

Mel Bay Presents

Daily Chop-Builders for Bass

by Josquin
Des Pres

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About the Author

Born in St. Tropez, France, Josquin des Pres started out in music as the bass player for French jazz violinist Didier Lockwood and was an important part of the early eighties Paris music scene that gave birth to great players like, Manu Katche (Sting, Peter Gabriel) and Bunny Brunel (Herbie Hancock). As a studio musician appears on dozens of albums sharing credits with such noteworthy players as: Jeff Porcaro (Toto), Steve Lukather (Toto), Vinnie Colaiuta (Sting, Joni Mitchell), Billy Sheehan (Mr. Big), Jimmy Crespo (Aerosmith, Billy Squier), David Garibaldi (Tower of Power), Jerry Goodman (Dixie Dregs)...He is also a producer and Warner Chappell songwriter with credits that include multiple collaborations with Elton John's lyricist Bernie Taupin, as well as numerous covers by international artists.

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Preface

This book is designed to provide bass players with a wide variety of exercises indispensable to anyone wanting to develop the technique necessary to succeed in today's music scene.

Introduction

Practice 2 exercises per day **1 from the left hand section** of the book and **1 from the right hand section** of the book. Play each exercise **for at least 30 minutes**. Always **use a metronome**. Start at the **slowest indicated speed, concentrate on your sound**, then **gradually** speed up.

Section 1

Left Hand Exercises

Left Hand Dexterity Exercises In C Major



Track #5

Play each exercise twice, then move up chromatically to the 12th fret then back down.

1.) ♩ = 80/120

L.H.*

* Left Hand Fingering.



Track #6

2.) ♩ = 80/120

L.H.



Track #7

3.) ♩ = 80/120

L.H.



Track #8

4.) ♩ = 80/120

L.H.



Track #9

5.) ♩ = 80/120

L.H. 2 1 1 4 4 2 1 4 1 4 1 4 3 4 2 4

3 2 2 5 5 3 2 5 2 5 2 5 4 5 3 5



Track #10

6.) ♩ = 80/120

L.H. 2 1 1 4 2 4 1 4 1 2 1 4 2 4 4 1

3 2 2 5 3 5 2 5 2 3 2 5 3 5 5 2



Track #11

7.) ♩ = 80/120

L.H. 2 4 1 3 4 1 2 4 1 4 4 1 2 4 1 4

3 5 2 4 5 2 3 5 2 5 2 5 3 5 2 5



Track #12

8.) ♩ = 80/120

L.H. 2 1 4 1 2 1 4 4 2 4 3 4 1 4 4 1

3 2 5 2 3 5 5 3 5 4 5 2 5 5 2



Track #13

9.) ♩ = 80/120

L.H.



Track #14

10.) ♩ = 80/120

L.H.



Track #15

11.) ♩ = 80/120

L.H.



Track #16

12.) ♩ = 80/120

L.H.

Left Hand Dexterity Exercises In C Major



Track #17

Play each exercise *twice*, then move up chromatically to the 12th fret then back down

1.) ♩ = 80/120

L.H. 4/4

3 3 5 2 3 2 5 2

3 3 5 2 3 2 5 2

L.H. 4/4

5 3 5 2 5 3 5 3

5 3 5 2 5 3 5 3

L.H. 4/4

2 5 5 7 5 2 3 2

5 3 4 5 4 5 2 5

L.H. 4/4

3 3 5 2 3 3 5 3

7 4 5 3 5 2 3



Track #18

2.) ♩ = 80/120

L.H. 3 4 3 1 2 1 3 4 1 3 4 3 1 3 4 3

T 9 10 10 7 8 7 10 10 7 9 10 10 7 10 10 9

A B

L.H. 4 3 1 2 2 2 1 4 1 2 4 3 1 3 4 1

T 10 10 7 8 3 3 2 5 2 3 5 5 1 5 5 3

A B

L.H. 4 1 2 2 0 2 2 1 2 4 1 2 1 2 1 4

T 5 2 3 3 0 3 3 2 3 5 2 3 1 3 2 5

A B

L.H. 2 2 1 4 2

T 3 3 2 5 3

A B



Track #19

3.) $\text{♩} = 80/120$

L.H. 3 4 3 4 1 4 2 4 4 4 1 4 2 4 2 4

T 4 5 5 5 2 5 5 5 2 5 3 5 5
A 5 5 2 5 3 5 3 5
B 3 3

L.H. 3 2 1 4 2 4 4 3 4 2 2 1 4 1 4 4

T 3 3 2 5 3 5 5 4 5 3 2 5 2 5 5
A 3 2 5 3 5 5 4 5 3 3 2 5 2 5 5
B 3 3

L.H. 4 1 1 4 3 4 3 3 4 2 1 3 4 3 4 3

T 7 7 7 7 9 9 10 10 10 10 9
A 5 5 8 7 8 7 7 8 7 10 10 10 10 9
B 5 5 8 8 7 7 8 7 10 10 10 10 9

L.H. 4 1 3 4 2 4 3 1 2

T 10 7 9 10 9 7
A 10 8 10 9 7
B 8

Exercises Over The 7 Modes of the C Major Scale

Inverting Tetrachords

A tetrachord is a series of four consecutive notes comprising an interval of a fourth. For example: In the C major scale C.D.E.F. is the first tetrachord and G.A.B.C. is the second tetrachord.



Track #20

1.) 1st tetrachord up, 2nd tetrachord down

Ionian

Dorian

Bass clef, 4/4 time signature. L.H. (Left Hand) fingering: 2 4 1 2 | 4 3 1 4 | 1 3 4 1 | 4 2 1 4. T (Treble) and A (Alto) strings: 3 5 2 3 | 5 4 2 5 | 5 7 8 5 | 7 5 4 7.

Phrygian

Lydian

Bass clef, 4/4 time signature. L.H. (Left Hand) fingering: 1 2 4 1 | 3 1 4 3 | 2 4 1 3 | 4 3 1 4. T (Treble) and A (Alto) strings: 7 8 10 7 | 9 7 10 9 | 8 10 7 9 | 10 9 7 10.

Mixolydian

Aeolian

8va

Bass clef, 4/4 time signature. L.H. (Left Hand) fingering: 2 4 1 2 | 4 2 1 4 | 1 3 4 1 | 3 1 4 3. T (Treble) and A (Alto) strings: 10 12 9 10 | 12 10 9 12 | 12 14 15 12 | 14 12 15 14.

Locrian

Ionian

Bass clef, 4/4 time signature. L.H. (Left Hand) fingering: 1 2 4 1 | 3 1 4 2 | 2 4 1 2 | 4 3 1 4. T (Treble) and A (Alto) strings: 14 15 17 14 | 16 14 17 15 | 15 17 14 15 | 17 16 14 17.



Track #21

2.) 2nd tetrachord down, 1st tetrachord up

Ionian

Dorian

L.H.

TAB

5	4	2	5	3	5	2	3	7	5	4	7	5	7	8	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Phrygian

Lydian

L.H.

TAB

9	7	10	9	7	8	10	7	10	9	7	10	8	10	7	9
---	---	----	---	---	---	----	---	----	---	---	----	---	----	---	---

Mixolydian

Aeolian

8va

L.H.

TAB

12	10	9	12	10	12	9	10	14	12	15	14	12	14	15	12
----	----	---	----	----	----	---	----	----	----	----	----	----	----	----	----

L.H.

TAB

16	14	17	15	14	15	17	14	17	16	14	17	15	17	14	15
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----



3.) 1st tetrachord down, 2nd tetrachord up

Ionian

Dorian

Bass clef, 4/4 time signature. L.H. (Left Hand) fingering: 2 1 4 2 | 4 1 3 4 | 1 4 3 1 | 4 1 2 4. T.A.B. (Trapezoid Acoustic Bass) fret numbers: 3 2 5 3 | 5 2 4 5 | 5 8 7 5 | 7 4 5 7.

Phrygian

Lydian

Bass clef, 4/4 time signature. L.H. fingering: 1 4 2 1 | 3 4 1 3 | 3 1 4 2 | 4 1 3 4. T.A.B. fret numbers: 7 10 8 7 | 9 10 7 9 | 9 7 10 8 | 10 7 9 10.

Mixolydian

Aeolian

8va

Bass clef, 4/4 time signature. L.H. fingering: 2 1 4 2 | 4 1 2 4 | 1 4 3 1 | 3 4 1 3. T.A.B. fret numbers: 10 9 12 10 | 12 9 10 12 | 12 15 14 12 | 14 15 12 14.

Locrian

Ionian

Bass clef, 4/4 time signature. L.H. fingering: 1 4 2 1 | 3 4 1 3 | 2 1 4 2 | 4 1 3 4. T.A.B. fret numbers: 14 17 15 14 | 15 17 14 16 | 15 14 17 15 | 17 14 16 17.



4.) 2nd tetrachord up, 1st tetrachord down

Ionian *Dorian*

L.H. 4 4 1 3 4 2 1 4 2 4 1 2 4 1 4 3 1

T 5 2 4 5 3 2 5 3 7 4 5 7 5 8 7 5

A B

Phrygian *Lydian*

L.H. 3 4 1 3 1 4 2 1 4 1 3 4 3 1 4 2

T 9 10 7 9 7 10 8 7 10 7 9 10 9 7 10 8

A B

Mixolydian *Aeolian*

8va -----

L.H. 4 1 2 4 2 1 4 2 3 4 1 3 1 4 3 1

T 12 9 10 12 10 9 12 10 14 15 12 14 12 15 14 12

A B

Locrian *Ionian*

L.H. 2 4 1 3 1 4 2 1 4 1 3 4 2 1 4 2

T 15 17 14 16 14 17 15 14 17 14 16 17 15 14 17 15

A B



Ascending In Thirds

5.) ♩ = 60

Ionian

Dorian

L.H.

 T 3 2 5 3 2 5 3 2 5 4 2 5 | 5 8 7 5 8 7 5 4 7 5 4 7
 A
 B

Phrygian

Lydian

L.H.

 T 7 10 8 7 10 9 7 10 9 7 10 9 | 8 7 10 9 7 10 9 7 10 9 7 10
 A
 B

Mixolydian

Aeolian

8^{va} -----

L.H.

 T 10 9 12 10 9 12 10 9 12 10 9 12 | 12 15 14 12 15 14 12 15 14 12 15 14
 A
 B

Locrian

Ionian

L.H.

 T 14 17 15 14 17 15 14 17 16 | 15 14 17 15 14 17 15 14 17 16 14 17
 A
 B



Descending In Thirds

6.)

Ionian

Locrian

8^{va} -----

L.H.

4 1 3 4 1 2 4 1 2 4 1 2 3 4 1 2 4 1 2 4 1

T 17 14 16 17 14 15 17 14 15 17 14 16 17 14 15 17 14 15 17 14

A

B 17 14 15 17 14 15 17 14 15 17 14 15 17 14 15 17 14 15 17 14

Aeolian

Mixolydian

L.H.

3 4 1 3 4 1 3 4 1 3 4 1 4 1 2 4 1 2 4 1 2 4 1 2

T 14 15 12 14 15 12 14 15 12 12 9 10 12 9 10 12 9 10 12 9 10

A

B 14 15 12 14 15 12 14 15 12 12 9 10 12 9 10 12 9 10 12 9 10

Lydian

Phrygian

L.H.

4 1 3 4 1 3 4 1 3 4 1 2 3 4 1 3 4 1 2 4 1 2 4 1

T 10 7 9 10 7 9 10 7 9 10 7 9 9 10 7 9 10 7 9 10 7 8 10 7

A

B 10 7 9 10 7 9 10 7 9 10 7 8 9 10 7 9 10 7 9 10 7 8 10 7

Dorian

Ionian

L.H.

4 1 2 4 1 2 3 4 1 3 4 1 4 1 3 4 1 2 4 1 2 4 1 2

T 7 4 5 7 4 5 7 8 5 7 8 5 5 2 4 5 2 3 5 2 3 5 2 3

A

B 7 4 5 7 4 5 7 8 5 7 8 5 5 2 4 5 2 3 5 2 3 5 2 3




Track #26

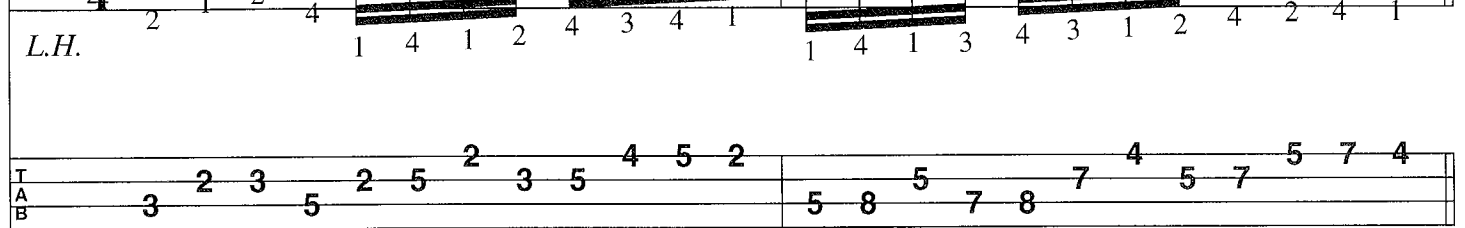
Inverting up & down motion over thirds

7.) ♩ = 60

Ionian


Dorian

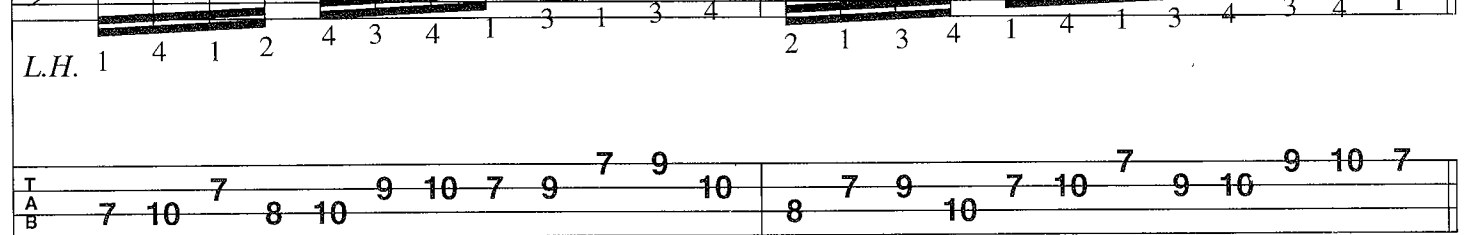
L.H. 



Phrygian

Lydian

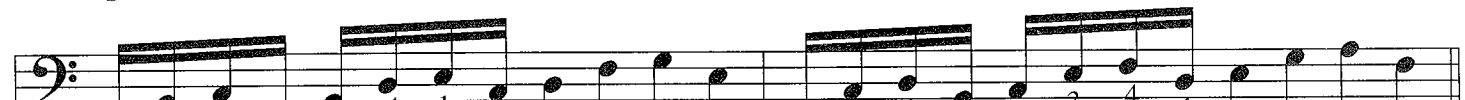
L.H. 

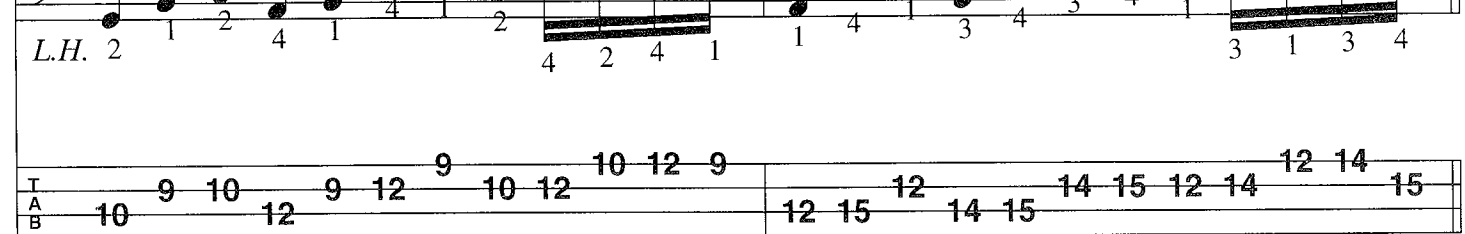


Mixolydian

Aeolian

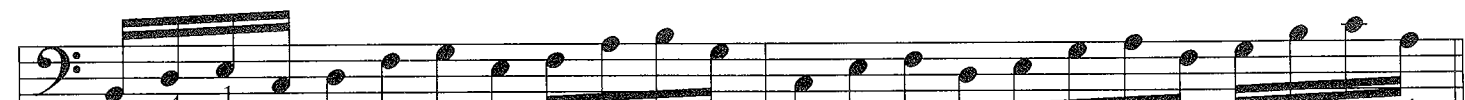
8^{va} -----

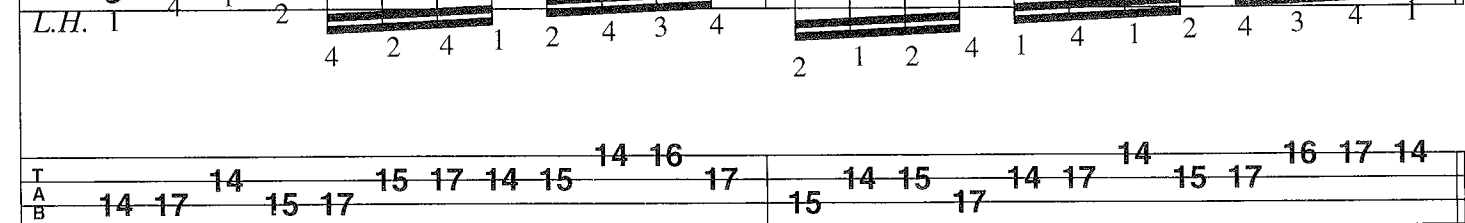
L.H. 



Locrian

Ionian

L.H. 





Arpeggiating in intervals of 1.3.5.7 - 6.4.2.1

8.) Ascending

Ionian

Dorian

L.H. 2 1 4 3 1 2 4 2 1 4 3 1 1 2 4 2

T 3 2 5 4 2 3 5 3 5 8 7 5 4 5 7 5

A B

Phrygian

Lydian

L.H. 1 4 3 1 4 1 2 1 2 1 4 3 1 3 4 2

T 7 10 9 7 10 7 8 7 8 7 10 9 7 9 10 8

A B

Mixolydian

Aeolian

8va -----

L.H. 2 1 4 2 1 2 4 2 1 4 3 1 4 1 3 1

T 10 9 12 10 9 10 12 10 12 15 14 12 15 12 14 12

A B

Locrian

Ionian

L.H. 1 4 2 1 4 1 2 4 2 1 4 3 1 2 4 2

T 14 17 15 14 17 14 15 14 15 14 17 16 14 15 17 15

A B



9.) Descending

8va Ionian

Locrian

Musical notation for Ionian and Locrian modes. The staff shows a descending scale in bass clef, 4/4 time. Fingerings are indicated below the notes. A tablature line below shows fret numbers for strings T, A, and B.

L.H. 2 1 4 3 1 2 4 2 1 4 2 1 4 1 2 4

T 15 14 17 16 14 15 17 15 14 17 15 14 17 14 15 14

A

B

Aeolian

Mixolydian

Musical notation for Aeolian and Mixolydian modes. The staff shows a descending scale in bass clef, 4/4 time. Fingerings are indicated below the notes. A tablature line below shows fret numbers for strings T, A, and B.

L.H. 1 4 3 1 4 1 3 1 2 1 4 2 1 2 4 2

T 12 15 14 12 15 12 14 12 10 9 12 10 9 10 12 10

A

B

Lydian

Phrygian

Musical notation for Lydian and Phrygian modes. The staff shows a descending scale in bass clef, 4/4 time. Fingerings are indicated below the notes. A tablature line below shows fret numbers for strings T, A, and B.

L.H. 2 1 4 3 1 3 4 2 1 4 3 1 4 1 2 1

T 8 7 10 9 7 9 10 8 7 10 9 7 10 7 8 7

A

B

Dorian

Ionian

Musical notation for Dorian and Ionian modes. The staff shows a descending scale in bass clef, 4/4 time. Fingerings are indicated below the notes. A tablature line below shows fret numbers for strings T, A, and B.

L.H. 1 4 3 1 1 2 4 2 2 1 4 3 1 2 4 2

T 5 8 7 5 4 5 7 5 3 2 5 4 2 3 5 3

A

B

Combining 1st tetrachord ascending consecutively & 2nd tetrachord descending in thirds



Track #29

10.)

Ionian

Dorian

L.H. 2 4 1 2 4 1 3 4 1 3 4 1 4 1 2 4

T 3 5 2 3 5 2 4 5 5 7 8 5 7 4 5 7

A B

Phrygian

Lydian

L.H. 1 2 4 1 3 4 1 3 2 4 1 3 4 1 3 4

T 7 8 10 7 9 10 7 9 8 10 7 9 10 7 9 10

A B

Mixolydian

Aeolian

8^{va} -----

L.H. 2 4 1 2 4 1 2 4 1 3 4 1 3 4 1 3

T 10 12 9 10 12 9 10 12 12 14 15 12 14 15 12 14

A B

Locrian

Ionian

L.H. 1 2 4 1 3 4 1 2 2 4 1 2 4 1 3 4

T 14 15 17 14 16 17 14 15 15 17 14 15 17 14 16 17

A B

Combining 1st tetrachord ascending in thirds & 2nd tetrachord descending consecutively



Track #30

11.)

Ionian

Dorian

L.H.

Phrygian

Lydian

L.H.

Mixolydian

Aeolian

8^{va}

L.H.

Locrian

Ionian

L.H.

Combining 1st tetrachord descending consecutively & 2nd tetrachord ascending in thirds



Track #31

12.) Ionian

Dorian

L.H. 2 1 4 2 4 3 1 4 1 4 3 1 4 2 1 4

T 3 2 5 3 5 4 2 5 5 8 7 5 7 5 4 7

A

B

Phrygian

Lydian

L.H. 1 4 2 1 3 1 4 3 3 1 4 2 4 3 1 4

T 7 10 8 7 9 7 10 9 9 7 10 8 10 9 7 10

A

B

Mixolydian

Aeolian

8^{va} -----

L.H. 2 1 4 2 4 2 1 4 1 4 3 1 3 1 4 3

T 10 9 12 10 12 10 9 12 12 15 14 12 14 12 15 14

A

B

Locrian

Ionian

L.H. 1 4 2 1 2 1 4 3 2 1 4 2 4 3 1 4

T 14 17 15 14 15 14 17 16 15 14 17 15 17 16 14 17

A

B

Combining 1st tetrachord descending in thirds & 2nd tetrachord ascending consecutively



Track #32

13.) Ionian

Dorian

L.H. 2 4 1 2 4 1 3 4 1 3 4 1 2 4

T 3 5 2 3 5 2 4 5 | 5 7 8 5 7 4 5 7

A B

Phrygian

Lydian

L.H. 1 2 4 1 3 4 1 3 3 4 1 2 4 1 3 4

T 7 8 10 7 9 10 7 9 | 9 10 7 8 10 7 9 10

A B

Mixolydian

Aeolian

8va

L.H. 2 4 1 2 4 1 2 4 1 3 4 1 3 4 1 3

T 10 12 9 10 12 9 10 12 | 12 14 15 12 14 15 12 14

A B

Locrian

Ionian

L.H. 1 2 4 1 2 4 1 3 2 4 1 2 4 1 3 4

T 14 15 17 14 15 17 14 16 | 15 17 14 15 17 14 16 17

A B

Combining 1st tetrachord ascending consecutively & 2nd descending in intervals of 6.4.2.1.



Track #33

14.)

Ionian

Dorian

Bass clef, 4/4 time signature. L.H. (Left Hand) fingering: 2 4 1 2 | 1 2 4 2 | 1 3 4 1 | 1 2 4 2. T (Treble) and A (Alto) strings: 3 5 2 3 | 2 3 5 3 | 5 7 8 5 | 4 5 2 5.

Phrygian

Lydian

Bass clef, 4/4 time signature. L.H. (Left Hand) fingering: 1 2 4 1 | 4 1 2 1 | 2 4 1 3 | 1 3 4 2. T (Treble) and A (Alto) strings: 7 8 10 7 | 10 7 8 7 | 8 10 7 9 | 7 9 10 8.

Mixolydian

Aeolian

8va

Bass clef, 4/4 time signature. L.H. (Left Hand) fingering: 2 4 1 2 | 1 2 4 2 | 1 2 3 1 | 4 1 3 1. T (Treble) and A (Alto) strings: 10 12 9 10 | 9 10 12 10 | 12 14 15 12 | 15 12 14 12.

Locrian

Ionian

Bass clef, 4/4 time signature. L.H. (Left Hand) fingering: 1 2 4 1 | 4 1 2 4 | 2 4 1 2 | 1 2 4 2. T (Treble) and A (Alto) strings: 14 15 17 14 | 17 14 15 14 | 15 17 14 15 | 14 15 17 15.

Combining 2nd tetrachord ascending consecutively & descending in intervals of 6.4.2.1



Track #34

15.)

Ionian

Dorian

L.H.

4 1 3 4 | 1 2 4 2 | 4 1 2 4 | 1 2 4 2

T 5 2 4 5 2 3 5 3 | 7 4 5 7 4 5 7 5

A

B

Phrygian

Lydian

L.H.

3 4 1 3 | 4 1 2 1 | 4 1 3 4 | 1 3 4 2

T 9 10 7 9 10 7 8 7 | 10 7 9 10 7 9 10 8

A

B

Mixolydian

Aeolian

8va

L.H.

4 1 2 4 | 1 2 4 2 | 3 4 1 3 | 4 1 3 1

T 12 9 10 12 9 10 12 10 | 14 15 12 14 15 12 14 12

A

B

Locrian

Ionian

L.H.

3 4 1 3 | 4 1 2 4 | 4 1 3 4 | 1 2 4 2

T 15 17 14 16 17 14 15 14 | 17 14 16 17 14 15 17 15

A

B

Combining ascending in intervals of 1.3.5.7 & descending on the 1st tetrachord



Track #35

16.)

Ionian

Dorian

L.H. 2 1 4 3 2 1 4 2 | 1 4 3 1 1 4 3 1

T 3 2 5 4 3 2 5 3 | 5 8 7 5 5 8 7 5

A B

Phrygian

Lydian

L.H. 1 4 3 1 1 4 2 1 | 2 1 4 3 3 1 4 2

T 7 10 9 7 7 10 8 7 | 8 7 10 9 9 7 10 8

A B

Mixolydian

Aeolian

Sva

L.H. 2 1 4 2 2 1 4 2 | 1 4 3 1 1 4 3 1

T 10 9 12 10 10 9 12 10 | 12 15 14 12 12 15 14 12

A B

Locrian

Ionian

L.H. 1 4 2 1 1 4 2 1 | 2 1 4 3 2 1 4 2

T 14 17 15 14 14 17 15 14 | 15 14 17 16 15 14 17 15

A B

Combining ascending in intervals of 1.3.5.7 & descending on the 2nd tetrachord



Track #36

17.)

Ionian

Dorian

Bass clef, 4/4 time signature. L.H. (Left Hand) fingering: 2 1 4 3 | 4 3 1 4 | 1 4 3 1 | 4 2 1 4. T (Tone) and A (Arpeggio) lines: 3 2 5 4 5 4 2 5 | 5 8 7 5 7 5 4 7.

Phrygian

Lydian

Bass clef, 4/4 time signature. L.H. (Left Hand) fingering: 1 4 3 1 | 3 1 4 3 | 2 1 4 3 | 4 3 1 4. T (Tone) and A (Arpeggio) lines: 7 10 9 7 9 7 10 9 | 8 7 10 9 10 9 7 10.

Mixolydian

Aeolian

8^{va}

Bass clef, 4/4 time signature. L.H. (Left Hand) fingering: 2 1 4 2 | 4 2 1 4 | 1 4 3 1 | 3 4 1 3. T (Tone) and A (Arpeggio) lines: 10 9 12 10 12 10 9 12 | 12 15 14 12 14 12 15 14.

Locrian

Ionian

Bass clef, 4/4 time signature. L.H. (Left Hand) fingering: 1 4 2 1 | 3 1 4 2 | 2 1 4 3 | 4 3 1 4. T (Tone) and A (Arpeggio) lines: 14 17 15 14 16 14 17 15 | 15 14 17 16 17 16 14 17.

Section 2

Right Hand Exercises

Right Hand Finger Control Exercises

Using 16th Notes



Track #37

1.)

R. H.* 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

* Right hand Fingering

T		
A	3 3	3 3
B		

2.)

R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T		
A	3 3	3 3
B		

3.)

R. H. 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2

T		
A	3 3	3 3
B		

4.)

R. H. 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2

T		
A	3 3	3 3
B		

5.)

R. H. 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2
T
A
B 3

6.)

R. H. 1 2 1 1 2 1 1 2 1 2 1 1 2 1 1 2 1 2 1 1 2 1 1 2
T
A
B 3

7.)

R. H. 2 1 2 2 1 2 2 1 2 1 2 2 1 2 2 1 2 1 2 2 1 2 2 1
T
A
B 3

8.)

R. H. 1 1 2 2 1 2 2 1 2 2 1 1 2 1 1 2 1 1 2 2 1 2 2 1 1 2 1 1 2
T
A
B 3

9.)

R. H. 1 1 2 2 1 1 2 1 2 2 1 1 2 2 1 2 | 1 1 2 2 1 1 2 1 2 2 1 1 2 2 1 2

T
A
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

10.)

R. H. 1 1 2 2 1 2 1 1 2 2 1 1 2 1 2 2 | 1 1 2 2 1 2 1 1 2 2 1 1 2 1 2 2

T
A
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

11.)

R. H. 1 2 2 1 2 2 2 1 2 1 1 2 1 1 1 2 | 1 2 2 1 2 2 2 1 2 1 1 2 1 1 1 2

T
A
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

12.)

R. H. 1 2 2 1 2 1 1 1 2 1 1 2 1 2 2 2 | 1 2 2 1 2 1 1 1 2 1 1 2 1 2 2 2

T
A
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Right Hand Finger Control Exercises

Combining 8th & 16th notes, using grace notes



Track #38

1.)

Sheet music for exercise 1. The first staff is a bass clef with a 4/4 time signature. The melody consists of eighth and sixteenth notes with grace notes. The second staff shows the right hand fingering: R. H. 2 1 2 2 2 1 2 2 2 1 2 2 2 1 2 2 2 1 2 2 2 1 2 2. The third staff shows the left hand fingering: T 3. The left hand part is a simple bass line of eighth notes.

2.)

Sheet music for exercise 2. The first staff is a bass clef with a 4/4 time signature. The melody consists of eighth and sixteenth notes with grace notes. The second staff shows the right hand fingering: R. H. 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1. The third staff shows the left hand fingering: T 3. The left hand part is a simple bass line of eighth notes.

3.)

Sheet music for exercise 3. The first staff is a bass clef with a 4/4 time signature. The melody consists of eighth and sixteenth notes with grace notes. The second staff shows the right hand fingering: R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1. The third staff shows the left hand fingering: T 3. The left hand part is a simple bass line of eighth notes.

4.)

Sheet music for exercise 4. The first staff is a bass clef with a 4/4 time signature. The melody consists of eighth and sixteenth notes with grace notes. The second staff shows the right hand fingering: R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2. The third staff shows the left hand fingering: T 3. The left hand part is a simple bass line of eighth notes.

5.)

R. H. 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 | 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2

T
A
B 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3

6.)

R. H. 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 | 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1

T
A
B 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3

7.)

R. H. 2 1 2 2 2 1 2 1 1 2 1 1 1 2 1 2 | 2 1 2 2 2 1 2 1 1 2 1 1 1 2 1 2

T
A
B 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3

8.)

R. H. 2 1 1 2 2 1 2 1 1 2 2 1 1 2 1 2 | 2 1 1 2 2 1 2 1 1 2 2 1 1 2 1 2

T
A
B 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3



9.)

Bass clef, 4/4 time signature. Musical notation with a repeat sign at the end.

R. H. 2 1 2 2 2 1 2 2 2 1 2 2 2 1 2 2 2 1 2 2 2 1 2 2

T
A
B 3

10.)

Bass clef, 4/4 time signature. Musical notation with a repeat sign at the end.

R. H. 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1

T
A
B 3

11.)

Bass clef, 4/4 time signature. Musical notation with a repeat sign at the end.

R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T
A
B 3

12.)

Bass clef, 4/4 time signature. Musical notation with a repeat sign at the end.

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

T
A
B 3

13.)

R. H. 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2

T
A
B 3

14.)

R. H. 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1

T
A
B 3

15.)

R. H. 2 1 2 2 2 1 2 1 1 2 1 1 1 2 1 2 2 1 2 2 2 1 2 1 1 2 1 1 1 2 1 2

T
A
B 3

16.)

R. H. 2 1 1 2 2 1 2 1 1 2 2 1 1 2 1 2 2 1 1 2 2 1 1 2 2 1 1 2 1 2

T
A
B 3



17.)

Bass clef, 4/4 time signature. Musical notation with two measures. R.H. fingering: 2 1 2 2 2 1 2 2 2 1 2 2 2 1 2 2 2 1 2 2 2 1 2 2. T A B tablature: 3.

18.)

Bass clef, 4/4 time signature. Musical notation with two measures. R.H. fingering: 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1. T A B tablature: 3.

19.)

Bass clef, 4/4 time signature. Musical notation with two measures. R.H. fingering: 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1. T A B tablature: 3.

20.)

Bass clef, 4/4 time signature. Musical notation with two measures. R.H. fingering: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2. T A B tablature: 3.

21.)

R. H. 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2

T
A
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3

22.)

R. H. 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 1

T
A
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3

23.)

R. H. 2 1 2 2 2 1 2 1 1 2 1 1 1 2 1 2 2 1 2 2 2 1 2 1 1 2 1 1 1 2 1 2

T
A
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3

24.)

R. H. 2 1 1 2 2 1 2 1 1 2 2 1 1 2 1 2 2 1 1 2 2 1 1 2 2 1 1 2 1 2

T
A
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3



Track #41

25.)

3 3 3 3 3 3 3 3

R. H. 2 1 2 2 2 1 2 2 2 1 2 2 2 1 2 2 2 1 2 2 2 1 2 2

T
A
B 3

26.)

3 3 3 3 3 3 3 3

R. H. 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1

T
A
B 3

27.)

3 3 3 3 3 3 3 3

R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T
A
B 3

28.)

3 3 3 3 3 3 3 3

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

T
A
B 3

29.)

R. H. 2 1 2 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 2 1 2

30.)

R. H. 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1

31.)

R. H. 2 1 2 2 2 1 2 1 1 2 1 1 1 2 1 2 2 1 2 2 2 1 2 1 1 2 1 1 1 2 1 2

32.)

R. H. 2 1 1 2 2 1 2 1 1 2 2 1 1 2 1 2 2 1 1 2 2 1 1 2 2 1 1 2 1 2

Right Hand Finger Control Exercises

Using random accents over 16th notes



Track #42

1.)

$\text{♩} = 60$

Musical notation for Track #42, exercise 1. Bass clef, 4/4 time signature. The exercise consists of two measures of music, each containing eight groups of four 16th notes. Accents (marked with 'V') are placed over the first note of each group in the following pattern: Measure 1 (1, 2, 1, 2), Measure 2 (2, 1, 2, 1), Measure 3 (2, 1, 2, 1), Measure 4 (1, 2, 1, 2), Measure 5 (1, 2, 1, 2), Measure 6 (1, 2, 1, 2), Measure 7 (1, 2, 1, 2), Measure 8 (1, 2, 1, 2). Below the staff, the right hand (R. H.) fingering is listed as two rows of numbers: Row 1: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2; Row 2: 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1. Below the R. H. part, the left hand (L. H.) part is shown with a grand staff (T, A, B) and consists of two measures of music, each containing eight groups of four 16th notes, all marked with a '3' for the thumb.



Track #43

2.)

Musical notation for Track #43, exercise 2. Bass clef, 4/4 time signature. The exercise consists of two measures of music, each containing eight groups of four 16th notes. Accents (marked with 'V') are placed over the first note of each group in the following pattern: Measure 1 (1, 2, 1, 2), Measure 2 (1, 2, 1, 2), Measure 3 (1, 2, 1, 2), Measure 4 (1, 2, 1, 2), Measure 5 (1, 2, 1, 2), Measure 6 (1, 2, 1, 2), Measure 7 (1, 2, 1, 2), Measure 8 (1, 2, 1, 2). Below the staff, the right hand (R. H.) fingering is listed as two rows of numbers: Row 1: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2; Row 2: 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1. Below the R. H. part, the left hand (L. H.) part is shown with a grand staff (T, A, B) and consists of two measures of music, each containing eight groups of four 16th notes, all marked with a '3' for the thumb.



Track #44

3.)

Musical notation for Track #44, exercise 3. Bass clef, 4/4 time signature. The exercise consists of two measures of music, each containing eight groups of four 16th notes. Accents (marked with 'V') are placed over the first note of each group in the following pattern: Measure 1 (1, 2, 1, 2), Measure 2 (1, 2, 1, 2), Measure 3 (1, 2, 1, 2), Measure 4 (1, 2, 1, 2), Measure 5 (1, 2, 1, 2), Measure 6 (1, 2, 1, 2), Measure 7 (1, 2, 1, 2), Measure 8 (1, 2, 1, 2). Below the staff, the right hand (R. H.) fingering is listed as two rows of numbers: Row 1: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2; Row 2: 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1. Below the R. H. part, the left hand (L. H.) part is shown with a grand staff (T, A, B) and consists of two measures of music, each containing eight groups of four 16th notes, all marked with a '3' for the thumb.



Track #45

4.)

Musical notation for Track #45, exercise 4. Bass clef, 4/4 time signature. The exercise consists of two measures of music, each containing eight groups of four 16th notes. Accents (marked with 'V') are placed over the first note of each group in the following pattern: Measure 1 (1, 2, 1, 2), Measure 2 (1, 2, 1, 2), Measure 3 (1, 2, 1, 2), Measure 4 (1, 2, 1, 2), Measure 5 (1, 2, 1, 2), Measure 6 (1, 2, 1, 2), Measure 7 (1, 2, 1, 2), Measure 8 (1, 2, 1, 2). Below the staff, the right hand (R. H.) fingering is listed as two rows of numbers: Row 1: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2; Row 2: 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1. Below the R. H. part, the left hand (L. H.) part is shown with a grand staff (T, A, B) and consists of two measures of music, each containing eight groups of four 16th notes, all marked with a '3' for the thumb.



Track #46

5.)

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T
A
B 3



Track #47

6.)

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T
A
B 3



Track #48

7.)

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T
A
B 3



Track #49

8.)

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T
A
B 3

Section 3

Left and Right Hand Exercises



Track #50

Left & Right Hand Sync. Exercises

Skipping strings in intervals of 6th

1.) $\text{♩} = 80/120$

move up chromatically

L.H. 2 2 1 1 4 4 3 3 1 1 4 4

R.H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

T 2 2 4 4 2 2 5 5 2 2 4 4 2 2 5 5

A 3 3 5 5 2 2 3 3 5 5 2 2 5 5

B

2.) $\text{♩} = 80/120$

move up chromatically

L.H. 2 2 1 1 4 4 3 3 1 1 4 4 2 2 1 1 4 4 3 3 1 1 4 4

R.H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T 2 2 4 4 2 2 5 5 2 2 4 4 2 2 5 5

A 3 3 5 5 2 2 3 3 5 5 2 2 5 5

B



Track #51

3.) $\text{♩} = 80/120$

move up chromatically

L.H. 4 4 1 1 3 3 4 4 1 1 2 2 4 4 1 1 3 3 4 4 1 1 2 2

R.H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

T 5 5 2 2 4 4 2 2 5 5 3 3 5 5 2 2 4 4 2 2

A 5 5 2 2 5 5 3 3 2 2 4 4 2 2 5 5 3 3

B

4.) $\text{♩} = 80/120$

move up chromatically

L.H. 4 4 1 1 3 3 4 4 1 1 2 2 4 4 1 1 3 3 4 4 1 1 2 2

R.H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T 5 5 2 2 4 4 2 2 5 5 2 2 4 4 2 2

A 5 5 2 2 5 5 3 3 2 2 4 4 2 2 5 5 3 3

B



Left & Right Hand Sync. Exercises

Skipping strings in intervals of 5th

1.)

L. H. 1 1 3 3 2 2 4 4 1 1 3 3 2 2 4 4

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

L. H. 1 1 3 3 2 2 4 4 1 1 3 3 2 2 4 4

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

L. H. 1 1 3 3 2 2 4 4 1 1 3 3 2 2 4 4

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

move up chromatically



2.)

L. H. 3 3 1 1 4 4 2 2 3 3 1 1 4 4 2 2

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

L. H. 3 3 1 1 4 4 2 2 3 3 1 1 4 4 2 2

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

move up chromatically

L. H. 3 3 1 1 4 4 2 2 3 3 1 1 4 4 2 2

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1



3.)

L. H. 1 1 3 3 4 4 2 2 1 1 3 3 4 4 2 2

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T
A
B

1 1 3 3 4 4 2 2 1 1 3 3 4 4 2 2

L. H. 1 1 3 3 4 4 2 2 1 1 3 3 4 4 2 2

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T
A
B

1 1 3 3 4 4 2 2 1 1 3 3 4 4 2 2

move up chromatically

L. H. 1 1 3 3 4 4 2 2 1 1 3 3 4 4 2 2

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T
A
B

1 1 3 3 4 4 2 2 1 1 3 3 4 4 2 2



Track #55

Left & Right Hand Sync. Exercises

Skipping Strings in Various Intervals

1.) ♩ = 100/140

move up chromatically

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2

T 1 1 3 3 1 1 3 3

A 1 1 1 1 1 1 1 1

B 1 1 1 1 1 1 1 1

1a.) ♩ = 100/140

move up chromatically

R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T 1 1 3 3 1 1 3 3

A 1 1 1 1 1 1 1 1

B 1 1 1 1 1 1 1 1



Track #56

2.) ♩ = 100/140

move up chromatically

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

T 1 1 1 1 3 3 1 1 1 1 3 3 1 1 1 1 3 3

A 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

B 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

2a.) ♩ = 100/140

move up chromatically

R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

T 1 1 1 1 3 3 1 1 1 1 3 3 1 1 1 1 3 3

A 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

B 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Left & Right Hand Sync. Exercises



Track #57

Combining interval skipping and
Right hand finger control exercises

1.)

L. H. 2 1 2 2 1 2 1 1 4 2 4 4 2 4 2 2

R. H. 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2

L. H. 1 4 1 1 4 1 4 4 2 1 2 2 1 2 1 1

R. H. 1 2 1 1 1 2 1 1 1 2 1 1 2 1 2 2

L. H. 4 2 4 4 2 4 2 2 1 4 1 1 4 1 4 4

move up chromatically

R. H. 1 2 1 1 2 1 2 2 1 2 1 1 2 1 2 2



2.)

L. H. 2 2 1 2 1 1 2 1 4 4 2 4 2 2 4 2

Bass clef musical staff with notes and fingerings for the first system.

R. H. 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2

Two-line guitar tablature for the first system.

L. H. 1 1 4 1 4 4 1 4 2 2 1 2 1 1 2 1

Bass clef musical staff with notes and fingerings for the second system.

R. H. 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2

Two-line guitar tablature for the second system.

move up chromatically

L. H. 4 4 2 4 2 2 4 2 1 1 4 1 4 1 4 4

Bass clef musical staff with notes and fingerings for the third system.

R. H. 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 2

Two-line guitar tablature for the third system.



3.)

L. H. 2 1 1 2 1 2 2 1 4 2 2 4 2 4 4 2

Bass clef musical staff with notes and bar lines

R. H. 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2

TABLATURE staff with fret numbers 3, 2, 2, 3, 2, 3, 3, 2, 5, 3, 3, 5, 3, 5, 5, 3

L. H. 1 4 4 1 4 1 1 4 2 1 1 2 1 2 2 1

Bass clef musical staff with notes and bar lines

R. H. 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2

TABLATURE staff with fret numbers 2, 5, 5, 2, 5, 2, 2, 5, 3, 2, 2, 3, 2, 3, 3, 2

move up chromatically

L. H. 4 2 2 4 2 4 4 2 1 4 4 1 4 1 1 4

Bass clef musical staff with notes and bar lines

R. H. 1 2 2 1 2 1 1 2 1 2 2 1 2 1 1 2

TABLATURE staff with fret numbers 5, 4, 4, 5, 4, 5, 5, 4, 2, 5, 5, 2, 5, 2, 2, 5



Left & Right Hand Sync. Exercises

Inverting left and right hand motion over whole steps

1.)

L. H. 1 2 1 2 1 2 1 2 2 3 2 3 2 3 2 3

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

move up in whole steps

L. H. 3 4 3 4 3 4 3 4 2 3 2 3 2 3 2 3

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 1

2.)

L. H. 1 2 1 2 1 2 1 2 2 3 2 3 2 3 2 3

R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

move up in whole steps

L. H. 3 4 3 4 3 4 3 4 2 3 2 3 2 3 2 3

R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1



3.)

L. H. 2 1 2 1 2 1 2 1 3 2 3 2 3 2 3 2

R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

TAB 2 1 2 1 2 1 2 1 3 2 3 2 3 2

move up in whole steps

L. H. 4 3 4 3 4 3 4 3 3 2 3 2 3 2 3 2

R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

TAB 4 3 4 3 4 3 3 2 3 2 3 2 3 2

4.)

L. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

TAB 2 1 2 1 2 1 2 1 3 2 3 2 3 2

move up in whole steps

L. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

TAB 4 3 4 3 4 3 3 2 3 2 3 2 3 2



Left & Right Hand Sync. Exercises

Inverting left and right hand motion over half steps

1.)

L. H. 1 3 1 3 1 3 1 3 2 4 2 4 2 4 2 4

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

move up chromatically

L. H. 2 4 2 4 2 4 2 4 1 3 1 3 1 3 1 3

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

2.)

L. H. 1 3 1 3 1 3 1 3 2 4 2 4 2 4 2 4

R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

move up chromatically

L. H. 2 4 2 4 2 4 2 4 1 3 1 3 1 3 1 3

R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1



3.)

L. H. 3 1 3 1 3 1 3 1 2 4 2 4 2 4 2 4

R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

L. H. 2 4 2 4 2 4 2 4 1 3 1 3 1 3 1 3

R. H. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

4.)

L. H. 3 1 3 1 3 1 3 1 2 4 2 4 2 4 2 4

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

L. H. 2 4 2 4 2 4 2 4 3 1 3 1 3 1 3 1

R. H. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2



Great Music at Your Fingertips