

Classical Guitar Method

Volume One



By Bradford Werner

thisisclassicalguitar.com

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2017 Edition

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Hard Copies

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Special Thanks

Uroš Barič, Michael Dias, Erin Fisher, Brett Gunther, Natasha Pashchenko, and Adrian Verdejo.

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About this book

This book teaches classical and fingerstyle guitar skills with a focus on the rich pedagogical tradition of classical guitar. Most learning objectives are covered through pieces and duets rather than exercises or descriptions. This allows students to perform full pieces from the first lesson. Working with a qualified teacher as well as watching the lesson videos should provide students with a healthy start to guitar. More specific information, theory, and exercises are learned in Volume Two.

How to use this book

Part I should be studied in progressive order, mastering every piece on every page. Incorporate Part II and Part III at any time, even the first lesson. Take lessons with a qualified teacher and watch the free video lessons to ensure you learn proper technique, musicality, and listening skills.

What will the student learn?

- How to play melodies in solos and duets
- Melodies with open string bass accompaniment
- Basic arpeggio pieces and patterns
- Reading music in first position (without key signatures)
- Basic chord strumming and fingerstyle accompaniment

What is left out?

This book omits information that might 'clutter up' the beginner learning experience. Music should be learned through listening and experience. Only a very small amount of theory and musical expression have been included. I encourage students to explore these topics with their teacher during weekly lessons. Some advice on theory and expression have been included in the free lesson videos which is a better medium for communicating musical ideas. After completing this book a more in-depth study of theory and musical ideas can be found in my Volume Two method book.

Free video lessons for this method

Video lessons have been made for this book to supplement the learning experience. Ideas about musicality and technique are discussed and demonstrated. Other ideas covered are tuning, rest and free stroke, and more. Find the lessons here: thisisclassicalguitar.com/lessons/

Volume Two method book

Students must complete Volume Two of this series in order to learn more in-depth musical concepts. Volume Two includes: new repertoire; new techniques; key signatures, scales, new time signatures; theory, musicality, rhythm training; new chords and accompaniment styles.

Rest stroke or free stroke? Nails?

Teachers have different opinions about the use of rest and free strokes for beginners. I have seen good results from both approaches. My beginner students use only free stroke until proper hand positions and a relaxed legato playing style are established. Students need not introduce right hand nails until hand positions and posture are firmly established. I would introduce nails during Volume Two.

Use of the left hand pinky finger

Students should use the left hand pinky for D and G (3rd fret of the first and second strings). This fingering is required for solo pieces later and also helps align the left hand. Students will have no trouble using the pinky if it is curved and in the proper position.

Memory and technique exercises

Beginner students, especially youth, do not need to be overly concerned with technique exercises. Motivation and inspiration should come from experiencing music for the first time through playing repertoire. Students should memorize their pieces and look at their hands while they play. However, a brief five minute warm-up with technique exercises can be beneficial to establish certain technical concepts. I recommend mastering all the right hand technique exercises first.

Great companion books for this method

- ***Sight Reading For the Classical Guitar, Level I-III by Robert Benedict*** - Sight reading with emphasis on interpretation, phrasing, form, and more: <http://amzn.to/2o8bE0P>
- ***Celebrate Theory (Preparatory)***: Graded theory & musicianship from the RCM Toronto: <http://amzn.to/2qgpHyJ>

Tuning the guitar

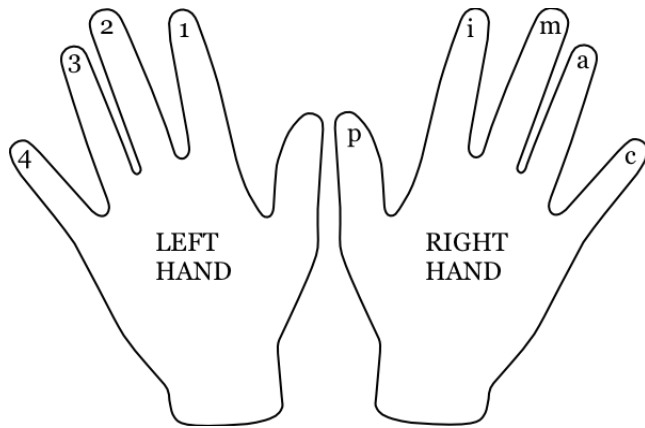
Students should buy a clip-on tuner, I like the D'Addario Micro Tuner: <http://amzn.to/2pecdpN>
Tuning by ear should begin during the first lesson and relative tuning should also be taught:

1. Play the 6th string at the 5th fret and tune the open 5th string to the same pitch.
2. Play the 5th string at the 5th fret to tune the open 4th string.
3. Play the 4th string at the 5th fret to tune the open 3rd string.
4. Play the 3rd string at the 4th fret to tune the open 2nd string.
5. Play the 2nd string at the 5th fret to tune the open 1st string.

Follow the website for free lessons, sheet music, and pro videos

- Free and recommended sheet music: thisclassicalguitar.com/sheet-music-for-classical-guitar/
- Free video lessons and instructional articles: thisclassicalguitar.com/lessons/
- Email Newsletter: I send out a weekly email newsletter filled with lessons, sheet music, pro videos and more. You can sign up at the website or at: <http://eepurl.com/hGOak>

Getting Started - Finger Names



Left Hand Finger Names

- 1 = index
- 2 = middle
- 3 = angular
- 4 = pinky

Right Hand Finger Names

- p = thumb
- i = index
- m = middle
- a = annular (ring)
- c = chiquita

Anatomy of the Classical Guitar

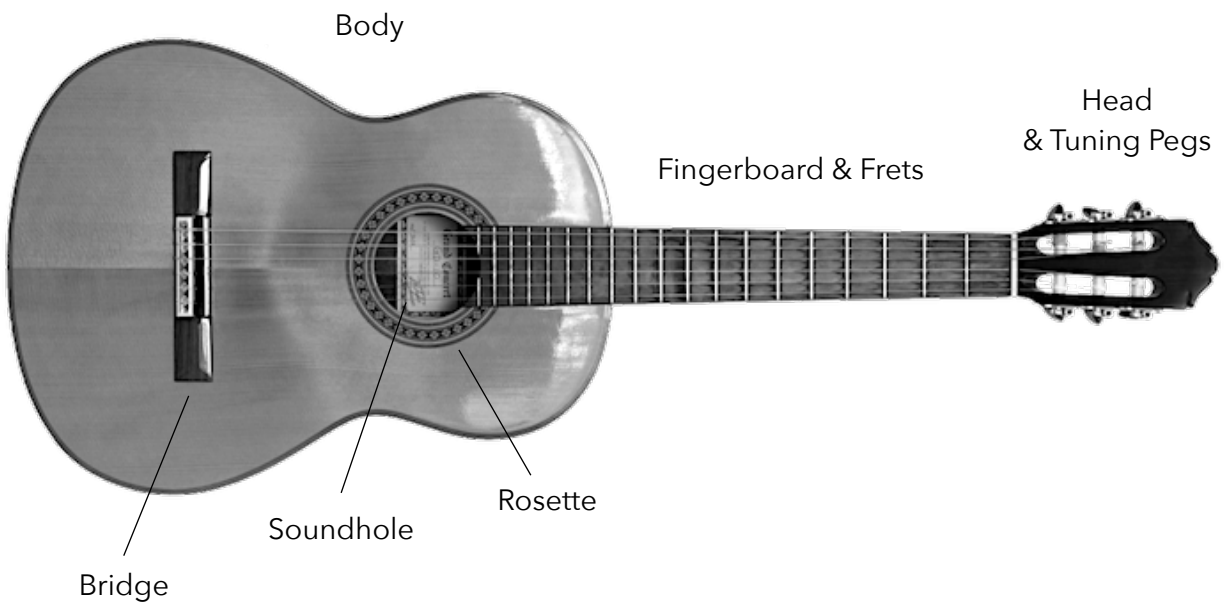


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Hand and Sitting Positions for Classical Guitar

Visit the archive of high res photos and video lessons including topics such as posture, left hand position, right hand position, and beginner tips: thisclassicalguitar.com/lessons/

Sitting Position

- The head of the guitar is at eye level (guitar is at a 45° angle)
- Face of guitar straight up and down (not angled back)
- Sit up straight and relax the shoulders and neck

Right Arm & Hand

- Right forearm rests on the guitar in front of the elbow
- Right wrist is straight with a relaxed arch
- Right hand plays around the rosette
- Right hand fingers move into the palm, not up and away
- Right hand thumb is in front of the fingers

Left Arm & Hand

- Left wrist is straight, not over-extended
- Left palm and knuckles are parallel with the strings
- Left hand thumb is vertical and behind 2nd finger
- Left hand fingers are curved and on fingertips
- Left hand fingers play very close to the frets



Head of guitar at eye level (guitar at 45° angle)



Same position applies to guitar supports

Beat, Tempo, Notes

The **beat**, also called **pulse**, is the basic unit of time in a piece of music. For example, if you listen to a song and begin to tap your foot at regular intervals you are likely tapping 'the beat'.

The word **tempo** is used to describe the how fast or slow the beats are moving.

Notes are symbols used in music to represent the pitch and rhythm of a standard musical sound. **Pitch** refers to how high or low a note sounds.

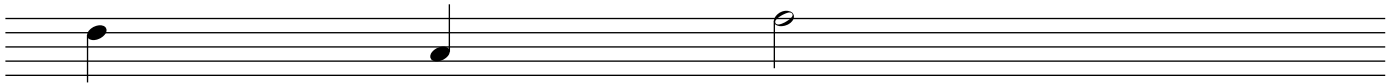
Anatomy of a note:

● ○ Noteheads

♪ ○ Noteheads with stems

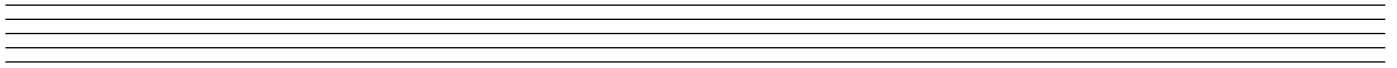
♪ Stems with flags

Notes will be placed on a staff (5 lines), as shown below.

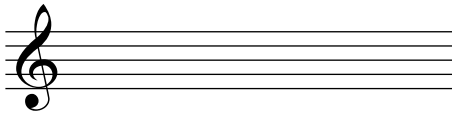


Basic Musical Symbols

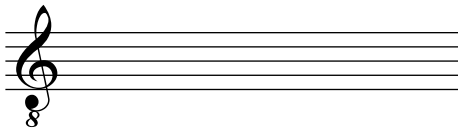
The **Staff** has five lines.



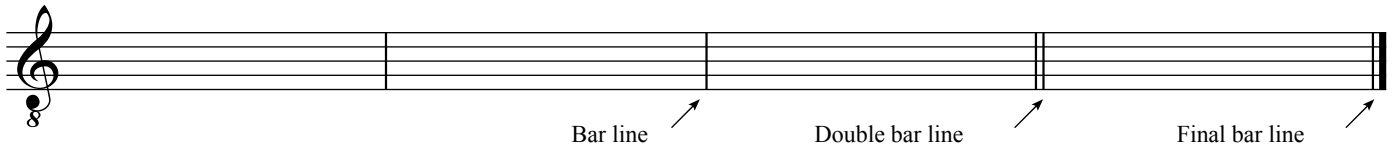
The **Treble Clef Sign** is used in guitar notation (also called the G Clef).



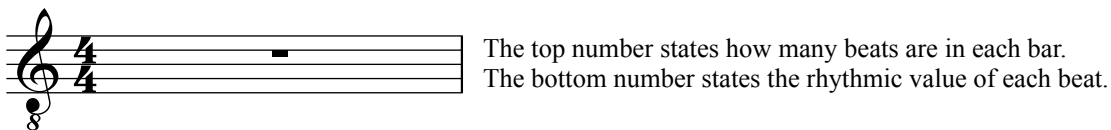
A treble clef with an 8 below is often used in guitar notation. Guitar sounds one octave below where it's written.



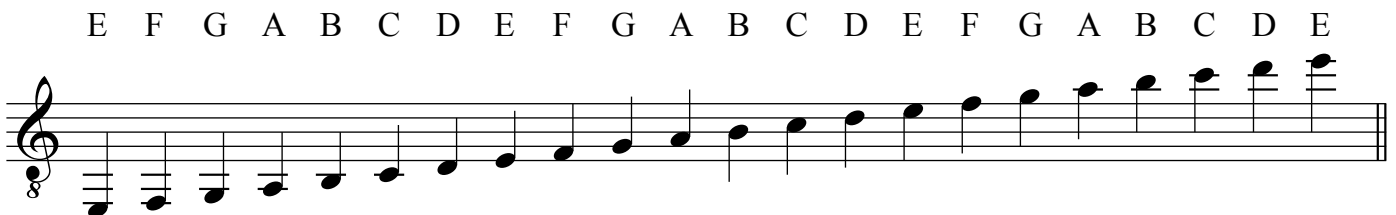
Bars, also called **Measures**, are used to divide the staff into sections.



The **Time Signature** tells you how many beats there are in each bar and what type of note equals one beat. To start, you only need to know about the top number.



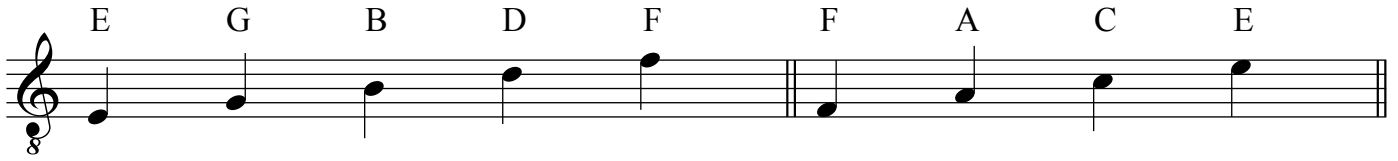
Standard music notation starting on the lowest note of the guitar. The lines above and below the staff are called **Ledger Lines**.



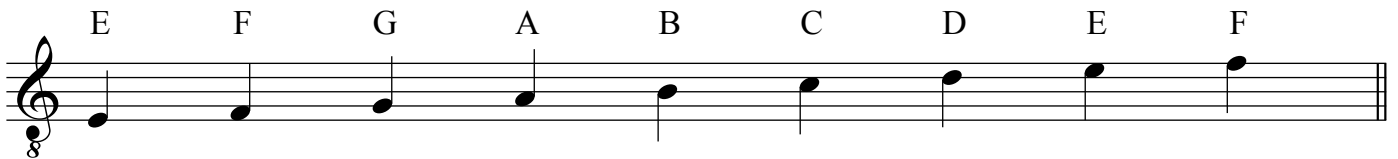
Notes & Rhythms

Line Notes Memorization: Every **G**ood Bear Deserves Fish.

Space Notes Memorization: **F**ACE



The note names go up in the order of the musical alphabet.



Rhythm & Beat Values

A musical staff in 4/4 time. The first measure contains four quarter notes (beats 1-4). The second measure contains two half notes (beats 1-2 and 3-4). The third measure contains one whole note (beats 1-4).

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

Quarter Notes
Solid Notehead
Stem
1 beat

Half Notes
Hollow Notehead
Stem
2 beats

Whole Notes
Hollow Notehead
No stem
4 beats

A musical staff in 4/4 time. The first measure contains four quarter rests (beats 1-4). The second measure contains two half rests (beats 1-2 and 3-4). The third measure contains one whole rest (beats 1-4).

Quarter Rest
1 beat silence

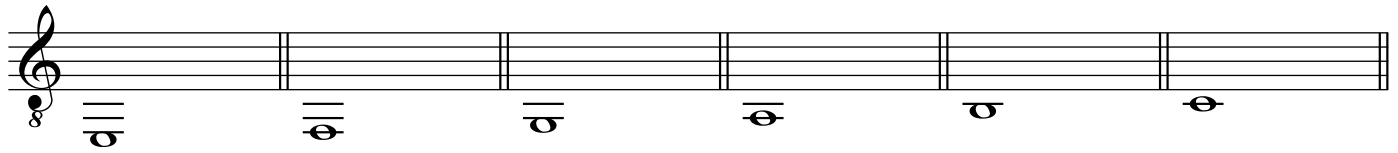
Half Rest
2 beats silence

Whole Rest
4 beats silence

Reference for Basic First Position Notes

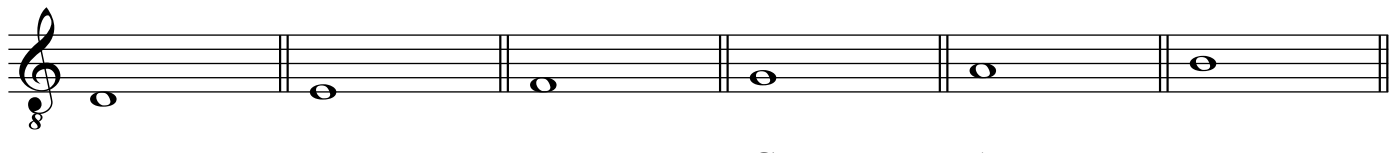
You do not need to learn these notes yet.

Tag this page and mark the notes you learn as you progress through the book.
I suggest the teacher colour each new note with a yellow highlighter as you learn.
You should review all your current notes at the start of each practice session.



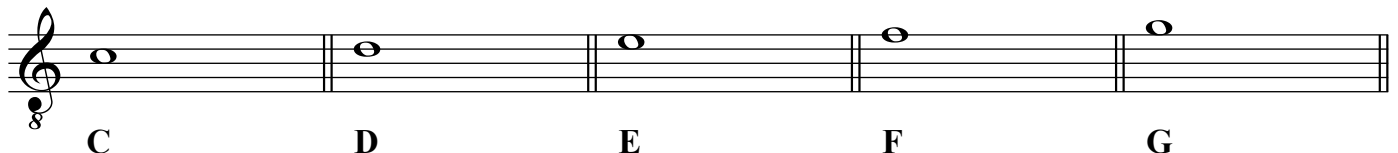
E **F** **G** **A** **B** **C**

6th string open 6th string 1st fret 1st finger 6th string 3rd fret 3rd finger 5th string open 5th string 2nd fret 2nd finger 5th string 3rd fret 3rd finger



D **E** **F** **G** **A** **B**

4th string open 4th string 2nd fret 2nd finger 4th string 3rd fret 3rd finger 3rd string open 3rd string 2nd fret 2nd finger 2nd string open



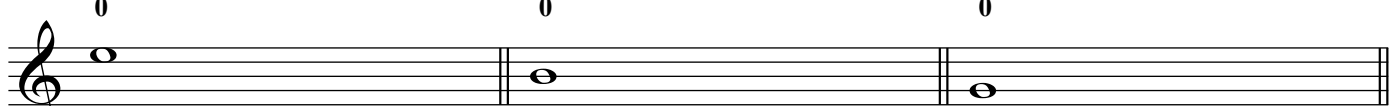
C **D** **E** **F** **G**

2nd string 1st fret 1st finger 2nd string 3rd fret 4th finger 1st string open 1st string 1st fret 1st finger 1st string 3rd fret 4th finger

Notes for Etude No. 1 & 2


E **B** **G**

0 **0** **0**



1st string open 2nd string open 3rd string open

Complete the following note names and string numbers



Name: **E** **B** **G** **E**

String: **1** **2** **3** **1**



Name: **E** **B**

String: **1** **2**

Etude No. 1 - Melody

Ways to practice

Name the notes without playing
Count the beat while playing from start to finish
Say the right hand fingering as you play

Tip: Rest your right hand thumb on a bass string to anchor the hand and minimize movement.

Count: 1 2 3 4 1 2 3 4

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

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

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

i m i m i m i m i m i

1 2 3 4

Etude No. 2 - Arpeggios

Arpeggios are notes of a chord played in succession.
Let all notes sustain (ring) and count out loud.
Keep the thumb in front of the fingers at all times.
rit. = *Ritardando* indicating a slowing down of the tempo.

Slowly

8
p i m i p i m i p i m i p i m i

8
p i m i p i m i p i m i p

8
p i p i p i p i p i p i p i

8
p m p m p m p m p m p

rit.

Nocturne (Duet)

The student plays the top part while counting out loud.
Stop the sound during bars containing rests.
Both lines have repeats. Repeat signs have dots facing inward,
therefore, the second line is repeated from bar 5.

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Student

Teacher

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

Moderato Maple

(First Left Hand Song)

Say the note names out loud as you play. Moderato indicates a moderate tempo.
Keep left hand fingers curved, play on fingertips very close to the fret.
Playing close to the fret will stop buzzing and allow for a light touch.
'Anchor' the right hand thumb on a bass string.

2 0 2 0

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

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

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

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

A Fairy Tale

The student plays the top part. Notice this piece has 3 beats per bar.
The teacher should arpeggiate (strum) the chords.

The first system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It contains four measures of music with notes and lyrics: 'i m', 'i m i', 'm', and 'i'. The bottom staff is in treble clef and contains four measures of chords, each marked with a repeat sign. A dynamic marking 'p' is placed below the first measure of the bottom staff.

The second system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. It contains four measures of music with notes and lyrics: 'm i m', 'i m i', 'm', and 'i'. The bottom staff is in treble clef and contains four measures of chords, each marked with a repeat sign.

The third system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. It contains four measures of music with notes and lyrics: 'm i m', 'i', 'm i m', and 'i'. The bottom staff is in treble clef and contains four measures of chords, each marked with a repeat sign.

The fourth system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. It contains four measures of music with notes and lyrics: 'm i m i m', 'i', and 'm'. The bottom staff is in treble clef and contains four measures of chords, each marked with a repeat sign. The system concludes with a double bar line.

Notes on the First & Second Strings

The following notes use a similar pattern: open string, 1st fret, 3rd fret.
Use the 4th finger on D and G as solo pieces will require it and it helps with left hand alignment.

| | | | | | |
|----------|----------|----------|----------|----------|----------|
| B | C | D | E | F | G |
| 0 | 1 | 4 | 0 | 1 | 4 |

8

| | | | | | |
|--------------------|--------------------------------------|--------------------------------------|--------------------|--------------------------------------|--------------------------------------|
| 2nd string open | 2nd string 1st fret 1st finger | 2nd string 3rd fret 4th finger | 1st string open | 1st string 1st fret 1st finger | 1st string 3rd fret 4th finger |
|--------------------|--------------------------------------|--------------------------------------|--------------------|--------------------------------------|--------------------------------------|

Complete the following note names, frets, and strings

Name: **D** **C**

Fret: **3** **1**

String: **2** **2**

Name: **G** **F**

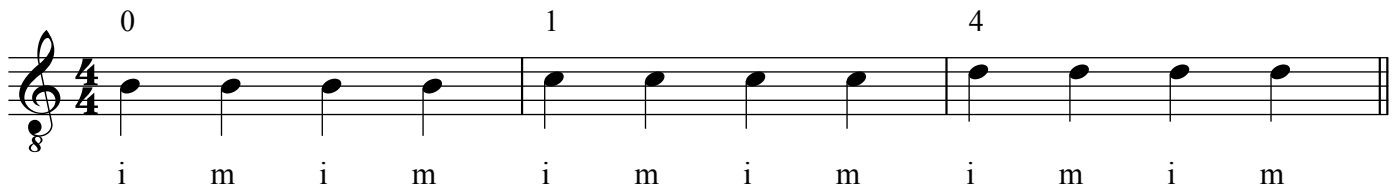
Fret: **3** **1**

String: **1** **1**

Left Hand Practice

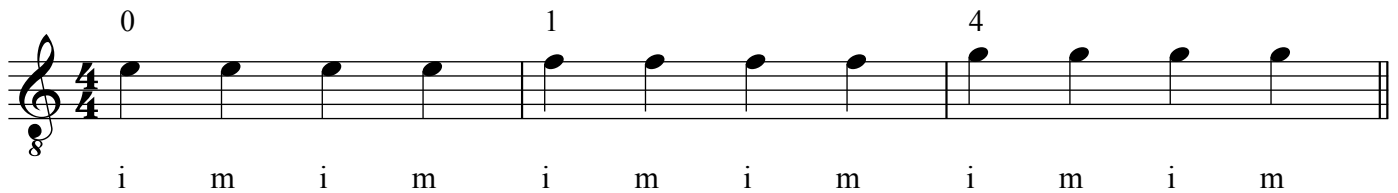
Say the note names out loud as you play the following exercises.
Keep left hand fingers curved, play on fingertips very close to the fret.
Playing close to the fret will stop buzzing and allow for a light touch.
'Anchor' the right hand thumb on a bass string.

Second String Notes



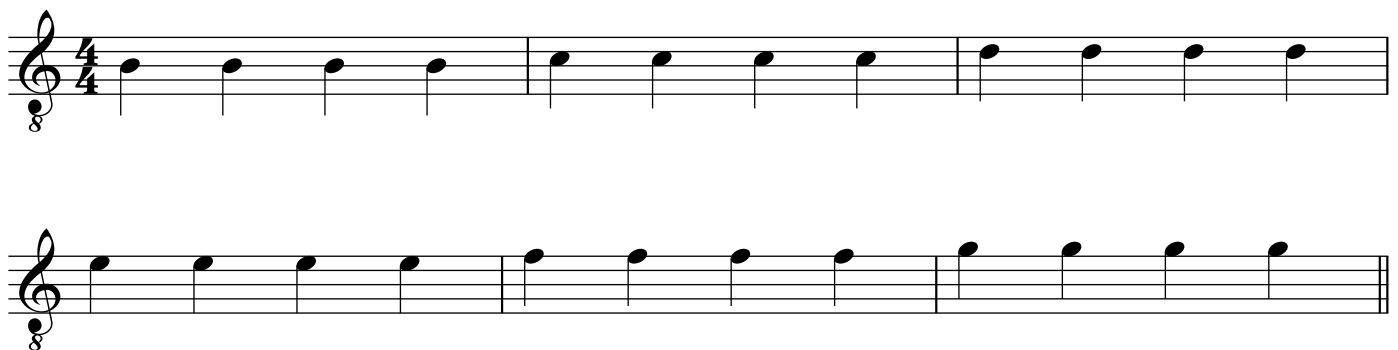
Musical notation for the Second String Notes exercise. It consists of a single staff in 4/4 time with a treble clef and an 8va transposition sign. The notes are: 0 (open string), 1 (first fret), 4 (fourth fret). The notes are: i m i m i m i m i m i m. The fret numbers 0, 1, and 4 are written above the first, second, and third measures respectively.

First String Notes



Musical notation for the First String Notes exercise. It consists of a single staff in 4/4 time with a treble clef and an 8va transposition sign. The notes are: 0 (open string), 1 (first fret), 4 (fourth fret). The notes are: i m i m i m i m i m i m. The fret numbers 0, 1, and 4 are written above the first, second, and third measures respectively.

Both Strings Without Fingering



Musical notation for the Both Strings Without Fingering exercise. It consists of two staves in 4/4 time with a treble clef and an 8va transposition sign. The notes are: 0 (open string), 1 (first fret), 4 (fourth fret). The notes are: i m i m i m i m i m i m. The fret numbers 0, 1, and 4 are written above the first, second, and third measures of the first staff respectively.

Five Melodies

Say the note names out loud as you play.
'Anchor' the right hand thumb on a bass string.

The Mountain

Musical notation for 'The Mountain' in 4/4 time. The melody is written on a treble clef staff with a key signature of one flat (B-flat). The notes are: G2 (finger 1), A2 (finger 4), Bb2 (finger 0), C3 (finger 1), D3 (finger 4), E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The lyrics are: i m i m i m i m i m i m i m.

Theme by Joseph Haydn (1732-1809)

Musical notation for 'Theme by Joseph Haydn' in 4/4 time. The melody is written on a treble clef staff with a key signature of one flat (B-flat). The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The lyrics are: m i m i m i m i m i m i.

Lightly Row

Musical notation for 'Lightly Row' in 4/4 time. The first staff contains the melody with lyrics 'i m i m i m i m i m'. The second staff continues the melody with lyrics 'i m i m i m i m i'.

Go Tell Aunt Rhody

Musical notation for 'Go Tell Aunt Rhody' in 4/4 time. The first staff contains the melody with lyrics 'i m i m i m i m i m'. The second staff continues the melody with lyrics 'i m i m i m i m i'.

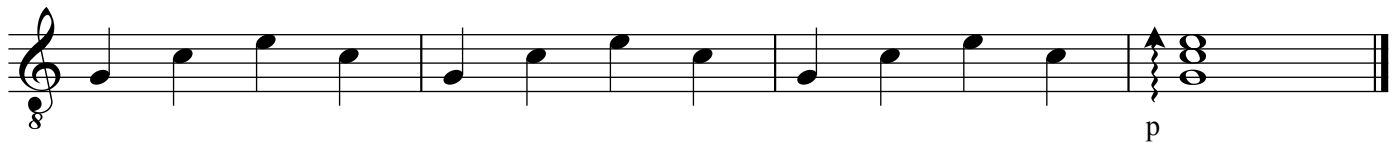
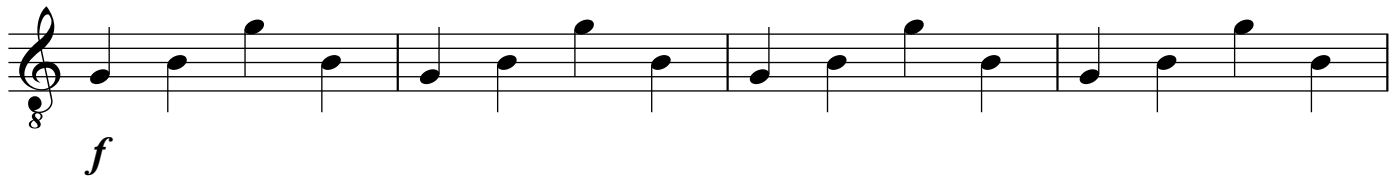
The Fox

This cunning little piece encourages proper left hand technique through listening skills. Let all notes sustain by keeping C and D down while you play the open E string. You will have to stay on your fingertips and curve your fingers to avoid muting the 1st string!

Musical notation for 'The Fox' in 4/4 time. The first staff contains the melody with lyrics 'i m i m i m i m etc.'. The second staff continues the melody with a final note.

Etude No. 3 - Sound Picture

Remember: the right hand thumb plays in front of the fingers.
The last chord is strummed from the 3rd string with the thumb.
Follow the dynamics very carefully.



rit.

Twinkle, Twinkle, Little Star

Phrasing tip: sing the words as you play and imitate your voice.
Avoid emphasizing each syllable/note equally.

The image shows three staves of musical notation. The first staff is in 4/4 time, with a treble clef and a key signature of one flat (B-flat). The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Below the notes are the lyrics: m i m i m i m i m i m i. The second and third staves are empty musical staves.

Lyrics

Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.
Twinkle, twinkle, little star,
How I wonder what you are.

Etude No. 4 - The Birds

Hold down all the notes within each bar and let sustain.
This piece is similar to Etude No. 3 but notice the
time signature indicates only three beats per bar.

The musical score consists of seven staves of music in 3/4 time. The first staff includes the lyrics 'p i m p i m' and a dynamic marking of *mf*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *rit.* and a fermata symbol with the instruction 'Fermata (hold longer)'. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *mf* and a fermata symbol with the instruction 'Fermata (hold longer)'. A double line is drawn below the seventh staff.

Jazz Cat

The student reads the notes and ignores the written chords.

Remember to use alternating i, m fingers.

The teacher plays the chords (leave out the 7ths if needed).

Accompaniment can be strummed or fingerstyle.

Vary the accompaniment pattern to encourage musical flexibility.

Cmaj⁷ G⁷ Cmaj⁷ Am⁷ G⁷ E⁷ Am⁷ G⁷

mf

Cmaj⁷ Dm⁷ G⁷ Am⁷ Dm⁷ E⁷ Am⁷ G⁷

p

Cmaj⁷ G⁷ Cmaj⁷ Am⁷ Dm⁷ G⁷ Cmaj⁷

mf

More Melodies & Duets

The student plays the notes (ignore the letters indicating chords).
Remember to use alternating i, m fingers.
The teacher accompanies with chords (strumming and fingerstyle).
Vary the accompaniment pattern to encourage musical flexibility.

Au clair de la lune

C G C G C

mf

This musical staff is in 4/4 time and begins with a treble clef and an 8va octave sign. It contains four measures of music. Above the staff, the chords C, G, C, G, and C are indicated above the first, second, third, fourth, and fifth measures respectively. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) in the first measure; C5 (half) in the second measure; G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) in the third measure; and C5 (half) in the fourth measure.

C G C G C

p

This musical staff is identical in notation to the first system, with the same notes and chord markings. The dynamic marking *p* is placed below the first measure.

Dm G

f

This musical staff is identical in notation to the first system, with the same notes and chord markings. The dynamic marking *f* is placed below the first measure.

C G C G C

mf

This musical staff is identical in notation to the first system, with the same notes and chord markings. The dynamic marking *mf* is placed below the first measure. The piece concludes with a double bar line at the end of the fourth measure.

Oh! Susanna

Stephen Foster
(1826–1864)

The student plays the notes. The teacher accompanies with chords.
Feel the beat mainly on beat 1 and 3 (cut time will be discussed in Volume Two).

Pickup Notes: A note that doesn't start on the first beat.
Count the missing beats in the pickup bar.

Dotted Half Note: The note near the end of the first line counts for 3 beats.

(1 2 3 4) G D

I come from A - la - bam - a with a ban - jo on my knee. We're

G D G

goin' to Louis - i - an - a my true love for to see.

C G D

Oh Su - san - na oh don't you cry for me; I

G D G

come from Al - a - bam - a with my ban - jo on my knee.

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Waltz

Carl Czerny
(1791-1857)

The student plays the top part. Notice the dynamics and *phrase marks* indicating *legato*: a smooth and connected sound from note to note. The dots above some notes indicate *staccato*: short and disconnected (opposite of legato).

Andantino

The musical score is written in 3/4 time and consists of four systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked 'Andantino'. The first system begins with a piano (*p*) dynamic marking. The top staff contains a melodic line with a slur over the first three notes of each measure, indicating a legato phrase. Some notes have dots above them, indicating staccato. The bottom staff contains a simple bass line with dotted half notes. The second system features a crescendo hairpin in the top staff. The third system begins with another piano (*p*) dynamic marking. The fourth system features a decrescendo hairpin in the top staff and ends with a double bar line.

Minuet

C. H. Wilton
(1761-1832)

The student plays the top part.

Notice the phrasing and dynamics as well as the special fingering in bar 9.

Andantino

Morning

Anton Diabelli
(1781-1858)

The student plays the top part.
Notice the phrasing and dynamics.

The first system of music is in 4/4 time. The top staff (treble clef) contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. This line is bracketed as a single phrase. The bottom staff (bass clef) provides a harmonic accompaniment with a half note chord G2-B2-D3 in the first measure, followed by quarter notes G2, B2, and D3 in the subsequent measures. The dynamic marking *p* (piano) is placed in the first measure.

The second system continues the melodic line in the top staff with quarter notes G4, A4, B4, C5, D5, and E5. The bottom staff continues with quarter notes G2, B2, and D3. The dynamic marking *p* is maintained. A hairpin crescendo is shown in the bottom staff, starting in the second measure and reaching its peak in the third measure.

The third system continues the melodic line in the top staff with quarter notes F5, G5, A5, B5, C6, and D6. The bottom staff continues with quarter notes G2, B2, and D3. The dynamic marking changes from *mp* (mezzo-piano) in the first measure to *mf* (mezzo-forte) in the second measure. A hairpin crescendo is shown in the bottom staff, starting in the second measure and reaching its peak in the third measure.

The fourth system concludes the piece. The top staff continues the melodic line with quarter notes E5, F5, G5, A5, B5, and C6. The bottom staff continues with quarter notes G2, B2, and D3. The dynamic marking changes from *f* (forte) in the first measure to *p* (piano) in the second measure. A hairpin decrescendo is shown in the bottom staff, starting in the second measure and reaching its end in the third measure. The system ends with a double bar line and repeat dots.

Etude No. 5 - Waltz

This piece combines melody with bass accompaniment.

The melody (top three strings) should be played as the prominent musical voice.
Sustain the melody notes despite their quarter note value (keep fingers down during each bar).

Staff 1: Treble clef, 3/4 time signature. Four measures of music. Fingerings: m, p, p, i, p, p, m, p, p, i, p, p.

Staff 2: Treble clef, 3/4 time signature. Four measures of music. Fingerings: m, p, p, i, m, i.

Staff 3: Treble clef, 3/4 time signature. Four measures of music. Fingerings: m, i, m, i.

Staff 4: Treble clef, 3/4 time signature. Four measures of music. Fingerings: m, i, m, p. Includes a *rit.* marking.

Etude No. 6 - Allegro

As with Etude No. 5, make the melody (higher notes) the prominent voice.

Let the last melody note of each scale run sustain for the entire bar.

I've indicated the sustain in the second bar only.

Allegro indicates a brisk (fast) tempo.

i m i m i p p p m i m i m p p p

i m i m i m i m i m i m i p p p

i m p m i p

i m *rit.* p

Etude No. 7 - The Lonely Dogwood

This piece introduces the *a* finger during arpeggios.
Hold fingers down and let notes sustain.

p i m a p i m a

2 1

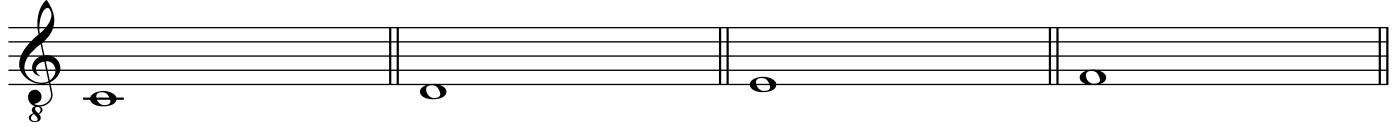
2 1

4

rit.


New Notes

| | | | |
|----------|----------|----------|----------|
| C | D | E | F |
| 3 | 0 | 2 | 3 |



| | | | |
|--------------------------------------|--------------------|--------------------------------------|--------------------------------------|
| 5th string 3rd fret 3rd finger | 4th string open | 4th string 2nd fret 2nd finger | 4th string 3rd fret 3rd finger |
|--------------------------------------|--------------------|--------------------------------------|--------------------------------------|

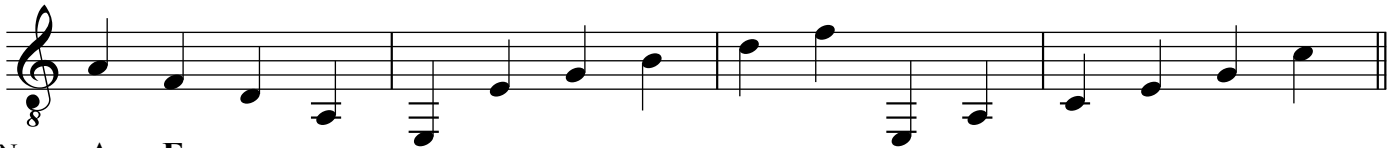
Complete the following note names, frets, and strings



Name: **F** **E** **C**

Fret: **3** **2** **3**

String: **4** **4** **5**



Name: **A** **F**

Fret: **2** **3**

String: **3** **4**

Etude No. 8 - Prelude

Hold fingers down and let notes sustain.

3 0 0
p i m p i m

3 0 3
rit...

C Major Scale

This is a C major scale with repeated half notes.
You will learn more about major scales in Volume Two.

Rest your thumb on the 6th string.
Use i, m the entire time.
Memorize this scale and warm up with it everyday.

First line of the C major scale with repeated half notes. The staff is in treble clef with a 4/4 time signature. The notes are C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingering is indicated by 'i' and 'm' below the notes.

Second line of the C major scale with repeated half notes. The staff is in treble clef with a 4/4 time signature. The notes are C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingering is indicated by 'i' and 'm' below the notes.

Third line of the C major scale with repeated half notes. The staff is in treble clef with a 4/4 time signature. The notes are C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingering is indicated by 'i' and 'm' below the notes.

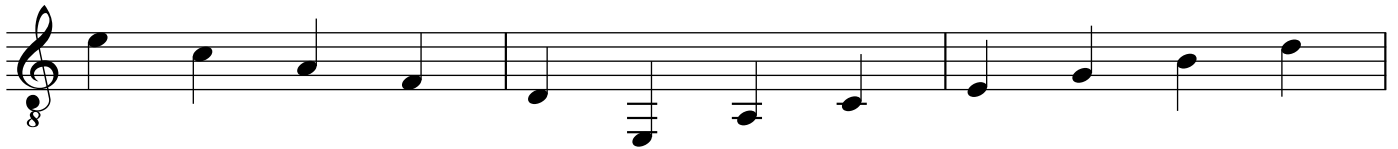
Note Review



Name: **C** **D**

Fret: **3** **0**

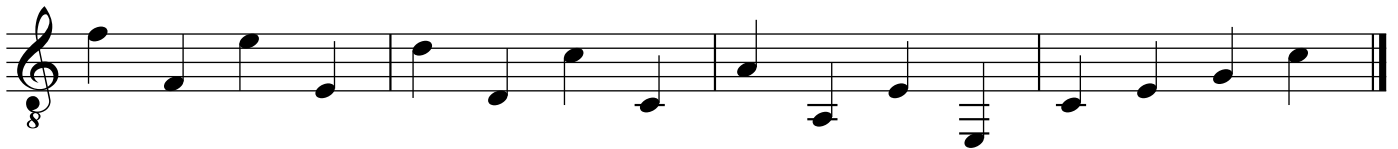
String: **5** **4**



Name: _____

Fret: _____

String: _____



Name: _____

Fret: _____

String: _____

Eighth Notes

Both exercises below contain the same rhythmic pattern but indicate different counting.
Become comfortable with both systems of counting. Count out loud as you play (+ = and).
Notice that eighth notes are connected with *beams*.

Exercise No. 1

Count the written numbers and say "and" for the plus sign.

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

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

Exercise No. 2

Only count the written numbers (do not say "and" between the quarter beats).

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

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

Minuet

James Hook
(1746-1827)

The student plays the top part.

The first system of the Minuet is written in 3/4 time. The top staff (treble clef) begins with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The bottom staff (treble clef) begins with a half note G3, followed by quarter notes A3 and B3, then a half note C4. A slur covers the first two measures of the top staff.

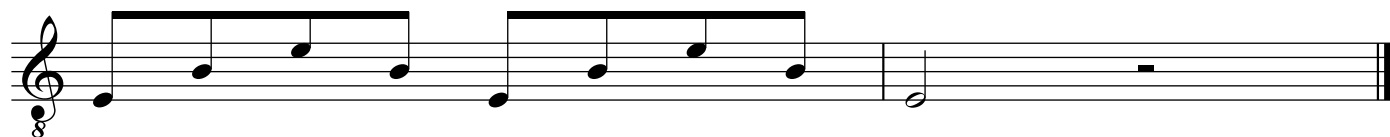
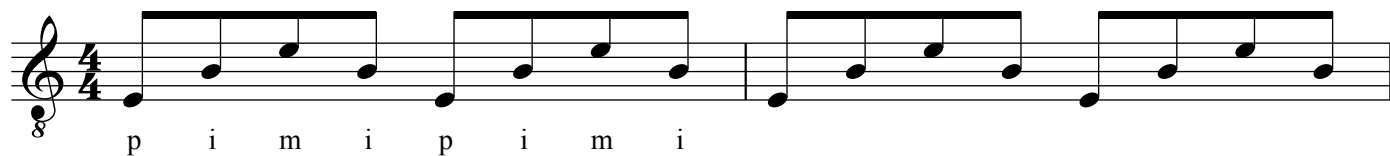
The second system continues the piece. The top staff has a half note C5, quarter notes B4 and A4, and a half note G4. The bottom staff has a half note C4, quarter notes B3 and A3, and a half note G3. A slur covers the first two measures of the top staff.

The third system features a repeat sign at the beginning. The top staff has a half note G4, quarter notes A4 and B4, and a half note C5. The bottom staff has a half note G3, quarter notes A3 and B3, and a half note C4. Slurs are placed over the first two measures of the top staff.

The fourth system concludes the piece. The top staff has a half note C5, quarter notes B4 and A4, and a half note G4. The bottom staff has a half note C4, quarter notes B3 and A3, and a half note G3. A slur covers the first two measures of the top staff.

Etude No. 9 - Glass

Let all notes sustain.



Vsi so venci vejli

(All the Wreaths are White)

Traditional Slovenian
Transcribed by Uroš Barič

Notice the changing time signature and eighth notes.
Thanks to my friend, guitarist Uroš Barič for sending me this beautiful song.
Uroš runs some fantastic websites and has a record label: urosbaric.com
Play this song slowly and legato aiming for the first beat of each bar.
I suggest the teacher join in with chord accompaniment on the repeat.

C F G C G C

Vsi so ven - ci vej - li - i, vsi so ven - ci vej - li,
Ar ga jes za - lej - vlen - n, ar ga jes za - lej - vlen,
Či bi mo - ja sku - za - a, či bi mo - ja sku - za,
Ka - men bi se raz - kla - o, ka - men bi se raz - kla - o,

G C G C F G C

vsi so - o ven - ci vej - li, sa - mo moj ze - le - ni.
ar ga - a jes za - lej - vlen, ssvo - ji - mi sku - za - mi.
či bi - i mo - ja sku - za, na ka - men spa - dno - la.
ka - me - n bi se raz - kla - o na dvou - je, na trou - je.

Flow Gently, Sweet Afton

Scottish
Folk Song

The student plays the top part. The melody is in both parts so phrase together.

The first system of musical notation consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains a melody of quarter and eighth notes. The bottom staff is also in treble clef with a 3/4 time signature and contains a bass line with chords and single notes.

The second system of musical notation consists of two staves. The top staff continues the melody from the first system. The bottom staff continues the bass line with chords and single notes.

The third system of musical notation consists of two staves. The top staff continues the melody. The bottom staff continues the bass line. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The top staff continues the melody. The bottom staff continues the bass line. The system concludes with a double bar line and a fermata over the final note.

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3 3 4

First system of musical notation, consisting of two staves. The upper staff contains a treble clef and a key signature of one sharp (F#). The first measure has a triplet of eighth notes (G4, A4, B4) with a '3' above it, followed by a quarter note (C5) with a '4' above it. The second measure has a quarter note (B4), an eighth note (A4), and a quarter note (G4). The third measure has a quarter note (F#4), an eighth note (E4), and a quarter note (D4). The fourth measure has a half note (C4). The lower staff contains a bass clef and a key signature of one sharp (F#). The first measure has a half note (C3), a quarter note (D3), and a quarter note (E3). The second measure has a half note (D3), a quarter note (E3), and a quarter note (F#3). The third measure has a half note (E3), a quarter note (F#3), and a quarter note (G4). The fourth measure has a half note (F#3), a quarter note (G4), and a quarter note (A4).

3 3 4

Second system of musical notation, consisting of two staves. The upper staff contains a treble clef and a key signature of one sharp (F#). The first measure has a triplet of eighth notes (G4, A4, B4) with a '3' above it, followed by a quarter note (C5) with a '4' above it. The second measure has a quarter note (B4), an eighth note (A4), and a quarter note (G4). The third measure has a quarter note (F#4), an eighth note (E4), and a quarter note (D4). The fourth measure has a half note (C4). The lower staff contains a bass clef and a key signature of one sharp (F#). The first measure has a half note (C3), a quarter note (D3), and a quarter note (E3). The second measure has a half note (D3), a quarter note (E3), and a quarter note (F#3). The third measure has a half note (E3), a quarter note (F#3), and a quarter note (G4). The fourth measure has a half note (F#3), a quarter note (G4), and a quarter note (A4).

Third system of musical notation, consisting of two staves. The upper staff contains a treble clef and a key signature of one sharp (F#). The first measure has a quarter note (G4), an eighth note (A4), and a quarter note (B4). The second measure has a quarter note (C5), an eighth note (B4), and a quarter note (A4). The third measure has a quarter note (G4), an eighth note (F#4), and a quarter note (E4). The fourth measure has a half note (D4). The lower staff contains a bass clef and a key signature of one sharp (F#). The first measure has a half note (C3), a quarter note (D3), and a quarter note (E3). The second measure has a half note (D3), a quarter note (E3), and a quarter note (F#3). The third measure has a half note (E3), a quarter note (F#3), and a quarter note (G4). The fourth measure has a half note (F#3), a quarter note (G4), and a quarter note (A4).

Fourth system of musical notation, consisting of two staves. The upper staff contains a treble clef and a key signature of one sharp (F#). The first measure has a quarter note (G4), an eighth note (A4), and a quarter note (B4). The second measure has a quarter note (C5), an eighth note (B4), and a quarter note (A4). The third measure has a quarter note (G4), an eighth note (F#4), and a quarter note (E4). The fourth measure has a half note (D4). The lower staff contains a bass clef and a key signature of one sharp (F#). The first measure has a half note (C3), a quarter note (D3), and a quarter note (E3). The second measure has a half note (D3), a quarter note (E3), and a quarter note (F#3). The third measure has a half note (E3), a quarter note (F#3), and a quarter note (G4). The fourth measure has a half note (F#3), a quarter note (G4), and a quarter note (A4).

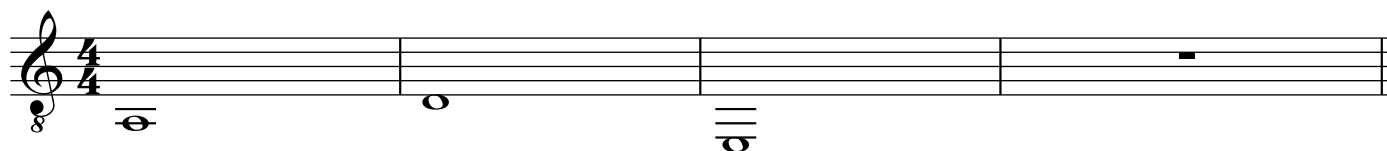
Two Voice Textures

Multiple musical lines can be written and played simultaneously.
When two voices are written, each voice accounts for all the beats in the bar.
This allows composers to write out exactly how long each note should sustain.
Let's first look at the voices separately and then combine them into one staff.

Voice One (upper)

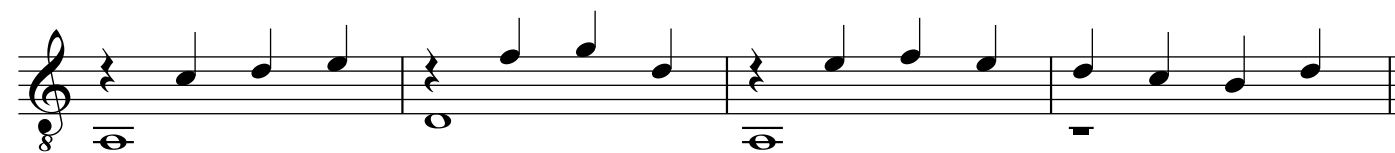


Voice Two (lower)



Both voices on the same staff (two-part texture)

Notice the rests in each voice account for all beats in the bar.



Count: 1 2 3 4 1 2 3 4

Etude No. 10 - The Swan

Different stem directions help keep the voices separate.
Notice the special fingering needed to play legato from G to D.

p m i m p i m i p m i m

p m

p →

p m i m p i m i

Etude No. 11 - The Old Douglas Fir

Play the melody (stems up) on its own a few times before including the bass notes.
Notice how two notes from separate voices are played at the same time in bar 8 and bar 16.

i p m i p m

Dotted Quarter Notes

A dot after a note adds half of its value to its length.

A dotted quarter note equals one and a half beats.

$$\text{♩.} = \text{♩} + \text{♩}$$

Example: Deck the Halls

Musical notation for "Deck the Halls" in 4/4 time. The melody consists of four measures. The first measure starts with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C5. The second measure contains eighth notes on D5, C5, B4, and A4. The third measure contains eighth notes on G4, A4, B4, and C5, with a dotted quarter note on D5. The fourth measure contains eighth notes on C5, B4, and A4, followed by a quarter note on G4. Below the staff, the following counts are written: 1 + 2 + 3 + 4 +, 1 + 2 + 3 + 4 +, 1 + 2 + 3 + 4 +, 1 + 2 + 3 + 4 +.

Count out loud as written (say the "and")

Musical notation for "Deck the Halls" in 4/4 time, identical to the example above. Below the staff, the following counts are written: 1 + 2 + 3 + 4 +, 1 + 2 + 3 + 4 +, 1 + 2 + 3 + 4 +, 1 + 2 + 3 + 4 +.

Count out loud as written (do not say "and" this time)

Musical notation for "Deck the Halls" in 4/4 time, identical to the example above. Below the staff, the following counts are written: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

Во поле березка стояла

(Little Birch Tree in the Field)

Russian Folk Song

Notice the time signature for this piece has only two beats per bar.
Thanks to my friend, guitarist Natasha Pashchenko, for suggesting this one!

The musical score is written in 2/4 time and consists of four staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The first staff contains the first two measures of the melody, which are quarter notes. The second staff contains the next two measures, including a half note. The third staff contains the next two measures, including a quarter note and a half note. The fourth staff contains the final two measures, including a quarter note and a half note, and ends with a double bar line and repeat dots. The bass line is indicated by vertical stems and horizontal lines below the staff, showing the chord structure for each measure.

The Skye Boat Song

Scottish Folk Song

The student plays the melody. The teacher accompanies with chords.

D.C. al Fine - Return to beginning and play to the *Fine*.

C Am Dm G C

3 0 3 4

F C G C Am

Dm G C F C Fine

3 0 3 4

Am Dm Am

F Am Am

Dm Am F Am G D.C al Fine

D.C al Fine

Fifth String Notes

| | | |
|----------|----------|----------|
| A | B | C |
| 0 | 2 | 3 |

5th string open 5th string 2nd fret 2nd finger 5th string 3rd fret 3rd finger

Name the following notes

Name: **A** **B** **C**

Fret: **0** **2** **3**

String: **5** **5** **5**

Name: **A** **F**

Fret: **2** **3**

String: **3** **4**

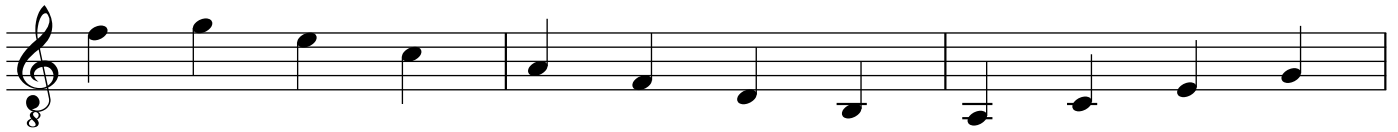
Note Review



Name: **A** **B**

Fret: **0** **2**

String: **5** **5**



Name: _____

Fret: _____

String: _____



Name: _____

Fret: _____

String: _____

Capriccio

Johann Anton Logy
(1650-1721)

The student plays the **bottom** part using *p* throughout.

Musical notation for the first system of 'Capriccio' by Johann Anton Logy. It consists of two staves in 3/4 time. The top staff (treble clef) contains a melody of eighth and quarter notes. The bottom staff (treble clef) contains a bass line of eighth and quarter notes, starting with a half rest followed by a dotted half note.

Musical notation for the second system of 'Capriccio'. The top staff has a melody with a sharp sign on the second measure. The bottom staff continues the bass line with eighth and quarter notes.

Musical notation for the third system of 'Capriccio'. The top staff has a melody with a sharp sign on the second measure. The bottom staff continues the bass line with eighth and quarter notes.

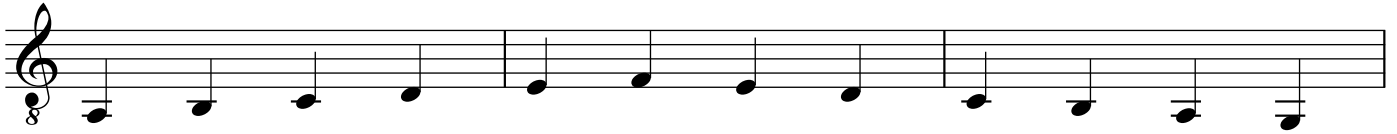
Musical notation for the fourth system of 'Capriccio'. The top staff has a melody with a sharp sign on the second measure. The bottom staff continues the bass line with eighth and quarter notes.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and G major. The first measure contains a quarter note G4, quarter note A4, and quarter note B4. The second measure contains a quarter note C5, quarter note B4, and quarter note A4. The third measure contains a quarter note G4, quarter note F4, and quarter note E4. The fourth measure contains a quarter note D4, quarter note C4, and quarter note B3.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and G major. The first measure contains a quarter note G4, quarter note A4, and quarter note B4. The second measure contains a quarter note C5, quarter note B4, and quarter note A4. The third measure contains a quarter note G4, quarter note F4, and quarter note E4. The fourth measure contains a quarter note D4, quarter note C4, and quarter note B3.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and G major. The first measure contains a quarter note G4, quarter note A4, and quarter note B4. The second measure contains a quarter note C5, quarter note B4, and quarter note A4. The third measure contains a quarter note G4, quarter note F4, and quarter note E4. The fourth measure contains a quarter note D4, quarter note C4, and quarter note B3.

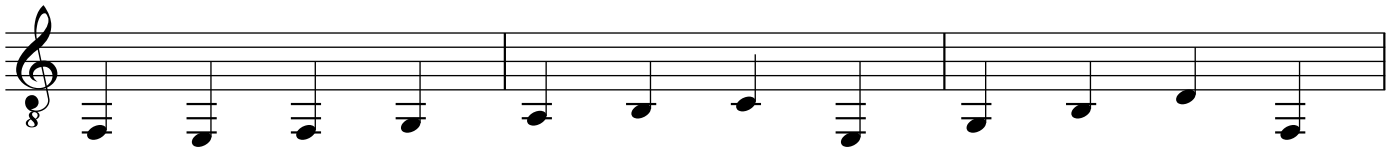
Note Naming



Name: **A** **B**

Fret: **0** **2**

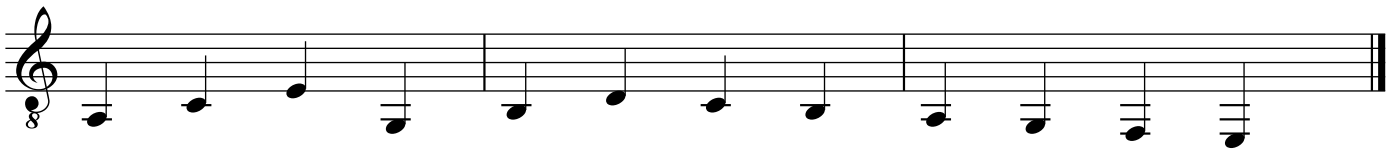
String: **5** **5**



Name:

Fret:

String:



Name:

Fret:

String:

Leyenda Theme

Isaac Albeniz
(1860-1909)

This piece is notated in one voice for simplicity. Let all notes sustain.
Notice the special fingering to play from E to B legato on the 4th and 5th string.
The time signature has 6 quarter notes beats for each bar with the strongest beats on 1 and 4.

The musical score for 'Leyenda Theme' is presented in six staves. The first staff begins with a treble clef, a 6/4 time signature, and a key signature of one flat. The notes are quarter notes, and the dynamic markings 'p m p m p m' are placed below the first six notes. The second staff continues the melody. The third staff introduces fingering numbers '2 1' above the notes. The fourth staff includes '2 1 2' above the notes. The fifth staff includes '2 1 2 1 2' above the notes. The sixth staff concludes the piece with a double bar line and a fermata over the final note.

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Accidentals

Sharps raise the pitch by a half-step (up one fret).

b **Flats** lower the pitch by a half-step (down one fret).

♮ **Naturals** return the note to its regular pitch.

G Chromatic Scale

In the below scale each new string is marked with a string number with a circle around it.

The fingering matches the fret number for this scale so your third finger on D and G.

When flats are used on open string notes the flat note must be found on an adjacent string.

| | | | | | | | | | | | |
|---|----|---|----|---|---|----|---|----|---|---|----|
| G | G# | A | A# | B | C | C# | D | D# | E | F | F# |
| 0 | 1 | 2 | 3 | 0 | 1 | 2 | 3 | 4 | 0 | 1 | 2 |

| | | | | | | | | | | | | |
|---|----|---|---|----|---|----|---|---|----|---|----|---|
| G | Gb | F | E | Eb | D | Db | C | B | Bb | A | Ab | G |
| 3 | 2 | 1 | 0 | 4 | 3 | 2 | 1 | 0 | 3 | 2 | 1 | 0 |

The Musical Alphabet

There are 12 notes in the traditional musical alphabet. Some notes have two different names but share the same pitch (sound), these are called *enharmonic notes* (indicted with slash marks).

Musical Alphabet: A A#/Bb B C C#/Db D D#/Eb E F F#/Gb G G#/Ab A

With Sharps: A A# B C C# D D# E F F# G G# A

With Flats: A Bb B C Db D Eb E F Gb G Ab A

E Chromatic Scale

This E chromatic scale goes up to the highest note in first position.
Say the note names out loud as you play.

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

⑥ ————— ⑤ ————— ④ —————

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

③ ————— ② —————

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

① ————— ② —————

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

③ ————— ④ ————— ⑤ —————

3 2 1 0 4 3 2 1 0

⑥ —————

Greensleeves

Traditional

The student plays the melody. The teacher accompanies with chords.
Accidentals (sharps and flats) last for the entire bar. For example, the G#
in the first bar of the third line also applies to the G on the last beat of that bar.

Am G Am

1

E Am G Am

1

E Am C G

1 4 1

Am E C

G Am E Am

1 4 1

Minuet in G

Christian Petzold (1677-1733)
From J.S. Bach's *Notenbuch der Anna Magdalena Bach*

The student plays the upper part.
Play quarter notes slightly detached and eighth notes legato.
(Key signatures will be covered in Volume Two)

The first system of musical notation for the Minuet in G. It consists of two staves: a treble clef staff (upper part) and a bass clef staff (lower part). The time signature is 3/4. The upper staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The lower staff begins with a quarter note G3, followed by quarter notes F3, E3, and D3. Fingerings '2' and '4' are indicated above the final notes of the upper staff.

The second system of musical notation. The upper staff continues with eighth notes D5, C5, B4, and A4. The lower staff continues with quarter notes C3, B2, and A2. A fingering '4' is indicated above the first note of the upper staff in this system.

The third system of musical notation. The upper staff continues with eighth notes G4, F4, E4, and D4. The lower staff continues with quarter notes G2, F2, E2, and D2. A fingering '2' is indicated above the final note of the upper staff in this system.

The fourth system of musical notation. The upper staff continues with eighth notes C4, B3, A3, and G3. The lower staff continues with quarter notes C2, B1, and A1. A fingering '4' is indicated above the first note of the upper staff in this system. The system concludes with a double bar line and repeat dots.

Tutú Maramba

Brazilian Folksong

Following the fingering very carefully for a legato sound.

First line of musical notation in 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The bass line consists of chords. Fingerings are indicated above the notes: 2, 3, 3, 0, 1, 4, 2, 2, 1.

Second line of musical notation. The melody continues with fingerings 0, 2, 1, 2, 3. The bass line continues with chords. A bar line is present after the first measure of this line.

Third line of musical notation. The melody concludes with a double bar line and the word "Fine". The bass line continues with chords. Fingerings 2 and 3 are shown for the final notes.

Fourth line of musical notation. The melody continues with fingerings 2, 4, 1. The bass line continues with chords. The instruction "D.C. al Fine" is written above the staff.

Etude No. 12 - à la Brouwer

This piece is influenced by the famous guitar composer Leo Brouwer (b.1939).

Brouwer has written many excellent etudes which you will want to explore.

Use *p* for all bass notes (stems going down) and *i*, *m* for the repeated accompaniment.

You may want to begin by counting the eighth notes as: 1-2-3 1-2-3 1-2 as the beaming suggests.

The musical score consists of six systems of guitar notation. Each system begins with a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The notation includes eighth notes and chords, with stems for bass notes pointing downwards. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 above the notes. Dynamics include *p* (piano) and *rit.* (ritardando). The first system includes the instruction *p i m* under the first few notes. The second system has a *2* above a note. The third system has a *1* above a note and a *rit.* instruction. The fourth system has a *rit.* instruction. The fifth system has a *rit.* instruction. The sixth system has a *p* under a note and a *rit.* instruction. The piece concludes with a final chord and a fermata.

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Minuet

Johann Krieger
(1651-1735)

The student should play the upper part.

The first system of the Minuet consists of four measures. The upper staff (treble clef) begins with a quarter rest, followed by quarter notes G4, A4, and B4, and a half note C5. The lower staff (treble clef) begins with a half note G3, followed by quarter notes A3, B3, and C4.

The second system of the Minuet consists of four measures. The upper staff (treble clef) contains a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lower staff (treble clef) contains a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter rest. The system concludes with a double bar line and the word "Fine" in italics.

The third system of the Minuet consists of four measures. The upper staff (treble clef) begins with a quarter rest, followed by quarter notes G4, A4, and B4, and a half note C5. The lower staff (treble clef) begins with a half note G3, followed by quarter notes A3, B3, and C4.

The fourth system of the Minuet consists of four measures. The upper staff (treble clef) contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lower staff (treble clef) contains a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter rest. The system concludes with a double bar line and the text "D.C. al Fine" in italics.

Sor Study No. 1, Op. 60

Fernando Sor
(1778-1839)

Although written in one voice, this study is more complex than it looks.
There are many possible right hand fingerings for this piece,
I've focused on using p, i, m for the purposes of this book.

8
m i p m i p m i m i m i m p

i m p i m i m p i p i m m i p

i p m i m p i m i p i m i m p p

p i m p p i p p p i p p p a m i p

Siciliano

Matteo Carcassi
(1792-1853)

Ties join together the rhythm of two notes of the same pitch.
Sustain for the full value of both notes (but do not re-pluck the 2nd note).



Übungen auf der E saite

Johann Kaspar Mertz
(1806-1856)

Exercise on the E String from Mertz's Method: *Schule für die Gitarre*

Sometimes notes are shared by more than one voice to indicate rhythmic value and voice independence while presenting clear beat structure.

p i p i p i p i p i p i p i p i

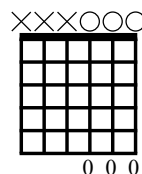
Chord Accompaniment Section

Before learning fingerstyle accompaniment some basic strumming patterns will be played.

Chord Diagrams

- Vertical lines = the strings
- Horizontal lines = the frets
- The string on the left is the 6th string (bass)
- Do not strum strings that have an X.
- The numbers below are the fingering.
- E minor = Strum the top three open strings
- Strum down from the 3rd string to the 1st using your thumb or a pick.

E Minor (Em)



Hey, Ho, Nobody Home

- Strum four beats for each bar as indicated by the slash marks (do not read the notes).
- Count out loud as you play.
- The teacher plays or sings the melody.

Em

Hey, ho, no - bod - y home. Meat nor drink, nor

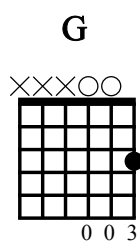
mon - ey have I none, yet will I be mer - ry.

Frère Jacques / Brother John

Traditional
France

The student strums a G Major chord (do not play the notes).
Strum four beats for each bar and sing the lyrics.

G Major Chord: 1st string, 3rd fret, 3rd finger. Strum the top three strings.



G

Frè - re Jac - ques, frè - re Jac - ques, dor - mez - vous? Dor - mez - vous?
Are you sleep - ing? Are you sleep - ing? Bro - ther John, Bro - ther John,

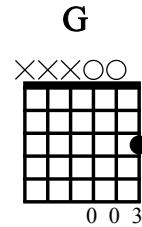
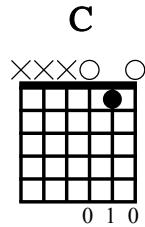
Son nez les ma - ti - nes! son nez les ma - ti - nes! Ding, dang, dong. Ding, dang, dong.
Morning bells are ring - ing! Morning bells are ring - ing!

London Bridge

Traditional
England

The student strums the chords with four beats per bar and sings.
If no chord is shown, continue strumming the previous chord.

C Major: 2nd string, 1st fret, 1st finger. Strum the top three strings.



C **G** **C**

Lon - don Bridge is fal - ling down, fal - ling down, fal - ling down

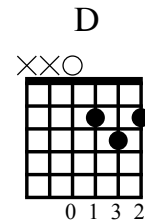
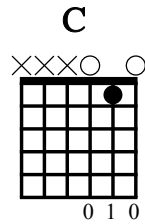
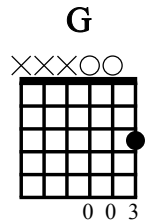
G **C**

Lon - don Bridge is fal - ling down, my fair la - dy

Amazing Grace

Traditional Hymn
Words: John Newton

Strum the chords with four beats per bar.
D Chord - Follow the chord diagram and strum four strings.



G **C** **G**

A - maz - ing grace, how sweet the sound that

D

saved a wretch like me. - - - I

G **C** **G**

once was lost, but now am found; was

D **G**

blind, but now I see. - -

Red River Valley

Traditional
North American

Strum the chords using the below pattern (count four beats per bar).
Slightly swing/relax the eighth note.

Downstrum = ▢ Upstrum = √

Strum Pattern

G

C

D

G **C**

G **D**

G **C**

D **G**

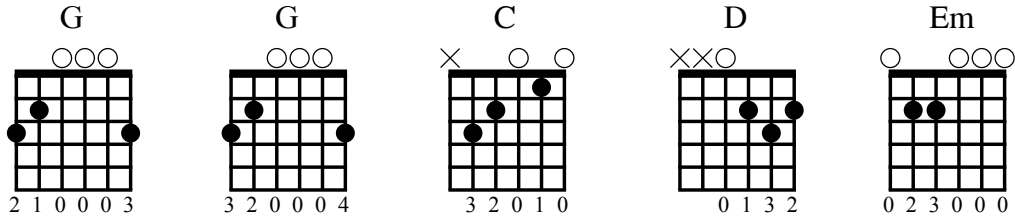
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Full Chord Shapes

Memorize these chord shapes for the next few songs.

Notice the alternative fingering for the G chord. The first G chord is quite comfortable, the second is a bit of a stretch but easier to move to the C chord after. Choose one or have your teacher circle one for you.



Tom Dooley - North Carolina Folk Song

Try out the G and C chords by strumming four beats per bar.

C G

Hang down your head, Tom Doo - ley. Hang down your head and cry.

C

Hang down your head, Tom Doo - ley. Poor boy you're bound to die.

Danny Boy

Traditional Irish

Bars containing two chords receive two beats per chord.

Musical notation for the first line of the song. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Above the staff, the chords G, C, and G are indicated over the first three measures.

Oh, Dan-ny boy, - the pipes the pipes are call - ing, from glen to glen and down the moun-tain

Musical notation for the second line of the song. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with eighth and quarter notes. Above the staff, the chords D, G, and C are indicated over the first three measures.

side. The sum-mer's gone - and all the ros - es fall - ing. It's you, it's

Musical notation for the third line of the song. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with eighth and quarter notes. Above the staff, the chords G, D, G, and C are indicated over the four measures.

you, must go, and I must bide. But come ye back when sum-mer's in the

Musical notation for the fourth line of the song. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with eighth and quarter notes. Above the staff, the chords G, Em, C, and D are indicated over the four measures.

mead - ow, or when the val - ley's hushed and white with snow. 'Tis I'll be

Musical notation for the fifth line of the song. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody concludes with eighth and quarter notes. Above the staff, the chords G, C, G, D, and G are indicated over the five measures.


there in sun-shine or in shad - ow, oh, Dan-ny boy, oh, Dan-ny boy, I love you so!

Shenandoah

American Folksong


The chords change more often in this song.
Pick a slow tempo to begin.

G C



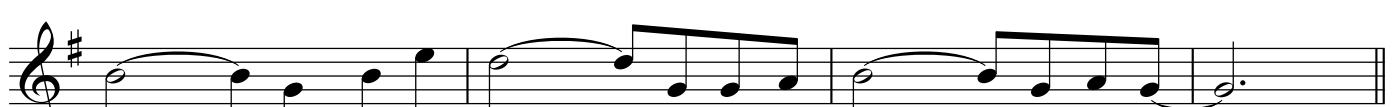
Oh. Shen-an- doah I long to see you, A - way you roll-ing

G C D Em C



riv - er, Oh Shen - an - doah I long to see you, A -

G C G Em G D G

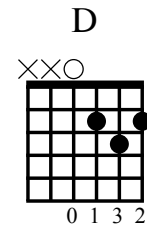
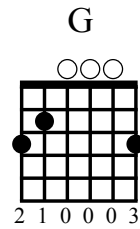
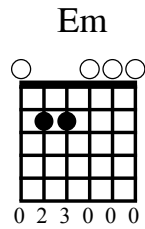
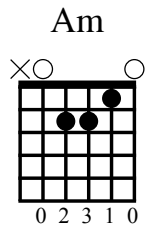


way we're bound a - way a-cross the wide Miss-ou - ri.

Scarborough Fair

Traditional

Strum with any strumming pattern as long as there are three beats per bar.
In the following pages we will also learn this song with fingerstyle accompaniment.



Am Em Am

Are you go - ing to Scar - bor - ough Fair?

D Am

Par - sley, sage, rose - ma - ry and thyme.

Em Am G

Re - mem - ber me to the one who lives there,___

Am G Em Am

She once was a true love of mine.

Tablature

Tablature (TAB) is another system of written music for guitar. TAB is a visual representation of the six strings on the guitar. The bottom line is the 6th string, the top line is the 1st string. The numbers indicate the frets (not the fingering).

The below example demonstrates the same notes on both the notation staff and the TAB.

The image shows a musical staff and a guitar tablature staff. The musical staff has a treble clef and a key signature of one flat. The notes are E, E, D, B, F, D. The tablature staff has six lines representing the strings. The notes are represented by numbers: 0, 0, 0, 2, 3, 3. Below the tablature staff, there are six arrows pointing up to the numbers, with text labels: '6th string open', '1st string open', '4th string open', '5th string 2nd fret', '4th string 3rd fret', and '2nd string 3rd fret'. The letters E, E, D, B, F, D are written above the musical staff.

Please Note

Tablature has been in use for centuries going back to the Renaissance lute. Modern TAB often omits rhythm and other musical indications so it has some clear disadvantages. Most importantly, it does not allow you to communicate with non-guitarists. However, it can still be useful for direct guitar knowledge and popular music can often be found in TAB.

Scarborough Fair (Fingerstyle)

Play the TAB as eighth notes (two notes for each beat).
 When playing fingerstyle, only use the left hand fingers needed for each chord.
 Let all notes sustain within each chord.

Am Em Am

Are you going to Scar - bor-ough Fair?
 p i m a m i p i m a m i p i m a m i (continue)

D Am

Par - sley, sage, rose - ma - ry and thyme.

Em Am G

Re - mem - ber me to the one who lives there, —

Am G Em Am

She once was a true love of mine.

Will the Circle Be Unbroken?

Ada R. Habershon &
Charles H. Gabriel

The student plays the TAB (4 beats per bar).
Notice the bassline contained in this fingerstyle accompaniment.
Use your thumb for the bass notes and i, m, a for the top three strings.

G

Will the cir - cle be un - bro - ken, by and

TAB

C G

by, by and by? Is a

TAB

bet - ter home a - wait - ing, in the

TAB

D G

sky? in the sky?

TAB

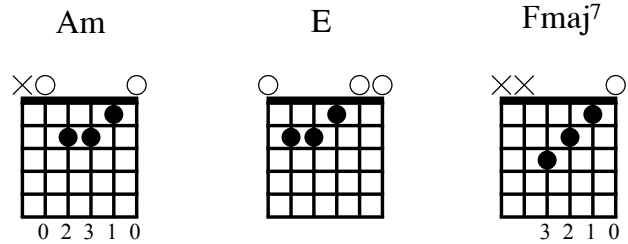
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Saint James Infirmary Blues

American
Folksong

The student should first strum the chords and then
invent a simple fingerstyle accompaniment.



Am E Am E Am E Am Fmaj7

E Am E |1. Am Fmaj7 E Am

|2. Am Fmaj7 E

House of the Rising Sun

American
Folksong

Strum the chords and then learn the TAB. Play the TAB as triplets (three notes to each beat) as indicted in the first bar.

Am C D Fmaj⁷ Am C

p i m a m i p i m a m i (continue)

E Am C D Fmaj⁷

There is a house in New Or - leans they

Am C E Am C

call the Ris - ing_ Sun. It's been the ru-in__ of

D Fmaj⁷ Am E Am

many__ poor gal, and I oh Lord__ was_ one.

Scales for Blues and Popular Music

Below is the pentatonic minor and blues scales up to the highest notes in position. These can be used for soloing over the following blues chords and other chord progressions such as House of the Rising Sun.

A Pentatonic Minor (open position)

Twelve Bar Blues

Use the TAB to check your note locations.
 Take a solo using the A pentatonic minor scale.
 When finished repeating, end using the A chord instead of E.
 Swing the beat (think: long-short-long-short).

A

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | | | | | | | | | | | | | | | | |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

D

A

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | | | | | | | | | | | | | | | | |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

E

D

A

E

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | | | | | | | | | | | | | | | | |
| A | | | | | | | | | | | | | | | | | | | |
| B | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

The Shuffle

A

1 0 3 0

| | | | | |
|---|-----------------|-----------------|-----------------|-----------------|
| T | | | | |
| A | | | | |
| B | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 |
| | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 |

D A

1 0 3 0

| | | | | |
|---|-----------------|-----------------|-----------------|-----------------|
| T | | | | |
| A | | | | |
| B | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 |
| | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 |

E D A (E)

1 0 3 0

| | | | | |
|---|-----------------|-----------------|-----------------|-----------------|
| T | | | | |
| A | | | | |
| B | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 |
| | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 |

Rhythm Riff Blues

A

T
A
B

D

A

T
A
B

E

D

A

(E)

T
A
B

Right Hand Technique Exercises

No. 1 - i, m alternation in groups of four

8 i m i m i m i m i m i m i m i m

No. 2 - i, m alternation in groups of three

8 i m i m i m i m i m i m

No. 3 - p, i alternation

Remember to keep the thumb in front of the fingers during arpeggios. Checking your guitar position may help.

8 p i p i p i p i p i p i p i

No. 4 - p, i, m arpeggio pattern

8 p i m p i m p i m p i m

No. 5 - p, m, i arpeggio pattern

8 p m i p m i p m i p m i

No. 6 - p, i, m, a arpeggio pattern

p i m a p i m a p i m a p i m a

No. 7 - p, a, m, i arpeggio pattern

p a m i p a m i p a m i p a m i

No. 8 - p, a, m, i arpeggio pattern

p i m p i m p i m p i m

No. 9 - p, i, m, a arpeggio pattern

p i m a p i m a p i m a p i m a

No. 10 - p, i, m, a bass strings arpeggio pattern

p i m a p i m a p i m a p i m a

Left Hand Technique Exercises

Tablature has been included to clarify the upper position playing.
A definition of tablature is given on page 81.

All of these exercises use a 'one-finger-per-fret' rule on a four fret group.
You can move these exercises to any four frets, lower frets increase the reach.

No. 1 - Two Finger Synchronization

Form a secure and legato synchronization between both hands.
Read the tablature as these exercises start on the 5th fret.

1 2 1 2 1 2 1 2 1 2

i m i m i m i m i m

T
A
B 5 6 5 6 5 6 5 6 5 6

2 3 2 3 2 3 2 3 2 3

i m i m i m i m i m

T
A
B 6 7 6 7 6 7 6 7 6 7

3 4 3 4 3 4 3 4 3 4

i m i m i m i m i m

T
A
B 7 8 7 8 7 8 7 8 7 8

No. 2 - Fingers 1-2-3-4 on all strings

Use your thumb for the three bass strings and i,m for the top three strings.

No. 4 - Fingers 1 and 4 on all strings

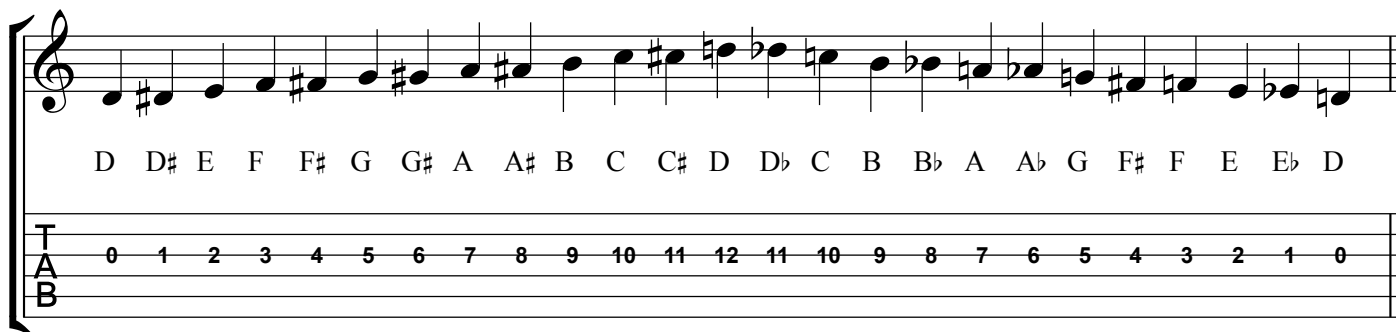
Keep the left hand aligned with the strings.

No. 3 - Fingers 1-2-3-4 with open strings

Continue this pattern down other strings. Students should be very careful to not overextend the left wrist.

Let all notes sustain, play on the fingertips with curved fingers, and avoid muting the open string.

4th String - D Chromatic

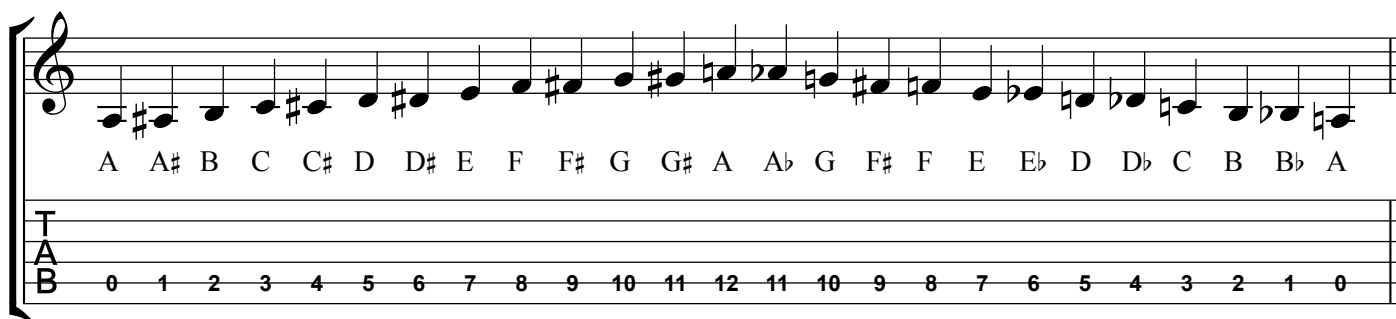


Musical notation for the 4th string D chromatic scale. The notation includes a treble clef, a series of notes with accidentals, and a corresponding TAB line with fret numbers. The notes are: D, D#, E, F, F#, G, G#, A, A#, B, C, C#, D, Db, C, B, Bb, A, Ab, G, F#, F, E, Eb, D.

D D# E F F# G G# A A# B C C# D Db C B Bb A Ab G F# F E Eb D

T
A
B 0 1 2 3 4 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 2 1 0

5th String - A Chromatic

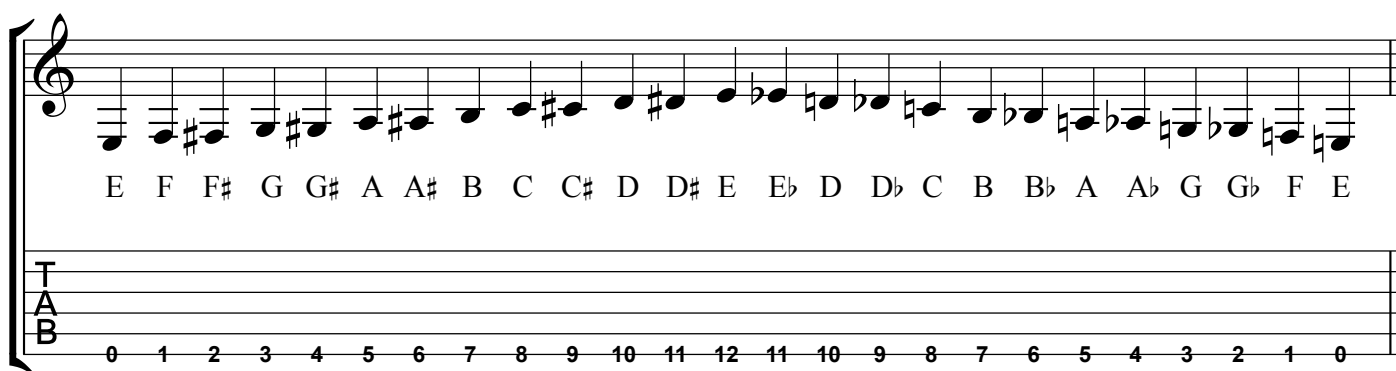


Musical notation for the 5th string A chromatic scale. The notation includes a treble clef, a series of notes with accidentals, and a corresponding TAB line with fret numbers. The notes are: A, A#, B, C, C#, D, D#, E, F, F#, G, G#, A, Ab, G, F#, F, E, Eb, D, Db, C, B, Bb, A.

A A# B C C# D D# E F F# G G# A Ab G F# F E Eb D Db C B Bb A

T
A
B 0 1 2 3 4 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 2 1 0

6th String - E Chromatic



Musical notation for the 6th string E chromatic scale. The notation includes a treble clef, a series of notes with accidentals, and a corresponding TAB line with fret numbers. The notes are: E, F, F#, G, G#, A, A#, B, C, C#, D, D#, E, Eb, D, Db, C, B, Bb, A, Ab, G, Gb, F, E.

E F F# G G# A A# B C C# D D# E Eb D Db C B Bb A Ab G Gb F E

T
A
B 0 1 2 3 4 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 2 1 0

Scales

I have included a small number of scales in preparation for the next level of study. Beginners should continue to my Volume Two method book to fully understand the theory of scales, arpeggios, and key signatures, as well as practice approaches.

E Chromatic 1 Octave

Musical notation for the E Chromatic 1 Octave scale. The scale is written on a single staff in treble clef with a key signature of one sharp (F#). The notes are: E4, F#4, G4, A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4, F#4, E4. The fret numbers above the notes are: 2, 3, 4, 0, 1, 2, 3, 0, 1, 2, 3, 4, 0, 4, 3, 2, 1, 0, 3, 2, 1, 0, 4, 3, 2. The fingering numbers below the notes are: ④, ③, ②, ①, ②, ③, ④.

E Chromatic 2 Octaves

Musical notation for the E Chromatic 2 Octaves scale. The scale is written on a single staff in treble clef with a key signature of one sharp (F#). The notes are: E3, F#3, G3, A3, B3, C#4, D4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1. The fret numbers above the notes are: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 0, 1, 2, 3, 4, 0. The fingering numbers below the notes are: ⑥, ⑤, ④, ③, ②, ①, ②, ③, ④, ⑤, ⑥.

One Octave Major Scales

These scales have been left unfingered for flexibility in teaching styles.

Key Signatures will be discussed in my Volume Two method book.

I have added accidentals in addition to the key signature.

C Major



G Major Upper Octave



G Major Lower Octave



F Major



A Natural Minor



E Natural Minor



D Natural Minor

