THIS BOOK CONTAINS A WEALTH OF TECHNICAL STUDIES, RIGHT HAND EXERCISES, MUSIC THEORY, AND MUSIC FROM THE MASTERS. SELECTIONS FROM SUCH GREATS AS SOR, TARREGA, AGUADO, CARCASSI, BACH, AND OTHERS WERE CAREFULLY SELECTED, EDITED AND ARRANGED IN VARYING LEVELS OF DIFFICULTY. NOW FOR THE FIRST TIME WE PRESENT, UNDER ONE COVER, THE COMPLETE MEL BAY METHOD FOR CLASSIC GUITAR.
REQUIRED SUPPLEMENTS

1. EASY CLASSIC SOLOS — Easy Solos
2. GREAT CLASSIC SOLOS — Intermediate
3. DELUXE ALBUM OF CLASSICAL GUITAR MUSIC — Advanced
4. FLAMENCO GUITAR — Intermediate
5. DELUXE GUITAR SCALE BOOK — Theory
6. SOLO FOLIO #1 — Easy
7. GUITAR TECHNIC — Technic
8. GUITAR FINGERBOARD HARMONY — Theory
9. GUITAR ARPEGGIO STUDIES — Technic
10. GUITAR ENSEMBLES — Quartets
11. GUITAR DUETS ON GREAT CLASSIC THEMES — Duets
12. SACRED GUITARIST — Solos
13. GOSPEL GUITAR — Solos

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TUNING THE GUITAR

The six open strings of the guitar will be of the same pitch as the six notes shown in the illustration of the piano keyboard. Note that five of the strings are below the middle C of the piano keyboard.

ANOTHER METHOD OF TUNING

1. Tune the 6th string in unison to the E or twelfth white key to the LEFT of MIDDLE C on the piano.

2. Place the finger behind the fifth fret of the 6th string. This will give you the tone or pitch of the 5th string. (A)

3. Place finger behind the fifth fret of the 5th string to get the pitch of the 4th string. (D)

4. Repeat same procedure to obtain the pitch of the 3rd string. (G)

5. Place finger behind the FOURTH FRET of the 3rd string to get the pitch of the 2nd string. (B)

6. Place finger behind the fifth fret of the 2nd string to get the pitch of the 1st string. (E)

PITCH PIPES

Pitch pipes with instructions for their usage may be obtained at any music store. Each pipe will have the correct pitch of each guitar string and are recommended to be used when a piano is not available.
THE RUDIMENTS OF MUSIC

THE STAFF: Music is written on a STAFF consisting of FIVE LINES and FOUR SPACES. The lines and spaces are numbered upward as shown:

<table>
<thead>
<tr>
<th>5TH LINE</th>
<th>4TH LINE</th>
<th>3RD LINE</th>
<th>2ND LINE</th>
<th>1ST LINE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The lines and spaces are named after letters of the alphabet.

The LINES are named as follows:

1. E
2. F
3. G
4. B
5. D

The letter-names of the SPACES are:

1. F
2. A
3. C
4. E

They spell the word F-A-C-E

The musical alphabet has seven letters — A B C D E F G

The STAFF is divided into measures by vertical lines called BARS

DOUBLE BARS MARK THE END OF A SECTION OR STRAIN OF MUSIC.

THE CLEF:

THIS SIGN IS THE TREBLE OR G CLEF.

ALL GUITAR MUSIC WILL BE WRITTEN IN THIS CLEF.

THE SECOND LINE OF THE TREBLE CLEF IS KNOWN AS THE G LINE. MANY PEOPLE CALL THE TREBLE CLEF THE G CLEF BECAUSE IT CIRCLES AROUND THE G LINE.
NOTES:

THIS IS A NOTE:

A NOTE HAS THREE PARTS. THEY ARE

The HEAD
The STEM
The FLAG

NOTES MAY BE PLACED IN THE STAFF,
ABOVE THE STAFF,
AND BELOW THE STAFF.

A note will bear the name of the line or space it occupies on the staff.
The location of a note in, above or below the staff will indicate the Pitch.
PITCH: the highness or lowness of a tone.
TONE: a musical sound.

TYPES OF NOTES

THE TYPE OF NOTE WILL INDICATE THE LENGTH OF ITS SOUND.

○ THIS IS A WHOLE NOTE.
THE HEAD IS HOLLOW.
IT DOES NOT HAVE A STEM.

○ = 4 BEATS
A WHOLE-NOTE WILL RECEIVE FOUR BEATS OR COUNTS.

♩ THIS IS A HALF NOTE
THE HEAD IS HOLLOW.
IT HAS A STEM.

♩ = 2 BEATS
A HALF-NOTE WILL RECEIVE TWO BEATS OR COUNTS.

♩♩ THIS IS A QUARTER NOTE
THE HEAD IS SOLID.
IT HAS A STEM.

♩♩ = 1 BEAT
A QUARTER NOTE WILL RECEIVE ONE BEAT OR COUNT.

♩♩♩ THIS IS AN EIGHTH NOTE
THE HEAD IS SOLID.
IT HAS A STEM AND A FLAG.

♩♩♩ = ¼ BEAT
AN EIGHTH-NOTE WILL RECEIVE ONE-HALF BEAT OR COUNT. (2 FOR 1 BEAT)
RESTS:

A REST is a sign used to designate a period of silence. This period of silence will be of the same duration of time as the note to which it corresponds.

![Diagram of rests] (This is an Eighth Rest)

![Diagram of rests] (This is a Quarter Rest)

This is a Half Rest. Note that it lays on the line.

This is a Whole Rest. Note that it hangs down from the line.

<table>
<thead>
<tr>
<th>NOTES</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole</td>
<td>Half</td>
<td>Quarter</td>
<td>Eighth</td>
</tr>
<tr>
<td>4 counts</td>
<td>2 counts</td>
<td>1 count</td>
<td>2 for 1 count</td>
</tr>
</tbody>
</table>

RESTS

THE TIME SIGNATURE

![Diagram of time signatures] (4/4)

The above examples are the common types of time signatures to be used in this book.

The top number indicates the number of beats per measure.

The bottom number indicates the type of note receiving one beat.

4/4

Beats per measure

4/4

A quarter-note receives one beat

\( \frac{4}{4} \)

Signifies so called "common time" and is simply another way of designating \( \frac{4}{4} \) time.
LEDGER LINES:

When the pitch of a musical sound is below or above the staff, the notes are then placed on, or between, extra lines called LEDGER LINES.

THEY WILL BE LIKE THIS:

THE FINGERBOARD

STRING-NUMBERS: The encircled numbers 6 5 4 3 2 1 will be the numbers of the STRINGS.

CHARTS:

The charts used in this book will have the VERTICAL-LINES as the STRINGS and the HORIZONTAL-LINES as the FRETS.

Reading from left to right the strings will be: 6 5 4 3 2 1
The Correct Way To Hold the Guitar
(TWO WAYS SHOWN)

1. The Left Leg Crossed over the Right.

2. Placing the Left Foot on a Small Stool.

THE RIGHT HAND FINGERS WILL BE DESIGNATED AS

1 = I
2 = M
3 = A
Thumb = P

THE NAMES OF THE R. H. FINGERS ARE:

(English)  (ABV)  (Spanish)
1st — Index  (I)  Indice
2nd — Middle  (M)  Medio
3rd — Ring  (A)  Anular
Thumb —  (P)  Pulgar
Place your fingers firmly on the strings directly behind the frets.
NOTES ON THE FIRST STRING

E

F

G

OPEN

1ST FRET

1ST FINGER

3RD FRET

3RD FINGER

FRET 1

" 2

FRET 2

" 3

FRET 3

" 4

PRESS THE FINGERS FIRMLY
BEHIND THE Frets.
NEVER PLACE THE FINGER
ON THE Frets.

WHOLE NOTES

A WHOLE-NOTE ( O ) receives FOUR BEATS.

COUNT: 1-2-3-4

HALF NOTES

A HALF-NOTE ( } receives TWO BEATS.

COUNT: 1 2 3 4

1 2 ( 3 4 )

QUARTER NOTES

A QUARTER-NOTE ( ) receives ONE BEAT.

COUNT: 1 2 3 4

Classic G. M. I
NOTES ON THE SECOND STRING

THREE NOTES ON THE 2ND STRING

B C D

(OPEN) 1ST FRET 1ST FINGER 3RD FRET 3RD FINGER

B C D

WHOLE NOTES

COUNT: 1 2 3 4

HALF NOTES

COUNT: 1 2 3 4

QUARTER NOTES

COUNT: 1 2 3 4
NOTES ON THE THIRD STRING

TWO NOTES ON THE 3RD STRING

(G) (OPEN) 2ND FRET 2ND FINGER

A STUDY ON THE THIRD STRING

Sparkling Stella
Right Hand Study

```
\begin{array}{c}
\text{Repeat the above study until mastered.}
\end{array}
```

Introducing the Right Hand Third Finger (a)

```
\begin{array}{c}
\text{THREE-FOUR TIME}
\end{array}
```

This sign \( \frac{3}{4} \) indicates THREE-FOUR time.

3 — BEATS PER MEASURE.

4 — TYPE OF NOTE RECEIVING ONE BEAT (quarter note).

In THREE-FOUR time, we will have three beats per measure.

```
\begin{array}{c}
\text{DOTTED HALF NOTES}
\end{array}
```

A dot (•) placed behind a note increases its value by one-half.

A dotted half-note (\( \ddot{\text{c}} \)) will receive three beats.

\[
\begin{array}{c}
\text{The Merry Men}
\end{array}
\]
NOTES ON THE FOURTH STRING
THREE NOTES ON THE 4TH STRING

D  E  F
(OPEN)  2ND FRET  3RD FRET
2ND FINGER  3RD FINGER

4TH
NUT
FRET 1
" 2
" 3

D  E  F

WHOLE NOTES

\[ \text{COUNT: 1 2 3 4} \]

HALF NOTES

\[ \text{COUNT: 1 2 3 4} \]

QUARTER NOTES

\[ \text{COUNT: 1 2 3 4} \]

\[ \text{Rest} \]

\[ \text{1 2 (3 4)} \]
NOTES ON THE FIFTH STRING
THREE NOTES ON THE 5TH STRING

A B C

(OPEN) 2ND FRET 3RD FRET
2ND FINGER 3RD FINGER

NUT

FRET 1

" 2
" 3

WHOLE NOTES

COUNT: 1 2 3 4

HALF NOTES

COUNT: 1 2 3 4

QUARTER NOTES

COUNT: 1 2 3 4

REST
NOTES ON THE SIXTH STRING
THREE NOTES ON THE 6TH STRING

(E) 6TH
NUT

FRET 1

" 2

" 3

E  F  G

WHOLE NOTES

HALF NOTES

QUARTER NOTES
Two Solos

The following solos will be played on the 6th, 5th, and 4th strings.

Play slowly at first keeping the time as evenly as possible.

Do not raise the left hand fingers from the strings until absolutely necessary.

How Can I Leave Thee

Adantino
The First String Waltz

The Notes on the Guitar in the First Position

Sixpence
PICK-UP NOTES

One or more notes at the beginning of a strain before the first measure are referred to as pick-up notes.

The rhythm for pick-up notes is taken from the last measure of the selection and the beats are counted as such. Note the three beats in the last measure of the following study.

A Study Introducing the Pick-up Note

Etude
A Study By Aguado

Moderato  M.M.  $\frac{q}{4}=108$

WHEN TWO OR MORE NOTES ARE WRITTEN ON THE SAME STEM PLAY THEM AS ONE.

Example

(x--------): Hold L. H. finger down. Never raise fingers until necessary.

In the above Example, play the double notes with the first finger of the R. H., plucking the lower note, and the second finger of the R. H. plucking the top note.

In the following Studies, play the lower notes with the R. H. Thumb (P). Watch the L. H. fingering.

Play the Lower Notes with the Thumb (P)

Repeat the top notes as follows: mimi, mama and amam.
In the following Studies, play the lower notes with the Right Hand Thumb.
Watch the Left Hand fingering.

Alpine Echoes

Waltz

See Mel Bay’s
“Easy Classic Guitar Solos”
In the following studies the lower notes are played with the thumb.
Hold each note for its full time value.

A Study

The Tie

The TIE is a curved line between two notes of the same pitch.
The first note is played and held for the time duration of both.
The second note is not played but held.

The Tie Waltz
CHORDS

A MELODY is a succession of single tones.
A CHORD is a combination of tones sounded together.

TONES IN A MELODY.

THE SAME TONES AS A CHORD.

We will construct our chords by playing the chordal tones separately as in a melody and without raising the fingers, striking them together.

The Chord Waltz

The Builder

Small Chord Etude

/// = REPEAT CHORD

Practice the above etude until it can be played without missing a beat.

*Note that the first finger holds down two notes (C-F) in the second chord.
Bass Solos With Chord Accompaniment

When playing bass solos with chord accompaniment you will find the solo with the stems turned downward and the accompaniment with the stems turned upward.

Unless otherwise shown, play the bass with the R. H. Thumb and the chords with the R. H. 1st, 2nd, and third fingers.

Example

\[
\text{COUNT: 1 2 3}
\]

In the example shown above you see the dotted half-note (E) with the stem downward. It is played on the count of one and is held for counts two and three.

The quarter rest over the dotted half-note indicates that there is no chord accompaniment at the count of one. The chords with the stems upward are played on counts of two and three.

Bass Solo With Chord Accompaniment

Little Minuet

Adaptation of a melody by CARCASSI
CHORDS IN THE KEY OF C MAJOR

The key of C has three principal chords. They are C, F, and G7.

The circles indicate the positions to place your fingers.
Numerals inside circles indicate the fingers.
(x) over the strings means that the strings are not to be played.
(o) over the strings indicates the strings to be played open.
Place fingers on positions indicated by the circles and strike them all together.

Musical Notation of the Chords

Accompaniment Styles

Alternate Basses

In Three-Four Time
THE KEY OF C All music studied so far in this book has been in the Key of C.

That means that the notes have been taken from the C Scale (shown at right) and made into melodies.

It is called the C Scale because the first note is C and we proceed through the musical alphabet until C reappears. C-D-E-F-G-A-B-C.

We will cover the subject of keys and scales more thoroughly in the Theory and Harmony Chapters appearing later on in this course.

At present we will deal only with basic fundamentals.

THE C SCALE

Steps

Ascending

Steps

1 1 ½ 1 1 ½

Descending

Notes

Steps

1 1 ½ 1 1 ½

CHROMATICS

The alteration of the pitches of tones is brought about by the use of symbols called CHROMATICS. (Also referred to as ACCIDENTALS)

THE SHARP PLACED BEFORE A NOTE RAISES ITS PITCH ½-STEP OR ONE FRET.

The Sharp #

THE FLAT PLACED BEFORE A NOTE LOWERS ITS PITCH ½-STEP OR ONE FRET.

The Flat b

THE NATURAL RESTORES A NOTE TO ITS NORMAL POSITION. IT CANCELS ALL ACCIDENTALS PREVIOUSLY USED.

The Natural
Tempo

Tempo is the rate of speed of a musical composition. Three types of tempo used in this book will be:

ANDANTE: A slow easy pace. MODERATO: Moderate. ALLEGRO: Lively.

In the following selections pluck the notes with the downward stems with the thumb. Play the top notes as indicated.

Minuetto

Moderato

Dawn

Moderato

See Mel Bay's "Guitar Technique"
THE EIGHTH NOTE
An eighth note receives one-half beat. (One quarter note equals two eighth notes).

An eighth note will have a head, stem, and flag. If two or more are in successive order they may be connected by a bar. (See Example).

Eighth Notes
\[ \text{Eighth Notes} \]
\[ \text{Eighth Rests} \]

The Scale In Eighth Notes

A Daily Scale Study

A Study In Eights

The above study should be played slowly with a gradual increase of speed until a moderate tempo has been reached. It is an excellent daily exercise.
THE KEY OF A MINOR
(Relative to C Major)

Each Major key will have a Relative Minor key.
The Relative Minor Scale is built upon the sixth tone of the Major Scale.
The Key Signature of both will be the same.
The Minor Scale will have the same number of tones (7) as the Major.
The difference between the two scales is the arrangement of the whole-steps and half-steps.
There are three forms of the minor scale: 1. PURE or NATURAL, 2. HARMONIC, 3. MELODIC.

The A Minor Scale
Natural (Pure)

Harmonic

The 7th tone is raised one half-step ascending and descending.

Melodic

The 6th and 7th tones are raised one half-step ascending and lowered back to their normal pitch descending.

A Visit to the Relatives

A MINOR (Harmonic)
Accompaniment Styles in A Minor

This sign \( \times \) indicates that the previous measure is to be repeated.

In the following study hold the chords as indicated, playing the melody from those chords.

Etude
A Daily Scale Study in A Minor

Rain Drops

First and Second Endings
Sometimes two endings are required in certain selections, one to lead back into a repeated chords and one to close it. They will be shown like this:

First time play the bracketed ending 1. Repeat the chorus.
The second time skip the first ending and play ending No. 2.

Cradle Song

Andante

JOHANN BRAHMS
Arr. by MEL BAY
Right Hand Study

Finger Gymnastics

The following exercises have a two-fold purpose.

1) Training the individual fingers to perform independently of each other.

2) Acquainting the student with the technic of position playing that will be an important part of this course.

The first finger should be held down throughout these exercises.

Repeat the above Gymnastics using the following R. H. Patterns:

1 - mimimimi
2 - mamamamam
3 - amamanam

The Blue Tail Fly

Arr. by MEL BAY
Right Hand Studies

REPEAT EACH OF THE ABOVE STUDIES UNTIL MASTERED.

Italian Air
CARCASSI

Classic Dance
MEL BAY

Da Capo al Fine (D.C. al Fine): Go back to the beginning and play to FINE. (The End)
Other Tempo Terms

ALLEGRETTO . . . Lively
VIVANCE . . . Very Fast
PRESTO . . . As fast as possible
ALLEGRO MODERATO . . . Moderately fast
ADAGIO . . . Slower than Andante
ANDANTINO . . . Faster than Andante
LARGO . . . Slower than Adagio
LENTO . . . As slow as possible

Play the RIGHT HAND DEVELOPMENT ETUDE using each of the Six Patterns throughout the entire number.

Right Hand Development Etude
The following Solo introduces the notes D and B being played together. This is done by playing the note D with the first finger on the third fret of the second string and playing the note B with the second finger upon the fourth fret of the THIRD STRING. For two-four time explanation see page 6.

**Senorita**

\[\text{Andante} \]

\[\text{COUNT: } & 1 & 2 & \]

\[\text{ritard.} \]

**Senora**

See the "MEL BAY FOLIO OF CLASSIC GUITAR SOLOS"
The Key of G

The Key of G will have one sharp. (F#) It will be identified by this signature.

The F-notes will be played as shown:

The G Scale

Note that in order to have the half-steps falling between the seventh and eighth degrees of the scale the F must be sharped.

Our major scale pattern is then correct, (1, 1, ½, 1, 1, ½) (steps)

A Daily Drill

The Gauchos

GUITAR SOLO
Allegro

CARCASSI-BAY
Accompaniment Styles In The Key Of G

A Scale Study

COUNT: 1 2 3 & 4 &

A Serenade

*M* Three lower notes plucked with the thumb
The following combinations should be mastered before playing the AUSTRIAN HYMN.

Austrian Hymn

Andante

HAYDN
Arr. by MEL BAY
THE KEY OF E MINOR
(Relative to G Major)

The Key of E Minor will have the same key signature as G Major.

Two E Minor Scales

Harmonic

Melodic

The above scales should be memorized.

THE CHORDS IN THE KEY OF E MINOR

The Chords in the Key of E Minor are:

<table>
<thead>
<tr>
<th>Em</th>
<th>Am</th>
<th>B7</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>![Em chord diagram]</td>
<td>![B7 chord diagram]</td>
</tr>
<tr>
<td>Am</td>
<td>![Am chord diagram]</td>
<td>![B7 chord diagram]</td>
</tr>
</tbody>
</table>

Accompaniment Styles in the Key of E Minor

<table>
<thead>
<tr>
<th>Em</th>
<th>Am</th>
<th>B7</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Em chord diagram]</td>
<td>![Am chord diagram]</td>
<td>![B7 chord diagram]</td>
</tr>
<tr>
<td>![Em chord diagram]</td>
<td>![Am chord diagram]</td>
<td>![B7 chord diagram]</td>
</tr>
<tr>
<td>![Em chord diagram]</td>
<td>![Am chord diagram]</td>
<td>![B7 chord diagram]</td>
</tr>
<tr>
<td>![Em chord diagram]</td>
<td>![Am chord diagram]</td>
<td>![B7 chord diagram]</td>
</tr>
<tr>
<td>![Em chord diagram]</td>
<td>![Am chord diagram]</td>
<td>![B7 chord diagram]</td>
</tr>
</tbody>
</table>
Dotted Quarter Notes

A DOT AFTER A NOTE increases its Value by ONE-HALF.

Dotted 3/4-Note

Three Eighths

\[ \frac{3}{4} \]  \hspace{1cm} \text{Equal to} \hspace{1cm} \frac{3}{4} \]

The count for the dotted quarter-note is as follows:

\[ \text{COUNT: 1 2 3 4 & 1 2 3 4 & 1 2 3 4 & 1 2 3 4 &} \]

A Dotted Quarter-Note Etude

G MAJOR

\[ \text{COUNT: 1 2 3 4 & 1 2 3 4 &} \]

E MINOR (Harmonic)

Melodic

G MAJOR
Right Hand Technique

Hold third finger on the D note throughout.

The Foggy, Foggy Dew

Andante

Arr. by MEL BAY

See Mel Bay's
“Deluxe Guitar Scale Book”
Q. What are TRIPLETS?
A. A group of three notes, played in the time of two notes of the same kind.

Play the following Triplet Etudes using the following R.H. fingering, pim, pmi, pma, pam.
Around the Samovar

Right Hand Triplet Etude
REPEAT UNTIL MASTERED

See the "MEL BAY FOLIO OF CLASSIC GUITAR SOLOS"
Another Triplet Etude

See Mel Bay's "Great Classic Guitar Solos"
THE SLIDE

The SLIDE is performed by one finger of the left hand sliding over the frets from the first to the second note. The first note is struck and the second note is sounded by the slide.

The slide is indicated by the following sign:

THE SLUR

To execute ascending slurs of two notes, the lower note is to be played and the finger of the left hand descends hammer-like upon the higher note creating the tone desired.

Descending slurs are executed by first fingering the notes to be played with the left hand. Strike the higher note and by drawing the finger sideways off the string, the lower note will automatically sound. Slurred notes will be connected by a curved line. (—)

ASCENDING SLURS

DESCENDING SLURS

THE SNAP

The SNAP is similar to the slur in execution. The second note of the SNAP will usually be an open string.

The first note is played and immediately the left hand finger pulls the string sideways as it slides off the fingerboard.

When snapping a note to a closed note, both notes should be held before executing the snap effect.
THE NOTES ON THE SECOND STRING

Shown below are the notes on the second string.

Any note played upon the first string may be played upon the second string five frets higher than its location on the first string.

In the following diagram you will see the notes on the first string and directly below the same notes as played upon the second string. This is a very good aid in remembering the notes on the second string.

THE C SCALE IN THIRDS

The following study should be played upon the first and second strings.

The top-note will be on the first string and the bottom-note on the second.

To facilitate execution, it is better to let the fingers remain upon the strings as much as possible, gliding from fret to fret.

Carefully observe the fingering.

An Exercise In Thirds

Moderato
THE THEORIES ON THE FIFTH FRET

FINGERS

THE THIRDS IN THE KEY OF G

GUITAR SOLO

Granada Memories

(Based upon an etude by Aguado)

In the above selection employ the R.H. pattern (Pi Pm) throughout except where otherwise shown.
SIXTEENTH-NOTES

In common time four sixteenth-notes equal one quarter-note.

They may be counted in this manner:

1-sixteenth-notes, 2-sixteenth-notes, 3-sixteenth-notes, 4-sixteenth-notes.

Example

TABLE OF NOTES AND RESTS

<table>
<thead>
<tr>
<th>Whole Note</th>
<th>A Whole Measure Rest</th>
<th>A Half Rest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Half Notes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quarter Notes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eighth Notes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sixteenth Notes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In the fifth and ninth measures of the following study an eighth note is followed by two sixteenth notes. (⁵⁄₈)

Sixteenth-Notes

Repeat the above using the following R.H. Fingers:

Prelude

In common time four sixteenth-notes equal one quarter-note.
THREE-EIGHT TIME

This sign \( \frac{3}{8} \) indicates three-eight time.

3 --- beats per measure.

8 --- type of note receiving one beat. (eight note)

An eighth-note \( \frac{\text{}}{} \) = one beat, a quarter-note \( \frac{\text{}}{} \) = two beats and a dotted quarter-note

\( \frac{\text{}}{} \) = three beats. A sixteenth-note \( \frac{1}{2} \) = \( \frac{1}{2} \) beat.

Petite Waltz

Carcassi's Waltz
THE KEY OF D MAJOR

The Key of D Major will have two sharps—F♯ and C♯.

To facilitate the fingering in the Key of D Major, it is necessary to move the first finger to the second fret, the second finger to the third fret and the third finger to the fourth fret.
(Note scale)

THE D MAJOR SCALE

Exercise

THE CHORDS IN THE KEY OF D MAJOR

The chords in D Major are D, G and A7.

Accompaniment Styles
THIRDS IN THE KEY OF D

Serenade
R. de VISEE

ANDANTE IN D MAJOR
J. KÜFFNER

See Mel Bay's "Guitar Duets on Great Classic Themes"
Signs Appertaining To Expression and Phrasing

The Staccato: (♩♩♩♩ or ♩♩♩♩) indicate Staccato. Tones designated in this manner will be played in a disconnected style with emphasis.

♩♩♩♩: Short lines over note indicate emphasis and individuality.

♩♩♩♩: Every tone marked this way should be emphasized individually and slightly separated.

♩♩♩♩: Accent with sudden force.

Legato (♩♩♩♩): All tones will be connected and played in a flowing style.

♩♩♩♩: Gradual increase of intensity or volume.

♩♩♩♩: Gradual diminishing of intensity.

The Swell (♩♩♩♩): Increase and diminish volume.

Gavotte

J. S. BACH
Arr. Mel Bay

Allegro Moderato

[Music notation]
The Key of B Minor
(Relative to D Major)

THE B MINOR SCALES

HARMONIC

Fingers

MELODIC

Etude in B Minor

COUNT: 1 & a 2 & a 3 & a 4 & a

MELODIC

Bourree
(IN B MINOR)

JOHANN KRIEGER
1651-1735
THE CHORDS IN THE KEY OF B MINOR

The chords in the key of B Minor are Bm, Em, and F#7.

Accompaniment Styles

Love Song
Prelude in B Minor

Allegretto

\( \text{\textcopyright SOR} \)
GRACE NOTES

Grace notes are small-sized notes, which subtract their value from the note they precede.

The technical term for the grace note is Appoggiatura.

The grace note will be crossed at the end and will be played the same as slurs.

When the grace note is on a different string from the principal note, pick them separately.

EXAMPLES 1 and 2

The Trill

When a note alternates according to its value, very rapidly with a tone or half-tone above it the effect produced is termed the trill.

The best produced by picking the first or principal note and slurring the upper auxiliary note.

The Mordente

The Mordente is a fragment of a Trill. It is indicated by the sign: ♫

MORE SIGNS

Tenuto (ː): Hold the tone its full value.

Rubato: Stolen from one tone and added to a tone preceding.

Luft Pause ( /// ): An exaggerated pause. Usually follows a note that is held by a hold sign, (fermata).

Example: ♫ ///

The Comma (,) is used sometimes to indicate an interruption in the flow of tone.
THE KEY OF F

The Key of F will have one flat. All B-notes will be played one half-step lower as shown.

THE F MAJOR SCALE
(Two Octaves)

A Daily Study

March Majestic

Arr. by Mel Bay

GUITAR SOLO

Moderato

COUNT: & 4 & 1 & 3 & 4 & P

D. S. al Fine (Dal Segno al Fine) Go back to the sign & and play to Fine (the end).
Triplet Etude

In the following triplet etude employ the following Right Hand patterns: imi, mim, mam, ama.

The Happy Farmer
THE CHORDS IN THE KEY OF F

The three chords in the key of F are F, B-flat, and C7.

Accompaniment Styles

**Common Time**

```
F    Bb   C7  F    F    Bb   C7  F
```

**Three-Four Time**

```
F    Bb   C7  F    F    Bb   C7  F
```

**Two-Four Time**

```
F    Bb   C7  F    F    Bb   C7  F
```

GUITAR SOLO

**Melody in F**

RUBENSTEIN-BAY

```
```

```
Minuet from Don Juan

The Music Box
THE CHORDS IN THE KEY OF D MINOR

The three principal chords in the key of D minor are:

Accompaniment Styles

Common Time

Three-Four Time

Two-Four Time

Balkan Skies

GIULIANI
THE KEY OF A

The key of A will have three sharps. (F♯, C♯, and G♯.)

It will be identified by this signature:

The notes affected by the above signature will be played as shown:

THE A SCALE

Daily Drill

Taranto

CARCASSI
THE CHORDS IN THE KEY OF A

The three principal chords in the key of A are A, D, and E7

- **tonic**: A
- **sub-dom.**: D
- **dom. 7th**: E7

THE MUSICAL NOTATION OF THE CHORDS

Accompaniment Styles

Prelude

See the "MEL BAY FOLIO OF CLASSIC GUITAR SOLOS"
Maria

GUITAR SOLO

Andante

ANTON DIABELLI

Arr. by Mel Bay

See "MEL BAY'S DELUXE ALBUM OF CLASSIC GUITAR MUSIC"
THE KEY OF F# Minor
(Relative to A Major)

Two F# Minor Scales

Exercise

The Chords in the Key of F# Minor

The chords in the Key of F# Minor are F#m, Bm, and C#7.

The Chords in the Key of F# Minor

× 0 F#m

× C#7 ⊗

Bm

C#7

F#m

Bm

See "MEL BAY'S DELUXE ALBUM OF CLASSIC GUITAR MUSIC"
MORE CHROMATIC SIGNS

Up to this point we have studied and used the Sharp (♯), the Flat (♭), and the Natural (♮). The student is familiar by now with their function. We now introduce the Double-Sharp and the Double-Flat.

\[ x = \text{Double-Sharp. A Double-Sharp will raise the sound of a tone two frets.} \]
\[ bb = \text{Double Flat. A Double-Flat will lower the sound of a tone two frets.} \]

A natural will cancel all sharps, flats, double-sharps and double-flats. If a note has been double-sharped or double-flatted, the return to one sharp or flat will require a natural sign followed by the desired sharp or flat.

Example:

\[ \text{Example: } \]

---

Major To Relative Minor Etude

A MAJOR

F♯ MINOR (HARMONIC)

MELODIC

A MAJOR
SIX-EIGHT TIME

This sign \( \frac{6}{8} \) indicates six-eight time.

6 — beats per measure
8 — type of note receiving one beat

An Eighth-note \( \frac{1}{8} \) = one beat, a quarter-note \( \frac{1}{4} \) = two beats and a dotted quarter note \( \frac{3}{8} \) = three beats, a sixteenth-note \( \frac{1}{16} \) = ½ beat.

Six-eight time consists of two units containing three beats each.

It will be counted: \( \frac{3}{8} \frac{3}{8} \) with the accents on beats one and four.

Don Quixote

By AGUADO

THE DOTTED EIGHTH NOTE

A Dotted Eighth-note is equal to

\[
\text{EXAMPLE: } \quad \frac{3}{16} \quad \text{equal to} \quad \frac{3}{16} \quad \text{Tie}
\]

COUNT: 1 and 2 and A 1 and 2

\[
\text{COUNT: 1 and A 2 and A 1 and 2}
\]
THE NOTES ON THE THIRD STRING

The notes on the third (G) string are located as shown:

Fingers
\[ \text{Frets} \begin{array}{cccccccc} 0 & 2 & 4 & 1 & 3 & 1 & 3 & 5 \\ 0 & 2 & 4 & 5 & 7 & 9 & 10 & 12 \end{array} \]

The G Chromatic Scale will be played on the third string as follows:

Fingers
\[ \text{Frets} \begin{array}{cccccccccccccccc} 0 & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 & 11 & 10 & 9 & 8 & 7 & 6 & 5 & 4 & 3 & 2 & 1 & 0 \end{array} \]

THE G SCALE

Fingers
\[ \text{Frets} \begin{array}{cccccccc} 0 & 1 & 2 & 4 & 1 & 3 & 4 & 6 \\ 0 & 2 & 4 & 5 & 7 & 9 & 11 & 12 \end{array} \]

THE A SCALE

Fingers
\[ \text{Frets} \begin{array}{cccccccc} 1 & 3 & 1 & 2 & 4 & 1 & 3 & 5 \\ 2 & 4 & 6 & 7 & 9 & 11 & 13 & 14 \end{array} \]

G STRING ETUDE

Hold fingers down as indicated.

Fingers
\[ \text{G String Etude} \]

Venetian Nights

M. CARCASSI
Arr. by MEL BAY

FINE

D. C. al Fine
Prelude in A Major

Andante

See Mel Bay's
"Guitar Finger Board Harmony"
**THE NOTES OF THE FOURTH STRING**

<table>
<thead>
<tr>
<th>Frets</th>
<th>0</th>
<th>2</th>
<th>3</th>
<th>5</th>
<th>7</th>
<th>9</th>
<th>10</th>
<th>12</th>
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</table>

**A TABLE OF NOTES ON THE FIRST, SECOND, THIRD AND FOURTH STRINGS**

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<thead>
<tr>
<th>Frets</th>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>5</th>
<th>6</th>
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It is important that the student thoroughly understands the above chart before proceeding.

**The Lido**

GIULIANI
The Key of E Major

The key of E will have four sharps. All F, C, G, and D notes will be sharpened.

THE E MAJOR SCALE
(three octaves)

Etude

Triplet Etude in E Major

MEL BAY
THE CHORDS IN THE KEY OF E MAJOR


Accompaniment Styles

Prelude
HARMONICS

Harmonics are produced by placing the finger of the left hand directly over certain frets pressing very lightly stopping the open string vibrations.

They are produced at the 12th, 7th, 4th and 3rd frets.

Barely touch the strings at any of the above frets quickly removing the finger as soon as the string has been struck. (Teacher should demonstrate)

Harmonics will be designated by the abbreviations: Har. 12, Har. 7, Har. 5, and Har. 4 placed over or under the note to be treated in this manner.

Harmonics are written an octave lower than they sound.

Table of Harmonics

<table>
<thead>
<tr>
<th>12TH FRET</th>
<th>7TH FRET</th>
<th>5TH FRET</th>
<th>4TH FRET</th>
<th>3RD FRET</th>
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<td>1st String</td>
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93
Artificial Harmonics

Artifical Harmonics will enable the guitarist to play all notes on the guitar harmonically. They are performed in the following manner.

1. Place the finger of the left hand on the note desired.

2. Place the index finger of the right hand lightly on the string of desired note 12 FRETS ABOVE NOTE TO BE PLAYED.

3. Pluck the string quickly with the Right Hand Thumb stopping the tone with the pointed index finger.

Example
THE POSITIONS

The next goal of the student will be the complete mastery of all positions. The material contained in this book will help the student attain that goal. Our first chapter deals with the SECOND POSITION. The SECOND POSITION extends from the second to the fifth frets. In the SECOND POSITION:

The first finger will cover the second fret.
The second finger will cover the third fret.
The third finger will cover the fourth fret.
The fourth finger will cover the fifth fret.

Notes in the Second Position

The major keys played in the Second position are G, D, and A.

There will be no open strings.

Second Position Etude Number One (Key of D)

(Use 1st and 2nd R.H. Fingers Throughout)

Repeat the above employing the 2nd and 3rd R.H. Fingers.

(m) (a)
The Major Chords in the Second Position

The Minor Chords in the Second Position

The Seventh Chords in the Second Position

Etude in the Key of G
(Second Position)

Repeat the above using the 2nd and 3rd R.H. Fingers.

SEE THE MEL BAY DELUXE ALBUM OF CLASSIC GUITAR MUSIC
THE CHORDS IN THE KEY OF C

C (CEG)  F (FAC)

G7 (GBDF)

THE HARMONIZED SCALE

C  G7  C  F  G7  F  G7  C  C  G7  F  G7  F  C  G7  C

THE CHORDS IN THE KEY OF A MINOR

Am (ACE)  Dm (BFA)  E7 (B0♯D)

THE HARMONIZED SCALE

Am  E7  Am  Dm  Am  Dm  E7  Am  Am  E7  Dm  Am  Dm  Am  E7  Am

Sor’s Waltz
THE CHORDS IN THE KEY OF D

D (DF#A)  G (GBD)  A7 (AC# EG)

THE HARMONIZED SCALE

D  A7  D  G  A7  G  A7  D  D  A7  G  A7  G  D  A7  D

THE CHORDS IN THE KEY OF B MINOR

Bm (BDF#)  Em (EGB)  F#7 (F# A# C# E)

THE HARMONIZED SCALE

Bm  F#7  Bm  Em  F#7  Em  F#7  Bm  Bm  F#7  Em  F#7  Em  Bm  F#7  Bm

Rosario
THE CHORDS IN THE KEY OF A

A (AC♯E)  D (DF♯A)

E7 (EG♯BD)

HARMONIZED SCALE

A  E7  A  D  E7  D  E7  A  A  E7  D  E7  D  A  E7  A

THE CHORDS IN THE KEY OF F-SHARP MINOR

F♯m (F♯ AC♯)  Bm (BD♯F♯)  C♯7 (C♯ E♯ G♯ B)

HARMONIZED SCALE

F♯m  C♯7  F♯m  Bm  C♯7  Bm  C♯7  F♯m  C♯7  Bm  C♯7  Bm  F♯m  C♯7  F♯m

Chopin’s Prelude

Arr. by MEL BAY
THE KEY OF B-FLAT

The key of B-FLAT will have two flats. All B and E notes will be lowered ½ step.

THE B-FLAT SCALE

ETUDE

THE CHORDS IN THE KEY OF B-FLAT

MORE CHORDS IN B-FLAT MAJOR
A DAILY SCALE STUDY IN B-FLAT

The Poet and the Peasant

VON SUPPE
Arr. by MEL BAY

SEE MEL BAY'S "FLAMENCO GUITAR STYLES"
THE KEY OF G MINOR
(Relative to B-flat Major)
The key of G Minor will have the same key signature as B-flat Major.

THE G MINOR SCALES

HARMONIC

MELODIC

MIXED

GYPSY

THE CHORDS IN THE KEY OF G MINOR

Gm (G-Bb-D) Cm (C-Eb-G) D7 (D-F#-A-C)

HARMONIZED SCALE

Etude in G Minor
The Key of E-Flat

The key of Eb will have three flats. They are Bb, Eb, and Ab.

THE E FLAT MAJOR SCALE

The Third Position

The THIRD POSITION extends from the third to the sixth frets.

Third Position Etude One
The Chords in the Key of E-Flat

The Harmonized Scale

Alla-Breve Time

When Common time is to be played in a tempo too fast to conveniently count four beats, it is then best to count only two beats to each measure.

Each half measure will receive one beat.

This is referred to as "cut" time.

The time signature for Alla-Breve time will be a vertical line drawn through the letter C as shown:

\[
\begin{array}{c|c}
\text{COMMON TIME} & \text{ALLA-BREVE} \\
\hline
\begin{align*}
\text{Count:} & \hspace{1cm} 1 & 2 & 3 & 4 \\
\text{1} & \hspace{1cm} 1 & \hspace{1cm} & \hspace{1cm} & \hspace{1cm} \\
\end{align*}
\end{array}
\]

THE QUARTER-NOTE TRIPLET

This group of notes (\(\begin{array}{c}
\text{\hspace{1cm} 1 & 2 & 3 & 4}
\end{array}\)) is used extensively in modern music.

Three quarter-notes will be played in the same time required by two.
The Key of C Minor

(Relative to E♭ Major)

The C Minor scales will be played in the third position with the exception of the higher notes which will be played as shown.

THE C MINOR SCALES

The following etude will be in alla-breve or cut time. In grade four this type of time has been explained. When playing the quarter-note triplets, divide the measures into two beats giving each set of triplets, one beat each.

Etude in C Minor

(Third Position)
The Key of A-Flat

The key of A-FLAT will have FOUR FLATS. All B, E, A and D notes will be lowered ½ step. The flatted notes are easy to remember by spelling b-e-a-d.

The A-Flat Scale in the Third Position

A Daily Scale Study in A-Flat

The following daily study is an excellent etude for developing finger strength and speed in good position playing. It should be played daily until the fingers tire. The amount of times should increase as the fingers become stronger. It is played entirely in the third position.

Allegro
The Chords in the Key of A Flat

\( Ab (Ab \& Eb) \)

\( Db (Db \& F Ab) \)

\( Eb (E b \& B b) \)

The Harmonized Scale

\( Ab \ E b7 \ Ab \ Db \ Ab \ D b \ Ab \ E b7 \ Ab \ D b \ Ab \ E b7 \ Ab \)

\( Ab \ E b7 \ Ab \ Db \ Ab \ D b \ Ab \ E b7 \ Ab \ D b \ Ab \ E b7 \ Ab \)

Triplet Etude in A-Flat

(Third Position)
The Key of F Minor
(Relative to A-Flat Major)

THE F MINOR SCALES

The Chords in the Key of F Minor

\[ \text{E-natural is cue for C7 chord in the key of F Minor.} \]

Prelude in F Minor
The Fourth Position

Fourth Position Exercise

WALTZ

With the exception of the open B-note*, the entire selection will be in the fourth position.

* Designated by the zero (0)
Chords in the Fourth Position

Major Chords

Minor Chords

Seventh Chords

Diminished

Augmented

Fourth Position Etude Number One
The Key of C Sharp Minor

(Relative to E Major)

The C Sharp minor scales will be played in the Fourth Position except where shown.

**HARMONIC**

**MELODIC**

Chords in the Key of C Sharp Minor

**The Harmonized Scale**

The Harmonized Scale

El Rey

(Fourth Position)

Allegretto

Fine

D.C. al Fine
Chords in the Fifth Position

The Major Chords

\[ \text{A, D, G, C, F, Eb, A}\]

The Minor Chords

\[ \text{Am, Dm, Gm, Fm, Dbm, Cm, F#m, Gbm}\]

The Seventh Chords

\[ \text{C7, F7, Eb7, E7, A7, D7, G7}\]

Diminished Chords

\[ \text{Diminished Chords}\]

Augmented Chords

\[ \text{Augmented Chords}\]

Fifth Position Etude One

\[ \text{Fifth Position Etude One}\]
The Court Jester
(Fifth Position)

GUITAR SOLO
Andantino

CARCASSI

Fifth Position Etude Number Two
Chords in the Seventh Position

Major

Minor

Seventh

Diminished

Augmented

Seventh Position Etude Number Two
Chords in the Ninth Position

Major

\[
\begin{align*}
A & \quad E & \quad B & \quad F# & \quad Gb & \quad Db & \quad G & \quad C \\
& \quad & \quad & \quad & \quad & \quad & \quad & \\
& \quad & \quad & \quad & \quad & \quad & \quad &
\end{align*}
\]

Minor

\[
\begin{align*}
AM & \quad EM & \quad BM & \quad F#M & \quad GbM & \quad DbM & \quad FM \\
& \quad & \quad & \quad & \quad & \quad & \quad &
\end{align*}
\]

Seventh

\[
\begin{align*}
E7 & \quad A7 & \quad G7 & \quad Ab7 & \quad Db7 & \quad B7 \\
& \quad & \quad & \quad & \quad & \quad &
\end{align*}
\]

Diminished

\[
\begin{align*}
& \quad & \quad & \quad & \quad & \quad &
\end{align*}
\]

Augmented

\[
\begin{align*}
& \quad & \quad & \quad & \quad & \quad &
\end{align*}
\]

Ninth Position Etude Number Two

\[
\begin{align*}
& \quad & \quad & \quad & \quad & \quad &
\end{align*}
\]
THE KEY OF D-FLAT

The key of Db has five flats. They are B♭, E♭, A♭, D♭ and G♭.

The D-Flat Major Scale

Etude in the First Position

The Chords in the Key of D-Flat

Db (Db F A♭)

Gb (Gb B♭ D♭)

Ab7 (Ab C E♭ G♭)
The D-Flat Scale in the Sixth Position

Recreation

Play the following study with a steady even beat keeping it entirely in the Sixth Position.

Db

The D-Flat Scale in the Eighth Position

Eighth Position Exercise

Employ the Four Established R.H. Finger Patterns.
Prelude

Theme from the "Minute Waltz"

Slower

FREDERIC CHOPIN
Arr. by MEL BAY

Classic G. M. III
THE KEY OF B-FLAT MINOR
(Relative to D-Flat Major)
The B-Minor Scales

ETUDE

The Harmonic Mode in Position
The Chords in the Key of B-Flat Minor

- $Bb\,M (Bb, D, F)$
- $F7 (F, A, C, E)$
- $Eb\,M (Eb, G, B)$

The Harmonized Scale

- $Bb\,M, F7, Bb\,M, Eb\,M, F7, Eb\,M, Bb\,M, Bb\,M, F7, Eb\,M, F7, Eb\,M, Bb\,M, F7, Bb\,M$

Chord Etude

Prelude in B♭ Minor
Position Etude in B♭ Minor

Lazy Evening

Guitar Solo

Lento

MEL BAY
THE KEY OF B MAJOR

The key of B has five sharps. They are: F♯, C♯, G♯, D♯ and A♯.

The B Major Scale
(First Position)

Exercise in the First Position

The Chords in the Key of B
The Harmonized Scale

Prelude in B Major

1st Pos.

2nd Pos.

3rd Pos.

4th Pos. small barrer.

1st Pos.

2nd Pos.

Etude in B

For complete results play the following Etude in the First, Fourth and Sixth Positions.
THE KEY OF G-SHARP MINOR
(Relative to B Major)
The G-Sharp Minor Scales

HARMONIC
IV pos.  III pos.

MELODIC

The Chords In The Key of G-Sharp Minor

G#M (G# B D#)

C#m (C# E G#)

D#7 (D# F# A# C#)

Prelude in G# Minor

4th Pos.

1st Pos.

4th Pos.

4th Pos.

1st Pos.
The Keys of F-Sharp and G-Flat Major

They key of F-Sharp has six sharps. They are: F♯, C♯, G♯, D♯, A♯ and E♯.

The key of G-Flat has six flats. They are: B♭, E♭, A♭, D♭, G♭ and C♭.

THEY ARE ENHARMONIC KEYS AND WILL BE DEVELOPED TOGETHER.

The F-Sharp and G-Flat Scales in the First Position

Etude in the First Position

(Play both keys)
The Chords in the Keys of F-Sharp and G-Flat Major

Harmonized Scales

"Accompaniment Chords"
The F-Sharp and G-Flat Scales in the Sixth Position

Sixth Position Etude

The F-Sharp and G-Flat Scale in Three Octaves
The Keys of D-Sharp Minor and E-Flat Minor
(Relative to F-Sharp and G-Flat Major)

The Harmonic Mode

The Melodic Mode

CHORDS

The Harmonized Scale
PRELUDE IN D-SHARP MINOR

GUITAR SOLO
Lively

WITCHCRAFT
Flower Song

GUITAR SOLO

Lento moderato

LANGE
Arr. by MEL BAY

See Mel Bay's
"Johnny Smith Approach To Guitar"
Artificial Harmonics

Artificial Harmonics will enable the guitarist to play all notes on the guitar harmonically. They are performed in the following manner.

1. Place the finger of the left hand on the note desired.

2. Place the index finger of the right hand lightly on the string of desired note 12 FRETS ABOVE NOTE TO BE PLAYED.

3. Pluck the string quickly with the Right Hand Thumb stopping the tone with the pointed index finger.
BLESSED ASSURANCE

Tune 6th String Down To Low D

FANNY CROSBY
Arr. by Bill Bay
To A Wild Rose

With simple tenderness
Andante

EDWARD MACDOWELL
Arr. by MEL BAY