

# **MUSICIANSHIP & SIGHT READING for GUITARISTS**

**by  
Oliver Hunt**

G115

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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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Texture	Single line
Note values	No shorter than crotchets
Test Example	Eight bars

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Texture	Single line
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Test Example	Eight bars

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# MUSICIANSHIP AND SIGHT READING FOR GUITARISTS

By OLIVER HUNT

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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



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.



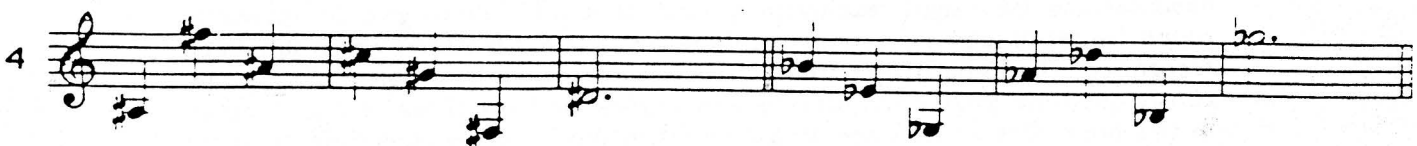
When the scale can be called out and played by heart, practice the note row in the same manner.

#### Position I, note row without fingering.



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

#### Position I, sharps and flats.



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

## RHYTHM

5

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

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

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 m i m i m i m i

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

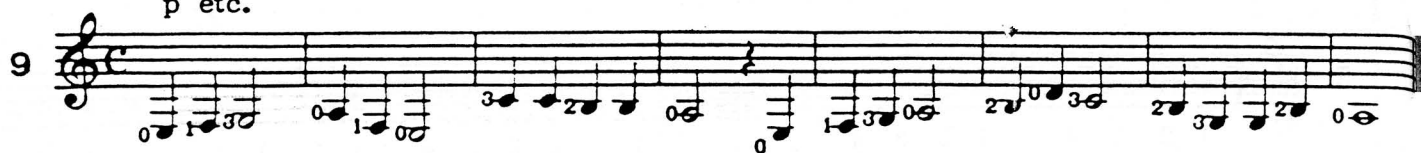
7

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

8

p etc.

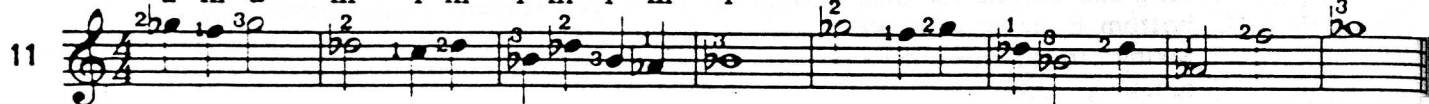
p etc.



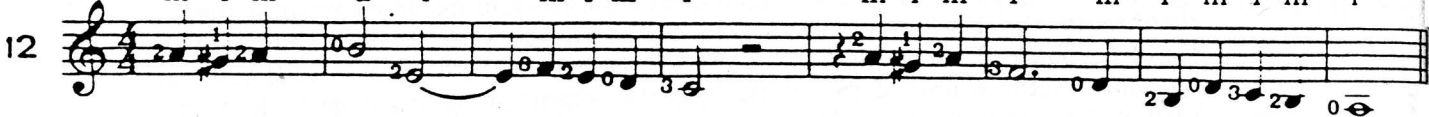
m i m i m i m i m a m i m i m



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



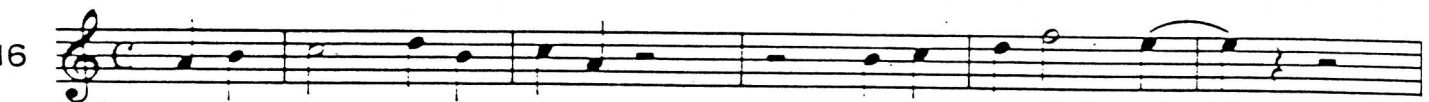
m i m a i m i m i m i m i m i m i m i m i



p etc.



p etc.







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 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



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

### RHYTHM



### MELODY

Position I





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

26

i m a m i m a m i m

27

Exercise 27, measures 27-32. The score is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two staves. The first staff contains measures 27 through 31, and the second staff contains measures 32 through 36. The music features various rhythmic patterns including eighth and sixteenth notes, and rests.

28

Musical notation for exercise 28, measures 1-2. The key signature has one sharp (F#) and the time signature is 2/4. Measure 1 contains a half note G4, followed by eighth notes A4-B4, C#4-D4, E4-F#4, and G4-A4. Measure 2 contains a half note B4, followed by eighth notes C#4-D4, E4-F#4, G4-A4, and B4-C#4.

[illegible]

30

31

32

33

# TEST EXAMPLE

34

Allegro

*mf*

i m m a m

i a m m a m i m i

rall.

# CHAPTER III

## PITCH

### Position II Scale

35

In scales and note rows other than the first position, the fret on which the note is to be played is indicated by a roman numeral written above it and from now on it is the position rather than the left hand finger which should be called out.

### Position II, Note row

36

### RHYTHM

37

38

Compound times may be counted in two ways, depending on the tempo of the music. If it is at a slow or moderate pace, all six beats should be counted; and if it is fast it should be counted as two dotted crotchet beats each divisible by three as illustrated above.

### MELODY

#### Position I

39

A handwritten musical score consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a cursive, handwritten style. The first staff contains several measures of music, including eighth and sixteenth notes, rests, and accidentals. The second staff continues the melody with similar notation, featuring a slur over a group of notes. The third staff also continues the piece, ending with a double bar line. The paper is aged and slightly discolored, with some visible wear and tear.

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

[illegible][illegible]

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

47

48

49

50

1 2 CI CI

CII 1 2

# TEST EXAMPLE

Andante

51

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

*allargando*

II



CHAPTER IV  
PITCH  
Position V, Scale

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

52

Position V, Note row

53

RHYTHM

54

55

56

57

MELODY  
Position I

58

59

Position II

30

31

32

This section contains musical notation for measures 30, 31, and 32 of a piece in Position II. The key signature has two sharps (F# and C#), and the time signature is 2/4. Measure 30 consists of two staves: the first staff has a treble clef and contains a series of eighth and sixteenth notes, while the second staff has a bass clef and contains a series of eighth notes. Measure 31 also consists of two staves with similar rhythmic patterns. Measure 32 consists of two staves, with the first staff having a treble clef and the second staff having a bass clef. The notation includes various note values, rests, and phrasing slurs.

Position V

This section contains musical notation for Position V, consisting of four staves. The key signature has one flat (Bb), and the time signature is 2/4. The notation includes various note values, rests, and phrasing slurs, with some notes beamed together in groups.





## 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.

The first staff is labeled 'CI CIII' and shows a harmonic exercise in 4/4 time with chords and single notes. The second staff is labeled '1/2 CV' and '1/2 CI' and shows a similar exercise. The third staff is labeled '1/2 CII', '1/2 CV', '1/2 CIII', and '1/2 CV' and shows a more complex harmonic exercise with various chordal and melodic fragments. Fingerings like 3, 4, 1, 2, 1 are indicated throughout.

Four staves of musical notation for guitar, featuring arpeggios and chords. The notation includes fingerings (e.g., 4, 3, 2, 1, 0) and chord labels: CII, CIII, and  $\frac{1}{2}$  CV. The first staff starts with a CII label. The second staff has CIII,  $\frac{1}{2}$  CII, and CII labels. The third staff has CIII labels. The fourth staff has CIII labels. The music is written in treble clef with a key signature of one sharp (F#).

### 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.

Two staves of musical notation for guitar, featuring arpeggios and chords. The notation includes fingerings (e.g., 4, 3, 2, 1, 0) and chord labels: CII and CIII. The first staff has lyrics "p i m i a m a" and "p i a i". The second staff has lyrics "p i m i", "p i m p i m a m", "p i m i a i a i", and "p i m". The music is written in treble clef with a key signature of one sharp (F#).

pimi aiam CII a m  $\frac{1}{2}$  CII mi m pima

pimi aiami aiami am  $\frac{1}{2}$  CII mipi

# TEST EXAMPLE

Allegretto  
mim i m i a  
f

p

cresc. mf

p

cresc.

f ff

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



Position IV



Position VII



86

87

# HARMONY

88

89



CVIII CV CIII CV CVII CV

CV

CVII

CVII

CVI CVII

# ARPEGGIOS

a

p i m a m i a.

a i m

The image shows a musical score for the song "The Song of the Bells" (Песня о Колодезном Яме) by M. I. Glinka. The score is written on three staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are in Russian and are written above the notes. The first staff contains the lyrics: "а а а", "i a", "CV", "m a m", "a m i m a m", and "С II". The second staff contains the lyrics: "1/2 С II", "С II", and "С II". The third staff contains the lyrics: "1/2 С II". The music is written in a style typical of 19th-century Russian folk songs, with a mix of eighth and sixteenth notes, and rests. The score is a transcription of a recording, as indicated by the "rec." label in the top right corner.

### TEST EXAMPLE

[illegible]



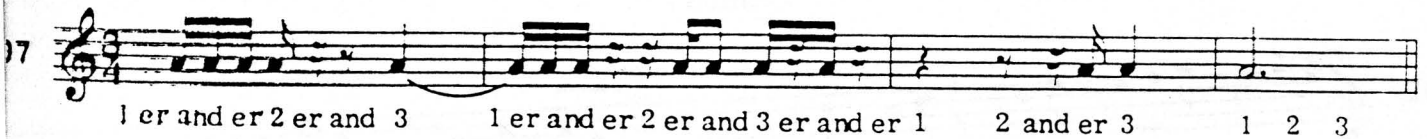
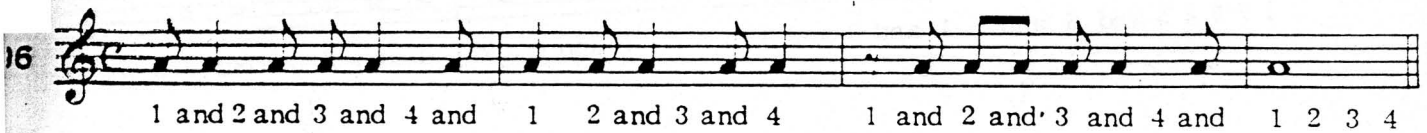
CHAPTER VI  
PITCH  
Position IX, Scale



Position IX, Note row



RHYTHM



TRIPLETS

A former student of mine invented this ingenious verbal patter 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.



# 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

This section contains two systems of musical notation for Position IV. The first system (measures 04 and 05) is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. Measure 04 features a series of eighth and sixteenth notes, including some beamed triplets. Measure 05 continues the melodic line with a long slur spanning across the measure. The second system (measures 06 and 07) also uses treble clef and the same key signature and time signature. Measure 06 contains more eighth and sixteenth notes, while measure 07 ends with a single eighth note followed by a quarter rest.

Position IX

06

07

08

This section contains three systems of musical notation for Position IX. The first system (measures 06 and 07) is in treble clef with a key signature of two sharps and a 4/4 time signature. Measure 06 includes several triplet markings (indicated by a '3' over a bracket) and a slur. Measure 07 continues with more triplets and slurs. The second system (measures 08 and 09) is also in treble clef with the same key signature and time signature. Measure 08 features doublets (indicated by a '2' over a bracket) and slurs. Measure 09 continues with doublets and slurs. The third system (measures 10 and 11) is in treble clef with the same key signature and time signature. Measure 10 contains eighth and sixteenth notes with slurs. Measure 11 ends with a triplet of eighth notes followed by a quarter rest.

09

# HARMONY

10

11

2

113

CVII CX CX CX

CIX CVII

114

CIX

CVII CVII

115

CIV CII CIV CII CIV CVII

CIX CIX CVII

# TEST EXAMPLE

116

Moderato

*mf*

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

CVII CII


The image displays a page of musical notation for the piano part of 'The Swan' by Camille Saint-Saëns. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The music is characterized by its flowing, lyrical quality, typical of the piece. Various musical markings are present, including fingerings (e.g., 1, 2, 3, 4, 0), articulation marks (accents, slurs), and dynamic markings such as *p* (piano), *f* (forte), *dim.* (diminuendo), *mf* (mezzo-forte), and *rall.* (rallentando). Above the staves, there are labels indicating specific sections or measures: CII, CIV, CII, CII, CII, and CII. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests and accidentals. The overall layout is clean and professional, typical of a published musical score.




## CHAPTER VII


### RHYTHM

17 

18 

19 

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

21   
1 2 and 1 2 1 and 2 and 1 and 2 1 and 2 and 1 and 2 1 2 1 2

[illegible]

MELODY  
Position I

3

Two staves of musical notation for Position I. The first staff (measure 3) is in treble clef, key of B-flat major (two flats), and 3/4 time. It contains a sequence of eighth and quarter notes. The second staff (measure 4) continues the melody with eighth notes and a half note. The key signature changes to C major (no sharps or flats) in the second half of the measure.

Position V

5

Three staves of musical notation for Position V. The first staff (measure 5) is in treble clef, key of B-flat major, and 4/4 time. It features a triplet of eighth notes. The second staff (measure 6) continues the triplet pattern. The third staff (measure 7) shows the triplet pattern moving across the staff. The key signature changes to C major in the second half of the measure.

Position IX

17

Two staves of musical notation for Position IX. The first staff (measure 17) is in treble clef, key of D major (two sharps), and 3/4 time. It contains a sequence of eighth and quarter notes. The second staff (measure 18) continues the melody with eighth notes and a half note. The key signature changes to E major (three sharps) in the second half of the measure.



# Position IV

8

## HARMONY

9

30

31

CIII CV CVI CIII

CX CX

②

32

CIX CX CVII

②

33

CII CV CVII CII CIX CVII CV CIV CIII

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

② ①

34

CII CIV CVIII CVII

CIV CII CII

# TEST EXAMPLE

Maestoso

CIII

CI

CI

135

*f*

CIII

CIII

CVIII

*p*

CV

CVIII

*f*

CIII

*p*

CI

CIII

$\frac{1}{2}$ CI

CI

*f*

CI

CIII

CVI

CV

Allargando

*p*

## 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



#### Position XII Note row



### 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<sup>3</sup>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 and er 2 er and er 3 4 and er 1 er and 2 er and er 3 er and er 4 er and er

1 er and er 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

41 

42 

43 

# MELODY

## Position I

4

## Position III

5

## Position X

17

## Position XII

19



150

Two staves of musical notation. The first staff (treble clef) contains measures 150 and 151. Measure 150 has a 3/4 time signature and a key signature of one flat. Measure 151 has a 3/4 time signature and a key signature of one flat. The second staff (treble clef) contains measures 152 and 153. Measure 152 has a 3/4 time signature and a key signature of one flat. Measure 153 has a 3/4 time signature and a key signature of one flat. A triplet of eighth notes is marked in measure 152.

Position XI

151

Two staves of musical notation. The first staff (treble clef) contains measures 151 and 152. Measure 151 has a 3/4 time signature and a key signature of one flat. Measure 152 has a 3/4 time signature and a key signature of one flat. The second staff (treble clef) contains measures 153 and 154. Measure 153 has a 3/4 time signature and a key signature of one flat. Measure 154 has a 3/4 time signature and a key signature of one flat. A triplet of eighth notes is marked in measure 153.

Position X

152

Two staves of musical notation. The first staff (treble clef) contains measures 152 and 153. Measure 152 has a 3/4 time signature and a key signature of one flat. Measure 153 has a 3/4 time signature and a key signature of one flat. The second staff (treble clef) contains measures 154 and 155. Measure 154 has a 3/4 time signature and a key signature of one flat. Measure 155 has a 3/4 time signature and a key signature of one flat.

HARMONY

153

Two staves of musical notation. The first staff (treble clef) contains measures 153 and 154. Measure 153 has a 3/4 time signature and a key signature of one flat. Measure 154 has a 3/4 time signature and a key signature of one flat. The second staff (treble clef) contains measures 155 and 156. Measure 155 has a 3/4 time signature and a key signature of one flat. Measure 156 has a 3/4 time signature and a key signature of one flat. A bracket labeled 'CXI' spans measures 155 and 156.

154

Two staves of musical notation. The first staff (treble clef) contains measures 154 and 155. Measure 154 has a 3/4 time signature and a key signature of one flat. Measure 155 has a 3/4 time signature and a key signature of one flat. The second staff (treble clef) contains measures 156 and 157. Measure 156 has a 3/4 time signature and a key signature of one flat. Measure 157 has a 3/4 time signature and a key signature of one flat.



55

56

7

3

$\frac{1}{2}$ CVII CXI CX CLX CVI  $\frac{1}{2}$ CV CI  
 CIII CI CIII CI  
 CXIII  
 CIII CVIII CX CVIII CVIII

# TEST EXAMPLE

160

Moderato  
 CI CI CIII  
 mp p  
 CIII  $\frac{1}{2}$ CIV CVI  
 cresc. mf p  
 CI ff  
 pp CVI CIII CIV CIII  
 p ff p  
 CI CIII CI  
 mp p

# CHAPTER IX

## PITCH

### Position XIV scale

161

### Position XIV Note row

62

### Position XV Scale

63

### Position XV Note row

64

## RHYTHM

65

66

167

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

### TRIPLETS AND QUADRUPLTS ACROSS THE BEAT

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

168

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

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

169

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

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

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

Position VIII

74

175

Position XIV

176

177

Position XV

78



79



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)

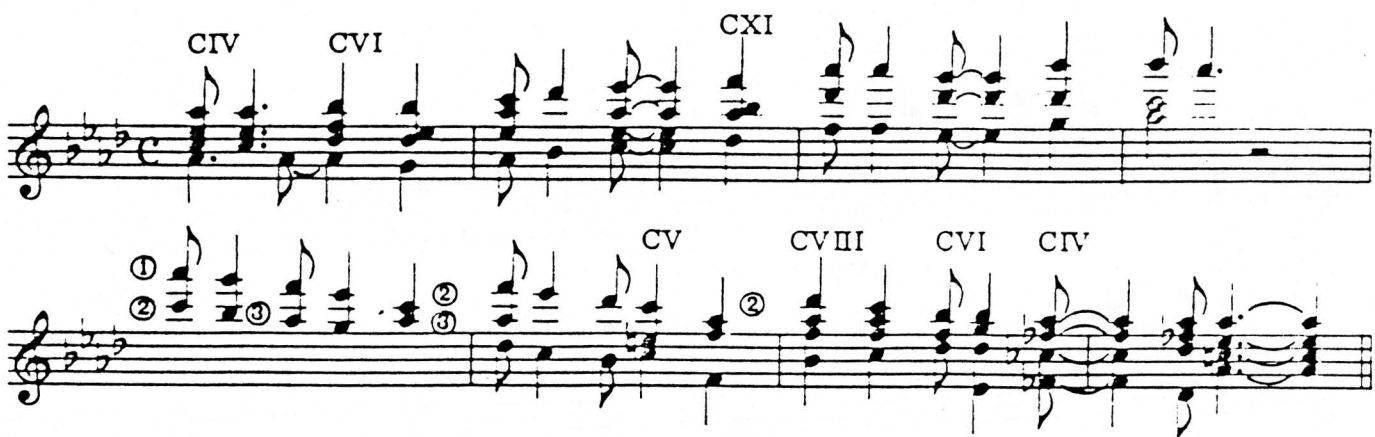
### HARMONY

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 CII CVI

$\frac{1}{2}$  CIV CIV CII CI CIV CVIII CVI

CVIII CIX

183

CXII

184

p i

185

CVIII CVIII



# TEST EXAMPLE

186

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

$\frac{1}{2}$  CX

CIII

CVIII

CVI

*f*

CIII

CLIX

rall.

Arm12

a tempo

CVII

accel.

CI

rall.

CIII

*mp* a tempo

CV

CLIX

*f*

CVII

CV

meno mosso

accel.

a tempo

rall.

## CHAPTER X

### PITCH

#### Natural Harmonics

The reading of natural harmonics needs special attention due to the ambiguity of their notation. In some editions they are written as they sound (see the first line of Ex 187), but more often they are written as they should be played (see the second line of Ex 187, which shows all the alternative strings and positions which will produce one sound). In this example the notes and positions in the second line will produce the sounds written above them in the first line.

87

#### Note row of written harmonics

88

#### Note row of sounding harmonics

89

### RHYTHM

In this chapter more common irregular groups are introduced; since none are across the beat, they should not present any difficulty, provided that the rhythmic pulse is strong and care is taken to space them accurately.

90

191 

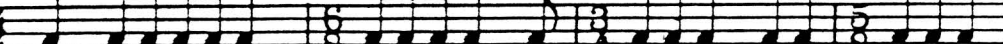
192 

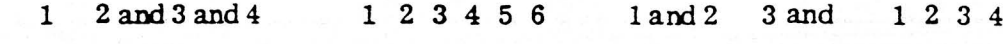
193 



## 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

Position VI

197

Detailed description: This image shows a page from a guitar method book, specifically measures 196 and 197 of a piece in Position VI. The music is written on a single staff in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. Measure 196 begins with a quarter rest, followed by an eighth note G#4, and then a triplet of eighth notes (A4, B4, C#5) beamed together. This is followed by a quarter note D5, an eighth note E5, and a quarter note F#5. The measure concludes with a triplet of eighth notes (G#5, A5, B5) beamed together. Measure 197 starts with a quarter note C#5, followed by a quarter note D5, and then a quarter note E5. The measure continues with a quarter note F#5, an eighth note G#5, and a quarter note A5. The final part of the measure consists of a triplet of eighth notes (B5, C#6, D6) beamed together. The page number '196' is printed at the top left, and '197' is printed at the bottom left. The title 'Position VI' is centered at the top. The guitar-specific notation, including the sharp signs and the use of a single staff, is consistent with the book's format.

# Position VIII

98

99

# Position XI

100

# Position XIII

201

# Natural Harmonics (written)

02

# Natural Harmonics (sounding)

03



# HARMONY

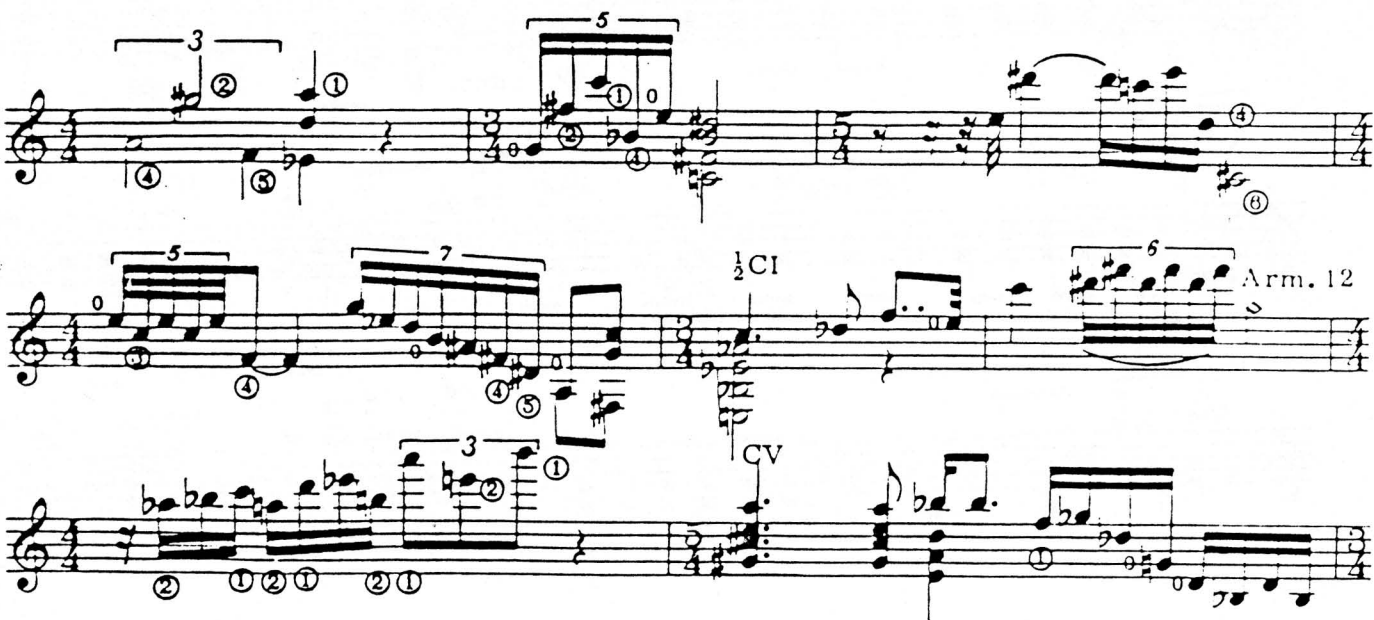
204



205



206





The musical score for 'The Rose Tree' is presented in three systems. The first system consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody with various rhythmic values and rests, including a triplet of eighth notes. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. It features a bass line with a triplet of eighth notes and a 5/4 time signature. The second system also consists of two staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melody with various rhythmic values and rests, including a triplet of eighth notes. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. It features a bass line with a triplet of eighth notes and a 5/4 time signature. The third system consists of a single staff in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melody with various rhythmic values and rests, including a triplet of eighth notes. The score concludes with a double bar line and the Roman numeral 'CVII'.

## TEST EXAMPLE

The image displays a page of musical notation for a piece titled "Larghetto". The score is written for a single melodic line on a grand staff (treble and bass clefs). The tempo is marked "Larghetto". The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each containing a single staff of music. The first system begins with a piano (p) dynamic and includes a crescendo. The second system features a mezzo-piano (mp) dynamic and a decrescendo. The third system is marked with a piano-piano (pp) dynamic and includes a section labeled "CVIII". The fourth system includes sections labeled "CVI" and "CVI". The score is heavily annotated with fingering numbers (1-5) and includes various musical notations such as slurs, ties, and dynamic markings (p, mp, pp, dim.). The page number "17" is visible in the top left corner.

CVII CVIII

*p*

CVIII CIX CVIII

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

Arm. 19

*cresc.* *cresc.* *mf*

*p* *pp*

*a tempo*

*dim.* *Morendo* *pp*



### Position VI

108

109

110

111

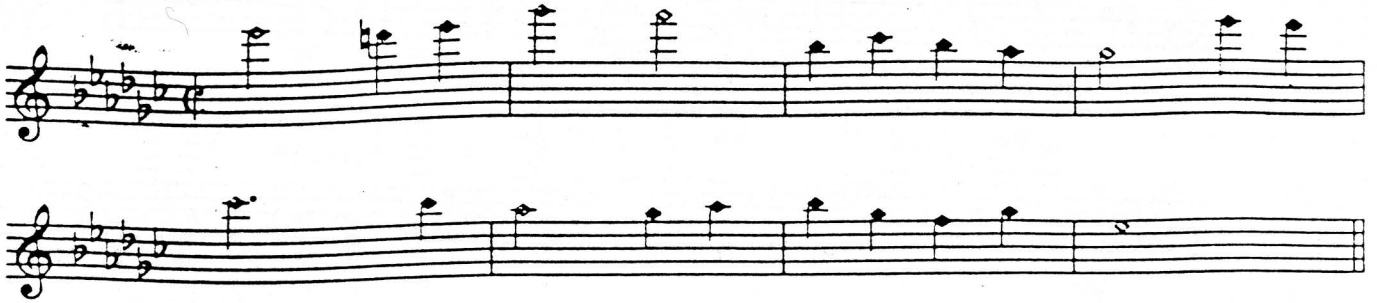
12

12

# Position I Artificial Harmonics

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

213



## HARMONY

214



215



CVI CLX CVI

216



Art. harm.

Arm. 12



Art. harm.



CXI

Art. harm.

Arm. 19

CI

CV

Art. harm.

# TÈST EXAMPLE

Allegro

217

*mf*

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

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

a m i a m i a m i

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

*dim.*

*mp*

## 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 Breâm 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 Breâm, 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.

