

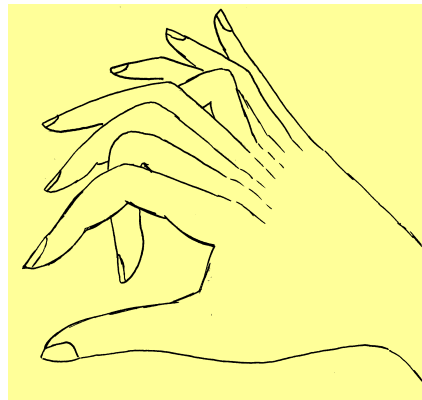
Jürg Hochweber

Das Arpeggio-Buch für Gitarrenprofis

The Arpeggio-Book for Professional Guitarists

Etüden und Übungen von wohlgefällig bis vertrackt
Studies and Exercises, pleasant or tricky

Tab



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Vorwort

Liebe Gitarren-Profis!

Den Anstoß für dieses Heft gab mir eigentlich die Lektüre eines Buches über Gehirnanatomie. Ich war erstaunt, wie viele Teile der gesamten Hirnmasse allein der Motorik und Sensorik unserer Finger dienen. Besonders die Daumenmotorik beansprucht etwa soviele Hirnzellen wie der ganze Rumpf. Und in der Entwicklungspädagogik weiß man ja seit langem, wie wichtig Bewegung für das gesamte Lernen ist, wodurch der Schluss nahe liegt, dass ein gezieltes Fingertraining nicht nur die Schnelligkeit erhöht, sondern positive Auswirkungen auf unseren ganzen Lernprozess hat.

Da hat es mich schon einmal gereizt, nicht nur wohlgefällige Gitarrenstücke zu schreiben, sondern einmal einen besonderen technischen Aspekt des Gitarrenspiels von Grund auf auszuloten. Ich glaube, hier liegt viel Brachland. Arpeggien gehören zu den typischen Gitarrenspezialitäten, und als langjähriger Autor von Gitarrenmusik weiß ich, dass sich damit sehr gute Effekte erzielen lassen, die mit keinem andern Instrument möglich sind. Während eine streng polyphone Musik auf der Gitarre problematisch ist, lässt sich mit einem freien halbpolyphonen Stil, wo die Melodien aus gebrochenen Akkorden hervorgehen und oft nicht genau definiert ist, was überhaupt zur Melodie gehört, ein besonders hoher Wirkungsgrad erreichen. Das heißt, es lässt sich mit relativ wenig technischem Aufwand ein Maximum an „Ertrag“ erzielen.

Wie kommt das zustande? Es ist die versteckte Mehrstimmigkeit, die durch das Weiterklingen arpeggierter Töne entsteht. Während die linke Hand Akkorde greift, und die rechte Hand regelmäßige, oft rhythmisch intensive Muster zupft, lässt sich manchmal jedem Finger eine eigenständige Stimme zuordnen. Dadurch entsteht ein vielstimmiger Eindruck, obwohl vielleicht nur immer ein Ton aufs Mal gezupft wird. Das ist auch das Geheimnis vieler „Fingerstyle-Gitarristen“, mit raffinierten versteckten Stimmen eine erstaunliche Klangdichte hervorzuzaubern. Dies voll auszureizen ist für nicht gitarrenspielende Komponisten leider fast unmöglich.

Dieses Heft ist für Profis gedacht, die ihre rechte Hand und vor allem die Unabhängigkeit der Finger trainieren wollen, doch ist natürlich vieles davon auch Nichtprofis zugänglich. Die spezielle Wirkung kommt allerdings erst ab einem ziemlich schnellen Tempo zustande.

Das Notenbild täuscht zum Teil: einige sehr „schwarze“ Etüden wie Nr. 54 sind leicht zu spielen, sobald du das Muster einmal gefunden hast, andere hingegen sind verflucht schwierig, obwohl sie leicht aussehen. Nehmen wir z. B. Nr. 74: Solange du langsam Note für Note spielst, mag es ja einfach sein. Wenn du aber, was unbedingt dein Ziel sein soll, den Ablauf automatisieren willst, wird es schwierig, da mehrere Perioden überlagert sind und erst nach zwei vollen Takten wieder ein neues Muster beginnt. Bei Etüden wie 77 und 78 stimmen die Perioden für Fingerabläufe und rhythmische Figur nicht überein, was im Tempo zunächst verwirrt.

Wo nicht speziell angegeben, soll alles *tirando* gespielt werden. Ferner sollen die Akkordtöne in der Regel weiterklingen, bei den Akkordwechseln soll jedoch nach Möglichkeit gedämpft werden. Dämpfungstechnik? Auch das wäre Material für ein ganzes Heft! Für die linke Hand gibt's hier absichtlich wenig Arbeit, um möglichst viel Aufmerksamkeit der Rechten zur Verfügung zu stellen.

Auch wenn die Technik im Vordergrund steht, habe ich doch gut aufgepasst, dass auch überall ein paar Bonbons versteckt sind, sei es in Form von lustigen rhythmischen Effekten oder besonders skurrilen Fingerkombinationen. Es darf ja auch ein bisschen Spaß machen!

Einige Fingerkombinationen wirst du nicht finden in der klassischen Literatur. In den Etüden 67 - 73 habe ich auch den kleinen Finger eingesetzt, und ihn mit c bezeichnet, von „chico“ = klein. Auch wenn er im traditionellen Spiel nicht eingesetzt wird, empfehle ich unbedingt, ihn ebenfalls zu trainieren, fördert das doch generell die Unabhängigkeit, und es ist eigentlich nicht einzusehen, warum man soviele Ressourcen nicht nutzen soll. Übrigens wirst du überrascht sein, wie bald der kleine Finger so gut wie die andern gehorchen wird.

Etwas ist schön daran an diesem Training: Es ist wie Schwimmen oder Radfahren, wenn's einmal geklickt hat, wenn die Synapsen im Hirn neu verschaltet sind, bleibt's auch dabei. Im Gegensatz etwa zu Streckübungen oder Lagenwechsel geht es hier mehr um ein Softwaretraining, wo gilt: Was gelernt ist, ist gelernt!

Und jetzt kann's losgehen mit, m i m i, m a m a, p a p a, p i p i, a m i und wie sie alle heißen.

Jürg Hochweber, im Mai 2000

1

Exercise 1 consists of seven systems of guitar tablature. Each system contains two staves (T and B) and a dynamic marking 'p' (piano). The first system is marked with a large '1'. The first three systems feature arpeggios with the fingering 'i m a m i' and a '6' indicating a sixteenth-note rhythm. The fourth system includes a double bar line and a repeat sign. The fifth system features a different fingering 'm i a m i'. The sixth system includes a double bar line and a repeat sign. The seventh system includes a double bar line and a repeat sign. The eighth system, labeled '1a', features arpeggios with fingerings 'm i a m i', 'm i m a m', and 'a m i m a', with 'etc.' indicating continuation.

1a

2

a m i m a m i m a m i m

Musical score for exercise 2, featuring guitar tablature and lyrics "a m i m a m i m a m i m". The score is divided into four systems, each with two staves. The first system includes lyrics "a m i m a m i m a m i m" above the first staff. The second system includes lyrics "a m i m a m i m a m i m" above the first staff. The third system includes lyrics "a m i m a m i m a m i m" above the first staff. The fourth system includes lyrics "a m i m a m i m a m i m" above the first staff. The score includes various guitar techniques such as fretting, picking, and dynamics like *p* (piano) and accents (>).

3

m i a m i m i a m i m i a m i m i a m i m i a m i

Musical score for exercise 3, featuring guitar tablature and lyrics "m i a m i m i a m i m i a m i m i a m i". The score is divided into four systems, each with two staves. The first system includes lyrics "m i a m i m i a m i m i a m i m i a m i" above the first staff. The second system includes lyrics "m i a m i m i a m i m i a m i m i a m i" above the first staff. The third system includes lyrics "m i a m i m i a m i m i a m i m i a m i" above the first staff. The fourth system includes lyrics "m i a m i m i a m i m i a m i m i a m i" above the first staff. The score includes various guitar techniques such as fretting, picking, and dynamics like *p* (piano).

4

i i m i m a m i m i i i m i m a m i m i

p p p p

I

I

Fine

III

II

4a

Handwritten fingerings: i m i m a m a m m (first staff), a m a m i m i i m i m (second staff). Dynamics: p (piano).

5

Handwritten fingerings: a m i m i a m i m i a m i m i a m i m i a m i m i a m i m i a m i m i. Dynamics: p (piano). Includes a section marked 'III'.

6

Handwritten fingerings: m i m i m i m i. Dynamics: p (piano).

7

a m i m a m i m a m i m a m i m a

p p p p p p p p p p p p p p p p

V VII

p p p p p p p p p p p p p p p p

8

a m i m a m i m a

p p p p p p p p p p p p p p p p

V VII

p p p p p p p p p p p p p p p p

9

a m i m a m i m a m i m a

p p p p p p p p p p p p p p p p

p p p p p p p p p p p p p p p p

p p p p p p p p p p p p p p p p

10

i m i i m i i m i i m

0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 1 0 1 1 0 1 1 0 1

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

p p p p p p p p p

1 0 1 1 0 1 1 0 1 0 1 0 0 1 0 0 1 0 0 1 0 1 0 1 0 1 1 0 1 1 1 0 1 1

2 0 2 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 0 1 1 1 0 1 1 1

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

2 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

Fine

1 1 1 1 1 1 1 1 1 1 2 1

3 3 2 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 2 1

3 3 2 3 3 3 3 3 3 3 3

2 1 1 1 3 1 1 1 2 1 1 1 0 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

1 0 1 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1

3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

1 0 1 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1 1 0 1

3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3

1. 2.

1 1

0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3

11

am i am i am i am i am i
p p p p p p p p p p p p p p

1. 2. III

Detailed description: This is a guitar exercise consisting of five systems of two staves each. The first system includes fret numbers (0, 3, 1, 2) and dynamics (p). The second and third systems feature triplet patterns with fret numbers (1, 2, 3, 0, 1, 2). The fourth system continues with similar triplet patterns and fret numbers. The fifth system is divided into two parts: a first ending (1.) and a second ending (2.) with a repeat sign, followed by a third ending (III) marked with a double bar line. Fret numbers include 2, 3, 1, 1, 3, 4, 3, 4, 4, 3, 3, 4, 5, 5, 4, 3.

12

i i m a m i i i m a m i i i m a m i i i m a m
p p p p p p p p

Detailed description: This is a guitar exercise consisting of four systems of two staves each. The first system includes fret numbers (0, 2, 1, 1) and dynamics (p). The second system features fret numbers (0, 2, 1, 1, 2, 2, 2, 2, 3, 0, 3, 3, 3, 0, 3, 3). The third system features fret numbers (0, 2, 1, 1, 0, 0, 1, 1, 2, 0, 2, 2, 0, 3, 0, 3, 3). The fourth system features fret numbers (0, 5, 0, 4, 4, 0, 0, 3, 0, 3, 3, 0, 2, 0, 2, 1, 1, 2, 0).

13

Musical score for exercise 13, featuring guitar and bass staves with fret numbers and fingerings. The score is divided into two systems. The first system contains five staves (guitar and bass). The second system contains five staves (guitar and bass). The notation includes various fret numbers (0, 1, 2, 3, 4, 5) and fingerings (1, 2, 3). The guitar part includes melodic lines with slurs and accents, and bass lines with slurs and accents. The bass part includes melodic lines with slurs and accents, and bass lines with slurs and accents. The score is written in a standard musical notation style.

14

Musical score for exercise 14, featuring guitar and bass staves with fret numbers and fingerings. The score is divided into two systems. The first system contains five staves (guitar and bass). The second system contains five staves (guitar and bass). The notation includes various fret numbers (0, 1, 2, 3) and fingerings (1, 2, 3). The guitar part includes melodic lines with slurs and accents, and bass lines with slurs and accents. The bass part includes melodic lines with slurs and accents, and bass lines with slurs and accents. The score is written in a standard musical notation style.

15

a m i m a m i m a m i m a m i m

3 0 0 3 0 0 3 0 0 3 0 0 1 1 2 1 1 2 1

3 2 2 3 2 2 1 3 3 3

p p p p p

1 1 1 1 1 1 3 0 0 3 0 0 3 0 0 3 0 0

2 3 2 0 0 0 0 0 0 0 0 0 0 0 0

1 3 3 3 3 2 2 3 2 2

1 1 1 1 1 1 0 6 6 6 6 6 7 6 6 6 7 6

2 3 0 1 0 6 7 6 6 6 7 6 8 7 6

1 3 3 3 3 0 6 8 8 6 8 8

Fine

6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5 5

7 6 7 6 5 5 5 5 5 5 5 5 5 5 5

6 8 8 5 7 7 5 7 5 7 5 7 5 7 5

4 4 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 3

5 4 5 4 5 4 5 4 5 4 3 3 3 3 3 3 3 3 3

4 6 6 6 6 6 6 6 6 6 3 5 5 5 5 5 5 5 5

3 3 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 6

3 3 3 3 3 3 7 6 7 6 7 6 7 6 7 6 7 6 7 6

3 5 5 5 5 5 6 8 8 6 8 8 6 8 8 6 8 8

5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 4

5 7 7 7 7 7 5 5 5 5 4 5 4 4 5 4 4 5 4

5 7 7 7 7 7 5 7 7 5 7 7 4 6 6 6 6 6

4 4 4 4 4 4 8 8 8 8 8 8 8 8 8 8 8 8 8

4 5 4 5 4 5 8 9 8 8 9 8 8 9 8 8 9 8 8

4 6 6 6 6 6 8 10 10 10 10 8 10 10 10 10

D.C. al Fine

15a

$\overbrace{\text{a m i}}^6$ $\overbrace{\text{i m}}^6$

3 0 0 0 0 0 | 3 0 0 3 0 0 | 3 0 0 0 0 0 | 3 0 0 3 0 0 | 1 1 2 2 1 1 | 1 1 1 1 1 2

3 2 | 3 2 | 3 2 | 3 2 | 1 3 | 3

p p p p

1 1 2 2 1 1 | 1 1 1 1 1 1 | 3 0 0 0 0 0 | 3 0 0 3 0 0 | 3 0 0 0 0 0 | 3 0 0 3 0 0

1 3 | 3 3 | 3 2 | 3 2 | 3 2 | 3 2

VI

1 1 2 2 1 1 | 1 1 1 1 1 1 | 0 1 0 1 0 1 | 6 6 7 7 6 6 | 6 6 6 7 6 6

1 3 | 3 1 | 3 3 | 6 8 | 6 8

Fine

V

6 6 7 7 6 6 | 6 6 6 7 6 7 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5

6 8 | 8 8 | 5 7 | 7 7 | 5 7 | 7 7

IV

4 4 5 5 4 4 | 4 4 4 5 4 5 | 4 4 5 5 4 4 | 4 4 4 5 4 5 | 3 3 3 3 3 3 | 3 3 3 3 3 3

4 6 | 6 6 | 4 6 | 6 6 | 3 5 | 5 5

III

3 3 3 3 3 3 | 3 3 3 3 3 3 | 6 6 7 7 6 6 | 6 6 6 7 6 7 | 6 6 7 7 6 6 | 6 6 7 6 7

3 5 | 5 5 | 6 8 | 8 8 | 6 8 | 8 8

5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 4 4 5 5 4 4 | 4 4 5 4 5

5 7 | 7 7 | 5 7 | 7 7 | 4 6 | 6 6

4 4 5 5 4 4 | 4 4 4 5 4 5 | 8 8 9 9 8 8 | 8 8 8 9 8 9 | 8 8 9 9 8 8 | 8 8 8 8

4 6 | 6 6 | 8 10 | 10 10 | 8 10 | 10 10

D.C. al Fine

16

Exercise 16 consists of two systems of three staves each. The first system includes fingerings (i, a, m, i, a, m) and dynamics (p). The second system continues the piece with various fret numbers and fingerings.

17

Exercise 17 consists of six systems of three staves each. It includes fingerings (a, m, i, m, i, a, i, m, i), dynamics (p), and a 'Fine' marking. The final system ends with 'D.C. al Fine'.

Capo = III

18

Measure 18 consists of eight lines of guitar tablature. The first line includes fingering instructions: *i* *3a* *i* *3a*, *i* *3a* *i* *3a*, *i* *3a* *i* *3a*, *i* *3a* *i* *3a*, *i* *3a* *i* *3a*, *i* *3a* *i* *3a*. The first line also has a *p* dynamic marking. The second line has a *p* dynamic marking. The third line has a *p* dynamic marking. The fourth line has a *p* dynamic marking. The fifth line has a *p* dynamic marking. The sixth line has a *p* dynamic marking. The seventh line has a *p* dynamic marking. The eighth line has a *p* dynamic marking. The tablature includes various fingering numbers (0, 1, 2, 3, 5) and accents (>).

19

Measure 19 consists of two lines of guitar tablature. The first line includes the lyrics: *a* *m* *i* *m* *a* *m* *i* *m* *a*. The first line also has a *p* dynamic marking. The second line has a *p* dynamic marking. The tablature includes various fingering numbers (0, 1, 2, 3, 4) and accents (>).

20

i m i i m i a m i i m i i m i a i i m i i m i a m i

p p p p p p p p p

p p

III

21

i m i m i m i

p p p p p

1. 2.

22

Musical notation for exercise 22. The top staff shows a sequence of chords with fret numbers: 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0. The bottom staff has a dotted line indicating a sustained bass note.

23

Musical notation for exercise 23. The top staff includes fingerings (m, i) and fret numbers: 0-0, 0-0, 2-0, 0-0, 3-0, 0-0, 2-0, 0-0, 0-0, 2-0, 0-0, 3-0, 0-0, 2-0, 1-1, 0-1, 1-1, 2-1, 1-1, 3-1, 1-1, 2-1. The bottom staff has a dotted line.

Musical notation for exercise 23, second system. The top staff shows fret numbers: 1-1, 0, 1-1, 2, 1-1, 3, 1-1, 2, 0-0, 0-0, 2, 0-0, 3, 0-0, 2, 0-0, 0-0, 2, 0-0, 3, 0-0, 2, 0-0, 0-0, 2, 0-0, 3, 0-0, 2. The bottom staff has a dotted line.

Musical notation for exercise 23, third system. The top staff includes fingerings (m, i) and fret numbers: 0-0, 0-0, 2-0, 0-0, 3-0, 0-0, 2-0, 0-0, 0-0, 0-0, 0-0. The bottom staff has a dotted line.

24

Musical notation for exercise 24. The top staff includes fingerings (m, i) and fret numbers: 0-0, 0-0, 2-0, 0-0, 3-0, 0-0, 2-0, 0-0, 0-0, 0-0, 2-0, 0-0, 3-0, 0-0, 2-0, 1-1, 0-1, 1-1, 2-1, 1-1, 3-1, 1-1, 2-1. The bottom staff has a dotted line.

Musical notation for exercise 24, second system. The top staff shows fret numbers: 1-1, 0, 1-1, 2, 1-1, 3, 1-1, 2, 0-0, 0-0, 2, 0-0, 3, 0-0, 2, 0-0, 0-0, 2, 0-0, 3, 0-0, 2, 0-0, 0-0, 2, 0-0, 3, 0-0, 2. The bottom staff has a dotted line.

Musical notation for exercise 24, third system. The top staff includes fingerings (m, i) and fret numbers: 0-0, 0-0, 2-0, 0-0, 3-0, 0-0, 2-0, 0-0, 0-0, 0-0, 0-0. The bottom staff has a dotted line.

25

Staff 1: Fingerings m i m i m i m i m i m i m i m i m i m i. Accents (>) are placed over the 'm' notes. Fret numbers 0, 1, 4, and 5 are indicated below the notes.

Staff 2: Fingerings 7 8 7 5 7 8 7 4.

Staff 3: Fingerings 1 4 1 0 1 4 5 7.

Staff 4: Fingerings 8 11 12 11 8 7 4 7.

Staff 5: Fingerings 0 1 4 1 0 1 4 5.

Staff 6: Fingerings 7 8 7 5 7 8 7 4.

Staff 7: Fingerings 12 13 12 11 13 12 11 8.

Staff 8: Fingerings 7 6 4 1 0 0 0. The final note is a half note with a fermata, followed by a bar line.

26

a m i i a m i i a m i i a m i i
 p p p p
 II
 >

Detailed description: This musical exercise consists of four systems of notation. The first system has four measures, each starting with a piano (p) dynamic and an accent (>) over the first note. The notes are: 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0. Fingerings are indicated below the notes: 4, 4, 3, 3; 2, 2, 2, 2; 4, 4, 3, 3; 2, 2, 2, 2. The second system has four measures with notes: 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0. Fingerings: 2, 1, 2, 1; 1, 1, 1, 1; 0, 1, 0, 1; 0, 0, 4, 4. The third system has four measures with notes: 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0. Fingerings: 3, 3, 3, 3; 3, 3, 2, 2; 0, 0, 3, 3; 1, 2, 1, 2. The fourth system has four measures with notes: 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0. Fingerings: 3, 3, 3, 3; 3, 3, 3, 3; 0, 0, 3, 3; 2, 1, 2, 1.

27

a m i m a m i m a m i
 p p p p p p p p
 VII

Detailed description: This musical exercise consists of four systems of notation. The first system has four measures, each starting with a piano (p) dynamic. The notes are: 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0. Fingerings: 2, 2, 2, 2; 1, 1, 1, 1; 0, 0, 2, 0; 0, 0, 2, 0. The second system has four measures with notes: 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0. Fingerings: 3, 3, 3, 3; 3, 3, 3, 3; 0, 3, 0, 3; 0, 3, 0, 3. The third system has four measures with notes: 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0. Fingerings: 3, 3, 3, 3; 3, 3, 3, 3; 0, 0, 3, 3; 0, 0, 3, 3. The fourth system has four measures with notes: 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0. Fingerings: 1, 2, 1, 2; 2, 0, 2, 0; 7, 7, 8, 7; 7, 7, 8, 7.

28

First system of exercise 28. Treble clef, one flat key signature. Melody: eighth notes with accents and slurs, fingerings 'i m a'. Bass line: eighth notes. Dynamics: p, a.

Second system of exercise 28.

Third system of exercise 28. Includes a double bar line with a repeat sign.

Fourth system of exercise 28. Includes a double bar line with a repeat sign.

Fifth system of exercise 28. Includes a double bar line with a repeat sign.

Sixth system of exercise 28. Includes a double bar line with a repeat sign.

Seventh system of exercise 28. Includes a double bar line with a repeat sign.

29

First system of exercise 29. Treble clef, one flat key signature. Melody: eighth notes with accents and slurs, fingerings 'a m'. Bass line: eighth notes. Dynamics: p, a.

Second system of exercise 29. Includes a double bar line with a repeat sign.

30

Musical notation for exercise 30. The top staff contains a melody with notes labeled 'm' and 'a' above the staff. The bottom staff contains a bass line with notes and rests, and a dynamic marking 'p' below the staff.

31

Musical notation for exercise 31. The top staff contains a melody with notes labeled 'm' and 'a' above the staff. The bottom staff contains a bass line with notes and rests, and a dynamic marking 'p' below the staff.

32

Musical notation for exercise 32. The top staff contains a melody with notes labeled 'a' and 'm' above the staff. The bottom staff contains a bass line with notes and rests, and a dynamic marking 'p' below the staff.

Musical notation for exercise 32, showing a continuation of the bass line with various rhythmic patterns and fingerings.

33

Musical notation for exercise 33. The top staff contains a melody with notes labeled 'm' and 'i' above the staff. The bottom staff contains a bass line with notes and rests, and a dynamic marking 'p' below the staff.

Musical notation for exercise 33, showing a continuation of the bass line with various rhythmic patterns and fingerings.

Musical notation for exercise 33, showing a continuation of the bass line with various rhythmic patterns and fingerings.

34

Exercise 34 consists of six staves of music. The first staff features a vocal line with lyrics: *m a m a m a m a m a m a m a m a m a m a m a m a m a m a*. The second staff contains a guitar accompaniment with a rhythmic pattern of eighth and sixteenth notes, including triplets. The third staff continues the guitar accompaniment with a second ending marked '1.' and '2.'. The fourth, fifth, and sixth staves show further development of the guitar accompaniment, including a final double bar line.

35

Exercise 35 consists of seven staves of music. The first staff features a vocal line with lyrics: *a i o m i a i o m i a m i i m i a i o m i*. The second staff contains a guitar accompaniment with a rhythmic pattern of eighth and sixteenth notes, including triplets. The third staff continues the guitar accompaniment with a second ending marked '1.' and '2.'. The fourth, fifth, sixth, and seventh staves show further development of the guitar accompaniment, including a final double bar line and the instruction 'D.C. al Fine'.

36

37

38

p p p p p p p p p

p p p p

p

p p

39

40

a i a i a i a i a i a i simile

Musical score for exercise 40. It consists of two systems of a four-line staff. The first system contains seven measures of notes with fingerings (0, 1, 2) and dynamics (p). Above the notes are labels 'a i' and 'i a'. The second system contains seven measures of notes with fingerings (0, 1, 2, 3) and dynamics (p). Above the notes is the word 'simile'. The piece ends with a double bar line.

41

m i m i m i m i m i m i m i m i

Musical score for exercise 41. It consists of four systems of a four-line staff. The first system contains eight measures of notes with fingerings (0, 2) and dynamics (p). Above the notes are labels 'm i' and 'i m'. The second system contains eight measures of notes with fingerings (0, 2) and dynamics (p). The third system contains eight measures of notes with fingerings (0, 2, 3) and dynamics (p). The fourth system contains eight measures of notes with fingerings (0, 2, 3, 4) and dynamics (p). The piece ends with a double bar line.

42

m i m i m i m i m i

Musical score for exercise 42. It consists of two systems of a four-line staff. The first system contains five measures of notes with fingerings (0, 1) and dynamics (p). Above the notes are labels 'm i' and 'i m'. The second system contains five measures of notes with fingerings (0, 1, 2) and dynamics (p). The piece ends with a double bar line.

43

a m i m a m i m a m i m

p p p p

44

a m a m a m a m a m a m a m a m a m

p p p p p p p p

45

a m i a m i a m i a m i a m i a m i a m i a m i

p p p p p p p p

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

46

1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0

3 3 3 3 3 3 3 3

47

a m a m a m a m a

p p p p p p p p

48

a m i a m i a m i a m i

p p p p p p p p

a m i a m i a m i

49

a m i a m i a m i a m i a m i a m i a m i a m i a m i

p p p p p p p p

50

m i m i m i m i m i m i

||

51

i a m i a m a

52

a m i a m i a m i a m i a m i a m i

53

m i m i m i m i m i

IV

54

a m i i a m i i a m i i a m i i
 0 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3
 p p p p p p p p p p p p
 0 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2
 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 3 3 3 3
 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 1 1 1 1 4 4 4 4 4 4 4 4
 m
 0 0 0 0 0 0 1 1 1 1 1 1 0 0 1 1 1 1 0 0 1 1 1 1 3 3 3 3 3 3 2 2 2 2 2 2 2 2
 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 3 3 3 3 2 2 2 2 2 2 2 2
 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 4 4 4 4 5 5 0 i 0 0 0 0 0 0 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3
 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3
 p p p p p m
 0 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 2
 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 2

55

a m i i i a m i i i a m i i i a m i i i
 0 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 0 0 0 0 0 0 2 0 0 0 0 0 0
 p p p p p p p p p p p p
 2 0 2 2 2 2 2 2 0 2 2 2 2 2 2 2 0 2
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 2 3 2 3 4 3 0 4 3 0 5 2
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 p p p

56

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a melodic line with notes marked 'a' and a bass line with notes marked 'p i p i'. Fingering numbers '2' and '0' are present above the treble clef notes.

Handwritten musical notation for the second system, continuing the melodic and bass lines from the first system.

Handwritten musical notation for the third system, featuring a treble clef and a bass line with notes marked 'p i p i'. Fingering numbers '1' and '0' are present above the treble clef notes.

Handwritten musical notation for the fourth system, continuing the melodic and bass lines.

Handwritten musical notation for the fifth system, continuing the melodic and bass lines.

Handwritten musical notation for the sixth system, continuing the melodic and bass lines.

Handwritten musical notation for the seventh system, featuring a treble clef and a bass line with notes marked '2'. Fingering numbers '0' and '2' are present above the treble clef notes.

Handwritten musical notation for the eighth system, featuring a treble clef and a bass line with notes marked '2' and '5'. Fingering numbers '2' and '0' are present above the treble clef notes.

57

ami ami ami ami ami ami ami

Musical notation for the first system of exercise 57. It consists of four measures. The first three measures each contain a triplet of eighth notes on the top string (fingerings 3-3-3) and a single eighth note on the bottom string (fingering 0). The fourth measure contains a triplet of eighth notes on the top string (fingerings 3-3-3) and a single eighth note on the bottom string (fingering 0). The notes are marked with a piano (p) dynamic.

Musical notation for the second system of exercise 57. It consists of four measures. The first three measures each contain a triplet of eighth notes on the top string (fingerings 3-3-3) and a single eighth note on the bottom string (fingering 0). The fourth measure contains a triplet of eighth notes on the top string (fingerings 5-5-5) and a single eighth note on the bottom string (fingering 0). The notes are marked with a piano (p) dynamic.

Musical notation for the third system of exercise 57. It consists of four measures. The first three measures each contain a triplet of eighth notes on the top string (fingerings 3-3-3) and a single eighth note on the bottom string (fingering 0). The fourth measure contains a triplet of eighth notes on the top string (fingerings 0-0-0) and a single eighth note on the bottom string (fingering 2). The notes are marked with a piano (p) dynamic.

Musical notation for the fourth system of exercise 57. It consists of four measures. The first three measures each contain a triplet of eighth notes on the top string (fingerings 3-3-3) and a single eighth note on the bottom string (fingering 0). The fourth measure contains a triplet of eighth notes on the top string (fingerings 0-0-0) and a single eighth note on the bottom string (fingering 0). The notes are marked with a piano (p) dynamic.

Musical notation for the fifth system of exercise 57. It consists of four measures. The first three measures each contain a triplet of eighth notes on the top string (fingerings 0-0-0) and a single eighth note on the bottom string (fingering 0). The fourth measure contains a triplet of eighth notes on the top string (fingerings 0-0-0) and a single eighth note on the bottom string (fingering 0). The notes are marked with a piano (p) dynamic.

Musical notation for the sixth system of exercise 57. It consists of four measures. The first three measures each contain a triplet of eighth notes on the top string (fingerings 3-3-3) and a single eighth note on the bottom string (fingering 0). The fourth measure contains a triplet of eighth notes on the top string (fingerings 2-2-2) and a single eighth note on the bottom string (fingering 2). The notes are marked with a piano (p) dynamic.

Musical notation for the seventh system of exercise 57. It consists of four measures. The first three measures each contain a triplet of eighth notes on the top string (fingerings 0-0-0) and a single eighth note on the bottom string (fingering 0). The fourth measure contains a triplet of eighth notes on the top string (fingerings 0-0-0) and a single eighth note on the bottom string (fingering 0). The notes are marked with a piano (p) dynamic.

Musical notation for the eighth system of exercise 57. It consists of four measures. The first three measures each contain a triplet of eighth notes on the top string (fingerings 5-5-5) and a single eighth note on the bottom string (fingering 0). The fourth measure contains a triplet of eighth notes on the top string (fingerings 3-3-3) and a single eighth note on the bottom string (fingering 0). The notes are marked with a piano (p) dynamic.

58

a m i a m i a m i a m i a m i a m i a m i a m i

p p p p p p p p

a m i

p p

58a

a m i a m i a m i a m i a m i a m i a m i a m i

p p p p p p p p

> m i a m i > m i a m i

59

p p

p

p

p

60

p p p p p p p p p

p p p p p p p p p

p

p

II

61

i a i a i a i a i a i a i a i a i a i a i a i a i a i a i a

p p p p p p p p p p p p p p p

i a i a i a

p p p i.

Fine

i.

IV

D.C. al Fine

62

§

i 3 m i 3 m i 3 m i i m i i m i i m i i m i i m i i

p p p p p p p p p

m i i m i i m i i m i i m

p p p p Fine

i i

p

1.

2.

D.S. al Fine

63

The musical score for exercise 63 is written for guitar and consists of seven systems of two staves each. The top staff is a single melodic line with notes marked 'a' and 'i'. The bottom staff is a complex bass line featuring various rhythmic patterns, including triplets, sixteenth notes, and eighth notes. The exercise is marked with a 'p' (piano) dynamic. The notation includes fret numbers (0-4) and fingering numbers (1-3) for both hands. The piece concludes with a double bar line and repeat dots.

64

a m i m a m i m a m i m a m i m a m i m

The musical score consists of six systems of notation for guitar. Each system includes a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The first system is marked with a large '64' on the left. Above the first five measures of the first system, the words 'a m i m' are written above the staff. The notation includes various guitar-specific symbols: '0' for open strings, '1' and '2' for fretted notes, and '3' for triplets. Dynamic markings 'p' (piano) are placed below the staff in several measures. The score features a mix of eighth and sixteenth notes, often beamed together in groups. The final system concludes with a double bar line and a fermata over the final notes.

65

a m i i m a m i a m i i m a m i a m i i m a m i a m i i m a m i

0-0 1 2-2 2 0-0 1 2-2 2 0-0 1 4-4 2 0-0 1 2-2 2

2. 2. 0. 0. 2. 0. 2. 2. 2. 2. 2. 0.

p p p p p p p p p p p

a m i

0-0 1 2-2 2 0-0 1 2-2 2 4-4 3 2-2 3 0-0 2 1 2 1 2

2. 2. 0. 0. 2. 0. 2. 4. 2. 2. 2. 1. 2. 2.

p p p p p p p p p p p

IV

0-0 0 1 0 4-4 2 0-0 0 1 0 2-2 0 4-4 5 5 7-7 4 4-4 3 5 5 2

2. 2. 0. 2. 2. 4. 6. 6. 7. 0. 2. 4. 3. 0.

p p p p p p p p p p p

V

7-7 5 4 5 4 5 5 5 5 6 5 9. 4-4 2 2 4 2 2 2 0-0 0 1 2

6. 4. 4. 7. 6. 2. 4. 0. 0. 2. 0.

p p p p p p p p p p p

Fine

II

4-4 5 6 5 7-7 5 5 5 6 6 5 4-4 5 2-2 2 2 2 0-0 1 2-2 4 4 2 2

4. 6. 4. 6. 4. 4. 0. 2. 0. 1. 2. 4. 4. 4.

p p p p p p p p p p p

2-2 3 3 0 0 2 3 3 4 4 3 2 2 3 0 0 0 0 3 3 2 0 0 2 1 2 0

0. 0. 2. 4. 4. 2. 3. 2. 0. 2. 2. 2. 1. 2. 2.

p p p p p p p p p p p

D.C. al Fine

66

a m i a m i a m i a m i a m i a m i a m i a m i a m i

a m

1.

V

V

c = chico = little finger

67

c m a i c m a i c m a i c m

68

c a m a c a m a c a m a c a

p p p p p p p p

69

c m i m i c m i m i c m i m i c m

p p p p p p p p

70

♩ a m a | a m a ♩ a m a | a m a ♩ a m a | a m a ♩ a m a | a m a etc.

p p p p p p p

71

c i m a i m c i m a i m c i m a i m c a

p p p p p p p

72

c m a c m a c m a c m a c m a c m a

p p p p p p p

73

c a c m c i c a c m c i c a c m c i c a c m c i c a c m c i c a m i

Fine

1. 2. v

D.C. al Fine

74

m i m i m i m i m i m i m i m i m i m i m i m i m i m i

75

a i m a i m a i m a i m a i m a i m a i m a i m a i m

p p p p p p p p p p

VII

VII

VII

76

a m i a m i a m i a m i

The image displays a guitar exercise sheet with six systems of six staves each. The first system includes the lyrics "a m i a m i a m i a m i" above the first two staves. The tablature consists of numerical fret numbers (0-5) and rhythmic markings (accents, slurs) on the strings. The piece concludes with a double bar line and a repeat sign.

77

ami ami ami ami ami ami ami ami ami ami ami

p p p p p p p p p p p p

ami ami ami

p p p

ami ami ami

ami ami ami

78

ai m ai m ai m ai m ai m ai m ai m

p p p p p p p

ai m ai m ai m ai m ai m ai m ai m

p p p p p p p

ai m ai m ai m ai m ai m ai m ai m

ai m ai m ai m ai m ai m ai m ai m

Verhext (bewitched)

Jürg Hochweber

Capo = III (recommended)

♩ = 82

Play 17 Times

Guitar 1

Play 16 Times

Guitar 2

Coda