

JB's

modern  
notation  
method  
for  
Guitar

BOOK TWO

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## Keep These Points In Mind:

- For all of us, most keys we read are not in C Major. And thankfully, not in C# or C $\flat$ , as well.
- Push and challenge yourself to be very accustomed to keys other than C Major.
- Chord accompanying is an entirely separate subject; however, it is covered by a large catalog of work preceding this publication.
- Music notation for guitar is always relative. Meaning that whatever you are reading can be interpreted at many different areas on the board.
- The Appendix, at the end of the book, features chord diagrams for any chords that might seem a bit more complex or special.

## JB's Modern Notation For Guitar BOOK TWO

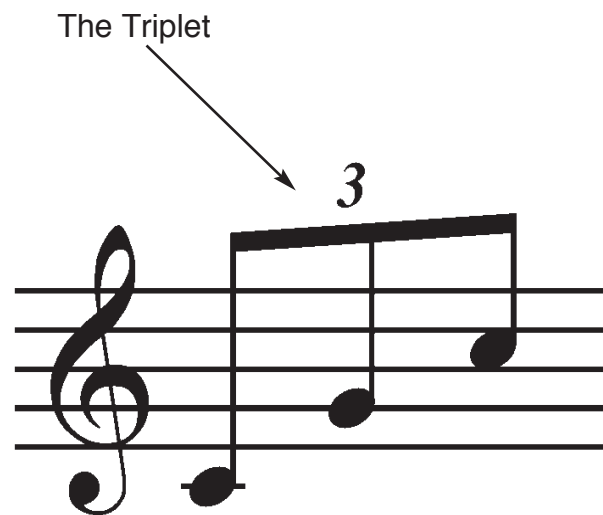
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# chapter eleven

## Triplets

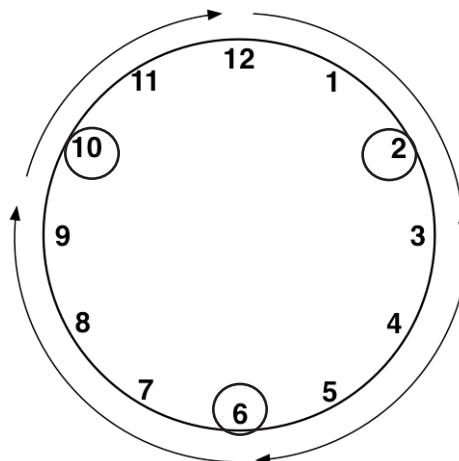
The *triplet* (also known as a *tuplet*) is a grouping of three, single-type notes played within the amount of time for two of those particular notes. In this chapter, we will dedicate our attention to eighth note triplets, which play as three notes per beat or three eighth notes in the place of two eighth notes:



Again, the three eighth notes, beamed together will be played within one beat.

Also, the triplet notes are equally spaced when played.

Per the **Time Circle Concept** (book one: page 46): The notes of a tuplet/triplet are played at 6 o'clock, 10 o'clock, and 2 o'clock (6, 10, 2).





# chapter twelve

## Time Signatures

The top number indicates the number of beats per measure. If the top number says 5, you are going to count 5 beats per measure, i.e. 1-2-3-4-5; 1-2-3-4-5; 1-2-3-4-5; etc. If the top number indicates 2, you would count 1-2; 1-2; 1-2; etc.

The bottom number assigns the value of one(1) beat to the type of note indicated. Note key term: “type of note.” The type of note that gets the value of one beat is the only thing the bottom number indicates. Therefore, **the only numbers** that can be used for the bottom number of the time signature will be 1; 2; 4; 8; 16; and 32. These numbers represent the common types of notes in music notation.

1 = Whole note  
2 = Half note  
4 = Quarter note  
8 = Eighth note  
16 = Sixteenth note  
32 = Thirty-Second note

READ ALL TEXT!

If the bottom number says 4, that means the *quarter note* is worth 1 beat. The other types of notes will then align relative value-wise with the quarter note, i.e., eighth note equals a 1/2 beat; half note is worth 2 beats; whole note equals 4 beats. If the bottom number is 8, the *eighth note* is worth 1 beat, which then means the quarter note is 2 beats; and the half note is 4 beats.

### Remember when reading a *time signature*:

- The two numbers indicate two completely different things.
- The two numbers are not to be read as a fraction.
- Per the **Time Circle Concept**: The top number of a time signature indicates how many circles you must travel through in each measure.

## Sixteenth Note Rhythm Exercises: clap or use any note to play exercises

3



Example 10

4

The musical notation for Example 6-10 is a single staff in 4/4 time with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by an eighth note G4, an eighth note A4, and a quarter note B4. This pattern repeats twice more before a bar line. After the first bar line, there is a quarter rest, followed by an eighth note G4, an eighth note A4, and a quarter note B4. This pattern repeats twice more before a second bar line. After the second bar line, there is a quarter rest, followed by an eighth note G4, an eighth note A4, and a quarter note B4. This pattern repeats twice more before a third bar line. After the third bar line, there is a quarter rest, followed by an eighth note G4, an eighth note A4, and a quarter note B4. This pattern repeats twice more before a final bar line.

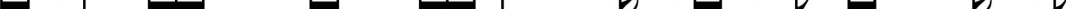
5

6

7

Exercise 7 is a 4-measure piece in 4/4 time. The melody is written on a single staff. Measure 1: Quarter rest, eighth note G4, quarter note A4, eighth note G4. Measure 2: Quarter note F#4, eighth note G4, quarter note A4, eighth note G4. Measure 3: Quarter rest, eighth note G4, quarter note A4, eighth note G4. Measure 4: Quarter note F#4, eighth note G4, quarter note A4, eighth note G4.

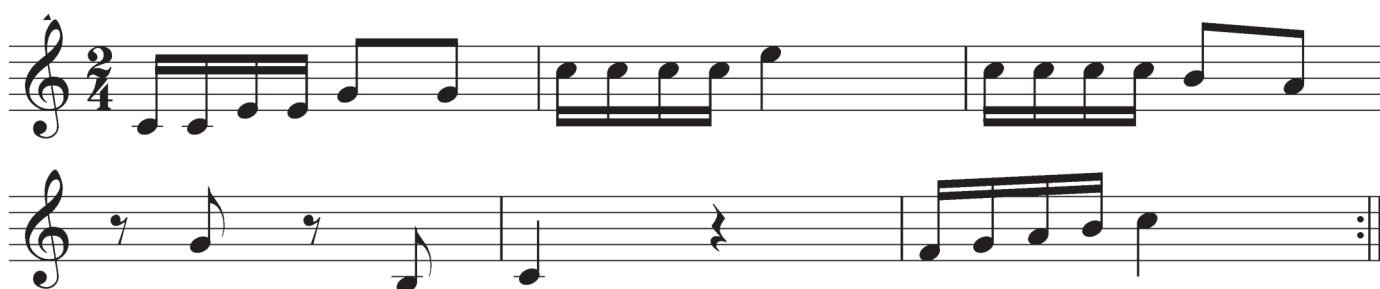
8



9

Measure 9: 4/4 time, one sharp (F#). The melody consists of eighth and quarter notes, with a final quarter rest.

### 1. Sixteenth Notes For The First Time!



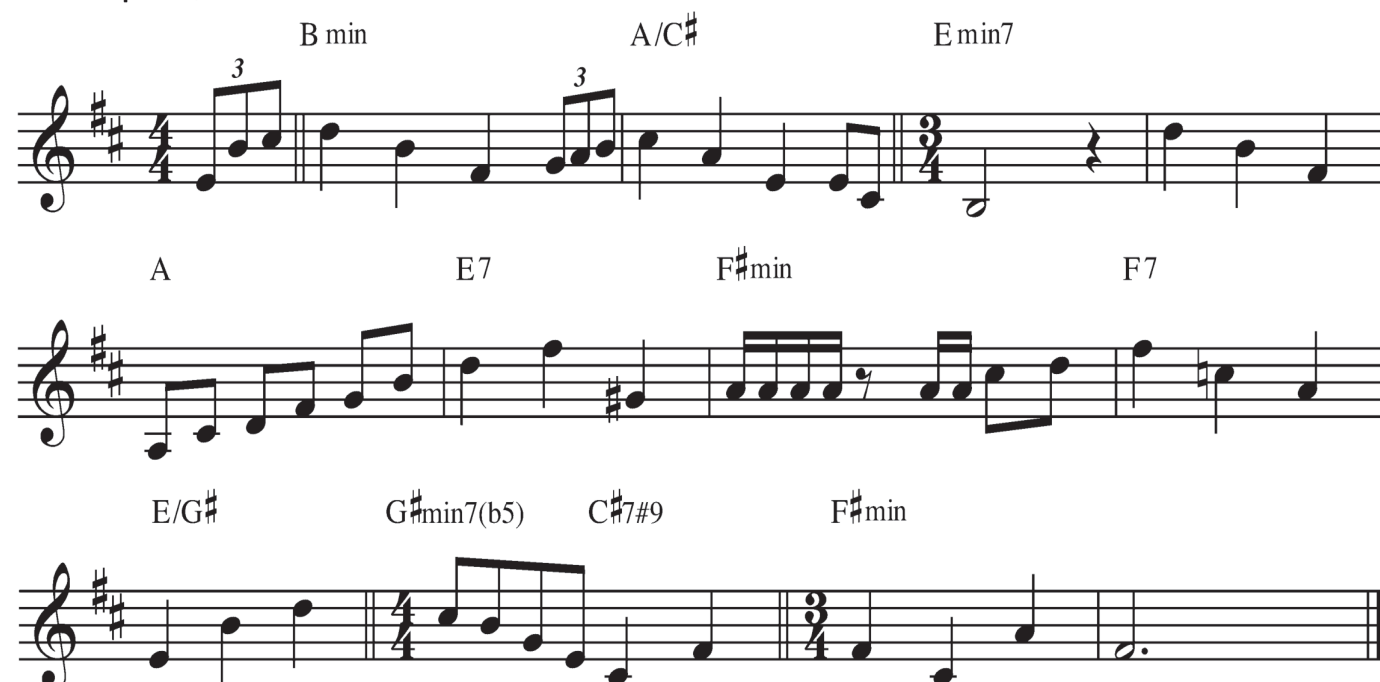
### 2. Sixteenth Rests For The First Time



### 3. Sixteenths In The Key Of F



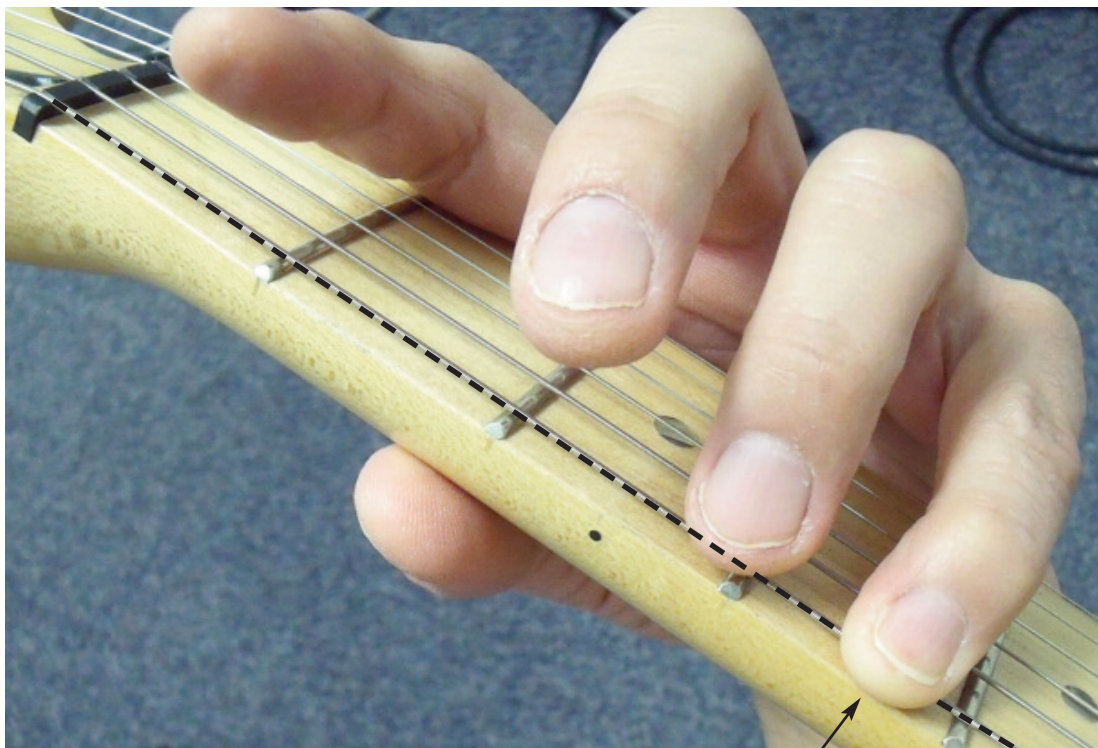
### 4. Triplets, Two



# chapter fifteen

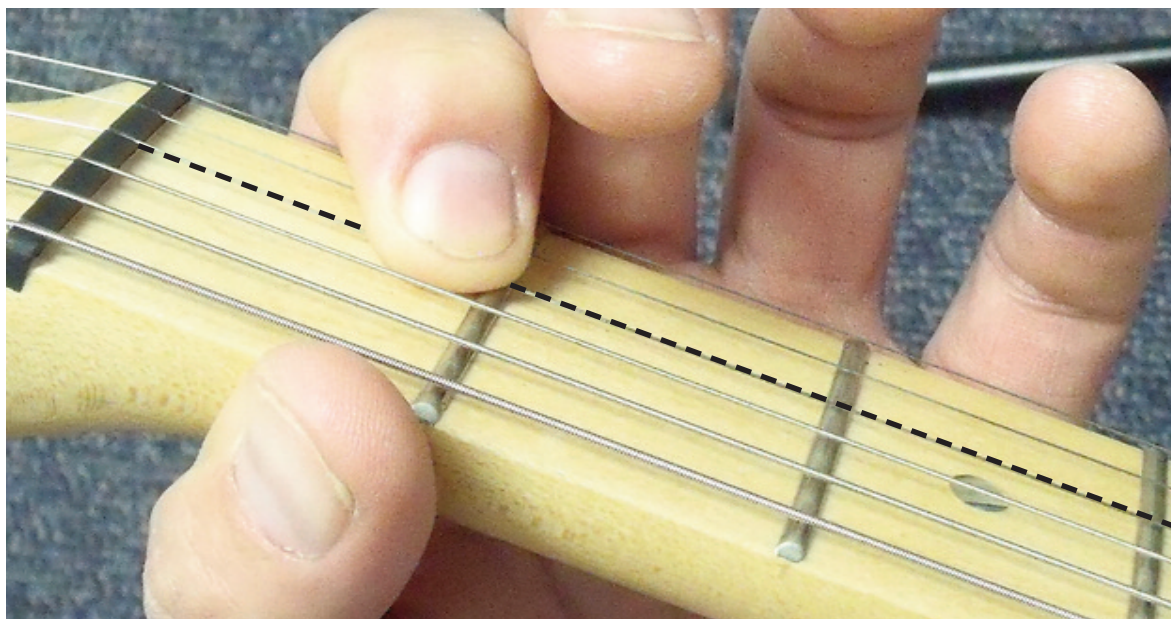
## New Notes

The next notes are  $A^b$  and  $G^\sharp$ . What is cool is that you will not have to learn six notes in six locations. There will only be three locations, and in fact, you have already played on two of those locations:  $G^\sharp$  on the G string, and an  $A^b$  on the G and low E string.



Play this  $A^b$  or  $G^\sharp$  with your pinkie (if you are in 1st position)





#### 4. Thingamajig

Chords for 'Thingamajig':

- Staff 1: G, B $\flat$ , F $\sharp$ , C, A $\flat$ , B
- Staff 2: G, B $\flat$ 7, A min, C min, B min, F $\sharp$ 7
- Staff 3: G $\sharp$  min, D7
- Staff 4: G, B $\flat$ , F $\sharp$ , C, A $\flat$ , B
- Staff 5: G, B $\flat$ 7, A $\flat$ , E $\flat$ /G
- Staff 6: B $\flat$ , C min, F7, E7, A

#### 5. A Major In 6/8

Chords for 'A Major In 6/8':

- Staff 1: A maj7, C $\sharp$ 7/A, F $\sharp$  min7, F $\sharp$ 7 $\sharp$ 5
- Staff 2: B min11, B $\flat$ 13, E $\flat$ -7 $\flat$ 5, E7 $\flat$ 9

Musical notation for Example 6-10: A single staff in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. The melody consists of eighth and quarter notes with rests, ending with a repeat sign.

# chapter seventeen

## Performance Marks

Performance marks are symbolic, literal, and relative indicators throughout a composition that guide the reader for proper interpretive execution of the notation.

### *Tempo Marks*

Indicates the desired relative tempo throughout a composition. May include metronome marking, i.e.  $\text{♩} = 100$  (quarter notes are equal to 100 beats per minute [BPM]).

At the beginning of a piece, tempos can be marked by particular indicators, such as these:

<b>Grave</b>	Very slow	BPM: 20-40
<b>Largo/Lento</b>	Slow	BPM: 40-60
<b>Adagio</b>	Easy walk	BPM: 55-70
<b>Andante</b>	Fast walk	BPM: 70-85
<b>Moderato</b>	Jogging	BPM: 85-100
<b>Allegro</b>	Bright, Spritely	BPM: 110-130
<b>Vivace</b>	Faster than Allegro	BPM: 132-145
<b>Presto</b>	Fast	BPM: 165-180

If there is a "...issimo" appended to a term, that particular term's characteristic is increased. *Larghissimo* is around 19 BPM and below! *Prestissimo* is anything over 180 BPM.

If there is a "...etto" appended to a term, that particular term's characteristic is at the faster end of its tempo spectrum. *Adagietto* is around 65-75 BPM. However, if it is used in the case of Allegro, *Allegretto* is slower at 95-110 BPM




# Place Markers

Itinerary of the journey. These marks tell the reader where they should be and will be at a particular moment.

*D.C.* : Da Capo: from the top or from the beginning.

*D.S.* : Da Signe: from the “Sign” 

*al Coda* : proceed to the Coda   
...which will direct you immediately to the other Coda near the end of the piece, and from there, you will go to the end.

*al Fine*: proceed to the actual end of the composition.

Therefore, these place marker directions are possible:

*D.C. al Coda* : go back to the beginning and when you reach the Coda, you will immediately go to the other Coda near the end of the piece, and from there, you go to the end (or receive further instructions).

*D.C al Fine* : go back to the beginning and proceed to Fine, which will be the end of the composition.

*D.S al Coda* : go to (back to) the Signe, then proceed to the Coda, you will immediately go to the other Coda near the end of the piece, and from there, you go to the end (or receive further instructions).

*D.S. al Fine* : go to (back to) the Signe and proceed to Fine, which will be the end of the composition.

# chapter eighteen

## Position Playing On The Board

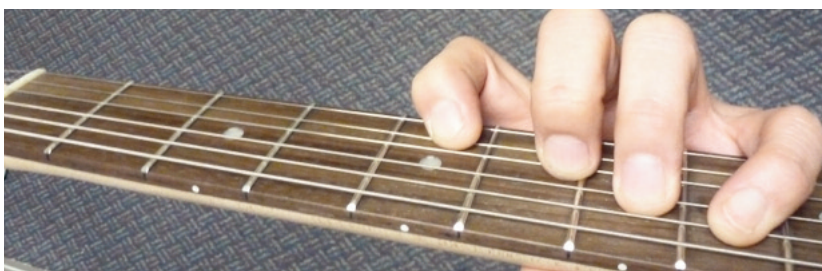
So far, this instructional method has concentrated on music notation within the first and second positions on the fretboard. This is because most notation concepts can be taught more simply and efficiently at those positions. However, moving to positions up the fretboard can provide other, more efficient ways of playing a line, melody, and/or part.

## New Notes!

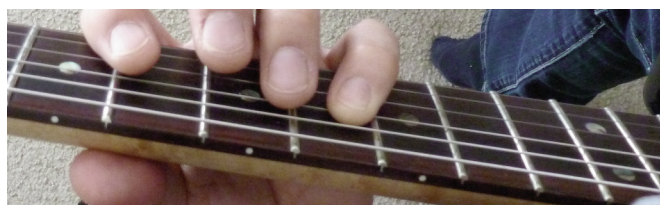
The next notes are G $\flat$  and A $\sharp$ . G $\flat$  has the same positions as F $\sharp$ .

A $\sharp$  has the same positions as the B $\flat$

However, **let's move further up the fretboard.**



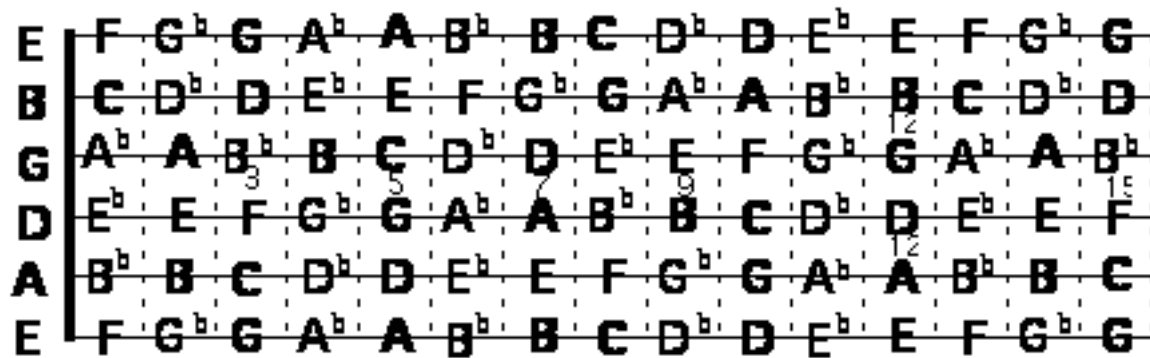
A $\sharp$



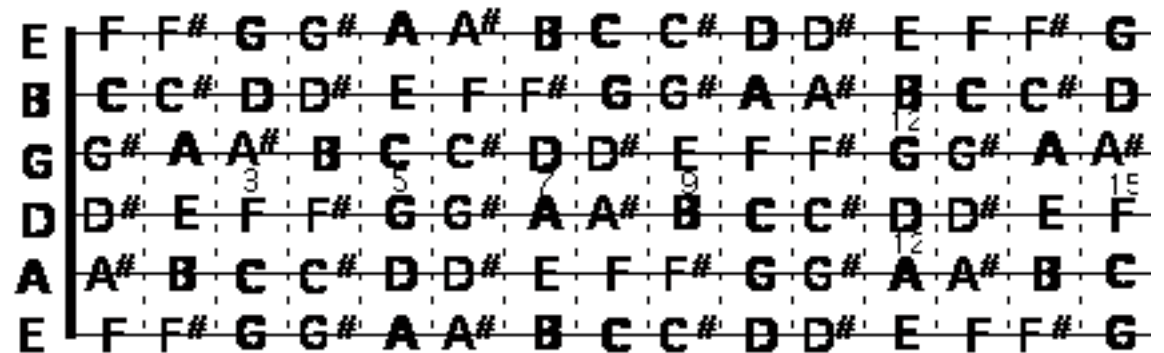
G $\flat$



The following diagram is the fretboard complete with flat notes to the 12th fret



The following diagram is the fretboard complete with sharp notes to the 12th fret




# Odd Time Signatures

Odd: meaning odd-numbered (3, 5, 7, 9, 11, etc.), or “weird” or “unusual.”

Take your pick; there are certain odd time signatures that are more common than others. Remember that the bottom number represents the “type of note” that will be valued as “1 beat/count/circle.”


[Please note that your reading chops are going to be tested on the following exercises. If you are any way out of sync, things will not sound right. Things sound kind of weird even when you play it properly.]

## 1. The First Odd-Time Duet

 = 90



## 2. The 7/8 Duet!

 = 200



# Cut Time

Cut time is 2/2 (  $\Phi$  ). Two beats per measure, and the half-note has the value of one beat, which means that a quarter-note is one-half-beat, and a whole-note is worth 2 beats. This time signature is actually very common, especially among folk, country, punk, hard-core metal, and Latin/Brazilian genres.

## 6. When The Saints Go Marching In

$\text{♩} = 100$  *joyful*

The musical score for "When The Saints Go Marching In" is presented in cut time (2/2). The key signature is five sharps (F#, C#, G#, D#, A#). The tempo is marked as 100 quarter notes per minute, and the mood is "joyful". The score is written for piano and voice. The first system shows the beginning of the piece with a key signature change from one sharp to five sharps. The melody is in the voice part, and the piano accompaniment is in the piano part. The second system continues the melody and accompaniment. The third system shows the melody moving to a higher register. The fourth system concludes the piece with a final cadence.



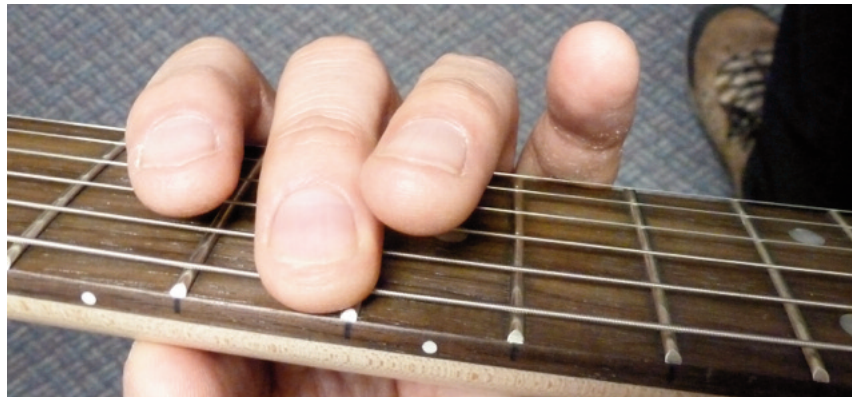
# chapter twenty

## Wow! You Are Here!

B $\sharp$  and F $\flat$  are equivalent to C and E, respectively. If you are here, you are probably able to read music notation better than most professional guitar players. Congratulations...

## New Notes (FOR THE LAST TIME)

B $\sharp$



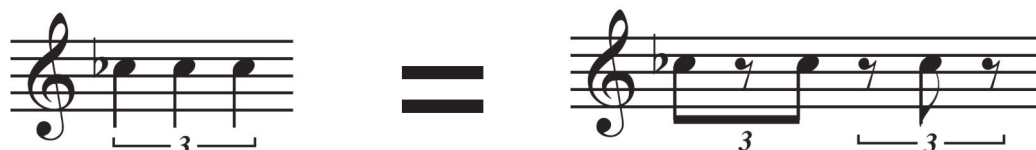
F $\flat$



# More On Triplets

As defined in Chapter 11: The *triplet* (also known as a *tuplet*) is a grouping of three, single-type notes played within the amount of time for two of those particular notes.

Therefore, a *quarter note triplet* would be three notes equally spaced within the time of two quarter notes. The timing of the quarter note triplet can be understood by using eight-note triplets, which are already familiar.



Quarter-note triplets are equivalent to playing the 1st, 3rd, & 5th notes of two consecutive eighth-note triplets (and sustaining those notes till you play the next). [diagram to the right]

A sixteenth note triplet would be three notes equally spaced within the time of two sixteenth notes (or one eighth note).



A half note triplet would be three notes equally spaced within the time of two half-note notes. Half-note triplets are equivalent to playing the 1st, 3rd, & 5th notes of two consecutive quarter-note triplets. [diagram to the right]



# Chord Diagrams
