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Classical Guitar Method

Volume One (Beginner)

By Bradford Werner

Third Edition 2015 | Available for Free

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Volume I (Beginner)

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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:
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Made in Victoria, British Columbia, Canada

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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 thisisclassicalgutiar.com

- Guitar Method, Volume 2
- 20 Favorite Exercise
- 10 Classical Etudes
- Sheet Music Selections & more.

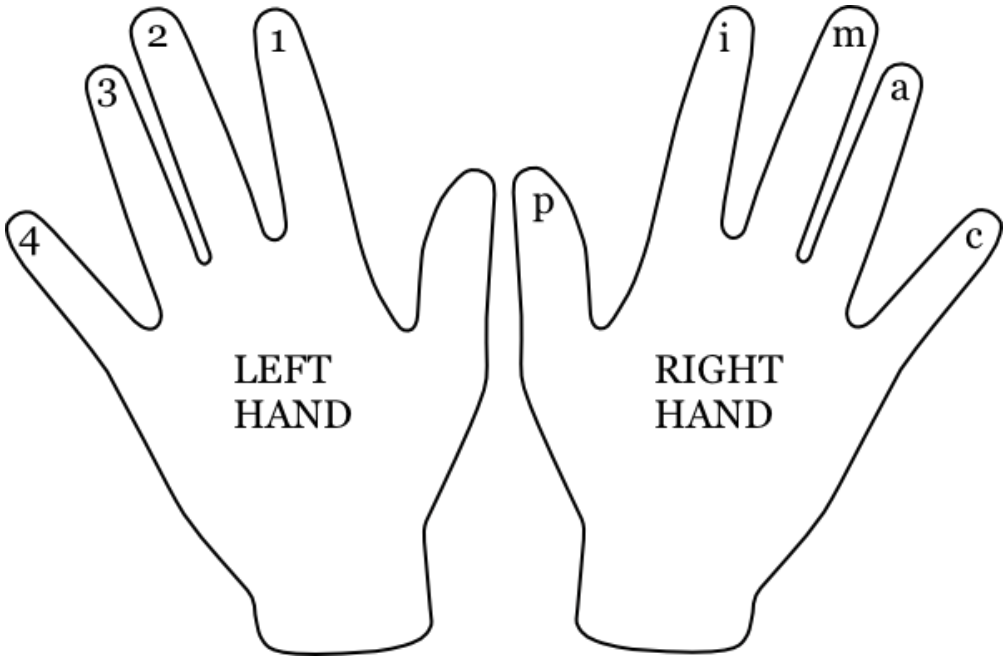
More Recommended Sheet Music and Methods by Others:
At the bottom of the below webpage I list a number excellent books to further your study:

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.

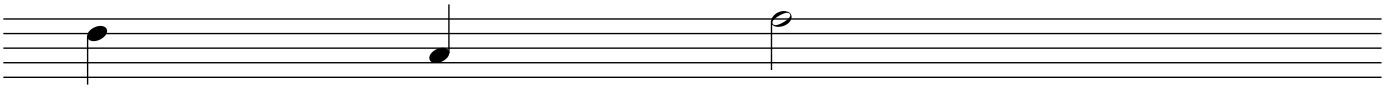
Anatomy of a note:

Noteheads

Noteheads with stems

Stems with flags

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



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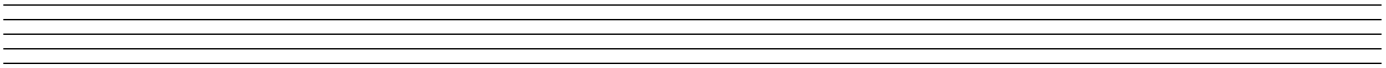
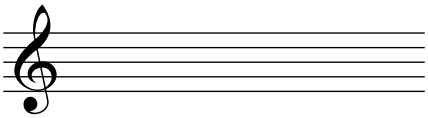
Basic Musical Symbols

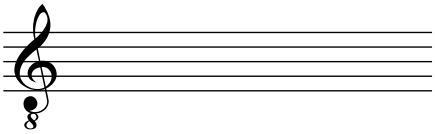
The **Staff** has five lines.



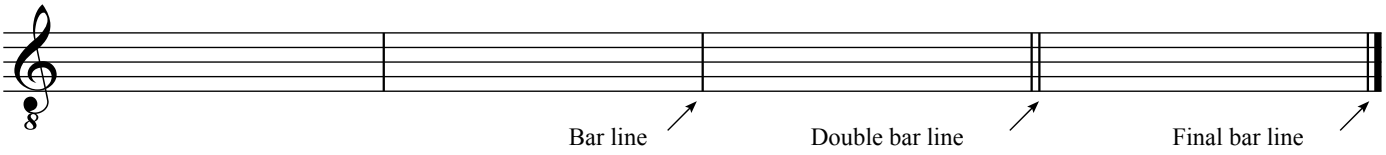
The **Treble Clef Sign** is used in guitar notation (also called G Clef).



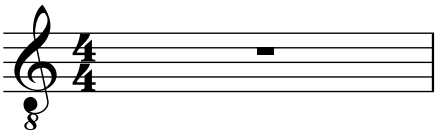
A treble clef with an 8 below is often used in guitar notation.



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

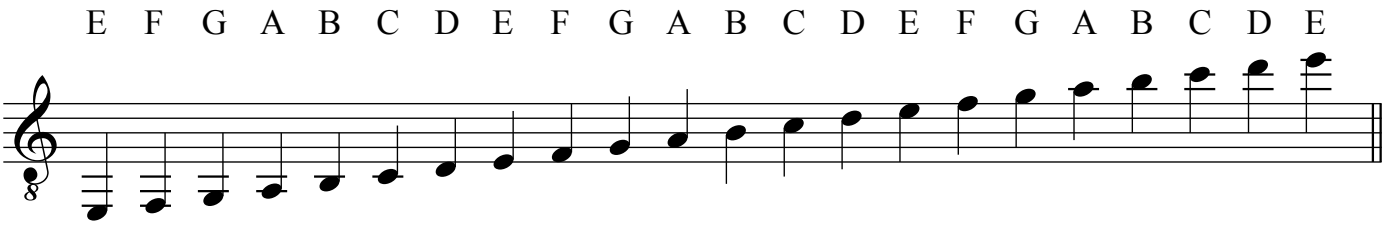


The **Time Signature** tells you how many beats there are in each measure and what type of note equals one beat.



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**.



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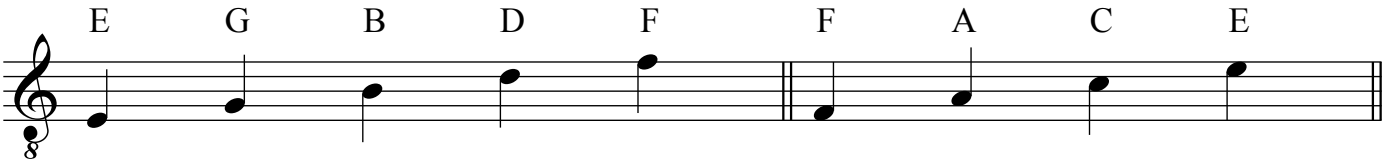
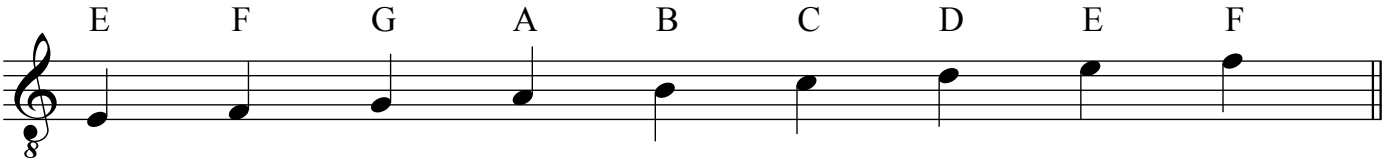
Note Names & Rhythms

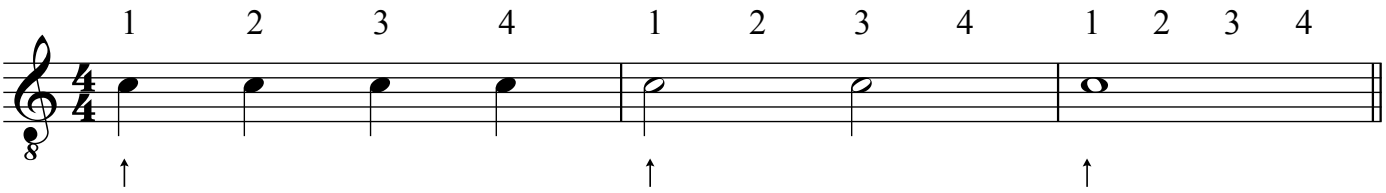
Line Notes Memorization: **E**very **G**ood **B**oy **D**oes **F**ine.
Space Notes Memorization: **FACE**



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



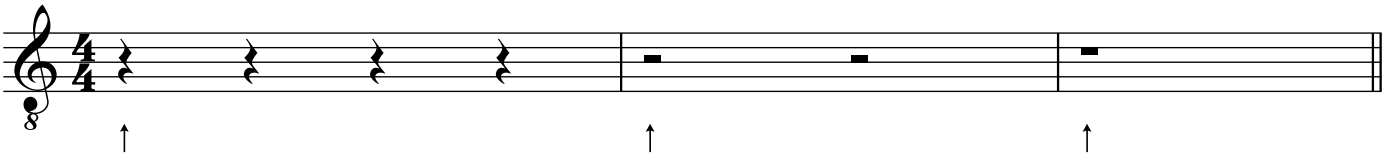
Rhythm & Beat Values



Quartet Notes
Solid Notehead
Stem
1 beat

Half Notes
Hollow Notehead
Stem
2 beats

Whole Notes
Hollow Notehead
No stem
4 beats



Quartet Rest
1 beat silence

Half Rest
2 beats silence

Whole Rest
4 beats silence

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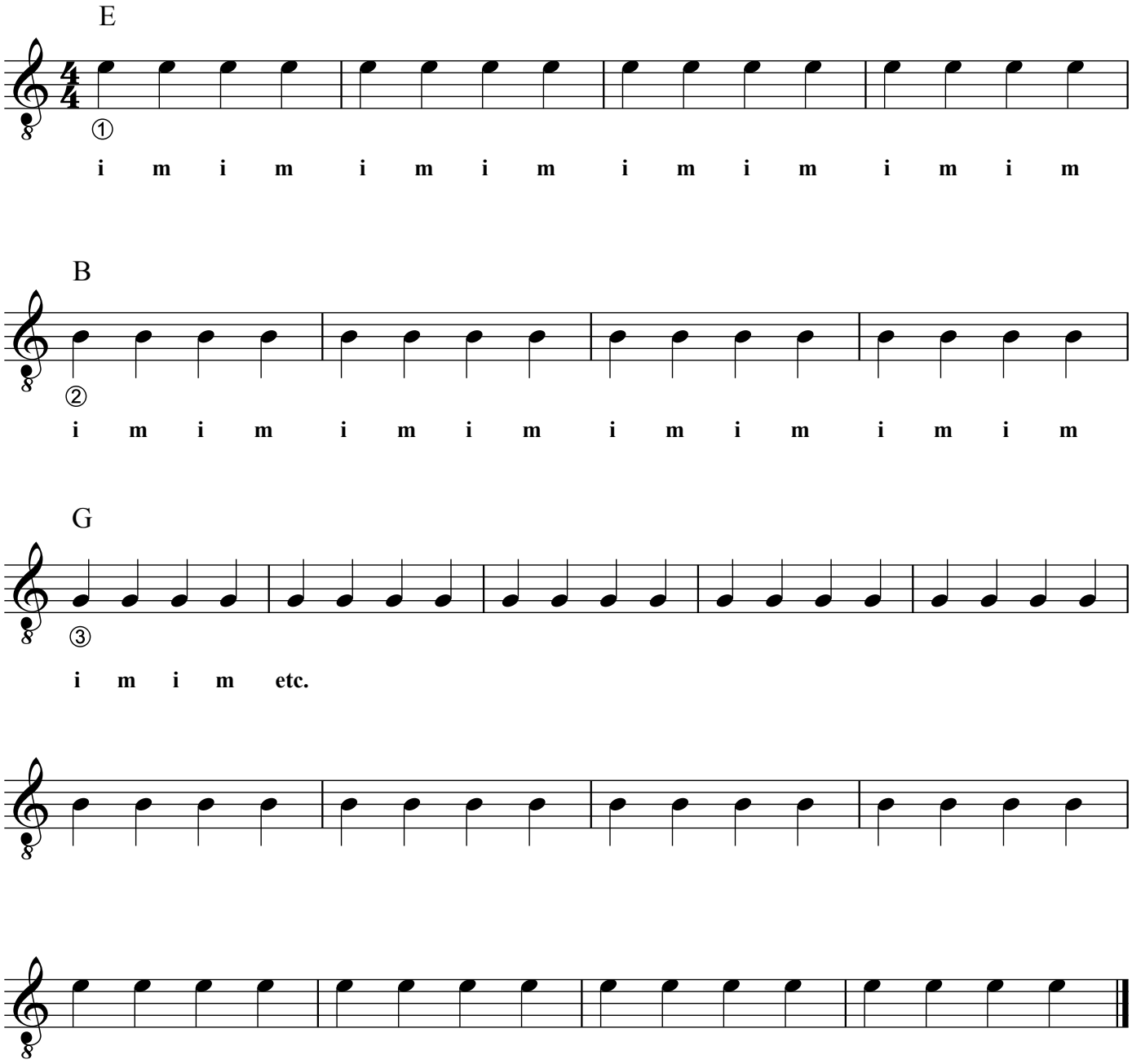
Right Hand Walking No. 1

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.



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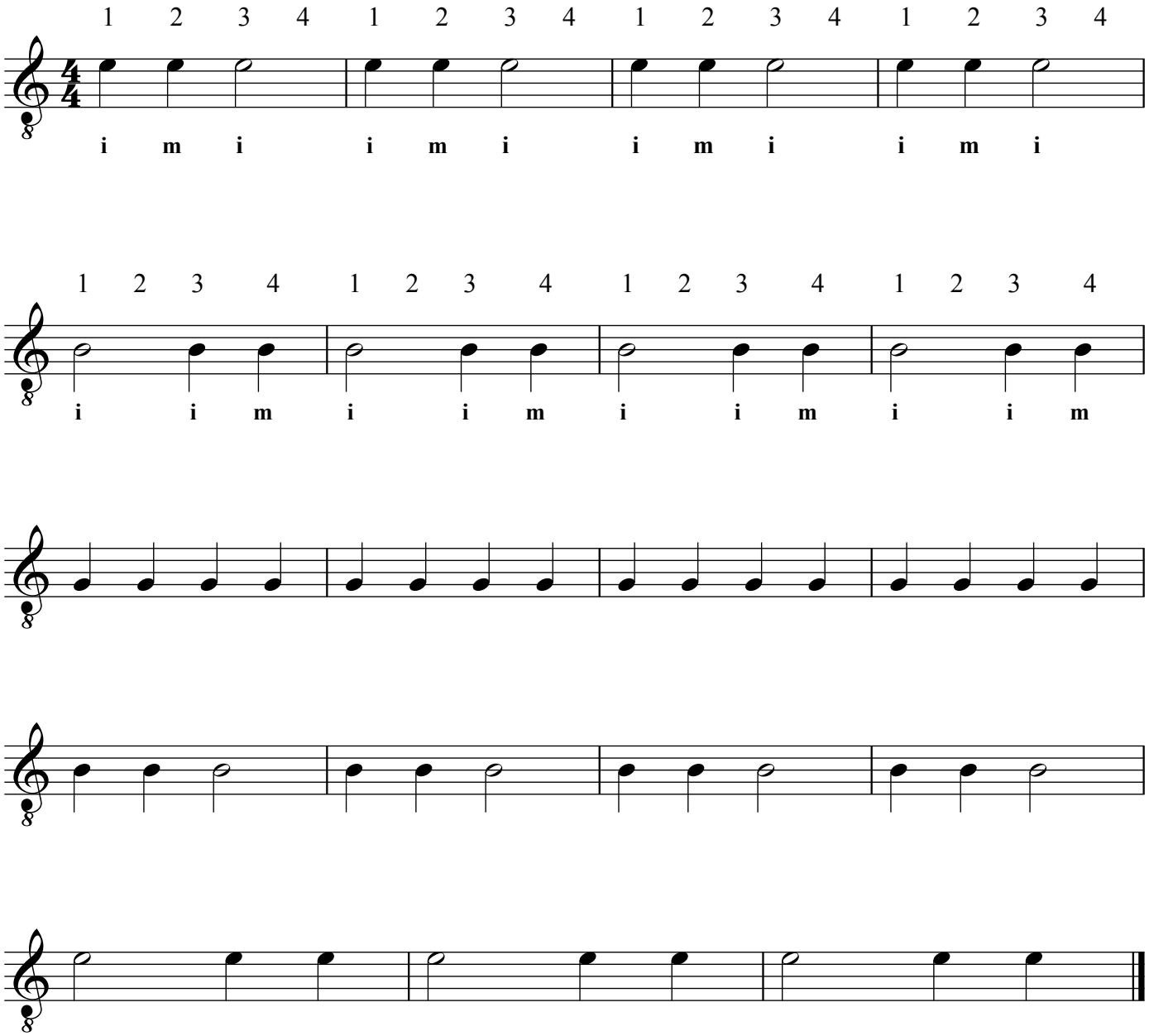
Right Hand Walking No. 2

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.



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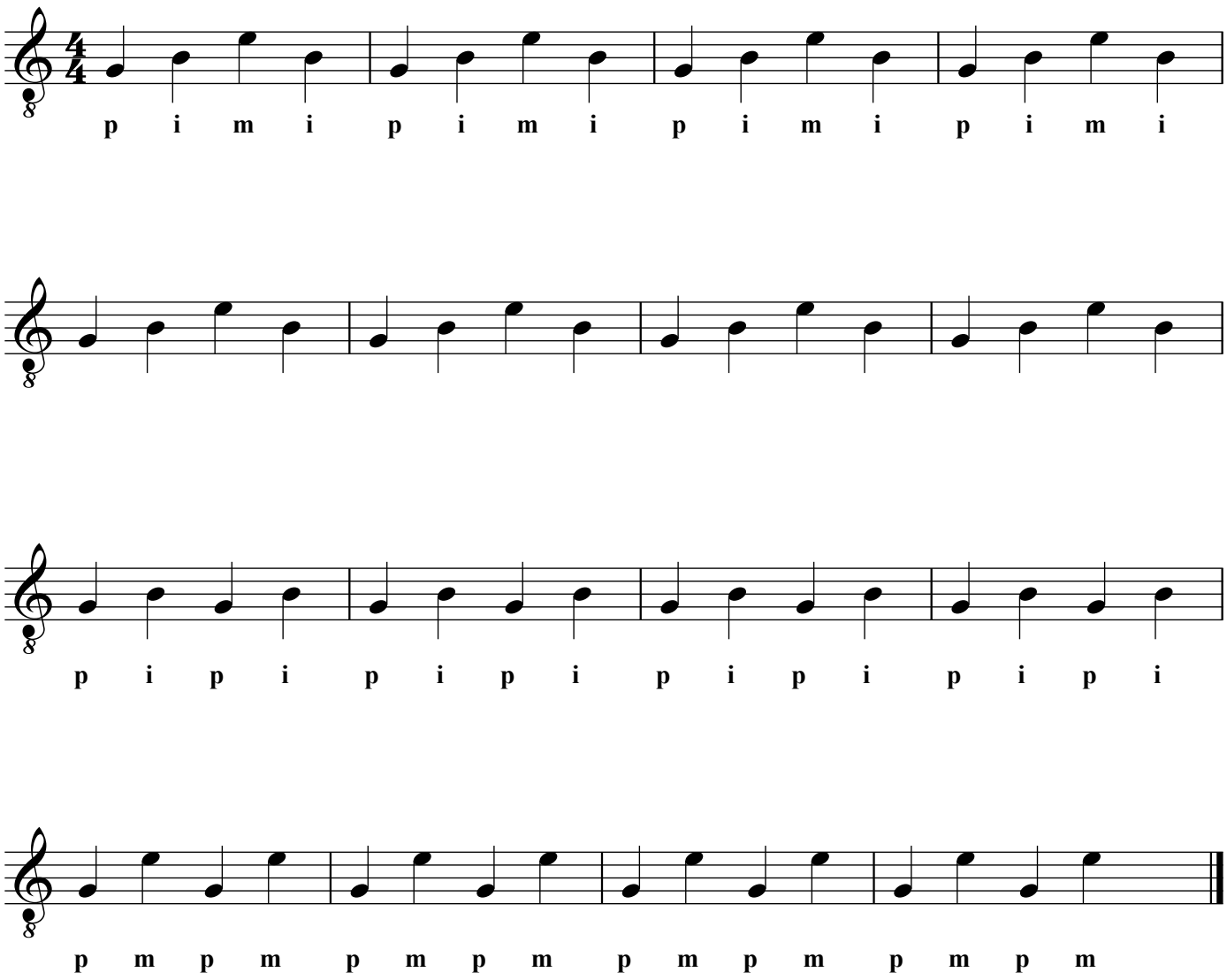
Arpeggio Prelude



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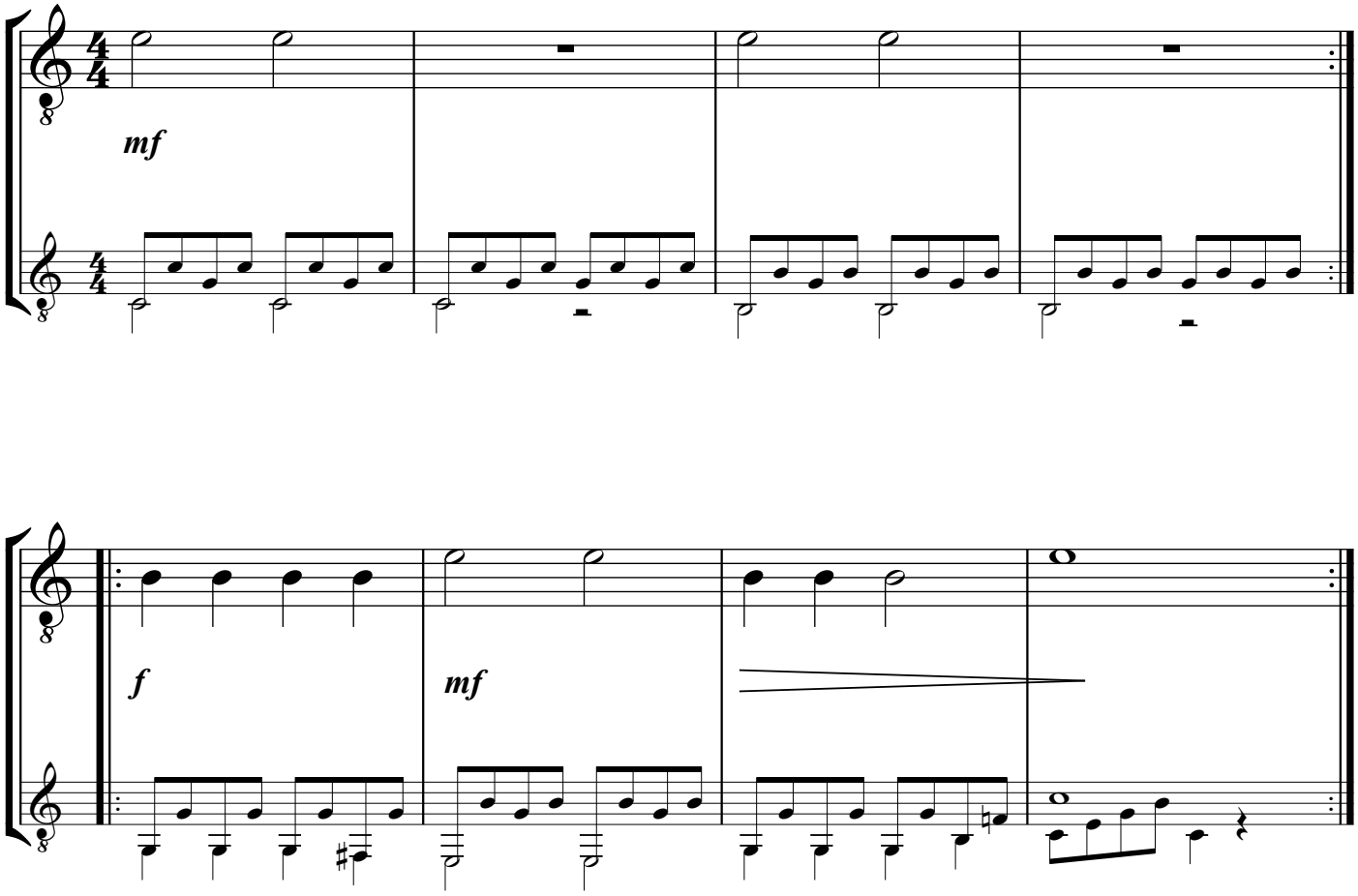
Nocturne Duet

Bradford Werner
(b. 1981)

The student plays the top part.



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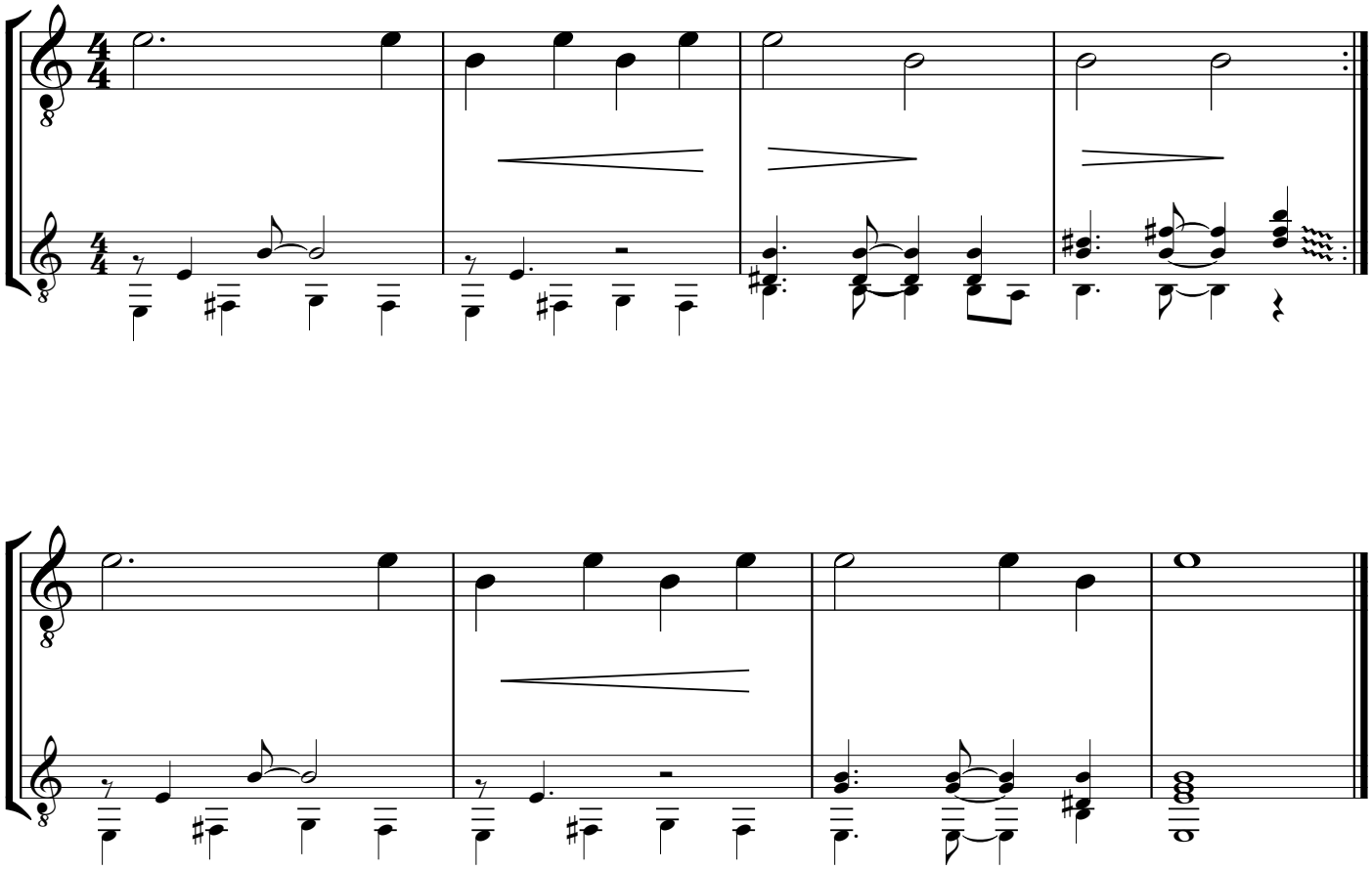
Nuevo Tango

The student plays the top part.

Bradford Werner
(b. 1981)



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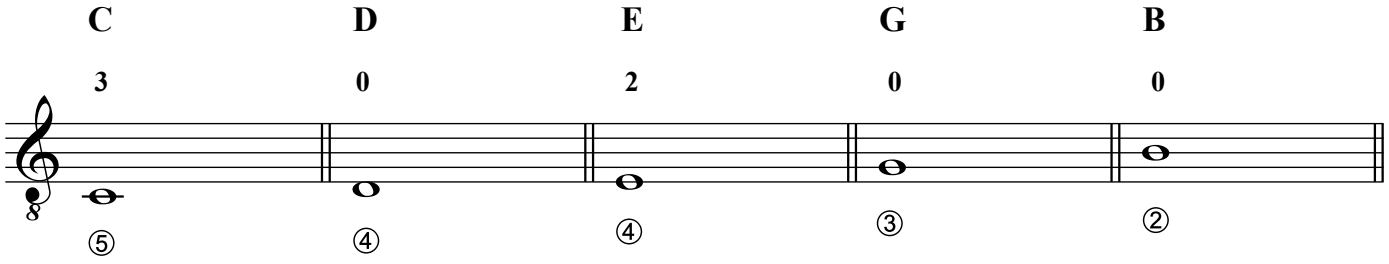
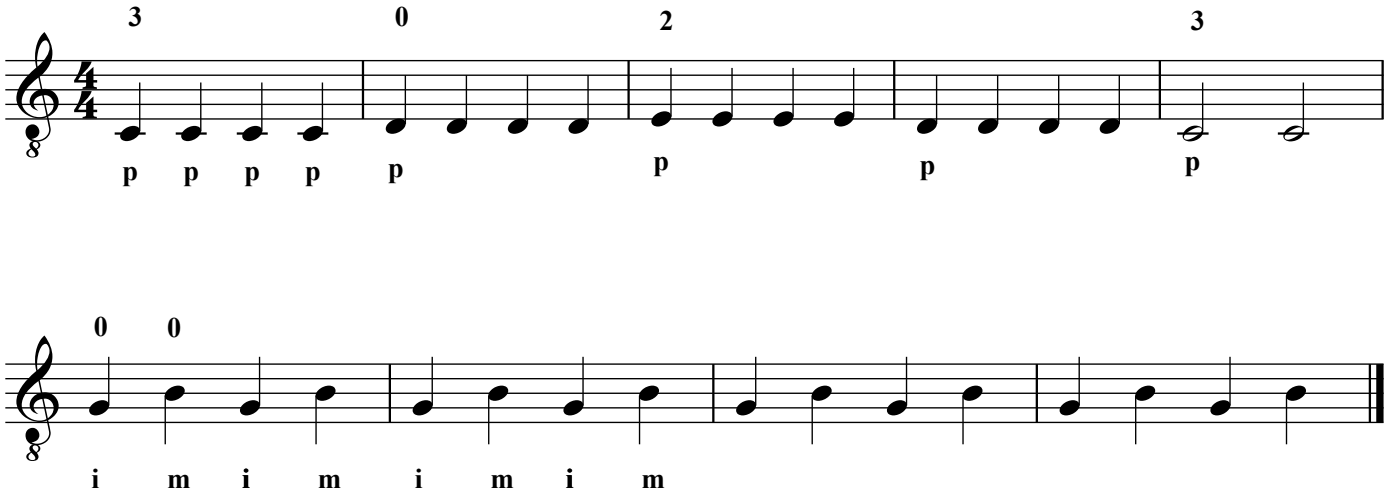
Notes for Prelude No. 1



C	D	E	G	B
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



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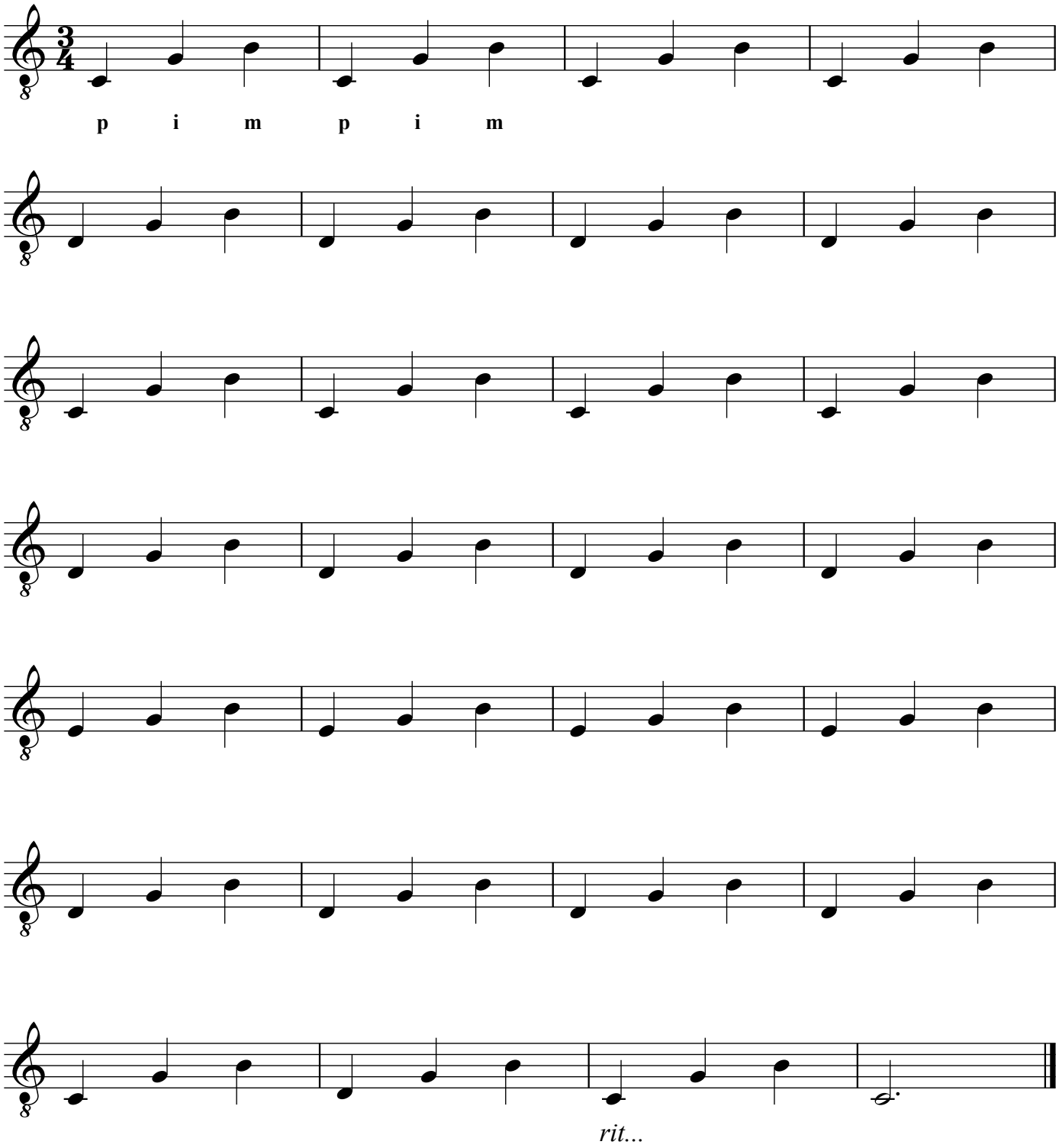
Prelude No. 1

Bradford Werner
(b. 1981)

Let all notes sustain.



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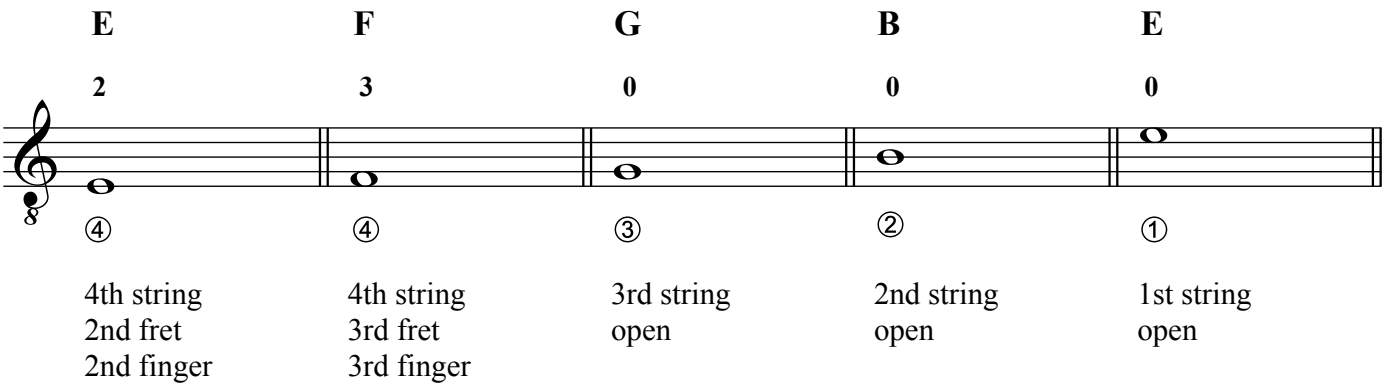
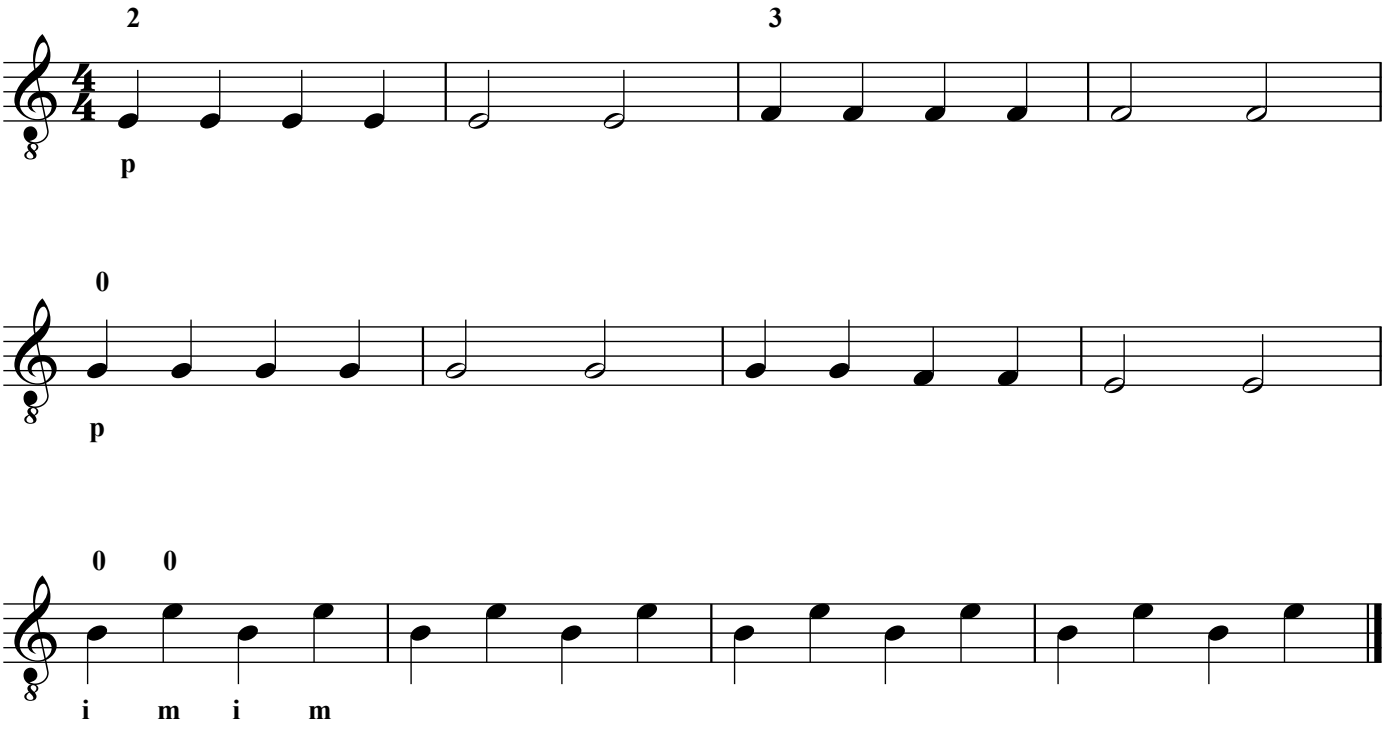
Notes for Prelude No. 2



Preparation for Prelude No. 2



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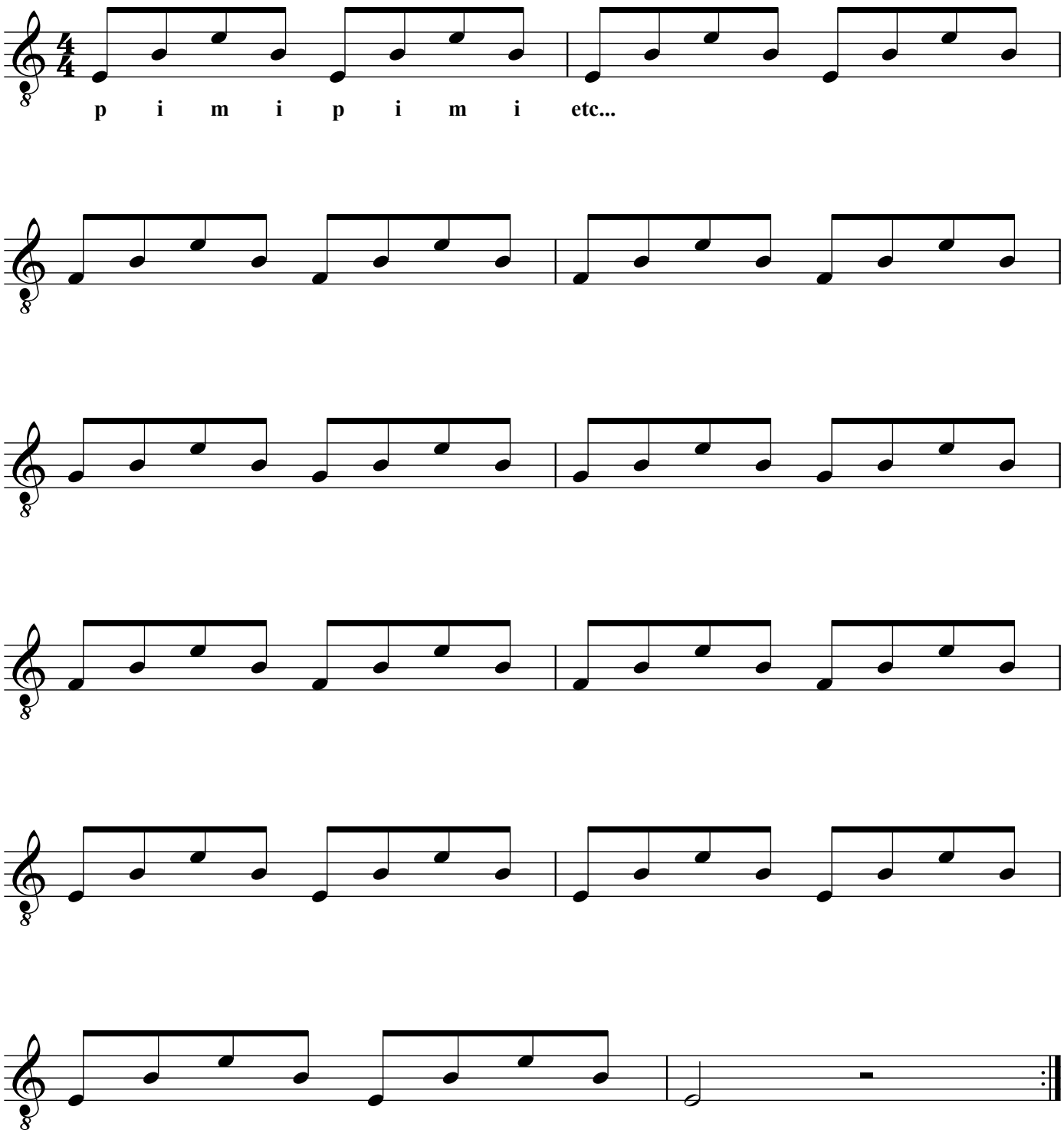
Prelude No. 2

Bradford Werner
(b. 1981)



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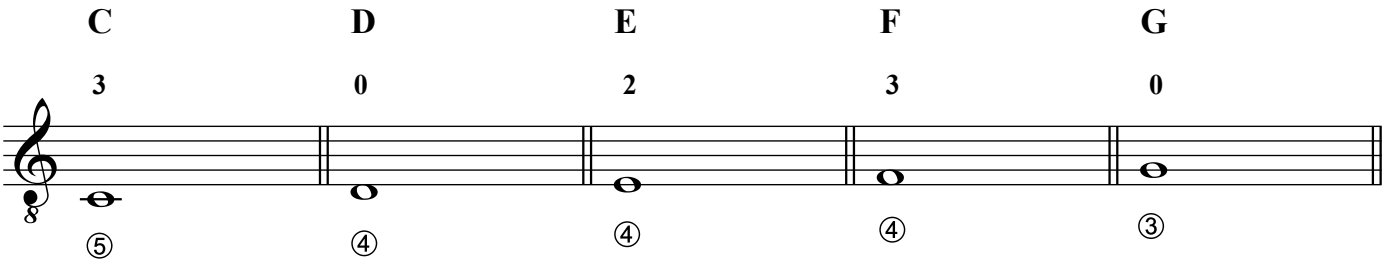
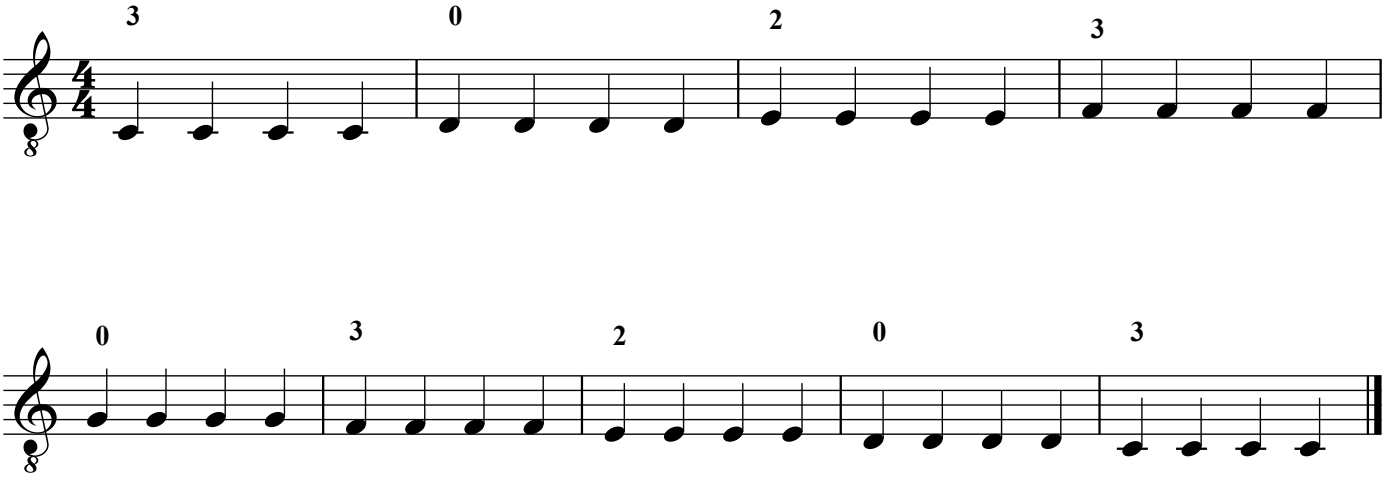
Notes for Ode to Joy



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

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.



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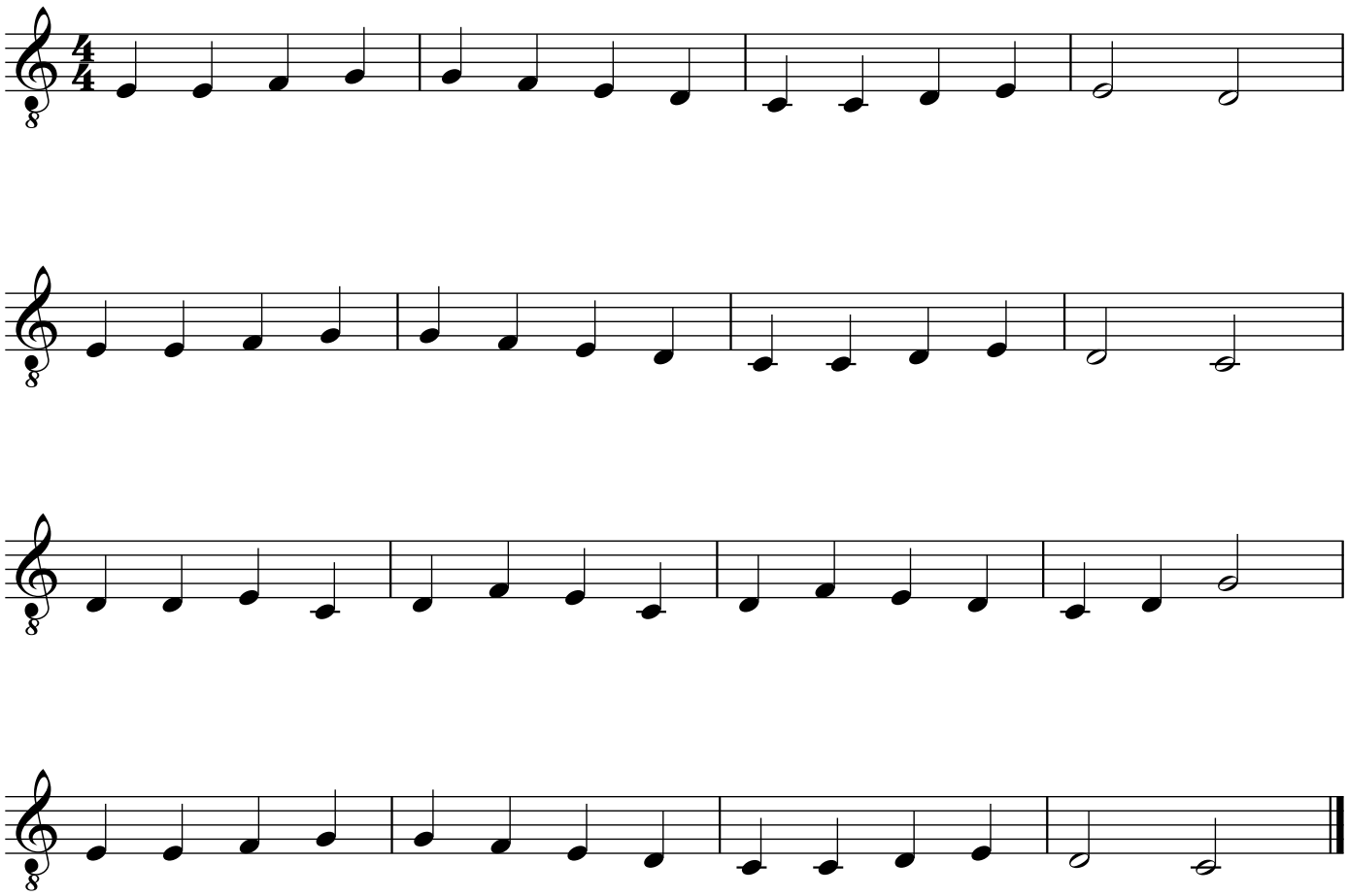
Ode to Joy

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.



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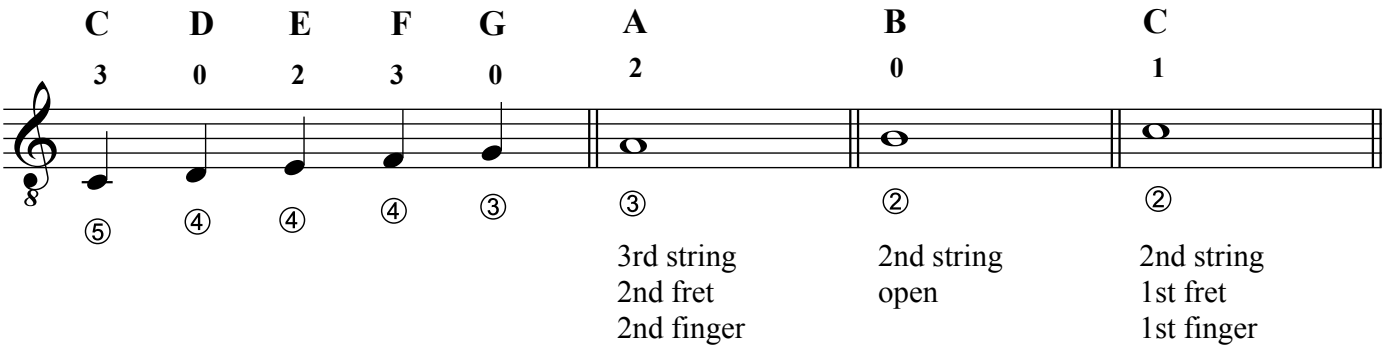
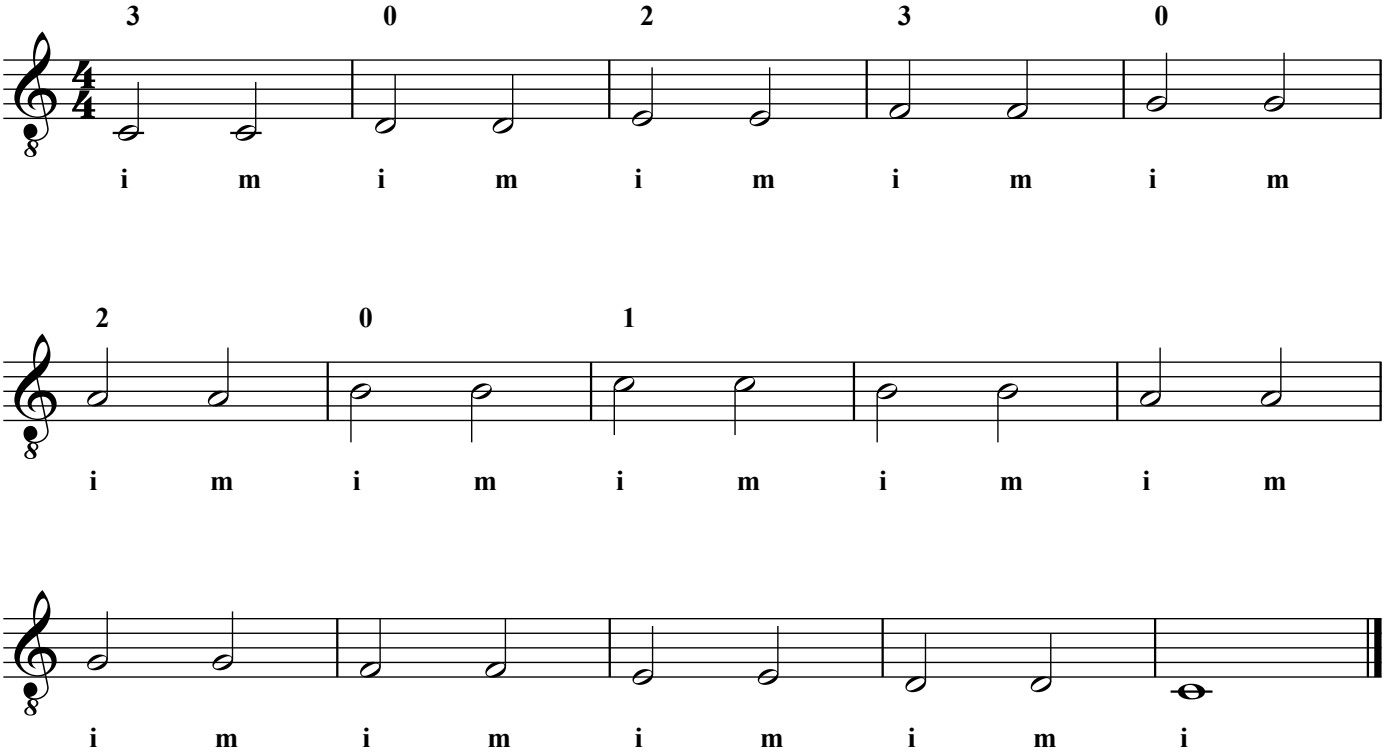
New Notes & C Major Scale

The student should now memorize all the notes.



C Major Scale (Repeated Half Notes)

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



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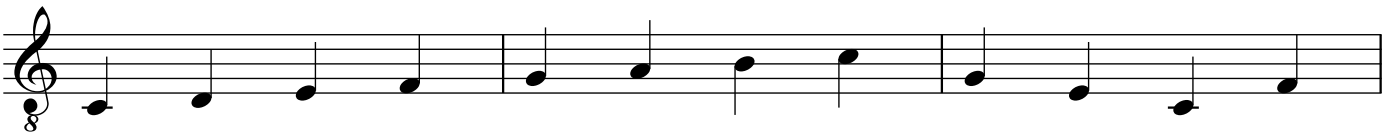
Note Naming No.1

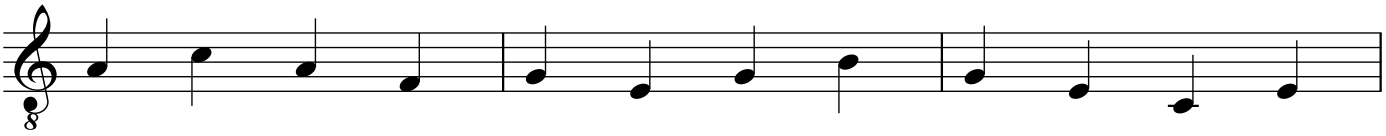
On the first line name the note.
On the second line name the fret number.
On the third line name the string number.

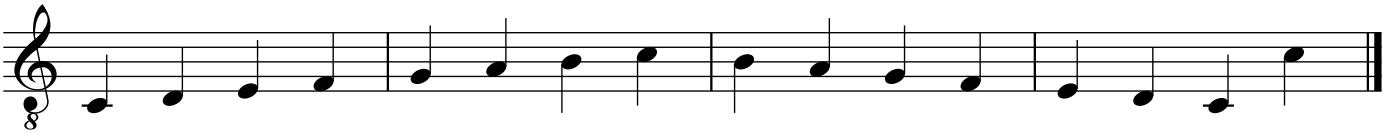


C D

3 0

5 4





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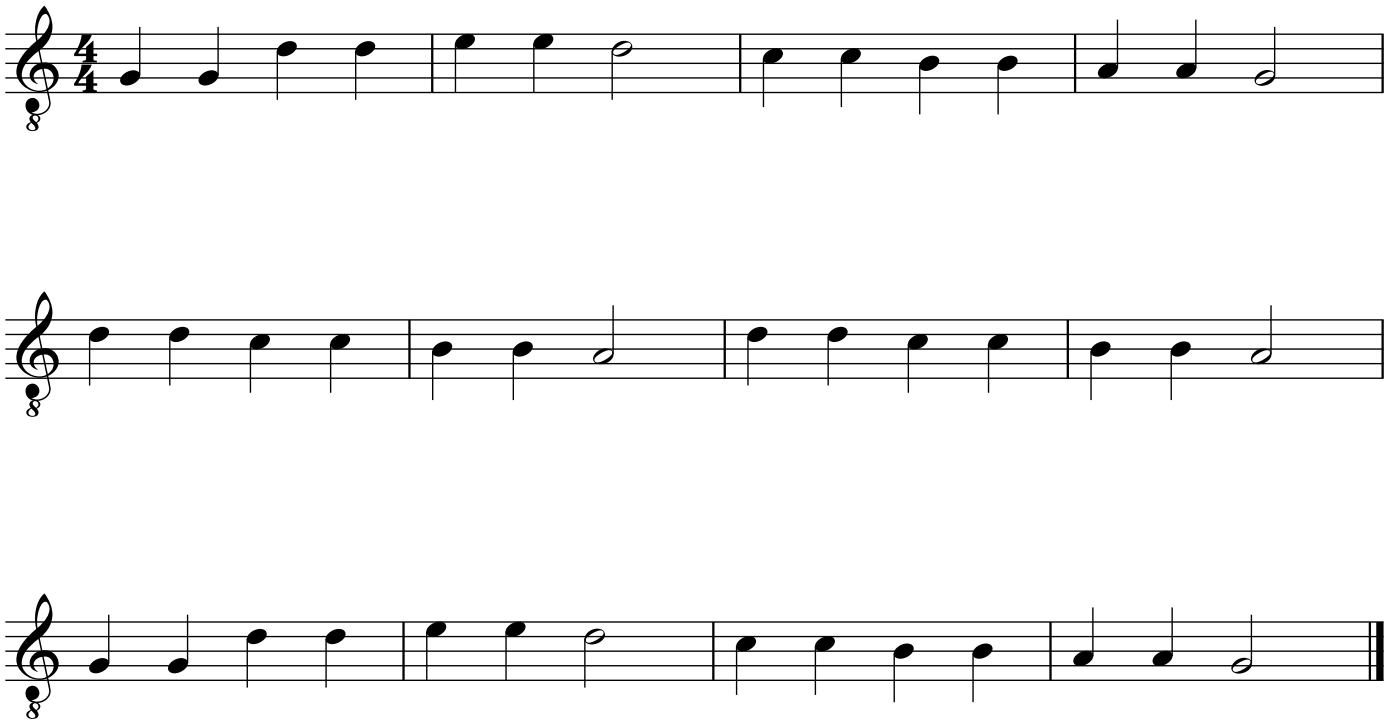
Twinkle, Twinkle, Litte Star

Traditional

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



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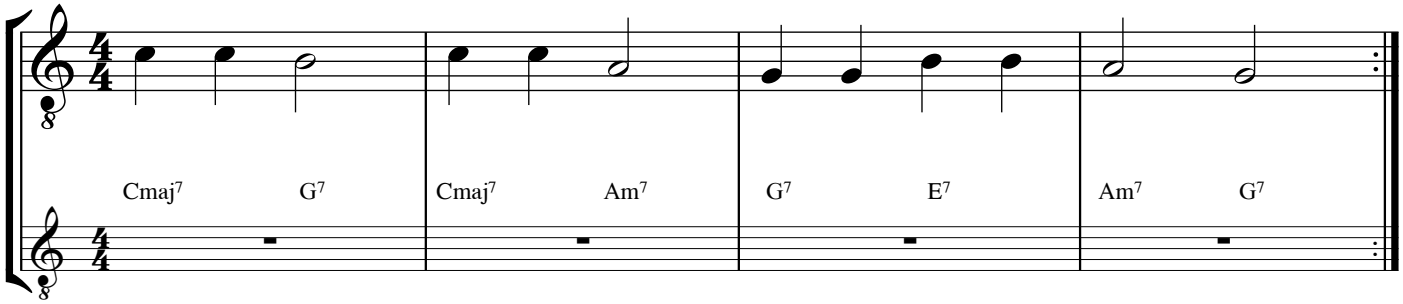
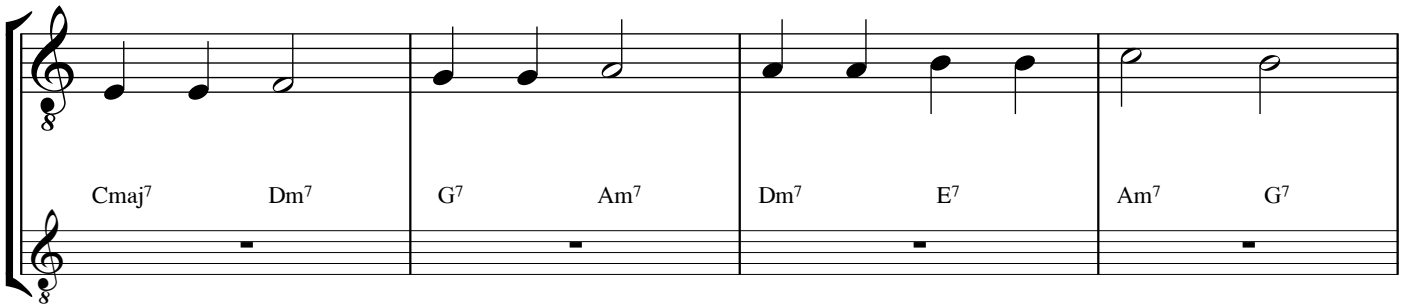
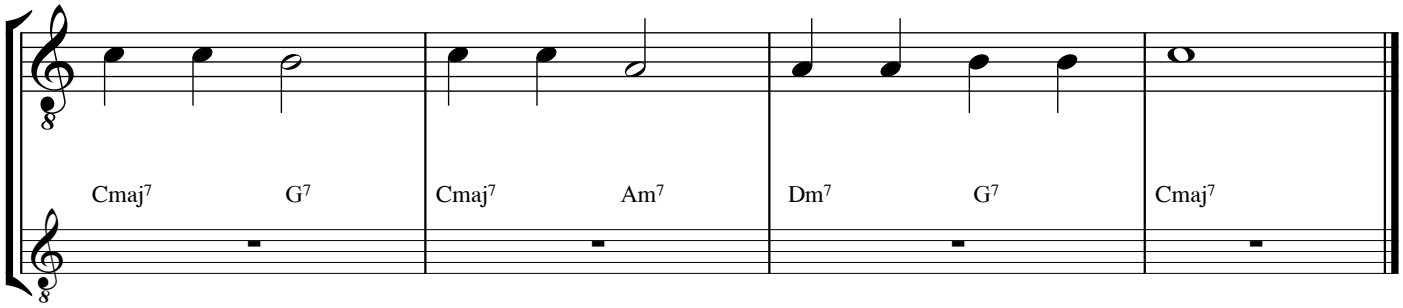
Jazz Cat Duet

Bradford Werner
(b. 1981)

The student plays the top part.
The teacher may choose to leave out the 7th on the chords.







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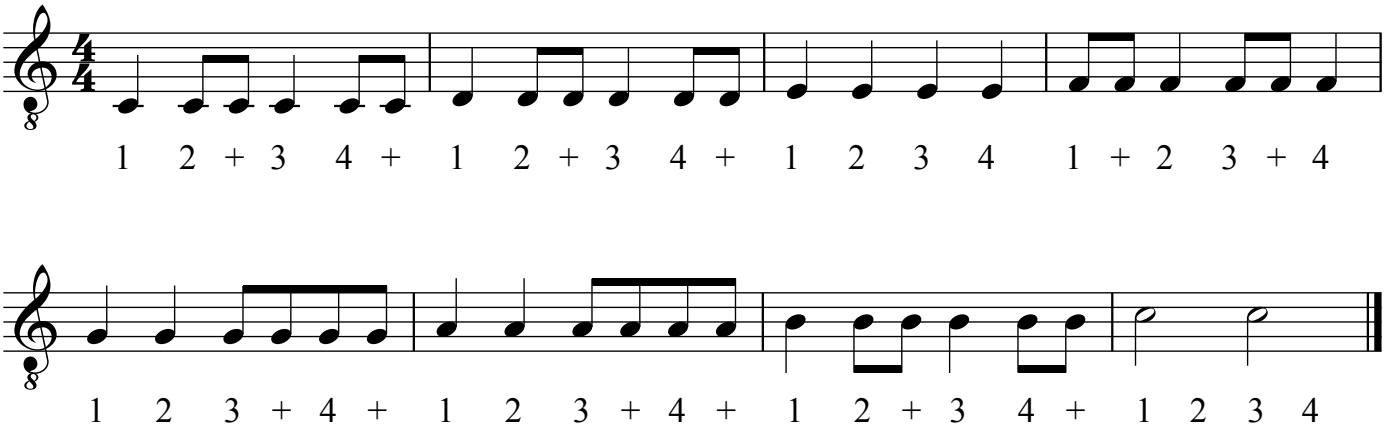
Eighth Notes

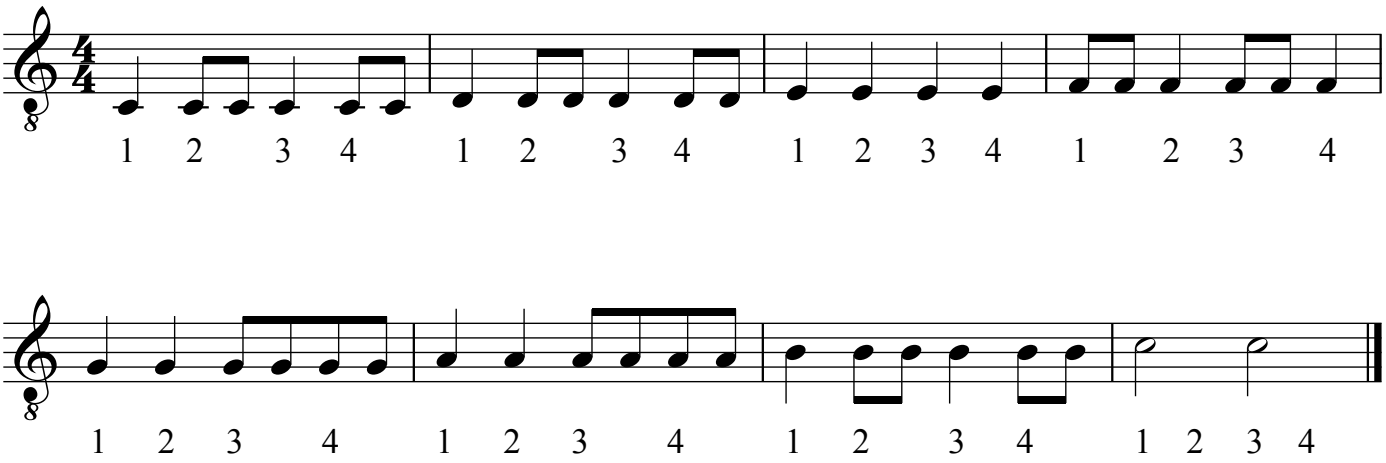
Both exercises contain the same rhythmic pattern but indicate different counting.
Become comfortable with both systems of counting. Count out loud as you play ('+' = 'and').
Notice that eighth notes are connected with 'beams' instead of using flags.

Exercise No. 1



Exercise No. 2

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



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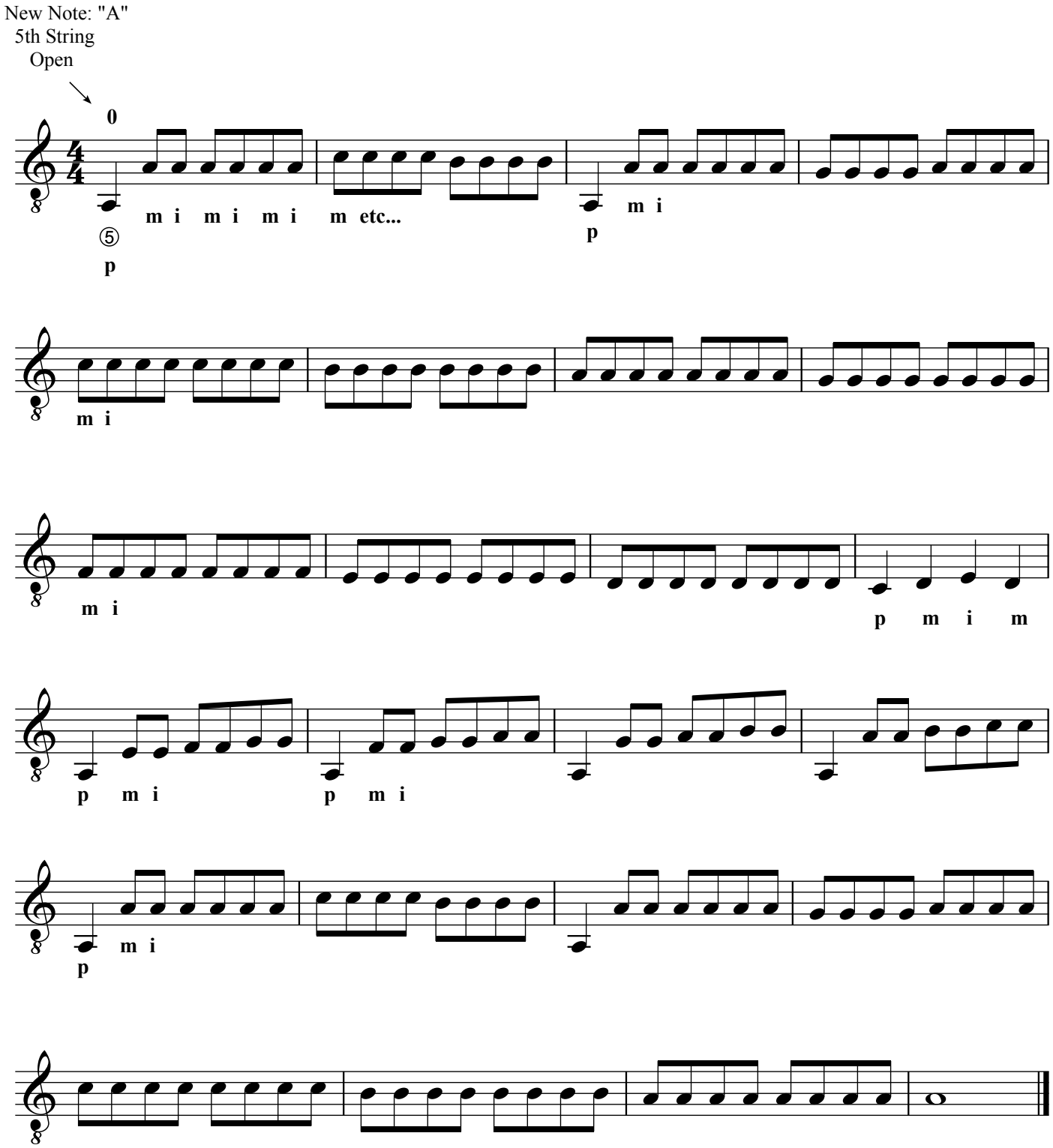
Allegro

Bradford Werner
(b. 1981)

Let all bass notes sustain for the entire bar.



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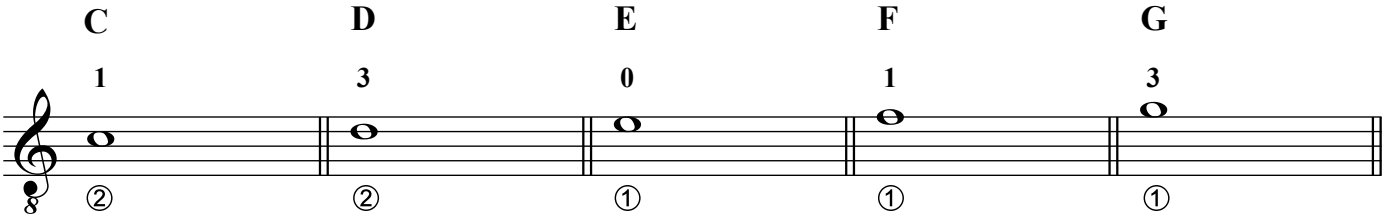
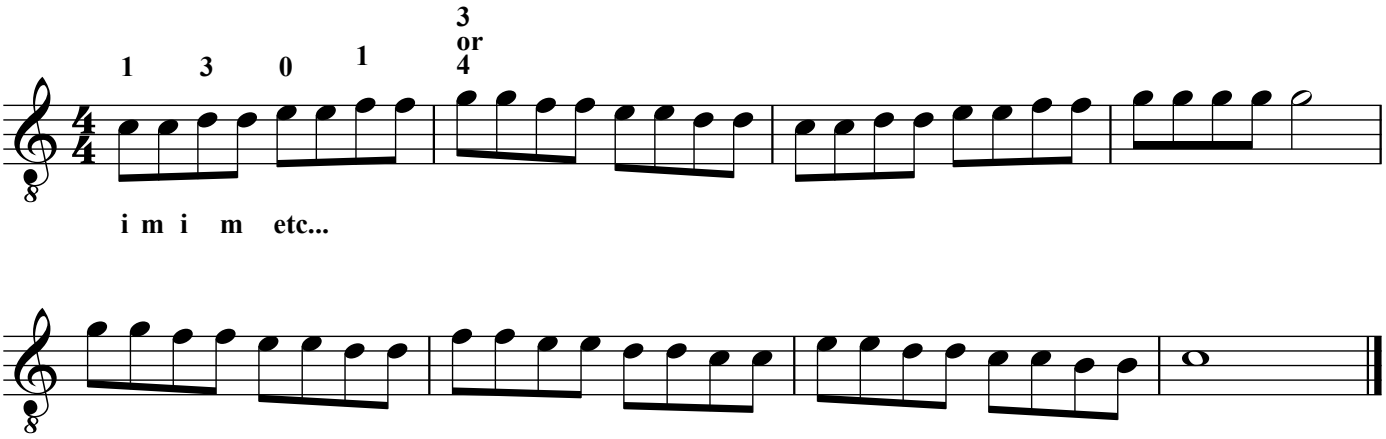
New Notes

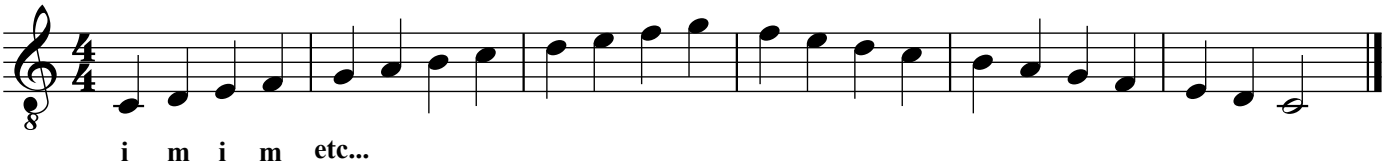


Many players use the 4th finger to play D and G. I suggest you become comfortable with both.

Walking (Eighth Notes)



C Major Reading Exercise



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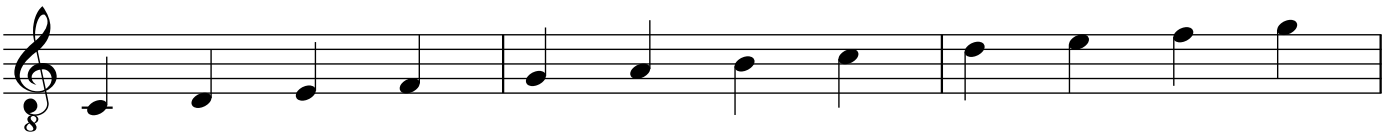
Note Naming No.2

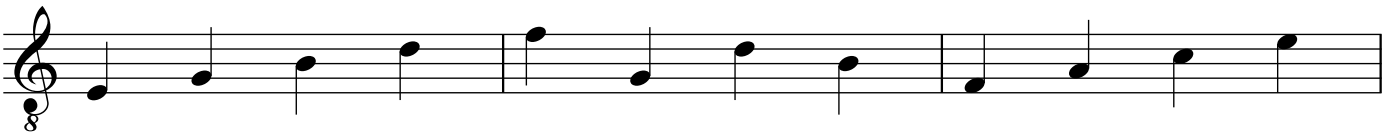
On the first line name the note.
On the second line name the fret number.
On the third line name the string number.

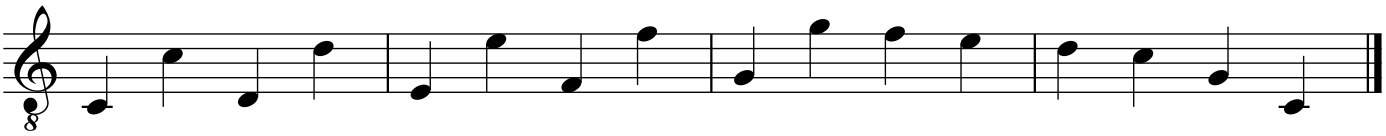


C D

3 0

5 4





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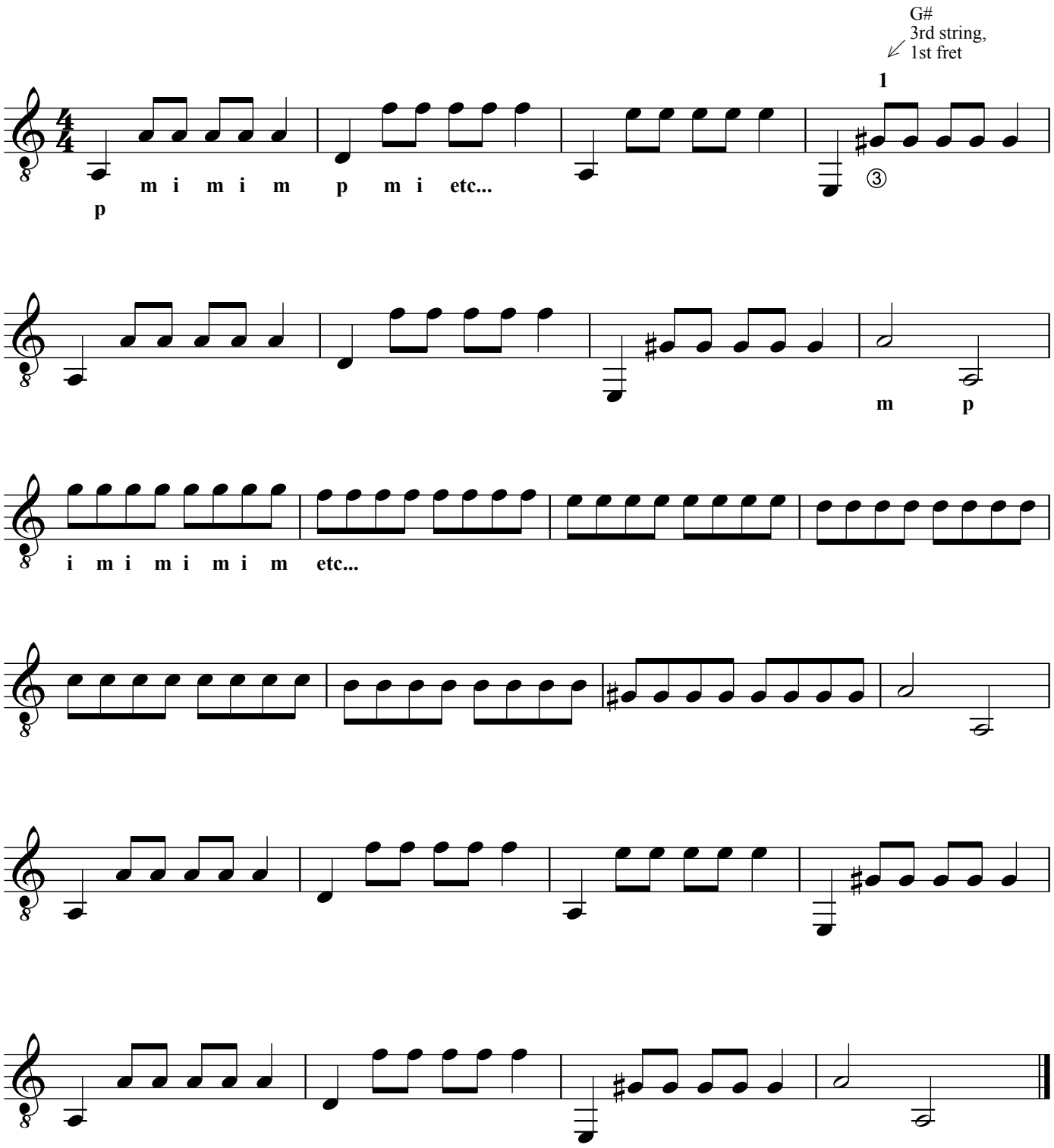
Summer Cicada

Bradford Werner
(b. 1981)

Let all bass notes sustain for the entire bar.



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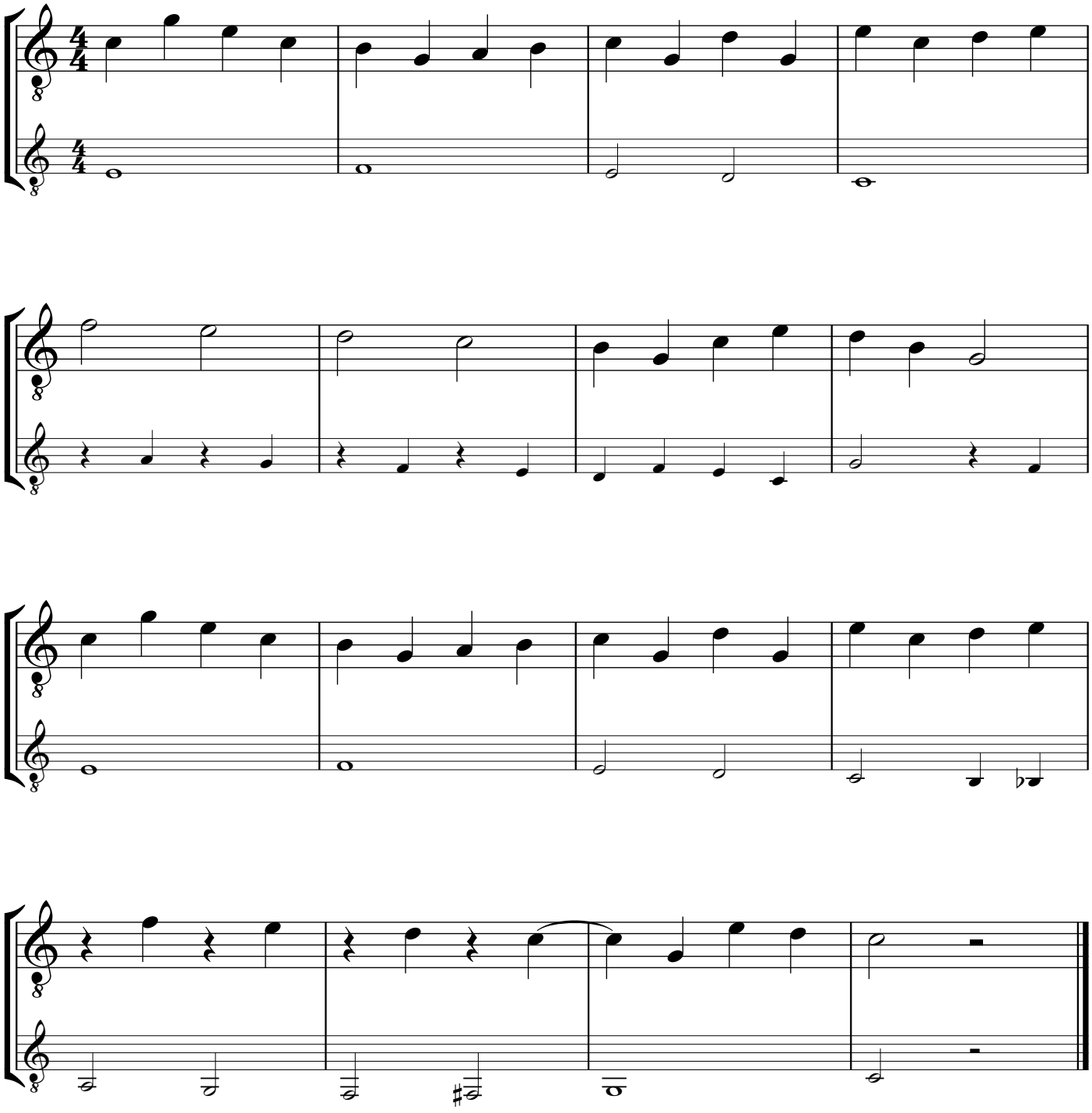
Sor Study Duet

Fernando Sor
(1778-1839)



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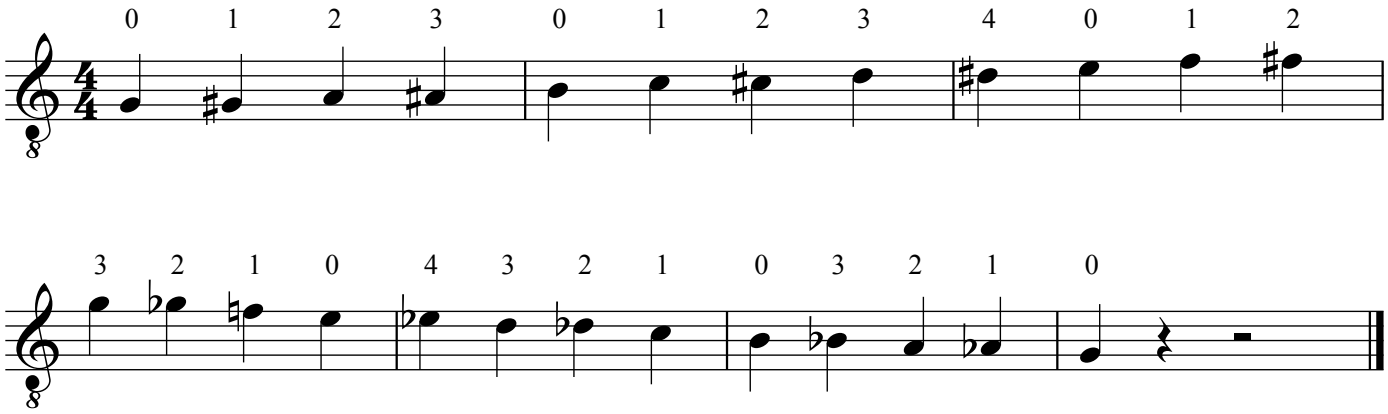
Accidentals & Chromatic Scale

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

♭ **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	B*b*	B	C	D*b*	D	E*b*	E	F	G*b*	G	A*b*	A

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

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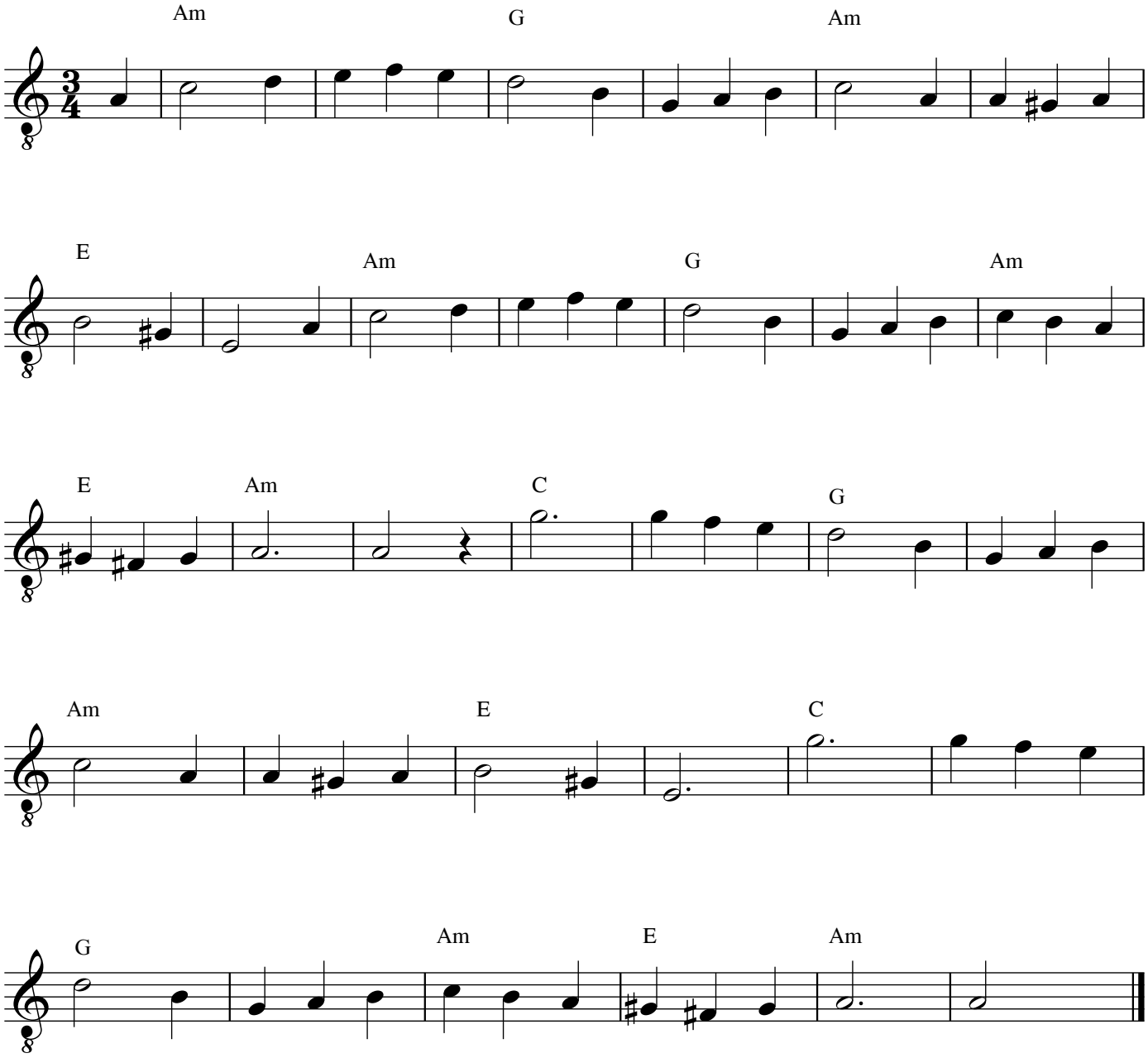
Greensleeves

Traditional



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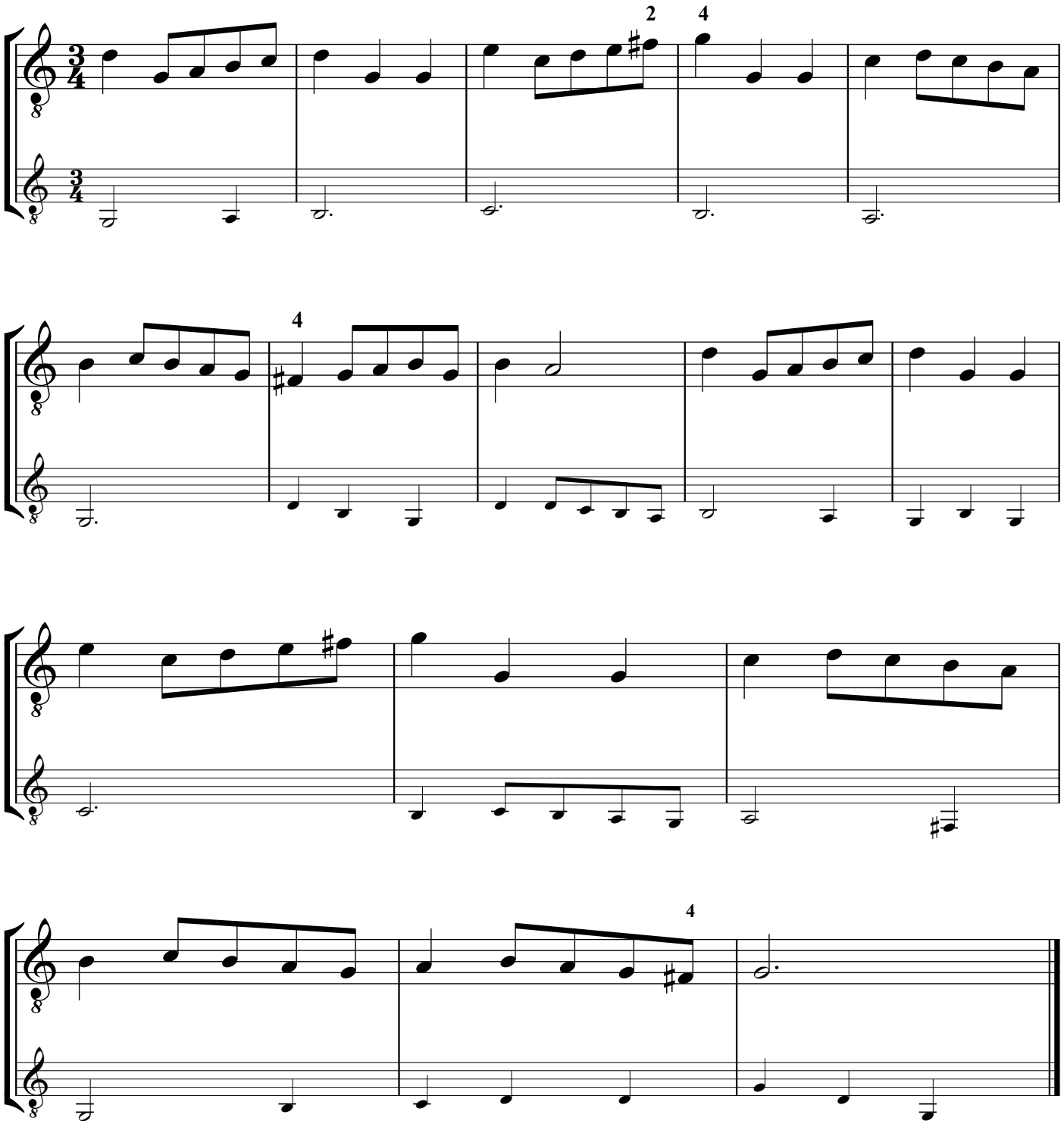
Minuet in G

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

Play quarter notes detached and eighth notes legato.



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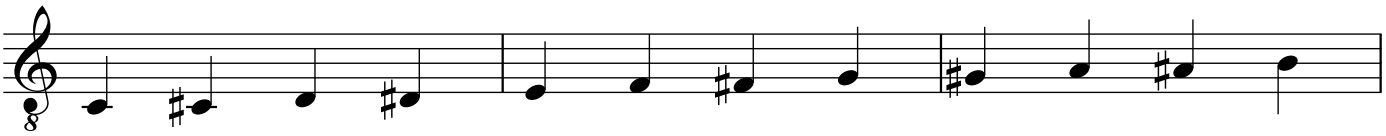
Note Naming No.3

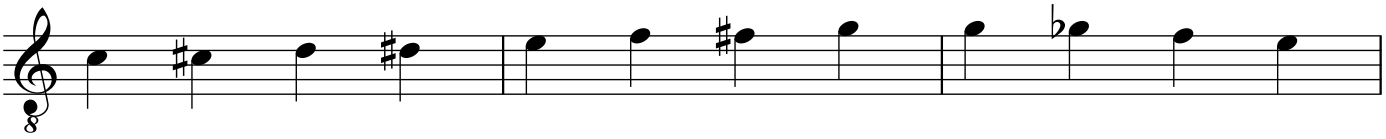
On the first line name the note.
On the second line name the fret number.
On the third line name the string number.



C C#

3 4

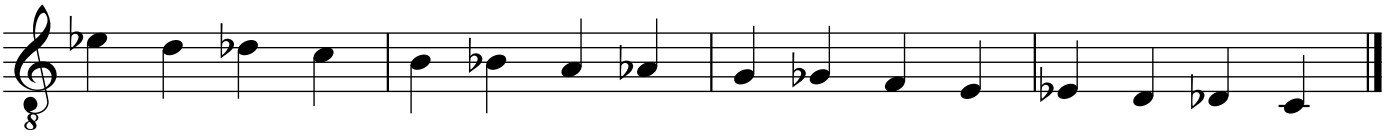
5 5



G G*b*

3 2

1 1



G*b*

4

4

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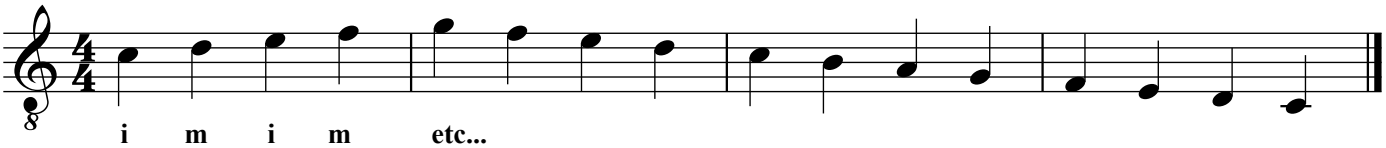
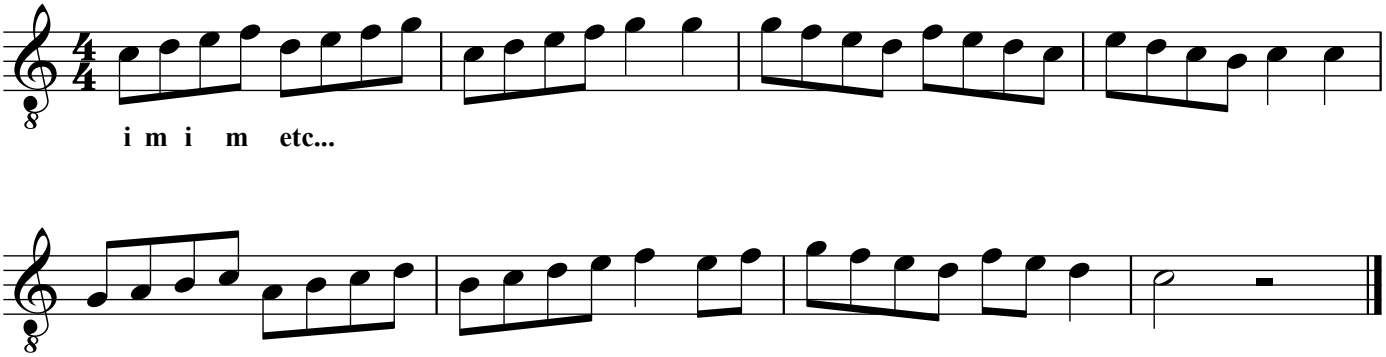
Checkpoint No. 1

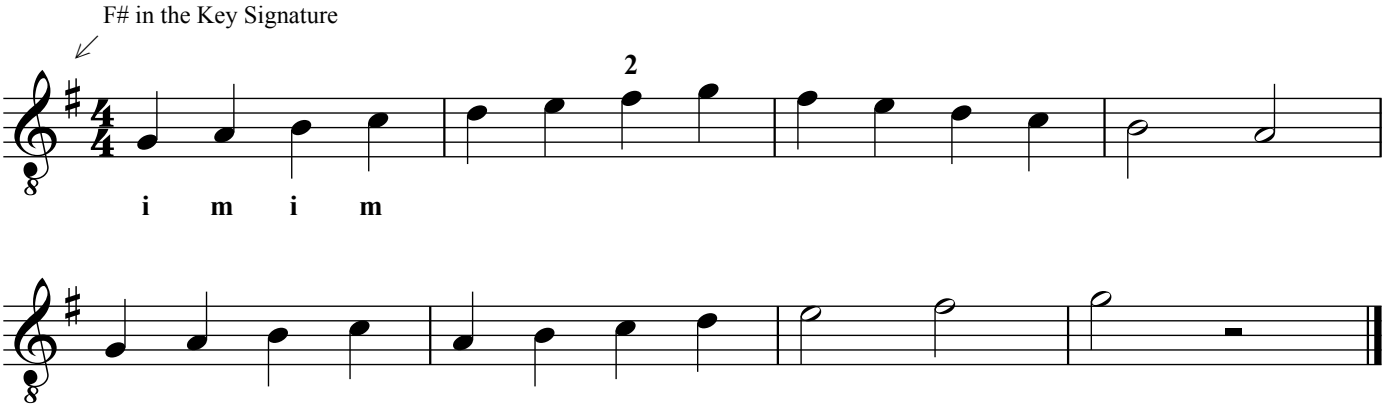
C Major Exercise 1



C Major Exercise 2



G Major Exercise



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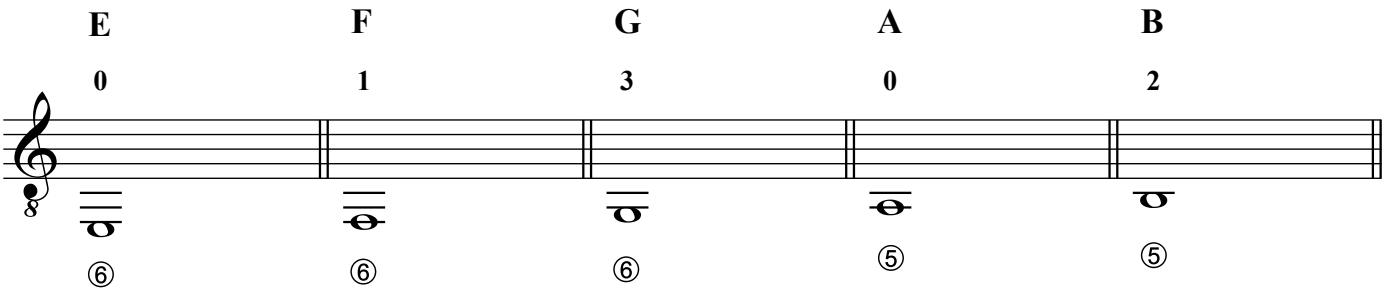
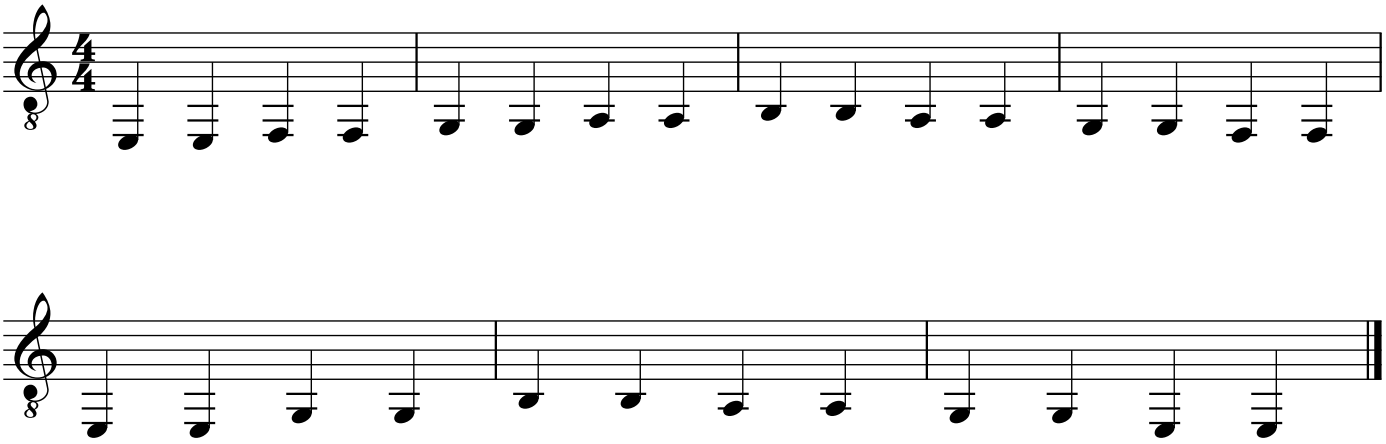
New Notes



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.



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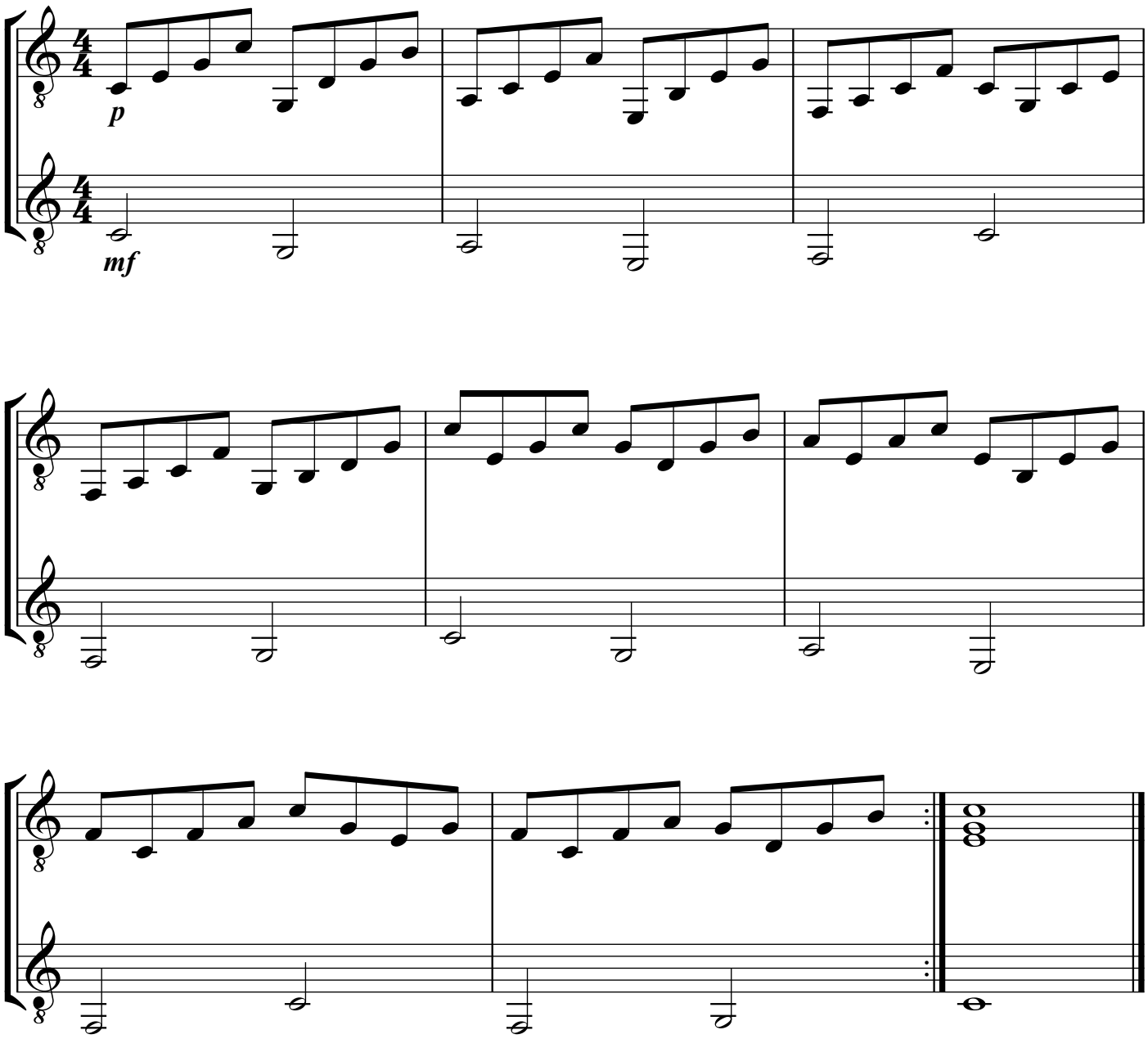
Canon

Johann Pachelbel
(1653-1706)

The student plays the lower part.



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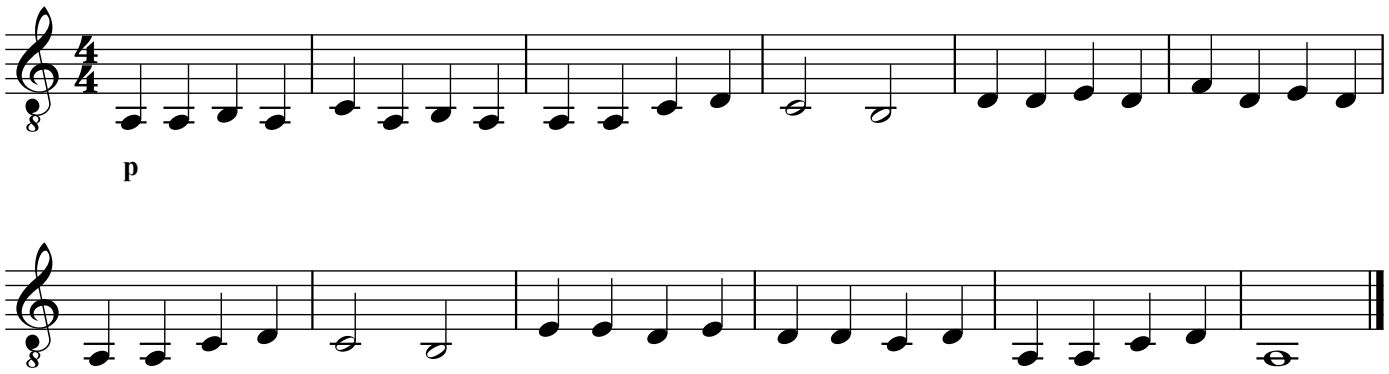
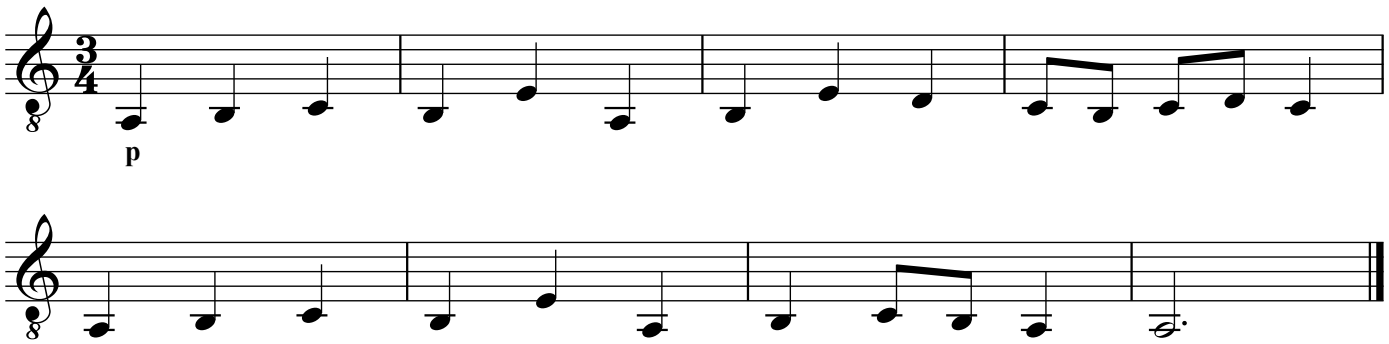
Bass Blues

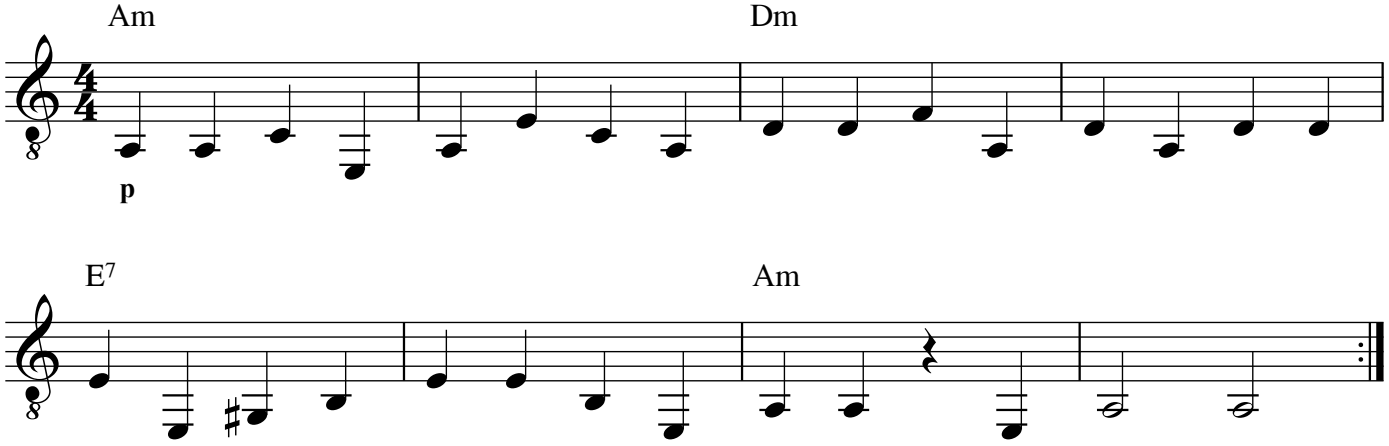


Minuet

J.S. Bach (1685-1750)



Django Bass



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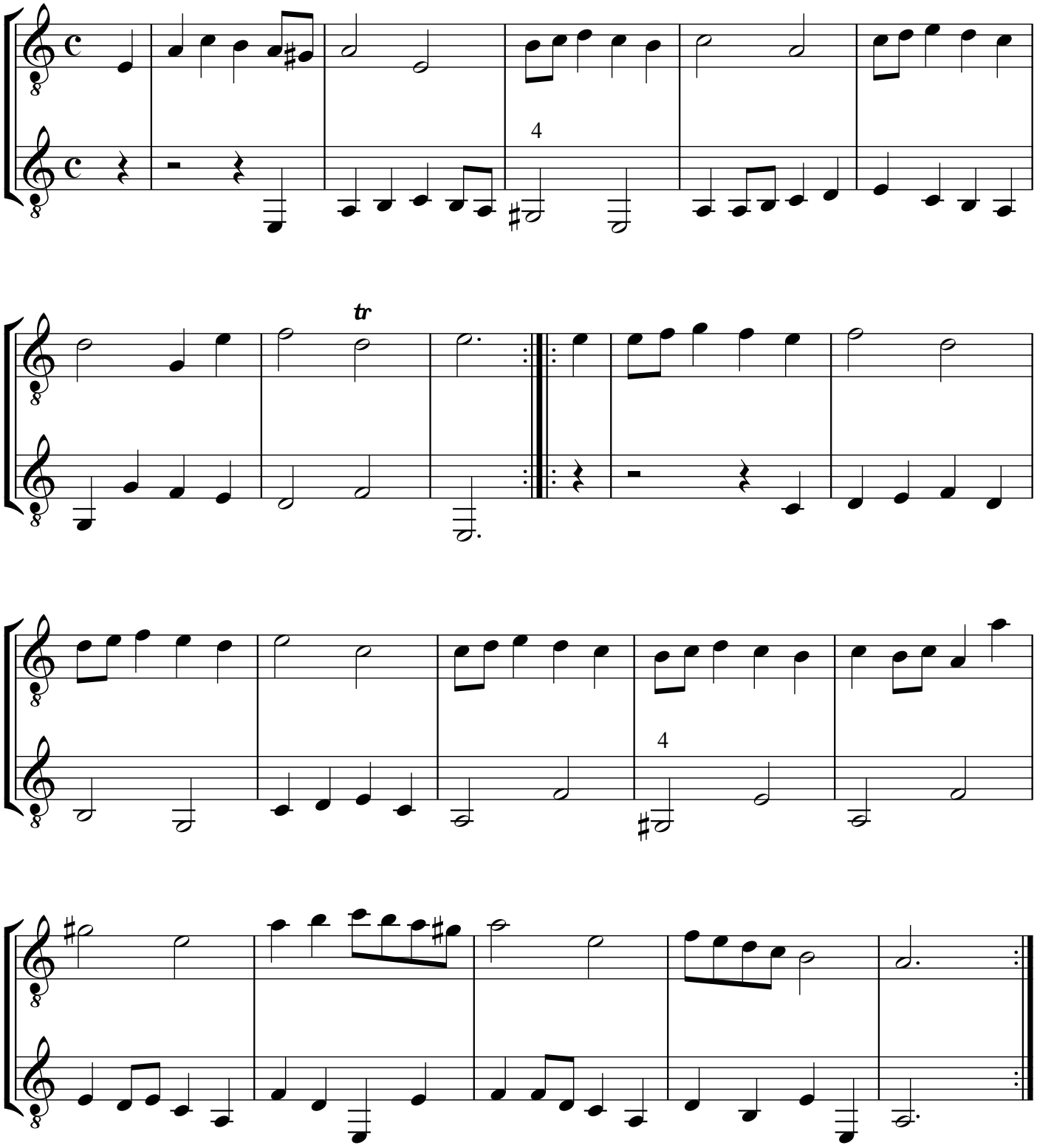
Impertinence

George Frideric Handel
(1685-1759)

The student should play the lower part.



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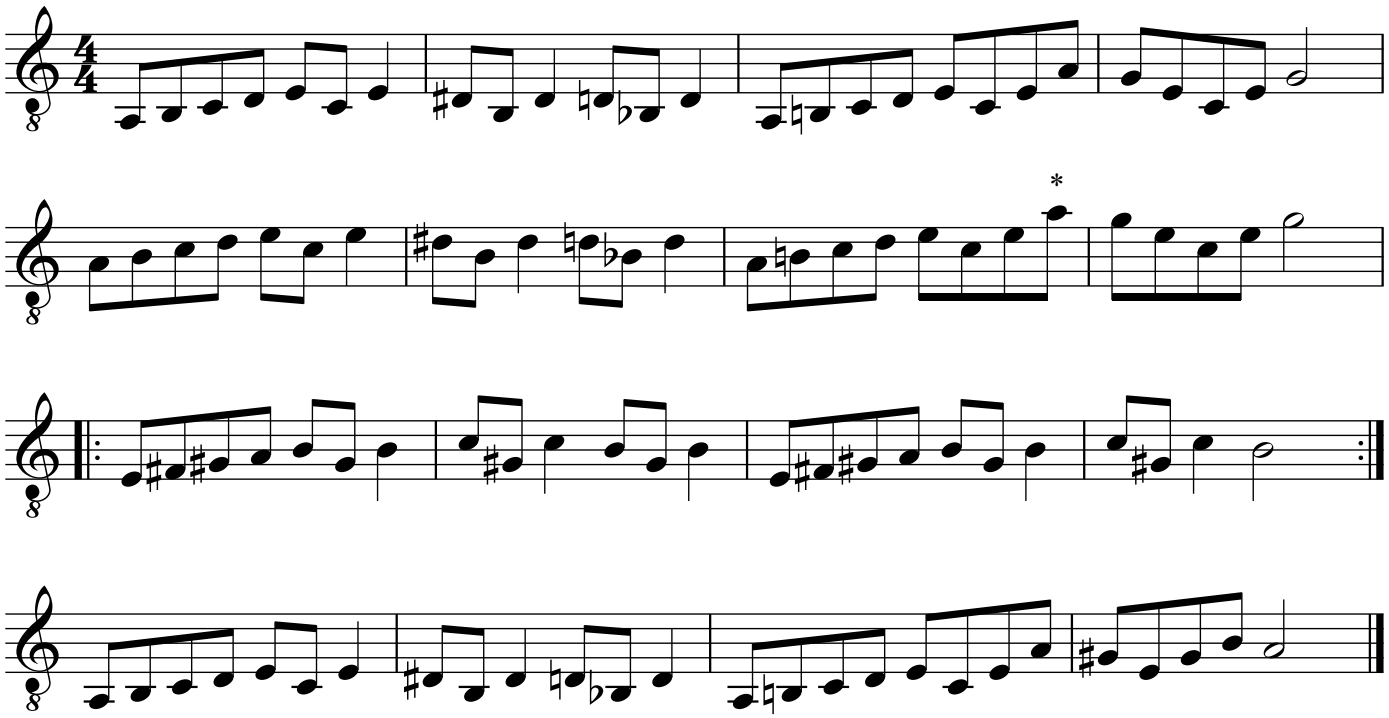
In the Hall of the Mountian King (Peer Gynt Suite)

Edvard Grieg
(1843-1907)

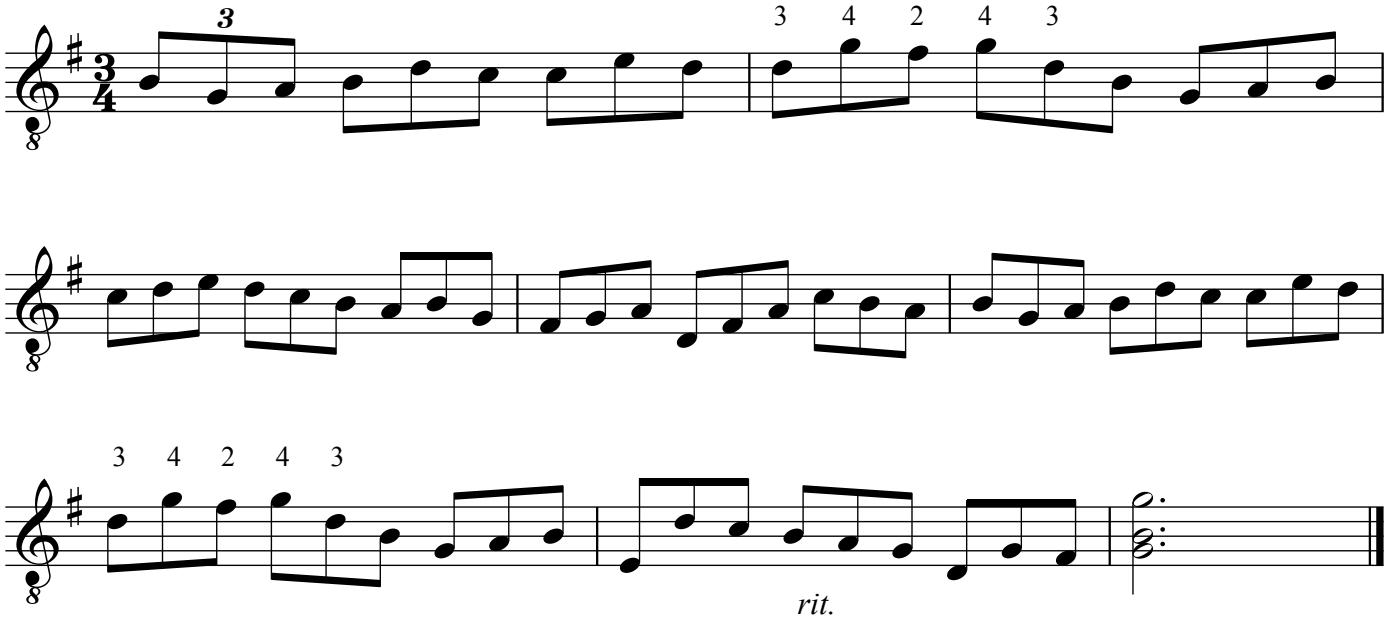
*This piece contains a high A (1st string, 5th fret).



Jesu, Joy of Man's Desiring

J. S. Bach
(1685-1750)

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



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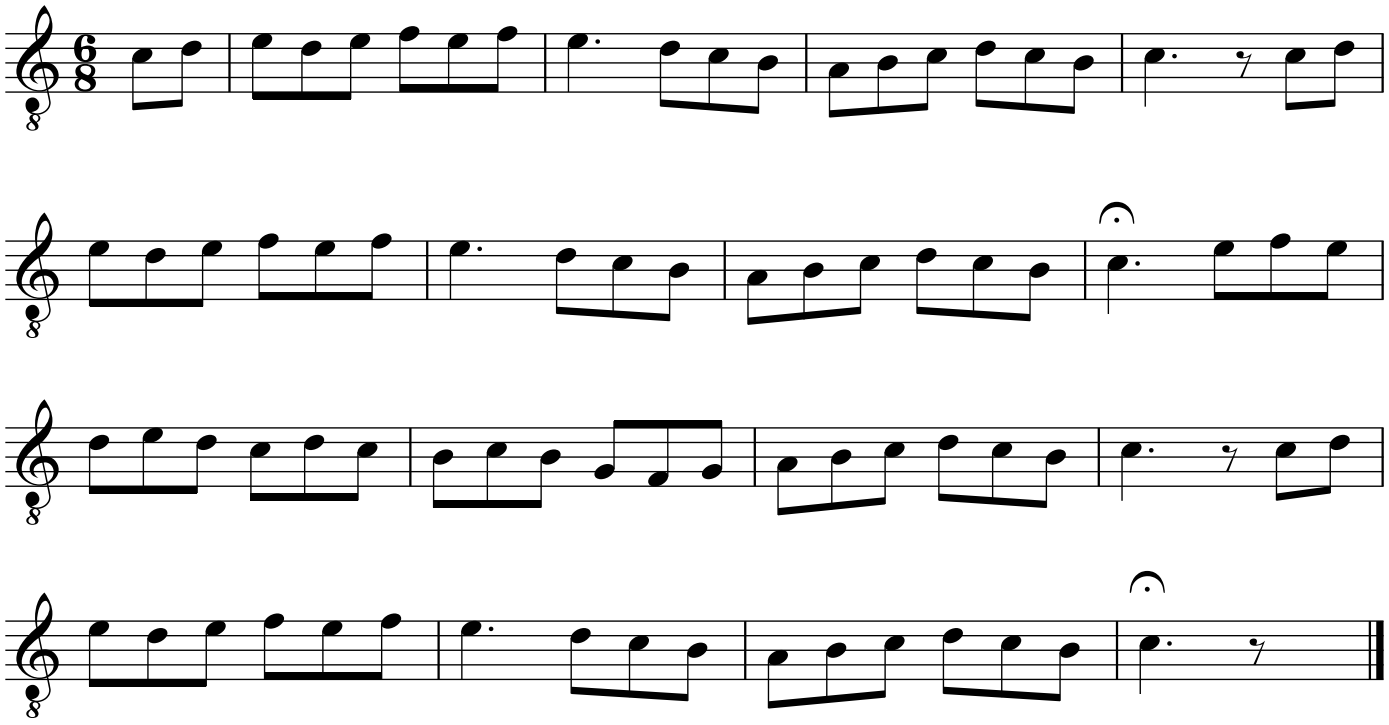
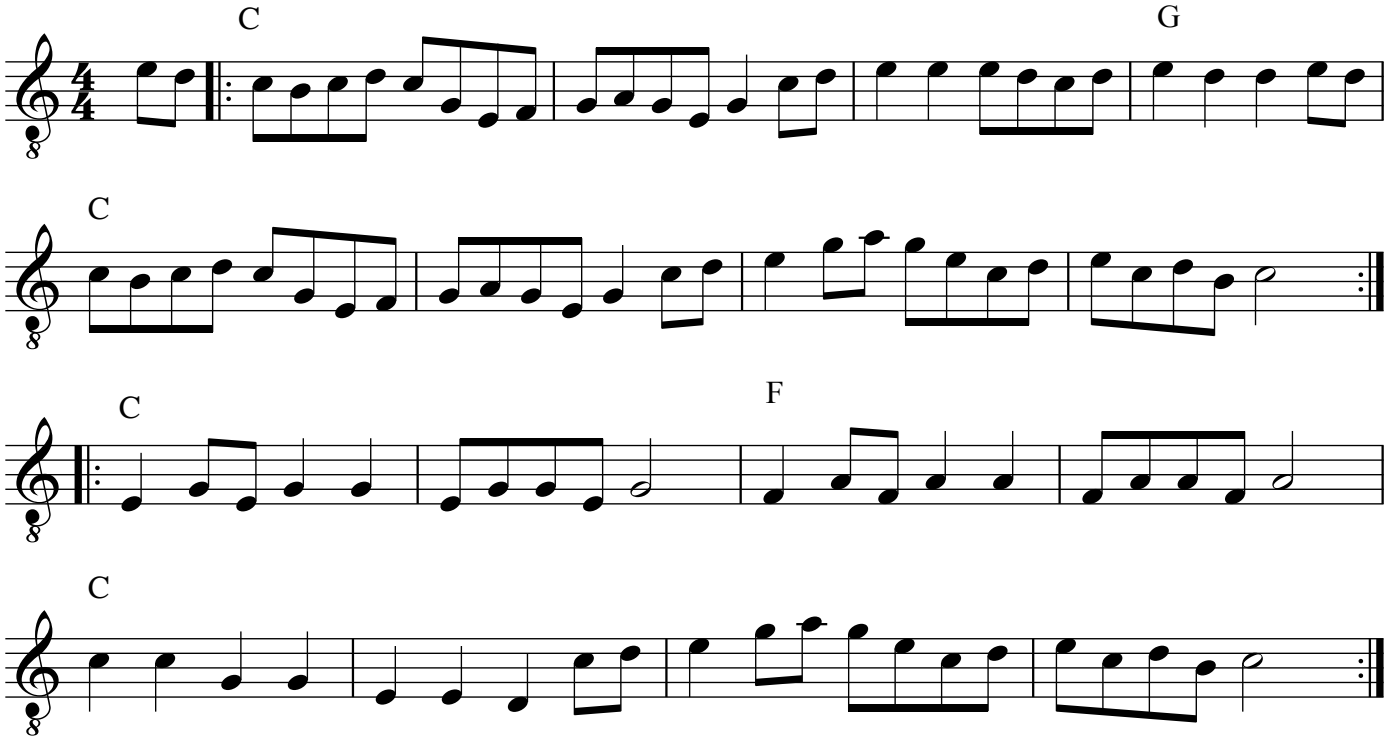
Canary Jig

Gaspar Sanz
(1640–1710)



Turkey in the Straw

Traditional



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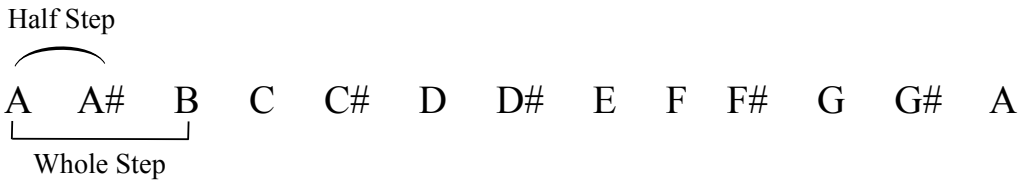
Theory: Major Scales

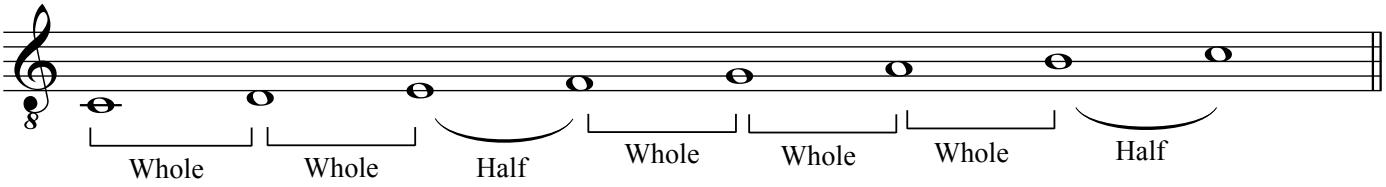
Two types of **intervals** must be understood before learning how major scales are constructed.
A **Half Step** is the distance from one pitch to another or one fret to the next on the guitar.
A **Whole Step** is the distance of two pitches or two frets on the guitar.



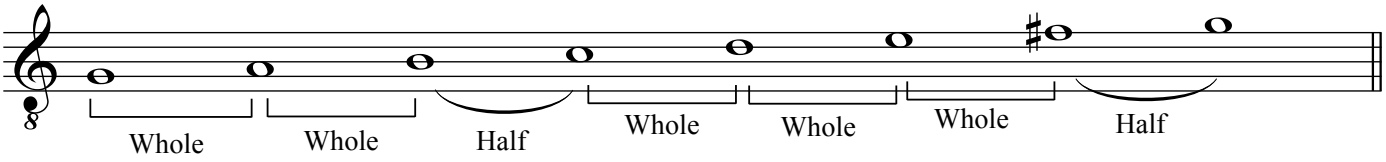
The pattern of whole and half steps for the major scale is:

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

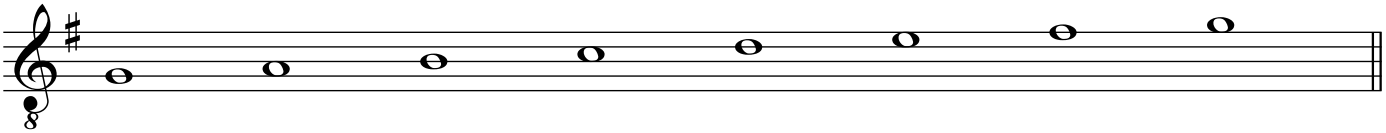
C Major:



G Major with Accidental:



G Major with Key Signature:



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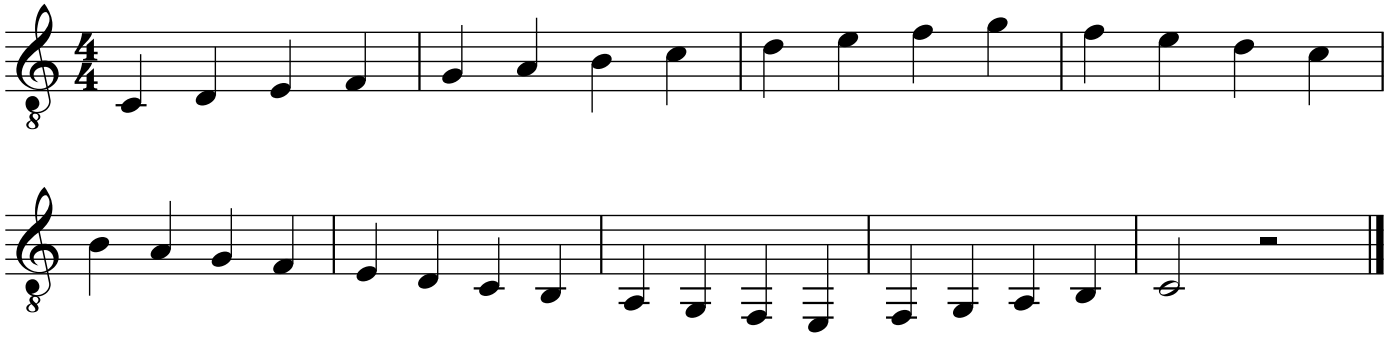
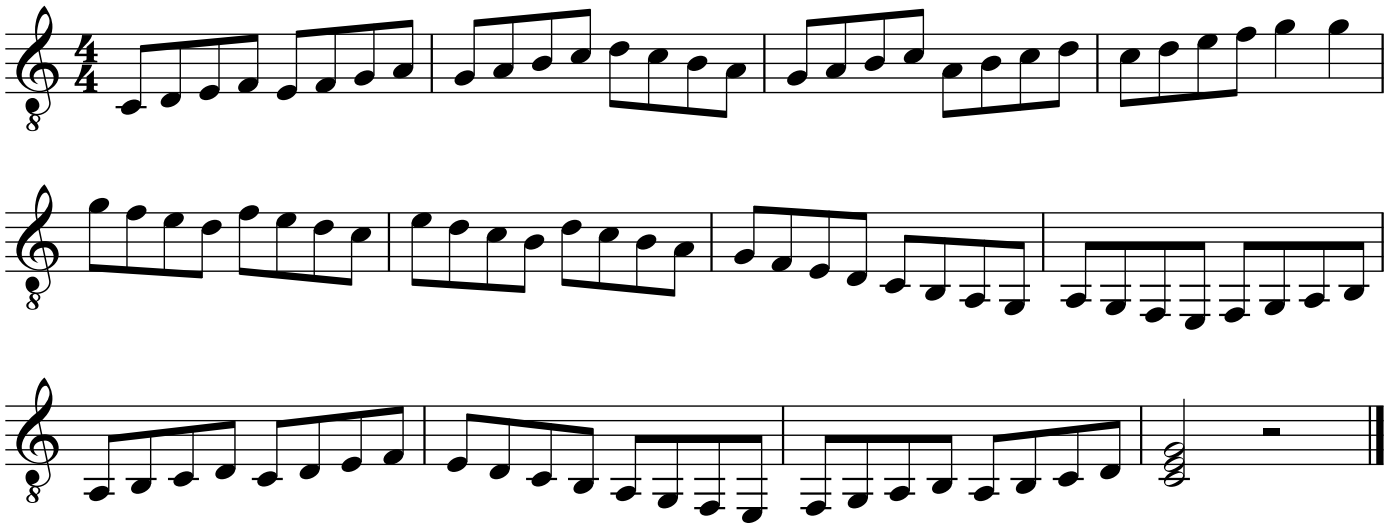
Checkpoint No. 2

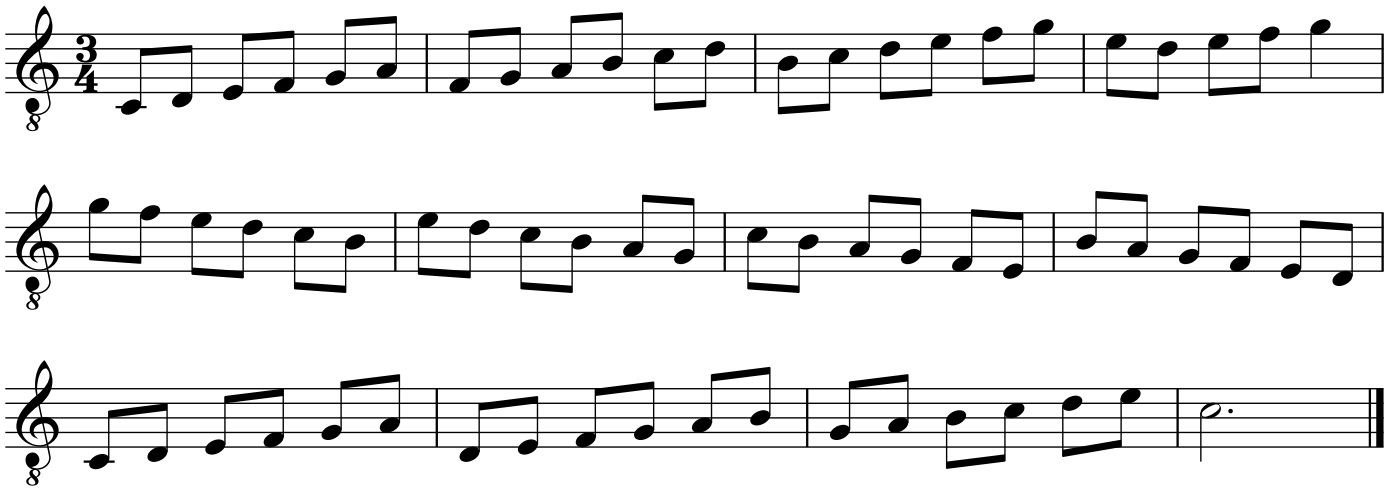
C Major #1



C Major #2



C Major #3



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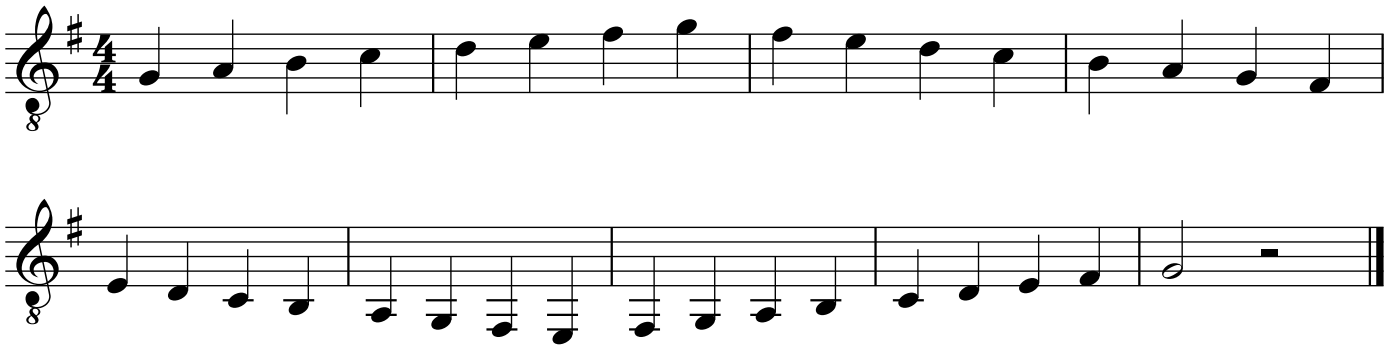
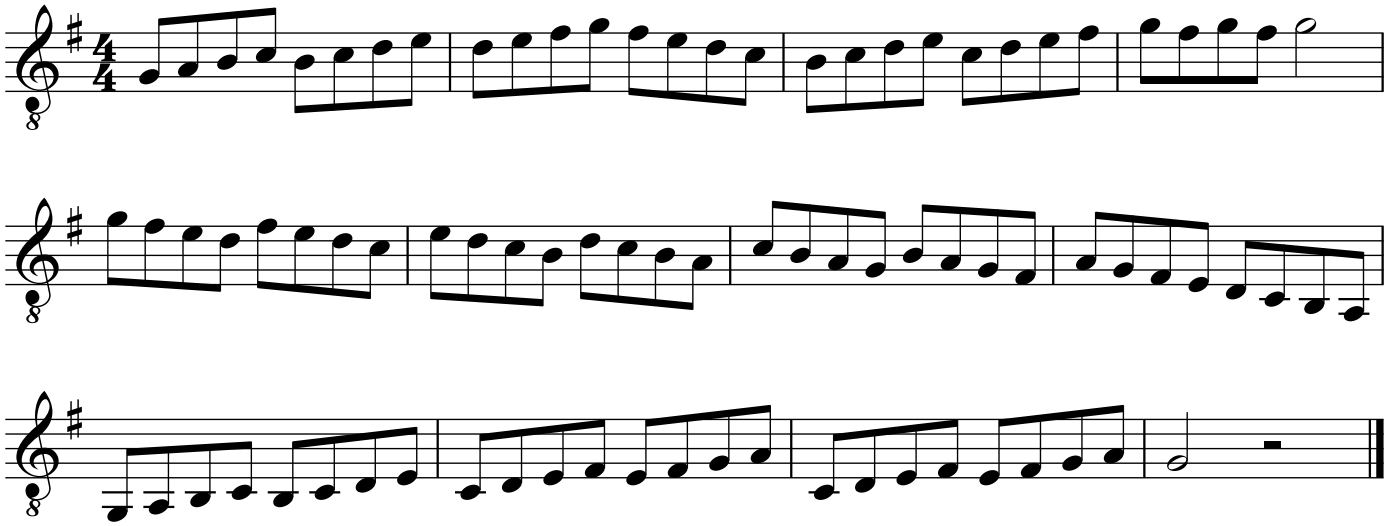
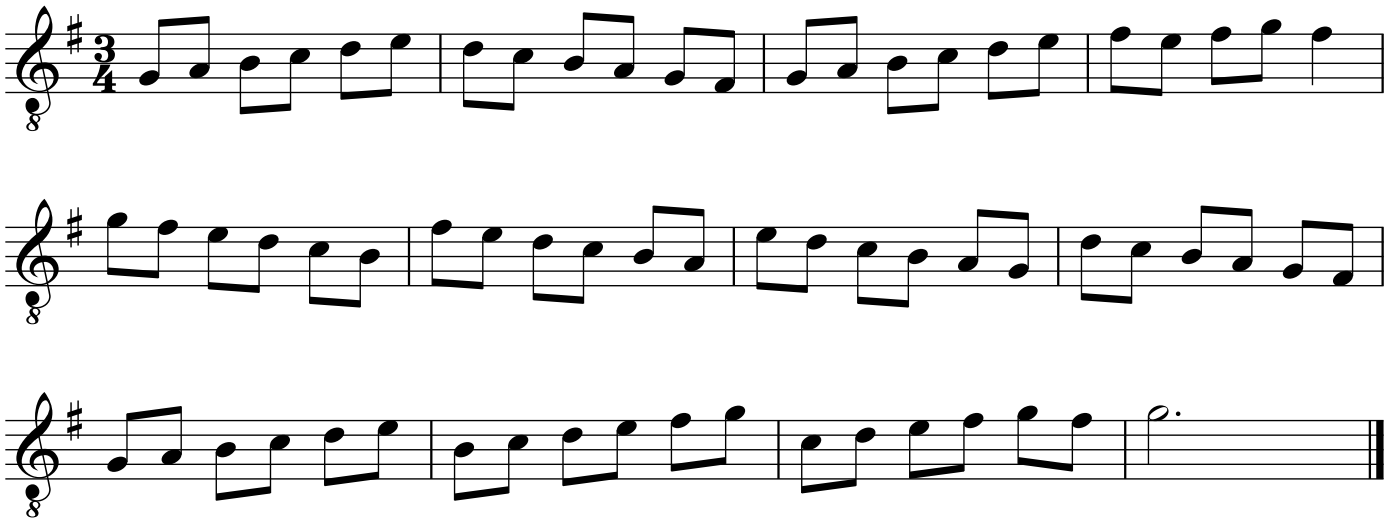
G Major #1



G Major #2



G Major #3



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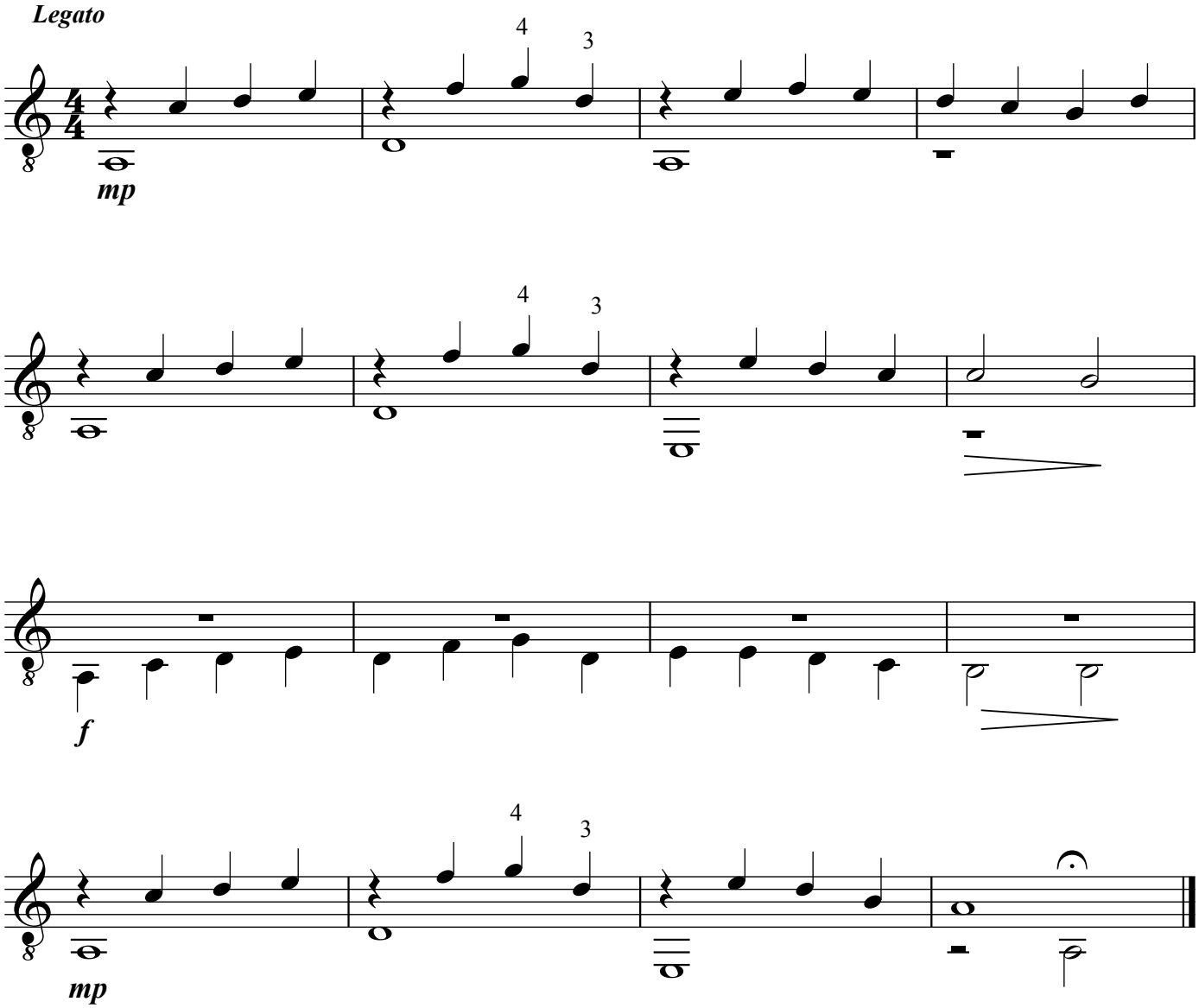
The Swan

Two-Voice Texture

Bradford Werner
(b. 1981)



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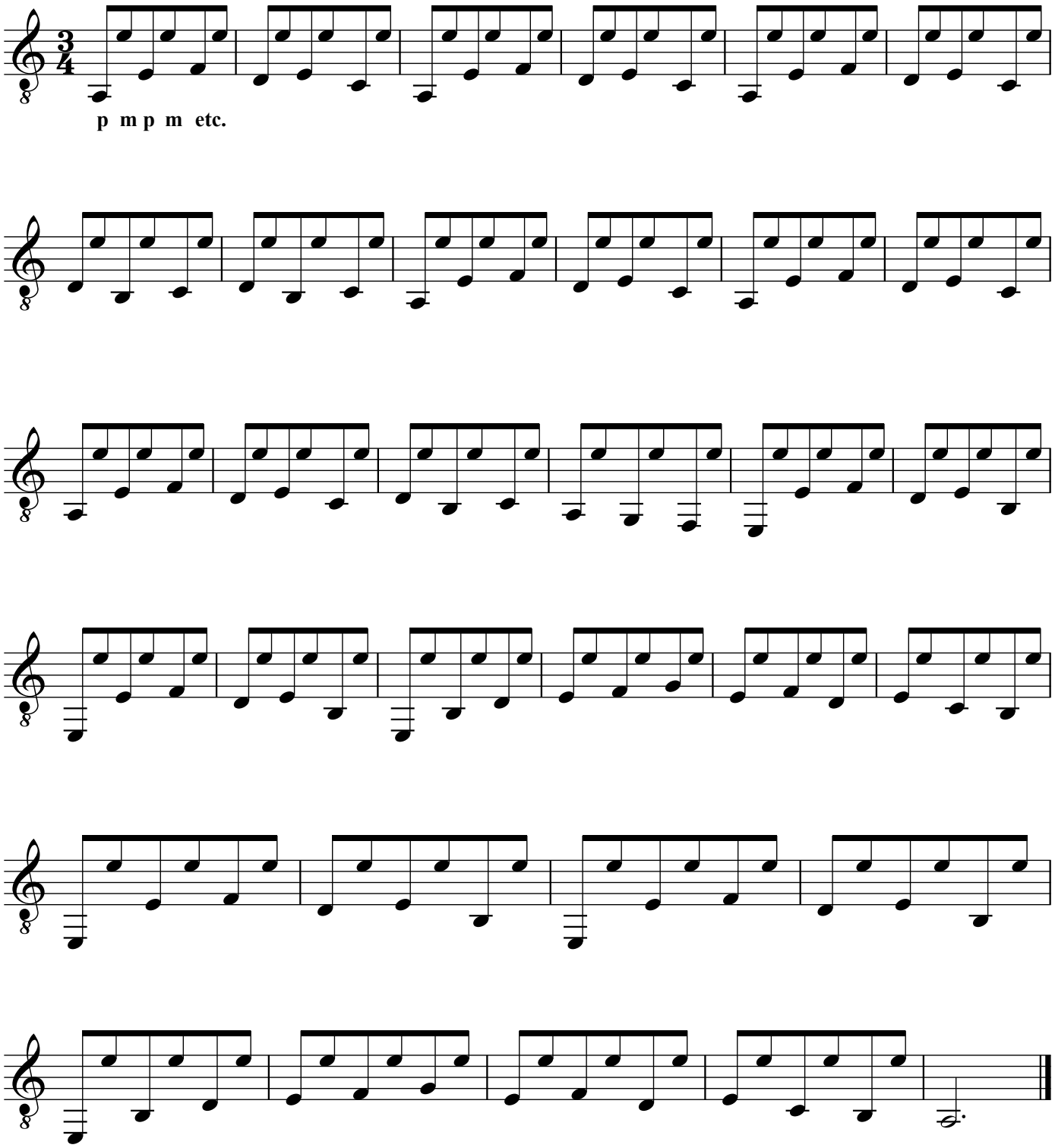
Leyenda

Isaac Albeniz
(1860-1909)



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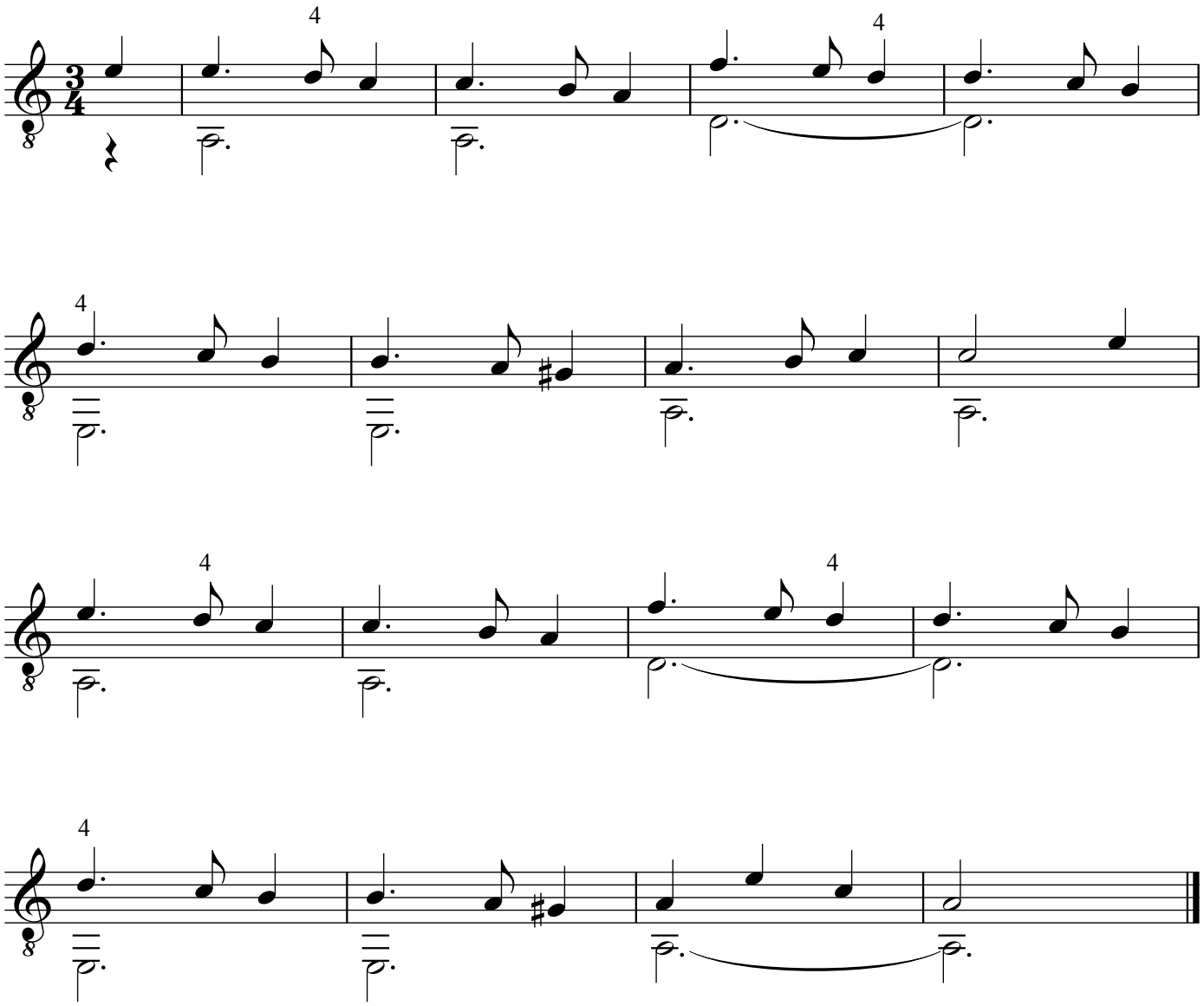
Siciliano

Matteo Carcassi
(1792-1853)



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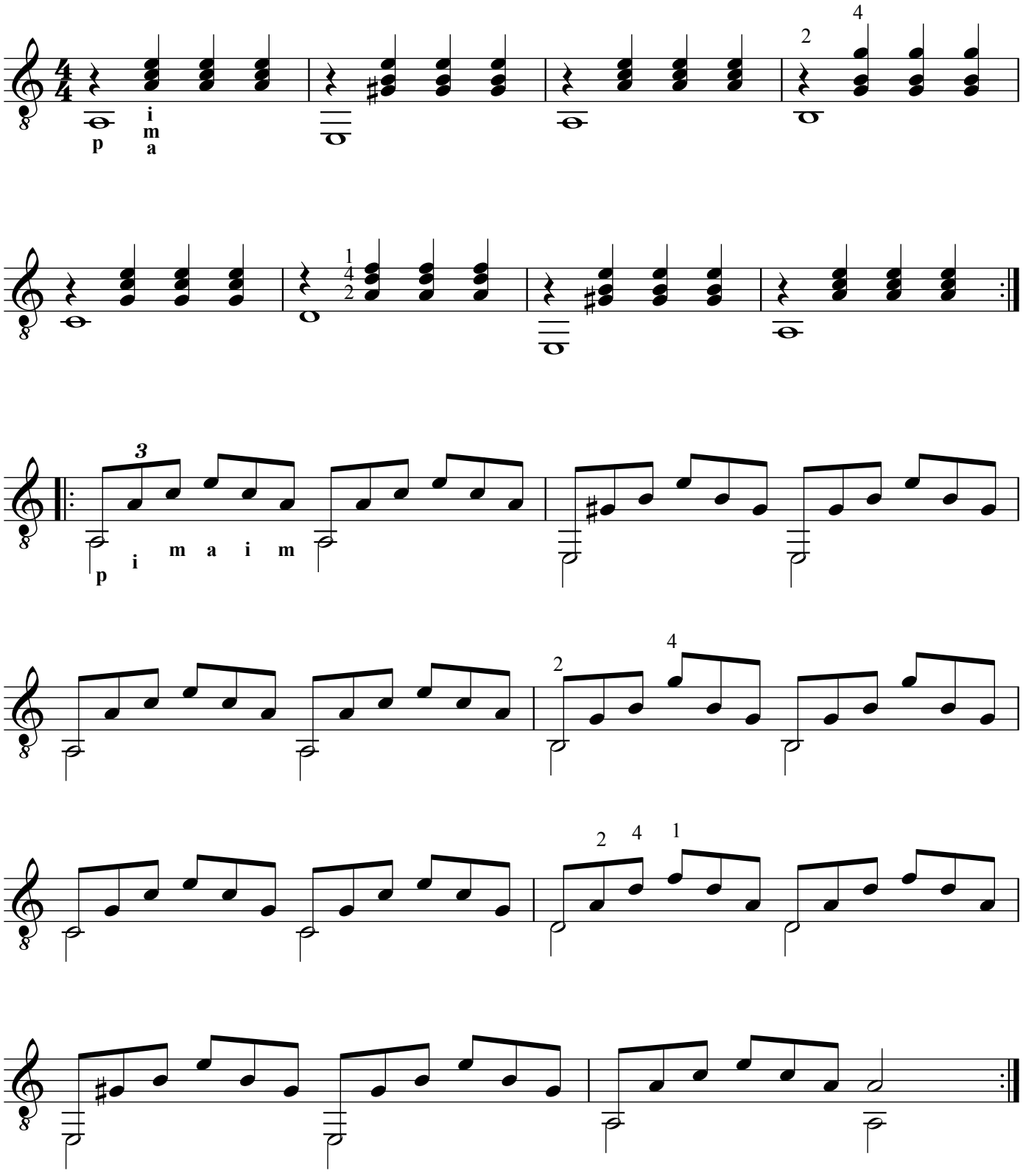
Arpeggio Prelude No. 2

Bradford Werner
(b. 1981)

Tempo: Slowly



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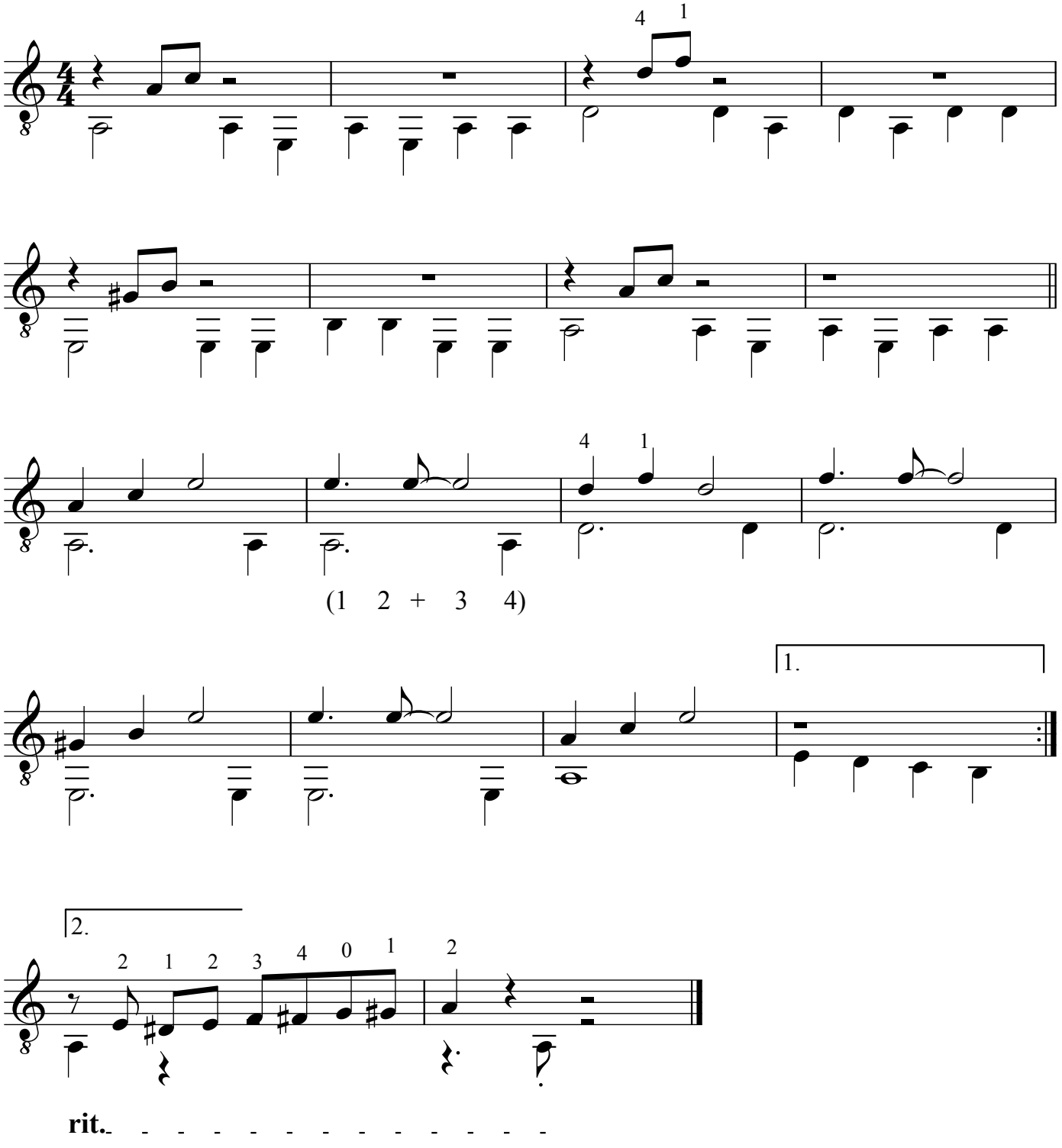
Django Swing

Bradford Werner
(b. 1981)

Swing the Eighth Notes
Tempo: Bounce!



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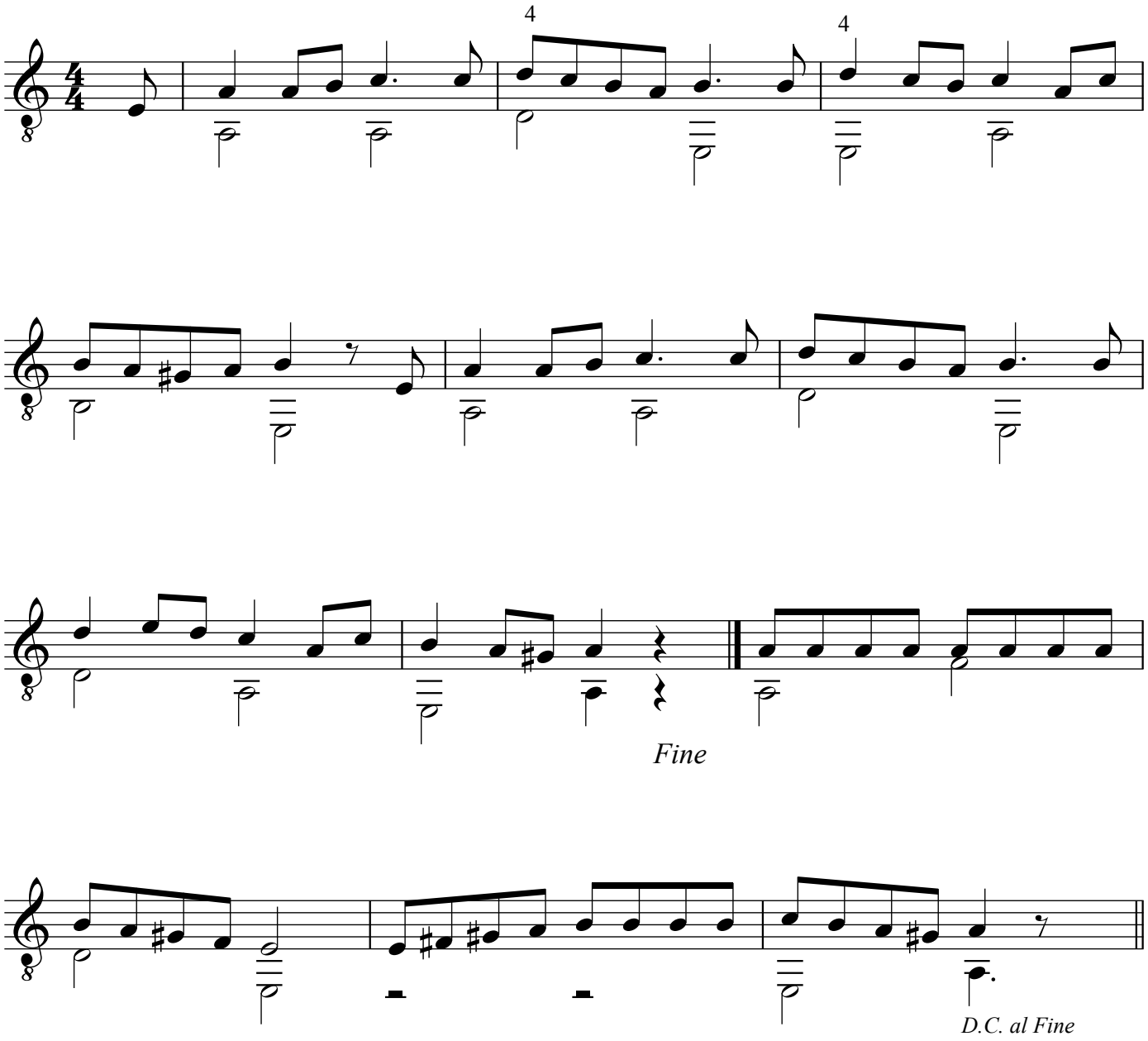
Tutú Maramba

Brazilian Folksong



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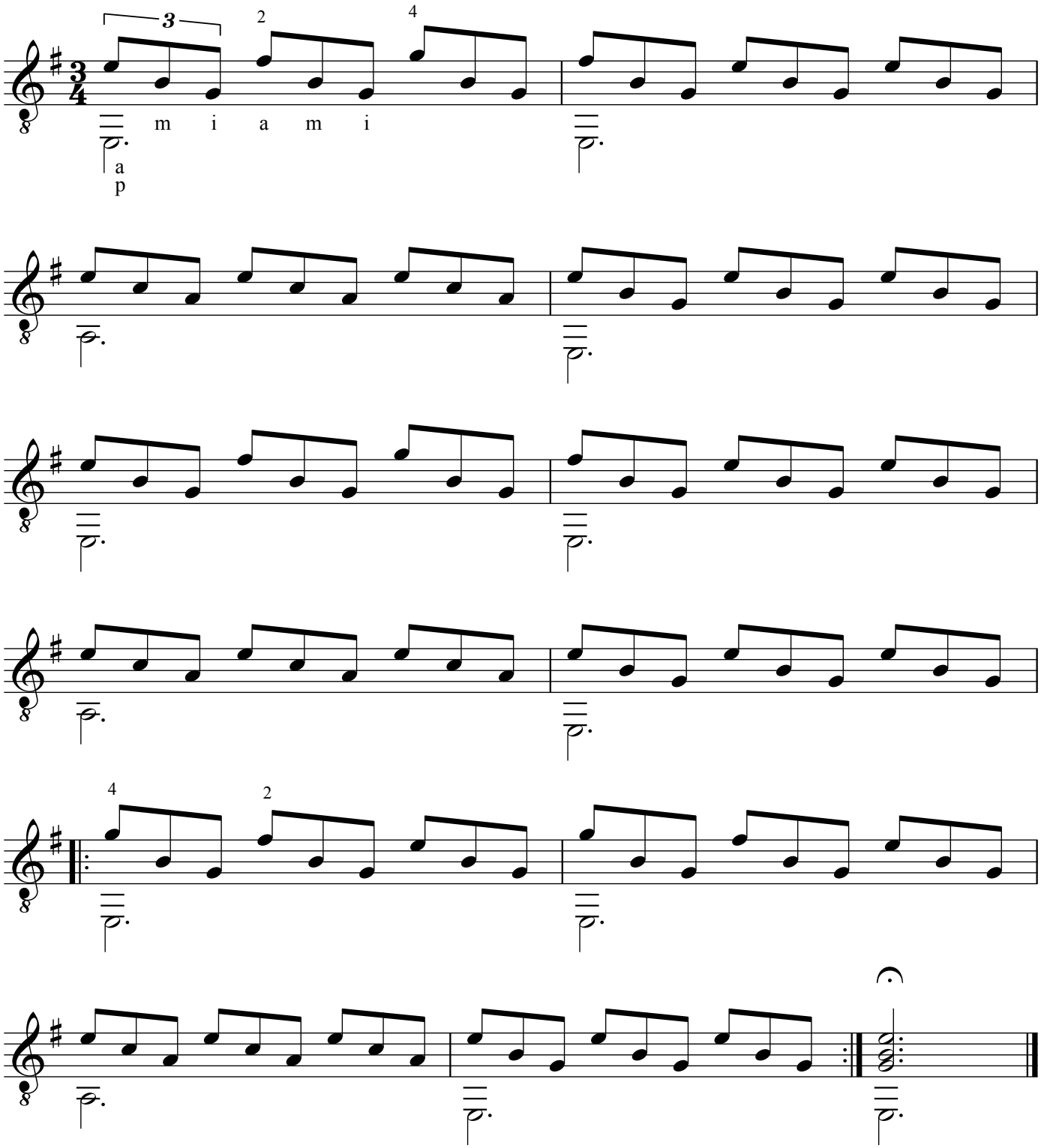
Very Little Romance

Influenced by the popular *Spanish Romance*

Bradford Werner
(b.1981)



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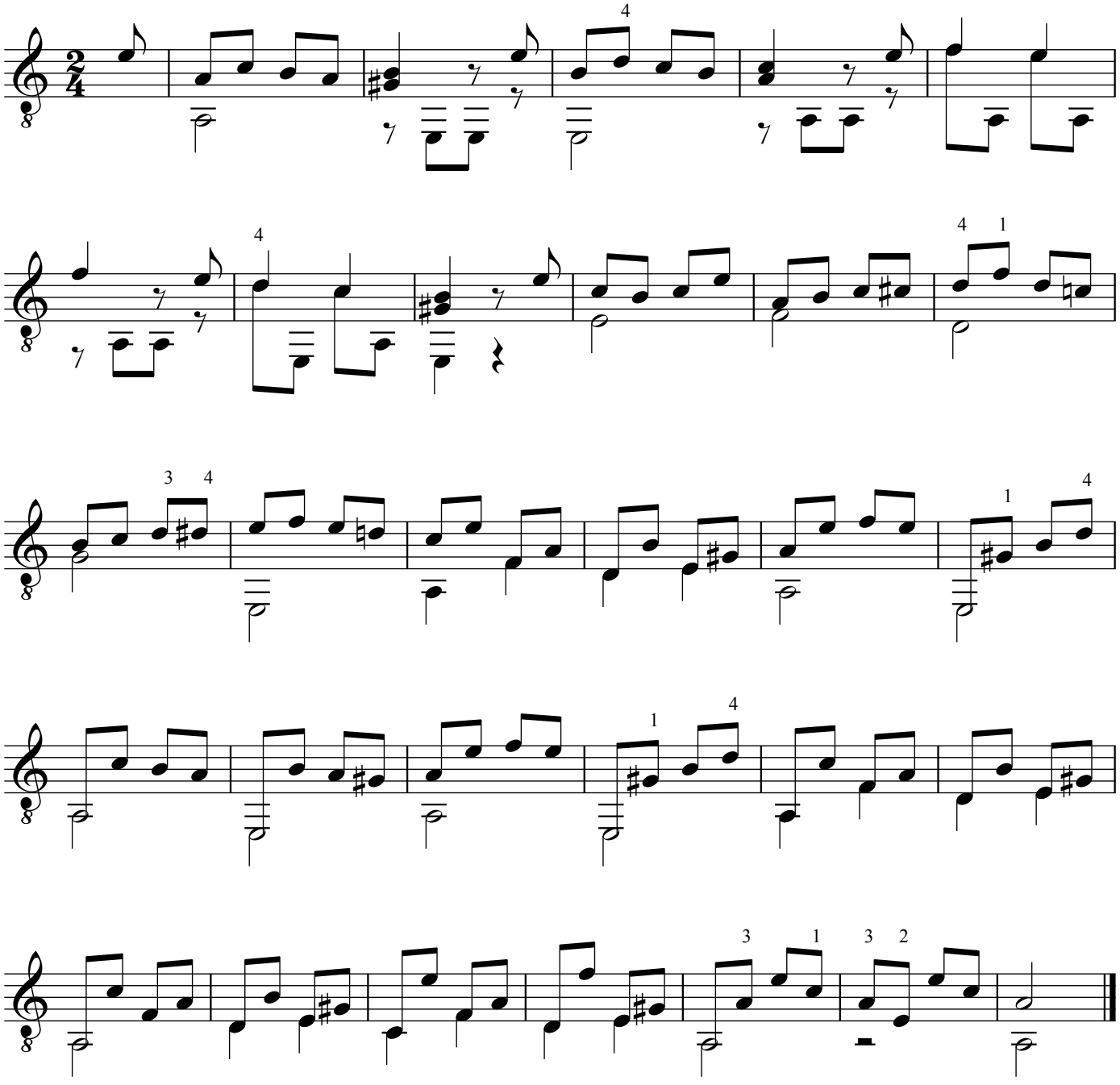
Andante

Look for familiar chord shapes
and opportunities to sustain notes.

Matteo Carcassi
(1792-1853)
Edited for this book



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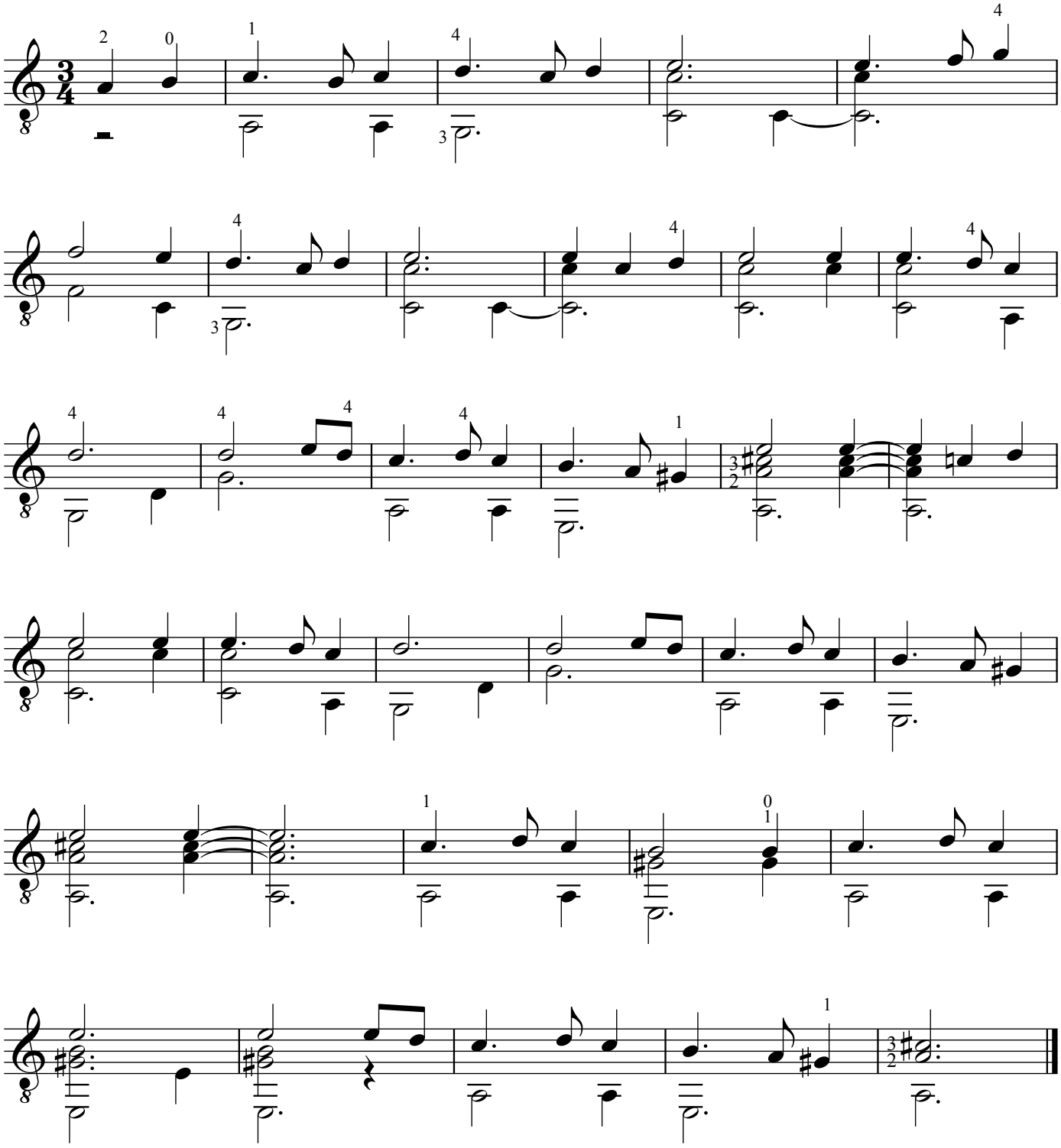
Spagnoletta

(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.



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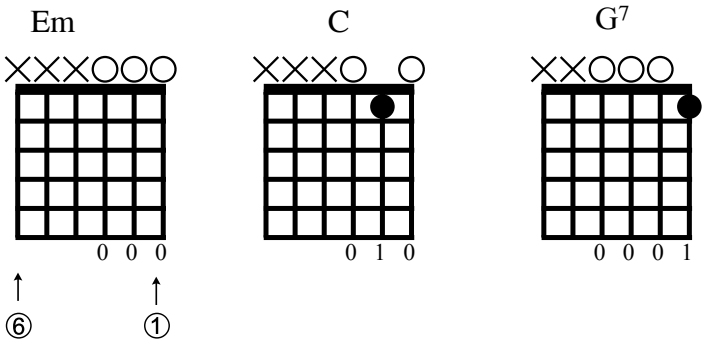
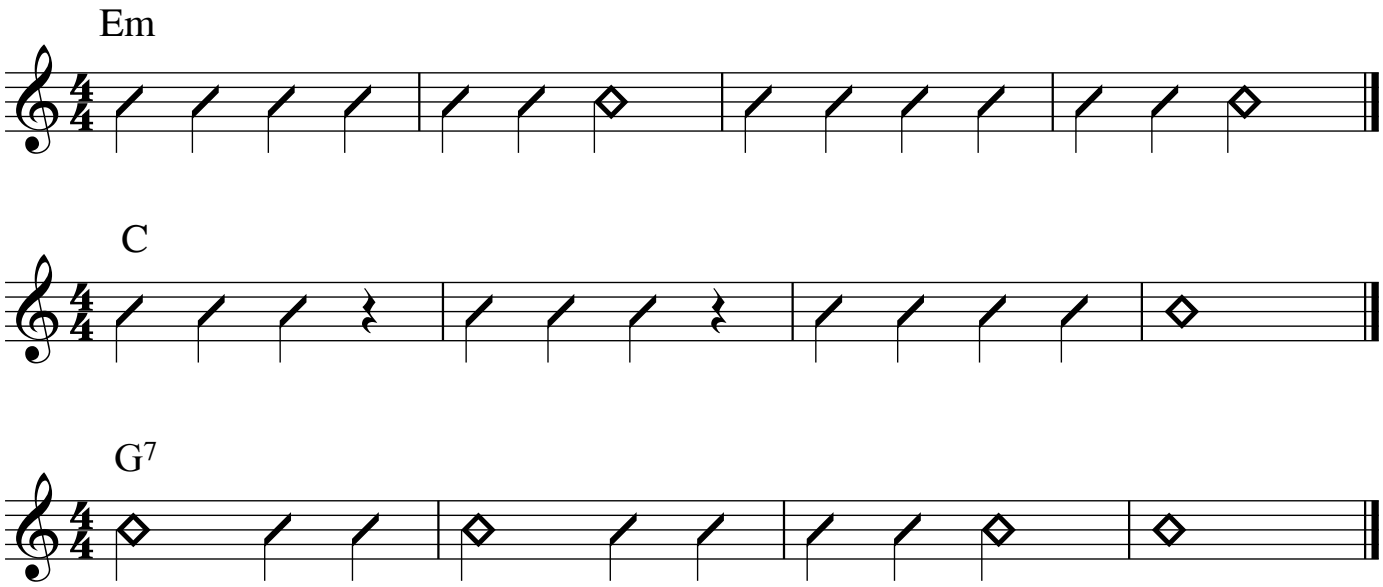
First Chords

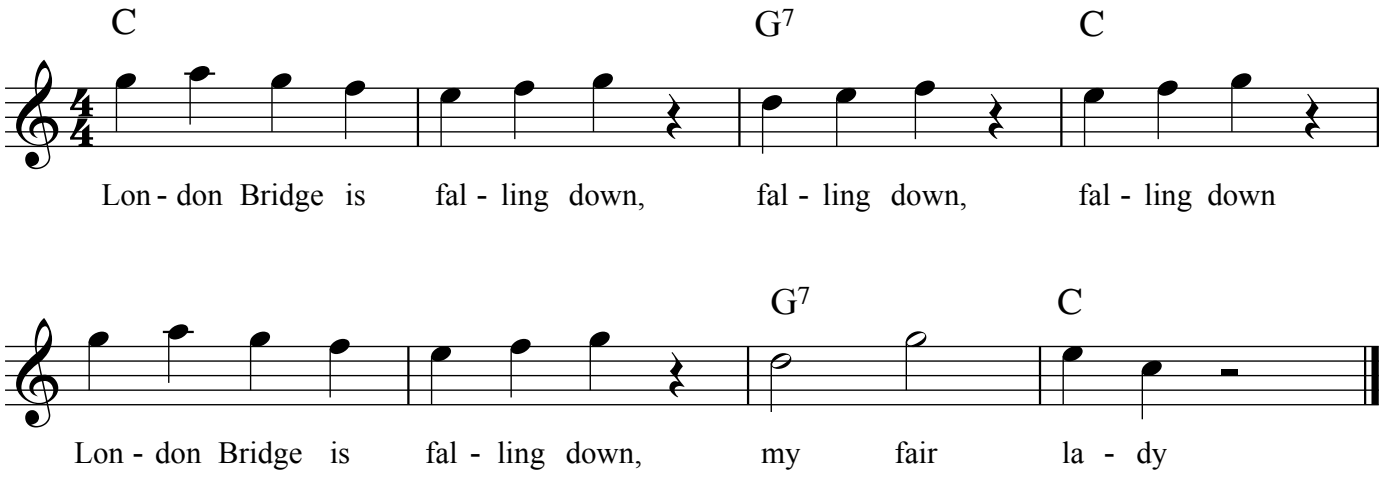
Chord diagrams are pictures of the guitar. The vertical lines are the strings and the horizontal lines are the frets. The string on the left is the 6th string, the string on the right is the first string.





London Bridge

The student strums the chords (they do not read the notes on the staff). Strum four beats per bar.
If no chord is shown, continue strumming the previous chord.



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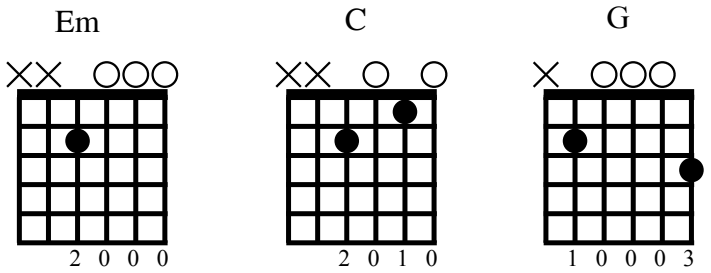
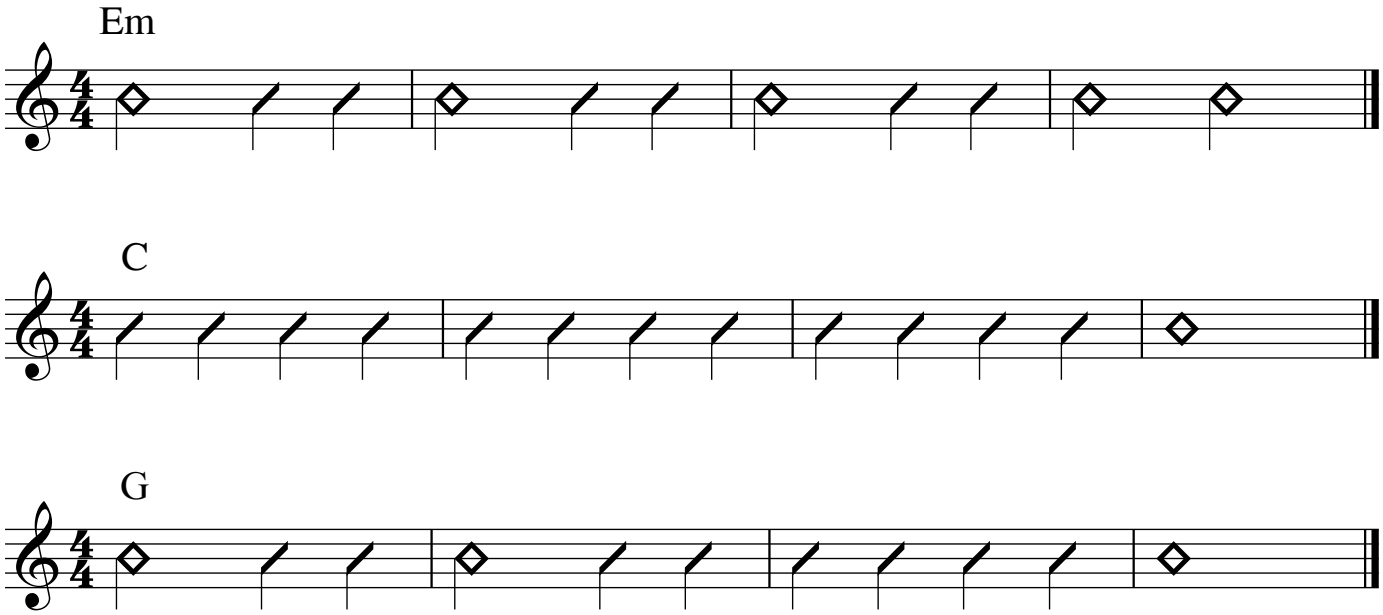
Expanding Chords

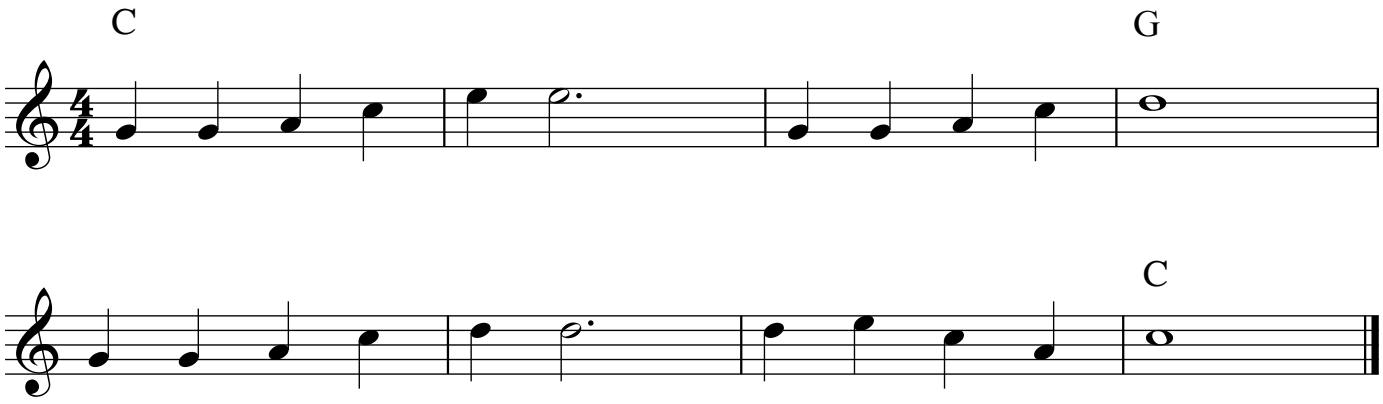
There are many chord shapes for the same chord, these are larger versions of the previous chords you've learned.





Tom Dooley

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



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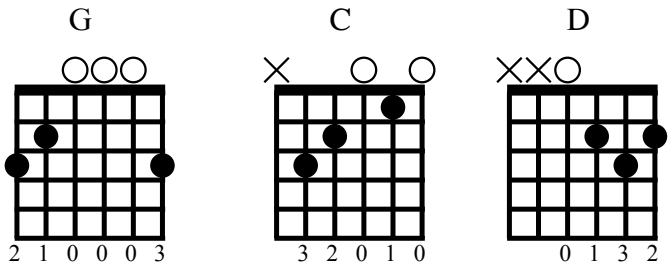
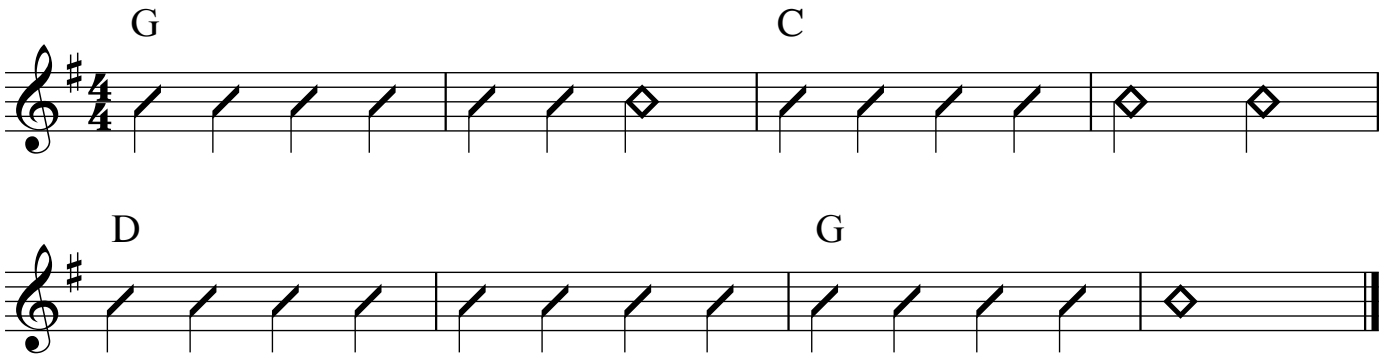
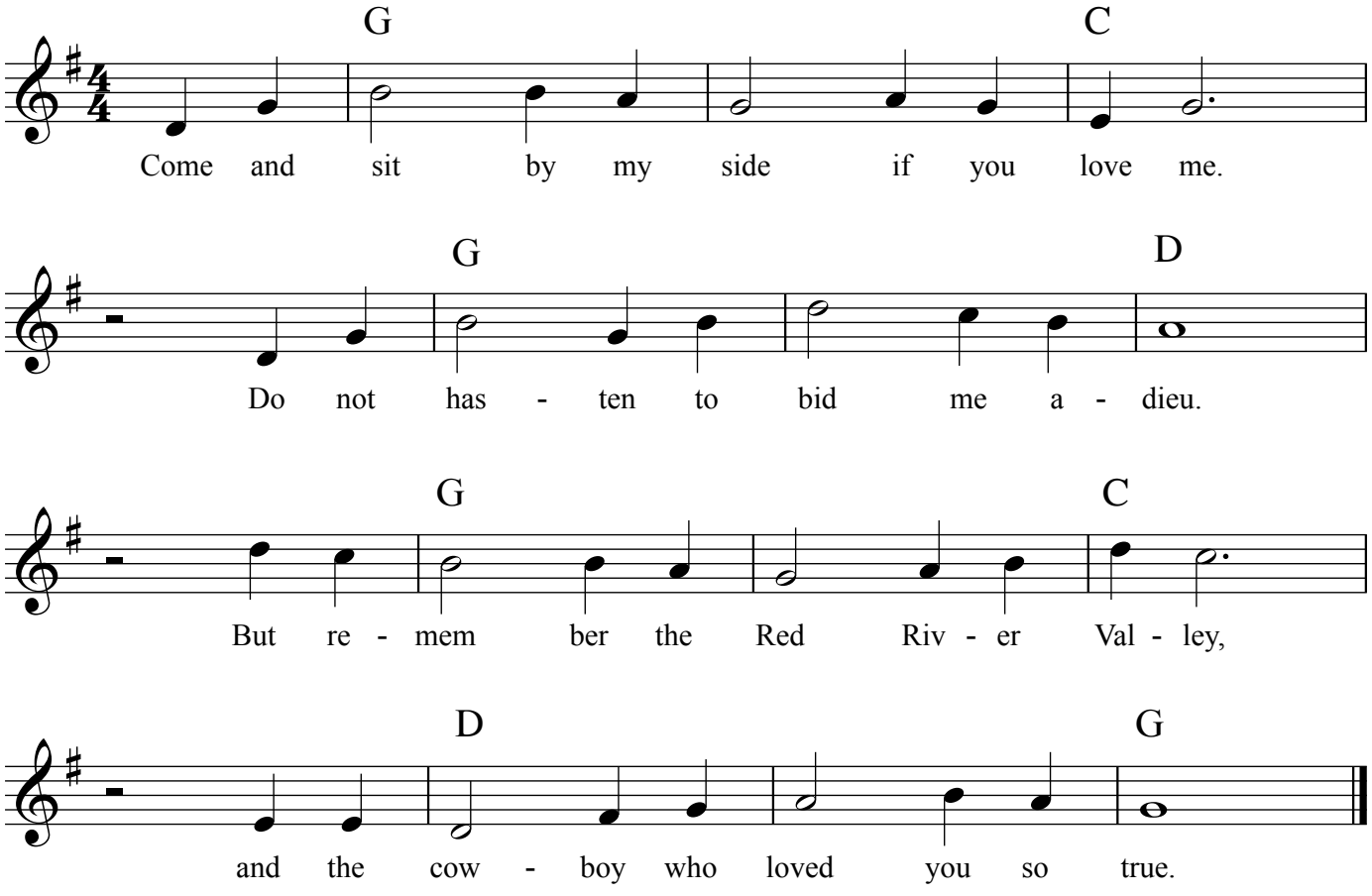
Full Chords





Red River Valley



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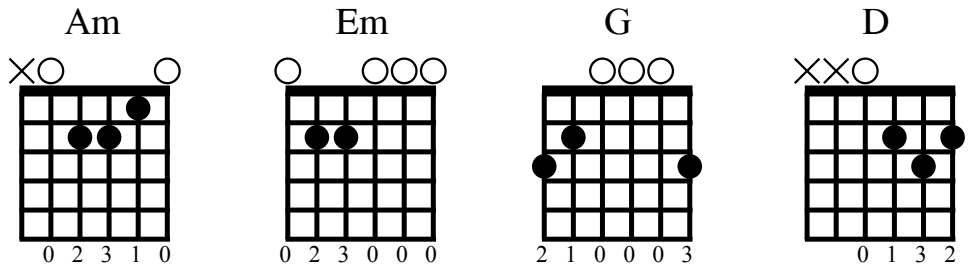
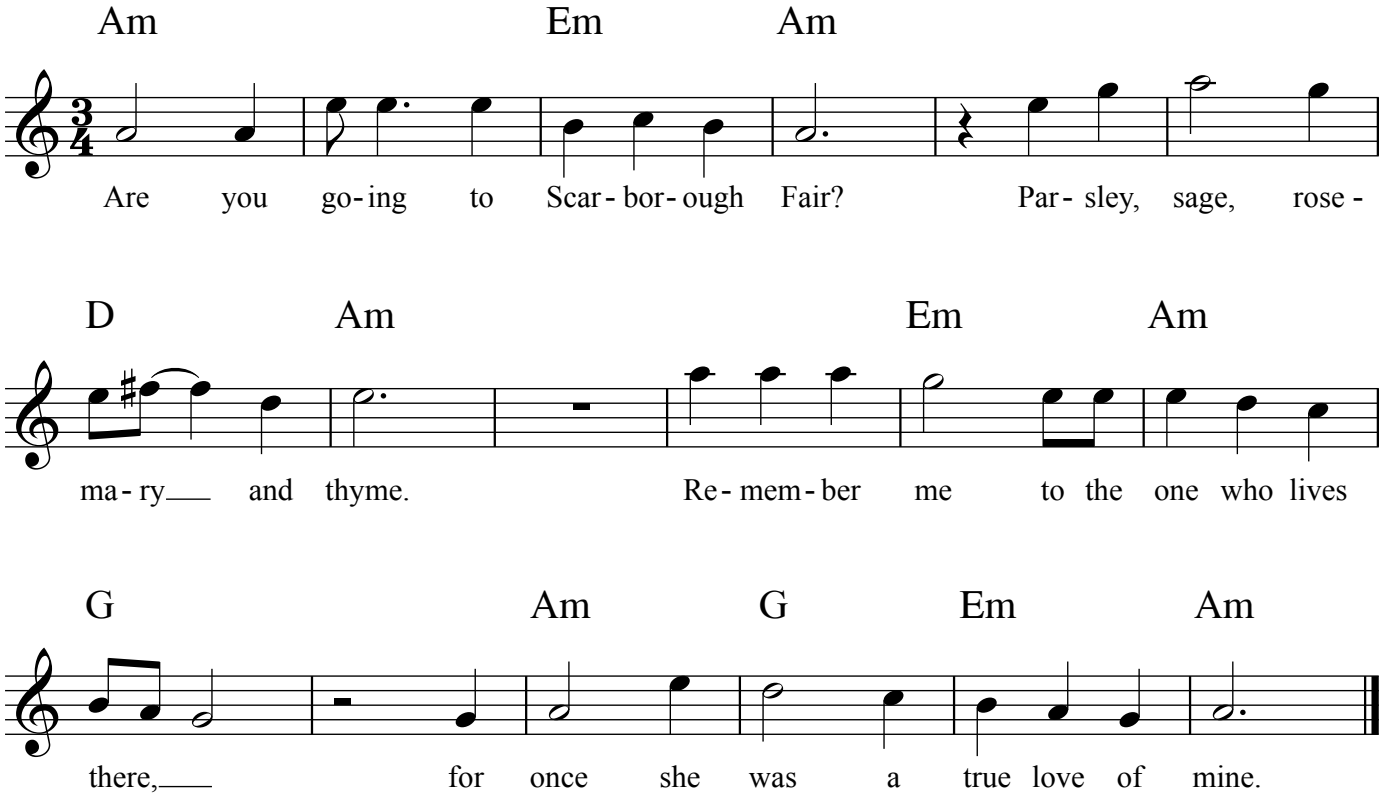
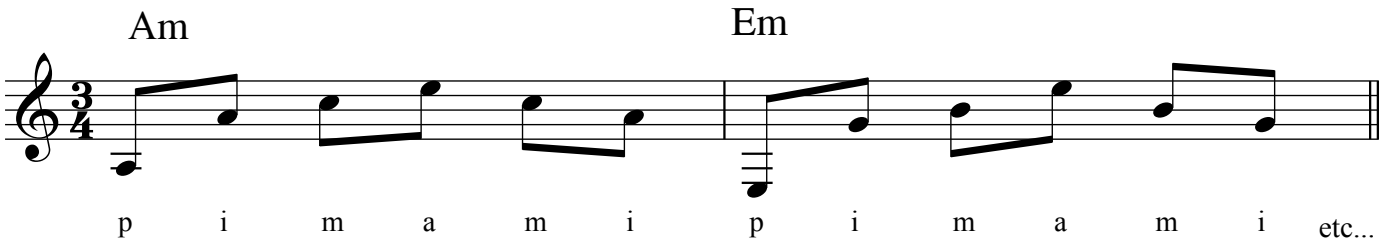


Scarborough Fair



Now Try Fingerstyle Accompaniment

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



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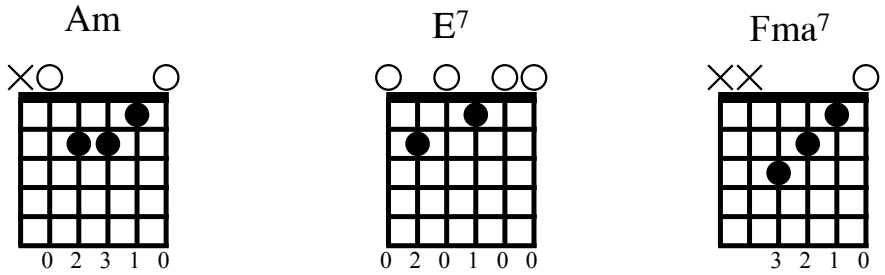
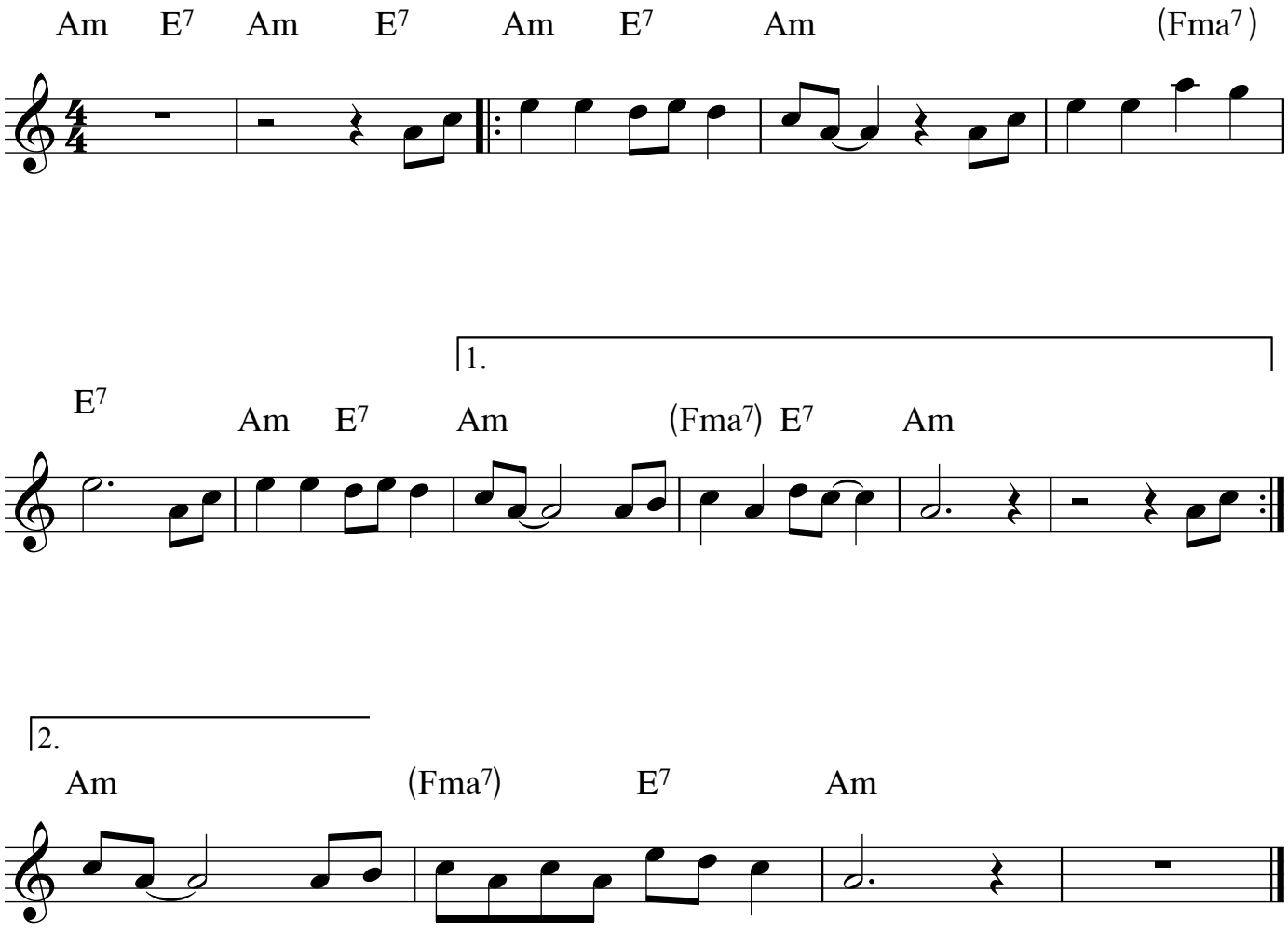


Saint James Infirmary

Two chords in one bar will *usually* imply that each chord counts for two beats (when in common time).
The Fmaj7 chord is optional.



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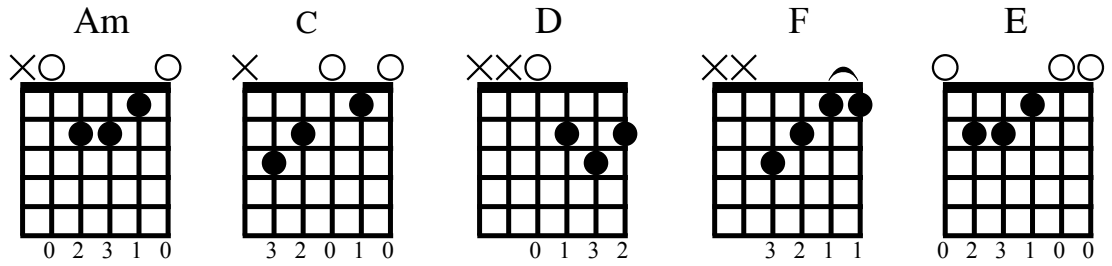
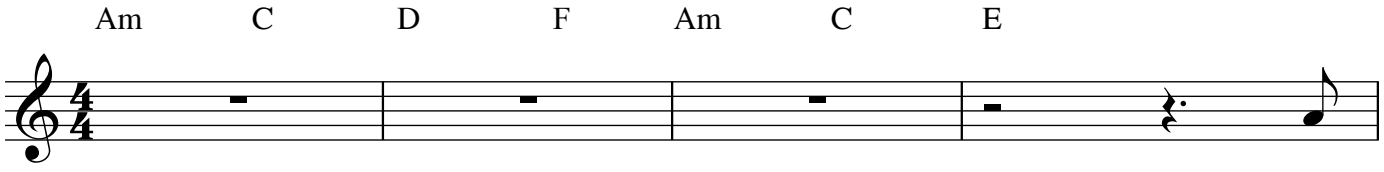
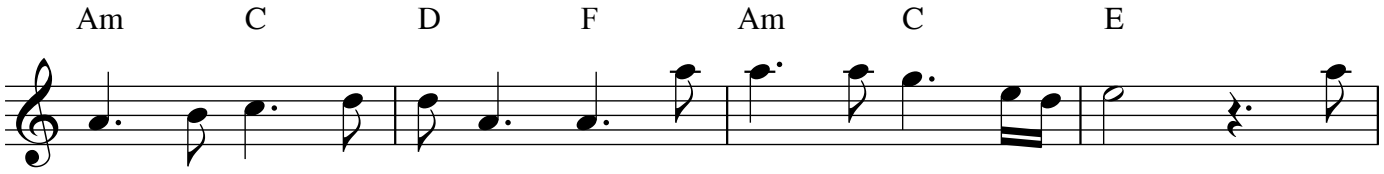
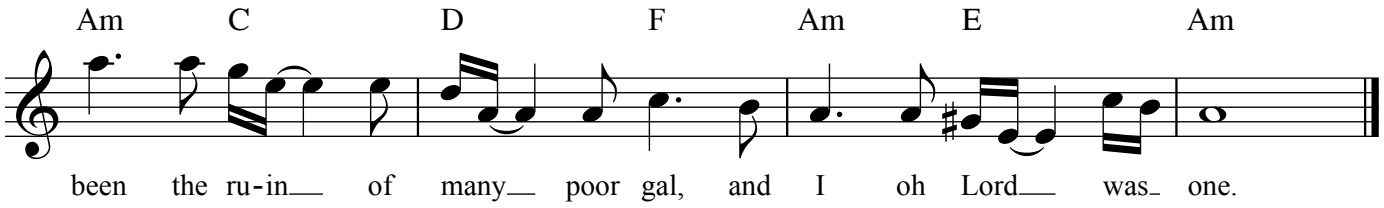


The House of the Rising Sun

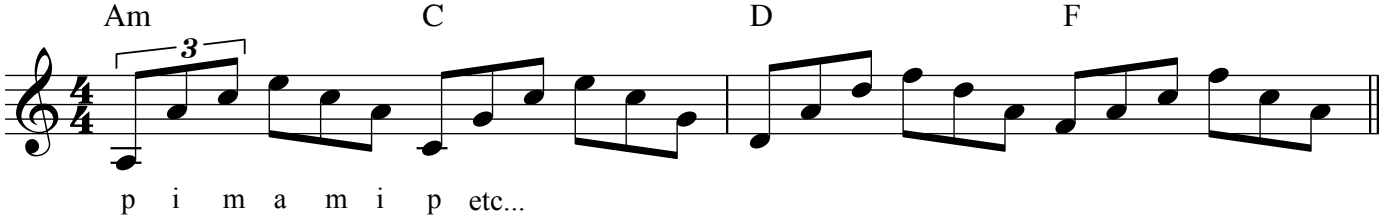






Now Try Fingerstyle Accompaniment

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



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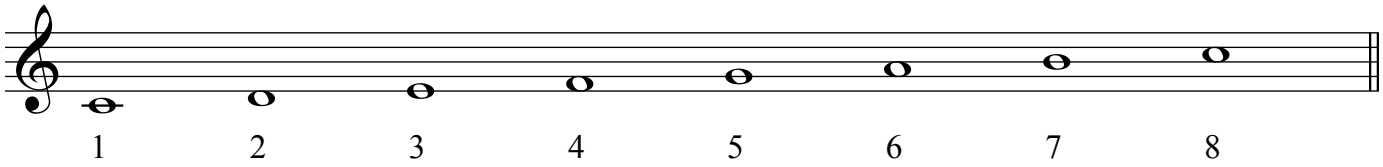
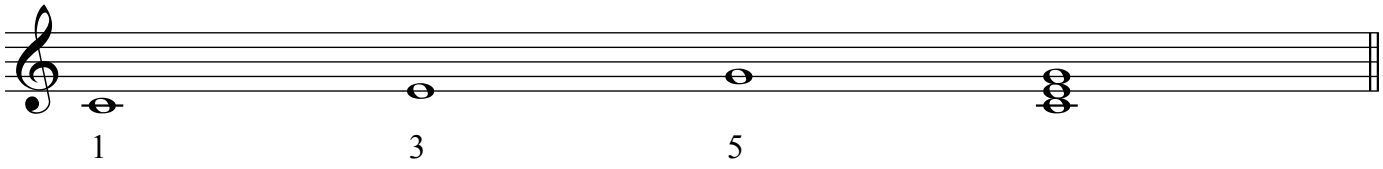
Chord construction and chord progressions

Only a partial explaination of chords and chord progressions is neccessary 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.

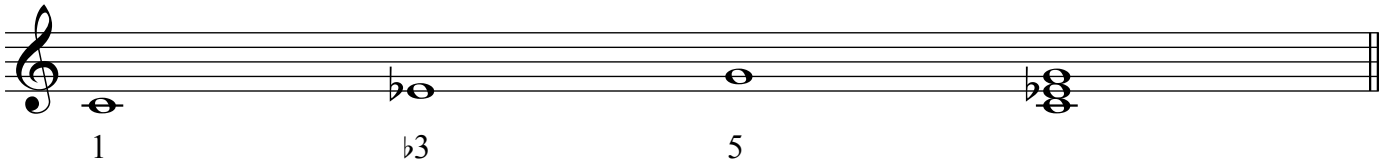
Scale Degrees in C Major



C Major Triad (Three Note Chord)

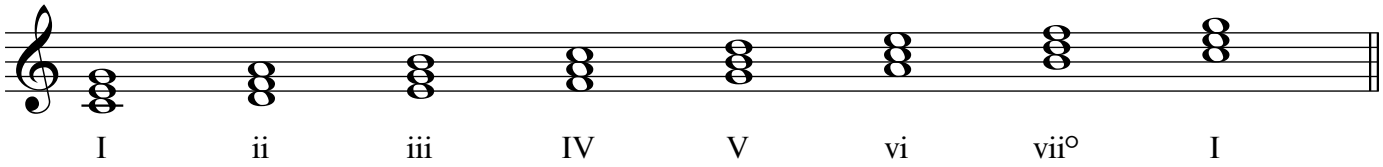


C Minor Triad



Harmonized C major scale

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



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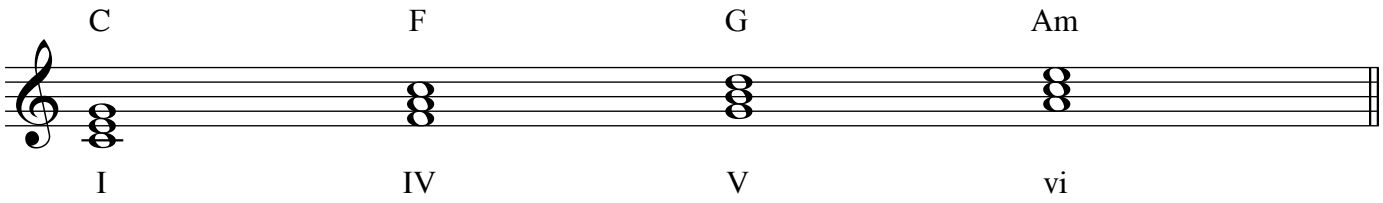
I, IV, V, vi chord progression in C major



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 = B*b*

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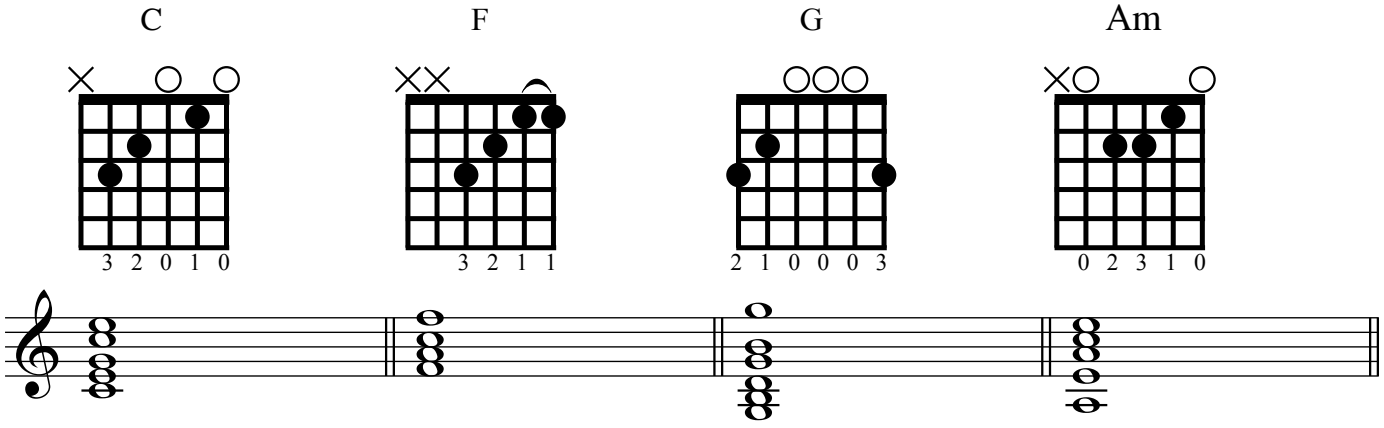
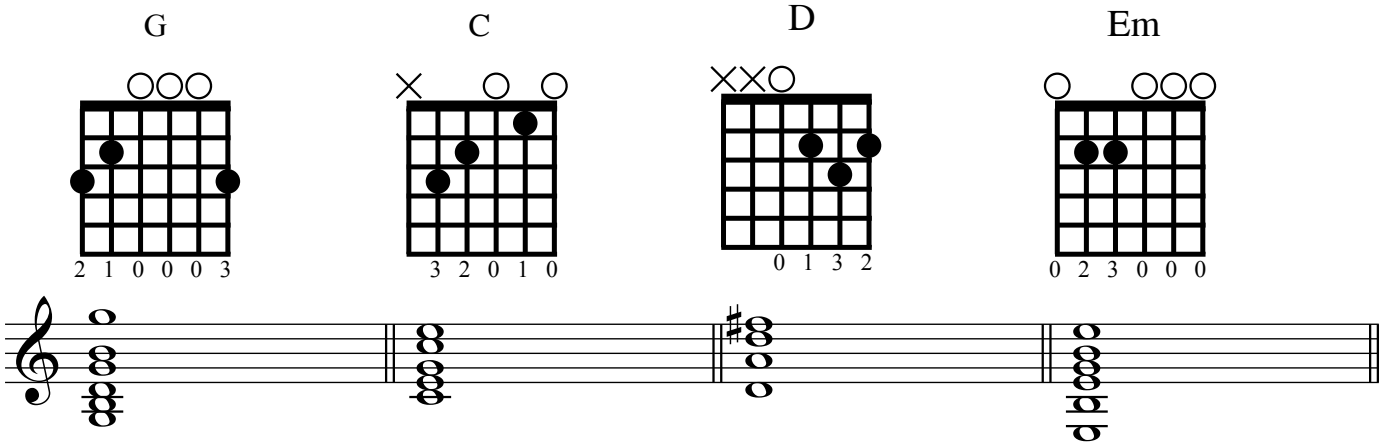
Reference Chords

(For use on page 63)

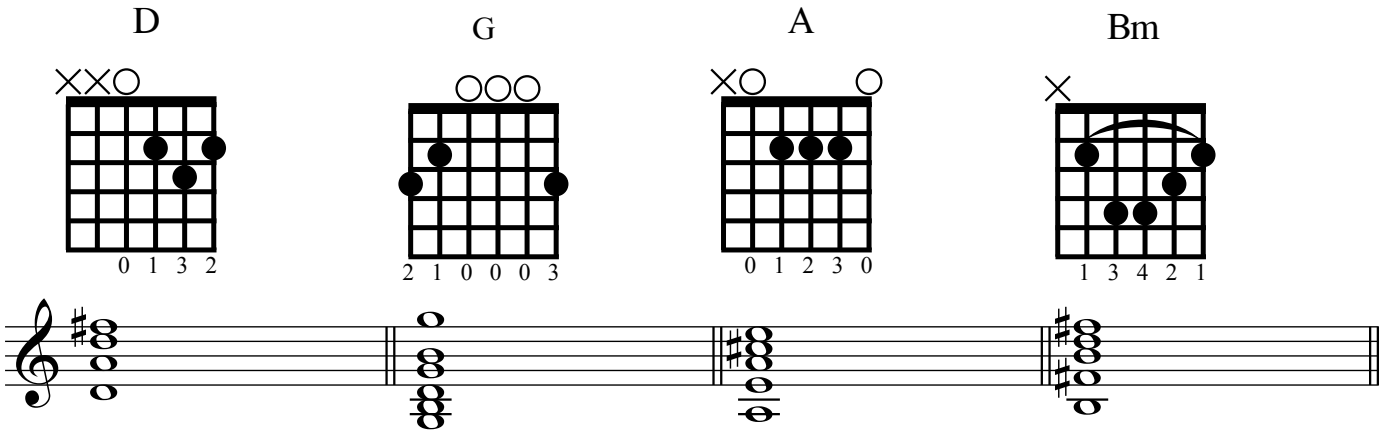
C Major: I, IV, V, vi



G Major: I, IV, V, vi



D Major: I, IV, V, vi



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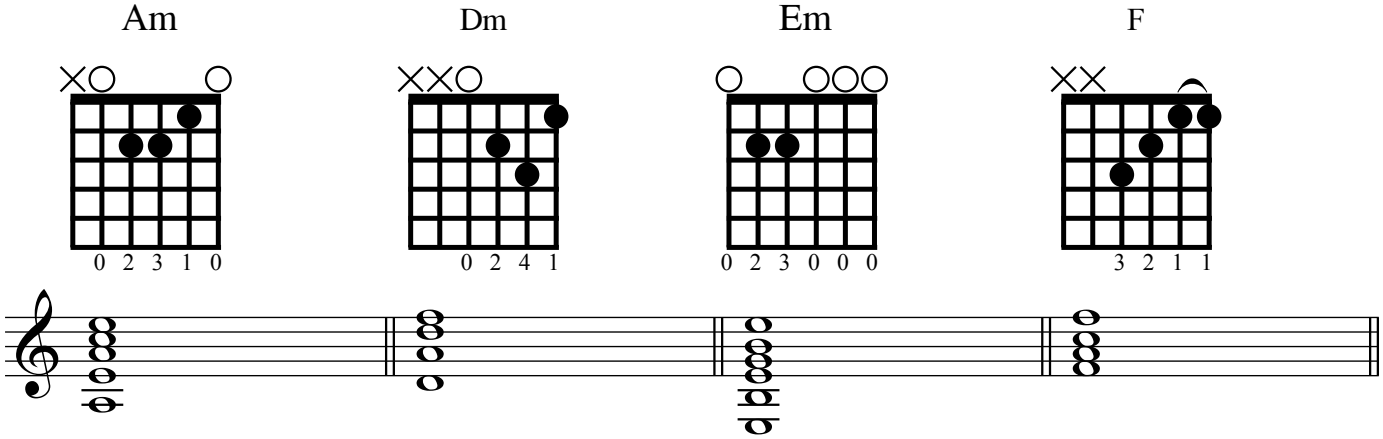
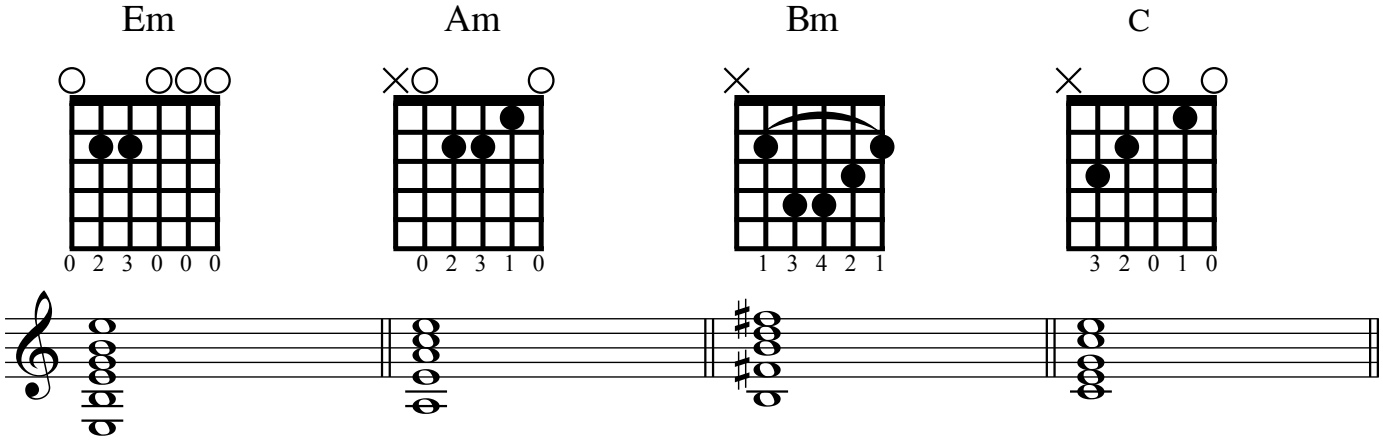
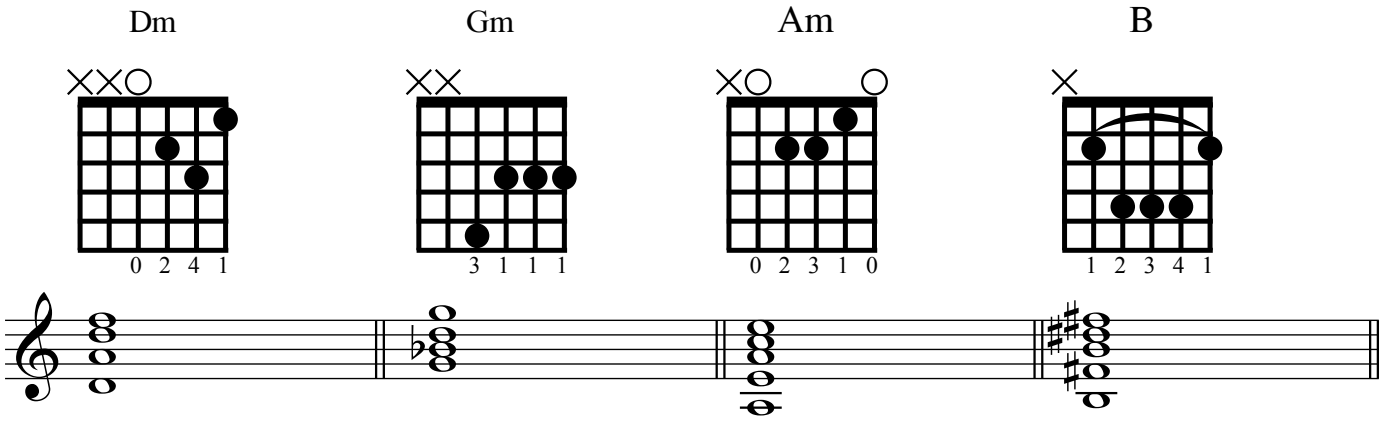
A Minor: i, iv, v, VI



E Minor: I, IV, V, vi



D Minor: i, iv, v, VI



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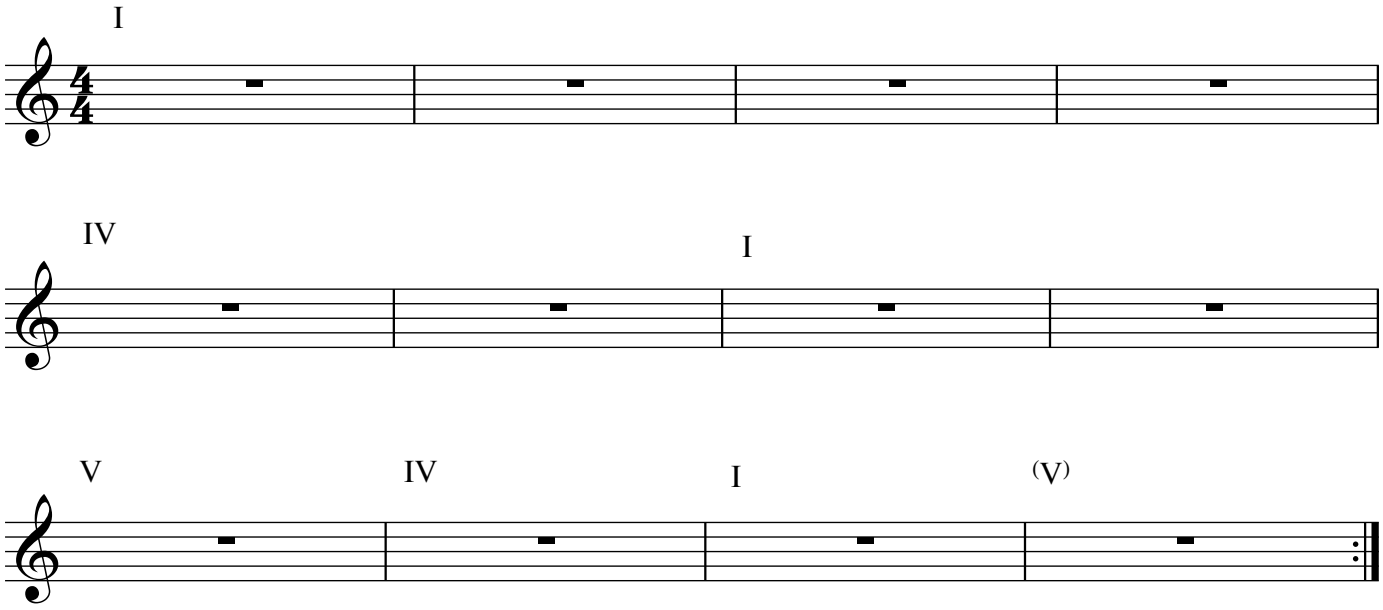
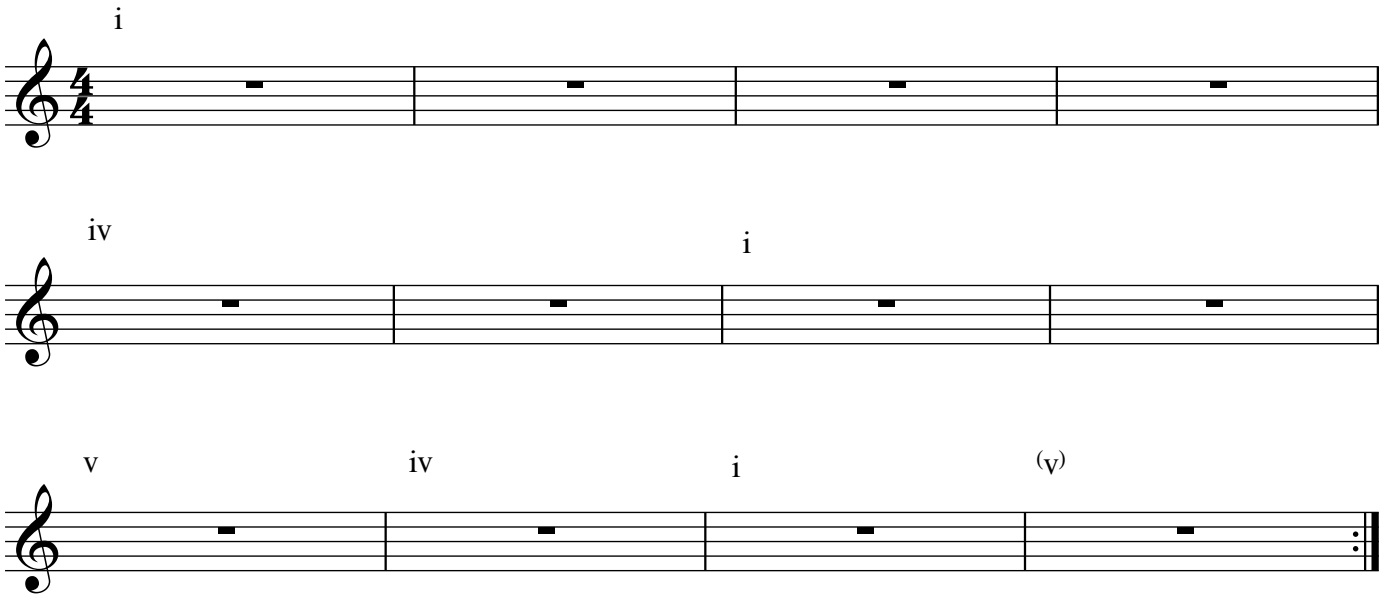
I, IV, V Chord Progression in Major

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.



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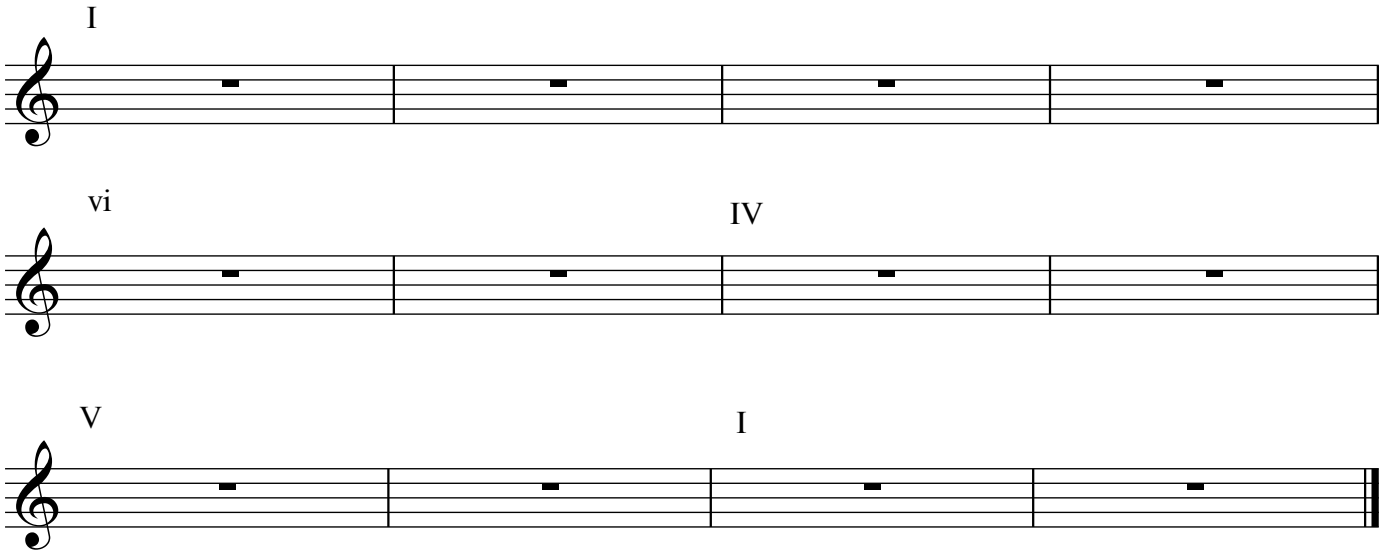
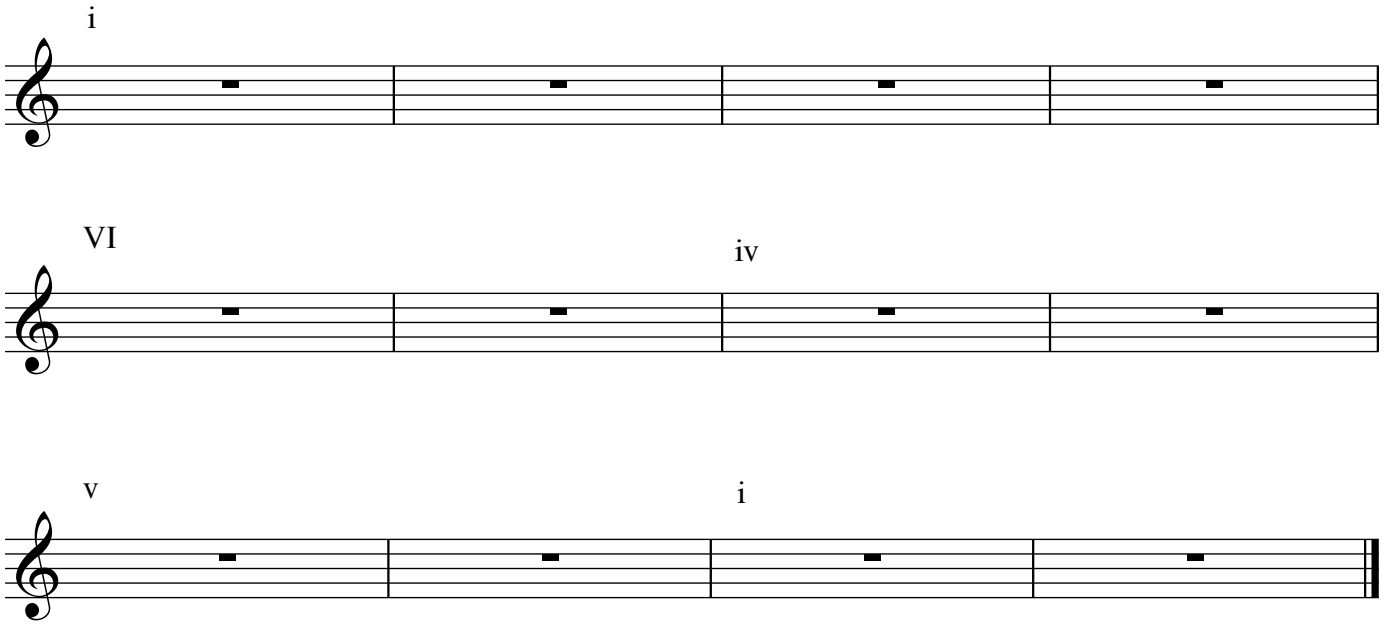
I, IV, V, vi Chord Progression in Major

Play in various keys.



i, iv, v, VI Chord Progression in Minor

Play in various keys.



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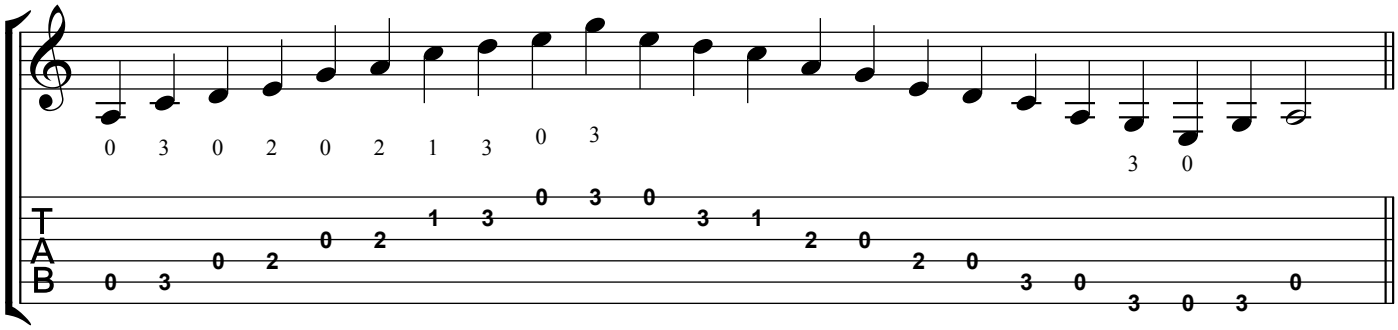
Scales for Blues and Popular Music

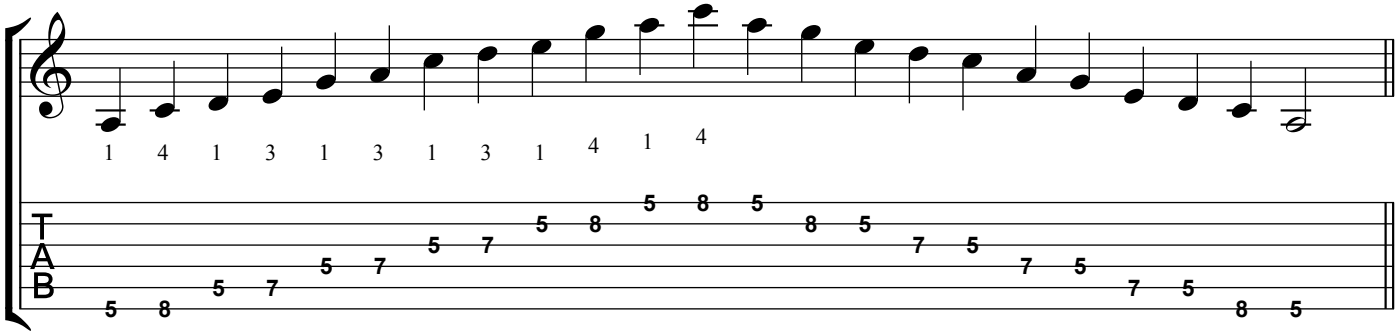
Below is the pentatonic minor scale up to the highest note in position.
It can be used for soloing over blues and other chord progressions such as House of the Rising Sun.
Tablature (TAB) is a picture of the guitar. The horizontal lines are the strings and the numbers are the frets.
The line on the bottom is the 6th string and the line on the top is the 1st string.

A Pentatonic Minor (open position)



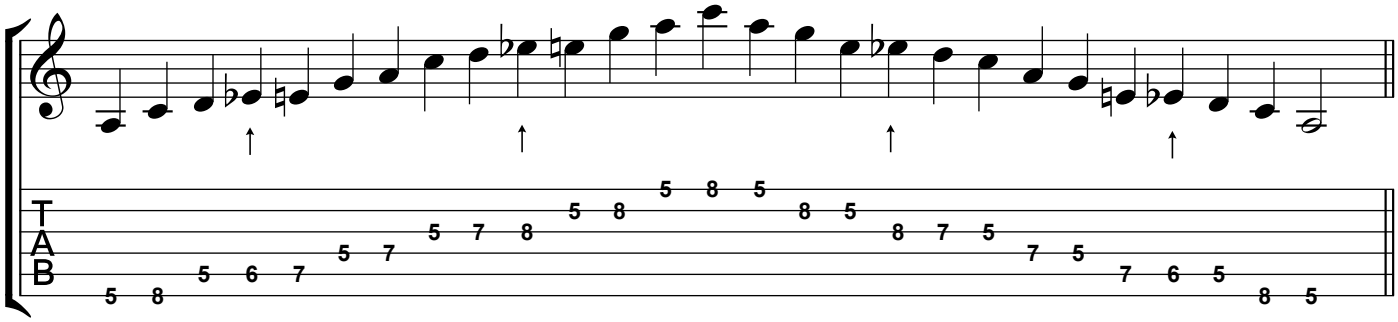
A Pentatonic Minor (closed position)

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.



A Blues Scale (closed position)

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



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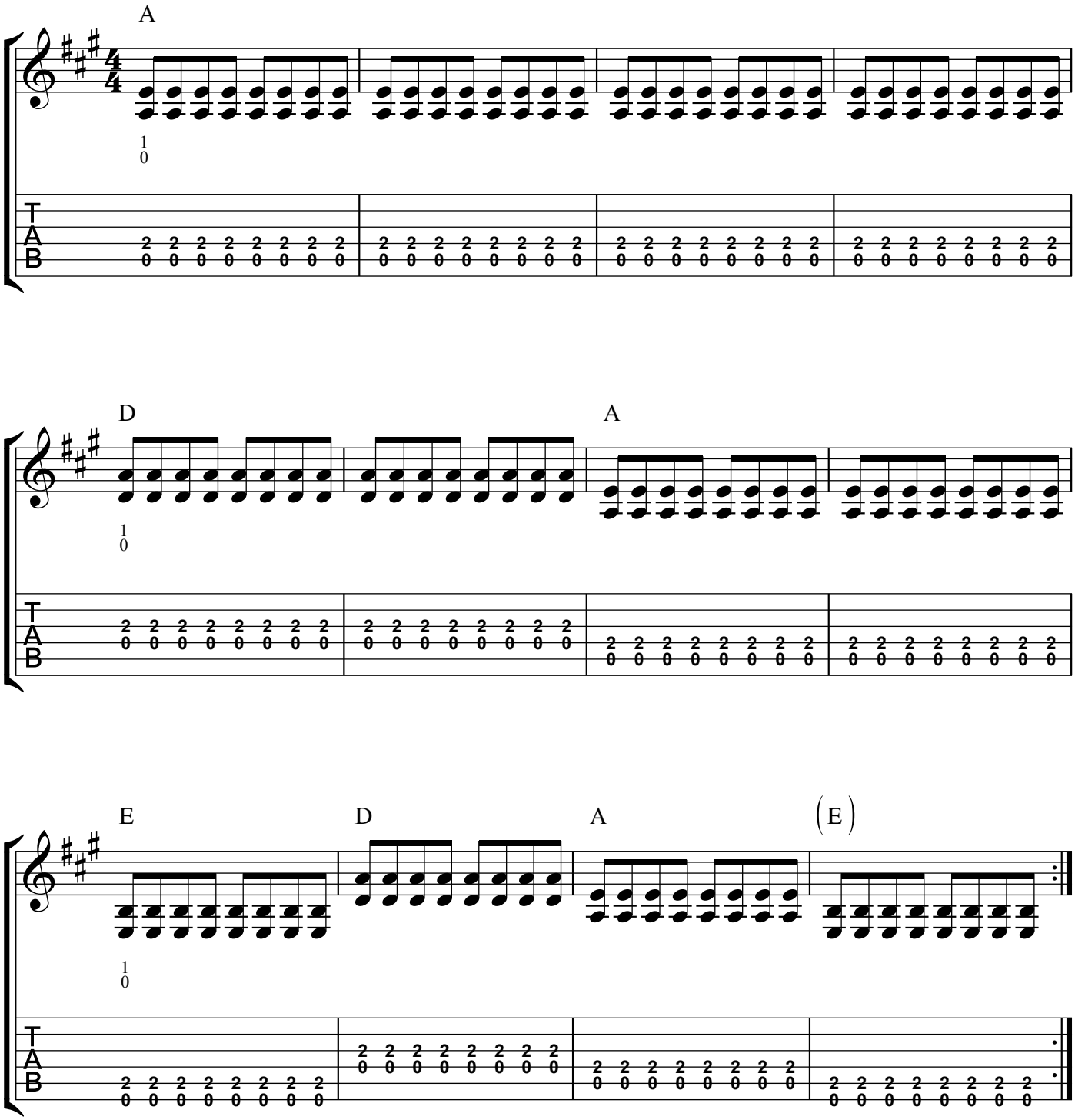
Twelve Bar Blues

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).



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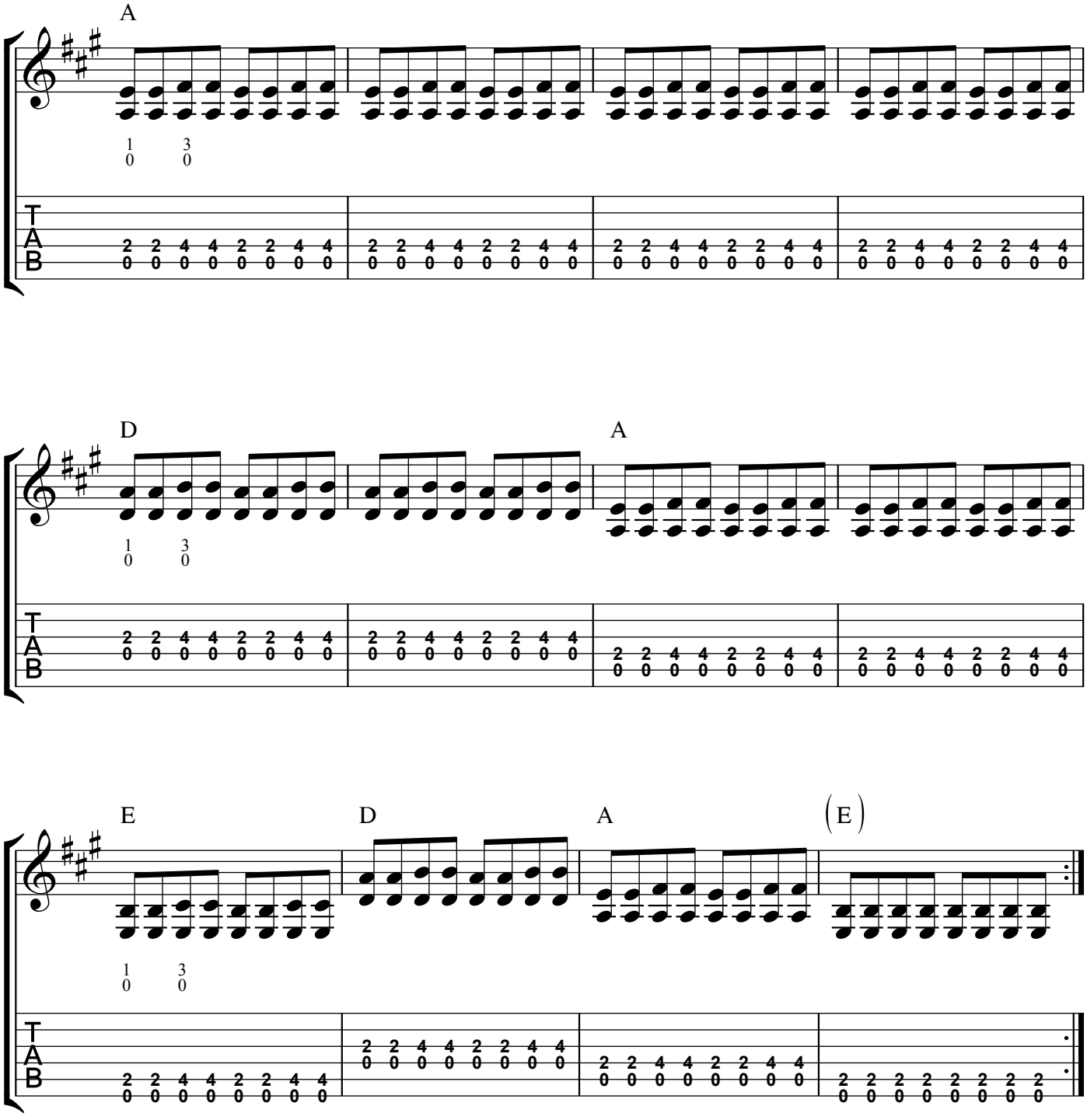
The Shuffle



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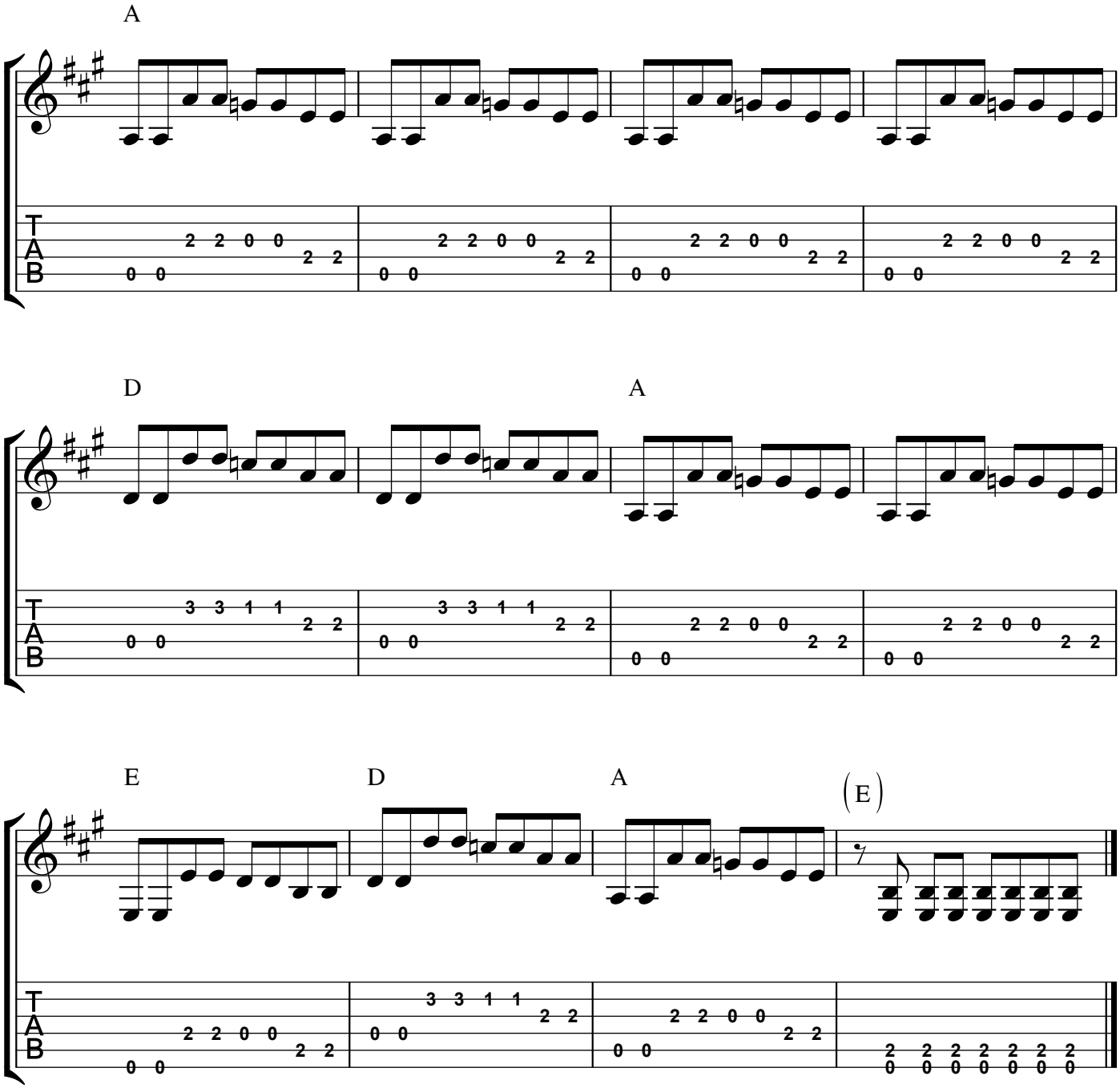
Rhythm Riff Blues



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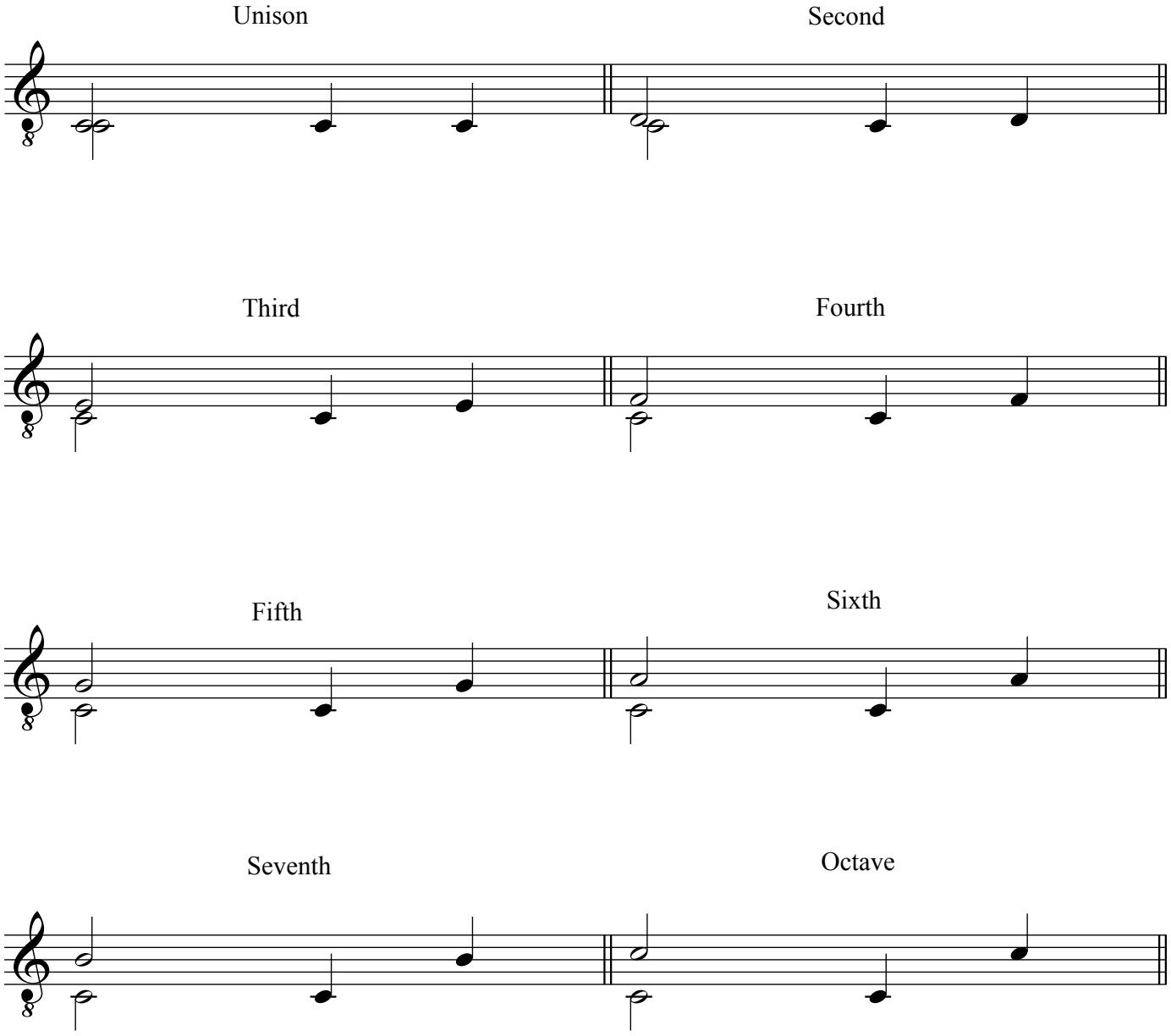
Harmonic & Ascending Melodic Intervals in C major



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

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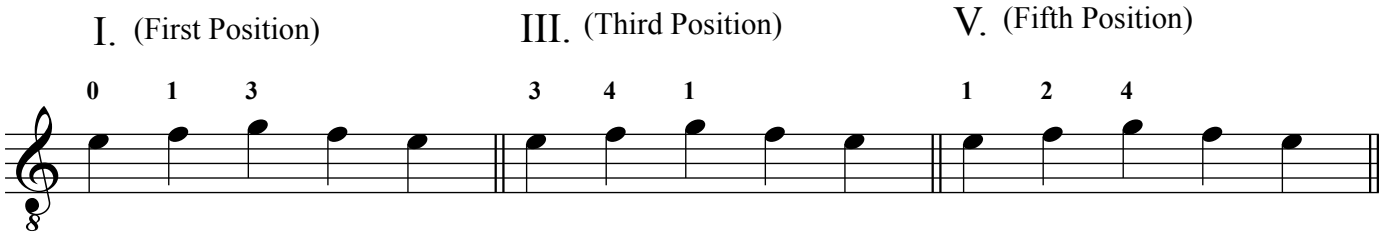
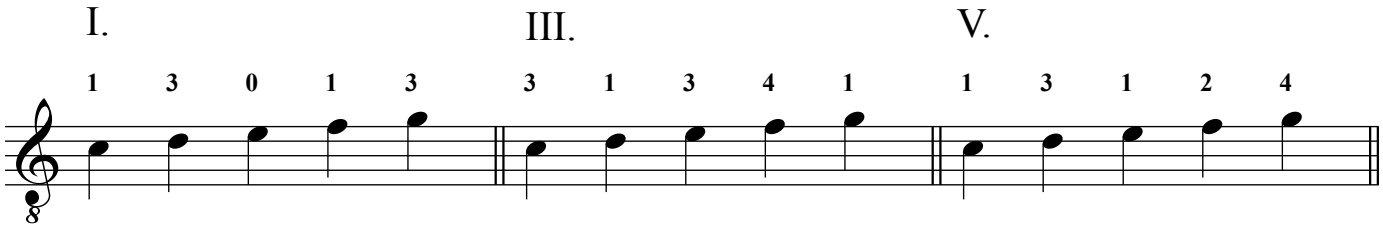
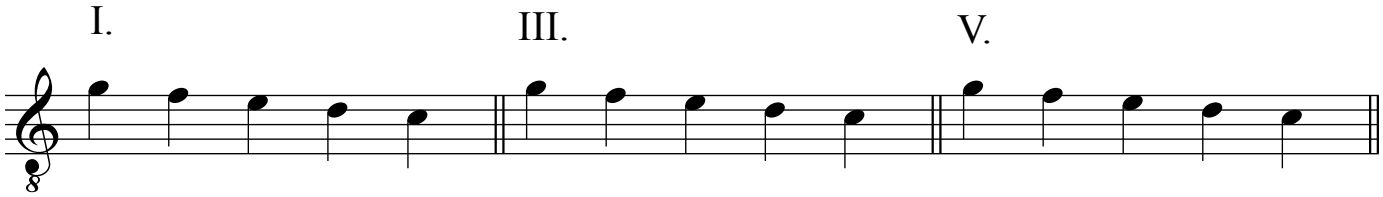
Introduction to 3rd and 5th position

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.

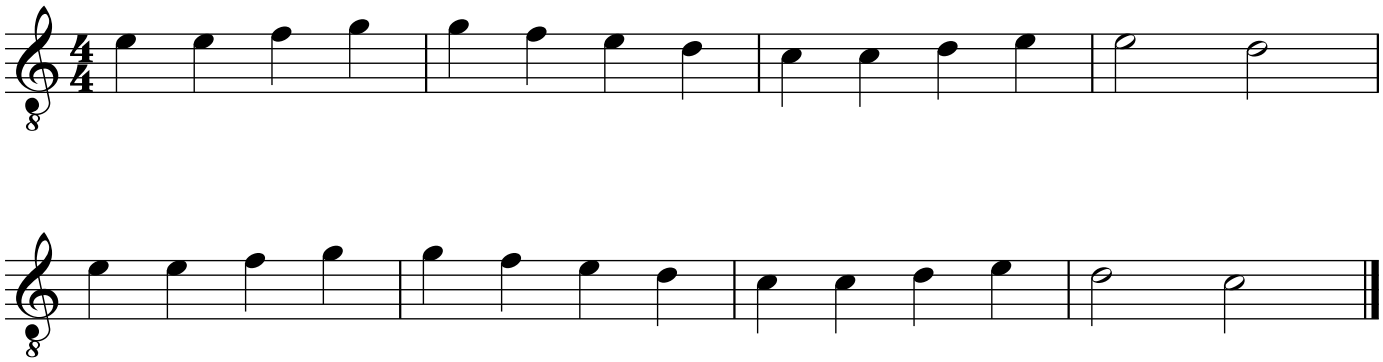






Ode to Joy

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



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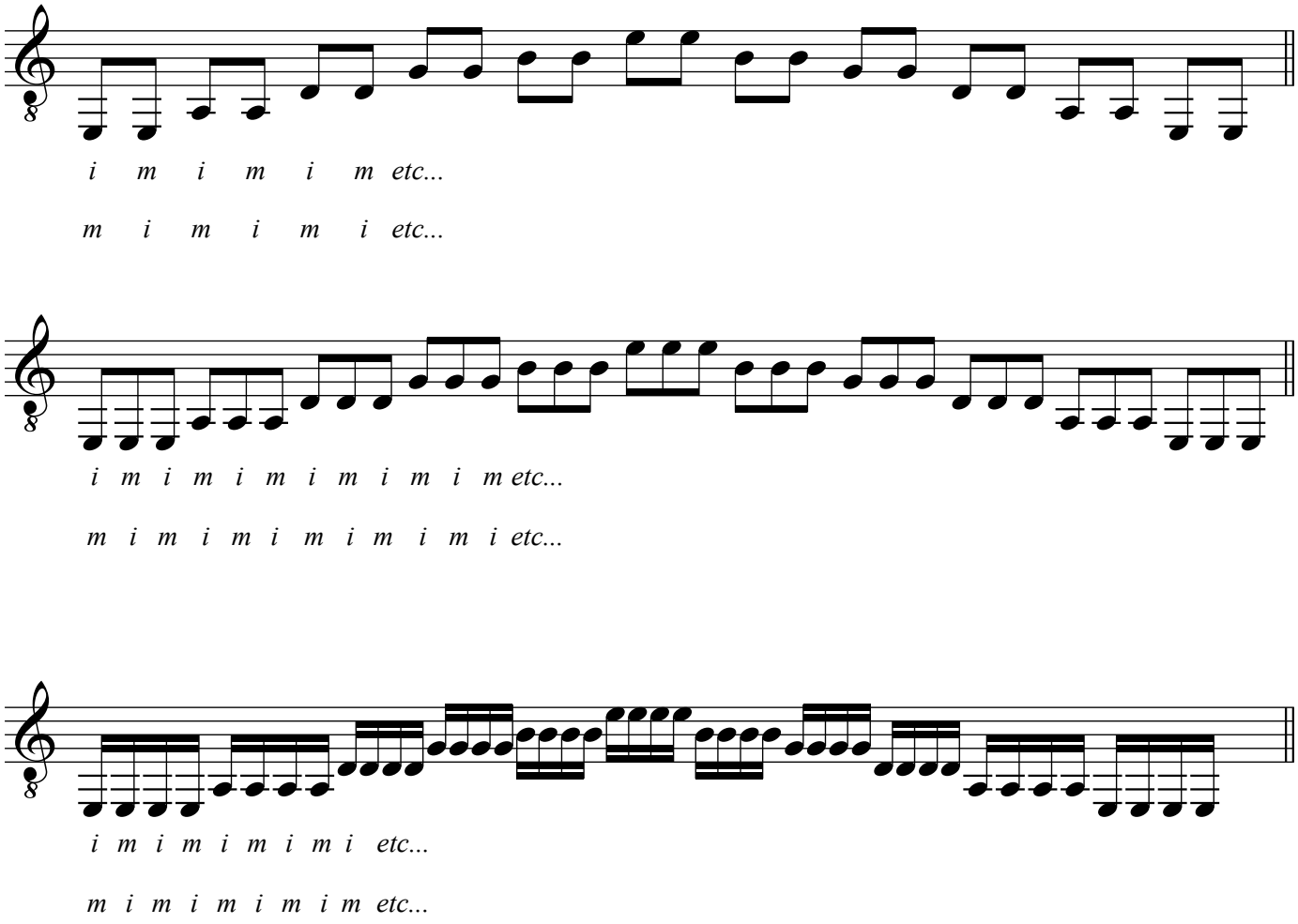
Scale Work: Right Hand Alternation on Open Strings

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.



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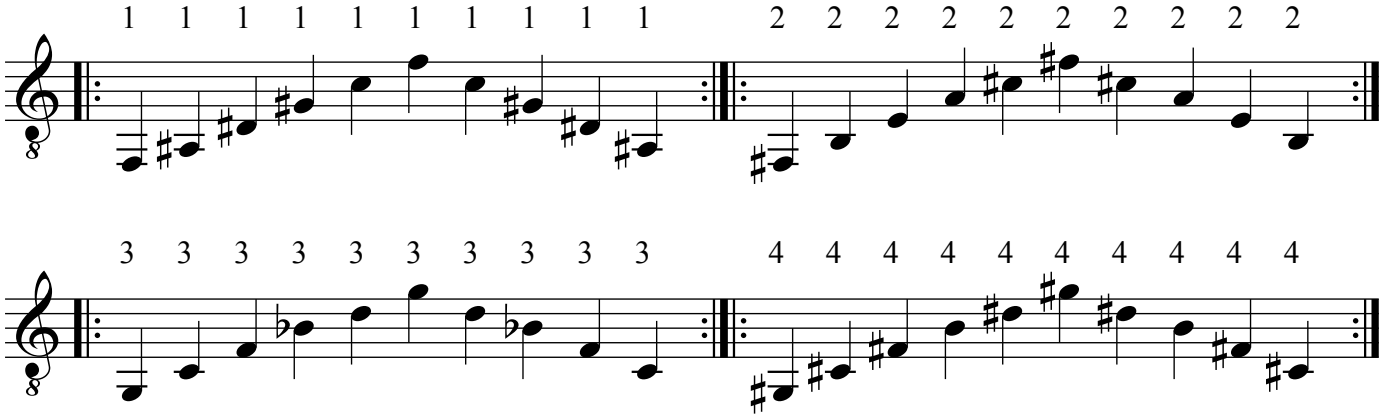
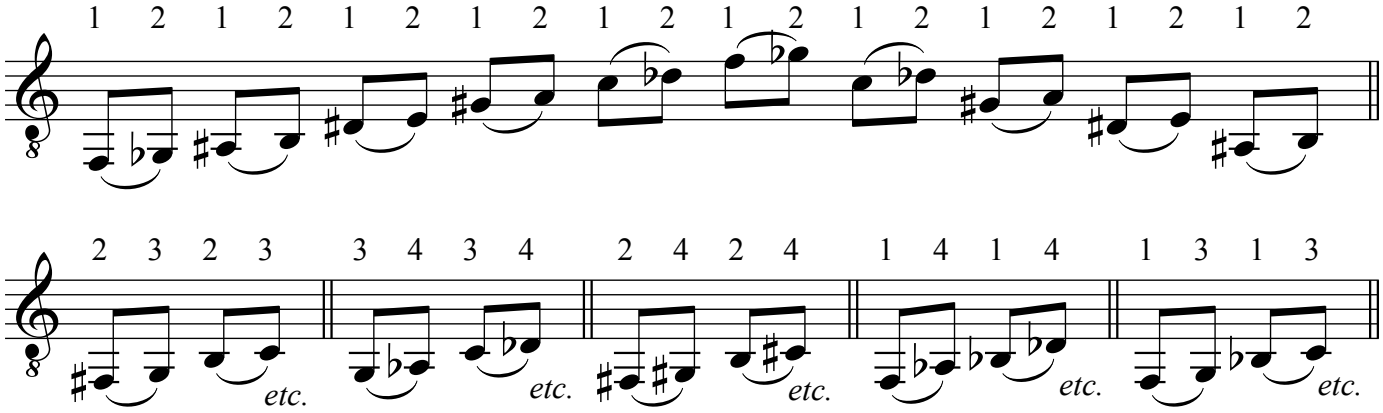
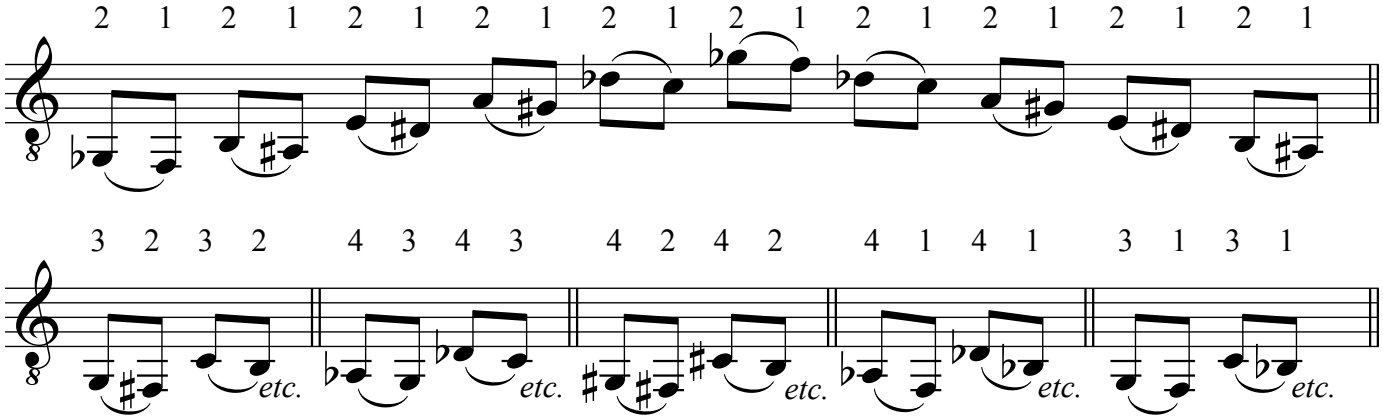
Finger placement



Ascending slurs



Descending slurs



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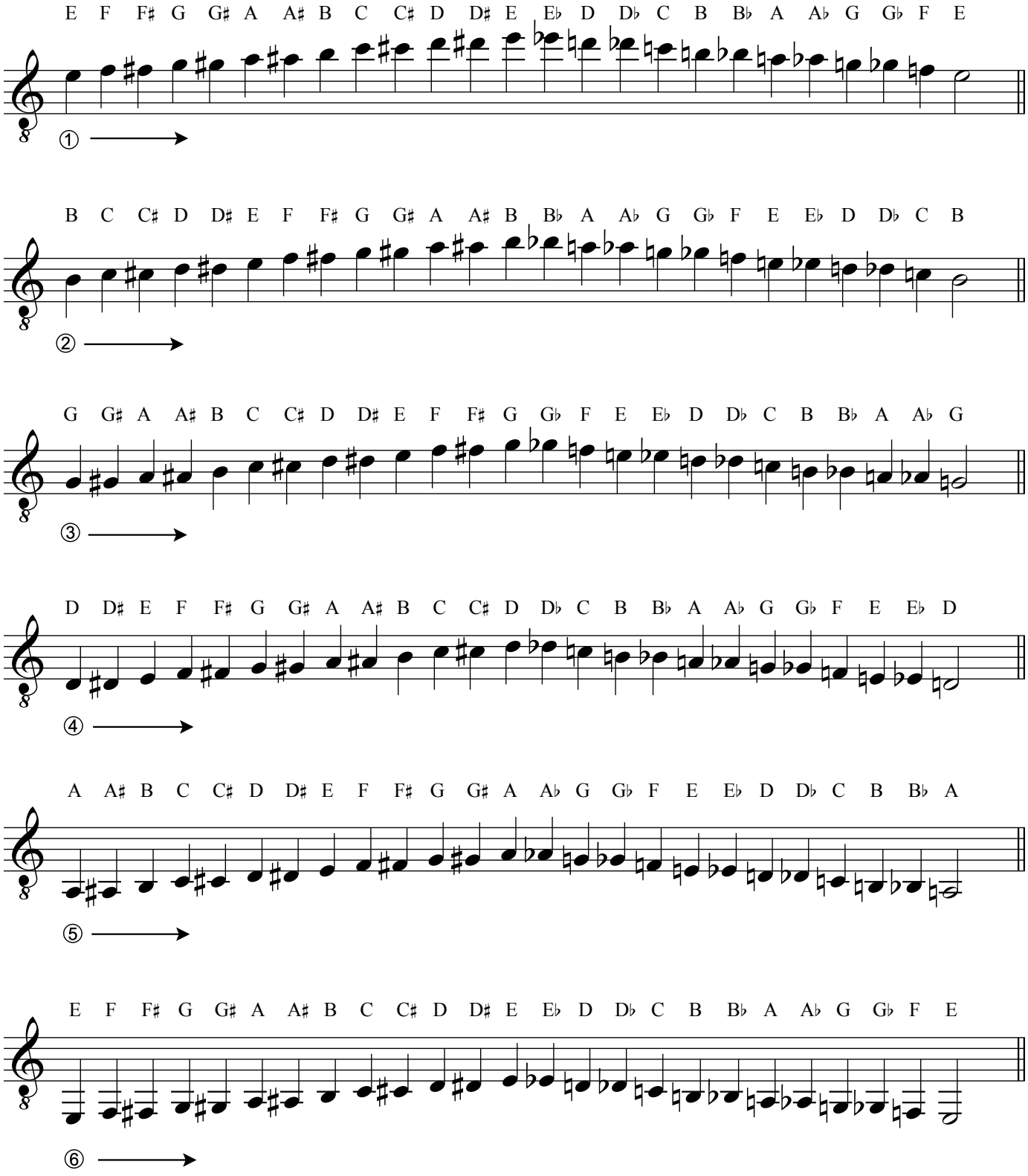
Chromatic Scales on Single Strings



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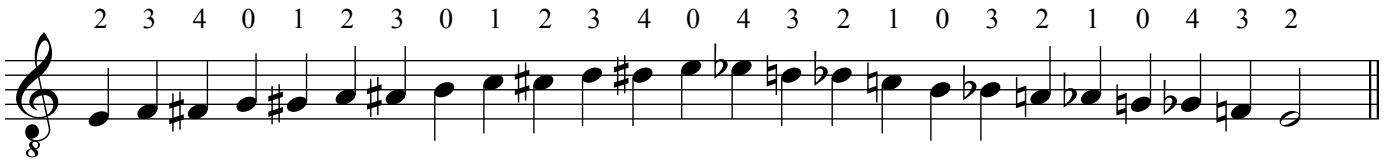
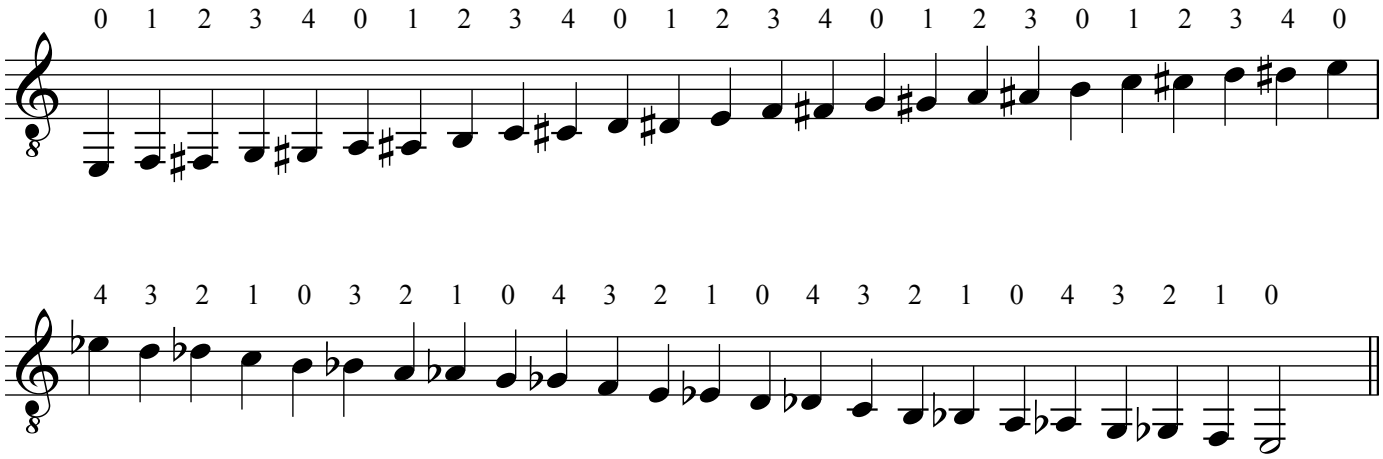
Chromatic Scales on E

E Chromatic 1 Octave



E Chromatic 2 Octaves



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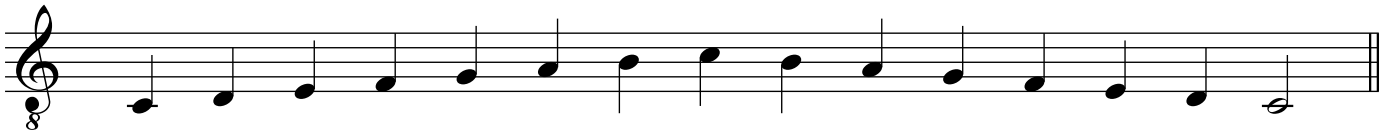
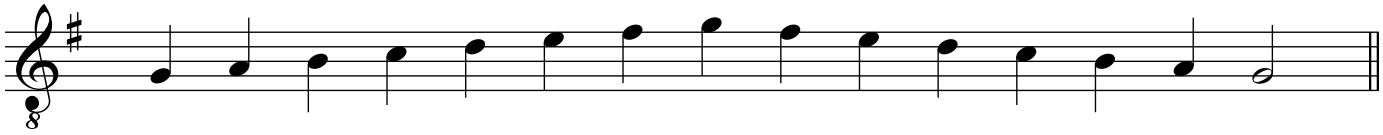
Major Scales

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

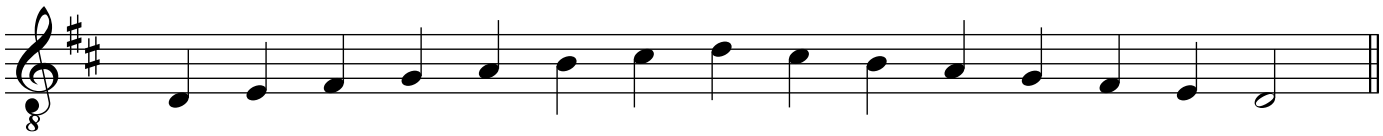
C Major



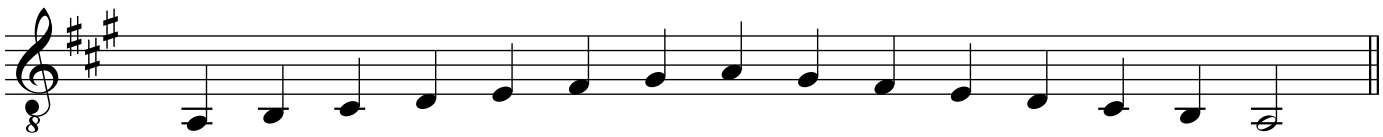
G Major



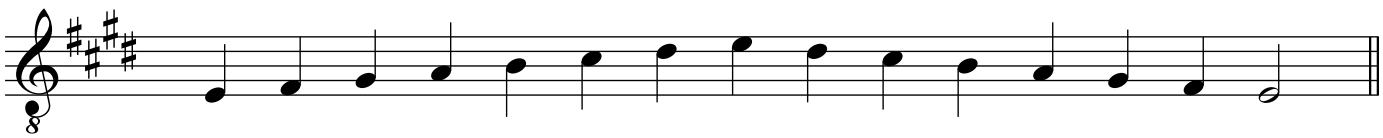
D Major



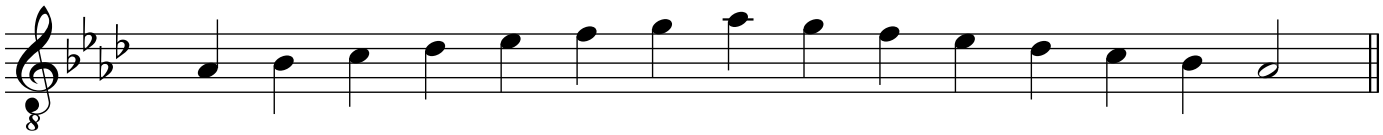
A Major



E Major



Ab Major



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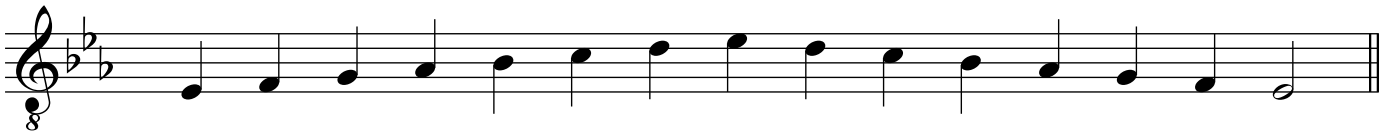
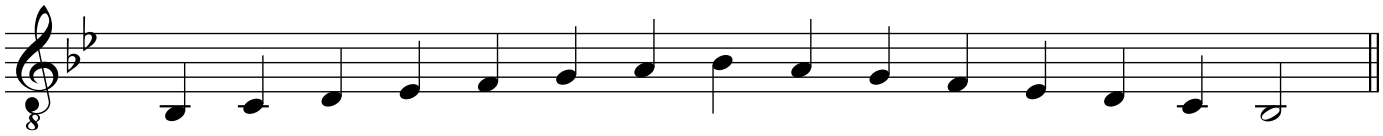
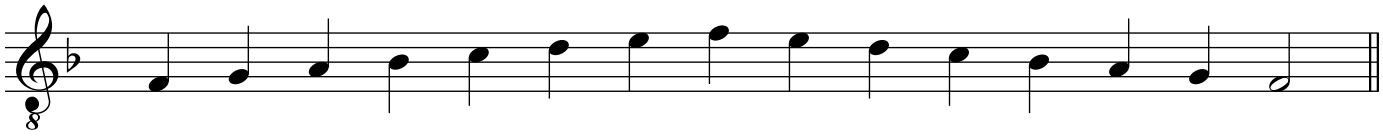
Eb Major



Bb Major

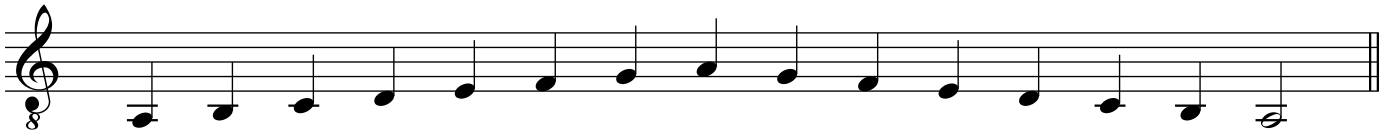


F Major

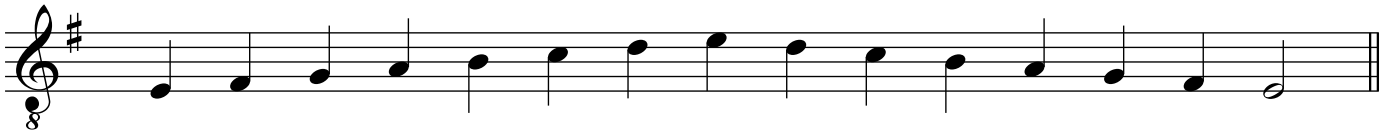


Natural Minor Scales

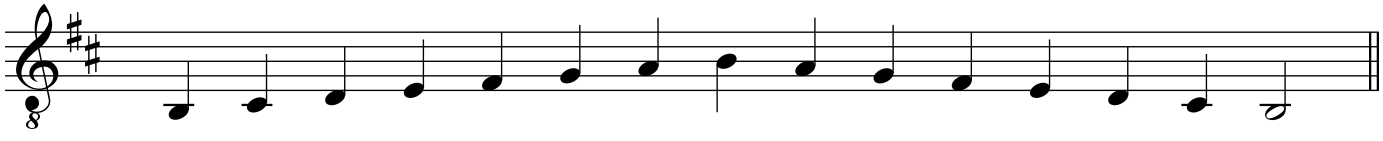
A Minor



E Minor



B Minor



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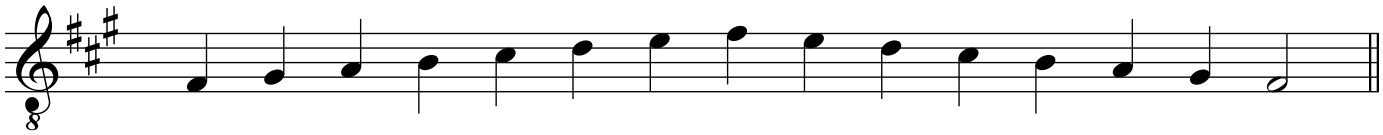
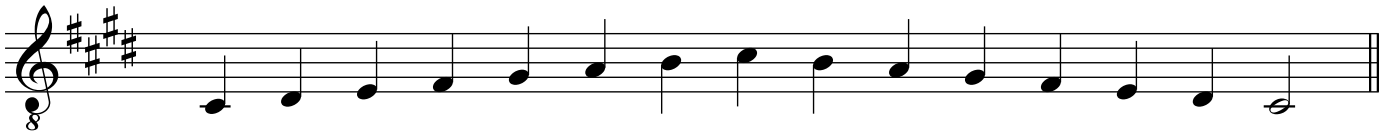
F# Minor



C# Minor



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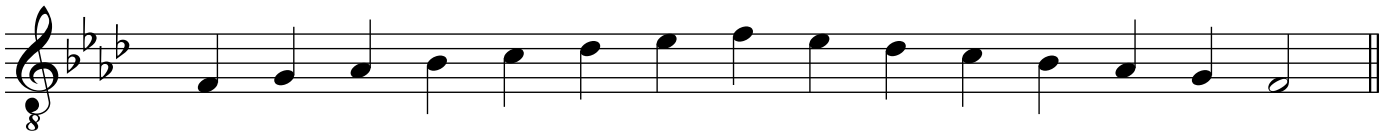

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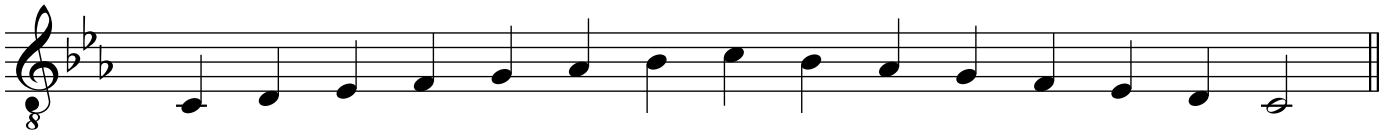
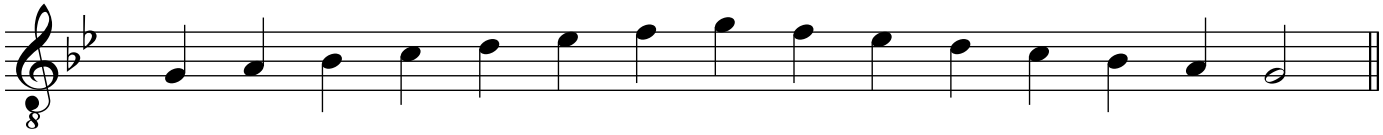
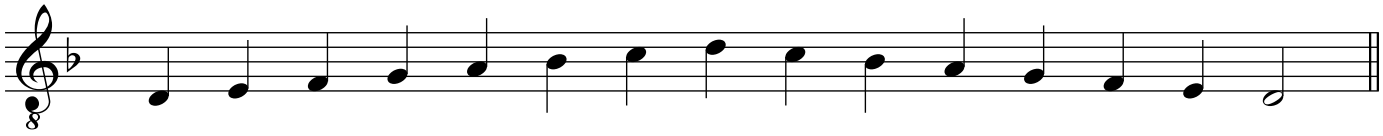


G Minor



D Minor



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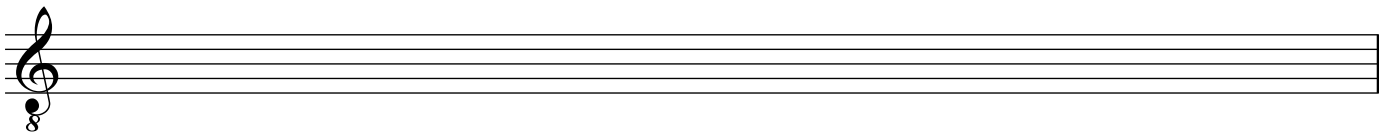

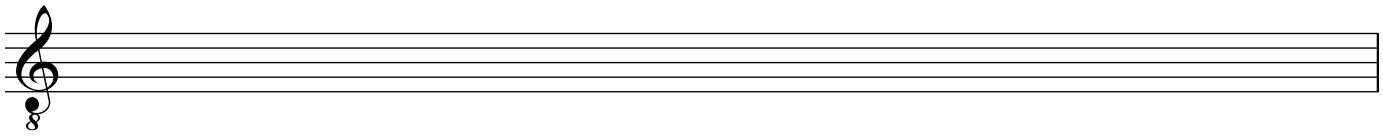

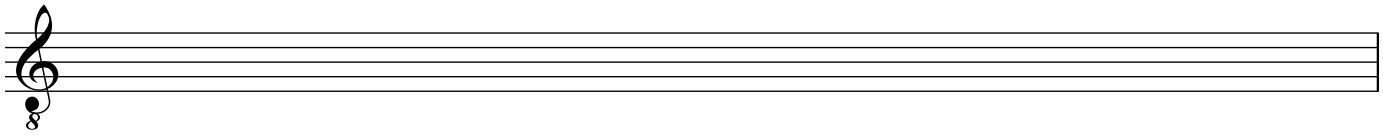

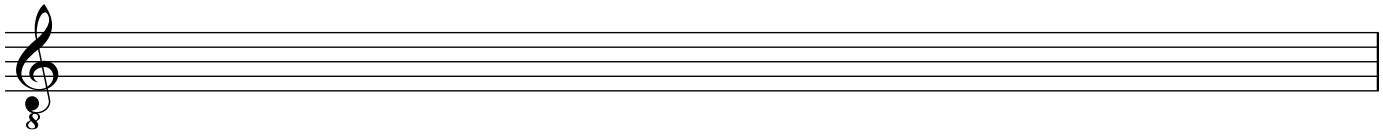

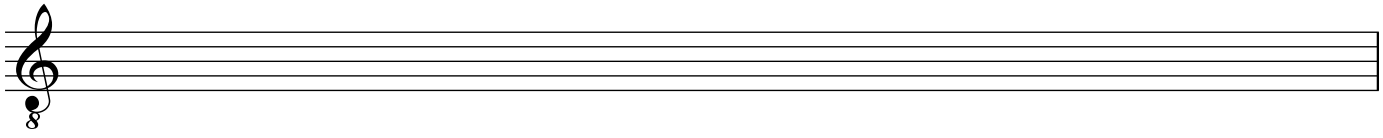

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