

READING 2

By Kevin Ramessar and Stig Mathisen

Instructional Design: Stig Mathisen, Guitar Program Chair, Musicians Institute

Ken Rosser: Contributing Consultant

Duo/trio/quartet selections arranged and engraved by Sid Jacobs

Edited by Joe Bergamini

Digital book design and cover by Mike Hoff

Layout by Rick Gratton

Music engraving by Kevin Ramessar

MI Curriculum Series

Series Sponsor: Jon Clayden, Vice President of Academic Affairs

Creative Director & Executive Editor: Donny Gruendler, Vice President of Instruction and Curricular Development

Managing Editor: Joe Bergamini

Published for MI by WBH MusicWorks LLC

Executive Producers: Rob Wallis, Joe Bergamini, Mike Hoff

Copyright © 2014 Musicians Institute, Inc.

All Rights Reserved





GUITAR READING 2

Unit 1

1. Exploring Fifth Position 4
2. Open Position, Flat Keys 7
3. Open Position Drills: F, Bb, Eb 9
4. Reading Tied Quarter & Eighth Notes 11
5. Symbols and Terms: Articulation 13
6. Repertoire 16

Unit 2

1. Fifth Position, C Major (Cont.) 18
2. Open Position, Ab Major 20
3. Reading Rhythms 23
4. Symbols and Terms: Articulation (Cont.) 25
5. Real World Charts: Syncopated Rhythms 26
6. Repertoire 29

Unit 3

1. Fifth Position, C Major, Six Strings 33
2. Open Position, Ab Major (Review) 35
3. Open Position, Db Major 37
4. Subdividing Eighth & 16th Notes 40
5. Symbols and Terms: Dynamics 42
6. Real World Charts: Syncopated Rhythms (Cont.) 44
7. Repertoire 45

Unit 4

1. Fifth Position, G Major (Strings 1-3) 49
2. Open Position, Db Major (Review) 51
3. Open Position, Gb Major 52
4. Open Position, A Minor and E Minor 55
5. Reading Rhythms 59
6. Symbols and Terms: Ornaments 61
7. Repertoire 62

Unit 5

1. Fifth Position, G Major, Six Strings 67
2. Fifth Position, D Major (Strings 1-3) 68
3. Fifth Position, C Major (Incl. Accidentals) 69
4. Open Position Drills, Flat Keys 70
5. Open Position, A Minor and E Minor (Cont.) 73
6. Symbols and Terms: Ornaments (Cont.) 75
7. Real World Charts: Minor Tonalities 76
8. Repertoire 77

Unit 6

1.	Fifth Position, D Major, Six Strings	80
2.	Fifth Position, A Major (Strings 1-3)	82
3.	Fifth Position, F Major (Strings 1-3)	83
4.	Open Position, E Minor and D Minor	84
5.	Reading Rhythms: Eighth-Note Triplets and Rests	86
6.	Symbols and Terms: Ornaments (Cont.)	88
7.	Real World Charts: Minor Tonalities in 3/4	89
8.	Repertoire	91

Unit 7

1.	Fifth Position, A Major, Six Strings	97
2.	Fifth Position, E Major (Strings 1-3)	98
3.	Fifth Position, C Major (Incl. Accidentals)	99
4.	Fifth Position, F Major, Six Strings	100
5.	Fifth Position, Bb Major (Strings 1-3)	101
6.	Open Position, B Minor and G Minor	102
7.	Reading Rhythms: Eighth-Note Triplets (Cont.)	104
8.	Symbols and Terms: Performance Technique	106
9.	Real World Charts: Minor Tonalities (Cont.)	107
10.	Repertoire	109

Unit 8

1.	Fifth Position, E Major, Six String	111
2.	Fifth Position, B Major (Strings 1-3)	112
3.	Fifth Position, Bb Major, Six Strings	113
4.	Fifth Position, Eb Major (Strings 1-3)	114
5.	Open Position, F# Minor and C Minor	115
6.	Reading Rhythms: 16th-Note Triplets	117
7.	Symbols and Terms: Octave Signs	119
8.	Repertoire	120

Unit 9

1.	Fifth Position, B Major, Six Strings	124
2.	Fifth Position, Eb Major, Six Strings	125
3.	Fifth Position, Ab Major (Strings 1-3)	126
4.	Open Position, C# Minor and F Minor	127
5.	Reading Rhythms: Review	129
6.	Symbols and Terms: Electric Guitar Vocabulary	131
7.	Real World Charts: Electric Guitar Charts	134
8.	Repertoire	135

Unit 10

1.	Fifth Position, Sharp Keys (Major)	138
2.	Fifth Position, Ab Major, Six Strings	140
3.	Fifth Position, Db Major (Strings 1-3)	141
4.	Open Position, G# Minor and Bb Minor	142
5.	Reading Rhythms: Review (Cont.)	144
6.	Symbols and Terms: Electric Guitar Vocabulary	146
7.	Real World Charts: Electric Guitar Charts	149
8.	Repertoire	150
	About the Authors	152

Chapter 1: Exploring Fifth Position

In Guitar Reading 1, we began to move past open position and introduced some basic reading in fifth position. In this chapter, we will continue in fifth position, focusing on C major (natural notes).

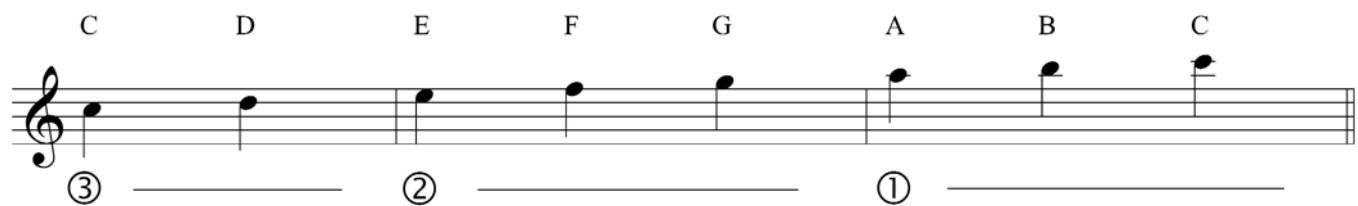
Remember that playing in fifth position means your left hand remains in a relatively fixed location, with your first finger playing in the fifth fret, and each subsequent finger playing the adjacent fret. This means the left hand fingers play mostly in frets 5 through 8. On occasion, you might find it necessary to reach temporarily into an adjacent fret for a certain note (often in particular key centers).

As you play through the following exercises, pay attention to certain recurring patterns. Make sure you can name the notes as you play and find them on the fretboard without looking.

Playing in Fifth Position, C Major

The diagram below shows the natural notes found on strings 1 through 3 in fifth position, and indicates their position on the staff.

Ex. 1.1



Play through the following C major scales, ascending and descending, and in thirds (ascending and descending). Make sure you use one finger per fret, and keep the left hand steady. Your left-hand fingers should remain close to the strings at all times, relaxed and ready to play (not pointing away from the neck). Say each note name out loud as you play, paying special attention to left-hand finger placement.

Ex. 1.2

C major scale, ascending & descending, fifth position



Ex. 1.3

C major scale in thirds, ascending



Ex. 1.4

C major scale in thirds, descending



The following exercises explore C major on the first three strings in fifth position, and consist of stepwise motion and small interval leaps (no bigger than a third). Play through them slowly, taking care to maintain a steady left-hand position.

Ex. 1.5

Ex. 1.6

Ex. 1.7

Ex. 1.8

Excerpt from Morning Mood from Peer Gynt (E. Grieg)

This next exercise incorporates more challenging rhythms with some typical interval leaps and diatonic patterns. Pay special attention to the rests, and try to identify the various repeated figures centered around thirds and stepwise motion. Play slowly at first, keeping the left hand fingers relaxed. Focus on precision before increasing speed.

Ex. 1.9



Chapter 2: Open Position, Flat Keys

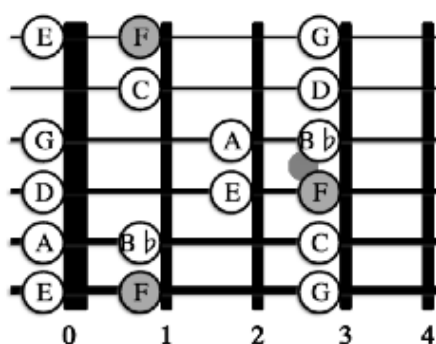
We will now revisit playing in flat keys in open position. Due to the tuning of the guitar, playing in flat keys while in open position often means that fewer open strings are available, depending on the key. Nevertheless, it is important for any guitarist to be proficient in reading in flat keys and to be very familiar with the location of “accidentals” in open/first position.

F Major

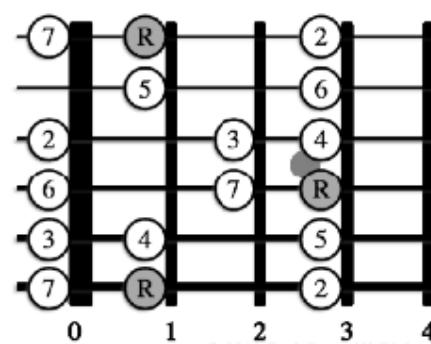
The two fretboard diagrams below show the notes in open position derived from the F major scale, rendered first as note names, then as scale degrees.

Ex. 1.10

F major, Open Position (Note Names)



F major, Open Position (Scale Degrees)



Play the following F major scale in open position.

Ex. 1.11

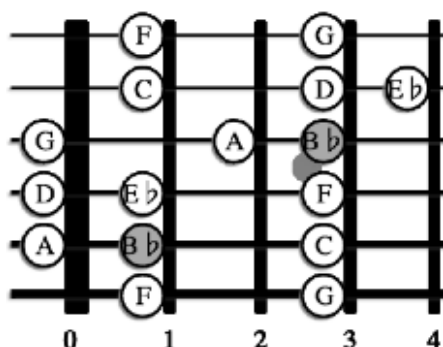


Bb Major

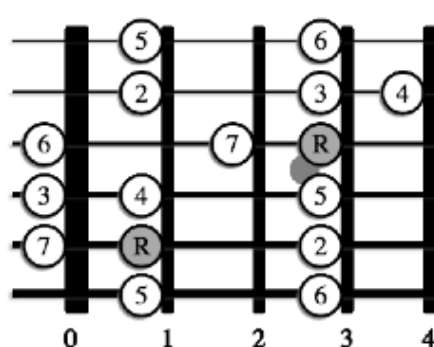
The two fretboard diagrams below show the notes in open position derived from the Bb major scale, rendered first as note names, then as scale degrees.

Ex. 1.12

Bb major, Open Position (Note Names)



Bb major, Open Position (Scale Degrees)



Play the following Bb major scale in open position.
Ex. 1.13

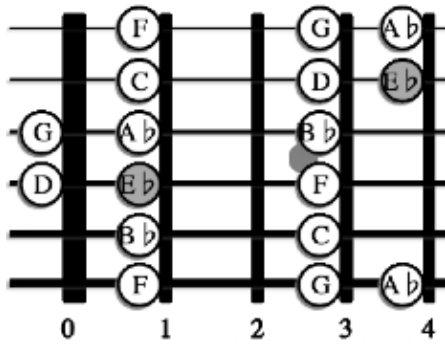


Eb Major

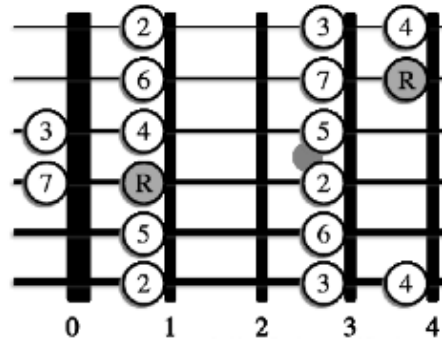
The two fretboard diagrams below show the notes in open position derived from the Eb major scale, rendered first as note names, then as scale degrees.

Ex. 1.14

Eb major, Open Position (Note Names)



Eb major, Open Position (Scale Degrees)



Play the following Eb major scale in open position.
Ex. 1.15



Chapter 3: Open Position Drills: F, Bb, Eb

Read through the following exercises in open position. Carefully observe the key signature for each exercise, being mindful of the key center as you play.

Ex. 1.16



Ex. 1.17



Ex. 1.18



Ex. 1.19



Ex. 1.20



Ex. 1.21



Ex. 1.22



Ex. 1.23



Ex. 1.23 is a two-staff musical exercise in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The first staff contains four measures: a half note G2, a quarter note G3, a quarter note F3, and a quarter note E3. The second staff contains four measures: a triplet of eighth notes (G3, A3, B3), a quarter note C4, a quarter note B3, and a quarter note A3. The piece concludes with a double bar line.

Ex. 1.24



Ex. 1.24 is a single-staff musical exercise in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The exercise consists of eight measures of music, primarily using eighth and quarter notes with various rests. The piece concludes with a double bar line.

Ex. 1.25



Ex. 1.25 is a two-staff musical exercise in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The first staff contains four measures: a quarter note G2, a quarter note G3, a quarter note F3, and a quarter note E3. The second staff contains four measures: a quarter note D3, a quarter note C3, a quarter note B2, and a quarter note A2. The piece concludes with a double bar line.