



# MAURO GIULIANI

# 120 Right-Hand Studies

## Foreword

As guitarists, we are all at one time or another confronted with technical challenges that often seem insurmountable. During these moments it is comforting to know that for many generations others have also encountered such trials and tribulations in their own pursuit of technical excellence and mastery of the guitar.

Across the passage of time several masters have emerged and through their own vigorous endeavours have sought to write down and compose various didactic and pedagogical works that confront these challenges head on. Some of the great masters include Matteo Carcassi, Fernando Sor, Heitor Villa Lobos and of course Mauro Giuliani.

The contribution that Giuliani has given to the guitar community since his works were first published in the 19th century is almost without parallel. A prodigious composer many of his 150 works for guitar are still played by guitarists the world over and enjoy pride of place in recitals of aspiring students and concert virtuosi alike.

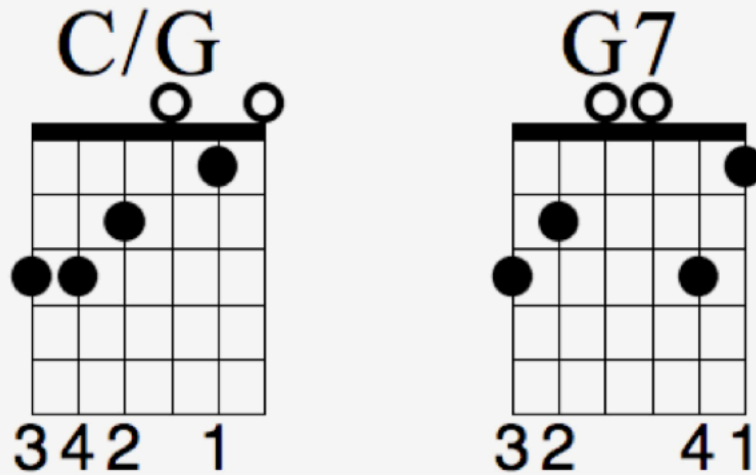
The 120 studies for the right-hand that are represented here provide keen guitarists with an extremely solid, reliable, and well-thought out method to grasp and subsequently overcome many of the obstacles that present themselves in not only Giuliani's music but also music from his contemporaries and guitar works in general. With discipline and determination there are few if any guitarists that will not gain a deeper understanding and increased confidence upon the guitar by studying and mastering these 120 studies.

**Let your fingers fly!**

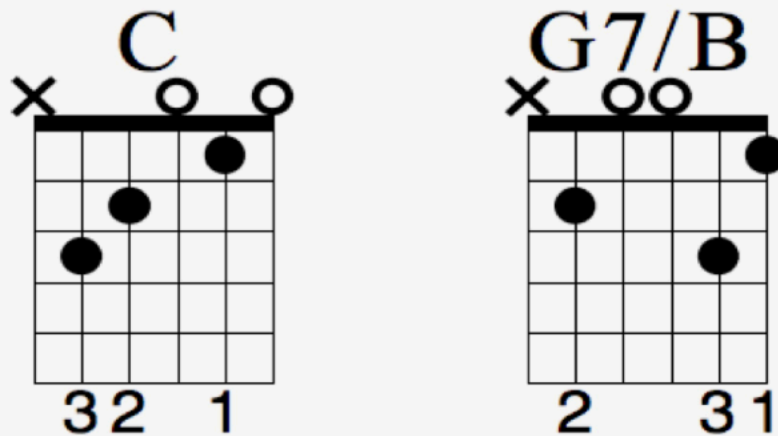
## EXPLANATION & APPROACH:

The 120 etudes presented here are an authoritative collection written with the sole purpose of providing a comprehensive and structured approach to right-hand technical development. The assiduous guitarist with a desire to develop a strong, fluid, and expressive right-hand will benefit greatly if they incorporate these exercises into their daily practice routine.

Before we continue we must explore the two primary chords C & G7 that are used for all 120 exercises.



These 2 chords form the basis of all 120 exercises. There are 2 other ubiquitous variations as seen below.



Fingering explanations for both hands:

RIGHT- HAND	LEFT-HAND
P - thumb	1 - 1st finger (index)
i- index	2 - 2nd finger (middle)
m - middle	3 - 3rd finger (annular/ring)
a - annular	4 - 4th finger (little/pinky)

# EXAMPLE 1:

## Exercise 1

### BAR 1: C major chord

#### Beat 1:

'P, i, m' in a vertical line underneath the score and above the tabs represent three right-hand fingers that are picking simultaneously.

'1 & 3' in the first chord represent the 1st & 3rd fingers of the left-hand used to finger the C (1st fret 2nd string) and C (3rd fret 5th string).

#### Beat 2:

'2' in the next chord represent the 2nd finger of the left-hand fingering the E (2nd fret 4th string).

1

mf  
m i p  
m i p  
m i p  
m i p  
m i p  
m i p  
m i p

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

### Bar 2: G7 chord

#### Beat 1:

'P, I, m' in a vertical line underneath the score but above the tabs represent three right-hand fingers are picking together at the same time.

'1, 2 & 4' in the first chord represent the 1st, 2nd, & 4th fingers of the left-hand fingering the F (1st fret 1st string), B (2nd fret 5th string), D (3rd fret 2nd string).

## EXAMPLE 2:

### Exercise 89

In this example P (thumb) is being used in succession to play the C (3rd fret 5th string) then again for the E (2nd fret D string).

On beat 2 the I (index) finger is being used in succession to play the G (3rd string open) and then again for the E (2nd fret D string).

This picking pattern is repeated in the next bar.

**89**

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

T  
A  
B

3 2 0 1 0 1 0 2 3 2 0 1 0 1 0 2 | 2 0 0 3 1 3 0 0 0 3 1 3 0 0 | 0 1 0 2 3

## EXAMPLE 3:

### Exercise 91

**91**

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

T  
A  
B

1 0 1 1 0 1 0 2 0 3 2 0 1 0 1 0 2 | 3 1 3 0 3 0 0 0 3 1 3 0 0 | 0 1 0 2 3

This exercise is particularly good for developing independence and strength when the 'm, a, m' pattern is used. It is also closely related to exercise 89 regarding the use of P & I used twice in succession. Although unrelated, Etude No. 1 by Heitor Villa Lobos also challenges the right-hand in a similar way and could be an excellent supplement to this exercise if the guitarist is looking for a way to apply their studies in an actual piece worthy of the concert stage.

# Dynamics:

After an even and consistent tone has been achieved the following dynamics can and should be applied.

**1**

*mf*  
*m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p*

TAB  
0 1 3 | 0 1 3 | 0 1 3 | 0 1 3 | 1 3 2 | 1 3 0 | 1 3 0 | 1 3 2 | 0 1 3

**1**

*mf*  
*m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p*

TAB  
0 1 3 | 0 1 3 | 0 1 3 | 0 1 3 | 1 3 2 | 1 3 0 | 1 3 0 | 1 3 2 | 0 1 3

**1**

*mf*  
*m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p*

TAB  
0 1 3 | 0 1 3 | 0 1 3 | 0 1 3 | 1 3 2 | 1 3 0 | 1 3 0 | 1 3 2 | 0 1 3

**1**

*mf*  
*m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p*

TAB  
0 1 3 | 0 1 3 | 0 1 3 | 0 1 3 | 1 3 2 | 1 3 0 | 1 3 0 | 1 3 2 | 0 1 3

# 120 Right-Hand Studies

**Important points to note:**

- Use open strings to learn the more challenging exercises (do not use the left hand until the right hand is confident)
- Aim to keep the right-hand very steady minimising unnecessary movement
- Work towards an even and consistent tone throughout the exercises
- Try moving between ponticello, natural, sul tasto positions and experiment with dynamic contrasts after and even and consistent tone has been achieved
- Look for real-world applications

# 1 to 10

Tabbed by Joshua H. Rogers

**1**

*mf*  
*m*  
*p*

*m*  
*p*

*m*  
*p*

*m*  
*p*

*m*  
*p*

*m*  
*p*

*m*  
*p*

*m*  
*p*

TAB: 0-1-3 | 0-1-0 | 1-1-0 | 3-3-0 | 1-3-0 | 1-3-0 | 1-3-0 | 1-3-0

**2**

*p* *m* *p* *m* *p* *m* *p* *m* *p* *m* *p* *m* *p* *m* *p* *m* *p* *m*

TAB: 1-0-1 | 0-1-0 | 1-0-1 | 0-1-0 | 3-1-3 | 1-3-1 | 3-1-3 | 1-3-1 | 0-3-1 | 3-1-3 | 0-3-1 | 3-1-3

**3**

*p* *m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *i*

TAB: 0-1-0 | 1-0-1 | 0-1-0 | 1-0-1 | 1-3-1 | 3-1-3 | 0-3-1 | 3-1-3 | 0-3-1 | 3-1-3 | 0-3-1 | 3-1-3

**4**

*p* *i* *m* *p* *i* *m* *p* *i* *m* *p* *i* *m* *p* *i* *m* *p* *i* *m*

TAB: 3-2-0 | 2-0-1 | 0-1-0 | 1-0-1 | 2-0-0 | 0-0-3 | 0-3-1 | 3-1-3 | 0-3-1 | 3-1-3 | 0-3-1 | 3-1-3



5

13 14 15

*m i p m i p m i p m i p m i p m i p*

T 0 1 0 0 1 0 1 0 3 1 3 1 3 0

A 2 3 2 3 0 0 2 0 0 0 0 2 0 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3

6

16 17 18

*p m i p m i p m i p m i p m i p m i*

T 0 1 0 0 1 0 0 1 0 0 3 1 3 0

A 3 2 2 0 0 3 2 0 0 0 0 0 0 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3

7

19 20 21

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

T 0 0 1 0 0 1 0 1 1 3 1 3 0 3

A 3 2 0 3 2 0 1 0 0 0 3 0 0 3

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3

8

22 23 24

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

T 0 1 0 0 1 0 1 1 3 1 3 0 3

A 3 2 0 3 2 0 1 0 0 0 3 0 0 3

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3

9

25 26 27

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

T 0 1 0 1 0 1 0 1 0 3 1 3 0 0 3 0 3

A 3 0 2 3 2 0 0 2

B 3 3 2 2

10

28 29 30

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

T 1 0 1 0 1 0 1 0 3 1 3 3 3 0 3 0

A 3 0 2 3 2 0 0 2

B 3 3 2 2

# 11 to 20

Tabbed by Joshua H. Rogers

**11**

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

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

**12**

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

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

**13**

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

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

**14**

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

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

15

13 14 15

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

T 0 1 0 1 0 1 0 1 1 3 1 3 1 3 1 3

A 0 0 2 0 1 0 1 0 3 0 0 3 0 3 0 3

B 3 2 3 2 0 2 3 2 2 0 3 2 0 3

16

16 17 18

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

T 0 1 0 0 0 0 1

A 0 2 0 2 0 2 0 3 0 0 0 0 1

B 3 2 3 2 0 2 2 0 0 2 0 0 3

17

19 20 21

*p i p i p i p i p i p i p i p i p i p i p i*

T 0 1 0 1 0 1 0 3 1 3 0 3

A 0 2 0 2 3 2 2 0 0 0 2 0 3

B 3 2 3 2 3 2 2 0 2 0 2 0 3

18

22 23 24

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

T 0 1 0 1 0 1 0 1 1 3 1 3 1 3 1 3

A 2 0 2 0 2 0 2 0 0 0 0 0 0 0 0 0

B 3 3 3 2 3 2 3 2 2 2 2 0 2 0 2 0

19

25 26 27

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

T 0 0 0 0 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0

A 1 1 1 1 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0

B 3 2 3 2 3 2 3 2 2 0 2 0 2 0 2 0 2 0 2 0

20

28 29 30

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

T 0 0 0 0 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0

A 1 1 1 1 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0

B 3 2 3 2 3 2 3 2 2 0 2 0 2 0 2 0 2 0 2 0

# 21 to 30

Tabbed by Joshua H. Rogers

21

*mf*  
a a i  
m m p  
p p

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

22

*p*  
a a  
m m  
p i

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

23

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

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

24

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

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

25

Exercise 25, measures 13-15. The treble clef staff shows a sequence of sixteenth-note patterns with sixteenth-note triplets and sixteenth-note sextuplets. The guitar tablature below indicates fret numbers (0-3) and string numbers (T, A, B). Fingering is indicated by numbers 1-3. The exercise concludes with a repeat sign and a final chord.

26

Exercise 26, measures 16-18. Similar to exercise 25, it features sixteenth-note patterns with triplets and sextuplets. The tablature and fingering are consistent with the previous exercise. It ends with a repeat sign and a final chord.

27

Exercise 27, measures 19-21. This exercise introduces eighth-note patterns with eighth-note triplets and eighth-note sextuplets. The tablature and fingering are consistent with the previous exercises. It ends with a repeat sign and a final chord.

28

Exercise 28, measures 22-24. This exercise features eighth-note patterns with eighth-note triplets and eighth-note sextuplets. The tablature and fingering are consistent with the previous exercises. It ends with a repeat sign and a final chord.

29

25 *p i m i a i p i m i* 26 *p i m i a i p i m i a i* 27

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

30

28 *p i p m i a p a i m p i* 29 *p i p m i a p a i m p i* 30

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



# 31 to 40

Tabbed by Joshua H. Rogers

31

*mf*  
*p i m a m i p i m a m i*

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

32

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

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

33

*p i a p i m*

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

34

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

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

35

13 14 15

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

T  
A  
B

36

16 17 18

*m i p i*

T  
A  
B

37

19 20 21

*p m p i*

T  
A  
B

38

22 23 24

*p i m i*

T  
A  
B

39

25 26 27

*p i p m i* *p i p m i*

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

40

28 29 30

*m m p i* *m m p i*  
*p i* *p i*

T 0-0 0-0 0-0 0-0 1-1 1-1 1-1 1-1 0  
A 0 2 0 0 2 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0  
B 3 2 3 2 3 2 3 2 2 0 2 0 2 0 2 0 0 0 0 0

# 41 to 50

Tabbed by Joshua H. Rogers

**41**

*p m m i*  
*i p*

*p m m i*  
*i p*

TAB: 0-0 0-0 0-0 0-0 | 1-1 1-1 1-1 1-1 | 0-0 0-0 0-0 0-0

3 2 3 2 3 2 3 2 | 2 0 2 0 2 0 2 0 | 0 0 0 0 0 0 0 0

3 2 3 2 3 2 3 2 | 2 0 2 0 2 0 2 0 | 0 0 0 0 0 0 0 0

**42**

*p i m m*  
*p i*

*p i m m*  
*p i*

TAB: 0-0 0-0 0-0 0-0 | 1-1 1-1 1-1 1-1 | 0-0 0-0 0-0 0-0

3 2 3 2 3 2 3 2 | 2 0 2 0 2 0 2 0 | 0 0 0 0 0 0 0 0

3 2 3 2 3 2 3 2 | 2 0 2 0 2 0 2 0 | 0 0 0 0 0 0 0 0

**43**

*m i p m*  
*p i*

*m i p m*  
*p i*

TAB: 0-0 0-0 0-0 0-0 | 1-1 1-1 1-1 1-1 | 0-0 0-0 0-0 0-0

3 2 3 2 3 2 3 2 | 2 0 2 0 2 0 2 0 | 0 0 0 0 0 0 0 0

3 2 3 2 3 2 3 2 | 2 0 2 0 2 0 2 0 | 0 0 0 0 0 0 0 0

**44**

*m i m i*  
*p p*

*m i m i*  
*p p*

TAB: 0-0 0-0 0-0 0-0 | 1-1 1-1 1-1 1-1 | 0-0 0-0 0-0 0-0

3 2 3 2 3 2 3 2 | 2 0 2 0 2 0 2 0 | 0 0 0 0 0 0 0 0

3 2 3 2 3 2 3 2 | 2 0 2 0 2 0 2 0 | 0 0 0 0 0 0 0 0

45

13 14 15

*p m p m*  
*i i*

*p m p m*  
*i i*

T  
A  
B

46

16 17 18

*m m m i*  
*p i p*

*m m m i*  
*p i p*

T  
A  
B

47

19 20 21

*p m m m*  
*i p i*

*p m m m*  
*i p i*

T  
A  
B

48

22 23 24

*m i m m*  
*p p i*

*m i m m*  
*p p i*

T  
A  
B

49

25 26 27

*m m p m*  
*p i i*

*m m p m*  
*p i i*

T  
A  
B

50

28 29 30

*m m m m*  
*p i p i*

*m m m m*  
*p i p i*

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0

A 0 1

B 3 2 3 2 3 2 3 2 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 3

# 51 to 60

Tabbed by Joshua H. Rogers

51

3  
m  
i  
p

2  
p

2  
p

2  
p

2  
m  
i  
p

2  
p

2  
p

2  
p

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0  
1 1 1 1 1 1 1 1 1 1 1 1 1 1  
3 3 3 3 3 3 3 3 3 3 3 3 3 3  
0 3 3 3 3 3 3 3 0 3 3 3 3 3 3 3 3

3 2 0 2 2 0 0 0

0 1 0 2 3

52

3  
m  
i  
p

2  
p

2  
p

2  
p

2  
m  
i  
p

2  
p

2  
p

2  
p

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0  
1 1 1 1 1 1 1 1 1 1 1 1 1 1  
3 3 3 3 3 3 3 3 3 3 3 3 3 3  
0 3 3 3 3 3 3 3 0 3 3 3 3 3 3 3 3

3 2 0 2 2 0 0 0

0 1 0 2 3

53

3  
m  
i  
p

2  
p

2  
p

2  
p

2  
m  
i  
p

2  
p

2  
p

2  
p

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0  
1 1 1 1 1 1 1 1 1 1 1 1 1 1  
3 3 3 3 3 3 3 3 3 3 3 3 3 3  
0 3 3 3 3 3 3 3 0 3 3 3 3 3 3 3 3

3 2 0 2 2 0 0 0

0 1 0 2 3

54

3  
m  
i  
p

2  
p

2  
p

2  
p

2  
m  
i  
p

2  
p

2  
p

2  
p

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0  
1 1 1 1 1 1 1 1 1 1 1 1 1 1  
3 3 3 3 3 3 3 3 3 3 3 3 3 3  
0 3 3 3 3 3 3 3 0 3 3 3 3 3 3 3 3

3 2 0 2 2 0 0 0

0 1 0 2 3





60

Musical score for guitar, featuring a treble clef and TAB notation. The score is divided into measures 28, 29, and 30. Measure 28 starts with a triplet of eighth notes (m, i) followed by six pairs of eighth notes (p, p). Measure 29 starts with a triplet of eighth notes (m, i) followed by six pairs of eighth notes (p, p). Measure 30 consists of a whole note chord. The TAB notation below the staff shows fret numbers for the strings: Treble (T), Middle (A), and Bass (B).

Measure	T (Treble)	A (Middle)	B (Bass)
28	0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 3 2 2 3 3
29	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	2 2 0 0
30	0	1	2

# 61 to 70

Tabbed by Joshua H. Rogers

61

Exercise 61 is a 4-measure piece in 4/4 time. The first measure has a dynamic of *mf* and the second through fourth measures have a dynamic of *p*. The melody consists of eighth-note chords. The bass line is a simple accompaniment with a 3-3-3 pattern in the first measure, 2-2-2 in the second, and 3-3-3 in the third. The final measure has a 2-2-2 pattern and a whole rest on the bass line. Fingering includes a 3-finger pick-up for the first measure and a 2-finger pick-up for the second.

62

Exercise 62 is a 4-measure piece in 4/4 time. The first measure has a dynamic of *m* and the second through fourth measures have a dynamic of *p*. The melody consists of eighth-note chords. The bass line is a simple accompaniment with a 3-3-3 pattern in the first measure, 2-2-2 in the second, and 3-3-3 in the third. The final measure has a 2-2-2 pattern and a whole rest on the bass line. Fingering includes a 3-finger pick-up for the first measure and a 2-finger pick-up for the second.

63

Exercise 63 is a 4-measure piece in 4/4 time. The first measure has a dynamic of *m* and the second through fourth measures have a dynamic of *p*. The melody consists of eighth-note chords. The bass line is a simple accompaniment with a 3-3-3 pattern in the first measure, 2-2-2 in the second, and 3-3-3 in the third. The final measure has a 2-2-2 pattern and a whole rest on the bass line. Fingering includes a 3-finger pick-up for the first measure and a 2-finger pick-up for the second.

64

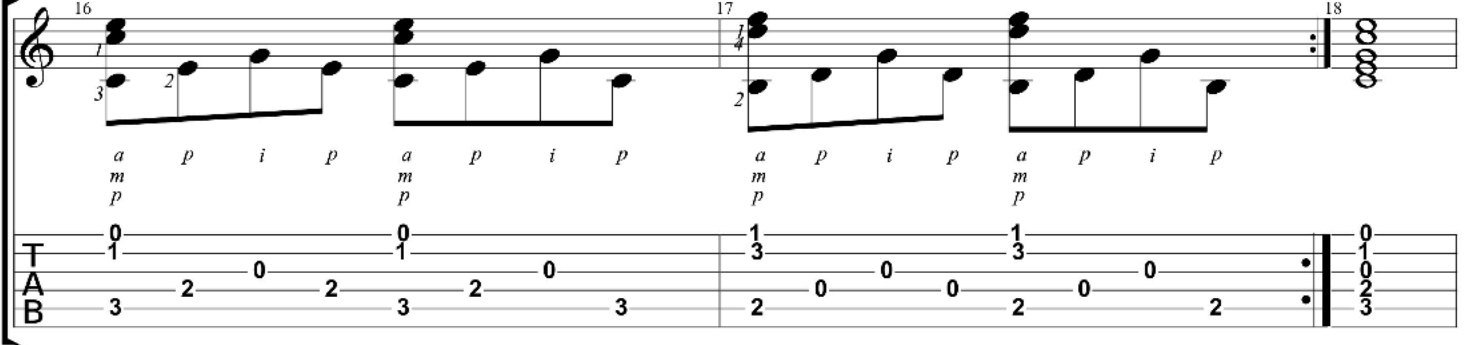
Exercise 64 is a 4-measure piece in 4/4 time. The first measure has a dynamic of *m* and the second through fourth measures have a dynamic of *p*. The melody consists of eighth-note chords. The bass line is a simple accompaniment with a 3-3-3 pattern in the first measure, 2-2-2 in the second, and 3-3-3 in the third. The final measure has a 2-2-2 pattern and a whole rest on the bass line. Fingering includes a 3-finger pick-up for the first measure and a 2-finger pick-up for the second.

65



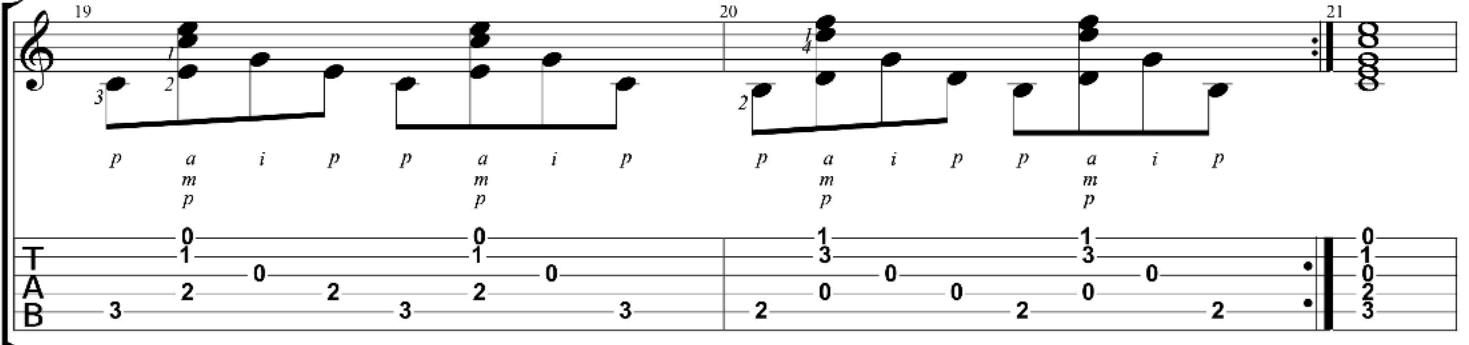
Exercise 65, measures 13-15. Treble clef, 7/4 time signature. The piece features a complex rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *m* (mezzo-forte), *i* (accent), and *p* (piano). The guitar tablature (TAB) is provided below the staff, with strings labeled T (Treble), A (Acoustic), and B (Bass). Measure 13 starts with a triplet of eighth notes on strings 3, 2, and 1. Measure 14 continues with similar patterns, including a triplet of eighth notes on strings 2, 1, and 0. Measure 15 concludes with a final chord and a repeat sign.

66



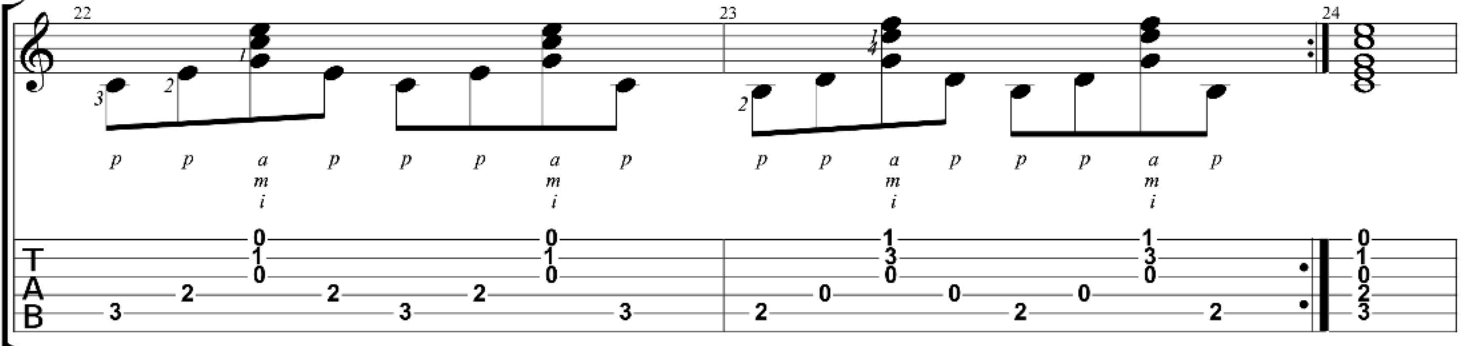
Exercise 66, measures 16-18. Treble clef, 7/4 time signature. The piece features a melodic line with accents and dynamic markings. Dynamic markings include *a* (accent), *m* (mezzo-forte), *i* (accent), and *p* (piano). The guitar tablature (TAB) is provided below the staff. Measure 16 starts with a triplet of eighth notes on strings 3, 2, and 1. Measure 17 continues with similar patterns, including a triplet of eighth notes on strings 2, 1, and 0. Measure 18 concludes with a final chord and a repeat sign.

67



Exercise 67, measures 19-21. Treble clef, 7/4 time signature. The piece features a melodic line with accents and dynamic markings. Dynamic markings include *p* (piano), *a* (accent), *m* (mezzo-forte), *i* (accent), and *p* (piano). The guitar tablature (TAB) is provided below the staff. Measure 19 starts with a triplet of eighth notes on strings 3, 2, and 1. Measure 20 continues with similar patterns, including a triplet of eighth notes on strings 2, 1, and 0. Measure 21 concludes with a final chord and a repeat sign.

68



Exercise 68, measures 22-24. Treble clef, 7/4 time signature. The piece features a melodic line with accents and dynamic markings. Dynamic markings include *p* (piano), *a* (accent), *m* (mezzo-forte), *i* (accent), and *p* (piano). The guitar tablature (TAB) is provided below the staff. Measure 22 starts with a triplet of eighth notes on strings 3, 2, and 1. Measure 23 continues with similar patterns, including a triplet of eighth notes on strings 2, 1, and 0. Measure 24 concludes with a final chord and a repeat sign.

69

25 26 27

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

T 0 0 1 0 1 1 3 1 3 0 1 0 3

A 3 2 0 2 3 2 0 3 2 0 0 2 0 2

B 3 2 0 2 3 2 0 3 2 0 0 2 0 2

70

28 29 30

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

T 0 0 0 0 1 1 1 1 1 1 0 3 3 3 3 0 0 0 0

A 3 2 0 2 3 2 0 3 2 0 0 2 0 0 2 0 0 2

B 3 2 0 2 3 2 0 3 2 0 0 2 0 0 2 0 0 2

# 71 to 80

Tabbed by Joshua H. Rogers

71

1 2 3

*p a m i p*

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

72

4 5 6

*p p a m i*

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

73

7 8 9

*a m p i p*

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

74

10 11 12

*a m p i p*

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

75

13 14 15

*p a m i p*

T 0 0 0 0 1 1 1 1 0 0 0 0

A 1 1 1 1 3 3 3 3 3 3 3 3

B 3 2 0 2 3 2 0 3 2 0 0 2

76

16 17 18

*a m p i p*

T 0 0 0 0 0 0 0 1 1 1 1 1 0

A 1 1 1 1 1 1 1 3 3 3 3 3 3

B 3 2 0 2 3 2 0 2 0 0 2 0 2

77

19 20 21

*p a m i p*

T 0 0 0 0 0 0 0 1 1 1 1 1 1

A 1 1 1 1 1 1 1 3 3 3 3 3 3

B 3 2 0 2 3 2 0 2 0 0 2 0 2

78

22 23 24

*a m p i p*

T 0 0 0 0 0 0 1 1 1 1 1 1 0

A 1 1 1 1 1 1 3 3 3 3 3 3 3

B 3 2 0 2 3 2 2 0 0 2 0 0 2

79

Musical score for guitar exercise 79, measures 25-27. The score is written for guitar in 4/4 time. The treble clef staff shows a melodic line with a 3-finger pull-off at measure 25 and a 2-finger pull-off at measure 26. The bass clef staff shows a bass line with triplets and single notes. Dynamics are marked as *a m p* (mezzo-piano) and *p* (piano). Measure numbers 25, 26, and 27 are indicated above the staff.

80

Musical score for guitar exercise 80, measures 28-30. The score is written for guitar in 4/4 time. The treble clef staff shows a melodic line with a 3-finger pull-off at measure 28 and a 2-finger pull-off at measure 29. The bass clef staff shows a bass line with triplets and single notes. Dynamics are marked as *a m p* (mezzo-piano) and *p* (piano). Measure numbers 28, 29, and 30 are indicated above the staff.

# 81 to 90

Tabbed by Joshua H. Rogers

**81**

*p i m i p p p p i m i p p p*

TAB: 1 0 1 1 0 1 0 1 0 1 | 3 1 3 3 1 3 0 3 1 3 3 1 3 | 3 2 3 2 2

**82**

*p m i m p p p p m i m p p p*

TAB: 0 1 0 1 0 0 1 0 1 0 | 1 3 1 3 1 1 3 1 1 3 1 | 3 2 3 2 2

**83**

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

TAB: 0 1 0 2 0 0 1 0 2 0 1 0 | 0 3 0 3 0 0 3 0 0 3 0 | 3 2 3 2 2

**84**

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

TAB: 1 0 1 0 1 1 1 0 1 0 1 | 3 0 3 1 3 3 3 0 3 1 3 0 3 | 3 2 3 2 2



85

13 *p i a i p i m i p* *p*

14 *p i a i p i m i p* *p*

15

T  
A  
B

86

16 *p a i m p a i m p* *p*

17 *p a i m p a i m p* *p*

18

T  
A  
B

87

19 *p i m a p i m a p* *p*

20 *p i m a p i m a p* *p*

21

T  
A  
B

88

22 *p a m i p a m i p* *p*

23 *p a m i p a m i p* *p*

24

T  
A  
B

89

25 26 27

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

T 0 1 0 1 0 1 0 1 0 2 3 1 3 0 0 3 1 3 0 0 2 3

A 3 2 0 1 0 2 2 0 1 0 2 0 0 3 0 0 3 0 0 0 2 0

B 3 2 0 1 0 2 2 0 1 0 2 0 0 3 0 0 3 0 0 0 2 0

90

28 29 30

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

T 0 1 0 0 1 0 0 1 0 1 0 1 3 1 1 3 0 0 3 1 0 0 3 1

A 3 2 0 1 0 2 2 0 1 0 2 0 0 3 0 0 3 0 0 3 0 0 3 1

B 3 2 0 1 0 2 2 0 1 0 2 0 0 3 0 0 3 0 0 3 0 0 3 1

# 91 to 100

Tabbed by Joshua H. Rogers

91

1 0 1 0 1 0 1 0 1 0 1 0 2 3 1 3 0 3 0 0 0 3 1 3 0 0

3 3 2 0 3 2 0 2 0 1 3 2 0 1 3 2 0 0 3 3 1 2 0 0 3

92

1 0 1 0 1 0 1 0 1 0 1 0 3 0 3 0 3 1 3 0 3

3 3 2 0 3 2 0 2 0 1 3 2 0 1 3 2 0 0 2 0 0 3 2 0 0 3

93

0 1 0 1 0 1 0 1 0 3 0 1 3 0 3 0 0 0 2 3

0 2 3 3 2 3 2 3 0 0 2 3 0 0 2 0 0 0 2 3

94

0 1 0 1 0 1 0 3 0 1 3 0 3 0 0 0 2 3

3 2 3 2 0 2 0 2 0 0 2 0 0 0 3 0 0 0 2 3

95

13 *p m i m i m i p i p i p i p i* 14 *p m i m i m i p i p i p i p i* 15

T 0 1-1 0-0 2 2-2 0-0 1-1 0 1 3-3 0-0 0 0-0 3-3 1 0

A 3 2 3 2-2 3 2 0 0 2 0-0 0 0-0 3-3 1 0

B 3 3 2 3 2-2 3 2 0 0 2 0-0 0 0-0 3-3 1 0

96

16 *p i p i p a m i* 17 *p i p i p a m i* 18

T 0 1 0-0-0 0 1 0-0-0 0 3 1-1-1 0 3 1-1-1 0

A 3 2 0 3 2 0 0 0 3 0 0 3 0 1-1-1 0

B 3 2 0 3 2 0 0 0 2 0 0 2 0 1-1-1 0

97

19 *m a i m i p i p* 20 *m a i m i p i p* 21

T 0 1 0 1 1 3 1 3 0 3

A 0 2 0 2 0 3 0 3 0 3

B 0 2 3-3-3-3 2 3-3-3-3 0 2-2-2-2 0 2-2-2-2

98

22 *p i m i p i m i p i m i p i m i* 23 *p i m i p i m i p i m i p i m i* 24

T 0 1 0-1 0-1 0-1 0 3 3 3 1 3 0

A 3 3 2 3 2-2 2 0-0 1 0-1 0-1 0 3 3 3 1 3 0

B 3 3 2 3 2-2 2 0-0 1 0-1 0-1 0 2-2 0 2 0-0 0 0 0 3 0 3 3 1 3 0

99

25 *m i p i m i p i m i p i m i p i* 26 *m i p i m i p i m i p i m i p i* 27

T 0 1 0 1-1-1 0 3 1 3-3-3 0

A 2 0 2-2-2 0-0-0 1-1-1 0 3 0-0-0 1 3-3-3 0

B 2 3-3-3 2-2-2 0-0-0 1-1-1 0 2-2-2 0-0-0 3 0-0-0 1 3-3-3 0

100

The image shows a musical score for guitar. It consists of three staves. The top staff is a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. It contains measures 28, 29, and 30. Measure 28 starts with a triplet of eighth notes (G3, F3, E3) and is followed by four groups of eighth-note triplets: (D4, C4, B3), (A3, G3, F3), (E3, D3, C3), and (B2, A2, G2). Measure 29 starts with a quarter note (G2), followed by two groups of eighth-note triplets: (F3, E3, D3) and (C3, B2, A2). Measure 30 starts with a quarter note (G2), followed by two groups of eighth-note triplets: (F3, E3, D3) and (C3, B2, A2), and ends with a double bar line. The middle staff contains the lyrics: *p a m i p i m a p a m i p i m a p a m i p i m a p a m i p i m a*. The bottom staff is a TAB staff with fret numbers: 3, 2, 0, 1, 1, 1, 1, 1, 1, 3, 1, 1, 1. The letters T, A, and B are written vertically on the left side of the TAB staff.

# 101 to 110

Tabbed by Joshua H. Rogers

**101**

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

TAB: 0 3 0 1 0 2 0 0 0 0 1 3 1 3 0 0 0 0 0 3 0 2 3

**102**

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

TAB: 0 1 0 0 1 0 0 0 2 0 0 0 0 1 0 0 0 0 0 0 0 0 3 0 2 3

**103**

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

TAB: 0 1 0 0 3 0 1 0 0 2 0 0 0 0 1 0 3 0 0 0 0 0 3 2 3

**104**

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

TAB: 3 0 3 1 0 1 3 0 1 3 0 0 0 0 3 0 1 3 0 0 0 3 2 0 3

105

13 *p* *i* *a* *i* *m* *i* *m* *i* *p* *i* *a* *i* *m* *i* *m* *i* *p* *i* *a* *i* *m* *i* *m* *i* *p* *i* *a* *i* *m* *i* *p* *i* *a* *i* *m* *i*

TAB: 0 0 3 1 0 0 3 1 0 | 1 0 0 3 1 0 3 0 | 0 0 0 0 0 0 3 0

B: 3 0 0 2 3 0 0 2 0 | 2 3 0 2 3 0 0 0 | 0 0 0 0 0 0 0 0

106

16 *a* *i* *p* *i* *m* *a* *m* *a* *i* *p* *i* *m* *a* *m*

TAB: 0 0 1 0 0 0 0 1 0 0 | 1 0 0 3 1 0 0 3 0 | 0 0 0 0 0 0 0 0

B: 3 2 3 2 3 2 3 2 0 | 2 0 2 0 2 0 2 0 0 | 0 0 0 0 0 0 0 0

107

19 *p* *i* *a* *i* *m* *i* *m* *i* *a* *m* *m* *p* *i* *a* *i* *m* *i* *m* *i* *a* *m* *m*

TAB: 0 0 1 0 0 0 1 0 | 1 2 3 1 2 3 0 0 | 0 0 2 0 0 0 2 0

B: 3 2 3 2 3 2 3 2 0 | 2 0 2 0 2 0 2 0 0 | 2 0 2 0 2 0 2 0 0

108

22 *p* *i* *a* *i* *m* *i* *m* *i* *m* *m* *m* *a* *p* *i* *a* *i* *m* *i* *m* *m* *a* *a*

TAB: 0 3 1 0 1 3 0 0 | 1 0 0 3 2 3 0 1 | 0 0 0 3 2 3 0 0

B: 3 2 3 2 3 3 2 0 | 2 0 2 0 2 0 2 0 0 | 2 0 2 0 2 0 2 0 0

109

Musical score for exercise 109, measures 25-27. Includes treble clef, guitar TAB, and lyrics: *m i m i p p*. The TAB shows fret numbers (3, 2, 0, 3, 2, 3, 0, 2) and triplets. The treble clef shows a rhythmic pattern of eighth notes with triplet markings.

110

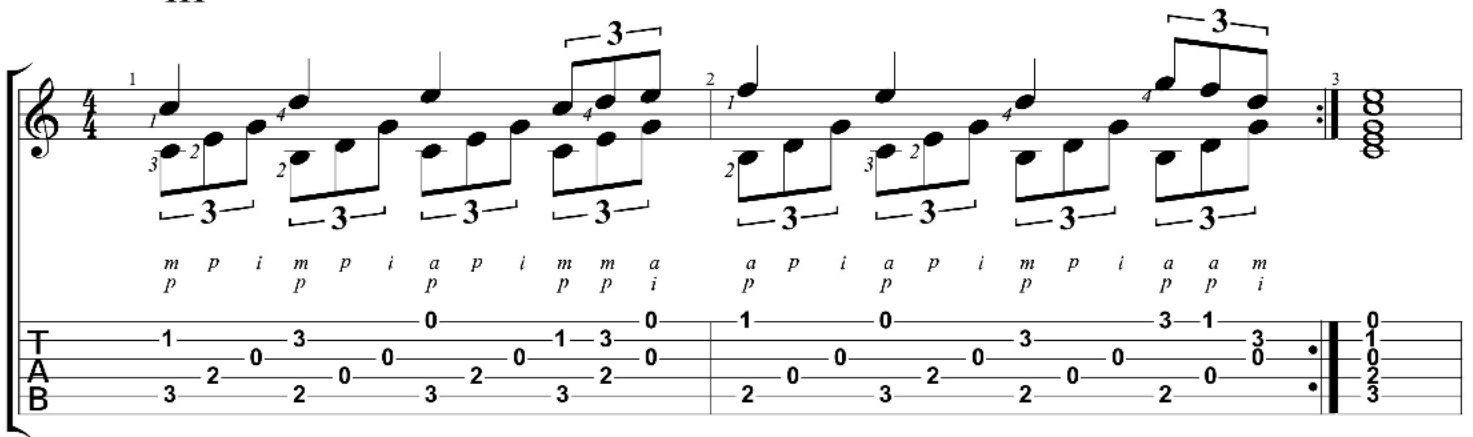
Musical score for exercise 110, measures 28-30. Includes treble clef, guitar TAB, and lyrics: *p i m i p p p p i m i p p p*. The TAB shows fret numbers (3, 2, 0, 3, 2, 3, 0, 3, 2, 3) and triplets. The treble clef shows a rhythmic pattern of eighth notes with triplet markings.



# 111 to 120

Tabbed by Joshua H. Rogers

## 111

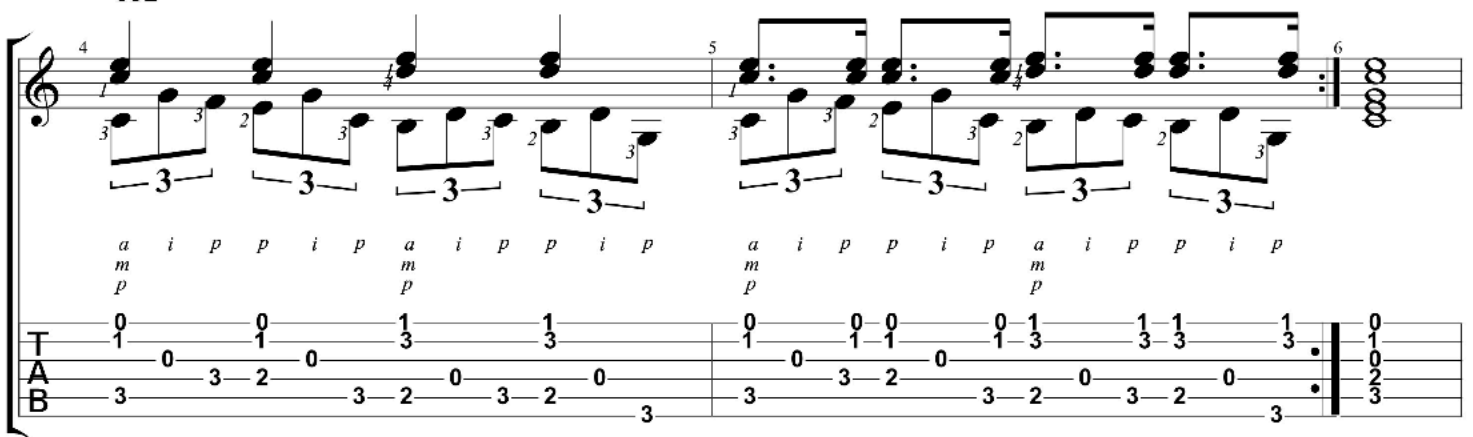


Musical score for exercise 111, 4/4 time signature. The score consists of a treble clef staff with a melody and a guitar tablature staff below it. The melody features eighth notes and triplets. The tablature includes fret numbers (0-3) and triplet markings. The piece ends with a double bar line and a repeat sign.

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

TAB: 1 3 0 1 3 0 | 1 0 3 3 1 3 0 | 0 1 0 2 3

## 112

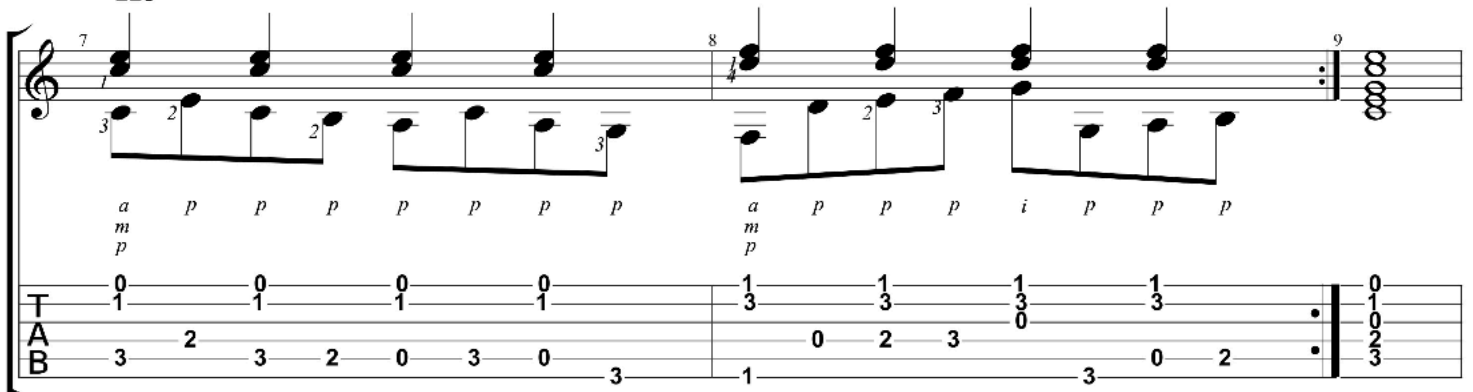


Musical score for exercise 112, 4/4 time signature. The score consists of a treble clef staff with a melody and a guitar tablature staff below it. The melody features eighth notes and triplets. The tablature includes fret numbers (0-3) and triplet markings. The piece ends with a double bar line and a repeat sign.

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

TAB: 0 0 1 1 | 0 0 0 0 1 1 1 1 | 0 0 3 2 3 2 0 3 2 0 | 3 3 2 3 2 0 3 2 0 3

## 113



Musical score for exercise 113, 4/4 time signature. The score consists of a treble clef staff with a melody and a guitar tablature staff below it. The melody features eighth notes and triplets. The tablature includes fret numbers (0-3) and triplet markings. The piece ends with a double bar line and a repeat sign.

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

TAB: 0 0 0 0 | 1 1 1 1 | 3 3 0 3 | 0 2 3 0 3 0 2 | 0 1 0 2 3

BI

10 11 12

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

T 0 0 0 0 1 1 1 1 1 1 1 1 0

A 1 1 1 1 3 3 3 3 3 3 3 3 1 0

B 3 0 2 3 0 2 3 0 1 3 0 1 3 0 2 3 3

115

13 14 15

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

T 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 0

A 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 1 0

B 3 2 3 3 3 3 3 3 2 0 2 3 2 0 2 3 3

116

16 17 18

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

T 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 0

A 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 1 0

B 3 3 2 3 3 3 2 3 2 2 0 3 2 2 0 3 3

117

19 20 21

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

T 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 0

A 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 1 0

B 3 3 0 3 3 2 3 3 0 3 2 0 2 3 2 3 3

118

Musical score for exercise 118. It consists of a treble clef staff with a melody and a bass clef staff with guitar tablature. The melody starts at measure 22 and ends at measure 24. The tablature includes fingerings and triplet markings. Dynamics markings include *pp* and *p*.

am i pp p p p p p p p p am i pp p p p p p p

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

119

Musical score for exercise 119. It consists of a treble clef staff with a melody and a bass clef staff with guitar tablature. The melody starts at measure 25 and ends at measure 27. The tablature includes fingerings and triplet markings. Dynamics markings include *pp* and *p*.

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

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

120

Musical score for exercise 120. It consists of a treble clef staff with a melody and a bass clef staff with guitar tablature. The melody starts at measure 28 and ends at measure 30. The tablature includes fingerings and triplet markings. Dynamics markings include *pp* and *p*.

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

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



# About the Author

Josh has been playing guitar since his first years at secondary school in Hawke's Bay New Zealand. His first lesson with his friend Andrew Little & teacher Mr. Peter Thwaites was a self-proclaimed 'disaster' using a borrowed guitar. However, after 3 years Josh was able to sit the Grade 7 Trinity college of London classical guitar exam alongside his teacher passing with merit!

Since those formative years Josh has studied with William Bower at Victoria University in Wellington, New Zealand. He has attended

masterclasses with William Feasley and John Couch. He now holds a Licentiate of the Trinity College of London with Distinction.

Josh has travelled the world performing for many years in Asia, the Middle East, and Europe in a wide variety of musical groups including 7 piece Top 40 covers bands, traditional Maori instrumental duos/trio, and with his wife as the duo 'Aroha'. He has also recorded two albums – one as the composer/guitarists for the duo 'Waiora' and another recorded in Edel Air studios in London as a narrator.

His passion for the guitar is undeniable and he continues to teach and pass on his love and passion for the instrument to students around the world.