

Classical Guitar Method

Volume One

By Bradford Werner

wernerguitareditions.com

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2017 Edition



WERNER
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Classical Guitar Method - Volume One

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2017 Edition

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This PDF has been designed for double sided printing. Place it in a three ring binder with dividers for each section. Binders are great as you can easily supplement it with extra materials of interest to the student and/or teacher. You are *not* permitted to print and *sell* this book.

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

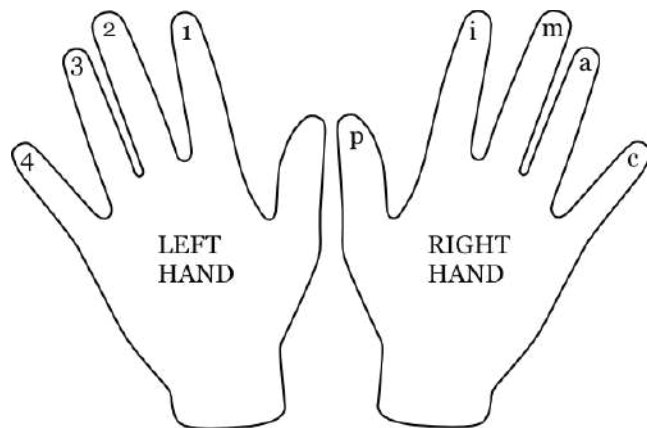
Students should buy a clip-on tuner, I like the D'Addario Micro Tuner: <http://amzn.to/2pecdpN>
Tuning by ear should begin during the first lesson and relative tuning should also be taught:

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

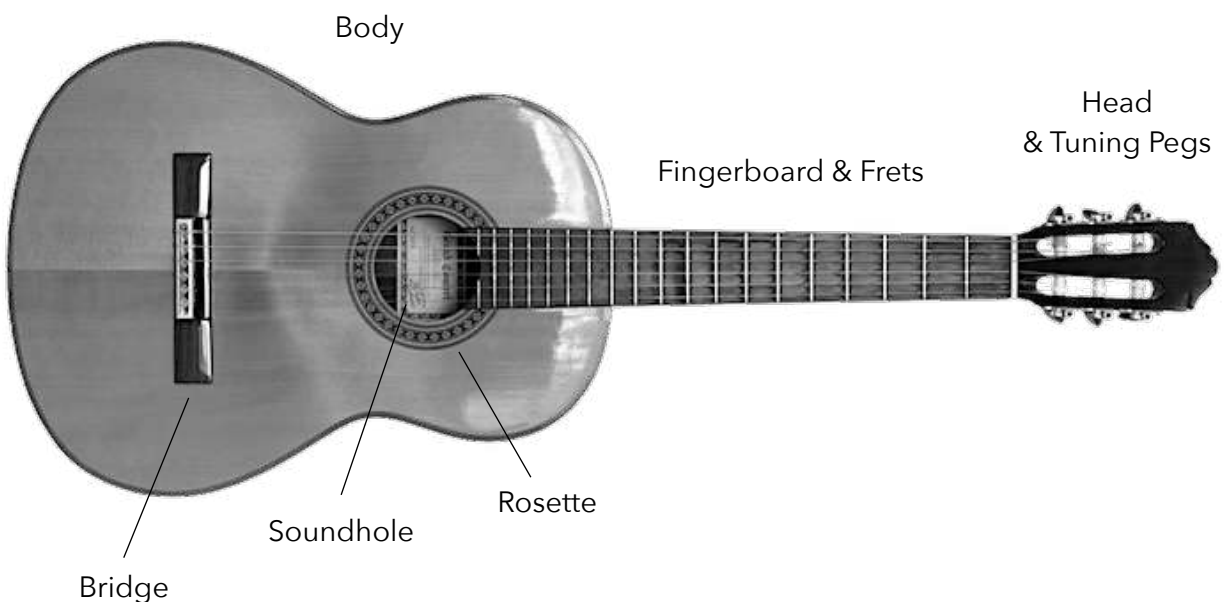


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Hand and Sitting Positions for Classical Guitar

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.

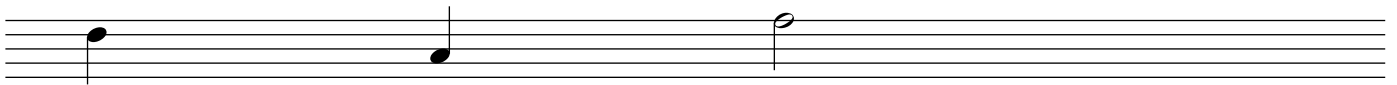
Anatomy of a note:

● ○ Noteheads

♪ ○ Noteheads with stems

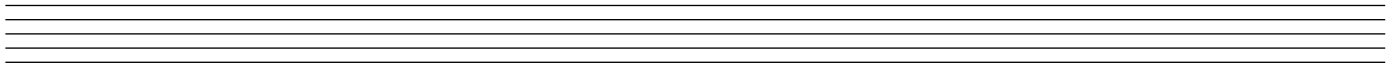
♪ Stems with flags

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

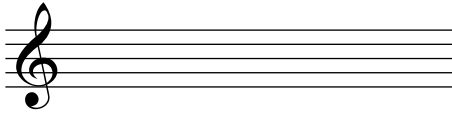


Basic Musical Symbols

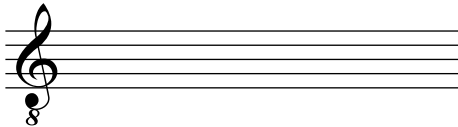
The **Staff** has five lines.



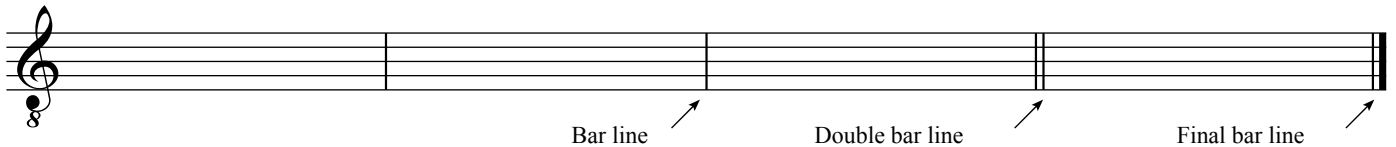
The **Treble Clef Sign** is used in guitar notation (also called the G Clef).



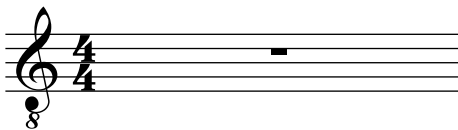
A treble clef with an 8 below is often used in guitar notation.
Guitar sounds one octave below where it's written.



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

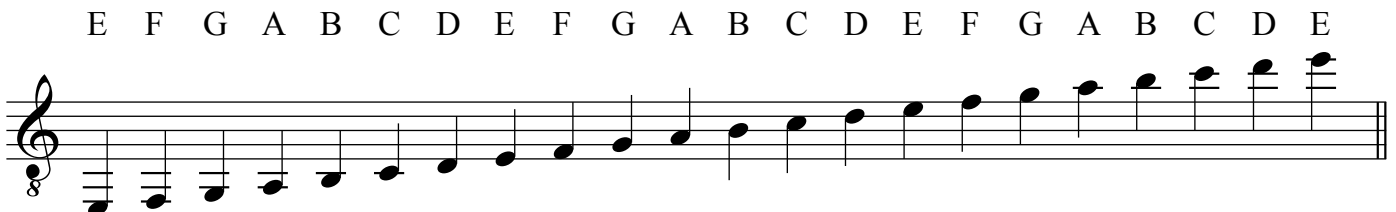


The **Time Signature** tells you how many beats there are in each bar and what type of note equals one beat. To start, you only need to know about the top number.



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**.



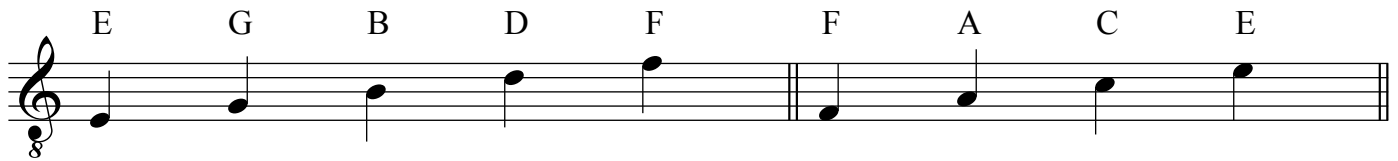
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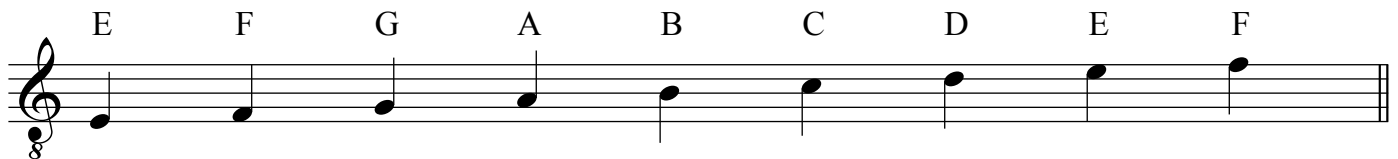
Notes & Rhythms

Line Notes Memorization: **E**very **G**ood **B**ear **D**eserves **F**ish.

Space Notes Memorization: **F**ACE



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



Rhythm & Beat Values

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

Quarter Notes
Solid Notehead
Stem
1 beat

Half Notes
Hollow Notehead
Stem
2 beats

Whole Notes
Hollow Notehead
No stem
4 beats

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

Quarter Rest
1 beat silence

Half Rest
2 beats silence

Whole Rest
4 beats silence

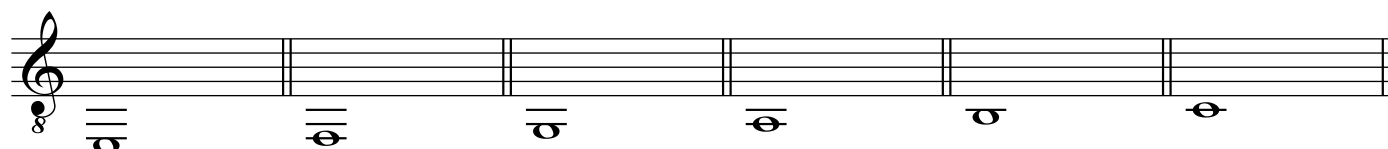
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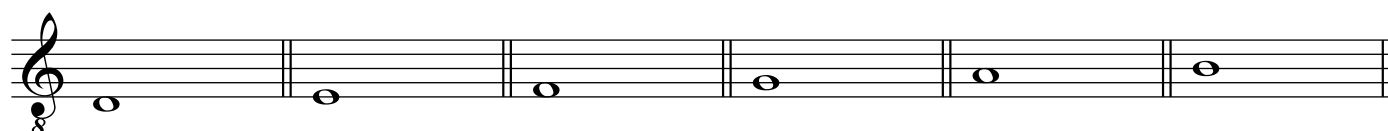
Reference for Basic First Position Notes

You do not need to learn these notes yet.

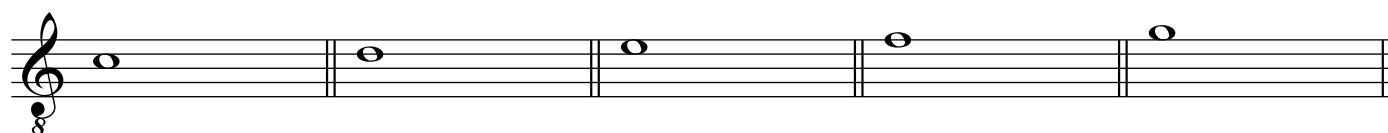
Tag this page and mark the notes you learn as you progress through the book.
I suggest the teacher colour each new note with a yellow highlighter as you learn.
You should review all your current notes at the start of each practice session.



Note	String	Fret	Finger
E	6th	open	
F	6th	1st	1st
G	6th	3rd	3rd
A	5th	open	
B	5th	2nd	2nd
C	5th	3rd	3rd



Note	String	Fret	Finger
D	4th	open	
E	4th	2nd	2nd
F	4th	3rd	3rd
G	3rd	open	
A	3rd	2nd	2nd
B	2nd	open	



Note	String	Fret	Finger
C	2nd	1st	1st
D	2nd	3rd	4th
E	1st	open	
F	1st	1st	1st
G	1st	3rd	4th

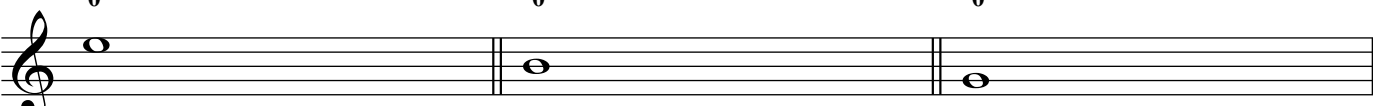
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Notes for Etude No. 1 & 2

E B G

0 0 0



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

Complete the following note names and string numbers



Name: E B G E

String: 1 2 3 1



Name: E B

String: 1 2

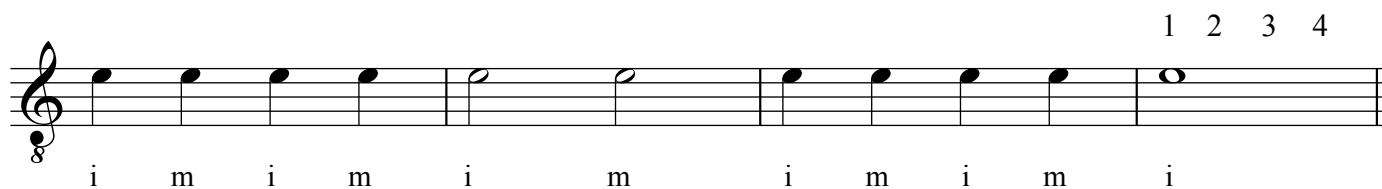
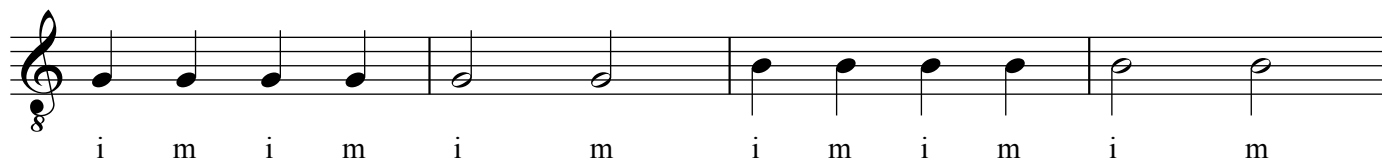
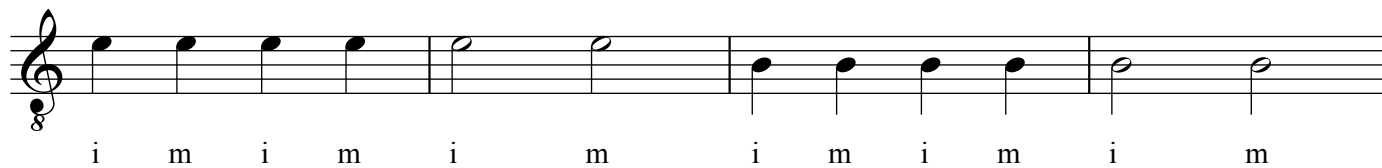
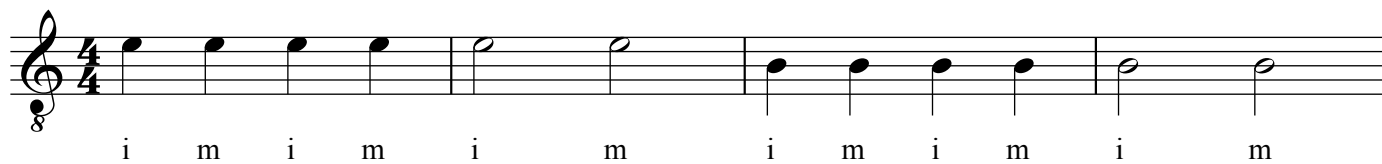
Etude No. 1 - Melody

Ways to practice

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

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

Count: 1 2 3 4 1 2 3 4



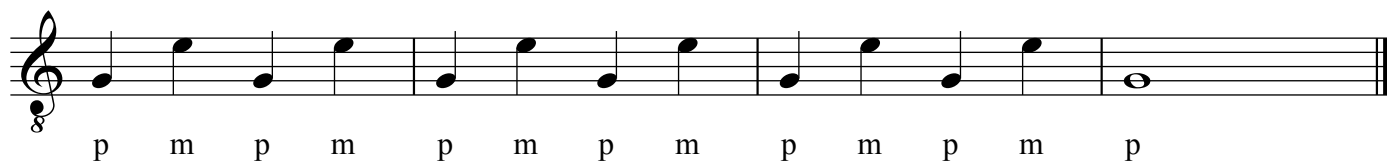
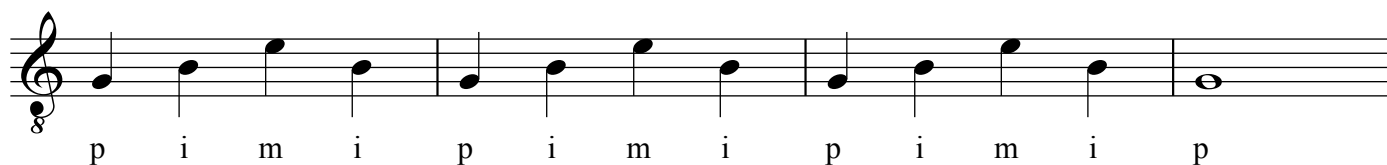
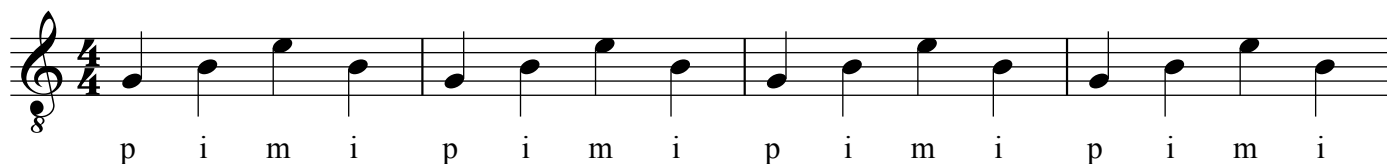
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Etude No. 2 - Arpeggios

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



rit. - - - - -

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Nocturne (Duet)

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

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

Student

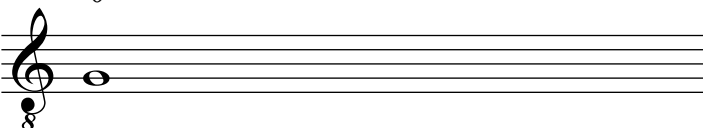
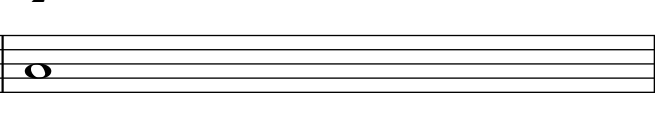
Teacher

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

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Notes on the Third String

G 0	A 2
	
3rd string open	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**

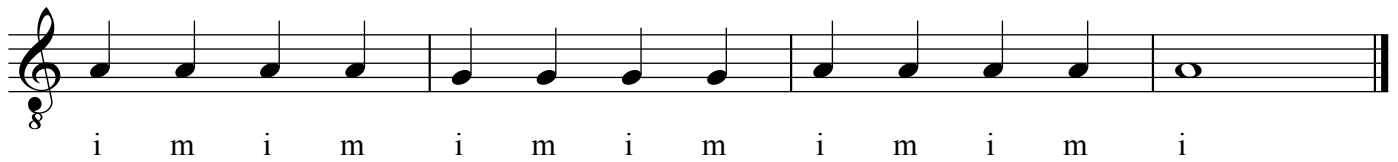
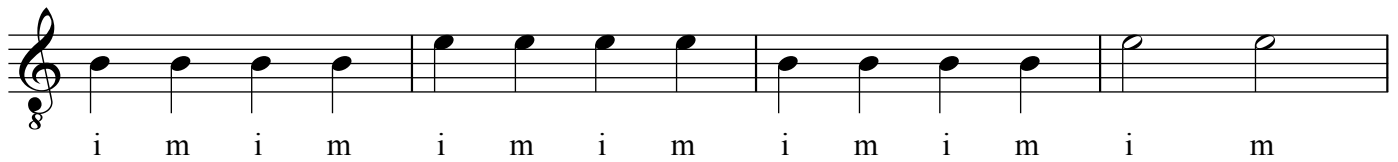
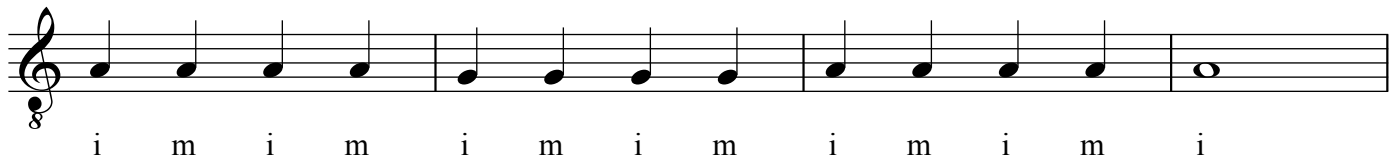
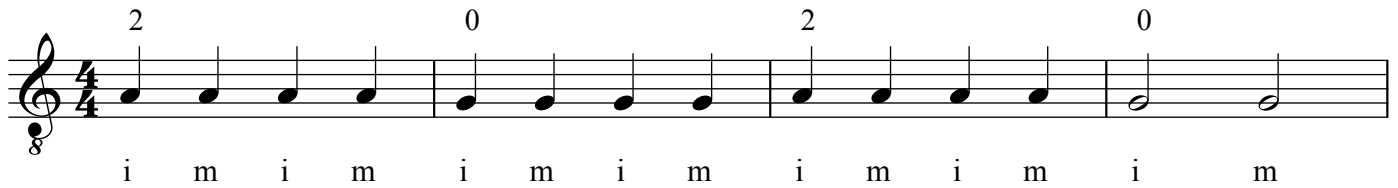
Fret: **2** **0**

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.



A Fairy Tale

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

The first system of musical notation for 'A Fairy Tale' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains four measures of music with notes and lyrics: 'i' (quarter), 'm' (quarter), 'i' (quarter), 'm' (quarter). The bottom staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains four measures of music with notes and lyrics: 'p' (quarter), 'i' (quarter), 'm' (quarter), 'i' (quarter). The piece is in 3/4 time, with 3 beats per bar.

The second system of musical notation for 'A Fairy Tale' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains four measures of music with notes and lyrics: 'm' (quarter), 'i' (quarter), 'm' (quarter), 'i' (quarter). The bottom staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains four measures of music with notes and lyrics: 'm' (quarter), 'i' (quarter), 'm' (quarter), 'i' (quarter). The piece is in 3/4 time, with 3 beats per bar.

The third system of musical notation for 'A Fairy Tale' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains four measures of music with notes and lyrics: 'm' (quarter), 'i' (quarter), 'm' (quarter), 'i' (quarter). The bottom staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains four measures of music with notes and lyrics: 'm' (quarter), 'i' (quarter), 'm' (quarter), 'i' (quarter). The piece is in 3/4 time, with 3 beats per bar.


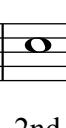
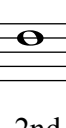
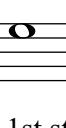
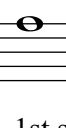
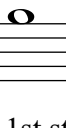
The fourth system of musical notation for 'A Fairy Tale' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains four measures of music with notes and lyrics: 'm' (quarter), 'i' (quarter), 'm' (quarter), 'i' (quarter). The bottom staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains four measures of music with notes and lyrics: 'm' (quarter), 'i' (quarter), 'm' (quarter), 'i' (quarter). The piece is in 3/4 time, with 3 beats per bar.

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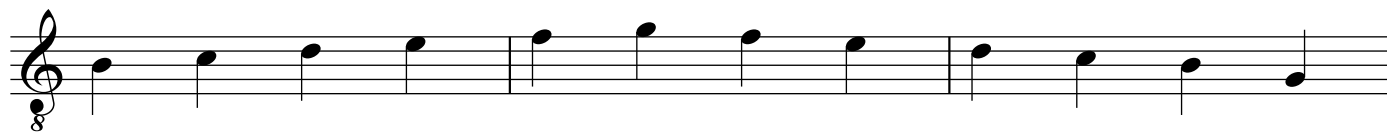
Notes on the First & Second Strings

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

Complete the following note names, frets, and strings

Note Finder



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

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

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



Name: _____

Fret: _____

String: _____



Name: _____

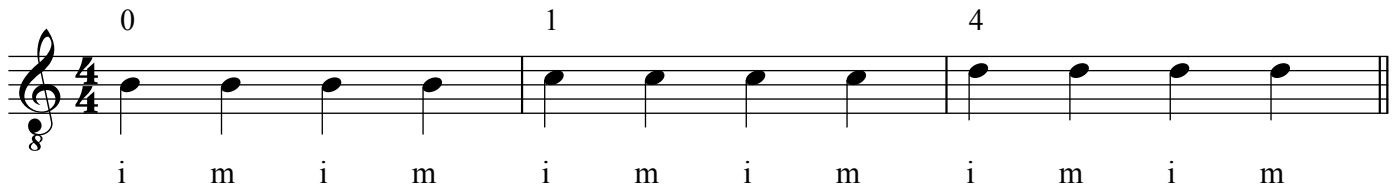
Fret: _____

String: _____

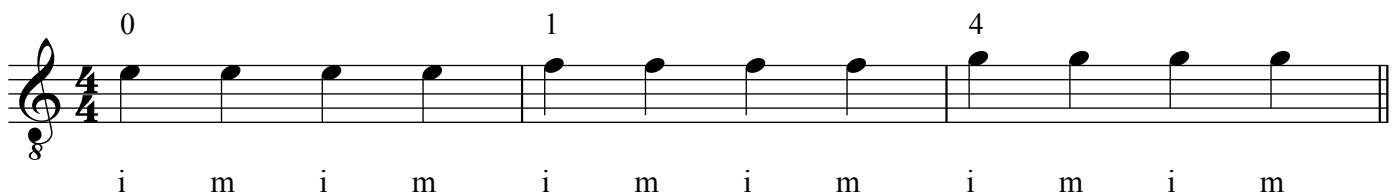
Left Hand Practice

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.

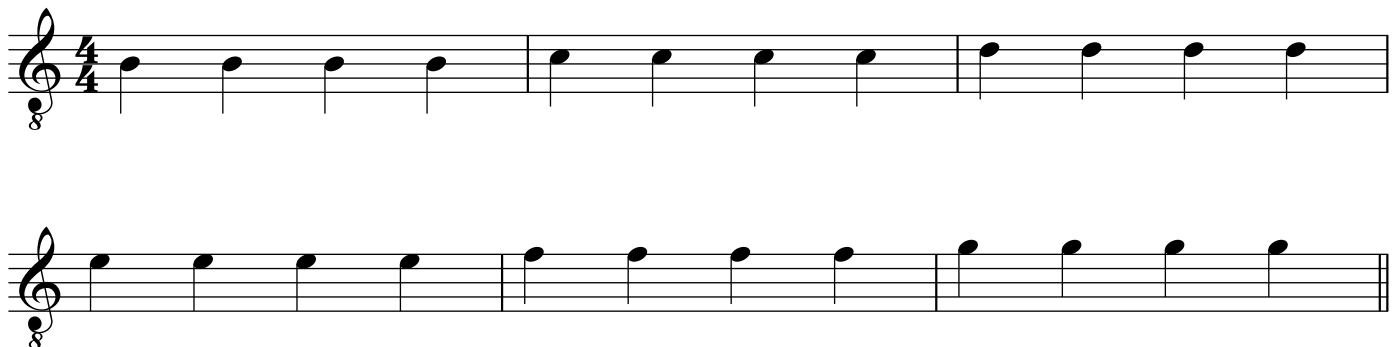
Second String Notes



First String Notes



Both Strings Without Fingering



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

Lightly Row

Two staves of musical notation for the piece 'Lightly Row'. The first staff contains four measures of music, and the second staff contains three measures. The notes are: i, m, i, m, i, m, i, m, i, m, i, m. The notes are written on a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The notes are: i, m, i, m, i, m, i, m, i, m, i, m.

Go Tell Aunt Rhody

Two staves of musical notation for the piece 'Go Tell Aunt Rhody'. The first staff contains four measures of music, and the second staff contains three measures. The notes are: i, m, i, m, i, m, i, m, i, m, i, m. The notes are written on a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The notes are: i, m, i, m, i, m, i, m, i, m, i, m.

The Fox

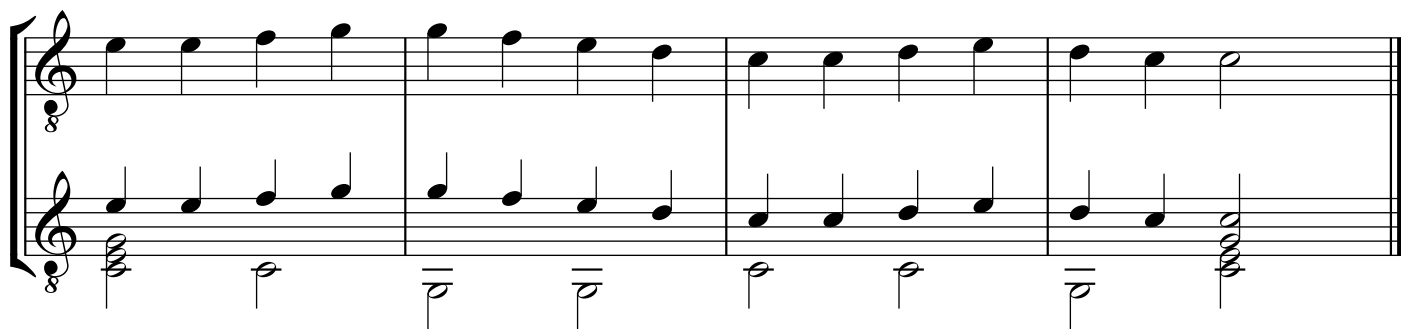
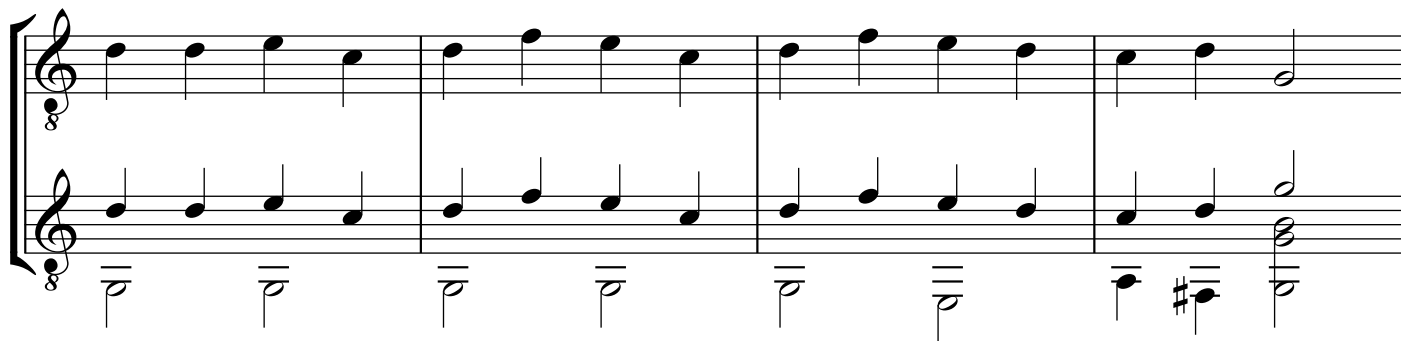
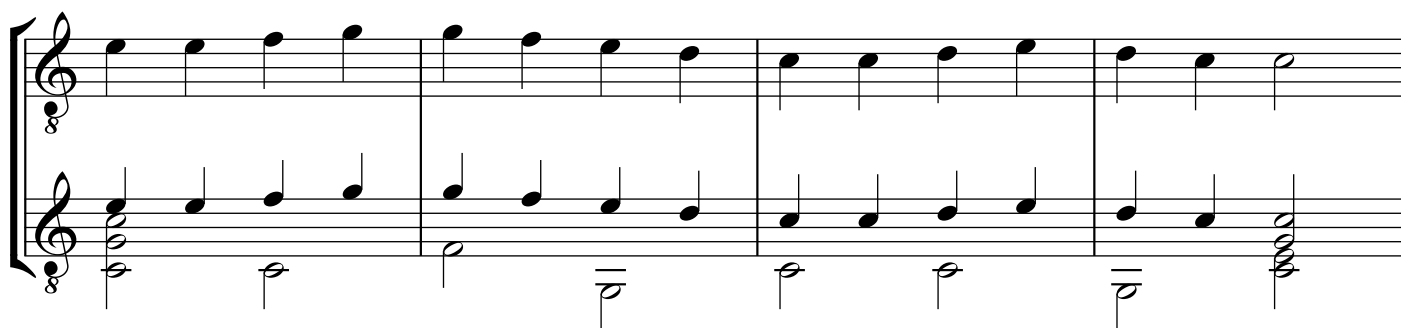
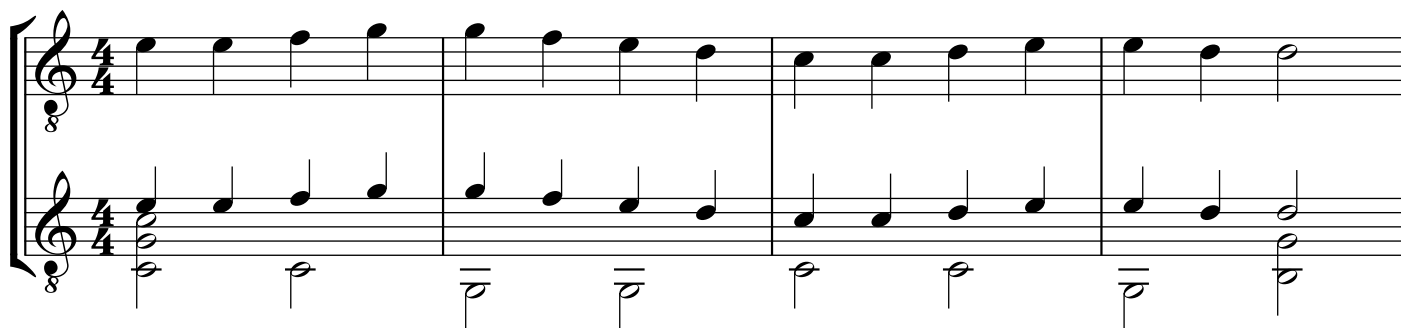
This cunning little piece encourages proper left hand technique through listening skills.
Let all notes sustain by keeping C and D down while you play the open E string.
You will have to stay on your fingertips and curve your fingers to avoid muting the 1st string!

Two staves of musical notation for the piece 'The Fox'. The first staff contains four measures of music, and the second staff contains three measures. The notes are: i, m, i, m, i, m, i, m, etc. The notes are written on a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The notes are: i, m, i, m, i, m, i, m, etc.

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.



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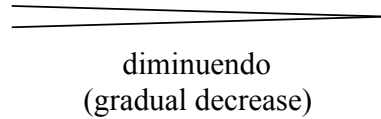
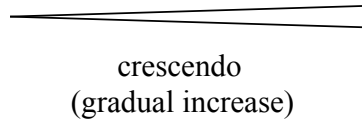
Dynamics

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)

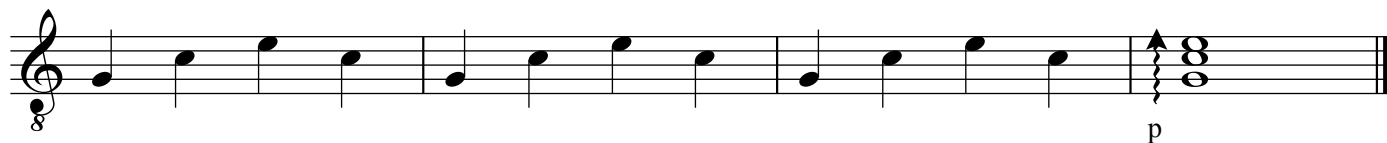
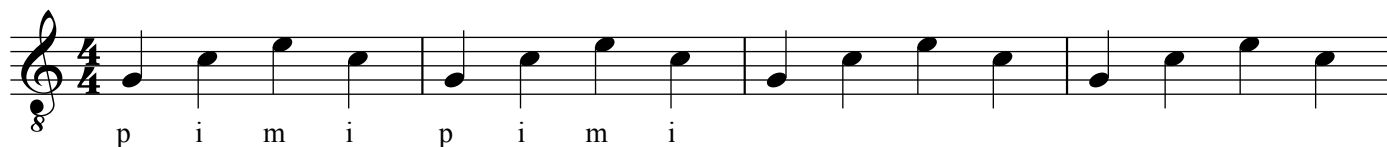


Play the following example of crescendo and diminuendo



Etude No. 3 - Sound Picture

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

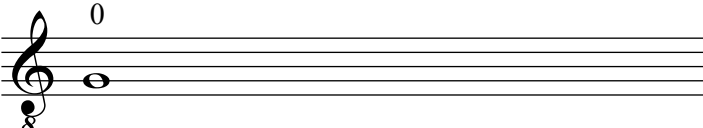
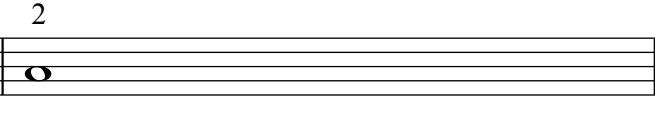


rit.


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Review: Third String

<p>G</p> <p>0</p>  <p>3rd string open</p>	<p>A</p> <p>2</p>  <p>3rd string 2nd fret 2nd finger</p>
---	---

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 musical score consists of seven staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The first two staves are marked *mf* and contain the lyrics "p i m p i m". The third staff is marked *p*. The fourth staff is marked *f*. The fifth and sixth staves are marked *mf*. The seventh staff ends with a fermata over the final note, with the instruction "Fermata (hold longer)" and an arrow pointing to the fermata symbol. A *rit.* marking is placed below the seventh staff, followed by a long horizontal line that tapers to a point, indicating a deceleration.

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Jazz Cat

The student reads the notes and ignores the written chords.

Remember to use alternating i, m fingers.

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

Accompaniment can be strummed or fingerstyle.

Vary the accompaniment pattern to encourage musical flexibility.

Cmaj⁷ G⁷ Cmaj⁷ Am⁷ G⁷ E⁷ Am⁷ G⁷

mf

Cmaj⁷ Dm⁷ G⁷ Am⁷ Dm⁷ E⁷ Am⁷ G⁷

p

Cmaj⁷ G⁷ Cmaj⁷ Am⁷ Dm⁷ G⁷ Cmaj⁷

mf

More Melodies & Duets

The student plays the notes (ignore the letters indicating chords).


Remember to use alternating i, m fingers.

The teacher accompanies with chords (strumming and fingerstyle).

Vary the accompaniment pattern to encourage musical flexibility.

Au clair de la lune


C G C G C



mf

This musical staff is in 4/4 time and contains four measures. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half), A4 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The dynamic is *mf*.


C G C G C



p

This musical staff is in 4/4 time and contains four measures. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half), A4 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The dynamic is *p*.

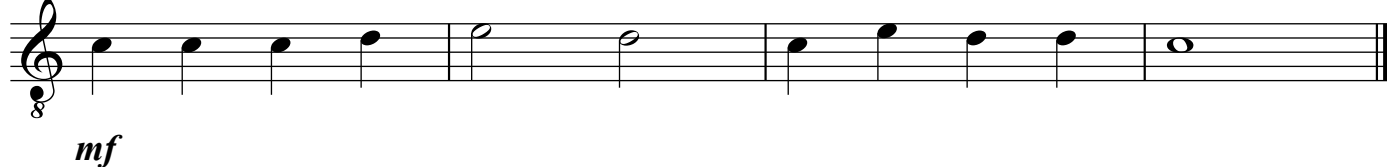
Dm G



f

This musical staff is in 4/4 time and contains four measures. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half), A4 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The dynamic is *f*.

C G C G C



mf

This musical staff is in 4/4 time and contains four measures. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half), A4 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The dynamic is *mf*.

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.

Detailed description: The image shows a musical score for the song 'Oh! Susanna' in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. A common time signature 'C' is also present. The first staff has a pickup bar with four eighth notes (G4, A4, B4, C5) and a measure with a dotted half note (G4) and a quarter note (A4). The second staff continues the melody with a pickup bar of four eighth notes (G4, A4, B4, C5) and a measure with a dotted half note (G4) and a quarter note (A4). The third staff has a pickup bar of four eighth notes (G4, A4, B4, C5) and a measure with a dotted half note (G4) and a quarter note (A4). The fourth staff has a pickup bar of four eighth notes (G4, A4, B4, C5) and a measure with a dotted half note (G4) and a quarter note (A4). Chords G, D, and C are indicated above the notes. The lyrics are written below the notes.

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Waltz

Carl Czerny
(1791-1857)

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

Andantino

The sheet music is written for a single melodic line on a grand staff (treble and bass clefs). The time signature is 3/4. The tempo is marked 'Andantino'. The first system begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, some marked with staccato dots. Phrases are indicated by slurs and phrase marks. The second system features crescendo and decrescendo hairpins. The third system also begins with a piano (*p*) dynamic. The fourth system concludes with a repeat sign and a final double bar line.

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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

First system of musical notation (measures 1-4). The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef. The tempo is marked *Andantino*. The first measure of the top staff has a dynamic marking of *mf*. The music features a melody in the top staff and a bass line in the bottom staff.

Second system of musical notation (measures 5-8). The top staff continues the melody with a slur over measures 5-7. The bottom staff continues the bass line. The system ends with repeat signs in both staves.

Third system of musical notation (measures 9-12). The top staff begins with a repeat sign, followed by a slur over measures 9-10 with fingerings 3 and 4 indicated above the notes. The dynamic marking *p* is present in measure 9. The bottom staff continues the bass line. The system ends with repeat signs in both staves.

Fourth system of musical notation (measures 13-16). The top staff continues the melody with a slur over measures 13-15. The dynamic marking *mf* is present in measure 13. The bottom staff continues the bass line. The system ends with repeat signs in both staves.

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Morning

Anton Diabelli
(1781-1858)

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

The musical score for "Morning" by Anton Diabelli is presented in four systems, each consisting of a piano (p) and guitar (g) staff. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings (*p*, *mp*, *mf*, *f*, *p*) and phrasing slurs. The first system starts with a piano dynamic (*p*). The second system features a crescendo and decrescendo marking. The third system includes mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics. The fourth system begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The guitar part is primarily accompaniment, often using chords and sustained notes, while the piano part features more melodic lines with slurs.

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New Notes: Open Bass Strings

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

Diagram illustrating the first three notes of the E major scale on a guitar:

- 6th string open (E)
- 5th string open (A)
- 4th string open (D)

Name the following notes

The first staff of music is written in treble clef with a 4/4 time signature. The melody begins on G4 (the first line space) and proceeds through a series of eighth and quarter notes, including a half note G4, a quarter note A4, and a quarter note B4, before moving to a half note C5 and a quarter note D5. The staff includes various rests and accidentals (sharps and naturals) to indicate the specific notes and their durations.

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 notation consists of four staves, each representing a measure of music. The notation is in 3/4 time, indicated by the '3' over the '4' in the first staff. The first staff has a treble clef and a key signature of one flat (B-flat). The notation includes quarter notes and eighth notes, with fingerings (m, p, i) and dynamics (p) indicated below the notes. The second staff continues the melody with similar notation. The third staff shows a change in the bass line with more complex fingering. The fourth staff concludes the piece with a final measure marked 'rit.' (ritardando) and a double bar line.

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

8 m p p i m i

8 m i m i

8 m i m p

rit.

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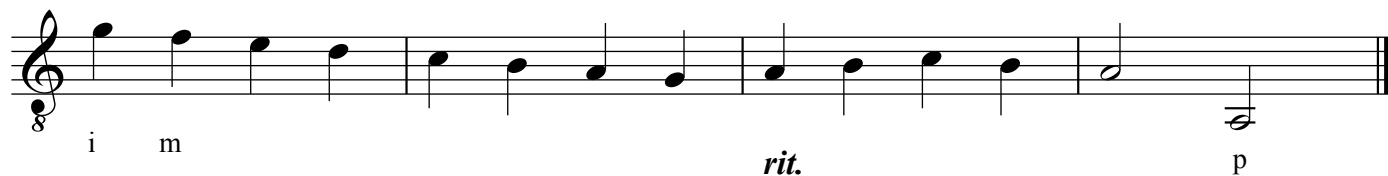
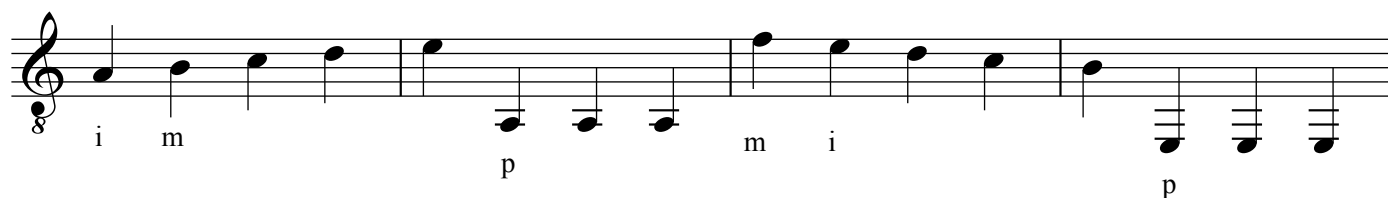
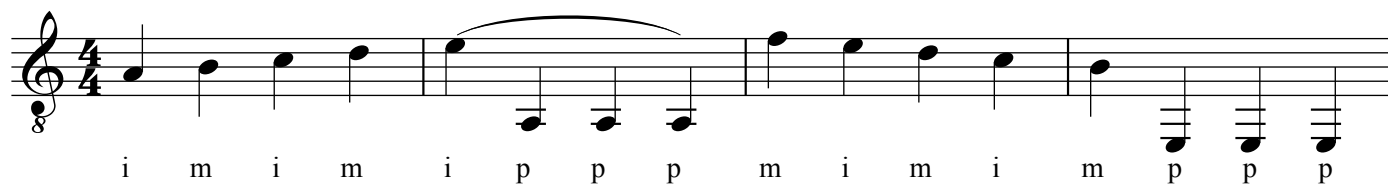
Etude No. 6 - Allegro

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.



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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 seven staves of music in 4/4 time, with a key signature of one flat (B-flat). The melody is primarily composed of eighth and quarter notes, often beamed together. The bass line consists of sustained chords, primarily triads and dyads, which are held throughout the piece. Fingerings are indicated by numbers 1, 2, and 4 above specific notes. The lyrics 'p i m a p i m a' are written below the first staff. The piece concludes with a *rit.* (ritardando) marking and a final sustained chord.

p i m a p i m a

2 1

2 1

4


rit.

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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 musical score consists of seven staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes guitar-specific elements such as fingerings (3, 0, 0, 2, 3) and a final 'rit...' instruction. The notes are sustained throughout the piece.

Staff 1: 3 0 0
p i m p i m

Staff 2: 0

Staff 3: 3

Staff 4: 0

Staff 5: 2

Staff 6: 0

Staff 7: 3 0 3
rit...

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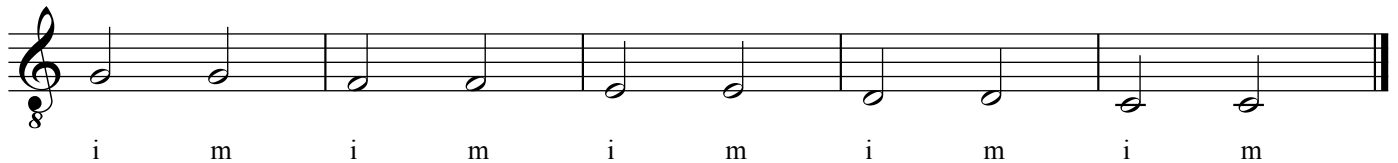
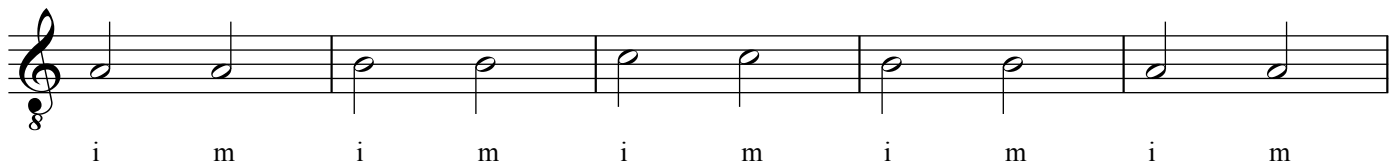
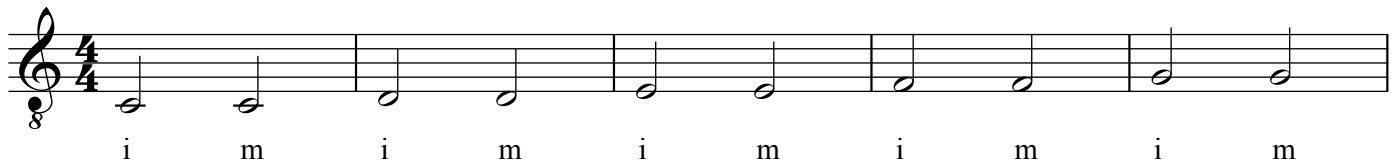
C Major Scale

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.



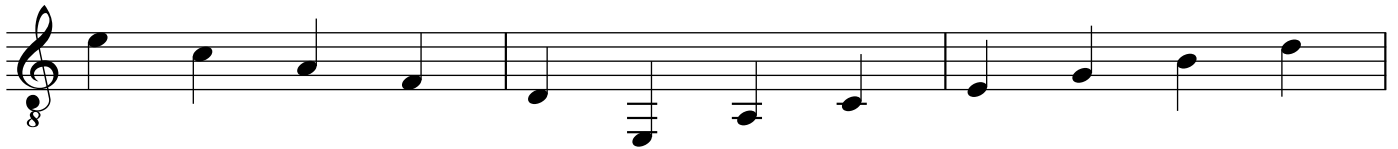
Note Review



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

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

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



Name:

Fret:

String:



Name:

Fret:

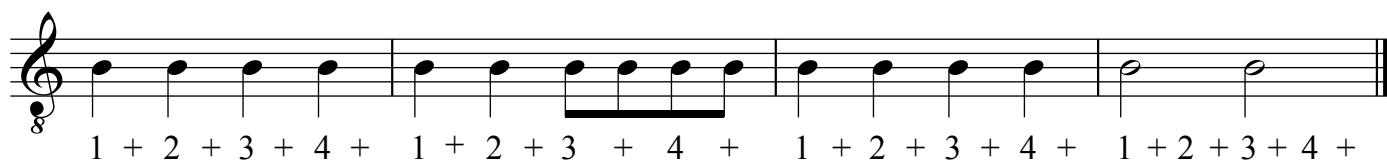
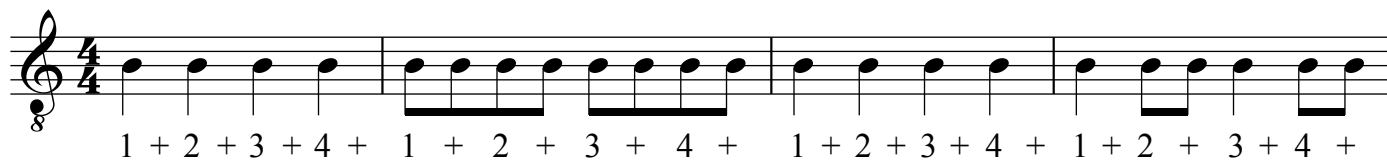
String:

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*.

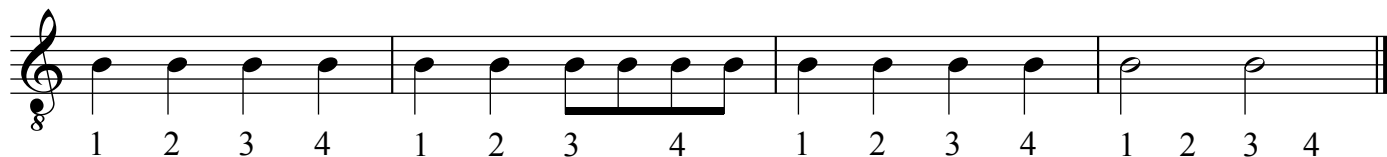
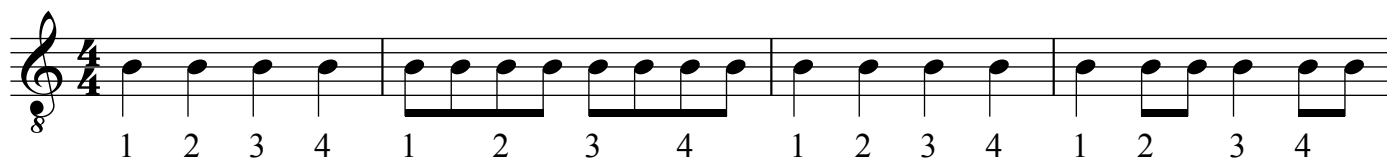
Exercise No. 1

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



Exercise No. 2

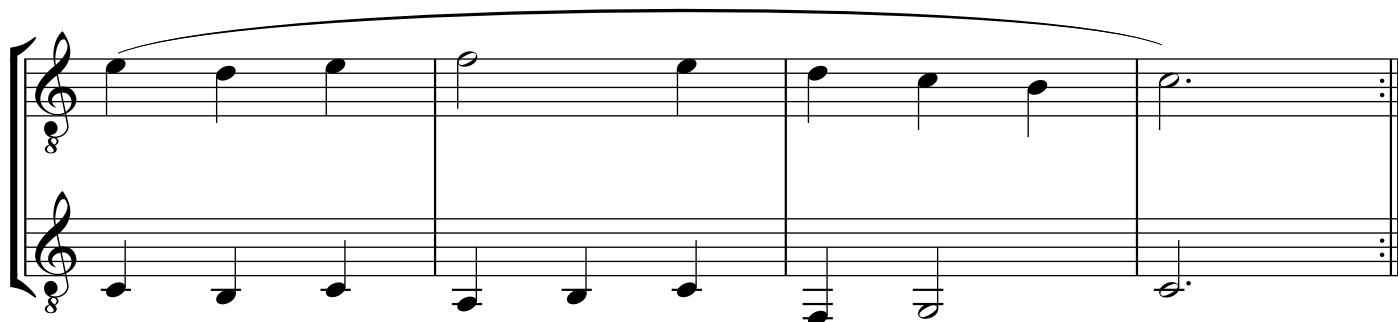
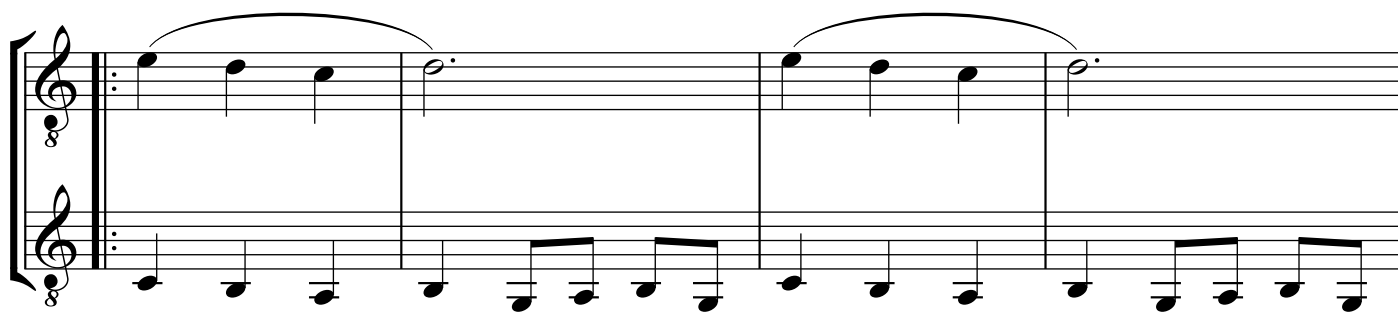
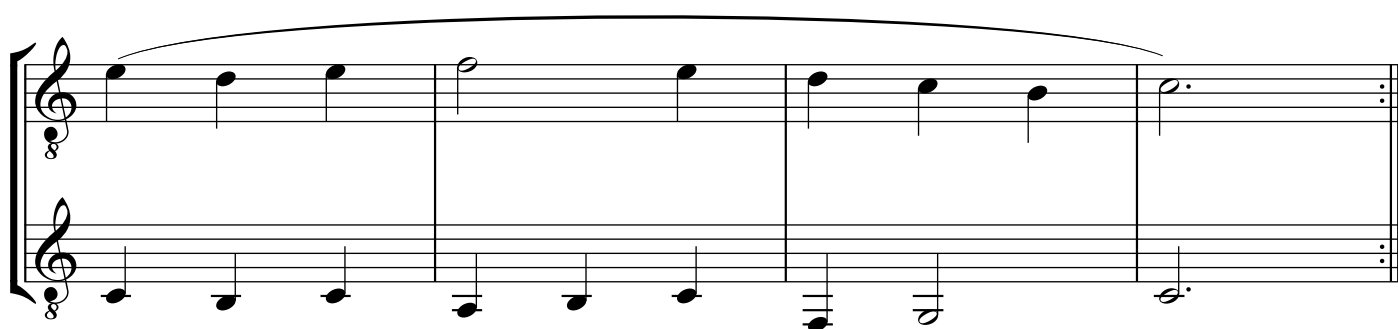
Only count the written numbers (do not say "and" between the quarter beats).



Minuet

James Hook
(1746-1827)

The student plays the top part.



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Etude No. 9 - Glass

Let all notes sustain.

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure is marked with an '8' below the staff. The melody is composed of eighth notes, with the lyrics 'p i m i p i m i' written below the first six notes. The subsequent five staves continue the melody, each consisting of two measures of eighth notes. The final staff concludes with a double bar line.

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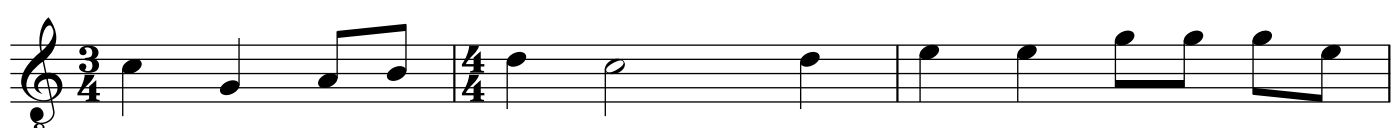
Vsi so venci vejli

(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 - klao,

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 - klao na dvou - je, na trou - je.

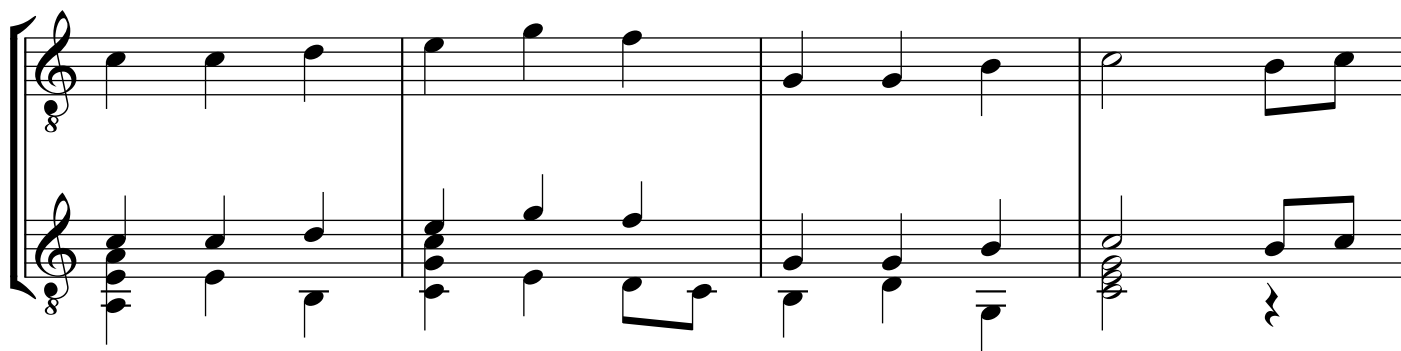
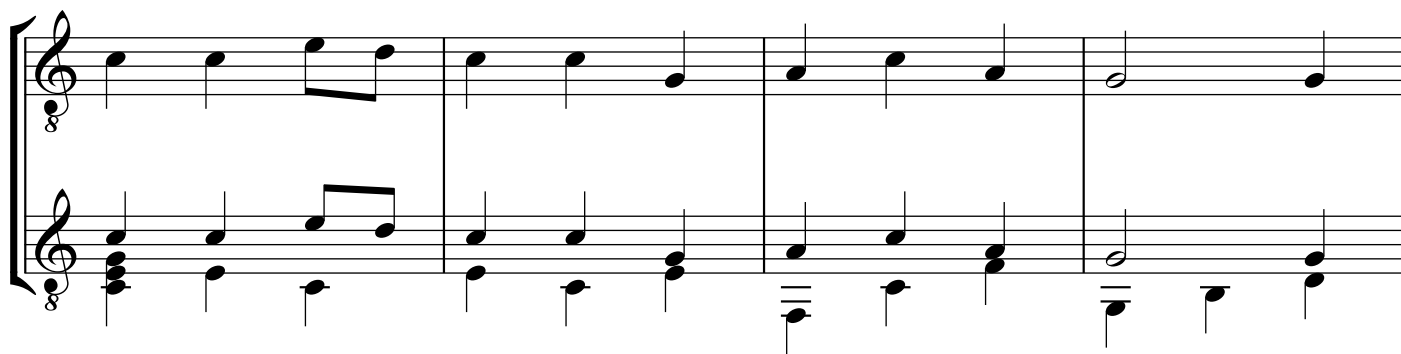
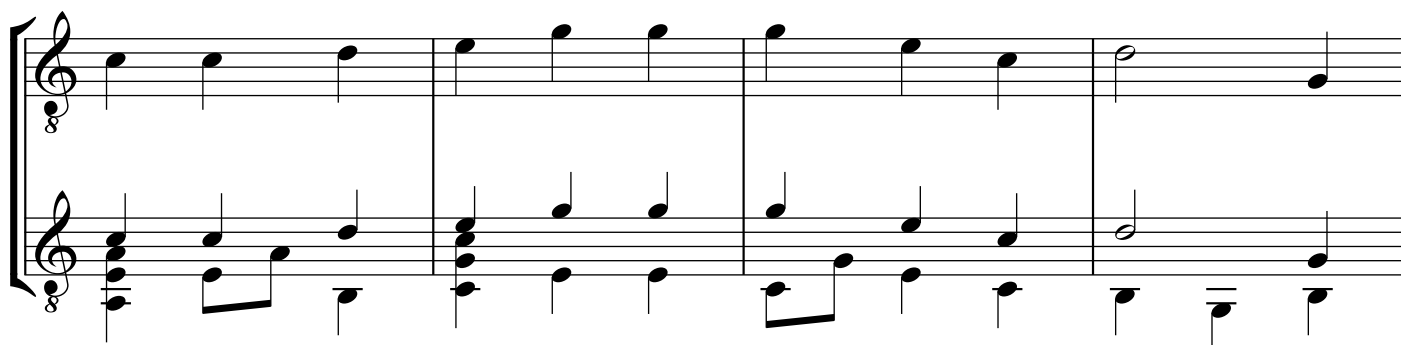
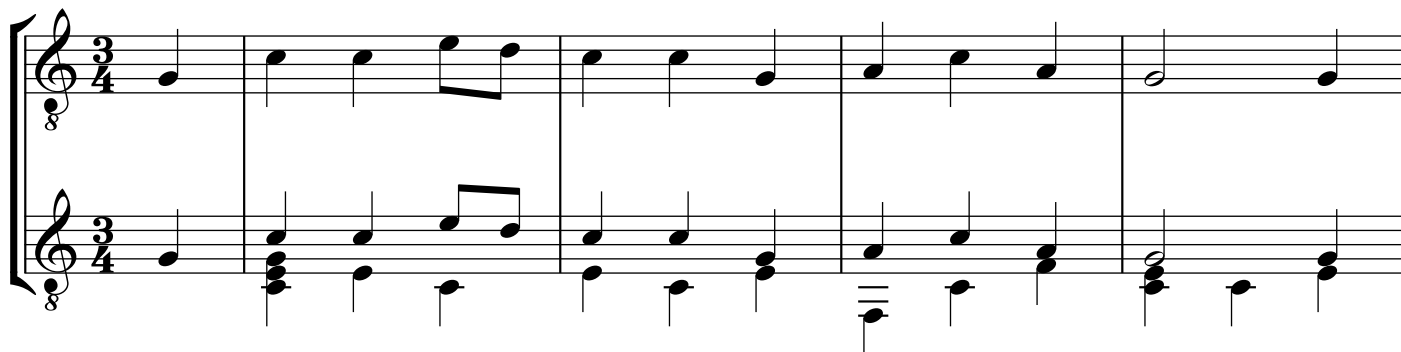
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Flow Gently, Sweet Afton

Scottish
Folk Song

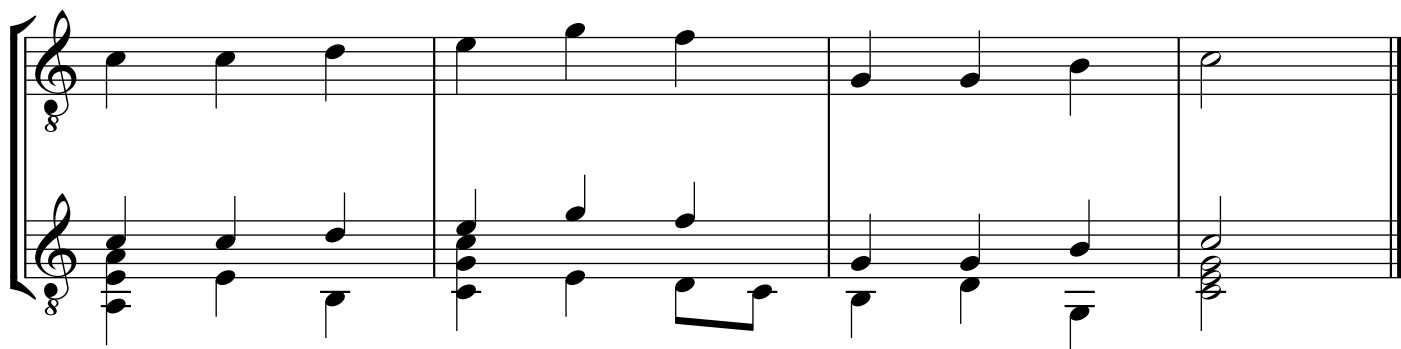
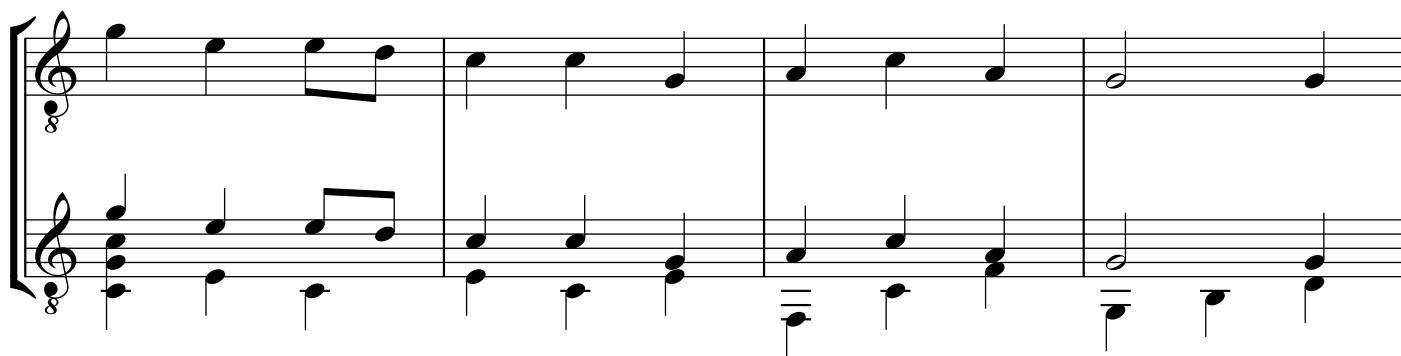
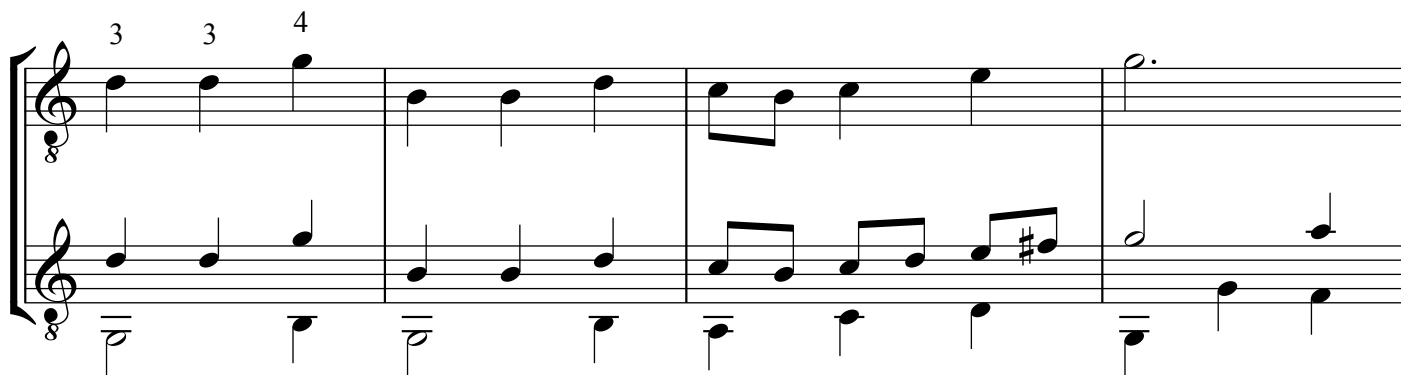
The student plays the top part. The melody is in both parts so phrase together.



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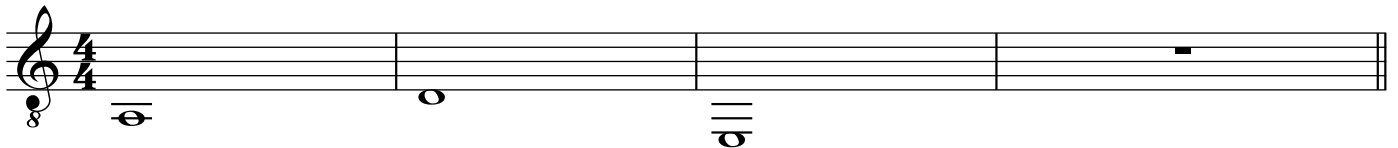
Two Voice Textures

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)

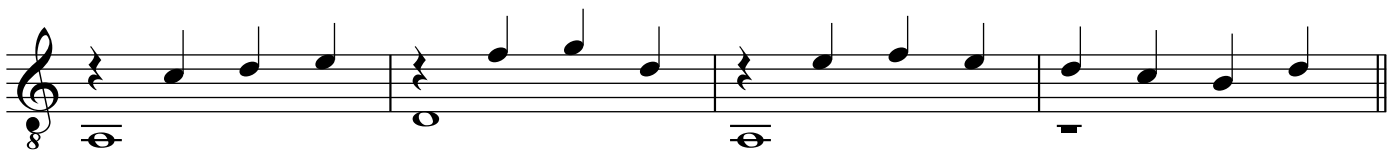


Voice Two (lower)



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

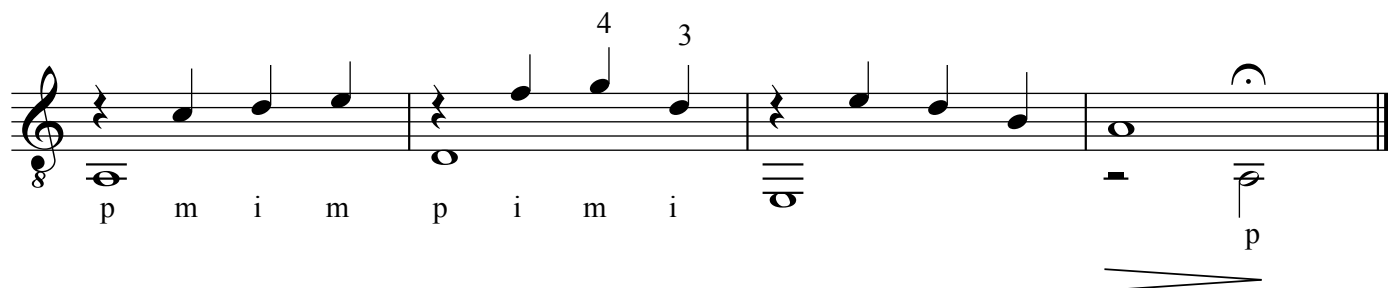
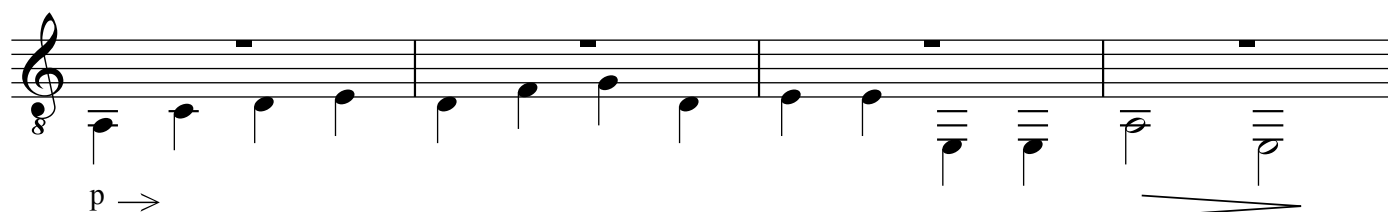
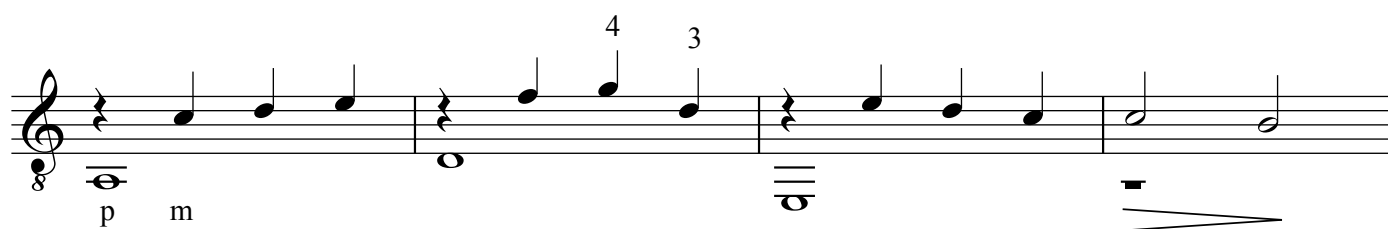
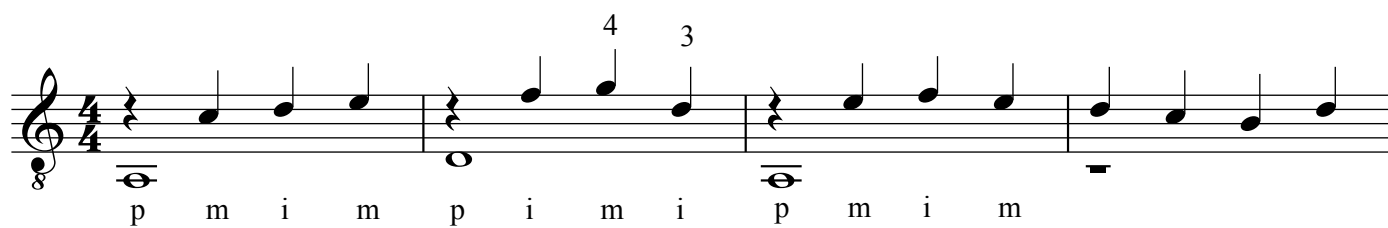
Notice the rests in each voice account for all beats in the bar.



Count: 1 2 3 4 1 2 3 4

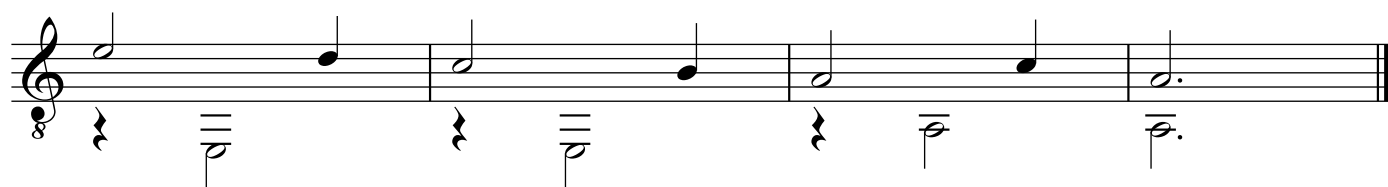
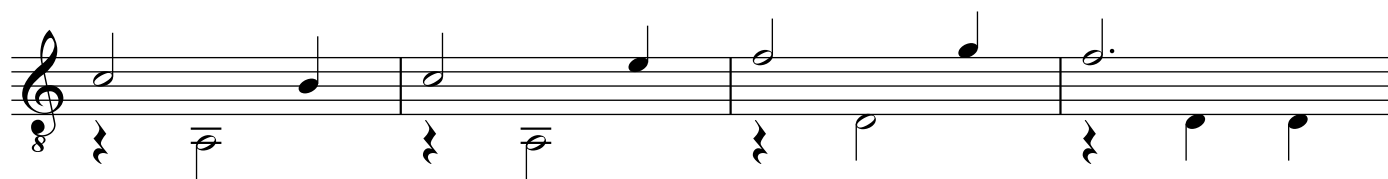
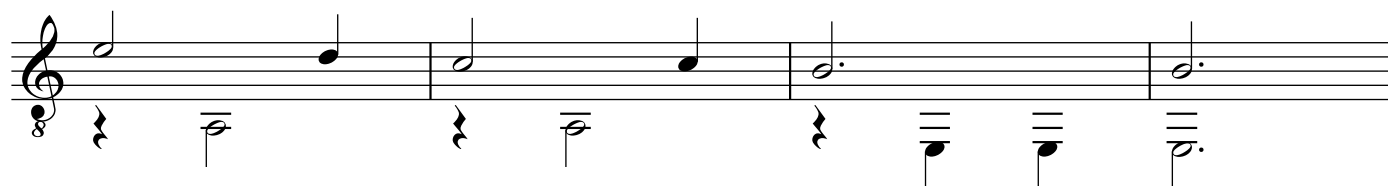
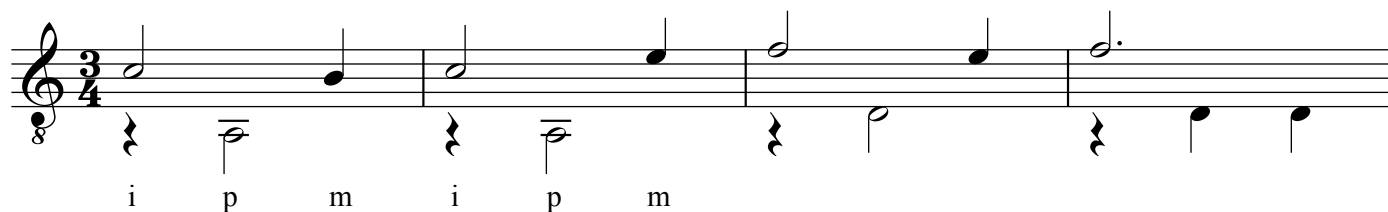
Etude No. 10 - The Swan

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



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.



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.

$$\text{Dotted Quarter Note} = \text{Quarter Note} + \text{Eighth Note}$$

Example: Deck the Halls

Musical notation for 'Deck the Halls' in 4/4 time. The melody consists of dotted quarter notes and eighth notes. The counting guide below the staff is: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +.

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

Musical notation for 'Deck the Halls' in 4/4 time. The melody consists of dotted quarter notes and eighth notes. The counting guide below the staff is: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +.

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

Musical notation for 'Deck the Halls' in 4/4 time. The melody consists of dotted quarter notes and eighth notes. The counting guide below the staff is: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4.

Во поле березка стояла

(Little Birch Tree in the Field)

Russian Folk Song

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

The musical score is written in 2/4 time and consists of four staves. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The melody is written on the upper staff of each system, and the bass line is written on the lower staff. The melody consists of eighth and quarter notes, while the bass line consists of half notes and quarter notes. The piece ends with a double bar line and repeat dots.

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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 musical score is written in 3/4 time and consists of seven staves of music. The melody is written in treble clef with a key signature of one flat (B-flat). The chords are indicated by letters above the staff. The score includes a repeat sign at the end of the first staff, a double bar line at the end of the third staff, and a double bar line at the end of the seventh staff. The text "Fine" appears at the end of the third staff, and "D.C al Fine" appears at the end of the seventh staff.

Chords: C, Am, Dm, G, C, F, C, Dm, G, C, Am, Dm, Am, F, Am, G.

Measure numbers: 8, 8, 8, 8, 8, 8, 8.

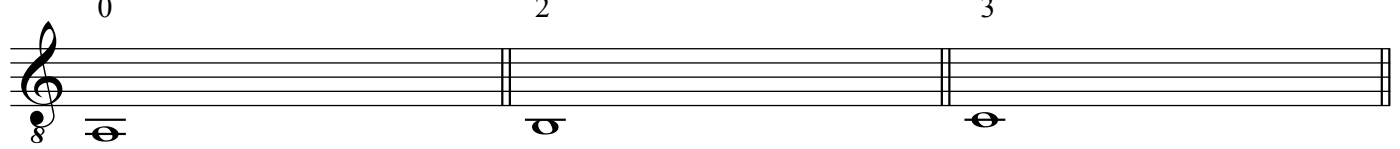
Measure numbers: 3, 0, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4.

Fine

D.C al Fine

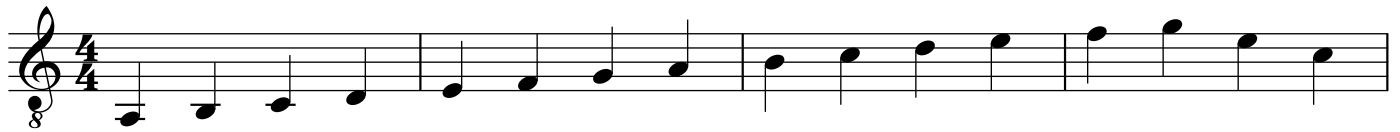
Fifth String Notes

A	B	C
0	2	3



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

Name the following notes



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

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

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



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

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

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

Note Review



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

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

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



Name: _____

Fret: _____

String: _____



Name: _____

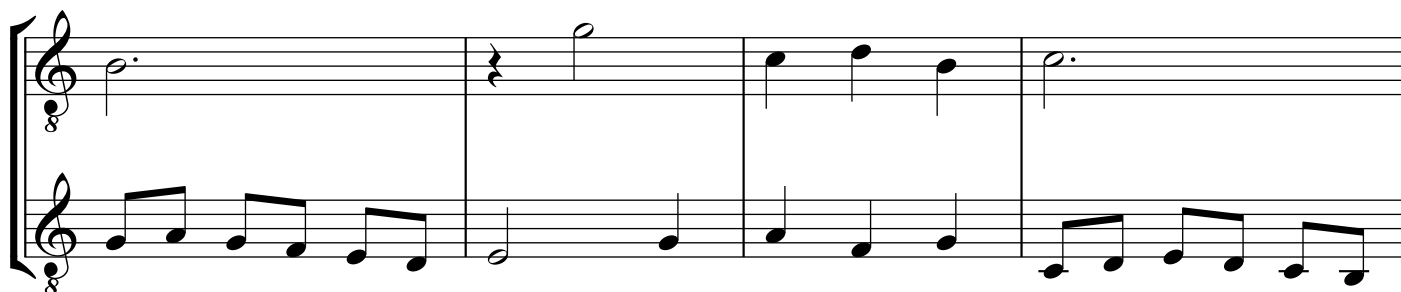
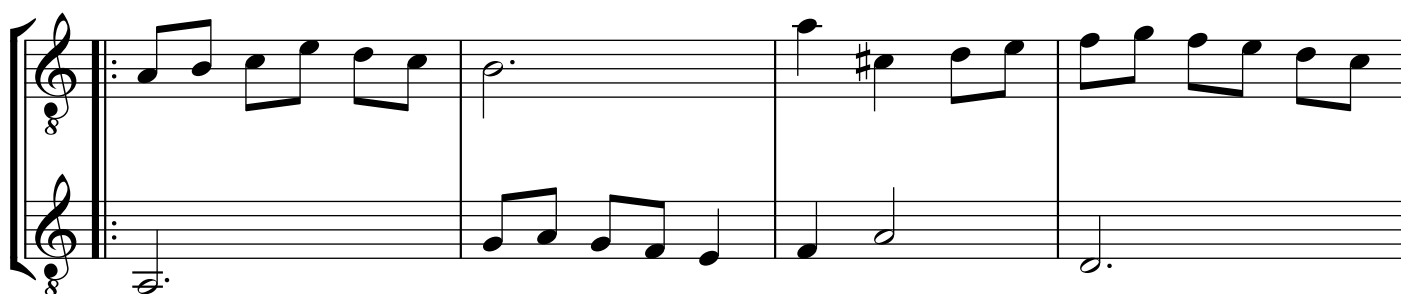
Fret: _____

String: _____

Capriccio

Johann Anton Logy
(1650-1721)

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



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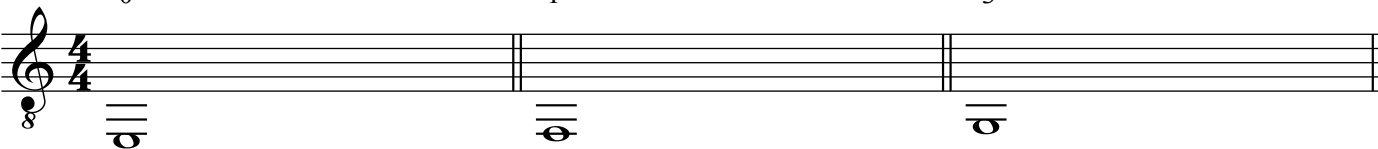
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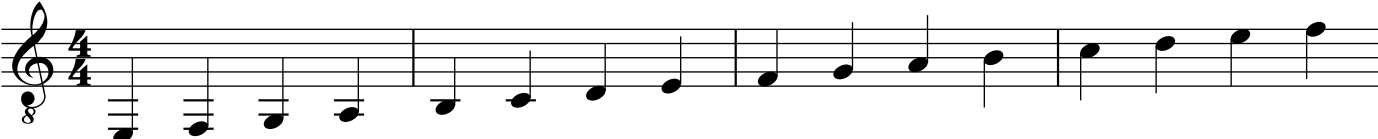
Sixth String Notes

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**

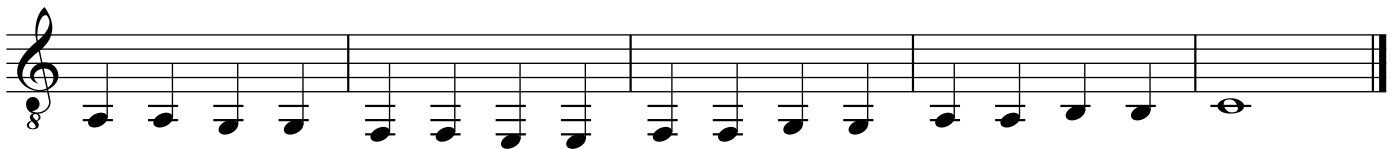
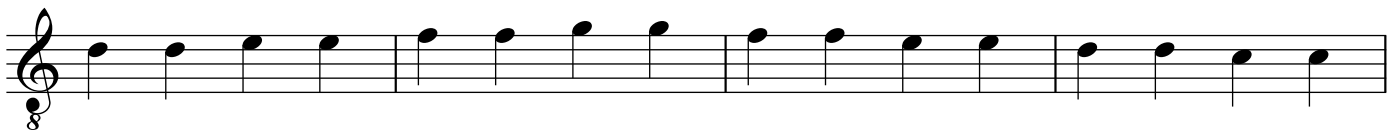
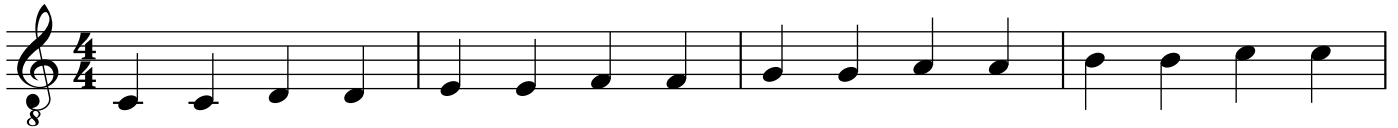
String: **1 3 6**

Note Review

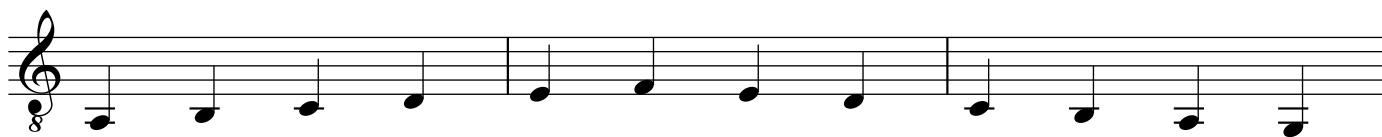
Say the note names out loud as you play.

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.



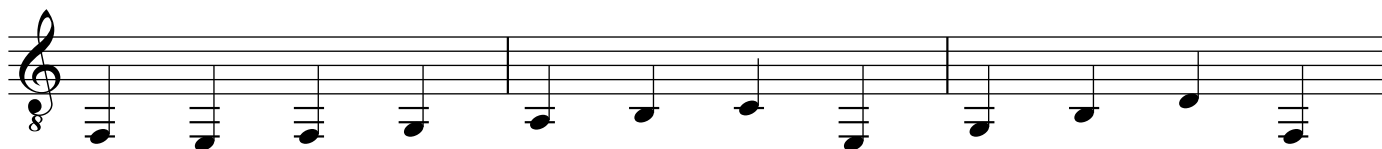
Note Naming



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.

The musical score is written for guitar in a single voice, using a treble clef and a 6/4 time signature. The key signature has one flat (B-flat). The score consists of six staves. The first staff begins with a treble clef, a 6/4 time signature, and an 8va marking. Below the first staff, the fingering 'p m p m p m' is indicated. The second staff continues the melody. The third staff includes fingering '2 1' above the final two notes. The fourth staff includes fingering '2 1' above the first two notes of the second measure, and '2' above the first note of the third measure. The fifth staff includes fingering '2 1' above the first two notes of the second measure, '2 1' above the first two notes of the third measure, and '2' above the first note of the fourth measure. The sixth staff concludes the piece with a double bar line and a final 8va marking.

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Accidentals

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

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

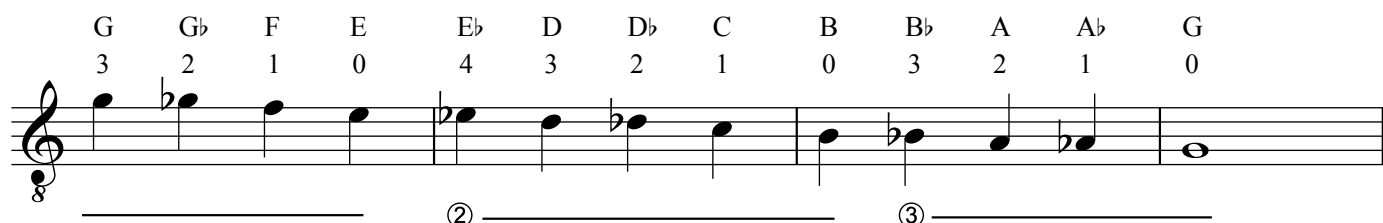
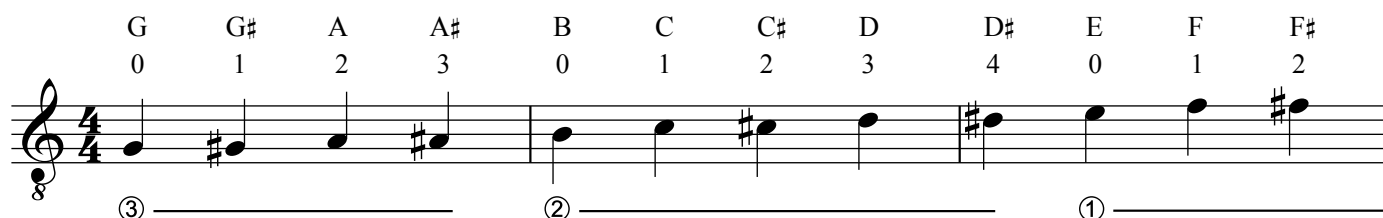
♮ Naturals return the note to its regular pitch.

G Chromatic Scale

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

The fingering matches the fret number for this scale so 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.



The Musical Alphabet

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

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

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

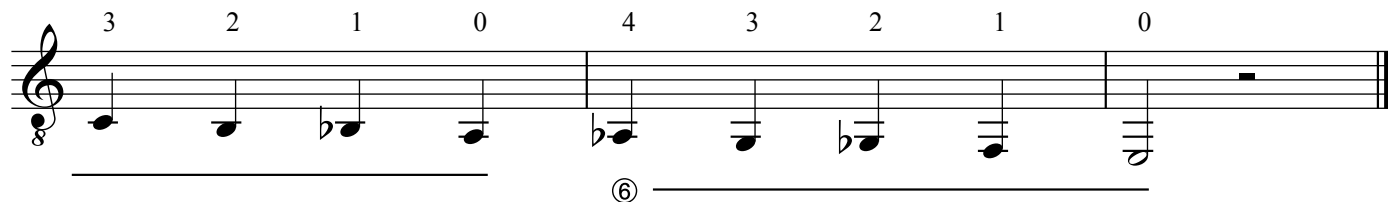
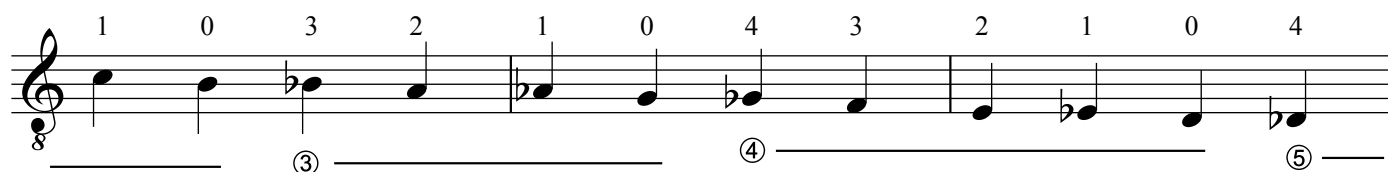
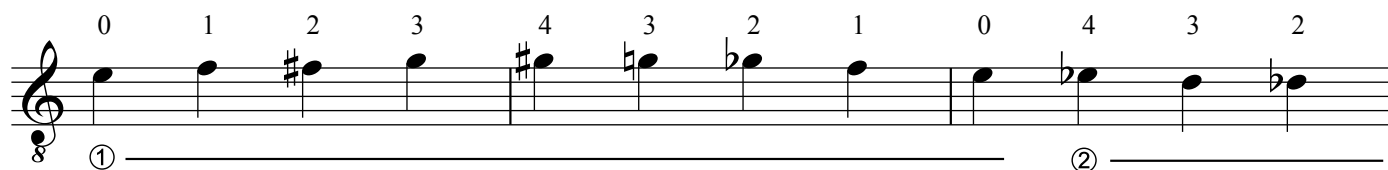
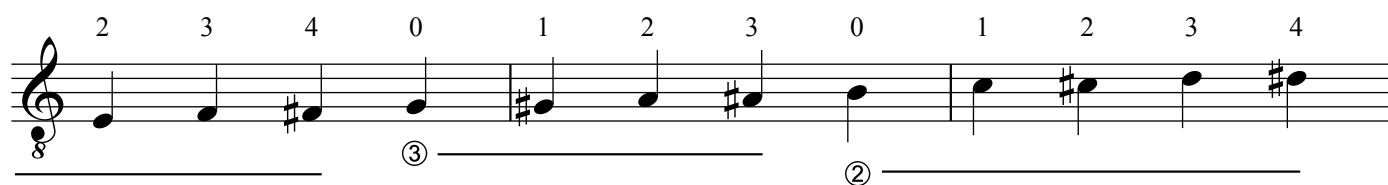
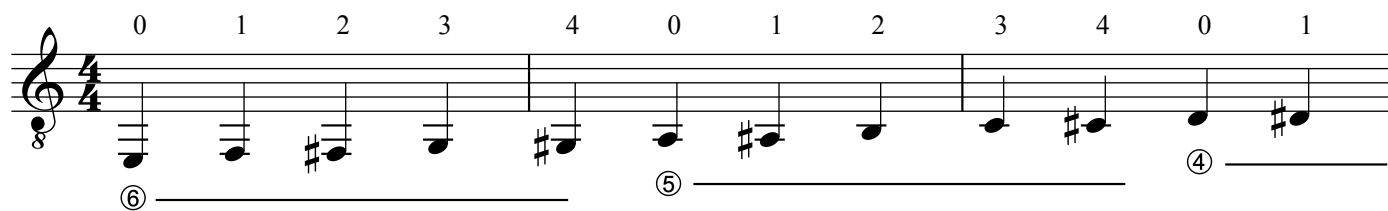
With Flats: A Bb B C Db D Eb E F Gb G Ab A

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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.



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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.

The musical score for "Greensleeves" is written in 3/4 time and consists of five lines of music. The melody is written on a treble clef staff, and the guitar accompaniment is indicated by chords and fingerings above the staff. The key signature has one sharp (F#), and the time signature is 3/4.

Line 1: Chords: Am, G, Am. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Fingerings: 1 (on F#4).

Line 2: Chords: E, Am, G, Am. Melody: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Fingerings: 1 (on D4).

Line 3: Chords: E, Am, C, G. Melody: C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Fingerings: 1 (on D2), 4 (on F#2), 1 (on A2).

Line 4: Chords: Am, E, C. Melody: B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B2 (quarter). Fingerings: 1 (on D2), 4 (on F#2), 1 (on A2).

Line 5: Chords: G, Am, E, Am. Melody: A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B2 (quarter), A2 (quarter). Fingerings: 1 (on D2), 4 (on F#2), 1 (on A2).

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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 musical score for Minuet in G is presented in four systems. Each system consists of a treble staff (upper part) and a bass staff (lower part). The time signature is 3/4. The key signature is G major (one sharp). The upper part is the main melody, and the lower part is a simple accompaniment. The score includes fingering numbers (2 and 4) above certain notes in the upper part. The piece concludes with a double bar line and repeat dots.

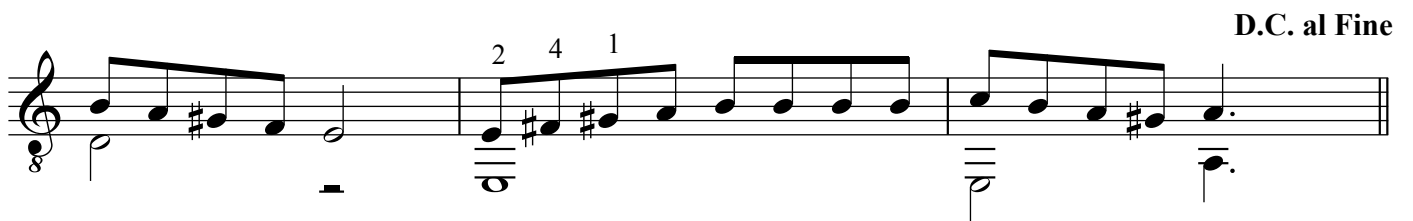
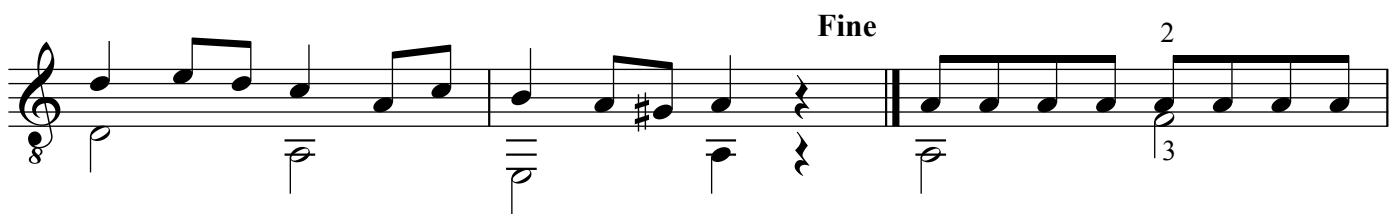
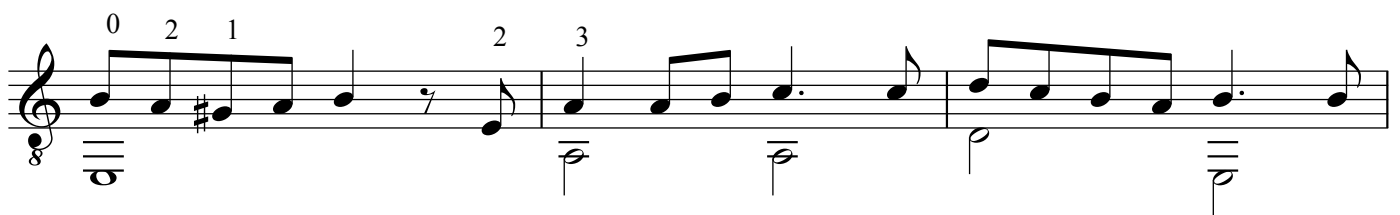
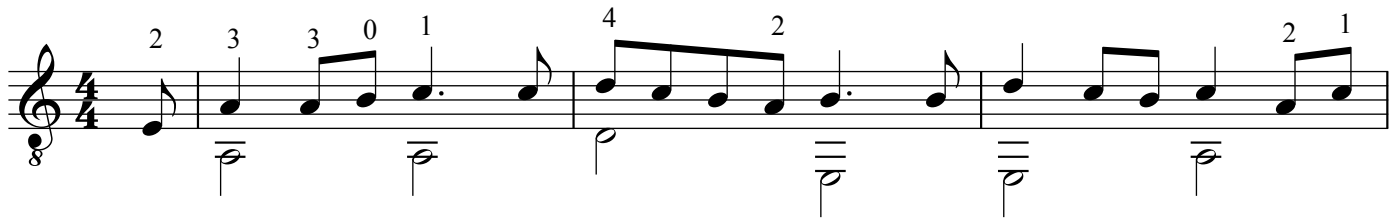
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Tutú Maramba

Brazilian Folksong

Following the fingering very carefully for a legato sound.



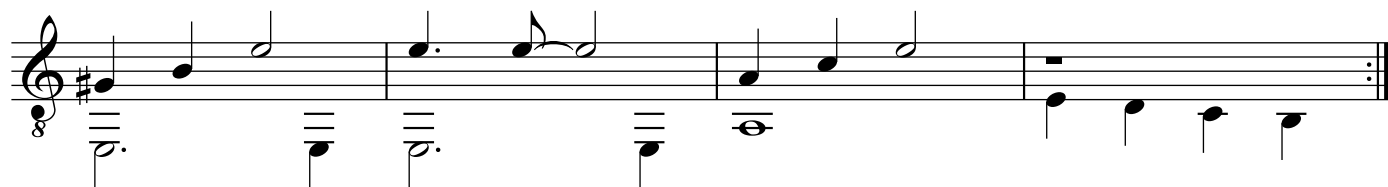
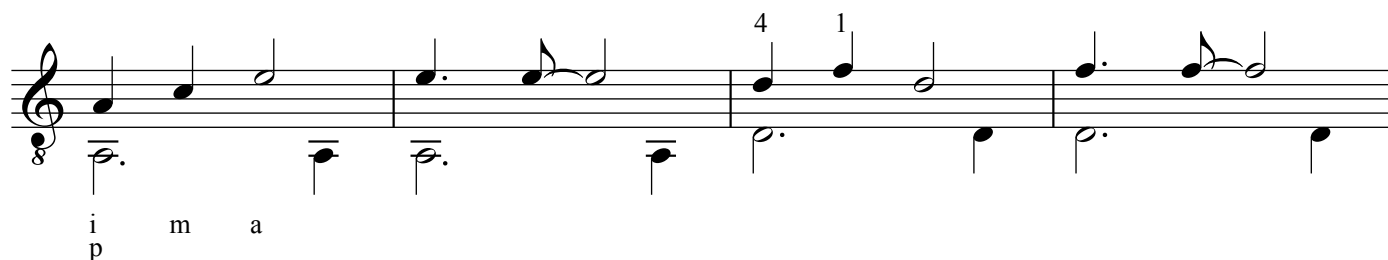
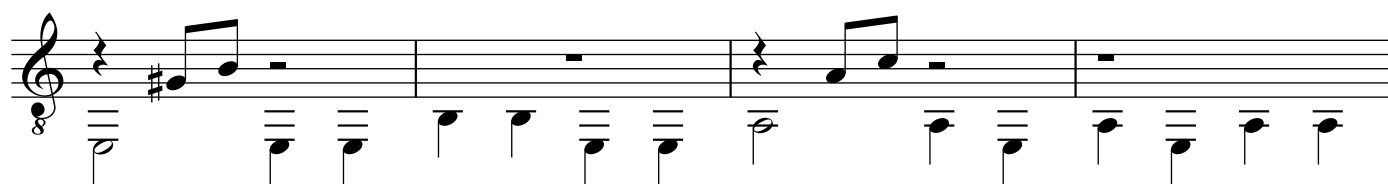
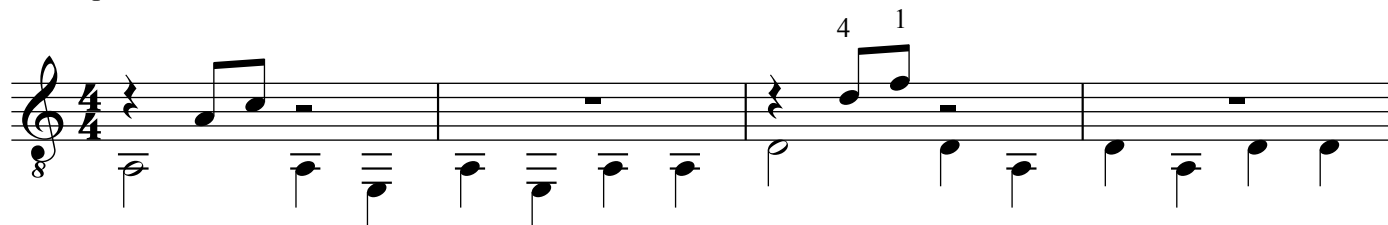
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Django Swing

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

Swing the Eighth Notes
Tempo: Bounce!



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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 musical score for Etude No. 12 - à la Brouwer is written for guitar in 4/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music is written in a single melodic line with a bass line indicated by stems pointing down. Fingerings are indicated by numbers 0, 2, 0, 3, 2, 0, 2, 0, 4, 2, 0 above the notes. Dynamics include *p* (piano) and *i*, *m* (repeated accompaniment). The second staff continues the melody with a fingerings of 2. The third staff begins with a fingerings of 1 and ends with a fermata. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody and ends with a fermata and a *p* (piano) dynamic. The piece concludes with a *rit.* (ritardando) marking.

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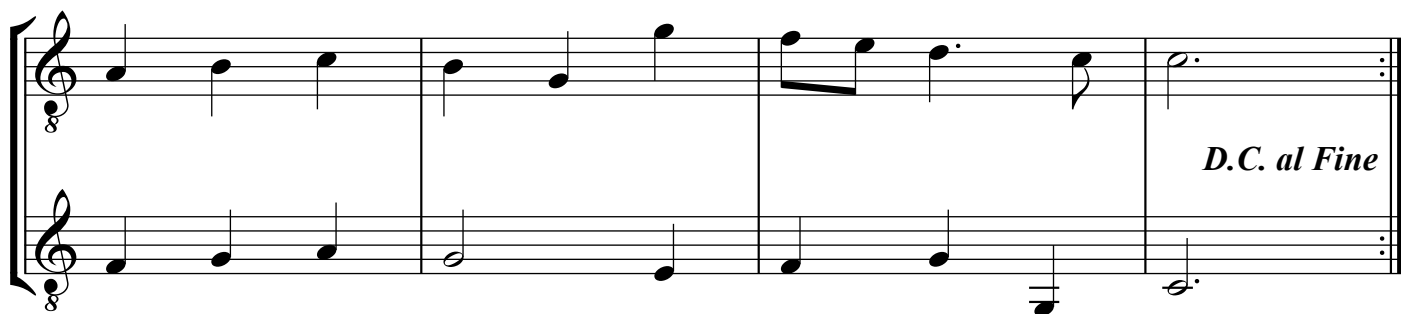
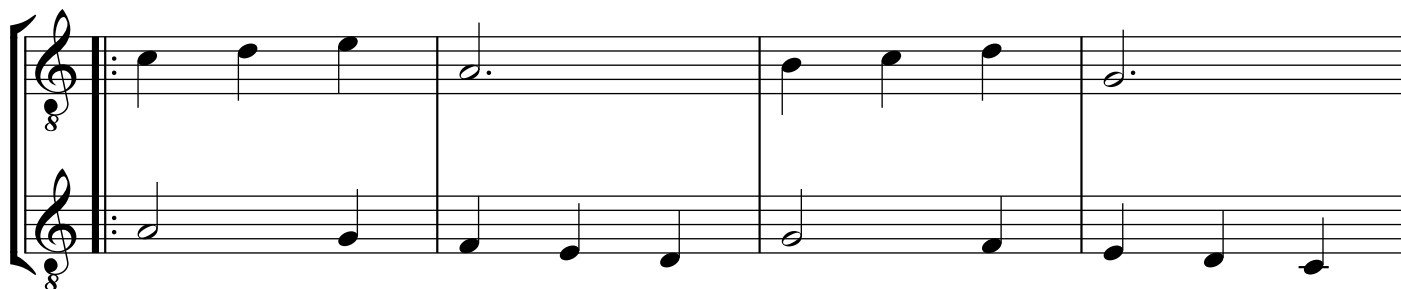
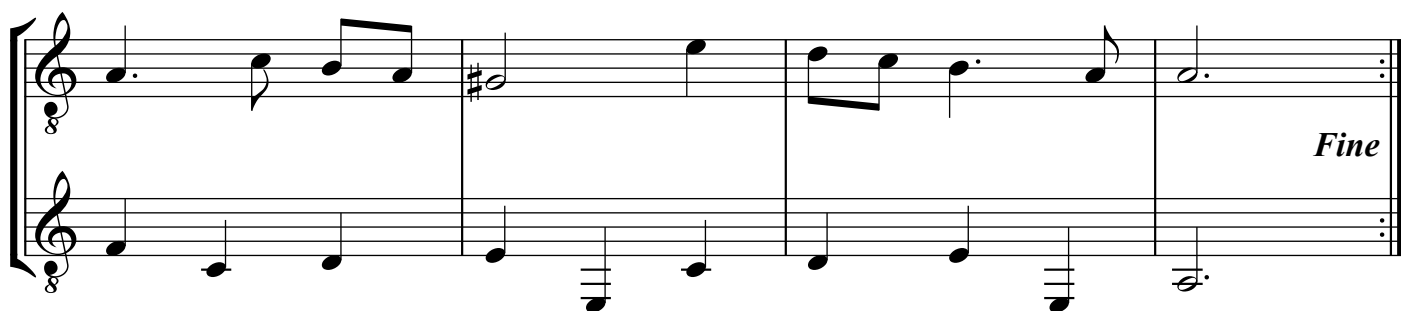
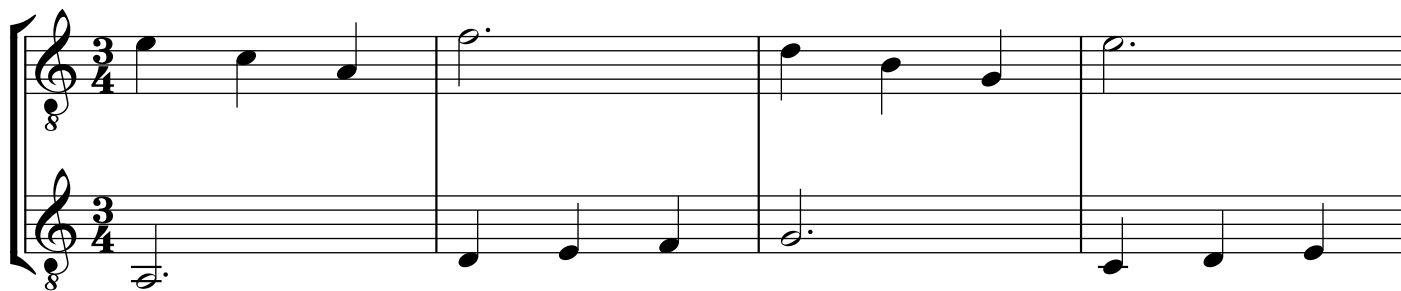
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Minuet

Johann Krieger
(1651-1735)

The student should play the upper part.



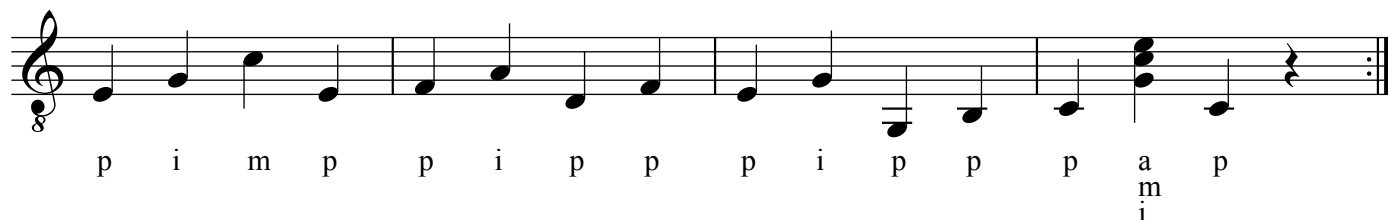
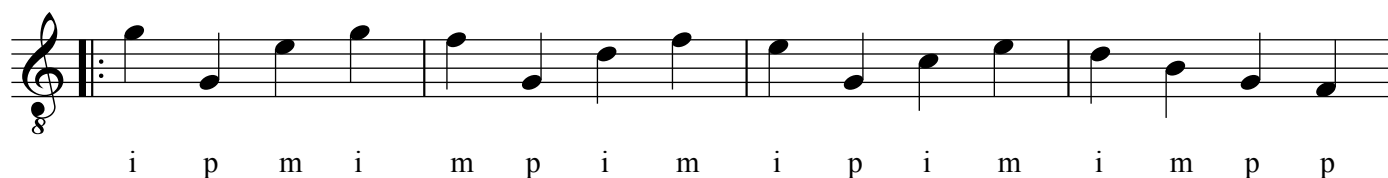
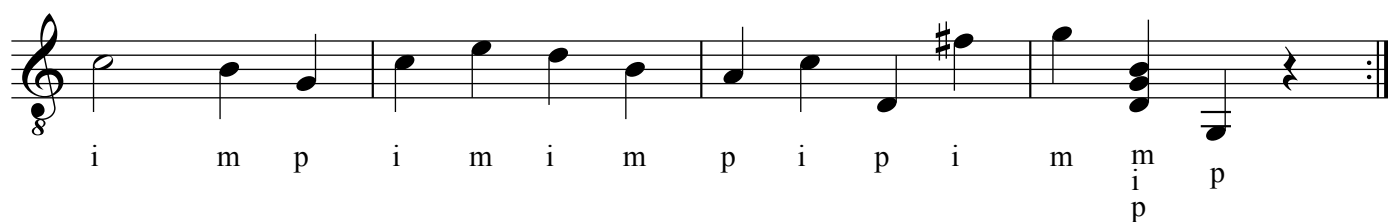
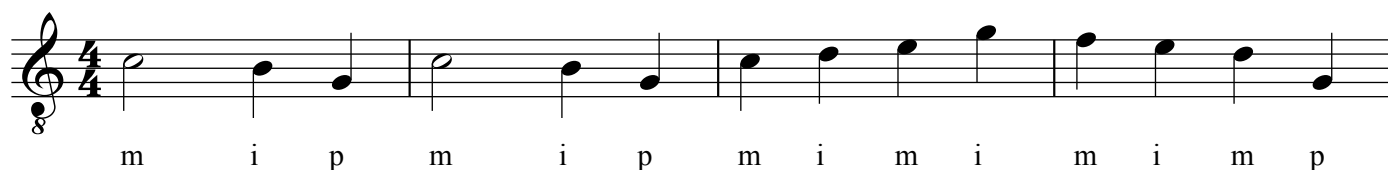
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Sor Study No. 1, Op. 60

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.



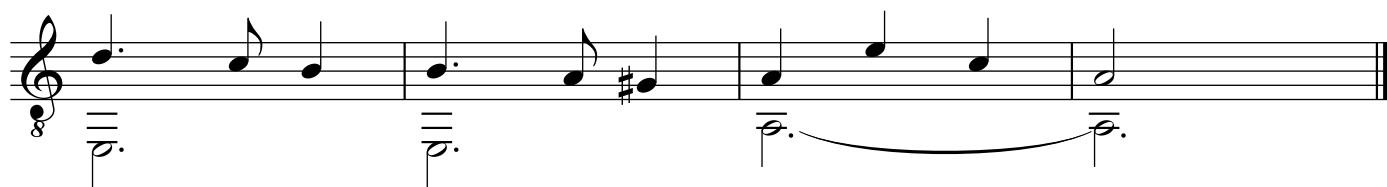
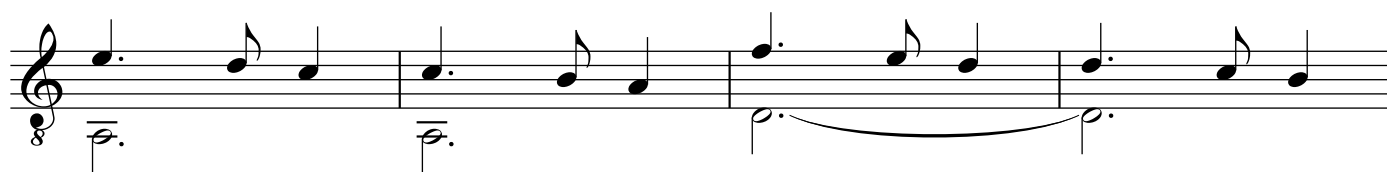
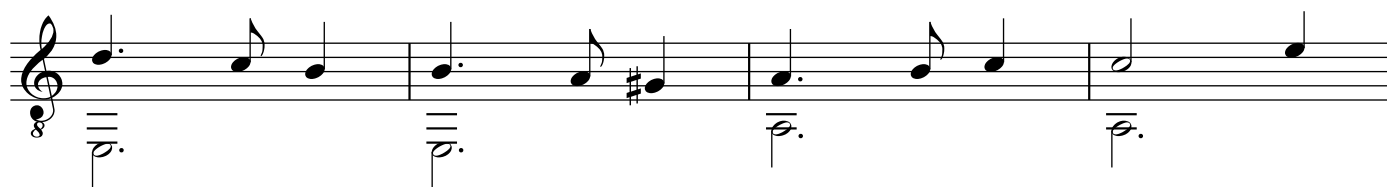
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Siciliano

Matteo Carcassi
(1792-1853)

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

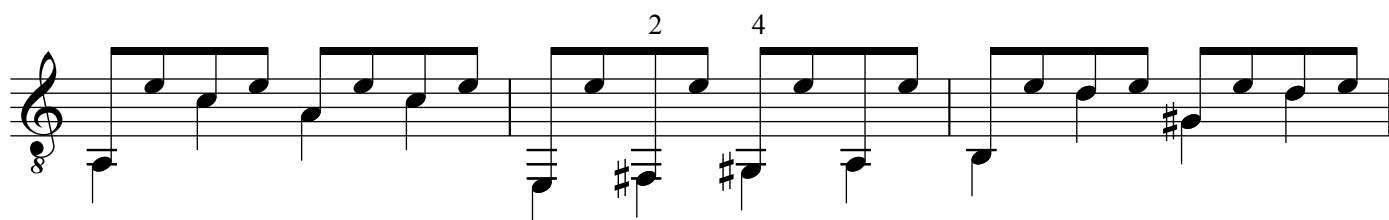
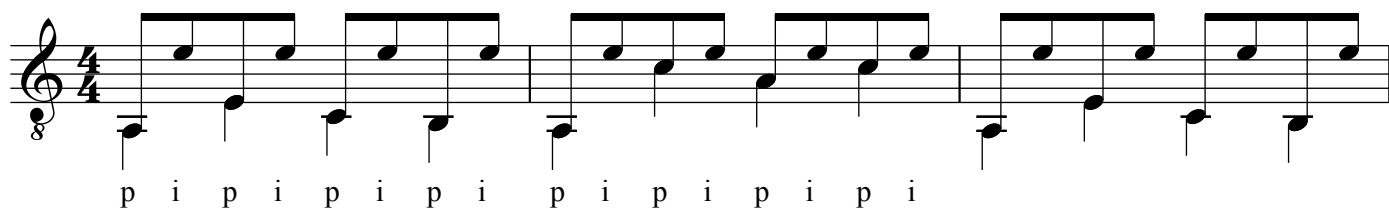


Übungen auf der E saite

Johann Kaspar Mertz
(1806-1856)

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

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



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 musical score for Etude No. 13 - Farewell is written in 3/4 time and consists of six staves. The first staff includes the lyrics "a m i a m i a m i" under the first three measures. The music features various triplet patterns, indicated by brackets and numbers 2, 3, and 4. The notes are sustained throughout the piece. The score concludes with a final measure on the sixth staff, marked with a double bar line.

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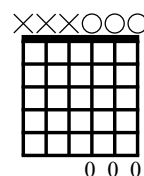
Chord Accompaniment Section

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. _____

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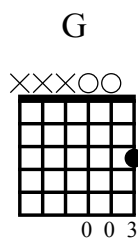
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Frère Jacques / Brother John

Traditional
France

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

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



G

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

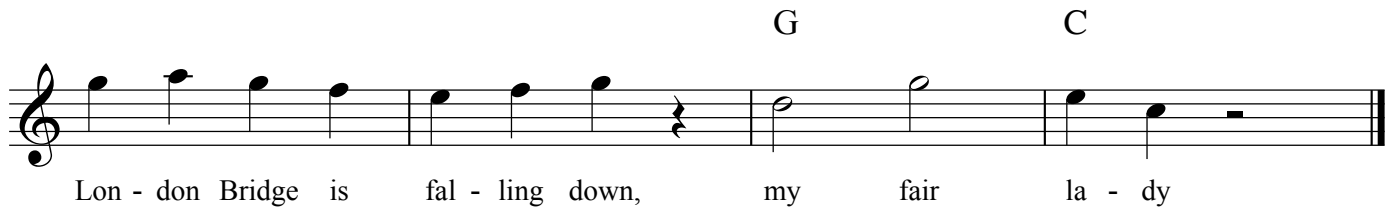
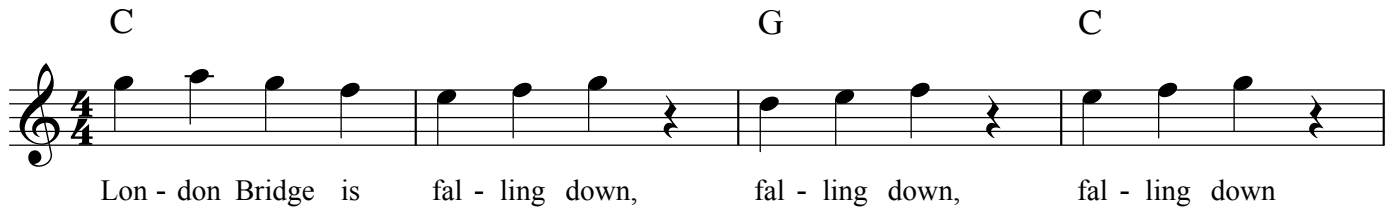
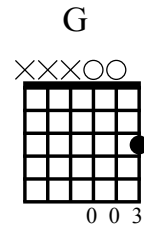
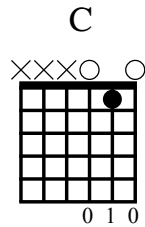
Son nez les ma - ti - nes! son nez les ma - ti - nes! Ding, dang, dong. Ding, dang, dong.
Morning bells are ring - ing! Morning bells are ring - ing!

London Bridge

Traditional
England

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

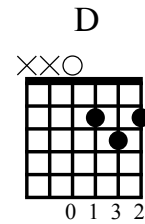
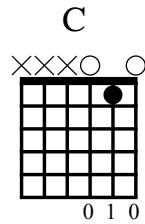
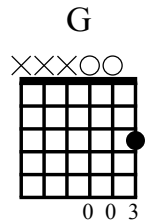
C Major: 2nd string, 1st fret, 1st finger. Strum the top three strings.



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

D

saved a wretch like me. - - - I

G C G

once was lost, but now am found; was

D G

blind, but now I see. - -

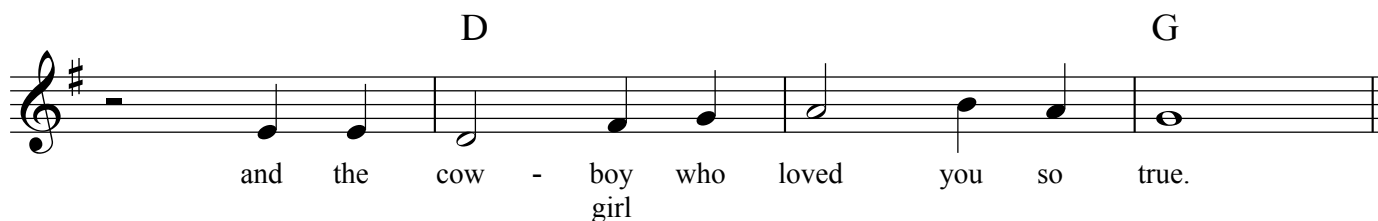
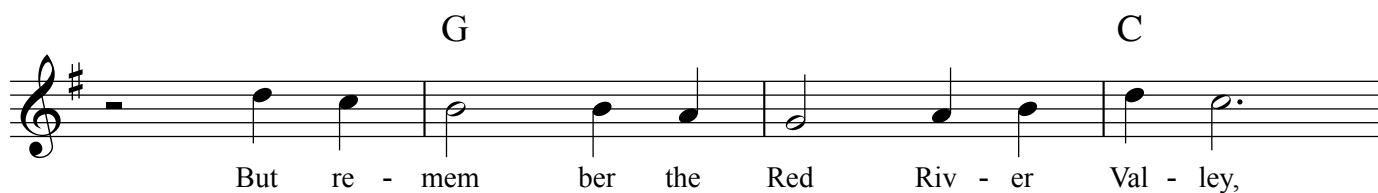
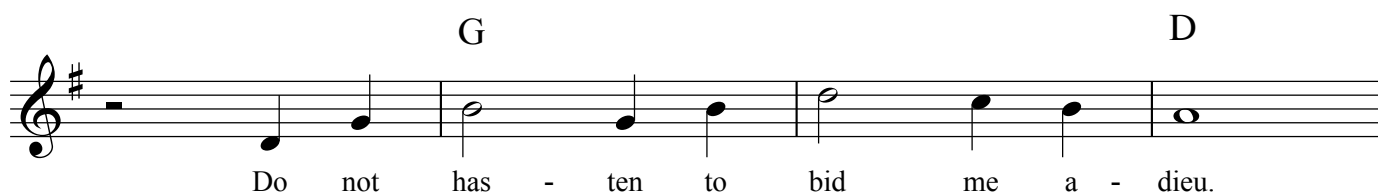
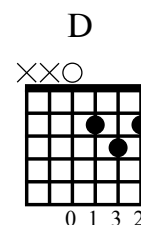
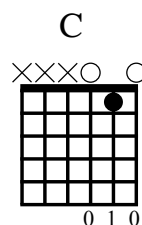
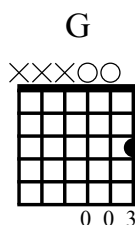
Red River Valley

Traditional
North American

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

Downstrum = □ Upstrum = ∇

Strum Pattern



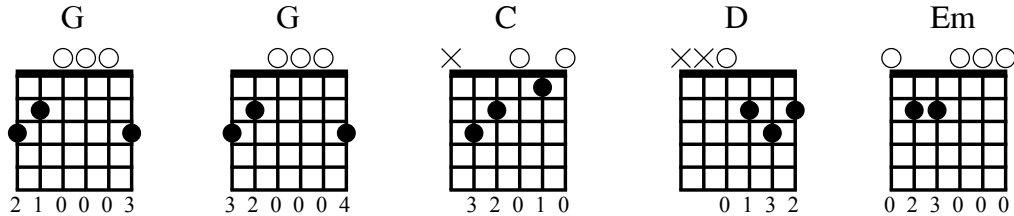
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Full Chord Shapes

Memorize these chord shapes for the next few songs.

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



Tom Dooley - North Carolina Folk Song

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

C G

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

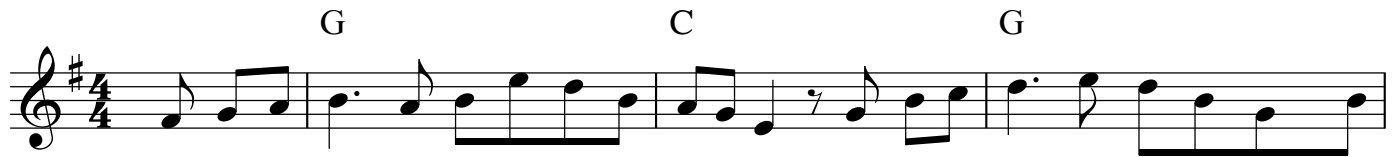
C

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

Danny Boy

Traditional Irish

Bars containing two chords receive two beats per chord.



Oh, Dan-ny boy, - the pipes the pipes are call - ing, 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



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



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




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



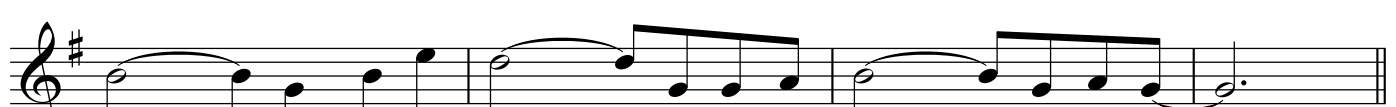
Oh. Shen-an- doah I long to see you, A - way you roll-ing

G C D Em C



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

G C G Em G D G

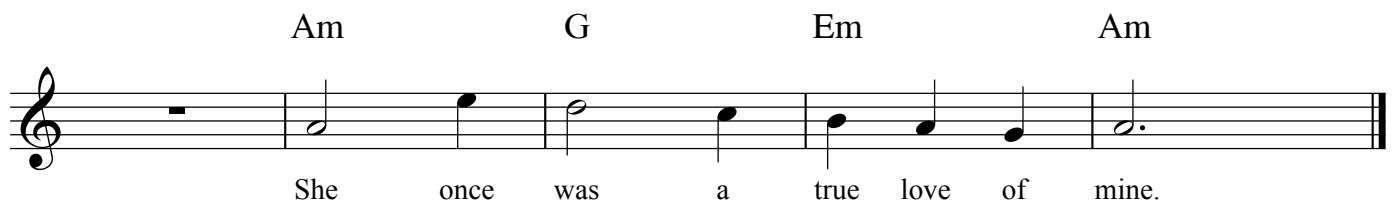
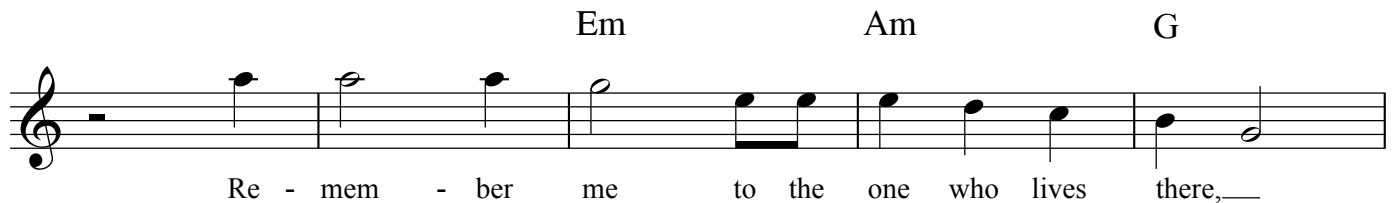
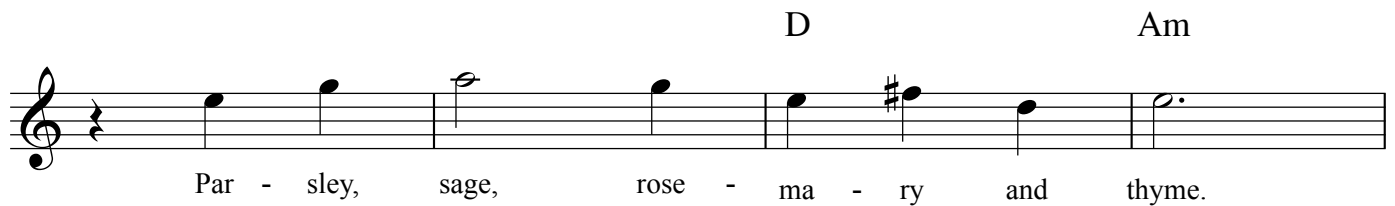
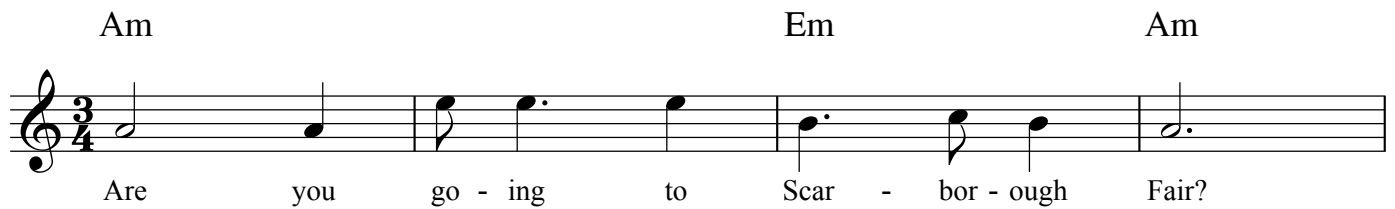
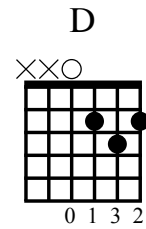
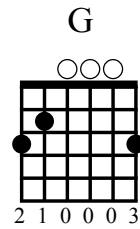
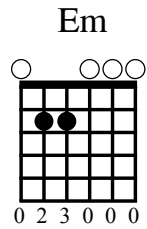
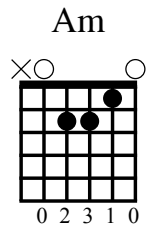


way we're bound a - way a-cross the wide Miss-ou - ri.

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.



Tablature

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

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

The example shows a sequence of six notes on a standard guitar staff and their corresponding fret numbers on a TAB staff. The notes are: E, E, D, B, F, and D. The TAB staff shows the fret numbers: 0, 0, 0, 2, 3, and 3. The strings are labeled: 6th string open, 1st string open, 4th string open, 5th string 2nd fret, 4th string 3rd fret, and 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 go-ing to Scar - bor-ough Fair?

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

D Am

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

Em Am G

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

Am G Em Am

She once was a true love of mine.

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Ada R. Habershon &
Charles H. Gabriel

[illegible]

by, by and by? Is a

0 1 0 0 1 0 0 0 3 3 3 3

1 1 1 0 0 0 0 0 0 0

3 2 3 2 0 0 0 0

[illegible][illegible]

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

[illegible]

Am E Am E Am E Am Fmaj⁷

4/4

[illegible][illegible]

House of the Rising Sun

American
Folksong

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

Am C D Fmaj⁷ Am C

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

E Am C D Fmaj⁷

There is a house in New Orleans they

Am C E Am C

call the Rising Sun. It's been the ruin of

D Fmaj⁷ Am E Am

many poor gal, and I oh Lord was one.

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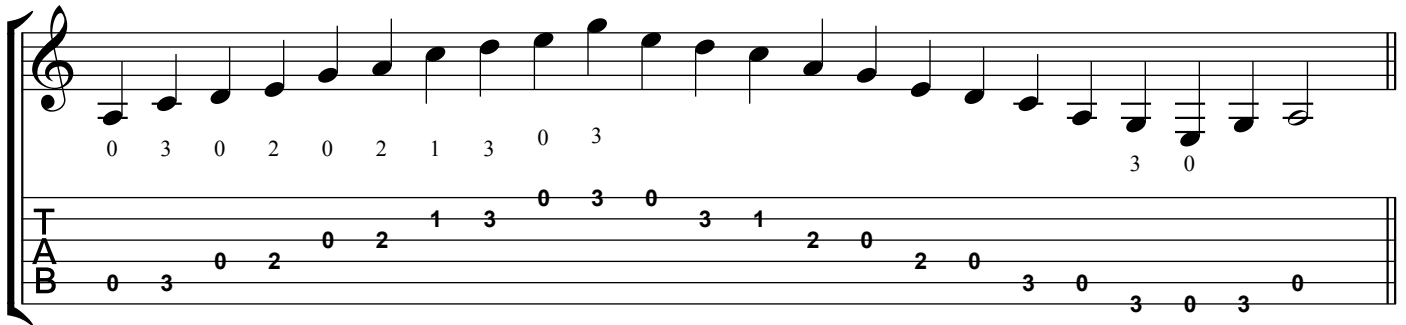
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Scales for Blues and Popular Music

Below is the pentatonic minor and blues scales up to the highest notes in position.

These can be used for soloing over the following blues chords and other chord progressions such as House of the Rising Sun.

A Pentatonic Minor (open position)



Twelve Bar Blues

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

A

1
0

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

D **A**

1
0

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

E **D** **A** **E**

1
0

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

The Shuffle

A

1 3
0 0

T
A
B

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D **A**

1 3
0 0

T
A
B

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E **D** **A** **(E)**

1 3
0 0

T
A
B

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Rhythm Riff Blues

A

D

A

E

D

A

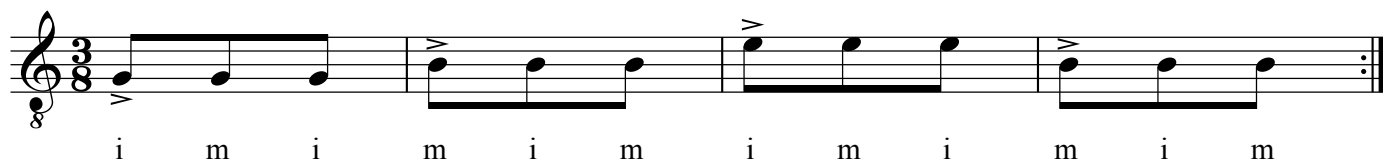
(E)

Right Hand Technique Exercises

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



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

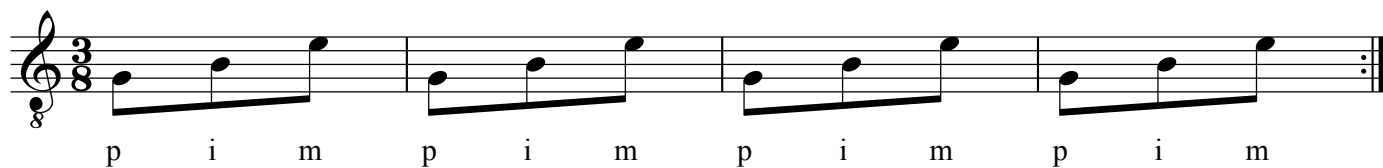


No. 3 - p, i alternation

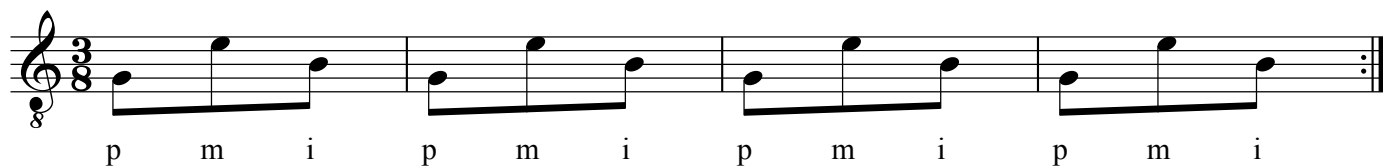
Remember to keep the thumb in front of the fingers during arpeggios. Checking your guitar position may help.



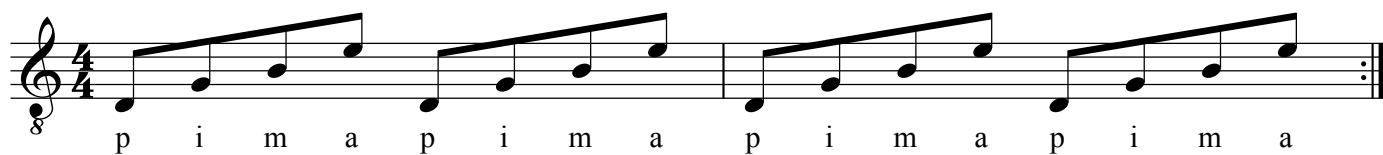
No. 4 - p, i, m arpeggio pattern



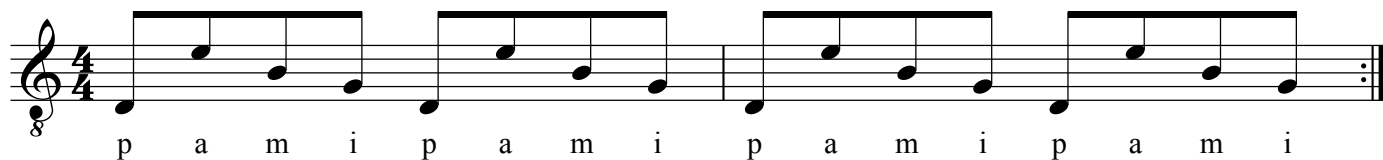
No. 5 - p, m, i arpeggio pattern



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



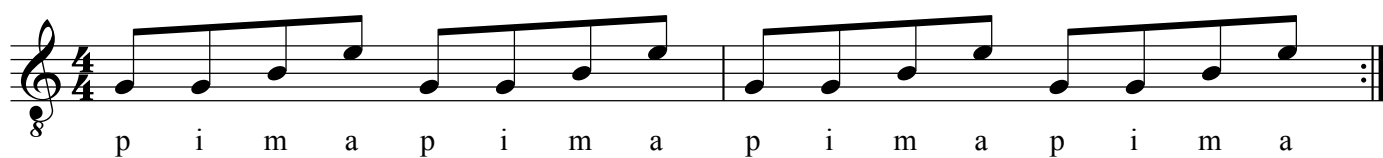
No. 7 - p, a, m, i arpeggio pattern



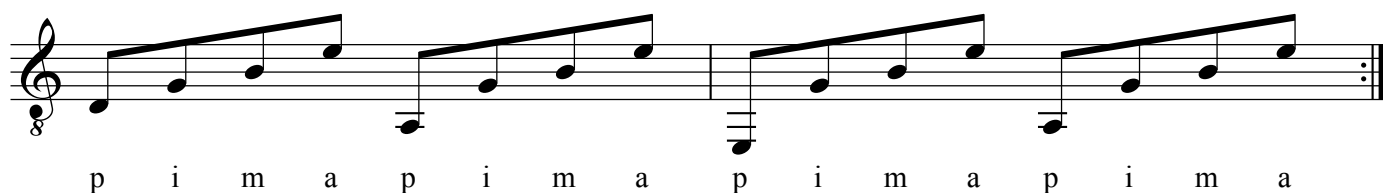
No. 8 - p, a, m, i arpeggio pattern



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



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



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

TAB 5 6 5 6 5 6 5 6 5 6

2 3 2 3 2 3 2 3 2 3

i m i m i m i m i m

TAB 6 7 6 7 6 7 6 7 6 7

3 4 3 4 3 4 3 4 3 4

i m i m i m i m i m

TAB 7 8 7 8 7 8 7 8 7 8

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

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

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

T
A
B
5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8

No. 4 - Fingers 1 and 4 on all strings

Keep the left hand aligned with the strings.

1 4 1 4 1 4 1 4 1 4 1 4 1 4

T
A
B
5 8 5 8 5 8 5 8 5 8 5 8

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.

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

T
A
B
5 0 6 0 7 0 8 0 5 0 6 0 7 0 8 0 5 0 6 0 7 0 8 0 5 0 6 0 7 0 8 0

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 4 3 2 1 0

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

TAB

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

2nd String - B Chromatic

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

TAB

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

3rd String - G Chromatic

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

TAB

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

4th String - D Chromatic

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

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

5th String - A Chromatic

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

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

6th String - E Chromatic

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

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

Scales

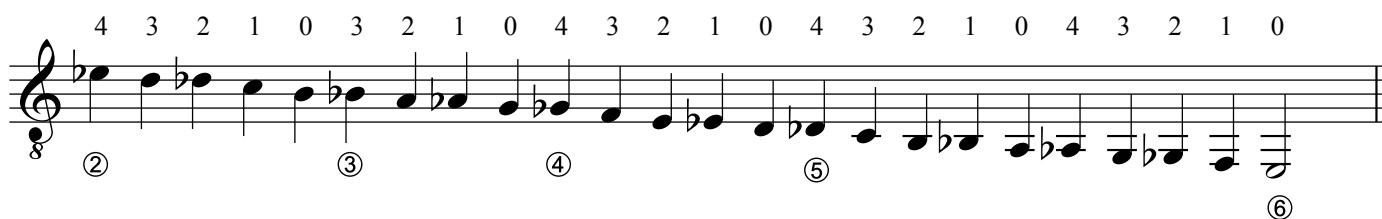
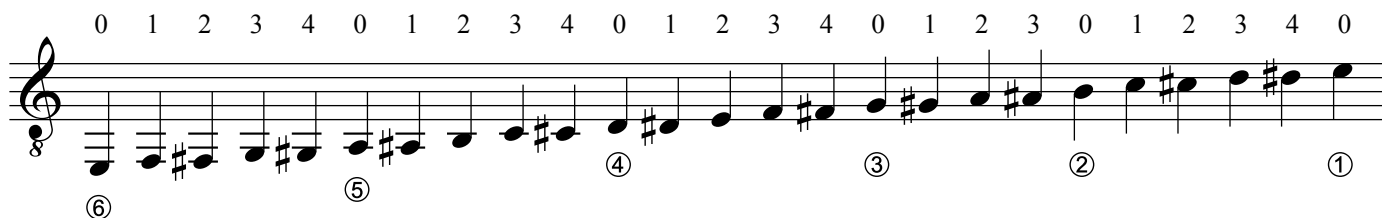
I have included a small number of scales in preparation for the next level of study.

Beginners should continue to my Volume Two method book to fully understand the theory of scales, arpeggios, and key signatures, as well as practice approaches.

E Chromatic 1 Octave



E Chromatic 2 Octaves



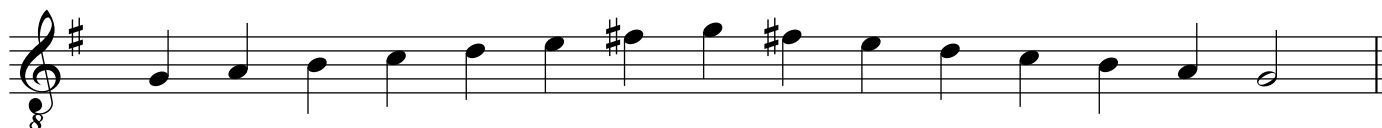
One Octave Major Scales

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

