

The Unsung Heroes of Twang Guitar

By Shawn Persinger
premierguitar.com

Ex. 1

Drop-D tuning:
(low to high) D-A-D-G-B-E

Moderately ♩ = 125 (♩ = $\frac{3}{4}$)

G C G D

mf
w/ amp tremolo & reverb

1/2 1/4

G C G D

1/2 1/2 1/2 1/2

G C G D

1/4

G C D G

1/2 1/2 1/2 w/ bar

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Moderately ♩ = 120

B

The musical score for the exercise 'E' is written in G major (one sharp) and 4/4 time. The melody line (treble clef) consists of two measures. The first measure contains a half note G4 (marked -1/2), a half note A4 (marked -1/2), a half note B4 (marked -1/2), and a half note C5 (marked -1/2). The second measure contains a half note D5 (marked -1/2), a half note E5 (marked -1/2), a half note F#5 (marked -1/2), and a half note G5 (marked -1/2). The bass line (bass clef) consists of two measures. The first measure contains a half note G3 (marked (2)), a half note A3 (marked (2)), a half note B3 (marked (2)), and a half note C4 (marked (2)). The second measure contains a half note D4 (marked (2)), a half note E4 (marked (2)), a half note F#4 (marked (2)), and a half note G4 (marked (2)).

The musical score for 'B' in G major consists of two systems. The first system shows a melodic line in G major (one sharp) with a key signature of one sharp (F#). The melody is written in a treble clef and features a series of eighth and sixteenth notes, with a final measure containing a double bar line and a repeat sign. Below the melody, there are two lines of figured bass notation. The first line contains the figures 4, 1, 1, 2, 2, 2, 2, 2, and (2), with a -1/2 written below the final (2). The second line contains the figures (2), (2), (2), (2), (2), (2), (2), (2), and 2. The second system shows the continuation of the melody, which is repeated. Below the melody, there are two lines of figured bass notation. The first line contains the figures (2), (2), (2), (2), (2), (2), (2), (2), and 2. The second line contains the figures (2), (2), (2), (2), (2), (2), (2), (2), and 2.

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Ex. 3

Moderately ♩ = 106 (♩♩ = $\overbrace{\text{♩} \text{♩}}^3$)

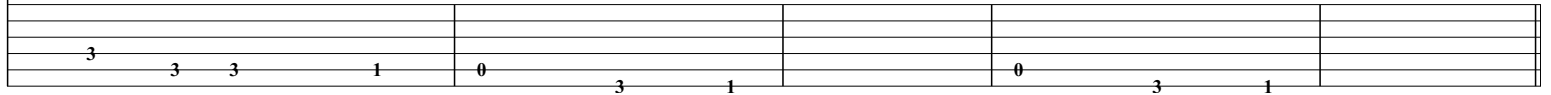
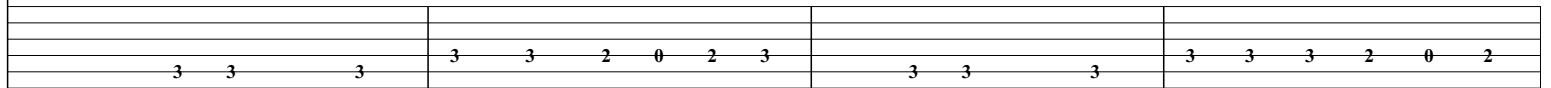
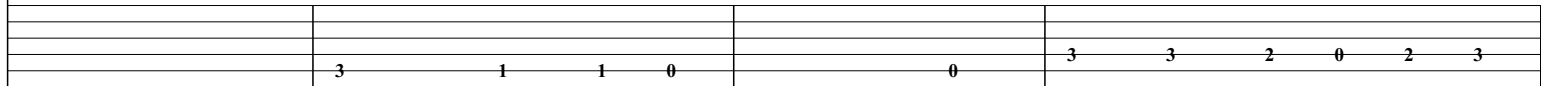
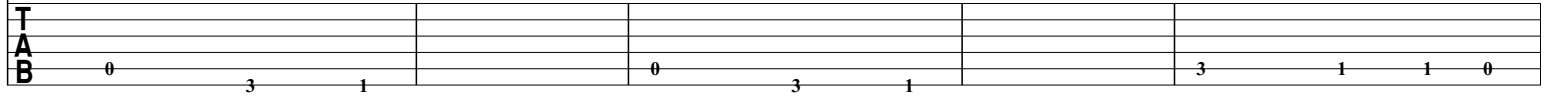
F

$$mf$$

w/ amp tremolo & reverb



**T
A
B**



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Ex. 4

Moderately fast, in 2 $\text{♩} = 70$ ($\text{♩} = \text{♩}^{\text{3}}\text{♩}$)

A E

mf
w/ amp tremolo & reverb

1/2 1/2 w/ bar 1/2 w/ bar

TAB

2 2 4 4 2 4 2 4 2 (2)

A E A

1/2 1/2 w/ bar 1/2

2 2 4 4 2 4 0 2 4 2 4

A G

1/2 1/2 1/2 w/ bar 1/2 1/2 1/2

4 0 4 0 4 2 4 4 4 0 0 4 0 2

A E A

1/2 1/2 1/2 w/ bar 1/2

4 0 0 4 0 4 2 4 4 0 2 4 2 4 4

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Ex. 5

A

Moderately ♩ = 120

mf
w/ amp tremolo & reverb

B $\flat$ E $\flat$ B $\flat$ F

T
A
B

B $\flat$ E $\flat$ F B $\flat$ B $\flat$

1. 2.

0 2 3 0 1 3 0 3 1 3 1 0 3 0 1 0 1 3 2

B

B $\flat$ F

0 3 0 2 2 3 1 3 0 1 3 0 2 3 2 3 2

B $\flat$ B $\flat$ B $\flat$

1. 2.

0 2 3 0 1 3 0 3 1 3 1 0 1 2 3 0 1 3 0 1 0 1 1 3 1 0 1

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Ex. 6

Fast ♩ = 160

Em B7 Am Em

mf
w/ amp tremolo & reverb

T
A
B

C B D B7 Am Em

0 3 2 2 5 4 2 2 5 3 0 2 5 3 2 0

B7 Am Em

2 2 2 2 2 2 2 5 3 2 5 5 5 5 5 5 3 2 0 0 0

C B D B7 Am Em

0 3 2 2 5 4 2 2 5 5 5 3 0 2 5 5 5 3 2 0