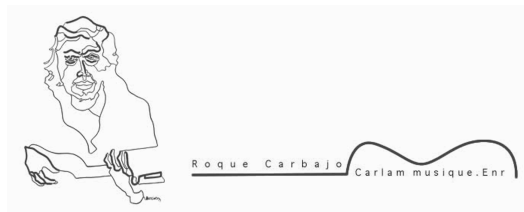


**Roque Carbajo/Carlam Musique enr.**



**PEDAGOGIC GUITAR**

**WORKBOOK**

**Beginner - Level 1**



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## SHORT GLOSSARY

The customary designations found in guitar music for the fingers of the **right hand** are :

**p** = thumb, **i** = index, **m** = middle finger, **a** = ring finger.

The customary designations found in guitar music for the fingers of the **left hand** are :

**1** = index, **2** = middle finger, **3** = ring finger, **4** = little finger.

Symbols used to indicate the strings of the guitar are encircled numbers :

①, ②, ③, ④, ⑤, ⑥. (*The first string being the higher*)

The name of the notes may be different depending on country, the following equivalencies :

**DO - RÉ - MI - FA - SOL - LA - SI** (traditional)

**C D E F G A B** (english)

---

*Note: Any resemblance with Works or existing music fragments would be fortuitous.*

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# Fingerboard chart

## STRING 1

FRETS

0	1	2	3	4	5	6	7	8	9	10	11	12
E	F		G		A		B	C		D		E

## STRING 2

FRETS

0	1	2	3	4	5	6	7	8	9	10	11	12
B	C		D		E	F		G		A		B

## STRING 3

FRETS

0	1	2	3	4	5	6	7	8	9	10	11	12
G		A		B	C		D		E	F		G

## STRING 4

FRETS

0	1	2	3	4	5	6	7	8	9	10	11	12
D		E	F		G		A		B	C		D

## STRING 5

FRETS

0	1	2	3	4	5	6	7	8	9	10	11	12
A		B	C		D		E	F		G		A

## STRING 6

FRETS

0	1	2	3	4	5	6	7	8	9	10	11	12
E	F		G		A		B	C		D		E

# CHAPTER I

## RIGHT HAND TECHNIQUE

These exercises are intended to get the fingers used to playing with different string diameters and the spaces between them.

Each exercise must be played from memory in order to see the fingers and control their movements as well as listen to the sound quality. The tempo must be slow and steady.

A muscular discomfort may be felt in the hand at the beginning and may lead to bad habits.

What needs to be constantly monitored and corrected during the exercise:

- 1) **Keep the palm away from the soundboard.**
- 2) **Keep the idle fingers close to the strings.**
- 3) **Ensure that the thumb doesn't touch any part.**

Ex.1 (*i m a*) ← Place the fingers (*i m a*) on the string ① during the whole exercise.

## RIGHT HAND TECHNIQUE

While performing these exercises, no part of the right hand is touching the strings.

Each exercise must be played from memory in order to see the fingers and control their movements as well as listen to the sound quality. The tempo must be slow and steady.

A muscular discomfort may be felt in the hand at the beginning and may lead to bad habits.

What needs to be constantly monitored and corrected during the exercise:

- 1) Keep the palm away from the soundboard.
- 2) Keep the idle fingers close to the strings.

*IMPORTANT: All exercises in this chapter can be performed in ascending/descending order.*

Ex.7

Formula A

Formula B

Formula C

Ex.8

Ex.9

Apply formulas B and C

## RIGHT HAND TECHNIQUE

Ex.10

*p* *i* *m* *a* (simile) -----

Ex.11

*p* *a* *m* *i* (simile) -----

Ex.12

*p* *i* *m* *a* *m* *i* (simile) -----

For better execution, keep the thumb position outside of the index area.

The exercises N°13, 14 and 15, must also be performed with fingerings : *m* *i* - *m* *a* - *a* *m* - *i* *a* - *a* *i*

Ex.13

*i* *m* *i* *m* (simile) -----

Ex.14

*i* *m* *i* *m* (simile) -----

Ex.15 *i* *m* *i* *m* (simile) -----

Also apply the following fingering : *m* *a*

Ex.16

*m* *i* *m* *i* *m* *i* -----

Also apply the following fingering : *p* *m* *i*

Ex.17

*a* *m* *i* *a* *m* *i* -----

Ex.18

*a* *m* *i* *a* *m* *i* -----

# CHAPTER II

## LEFT HAND TECHNIQUE

These exercises are designed to develop the stretching, strength and independence of each finger of the left hand on the 6 strings. To avoid injury, let the hand rest for a few seconds after each effort by letting the arm hang down along the body.

You will feel some discomfort in the idle fingers at first due to the fact that they are not independent, they will be drained by the effort of the working fingers, which will push them away from their respective fret.

Most important to monitor during the exercises :

- 1) Keep idle fingers in front of their respective frets.
- 2) Place thumb flat behind the fretboard without having it go above the top of it.
- 3) Keep palm and side of finger 1 away from fretboard.

The symbols to identify the fingers of the left hand are **1** for the index, **2** for the middle finger, **3** for the ring finger, **4** for the little finger.

**\*Each formula must be repeated several times in loop and performed on the 6 strings along the fretboard.**

**It is recommended to alternate the fingers (i m) of the right hand.**

Ex.1

a) 0 1 0 1    b) 0 2 0 2    c) 0 3 0 3    d) 0 4 0 4

Ex.2

a) 1 2 1 2    b) 1 3 1 3    c) 1 4 1 4    d) 2 3 2 3    e) 2 4 2 4


f) 3 4 3 4    g) 1 3 2 4    h) 4 2 3 1    i) 1 2 3 2    j) 2 3 4 3

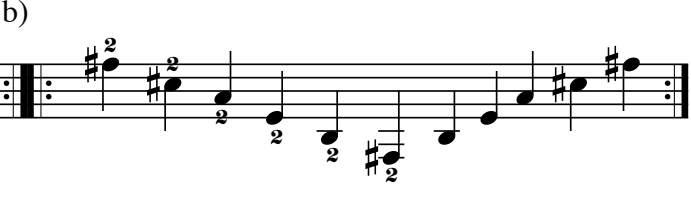
k) 1 2 3 4    l) 4 3 2 1    m) 1 2 4 3    n) 1 3 4 2

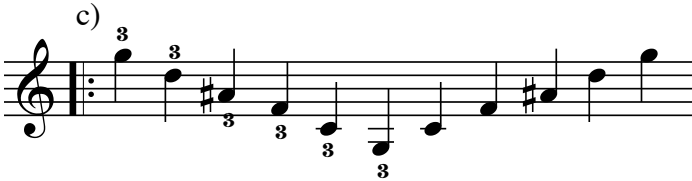
## LEFT HAND TECHNIQUE

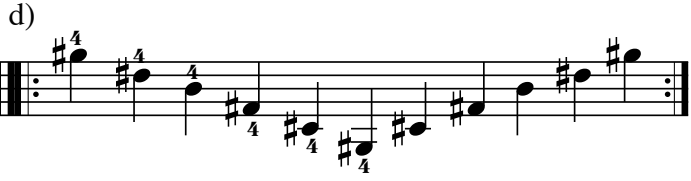
The exercise N°3 is intended to accustom the fingers to symmetrically jump from one string to another without moving away from the frets.  
Each pattern must be played along the whole fretboard and on all strings.

Ex.3

a) 

b) 

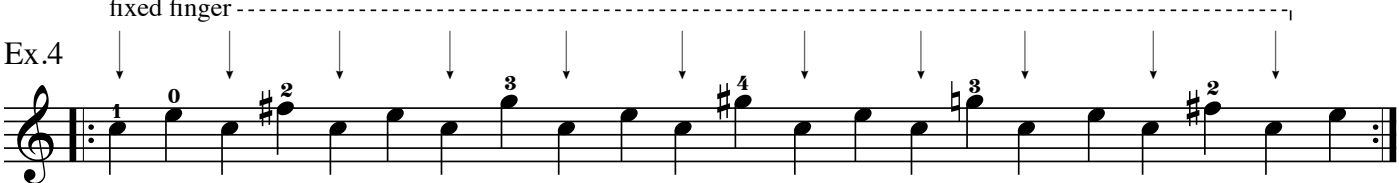
c) 

d) 

Exercices N°4 to 7 are designed to accustom the fingers to press without blocking the string below.  
Each formula must be performed along the whole fretboard and on all strings.  
Keep the fixed finger continuously pressed on the string.

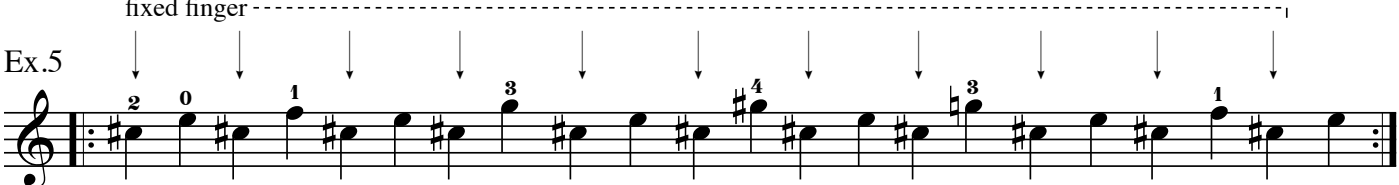
Ex.4

fixed finger -----



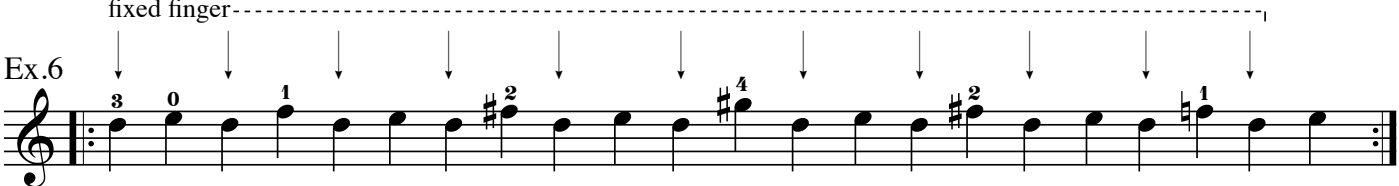
Ex.5

fixed finger -----



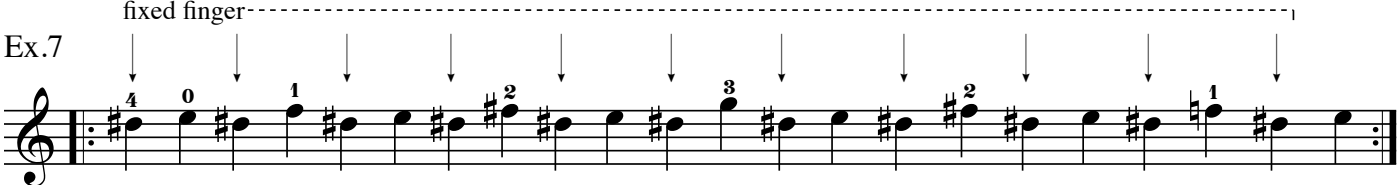
Ex.6

fixed finger -----



Ex.7


fixed finger -----



# CHAPTER III

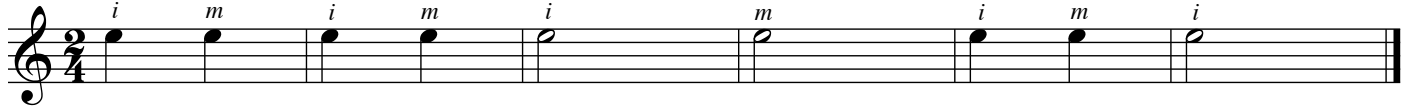
## SIGHT READING

### READING NOTES OF FIRST STRING (MI / E)

**Values of notes :** Whole note  = 4 beats. Half note  = 2 beats. Quarter note  = 1 beat.

Count aloud and play at the same time at regular and slow speed.  
In case of error, do not replay the note but continue to count until the end of the exercise.  
Look only at the notes during execution.

Ex.1

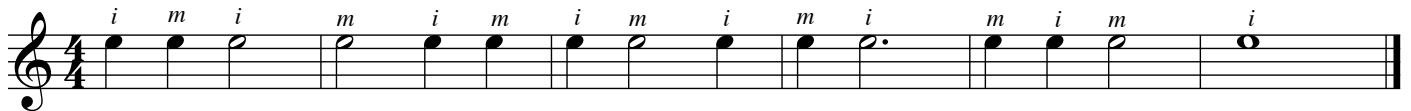


Dotted half note  = 3 beats.

Ex.2

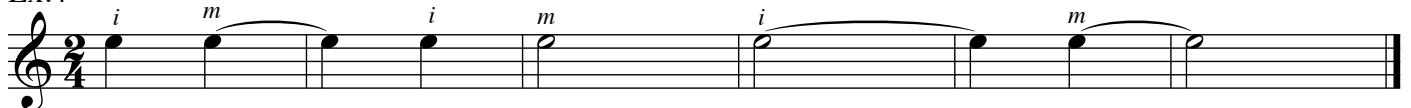


Ex.3



The line linking two notes is called « tie ». It extends the sound duration from one bar to another.

Ex.4



Ex.5



Ex.6



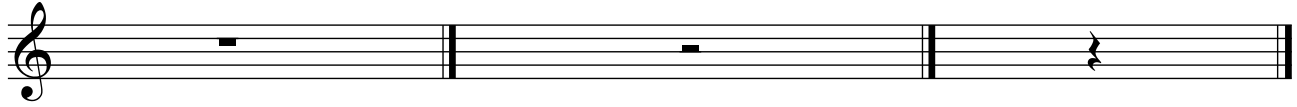
# READING NOTES OF FIRST STRING (MI / E) with TIES and RESTS

## *Values of rests*

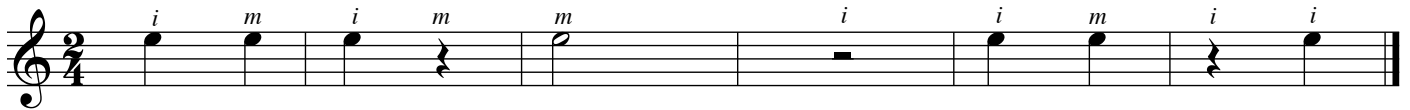
Whole rest = 4 beats.

Half rest = 2 beats.

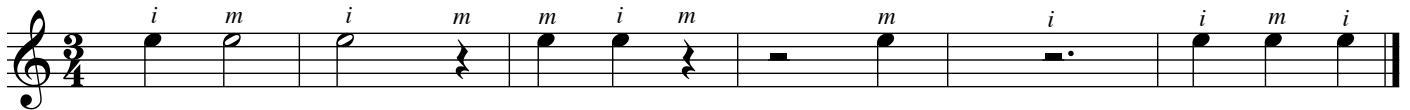
Quarter rest = 1 beat.



Ex.7



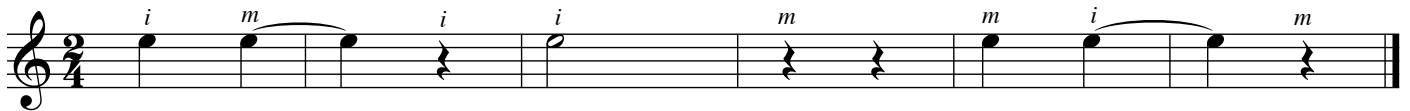
Ex.8



Ex.9



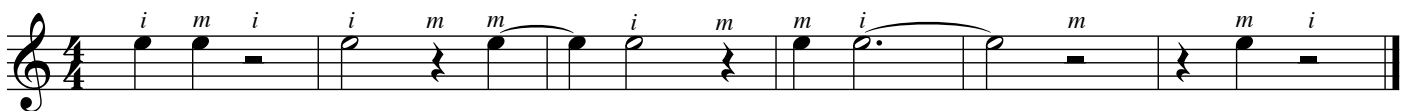
Ex.10



Ex.11



Ex.12



Ex.13



## READING NOTES OF THE SECOND STRING (SI / B)

Count aloud and play at the same time at regular and slow speed.

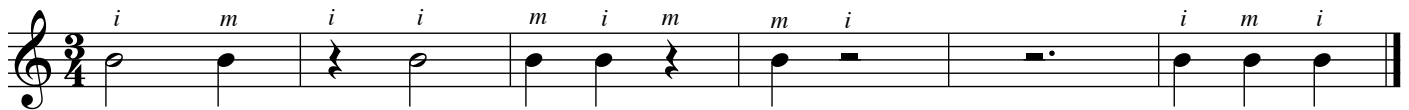
In case of error, do not replay the note but continue to count until the end of the exercise.

Look only at the notes during execution.

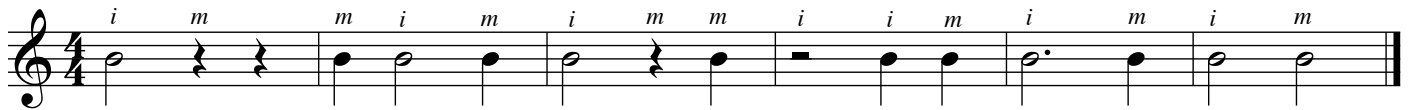
Ex.14



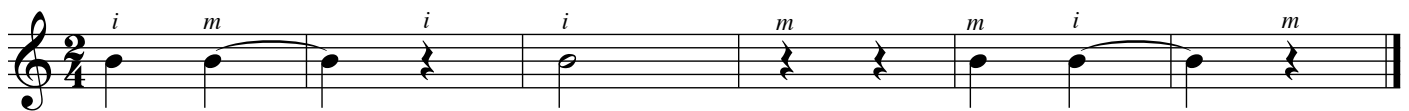
Ex.15



Ex.16



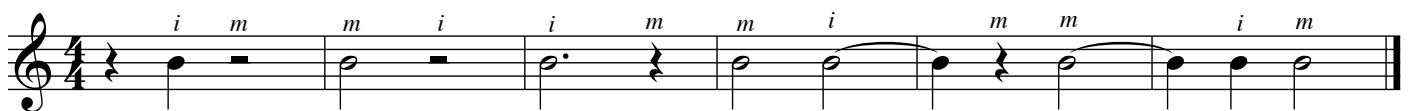
Ex.17



Ex.18



Ex.19



Ex.20



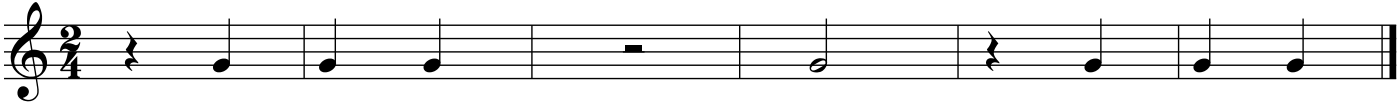
# READING NOTES OF THE THIRD STRING (SOL / G)

Count aloud and play at the same time at regular and slow speed.

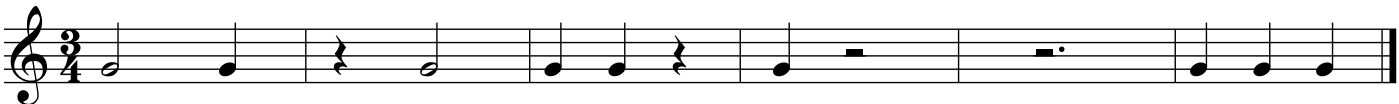
In case of error, do not replay the note but continue to count until the end of the exercise.

Look only at the notes during execution.


Ex.21



Ex.22



Ex.23



Ex.24



Ex.25



Ex.26



Ex.27



## READING NOTES OF THE FOURTH STRING (RE / D)

Count aloud and play at the same time at regular and slow speed.

In case of error, do not replay the note but continue to count until the end of the exercise.

Look only at the notes during execution.

Ex.28



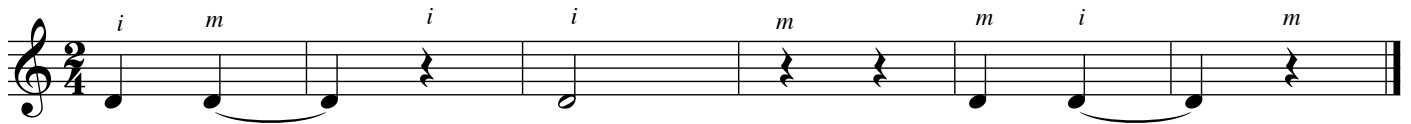
Ex.29



Ex.30



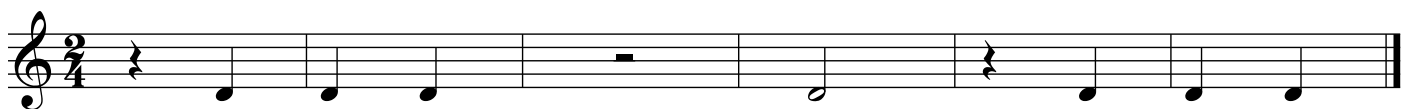
Ex.31



Ex.32



Ex.33



Ex.34





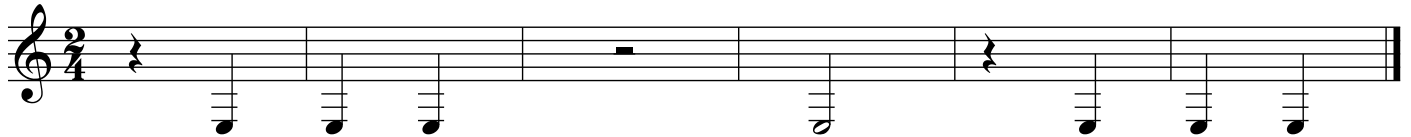
## READING NOTES OF THE SIXTH STRING (MI/ E)

Count aloud and play at the same time at regular and slow speed.

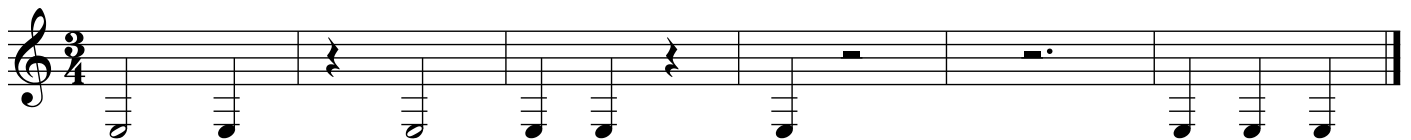
In case of error, do not replay the note but continue to count until the end of the exercise.

Look only at the notes during execution.

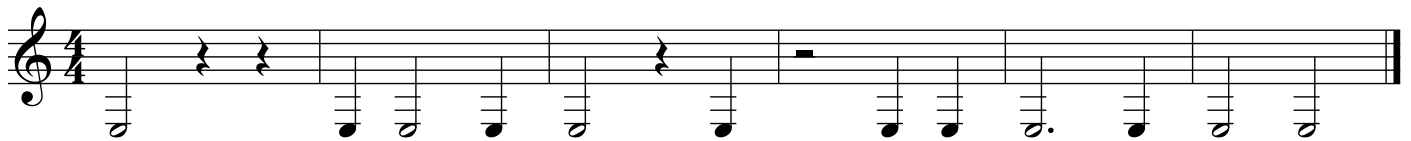
Ex.43



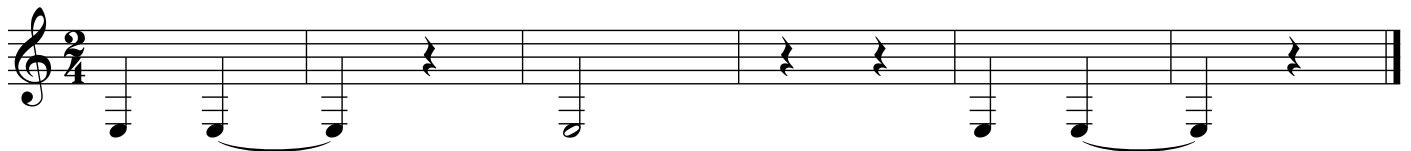
Ex.44



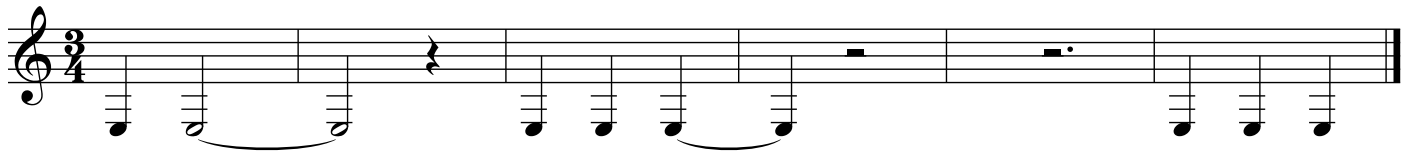
Ex.45



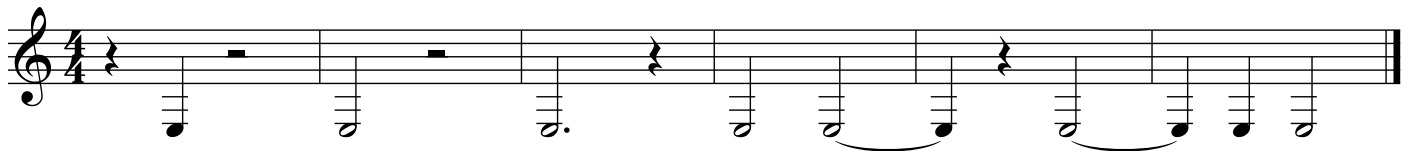
Ex.46



Ex.47



Ex.48



Ex.49



# MIXED OPEN STRINGS

## STRINGS 1 AND 2

Count aloud and play at the same time at regular and slow speed.  
In case of error, do not replay the note but continue to count until the end of the exercise.  
Look only at the notes during execution.

Ex.50

Musical notation for Ex.50: Treble clef, 2/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Slurs connect G4-A4-B4-C5, B4-A4-G4, and A4-B4-C5.

Ex.51

Musical notation for Ex.51: Treble clef, 2/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

Ex.52

Musical notation for Ex.52: Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

Ex.53

Musical notation for Ex.53: Treble clef, 2/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

Ex.54

Musical notation for Ex.54: Treble clef, 2/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

Ex.55

Musical notation for Ex.55: Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Slurs connect G4-A4-B4-C5 and B4-A4-G4.

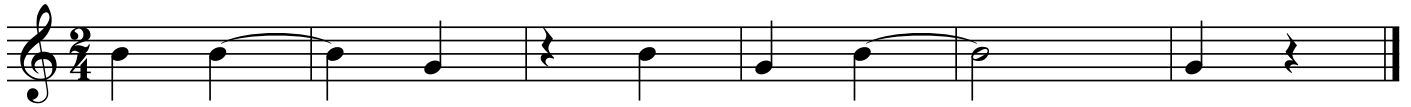
## MIXED OPEN STRINGS 2 AND 3

Count aloud and play at the same time at regular and slow speed.

In case of error, do not replay the note but continue to count until the end of the exercise.

Look only at the notes during execution.

Ex.56



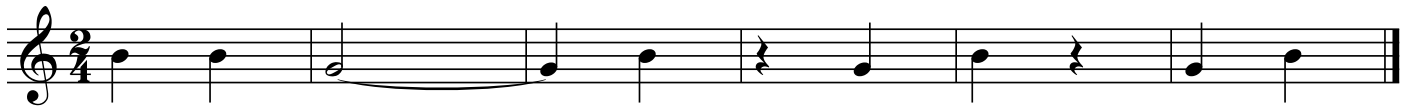
Ex.57



Ex.58



Ex.59



Ex.60



Ex.61



## MIXED OPEN STRINGS 1, 2 AND 3

Count aloud and play at the same time at regular and slow speed.

In case of error, do not replay the note but continue to count until the end of the exercise.

Look only at the notes during execution.

Ex.62



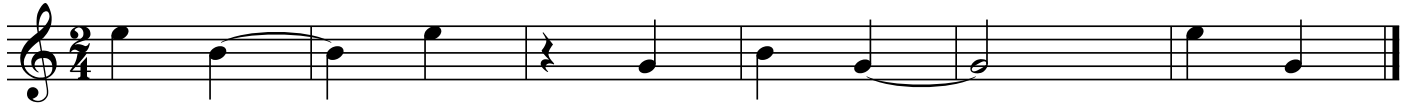
Ex.63



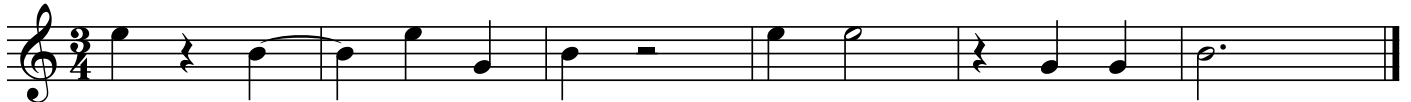
Ex.64



Ex.65



Ex.66



Ex.67



## MIXED OPEN STRINGS 1, 2, 3 AND 4

Count aloud and play at the same time at regular and slow speed.

In case of error, do not replay the note but continue to count until the end of the exercise.

Look only at the notes during execution.

Ex.68



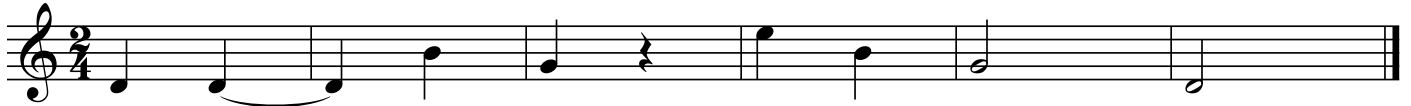
Ex.69



Ex.70



Ex.71



Ex.72



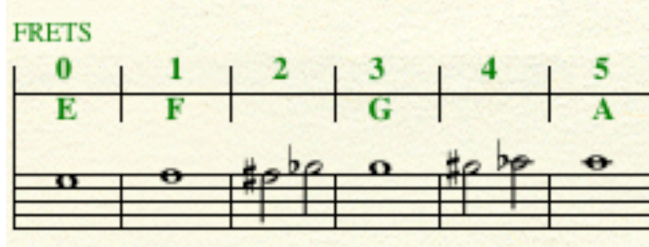
Ex.73





## SIGHT READING INCLUDING THE LEFT HAND

### NOTES ON THE FIVE FIRST FRETS OF STRING 1



The sharp (#) raises a note of one fret : half tone.

The flat (b) lowers a note of one fret : half tone.

The natural (♮) cancels sharps and flats.

Ex.80

Ex.81

Ex.82

Ex.83

Ex.84

Ex.85

Ex.86

## NOTES ON THE FIVE FIRST FRETS OF STRING 2

FRETS					
0	1	2	3	4	5
B	C		D		E

Ex.87

Ex.88

Ex.89

## MIXTURE OF STRINGS 1 AND 2

Ex.90

Ex.91

Ex.92

Ex.93

## NOTES ON THE FIVE FIRST FRETS OF STRING 3

FRETS					
0	1	2	3	4	5
G		A		B	C

A musical staff showing the notes for frets 0 through 5 on string 3. The notes are G (open), A (1st fret), B (2nd fret), and C (3rd fret). The 4th and 5th frets are shown as empty boxes, indicating no notes are played there on this string.

Ex.94

Musical staff for Ex.94 in 4/4 time. The melody consists of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, 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C-291, B-292, A-292, G-292, F#-292

## NOTES ON THE FIVE FIRST FRETS OF STRING 4

FRETS					
0	1	2	3	4	5
D		E	F		G

Ex.100

Ex.101

Ex.102

## MIXTURE OF STRINGS 3 AND 4

Ex.103

Ex.104

## MIXTURE OF STRINGS 2, 3 AND 4

Ex.105

Ex.106



# NOTES ON THE FIVE FIRST FRETTS OF STRING 6



Ex.113

Musical notation for Ex.113 in 4/4 time. The melody consists of quarter notes: E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, 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A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, 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D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G



## SIGHT READING

Count aloud and play at the same time at regular and slow speed.

In case of error, do not replay the note but continue to count until the end of the exercise.

Look only at the notes during execution.

Alternate the fingers i m.

Ex.126



Ex.127



Ex.128



Ex.129



Ex.130



Ex.131



Ex.132



Ex.132



# CHAPTER IV

## SCALES - BROKEN CHORDS - CHORD PROGRESSION

Learning the scales is intended to : enhance the mental imagery of the notes on the fretboard, improve performance and learn the shifts in tone systems.  
 At first, the scales must be performed by naming the notes as they are being played.  
 Subsequently, the scales must be played from memory in quarter notes and height notes.  
 Each scale is being played by alternating the fingers of the right hand.  
 Recommended fingering: i m - m a - i a.

Scale of C Major

broken chord

chord progression

A natural minor scale.

A harmonic minor scale

A melodic minor scale

broken chord

chord progression in natural minor scale

chord progression in harmonic and melodic minor scales

SCALES - BROKEN CHORDS - CHORD PROGRESSION

Scale of G Major

broken chord

E natural minor scale

E harmonic minor scale

A melodic minor scale

broken chord

chord progression in natural minor scale

chord progression in harmonic and melodic minor scales



# Danza

rev. Roque Carbajo

Anonymous  
16th century

Musical notation for measures 1-5. Includes fingerings (0, 1, 3), dynamics (p), and articulation (accents).

Musical notation for measures 6-9. Includes dynamics (p) and articulation (accents).

Musical notation for measures 10-13. Includes fingerings (1, 3) and dynamics (p).

Musical notation for measures 14-17. Includes dynamics (p) and articulation (accents).

Musical notation for measures 18-21. Includes dynamics (p) and articulation (accents).

Musical notation for measures 22-25. Includes dynamics (p) and articulation (accents). Ends with *rit.*

# What if a Day

rev. Roque Carbajo

Anonymous  
16th century

The musical score is written in 4/4 time with a treble clef and a key signature of one sharp (F#). It consists of six staves of music. The notes are primarily quarter and eighth notes, with some rests. Fingerings are indicated by numbers 1-4. Dynamic markings include 'p' (piano) and 'a' (accents). The piece concludes with a double bar line and the word 'Fine'.

Staff 1: *m*, *i* *m*, *a*, *m* *a*, *m*, *i* *m*, *a*. Dynamics: *p*, *p*.

Staff 2: *m*, *m* *i*, *m*, *i* *m*, *a*, *a*, *m*, *m*. Fingerings: 1, 2, 3, 4, 1, 2. Dynamics: *p*.

Staff 3: *m*, *i*, *a*, *a*, *m*, *m*. Dynamics: *p*.

Staff 4: *m*, *m*, *m*, *m*, *m*, *a*, *a*. Fingerings: 1, 2, 4, 2. Dynamics: *p*.

Staff 5: *a*, *m*, *a*, *m*, *m*, *a*, *m*. Fingerings: 1, 2, 4. Dynamics: *p*.

Staff 6: *m*, *m*, *m*, *i*, *m*, *m*, *a* *m*, *m*, *i*. Dynamics: *p*, *p*. **Fine**

# Menuet

rev. Roque Carbajo

Henry Purcell  
1659-1695

The musical score is written on a single staff with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The piece begins with a repeat sign and a first ending bracket. The notes are annotated with fingerings (0-4) and dynamics (p, a, m, i). The score is divided into measures, with measure numbers 5, 16, 20, 24, and 28 indicated. The piece concludes with a final double bar line.

# Sarabande

rev. Roque Carbajo

Anonymous  
17th century

The musical score for the Sarabande is presented in six staves, each containing a line of music. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and articulations. Fingerings are indicated by numbers 1-4. Dynamics such as *p* (piano) and *a* (accents) are used throughout. The score includes several slurs and ties, and ends with a double bar line.

Staff 1: *m i m m m a m i m i a m i*

Staff 2: *p*

Staff 3: *p m i m p m p m i m i a p a m p p a p a m i m i*

Staff 4: *p m a m i*

Staff 5: *m i a m a m i*

Staff 6: *m i m a m i*

# Écossaise

rev. Roque Carbajo

Mauro Giuliani  
1781-1829

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-5. Fingerings: *i*, *m i*, *m a*, *m a*, *m i*. Accents: *a*, *a*, *a*, *i*. Includes a repeat sign at the beginning.

Musical staff 2: Treble clef. Measures 6-10. Fingerings: *m a*, *m i*, *m a*, *m i*. Accents: *a*, *i*, *a*, *i*. Includes a repeat sign at the beginning.

Musical staff 3: Treble clef. Measures 11-15. Includes first and second endings. *al Fine* marking above the staff.

Musical staff 4: Treble clef. Measures 16-20. Fingerings: *a i*, *a i*, *a i*, *m a*, *m i*, *m i*. Accents: *a*, *a*, *a*, *a*, *i*, *i*. Includes a repeat sign at the beginning.

Musical staff 5: Treble clef. Measures 21-23. Fingerings: *m i*, *m a*, *m a*, *m a*, *m a*. Accents: *a*, *a*, *a*, *a*. Includes a repeat sign at the beginning.

Musical staff 6: Treble clef. Measures 24-28. Includes first and second endings. *D.C. al Fine* marking to the right.

*Fine*

Musical staff 7: Treble clef. Final measure with a whole note chord.

# Valse

rev. Roque Carbajo

Dionisio Aguado  
1784-1849

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 1-4. Fingerings: i, m, 0, 0, 1, 2, 4, 3. Dynamics: p, m, p, m, P, P. Includes a circled '3' below the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 5-6. Fingerings: i, m. Dynamics: p.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 7-8. Fingerings: 1, 0. Dynamics: m, a, i, a.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 9-12. Fingerings: 1, 0, 1, 2, 3, 4, 2, 3, 1, 2. Dynamics: i, m, i, m, a, i, a, m, m, m. Includes a circled '3' below the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 13-16. Includes a double bar line at the end.

# La caravane du désert

Roque Carbajo

Musical score for "La caravane du désert" by Roque Carbajo. The score is written in 4/4 time and consists of seven systems of music. Each system has a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various musical notations such as notes, rests, and dynamics. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *p* (piano), *i* (pizzicato), *m* (mezzo-forte), and *a* (accent). The score is divided into measures, with measure numbers 5, 9, 11, 13, 15, and 17 marked at the beginning of their respective systems.

# Le mandarin

Roque Carbajo

♩ = 90

1. *p* *i* *m* *i* *m* *i* *m* *i*

4. *m* *i* *m* *p* *m* *i* *m* *i* *m*

7. *i* *m* *a* *m* *i* *m* *a* *m* *p* *p*

18. *i* *m* *i* *m* *m* *m* *m* *m*

21. *i* *a* *a* *m* 1. *m* *i* 2. *m* *i* *p* *p*

# Malagueña

rev. Roque Carbajo

Traditional  
Spain

**Fine**

*D.C. al Fine*



# Carrousel

Roque Carbajo

♩ = 60

Andantino

The musical score is written for guitar in 3/8 time. It consists of six systems of music. The first system (measures 1-6) includes fingerings (0, 1, 2) and dynamics (a, m, i, p). The second system (measures 7-12) includes a repeat sign and dynamics (i, m, i, p). The third system (measures 13-18) includes fingerings (1, 3, 0) and dynamics (i, m, a, m). The fourth system (measures 19-24) includes fingerings (1, 0, 1, 2) and dynamics (i, m, m, a, m, i). The fifth system (measures 25-30) includes fingerings (3, 1, 0, 3) and the instruction '(simile)'. The sixth system (measures 31-34) includes two endings: the first ending (measures 31-32) and the second ending (measures 33-34) which features a dynamic marking 'a' and a four-measure rest.

# La sauterelle

Roque Carbajo

Dansant ♩ = 100

0 a m i m p (simile)

1. 2.

4 i m i m i m i m

(simile) 1.

10

2.

17 a m i m i a m i m

1. 2.

20 i m i m i m i a

# Romance anónimo

arr. R. Carbajo

Anonyme

0 *i* *m* *i* *m* *i* *m*

*p.* *p.*

3 *i* *m* *i* *m* *i* *m*

*p.* *p.*

5 *i* *m* *i* *m* *i* *m*

*p.* *p.*

7 *i* *m* *i* *m* *i* *m*

*p.* *p.*

9 *i* *m* *i* *m* *i* *m*

*p.* *p.*

11 *i* *m* *i* *m* *i* *m*

*p.* *p.*

13 *i* *m* *i* *m* *i* *m* *i* *m* *a* *i* *Fine*

*p.* *p.* *p.* *p.*

17 *m* *i* *m* *i* *m* *i*

19 *m* *i* *m* *i* *m* *i*

21 *m* *i* *m* *i* *m* *i*

23 *m* *i* *m* *i* *m* *i*

25 *m* *i* *m* *i* *m* *i*

27 *m* *i* *m* *i* *m* *i*

29 *m* *i* *m* *m* *m* *i*

31 *i* *m* *a* *i*

*D.C. al Fine*

# Study in C Major

Roque Carbajo

The musical score is written in treble clef with a 2/4 time signature. It consists of eight staves of music, each starting with a measure number (1, 6, 11, 20, 25, 30, 35, 40). The notation includes various musical symbols such as notes, rests, and bar lines. Fingering is indicated by letters 'i', 'm', 'a', and 'p' above notes. Fret numbers are shown as small numbers (0, 1, 2, 3) below notes. The score includes dynamic markings like 'p' (piano) and 'a' (accents). There are also some guitar-specific symbols like a double bar line with a vertical line through it, indicating a repeat or a specific technique. The piece concludes with a final chord in the 40th measure.



# Study N° 2 in A minor

♩ = 170

Roque Carbajo

1 *m i a m i m a*  
2 0 1 0  
*p*

4 *m i m i m i m*  
*p*

11 *i m i m i m*  
*p*

14 *m i m i i m i m i m*  
*p*

*D.C. al Fine*

*Fine* *m i m i m i a*  
*p*

*i i i i i i*  
*p*

# Study in G Major

Roque Carbajo

1 *p* *i* *m* *a* *m* *i* *a* *m* *i* *m* *i* *m* *i*

Musical notation for measures 1-4. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes fingerings (0, 1, 2, 3) and accents (*a*). A dynamic marking of *p* (piano) is present at the beginning. The notes are: G4 (0), A4 (0), B4 (3), C5 (1), D5 (2), E5 (3), D5 (1), C5 (0), B4 (2), A4 (0), G4 (4), F#4 (2), E4 (0).

5 *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *a* *m*

Musical notation for measures 5-8. The notation includes fingerings (0, 1, 2, 3) and accents (*a*). The notes are: G4 (3), A4 (0), B4 (2), C5 (3), D5 (0), E5 (2), F#5 (0), G5 (3), A5 (0), B5 (1), C6 (3), D6 (3), E6 (0), F#6 (3), G6 (3).

9 *m* *i* *m* *a* *m* *i* *m* *m*

Musical notation for measures 9-12. The notation includes fingerings (1, 2, 3) and accents (*a*). The notes are: G4 (1), A4 (2), B4 (1), C5 (0), D5 (0), E5 (3), F#5 (0), G5 (0), A5 (0), B5 (0), C6 (0), D6 (0), E6 (0), F#6 (0), G6 (0).

13 *a* *m* *a* *m* *m* *a* *m* *i* *m* *i* *m* *a* *m* *i* *m* *i*

Musical notation for measures 13-16. The notation includes fingerings (0, 1, 2, 3) and accents (*a*). The notes are: G4 (0), A4 (1), B4 (0), C5 (3), D5 (2), E5 (0), F#5 (3), G5 (1), A5 (0), B5 (0), C6 (0), D6 (3), E6 (1), F#6 (0), G6 (2).

17

Musical notation for measures 17-21. The notation includes fingerings (0, 1, 2, 3) and accents (*a*). The notes are: G4 (0), A4 (1), B4 (2), C5 (3), D5 (0), E5 (3), F#5 (1), G5 (0), A5 (0), B5 (0), C6 (0), D6 (0), E6 (0), F#6 (0), G6 (0).

22 *p* *i* *i*

Musical notation for measures 22-24. The notation includes fingerings (0, 2, 3) and accents (*a*). A dynamic marking of *p* (piano) is present. The notes are: G4 (0), A4 (2), B4 (0), C5 (3), D5 (0), E5 (0), F#5 (0), G5 (0), A5 (0), B5 (0), C6 (0), D6 (0), E6 (0), F#6 (0), G6 (0).

# Study in E minor

Roque Carbajo

am ia mim i im ia mia m i

5 im im am im im im am im

9 im im iam a m p m p m p m m i m i m i m i

rit.

13 a tempo

17 rall. poco a poco

21 i m i m

# Study in F Major

Roque Carbajo

Musical score for 'Study in F Major' in 4/4 time. The score consists of three staves of music. The first staff contains measures 1-9, the second staff contains measures 10-14, and the third staff contains measures 15-18. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamics include piano (*p*) and accents (*a*). The piece concludes with a final chord in measure 18.

# Study in D minor

Roque Carbajo

Musical score for 'Study in D minor' in 3/4 time. The score consists of four staves of music. The first staff contains measures 1-5, the second staff contains measures 6-10, the third staff contains measures 11-16, and the fourth staff contains measures 17-22. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamics include piano (*p*) and accents (*a*). The piece concludes with a final chord in measure 22.