

JOE FAVA METHOD for GUITAR

a contemporary approach
towards comprehensive
mastery of the instrument

C & E MUSIC CENTER
1420 - 21st Street
Monroe, Wisconsin 53965
SALES - SERVICE - LESSONS



book
3

Price
\$2.00

CRS publishing, incorporated - detroit, michigan

Johnny Smith



FOREWORD

No one can deny the prominence attained by the plectrum guitar in the past fifteen years. With the aid of recordings and amplification, both classical and plectrum guitar now occupy an undeniable position in music of all forms. In recent years past, the guitarist had to know only a few chords to be able to play in a dance band or folk band and some of our most prominent guitarists in the past, players of great natural talent, had but a meager knowledge of the instrument. But, as the guitar advanced in popularity, so did the requirements for the player.

The guitar, with all of its simplicity, is a very difficult instrument to learn correctly. The requirements now expected of the professional guitarist are broad, varied and exacting. There is an acute need for thorough, musically sound text books for study, both for the student and for the teacher. I imagine the same problem existed when all other instruments such as violins, reeds and brass came into being, and it took proper text books and proven systems of teaching to make those instruments internationally acceptable.

Mr. Fava, with his years of teaching experience and broad interest in the guitar is, most certainly, one of the most qualified of guitarists to write such a text. Mr. Fava has both the professional player, and professional teacher experience to know precisely what material is most needed at this time for the study of a beautiful instrument, the guitar.

Johnny Smith

JOE FAVA

GUITAR METHOD

BOOK III

TABLE OF CONTENTS

TITLE	PAGE
The fifth position and extensions. Chromatic scale in V	3
Movable scale form ⁶ 4. Scale and arpeggio	4
Marines' Hymn. Three guitars and bass guitar	5
Exercises in movable scale form ⁶ 4	6 & 7
Typical "Swing" exercise in V	7
Jeanie, With the Light Brown Hair. Oh Susanna	8
"Melody" from "Don Juan." "Ukrainian Dance"	9
"Cielito Lindo." "Deep River"	10
"Turkey in the Straw." With suggested Jazz Choruses	11
Connecting positions I and V. Becomes form ⁶ 4 after shift.....	12, 13 & 14
Connecting positions I and V, showing shifts on all strings.....	15 & 16
"Shortnin' Bread," duet. Rhythm guitar and Bass guitar may be added to form quartet	17
"Emperor Waltz," solo	18
"Swingin'" from I to V. Duet or quartet	19
The Glissando and Portamento. "Drink to Me Only with Thine Eyes".....	20
The Slur	21
"Sweet Betsy from Pike." "Just a Song at Twilight"	22
The Slur, continued	23
Other Ornaments, also called "Graces," or "Embellishments"	24
Ornaments, continued. The Turn, or "Gruppetto." Typical "swing" exercise demonstrating the use of Ornaments in the Jazz idiom	25
Embellishments in the Jazz idiom, continued. "Minuet" by Mozart. Guitar duet..	26
"Minuet" by Mozart, continued	27
Intervals	28
Intervals, continued. Melodic and Harmonic intervals.....	29
Chromatic alterations of intervals	30
Intervals, continued. Exercises in melodic and harmonic intervals.....	31
"Tales from the Vienna Woods," by Strauss. Guitar duet.....	32 & 33
Parallel chord construction	34
Inversion of chords	35
Summary of chords in the key of "C." Basic progressions of full chords in I, III, V, and VIII	36
Summary of chords in "C," continued. Two examples of harmonizing a melodic line. "Carnival of Venice." "Sweet Betsy from Pike"	37
Movable scale form ⁶ 4, Key of B flat in III. Scale and Arpeggio	38
Movable scale form ⁶ 4, showing shifts on all strings	39
"Jig" in III, in B flat, using movable scale form ⁶ 4	39
"Kerry Dance," swing duet or quartet, connecting I and III. (⁶ 4)	40
"Kerry Dance," swing duet or quartet, with suggested Jazz choruses	41
Movable scale form ⁶ 2, in V. Key of B flat. Scale and arpeggios	42
"Ancient Dance," Bach. Duet. Showing ⁶ 2 in V, in B flat	43
"Mazurka in B Flat," Chopin. Duet. Form ⁶ 2 in V, in B flat	44 & 45
B flat Major, connecting I and V. Becomes form ⁶ 2 after shift	46
"Soliloquy." To Mary, by Joe Fava. For 3 guitars and Bass guitar	47
"Rovin' Rosie," by Joe Fava. A Jazz fragment for 3 guitars and Bass guitar....	48

© Copyright 1963 by Joseph Fava, Southfield, Michigan
International Copyright Secured

All Rights Reserved

Published by
C R S PUBLISHING, INC.
8631 Griggs Ave.
DETROIT 4, MICHIGAN

PREFACE TO BOOK III

Volume three of this method is rather a departure from most conventional guitar methods, in that it is devoted almost entirely, to the subject of position-playing. The author feels that this subject is very important at this stage of the guitar student's development, and the general comment from a great many teachers, seems to point in the same direction. The format of MECHANICS, THEORY, and RECREATION, employed in volumes I and II, is continued in this book.

Mechanics. An attempt to organize fingerboard activity into a *system*—to *teach position-playing*, and also introduce a method of *connecting one position to another by a pre-determined set of left-hand shifts*. Rather than allot two or three pages to a cursory study of each position, it was decided to study, very thoroughly, two movable scales in two different positions, C, and B flat, which, because they are movable, may be applied to any key, by simply changing the position on the fingerboard. By this means the student learns more than one location for any given passage, or chord, and may choose the most favorable, for better performance. Sight-reading is also improved by this ability to recognize a passage or chord in more than one location.

Theory. A graphic description of intervals is given. The subject of parallel chord construction is taken up. These are carefully studied in the key of C, and may be applied to all keys by simple transposition, and in most cases, by changing the position on the fingerboard. Triads and larger chords and their inversions, are shown from the open position, to the higher positions in the key of C. These too, may be applied to all keys by changing the position.

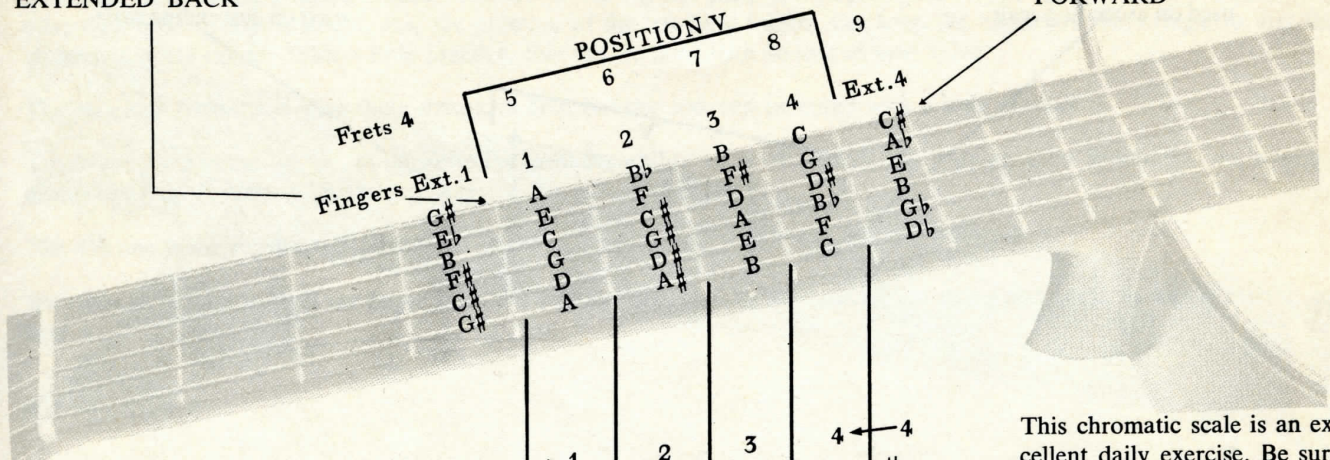
Recreation. The classic arrangements in this book are carefully transcribed, and of lasting value. There are a few solos, and several jazz arrangements for two, three, or four guitars, all of which point up position work. All the arrangements are fully acceptable for recital, or any other type of performance.

In conclusion, this book may be considered by some teachers to be somewhat on the difficult side, but the author feels that the student who has progressed this far is serious, and eager to learn all he can about the guitar fingerboard, so that he can apply this knowledge to the problems encountered in playing all types of music. Finally, a good method is a great help to the student—a good teacher, an even greater help—the serious student needs both of these aids for a long time—but he must also learn to use the knowledge from both of these sources to try to discover all he can on his own. In position playing he must apply what he has learned in one key, to other keys. In jazz playing he must, after having learned the examples in this, and other books, try to develop his own ideas. If his ideas sound poorly at first, he must persist until they improve. The *simplest discovery* a student makes by himself, is a *great revelation*. In this manner he can become a credit to his teacher and to himself.

POSITION V and EXTENSIONS

LOWER EXTENSION
4th FRET IS PLAYED
BY THE 1st FINGER
EXTENDED BACK

UPPER EXTENSION
9th FRET IS PLAYED
BY 4th FINGER EXTENDED
FORWARD



NEW NOTES on the 1st string.
A#, or B flat on fret 6.
B, on fret 7.
C, on fret 8.
C#, or D flat on fret 9.

Any note may be duplicated on the next lower string by moving 5 frets higher, excepting notes on the 2nd string. Notes on the 2nd string are found on the 3rd string, 4 frets higher.

This chromatic scale is an excellent daily exercise. Be sure to keep the fingers arched, pressing with the **finger tips**.

Start with the first finger on the 6th string, and after having played each finger in sequence, **be sure to keep the 4th finger anchored on the 6th string** until the 1st finger has completed both of its notes on the 5th string. Only when the 1st finger is in its normal position may the 4th finger anchor be lifted.

Repeat this process on all strings in the **ascending scale**.

On the **descending scale**, the **1st finger remains anchored** on its normal fret, until the 4th finger has played its two notes, and is in its normal position.

CHROMATIC SCALE in V

C MAJOR - MOVABLE SCALE - FORM ⑥₄

Scale, Arpeggio, Triads, and other chords of C Major.

2 Octaves, fifth position.

Extended 1st finger to be used on ascending scale.

Extended 4th finger to be used on descending scale.

SCALE ⑥₄

ARPEGGIO

CHORDS

TRIADS

Root pos. 1st inversion 2nd inversion Root pos. 1st inv. Root pos. 2nd inv.

*444. Roll the finger from the string it occupies, to the next higher string and back, without entirely leaving the original string. In doing this, the middle note is pressed down with the flat of the finger, rather than the tip, because the tip of the finger does not actually leave the original string. If preferred, both strings may be barred with the same finger.

SCALE FORM ⑥₄ _____ String 4 _____ Finger

The term ⑥₄ describes the location of the lowest root of the scale, in this case the 6th string 4th finger is "C" (V). The hand is now in position to play any of the following, without leaving the 5th position: 2-octave scale; 2-octave arpeggio, and triads in Root position, 1st inversion, and 2nd inversion. Fuller chords are also available, as shown above.

By simply changing the position number, the above is available in almost any key. Examples:

- FORM ⑥₄, V; 2-octave scale and arpeggio in C Major. Triads and larger chords.
- FORM ⑥₄, III; 2-octave scale and arpeggio in B flat. Triads and larger chords.
- FORM ⑥₄, VII; 2-octave scale and arpeggio in D Major. Triads and larger chords.
- FORM ⑥₄, IX; 2-octave scale and arpeggio in E Major. Triads and larger chords.

For smooth and legato execution of the above, remember the directions given on page 3. **Arch fingers. Press with fingertips. Anchor 4th finger** when extending 1st finger on next higher string, until 1st finger is in normal position again. This is for the ascending scale. **Anchor 1st finger until 4th finger has finished its extension, and is back to its normal position again.** This latter is for the descending scale.

When extending the 1st or 4th fingers, it may be impossible to keep the finger perfectly arched. This is the only instance when you may relent a little on this rule. Especially in the case of the 1st finger, which may have to extend straight back, in order to keep the 4th anchored.

MARINE'S HYMN USING SCALE FORM ⑥₄

The student should learn all lines. The V indicates that **both solo parts** are to be **played entirely in the 5th position**. Any other change will be indicated.

The short, crisp, almost staccato effect required of the rhythm part, is brought about in the following way: Immediately after each quarter note is struck, ease the pressure of the left-hand fingers, but keep the fingers on the strings, so that the sound is quickly cut off. With a little practice, this can be done with no loss of time value.

The pick may strike more than three strings, at first, but this too, can be cured with a little practice.

Triads are given in the 3rd line, to illustrate the maneuverability of small chords. By varying their inversions, an effective counter-melody is created by the top notes of the triad sequences.

The 4th line is the regular, solid bass-and-chord accompaniment.

Remember! "R" means roll the finger from the string it occupies, to the next higher string and back, as was explained on page 4.

V THROUGHOUT

Ext.

KEY of C - V - MOVABLE SCALE FORM ⑥₄ CONTINUED

In the two examples which follow, each 2- or 4-measure phrase is played in the open position and then repeated in the fifth position. This will help you relocate, in V, the notes which you already know in the open position.

Four musical staves showing scale exercises in 3/4 time. Each staff starts with a 2-measure phrase in the first position (I) and a 4-measure phrase in the fifth position (V). Fingerings and bowings are indicated above the notes.

This example has the same objective as the one above, but here you **swing the eighth notes**, and count the division carefully, until the rhythms are quite clear. Whenever you have trouble with a particular rhythm, stop playing, and sing, or talk the rhythm count, while you tap each unit indicated by the time signature. When you understand the rhythm you will play it easily.

Four musical staves showing scale exercises in 4/4 time with eighth notes. Each staff starts with a 2-measure phrase in the first position (I) and a 4-measure phrase in the fifth position (V). Rhythm counts are provided below the staves.

Count 1 & 2 & 3 & 4 & 1 & a 2 3 & 4 & 1 & a 2 3 & 4 &

Swing

Count 1 & 2 & 3 4 1 & a 2 & 3 4

Count 1 & 2 & 3 & 4 &

Count 1 & 2 & 3 & 4 &

TYPICAL SWING EXERCISE IN V

Easy Swing

WALTZ EXERCISE IN V

JEANIE WITH THE LIGHT BROWN HAIR

SLOWLY V (ENTIRELY)

USING SCALE FORM ⑥₄

STEPHEN FOSTER

Musical notation for 'JEANIE WITH THE LIGHT BROWN HAIR' in treble clef, 2/4 time. The piece is in C major and uses Scale Form ⑥₄. The notation includes various chords and fingerings:

- Line 1: G7 (1), C (4), F, C (2), 1, 3, 1, R, Em, G7 (1, 3), C, F, Am, C, D7, Dm, G7.
- Line 2: C, F, C, G7, C, D7 (3, 3), R, 3, 4, 1, G (3), C (4), 1, 1, G (4), D7, G, Dm, G7, C (1-1-1), Ext. R, Am, Em (4).
- Line 3: F, C, E7, AmD7G7, C, E7 Am, Em G7, C C7, F, F#dim C, (GBass) Am Fm, C, G7, C.

OH SUSANNAH

USING FORM ⑥₄

Musical notation for 'OH SUSANNAH' in treble clef, 2/4 time. The piece is in C major and uses Scale Form ⑥₄. The notation includes various chords and fingerings:

- Line 1: V, 4, 1, C (3), 1, 3, D7, G7, C.
- Line 2: D7, G7, C, D7, G7.
- Line 3: C, D7, G7, C, F (4), 3, C (1), D7.
- Line 4: G7, C, D7, G7, C, 1, 3, C (1), 4, 1.
- Line 5: D7, G7, C, D7, G7, C.
- Line 6: D7, G7, C, D7, G7, C, F (2).
- Line 7: 1, C (4), D7 (1), 1, G7, C, D7, G7, C.

MELODY (From Don Juan)

IN V ENTIRELY

MOZART

Andante

p *p* *rit.* *Fine* *sfp* *rit.* *D.C. al Fine*

UKRANIAN DANCE

IN V ENTIRELY

f *f* *f*

At this point the student should begin to move as many passages and even entire compositions which he already knows in I over to V. Practice moving from I to V until it requires little or no effort to think and play the same passage in either position.

CIELITO LINDO USING SCALE FORM ⑥₄

Musical score for "Cielito Lindo" in 3/4 time. The score consists of four staves of music. Above the first staff are four guitar chord diagrams: V (1114), V (1324), V (1113), and V (132x). The first staff contains chords C, G7, C, G7, C, Cmaj7, and G7. The second staff includes fingerings (2 3 1 2 4 1) and an extension (Ext. 1-1 2 3 1-1 Ext.). The third staff includes chords C7, F, Dm, Dm b5, and C, with fingerings (3 1 3, 1-1 3) and an extension (Ext.). The fourth staff includes chords G7, (VI), and C, with fingerings (1 3 4 3 1) and an extension (Ext.).

SLOWLY—WITH EXPRESSION
SUSTAIN TIME VALUES

DEEP RIVER

Musical score for "Deep River" in 4/4 time. The score consists of three staves of music. Above the first staff are four guitar chord diagrams: V (5x14x), V (11x121), V (411x), and V (231). The first staff contains chords C, Dm7, C, F, C, G7, C, F, and Eb dim. The second staff includes chords C, Dm, D# dim C, Am, Em, and Am, with fingerings (3 1 1 1 2) and an extension (Ext.). The third staff includes chords Em, G7, C, Cmaj, C7, F, Eb dim, C, Eb dim, Dm7, G7, Dm7 Dbmaj7, and C, with fingerings (1 1-1 1-1) and an extension (Ext.).

TURKEY IN THE STRAW SINGLE STRING SOLO

LIVELY

WITH 2 SUGGESTED JAZZ CHORUSES. IT IS NOT TOO EARLY TO TRY YOUR OWN JAZZ IDEAS.
CHORUS

INTRO.

Intro musical notation with chords: V, C, C#dim, Dm, G7.

CHORUS

Chorus musical notation with chords: C Ext., G7, C, D7, G7, C, F, F#dim, C, G7, C, D7, G7, C.

SUGGESTED JAZZ CHORUS

Suggested Jazz Chorus musical notation with chords: C, Ext, G7, F, C, Ebdim, G7, C, F, F#dim, C, G7, C, D7, G7, C.

ANOTHER SUGGESTION - THEN TRY YOUR OWN!

Another Suggestion musical notation with chords: C, G7, C, F7, C, D7 Ext., G7, C, F#dim, C, G7, D7, G, C.

We have just learned the $\textcircled{6}_4$ scale form, which affords us a range of two full octaves without moving the hand out of position. This form connects with other scale forms to further lengthen the range of activity, but before taking up other scale forms, we will learn to connect this form with the 1st, or "open" position. We connect by "shifting" from one position to another. In order to shift from one position to another easily, rapidly, and with a minimum of effort, the following should be kept in mind:

1. Position . . . The four fingers on any four adjacent frets, ready to apply pressure against the fingerboard, while the thumb applies its counter-pressure at about the center of the neck, at a point approximately between the 1st and 2nd fingers.
2. Shift . . . Moving the entire hand as a unit, (**the fingers and thumb retaining their relationship to one another**), from one position to another.
3. Shifting finger . . . The finger last used in the original position is the shifting finger. It should retain its pressure on the string until the new position is reached, at which point the finger that starts the new position, immediately takes over. By this means the sound is not cut off during the shift, and the much-desired legato quality is acquired. As the student acquires greater rapidity in making the shift, the shifting finger may relax its pressure on the string as that the connecting finger takes over. All finger tips should be close to the string at all times, ready to work.
4. Connecting finger . . . Whichever finger is the first to be used in the new position, is the connecting finger. As the new position is reached, the shifting finger, and the connecting finger act simultaneously. The shifting finger releases, and the connecting finger applies pressure, at the same moment, and the connection is completed.
5. Index finger . . . The index finger rarely, if ever, leaves the string during the shift. Any finger may initiate the shifting motion, but the index finger, being the lowest pitch of the four-finger position, must remain on the string until the shift is completed, since it actually controls the distance between the positions that are involved.

2-OCTAVE SCALE OF C MAJOR—CONNECTING I AND V

CONNECTING I and V. The connecting shift is on the 1st string.

Example 1.

Two-octave scale of C major connecting I and V. Start the scale on the lowest C in I. **Shift to V on the 1st string** to complete the second octave. See photograph below.

1st finger remains on string during shift. The moment the hand is in V, 1st and 3rd fingers act simultaneously; 1st is played, 3rd is released.

3rd, or shifting finger continues its pressure on the string until V is reached, so sound is not cut off.

Thumb moves from I to V with the rest of the fingers, never losing its relationship to them.

CONNECTING I and V. Same scale as example 1, but the connecting shift is on the 2nd string.

Example 2.

The diagram shows a guitar neck with a scale on the 2nd string. The scale starts at the open string (0) and goes up to the 4th fret. The ascending scale is marked with fingerings: 1, 2, 3, 1, 2, 3, 4. The descending scale is marked with fingerings: 4, 3, 2, 1, 3, 2, 1. A connecting shift is shown on the 2nd string, where the 1st finger of the higher position (1st fret) continues its pressure until the 1st finger of the lower position (5th fret) reaches it. Labels include 'Connecting finger.' pointing to the 1st finger in the lower position and 'Shifting finger.' pointing to the 1st finger in the higher position. Below the diagram is a musical staff in 4/4 time, showing the scale with fingerings: 1, 2, 3, 1, 2, 3, 4, 3, 2, 1, 3, 2, 1. Brackets labeled 'I' and 'V' indicate the positions.

CONNECTING I and V. Example 3. The connecting shift takes place on the 3rd string.

1st finger was not on the string in the 1st position, but must take its place there as the shift occurs.

The diagram shows a guitar neck with a scale on the 3rd string. The scale starts at the open string (0) and goes up to the 4th fret. The ascending scale is marked with fingerings: 3, 0, 2, 3, 0, 2, 4. The descending scale is marked with fingerings: 4, 3, 2, 1, 3, 2, 1. A connecting shift is shown on the 3rd string, where the 4th finger of the higher position (4th fret) continues its pressure until the 1st finger of the lower position (5th fret) reaches it. Labels include 'Connecting finger.' pointing to the 1st finger in the lower position and '4th finger is now the shifting finger, and retains its pressure until the 1st finger reaches the 5th fret, and takes over.' pointing to the 4th finger in the higher position. Below the diagram is a musical staff in 4/4 time, showing the scale with fingerings: 3, 0, 2, 3, 0, 2, 4, 4, 3, 2, 1, 3, 2, 1, 4, 2, 0, 3, 2, 0, 3. Brackets labeled 'I' and 'V' indicate the positions.

The preceding photographs are for the ascending scale. The descending scale is treated in exactly the same manner. The finger last used in the higher position continues its pressure, in order to keep the sound continuous, until the lower position is reached. At exactly the same moment the finger to act first in the new position takes over.

The preceding examples show the connecting shift on the 1st, 2nd, and 3rd strings. The connecting shift, however, may in most cases, be made on any string. Some lie more favorably than others, for certain passages, so the player may take his choice. Other shifts are shown on page 13.

CONNECTING POSITIONS CONTINUED

2-OCTAVE C MAJOR ARPEGGIO. Example 1, connecting I and V on 1st string.
Associate this with example 1, of the preceding scale.

1st finger is soundless, but it moves from I to V, just as though it were actually sounding.

3rd finger shifts.

4th finger plays, establishing the connection.

The arpeggio sequence forms the **triad**, and its **inversions**. They are notated below, and **should be memorized**.

C major triads.....

Root pos.	1st inv.	2nd inv.
Root in Bass	3rd in Bass	5th in Bass

25 times daily. Increase tempo gradually.

Example 2. Same as above, connecting on the 2nd string.

This is the easiest type of shift. The 1st finger acts as both shifting and connecting finger.

1st finger acts as both shifting and connecting finger.

Roll 4th finger.

25 times daily
Increase tempo gradually.

Example 3. Same as above. Connecting on the 3rd string.

There is no connecting finger in this shift, but the open G will keep the sound going until the hand reaches V. Keep the 4-finger position compact.

Bar or Roll the 4th finger

Bar

25 times daily. Increase tempo gradually.

CONNECTING POSITIONS CONTINUED

Examples illustrate activity of fingers in shifting from one position to another. Keep the hand in the compact four-finger, four-fret position throughout all shifts. Remember! The 1st finger rarely, if ever leaves the string.

NOTES IN PARENTHESES ARE NOT PLAYED. THEY SHOW THE ACTION OF THE SHIFTING FINGER.

3rd finger shifts directly from G to B.

1st finger shifts to the silent F, as 3rd finger plays the G.

Direct shift

2nd finger shifts to silent C#, as 3rd finger plays D.

Direct shift

Chord diagrams: C, Dm7, Em7, F, Am, Dm, G7, C7, Fm, C, Am7, Dm, G7, C.

CONNECTING POSITIONS I and V CONTINUED

The next two exercises demonstrate shifts from I to V on every string. Both exercises are in the modern idiom. The first shows scale shifts, the second is devoted to arpeggios.

SCALES

Shift on 1st string
I to V, V to I
Chords: C, Am, Dm, G7

Shift on 2nd
I to V
Chords: C, G7, C

Shift on 3rd
V to I
Chords: Am, Dm, G7, C, G7, C

Shift on 5th string
Ext. (Extended)
Chords: Am, Dm

Shift on 4th string
Chords: F, F#dim, C, A7, Dm, G7, C

ARPEGGIOS

Shift on 1st string

Shift on 2nd string

Shift on 3rd string

Shift on 4th string

Shift on 5th string

Shift on 6th string

Shift on 1st on 2nd on 3rd

SHORTNIN BREAD DUET

ARR. JOE FAVA 17

Practice fingerings as marked. They illustrate several ways of connecting I and V. Fingerings may be changed later if preferred. 2nd line illustrates several types of accompaniment.

Staff 1: Treble clef, V fingering mark above first measure. Chords: C, G7, F#dim, G7, C, Dm7, G13, C. Second line: rhythmic accompaniment.

Staff 2: Treble clef, I and V fingering marks above. Chords: C6, Dm7, G13, C, C, G7, Ab7, G7, C, C6, F#dim, G13. Second line: rhythmic accompaniment.

Staff 3: Treble clef, I and V fingering marks above. Chords: C, C7, F, F#dim, C, Am7, D7, G7, C, G7, Ebdim, G7. Second line: rhythmic accompaniment.

Staff 4: Treble clef, I and V fingering marks above. Chords: C, Am7, Dm7, G7, C, C7, F, F#dim, C, F7, G7, C. Second line: rhythmic accompaniment.

Staff 5: Treble clef, V-shaped fingering mark above. Chords: C, F7, C, G7, C, C7, F, F#dim. Second line: rhythmic accompaniment.

Staff 6: Treble clef, V and I fingering marks above. Chords: C, Am7, Dm7, D#dim, C, Am7, D7, G7, C, G7. Second line: rhythmic accompaniment.

Observe all dots over notes by playing the note short. Just release pressure.

EMPEROR WALTZ

USING 1st 5 POSITIONS

STRAUSS

ARR. JOE FAVA

At this point, positions I, II, and V should be quite clear. If you do not know the notes on the 1st 8 frets, on all strings, you must learn them. Now, positions III, and IV should be no problem. Simply place your 1st finger on the fret indicated by the Roman numeral, and the other fingers will fall into place in that position. Any unusual fingering will be indicated.

The musical score consists of ten staves of music in 3/4 time. The key signature has one sharp (F#). The score includes various guitar chords and fret positions indicated by Roman numerals. The chords and positions are as follows:

- Staff 1: I C, G7, C, III G7, I V, III C, I G7, C
- Staff 2: V, G7, A7, Dm, C, IV, III, I G7, C
- Staff 3: V, III, I F, Dm, III G7, I, C
- Staff 4: V, III, I F, Dm, E7, Am, G7, G7
- Staff 5: C, G7, C, G7, C, G7, C
- Staff 6: G7, A7, Dm, F# dim ten., Em, C, G7, C
- Staff 7: III, I, III, I, F
- Staff 8: V Dm, III G7, I, C
- Staff 9: III, I, I, A7
- Staff 10: Dm, Eb dim, C, G7, C

SWINGIN' FROM I TO V

JOE FAVA 19

It may, at some times, be considered desirable to break the I to V shift into two smaller shifts, for a particular "glissando," or sliding effect, especially for short phrases. Such an example is given in the following arrangement, written in the popular swing idiom. The two shifts are I to III, and III to V. Note!! When the same finger slides from one note to another, the 2nd note may be struck with the pick, or, for a different effect, you may let it be sounded by the slide, or glissando.

SWING

The musical score is written in 4/4 time and consists of several systems. The first system shows a melodic line with fingerings (I, 3-3, III, V, 1, 3-3, 2, 3, 4, 1, 1-1-1, 2, 3, 1, I, 3) and a guitar accompaniment with chords C, G7, C, A7(b9), Dm7, G7(b9), Gm7, A7(b9), Dm7, and Fm6. The second system continues the melody with chords C, Eb dim, Dm7, G7(b9), C, Dm, Db, C, G7, and C, A7(m9). The third system features an 'Ext.' section with chords Dm, G7(m9), Gm6, A7(m9), Dm7, G13(m9), C, Eb dim, Dm7, and G13. The fourth system includes a 'CODA' section with chords C, B7, E, Dm (E Bass), G6, and Fm (G Bass). The final system shows a 'Slower' section with chords III, IV, V, Dm7, Db7, and Cmaj7, along with guitar diagrams for V, IV, and III positions.

AGAIN—TRANPOSE TO V, PASSAGES YOU ALREADY KNOW IN I. TRY CONNECTING I AND V ON YOUR OWN USING VARIOUS STRINGS FOR THE CONNECTIONS.

THE GLISSANDO (GLISS) and PORTAMENTO

The GLISSANDO, usually marked "gliss.," is a gliding effect, produced by sounding in quick succession, several adjacent tones, **not necessarily** chromatic, as in gliding a finger along several adjacent white keys on the piano keyboard.

The PORTAMENTO is a **continuous slide** between two tones, and through all the intervening tones.

The slight difference between the two terms is almost undiscernible on the guitar. The portamento, slightly slowed down, becomes a glissando, since the pitch of each intervening fret is discernible. The portamento action is like that of the shifting finger. The shift is essentially a change from one position to another, and the sound does **not have to be sustained**, although we strongly advise it for the legato quality it affords. The portamento, however, depends on the tone being sustained throughout the slide.

These effects can be used to great advantage to embellish a simple melodic line. Some practical illustrations are given in the following pieces.

Written

Glissando

Played

Also possible

Portamento

DRINK TO ME ONLY WITH THINE EYES




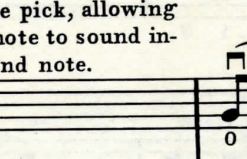
6-8th NOTES IN EACH MEASURE

EACH 8th NOTE GETS 1 BEAT

DOWN BY THE OLD MILLSTREAM

Two (or more) notes of different pitch, tied together by the slur sign \frown are executed by a single stroke of the pick on the first note alone, the second note being executed by the left hand, without the aid of the pick.

- Example 1. Ascending slurred notes on the same string.
- Example 2. Descending slurred notes on the same string.
- Example 3. Ascending slurred notes on two adjacent strings.
- Example 4. Descending slurred notes on two adjacent strings.

<p>Example 1.</p>  <p>Strike 1st note with Pick. Execute 2nd note with a hammer-like stroke of the 3rd finger of the left hand.</p>	<p>Example 2.</p>  <p>Strike 1st note with pick. Execute 2nd note by pulling 3rd finger downward toward next higher string, without diminishing pressure. Both notes must be prepared beforehand, and the pressure on the 2nd note must be maintained throughout the slur.</p>	<p>Example 3.</p>  <p>Strike 1st note with pick, and hold it, to keep it sounding, while pick glides on to next higher string to pick next note. This is a single stroke of the pick on 2 adjacent strings.</p>	<p>Example 4.</p>  <p>Strike 1st note with pick. Execute 2nd note with a hammer-like stroke of the 3rd finger of the left hand, on the next lower string. This is a difficult slur, and requires much practice.</p>
---	--	---	--

In the execution of these slurs, the 2nd note is usually weaker than the 1st. It does not help to strike the 1st note harder. Bend your efforts to strengthening the 2nd note in order to give both notes approximately the same volume.

PRACTICE EACH EXERCISE UNTIL BOTH TIME AND VOLUME ARE CONTROLLED.

Example 1. Ascending slur on one string. Hammer every 2nd note.



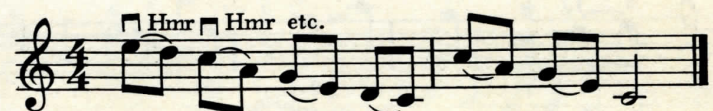
Example 2. Descending slur. When 2nd note is not an open string, both notes must be prepared beforehand. Pull down to sound every 2nd note.



Example 3. Glide pick from 1st to 2nd note. Allow sound of 1st note to overlap slightly into 2nd note.



Example 4. Pick 1st note. Hammer 2nd note on next lower string. Allow sound overlap.



SWEET BETSY FROM PIKE

INTERPRET ALL SLURS AND EMBELLISHMENTS CAREFULLY

Musical score for "Sweet Betsy from Pike" in 2/4 time. The score consists of six staves of music. Fingerings are indicated by numbers 1-4 below notes. Embellishments include slurs, hammer-ons (Hmr), pull-offs (Pull), and glide picks (Glide Pick). Chords are labeled: V, G7, Am, Em, C, F, D7 (F# Bass), and G. An extension (Ext.) is marked at the end of the piece. The tempo marking *rit.* (ritardando) is present at the bottom right.

JUST A SONG AT TWILIGHT

INTERPRET ALL SLURS AND OTHER EMBELLISHMENTS CAREFULLY

Musical score for "Just a Song at Twilight" in 3/4 time. The score consists of three staves of music. Fingerings are indicated by numbers 1-4 below notes. Embellishments include slurs, hammer-ons (Hammer), and pull-offs (Pull). Chords are labeled: I and III. A glissando (gliss.) is marked in the first two staves. The piece concludes with a final chord.

COMPOUND, or MULTIPLE SLURS. Two or more hammer-strokes following a pick-stroke. Two or more pull-strokes following a pick-stroke. Also any combination of hammer-strokes, pull-strokes, and gliss-picking within the same slurred phrase.

Multiple Hammer-stroke.

Pick the 1st of each group of 3 notes.
Hammer the 2nd and 3rd of each group.

Multiple pull- or draw-stroke.

Pick the 1st of each group of 3 notes.
Pull the 2nd and 3rd of each group.

MIXED SLUR COMBINATIONS. Including hammer, pull, glide-pick, and gliss.

THE LONG SLUR. Used as a phrase mark, or to indicate legato. With bowed instruments, a long phrase of many notes may be played with one bow. On the guitar we can slur only a few notes at a time, but we try for a similar effect by using as many slurs as possible and minimizing the number of pick strokes.

24 ORNAMENTS. ALSO CALLED "GRACES" or "EMBELLISHMENTS"

These ornaments should be memorized. They play an important part in classic music, but are also very useful in the jazz idiom. Slurs will be represented by H, for hammer, P for pull, gl for glissando, and \square , for pick-stroke.

GRACE NOTES

1. Long grace, or Appoggiatura. The grace takes half the value of the principal note.

2. Short grace, or Acciaccatura. The grace takes a fraction of the value of the principal note.

3. With chord. The grace is played with the chord. Principal note follows, while chord is held. Time values remain the same as in examples 1, and 2.

Written			
Played			

Example Long grace

Written		
Played		

Short grace

With chords

Written		
Played		

MORDENT. w INVERTED MORDENT. w DOUBLE MORDENT. w TRILL, *tr* or SHAKE.

w Mordent. A group of 3 tones. 1-principal tone, 2-scale-tone below, 3-principal tone.

w Inverted Mordent. Same as the mordent, but the principal tones are connected by the scale-tone immediately above the principal tone.

w Double mordent and double inverted mordent—1st 2 notes are repeated.

tr Trill, or shake—continuing inverted mordent, as long as time value will allow.

	MORDENT		INVERTED MORDENT		trill or <i>tr</i>
	w		w		

The turn consists of 4 tones, in the following order: 1-the tone above the principal tone; 2-the principal tone; 3-the tone below the principal tone; 4-back to the principal tone.

The inverted turn starts with the tone below the principal tone, goes to the principal tone, follows with the tone above, and ends on the principal.

When the turn connects two notes, it graces the one which it follows.

An accidental above or below any ornamental sign affects the tone above or below, the principal tone.

trill (ending in a turn*)

MINUET

JOE FAVA

ORNAMENTS IN THE JAZZ IDIOM

USE OF EMBELLISHMENTS IN THE JAZZ IDIOM

INTERPRET SLURS CAREFULLY

Easy swing Pull

MINUET DUET

Learn both lines

Interpret slurs carefully

MOZART

Allegretto

MINUET CONTINUED

Hammer Pull Hammer on next lower string Pick Hammer Pull

III Hmr Pull Pk

IV

I V V etc. V I

(IV —) V

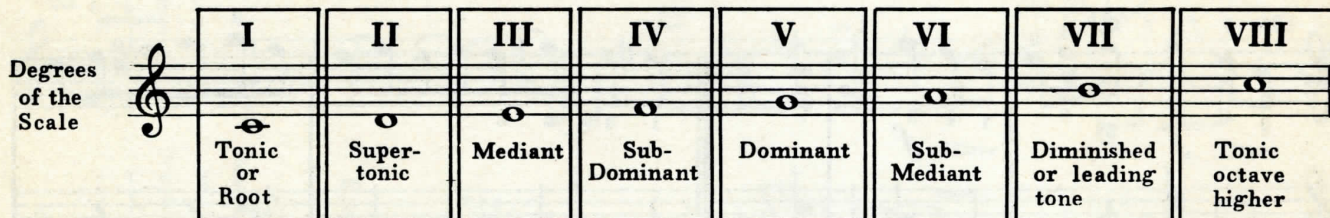
Pick Hammer Pull

INTERVALS MAJOR & PERFECT. (Simple Intervals)

STUDY THIS SUBJECT THOROUGHLY. INTERVALS MUST BE CLEARLY UNDERSTOOD BEFORE GOING INTO CHORD CONSTRUCTION & ANALYSIS.

An INTERVAL is the relation of two tones with regard to pitch, especially as represented by their notation. An interval is named by the number of scale degrees (lines and spaces) it encompasses, starting with its low tone as 1, and ending on the high tone. Example; C to E. Count $\left\{ \begin{matrix} C & D & E \\ 1 & 2 & 3 \end{matrix} \right\}$. Since 3 scale degrees are involved, the interval C to E is a 3rd.

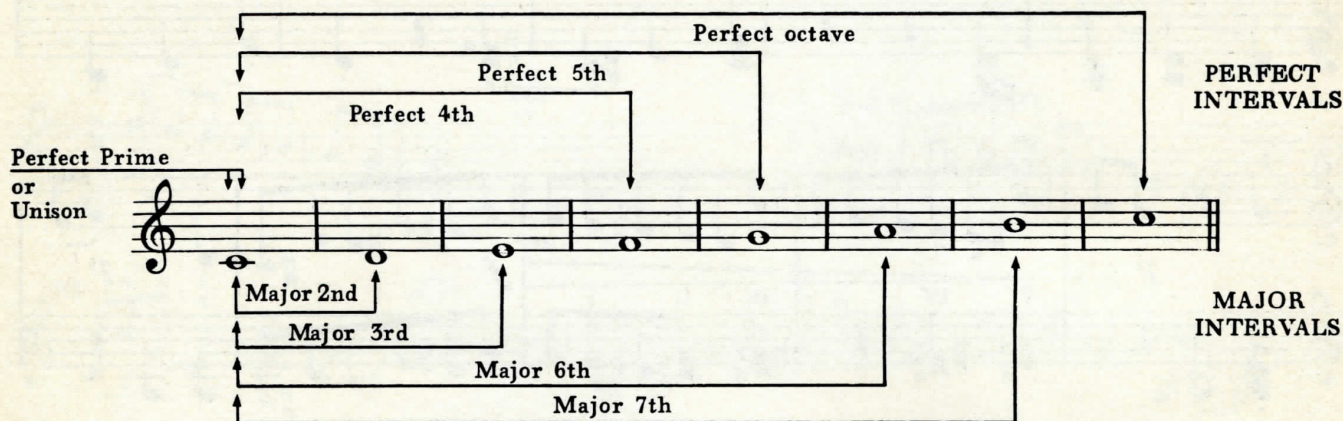
Example; C to A. Again count $\left\{ \begin{matrix} C & D & E & F & G & A \\ 1 & 2 & 3 & 4 & 5 & 6 \end{matrix} \right\}$. Six scale degrees are involved. The interval is a 6th.



Memorize the degree names. C is the first degree (I) of the C scale, and is called the Tonic. D is the second degree (II) of the C scale, and is called Supertonic, etc, etc. The student should follow this procedure with all the scales.

MAJOR and PERFECT INTERVALS

An interval is either MAJOR or PERFECT, as represented in the following table.



Interval	Name	Number of scale degrees involved	Number of chromatic half steps involved
C to C..... I to I	Perfect Prime	1	1
C to D..... I to II	Major 2nd	2	3
C to E..... I to III	Major 3rd	3	5
C to F..... I to IV	Perfect 4th	4	6
C to G..... I to V	Perfect 5th	5	8
C to A..... I to VI	Major 6th	6	10
C to B..... I to VII	Major 7th	7	12
C to C..... I to VIII	Perfect octave	8	13

Root forms Perfect intervals with..... I..... IV..... V..... VIII.
Prime, 4th, 5th, octave.

Root forms Major intervals with..... II..... III..... VI..... VII.
2nd, 3d, 6th, 7th.

INTERVALS CONTINUED

MELODIC and HARMONIC INTERVALS

An interval is harmonic when the two tones occur simultaneously.



Harmonic Major 3rd

It is melodic when the two tones occur successively.



Melodic Major 3rd

PERFECT PRIME	MAJOR 2nd Mel. 2nd Har. 2nd	MAJOR 3rd	PERFECT 4th 3 4 $\frac{4}{3}$
PERFECT 5th III 1 3 1	MAJOR 6th I 3 2 $\frac{2}{3}$	MAJOR 7th III 1 2 1	PERFECT OCTAVE 1 3 1

"x" Keep D string silent by touching it lightly with whichever finger is playing the A string.

"X" Keep D string silent by touching it lightly with whichever finger is playing the A string.

Now that you are able to recognize intervals on the staff, it is very important that you learn to recognize them by their sound. After you have played the above exercise several times, see if you can sing, hum, or visualize each interval. It will help to sing the scale sequence before the melodic interval. Example:

After singing each interval, check the result by playing it. Keep trying until you are able to sing each interval without error. In this way, you will soon be able to associate the written interval with 1, the sound of the interval, 2, the appearance of the interval on the guitar fingerboard.

Interval measurement	{	On staff	Staff degrees	Step or $\frac{1}{2}$ step, as required.
		In pitch	Scale tones	Step or $\frac{1}{2}$ step, as required.
		On guitar	Frets	1 fret equals $\frac{1}{2}$ step.

On the guitar, you will quickly learn to recognize each interval by its physical appearance—the position any two fingers take in making the interval.

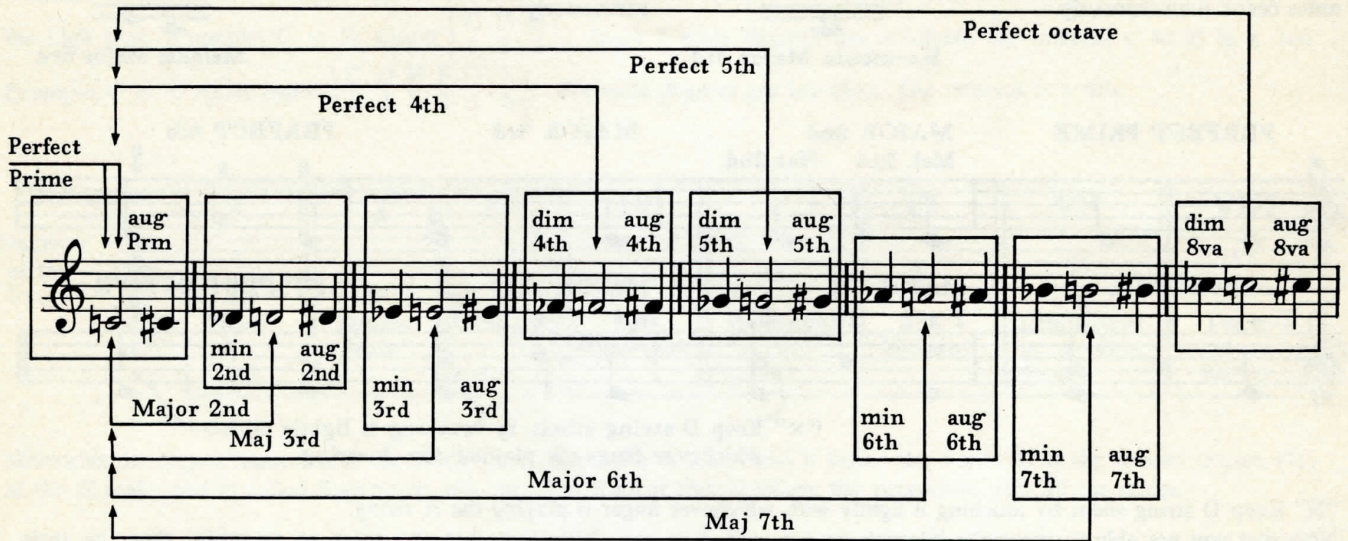
Examples:

	Maj 2nd 31	Maj 3rd 34	Per 4th 34	Per 5th 14		Maj 6th 1x2	Maj 7th 1x3	Perfect octave 1x4
on 2nd and 3rd strings					on 1st and 3rd strings			
on any other 2 strings					on 2nd and 4th strings			
					on 3rd and 5th strings			
					on 4th and 6th strings			

In these 12 examples string marked "x" must be kept silent. Just touch it lightly with whichever finger occupies the next lower string, to keep it from vibrating.

CHROMATIC ALTERATION of INTERVALS

Any simple interval (Major or Perfect) may be made larger or smaller by placing the required chromatic sign (#, ♯, b, bb, or ♭) before one of the two notes of the interval. A table of simple intervals and their chromatic alterations follows.



From the above table:

- A Perfect interval { Made larger by 1/2 step..... becomes augmented. }
 { Made smaller by 1/2 step..... becomes diminished. }
- A Major interval { Made larger by 1/2 step..... becomes augmented. }
 { Made smaller by 1/2 step..... becomes minor. }
- A Minor interval { Made larger by 1/2 step..... becomes major. }
 { Made smaller by 1/2 step..... becomes diminished. }

A major interval must be reduced by two 1/2 steps to become diminished.

A *compound interval* is a simple interval plus one or more octaves.

INVERSION of INTERVALS

An interval may be inverted by transposing its upper tone down one octave, or its lower tone up one octave. When intervals are inverted the following changes occur:

{	Primes	2nds	3rds	4ths	Major	Augmented	Perfect	}
	become . . .	become . . .	become . . .	become . . .	become . . .	become	remain	
	Octaves	7ths	6ths	5ths	Minor	Diminished	Perfect	}

and vice versa.

EXERCISES IN MELODIC AND HARMONIC 3RDS.

Melodic 3rds.

Harmonics 3rds.

EXERCISES in MELODIC and HARMONIC 6ths.

Showing some optional fingerings. "X" means Damp string with finger occupying next lower string.

Melodic 6ths

Harmonic 6ths

TALES FROM THE VIENNA WOODS

WATCH FINGERINGS CAREFULLY

DUET

J. STRAUSS

ILLUSTRATING USE OF 3rds & 6ths

The musical score is presented in four systems, each with a guitar part on the top staff and a piano accompaniment on the bottom staff. The guitar part includes various fingerings and chord diagrams:

- System 1:** Guitar part starts with a **Deaden D string** instruction. Fingerings include III, V, III, and I. Chords include C.
- System 2:** Guitar part includes fingerings II 4 0, III 4 0, and I 4 x 3. Chords include G7 and C. An **Optional** fingering for III 4 x 3 is also shown.
- System 3:** Guitar part includes fingerings I 1 x 2, III 4 x 3, I 4 x 3, III 4 x 3, I 4 x 3, III 4 x 3, I 1 2, and VIII 1. Chords include Dm, Dm, and D#dim.
- System 4:** Guitar part includes fingerings III 1 3, I 3, V 1, I 2, III 1 3, VIII 1 3, and VII 1 2. Chords include C, G7, C, G7 (sus 4), and G7.

The piano accompaniment consists of chords and rhythmic patterns in 3/4 time, with dynamics such as *p.* (piano) and *mf.* (mezzo-forte).

"PARALLEL" CHORD CONSTRUCTION

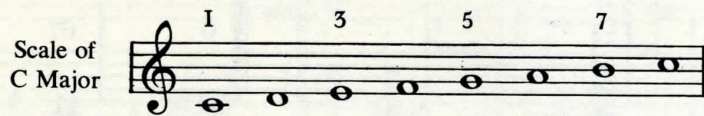
This is not an academic course in theory or harmony. It is an explanation of certain principles of harmony and their practical application to the plectrum guitar. Chord names are those used by most present-day composers and arrangers. The term "parallel" construction signifies that the various chords explained here are made up of the same staff degrees. The difference in their sound and function lies in the size of the intervals that make them up. All our work here is in the key of "C." Once this process is clear, the student must repeat it in every key with which he is familiar. All he needs is the key signature and scale. The rest is merely repetition.

A Chord, in root position, is made up of a series of consecutive 3rds.

A triad is a 3-part chord made up of two consecutive 3rds, or more specifically, of its Root, its Major 3rd and its Perfect 5th.

A Seventh chord, in Root position is a triad plus the 7th above the root. Specifically a Root, its 3rd, 5th and 7th.

From now on the terms Major and Perfect will be dropped, so a chord or interval will be understood to be major unless otherwise named.



3-PART CHORDS (Triads)	Major Triad =	<table border="1"><tr><td>1</td><td>3</td><td>5</td></tr></table>	1	3	5	C Major =	<table border="1"><tr><td>C</td><td>E</td><td>G</td></tr></table>	C	E	G			
	1	3	5										
	C	E	G										
Minor Triad =	<table border="1"><tr><td>1</td><td>m3</td><td>5</td></tr></table>	1	m3	5	C Minor =	<table border="1"><tr><td>C</td><td>E\flat</td><td>G</td></tr></table>	C	E \flat	G				
1	m3	5											
C	E \flat	G											
Augmented Triad =	<table border="1"><tr><td>1</td><td>3</td><td>aug5</td></tr></table>	1	3	aug5	C aug =	<table border="1"><tr><td>C</td><td>E</td><td>G\sharp</td></tr></table>	C	E	G \sharp				
1	3	aug5											
C	E	G \sharp											
4-PART CHORDS (Sevenths)	Dominant 7th =	<table border="1"><tr><td>1</td><td>3</td><td>5</td><td>m7</td></tr></table>	1	3	5	m7	C7 =	<table border="1"><tr><td>C</td><td>E</td><td>G</td><td>B\flat</td></tr></table>	C	E	G	B \flat	
	1	3	5	m7									
	C	E	G	B \flat									
	Major 7th =	<table border="1"><tr><td>1</td><td>3</td><td>5</td><td>7</td></tr></table>	1	3	5	7	C maj 7 =	<table border="1"><tr><td>C</td><td>E</td><td>G</td><td>B</td></tr></table>	C	E	G	B	
	1	3	5	7									
C	E	G	B										
Minor 7th =	<table border="1"><tr><td>1</td><td>m3</td><td>5</td><td>m7</td></tr></table>	1	m3	5	m7	C min 7 =	<table border="1"><tr><td>C</td><td>E\flat</td><td>G</td><td>B\flat</td></tr></table>	C	E \flat	G	B \flat		
1	m3	5	m7										
C	E \flat	G	B \flat										
Diminished 7th =	<table border="1"><tr><td>1</td><td>m3</td><td>dim5</td><td>dim7</td></tr></table>	1	m3	dim5	dim7	C dim 7 =	<table border="1"><tr><td>C</td><td>E\flat</td><td>G\flat</td><td>B$\flat\flat$</td></tr></table>	C	E \flat	G \flat	B $\flat\flat$		
1	m3	dim5	dim7										
C	E \flat	G \flat	B $\flat\flat$										
		or Enharmonically =	<table border="1"><tr><td>C</td><td>E\flat</td><td>G\flat</td><td>A</td></tr></table>	C	E \flat	G \flat	A						
C	E \flat	G \flat	A										
	Augmented (Dom) 7th =	<table border="1"><tr><td>1</td><td>3</td><td>aug5</td><td>m7</td></tr></table>	1	3	aug5	m7	C aug 7th =	<table border="1"><tr><td>C</td><td>E</td><td>G\sharp</td><td>B\flat</td></tr></table>	C	E	G \sharp	B \flat	
1	3	aug5	m7										
C	E	G \sharp	B \flat										

4-part chords may be reduced to 3 parts for convenience or maneuverability by omitting the 5th. Exception—Augmented (Dom) 7th—omit root.


This entire chapter on chord construction pgs. 34 & 35, and also, if possible pg. 36, and the first half of pg. 37 should be duplicated by the student in all the keys with which he is familiar. The only information required is the key signature and scale—the rest is duplication by transposing all notes to the new key. If anything is not clear, review the chapter on intervals.

Any chord is inverted when it is not in Root position. Thus for C dom 7


Root pos =	C E G B _b	Root is in the bass
1st inversion =	E G B _b C	3rd is in the bass
2nd inversion =	G B _b C E	5th is in the bass
3rd inversion =	B _b C E G	7th is in the bass

Close and Open Harmony

Close Harmony = Chord tones in their closest position. Example




Open Harmony. For our purpose we will consider a chord in open position when the note above the bass is raised one octave. Example C E G changed to




This chapter on chord construction is a simple, yet direct and concise approach to chord spelling. You must persist in thinking of, and remembering the notes that make up each chord, until it is a habit.



In many cases the theoretical form of a chord

 , poses difficulties in fingering. In arranging for the guitar, a slight change is made in one of the chord tones so that the chord lies well on the instrument.

Example,  Not possible in this form. If the melody and bass have to be retained, you must omit the 5th and play the chord

thus:  , a perfectly good C7 that satisfies both the melody and the bass.

If you are harmonizing a melodic line, the high note is most important—make the change in one of the lower voices. If you are playing an accompaniment, the bass is more important—make the change in one of the higher voices. For heavy rhythm, where big chords are desirable “extend the chord” by duplicating one or more voices so that the pick may describe a solid uninterrupted stroke across all the desired strings.

Example: Change  to 

SUMMARY of CHORDS In The KEY of C

Check Roman numerals carefully. They are placed opposite frets normally occupied by 1st finger.

	1st 3 strings			2nd 3 strings			1st 4 strings		
C major, Tonic	010 III	341 VIII	211 VIII	201x I	111x V	321x VIII	2010 I	2341 III	3211 VIII
F major Sub-dominant	211 V	132 VIII	541 VIII	321x V	312x VIII	333x VIII	3211 V	3121 VIII	2341 VIII
G7 Dominant	001 III	241 VI	213 VI	132x IV	214x VIII	241x VIII	0001 III	1211 VIII	2314 VIII
	431 III	431 VII	421 VII	300x V	132x VI	421x VI	3004 III	3241 III	1524 V
	I	III (V)	VIII (VI)	I	V (IV)	VII (VI)	I	III	VIII

The above chords should be learned in groups, or "families." Group the same measure in each line in the following order: Lines 1, 2, 3, 4, and back to 1.

BASIC FULL-CHORD PROGRESSIONS IN I, III, V and VIII

32010 I C	134211 F	3x2010 C	320001 G7	32010 C	III 12341 C	III 1243 F	III 2341 C	III 131211 G7	III 13x241 G7	III 12341 C
V 43111x C	V 43121 F	V 1114 C	V 1324 G7	V 43111x C	VIII 134211 C	V 12341 F	VIII x34211 C	VIII 2314 G7	VIII 3241x G7	VIII 134211 C

The above 2 lines are already grouped. Each "family" in its own position.

Natural harmonies in the key of C—1st inversion

The 1st inversion shown here is very useful in harmonizing a melodic line, inasmuch as the root of the chord is highest note. Thus the melody is kept in the upper voice where it has more prominence.

Scale of Triads

C Tonic
Dm Super tonic
Em Mediant
F Sub-dominant
G Dominant
Am Sub-median
Bdim or leading tone chord
C Tonic

The scale of C, superposed on the C triad and its inversions.

On the ascending scale each chord tone is the top of its triad, the connecting (non-chord) tones acting as temporary suspensions or passing tones. The last group of 2 notes is reversed. On the descending scale the first 2 notes are reversed, and the other suspensions resolve into their respective triads. The circles in the diagrams represent the single notes that follow the chords.

1st inv. 2nd inv. Root pos. 1st inv.

The 2 examples which follow, show the practical use of triads in harmonizing a melodic line. Up-stems are melody, down-stems are harmony. Just find the triad (or suspension) that satisfies both the melody, and the chord symbol, in each case. Try this yourself on other simple melodies.

CARNIVAL OF VENICE

SWEET BETSY FROM PIKE

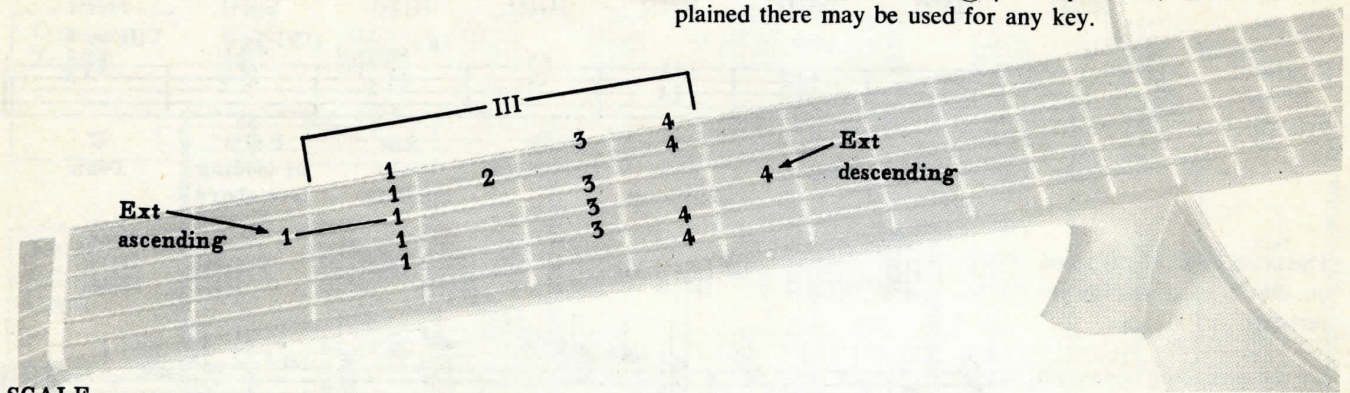
slower
rit.

B FLAT MAJOR-MOVABLE SCALE-FORM ⑥₄

THE KEY OF B_b HAS 2 FLATS IN ITS SIGNATURE. B_b AND E_b.

Scale, arpeggio, triads, and other chords of B flat Major.
2 octaves, *third position*.

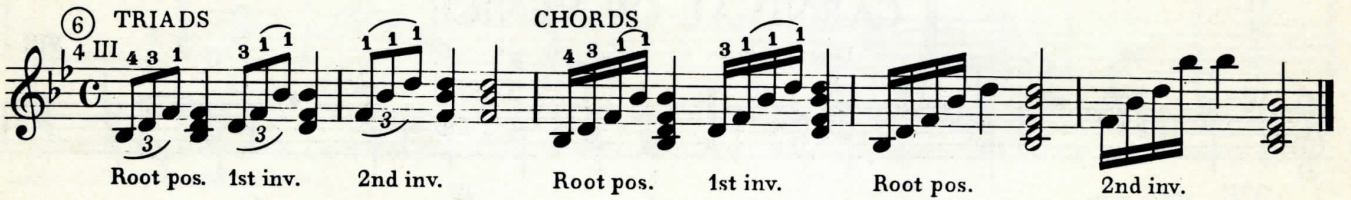
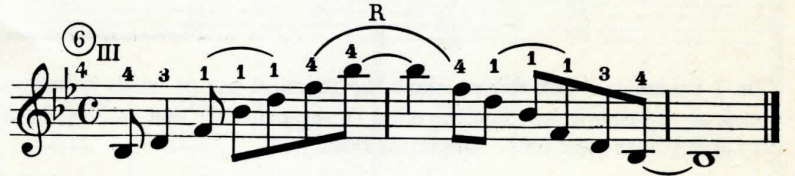
This ⑥₄ fingering sequence has the same order as the preceding example of the ⑥₄ C major scale, and as explained there may be used for any key.



SCALE



Scale and arpeggio are syncopated. Count time values carefully. Memorize triads and inversions. Like the scale and arpeggio, they are movable, and can be done in any key, once memorized.



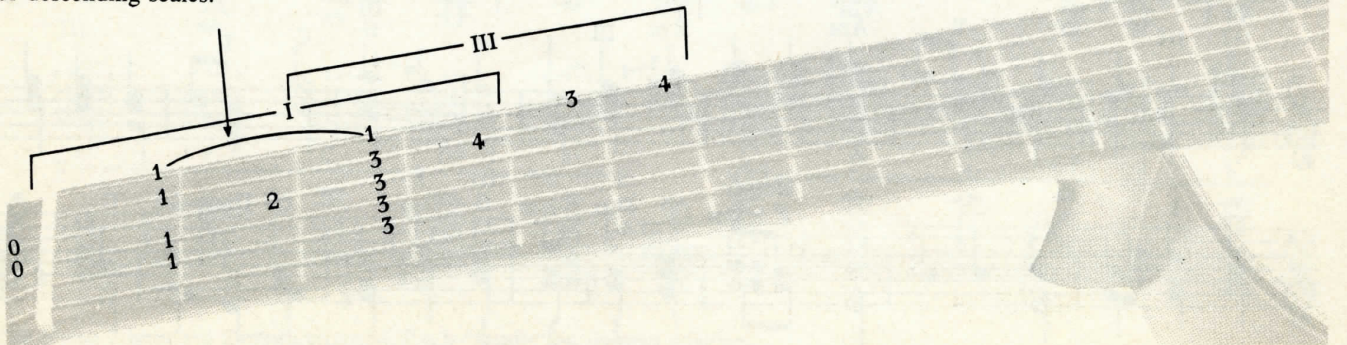
2 OCTAVE SCALE OF B FLAT MAJOR IN I AND III

Becomes form ⑥₄ after connecting shift. Shift is shown on the 1st string.

Illustration shows shift on 1st string. Shift from I to III may be made on any string, as explained in the previous example in the key of C, but space forbids illustration of all shifts.

Simple 2-fret shift of the 1st finger on either ascending or descending scales.

Shifts from I to III, on all strings, are shown on next page.



2 OCTAVE SCALE of B_b MAJOR IN I and III

Scale & arpeggio

SHOWING SHIFTS ON ALL STRINGS

Shift on 1st string

Musical notation for the 1st string scale and arpeggio. The scale is written on a single staff in B-flat major, showing shifts on the 1st string. Fingerings are indicated by numbers 1-4. The arpeggio is shown as a descending sequence of notes with a triplet of the final notes.

Shift on 2nd string

Musical notation for the 2nd string scale and arpeggio. The scale is written on a single staff in B-flat major, showing shifts on the 2nd string. Fingerings are indicated by numbers 1-4. The arpeggio is shown as a descending sequence of notes with a triplet of the final notes.

Shift on 3rd string

Musical notation for the 3rd string scale and arpeggio. The scale is written on a single staff in B-flat major, showing shifts on the 3rd string. Fingerings are indicated by numbers 1-4. The arpeggio is shown as a descending sequence of notes with a triplet of the final notes.

Shift on 4th string

Musical notation for the 4th string scale and arpeggio. The scale is written on a single staff in B-flat major, showing shifts on the 4th string. Fingerings are indicated by numbers 1-4. The arpeggio is shown as a descending sequence of notes with a triplet of the final notes.

Arpeggio
Shift on 4th
string

Musical notation for the 4th string arpeggio. The arpeggio is shown as a descending sequence of notes with a triplet of the final notes, specifically focusing on the shift on the 4th string.

Shift on 5th string

Musical notation for the 5th string scale and arpeggio. The scale is written on a single staff in B-flat major, showing shifts on the 5th string. Fingerings are indicated by numbers 1-4. The arpeggio is shown as a descending sequence of notes with a triplet of the final notes.

Arpeggio
Shift on
5th string

Musical notation for the 5th string arpeggio. The arpeggio is shown as a descending sequence of notes with a triplet of the final notes, specifically focusing on the shift on the 5th string.

JIG in III

Musical notation for the first line of the JIG in III. The piece is in 3/8 time and features a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4.

Musical notation for the second line of the JIG in III. The piece is in 3/8 time and features a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4.

Musical notation for the third line of the JIG in III. The piece is in 3/8 time and features a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4.

KERRY DANCE I and III

MELODY & ACC. IN THE JAZZ IDIOM

ARR. JOE FAVA

Accompaniment features a moving bass line. Chords are included for straight rhythm.

INTRO SWING!

KERRY DANCE

SUGGESTED IMPROVISATION NO. 1

JOE FAVA

STRAIGHT RHYTHM BACKGROUND FOR ELECTRIC 2nd GUITAR—SMALL CHORDS (MOSTLY TRIADS)
FORM CONTRAPUNTAL BACKGROUND

Swing

III
1 3 4-4 3 1 2 1 3 1 4 1

RHYTHM ACCOMP.
Bb Bb7 Eb F7(13) F7 Bb Gm Gm7 C7(b9) F7

gliss. Ext V.

Bb Bb7 Eb F7(13) F7 C9 F7(13) Bb

VI Ext

F IV F7 VI Bb Bbm V F II G7(b9) I C7(b9) C7

VI Ext

F IV F7 VI Bb Db7 V F II G7(b9) I C7(b9) F7

III

Eb6/4 V Dm7 III Cm7 F7(13) F7

III Bb Bb7 Eb F7(13) F7 Bb F7 A B Bb6

III Bb Bb7 Eb F7(13) F7 Bb F7 A B Bb6

42 B flat MAJOR SCALE-MOVABLE FORM ⑥₂-5th POSITION

REMEMBER: 2 FLATS SCALE IN V ARPEGGIO AND CHORDS IN V AND VI

B \flat Scale form ⑥₂
2 octaves in V

The diagram shows a guitar fretboard with fingerings for the B \flat scale in the 5th position, spanning two octaves. The notes are: 5th fret (B \flat), 6th fret (C), 7th fret (C \sharp), 8th fret (D), 9th fret (D \sharp), 10th fret (E), 11th fret (F), 12th fret (F \sharp), 13th fret (G), 14th fret (G \sharp), 15th fret (A), 16th fret (A \sharp), 17th fret (B), 18th fret (B \flat). Fingerings are indicated by numbers 1-4 above the notes.

The musical notation below shows the scale in treble clef, C major key signature, with a key signature change to B \flat major. The notes are: B \flat , C, C \sharp , D, D \sharp , E, F, F \sharp , G, G \sharp , A, A \sharp , B, B \flat . Fingerings are indicated by numbers 1-4 above the notes.

B \flat Arpeggio, form ⑥₂
2 Octaves in V and VI

The diagram shows a guitar fretboard with fingerings for the B \flat arpeggio in the 5th position, spanning two octaves. The notes are: 5th fret (B \flat), 6th fret (C), 7th fret (C \sharp), 8th fret (D), 9th fret (D \sharp), 10th fret (E), 11th fret (F), 12th fret (F \sharp), 13th fret (G), 14th fret (G \sharp), 15th fret (A), 16th fret (A \sharp), 17th fret (B), 18th fret (B \flat). Fingerings are indicated by numbers 1-4 above the notes.

The musical notation below shows the arpeggio in treble clef, C major key signature, with a key signature change to B \flat major. The notes are: B \flat , C, C \sharp , D, D \sharp , E, F, F \sharp , G, G \sharp , A, A \sharp , B, B \flat . Fingerings are indicated by numbers 1-4 above the notes.

Below the arpeggio notation, there are sections for TRIADS and CHORDS. The TRIADS section shows the following chords and fingerings:

- VI 321x (Root pos.)
- VI 211 (1st inv.)
- VI 1342xx (Root pos.)
- VI x3421x (2nd inv.)
- VI 3211 (Root pos.)
- VI 134211 (Root pos.)

The CHORDS section shows the following chords and fingerings:

- VI 1342xx (Root pos.)
- VI x3421x (2nd inv.)
- VI 3211 (Root pos.)
- VI 134211 (Root pos.)

In all the scales shown so far, whether complete in one position, or in connecting positions, the arpeggio fingerings have conformed almost exactly with those of the corresponding scale. This is one of the important features of this scale system. The triads and other chords too, have complied, in order to make the tonality association complete. For example,

- Scale form ⑥₄ for the "C" tonality, offered the following:
- 2-octave chromatic scale—complete in V
 - 2-octave diatonic scale—complete in V
 - Available triads and other chords—in V

In the scale form shown above, Form ⑥₂, there is a slight departure from this. The fingering for the arpeggio, triads, and other chords, differs slightly from that of the scale proper. It is necessary, however, to maintain the association that exists between them. Just remember that in the ⑥₂ scale form, part of the arpeggio-chord system is one position higher than the scale proper. Example:

Scale form ⑥₂, Key of B flat, in V:

2-octave chromatic scale—complete in V

2-octave diatonic scale—complete in V

Arpeggio, triads, and chords are in V and VI.

ANCIENT DANCE

DUET

J. S. BACH

Allegro Moderato

⑥_v
2

Ext 4 3 1 4

1st GUITAR

2nd GUITAR

Hold

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

Hold

⑥₄
III

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

⑥_v
2

R

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

Ext

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

MAZURKA in B \flat

Learn both lines.
Top line is in V throughout.
Play 2nd line exactly as written.

F. CHOPIN

Allegro (Lively)

⑥ V Throughout

The first system of the piece consists of two staves. The treble staff begins with a treble clef and a 3/4 time signature. It contains a series of eighth and quarter notes with various fingering numbers (1, 2, 3, 4) and accents. A circled '6' and 'V Throughout' are written above the staff. The bass staff starts with a bass clef and contains a bass line with chords and guitar-specific markings. Chords include VI F7, B \flat , E \flat , and B \flat . Chord diagrams for VI and F7 are provided. A guitar-specific marking 'x3241x' is shown above the VI chord. The dynamic marking *ff* (fortissimo) is placed above the final measure of the system. The piece is in the key of B-flat major.

The second system continues the piece. The treble staff features a triplet of eighth notes (3 4) followed by an extension (Ext) of two eighth notes (4 3). The bass staff continues with chords F7, B \flat , F7, and B \flat . A guitar-specific marking '134211' is shown above the first B \flat chord. The dynamic marking *cresc.* (crescendo) is written above the second measure. The piece is in the key of B-flat major.

The third system continues the piece. The treble staff features a triplet of eighth notes (4 2) followed by an extension (Ext) of two eighth notes (3 2). The bass staff continues with chords F7 (B \flat Bass), B \flat , F7, B \flat , and B \flat . A guitar-specific marking '13241x' is shown above the first F7 chord. The dynamic marking *ff* is present. The piece is in the key of B-flat major.

The fourth system begins with the instruction *Legato* and a dynamic marking *p* (piano). The treble staff features a triplet of eighth notes (3 4) followed by a quarter note (1), a quarter note (3), a quarter note (1), and a quarter note (2). The bass staff continues with chords I F, B \flat , F, B \flat , and F. Chord diagrams for I F and B \flat are provided. The piece is in the key of B-flat major.

The fifth system continues the piece. The treble staff features a triplet of eighth notes (4 1 4) followed by a quarter note (3), a quarter note (2), and a quarter note (1). The bass staff continues with chords B \flat , F, C7, F, VI F7, and B \flat . A guitar-specific marking '1 2 1 2' is shown above the VI F7 chord. The dynamic marking *poco rall.* (poco rallentando) is written above the F chord. The piece is in the key of B-flat major.

242

VI Eb VI Bb F7 Bb F7

10th Fret

Bb F7 (Bb Bass) Bb F7 VI Bb

V

I 1 *pp* Gb7

3

rit. F7 VI Bb

Eb Bb F7 Bb F7

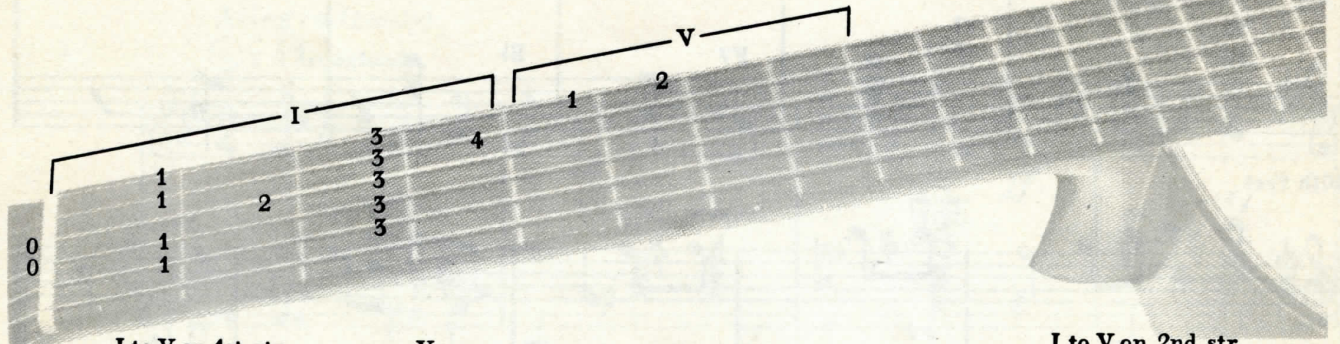
10th Fret

Bb F7 (Bb Bass) Bb F7 Bb Bb

B \flat MAJOR SCALE-CONNECTING I and V

BECOMES FORM ⑥₂ AFTER SHIFT

Arpeggio shifts from I to V or VI.
2nd str.



I to V on 1st str.

V

I to V on 2nd str.

I V

I to V on 3rd str.

I V

ARPEGGIO I to VI on 3rd str.

I VI

I to V on 4th str.

I V

ARPEGGIO I to VI on 4th str.

I VI

I to V on 5th str.

I V

ARPEGGIO I to VI on 5th str.

I VI

SCALE, entirely in V-

V

ARPEGGIO in V and VI

V VI

SOLILOQUY to Mary

LEARN ALL PARTS
PRACTICAL USE OF ⑥, ⑥, AND CONNECTING FORMS IN B \flat

JOE FAVA

Slowly and dreamily M.M. = 68

The musical score is arranged in three systems, each with three staves. The top staff is labeled 'SOLO', the middle 'COMP', and the bottom 'BASS and RHYTHM'. The key signature is B \flat and the time signature is common time (C). The tempo is 'Slowly and dreamily' with a metronome marking of 68. The score includes various guitar techniques such as glissandos, triplets, and specific fretting patterns (e.g., 1 3 4 4, 0 3 0 3-3, 1 3 4 1 4 2, 1 3 4 1 2, 1 2 3 2 1 3 1, 1 3 1 3 2 1 2, 1 1-1 1-1 2-2 2-2). Chord diagrams are provided for many chords, including B \flat , Gm7, Cm7, F7, B \flat , Fm6, G7, C7, G \flat 6, F7(13), B \flat , G7(\flat 9), Cm7, F7(\flat 9), B \flat , Ebm6, B \flat , Db7, G \flat 6, Abm7, Bbm7, Db7, G \flat , Abm7, G7, Gbmaj7, and F7(13). The score concludes with 'D.C.al Fine' markings.

ROVIN' ROSIE

A JAZZ FRAGMENT FOR FOUR GUITARS

JOE FAVA

III THROUGHOUT

1st GUITAR

2nd GUITAR

RHYTHM GUITAR
BASS GUITAR

III THROUGHOUT

gliss. 3-3

gliss. 3-3

gliss. 3-3

Bb Eb Bb Bb Eb Bb

7 1 3-3 1 3 4 2 3 4 2 1 3 4 4

Bb Eb B7 A7 Ab7 G7 C7(b5) F7 C7b5 F7 Bb

Bb Bb7 Eb Edim Bb Bb Bb Eb F7

gliss. gliss. Ext 1 4-4 3 2 1 3 1

Bb Bb Bb7 Eb Edim Bb Bb Bb Eb F7

to CODA

to CODA

to CODA

CODA

Cm B7 Bb Bb

Now In Preparation

● BOOKS IV and V JOE FAVA GUITAR METHOD

_____ADVANCED WORK IN UPPER POSITIONS

_____MORE FORM SCALES—MECHANICS—PRACTICAL HARMONY

_____INTERESTING, MODERN ARRANGEMENTS FOR GUITAR SOLO
DUET AND QUARTET (3 GUITARS AND BASS GUITAR)

● MANUAL OF SCALES AND ARPEGGIOS

● RECITAL SERIES

Intermediate and Advanced

_____JAZZ ARRANGEMENTS FOR GUITAR SOLO

_____CLASSIC ARRANGEMENTS FOR GUITAR SOLO

_____GUITAR DUETS

_____GUITAR COMBO (OR BAND) 3 GUITARS AND BASS GUITAR

Joe Fava Method for GUITAR

DIRECT . . . Minimum of preliminary memory work. Each topic is taken up in the order of its occurrence, and studied in the following manner; Theory, to be memorized: Mechanics, to be practiced: Recreational pieces, to put the theory and mechanics to practical use. The strings are learned in the order of their difficulty, from 1 to 6, instead of the reverse order, which is used by many other methods.

Book I

\$1.50

GRAPHIC . . . Profusely illustrated, showing hand positions, best ways to hold the instrument, how to finger each note, etc. The high "A" on the 1st string is avoided in this book, so the student can keep his hand in the 1st position at all times, thus avoiding the confusion which usually results from trying to reach the high "A," in the early stages of study.

MODERN . . . Along with the usual classic and traditional forms, the modern idiom is introduced, so the student may be able to play popular tunes, if he so desires without imposing extra work on the teacher.

The 2nd position is graphically presented, so the student actually **sees** it on the fingerboard. This clear, mental picture of the 2nd position paves the way for the higher positions, which are introduced in book 3. The same plan of Theory, Mechanics, and Recreation is followed. The solo and duet arrangements have unusual and modern harmonies, giving the usual teaching pieces a fresh and interesting sound. Some original pieces, in the modern idiom are included, to add interest and variety. Classic pieces are carefully and correctly transcribed. Thus the student learns the traditional harmonies of the classics, but is also exposed to the interesting modern harmonies of today. The arrangements are exceptionally good, but in order to realize their full value, all notes must be held for their full count, and legato must be religiously observed. These arrangements contain a maximum of musical value for a minimum of effort, but they must be studied and played very carefully.

Book II

\$1.50

Introduces the higher positions. Two scale forms are taught, in two keys, but they are movable, and may be used for any desired key by simply changing the position. Connecting positions are also taken up, so the student may move from the open position to either of the scale forms, or from one scale form to another. Now the student can play a passage in several locations, and is in a position to choose the one that lies best. This is a great help in sight-reading. Book 3 also goes into intervals and parallel chord construction. Also included are several beautiful classic arrangements, and some fine jazz originals and old-timers for 2, 3, and 4 guitars. This book contains a good deal of single-string work, such as used in combo playing, and also some good examples of unusual chord progressions. It may be considered a rather rigorous course by some, but the author feels that the student who has progressed this far is eager for hard work, and anxious to learn all he can about mechanics and positions, so that he may apply them to the daily problems of playing any type of music. The arrangements in this book are of lasting value, wonderful for performance, and fully acceptable for any type of recital.

Book III

\$2.00