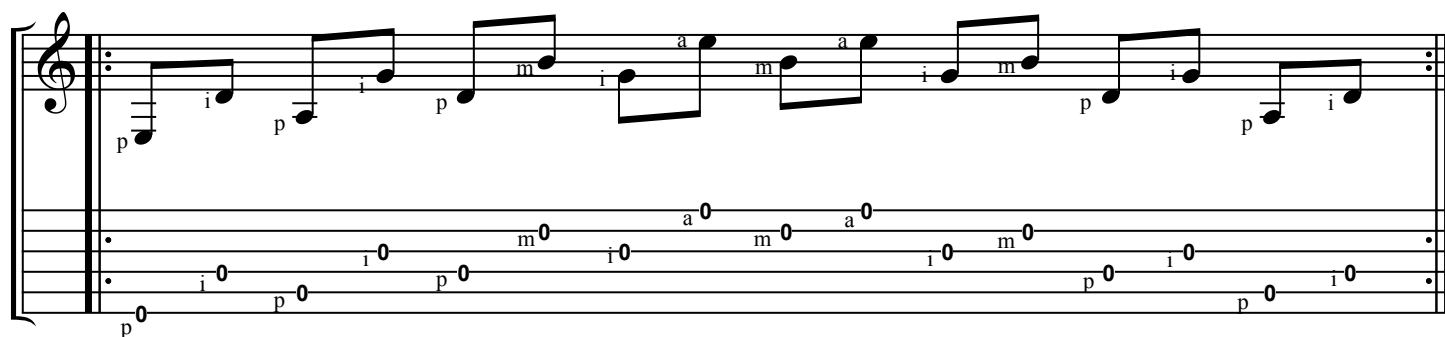
Musical notation for Play-Relax exercise. It consists of two systems of two staves each. The first system has a treble clef staff with notes i, m, a and a bass clef staff with notes i, m, a. The second system has a treble clef staff with notes a, a, a and a bass clef staff with notes m, m, m. Dynamics include p and a. The exercise is repeated four times with repeat signs.

**2:1 Two Finger Stokes: One Thumb Stroke**



Musical notation for 2:1 Two Finger Stokes exercise. It consists of two systems of two staves each. The first system has a treble clef staff with notes m, i, m, i and a bass clef staff with notes m, i, m, i. The second system has a treble clef staff with notes m, i, m, i and a bass clef staff with notes m, i, m, i. Dynamics include p and m. The exercise is repeated four times with repeat signs.

**Planting:** When plucking a note, plant a finger on the next one.



Musical notation for Planting exercise. It consists of two systems of two staves each. The first system has a treble clef staff with notes i, p, m, i, a, m, i, m and a bass clef staff with notes i, p, m, i, a, m, i, m. The second system has a treble clef staff with notes p, i, p, i, p, i, p, i and a bass clef staff with notes p, i, p, i, p, i, p, i. Dynamics include p and a. The exercise is repeated four times with repeat signs.

**Planting Triplets:** Play slowly and concentrate on planting.

Musical score for 'Planting Triplets' in treble clef. The piece consists of two measures. The first measure contains a triplet of eighth notes (m, i, p) followed by another triplet (m, i, p). The second measure contains a triplet (m, m, p) followed by another triplet (i, m, p). The piano part consists of quarter notes: m, i, m, i, m, i, p, m, i, p, m, i, p. Dynamics include piano (p) and mezzo-forte (m).

**Double Arpeggios:**

Musical score for 'Double Arpeggios' in treble clef. The piece consists of four measures, each containing a double arpeggio. The notes in the treble clef are m, a, p, p. The piano part consists of quarter notes: i, m, a, m, i, m, a, m, i, m, i, m, i, m. Dynamics include piano (p) and mezzo-forte (m).

**Tremolo:** Variation - Practice getting louder and softer, crescendo and decrescendo.

Musical score for 'Tremolo' in treble clef. The piece consists of four measures, each containing a tremolo. The notes in the treble clef are p, a, m, i. The piano part consists of quarter notes: p, i, m, a. Dynamics include piano (p) and accents (>).

**Speed Bursts:** Listen for beautiful tone on both notes.

Musical score for 'Speed Bursts' in treble clef. The piece consists of four measures, each containing a speed burst. The notes in the treble clef are p, a, m, i. The piano part consists of quarter notes: a, m, i, p. Dynamics include piano (p) and accents (>).

### Tuning Arpeggio:

B7 C C7

p p i m a m i i

B7 C C7

D Dmin D7

p i m a m i

D Dmin D7

E Emin E7

p p p i m a m i i i

E Emin E7

F G G7

p i m a m i

p p p i m a m i i i

F G G7



# Left Hand Warm Ups

By mastering these warm ups, you will be ready for anything challenging that the pieces present. Be creative and invent variations for these exercises. Vary the rhythm patterns, the number of sharps and flats, fingerings and other elements to keep it interesting.

**Stretch:** Flatten your hand on the fingerboard, and hold these fingerings for thirty seconds each. Gently extend your reach. Plucking the notes is optional.

**Play-Relax:** Empty all muscle effort during the rests. Use your shoulder and arm to aid finger motion.

**The Seventeen Natural Notes:** Practice “turning around” at different notes.

Play varied rhythm patterns, and varied meters. Vary the right hand fingerings.

Add sharps in the following order: F#, C#, G#, D#, A#, E#, B#. Add flats: Bb, Eb, Ab, Db, Gb, Cb, Fb

**Fixed Bass:** Variations: Play as “block” and “broken” intervals, vary the number of basses or trebles per note.

Musical notation for the Fixed Bass exercise. It consists of a treble clef staff with a melodic line of quarter notes and a bass clef staff with a bass line of quarter notes. The bass line includes various fingering patterns such as 0-1-3-1-0, 3-1-0, 2-0, 3-2-0, and 3-2. The piece ends with a repeat sign.

**Fixed Treble:**

Musical notation for the Fixed Treble exercise. It consists of a treble clef staff with a melodic line of quarter notes and a bass clef staff with a bass line of quarter notes. The bass line includes various fingering patterns such as 0-2-3, 0-2, 0-1-3, 0-2, 2-0, 3-2-0, 3-2-0, and 3-1. The piece ends with a repeat sign.

**Thirds: Variation:** Play up and down one or two strings. Play as broken intervals. Vary right hand patterns, and vary the rhythm.

First system of musical notation for the Thirds Variation exercise. It features a treble clef staff with chords and a bass clef staff with a bass line. The bass line includes fingering patterns such as 0-1, 2-3, 2-4, 0-2, 2-3, 2-4, 0-2, 2-3, 0-1, 3-4, and 0-1. The piece ends with a repeat sign.

Second system of musical notation for the Thirds Variation exercise. It features a treble clef staff with chords and a bass clef staff with a bass line. The bass line includes fingering patterns such as 1-3, 3-5, 3-1, 0-1, 3-4, 1-2, 0-2, 0-3, 2-0, 3-2, 3-5, 2-3, 0-2, 3-2, 0-3, 2-3, and 0-1. The piece ends with a repeat sign.

Sixths:

Musical notation for a sixths exercise. The top staff shows a treble clef with a key signature of one flat and a common time signature. The melody consists of eighth notes ascending and then descending. The bottom staff shows the guitar fretboard with fingerings: 0-1-3, 0-2-3, 0-2-3, 0-2-3, 0-1-3, 0-2-0, 2-0, 3-1-0, 2-0, 3-2-0, 3-2-0, 3-1.

Tenths:

Musical notation for a tenths exercise. The top staff shows a treble clef with a key signature of one flat and a common time signature. The melody consists of eighth notes ascending and then descending. The bottom staff shows the guitar fretboard with fingerings: 0-2, 0-1-3, 0-1-3, 1-0, 3-1-0, 2, 0-1-3, 0-2-3, 0-2-0, 3-2-0, 3-1.

Slurs with the Natural Notes:

Ascending. Vary rhythm into groups of twos and fours.

Musical notation for an ascending exercise with slurs. The top staff shows a treble clef with a key signature of one flat and a common time signature. The melody consists of eighth notes with slurs over groups of two and four notes. The bottom staff shows the guitar fretboard with fingerings: 0-1-0, 1-3-1, 3-5-3, 0-2-0, 2-3-2, 3-5-3, 0-2-0, 2-3-2.

etc.

Descending:

Musical notation for a descending exercise with slurs. The top staff shows a treble clef with a key signature of one flat and a common time signature. The melody consists of eighth notes with slurs over groups of two and four notes. The bottom staff shows the guitar fretboard with fingerings: 3-5-3, 1-3-1, 0-1-0, 3-5-3, 1-3-1, 0-1-0, 2-4-2, 0-2-0.

etc.

**Chromatic Scale:**

**Chromatic Leaps:** Variations - cross strings; use the natural notes; intervals; random leaps

**Chromatic Scale with Fixed Bass:** Variation - vary the bottom note.

**Chromatic Scale with Fixed Treble:** Variation - vary the top note.

**Chromatic Fifths:** Variation - practice octaves and other intervals too.

**Slurs With Chromatic Minor Seconds:**

etc.

Musical notation for ascending and descending chromatic minor seconds with slurs. The ascending scale is shown on a single staff with a treble clef, and the descending scale is shown on a single staff with a bass clef. The notes are slurred together. The fret numbers for the ascending scale are 0, 1, 0, 1, 2, 1, 2, 3, 2, 3, 4, 3, 4, 5, 4. The fret numbers for the descending scale are 0, 1, 0, 1, 2, 1, 2, 3, 2.

Descending...

etc.

Musical notation for descending chromatic minor seconds with slurs. The notes are slurred together. The fret numbers for the descending scale are 4, 3, 4, 3, 2, 3, 2, 1, 2, 1, 0, 1, 5, 4, 5, 4, 3, 4, 3, 2, 3, 2, 1, 2.

**Chromatic Major Seconds: Variation - practice with slurs also.**

etc.

Musical notation for ascending chromatic major seconds. The notes are slurred together. The fret numbers are 0, 2, 1, 3, 2, 4, 3, 0, 4, 1, 0, 2, 1, 3, 2, 4.

Descending...

etc.

Musical notation for descending chromatic major seconds. The notes are slurred together. The fret numbers are 4, 2, 3, 1, 2, 0, 1, 4, 0, 3, 4, 2, 3, 1, 2, 0.

**Parallel Chromatic Scales on Two Strings: Variation - practice with other string groups.**

Musical notation for parallel chromatic scales on two strings. The notation is split into two systems, each with a treble clef. The first system shows an ascending scale with slurs, and the second system shows a descending scale with slurs. The fret numbers for the ascending scale are 1, 2, 3, 4. The fret numbers for the descending scale are 4, 3, 2, 1. The string numbers for the ascending scale are 3, 4, 1, 2. The string numbers for the descending scale are 2, 1, 4, 3.