

# Classical Guitar Method

## Volume 1

By Bradford Werner

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2020 Edition



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# **Classical Guitar Method - Volume 1**

by Bradford Werner

2020 Edition

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## **Printing the PDF**

This PDF has been designed for double sided printing. Place it in a three ring binder with dividers for each section. You are not permitted to print and sell this book.

## **Hard Copies**

Physical print editions of this book are available on Amazon Stores online.

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## About this book

This book teaches classical and fingerstyle guitar skills with a focus on the rich pedagogical tradition of classical guitar. Most learning objectives are covered through pieces and duets rather than exercises or descriptions. This allows students to perform full pieces from the first lesson. Working with a qualified teacher as well as watching the lesson videos should provide students with a healthy start to guitar.

## How to use this book

Study *Part 1* in order, covering every piece on every page. Simultaneously begin *Part 3* as a technique routine. *Part 2* (chords) can be studied more loosely based on the skills and age of the student. Watch the video lessons to help you learn proper technique, musicality, and listening skills.

## Free video lessons, an essential part of this method

The video lessons for this book are essential to the learning experience. Ideas about musicality and technique are discussed and demonstrated in the videos. This book omits information that might clutter the beginner learning experience. Music should be learned through listening and experience. All the extra information and advice has been included in the free lesson videos which is a better medium for communicating musical ideas. Find the lessons at the method book page at Werner Guitar Editions or This is Classical Guitar (also via the sheet music page or lesson page):

<https://www.thisisclassicalguitar.com/free-classical-guitar-method-book-pdf/>

## Five main goals of this book

1. Play solos and duets from start to finish with a steady tempo
2. Play legato melodies (also with open string bass accompaniment)
3. Play arpeggio pieces and patterns
4. Become proficient at reading music in first position (without key signatures)
5. Accompany basic songs with strumming or fingerstyle chords

## Educational Series (Further Study)

- **Method Book Volume 2** - Continue your progress with new repertoire, techniques, key signatures, scales, time signatures; theory, musicality, rhythm training; new chords and more.
- **Repertoire Lessons Grade 1 to 6** - A dedicated book of lessons and repertoire for each grade. All the pieces come with dedicated lesson pages and video lessons to help you learn.
- **Classical Guitar Technique, Essential Scales, Arpeggios, and Exercises** - Routines for all levels, hundreds of exercises, video lessons.

## Rest stroke or free stroke? Nails?

Teachers have different opinions about the use of rest and free strokes for beginners. I have seen good results from both approaches. My beginner students use free stroke until proper hand positions and a relaxed legato playing style are established. Students need not introduce right hand nails until hand positions and posture are secure. I introduce rest strokes and nails during my Volume 2 method.

## Use of the left hand pinky finger

Students should use the left hand pinky for D and G (3rd fret of the 1st and 2nd strings). This fingering is required for solo pieces later and helps align the left hand. Students will have no trouble using the pinky if it is curved and in the proper position.

## Music Theory

I recommend the *Berklee Music Theory Book 1* - Intro to theory which also includes an answer key. You don't really need all this theory info yet but if you're curious this is a good place to start. You can find the book link on my site or on Amazon here: <https://amzn.to/2K1TeHw>

## Tuning the guitar

Students should buy a clip-on tuner, I like the D'Addario Micro Tuner: <http://amzn.to/2pecdpN>

Tuning by ear to the teacher should begin during the first lesson as well as relative tuning:

1. Play the 6th string at the 5th fret and tune the open 5th string to the same pitch.
2. Play the 5th string at the 5th fret to tune the open 4th string.
3. Play the 4th string at the 5th fret to tune the open 3rd string.
4. Play the 3rd string at the 4th fret to tune the open 2nd string.
5. Play the 2nd string at the 5th fret to tune the open 1st string.

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## Practice Advice

**Happiness in small goals:** Making your practice sessions enjoyable will be key to long-term musical success and development. When experiencing difficulties, break up the piece or exercise into small manageable goals at a speed you can accomplish successfully. Even if you only play a few notes at a time, playing successfully will improve your skills and give you a feeling of accomplishment.

**Isolate difficulties and solidify strengths:** Balance your practice sessions by working on difficulties as well as maintaining easy material you can play well. Playing at a high quality level as often as possible will help develop a solid foundation. Work on your difficulties near the middle of your practice session and finish with something you can play well. This will ensure you end with a positive feeling of success.

**Practicing is Problem Solving:** Practicing is different than just playing the guitar. When you practice you need to identify problems or elements you wish to improve and solve them immediately. Simply playing the guitar will not make you a better musician. If your teacher says you should practice for 30 minutes a day, be sure you are actually *practicing* for 30 minutes not just playing.

**Combine repetition with thoughtful practice:** Although a certain amount of repetition is required to establish your skills, balance repetition with thoughtful reevaluation. Sometimes, improvement will occur by reexamining your posture, hand positions, or elements not directly connected to what you are studying. Having a qualified teacher is very helpful. They can identify problems before you repeat it a hundred times. That said, aim to be mindful at all times about what you are doing.

**Good days vs bad days:** Actually, I don't believe in good or bad practice days. All days are good opportunities to practice something. On days when you are having trouble focusing or executing material cleanly, slow down your speed and use a metronome until you are playing well. You may have to play at half the speed you intended but you can still get in some quality practice.

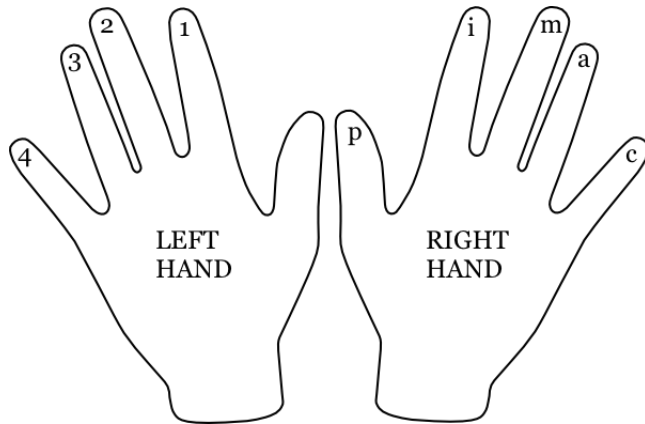
**Play slowly:** I've rarely encountered a student who practices as slowly as I think they should. Practicing ultra slowly will ensure you are playing with your best hand positions, sound, confidence, relaxation, accuracy, and more. The majority of your practicing should be at very slow tempos. Once you can play something well at a slow tempo, you can speed it up while keeping an eye on the quality level.

**Page markers:** Use page markers (sticky tabs) on the pages you are practicing so you can quickly flip to the next piece or exercise.

**Keep it simple:** Even the most advanced players will practice simple open string exercises but will do so at a very high quality level. Quality practice helps to improve your playing so keep the exercises and pieces simple enough that you can accomplish them at your highest potential. You don't have to prove yourself to anyone. You'll only improve if you set realistic and manageable goals.

**Trust your teacher:** If your teacher recommends something contrary to what's in this book, please trust their advice. Your teacher knows what's best for you and your personal and unique development. Learning from books and online videos can be helpful but the real work is done through long-term communication with teachers and other musicians.

## Getting Started - Finger Names



### Left Hand Finger Names

- 1 = index
- 2 = middle
- 3 = ring
- 4 = pinky

### Right Hand Finger Names

- p = thumb
- i = index
- m = middle
- a = ring
- c = pinky

## Anatomy of the Classical Guitar

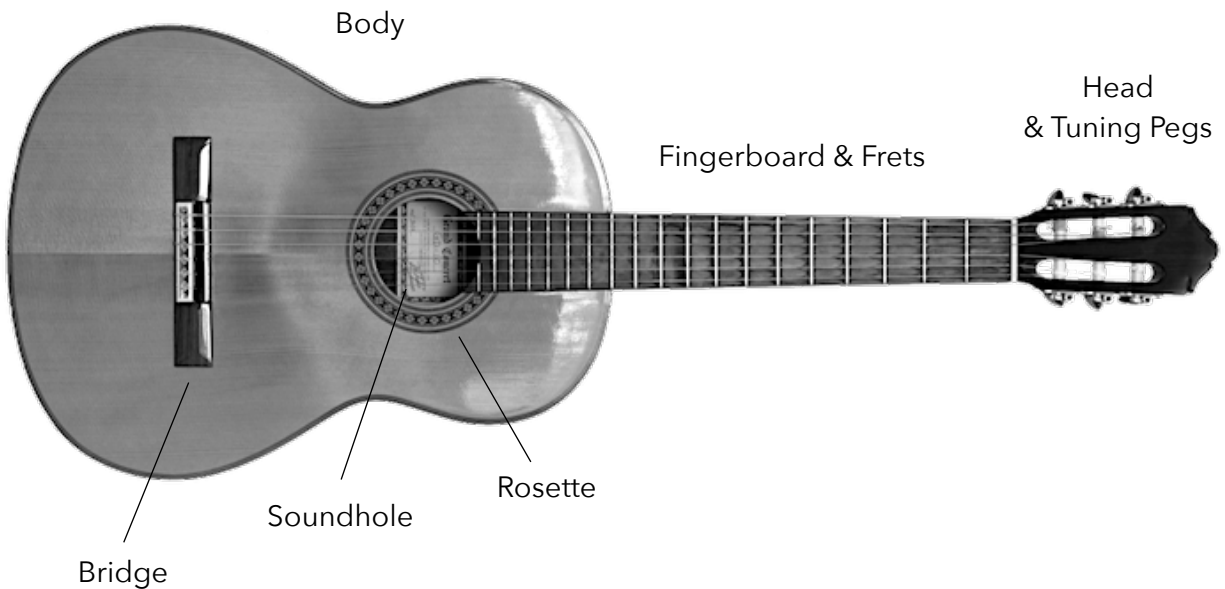


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# Hand and Sitting Positions for Classical Guitar

See more photos and video lessons on posture and hand positions: [thisisclassicalguitar.com/lessons/](http://thisisclassicalguitar.com/lessons/)

## Sitting Position

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

## Right Arm & Hand

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

## Left Arm & Hand

- Left hand thumb is vertical and behind 2nd finger
- Left palm and knuckles are parallel with the strings
- Left wrist is straight, not over-extended
- Left hand fingers are curved and contact the strings on the fingertips



**Head of guitar at eye level (guitar at 45° angle)**



**Same position applies to guitar supports**



# Beat, Tempo, Notes

Before you begin reading music, review these basic music notation terms and symbols. You can also see the article on the website that includes videos to help you get oriented.

The **beat**, also called **pulse**, is the basic unit of time in a piece of music. For example, if you listen to a song and begin to tap your foot at regular intervals you are likely tapping 'the beat'.

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

**Notes** are symbols used in music to represent the pitch and rhythm of a standard musical sound. **Pitch** refers to how high or low a note sounds. The **Rhythm** indicates when to play a pitch.

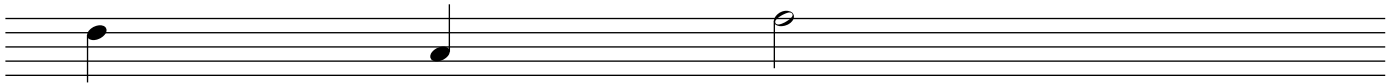
## Anatomy of a note:

● ○ Noteheads

♪ ○ Noteheads with stems

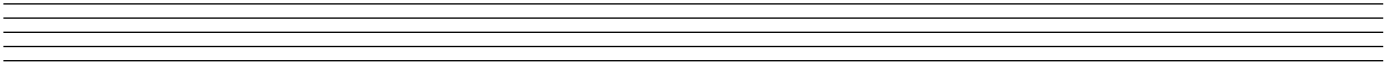
♪ Stems with flags

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

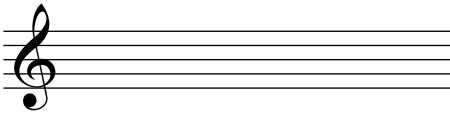


# Basic Musical Symbols

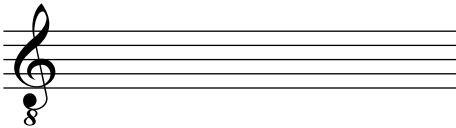
The **Staff** has five lines.



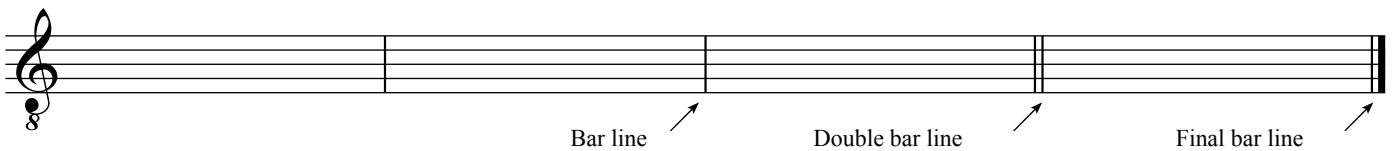
The **Treble Clef Sign** is used in guitar notation (also called the G Clef). The clef indicates which notes are represented by the lines and spaces on a staff. The bottom circular part of the treble clef designates the second to bottom line as G. There are other clefs in music, but guitar primarily uses the treble clef so that's all you need to know for now.



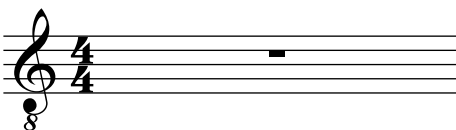
A treble clef with an 8 below is often used in guitar notation. Guitar sounds one octave below where it's written (we'll learn more about that later).



**Bars**, also called **Measures**, are used to divide the staff into sections. Bar lines divide the staff into bars. Double bar lines usually mark the end of a section. Final bar lines mark the end of a composition (song or piece).



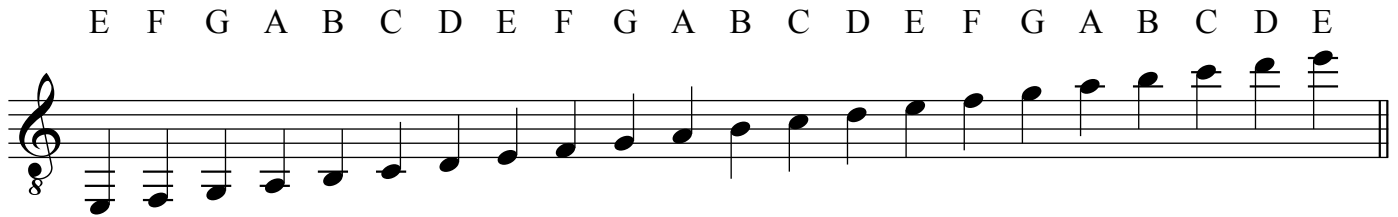
The **Time Signature** tells you how many beats are in each bar and what type of note equals one beat. Beginners only need to know about the top number for now.



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

# Notes & Rhythms

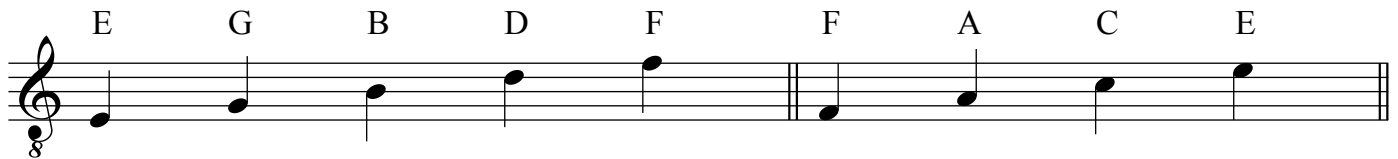
The below staff shows standard music notation starting on the lowest note of the guitar. The lines above and below the staff are called **Ledger Lines** which extend the range of the staff. Notice how the note names go up in the order of the musical alphabet: A - B - C - D - E - F - G and then repeat at a higher pitch. There are actually twelve notes in the musical alphabet but we'll learn about that later.



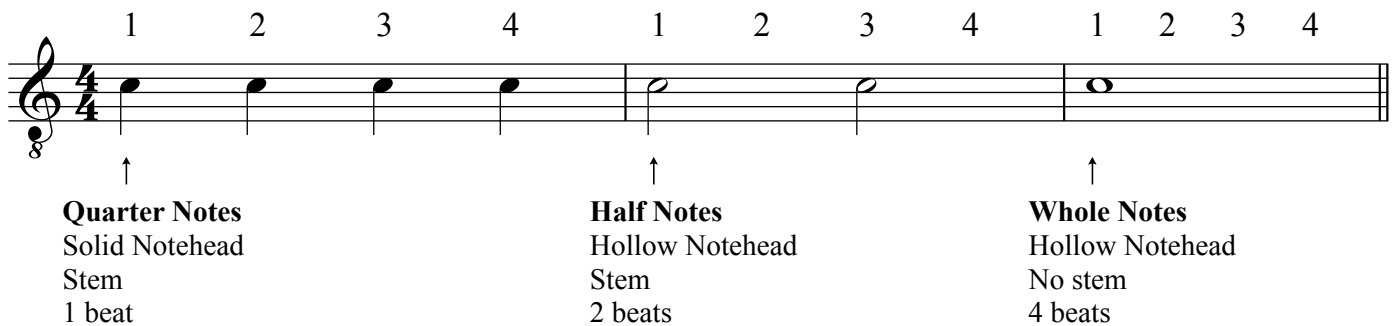
Notes can be placed on the lines or the spaces of the staff to indicate the pitch.

**Line Notes Memorization:** Every Good Bear Deserves Fish.

**Space Notes Memorization:** FACE

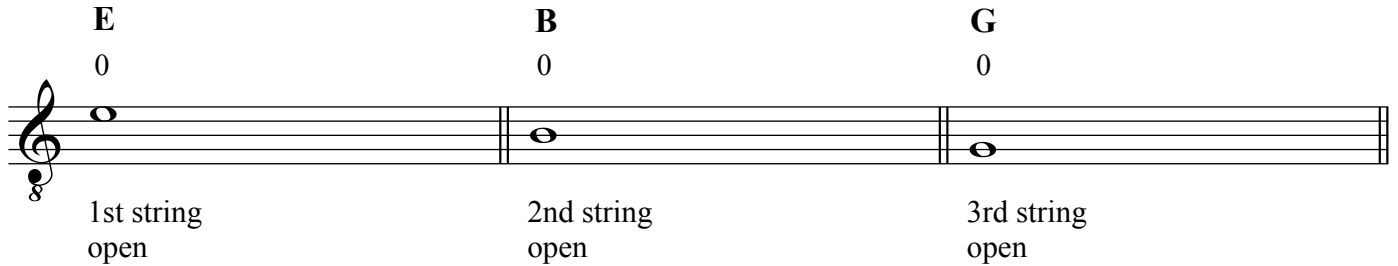


**Rhythm & Beat Values** - Beginners only require a simple explanation of rhythmic note values to begin. The below example has a time signature of 4 beats per bar. I've written the beats above each bar. The bottom example shows musical **rests** which are indications of silence that correspond to rhythmic values.



# Notes for Etude No. 1

Numbers above the notes indicate the left hand fingering.  
E, B, and G are open strings so they all have "0" above them.  
The high E string (1st string) is the string closest to your feet.  
It is called high because it is high in pitch.



Musical notation showing three open strings on a guitar. The first staff shows the high E string (1st string) with a note labeled 'E' and '0' above it. The second staff shows the B string (2nd string) with a note labeled 'B' and '0' above it. The third staff shows the G string (3rd string) with a note labeled 'G' and '0' above it. Below each staff is the label: '1st string open', '2nd string open', and '3rd string open'.

Continue writing the note names and string numbers. You don't need to play these notes.



Musical notation showing a sequence of notes on a guitar. The notes are: E (1st string), B (2nd string), G (3rd string), E (1st string), B (2nd string), G (3rd string), E (1st string), B (2nd string), G (3rd string), E (1st string).

Name: **E B G E**

String: **1 2 3 1**



Musical notation showing a sequence of notes on a guitar. The notes are: E (1st string), B (2nd string), G (3rd string), E (1st string), B (2nd string), G (3rd string), E (1st string), B (2nd string), G (3rd string), E (1st string).

Name: **E B**

String: **1 2**

# Rhythms for Etude No. 1

Place your right hand thumb on a bass string.  
Say the right hand fingering as you play.  
Count the beat as you play.

## Quarter Notes

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

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

## Half Notes

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

i m i m i m i m

## Whole Notes

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

i m i m

## Mixed Rhythms

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

i m i m i m i m i m

# Etude No. 1 - Melody

Place your right hand thumb on a bass string to stabilize the hand.

1. Name the notes without playing
2. Name the rhythms without playing (quarter, half, whole)
3. Say the right hand fingering as you play
4. Count the beat as you play

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

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

Continue Counting

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

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

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

# Etude No. 2 - Arpeggios

Arpeggios are notes of a chord played in succession instead of all together.

Let all notes sustain (ring) and count out loud.

Keep the right hand thumb in front of the fingers at all times.

rit. = *Ritardando* indicating a slowing down of the tempo.

Slowly

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

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

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

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

rit. . . . .

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# Nocturne Duet

The student plays the top staff as a solo or duet with a teacher.

Also see the play-along videos for duets in this book.

Stop the sound during bars with *whole note rests* (bar 2 and 4).

Both lines have *repeat signs*. In this song you repeat each line once.

Count out loud as you play.

*repeat to the beginning*

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

Student

Teacher

*repeat 2nd line from here*

*repeat*

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

Student

Teacher

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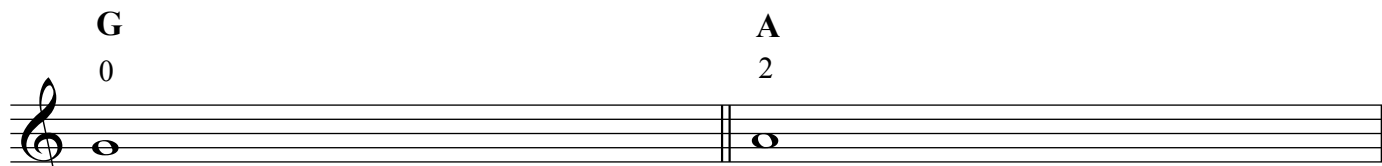
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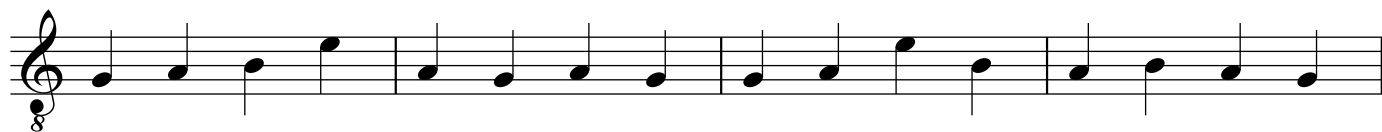
# Notes on the Third String

This is a great time to watch or review the left hand technique video.  
The numbers above the notes in guitar music indicate the left hand fingering.  
Open String (0), Index (1), Middle (2), Ring (3), Pinky (4).



The image shows two musical staves. The first staff has a treble clef, a G note on the first line, and the number '0' above it. Below the staff is the text '3rd string open'. The second staff has a treble clef, an A note on the second line, and the number '2' above it. Below the staff is the text '3rd string 2nd fret 2nd finger'.

Complete the following note names, frets, and strings



The image shows a musical staff with a treble clef and a G note on the first line. The notes are: G (open), A (2nd fret), B (3rd fret), C (4th fret), D (5th fret), E (6th fret), F (7th fret), G (8th fret), A (9th fret), B (10th fret), C (11th fret), D (12th fret).

Name: **G**    **A**

Fret: **0**    **2**

String: **3**    **3**



The image shows a musical staff with a treble clef and an A note on the second line. The notes are: A (2nd fret), B (3rd fret), C (4th fret), D (5th fret), E (6th fret), F (7th fret), G (8th fret), A (9th fret), B (10th fret), C (11th fret), D (12th fret).

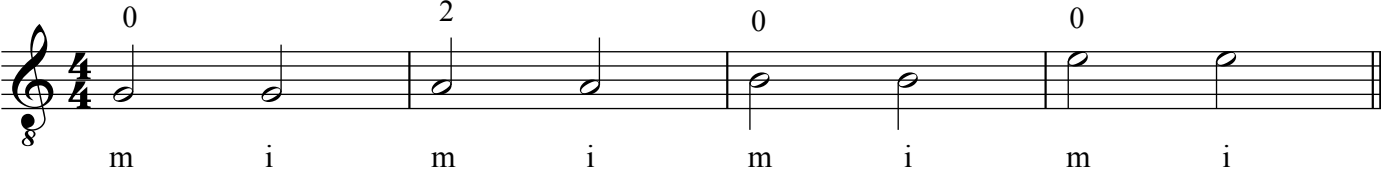
Name: **A**    **B**

Fret: **2**    **0**

String: **3**    **2**

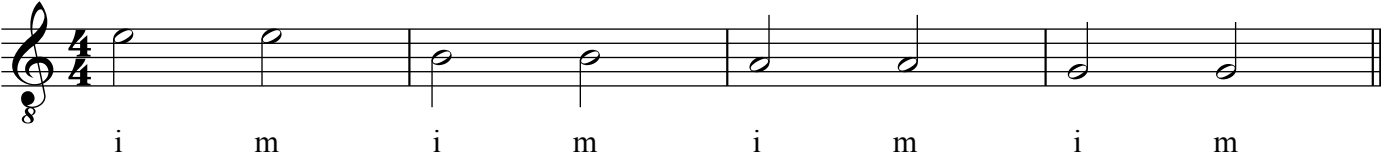
# Sight Reading & Review

## 1. Ascending Note Review



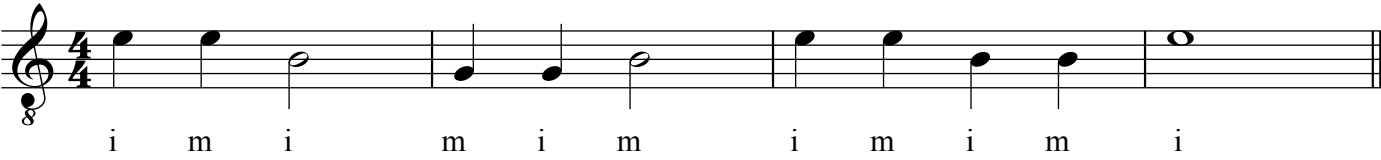
Musical notation for Ascending Note Review. The staff is in 4/4 time, starting with a treble clef and a 4/4 time signature. The notes are: G4 (open), A4, B4, C5, D5, E5, F5, G5. Fingering is indicated above the notes: 0, 2, 0, 0. Below the staff, the letters 'm' and 'i' are placed under the notes: m i m i m i m i.

## 2. Descending Note Review



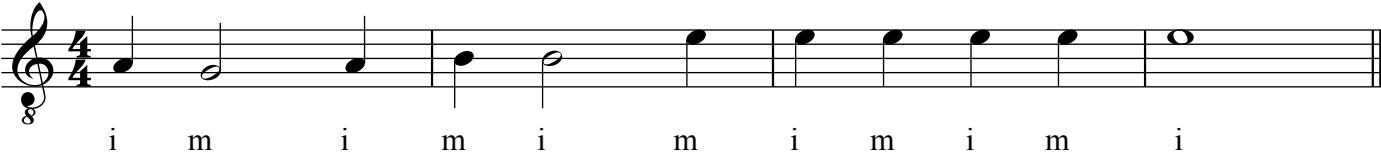
Musical notation for Descending Note Review. The staff is in 4/4 time, starting with a treble clef and a 4/4 time signature. The notes are: G5, F5, E5, D5, C5, B4, A4, G4. Below the staff, the letters 'i' and 'm' are placed under the notes: i m i m i m i m.

## 3. Rhythm Review on Open Strings



Musical notation for Rhythm Review on Open Strings. The staff is in 4/4 time, starting with a treble clef and a 4/4 time signature. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A4, B4, C5, D5, E5, F5, G5. Below the staff, the letters 'i' and 'm' are placed under the notes: i m i m i m i m i m i.

## 4. Rhythm Review with All Notes



Musical notation for Rhythm Review with All Notes. The staff is in 4/4 time, starting with a treble clef and a 4/4 time signature. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A4, B4, C5, D5, E5, F5, G5. Below the staff, the letters 'i' and 'm' are placed under the notes: i m i m i m i m i m i.

# Moderato

Say the note names out loud as you play. *Moderato* indicates a moderate tempo.

Keep your left hand fingers curved, on the fingertips, and close to the fret.

Playing close to the fret will stop buzzing and allow for a light touch.

Place the right hand thumb on a bass string.

2 0 2 0

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

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

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

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

# A Fairy Tale

The student plays the top staff as a solo or duet.  
Also see the play-along videos for duets in this book.  
This piece has 3 beats per bar as indicated by the *time signature*.  
Count: 1-2-3 for each bar.

The first system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains four measures of music with the following lyrics: 'i m', 'i m i', 'm', and 'i'. The bottom staff is in treble clef and contains four measures of accompaniment. Above the first measure of the top staff, the number '2' is written, and above the second measure, the number '0' is written.

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

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

The fourth system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains four measures of music with the following lyrics: 'm i', 'm i m', 'i', and 'm'. The bottom staff is in treble clef and contains four measures of accompaniment. The system ends with a double bar line.

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# Notes on the First & Second Strings

The following notes use a similar pattern: open string, 1st fret, 3rd fret.  
Use the 4th finger on D and G as solo pieces will require in later grades.

The numbers above the notes in guitar music indicate the left hand fingering.  
Open String (0), Index (1), Middle (2), Ring (3), Pinky (4).

<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
0	1	4	0	1	4

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

Complete the following note names, frets, and strings

Name: **D**    **C**

---

Fret: **3**    **1**

---

String: **2**    **2**

---

Name: **G**    **F**

---

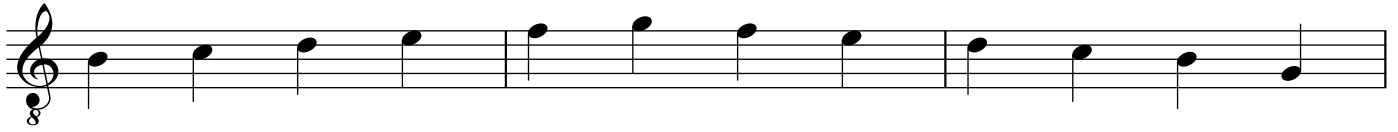
Fret: **3**    **1**

---

String: **1**    **1**

---

# Note Review



Name: **B**      **C**

---

Fret: **0**      **1**

---

String: **2**      **2**

---



Name:

---

Fret:

---

String:

---



Name:

---

Fret:

---

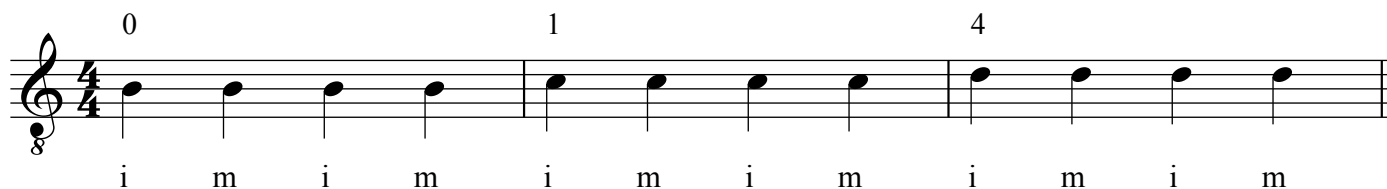
String:

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# Sight Reading & Review

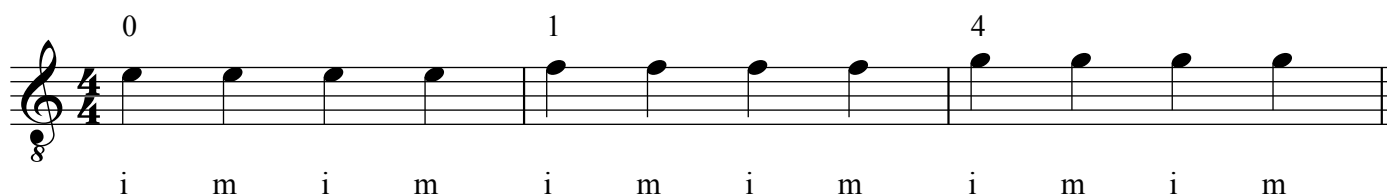
Say the note names out loud as you play the following exercises.  
Keep left hand fingers curved, play on fingertips very close to the fret.  
Playing close to the fret will stop buzzing and allow for a light touch.  
Place the right hand thumb on a bass string.

## Second String Notes



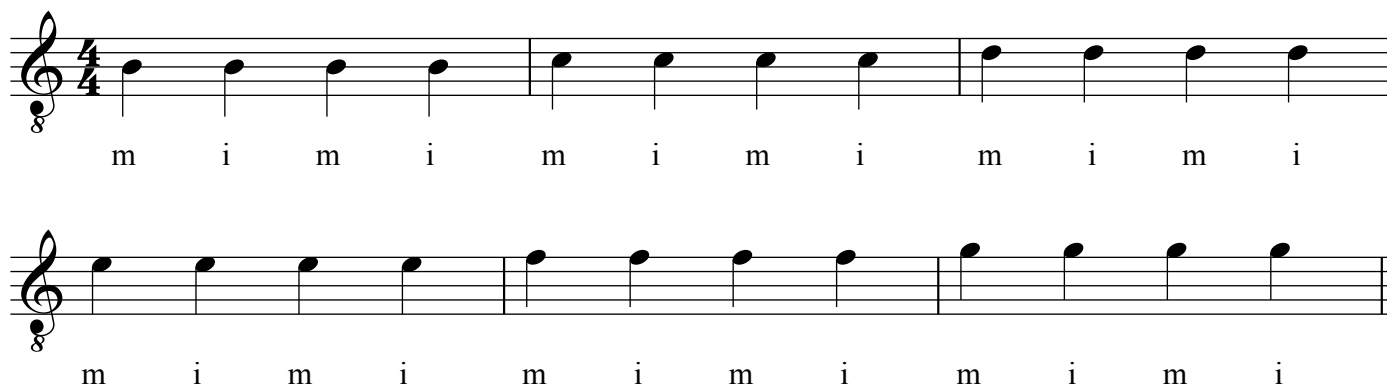
Musical notation for the Second String Notes exercise. It consists of a single staff in 4/4 time with a treble clef and a key signature of one flat (B-flat). The notes are: 0 (open string), 1 (first fret), 4 (fourth fret). The notes are: i m i m i m i m i m i m. The fret numbers 0, 1, and 4 are written above the staff. The note names 'i' and 'm' are written below the staff.

## First String Notes



Musical notation for the First String Notes exercise. It consists of a single staff in 4/4 time with a treble clef and a key signature of one flat (B-flat). The notes are: 0 (open string), 1 (first fret), 4 (fourth fret). The notes are: i m i m i m i m i m i m. The fret numbers 0, 1, and 4 are written above the staff. The note names 'i' and 'm' are written below the staff.

## Both Strings Without Fingering



Musical notation for the Both Strings Without Fingering exercise. It consists of two staves in 4/4 time with a treble clef and a key signature of one flat (B-flat). The notes are: m i m i m i m i m i m i. The note names 'm' and 'i' are written below the staves.

# Five Melodies

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

## The Mountain

1 4 0 1 4

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

1 0 4 1 0 1

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

## Theme by Joseph Haydn (1732-1809)

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

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

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## Lightly Row

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

## Go Tell Aunt Rhody

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

## The Fox

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

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

# Ode to Joy

Ludwig van Beethoven  
(1770-1827)

The student plays the top part as a solo or duet.  
The dotted quarter note and eighth note rhythms in bar 4, 8, and 16  
should be played by ear (as you naturally hear the melody).  
These rhythms will be taught later.

The first system of musical notation for 'Ode to Joy' is presented in a grand staff format. The top staff is in treble clef with a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5 in the first measure; D5, E5, F5, G5 in the second; A5, B5, C6, B5 in the third; and A5, G5, F5, E5 in the fourth. The lyrics 'm i m i m i m i etc.' are written below the notes. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the melody and accompaniment from the first system. The melody in the top staff follows the same rhythmic pattern of quarter notes. The accompaniment in the bottom staff continues with chords and single notes, providing harmonic support.

The third system of musical notation continues the melody and accompaniment. The melody in the top staff continues with quarter notes. The accompaniment in the bottom staff continues with chords and single notes, including a sharp sign (F#) in the final measure.

The fourth system of musical notation concludes the piece. The melody in the top staff ends with a dotted quarter note followed by an eighth note. The accompaniment in the bottom staff concludes with chords and single notes.

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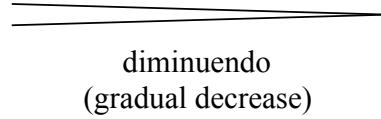
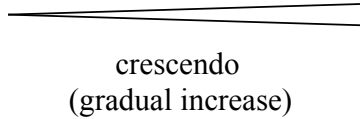
# Sight Reading & Dynamics

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

*p*  
piano  
(soft)

*mf*  
mezzo forte  
(medium)

*f*  
forte  
(loud)



Play the following example of crescendo and diminuendo

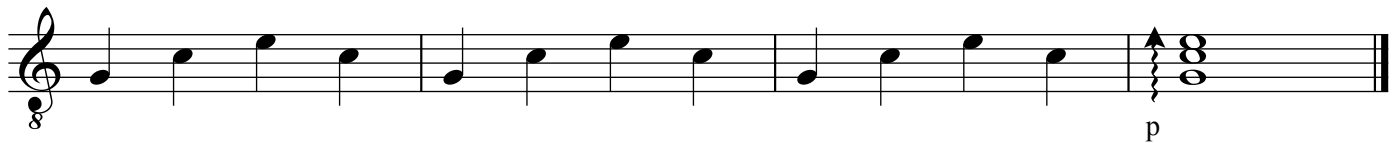
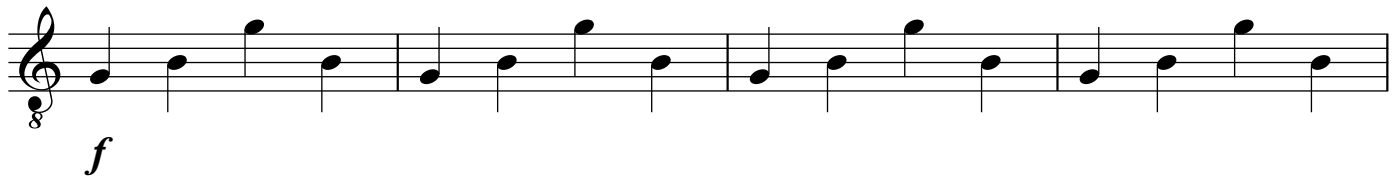


Play the following example of an echo effect (loud first line, soft second line)



# Etude No.3 - Sound Picture

Remember to keep the right hand thumb in front of the fingers.  
Strum the final chord from the 3rd string to the 1st string.  
Follow the dynamics very carefully.



*rit.*



# Twinkle, Twinkle, Little Star

Phrasing tip: sing the words as you play and imitate your voice.  
Avoid emphasizing each syllable/note equally.  
Do your best to alternate right hand fingers after the first line.

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

## Lyrics

Twinkle, twinkle, little star,  
How I wonder what you are.  
Up above the world so high,  
Like a diamond in the sky.  
Twinkle, twinkle, little star,  
How I wonder what you are.

# Etude No.4 - The Birds

Hold down all the notes within each bar and let sustain.  
Notice the time signature indicates only three beats per bar.  
Play slowly and count 1-2-3 for each bar.

8  
p i m p i m  
*mf*

*p*

*f*

*mf* *rit.* Fermata (hold longer)

# Jazz Cat

The student reads the notes and ignores the written chords.  
The teacher plays the chords (leave out the 7ths if needed).  
Accompaniment can be strummed or fingerstyle.  
Vary the accompaniment pattern to encourage musical flexibility.

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

*mf*

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

*p*

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

*mf*



# Au clair de la lune

The student plays the notes (ignore the letters indicating chords).  
The teacher accompanies with chords (strumming and fingerstyle),  
and should vary the accompaniment pattern to encourage musical flexibility.

C G C G C

m i m i

*mf*

Detailed description: This system shows the first four measures of the melody in 4/4 time. The notes are G4, A4, B4, C5 in the first measure; G4, A4, B4, C5 in the second; G4, A4, B4, C5 in the third; and G4, A4, B4, C5 in the fourth. Chord letters C, G, C, G, C are placed above the first, second, third, and fourth measures respectively. The dynamic marking *mf* is below the first measure.

C G C G C

*p*

Detailed description: This system shows the next four measures of the melody. The notes are G4, A4, B4, C5 in the first measure; G4, A4, B4, C5 in the second; G4, A4, B4, C5 in the third; and G4, A4, B4, C5 in the fourth. Chord letters C, G, C, G, C are placed above the first, second, third, and fourth measures respectively. The dynamic marking *p* is below the first measure.

Dm G

*f*

Detailed description: This system shows the next four measures of the melody. The notes are G4, A4, B4, C5 in the first measure; G4, A4, B4, C5 in the second; G4, A4, B4, C5 in the third; and G4, A4, B4, C5 in the fourth. Chord letters Dm and G are placed above the first and second measures respectively. The dynamic marking *f* is below the first measure.

C G C G C

*mf*

Detailed description: This system shows the final four measures of the melody. The notes are G4, A4, B4, C5 in the first measure; G4, A4, B4, C5 in the second; G4, A4, B4, C5 in the third; and G4, A4, B4, C5 in the fourth. Chord letters C, G, C, G, C are placed above the first, second, third, and fourth measures respectively. The dynamic marking *mf* is below the first measure.

# Oh! Susanna

Stephen Foster  
(1826–1864)

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

A starting note that doesn't begin on the first beat of the bar is called a *pickup*.


Count the missing beats in the pickup bar (the first note begins on beat 4).

The note near the end of the first line is called a *dotted half note* and counts for 3 beats.

Play the notes with alternating *i-m* as best you can.


Count: 1 2 3 4

G D




I come from A - la - bam - a with a ban - jo on my knee. We're

G D G



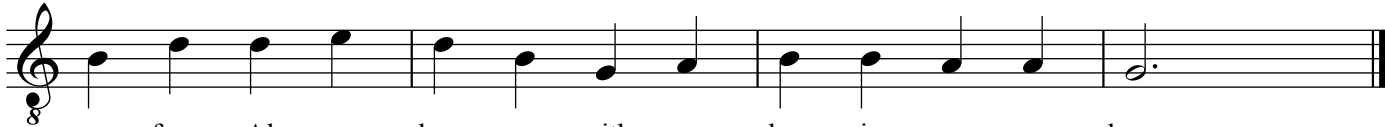
goin' to Louis - i - an - a my true love for to see.

C G D



Oh Su - san - na oh don't you cry for me; I

G D G



come from Al - a - bam - a with my ban - jo on my knee.

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# Waltz

Carl Czerny  
(1791-1857)

The student plays the top part as a solo or duet. Notice the dynamics and *phrase marks* indicating *legato*: a smooth and connected sound from note to note. The dots above some notes indicate *staccato*: short and disconnected (opposite of legato). Play staccato by placing the next right hand finger on the string early (therefore stopping the sound).

## Andantino

The first system of musical notation consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic marking. The melody features a series of eighth notes, with some notes marked with a staccato dot. Phrasing slurs are placed over the first two measures and the last two measures. The bottom staff is in bass clef and contains a simple accompaniment of eighth notes.

The second system continues the piece. The top staff features a crescendo hairpin in the first measure, followed by a slur over the next two measures, and another crescendo hairpin in the third measure. The bottom staff continues with eighth notes.

The third system continues the piece. The top staff begins with a piano (*p*) dynamic marking and features a slur over the first two measures. The bottom staff continues with eighth notes.

The fourth system concludes the piece. The top staff features a crescendo hairpin in the first measure, a slur over the next two measures, and another crescendo hairpin in the third measure. The bottom staff continues with eighth notes. The system ends with a double bar line and repeat dots.

# Minuet

C. H. Wilton  
(1761-1832)

The student plays the top part as a solo or duet.  
Notice the phrasing and dynamics as well as the special fingering in bar 9.  
This fingering allows you to play legato from D to G without jumping the  
same finger over to a new string.

**Andantino**

First system of musical notation (measures 1-4). The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music is marked *mf*. A slur covers the top staff from measure 1 to 4. The bottom staff has a half note in measure 1 and quarter notes in measures 2-4.

Second system of musical notation (measures 5-8). The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. A slur covers the top staff from measure 5 to 8. The bottom staff has a half note in measure 5 and quarter notes in measures 6-8.

Third system of musical notation (measures 9-12). The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music is marked *p* and *cres.*. A slur covers the top staff from measure 9 to 12. Fingering numbers 3 and 4 are written above the first two notes of measure 9. The bottom staff has a half note in measure 9 and quarter notes in measures 10-12.

Fourth system of musical notation (measures 13-16). The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music is marked *mf*. A slur covers the top staff from measure 13 to 16. The bottom staff has a half note in measure 13 and quarter notes in measures 14-16.

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# Morning

Anton Diabelli  
(1781-1858)

The student plays the top part as a solo or duet.  
Notice the phrasing and dynamics.

The first system of music is in 4/4 time. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand (bass clef) plays a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2. The piece begins with a piano (*p*) dynamic. A slur covers the first two measures of the right hand, and another slur covers the last two measures. The left hand has a slur under the first two measures and another under the last two.

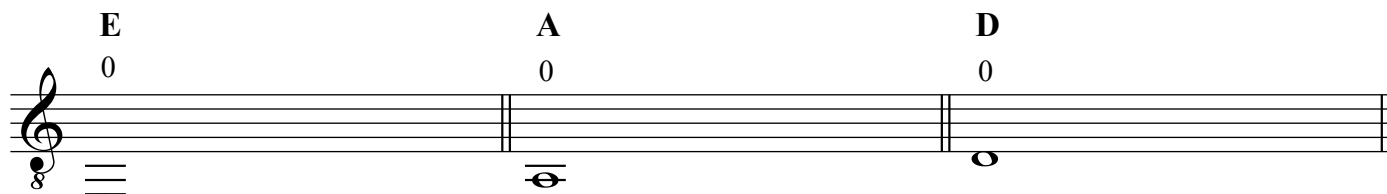
The second system continues the melody. The right hand plays: D4, C4, B3, A3, G3, F3, E3, D3. The left hand plays: C3, B2, A2, G2, F2, E2, D2, C2. The dynamics are marked with hairpins: a crescendo from the first measure to the second, and a decrescendo from the third measure to the fourth. The piece ends with a fermata over the final note in both hands.

The third system continues the melody. The right hand plays: C4, B3, A3, G3, F3, E3, D3, C3. The left hand plays: B2, A2, G2, F2, E2, D2, C2, B1. The dynamics are marked as mezzo-piano (*mp*) for the first two measures and mezzo-forte (*mf*) for the last two. Slurs are present over the first two and last two measures of the right hand, and under the first two and last two of the left hand.

The fourth system concludes the piece. The right hand plays: B3, A3, G3, F3, E3, D3, C3, B2. The left hand plays: A2, G2, F2, E2, D2, C2, B1, A1. The dynamics are marked as forte (*f*) for the first two measures and piano (*p*) for the last two. A hairpin decrescendo is shown from the first measure to the second. Slurs are present over the first two and last two measures of the right hand, and under the first two and last two of the left hand. The piece ends with a fermata over the final note in both hands.

# Open Bass Strings

The lines below the staff are called *ledger lines*.  
Ledger lines extend the pitch range of the staff.



E 0                      A 0                      D 0

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

Name the following notes



Name: **D**    **A**    **E**

Fret: **0**    **0**    **0**

String: **4**    **5**    **6**



Name: **G**    **A**

Fret: **0**    **2**

String: **3**    **3**

# Etude No. 5 - Waltz

This piece combines melody with bass accompaniment. The melody (top three strings) is the prominent musical voice. Play the melody louder than the bass notes. Sustain the melody notes despite their quarter note value (keep fingers down during each bar).

I've used sostenuto marks (dashes) to indicate sustain of the melody notes.

The musical score consists of four staves of music in 3/4 time, starting on the 8th fret. Each staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written on the top three strings, and the bass accompaniment is on the bottom two strings. Fingerings are indicated by letters 'm' (middle) and 'i' (index). Dynamics are indicated by 'p' (piano) and 'rit.' (ritardando). Sostenuto marks (dashes) are placed above the melody notes to indicate they should be sustained.

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

Staff 2: m p p i m i

Staff 3: m i m i

Staff 4: m i m p

*rit.*

# Etude No. 6 - Allegro

Make the melody (top three strings) the prominent voice.

Let the last melody note of each scale run sustain for the entire bar.

*Allegro* indicates a brisk (fast) tempo but never play faster than you can play well.

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

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

i m p m i p p p p

i m *rit.* p p p p

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# Etude No. 7 - The Lonely Dogwood

The Dogwood is a flowering tree and the official tree of British Columbia, Canada.

This piece introduces the *a* finger during arpeggios.

Hold your left hand fingers down and let all notes sustain.

The musical score is written in 4/4 time and consists of seven staves. The melody is written in the treble clef, and the bass line is written in the bass clef. The melody includes fingerings 2, 1, and 4. The bass line includes the instruction *rit.* and a final double bar line.

Staff 1: Treble clef, 4/4 time. Melody: p i m a p i m a. Bass line: p i m a p i m a.

Staff 2: Treble clef, 4/4 time. Melody: 2 1. Bass line: p i m a p i m a.

Staff 3: Treble clef, 4/4 time. Melody: p i m a p i m a. Bass line: p i m a p i m a.

Staff 4: Treble clef, 4/4 time. Melody: 2 1. Bass line: p i m a p i m a.

Staff 5: Treble clef, 4/4 time. Melody: 4. Bass line: p i m a p i m a.

Staff 6: Treble clef, 4/4 time. Melody: p i m a p i m a. Bass line: p i m a p i m a.

Staff 7: Treble clef, 4/4 time. Melody: p i m a p i m a. Bass line: p i m a p i m a. *rit.* Final double bar line.

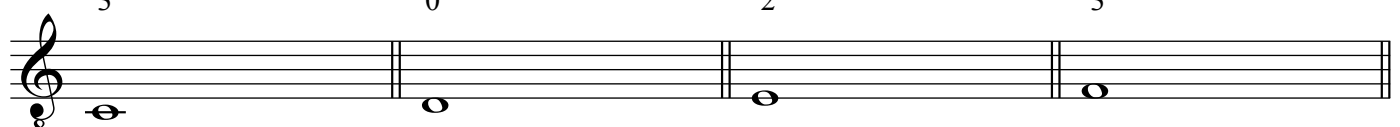
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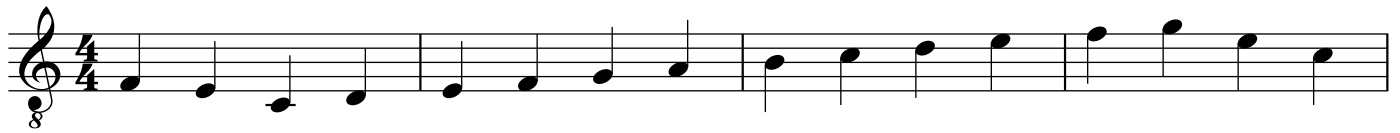
# New Notes

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



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

Complete the following note names, frets, and strings



Name: **F**   **E**   **C**

---

Fret: **3**   **2**   **3**

---

String: **4**   **4**   **5**

---



Name: **A**   **F**

---

Fret: **2**   **3**

---

String: **3**   **4**

---

# Note Review



Name: **C**      **D**

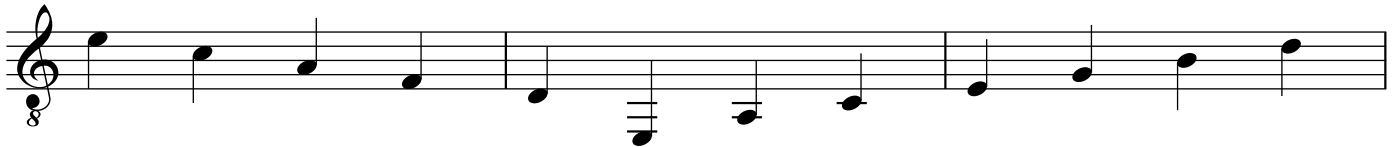
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Fret: **3**      **0**

---

String: **5**      **4**

---



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

---

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

---

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

---



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

---

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

---

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

---

# Etude No. 8 - Prelude

Hold fingers down and let notes sustain.

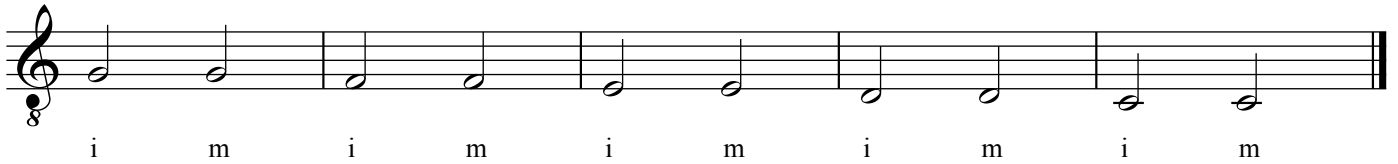
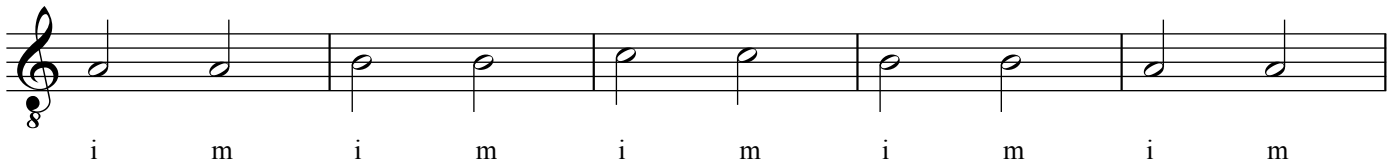
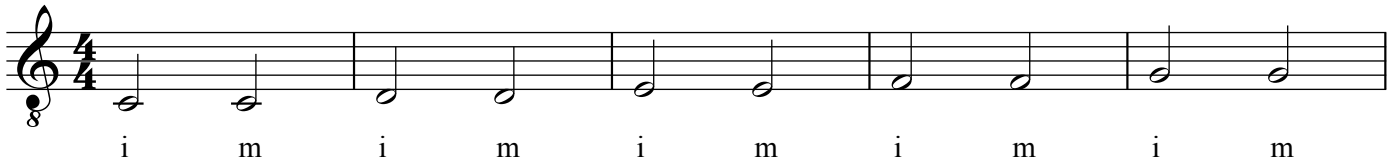
3 0 0  
p i m p i m

3 0 3  
*rit...*

# C Major Scale

This is a C major scale with repeated half notes.  
You will learn more about major scales in my Volume 2 method.

Rest your thumb on the 6th string.  
Use *i-m* alternation the entire time.  
Memorize this scale and warm up with it everyday.



# Eighth Notes

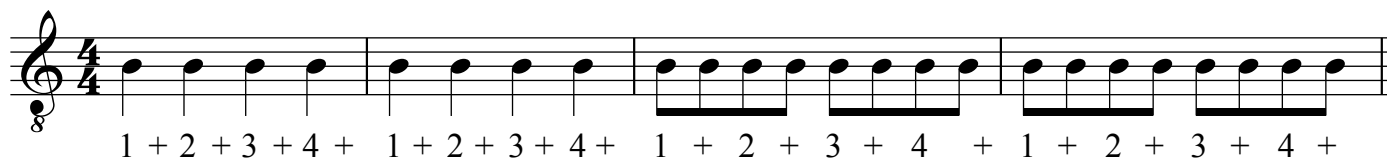
Notice that eighth notes are connected with *beams*.

Eighth notes are half the value of quarter notes.

Therefore, there are two eighth notes in every beat.

## Exercise No. 1a

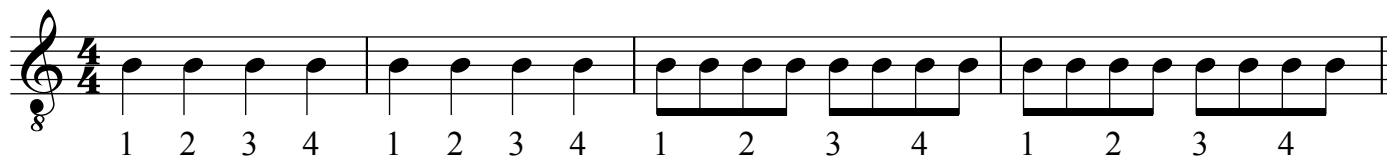
Count the written numbers and say "and" for the plus sign.



Musical notation for Exercise No. 1a in 4/4 time, starting on G4. The first two measures contain quarter notes (G, A, B, C). The last two measures contain eighth notes (G, A, B, C, D, E, F, G). A bass clef with an 8 indicates the starting pitch. Counting is shown below the staff: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

## Exercise No. 1b

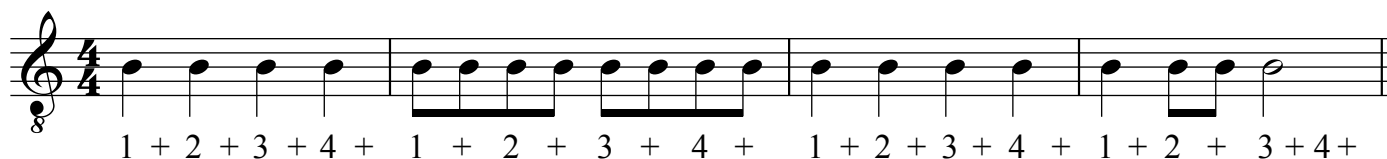
Only count the written numbers (do not say "and" between the quarter beats).



Musical notation for Exercise No. 1b in 4/4 time, starting on G4. The first two measures contain quarter notes (G, A, B, C). The last two measures contain eighth notes (G, A, B, C, D, E, F, G). A bass clef with an 8 indicates the starting pitch. Counting is shown below the staff: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

## Exercise No. 2a

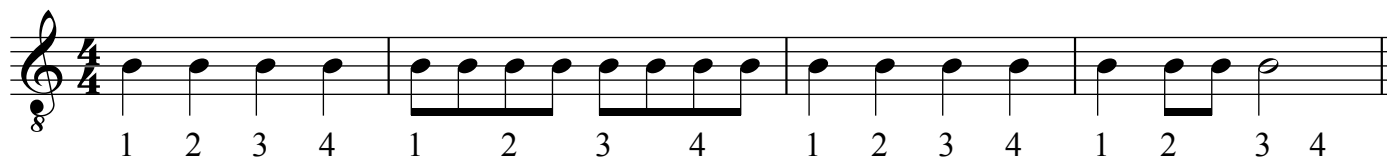
Count the written numbers and say "and" for the plus sign.



Musical notation for Exercise No. 2a in 4/4 time, starting on G4. The first measure contains quarter notes (G, A, B, C). The second measure contains eighth notes (G, A, B, C, D, E, F, G). The third measure contains quarter notes (G, A, B, C). The fourth measure contains quarter notes (G, A, B, C) with a half note (D) on the final beat. A bass clef with an 8 indicates the starting pitch. Counting is shown below the staff: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

## Exercise No. 2b

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



Musical notation for Exercise No. 2b in 4/4 time, starting on G4. The first measure contains quarter notes (G, A, B, C). The second measure contains eighth notes (G, A, B, C, D, E, F, G). The third measure contains quarter notes (G, A, B, C). The fourth measure contains quarter notes (G, A, B, C) with a half note (D) on the final beat. A bass clef with an 8 indicates the starting pitch. Counting is shown below the staff: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

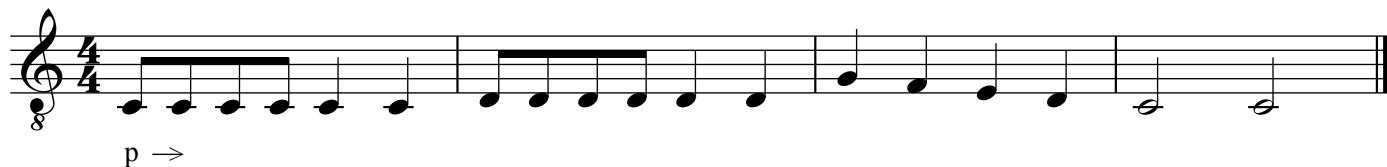
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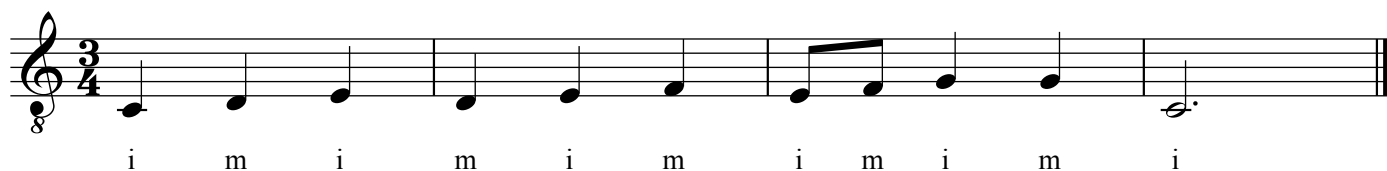
# Sight Reading

**Exercise 1** - Count 1-2-3-4 as you play. Use your right hand thumb the entire time.



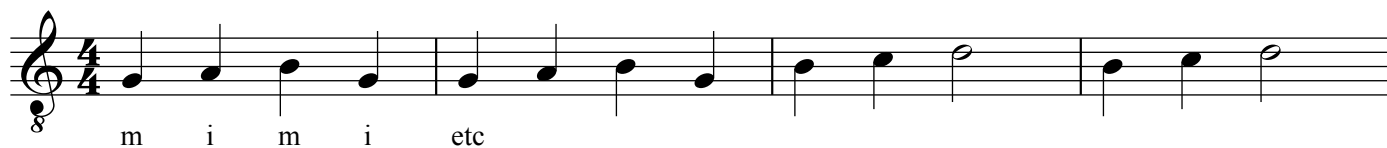
Musical notation for Exercise 1: A single staff in 4/4 time, starting with a treble clef and a common time signature. The key signature has one flat (B-flat). The melody consists of quarter notes in the first two bars, followed by eighth notes in the third and fourth bars. A dynamic marking 'p' with an arrow pointing right is located below the first bar.

**Exercise 2** - Count 1-2-3 out loud as you play. Use *i-m* the entire time.



Musical notation for Exercise 2: A single staff in 3/4 time, starting with a treble clef and a common time signature. The key signature has one flat (B-flat). The melody consists of quarter notes in the first two bars, followed by eighth notes in the third and fourth bars. Below the staff, the syllables 'i m i m i m i m i m i' are written under the notes.

## Frère Jacques



Musical notation for Frère Jacques: A single staff in 4/4 time, starting with a treble clef and a common time signature. The key signature has one flat (B-flat). The melody consists of quarter notes in the first two bars, followed by quarter notes and a half note in the third and fourth bars. Below the staff, the syllables 'm i m i etc' are written under the notes.



Musical notation for Frère Jacques: A single staff in 4/4 time, starting with a treble clef and a common time signature. The key signature has one flat (B-flat). The melody consists of quarter notes in the first two bars, followed by quarter notes and a half note in the third and fourth bars. Below the staff, the syllables 'i m i m' are written under the notes.

## Merrily we roll along

Notice the time signature indicates two beats per bar (count 1-2 for each bar).



Musical notation for Merrily we roll along: A single staff in 2/4 time, starting with a treble clef and a common time signature. The key signature has one flat (B-flat). The melody consists of quarter notes in the first two bars, followed by quarter notes and a half note in the third and fourth bars.

# Angeline the Baker

Traditional Bluegrass  
Fiddle & Banjo Tune

Play the melody with alternating *i-m* fingering.

G C

m i m i

G

G C

G



# Minuet

James Hook  
(1746-1827)

*Edited for this book.*

The student plays the top part as a solo or duet.

The first system of the Minuet consists of two staves in 3/4 time. The top staff begins with a treble clef and a key signature of one flat (B-flat). The music starts with a half note G4, followed by quarter notes A4 and B4. A slur covers the first two measures. The second measure contains a half note G4. The third measure contains a half note F4. The fourth measure contains a half note E4. The fifth measure contains a half note D4. The sixth measure contains a half note C4. The seventh measure contains a half note B3. The eighth measure contains a half note A3. The ninth measure contains a half note G3. The tenth measure contains a half note F3. The eleventh measure contains a half note E3. The twelfth measure contains a half note D3. The thirteenth measure contains a half note C3. The fourteenth measure contains a half note B2. The fifteenth measure contains a half note A2. The sixteenth measure contains a half note G2. The system ends with a double bar line.

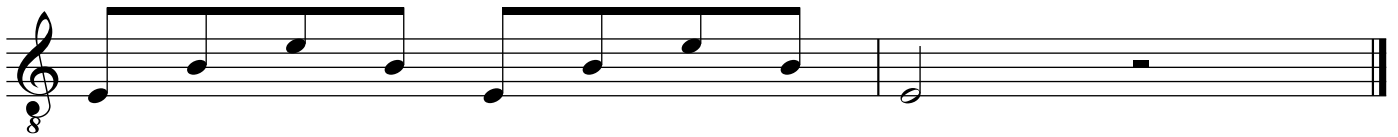
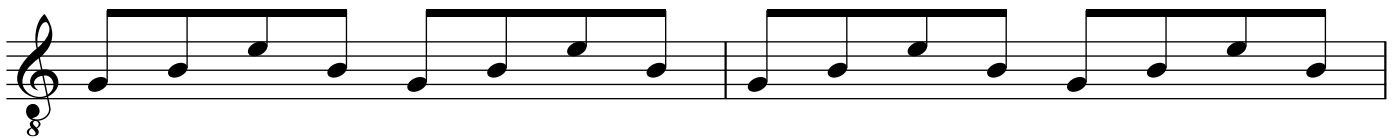
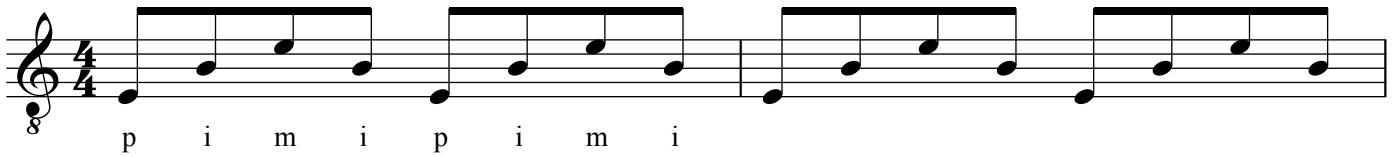
The second system of the Minuet continues the melody from the first system. It begins with a half note G4, followed by quarter notes A4 and B4. A slur covers the first two measures. The second measure contains a half note G4. The third measure contains a half note F4. The fourth measure contains a half note E4. The fifth measure contains a half note D4. The sixth measure contains a half note C4. The seventh measure contains a half note B3. The eighth measure contains a half note A3. The ninth measure contains a half note G3. The tenth measure contains a half note F3. The eleventh measure contains a half note E3. The twelfth measure contains a half note D3. The thirteenth measure contains a half note C3. The fourteenth measure contains a half note B2. The fifteenth measure contains a half note A2. The sixteenth measure contains a half note G2. The system ends with a double bar line.

The third system of the Minuet begins with a repeat sign. The melody starts with a half note G4, followed by quarter notes A4 and B4. A slur covers the first two measures. The second measure contains a half note G4. The third measure contains a half note F4. The fourth measure contains a half note E4. The fifth measure contains a half note D4. The sixth measure contains a half note C4. The seventh measure contains a half note B3. The eighth measure contains a half note A3. The ninth measure contains a half note G3. The tenth measure contains a half note F3. The eleventh measure contains a half note E3. The twelfth measure contains a half note D3. The thirteenth measure contains a half note C3. The fourteenth measure contains a half note B2. The fifteenth measure contains a half note A2. The sixteenth measure contains a half note G2. The system ends with a double bar line.

The fourth system of the Minuet continues the melody from the third system. It begins with a half note G4, followed by quarter notes A4 and B4. A slur covers the first two measures. The second measure contains a half note G4. The third measure contains a half note F4. The fourth measure contains a half note E4. The fifth measure contains a half note D4. The sixth measure contains a half note C4. The seventh measure contains a half note B3. The eighth measure contains a half note A3. The ninth measure contains a half note G3. The tenth measure contains a half note F3. The eleventh measure contains a half note E3. The twelfth measure contains a half note D3. The thirteenth measure contains a half note C3. The fourteenth measure contains a half note B2. The fifteenth measure contains a half note A2. The sixteenth measure contains a half note G2. The system ends with a double bar line.

# Etude No. 9 - Glass

Let all notes sustain.



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# Flow Gently, Sweet Afton

Scottish  
Folk Song

The student plays the top part as a solo or duet.  
The melody is in both parts, phrase together.

The first system of musical notation consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains a melody of quarter and eighth notes. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the melody and accompaniment from the first system. The top staff maintains the melodic line, while the bottom staff provides the harmonic support.

The third system of musical notation continues the melody and accompaniment. The top staff shows the melodic progression, and the bottom staff shows the corresponding accompaniment.

The fourth system of musical notation concludes the piece. The top staff ends with a final melodic phrase, and the bottom staff provides the final accompaniment, including a double bar line and a fermata.

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3 3 4

First system of musical notation, featuring treble and bass staves with a brace. The treble staff contains a triplet of eighth notes, followed by a quarter note, and then a quarter note with a '4' above it. The bass staff contains a half note, followed by a quarter note, and then a quarter note with a sharp sign. The system concludes with a whole note chord.

3 3 4

Second system of musical notation, featuring treble and bass staves with a brace. The treble staff contains a triplet of eighth notes, followed by a quarter note, and then a quarter note with a '4' above it. The bass staff contains a half note, followed by a quarter note, and then a quarter note with a sharp sign. The system concludes with a whole note chord.

Third system of musical notation, featuring treble and bass staves with a brace. The treble staff contains a quarter note, followed by a quarter note, and then a quarter note. The bass staff contains a quarter note, followed by a quarter note, and then a quarter note. The system concludes with a whole note chord.

Fourth system of musical notation, featuring treble and bass staves with a brace. The treble staff contains a quarter note, followed by a quarter note, and then a quarter note. The bass staff contains a quarter note, followed by a quarter note, and then a quarter note. The system concludes with a whole note chord.

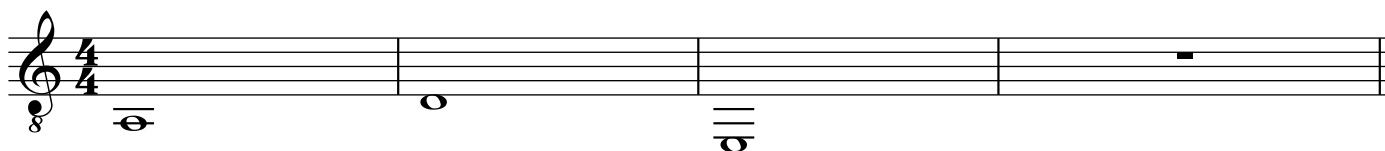
# Two Voice Textures

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

## Voice One (upper)

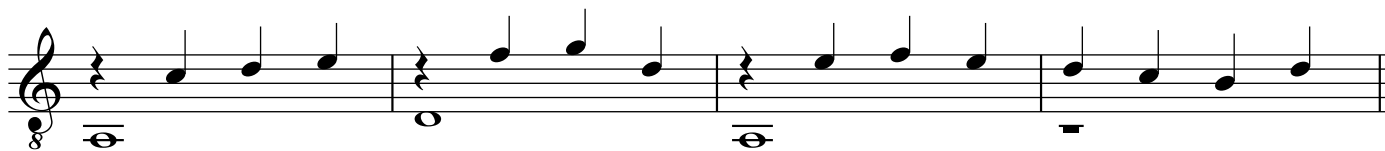


## Voice Two (lower)



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

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



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

# Etude No. 10 - The Swan

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

4 3  
p m i m p i m i p m i m

4 3  
p m

p →

4 3  
p m i m p i m i p

# Etude No. 11 - The Old Douglas Fir

Play the melody (stems up) on its own a few times before including the bass notes.  
Notice how two notes from separate voices are played at the same time in bar 8 and bar 16.  
Play all lower voice notes (stems down) with *p* and all upper voice notes (stems up) with *i-m*.

i p m i p m



# Dotted Quarter Notes

A dot after a note adds half of its value to its length.  
A dotted quarter note equals one and a half beats.

$$\text{♩.} = \text{♩} + \text{♩}$$

**Exercise 1a** - Deck the Halls. Count out loud as written (say the "and").

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

**Exercise 1b** - Deck the Halls. Count out loud as written (do not say "and")

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

**Exercise 2a** - Count out loud as written (say the "and")

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

**Exercise 2b** - Count out loud as written (do not say "and")

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

# Во поле березка стояла

## (Little Birch Tree in the Field)

Russian Folk Song

Notice the time signature for this piece has only two beats per bar.  
Play all bass notes with *p* and all melody notes with *i-m*.  
Do your best to alternate your right hand fingers.

The musical score is written in 2/4 time and one flat (B-flat). It consists of four staves. The first staff includes a treble clef, a 2/4 time signature, and a key signature of one flat. The melody is written in the treble clef, and the bass line is in the bass clef. The first staff has fingerings 'i m i m i m i m' and dynamics 'p p p p' under the notes. The second and third staves continue the melody and bass line. The fourth staff ends with a double bar line and repeat dots.

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# The Skye Boat Song

Scottish Folk Song

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

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

C Am Dm G C

F C G C Am

Dm G C F C Fine

Am Dm Am

F Am Am

Dm Am F Am G D.C al Fine

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# Fifth String Notes

<b>A</b>	<b>B</b>	<b>C</b>
0	2	3

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

Name the following notes

Name: **A**    **B**    **C**

---

Fret: **0**    **2**    **3**

---

String: **5**    **5**    **5**

---

Name: **A**    **F**

---

Fret: **2**    **3**

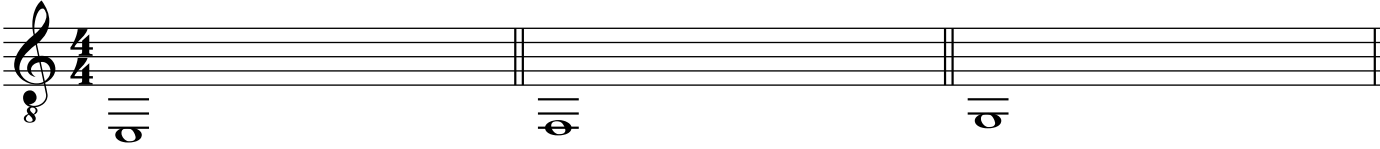
---

String: **3**    **4**

---

# Sixth String Notes

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



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

**Name the following notes**



Name: **E    F    G**


---

Fret: **0    1    3**

---

String: **6    6    6**

---



Name: **G    G    G**

---

Fret: **3    0    3**

---

String: **1    3    6**

---

# Note Naming



Name: **A**      **B**

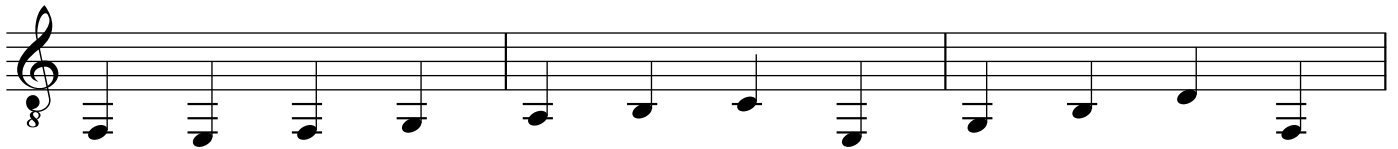
\_\_\_\_\_

Fret: **0**      **2**

\_\_\_\_\_

String: **5**      **5**

\_\_\_\_\_



Name:

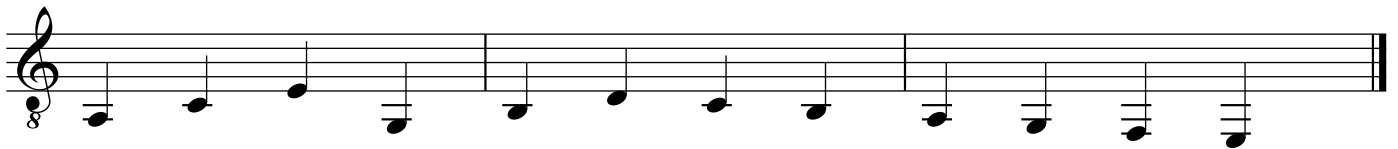
\_\_\_\_\_

Fret:

\_\_\_\_\_

String:

\_\_\_\_\_



Name:

\_\_\_\_\_

Fret:

\_\_\_\_\_

String:

\_\_\_\_\_

# Note Review

Use you *p* on the three bass strings and *i-m* for the top three strings.  
Say the note names out loud as you play.

For extra practice, try playing with all *i-m* alternation.

3 0 2 3 0 2 0 1

*p* → i m i m etc.

4 0 1 4 1 0 4 1

0 2 0 3 2 0 3 2

*p* →

0 3 1 0 1 3 0 2 3

# Sight Reading - The Imitation Game

Notice how every other bar is a repeat one octave lower (same note name but lower).

Use *i-m* for the upper octave and *p* for the lower octave as shown in the first line.

Say the note names out loud as you play.

4 1 0 0 3 2 1 0 4 3 2 0  
i m i p p p i m i p p p

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

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

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



# Leyenda Theme

Isaac Albeniz  
(1860-1909)

This piece is notated as one voice for simplicity. Let all notes sustain.  
Notice the special fingering to play legato from E to B on the 4th and 5th string.  
The time signature indicates six beats per bar.

The first staff of music is in 6/4 time. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of six eighth notes per bar, with a bass line of sustained notes. Fingering 'p m p m p m' is indicated below the first bar.

The second staff continues the melody with six eighth notes per bar. The bass line remains sustained.

The third staff continues the melody. The final two notes of the bar have fingering '2 1' above them.

The fourth staff continues the melody. The first two notes of the bar have fingering '2 1' above them, and the third note has a '2' above it.

The fifth staff continues the melody. The first two notes of the bar have fingering '2 1' above them, the third note has a '2', and the fourth note has a '1' above it.

The sixth staff concludes the piece with a final note on the 4th string, marked with a fermata.

# Accidentals

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

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

♮ **Naturals** return the note to its regular pitch.

## G Chromatic Scale

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

The fingering matches the fret number for this scale so use your third finger on D and G.

When flats are used on open string notes the flat note must be found on an adjacent string.

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

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

## The Musical Alphabet

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

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

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

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

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# E Chromatic Scale

This E chromatic scale goes up to the highest note in first position.  
The pitches are the same ascending and descending but are spelled with sharps  
on the way up and flats on the way down. Say the note names out loud as you play.

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

⑥ \_\_\_\_\_ ⑤ \_\_\_\_\_ ④ \_\_\_\_\_

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

③ \_\_\_\_\_ ② \_\_\_\_\_

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

① \_\_\_\_\_ ② \_\_\_\_\_

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

③ \_\_\_\_\_ ④ \_\_\_\_\_ ⑤ \_\_\_\_\_

3 2 1 0 4 3 2 1 0

⑥ \_\_\_\_\_

# Greensleeves

Traditional

The student plays the notes. The teacher accompanies with chords.  
Accidentals (sharps and flats) apply to the entire bar. For example, the G#  
in the first bar of the third line also applies to the G on the final beat of that bar.

Do your best to alternate *i-m* fingering but don't be too hard on yourself.  
Practice alternating, remind yourself to do it, but never get frustrated if  
you make small mistakes.

Am G Am

i m i m i m i m i

E Am G Am

1

E Am C G

1 4 1

Am E C

1 4 1

G Am E Am

1 4 1

# Malagueñas

The *malagueña* is a style of flamenco music derived from earlier types of the *fandango*. It is often improvised upon and is generally free in its rhythmic interpretation (*cante libre*). The vertical arrow at the end of the second line indicates a strum of the chord (*rasgueado*) using the fingernail of the top side of the *i* finger.

2 1 0  
p p p →

p i p i p i →

m i m

0 4 2 0 3 1  
p p p →

0 4 2 p i p i p i →

# Minuet in G

Christian Petzold (1677-1733)  
(First Section Only)

The student should practice both parts separately.  
If played as a duet, switch parts at the repeat.

The first system of the Minuet in G, measures 1-4. The right hand (treble clef) plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand (bass clef) plays a bass line of half notes: G3, B2, D3, E3, G3, B2, D3, E3. Fingerings are indicated: '2' above the F#4 in measure 3 and '4' above the G4 in measure 4.

The second system of the Minuet in G, measures 5-8. The right hand continues the melody: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand continues the bass line: G3, B2, D3, E3, G3, B2, D3, E3. A fingering of '4' is shown above the F#4 in measure 6.

The third system of the Minuet in G, measures 9-12. The right hand continues the melody: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand continues the bass line: G3, B2, D3, E3, G3, B2, D3, E3. A fingering of '2' is shown above the F#4 in measure 10.

The fourth system of the Minuet in G, measures 13-16. The right hand continues the melody: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand continues the bass line: G3, B2, D3, E3, G3, B2, D3, E3. A fingering of '4' is shown above the F#4 in measure 14. The system ends with a double bar line and repeat dots.

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# Siciliano

Matteo Carcassi  
(1792-1853)

*Ties* join together the rhythm of two notes of the same pitch.  
Sustain for the full value of both notes (but do not re-pluck the 2nd note).  
This is an authentic piece by a guitar player and composer of the Classical era.

The first staff of music is in 3/4 time, starting with a treble clef and a key signature of one flat. It contains four measures. The first measure has a quarter rest. The second measure has a dotted quarter note on G4 with a finger number '1' below it. The third measure has a dotted quarter note on A4 with a finger number '2' below it. The fourth measure has a dotted quarter note on B4 with a finger number '3' below it. A slur labeled 'Tie' connects the dotted quarter notes in the third and fourth measures. Below the staff are the lyrics: 'i m i m i m i' with fingerings 'p' under the first 'i', 'p' under the first 'm', and 'p' under the first 'i'.

The second staff of music contains four measures. The first measure has a dotted quarter note on C5 with a finger number '1' below it. The second measure has a dotted quarter note on D5 with a finger number '2' below it. The third measure has a dotted quarter note on E5 with a finger number '3' below it. The fourth measure has a dotted quarter note on F#5 with a finger number '4' below it. Below the staff are the lyrics: 'i m i m i m i' with fingerings 'p' under the first 'i', 'p' under the first 'm', and 'p' under the first 'i'.

The third staff of music contains four measures. The first measure has a dotted quarter note on G4 with a finger number '1' below it. The second measure has a dotted quarter note on A4 with a finger number '2' below it. The third measure has a dotted quarter note on B4 with a finger number '3' below it. The fourth measure has a dotted quarter note on C5 with a finger number '4' below it. A slur labeled 'Tie' connects the dotted quarter notes in the third and fourth measures. Below the staff are the lyrics: 'i m i m i m i' with fingerings 'p' under the first 'i', 'p' under the first 'm', and 'p' under the first 'i'.

The fourth staff of music contains four measures. The first measure has a dotted quarter note on C5 with a finger number '1' below it. The second measure has a dotted quarter note on D5 with a finger number '2' below it. The third measure has a dotted quarter note on E5 with a finger number '3' below it. The fourth measure has a dotted quarter note on F#5 with a finger number '4' below it. A slur labeled 'Tie' connects the dotted quarter notes in the third and fourth measures. Below the staff are the lyrics: 'i a m i' with fingerings 'p' under the first 'i', 'p' under the first 'a', and 'p' under the first 'i'.

# Farewell

Congratulations! You've made it to the final classical guitar piece in the book. The rhythm used here is called *triplets*: three notes evenly spaced within one quarter note beat (indicated by the bracket). The first note of each triplet group is the melody. Let all notes sustain.

The musical score is written in treble clef with a 3/4 time signature. It consists of six staves of music. The first staff includes the lyrics 'a m i a m i a m i' and a piano (p) dynamic marking. The music features a melody of eighth notes with triplet markings (brackets with numbers 3, 2, 4, 2, 1, 2) and accompaniment of quarter notes. The key signature has one sharp (F#). The piece concludes with a final quarter note on the sixth staff.

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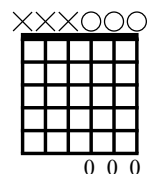
# Chord Accompaniment Section

Before learning fingerstyle accompaniment some basic strumming patterns will be played.

## Chord Diagrams

- Vertical lines = the strings
- Horizontal lines = the frets
- The string on the left is the 6th string (bass)
- Do not strum strings that have an X.
- The numbers below are the fingering.
- E minor = Strum the top three open strings
- Strum down from the 3rd to the 1st strings using your thumb or a pick.

## E Minor (Em)



## Hey, Ho, Nobody Home

- Strum four beats per bar as indicated by the slash marks (do not read the notes).
- Count out loud as you strum.
- The teacher plays or sings the melody.

Em

Hey, ho, no - bod - y home. Meat nor drink, nor

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

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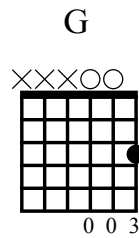
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# Frère Jacques / Brother John

Traditional  
France

The student strums a G Major chord the entire time (do not play the notes).  
Strum four beats per bar (there are no slash marks anymore)  
Once comfortable strum and sing the lyrics at the same time.

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



G

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

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

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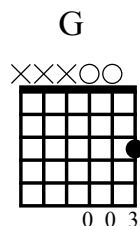
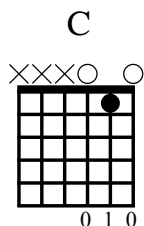
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# London Bridge

Traditional  
England

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

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



C G C

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

G C

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

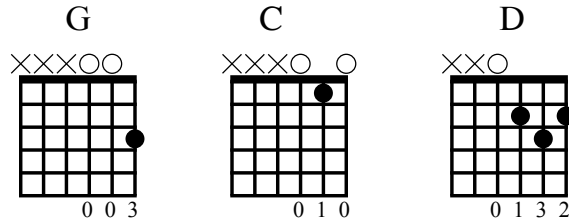
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# You Are My Sunshine

Jimmie Davis,  
Charles Mitchell,  
Paul Rice

Strum the chords with four beats per bar.  
Notice that the pickup bar starts on beat two.  
D Chord - Follow the chord diagram and strum four strings.



G

You are my sun - shine, my on - ly sun - shine.

C G

You make me hap - py, when skies are grey.

C G

You'll ne - ver know, dear, how much I love you.

D G

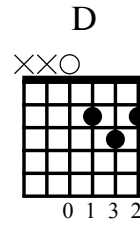
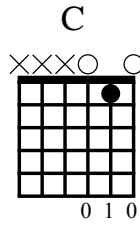
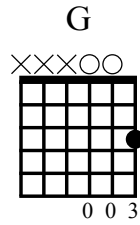
Please don't take my sun - shine a - way.

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# Amazing Grace

Traditional Hymn

Strum the chords with three beats per bar.



G C G

A - maz - ing grace, how sweet the sound that

D

saved a wretch like me. - - - I

G C G

once was lost, but now am found; was

D G

blind, but now I see. - -

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# Red River Valley

Traditional  
North American

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

Downstrum = ▣ Upstrum = ▽

## Strum Pattern

G

C

D

G C

G D

G C

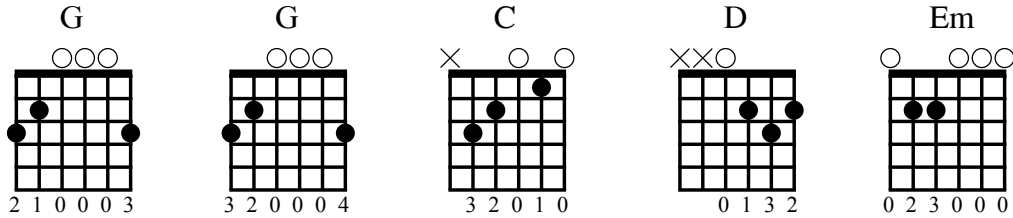
D G

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# Full Chord Shapes

Memorize these chord shapes for the next few songs.

Notice the alternative fingering for the G chord. The first G chord is quite comfortable, the second is a bit of a stretch but easier to move to the C chord after. Practice both chord shapes. Youth students may have thier teacher choose one.



## Tom Dooley - North Carolina Folk Song

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

The first line of musical notation is in 4/4 time with a key signature of one sharp (F#). It consists of two measures. The first measure is labeled with a 'C' chord above it and contains the notes G4, A4, B4, and C5. The second measure is labeled with a 'G' chord above it and contains the notes G4, B4, and C5. The lyrics 'Hang down your head, Tom Doo - ley. Hang down your head and cry.' are written below the notes.

The second line of musical notation is in 4/4 time with a key signature of one sharp (F#). It consists of two measures. The first measure is labeled with a 'C' chord above it and contains the notes G4, A4, B4, and C5. The second measure is labeled with a 'C' chord above it and contains the notes G4, B4, and C5. The lyrics 'Hang down your head, Tom Doo - ley. Poor boy you're bound to die.' are written below the notes.

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# Danny Boy

Traditional Irish

Bars containing two chords receive two beats per chord.

Musical notation for the first line of the song. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Above the staff, the chords G, C, and G are indicated over the first three measures.

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

Musical notation for the second line of the song. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with eighth and quarter notes. Above the staff, the chords D, G, and C are indicated over the first three measures.

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

Musical notation for the third line of the song. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with eighth and quarter notes. Above the staff, the chords G, D, G, and C are indicated over the four measures.

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

Musical notation for the fourth line of the song. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with eighth and quarter notes. Above the staff, the chords G, Em, C, and D are indicated over the four measures.

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

Musical notation for the fifth line of the song. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with eighth and quarter notes. Above the staff, the chords G, C, G, D, and G are indicated over the five measures.

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

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# Shenandoah

American Folksong


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

G C




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

G C D Em C



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

G C G Em G D G



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

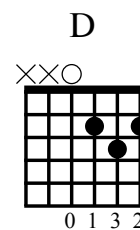
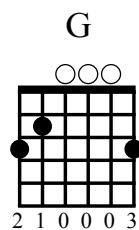
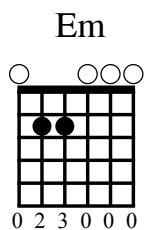
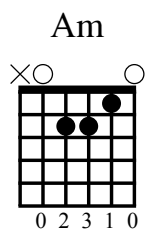
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# Scarborough Fair

Traditional

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



Am Em Am

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

D Am

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

Em Am G

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

Am G Em Am

She once was a true love of mine.

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# Tablature

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

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

The image shows a musical staff and a guitar tablature (TAB) staff. The musical staff is in treble clef and contains six notes: E, E, D, B, F, and D. The TAB staff has six lines representing the guitar strings. The notes are represented by numbers on the strings: 0, 0, 0, 2, 3, and 3. Below the TAB staff, arrows point to each note with a description of the string and fret.

Note	String	Fret
E	6th string	open
E	1st string	open
D	4th string	open
B	5th string	2nd fret
F	4th string	3rd fret
D	2nd string	3rd fret

## Please Note

Tablature has been in use for centuries going back to the Renaissance lute. Modern TAB often omits rhythm and other musical indications so it has some clear disadvantages. Most importantly, it does not allow you to communicate with non-guitarists. However, it can still be useful for direct guitar knowledge and popular music can often be found in TAB.

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# Scarborough Fair (Fingerstyle)

Play the TAB as eighth notes (two notes for each beat).  
 When playing fingerstyle, only use the left hand fingers needed for each chord.  
 Let all notes sustain within each chord.

Am Em Am

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

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

D Am

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

Em Am G

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

Am G Em Am

She once was a true love of mine.

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# Will the Circle Be Unbroken?

Ada R. Habershon &  
Charles H. Gabriel

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

G

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

TAB

C G

by, by and by? Is a

TAB

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

TAB

D G

sky? in the sky?

TAB

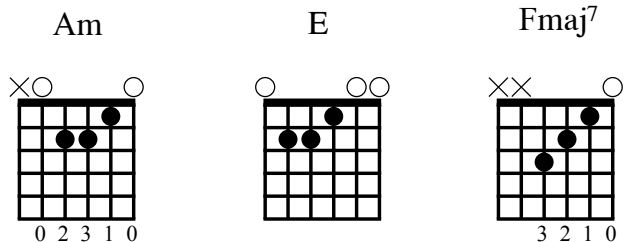
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# Saint James Infirmary Blues

American  
Folksong

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



Am   E   Am   E                    Am   E                    Am                    Fmaj7

E                    Am   E                    |1. Am                    Fmaj7 E                    Am

|2. Am                    Fmaj7                    E

# House of the Rising Sun

American  
Folksong

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

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

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

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

There is a house in New Or - leans they

Am C E Am C

call the Ris - ing\_ Sun. It's been the ru-in\_\_ of

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

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

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# Scales for Blues and Popular Music

Below is the pentatonic minor and blues scales up to the highest notes in position. These can be used for soloing over the following blues chords and other chord progressions such as House of the Rising Sun.

## A Pentatonic Minor (open position)

## 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.



# Twelve Bar Blues

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

A

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

D

A

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

E

D

A

E

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

# The Shuffle

A

1 0 3 0

T  
A  
B

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D A

1 0 3 0

T  
A  
B

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E D A (E)

1 0 3 0

T  
A  
B

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

# Rhythm Riff Blues

A

T  
A  
B

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

D

A

T  
A  
B

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

E

D

A

(E)

T  
A  
B

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

# Right Hand Technique Routine

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

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

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

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

## No. 3 - p, i alternation

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

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

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

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

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

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

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

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

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

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

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

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

# Left Hand Technique Routine

Tablature has been included to clarify the upper position playing.  
These exercises use the one-finger-per-fret rule or one finger after the other.  
Keep the left hand palm and knuckles aligned with the strings.  
Play on your fingertips and curve each joint of each finger.  
Use your right hand thumb for the bass strings and *i-m* for the top three strings.

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

Start at the 5th fret on the 6th string and play one left hand finger after the other.

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

T  
A  
B

5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8

## No. 2 - Fingers 1 and 4 on all strings

Start at the 5th fret, 6th string, 1st finger and play with only fingers 1 and 4.  
Observe the one-finger-per-fret rule.

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

T  
A  
B

5 8 5 8 5 8 5 8 5 8 5 8 5 8

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### No. 3 - Finger Pattern 1-4-3-4-2-4

Start at the 5th fret, 6th string, 1st finger and use the one-finger-per-fret rule.

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

T  
A  
B

5 8 7 8 6 8 5 8 7 8 6 8 5 8 7 8 6 8

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

T  
A  
B

5 8 7 8 6 8 5 8 7 8 6 8 5 8 7 8 6 8

# Single String Chromatic Scales

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

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

The fingering is the same for all the strings (1-2-3-4 on every four frets).

Say the note names out loud.

## 1st String - E Chromatic

I. V. IX. V. I.  
 0 1 2 3 4 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 4 3 2 1 0

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

T  
A  
B

## 2nd String - B Chromatic

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

T  
A  
B

## 3rd String - G Chromatic

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

T  
A  
B

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### 4th String - D Chromatic

Musical notation for the 4th string, D chromatic scale. The notation includes a treble clef, a staff with notes, and a tablature below. The notes are: D, D#, E, F, F#, G, G#, A, A#, B, C, C#, D, Db, C, B, Bb, A, Ab, G, F#, F, E, Eb, D. The tablature shows fret numbers from 0 to 12, with some frets repeated for chromatic movement.

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

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

### 5th String - A Chromatic

Musical notation for the 5th string, A chromatic scale. The notation includes a treble clef, a staff with notes, and a tablature below. The notes are: A, A#, B, C, C#, D, D#, E, F, F#, G, G#, A, Ab, G, F#, F, E, Eb, D, Db, C, B, Bb, A. The tablature shows fret numbers from 0 to 12, with some frets repeated for chromatic movement.

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

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

### 6th String - E Chromatic

Musical notation for the 6th string, E chromatic scale. The notation includes a treble clef, a staff with notes, and a tablature below. The notes are: 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. The tablature shows fret numbers from 0 to 12, with some frets repeated for chromatic movement.

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

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

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# Scales

I have included a small number of scales in preparation for the next level of study. Beginners should continue to my Volume Two method book to fully understand the theory of scales, arpeggios, and key signatures. Use i-m and m-a alternation for all scales.

## E Chromatic 1 Octave

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

## E Chromatic 2 Octaves

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

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

## One Octave Major Scales

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

Key Signatures will be discussed in my Volume 2 method book.

I have added accidentals in addition to the key signature.

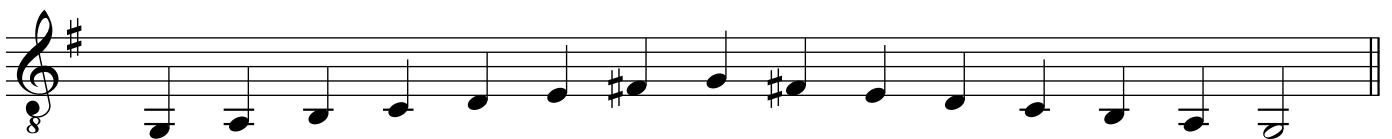
### C Major



### G Major Upper Octave



### G Major Lower Octave



### F Major



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A Natural Minor



E Natural Minor



D Natural Minor



# Reference for Basic First Position Notes

Review the notes you've learned as you progress through the book.  
I suggest colouring each new note with a yellow highlighter as you learn.

A musical staff in treble clef with a key signature of one flat (Bb). The staff is divided into six measures by double bar lines. Each measure contains a single note. Below each note is its letter name and a description of its fingering and string position.

Letter	Fingering	String
E	open	6th string
F	1st fret, 1st finger	6th string
G	3rd fret, 3rd finger	6th string
A	open	5th string
B	2nd fret, 2nd finger	5th string
C	3rd fret, 3rd finger	5th string

A musical staff in treble clef with a key signature of one flat (Bb). The staff is divided into six measures by double bar lines. Each measure contains a single note. Below each note is its letter name and a description of its fingering and string position.

Letter	Fingering	String
D	open	4th string
E	2nd fret, 2nd finger	4th string
F	3rd fret, 3rd finger	4th string
G	open	3rd string
A	2nd fret, 2nd finger	3rd string
B	open	2nd string

A musical staff in treble clef with a key signature of one flat (Bb). The staff is divided into five measures by double bar lines. Each measure contains a single note. Below each note is its letter name and a description of its fingering and string position.

Letter	Fingering	String
C	1st fret, 1st finger	2nd string
D	3rd fret, 4th finger	2nd string
E	open	1st string
F	1st fret, 1st finger	1st string
G	3rd fret, 4th finger	1st string

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# Chord Reference

Not all of the below chords were covered in this book, additional chords have been added for the benefit of supplemental materials. I suggest colouring each new chord with a yellow highlighter as you learn.

C	C	G	G	G	G <sup>7</sup>
XXXO O	X O O	XXOOO	OOO	OOO	OOO
0 1 0	3 2 0 1 0	0 0 0 3	2 1 0 0 0 3	3 2 0 0 0 4	3 2 0 0 0 1

D	D <sup>7</sup>	Dm	E	E <sup>7</sup>	Em
XXO	XXO	XXO	OOO	OOO	OOO
0 1 3 2	0 2 1 3	0 2 4 1	0 2 3 1 0 0	0 2 0 1 0 0	0 2 3 0 0 0

A	A <sup>7</sup>	Am	F	Fmaj <sup>7</sup>	B <sup>7</sup>
XO O	XO O O	XO O	XX	XX O	X O
0 1 2 3 0	0 1 0 2 0	0 2 3 1 0	3 2 1 1	3 2 1 0	2 1 3 0 4

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