

Jürg Hochweber

Finger-Übungen gegen die Gitarre

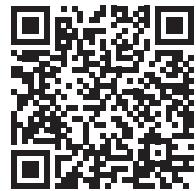
für Gitarren-Profis

Finger-Exercises Against the Guitar

for Professional Guitarrists



> Videos: www.hochweber.ch/fingertraining/fingertraining.html



Finger-Übungen gegen die Gitarre

Gegen die Gitarre, was soll das?

Das soll heißen, dass diese Übungen bewusst ungünstig liegen, und auch kontra-intuitiv sind. Viele Muster der Fingerbewegungen haben wir uns ja angewöhnt, und sie sind uns so vertraut, dass wir gar nicht daran denken, dass es auch mal andersrum gehen könnte. Das gilt für die rechte und linke Hand. Und je abstruser die Bewegungen, desto mehr Hirnzellen werden neu aktiviert und Synapsen neu verschaltet. Wir neigen bekanntlich zur Faulheit. Was oft getan wird, wird automatisiert und benötigt nicht mehr unsere ganze Aufmerksamkeit. Das ist auch gut so, nur so können wir die täglichen Aufgaben bewältigen, und einen Teil der Aufmerksamkeit für etwas anderes einsetzen. Das Gehirn wird aber nur nachhaltig geschärft, wenn es dauernd gefordert wird.

Hier ist also eine Sammlung für Profis, die üblichen Standart-Übungen wie Tonleitern kommen nicht vor.

Einige davon sind so komplex, dass sie in der Praxis in der Literatur nicht vorkommen, etwa Quintolen zusammen mit Triolen. Wer aber die Übungen hier durchtrainiert, wird für mögliche Überraschungen in der Praxis gewappnet sein, denn auch die Reaktion auf Unerwartetes kann in gewissem Sinne automatisiert werden. Was also zunächst als gitarenfeindlich erscheint, erweist sich schließlich zu einem wahren Wundermittel, auch für die geistige Fitness allgemein.

Kaum zu erwähnen brauch ich, dass es hier nicht um musikalische Schönheit geht; einige Übungen tönen zwar ansprechend, andere hingegen scheußlich. Immerhin habe ich stets 2, 4 oder 8-taktige Phrasen verwendet, damit die Wiederholungen natürlich und flüssig werden.

Jürg Hochweber, 2024

Finger exercises against the guitar

Against the guitar, what's the point?

That means that these exercises are deliberately placed in an unfavorable position and are also counter-intuitive. We have become accustomed to many patterns of finger movements and they are so familiar to us that we don't even think that it could be the other way round. This applies to the right and left hand. And the more absurd the movements, the more brain cells are newly activated and synapses are rewired.

We are known to be lazy. What is done often becomes automated and no longer requires our full attention. That's a good thing, because it's the only way we can manage our daily tasks and use some of our attention for something else. But the brain only becomes sharper in the long term if it is constantly challenged.

So here is a collection for professionals; the usual standard exercises such as scales are not included.

Some of them are so complex that they do not appear in literature in practice, such as quintuplets together with triplets. But anyone who practices the exercises here will be prepared for possible surprises in practice, because the reaction to the unexpected can also be automated in a certain sense. So what initially seems to be hostile to the guitar ultimately turns out to be a real miracle cure, also for mental fitness in general.

Needless to say, this is not about musical beauty; some exercises sound appealing, while others sound awful. At least I always used 2, 4 or 8-bar phrases so that the repetitions are natural and fluid.

Jürg Hochweber, 2024

Finger-Übungen gegen die Gitarre

Finger-Exercises Against the Guitar

Jürg Hochweber

1

m i m i
3
p p p p

p 3 p 3
p 3 p 3
p 3 p 3
p 3 p 3

2

m i m i m i m i
3
p p p p

3 3 3 3
p 3 p 3
p 3 p 3
p 3 p 3

3

a m i a m i
p p p p

p 3 p 3
p 3 p 3
p 3 p 3
p 3 p 3

④

Sheet music for exercise 4 in 6/8 time with a key signature of one sharp. The melody consists of eighth-note pairs followed by sixteenth-note pairs. The bass line features eighth-note chords. The dynamic is p .

Continuation of the sheet music for exercise 4, showing the next measure of the 6/8 time section.

⑤

Sheet music for exercise 5 in 3/8 time with a key signature of one sharp. The melody consists of eighth-note pairs followed by sixteenth-note pairs. The bass line features eighth-note chords. The dynamic is p . The vocal part includes lyrics: "a m i m a m i m".

Continuation of the sheet music for exercise 5, showing the next measure of the 3/8 time section.

⑥

Sheet music for exercise 6 in 3/8 time with a key signature of one sharp. The melody consists of eighth-note pairs followed by sixteenth-note pairs. The bass line features eighth-note chords. The dynamic is p . The vocal part includes lyrics: "a m i a m i a m i a m i".

Continuation of the sheet music for exercise 6, showing the next measure of the 3/8 time section.

7

8

m i m i m i m i

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

8

8

m i m i m i 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

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

9

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

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

(Alternativ: a m i a m i)

10

m i i m i i
3 3 3 3 3 3 3 3 3 3 3 3 3
p p p p p p p p

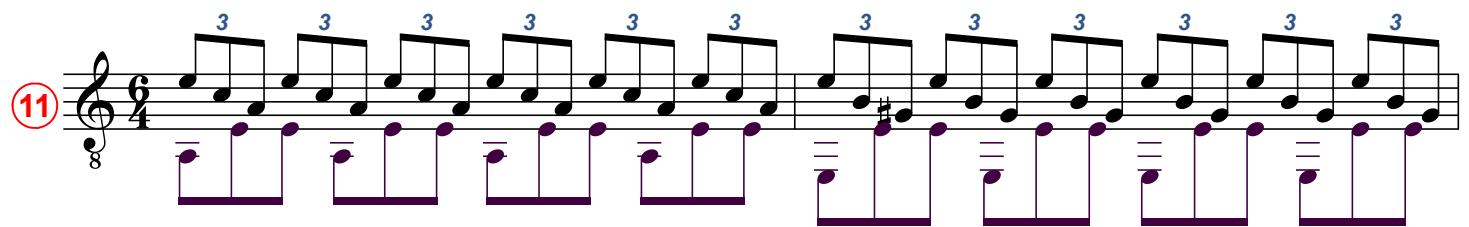
3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3

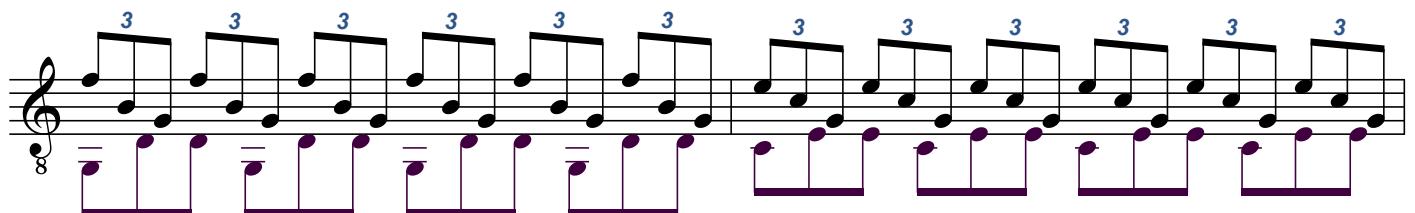
3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3

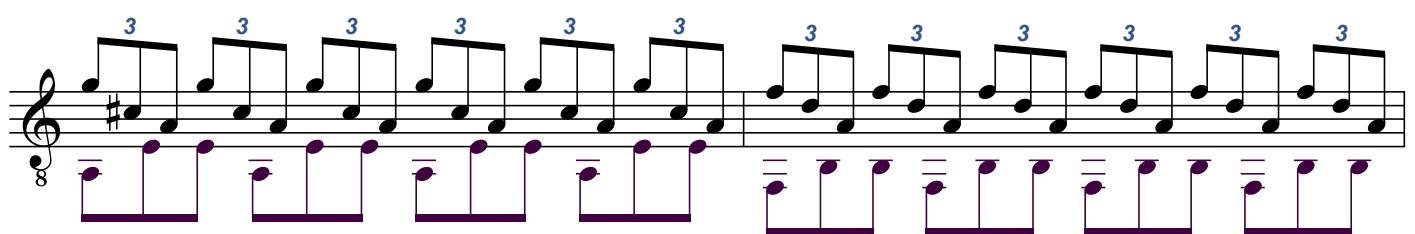
11



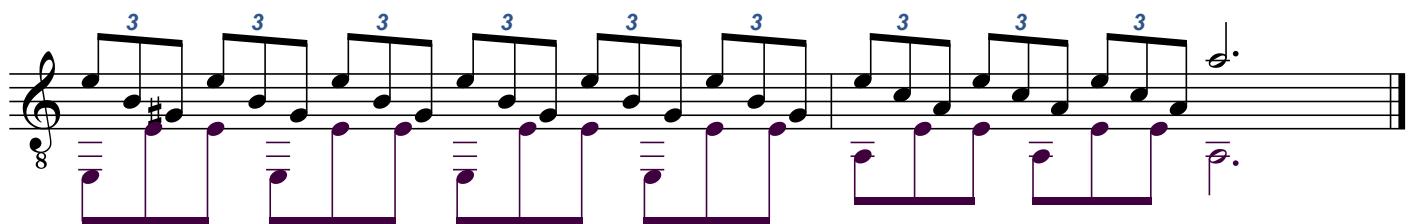
Musical score for measure 11. The score consists of four staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It contains six groups of three eighth notes each, with a '3' above each group. The bottom staff has a bass clef, a common time signature, and features eighth-note patterns: a pair of vertical strokes, a pair of horizontal strokes, and a pair of vertical strokes again.



Musical score for measure 12. The top staff continues with six groups of three eighth notes each. The bottom staff continues with the same eighth-note patterns: vertical, horizontal, and vertical strokes.

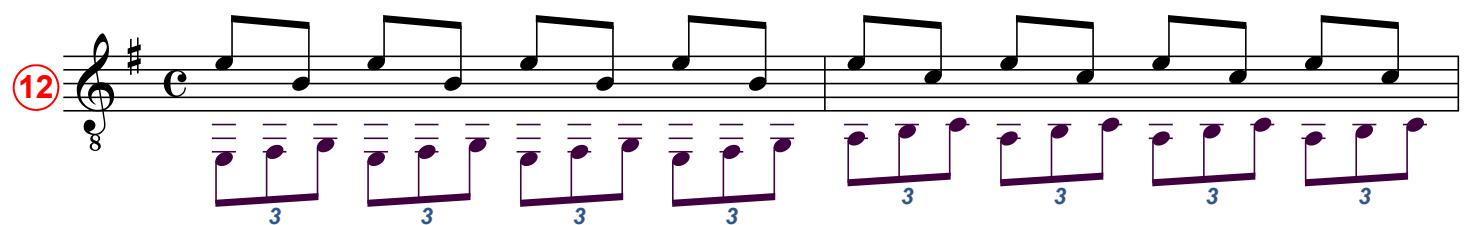


Musical score for measure 13. The top staff shows six groups of three eighth notes. The bottom staff shows eighth-note patterns: vertical, horizontal, and vertical strokes.

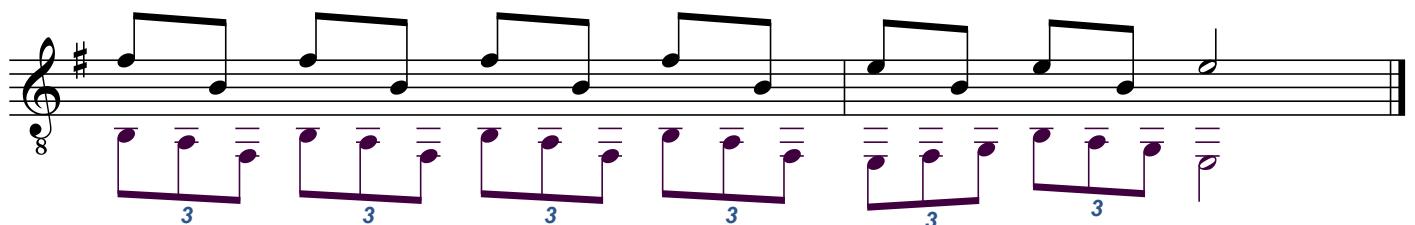


Musical score for measure 14. The top staff shows six groups of three eighth notes. The bottom staff shows eighth-note patterns: vertical, horizontal, and vertical strokes.

12



Musical score for measure 15. The top staff is in common time with a treble clef and a key signature of one sharp. It contains eight groups of three eighth notes each. The bottom staff is in common time with a bass clef and a key signature of one sharp. It features eighth-note patterns: vertical, horizontal, and vertical strokes.



Musical score for measure 16. The top staff is in common time with a treble clef and a key signature of one sharp. It contains six groups of three eighth notes each. The bottom staff is in common time with a bass clef and a key signature of one sharp. It features eighth-note patterns: vertical, horizontal, and vertical strokes.

13

Musical score for measure 13. The key signature is one sharp. The time signature is common time (indicated by '8'). The vocal line consists of eighth-note pairs: 'a m i' followed by a short rest. Below the vocal line is a sixteenth-note pattern: 'p p p p p p' followed by '3 3 3 3 3 3'. The vocal line is sustained over the sixteenth-note pattern.

Musical score for measure 14. The key signature is one sharp. The time signature is common time (indicated by '8'). The vocal line consists of eighth-note pairs: 'a m i' followed by a short rest. Below the vocal line is a sixteenth-note pattern: '3 3 3 3 3 3' followed by 'p p p p p p'. The vocal line is sustained over the sixteenth-note pattern.

14

Musical score for measure 15. The key signature is one sharp. The time signature is common time (indicated by '8'). The vocal line consists of eighth-note pairs: 'i m a' followed by a short rest. Below the vocal line is a sixteenth-note pattern: 'p p p p p p' followed by 'p p p p p p'. The vocal line is sustained over the sixteenth-note pattern.

Musical score for measure 16. The key signature is one sharp. The time signature is common time (indicated by '8'). The vocal line consists of eighth-note pairs: 'i m a' followed by a short rest. Below the vocal line is a sixteenth-note pattern: 'p p p p p p' followed by 'p p p p p p'. The vocal line is sustained over the sixteenth-note pattern.

15

Musical score for measure 17. The key signature is two sharps. The time signature is common time (indicated by '8'). The vocal line consists of eighth-note pairs: 'a m i' followed by a short rest. Below the vocal line is a sixteenth-note pattern: 'p p p p p p' followed by 'p p p p p p'. The vocal line is sustained over the sixteenth-note pattern.

Musical score for measure 18. The key signature is two sharps. The time signature is common time (indicated by '8'). The vocal line consists of eighth-note pairs: 'a m i' followed by a short rest. Below the vocal line is a sixteenth-note pattern: 'p p p p p p' followed by 'p p p p p p'. The vocal line is sustained over the sixteenth-note pattern.

a)

16

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

b)

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

a)

17

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

b)

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

Beide, a und i, sollen apoyando gespielt werden.

18

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

4 4 4 4 4 2 4 4 4 4

P P P P P - P P P P

(19)

i a m i 5 5 5

p p p p p p p

i a m i 5 5

p p p p p p

(20)

a i m a 5 5 5

p p p p p p

a i m a 5 5

p p p p p p

(21)

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

p p p p

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

p p p

(22)

Musical score for exercise 22 in 3/8 time. The melody consists of eighth notes and sixteenth notes. The vocal line includes lyrics: "p m p i a", "p m 5 i a", "m 5 i a", and "m 5 i a". The first measure starts with a piano dynamic (p) followed by a forte dynamic (f). The second measure starts with a piano dynamic (p) followed by a forte dynamic (f). The third measure starts with a piano dynamic (p) followed by a forte dynamic (f). The fourth measure starts with a piano dynamic (p) followed by a forte dynamic (f).

Continuation of the musical score for exercise 22 in 3/8 time. The melody continues with the same pattern of eighth and sixteenth notes, maintaining the lyrics: "m i a", "m 5 i a", "m 5 i a", and "m 5 i a". The dynamics remain consistent with previous measures.

(23)

Musical score for exercise 23 in 6/8 time. The melody consists of eighth notes and sixteenth notes. The vocal line includes lyrics: "p m i a m i", "p m i a m i", "p m i a m i", and "p m i a m i". The first measure starts with a piano dynamic (p) followed by a forte dynamic (f). The second measure starts with a piano dynamic (p) followed by a forte dynamic (f). The third measure starts with a piano dynamic (p) followed by a forte dynamic (f). The fourth measure starts with a piano dynamic (p) followed by a forte dynamic (f).

Continuation of the musical score for exercise 23 in 6/8 time. The melody continues with the same pattern of eighth and sixteenth notes, maintaining the lyrics: "p m i a m i", "p m i a m i", "p m i a m i", and "p m i a m i". The dynamics remain consistent with previous measures.

(24)

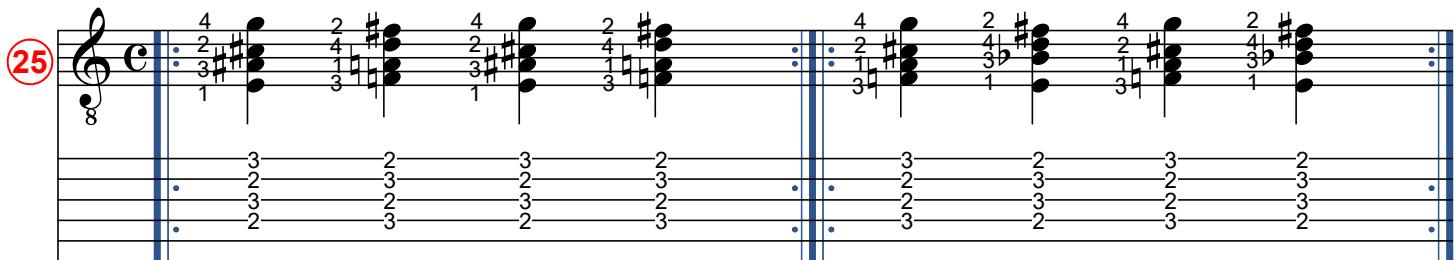
Musical score for exercise 24 in 6/4 time. The melody consists of eighth notes and sixteenth notes. The vocal line includes lyrics: "i m a i m a", "i m a i m a", "i m a i m a", and "i m a i m a". The first measure starts with a piano dynamic (p) followed by a forte dynamic (f). The second measure starts with a piano dynamic (p) followed by a forte dynamic (f). The third measure starts with a piano dynamic (p) followed by a forte dynamic (f). The fourth measure starts with a piano dynamic (p) followed by a forte dynamic (f).

Continuation of the musical score for exercise 24 in 6/4 time. The melody continues with the same pattern of eighth and sixteenth notes, maintaining the lyrics: "i m a i m a", "i m a i m a", "i m a i m a", and "i m a i m a". The dynamics remain consistent with previous measures.

Um die Muster übersichtlicher zu machen, und die Notation zu vereinfachen, habe ich bei den folgenden Übungen Tabulaturen zugefügt.

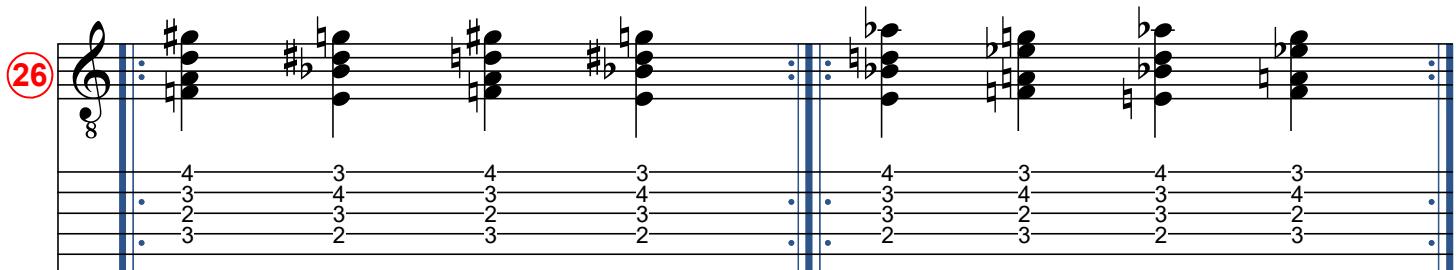
To make the patterns clearer and simplify the notation, I have added tablature to the following exercises.

(25)



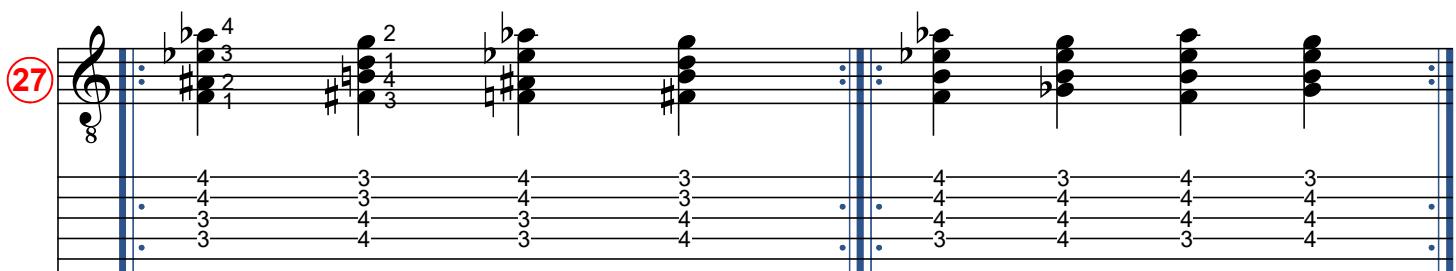
Guitar tablature exercise 25. The first two measures show a repeating pattern of chords: G major (root position), C major (root position), and D major (root position). The third measure shows a transition to a new section. The tablature shows the left hand fingers (1, 2, 3, 4) and the right hand strumming pattern (down, up, down, up). The key signature is C major (no sharps or flats).

(26)



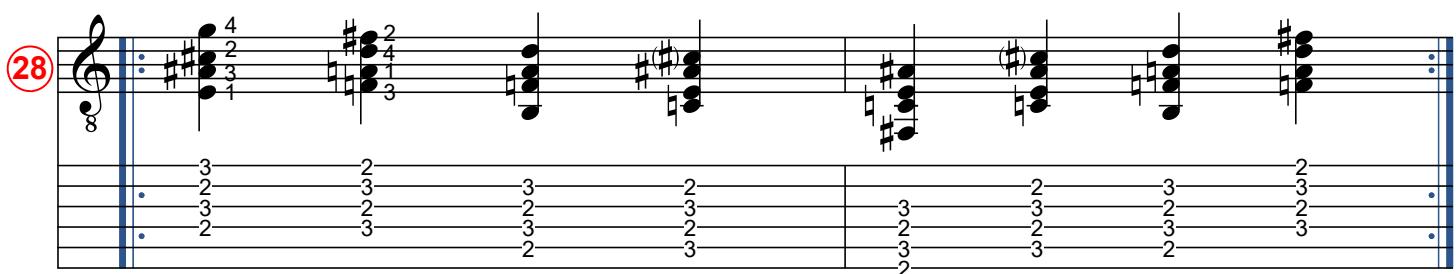
Guitar tablature exercise 26. The first two measures show a repeating pattern of chords: G major (root position), C major (root position), and D major (root position). The third measure shows a transition to a new section. The tablature shows the left hand fingers (1, 2, 3, 4) and the right hand strumming pattern (down, up, down, up). The key signature is C major (no sharps or flats).

(27)



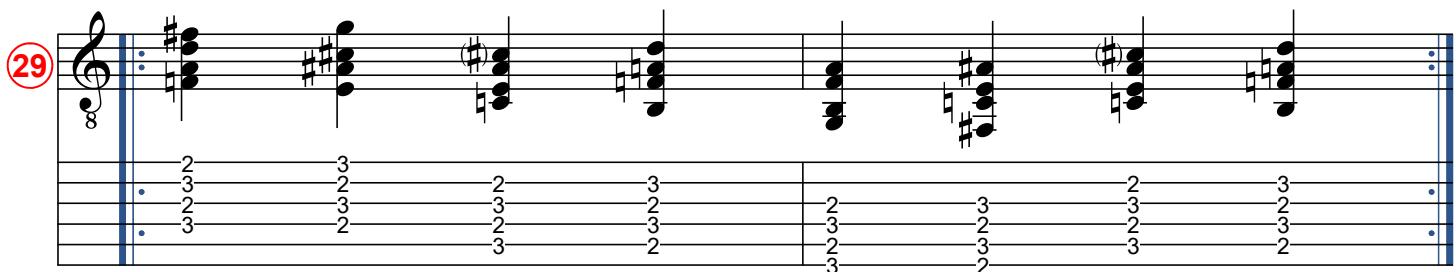
Guitar tablature exercise 27. The first two measures show a repeating pattern of chords: G major (root position), C major (root position), and D major (root position). The third measure shows a transition to a new section. The tablature shows the left hand fingers (1, 2, 3, 4) and the right hand strumming pattern (down, up, down, up). The key signature is C major (no sharps or flats).

(28)



Guitar tablature exercise 28. The first two measures show a repeating pattern of chords: G major (root position), C major (root position), and D major (root position). The third measure shows a transition to a new section. The tablature shows the left hand fingers (1, 2, 3, 4) and the right hand strumming pattern (down, up, down, up). The key signature is C major (no sharps or flats).

(29)



Guitar tablature exercise 29. The first two measures show a repeating pattern of chords: G major (root position), C major (root position), and D major (root position). The third measure shows a transition to a new section. The tablature shows the left hand fingers (1, 2, 3, 4) and the right hand strumming pattern (down, up, down, up). The key signature is C major (no sharps or flats).

30

Guitar tablature for measure 30. The top staff shows a treble clef, a key signature of three sharps, and an 8th note time signature. The bottom staff shows a six-string guitar with fingerings: 3, 2, 3, 2, 3, 2; 3, 2, 3, 2, 3, 2; 3, 2, 3, 2, 3, 2; 3, 2, 3, 2, 3, 2; 3, 2, 3, 2, 3, 2; 3, 2, 3, 2, 3, 2.

31

Guitar tablature for measure 31. The top staff shows a treble clef, a key signature of one sharp, and an 8th note time signature. The bottom staff shows a six-string guitar with fingerings: 2, 3, 2, 3, 2, 3; 2, 3, 2, 3, 2, 3; 2, 3, 2, 3, 2, 3; 2, 3, 2, 3, 2, 3; 2, 3, 2, 3, 2, 3; 2, 3, 2, 3, 2, 3.

32

Guitar tablature for measure 32. The top staff shows a treble clef, a key signature of three sharps, and an 8th note time signature. The bottom staff shows a six-string guitar with fingerings: 4, 3, 4, 3, 4, 3; 4, 3, 4, 3, 4, 3; 4, 3, 4, 3, 4, 3; 4, 3, 4, 3, 4, 3; 4, 3, 4, 3, 4, 3; 4, 3, 4, 3, 4, 3.

33

Guitar tablature for measure 33. The top staff shows a treble clef, a key signature of one sharp, and an 8th note time signature. The bottom staff shows a six-string guitar with fingerings: 3, 4, 3, 2, 3, 2; 3, 4, 3, 2, 3, 2; 3, 4, 3, 2, 3, 2; 3, 4, 3, 2, 3, 2; 3, 4, 3, 2, 3, 2; 3, 4, 3, 2, 3, 2.

34

Guitar tablature for measure 34. The top staff shows a treble clef, a key signature of one flat, and an 8th note time signature. The bottom staff shows a six-string guitar with fingerings: 4, 3, 4, 2, 3, 2; 4, 3, 4, 2, 3, 2; 4, 3, 4, 2, 3, 2; 4, 3, 4, 2, 3, 2; 4, 3, 4, 2, 3, 2; 4, 3, 4, 2, 3, 2.

(35)

8

3 4
2 3
3 2
3 2
3 4
3 2
3 2

3 4
3 4
3 2
3 2
3 4
3 2
3 2

(36)

8

4 3
2 1
4 3
2 1
4 3
2 1
4 3
2 1

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

(37)

8

3 4
2 3
4 3
2 3
4 3
2 3
4 3
2 3

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

(38)

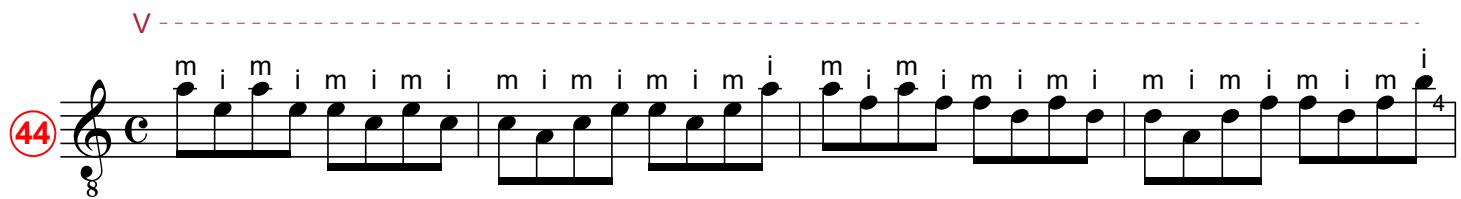
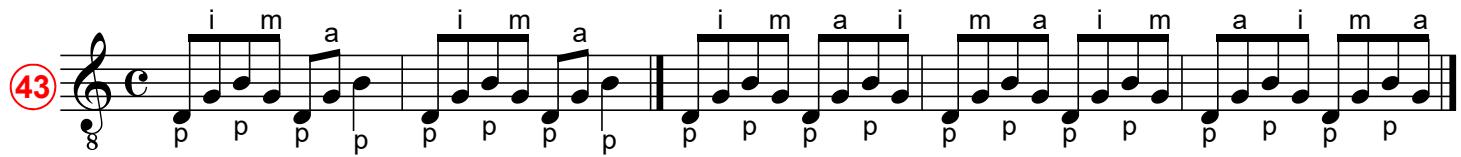
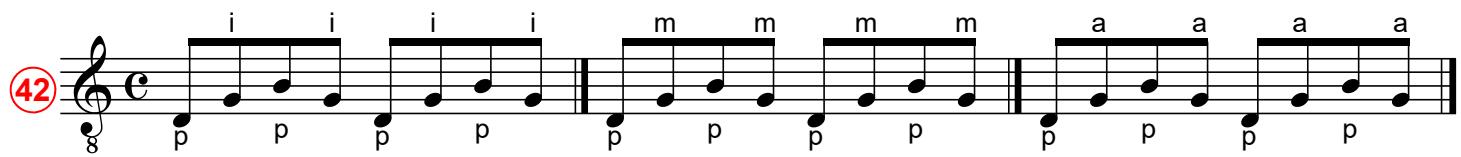
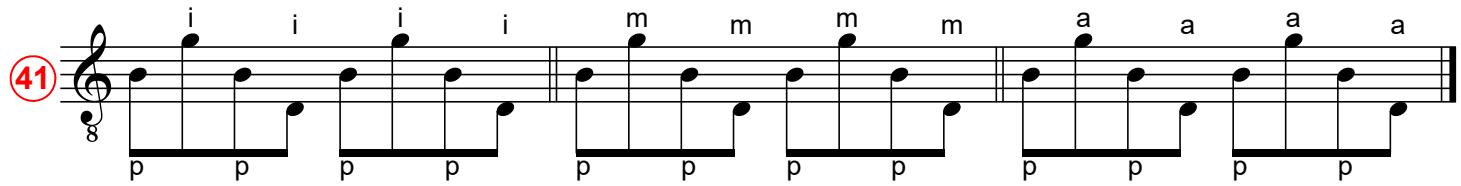
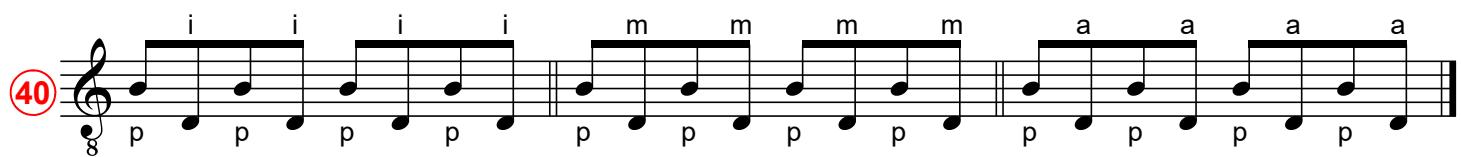
8 p p p p p p p p p p p p

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

(39)

8 p p p p p p p p p p p p

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



Saiten dämpfen / Mute the Strings

45

mute previous note with the back of your thumb

dämpfe vorherige Note mit dem Daumenrücken

apoyando

mute previous note with the back of your thumb

dämpfe vorherige Note mit dem Daumenrücken

apoyando

46

m m m m m m a m

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

dämpfe Bässe / mute bass notes

47

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

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

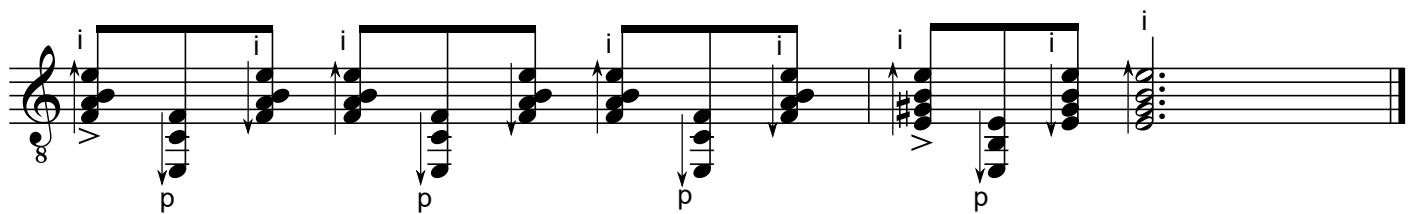
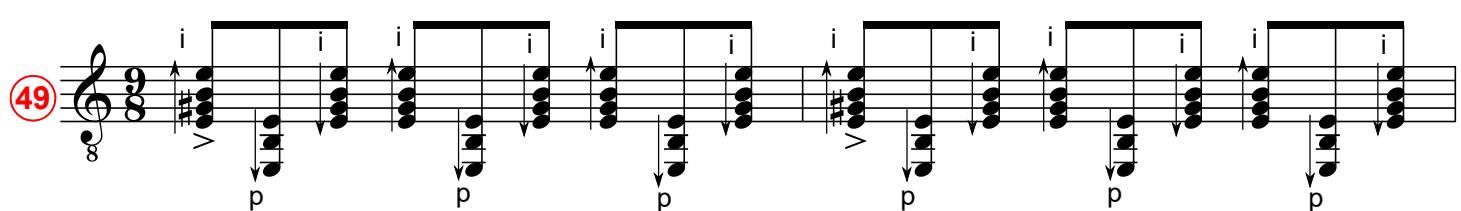
48

a i a i a i a i a i

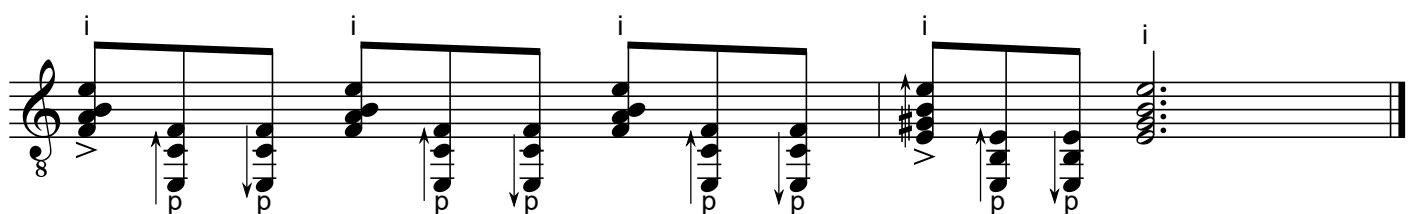
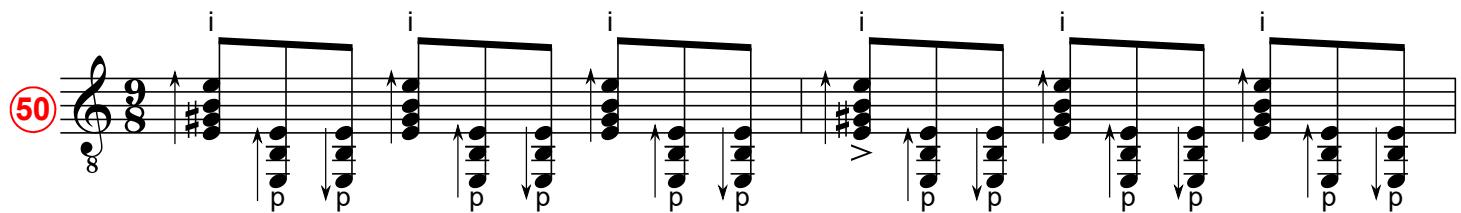
p p p p p p p p p p p p

Schläge bei den folgenden Übungen auch mit m, a, im, am.
In the following exercises, also strum with m, a, im, am

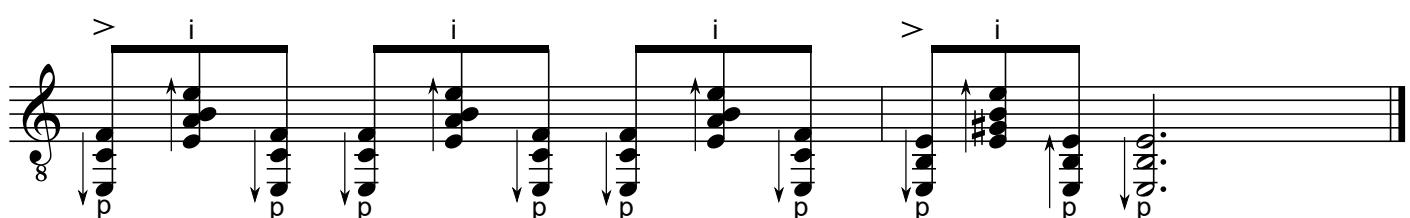
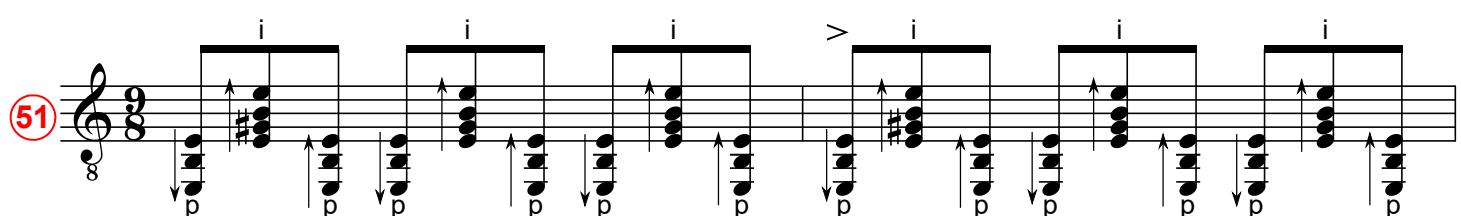
49



50



51



(52)

(53)

Am G

F E

Normale Schlagrichtung / Normal Strumming Direction

(54)

A E

G D A V

Umgekehrte Schlagrichtung / Reverse Strumming Direction

(55)

A E

C

G D A

(56)

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

C

(57)

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

C

(58)

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

C

(59)

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

C

60

i p i p i p i p i p i p i p i p i p

61

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

62

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

Achtel-Triolen gegen Sechzehntel / Eighth note triplets versus sixteenth notes

63

3 3 3 3 3 3 3 3

Pass auf, dass du bei obiger Übung nicht in folgenden Rhythmus gerätst, wo der zweite und dritte Ton der Oberstimme genau zwischen den Sechzehnteln der Unterstimme liegt!

Be careful not to get into the following rhythm during the above exercise, where the second and third notes of the upper part is exactly between the sixteenths of the lower part!

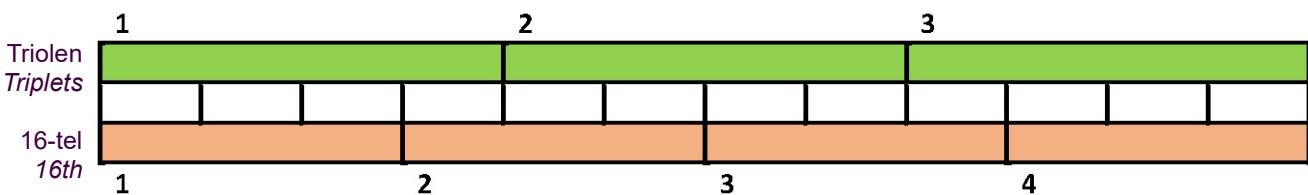
4 gegen 3 , also etwa Achtel-Triolen zusammen mit Sechzehnteln, ist ziemlich trickreich.

2 gegen 3 kann ja einfach erlernt werden, indem du den komplementären Rhythmus bildest, wie in den beiden folgenden Beispielen:

Ähnlich könntest du den komplementären Rhythmus bei 3 auf 4 bilden, wie in den folgenden zwei Beispielen:

Du kannst auch gedanklich den Takt in 12 Sechzehntel zerlegen, wie unten gezeigt, und nur die fetten Noten spielen oder klopfen:

Allerdings ist es vielleicht besser, anhand des folgenden Schemas vorzugehen. Zuerst wird es holperig klingen, aber sobald du die Dreier- und Vierer-Gruppen rauszuhörst, kannst du ausgleichen.



4 against 3, i.e. eighth note triplets together with sixteenth notes, is quite tricky.

2 against 3 can be learned simply by forming the complementary rhythm, as in the two following examples:

Similarly, you could form the complementary rhythm oft 3 versus 4, like in the following two examples:

You can also mentally break the bar down into 12 sixteenths, as shown below, and just play or tap the bold notes:

However, it may be better to proceed using the following scheme. It could sound uneven at first, but once you hear the groups of three and four, you'll be able to level it out.

64

8

a m i m a m i m

3 3 3 3 3 3 3

Gleiche Noten, wie im nächsten Beispiel sind möglicherweise schwieriger zu spielen als Arpeggiens, da man gerne die Orientierung verliert.

Equal notes, like in the next example, may be more difficult to play than arpeggios because it is harder to keep orientation.

65

8

i m i m i m i m

3 3 3 3 3 3 3

66

8

m i m i m i m i

3 3 3 3 3 3 3

67

8

a m i a m i

p p p p

3 3 3 3

(68) 2

a m i m a

3 3 3

(69) C

m i 3 m i m i 3 3

(70) C

m i 3 m i m i 3 3

(71) C

m i 3 m i 3 3 3 3

3 3 3

Quintolen / 5-Tuplets

A musical staff in common time (4/4) with a key signature of one sharp. A single quarter note is shown above a horizontal bar divided into five equal segments, labeled '3' at the top. Below the staff, a horizontal bar is divided into three segments, labeled '1', '2', and '3' from left to right. Below this bar are five groups of vertical tick marks, each group containing three ticks, labeled '1', '2', '3', '4', and '5' below them. This illustrates how a single quarter note is theoretically divided into 15 sixteenth-note triplets.

1 Viertel wird theoretisch in 15-tel zerlegt. Praktisch ist es einfacher, zuerst die Quintolen zu spielen, und dann nach Augenmass ungefähr die Triolen dazu zu fügen. Sobald du dann die Triolen auch hörst, wird es regelmäßig.

In theory, 1 quarter is broken down into 15ths. In practice, it is easier to play the quintuplets first, and then add the triplets by eye. As soon as you can hear the triplets, it will become regular.

Musical example (72) in common time (4/4). The measure starts with a quarter note followed by a 5-tuplet of eighth notes. The 5-tuplet is divided into two groups of three notes each, with a bracket above labeled '3'. Below the notes are vertical tick marks labeled '5' under each group. The measure ends with a half note.

Musical example (73) in 2/4 time. The measure starts with a quarter note followed by a 5-tuplet of eighth notes. The 5-tuplet is divided into two groups of three notes each, with a bracket above labeled '3'. Below the notes are vertical tick marks labeled '5' under each group. The measure ends with a half note.

Continuation of musical example (73) in 2/4 time. The measure starts with a quarter note followed by a 5-tuplet of eighth notes. The 5-tuplet is divided into two groups of three notes each, with a bracket above labeled '3'. Below the notes are vertical tick marks labeled '5' under each group. The measure ends with a half note.

74

Quintolen mit 16-tel / Quintuplets with 16th notes

1 Viertel wird theoretisch in 20-tel zerlegt, dann fallen alle Noten auf einen dieser 20-tel. Da es aber praktisch unmöglich ist, in 20-tel zu denken, ist es einfacher, zuerst die Quintolen zu spielen, bis dies automatisch geht. Dann kannst du nach Augenmass ungefähr die 16-tel hinzufügen, gemäß obiger Grafik. Sobald du dann die 16-tel auch hörst, kannst du es mit der Zeit schön regelmäßig ausgleichen.

Zuerst mit Klopfen üben mit beiden Händen. Wenn du das kannst, ist es nicht viel schwieriger, das gleiche mit zwei Fingern zu tun.

In theory, 1 quarter is broken down into 20ths, then all notes fall on one of these 20ths. But since it is practically impossible to think in 20ths, it is easier to play the quintuplets first until this becomes automatic. Then you can add the 16ths by eye, according to the graphic above. As soon as you can hear the 16ths, you can even it out nicely and regularly over time.

First practice tapping with both hands. Once you can do that, it's not much harder to do the same thing with two fingers.

75

a m i
m i

p p p p
p

5
5
5

p #p p p
p

76

5
5
5
5

p p p p
p

5
5
5

p #p p p
p

77

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

5 5 5 5 5 5 5 5

p = p = p = p = p = p = p =

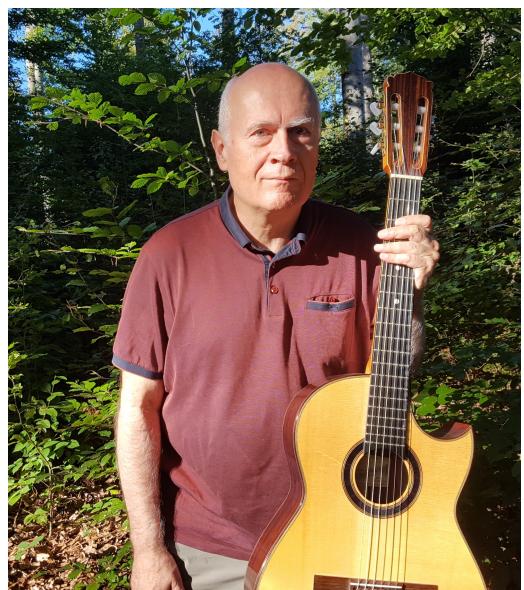
78

8

8

Diese zum Teil vertrackten Fingerübungen erfordern viel Geduld und Gehirnakrobatik. Es ist nämlich nicht so, dass die Finger unfähig sind, gewisse komplizierte Bewegungen zu machen. Der Knackpunkt ist eher das Gehör, das streikt, wenn es auf mehrere Dinge gleichzeitig achten soll. Dieses Training bringt also gleich mehrfachen Nutzen, der weit über das Gitarrenspielen hinausgeht.

These sometimes complicated finger exercises require a lot of patience and brain acrobatics. It's not that the fingers are incapable of making certain complicated movements. The problem is more with the hearing, which goes on strike when it has to pay attention to several things at once. This training therefore has multiple benefits that go far beyond playing the guitar.



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