

Sequence Document
“Study in E minor” by Mauro Giuliani

This study focuses on *pimami* arpeggios, and reading in upper positions. Be sure that the student takes every facet of notation into account, avoiding the temptation to default to the more familiar lower positions of the guitar. In many cases, a passage that seems plausible in a lower position fits a pattern in an upper position, making it much easier to play. As always, ask for beautiful tone and careful attention to dynamics.

Teaching Upper Position Reading

It’s extremely helpful to demonstrate how notes encountered in first position can be played in upper positions. One way of teaching this is to explain that most notes on the first string of the guitar can also be played on the second string 5 frets higher.

For example: the notes *E*, *F* and *G* on the open, first, and third frets of string 1 are also found on the fifth, sixth, and seventh frets of string 2.

E, F, and G on string 1

I

①

E F G

0 1 4

open fret 1 fret 3

string

E, F, and G on string 2

V

②

E F G

1 2 4

fret 5 fret 6 fret 8

The same concept holds true for the other pairs of adjacent strings, but we must make an adjustment when dealing with strings 2 and 3. Any note on the second string may be found on the third string 4 frets higher. etc...

Study in E Minor

Guitar Solo
Level 8

Mauro Giuliani
arr. Hinsley

Allegro

p i m a m i

mp *mf*

III V VII

mf *p* *p*

VIII

f *mp* (-3 (crunch))

VI

mp

Study

VII

9

3

1 2 0 4 4 4 1

5 4 4 4

mf

I

11

4 2 2 1 4 3

4 2 2 1

mf

13

3 0 2 0 0 3

1 1 1 1

mf

XII

VII

III

15

1 4 4 1 4 1

1 4 4 1

mf

I

rit.

17

1 4 2 1 2 3 2

4 4 3 2

rit.