PLAYBACK®

Guitar

The Howard Roberts' Guitar Book

By Howard Roberts & James Stewart

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Howard Roberts & James Stewart

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FOREWORD

Collaboration is a delicate art; few egos are small enough to allow for a compatible, creative relationship. Howard Roberts and Jim Stewart - - working and thinking as closely as Rimsky and Korsakov - - have brought collaboration to a new sophistication. At the same time they have raised the stature of the guitar to its proper level of respect.

They accomplished this by means of a simple, direct technique that took full advantage of their 15-year relationship in and out of the studios: Howard and Jim discussed the format of the book, flipped on a tape recorder, then allowed stream of consciousness to outline the five major topics - - picking, comping, improvising, fingerboard technique and chord solo playing.

To illustrate each of those functions, Howard provided every note of music plus the accompanying fingering. All the slurs, all the accents - - all the nuances of notation - - reflect Howard's guitartistry. In its fullest measure, this is The Howard Roberts Guitar Book. What Jim Stewart has done involves more than just adding words to music. He analyzed Howard's technique and interpreted his thoughts about the instrument. All the subtleties of the text reflect Stewart's gift for understanding the man behind the music. This role of "artistic alter ego" is a familiar one to Jim: he produced similar results in The Wes Montgomery Jazz Guitar Method for Robbins.

To capture the essence of Howard Roberts is to re-create the virtual history of the guitar. Stylistically and aesthetically, Howard's knowledge and technique encompass the entire plectrum pantheon: from the early acoustic explorations of Eddie Lang; the unorthodox fingering of Django Reinhardt; the amplified genius of Charlie Christian; the comping steadiness of Freddie Green; the inventiveness of Jimmy Raney and Tal Farlow; to that linear-chordal giant of today, George Van Eps.

From 20 years of exacting studio assignments, plus the dues-paying apprenticeship that preceded, and the club and concert gigs that have continued, Howard Roberts has reckoned with every conceivable type of guitar and met every possible type of musical challenge. If he symbolizes all that is past in the evolution of the guitar, he is the logical spokesman for the explosive roles the guitar will assume in the future.

As Howard likes to say, "The guitar is the cutting edge. Various instruments have enjoyed their day as the vanguard of new sounds. Now it's the guitar, and others are following suit electronically." Little wonder Howard's musical examples "go beyond the page." Each is a compact, highly concentrated study. There are no wasted notes; no wasted words. The advanced student will soon realize that Howard Roberts has successfully conveyed what he has digested and coaxed it through the fingerboard. The beginner stands to benefit more from one example than from any ten exercises in a simple rote method.

There's a wealth of material condensed in these pages - - the entire plectrum spectrum - - compliments of the Roberts-Stewart "fret-ernity." Now it's up to you to take your pick.

Harvey Siders
West Coast Editor
down beat magazine

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INTRODUCTION TO THE FINGERBOARD AND THE FIVE DISTINCT FINGERING PATTERNS

The "five distinct fingering patterns" when laid end to end cover the entire fingerboard from the lowest to the highest points in any key.

A full command of scales and variety of intervals is a prerequisite to the command of each of the "five distinct fingering patterns". You should reach a point of visually seeing what you hear and be able to relate to one or more of the five basic fingering patterns.

When all of the five basic fingering patterns are telescoped into one position, you can play with ease in five different keys. In other words, two octaves and a third of chromatic tones are playable in one of the basic fingering patterns without moving the hand. A finger per fret is the general rule. The first finger is available to stretch down a fret and the little finger is available to stretch up a fret. Harmony does result from scales, and so do chord fingerings result from the "five distinct fingering patterns". The "five distinct fingering patterns" can be visually related to the five basic chord forms; i.e., Cf, Af, Gf, Ef, and Df.*

Two basic rules for connecting the "five distinct fingering patterns":

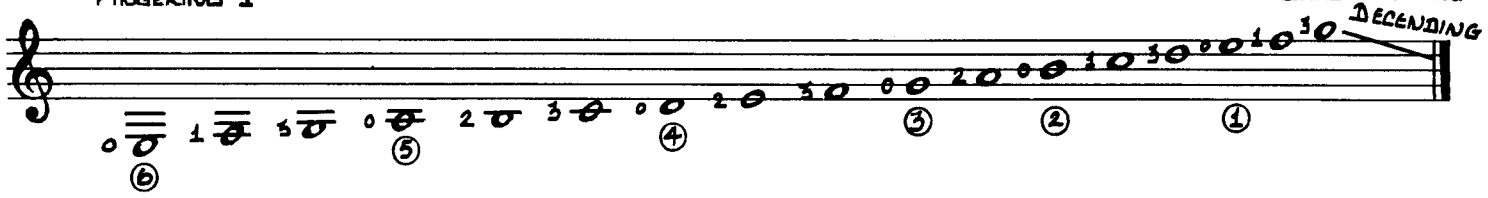
1 - Slide the fingers on the half-steps.

2 - Stretch with the little finger in ascending lines.

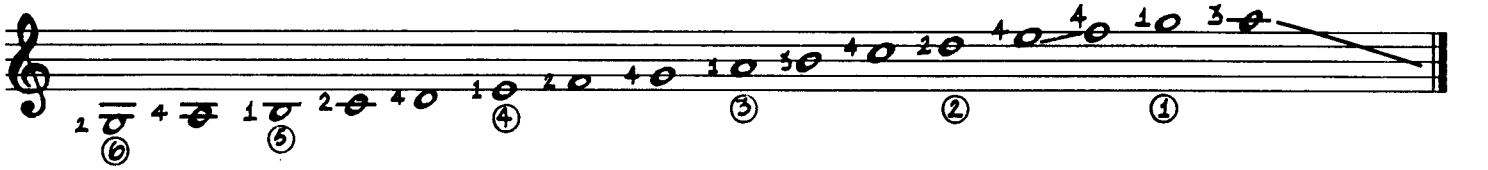
*The five basic chord forms are derived from the open string six-note chords fingered in first position.

FINGERING I

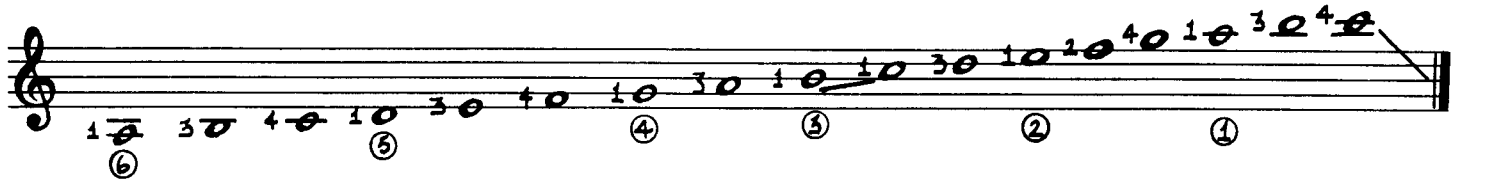
SAME FINGERING DECENDING



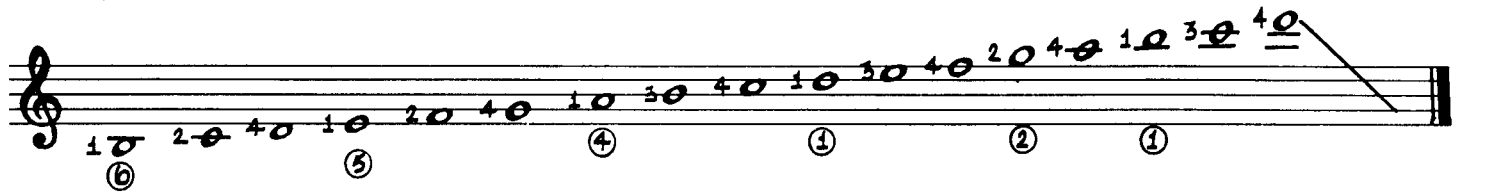
FINGERING II



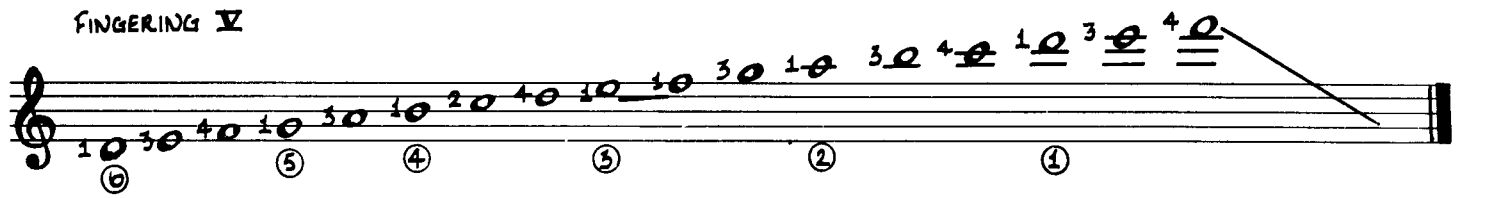
FINGERING III



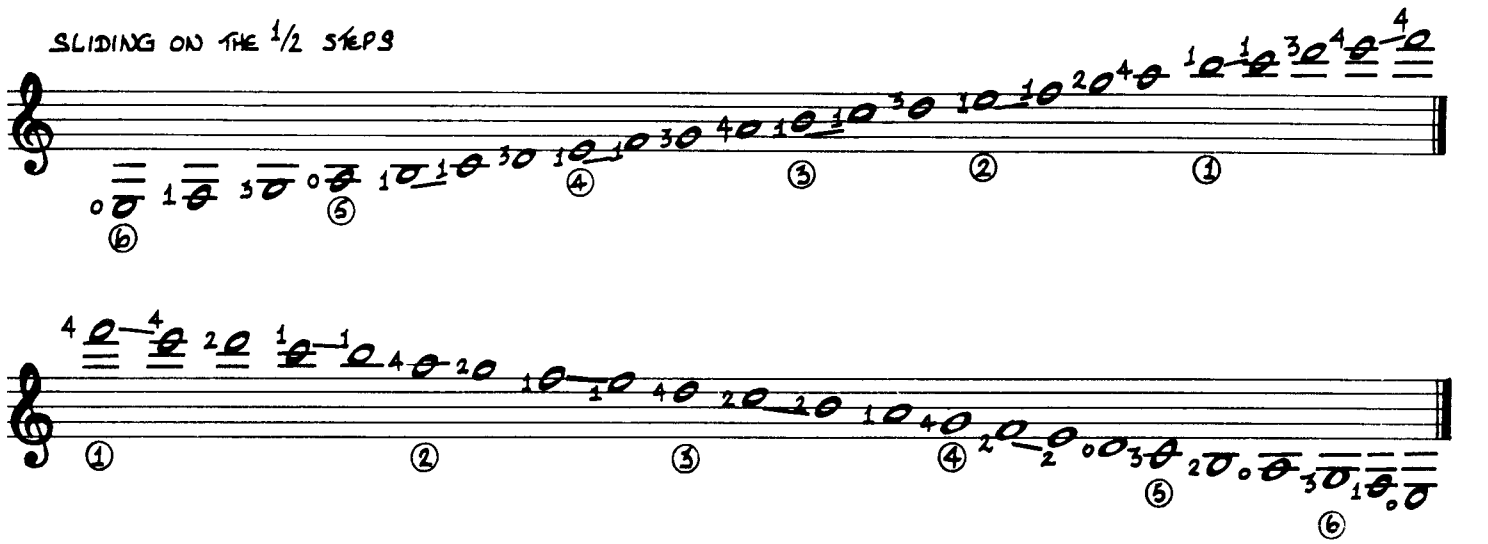
FINGERING IV



FINGERING V



SLIDING ON THE 1/2 STEPS



THE LEFT HAND AND THE FINGERBOARD

Position of the Thumb: Your knuckles should be almost parallel to the side of the neck. Fingers should be in an arched position until just the tips rest on the strings so that they work up and down in a hammer-like fashion, seating in between the frets. It is necessary to keep the fingers suspended over the fingerboard at all times. Do not let them stand up straight or curl under the fingerboard or wander in any fashion. The wrist must be kept straight at all times except when executing a very long stretch. This wrist posture should be comfortable and natural when used correctly. The attack should be a deliberate snap working to produce a good sound. The attack is the basic criterion for good sound and fluid technique.

POINTS TO REMEMBER

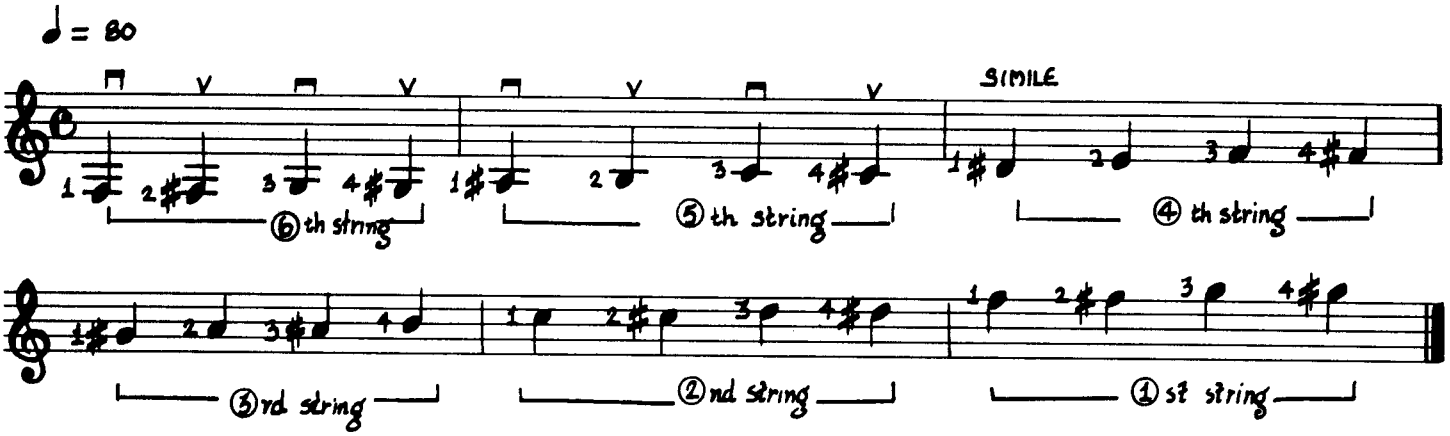
The leverage point - attack - the thumb should ride up and down the center of the back of the neck and you form the pressure between the thumb and finger executing a snap attack.

The reason why the wrist is held flat is so the tendons that operate the fingers can ride through grooves in the wrist and knuckles and fingers. If you bend the wrist you are putting a friction or a bind on the fingers, wrist and tendons.

FINGERBOARD - LEFT HAND PRESSURE

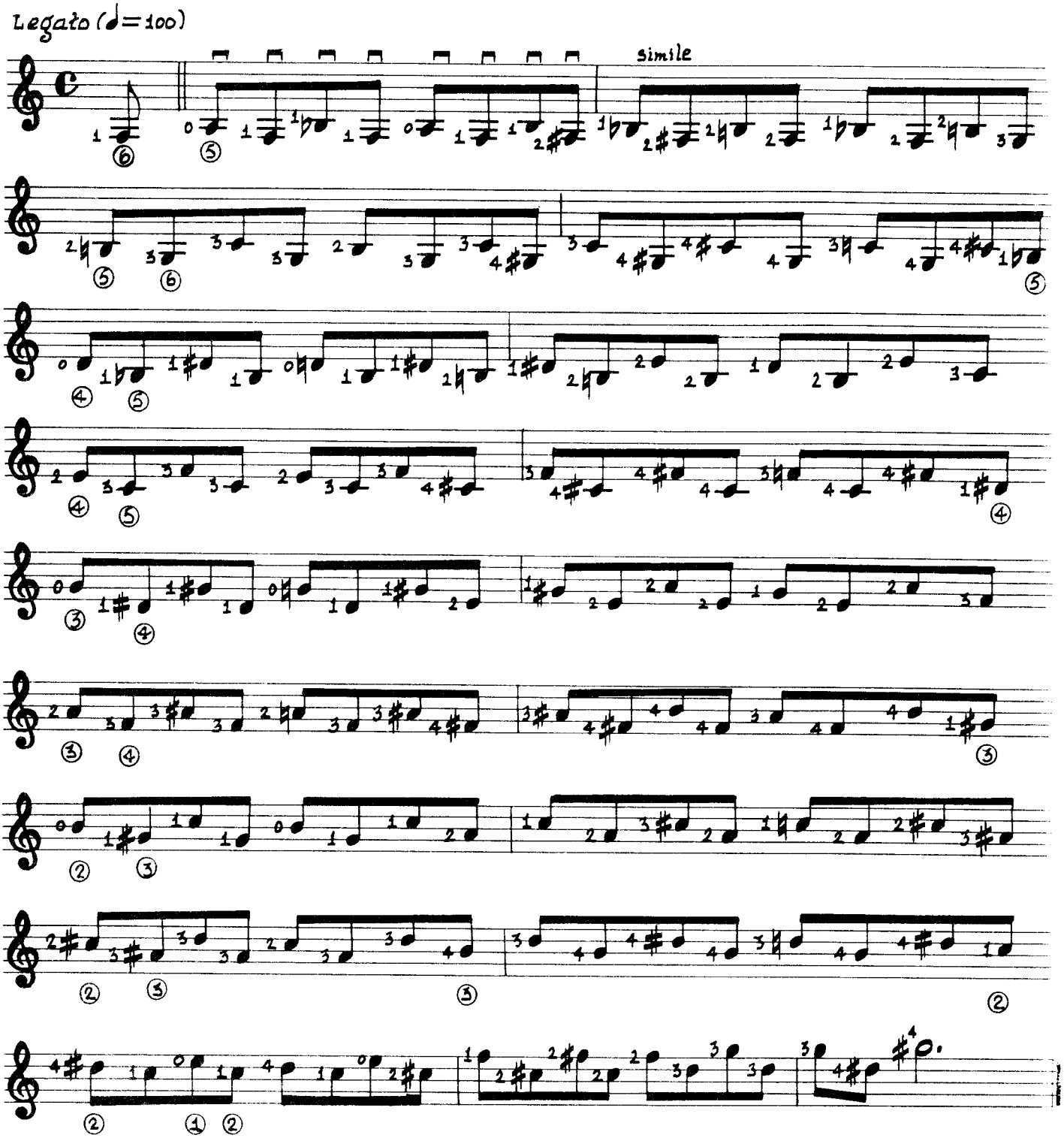
Exercise for development of equal pressure for fingers of the left hand: As each finger is placed on the designated string, the maximum of pressure is exerted throughout the exercise. At no time after a finger has sounded a note is the pressure decreased. The object of the exercise is to develop maximum pressure of each finger sounding the string at all times. Once a finger sounds the note it remains on the fingerboard and that pressure is retained. When moving to the adjacent string the fingers remain on the string that has just sounded. This exercise also develops independence of each finger of the left hand.

Note: EACH FINGER MAINTAINS MAXIMUM PRESSURE AT ALL TIMES ON ALL SIX STRINGS.



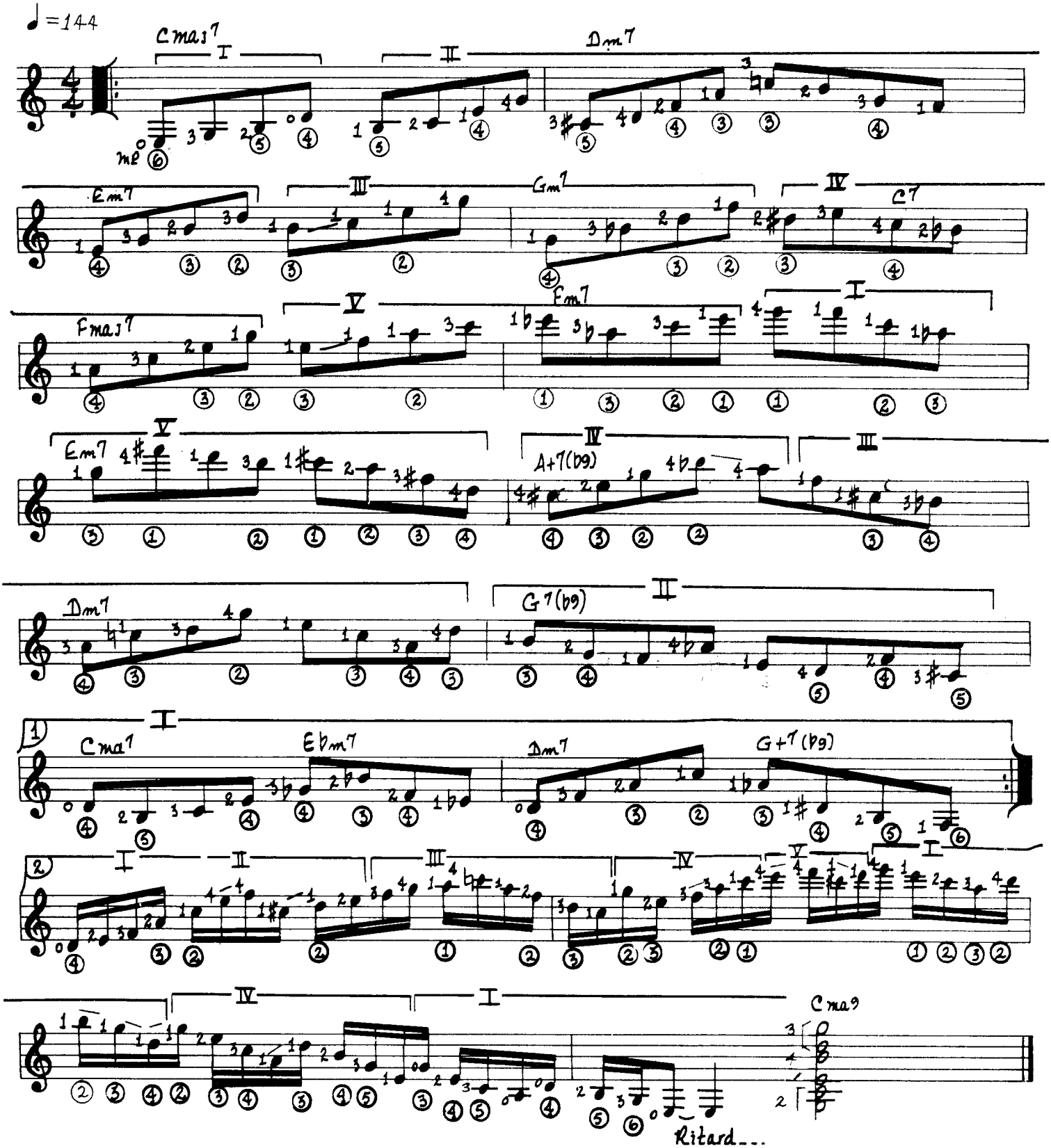
TECHNICAL EXERCISE

For development of the first joint of each finger, bending and attack. Each note is to be held as long as possible, developing a legato technique. The first joint of each finger should snap to produce a sound on the adjacent string. This exercise should be played slowly and deliberately listening for sound. The purpose of the exercise is to develop the snap attack using the first joint of each finger when playing across adjacent strings. Hold each note as long as possible.



ETUDE

(STUDY IN THE FIVE BASIC FINGERINGS AND THEIR CONNECTIONS)
Etude using the five basic fingerings and their connections,and their relationship to chord forms.

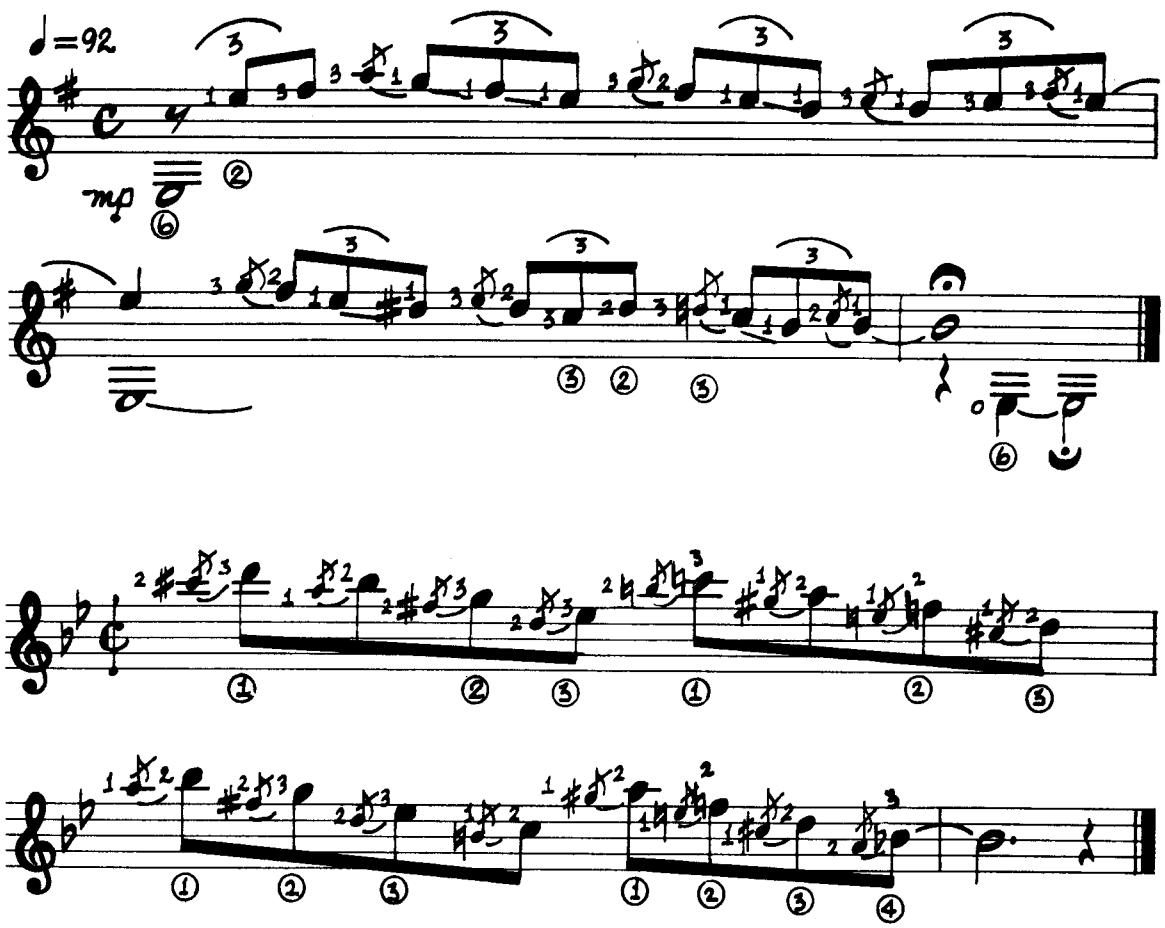


THE GRACE NOTE

Symbol:

The grace note takes its time value from the note it embellishes, whose accent it assumes.

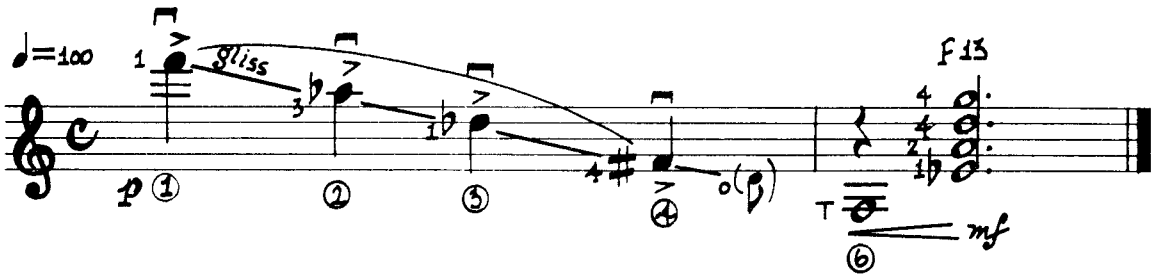
The execution of the grace note differs according to whether the two notes are ascending or descending. When ascending, pick the grace note and, without moving the finger, stop it. Then let the proper finger fall on the following note without picking it. When descending, set both fingers simultaneously, pick the grace note, then lift the finger so that the following note will sound.

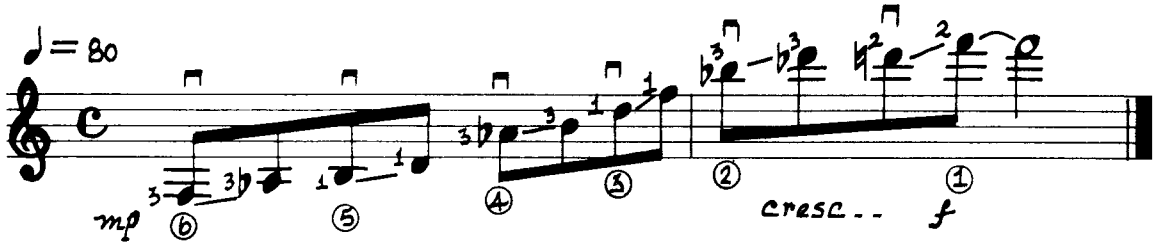


THE GLISS

Symbol:

The finger employed stops the first note as it is picked, then slides across the frets to the other note, pressing the string sufficiently to make the intermediate semitones sound.

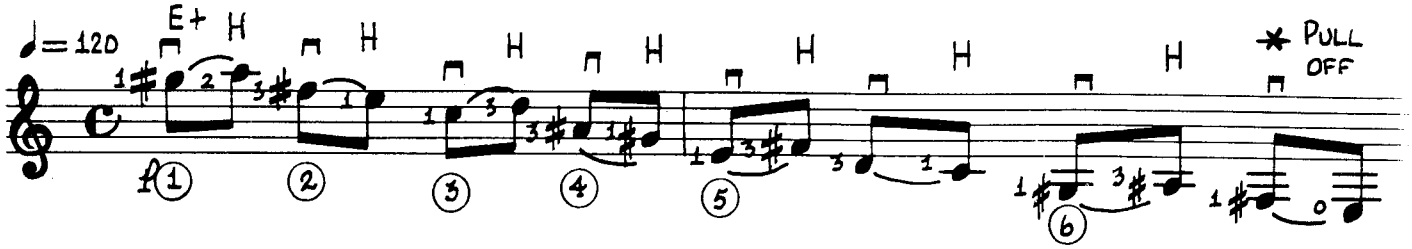




THE HAMMER ON
(One String)

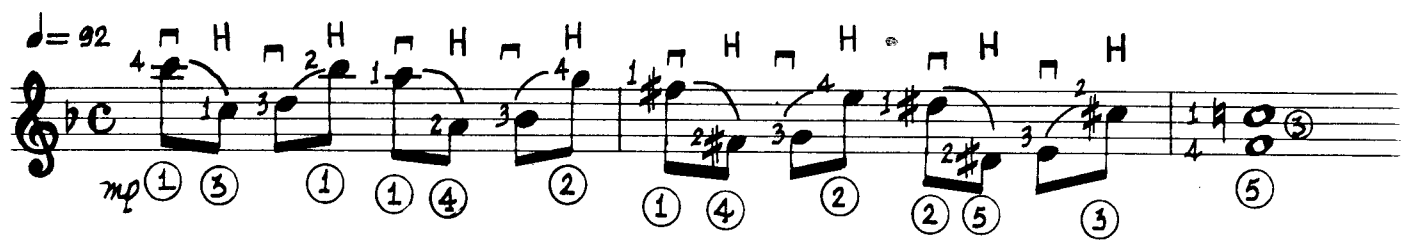
Symbol:

In the Hammer On the left hand executes two or more notes, descending or ascending, while the right hand picks only the first note. Fingers are placed simultaneously on the notes to be sounded.



THE HAMMER ON
(Adjacent Strings)

Here the left hand again executes two notes, descending or ascending, while the right hand picks only the first note, the difference being that the second note executed falls on a different string, above or below. To execute this class of Hammer On, pick the first note, then let the proper finger fall energetically on the next note to be sounded.



INTRODUCTION TO PICKING

Of all areas to be mastered, the technique of picking is the most personal and subtle, and is the identifying factor of primary importance in creating the individual's sound.

The picking motion is the end result of a series of coordinated muscular movements beginning with the shoulder and ending with the tip of the pick. This is a cantilever system, with muscles pulling fingers and the bone structure of the arm supporting the muscles. This system involves five separate areas: the shoulder, the elbow, the wrist, the thumb and index finger, and the tip of the pick. Movements that originate from the shoulder are large sweeping movements. The elbow motion is still a sweeping movement, but more controlled or confined. The wrist movement is a flicking type of motion. (Rhythm playing comes from the shoulder, elbow, and wrist.) Small circular scalpel movements are produced by the thumb and index finger (single note playing).

The ATTACK is achieved by the pressure point created by the thumb pushing the pick against the index finger. When the pick is held loosely it produces a different type of attack than with the pick held rigidly. Holding the pick in a rigid fashion gives you a rigid attack; holding the pick lightly gives you a looser attack. This does not change the actual process of pick contacting string. The clarity of sound is created by the precision with which the pick contacts the string; the quality of the attack by the way in which the pick is held. It should also be noted that in order to achieve a good attack, a conscious effort must be made to synchronize the action of the left hand with the picking motion.

In summary, think of picking in terms of the total picture, starting from the shoulder and ending at the tip of the pick, at the same time being aware of all the various elements involved. Also keep in mind the goal to be aimed for, which is an open mind attitude which allows the subconscious to do the picking action through the ear.

Through the evolution of the guitar to the present time, amplification has greatly changed the picture. The guitar is now capable of achieving many different tonal colors, and the player no longer can rely on a thorough knowledge of just one or two of the elements of picking; i.e., wrist only, elbow and wrist only, etc. He must develop all the elements of picking. An assortment of picks should be tried as well, different sizes, shapes and gauge, since the type of pick used is a governing factor in achieving the desired sound. It should be noted here that with an experienced player the choice of fingerings in the left hand will greatly influence the manner in which the strings will be picked.

EXERCISES

WARM-UP EXERCISE AND EXERCISE IN FINDING CENTER GROUND

The following exercise should be played covering the dynamic spectrum. The first time through very softly with tremolo. The second time through fff with tremolo. The third time through mp, fourth time through mf, which should be center ground or normal playing level for your instrument.

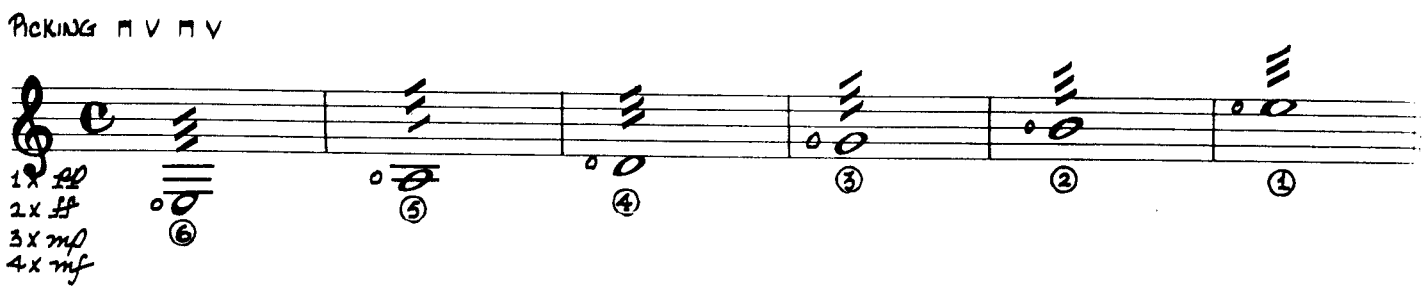
Development of the short stroke or scalpel movements of the index finger and the thumb:

On the downstrokes the thumb pushes towards the string being sounded; on the upstrokes the index finger pushes the right side of the pick back up against the thumb making a small circular movement or small scalpel movements.

Each exercise should be played ten times, with the wrist and muscles of the forearm and the index finger and thumb kept very relaxed. The natural dynamic level of this stroke is mp. The concentration should be at only the attack point at the tip of the pick.

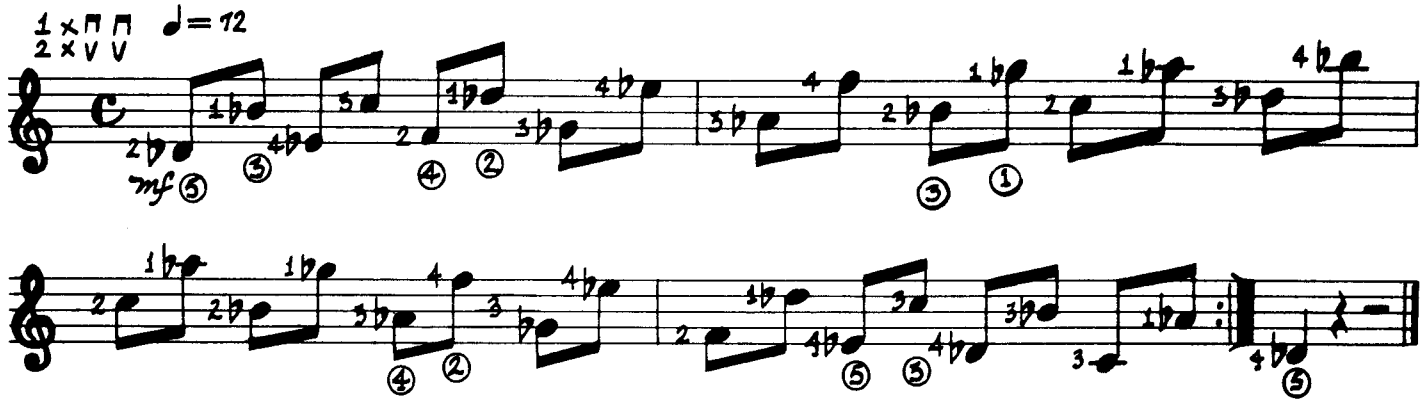
As the muscles develop, the feeling of the pick in the hand will be a "velvety" feeling.

Note: As a must, the pick should always stay in the strings. This is true for each exercise in this chapter.



EXERCISE FOR DEVELOPMENT OF CONSECUTIVE UP-PICK STROKES

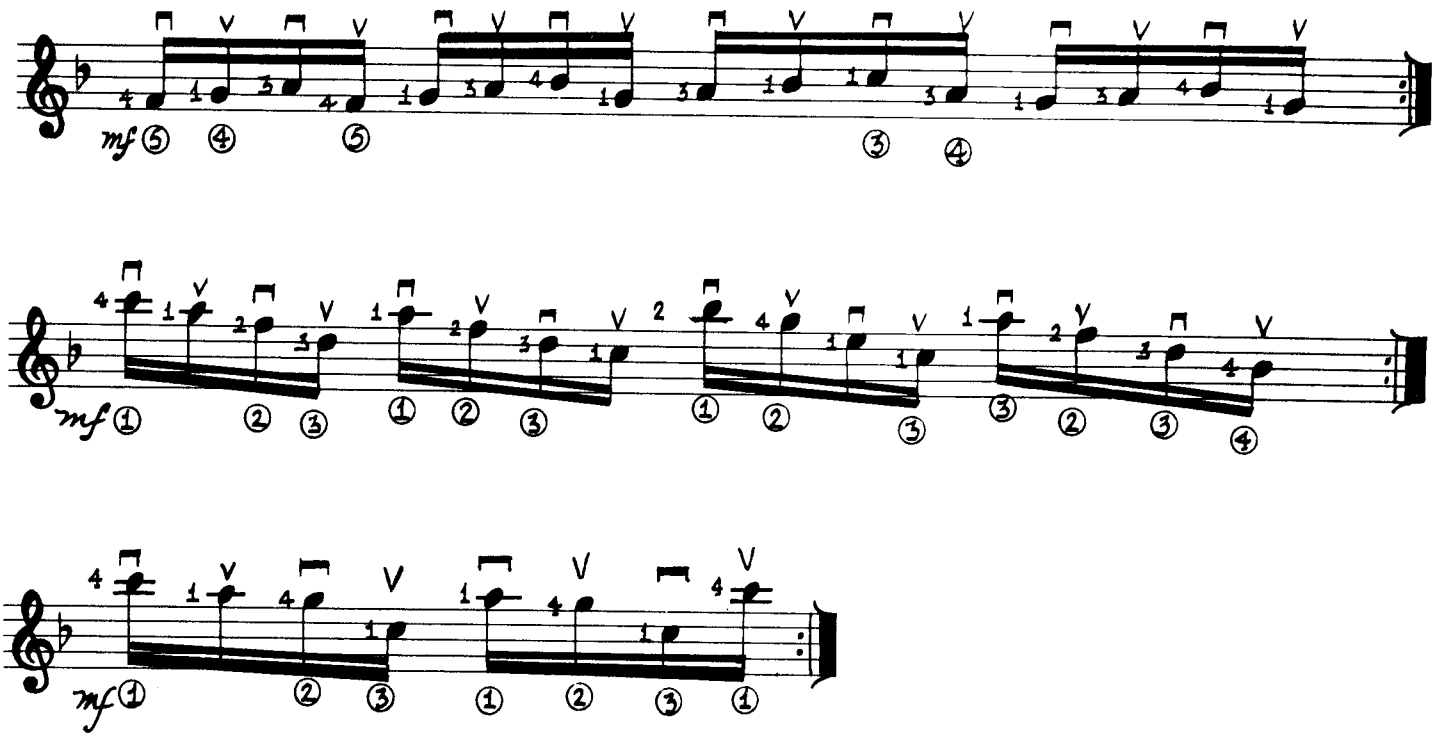
The following exercise should be played first time through with all down-picks, second time through with all up-picks, with the object of developing the same dynamic level and attack produced by down-picking. The object of playing all down-picks first is to hear the difference in sound of your up-picks.



EXERCISES FOR DEVELOPMENT OF THE SHORT STROKE

The pick should be helf very lightly between the index finger first joint and thumb first joint. The movement of the pick should be a small scalpel movement of circular motion. The front lower edge of the pick is used on the down strokes (the side of the pick that is not visible to the eye. The back upper edge of the pick is used on up strokes (the part of the pick that is visible to the eye). This circular movement should be exaggerated at first until the desired effect is experienced. Then the movement of the stroke should be scaled down to the desired small circular movement. It should be noted that this style of picking is strictly used for single note playing.

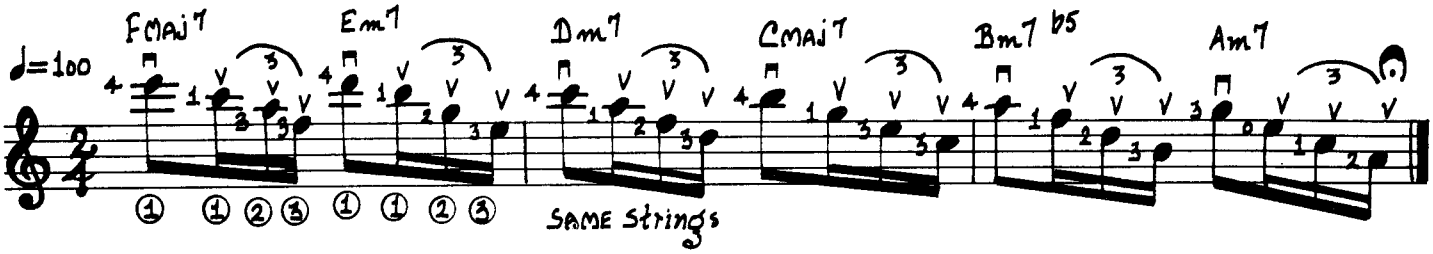
The following three exercises should be played ten times each.



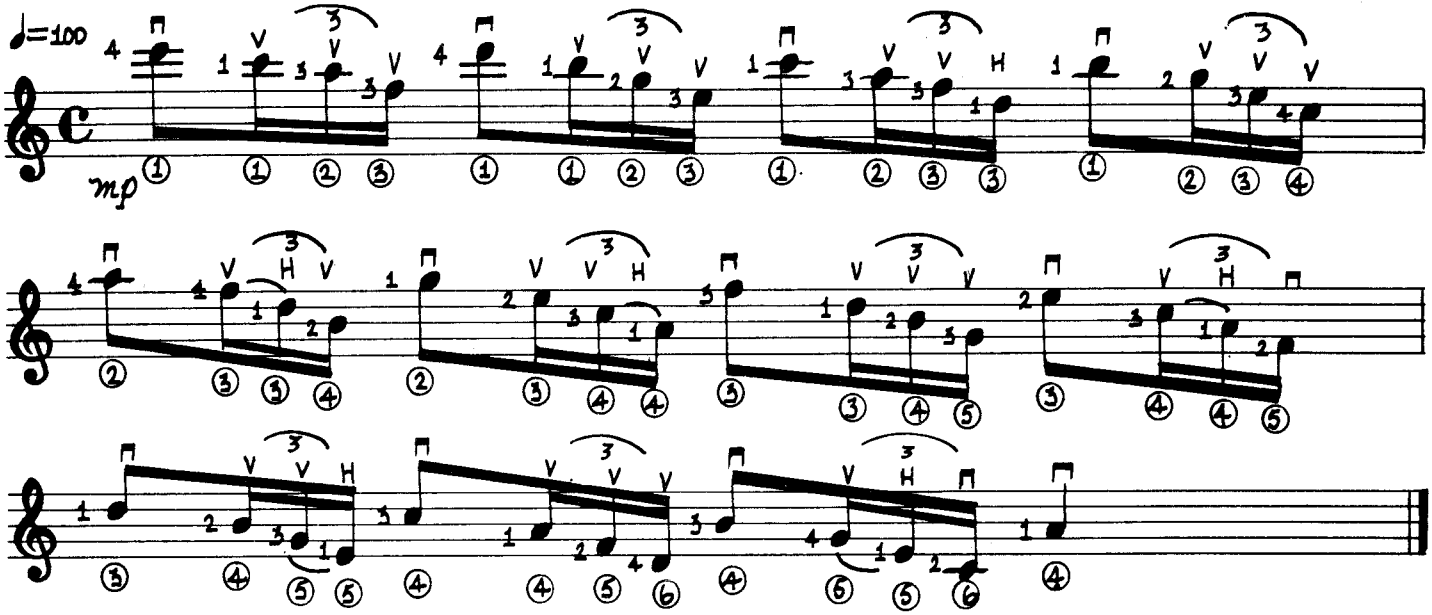
BACK-PICKING

The following exercises demonstrate three ways of phrasing using the back-picking technique:

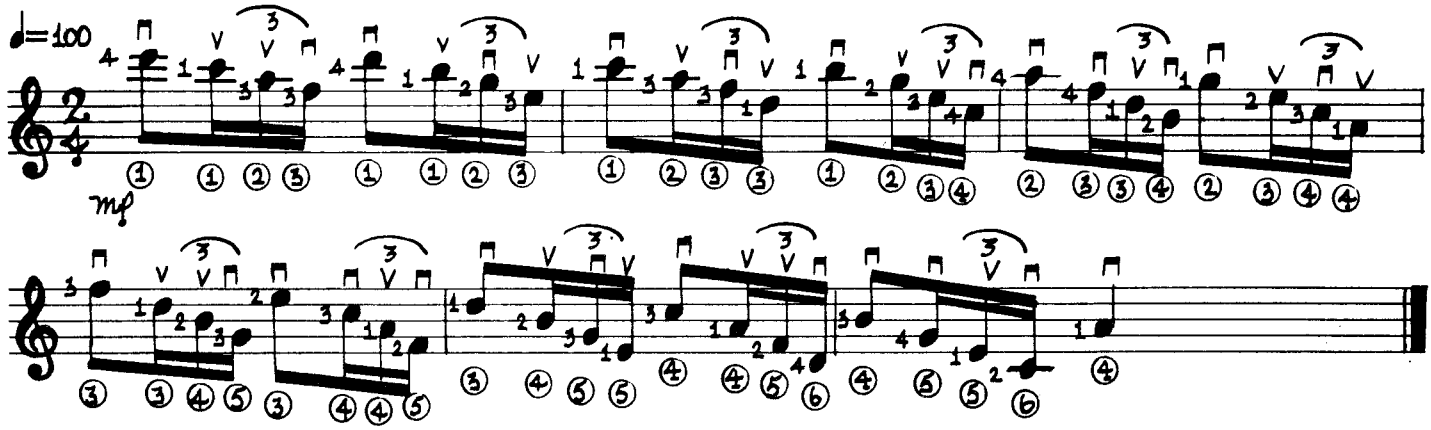
1. The use of even back-picking accomplishing a strict on-the-beat feeling.



2. A pseudo back-picking scheme displacing the rhythm feel. The hammer-on technique is used in conjunction with the back-picking.

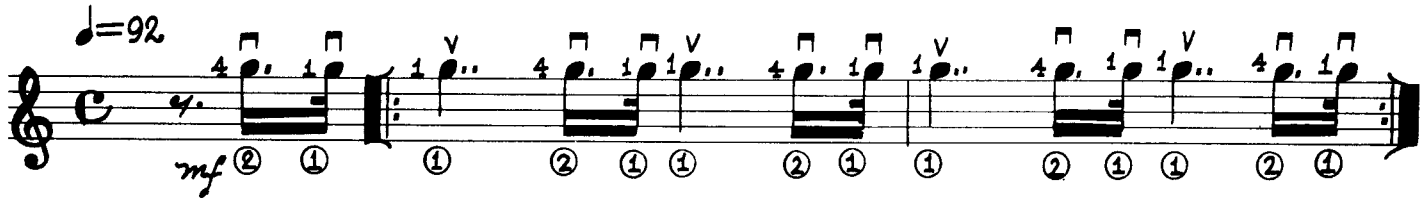


3. Each note is articulated.

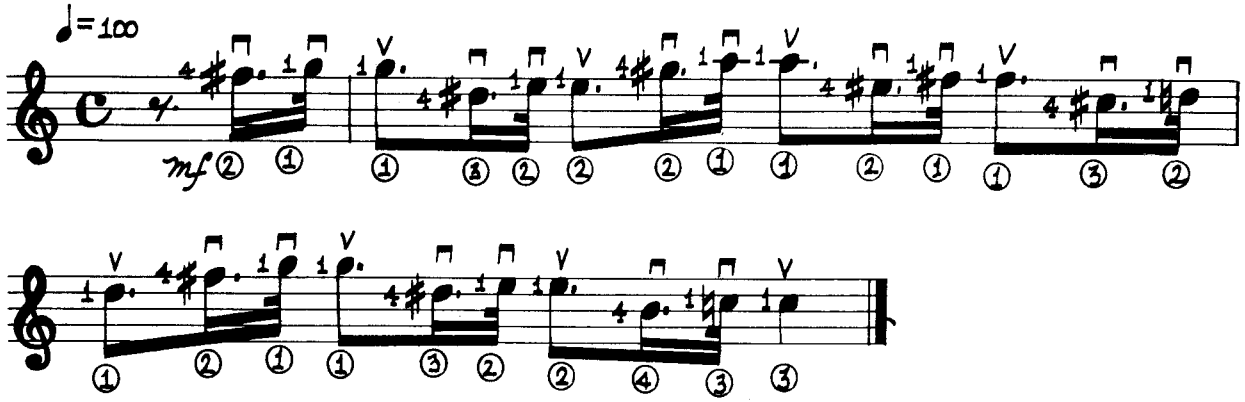


ADVANCED PICKING EXERCISES

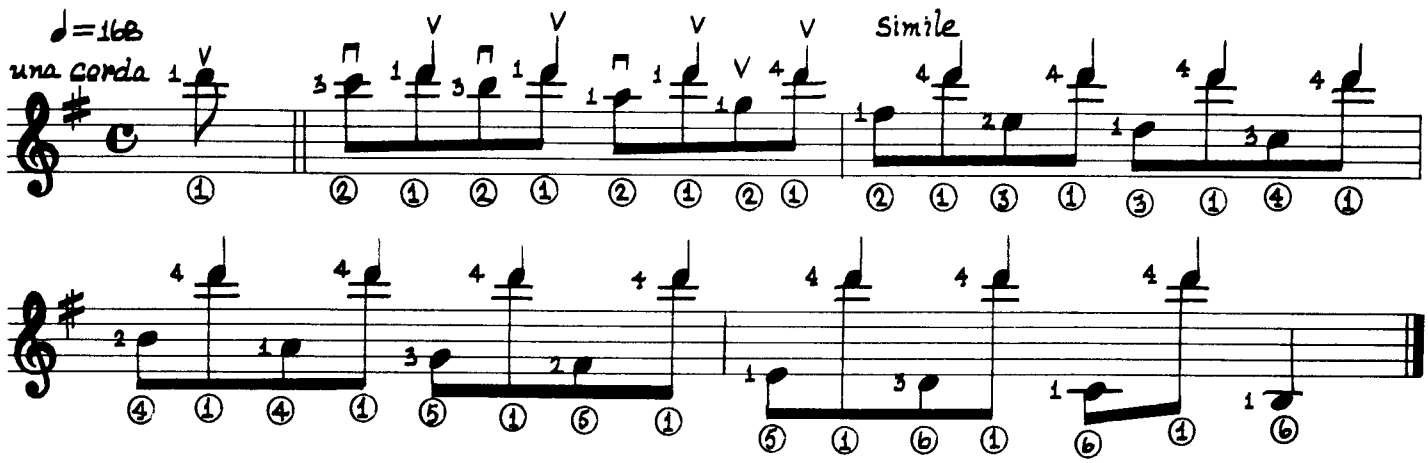
1. Picking across adjacent strings sounding the same pitch.



2. Quasi-moog synthesizer musical sound using the adjacent string picking technique.

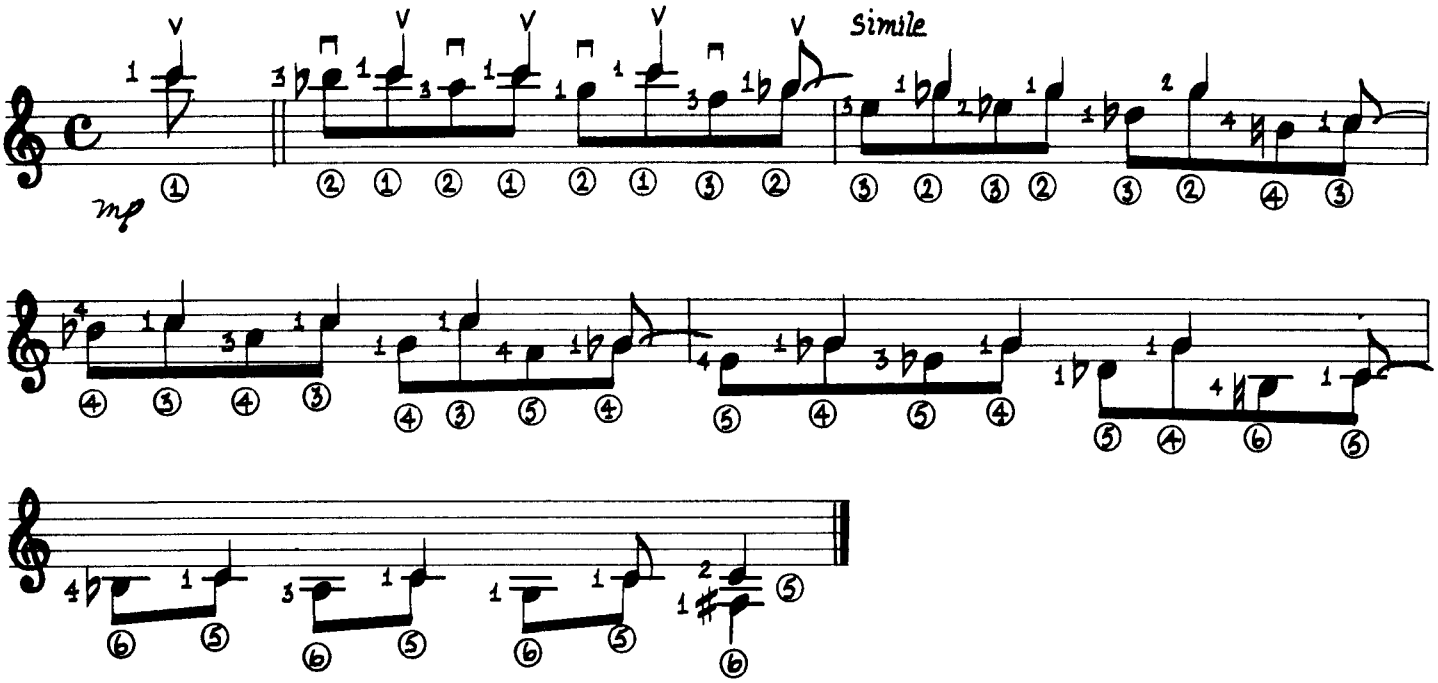


3. Exercise in development of up-pick with a diatonic line passing through a pedal soprano note.



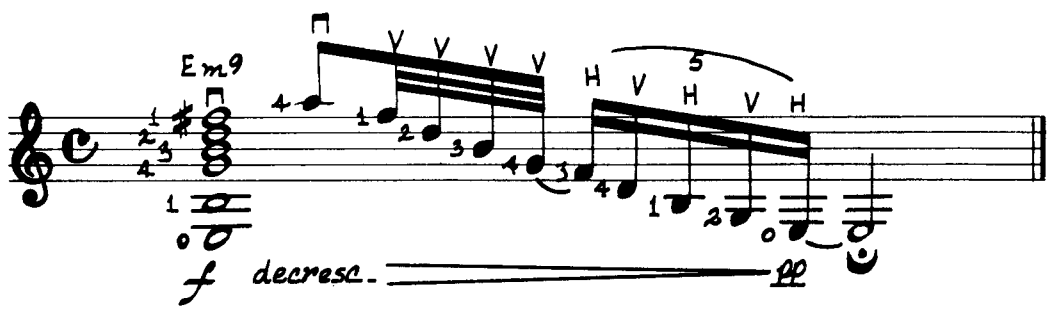
ADVANCED PICKING EXERCISES

4. A harmonic elaboration of the up-pick pedal soprano technique.



CADENZA

An example of using back-picking and hammering-on.



INTRODUCTION TO IMPROVISATION

Improvisation is the creation of a spontaneous musical expression - - a way of painting an emotional picture, sharing the individuals inner world with the listener. The psychological overtones of improvisation are the players moods in a here and now situation, drawing material from experience in what is an evolutionary process. In this process the improvisor is using four senses; thinking, feeling, intuition, and sensation. The equilibrium and interaction of these senses is what produces the total spontaneous musical expression.

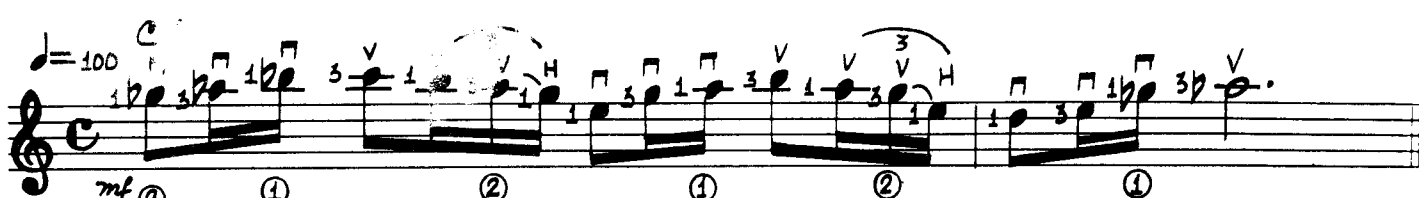
Tonality is the language of improvisation. There are only so many possible combinations of notes available. It is like a language with combinations of words meaning different things. In essence, an improvisation is an assortment of musical ideas that are strung together to create the musical impression.

Some of the building blocks of improvisation are:

1 - Development of a computer mind that is constantly updating material.
2 - Understanding the structural nature of line and its relationship to the background.
3 - A good ear (The brain using memory and intellect to translate the image to sound).
4 - A good working knowledge of harmony.
5 - The understanding of the rhythmic pulse.
6 - The singing quality of your music.
7 - Over-technique for what you are going to play.

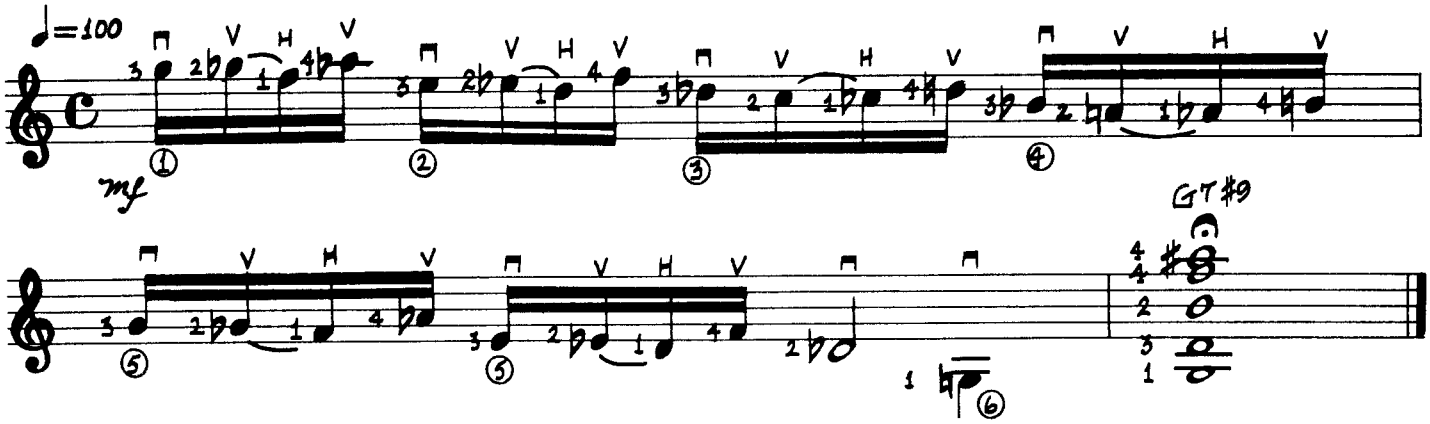
The elements listed above are beyond the page. They are elements which the individual may or may not apply himself to, according to the degree of his interest. And they are elements which the individual may pursue as far as he wants to - - their study can never be exhausted in the sense of being completed.

Whole Tone Scale Lick



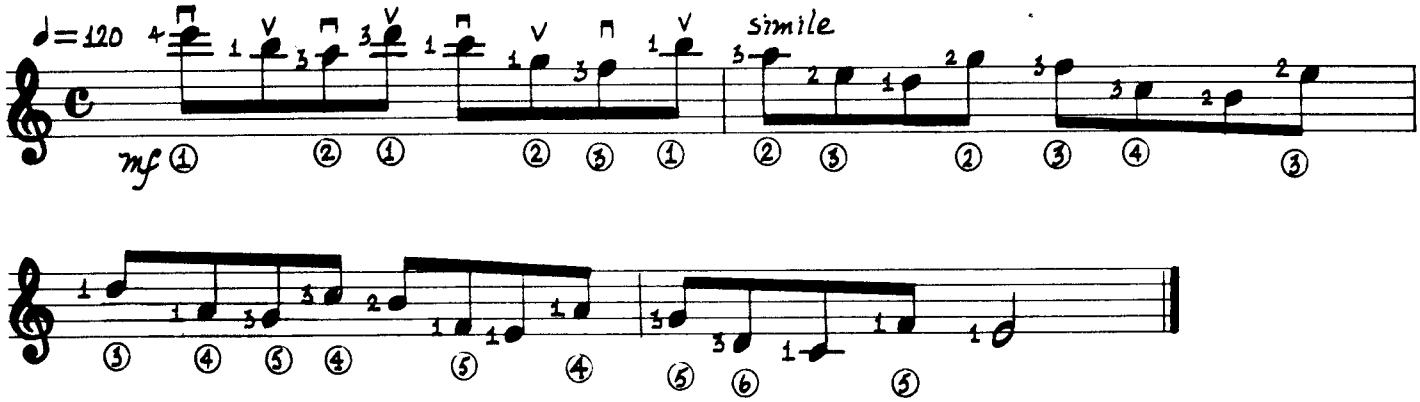
Note: Picking and hammering-on of left hand.

Run in Fourths



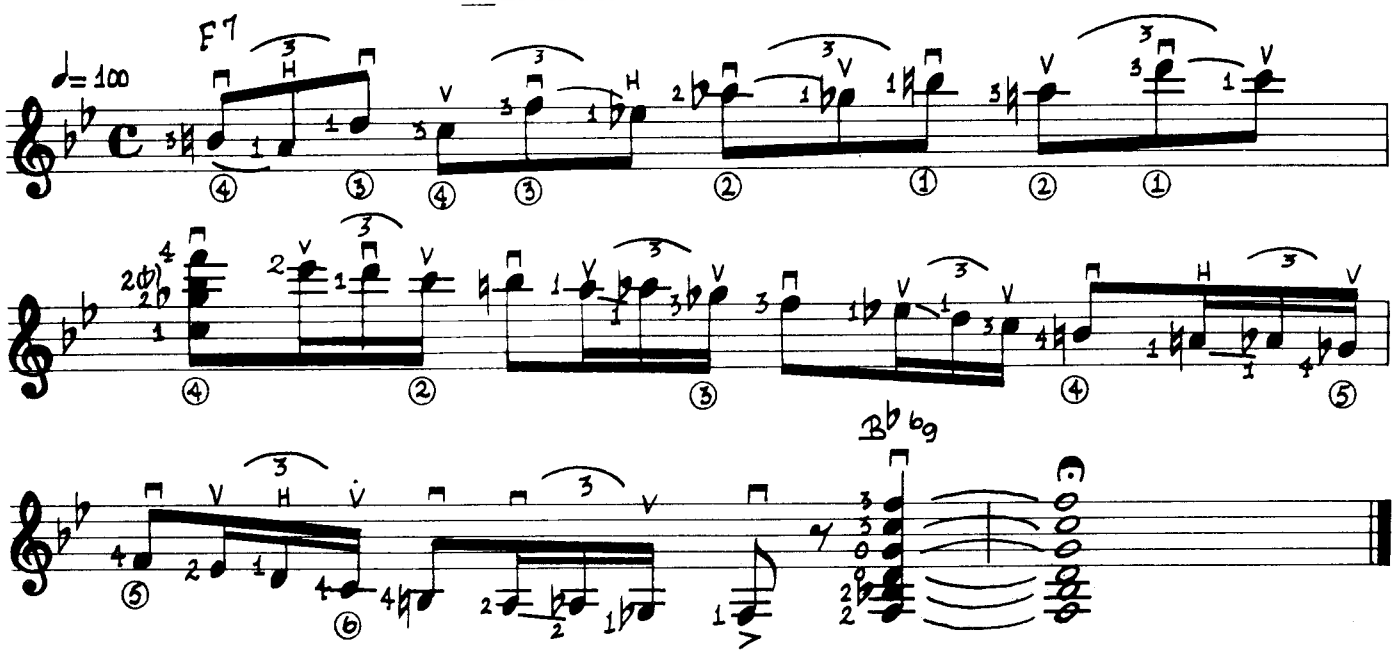
Note: Left hand fingering and the snap attack of the first joint of the third finger.

Run Built over a G7 Chord



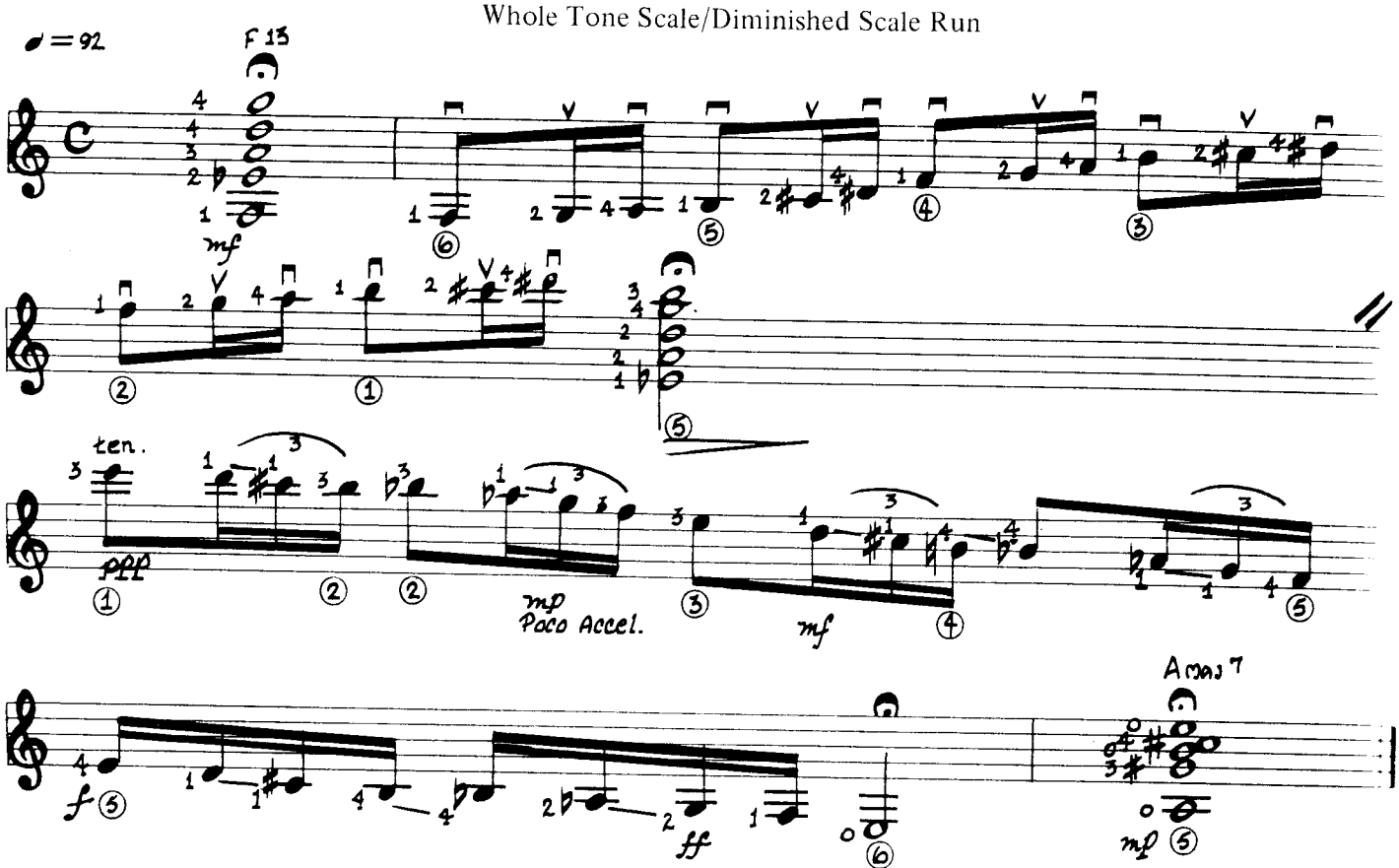
Note: Picking and slurs.

___LICK and Run over an F7 Chord



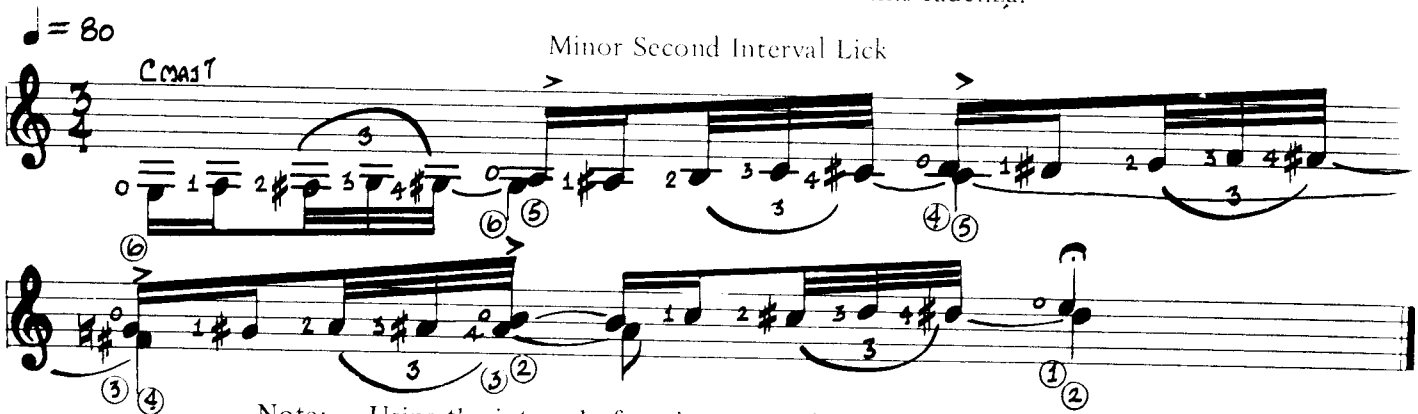
Note: Picking, slurs and hammer-on of left hand.

Whole Tone Scale/Diminished Scale Run



Note: Whole tone scale ascending/diminished scale descending. Strict attention must be given to every detail in notation to bring out the subtle character of this cadenza.

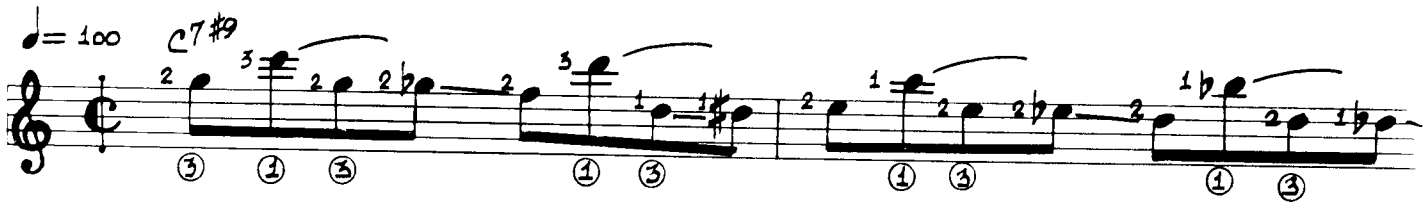
Minor Second Interval Lick

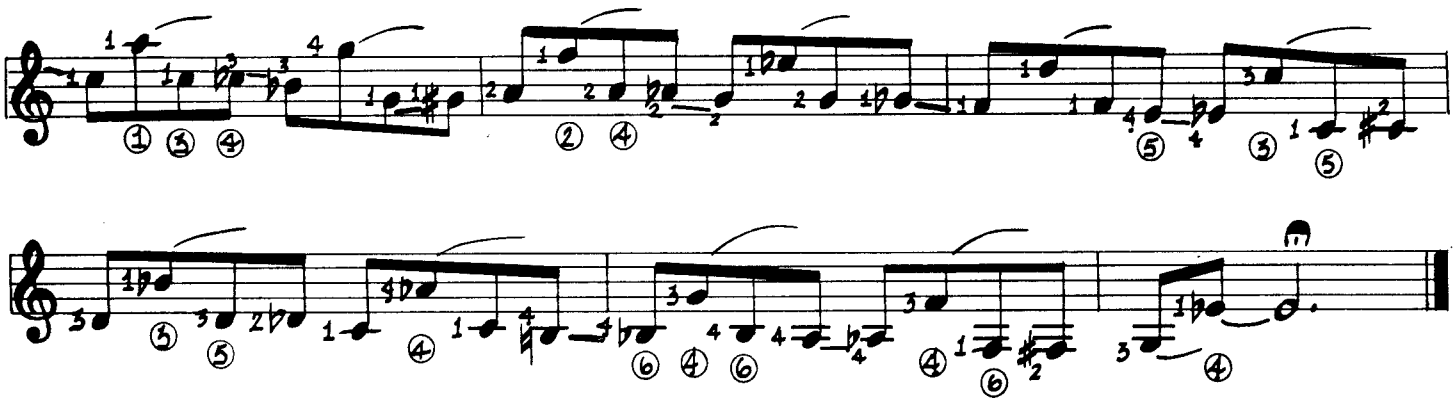


Note: Using the interval of a minor second as the point of arrival. Accents in notation.
The lower note continues to ring while the run continues giving the illusion of the legatto sound of an electrified keyboard instrument.

Updating an Old Musical Lick

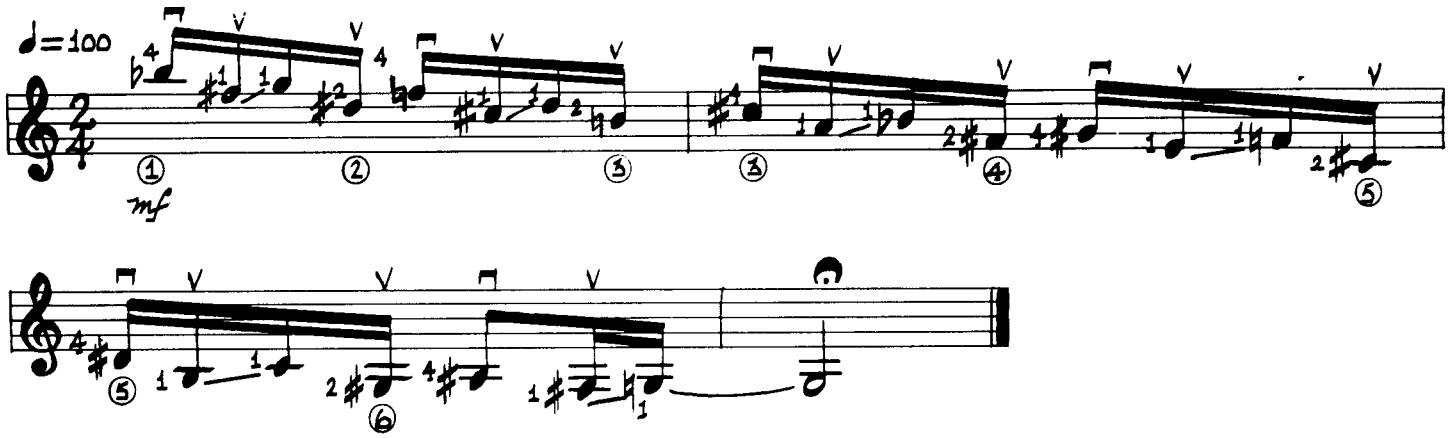
(This is a country lick in intervals of sixths passing through a cycle of fifths and played over the dominant seventh chord C7♯9.)



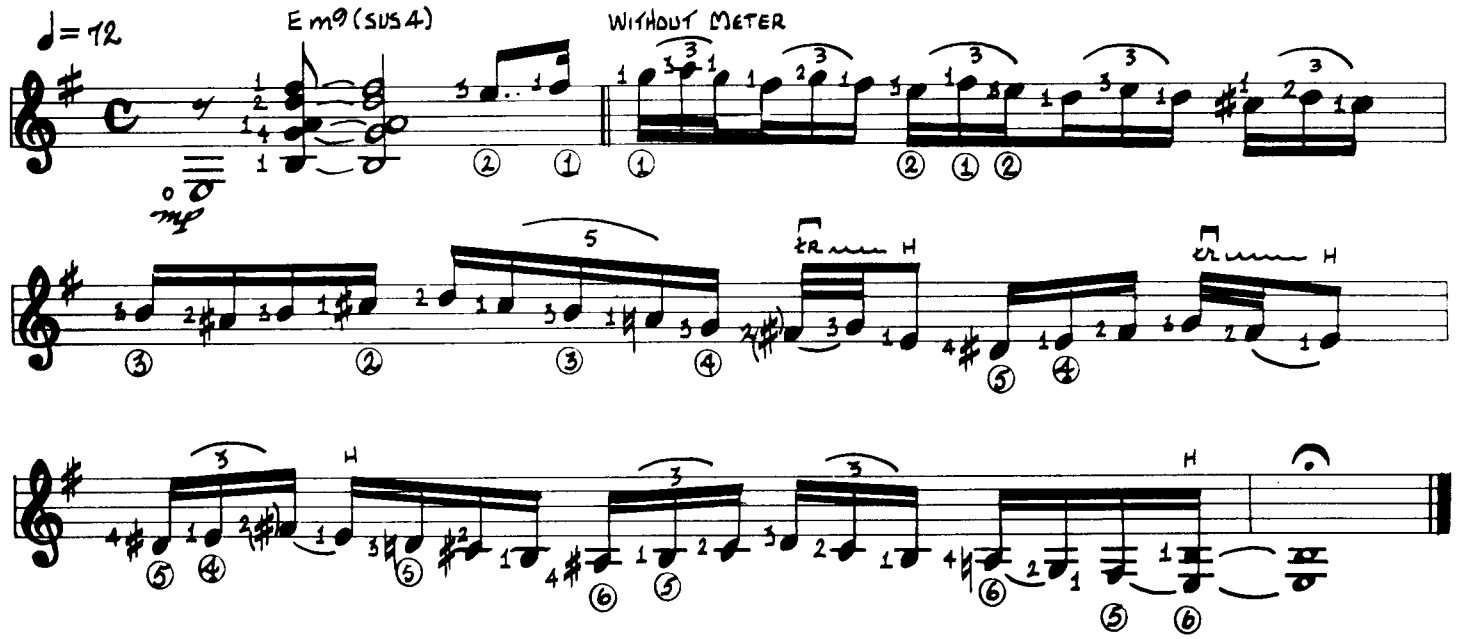


Note: Let each note ring as long as possible; left hand slides on half steps and string indications.

This musical example shows the use of sliding on half-steps.



This run has an "Eastern", "Semite" sound.



Note: The trills, hammer-on, and string indications.

TRADITIONAL OLD BLUES
(Funky Blues)

This study is written in the old traditional blues idiom using the traditional blues ornamentation.

Notation Symbols for blues ornamentation (Left hand):

VIB Vibrato: Produced by a shaking motion of the left hand. The sound is a minute fluctuation of pitch in order to increase the emotional quality of the tone without resulting in a noticeable fluctuation of pitch.

Reverse Bend: A shake is started by bending the given note up a half-step, whole step, and sometimes a quarter tone from the given pitch. It is then struck, immediately letting it waver as rapidly as possible between the neighbor note chosen above the actual pitch of the note being bent.

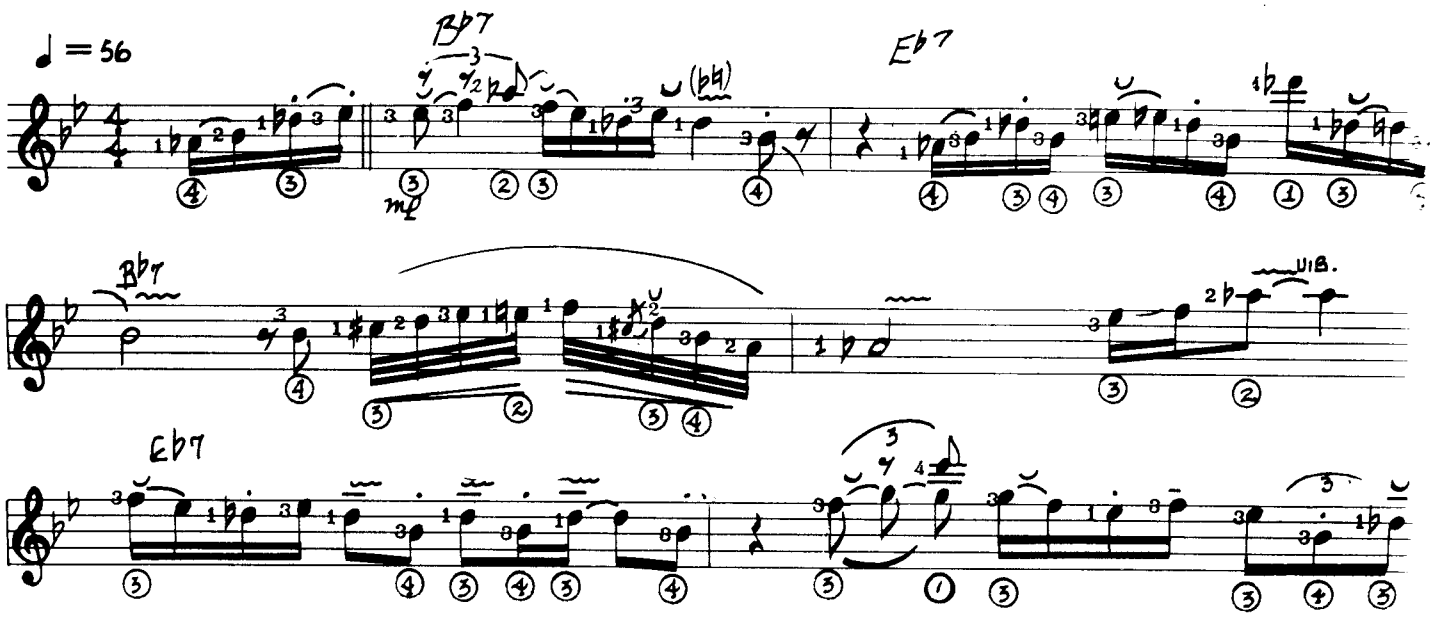
Bend: The given pitch is sounded, immediately bent up a half-step or whole step above the actual pitch, then allowed to return to the actual pitch without striking the note again.

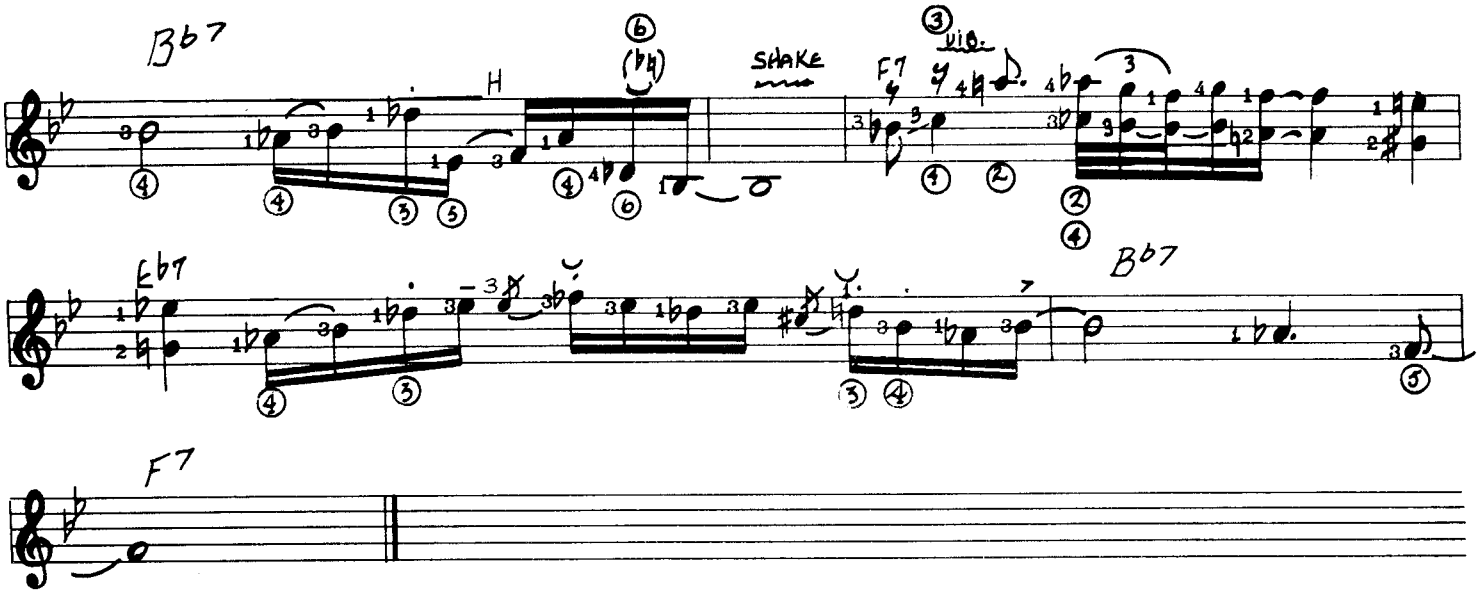
Shake: Given note is sounded, immediately bent up a half-step, whole step, sometimes quarter tone, then allowed to fluctuate very rapidly between actual pitch and the proximity note chosen from above. At no time is the note struck again.

Up-Gliss: Sliding of the hand after the pitch is sounded upwards.

Staccato: Shorten the performance of the note so that it sounds only for a moment replacing the major part of its written value.

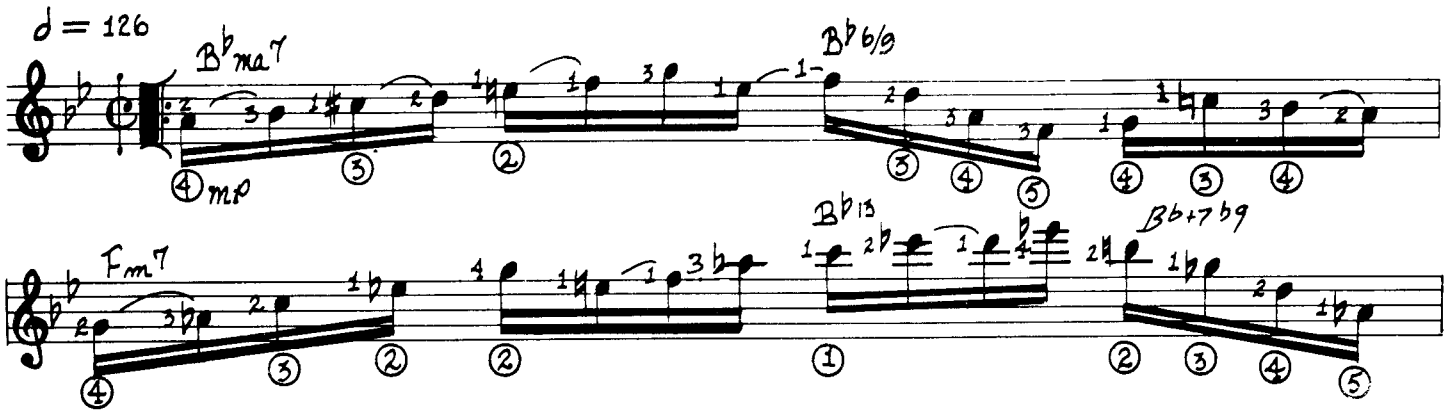
Note: It is recommended that you use a guitar that is set up with light gauge strings.

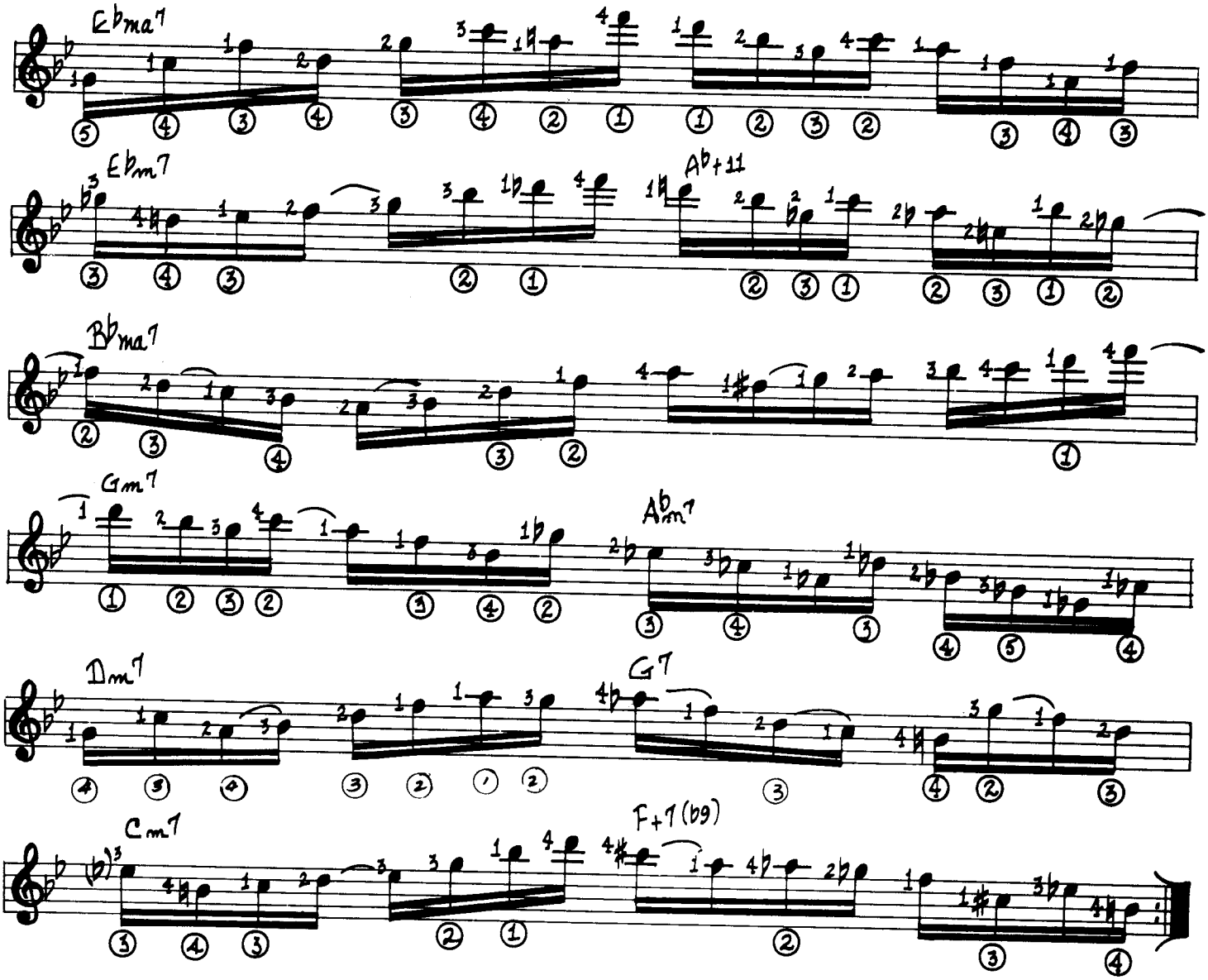




LIGHTENING - SKIMMING OVER NOTES

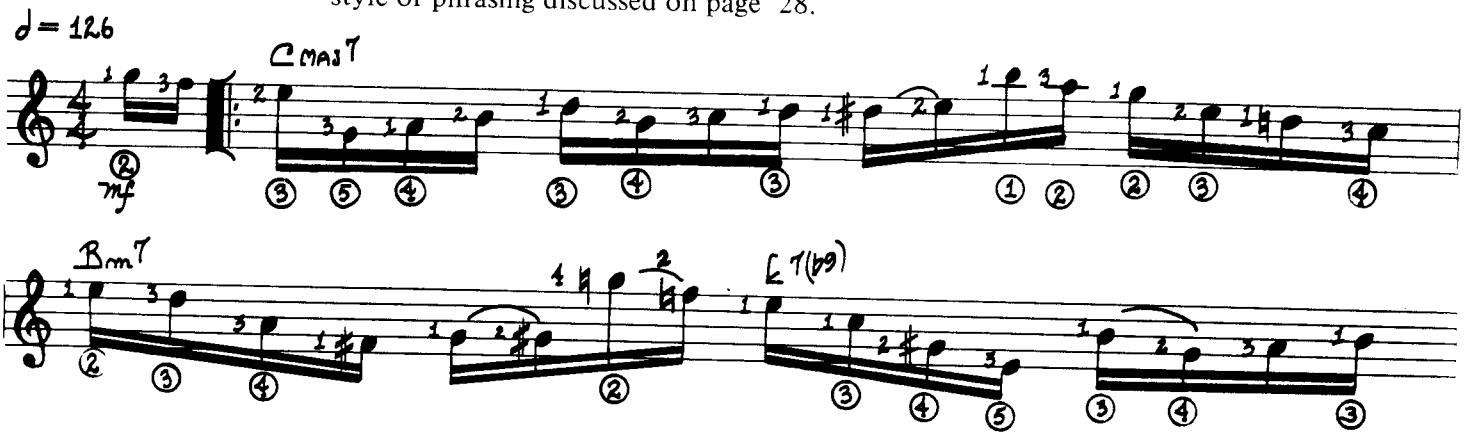
Jazz style of phrasing: This exercise is based on a standard jazz progression (standard tune which is characteristic of improvised music of the 1950's and the early 1960's). All fingering and string indications must be adhered to strictly. The purpose of this study shows the development of linear musical lines without the use of rhythmic motifs. This is experienced by playing one continuous line whereby the notes themselves solely create the musical drama. In this exercise bending of the first joint of fingers of the left hand and slurs are exploited. Picking must be at an mp level, as if skimming over the strings, causing the effect of lightening. This exercise should be practiced slowly at first in order that all points are understood thoroughly, and only then should the student play it at the designated metronome marking. This is an excellent example of building a musical idea or line with a continuous flow of notes, each note carrying equal weight.

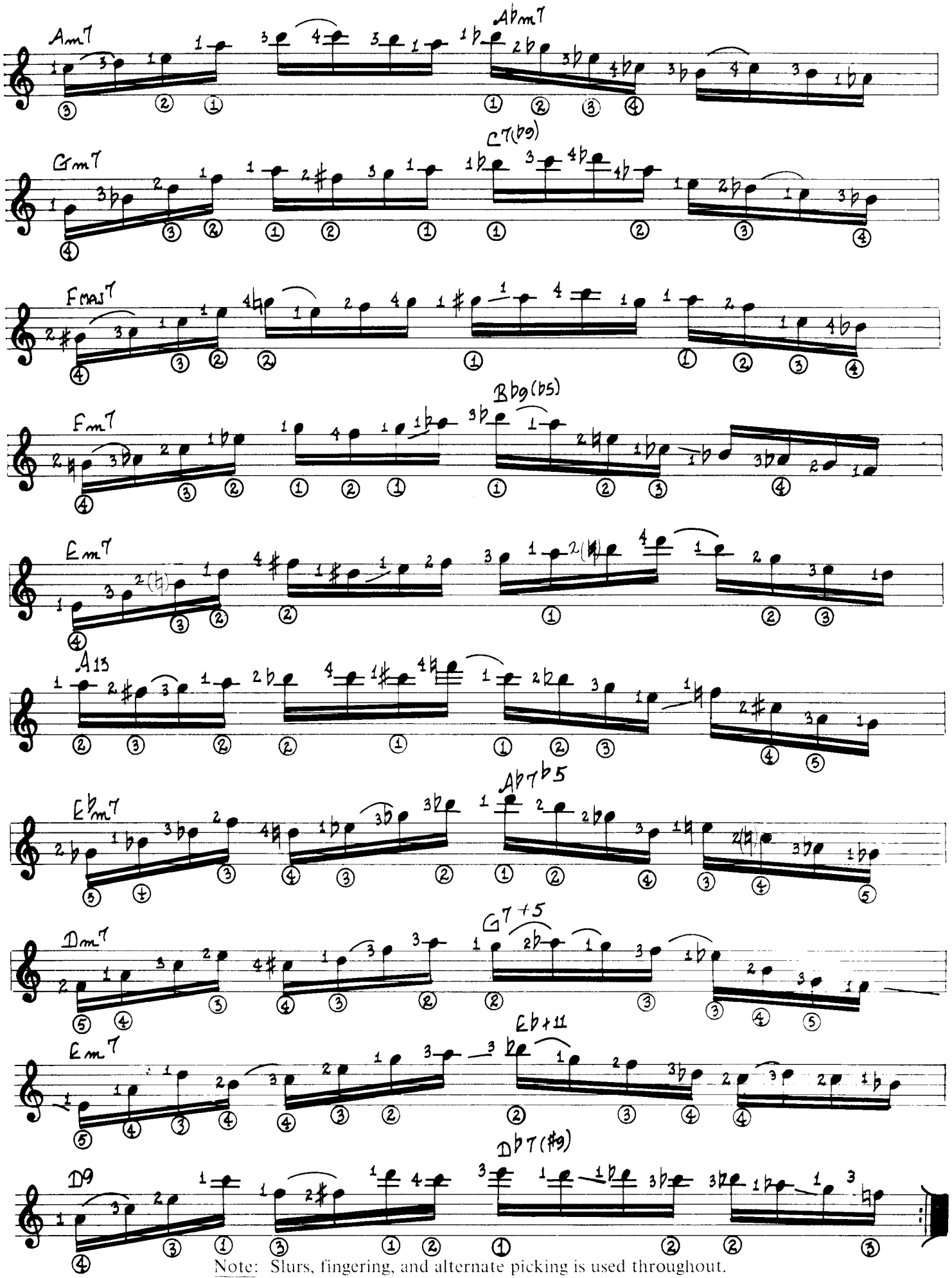




BEBOP
JAZZ STYLE BLUES

This musical study uses the 12 bar blues formula. Unlike the traditional blues this structure depends solely on the development of a musical line from the designated chord progressions. The improvisation is subjugated to the vertical implications and its corresponding scale. The study is approached with the jazz style of phrasing discussed on page 28.





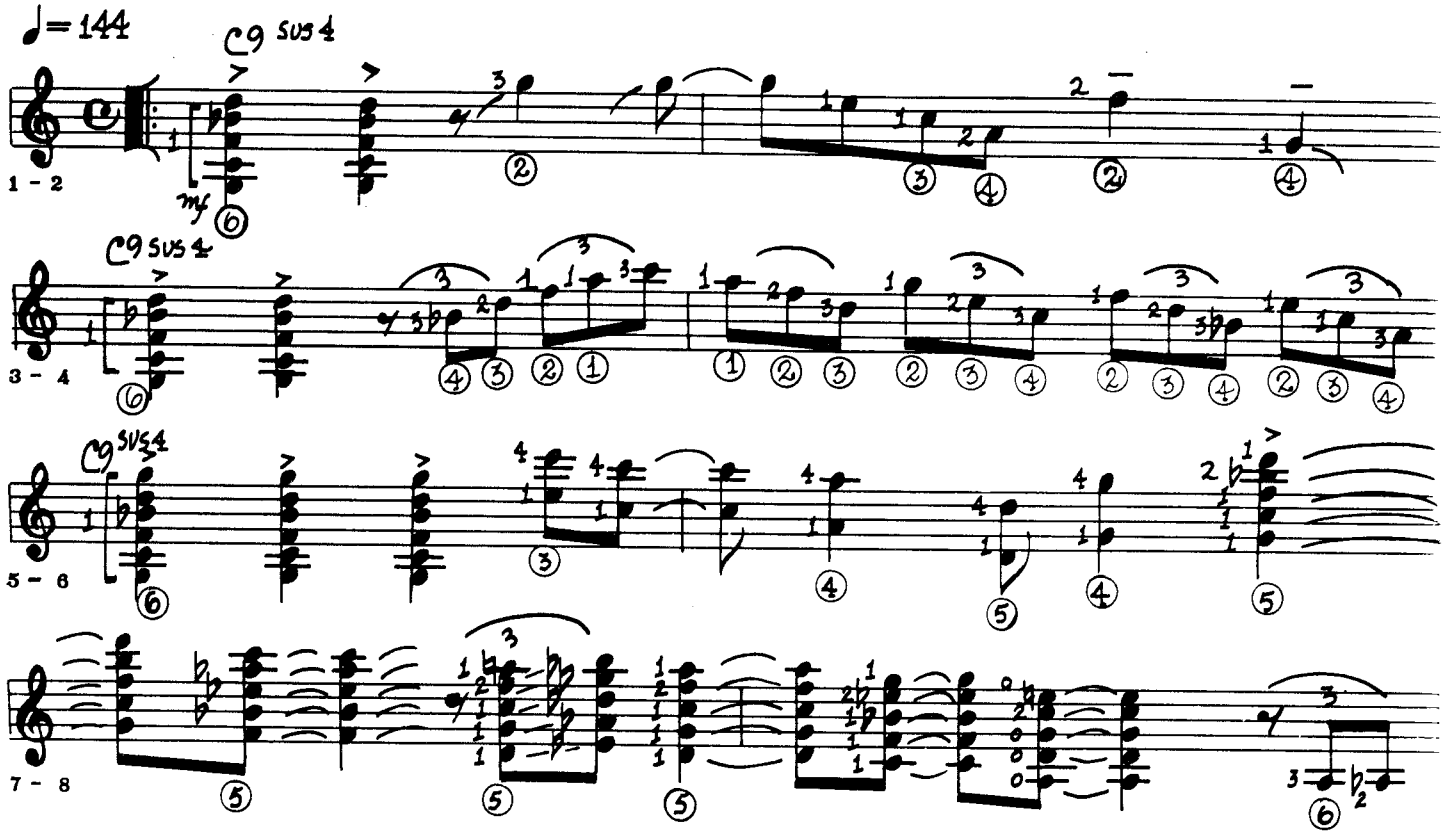
Note: Slurs, fingering, and alternate picking is used throughout.

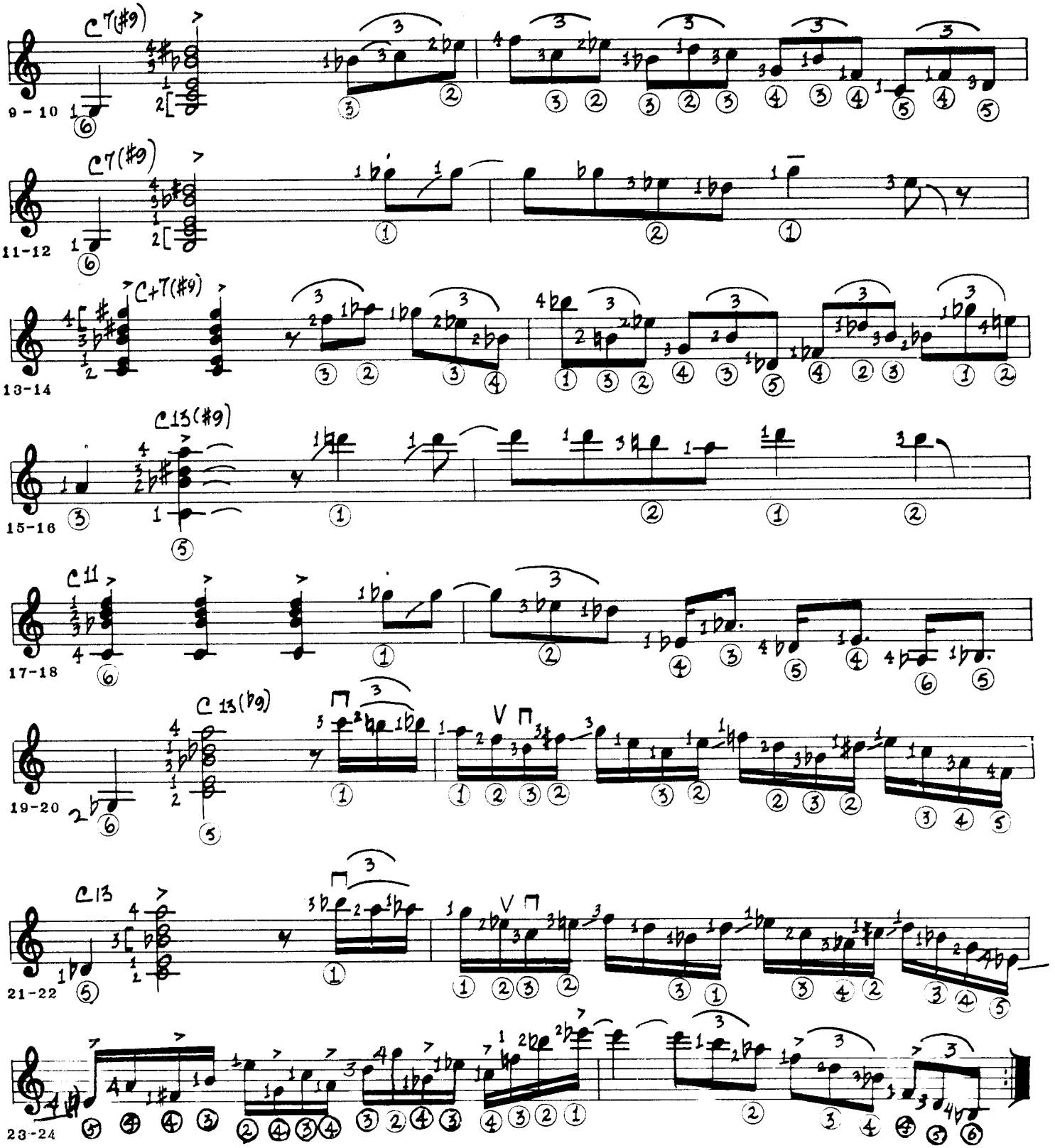
CONTEMPORARY BLUES
(Using superimposed tonality)

Bi-tonality is a procedure in which two or more keys are combined simultaneously. The scales and chords that form the different tonic centers are intervalically identical or contrasting. Although each tonal plane has its own organizational center, a single overall structure is usually felt. The use of this musical technique decreases the stability of the tonal center.

The following is a bar by bar analysis of the degeneration of the tonal center, the example is built over the basic C7 chord sound implying the key of C tonal center.

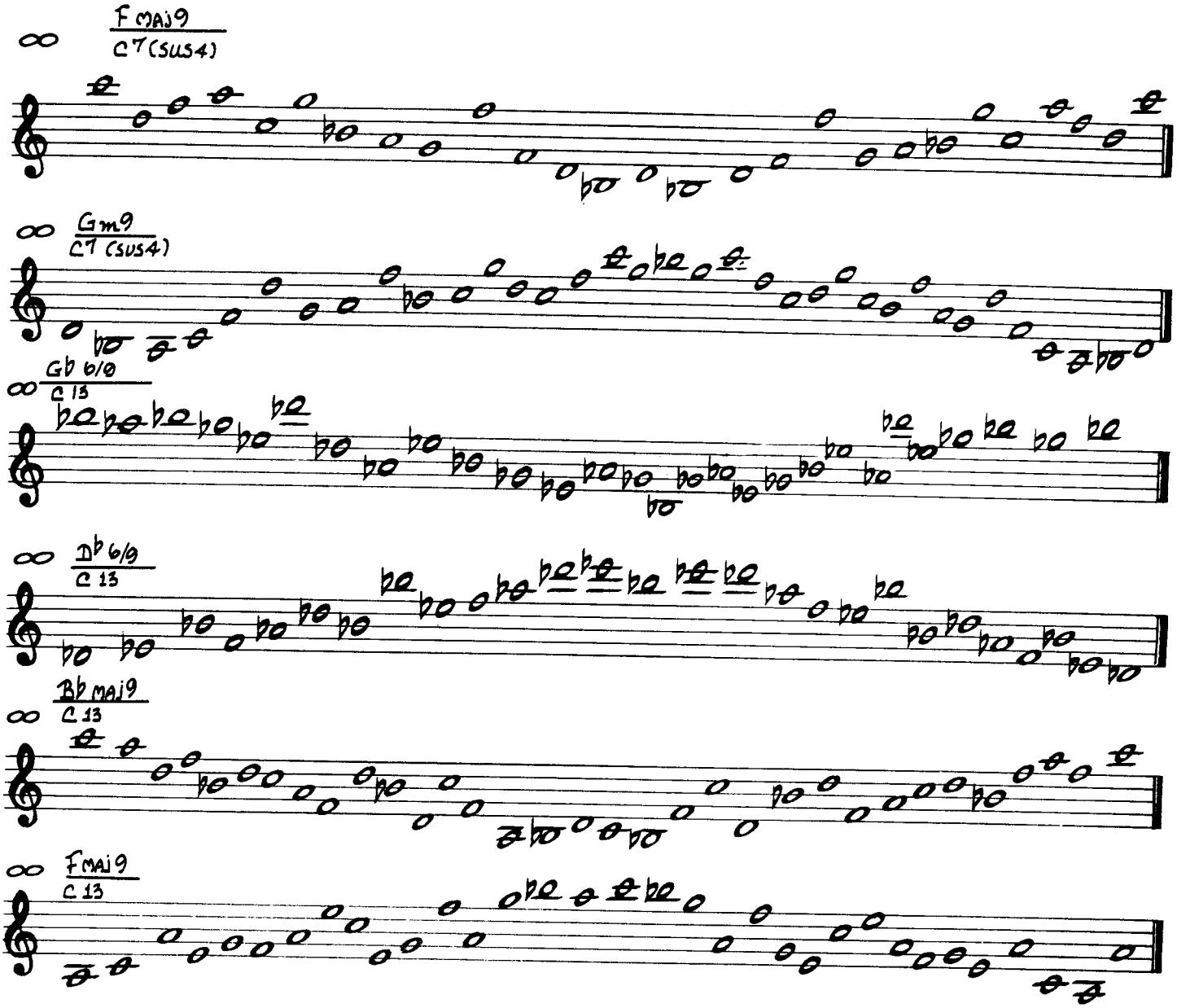
Bars 1 through 6 are basically an F^{MAJ7} chord and scale or Gm^{7} chord and scale. At the ending of bar 6 parallel harmonies of chords built in fourths are used under the improvised line concluding at bar 8. Bars 9 and 10 enter the tonal area of $E\flat$ and Fm^{7} scale tonality. Bars 11 through 14 enter the tonal center of $G\flat$. Bars 15 and 16 enter the tonal center of D. Bar 17 enters the tonal center of $G\flat$. Bar 18 enters the tonal center of $D\flat$. Bars 19 and 20 F^{MAJ7} and Gm^{7} scale tonality. Bar 21 through 23 use $E\flat, A\flat, D, E\flat, A\flat$ chord and scale tonality, the study is concluded at Bar 24 using a $B\flat 7$ chord and scale tonality as a transition back to the repeat of the study.

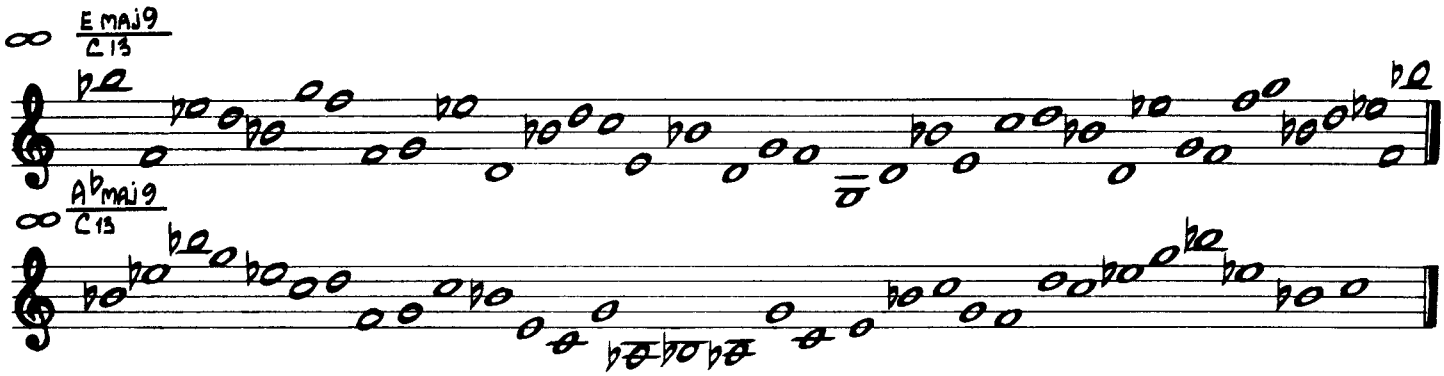



C7(#9)
9 - 10
C7(#9)
11-12
C+7(#9)
13-14
C13(#9)
15-16
C11
17-18
C13(b9)
19-20
C13
21-22
23-24

EXPLORATIONS IN THE BI-TONALITY CONCEPT OF IMPROVISATIONS

This concept is a horizontal approach to improvising. The infinity symbol is used to indicate the endless or unlimited duration of time spent improvising over the given bi-tonality chords. In the following eight examples, the possibilities of this concept are shown using the superimposed chord and scale tonalities, with a melodic shape. It leaves open to the improvisor, the area of rhythmic elaboration and development in addition to what could be called a point of departure to a point of arrival. This concept should be explored with musical wisdom and taste.





Note: ∞ Infinity Symbol.

INTRODUCTION TO COMPING

A musician's term for the act of providing accompaniment is "comping". We shall highlight the important factors in accomplishing a good accompaniment in this chapter.

The most important factor in comping is the preservation of the feeling and mood which has already been established by the existing melody. It should be noted, however, that in some cases a cross-relationship of feeling and/or mood may be desirable.

In approaching the problem of accompaniment, first determine what the job calls for. Will the guitar be used as a percussive instrument, or will it be providing harmony, or both? What is the idiom or "bag" the accompaniment should be in? Is its purpose to act as a mirror or reflection of the melody, or to provide a blanket of sound over which everything else is happening? Will the guitar be used to reinforce the rhythmic feel of a piece, or is it to carry an accompaniment wherein its own melody will stand out by itself?

Note: The discussion of the relationship between melody and background suggests the enormous topic of counterpoint, which is beyond the scope of this book.

Every tune must be treated as an individual problem, and it is essential that you exercise your own musical imagination at all times.

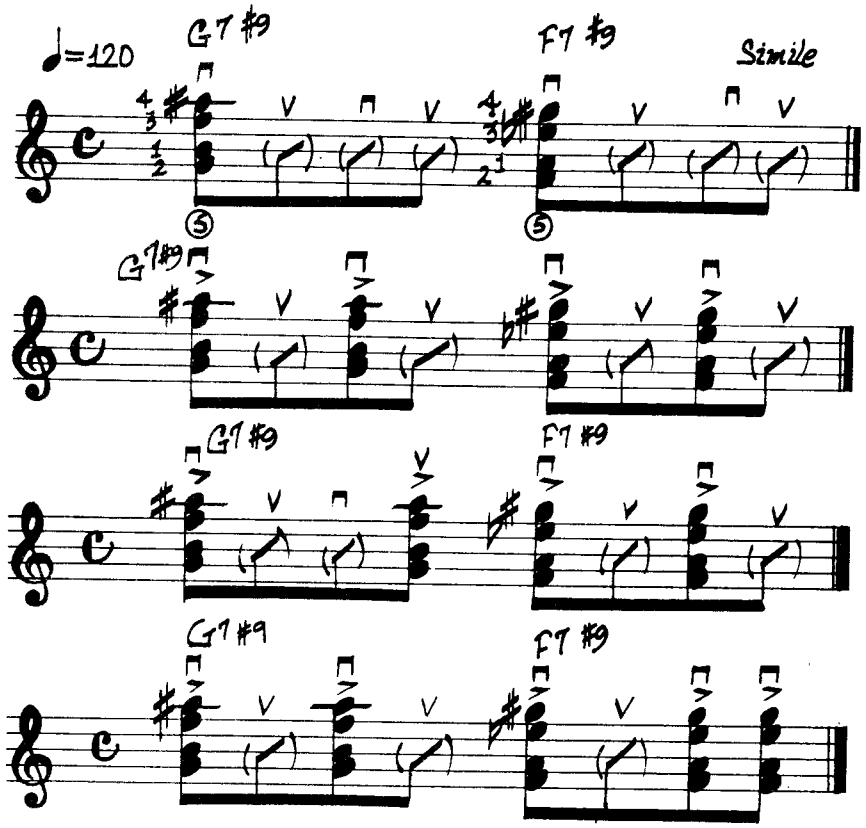
EXERCISE IN CREATING GHOST NOTES:

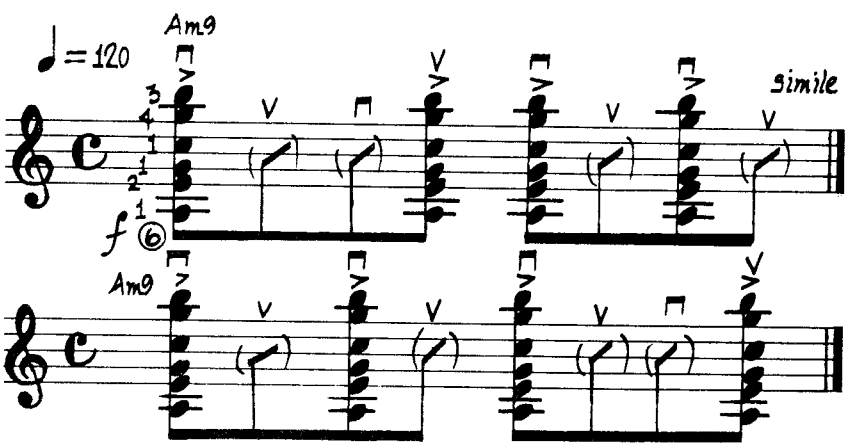
The following series of exercises is for developing the technique of playing ghost notes.

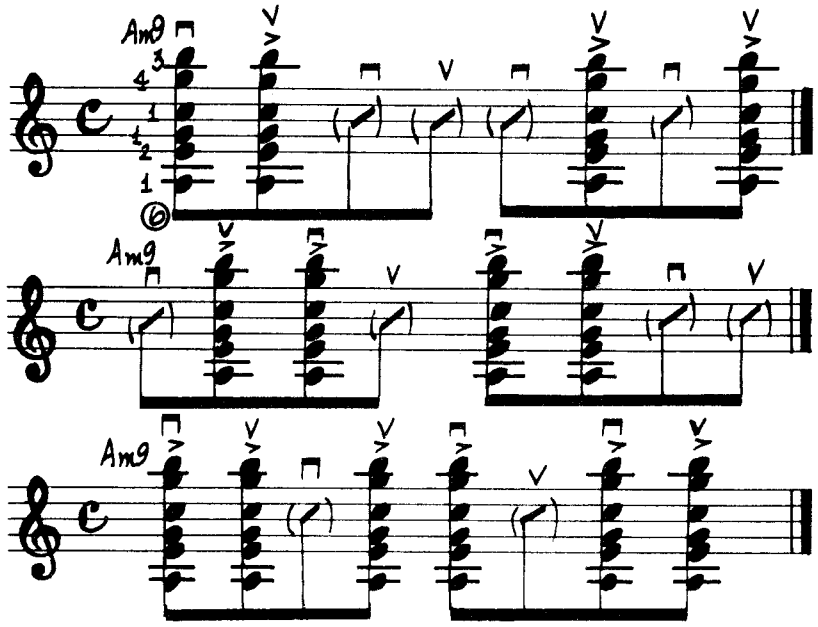
To create the desired "ghosting" effect, the chord is fingered and then the pressure is quickly released, achieving a deadened string effect. It is as though you were raking the pick over strings that have been dampened. At no time should the strings ring a true chord sound.

In the exercises, ghost notes are alternated with accented true chords (normal playing pressure L.H.). In notation the chords which are sounded as true chords are marked with an accent above; the chords which are ghosted are enclosed in parentheses. The patterns start off with simple one bar phrases and increase in complexity, with on-the-beat and off-the-beat accents. It is important that the right hand keep strumming with up and down strokes, the only change being in the pressure exerted by the fingers of the left hand.

Note: It is recommended that these exercises be practiced with the left hand only, counting and exerting or releasing pressure according to the notated accents and parentheses.

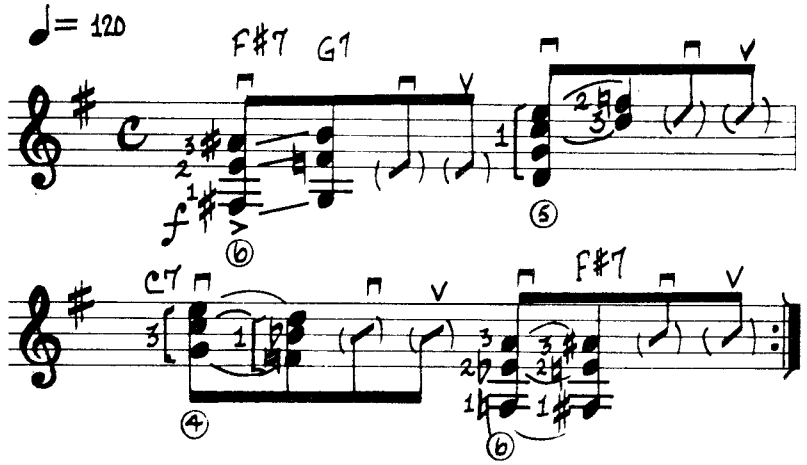






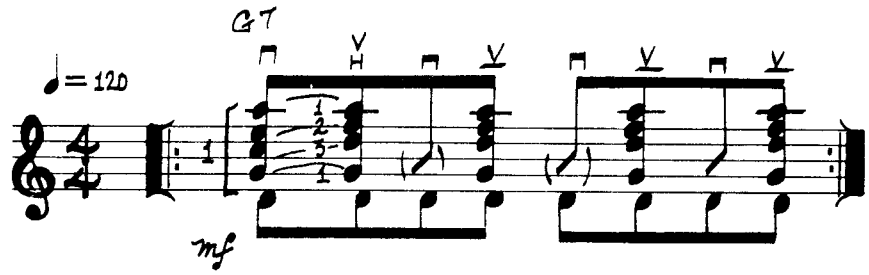
CATALOG OF IDIOMATIC COMPING COLORS

Following is a musical example utilizing the ghost-note technique.



OLD BLUES LICK

This is a standard old blues comp figure. It uses a hammer-on and ghost note decoration to fully bring to life the character of this lick.

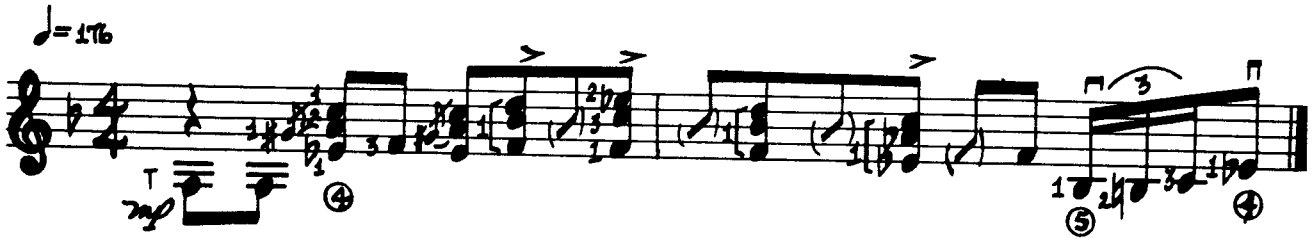


BO-DIDDLEY LICK

The accents and ghost notes are very important to fully realizing the character of this lick.

FUNKY BLUES INTRO

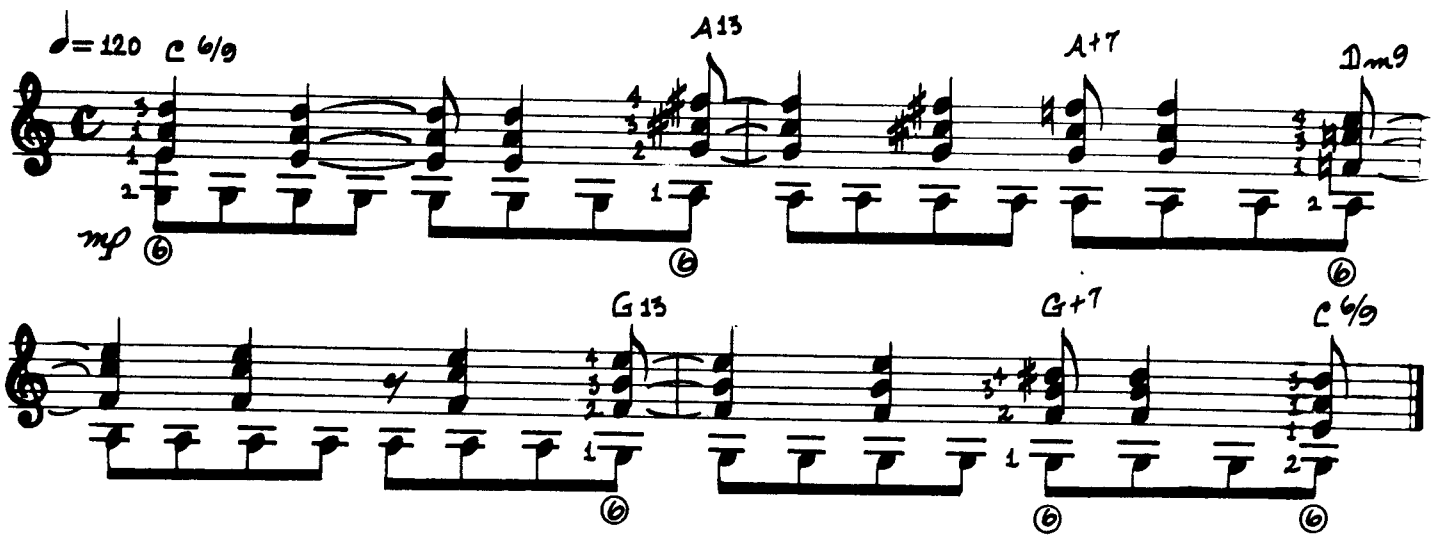
This self-contained musical phrase sets up a funky blues mood.



BOSSA NOVA

This exercise can be played in two fashions: finger style; pick and finger plucking*. The top part should be practiced alone until mastered; then the bottom part should be played in order to achieve the straight eighth note feel; and then both parts should be played together as a composite, thus obtaining a desirable effect - - that of the bossa nova rhythm.

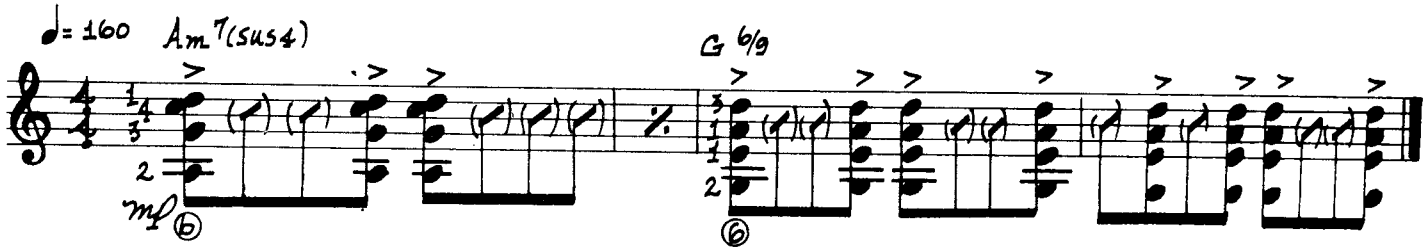
*Note: Finger plucking is the use of the right hand fingers that are not being held by the pick.



SAMBA

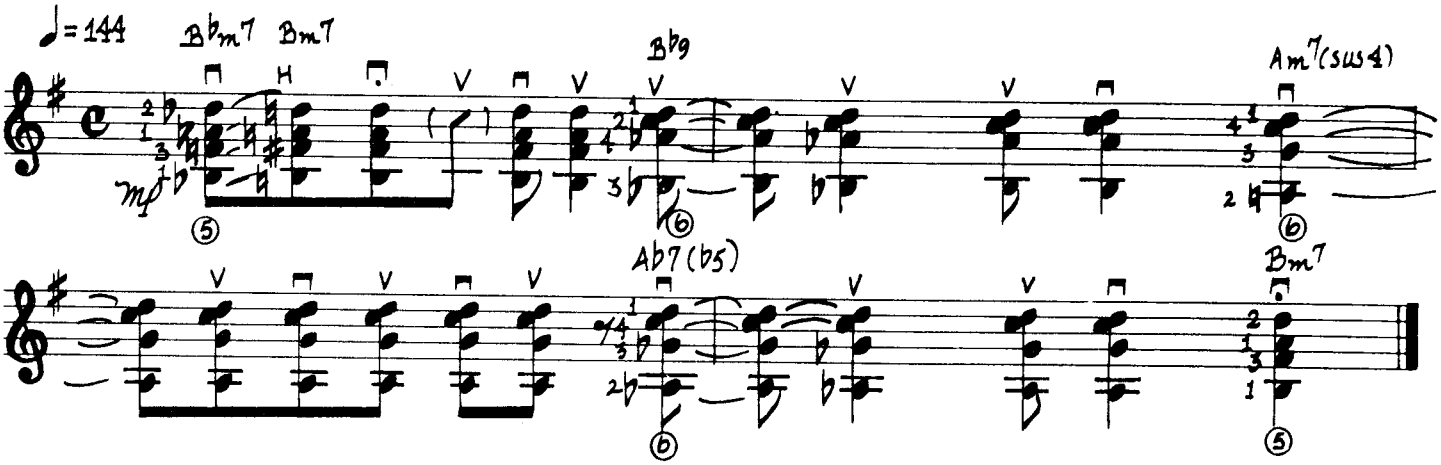
It would be advisable to practice this exercise by first playing only the accented notes in order to get the feeling of the character of the figure. Then add the ghost notes.

In essence we are attempting to create the impression of a guitar as a complete Latin rhythm section.



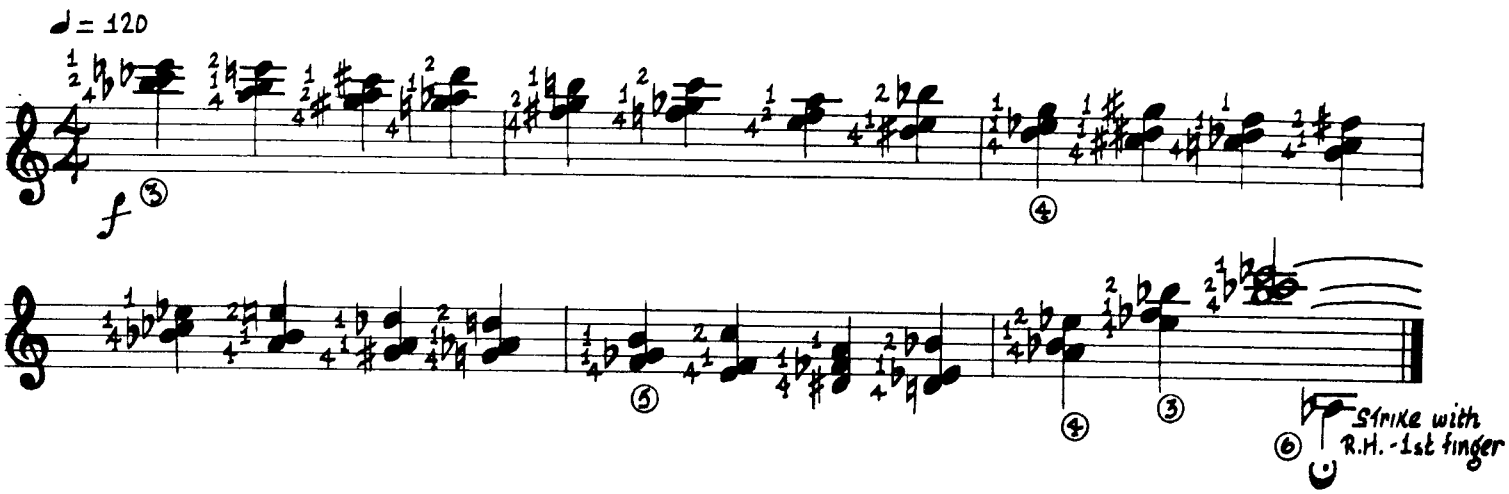
JAZZ SAMBA

Accents and the slurred chords highlight the character of this jazz samba example.



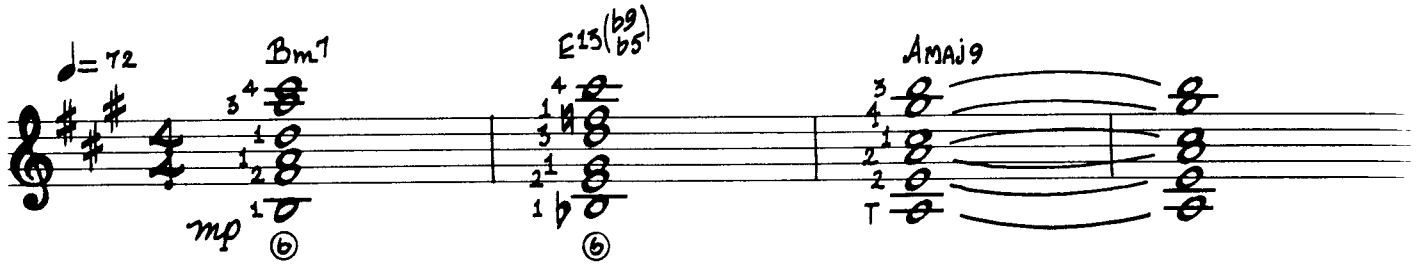
CLOSED CHORD VOICINGS

Compact closed voiced chords are usually played in faster rhythmic values.



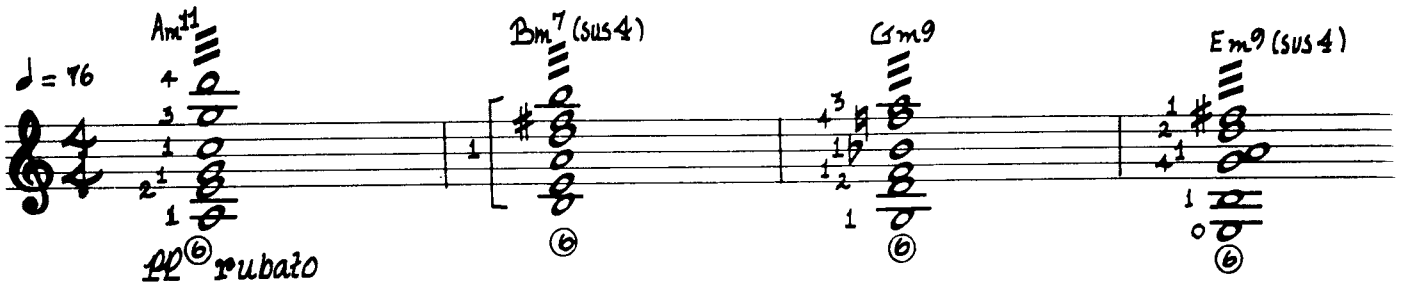
OPEN CHORD VOICINGS

Open spread chords are usually of long rhythmic value.



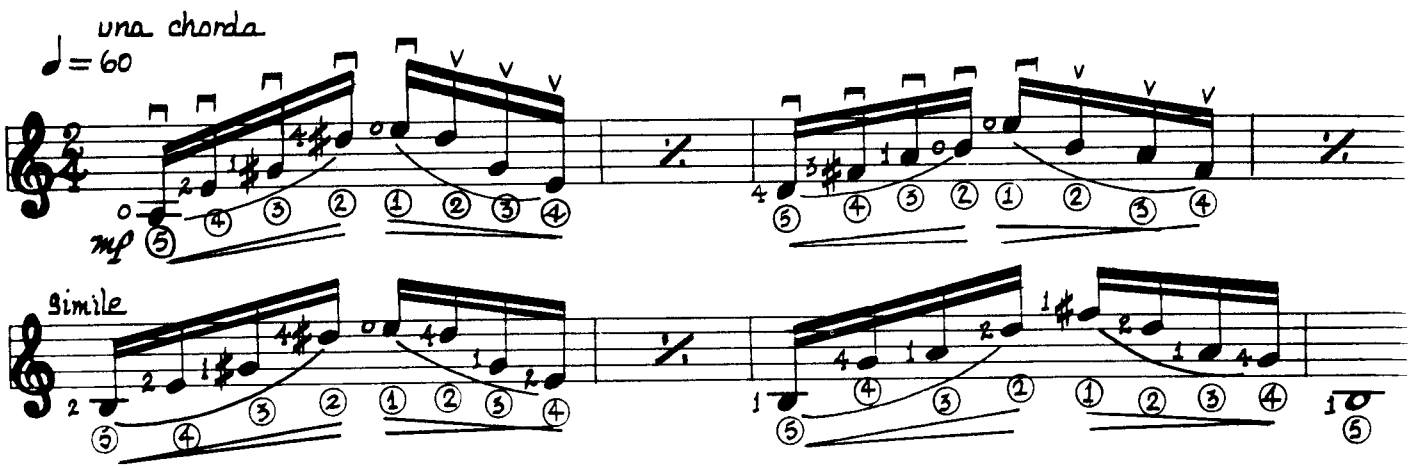
FULL STRING SECTION EFFECT WITH USE OF TREMOLO

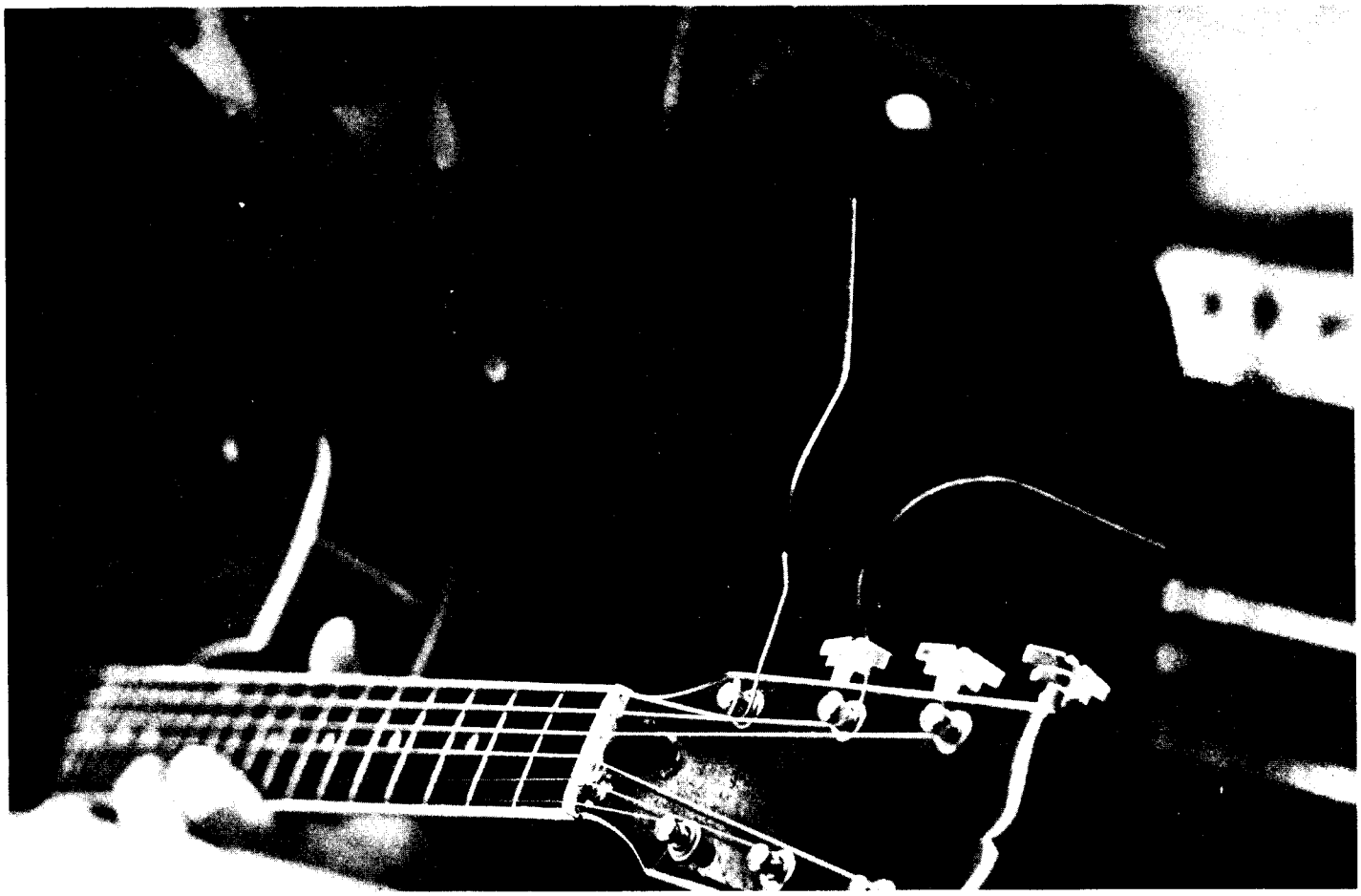
This exercise is achieved by turning the pick on edge and striking the string in a tremolo fashion. These chords are spelled in big open voicings, characteristic of the string section orchestral device normally used in creating a soft ethereal sound.



GUITAR – HARP SOUND

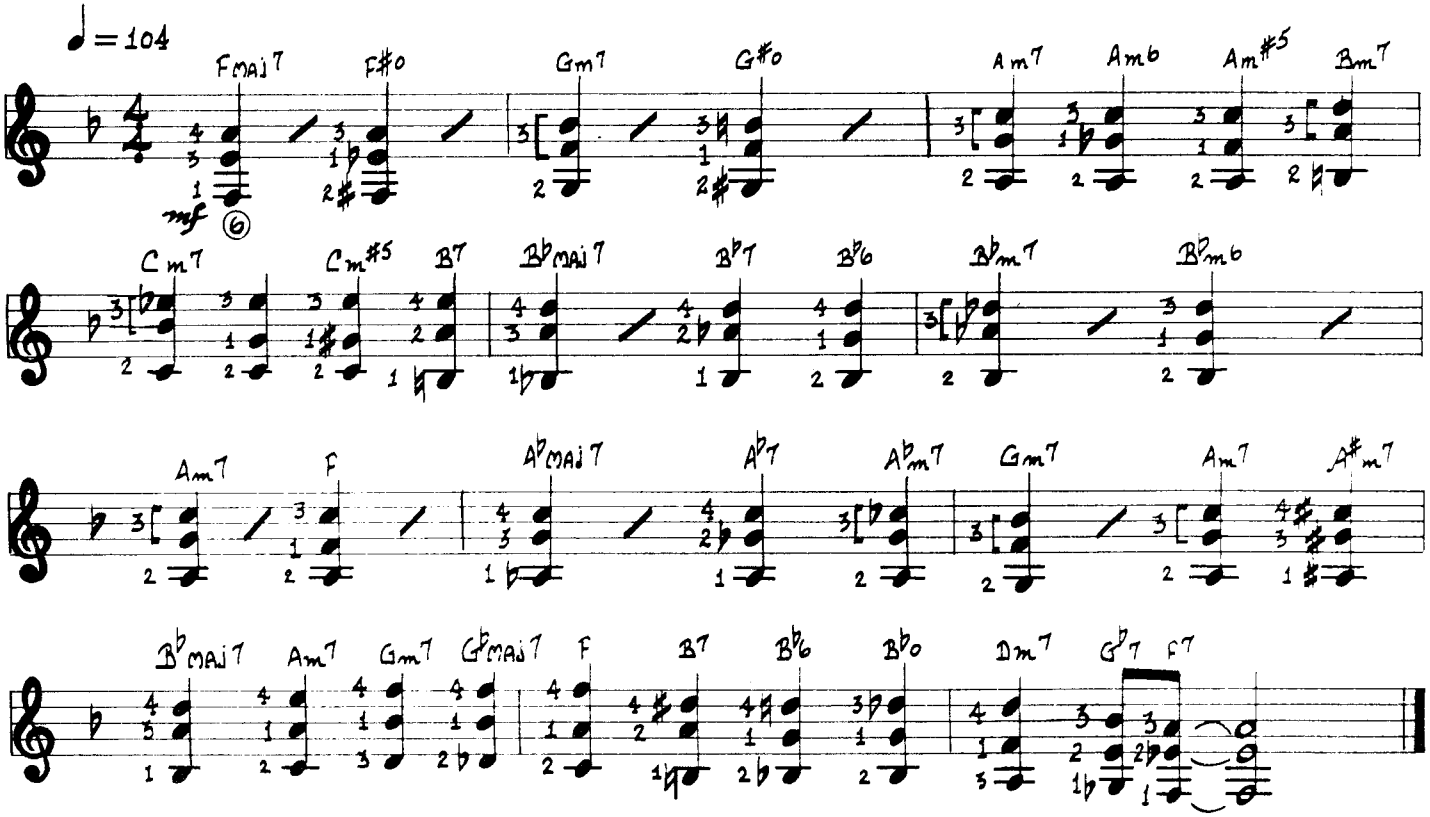
To achieve the desired musical effect the strings should be picked over the top of the fingerboard at the 17th fret letting each note ring evenly in a legato fashion.





"ACOUSTIC RHYTHM COLOUR"

A type of open three note chord voicing common to certain styles of rhythm playing. This exercise is based on the twelve bar blues.

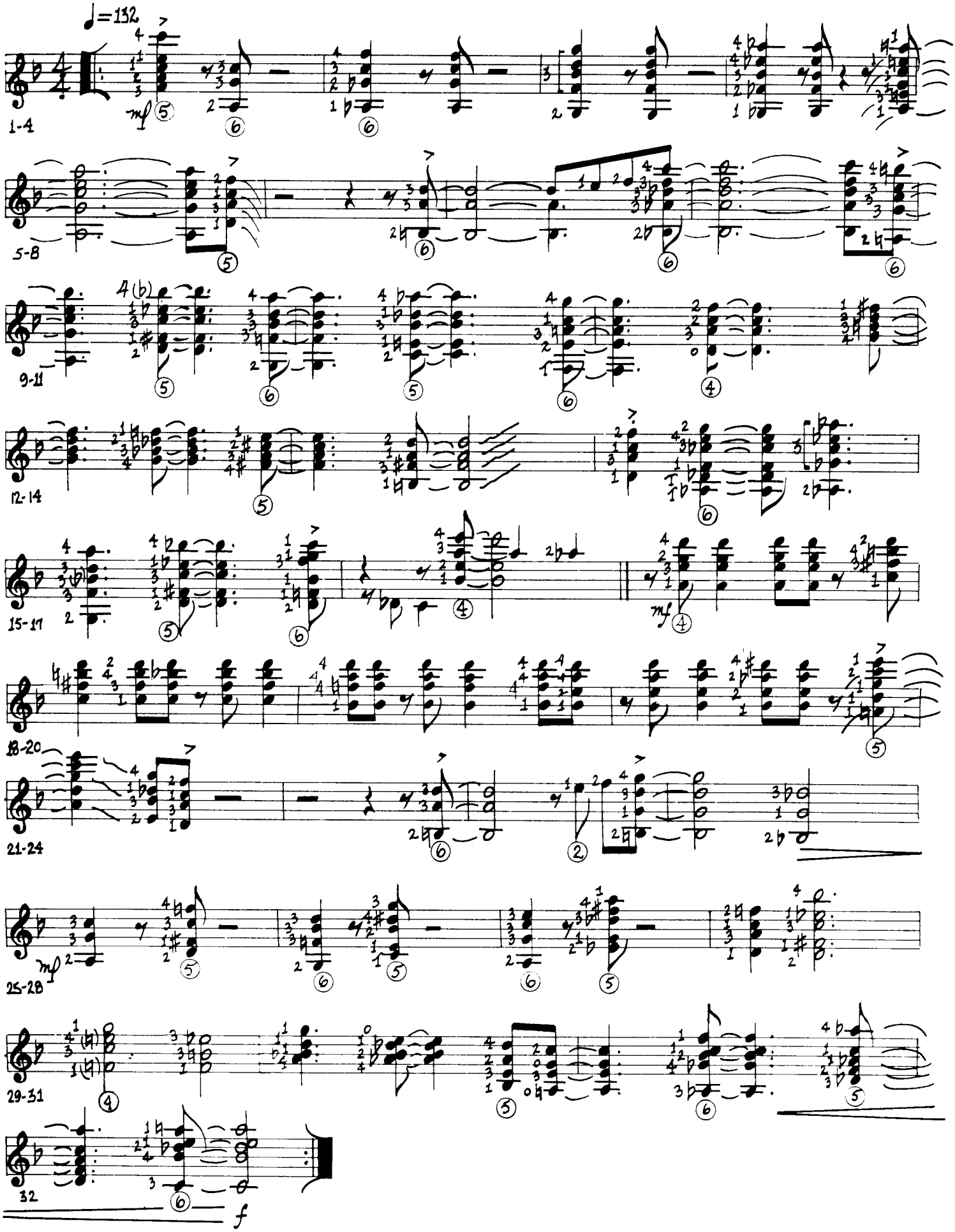


INTRODUCTION TO CHORD SOLO PLAYING

The guitar is truly a miniature orchestra, capable of covering the complete musical spectrum. It can provide total harmony; it can state rhythmic figures and perpetuate rhythmic feel; it can sustain like a keyboard instrument; or it can play percussively like a drummer. It is a forceful instrument in all idioms - - folk, rock, jazz, and traditional music of other countries. Chord solo playing is like writing for a band or orchestra, thinking in terms of a string section, brass section, saxophone section, rhythm section, and soloist. You should try to hear the miniature orchestra in your head, and make yourself increasingly sensitive to it. The concept of the guitar as a miniature orchestra will open up your mind to the unlimited range of orchestral impressions to be found on the instrument. This concept will broaden your playing so that you are not thinking totally from a guitaristic standpoint, and will enable you to reach a higher level of musical expression.

THE GUITAR AS A MINIATURE ORCHESTRAL ACCOMPANIMENT

Here is a musical example built on a standard pop tune progression demonstrating the subtle impression of the guitar as a miniature orchestral accompaniment. We will now analyze the following musical example: Throughout the first five bars the impression is that of a rhythm section playing with the keyboard instrument, using punctuation chords to set both the rhythmic and harmonic feel of the piece. The next impression begins at the end of Bar 6. The impression is a full studio string section playing out a blanket of harmony. At the end of Bar 11 the closed voiced chords are the impression of the lower brass element, trombones and French horns, being joined by the full orchestral ensemble four bars before the first cadence point at Bar 14. The next strain, Bar 17, begins with semi-closed voiced punctuation chords giving the impression of the brass team (trumpets and trombones) joined by the saxes at the last beat of Bar 20 through Bar 21. At this point you will notice 5½ beats rest. This is an over exaggeration of leaving space to perpetuate a sense of drama. We begin the next impression with the entrance of the saxophones and trombones laying out a mat with semi-puncuated chords leading up to the final cadence and turnaround ending. This element is now joined by the strings at Bar 28 and 29. Bar 30 thins out to the impression of the lower brass element, that of trombones and French horns, for the first two beats joined by saxophones on the last beat of Bar 30. The second beat of Bar 31 begins with the full ensemble orchestra leading up to the repeat sign.


♩=132
mf
1-4
5-8
9-11
12-14
15-17
18-20
21-24
mf
25-28
29-31
32
f

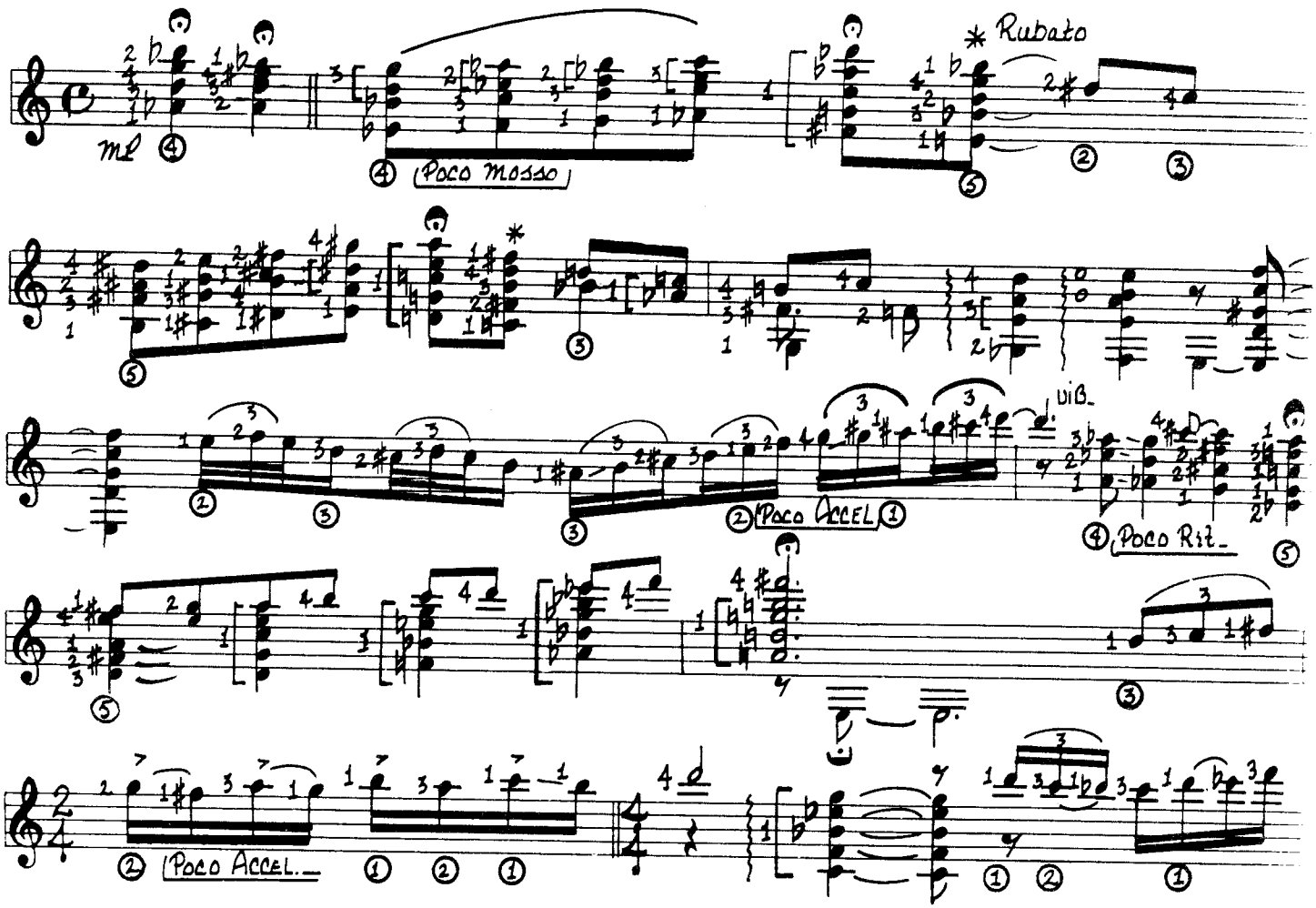
CHORD SOLO STUDY

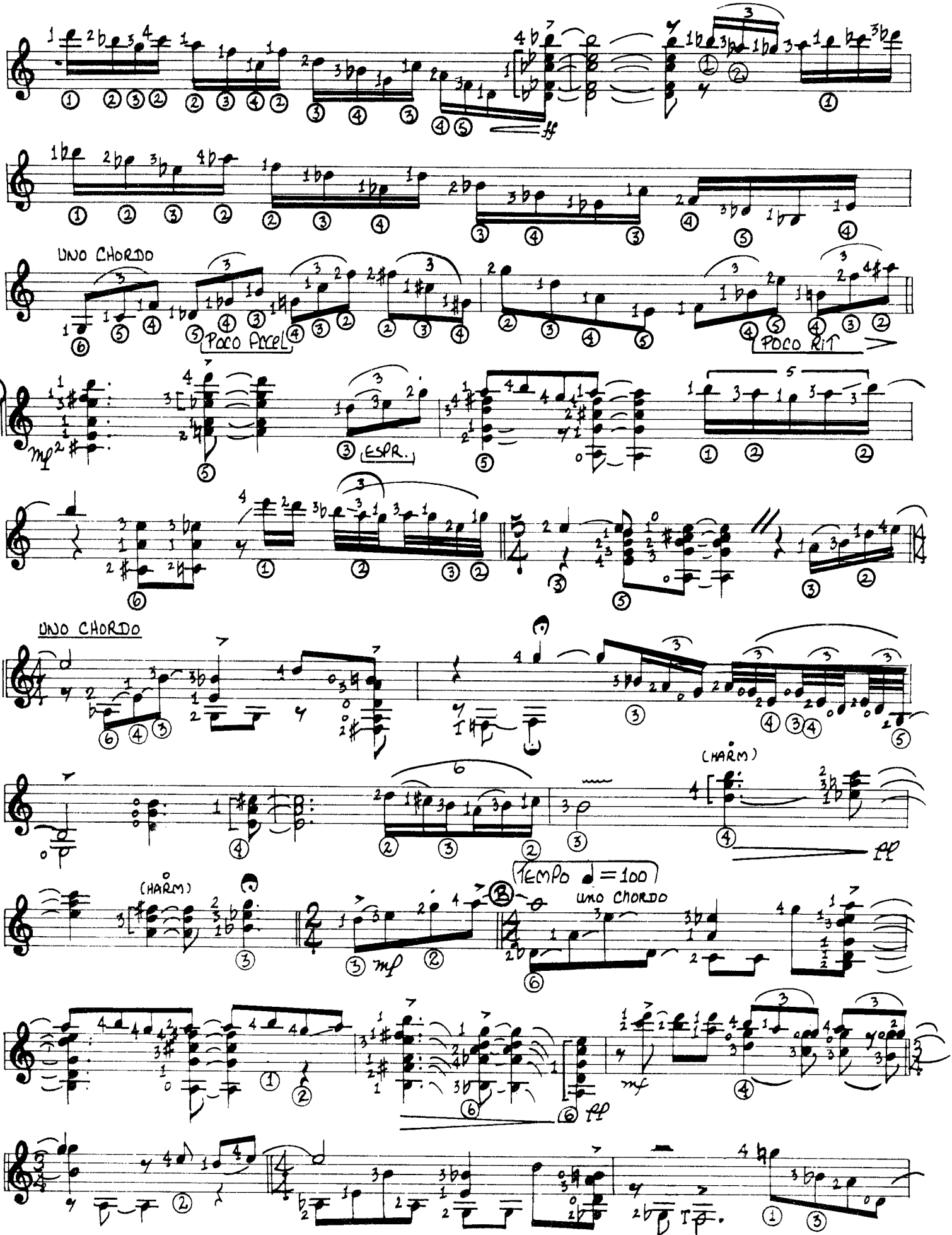
This Howard Roberts composition is an exploratory study in the techniques utilized for chord solo playing. Take cognizance of the following voicings, single note runs used to fill a dead spot (where melody rests), independent chord movement over melody, pedal base tone, modulation and melodic sequence, chromatic chord structures, punctuation chords to highlight the melody, melody with strong counter melody implications, ostinato base, parallel harmonic structures, chord clusters, melody changed in octave, and repeated rhythmic figures.

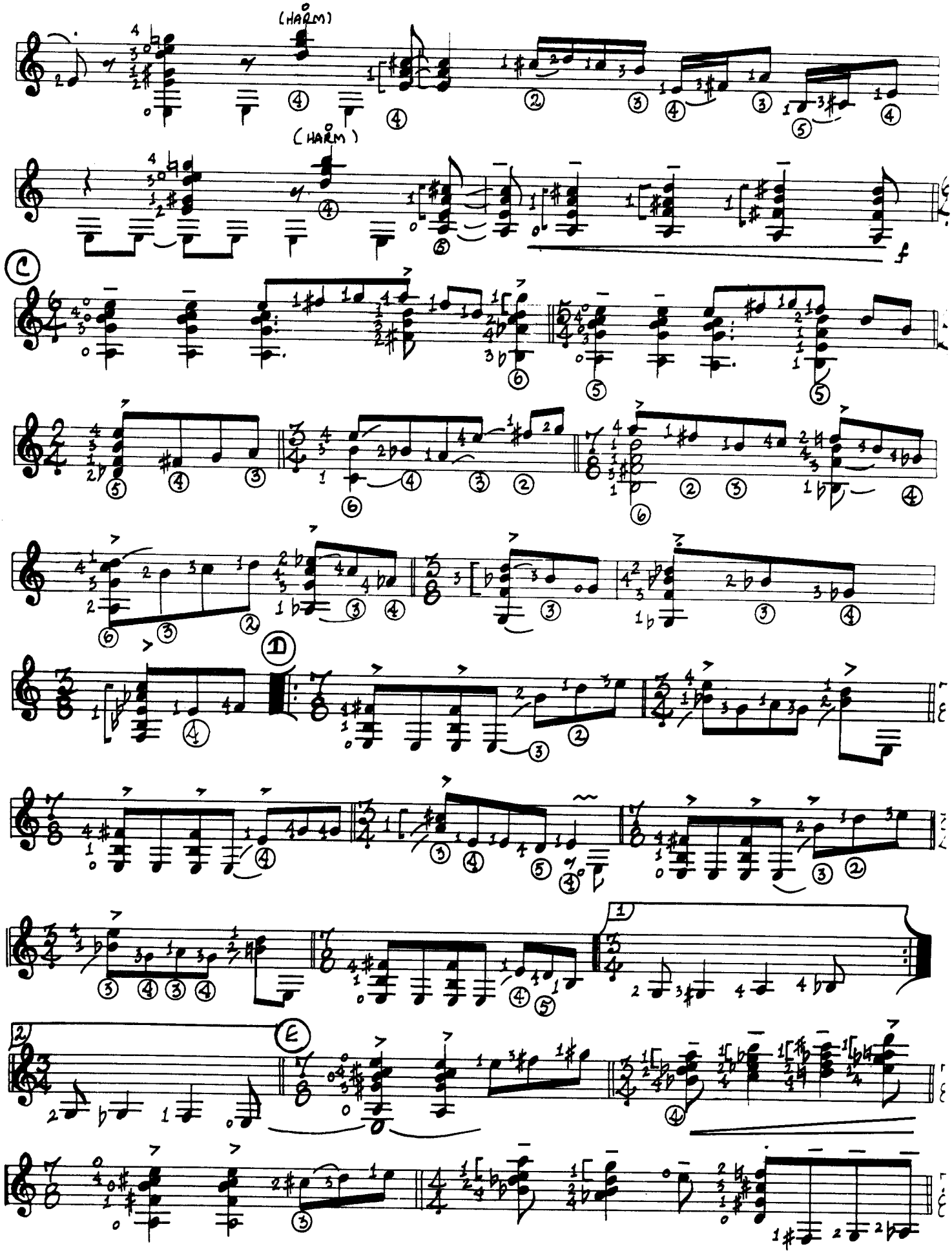
Note 1: Sustain each chordal tone to the maximum duration of time.

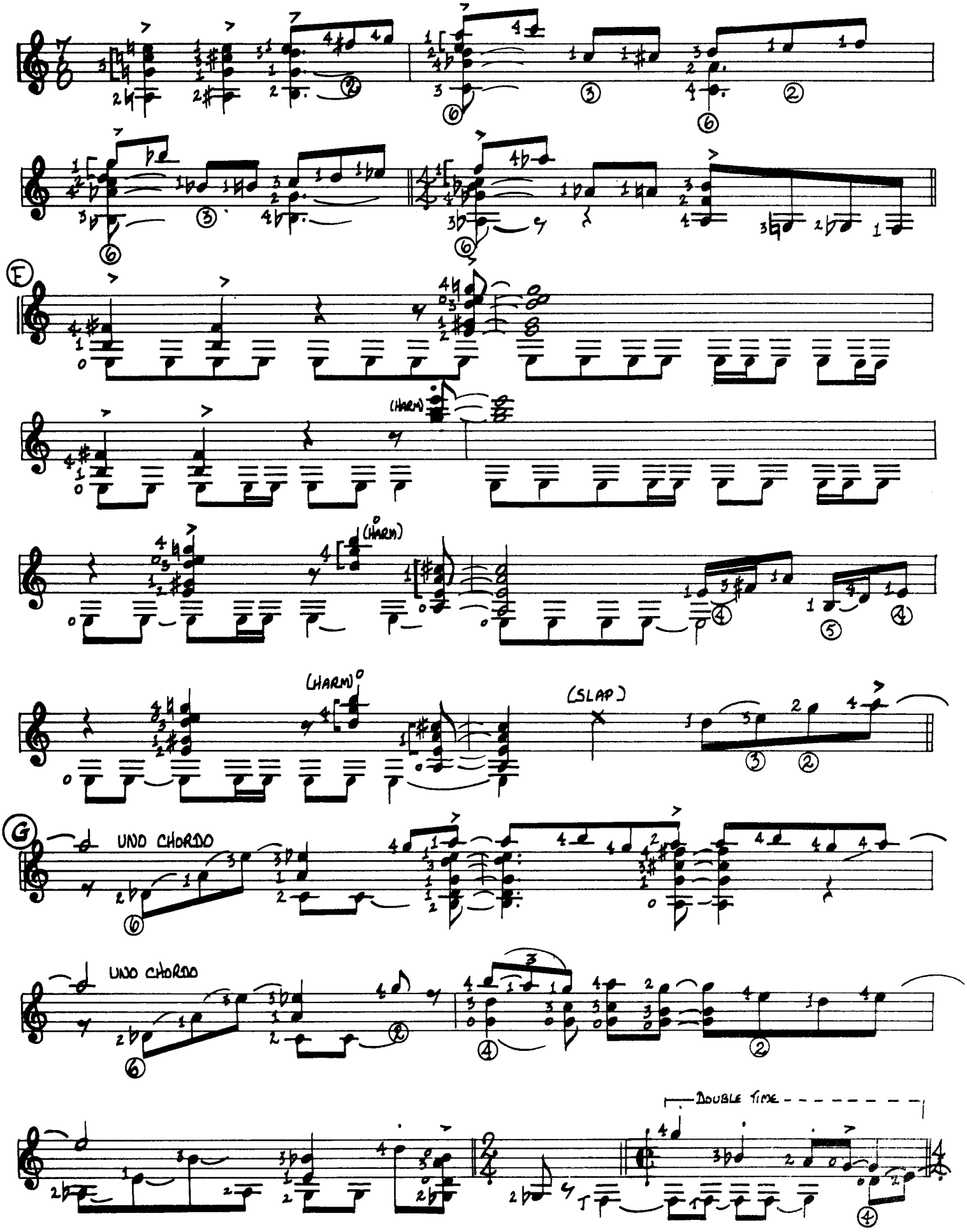
2: The string indications, fingering, expression markings, and time signature changes.

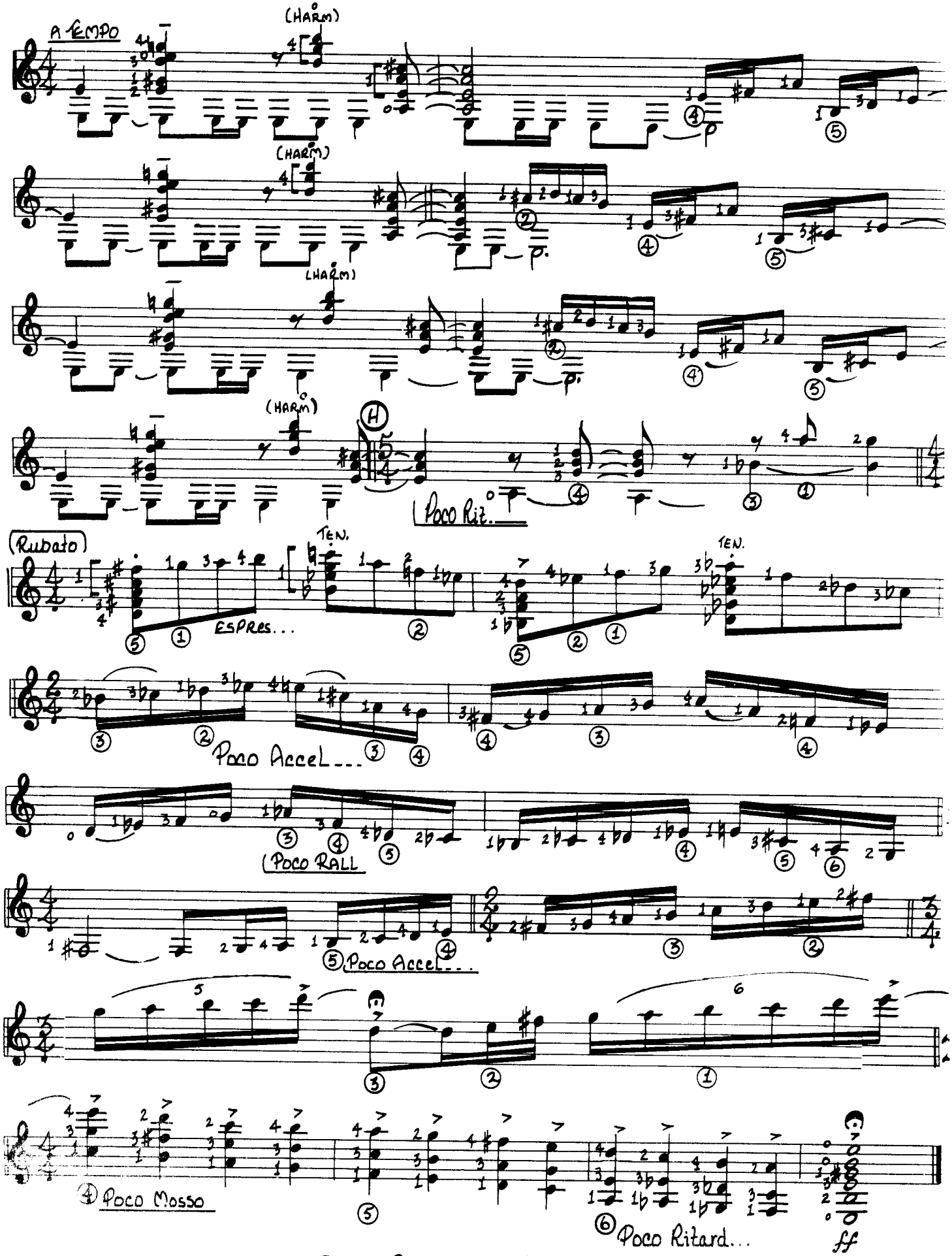
*The fatty third joint of the first finger sounds the note making one finger sound two notes that are not on the same fret. This is accomplished by lightly pulling down the fatty part of the third joint while still keeping the finger arched.




UNO CHORDO
Poco Accel
Poco Rit
A
mp
ESPR.
UNO CHORDO
(HARM)
ff
(HARM)
TEMPO ♩ = 100
B
UNO CHORDO
mf
mf
ff


(HARM)
(HARM)
C
D
E
1
2


F
(HARM)
(HARM)
(HARM)
(SLAP)
G
UNO CHORDO
UNO CHORDO
DOUBLE TIME



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GLOSSARY OF MUSICAL ABBREVIATIONS AND SYMBOLS USED IN THE TEXT

MUSICAL NOTATIONS

A TEMPO . . . in time, a term indicating a return to the original rate of movement after some deviation.

CRESC . . . gradually louder.

DIM . . . gradually softer.

DYNAMICS . . . degrees of power or volume. Dynamic signs commonly used are as follows:

ppp . . . softly as possible.

pp . . . pianissimo . . . very softly.

p . . . piano . . . soft.

mp . . . mezzo piano . . . moderately soft.

mf . . . mezzo forte . . . moderately loud.

f . . . forte . . . loud.

ff . . . fortissimo . . . very loud

fff . . . fortissisimo . . . loudly as possible.

sfz . . . sforzando . . . suddenly loud

> . . accent . . . stressing a tone.

ESPR . . . expressive.

FERMATA . . . to hold indicating a tone or chord to be held or prolonged.

HARM . . . harmonics.

LEGATTO . . . no break between tone.

MENO MOSSO . . . a steady rate of speed, slower than the preceding phrase.

PIU MOSSO . . . a steady rate of speed faster than the preceding phrase.

POCCO ACCEL . . . faster little by little.

POCO MOSSO . . . a steady rate of speed, slower than the preceding phrase.

POCO RIT . . . a little retard.

RALL . . . decrease speed slightly.

RUBATO . . . not in strict time.

SENZA MISURE . . . without measure.

SIMILE . . . in similar fashion.

TEN . . . hold a little.

VIB . . . means to uplift the fingers of the left hand while the note is sounding like a violin to produce a pleasing variation in pitch.

UNO CHORDO . . . two notes played legatto (even as one chord).

TR . . . trill, a rapid alteration of two adjacent notes.

SYMBOLS

Slide up or down with the same finger.

Down pick.

Up pick.

String indications; number circled.

Left hand fingering indications; number not circled.

Five basic fingerings; Roman numerals.

Grace note (Flag with line through it).

Hammer on.

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

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

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

Slur.

Gliss down.

Gliss up.

the shake.

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

Pull off slur mark more than one note ascending.

Slow four tempo.

Fast four tempo.

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

L. H. Left hand.

R. H. Right hand.

EXPRESSION MARKINGS:

sudden accept full value.

accent note, hold half of value.

an accented, short staccato.

soft attack, hold full value.

short staccato attack, played as half value.

infinity symbol, unlimited duration of time.

ghost note, false image.