

Harmonic etude n°1, in C major

Voicing: root, third, seventh, ninth

Music by André Chalifour, DAMPS, Bfa

Right han...

Left hand

Right hand

Left hand

Chord voicings: Cmaj9, Dmin9, Emin7, Fmaj9, G9, Amin9, Bmin7(b5)

Dynamic markings: *mf*

Fingering numbers: 1, 2, 3, 4, 5, 6, 7

Left hand fingering: 5, 7, 8, 3, 10, 12, 14, 16, 17

Harmonic etude no3, in Bb major

Voicing: Root, third, fifth, seventh

Music by André Chalifour,DAMPS,Bfa

Right hand

1 *Bb* maj7 2 *Eb* maj7 3 *A* min7(*b*5) 4 *D* min7

mf
let ring

Left hand

mf
let ring

Right hand

5 *G* min7 6 *C* min7 7 *F* 7 8 *Bb* maj7 9 *F* 7

Da Coda

let ring

Left hand

let ring

Harmonic etude n°6, in Db major

Voicing: root, seventh, third, fifth, ninth

Music by André Chalifour,DAMPS,Bfa

Right hand

8 Db maj9 Bb min9 Eb min9 Ab 9

mf

C G D A E B

15 13 15 17 15 16 17 15 13 15

Left hand

8 *mf*

C G D A E B

6 5 3 8 10 8 8 9 8

8 6 4 2 9 7

Right hand

8 Db maj9 Ab 9 Bb min9 Eb min9

3 4

13 15-13-12 12 15 13 10 12-13-12-10 11 15 13

Left hand

8

6 8 3 8 9 8 4 2 9 7

Voicing: root, seventh, third, sixth, ninth, fifth

(♩ = $\overset{3}{\text{♩}}$)

Amaj7 6/9

Right hand

Left hand

Right hand

Left hand

Complementary exercises

the beginning and ends in $5/4$.

Tremolo in the right hand

The tonic, the third and the seventh are played in arpeggios on the left hand.

The fifth of chords is played in the right hand in sixteenth notes tremolo.

Make sure you have good hand rotation for the performance of the tremolo: index, middle finger, ring finger and little finger back and forth.

Chords move through the cycle of fifths

Right hand

Fmaj7 B♭maj7

mf

C
G
D
A
E
B

T
A
B

15-15-15-15-15-15-15-15-15-15-15-15-13-13-13-13-13-13-13-13-13-13-13

Left hand

mf

C
G
D
A
E
B

T
A
B

3 7 5 7 3 5 3 7 5 7 3 3

Harmonic etude n°5, in Ab major
Voicing: root, third, seventh, ninth, fifth
Complementary exercises

Etude N°5 in Ab major has four flats in the key signature, i.e. *Bb*, *Eb*, *Ab* as well as *Db*, and is played in a rhythm of 11/8.

As in **Etude n°1** and **Etude n°4**, the degrees *III* and *VI* chords do not contain a ninth, but a doubling of the root.

The great peculiarity of those exercises is that both hands play entirely on the melody side of the instrument. The type of playing presented here looks a bit like the kind of playing that could be played on a guitar tuned in fourths. In fact, anyone who owns a baritone guitar, or a seven-string guitar can play this study as written.

Measures 1-8
Arpeggios in the right hand

The chords are played solid in the left hand followed by the arpeggio in the right hand.

The chords progress through the circle of fifths.

Right hand

Ab maj9 *Db* maj7

mf

Left hand

mf

The musical score for measures 1-8 of Etude N°5 in Ab major is presented. The right hand part features arpeggios for Ab major 9 and Db major 7 chords, with a 7-measure rest at the beginning. The left hand part plays solid chords for the same chords, with a 7-measure rest at the beginning. The score includes fingerings and dynamics (mf). The right hand part is written in treble clef, and the left hand part is written in bass clef. The key signature has four flats (Ab major). The time signature is 11/8.

Harmonic etude n°11, in D major
Voicing: root, third, sixth, seventh, ninth, fifth
Complementary exercises

Etude n°11 in D major presents itself with 2 sharps in the key signature, i.e. *F#* as well as *C#*, and is played in a rhythm of 5/4.

It is recommended that Etude n°7 be completed prior to Etude n°11.

The idea behind **Etude°11** is to uncross the hands and reverse their role, which aims to completely destabilize the 'normal' habits of playing on a tap-guitar. The left hand will play the melodies on the melody side of the instrument and the right hand will play the accompaniment on the bass side. With the exception of **section 3** where the left hand will provide accompaniment on the melody side, while the right hand plays the melody on the bass side.

Section 1
Scales with the left hand

As said before, the idea behind this Etude is to destabilize the player. This first exercise is particularly interesting in order to lay the groundwork for the study and to create the synchronicity necessary for its execution. I recommend learning one hand at a time and mastering the movement of each hand before playing both parts together. Each chord will be held for four bars in a 5/4 rhythm.

In the right hand, we find the typical bass movement of the Bossa-nova alternating between the tonic and the fifth with the third and sixth that are played in solid on the second and the counter-beat of the third in the high register on the bass side.

In the left hand, all modes associated with the chords will be presented over two octaves at the rate of one octave per measure. The first two octaves will be played upwards, and then played in a top-down manner.

The chords progress through the circle of fifths.