



Guitarra Eléctrica



**Soldado Denis
Pérez**

STUDY 1

Arr. Ben Bolt

Dionisio Aguado

Allegro

First system of music. Treble clef, 2/4 time. Key signature: one sharp (F#). The melody starts with a piano (*p*) dynamic and includes the lyrics "p i m i". The guitar tablature below the staff shows fingerings for the right hand.

Second system of music. Treble clef, 2/4 time. The melody continues with various fingerings and ends with a *Fine* marking. The guitar tablature continues below the staff.

Third system of music. Treble clef, 2/4 time. The melody begins with a mezzo-forte (*mf*) dynamic. The guitar tablature continues below the staff.

Fourth system of music. Treble clef, 2/4 time. The melody concludes with a *D.C.* (Da Capo) instruction. The guitar tablature continues below the staff.

D.C.

STUDY 2

Arr. Ben Bolt

Matteo Carcassi

Prelude

The musical score is written for guitar, featuring a treble clef and a common time signature (C). The piece begins with a forte (f) dynamic marking. The melody is written on a single staff, while the bass line is written on a three-staff system (T, A, B). The score is divided into three systems, each containing two measures. The first system includes a forte (f) dynamic marking. The second system includes a forte (f) dynamic marking. The third system includes a forte (f) dynamic marking. The score includes various fingerings (1, 2, 3, 4) and fret numbers (0, 1, 2, 3, 4) for the bass line. The piece concludes with a double bar line.

System 1:

Measure 1: Treble clef, common time, forte (f). Bass line: T (2), A (1), B (2). Fret numbers: 0, 1, 2, 1, 2, 0, 2, 3, 2, 1, 2, 1, 2, 3, 2.

Measure 2: Treble clef, common time, forte (f). Bass line: T (2), A (0), B (2). Fret numbers: 0, 2, 0, 2, 0, 2, 2, 1, 3, 1, 3, 1, 2, 1.

System 2:

Measure 3: Treble clef, common time, forte (f). Bass line: T (2), A (0), B (2). Fret numbers: 0, 1, 2, 2, 1, 2, 0, 0, 0, 1, 0, 0, 0, 0.

Measure 4: Treble clef, common time, forte (f). Bass line: T (2), A (0), B (2). Fret numbers: 0, 1, 0, 0, 1, 0, 1, 3, 1, 1, 3, 1, 1, 1.

System 3:

Measure 5: Treble clef, common time, forte (f). Bass line: T (2), A (0), B (2). Fret numbers: 0, 1, 2, 2, 1, 2, 1, 0, 1, 1, 0, 1, 1, 1.

Measure 6: Treble clef, common time, forte (f). Bass line: T (2), A (0), B (2). Fret numbers: 0, 1, 2, 2, 1, 2, 1, 3, 1, 1, 3, 1, 1, 1.

Measure 7: Treble clef, common time, forte (f). Bass line: T (2), A (0), B (2). Fret numbers: 0, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2.

Measure 8: Treble clef, common time, forte (f). Bass line: T (2), A (0), B (2). Fret numbers: 0, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2.



STUDY 4

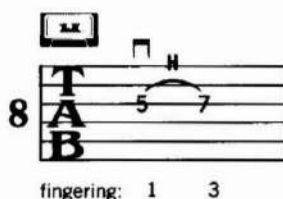
Arr. Ben Bolt



Matteo Carcassi

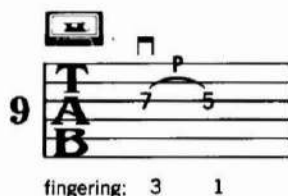
The musical score for Study 4 is presented in two systems. Each system consists of four measures. The notation is for guitar, with a treble clef and a common time signature (C). The first system begins with a forte (f) dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 above the notes. The second system concludes with a double bar line. The bass staff (TAB) is shown below the treble staff, with fret numbers indicated by numbers on the lines.

THE HAMMER-ON AND PULL-OFF

Play the fifth fret, third string with your first finger. Then, hammer your third finger down on the seventh fret without picking. An "H" with a  or  indicates a hammer-on.

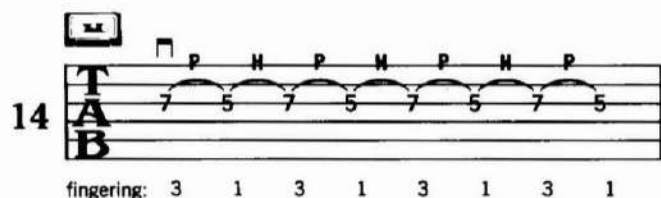
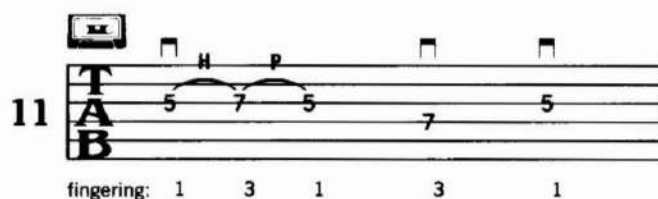
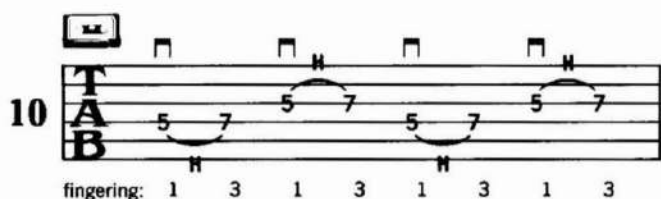


A pull-off is the opposite of a hammer-on. Place your third finger on the seventh fret, and your first finger on the fifth fret. Pick the seventh fret, then pull your third finger down and off of the string to sound the fifth fret. A "P" with a  or  indicates a pull-off.



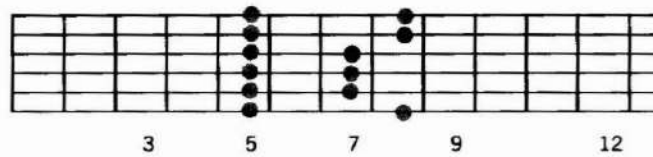
Do not confuse the hammer-on/pull-off symbols with the tie. Ties also use this symbol, but without an "H" or "P" and ties only connect notes that are both at the same fret.

Practice hammer-ons and pull-offs in the riffs below.



THE TWO-FRET BEND AND RELEASE

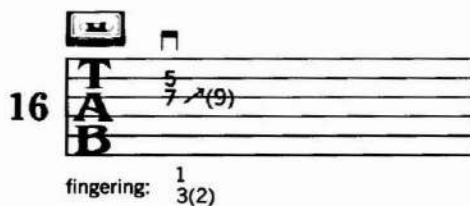
In this scale pattern, the two most commonly bent notes are:



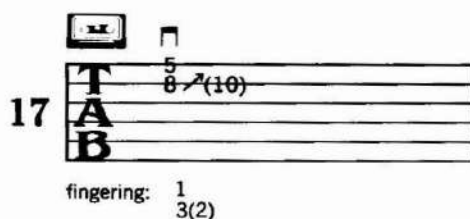
Below, the first number is the fret that you start on, the arrow indicates a bend, and the number in parenthesis is the pitch that the bend will reach.

Begin on the third string with your third finger on the seventh fret and your second finger close behind it to help push up the string. Put your first finger on the fifth fret, second string.

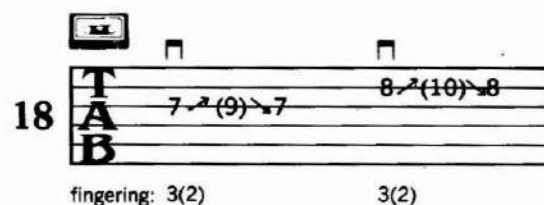
Push the string up until its pitch is the same as the second note. If your bend is accurate, the two notes will sound the same because the ninth fret, third string is the same note as the fifth fret, second string.



Do the following bend in the same way. Notice that the tenth fret, second string is the same pitch as the fifth fret, first string. If your bend is accurate, the pitch of both strings will be the same. Practice these bends until you get a feel for how far to bend the string for a two-fret bend.



A release is the opposite of a bend. After a note is bent, it is released by returning it to the original pitch. The release is shown by an arrow down.



Practice two-fret bends and releases in the following exercises. Make your bends sound like those on the cassette.

19

fingering: 1 3 3(2) 1

20

fingering: 1 3 3(2) 1

21

fingering: 1 3 3(2) 1 3 3(2) 1 3 3(2) 1

When the note stem is on the number in parenthesis (which is the destination of the bend) instead of the first number (which is the fret that the bend starts on), this indicates an immediate bend. Pick the first note and bend up immediately. In this case, the number that the bend starts on will be shown in smaller type.

22

fingering: 3(2) 1 3 1

23

fingering: 3(2) 1 3 1 3(2)

24

fingering: 3(2) 1 3(2) 1 3(2) 1 3(2) 1 4 1 3 1 3 1

ROCK CLICHÉS

The following patterns are so commonly used in solos that they are sometimes called rock clichés. These short groups of notes are often used as the building blocks for longer lead phrases.

In exercise 25, do not let the bent string continue to ring with the other notes. Remove the pressure of your third finger off of the fretboard as you pick the second note. Also, lay your first finger flat over the first and second strings with the top end of that finger touching the third string. When the third string moves back to its unbent position, it should be muted by the first finger. Quiet the lower sounding strings with your right hand. Let the second and third notes ring together.

25

fingering: 3(2) 1 1 3(2) 1 1 3(2) 1 1 3(2) 1 1

In exercise 26, bend immediately using your third finger (with the second finger next to it to help push); then release. As you release the bend, lift up your second finger so that it won't get in the way of the pull-off to the first finger.

26

fingering: 3(2) 3 1 3(2) 3 1 3(2) 3 1 3(2) 3 1

In exercise 27, bend up the first note, and then, without releasing that bend, pick the next note. Let both strings ring together.

27

fingering: 3(2) 4 3(2) 4

Exercise 28 is very similar to 27, except that the notes used are one string higher and both on the same fret. After both notes ring together, pick the last note (still bent) and then release.

28

fingering: 3(2) 4 3(2) 3(2) 4 3(2)

Practice each cliché until they sound like those on the cassette.

VIBRATO

Vibrato is a rapid series of small bends and releases. It not only makes the note sound more exciting, but it also gives much more sustain. Pivot your hand as shown in the photos to make the bends. The side of the knuckle of your first finger should be pressing against the guitar. Practice slowly making sure that each bend is fully released. Vibrato will be indicated by the symbol \sim .

29

fingering: 1



First, try to get at least three or four slight bends and releases. With practice, your vibrato will get faster and your sustain will increase to the point where, eventually, you can hold a note with vibrato for any length of time.

Practice vibrato on each note in the minor pentatonic scale. To achieve vibrato on the sixth string, pull down to bend. For vibrato on the first string, push up. All of the other strings may be either pushed or pulled.

30

fingering: 1 4 1 3 1 3 1 3 1 3 1 3 1

When vibrato is placed on a note already bent, release only slightly then quickly bend back and release slightly again. Continue doing this, trying to keep the small bends and releases all centered around the original bent note. This is difficult and will require time to develop. At first, try to bend and release slowly at least two or three times.

31

fingering: 3(2) 3 1 3 1 3(2)

RESTS

Stop and hold all strings with the rear side of your right hand for the duration of all rests. (See Rhythm Guitar Volume 1)

32

count: 1 2 3 4 1 & 2 & 3 4

RHYTHMIC PATTERNS

Often a simple riff is made to sound more interesting by the use of common rhythmic patterns. Listen to exercise 33 to get the feel of the rhythm. Then practice it tapping steadily with your foot.

33

count: (1 & 2) (& 3 &) 4

When a group of notes lasting one and a half beats is repeated, it will begin first on the downbeat, then the upbeat, downbeat, upbeat, etc. (See Rhythm Guitar Volume I, Part III.)

Also, notes that fall on a downbeat are naturally emphasized more to the ear. So, even though you are simply repeating the same three notes, the rhythm naturally accents different notes on each downbeat.

34

count: (1 & 2) (& 3 &) 4

This technique is often used with the two-measure rhythm below.

35

count: (1 & 2) (& 3 &) (4 & 1) (& 2 &) 3 4

It is important that you tap a steady beat with your foot in the riffs below or this rhythm effect will be somewhat lost.

36

count: (1 & 2) (& 3 &) (4 & 1) (& 2 &) 3 4

37

count: (1 & 2) (& 3 &) (4 & 1) (& 2 &) 3 4

RIFFS USING THE MINOR PENTATONIC SCALE

After you have memorized the sound and the note pattern of a riff, try tapping your foot with the beat while you practice it.

38

Am

ring

fingering: 3(2) 1 1 3 3(2) 4 1 3(2) 3 1 3

39

Am

fingering: 3 P 1 H 3 1 3 P 1 H 3 1 3 1 3 1 3(2)

40

Am

fingering: 1 1 1 3 1 H 3 1 3(2) 3 1 3

41

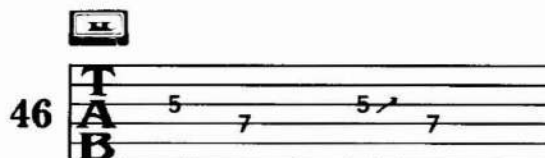
Am

ring

fingering: 3(2) 1 1 3(2) 1 1 3(2) 1 1 3(2) 4 3(2)

The "Blues" Bend

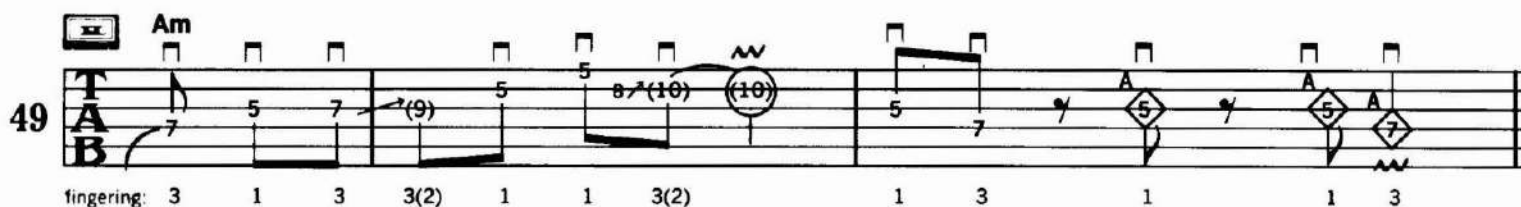
The "blues" bend is a very slight bend at the end of a note. Because it is short and subtle, it isn't particularly obvious but it does give a more "bluesy" feel. Below, the bend is shown with a small arrow. Pull the string down to bend. Listen to the difference between the notes played with no bend and with the bend.



These bends will not be indicated in the following riffs and solos, as you can give the music your own interpretation. You can use these bends wherever you think that they sound good.

RIFFS USING THE SPECIAL TECHNIQUES


The two-measure riffs below make use of muting, artificial harmonics, slight "blues" bends, and slides. Notice that some of the phrases have notes that lead into the first measure. These notes are called pick-up notes. (See Rhythm Guitar Vol 1, Part II.)



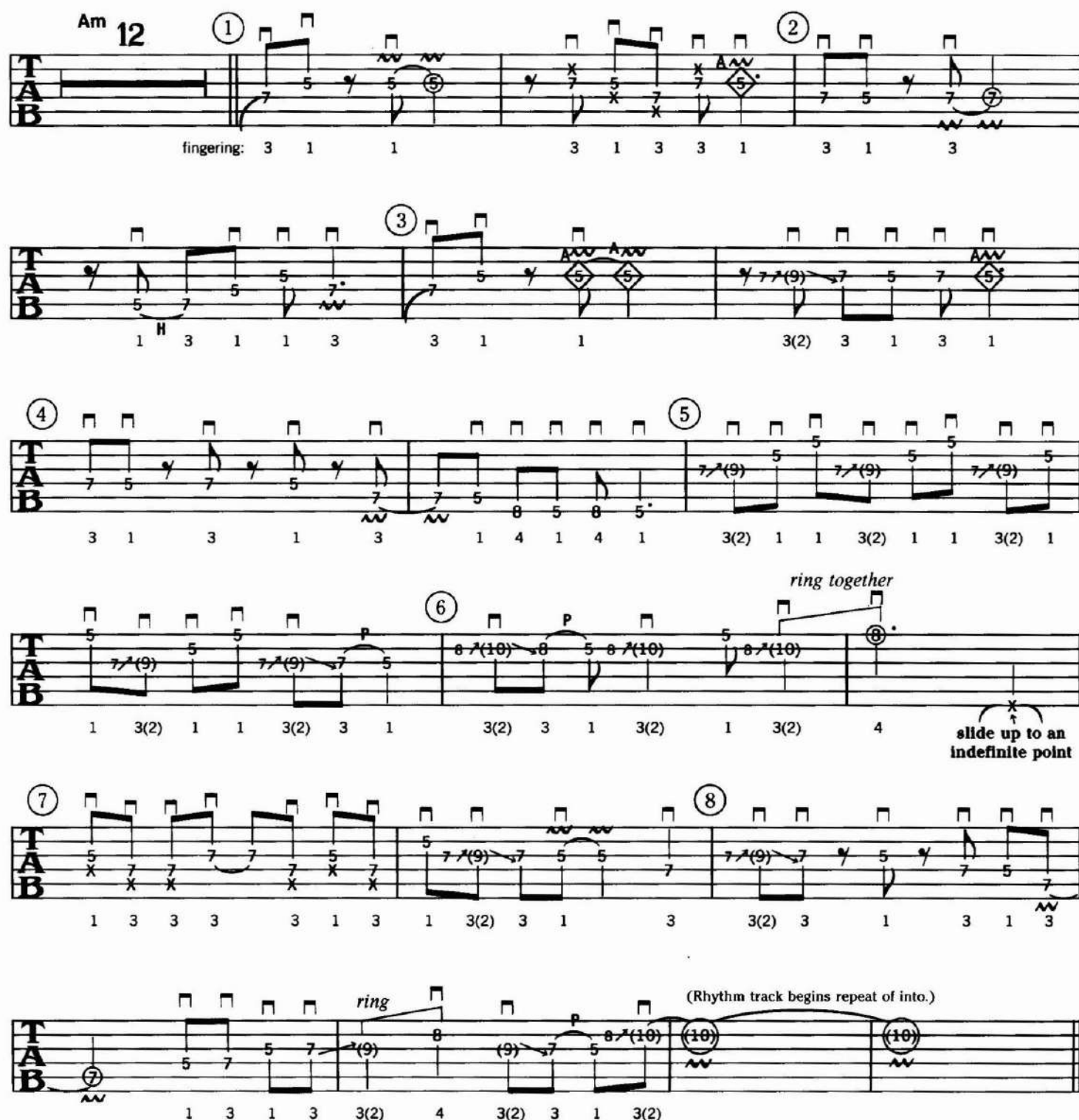
"Open Fire" uses eight phrases, each two measures long, except for the last phrase, which is three measures and extends on into the repeat of the introduction. Make sure that you practice each phrase separately before you try putting them all together. The phrases are numbered below.

On the cassette you'll hear the introduction followed by the solo. After the solo the rhythm track repeats the introduction and solo sections — this time without the lead guitar. After you have the solo down, practice playing it over this rhythm track. You can also try substituting different phrases that you have learned or try making up and using some of your own.

OPEN FIRE

(Solo #1) 

Am 12



fingering: 3 1 1 3 1 3 3 1 3 1 3

ring together

slide up to an indefinite point

ring

(Rhythm track begins repeat of into.)

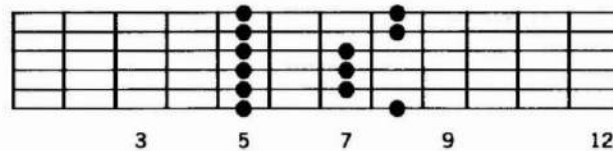
10 10

PART I

THE MINOR PENTATONIC SCALE

The most common pattern used for soloing is the minor pentatonic scale. Below, the scale is shown in the key of A. Notice that the first note of the scale is the "A" note, which is the root of both the A bar chord at the fifth fret as well as the A scale.

A minor pentatonic



ascending (up) **descending (down)**

5

T A B

fingering: 1 4 1 3 1 3 1 3 1 4 1 4 4 1 4 1 3 1 3 1 3 1 4 1

Listen to the tape several times to memorize how each riff sounds; then play over the notes and memorize their pattern. Where the asterisk (*) appears, change strings using the same finger for both notes. Roll your finger off of one string and onto the next instead of lifting it off of the fretboard. This will allow you to change faster and sound smoother.

Am

6

T A B

fingering: 3 3 1 3 3 1 3 1 3 1 4 1

Am

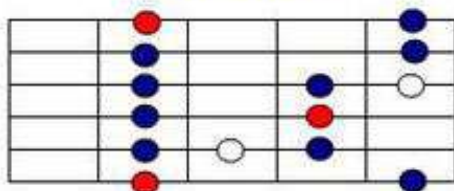
7

T A B

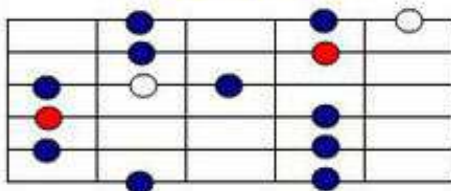
fingering: 1 4 1 3 1 3 1 1 4 1 3 1

Note that you have memorized both the sound and the pattern of notes for each riff, practice them tapping your foot on each downbeat to get the feel of the rhythm.

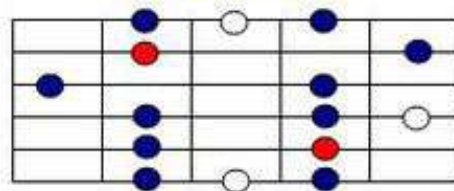
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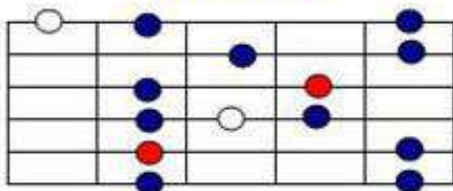
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POSJEJON JJJ



POSJEJON JV



POSJEJON V

