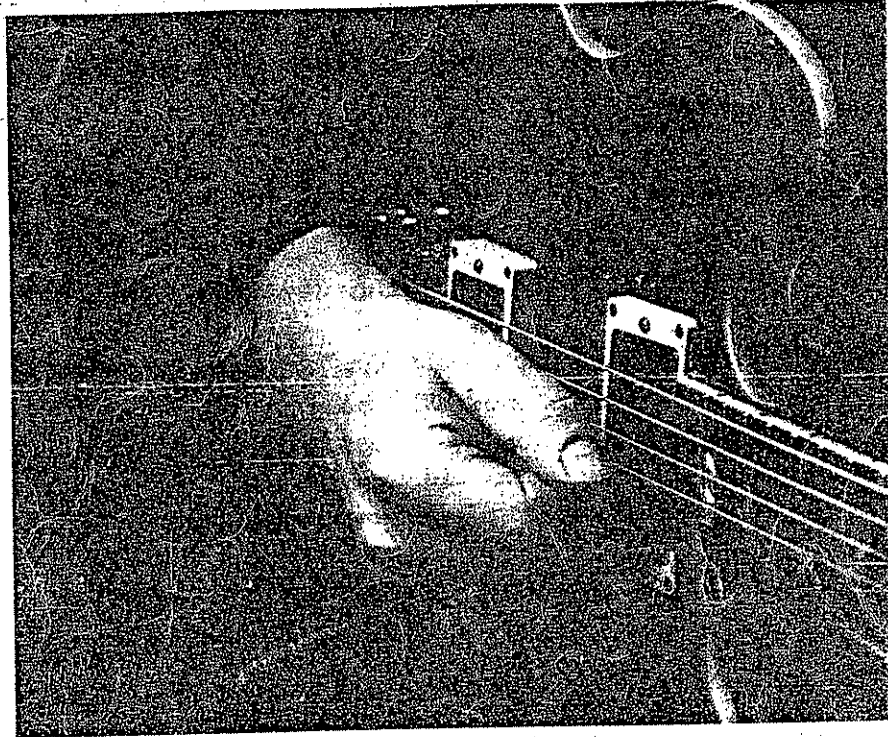


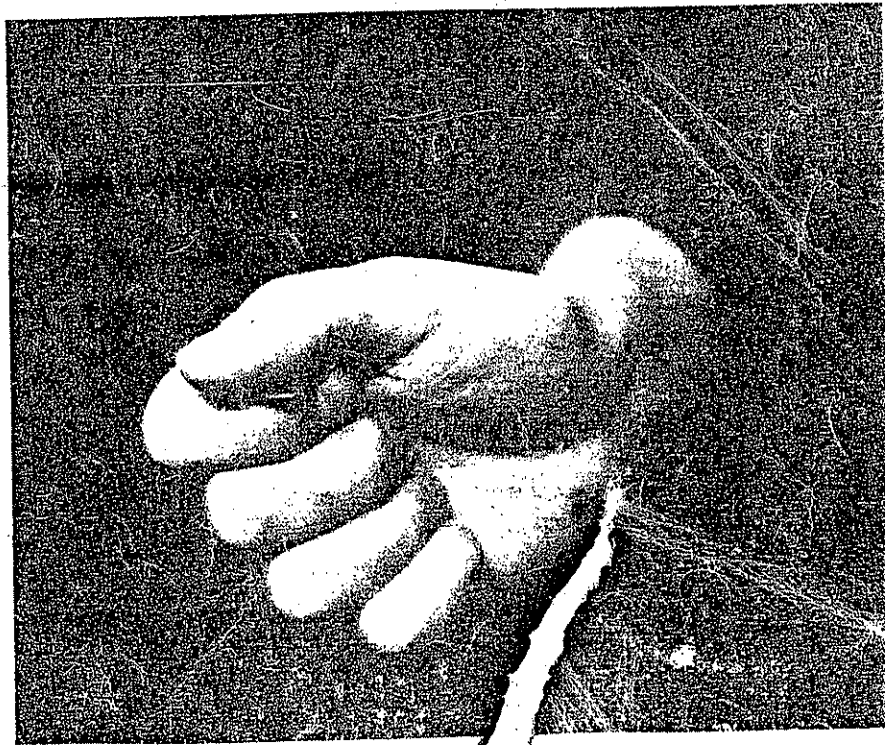
HOLDING THE PICK

The hand should be suspended above the guitar, with *no* anchoring of the second, third, or fourth fingers on the pick guard or guitar body. The pick is held between the thumb and side of the forefinger. See Photos A and B.

A



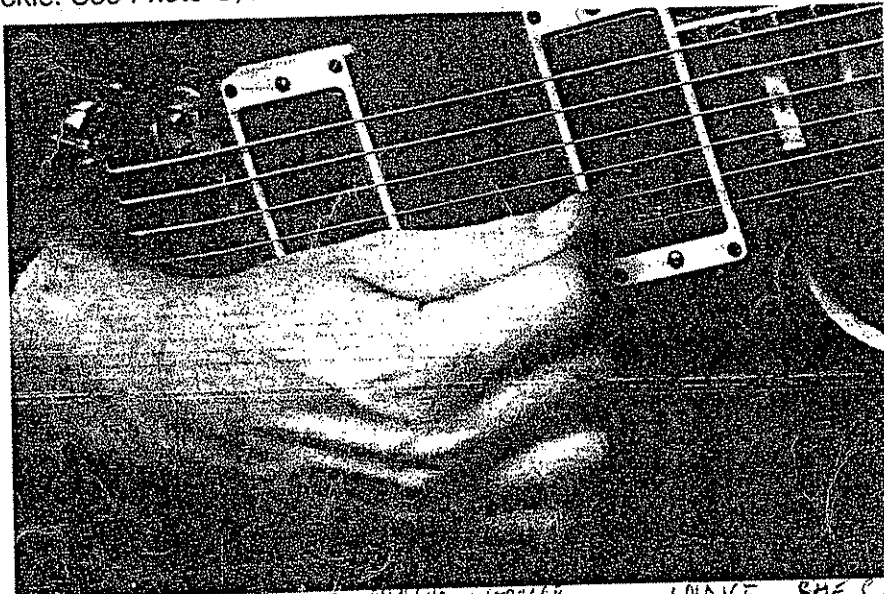
B



The thumb and forefinger work together as a single unit. For single line playing, the arm and the wrist remain relatively stationary, with the motion coming primarily from these two fingers.

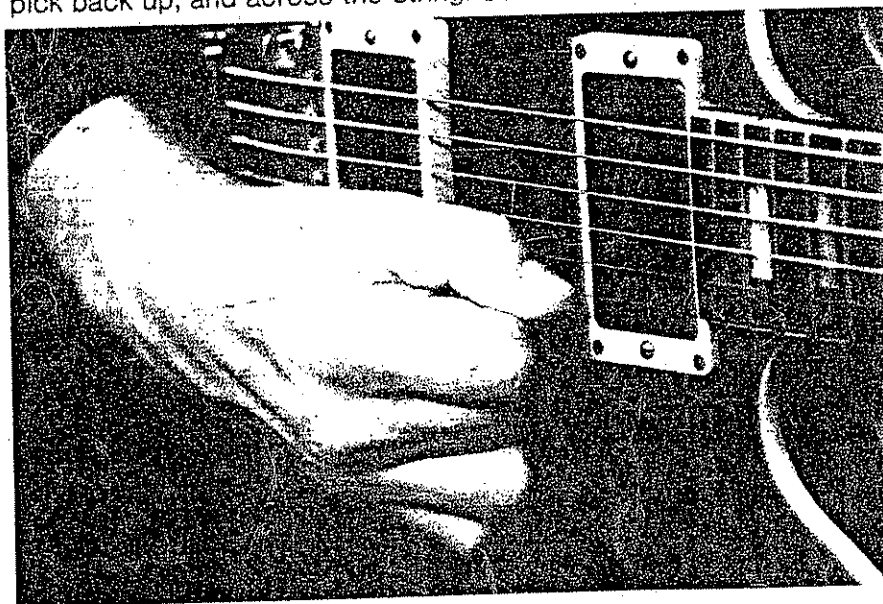
PICKING THE STRINGS

Next, initiate the down (∩) stroke on the first (or E) string. Position the right hand so that the pick will move flat across the string and only move a short distance. Do not rest the pick on the string prior to attack. The pick is then pushed across the first string (E) with the collapse of the thumb knuckle. See Photo C, below.



C

To initiate the up (∪) stroke, the thumb knuckle arches with the forefinger pushing upward; this moves the pick back up, and across the string. See Photo D, below.



D

This is a subtle movement, so observe it carefully and diligently in all of its applications.

To initiate pick attacks on the remaining open strings, the hand shifts to the appropriate position for each string. This assures that all six strings will be picked in the same manner, assuring continuity of sound and form, as well as accuracy.

In the following exercises, begin practice by setting a slow tempo. Beginning and intermediate students should use a metronome until an "even" sense of rhythm is developed. Concentrate on all required movements and the two fundamental axioms. When this process becomes accurate and second nature, velocity will come automatically.

These exercises are designed to teach the arching technique as possible. Remember the thumb knuckle collapses on $\bar{\text{I}}$, and arches on $\bar{\text{V}}$. Don't reach for the next string with the fingers, shift the hand.

7/10 →

2.

A musical staff showing a sequence of notes. A circled '1' is written below the first measure. A double bar line is present after the second measure.

4.

A musical staff with notes and 'V' markings above them. A double bar line is present after the second measure.

6.

A musical staff with notes and 'V' markings above them. A double bar line is present after the second measure.

8.

A musical staff with notes and 'V' markings above them. A double bar line is present after the second measure.

10.

A musical staff with notes and 'V' markings above them. A double bar line is present after the second measure.

12.

A musical staff with notes and 'V' markings above them. A double bar line is present after the second measure.

14.

A musical staff with notes and 'V' markings above them. A double bar line is present after the second measure.

16.

A musical staff with notes and 'V' markings above them. A double bar line is present after the second measure.

THE BASIS

Why study the right-hand of pick-style guitar, independently from the left hand? Namely, it is important to develop a technique (always with a view to a musical statement), which will allow modern guitarists to play all types and styles of music. It becomes necessary to focus on the right hand because this is where the instrument's sound is initiated. Some of the requirements placed on the right hand are: dynamics, differences in texture, repeated notes, rapid scalar and arpeggiated figures, wide leaps between strings. The hand must be trained to respond accurately and quickly, according to a wide variety of musical demands.

The following method is one of several methods for right hand and right arm movement. Some players advocate playing with the arm and wrist locked, with motion occurring only at the elbow. Still others advocate all three possible motions, fingers, wrist and arm.

These studies fall under the last category. Approximately 90% of the motion comes from the fingers and wrist (depending on whether one is playing chords or single lines). This technique provides for the most efficiency and its usage is widespread amongst prominent guitarists today.


STARTING POINTS

Two fundamental axioms must be remembered in regards to right hand movement:

1. The pick moves ^{P/ATRO} flat across the picked string (no slicing).
2. The shorter the stroke (distance) the pick travels, the better.

In the first instance, this insures good tone production. The latter is a necessity for eventually attaining a rapid picking technique.

Further, there exists a plethora of pick gauges and shapes. It is recommended the student use a heavy gauge, jazz-style pick. The heavy gauge will allow the guitarist to vary the hardness or softness of the attack. The jazz-style pick will enable the player to maintain better control of it.



This is the introduction to repeated note picking. Groups of two, three, and four notes will have an accent placed over the first note of each group.

17.

18.

19.

20.

21.

22.

23.

Here, we encounter cross-string picking involving two adjacent strings. Its mastery is essential. Watch for different demands placed on your hand. The \square or ∇ can be initiated on the "outside" or on the "inside" of two adjacent strings. The latter tends to be more tricky. Note: beginning with No. 30, play each repeat four (4) times, then D and play straight through without repeats. In future, apply this procedure to all similarly notated exercises.

30. $\square \nabla \square \nabla$ etc.
 $\nabla \square \nabla \square$ etc.



31. $\nabla \square \nabla \square$ etc.
 $\square \nabla \square \nabla$ etc.



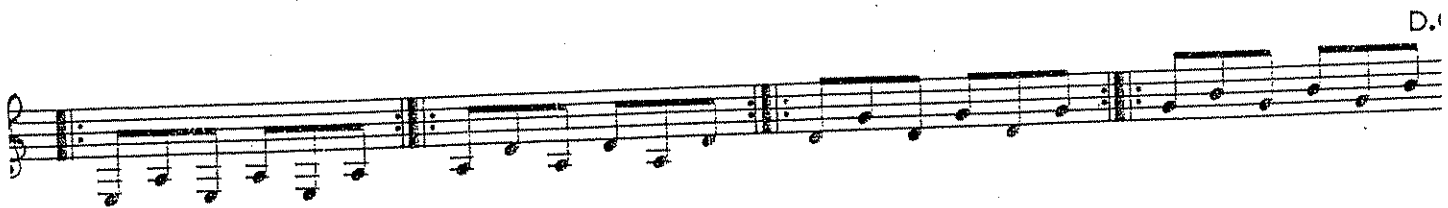
32. $\square \nabla \square \nabla$ etc.
 $\nabla \square \nabla \square$ etc.



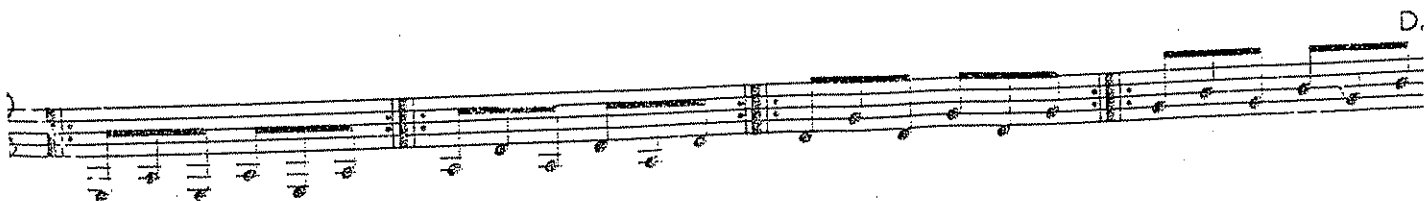
33. $\nabla \square \nabla \square$ etc.
 $\square \nabla \square \nabla$ etc.



34. $\square \nabla \square \nabla \square \nabla$ etc.
 $\nabla \square \nabla \square \nabla \square$ etc.



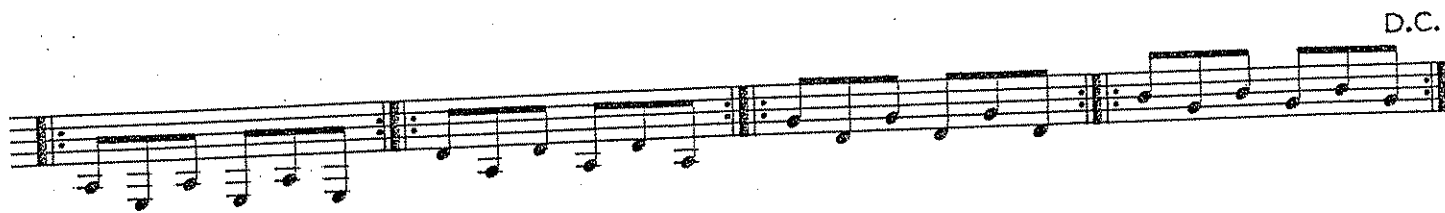
35. $\nabla \square \nabla \square \nabla \square$ etc.
 $\square \nabla \square \nabla \square \nabla$ etc.



V V V etc.
etc.



A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with accents. The first three notes are marked with 'V' and 'etc.' above them. The staff continues with a series of eighth notes.



A musical staff with a treble clef and a key signature of one flat, continuing the sequence of notes from the previous staff. It ends with the marking 'D.C.' (Da Capo).

V V V etc.
etc.



A musical staff with a treble clef and a key signature of one flat, continuing the sequence of notes. The first three notes are marked with 'V' and 'etc.' above them.



A musical staff with a treble clef and a key signature of one flat, continuing the sequence of notes. It ends with the marking 'D.C.' (Da Capo).

V V V etc.
etc.



A musical staff with a treble clef and a key signature of one flat, continuing the sequence of notes. The first three notes are marked with 'V' and 'etc.' above them.

V V V etc.
etc.



A musical staff with a treble clef and a key signature of one flat, continuing the sequence of notes. The first three notes are marked with 'V' and 'etc.' above them.

V V V etc.
etc.



A musical staff with a treble clef and a key signature of one flat, continuing the sequence of notes. The first three notes are marked with 'V' and 'etc.' above them.

V V V etc.
etc.



A musical staff with a treble clef and a key signature of one flat, continuing the sequence of notes. The first three notes are marked with 'V' and 'etc.' above them. It ends with the marking 'D.C.' (Da Capo).

This section combines cross-string with repeated note picking. Play all notes evenly, as there is a tendency to speed up on the repeated notes, especially the sixteenth notes. Remember, the shorter the stroke the better.

42. V V V V etc.

43. V V V V etc.

44. V V V V etc.

45. V V V V etc.

46A. V V V V etc. etc.

D.C.

46B. V V V V etc. etc.

D.C.

V V V etc.
etc.

A musical staff containing a sequence of notes. Above the staff, there are three 'V' symbols, each with a small square box to its right, followed by the text 'etc.'. Below the staff, there are three 'V' symbols, each with a small square box to its right, followed by the text 'etc.'. The staff itself contains a series of notes, some with stems pointing up and some with stems pointing down, connected by a line.

A musical staff containing a sequence of notes. At the end of the staff, the text 'D.C.' is written.

V V V etc.
etc.

A musical staff containing a sequence of notes. Above the staff, there are three 'V' symbols, each with a small square box to its right, followed by the text 'etc.'. Below the staff, there are three 'V' symbols, each with a small square box to its right, followed by the text 'etc.'. The staff itself contains a series of notes, some with stems pointing up and some with stems pointing down, connected by a line.

A musical staff containing a sequence of notes. At the end of the staff, the text 'D.C.' is written.

V V V etc.
etc.

A musical staff containing a sequence of notes. Above the staff, there are three 'V' symbols, each with a small square box to its right, followed by the text 'etc.'. Below the staff, there are three 'V' symbols, each with a small square box to its right, followed by the text 'etc.'. The staff itself contains a series of notes, some with stems pointing up and some with stems pointing down, connected by a line.

A musical staff containing a sequence of notes. At the end of the staff, the text 'D.C.' is written.

3. V V V etc.
etc.

A musical staff containing a sequence of notes. Above the staff, there are three 'V' symbols, each with a small square box to its right, followed by the text 'etc.'. Below the staff, there are three 'V' symbols, each with a small square box to its right, followed by the text 'etc.'. The staff itself contains a series of notes, some with stems pointing up and some with stems pointing down, connected by a line.

A musical staff containing a sequence of notes. At the end of the staff, the text 'D.C.' is written.

A. $\square \vee \square \vee \square \vee$ etc.
etc.

D.C.

Musical staff A: A single treble clef staff with a 6/8 time signature. It contains a sequence of notes with accents and square symbols above them. The staff ends with a double bar line and the instruction 'D.C.'.

Musical staff: A single treble clef staff with a 6/8 time signature, continuing the sequence of notes and accents from the previous staff.

49B. $\square \vee \square \vee \square \vee$ etc.
etc.

D.C.

Musical staff 49B: A single treble clef staff with a 6/8 time signature, starting with the number '49B.' and the same sequence of notes and accents as staff A.

Musical staff: A single treble clef staff with a 6/8 time signature, continuing the sequence of notes and accents.

50. $\square \vee$ etc.
etc.

D.C.

Musical staff 50: A single treble clef staff with a 6/8 time signature, starting with the number '50.' and the sequence of notes and accents.

51. $\square \vee$ etc.
etc.

D.C.

Musical staff 51: A single treble clef staff with a 6/8 time signature, starting with the number '51.' and the sequence of notes and accents.

52. $\square \vee$ etc.
etc.

D.C.

Musical staff 52: A single treble clef staff with a 6/8 time signature, starting with the number '52.' and the sequence of notes and accents.

53. $\square \vee$ etc.
etc.

D.

Musical staff 53: A single treble clef staff with a 6/8 time signature, starting with the number '53.' and the sequence of notes and accents.

54. $\square \vee \vee$ etc.
etc.

Musical staff 54: A single treble clef staff with a 6/8 time signature, starting with the number '54.' and the sequence of notes and accents.

56. *V V etc.*
etc. D.C.

57. *V V etc.*
etc. D.C.

58. *V V etc.*
etc. D.C.

59. *V V etc.*
etc. D.C.

60. *V V etc.*
etc. D.C.

61. *V V etc.*
etc. D.C.

62. *V etc.*
etc. D.C.

63. *V etc.*
etc. D.C.

64.

V ▯ ▯ etc.
etc.

Musical staff 64: A single staff of music in treble clef with a 3/4 time signature. It contains a sequence of notes and rests, with a first ending bracket at the end. Above the staff, there are three square symbols (▯) and the text "etc." repeated twice.

D.C.

65.

V ▯ ▯ etc.
etc.

Musical staff 65: A single staff of music in treble clef with a 3/4 time signature. It contains a sequence of notes and rests, with a first ending bracket at the end. Above the staff, there are three square symbols (▯) and the text "etc." repeated twice.

D.C.

66.

▯ ▯ ▯ etc.
etc.

Musical staff 66: A single staff of music in treble clef with a 3/4 time signature. It contains a sequence of notes and rests, with a first ending bracket at the end. Above the staff, there are three square symbols (▯) and the text "etc." repeated twice.

D.

67.

▯ ▯ ▯ etc.
etc.

Musical staff 67: A single staff of music in treble clef with a 3/4 time signature. It contains a sequence of notes and rests, with a first ending bracket at the end. Above the staff, there are three square symbols (▯) and the text "etc." repeated twice.

I

68.

▯ ▯ ▯ etc.
etc.

Musical staff 68: A single staff of music in treble clef with a 3/4 time signature. It contains a sequence of notes and rests, with a first ending bracket at the end. Above the staff, there are three square symbols (▯) and the text "etc." repeated twice.

69.

▯ ▯ ▯ etc.
etc.

Musical staff 69: A single staff of music in treble clef with a 3/4 time signature. It contains a sequence of notes and rests, with a first ending bracket at the end. Above the staff, there are three square symbols (▯) and the text "etc." repeated twice.

70.

V V V etc.
etc.

Musical staff 70: A single staff of music in treble clef with a 3/4 time signature. It contains a sequence of notes and rests, with a first ending bracket at the end. Above the staff, there are three 'V' symbols and the text "etc." repeated twice.

71.

V V V etc.
etc.

Musical staff 71: A single staff of music in treble clef with a 3/4 time signature. It contains a sequence of notes and rests, with a first ending bracket at the end. Above the staff, there are three 'V' symbols and the text "etc." repeated twice.

V V V etc.
etc.

D.C.

V V V etc.
etc.

D.C.

V V V etc.
etc.
etc.

D.C.

V V V etc.
etc.
etc.

D.C.

V V V etc.
etc.
etc.

D.C.

V V V etc.
etc.
etc.

D.C.

V V V etc.
etc.
etc.

D.C.

V V V etc.
etc.
etc.

D.C.

This section involves an awkward configuration between cross-string and repeated note pickings.

V \square V \square V etc.
etc.

D.C.

B. V \square V \square V \square etc.
etc.

D.C.

81A. \square V \square V \square V etc.
etc.

D.C.

81B. V \square V \square V \square etc.
etc.

D.C.

86. *V* *□* *□* *V* *□* *□* etc.
etc.

D.C.

87. *V* *□* *□* *V* *□* *□* etc.
etc.

D.C.

88. *V* *V* *□* *V* *V* *□* etc.
etc.

D.

89. *V* *V* *□* *V* *V* *□* etc.
etc.

D.

V V V V etc.
etc.

D.C.

V V V V etc.
etc.

D.C.

84. V V V V etc.
etc.

D.C.

35. V V V V etc.
etc.

D.C.

90. etc.
etc. D.C.

91. etc.
etc. D.C.

92. etc.
etc. D.C.

93. etc.
etc. D.C.

This section involves the problem of the preceding one while adding a new element: skipping across the middle string in groups of three adjacent strings. This must be done cleanly. Position the hand so that the reach of the fingers is equally distributed in each direction. Do not move the hand.

The image contains six musical staves, each representing a different exercise. Each staff begins with a series of notes and rests, accompanied by fingering diagrams (numbered 1-4) and the word 'etc.' repeated three times. The exercises are numbered 3, 99, and 100. Each staff concludes with the marking 'D.C.' (Da Capo). The exercises involve complex string-skipping patterns across three adjacent strings.

01. *V V V V V etc.*
etc. D.C.

102. *V V V V V etc.*
etc. D.C.

103. *V V V V V etc.*
etc. D.C.

104. *V V V V V etc.*
etc. D.C.

105. *V V V V V etc.*
etc. D.C.

106. *V V V V V etc.*
etc. D.C.

107. *V V V V V etc.*
etc. D.C.

This is a variation of No. 29; accents and multipliers are all accents as shown. Again, concentrate first on accuracy.

Musical staff with accents and multipliers 3 and 5. The staff shows a sequence of notes with downward-pointing accents and upward-pointing multipliers. The multiplier 3 is placed under a group of three notes, and the multiplier 5 is placed under a group of five notes. The sequence ends with "etc. etc." and a double bar line.

Musical staff with accents and multipliers 5 and 6. Similar to the first staff, it shows a sequence of notes with accents and multipliers. The multiplier 5 is placed under a group of five notes, and the multiplier 6 is placed under a group of six notes. The sequence ends with "etc. etc." and a double bar line.

Musical staff with accents and multiplier 7. Similar to the previous staves, it shows a sequence of notes with accents and a multiplier of 7. The sequence ends with "etc. etc." and a double bar line.

Apply the above formula to the following sets of adjacent strings.

Musical staff 110. A short sequence of notes in 2/4 time.

Musical staff 111. A short sequence of notes in 2/4 time.

Musical staff 112. A short sequence of notes in 2/4 time.

Musical staff 113. A short sequence of notes in 2/4 time.

Musical staff with accents and multiplier 3. Similar to the first staff, it shows a sequence of notes with accents and a multiplier of 3. The sequence ends with "etc. etc." and a double bar line.

Musical staff with accents and multiplier 5. Similar to the previous staff, it shows a sequence of notes with accents and a multiplier of 5. The sequence ends with "etc. etc." and a double bar line.

Musical staff with accents and multiplier 7. Similar to the previous staff, it shows a sequence of notes with accents and a multiplier of 7. The sequence ends with "etc. etc." and a double bar line.

Apply the above formula to the following sets of adjacent strings.

Musical staff 114. A short sequence of notes in 2/4 time.

Musical staff 115. A short sequence of notes in 2/4 time.

Musical staff 116. A short sequence of notes in 2/4 time.

Musical staff 117. A short sequence of notes in 2/4 time.

etc.
etc.

3

5

5

5

6

6

etc.
etc.

7

7

etc.
etc.

D.C.

Apply the above formula to the following sets of adjacent strings.

119.

120.

121.

122.

3

3

5

5

6

6

7

7

etc.
etc.

etc.
etc.

D.C.

Apply the above formula to the following sets of strings.

123.

124.

125.

126.

Apply the above formula to the following sets of strings.

127.

128.

129.

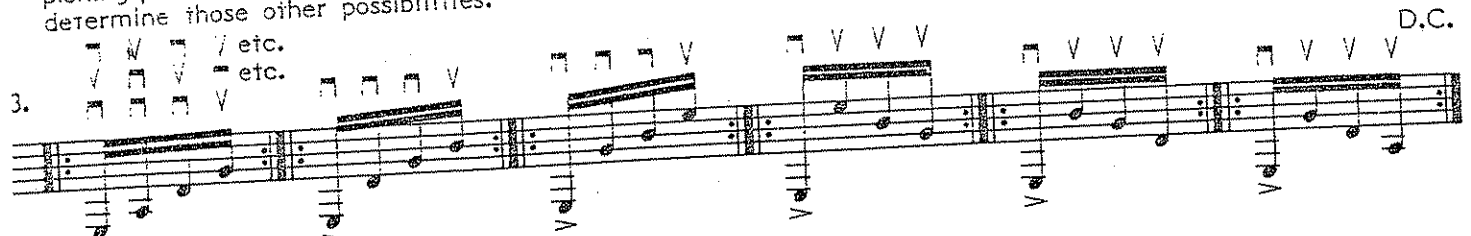
130.

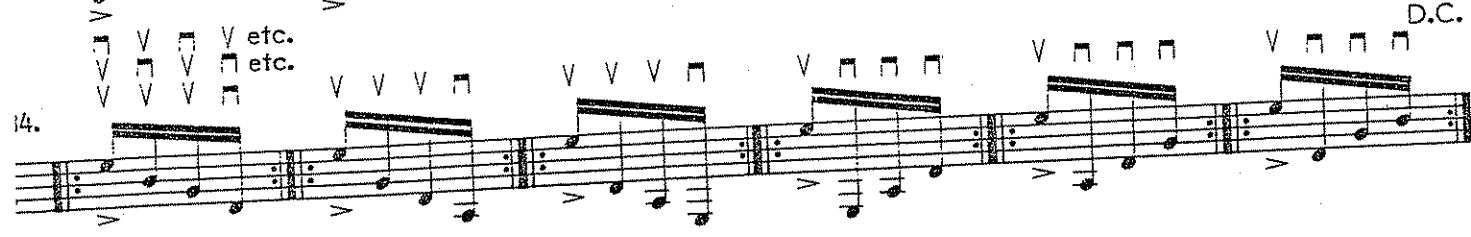
Apply the above formula to the following sets of strings.

131.

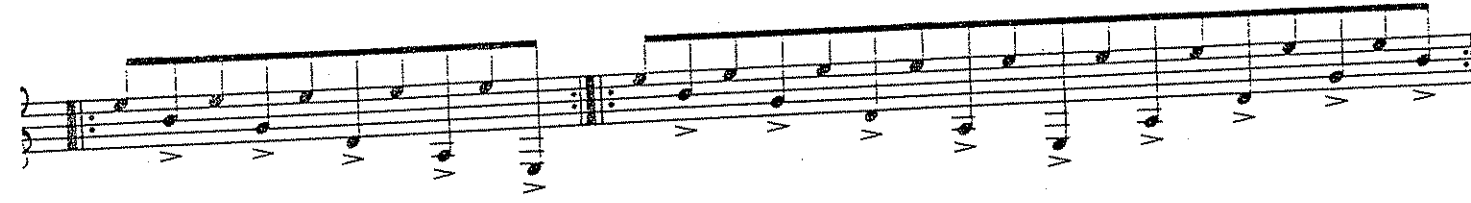
132.

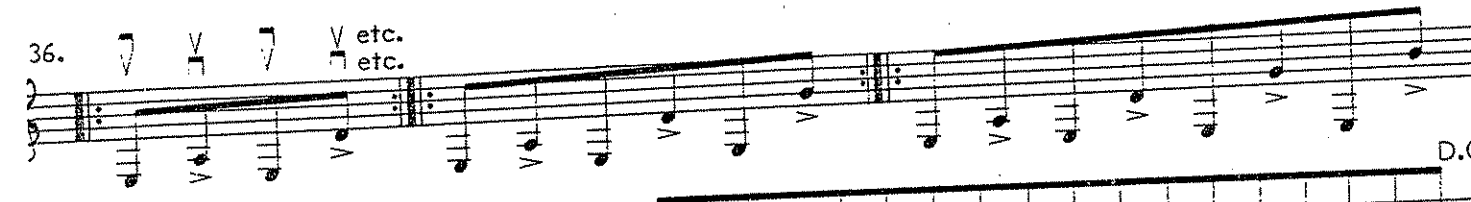
These exercises are closely related to studies for the left hand. The student, along with the guidance of a qualified teacher, will have to determine those other possibilities.

3. 


14. 

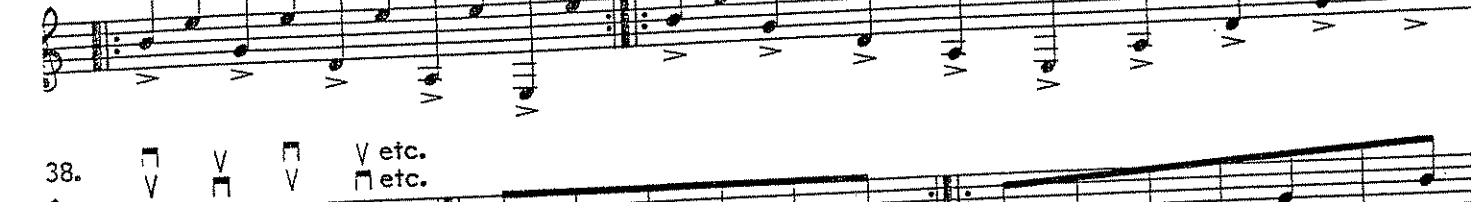
35. 



36. 



137. 



38. 



etc. etc.

etc.

D.C.

140. etc. etc.

etc.

D.C.

These sextuplets should also be played as follows:

a. b.

141. etc. etc.

etc.

D.C.

142. etc. etc.

etc.

3. *V* *V* *V* *V* *V* *V* etc. etc.
6 etc. 6 6 6 6
D.C.

Exercise 3 consists of two staves. The first staff has a treble clef and contains a sequence of notes with fingerings (6) and dynamics (> etc.). Above the staff are five downward-pointing triangles, each with a 'V' above it, and the text 'etc. etc.' to the right. The second staff has a bass clef and contains a sequence of notes with fingerings (6) and dynamics (> etc.). The exercise ends with 'D.C.' (Da Capo).

44. *V* *V* *V* *V* *V* *V* etc. etc.
6 etc. 6 6 6 6
D.C.

Exercise 44 consists of two staves. The first staff has a treble clef and contains a sequence of notes with fingerings (6) and dynamics (> etc.). Above the staff are five downward-pointing triangles, each with a 'V' above it, and the text 'etc. etc.' to the right. The second staff has a bass clef and contains a sequence of notes with fingerings (6) and dynamics (> etc.). The exercise ends with 'D.C.' (Da Capo).

45. *V* *V* *V* *V* *V* *V* etc. etc.
6 etc. 6 6 6 6
D.C.

Exercise 45 consists of two staves. The first staff has a treble clef and contains a sequence of notes with fingerings (6) and dynamics (> etc.). Above the staff are five downward-pointing triangles, each with a 'V' above it, and the text 'etc. etc.' to the right. The second staff has a bass clef and contains a sequence of notes with fingerings (6) and dynamics (> etc.). The exercise ends with 'D.C.' (Da Capo).

46. *V* *V* *V* *V* *V* *V* etc. etc.
6 etc. 6 6 6 6
D.C.

Exercise 46 consists of two staves. The first staff has a treble clef and contains a sequence of notes with fingerings (6) and dynamics (> etc.). Above the staff are five downward-pointing triangles, each with a 'V' above it, and the text 'etc. etc.' to the right. The second staff has a bass clef and contains a sequence of notes with fingerings (6) and dynamics (> etc.). The exercise ends with 'D.C.' (Da Capo).

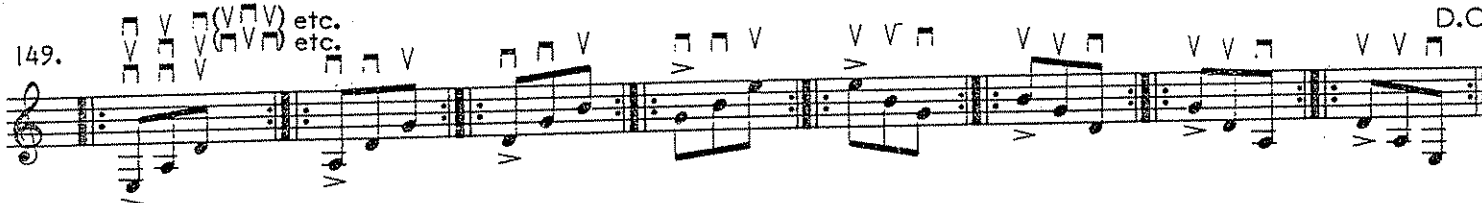
a.  b. 

These two variations are applicable to previous and future three-note figures.

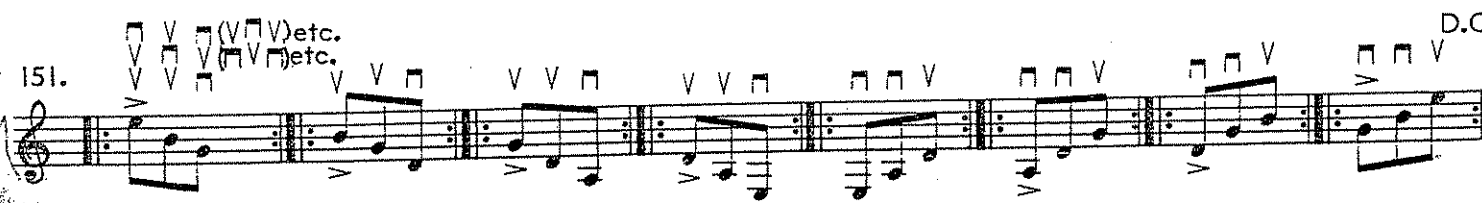
SPEED PICKING so fast as possible

147. 

148. 

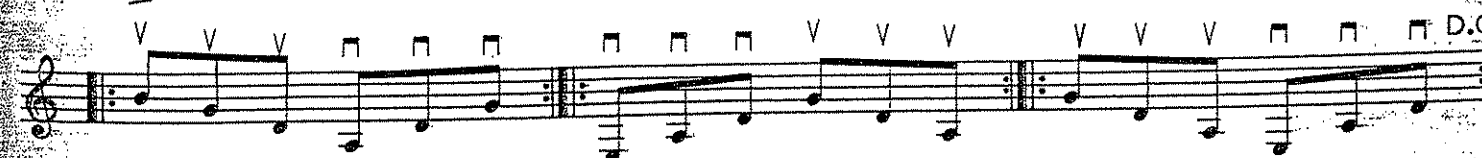
149. 

150. 

151. 

152. 

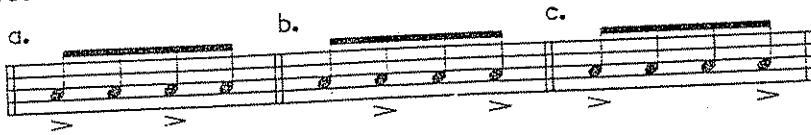
153. 



Play as written.

The four sixteenth notes should also be played as eighth notes and accented as follows:

a. b. c.



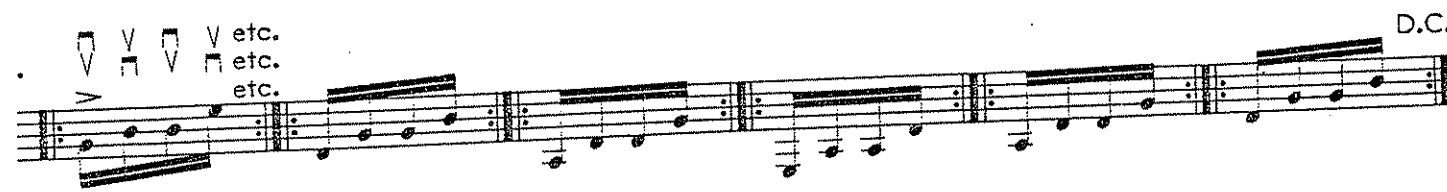
Example a shows a group of four sixteenth notes. Example b shows a group of four eighth notes. Example c shows a group of four quarter notes. Each example has a downward-pointing accent mark (>) under the first note of the group.



Four groups of notes, each with a downward-pointing accent mark (>) above the first note. The first group is followed by the text "etc." three times. The staff continues with a series of rhythmic patterns, ending with "D.C." (Da Capo).



Four groups of notes, each with a downward-pointing accent mark (>) above the first note. The first group is followed by the text "etc." three times. The staff continues with a series of rhythmic patterns, ending with "D.C." (Da Capo).

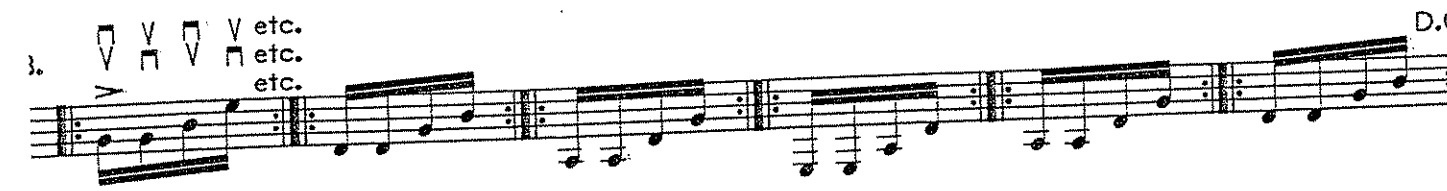


Four groups of notes, each with a downward-pointing accent mark (>) above the first note. The first group is followed by the text "etc." three times. The staff continues with a series of rhythmic patterns, ending with "D.C." (Da Capo).



Four groups of notes, each with a downward-pointing accent mark (>) above the first note. The first group is followed by the text "etc." three times. The staff continues with a series of rhythmic patterns, ending with "D.C." (Da Capo).

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These quintuplets should be played as written in addition to the following accented rhythmic patterns:

a.) b.) c.) d.) e.) f.)

This sequence of patterns applies to all future groups of quintuplets.

160.

(V V V V V) etc.
(V V V V V) etc.

D.C.

161.

(V V V V V) etc.
(V V V V V) etc.

D.C.

162.

(V V V V V) etc.
(V V V V V) etc.

D.C.

163.

(V V V V V) etc.
(V V V V V) etc.

D.C.

164.

(V V V V V) etc.
(V V V V V) etc.

D.C.

165.

(V V V V V) etc.
(V V V V V) etc.

D.C.

This group is to be played as indicated. In addition, apply the following patterns:

a.) 3 3 b.) 6



16.  etc.
etc.
etc.

67.  etc.
etc.
etc.

68.  etc.
etc.
etc.

69.  etc.
etc.
etc.

170.  etc.
etc.
etc.

171.  etc.
etc.
etc.

172. $\nabla \nabla \nabla \nabla \nabla$ etc.
 $\nabla \nabla \nabla \nabla \nabla$ etc.
 $\nabla \nabla \nabla \nabla \nabla$ etc.

D.C.

173. $\nabla \nabla \nabla \nabla \nabla$ etc.
 $\nabla \nabla \nabla \nabla \nabla$ etc.
 $\nabla \nabla \nabla \nabla \nabla$ etc.

D.C.

174. $\nabla \nabla \nabla \nabla \nabla$ etc.
 $\nabla \nabla \nabla \nabla \nabla$ etc.
 $\nabla \nabla \nabla \nabla \nabla$ etc.

D.C.

175. $\nabla \nabla \nabla \nabla \nabla$ etc.
 $\nabla \nabla \nabla \nabla \nabla$ etc.
 $\nabla \nabla \nabla \nabla \nabla$ etc.

D.C.

176. $\nabla \nabla \nabla \nabla \nabla$ etc.
 $\nabla \nabla \nabla \nabla \nabla$ etc.
 $\nabla \nabla \nabla \nabla \nabla$ etc.

D.C.

177. $\nabla \nabla \nabla \nabla \nabla$ etc.
 $\nabla \nabla \nabla \nabla \nabla$ etc.
 $\nabla \nabla \nabla \nabla \nabla$ etc.

D.C.

Use fol ig a onai ante iterr r th oup:

3 3 3 b. 3 c. 3 d. 3 e. 3

A musical staff with rhythmic markings above it. The markings include '3' (triplets), 'b.', 'c.', 'd.', 'e.', and another '3'. There are also accent marks (>) above the notes.

8. etc. etc. etc.

A musical staff with accents (>) above the notes. The word 'etc.' is written three times above the staff.

A musical staff with a 'D.C.' (Da Capo) marking at the end.

79. etc. etc. etc.

A musical staff with accents (>) above the notes. The word 'etc.' is written three times above the staff.

A musical staff with a 'D.C.' (Da Capo) marking at the end.

180. etc. etc. etc.

A musical staff with accents (>) above the notes. The word 'etc.' is written three times above the staff.

A musical staff with a 'D.C.' (Da Capo) marking at the end.

181. etc. etc. etc.

A musical staff with accents (>) above the notes. The word 'etc.' is written three times above the staff.

A musical staff with a 'D.C.' (Da Capo) marking at the end.

182. etc. etc. etc.

A musical staff with accents (>) above the notes. The word 'etc.' is written three times above the staff.

A musical staff with a 'D.C.' (Da Capo) marking at the end.

83. etc. etc. etc.

A musical staff with accents (>) above the notes. The word 'etc.' is written three times above the staff.

A musical staff with a 'D.C.' (Da Capo) marking at the end.

Practice using previous accented patterns for five note groups.

184.  etc.
etc.

185.  etc.
etc.

186.  etc.
etc.

187.  etc.
etc.

188.  etc.
etc.

189.  etc.
etc.

190.  etc.
etc.

191.  etc.
etc.

Utilize the following accented patterns:

a.  b.  c. 

72. 

73. 

94. 

95. 


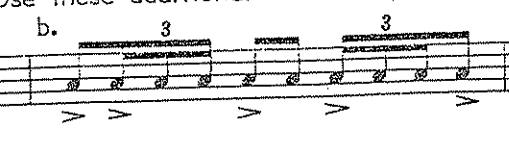
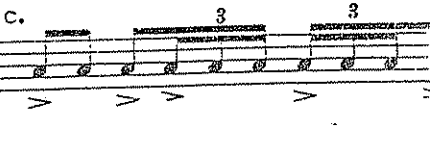
96. 

17. 

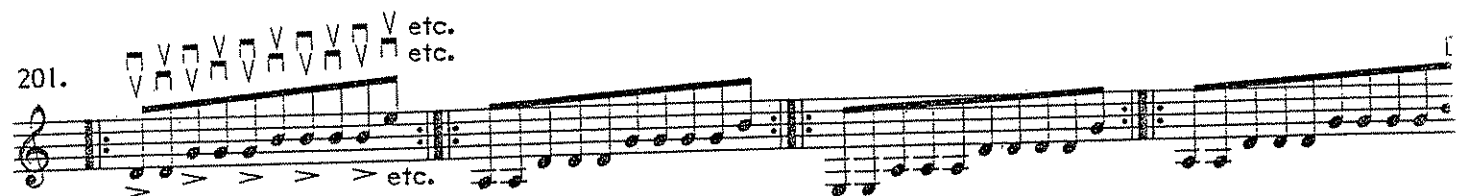
8. 

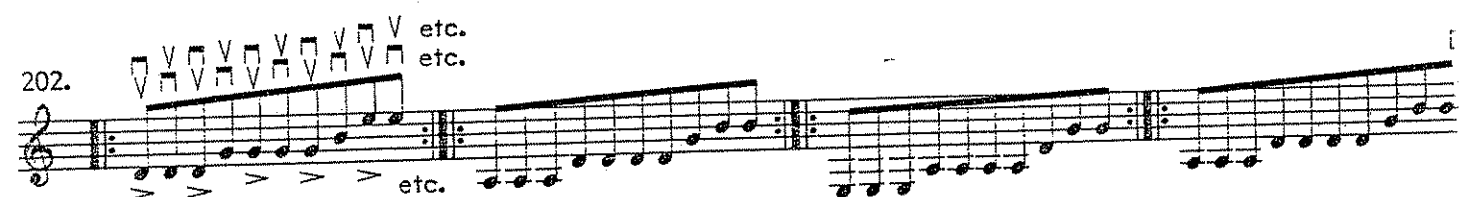
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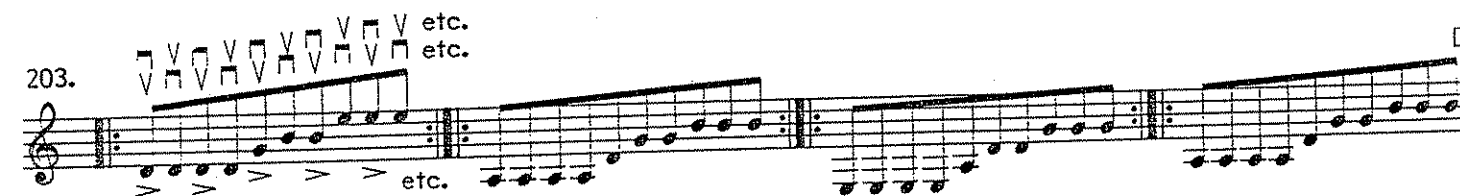
Use these additional accented patterns.

a.  b.  c. 

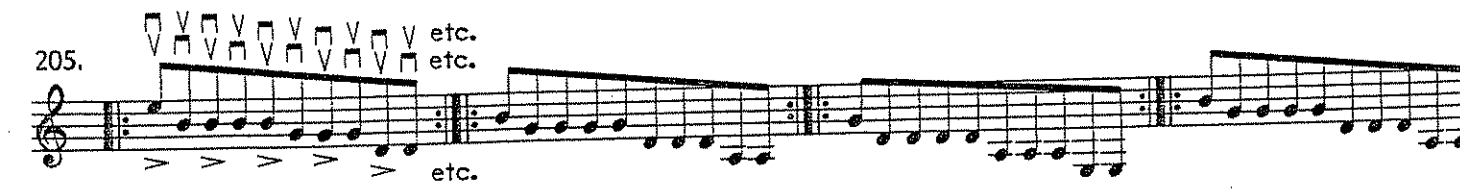
200. 

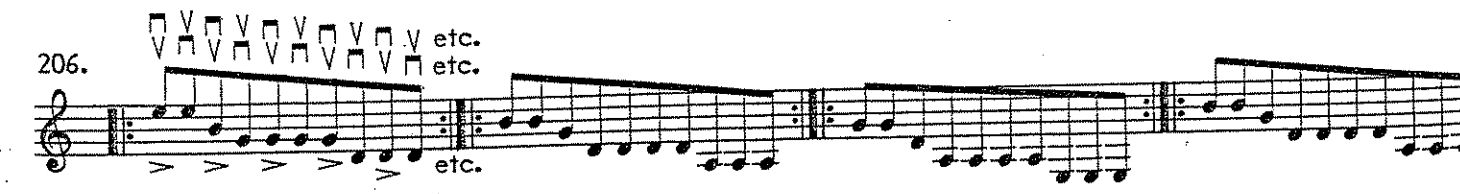
201. 

202. 

203. 

204. 

205. 

206. 

207. 

211. *V* *V* *V* *V* *V* *V* *V* etc.
etc.
etc.



212. *V* *V* *V* *V* *V* *V* *V* etc.
etc.
etc.



213. *V* *V* *V* *V* *V* *V* *V* etc.
etc.
etc.



214. *V* *V* *V* *V* *V* *V* *V* etc.
etc.
etc.



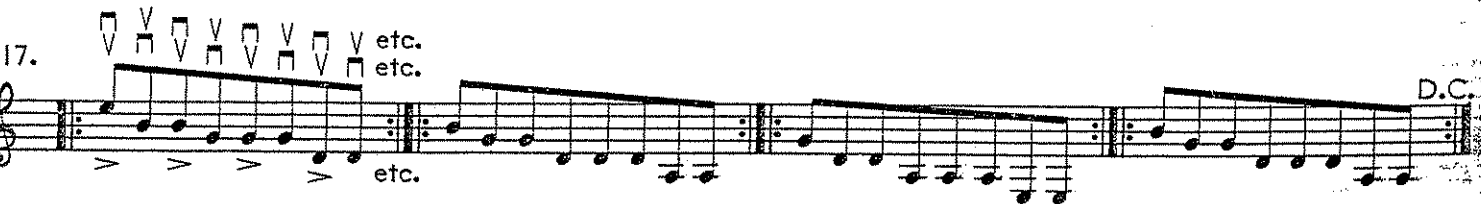
215. *V* *V* *V* *V* *V* *V* *V* etc.
etc.
etc.



216. *V* *V* *V* *V* *V* *V* *V* etc.
etc.
etc.



217. *V* *V* *V* *V* *V* *V* *V* etc.
etc.
etc.



The studies should be played first as eighth notes, then sixteenth notes with appropriate accent placement. Two more challenging patterns can be applied to these, as well as all previous four-note groups.

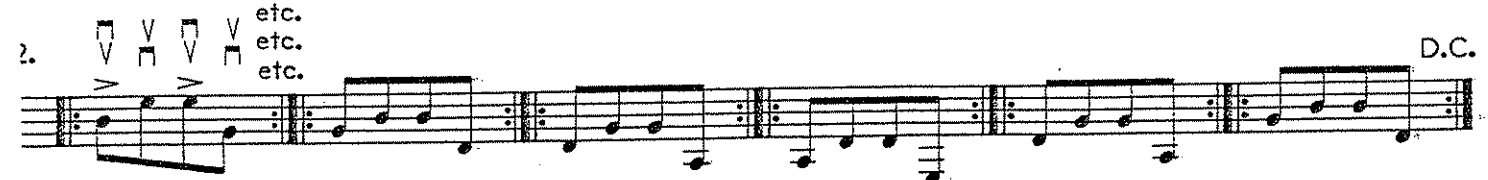
a.  b. 

8.  D.C.

9.  D.C.

0.  D.C.

1.  D.C.

2.  D.C.

3.  D.C.

Apply all previous five note accented patterns.

224.  etc.
etc.
etc. D.C.

Musical exercise 224 in treble clef, 2/4 time. It begins with a five-note accented pattern: G4, A4, B4, C5, B4. This pattern is repeated throughout the exercise. The notation includes repeat signs and a double bar line at the end with 'D.C.' (Da Capo).

225.  etc.
etc.
etc. D.C.

Musical exercise 225 in treble clef, 2/4 time. It begins with a five-note accented pattern: G4, A4, B4, C5, B4. This pattern is repeated throughout the exercise. The notation includes repeat signs and a double bar line at the end with 'D.C.' (Da Capo).

226.  etc.
etc.
etc. D.C.

Musical exercise 226 in treble clef, 2/4 time. It begins with a five-note accented pattern: G4, A4, B4, C5, B4. This pattern is repeated throughout the exercise. The notation includes repeat signs and a double bar line at the end with 'D.C.' (Da Capo).

227.  etc.
etc.
etc. D.C.

Musical exercise 227 in treble clef, 2/4 time. It begins with a five-note accented pattern: G4, A4, B4, C5, B4. This pattern is repeated throughout the exercise. The notation includes repeat signs and a double bar line at the end with 'D.C.' (Da Capo).

228.  etc.
etc.
etc. D.C.

Musical exercise 228 in treble clef, 2/4 time. It begins with a five-note accented pattern: G4, A4, B4, C5, B4. This pattern is repeated throughout the exercise. The notation includes repeat signs and a double bar line at the end with 'D.C.' (Da Capo).

229.  etc.
etc.
etc. D.C.

Musical exercise 229 in treble clef, 2/4 time. It begins with a five-note accented pattern: G4, A4, B4, C5, B4. This pattern is repeated throughout the exercise. The notation includes repeat signs and a double bar line at the end with 'D.C.' (Da Capo).

Apply all previous six-note accented patterns.

30.  etc.
etc.
etc.

D.C.

Exercise 30: A single staff of music in treble clef. It begins with a six-note sequence of eighth notes, each with a downward-pointing accent (>) above it. Above the first four notes are the letters 'V' and 'M' in a staggered arrangement, with 'etc.' written to the right. The rest of the exercise consists of a continuous eighth-note pattern that changes pitch and rhythm in several measures, ending with a double bar line and the instruction 'D.C.'.

31.  etc.
etc.
etc.

D.C.

Exercise 31: A single staff of music in treble clef. It begins with a six-note sequence of eighth notes, each with a downward-pointing accent (>) above it. Above the first four notes are the letters 'V' and 'M' in a staggered arrangement, with 'etc.' written to the right. The rest of the exercise consists of a continuous eighth-note pattern that changes pitch and rhythm in several measures, ending with a double bar line and the instruction 'D.C.'.

32.  etc.
etc.
etc.

D.C.

Exercise 32: A single staff of music in treble clef. It begins with a six-note sequence of eighth notes, each with a downward-pointing accent (>) above it. Above the first four notes are the letters 'V' and 'M' in a staggered arrangement, with 'etc.' written to the right. The rest of the exercise consists of a continuous eighth-note pattern that changes pitch and rhythm in several measures, ending with a double bar line and the instruction 'D.C.'.

33.  etc.
etc.
etc.

D.C.

Exercise 33: A single staff of music in treble clef. It begins with a six-note sequence of eighth notes, each with a downward-pointing accent (>) above it. Above the first four notes are the letters 'V' and 'M' in a staggered arrangement, with 'etc.' written to the right. The rest of the exercise consists of a continuous eighth-note pattern that changes pitch and rhythm in several measures, ending with a double bar line and the instruction 'D.C.'.

34.  etc.
etc.
etc.

D.C.

Exercise 34: A single staff of music in treble clef. It begins with a six-note sequence of eighth notes, each with a downward-pointing accent (>) above it. Above the first four notes are the letters 'V' and 'M' in a staggered arrangement, with 'etc.' written to the right. The rest of the exercise consists of a continuous eighth-note pattern that changes pitch and rhythm in several measures, ending with a double bar line and the instruction 'D.C.'.

35.  etc.
etc.
etc.

D.C.

Exercise 35: A single staff of music in treble clef. It begins with a six-note sequence of eighth notes, each with a downward-pointing accent (>) above it. Above the first four notes are the letters 'V' and 'M' in a staggered arrangement, with 'etc.' written to the right. The rest of the exercise consists of a continuous eighth-note pattern that changes pitch and rhythm in several measures, ending with a double bar line and the instruction 'D.C.'.

Apply all previous six-note accented patterns.

236. etc. etc. D.C.

237. etc. etc. D.C.

238. etc. etc. D.C.

239. etc. etc. D.C.

240. etc. etc. D.C.

241. etc. etc. D.C.

242. etc. etc. D.C.

243. etc. etc. D.C.

Apply all previous six note accented patterns.

14. etc. etc. D.C.

45. etc. etc. D.C.

46. etc. etc. D.C.

47. etc. etc. D.C.

48. etc. etc. D.C.

49. etc. etc. D.C.

50. etc. etc. D.C.

51. etc. etc. D.C.

Apply all previous seven note accented patterns.

252. etc. etc. D.C.

253. etc. etc. D.C.

254. etc. etc. D.C.

255. etc. etc. D.C.

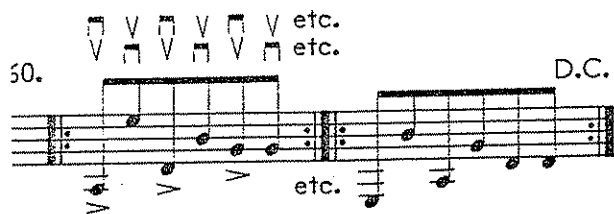
256. etc. etc. D.C.

257. etc. etc. D.C.

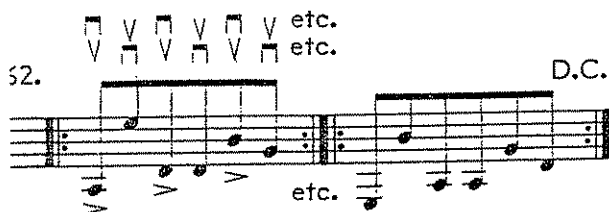
258. etc. etc. D.C.

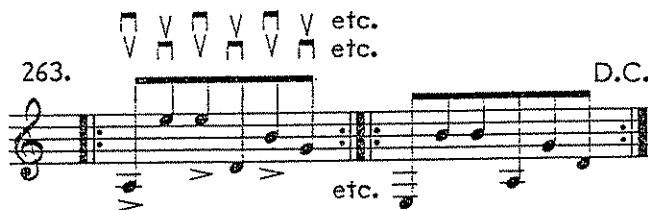
259. etc. etc. D.C.

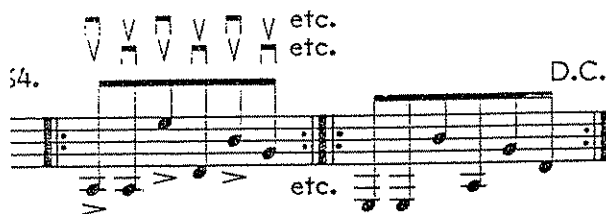
Apply all previous six note accented patterns.

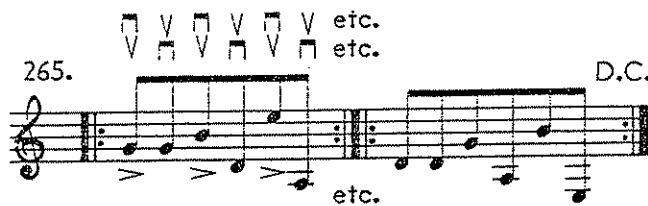
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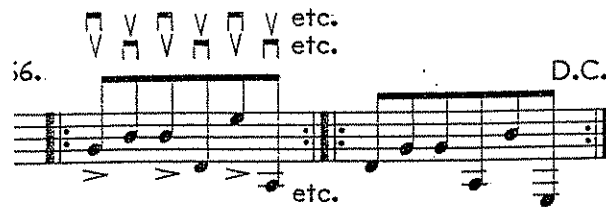
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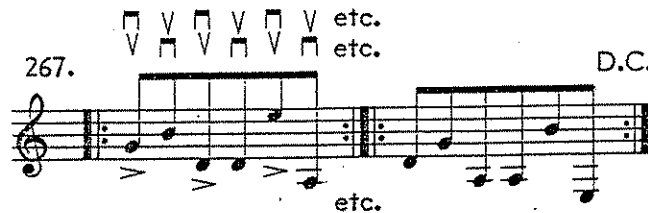
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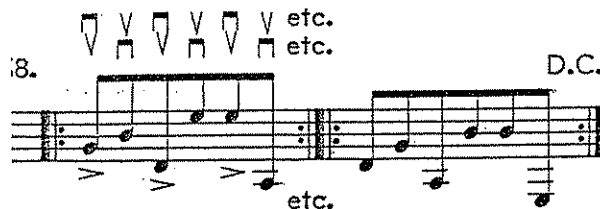
263. 

54. 

265. 

56. 

267. 

58. 

269. 