JOHNNY SMITH

aids to technique for GUITAR

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INTERMEDIATE

and

ADVANCED

STUDIES

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Author's Note

INTRODUCTION to ARPEGGIOS

As introduction to the arpeggios, these examples should give the player the idea of the picking requirements to be developed so as to facilitate playing the arpeggios. These examples, as well as the arpeggios, are to be practised with alternating picking throughout regardless of the string the note falls on. Fingers lifted after each note.

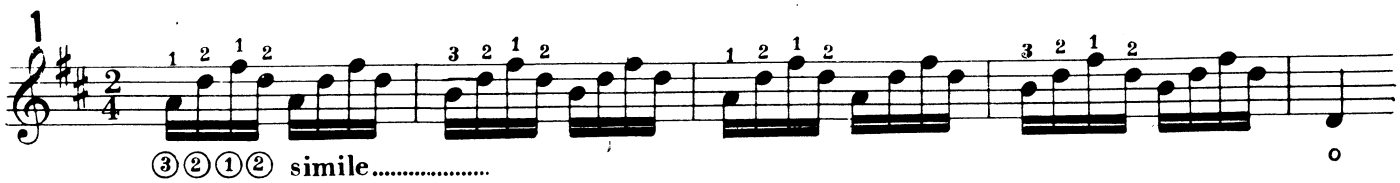
PRECISION and SURENESS

The right hand should be relaxed, but the pick held with enough pressure to eliminate any slapping or sloppiness. Time should be steady and the note valuation equal. These exercises should never be practised fast. Our goal is to accomplish precision and sureness and speed will come automatically. I also recommend that the thumb, fore finger and wrist of the right hand be held slightly rigid, requiring cross motion for picking to originate at the elbow. This will also help to obtain the only sure way of picking freely back and forth across the strings with alternating picking.

JOHNNY SMITH

AID NO 1

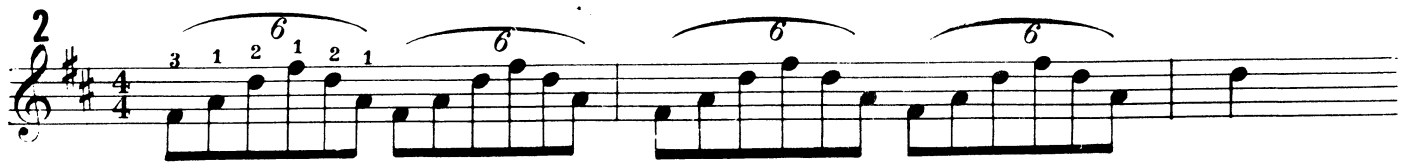
Example I



③②①② simile.....

note 3

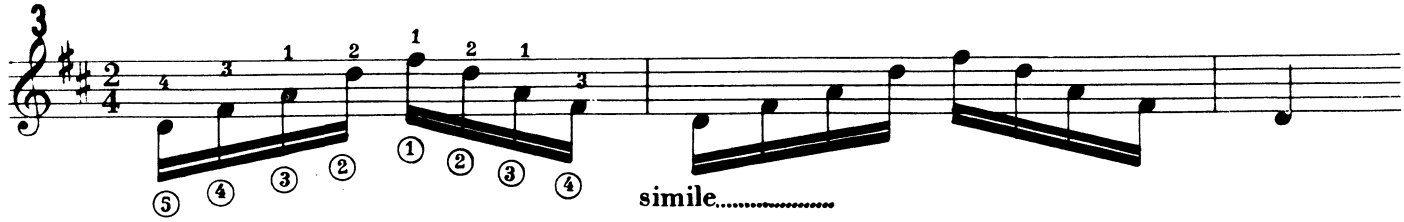
Example II



④③②①②③ simile.....

note 4

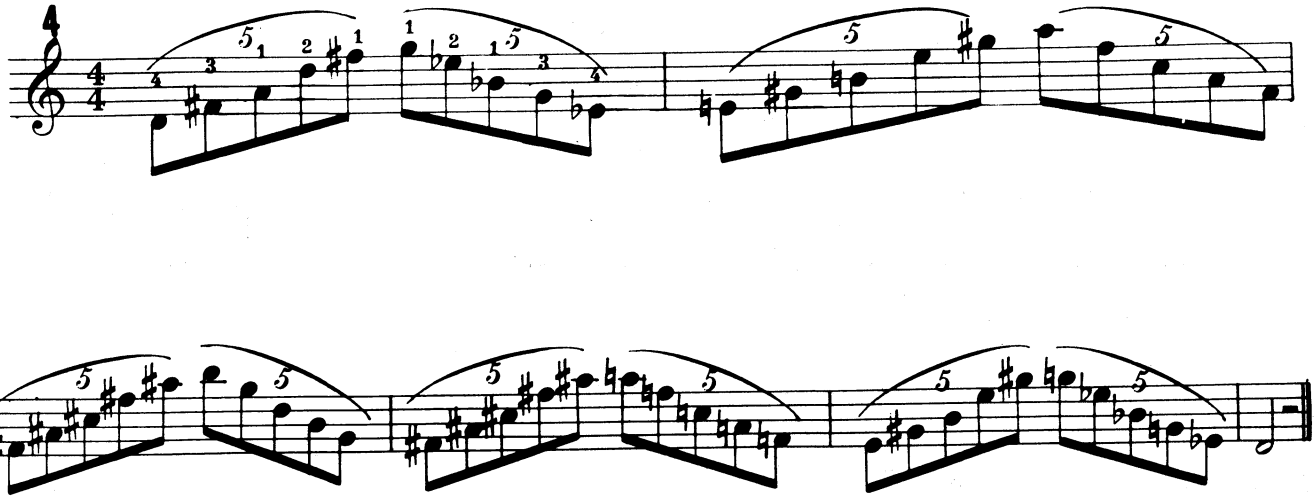
Example III



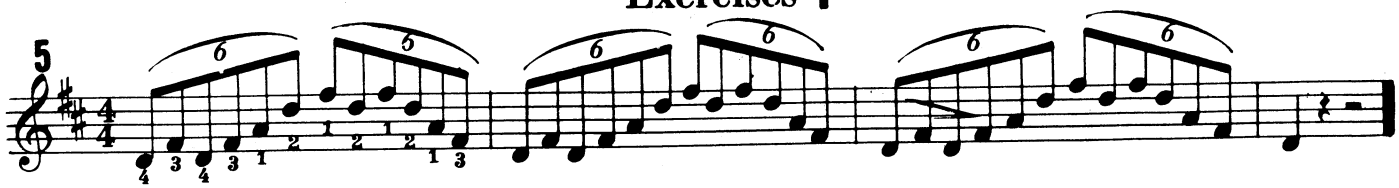
simile.....

Example IV starts on a D Major Arpeggio and works up and back chromatically. This will give the player a feeling of individuality of the right and left hands.

Example IV



Exercises 1



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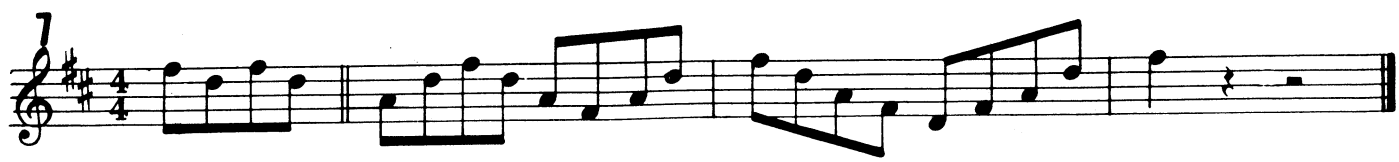

Major and Minor

C MAJOR

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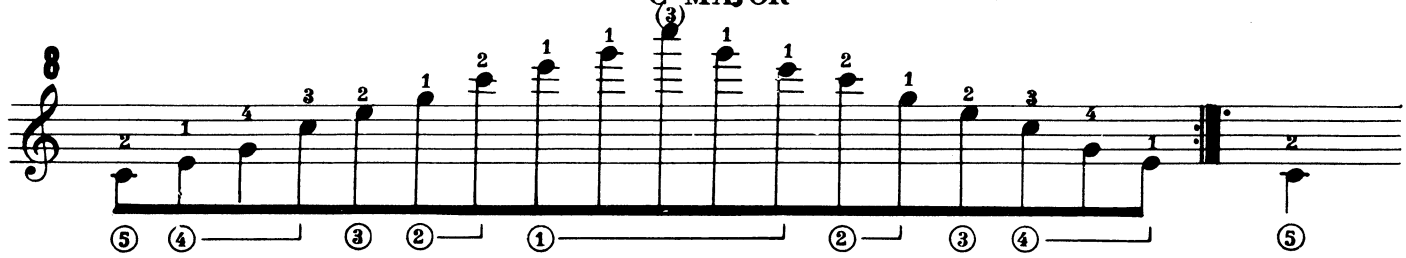

A MINOR

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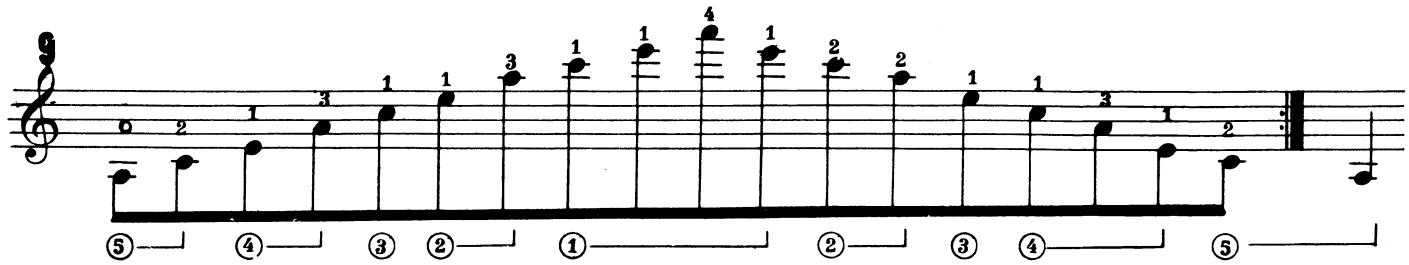

F MAJOR

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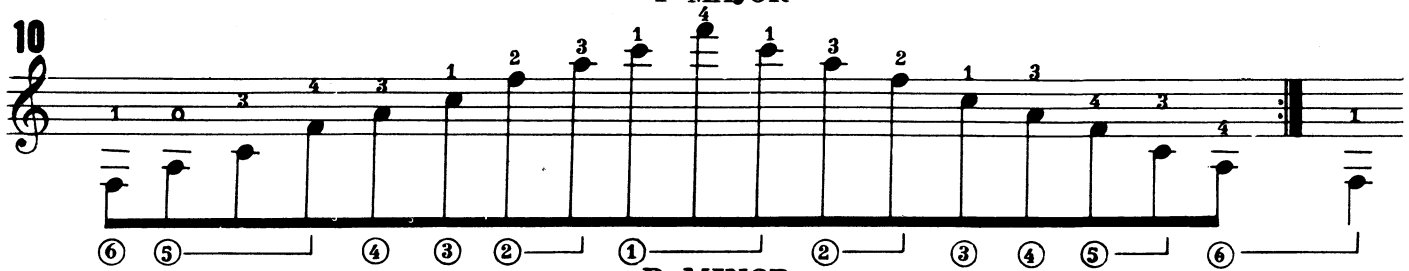

D MINOR

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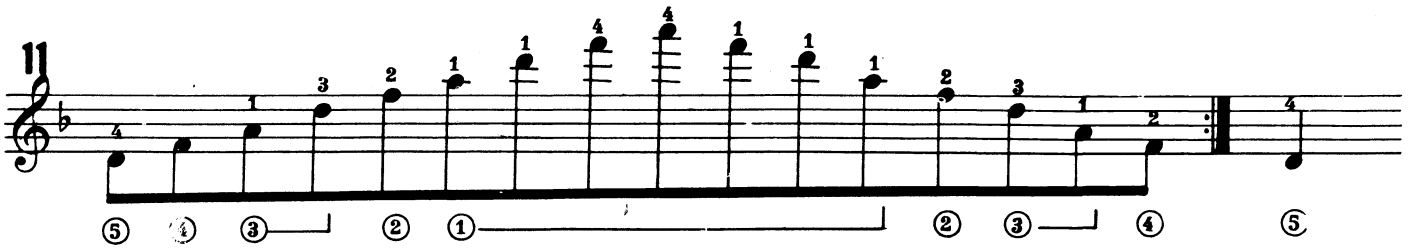

B♭ MAJOR

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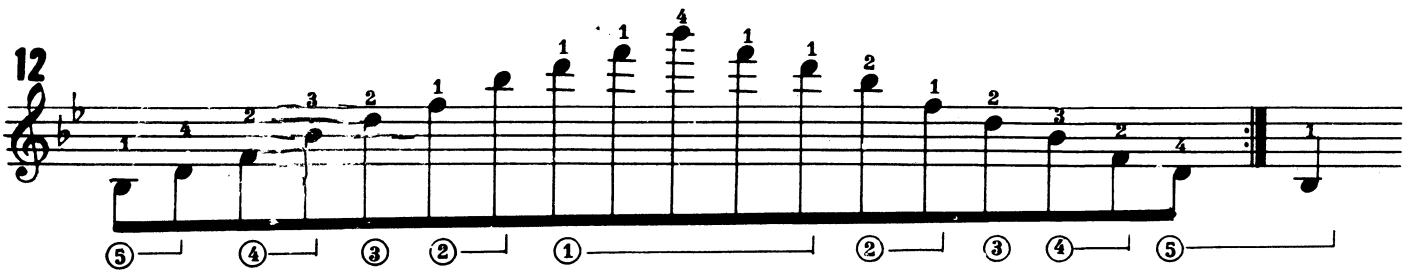

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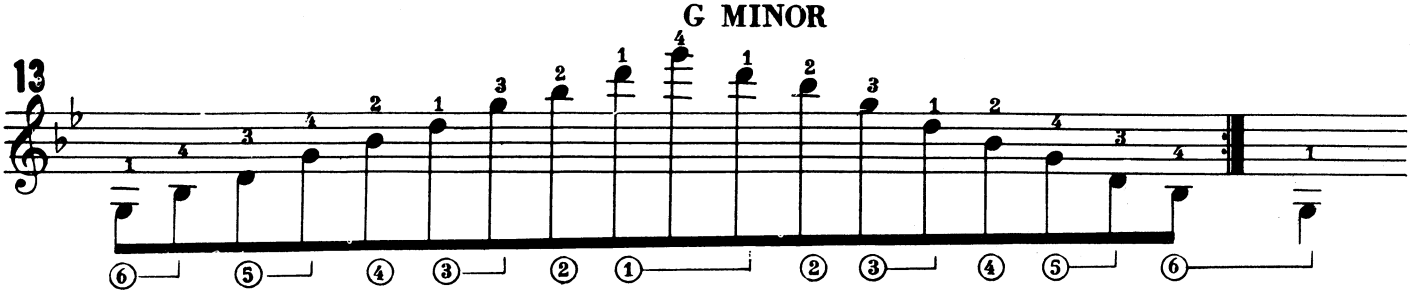

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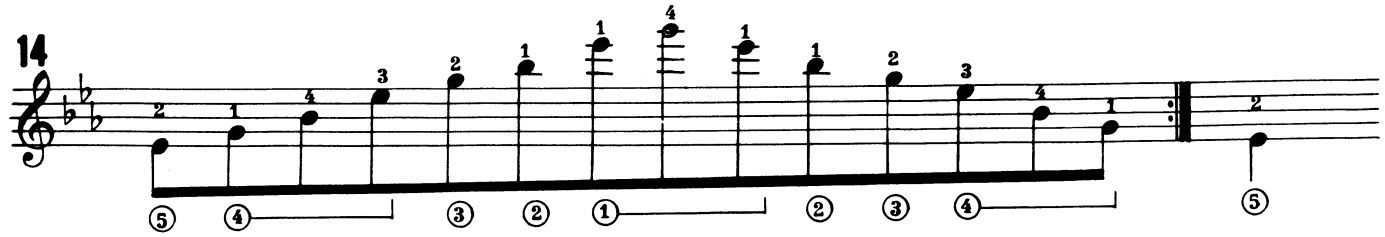

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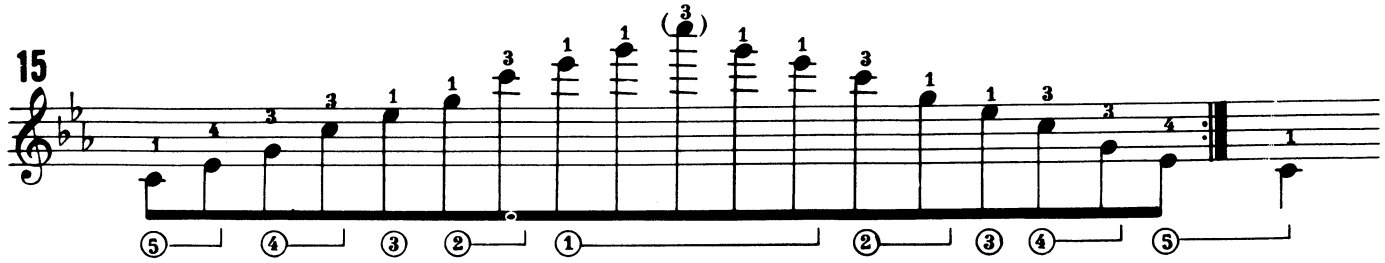

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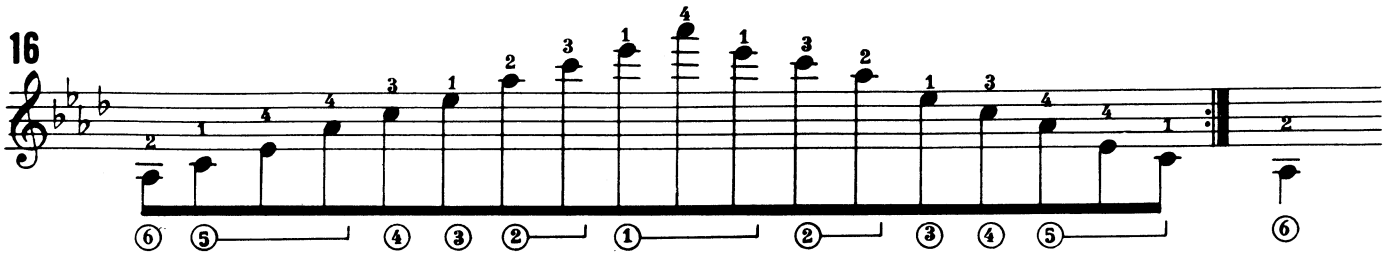

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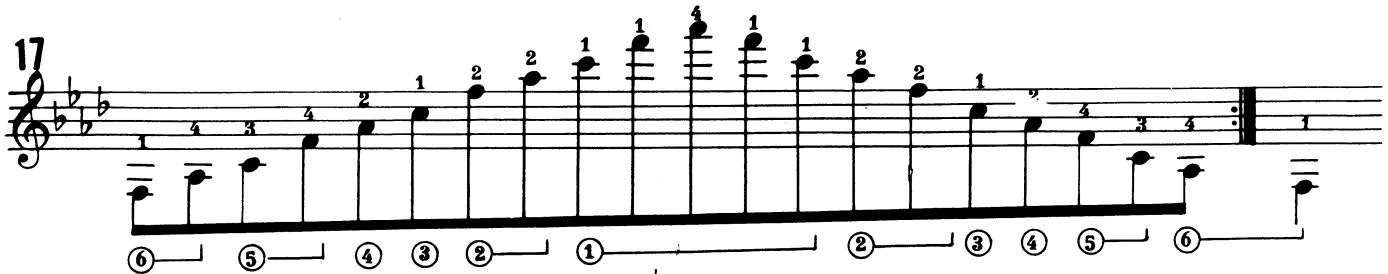

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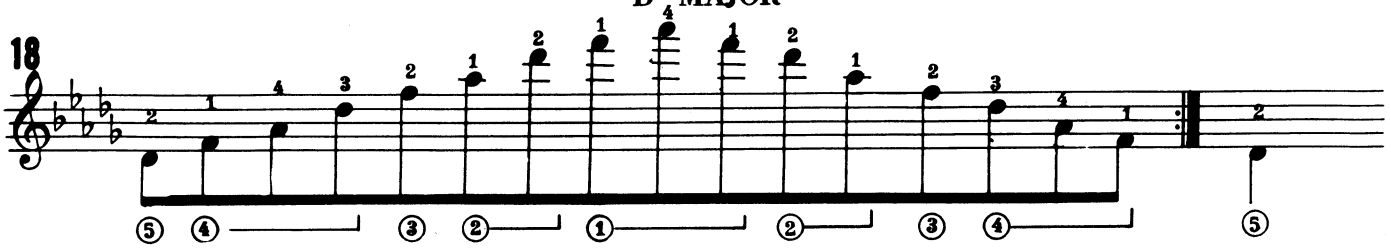

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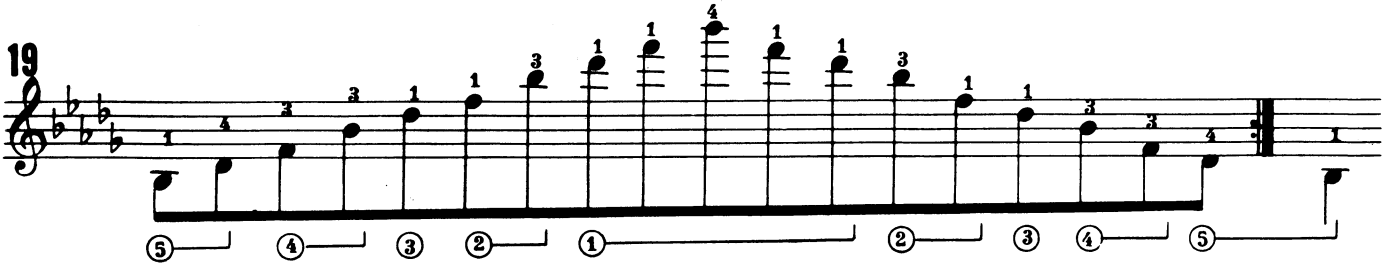

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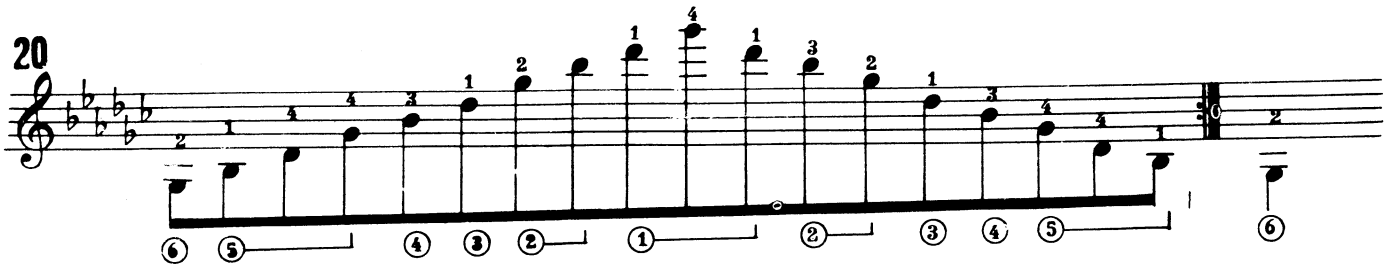

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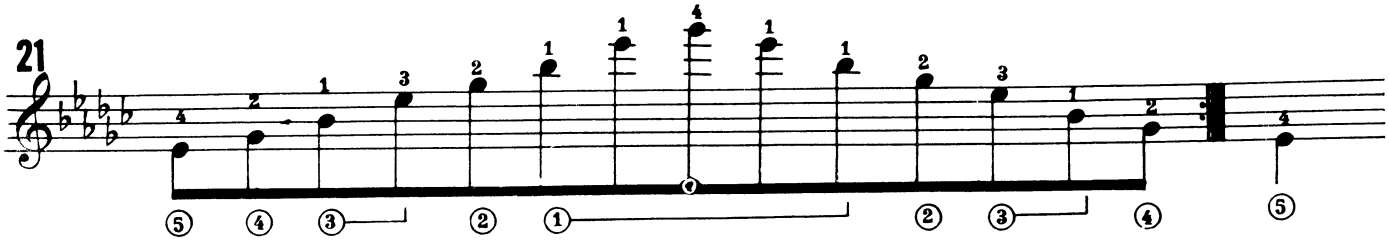

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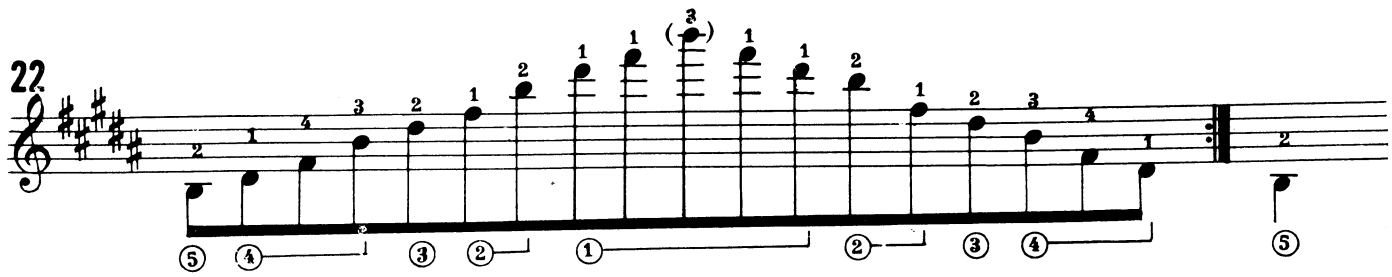

G♯ MINOR

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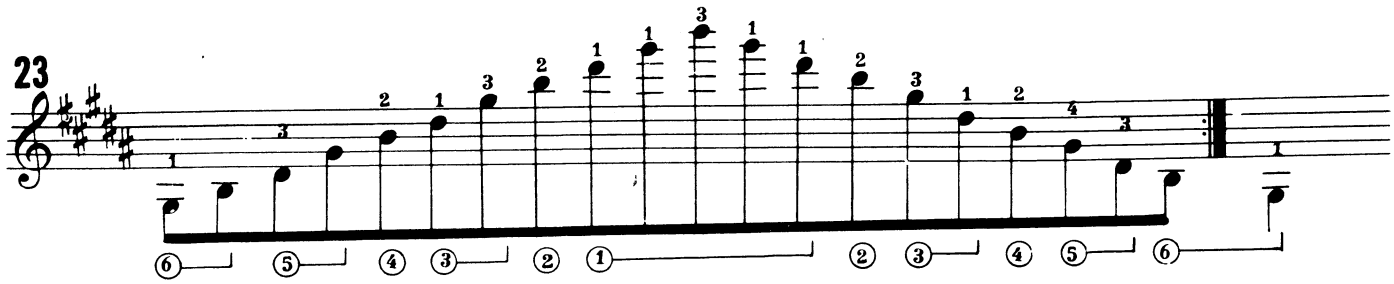

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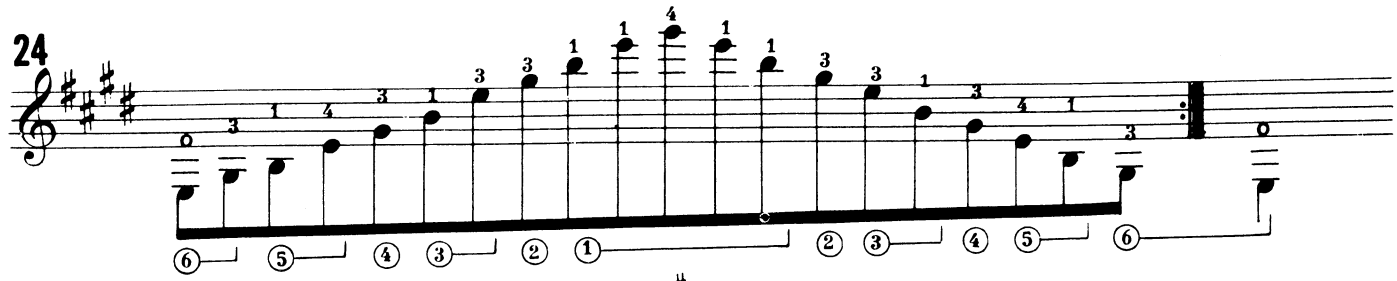

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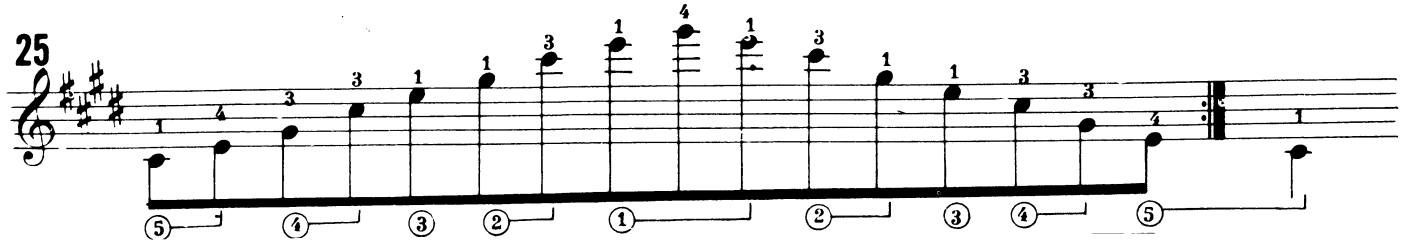

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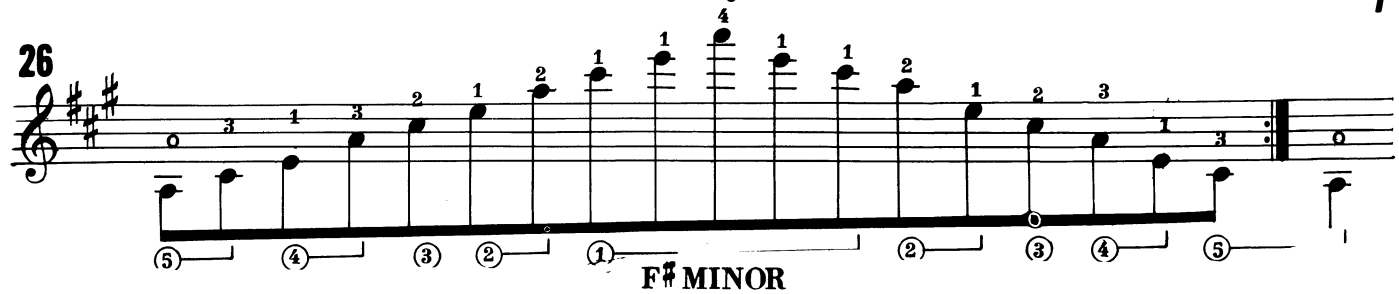

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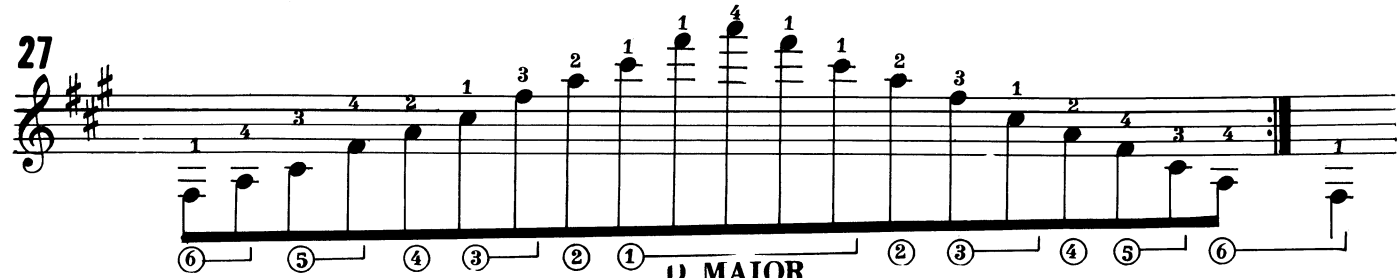

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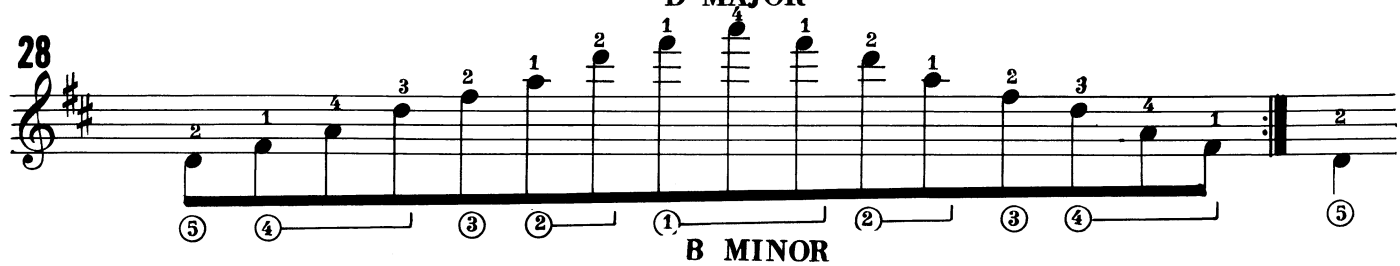

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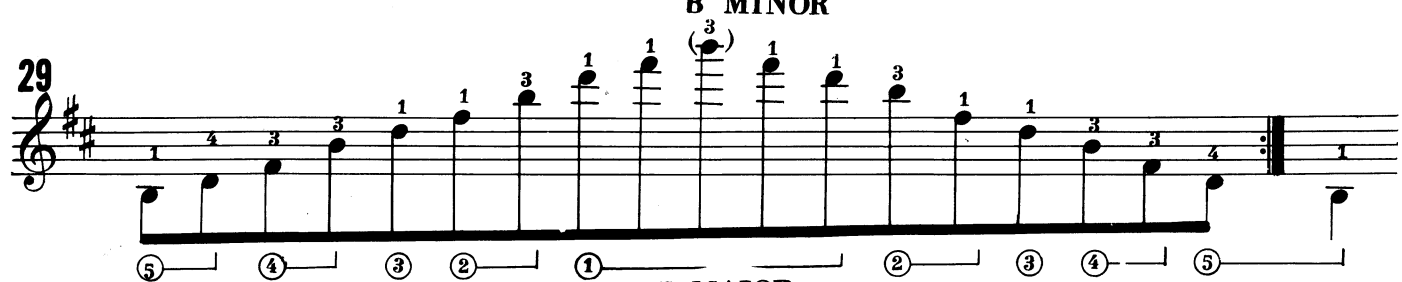

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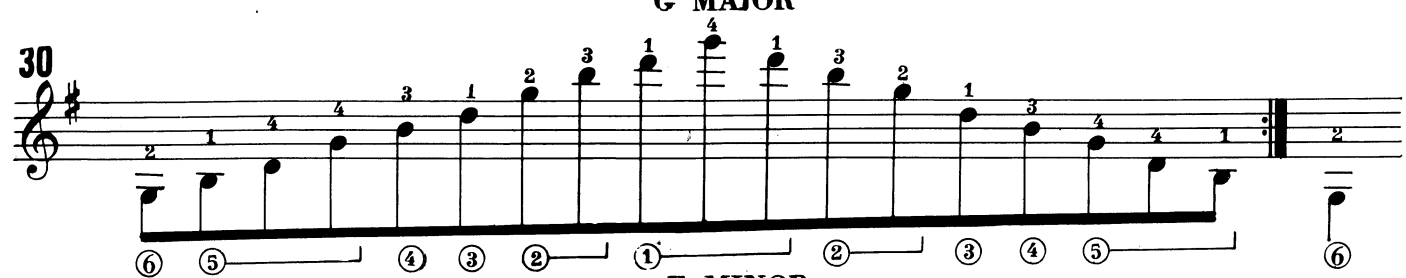

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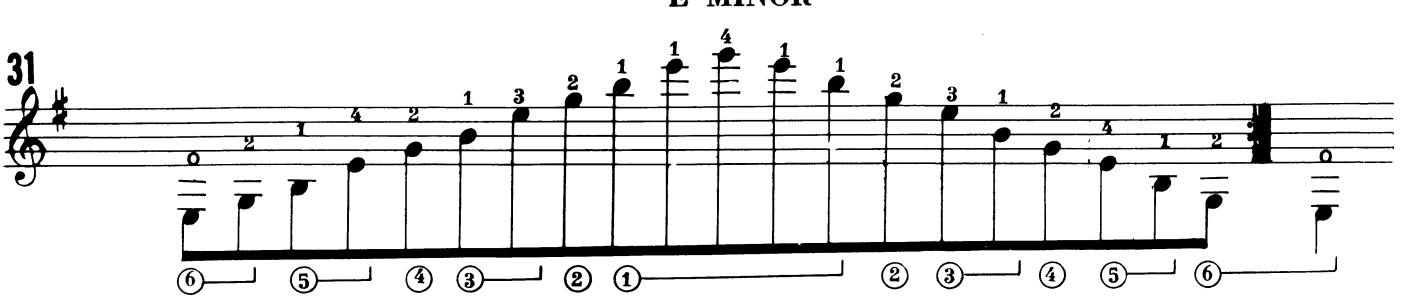

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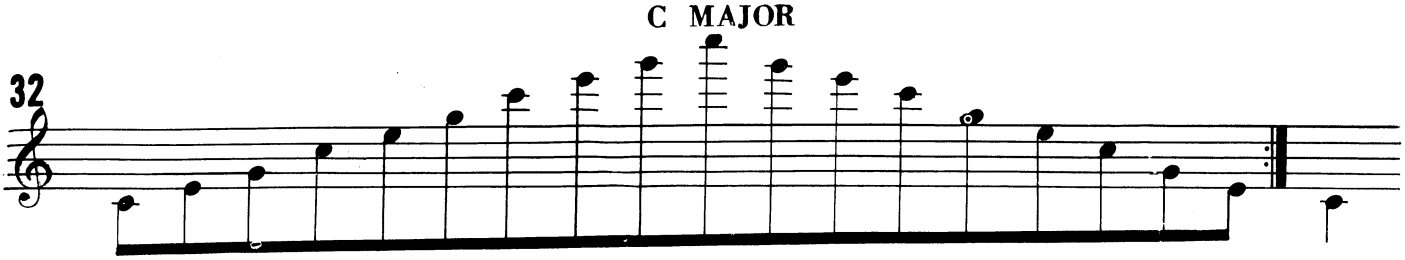
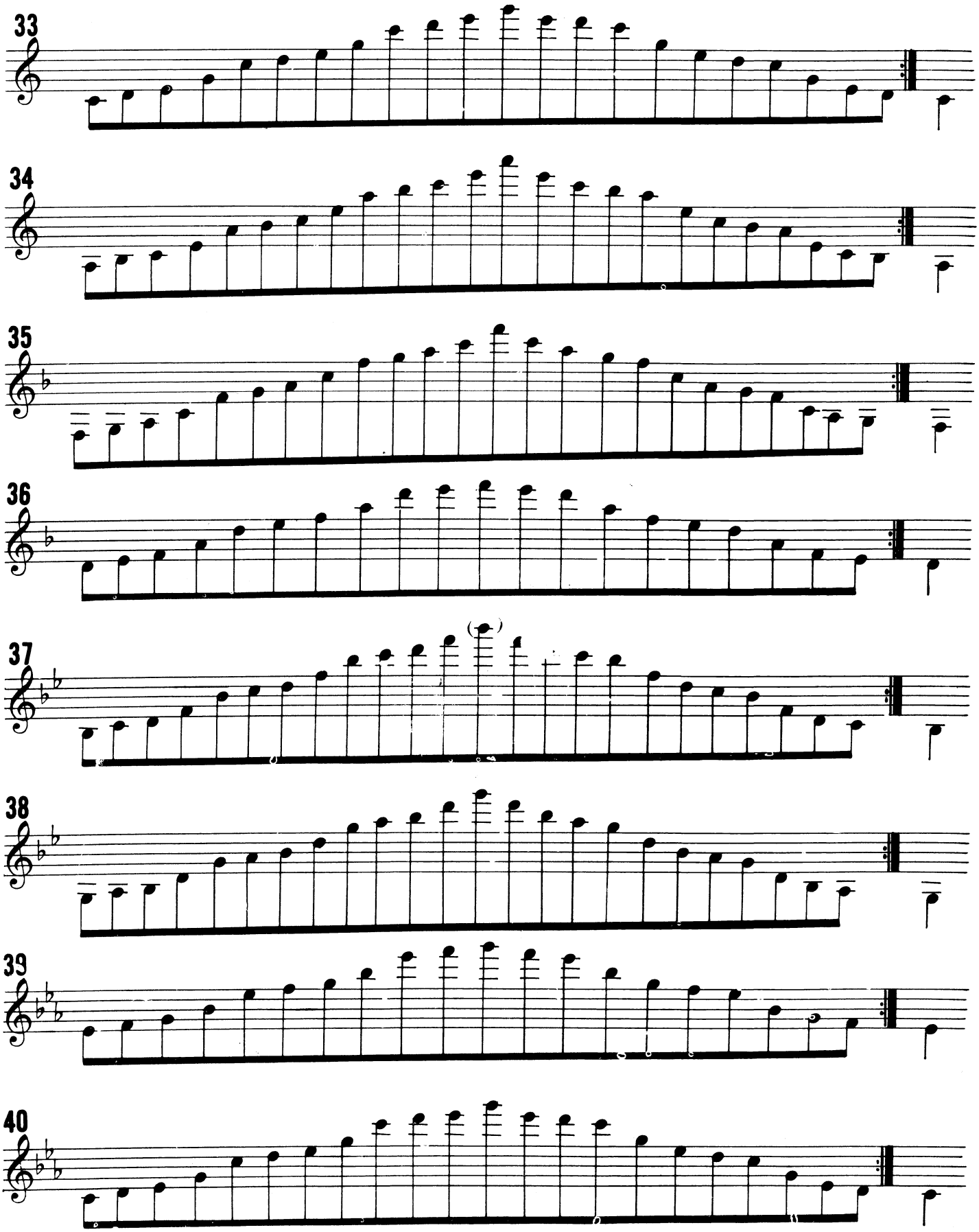
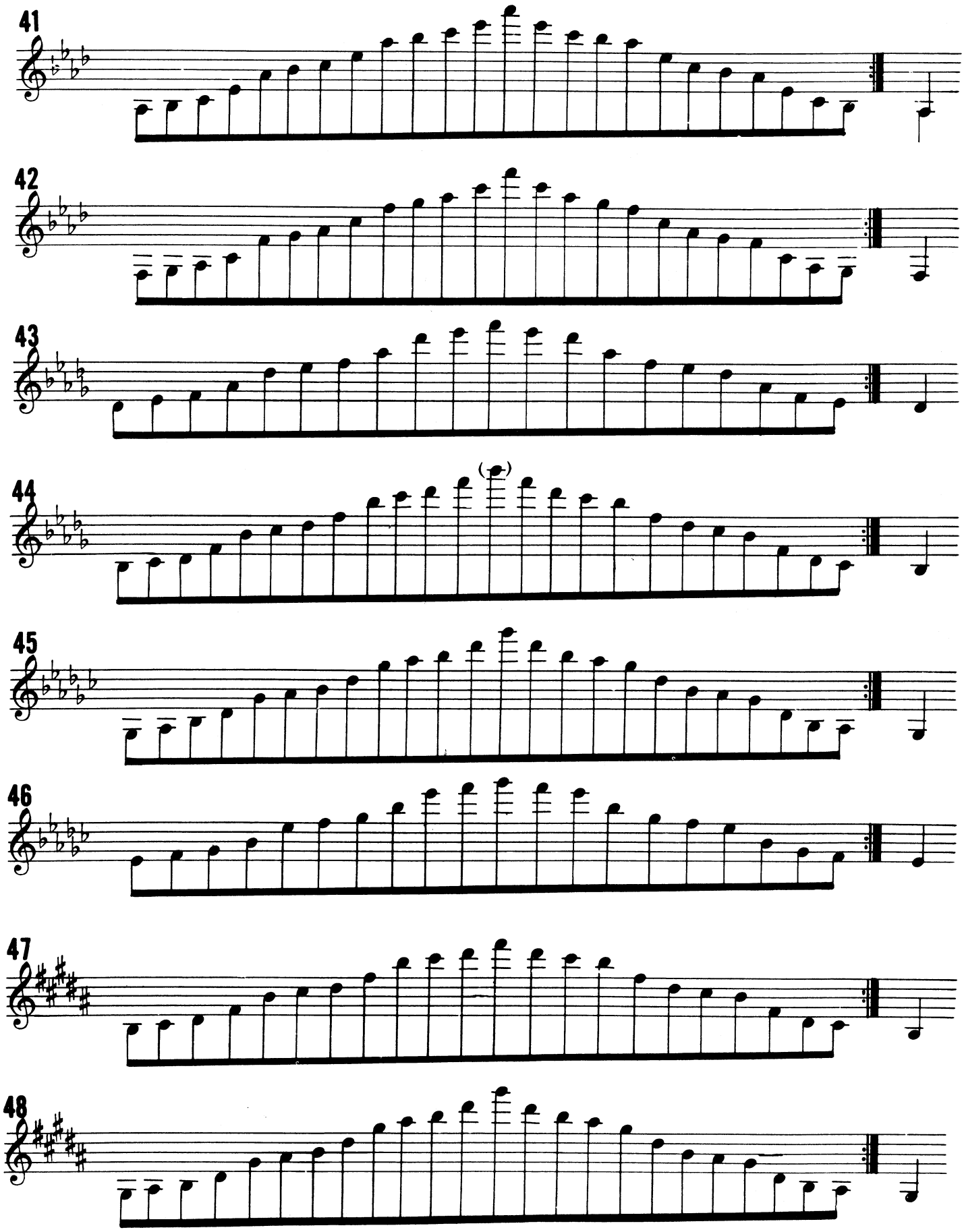


ALTERNATING PICKING

These exercises are closely related to arpeggios, however, impose new problems in working between the positions. It will also be difficult to overcome the tendency of deviating from entire alternating picking, but in these exercises as well as the rest, alternating picking must be absolute.

SUPPLEMENTARY EXERCISES

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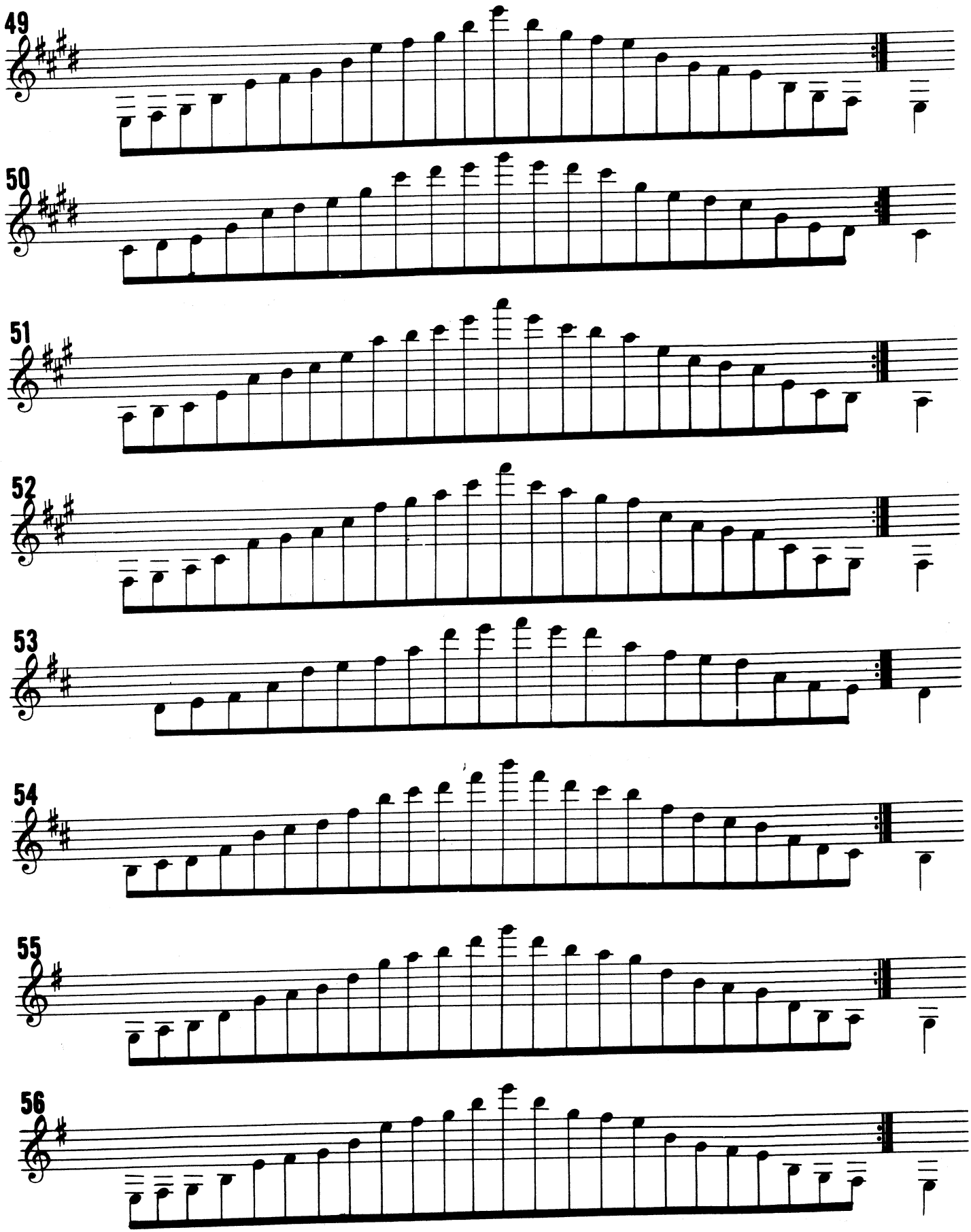
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AID NO 2

"Arpeggios" FIRST

Due to the tiring effect of scale practise, I recommend they be practised after the arpeggios. Careful attention should be used so that the player should not become tired and the muscles tight. If the muscles become too tight, progress is lost, therefore, slow practise with frequent rest intervals is recommended.

GUITARIST'S GREATEST ASSET

By this time, the player should have a fair idea of the position skips. I will only give a couple of examples as to the fingering and jumps. It is equally important that the responsibility of figuring out these patterns rest on the shoulders of the player. This knowledge and technique will be one of the greatest assets when the player is confronted with playing and reading problems in professional work.

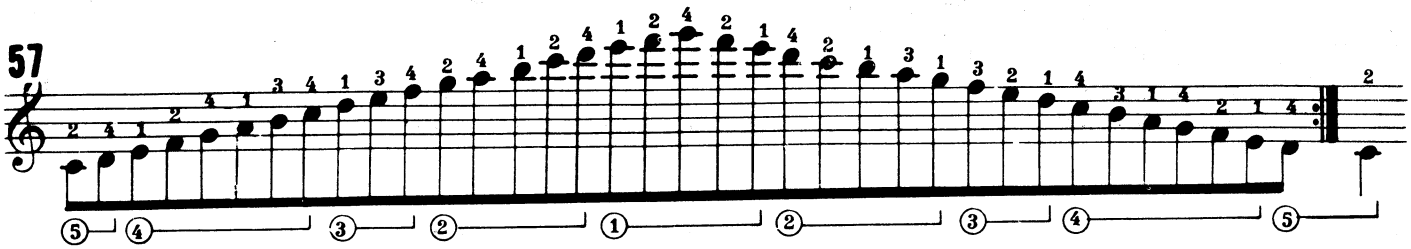
AUTHOR'S FAVORITE

I have used these particular minor scales as they are my favorites even though more difficult.

JOHNNY SMITH

Scales

EXAMPLE I



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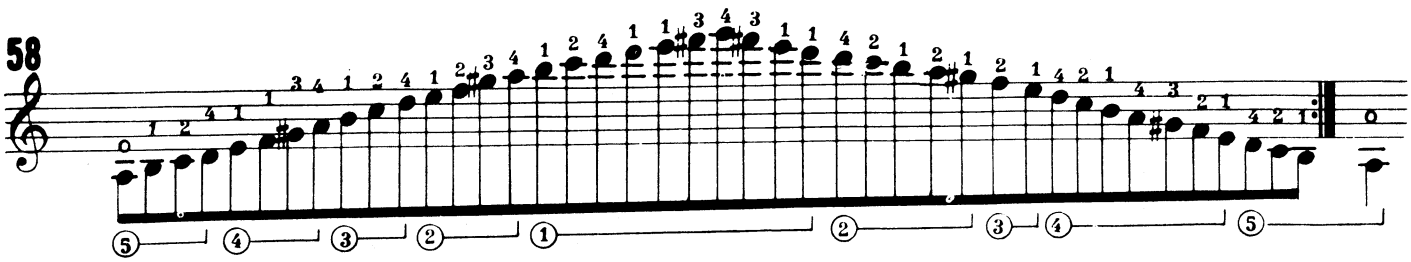

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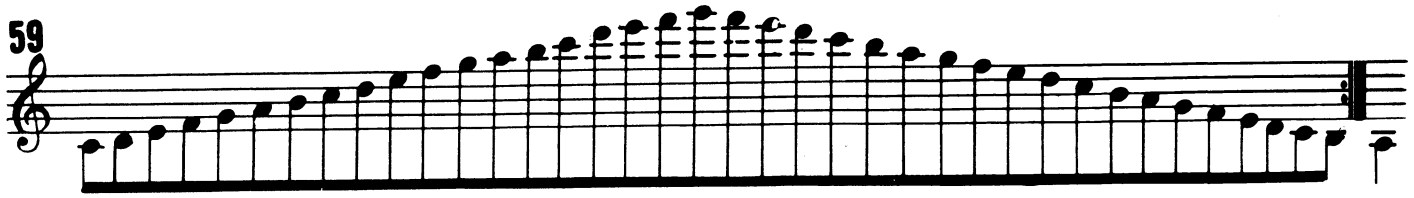

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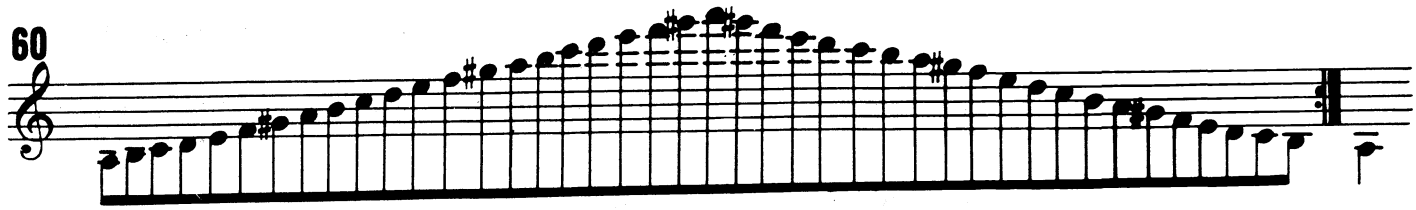

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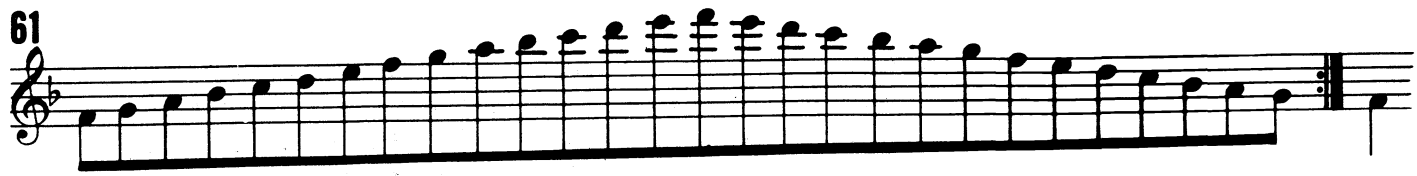

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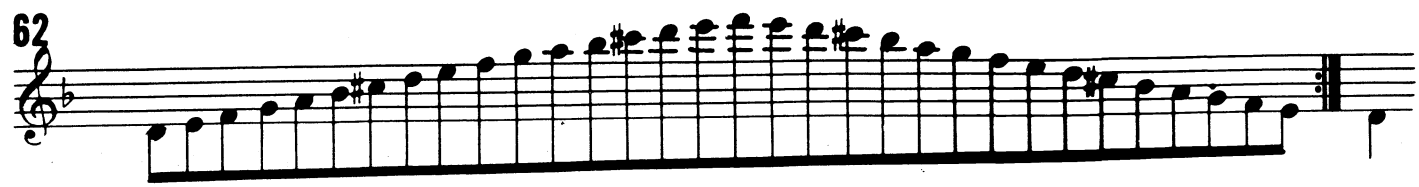

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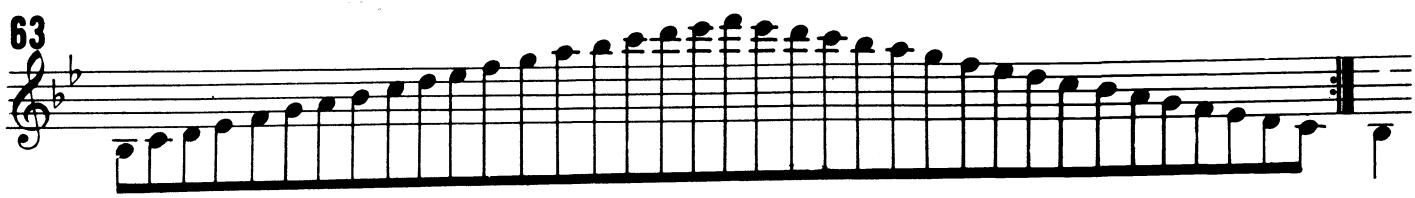

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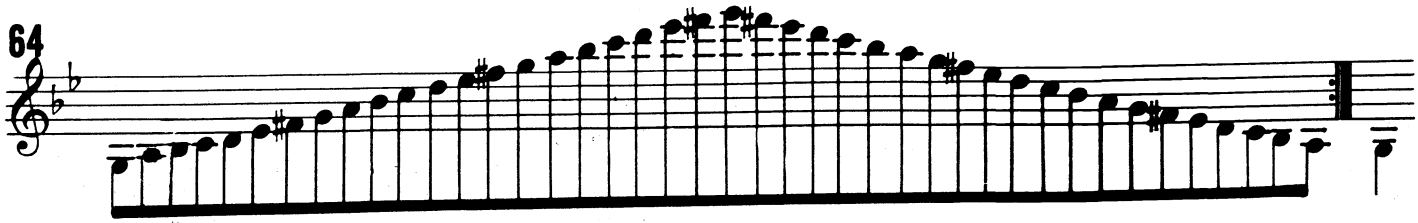

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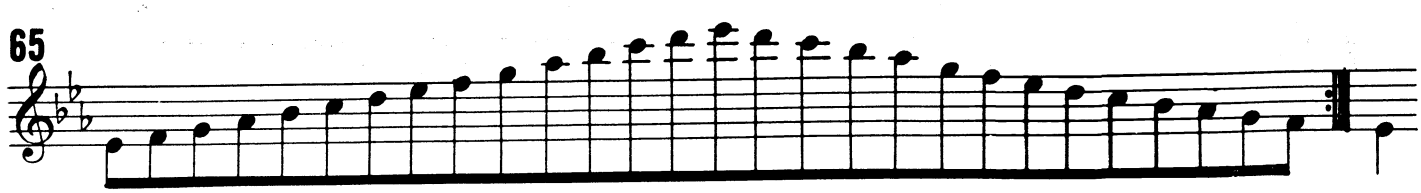

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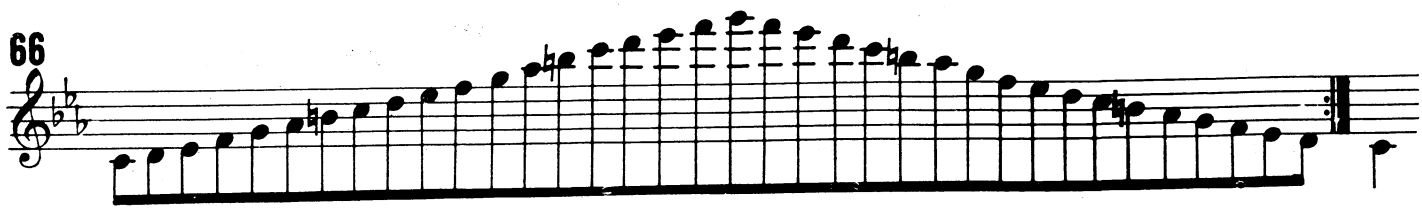

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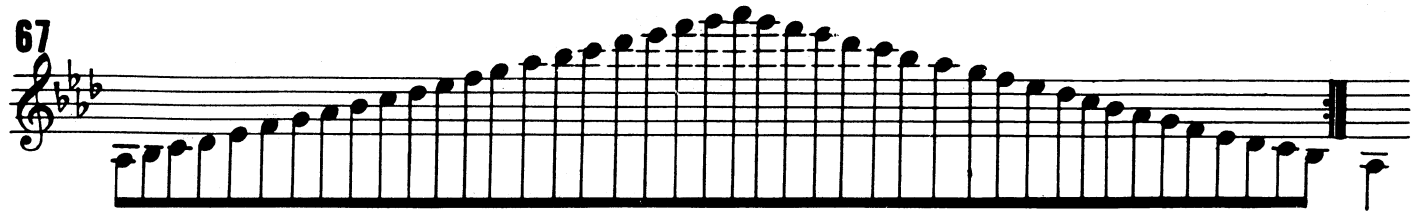

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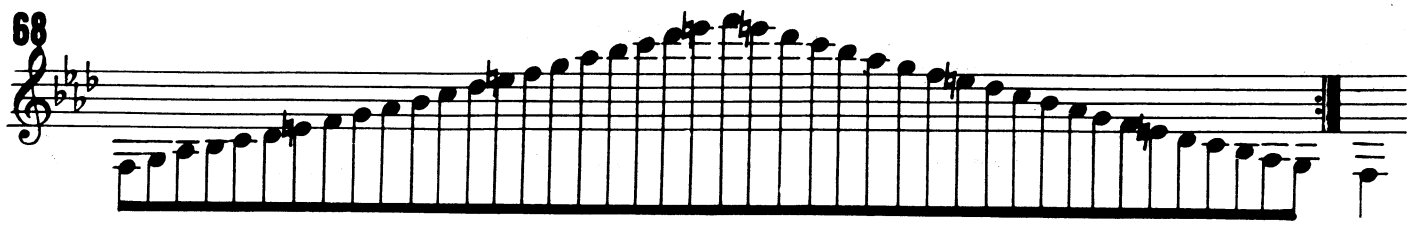

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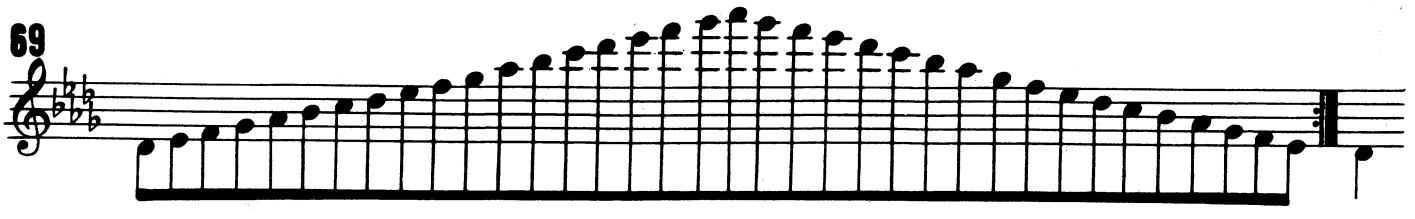

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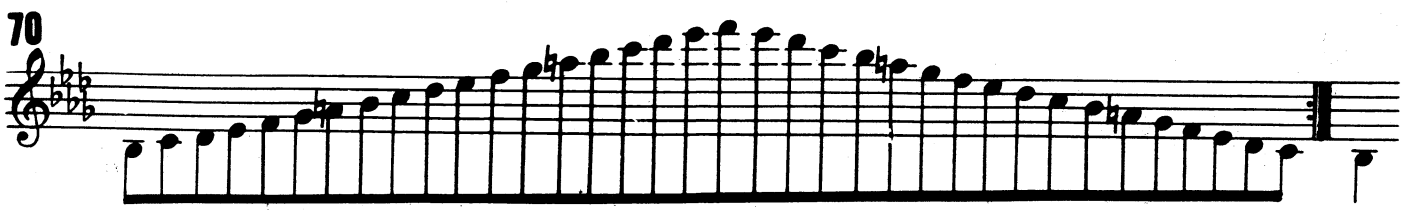

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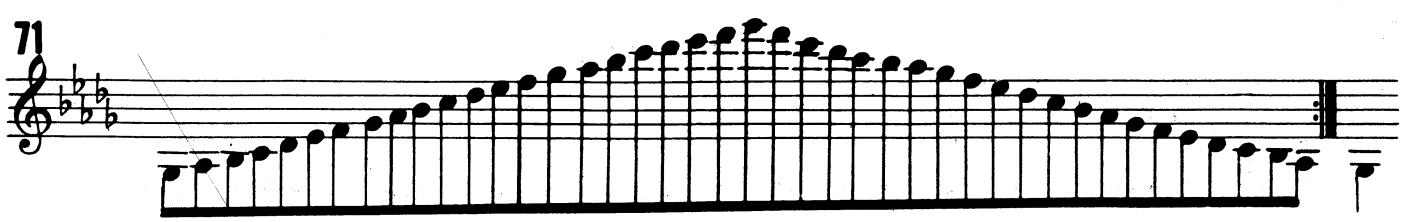

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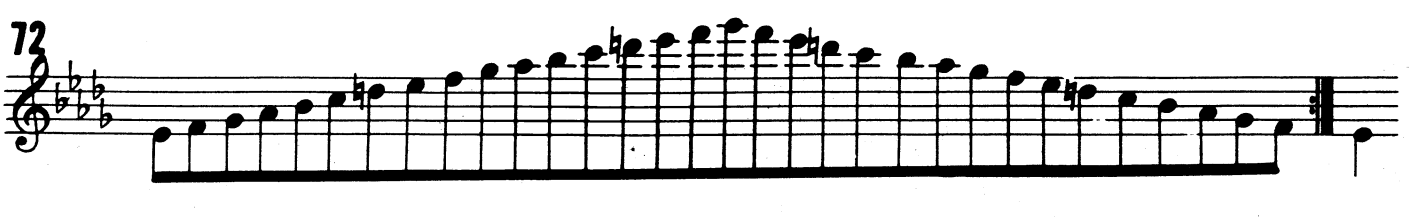

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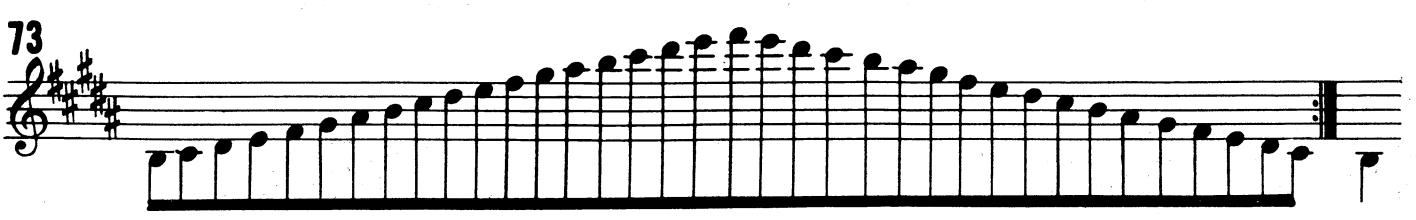

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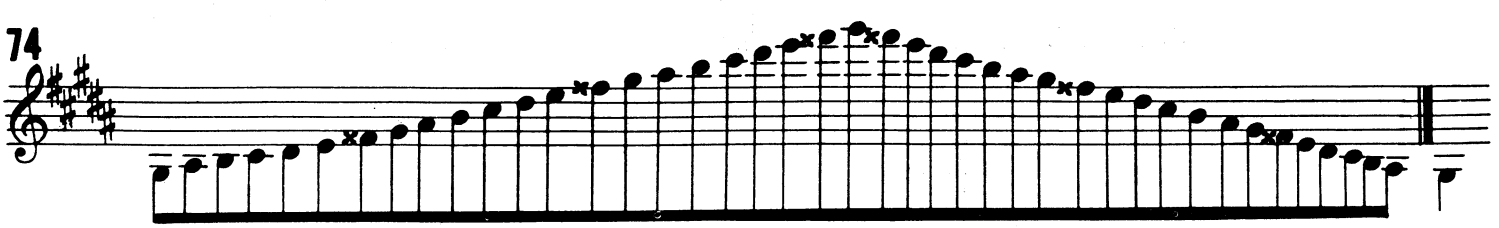

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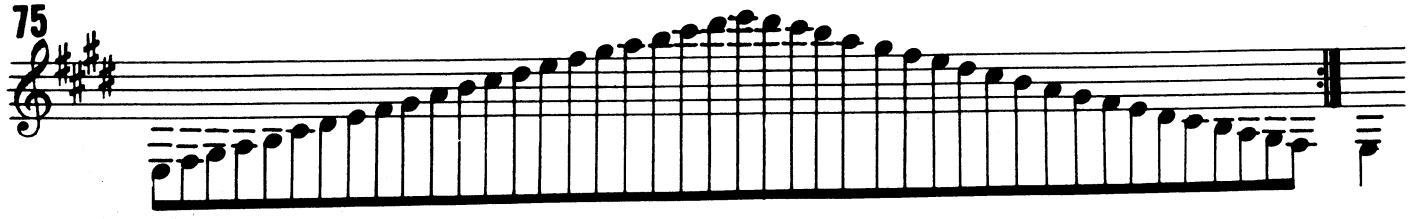

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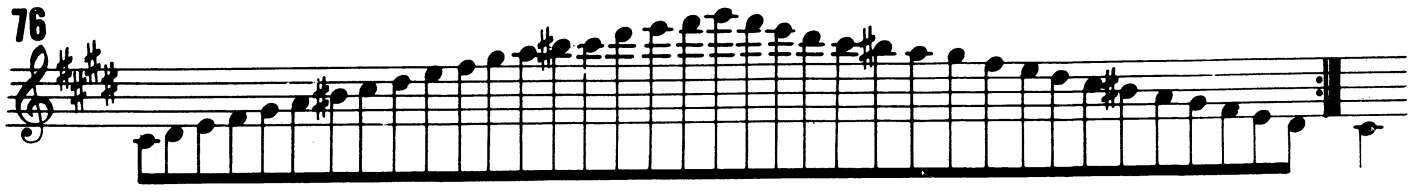

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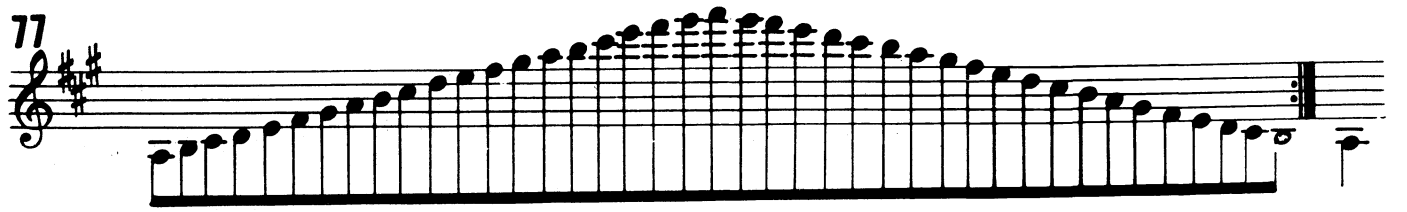

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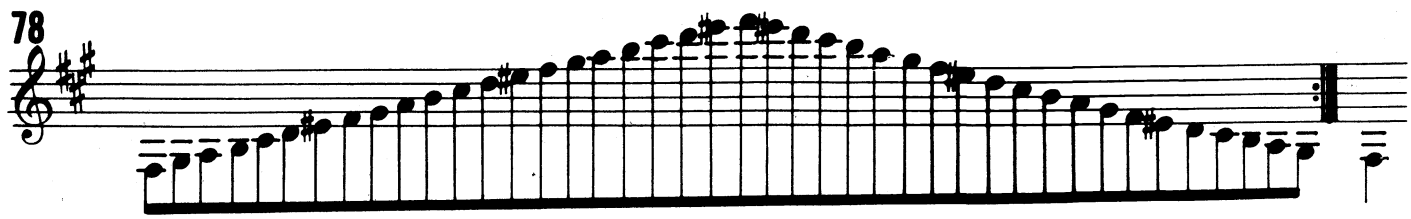

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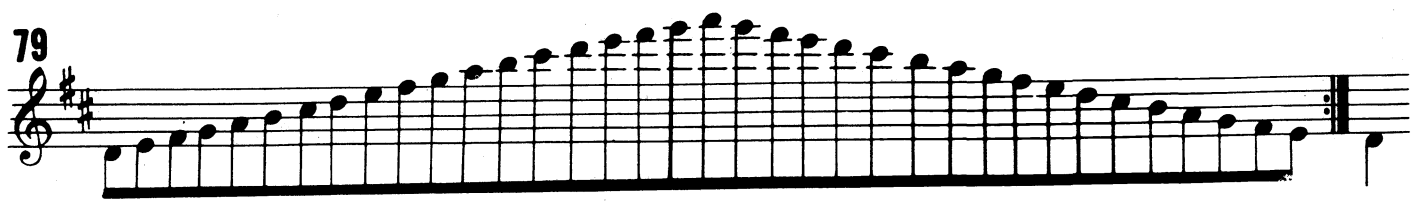

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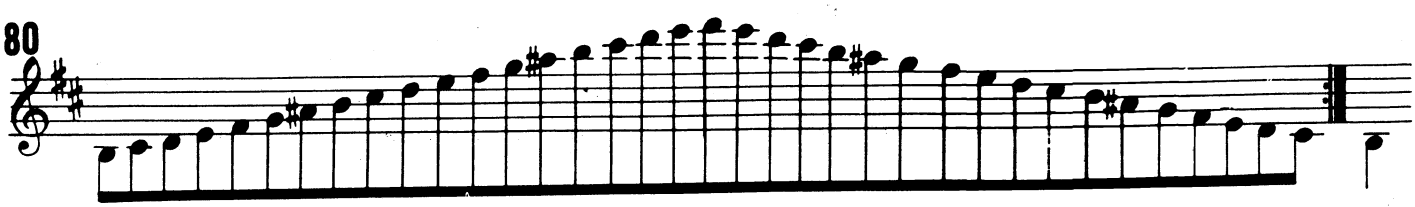

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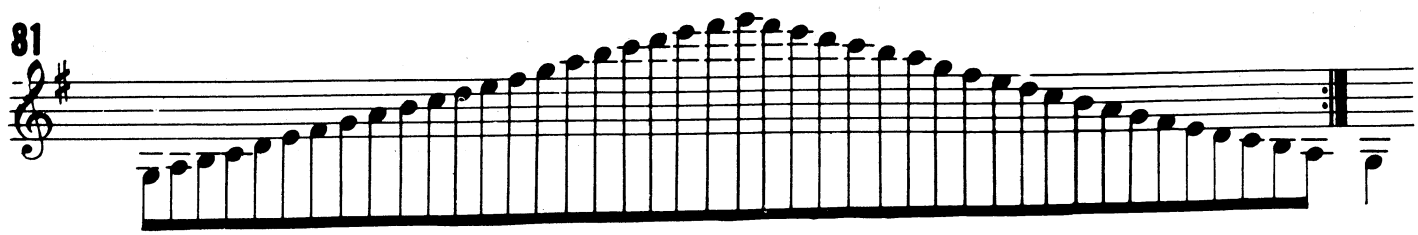

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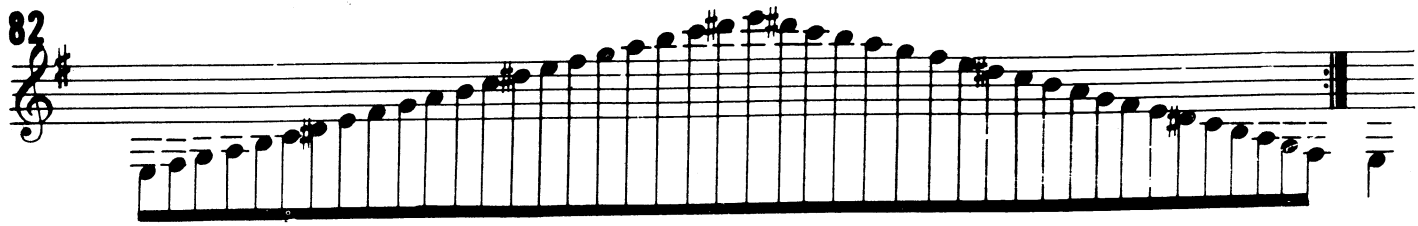
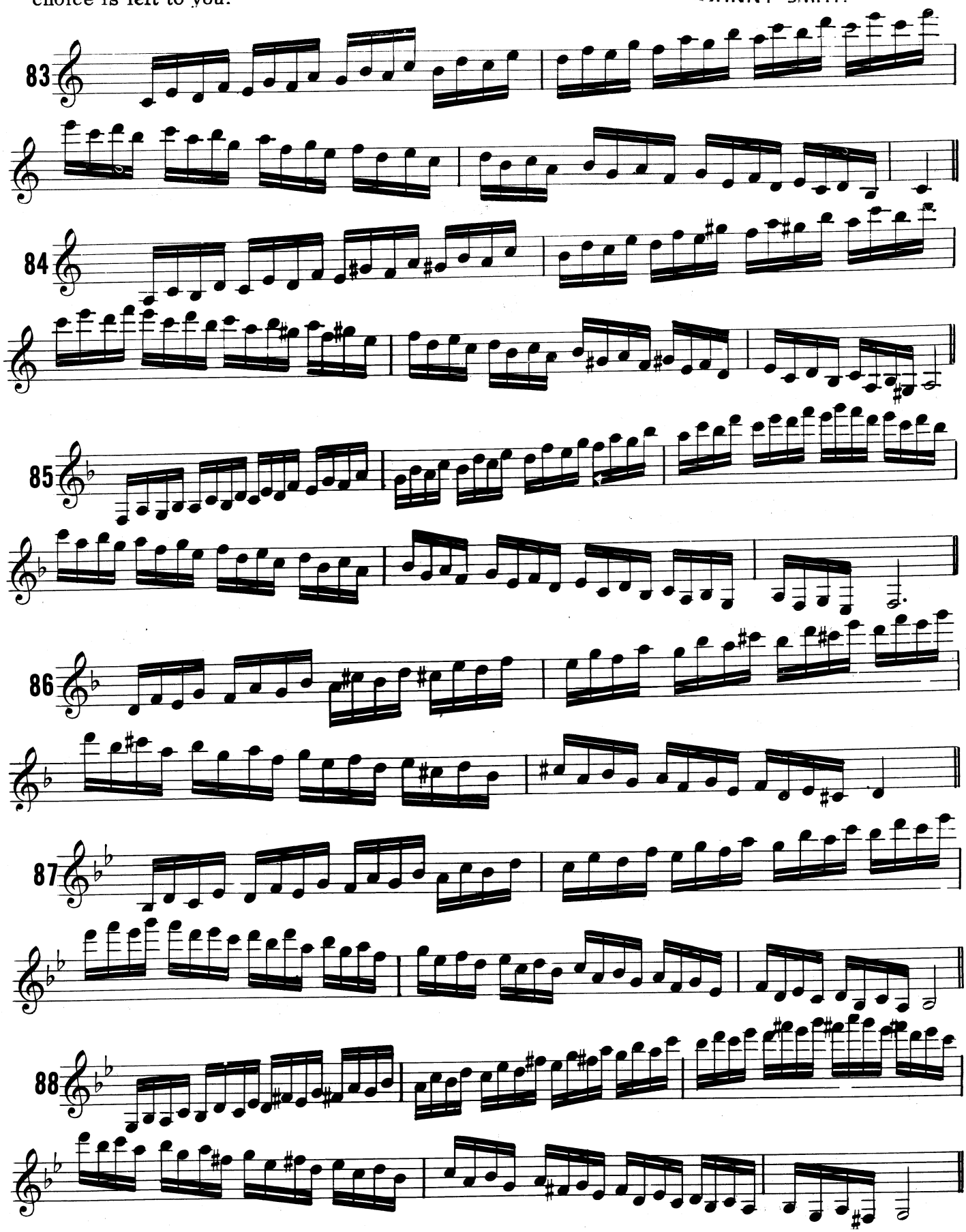
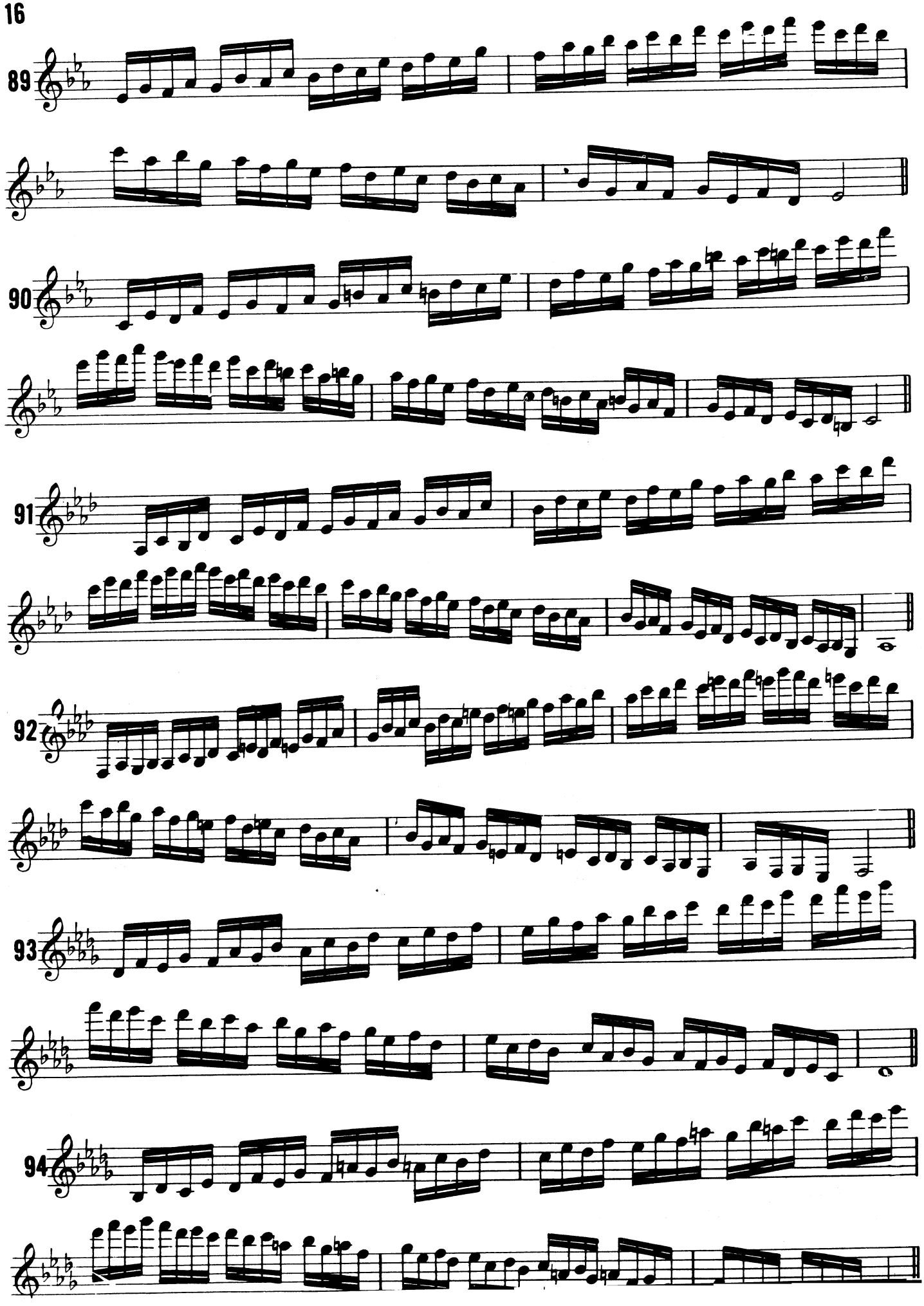


AID NO 3

I have found these types of exercises to be very helpful inasmuch as they require picking across two strings. There are any number of studies of this nature which offer a choice as far as your personal practise is concerned, but I have included this one in it's entirety. The choice is left to you.

JOHNNY SMITH

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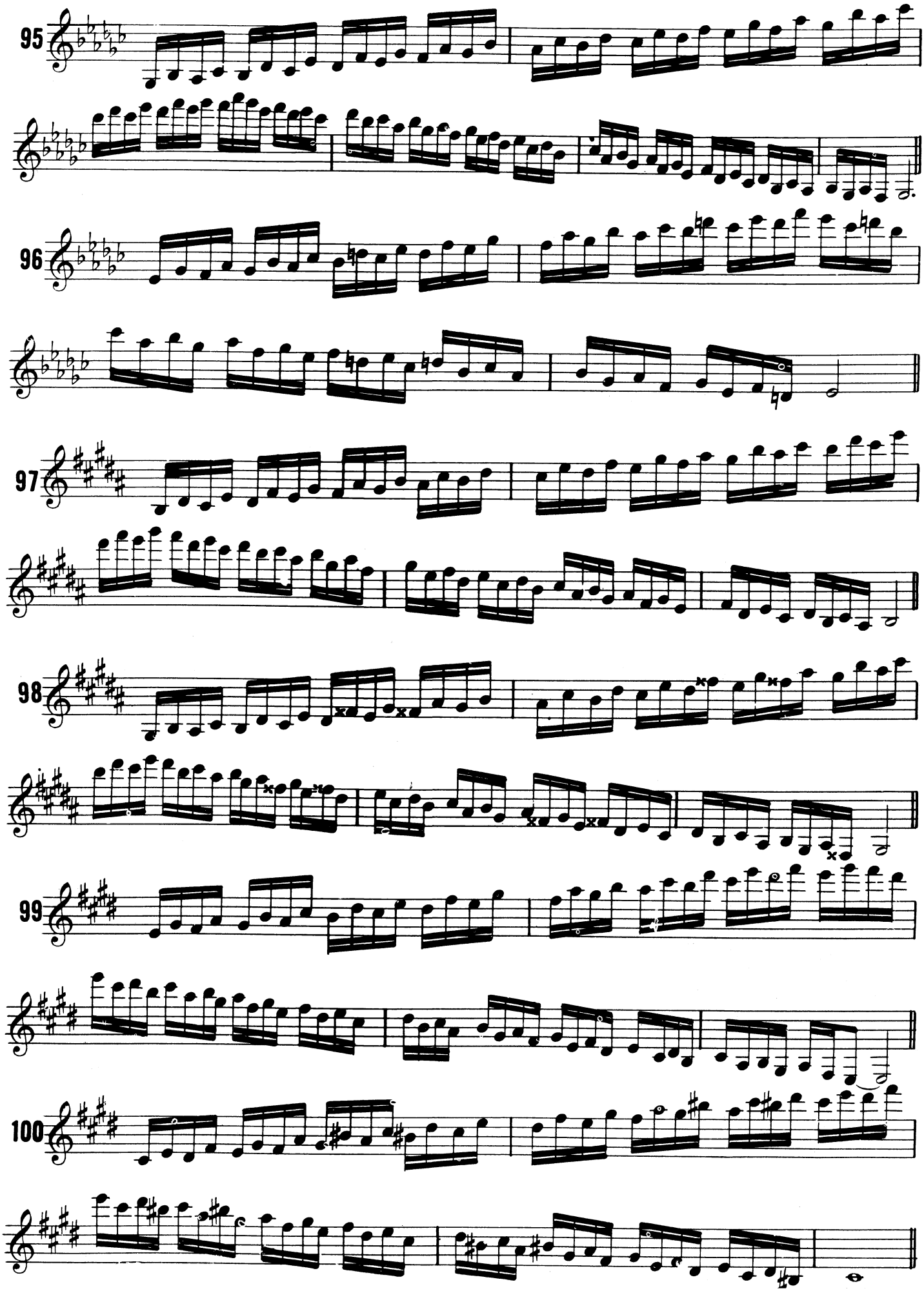
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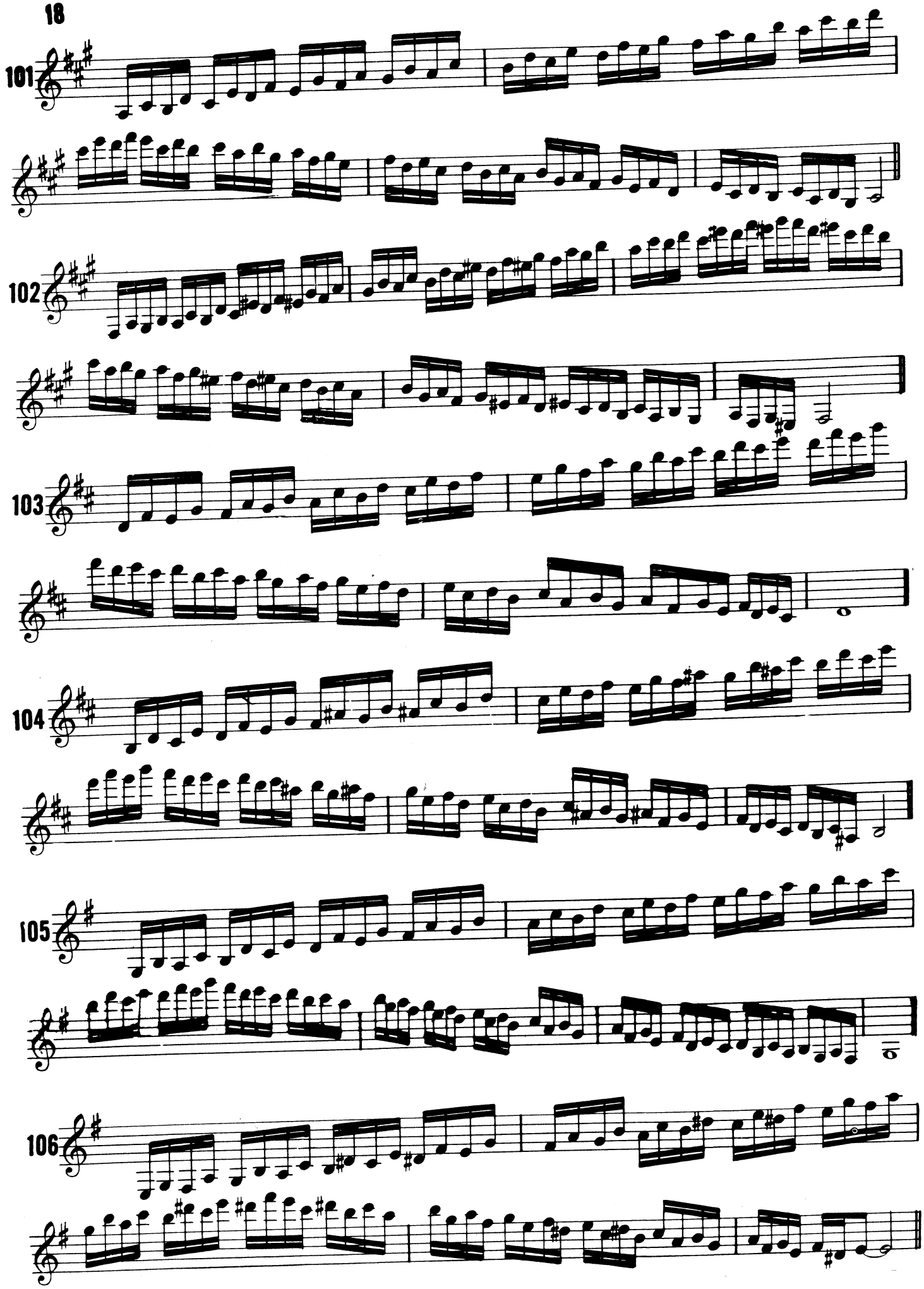
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FUNDAMTENAL LINK

Part FOUR constitutes a combination of scales and arpeggios which make the basic components of every type of playing. All melodies being based on scales, arpeggios or variations of the same, I therefore intend this section to be the fundamental link between practise and performance.

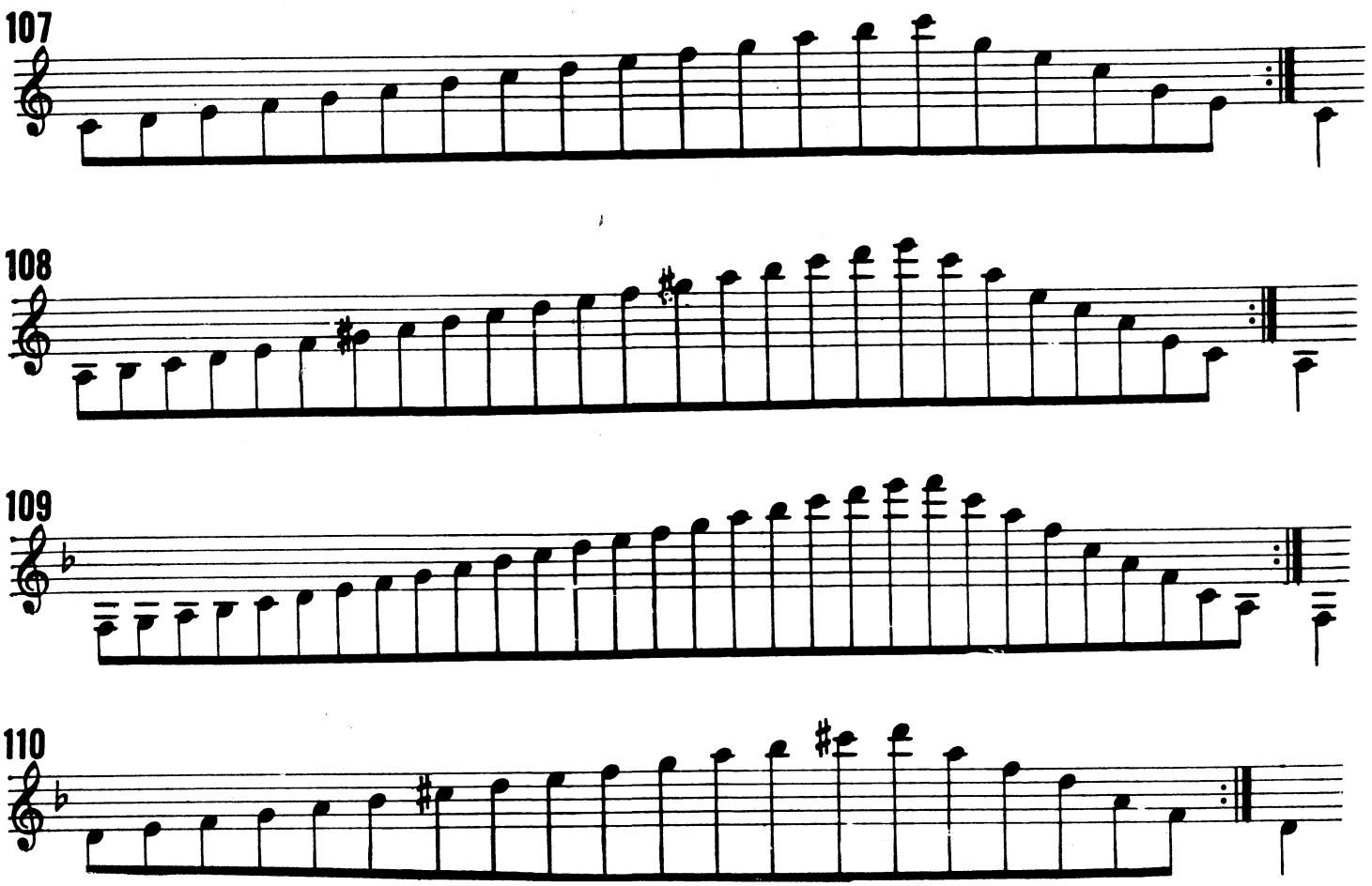
PERFECT SELF DISCIPLINE

The utmost care must be taken, and perfect self-discipline must be maintained throughout these exercises to assure a steady tempo, as the natural tendency will be to play faster on the scale sections of these exercises than on the arpeggios.

"Important" BASIC FOUNDATION

It is my most honest opinion that the exercises in this book are musically and fundamentally correct. They are not my originations or compositions but are the types of studies used in the basic learning of the other instruments. If the guitar is ever to gain a lasting position amongst the other instruments, a basic foundation of knowledge and technique must be acquired by it's players. I would like to state that I will still be practising this type of exercises long after this printing. I am sure that by this time every guitarist realizes that, in order to compete with the ever advancing competitors, these basic elements must be adhered to without compromise.

JOHNNY SMITH



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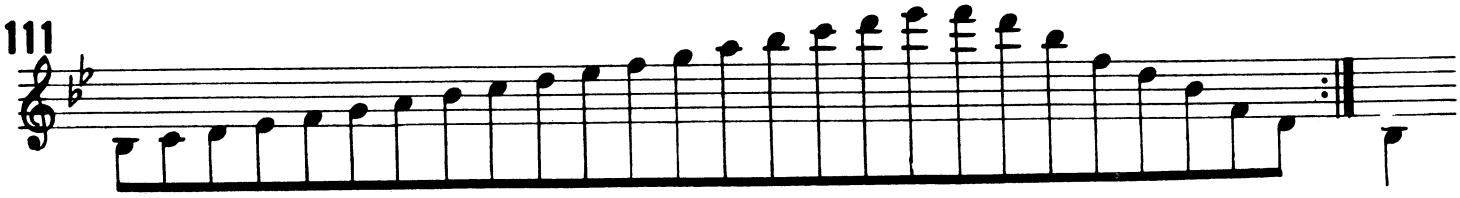

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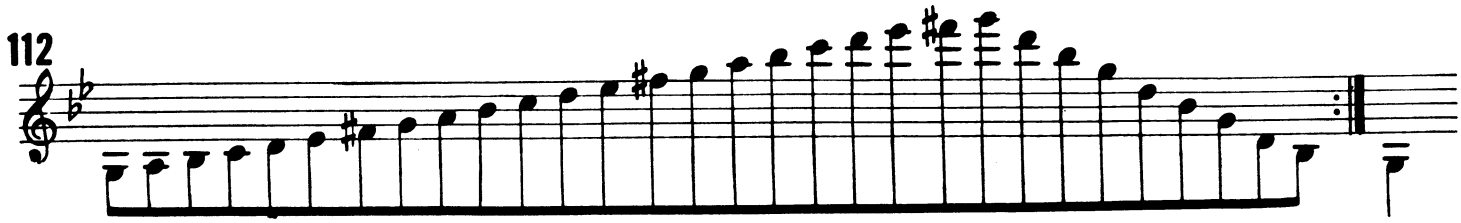

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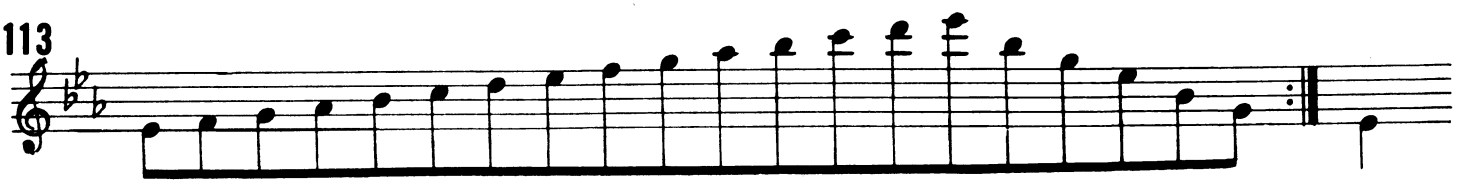

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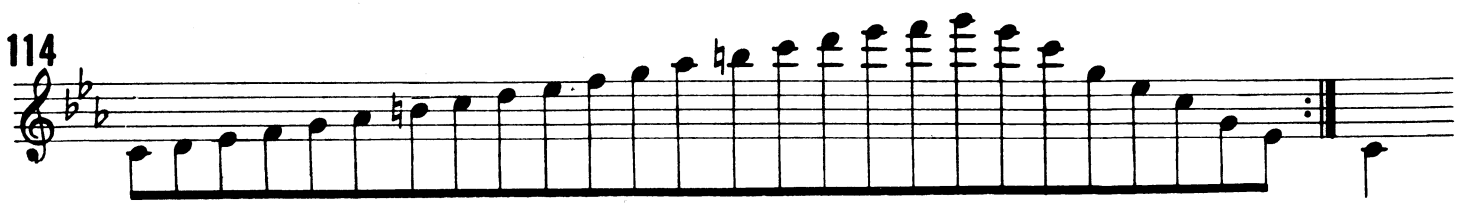

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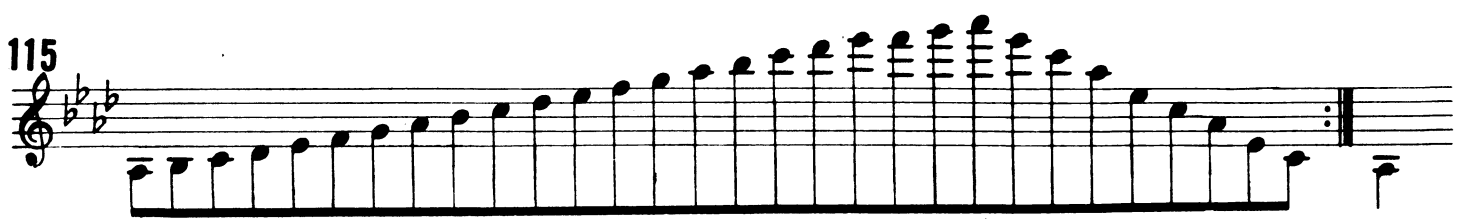

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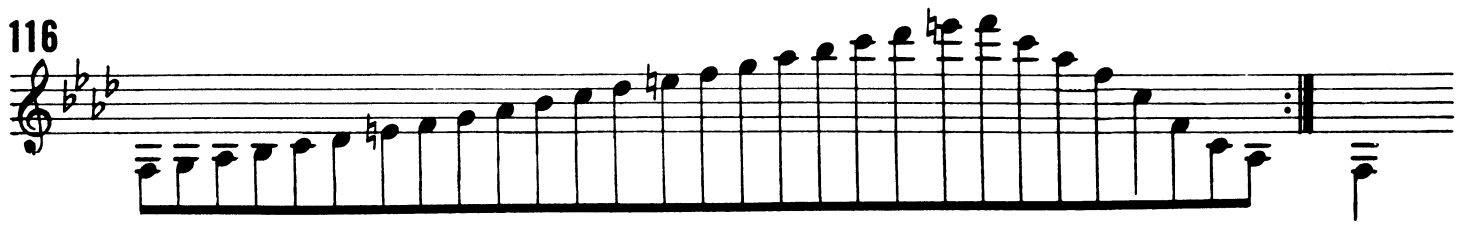

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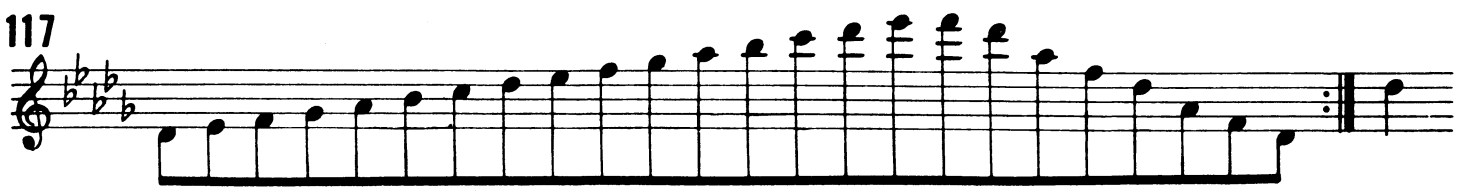

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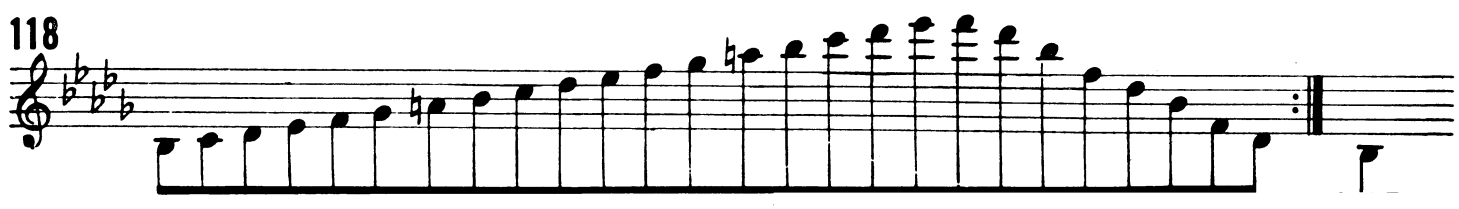

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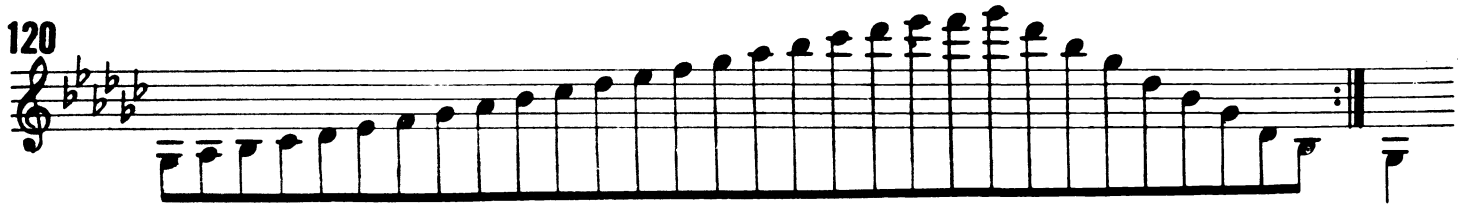

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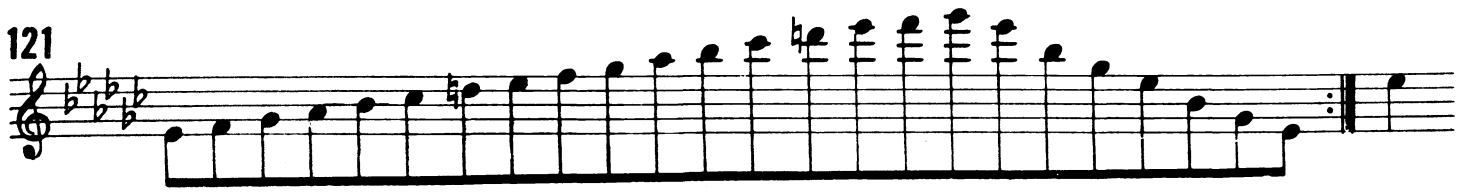

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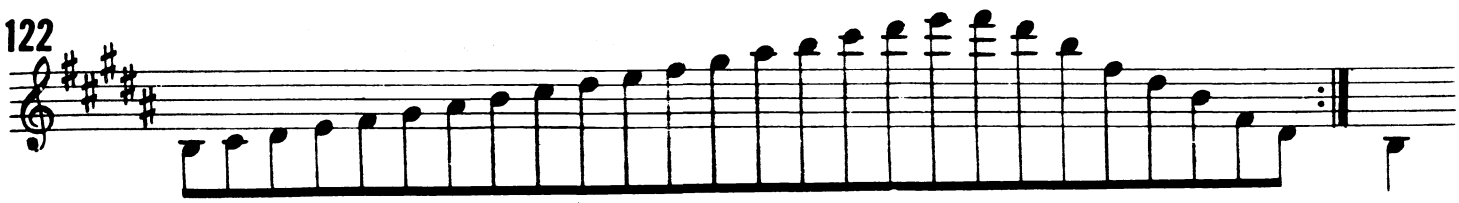

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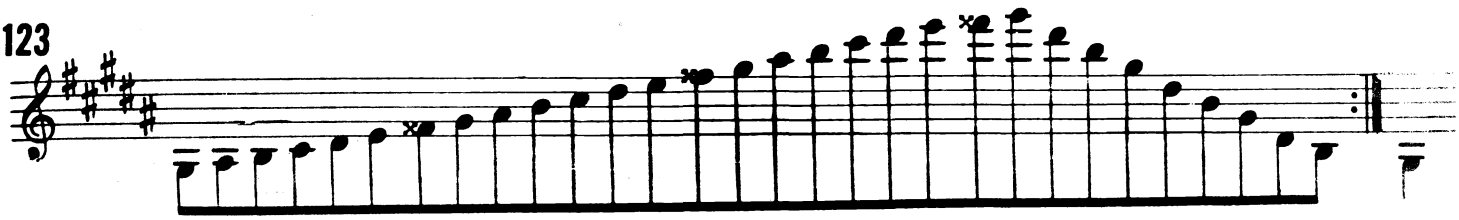

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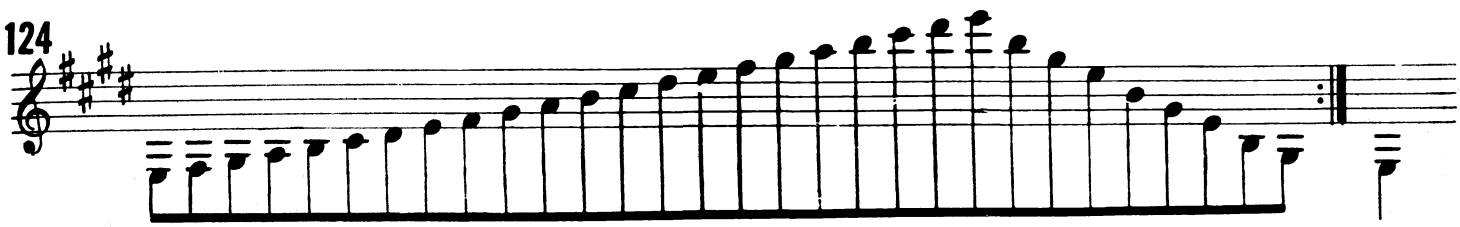

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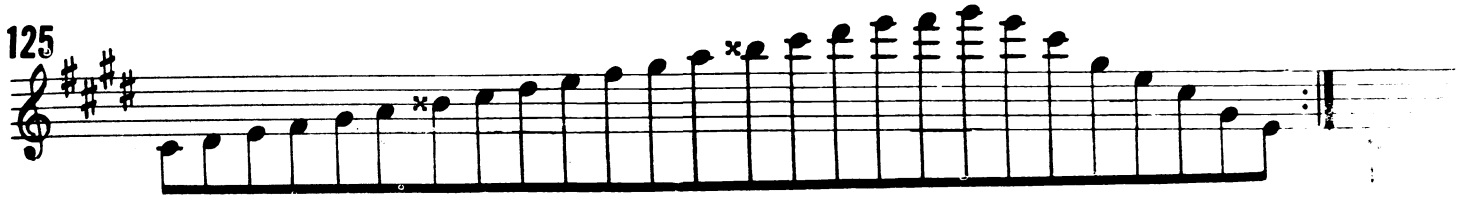

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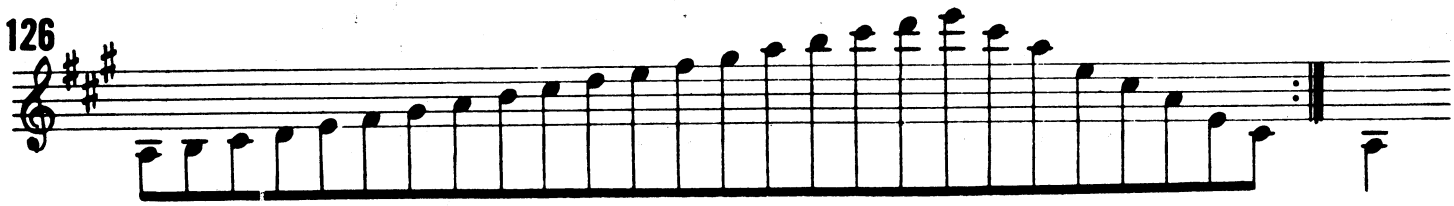

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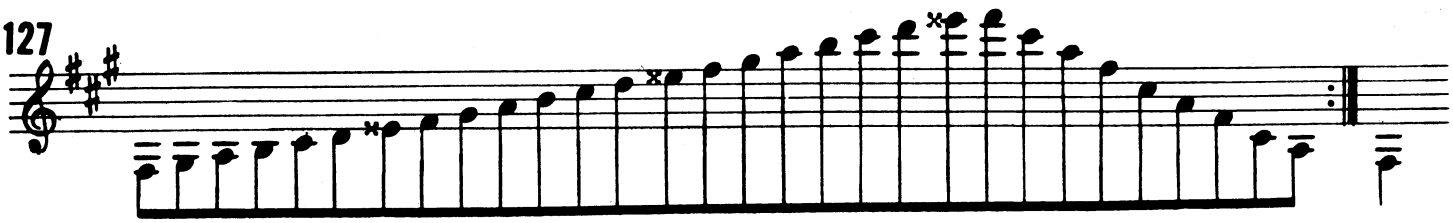

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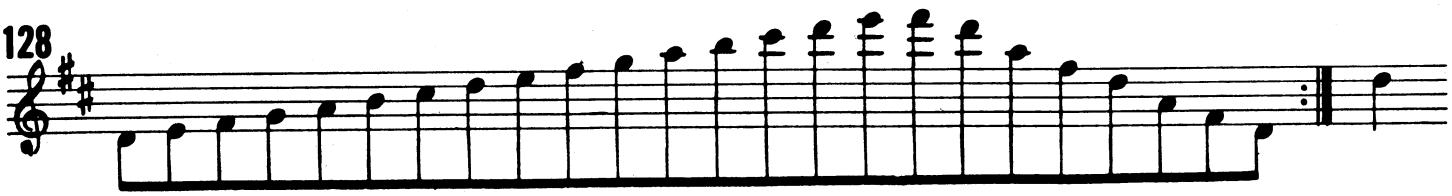

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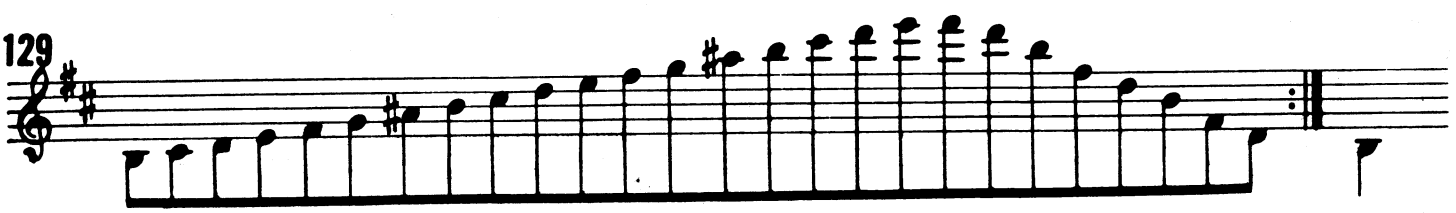

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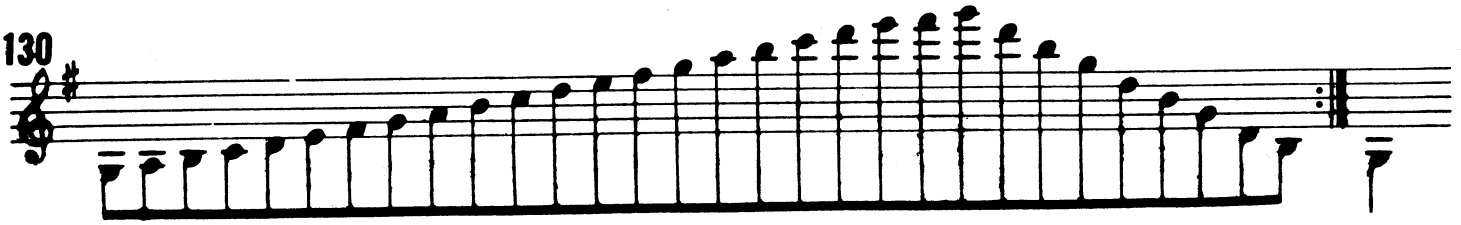

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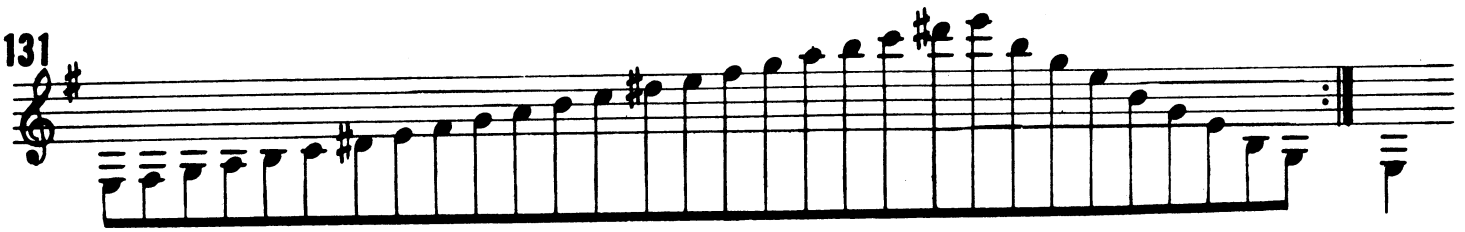

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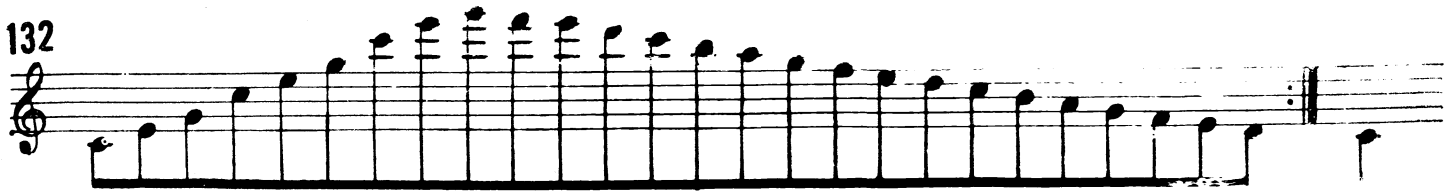

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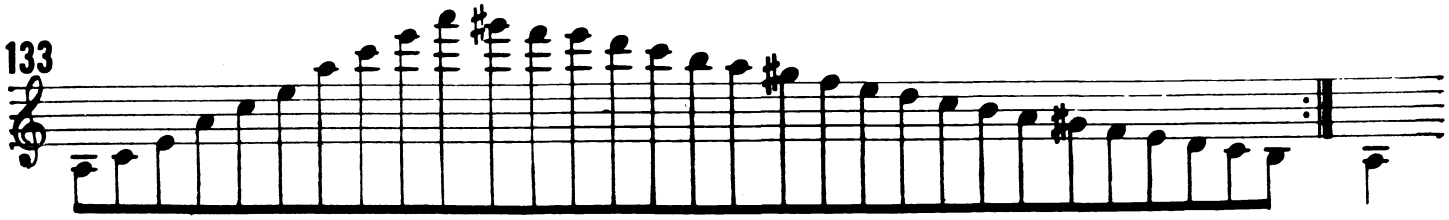

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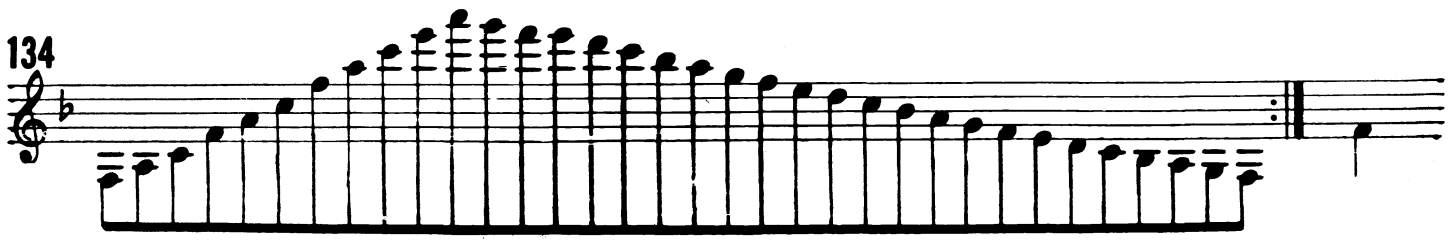

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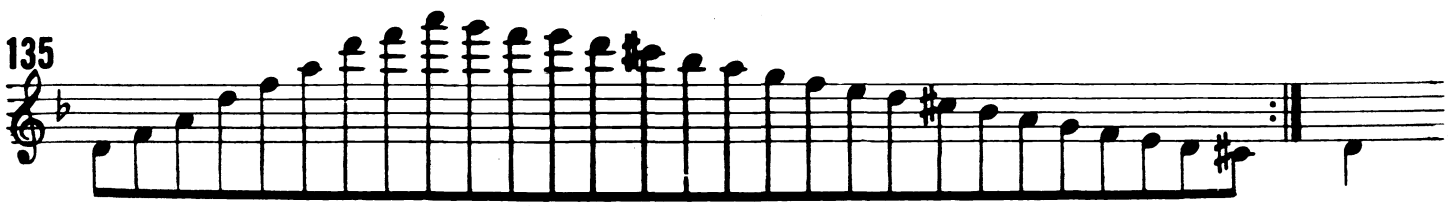

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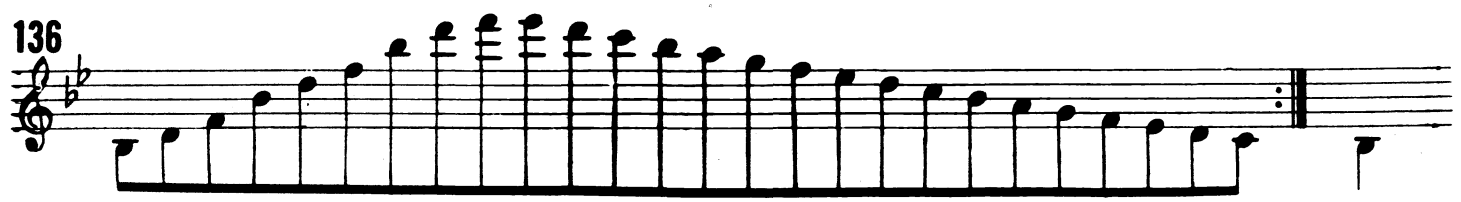

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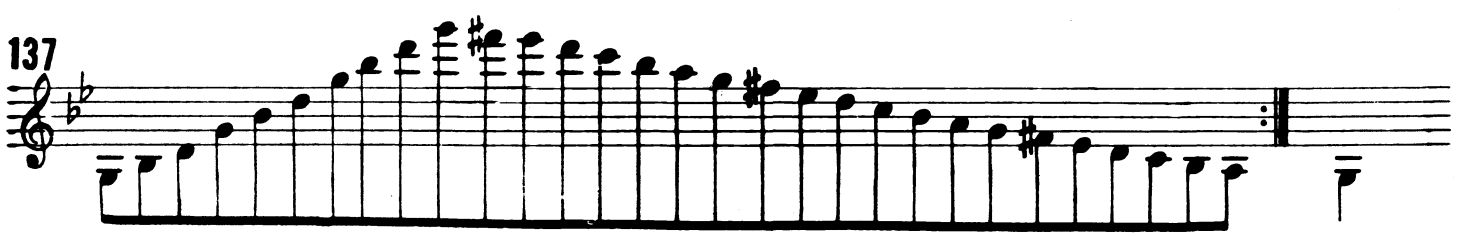

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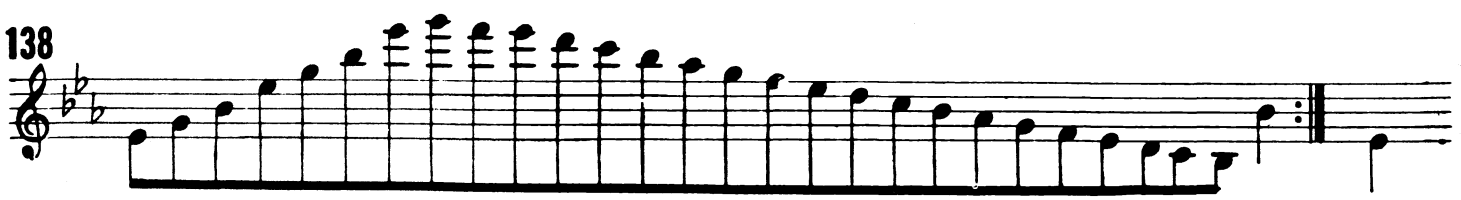

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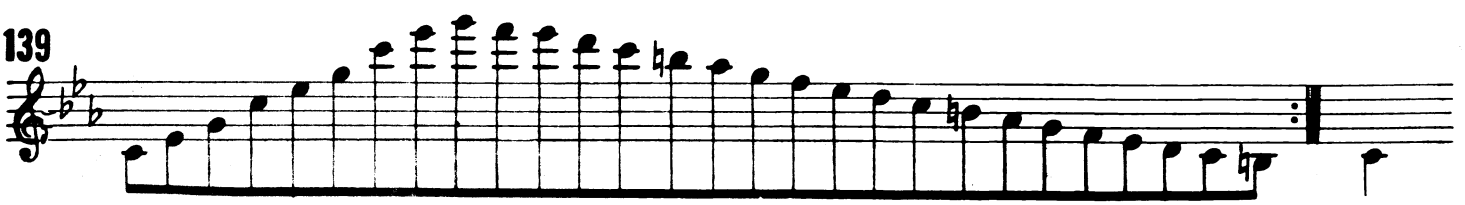

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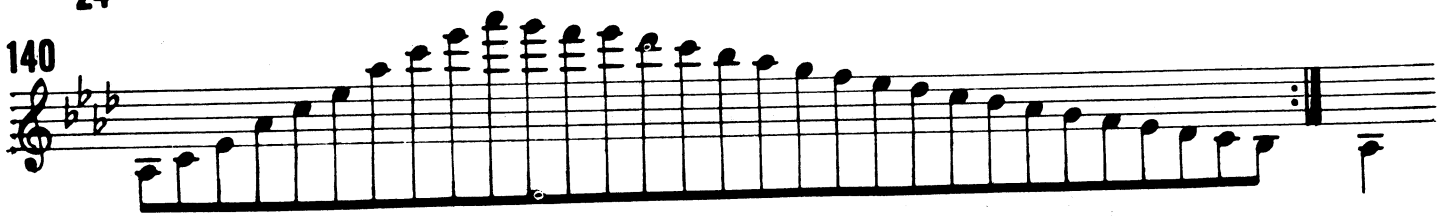

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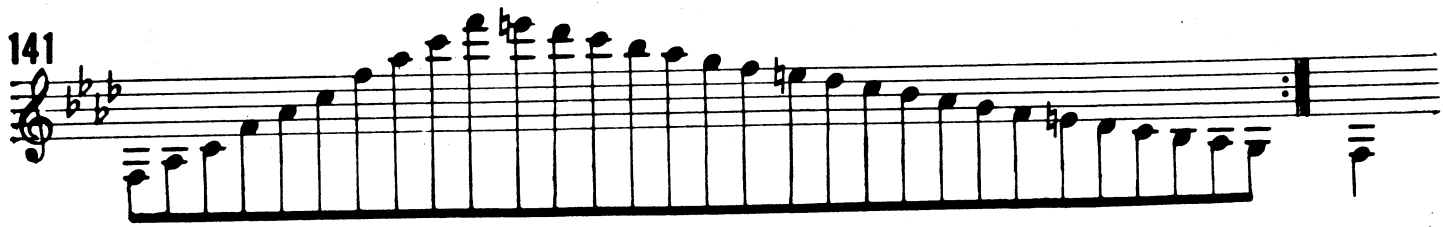

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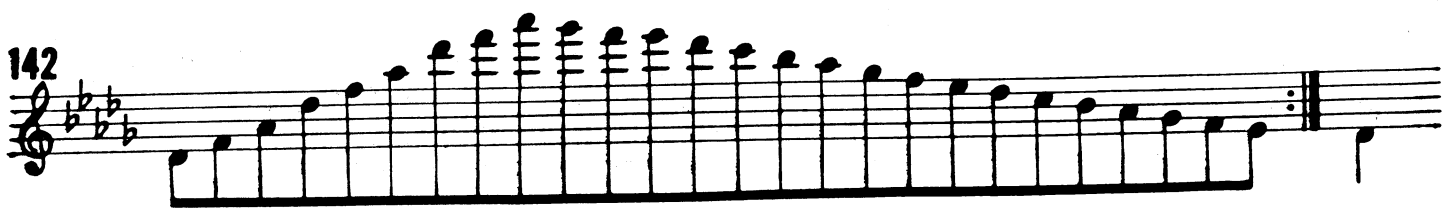

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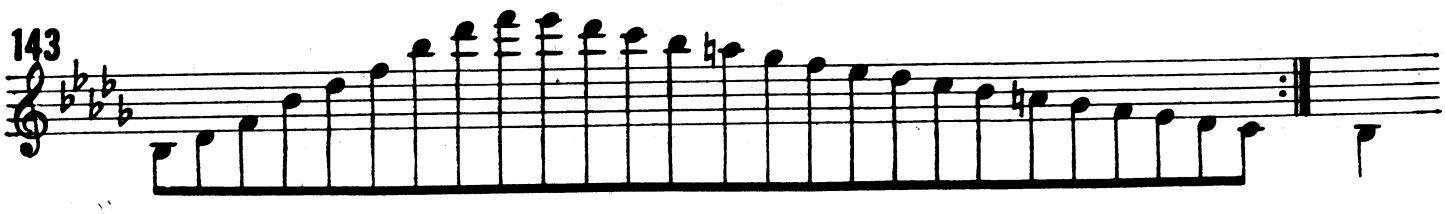

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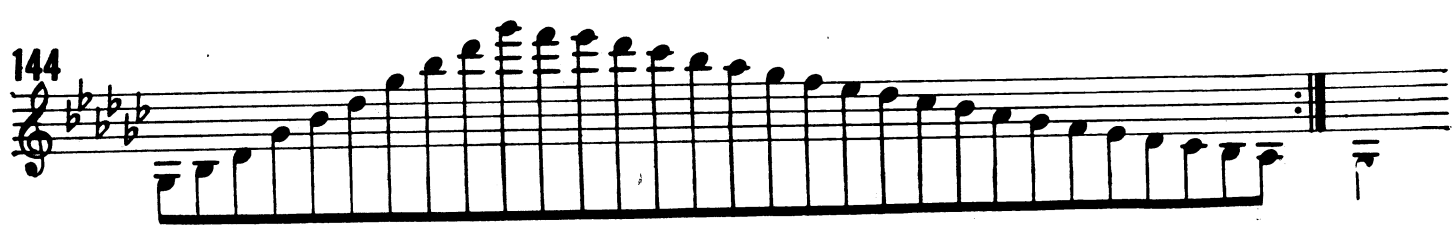

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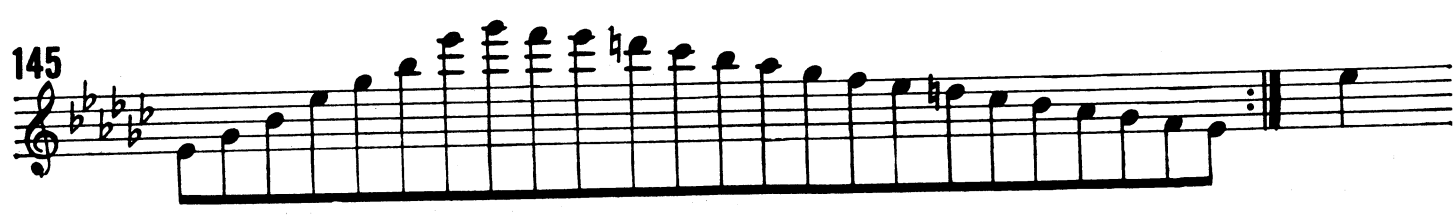

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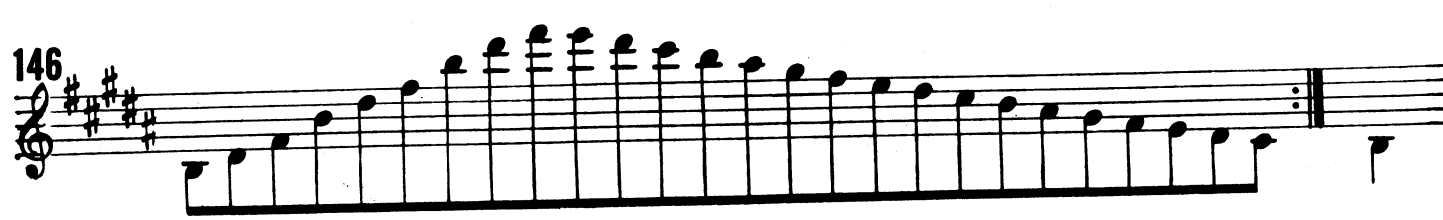

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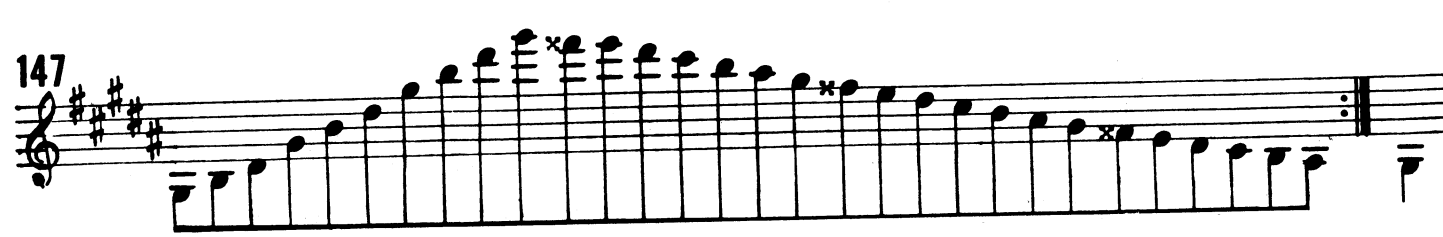

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Gypsy Picking
Michael Horowitz
CD included
74p.

Developing a solid right-hand picking technique is arguably the most difficult hurdle in learning to play the guitar. Gypsy Picking explains in detail the powerful rest-stroke picking technique used by Gypsy musicians such as Django Reinhardt, Stochelo Rosenberg, Biréli Lagrène, and Fapy Lafertin. Includes over 45 examples and a 5 chorus minor blues solo in both tablature and standard notation. Gypsy-style fingering and picking suggestions are also included as is a CD with recordings of all the examples.

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Forthcoming Releases

Check DjangoBooks.com for release dates of these forthcoming books.

Gypsy Rhythm
Michael Horowitz
CD Included

An authentic rhythm sound is the most fundamental skill of Gypsy jazz guitar playing. *Gypsy Rhythm* explains, in great detail, the proper right-hand technique, chord voicings, and accent patterns used by Django and contemporary Gypsy rhythm guitarists. Transcriptions are in tablature only.

Oscar Alemán Play-Along Songbook, Vol.1
Greg Ruby
CD Included

The Argentinean guitarists Oscar Alemán was one of the great virtuosos of the swing era. This book includes his unique arrangements of the following swing and Latin songs: *Besame Mucho, Caminos Cruzados (Malaguena), Daphné, Diga Diga Do, Hombre Mio (Man of Mine), Joseph Joseph, Russian Lullaby, Scartunas, Stardust, Sweet Georgia Brown, Tico Tico No Fuba, You Made Me Love You*. Transcriptions are in both standard notation and tablature.

Pearl Django Play-Along Songbook Vol.2
Greg Ruby
CD Included

Music in standard notation and tablature (with chord charts) for songs on Pearl Django's CD *Swing 48: CB's Waltz, Double Scotch, Dragonfly, Holiday for Guitars, La mer, I Can't Believe that You're in Love with Me, Melodie au crepuscule, Palo Verde, Samois Swing, Sweet Chorus, Sweet Sue/Just You, Swing 24, Swing 48,* and *Freeway*. Several Bonus Tracks included.

The Gypsy Jazz Pattern Book
Michael Horowitz
CD Included

Throughout his career, Django Reinhardt developed a vocabulary of musical ideas or "patterns" which he used as the building blocks for his improvisations. *The Gypsy Jazz Pattern Book* includes dozens of Django's best patterns, transcribed in both standard notation and tablature.

Gypsy Jazz Intros and Endings
Michael Horowitz
CD Included

Gypsy Jazz Intros and Endings includes dozens of the most commonly-used introductions and endings, transcribed directly from the playing of Django Reinhardt and other notable Gypsy guitarists.

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