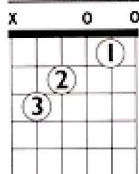
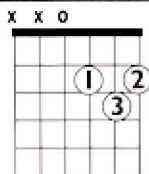


ACORDES MAYORES

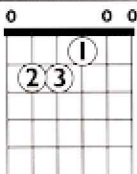
DO



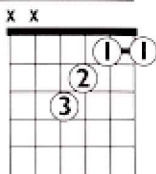
RE



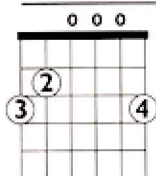
MI



FA



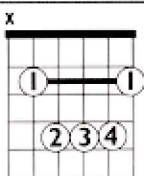
SOL



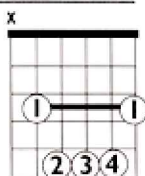
LA



SI

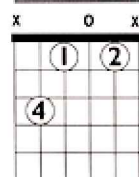


DO

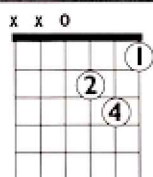


ACORDES MENORES

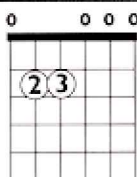
DOm



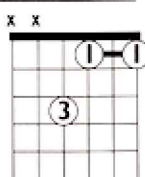
REm



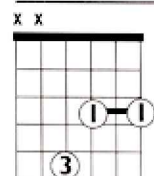
MIm



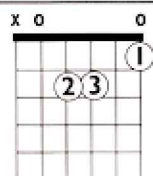
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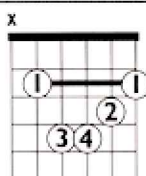
SOLm



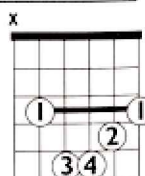
LAm



Slm

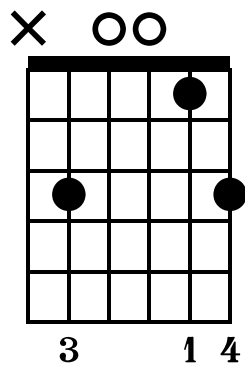


DOm

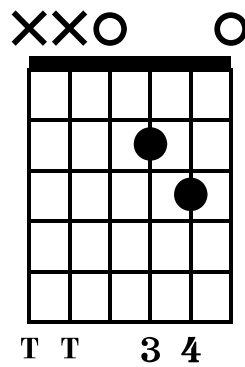


Acordes Suspendidos

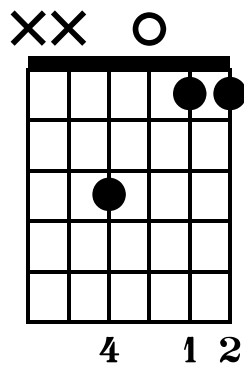
Csus2



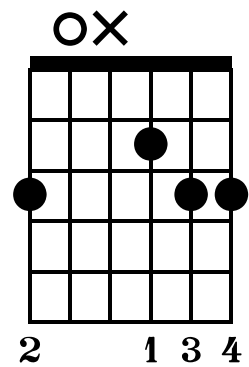
Dsus2



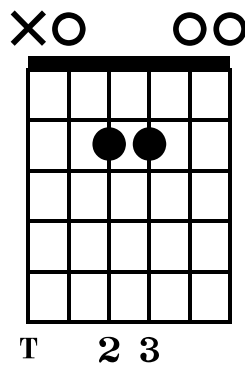
Fsus2



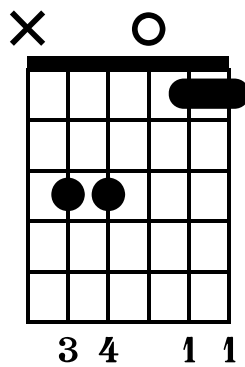
Gsus2



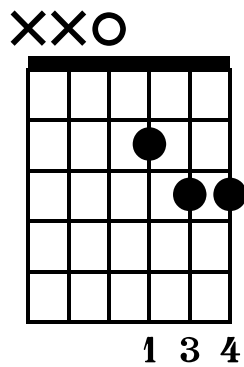
Asus2



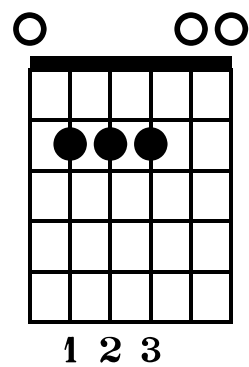
Csus4



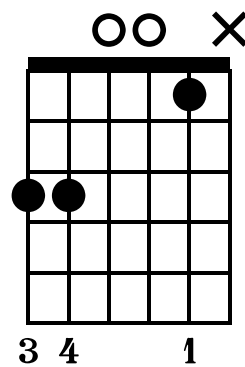
Dsus4



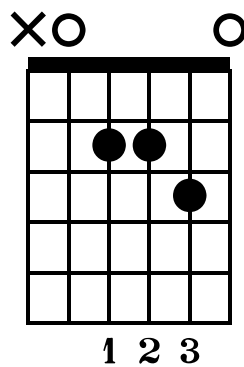
Esus4



Gsus4



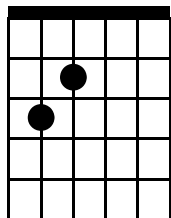
Asus4



Acordes con Septima

Cmaj7

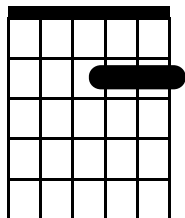
x o o o



T 4 3

Dmaj7

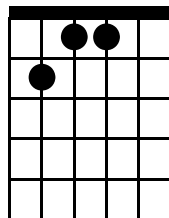
x x o



1 1 1

E maj7

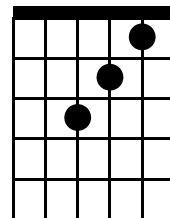
o o o o



3 1 2

Fmaj7

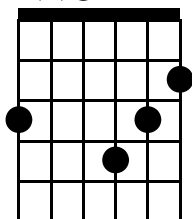
x x o



3 2 1

Gmaj7

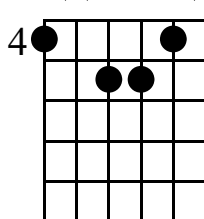
x o



2 4 3 1

G#maj7

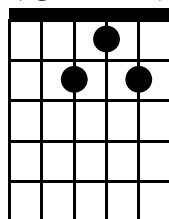
x x



1 3 4 2

A maj7

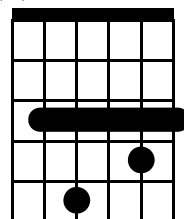
x o x



2 1 3

Cm7

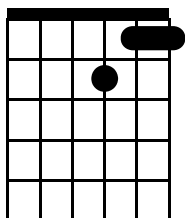
x



1 3 1 2 1

Dm7

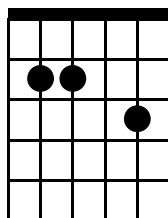
x x o



T T 3 2 2

Em7

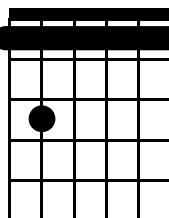
o o o



1 2 3

Fm7

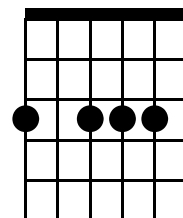
x x x



1 3 1 1 1 1

Gm7

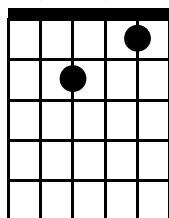
x x



1 2 3 4

Am7

x o o o



T 3 2

Arpeggios

Standard tuning

$\text{♩} = 90$

Arpeggio1

s. guit.

1 3 3 3 3 2 3 3 3 3 3 Arpeggio2

Arpeggio3

4 5 6

Arpeggio4

Arpeggio5

7 8 9

Arpeggio6

Arpeggio7

10 11 12

Arpeggio8

13

14

15

T
A
B

Ejercicios Mano Derecha

Standard tuning

♩ = 90

1 Pua Alternada

s.guit.

T
A
B

5—6—7—8 5—6—7—8 5—6—7—8 5—6—7—8

4 5 6

T
A
B

9—8—7—6 9—8—7—6 9—8—7—6 9—8—7—6

Pua Economica

7 8 9

T
A
B

5—7—8 5—7—8 5—7—8 5—7—8 8—7—5 8—7—5 8—7—5 8—7—5

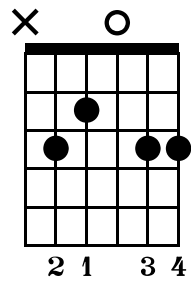
10 11 12

T
A
B

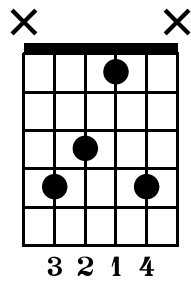
5—6—8 5—6—8 5—6—8 5—6—8 8—6—5 8—6—5 8—6—5 8—6—5

Acordes con 9na y 11na

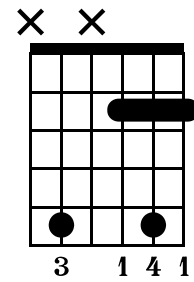
Cadd9



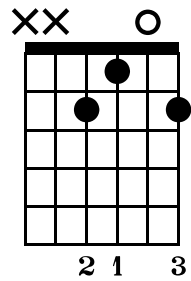
C#add9



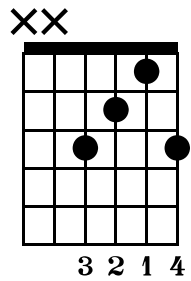
Dadd9



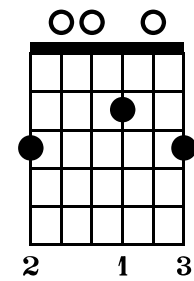
Eadd9



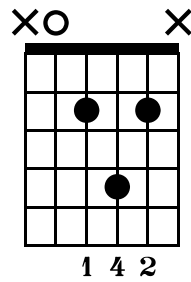
Fadd9



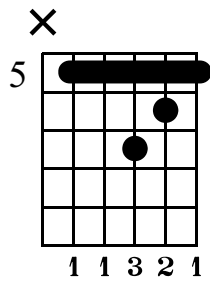
Gadd9



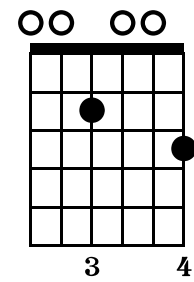
Aadd9



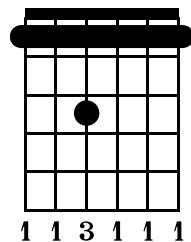
Dmadd11



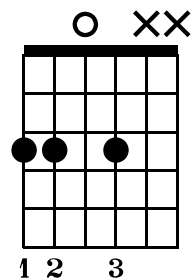
Emadd11



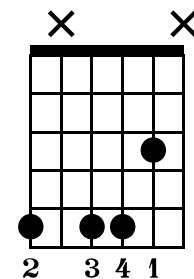
Fmadd11



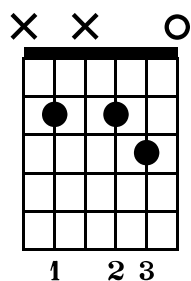
Gmadd11



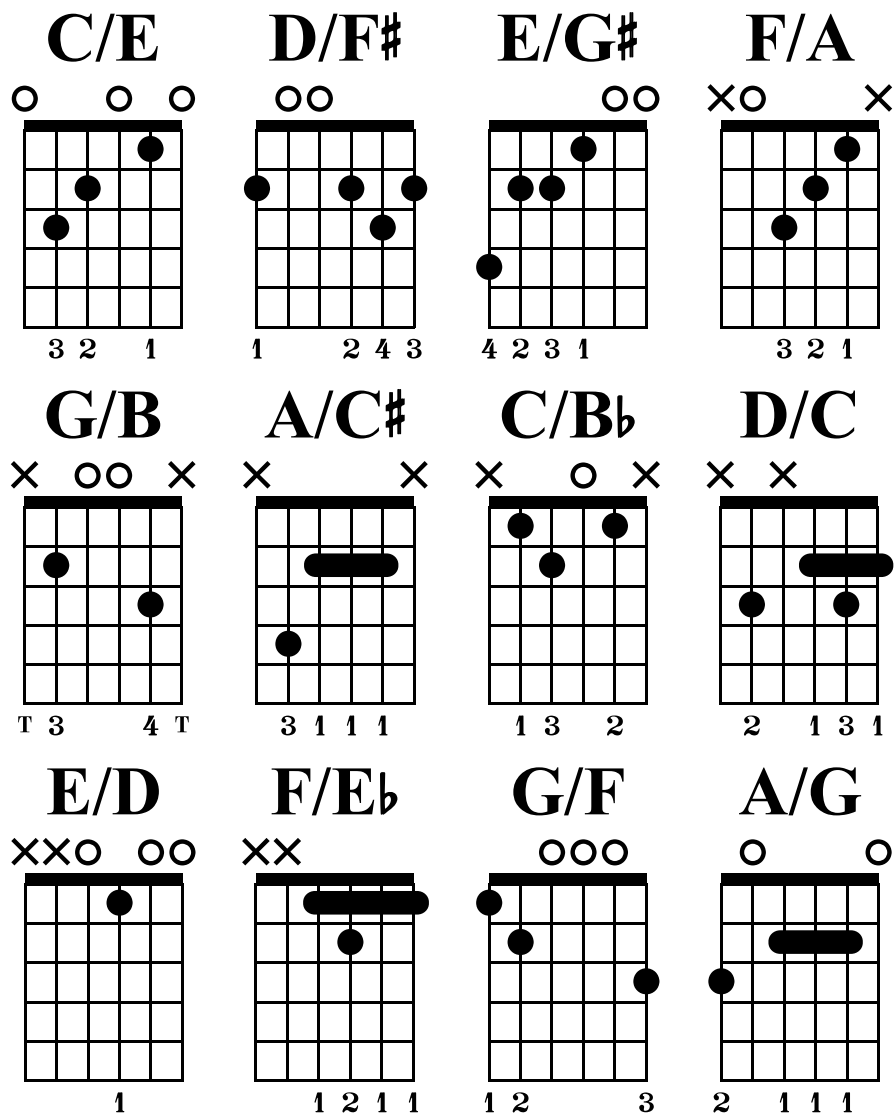
Amadd11



Bmadd11



Acordes con inversiones



Tecnicas

Standard tuning

♩ = 120

Hammer On

s.guit.

Measures 1-3 of the Hammer On exercise. The treble clef staff shows eighth notes with hammer-on (H) markings. The bass clef staff shows the corresponding fret numbers (5 and 6) with slurs indicating the hammer-on action.

Measures 4-6 of the Hammer On exercise. The treble clef staff shows eighth notes with hammer-on (H) markings. The bass clef staff shows the corresponding fret numbers (5 and 7) with slurs indicating the hammer-on action.

Measures 7-9 of the Hammer On exercise. The treble clef staff shows eighth notes with hammer-on (H) markings. The bass clef staff shows the corresponding fret numbers (5 and 8) with slurs indicating the hammer-on action.

Pull Off

Measures 10-12 of the Pull Off exercise. The treble clef staff shows eighth notes with pull-off (P) markings. The bass clef staff shows the corresponding fret numbers (6 and 5) with slurs indicating the pull-off action.

Measures 13-15 of the Pull Off exercise. The treble clef staff shows eighth notes with pull-off (P) markings. The bass clef staff shows the corresponding fret numbers (7 and 5) with slurs indicating the pull-off action.

The musical score for "The Wind" by Peter Dinklage is presented in two systems. The first system shows measures 16 through 18. The piano part (top staff) features a melody with eighth and quarter notes, accented with 'P' (piano). The guitar part (bottom staff) provides a harmonic accompaniment using a 'TAB' (Tapped) technique, indicated by the 'T' and 'B' labels. The second system continues the piece, showing measures 19 through 21. The piano part continues with a similar melodic pattern, and the guitar part maintains its accompaniment. The score is written for a piano and guitar, with the piano part in treble clef and the guitar part in a simplified notation system.

Slide (se debe hacer con cada dedo de la mano izquierda)

Slide (se debe hacer con cada dedo de la mano izquierda)

19 *sl.* *sl.* *sl.* *sl.* 20 *sl.* *sl.* *sl.* *sl.* 21 *sl.* *sl.* *sl.* *sl.*

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

T
B

5 8 5 7 5 7 5 7 5 8 7 5 7 5 8 5

Ejercicio combinado, escala pentatonica

Ejercicio combinado, escala pentatónica

The image shows a musical score for a guitar exercise titled "Ejercicio combinado, escala pentatónica". The score is written for guitar, with a treble clef and a bass line. The treble staff shows a melodic line with various articulations (H, sl., P) and fingerings (22, 23, 24). The bass staff shows a bass line with fingerings (3, 5, 7, 10) and a final measure with a 7-fingering. The exercise is divided into two measures by a double bar line.

- A** Corresponde a **LA**
- B** Corresponde a **SI**
- C** Corresponde a **DO**
- D** Corresponde a **RE**
- E** Corresponde a **MI**
- F** Corresponde a **FA**
- G** Corresponde a **SOL**

	IM7	IIIm7	IIIIm7	IVM7	V7	VIIm7	VIIIm7(b5)
C	CM7	Dm7	Em7	FM7	G7	Am7	Bm7(b5)
Db	DbM7	Ebm7	Fm7	GbM7	Ab7	Bbm7	Cm7(b5)
D	DM7	Em7	F#m7	GM7	A7	Bm7	C#m7(b5)
Eb	EbM7	Fm7	Gm7	AbM7	Bb7	Cm7	Dm7(b5)
E	EM7	F#m7	G#m7	AM7	B7	C#m7	D#m7(b5)
F	FM7	Gm7	Am7	BbM7	C7	Dm7	Em7(b5)
F#	F#M7	G#m7	A#m7	BM7	C#7	D#m7	E#m7(b5)
Gb	GbM7	Abm7	Bbm7	CbM7	Db7	Ebm7	Fm7(b5)
G	GM7	Am7	Bm7	CM7	D7	Em7	F#m7(b5)
Ab	AbM7	Bbm7	Cm7	DbM7	Eb7	Fm7	Gm7(b5)
A	AM7	Bm7	C#m7	DM7	E7	F#m7	G#m7(b5)
Bb	BbM7	Cm7	Dm7	EbM7	F7	Gm7	Am7(b5)
B	BM7	C#m7	D#m7	EM7	F#7	G#m7	A#m7(b5)