

ANDREY NOSOV'S GUITAR SCHOOL

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LESSON NO. 17

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Exercise 1: E(MI)-MAJOR scale (learning fingering).

Arpeggio.

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D(Re)-minor chord.

"ETUDE" (J.Sagreras), bars 1– 4.

LESSON NO. 18

How to remember notes and their positions on the neck (string number, fret number) without using cheat sheets.

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D(Re)-major chord.

"ETUDE" (J.Sagreras), bars 5 – 9.

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LESSON NO. 19

Dynamics. Table of dynamic markings.

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"ETUDE" (F.Sor), bars 1– 4.

LESSON NO. 20

Exercise 1: E(MI)-MAJOR scale (1 x 2).

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Barre: designation and general rules.

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"ETUDE" (F.Sor), bars 13 – 16.

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LESSON NO. 23

Exercise 1: E(MI)-MAJOR scale variation.

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"V LESU RODILAS YOLOCHKA" (English translation: "A Fir Tree Was Born in the Forest") (L.Bekman), bars 1 – 4.

LESSON NO. 24

Exercise 1: E(MI)-MINOR melodic scale (learning fingering).

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B) Imitation of the E(Mi)-major chord.

"V LESU RODILAS YOLOCHKA" (English translation: "A Fir Tree Was Born in the Forest") (L.Bekman), bars 5 – 9.

Extra composition: "PRELUDE" (A.Ivanov-Kramskoi).

LESSON NO. 25

Exercise 1: E(MI)-MINOR melodic scale (1 x 8).

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Exercise 3: A) Changing the E(Mi)-major and A(La)-major chords;

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"HAPPY BIRTHDAY TO YOU" (P.Hill-M.Hill), bars 1 – 4.

LESSON NO. 26

Exercise 1: E(MI)-MINOR melodic scale (1 x 4).

Exercise 2: Arpeggio, type 19, 20.

Exercise 3: A) Changing the G(Sol)-major and C(Do)-major 7 chords;

B) Imitation of the A(La)-minor chord.

"HAPPY BIRTHDAY TO YOU" (P.Hill-M.Hill), bars 5 – 8.

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"ANDANTE" (F.Sor), bars 1 – 8.

LESSON NO. 28

- Exercise 1: E(MI)-MINOR melodic scale (1 x 1).
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"ANDANTE" (F.Sor), bars 9 – 16.

LESSON NO. 29

- Exercise 1: E(MI)-MINOR melodic scale (1 x 1).
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"ANDANTE" (F.Sor), bars 17 – 32.

LESSON NO. 30

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"POLKA" (M.Ivanov), bars 1 – 8.

LESSON NO. 31

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"ALLEGRO" (M.Giuliani), bars 1, 2.

LESSON NO. 33

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"SOBACHIY VALS" (English translation: "Flea Waltz"; Author unknown). Arr. for guitar by A.Nosov.

Notes on the first string from fret V up to and including fret XII.

LESSON NO. 36

Exercise 1: G(SOL)-MAJOR scale – universal.

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"GRUSTNY NAPEV" (English translation: "Sad Melody")(A.Ivanov-Kramskoi), bars 1– 8.
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LESSON NO. 37

Exercise 1: G(SOL)-MAJOR scale – universal, with changing dynamics.

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"GRUSTNY NAPEV" (English translation: "Sad Melody")(A.Ivanov-Kramskoi), bars 9– 16.
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LESSON NO. 38

Exercise 1: G(SOL)-MAJOR scale variation.

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B) Hammer-On with "Barre" Chords (1 exercise).

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LESSON NO. 39

Exercise 1: G(SOL)-MAJOR scale variation – universal, with changing dynamics.

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B) Hammer-On with "Barre" Chords (1 exercise).

"MOY KOSTYOR" (English translation: "My Campfire") (Russian folk song), bars 1 – 10.
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LESSON NO. 40

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Exercise 3: A) Hammer-On (8 exercises);

B) Hammer-On with "Barre" Chords (1 exercise).

"MOY KOSTYOR" (English translation: "My Campfire") (Russian folk song), bars 11 – 26.
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LESSON NO. 41

Exercise 1: G(SOL)-MINOR melodic scale (1 x 8).

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Exercise 3: A) Hammer-On (8 exercises);

B) Hammer-On with "Barre" Chords (1 exercise).

"CANZONE" (F.da Milano), bars 1 – 8.

LESSON NO. 42

Exercise 1: G(SOL)-MINOR melodic scale (1 x 4).

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Exercise 3: A) Hammer-On (8 exercises);

B) Hammer-On with "Barre" Chords (1 exercise).

"CANZONE" (F.da Milano), bars 9 – 16.

LESSON NO. 43

Exercise 1: G(SOL)-MINOR melodic scale (1 x 2).

Exercise 2: Arpeggio, type 53.

Exercise 3: A) Hammer-On (8 exercises);

B) Hammer-On with "Barre" Chords (1 exercise).

"CANZONE" (F.da Milano), bars 17 – 24.

LESSON NO. 44

Special types of rhythmic divisions (irregular division of beats).

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Exercise 2: Arpeggio, type 54.

Exercise 3: A) Hammer-On (8 exercises);

B) Hammer-On with "Barre" Chords (1 exercise).

"CANZONE" (F.da Milano), bars 25 – 34.

LESSON NO. 45

Conducting: Simple meters, compound meters, combined meters.

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B) Hammer-On with "Barre" Chords (1 exercise).

"MAZURKA" (F.Rocamora), bars 1 – 9.

LESSON NO. 46

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Exercise 1: G(SOL)-MINOR melodic scale – universal, with changing dynamics.

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Exercise 3: A) Hammer-On (4 exercises with a high level of difficulty);

B) Hammer-On with "Barre" Chords (1 exercise).

"MAZURKA" (F.Rocamora), bars 10 – 13.

LESSON NO. 47

Exercise 1: G(SOL)-MINOR melodic scale variation.

Exercise 2: Arpeggio, type 57.

Pull-Off.

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B) Hammer-On with "Barre" Chords (1 exercise).

"MAZURKA" (F.Rocamora), bars 14 – 18.

LESSON NO. 48

Arpeggiato.

Exercise 1: Arpeggiato (4 exercises).

Exercise 2: G(SOL)-MINOR melodic scale variation – universal, with changing dynamics.

Exercise 3: Arpeggio, type 58.

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B) Pull-Off with "Barre" Chords (1 exercise).

"TYOMNAYA NOCH" (English translation: "Dark Night") from the film "TWO FIGHTERS" (N.Bogoslovsky), bars 1– 4. Arr. for guitar by A.Nosov.

LESSON NO. 49

Exercise 1: G(SOL)-MAJOR scale passages (first half).

Exercise 2: Arpeggio, type 59.

Exercise 3: A) Pull-Off (8 exercises);

B) Pull-Off with "Barre" Chords (1 exercise).

"TYOMNAYA NOCH" (English translation: "Dark Night") from the film "TWO FIGHTERS" (N.Bogoslovsky), bars 5– 12.

LESSON NO. 50

Exercise 1: G(SOL)-MAJOR scale passages (second half).

Exercise 2: Arpeggio, type 60.

Exercise 3: A) Pull-Off (8 exercises);

B) Pull-Off with "Barre" Chords (1 exercise).

"TYOMNAYA NOCH" (English translation: "Dark Night") from the film "TWO FIGHTERS" (N.Bogoslovsky), bars 13– 20.

Notes on the first and second strings from fret VII up to and including fret XVII.

LESSON NO. 51

Exercise 1: G(SOL)-MAJOR scale passages (connection of the two halves).

Position Change – "Substitution."

Exercise 2: "Substitution" (6 exercises).

Exercise 3: A) Pull-Off (8 exercises);

B) Pull-Off with "Barre" Chords (1 exercise).

"TYOMNAYA NOCH" (English translation: "Dark Night") from the film "TWO FIGHTERS" (N.Bogoslovsky), bars 21– 28.

Notes on the third and fourth strings from fret VII up to and including fret XVII.

LESSON NO. 52

Exercise 1: G(SOL)-MAJOR scale passages – acceleration of the performance speed.

Exercise 2: "Substitution" (5 exercises).

Exercise 3: A) Pull-Off (8 exercises);

B) Pull-Off with "Barre" Chords (1 exercise).

"TYOMNAYA NOCH" (English translation: "Dark Night") from the film "TWO FIGHTERS" (N.Bogoslovsky), bars 29– 40.

Notes on the fifth and sixth strings from fret VII up to and including fret XVII.

LESSON NO. 53

Exercise 1: G(SOL)-MAJOR scale passages – universal.

Position Change – "Finger Slide."

Exercise 2: "Finger Slide" (10 exercises).

Exercise 3: A) Pull-Off (8 exercises);

B) Pull-Off with "Barre" Chords (1 exercise).

Music from the film "THE SANDPIT GENERALS" (L.Oliveira), bars 1– 4. Arr. for guitar by A.Nosov.

LESSON NO. 54

Exercise 1: G(SOL)-MAJOR scale passages – universal (acceleration of the performance speed).

Exercise 2: "Finger Slide" (4 exercises).

Exercise 3: A) Pull-Off (8 exercises);

B) Pull-Off with "Barre" Chords (1 exercise).

Music from the film "THE SANDPIT GENERALS" (L.Oliveira), bars 5 – 8.

LESSON NO. 55

Exercise 1: G(SOL)-MAJOR scale passages – universal, with changing dynamics.

Position Change – "Leaps."

Exercise 2: "Leaps" (6 exercises).

Exercise 3: A) Pull-Off (9 exercises);

B) Pull-Off with "Barre" Chords (1 exercise).

Music from the film "THE SANDPIT GENERALS" (L.Oliveira), bars 9 – 12.

LESSON NO. 56

Exercise 1: G(SOL)-MAJOR scale passages – universal, with changing dynamics (perfecting the skills acquired in the previous lesson).

Exercise 2: "Leaps" (5 exercises).

Exercise 3: A) Pull-Off (4 exercises with a high level of difficulty);

B) Pull-Off with "Barre" Chords (1 exercise).

Music from the film "THE SANDPIT GENERALS" (L.Oliveira), bars 13 – 16.

LESSON NO. 57

Exercise 1: G(SOL)-MINOR scale passages (first half).

Position Change – "Anticipation."

Exercise 2: "Anticipation" (6 exercises).

Hammer-On/Pull-Off.

- Exercise 3: A) Hammer-On/Pull-Off (8 exercises);
- B) Pull-Off with "Barre" Chords (1 exercise).

Music from the film "THE SANDPIT GENERALS" (L.Oliveira), bars 17 – 24.

LESSON NO. 58

Exercise 1: G(SOL)-MINOR scale passages (second half).

Exercise 2: "Anticipation" (5 exercises).

- Exercise 3: A) Hammer-On/Pull-Off (8 exercises);
- B) Hammer-On/Pull-Off with "Barre" Chords (1 exercise).

Music from the film "THE SANDPIT GENERALS" (L.Oliveira), bars 25 – 30.

LESSON NO. 59

Exercise 1: G(SOL)-MINOR scale passages (connection of the two halves).

Exercise 2: Scale on one string (major scale on an open string.)

- Exercise 3: A) Hammer-On/Pull-Off (8 exercises);
- B) Hammer-On/Pull-Off with "Barre" Chords (1 exercise).

"LA PEREGRINACION, ALOUETTE" (A.Ramírez), bars 1 – 4. Arr. for guitar by I.Kovalevsky.

LESSON NO. 60

Exercise 1: G(SOL)-MINOR scale passages (acceleration of the performance speed).

Exercise 2: Scale on one string (minor scale on an open string.)

- Exercise 3: A) Hammer-On/Pull-Off (8 exercises);
- B) Hammer-On/Pull-Off with "Barre" Chords (1 exercise).

"LA PEREGRINACION, ALOUETTE" (A.Ramírez), bars 5 – 9.

LESSON NO. 61

Exercise 1: G(SOL)-MINOR scale passages – universal.

Exercise 2: Scale on one string (major scale with one finger.)

- Exercise 3: A) Hammer-On/Pull-Off (8 exercises);
- B) Hammer-On/Pull-Off with "Barre" Chords (1 exercise).

"LA PEREGRINACION, ALOUETTE" (A.Ramírez), bars 10 – 17.

LESSON NO. 62

Exercise 1: G(SOL)-MINOR scale passages – universal (acceleration of the performance speed).

Exercise 2: Scale on one string (minor scale with one finger.)

- Exercise 3: A) Hammer-On/Pull-Off (8 exercises);
- B) Hammer-On/Pull-Off with "Barre" Chords (1 exercise).

"LA PEREGRINACION, ALOUETTE" (A.Ramírez), bars 18 – 25.

LESSON NO. 63

Exercise 1: G(SOL)-MINOR scale passages – universal, with changing dynamics.

Exercise 2: Scale on one string (major scale with two fingers.)

- Exercise 3: A) Hammer-On/Pull-Off (8 exercises);
- B) Hammer-On/Pull-Off with "Barre" Chords (1 exercise).

"LA PEREGRINACION, ALOUETTE" (A.Ramírez), bars 26 – 37.

LESSON NO. 64

Exercise 1: G(SOL)-MINOR scale passages – universal, with changing dynamics (perfecting the skills acquired in the previous lesson).

Exercise 2: Scale on one string (minor scale with two fingers.)

- Exercise 3: A) Hammer-On/Pull-Off (8 exercises);
- B) Hammer-On/Pull-Off with "Barre" Chords (1 exercise).

"YESTERDAY" (J.Lennon-P.McCartney), bars 1 – 3. Arr. for guitar by A.Nosov.

LESSON NO. 65

Exercise 1: G(SOL)-MAJOR scale passages (first half).

Exercise 2: Scale on one string (major scale with three fingers.)

Exercise 3: A) Hammer-On/Pull-Off (5 exercises with a high level of difficulty);

B) Hammer-On/Pull-Off with "Barre" Chords (1 exercise).

Autonomous work of left-hand fingers.

Exercises 4: Developing the capability of the left-hand fingers to work autonomously.

"YESTERDAY" (J.Lennon-P.McCartney), bars 4 – 7.

LESSON NO. 66

Exercise 1: G(SOL)-MAJOR scale passages (second half).

Exercise 2: Scale on one string (minor scale with three fingers.)

Slide.

Exercise 3: Slide (6 exercises).

"YESTERDAY" (J.Lennon-P.McCartney), bars 8 – 14.

LESSON NO. 67

Exercise 1: G(SOL)-MAJOR scale passages (connection of the two halves).

Exercise 2: Scale on one string (major scale with four fingers.)

Legato Slide.

Exercise 3: Legato Slide (6 exercises).

"YESTERDAY" (J.Lennon-P.McCartney), bars 15 – 18.

LESSON NO. 68

Exercise 1: G(SOL)-MAJOR scale passages (acceleration of the performance speed).

Exercise 2: Scale on one string (minor scale with four fingers.).

Grace Notes. Appoggiaturas. Upward Appoggiaturas.

Exercise 3: Upward Appoggiaturas (10 exercises).

"YESTERDAY" (J.Lennon-P.McCartney), bars 19 – 22.

LESSON NO. 69

Exercise 1: G(SOL)-MAJOR scale passages – universal.

Exercise 2: C(DO)-MAJOR scale in double thirds (first half).

Exercise 3: Upward Appoggiaturas (1 exercise).

"YESTERDAY" (J.Lennon-P.McCartney), bars 23 – 32.

LESSON NO. 70

Exercise 1: G(SOL)-MAJOR scale passages – universal (acceleration of the performance speed).

Exercise 2: C(DO)-MAJOR scale in double thirds (the whole passage).

Exercise 3: Upward Appoggiaturas (1 exercise).

Extraction of sound by resting the finger on an adjacent string ("Apoyando").

Change of sound timbre.

"ROMANCE DE AMOR" (Romance Anonimo), bars 1 – 8. Arr. for guitar by V.Gomez.

LESSON NO. 71

Exercise 1: G(SOL)-MAJOR scale passages – universal, with changing dynamics.

Exercise 2: Variation of C(DO)-MAJOR scale in double thirds.

Exercise 3: Upward Appoggiaturas (1 exercise).

"ROMANCE DE AMOR" (Romance Anonimo), bars 9 – 17.

LESSON NO. 72

Exercise 1: G(SOL)-MAJOR scale passages – universal, with changing dynamics (perfecting the skills acquired in the previous lesson).

Exercise 2: G(SOL)-MAJOR scale in double thirds (first half).

Exercise 3: Upward Appoggiaturas (1 exercise).

"ROMANCE DE AMOR" (Romance Anonimo), bars 18 – 21.

LESSON NO. 73

Exercise 1: G(SOL)-MINOR scale passages (first half).

Exercise 2: G(SOL)-MAJOR scale in double thirds (the whole passage).

Exercise 3: Upward Appoggiaturas (1 exercise).

"ROMANCE DE AMOR" (Romance Anonimo), bars 22 – 25.

LESSON NO. 74

- Exercise 1: G(SOL)-MINOR scale passages (second half).
- Exercise 2: Variation of G(SOL)-MAJOR scale in double thirds.
- Exercise 3: Upward Appoggiaturas (1 exercise).

"ROMANCE DE AMOR" (Romance Anonimo), bars 26 – 29.

LESSON NO. 75

- Exercise 1: G(SOL)-MINOR scale passages (connection of the two halves).
- Exercise 2: D(RE)-MAJOR scale in double thirds (first half).
- Exercise 3: Upward Appoggiaturas (1 exercise).

"ROMANCE DE AMOR" (Romance Anonimo), bars 30 – 34.

LESSON NO. 76

- Exercise 1: G(SOL)-MINOR scale passages (acceleration of the performance speed).
- Exercise 2: D(RE)-MAJOR scale in double thirds (the whole passage).

Downward Appoggiaturas.

- Exercise 3: Downward Appoggiaturas (10 exercises).

"CHORO" (D.Semenzato), bars 1 – 4.

LESSON NO. 77

- Exercise 1: G(SOL)-MINOR scale passages – universal.
- Exercise 2: Variation of D(RE)-MAJOR scale in double thirds.
- Exercise 3: Downward Appoggiaturas (1 exercise).

"CHORO" (D.Semenzato), bars 5 – 8.

LESSON NO. 78

- Exercise 1: G(SOL)-MINOR scale passages – universal (acceleration of the performance speed).
- Exercise 2: A(LA)-MAJOR scale in double thirds (first half).
- Exercise 3: Downward Appoggiaturas (1 exercise).

"CHORO" (D.Semenzato), bars 9 – 16.

LESSON NO. 79

- Exercise 1: G(SOL)-MINOR scale passages – universal, with changing dynamics.
- Exercise 2: A(LA)-MAJOR scale in double thirds (the whole passage).
- Exercise 3: Downward Appoggiaturas (1 exercise).

"CHORO" (D.Semenzato), bars 17 – 21.

LESSON NO. 80

Exercise 1: G(SOL)-MINOR scale passages – universal, with changing dynamics (perfecting the skills acquired in the previous lesson).

- Exercise 2: Variation of A(LA)-MAJOR scale in double thirds.

- Exercise 3: Downward Appoggiaturas (1 exercise).

"CHORO" (D.Semenzato), bars 22 – 25.

LESSON NO. 81

- Exercise 1: G(SOL)-MAJOR scale passages (first segment).
- Exercise 2: E(MI)-MAJOR scale in double thirds (first half).
- Exercise 3: Downward Appoggiaturas (1 exercise).

"CHORO" (D.Semenzato), bars 26 – 34.

LESSON NO. 82

- Exercise 1: G(SOL)-MAJOR scale passages (second segment).
- Exercise 2: E(MI)-MAJOR scale in double thirds (the whole passage).
- Exercise 3: Downward Appoggiaturas (1 exercise).

Music from the film "LOVE STORY" (F.Lai), bars 1, 2. Arr. for guitar by A.Nosov.

LESSON NO. 83

- Exercise 1: G(SOL)-MAJOR scale passages (third segment).
- Exercise 2: Variation of E(MI)-MAJOR scale in double thirds.

Exercise 3: Downward Appoggiaturas (1 exercise).

Music from the film "LOVE STORY" (F.Lai), bars 3, 4.

LESSON NO. 84

Exercise 1: G(SOL)-MAJOR scale passages (fourth segment).

Exercise 2: F(FA)-MAJOR scale in double thirds (first half).

Sliding Appoggiaturas.

Exercise 3: Sliding Appoggiaturas (4 exercises).

Music from the film "LOVE STORY" (F.Lai), bars 5 – 8.

LESSON NO. 85

Exercise 1: G(SOL)-MAJOR scale passages (fifth segment).

Exercise 2: F(FA)-MAJOR scale in double thirds (the whole passage).

Exercise 3: Sliding Appoggiaturas (1 exercise).

Music from the film "LOVE STORY" (F.Lai), bars 9 – 13.

LESSON NO. 86

Exercise 1: G(SOL)-MAJOR scale passages (the whole passage).

Exercise 2: Variation of F(FA)-MAJOR scale in double thirds.

Exercise 3: Sliding Appoggiaturas (1 exercise).

Music from the film "LOVE STORY" (F.Lai), bars 14 – 22.

LESSON NO. 87

Exercise 1: G(SOL)-MAJOR scale passages (acceleration of the performance speed).

Exercise 2: C(DO)-MAJOR scale in double sixths (first half).

Exercise 3: Sliding Appoggiaturas (1 exercise).

Music from the film "LOVE STORY" (F.Lai), bars 23, 24).

LESSON NO. 88

Exercise 1: G(SOL)-MAJOR scale passages – universal.

Exercise 2: C(DO)-MAJOR scale in double sixths (the whole passage).

Exercise 3: Sliding Appoggiaturas (1 exercise).

Music from the film "LOVE STORY" (F.Lai), bars 25, 26.

LESSON NO. 89

Exercise 1: G(SOL)-MAJOR scale passages – universal (acceleration of the performance speed).

Exercise 2: Variation of C(DO)-MAJOR scale in double sixths.

Double, Triple, Quadruple Appoggiaturas. Double, Triple, Quadruple Upward Appoggiaturas.

Exercise 3: Double, Triple, Quadruple Upward Appoggiaturas (11 exercises).

Music from the film "LOVE STORY" (F.Lai), bars 27, 28.

LESSON NO. 90

Exercise 1: G(SOL)-MAJOR scale passages – universal, with changing dynamics.

Exercise 2: G(SOL)-MAJOR scale in double sixths (first half).

Exercise 3: Double, Triple, Quadruple Upward Appoggiaturas (1 exercise).

Music from the film "LOVE STORY" (F.Lai), bars 29 – 34.

LESSON NO. 91

Exercise 1: G(SOL)-MAJOR scale passages – universal, with changing dynamics (perfecting the skills acquired in the previous lesson).

Exercise 2: G(SOL)-MAJOR scale in double sixths (the whole passage).

Double, Triple, Quadruple Downward Appoggiaturas.

Exercise 3: Double, Triple, Quadruple Downward Appoggiaturas (11 exercises).

Music from the film "LOVE STORY" (F.Lai), bars 35 – 38.

LESSON NO. 92

Exercise 1: G(SOL)-MINOR melodic scale passages (first segment).

Exercise 2: Variation of G(SOL)-MAJOR scale in double sixths.

Exercise 3: Double, Triple, Quadruple Downward Appoggiaturas (1 exercise).

Music from the film "LOVE STORY" (F.Lai), bars 39 – 43.

LESSON NO. 93

Exercise 1: G(SOL)-MINOR melodic scale passages (second segment).

Exercise 2: D(RE)-MAJOR scale in double sixths (first half).

Combination of Double, Triple, Quadruple Upward and Downward Appoggiaturas.

Exercise 3: Combination of Double, Triple, Quadruple Upward and Downward Appoggiaturas (1 exercise).

"CUBAN DANCE" (Author unknown), bars 1 – 4.

LESSON NO. 94

Exercise 1: G(SOL)-MINOR melodic scale passages (third segment).

Exercise 2: D(RE)-MAJOR scale in double sixths (the whole passage).

Mordents. Upward Mordents.

Exercise 3: Upward Mordents (7 exercises).

"CUBAN DANCE" (Author unknown), bars 5 – 12.

LESSON NO. 95

Exercise 1: G(SOL)-MINOR melodic scale passages (fourth segment).

Exercise 2: Variation of D(RE)-MAJOR scale in double sixths.

Exercise 3: Upward Mordents (1 exercise).

"CUBAN DANCE" (Author unknown), bars 13 – 21.

LESSON NO. 96

Exercise 1: G(SOL)-MINOR melodic scale passages (fifth segment).

Exercise 2: A(LA)-MAJOR scale in double sixths (first half).

Exercise 3: Upward Mordents (1 exercise).

"CUBAN DANCE" (Author unknown), bars 22 – 26.

LESSON NO. 97

Exercise 1: G(SOL)-MINOR melodic scale passages (the whole passage).

Exercise 2: A(LA)-MAJOR scale in double sixths (the whole passage).

Exercise 3: Upward Mordents (1 exercise).

"CUBAN DANCE" (Author unknown), bars 27 – 32.

LESSON NO. 98

Exercise 1: G(SOL)-MINOR melodic scale passages (acceleration of the performance speed).

Exercise 2: Variation of A(LA)-MAJOR scale in double sixths.

Exercise 3: Upward Mordents (1 exercise).

Music from the film "THE UMBRELLAS OF CHERBOURG" (M.Legrand), bars 1, 2. Arr. for guitar by A.Nosov.

LESSON NO. 99

Exercise 1: G(SOL)-MINOR melodic scale passages – universal.

Exercise 2: E(MI)-MAJOR scale in double sixths (first half).

Exercise 3: Upward Mordents (1 exercise).

Music from the film "THE UMBRELLAS OF CHERBOURG" (M.Legrand), bars 3, 4.

LESSON NO. 100

Exercise 1: G(SOL)-MINOR melodic scale passages – universal (acceleration of the performance speed).

Exercise 2: E(MI)-MAJOR scale in double sixths (the whole passage).

Exercise 3: Upward Mordents (1 exercise).

Music from the film "THE UMBRELLAS OF CHERBOURG" (M.Legrand), bars 5 – 8.

LESSON NO. 101

Exercise 1: G(SOL)-MINOR melodic scale passages – universal, with changing dynamics.

Exercise 2: Variation of E(MI)-MAJOR scale in double sixths.

Exercise 3: Upward Mordents (1 exercise).

Music from the film "THE UMBRELLAS OF CHERBOURG" (M.Legrand), bars 9 – 11.

LESSON NO. 102

Exercise 1: G(SOL)-MINOR melodic scale passages – universal, with changing dynamics (perfecting the skills acquired in the previous lesson).

Exercise 2: F(FA)-MAJOR scale in double sixths (first half).

Downward Mordents.

Exercise 3: Downward Mordents (7 exercises).

Music from the film "THE UMBRELLAS OF CHERBOURG" (M.Legrand), bars 12 – 15.

LESSON NO. 103

Exercise 1: G(SOL)-MAJOR "broken" scale (first half).

Exercise 2: F(FA)-MAJOR scale in double sixths (the whole passage).

Exercise 3: Downward Mordents (1 exercise).

Music from the film "THE UMBRELLAS OF CHERBOURG" (M.Legrand), bars 16 – 19.

LESSON NO. 104

Exercise 1: G(SOL)-MAJOR "broken" scale (second half).

Exercise 2: Variation of F(FA)-MAJOR scale in double sixths.

Exercise 3: Downward Mordents (1 exercise).

Music from the film "THE UMBRELLAS OF CHERBOURG" (M.Legrand), bars 20 – 23.

LESSON NO. 105

Exercise 1: G(SOL)-MAJOR "broken" scale (the whole passage).

Exercise 2: C(DO)-MAJOR scale in double octaves (first half).

Exercise 3: Downward Mordents (1 exercise).

Music from the film "THE UMBRELLAS OF CHERBOURG" (M.Legrand), bars 24, 25.

LESSON NO. 106

Exercise 1: G(SOL)-MAJOR "broken" scale (acceleration of the performance speed).

Exercise 2: C(DO)-MAJOR scale in double octaves (the whole passage).

Exercise 3: Downward Mordents (1 exercise).

Music from the film "THE UMBRELLAS OF CHERBOURG" (M.Legrand), bars 26, 27.

LESSON NO. 107

Exercise 1: G(SOL)-MAJOR "broken" scale – universal.

Exercise 2: Variation of C(DO)-MAJOR scale in double octaves.

Exercise 3: Downward Mordents (1 exercise).

Music from the film "THE UMBRELLAS OF CHERBOURG" (M.Legrand), bars 28 – 31.

LESSON NO. 108

Exercise 1: G(SOL)-MAJOR "broken" scale – universal (acceleration of the performance speed).

Exercise 2: G(SOL)-MAJOR scale in double octaves (first half).

Exercise 3: Downward Mordents (1 exercise).

Music from the film "THE UMBRELLAS OF CHERBOURG" (M.Legrand), bars 32 – 34.

LESSON NO. 109

Exercise 1: G(SOL)-MAJOR "broken" scale – universal, with changing dynamics.

Exercise 2: G(SOL)-MAJOR scale in double octaves (the whole passage).

Exercise 3: Downward Mordents (1 exercise).

"D" (Re) tuning system (tuning the guitar to the "D" (Re) system, keeping other strings tuned to the standard tuning system).

"BRAZILIAN DANCE" (J.Pernambuco), bars 1 – 5.

LESSON NO. 110

Exercise 1: G(SOL)-MAJOR "broken" scale – universal, with changing dynamics (perfecting the skills acquired in the previous lesson).

Exercise 2: Variation of G(SOL)-MAJOR scale in double octaves.

Double-Mordents. Upward Double-Mordents.

Exercise 3: Upward Double-Mordents (7 exercises).
 "BRAZILIAN DANCE" (J.Pernambuco), bars 6 – 9.

LESSON NO. 111

Exercise 1: G(SOL)-MINOR melodic "broken" scale (first half).
 Exercise 2: D(RE)-MAJOR scale in double octaves (first half).
 Exercise 3: Upward Double-Mordents (1 exercise).
 "BRAZILIAN DANCE" (J.Pernambuco), bars 10 – 18.

LESSON NO. 112

Exercise 1: G(SOL)-MINOR melodic "broken" scale (second half).
 Exercise 2: D(RE)-MAJOR scale in double octaves (the whole passage).
 Exercise 3: Upward Double-Mordents (1 exercise).
 "BRAZILIAN DANCE" (J.Pernambuco), bars 19 – 22.

LESSON NO. 113

Exercise 1: G(SOL)-MINOR melodic "broken" scale (connection of the two halves).
 Exercise 2: Variation of D(RE)-MAJOR scale in double octaves.
 Exercise 3: Upward Double-Mordents (1 exercise).
 "BRAZILIAN DANCE" (J.Pernambuco), bars 23 – 26.

LESSON NO. 114

Exercise 1: G(SOL)-MINOR melodic "broken" scale (acceleration of the performance speed).
 Exercise 2: A(LA)-MAJOR scale in double octaves (first half).
 Exercise 3: Upward Double-Mordents (1 exercise).
 "BRAZILIAN DANCE" (J.Pernambuco), bars 27 – 35.

LESSON NO. 115

Exercise 1: G(SOL)-MINOR melodic "broken" scale – universal.
 Exercise 2: A(LA)-MAJOR scale in double octaves (the whole passage).
 Exercise 3: Upward Double-Mordents (1 exercise).
 Music from the film "THE GODFATHER" (N.Rota), bars 1 – 5. Arr. for guitar by A.Nosov.

LESSON NO. 116

Exercise 1: G(SOL)-MINOR melodic "broken" scale – universal (acceleration of the performance speed).
 Exercise 2: Variation of A(LA)-MAJOR scale in double octaves.
 Exercise 3: Upward Double-Mordents (1 exercise).
 Music from the film "THE GODFATHER" (N.Rota), bars 6 – 9.

LESSON NO. 117

Exercise 1: G(SOL)-MINOR melodic "broken" scale – universal, with changing dynamics.
 Exercise 2: E(MI)-MAJOR scale in double octaves (first half).
 Exercise 3: Upward Double-Mordents (1 exercise).
 Music from the film "THE GODFATHER" (N.Rota), bars 10 – 15.

LESSON NO. 118

Exercise 1: G(SOL)-MINOR melodic "broken" scale – universal, with changing dynamics (perfecting the skills acquired in the previous lesson).
 Exercise 2: E(MI)-MAJOR scale in double octaves (the whole passage).
 Downward Double-Mordents.
 Exercise 3: Downward Double-Mordents (7 exercises).
 Music from the film "THE GODFATHER" (N.Rota), bars 16 – 24.

LESSON NO. 119

Exercise 1: G(SOL)-MINOR chromatic scale (first half).
 Exercise 2: Variation of E(MI)-MAJOR scale in double octaves.
 Exercise 3: Downward Double-Mordents (1 exercise).
 Music from the film "THE GODFATHER" (N.Rota), bars 25 – 32.

LESSON NO. 120

- Exercise 1: G(SOL)-MINOR chromatic scale (second half).
- Exercise 2: F(FA)-MAJOR scale in double octaves (first half).
- Exercise 3: Downward Double-Mordents (1 exercise).

Music from the film "THE GODFATHER" (N.Rota), bars 33 – 37.

LESSON NO. 121

- Exercise 1: G(SOL)-MINOR chromatic scale (the whole passage).
- Exercise 2: F(FA)-MAJOR scale in double octaves (the whole passage).
- Exercise 3: Downward Double-Mordents (1 exercise).

Music from the film "THE GODFATHER" (N.Rota), bars 38 – 41.

LESSON NO. 122

- Exercise 1: G(SOL)-MINOR chromatic scale (acceleration of the performance speed).
- Exercise 2: Variation of F(FA)-MAJOR scale in double octaves.
- Exercise 3: Downward Double-Mordents (1 exercise).

Music from the film "THE GODFATHER" (N.Rota), bars 42 – 51.

LESSON NO. 123

- Exercise 1: G(SOL)-MINOR chromatic scale – universal.
- Exercise 2: C(DO)-MAJOR scale in double tenths (first half).
- Exercise 3: Downward Double-Mordents (1 exercise).

Music from the film "THE GODFATHER" (N.Rota), bars 52 – 62.

LESSON NO. 124

- Exercise 1: G(SOL)-MINOR chromatic scale – universal (acceleration of the performance speed).
- Exercise 2: C(DO)-MAJOR scale in double tenths (the whole passage).
- Exercise 3: Downward Double-Mordents (1 exercise).

"GREENSLEEVES" (English folk song), bars 1 – 4. Arr. for guitar by A.Nosov.

LESSON NO. 125

- Exercise 1: G(SOL)-MINOR chromatic scale – universal, with changing dynamics.
- Exercise 2: Variation of C(DO)-MAJOR scale in double tenths.
- Exercise 3: Downward Double-Mordents (1 exercise).

"GREENSLEEVES" (English folk song), bars 5 – 8.

LESSON NO. 126

Exercise 1: G(SOL)-MINOR chromatic scale – universal, with changing dynamics (perfecting the skills acquired in the previous lesson).

- Exercise 2: G(SOL)-MAJOR scale in double tenths (first half).

Gruppettos. Upward Gruppettos.

- Exercise 3: Upward Gruppettos (8 exercises).

"GREENSLEEVES" (English folk song), bars 9 – 12.

LESSON NO. 127

- Exercise 1: G(SOL)-MAJOR scale passage with the "Legato" technique (first segment).
- Exercise 2: G(SOL)-MAJOR scale in double tenths (the whole passage).
- Exercise 3: Upward Gruppettos (1 exercise).

"GREENSLEEVES" (English folk song), bars 13 – 16.

LESSON NO. 128

- Exercise 1: G(SOL)-MAJOR scale passage with the "Legato" technique (second segment).
- Exercise 2: Variation of G(SOL)-MAJOR scale in double tenths.
- Exercise 3: Upward Gruppettos (1 exercise).

"GREENSLEEVES" (English folk song), bars 17 – 20.

LESSON NO. 129

- Exercise 1: G(SOL)-MAJOR scale passage with the "Legato" technique (the whole passage).
- Exercise 2: D(RE)-MAJOR scale in double tenths (first half).

Exercise 3: Upward Gruppettos (1 exercise).

"GREENSLEEVES" (English folk song), bars 21 – 24.

LESSON NO. 130

Exercise 1: G(SOL)-MAJOR scale passage with the "Legato" technique (acceleration of the performance speed).

Exercise 2: D(RE)-MAJOR scale in double tenths (the whole passage).

Exercise 3: Upward Gruppettos (1 exercise).

"GREENSLEEVES" (English folk song), bars 25 – 28.

LESSON NO. 131

Exercise 1: G(SOL)-MAJOR scale passage with the "Legato" technique – universal.

Exercise 2: Variation of D(RE)-MAJOR scale in double tenths.

Exercise 3: Upward Gruppettos (1 exercise).

"GREENSLEEVES" (English folk song), bars 29 – 32.

LESSON NO. 132

Exercise 1: G(SOL)-MAJOR scale passage with the "Legato" technique – universal (acceleration of the performance speed).

Exercise 2: A(LA)-MAJOR scale in double tenths (first half).

Exercise 3: Upward Gruppettos (1 exercise).

"GREENSLEEVES" (English folk song), bars 33 – 38.

LESSON NO. 133

Exercise 1: G(SOL)-MAJOR scale passage with the "Legato" technique – universal, with changing dynamics.

Exercise 2: A(LA)-MAJOR scale in double tenths (the whole passage).

Exercise 3: Upward Gruppettos (1 exercise).

"MORNING OF CARNIVAL" from the film "BLACK ORPHEUS" (L.Bonfa), bars 1 – 6.
Arr. for guitar by O.Kroha.

LESSON NO. 134

Exercise 1: G(SOL)-MAJOR scale passage with the "Legato" technique – universal, with changing dynamics (perfecting the skills acquired in the previous lesson).

Exercise 2: Variation of A(LA)-MAJOR scale in double tenths.

Exercise 3: Upward Gruppettos (1 exercise).

"MORNING OF CARNIVAL" from the film "BLACK ORPHEUS" (L.Bonfa), bars 7 – 13.

LESSON NO. 135

Exercise 1: G(SOL)-MINOR scale passage with the "Legato" technique (first segment).

Exercise 2: E(MI)-MAJOR scale in double tenths (first half).

Downward Gruppettos.

Exercise 3: Downward Gruppettos (8 exercises).

"MORNING OF CARNIVAL" from the film "BLACK ORPHEUS" (L.Bonfa), bars 14 – 21.

LESSON NO. 136

Exercise 1: G(SOL)-MINOR scale passage with the "Legato" technique (second segment).

Exercise 2: E(MI)-MAJOR scale in double tenths (the whole passage).

Exercise 3: Downward Gruppettos (1 exercise).

"MORNING OF CARNIVAL" from the film "BLACK ORPHEUS" (L.Bonfa), bars 22 – 29.

LESSON NO. 137

Exercise 1: G(SOL)-MINOR scale passage with the "Legato" technique (the whole passage).

Exercise 2: Variation of E(MI)-MAJOR scale in double tenths.

Exercise 3: Downward Gruppettos (1 exercise).

"MORNING OF CARNIVAL" from the film "BLACK ORPHEUS" (L.Bonfa), bars 30 – 37.

LESSON NO. 138

Exercise 1: G(SOL)-MINOR scale passage with the "Legato" technique (acceleration of the performance speed).

Exercise 2: F(FA)-MAJOR scale in double tenths (first half).

Exercise 3: Downward Gruppettos (1 exercise).

"MORNING OF CARNIVAL" from the film "BLACK ORPHEUS" (L.Bonfa), bars 38 – 47.

LESSON NO. 139

Exercise 1: G(SOL)-MINOR scale passage with the "Legato" technique – universal.

Exercise 2: F(FA)-MAJOR scale in double tenths (the whole passage).

Exercise 3: Downward Gruppettos (1 exercise).

"MORNING OF CARNIVAL" from the film "BLACK ORPHEUS" (L.Bonfa), bars 48 – 55.

LESSON NO. 140

Exercise 1: G(SOL)-MINOR scale passage with the "Legato" technique – universal (acceleration of the performance speed).

Exercise 2: Variation of F(FA)-MAJOR scale in double tenths.

Exercise 3: Downward Gruppettos (1 exercise).

"MORNING OF CARNIVAL" from the film "BLACK ORPHEUS" (L.Bonfa), bars 56 – 75.

LESSON NO. 141

Exercise 1: G(SOL)-MINOR scale passage with the "Legato" technique – universal, with changing dynamics.

Natural Harmonics.

Exercise 2: Natural Harmonics (4 exercises).

Exercise 3: Downward Gruppettos (1 exercise).

"FEELINGS" (M.Albert), bars 1 – 8. Arr. for guitar by A.Nosov.

LESSON NO. 142

Checking guitar tuning.

Exercise 1: G(SOL)-MINOR scale passage with the "Legato" technique – universal, with changing dynamics (perfecting the skills acquired in the previous lesson).

Exercise 2: Natural Harmonics (3 exercises).

Exercise 3: Downward Gruppettos (1 exercise).

"FEELINGS" (M.Albert), bars 9 – 16.

LESSON NO. 143

Checking guitar tuning.

Exercise 1: Two exercises for developing virtuosic playing.

Exercise 2: Natural Harmonics (5 exercises).

Exercise 3: Downward Gruppettos (1 exercise).

"FEELINGS" (M.Albert), bars 17 – 24.

LESSON NO. 144

Exercise 1: Two exercises for developing virtuosic playing.

Exercise 2: Natural Harmonics: "AULD LANG SYNE" (Scottish Folk Song), bars 1 – 9.

Trills.

Exercise 3: Trills (7 exercises).

"FEELINGS" (M.Albert), bars 25 – 36.

LESSON NO. 145

Exercise 1: Two exercises for developing virtuosic playing.

Exercise 2: Natural Harmonics: "AULD LANG SYNE" (Scottish Folk Song), bars 10 – 18.

Exercise 3: Trills (1 exercise).

"FEELINGS" (M.Albert), bars 37 – 44.

LESSON NO. 146

Exercise 1: Two exercises for developing virtuosic playing.

Artificial Harmonics.

Exercise 2: Artificial Harmonics (3 exercises).

Exercise 3: Trills (1 exercise).

"FEELINGS" (M.Albert), bars 45 – 60.

LESSON NO. 147

Exercise 1: Two exercises for developing virtuosic playing.

Exercise 2: Chromatic scale with artificial harmonics.

Exercise 3: Trills (1 exercise).

"FEELINGS" (M.Albert), bars 61 – 76.

LESSON NO. 148

Exercise 1: Two exercises for developing virtuosic playing.

Exercise 2: E(Mi)-major scale with artificial harmonics.

Exercise 3: Trills (1 exercise).

"BESAME MUCHO" (C.Velasquez), bars 1 – 8. Arr. for guitar by A.Nosov.

LESSON NO. 149

Exercise 1: Two exercises for developing virtuosic playing.

Exercise 2: E(Mi)-minor melodic scale with artificial harmonics.

Exercise 3: Trills (1 exercise).

"BESAME MUCHO" (C.Velasquez), bars 9 – 12.

LESSON NO. 150

Exercise 1: Two exercises for developing virtuosic playing.

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

Exercise 2: Combined Harmonics (2 exercises).

Exercise 3: Trills (1 exercise).

"BESAME MUCHO" (C.Velasquez), bars 13 – 20.

LESSON NO. 151

Exercise 1: Two exercises for developing virtuosic playing.

Exercise 2: Combined Harmonics (first segment of the exercise).

Exercise 3: Trills (1 exercise).

"BESAME MUCHO" (C.Velasquez), bars 21 – 24.

LESSON NO. 152

Exercise 1: Two exercises for developing virtuosic playing.

Exercise 2: Combined Harmonics (second segment of the exercise).

Staccato.

Exercise 3: Staccato with the right hand (4 exercises).

"BESAME MUCHO" (C.Velasquez), bars 25 – 33.

LESSON NO. 153

Exercise 1: Two exercises for developing virtuosic playing.

Exercise 2: Combined Harmonics (third segment of the exercise).

Exercise 3: Staccato with the right hand (E(Mi)-major scale.)

"TICO-TICO NO FUBÁ" (Z.Abreu), bars 1 – 9. Arr. for guitar by A.Nosov.

LESSON NO. 154

Exercise 1: Two exercises for developing virtuosic playing.

Vibrato.

Exercise 2: Vibrato (3 exercises).

Bending.

Exercise 3: Bending (2 exercises).

False Vibrato.

Exercise 4: False Vibrato (2 exercises).

Exercise 5: Staccato with the left hand (E(Mi)-minor melodic scale).

"TICO-TICO NO FUBÁ" (Z.Abreu), bars 10 – 21.

LESSON NO. 155

Exercise 1: Two exercises for developing virtuosic playing.

Exercise 2: Vibrato (1 exercise).

Pizzicato.

Exercise 3: Pizzicato with the right hand (G(Sol)-major scale variation.)

"TICO-TICO NO FUBÁ" (Z.Abreu), bars 22 – 25.

LESSON NO. 156

Exercise 1: Two exercises for developing virtuosic playing.

Tambourine.

Exercise 2: Tambourine (3 exercises).

Exercise 3: Pizzicato with the left hand (G(Sol)-minor melodic scale variation.)

"TICO-TICO NO FUBÁ" (Z.Abreu), bars 26 – 29.

LESSON NO. 157

Exercise 1: Two exercises for developing virtuosic playing.

Tremolo.

Exercise 2: Tremolo with different bass notes (first half).

"TICO-TICO NO FUBÁ" (Z.Abreu), bars 30 – 38.

LESSON NO. 158

Exercise 1: Two exercises for developing virtuosic playing.

Exercise 2: Tremolo with different bass notes (the whole passage).

"TICO-TICO NO FUBÁ" (Z.Abreu), bars 39 – 46.

LESSON NO. 159

Exercise 1: Two exercises for developing virtuosic playing.

Tremolando (Chord Tremolo.)

Exercise 2: Tremolando with the index finger (1 exercise).

"TICO-TICO NO FUBÁ" (Z.Abreu), bars 47 – 55.

LESSON NO. 160

Correct tuning of the guitar.

Exercise 1: Two exercises for developing virtuosic playing.

"Flamenco" technique.

Exercise 2: perfecting the "Flamenco" technique.

"TICO-TICO NO FUBÁ" (Z.Abreu), bars 56 – 75.

LESSON NO. 161

Intervals:

- 1 – What are musical intervals?;
- 2 – Ways to play intervals;
- 3 – Number of intervals;
- 4 – Quality of intervals;
- 5 – Simple basic intervals;
- 6 – Simple derived intervals;
- 7 – Structure of simple intervals;
- 8 – Compound intervals;
- 9 – Diatonic and chromatic intervals;
- 10 – Consonant and dissonant intervals;
- 11 – Enharmonics of intervals;
- 12 – Inversion of simple intervals;
- 13 – Inversion of compound intervals.

LESSON NO. 162

Fret, key:

- 1 – Major key and formation of major note rows;
- 2 – Minor key and formation of note rows;
- 3 – Parallel major and minor keys;

- 4 – Enharmonics of keys;
- 5 – General rules for signs of alternation following the clef;
- 6 – Determining the number (and the quality) of signs following the clef without forming note rows.

LESSON NO. 163

Chords. Triad (structure, formation):

- 1 – Major triad, Minor triad, Augmented triad (major triad sharp five), Diminished triad (minor triad flat five);
- 2 – Basic triad;
- 3 – Inversion of triads.

Seventh chord:

- 1 – Seventh (dominant seventh), Minor seventh, Half-diminished seventh (minor seventh flat five), Diminished seventh, Major seventh, Minor-major seventh, Augmented-major seventh (major seventh sharp five);
- 2 – Inversion of the seventh chord.

LESSON NO. 164

Ninth chord (structure, formation):

- 1 – Major 9th, Dominant 9th, Minor major 9th, Minor dominant 9th, Augmented major 9th, Augmented dominant 9th, Half-diminished 9th, Half-diminished minor 9th, Diminished 9th, Diminished minor 9th;
- 2 – Inversion of the ninth chord;

Eleventh chord.

Thirteenth chord.

Seventh chord with a replaced tone (structure, formation):

- 1 – Minor seventh chord with a quarter tone, major seventh chord with a quarter tone, major seventh chord with an augmented tone;
- 2 – Inversion of the seventh chord with a replaced tone;

Chord with an added tone (structure, formation):

- 1 – Major triad with an added major sixth interval, minor triad with an added major sixth interval, augmented triad with an added major sixth interval, major triad with an added minor sixth interval, minor triad with an added minor sixth interval;
- 2 – Inversion of the triad with an added sixth interval.

LESSON NO. 165

Alphanumerical designations of chords.

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.



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