

**MUSICIANSHIP  
&  
SIGHT READING  
for  
GUITARISTS**

**by  
Oliver Hunt**

G115

A Guitar magazine project

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To all my students past and present

## FOREWORD

This book is the first in a trilogy designed to encourage guitarists to become better all round musicians. The second book 'Pathways to Improvisation' is concerned with the study of harmony and counterpoint on the instrument which eventually leads to improvising skills. The third book 'Technique', as the title suggests deals with such matters as exercises and scales. It also analyses the essence of technique in a non-partisan way in order to discover what good players with differing techniques have in common.

All three books have a practical bias with the emphasis on learning through playing.

Oliver Hunt.

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Note values	No shorter than crotchets
Test Example	Eight bars

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# MUSICIANSHIP AND SIGHT READING FOR GUITARISTS

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## INTRODUCTION

This book has been written as part of a plan to broaden and integrate the various skills that are required from a guitarist in order to help him become a good all-round musician.

Teaching practice whether it be directed to the amateur or professional, places far too much emphasis on the performance of set pieces at the expense of such matters as sight reading, ear training and improvisation, which are given only scant treatment.

Good performing is of course of the utmost importance, and will be enhanced by the development of these other skills. Far too many guitarists think only of their techniques; - the shape of their nails, or what kind of strings they should use etc, as if consideration of these important parochial matters alone will be sufficient to turn them into good players. I have heard guitarists play with broken nails, appalling techniques, and rotten instruments, who somehow engage you by their sheer musicality, and make the instrument sing in a way that cannot be explained by technique. The simple answer is that they have music in them, which is largely due to the fact that they can hear as well as feel what they play. When most students play, they do not utilise their senses and other mental faculties nearly enough, and the fact that they are bogged down by technical difficulties often means that they are not hearing what they do, and no amount of hand exercises will improve this situation. It is therefore just as important to develop the ear and the mind, and to explore such matters as hearing and co-ordination in depth, which is also technique, but in a much broader sense.

This book concentrates on sight reading in conjunction with aural training. It is also concerned with co-ordination, and is designed to make the student far more aware of his fingers. The book is divided into twelve chapters which correspond very roughly with an average student's development from Grade I through various Diplomas to the fully fledged professional. Experience has taught me that there are certain aspects of sight reading which must be learnt systematically, and by so doing skill can be acquired far more rapidly than by haphazardly reading through vast amounts of music. These aspects may be summarised as follows:-

- (1) Knowledge of the fingerboard.
- (2) Knowledge of key signatures and the handling of accidentals within them.
- (3) Knowledge of time signatures and rhythmic groups.
- (4) The reading of both fingered and unfingered music.
- (5) The reading of chords and arpeggios.
- (6) The interpretation of expression marks.
- (7) Learning to read ahead.

Since this is not a text on rudiments I have assumed in order to save space, that the student is familiar with them. It does however put knowledge of rudiments into practice, and if the student is not acquainted with them, there are many good text books which deal with such matters.

Before launching into the substance of this book I should also like to offer some advice on sight reading in general.

(1) Make sure that the side of the fingerboard is marked on the V, VII and IX frets, as these landmarks are of great assistance to begin with. I have also found that it is helpful for the guitarist to place the music stand on his left, which enables him to cut down the amount of head and eye movement, if he needs to look at his left hand before sliding into a new position. It is only the advanced player that can afford to do without these aids. There is therefore no stigma attached to using them.

(2) Since it is difficult for a beginner to read both accurately and in time, he should not try to do so at first. Instead he should deal with these problems separately as follows:- on the one hand reading out of time, working out note positions and fingerings before playing, and on the other, reading in time inaccurately if necessary leaving out or editing passages that cause difficulty. Both these approaches lead eventually to the art of reading ahead.

(3) Reading in the higher positions may be practised informally as follows:- If the top E string is not used, the student is compelled to think of alternative fingerings on those parts of the fingerboard which are not often used; a certain amount of editing may be necessary however.

(4) Familiarity with remote keys is best acquired by selective readings of music for other instruments, such as clarinet parts, or lute and keyboard music which necessitates a knowledge of bass clef.

(5) Alternative tunings such as (6) = D and (3) = F sharp, should only be practised when the student is thoroughly familiar with the normal tuning. It is not however necessary for him to select music written exclusively with these tunings in mind. Both the exercises in this book and guitar music in general will serve as practice material even if a certain amount of editing is necessary.

(6) Transposition should also be practised when the student has developed a degree of fluency in normal reading.

(7) Ensemble playing is a *sine qua non* for all guitarists, quite apart from the pleasure it gives, it helps the student to play in time and listen to the other performers.

(8) Last but not least, reading for pleasure. Taking a leaf out of the enthusiastic amateur's book, it is not a bad thing to read through pieces which are beyond the scope of the student provided that this is not over indulged, and that the music is not ploughed through in a slipshod manner. Many excellent though gifted sight readers have acquired their skill by this means alone.

Most students will ask how long they should spend practising these exercises and their sight reading in general. It is difficult to give an answer in round figures to such a question, but there are certain difficulties which should be recognised. The initial stages are by far the hardest, i.e. the problem of simultaneously counting, singing and playing which forms the basis of the practice method in this book. The initial stage should be taken slowly, at first spending about ten minutes per day on one or two exercises. As the student gains confidence, the time may be increased to half an hour a day. When the student can perform the examples in a particular chapter fluently and effortlessly the time may be reduced with a greater proportion of it spent on general sight reading. The accurate performance of irregular groups is another area where the time may have to be temporarily increased. Regular practice is vital, it is far better to spread it thin over a long period than to practise in fits and starts. Finally, I should like to pay tribute to Paul Hindemith whose *Elementary Training for Musicians*, was the inspiration behind this book, and to all my students both past and present, whose difficulties enabled me to come up with these solutions.

CHAPTER I  
PITCH  
Position I Scale

1

The practice method for Example 1 and similar ones in later sections is as follows:—

Call out the name of the note, the left hand finger, the right hand finger, then play the note. Calling out impresses information on the memory, gives more control and enables the student to learn more quickly.

Position I, note row with fingering.

2

When the scale can be called out and played by heart, practice the note row in the same manner.

Position I, note row without fingering.

3

By this time the student should know where to find the notes, and which fingers to use.

Position I, sharps and flats.

4

Practise the above sharps and flats which all lie under the hand

## RHYTHM

5

In this rhythm exercise, all the main beats are counted out loud, and the notes are sung and played for their correct duration. The student should either play the bottom E string with the thumb, or the top E string with alternating *i* and *m*, taking care to damp the rests. The rests must also be counted, but with a normal speaking voice.

## MELODY

The following fingered and unfingered melodies should be practised in a similar manner to the rhythm exercises, i.e. they must be sung, played and counted simultaneously. This method trains the ear as well as the hand and leads towards anticipating the sound of the music. It is also important at this stage to develop a high degree of awareness of both hands to ensure correct fingering. All fingered examples should be practised in the following ways. (1) Playing only. (2) Counting and playing, (3) Singing and playing (4) Counting, singing and playing, (5) Calling out right hand fingers, singing and playing (6) Calling out left hand fingers, singing and playing. By practising with this degree of rigour at the beginning stages all the essential foundations of hearing and co-ordination are laid, and much fruitless practice time is spared.

### Position I

6

m i m i m i m i

7

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

8

p etc.



17

18

A beginner is bound to find it difficult to perform all these mental and physical gymnastics at once, and Example 18 shows how the problem may be broken down into constituent parts, which in themselves are easy. The first line represents the rhythm only, which should be practised first, the second, the pitches which may be performed in a free rhythm, and the third, the two combined to produce the original melody.

### TEST EXAMPLE

19

Moderato

i m i m i i m i m i m i m a m i m

Progress may be checked by reading the test examples at the end of each chapter. They should be performed in the normal way (i.e. without singing and counting etc.) but care should be taken to follow the expression marks.

## CHAPTER II

The practice methods from now on are fundamentally the same as for Chapter I. In the rhythm exercises the verbal patten is placed underneath the notes and should therefore be self-explanatory.

### PITCH

20

The above sharps and flats are all to be found on the fourth fret.

### RHYTHM

21

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

### MELODY

Position I

22

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

22

22

i m i m i m i m a m i m  
i m i m i m a i m i m a m i m i

23

24 *p* etc. m i

m i m i m i m i m *p* etc.

25 i m i i m i m i m i a m i m i a m i m i

26 i m a m i m a m i m

m a m

27

28

29

30

31

32

33

TEST EXAMPLE

34

Allegro

*mf*

*i* *m* *m* *a m*

*i* *a* *m* *m* *a* *m* *i* *m* *i*

rall.



40

Musical notation for measures 40-41, first system. Treble clef, 6/8 time signature. The melody consists of eighth and sixteenth notes with some slurs.

41

Musical notation for measures 40-41, second system. Treble clef, 6/8 time signature. Continuation of the melody from the first system.

Position II

42

m i m a i m a i a m i m i m i

Musical notation for measures 42-43, first system. Treble clef, 4/4 time signature. Fingerings (1-2, 3, 4, 2, 1, 4, 3, 4, 1, 2, 4, 2) are indicated below the notes.

43

m i m i a m i m i m i m i m i

Musical notation for measures 42-43, second system. Treble clef, 4/4 time signature. Continuation of the melody with fingerings (1, 2, 1, 3, 1, 3, 4, 2, 1, 4, 3, 4, 2).

44

Musical notation for measures 44-45, first system. Treble clef, 3/4 time signature. The melody continues with eighth and sixteenth notes.

Musical notation for measures 44-45, second system. Treble clef, 3/4 time signature. Continuation of the melody.

45

TWO PARTS

In order to combine ear training and co-ordination, the following examples may be practised in a number of ways. (1) When two or more notes are played at the same time, it is best to establish the convention of reading from the bass upwards. This will eliminate mental dithering. (2) The top part may be practised in all the ways explained in Chapter I. (3) It is good practice to sing the bass line also. In all three cases both parts are played simultaneously which may cause a little difficulty at first, but it is excellent aural training.

46

a m i m i m a m i i m i m a m i m i m

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

47

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

48

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

m a m i m i m i m i m i m i m i m i m a i m i m

49

50

TEST EXAMPLE

51

Andante

*mf* *p* *cresc.* *f* *p*

*mf* *p*

allargando

CII

CHAPTER IV  
PITCH  
Position V, Scale

V VI VIII V VII VIII V VII VIII V VII V VI VIII V VI VIII

52

Position V, Note row

53

RHYTHM

54

55

56

57

MELODY  
Position I

58

59

Position II

30

31

32

Detailed description: This section contains three systems of musical notation for Position II. The first system (measures 30-31) is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet in measure 31. The second system (measures 31-32) continues the melodic line with similar rhythmic patterns. The third system (measures 32-33) concludes the section with a melodic phrase that ends on a half note, marked with a fermata.

Position V

Detailed description: This section contains four systems of musical notation for Position V. The first system (measures 34-35) is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a melodic phrase that includes a triplet. The second system (measures 35-36) continues the melodic line with eighth and sixteenth notes. The third system (measures 36-37) features a melodic line with a fermata over a half note. The fourth system (measures 37-38) concludes the section with a melodic phrase that ends on a half note.

5

5

### HARMONY

The following examples are in three or four parts, and enable the student to learn the fingerboard thoroughly. Here the emphasis is not on rhythm, and the counting procedures should be dropped. It is however excellent ear training to sing the inner parts as well as the bass and treble, taking each in turn. If the number of parts is inconsistent, the nearest note in another part may be sung as an alternative.

7

CI CIII

$\frac{1}{2}$ CV  $\frac{1}{2}$ CI

$\frac{1}{2}$ CII  $\frac{1}{2}$ CV  $\frac{1}{2}$ CIII  $\frac{1}{2}$ CV

CII  
 1/2 CV CIII  
 CIII  
 1/2 CII CIII  
 CIII CIII  
 CIII CIII

### ARPEGGIOS

With this style of writing, singing should be dropped. It is very important however that the student learns to look ahead; the positions and fingers of the left hand must be found before the right hand is engaged, otherwise the result is utter confusion.

1/2 CII CII  
 p i m i a m a p i a i p i m i a i m i  
 1/2 CII CII  
 p i m i p i m p i m a m p i m i a i a i p i m



CHAPTER V  
PITCH  
Position VII, Scale

72

VII VIII X VII VIII X VII IX X VII IX X VIII X VII VIII X

Position VII, Note row

73

RHYTHM

74

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

75

1 2 and 3 and 4 5 6 and 1 2 3 and 4 5 6 1 and 2 3 4 5 6 and 1 and 2 3 4 5 6

76

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

77

1 and and 2 and 1 2 1 and 2 and 1 and and 2 1 2 1 2

78

1 2 3 and 4 5 6 1 and 2 3 and 4 5 6 1 2 and 3 and 4 5 6 and 1 2 and 3 4 5 6

MELODY  
Position I

79

80

Position IV

81

82

83

Position VII

84

15

86

First line of musical notation for measure 86, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes.

Second line of musical notation for measure 86, continuing the melody from the first line.

87

First line of musical notation for measure 87, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes a triplet of eighth notes.

Second line of musical notation for measure 87, continuing the melody from the first line.

HARMONY

88

First line of harmonic notation for measure 88, showing chord voicings with fingerings (1-5) and circled numbers (2, 3, 5). Labels above the staff include CV, CVIII, CV, and CVIII.

Second line of harmonic notation for measure 88, showing chord voicings with fingerings and circled numbers. Labels above the staff include CV, CVII, and CVII.

Third line of harmonic notation for measure 88, showing chord voicings with fingerings and circled numbers. Labels above the staff include 1/2 CV, CVII, and 1/2 CV.

89

First line of harmonic notation for measure 89, showing chord voicings with fingerings and circled numbers. Labels above the staff include CV, CVII, CV, and 1/2 CVIII.

Second line of harmonic notation for measure 89, showing chord voicings with fingerings and circled numbers. Labels above the staff include CV and CIII.

CVIII CV CIII CV CVII CV

CV

CVII CVII

CVI CVII

ARPEGGIOS

a

p i m . m i 2.

a

i m



CHAPTER VI  
PITCH  
Position IX, Scale

14

Position IX, Note row

15

RHYTHM

16

17

TRIPLETS

A former student of mine invented this ingenious verbal patten for triplets, and I have used it ever since. Care must be taken to space the notes evenly, and a steady beat must be maintained. If any difficulty is encountered a metronome may be of assistance.

18

## DUPLETS

99		Play	2
		Count or think	L. C. M. = 6
	1    2 and 3    4    5 and 6		
		Main beat	against 3

This exercise involves the problem of thinking across the beat, and I have devised this method to aid the student in spacing the notes correctly. With any irregular group, one must first find the lowest common multiple between the main beat and the group, and think of it mentally, while performing the latter against the former. Example 99 should make this clear.

00	
	1 2 and 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 and 6    1 2 and 3 4 5 6
101	
	1 2 3 4 5 and 6 and    1 and 2 and 3    4    5 and 6 and    1 and 2 3 and 4    5    6

## MELODY Position I

02	
103	

Position IV

04

05

Detailed description: This section contains two systems of musical notation for Position IV. The first system (measures 04-05) consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a complex melodic line with many beamed eighth and sixteenth notes. The bottom staff continues the melodic line with similar rhythmic patterns and includes a long slur over several measures. The second system (measures 05-06) also consists of two staves. The top staff continues the melodic line, ending with a measure marked '1'. The bottom staff continues the melodic line with various rhythmic figures and slurs.

Position IX

06

07

08

Detailed description: This section contains three systems of musical notation for Position IX. The first system (measures 06-07) consists of two staves. The top staff features several triplet markings (indicated by a '3' above a bracket) and a slur. The bottom staff continues the melodic line with more triplet markings and slurs. The second system (measures 07-08) consists of two staves. The top staff has several doublet markings (indicated by a '2' above a bracket) and a slur. The bottom staff continues the melodic line with doublet markings and slurs. The third system (measures 08-09) consists of two staves. The top staff continues the melodic line with slurs. The bottom staff continues the melodic line with slurs and a triplet marking (indicated by a '3' above a bracket).

09

HARMONY

10

11

2

113

CVII CX CX CIX

CIX CVII

114

CIX

CVII CVII

115

CIV CII CIV CII CIV CVII

CIX CIX CVII

TEST EXAMPLE

116

Moderato

*mf*

CII

CVII CII

*mf*





MELODY  
Position I

3

Musical notation for Position I, measures 3 and 4. Measure 3 is a single staff with a treble clef, key signature of two flats, and 3/4 time signature. Measure 4 consists of two staves with a treble clef, key signature of two flats, and 3/4 time signature. The notation includes various note values, rests, and slurs.

Position V

5

6

Musical notation for Position V, measures 5 and 6. Measure 5 is a single staff with a treble clef, key signature of two flats, and 4/4 time signature. Measure 6 consists of two staves with a treble clef, key signature of two flats, and 4/4 time signature. The notation includes triplets and doublets.

Position IX

17

Musical notation for Position IX, measures 17 and 18. Measure 17 is a single staff with a treble clef, key signature of three sharps, and 3/4 time signature. Measure 18 consists of two staves with a treble clef, key signature of three sharps, and 3/4 time signature. The notation includes slurs and a triplet.

Position IV

8

HARMONY

9

31

CIII CV CVI CIII

CX CX

32

CIX CX CVII

33

CII CV CVII CII CIX CVII CV CIV CIII

CII 1/2 CII CIV CII 1/2 CII CIV CII

34

CII CIV CVIII CVII

CIV CII

TEST EXAMPLE

135

Maestoso

CIII CI CI

CIII CIII CVIII

CV CVIII

CIII

CI CIII 1/2 CI CI

CI CIII CVI CV

## CHAPTER VIII

### PITCH

Since the first twelve frets complete an octave, it is easier both visually and mentally to think of positions XIII, XIV, XV and XVI as being positions, I, II, III and IV. The student should therefore call them out in this way.

#### Position XII scale

136

Musical notation for Position XII scale, exercise 136. The staff shows a scale starting on the 12th fret. Fingerings are indicated by numbers 1-4. Position numbers XII, I, III, XII, II, III, XII, II, III, XII, II, XII, I, III, XII, I, II are written above the notes.

#### Position XII Note row

137

Musical notation for Position XII Note row, exercise 137. The staff shows a single row of notes corresponding to the scale in exercise 136.

### RHYTHM

By this time the student should have developed a sufficiently strong sense of rhythm to be able to dispense with some of the verbal patter. When the number of sub-divisions of the beat is large as it is in Ex 139, calling out every subdivision becomes an unwieldy task and is in danger of interrupting the flow of the music. With these examples and from now on it will only be necessary to call out the main beats; but if as in the case of Ex 139 the main beats are subdivided into many units calling out the half beat as well may be useful.

A propos of the above, I should like to make a comment about teaching practice in general. It seems that there are two schools of thought, apparently diametrically opposed, which are both trying to achieve the same end. One school works from the general to the particular, and the other from the particular to the general. The generalisers tend to think in larger units. The famous piano teacher Matthay believed that a good piano technique could be acquired by the use of various big gestures and arm movements, whereas the opposing schools based upon C.P.E. Bach believed that it could only be acquired by exercising the fingers individually. These opposing views can be extended much further and embrace one's whole musical outlook. In the case of rhythm, the Matthay school would encourage the student to think of a musical shape consisting of many smaller units as a whole. The C.P.E. Bach school would maintain that the larger shape could only be executed properly when the smaller units were thoroughly mastered; i.e., that if a phrase contained a smaller unit that consisted of a dotted crotchet followed by a quaver, and it was that latter part of it that caused difficulty, no amount of thinking of it as a whole would help the student to get the part right. So far it should be apparent to the student that I fall very much into the C.P.E. Bach camp, but this is not entirely the case, because I believe that both outlooks are valid, and it is more a question of the time that they are introduced rather than the fact that they are at loggerheads which is significant.

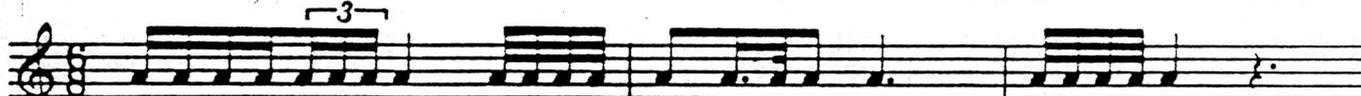
I believe that the detailed approach is valid for beginners, and that as soon as some degree of co-ordination, clear thinking, and hearing has been achieved, the student should gradually turn to the more generalised approach, when he really does have the skill and perception to think in larger units. The ability to do

this will give his readings that breath of life which is the hallmark of a true musician. Anyone who has had experience of teaching beginners particularly if they have a small talent, will realise that the Matthay approach is far too exalted to be of much practical help.

38    
 1 er ander 2 er ander 3 4 and er 1 er and 2 er and er 3 er ander 4 er ander

   
 1 er ander 2 3 and er 4 er and 1 er and 2 3 er and pe le 4 pe le and er 1 2 3 4

39    
 1 (and) 2 (and) 3 (and) 4 (and) 1 2 3 4

40    
 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

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

141    
 1 2 3 4 1 2 3 4 1 2 3 4

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

142    
 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

143    
 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7

MELODY

Position I

4

Two staves of musical notation for Position I. The first staff (measure 4) contains a melodic line with eighth and sixteenth notes. The second staff (measure 5) contains a melodic line with eighth notes and includes two triplet markings over groups of three notes.

Position III

5

Two staves of musical notation for Position III. The first staff (measure 5) contains a melodic line with eighth notes. The second staff (measure 6) contains a melodic line with eighth notes and includes a triplet marking over a group of three notes.

Position X

17

Two staves of musical notation for Position X. The first staff (measure 17) contains a melodic line with eighth notes and includes two triplet markings over groups of three notes. The second staff (measure 18) contains a melodic line with eighth notes and includes a slur over a group of notes.

Position XII

19

Two staves of musical notation for Position XII. The first staff (measure 19) contains a melodic line with eighth notes and includes a slur over a group of notes. The second staff (measure 20) contains a melodic line with eighth notes and includes a slur over a group of notes.

150

Musical notation for measures 150 and 151. Measure 150 is in 3/4 time with a key signature of one flat. Measure 151 is in 3/4 time with a key signature of three sharps. A triplet of eighth notes is marked in measure 151.

Position XI

151

Musical notation for measures 151 and 152. Measure 151 continues with a key signature of three sharps. Measure 152 is in 3/4 time with a key signature of one flat. A slur is present over the final notes of measure 152.

Position X

152

Musical notation for measures 152 and 153. Measure 152 is in 3/4 time with a key signature of one flat. Measure 153 is in 3/4 time with a key signature of one flat. A slur is present over the final notes of measure 153.

HARMONY

153

Harmony notation for measures 153 and 154. Measure 153 shows chords with circled numbers 1, 2, and 3. Measure 154 shows chords with circled numbers 4, 5, and 6. A bracket labeled 'CXI' spans across the end of measure 153 and the beginning of measure 154.

154

Harmony notation for measures 154 and 155. Measure 154 shows chords with circled numbers 7, 8, and 9. Measure 155 shows chords with circled numbers 10, 11, and 12.

55

6

7

3

1/2 CVII    1/2 CXI    1/2 CX    CIX    CVI    1/2 CV    CI  
 CIII    CI    CIII    CI  
 CIII CVIII    CXI    CVIII    CVIII

TEST EXAMPLE

160

Moderato

CI    CI    CIII  
 CIII    1/2 CIV    CVI  
 CI    CVI    CIII    CIV CIII  
 CI    CIII    CI

*mp*    *p*    *cresc.*    *mf*    *p*    *pp*    *ff*    *p*    *mp*    *p*

CHAPTER IX

PITCH

Position XIV scale

161

II III V II III V II IV V II IV V III V II III V 4

Position XIV Note row

62

Position XV Scale

63

III IV VI VII III V VI III V VI III V IV VI III IV VI VII 4

Position XV Note row

64

RHYTHM

65

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

66

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

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

167

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

### TRIPLETS AND QUADRUPLETS ACROSS THE BEAT

The practice method for these irregular groups is fundamentally the same as explained in Chapter VI, in each case the verbal patten or mental aid is given on the second line (see below)

168

Play	3
Count and think	L. C. M. - 6
Main beat	2

1 pe le 2 pe le 3 pe le 4 pe le

169

Play	4
Count and think	L. C. M. - 12
Main beat	3

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

170

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

171

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

### MELODY

Position III

172

173

Two staves of musical notation. The first staff contains measures 173 and 174. The second staff continues measure 174. The music is in a key with two flats and a 4/4 time signature. It features eighth and sixteenth note patterns with triplets and slurs.

Position VIII

74

Two staves of musical notation. The first staff contains measure 74. The second staff continues measure 74. The music is in a key with two flats and a 4/4 time signature. It features eighth and sixteenth note patterns with triplets and slurs.

175

One staff of musical notation containing measure 175. The music is in a key with two flats and a 4/4 time signature. It features eighth and sixteenth note patterns with triplets and slurs.

Position XIV

176

Two staves of musical notation. The first staff contains measure 176. The second staff continues measure 176. The music is in a key with two sharps and a 4/4 time signature. It features eighth and sixteenth note patterns with slurs and accents.

177

One staff of musical notation containing measure 177. The music is in a key with two sharps and a 4/4 time signature. It features eighth and sixteenth note patterns with slurs and accents.

One staff of musical notation containing measures 177 and 178. The music is in a key with two sharps and a 4/4 time signature. It features eighth and sixteenth note patterns with slurs and accents.

Position XV

78

One staff of musical notation containing measure 78. The music is in a key with two flats and a 4/4 time signature. It features eighth and sixteenth note patterns with slurs and accents.

Ex 178 and 179 consist of time signatures with a common pulse, but differing numbers of beats. This should cause no difficulty since the relative duration of the notes remains constant (i.e.; a crotchet in 5/4 has the same duration as a crotchet in 4/4)

### HARMONY

Some of the following examples are rather awkward to play but it is essential that the student should come to grips with the problem of reading and playing in high positions at this stage of his development.

80

81

182

CIV CIII CI CIII CVI

1/2 CIV CIV CII CI CIV CVIII CVI CVIII CIX

183

CXII

184

*p i*

185

CVIII CVIII

TEST EXAMPLE

186

The musical score consists of ten staves of music, each with various annotations and markings:

- Staff 1:** Starts with *Vivace* and  $\frac{1}{2}$  CV. Includes markings for  $\frac{1}{2}$  CX, CIII, CVIII, and CVI.
- Staff 2:** Includes markings for CIII and CLIX. Ends with *rall.*
- Staff 3:** Starts with *Arm12* and *a tempo*. Includes markings for CLIX.
- Staff 4:** Starts with CVII. Includes markings for *accel.*, CI, and *rall.*
- Staff 5:** Starts with *mp a tempo*. Includes markings for CIII and *p*.
- Staff 6:** Continues the musical line.
- Staff 7:** Starts with CV. Includes markings for CLIX.
- Staff 8:** Starts with *f*. Includes markings for CVII and CV.
- Staff 9:** Starts with *meno mosso*. Includes markings for *accel.*, *a tempo*, and *rall.*



191 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

192 1 2 1 2 1 2 1 2

193 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

### Changing Time Signatures

In these examples both the pulse and the number of beats change, but this still does not affect the relative duration of the notes (a quaver in 4/4 is the same length as a quaver in 6/8). In these cases the main beats and the smallest average units common to all time signatures should be counted, unless the student has a sufficiently strong sense of rhythm to dispense with such aids. The next two examples should make this clear.

194 1 2 and 3 and 4 1 2 3 4 5 6 1 and 2 3 and 1 2 3 4 5 1 2 3 4

195 1 2 and 3 and 1 2 3 4 1 and 2 and 1 2 3 4 5 6 7 1 2 3

### MELODY

#### Position VI

196 5 6 3

197 7 3 3 5

Position VIII

98

99

Position XI

100

101

Position XIII

201

202

Natural Harmonics (written)

02

03

Natural Harmonics (sounding)

03

A single musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music with notes, rests, and some accidentals.

HARMONY

204

Two musical staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains chords with labels CVII, CVI, CIV, CII, CIV, CVII, and CIV above them. The second staff contains the corresponding bass line for these chords.

Two musical staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains chords with labels CIV, CIII, CIV, and CVII above them. The second staff contains the corresponding bass line.

205

Two musical staves in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The first staff contains chords with labels CVI, CIII, CIV, CI, and CIV above them. The second staff contains the corresponding bass line.

Two musical staves in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The first staff contains chords with labels CIV, CVI, CVIII, CVII, and CVI above them. The second staff contains the corresponding bass line.

206

A single musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a triplet of eighth notes, a quintuplet of eighth notes, and other rhythmic patterns.

A single musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a triplet of eighth notes, a 6-measure phrase, and other musical notation.

A single musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It features a triplet of eighth notes, a 3-measure phrase, and other musical notation.

TEST EXAMPLE

17

Larghetto

*p* *mp* *pp* *dim.* *dim.*

CVIII

CVI

CVI

CVII CVIII

*p*

CVIII CIX CVIII

*mp* *dim. rall.* *p tempo rubato*

Arm. 19

*cresc.* *cresc.* *mf*

*p* *pp*

*a tempo*

*dim.* *Morendo* *pp*

CHAPTER XI

MELODY

Position VI

08

09

10

11

Position XIII

12

# Position I Artificial Harmonics

Artificial harmonics are always written at pitch, and therefore require no special comment.

213

Exercise 213 consists of two staves of music. The top staff features a series of chords, each with a natural harmonic symbol (a vertical line with a flag) above it, indicating the placement of the artificial harmonic. The bottom staff shows the corresponding melodic line.

## HARMONY

214

Exercise 214 is a two-staff piece. The top staff contains a complex sequence of chords and intervals, with many notes marked with sharp and flat signs. The bottom staff provides a more rhythmic and melodic accompaniment.

215

Exercise 215 is a two-staff piece. The top staff features a series of chords and intervals, with many notes marked with sharp and flat signs. The bottom staff provides a more rhythmic and melodic accompaniment.

CVI CLX CVI

216

Exercise 216 is a two-staff piece. The top staff contains a series of chords and intervals, with a triplet of eighth notes marked with a '3' and a circled '1'. The bottom staff provides a more rhythmic and melodic accompaniment.

Art. harm.

Arm. 12

Exercise 216 (continued) is a two-staff piece. The top staff contains a series of chords and intervals, with a circled '1' and a circled '2'. The bottom staff provides a more rhythmic and melodic accompaniment.

Art. harm.

Exercise 216 (continued) is a two-staff piece. The top staff contains a series of chords and intervals, with a circled '2' and a circled '3'. The bottom staff provides a more rhythmic and melodic accompaniment.



## The author

Oliver Hunt was born on June 26 1934. He studied the guitar at the Guildhall School of Music under Madam Kramer in 1958 and subsequently with Julian Bream privately. He continued his studies in theory and composition at the Royal Academy of Music under Sir Lennox Berkeley and James Iiff, later winning the William Wallace Exhibition for composition.

His compositions which include solo works for guitar, piano, organ, and harpsichord as well as choral, orchestral and chamber music, have been performed and recorded in both England and Europe.

His teaching methods are a synthesis of such diverse elements as Yoga, the tone production of Julian Bream, and computer programming techniques – the latter as a result of an informal collaboration with Dr John H. Clark, now Senior Lecturer of Psychology at Manchester University who helped him with the idea that certain aspects of music could be taught more scientifically by using programme learning techniques.

Presently he is Professor of Guitar at The London College of Music.

