

# Classical Guitar Method

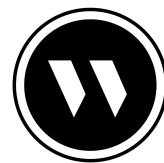
## Volume One

By Bradford Werner

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2017 Edition



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# **Classical Guitar Method - Volume One**

by Bradford Werner

2017 Edition

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## **Printing the PDF**

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](http://thisisclassicalguitar.com) or [wernerguitareditions.com](http://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/](http://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

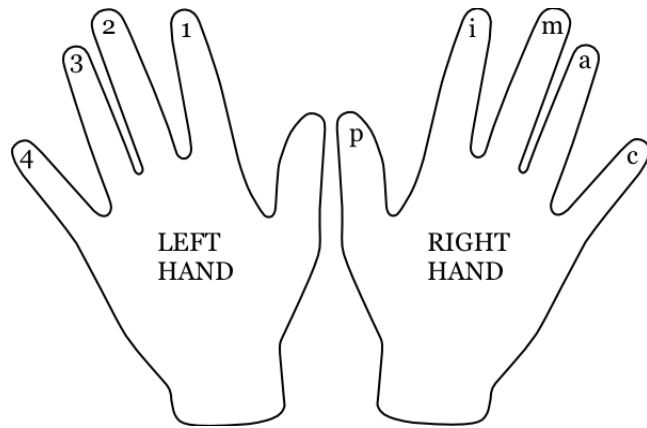
Students should buy a clip-on tuner, I like the D'Addario Micro Tuner: <http://amzn.to/2pecdpN>  
Tuning by ear should begin during the first lesson and relative tuning should also be taught:

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

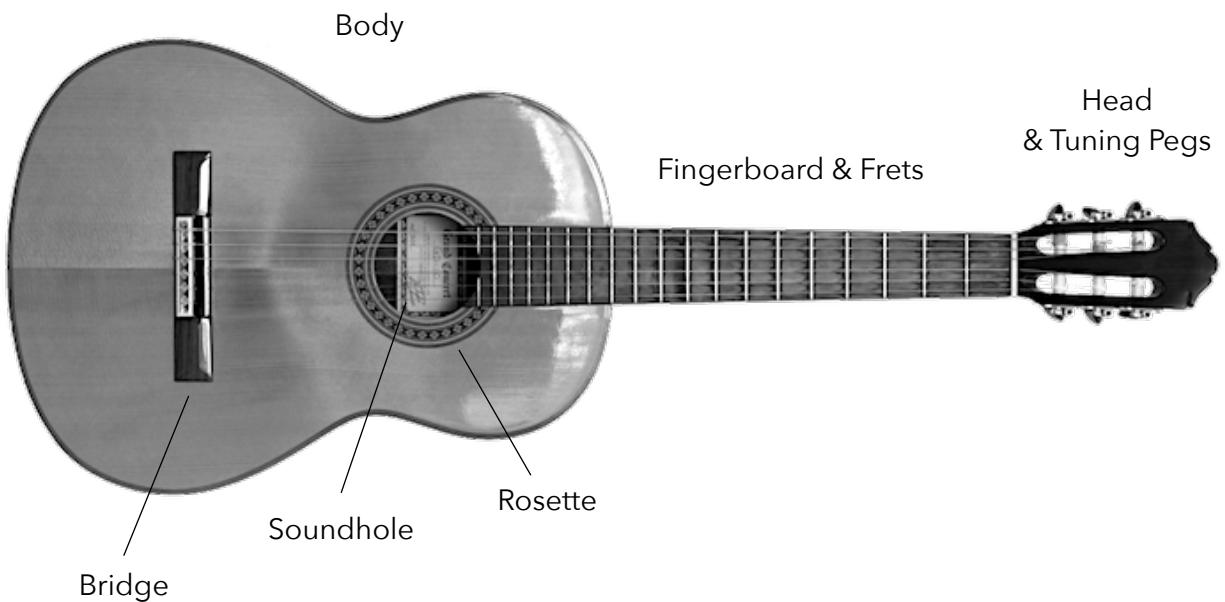


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# Hand and Sitting Positions for Classical Guitar

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

## Sitting Position

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

## Right Arm & Hand

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

## Left Arm & Hand

- Left 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.

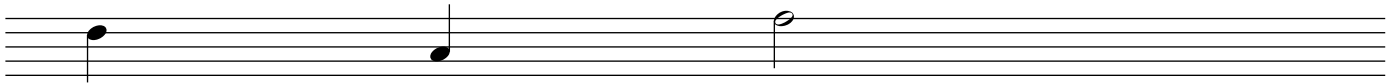
## Anatomy of a note:

● ○ Noteheads

♪ ○ Noteheads with stems

♪ Stems with flags

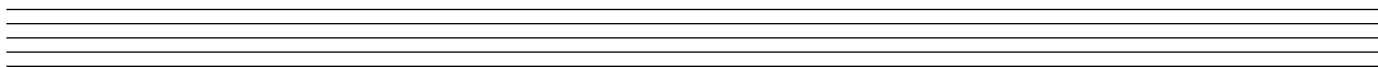
Notes will be placed on a staff (5 lines), as shown below.



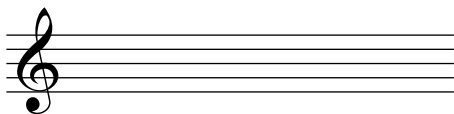


# Basic Musical Symbols

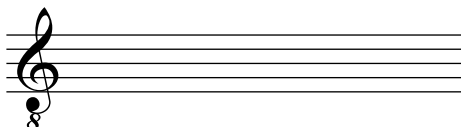
The **Staff** has five lines.



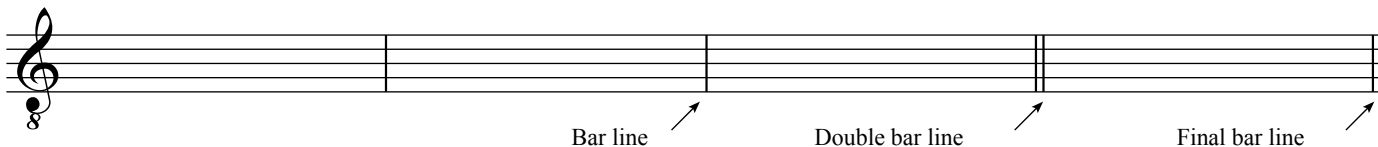
The **Treble Clef Sign** is used in guitar notation (also called the G Clef).



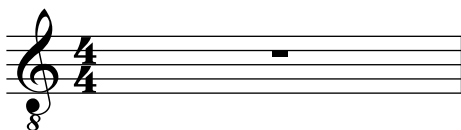
A treble clef with an 8 below is often used in guitar notation.  
Guitar sounds one octave below where it's written.



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

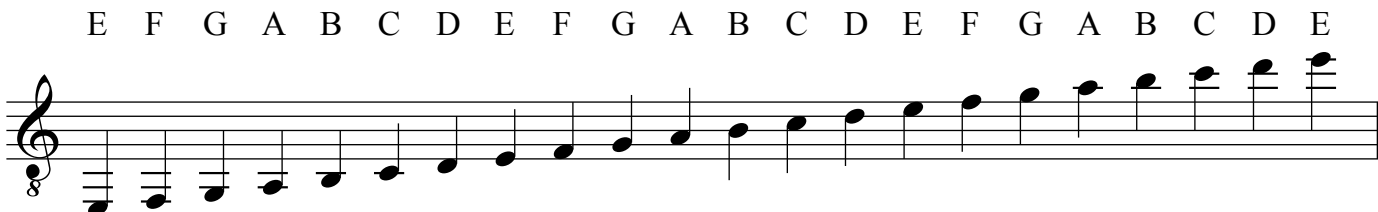


The **Time Signature** tells you how many beats there are in each bar and what type of note equals one beat. To start, you only need to know about the top number.



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

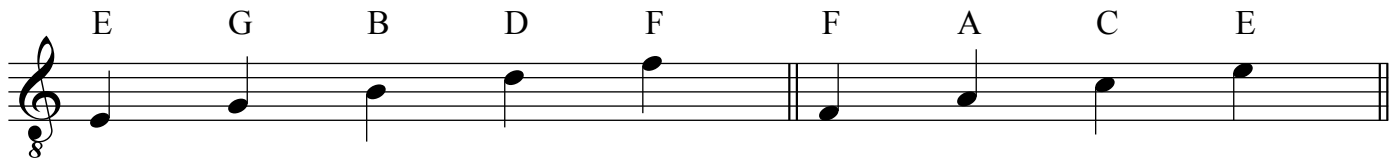
Standard music notation starting on the lowest note of the guitar.  
The lines above and below the staff are called **Ledger Lines**.



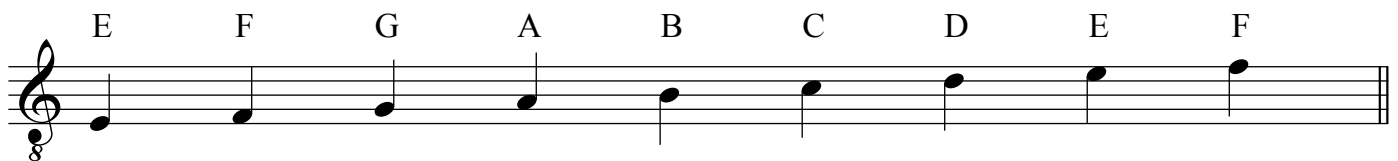
# Notes & Rhythms

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

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). Above the staff, the beat numbers 1, 2, 3, 4 are written above each note. Below the staff, arrows point to the notes with their respective descriptions and durations.

↑	↑	↑
<b>Quarter Notes</b>	<b>Half Notes</b>	<b>Whole Notes</b>
Solid Notehead	Hollow Notehead	Hollow Notehead
Stem	Stem	No stem
1 beat	2 beats	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). Below the staff, arrows point to the rests with their respective descriptions and durations.

↑	↑	↑
<b>Quarter Rest</b>	<b>Half Rest</b>	<b>Whole Rest</b>
1 beat silence	2 beats silence	4 beats silence

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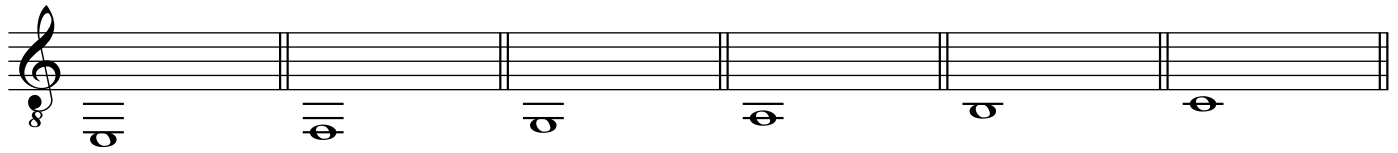
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# Reference for Basic First Position Notes

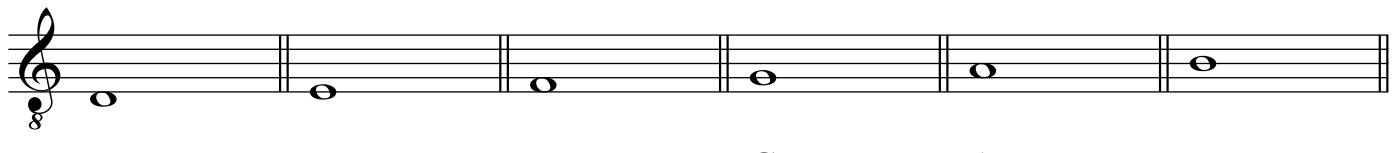
You do not need to learn these notes yet.

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.




**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

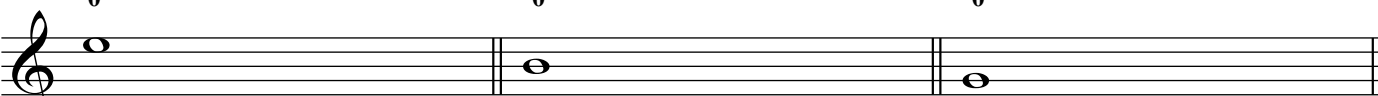


**C**      **D**      **E**      **F**      **G**

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

<b>E</b>	<b>B</b>	<b>G</b>
<b>0</b>	<b>0</b>	<b>0</b>



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

Complete the following note names and string numbers



Name: **E    B    G    E**

String: **1    2    3    1**



Name: **E    B**

String: **1    2**

# Etude No. 1 - Melody

## Ways to practice

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

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

Count: 1 2 3 4 1 2 3 4

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

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

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

i m i m i m i m i m i

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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

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

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

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

p m p m p m p m p m p m p

rit. . . . .

# Nocturne (Duet)

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

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

Student

Teacher

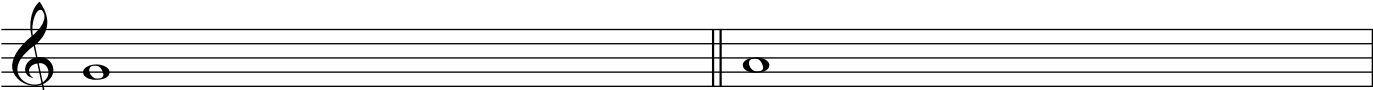
*repeat*

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

# Notes on the Third String


<b>G</b>	<b>A</b>
0	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.

2 0 2 0

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

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

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

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

# A Fairy Tale

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

The first system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains four measures of music with notes and lyrics: 'i m', 'i m i', 'm', and 'i'. The bottom staff is in treble clef and contains four measures of arpeggiated chords corresponding to the lyrics above. A dynamic marking 'p' is placed below the first measure of the bottom staff.

The second system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains four measures of music with notes and lyrics: 'm i m', 'i m i', 'm', and 'i'. The bottom staff is in treble clef and contains four measures of arpeggiated chords corresponding to the lyrics above.

The third system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains four measures of music with notes and lyrics: 'm i m', 'i', 'm i m', and 'i'. The bottom staff is in treble clef and contains four measures of arpeggiated chords corresponding to the lyrics above.

The fourth system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains four measures of music with notes and lyrics: 'm i m i m', 'i', and 'm'. The bottom staff is in treble clef and contains four measures of arpeggiated chords corresponding to the lyrics above. The system concludes with a double bar line.

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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>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
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

Name: **D**    **C**

---

Fret: **3**    **1**

---

String: **2**    **2**

---

Name: **G**    **F**

---

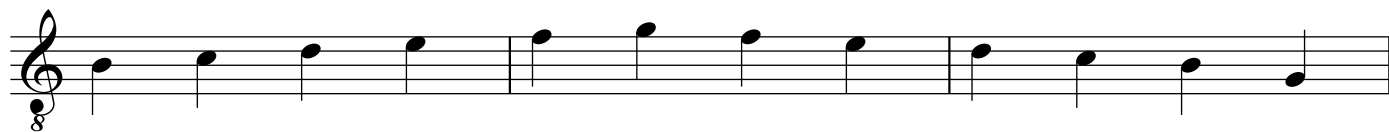
Fret: **3**    **1**

---

String: **1**    **1**

---

# Note Finder



Name: **B**      **C**

---

Fret: **0**      **1**

---

String: **2**      **2**

---



Name:

---

Fret:

---

String:

---



Name:

---

Fret:

---

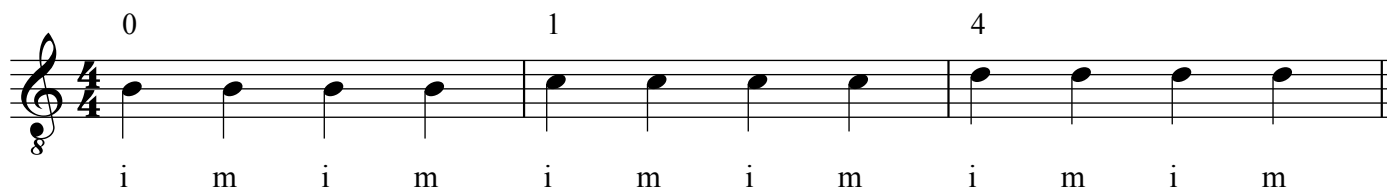
String:

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# Left Hand Practice

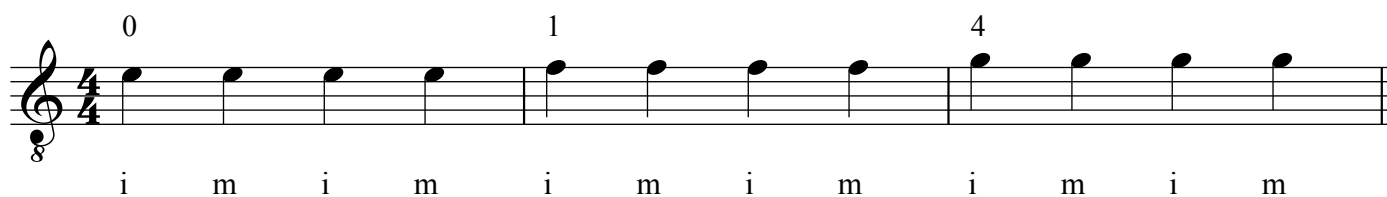
Say the note names out loud as you play the following exercises.  
Keep left hand fingers curved, play on fingertips very close to the fret.  
Playing close to the fret will stop buzzing and allow for a light touch.  
'Anchor' the right hand thumb on a bass string.

## Second String Notes



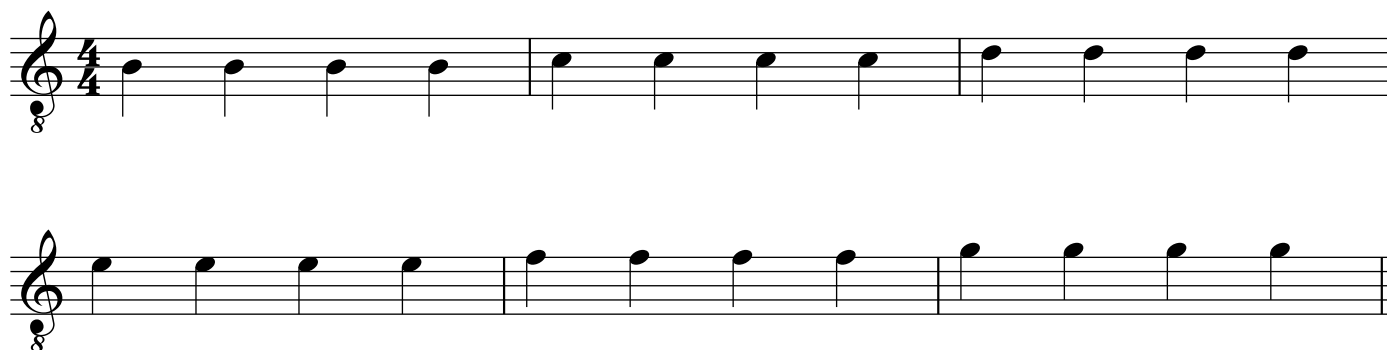
Musical notation for the Second String Notes exercise. It consists of a single staff in 4/4 time with a treble clef and an 8va octave sign. The notes are: G4 (0), A4 (1), B4 (1), C5 (4), D5 (4), E5 (4), F5 (4), G5 (4), A5 (4), B5 (4), C6 (4), D6 (4), E6 (4), F6 (4), G6 (4). The notes are grouped into three measures of four notes each. Below the staff, the note names 'i m i m' are written under each note.

## First String Notes



Musical notation for the First String Notes exercise. It consists of a single staff in 4/4 time with a treble clef and an 8va octave sign. The notes are: E4 (0), F4 (1), G4 (1), A4 (1), B4 (1), C5 (4), D5 (4), E5 (4), F5 (4), G5 (4), A5 (4), B5 (4), C6 (4), D6 (4), E6 (4). The notes are grouped into three measures of four notes each. Below the staff, the note names 'i m i m' are written under each note.

## Both Strings Without Fingering



Musical notation for the Both Strings Without Fingering exercise. It consists of two staves in 4/4 time with a treble clef and an 8va octave sign. The notes are: G4 (0), A4 (1), B4 (1), C5 (4), D5 (4), E5 (4), F5 (4), G5 (4), A5 (4), B5 (4), C6 (4), D6 (4), E6 (4), F6 (4), G6 (4). The notes are grouped into three measures of four notes each.

# 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 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

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

## Go Tell Aunt Rhody

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

## The Fox

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

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

# 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.

The first system of musical notation for 'Ode to Joy' is presented in 4/4 time. It consists of two staves. The upper staff contains the melody, starting with a quarter rest followed by quarter notes G4, A4, B4, and C5. The lower staff contains a bass line of quarter notes, starting with a whole rest followed by G3, F3, E3, and D3. The system concludes with a double bar line.

The second system of musical notation continues the piece. The upper staff melody proceeds with quarter notes D5, E5, F5, and G5. The lower staff bass line continues with quarter notes C3, B2, A2, and G2. The system concludes with a double bar line.

The third system of musical notation continues the piece. The upper staff melody proceeds with quarter notes A5, B5, C6, and B5. The lower staff bass line continues with quarter notes F2, E2, D2, and C2. The system concludes with a double bar line.

The fourth system of musical notation concludes the piece. The upper staff melody proceeds with quarter notes A5, G5, F5, and E5. The lower staff bass line continues with quarter notes D2, C2, B1, and A1. The system concludes with a double bar line.



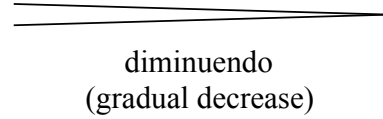
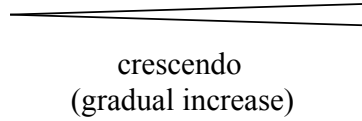
# Dynamics

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

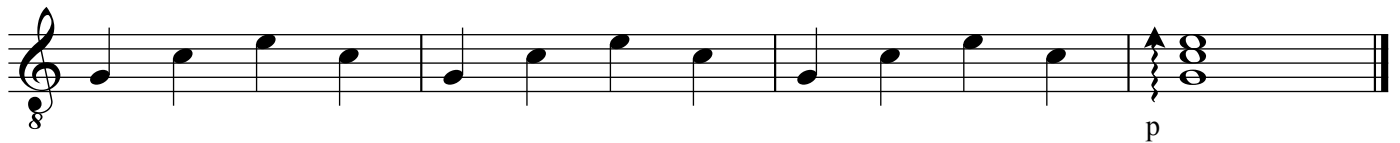
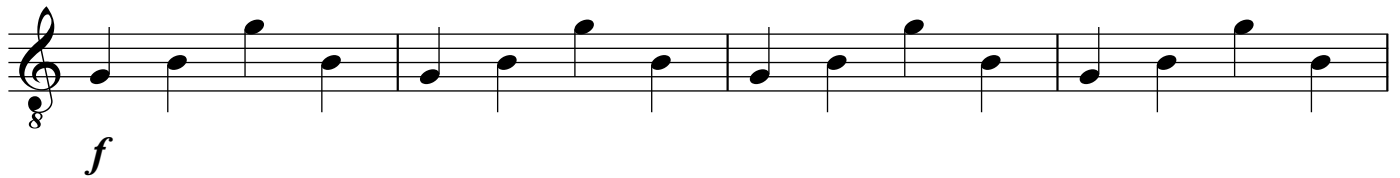
*p* *mf*

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

*f*  
*p*

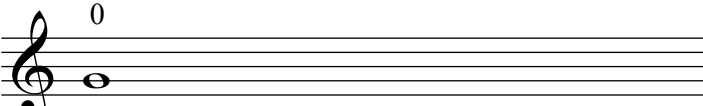
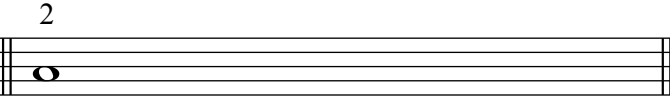
# Etude No. 3 - Sound Picture

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.*

# Review: Third String

<p><b>G</b></p>  <p>0</p> <p>3rd string open</p>	<p><b>A</b></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.

The image shows three staves of musical notation for the song 'Twinkle, Twinkle, Little Star'. The first staff is in 4/4 time and includes the lyrics 'm i m i m i m i m i m i' written below the notes. The second and third staves continue the melody without lyrics. The notes are quarter notes, and the piece concludes with a double bar line at the end of the third staff.

## 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.

8 *mf*  
p i m p i m

8 *p*

8 *f*

8 *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.

Cmaj<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> G<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> G<sup>7</sup>

*mf*

Cmaj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> G<sup>7</sup>

*p*

Cmaj<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

*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*

C G C G C

*p*

Dm G

*f*

C G C G C

*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.

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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 first system of the waltz consists of two staves. The top staff is in treble clef with a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The first measure contains a half note G4, a quarter note A4, and a quarter note B4, all connected by a slur. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4, with a slur above them. The third measure contains a half note G4, a quarter note A4, and a quarter note B4, with a slur above them. The fourth measure contains a quarter note G4, a quarter note F4, and a quarter note E4, with a slur above them. The bottom staff is in bass clef with a 3/4 time signature. It contains four measures, each with a single dotted half note: G2, F2, E2, and D2.

The second system of the waltz consists of two staves. The top staff is in treble clef with a 3/4 time signature. The first measure contains a half note G4, a quarter note A4, and a quarter note B4, with a slur above them. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4, with a slur above them. The third measure contains a half note G4, a quarter note A4, and a quarter note B4, with a slur above them. The fourth measure contains a quarter note G4, a quarter note F4, and a quarter note E4, with a slur above them. The bottom staff is in bass clef with a 3/4 time signature. It contains four measures, each with a single dotted half note: G2, F2, E2, and D2. There are two trapezoidal markings in the first and third measures of the bottom staff, indicating a crescendo or decrescendo.

The third system of the waltz consists of two staves. The top staff is in treble clef with a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The first measure contains a half note G4, a quarter note A4, and a quarter note B4, all connected by a slur. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4, with a slur above them. The third measure contains a half note G4, a quarter note A4, and a quarter note B4, with a slur above them. The fourth measure contains a quarter note G4, a quarter note F4, and a quarter note E4, with a slur above them. The bottom staff is in bass clef with a 3/4 time signature. It contains four measures, each with a single dotted half note: G2, F2, E2, and D2.

The fourth system of the waltz consists of two staves. The top staff is in treble clef with a 3/4 time signature. The first measure contains a half note G4, a quarter note A4, and a quarter note B4, with a slur above them. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4, with a slur above them. The third measure contains a half note G4, a quarter note A4, and a quarter note B4, with a slur above them. The fourth measure contains a quarter note G4, a quarter note F4, and a quarter note E4, with a slur above them. The bottom staff is in bass clef with a 3/4 time signature. It contains four measures, each with a single dotted half note: G2, F2, E2, and D2. There are two trapezoidal markings in the first and third measures of the bottom staff, indicating a crescendo or decrescendo. The system ends with a double bar line and repeat dots.

# Minuet

C. H. Wilton  
(1761-1832)

The student plays the top part.  
Notice the phrasing and dynamics as well as the special fingering in bar 9.

**Andantino**

# Morning

Anton Diabelli  
(1781-1858)

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

The first system of music is in 4/4 time and G major. The right hand (RH) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4. The left hand (LH) plays a bass line of quarter notes: G2, B2, D3, E3, D3, B2, G2, B2, D3, E3, D3, B2, G2. The RH is marked *p* (piano). Both hands are bracketed together.

The second system continues the melody. The RH plays: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4. The LH plays: G2, B2, D3, E3, D3, B2, G2, B2, D3, E3, D3, B2, G2. The RH is marked *p*. The system includes dynamic markings: a hairpin crescendo from *p* to *mf* over the first two measures, and a hairpin decrescendo from *mf* to *p* over the last two measures.

The third system continues the melody. The RH plays: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4. The LH plays: G2, B2, D3, E3, D3, B2, G2, B2, D3, E3, D3, B2, G2. The RH is marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The system includes dynamic markings: a hairpin crescendo from *mp* to *mf* over the first two measures, and a hairpin decrescendo from *mf* to *p* over the last two measures.

The fourth system concludes the piece. The RH plays: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4. The LH plays: G2, B2, D3, E3, D3, B2, G2, B2, D3, E3, D3, B2, G2. The RH is marked *f* (forte) and *p* (piano). The system includes dynamic markings: a hairpin crescendo from *f* to *p* over the first two measures, and a hairpin decrescendo from *p* to *pp* over the last two measures. The piece ends with a double bar line and repeat dots.

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# New Notes: Open Bass Strings

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

**E**                      **A**                      **D**  
0                      0                      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).

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

8  
m p p i m 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.

The musical score consists of four staves of music in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). The first staff begins with a dynamic marking of 8. The first two bars of the first staff have a slur over the second bar, indicating a sustain. The notes and fingerings are: i m i m i p p p m i m i m p p p. The second staff has notes and fingerings: i m i m i m i m i m i m i p p p. The third staff has notes and fingerings: i m p m i p. The fourth staff has notes and fingerings: i m rit. p.

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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 is written in 4/4 time and consists of seven staves. The first staff includes the lyrics "p i m a p i m a" under the notes. The second and fourth staves have fingerings "2 1" above the notes. The fifth staff has a fingering "4" above a note. The seventh staff includes the instruction "rit." below the notes. The piece concludes with a double bar line.

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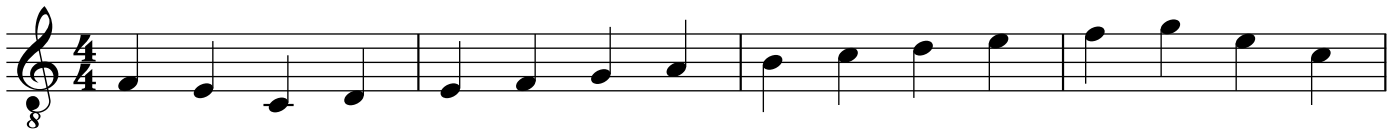
# New Notes

<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>
3	0	2	3



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

Complete the following note names, frets, and strings



Name: **F**   **E**   **C**

---

Fret: **3**   **2**   **3**

---

String: **4**   **4**   **5**

---



Name: **A**   **F**

---

Fret: **2**   **3**

---

String: **3**   **4**

---



# Etude No. 8 - Prelude

Hold fingers down and let notes sustain.

3 0 0

p i m p i m

0

3

0

2

0

3 0 3

*rit...*

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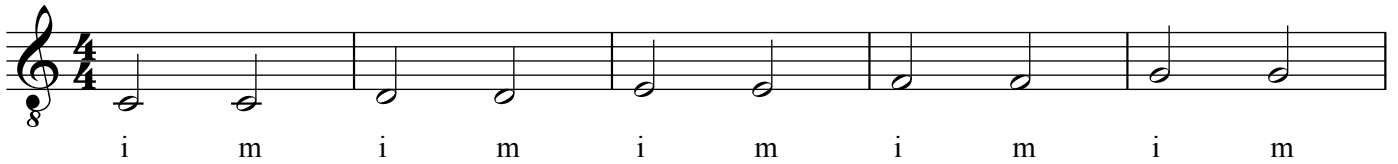
# C Major Scale

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

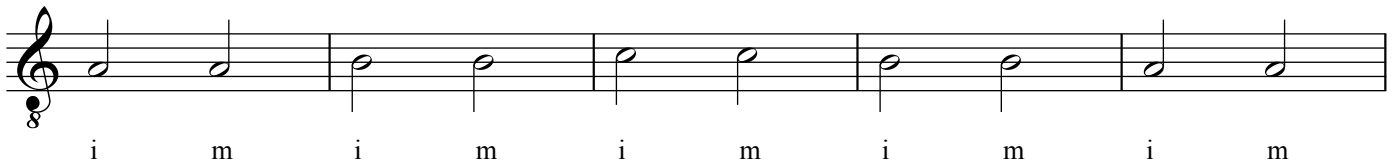
Rest your thumb on the 6th string.

Use i, m the entire time.

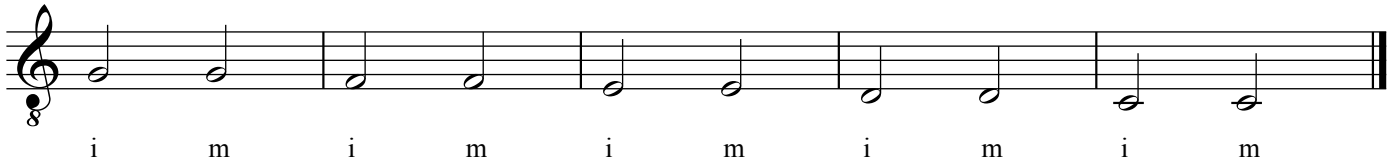
Memorize this scale and warm up with it everyday.



Musical staff 1: C major scale with repeated half notes, first four measures. The staff is in treble clef with a 4/4 time signature. The notes are C4, D4, E4, F4, G4, A4, B4, C5. Fingering: i m i m i m i m.



Musical staff 2: C major scale with repeated half notes, measures 5-8. The notes are C5, B4, A4, G4, F4, E4, D4, C4. Fingering: i m i m i m i m.



Musical staff 3: C major scale with repeated half notes, measures 9-12. The notes are C4, D4, E4, F4, G4, A4, B4, C5. Fingering: i m i m i m i m.

# Note Review



Name: **C**      **D**

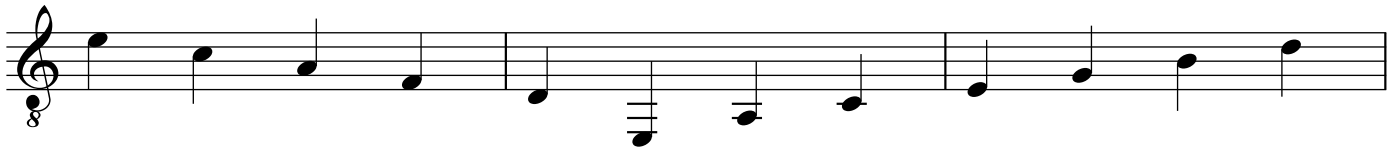
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Fret: **3**      **0**

---

String: **5**      **4**

---



Name: \_\_\_\_\_

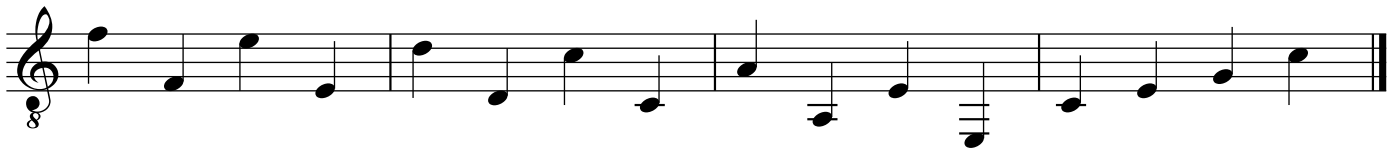
---

Fret: \_\_\_\_\_

---

String: \_\_\_\_\_

---



Name: \_\_\_\_\_

---

Fret: \_\_\_\_\_

---

String: \_\_\_\_\_

---

# Eighth Notes

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

## Exercise No. 1

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

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

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

## Exercise No. 2

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

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

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

# Minuet

James Hook  
(1746-1827)

The student plays the top part.

The first system of musical notation consists of two staves. The top staff is in treble clef with a 3/4 time signature. It begins with a whole note chord (C4, E4, G4) and continues with a melody of quarter notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A slur covers the first four notes. The bottom staff is in bass clef with a 3/4 time signature, providing a bass line of quarter notes: C3, E3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2.

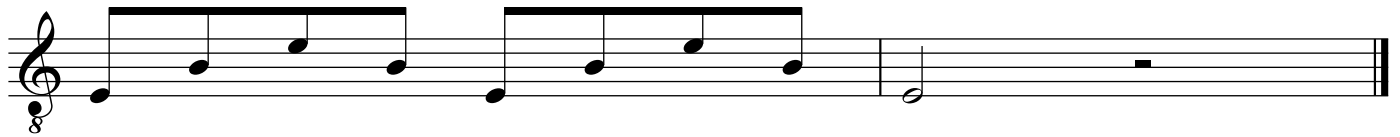
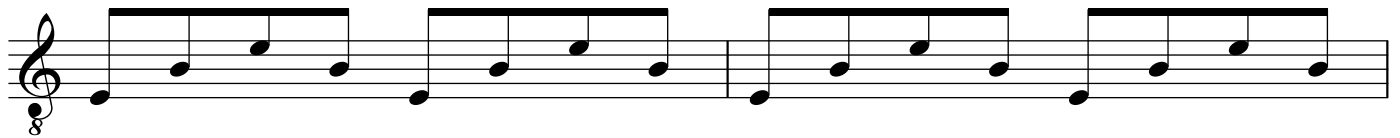
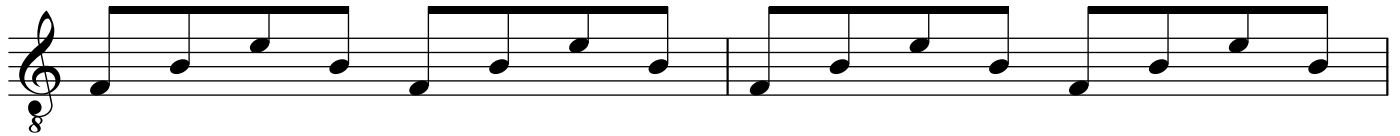
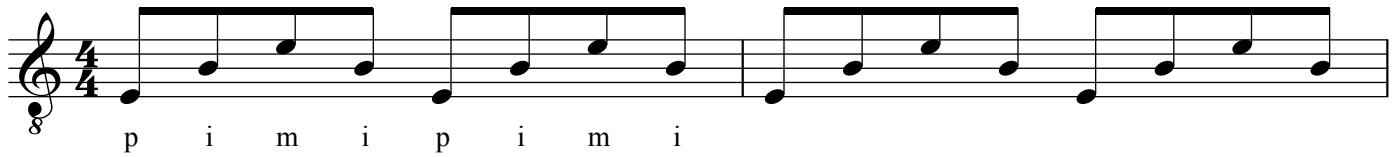
The second system of musical notation consists of two staves. The top staff continues the melody from the first system: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A slur covers the first four notes. The bottom staff continues the bass line: C3, E3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2.

The third system of musical notation consists of two staves. The top staff begins with a repeat sign and contains two phrases of the melody: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Each phrase is slurred. The bottom staff continues the bass line: C3, E3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2.

The fourth system of musical notation consists of two staves. The top staff continues the melody from the third system: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A slur covers the first four notes. The bottom staff continues the bass line: C3, E3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2.

# Etude No. 9 - Glass

Let all notes sustain.



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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 - vlen - n, ar ga jes za - lej - vlen,  
Či bi mo - ja sku - za - a, či bi mo - ja sku - za,  
Ka - men bi se raz - kla - o, ka - men bi se raz - kla - o,

G C G C F G C

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

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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.

The first system of musical notation consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The melody is written in the top staff, and the accompaniment is in the bottom staff. The melody consists of a series of eighth and quarter notes, with a final half note. The accompaniment consists of a series of chords and single notes, with a final half note.

The second system of musical notation consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The melody is written in the top staff, and the accompaniment is in the bottom staff. The melody consists of a series of eighth and quarter notes, with a final half note. The accompaniment consists of a series of chords and single notes, with a final half note.

The third system of musical notation consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The melody is written in the top staff, and the accompaniment is in the bottom staff. The melody consists of a series of eighth and quarter notes, with a final half note. The accompaniment consists of a series of chords and single notes, with a final half note.

The fourth system of musical notation consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The melody is written in the top staff, and the accompaniment is in the bottom staff. The melody consists of a series of eighth and quarter notes, with a final half note. The accompaniment consists of a series of chords and single notes, with a final half note.

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3 3 4

First system of musical notation, featuring a treble and bass staff. The treble staff contains a sequence of notes with fingerings 3, 3, and 4. The bass staff contains a sequence of notes, including a sharp sign (#).

3 3 4

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a sequence of notes with fingerings 3, 3, and 4. The bass staff contains a sequence of notes, including a sharp sign (#).

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a sequence of notes. The bass staff contains a sequence of notes, including a sharp sign (#).

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a sequence of notes. The bass staff contains a sequence of notes, including a sharp sign (#).

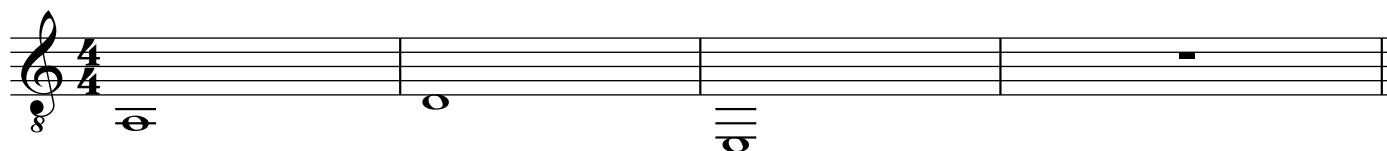
# Two Voice Textures

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

## Voice One (upper)

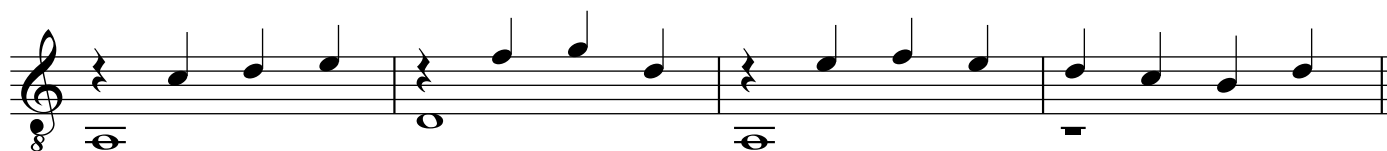


## Voice Two (lower)



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

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



Count: 1 2 3 4 1 2 3 4

# Etude No. 10 - The Swan

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

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

p m

p →

p m i m p i m i

# Etude No. 11 - The Old Douglas Fir

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

The musical score is presented in four systems. Each system consists of a treble clef staff and a bass clef staff. The time signature is 3/4. The key signature has one flat. The melody is written on the treble staff, and the bass notes are written on the bass staff. The first system includes the lyrics 'i p m i p m' under the first six notes of the melody. The second system shows the continuation of the melody and bass notes. The third system continues the piece. The fourth system concludes the piece with a double bar line.

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# 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

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

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

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)

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

# Во поле березка стояла (Little Birch Tree in the Field)

Russian Folk Song

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

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

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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*.

C Am Dm G C

8

F C G C Am

8

Dm G C F C

8

**Fine**

Am Dm Am

8

F Am Am

8

Dm Am F Am G

8

**D.C. al Fine**

# Fifth String Notes

<b>A</b>	<b>B</b>	<b>C</b>
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**

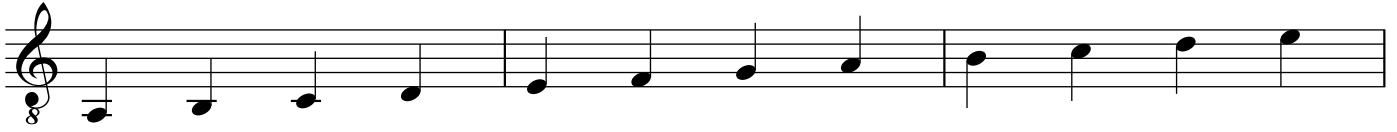
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String: **3**    **4**

---



# Note Review



Name: **A**      **B**

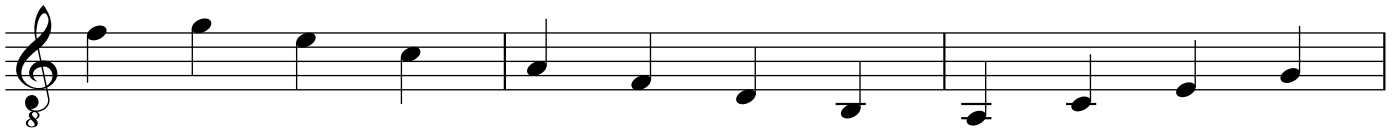
\_\_\_\_\_

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.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and features a melody in the upper staff and a bass line in the lower staff. The key signature has one sharp (F#).

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system, maintaining the same key signature and time signature.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. This system concludes the piece with a double bar line and repeat dots.

# Sixth String Notes

<b>E</b>	<b>F</b>	<b>G</b>
0	1	3

6th string                      6th string                      6th string  
open                              1st fret                      3rd fret  
   1st finger                      3rd finger

**Name the following notes**

Name: **E    F    G**

Fret: **0    1    3**

String: **6    6    6**

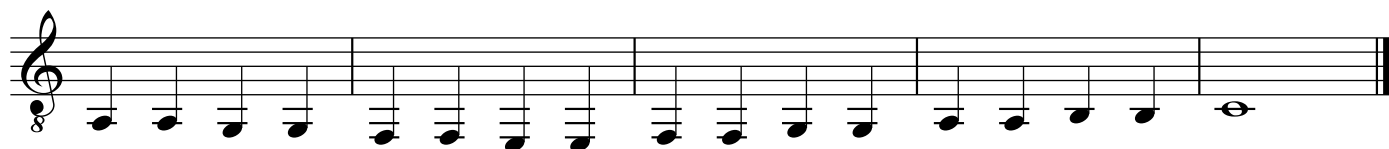
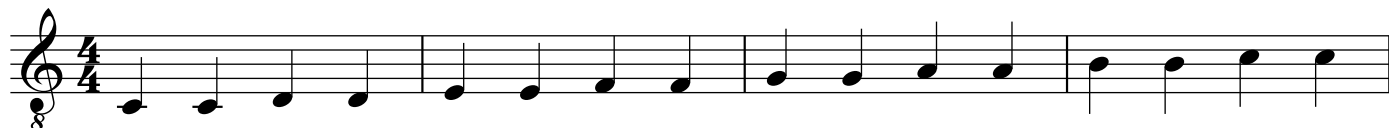
Name: **G    G    G**

Fret: **3    0    3**

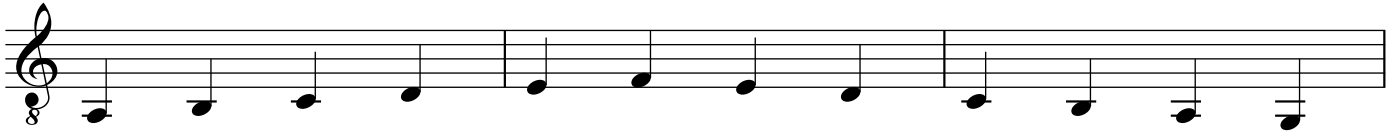
String: **1    3    6**

# 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**

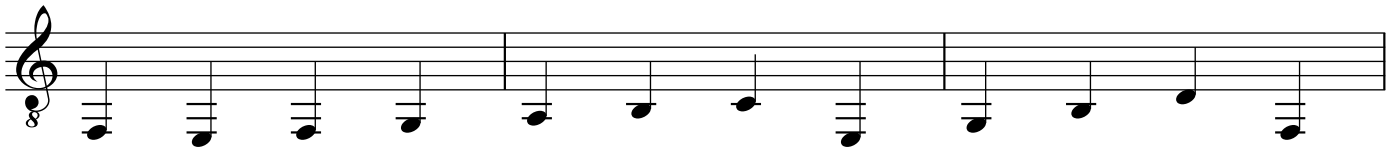
\_\_\_\_\_

Fret: **0**      **2**

\_\_\_\_\_

String: **5**      **5**

\_\_\_\_\_



Name:

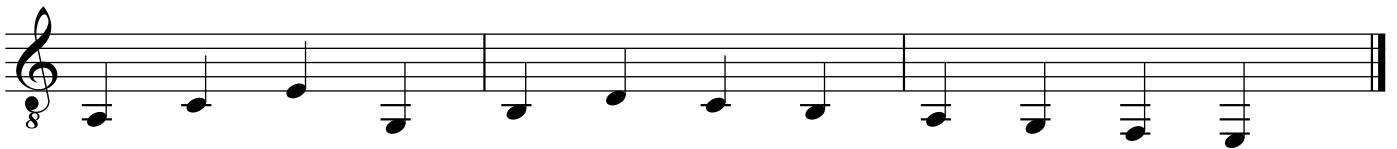
\_\_\_\_\_

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 for 'Leyenda Theme' is presented in a single voice in 6/4 time. It consists of six staves of music. The first staff includes the dynamic markings 'p m p m p m' below the notes. The second staff is a continuation of the first. The third staff has fingering numbers '2 1' above the final two notes. The fourth staff has fingering numbers '2 1 2' above the first three notes of the second measure. The fifth staff has fingering numbers '2 1 2 1 2' above the first five notes of the second measure. The sixth staff concludes the piece with a double bar line and a repeat sign.

# 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.

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

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

## The Musical Alphabet

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

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

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

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

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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.

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

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

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

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

3 2 1 0 4 3 2 1 0

# 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

8

E Am G Am

8

E Am C G

8

Am E C

8

G Am E Am

8

# Minuet in G

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

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

The first system of the Minuet in G is written in 3/4 time. The upper staff (treble clef) contains the melody, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The lower staff (bass clef) contains the bass line, starting with a half note G3. Fingerings are indicated: '2' above the second measure of the upper staff and '4' above the fourth measure.

The second system continues the melody. The upper staff features a sequence of eighth notes: D5, E5, F5, G5, A5, B5, C6. The lower staff continues with quarter notes: D4, E4, F4, G4. A fingering of '4' is shown above the fourth measure of the upper staff.

The third system continues the melody. The upper staff features a sequence of eighth notes: G5, A5, B5, C6, B5, A5, G5. The lower staff continues with quarter notes: F4, E4, D4, C4. A fingering of '2' is shown above the fourth measure of the upper staff.

The fourth system concludes the piece. The upper staff features a sequence of eighth notes: F5, E5, D5, C5, B4, A4, G4. The lower staff continues with quarter notes: G3, F3, E3, D3. A fingering of '4' is shown above the fourth measure of the upper staff. The system ends with a double bar line and repeat dots.

# Tutú Maramba

Brazilian Folksong

Following the fingering very carefully for a legato sound.

First staff of music in 4/4 time, treble clef, 8va. Fingering: 2, 3, 3, 0, 1, 4, 2, 2, 1. Chords: F#m, F#m, G, G, G, F#m, F#m.

Second staff of music in 4/4 time, treble clef, 8va. Fingering: 0, 2, 1, 2, 3. Chords: G, F#m, F#m, G, G, G, F#m.

Third staff of music in 4/4 time, treble clef, 8va. Fingering: 2, 2, 2, 2, 2, 2, 2, 2. Chords: G, F#m, G, F#m, G, F#m, G, F#m. Includes a double bar line and the word "Fine".

Fourth staff of music in 4/4 time, treble clef, 8va. Fingering: 2, 4, 1. Chords: G, F#m, G, F#m, G, F#m, G, F#m. Includes the instruction "D.C. al Fine".

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# Django Swing

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

Swing the Eighth Notes  
Tempo: Bounce!

i p m a

*rit.*

# 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.

0 2 0 3 2 0 2 0 4 2 0

*p* *i* *m* *p* *p*

*rit.*

*rit.*

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# Minuet

Johann Krieger  
(1651-1735)

The student should play the upper part.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a treble clef and a key signature of one sharp (F#). The upper part starts with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. The lower part starts with a half note G3, followed by quarter notes A3 and B3, then a half note C4.

The second system of musical notation continues the piece. The upper staff features a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The lower part continues with quarter notes D4, E4, and F4, followed by a half note G4. The system concludes with a double bar line and the word "Fine" written in italics.

The third system of musical notation begins with a repeat sign (two vertical lines with two dots) on both staves. The upper part starts with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. The lower part starts with a half note G3, followed by quarter notes A3 and B3, then a half note C4.

The fourth system of musical notation continues the piece. The upper part starts with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. The lower part starts with a half note G3, followed by quarter notes A3 and B3, then a half note C4. The system concludes with a double bar line and the marking "D.C. al Fine" written in italics.

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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.

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

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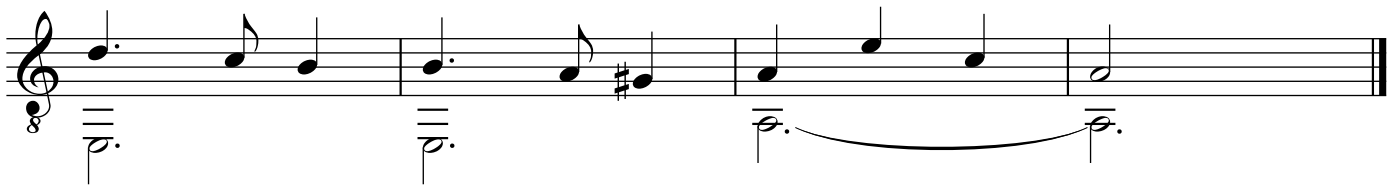
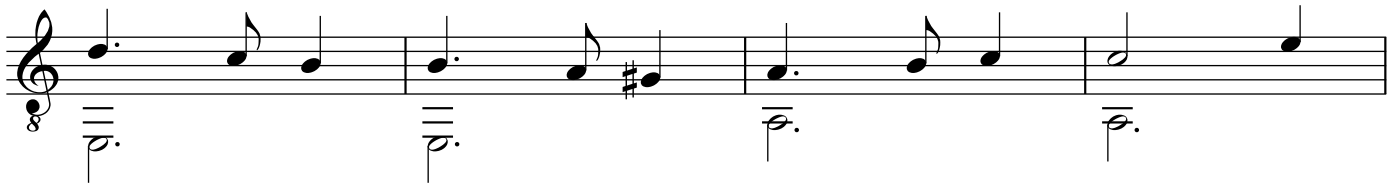
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# Siciliano

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.

The first system of musical notation is in 4/4 time. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, with some notes beamed together in groups of four. The bass line consists of quarter notes. Below the staff, the notes are labeled with 'p' and 'i' in a sequence: p i p i p i p i p i p i p i p i.

The second system of musical notation continues the exercise. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, with some notes beamed together in groups of four. The bass line consists of quarter notes. Above the staff, the notes are labeled with '2' and '4' in a sequence: 2 4 2 4 2 4 2 4 2 4 2 4 2 4.

The third system of musical notation continues the exercise. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, with some notes beamed together in groups of four. The bass line consists of quarter notes.

The fourth system of musical notation continues the exercise. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, with some notes beamed together in groups of four. The bass line consists of quarter notes.

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# 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 consists of six staves of music in 3/4 time. The first staff includes lyrics 'a m i a m i a m i' and a piano 'p' dynamic marking. The music features several triplet markings (3 and 4) and rests. The notes are quarter notes, and the key signature has one sharp (F#). The piece concludes with a final note and a double bar line.

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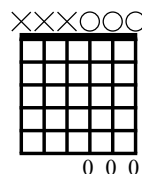
# Chord Accompaniment Section

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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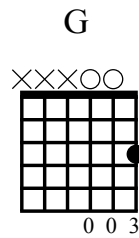
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# Frère Jacques / Brother John

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,

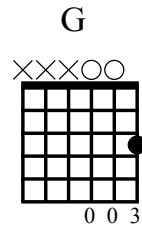
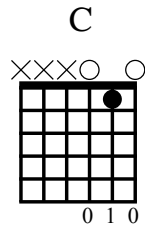
Son nez les ma - ti - nes! son nez les ma - ti - nes! Ding, dang, dong. Ding, dang, dong.  
Morning bells are ring - ing! Morning bells are ring - ing!

# 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.



C G C

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

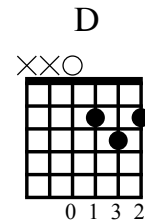
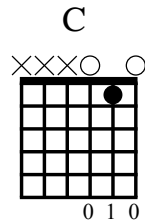
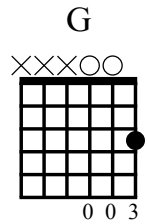
G C

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

# Amazing Grace

Traditional Hymn  
Words: John Newton

Strum the chords with 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

1 2 3 4

G

0 0 3

C

0 1 0

D

0 1 3 2

G C

Come and sit by my side if you love me.

G D

Do not hasten to bid me adieu.

G C

But remember the Red River Valley,

D G

and the cowboy who loved you so true.

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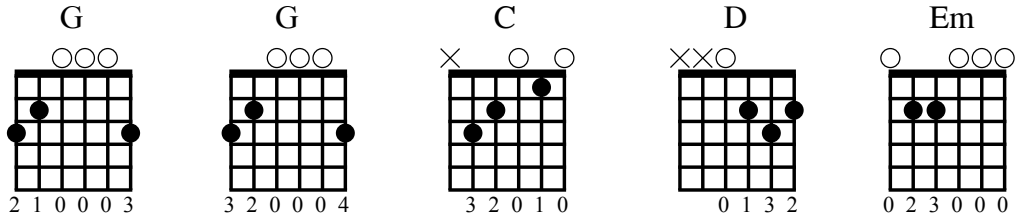
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# Full Chord Shapes

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.

G C G

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

D G C

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

G D G C

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

G Em C D

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

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!

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# Shenandoah

American Folksong


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

G C



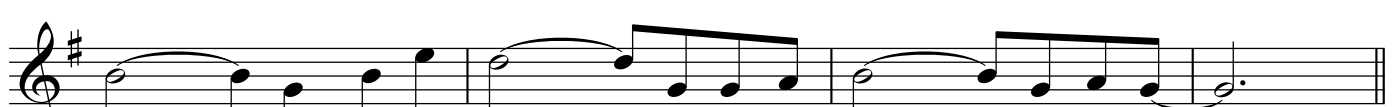
Oh. Shen-an- doah I long to see you, A - way you roll-ing

G C D Em C



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

G C G Em G D G

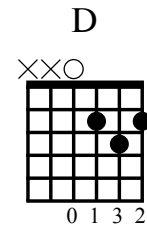
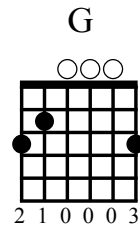
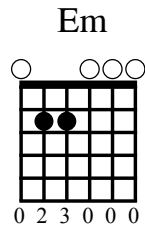
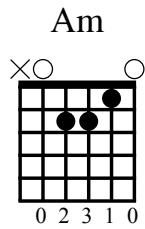


way we're bound a - way a-cross the wide Miss-ou - ri.

# Scarborough Fair

Traditional

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



Am Em Am

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

D Am

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

Em Am G

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

Am G Em Am

She once was a true love of mine.

# Tablature

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

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

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

Notes	E	E	D	B	F	D
Musical Staff	Quarter note	Quarter note	Quarter note	Quarter note	Quarter note	Quarter note
Tablature	0	0	0	2	3	3
String/Fret	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 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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# Will the Circle Be Unbroken?

Ada R. Habershon &  
Charles H. Gabriel

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

G

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

TAB

C G

by, by and by? Is a

TAB

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

TAB

D G

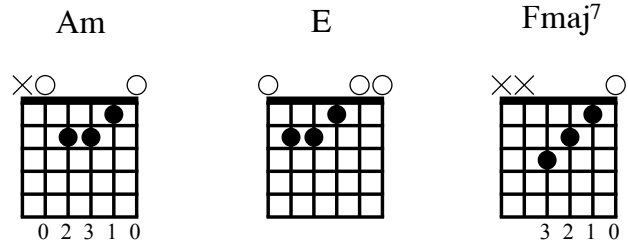
sky? in the sky?

TAB

# Saint James Infirmary Blues

American  
Folksong

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



Am   E   Am   E                      Am   E                      Am                      Fmaj7

E                      Am   E                      |1. Am                      Fmaj7   E                      Am

|2. Am                      Fmaj7                      E



# House of the Rising Sun

American  
Folksong

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

Am C D Fmaj<sup>7</sup> Am C

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

E Am C D Fmaj<sup>7</sup>

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 Fmaj<sup>7</sup> Am E Am

many\_\_ poor gal, and I oh Lord\_\_ was\_ one.

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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)

Musical notation for the A Pentatonic Minor scale in open position. The treble clef staff shows the scale notes with fingerings: 0 3 0 2 0 2 1 3 0 3. The bass clef staff shows the notes with fingerings: 0 3 0 2 0 2 1 3 0 3 0 3 1 2 0 2 0 3 0 3 0 3 0.

## 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.

Musical notation for the A Pentatonic Minor scale in closed position. The treble clef staff shows the scale notes with fingerings: 1 4 1 3 1 3 1 3 1 4 1 4. The bass clef staff shows the notes with fingerings: 5 8 5 7 5 7 5 8 5 8 5 8 5 7 5 7 5 7 5 8 5.

## A Blues Scale (closed position)

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

Musical notation for the A Blues Scale in closed position. The treble clef staff shows the scale notes with fingerings: 1 4 1 3 1 3 1 4 1 4. The bass clef staff shows the notes with fingerings: 5 8 5 6 7 5 7 5 7 8 5 8 5 8 5 8 5 8 7 5 7 5 7 5 7 6 5 8 5. Arrows point to the 6th, 8th, and 6th frets on the bass staff.

# Twelve Bar Blues

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

A

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

D

A

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

E

D

A

E

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

# The Shuffle

A

1 3  
0 0

T				
A	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
B	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	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
B	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	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
B	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)

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# Right Hand Technique Exercises

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

i m 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

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.

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

## No. 4 - p, i, m arpeggio pattern

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

## No. 5 - p, m, i arpeggio pattern

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

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

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

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

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

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

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

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

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

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

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

# Left Hand Technique Exercises

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

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

## No. 1 - Two Finger Synchronization

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

1 2 1 2 1 2 1 2 1 2

i m i m i m i m i m

TAB 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

3 4 3 4 3 4 3 4 3 4

i m i m i m i m i m

TAB 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 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 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

T  
A  
B

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

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

## 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

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

## 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

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

### 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

Musical notation for the E Chromatic 1 Octave scale. The scale is written on a single staff in treble clef with a key signature of one sharp (F#). The notes are: E4, F#4, G4, A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4, F#4, E4. The notes are grouped into four pairs of eighth notes. Fingerings are indicated by numbers 1-4 in circles below the notes: ④, ③, ②, ① ②, ③, ④.

## E Chromatic 2 Octaves

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

## One Octave Major Scales

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

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

I have added accidentals in addition to the key signature.

### C Major



### G Major Upper Octave



### G Major Lower Octave



### F Major



A Natural Minor



E Natural Minor



D Natural Minor

