



John Petrucci

ROCK DISCIPLINE

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Warm-Up Exercises (Left Hand)

Example 1 (Part 1)

Example 1 (Part 1) shows a treble clef staff with a melody and a bass staff with fingerings. The melody consists of four measures of eighth notes. The fingerings are as follows:

Measure	T	A	B
1	10	11	12
2	13	10	12
3	11	13	12
4	10	13	11

Example 1 (Part 1) shows a treble clef staff with a melody and a bass staff with fingerings. The melody consists of four measures of eighth notes. The fingerings are as follows:

Measure	T	A	B
1	10	11	12
2	13	10	12
3	11	13	12
4	10	13	11

2

Warm-Up Exercises

Example 1 (cont'd)

Example 1 (cont'd) shows a treble clef staff with a melody and a bass staff with fingerings. The melody consists of four measures of eighth notes. The fingerings are as follows:

Measure	T	A	B
1	10	11	12
2	13	10	12
3	11	13	12
4	10	13	11

Example 2 (Part 1)

Example 2 (Part 1) shows a treble clef staff with a melody and a bass staff with fingerings. The melody consists of four measures of eighth notes. The fingerings are as follows:

Measure	T	A	B
1	14	11	9
2	12	12	11
3	14	9	14
4	12	11	14

3

Warm-Up Exercises

Example 3

Example 3 musical notation showing two systems of three staves each. The first system has fingerings 10, 10, 7, 7 for the treble staff and 8, 9, 9, 8, 9, 8, 8, 9 for the T, A, B staves. The second system has fingerings 11, 11, 6, 6 for the treble staff and 8, 9, 9, 8, 9, 8, 8, 9 for the T, A, B staves.

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Example 3 (cont'd)

Warm-Up Exercises

Example 3 (cont'd) musical notation showing one system of three staves. The treble staff has fingerings 11, 11, 5, 5. The T, A, B staves have fingerings 7, 9, 9, 7, 9, 7, 7, 9.

Example 4 (Part 1)

(Right Hand)

Example 4 (Part 1) musical notation showing one system of three staves. The treble staff has fingerings 1, V, V, simile, 5, 9, 6, 5, 7, 6, 7, 7, 5. The T, A, B staves have fingerings 5, 7, 7, 7, 5, 6, 6, 7, 7, 7, 7, 5.

cont'd

5

Warm-Up Exercises

Example 4 (cont'd)

C

3

T 8 8 12

A 10 9 10 9 10 9 10 10

B 8 10 10 10 10 8

E

5

T 12 12 16

A 14 13 14 13 14 13 14 14

B 12 14 14 14 14 12

6

Warm-Up Exercises

Example 4 (cont'd)

C#

7

T 9 9 13

A 11 10 11 10 11 10 11 11

B 9 11 11 11 11 9

G

9

T 7 7

A 5 4 5 4 5 4 5 5

B 3 5 5 5 5 3

cont'd

7

Warm-Up Exercises

Example 4 (cont'd)

11

B

13

F#

8

Exercises (Left & Right Hand)

Example 5 (Part 1)

9

Exercises (Left & Right Hand)

Example 6 (Part 1)

Example 6 (Part 1) is a musical exercise in 4/4 time, featuring a treble clef and a key signature of one flat (B-flat). The exercise is divided into two systems. The first system contains two measures, and the second system contains three measures. The notation includes a treble staff with eighth and quarter notes, and a bass staff with fingerings (1-5) and slurs. The word "simile" is written above the first measure of the second system. The bass staff for the first system shows fingerings: T (3), A (2), B (1) for the first measure, and T (4), A (3), B (2) for the second measure. The second system shows fingerings: T (5), A (4), B (3) for the first measure; T (6), A (5), B (4) for the second measure; and T (7), A (6), B (5) for the third measure.

Technique
(Speed and Accuracy)

Example 7 (A major scale)

Example 7 (A major scale) is a musical exercise in 4/4 time, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The exercise is divided into two systems. The first system contains two measures, and the second system contains two measures. The notation includes a treble staff with eighth and quarter notes, and a bass staff with fingerings (1-7) and slurs. The word "simile" is written above the first measure of the second system. The bass staff for the first system shows fingerings: T (5), A (7), B (4) for the first measure, and T (5), A (7), B (4) for the second measure. The second system shows fingerings: T (6), A (7), B (5) for the first measure, and T (7), A (6), B (7) for the second measure.

Example 8 (Part 1)

Example 8 (Part 1) is a musical exercise in 4/4 time, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The exercise is divided into two systems. The first system contains two measures, and the second system contains two measures. The notation includes a treble staff with eighth and quarter notes, and a bass staff with fingerings (1-7) and slurs. The word "simile" is written above the first measure of the second system. The bass staff for the first system shows fingerings: T (5), A (7), B (4) for the first measure, and T (5), A (7), B (4) for the second measure. The second system shows fingerings: T (6), A (7), B (5) for the first measure, and T (7), A (6), B (7) for the second measure.

Technique
Example 9

1

simile

T
A
B

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

12

Technique

Example 9 (cont'd)

3

T
A
B

11 10 9 8 11 10 9 8 11 10 9 8 11 10 9 8

4

T
A
B

7 8 9 10 9 8 7 6 9 8 7 6 9 8 7 6 5

13

Example 10

14

Example 10 (cont'd)

cont'd

Technique

Example 10 (cont'd)

6 6 6 6

5

T

A

B 14 15 17 14 15 17 14 15 17 12 14 15 15 14 12 14 15 12 14 15 12

Scale Fragments (and Sequences)

Example 11 (G major)

Fragment 1

3 3

Fragment 2

3 3

Fragment 3

3 3

T

A 4 5 7 4 5 7 4 5 7 2 4 5 2 4 5

B

16

Scale Fragments

Example 11 (cont'd)

Fragment 4

3 3

Fragment 5

3 3

Fragment 6

3 3

T

A 2 4 5 2 4 5 7 5 4 7 5 4 7 5 4

B

Fragment 7

3 3

Fragment 8

3 3

Fragment 9

3 3 3

T

A 5 4 2 5 4 2 5 4 2 2 4 5 2 4 5 7 5 4 7 5 4

B

cont'd

17

Scale Fragments

Example 11 (cont'd)

Fragment 10

Fragment 11

T 5 7 5 4 5 7 5 4

A 4 5 4 2 4 5 4 2

B

Fragment 12

Fragment 13

T 5 7 5 4 7 4 5 7 5 4 7 4

A 4 5 4 2 5 2 4 5 4 2 5 2

B

18

Scale Fragments

Example 11 (cont'd)

Fragment 14

Fragment 15

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

A 5 7 5 4 7 5 4 5 7 4

B

Fragment 16

T 4 5 4 2 5 4 2 4 5 2 4 5 4 2 5 4 2 4 5 2

A

B

cont'd

19

Scale Fragments

Example 11 (cont'd)

Fragment 17

T 5 7 5 4 4 5 7 5 4 4

A 7 5 3 5 7 7 5 3 5 7

B 7 5 3 5 7 7 5 3 5 7

Fragment 18

T 4 5 4 2 2 4 5 4 2 2

A 5 3 2 3 5 5 3 2 3 5

B 5 3 2 3 5 5 3 2 3 5

20

Scale Fragments

Example 12

T

A

B 5 7 9 5 7 9 5 7 9 5 7 9 5 7 9 5 7 9

T

A 6 7 9 6 7 9 6 7 9 6 7 9 7 9 10

B 5 7 9 5 7 9 5 7 9 6 7 9 6 7 9 6 7 9

cont'd

Scale Fragments

Example 12 (cont'd)

T 7 9 10 7 9 10 10 9 7 10 9 7 9 7 6 9 7 6 9 7 6

A 9 7 6 9 7 5 9 7 5 9 7 5 5 7

B 5 7 9 5 7 9 7 5 9 7 5 7 9 5 7 9 6 7 9

T 9 7 6 9 7 5 9 7 5 9 7 5 5 7

A 5 7 9 5 7 9 7 5 9 7 5 7 9 5 7 9 6 7 9

B 5 7 9 5 7 9 7 5 9 7 5 7 9 5 7 9 6 7 9

22

Scale Fragments

Example 13

T 5 7 9 5 7 9 7 5 9 7 5 7 9 5 7 9 6 7 9

A 5 7 9 5 7 9 7 5 9 7 5 7 9 5 7 9 6 7 9

B 5 7 9 5 7 9 7 5 9 7 5 7 9 5 7 9 6 7 9

T 6 7 9 6 7 9 7 6 9 7 6 7 9 6 7 9 7 9 10

A 6 7 9 6 7 9 7 6 9 7 6 7 9 6 7 9 7 9 10

B 6 7 9 6 7 9 7 6 9 7 6 7 9 6 7 9 7 9 10

cont'd

23

Example 13 (cont'd)

(descending)

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a common time signature (C). The bass line is written in a simple, folk-like style. The score is divided into two systems by a double bar line. The first system contains the first four measures of the melody and the first four measures of the bass line. The second system contains the next four measures of the melody and the next four measures of the bass line. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is divided into two systems by a double bar line. The first system contains the first four measures of the melody and the first four measures of the bass line. The second system contains the next four measures of the melody and the next four measures of the bass line.

[illegible]

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Scale Fragments

The musical score for 'The Rose Tree' is presented in three parts: Treble Clef (T), Alto (A), and Bass (B). The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the Treble Clef, and the accompaniment is written in the Alto and Bass staves. The score is divided into two measures. The first measure contains the main melody and the first part of the accompaniment. The second measure contains the continuation of the melody and the second part of the accompaniment. The lyrics 'The Rose Tree' are written below the Bass staff.

The musical score for 'The Rose Tree' is presented in three systems. The first system is a single staff with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second system is a three-part setting for Tenor (T), Alto (A), and Bass (B) voices. The Tenor part has a single note, while the Alto and Bass parts have a series of notes with corresponding fingerings (7, 9, 7, 6, 9, 7, 5, 7, 9, 6, 7, 9, 7, 6, 9, 5). The third system continues the three-part setting, with the Tenor part having a single note and the Alto and Bass parts having a series of notes with corresponding fingerings (7, 9, 7, 5, 9, 7, 5, 7, 9, 5, 7, 9, 7, 5, 9, 5).

Scale Fragments

Example 14 (with String Skipping)

1

T
A
B

3

T
A
B

26

Scale Fragments

Example 14 (cont'd)

5

T
A
B

7

T
A
B

27

Scale Fragments

Example 15

Scale Fragments

Example 16 (cont'd)

5 (5) (5) (5) 5-5 5 3 5 3 3 5 6 3 5 3 5 3

7 3 5 3 (3) 7 5 7 5 9 10 9 10 9

30

Scale Fragments

Example 16 (cont'd)

9 10 10 12 10 10 8 10 8 10 10 12 10 10 12 10 12 10 12 10 13 10 13 10

11 13 10 13 10 13 10 12 10 12 12 10 12 10 10 10 8 10 8 12

cont'd

Example 16 (cont'd)

etc.

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Example 17

cont'd

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Right Hand Technique

Example 17 (cont'd)

Chord progressions: Bm, Cmaj^{#11}, C^{#o}, D, B7/D[#]

Measure 9:

T					
A	7	9	11	9	9
B					

Measure 10:

T					
A	7	9	9	11	9
B					

Measure 11:

T					
A	9	10	12	10	11
B					

Measure 12:

T					
A	9	10	11	10	12
B					

Measure 13:

T					
A	9	11	12	11	11
B					

Measure 14:

T					
A	9	11	11	12	11
B					

Measure 15:

T					
A	11	12	14	12	12
B					

Measure 16:

T					
A	11	13	16	13	14
B					

Measure 17:

T					
A	11	13	13	13	13
B					

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Right Hand Technique

Example 17 (cont'd)

Chord progressions: Em, Fmaj^{#11}, F^{#o}, G, E7

Measure 17:

T					
A	12	14	16	14	14
B					

Measure 18:

T					
A	12	14	14	16	14
B					

Measure 19:

T					
A	14	15	17	15	16
B					

Measure 20:

T					
A	14	15	16	15	17
B					

Measure 21:

T					
A	14	16	17	16	16
B					

Measure 22:

T					
A	14	16	16	17	16
B					

Measure 23:

T					
A	16	17	19	17	17
B					

Measure 24:

T					
A	16	18	21	18	19
B					

Measure 25:

T					
A	16	18	18	18	18
B					

cont'd 35

Right Hand Technique

Example 17 (cont'd)

Musical notation for Example 17 (cont'd). The right hand part is in treble clef, key of D major, 4/4 time. It features a melodic line with eighth notes and a final half note. The left hand part is in bass clef, with fingerings 17, 19, 21, 19, 19, 17, 19, 19, 21, 19, and a final 22. Chords Am and D are indicated above the staff.

Example 18

Musical notation for Example 18. The right hand part is in treble clef, key of D major, 4/4 time. It features a melodic line with eighth notes and triplets. The left hand part is in bass clef, with fingerings 10, 7, 8, 7, 8, 7, 10, 7, 7, 7, 7, 7, 7, 10, 8, 7, 7, 10, 7, 8, 7, 10, 7, 8, 7, 8, 7. Chords G and D are indicated above the staff. The word "simile" is written above the left hand part.

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Example 18 (cont'd)

Right Hand Technique

Musical notation for Example 18 (cont'd). The right hand part is in treble clef, key of D major, 4/4 time. It features a melodic line with eighth notes and a final half note. The left hand part is in bass clef, with fingerings 14, 10, 12, 11, 12, 11, 12, 10, 14, 10, 10, 9, 10, 8, 12, 10, 7, 8, 8, 7, 10, 12, 10, 9, 8, 9, 8, 7, 10. Chords Bm, Am, and Em7 are indicated above the staff.

Left Hand Technique (Legato Playing)

Example 19

Musical notation for Example 19. The right hand part is in treble clef, key of D major, 4/4 time. It features a melodic line with eighth notes and a final half note. The left hand part is in bass clef, with fingerings 7, 9, 7, 6, 7, 9, 7, 6, 6, 7, 6, 4, 6, 7, 6, 4. The notation is divided into two fragments: Fragment 1 and Fragment 2.

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Left Hand Technique

Example 19 (cont'd)

Fragment 3

Fragment 4

Fragment 5

T
A
B

6 7 9 6 7 9 6 7 9 7 6

7 4 6 7 6 4 7 4 6 7 6 4

6 7 9 6 7 9 7 6 9 7 6 7 9 6 7 9 7 6 9 7

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Left Hand Technique

Example 19 (cont'd)

Fragment 6

T
A
B

4 6 7 4 6 7 6 4 7 6 4 6 7 4 6 7 6 4 7 6

Example 20

T
A
B

5 7 9 7 5 7 9 5 7 9 7 5 7 9 6 7 9 7 6 7 9 6 7 9 7 6 7 9 7 9 10 9

cont'd

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Left Hand Technique
Example 20 (cont'd)

Example 20 (cont'd) continues the left hand technique exercise. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is written in a single system with a repeat sign at the end. The left hand part is indicated by a '3' in a circle. The notation includes a series of eighth and sixteenth notes, with some measures containing a whole note. The left hand part is written on a grand staff (treble and bass clefs) with a '3' in a circle. The right hand part is written on a single staff with a '5' in a circle. The left hand part is written on a grand staff (treble and bass clefs) with a '3' in a circle. The right hand part is written on a single staff with a '5' in a circle. The left hand part is written on a grand staff (treble and bass clefs) with a '3' in a circle. The right hand part is written on a single staff with a '5' in a circle.

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Left Hand Technique

Example 21

Example 21 is a left hand technique exercise. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a single system with a repeat sign at the end. The left hand part is indicated by a '1' in a circle. The notation includes a series of eighth and sixteenth notes, with some measures containing a whole note. The left hand part is written on a grand staff (treble and bass clefs) with a '1' in a circle. The right hand part is written on a single staff with a '3' in a circle. The left hand part is written on a grand staff (treble and bass clefs) with a '1' in a circle. The right hand part is written on a single staff with a '3' in a circle. The left hand part is written on a grand staff (treble and bass clefs) with a '1' in a circle. The right hand part is written on a single staff with a '3' in a circle.

cont'd

Example 21 (cont'd)

Example 21 (cont'd)

42

(Sweep Picking)

8^{va} throughout

3

T 19 16 17 18 19 18 17 20 19 18

A 16 17 18 19 20 19 18 17

B 16 17 18 19 18 17 16 15

cont'd

Right Hand Technique
Example 22 (cont'd)

Musical score for Example 22 (cont'd). The score is written for a right hand on a single staff in treble clef, 4/4 time. It features a sequence of eighth and sixteenth notes with various accidentals (sharps, naturals, flats). Below the staff are three staves labeled T, A, and B, which contain fingerings (numbers 1-5) and slurs. The T staff has a starting finger of 5. The A and B staves contain fingerings for the left hand, with some notes slurred together.

Example 23

Musical score for Example 23. The score is written for a right hand on a single staff in treble clef, 4/4 time. It features a sequence of eighth and sixteenth notes with various accidentals. Below the staff are three staves labeled T, A, and B, which contain fingerings (numbers 1-19) and slurs. The T staff has a starting finger of 1. The A and B staves contain fingerings for the left hand, with some notes slurred together. The word "simile" is written above the T staff.

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Right Hand Technique

Example 23 (cont'd)

Musical score for Example 23 (cont'd). The score is written for a right hand on a single staff in treble clef, 4/4 time. It features a sequence of eighth and sixteenth notes with various accidentals. Below the staff are three staves labeled T, A, and B, which contain fingerings (numbers 1-16) and slurs. The T staff has a starting finger of 1. The A and B staves contain fingerings for the left hand, with some notes slurred together.

Example 24

Musical score for Example 24. The score is written for a right hand on a single staff in treble clef, 4/4 time. It features a sequence of eighth and sixteenth notes with various accidentals. Below the staff are three staves labeled T, A, and B, which contain fingerings (numbers 1-17) and slurs. The T staff has a starting finger of 1. The A and B staves contain fingerings for the left hand, with some notes slurred together. The notes D and F# are marked above the staff.

cont'd

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Right Hand Technique

Example 24 (cont'd)

Example 24 (cont'd) shows right hand technique. The first system consists of two measures. The second system consists of three measures. The treble staff shows notes with sharps and naturals. The bass staff shows fingerings (T, A, B) and numbers (14, 15, 16, 17, 18, 19, 21). Chord symbols E/G# and A are indicated above the treble staff in the first and second measures of the second system respectively.

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Chordal Techniques (Building Chords)

Example 25

Example 25 shows chordal techniques. It consists of five measures, each showing a different chord: Chord 1 (C), Chord 2 (C), Chord 3 (Cm), Chord 4 (Csus2), and Chord 5 (Csus4). Each measure shows a treble clef staff with notes and a bass staff with fingerings (T, A, B) and numbers (5, 4, 3, 6).

Example 26

Example 26 shows chordal techniques. It consists of three measures, each showing a different chord: Chord 1 (Cmaj7), Chord 2 (Cm7), and Chord 3 (C7). Each measure shows a treble clef staff with notes and a bass staff with fingerings (T, A, B) and numbers (5, 4, 3, 5).

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Chordal Techniques

Example 27

Chord 1 Cadd⁹ Chord 2 Cm add⁹

T	5	4
A	7	7
B	5	5

Example 28

Chord 1 Cmaj add¹¹ Chord 2 Cm¹¹

T	1	4
A	5	3
B	5	3

Example 29

Chord 1 Am add⁹ Chord 2 F^{sus}2 Chord 3 G^{sus}2

T	0	0	3
A	5	0	2
B	0	1	0

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Chordal Techniques

Example 30

Asus² Bsus⁴ Cmaj⁷

simile

C[#]m⁷ Dmaj add¹¹ Cmaj add⁹

T	0	0	0	0	0	0
A	2	2	2	2	0	0
B	2	2	4	4	5	5

cont'd

Chordal Techniques

Example 30 (cont'd)

Example 30 (cont'd) shows a sequence of guitar chords and fingerings across two systems. The first system includes Am add⁹, Gsus², Dmaj add⁹/F[♯], F[♯]m¹¹, and Fsus². The second system includes Esus⁴, E, F[♯]7 add¹¹, Amaj add⁹, Bmaj add¹¹, and C[♯]m⁷. Fingerings are indicated by numbers 0-4 on the strings.

System 1:

- Am add⁹:** Treble clef, notes G4, A4, B4, C5, D5. Fingering: T (7), A (2, 5), B (2, 5).
- Gsus²:** Treble clef, notes G4, A4, B4, C5, D5. Fingering: T (3), A (2), B (0, 2, 3).
- Dmaj add⁹/F[♯]:** Treble clef, notes D4, E4, F[♯]4, G4, A4. Fingering: T (4), A (2), B (4, 2).
- F[♯]m¹¹:** Treble clef, notes F[♯]4, G4, A4, B4, C5. Fingering: T (3), A (0), B (1, 0, 3).
- Fsus²:** Treble clef, notes F4, G4, A4, B4, C5. Fingering: T (3), A (0), B (3, 0, 1).

System 2:

- Esus⁴:** Treble clef, notes E4, F4, G4, A4, B4. Fingering: T (11), A (2), B (2).
- E:** Treble clef, notes E4, F4, G4, A4, B4. Fingering: T (0), A (2), B (1, 0).
- F[♯]7 add¹¹:** Treble clef, notes F[♯]4, G4, A4, B4, C5. Fingering: T (4), A (3), B (4, 3).
- Amaj add⁹:** Treble clef, notes A4, B4, C5, D5, E5. Fingering: T (7), A (6), B (9, 8).
- Bmaj add¹¹:** Treble clef, notes B4, C5, D5, E5, F5. Fingering: T (9), A (8), B (0, 0).
- C[♯]m⁷:** Treble clef, notes C[♯]5, D5, E5, F5, G5. Fingering: T (0), A (0), B (6, 6, 4).

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Chordal Techniques

Example 31

Example 31 shows a sequence of guitar chords and fingerings across two systems. The first system includes A⁵, C⁵, G⁵, and F⁵. The second system includes A⁵, C⁵, and D⁵. Fingerings are indicated by numbers 0-5.

System 1:

- A⁵:** Treble clef, notes A4, B4, C5, D5, E5. Fingering: T (1), A (2), B (0, 2).
- C⁵:** Treble clef, notes C5, D5, E5, F5, G5. Fingering: T (5), A (5), B (3, 3).
- G⁵:** Treble clef, notes G4, A4, B4, C5, D5. Fingering: T (2), A (5), B (3, 1, 1).
- F⁵:** Treble clef, notes F4, G4, A4, B4, C5. Fingering: T (3), A (3), B (1, 1).

System 2:

- A⁵:** Treble clef, notes A4, B4, C5, D5, E5. Fingering: T (3), A (2), B (0, 2).
- C⁵:** Treble clef, notes C5, D5, E5, F5, G5. Fingering: T (2), A (5), B (2, 3, 2).
- D⁵:** Treble clef, notes D4, E4, F4, G4, A4. Fingering: T (2), A (0), B (3, 5, 2, 5).

cont'd

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Chordal Techniques

Example 31 (cont'd)

Chordal Techniques

Example 31 (cont'd)

Chords: C#5, A5, C#5, F#5, G#m7, B5, C#5, A5

Measure 1: C#5 (Fingerings: 6, 4)

Measure 2: A5 (Fingerings: 7, 5)

Measure 3: C#5 (Fingerings: 6, 4)

Measure 4: F#5 (Fingerings: 4, 2), G#m7 (Fingerings: 6, 4), B5 (Fingerings: 4, 4)

Measure 5: C#5 (Fingerings: 6, 4)

Measure 6: A5 (Fingerings: 7, 5)

Measure 7: E5 (Fingerings: 9, 7), C#add9 (Fingerings: 8, 4)

Measure 8: E5 (Fingerings: 9, 7), C#add9 (Fingerings: 8, 4)

Chordal Techniques

Example 31 (cont'd)

Chordal Techniques

Example 31 (cont'd)

Chords: A5, C5, G5, F5

Measure 1: A5 (Fingerings: 2, 0)

Measure 2: C5 (Fingerings: 5, 3)

Measure 3: G5 (Fingerings: 5, 3)

Measure 4: F5 (Fingerings: 3, 1)

Measure 5: A5 (Fingerings: 2, 0)

Measure 6: C5 (Fingerings: 5, 3)

Measure 7: D5 (Fingerings: 2, 0)

Measure 8: D5 (Fingerings: 2, 0)