

HARMONICS



CONTENTS

1. [Natural Harmonics](#) (the topic is covered in Lessons 141-145 of Andrey Nosov's Guitar School);
2. [Artificial Harmonics](#) (the topic is covered in Lessons 146-149 of Andrey Nosov's Guitar School);
3. [Combined Harmonics](#) (artificial harmonics combined with the standard way of extracting sounds) (the topic is covered in Lessons 150-153 of Andrey Nosov's Guitar School).

PURPOSE

Recommended for students of elementary, secondary and higher musical institutions. You can read about the particular features of exercises in Lessons 141-153 of Andrey Nosov's Guitar School.

These materials will be useful not only for students of music schools, colleges and conservatories, but also for amateur guitarists, if... they are already familiar with all types of harmonics. If you have never heard of this technique, I advise you to learn the key lessons concerning harmonics (Lesson 141 – natural harmonics; Lesson 146 – artificial harmonics; Lesson 150 – combined harmonics) before starting the exercises. The lessons contain detailed information necessary for learning the given technique. I advise you to read them because it's impossible to understand harmonics and their designations on your own. For example, if you don't know that harmonics are not stopped between metal strips (as might be assumed according to the Roman numeral designating the fret number), but directly above the metal strip, you will not get the right sound. The same effect might occur if you do not apply the right amount of force to the string or do not produce the sound for the right duration of time. And this is just natural harmonics – the easiest type of harmonics to play. There are also artificial and combined harmonics, which are much more difficult to perform. Basically, if you are still not familiar with this topic, start reading my lessons.

GOALS AND OBJECTIVES

The exercises (see Contents) that I would like to bring to your attention are included in the training program of my (Andrey Nosov's) guitar school and are mostly exclusive. Their goal is to teach and help you master harmonics playing techniques that are widely used in stringed instrument practice, including guitar.

SPECIFIC FEATURES OF LEARNING

Each exercise shall be learned at any tempo convenient for you and then played at a speed sufficient to achieve a clean and clear sound (the key factor here is not a high tempo, but high quality of the sound). Recommendations and explanations related to the use of hands can be found in the exercises.

I wish you success in learning the materials...

Andrey Nosov,
the author of the manual "Andrey Nosov's Guitar School"
and several hundreds of arrangements for guitar solo,
guitar ensembles, voice and guitar.

1. NATURAL HARMONICS

1. Natural harmonics on fret XII

FL. 12

2. Natural harmonics on fret VII

FL. 7

3. Natural harmonics on fret V

FL.5 ---
8va ---
(i-m)

4. Natural harmonics on fret IV

FL.4 ---
8va ---
(i-m)

5. Natural harmonics on frets XII and VII

FL ---
XII VII VII

6. Natural harmonics on frets VII and V

FL ---
8va ---
VII V V

7. Natural harmonics on frets V and IV

FL. 5 - - -
8va - - -

V IV IV
V IV IV
V IV IV
V IV IV

a i m
a i m
a i m
a i m
a i m
a i m
a i m
a

8. Double-note natural harmonics on fret XII

FL. 12 - - -

(3)
(2)
(1)
4

a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m

9. Double-note natural harmonics on fret VII

FL. 7 - - -
8va - - -

(3)
(2)
(1)
4

a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m

10. Double-note natural harmonics on fret V

FL. 5 - - -
8va - - -

(3)
(2)
(1)
4

a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m

11. Natural harmonics with chords on fret XII

FL. 12 - - -

(3)
(2)
(1)
4

a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m

12. Natural harmonics with chords on fret VII

FL. 7 - - -
8va - - -

(3)
(2)
(1)
4

a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m

13. Natural harmonics with chords on fret V

FL. 5 - - -
8va - - -

(3)
(2)
(1)
4

a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m
a i m

AULD LANG SYNE
Scottish Folk Song

2. ARTIFICIAL HARMONICS

1. Artificial harmonics on open strings (fret XII)

2. Artificial harmonics on open strings (fret VII)

3. Artificial harmonics on open strings (fret V)

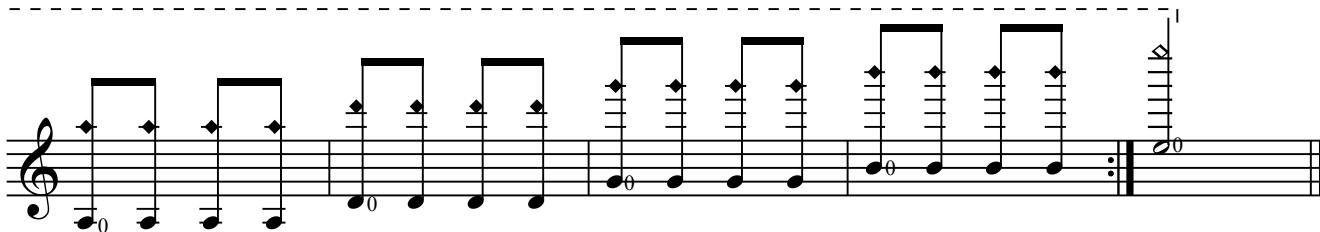
¹⁾Harm. is an octave artificial harmonic. The exercises include not only octave artificial harmonics, but also fifth and fourth harmonics ("fifth" and "fourth" are intervals of the same name **on the guitar neck** between the fingers of both hands while playing artificial harmonics). That's why the numeral "8" is absent after the abbreviation "Harm.";

The Roman numeral indicates the place where you are supposed to slightly touch the string to extract the harmonic (fret number);

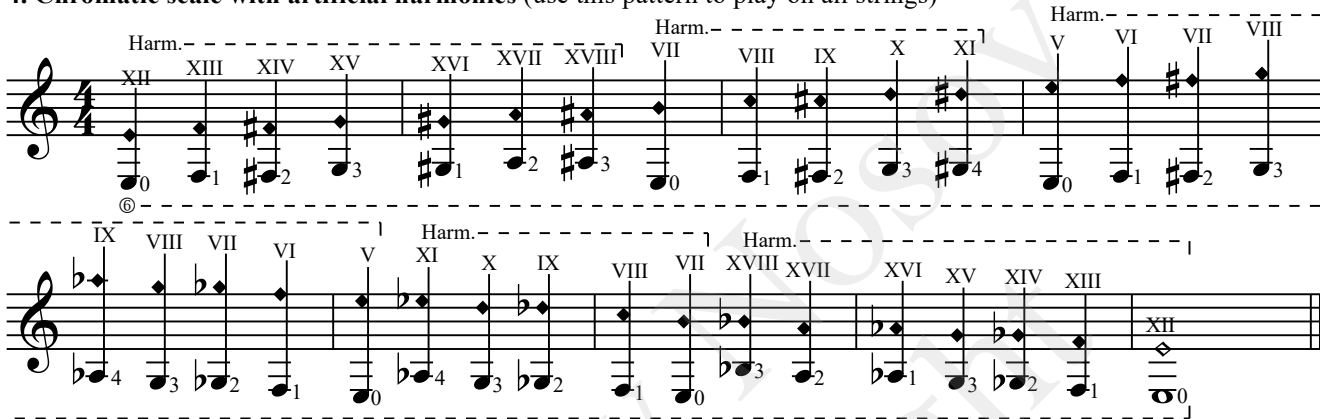
The diamond-shaped note-head indicates the pitch of the harmonic;

The round note-head indicates where the string is stopped by a finger while playing artificial harmonics (string number, fret number)

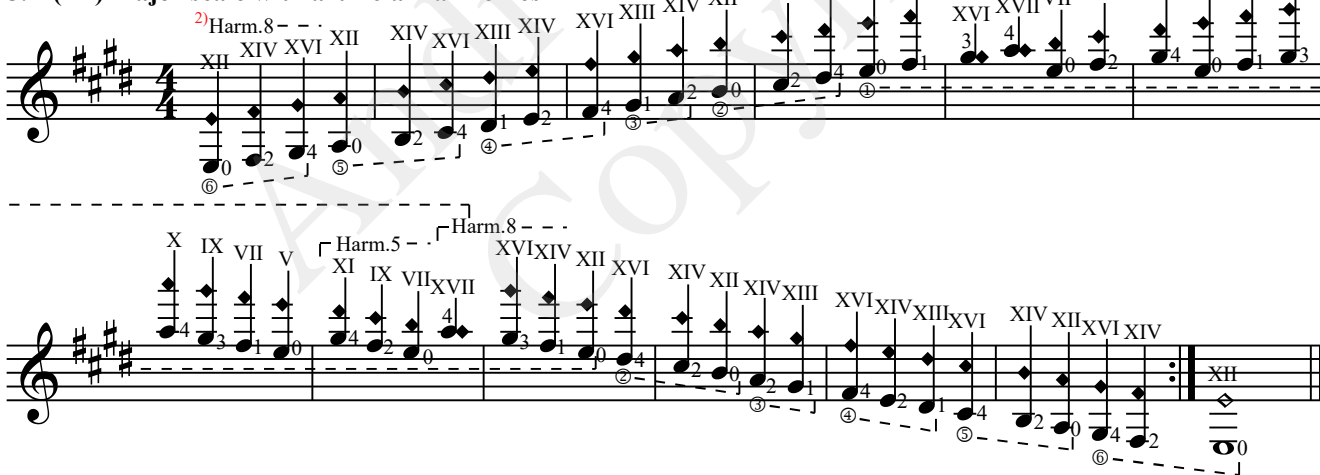
The Arabic numeral indicates the number of the finger with which you are stopping the string while playing artificial harmonics (if "0" is specified, the string is considered to be open).



4. Chromatic scale with artificial harmonics (use this pattern to play on all strings)



5. E(Mi)-major scale with artificial harmonics



6. E(Mi)-minor melodic scale with artificial harmonics



- ² Harm.8 is an octave artificial harmonic (an "octave" is an interval of the same name on the guitar neck between the fingers of both hands while playing artificial harmonics);
- ³ Harm.5 is a fifth artificial harmonic (a "fifth" is an interval of the same name on the guitar neck between the fingers of both hands while playing artificial harmonics);
- ⁴ Harm.4 is a fourth artificial harmonic (a "fourth" is an interval of the same name on the guitar neck between the fingers of both hands while playing artificial harmonics);

The goal of fifth and fourth artificial harmonics is to create high-pitch sounds that are impossible to achieve with octave artificial harmonics. Notice that the sounds do not require the right hand (if the standard sitting position is used) to go beyond the neck, which often occurs while playing octave artificial harmonics.

3. COMBINED HARMONICS

(artificial harmonics combined with the standard way of extracting sounds)

1. Artificial harmonics with a bass note

2. Artificial harmonics with a group of bass notes

ETUDE

Adagio

If you have downloaded this materials from somewhere on the Internet, now is the time to visit their home website and take a closer look at all the other interesting and useful materials.



Andrey Nosov's Guitar School presents:

1. Sheet music for guitar solo;
2. Sheet music for voice and guitar;
3. Sheet music for guitar ensembles;
4. Guitar lessons (learning the art of guitar playing and musical notation, analysis of musical compositions, know-how, and so on);
5. Vocabulary, reference materials;
6. Exercises for developing guitar playing techniques, guitar software and more.

I'd especially like to draw your attention to the online store where you can find a wide range of world-class compositions for guitar solo, guitar ensembles, and voice and guitar. Access to the website is free... The first page of the sheet music for any composition is available free of charge for listening and viewing... The prices will pleasantly surprise you...

I look forward to welcoming you to my website <http://www.guitarnosov.com>

