

guitar six pack

Gitarre Übe Blog

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Übe-Tips

Tempo zum Üben finden

- Arbeite Dich zuerst von einem fast zu langsamen Tempo zu einem herausfordernden vor.
- Dann gehe umgekehrt, von herausfordernd zu schlafwandelnd sicher.
- Bestimme drei Tempi:
 - schlafwandlerisch
 - herausfordernd
 - sicher dazwischen

Übe in der Reihenfolge:

1. sicher dazwischen
2. herausfordern
3. schlafwandlerisch

Zu übenden Umfang bestimmen

- Problemstellen direkt sichern.
 - Davor und danach weglassen
 - Komplexität verringern z.B.:
 - * weniger Stimmen
 - * nur rechte oder nur linke Hand
 - Bis zum Problem spielen - Absetzen - Problemstelle spielen - Absetzen - weiter
- Nach Erfolg langsam um diese Stelle erweitern, etwas früher anfangen, etwas weiter spielen.

Pausieren

Mach mal Pause. Pausen sind auch Musik. Der Kopf arbeitet weiter an einem Problem, selbst wenn man sich nicht vordergründig damit beschäftigt. Und Schlafen ist praktisch immer ein Versuch wert.

Das Bekannte immer wieder neu

Versuche neue Perspektiven auf das zu Spielende zu gewinnen.

- Rhythmus ändern
- Betonung verschieben
- Anschlag wechseln (auf/ab, verschiedene Anschlagsfinger)
- fang mit der letzten Phrase an und erweitere durch die jeweil davor liegende
- fang mittendrin an und erweitere mal nach vorn, mal nach hinten

2010

November

6p 29. November 2010**2010-11-29 - Tag 1**

Legato - Tremolo - Wechselanschlag - Zwickeln/Barré

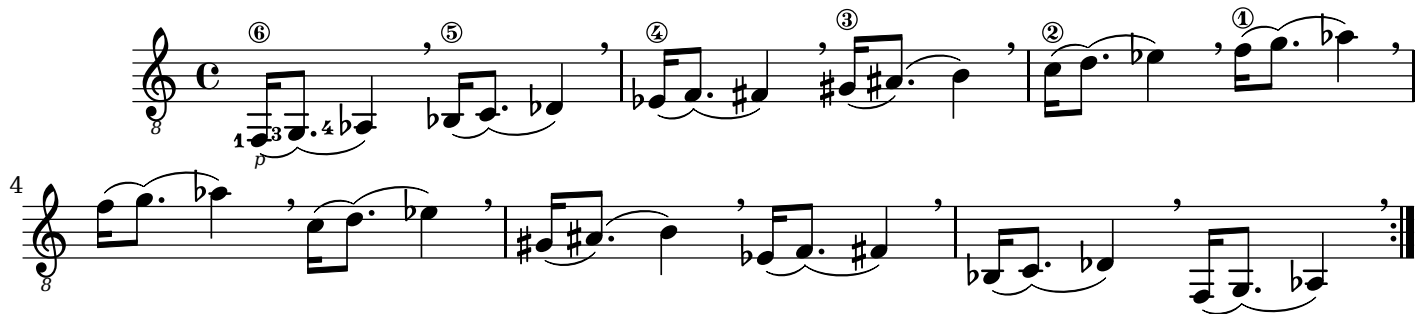
Dies sind alte Übungen die ich der Vollständigkeit halber einfüge. Eine aktualisierte Variante findet sich im six pack vom 24. November 2025

Thema für diese Runde sind Aufschlagsbindungen, Tremolo und Wechselanschlag zwischen Daumen und jeweils einem der anderen Finger.

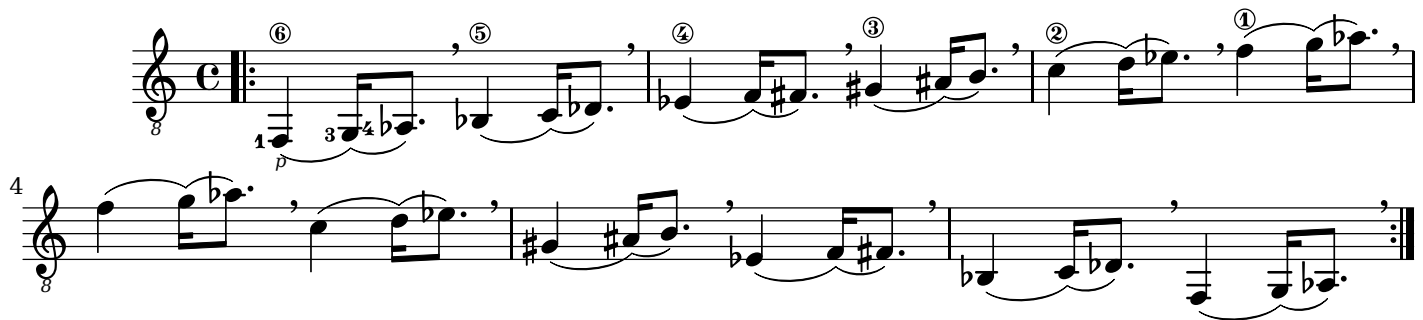
Es gibt Variationen in Rhythmus, Betonung und Phrasierung.

Legato - Aufschlagsbindung

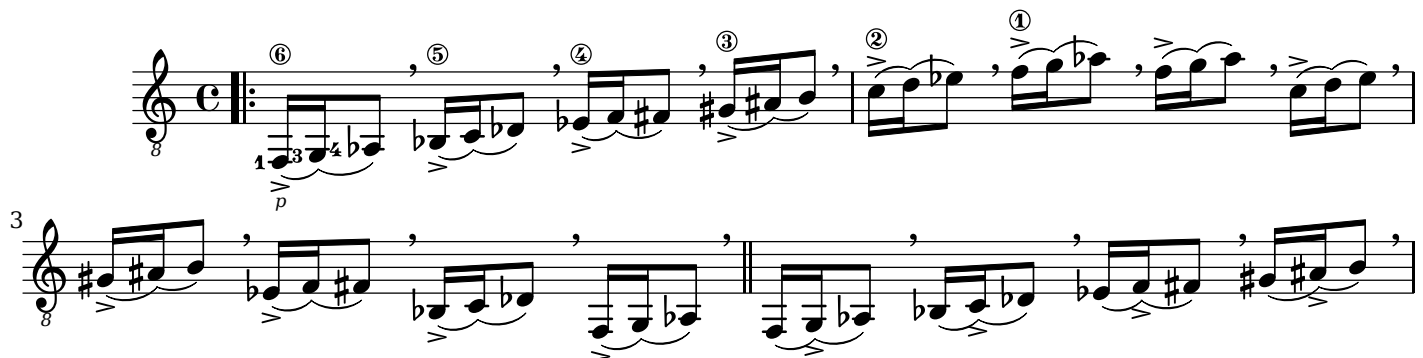
1.



2.



3.



5

8

8

Detailed description: This block contains the musical notation for exercise 5, measures 5 and 8. Measure 5 is on a single staff with a treble clef and a common time signature. It contains a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and slurs. Measure 8 is on a single staff with a treble clef and a common time signature, continuing the sequence of eighth and sixteenth notes with slurs and accidentals. The key signature has one sharp (F#).

4.

3

5

8

Detailed description: This block contains the musical notation for exercise 4, measures 3, 5, and 8. Measure 3 is on a single staff with a treble clef and a common time signature. It contains a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and slurs. Measure 5 is on a single staff with a treble clef and a common time signature, continuing the sequence of eighth and sixteenth notes with slurs and accidentals. Measure 8 is on a single staff with a treble clef and a common time signature, continuing the sequence of eighth and sixteenth notes with slurs and accidentals. The key signature has one sharp (F#).

5.

3

5

8

Detailed description: This block contains the musical notation for exercise 5, measures 3, 5, and 8. Measure 3 is on a single staff with a treble clef and a common time signature. It contains a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and slurs. Measure 5 is on a single staff with a treble clef and a common time signature, continuing the sequence of eighth and sixteenth notes with slurs and accidentals. Measure 8 is on a single staff with a treble clef and a common time signature, continuing the sequence of eighth and sixteenth notes with slurs and accidentals. The key signature has one sharp (F#).

6.

Exercise 6, measures 1-7. The score is written in treble clef with a common time signature (C). The key signature has one flat (B-flat). The first measure is marked with a double bar line and a repeat sign. The first measure of the first system is marked with a 'p' (piano) dynamic. The score consists of three systems of three staves each. The first system contains measures 1-3, the second system contains measures 4-6, and the third system contains measures 7-9. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some accidentals (sharps and flats) and a 'p' (piano) dynamic marking.

7.

Exercise 7, measures 1-7. The score is written in treble clef with a common time signature (C). The key signature has one flat (B-flat). The first measure is marked with a double bar line and a repeat sign. The first measure of the first system is marked with a 'p' (piano) dynamic. The score consists of three systems of three staves each. The first system contains measures 1-3, the second system contains measures 4-6, and the third system contains measures 7-9. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some accidentals (sharps and flats) and a 'p' (piano) dynamic marking.

Tremolo

1.

Exercise 1, measures 1-3. The score is written in treble clef with a 2/4 time signature. The key signature has one flat (B-flat). The first measure is marked with a double bar line and a repeat sign. The first measure of the first system is marked with a 'p' (piano) dynamic. The score consists of two systems of three staves each. The first system contains measures 1-2, and the second system contains measures 3-4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some accidentals (sharps and flats) and a 'p' (piano) dynamic marking.

2.

Exercise 2 is written for guitar in 5/4 time. The first staff (treble clef) features a melody with notes marked *a*, *m*, *i*, and *m* above the first four notes. The melody is followed by a double bar line and then continues with eighth-note patterns. The second staff (bass clef) provides a harmonic accompaniment with chords and single notes, including a *p* (piano) dynamic marking. The piece concludes with a double bar line.

3.

Exercise 3 is written for guitar in 5/4 time. The first staff (treble clef) features a melody with notes marked *a*, *m*, *i*, and *m* above the first four notes. The melody is followed by a double bar line and then continues with eighth-note patterns. The second staff (bass clef) provides a harmonic accompaniment with chords and single notes, including a *p* (piano) dynamic marking. The piece concludes with a double bar line.

4.

Exercise 4 is written for guitar in 5/4 time. The first staff (treble clef) features a melody with notes marked *a*, *m*, *i*, and *m* above the first four notes. The melody is followed by a double bar line and then continues with eighth-note patterns. The second staff (bass clef) provides a harmonic accompaniment with chords and single notes, including a *p* (piano) dynamic marking. The piece concludes with a double bar line.

5.

Exercise 5 is written for guitar in 5/4 time. The first staff (treble clef) features a melody with notes marked *a*, *m*, *i*, and *m* above the first four notes. The melody is followed by a double bar line and then continues with eighth-note patterns. The second staff (bass clef) provides a harmonic accompaniment with chords and single notes, including a *p* (piano) dynamic marking. The piece concludes with a double bar line.

Wechselanschlag

1.

Exercise 1, measures 1-4. The first staff (treble clef) contains measures 1-4 with fingerings 1, 2, 4, 5, 4, 3, 2, 1. The second staff (treble clef) contains measures 5-8 with fingerings 1, 2, 4, 5, 4, 3, 2, 1. The key signature has one flat (B-flat).

2.

Exercise 2, measures 1-4. The first staff (treble clef) contains measures 1-4 with fingerings 1, 2, 4, 5, 4, 3, 2, 1. The second staff (treble clef) contains measures 5-8 with fingerings 1, 2, 4, 5, 4, 3, 2, 1. The key signature has one flat (B-flat).

3.

Exercise 3, measures 1-7. The first staff (treble clef) contains measures 1-4 with fingerings 1, 2, 4, 5, 4, 3, 2, 1. The second staff (treble clef) contains measures 5-7 with fingerings 1, 2, 4, 5, 4, 3, 2, 1. The key signature has one flat (B-flat).

4.

Exercise 4, measures 1-3. The first staff (treble clef) contains measures 1-3 with fingerings 1, 2, 4, 5, 4, 3, 2, 1. The second staff (treble clef) contains measures 4-6 with fingerings 1, 2, 4, 5, 4, 3, 2, 1. The key signature has one flat (B-flat).

5.

Two staves of music. The top staff is labeled '5' and the bottom staff is labeled '8'. Both staves contain eighth notes and triplets. The key signature has one flat (B-flat). The music features various triplet patterns and accidentals.

5.

Two staves of music. The top staff is labeled '8' and the bottom staff is labeled '3'. The top staff starts with a double bar line and a key signature change to one sharp (F#). It contains six measures of music with fingerings 6, 5, 4, 3, 2, and 1 indicated above the notes. The bottom staff continues the melody with eighth notes and triplets. The key signature changes to one flat (B-flat) at the end of the exercise.

6.

Three staves of music. The top staff is labeled '8' and the bottom two staves are labeled '3' and '5' respectively. The top staff starts with a double bar line and a key signature change to one sharp (F#). It contains six measures of music with fingerings 6, 5, 4, 3, 2, and 1 indicated above the notes. The bottom two staves continue the melody with eighth notes and triplets. The key signature changes to one flat (B-flat) at the end of the exercise.

7.

Two staves of music. The top staff is labeled '8' and the bottom staff is labeled '3'. The top staff starts with a double bar line and a key signature change to one sharp (F#). It contains six measures of music with fingerings 6, 5, 4, 3, 2, and 1 indicated above the notes. The bottom staff continues the melody with eighth notes and triplets. The key signature changes to one flat (B-flat) at the end of the exercise.

Measures 5 and 8 of a guitar piece. Measure 5 is on a single staff, and measure 8 is on a double staff. Both measures contain complex rhythmic patterns with triplets and sixteenth notes. Measure 5 ends with a double bar line, and measure 8 ends with a repeat sign.

8.

Measures 3, 5, and 8 of a guitar piece. Measure 3 is on a single staff, and measures 5 and 8 are on a double staff. Measure 3 includes fingerings 1, 2, 3, 4, 5, 6 and an 'a' marking. Measures 5 and 8 contain complex rhythmic patterns with triplets and sixteenth notes. Measure 3 ends with a double bar line, and measure 8 ends with a repeat sign.

Zwickeln/Barré

Measures 1, 3, and 5 of a guitar piece. Measure 1 is on a single staff, and measures 3 and 5 are on a double staff. Measure 1 includes a first ending bracket and the text 'p i p i'. Measures 3 and 5 contain complex rhythmic patterns with triplets and sixteenth notes. Measure 1 ends with a double bar line, and measure 5 ends with a repeat sign.

II. *p i p i p i* 3 3 3 3 3 3 3 3 3 3 3 3

III. *p i*

IV. *p i p i p i p i p i p i*

2010-11-30 - Tag 2

Legato - Tremolo

Dies sind alte Übungen die ich der Vollständigkeit halber einfüge. Eine aktualisierte Variante findet sich im six pack vom 24. November 2025

Legato - Abzugsbindung

1.

V. ⑥ ⑤ ④ ③ ② ①

2.

Exercise 2, measures 1-4. The score is in C major, 4/4 time. Measure 1 starts with a double bar line and a repeat sign, followed by a V. (Vibrato) marking and a circled 6. The first staff (treble clef) contains notes G4, A4, B4, C5, D5, E5, F#5, G5, with fingerings 4, 3, 2, 1, 3, 2, 1, 2. The second staff (treble clef) contains notes G4, A4, B4, C5, D5, E5, F#5, G5, with fingerings 4, 3, 2, 1, 3, 2, 1, 2. The key signature changes to B minor in measure 2, indicated by a flat on the B note. The exercise ends with a double bar line and repeat sign in measure 4.

3.

Exercise 3, measures 1-8. The score is in C major, 4/4 time. Measure 1 starts with a double bar line and a repeat sign, followed by a V. (Vibrato) marking and a circled 6. The first staff (treble clef) contains notes G4, A4, B4, C5, D5, E5, F#5, G5, with fingerings 4, 3, 2, 1, 3, 2, 1, 2. The second staff (treble clef) contains notes G4, A4, B4, C5, D5, E5, F#5, G5, with fingerings 4, 3, 2, 1, 3, 2, 1, 2. The key signature changes to B minor in measure 2, indicated by a flat on the B note. The exercise continues with measures 3-8, featuring various rhythmic patterns and fingerings. The exercise ends with a double bar line and repeat sign in measure 8.

4.

Exercise 4, measures 1-7. The score is in C major, 4/4 time. Measure 1 starts with a double bar line and a repeat sign, followed by a V. (Vibrato) marking and a circled 6. The first staff (treble clef) contains notes G4, A4, B4, C5, D5, E5, F#5, G5, with fingerings 4, 3, 2, 1, 3, 2, 1, 2. The second staff (treble clef) contains notes G4, A4, B4, C5, D5, E5, F#5, G5, with fingerings 4, 3, 2, 1, 3, 2, 1, 2. The key signature changes to B minor in measure 2, indicated by a flat on the B note. The exercise continues with measures 3-7, featuring various rhythmic patterns and fingerings. The exercise ends with a double bar line and repeat sign in measure 7.

5.

Exercise 5, measures 1-12. The score is written for guitar in C major, 4/4 time. It consists of three staves. The first staff (treble clef) contains measures 1-12, with a repeat sign at the end. The second staff (treble clef) contains measures 1-12, with a repeat sign at the end. The third staff (treble clef) contains measures 1-12, with a repeat sign at the end. The music features a sequence of eighth notes and triplets, with fingerings indicated by numbers 1-5 and circled numbers 1-6. A dynamic marking 'p' is present at the beginning of the first staff.

6.

Exercise 6, measures 1-12. The score is written for guitar in C major, 4/4 time. It consists of three staves. The first staff (treble clef) contains measures 1-12, with a repeat sign at the end. The second staff (treble clef) contains measures 1-12, with a repeat sign at the end. The third staff (treble clef) contains measures 1-12, with a repeat sign at the end. The music features a sequence of eighth notes and triplets, with fingerings indicated by numbers 1-5 and circled numbers 1-6. A dynamic marking 'p' is present at the beginning of the first staff.

7.

Exercise 7, measures 1-12. The score is written for guitar in C major, 4/4 time. It consists of three staves. The first staff (treble clef) contains measures 1-12, with a repeat sign at the end. The second staff (treble clef) contains measures 1-12, with a repeat sign at the end. The third staff (treble clef) contains measures 1-12, with a repeat sign at the end. The music features a sequence of eighth notes and triplets, with fingerings indicated by numbers 1-5 and circled numbers 1-6. A dynamic marking 'p' is present at the beginning of the first staff.

Tremolo

1.

Exercise 1 is a musical score for guitar, consisting of four staves. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one flat (B-flat). It starts with a double bar line and a repeat sign. The first measure contains a tremolo pattern on the first string, marked with 'a', 'm', 'i', 'm', 'a' above it and 'p' below it. The subsequent measures show a continuous tremolo pattern on the first string, with the second string providing a harmonic accompaniment. The second staff continues the tremolo pattern on the first string, with the second string providing a harmonic accompaniment. The third staff continues the tremolo pattern on the first string, with the second string providing a harmonic accompaniment. The fourth staff continues the tremolo pattern on the first string, with the second string providing a harmonic accompaniment, and ends with a double bar line and a repeat sign.

2.

Exercise 2 is a musical score for guitar, consisting of four staves. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one flat (B-flat). It starts with a double bar line and a repeat sign. The first measure contains a tremolo pattern on the first string, marked with 'a', 'm', 'i', 'm', 'a' above it and 'p' below it. The subsequent measures show a continuous tremolo pattern on the first string, with the second string providing a harmonic accompaniment. The second staff continues the tremolo pattern on the first string, with the second string providing a harmonic accompaniment. The third staff continues the tremolo pattern on the first string, with the second string providing a harmonic accompaniment. The fourth staff continues the tremolo pattern on the first string, with the second string providing a harmonic accompaniment, and ends with a double bar line and a repeat sign.

3.

Exercise 3 is a musical score for guitar, consisting of two staves. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one flat (B-flat). It starts with a double bar line and a repeat sign. The first measure contains a tremolo pattern on the first string, marked with 'a', 'm', 'i', 'm', 'a' above it and 'p' below it. The subsequent measures show a continuous tremolo pattern on the first string, with the second string providing a harmonic accompaniment. The second staff continues the tremolo pattern on the first string, with the second string providing a harmonic accompaniment, and ends with a double bar line and a repeat sign.

3

8

4

8

Detailed description: This block contains the first two exercises. Exercise 3 consists of two staves. The top staff is in treble clef with a key signature of one flat and a 3/8 time signature. It contains three measures of eighth-note triplets, each beamed together. The bottom staff is in bass clef and contains three measures of quarter notes. Exercise 4 also consists of two staves. The top staff is in treble clef with a key signature of one flat and a 3/8 time signature. It contains three measures of eighth-note triplets, each beamed together. The bottom staff is in bass clef and contains three measures of quarter notes.

4.

8

2

8

Detailed description: This block contains exercises 4 and 5. Exercise 4 continues from the previous block. The top staff has a first measure with eighth-note triplets labeled 'a m i m a' and a 'p' (piano) dynamic marking. The bottom staff has a first measure with a half note. Exercise 5 consists of two staves. The top staff is in treble clef with a key signature of one flat and a 3/8 time signature. It contains three measures of eighth-note triplets, each beamed together. The bottom staff is in bass clef and contains three measures of quarter notes.

5.

8

Detailed description: This block contains the continuation of exercise 5. The top staff has a first measure with eighth-note triplets labeled 'a m i m a' and a 'p' (piano) dynamic marking. The bottom staff has a first measure with a half note.

2014

Dezember

6p 29. Dezember 2014

Wie alles vor November 2025, ist dies aus alten Notizen wiederbelebt

2014-12-29 - Tag 1

Legato longitudinal - Wechselanschlag transversal

Die folgenden Tage liegt der Fokus völlig auf der Technik der linken Hand.

Sehr wichtig ist es wahrzunehmen wie unterschiedlich sich die Hand beim Aufsetzen oder Wegnehmen eines Fingers anfühlt, je nach dem, ob vorher eine Leersaite gespielt wurde oder ein anderer Ton gegriffen. Mit höherer Lage wird dies deutlicher.

Legato longitudinal E

Musical score for Legato longitudinal E, measures 1-13. The score is written in treble clef, C major, 8/8 time. It consists of 13 measures, each containing a single eighth note. The notes are: 1. E4, 2. F#4, 3. G4, 4. A4, 5. B4, 6. C5, 7. D5, 8. E5, 9. F#5, 10. G5, 11. A5, 12. B5, 13. C6. The notes are grouped into four measures of four notes each, with the final measure containing three notes. The first measure is marked with a 'p' (piano) and a '6' (sixteenth note). The second measure is marked with an 'i' (finger). The third measure is marked with a 'II.' (second finger). The fourth measure is marked with a 'III.' (third finger). The fifth measure is marked with a 'IV.' (fourth finger). The sixth measure is marked with a 'V.' (fifth finger). The seventh measure is marked with a 'VI.' (sixth finger). The eighth measure is marked with a 'VII.' (seventh finger). The ninth measure is marked with a 'VIII.' (eighth finger). The tenth measure is marked with a 'IX.' (ninth finger). The eleventh measure is marked with a 'X.' (tenth finger). The twelfth measure is marked with a 'XI.' (eleventh finger). The thirteenth measure is marked with a 'XII.' (twelfth finger). The fourteenth measure is marked with a 'XIII.' (thirteenth finger).

Ein paar Varianten zum selbst Weiterausführen.

Four musical staves showing variations of the Legato longitudinal E exercise. Each staff contains a sequence of eighth notes, mostly grouped in pairs or groups of four, with some single notes. The notes are: 14. E4, 15. F#4, 16. G4, 17. A4, 18. B4, 19. C5, 20. D5, 21. E5, 22. F#5, 23. G5, 24. A5, 25. B5, 26. C6, 27. D6, 28. E6, 29. F#6, 30. G6, 31. A6, 32. B6, 33. C7, 34. D7, 35. E7, 36. F#7, 37. G7, 38. A7, 39. B7, 40. C8, 41. D8, 42. E8, 43. F#8, 44. G8, 45. A8, 46. B8, 47. C9, 48. D9, 49. E9, 50. F#9, 51. G9, 52. A9, 53. B9, 54. C10, 55. D10, 56. E10, 57. F#10, 58. G10, 59. A10, 60. B10, 61. C11, 62. D11, 63. E11, 64. F#11, 65. G11, 66. A11, 67. B11, 68. C12, 69. D12, 70. E12, 71. F#12, 72. G12, 73. A12, 74. B12, 75. C13, 76. D13, 77. E13, 78. F#13, 79. G13, 80. A13, 81. B13, 82. C14, 83. D14, 84. E14, 85. F#14, 86. G14, 87. A14, 88. B14, 89. C15, 90. D15, 91. E15, 92. F#15, 93. G15, 94. A15, 95. B15, 96. C16, 97. D16, 98. E16, 99. F#16, 100. G16, 101. A16, 102. B16, 103. C17, 104. D17, 105. E17, 106. F#17, 107. G17, 108. A17, 109. B17, 110. C18, 111. D18, 112. E18, 113. F#18, 114. G18, 115. A18, 116. B18, 117. C19, 118. D19, 119. E19, 120. F#19, 121. G19, 122. A19, 123. B19, 124. C20, 125. D20, 126. E20, 127. F#20, 128. G20, 129. A20, 130. B20, 131. C21, 132. D21, 133. E21, 134. F#21, 135. G21, 136. A21, 137. B21, 138. C22, 139. D22, 140. E22, 141. F#22, 142. G22, 143. A22, 144. B22, 145. C23, 146. D23, 147. E23, 148. F#23, 149. G23, 150. A23, 151. B23, 152. C24, 153. D24, 154. E24, 155. F#24, 156. G24, 157. A24, 158. B24, 159. C25, 160. D25, 161. E25, 162. F#25, 163. G25, 164. A25, 165. B25, 166. C26, 167. D26, 168. E26, 169. F#26, 170. G26, 171. A26, 172. B26, 173. C27, 174. D27, 175. E27, 176. F#27, 177. G27, 178. A27, 179. B27, 180. C28, 181. D28, 182. E28, 183. F#28, 184. G28, 185. A28, 186. B28, 187. C29, 188. D29, 189. E29, 190. F#29, 191. G29, 192. A29, 193. B29, 194. C30, 195. D30, 196. E30, 197. F#30, 198. G30, 199. A30, 200. B30, 201. C31, 202. D31, 203. E31, 204. F#31, 205. G31, 206. A31, 207. B31, 208. C32, 209. D32, 210. E32, 211. F#32, 212. G32, 213. A32, 214. B32, 215. C33, 216. D33, 217. E33, 218. F#33, 219. G33, 220. A33, 221. B33, 222. C34, 223. D34, 224. E34, 225. F#34, 226. G34, 227. A34, 228. B34, 229. C35, 230. D35, 231. E35, 232. F#35, 233. G35, 234. A35, 235. B35, 236. C36, 237. D36, 238. E36, 239. F#36, 240. G36, 241. A36, 242. B36, 243. C37, 244. D37, 245. E37, 246. F#37, 247. G37, 248. A37, 249. B37, 250. C38, 251. D38, 252. E38, 253. F#38, 254. G38, 255. A38, 256. B38, 257. C39, 258. D39, 259. E39, 260. F#39, 261. G39, 262. A39, 263. B39, 264. C40, 265. D40, 266. E40, 267. F#40, 268. G40, 269. A40, 270. B40, 271. C41, 272. D41, 273. E41, 274. F#41, 275. G41, 276. A41, 277. B41, 278. C42, 279. D42, 280. E42, 281. F#42, 282. G42, 283. A42, 284. B42, 285. C43, 286. D43, 287. E43, 288. F#43, 289. G43, 290. A43, 291. B43, 292. C44, 293. D44, 294. E44, 295. F#44, 296. G44, 297. A44, 298. B44, 299. C45, 300. D45, 301. E45, 302. F#45, 303. G45, 304. A45, 305. B45, 306. C46, 307. D46, 308. E46, 309. F#46, 310. G46, 311. A46, 312. B46, 313. C47, 314. D47, 315. E47, 316. F#47, 317. G47, 318. A47, 319. B47, 320. C48, 321. D48, 322. E48, 323. F#48, 324. G48, 325. A48, 326. B48, 327. C49, 328. D49, 329. E49, 330. F#49, 331. G49, 332. A49, 333. B49, 334. C50, 335. D50, 336. E50, 337. F#50, 338. G50, 339. A50, 340. B50, 341. C51, 342. D51, 343. E51, 344. F#51, 345. G51, 346. A51, 347. B51, 348. C52, 349. D52, 350. E52, 351. F#52, 352. G52, 353. A52, 354. B52, 355. C53, 356. D53, 357. E53, 358. F#53, 359. G53, 360. A53, 361. B53, 362. C54, 363. D54, 364. E54, 365. F#54, 366. G54, 367. A54, 368. B54, 369. C55, 370. D55, 371. E55, 372. F#55, 373. G55, 374. A55, 375. B55, 376. C56, 377. D56, 378. E56, 379. F#56, 380. G56, 381. A56, 382. B56, 383. C57, 384. D57, 385. E57, 386. F#57, 387. G57, 388. A57, 389. B57, 390. C58, 391. D58, 392. E58, 393. F#58, 394. G58, 395. A58, 396. B58, 397. C59, 398. D59, 399. E59, 400. F#59, 401. G59, 402. A59, 403. B59, 404. C60, 405. D60, 406. E60, 407. F#60, 408. G60, 409. A60, 410. B60, 411. C61, 412. D61, 413. E61, 414. F#61, 415. G61, 416. A61, 417. B61, 418. C62, 419. D62, 420. E62, 421. F#62, 422. G62, 423. A62, 424. B62, 425. C63, 426. D63, 427. E63, 428. F#63, 429. G63, 430. A63, 431. B63, 432. C64, 433. D64, 434. E64, 435. F#64, 436. G64, 437. A64, 438. B64, 439. C65, 440. D65, 441. E65, 442. F#65, 443. G65, 444. A65, 445. B65, 446. C66, 447. D66, 448. E66, 449. F#66, 450. G66, 451. A66, 452. B66, 453. C67, 454. D67, 455. E67, 456. F#67, 457. G67, 458. A67, 459. B67, 460. C68, 461. D68, 462. E68, 463. F#68, 464. G68, 465. A68, 466. B68, 467. C69, 468. D69, 469. E69, 470. F#69, 471. G69, 472. A69, 473. B69, 474. C70, 475. D70, 476. E70, 477. F#70, 478. G70, 479. A70, 480. B70, 481. C71, 482. D71, 483. E71, 484. F#71, 485. G71, 486. A71, 487. B71, 488. C72, 489. D72, 490. E72, 491. F#72, 492. G72, 493. A72, 494. B72, 495. C73, 496. D73, 497. E73, 498. F#73, 499. G73, 500. A73, 501. B73, 502. C74, 503. D74, 504. E74, 505. F#74, 506. G74, 507. A74, 508. B74, 509. C75, 510. D75, 511. E75, 512. F#75, 513. G75, 514. A75, 515. B75, 516. C76, 517. D76, 518. E76, 519. F#76, 520. G76, 521. A76, 522. B76, 523. C77, 524. D77, 525. E77, 526. F#77, 527. G77, 528. A77, 529. B77, 530. C78, 531. D78, 532. E78, 533. F#78, 534. G78, 535. A78, 536. B78, 537. C79, 538. D79, 539. E79, 540. F#79, 541. G79, 542. A79, 543. B79, 544. C80, 545. D80, 546. E80, 547. F#80, 548. G80, 549. A80, 550. B80, 551. C81, 552. D81, 553. E81, 554. F#81, 555. G81, 556. A81, 557. B81, 558. C82, 559. D82, 560. E82, 561. F#82, 562. G82, 563. A82, 564. B82, 565. C83, 566. D83, 567. E83, 568. F#83, 569. G83, 570. A83, 571. B83, 572. C84, 573. D84, 574. E84, 575. F#84, 576. G84, 577. A84, 578. B84, 579. C85, 580. D85, 581. E85, 582. F#85, 583. G85, 584. A85, 585. B85, 586. C86, 587. D86, 588. E86, 589. F#86, 590. G86, 591. A86, 592. B86, 593. C87, 594. D87, 595. E87, 596. F#87, 597. G87, 598. A87, 599. B87, 600. C88, 601. D88, 602. E88, 603. F#88, 604. G88, 605. A88, 606. B88, 607. C89, 608. D89, 609. E89, 610. F#89, 611. G89, 612. A89, 613. B89, 614. C90, 615. D90, 616. E90, 617. F#90, 618. G90, 619. A90, 620. B90, 621. C91, 622. D91, 623. E91, 624. F#91, 625. G91, 626. A91, 627. B91, 628. C92, 629. D92, 630. E92, 631. F#92, 632. G92, 633. A92, 634. B92, 635. C93, 636. D93, 637. E93, 638. F#93, 639. G93, 640. A93, 641. B93, 642. C94, 643. D94, 644. E94, 645. F#94, 646. G94, 647. A94, 648. B94, 649. C95, 650. D95, 651. E95, 652. F#95, 653. G95, 654. A95, 655. B95, 656. C96, 657. D96, 658. E96, 659. F#96, 660. G96, 661. A96, 662. B96, 663. C97, 664. D97, 665. E97, 666. F#97, 667. G97, 668. A97, 669. B97, 670. C98, 671. D98, 672. E98, 673. F#98, 674. G98, 675. A98, 676. B98, 677. C99, 678. D99, 679. E99, 680. F#99, 681. G99, 682. A99, 683. B99, 684. C100, 685. D100, 686. E100, 687. F#100, 688. G100, 689. A100, 690. B100, 691. C101, 692. D101, 693. E101, 694. F#101, 695. G101, 696. A101, 697. B101, 698. C102, 699. D102, 700. E102, 701. F#102, 702. G102, 703. A102, 704. B102, 705. C103, 706. D103, 707. E103, 708. F#103, 709. G103, 710. A103, 711. B103, 712. C104, 713. D104, 714. E104, 715. F#104, 716. G104, 717. A104, 718. B104, 719. C105, 720. D105, 721. E105, 722. F#105, 723. G105, 724. A105, 725. B105, 726. C106, 727. D106, 728. E106, 729. F#106, 730. G106, 731. A106, 732. B106, 733. C107, 734. D107, 735. E107, 736. F#107, 737. G107, 738. A107, 739. B107, 740. C108, 741. D108, 742. E108, 743. F#108, 744. G108, 745. A108, 746. B108, 747. C109, 748. D109, 749. E109, 750. F#109, 751. G109, 752. A109, 753. B109, 754. C110, 755. D110, 756. E110, 757. F#110, 758. G110, 759. A110, 760. B110, 761. C111, 762. D111, 763. E111, 764. F#111, 765. G111, 766. A111, 767. B111, 768. C112, 769. D112, 770. E112, 771. F#112, 772. G112, 773. A112, 774. B112, 775. C113, 776. D113, 777. E113, 778. F#113, 779. G113, 780. A113, 781. B113, 782. C114, 783. D114, 784. E114, 785. F#114, 786. G114, 787. A114, 788. B114, 789. C115, 790. D115, 791. E115, 792. F#115, 793. G115, 794. A115, 795. B115, 796. C116, 797. D116, 798. E116, 799. F#116, 800. G116, 801. A116, 802. B116, 803. C117, 804. D117, 805. E117, 806. F#117, 807. G117, 808. A117, 809. B117, 810. C118, 811. D118, 812. E118, 813. F#118, 814. G118, 815. A118, 816. B118, 817. C119, 818. D119, 819. E119, 820. F#119, 821. G119, 822. A119, 823. B119, 824. C120, 825. D120, 826. E120, 827. F#120, 828. G120, 829. A120, 830. B120, 831. C121, 832. D121, 833. E121, 834. F#121, 835. G121, 836. A121, 837. B121, 838. C122, 839. D122, 840. E122, 841. F#122, 842. G122, 843. A122, 844. B122, 845. C123, 846. D123, 847. E123, 848. F#123, 849. G123, 850. A123, 851. B123, 852. C124, 853. D124, 854. E124, 855. F#124, 856. G124, 857. A124, 858. B124, 859. C125, 860. D125, 861. E125, 862. F#125, 863. G125, 864. A125, 865. B125, 866. C126, 867. D126, 868. E126, 869. F#126, 870. G126, 871. A126, 872. B126, 873. C127, 874. D127, 875. E127, 876. F#127, 877. G127, 878. A127, 879. B127, 880. C128, 881. D128, 882. E128, 883. F#128, 884. G128, 885. A128, 886. B128, 887. C129, 888. D129, 889. E129, 890. F#129, 891. G129, 892. A129, 893. B129, 894. C130, 895. D130, 896. E130, 897. F#130, 898. G130, 899. A130, 900. B130, 901. C131, 902. D131, 903. E131, 904. F#131, 905. G131, 906. A131, 907. B131, 908. C132, 909. D132, 910. E132, 911. F#132, 912. G132, 913. A132, 914. B132, 915. C133, 916. D133, 917. E133, 918. F#133, 919. G133, 920. A133, 921. B133, 922. C134, 923. D134, 924. E134, 925. F#134, 926. G134, 927. A134, 928. B134, 929. C135, 930. D135, 931. E135, 932. F#135, 933. G135, 934. A135, 935. B135, 936. C136, 937. D136, 938. E136, 939. F#136, 940. G136, 941. A136, 942. B136, 943. C137, 944. D137, 945. E137, 946. F#137, 947. G137, 948. A137, 949. B137, 950. C138, 951. D138, 952. E138, 953. F#138, 954. G138, 955. A138, 956. B138, 957. C139, 958. D139, 959. E139, 960. F#139, 961. G139, 962. A139, 963. B139, 964. C140, 965. D140, 966. E140, 967. F#140, 968. G140, 969. A140, 970. B140, 971. C141, 972. D141, 973. E141, 974. F#141, 975. G141, 976. A141, 977. B141, 978. C142, 979. D142, 980. E142, 981. F#142, 982. G142, 983. A142, 984. B142, 985. C143, 986. D143, 987. E143, 988. F#143, 989. G143, 990. A143, 991. B143, 992. C144, 993. D144, 994. E144, 995. F#144, 996. G144, 997. A144, 998. B144, 999. C145, 1000. D145, 1001. E145, 1002. F#145, 1003. G145, 1004. A145, 1005. B145, 1006. C146, 1007. D146, 1008. E146, 1009. F#146, 1010. G146, 1011. A146, 1012. B146, 1013. C147, 1014. D147, 1015. E147, 1016. F#147, 1017. G147, 1018. A147, 1019. B147, 1020. C148, 1021. D148, 1022. E148, 1023. F#148, 1024. G148, 1025. A148, 1026. B148, 1027. C149, 1028. D149, 1029. E149, 1030. F#149, 1031. G149, 1032. A149, 1033. B149, 1034. C150, 1035. D150, 1036. E150, 1037. F#150, 1038. G150, 1039. A150, 1040. B150, 1041. C151, 1042. D151, 1043. E151, 1044. F#151, 1045. G151, 1046. A151, 1047. B151, 1048. C152, 1049. D152, 1050. E152, 1051. F#152, 1052. G152, 1053. A152, 1054. B152, 1055. C153, 1056. D153, 1057. E153, 1058. F#153, 1059. G153, 1060. A153, 1061. B153, 1062. C154, 1063. D154, 1064. E154, 1065. F#154, 1066. G154, 1067. A154, 1068. B154, 1069. C155, 1070. D155, 1071. E155, 1072. F#155, 1073. G155, 1074. A155, 1075. B155, 1076. C156, 1077. D156, 1078. E156, 1079. F#156, 1080. G156, 1081. A156, 1082. B156, 1083. C157, 1084. D157, 1085. E157, 1086. F#157, 1087. G157, 1088. A157, 1089. B157, 1090. C158, 1091. D158, 1092. E158, 1093. F#158, 1094. G158, 1095. A158, 1096. B158, 1097. C159, 1098. D159, 1099. E159, 1100. F#159, 1101. G159, 1102. A159, 1103. B159, 1104. C160, 1105. D160, 1106. E160, 1107. F#160, 1108. G160, 1109. A160, 1110. B160, 1111. C161, 1112. D161, 1113. E161, 1114. F#161, 1115. G161, 1116. A161, 1117. B161, 1118. C162, 1119. D162, 1120. E162, 1121. F#162, 1122. G162, 1123. A162, 1124. B162, 1125. C163, 1126. D163, 1127. E163, 1128. F#163, 1129. G163, 1130. A163, 1131. B163, 1132. C164, 1133. D164, 1134. E164, 1135. F#164, 1136. G164, 1137. A164, 1138. B164, 1139. C165, 1140. D165, 1141. E165, 1142. F#165, 1143. G165, 1144. A165, 1145. B165, 1146. C166, 1147. D166, 1148. E166, 1149. F#166, 1150. G166, 1151. A166, 1152. B166, 1153. C167, 1154. D167, 1155. E167, 1156. F#167, 1157. G167, 1158. A167, 1159. B167, 1160. C168, 1161. D168, 1162. E168, 1163. F#168, 1164. G168, 1165. A168, 1166. B168, 1167. C169, 1168. D169, 1169. E169, 1170. F#169, 1171. G169, 1172. A169, 1173. B169, 1174. C170, 1175. D170, 1176. E170, 1177. F#170, 1178. G170, 1179. A170, 1180. B170, 1181. C171, 1182. D171, 1183. E171, 1184. F#171, 1185. G171, 1186. A171, 1187. B171, 1188. C17

Wechselanschlag transversal I.

Three staves of music in C major, 8/8 time. The first staff is marked 'I. a m' and contains triplets of eighth notes. The second staff contains triplets of eighth notes and some single notes. The third staff contains triplets of eighth notes. The music is written for guitar, with fingerings indicated by numbers 1-5 and 8 (thumb).

2014-12-30 - Tag 2

Wechselanschlag longitudinal - Legato transversal

Heute geht es die Saite entlang mit Anschlag und quer zum Griffbrett mit Bindungen. Selbstverständlich kann man auch im XIII: beginnen und nach unten wandern.

Wechselanschlag longitudinal A

Four staves of music in C major, 8/8 time. The first staff is marked 'I. a m' and contains triplets of eighth notes. The second staff is marked 'II.' and contains triplets of eighth notes. The third staff is marked 'III.' and contains triplets of eighth notes. The fourth staff is marked 'IV.' and contains triplets of eighth notes. The music is written for guitar, with fingerings indicated by numbers 1-5 and 8 (thumb).

Auch gibt es wieder ein paar Varianten dazu.

Three staves of music in C major, 8/8 time, showing variations of the longitudinal attack exercise. The first staff shows a sequence of eighth notes. The second staff shows a sequence of eighth notes. The third staff shows a sequence of eighth notes. The music is written for guitar, with fingerings indicated by numbers 1-5 and 8 (thumb).



Aufschlags-/Abzugsbindung transversal V.

2014-12-31 - Tag 3

Legato longitudinal E

Für Varianten Tag 1 konsultieren.

Wechselanschlag transversal IX.

IX. *a i*

8 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

2015-01-01 - Tag 4

Wechselanschlag longitudinal g

I. *a i* II. III.

IV. V. VI. VII.

VIII. IX. X.

XI. XII. XIII.

8 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Für Varianten Tag 2 konsultieren.

Aufschlags-/Abzugsbindung transversal III.

III. *p a*

8 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Legato longitudinal b

Wechselanschlag transversal VII.

The musical score is for a piece titled "VII. m i" in G major. It consists of three staves of guitar notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The second and third staves continue the melody. The notation includes various triplets (indicated by a '3' over a group of notes), fingerings (indicated by numbers 1-4), and specific fretting instructions (indicated by numbers in circles, such as ⑥, ⑤, ④, ③, ②, ①). The piece concludes with a double bar line.

2015-01-03 - Tag 6

Wechselanschlag longitudinal e'

I. *m* ① II. III.

IV. V. VI. VII.

VIII. IX. X.

XI. XII. XIII.

Für Varianten Tag 2 konsultieren.

Aufschlags-/Abzugsbindung transversal I.

I. *p* *i*

⑥ ⑤ ④ ③

② ① ③ ③ ③ ③ ③ ③

⑤ ③ ③ ③ ③ ③ ③ ③

2016

Mai

6p 10. Mai 2016

Meine Aufzeichnungen für diese Woche geben nur eine Übung für Abzugs- und Aufschlagsbindungen her, je Tag auf einer anderen Saite.

2016-05-10 - Tag 1

Abzugs- und Aufschlagsbindung chromatisch longitudinal E aufwärts

Die Hand bewegt sich leicht auf und abpendelnd das Griffbrett entlang.

2018

Oktober

6p 4. Oktober 2018**2018-10-04 - Tag 1**

Dies sind alte Übungen die ich der Vollständigkeit halber einfüge. Eine aktualisierte Variante findet sich im six pack vom 1. Dezember 2025

Es ist mehr eine Übung für die Synchronisation als die Skale.

Synchronisationsübung C Dur VIII.-IX.-VIII.

The musical score consists of five staves, each containing a sequence of eighth and sixteenth notes. The exercises are labeled with Roman numerals VIII., IX., X., IX., and VIII. respectively. The first staff (labeled 1) starts with a treble clef, a common time signature (C), and a key signature of one sharp (F#). It features a series of eighth notes with triplet markings (3) and sextuplet markings (6). The second staff (labeled 4) continues the pattern with eighth notes and triplet markings. The third staff (labeled 7) features sixteenth notes with triplet markings. The fourth staff (labeled 11) features eighth notes with triplet markings. The fifth staff (labeled 15) features eighth notes with triplet markings and ends with a double bar line. The exercises are designed to be played in a specific sequence to achieve synchronization.

2018-10-06 - Tag 2

Dies sind alte Übungen die ich der Vollständigkeit halber einfüge. Eine aktualisierte Variante findet sich im six pack vom 1. Dezember 2025

Auch heute eher eine Übung für die Synchronisation als die Skale.

Synchronisationsübung E Dur XI.-I.-XI.

The image shows a musical score for a guitar synchronization exercise in E major (three sharps: F#, C#, G#). The exercise is titled "XI.-I.-XI." and consists of six staves of music, each containing three measures. The staves are numbered 1, 3, 6, 9, 12, and 15 on the left. Each staff begins with a treble clef, a key signature of three sharps, and a common time signature (C). The music is written in a 4/4 time signature. The notes are eighth notes, and the exercise is characterized by triplets (indicated by a '3' below the notes) and single notes. The pattern of notes across the staves is as follows:

- Staff 1: E4, F#4, G#4 (triplet), A4, B4, C#5 (triplet), D5, E5, F#5 (triplet), G#5, A5, B5 (triplet), C#6, D6, E6 (triplet), F#6, G#6, A6 (triplet), B6, C#7, D7 (triplet), E7, F#7, G#7 (triplet), A7, B7, C#8, D8, E8 (triplet), F#8, G#8, A8 (triplet), B8, C#9, D9 (triplet), E9, F#9, G#9 (triplet), A9, B9, C#10, D10 (triplet), E10, F#10, G#10 (triplet), A10, B10, C#11, D11 (triplet), E11, F#11, G#11 (triplet), A11, B11, C#12, D12 (triplet), E12, F#12, G#12 (triplet), A12, B12, C#13, D13 (triplet), E13, F#13, G#13 (triplet), A13, B13, C#14, D14 (triplet), E14, F#14, G#14 (triplet), A14, B14, C#15, D15 (triplet), E15, F#15, G#15 (triplet), A15, B15, C#16, D16 (triplet), E16, F#16, G#16 (triplet), A16, B16, C#17, D17 (triplet), E17, F#17, G#17 (triplet), A17, B17, C#18, D18 (triplet), E18, F#18, G#18 (triplet), A18, B18, C#19, D19 (triplet), E19, F#19, G#19 (triplet), A19, B19, C#20, D20 (triplet), E20, F#20, G#20 (triplet), A20, B20, C#21, D21 (triplet), E21, F#21, G#21 (triplet), A21, B21, C#22, D22 (triplet), E22, F#22, G#22 (triplet), A22, B22, C#23, D23 (triplet), E23, F#23, G#23 (triplet), A23, B23, C#24, D24 (triplet), E24, F#24, G#24 (triplet), A24, B24, C#25, D25 (triplet), E25, F#25, G#25 (triplet), A25, B25, C#26, D26 (triplet), E26, F#26, G#26 (triplet), A26, B26, C#27, D27 (triplet), E27, F#27, G#27 (triplet), A27, B27, C#28, D28 (triplet), E28, F#28, G#28 (triplet), A28, B28, C#29, D29 (triplet), E29, F#29, G#29 (triplet), A29, B29, C#30, D30 (triplet), E30, F#30, G#30 (triplet), A30, B30, C#31, D31 (triplet), E31, F#31, G#31 (triplet), A31, B31, C#32, D32 (triplet), E32, F#32, G#32 (triplet), A32, B32, C#33, D33 (triplet), E33, F#33, G#33 (triplet), A33, B33, C#34, D34 (triplet), E34, F#34, G#34 (triplet), A34, B34, C#35, D35 (triplet), E35, F#35, G#35 (triplet), A35, B35, C#36, D36 (triplet), E36, F#36, G#36 (triplet), A36, B36, C#37, D37 (triplet), E37, F#37, G#37 (triplet), A37, B37, C#38, D38 (triplet), E38, F#38, G#38 (triplet), A38, B38, C#39, D39 (triplet), E39, F#39, G#39 (triplet), A39, B39, C#40, D40 (triplet), E40, F#40, G#40 (triplet), A40, B40, C#41, D41 (triplet), E41, F#41, G#41 (triplet), A41, B41, C#42, D42 (triplet), E42, F#42, G#42 (triplet), A42, B42, C#43, D43 (triplet), E43, F#43, G#43 (triplet), A43, B43, C#44, D44 (triplet), E44, F#44, G#44 (triplet), A44, B44, C#45, D45 (triplet), E45, F#45, G#45 (triplet), A45, B45, C#46, D46 (triplet), E46, F#46, G#46 (triplet), A46, B46, C#47, D47 (triplet), E47, F#47, G#47 (triplet), A47, B47, C#48, D48 (triplet), E48, F#48, G#48 (triplet), A48, B48, C#49, D49 (triplet), E49, F#49, G#49 (triplet), A49, B49, C#50, D50 (triplet), E50, F#50, G#50 (triplet), A50, B50, C#51, D51 (triplet), E51, F#51, G#51 (triplet), A51, B51, C#52, D52 (triplet), E52, F#52, G#52 (triplet), A52, B52, C#53, D53 (triplet), E53, F#53, G#53 (triplet), A53, B53, C#54, D54 (triplet), E54, F#54, G#54 (triplet), A54, B54, C#55, D55 (triplet), E55, F#55, G#55 (triplet), A55, B55, C#56, D56 (triplet), E56, F#56, G#56 (triplet), A56, B56, C#57, D57 (triplet), E57, F#57, G#57 (triplet), A57, B57, C#58, D58 (triplet), E58, F#58, G#58 (triplet), A58, B58, C#59, D59 (triplet), E59, F#59, G#59 (triplet), A59, B59, C#60, D60 (triplet), E60, F#60, G#60 (triplet), A60, B60, C#61, D61 (triplet), E61, F#61, G#61 (triplet), A61, B61, C#62, D62 (triplet), E62, F#62, G#62 (triplet), A62, B62, C#63, D63 (triplet), E63, F#63, G#63 (triplet), A63, B63, C#64, D64 (triplet), E64, F#64, G#64 (triplet), A64, B64, C#65, D65 (triplet), E65, F#65, G#65 (triplet), A65, B65, C#66, D66 (triplet), E66, F#66, G#66 (triplet), A66, B66, C#67, D67 (triplet), E67, F#67, G#67 (triplet), A67, B67, C#68, D68 (triplet), E68, F#68, G#68 (triplet), A68, B68, C#69, D69 (triplet), E69, F#69, G#69 (triplet), A69, B69, C#70, D70 (triplet), E70, F#70, G#70 (triplet), A70, B70, C#71, D71 (triplet), E71, F#71, G#71 (triplet), A71, B71, C#72, D72 (triplet), E72, F#72, G#72 (triplet), A72, B72, C#73, D73 (triplet), E73, F#73, G#73 (triplet), A73, B73, C#74, D74 (triplet), E74, F#74, G#74 (triplet), A74, B74, C#75, D75 (triplet), E75, F#75, G#75 (triplet), A75, B75, C#76, D76 (triplet), E76, F#76, G#76 (triplet), A76, B76, C#77, D77 (triplet), E77, F#77, G#77 (triplet), A77, B77, C#78, D78 (triplet), E78, F#78, G#78 (triplet), A78, B78, C#79, D79 (triplet), E79, F#79, G#79 (triplet), A79, B79, C#80, D80 (triplet), E80, F#80, G#80 (triplet), A80, B80, C#81, D81 (triplet), E81, F#81, G#81 (triplet), A81, B80, C#82, D82 (triplet), E82, F#82, G#82 (triplet), A82, B80, C#83, D83 (triplet), E83, F#83, G#83 (triplet), A83, B80, C#84, D84 (triplet), E84, F#84, G#84 (triplet), A84, B80, C#85, D85 (triplet), E85, F#85, G#85 (triplet), A85, B80, C#86, D86 (triplet), E86, F#86, G#86 (triplet), A86, B80, C#87, D87 (triplet), E87, F#87, G#87 (triplet), A87, B80, C#88, D88 (triplet), E88, F#88, G#88 (triplet), A88, B80, C#89, D89 (triplet), E89, F#89, G#89 (triplet), A89, B80, C#90, D90 (triplet), E90, F#90, G#90 (triplet), A90, B80, C#91, D91 (triplet), E91, F#91, G#91 (triplet), A91, B80, C#92, D92 (triplet), E92, F#92, G#92 (triplet), A92, B80, C#93, D93 (triplet), E93, F#93, G#93 (triplet), A93, B80, C#94, D94 (triplet), E94, F#94, G#94 (triplet), A94, B80, C#95, D95 (triplet), E95, F#95, G#95 (triplet), A95, B80, C#96, D96 (triplet), E96, F#96, G#96 (triplet), A96, B80, C#97, D97 (triplet), E97, F#97, G#97 (triplet), A97, B80, C#98, D98 (triplet), E98, F#98, G#98 (triplet), A98, B80, C#99, D99 (triplet), E99, F#99, G#99 (triplet), A99, B80, C#100, D100 (triplet), E100, F#100, G#100 (triplet), A100, B80, C#101, D101 (triplet), E101, F#101, G#101 (triplet), A101, B80, C#102, D102 (triplet), E102, F#102, G#102 (triplet), A102, B80, C#103, D103 (triplet), E103, F#103, G#103 (triplet), A103, B80, C#104, D104 (triplet), E104, F#104, G#104 (triplet), A104, B80, C#105, D105 (triplet), E105, F#105, G#105 (triplet), A105, B80, C#106, D106 (triplet), E106, F#106, G#106 (triplet), A106, B80, C#107, D107 (triplet), E107, F#107, G#107 (triplet), A107, B80, C#108, D108 (triplet), E108, F#108, G#108 (triplet), A108, B80, C#109, D109 (triplet), E109, F#109, G#109 (triplet), A109, B80, C#110, D110 (triplet), E110, F#110, G#110 (triplet), A110, B80, C#111, D111 (triplet), E111, F#111, G#111 (triplet), A111, B80, C#112, D112 (triplet), E112, F#112, G#112 (triplet), A112, B80, C#113, D113 (triplet), E113, F#113, G#113 (triplet), A113, B80, C#114, D114 (triplet), E114, F#114, G#114 (triplet), A114, B80, C#115, D115 (triplet), E115, F#115, G#115 (triplet), A115, B80, C#116, D116 (triplet), E116, F#116, G#116 (triplet), A116, B80, C#117, D117 (triplet), E117, F#117, G#117 (triplet), A117, B80, C#118, D118 (triplet), E118, F#118, G#118 (triplet), A118, B80, C#119, D119 (triplet), E119, F#119, G#119 (triplet), A119, B80, C#120, D120 (triplet), E120, F#120, G#120 (triplet), A120, B80, C#121, D121 (triplet), E121, F#121, G#121 (triplet), A121, B80, C#122, D122 (triplet), E122, F#122, G#122 (triplet), A122, B80, C#123, D123 (triplet), E123, F#123, G#123 (triplet), A123, B80, C#124, D124 (triplet), E124, F#124, G#124 (triplet), A124, B80, C#125, D125 (triplet), E125, F#125, G#125 (triplet), A125, B80, C#126, D126 (triplet), E126, F#126, G#126 (triplet), A126, B80, C#127, D127 (triplet), E127, F#127, G#127 (triplet), A127, B80, C#128, D128 (triplet), E128, F#128, G#128 (triplet), A128, B80, C#129, D129 (triplet), E129, F#129, G#129 (triplet), A129, B80, C#130, D130 (triplet), E130, F#130, G#130 (triplet), A130, B80, C#131, D131 (triplet), E131, F#131, G#131 (triplet), A131, B80, C#132, D132 (triplet), E132, F#132, G#132 (triplet), A132, B80, C#133, D133 (triplet), E133, F#133, G#133 (triplet), A133, B80, C#134, D134 (triplet), E134, F#134, G#134 (triplet), A134, B80, C#135, D135 (triplet), E135, F#135, G#135 (triplet), A135, B80, C#136, D136 (triplet), E136, F#136, G#136 (triplet), A136, B80, C#137, D137 (triplet), E137, F#137, G#137 (triplet), A137, B80, C#138, D138 (triplet), E138, F#138, G#138 (triplet), A138, B80, C#139, D139 (triplet), E139, F#139, G#139 (triplet), A139, B80, C#140, D140 (triplet), E140, F#140, G#140 (triplet), A140, B80, C#141, D141 (triplet), E141, F#141, G#141 (triplet), A141, B80, C#142, D142 (triplet), E142, F#142, G#142 (triplet), A142, B80, C#143, D143 (triplet), E143, F#143, G#143 (triplet), A143, B80, C#144, D144 (triplet), E144, F#144, G#144 (triplet), A144, B80, C#145, D145 (triplet), E145, F#145, G#145 (triplet), A145, B80, C#146, D146 (triplet), E146, F#146, G#146 (triplet), A146, B80, C#147, D147 (triplet), E147, F#147, G#147 (triplet), A147, B80, C#148, D148 (triplet), E148, F#148, G#148 (triplet), A148, B80, C#149, D149 (triplet), E149, F#149, G#149 (triplet), A149, B80, C#150, D150 (triplet), E150, F#150, G#150 (triplet), A150, B80, C#151, D151 (triplet), E151, F#151, G#151 (triplet), A151, B80, C#152, D152 (triplet), E152, F#152, G#152 (triplet), A152, B80, C#153, D153 (triplet), E153, F#153, G#153 (triplet), A153, B80, C#154, D154 (triplet), E154, F#154, G#154 (triplet), A154, B80, C#155, D155 (triplet), E155, F#155, G#155 (triplet), A155, B80, C#156, D156 (triplet), E156, F#156, G#156 (triplet), A156, B80, C#157, D157 (triplet), E157, F#157, G#157 (triplet), A157, B80, C#158, D158 (triplet), E158, F#158, G#158 (triplet), A158, B80, C#159, D159 (triplet), E159, F#159, G#159 (triplet), A159, B80, C#160, D160 (triplet), E160, F#160, G#160 (triplet), A160, B80, C#161, D161 (triplet), E161, F#161, G#161 (triplet), A161, B80, C#162, D162 (triplet), E162, F#162, G#162 (triplet), A162, B80, C#163, D163 (triplet), E163, F#163, G#163 (triplet), A163, B80, C#164, D164 (triplet), E164, F#164, G#164 (triplet), A164, B80, C#165, D165 (triplet), E165, F#165, G#165 (triplet), A165, B80, C#166, D166 (triplet), E166, F#166, G#166 (triplet), A166, B80, C#167, D167 (triplet), E167, F#167, G#167 (triplet), A167, B80, C#168, D168 (triplet), E168, F#168, G#168 (triplet), A168, B80, C#169, D169 (triplet), E169, F#169, G#169 (triplet), A169, B80, C#170, D170 (triplet), E170, F#170, G#170 (triplet), A170, B80, C#171, D171 (triplet), E171, F#171, G#171 (triplet), A171, B80, C#172, D172 (triplet), E172, F#172, G#172 (triplet), A172, B80, C#173, D173 (triplet), E173, F#173, G#173 (triplet), A173, B80, C#174, D174 (triplet), E174, F#174, G#174 (triplet), A174, B80, C#175, D175 (triplet), E175, F#175, G#175 (triplet), A175, B80, C#176, D176 (triplet), E176, F#176, G#176 (triplet), A176, B80, C#177, D177 (triplet), E177, F#177, G#177 (triplet), A177, B80, C#178, D178 (triplet), E178, F#178, G#178 (triplet), A178, B80, C#179, D179 (triplet), E179, F#179, G#179 (triplet), A179, B80, C#180, D180 (triplet), E180, F#180, G#180 (triplet), A180, B80, C#181, D181 (triplet), E181, F#181, G#181 (triplet), A181, B80, C#182, D182 (triplet), E182, F#182, G#182 (triplet), A182, B80, C#183, D183 (triplet), E183, F#183, G#183 (triplet), A183, B80, C#184, D184 (triplet), E184, F#184, G#184 (triplet), A184, B80, 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G#200 (triplet), A200, B80, C#201, D201 (triplet), E201, F#201, G#201 (triplet), A201, B80, C#202, D202 (triplet), E202, F#202, G#202 (triplet), A202, B80, C#203, D203 (triplet), E203, F#203, G#203 (triplet), A203, B80, C#204, D204 (triplet), E204, F#204, G#204 (triplet), A204, B80, C#205, D205 (triplet), E205, F#205, G#205 (triplet), A205, B80, C#206, D206 (triplet), E206, F#206, G#206 (triplet), A206, B80, C#207, D207 (triplet), E207, F#207, G#207 (triplet), A207, B80, C#208, D208 (triplet), E208, F#208, G#208 (triplet), A208, B80, C#209, D209 (triplet), E209, F#209, G#209 (triplet), A209, B80, C#210, D210 (triplet), E210, F#210, G#210 (triplet), A210, B80, C#211, D211 (triplet), E211, F#211, G#211 (triplet), A211, B80, C#212, D212 (triplet), E212, F#212, G#212 (triplet), A212, B80, C#213, D213 (triplet), E213, F#213, G#213 (triplet), A213, B80, C#214, D214 (triplet), E214, F#214, G#214 (triplet), A214, B80, C#215, D215 (triplet), E215, F#215, G#215 (triplet), A215, B80, C#216, D216 (triplet), E216, F#216, G#216 (triplet), A216, B80, C#217, D217 (triplet), E217, F#217, G#217 (triplet), A217, B80, C#218, D218 (triplet), E218, F#218, G#218 (triplet), A218, B80, C#219, D219 (triplet), E219, F#219, G#219 (triplet), A219, B80, C#220, D220 (triplet), E220, F#220, G#220 (triplet), A220, B80, C#221, D221 (triplet), E221, F#221, G#221 (triplet), A221, B80, C#222, D222 (triplet), E222, F#222, G#222 (triplet), A222, B80, C#223, D223 (triplet), E223, F#223, G#223 (triplet), A223, B80, C#224, D224 (triplet), E224, F#224, G#224 (triplet), A224, B80, C#225, D225 (triplet), E225, F#225, G#225 (triplet), A225, B80, C#226, D226 (triplet), E226, F#226, G#226 (triplet), A226, B80, C#227, D227 (triplet), E227, F#227, G#227 (triplet), A227, B80, C#228, D228 (triplet), E228, F#228, G#228 (triplet), A228, B80, C#229, D229 (triplet), E229, F#229, G#229 (triplet), A229, B80, C#230, D230 (triplet), E230, F#230, G#230 (triplet), A230, B80, C#231, D231 (triplet), E231, F#231, G#231 (triplet), A231, B80, C#232, D232 (triplet), E232, F#232, G#232 (triplet), A232, B80, C#233, D233 (triplet), E233, F#233, G#233 (triplet), A233, B80, C#234, D234 (triplet), E234, F#234, G#234 (triplet), A234, B80, C#235, D235 (triplet), E235, F#235, G#235 (triplet), A235, B80, C#236, D236 (triplet), E236, F#236, G#236 (triplet), A236, B80, C#237, D237 (triplet), E237, F#237, G#237 (triplet), A237, B80, C#238, D238 (triplet), E238, F#238, G#238 (triplet), A238, B80, C#239, D239 (triplet), E239, F#239, G#239 (triplet), A239, B80, C#240, D240 (triplet), E240, F#240, G#240 (triplet), A240, B80, C#241, D241 (triplet), E241, F#241, G#241 (triplet), A241, B80, C#242, D242 (triplet), E242, F#242, G#242 (triplet), A242, B80, C#243, D243 (triplet), E243, F#243, G#243 (triplet), A243, B80, C#244, D244 (triplet), E244, F#244, G#244 (triplet), A244, B80, C#245, D245 (triplet), E245, F#245, G#245 (triplet), A245, B80, C#246, D246 (triplet), E246, F#246, G#246 (triplet), A246, B80, C#247, D247 (triplet), E247, F#247, G#247 (triplet), A247, B80, C#248, D248 (triplet), E248, F#248, G#248 (triplet), A248, B80, C#249, D249 (triplet), E249, F#249, G#249 (triplet), A249, B80, C#250, D250 (triplet), E250, F#250, G#250 (triplet), A250, B80, C#251, D251 (triplet), E251, F#251, G#251 (triplet), A251, B80, C#252, D252 (triplet), E252, F#252, G#252 (triplet), A252, B80, C#253, D253 (triplet), E253, F#253, G#253 (triplet), A253, B80, C#254, D254 (triplet), E254, F#254, G#254 (triplet), A254, B80, C#255, D255 (triplet), E255, F#255, G#255 (triplet), A255, B80, C#256, D256 (triplet), E256, F#256, G#256 (triplet), A256, B80, C#257, D257 (triplet), E257, F#257, G#257 (triplet), A257, B80, C#258, D258 (triplet), E258, F#258, G#258 (triplet), A258, B80, C#259, D259 (triplet), E259, F#259, G#259 (triplet), A259, B80, C#260, D260 (triplet), E260, F#260, G#260 (triplet), A260, B80, C#261, D261 (triplet), E261, F#261, G#261 (triplet), A261, B80, C#262, D262 (triplet), E262, F#262, G#262 (triplet), A262, B80, C#263, D263 (triplet), E263, F#263, G#263 (triplet), A263, B80, C#264, D264 (triplet), E264, F#264, G#264 (triplet), A264, B80, C#265, D265 (triplet), E265, F#265, G#265 (triplet), A265, B80, C#266, D266 (triplet), E266, F#266, G#266 (triplet), A266, B80, C#267, D267 (triplet), E267, F#267, G#267 (triplet), A267, B80, C#268, D268 (triplet), E268, F#268, G#268 (triplet), A268, B80, C#269, D269 (triplet), E269, F#269, G#269 (triplet), A269, B80, C#270, D270 (triplet), E270, F#270, G#270 (triplet), A270, B80, C#271, D271 (triplet), E271, F#271, G#271 (triplet), A271, B80, C#272, D272 (triplet), E272, F#272, G#272 (triplet), A272, B80, C#273, D273 (triplet), E273, F#273, G#273 (triplet), A273, B80, C#274, D274 (triplet), E274, F#274, G#274 (triplet), A274, B80, C#275, D275 (triplet), E275, F#275, G#275 (triplet), A275, B80, C#276, D276 (triplet), E276, F#276, G#276 (triplet), A276, B80, C#277, D277 (triplet), E277, F#277, G#277 (triplet), A277, B80, C#278, D278 (triplet), E278, F#278, G#278 (triplet), A278, B80, C#279, D279 (triplet), E279, F#279, G#279 (triplet), A279, B80, C#280, D280 (triplet), E280, F#280, G#280 (triplet), A280, B80, C#281, D281 (triplet), E281, F#281, G#281 (triplet), A281, B80, C#282, D282 (triplet), E282, F#282, G#282 (triplet), A282, B80, C#283, D283 (triplet), E283, F#283, G#283 (triplet), A283, B80, C#284, D284 (triplet), E284, F#284, G#284 (triplet), A284, B80, C#285, D285 (triplet), E285, F#285, G#285 (triplet), A285, B80, C#286, D286 (triplet), E286, F#286, G#286 (triplet), A286, B80, C#287, D287 (triplet), E287, F#287, G#287 (triplet), A287, B80, C#288, D288 (triplet), E288, F#288, G#288 (triplet), A288, B80, C#289, D289 (triplet), E289, F#289, G#289 (triplet), A289, B80, C#290, D290 (triplet), E290, F#290, G#290 (triplet), A290, B80, C#291, D291 (triplet), E291, F#291, G#291 (triplet), A291, B80, C#292, D292 (triplet), E292, F#292, G#292 (triplet), A292, B80, C#293, D293 (triplet), E293, F#293, G#293 (triplet), A293, B80, C#2

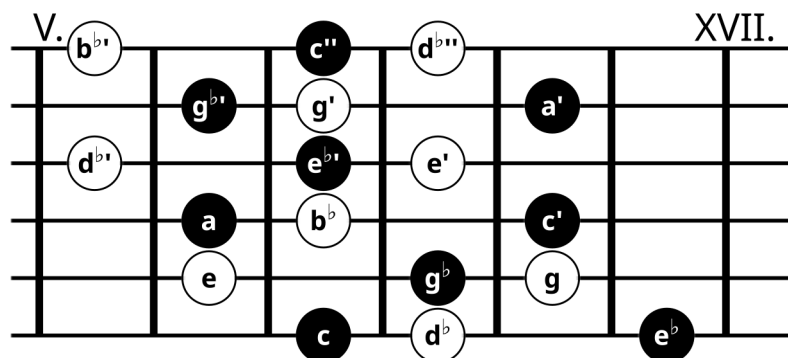
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2025-11-03 - Tag 1

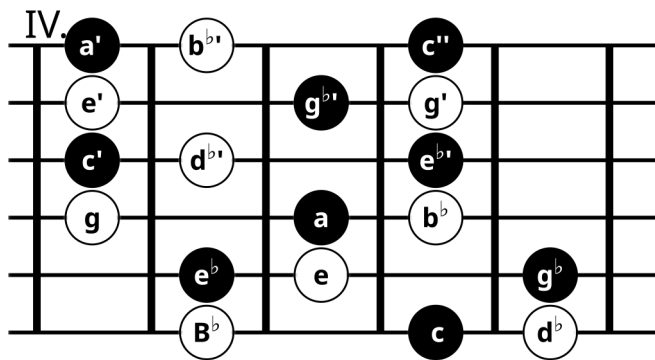
Die Idee war in eine Richtung Arpeggio zu spielen und in die andere Skale, um beides als zusammenhängend in Ohr, Kopf und Finger zu bringen. Was mit der ersten Übung gut funktionierte.



1. Arpeggio c-dim-7 + Halbton-Ganzton (VIII. Bund)

2025-11-04 - Tag 2

Auch die Variante für den zweiten Tag lief akzeptabel durch. Herausfordernd, wie auch die erste, aber machbar.



2. Arpeggio c-dim-7 + Halbton-Ganzton (VI. Bund)

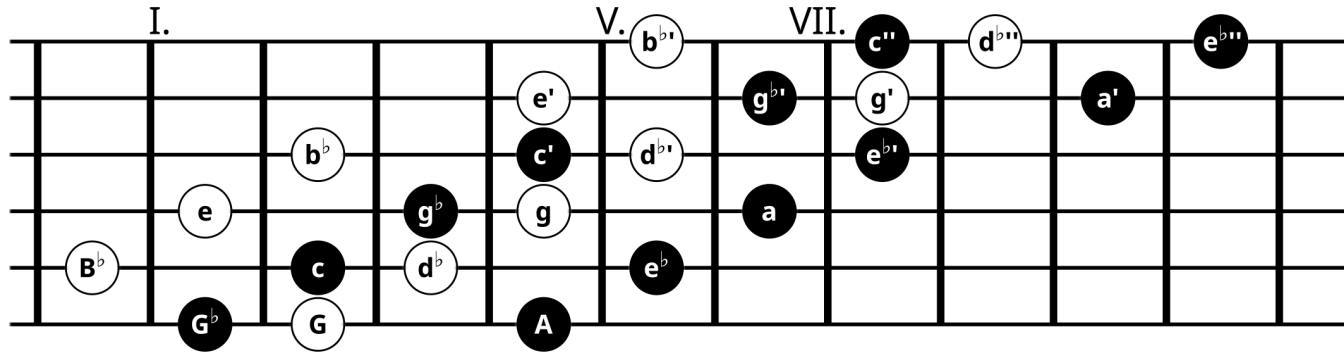
Musical score for a guitar exercise in E-flat major, featuring a C-dim7 arpeggio and a half-tone whole-tone scale. The score is written in standard musical notation with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The exercise is divided into two parts, VI. and V., each with a 6-measure phrase. The VI. part starts at the 6th fret and the V. part starts at the 5th fret. The score includes fingerings (1-5) and a final double bar line.

2025-11-05 - Tag 3

Nummer drei stellt sich als nicht so einfach heraus. Waren die ersten beiden grob in einer Lage, soweit bei Halbton-Ganzton möglich, läuft diese Übung quer über das Griffbrett mit doppelter Streckung (zwischen 1-2 und 3-4) in der Skale.

Aber das Zwei-Finger-Griffmuster für's Arpeggio ist gelegentlich praktisch, ebenso die Vier-Töne-pro-Saite Skale.

Es ist nicht nötig alle vier Finger in der Streckung auf das Griffbrett zwingen. Wenn aufwärts der dritte aufliegt, darf der erste loslassen, um dem vierten eine Chance zu geben. Abwärts, 2-3-4 aufsetzen und erst 1 aufsetzen wenn 3 klingt, also 4 losgelassen hat.



3. Arpeggio c-dim-7 + Halbton-Ganzton (II. Bund)

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section for the Swan. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into sections labeled II., III., IV., V., VI., and VII. The notation includes various musical symbols such as notes, rests, and fingerings (1-4). The score is presented in a clean, black-and-white format, suitable for a music book or sheet music.

2025-11-06 - Tag 4

Also habe ich die Übung portioniert, zuerst aufwärtsgehend.

4. Arpeggio c-dim-7 + Halbtton-Ganzton (Portionen aufwärts)

The musical score is written for guitar in C diminished 7th mode (C, Bb, Ab, Gb) in common time (C). It consists of several systems of staves, each containing a sequence of notes with fingerings indicated by numbers 1-5.

System 1 (Measures 1-2): Labeled II. and III. It shows an ascending arpeggio pattern: C4 (1), Bb4 (4), Ab4 (1), Gb4 (4), F#4 (2), E4 (1), D4 (4), C4 (2).

System 2 (Measures 3-4): Continues the ascending arpeggio pattern with fingerings: C4 (5), Bb4 (1), Ab4 (4), Gb4 (1), F#4 (4), E4 (3), D4 (3), C4 (1).

System 3 (Measures 5-6): Labeled III. It shows a descending arpeggio pattern: C4 (1), Bb4 (4), Ab4 (1), Gb4 (4), F#4 (2), E4 (1), D4 (4), C4 (2).

System 4 (Measures 7-8): Continues the descending arpeggio pattern with fingerings: C4 (4), Bb4 (1), Ab4 (3), Gb4 (1), F#4 (4), E4 (3), D4 (3), C4 (1).

System 5 (Measures 9-10): Labeled IV. It shows an ascending arpeggio pattern: C4 (1), Bb4 (4), Ab4 (1), Gb4 (4), F#4 (2), E4 (1), D4 (4), C4 (2).

System 6 (Measures 11-12): Continues the ascending arpeggio pattern with fingerings: C4 (3), Bb4 (1), Ab4 (2), Gb4 (3), F#4 (4), E4 (3), D4 (3), C4 (1).

System 7 (Measures 13-14): Continues the ascending arpeggio pattern with fingerings: C4 (3), Bb4 (1), Ab4 (2), Gb4 (3), F#4 (4), E4 (3), D4 (3), C4 (1).

System 8 (Measures 15-16): Continues the ascending arpeggio pattern with fingerings: C4 (2), Bb4 (1), Ab4 (1), Gb4 (4), F#4 (3), E4 (3), D4 (2), C4 (1).

System 9 (Measures 17-18): Labeled VI. It shows a descending arpeggio pattern: C4 (4), Bb4 (3), Ab4 (2), Gb4 (1), F#4 (4), E4 (3), D4 (3), C4 (1).

System 10 (Measures 19-20): Continues the descending arpeggio pattern with fingerings: C4 (5), Bb4 (4), Ab4 (3), Gb4 (2), F#4 (1), E4 (4), D4 (3), C4 (1).

System 11 (Measures 21-22): Labeled II. It shows an ascending arpeggio pattern: C4 (1), Bb4 (4), Ab4 (1), Gb4 (4), F#4 (2), E4 (1), D4 (4), C4 (2).

System 12 (Measures 23-24): Continues the ascending arpeggio pattern with fingerings: C4 (6), Bb4 (5), Ab4 (4), Gb4 (3), F#4 (2), E4 (1), D4 (4), C4 (2).

S kal e

Arpeggio

2025-11-07 - Tag 5

Und diesen Tag komme ich von oben herab. Den Skalandurchlauf gehe ich auch eher taktweise an , sozusagen zweisaitig.

5. Arpeggio c-dim-7 + Halbton-Ganzton (Portionen abwärts)

VIII.

VII.

3

5

7

9

11

13

15

I.

II.

III.

V.

VI.

S kal e

4

S kal e

The sheet music is written for guitar in C minor (three flats). It consists of several systems of staves. The first system starts with a treble clef and a common time signature. It includes fingerings (1, 2, 3, 4) and repeat signs. The second system continues the pattern with more complex fingerings. The third system introduces a new pattern with a key signature change to C major (no sharps or flats). The fourth system continues the C major pattern. The fifth system introduces a new pattern with a key signature change to C minor. The sixth system continues the C minor pattern. The seventh system introduces a new pattern with a key signature change to C major. The eighth system continues the C major pattern. The ninth system introduces a new pattern with a key signature change to C minor. The tenth system continues the C minor pattern. The eleventh system introduces a new pattern with a key signature change to C major. The twelfth system continues the C major pattern. The thirteenth system introduces a new pattern with a key signature change to C minor. The fourteenth system continues the C minor pattern. The fifteenth system introduces a new pattern with a key signature change to C major. The sixteenth system continues the C major pattern. The seventeenth system introduces a new pattern with a key signature change to C minor. The eighteenth system continues the C minor pattern. The nineteenth system introduces a new pattern with a key signature change to C major. The twentieth system continues the C major pattern. The twenty-first system introduces a new pattern with a key signature change to C minor. The twenty-second system continues the C minor pattern. The twenty-third system introduces a new pattern with a key signature change to C major. The twenty-fourth system continues the C major pattern. The twenty-fifth system introduces a new pattern with a key signature change to C minor. The twenty-sixth system continues the C minor pattern. The twenty-seventh system introduces a new pattern with a key signature change to C major. The twenty-eighth system continues the C major pattern. The twenty-ninth system introduces a new pattern with a key signature change to C minor. The thirtieth system continues the C minor pattern. The thirty-first system introduces a new pattern with a key signature change to C major. The thirty-second system continues the C major pattern. The thirty-third system introduces a new pattern with a key signature change to C minor. The thirty-fourth system continues the C minor pattern. The thirty-fifth system introduces a new pattern with a key signature change to C major. The thirty-sixth system continues the C major pattern. The thirty-seventh system introduces a new pattern with a key signature change to C minor. The thirty-eighth system continues the C minor pattern. The thirty-ninth system introduces a new pattern with a key signature change to C major. The fortieth system continues the C major pattern. The forty-first system introduces a new pattern with a key signature change to C minor. The forty-second system continues the C minor pattern. The forty-third system introduces a new pattern with a key signature change to C major. The forty-fourth system continues the C major pattern. The forty-fifth system introduces a new pattern with a key signature change to C minor. The forty-sixth system continues the C minor pattern. The forty-seventh system introduces a new pattern with a key signature change to C major. The forty-eighth system continues the C major pattern. The forty-ninth system introduces a new pattern with a key signature change to C minor. The fiftieth system continues the C minor pattern. The fifty-first system introduces a new pattern with a key signature change to C major. The fifty-second system continues the C major pattern. The fifty-third system introduces a new pattern with a key signature change to C minor. The fifty-fourth system continues the C minor pattern. The fifty-fifth system introduces a new pattern with a key signature change to C major. The fifty-sixth system continues the C major pattern. The fifty-seventh system introduces a new pattern with a key signature change to C minor. The fifty-eighth system continues the C minor pattern. The fifty-ninth system introduces a new pattern with a key signature change to C major. The sixtieth system continues the C major pattern. The sixty-first system introduces a new pattern with a key signature change to C minor. The sixty-second system continues the C minor pattern. The sixty-third system introduces a new pattern with a key signature change to C major. The sixty-fourth system continues the C major pattern. The sixty-fifth system introduces a new pattern with a key signature change to C minor. The sixty-sixth system continues the C minor pattern. The sixty-seventh system introduces a new pattern with a key signature change to C major. The sixty-eighth system continues the C major pattern. The sixty-ninth system introduces a new pattern with a key signature change to C minor. The seventieth system continues the C minor pattern. The seventy-first system introduces a new pattern with a key signature change to C major. The seventy-second system continues the C major pattern. The seventy-third system introduces a new pattern with a key signature change to C minor. The seventy-fourth system continues the C minor pattern. The seventy-fifth system introduces a new pattern with a key signature change to C major. The seventy-sixth system continues the C major pattern. The seventy-seventh system introduces a new pattern with a key signature change to C minor. The seventy-eighth system continues the C minor pattern. The seventy-ninth system introduces a new pattern with a key signature change to C major. The eightieth system continues the C major pattern. The eighty-first system introduces a new pattern with a key signature change to C minor. The eighty-second system continues the C minor pattern. The eighty-third system introduces a new pattern with a key signature change to C major. The eighty-fourth system continues the C major pattern. The eighty-fifth system introduces a new pattern with a key signature change to C minor. The eighty-sixth system continues the C minor pattern. The eighty-seventh system introduces a new pattern with a key signature change to C major. The eighty-eighth system continues the C major pattern. The eighty-ninth system introduces a new pattern with a key signature change to C minor. The ninetieth system continues the C minor pattern. The ninety-first system introduces a new pattern with a key signature change to C major. The ninety-second system continues the C major pattern. The ninety-third system introduces a new pattern with a key signature change to C minor. The ninety-fourth system continues the C minor pattern. The ninety-fifth system introduces a new pattern with a key signature change to C major. The ninety-sixth system continues the C major pattern. The ninety-seventh system introduces a new pattern with a key signature change to C minor. The ninety-eighth system continues the C minor pattern. The ninety-ninth system introduces a new pattern with a key signature change to C major. The hundredth system continues the C major pattern.

2025-11-08 - Tag 6

Begonnen habe ich heute mit der Wiederholung des 4. Tages. Das lief ordentlich. Also versuche ich jetzt durchzukommen, was nicht klappt. So entscheide ich mich die Portionen nicht einzeln zu üben, sondern durch Pausen getrennt aneinanderzusetzen. Natürlich mit dem Ziel diese zu verkürzen.

6. Arpeggio c-dim-7 + Halbton-Ganzton (Portionen aufwärts mit Pausen)

II. III.

5

9 III.

13

17 IV.

21

25

29

S kal e

VI.

4

Arpeggio

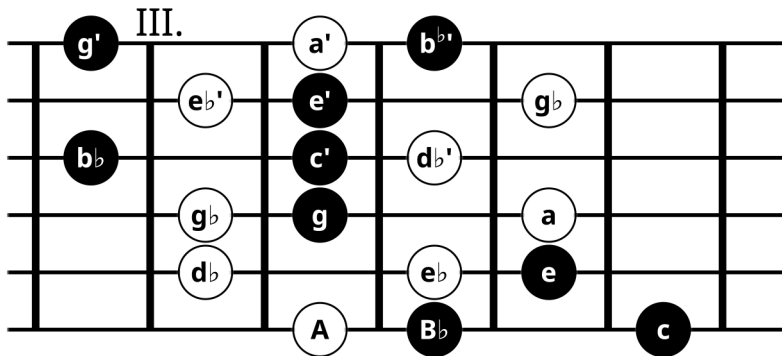
II.

6p 10. November 2025

2025-11-10 - Tag 1

Der erste Gedanke war mit der Übung von letzter Woche weiterzumachen, die sitzt noch nicht. Ein paar Tage liegenlassen scheint mir aber sinniger. Nur wer die Party verläßt, bevor er sich langweilt, freut sich auf's Wiedersehen.

Die Halbton-Ganzton-Skale ist Thema des Jahres und der Wechsel zwischen Arpeggio und Skale scheint mir ganz gut zu bekommen. Dann nehm ich mal einen gewöhnlichen Akkord: C Dominantsept oder schlicht C7.



1. Arpeggio C7 + Halbton-Ganzton (V. Bund) aufwärts



Die Vorübungen laufen gut durch. Also lohnt es sich einen kompletten Durchlauf zu versuchen, welchen ich dann mehrmals, aber nur gerade so, hinbekomme.

2. Vorübungen zu Arpeggio C7 + Halbton-Ganzton (V. Bund) aufwärts

The musical score consists of eight staves of music, each containing two measures. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The exercises are numbered 1 through 29, with some measures containing multiple fingerings.

The exercises are organized into groups labeled with Roman numerals:

- V. (Measure 1):** Fingerings 6, 5, 4, 3, 4, 5, 6.
- IV. (Measure 2):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 3):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 4):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 5):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 6):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 7):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 8):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 9):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 10):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 11):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 12):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 13):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 14):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 15):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 16):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 17):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 18):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 19):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 20):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 21):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 22):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 23):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 24):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 25):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 26):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 27):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 28):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.
- III. (Measure 29):** Fingerings 3, 4, 5, 6, 3, 4, 5, 6, 5, 4, 3.

2025-11-11 - Tag 2

Der Durchlauf von gestern war eher geradeso. Also heute einmal kurz durch die Vorübungen und dann als Ganzes bis es läuft.
Wenn's läuft, morgen dann die umgekehrte Variante.

1. Vorübungen zu C7 + Halbton-Ganzton (V. Bund) aufwärts

V. IV. III. III. VIII.

2. Arpeggio C7 + Halbton-Ganzton (V. Bund)

V. IV. III. VIII.

2025-11-12 - Tag 3

Wie angedroht, heute der ganze Spaß umgekehrt. Diesmal mache ich allerdings gleich nur die Vorübung.

1. Vorübungen zu C7 + Halbton-Ganzton (V. Bund) abwärts

III.

5

9

13

17

19

21

24

2025-11-13 - Tag 4

Dieser November ist fürchterlich, die Tage werden nicht nur kürzer, sie sind auch nicht mehr so lang. Also bin ich froh durch Varianten der Vorübung zu kommen; schließlich will ich ja auch noch richtige Musik üben.

Vorübungen zu C7 + Halbton-Ganzton (V. Bund) abwärts pt1

The musical score consists of eight staves of music, numbered 1 through 20 on the left margin. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The notation includes various note values such as eighth, sixteenth, and thirty-second notes, along with rests. Fingerings are indicated by numbers 1-5 above the notes. There are several repeat signs (double bar lines with dots) throughout the piece. The final measure of the eighth staff ends with a double bar line and a fermata over a whole note.

Vorübungen zu C7 + Halbton-Ganzton (V. Bund) abwärts (aber aufwärts) pt2

The musical score is written for guitar and consists of 23 measures across seven staves. The key signature is C major (one flat, B-flat), and the time signature is 4/4. The exercises are based on the C7 chord and the half-tone whole-tone scale descending (but ascending) on the fifth fret.

The score is divided into sections by measure numbers:

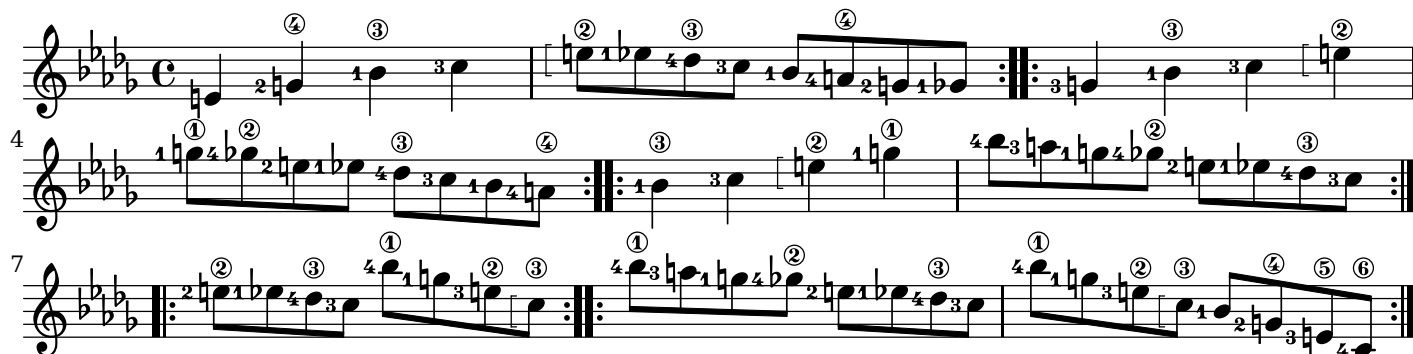
- Measures 1-3: First staff, starting with a C7 chord and a half-tone whole-tone scale descending (but ascending).
- Measures 4-6: Second staff, continuing the scale and adding a C7 chord.
- Measures 7-9: Third staff, continuing the scale and adding a C7 chord.
- Measures 10-12: Fourth staff, continuing the scale and adding a C7 chord.
- Measures 13-15: Fifth staff, continuing the scale and adding a C7 chord.
- Measures 16-18: Sixth staff, continuing the scale and adding a C7 chord.
- Measures 19-21: Seventh staff, continuing the scale and adding a C7 chord.
- Measures 22-23: Eighth staff, continuing the scale and adding a C7 chord.

The score includes various rhythmic patterns, fingerings, and a section labeled "III." in measure 10. The exercises are designed to improve technique and understanding of the C7 chord and the half-tone whole-tone scale.

2025-11-14 - Tag 5

Heute kehre ich zurück zur Aufwärtsvariante. Ein paar Details wollen noch verbessert werden, dann läßt sich die Übung im Ganzen durchführen.

Und so kann ich mich den für meinen montäglichen Auftritt geplanten Liedern widmen: „Fragen“ und „Nur bei dir“

Vorübungen zu C7 + Halbton-Ganzton (V. Bund) aufwärts (Auswahl)**C7 + Halbton-Ganzton (V. Bund) aufwärts**

2025-11-15 - Tag 6

Zum Abschluß dieses Übungs-Sets kommt die Abwärts-Variante komplett. Und mit etwas Ruhe, sowie ein paar mittelschweren Flüchen, lief sie dann auch.

C7 + Halbton-Ganzton (V. Bund) abwärts

III.

5

9

12

6p 24. November 2025

Durch alte Übungen gehend, um sie im Blog zu veröffentlichen, kam mir die Idee ein paar davon für meine aktuellen Bedürfnisse anzupassen. Das Material der folgenden Tage wird also auf dem vom 29. November 2010 basieren, welches ja ohnehin nur zwei Tage umfaßt.

2025-11-24 - Tag 1

Saite entlang und Tremolo dienten mir als Einspiel-Block für meine erste Übe-Runde, Lagenspiel und Barré/Zwickeln dann für die zweite.

Die Saite entlang - C Halbton-Ganzton Skale

Wichtig ist mir hier die rhythmische Genauigkeit der einzelnen Phrase. Daher habe ich Atemzeichen eingefügt, als Hinweis auf die Möglichkeit des Innehaltens. Beim Üben mit Metronom wären dann halt die Viertel kürzer zu nehmen oder auf eine Halbe, oder besser punktierte Halbe, zu verlängern.

Selbiges gilt für den darauf folgenden Wechselanschlag.

Aufschlagsbindung

The image displays two musical exercises for guitar, both in C major (one sharp, one natural). The first exercise is for the 6th string (I. ⑥) and the second for the 5th string (I. ⑤). Both are in 4/4 time and consist of 17 phrases. The first exercise uses a half-note rhythm with fingerings 1, 2, 3, 4 and includes dynamic markings like *p* and *i*. The second exercise uses a half-note rhythm with fingerings 1, 2, 3, 4 and includes dynamic markings like *a* and *m*. Both exercises are written on four staves (treble and bass clef, with octave markers 4, 7, 10).

I. ③ II. IV. V. VII. VIII. X. XI.

XIII. XIV. XVI. XVII.

Wechselanschlag

I. ③ II. III. V. VI. VIII.

IX. XI. XII. XIV. XV. XVII.

I. ② II. IV. V. VII. VIII.

X. XI. XIII. XIV. XVI. XVII.

[illegible]

Tremolo

Was ich als Tremolo anbieten kann hat mich nie zufrieden gestellt. Vermutlich ist dies ein Geschäft was ich zu spät angefangen habe. Allerdings konnte ich feststellen, daß Tremolo-Übungen meinen Anschlag verbessern.

Der Gedanke an diesen Übungen ist es, durch das Kontrastieren stetiger Bewegung mit explosiver, Wahrnehmung zu schärfen, insbesondere für Spannung und Entspannung.

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), indicating C major. The time signature is common time (C). The melody is written in the treble staff, and the bass line is in the bass staff. The score includes piano (p) and forte (f) dynamics. The melody is a simple, catchy tune, and the bass line provides a steady accompaniment. The score is written for a single melodic line and a bass line, with no vocal parts.

Three systems of guitar exercises, each consisting of a treble staff and a bass staff. The treble staff contains a sequence of eighth notes with fingerings 'a', 'm', 'i', 'm' repeated. The bass staff contains a sequence of eighth notes with fingerings 'p', 'm', 'i', 'm' repeated. The exercises are marked with a 'p' (piano) dynamic and a '4' or '7' indicating the fret position. The first system has a '4' in the bass staff, the second has a '4' in the bass staff, and the third has a '7' in the bass staff. The exercises are marked with a '4' or '7' indicating the fret position.

C Halbton-Ganzton Skale in den Lagen

Für die zweite Übe-Runde, das Griffmuster aus der ersten als Triolen mit je Übung wechselnder Betonung in der Lage gespielt.

Aufschlagsbindung

Two systems of guitar exercises, each consisting of a treble staff and a bass staff. The first system is labeled 'II.' and the second is labeled 'I.'. Both systems consist of a treble staff and a bass staff. The treble staff contains a sequence of eighth notes with fingerings '1', '2', '3', '4' repeated. The bass staff contains a sequence of eighth notes with fingerings '1', '2', '3', '4' repeated. The exercises are marked with a 'p' (piano) dynamic and a '4' or '7' indicating the fret position. The first system has a '4' in the bass staff, and the second has a '7' in the bass staff. The exercises are marked with a '4' or '7' indicating the fret position.

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section for the piano and flute. The score is organized into two systems, each with a piano part (bottom staff) and a flute part (top staff). The key signature is B-flat major (two flats), and the time signature is common time (C). The piano part includes Roman numerals (III, II, V, IV, III, IV) indicating the progression of the music, along with fingerings (1-5) and articulations (m, a, p, f). The flute part features various musical notations, including triplets, slurs, and dynamic markings (p, f). The score is presented in a clear, professional layout with a white background and black musical notation.

Wechselanschlag

The image displays a musical score for 'The Swan' by Charles Ives, arranged for voice and piano. The score is organized into three systems, each consisting of a vocal line and a piano accompaniment line. The key signature is B-flat major (two flats), and the time signature is common time (C). The vocal line is written in a soprano or alto clef, while the piano accompaniment is in a standard bass clef. The score includes various musical notations such as triplets, slurs, and dynamic markings (p, f, mf, sf, p). The lyrics are in French, and the piece is marked 'Moderato'. The score is divided into sections labeled VI.3, V.3, VIII., VII., VI., VII., IX., and VIII. The piano accompaniment features a prominent triplet pattern in the right hand, which is a characteristic element of the piece. The vocal line is a simple melody that follows the French lyrics. The overall style is characteristic of Ives's early work, with its clear harmonic structure and rhythmic patterns.

Barré/Zwickeln (p-i, p-m, p-a)

Das Barré ist für jeweils zwei Töne gedacht um zu fühlen wie Spannung und Entspannung durch den jeweiligen Barré-Finger wandern.

Wenn eine Lage zu kurz oder zu weit angesetzt wurde, abbrechen und korrigieren, gerade beim kleinen Finger braucht es etwas den richtigen Punkt zu finden.

Insbesondere bei diesem auf Ermüdung achten - nicht überanstrengen!

Der Anschlag Daumen plus anderer Finger ist mir immer wieder wichtig zu üben, deshalb setze ich es hier ein. Es gibt keine inhaltliche Verbindung zum eigentlichen Übungsziel, kann also beliebig ausgetauscht werden.

I. p-i

The musical score for exercise I. p-i is written in C major, 8/8 time. It consists of six staves of music. The first staff begins with a first-position barre on the first string, followed by a sequence of eighth notes. The second staff continues with a first-position barre on the second string, followed by a sequence of eighth notes. The third staff continues with a first-position barre on the third string, followed by a sequence of eighth notes. The fourth staff continues with a first-position barre on the fourth string, followed by a sequence of eighth notes. The fifth staff continues with a first-position barre on the fifth string, followed by a sequence of eighth notes. The sixth staff continues with a first-position barre on the sixth string, followed by a sequence of eighth notes. The exercise is marked with 'I.' and 'p-i'.

V. p-m

V.

The musical score is written for guitar in treble clef, common time (C), and is divided into six systems. The first system (measures 1-2) starts with a treble clef, a common time signature, and a 'V.' marking above the staff. The first measure has an '8' below it, and the second measure has '1' and 'p m p m' below it. The second system (measures 3-4) starts with a '3' below the first measure. The third system (measures 5-6) starts with a '5' below the first measure. The fourth system (measures 7-8) starts with a '7' below the first measure. The fifth system (measures 9-10) starts with a '9' below the first measure. The sixth system (measures 11-12) starts with an '11' below the first measure. The score includes various guitar techniques such as triplets, slurs, and fingerings (1, 2, 3, 4). The key signature has one sharp (F#) in the second system and remains consistent through the sixth system. The piece ends with a double bar line in the sixth system.

IX. p-a

IX.

8

1 # p a p a

3

2 p a p a

5

2

7

3 # p a p a

9

4 p a p a

11

4

Detailed description: This is a musical score for guitar exercise IX. p-a, consisting of 11 measures. The key signature has one sharp (F#) and the time signature is common time (C). The score is written on a single staff. Measures 1-2: 8th notes, F#4, A4, B4, A4, G#4, F#4, with fingerings 1, 2, 3, 2, 1, 2. Measure 3: 8th notes, F#4, A4, B4, A4, G#4, F#4, with fingerings 1, 2, 3, 2, 1, 2. Measure 4: 8th notes, F#4, A4, B4, A4, G#4, F#4, with fingerings 1, 2, 3, 2, 1, 2. Measure 5: 8th notes, F#4, A4, B4, A4, G#4, F#4, with fingerings 1, 2, 3, 2, 1, 2. Measure 6: 8th notes, F#4, A4, B4, A4, G#4, F#4, with fingerings 1, 2, 3, 2, 1, 2. Measure 7: 8th notes, F#4, A4, B4, A4, G#4, F#4, with fingerings 1, 2, 3, 2, 1, 2. Measure 8: 8th notes, F#4, A4, B4, A4, G#4, F#4, with fingerings 1, 2, 3, 2, 1, 2. Measure 9: 8th notes, F#4, A4, B4, A4, G#4, F#4, with fingerings 1, 2, 3, 2, 1, 2. Measure 10: 8th notes, F#4, A4, B4, A4, G#4, F#4, with fingerings 1, 2, 3, 2, 1, 2. Measure 11: 8th notes, F#4, A4, B4, A4, G#4, F#4, with fingerings 1, 2, 3, 2, 1, 2.

2025-11-25 - Tag 2

Saite entlang - Tremolo - Lagenspiel - Barré/Zwickeln

Erklärungen siehe Tag 1

Die Saite entlang - C Halbton-Ganzton Skale

Abzugsbindung

I. 5

8

3 1 0

4 3 1

III. IV. VI. VII.

IX. X. XII. XIII. XV. XVI.

4

8

7

10

Detailed description: This is a musical score for guitar exercise I. 5, consisting of 10 measures. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C). The score is written on a single staff. Measures 1-2: 8th notes, Bb3, Ab3, Gb3, with fingerings 3, 1, 0. Measure 3: 8th notes, Bb3, Ab3, Gb3, with fingerings 4, 3, 1. Measure 4: 8th notes, Bb3, Ab3, Gb3, with fingerings 4, 3, 1. Measure 5: 8th notes, Bb3, Ab3, Gb3, with fingerings 4, 3, 1. Measure 6: 8th notes, Bb3, Ab3, Gb3, with fingerings 4, 3, 1. Measure 7: 8th notes, Bb3, Ab3, Gb3, with fingerings 4, 3, 1. Measure 8: 8th notes, Bb3, Ab3, Gb3, with fingerings 4, 3, 1. Measure 9: 8th notes, Bb3, Ab3, Gb3, with fingerings 4, 3, 1. Measure 10: 8th notes, Bb3, Ab3, Gb3, with fingerings 4, 3, 1.

First system of the musical score, measures 1-10. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score is written for guitar on a single staff with a treble clef. The first measure (measure 1) is marked with a circled '5' and a 'p' (piano) dynamic. The subsequent measures are grouped into pairs, each labeled with a Roman numeral (I., II., IV., V., VII., VIII.) and a fingering number (2, 3, 1, 2, 3, 1). The dynamics alternate between 'p' and 'm' (mezzo-forte). The system ends with a double bar line.

Second system of the musical score, measures 11-20. The key signature and time signature remain the same. The first measure (measure 11) is marked with a circled '5' and an 'a' (accents) dynamic. The subsequent measures are grouped into pairs, each labeled with a Roman numeral (I., II., IV., V., VII., VIII., X., XI., XIII., XIV., XVI., XVII.) and a fingering number (2, 3, 1, 2, 3, 1). The dynamics alternate between 'a' and 'i' (accents). The system ends with a double bar line.

Wechselanschlag

Third system of the musical score, measures 21-30. The key signature and time signature remain the same. The first measure (measure 21) is marked with a circled '2' and a 'p' (piano) dynamic. The subsequent measures are grouped into pairs, each labeled with a Roman numeral (I., II., IV., V., VII., VIII., X., XI., XIII., XIV., XVI., XVII.) and a fingering number (2, 3, 1, 2, 3, 1). The dynamics alternate between 'p' and 'a' (accents). The system ends with a double bar line.

I. ①, II., III., V., VI., VIII.
 8 m i m i m i m i m i m i m i
 4 IX. XII. XIV. XV. XVII.
 8 m i m i m i m i m i m i m i m i
 7
 10 8

I. ①, II., III., V., VI., VIII., IX., XI.
 8 3 p i o p i p i p i p i p i p i p i p i p i
 3 XII. XIV. XV. XVII.
 8 p i p i p i p i p i p i p i p i
 5

Tremolo

Diese Tremolo-Übung versucht der Herausforderung der Ausdauer nachzuspüren.

a m i m a
 8 p
 2
 3

The musical score is written for guitar and consists of six systems, each containing three staves. The first staff of each system is a treble clef staff, and the second and third staves are bass clef staves. The time signature is 9/8. The melody in the treble staff begins with a sequence of eighth notes with fingerings 'a m i m' and 'a'. The accompaniment in the bass staves consists of eighth notes and chords. The score is in 9/8 time and ends with a double bar line and repeat dots.

System 1:

Staff 1 (Treble): *a m i m a*

Staff 2 (Bass): *p*

System 2:

Staff 1 (Treble): *a m i m a*

Staff 2 (Bass): *p*

System 3:

Staff 1 (Treble): *a m i m a*

Staff 2 (Bass): *p*

System 4:

Staff 1 (Treble): *a m i m a*

Staff 2 (Bass): *p*

System 5:

Staff 1 (Treble): *a m i m a*

Staff 2 (Bass): *p*

System 6:

Staff 1 (Treble): *a m i m a*

Staff 2 (Bass): *p*

Aufschlagsbindung

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a single system. The piano part is marked 'p' and the swan part is marked 'a' (alto). The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings. The score is divided into sections labeled I through VI, with measures 1 through 16 indicated. The piano part features a series of chords and single notes, while the swan part features a series of eighth and sixteenth notes, often beamed together in groups of three or four. The tempo is marked 'Allegretto' and the mood is 'Andante'. The score is in E-flat major, 3/4 time, and consists of 16 measures.

The musical score for "The Swan" by Charles Ives is presented in three systems. The first system contains staves 1 and 2, the second system contains staves 3 and 4, and the third system contains staves 5 and 6. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings (p, a, m, f). Fingerings are indicated by numbers 1 through 5. Articulation marks, including slurs and accents, are used throughout. The score is divided into sections labeled with Roman numerals: VIII.3, VII.3, VI., VII., VI., IX., and VIII. The first system ends with a double bar line, and the second system ends with a double bar line. The third system ends with a double bar line.

Two staves of music in E-flat major (three flats) and common time. The first staff contains measures 1 through 10. Measure 1 is a whole rest. Measures 2-10 contain various eighth and sixteenth note patterns with fingerings (1-4) and accents. Above the staff, Roman numerals XI, X., IX., and X. are placed over measures 2, 3, 4, and 5 respectively. The second staff contains measures 11 through 20. Measure 11 is a whole rest. Measures 12-20 continue the melodic and harmonic patterns with fingerings and accents. The key signature has three flats (B-flat, E-flat, A-flat).

Barré/Zwickeln (p-m, p-a, p-i)

III. p-m

A single staff of music in E-flat major, measures 21 through 30. The piece is titled 'III. p-m'. The music consists of a continuous sequence of eighth and sixteenth notes, often beamed together in groups of four. Fingerings (1-4) are indicated throughout. The key signature has three flats (B-flat, E-flat, A-flat).

VII.

XI. p-i

XI.

1 *p i p i*

3 *p i p i*

5

7 *p i p i*

9

11

2025-11-26 - Tag 3

Saite entlang - Tremolo - Lagenspiel - Barré/Zwickeln

Erklärungen siehe Tag 1

Die Saite entlang - C Halbton-Ganzton Skale

Abzugsbindung

I. ⑤

II.

IV.

V.

VII.

VIII.

X.

XI.

XIII.

XIV.

XVI.

XVII.

4

7

10

First system of musical notation (measures 1-10) in C major, 4/4 time. The score is written for guitar with a treble clef and a key signature of one flat (B-flat). The first staff (measures 1-4) contains the main melody with fingerings (1, 2, 3, 4) and accents (a, i). The second staff (measures 5-8) continues the melody. The third staff (measures 9-10) contains a bass line. The system is divided into two parts by a double bar line.

Second system of musical notation (measures 11-20) in C major, 4/4 time. The score is written for guitar with a treble clef and a key signature of one flat (B-flat). The first staff (measures 11-14) contains the main melody with fingerings (1, 2, 3, 4) and accents (p, a). The second staff (measures 15-18) continues the melody. The third staff (measures 19-20) contains a bass line. The system is divided into two parts by a double bar line.

Wechselanschlag

Third system of musical notation (measures 21-30) in C major, 4/4 time. The score is written for guitar with a treble clef and a key signature of one flat (B-flat). The first staff (measures 21-24) contains the main melody with fingerings (1, 2, 3, 4) and accents (m, i). The second staff (measures 25-28) continues the melody. The third staff (measures 29-30) contains a bass line. The system is divided into two parts by a double bar line.

First system of musical notation (measures 1-10) in G major (one sharp) and 4/4 time. The score is written for guitar on a single staff. It includes fingerings (1, 2, 3, 4) and dynamics (p, i). The measures are labeled with Roman numerals: I. (6), II., III., V., VI., VIII., IX., XI. (3), XII., XIV., XV., XVII. The key signature has one sharp (F#).

Second system of musical notation (measures 11-16) in G major (one sharp) and 4/4 time. The score is written for guitar on a single staff. It includes fingerings (1, 2, 3, 4) and dynamics (p, i). The measures are labeled with Roman numerals: I. (5), III., IV., VI., VII., IX., X., XII., XIII., XV., XVI. The key signature has one sharp (F#).

Tremolo

Third system of musical notation (measures 17-22) in G major (one sharp) and 4/4 time. The score is written for guitar on a single staff. It includes fingerings (1, 2, 3, 4) and dynamics (p, i). The measures are labeled with Roman numerals: I. (5), III., IV., VI., VII., IX., X., XII., XIII., XV., XVI. The key signature has one sharp (F#).

The musical score is composed of eight systems, each consisting of a treble staff and a bass staff. The key signature is C major (one sharp, F#), and the time signature is 4/4. The melody in the treble staff is a repeating eighth-note pattern: *a* (quarter), *m* (quarter), *i* (quarter), *m* (quarter). The bass line consists of eighth notes, with some measures featuring a half-note chord. The score includes dynamic markings (*p*), articulation (accents), and fingering (8, 4, 7). The first system starts with a treble staff marked with an 8 and a bass staff marked with a 4 and a *p*. The second system starts with a treble staff marked with an 8 and a bass staff marked with a 4 and a *p*. The third system starts with a treble staff marked with an 8 and a bass staff marked with a 4 and a *p*. The fourth system starts with a treble staff marked with an 8 and a bass staff marked with a 4 and a *p*. The fifth system starts with a treble staff marked with an 8 and a bass staff marked with a 4 and a *p*. The sixth system starts with a treble staff marked with an 8 and a bass staff marked with a 4 and a *p*. The seventh system starts with a treble staff marked with an 8 and a bass staff marked with a 4 and a *p*. The eighth system starts with a treble staff marked with an 8 and a bass staff marked with a 4 and a *p*. The score concludes with a double bar line and repeat dots.

C Halbtton-Ganzton Skale in den Lagen

Aufschlagsbindung

Exercise 1: Aufschlagsbindung. This section contains four systems of musical notation for guitar, each with a treble and bass staff. The key signature is C half-flat whole tone (B-flat, E-flat, A-flat, D-flat, G-flat, C). The exercise is divided into four parts, each with a Roman numeral and a circled number indicating the fret:

- System 1: Part V (6th fret), Part IV (5th fret), Part III (3rd fret).
- System 2: Part IV (4th fret), Part III (3rd fret), Part VI (6th fret), Part V (5th fret).
- System 3: Part VIII (8th fret), Part VII (7th fret), Part VI (6th fret), Part VII (7th fret).
- System 4: Part VI (6th fret).

The notation includes various fingerings (1-4), slurs, and dynamic markings (p, m, a, i, 3). The exercise concludes with a double bar line.

Wechselanschlag

Exercise 2: Wechselanschlag. This section contains four systems of musical notation for guitar, each with a treble and bass staff. The key signature is C half-flat whole tone (B-flat, E-flat, A-flat, D-flat, G-flat, C). The exercise is divided into four parts, each with a Roman numeral and a circled number indicating the fret:

- System 1: Part IX (9th fret), Part VIII (8th fret), Part VII (7th fret).
- System 2: Part IX (9th fret), Part X (10th fret), Part IX (9th fret), Part X (10th fret).
- System 3: Part IX (9th fret).
- System 4: Part IX (9th fret).

The notation includes various fingerings (1-4), slurs, and dynamic markings (p, m, a, i, 3). The exercise concludes with a double bar line.

IX. p-i

IX.

The musical score is written for guitar in treble clef, common time (C), and key of D major (two sharps). It consists of 11 measures. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are indicated above notes. The exercise is divided into two systems by a double bar line after measure 5. The first system contains measures 1-5, and the second system contains measures 6-11. The notes in measures 1, 3, 5, 7, and 9 are marked with a 'p' (pizzicato). The notes in measures 2, 4, 6, 8, and 10 are marked with an 'i' (pizzicato). The notes in measures 11 and 12 are marked with a 'p' (pizzicato). The exercise is titled 'IX. p-i'.

Measures 1-11 are shown, featuring various rhythmic patterns and fingering indications (1, 2, 3, 4) for the left hand. The notation includes slurs, ties, and dynamic markings (p, i).

I. p-m

The musical score is written for guitar in C major, 8/8 time. It consists of six staves of music, each starting with a measure number (8, 3, 5, 7, 9, 11) and a first ending bracket labeled 'I.'. The notation includes eighth notes, sixteenth notes, and triplets. Dynamic markings 'p' (piano) and 'm' (mezzo-forte) are used throughout. The score is divided into two systems of three staves each. The first system (staves 1-3) and the second system (staves 4-6) both end with a double bar line. The first staff of the second system (staff 4) is marked 'I.'.

2025-11-27 - Tag 4

Saite entlang - Tremolo - Lagenspiel - Barré/Zwickeln

Erklärungen siehe Tag 1

Die Saite entlang - C Halbton-Ganzton Skale

Abzugsbindung

The image displays two systems of musical notation for a guitar scale, specifically a C half-tone whole-tone scale. The notation is written on four staves, each representing a different string (8, 4, 7, 10).

First System:

- Staff 8: I. (5), II., IV., V., VII., VIII.
- Staff 4: X., XI., XIII., XIV., XVI., XVII.
- Staff 7: Continuation of the scale.
- Staff 10: Continuation of the scale.

Second System:

- Staff 8: I. (2), II., IV., V., VII., VIII.
- Staff 4: X., XI., XIII., XIV., XVI., XVII.
- Staff 7: Continuation of the scale.
- Staff 10: Continuation of the scale.

The notation includes various musical symbols such as notes, rests, and accidentals, as well as performance instructions like fingerings (1, 2, 3, 4) and accents (a, i, p).

First system: I. ⑤, II., IV., V.

Second system: VII., VIII., X., XI., XIII., XIV., XVI., XVII.

Third system: Continuation of the melodic line.

Staff 1: Treble clef, 8va, 4/4 time. Notes: I. ⑤ (p), II. (m), IV. (p), V. (m).

Staff 2: Treble clef, 8va, 4/4 time. Notes: VII. (p), VIII. (m), X. (p), XI. (m), XIII. (p), XIV. (m), XVI. (p), XVII. (m).

Staff 3: Treble clef, 8va, 4/4 time. Continuation of the melodic line.

Tremolo

First system: Tremolo (a m i m), Tremolo (a), Tremolo (a), Tremolo (a).

Second system: Tremolo (a m i m), Tremolo (a), Tremolo (a), Tremolo (a).

Third system: Tremolo (a m i m), Tremolo (a), Tremolo (a), Tremolo (a).

Fourth system: Tremolo (a m i m), Tremolo (a), Tremolo (a), Tremolo (a).

Staff 1: Treble clef, 8va, 4/4 time. Notes: Tremolo (a m i m), Tremolo (a), Tremolo (a), Tremolo (a).

Staff 2: Treble clef, 8va, 4/4 time. Notes: Tremolo (a m i m), Tremolo (a), Tremolo (a), Tremolo (a).

Staff 3: Treble clef, 8va, 4/4 time. Notes: Tremolo (a m i m), Tremolo (a), Tremolo (a), Tremolo (a).

Staff 4: Treble clef, 8va, 4/4 time. Notes: Tremolo (a m i m), Tremolo (a), Tremolo (a), Tremolo (a).

Staff 5: Treble clef, 8va, 4/4 time. Notes: Tremolo (a m i m), Tremolo (a), Tremolo (a), Tremolo (a).

Three systems of musical notation for guitar, each consisting of three staves. The first system includes fingerings 'a m i m' and a dynamic marking 'p'. The second and third systems also include a dynamic marking 'p'. The music is in 3/8 time and features a mix of eighth and sixteenth notes with slurs.

C Halbton-Ganzton Skale in den Lagen

Aufschlagsbindung

Three systems of musical notation for guitar, each consisting of two staves. The first system is labeled VI. and V. The second system is labeled VIII., VII., VI., and VII. The third system is labeled VI. The music is in 3/8 time and features a mix of eighth and sixteenth notes with slurs and fingerings.

IX. VIII.

Wechselanschlag

X I. X. IX. X. IX. X II. XI. II.3 X. IX. X.

VII. p-i

XI.

The image displays a musical score for a piece titled "XI. 8" by Franz Liszt. The score is written for a single melodic line on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The piece is divided into six systems, each containing two staves. The first staff of each system is marked with a piano (p) dynamic and a mezzo-forte (m) dynamic. The second staff of each system is marked with a piano (p) dynamic and a mezzo-forte (m) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, along with fingerings and slurs. The piece concludes with a double bar line and a repeat sign.

III. p-a

III.

8

1

p a p a

3

2

p a p a

5

2

p a p a

7

3

p a p a

9

3

p a p a

11

4

p a p a

2025-11-28 - Tag 5

Saite entlang - Tremolo - Lagenspiel - Barré/Zwickeln

Erklärungen siehe Tag 1

Die Saite entlang - C Halbton-Ganzton Skale

Abzugsbindung

The musical score is divided into two systems, each containing four staves of music. The first system includes measures I-VIII and X-XVII. The second system includes measures I-VIII and IX-XVII. The notation includes fingerings, dynamics (p, a), and articulation (m, i, m).

System 1:

- Staff 1: Measures I. (p), II. (a), IV. (p), V. (a), VII. (p), VIII. (p, a). Includes a circled 2 above measure I.
- Staff 2: Measures X. (p), XI. (a), XIII. (p), XIV. (a), XVI. (p), XVII. (a). Includes a circled 8 above measure X.
- Staff 3: Continuation of the scale.
- Staff 4: Continuation of the scale.

System 2:

- Staff 1: Measures I. (m, i, m), II. (i, m, i), III. (m, i, m), V. (i, m, i), VI. (m, i, m), VIII. (i, m, i). Includes a circled 1 above measure I and a circled 8 above measure VI.
- Staff 2: Measures IX. (m, i, m), XI. (i, m, i), XII. (m, i, m), XIV. (i, m, i), XV. (m, i, m), XVII. (i, m, i). Includes a circled 8 above measure IX.
- Staff 3: Continuation of the scale.
- Staff 4: Continuation of the scale.

I. ⑥, II., III., V., VI., VIII., IX., XI.,
 XII., XIV., XV., XVII.

This musical score is for guitar, written in E-flat major/C minor (three flats) and common time (C). It consists of three staves. The first staff contains measures 1 through 11, with exercises I. through XI. marked above. The second staff contains measures 12 through 17, with exercises XII. through XVII. marked above. The third staff continues the melodic line. Fingerings (1-4) and accents (p, i) are indicated throughout.

Wechselanschlag

I. ⑤, III., IV., VI., VII.,
 IX., X., XII., XIII., XV., XVI.

This musical score continues the 'Wechselanschlag' section, spanning measures 18 to 26. It features exercises I. through XVI. The notation includes fingerings (1-3), accents (p, m, a), and slurs. The key signature remains E-flat major/C minor.

I. ⑤, II., IV., V., VII., VIII.,
 X., XI., XIII., XIV., XVI., XVII.

This musical score continues the 'Wechselanschlag' section, spanning measures 27 to 34. It features exercises I. through XVII. The notation includes fingerings (1-3), accents (p, m), and slurs. The key signature remains E-flat major/C minor.

Tremolo

[illegible]

8

4

7

8

4

8

C Halbton-Ganzton Skale in den Lagen

Aufschlagsbindung

VIII.

VII.

VI.

VII.

VI.

3

8

3

8

IX.

VIII.

3

8

Wechselanschlag

The image shows a musical score for a piece titled "The Bird Song" (Op. 10, No. 1) by Robert Schumann. The score is written for piano and consists of three systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/8. The first system is labeled "XII." and "XI." above the treble staff. The second system is labeled "II." and "I." above the treble staff. The third system is labeled "III." and "II." above the treble staff. The score includes various musical notations such as notes, rests, and fingerings.

Barré/Zwickeln (p-i, p-m, p-a)

IX. p-m

IX.

8

1 \sharp p m p m

3

2 p m p m

5

7

3 p m p m

9

3

11

4

I. p-a

I.

8

1 \sharp p a p a

3

2 p a p a

5

2

The musical score for 'The Rose Tree' is presented in three systems, each with a treble clef and a key signature of one sharp (F#). The first system is marked 'I.' and '3', indicating a first ending or a triplet. The second system is marked '3' and '4', indicating a triplet and a quarter note. The third system is marked '5' and '4', indicating a fifth ending or a quarter note. The melody is written in a treble clef, and the bass line is written in a bass clef. The score includes various musical notations such as notes, rests, and accidentals.

V. p-i

2025-11-29 - Tag 6

Saite entlang - Tremolo - Lagenspiel - Barré/Zwickeln

Erklärungen siehe Tag 1

Die Saite entlang - C Halbton-Ganzton Skale

Abzugsbindung

The musical score is divided into three systems, each containing six measures of music. The notation is written on a grand staff with a treble clef and a bass clef, with a 4/8 time signature. The key signature is three flats (B-flat, E-flat, A-flat). The first system includes measures I. through VI. and VIII. The second system includes measures IX. through XV. and XVII. The third system includes measures I. through IV. and XVI. The notation includes various fingerings (1, 2, 3, 4), accidentals (flats), and dynamic markings (m, i). The score is written on a grand staff with a treble clef and a bass clef, with a 4/8 time signature.

Wechselanschlag

First system of the musical score, measures 1-10. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score is written for guitar on a single staff. Measures 1-10 are divided into groups labeled I. through VIII. The notes are primarily eighth and sixteenth notes, with some quarter notes. Dynamics include piano (p) and mezzo-forte (m). Measure numbers 4, 7, and 10 are indicated on the left margin.

Second system of the musical score, measures 11-20. The key signature remains three flats. Measures 11-20 are divided into groups labeled I. through XIV. The notes are primarily eighth and sixteenth notes, with some quarter notes. Dynamics include piano (p) and mezzo-forte (m). Measure numbers 3, 7, and 11 are indicated on the left margin.

Third system of the musical score, measures 21-30. The key signature remains three flats. Measures 21-30 are divided into groups labeled I. through XVII. The notes are primarily eighth and sixteenth notes, with some quarter notes. Dynamics include piano (p) and mezzo-forte (m). Measure numbers 2, 8, and 4 are indicated on the left margin.

Tremolo

This musical score is for a Tremolo exercise, 6p level, dated 24. November 2025. It is written for guitar and consists of four systems, each with three staves (1st, 2nd, and 3rd). The key signature is one flat (B-flat) and the time signature is 8/8. The exercise is marked with a piano (p) dynamic. The first staff of each system features a melodic line with a tremolo effect, indicated by a bracket and the letters 'a m i m' above it. The second and third staves provide harmonic support with sustained notes and tremolos. The exercise concludes with a double bar line and repeat dots.

1st staff: *a m i m a*
2nd staff: *p*
3rd staff: *p*

1st staff: *a m i m a*
2nd staff: *p*
3rd staff: *p*

1st staff: *a m i m a*
2nd staff: *p*
3rd staff: *p*

1st staff: *a m i m a*
2nd staff: *p*
3rd staff: *p*

[illegible]

C Halbton-Ganzton Skale in den Lagen

Aufschlagsbindung

[illegible]

Wechselanschlag

II. 3 I. 3 3 3

III. 3 II. 3

V. 3 IV. 3 III. IV.

Barré/Zwickeln (p-i, p-m, p-a)

XI. p-a

XI.

Measures 1-5 of a guitar piece. The music is in treble clef with a key signature of one sharp (F#). Measure 1 starts with a triplet of eighth notes (p, a, p) and continues with eighth-note patterns. Measures 2-5 feature various triplet and eighth-note figures, including a double bar line in measure 4.

III. p-i

Measures 6-15 of the guitar piece, marked 'III. p-i'. The music continues in treble clef with a key signature of one sharp. Measure 6 begins with a triplet of eighth notes (p, i, p) and includes fingering numbers (1, 1, 1). Measures 7-15 contain complex rhythmic patterns with triplets, eighth notes, and a double bar line in measure 10. The piece concludes with a final measure (15) featuring a triplet of eighth notes.

VII. p-m

VII.

The musical score is written for guitar in standard notation, featuring a treble clef and a common time signature (C). The key signature has one sharp (F#). The exercise is divided into six systems, each containing two staves. The first staff of each system is marked with a '3' or '5' at the beginning, indicating the fret position. The second staff is marked with a '2' or '4' at the beginning, indicating the fret position. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The exercise is labeled 'VII. p-m' at the top left. The first staff of the first system is marked with '1' and 'p m p m' below it. The second staff of the first system is marked with '2' and 'p m p m' below it. The third staff of the first system is marked with '3' and 'p m p m' below it. The fourth staff of the first system is marked with '4' and 'p m p m' below it. The fifth staff of the first system is marked with '5' and 'p m p m' below it. The sixth staff of the first system is marked with '6' and 'p m p m' below it. The exercise concludes with a double bar line at the end of the sixth system.

1 8 p m p m

3 8 2 p m p m

5 8 2 p m p m

3 8 p m p m

3 8 4 p m p m

5 8 4 p m p m

Dezember

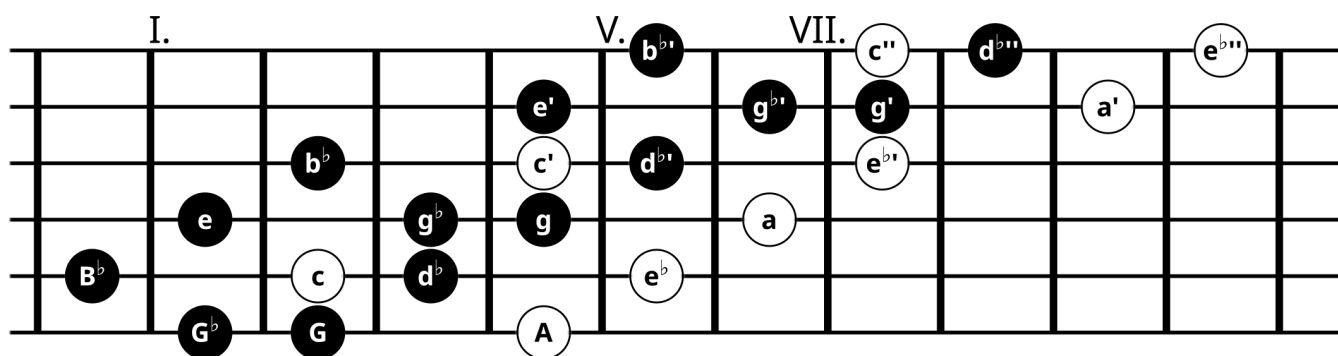
6p 1. Dezember 2025

Durch alte Übungen gehend, um sie im Blog zu veröffentlichen, kam mir die Idee ein paar davon für meine aktuellen Bedürfnisse anzupassen. Das Material der folgenden Tage wird also u.a. auf den beiden Übungen vom 4. Oktober 2018 b.z.w. 6. Oktober 2018 basieren.

Es kommt mit der doppelt überstreckten Skale vom 5. November 2025 in einen Topf. Nach dem Unterrühren eines $G^b7/9$ - Arpeggio, wird abwechselnd mit Tri- und Quintolen serviert.

2025-12-01 - Tag 1

Griffbild $G^b7/9$ - Arpeggio + Halbton-Ganzton Scale Vorübung



$G^b7/9$ - Arpeggio + Halbton-Ganzton Scale Vorübung

Die Vorübungen für die Aufwärts-Variante kommen mit wechselnden Anschlagsfingern. Es wird sich keine völlige Gleichheit herstellen lassen. Ständiges Verwenden aller möglichen Kombinationen aber, schult die Wahrnehmung für deren jeweilige Besonderheiten. So wird aus einem überlegten „Könnte ich auch den Finger nehmen?“ intuitives Anwenden der passenden Kombination.

The musical score is written in 2/4 time and consists of six staves of music. It includes various fingering numbers (1-5) and articulation marks (p, i, m, a, g). The score is divided into two main sections by a double bar line. The first section contains the first three staves, and the second section contains the last three staves. The notes are primarily eighth and sixteenth notes, with some triplets and slurs. The key signature is one flat (Bb).

Für die zweite Runde versuche ich mich, diesmal mit Plektrum, etwas beschleunigt vom Ende her vorzuarbeiten.

Die Geschwindigkeit offenbart ein Problem beim Wechsel von 3 zu 2, also dem Hochheben des Ringfingers nach dem überstreckten kleinen Finger. Da braucht es wohl eine Vorübung. für den Mittwoch.

Morgen kommen die Vorübungen für die Gegenrichtung. Vermutlich ist das Problem dort kleiner oder gar nicht vorhanden. Dafür ist was anderes, weil irgendwas ist immer.

2025-12-02 - Tag 2

Wie angekündigt, die Vorübungen für die Abwärtsvariante.

Langsam finde ich wirklich gefallen an diesem Fingersatz für die Skale. Zum Spielen werde ich ihn vermutlich nicht einsetzen, aber er erzwingt beim Üben einen vorausschauenden, stark über die Lage hinausgehenden inneren Blick auf das Griffbrett.

G^b7/9- Arpeggio + Halbton-Ganzton Scale Vorübung abwärts

VI.

2025-12-03 - Tag 3

Also heute ein paar Vorübungen für Vorübungen.

Vorvorübung: Doppelt überstreckt für 3-2

I. 3

II. 3

III. 3

V.

VI.

Vorübung: Doppelt überstreckt C-Halbtton-Ganzton mit G^b7/9- Arpeggio

Und dann natürlich eine verlängerte Variante der „Trommelwirbel für Überraschungsgast“ Vorübung.

I.

II.

2025-12-04 - Tag 4

Die halbe Übewoche ist um und es stellt sich noch kein Gesamtblick her. Also drehe ich an der Schwierigkeitsschraube. Aus den Achteltriolen werden Vierteltriolen.

G^b7/9- Arpeggio + Halbton-Ganzton Skale abwärts Laurentia

In der Hoffnung endlich mal durchzukommen versuche ich die Laurentia-Methode. Den ersten Phrase, dann den zweiten Phrase darauf den ersten und den zweiten. Jetzt kommt der dritte Phrase, wenn der läuft kommen zweiter und dritter zusammen, läuft das, geht es von Phrase eins durch nach drei. Klappt? Weiter mit dem Phrase Nummer Vier, Drei und Vier, Zwei Drei und Vier, Eins bis Vier.

Musical score for guitar, measures 1-12. The score is written in 2/4 time and features a key signature of one flat (B-flat). The notation includes arpeggios and scales with fingerings indicated by numbers 1-5 and circled numbers 1-5. The first system (measures 1-4) includes the letters 'a' and 'i' above the staff. The second system (measures 5-8) includes the letters 'p' and 'a' above the staff. The third system (measures 9-12) includes the letter 'm' above the staff. The fourth system (measures 13-16) includes the letter 'i' above the staff. The fifth system (measures 17-20) includes the letter 'p' above the staff. The sixth system (measures 21-24) includes the letter 'i' above the staff. The seventh system (measures 25-28) includes the letter 'p' above the staff. The eighth system (measures 29-32) includes the letter 'i' above the staff. The ninth system (measures 33-36) includes the letter 'p' above the staff. The tenth system (measures 37-40) includes the letter 'i' above the staff. The eleventh system (measures 41-44) includes the letter 'p' above the staff. The twelfth system (measures 45-48) includes the letter 'i' above the staff.

Alles klar?

G^b7/9- Arpeggio + Halbton-Ganzton Skale abwärts

Dann kommt hier die komplette Variante und gebastelt wird selber. Und immer schön die Anschlagsfingerkombination wechseln.

Musical score for guitar, measures 1-24. The score is written in 2/4 time and features a key signature of one flat (B-flat). The notation includes a complete variant of the G^b7/9 arpeggio and half-tone whole-tone scale, with fingerings indicated by numbers 1-5 and circled numbers 1-5. The first system (measures 1-4) includes the letter 'p' above the staff. The second system (measures 5-8) includes the letter 'i' above the staff. The third system (measures 9-12) includes the letter 'p' above the staff. The fourth system (measures 13-16) includes the letter 'i' above the staff. The fifth system (measures 17-20) includes the letter 'p' above the staff. The sixth system (measures 21-24) includes the letter 'i' above the staff.

The second system of the exercise, measures 31-38, continues the melodic and harmonic development. Measures 31-34 feature a descending eighth-note scale with various triplet and quintuplet groupings. Measures 35-38 continue with eighth-note patterns, including more triplet and quintuplet figures, and conclude with a final cadence in measure 38.

2025-12-05 - Tag 5

G^b7/9- Arpeggio + Halbton-Ganzton Skale aufwärts Laurentia

Das stückweise Erweitern funktionierte ganz gut, ebenso die Verlangsamung. Da versuche ich die Aufwärts-Variante mal vom anderen Ende her anzureichern, also wie gestern nur umgekehrt, nicht abwärts abwärts, sondern aufwärts abwärts. Fragen?

The image displays five staves of musical notation for guitar, written in 2/4 time. The key signature is one flat (Bb). The notation includes various chords, scales, and fingerings, with a key signature of one flat (Bb). The staves are numbered 8, 9, 10, 11, and 12. The notation includes various chords, scales, and fingerings, with a key signature of one flat (Bb). The staves are numbered 8, 9, 10, 11, and 12. The notation includes various chords, scales, and fingerings, with a key signature of one flat (Bb). The staves are numbered 8, 9, 10, 11, and 12.

u.s.w. bis wir am Ende hier ankommen:

G^b7/9- Arpeggio + Halbton-Ganzton Skale aufwärts

The first system of the musical score is for the first part of the song. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody with various intervals and rests, marked with fingerings (1-5) and slurs. The bottom staff is in bass clef and contains a bass line with similar rhythmic patterns. The system is labeled 'I.' at the beginning.

2025-12-06 - Tag 6

Zum Abschluß der Woche gibt zum Beginn der ersten Sitzung die Aufwärtsvariante, während es vorm zweiten abwärts geht.

Noten siehe:

G^b7/9- Arpeggio + Halbton-Ganzton Skale abwärts

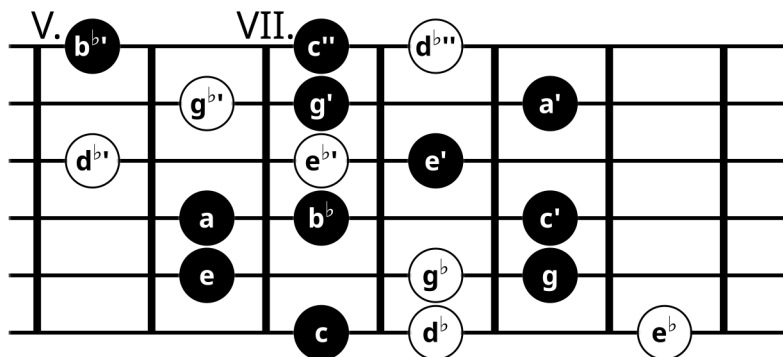
G^b7/9- Arpeggio + Halbton-Ganzton Skale aufwärts

6p 15. Dezember 2025

Um nicht nur in alten Zeiten zu schwelgen, diese Runde wieder eine Arpeggio-Skalen-Kreuzung C13 und die Halbton-Ganzton-Skale.

2025-12-15 - Tag 1

Zuerst versuche ich mir diesmal einen Gesamtüberblick zu verschaffen.



C13 Arpeggio + C Halbton-Ganzton Scale VIII. Vorübung durch mit Erholungspausen

Das ist nicht nur bildlich gemeint. In einem Tempo welches mich die Phrasen bis zur Pause überblicken läßt, arbeite ich mich wiederholt durch die Übung.

The musical score is written for guitar in treble clef, 4/4 time. It consists of eight staves of music. The key signature has one flat (Bb). The piece is divided into sections labeled VII., VIII., and VII. with repeat signs. The score includes various musical notations such as eighth notes, sixteenth notes, and beamed groups. Fingerings are indicated by numbers 1-5 above notes. Breath marks (p, i) are present at the beginning. The score ends with a double bar line and a final chord marked with a 4 and a flat.

2025-12-16 - Tag 2

In der Regel versuche ich ja Übungen im Tagesrhythmus wechselnd auf b.z.w. abwärts zu spielen. Da diese Woche nicht die Zeit ist mehrmals am Tag und anzusetzen, konzentriere ich mich also auf eine Richtung.

C13 Arpeggio + C Halbton-Ganzton VIII. Scale Vorübung Segmente

Heute versuche ich die einzelnen Segmente zu sichern und mal zu schauen bis zu welchem Tempo es so bleibt.

Bei einer aufwärtsgehenden Übung beginnt der zweiten Tag mit der obersten Phrase, weil „Das Bekannte immer wieder neu“

Für etwas Abwechslung sorgen auch Verschiebungen in Betonung und Rhythmus. Deren Verteilung ist willkürlich, kann also ohne Verluste selbst verschoben werden. Die Achtelketten triolisch zu spielen klingt erstmal nach einer Idee, nur geht der Gegensatz von triolischem und binärem Spiel dabei verloren.

The musical score is written for guitar in C major (one flat, Bb). It consists of 11 staves of music, with measures numbered 5, 10, 15, 19, 24, 28, 32, 34, and 38. The music features various rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes, often grouped in triplets. Fingerings are indicated by numbers 1-5 above the notes. The score is divided into sections labeled VII, VI, and VIII. The key signature has one flat (Bb).

Section VII (Measures 5-19): This section includes measures 5-9, 10-14, and 15-19. It features a mix of eighth and quarter notes, with some measures containing triplets. Fingerings are indicated by numbers 1-5.

Section VI (Measures 20-31): This section includes measures 20-23, 24-27, and 28-31. It continues the rhythmic patterns from Section VII, with some measures containing triplets. Fingerings are indicated by numbers 1-5.

Section VIII (Measures 32-38): This section includes measures 32-33, 34-37, and 38. It features a mix of eighth and quarter notes, with some measures containing triplets. Fingerings are indicated by numbers 1-5.

Weil etwas Zeit war, bin ich vorm Schlafengehen noch durch eine andere Variante gegangen, diesmal mit Plektrum.

[illegible]

2025-12-18 - Tag 4

C13 Arpeggio + C Halbton-Ganzton VIII. Scale

Das lief gestern ganz ordentlich, also geht es heute komplett durch. Am Tag 4 arbeite ich gewöhnlich mit der Fingerkombination *a* und *i*.

The musical score is written in treble clef, common time (C), and consists of 22 measures. It features a series of eighth-note arpeggios and scale runs. Fingering numbers (1-5) are indicated above many notes. Measure numbers 4, 8, 12, 16, 19, and 22 are marked at the start of their respective staves. The key signature has one flat (Bb).

Alternate Picking + wachsendes Barre V.

Beim gestrigen Versuch mit Plektrum gab es ein paar Blockaden in der rechten Hand wenn der Anschlag über mehr als zwei Saiten führte. Die folgende Übung soll dies adressieren.

Die Barre-Hand rollt gemächlich über die Saiten, mehr als zwei Töne brauchen nicht gleichzeitig klingen. Es darf nur nicht schnurpseln, also sauber abstoppen oder sauber klingen lassen.

Wichtig ist das Wahrnehmen der Griffbrettebene und der, welche die darüberliegenden Saiten bilden. Die Bewegungen von rollender Barre-Hand und Anschlagshand sind parallel und synchron.

Da die abwärts laufende Variante sich schwieriger anläßt, kommt sie einfach doppelt dran.

The musical score is written in treble clef, 5/4 time, and consists of 8 measures. It features a series of eighth-note arpeggios and scale runs. Fingering numbers (1-5) are indicated above many notes. Measure numbers 1, 3, 5, 7, and 8 are marked at the start of their respective staves. The key signature has one flat (Bb).

1. $2/8$ B-flat major: Melodic line with triplets and slurs. Starts with a 'V.' marking.

2. $3/8$ B-flat major: Melodic line with triplets and slurs. Starts with a 'V.' marking.

3. $6/8$ D major: Melodic line with triplets and slurs. Starts with a 'V.' marking.

4. $10/8$ B-flat major: Melodic line with triplets and slurs. Starts with a 'V.' marking.

5. $6/8$ D major: Melodic line with triplets and slurs. Starts with a 'V.' marking.

6. $3/4$ B-flat major: Melodic line with triplets and slurs. Starts with a 'V.' marking.

7. $3/8$ D major: Melodic line with triplets and slurs. Starts with a 'V.' marking.

Das male ich jetzt mal nicht bis zum Ende aus, wie das weitergeht ist hoffentlich offensichtlich. OK, das Ende beildere ich dann doch noch.

1. $6/8$ D major: Melodic line with triplets and slurs. Starts with a 'V.' marking.

2025-12-19 - Tag 5

C13 Arpeggio + C Halbton-Ganzton VIII. Scale von hinten auflaufend

Heute gibt das Ganze von hinten auflaufend, also erst von **A** (Takt 22) bis Ende, dann von **B** (Takt 21), dann von **C** (Takt 18) u.s.w. Gemütlich anfangen und wenn es durchläuft, Tempo erhöhen. Wenn die Ermüdung naht, mit einem ruhigen einfachen Durchlauf abschließen.

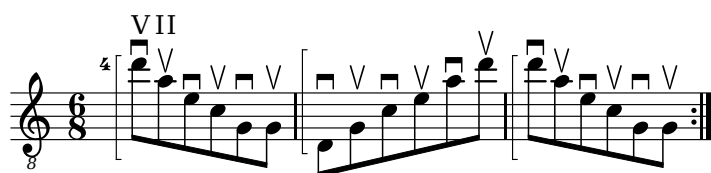
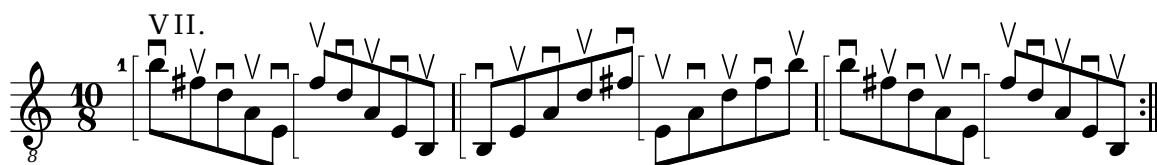
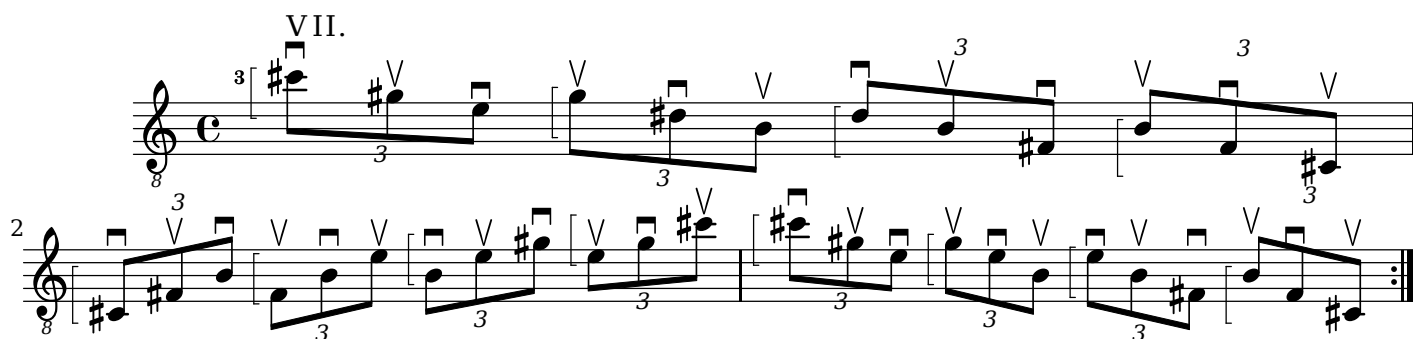
Nicht in die Ermüdung spielen, die letzte Runde muß fehlerfrei und sicher sein. Das soll die Erinnerung formen.

The musical score is written in 8/8 time and consists of six staves. The staves are labeled with letters A through M, indicating different sections of the exercise. The music is written in a key with one flat (B-flat) and includes various rhythmic values and fingerings. The staves are arranged in a descending order from M at the top to A at the bottom, representing the 'Scale von hinten auflaufend' (Scale from the back).

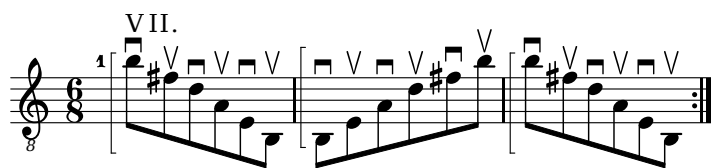
Alternate Picking + wachsendes Barre VII.

Mit der Anschlagsübung gehe ich in eine andere Lage und ändere die Reihenfolge. Einfach nach dem gestrigen Muster ruhig im Kreis spielen. Kommt hier die Erschöpfung - aufhören. Morgen wird keine Kraft gebraucht.

The musical score is written in 5/4 time and consists of a single staff. The music is written in a key with one flat (B-flat) and includes various rhythmic values and fingerings. The score is labeled with 'VII.' at the beginning, indicating it is the seventh exercise.



Und wieder im Kreis weiterspielen bis:



2025-12-20 - Tag 6

C13 Arpeggio + C Halbton-Ganzton VIII. Scale

Einfach durchspielen, einmal mittleres Tempo, einmal schnell und Runde drei langsam - von vorn.

Die komplette Übung war zwar schon dreimal mal zu lesen, aber damit niemand blättern muß kommt sie hier noch einmal. Tag 6 heißt *m* und *i*.

Alternate Picking + wachsendes Barre Flagolett

Wie versprochen wird heute keine Kraft gebraucht. Start ist im XII. Bund.

Musical score for 'XII. V.' in 3/8 time. The score consists of three measures. The first measure starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note D5, and a quarter note E5. The third measure contains a half note F5, a quarter note G5, and a quarter note A5. The score ends with a double bar line.

Dann bleiben noch VII, IV. und VIII. Bund.

2026

Januar

6p 5. Januar

Es hakelt mit dem Wechselanschlag, insbesondere beim apreggio-typischen Weg von Saite zu Saite und vor allem abwärts. Mal schauen ob mich ein simpler Brute-Force-Angriff weiterbringt oder wenigstens offenbart wo genau es hängt.

2026-01-05 - Tag 1

Arpeggios in E-Dur e' nach d mit Lagenwechsel von unten

Die drei Übungen nacheinander in sicherem Tempo ausführen. Wenn es lief neuer Durchlauf mit höherem Tempo starten. Andernfalls, wiederholen und, je nach Schwere der Verfehlungen, Tempo nach unten anpassen.

Nummer eins verschiebt das abwärts gespielte Arpeggio entlang der Tonleiter nach oben.

The first exercise (I.) is a descending arpeggio starting on E4 (open string) and moving down to D3 (two frets on the low E string). It is marked with a 'V' and a circled '1'. The second exercise (II.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '2'. The third exercise (III.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '3'. The fourth exercise (IV.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '4'. The fifth exercise (V.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '5'. The sixth exercise (VI.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '6'. The seventh exercise (VII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '7'. The eighth exercise (VIII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '8'. The ninth exercise (IX.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '9'. The tenth exercise (X.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '10'. The eleventh exercise (XI.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '11'. The twelfth exercise (XII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '12'. The thirteenth exercise (XIII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '13'. The fourteenth exercise (XIV.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '14'. The fifteenth exercise (XV.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '15'. The sixteenth exercise (XVI.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '16'. The seventeenth exercise (XVII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '17'. The eighteenth exercise (XVIII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '18'. The nineteenth exercise (XIX.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '19'.

Abwärts wird sich in Sequenzen von je drei Arpeggien vorgearbeitet.

The twentieth exercise (XX.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '20'. The twenty-first exercise (XXI.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '21'. The twenty-second exercise (XXII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '22'. The twenty-third exercise (XXIII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '23'. The twenty-fourth exercise (XXIV.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '24'. The twenty-fifth exercise (XXV.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '25'. The twenty-sixth exercise (XXVI.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '26'. The twenty-seventh exercise (XXVII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '27'. The twenty-eighth exercise (XXVIII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '28'. The twenty-ninth exercise (XXIX.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '29'. The thirtieth exercise (XXX.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '30'. The thirty-first exercise (XXXI.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '31'. The thirty-second exercise (XXXII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '32'. The thirty-third exercise (XXXIII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '33'. The thirty-fourth exercise (XXXIV.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '34'. The thirty-fifth exercise (XXXV.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '35'. The thirty-sixth exercise (XXXVI.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '36'. The thirty-seventh exercise (XXXVII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '37'. The thirty-eighth exercise (XXXVIII.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '38'. The thirty-ninth exercise (XXXIX.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '39'. The fortieth exercise (XL.) is a descending arpeggio starting on E4 and moving down to D3, marked with a 'V' and a circled '40'.

Und zum Abschluß geht es wieder nach oben, aber mit Mut zur Lücke.

Saitenziehen E-Dur abwärts IX. Bund

Die Bindebögen in der folgenden Übung bezeichnen Bendings, quasi Bendebögen.

Als Beispiel der erste Takt wie er klingen soll.

Der Ton, von dem aus die Saite gezogen wird sollte, nicht zu hören sein, also immer schön vorbenden.

2026-01-06 - Tag 2

Arpeggios in E-Dur b nach A mit Lagenwechsel von oben

Die Notierung als Sechzehntel scheint mir am übersichtlichsten, sie ist kein Hinweis auf das Tempo. Tatsächlich kämpfe ich mich eher Schlag für Schlag durch die Übungen. Da braucht etwas deutlich Korrektur.

Das Greifen auf dem mittleren Saiten war in den hohen agn auch herausfordernder als gedacht. Mir scheint, hiermit werde ich mich auch nach dieser Woche doch wieder öfter beschäftigen.

The musical score is a collection of 10 staves, each containing a sequence of arpeggios. The key signature is E major (three sharps: F#, C#, G#). The time signature is common time (C). The arpeggios are numbered from I to XIX. The notation includes various fingerings (1-5) and accents. The staves are numbered 1 through 10 on the left side. The first staff starts with a treble clef and a key signature of three sharps. The subsequent staves have a common time signature. The notation is in a standard musical format with a treble clef and a key signature of three sharps. The arpeggios are numbered from I to XIX. The notation includes various fingerings (1-5) and accents. The staves are numbered 1 through 10 on the left side.

Saitenziehen E-Dur aufwärts IX. Bund

Der Gedanke von gestern nur in die andere Richtung gespielt. Der Fokus liegt auf der Genauigkeit der Tonhöhe.

2026-01-07 - Tag 3

Arpeggios in E-Dur g nach E mit Lagenwechsel von unten

Tja, kein Cutaway, kein Kekse.

I. V. V. IV. II. V. IV. VII. V. IX.
 VII. XI. IX. XII. XI. XIV. XII. XVI.
 XIV. XVII. XVI. XIX.

Saitenziehen E-Dur abwärts IX. Bund mit Einstiegsverzögerung

Die Bending-Übung wie an Tag 1 Saitenziehen E-Dur abwärts IX. Bund.

Langsam prägt sich das Kraftanwendungsmuster ein. Problematisch ist das Bending mit $c^{\#}$ nach $d^{\#}$ mit dem Zeigefinger. Damit das sauber bleibt, wird die erste Sequenz verlangsamt.

IX.

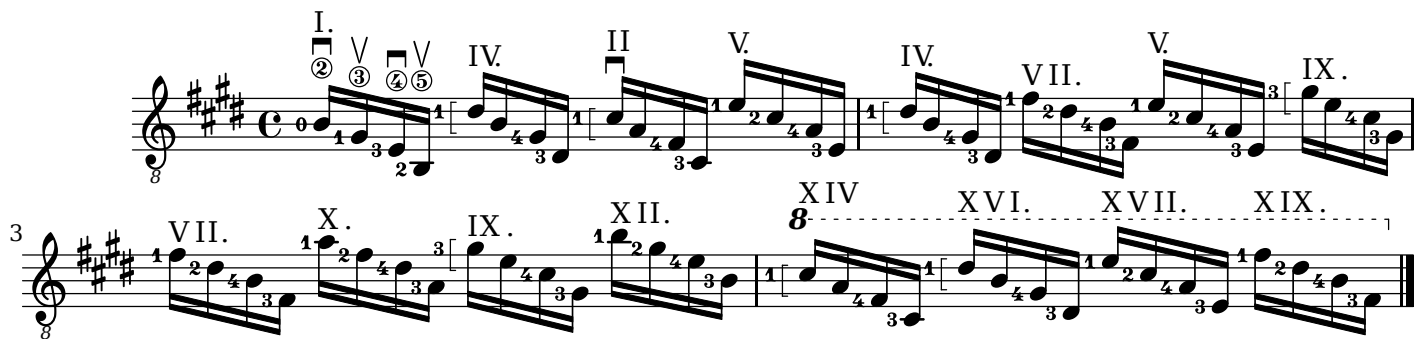
2026-01-08 - Tag 4

Arpeggios in E-Dur e' nach d mit Lagenwechsel von oben

Es bleibt hakelig in der Anschlagshand. Experimente mit dreisaitigen Arpeggios beim Konzipieren des Übung-Sets liefen nahezu problemlos. Ist meine Hand etwa zu faul für mehr als drei Saiten?

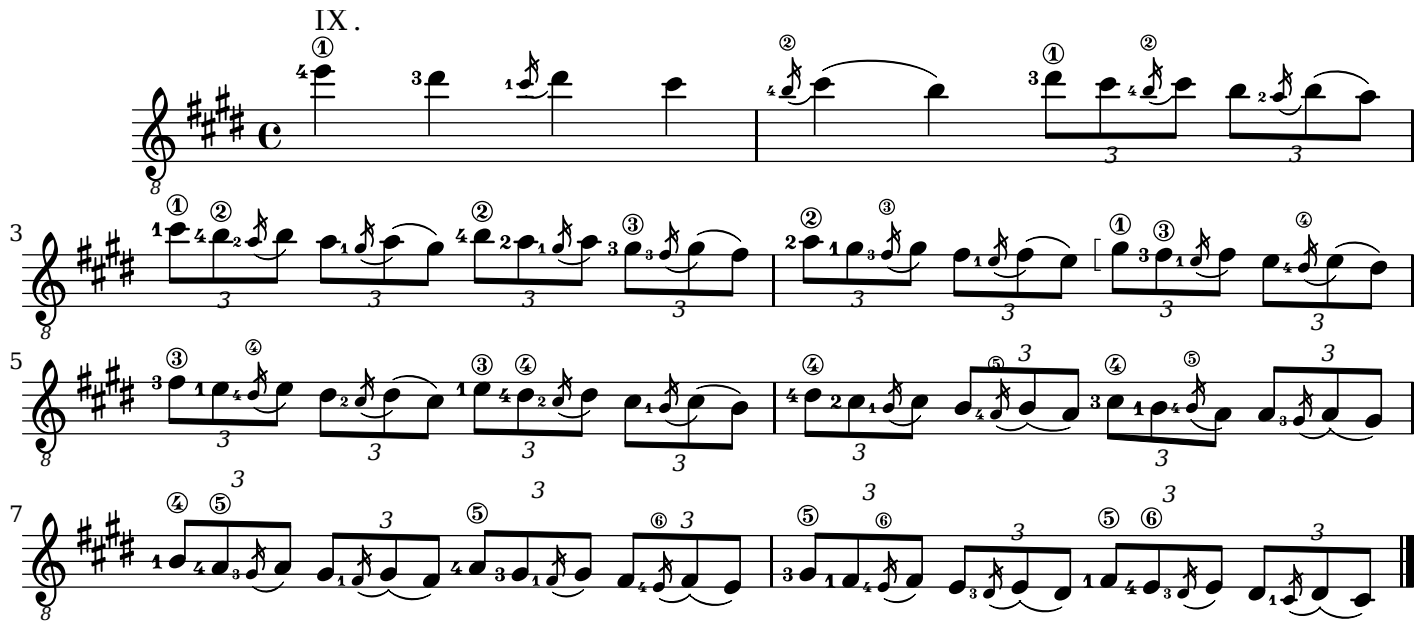
XIX. XVII. XVI. XIV.
 XII. X. IX. VII. V. IV. II. I.

The image shows a musical score for a string quartet, specifically for the piece "The Twelve" by Dmitri Shostakovich, Op. 84. The score is written for four staves, each representing a different instrument: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in D major (indicated by two sharps) and 3/4 time. The score consists of 19 measures, each representing a different "number" (I to XIX). The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The score is presented in a single system with four staves.



Saitenziehen E-Dur abwärts IX. Bund mit Einstiegsverzögerung

Wie an Tag 3, die Verzögerung beim Einstieg bleibt erhalten. Der Zeigefinger zeigt deutliche Ermüdungserscheinungen. Es wird Zeit daß die Woche zu Ende geht.



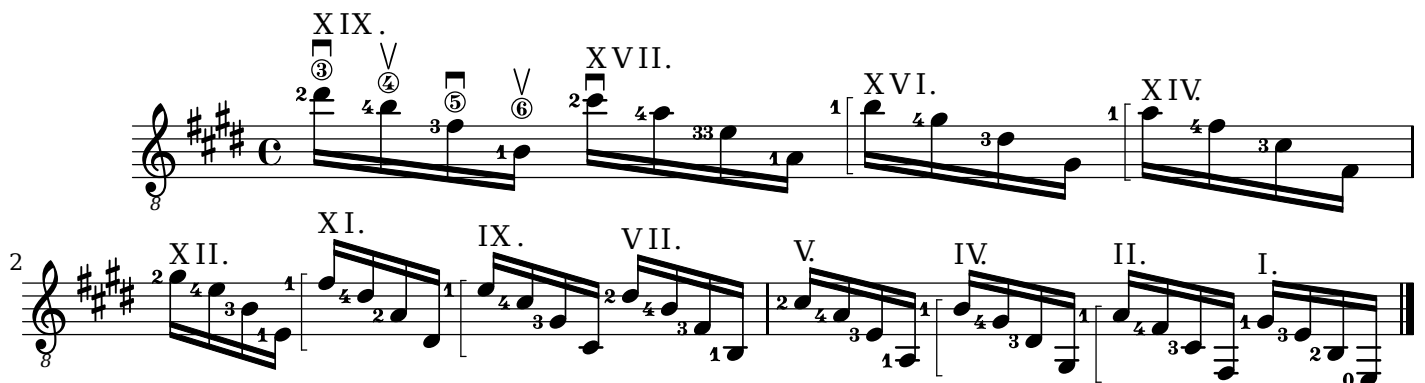
2026-01-10 - Tag 6

Arpeggios in E-Dur g nach E mit Lagenwechsel von oben

Das war lehrreich. Nicht nur hinsichtlich der Anschlagshand, bei der sich irgendwie ein Fehlkonzept über die Ebene die sie sich entlang bewegen muß eingeschlichen zu haben scheint.

Es waren ja im Groben pro Übung nur zwei Griffornen entlang dem Hals zu spielen. Aber der Stellungsänderungen der Gelenke der Greifhand und der sie führenden Gelenke nachzuspüren war, ich glaube ich sagte es schon, lehrreich.

(Und es nicht zu glauben wie lange ich nach drei 'der' darüber nachgedacht habe ob sich noch ein viertes findet oder ich eins loswerden kann.)



I. V V II. IV. II. IV. V.

3 IV. V. VII. V. VII. IX.

5 VII. IX. XI. IX. XI. XII. XI. XIV.

8 XII. XIV. XVI. XIV. XVI. XVII. XVI. XVII. XIX.

XIX. V XVII. XIV. XVI. XII. XIV. XI.

3 XII. IX. XI. VII. IX. V. VII. IV.

5 V. II. IV. I.

Saitenziehen E-Dur aufwärts IX. Bund mit Endverzögerung

Das Fazit hier ist, Bending ist Kraft-Training und der Zeigefinger ein Schwächling. Auch ein Jammerlappen ist er, zumal er in den ersten Übung des Tages ja immer eher flachgelegen hat.

Eine Woche Ruhe soll er aber haben, um dann, vielleicht im Zweitagesrhythmus, mit Halbton-Bendings in Form gebracht zu werden.

Die restlichen Finger haben ganz gut mitgemacht. Alle Töne eines Durchlaufs sauber auf die korrekte Tonhöhe zu ziehen allerdings, gelang praktisch nie. Das war wohl zuviel gewollt.

The musical score is written for guitar in E major (three sharps: F#, C#, G#) and 4/4 time. It consists of four staves, each starting with a guitar-specific time signature '8' (likely indicating eighth notes). The exercise is titled 'IX. 3' and focuses on string bending (Saitenziehen) and triplets (3). The first staff begins with a triplet of eighth notes on the 1st string, 9th fret, marked with a circled '6'. The second staff continues with triplets on the 2nd string, 10th fret, marked with a circled '3'. The third staff features triplets on the 3rd string, 11th fret, marked with a circled '5'. The fourth staff shows triplets on the 4th string, 12th fret, marked with a circled '6'. The exercise concludes with a final triplet on the 5th string, 13th fret, marked with a circled '3'. The score is marked with various fingerings (1, 2, 3, 4, 5) and includes a final double bar line.

6p 12. Januar

Es gibt einen neuen Versuch meine Arpeggierfähigkeit zu steigern. Da ich noch ein passendes Stück auf der Aufnahmewarteliste habe in Bm7, C#m7, F#m7 und G#m7.

Dazu an jedem zweiten Tag eine passende Skalenübung.

2026-01-12 - Tag 1

Die Übungen beim Wiederholen im Wechsel von oben und von unten starten. Aber bitte nicht im Kreis durchnudeln. Ein Durchlauf hat einen Anfang und ein Ende.

Immer schön alles ineinanderklingen lassen.

Bm7 Arpeggio Zweiton Sequenzen

Für die erste Übung heiße das beim ersten Durchlauf Takt 1-6 wie es dasteht und im zweiten Durchlauf 4,5,6,1,2,3. Mal mit Aufschlag zu beginnen ist auch eine gute Idee.

VII.

VII.

C#m7 Arpeggio Dreiton Sequenzen

Die Variante mit drei Tönen bietet die Gelegenheit für eine sich schließende Lücke. Die Gelegenheit etwas Tempo zu wagen und sich Stück für Stück die Ausdauer für den Durchlauf zu erarbeiten.

Die Varianten mit Lücke lassen sich wunderbar dreimal im Kreis spielen unter komplettem Erhalt des Lückenmusters.

IX.

IX.

IX.

4

IX.

4

IX.

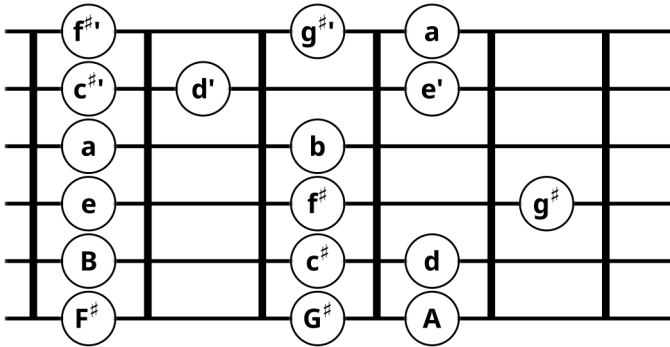
3

2026-01-13 - Tag 2

Wie versprochen gibt es heute etwas Skalenwerk.

F[#] m7 Arpeggio und äolische Skale

Also äolisch schreibt ich nur damit es einen Namen gibt. Es liegt das Griffmuster für F[#] äolisch im II. Bund zu Grunde.



Jede einzelne Sequenz ist ja eigentlich ein Mode:

Takt	Mode
1-2,9-10,15-16,23-24	a ionisch/Dur
3-4,11-12,13-14,21-22	f [#] äolisch/Moll
5-6,19-20	e mixolydisch
7-8,17-18	c [#] phrygisch

II.

The score is written for guitar in A major (three sharps) and 2/4 time. It consists of 12 measures, divided into two systems of six measures each. The first system (measures 1-6) starts with a treble clef, a key signature of three sharps, and a common time signature 'C'. The second system (measures 7-12) starts with a treble clef, a key signature of three sharps, and a 2/4 time signature. The score includes various guitar techniques such as triplets (indicated by '3' over notes), slurs (indicated by a 'V' over notes), and fingerings (indicated by circled numbers 1-4). The piece concludes with a double bar line.

8

3

5

7

9

11

13

15

17

19

21

23

VII.

VII.

VII.

Das lief richtig gut, am besten der lückenlose Durchlauf. Freitag werde ich den als Einstieg benutzen und die Lückenvarianten als eigentliches Übungsziel.

Bm7 Arpeggio Vier- und Fünfon Sequenzen

Und weil es so schön war, nach kurzer Pause, ein paar verlängerte Varianten.

VII.

VII.

2026-01-15 - Tag 4

C[#]m7 Arpeggio und phrygische Skale IX.

Es ist das selbe Tonmaterial wie am Dienstag nur diesmal in Form der phrygischen Skale.

Die Tabell mit den Modes klemme ich mir ebenso wie Vorübungvarianten. Zur Inspiration einfach zurückblättern.

IX.

The musical score is written for guitar and consists of 10 staves, each containing 8 measures of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into two systems of five staves each. The first system starts at measure 1 and ends at measure 12. The second system starts at measure 13 and ends at measure 24. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily accented with triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4 in circles. Vibrato marks (V) are placed above certain notes. The score concludes with a double bar line at the end of the 24th measure.

2026-01-16 - Tag 5

F[#] m7 Arpeggio Drei- und Zweiton Sequenzen

Wie geplant gibt es den Durchlauf mit den Dreiton-Sequenzen zum Eingang.

II.

II.

IX.

Mir ist nicht klar weshalb, aber die Variante mit Zweitonlücke ist am schwierigsten.

II.

G[#]m7 Arpeggio Vier- und Fünfon Sequenzen

Und weil es so schön war, nach kurzer Pause, ein paar verlängerte Varianten.

Two musical staves showing G[#]m7 arpeggio sequences. The first staff is labeled 'IV.' and shows a sequence of arpeggios with fingerings 1-4 and 3-4. The second staff is also labeled 'IV.' and shows a similar sequence with fingerings 1-4 and 3-4. Both staves are in G[#]m7 (F# major) and 4/4 time.

2026-01-17 - Tag 6

Bm7 Arpeggio und dorische Skale VII.

Heute gibt es Bm7 in A-Dur also wird es dorisch, und lydisch, auch äolisch, so wie ionisch.

A fretboard diagram for Bm7 in A major. The diagram shows the fretboard with notes B, C#, D, E, F#, G#, A, B. The notes are arranged in a grid with columns for B, C#, D, and E. The notes are: B (open), C# (2nd fret), D (3rd fret), E (4th fret), F# (5th fret), G# (6th fret), A (7th fret), B (8th fret).

II.

8

3

5

7

9

11

13

15

17

19

21

23

6p 19. Januar

Es geht weiter mit Arpeggio-Übungen, die sich diesmal über wenigstens zwei Lagen erstrecken. Das soll einerseits mein Griffmuster-Repertoire erweitern, das Anschlagsmuster andererseits, ist auf stückweises erobern der Griffbrettbreite abgestellt. Daß ich von oben nach unten arbeite, adressiert mein diesbezügliches Defizit. Die Übung funktioniert auch umgekehrt.

Ob ich nur zwei oder alle drei Formen benutze, mach ich mal von meiner Form abhängig.

Wie geplant wird der Zeigefinger mit Bendings traktiert. Halbton-Bendings, er soll ja nicht wieder überfordert werden, denn die 12er Saiten auf der Akustik sollen es schon sein. Zur besseren Tonhöhenkontrolle als Art Pedal-Steel-Lick ausgeführt. Zur Erholung kommt jeden zweiten Tag einer der anderen Fingern dran.

2026-01-19 - Tag 1

Bm-Arpeggio über zwei Lagen (II./IV.)

[illegible]

Halbton-Bending in A-Dur für Zeige- und kleiner Finger

Die Dehnungsrichtung wechselt offensichtlich, ist also immer von der Saite mit dem gehaltenen Ton weg.

In Takt fünf nehme ich für das e die Leersaite. Geplant wäre das e' ja auf der b-Saite zu greifen, nur ist der Kraftaufwand an dieser Stelle einfach zu groß. Vielleicht ginge es mit dünneren Saiten, mit 12ern ist das Viecherei.

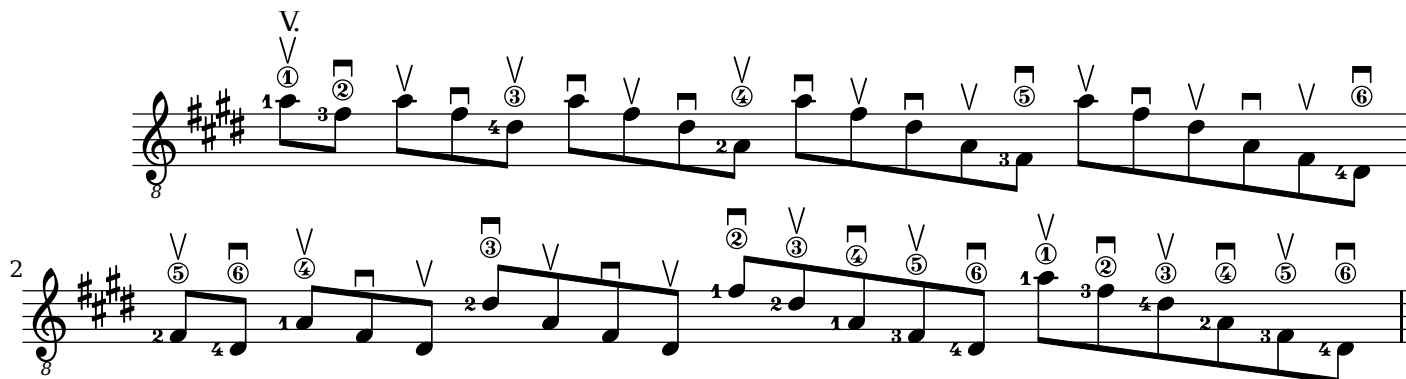
Am Anfang und am Ende zeigt sich das eine klassische Griffbrettbreite auch für Stahlsaiter Sinn hat.

The image displays three staves of musical notation for the waltz 'The Merry Widow'. The notation is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is characterized by a series of eighth and sixteenth notes, often grouped with slurs and fingerings. The staves are labeled with Roman numerals: IV, XI, VI, XI, I, VI, XIII, II, IX, and XIV. The notation includes various musical symbols such as notes, rests, and fingerings, and is presented in a clear, professional layout.

Das Bending der g-Saite mit dem Zeigefinger, stellte sich raus, ist fast unmöglich. Mit Unterstützung von Hand und Arm ginge es vielleicht, aber der zweite Ton limitiert diese Möglichkeiten enorm. Für heute habe ich genug davon, Mittwoch versuche ich den Teil mal auf der E-Gitarre mit dünneren Saiten.

D[#]dim-Arpeggio über zwei Lagen (V./VII.)

Das Bm-Arpeggio lief ordentlich, da ist noch Luft für eine weitere Form..



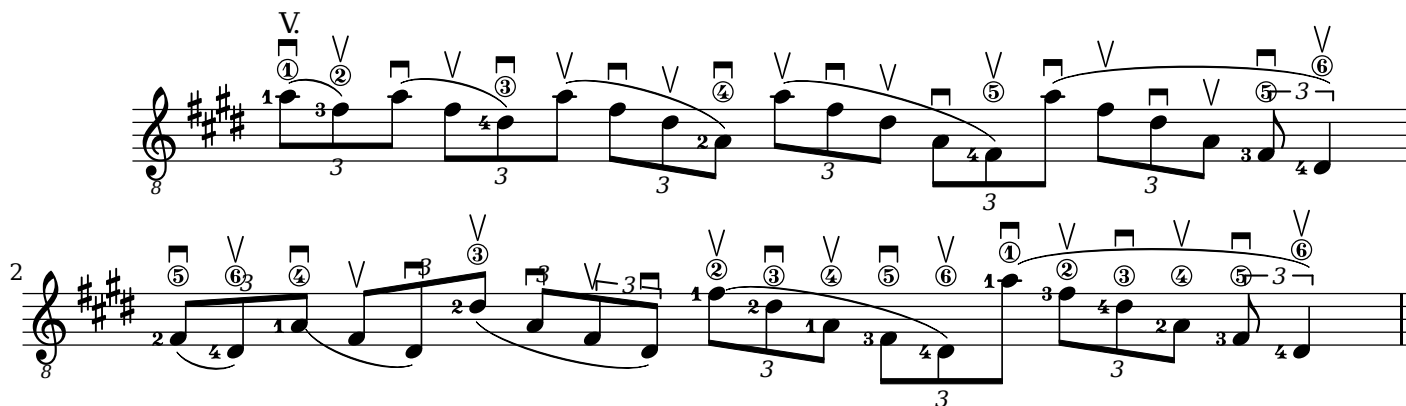
2026-01-20 - Tag 2

Der Tag startet mit der Übung vom letzten D[#]dim-Arpeggio über zwei Lagen (V./VII.)

D[#]dim-Arpeggio über zwei Lagen (V./VII.) in Triolen

Weil es so gut klappt, bleib ich im Tempo, spiel aber Triolen. Die zweite Hälfte braucht ein paar Extra-Touren und in der ersten Hälfte wollte der Fingersatz eine kleine Änderung.

In der Hoffnung es erhöht die Lesbarkeit gibt es Phrasierungsbögen.



Halbton-Bending in A-Dur für Mittelfinger

Da der Zeigefinger jetzt mithelfen kann, klappen fast alle Bendings auf der g-Saite; nur das im ersten Bund wehrt sich recht erfolgreich.

III. ⑤ ④ ④ ⑤ ⑥ ⑤ ⑥ ⑤ ④ ③

V. ③ ④ ④ ⑤ ④ ④ ③ ④ ④ ③ XI. ③ ④ ④

XVI. ① ② ③ ③ ③ VIII. ① ④ ② ③ I. ① ② ③

Wie vorhergesagt, gibt es auf der E-Gitarre mit 10ern kein Problem. Wobei nicht ganz, die Töne stehenbleiben sollen, tendieren jetzt zum wegeiern.

E-Dur-Arpeggio über zwei Lagen (VII./IX.)

Ein Barre wäre möglich gewesen, doch daß über's Griffbrett spidersn scheint mir hier passender.

VII. ① ② ③ ④ ⑤ ⑥

2026-01-21 - Tag 3

E-Dur-Arpeggio über zwei Lagen (VII./IX.) in Triolen

Zum Einstieg gibt es die Wiederholung des E-Dur von gestern Dann steige ich bei gleichem Metronom um auf die triolische Variante

V. ① ② ③ ④ ⑤ ⑥

Halbton-Bending in A-Dur für Zeige- und mittlere Finger

Heute mal zuerst die entspannte E-Gitarre, und da geht wie erhofft. Takt 5, mit stehendem c[#] und geschobenem g[#], das bleibt noch schwer. Im späteren Durchlauf mit Akustik werde ich den Takt einfach ignorieren.

Musical score for guitar in E major (three sharps: F#, C#, G#), 3/4 time. The score is divided into three systems, each with a key signature change indicated by a double bar line and a new key signature.

 System 1 (Measures 1-6): Key signature changes to E major (F#, C#). Measures 1-6 show various fretted notes with fingerings (1-5) and slurs. Measure 5 contains a whole note chord with a natural C# and a pushed G#.

 System 2 (Measures 7-13): Key signature changes to A major (F#, C#, G#, D#). Measures 7-13 continue with fretted notes and fingerings. Measure 10 contains a whole note chord with a natural C# and a pushed G#.

 System 3 (Measures 14-20): Key signature changes to D major (F#, C#, G#, D#). Measures 14-20 continue with fretted notes and fingerings. Measure 17 contains a whole note chord with a natural C# and a pushed G#.

Bm-Arpeggio über zwei Lagen (II./IV. in Triolen)

Zur zweiten Runde meines Technikeinspiels gibt es das Bm vom Montag auch als Triolen.

Musical score for guitar in B minor (three sharps: F#, C#, G#), 3/4 time. The score is divided into two systems, each with a key signature change indicated by a double bar line and a new key signature.

 System 1 (Measures 1-10): Key signature changes to B minor (F#, C#, G#, D#). Measures 1-10 show arpeggiated chords (Bm, Dm, F#m, G#m) with fingerings (1-5) and slurs. Measure 5 contains a whole note chord with a natural C# and a pushed G#.

 System 2 (Measures 11-20): Key signature changes to E major (F#, C#, G#). Measures 11-20 continue with arpeggiated chords and fingerings. Measure 15 contains a whole note chord with a natural C# and a pushed G#.

2026-01-22 - Tag 4

Zum Einstieg wiederhole ich Bm-Arpeggio achtel und Bm-Arpeggio achtel-triolisch.

Halbton-Bending in A-Dur für Ring- und kleinen Finger

Der Ringfinger kann sich hier Unterstützung von Zeige- und Mittelfinger holen. Für den maximalen Trainingseffekt mache ich das nur wenn es nicht ohne geht, beispielsweise auf der g-Saite und im Erschöpfungslauf.

Beim Standton muß gelegentlich der Zeigefinger mit ran.

A-Dur-Arpeggio über zwei Lagen (I./II.)

Das A-Dur-Arpeggio startet mit einer Leersaite.

2026-01-23 - Tag 5

A-Dur-Arpeggio über zwei Lagen (I./II.) in Triolen

Zum Einstieg wieder das gestrige Ende A-Dur um zu steigern.

Halbton-Bending in A-Dur für Zeige- und kleinen Finger

Dies ist fast die Variante vom Montag nur mit den längeren Ruhephasen wie ich sie in den weiteren Übungen benutzt habe. Der erste Versuch war zu hektisch. Außerdem benutze ich diesmal wo die b-Saite ins Spiel kommt auch Überstreckungen.

IV. ⑤ ④ ④ ⑤ ④ ③

VI. ③ ④ ④ ① ② ③ ④

XI. ④ ⑤ ⑥ ⑤ ④ ③

VI. ③ ④ ④ ① ② ③ ④

XIII. ③ ④

XIV. ② ① ② ④ ① ②

IX. ④ ③ ④ ② ③

II. ① ② ③

Zum Abschluß das D[#]dim-Arpeggio vom Montag, auch in der Triolen-Variante. Weil das lief, wiederhole ich die erste Variante im doppelten Tempo, also als Sechzehntel.

2026-01-24 - Tag 6

Arpeggios über zwei Lagen entlang der A-Dur Skale

Die Arpeggio-Übungen waren auch als Improvisationsmaterial für ein Stück an dem ich arbeite gedacht. Wie ich also die Übung für heute vorbereite, alle drei in der Woche vorgestellten Arpeggio-Formen die Tonleiter entlang, stelle ich fest daß unter dieser Prämisse Bm und D[#]dim nicht zusammengehören. Letzteres gehört nach E-Dur, in dem ein Bm deplatziert wäre. Das kommt davon wenn man Stücke schreibt die in zwei Tonsorten tanzen.

Für die Übung nehme ich die A-Dur Tonleiter, der dim-Akkord wandert also nach g[#].

The image displays a musical score for 'The Twelve' by Dmitri Shostakovich, specifically the section for the ten staves. The score is written in G major (one sharp) and 4/4 time. Each staff is numbered 1 through 10 and begins with a Roman numeral indicating the measure number: I., II., IV., V., VII., IX., X., XII., and so on. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above the notes. The score is presented in a clean, black-and-white format, suitable for a printed edition.

Wer höher hinaus will braucht von mir nicht die Leiter. Aber es geht natürlich wieder zurück, nehmen wir doch hier die Triolen. Der Lesbarkeit halber fällt die Taktierung weg.

XII. A

XII. G#dim

IX. F#m

VII. E

D

C#m

II. Bm

A

Den Versuch Bendings mit dem kleinen Finger in der Übungsform dieser Woche zu verwenden habe ich schnell abgebrochen. Gehen, geht das schon, es ist nur ein anderes Thema. Vielleicht greife ich das in ein paar Wochen auf.

Heute bleibt es bei einer Wiederholung aller Bending-Übungen der Woche, erst auf der E-Gitarre und dann auf der Akustik.

- Bending Tag 1 Zeigefinger

- Bending Tag 2 Mittelfinger
- Bending Tag 3 Zeigefinger
- Bending Tag 4 Ringfinger
- Bending Tag 5 Zeigefinger

Fazit 6p 2026-01-19

Zuerst, ja, die Fingersätze der Arpeggios änderten sich unter der Woche. Bis heute würde ich keinen als definitiv behandeln.

Die Form der Arpeggio-Übung scheint mir sehr nützlich. Sie bewegt etwas in der Anschlags-, wie der Greifhand und im Kopf muß auch etwas mitmachen. Gerade für etwas wie heute mit dem Durchlaufen von Skale und Griffbrett werde ich nach neuen Varianten suchen.

Die Saitenzieherei war immer noch zu intensiv. Etwas Muskelkater direkt nach dem Üben ist OK, aber nach drei Tagen blieb davon immer mehr über. Vermutlich geht auch bei wechselndem Finger zuviel der restlichen Handmuskulatur in die Erschöpfung, so daß bei täglichem Üben die Erholungsphase unzureichend ist. Die Verbesserung beim Spiel war allerdings auch spürbar.

6p 26. Januar

Diese Woche habe ich mal wieder in meinen Aufzeichnungen gekramt. Die ursprünglichen Spielereinen vom 10. Mai 2016 ff. finden im aktuellen Six Pack eine Erweiterung.

Die Legato-Übung die Saite entlang wird mit Anschlägen erweitert und obendrein gibt es noch eine simple Arpeggio-Übung mit wechselnden Kadenzen.

2026-01-26 - Tag 1

Anschlag und Bindung gemischt E aufwärts chromatische longitudinal

Den Anschlag nach Wunsch ausführen, Finger, Plektrum, Hybrid, was am schlechtesten geht.

Arpeggio E-A-B7 I.

Ruhig angehen und dann schrittweise steigern.

Erst einen Akkord sicher spielen, dann Zweier-Kombinationen, Dreier- und ... durchlaufen.

Jetzt für den Komplettdurchlauf das Tempos so lange erhöhen bis Unsicherheiten auftauchen. Diese isoliert klären. Je nach Kondition erneut Komplettdurchlauf bis zur Versagensnähe, nach einer kurzen Pause oder morgen weiter.

2026-01-27 - Tag 2

Anschlag und Bindung gemischt A abwärts chromatische longitudinal

Es geht die A-Saite mit leichtem Schaukeln nach unten.

XII. ⑤ XI. X. IX. X. XI. X. IX. VIIIIX. X. IX. VIII.VII.

5 VIIIIX. VIII. VII.VI. VII.VIII. VII.VI. V. VI. VII. VI. V. IV. V. VI.

10 V. IV. III. IV. V. IV. III. II. III. IV. III. II. I. II. III. II.

15 I. 0-I. I. II. I. 0-I. 0-II. 0-I. I. 0-I. 0-II. 0-III. 0-II. 0-I.

Arpeggio A-D-E7 V.

Damit es nicht langweilig wird, wandert das Arpeggio in den fünften Bund. Das Barré bei jedem Akkord neu ansetzen sonst fault der Finger weg.

2026-01-28 - Tag 3

Anschlag und Bindung gemischt d aufwärts chromatische longitudinal

Beim Lagenwechsel auf einem Ton nicht nur das Handgelenk hin- und herschlenkern, sondern es durch eine leichte Bewegung des Unterarms führen.

0-III. ④ 0-II. 0-I. I. 0-I. 0-II. 0-I. I. II. I. 0-I. 0-I. I. II. III.

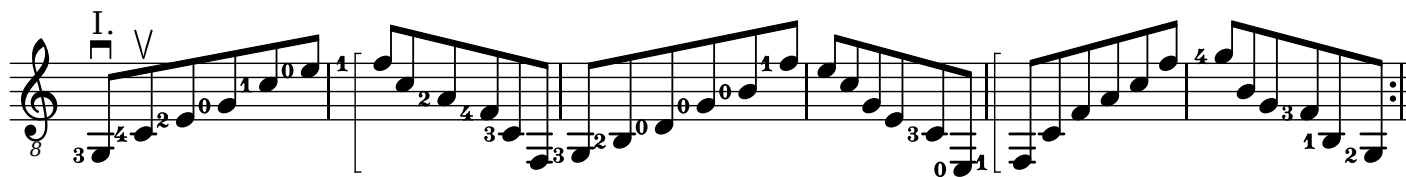
5 II. I. II. III. IV. III. II. II. III. IV. V. IV. III. IV. V. VI. V. IV.

10 IV. V. VI. VII. VI. V. VI. VII. VIII. IX. VI. VII. VIII. IX. VIII. VII.

15 IX. X. IX. VIII. VIII. IX. X. XI. X. IX. X. XI. XII. XI. X.

Arpeggio C-F-G7 I.

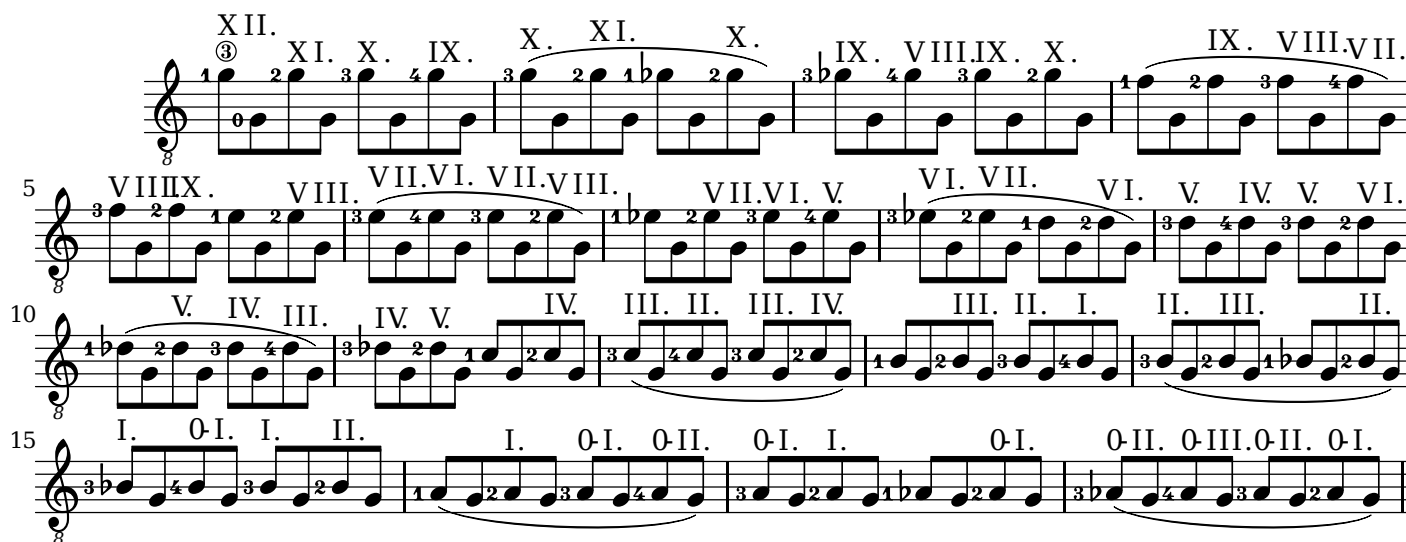
Das Arpeggio wieder im ersten Bund, aber in C-Dur.



2026-01-29 - Tag 4

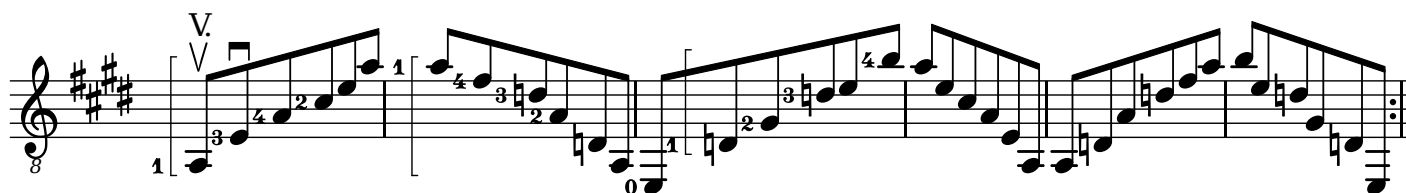
Anschlag und Bindung gemischt g abwärts chromatische longitudinal

Nochmal zu Erinnerung, der Hand und Daumen bewegen sich für jeden Ton prallel zum Griffbrett.



Arpeggio A-D-E7 I.

Das Arpeggio vom Dienstag wird wiederholt.



2026-01-30 - Tag 5

Anschlag und Bindung gemischt b aufwärts chromatische longitudinal

Wenn sich das Muster erstmal etabliert hat fängt es an Spaß zu machen. Bis dahin fühlt es sich allerdings an als hätte man einen Knoten in der Leitung.

0-III. ② 0-II. 0-I. I. 0-I. 0-II. 0-I. I. II. I. 0-I. 0-I. I. II. III.

II. I. II. III. IV. III. II. II. III. IV. V. IV. III. IV. V. VI. V. IV.

IV. V. VI. VII. VI. V. VI. VII. VIII. VI. VI. VII. VIII. IX. VII. VI. VII.

IX. X. IX. VIII. VIII. IX. X. XI. X. IX. X. XI. XII. XI. X.

Arpeggio C-F-G7 I.

Es geht zurück zum Arpeggio vom Mittwoch. Die zweite G7-Variante verdient noch etwas Politur.

I. V

2026-01-31 - Tag 6

Anschlag und Bindung gemischt e' abwärts chromatische longitudinal

XII. ① XI. X. IX. X. XI. X. IX. VIII. IX. X. IX. VIII. VII.

VIII. IX. VIII. VII. VI. VII. VIII. VII. VI. V. VI. VII. VI. V. IV. V. VI.

V. IV. III. IV. V. IV. III. II. III. IV. III. II. I. II. III. II.

I. 0-I. I. II. I. 0-I. 0-II. 0-I. I. 0-I. 0-II. 0-III. 0-II. 0-I.

Wenn ich nicht ohnehin schon eine Seite mit All-Time-Favorites planen würde, diese Übung hätte mich darauf gebracht. Vielleicht fallen mir noch Varianten ein, denn sie ist schon ziemlich langweilig.

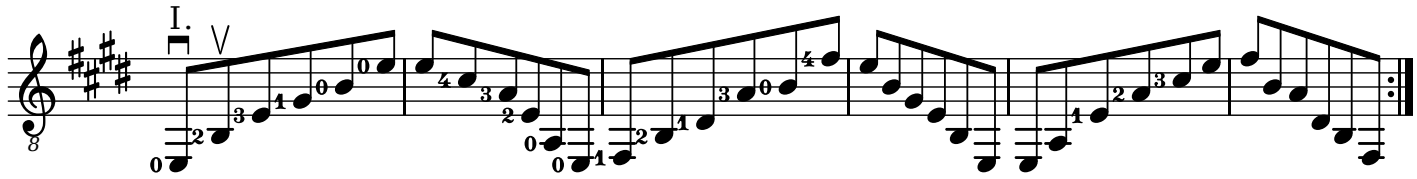
Andererseits liegt darin ein Teil ihres Nutzens. Beobachten zu können wie sich der Ton, verändert zwischen gebunden und angeschlagen, ist essentiell im Bemühen des Angleichens. Da ist es sinnvoll einen Ton zu wiederholen.

Ebenso ist die Wahrnehmung der Bewegung in Ellenboogen- und Handgelenk während des permanenten kleinen Lagenwechsels sehr hilfreich. Vielleicht liegt hier ein Ansatzpunkt für Übungsvarianten, etwas zu finden was die Finger stärker parallel zu den Saiten

hält, ein weiterer gegriffener Finger wäre denkbar z.B. Triolen in 1-4-0, 3-2-0 Pattern. Mal sehn.

Arpeggio E-A-B7 I.

Die Woche endet wie sie.



D- und G-Dur habe ich sorgfältig vermieden, die werde auf diese Weise demnächst über das ganze Griffbret gespielt.

So simpel die Übung ist, mir hilft sie die Bewegung der Anschlagshand mit der Ebene auf der die Saiten liegen parallel halten.