

# FOUR CHORD EXERCISES

OPUS 69

(1982)

FOR CLASSICAL GUITAR

BY PETER KIENLE





Peter Kienle was born 1960 in a small southwest German town. After a non-musical early childhood a friend introduced him to the pleasures and challenges of playing a musical instrument around age 14. Unlike most guitarists of his age group he was not drawn to playing rock and pop music in bands but found himself attracted to classical guitar music and especially latin music. Even more fascinating was the discovery of composing original music.

Due to the lack of any instruction by a teacher Peter followed a somewhat winding musical path that exposed him to all sorts of guitar music, from Mahavishnu Orchestra, to Ralph Towner and Egberto Gismonti, to Villa-Lobos. A first wave of compositions for classical guitar came to an end with his *Opus 61, Australian Barbecue* around 1980.

After a tumultuous decade, mostly due to a major geographical relocation to the U.S., composing for classical guitar resumed albeit at a slower rate. Around 2001 latin music came back into his musical life which led to the composition of a dozen or so brazilian Choros. The purchase of a cheap seven string classical guitar added another dimension to his playing and writing.

In addition to playing guitar, bass, Chapman Stick and various other stringed instruments Peter enjoys computer programming, 3D graphics, and tinkering in his basement.

He lives in Bloomington, Indiana, with his wife and two daughters.

Level Three Music Publishing

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**1**

The musical score for exercise 1 consists of six staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is primarily chordal, with many notes beamed together. The second staff includes a 'nat harm. VII' instruction above a specific chord. The third staff continues the chordal patterns. The fourth staff features several 'V' (accents) above notes. The fifth staff also includes 'V' accents. The sixth staff concludes the exercise with a final chord and a double bar line.

2

The musical score consists of five staves of music. The first staff is marked with a '2' in a box. The music is in G major (one sharp) and 4/4 time. It features a mix of chords and melodic lines. The second staff has a 4-measure rest. The third staff includes a triplet of eighth notes and an accent mark. The fourth and fifth staves continue the melodic and harmonic development.

3

The musical score consists of seven staves of music. The first staff begins with a box containing the number '3'. The notation includes a variety of chords, some with slurs and accents, and melodic lines with slurs and accents. The second staff contains a first ending bracket labeled '1.'. The third staff contains a second ending bracket labeled '2.'. The fourth staff includes the instruction 'nat harm.' (natural harmonics) above two notes. The fifth staff also includes 'nat harm.' above a note. The sixth staff includes 'nat harm.' above a note. The seventh staff begins with a third ending bracket labeled '3.'. The key signature has two sharps (F# and C#), and the time signature is 4/4.

4

Musical staff 1: Treble clef, 8/8 time signature. Four measures of music with eighth notes and chords. The final two notes of the last two measures are marked with a '0' above them.

Musical staff 2: Treble clef. Four measures of music with eighth notes and chords.

Musical staff 3: Treble clef. Four measures of music with eighth notes and chords. The final measure is marked "Fine ending only".

Musical staff 4: Treble clef. Four measures of music with eighth notes and chords, including a change in time signature from 4/4 to 3/4.

Musical staff 5: Treble clef. Four measures of music with eighth notes and chords.

Musical staff 6: Treble clef. Two measures of music with eighth notes and chords.

D.C. al Fine

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