

March 5, 2008

To whom it may concern,

I started taking lessons with Alan Hanlon when I was about 10. This is a scan of the book that he gave me during my very first lesson.

The Book has been in my possession for roughly 35 years and as far as I know is out of print and no longer available.

I studied with Alan until his untimely death from cancer in the mid 80's. There really is not a single week that goes by that I do not miss just talking with him or just sitting and playing standards in his studio in the Ed Sullivan Theatre building in NYC.

As a kid I knew he was a great person. As an adult I realize what I had all those years ago.

Alan was a mentor, a teacher and most of all a friend to a kid that really just wanted to play guitar. Every student that I have ever taught Has gone through this very book and played what Alan gave me.

So... Pass it on!

Please if you make copies of this scan leave my forward text in place. It would mean a lot to me and perhaps I can reunite with other students that I knew way back when.

**Please do not charge money for copies of this or I swear I will find you and do terrible things to you...**

Thanks Alan... I miss you.

-Scott Abene ( [Skotrat@yahoo.com](mailto:Skotrat@yahoo.com) )



<http://www.skotrat.com/Guitar/BBS>

ALLEN HANLON — KREUTZER FOR GUITAR

# KREUTZER

*for*

# GUITAR

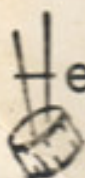
(Pick Method)



ARRANGED AND REVISED BY  
**ALLEN HANLON**

SINGLE STRING ETUDES TO IMPROVE  
LEFT AND RIGHT HAND TECHNIQUES

•  
AN AID TO SIGHT-READING

 Henry adler inc.  
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 Belwin Mills Publishing Corp.  
MELVILLE, N. Y. 11746

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136 West 46th Street, New York 36, N.Y.



### ALLEN HANLON

Allen Hanlon, a native of Long Island, New York, has been a professional guitarist for all of his adult years. He studied violin for several years but, at the age of fourteen, decided that his future lay with the guitar. During the swing era he played with the bands of Benny Goodman, Red Norvo and Claude Thornhill; followed this with an extended stay with the trio of the late Adrian Rollini. At this point, the studios of New York City beckoned. In this medium he has become one of the top men in constant demand for radio and TV programs; and in the highly specialized field of recording and commercial transcriptions. His credits are too numerous to mention, but let it suffice to say that a large percentage of guitar sounds "on the air" are his. It is Allen's sincere wish that the guitar continue to advance as a legitimate instrument; and true to his nature as a dedicated guitarist, he hopes that his contribution in the form of this book will keep the instrument going forward.

### KREUTZER for Guitar (Pick Style)

The Kreutzer etudes have been used by violinists as a musical basis for technique for 150 years. The 2nd etude is familiar to most people, and the value of the entire set of etudes is known to all string players. As an aid to the study of the guitar they have been relatively unexplored. I have compiled the most useful of the etudes for serious students of the guitar in the hope they will become a "bible" for the guitarist as they have been for the violinist.

Each of these exercises, aside from it's musical value, serves a definite purpose in the development of technique of both hands.

The use of a metronome is recommended with speed setting optional slow at first, then gradually faster as the etudes become more familiar.

*Allen Hanlon*

### PICKING

Lessons I, II, IV, VI, VIII, and IX, have picking indications at the top of the page, preceding the etude. They (the indicated pickings) are to be used for the entire etude; where more than one picking is indicated, this means that the entire etude should be picked each way.

Lessons III, V, VII, and X, have the pickings marked for each note.

Any conventional way of holding the pick may be used; but great care must be given to keeping the pick at a right angle to the plane of the strings at all times.

Note: Down Stroke = ▣  
Up Stroke = ▽

## FINGERING

The etudes may be played with many fingerings, but the marked fingerings have been found to be the most logical, and more important, will give the student a sound set of fingering patterns which in time will add greatly to technical facility and reading ability.

The markings are to be observed thus: the number above each note is the finger to be used to play each note with the left hand. Counting from the thumb, the index finger is finger 1, the middle finger is 2, the ring finger is 3, the little finger 4.

The number in the circle under the staff tells you the position all the notes from that point on are to be played in; until another "circled number" appears. Then you shift position and stay there until the next position number occurs. Sometimes the position remains the same, sometimes the position will change rapidly, but by following the circled numbers carefully each position shift will happen automatically.

I use two methods of fingering notation through the etudes. The first is a normal hand formation which I shall refer to as "the closed hand". In using the closed hand the first finger can play any of the notes occurring on the fret in which position you are at the time.

The second finger can play any of the notes occurring on the next fret higher than the second finger. The third finger can play any of the notes occurring on the next fret higher than the second finger. The fourth finger can play any of the notes occurring on the next fret higher than the third finger.

*Example:* on the second  
or B string in  
5th Position





The second method of fingering is what I shall refer to as "the open hand". In using the open hand, the first finger can play any of the notes occurring on the fret in which position you are at that time. However, we now skip a fret and reach with the second finger to play the notes which occur 2 frets higher than the position fret. The third finger can then play all the notes occurring on the next fret higher than the second finger; the fourth finger can play all the notes occurring on the next fret higher than the third finger.

*Example:* on the second  
or B string



By comparing example 1 to example 2 — notice that closed hand as in example 1 covers the space of 4 frets; open hand as in example 2 covers the space of 5 frets.

Whenever it becomes necessary to use the "open hand" in the etudes, the symbol  will appear over the group of notes on which the hand is to take a wide spread. The hand will then remain spread wide until the symbol  over a group of notes indicates the hand to return to normal.

*Example:* on B or second  
string.



All of the etudes start with the "closed hand".

The fingerboard chart on page 1 is to be used to improve knowledge of note names and should be referred to in studying the etudes whenever there is any doubt as to the position of a note.

## KREUTZER ETUDE No. 2

All the left hand fingerings of this lesson are based on scale forms. Any difficulty should be worked out slowly; a good plan is to take the difficult bars and play them as separate exercises until they become familiar.

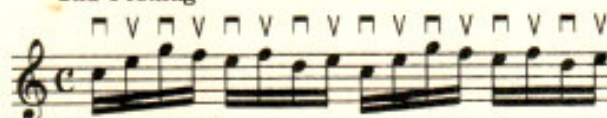
This lesson will develop flexibility of the right hand. First, by developing a controlled downstroke; then by developing a feeling for alternate and cross picking.

Do not attempt to use the third recommended picking (all upstrokes) until the etude has been thoroughly learned. This is a device designed to strengthen the natural weakness of the upstroke.

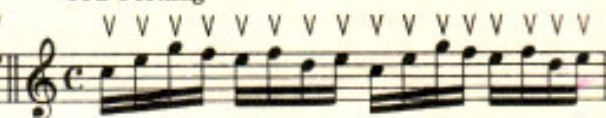
## 1st Picking



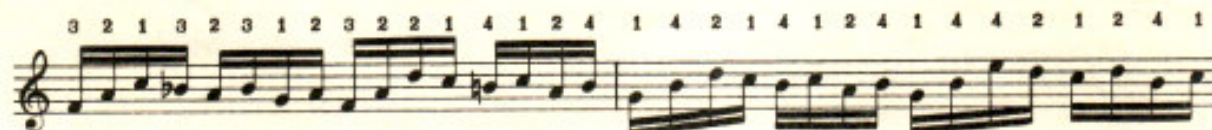
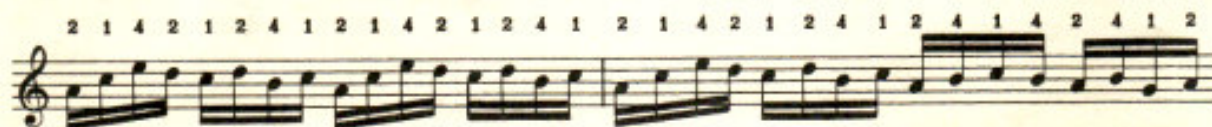
## 2nd Picking



## 3rd Picking



## \* Allegro moderato



1 1 4 2 1 2 4 1 1 3 1 1 3 1 2 3 4 1 3 1 1 3 1 1 2 4 1 2 4 1 2 4

(4) (5) (4) (5)

4 2 3 1 2 4 1 2 2 1 2 3 1 2 4 1 1 3 1 2 3 2 4 1 2 1 2 3 1 4 1 2

4 2 3 1 3 1 3 1 2 4 1 3 1 3 1 2 4 1 3 1 1 1 2 4 1 3 1 1 3 2 4 1

(4) (5) (4) (5) (4) (5)

3 1 1 3 1 4 1 3 4 1 3 1 2 1 1 2 4 1 3 4 2 4 2 2 1 1 3 1 2 4 2 1

(4) (5) (7) (6)

3 1 1 3 1 3 1 3 1 3 1 1 3 1 3 1 1 2 4 1 1 3 1 1 2 3 1 2 4 1 3 1

(4) (5) (4) (5) (4) (6) (4)

1 4 3 4 1 4 3 4 1 1 3 1 1 1 1 2 3 1 1 1 2 1 1 1 3 2 1 2 3 2 1 2

(5) (4) (6) (4) (5)

1 3 2 3 4 3 2 3 1 4 3 4 1 4 3 4 1 3 4 1 3 1 3 4 1 4 1 1 4 1 3 1

(4) (5)

3 3 2 2 1 4 1 2 1 4 1 1 4 1 3 1 3 3 2 2 1 4 1 2 1 4 1 1 4 1 3 1 3 2 1 4 1 1 4 4 1

## LESSON II

## KREUTZER ETUDE No. 3

The left hand fingerings of this lesson are designed to free the left arm from dependency on position playing. They are based on scales in thirds and small arpeggios. In most cases the shifts are short, but where it is necessary to change from one set of strings to another, long shifts are mandatory.

The picking for this etude is first; downstrokes throughout, and second; alternate picking throughout.

Any difficulty should be worked out slowly. Play the difficult bars as separate exercises until they become familiar.

## 1st Picking



## 2nd Picking



## Allegro moderato





1 3 1 2 1 3 3 1 1 2 1 3 1 3 3 1 1 3 1 3 1 2 3 1 1 3 1 2 1 2 2 1

6 7 8 2 3 5 3 5 7 5 7 9

1 2 1 2 1 3 3 1 1 2 1 3 1 3 3 1 1 2 1 2 1 1 2 1 1 1 2 3 1

2 4 6 4 5 7 1 3 5 3 5 6

1 1 1 2 1 2 3 1 1 3 1 3 1 2 3 1 1 3 1 2 1 2 2 1 1 2 1 2 1 3 3 1

6 6 8 1 3 5 3 5 7 6 7 8

1 2 1 3 1 3 3 1 1 3 1 3 1 2 2 1 1 3 1 2 1 3 3 1 1 4 2 1 1 4 3 1

7 8 10 8 10 12 10 12 13 12 10

1 4 2 1 1 4 2 1 1 4 2 1 1 4 2 1 1 4 2 1 1 4 1 1 1 4 2 1 1 4 2 1

6 7 5 3 1 5 3 1

1 4 2 1 1 4 2 1 1 4 2 1 1 4 2 1 1 4 3 1 4 3 1 1 4 1 1 3 4

4 2 6 3 7 5



4 2 1 3 1 1 4 2 2 1 4 2 1 4 2 2 1 1 1 1 4 4 3 1 1 3 1 2

1 3 1 1 3 1 4 1 3 1 1 3 4 1 3 4 1 3 1 2

1 4 2 4 3 1 4 1 1 1 3 3 4 1 2 1 3 3 2 1 4 X

2 1 2 3 3 4 1 4 4 1 3 4 1 2 4 2 4 1 2 4 2 4 1 2

2 1 3 1 1 3 2 4 3 1 4 3 1 4 3 3 1 1 1 1 4 1 2 4 1 3 4

2 4 3 1 4 2 1 4 1 2 4 1 3 4 2 4 4 4 2 4 3 1 4 2



## LESSON IV

## KREUTZER ETUDE No. 5

The left hand markings of this lesson are based on scales, mainly of the keys of E $\flat$ , B $\flat$ , and A $\flat$ .

The picking is a study in the use of  $\overline{\square \vee \square}$   $\overline{\square \vee \square}$  in the playing of triplets. This gives a natural "lilt" to the phrasing. Because of the musical content of this etude, the pick, in many places, has to skip to a lower string on an upstroke. After some practise, accuracy will be achieved.

Any difficulty should be worked out slowly. Play the difficult bars as separate exercises until they become familiar.

*Note: Groups of three 8th notes are triplets.*

Picking



$\text{♩} = 60$

Allegro moderato





## LESSON V

## KREUTZER ETUDE No. 6

In this lesson, the left hand plays arpeggios and scales. The marked fingerings are based on the logical sequence of notes. There are many distinct musical patterns throughout this lesson. A musical analysis of each such section can be of great help to the understanding of the musical content of this etude.

The pickings are marked for each note and should be observed carefully.

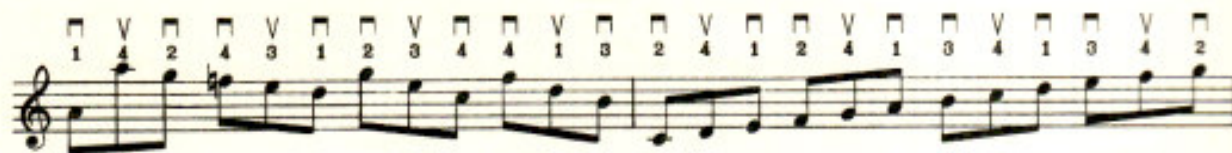
Any difficulty should be worked out slowly. Play the difficult bars as separate exercises until they become familiar.

*Note: Groups of three 8th notes are triplets.*









LESSON VI

KREUTZER ETUDE No. 7

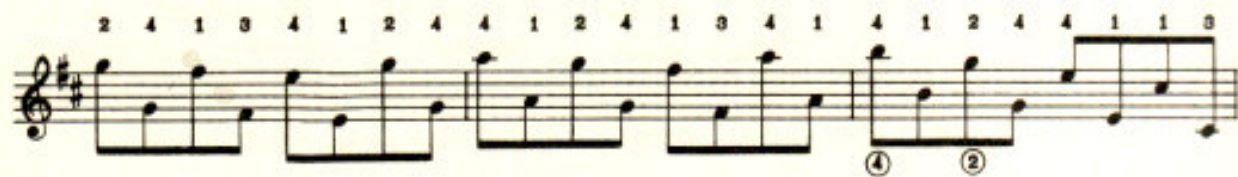
In this lesson, the left hand markings are designed to aid in the development of unusual fingerings; and are actually based on arpeggios, for the most part, in octaves.

The first picking will develop accuracy of the downstroke on skips of strings, and the second picking will develop accuracy and strength of the upstroke on both descending and ascending skips of strings.

Any difficulty should be worked out slowly. Play the difficult bars as separate exercises until they become familiar.

1st Picking

2nd Picking



1 3 4 1 2 4 1 4 1 4 4 2 2 4 1 4 3 1 1 4 2 4 1 2

④ ⑤ ④ ⑤ ④

1 2 1 2 1 3 2 1 1 2 1 2 1 3 2 1 1 1 1 1 1 2 1 1

③ ⑥ ⑦

1 2 1 1 1 2 1 4 1 2 4 1 1 2 4 1 3 4 1 2 2 3 1 2

④ ⑤ ④

1 2 4 1 1 2 4 1 3 4 1 2 2 3 1 2 1 1 1 1 1 1 1 4

⑥ ④ ⑩

4 3 4 1 4 1 4 3 1 2 1 1 1 1 1 4 4 2 4 1 4 3 4 2

⑦ ⑥ ⑦ ⑦ ⑧ ⑦

1 2 1 1 1 1 1 4 4 3 4 1 4 1 4 2 1 2 1 1 1 1 1 4

⑥ ⑤ ④ ⑤

2 4 1 3 2 4 1 3 3 1 2 4 0 1 4 2 4 2 4 2 0 1 3 1 1

⑦ ⑤ ④ ⑥

## LESSON VII

## KREUTZER ETUDE No. 8

A musical analysis of this etude is especially important in the study of this lesson, for although the key signature is E Major, it goes through several other keys by means of accidentals. The left hand markings are designed to facilitate and co-ordinate the key relationships.

The pickings are marked to develop a fluency of arpeggio picking and therefore should be worked out carefully in relation to the left hand markings.

Due to the length and great number of notes, this etude should be learned in short sections, taking no more than four bars at a time.

Any difficulty should be worked out slowly. Play the difficult bars as separate exercises until they become familiar.

1 3 3 2 1 4 1 4 3 4 2 1 4 1 1 1 4 2 1 4 2 4 1 2

1 4 1 1 3 2 1 4 2 1 4 2 1 4 1 2 1 4 2 1 4 1 3 4

3 4 1 1 3 2 1 4 2 1 4 2 1 4 1 2 1 4 2 1 4 1 3 4

4 3 1 1 1 4 4 4 1 1 1 3 4 4 3 1 2 1 4 1 2 1 3 4

4 3 1 1 1 4 4 4 1 1 1 3 4 4 2 1 2 1 4 1 2 1 2 4

4 1 1 4 4 2 1 4 4 4 2 1 2 2 1 2 4 2 1 4 4 4 2 2

1 4 2 1 3 3 1 4 2 1 4 2 1 4 2 1 1 2 1 4 1 1 4 2

1 4 3 1 2 1 4 3 1 1 1 4 2 1 4 3 3 2 1 4 3 3 1 1



3 2 1 4 4 3 2 4 3 1 2 1 4 1 4 2 3 1 4 1 2 1 3 4



4 1 4 2 3 1 4 1 2 1 3 4 4 3 1 1 1 4 4 1 1 4 4 2



1 4 3 1 2 1 4 1 2 1 3 4 3 3 1 2 1 4 2 4 1 2 1 3



1 1 4 3 3 2 1 2 3 3 4 1 2 1 4 1 2 1 1 1 4 1 2 1



1 1 2 1 3 2 1 4 2 3 4 1 3 1 2 1 3 2 1 4 2 3 4 1



⑦ ⑥ ⑦ ⑥

3 1 1 2 3 1 2 3 3 2 3 3 1 4 2 4 1 2 4 1 2 4 1 2



⑦ ⑧

2 1 3 3 3 1 4 1 2 3 1 3 2 1 3 3 3 1 4 1 2 3 1 3

⑦ ⑥ ⑦

2 1 4 4 1 3 3 3 3 3 3 1 2 1 4 4 1 3 3 2 3 3 2 1

⑥ ⑦ ④ ⑤

4 3 1 2 3 1 2 1 1 2 1 4 2 1 4 4 1 3 3 2 3 3 2 1

⑥ ⑦

4 1 2 3 1 4 3 3 3 1 2 4 4 1 2 3 1 4 3 3 3 1 2 4

④ ⑦ ⑥

4 1 2 1 3 4 1 3 3 3 1 2 2 1 1 2 1 4 4 1 1 1 3 1

⑦ ⑥ ⑨ ⑧

1 4 2 3 3 4 4 3 3 2 1 1 3 2 1 3 3 1 3 2 1 2 1 4

⑨ ⑦ ⑥ ④ ⑤ ④ ⑥ ④ ② ⑥ ④

2 1 2 3 2 1 1 3 4 4 1 3 4 3 1 2 2 1 4 1 2 2 1 3 4

⑤ ④ ⑦ ⑥ ⑦ ④



## LESSON VIII

## KREUTZER ETUDE No. 9

This lesson is a strength builder for the left hand. Daily practise will improve Flexibility, at the same time building up the muscles required for individual finger strength.

Because of the length of the etude, it may be necessary to practice it in smaller sections at first until the entire lesson can be played without stopping.

Since many of the notes are repetitious, a minimum of markings are required, however, those which appear require close attention.

The picking is alternate ( $\square \vee \square \vee$ ) throughout.

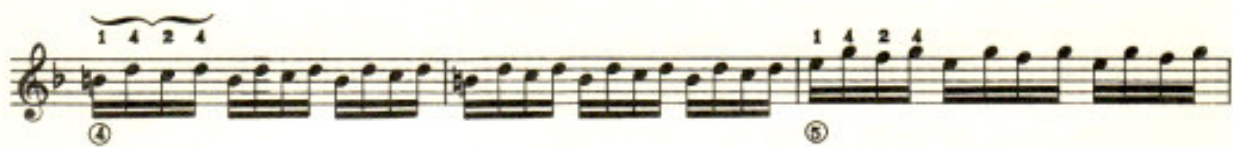
Any difficulty should be worked out slowly. Play the difficult bars as separate exercises until they become familiar.

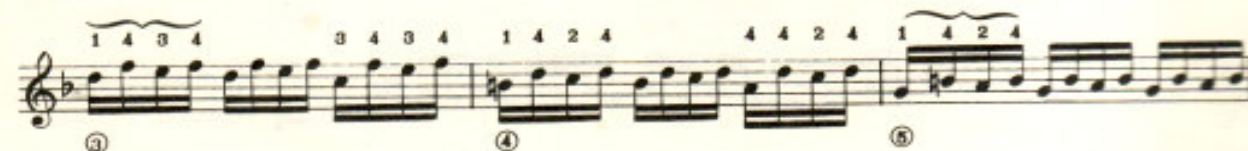
*Alternate picking ( $\square \vee \square \vee$ ) throughout.*

Allegro moderato

The musical score for Kreutzer Etude No. 9, Lesson VIII, is presented in six staves. The tempo is marked 'Allegro moderato'. The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. The score includes various fingerings and accents indicated by numbers and symbols above the notes.

- Staff 1: Starts with a circled 3 below the first measure. Fingerings: 1 4 2 4.
- Staff 2: Starts with a circled 1 below the first measure. Fingerings: 1 4 2 4 and 1 4 3 4.
- Staff 3: Starts with a circled 8 below the first measure. Fingering: 1 4 2 4.
- Staff 4: Starts with a circled 2 below the first measure. Fingerings: 1 4 2 4, 1 4 3 4, and 1 4 2 4.
- Staff 5: Starts with a circled 4 below the first measure. Fingerings: 1 4 2 4, 1 4 2 4, and 1 3 1 3.
- Staff 6: Starts with a circled 2 below the first measure. Fingerings: 1 4 3 4, 1 3 2 3, and 1 4 2 4.







## LESSON IX

## KREUTZER ETUDE No. 9

This lesson is the final section of Etude 9, and is a strengthbuilder for the fingers of the left hand.

The picking is alternate (  $\square \vee \square \vee$  ) throughout.

It is recommended that lesson VIII be studied first before beginning a study of this lesson.

Any difficulty should be worked out slowly. Play the difficult bars as separate exercises until they become familiar.

*Alternate picking (  $\square \vee \square \vee$  ) throughout.*

Moderato

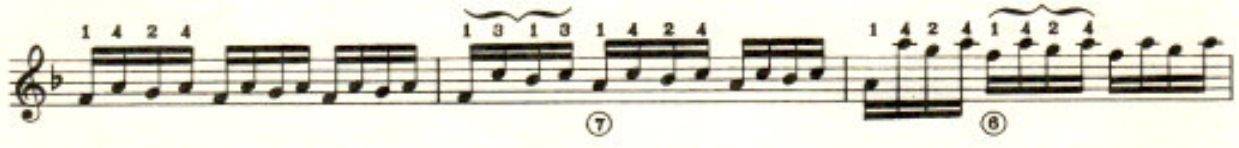
The musical score consists of four staves of music in 3/4 time, marked Moderato. Each staff contains six measures of music. The notes are quarter notes, and the picking is alternate (square for downstroke, inverted triangle for upstroke). Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes. Circled numbers below the staff indicate the starting finger for each measure.

Staff 1: Measures 1-6. Fingerings: (1 4 2 4), (1 4 2 4), (1 4 3 4), (1 4 2 4), (1 4 2 4), (1 4 3 4). Circled numbers: 6, 3, 5, 7.

Staff 2: Measures 1-6. Fingerings: (1 4 2 4), (1 4 2 4), (1 4 2 4), (1 4 3 4), (1 4 3 4), (1 4 2 4). Circled numbers: 6, 5, 3, 5.

Staff 3: Measures 1-6. Fingerings: (1 4 2 4), (1 4 2 4), (1 4 2 4), (1 4 2 4), (1 4 3 4), (1 4 3 4). Circled numbers: 6, 3, 5, 7, 5.

Staff 4: Measures 1-6. Fingerings: (1 4 2 4), (1 4 2 4), (1 4 2 4), (1 4 2 4), (1 4 2 4), (1 4 3 4). Circled numbers: 3, 2, 5.



## LESSON X

## KREUTZER ETUDE No. 10

This is a study in arpeggios; which, when worked out as marked, will serve as a means for developing the upstroke crossing of strings so important for executing rapidly descending arpeggio passages.

This is combined with other related pickings, for the purpose of achieving complete co-ordination of the right hand.

Any difficulty should be worked out slowly. Play the difficult bars as separate exercises until they become familiar.

Moderato

The musical score for Kreutzer Etude No. 10, Lesson X, is presented in three staves. Each staff contains a sequence of arpeggiated chords with specific picking patterns and fingering indicated above the notes. The first staff has measures 1-4, the second staff has measures 5-10, and the third staff has measures 11-15. A handwritten "FUN!" is written in the center of the page.

**Staff 1 (Measures 1-4):**

- Measure 1: Picking: 1 1 1 2 3 3 4 1; Fingering: ③
- Measure 2: Picking: 4 1 1 2 3 3; Fingering: ②
- Measure 3: Picking: 1 4 1 2 1 3 4 4; Fingering: ⑦
- Measure 4: Picking: 2 1 3 1 3 4

**Staff 2 (Measures 5-10):**

- Measure 5: Picking: 3 4 1 1 1 3 4 1; Fingering: ⑤
- Measure 6: Picking: 4 1 2 2 2 4 1; Fingering: ⑦
- Measure 7: Picking: 4 1 1 2 3 3 1; Fingering: ⑥
- Measure 8: Picking: 4 1 2 1 2 4; Fingering: ⑩
- Measure 9: Picking: 4 1 2 1 2 4; Fingering: ⑨
- Measure 10: Picking: 4 1 2 1 2 4; Fingering: ②

**Staff 3 (Measures 11-15):**

- Measure 11: Picking: 3 2 1 4 4 3 2 4; Fingering: ④
- Measure 12: Picking: 2 1 1 2 1 2 2; Fingering: ⑤
- Measure 13: Picking: 2 1 4 3 3 1 1 3; Fingering: ③
- Measure 14: Picking: 3 1 2 3 1 3; Fingering: ⑤
- Measure 15: Picking: 3 1 2 3 1 3





V 2 1 1 2 3 1 2 3 3 2 1 4 3 1 1 2 1 1 1 1 4 4 1 3 3 2 1 1

⑤ ④ ⑦ ⑨ ⑩

4 2 2 1 1 2 1 4 3 1 1 1 4 2 1 1 4 3 3 1 1 1 4 3 3 1 1 1

⑪ ⑭ ⑦ ⑥ ③

4 3 3 1 1 1 1 4 4 1 1 1 3 3 4 4 1 2 1 3 4 3 4 1 2 2 2 4

⑧ ③ ①

4 4 1 2 1 3 4 3 4 1 2 2 2 4 4 3 1 2 1 2 1 1 2 1 2 1 3 1

③ ① ③ ②

2 2 1 1 1 1 4 4 2 2 1 4 4 3 2 2 1 3 3 2 1 1

④ ⑦ ② ③

4 2 2 1 1 2 1 4 1 2 1 3 4 4 2 1 2 2 1 1 1 1 4 2 1 4 4 3 2

④ ⑦ ② ⑥ ⑦

2 1 3 3 2 1 1 4 1 1 2 1 1 2 3 1 1 2 4 4 3 2 2 1 3 3 2 1 1

⑧ ⑦ ④ ⑤

4 2 2 1 1 2 1 4 1 2 1 3 4 4 2 1 2 2 1 1 1 1 4 4 3 1 1 1 4

⑥ ⑨ ④ ⑦

4 3 1 1 1 4 4 2 1 4 2 1 3 1 4 3 2 1 3 3 2 1 3 4 1 3 3 3 1

② ③ ⑤

1 2 1 3 3 2 1 3 4 1 3 3 3 1 1 4 1 2 1 3 4 1 3 1 3 1 4 1

④ ② ⑧ ⑤ ④ ⑦

4 2 1 3 3 2 1 1 4 1 1 2 3 3 1 1 3 3 2 1 1 1 4 1 2 1 3 4

② ③ ② ③ ⑦

V 4 2 2 1 1 1 1 4 1 4 4 1 2 4 1 1 2 1 3 3 2 1 1

⑨ ⑫ ② ③



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