



Classical Guitar Method

Volume One
(Beginner)



By Bradford Werner
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Volume I (Beginner)

By Bradford Werner

thisisclassicalguitar.com

Third Edition 2014

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Special thanks to my friends, family, and colleagues who have used my books and contributed helpful feedback: Erin Fisher, Jeff Werner Michael Dias, Adrian Verdejo, and Douglas Hensley.

Bradford C. Werner 2014

www.bradfordwerner.ca

Sheet Music, Lessons, Daily Blogging:

www.thisisclassicalguitar.com

Made in Victoria, British Columbia, Canada

TABLE OF CONTENTS

PART I: PROGRESSIVE METHOD

7	Introduction to Notation and Rhythm
10	Right Hand Walking No. 1 & 2, Arpeggio Prelude
13	Open String Duets: Nocturne, Nuevo Tango
15	Left Hand Notes, Prelude No. 1, Prelude No. 2, Notes, Ode to Joy
21	Notes and C Major Scale, Note Naming No. 1, Twinkle Twinkle, Jazz Cat No. 1
25	Eighth Notes, Allegro, New Notes, Note Naming No. 2, Summer Cicada, Sor Study,
31	Accidentals & Chromatic Scale, Greensleeves, Minuet in G, Note Naming No. 3
35	Checkpoint No. 1
36	New notes, Canon in D, Short Reading Works, Impertinence Duet
40	In the Hall of the Mountain King, Jesu Joy Of Man's Desiring, Canary Jig, Turkey in the Straw
42	Major Scale Theory
43	Checkpoint No. 2
45	Two-Voice Textures: The Swan, Leyenda, Sicilano,
48	Arpeggio Prelude No. 2, Django Swing, Tutu Maramba, Very Little Romance
52	Final Pieces: Andante, Spagnoletta

PART II: CHORDS & BLUES

54	First Chords, London Bridge, Expanding Chords, Tom Dooley, Full Chords, Red River Valley
57	Scarborough Fair, Saint James Infirmary, House of the Rising Sun
60	Chord construction and reference chord progressions: I, IV, V, vi Chords
64	I, IV, V Practice; I, IV, V,vi Practice
66	Scales for Blues and Popular music: Pentatonic Minor and Blues Scales
67	Twelve Bar Blues, The Shuffle, Rhythm Riff Blues

PART III: SUPPLEMENT

70	Harmonic/melodic intervals, Introduction to 3rd and 5th Position
72	Right-hand alternation on open strings, left-hand placement and slurs
74	Scales: Single String Scales, Chromatic on E, Major and Natural Minor
79	Blank Notation Paper

ABOUT THIS BOOK

Video Lessons

Video lessons for this book have been made to help students successfully complete the material. Look for the list heading *Lessons for Method Book Volume One* at: www.thisisclassicalguitar.com/lessons/

Find a good teacher

This publication is intended for use with a qualified teacher. Many important concepts have been left out to allow a degree of flexibility in teaching styles.

How to use this book

1. There are three sections to this book, use all three simultaneously. After starting the progressive method the student should begin the chord and supplement sections.
2. Cover every page, especially in the progressive method.
3. Do not write-in left hand fingerings, students must learn to recognize the notes on the staff.
4. Phrasing, dynamics, and articulation have been omitted to produce a clean score. They should be discussed and added by the teacher and student as a lesson activity.

A note to students

1. Listen to your teacher. Even if your teacher recommends something contrary to the materials in this book, you must trust their expertise in deciding what is best for your unique development.
2. Ask questions. Your progress will depend on how well you understand the material. It's not all about practicing so ask for clarification on anything you do not fully understand.
3. Request material. No beginner book will ever satisfy all your personal interests so request material from your teacher.

A note to parents

1. Go with the flow. Avoid telling your child that they will "have to practice" or "you have to behave." Instead, set up a regular time of day where practice is expected; the goal is to build routine and productive habits. When something is routine, such as going to school or brushing one's teeth, it just happens and usually does not require much maintenance once established. Keeping a practice chart to record the number of minutes practiced is an excellent way to make sure the routine gets established.
2. During the lesson: Parents are around too much (as far as kids are concerned). Sorry, but your presence might distract your child during the lesson and inhibit a relationship of respect and friendship between student and instructor. This is not always the case, but important to consider. A nice compromise is to have the parent join the lesson during the last five minutes to review the lesson content or see a positive performance. The best situation is when the parent offers praise for good work and the teacher takes care of the rest.

Recommended While Using This Method

Sight Reading For the Classical Guitar, Level I-III by Robert Benedict

Daily Sight Reading Material With Emphasis on Interpretation, Phrasing, Form, and More. This book will help you gain musical skills and understand the context of reading music. Alfred Publishing.

Keyboard Theory: Basic Rudiments by Grace Vandendool

This book will ensure you learn everything you need to know about theory rudiments. Learning about the piano will help you learn the universal language of music. Publisher: Frederick Harris.

Watching Videos on thisisclassicalguitar.com

I post videos on a daily basis. Studying professional players can help you learn how to play as well as absorb the culture and repertoire.

Printing This Book

I recommend printing this PDF and placing the pages in a three ring binder so you can add or remove material. For example, you may wish to remove your favourite pieces and create a gig book of your own, that is, a collection of easy pieces you can play for others.

Join The Email Newsletter

Join Bradford's Classical Guitar Newsletter for links, free sheet music, lessons, videos and more. The newsletter has 5000+ subscribers and is 100% free to join. Stay connected to the classical guitar scene, lessons, and more. Sign up at thisisclassicalguitar.com

Recommended Books After Completion of this Method

Intermediate Books, Lessons, & Sheet Music at thisisclassicalguitar.com

Guitar Method, Volume 2

20 Favorite Exercise

10 Classical Etudes

Sheet Music Selections & more.

More Recommended Sheet Music and Methods by Others:

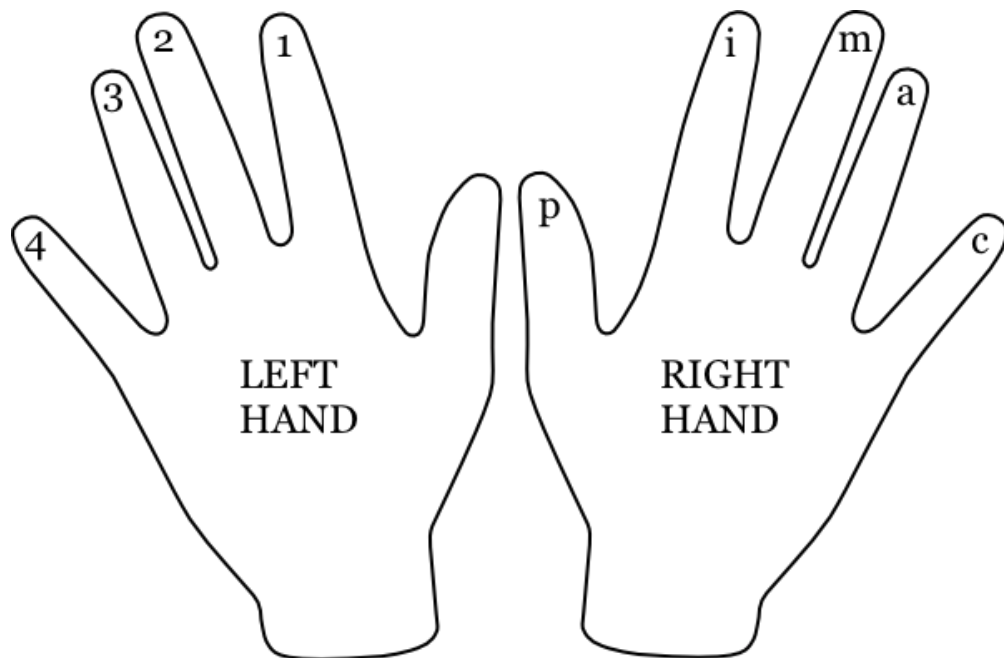
At the bottom of the below webpage I list a number excellent books to further your study:

www.thisisclassicalguitar.com/sheet-music-for-classical-guitar/

Posture & Finger Names

View many lessons about posture, hand positions, and technique in high res colour photos, videos, and more at:

www.thisisclassicalguitar.com/lessons/



Notes, Beat, & Tempo

Beat and Tempo

Beat, also called **pulse**, is the basic time unit in a piece of music. For example, if you listen to a drummer and you begin to tap your foot at regular intervals, you are likely tapping 'the beat'. Your heart has a pulse, each beat of your heart is similar to the beat in music.

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

Notes

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. **Rhythm** will be discussed in the following pages.

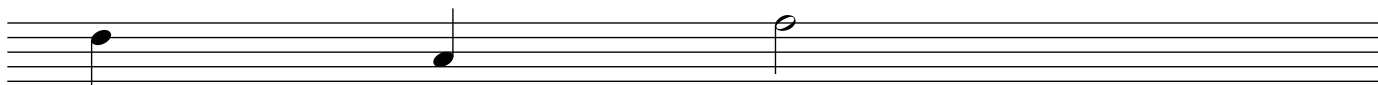
Anatomy of a note:

● ○ Noteheads

♪ ○ Noteheads with stems

♪ Stems with flags

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



Basic Musical Symbols

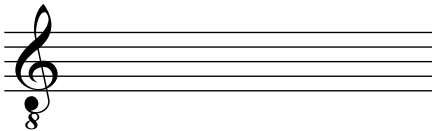
The **Staff** has five lines.



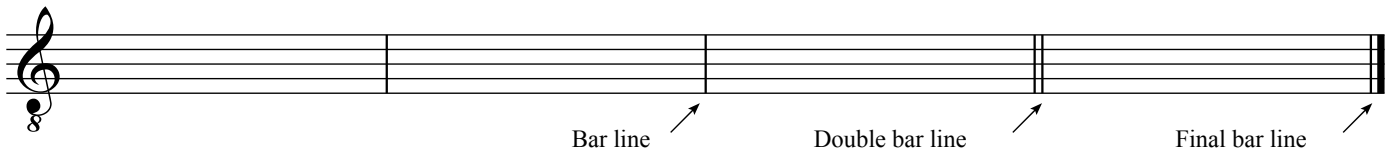
The **Treble Clef Sign** is used in guitar notation (also called G Clef).



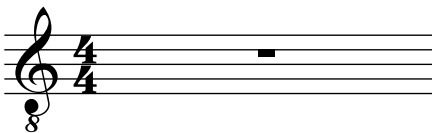
A treble clef with an 8 below is often used in guitar notation.



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

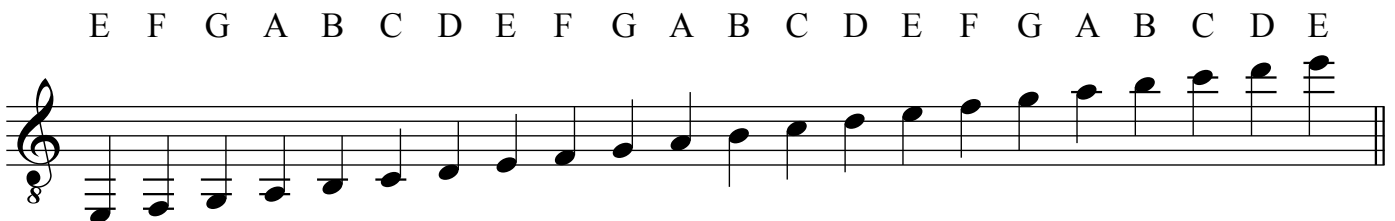


The **Time Signature** tells you how many beats there are in each measure and what type of note equals one beat.



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

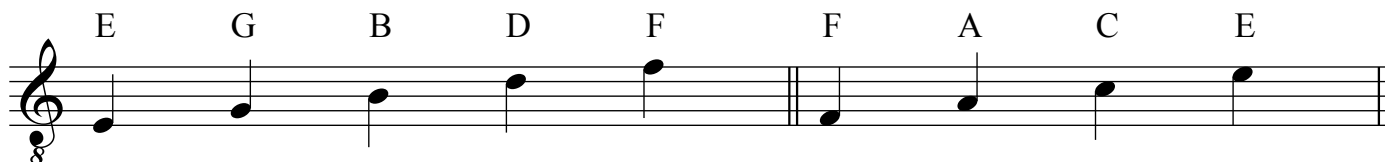
Standard music notation starting on the lowest note of the guitar.
The lines above and below the staff are called **Ledger Lines**.



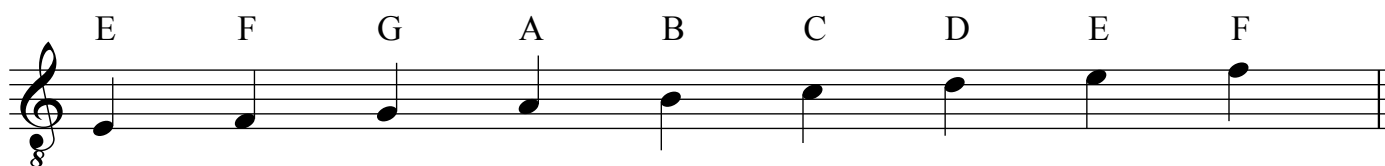
Note Names & Rhythms

Line Notes Memorization: **Every Good Boy Does Fine.**

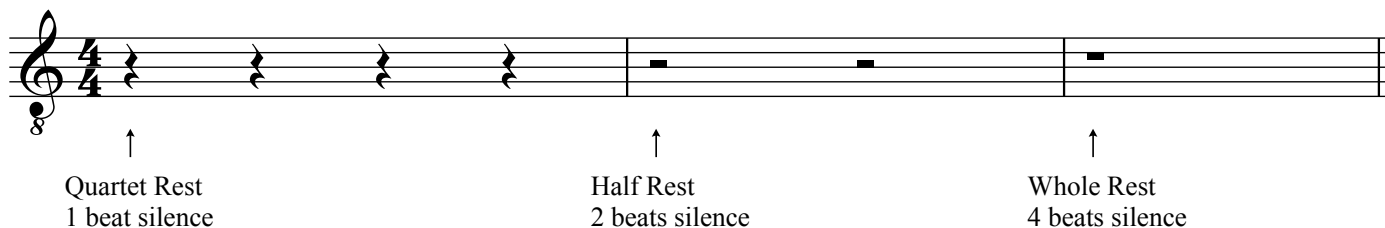
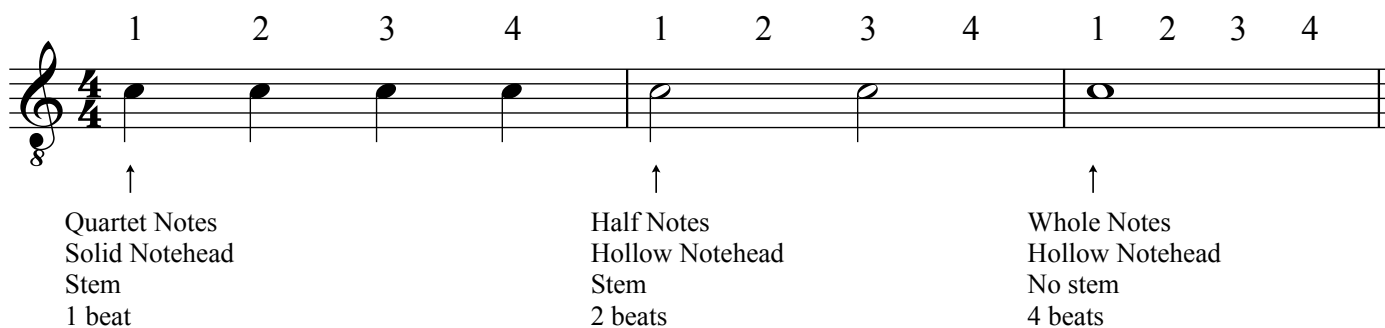
Space Notes Memorization: **FACE**



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



Rhythm & Beat Values



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Lessons, Sheet Music, TAB (free & sales): www.thisisclassicalguitar.com

Right Hand Walking No. 1

Reading:

E is the first string (nylon string nearest to the floor).

B is the second string, G is the 3rd string.

Numbers within a circle indicate the string number.

Ways to Practice:

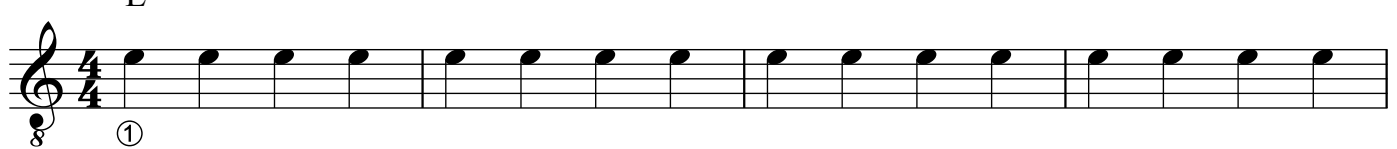
1st time: Say the right hand fingering as you play.

2nd time: Say the note names as you play.

3rd time: Count the beat as you play (1, 2, 3, 4).

Rest the right hand thumb on a bass string while playing.

E




①

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

Detailed description: A musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner. It contains 16 eighth notes, all on the first line (E). A circled '1' is below the first note. Below the staff is a sequence of fingering: 'i m i m i m i m i m i m i m i m'.

B

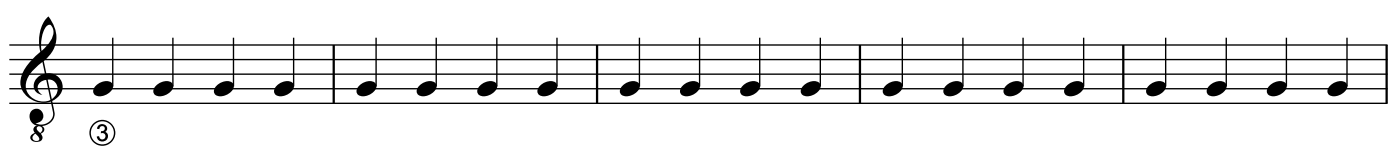


②

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

Detailed description: A musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner. It contains 16 eighth notes, all on the second line (B). A circled '2' is below the first note. Below the staff is a sequence of fingering: 'i m i m i m i m i m i m i m i m'.

G



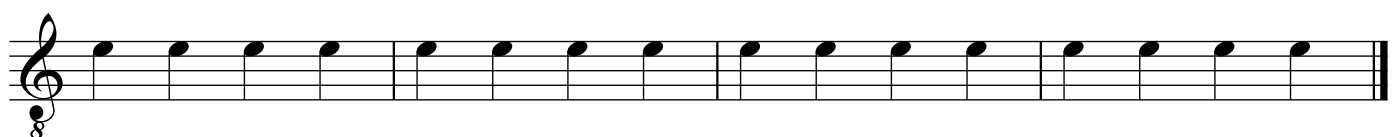
③

i m i m etc.

Detailed description: A musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner. It contains 16 eighth notes, all on the third line (G). A circled '3' is below the first note. Below the staff is a sequence of fingering: 'i m i m etc.'.



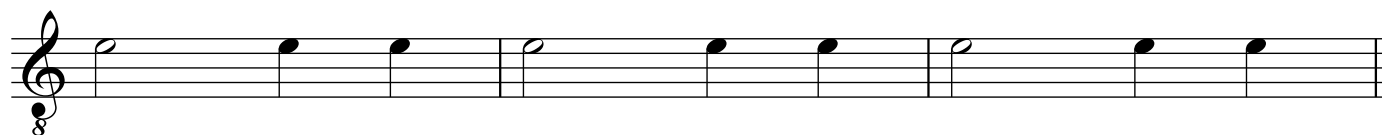
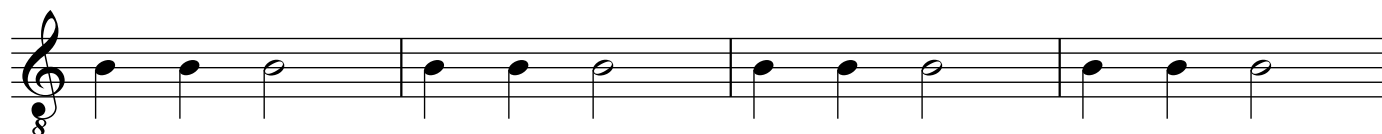
Detailed description: An empty musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner.



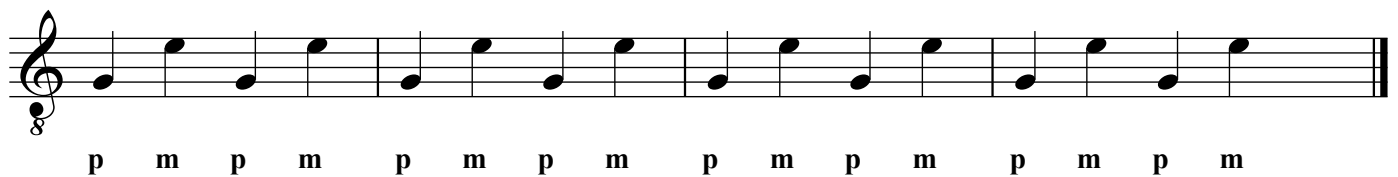
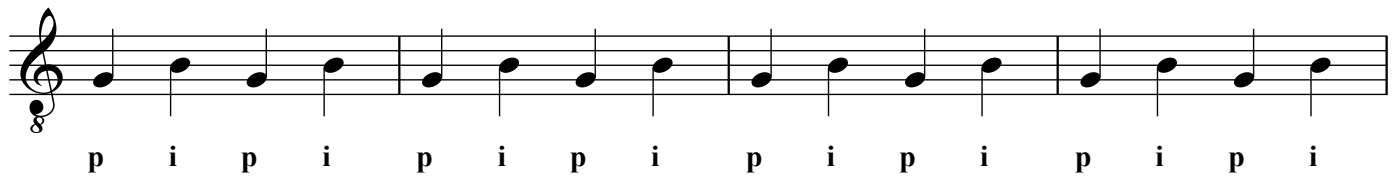
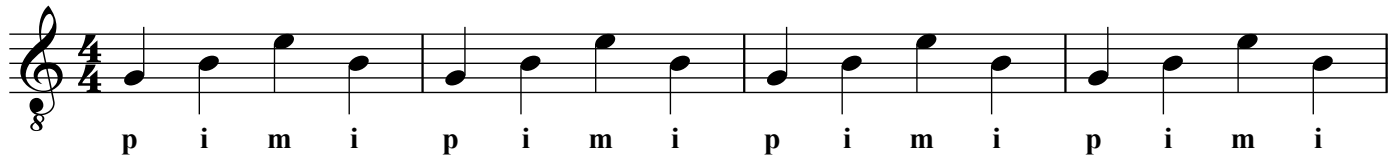
Detailed description: An empty musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner.

Right Hand Walking No. 2

Count the beat out loud as you play.
I've added the beat and fingering on the first two lines only.
Continue counting for the whole page.



Arpeggio Prelude



Nocturne Duet

Bradford Werner
(b. 1981)

The student plays the top part.

The first system of music is in 4/4 time. The top staff (treble clef) begins with a piano (p) dynamic marking. The bottom staff (bass clef) begins with a mezzo-forte (mf) dynamic marking. The music consists of a series of eighth and sixteenth notes in the bass staff, with the top staff mostly containing rests and a few whole notes.

The second system of music continues in 4/4 time. The top staff (treble clef) begins with a forte (f) dynamic marking. The bottom staff (bass clef) begins with a mezzo-forte (mf) dynamic marking. The music features a series of eighth and sixteenth notes in the bass staff, with the top staff containing whole notes and a crescendo hairpin.

Nuevo Tango






The student plays the top part.

Bradford Werner
(b. 1981)

The first system of the musical score for 'Nuevo Tango' is written in 4/4 time. The top staff, in treble clef, contains a melody of half notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bottom staff, in bass clef, provides a harmonic accompaniment with chords and single notes. The first measure has a whole rest in the top staff and a half note C3 in the bottom staff. The second measure has a half note D3 in the bottom staff. The third measure has a half note E3 in the bottom staff. The fourth measure has a half note F3 in the bottom staff. The fifth measure has a half note G3 in the bottom staff. The sixth measure has a half note A3 in the bottom staff. The seventh measure has a half note B3 in the bottom staff. The eighth measure has a half note C4 in the bottom staff. The system ends with a double bar line.

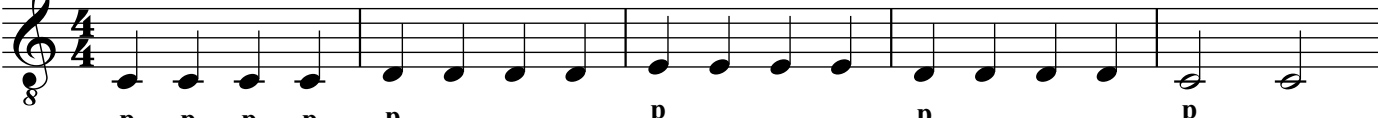
The second system of the musical score for 'Nuevo Tango' continues the melody and accompaniment. The top staff, in treble clef, contains a melody of half notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bottom staff, in bass clef, provides a harmonic accompaniment with chords and single notes. The first measure has a whole rest in the top staff and a half note C3 in the bottom staff. The second measure has a half note D3 in the bottom staff. The third measure has a half note E3 in the bottom staff. The fourth measure has a half note F3 in the bottom staff. The fifth measure has a half note G3 in the bottom staff. The sixth measure has a half note A3 in the bottom staff. The seventh measure has a half note B3 in the bottom staff. The eighth measure has a half note C4 in the bottom staff. The system ends with a double bar line.

Notes for Prelude No. 1

C	D	E	G	B
3	0	2	0	0
				
⑤	④	④	③	②
5th string 3rd fret 3rd finger	4th string open	4th string 2nd fret 2nd finger	3rd string open	2nd string open


Preparation for Prelude No. 1

3 0 2 3



p p p p p p p p

0 0



i m i m i m i m

Prelude No. 1



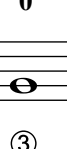
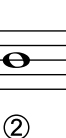
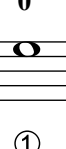
Bradford Werner
(b. 1981)

Let all notes sustain.

p i m p i m

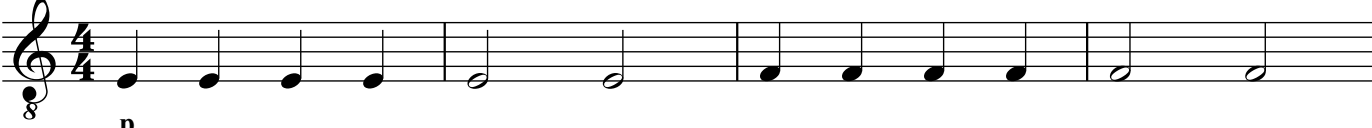
rit...

Notes for Prelude No. 2

E	F	G	B	E
2	3	0	0	0
				
4th string 2nd fret 2nd finger	4th string 3rd fret 3rd finger	3rd string open	2nd string open	1st string open


Preparation for Prelude No. 2

2 3



p

0



p

0 0




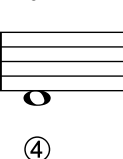

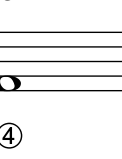
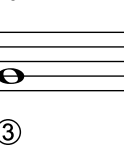
i m i m

Prelude No. 2

Bradford Werner
(b. 1981)

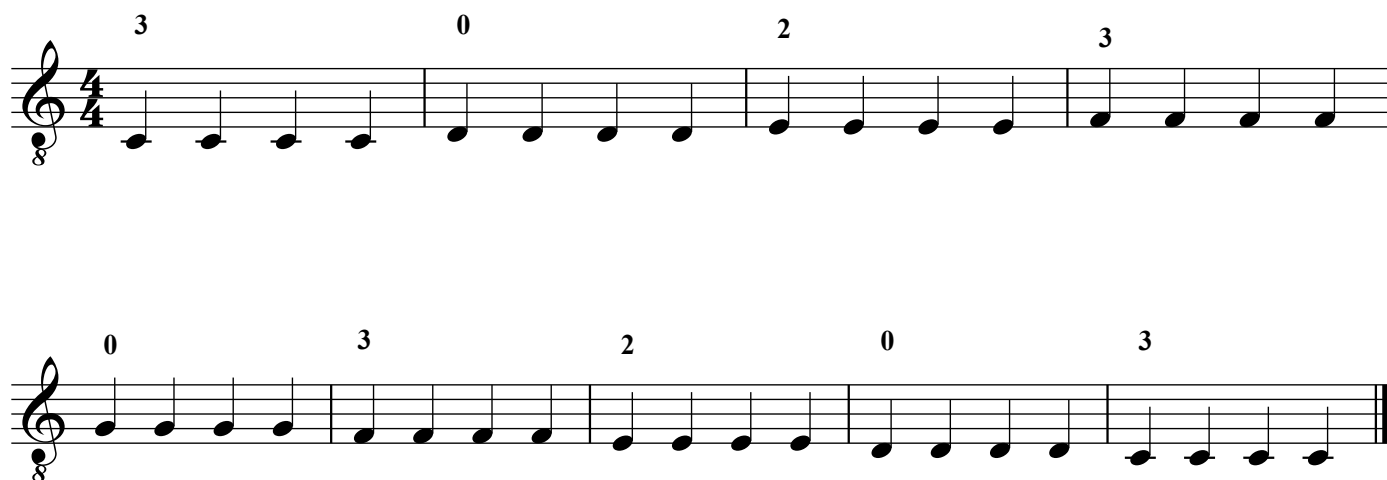
The musical score consists of six staves of music. The first staff is in 4/4 time, with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style, with notes grouped in pairs. The lyrics 'p i m i p i m i etc...' are written below the first staff. The subsequent staves continue the melody, with the final staff ending with a double bar line and repeat dots.

Notes for Ode to Joy

C	D	E	F	G
3	0	2	3	0
				
5th string 3rd fret 3rd finger	4th string open	4th string 2nd fret 2nd finger	4th string 3rd fret 3rd finger	3rd string open

Preparation for Ode to Joy

Use either the right hand thumb or the fingers but remember to keep the right hand in the proper position.

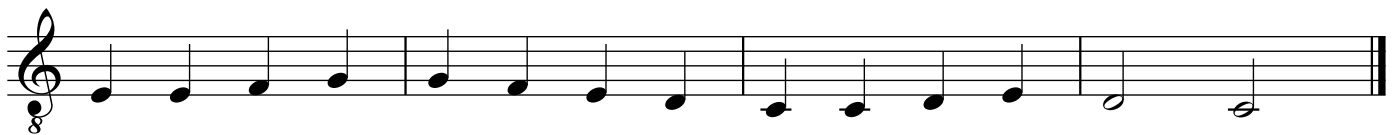
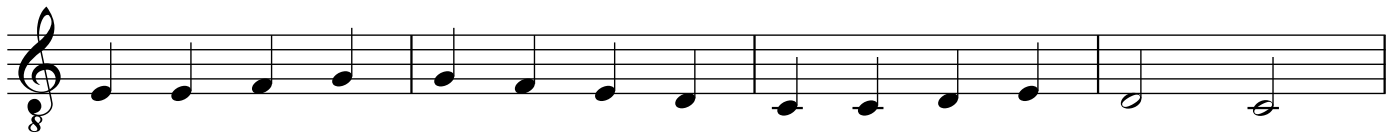
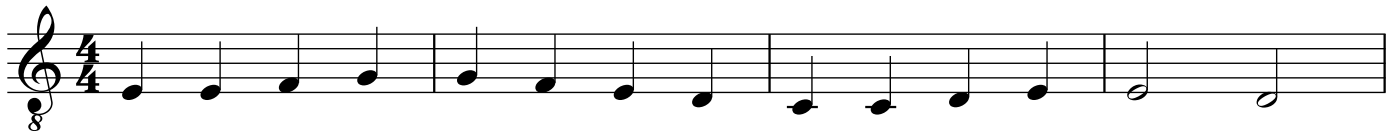


Ode to Joy

Theme from the 9th Symphony

Ludwig van Beethoven
(1770-1827)

Use either the right hand thumb or fingers but remember
to keep the right hand in the proper position.



New Notes & C Major Scale

The student should now memorize all the notes.

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

3rd string
2nd fret
2nd finger

2nd string
open

2nd string
1st fret
1st finger

C Major Scale (Repeated Half Notes)

Notice the right hand fingering, use i, m for the entire scale.

3 0 2 3 0

i m i m i m i m i m

2 0 1

i m i m i m i m i m

i

Note Naming No.1

On the first line name the note.

On the second line name the fret number.

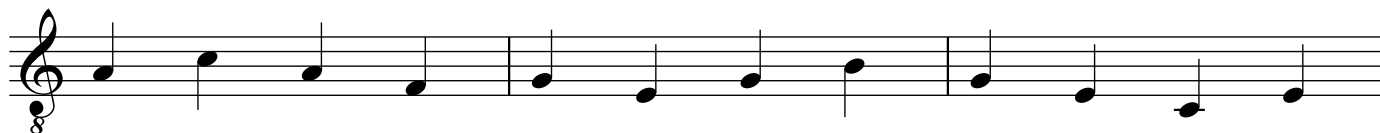
On the third line name the string number.



C D

3 0

5 4





Traditional

Do your best to learn this song by ear (don't look at the sheet music). Then invent rhythmic variations of your own.



Jazz Cat Duet

Bradford Werner
(b. 1981)

The student plays the top part.

The teacher may choose to leave out the 7th on the chords.

First system of musical notation. The top staff is in 4/4 time, key of C major, starting on a G4. The bottom staff shows chords: Cmaj7, G7, Cmaj7, Am7, G7, E7, Am7, G7. The system ends with a repeat sign.

Second system of musical notation. The top staff continues the melody. The bottom staff shows chords: Cmaj7, Dm7, G7, Am7, Dm7, E7, Am7, G7. The system ends with a repeat sign.

Third system of musical notation. The top staff continues the melody. The bottom staff shows chords: Cmaj7, G7, Cmaj7, Am7, Dm7, G7, Cmaj7. The system ends with a repeat sign.

Eighth Notes

Both exercises 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' instead of using flags.

Exercise No. 1



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

Detailed description: The image shows two systems of musical notation for Exercise No. 1. Each system consists of a treble clef, a 4/4 time signature, and an 8va marking. The first system contains four measures of eighth notes. The first two measures have a '+' sign between the second and third notes, and the last two measures have a '+' sign between the third and fourth notes. The second system also contains four measures of eighth notes. The first two measures have a '+' sign between the third and fourth notes, and the last two measures do not have a '+' sign.

Exercise No. 2

Only count the written numbers (do not say "and" between 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

Detailed description: The image shows two systems of musical notation for Exercise No. 2. Each system consists of a treble clef, a 4/4 time signature, and an 8va marking. The first system contains four measures of eighth notes. The first two measures have a '+' sign between the second and third notes, and the last two measures have a '+' sign between the third and fourth notes. The second system also contains four measures of eighth notes. The first two measures have a '+' sign between the third and fourth notes, and the last two measures do not have a '+' sign.

Allegro

Bradford Werner
(b. 1981)

Let all bass notes sustain for the entire bar.

New Note: "A"
5th String
Open

The musical score consists of six staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The first measure contains a bass note (A) on the 5th string, marked with a circled '5' and a 'p' (piano) dynamic. The first staff contains four measures of music, with fingerings 'm i m i m i' and 'm etc...' under the first two measures, and 'm i' under the third measure. The second staff contains four measures of music, with fingerings 'm i' under the first measure. The third staff contains four measures of music, with fingerings 'm i' under the first measure and 'p m i m' under the fourth measure. The fourth staff contains four measures of music, with fingerings 'p m i' under the first and third measures. The fifth staff contains four measures of music, with fingerings 'p m i' under the first measure. The sixth staff contains four measures of music, with a final measure ending with a double bar line.

New Notes

Diagram illustrating the fretting for notes C, D, E, F, and G on a guitar:

- C:** 2nd string, 1st fret, 1st finger
- D:** 2nd string, 3rd fret, 3rd finger
- E:** 1st string, open, 1st finger
- F:** 1st string, 1st fret, 1st finger
- G:** 1st string, 3rd fret, 3rd finger (or 4th finger)

Many players use the 4th finger to play D and G. I suggest you become comfortable with both.

Walking (Eighth Notes)

C Major Reading Exercise

i m i m etc...

Note Naming No.2

On the first line name the note.

On the second line name the fret number.

On the third line name the string number.

The first staff of music is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The time signature is 8/8. The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The staff is divided into two measures by a bar line after the fourth note.

Summer Cicada

Bradford Werner
(b. 1981)

Let all bass notes sustain for the entire bar.

8

p m i m i m *p* m i etc...

1

G#
3rd string,
1st fret

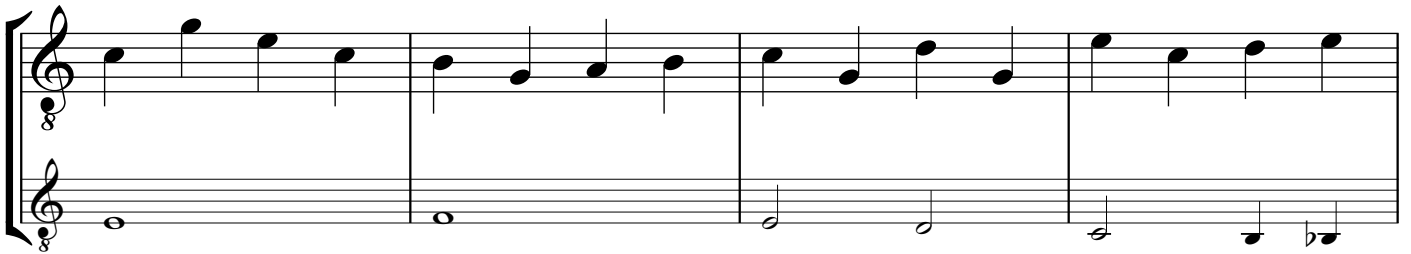
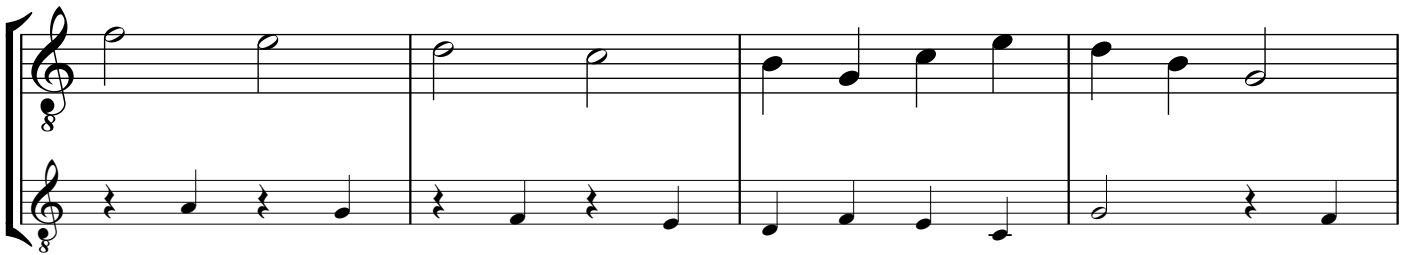
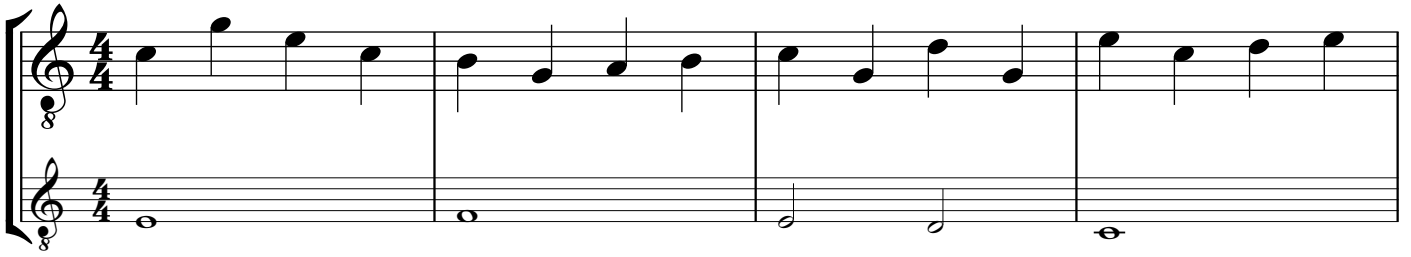
③

m *p*

8 i m i m i m etc...

Sor Study Duet

Fernando Sor
(1778-1839)



Accidentals & Chromatic Scale

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

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

♮ Naturals return the note to the original pitch.

G Chromatic Scale



The Musical Alphabet

There are 12 notes in the musical alphabet.

Some of the notes have two different names for the same pitch (enharmonic notes).

Notice there are no accidentals between B and C or between E and F.

Basic Letters:	A		B	C		D		E	F		G		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

Enharmonic Notes share the same pitch and fret: A# = B \flat | C# = D \flat | D# = E \flat | F# = G \flat | G# = A \flat

Greensleeves

Traditional

The musical score for "Greensleeves" is written in 3/4 time and consists of five staves of music. The key signature has one sharp (F#), and the time signature is 3/4. The music is written in treble clef. The chords are indicated above the staff:

- Staff 1: Am, G, Am
- Staff 2: E, Am, G, Am
- Staff 3: E, Am, C, G
- Staff 4: Am, E, C
- Staff 5: G, Am, E, Am

The melody is composed of eighth and quarter notes, with some measures containing rests. The piece concludes with a double bar line at the end of the fifth staff.

Minuet in G

Christian Petzold (1677-1733)

*From J.S. Bach's Notenbuch der
Anna Magdalena Bach*

Play quarter notes detached and eighth notes legato.

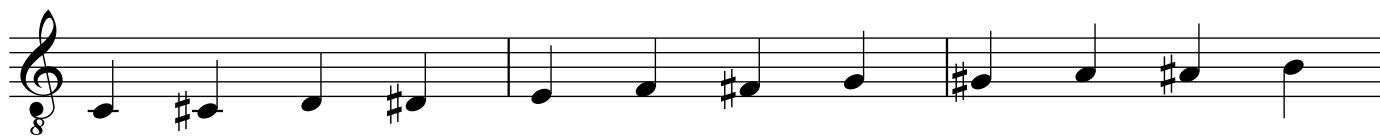
The musical score is written for guitar in 3/4 time, featuring a treble and bass staff joined by a brace. The key signature has one sharp (F#), and the piece consists of 16 measures. Fingerings are indicated by numbers 1-4 above the notes. The notation includes quarter notes, eighth notes, and sixteenth notes, with some measures containing slurs and ties. The piece concludes with a double bar line in the final measure.

Note Naming No.3

On the first line name the note.

On the second line name the fret number.

On the third line name the string number.



C C#

3 4

5 5



G Gb

3 2

1 1



Gb

4

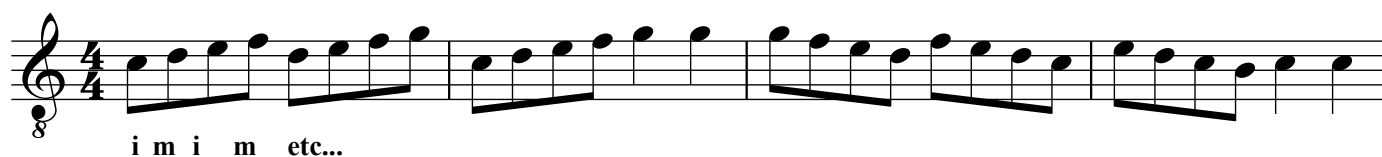
4

Checkpoint No. 1

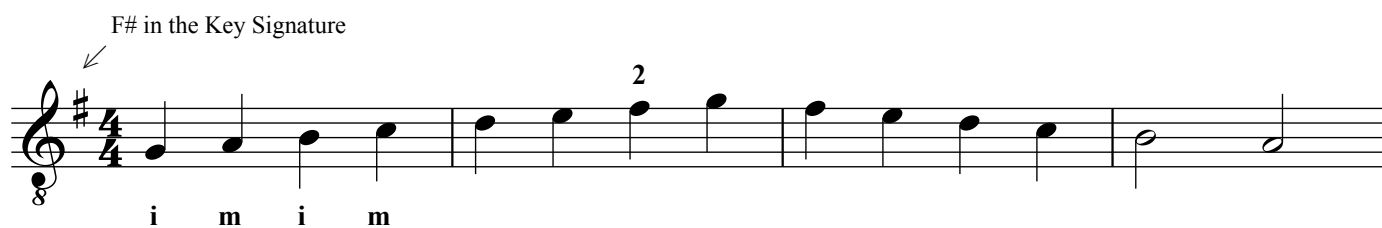
C Major Exercise 1



C Major Exercise 2



G Major Exercise



New Notes

E	F	G	A	B
0	1	3	0	2
⑥	⑥	⑥	⑤	⑤
6th string open	6th string 1st fret 1st finger	6th string 3rd fret 3rd finger	5th string open	5th string 2nd fret 2nd finger

Low Note Exercise

Use the right hand thumb "p" throughout.

The first system of the musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The melody consists of a series of eighth notes, starting on G4 and descending stepwise to D4. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under F, 'Tree' under E, and 'The' under D. The system ends with a double bar line.

Canon

Johann Pachelbel
(1653-1706)

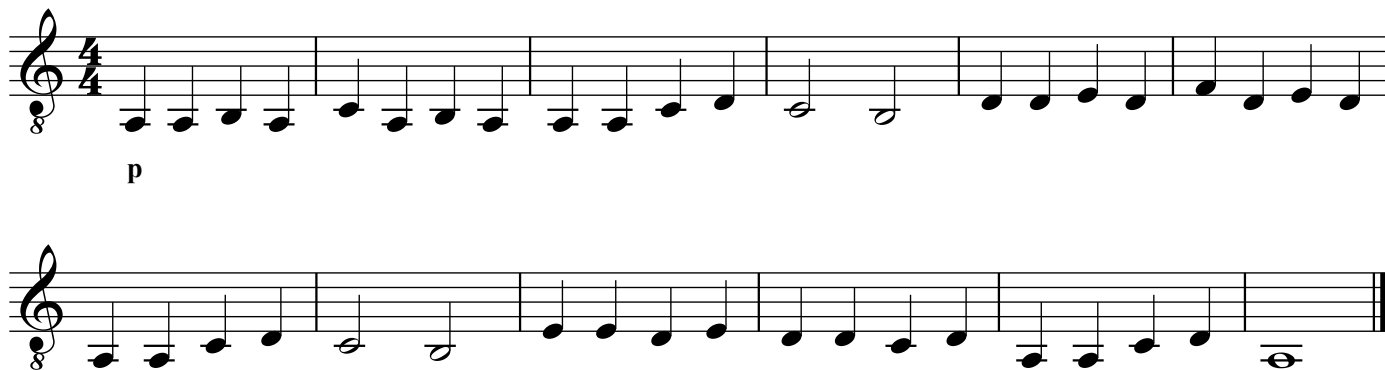
The student plays the lower part.

The first system of musical notation for the Canon. It consists of two staves. The upper staff is in treble clef, 4/4 time, and contains a melody of eighth notes, starting with a piano (*p*) dynamic. The lower staff is in treble clef, 4/4 time, and contains a bass line of half notes, starting with a mezzo-forte (*mf*) dynamic. The system is divided into two measures.

The second system of musical notation for the Canon. It consists of two staves. The upper staff continues the melody of eighth notes. The lower staff continues the bass line of half notes. The system is divided into two measures.

The third system of musical notation for the Canon. It consists of two staves. The upper staff continues the melody of eighth notes. The lower staff continues the bass line of half notes. The system is divided into two measures, with the second measure ending with a double bar line and repeat dots.

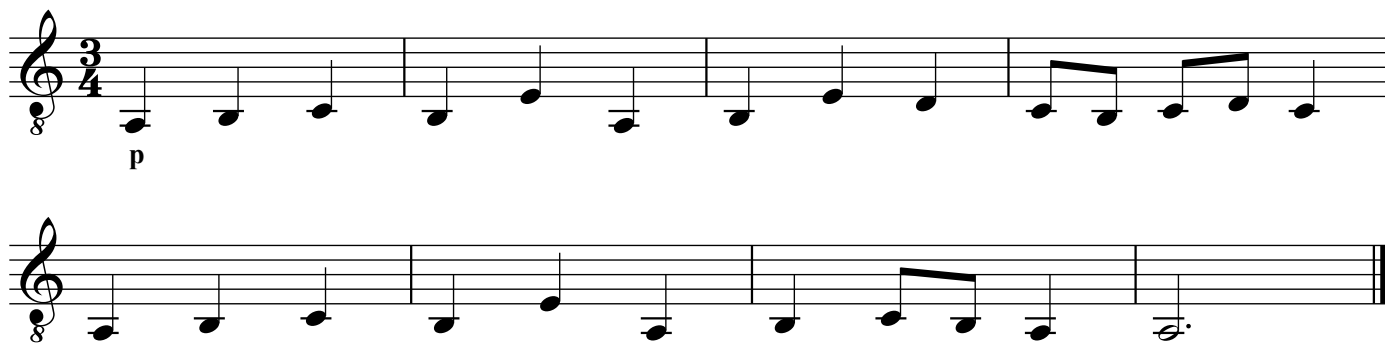
Bass Blues



Two staves of musical notation for 'Bass Blues' in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature of 8. The melody consists of eighth and quarter notes. A dynamic marking 'p' (piano) is placed below the first staff. The second staff continues the melody and concludes with a double bar line.

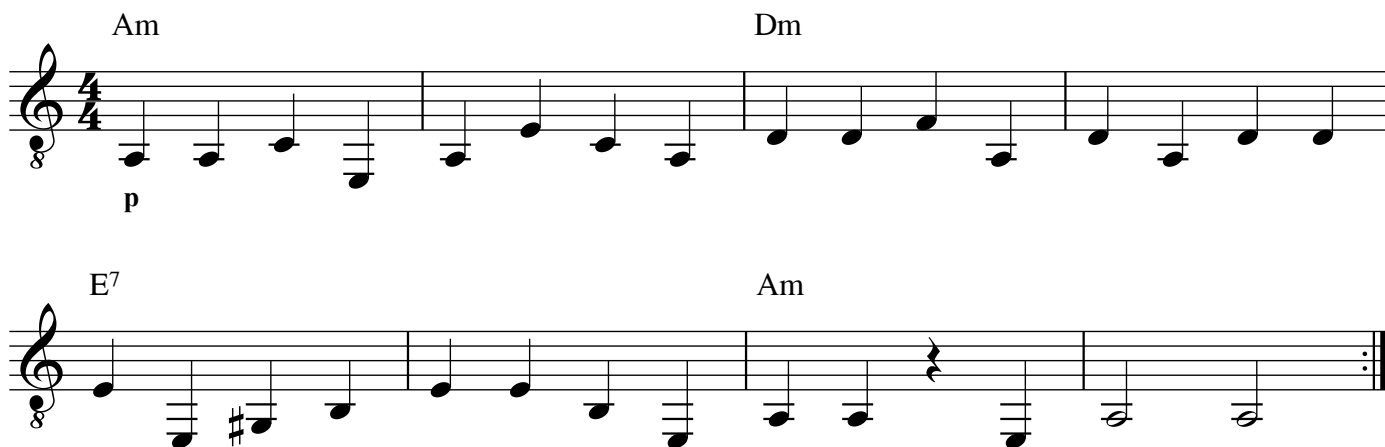
Minuet

J.S. Bach (1685-1750)



Two staves of musical notation for 'Minuet' in 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature of 8. The melody consists of eighth and quarter notes. A dynamic marking 'p' (piano) is placed below the first staff. The second staff continues the melody and concludes with a double bar line.

Django Bass

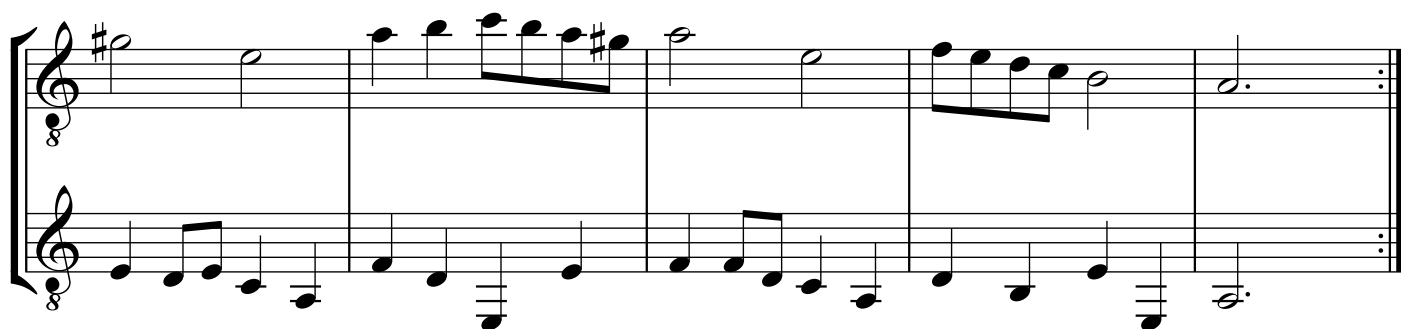
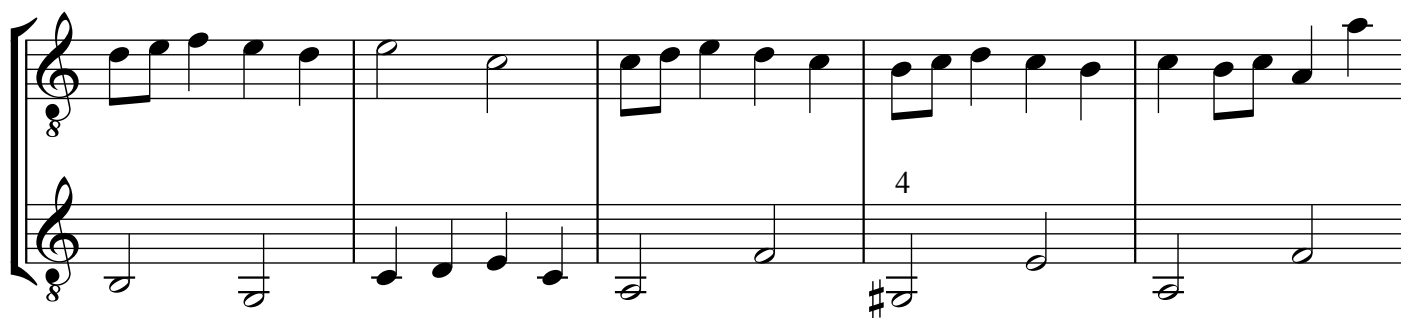


Two staves of musical notation for 'Django Bass' in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature of 8. The melody consists of eighth and quarter notes. A dynamic marking 'p' (piano) is placed below the first staff. Above the first staff, the chord 'Am' is written above the first measure and 'Dm' above the fifth measure. The second staff continues the melody and concludes with a double bar line. Above the second staff, the chord 'E7' is written above the first measure and 'Am' above the fifth measure.

Impertinence

George Frideric Handel
(1685-1759)

The student should play the lower part.



In the Hall of the Mountain King (Peer Gynt Suite)

Edvard Grieg
(1843-1907)

*This piece contains a high A (1st string, 5th fret).



Jesu, Joy of Man's Desiring

J. S. Bach
(1685-1750)

Some careful fingering is required to get this work sounding legato.



Canary Jig

Gaspar Sanz
(1640–1710)



Turkey in the Straw

Traditional

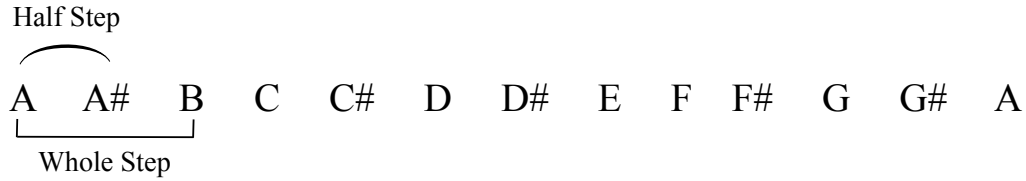


Theory: Major Scales

Two types of **intervals** must be understood before learning how major scales are constructed.

A **Half Step** is the distance from one pitch to another or one fret to the next on the guitar.

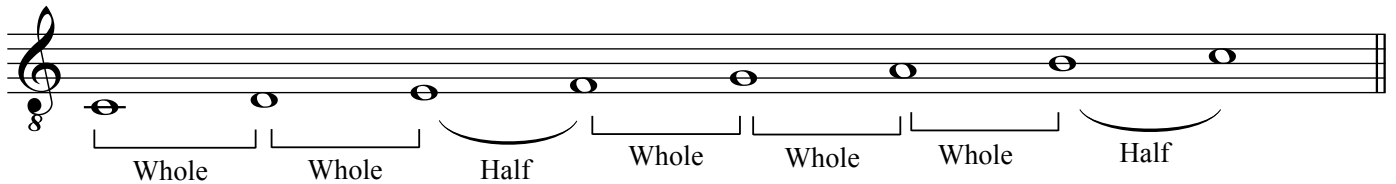
A **Whole Step** is the distance of two pitches or two frets on the guitar.



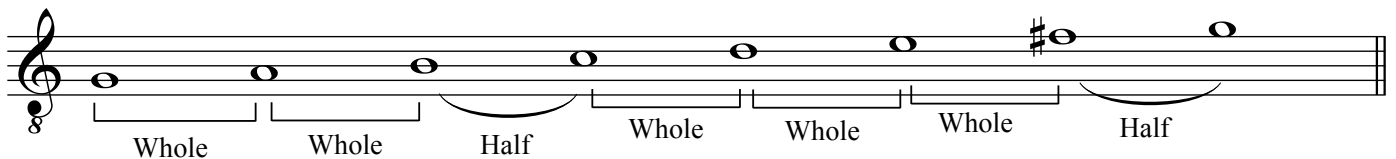
The pattern of whole and half steps for the major scale is:

whole - whole - half - whole - whole - whole - half

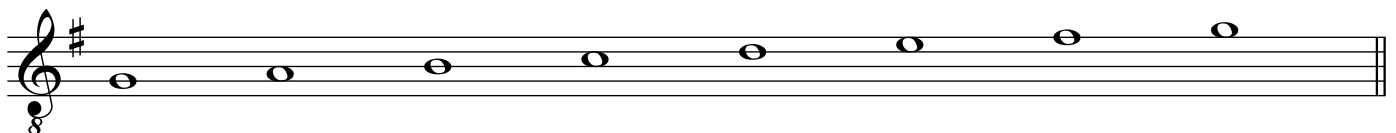
C Major:



G Major with Accidental:

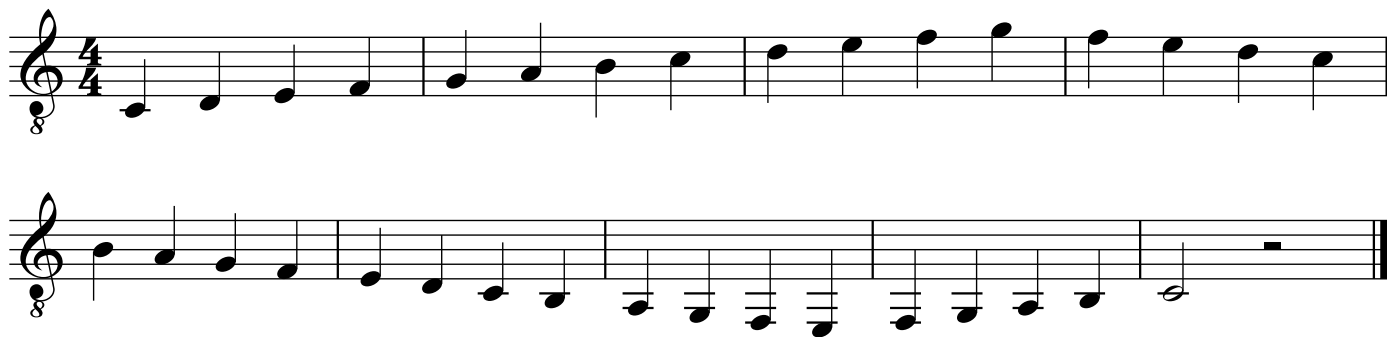


G Major with Key Signature:



Checkpoint No. 2

C Major #1



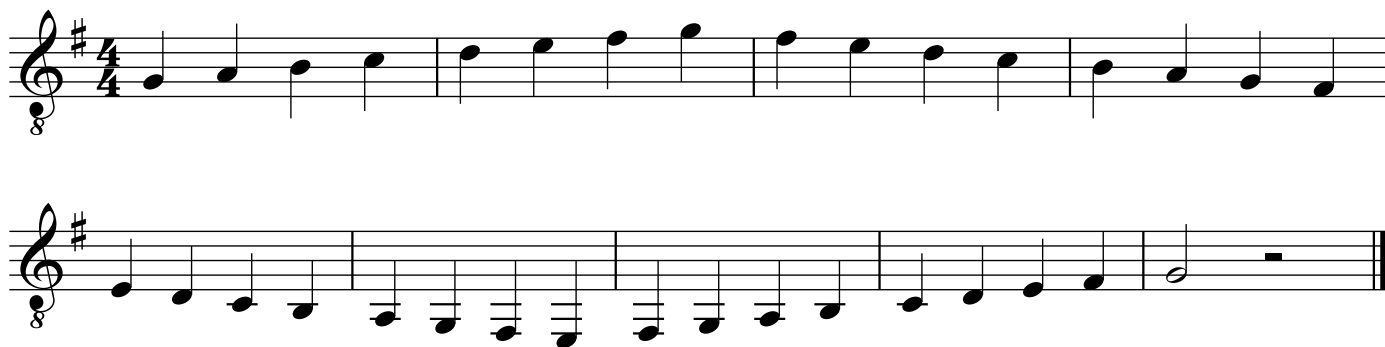
C Major #2



C Major #3



G Major #1



G Major #2



G Major #3



The Swan

Two-Voice Texture

Bradford Werner
(b. 1981)

Legato

8 *mp*

4 3

8 *f*

8 *mp*

Leyenda

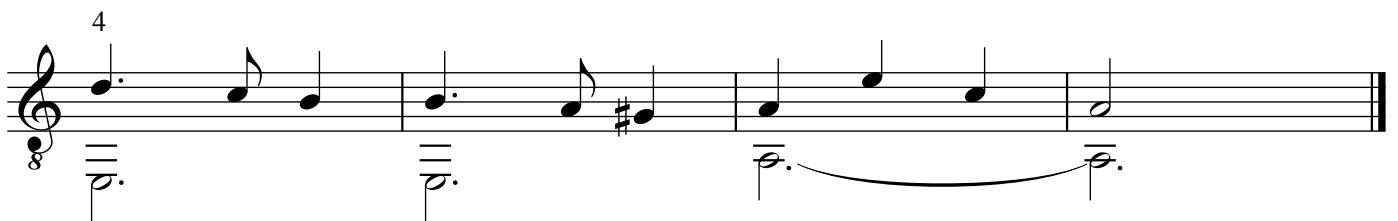
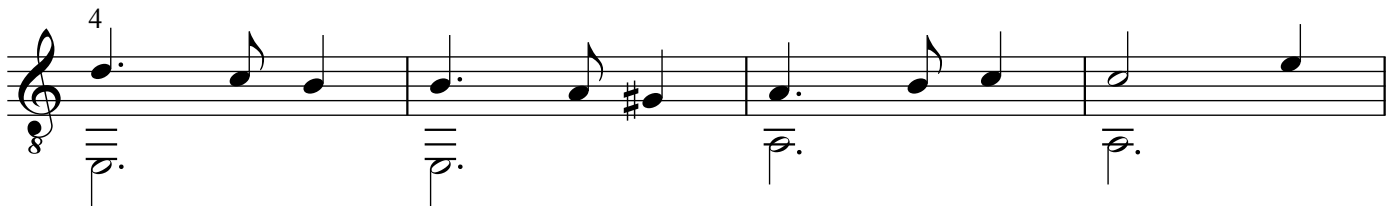
Isaac Albeniz
(1860-1909)

The musical score for 'Leyenda' is written for guitar in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure of the first staff is marked with an '8' below the staff, indicating an octave. The first staff also includes the instruction 'p m p m etc.' below the first measure. The music is a continuous sequence of eighth notes, with some measures containing beamed eighth notes. The notation is in standard guitar notation, with the first staff starting on a B-flat note. The subsequent staves continue the melodic line, with some measures containing beamed eighth notes. The final staff ends with a double bar line and a final note on a B-flat.

p m p m etc.

Siciliano

Matteo Carcassi
(1792-1853)



Arpeggio Prelude No. 2

Bradford Werner
(b. 1981)

Tempo: Slowly

8 p i m a

8 p i m a i m

8 2 4 1

Django Swing

Bradford Werner
(b. 1981)

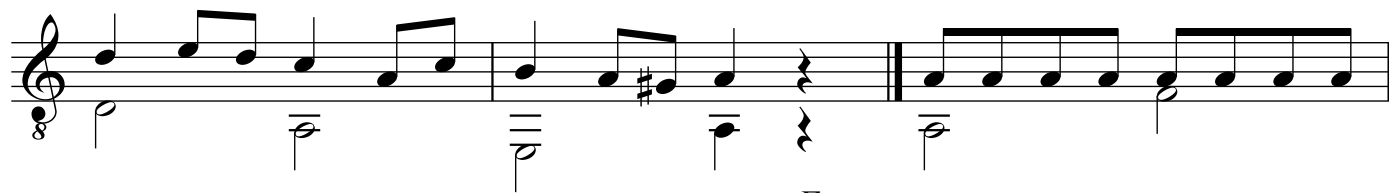
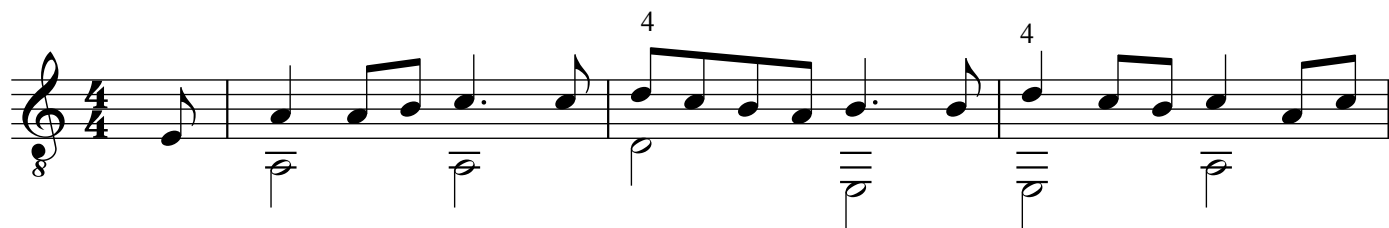
Swing the Eighth Notes
Tempo: Bounce!

The sheet music for "Django Swing" is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of music. The first system shows the beginning of the piece with a guitar melody and a bass line. The second system continues the melody and bass line. The third system includes a measure with a triplet of eighth notes, indicated by "(1 2 + 3 4)". The fourth system features a first ending bracket. The fifth system shows a second ending bracket and a final measure. The guitar melody is written in treble clef, and the bass line is written in bass clef. The tempo is marked "Bounce!" and the instruction "Swing the Eighth Notes" is provided.

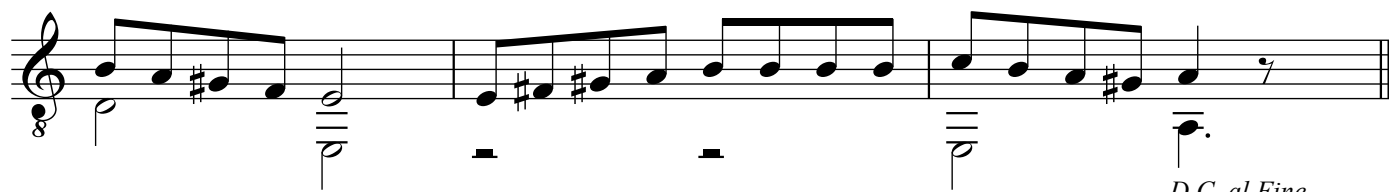
rit. - - - - -

Tutú Maramba

Brazilian Folksong



Fine



D.C. al Fine

Very Little Romance

Bradford Werner
(b.1981)

Influenced by the popular *Spanish Romance*

The musical score is written for guitar in treble clef, key of D major (one sharp), and 3/4 time. It consists of six staves. The first staff includes lyrics: 'm i a m i' under the first four notes and 'a p' under the fifth and sixth notes. The melody is composed of eighth and sixteenth notes, with some triplets and slurs. The accompaniment is a simple harmonic pattern of eighth notes. The score ends with a repeat sign and a final double bar line.

Andante

Matteo Carcassi

(1792-1853)

Edited for this book

Look for familiar chord shapes
and opportunities to sustain notes.

The musical score is written for guitar in 2/4 time, featuring five staves of music. The key signature has one sharp (F#), and the time signature is 2/4. The notation includes various chord shapes, often indicated by numbers 1, 2, 3, 4 above the notes, and includes rests and accidentals. The piece concludes with a double bar line on the fifth staff.

Spagnoletta

(Españoleta Theme)

Anonymous

Lute Work

Edited for this book

A curved line connecting two of the same notes is a **tie**, sustain the note for both rhythmic values but do not replay the second note.

8

2 0 1 4 3 4

4 4 4 4 1 3 2

8

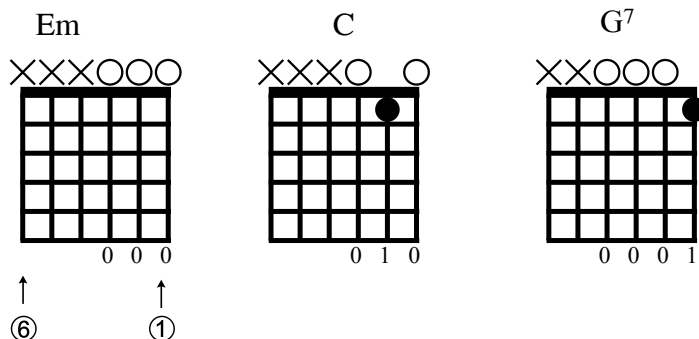
1 0 1

8

1

First Chords

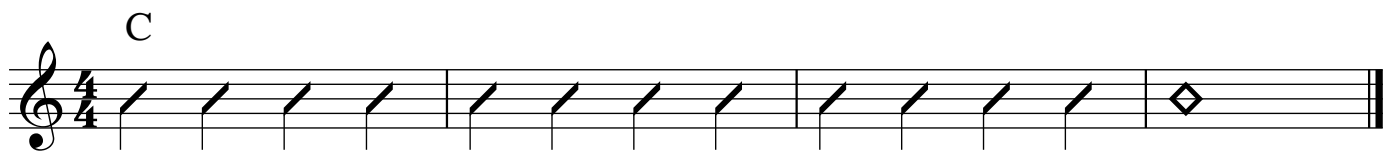
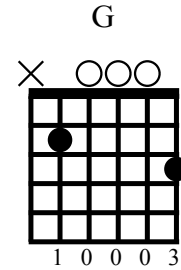
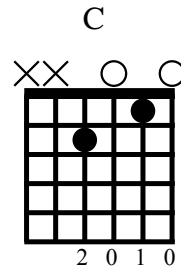
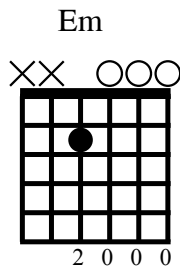
Chord diagrams are pictures of the guitar. The vertical lines are the strings and the horizontal lines are the frets. The string on the left is the 6th string, the string on the right is the first string.



Em

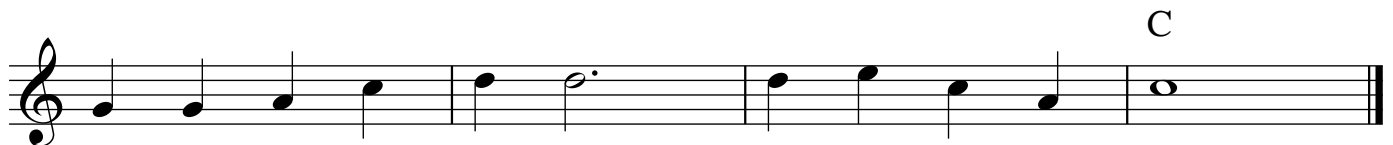
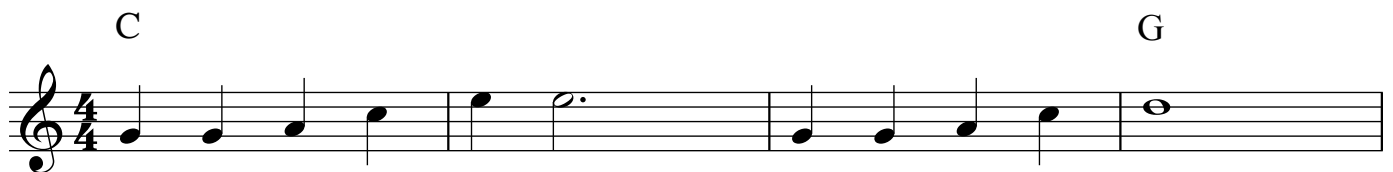
Expanding Chords

There are many chord shapes for the same chord, these are larger versions of the previous chords you've learned.

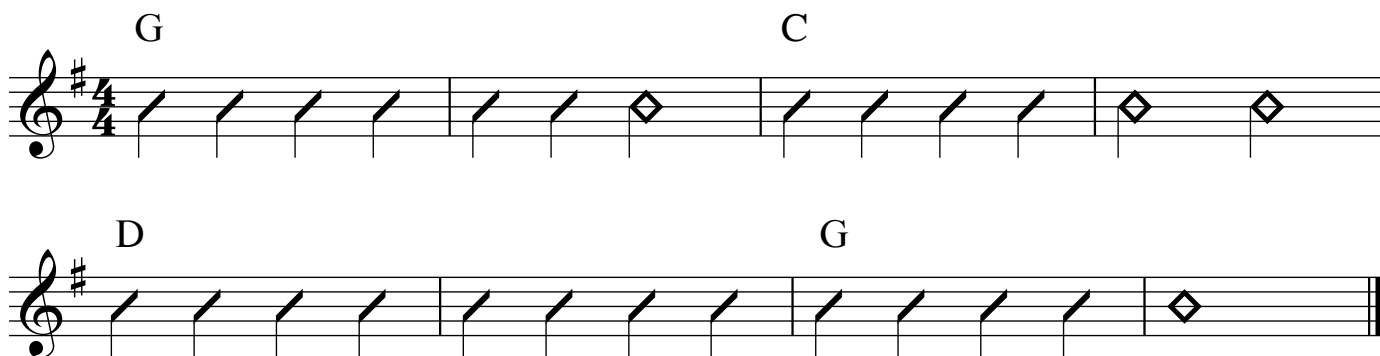
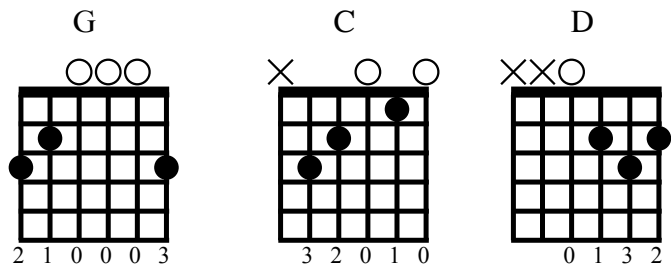


Tom Dooley

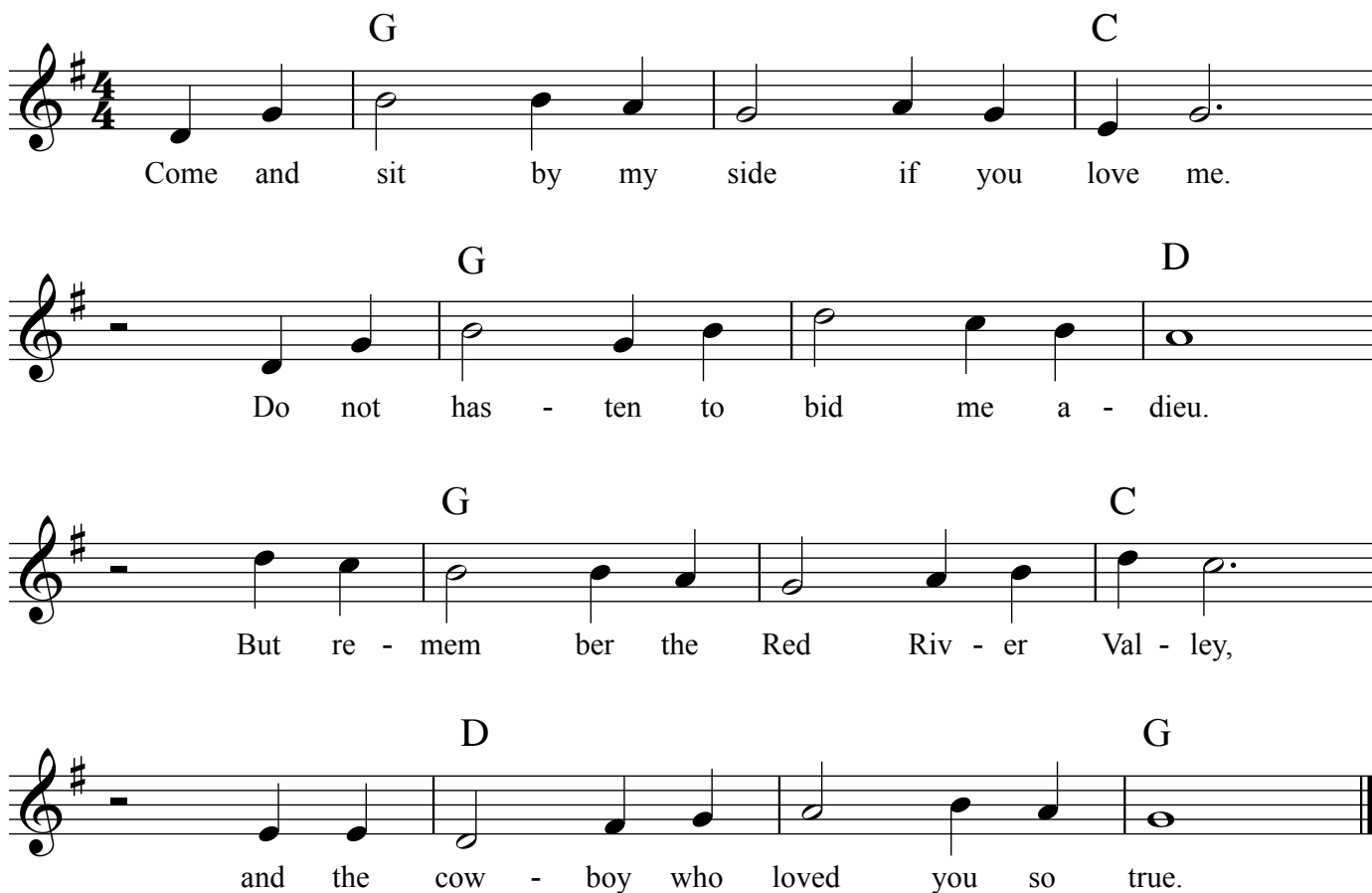
The student strums the chords (they do not read the notes on the staff). Strum four beats per bar.

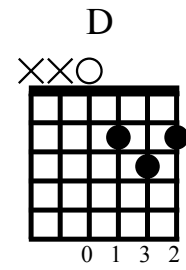
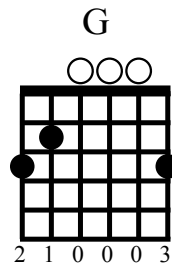
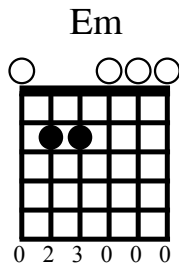
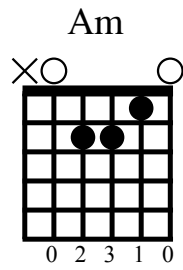


Full Chords



Red River Valley





Scarborough Fair

Am Em Am

Are you go-ing to Scar-bor-ough Fair? Par-sley, sage, rose -

D Am Em Am

ma-ry— and thyme. Re-mem-ber me to the one who lives

G Am G Em Am

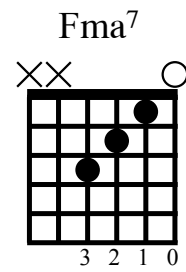
there,— for once she was a true love of mine.

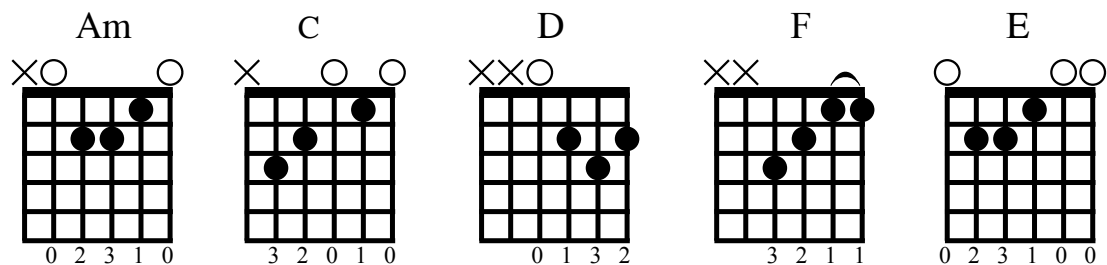
Now Try Fingerstyle Accompaniment

Play the bass note of the chord and the top three strings as demonstrated in the example below.

Am Em

p i m a m i p i m a m i etc...





The House of the Rising Sun

Am C D F Am C E

There

Am C D F Am C E

is a house in New Orleans they call the Rising Sun. It's

Am C D F Am E Am

been the ruin of many poor gal, and I oh Lord was one.

Now Try Fingerstyle Accompaniment

Play the bass note of the chord and the top three strings as demonstrated in the example below.

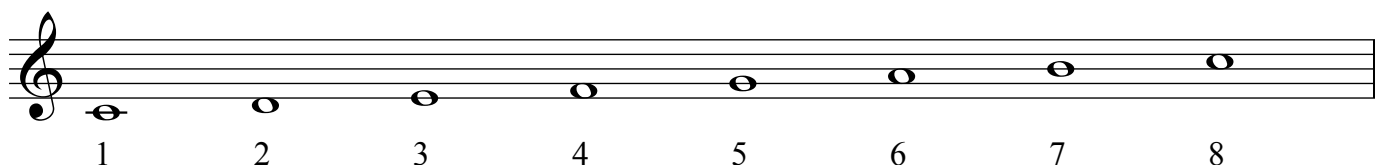
Am C D F

p i m a m i p etc...

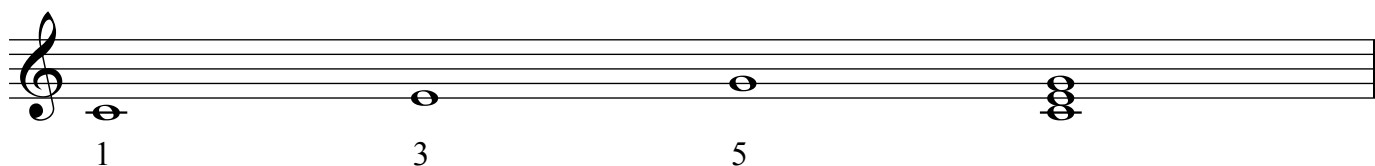
Chord construction and chord progressions

Only a partial explanation of chords and chord progressions is necessary at this time. For now, try to remember the basic difference between major and minor chords and the order of major and minor chords in the harmonized major scale.

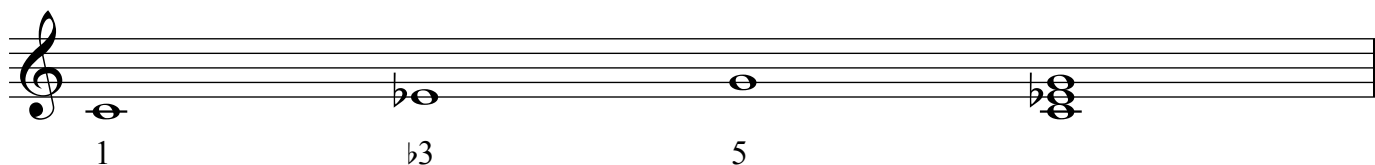
Scale Degrees in C Major



C Major Triad (Three Note Chord)

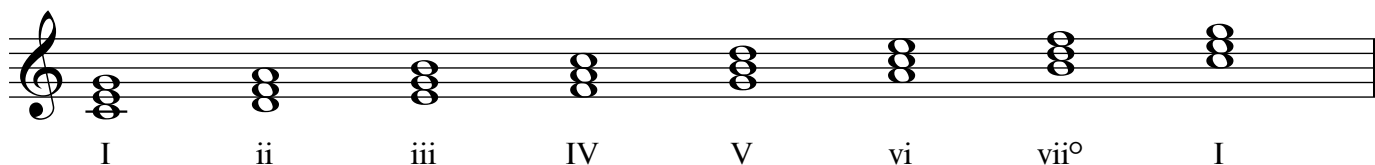


C Minor Triad

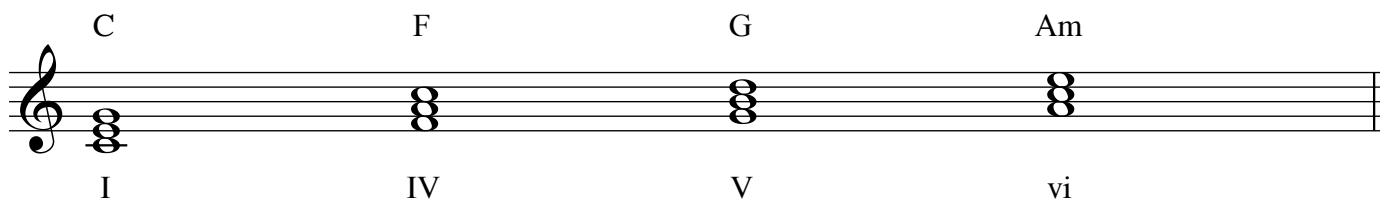


Harmonized C major scale

Capital Roman numerals represent major chords whereas lower case represent minor chords.



I, IV, V, vi chord progression in C major



I, IV, V, vi chord progression in various keys

The V chord in minor keys can be either major or minor. This book uses the minor chord for an introduction.

C major:

I = C
IV = F
V = G
vi = Am

G major:

I = G
IV = C
V = D
vi = Em

D major:

I = D
IV = G
V = A
vi = Bm

A minor:

i = Am
iv = Dm
v = Em
VI = F

E minor:

i = Em
iv = Am
v = Bm
VI = C

D minor:

i = Dm
iv = Gm
v = Am
VI = Bb

Reference Chords

(For use on page 63)

C Major: I, IV, V, vi

C F G Am

The image shows four guitar chord diagrams for C Major: C (I), F (IV), G (V), and Am (vi). Each diagram includes a 6-string grid with fingerings (0-3) and a musical staff with a treble clef and a whole note chord.

G Major: I, IV, V, vi

G C D Em

The image shows four guitar chord diagrams for G Major: G (I), C (IV), D (V), and Em (vi). Each diagram includes a 6-string grid with fingerings (0-3) and a musical staff with a treble clef and a whole note chord.

D Major: I, IV, V, vi

D G A Bm

The image shows four guitar chord diagrams for D Major: D (I), G (IV), A (V), and Bm (vi). Each diagram includes a 6-string grid with fingerings (0-4) and a musical staff with a treble clef and a whole note chord.

A Minor: i, iv, v, VI

Am Dm Em F

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

E Minor: I, IV, V, vi

Em Am Bm C

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

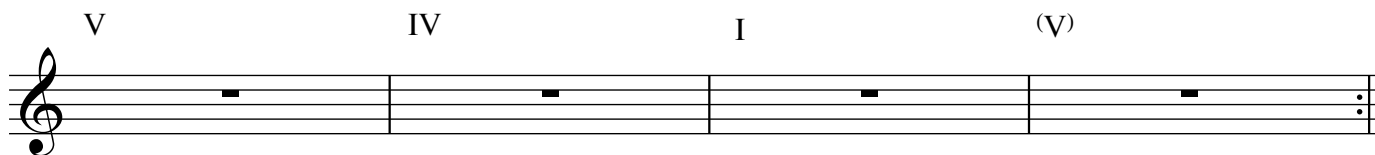
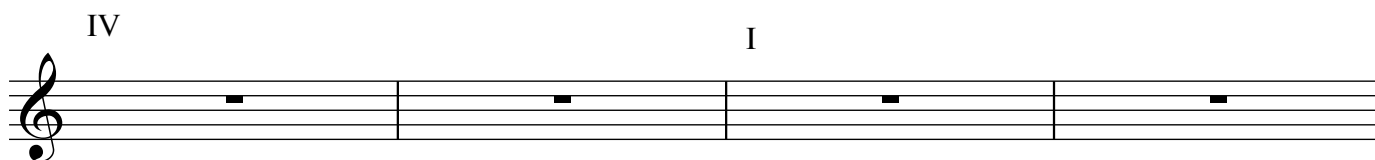
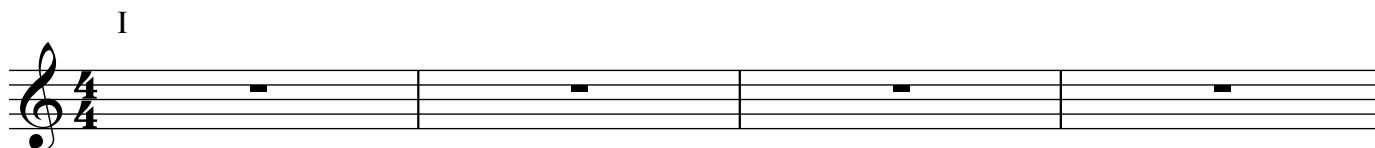
D Minor: i, iv, v, VI

Dm Gm Am B

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

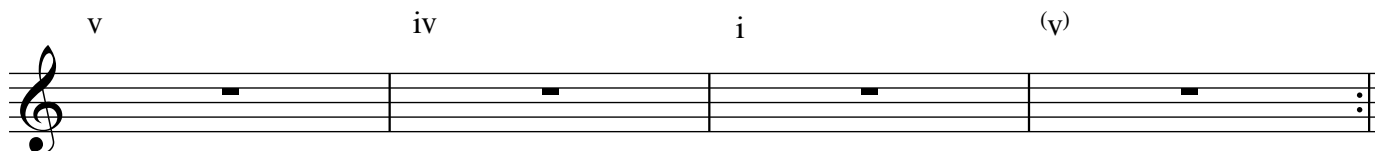
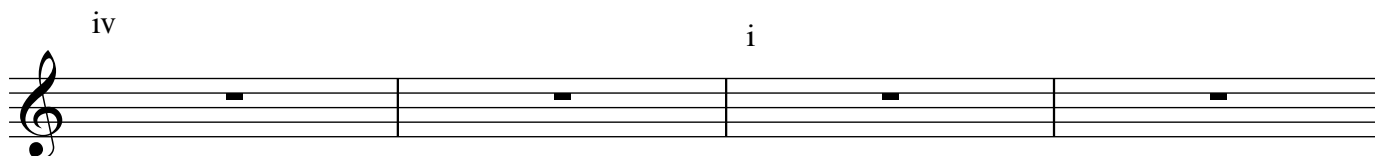
I, IV, V Chord Progression in Major

Below is a I, IV, V chord progression which happens to be the pattern for the twelve bar blues.
Play in various keys.



i, iv, v Chord Progression in Minor

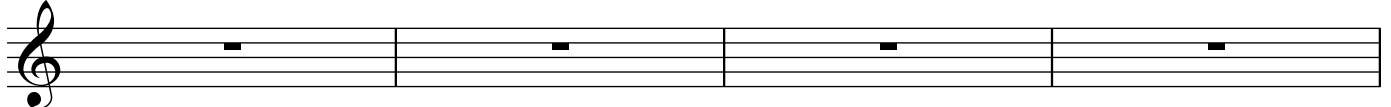
Play in various keys. The V chord in minor can also be played with a major chord if you choose.




I, IV, V, vi Chord Progression in Major

Play in various keys.

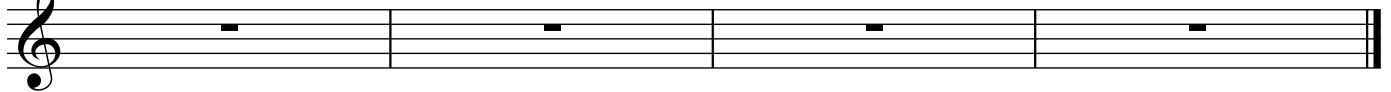
I



vi IV



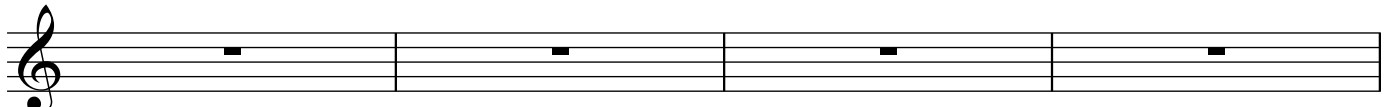
V I



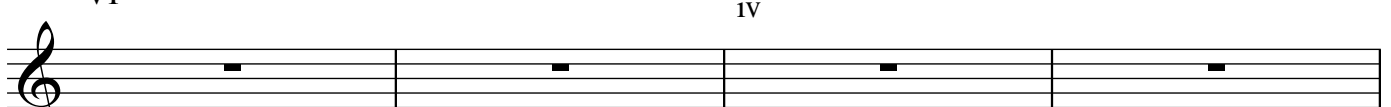
i, iv, v, VI Chord Progression in Minor

Play in various keys.

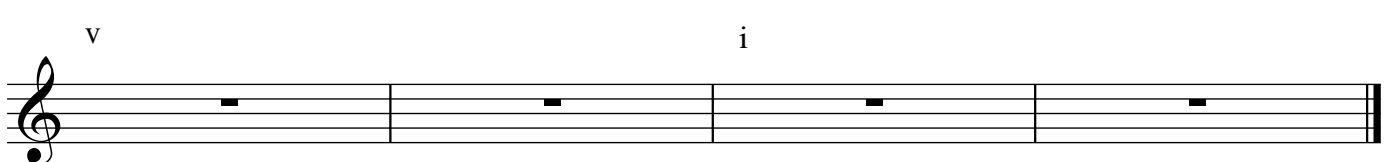
i



VI iv



v i



Scales for Blues and Popular Music

Below is the pentatonic minor scale up to the highest note in position.

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

Tablature (TAB) is a picture of the guitar. The horizontal lines are the strings and the numbers are the frets.

The line on the bottom is the 6th string and the line on the top is the 1st string.

A Pentatonic Minor (open position)

The image shows the A Pentatonic Minor scale in open position. The top staff is a treble clef with a key signature of one flat (B-flat). The scale is written as a single melodic line. The bottom staff is a guitar tablature with six lines representing the strings. The notes of the scale are indicated by numbers on the strings: 0, 3, 0, 2, 0, 2, 1, 3, 0, 3, 3, 0. The scale is played in a single position, starting from the open strings.

A Pentatonic Minor (closed position)

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

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

The image shows the A Pentatonic Minor scale in closed position. The top staff is a treble clef with a key signature of one flat (B-flat). The scale is written as a single melodic line. The bottom staff is a guitar tablature with six lines representing the strings. The notes of the scale are indicated by numbers on the strings: 1, 4, 1, 3, 1, 3, 1, 3, 1, 4, 1, 4. The scale is played in a single position, starting from the 6th fret.

A Blues Scale (closed position)

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

The image shows the A Blues Scale in closed position. The top staff is a treble clef with a key signature of one flat (B-flat). The scale is written as a single melodic line. The bottom staff is a guitar tablature with six lines representing the strings. The notes of the scale are indicated by numbers on the strings: 5, 8, 5, 6, 7, 5, 7, 8, 5, 8, 5, 8, 5, 8, 5, 8, 7, 5, 7, 5, 7, 6, 5, 8, 5. The scale is played in a single position, starting from the 6th fret. The extra note (the 6th) is indicated by an upward arrow on the 5th string.

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	2	2
B	0	0	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	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**)

1
0

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
B	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				
B	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				
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				

Rhythm Riff Blues

A

T
A
B

D

A

T
A
B

E

D

A

(E)

T
A
B

Harmonic & Ascending Melodic Intervals in C major

The image displays eight musical staves, each representing a different interval. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are as follows:

- Unison:** C4 (middle C) and C4.
- Second:** C4 and D4.
- Third:** C4 and E4.
- Fourth:** C4 and F4.
- Fifth:** C4 and G4.
- Sixth:** C4 and A4.
- Seventh:** C4 and B4.
- Octave:** C4 and C5.

For ear-training purposes find songs that begin with each melodic interval and write them down to help your recognition of the sound.

Introduction to 3rd and 5th position

Roman numerals above the notes indicate position (fret locations) on guitar.

Do not confuse these with chord analysis which is placed below the notes.

Position I implies first finger at the first fret, position V implies first finger at the fifth fret.

I. (First Position) III. (Third Position) V. (Fifth Position)

Diagram showing the first three positions (I, III, V) on a single staff. Position I (First Position) shows notes at frets 0, 1, and 3. Position III (Third Position) shows notes at frets 3, 4, and 1. Position V (Fifth Position) shows notes at frets 1, 2, and 4. The staff is marked with a treble clef and an 8va indicator.

I. III. V.

Diagram showing the first three positions (I, III, V) on a single staff. Position I shows notes at frets 1, 3, and 0. Position III shows notes at frets 3, 1, 3, 4, and 1. Position V shows notes at frets 1, 3, 1, 2, and 4. The staff is marked with a treble clef and an 8va indicator.

I. III. V.

Diagram showing the first three positions (I, III, V) on a single staff. Position I shows notes at frets 1, 2, 3, 4, and 5. Position III shows notes at frets 3, 4, 5, 6, and 7. Position V shows notes at frets 5, 6, 7, 8, and 9. The staff is marked with a treble clef and an 8va indicator.

Ode to Joy


Play in 3rd position and again in 5th position.

Diagram showing the musical notation for Ode to Joy in 4/4 time. The melody is written on a single staff with a treble clef and an 8va indicator. The notation consists of two staves, each with four measures of music.

Scale Work: Right Hand Alternation on Open Strings

Use the metronome and keep track of your speed.

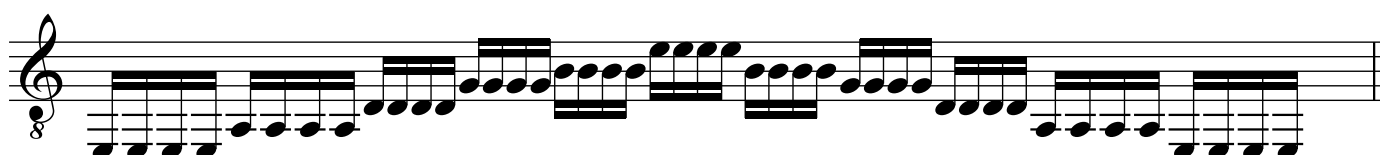
- ✓ Make sure to practice with both rest-stroke and free-stroke.
- ✓ Accent the first note of each eighth or sixteenth note grouping.



i m i m i m etc...
m i m i m i etc...



i m i m i m i m i m i m etc...
m i m i m i m i m i m i etc...



i m i m i m i m i etc...
m i m i m i m i m etc...

Finger placement

1 1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4

Ascending slurs

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

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

etc. *etc.* *etc.* *etc.* *etc.*

Descending slurs

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

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

etc. *etc.* *etc.* *etc.* *etc.*

Chromatic Scales on Single Strings

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

① →

Detailed description: This exercise shows a chromatic scale on the 8th string. The notation is on a single staff with a treble clef and a '8' indicating the string number. The scale starts on E and ascends chromatically through F, F#, G, G#, A, A#, B, C, C#, D, D#, and E. It then descends chromatically through Eb, D, Db, C, B, Bb, A, Ab, G, Gb, F, and ends on E. Each note is marked with its corresponding sharp or flat sign.

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

② →

Detailed description: This exercise shows a chromatic scale on the 8th string. The notation is on a single staff with a treble clef and an '8' indicating the string number. The scale starts on B and ascends chromatically through C, C#, D, D#, E, F, F#, G, G#, A, A#, and B. It then descends chromatically through Bb, A, Ab, G, Gb, F, E, Eb, D, Db, and ends on C. Each note is marked with its corresponding sharp or flat sign.

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

③ →

Detailed description: This exercise shows a chromatic scale on the 8th string. The notation is on a single staff with a treble clef and an '8' indicating the string number. The scale starts on G and ascends chromatically through G#, A, A#, B, C, C#, D, D#, E, F, F#, and G. It then descends chromatically through Gb, F, E, Eb, D, Db, C, B, Bb, A, Ab, and ends on G. Each note is marked with its corresponding sharp or flat sign.

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

④ →

Detailed description: This exercise shows a chromatic scale on the 8th string. The notation is on a single staff with a treble clef and an '8' indicating the string number. The scale starts on D and ascends chromatically through D#, E, F, F#, G, G#, A, A#, B, C, C#, and D. It then descends chromatically through Db, C, B, Bb, A, Ab, G, Gb, F, E, Eb, and ends on D. Each note is marked with its corresponding sharp or flat sign.

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

⑤ →

Detailed description: This exercise shows a chromatic scale on the 8th string. The notation is on a single staff with a treble clef and an '8' indicating the string number. The scale starts on A and ascends chromatically through A#, B, C, C#, D, D#, E, F, F#, G, G#, and A. It then descends chromatically through Ab, G, Gb, F, E, Eb, D, Db, C, B, Bb, and ends on A. Each note is marked with its corresponding sharp or flat sign.

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

⑥ →

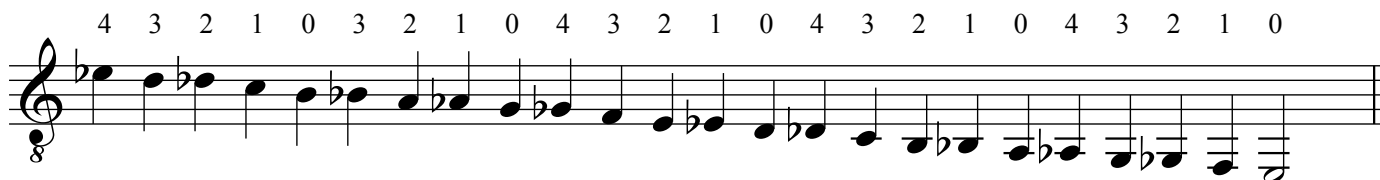
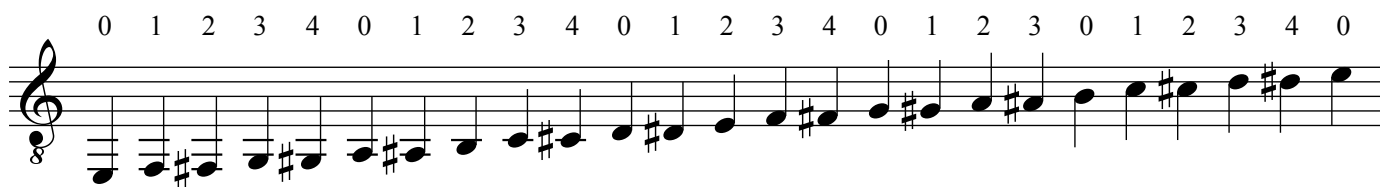
Detailed description: This exercise shows a chromatic scale on the 8th string. The notation is on a single staff with a treble clef and an '8' indicating the string number. The scale starts on E and ascends chromatically through F, F#, G, G#, A, A#, B, C, C#, D, D#, and E. It then descends chromatically through Eb, D, Db, C, B, Bb, A, Ab, G, Gb, F, and ends on E. Each note is marked with its corresponding sharp or flat sign.

Chromatic Scales on E

E Chromatic 1 Octave



E Chromatic 2 Octaves



Major Scales

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

C Major



G Major



D Major



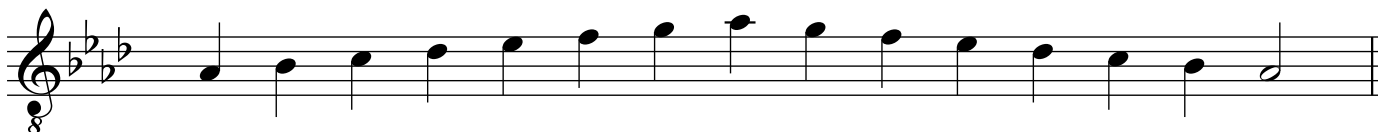
A Major



E Major



Ab Major



Eb Major



Bb Major



F Major



Natural Minor Scales

A Minor



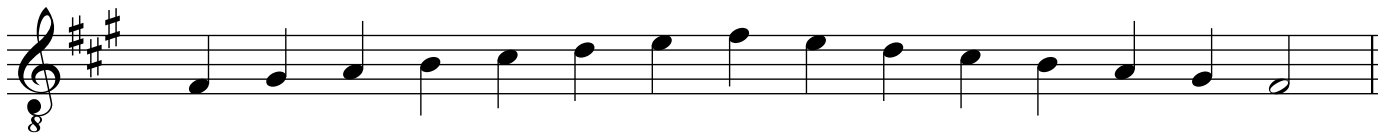
E Minor



B Minor



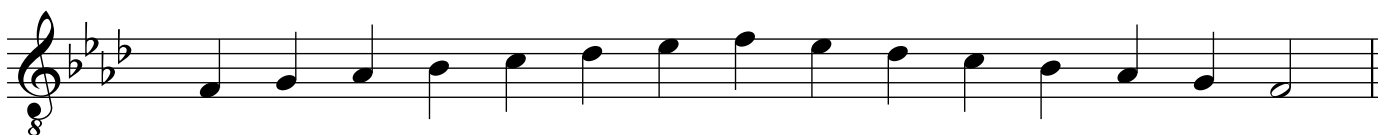
F# Minor



C# Minor



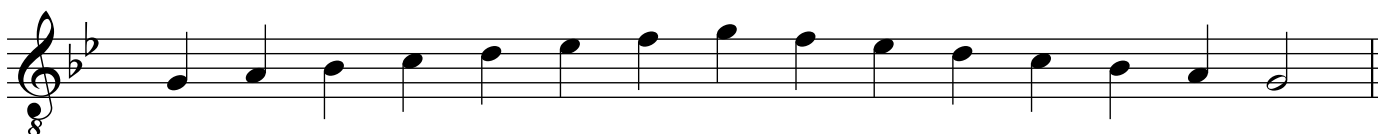
F Minor



C Minor



G Minor



D Minor



