

## RHYTHMIC DISPLACEMENT EXERCISES

Displacing a quarter note by four beats (between notes) as you play up the scale:

Ex. 1

“Diminution” of the above by halved note and rest values.

## ÜBUNGEN: RHYTHMISCHE VERSCHIEBUNGEN

Verschieben Sie eine Viertelnote um vier Schläge (zwischen den Tönen) während Sie die Skala aufwärts spielen:

Die obigen Noten- und Pausenwerte halbiert.

Ex. 2

Displacement of two eighth notes by an eighth rest playing up and down dominant seventh chords.

Verschiebung zweier Achtelnoten um eine Achtelpause am Beispiel von auf- und absteigenden Dominantseptakkorden.

Ex. 3

Below, I’ve lined up four of the illustrated rhythms found in this book. Notice that the last note of each rhythm is played on the upbeat of 2.

Hier nun eine Auflistung von vier der im Buch beschriebenen Rhythmen. Achten Sie darauf, daß der letzte Ton jeder rhythmischen Figur auf die “2 und” fällt.

- 1.
- 2.
- 3.
- 4.

If you can play/hear in your head the first rhythm, then the other three rhythms should be easier to play because you’ll know where to “place” (attack) the note that comes on the upbeat of 2. Using any note(s) to play the rhythms, try this simple exercise. Have another person play the first rhythm over and over. After a few bars rest, join in by repeating the second rhythm four or more times then you move on to the third rhythm, repeating it four or more times; and then on to the fourth rhythm in the same way. Now, by yourself, try playing the following 2-bar phrases, using any note(s):

Wenn Sie den ersten Rhythmus spielen oder im Kopf hören können, dann müßten Ihnen die drei anderen Rhythmen leichter fallen, weil Sie dann wissen, an welcher Stelle Sie den Ton auf der “2 und” spielen müssen. Probieren Sie mal diese einfache Übung: lassen Sie jemand anderen den ersten Rhythmus immer und immer wieder spielen (egal mit welchen Tönen). Nach einigen Takten setzen Sie mit dem zweiten Rhythmus ein und wiederholen ihn mindestens viermal. Dann wechseln Sie auf den dritten Rhythmus und wiederholen diesen mindestens viermal. Ebenso verfahren Sie mit dem vierten Rhythmus. Danach versuchen Sie, folgende zweitaktige Phrasen zu spielen (egal mit welchen Tönen):

or 
  
 or

Finally, try isolating illustrated rhythm 2, 3, or 4 from above and play it as you imagine, or superimpose it over rhythm 1.

Und schließlich versuchen Sie, die oben dargestellten Rhythmen 2, 3, und 4 zu isolieren und ohne fremde Hilfe nach Ihrer eigenen Vorstellung über Rhythmus 1 zu spielen.



# ETUDE 10

GUIDE TONE VERSION  
(based on the chord changes to "All Of Me")



Track 10 (Duo Play-Along)  
Track 35 (Play-Along)

G6 B7

E7 E7<sup>b9</sup> A-

B7<sup>b5</sup> B7 E-

A7 A7<sup>b5</sup> A-7 D7

GΔ B7<sup>b9</sup>

E7<sup>b9</sup> E7<sup>#9</sup> A- G#°7 A-

CΔ C-7 F7 B-7 E9

A7 A-7 D7 G6



# ETUDE 10

(based on the chord changes to "All Of Me")



Track 10 (Listening)  
Track 35 (Play-Along)

5

G6 B7

9

E7 E7<sup>b9</sup> A-

13

B7<sup>b5</sup> B7 E-

17

A7 A7<sup>b5</sup> A- D7

21

GΔ B7<sup>b9</sup>

25

E7<sup>b9</sup> E7<sup>#9</sup> A- G#<sup>o7</sup> A-

29

CΔ C-7 F7 B-7 E9

31

A7 A-7 D7 G6



# ETUDE 19

GUIDE TONE VERSION  
(based on the chord changes to "Body And Soul")



Track 19 (Duo Play-Along)  
Track 44 (Play-Along)

**INTRO**      F-7      F-/E      F-7/Eb      E9

(DRUMS)      2

EbΔ      Ab7      G-7      Gb°7

F-7      F-/Eb      Dø      Db13      G7b9

C-7      F7      F-7      Bb7#5#9      Eb6°9      Gb13#11

F-7      F-/E      F-/Eb      E7

EbΔ      Ab7      G-7      Gb°7

F-7      F-/Eb      Dø      Db13      G7b9

C-7      F7      F-7      Bb7#5#9      Eb6°9      B13



# ETUDE 19

(based on the chord changes to "Body And Soul")



Track 19 (Listening)  
Track 44 (Play-Along)

INTRO

2 (DRUMS)

F-7 F-/E F-/Eb E9

EbΔ Ab7 G-7 Gb°7

3 F-7 F-/Eb Dø C#13 G7b9

5

C-7 F7 F-7 Bb7#5#9 Eb69 Gb13#11

7

F-7 F-/E F-/Eb E7

9

EbΔ Ab7 G-7 Gb°7

11

F-7 F-/Eb Dø C#13 G7b9

13

C-7 F7 F-7 Bb7#5#9 Eb69 B13

15



# ETUDE 23

GUIDE TONE VERSION  
(based on the chord changes to "Lover Man")



Track 23 (Duo Play-Along)  
Track 48 (Play-Along)

INTRO 4 (DRUMS)

B-7 E7 B-7 E7

E-7 A7 E-7 A7

D7#9 G7

Bb7sus Bb7 A7sus A7#5#9 1. D7#9 F#7#9 2. D7#9 C#7#9

F#- F#-Δ F#-7 B7

EΔ AΔ EΔ

E- E-Δ E-7 A7#9

DΔ#11 GΔ#11 C#-7 11 F#7#9

B-7 E7 B-7 E7 *tr*



# ETUDE 23

(based on the chord changes to "Lover Man")



Track 23 (Listening)  
Track 48 (Play-Along)

INTRO 4 (DRUMS)

B-7 E7 B-7 E7

E-7 A7 E-7 A7

D7#9 G7

Bb7sus Bb7 A7sus A7#5#9 1. D7#9 F#7#9 2. D7#9 C#7#9

F#- F#-Δ F#-7 B7

EΔ AΔ EΔ

E- E-Δ E-7 A7#9

DΔ#11 GΔ#11 C#7#11 F#7#9

B-7 E7 B-7 E7 *tr*

Detailed description: This is a guitar etude score for 'Etude 23'. It is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The piece begins with an 8-measure introduction marked 'INTRO' and '4 (DRUMS)'. The main body of the etude consists of 18 measures, divided into six systems of four measures each. The notation includes various chord voicings such as B-7, E7, E-7, A7, D7#9, G7, Bb7sus, Bb7, A7sus, A7#5#9, F#7#9, C#7#9, F#-, F#-Δ, F#-7, B7, EΔ, AΔ, E-7, A7#9, DΔ#11, GΔ#11, C#7#11, and F#7#9. The score also features slurs, accents, and a trill (tr) in the final measure. Measure numbers 1, 3, 5, 7, 10, 12, 14, 16, and 18 are indicated at the start of their respective lines.

# ETUDE 24

GUIDE TONE VERSION  
(based on the chord changes to "Cherokee")

Track 24 (Duo Play-Along)  
Track 49 (Play-Along)

1  
5  
9  
13  
17  
21  
25  
29



# ETUDE 24

(based on the chord changes to "Cherokee")



Track 24 (Listening)  
Track 49 (Play-Along)

The musical score for Etude 24 is presented in ten staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The score includes various chords and rhythmic markings:

- Staff 1: Chords G6<sup>9</sup>, D-7, G7#9. Rhythmic markings include accents and slurs.
- Staff 2: Chords CΔ, C-7, F7. Rhythmic markings include slurs and accents.
- Staff 3: Chords GΔ, A9. Rhythmic markings include slurs and accents.
- Staff 4: Chords A-7, E7b9, A-7, D7b9. Rhythmic markings include slurs, accents, and a fermata.
- Staff 5: Chords GΔ, D-7, G7#9. Rhythmic markings include slurs and accents.
- Staff 6: Chords CΔ, C-7, F7. Rhythmic markings include slurs, accents, and a fermata.
- Staff 7: Chords GΔ, A9#11. Rhythmic markings include slurs and accents.
- Staff 8: Chords A-7, D7, G6. Rhythmic markings include slurs, accents, and a fermata.