

Classical Guitar Method

Volume One

By Bradford Werner

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2017 Edition



WERNER
GUITAR
EDITIONS

Classical Guitar Method - Volume One

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2017 Edition

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Hard Copies

Physical print editions of this book are available at: thisisclassicalguitar.com or wernerguitareditions.com

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

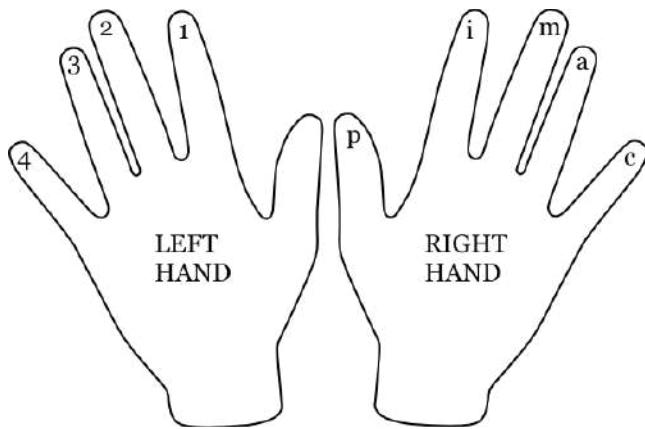
Students should buy a clip-on tuner, I like the D'Addario Micro Tuner: <http://amzn.to/2pecdpN>
Tuning by ear should begin during the first lesson and relative tuning should also be taught:

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.

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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

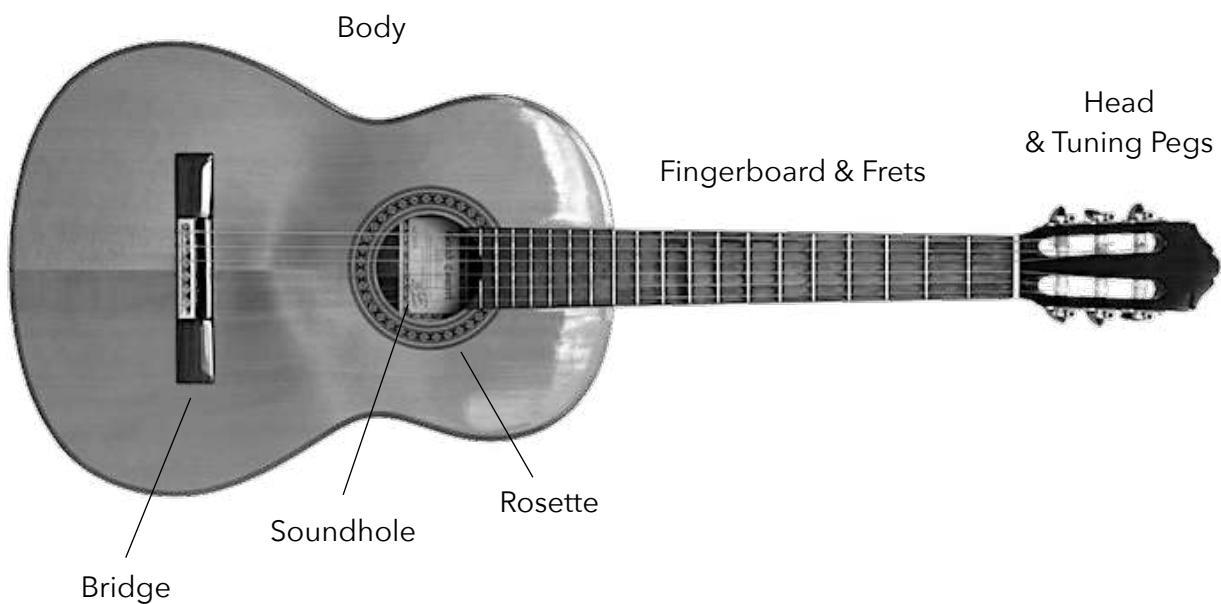


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Hand and Sitting Positions for Classical Guitar

Visit the archive of high res photos and video lessons including topics such as posture, left hand position, right hand position, and beginner tips: thisisclassicalguitar.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 hand thumb is vertical and behind 2nd finger
- Left palm and knuckles are parallel with the strings
- Left wrist is straight, not over-extended
- 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

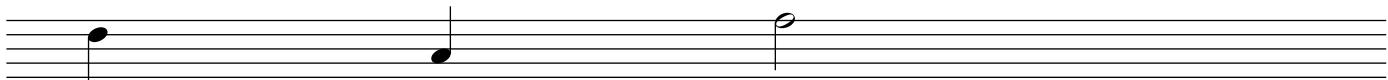


Noteheads with stems



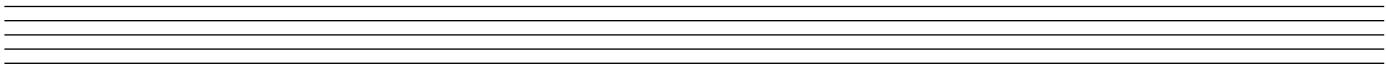
Stems with flags

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

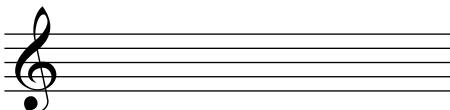


Basic Musical Symbols

The **Staff** has five lines.

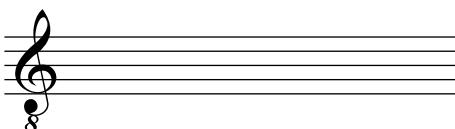


The **Treble Clef Sign** is used in guitar notation (also called the G Clef).

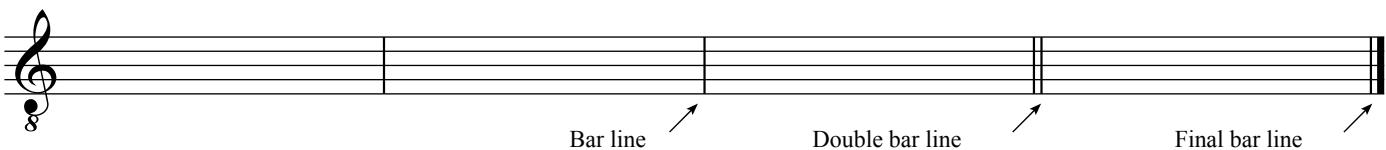


A treble clef with an 8 below is often used in guitar notation.

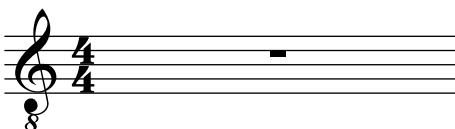
Guitar sounds one octave below where it's written.



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.



The top number states how many beats are in each bar.
The bottom number states the rhythmic value of each beat.

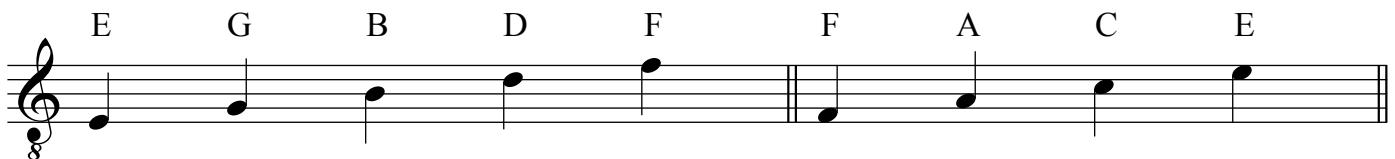
Standard music notation starting on the lowest note of the guitar.
The lines above and below the staff are called **Ledger Lines**.

E F G A B C D E F G A B C D E

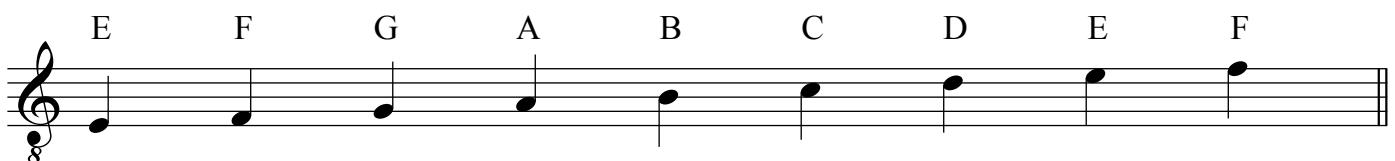
Notes & Rhythms

Line Notes Memorization: Every Good Bear Deserves Fish.

Space Notes Memorization: FACE



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



Rhythm & Beat Values

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

↑ ↑ ↑

Quarter Rest
1 beat silence

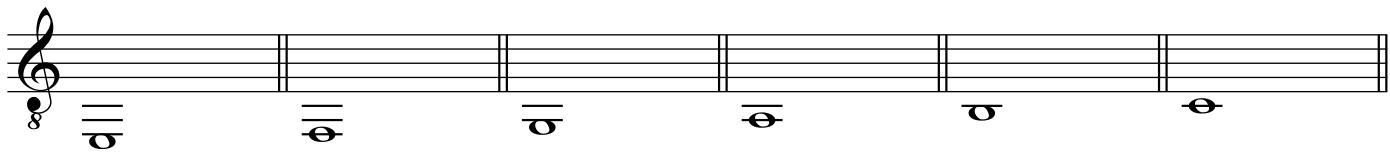
Half Rest
2 beats silence

Whole Rest
4 beats silence

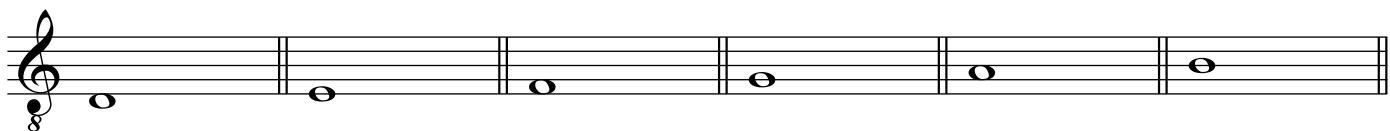
Reference for Basic First Position Notes

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 2nd string 3rd string
open open 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

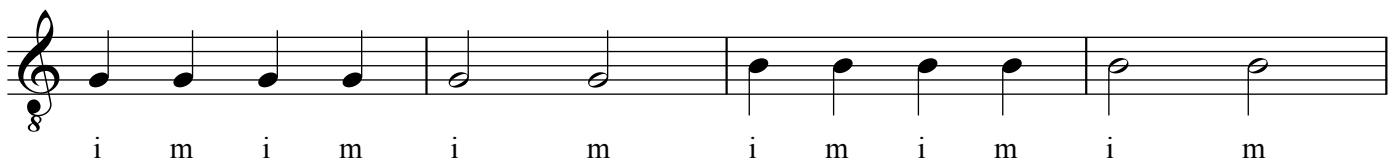
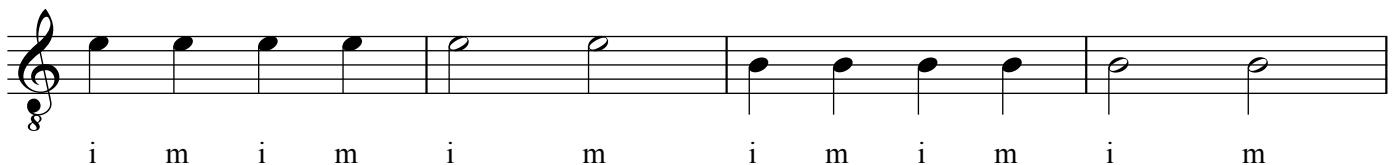
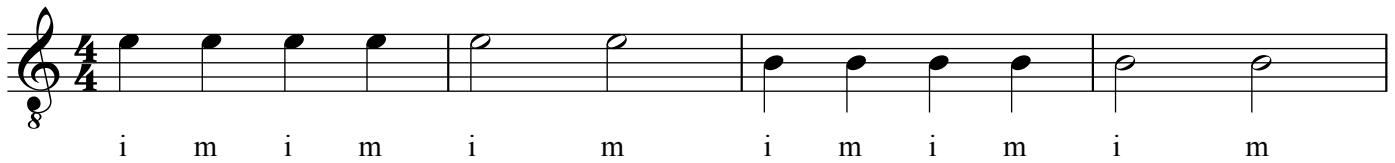
Etude No. 1 - Melody

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



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

Sheet music for Etude No. 2, first line. Treble clef, 4/4 time, 8th note duration. Fingerings: p, i, m, i, p, i, m, i, p, i, m, i, p, i, m, i.

Sheet music for Etude No. 2, second line. Treble clef, 4/4 time, 8th note duration. Fingerings: p, i, m, i, p, i, m, i, p, i, m, i, p.

Sheet music for Etude No. 2, third line. Treble clef, 4/4 time, 8th note duration. Fingerings: p, i, p, i.

Sheet music for Etude No. 2, fourth line. Treble clef, 4/4 time, 8th note duration. Fingerings: p, m, p.

rit. - - - - -

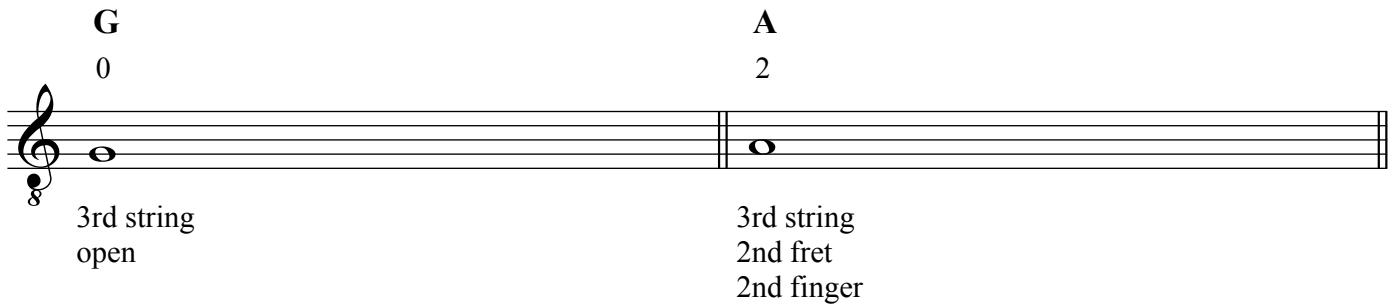
Nocturne (Duet)

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.

Notes on the Third String



G
0
3rd string
open

A
2
3rd string
2nd fret
2nd finger

Complete the following note names, frets, and strings



Name: **G** **A**

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

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



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

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

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

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.

Sheet music for the first line of 'Moderato Maple'. The music is in 4/4 time, treble clef, and common time (indicated by the '8'). The notes are: 2, 0, 2, 0. The lyrics are: i m i m i m i m i m i m i m.

Sheet music for the second line of 'Moderato Maple'. The music is in 4/4 time, treble clef, and common time (indicated by the '8'). The notes are: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The lyrics are: i m i m i m i m i m i m i.

Sheet music for the third line of 'Moderato Maple'. The music is in 4/4 time, treble clef, and common time (indicated by the '8'). The notes are: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The lyrics are: i m i m i m i m i m i m i m i.

Sheet music for the fourth line of 'Moderato Maple'. The music is in 4/4 time, treble clef, and common time (indicated by the '8'). The notes are: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The lyrics are: 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.

Sheet music for the first system of 'A Fairy Tale'. The music is in 3/4 time. The top staff (student part) has a treble clef and consists of a single line of notes. The bottom staff (teacher part) has a bass clef and consists of three chords: G, C, and D. The dynamic is marked *p*. The lyrics are: i m i m i m i.

Sheet music for the second system of 'A Fairy Tale'. The top staff (student part) has a treble clef and consists of a single line of notes. The bottom staff (teacher part) has a bass clef and consists of three chords: G, C, and D. The dynamic is marked *p*. The lyrics are: m i m i m i m i.

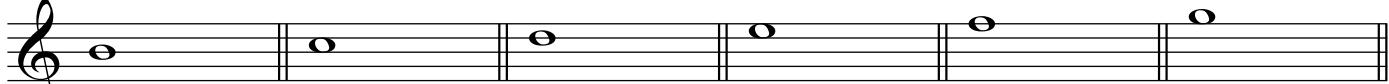
Sheet music for the third system of 'A Fairy Tale'. The top staff (student part) has a treble clef and consists of a single line of notes. The bottom staff (teacher part) has a bass clef and consists of three chords: G, C, and D. The dynamic is marked *p*. The lyrics are: m i m i m i m i.

Sheet music for the fourth system of 'A Fairy Tale'. The top staff (student part) has a treble clef and consists of a single line of notes. The bottom staff (teacher part) has a bass clef and consists of three chords: G, C, and D. The dynamic is marked *p*. The lyrics are: m i m i m i m m.

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



2nd string
open

1st fret
1st finger

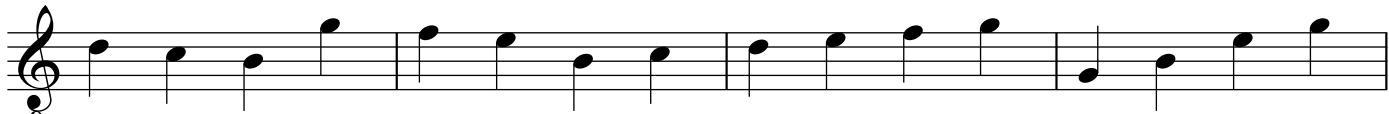
3rd fret
4th finger

1st string
open

1st fret
1st finger

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**

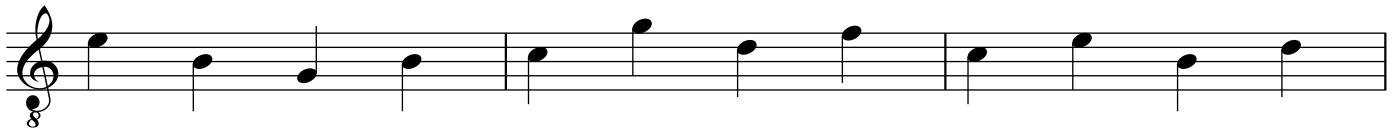
Note Finder



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

Fret: **0** **1**

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



Name:

Fret:

String:



Name:

Fret:

String:

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

A musical staff in 4/4 time with a treble clef and an 8th note duration. The staff has five vertical bar lines dividing it into six measures. Below the staff, the letters 'i' and 'm' are repeated six times, corresponding to the notes in each measure. The first measure starts with an 'i', the second with an 'm', and so on. The notes are positioned above the 'i' and 'm' labels.

First String Notes

A musical staff in treble clef and 4/4 time. It features a bass clef at the beginning, followed by a treble clef. The staff has four groups of two notes each. Above the staff, the numbers 0, 1, and 4 are positioned above the first, second, and fourth groups of notes respectively. Below the staff, the letters 'i' and 'm' are repeated under each pair of notes, corresponding to the groups above them.

Both Strings Without Fingering

A musical staff in common time with a treble clef. It features ten eighth notes. The first two notes are grouped by a vertical bar line. The next three notes are grouped by another vertical bar line. The staff concludes with a double bar line.

Five Melodies

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

The Mountain

1 4 0 1 4

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

1 0 4 1 0 1

i m i m i m i m i m i

Theme by Joseph Haydn (1732-1809)

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

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

Lightly Row

Go Tell Aunt Rhody

8

i m i m i m i m i m

i m i m i m i m i m

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!

Ode to Joy

Ludwig van Beethoven
(1770-1827)

The student plays the top part with alternating i, m fingers.
Both parts contain the melody to help develop phrasing and rhythm.

Dynamics

Dynamics indicate changes in volume and can bring any melody to life. Dynamics are not always marked on the page but musicians add them for expressive effect. Here are a few examples of dynamics you might see:

p
piano
(soft)

mf
mezzo forte
(medium)

f
forte
(loud)

crescendo
(gradual increase)

diminuendo
(gradual decrease)

Play the following example of crescendo and diminuendo

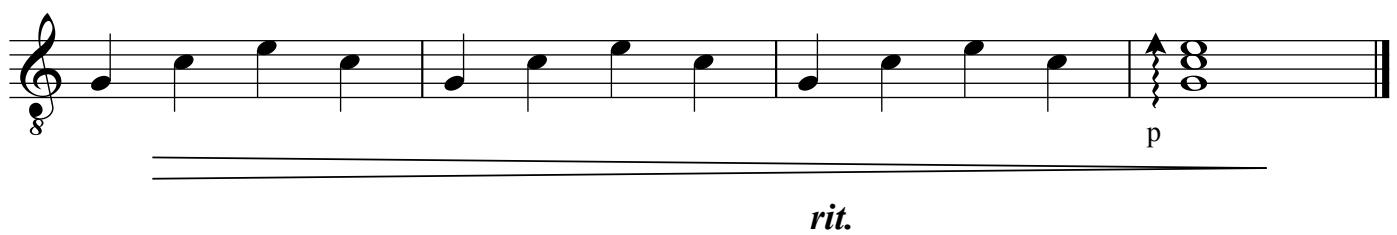
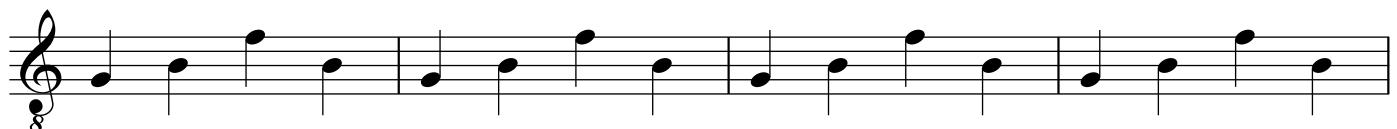
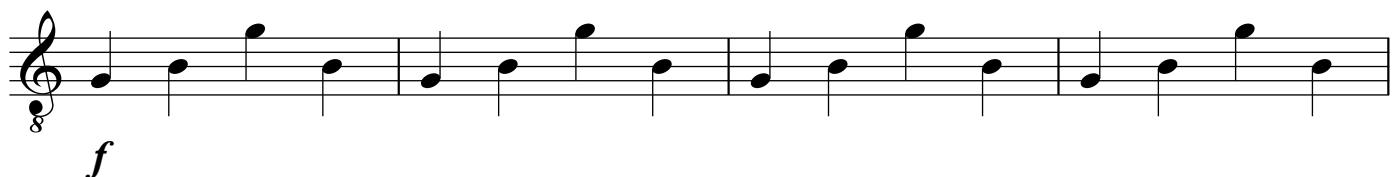
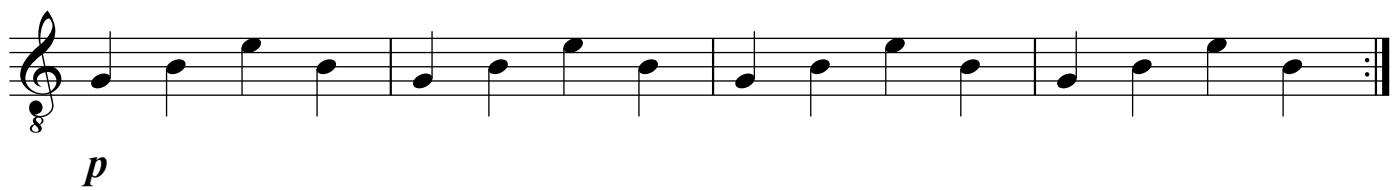
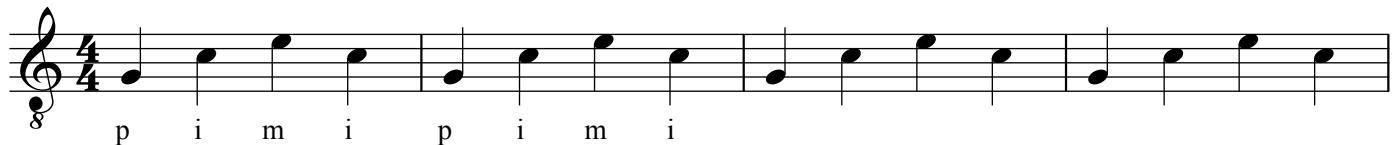
A musical staff in 4/4 time with a treble clef. It starts with a dynamic marking 'p' (piano). A crescendo line (a line with a downward-pointing arrow) starts under the first note and ends under the eighth note. A dynamic marking 'f' (forte) is placed under the eighth note. A diminuendo line (a line with an upward-pointing arrow) starts under the eighth note and ends under the ninth note.

Play the following example of an echo effect (loud first line, soft second line)

A musical staff in 4/4 time with a treble clef. The first line consists of eighth notes with a dynamic marking 'f' (forte) under the first note. The second line consists of eighth notes with a dynamic marking 'p' (piano) under the first 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.



Review: Third String

G
0

3rd string
open

A
2

3rd string
2nd fret
2nd finger

Name the following notes

Name: **G A B**

Fret: **0 2 0**

String: **3 3 2**

Name: **G E**

Fret: **3 0**

String: **1 1**

Twinkle, Twinkle, Little Star

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

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.
Notice the time signature indicates only three beats per bar.

The music is arranged in six staves, each with a treble clef and a 'G' time signature. The first staff starts with dynamic 'p' and includes the letters 'i' and 'm' under the notes. The second staff starts with dynamic 'mf'. The third staff starts with dynamic 'p'. The fourth staff starts with dynamic 'f'. The fifth staff starts with dynamic 'p'. The sixth staff ends with a fermata (hold longer) over the last note.

Staff 1: *p* *i* *m*

Staff 2: *mf*

Staff 3: *p*

Staff 4: *f*

Staff 5: *p*

Staff 6: *mf* *rit.* *Fermata (hold longer)*

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



Cmaj⁷

Dm⁷

G⁷

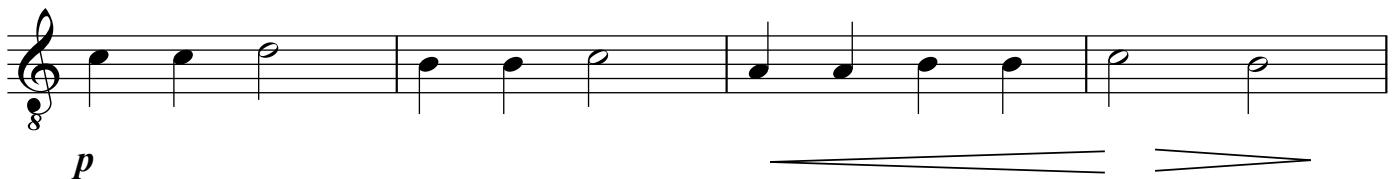
Am⁷

Dm⁷

E⁷

Am⁷

G⁷



Cmaj⁷

G⁷

Cmaj⁷

Am⁷

Dm⁷

G⁷

Cmaj⁷



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

A musical score for a single melodic line. The score consists of a single staff with a treble clef, a key signature of one sharp (F#), a common time (4/4), and an 8th note time signature (8). The melody is in 4/4 time. The notes are: a quarter note (F#), an eighth note (E), an eighth note (D), a quarter note (C), an eighth note (B), an eighth note (A), a quarter note (G), a quarter note (F#), an eighth note (E), an eighth note (D), a quarter note (C), and a quarter note (B). The dynamic is marked as *mf* (mezzo-forte) below the staff.

A musical score for a soprano voice. The time signature is 8/8. The dynamic is *p*. The lyrics are: C, G, C, G, C. The music consists of a single melodic line on a staff with a treble clef, featuring eighth-note patterns and a repeat sign.

Musical score for 'Dm' and 'G' chords. The score consists of two measures on a staff. The first measure, labeled 'Dm', contains four eighth notes. The second measure, labeled 'G', contains four eighth notes. The key signature is D major (one sharp). The time signature is common time (indicated by 'C'). The dynamic is forte (indicated by 'f'). The staff begins with a treble clef and a key signature of one sharp. The first measure ends with a vertical bar line and a repeat sign. The second measure begins with a vertical bar line and a repeat sign. The staff ends with a vertical bar line and a repeat sign.

Musical score for the first section of 'The Star-Spangled Banner'. The score consists of two staves. The top staff is for the soprano voice, starting with a C major chord (C, E, G) followed by a G major chord (G, B, D). The bottom staff is for the bassoon, starting with a C major chord (C, E, G) followed by a G major chord (G, B, D). The bassoon part includes a dynamic marking *mf* (mezzo-forte).

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.

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 consists of four staves of music for a guitar, arranged in a 2x2 grid. The top row contains measures 1 and 2, and the bottom row contains measures 3 and 4. Each staff is in treble clef, has a key signature of one sharp (F#), and is in 3/4 time. The top staff (student part) has a dynamic of *p* (piano). The bottom staff (accompaniment) has a dynamic of *d* (dotted half note). Measures 1 and 3 feature slurs and dots above some notes, indicating *staccato*. Measures 2 and 4 feature slurs and horizontal lines below some notes, indicating *legato*.

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

mf

p

cres.

mf

Morning

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

Anton Diabelli
(1781-1858)

Sheet music for 'Morning' by Anton Diabelli, arranged for guitar. The music is in 4/4 time and consists of four staves. The top staff is for the student to play, featuring a treble clef, a 'p' dynamic, and a basso continuo staff below it. The second staff shows a treble clef, a basso continuo staff, and a dynamic line. The third staff shows a treble clef, a 'mp' dynamic, a basso continuo staff, and a 'mf' dynamic. The fourth staff shows a treble clef, a 'f' dynamic, a basso continuo staff, and a 'p' dynamic. Each staff is divided into measures by vertical bar lines, and each measure is enclosed in a large horizontal brace.

New Notes: Open Bass Strings

The lines below the staff are called *ledger lines*.

E 0
A 0
D 0

6th string open 5th string open 4th string open

Name the following notes

Name: **D A E**

Fret: **0 0 0**

String: **4 5 6**

Name: **G A**

Fret: **0 2**

String: **3 3**

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).

The musical score consists of four staves of music for a six-string guitar. The top three staves represent the melody, while the bottom staff represents the bass. The music is in 3/4 time. Fingerings (m, p, i) are indicated below the notes. The score is divided into four measures. The first measure starts with a quarter note (m) followed by three eighth notes (p, p, p). The second measure starts with a quarter note (i) followed by three eighth notes (p, p, p). The third measure starts with a quarter note (m) followed by three eighth notes (p, p, p). The fourth measure starts with a quarter note (i) followed by three eighth notes (p, p, p). The bass staff follows a similar pattern of quarter notes (m, i, m, i) with three eighth notes (p, p, p) underneath. The score concludes with a 'rit.' instruction.

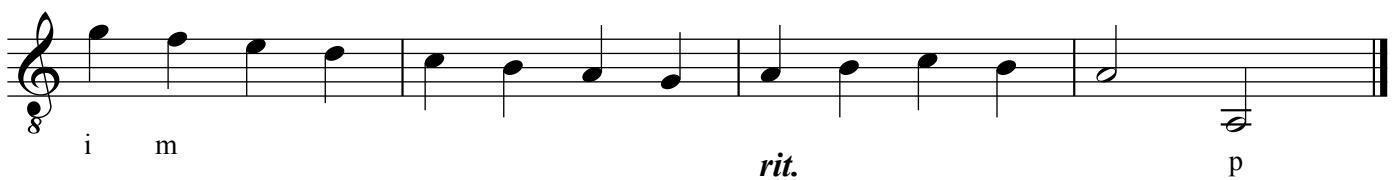
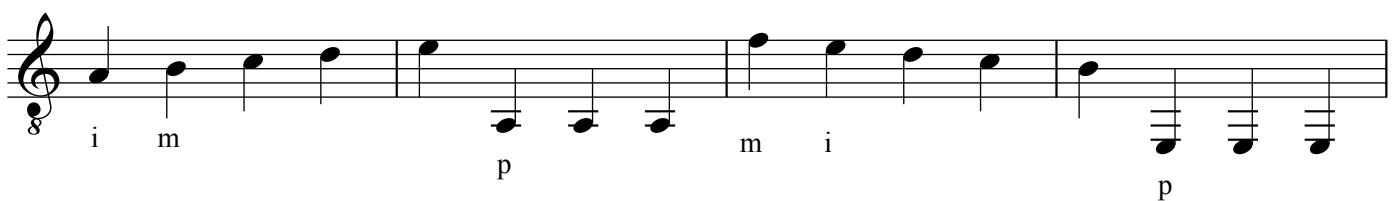
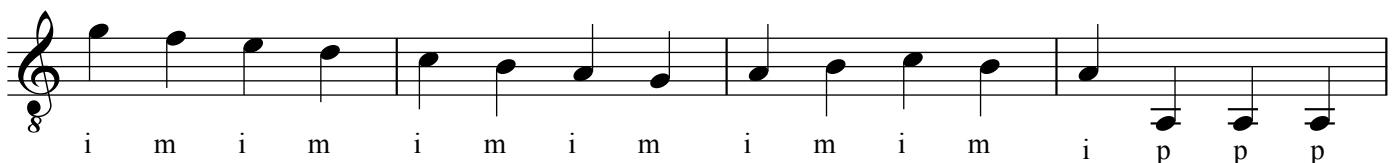
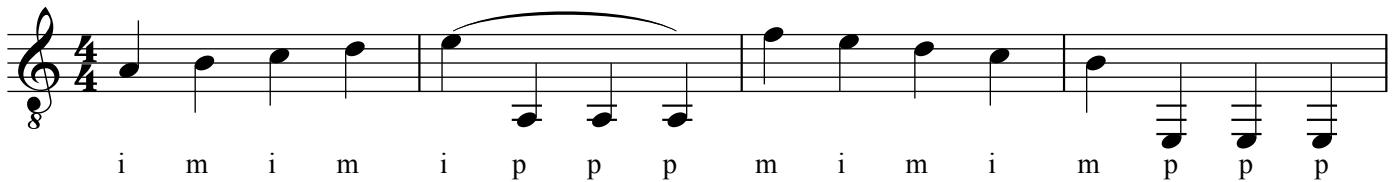
Etude No. 6 - Allegro

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.

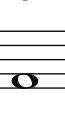


Etude No. 7 - The Lonely Dogwood

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

The musical score consists of six staves of music for a six-string guitar. The notation is in common time (indicated by a '4' in the top right corner of each staff) and uses a treble clef. The first staff begins with a sustained note (pedal point) and a single note, followed by a sequence of notes labeled 'p i m a' under the notes. The subsequent staves show a repeating pattern of notes, with fingerings '2 1' and '4' indicating which fingers to use for specific notes. The music concludes with a 'rit.' (ritardando) instruction and a fermata over the final note.

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.

The music consists of six staves of music for a single string instrument. The first staff starts with a 3/4 time signature, a treble clef, and a 'p' dynamic. Fingerings '3', '0', and '0' are above the first three notes. The second staff begins with a '0' dynamic. The third staff begins with a '3' dynamic. The fourth staff begins with a '0' dynamic. The fifth staff begins with a '2' dynamic. The sixth staff begins with a '0' dynamic and ends with a fermata and the instruction 'rit...'.

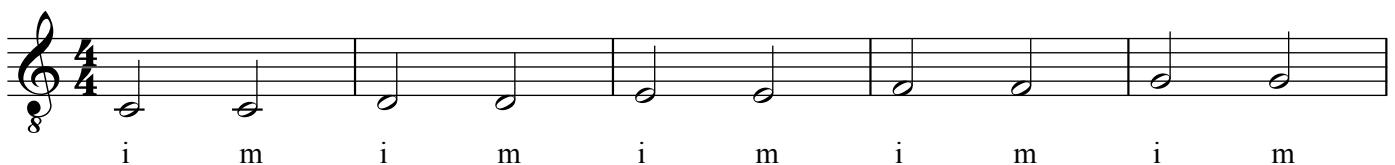
C Major Scale

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

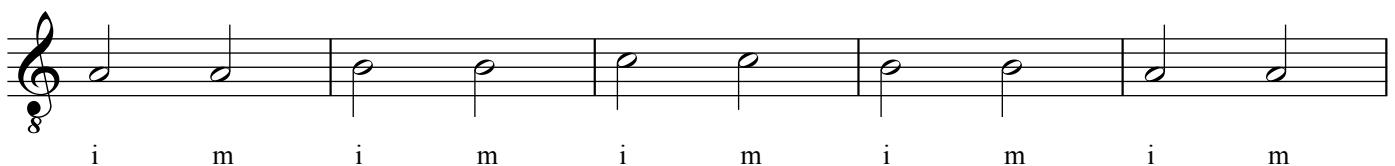
Rest your thumb on the 6th string.

Use i, m the entire time.

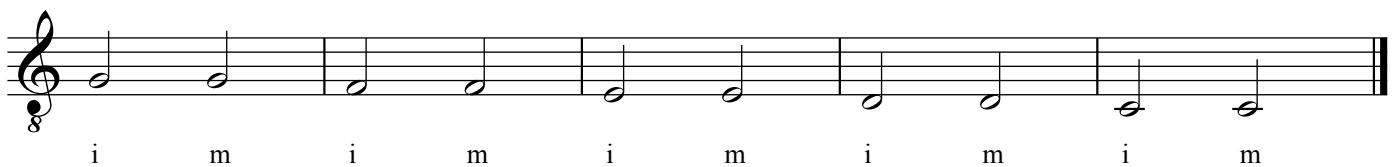
Memorize this scale and warm up with it everyday.



Sheet music for the C Major Scale. The first line consists of eight half notes on the 6th string (B). The fingers are indicated below the notes: i, m, i, m, i, m, i, m. The time signature is 4/4 and the key signature is C major (no sharps or flats).



Sheet music for the C Major Scale. The second line consists of eight half notes on the 5th string (E). The fingers are indicated below the notes: i, m, i, m, i, m, i, m. The time signature is 4/4 and the key signature is C major (no sharps or flats).



Sheet music for the C Major Scale. The third line consists of eight half notes on the 4th string (A). The fingers are indicated below the notes: i, m, i, m, i, m, i, m. The time signature is 4/4 and the key signature is C major (no sharps or flats).

Note Review



Name: C D

Fret: 3 0

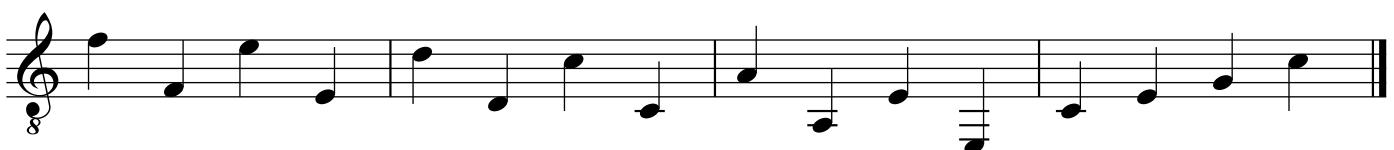
String: 5 4



Name:

Fret:

String:



Name:

Fret:

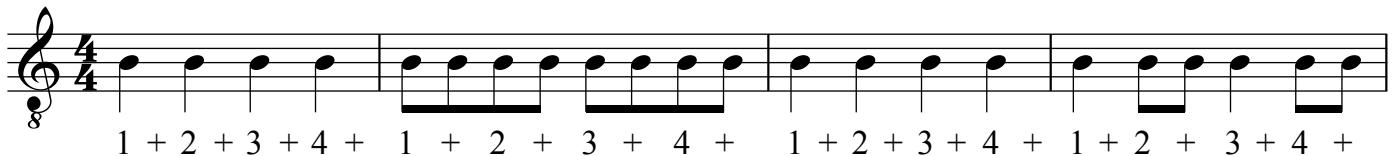
String:

Eighth Notes

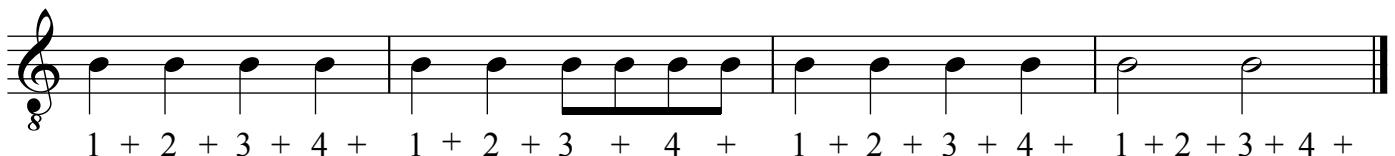
Both exercises below contain the same rhythmic pattern but indicate different counting. Become comfortable with both systems of counting. Count out loud as you play (+ = and). Notice that eighth notes are connected with *beams*.

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 + |



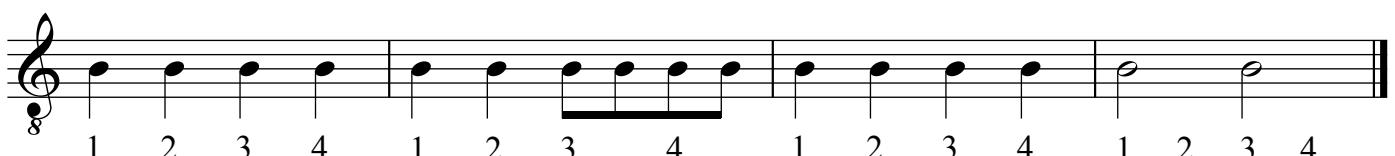
1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + |

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 |

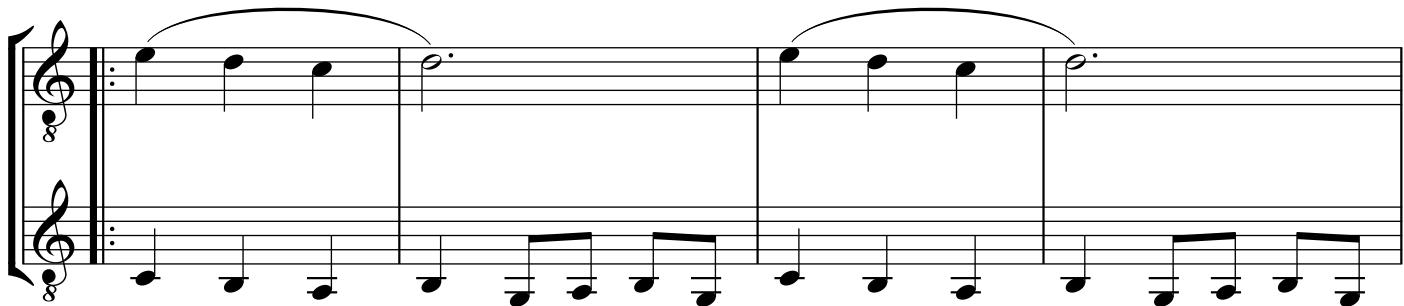


1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

Minuet

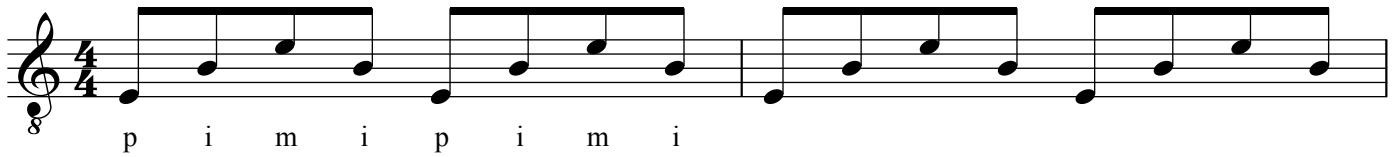
The student plays the top part.

James Hook
(1746-1827)



Etude No. 9 - Glass

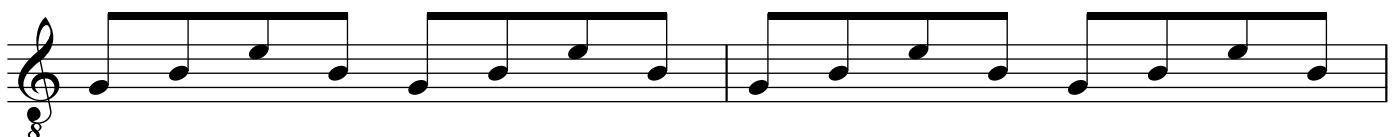
Let all notes sustain.



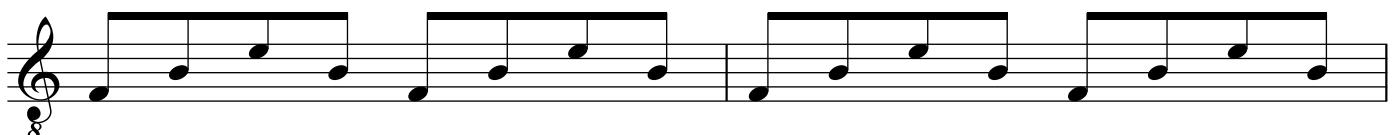
Musical notation for the first line of Etude No. 9 - Glass. The key signature is one sharp (F#), and the time signature is common time (4/4). The music consists of six measures of eighth-note pairs (two notes per beat). The lyrics "p i m i" are written below the notes. The first measure is labeled "p" and the second measure is labeled "i". The third measure is labeled "m" and the fourth measure is labeled "i". The fifth measure is labeled "p" and the sixth measure is labeled "i". The notes are grouped into pairs by vertical bar lines.



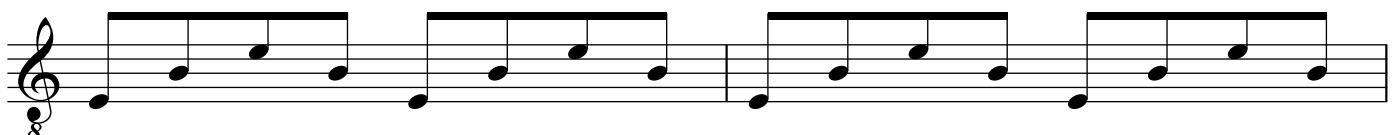
Musical notation for the second line of Etude No. 9 - Glass. The key signature is one sharp (F#), and the time signature is common time (4/4). The music consists of six measures of eighth-note pairs (two notes per beat). The notes are grouped into pairs by vertical bar lines.



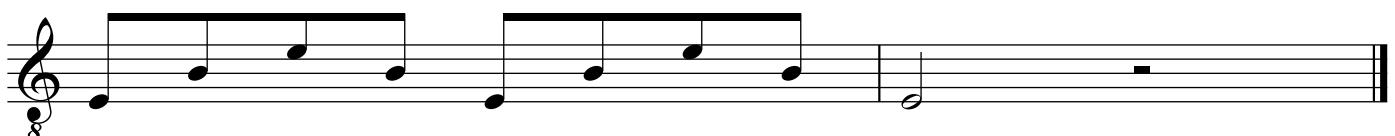
Musical notation for the third line of Etude No. 9 - Glass. The key signature is one sharp (F#), and the time signature is common time (4/4). The music consists of six measures of eighth-note pairs (two notes per beat). The notes are grouped into pairs by vertical bar lines.



Musical notation for the fourth line of Etude No. 9 - Glass. The key signature is one sharp (F#), and the time signature is common time (4/4). The music consists of six measures of eighth-note pairs (two notes per beat). The notes are grouped into pairs by vertical bar lines.



Musical notation for the fifth line of Etude No. 9 - Glass. The key signature is one sharp (F#), and the time signature is common time (4/4). The music consists of six measures of eighth-note pairs (two notes per beat). The notes are grouped into pairs by vertical bar lines.



Musical notation for the sixth line of Etude No. 9 - Glass. The key signature is one sharp (F#), and the time signature is common time (4/4). The music consists of six measures of eighth-note pairs (two notes per beat). The notes are grouped into pairs by vertical bar lines. The final measure ends with a double bar line and a repeat sign.

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 - vle - 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 - klaw,

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 - klaw na dvou - je, na trou - je.

Flow Gently, Sweet Afton

Scottish
Folk Song

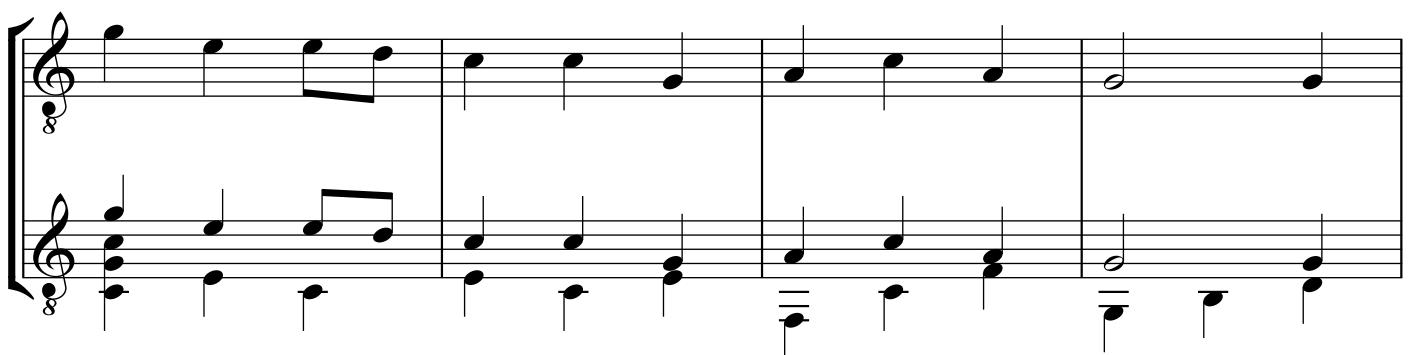
The student plays the top part. The melody is in both parts so phrase together.



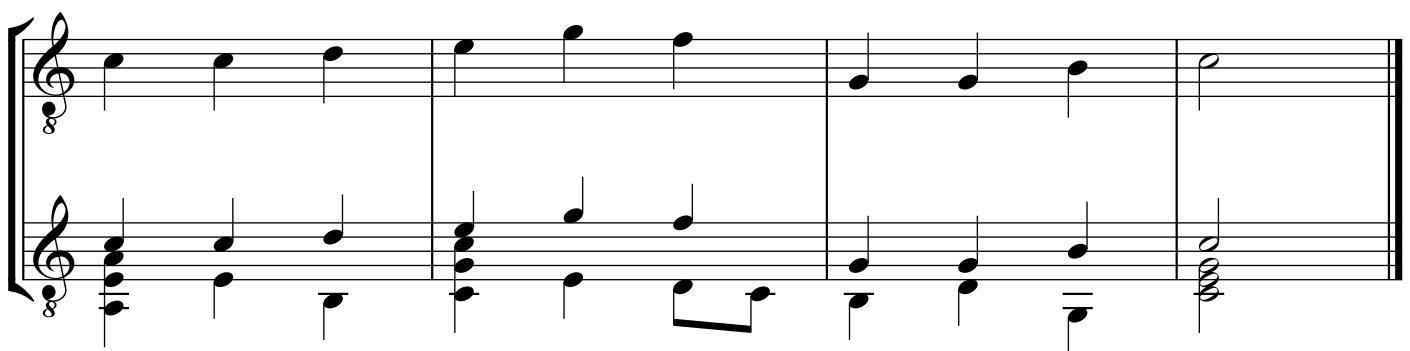
3 3 4



3 3 4



3 3 4



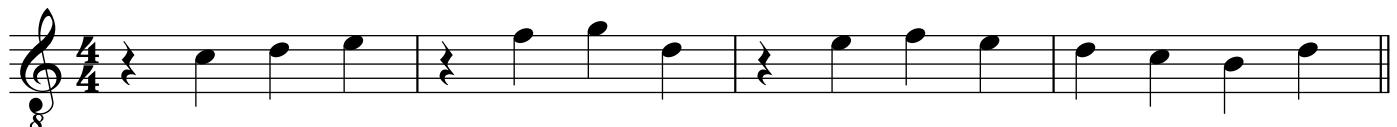
3 3 4

Two Voice Textures

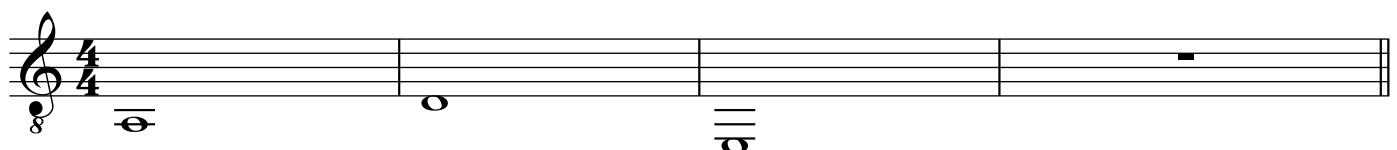
Multiple musical lines can be written and played simultaneously.

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.

A musical score for the first piano part of 'The Star-Spangled Banner'. The score is in common time, treble clef, and consists of two staves. The first staff begins with a dynamic of **p** and a forte dynamic of **f**. The second staff begins with a dynamic of **p**. The music features eighth-note patterns and rests. Measure 4 contains a 4:3 time signature change. Measure 8 concludes with a dynamic of **p** and a fermata over the final note.

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.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in 3/4 time, treble clef. The lyrics 'i p m' are repeated in each system. The vocal parts are: Soprano: $\text{F} \text{ G} \text{ E} \text{ F} \text{ G} \text{ E} \text{ F} \text{ G} \text{ E}$; Alto: $\text{D} \text{ E} \text{ C} \text{ D} \text{ E} \text{ C} \text{ D} \text{ E} \text{ C}$; Tenor: $\text{A} \text{ B} \text{ G} \text{ A} \text{ B} \text{ G} \text{ A} \text{ B} \text{ G}$; Bass: $\text{E} \text{ F} \text{ D} \text{ E} \text{ F} \text{ D} \text{ E} \text{ F} \text{ D}$.

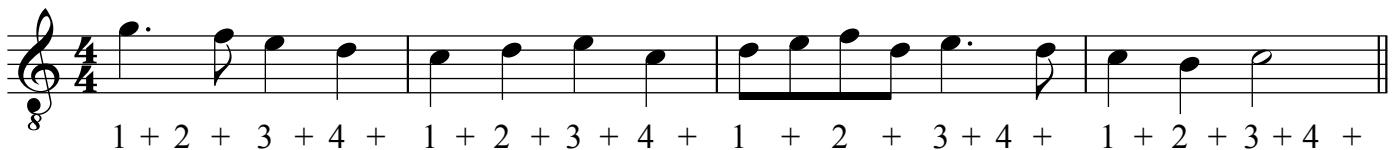
Dotted Quarter Notes

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

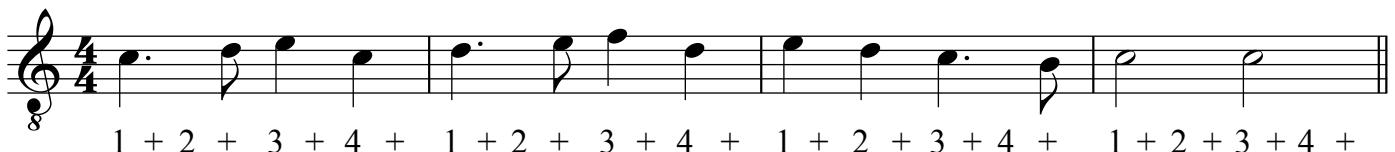
A dotted quarter note equals one and a half beats.

$$\text{♩.} = \text{♩} + \text{♪}$$

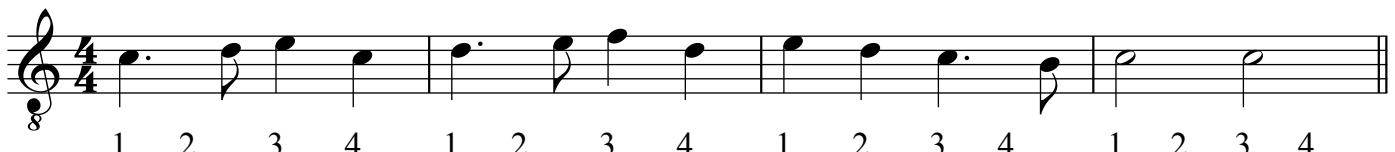
Example: Deck the Halls



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



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



Bo pole berezka stoyala

(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 consists of four staves of music in 2/4 time, treble clef. The first staff begins with a dynamic of $\overline{\overline{p}}$. The second staff begins with a dynamic of \overline{p} . The third staff begins with a dynamic of $\overline{\overline{\overline{p}}}$. The fourth staff begins with a dynamic of $\overline{\overline{\overline{p}}}$. The music features eighth-note patterns and quarter notes, with a repeat sign and a double bar line at the end of the fourth staff.

The Skye Boat Song

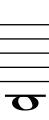
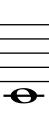
Scottish Folk Song

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

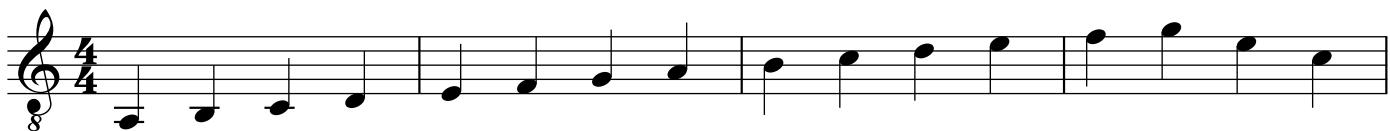
D.C. al Fine - Return to beginning and play to the *Fine*.

The sheet music consists of six staves of music for a six-string guitar. The staves are arranged vertically, with each staff representing a different section of the song. The first staff starts with a C chord, followed by an Am chord, then a Dm chord with fingerings 3, 0, 3, 4. The second staff starts with an F chord, followed by a C chord, then a G chord, then a C chord, then an Am chord. The third staff starts with a Dm chord with fingerings 3, 0, 3, 4, followed by a G chord, a C chord, an F chord, and a C chord. The fourth staff starts with an Am chord, followed by a Dm chord, then an Am chord. The fifth staff starts with an F chord, followed by an Am chord. The sixth staff starts with a Dm chord, followed by an Am chord, then an F chord, then an Am chord, then a G chord. The music concludes with a repeat sign and the instruction **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**

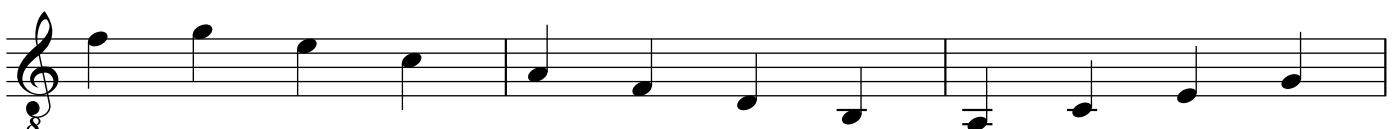
Note Review



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

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

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



Name:

Fret:

String:



Name:

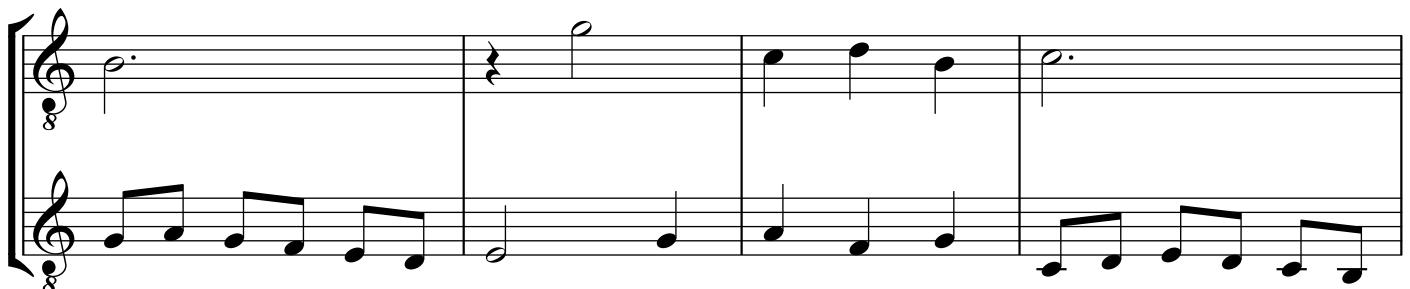
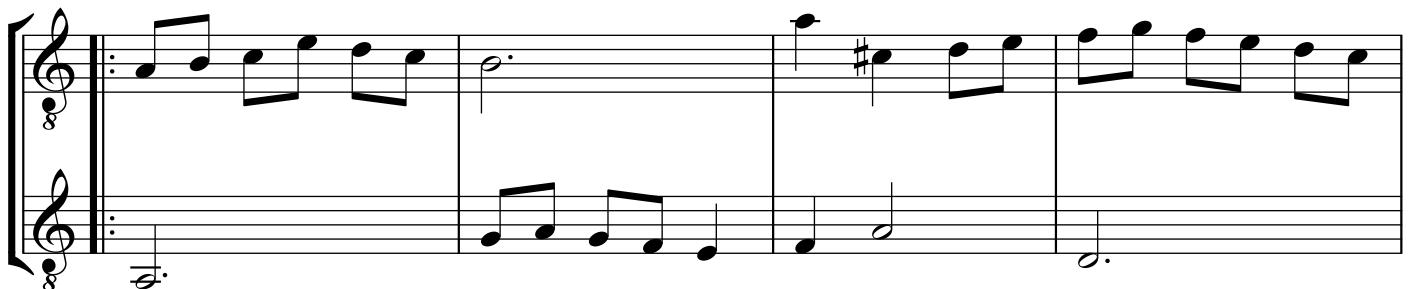
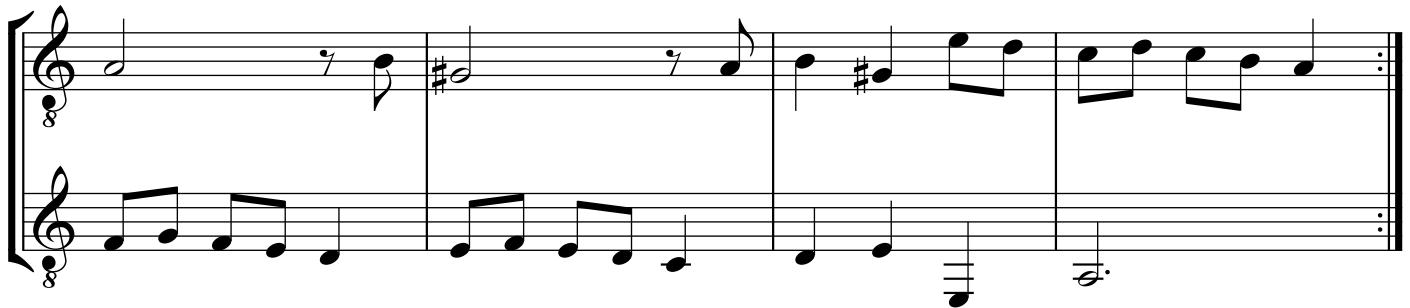
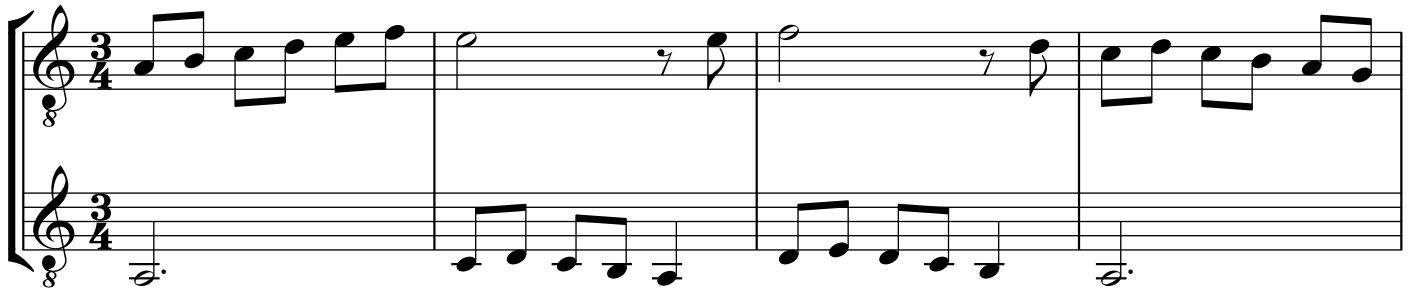
Fret:

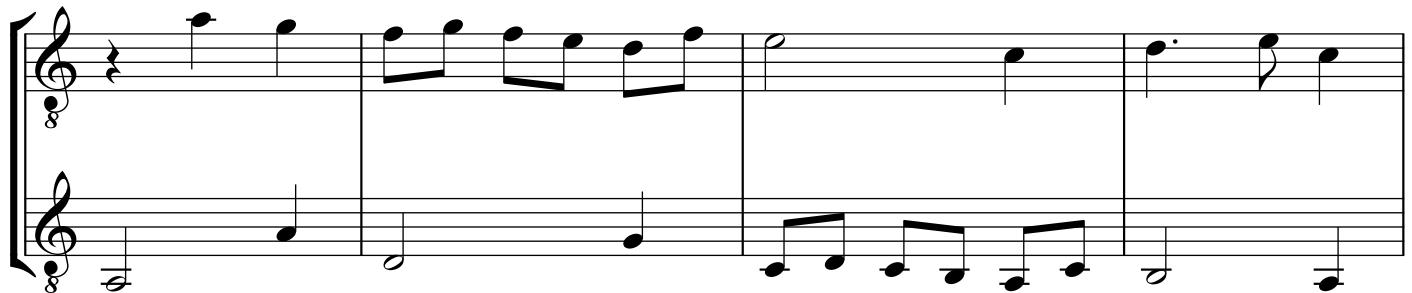
String:

Capriccio

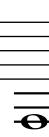
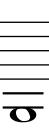
Johann Anton Logy
(1650-1721)

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

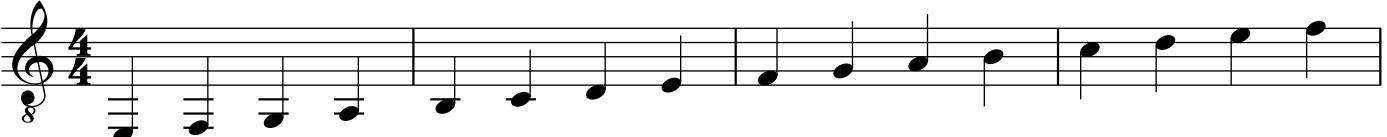




Sixth String Notes

E	F	G
0	1	3
		
6th string open	6th string 1st fret 1st finger	6th string 3rd fret 3rd finger

Name the following notes



Name: **E F G**

Fret: **0 1 3**

String: **6 6 6**



Name: **G G G**

Fret: **3 0 3**

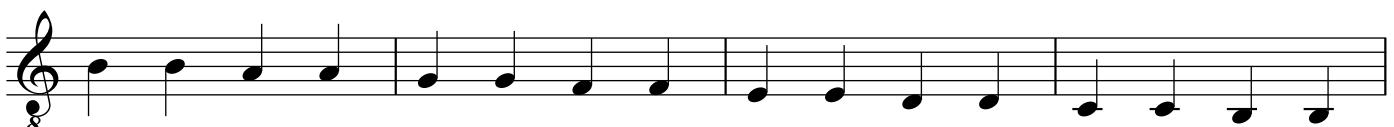
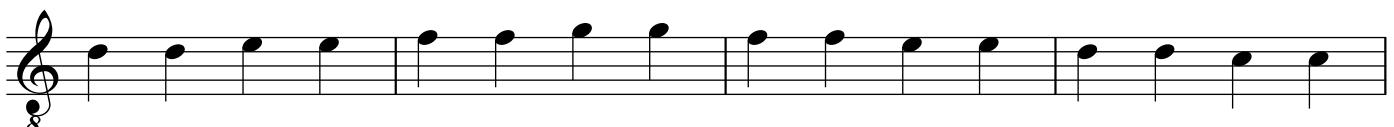
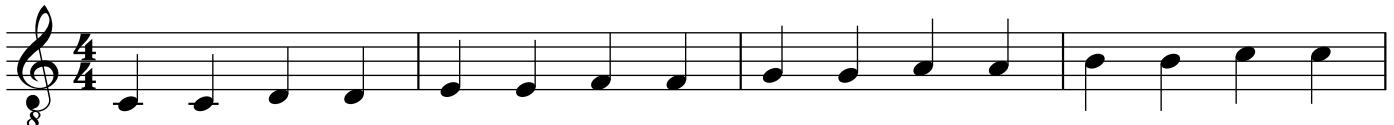
String: **1 3 6**

Note Review

Say the note names out loud as you play.

Use i, m fingering on the top five strings and thumb for the 6th string.

When playing with i, m, rest your thumb on the 6th string.



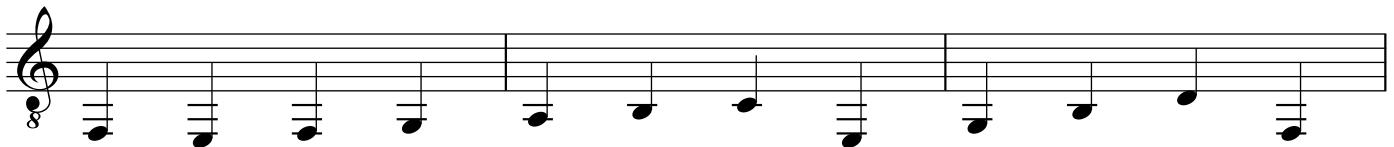
Note Naming



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

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

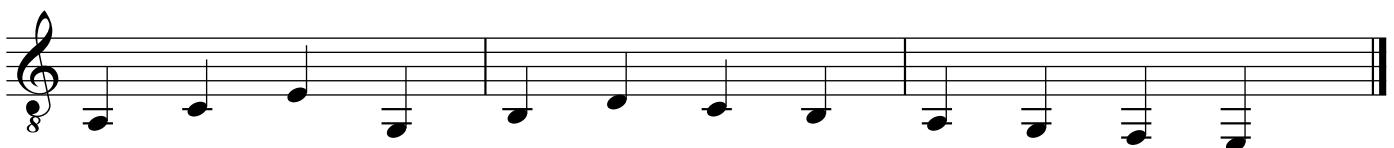
String: **5** **5**



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.

Accidentals

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

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

b **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 use 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.

Top Staff (G major):

String	Notes	Fret	Fingering	String
1	G	0	3	2
2	G#	1	3	1
3	A	2	3	0
1	A#	3	3	1
2	B	0	2	0
3	C	1	2	1
1	C#	2	2	2
2	D	3	2	0
3	D#	4	2	1
1	E	0	1	1
2	F	1	1	2
3	F#	2	1	2

Bottom Staff (G minor):

String	Notes	Fret	Fingering	String
1	G	3	2	2
2	Gb	2	1	1
3	F	1	0	0
1	E	0	4	4
2	Eb	4	4	3
3	D	3	3	2
1	Db	2	2	1
2	C	1	1	0
3	B	0	0	0
1	Bb	3	3	3
2	A	2	2	2
3	Ab	1	1	1
1	G	0	0	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* (indicated with slash marks).

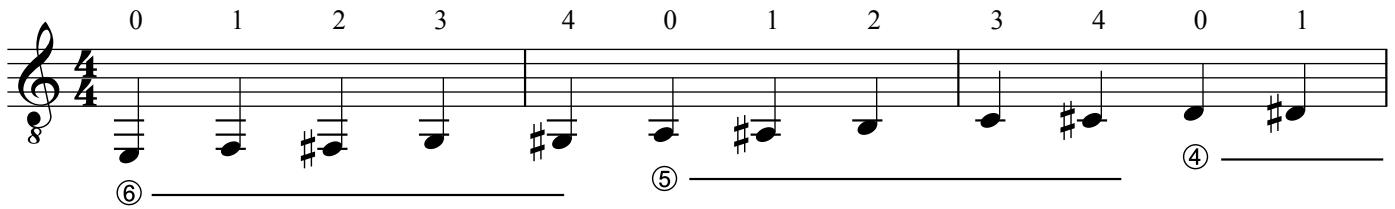
Musical Alphabet: A A#/Bb B C C#/Db D D#/Eb E F F#/Gb G G#/Ab A

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

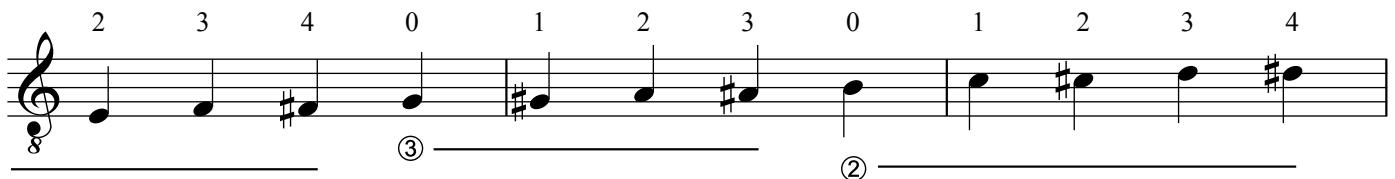
With Flats: A Bb B C Db D Eb E F Gb G Ab A

E Chromatic Scale

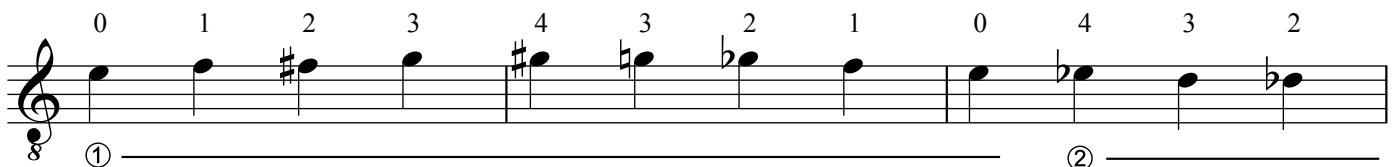
This E chromatic scale goes up to the highest note in first position.
Say the note names out loud as you play.



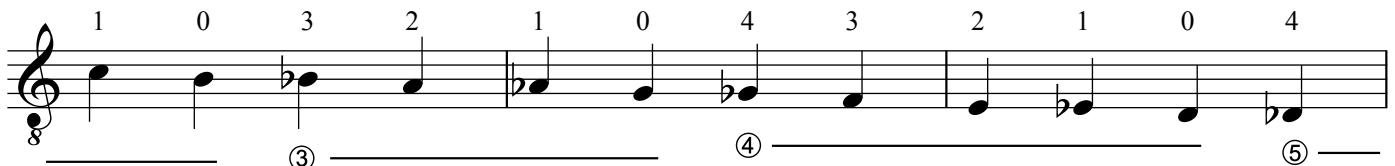
0 1 2 3 4 0 1 2 3 4 0 1
⑥ ————— ⑤ ————— ④ —————



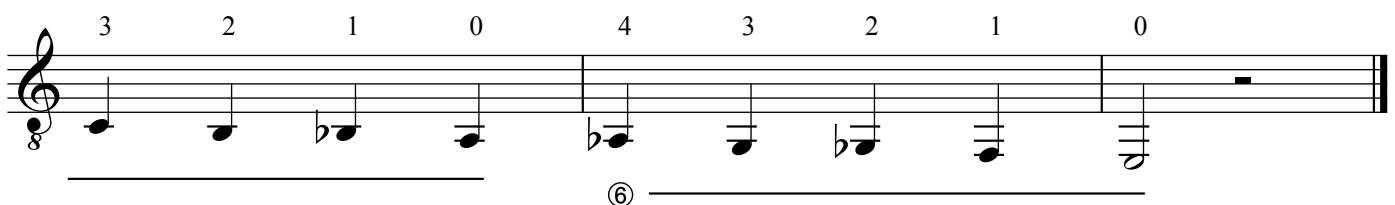
2 3 4 0 1 2 3 0 1 2 3 4
③ ————— ② —————



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

E Am G Am

E Am C G

Am E C

G Am E 4 1 Am

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 sheet music consists of four staves of music for a solo instrument, likely a guitar. The music is in 3/4 time and G major. The top two staves are for the student to play, while the bottom two staves provide harmonic support. The music features eighth-note patterns and quarter-note chords. Measure numbers 2 and 4 are indicated above the staves.

Tutú Maramba

Brazilian Folksong

Following the fingering very carefully for a legato sound.

Django Swing

This fun piece is influenced by famous jazz guitarist Django Reinhardt.

Swing the Eighth Notes

Tempo: Bounce!

The sheet music consists of five staves of music. The first four staves are in common time (4/4), while the fifth staff is in 2/4 time. The music is primarily composed of eighth notes, with some sixteenth notes and quarter notes. Various dynamics are indicated, including *rit.* (ritardando) at the end of the piece. The first staff starts with a dynamic of *p* (piano). The second staff starts with a dynamic of *f* (forte). The third staff starts with a dynamic of *p* (piano). The fourth staff starts with a dynamic of *p* (piano). The fifth staff starts with a dynamic of *p* (piano). The music includes several rests and a variety of note heads (solid, hollow, and stems).

Etude No. 12 - à la Brouwer

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

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

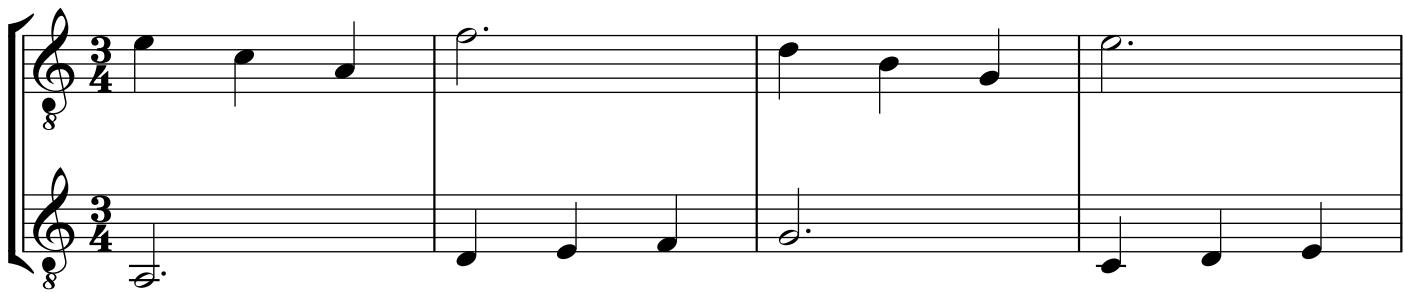
You may want to begin by counting the eighth notes as: 1-2-3 1-2-3 1-2 as the beaming suggests.

The music consists of six staves of 4/4 time, treble clef, and common time. The first staff starts with a bass note (p) followed by six eighth-note pairs (i, m). The second staff begins with a bass note (p) and continues with a sequence of eighth-note pairs. The third staff starts with a bass note (p) and continues with a sequence of eighth-note pairs. The fourth staff starts with a bass note (p) and continues with a sequence of eighth-note pairs. The fifth staff starts with a bass note (p) and continues with a sequence of eighth-note pairs. The sixth staff starts with a bass note (p) and continues with a sequence of eighth-note pairs. The music includes various dynamics and performance instructions like 'rit.' and 'p'.

Minuet

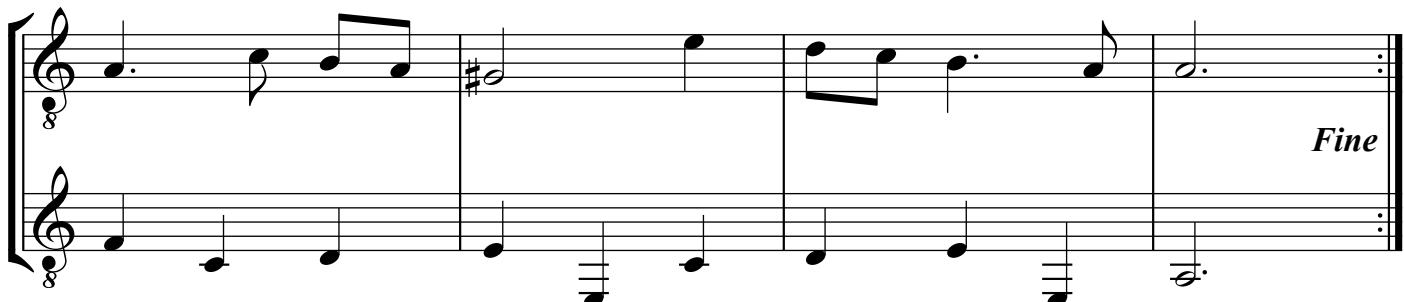
The student should play the upper part.

Johann Krieger
(1651-1735)



3/4

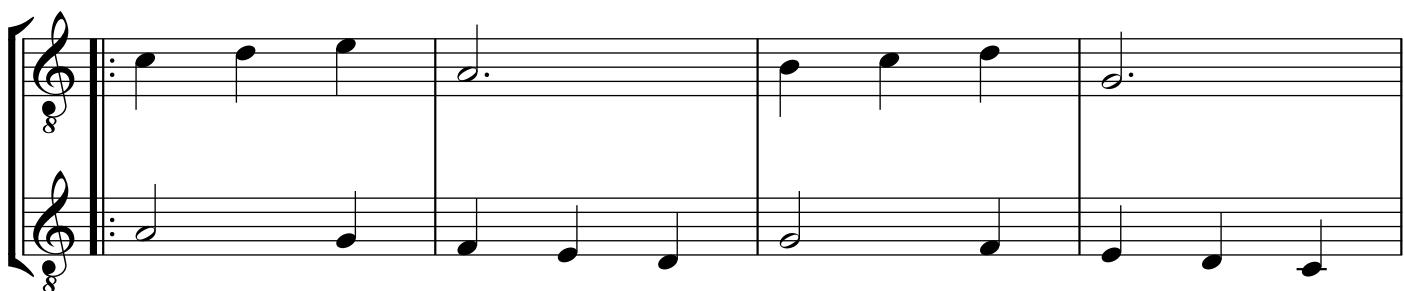
3/4



3/4

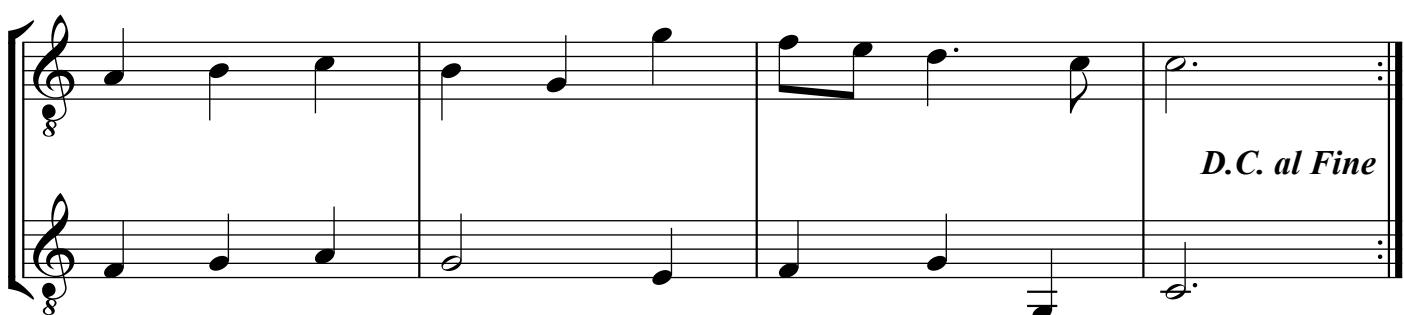
3/4

Fine



3/4

3/4



3/4

3/4

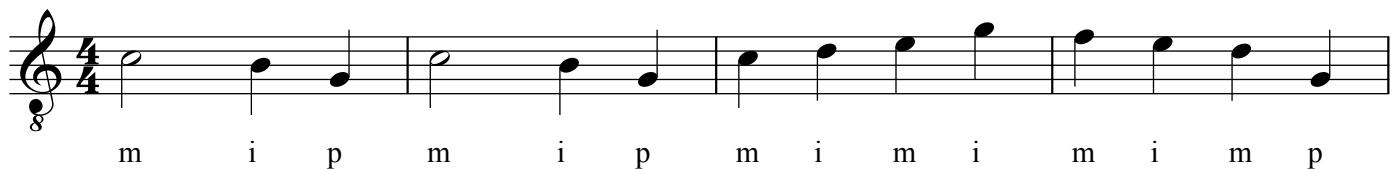
D.C. al Fine

Sor Study No. 1, Op. 60

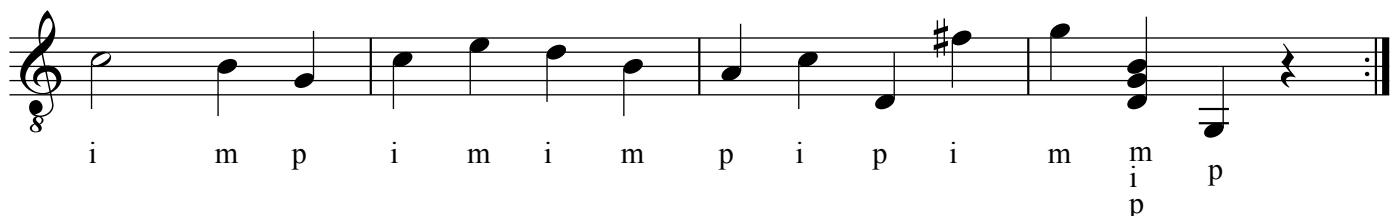
Fernando Sor
(1778-1839)

Although written in one voice, this study is more complex than it looks.

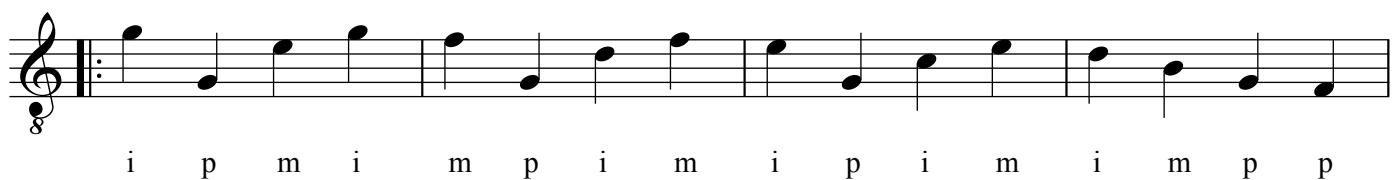
There are many possible right hand fingerings for this piece,
I've focused on using p, i, m for the purposes of this book.



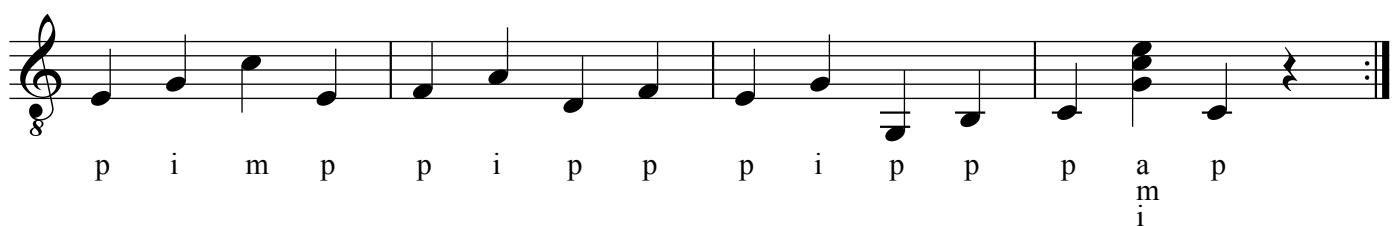
m i p m i p m i m i m i m p



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).

Sheet music for the Siciliano. The first line is in 3/4 time, treble clef. It consists of six measures. The first measure has a single note. The second measure has a note followed by a tie to the next note. The third measure has a note followed by a tie to the next note. The fourth measure has a note followed by a tie to the next note. The fifth measure has a note followed by a tie to the next note. The sixth measure has a note followed by a tie to the next note.

Sheet music for the Siciliano. The second line is in 3/4 time, treble clef. It consists of six measures. The first measure has a note followed by a tie to the next note. The second measure has a note followed by a tie to the next note. The third measure has a note followed by a tie to the next note. The fourth measure has a note followed by a tie to the next note. The fifth measure has a note followed by a tie to the next note. The sixth measure has a note followed by a tie to the next note.

Sheet music for the Siciliano. The third line is in 3/4 time, treble clef. It consists of six measures. The first measure has a note followed by a tie to the next note. The second measure has a note followed by a tie to the next note. The third measure has a note followed by a tie to the next note. The fourth measure has a note followed by a tie to the next note. The fifth measure has a note followed by a tie to the next note. The sixth measure has a note followed by a tie to the next note.

Sheet music for the Siciliano. The fourth line is in 3/4 time, treble clef. It consists of six measures. The first measure has a note followed by a tie to the next note. The second measure has a note followed by a tie to the next note. The third measure has a note followed by a tie to the next note. The fourth measure has a note followed by a tie to the next note. The fifth measure has a note followed by a tie to the next note. The sixth measure has a note followed by a tie to the next note.

Übungen auf der E saite

Johann Kaspar Mertz
(1806-1856)

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

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

The musical score consists of four staves of 16th-note exercises for the E string. The first staff shows a repeating pattern of 'p i' (pizzicato and吟唱) pairs. The second staff begins with a 2/4 measure followed by a 4/4 measure, with a key signature change at the start of the 4/4 measure. The third staff begins with a 2/4 measure followed by a 4/4 measure, with a key signature change at the start of the 4/4 measure. The fourth staff concludes with a final measure.

Etude No. 13 - Farewell

Triplets: Three notes evenly spaced within one beat (indicated by the bracket).
The first note of each triplet is the melody. Let all notes sustain.

The music is in 3/4 time and consists of six staves. The key signature is one sharp. The music is primarily composed of sixteenth-note patterns. Triplets are indicated by brackets over groups of three notes. The lyrics 'a m i' are repeated three times. The dynamic is marked 'p' (pianissimo) throughout.

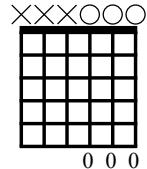
Chord Accompaniment Section

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

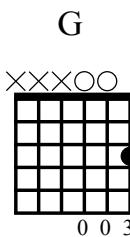
mon - ey have I none, yet will I be mer - ry.

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

Sheet music for 'Frère Jacques' in G major, 4/4 time. The lyrics are:

Frère Jacques, frère Jacques,
Are you sleeping? Are you sleeping?
Dor-mez-vous? Bro-ther John,
Dor-mez-vous? Bro-ther John,

Sonnez les matines!
Morning bells are ringing!

sonnez les matines!
Morning bells are ringing!

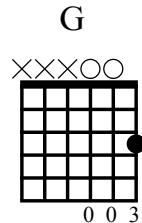
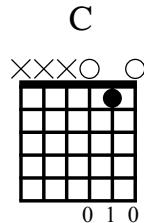
Ding, dang, dong.
Ding, dang, dong.

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.



A musical score for the song 'London Bridge is Falling Down'. The music is in 4/4 time and C major. The melody consists of eighth and sixteenth notes on a single line. The lyrics are written below the staff: 'London Bridge is falling down, falling down, falling down'. The first 'falling down' is preceded by a 'C' and the second by a 'G', indicating chord changes.



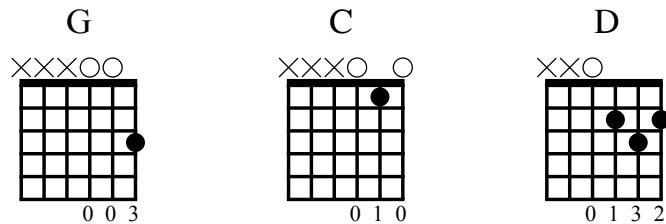
London Bridge is falling down, my fair lady

Amazing Grace

Traditional Hymn Words: John Newton

Strum the chords with three 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

saved a wretch like me. - - - I

D

Once I was lost, but now I am found;
once I was found, but now I am lost.

D G

blind, but now I see. - -

Red River Valley

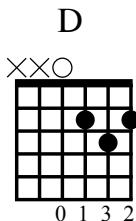
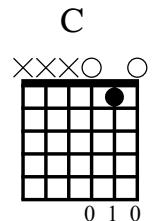
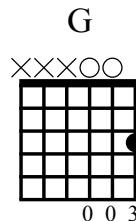
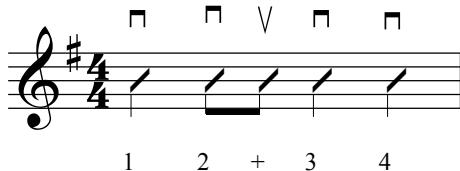
Traditional
North American

Strum the chords using the below pattern (count four beats per bar).

Slightly swing/relax the eighth note.

Downstrum =  Upstrum = 

Strum Pattern



G

C

Come and sit by my side if you love me.

G

D

Do not has - ten to bid me a - dieu.

G

C

But re - mem ber the Red Riv - er Val - ley,

D

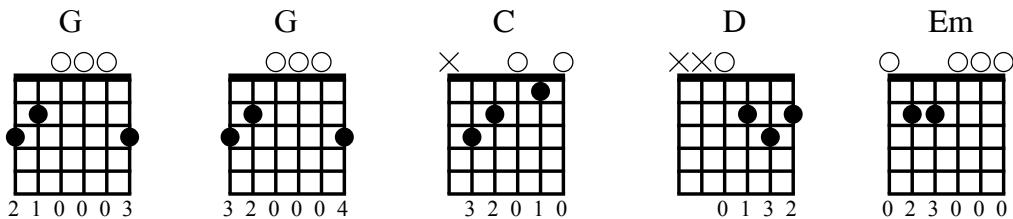
G

and the cow - boy who loved you so true.

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.

Musical notation for the first part of "Tom Dooley". The key signature is G major (one sharp). The time signature is 4/4. The melody consists of eighth and sixteenth notes. The first two measures are in C major, followed by a measure in G major, then back to C major for the last two measures. The lyrics are: "Hang down your head, Tom Doo - ley. Hang down your head and cry."

Musical notation for the second part of "Tom Dooley". The key signature is G major (one sharp). The time signature is 4/4. The melody consists of eighth and sixteenth notes. The first two measures are in C major, followed by a measure in G major, then back to C major for the last two measures. The lyrics are: "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.

G C G

from glen to glen and down the moun-tain

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

A musical score for a solo voice and piano. The vocal line is in common time, G major, with a treble clef. The lyrics are: "you, must go, and I must bide. But come ye back when sum-mer's in the". The piano accompaniment consists of a harmonic progression: G (two measures), D (one measure), G (one measure), and C (one measure). The piano part is indicated by a treble clef and a bass clef, with a sharp sign indicating the key signature.

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

A musical score for a solo voice and piano. The score consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are: "mead - ow, or when the val - ley's hushed and white with snow. 'Tis I'll be". The piano part includes chords G, Em, C, and D, with corresponding lyrics below the staff.

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

Music score for 'There in Sunshine' in G major, 4/4 time. The score consists of a treble clef staff with a key signature of one sharp (F#). The lyrics are: 'there in sun-shine or in shad - ow, oh, Dan-ny boy, oh, Dan-ny boy, I love you so!'. Chords indicated above the staff are G, C, G, D, G.

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

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

Shenandoah

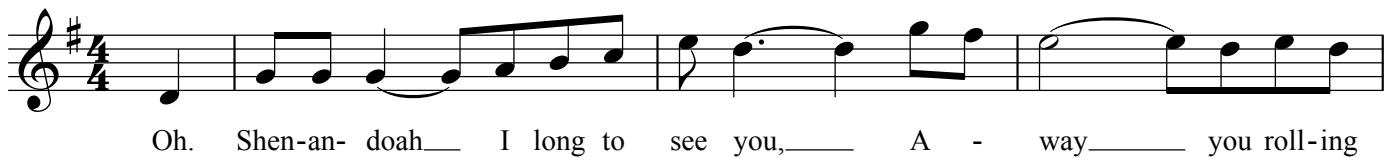
American Folksong

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

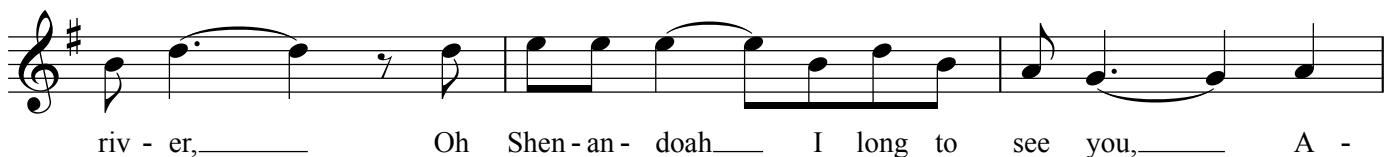
G

C

D

Em

C



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

G

C

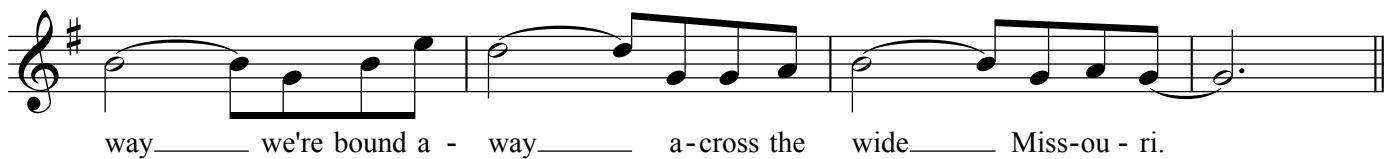
G

Em

G

D

G

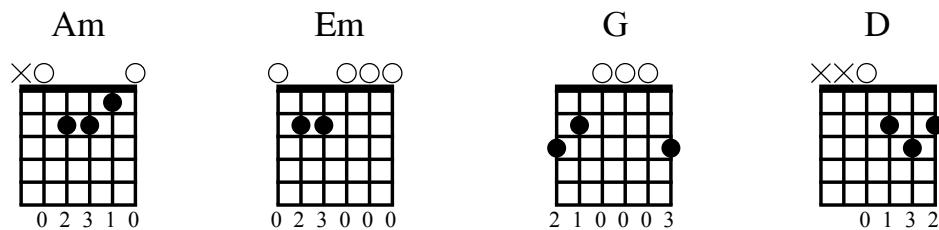


way____ we're bound a - way____ a-cross the wide____ Miss-ou - ri.

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.

E E D B F D

T 0 0 2 3

A 0 0 2 3

B 0 0 2 3

↑ ↑ ↑ ↑ ↑ ↑

6th string
open 1st string
open 4th string
open 5th string
2nd fret 4th string
3rd fret 2nd string
3rd fret

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 Scarborough Fair?

T 2 1 0 1 2 | 2 1 0 1 2 | 0 0 0 0 | 2 1 0 1 2

A 0 | 0 | 0 | 0 |

B 0 | 0 | 0 | 0 |

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

Am G Em Am

She once was a true love of mine.

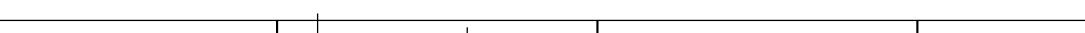
T 0 0 3 0 0 | 2 1 0 1 2 | 0 0 3 0 0 | 0 0 0 0 0 | 2 1 0 1 2
A 3 | 0 | 3 | 0 | 0 |
B | | | | | 0 |

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.



 by, by and by? _____ Is a



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

T	3	3	3	3	3	3	3	3
A	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0
	3	3	3	3	3	3	3	3

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!

Music notation:

Treble clef staff:

D G

lyrics: sky? _____ in the sky?

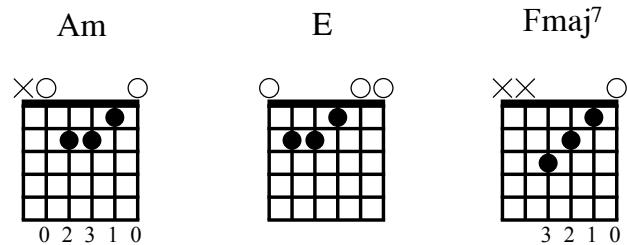
Guitar neck (T-A-B):

T	3	3	2	3	3	3
A	0	0	2	0	0	0
B	0	0	0	0	0	0
	3	2	2	0	3	2

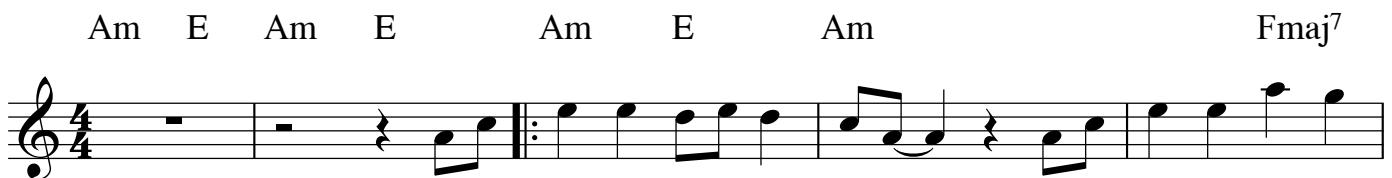
Saint James Infirmary Blues

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 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 indicated 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)

The musical notation shows a staff with a treble clef and a guitar neck diagram below it. The staff has 10 notes, and the guitar neck has 10 frets. The notes on the staff are: 0, 3, 0, 2, 0, 2, 1, 3, 0, 3. The guitar neck diagram shows the strings T, A, and B, with fret numbers 0, 3, 0, 2, 0, 2, 1, 3, 0, 3. The 0 and 3 positions are marked on both the staff and the neck.

A Pentatonic Minor (closed position)

Closed position scales can be moved around the fingerboard to change the key.

Example: If you start the pattern on the 6th fret it will be an A# pentatonic minor scale.

The musical notation shows a staff with a treble clef and a guitar neck diagram below it. The staff has 12 notes, and the guitar neck has 12 frets. The notes on the staff are: 1, 4, 1, 3, 1, 3, 1, 3, 1, 4, 1, 4. The guitar neck diagram shows the strings T, A, and B, with fret numbers 5, 8, 5, 7, 5, 7, 5, 8, 5, 8, 5, 8. The 5 and 8 positions are marked on both the staff and the neck.

A Blues Scale (closed position)

By adding an extra note to the pentatonic minor scale we can create a blues scale.

The musical notation shows a staff with a treble clef and a guitar neck diagram below it. The staff has 12 notes, and the guitar neck has 12 frets. The notes on the staff are: 0, 3, 0, 2, 0, 2, 1, 3, 0, 3, 1, 4. The guitar neck diagram shows the strings T, A, and B, with fret numbers 5, 8, 5, 6, 7, 5, 7, 5, 8, 5, 8, 5, 8. Arrows point to the 3, 7, 11, and 12th frets on the neck, indicating where to bend the notes.

Twelve Bar Blues

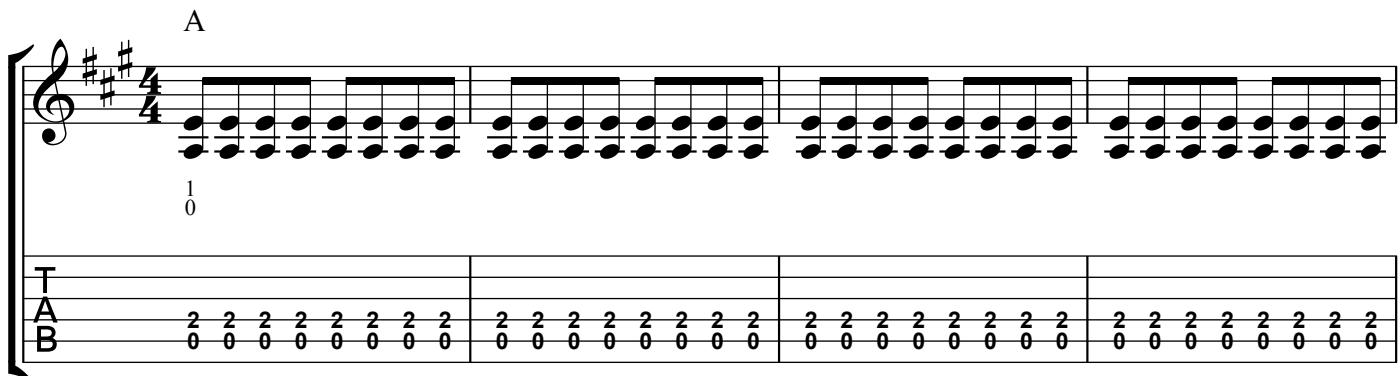
Use the TAB to check your note locations.

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



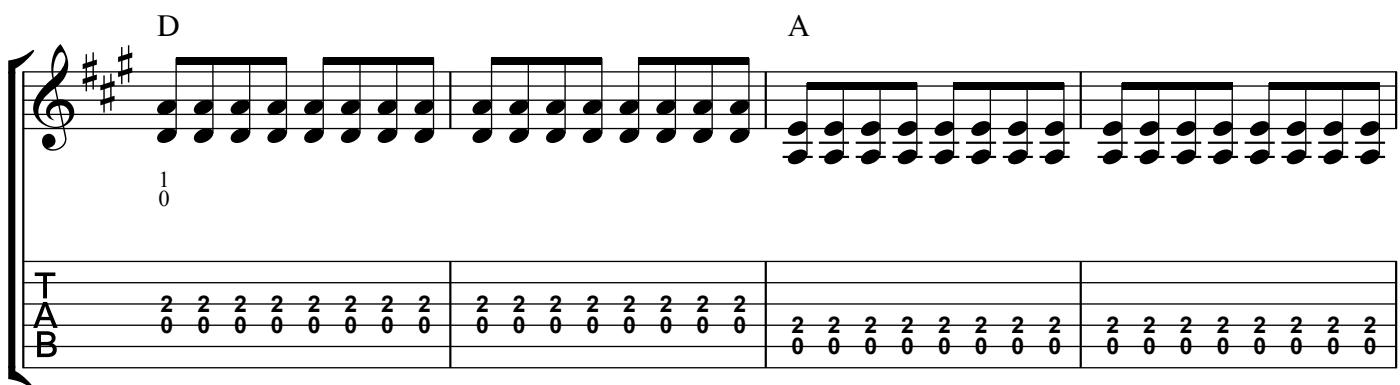
T
A
B

2 2 2 2 2 2 2
0 0 0 0 0 0 0

1 0

D

A



T
A
B

2 2 2 2 2 2 2
0 0 0 0 0 0 0

2 2 2 2 2 2 2
0 0 0 0 0 0 0

2 2 2 2 2 2 2
0 0 0 0 0 0 0

2 2 2 2 2 2 2
0 0 0 0 0 0 0

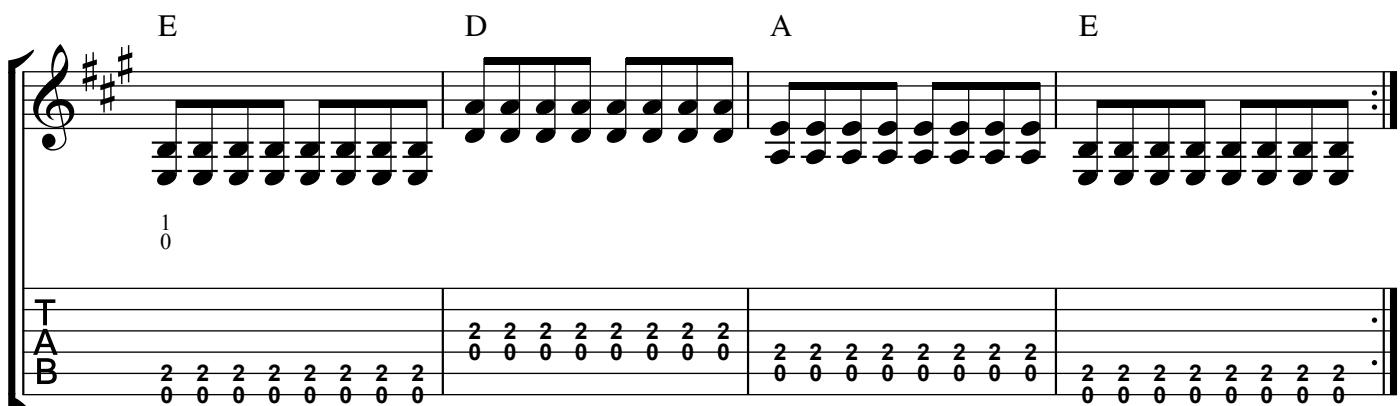
1 0

E

D

A

E



T
A
B

2 2 2 2 2 2 2
0 0 0 0 0 0 0

2 2 2 2 2 2 2
0 0 0 0 0 0 0

2 2 2 2 2 2 2
0 0 0 0 0 0 0

2 2 2 2 2 2 2
0 0 0 0 0 0 0

1 0

The Shuffle

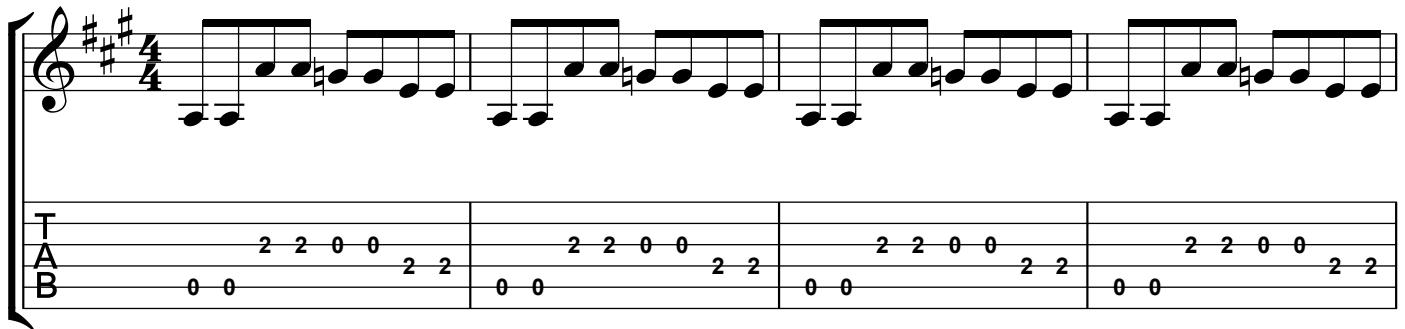
A

1 0 3 0

Sheet music for guitar showing a 12-bar blues progression in E major. The top staff is a treble clef staff with a key signature of two sharps. The bottom staff is a guitar neck staff with a T-A-B staff below it. The progression is: E major (4 bars), D major (2 bars), A major (2 bars), and (E major) (4 bars). The guitar tab shows chords and strumming patterns. Fingerings 1 and 3 are marked on the first two strings of the first bar of the E major section.

Rhythm Riff Blues

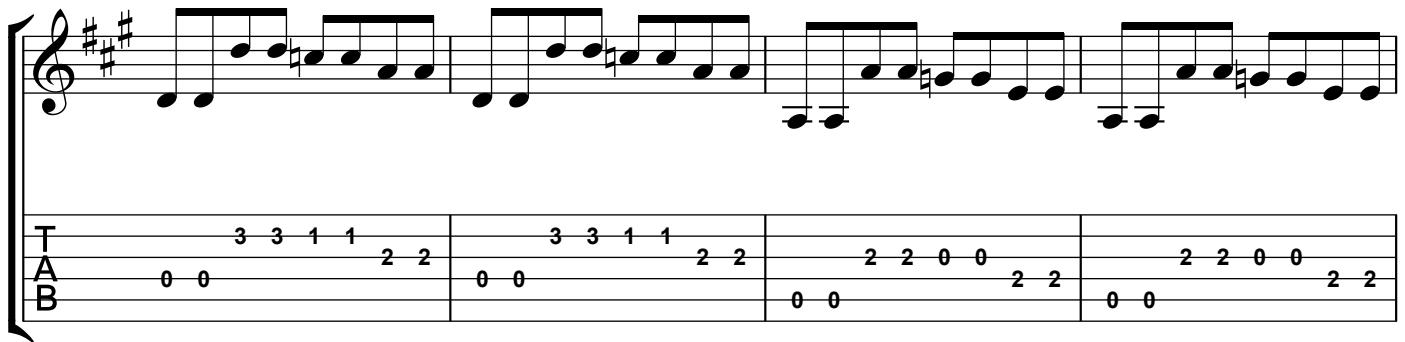
A



Musical notation for section A. The top part shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom part shows a guitar tab with three strings (T, A, B) and four measures. The tab indicates fingerings: 2 2 0 0, 2 2, 2 2 0 0, 2 2, 2 2 0 0, 2 2.

D

A



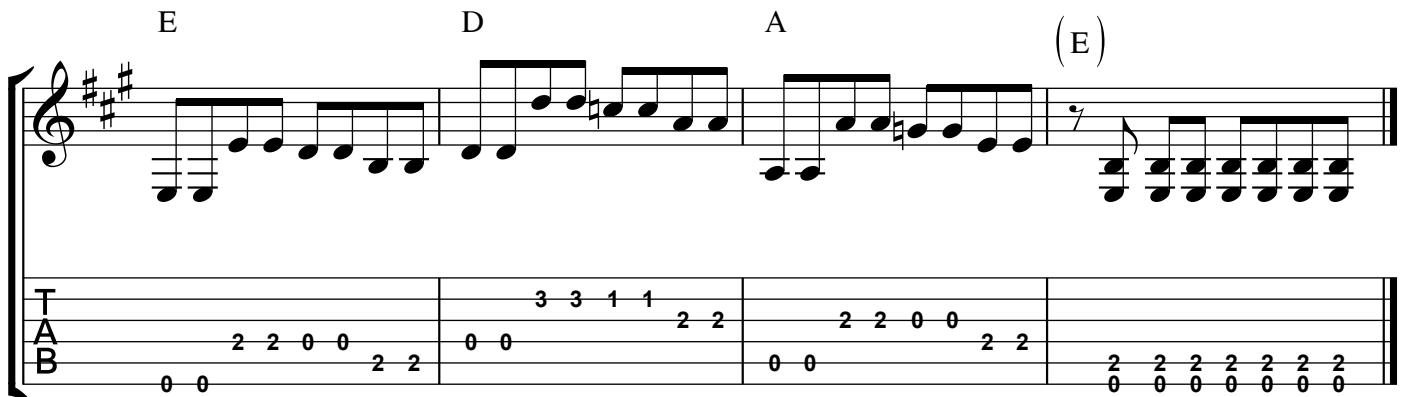
Musical notation for section D followed by section A. The top part shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom part shows a guitar tab with three strings (T, A, B) and four measures. The tab indicates fingerings: 3 3 1 1, 2 2, 0 0, 2 2, 3 3 1 1, 2 2, 2 2 0 0, 2 2, 2 2 0 0, 2 2.

E

D

A

(E)



Musical notation for section E, D, A, and (E). The top part shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom part shows a guitar tab with three strings (T, A, B) and four measures. The tab indicates fingerings: 2 2 0 0, 2 2, 0 0, 2 2, 3 3 1 1, 2 2, 2 2 0 0, 2 2, 2 2 2 2 2 2 2 2.

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 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 p i p i

No. 4 - p, i, m arpeggio pattern

8 p i m 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 p m i

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

4/4 time signature, treble clef, 8th note duration. The pattern is: p i m a, p i m a, p i m a, p i m a.

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

4/4 time signature, treble clef, 8th note duration. The pattern is: p a m i, p a m i, p a m i, p a m i.

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

3/8 time signature, treble clef, 8th note duration. The pattern is: p i m, p i m, p i m, p i m.

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

4/4 time signature, treble clef, 8th note duration. The pattern is: 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

4/4 time signature, treble clef, 8th note duration. The pattern is: p i m a, p i m a, p i m a, p i m a.

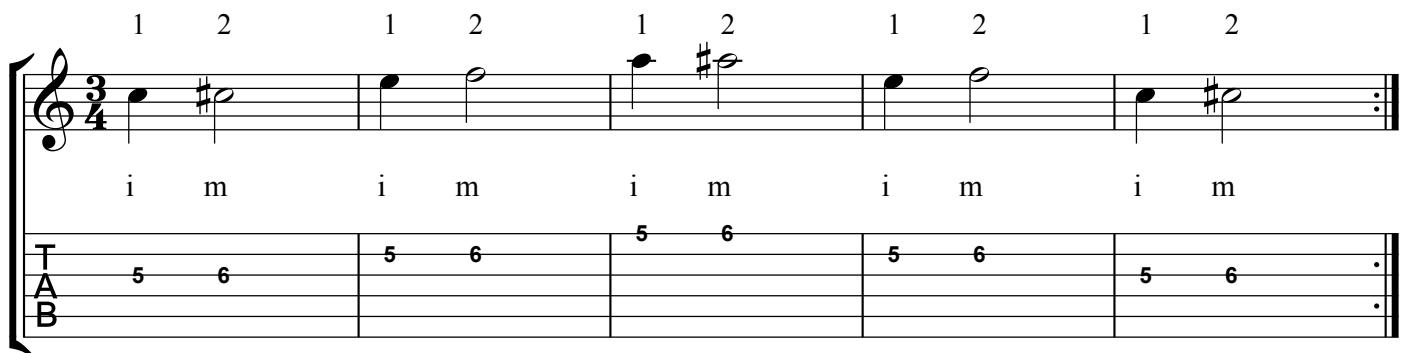
Left Hand Technique Exercises

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

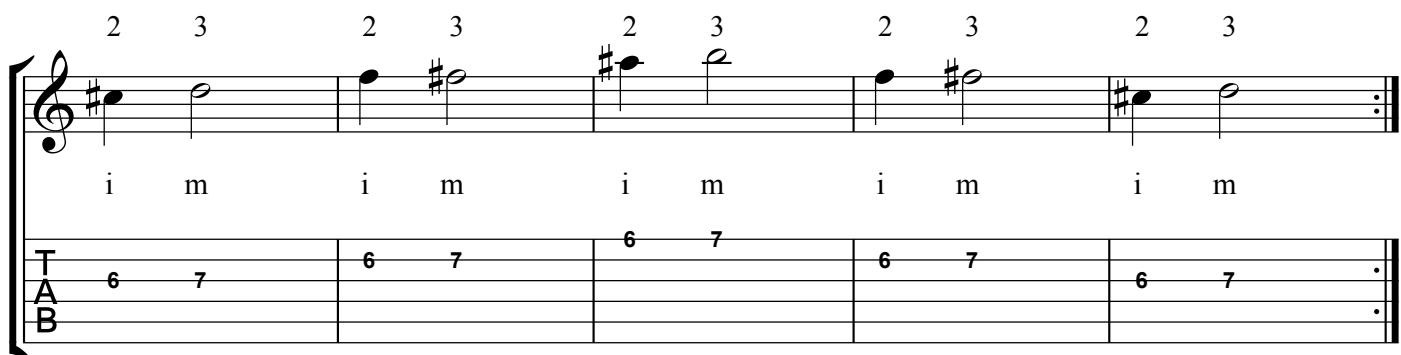
Form a secure and legato synchronization between both hands.
Read the tablature as these exercises start on the 5th fret.



1 2 1 2 1 2 1 2 1 2

i m i m i m i m i m

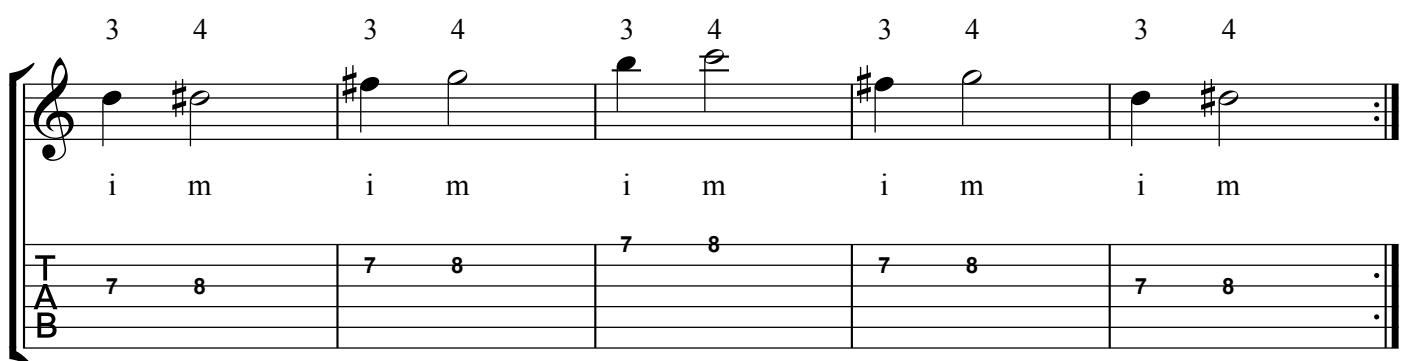
T 5 6 A 5 6 B 5 6 T 5 6 A 5 6



2 3 2 3 2 3 2 3 2 3

i m i m i m i m i m

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



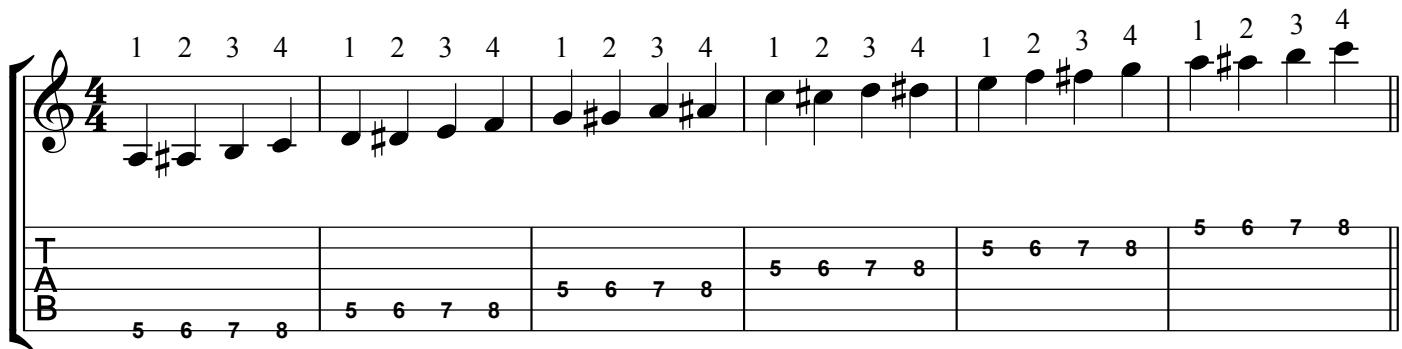
3 4 3 4 3 4 3 4 3 4

i m i m i m i m i m

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

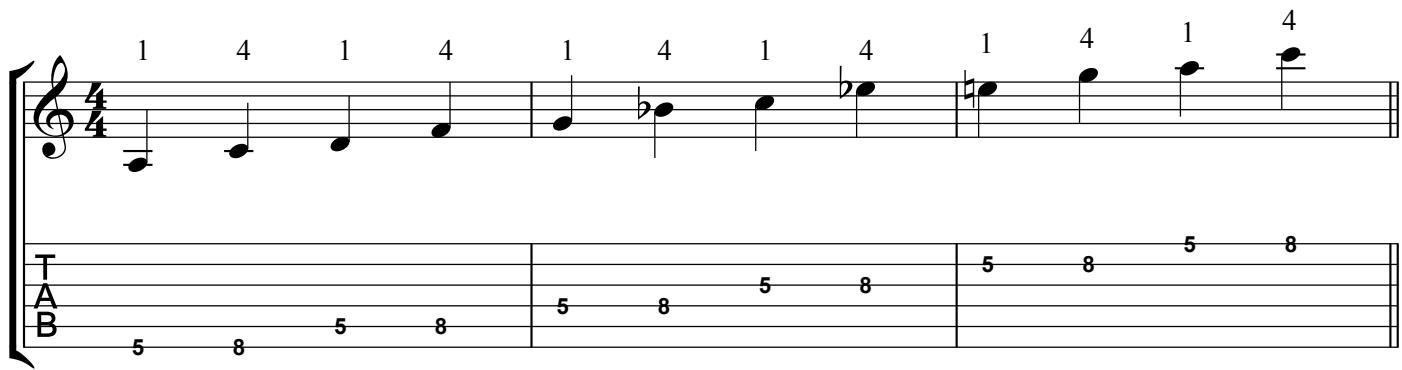
No. 2 - Fingers 1-2-3-4 on all strings

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



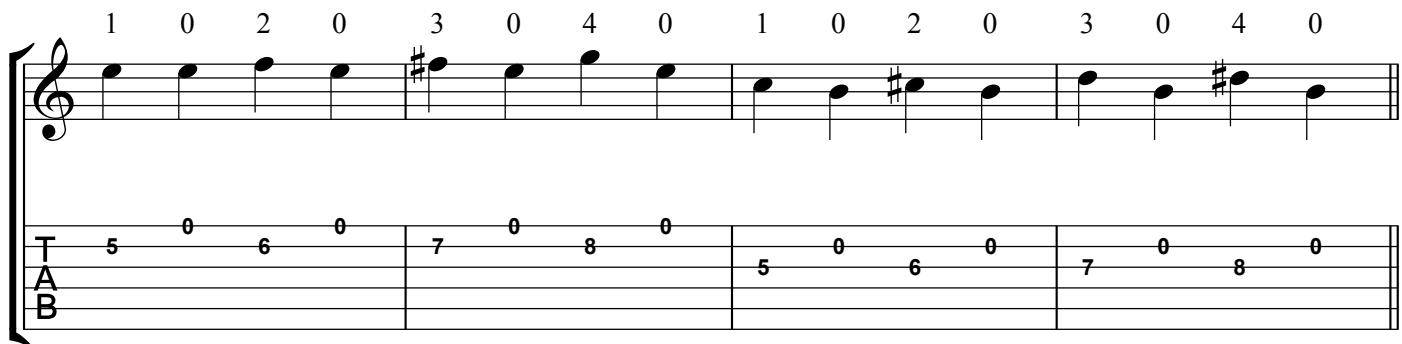
No. 4 - Fingers 1 and 4 on all strings

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.



Single String Chromatic Scales

These scales teach you the musical alphabet and every note on the guitar.

Memorize the pattern but don't worry about reading the notes.

The fingering is the same for all the strings. Say the note names out loud.

Upper position reading is covered in Volume Two.

1st String - E Chromatic

I. V. IX. V. I.

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

E F F# G G# A A# B C C# D D# E E, D D, C B B, A A, G G, F E

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

T A B

2nd String - B Chromatic

B C C# D D# E F F# G G# A A# B B, A A, G G, F E E, D D, C 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

T A B

3rd String - G Chromatic

G G# A A# B C C# D D# E F F# G G, F E E, D D, C B B, A A, G

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

T A B

4th String - D Chromatic

Sheet music and tab for the 4th string (D) chromatic scale. The music consists of a treble clef staff with 16 eighth notes, each with a sharp symbol, representing the notes D, D#, E, F, F#, G, G#, A, A#, B, C, C#, D, D#, C, B, B#, A, A#, G, F#, F, E, E#, and D. Below the staff is a tablature staff with six horizontal lines. The top line is labeled 'T' and the bottom line 'B'. The tab shows the fret positions for each note: 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

Sheet music and tablature for the 5th string (A) chromatic scale. The music staff has 16 eighth notes, each with a sharp symbol, representing the notes A, A#, B, C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C, B, B#, D, D#, C, B, B#, and A. The tablature staff below shows fret positions: 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.

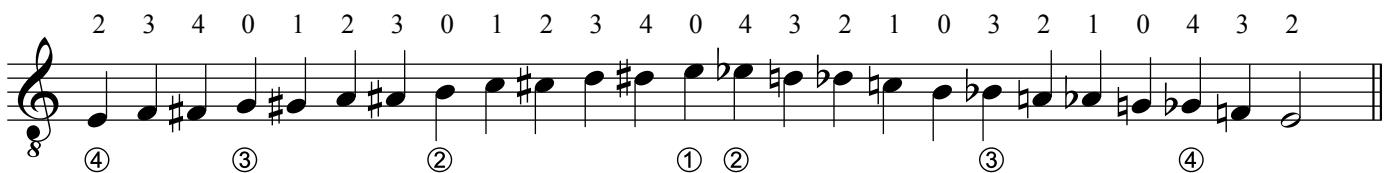
6th String - E Chromatic

Sheet music and tablature for the 6th string (E) chromatic scale. The music staff has 16 eighth notes, each with a sharp symbol, representing the notes E, F, F#, G, G#, A, A#, B, C, C#, D, D#, E, E#, D, D#, C, B, B#, A, A#, G, G#, F, and E. The tablature staff below shows fret positions: 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

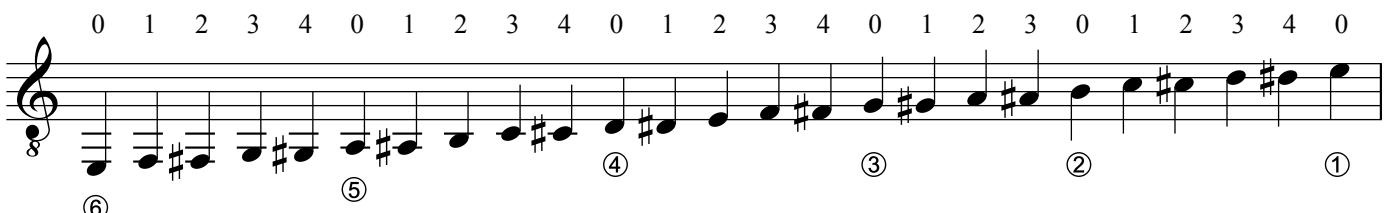
I have included a small number of scales in preparation for the next level of study. Beginners should continue to my Volume Two method book to fully understand the theory of scales, arpeggios, and key signatures, as well as practice approaches.

E Chromatic 1 Octave

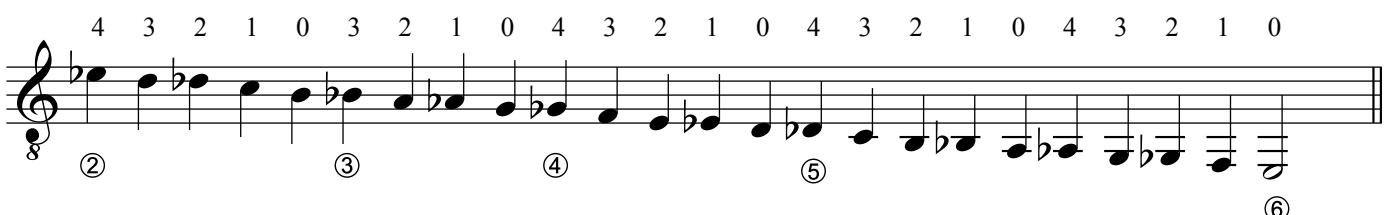


Sheet music for E Chromatic 1 Octave. The scale is played on a single string (E) across six frets. The notes are: 2, 3, 4, 0, 1, 2, 3, 0, 1, 2, 3, 4, 0, 4, 3, 2, 1, 0, 3, 2, 1, 0, 4, 3, 2. Fingerings are indicated below the notes: (4), (3), (2), (1), (2), (3), (4).

E Chromatic 2 Octaves



Sheet music for E Chromatic 2 Octaves. The scale is played on a single string (E) across twelve frets. The notes are: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0. Fingerings are indicated below the notes: (6), (5), (4), (3), (2), (1).



Sheet music for E Chromatic 2 Octaves. The scale is played on a single string (E) across twelve frets. The notes are: 4, 3, 2, 1, 0, 3, 2, 1, 0, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0. Fingerings are indicated below the notes: (2), (3), (4), (5), (6).

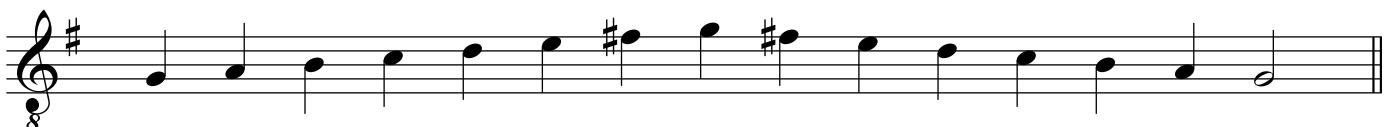
One Octave Major Scales

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.

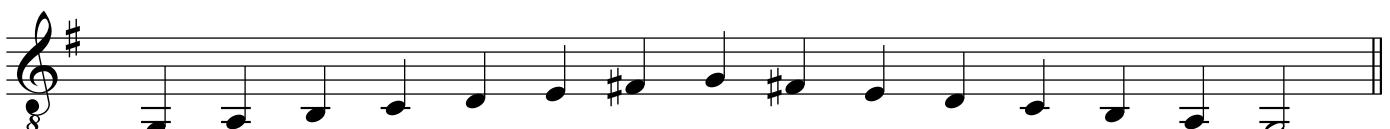
C Major



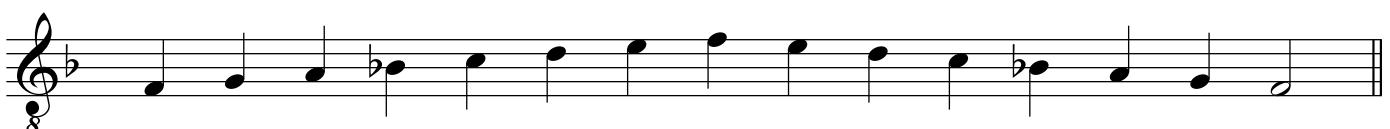
G Major Upper Octave



G Major Lower Octave



F Major



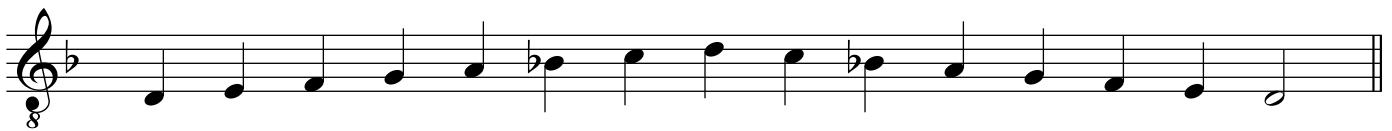
A Natural Minor



E Natural Minor



D Natural Minor



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Lessons, Pro Video, & Blog: thisisclassicalguitar.com