

THE  
BARNEY KESSEL

PERSONAL

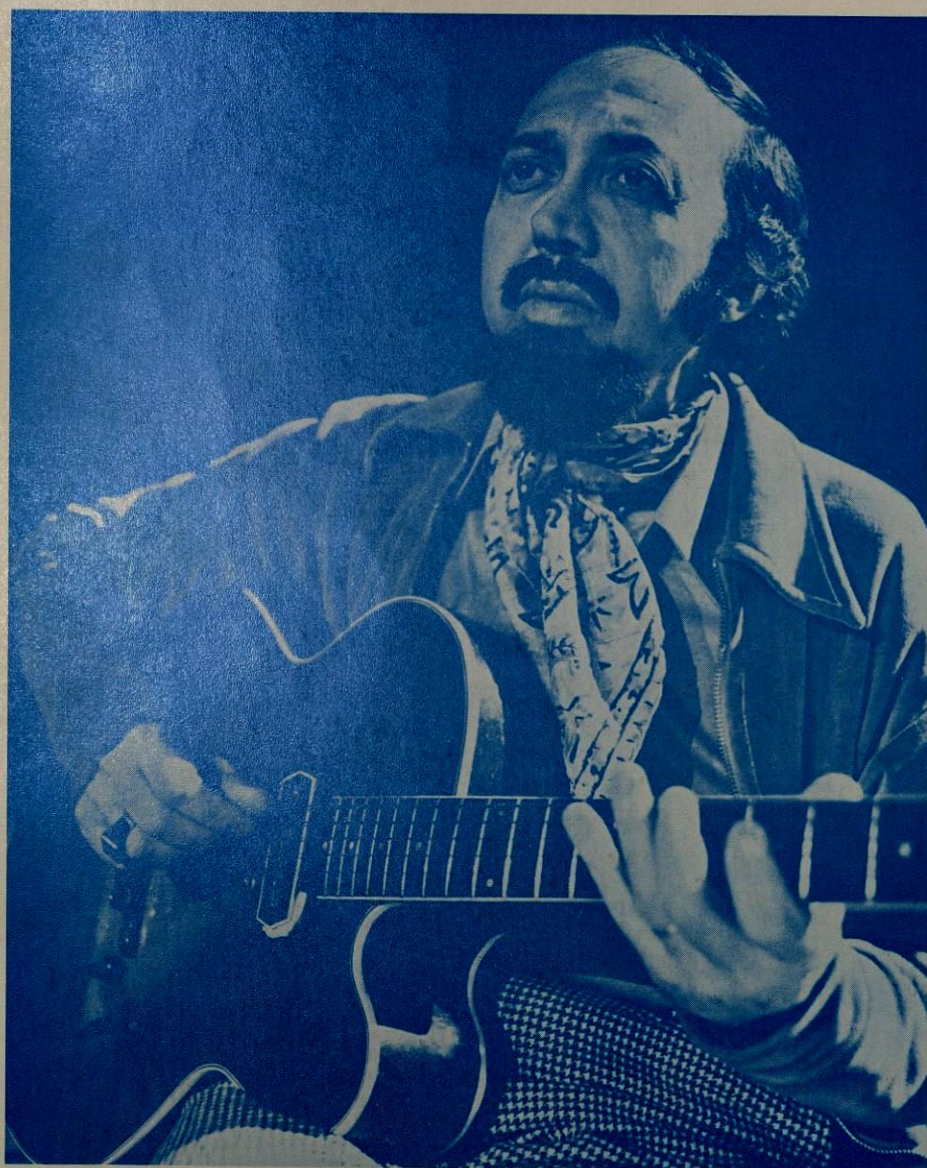
MANUSCRIPT

SERIES

#101

LONELY MOMENTS

A GUITAR SOLO WITH EASY-TO-PLAY MODERN CHORDS



PRICE \$1.25

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# LONELY MOMENTS

BARNEY KESSEL

CIRCLED NUMBER UNDER NOTE INDICATES STRING USED TO PLAY THE NOTE AND REMAINS IN EFFECT UNTIL NEW STRING IS INDICATED. —  
 NUMBER TO RIGHT OF NOTE INDICATES FINGER USED TO PLAY THE NOTE. —  
 ° TO THE LEFT OF NOTE INDICATES IT IS PLAYED ON AN OPEN STRING. —  
 { = ROLL CHORD — 7 = MAJOR 7 — T = THUMB — F = GIVE NOTE FULL VALUE —  
 RITARD = SLOW — RALLENTANDO = SLOW — Am/E = CHORD/BASS NOTE — A TEMPO = RETURN TO FIRST TEMPO. —

SLOWLY WITH EXPRESSION

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Am7/E      Gm7/E & A      Am7      Gm7/E & A      Am      G      Am7 (MINUS 3RD)

SLIGHTLY  
FASTER

RELATED TO AM WITH E PEDAL EFFECT

mp RALLENTANDO

E7      E7(#9)      Am7(9)      E7      E7(#9)      Am6(9)

B13b9      E7(#9)      Am7      Gm7/A      Am7      Gm7/A      Am (ADD 9)

E7      E7(#9)      Am7(9)      E7      E7(#9)      Am(7)

B+7(#9)      E+7(#9)      Am7      Gm7/A      Am7      G6(9)      Am(9) SLOWLY AND DELIBERATELY

LET EACH NOTE SUSTAIN

RITARD



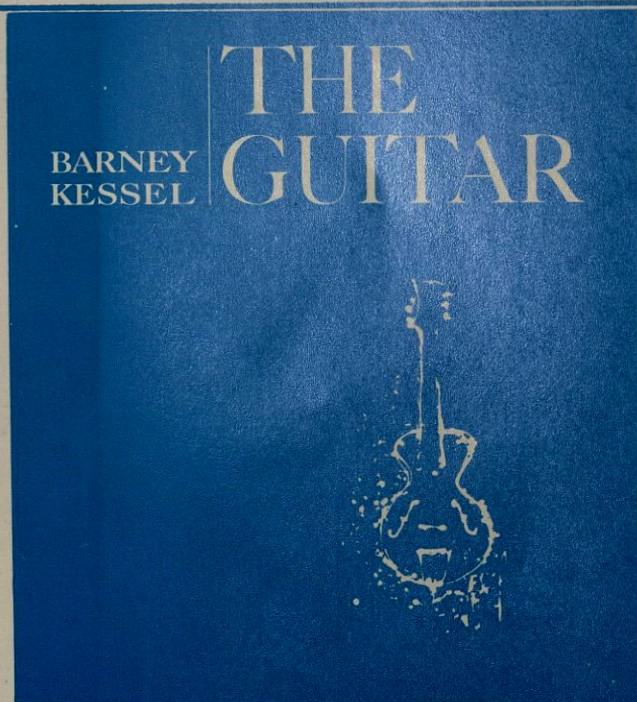
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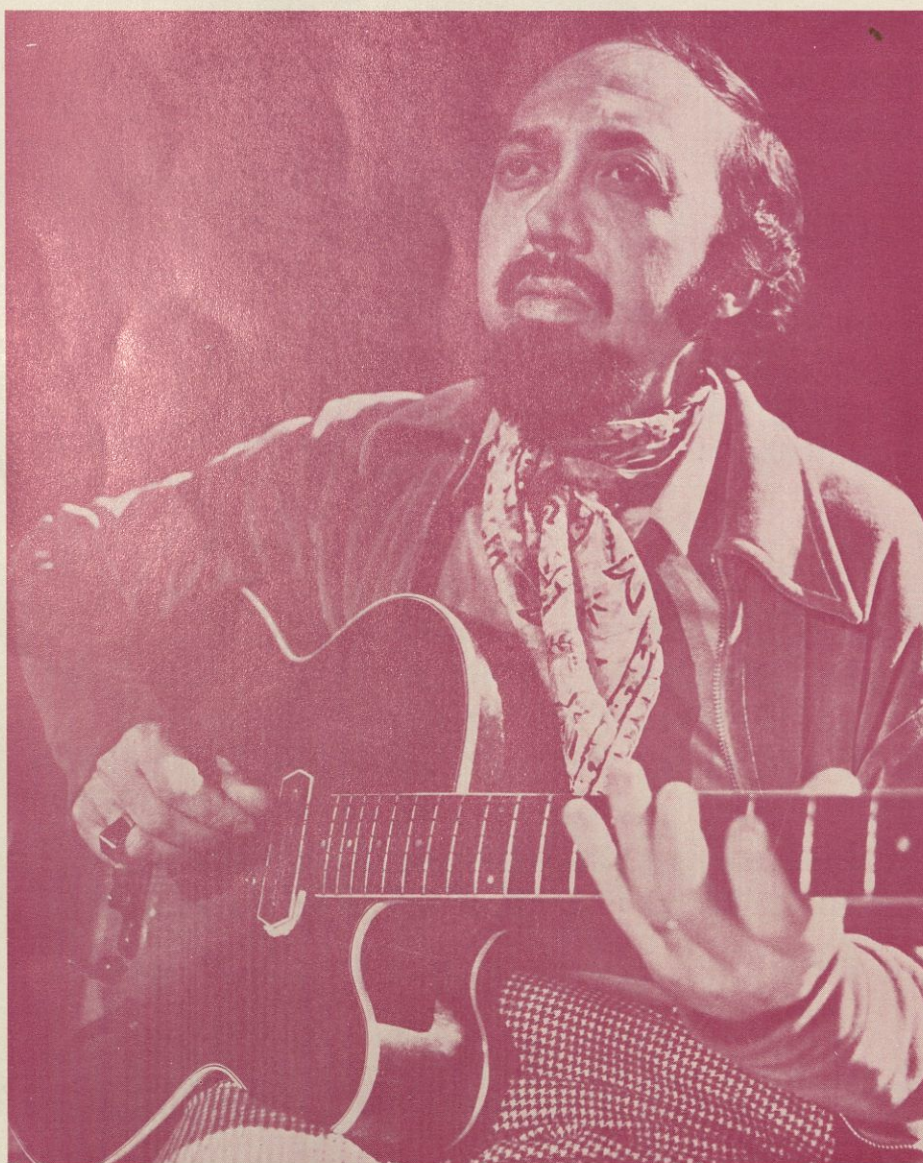
MANUSCRIPT

SERIES

# 102

ETUDE #1 IN A MINOR

AN EXERCISE FOR GUITAR TO DEVELOP ALTERNATE PICKING, TECHNIQUE  
AND POSITION SHIFTING



PRICE \$1.25

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# ETUDE #1 IN A MINOR

BARNEY KESSEL

DO NOT ATTEMPT TO SIGHT READ THIS ETUDE OR PLAY IT IN STRICT METER UNTIL YOU HAVE BECOME FAMILIAR WITH THE MUSIC. — IT IS SUGGESTED THAT YOU LEARN FOUR MEASURES AT A TIME BEFORE GOING ON. — WHEN YOU ARE READY TO PLAY THIS IN TEMPO IT IS RECOMMENDED THAT YOU PRACTICE WITH A METRONOME. — BEGIN WITH THE METRONOME SET AT 60. — FOUR METRONOME CLICKS ARE ONE MEASURE IN 4/4. — YOU WILL PLAY TWO EIGHTH NOTES FOR EACH CLICK. AS YOU BECOME MORE FAMILIAR WITH THE MUSIC AND DEVELOP BETTER CO-ORDINATION, GRADUALLY INCREASE THE METRONOME TEMPO. —

AT SOME POINT, AFTER SEVERAL TEMPO INCREASES, IT IS RECOMMENDED THAT YOU DECREASE THE TEMPO BUT PLAY THE ETUDE AS SIXTEENTH NOTES AS WRITTEN ON THE FOLLOWING PAGE. — PLAYING FOUR NOTES PER CLICK TENDS TO LIVEN YOUR PERFORMANCE AND ENHANCE YOUR ARTICULATION. —

▢ = DOWN PICK — V = UP PICK — USE ALTERNATE PICKING THROUGHOUT THIS ETUDE.

CIRCLED NUMBER UNDER NOTE INDICATES STRING USED TO PLAY THE NOTE AND REMAINS IN EFFECT UNTIL NEW STRING IS INDICATED. — NUMBER ABOVE NOTE INDICATES FINGER USED TO PLAY THE NOTE. —

The musical notation is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of three lines of music. The first line contains measures 1 through 5, the second line contains measures 6 through 9, and the third line contains measures 10 through 13. Above the notes, there are pick directions (▢ for down, V for up) and fingerings (1-4). Below the notes, circled numbers indicate the string used for each note. The piece ends with a double bar line and a key signature change to A major (F# and C#).

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SLIGHTLY ACCENT THE FIRST NOTE OF EACH GROUP OF FOUR SIXTEENTHS. THE ACCENTED NOTE SHOULD BE PLAYED SIMULTANEOUSLY WITH THE METRONOME CLICK. — THE SLIGHT ACCENT WILL MAKE YOU MORE AWARE OF EACH DOWN BEAT AND HELP YOU TO BE IN PERFECT SYNCHRONIZATION WITH THE METRONOME. — AS YOU BECOME MORE FAMILIAR WITH THE MUSIC AND DEVELOP BETTER CO-ORDINATION, GRADUALLY INCREASE THE METRONOME TEMPO. —





Handwritten musical notation on ten staves, featuring various rhythmic patterns, fingerings (circled numbers), and accidentals (sharps, flats, naturals). The notation includes notes, rests, and dynamic markings (accents).

The notation is organized into ten staves, each containing four measures. The notes are primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by circled numbers 1 through 5. Accidentals include sharps (#), flats (b), and naturals (♮). Dynamic markings include accents (>).

Staff 1: Measures 1-4. Fingerings: 1 3 4 1, 3 4 1 3, 4 1 3 4, 1 3 4 1. Circled numbers: (5), (6), (5), (6), (5).

Staff 2: Measures 1-4. Fingerings: >3 3 2 1, 3 1 1 3, >1 1 3 2, >1 1 1. Circled numbers: (4), (3), (4), (3), (2), (3), (2).

Staff 3: Measures 1-4. Fingerings: b >2 1 2 1, >4 2 4 2, >1 3 1 3, # >2 4 2 4. Circled numbers: (1), (2), (3), (2), (3), (4), (3), (4).

Staff 4: Measures 1-4. Fingerings: >3 1 3 1, >4 3 4 3, >1 1 1 1, >2 1 2 1. Circled numbers: (5), (6), (6).

Staff 5: Measures 1-4. Fingerings: >1 3 4 1, >3 4 1 3, >4 1 3 4, >1 3 4 1. Circled numbers: (5), (4), (5), (4), (5), (4).

Staff 6: Measures 1-4. Fingerings: 3 3 # 2 1, >3 2 1 4, >2 1 4 b 2, >1 # 1 1. Circled numbers: (3), (2), (3), (2), (1), (2), (1), (2).

Staff 7: Measures 1-4. Fingerings: >4 3 1 # 1, >2 1 3 1, >1 3 2 4, >3 1 4 3. Circled numbers: (1), (2), (3), (4), (5), (6).

Staff 8: Measures 1-4. Fingerings: >1 4 3 1, >4 3 1 4, >1 1 1 3, 1 4 3 1. Circled numbers: (5), (6), (5), (4), (3).

Staff 9: Measures 1-4. Fingerings: >4 3 1 4, >2 3 # 3 1, >3 1 1 3, >1 4 1 4. Circled numbers: (3), (2), (1), (2), (1).

Staff 10: Measures 1-4. Fingerings: >4 # 1 1 2, # >3 4 # 4 1, >4. Circled numbers: (3), (2), (1), (2), (1).



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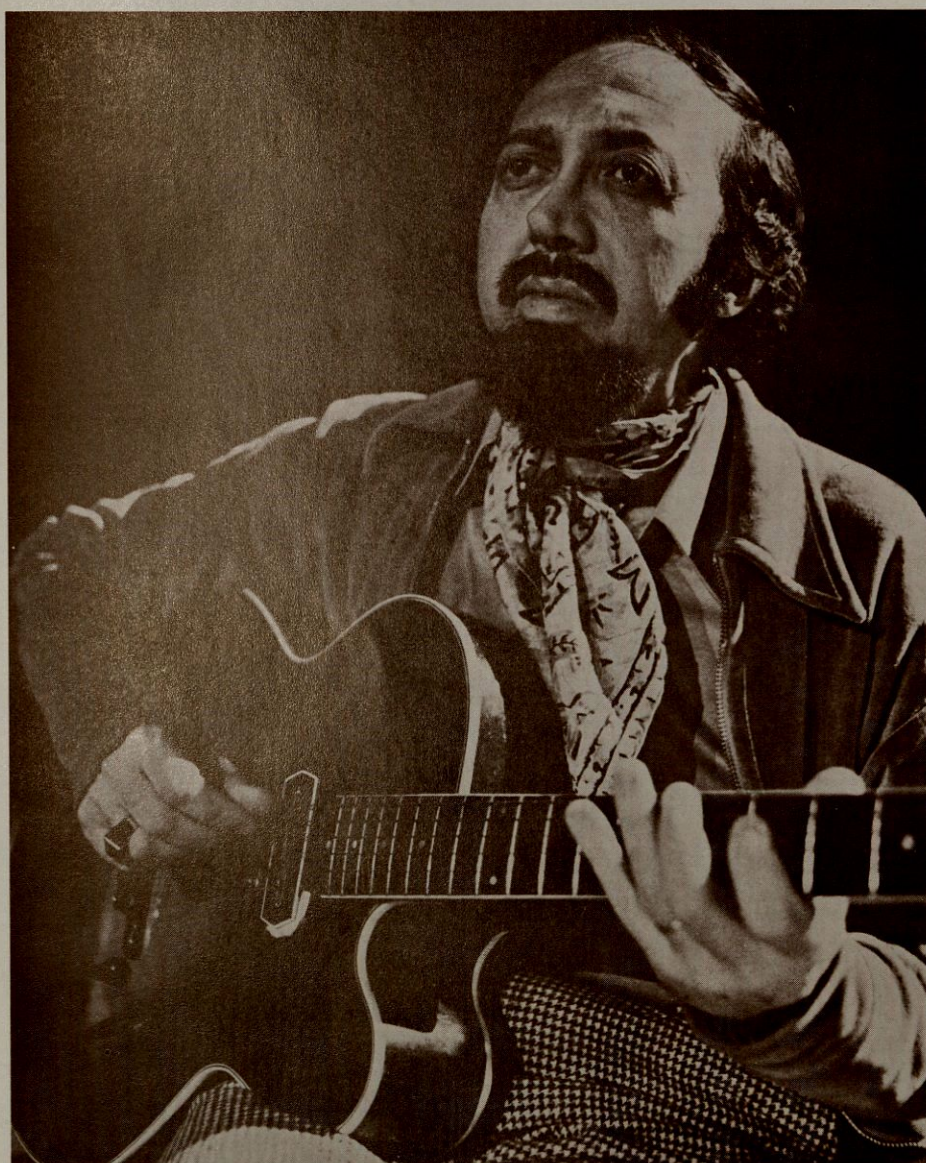
MANUSCRIPT

SERIES

#103

LEFT HAND GYMNASTICS #1

AN EXERCISE FOR GUITAR TO DEVELOP STRENGTH IN THE LEFT HAND  
FINGERS THROUGH STRETCHING. — MAY BE USED AS A WARM-UP AND  
LIMBERING-UP EXERCISE. —



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THESE EXERCISES ARE PRINCIPALLY DESIGNED AS GYMNASTICS FOR THE LEFT HAND FINGERS. THE MUSICAL CONTENT, WHILE IN CERTAIN PLACES MAY BE INTERESTING, IS OF SECONDARY CONSIDERATION.

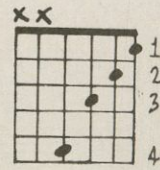
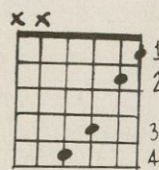
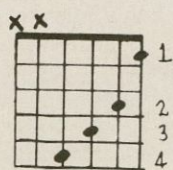
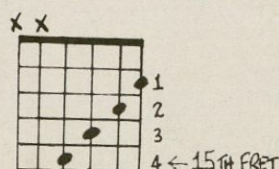
PRACTICE S-L-O-W-L-Y. STRIVE TO DEVELOP A STRETCH AND HAVE EACH TONE OF EACH CHORD SOUND CLEARLY. DO NOT PRACTICE TOO LONG AT EACH PRACTICE SESSION AND AVOID MUSCULAR STRAIN AND FATIGUE.—

CIRCLED NUMBER UNDER NOTE INDICATES STRING USED TO PLAY THE NOTE AND REMAINS IN EFFECT UNTIL NEW STRING IS INDICATED.—  
NUMBER TO RIGHT OF NOTE INDICATES FINGER USED TO PLAY THE NOTE. THE FINGERINGS REMAIN THE SAME THROUGHOUT ALL THE MEASURES.—  
"X" OVER STRING IN CHORD DIAGRAM INDICATES STRING IS NOT USED.

## LEFT HAND GYMNASTICS #1

BARNEY KESSEL

IN THIS EXERCISE, ONLY ONE NOTE IS LOWERED  $\frac{1}{2}$  STEP IN EACH CHORD. EACH MEASURE IS A REPETITION OF THE SEQUENCE IN THE PREVIOUS MEASURE, EXCEPT ONE FRET LOWER. AS THE CHORDS MOVE CLOSER TO THE NUT THE DISTANCE BETWEEN FRETS IS WIDER, MAKING THE STRETCH GREATER.—

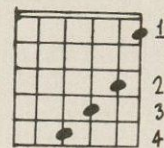
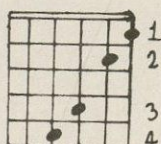
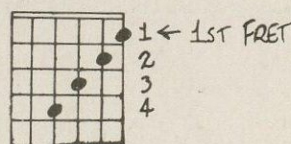


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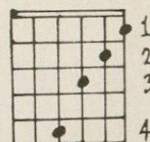
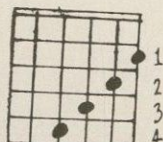


IN THIS EXERCISE, THE TWO LOWEST PITCHED NOTES ARE RAISED  $\frac{1}{2}$  STEP, FOLLOWED BY RAISING THE SECOND HIGHEST PITCH (B OR 2<sup>ND</sup> STRING)  $\frac{1}{2}$  STEP. EACH MEASURE IS A REPETITION OF THE SEQUENCE IN THE PREVIOUS MEASURE, EXCEPT ONE FRET HIGHER.



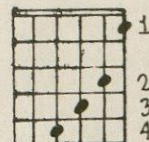
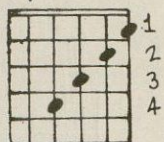
Handwritten musical notation for the first exercise, consisting of three staves. The first staff is in 3/4 time and contains 12 measures of music. The second and third staves continue the sequence. The notation includes various accidentals (sharps, flats, naturals) and a circled '4' at the beginning of the first staff.

IN THIS EXERCISE, THE THREE HIGHEST PITCHED NOTES ARE LOWERED  $\frac{1}{2}$  STEP, FOLLOWED BY LOWERING THE D OR 4<sup>TH</sup> STRING  $\frac{1}{2}$  STEP. EACH MEASURE IS A REPETITION OF THE SEQUENCE IN THE PREVIOUS MEASURE, EXCEPT ONE FRET LOWER.



Handwritten musical notation for the second exercise, consisting of two staves. The first staff is in 2/4 time and contains 12 measures of music. The second staff continues the sequence. The notation includes various accidentals (sharps, flats, naturals) and a circled '4' at the beginning of the first staff.

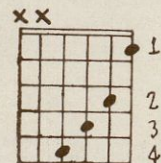
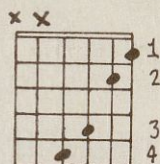
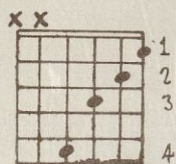
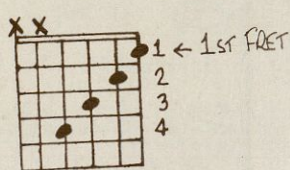
IN THIS EXERCISE, THE THREE LOWEST PITCHED NOTES ARE RAISED  $\frac{1}{2}$  STEP, FOLLOWED BY RAISING THE E OR 1<sup>ST</sup> STRING  $\frac{1}{2}$  STEP. EACH MEASURE IS A REPETITION OF THE SEQUENCE IN THE PREVIOUS MEASURE, EXCEPT ONE FRET HIGHER.



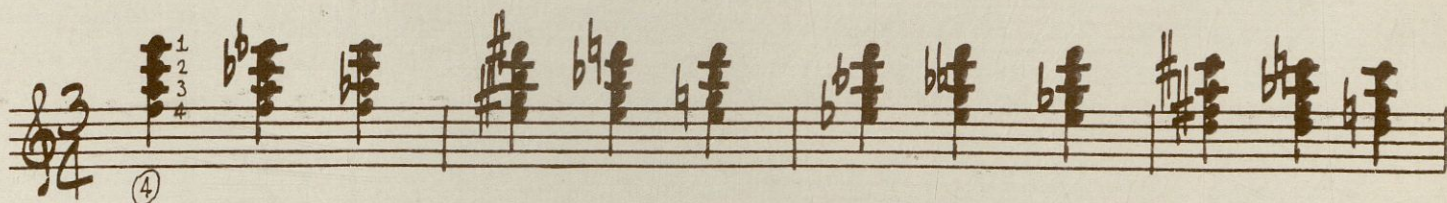
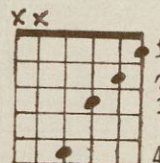
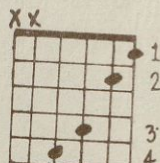
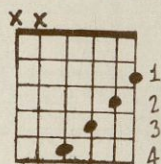
Handwritten musical notation for the third exercise, consisting of two staves. The first staff is in 2/4 time and contains 12 measures of music. The second staff continues the sequence. The notation includes various accidentals (sharps, flats, naturals) and a circled '4' at the beginning of the first staff.



IN THIS EXERCISE, ONLY ONE NOTE IS RAISED  $\frac{1}{2}$  STEP IN EACH CHORD. EACH MEASURE IS A REPETITION OF THE SEQUENCE IN THE PREVIOUS MEASURE, EXCEPT ONE FRET HIGHER. —



IN THIS EXERCISE, THE TWO HIGHEST PITCHED NOTES ARE LOWERED  $\frac{1}{2}$  STEP, FOLLOWED BY LOWERING THE THIRD HIGHEST PITCH (G OR 3RD STRING)  $\frac{1}{2}$  STEP. — EACH MEASURE IS A REPETITION OF THE SEQUENCE IN THE PREVIOUS MEASURE, EXCEPT ONE FRET LOWER. —





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#104

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# THE VERY FIRST STUDY IN SYNCOPATED RHYTHM PATTERNS

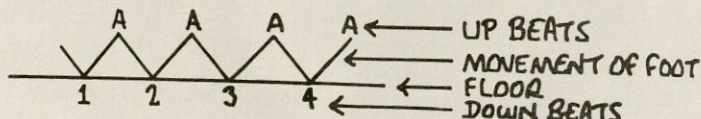
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Helpful Aids For Counting Beats & Rhythm Patterns:

## ① Tap Your Foot

- When foot touches floor, count the number of the beat, such as: 1,2,3,4. These are down beats.
- When foot is in the air (between down beats), these are called up beats. Refer to each up beat in counting as "and". I indicate the up beats by using a capital A as an abbreviation for "and".

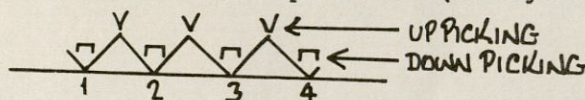
For example:



## ② Regarding Picking

- Use strict alternate picking, i.e., use:  
Down picking for all notes occurring on the down beats. (The symbol for down picking is: ▢.)  
Up picking for all notes on the up beats. (The symbol for up picking is: ▽.)

For example:



- Imagine that a metal rod is suspended between your right hand and right foot and that they are all attached to each other so as to comprise one moveable piece of "machinery". When you raise your right hand, for up picking, the right foot must also rise. When you lower your right hand, for down picking, the right foot must also lower.

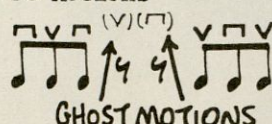
## C. Use "Ghost Motions"

Should the counting and picking prove to be somewhat difficult to coordinate at first or if certain rhythm patterns seem more difficult to understand, play the measure(s) and wherever a rest occurs, make the same physical motion with your right hand as if you were going to play a note equivalent to the value of the rest but - - DON'T PLAY THE NOTE!

This non-playing movement will give you an imaginary pulse and help you to feel the duration of silence existing at the rest. (One of the most difficult problems for beginning readers of rhythm patterns is to know exactly how much silence to let go by during rests. This non-playing movement has proven to be an effective aid.) I call this movement through a rest a "Ghost Motion". When using a "Ghost Motion" you make a movement but not a sound. All picking within parentheses indicate they are not actually to be played.

(▢) or (▽) = Ghost Motions

For example:



- Start playing S-L-O-W-L-Y. As you gain ease and familiarity you can gradually accelerate the tempo.
- When it no longer becomes necessary, you may abandon using the "Ghost Motion" concept.
- Begin the study and practice of rhythm patterns on one tone (any tone) so that you will not be distracted by having to concentrate on various tones and rhythm patterns simultaneously. It will be much easier to understand rhythm patterns by using this approach. As you gain familiarity with rhythm patterns you can gradually include more material containing various tones.

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**A** EIGHTH NOTES AND RESTS

Handwritten musical notation for exercise A, consisting of two staves. The first staff contains four measures of eighth notes and rests, with fingerings 1 A 2 A 3 A 4 A and accents (v) and (n) above the notes. The second staff contains four measures of eighth notes and rests, with fingerings 1 A 2 A 3 4 and 1 A 2 A 3 4, and accents (v) and (n) above the notes.

Handwritten musical notation for exercise B, consisting of two staves. The first staff contains four measures of eighth notes and rests, with fingerings 1 A 2 A 3 A 4 A and 1 A 2 A 3 A 4 A, and accents (n) and (v) above the notes. The second staff contains four measures of eighth notes and rests, with fingerings 1 2 3 A 4 A and 1 2 3 4 A, and accents (n) and (v) above the notes.

Handwritten musical notation for exercise C, consisting of two staves. The first staff contains four measures of eighth notes and rests, with fingerings 1 A 2 A 3 A 4 A and 1 A 2 A 3 A 4 A, and accents (v) and (n) above the notes. The second staff contains four measures of eighth notes and rests, with fingerings 1 A 2 3 A 4 and 1 A 2 3 A 4, and accents (v) and (n) above the notes.

Handwritten musical notation for exercise D, consisting of two staves. The first staff contains four measures of eighth notes and rests, with fingerings 1 A 2 A 3 A 4 A and 1 A 2 A 3 A 4 A, and accents (n) and (v) above the notes. The second staff contains four measures of eighth notes and rests, with fingerings 1 2 A 3 4 A and 1 2 A 3 4 A, and accents (n) and (v) above the notes.

Handwritten musical notation for exercise E, consisting of two staves. The first staff contains four measures of eighth notes and rests, with fingerings 1 A 2 A 3 A 4 A and 1 A 2 A 3 A 4 A, and accents (v) and (n) above the notes. The second staff contains four measures of eighth notes and rests, with fingerings 1 A 2 A 3 A 4 A and 1 A 2 A 3 A 4 A, and accents (v) and (n) above the notes.

Handwritten musical notation for exercise F, consisting of two staves. The first staff contains four measures of eighth notes and rests, with fingerings 1 A 2 A 3 A 4 A and 1 A 2 A 3 A 4 A, and accents (v) and (n) above the notes. The second staff contains four measures of eighth notes and rests, with fingerings 1 A 2 3 4 A and 1 A 2 3 4 A, and accents (v) and (n) above the notes.

Handwritten musical notation for exercise G, consisting of two staves. The first staff contains four measures of eighth notes and rests, with fingerings 1 A 2 A 3 A 4 A and 1 A 2 A 3 A 4 A, and accents (v) and (n) above the notes. The second staff contains four measures of eighth notes and rests, with fingerings 1 A 2 3 4 A and 1 A 2 3 4 A, and accents (v) and (n) above the notes.

Handwritten musical notation for exercise H, consisting of two staves. The first staff contains four measures of eighth notes and rests, with fingerings 1 A 2 A 3 A 4 A and 1 A 2 A 3 A 4 A, and accents (v) and (n) above the notes. The second staff contains four measures of eighth notes and rests, with fingerings 1 A 2 3 4 A and 1 A 2 3 4 A, and accents (v) and (n) above the notes.



# H EIGHTH NOTES WITH TIES

Hand H musical exercises featuring eighth notes with ties. The exercises are organized into two systems, each containing four staves. The notation includes eighth notes, ties, and rests, with fingerings indicated by numbers 1, 2, 3, and 4. Some notes are marked with 'A' for accidentals. The exercises are designed to improve dexterity and timing.

System 1 (Staves 1-4):

- Staff 1: 1 2 A 3 4 A 1 2 A 3 4 A 1 2 3 4 1 2 A 3 4 A 1 2 A 3 4 A 1 2 3 4
- Staff 2: 1 2 A 3 4 A 1 2 3 4 1 2 A 3 4 A 1 2 3 4 1 2 A 3 4 A 1 2 3 4
- Staff 3: 1 A 2 3 A 4 1 A 2 3 A 4 1 2 3 4 1 A 2 3 A 4 1 2 3 4
- Staff 4: 1 A 2 3 A 4 1 2 3 4 1 A 2 3 A 4 1 2 3 4 1 A 2 3 A 4 1 2 3 4

System 2 (Staves 5-8):

- Staff 5: 1 A 2 3 A 4 1 2 3 4 1 2 A 3 A 4 1 2 A 3 A 4 1 2 A 3 A 4
- Staff 6: 1 2 A 3 A 4 1 2 A 3 A 4 1 2 A 3 A 4 1 2 A 3 A 4
- Staff 7: 1 A 2 3 A 4 A 1 2 3 4 1 A 2 A 3 A 4 A 1 2 3 4
- Staff 8: 1 A 2 A 3 A 4 A 1 2 3 4 1 A 2 A 3 A 4 A 1 2 3 4

Hand K musical exercises featuring eighth notes with ties. The exercises are organized into two systems, each containing four staves. The notation includes eighth notes, ties, and rests, with fingerings indicated by numbers 1, 2, 3, and 4. Some notes are marked with 'A' for accidentals. The exercises are designed to improve dexterity and timing.

System 3 (Staves 9-12):

- Staff 9: 1 A 2 A 3 A 4 A 1 2 3 4 1 A 2 A 3 A 4 A 1 2 3 4
- Staff 10: 1 A 2 A 3 A 4 A 1 2 3 4 1 A 2 A 3 A 4 A 1 2 3 4
- Staff 11: 1 A 2 A 3 A 4 A 1 2 3 4 1 A 2 A 3 A 4 A 1 2 3 4
- Staff 12: 1 A 2 A 3 A 4 A 1 2 3 4 1 A 2 A 3 A 4 A 1 2 3 4

System 4 (Staves 13-16):

- Staff 13: 1 A 2 A 3 A 4 A 1 2 3 4 1 A 2 A 3 A 4 A 1 2 3 4
- Staff 14: 1 A 2 A 3 A 4 A 1 2 3 4 1 A 2 A 3 A 4 A 1 2 3 4
- Staff 15: 1 A 2 A 3 A 4 A 1 2 3 4 1 A 2 A 3 A 4 A 1 2 3 4
- Staff 16: 1 A 2 A 3 A 4 A 1 2 3 4 1 A 2 A 3 A 4 A 1 2 3 4



THE  
BARNEY KESSEL

PERSONAL MANUSCRIPT SERIES

#105

THE VERY FIRST WARM UPS

THIS HELPS THE GUITARIST PREPARE FOR DAILY PRACTICE AND PLAYING SESSIONS



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# THE VERY FIRST WARM UPS

BARNEY KESSEL

- These exercises have been developed to help you rapidly gain:
- ① The use of the left hand fingers working independently
  - ② The command of the right hand when using strict alternate picking (down & up) on the same string -- between adjacent strings and where there is a string skip (for example: between the 1st & 3rd strings, 2nd & 4th strings, etc.)
  - ③ A sense of two-hand coordination

These exercises are especially effective:

If you have not played the guitar recently

If you have only a minimum amount of time available for practicing on an especially busy day

If you wish to warm up for a few minutes before you begin a performance or your daily schedule of practicing and playing

## AN EXPLANATION OF THE PRACTICE PROCEDURE:

These exercises are to be practiced at three levels. As they move from level 1 through level 3 they become increasingly demanding and challenging but become more beneficial in the skills that you derive. Levels 2 and 3 are each in two parts. Treat each part as a separate study.

Begin and do only level 1. Practice s-l-o-w-l-y until it becomes thoroughly familiar. Then, do each new level in the same manner, staying with each one until it becomes thoroughly familiar. Practice the levels in this sequence: level 1 -- level 2 part A -- level 2 part B -- level 3 part A -- level 3 part B.

Begin and do only level 1. Practice s-l-o-w-l-y until it becomes thoroughly familiar. Then, do each new level in the same manner, staying with each one until it becomes thoroughly familiar. Practice the levels in this sequence: level 1 -- level 2 part A -- level 2 part B -- level 3 part A -- level 3 part B.

The length of time (days or weeks) spent practicing each level before moving to the next level will vary with each person depending on many factors such as: your present degree of ability, the amount of time spent with this material, etc.

As you take on a new level, continue to play those levels you have already learned. Always begin with level 1 and move sequentially to the level with which you are presently engaged.

When you have become thoroughly familiar with all levels, begin practicing the entire material using a metronome. Don't make the tempo too easy or too difficult but set the metronome where it will allow you to play all of the material with a minimum amount of errors if you are persistent, concentrating and putting forth effort.

When you have practiced at least a minimum of one "work week" (my definition is: five consecutive days), increase (accelerate) the speed of the metronome by one degree (pulse, beat or click) and continue to practice in this manner as long as you progress effectively. If or when you reach a point where it seems too difficult to increase the metronome every work week, increase the metronome speed from that point on to every two work weeks (10 consecutive days).

NOTE: No matter what system of procedure you use while practicing, do not increase the metronome whenever you have not practiced the previous day. If you miss more than one day practicing this material, set the metronome back (slower) one or more degrees depending upon your present physical capacity to play the material.

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Each vertical row of four numbers is considered a STUDY  
 All studies at all levels are to be played as eighth notes using  
 strict alternate (down & up) picking  
 Repeat the vertical row of four numbers on the same string(s) be-  
 fore moving to the next string(s)  
 Study each level example to be certain that you are playing the  
 studies at each level correctly

After you have become familiar with each level example, you should  
 find it very easy to use the numerical symbols to execute the 120  
 studies.

The numerical examples may be written on the back of a business card  
 and carried with you as a convenient reference.

The first study is used as a model for all level examples.

Courtesy accidentals (accidentals within parentheses) are used as a  
 gentle reminder in certain passages to improve clarity and avoid  
 confusion.

### LEVEL 1 - ALL NOTES OF EACH VERTICAL ROW ARE PLAYED ON ONE STRING

START WITH E OR 1<sup>ST</sup> STRING AND MOVE TO NEXT LOWER STRING CONCLUDING WITH E OR 6<sup>TH</sup> STRING



### LEVEL 2 PART A - ALL NOTES OF EACH VERTICAL ROW ARE PLAYED ALTERNATING BETWEEN ADJACENT STRINGS

START WITH 1<sup>ST</sup> & 2<sup>ND</sup> STRINGS AND MOVE TO NEXT LOWER PAIR (2<sup>ND</sup> & 3<sup>RD</sup>) CONCLUDING WITH 5<sup>TH</sup> & 6<sup>TH</sup> STRINGS



### LEVEL 2 PART B - ALL NOTES OF EACH VERTICAL ROW ARE PLAYED ALTERNATING BETWEEN ADJACENT STRINGS

START WITH 2<sup>ND</sup> & 1<sup>ST</sup> STRINGS AND MOVE TO NEXT LOWER PAIR (3<sup>RD</sup> & 2<sup>ND</sup>) CONCLUDING WITH 6<sup>TH</sup> & 5<sup>TH</sup> STRINGS





LEVEL 3 PART A - ALL NOTES OF EACH VERTICAL ROW ARE PLAYED BETWEEN TWO STRINGS WHICH ARE NOT ADJACENT BUT ARE SEPARATED BY ONE UNUSED STRING BETWEEN THEM  
 START WITH 1<sup>ST</sup> & 3<sup>RD</sup> STRINGS AND MOVE TO NEXT LOWER PAIR (2<sup>ND</sup> & 4<sup>TH</sup>) CONCLUDING WITH 4<sup>TH</sup> & 6<sup>TH</sup> STRINGS



LEVEL 3 PART B - ALL NOTES OF EACH VERTICAL ROW ARE PLAYED BETWEEN TWO STRINGS WHICH ARE NOT ADJACENT BUT ARE SEPARATED BY ONE UNUSED STRING BETWEEN THEM  
 START WITH 3<sup>RD</sup> & 1<sup>ST</sup> STRINGS AND MOVE TO NEXT LOWER PAIR (4<sup>TH</sup> & 2<sup>ND</sup>) CONCLUDING WITH 6<sup>TH</sup> & 4<sup>TH</sup> STRINGS



### AN EXPLANATION OF THE SYMBOLS USED:

THE SYMBOLS PRECEDING THE NUMBERS INDICATE THE KIND OF PICKING TO BE USED AT THAT NUMBER —

□ = DOWN PICK  
 V = UPPICK

□ 1  
 V 2  
 □ 3  
 V 4

THE NUMBERS INDICATE THE FINGERS OF THE LEFT HAND AND ALSO THE FRET POSITION —

□ 1	1	1	1	1	1
V 2	2	3	3	4	4
□ 3	4	2	4	2	3
V 4	3	4	-2	3	2
1	2	2	2	2	2
1	1	3	3	4	4
3	4	1	4	1	3
4	3	4	1	3	1
3	3	3	3	3	3
1	1	2	2	4	4
2	4	1	4	1	2
4	2	4	1	2	1
4	4	4	4	4	4
1	1	2	2	3	3
2	3	1	3	1	2
3	2	3	1	2	1



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#106

BLUE BOY

AN EASY-TO-PLAY BLUES FOR GUITAR WITH IMPROVISED CHORUSES INCLUDED



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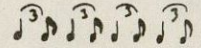
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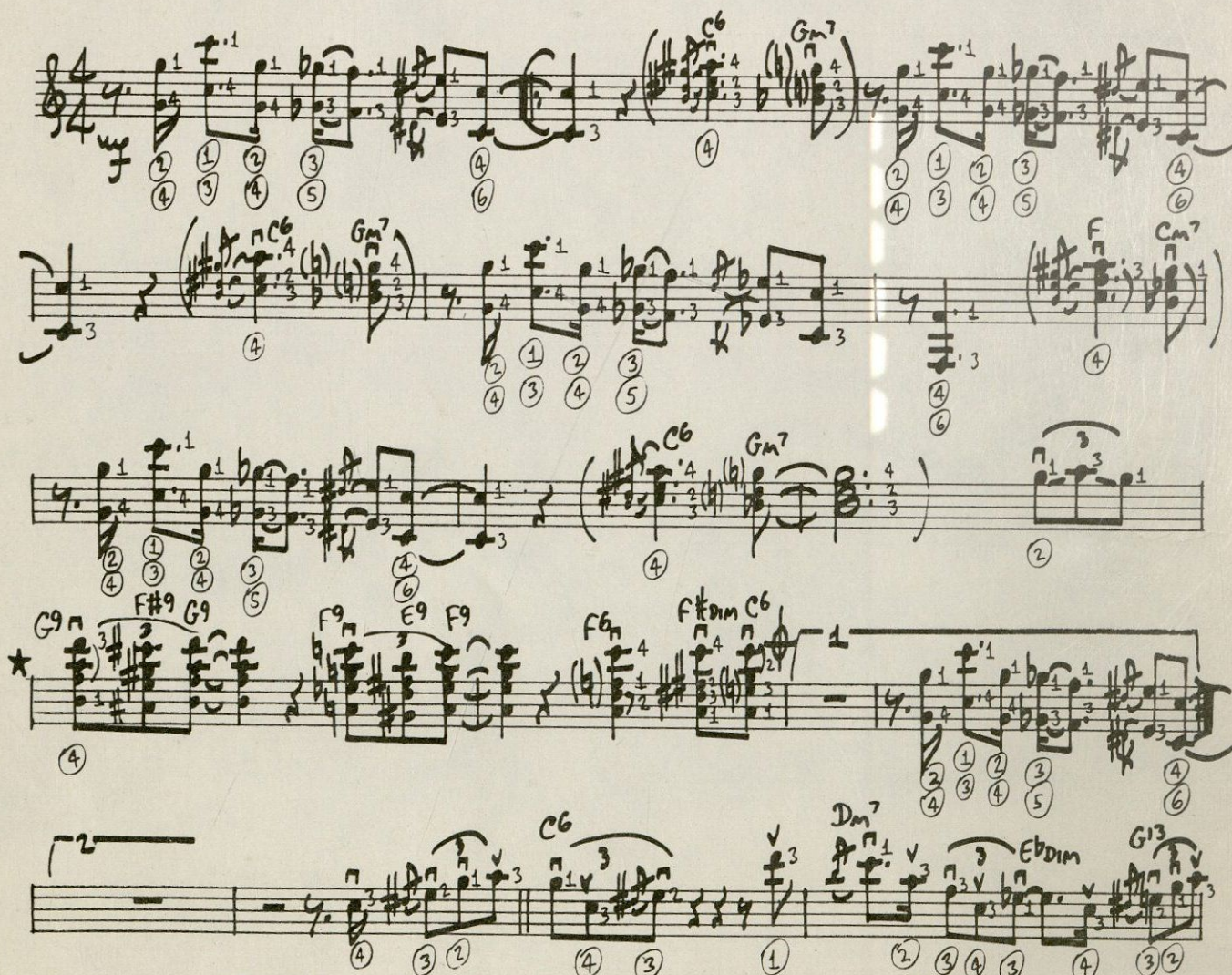
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# BLUE BOY

BARNEY KESSEL

- CIRCLED NUMBER UNDER NOTE INDICATES STRING USED TO PLAY THE NOTE AND REMAINS IN EFFECT UNTIL NEW STRING IS INDICATED.
- TWO CIRCLED NOTES INDICATE BOTH STRINGS USED TO PLAY THE NOTES. (FOR EXAMPLE: OCTAVES)
- NUMBER TO THE RIGHT OF NOTES INDICATES LEFT HAND FINGERING.
- WHEN PLAYING CHORDS YOU MAY USE THUMB OR OPTIONAL LEFT HAND FINGERING OF YOUR CHOICE AND/OR OMIT BOTTOM NOTE SHOULD IT PROVE TO BE TEMPORARILY DIFFICULT.
- CHORDS IN PARENTHESES DURING MELODY MAY BE CONSIDERED AS OPTIONAL AND MAY BE PLAYED BY GUITAR OR OTHER INSTRUMENT AS AN "ANSWER" TO MELODY.
- OCTAVES MAY BE PLAYED WITH THUMB, PICK OR THUMB AND OPTIONAL FINGER (I PREFER THUMB AND 2<sup>ND</sup> FINGER) — YOU MAY USE PICK AND/OR FINGERS OR USE THUMB WHEN NOT PLAYING OCTAVES.
- \* GLISS OR SLIDE INTO 2<sup>ND</sup> AND 3<sup>RD</sup> CHORDS OF EACH GROUP AT MEASURE PREFACED BY STAR.
- 7 = MAJOR 7 T = THUMB
- WHEN PLAYING FIGURES CONTAINING THIS RHYTHM PATTERN:  — IT IS HELPFUL TO COUNT EACH BEAT AS EIGHTH NOTE TRIPLETS.
- THE SYMBOL: D.C. NEAR CONCLUSION OF MUSIC INDICATES TO RETURN TO THE TOP AND REPEAT — AFTER HAVING PLAYED THE 1<sup>ST</sup> ENDING AND RETURNED AGAIN TO THE TOP, TAKE THE CODA SIGN AND JUMP TO THE CODA (LAST TWO MEASURES OF MUSIC) — DO NOT PLAY THE 2<sup>ND</sup> ENDING WHEN RETURNING TO D.C.



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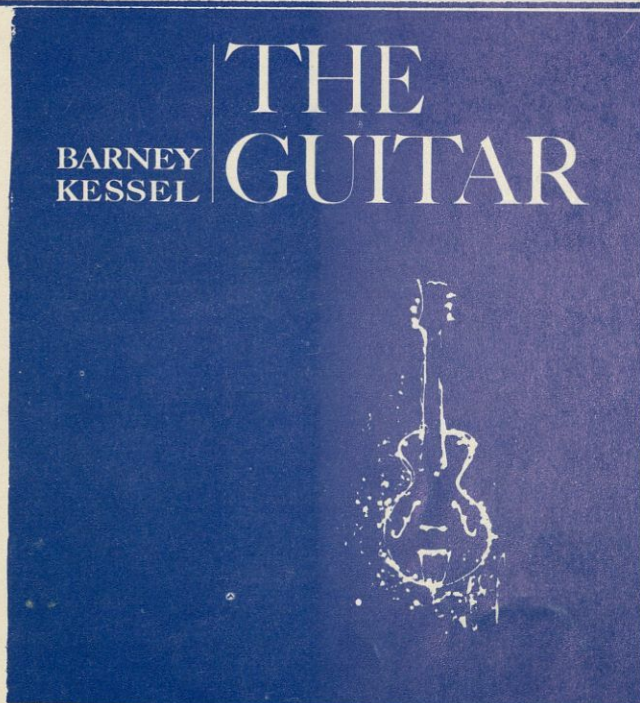
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