Study 3:  
M. Giuliani Op. 50 No. 1

This simple study is effective because of the guitaristic use of the repeated G when the original theme is elaborated. In the first section the rests should be observed by damping the strings for the silent third beat. In the second section the chords should be a little louder than the repeated notes which should be considered as accompaniment.

Andantino
PRACTICE ALL 4/4 "STUDIES" TWO WAYS....
(1) WITH CONSECUTIVE EIGHTH NOTES EXACTLY AS
WRITTEN ..... RHYTHM GUITAR PLAY BASIC LATIN
BEAT.
(2) WITH SWING FEELING ON CONSECUTIVE EIGHTH
NOTES..... "EIGHTH NOTES" RHYTHM GUITAR PLAY
STRAIGHT 4 OR SHUFFLE RHYTHM.

Study #1

\[ \text{G}(6) \]

\[ \text{D7} \]

\[ \text{Am7} / \text{D7} / \text{G}(6) \]

\[ \text{Am7} / \text{D7} / \text{G}(6) \]

\[ \text{D7} \]

\[ \text{Am7} / \text{D7} / \text{G}(6) \]

\[ \text{D7} \]

\[ \text{Am7} / \text{D7} / \text{G}(6) \]

\[ \text{D7} \]

\[ \text{Am7} / \text{D7} / \text{G}(6) \]

\[ \text{D7} \]

\[ \text{Am7} / \text{D7} / \text{G}(6) \]

\[ \text{D7} \]

\[ \text{Am7} / \text{D7} / \text{G}(6) \]