

SZENDREY-KARPER

GITÁRGYAKORLATOK

GITARRENÜBUNGEN

GUITAR EXERCISES

I



EDITIO MUSICA BUDAPEST

Z. 8729

SZENDREY-KARPER LÁSZLÓ

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EDITIO MUSICA BUDAPEST

GITÁRGYAKORLATOK

Gitarrenübungen Guitar Exercises

SZENDREY-KARPER László

The image displays seven numbered guitar exercises (1-7) in 4/4 time. Exercises 1, 3, and 5 are primarily melodic exercises in the treble clef, while exercises 2, 4, and 6 are primarily bass exercises in the bass clef. Exercise 7 is a melodic exercise in the treble clef. Fingerings are indicated by numbers 1-3 above notes. Dynamics like 'p' (piano) are marked below notes. Some exercises include slurs and accents. Exercise 1 includes a first and second ending. Exercises 2, 4, and 6 include a final double bar line with a repeat sign.

1. *2.)* \hat{a} \hat{m}
1.) \hat{m} \hat{i} \hat{m}

2. $\hat{6}$ $\hat{5}$ $\hat{4}$ $\hat{5}$ $\hat{6}$
p *p*

3. *2.)* \hat{a} \hat{m}
1.) \hat{m} \hat{i} \hat{m}

4. *p* *p*

5. $\hat{1}$ \hat{i} \hat{m}
1 *3* *1*

6. $\hat{2}$ \hat{i} \hat{m}
1 *3* *1*

7. $\hat{3}$ \hat{i} \hat{m}
2

♩ = 80-100

8* a) b) c)

♩ = 72-92

9*

♩ = 80-144

10*

Allegretto, ♩ = 80-126

11*

Tempo giusto, ♩ = 74-168

12*

Tempo giusto, ♩ = 40-84

13*

* A csillag magyar népdalokat jelöl.
Die Sternchen kennzeichnen ungarische Volkslieder
Hungarian folk songs are indicated by asterisk

Tempo giusto, ♩=80-112

21*

Musical score for exercise 21* in 2/4 time. The first staff contains a sequence of notes with fingerings (2, 2, 2, 2, 3, 2) and dynamics (p, p, p, p, p →). A repeat sign is present. The second staff continues the sequence with fingerings (2, 2, 3, 3, 2, 3) and dynamics (p, p, p, p, p).

Tempo giusto, ♩=40-63

22*

Musical score for exercise 22* in 2/4 time. The first staff contains a sequence of notes with fingerings (2, 2, 2, 3, 2, 3, 3, 2, 2, 3, 2) and dynamics (p, p, p, p →). The second staff continues the sequence with fingerings (3, 3, 2, 2, 3, 2, 2, 2, 2, 2, 2).

Tempo giusto, ♩=80-144

23*

Musical score for exercise 23* in 2/4 time. The first staff contains a sequence of notes with fingerings (3, 2, 2, 2, 2, 2, 3, 2) and dynamics (p, p, p, p, p →). A repeat sign is present. The second staff continues the sequence with fingerings (2, 3, 2, 3, 3, 2, 2, 2, 2, 2, 2) and dynamics (p, p, p, p, p).

♩=46-69

24*

Musical score for exercise 24* in 2/4 time. The first staff contains a sequence of notes with fingerings (3, 1, 3, 1, 1) and dynamics (p, p, p, p, p →). The second staff continues the sequence with fingerings (2, 3, 3, 1, 3, 1, 3, 1) and dynamics (p, p, p, p, p).

♩=46-84

25*

Musical score for exercise 25* in 2/4 time. The first staff contains a sequence of notes with fingerings (2, 2, 2, 2, 2, 1, 2, 2, 3, 2, 2, 3, 2, 3) and dynamics (p, p, p, p, p →). A circled section contains notes with fingerings (1, 2). The second staff continues the sequence with fingerings (3, 2, 1, 2, 2, 3, 2, 3, 3, 3, 3).

26

Musical notation for exercise 26, consisting of two staves of eighth notes. The first staff has circled numbers 6, 5, 4, 3, 2, 1 above it. The second staff has circled numbers 2, 3, 4, 5, 6, 5 above it.

Tempo giusto, ♩=44-96

27*

Musical notation for exercise 27, consisting of two staves of eighth notes. The notes are marked with 'm' and 'i' above them. The first staff has 'm i m i' and the second staff has 'm i m i'.

a) ♩=60-100

28*

Musical notation for exercise 28a, consisting of two staves of eighth notes. The notes are marked with 'i' and 'm' above them. The first staff has 'i m i m' and the second staff has 'i m i m'.

Musical notation for exercise 28b, consisting of two staves of eighth notes. The notes are marked with 'i' and 'm' above them. The first staff has 'i m i m' and the second staff has 'i m i m'.

Musical notation for exercise 28c, consisting of two staves of eighth notes. The notes are marked with 'm' and 'i' above them. The first staff has 'm i m i' and the second staff has 'm i m i'.

c)

Musical notation for exercise 28c, consisting of two staves of eighth notes. The notes are marked with 'P' below them. The first staff has 'P P P P' and the second staff has 'P P P P'.

Musical notation for exercise 28c, consisting of two staves of eighth notes. The notes are marked with 'P' below them. The first staff has 'P P P P' and the second staff has 'P P P P'.

a) ♩ = 63-84

29*

b)

a) ♩ = 63-96

30

b)

c)

♩ = 63-96

31* a) *i m i m i m i m i m i m* b)

c)

32 a)

b) ①

33 a)

b) ②

34 a)

b) ③

c)

\hat{a} \hat{m} \hat{a} \hat{m}

\hat{m} \hat{i} \hat{m} \hat{i}

\hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i}

$\text{♩} = 56-72$

43*

a)

\hat{m} \hat{i} \hat{m} \hat{i}

\hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i}

p *p*

b)

\hat{m} \hat{i} \hat{m} \hat{i}

\hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i}

p *p*

♩=54-76

45* a)

b)

Tempo giusto, ♩=66-108

46* a)

b)

a) $\text{♩} = 66-108$

47*

p

b)

p

a) $\text{♩} = 56-92$

48*

b)

c)

Poco rubato, ♩=76
♩=50

49* a)

b)

c)

PENGETÉSI GYAKORLATOK

Übungen für die rechte Hand Right Hand Exercises

Sz. K. L.

52

a) *i m a i m a* b) *a m i a m i*
 c) *i m a m i i m a m i* d) *3 m i m a 3 m a i m a*
 e) *i m i a i m i i m i a i m i* f) *a m a i a m a a m a i a m a*
 g) *i m i i m i i m i i m i* h) *m i m m i m m i m m i m*

GYAKORLAT

Übung Exercise

Sz. K. L.

53

♩=42-63

II.

i m a i m a i m a i m a
i m a i m a i m a i m a

A musical exercise in 4/4 time, consisting of five measures. Each measure contains a melodic line with a slur over the notes 'i', 'm', and 'a'. The notes are: G4, A4, B4; G4, A4, B4; G4, A4, B4; G4, A4, B4; G4, A4, B4. The bass line consists of single notes: G2, G2, G2, G2, G2. Fingerings are indicated by numbers 1, 2, 3, 4. Dynamics are marked with 'p' (piano).

GYAKORLAT

Übung Exercise

Sz. K. L.

♩=42-63

54 II. *a m i a m i a m i a m i a m i a m i a m i a m i*

A musical exercise in 4/4 time, consisting of eight measures. Each measure contains a melodic line with a slur over the notes 'a', 'm', and 'i'. The notes are: A4, B4, C5; A4, B4, C5. The bass line consists of single notes: G2, G2, G2, G2, G2, G2, G2, G2. Fingerings are indicated by numbers 1, 2, 3, 4. Dynamics are marked with 'p' (piano).

A musical exercise in 4/4 time, consisting of eight measures. Each measure contains a melodic line with a slur over the notes 'a', 'm', and 'i'. The notes are: A4, B4, C5; A4, B4, C5. The bass line consists of single notes: G2, G2, G2, G2, G2, G2, G2, G2. Fingerings are indicated by numbers 1, 2, 3, 4. Dynamics are marked with 'p' (piano).

I. *a m i a m i a m i a m i a m i a m i a m i a m i*

A musical exercise in 4/4 time, consisting of eight measures. Each measure contains a melodic line with a slur over the notes 'a', 'm', and 'i'. The notes are: A4, B4, C5; A4, B4, C5. The bass line consists of single notes: G2, G2, G2, G2, G2, G2, G2, G2. Fingerings are indicated by numbers 1, 2, 3, 4. Dynamics are marked with 'p' (piano).

II. *a m i a m i a m i a m i a m i a m i*

A musical exercise in 4/4 time, consisting of six measures. Each measure contains a melodic line with a slur over the notes 'a', 'm', and 'i'. The notes are: A4, B4, C5; A4, B4, C5. The bass line consists of single notes: G2, G2, G2, G2, G2, G2. Fingerings are indicated by numbers 1, 2, 3, 4. Dynamics are marked with 'p' (piano).

PRELUDIUM

M. CARCASSI

i m a m i i m a m i i m a m i i m a m i

i m a m i i m a m i i m a m i i m a m i i m a m i i m a m i

i m a m i i m a m i II. i m a m i I. i m a m i i m a m i

TANULMÁNY

Etude Study

F. CARULLI

a m a i a m a a m a i a m a a m a i a m a i a m a i a m a

a m a i a m a a m a i a m a a m a i a m a a m a i a m a

a m a i a m a a m a i a m a a m a i a m a a m a i a m a

a m a i a m a a m a i a m a a m a i a m a

PRELUDIUM

$\text{♩} = 50$
 $\text{♩} = 50$

M. CARCASSI

i m i m i m i m i m i m i m i m i m

57

i m i a i m i i m i a i m i i m i a i m i i m i a i m i

i m i i m i i m i i m i i m i i m i a i m i i m i a i m i

i m i a i m i i m i a i m i i m i a i m i i m i a i m i

PRELUDIUM

M. CARCASSI

♩=50
♩=56

58 *i m i a i m i i m i a i m i i m i a i m i i m i a i m i*

II. i m i a i m i i m i a i m i i m i a i m i i m i a i m i

I. i m i a i m i i m i a i m i II. i m i a i m i i m i a i m i

i m i a i m i i m i a i m i i m i a i m i

PRELUDIUM

M. CARCASSI

♩=50-72

59 *i m a i m i m a i m i m a i m i m a i m*

i m a i m II. i m a i m I. i m a i m i m a i m

i m a i m i m a i m i m a i m i m a i m

i m a i m i m a i m i m a i m i m a i m

PRELUDIUM

M. CARCASSI

i m i i m i i m i i m i i m i i m i i m i i m i

♩ = 66
♩ = 50

60

i m i i m i i m i i m i i m i i m i i m i i m i

i m i i m i i m i i m i i m i i m i i m i i m i

TANULMÁNY

Etude Study

D. AGUADO

♩ = 58

61

61

62

63

64

65

TANULMÁNY

Etude Study

M. CARCASSI

♩ = 66-104

62

62

63

64

65

I. *i m i i* *i m i i* *i m i i* *i m i i*

II. *i m i i* *i m i i* *i m i i* *i m i i*

The first system contains two staves of music. The top staff is labeled 'I.' and the bottom staff is labeled 'II.'. Both staves feature a sequence of notes with fingerings (1, 2, 3, 4) and dynamics (p). The notes are grouped into pairs, with the first pair of each group having a slur over them. The key signature has two sharps (F# and C#).

PRELUDIUM

M. CARCASSI

$\text{♩} = 56-92$

63 *i m i m i* *i m i a i* *i m i m i* *i m i a i*

i m i m i *i m i a i* *i m i m i* *i m i a i*

II. *i m i m i* *i m i a i* *i m i m i* *i m i a i*

I. *i m i m i* *i m i a i* *i m i m i* *i m i a i*

i m i m i *i m i a i* II. *i m i a i* *a*

The second system begins with a tempo marking of a quarter note equal to 56-92. It contains six staves of music. The first two staves are labeled '63'. The staves are divided into two pairs, each with a first (I.) and second (II.) ending. Fingerings (1, 2, 3, 4) and dynamics (p) are indicated throughout. The notes are grouped into pairs, with the first pair of each group having a slur over them. The key signature has two sharps (F# and C#).

SKÁLAGYAKORLATOK

Tonleiterübungen Scale Exercises

C-Dur — C major

SZ. K. L.

64

G-Dur — G major

65

D-Dur — D major

66

A-Dur — A major

67

E-Dur — E major

68

F-Dur — F major

69

B-Dur — B flat major

70

a-moll a-Moll A minor

a) természetes — natürlich — natural

71

b) összhangzatos — harmonisch — harmonic

c) dallamos — melodisch — melodic

e-moll e-Moll E minor

a) természetes — natürlich — natural

72

b) összhangzatos — harmonisch — harmonic

c) dallamos — melodisch — melodic

d-moll d-Moll D minor

a) természetes — natürlich — natural

73

b) összhangzatos — harmonisch — harmonic

c) dallamos — melodisch — melodic

③

Werke für Gitarre

SCHULEN UND ETÜDEN

- 5385 BERKI, G.: Gitarrenakkorde in der Tanzmusik, für Anfänger
 8856 CARULLI, F.: 6 Etüden für Gitarre (Benkó)
 CSEPEI, T.: Bassgitarren-Schule
 7424 Band I
 7449 Band II
 5843 — Gitarrenakkorde in der Tanzmusik
 — Schlaggitarren-Schule
 7485 Band I
 7486 Band II
 6209 — Jazz-Improvisationen
 6641 — Kleine Akkordlexikon für Gitarre
 (5000 Akkorden mit 1420 Abbildungen)
 5505 KLASSISCHE ETÜDEN FÜR GITARRE
 (Puskás)
 NAGY, E.-MOSÓCZI, M.: Gitarrenschule
 8418 Band I
 12280 Band II
 12281 Band III
 PÁPAL, Gy.: Übungsheft für Gitarre
 7456 Band I Für junge Gitarristen
 7484 Band II Präludien und melodische Etüden
 8768 PATACHICH, I.: Kleine Etüden
 5675 PUSKÁS, T.: Gitarrenschule
 SZENDREY-KARPER, L.: Gitarrenübungen
 8729 Band I
 12039 Band II
 12040 Band III
 12120 Band IV
 12121 Band V
 12275 Band VI
 12276 Band VII
 12277 Band VIII
 7754 VERECZKEY, L.: Das Stimmen der Gitarre

GITARRE (LAUTE) SOLO

- 12024 ABONDANTE, J.: Intabolutura (Benkó)
 „Orpheus“
 8818 ALBÉNIZ, I.: Stücke für Gitarre (Velasco)
 7020 ALBÉNIZ, I.-GRANADOS, E.: Két spányol tánc
 (Velasco)
 1790 ALTE MUSIK FÜR GITARRE (Brodszky)
 8308 ALTE UNGARISCHE MUSIK
 (Szendrey-Karper)
 6177 BACH, J. S.: Suite für Gitarre (Brodszky)
 8500 — Zwanzig leichte Stücke (Szendrey-Karper)
 BAKFARK, V.: Opera omnia
 (Kritische Gesamtausgabe) (Homolya, Benkó)
 7032 Band I Das Lautenbuch von Lyon
 7926 Band II Das Lautenbuch von Krakau
 12033 Band III Einzelne Werke
 — Das Lautenbuch von Lyon in Einzelausgaben
 8681 Che più foc' al mio foco
 8677 D'amours me plains
 8671 Fantasia I
 8672 Fantasia II
 8673 Fantasia III
 8674 Fantasia IV
 8680 Il ciel che rado
 8675 Le corps absent

- 8678 Martin menoit
 8870 O combien est
 8676 Or vien ça, vien, m'amyé
 8679 Si grand é la piéta
 BARTÓK, B.: Für Kinder, Ausgewählte Stücke
 für Gitarre (Brodszky)
 5790 Band I
 6349 Band II
 7414 BORSODY, L.: Colour-Pieces (Szendrey-Karper)
 8370 — Pezzo per chitarra (Szendrey-Karper)
 12149 — Snatches, 10 Stücke für Gitarre
 8615 — Vier Skizzen (Szendrey-Karper)
 12091 CARCASSI, M.: 25 Etüden für Gitarre, op. 60
 (Tokos)
 8867 DIABELLI, A.: 7 Préludes, op. 103 (Benkó)
 12308 DURKÓ, Zs.: A Midsummer-Night's Music
 7329 50 UNGARISCHE VOLKSLIEDER
 (Szendrey-Karper)
 8922 GASTOLDI, G.: Balletti à 3 per liuto (chitarra)
 (Benkó) „Orpheus“
 8110 GITARRENMUSIK FÜR ANFÄNGER
 (Vereczkey)
 7751 GITARRENMUSIK AUS KUBA
 8614 GRANADOS, E.: Stücke für Gitarre (Velasco)
 12158 HOLLÓS, L.: Igric '80
 8529 HUZELLA, E.: Drei Tänze für Gitarre
 7912 KADOSA, P.: 11 leichte Stücke (Adrovicz)
 6332 KALMAR, L.: Monologo
 KAPSBERGER, J. H.: Intavolutura di chitarra
 (Benkó) „Orpheus“
 12090 Band I
 2848 KLASSIKER FÜR GITARRE (Brodszky)
 8881 KOVÁTS, B.: Deux préludes
 — Kurze Studienstücke für Gitarre
 8883 Band I
 12065 Band II
 8742 — Nocturne thapsodique
 8917 PATACHICH, I.: Due studi
 — Kinderstücke für Gitarre
 8344 Band I
 8345 Band II
 8533 SÁRI, J.: Acht leichte Charakterstücke
 7818 SPANISCHE GITARRENMUSIK (Velasco)
 7592 SUGAR, R.: Ungarische Kinderlieder für eine
 und zwei Gitarren (Adrovicz)
 2985 UNGARISCHE MUSIK FÜR GITARRE
 aus der ersten Hälfte des 19. Jahrhunderts
 (Brodszky)
 5757 VIRCHI, P.: Saltarelli, canzoni e fantasia
 (Brodszky)
 5967 VISEE, R. de-COSTE, N.: Sechs Stücke
 (Vereczkey)
 WAISSSEL, M.: Tabulatura (Benkó) „Orpheus“
 8557 Band I
 8558 Band II
 ZWEI GITARREN
 12148 BORSODY, L.: Gitarromobil
 8805 GITARRENDUOS FÜR ANFÄNGER (Mosóczi)
 8819 40 LEICHTE DUETTE (Benkó)
 „Alte Kammermusik“

EDITIO MUSICA BUDAPEST

Gitárművek

ISKOLÁK ÉS GYAKORLATOK

- 5385 BERKI G.: Gitárakkordok a tánczenekarban, kezdők számára
- 8856 CARULLI, F.: Hat etűd (Benkő)
- CSEPEI T.: Basszusgitar-iskola
- 7424 I. kötet
- 7449 II. kötet
- 5843 — Modern akkordjáték a gitáron
- 6641 — Gitárakkord lexikon, 5000 akkord, 1420 ábrával
- 6209 — Improvizációk a tánczenében gitárra és minden dallamhangszerre
— Jazz-gitar iskola
- 7485 I. kötet
- 7486 II. kötet
- 5505 KLASSZIKUS ETŰDÖK GITÁRRÁ (Puskás)
NAGY E. — MOSÓCZI M.: Gitáriskola
- 8418 I. kötet
- 12280 II. kötet
- 12281 III. kötet
- PÁPAI Gy.: Gyakorlófüzet gitárra
- 7456 I. Kezdő gitárosok számára
- 7484 II. Prelúdiumok és dallamos tanulmányok
- 8768 PATACHICH I.: Kis tanulmányok gitárra
- 5675 PUSKÁS T.: Gitáriskola
- SZENDREY-KARPER L.: Gitárgyakorlatok
- 8729 I. kötet
- 12039 II. kötet
- 12040 III. kötet
- 12120 IV. kötet
- 12121 V. kötet
- 12275 VI. kötet
- 12276 VII. kötet
- 12277 VIII. kötet
- 7754 VERECZKEY L.: A gitar hangolása

SZÓLOGITAR (LANT)

- 12024 ABONDANTE, I.: Intabolutura (Benkő) „Orpheus”
- 8818 ALBENIZ, I.: Gitárdarabok (Velasco)
- 7020 ALBENIZ, I. — GRANADOS, E.: Két spanyol tánc (Velasco)
- 6177 BACH, J. S.: Gitárszvit (Brodzsky)
- 8500 — Húsz könnyű darab gitárra (Szendrey-Karper)
- BAKFARK, V.: Opera omnia (Kritikai összkiadás) (Homolya, Benkő)
- 7032 I. A lyoni lantkönyv
- 7926 II. A krakkói lantkönyv
- 12033 III. Kisebbs művek
— Különkiadások „A lyoni lantkönyv”-ből (gitaraturatók)
- 8681 Che piu tocca al mio fuoco
- 8677 D'amours me plains
- 8671 Fantasia I
- 8672 Fantasia II
- 8673 Fantasia III
- 8674 Fantasia IV
- 8680 Il ciel che rado
- 8675 Le corps absent
- 8678 Martin menni

- 8870 O combien est
- 8676 Or vien ça, vien, m'amy
- 8679 Si grand é la pieta
- BARTÓK B.: Gyermeknek
Válogatott darabok gitárra (Brodzsky)
- 5790 I. kötet
- 6349 II. kötet
- 7495 — Gyermeknek: 60 tétel gitárra (Szendrey-Karper)
- 8613 BORSODY L.: Négy vázlat
- 8370 — Pezzo per chitarra (Szendrey-Karper)
- 12149 — Rövidkék, 10 darab szólógitárra
- 7414 — Szín-darabok (Szendrey-Karper)
- 12091 CARCASSI, M.: 25 etűd gitárra, op. 60 (Tókos)
- 8867 DIABELLI, A.: 7 Preludes, op. 103 (Benkő)
- 12308 DURKÓ Zs.: Szentiványi zene
- 6303 FARKAS F.: Régi magyar táncok (Szendrey-Karper)
- 8922 GASTOLDI, G.: Balletti a 3 per liuto (chitarra) (Benkő) „Orpheus”
- 8110 GITÁRMUZSIKA KEZDŐKNEK (Vereczkey)
- 8614 GRANADOS, E.: Gitárdarabok (Velasco)
- 12158 HOLLOS J.: Igric '80
- 8529 HUZELLA E.: Három tánc
- 7912 KADOSA P.: 11 könnyű darab (Adrovicz)
- 6332 KALMAR L.: Monologo
- KAPSBERGER, J. H.: Intavolutura di chitarone (Benkő) „Orpheus”
- 12090 I. kötet
- 2848 KLASSZIKUSOK GITÁRRÁ (Brodzsky)
- 8881 KOVÁTS B.: Deux préludes
- 8742 — Nocturne rhapsodique
— Rövid darabok gitártanulóknak
- 8883 I. kötet
- 12065 II. kötet
- 7751 KUBAI GITÁRMŰVEK
- 2985 MAGYAR ZENE GITÁRRÁ. Átiratok a XIX. század első feléből (Brodzsky)
- 7329 ÖTVEN MAGYAR NÉPDAL (Szendrey-Karper)
- 6428 PAGANINI, N.: Előadási darabok gitárra (Vereczkey)
- 8917 PATACHICH I.: Due studi
— Gyermekdalok gitárra
- 8344 I. kötet
- 8345 II. kötet
- 8308 RÉGI MAGYAR ZENE (Szendrey-Karper)
- 1790 RÉGI ZENE GITÁRRÁ (Brodzsky)
- 8533 SÁRI J.: Nyolc könnyű karakterdarab
- 7818 SPANYOL GITÁRZENE (Velasco)
- 7592 SUGAR R.: Magyar gyermekdalok egy és két gitárra (Adrovicz)
- 5757 VIRCHI, P.: Saltarelli, canzoni e fantasie (Brodzsky)
- 5967 VISÉE, R. de-COSTE, N.: Hat darab gitárra (Vereczkey)
- WAISSSEL, M.: Tabulatura (Benkő) „Orpheus”
- 8557 I. kötet
- 8558 II. kötet

KÉT GITÁR

- 12148 BORSODY L.: Gitaromobil
- 5755 BRODSZKY F.: Könnyű duók két gitárra
- 6844 DIABELLI, A.: Fuga 2 gitárra (Vereczkey)
- 8805 GITÁRDUÓK KEZDŐKNEK (Mosóczy)
- 7713 KODÁLY Z.: Bicinia: Harminc átirat (Vereczkey)
- 8819 40 KÖNNYŰ DUETT két gitárra (Benkő) „Régi kamarazene”