Guitar Seminar
Volume 1

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Preface

This book is designed for the first-time beginner, and will provide a good foundation for all guitarists, regardless of stylistic preference. Throughout the book, both standard notation and tablature are used. Classical (finger-style) technique is used as the study covers the first position of all of the strings before moving up to higher positions on the fretboard. It is hoped that the book will stimulate the student to pursue guitar as a lifelong activity, whether at the professional or amateur level.

The book was created using Finale 2003 music notation software. The original intention was to emphasize standard notation. I usually do not use tablature as a form of notation, however, I know that there is a portion of the this book's intended audience who do use tablature, or who respond well to that type of notation. Since the software's improved tablature feature made it so easy to translate the standard notation into tablature, I have included tablature for all but the ensemble music. However, be sure that you do not rely solely on the tablature and that you are making the necessary effort to learn the standard notation. The standard notation is a more versatile and general music language and should be considered the main focus of study. Although a student might be able to create some nice sounds by reading only the tablature, he/she would be missing the main focus of the book, which is to present basic guitar music and performance techniques using standard notation.

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Chapter 1 - Technique, Tuning and Notation

The Guitar

It is important to know the terms to describe the different parts of the instrument. For the most part they are self-explanatory.

The strings run the length of the guitar and are attached to the head stock using the tuning pegs. The other ends of the strings are attached to the body by being tied into the bridge. The sound hole is in the center of the guitar. The fingers are placed on the fretboard (or fingerboard).

Hand Positions

The positioning of the hands is an important part of guitar playing. The position the student uses will very likely become a habit within a short time so, it is important that the student choose a hand position that is both comfortable and practical. It is easier to develop good habits from the start than it is to correct bad habits later on, so be sure to put enough effort into developing a proper hand position for both hands.

Left Hand

The main consideration for the left hand position is to insure that there is a good spread between the fingers. Any position that restricts the movement or the reach of the fingers should be considered a bad position. The basic correct position for the left hand is described as follows: The thumb is placed on the back of the neck, approximately opposite the second finger. The fingers are approximately perpendicular to the string (although the first and fourth fingers are pointing slightly towards the center). From this basic position you are able to spread the fingers out to obtain maximum reach.

Left hand

thumb is opposite 2nd finger

On occasion it is OK to let the fingers come toward the strings at a different angle or let the thumb come around the neck of the guitar but it should be recognized that these positions, however comfortable they seem, restrict your reach and should not be used excessively. These positions can sometimes help relieve tensions that many beginning guitarists experience during the period while the muscles of the hand and forearm are being strengthened. However, the student should develop the habit of using a hand position that allows the greatest reach and flexibility.

Right Hand

When using the classical (finger-style) technique, the forearm rests on the edge of the guitar where the side meets the top. The wrist is slightly bent so that fingers are nearly perpendicular to the strings. The thumb can rest on string 6 when it is not used. The fingers are then free to play the other strings. The movement should be in the two joints of the fingers that are closest to the palm. There should not be significant movement in the wrist or forearm while playing the strings with the fingers. The fingers of the right hand are labeled with the following letters:

p = thumb	(Latin - **P**ollex)
i = index	(Latin - **I**ndex)
m = middle	(Latin - **M**edius)
a = ring	(Latin - **A**nnularis)

right hand

right hand

The little finger of the right hand is rarely used in the beginning studies because the hand position must be drastically altered in order for the little finger to reach the strings. Many advanced players, however, have used the little finger to great advantage.

A technique of **alternation** is used in finger style playing. It consists of consecutive strokes by different fingers. Common alternation patterns include i-m-i-m, i-a-i-a, and m-a-m-a. Many other combinations of the fingers can be used.

There are two basic strokes used by the fingers, Rest Stroke and Free Stroke. When using rest stroke, the finger comes to rest on the adjacent string after each stroke is made. Rest stroke enables the player to achieve the fullest tone and widest dynamic range.

When using free stroke, the finger does not touch the adjacent string after completing the stroke. Instead it passes over the string and does not stop the vibration that might be occurring on that adjacent string. Free stroke is particularly well suited for arpeggio playing.

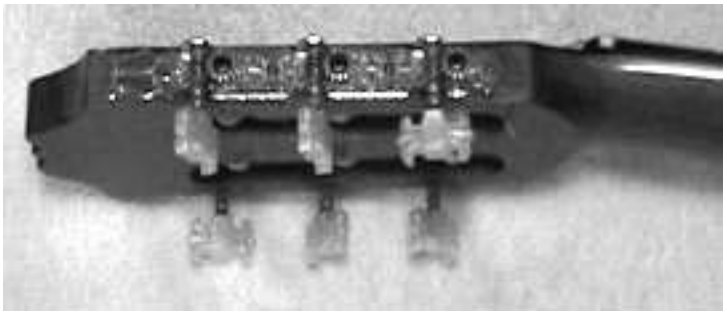
It is important that the student understands that the hand position that he/she uses in the beginning will soon become a habit. Be sure to develop good habits!

Tuning

Tuning the guitar is an important part of the process of learning how to play guitar. When you press down your finger at a fret, a specific pitch is supposed to sound. This will happen only if the guitar is tuned correctly. Some instruments (such as the piano) are tuned by professionals (usually while you are off running some errands) and other instruments (such as electronic synthesizers) maintain their pitch as to never need manual tuning. The rest of us have to tune our instruments. Lucky us. The guitar, like others in the bowed and plucked string instrument family, requires frequent tuning. It is essential that

the person who plays the instrument can also tune the instrument. Electronic tuners are useful; I recommend them. However, a guitarist should know how to tune without the aid of an electronic tuner.

Herein is a short discussion of a simple method of standard tuning for the guitar. Although other methods exist, they all attempt to accomplish the same goal: Get the guitar "in-tune" so that the tuning will not detract from the skill of any musician who plays the instrument. A well-tuned guitar cannot make a novice player sound like a pro, but a poorly tuned guitar can make an accomplished player sound terrible. The truth is that an accomplished player won't tolerate an out-of-tune guitar, she'll just tune it. It is each guitarist's responsibility to keep their instrument in tune. All tuning of the strings is done by turning the tuning pegs which will tighten or loosen the strings.



Tuning pegs

The following discusses the relative tuning method (sometimes referred to as the "5th fret method").

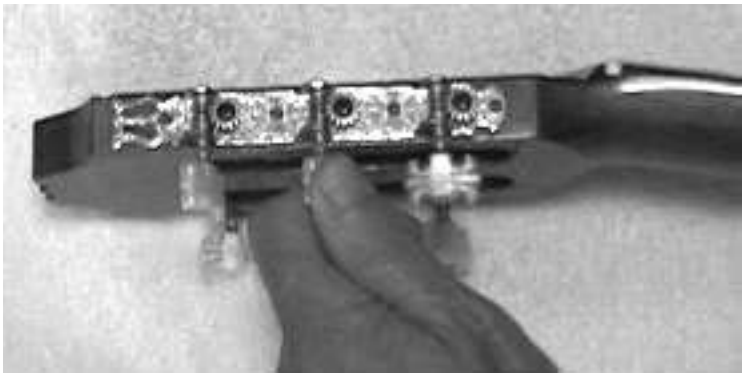
Relative Tuning

Relative tuning involves comparing the tuning of adjacent string pairs. The higher pitched string in the pair is tuned in reference to the lower string. It is assumed that the lower string is "in-tune". With this method you have to tune the lowest string (string 6- low E) to some reference such as a piano or a tuning fork. Some additional suggestions for tuning the 6th string are listed later.

The general process is as described below, followed by a step-by-step breakdown of the tuning method.

Once you have tuned the 6th string, you will press down that string at the fifth fret and pluck the string. You then tune the 5th string to match that sound. The standard tuning system for the guitar is such that the difference in sound from the 6th string to the 5th string is the same as the difference from the open 6th string to the fifth fret of the 6th string. Therefore the fifth fret of the 6th string should be a match for the open 5th string.

If they don't match, you should change the pitch of the 5th string by turning the tuning peg for the 5th string in the appropriate direction (don't change the 6th string).



make adjustments to string 5

The terms "flat" and "sharp" are used to compare two different notes. If the pitch of the open string is lower than the pitch of the fretted note then the term used to compare the open string in reference to the fretted string is "flat" (i.e. the A string is flat). To correct this "out-of-tune" condition, turn the tuning peg of the open string so that it increases the tension of that string and raises the pitch of the open string so that it is "in-tune" with the fretted string. Conversely, if the pitch of the open string is higher than the pitch of the fretted note then the term used to compare the open string in reference to the fretted string is "sharp". To correct this "out-of-tune" condition, turn the tuning peg of the open string so that it decreases the tension of that string and lowers the pitch of the open string so that it is "in-tune" with the fretted string. When adjusting the tuning of a string that is sharp, it is advisable to lower the pitch of the string so that is noticeably flat, then bring the string up to the desired pitch. If you tune a string that is sharp down to the correct pitch without first going below the desired pitch, oftentimes the string does not hold its pitch as long as the recommended method.

Back to the tuning process.

If the 5th string is too low (flat), you need to tighten the string; if the string is too high (sharp), you need to loosen the string. It is important to get the 5th string tuned up in reference to the 6th string because once the 5th string is "in-tune", it will be used to tune-up the 4th string. The 4th string is then used to tune up the 3rd string and so on. Any tuning error you make will "ripple" throughout the whole process, so tune carefully.

Usually the fifth fret is used when tuning the string pairs with one exception being at the fourth fret. Here is a quick summary of the process:

1. tune string 6 (some methods are discussed later)
2. tune string 5 to match the fifth fret of string 6
3. tune string 4 to match the fifth fret of string 5
4. tune string 3 to match the fifth fret of string 4
5. tune string 2 to match the FOURTH fret of string 3
   (Notice the use of the fourth fret)
6. tune string 1 to match the fifth fret of string 2

When using the relative tuning method it is important to go through the process in the above order. Now let's go through the whole process more slowly.

tune string 6

This is the starting point for tuning in this system. You tune the low E string (string 6) by one of several means. Here is a list of options with a short discussion afterwards.

1. Match the low E to the Piano note E, an octave plus minor 6th below middle C.
2. Buy a guitar pitch pipe and use the low E sound.
3. Play a song from a CD that has a prominent Low E, such as Daytripper (Beatles), I Can See for Miles (the Who).
4. Match your E to another guitar's E. You have friends who play, right?
5. Play an E on a Synthesizer or other instrument that you know is in-tune.
6. Guess. Check the tension of the string. Not too tight now, but not wobbly loose either.

If you own a piano, it is easy to play the E that is nearly two octaves below middle C. Hold down the sustain pedal and let the note ring out. As it is still sustaining, play the open 6th string and adjust the tuning peg so that the string sounds the same pitch as the piano note. If you don't own a piano you can use your CD player to play a song that is in E.

If you don't have a piano or other instrument to check your E string, you may just have to guess. The low E is about the lowest note I can sing, it's way down there, probably way too low for most women's voices. If you don't have any reference you will have to start with a note that is your best guess. Once you decide that you have a note that is "in the ballpark", you can tune the rest of the strings in relation to the sixth string and it will still sound OK even if the low string is not exactly "E". Just be sure that you are not way too high (too tight) to begin with or you might have strings poppin' like old rubber bands. That's no fun.

tune string 5

Once the 6th string is in-tune or as close as you can get, you should press down that string at the 5th fret and use the sound created there to tune your open 5th string (A). Listen carefully to the sound of the note A (the 5th fret of string 6). Then play the open 5th string and adjust the tuning peg for that string to make it sound the same as the 5th fret of string 6. Both notes are "A". If they sound different be sure that you adjust string 5. Don't change string 6, it is your tuning reference. After you have adjusted open string 5 so that it sounds the same as the 5th fret of string 6, continue to the next step.

tune string 4

Use the 5th fret of string 5 as the reference to tune the open 4th string. Both notes are D. If the open 4th string is not in-tune with the 5th fret of string 5, you should adjust the 4th string. Don't change the 5th string at this point, you have already tuned that string in the previous step.

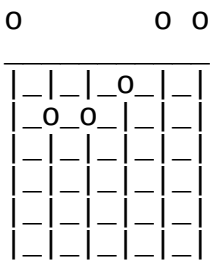
tune string 3
Continue this process. Use the 5th fret of string 4 as the reference to tune the open 3rd string. Both notes are G. If the open 3rd string is not in-tune with the 5th fret of string 4 then adjust the 3rd string. Again, don't change the 4th string, you have already tuned that string in the previous step.

tune string 2
Tuning the second string is where you use the 4th fret instead of the 5th fret. Use the 4th fret of string 3 as the reference to tune the open 2nd string. Both notes are B. If the open 2nd string is not in-tune with the 4th fret of string 3 then adjust the 2nd string. Remember, don't change the 3rd string at this point, you have already tuned that string in the previous step.

tune string 1
Finally, use the 5th fret of string 2 as the reference to tune the 1st string. Both notes are E. If the open 1st string is not in-tune with the 5th fret of string 2, then adjust the 1st string. Again, don't change the 2nd string, you have already tuned that string in the previous step.

Now all of your strings should be in-tune "relative" to the low E string. Even if the E string is not exactly an E, the guitar should still be in-tune with itself based on whatever note the sixth string was tuned.

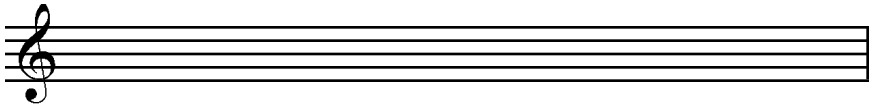
I like to test the tuning with the E major triad, shown in chord diagram form below. It should sound nice and full, without any discordant sourness.



If it doesn't sound right, start over and go through the process again. If the guitar was extremely "out-of-tune" to begin with, it is common to have to go through the whole process another time or two until the tuning stabilizes.

Standard Notation

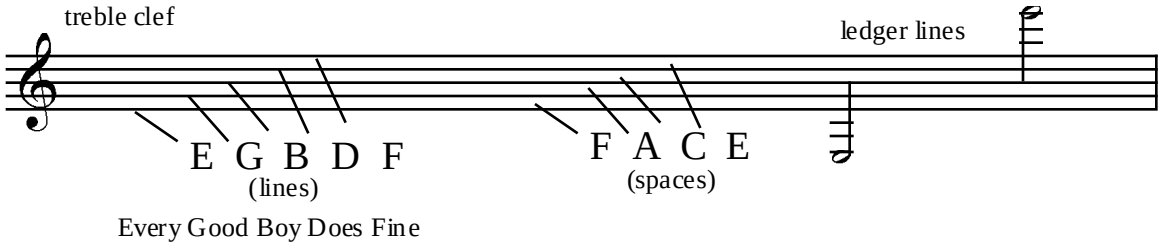
Standard notation is a common form of music notation that makes use of the musical alphabet (A-G). Standard notation uses a Staff that consists of 5 lines separated by 4 spaces. The lines are numbered from 1 to 5 beginning with the bottom line (1st line). Likewise the spaces are numbered 1 to 4 beginning with the bottom space (1st space).



A clef sign is placed on the staff and this clef sign assigns the letter names to the different lines and spaces. The specific clef sign used for guitar music is called a "treble clef". The treble clef assigns the following letters to the lines of the staff (from bottom to top):
E G B D F

The phrase "Every Good Boy Does Fine" is often used to help remember the letter names of the five lines of the staff in treble clef.

When using treble clef the spaces from 1 to 4 spell out the word
F A C E.

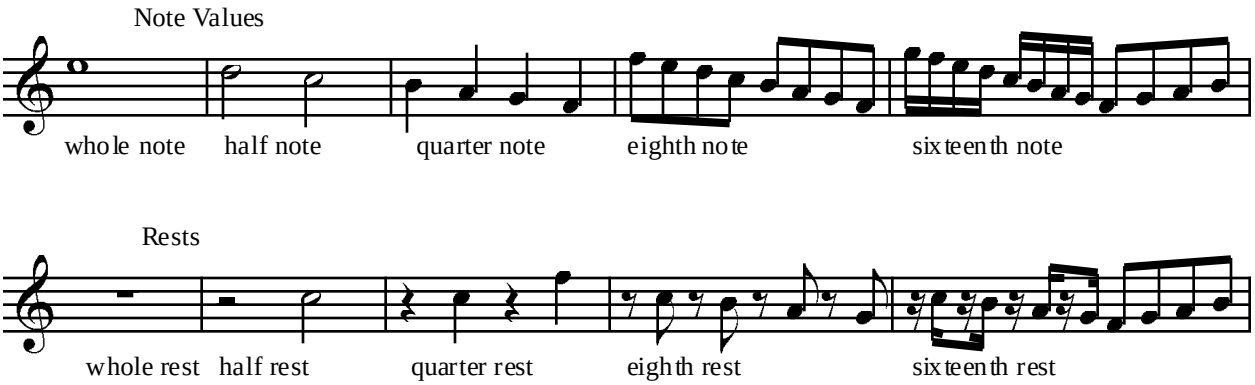


Extra lines can be added to the staff (both above and below) to expand the range of the staff. These extra lines are called "ledger lines". In between each ledger line is a space (just like the staff) that also can be used. The range of the guitar is so great that ledger lines above and below the staff are often used.

This information should be memorized immediately.

Note Values

Note values are used in music notation to indicate the proper rhythm of the music. The note values used in these lessons are: Whole note, Half note, Quarter note, Eighth note and Sixteenth note. These note values define the time relationship between the different notes in a piece of music. The terminology helps understand their relationship, i.e. a Half note lasts half as long as a Whole note, and a Quarter note will last twice as long as an Eighth note. These note values do not indicate how fast any particular note should be played, only the relationship between the notes. If a whole note last 4 seconds, then a half note will last 2 seconds; but if a whole note lasts only 2 seconds, then a half note will last 1 second. Each note value has an equivalent rest. A rest is a notation that indicates a silence in the music.



Notice the physical characteristics of the different note values.
whole note - open notehead, no stem
half note - open notehead with stem
quarter note - black notehead with stem
eighth note - black notehead with stem and flag or beam
sixteenth note - black notehead with stem and double flag or double beam

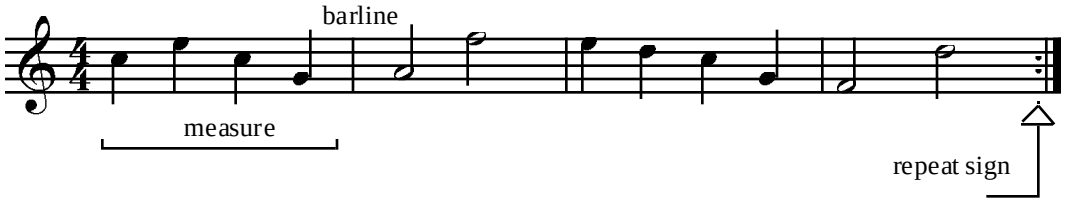
A series of eighth notes or sixteenth notes are usually connected together in a group with a "beam" instead of using a separate flag for each note.

The stem direction of a note may go up or down and the direction is usually determined by the position of the notehead on the staff. If the notehead is on the lower portion of the staff, then the stem would go up; if the notehead is in the upper portion of the staff, then the stem would go down. It should be mentioned that there are many times, especially in classical guitar literature that the stem direction does not follow the above mentioned rule. Instead, it may be used to indicate whether the note is played with the finger (up stem) or with the thumb (down stem).

Measures

Vertical lines divide the staff at periodic intervals. These lines are called barlines. The area from one barline to the next is called a measure. Often the terms "bar" and "measure" are used interchangeably. At the very end of a piece of music, a double barline is used. Occasionally, a double barline is used at the beginning of a new section within a longer piece of music.

A repeat sign, consisting of a double barline with dots placed on both sides of the 3rd line of the staff, is used to indicate that a section should be repeated.



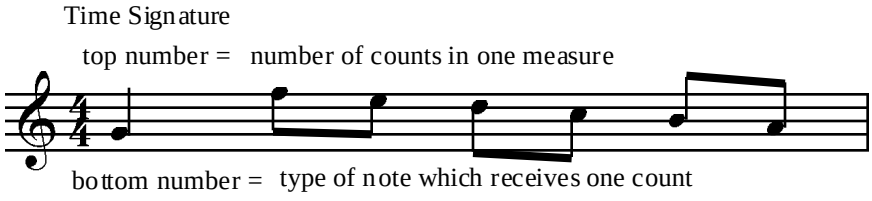
Meter and Time Signature

The time signature is placed on the staff after the clef sign, and it consist of two numbers.

The top number indicates the number of counts in one measure.
The bottom number indicates which note value receives one count

Since the bottom number indicates the note value that receives one count, you should expect to see either the number 1 (whole note, actually this is very rare), the number 2 (half note), the number 4 (quarter note) or the number 8 (eighth note). On rare occasions, you might even see the number 16 (sixteenth note) as the bottom number. The top number could be any number but it is most commonly a 2, 3, 4 or 6.

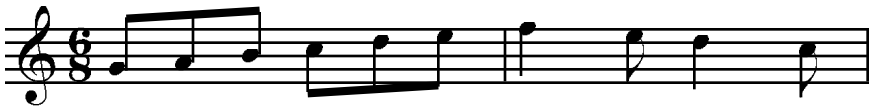
A time signature of 4/4 would indicate that a quarter note receives one count (bottom number is 4) and there are four counts to each measure (top number is 4)



A time signature of 6/8 would indicate that an eighth note receives one count and that there are 6 counts to each measure.

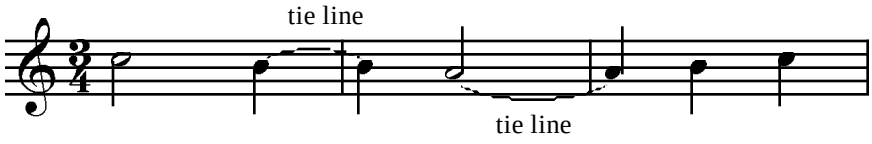
Compound Meter

Often 6/8 is played at a fast tempo so that counting all six is impractical and instead only two counts (each the length of 3 eighth notes) are used. This is commonly known as playing 6/8 "in 2". A jig is a familiar form of this rhythm. When played in this manner the meter is called compound meter. This is true of many time signatures where the top number is divisible by 3. The characteristic of compound meter is that each perceived beat (2 beats for each measure 6/8) has a three part subdivision (each of the eighth notes of 6/8). This is in contrast to simple meter such as 3/4 where each beat (a quarter note) has a two part subdivision (an eighth note). So, compound meters are sometimes misleading at first glance; 6/8 might feel like it's a 2 beat meter (with triplets on each beat), 9/8 might feel like a 3 beat meter and 12/8 a 4 beat meter. As you learn music in these meters, an understanding of this rhythmic idea will become more clear.



Tie Line

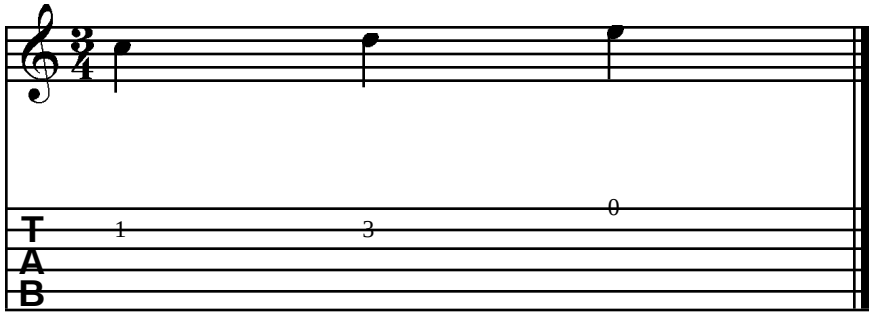
Another symbol that is used is a tie line. The tie line is a curved line connecting two notes of the same pitch (same letter name and position on the staff). This symbol joins the time values of the two notes and creates ONE note that is the length of the total value of the two. This is especially useful when a note begins in one measure and its duration is long enough to last into the next measure.



This chapter covers a large amount of material. Application of these terms and concepts will help in your understanding of this material. If something seems unclear at this point, then continue to the first lesson and see how the notation is applied to the guitar music. Periodically review this information until you have a clear understanding of all of the following terms.

Musical Alphabet
Staff
Clef Sign
Treble Clef
Lines (E G B D F)
Spaces (F A C E)
Ledger Lines
Note Values
Rests
Whole note
Half note
Quarter note
Eighth note
Sixteenth note
Barline
Measure
Double Barline
Repeat Sign
Meter
Time Signature
Tie Line

The tablature notation under the standard notation (marked TAB) shows you where on the fretboard the notes can be played. The six lines of the tablature represent the six strings of the guitar (the top line is string 1). The numbers are the fret positions on the string that the left hand should play. The number zero refers to the open string (unfretted). In the example below the standard notation shows three quarter notes, C, D and E. The TAB shows that C is played on string 2 at the first fret, D is played on string 2 at the third fret and E is played on the string 1, open. There is no rhythm in the tablature. Read the standard notation for the rhythmic element.

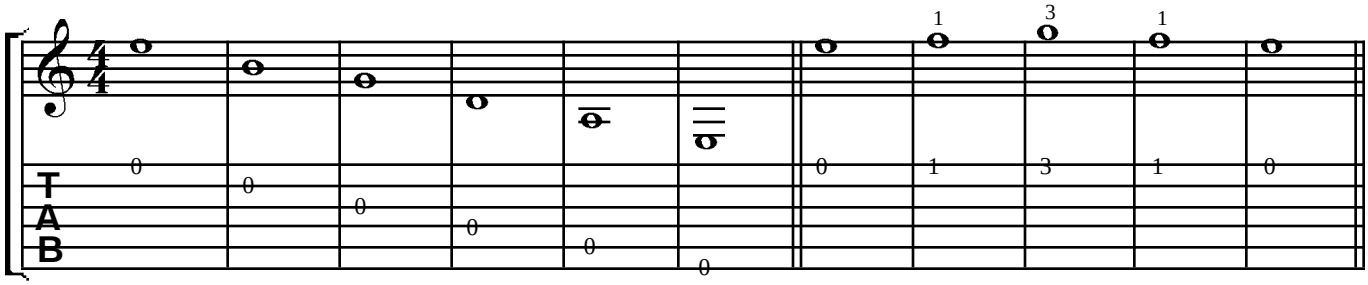


Chapter 2 - String One

In this lesson you will learn the names of the six open strings and two additional notes on string 1. The most important notational aspects in this lesson are as follows:
1) interpreting the time signature
2) reading Whole notes, Half notes, and Quarter notes

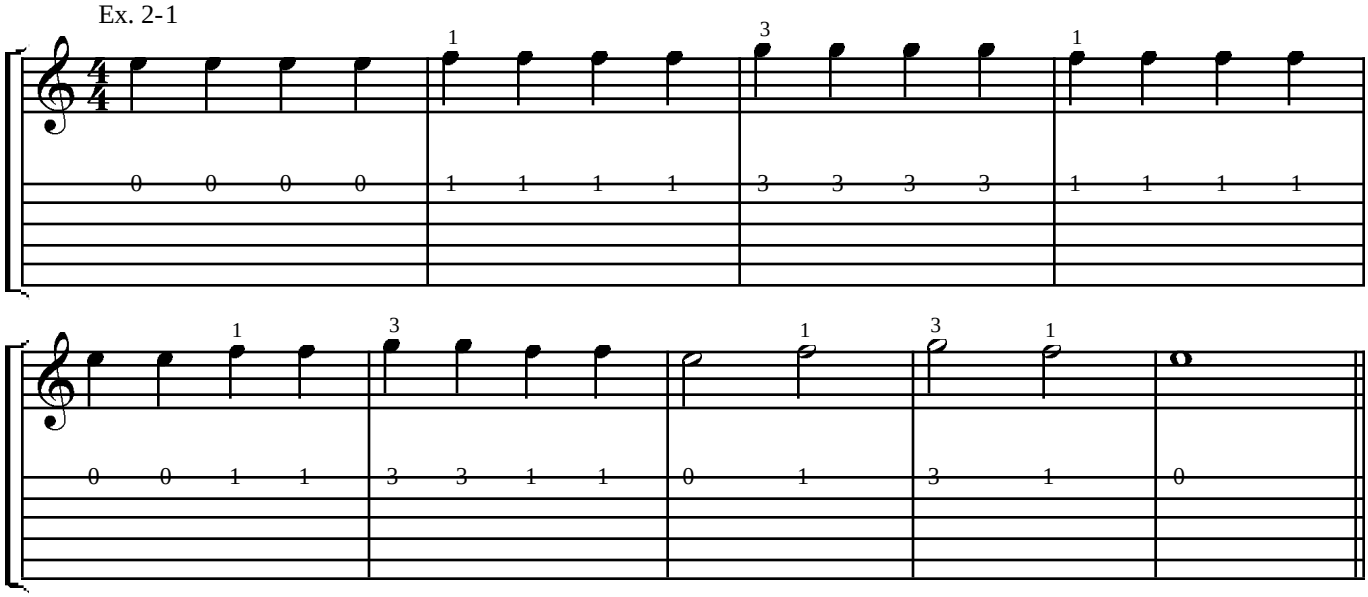
Throughout this lesson and others, make a conscious effort to use alternation between the fingers of the right (plucking) hand. The recommended alternation patterns for this lesson are i-m-i-m and m-i-m-i.

Note names used in this lesson:
string 1 = E string 1 fret 1 = F, string 1 fret 3 = G
string 2 = B
string 3 = G
string 4 = D
string 5 = A
string 6 = E,



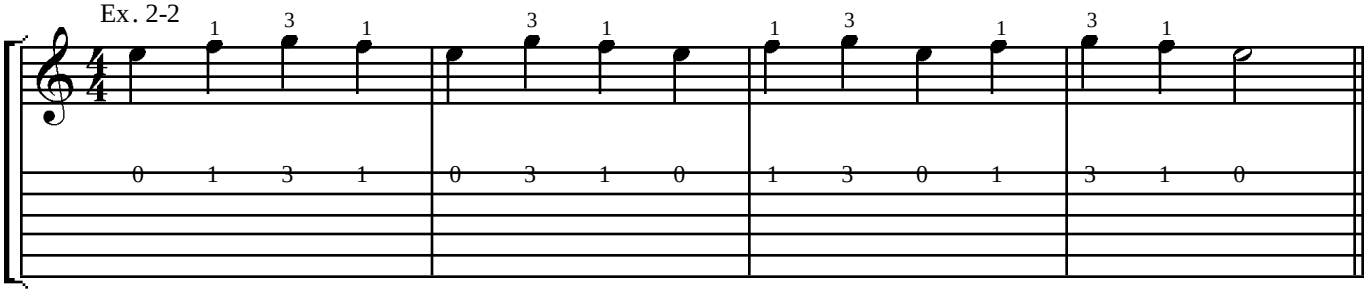
Notice the time signature, the top "4" indicates there are 4 counts in each measure and the bottom "4" indicates that a quarter note receives one count.

Ex. 2-1



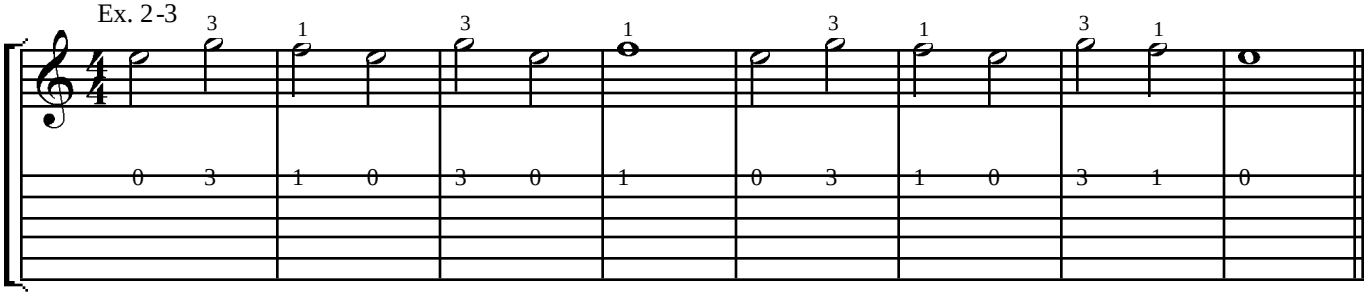
One useful technique for the left hand is to keep the first finger down on the string when playing the third finger (on the note G). If you come back to the note F, then all you need to do is lift your third finger and your first finger will already be on the string at the note F. But if you lift your first finger while playing the note G, then in order to play the note F, you will have to coordinate lifting the third finger, pressing down the first finger and plucking the string with the right hand.

Ex. 2-2



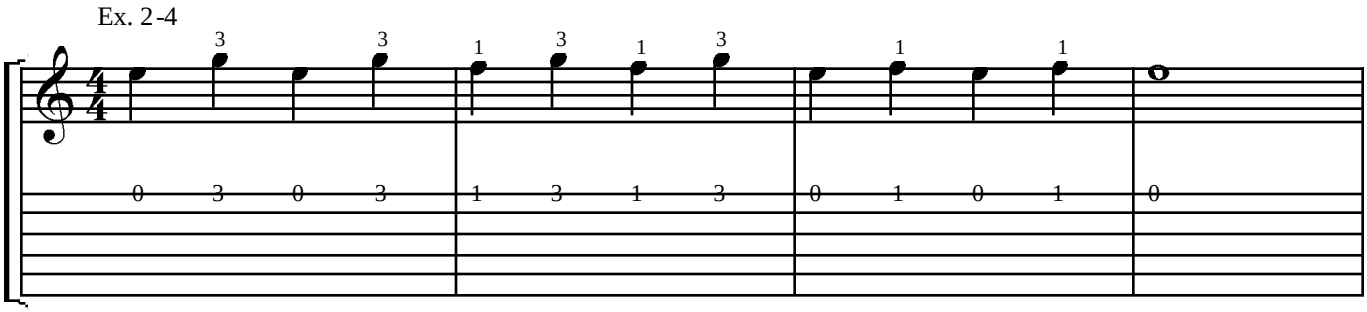
The next exercise uses half notes and whole notes. When the time signature is 4/4, how many counts are in a half note?, a whole note?

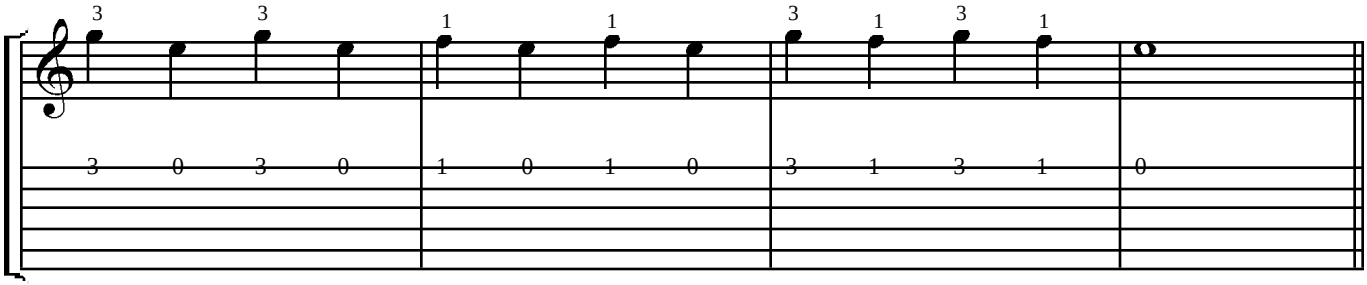
Ex. 2-3



Be sure to give the whole notes their full value.

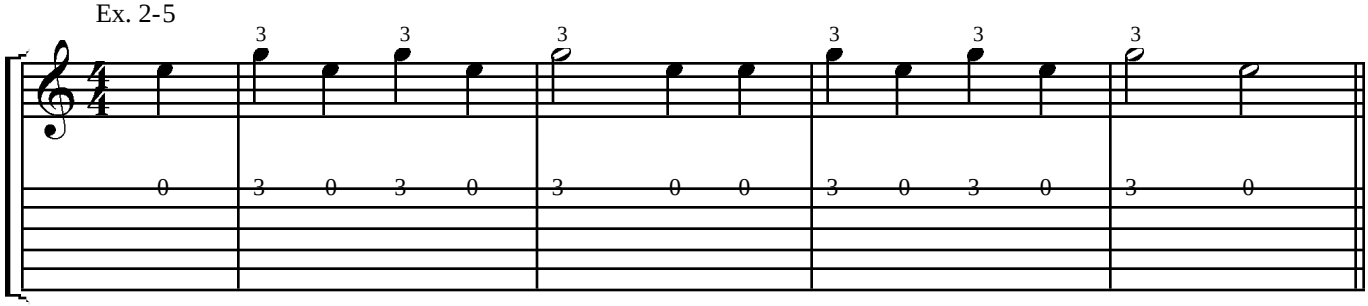
Ex. 2-4





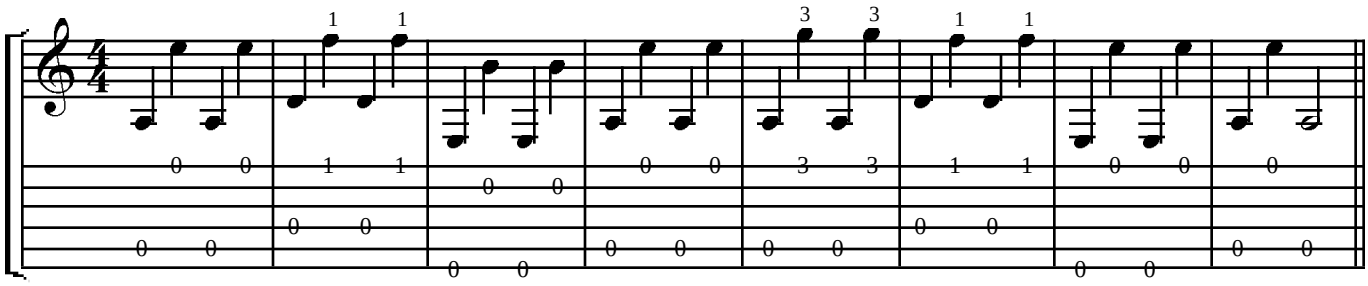
Sometimes a short melody uses only two notes.

Ex. 2-5



This exercise uses the fingers to play string 1 and 2 while the thumb is used to play strings 4, 5, and 6.

Ex. 2-6

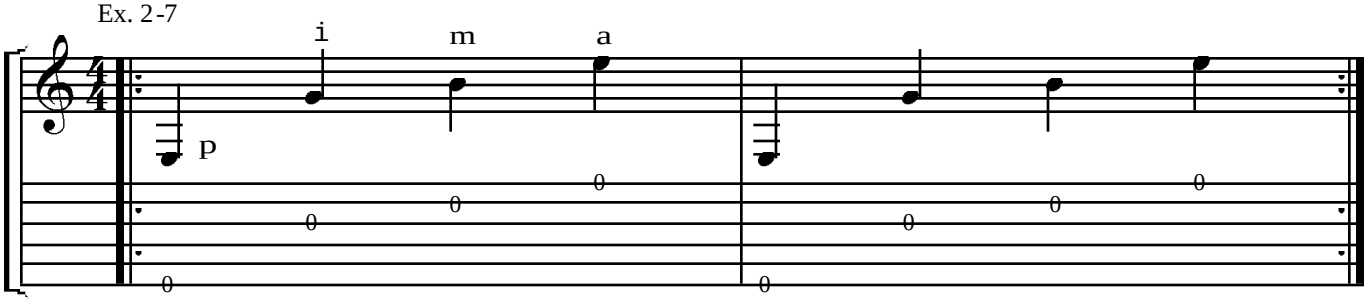


It is essential that the student understand the importance of discipline and patience while studying music. Using discipline you must push yourself to practice each exercise over and over and over again in order to train the fingers and the mind to work together. And it will take patience to endure the inevitable moments of discouragement that occur while learning the fundamentals of a new skill. It is recommended that students begin with a practice of at least 30 minutes a day and then lengthen that practice time as soon as they gain more strength and endurance. Each one of these exercises should be repeated again and again. In fact, often times musicians can achieve a meditative state of serenity while engaged in repetitive practice. If you focus on the long term goal of learning to play the guitar it will then be easy to overcome the brief periods of monotony inherent in the beginning studies.

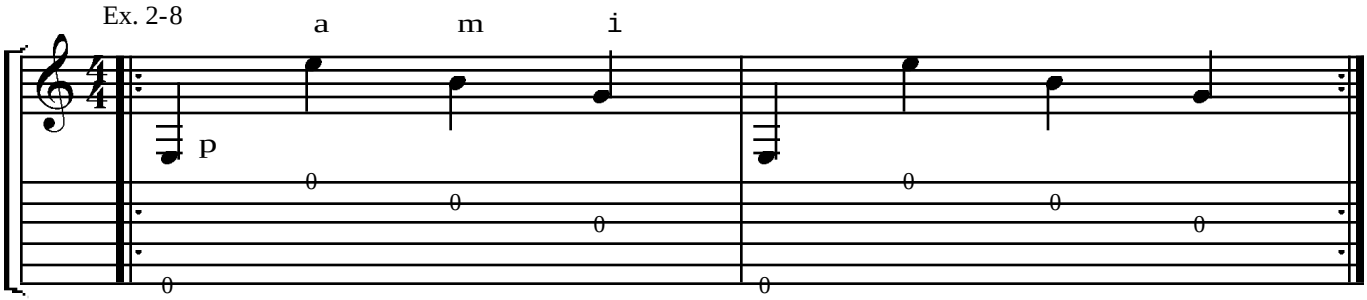
A time keeping device that may help in your practice is a metronome or a drum machine. If you practice along with a metronome you will be playing a very steady tempo. When you practice to a metronome, be sure to set the tempo to a comfortable speed. Do not try to play so fast that you become sloppy in your technique. Speed is of secondary importance at this stage, the most important element of guitar technique in the beginning is accuracy. Speed will come with repetition and the discipline of regular practice. Write down the tempo that feels comfortable as you practice an exercise, and increase the tempo gradually as you gain more skill. By writing down the tempo marking you will be able to see your progress documented on the page.

The next four arpeggio exercises use free stroke.

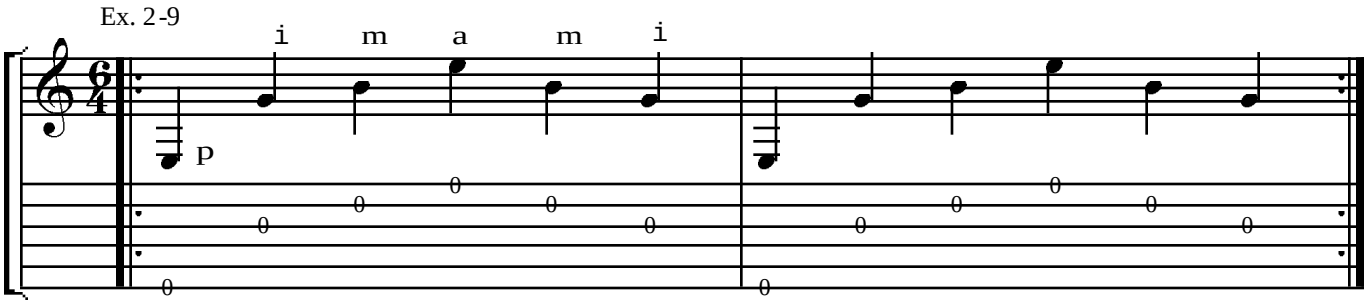
Ex. 2-7



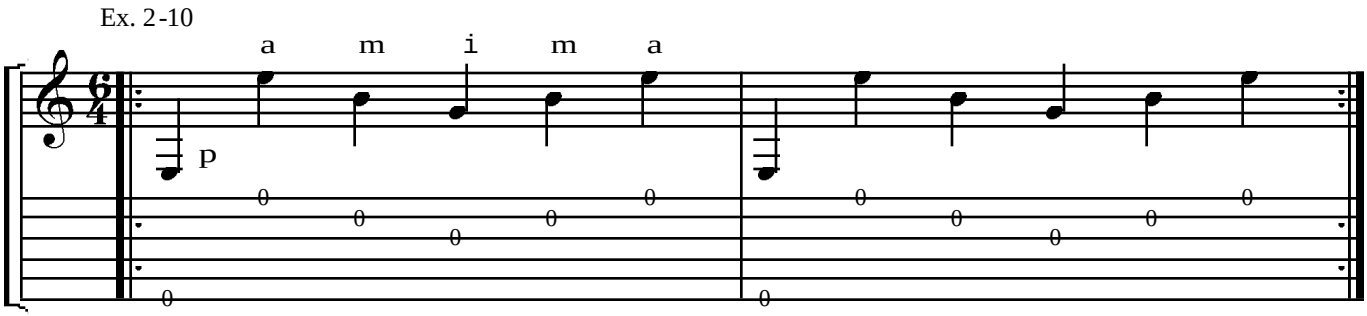
Ex. 2-8



Ex. 2-9



Ex. 2-10

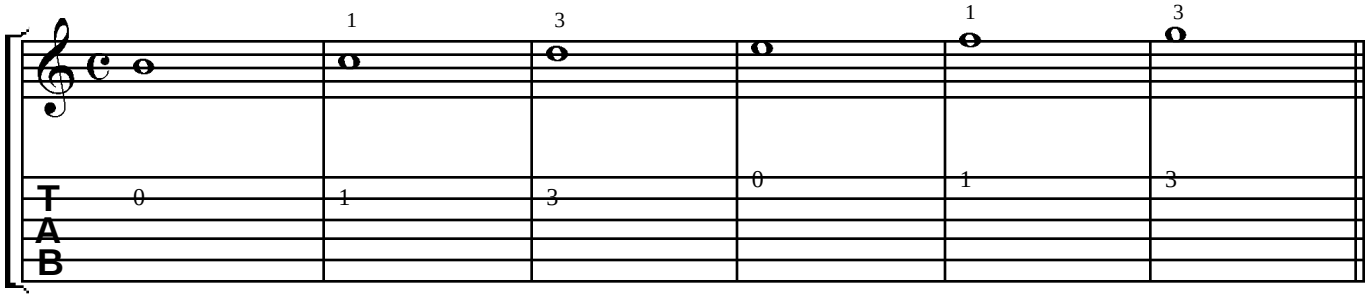


Chapter 3 - String Two

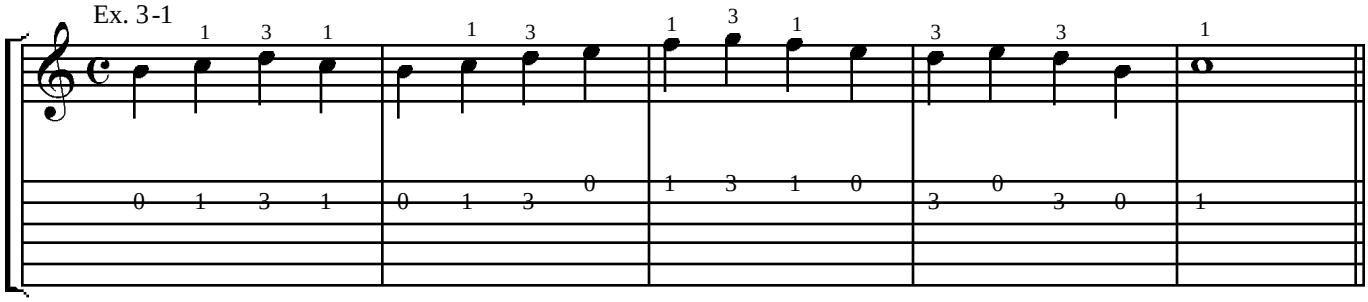
In this lesson you will learn notes on the second string and review the notes learned in lesson 1.
Two new forms of notation are also introduced:

1) the dotted rhythm and
2) the chromatic signs of sharps and flats

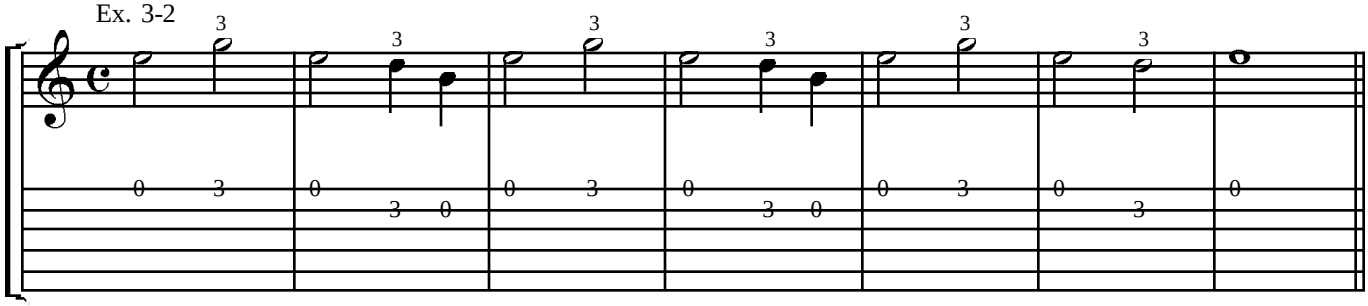
New notes on string 2: string 2 fret 1 = C string 2 fret 3 = D
Notice the time signature "C" which is an abbreviation for common time, 4/4.



The left hand techniques suggested for lesson 1 concerning leaving the first finger on the string when playing the third finger also applies to the second string and all other strings.
Remember to use alternation with the right hand.

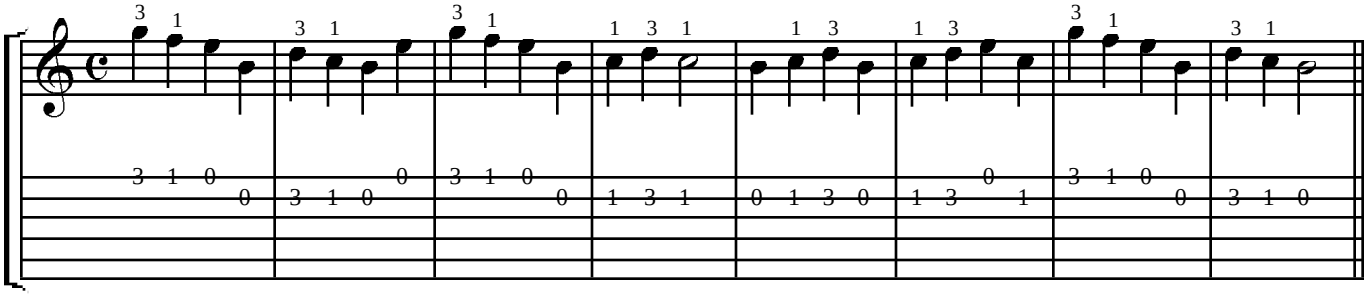


Exercise 3-2 uses the notes values of quarter notes, half notes and whole notes.
Be sure to practice each exercise at least 10 times during each practice session.



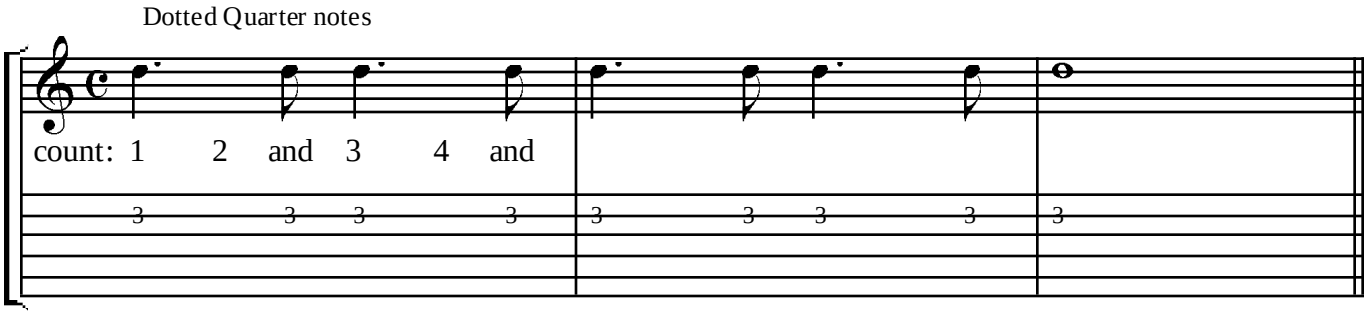
Be sure to use alternation with the right hand. You can practice different combinations such as imim, mimi, mama, amam, iaia, aiai, etc.

Ex. 3-3



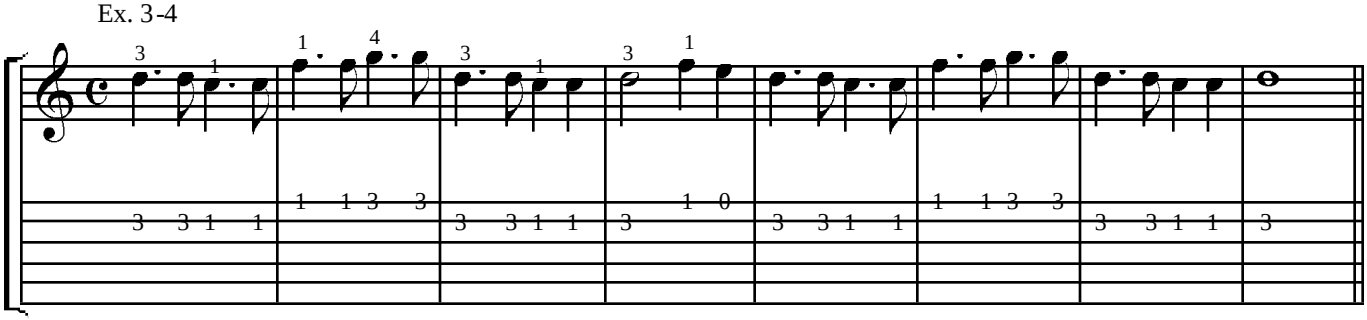
In the following exercise a new rhythmic notation is used: the dotted quarter note. The dot can be used with any note value and it always lengthens the note by 1/2 of its original value. In a 4/4 time signature the quarter note receives one count. A dotted quarter note receives one count plus 1/2 count for a total of 1 1/2 counts.

In the following exercise the dotted quarter note is always followed by an eighth note (which receives 1/2 count). This is a common rhythmic figure used in many styles of music.



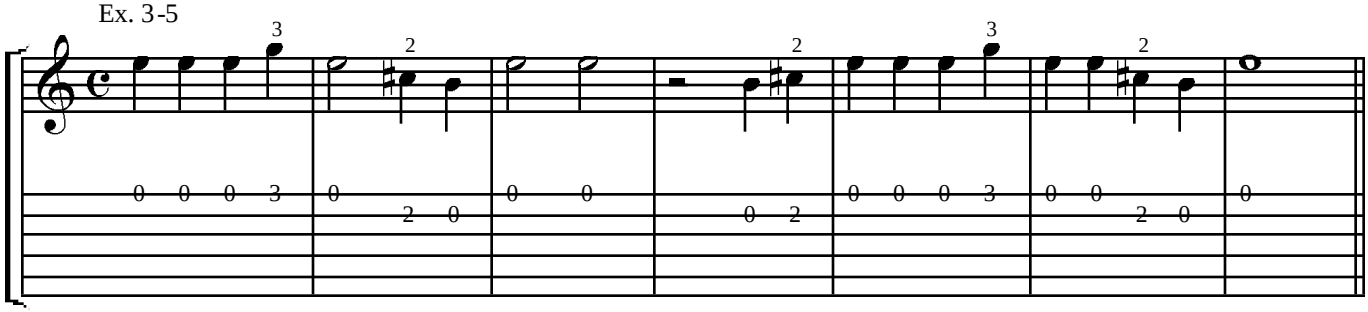
Pay strict attention to the rhythm throughout the exercise. Be sure that the dotted quarter notes last longer than the regular quarter notes.

Ex. 3-4



In this next exercise the chromatic sign called a SHARP (#) is introduced. A SHARP placed in front of a note will raise that note one half-step (the distance of one half-step is the same as one fret on the guitar). For example, a sharp placed in front of the note C will change that note to C# (referred to as "C sharp") and is located at the second fret of string 2 (one fret higher than the note C).

Ex. 3-5

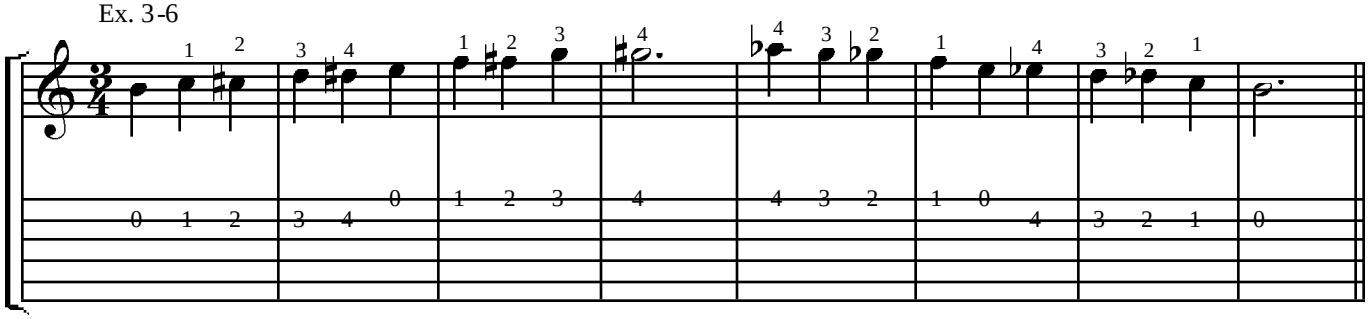


The next exercise of this lesson is a chromatic scale. It contains another chromatic sign called a FLAT. A FLAT placed in front of a note will lower that note one half-step (one fret). As an example, a flat placed in front of the note D will change that note to a Db (referred to as "D flat") and that note is located at the second fret of string 2. You might notice that the second fret of string 2 has two names: C# and Db. In fact, each of the chromatic notes have two names. The context of the music will determine which of the two names is more appropriate.

In this exercise both names are used so that you can get used to reading either the sharp or the flat version of each chromatic note.

The student should understand that the terms "Sharp" and "Flat" used with the letter names is a different context than when these terms are used in tuning. When tuning, the terms describe a relationship between two different tones in regard to pitch (or a tone's frequency). In these circumstances the condition of being Sharp or Flat is undesirable. However, the chromatic signs Sharp and Flat are used intentionally and simply add more notes to the musical alphabet. The note C# is as valid as any other note, and the use of the term in this context should not imply that the note is out-of-tune.

Ex. 3-6

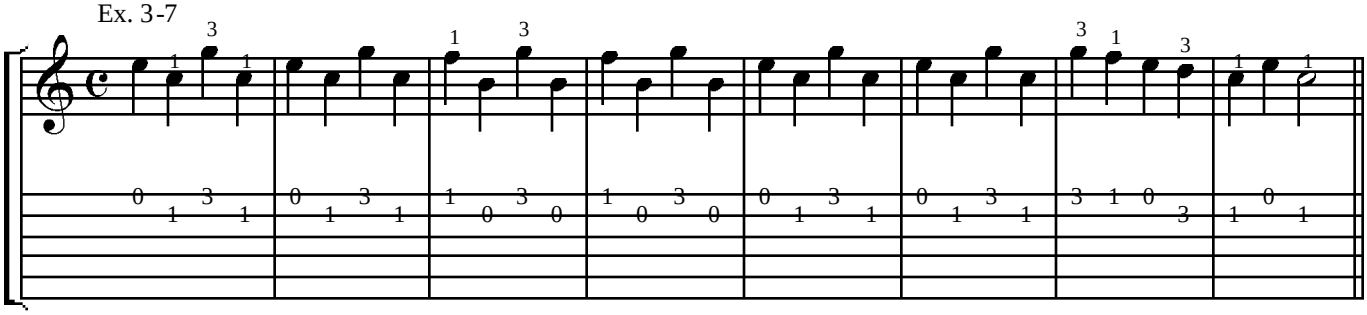


The chromatic scale is the most important exercise learned so far. Each practice session should begin with 10 repetitions (or more!) of this scale. This scale is important because it exercises all of the fingers of the left hand and also is a good exercise for coordinating the movement of both hands together.

You may have noticed that in standard notation the chromatic sign precedes the note, however when you refer to that note, the letter name precedes the chromatic sign (as in "C sharp" not "sharp C"). This is simply a quirk in the notation and once understood should present no confusion.

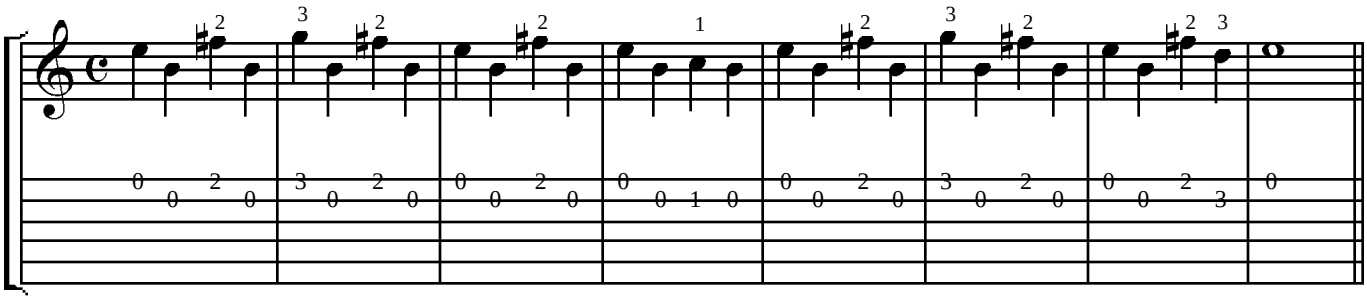
In the next exercise it is easiest to hold down the first finger (on the note C) throughout measures 1-2 and 5-6.

Ex. 3-7



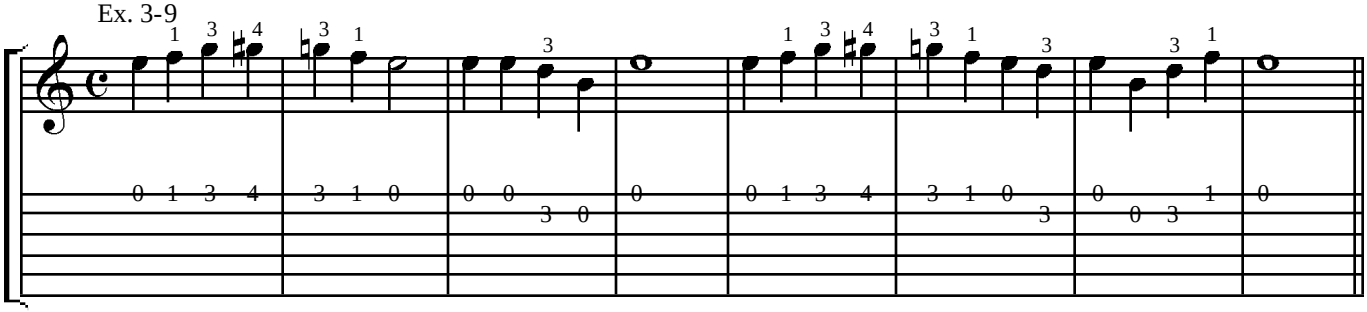
The next exercise contains "accidentals". The F# is located on the first string at the 2nd fret. It is best to use the second finger of the left hand to play the F# so that the first finger will be available to play the C that occurs in the fourth measure.

Ex. 3-8



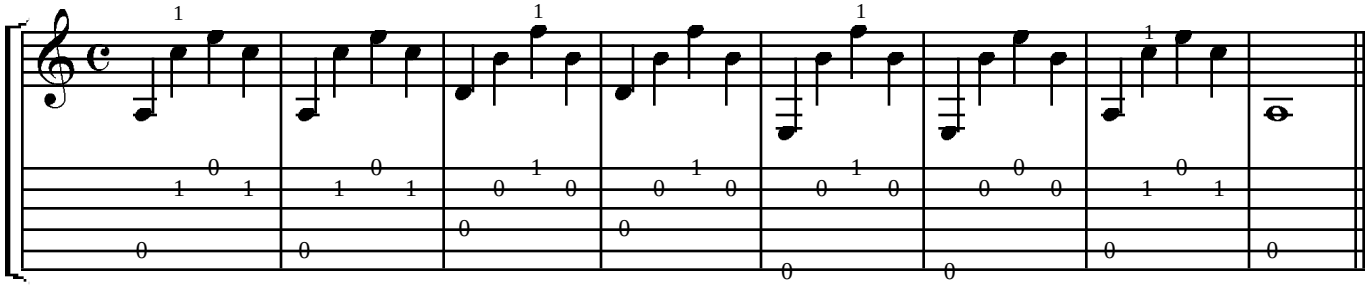
The next exercise is based on an unusual scale called the "diminished scale". The scale is created by alternating half steps and whole steps.

Ex. 3-9

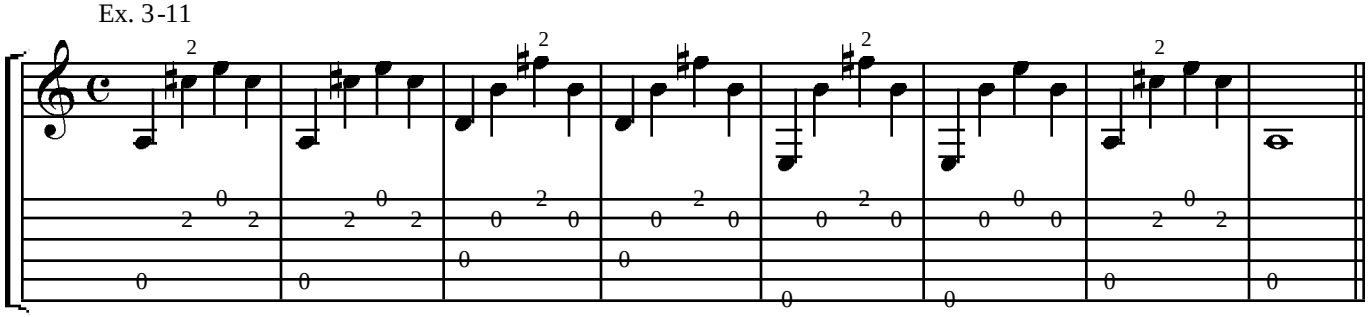


The next two exercises are based on a single musical idea. Exercise 3-10 expresses the idea in a minor key while exercise 3-11 expresses that same idea in a major key.

Ex. 3-10

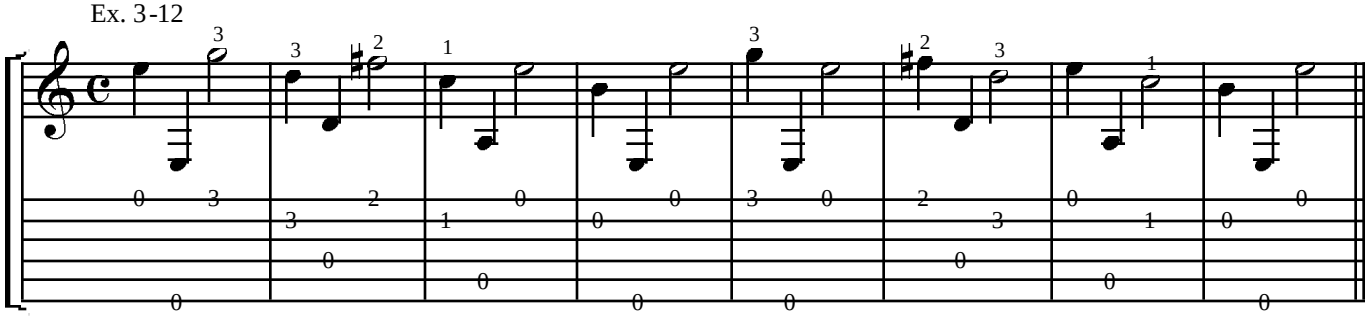


Ex. 3-11



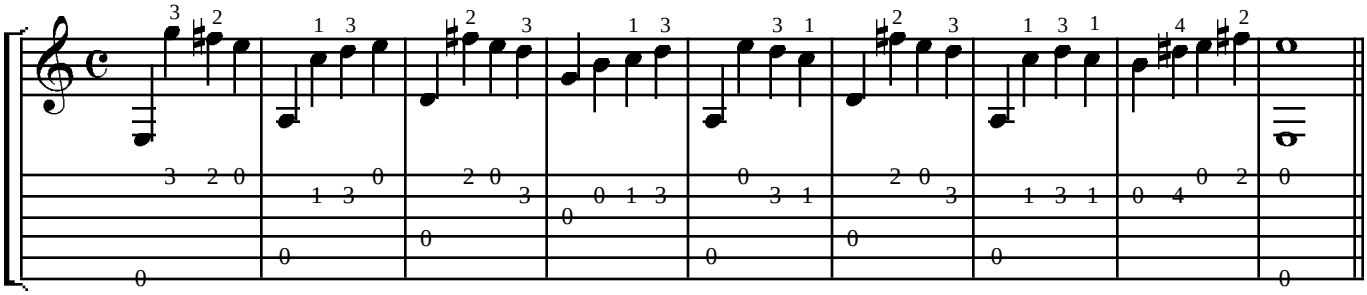
The following exercise uses the note F# on the second fret of string 1. You can allow the bass notes to ring out longer than their written value.

Ex. 3-12



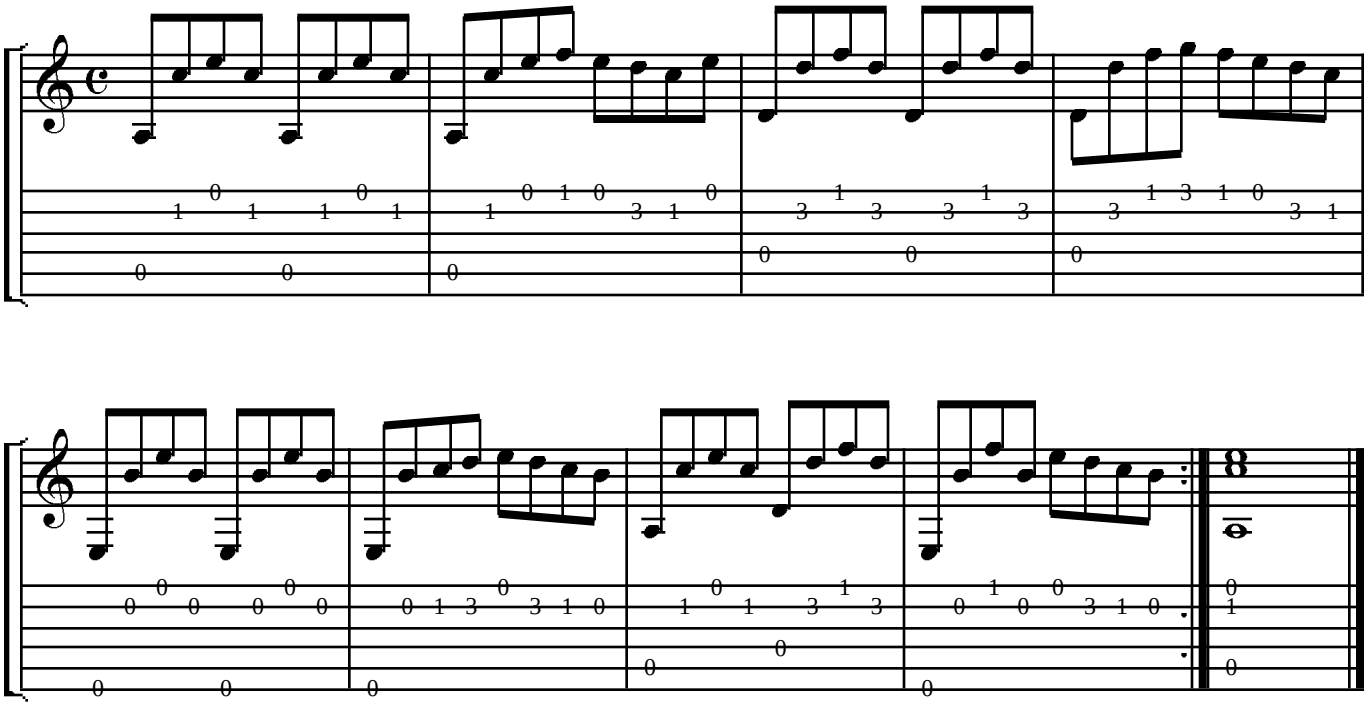
The following exercise uses accidentals of F# and D#. The D# is on string 2 at the fourth fret. The last measure has both the first and sixth string sounding together. Play the sixth string with the thumb and the first string with either i or m.

Ex. 3-13



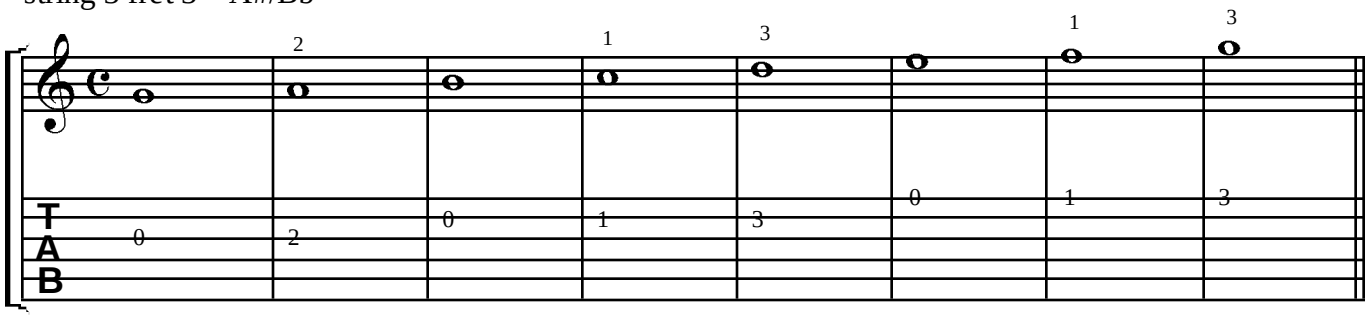
The following exercise using eighth notes alternates between a measure of an arpeggio and a measure containing melodic material. Notice the last measure contains three notes played together. Play the last measure and the arpeggio measures with free stroke.

Ex. 3-14



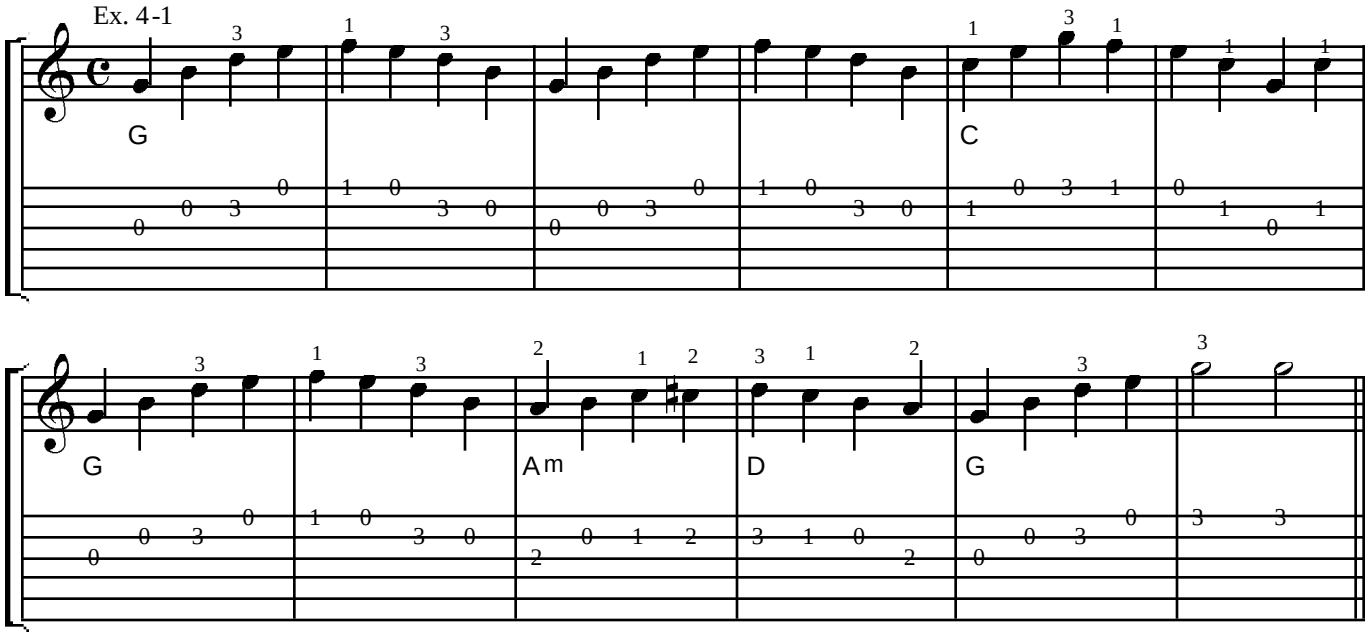
Chapter 4 - String Three

In this lesson you will learn notes on string 3. On string 3 are the following notes:
open string 3 = G, string 3 fret 2 = A
The chromatic scale will include G#, Ab, A#, Bb
string 3 fret 1 = G#/Ab
string 3 fret 3 = A#/Bb



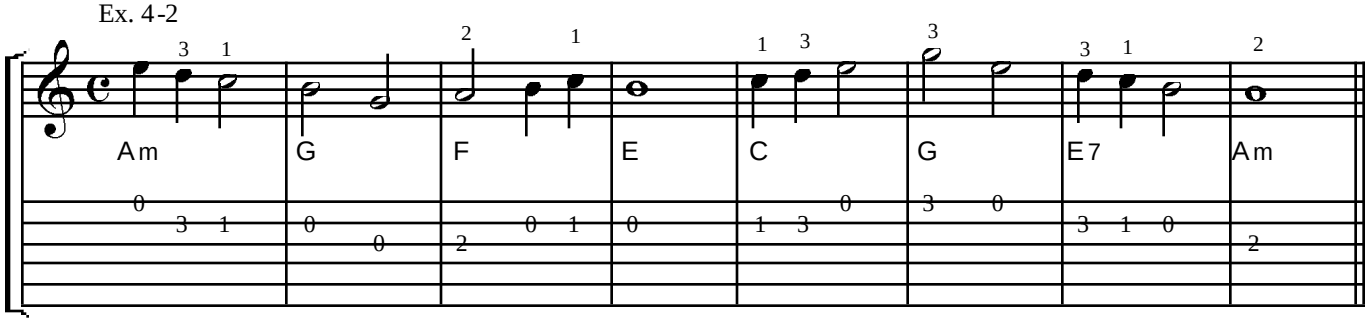
The first exercise is 12 measures long and is patterned after a popular form called the 12 bar blues. The letter names below the notes are chord symbols which may be played by the instructor as an accompaniment to the tune.

Ex. 4-1



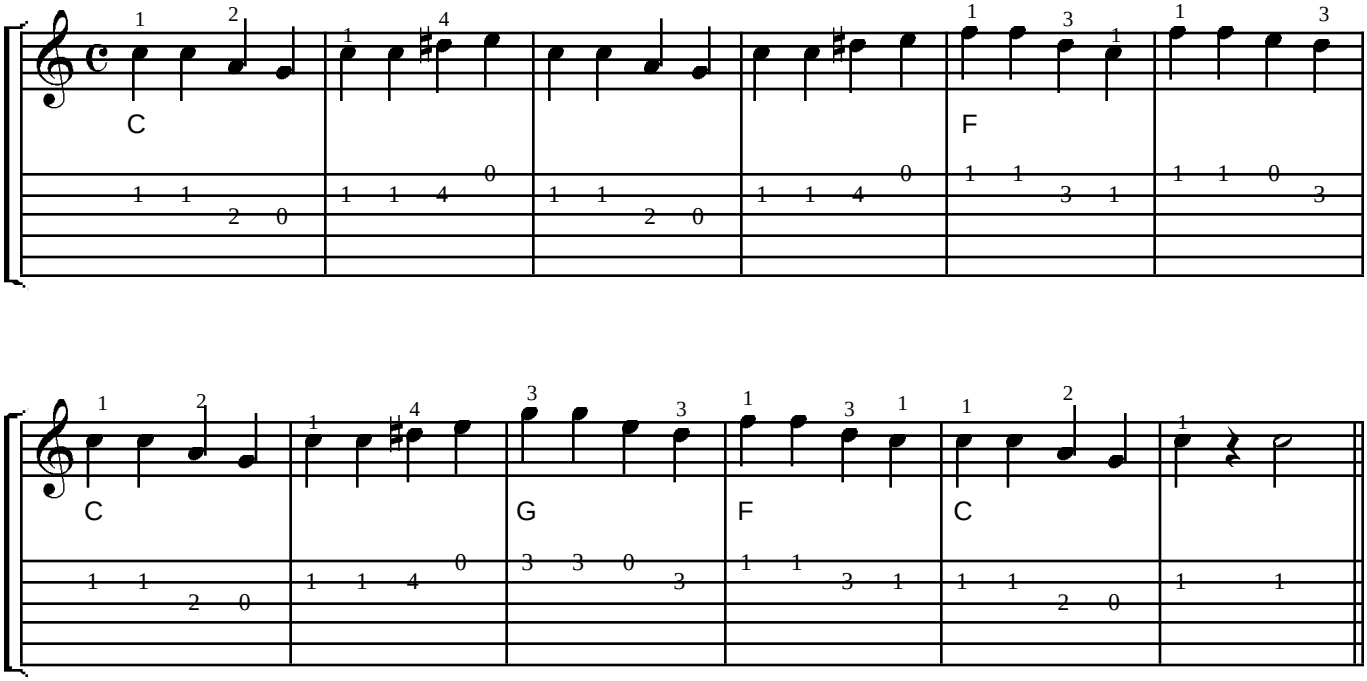
The next exercise uses primarily quarter notes and half notes with the occasional use of whole notes. Be sure to let the whole notes ring out for their full value.

Ex. 4-2



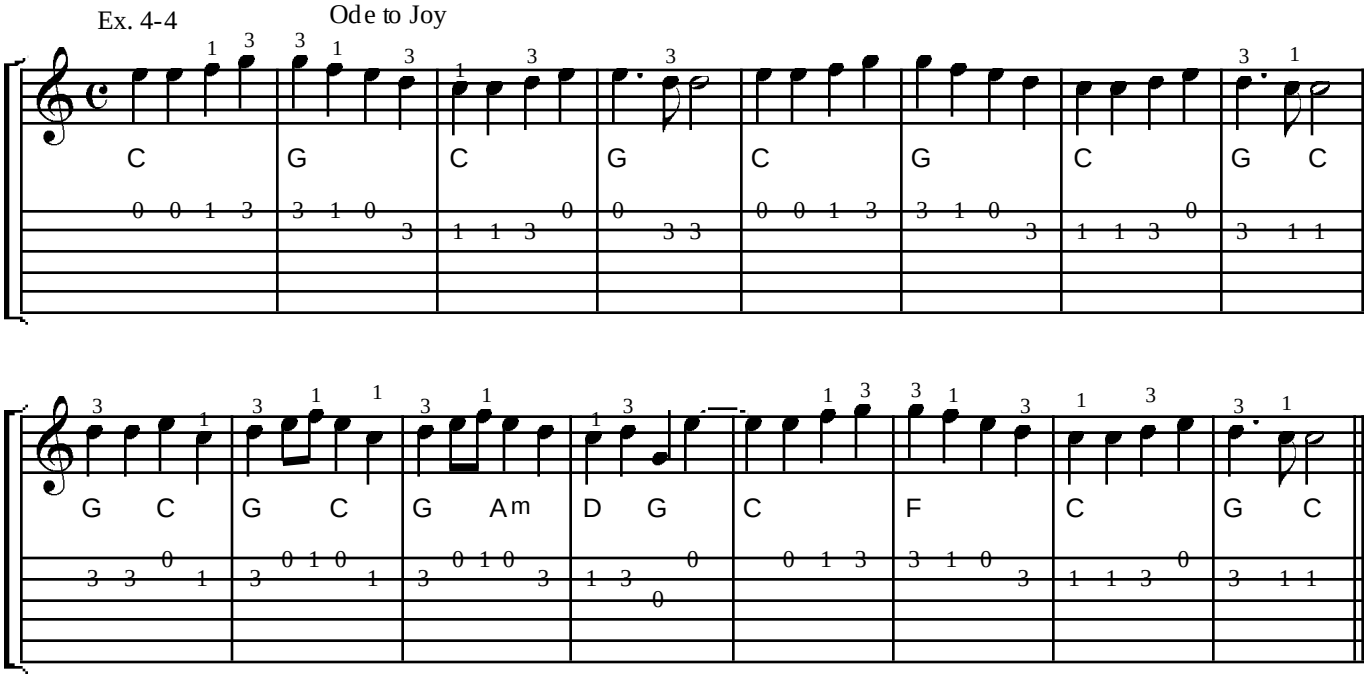
The following exercise is another 12 bar blues form and uses the note D# found on the fourth fret of string 2. Be sure to play this note with the fourth finger so that you can strengthen that finger. Many times a beginning student will avoid using the fourth finger because it is so weak. Don't succumb to this tendency. USE THE FOURTH FINGER.

Ex. 4-3



The next melody is the "Ode to Joy" theme from Beethoven's Ninth symphony. This melody contains a new notation called the TIE LINE. The TIE LINE is the curved line that joins two note values together, the two notes become one note with a time value that is the total value of the two notes added together. The dotted rhythm is also used in this melody.

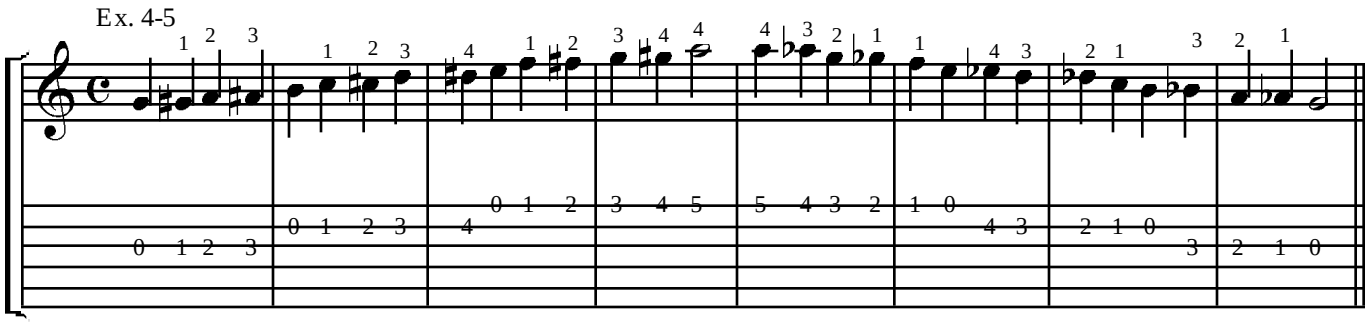
Ex. 4-4 Ode to Joy



The next exercise in this lesson is a chromatic scale that starts at the open G string and extends up to A on the fifth fret of string 1. The note A is played by shifting the hand position up one fret so that the fourth finger can reach the fifth fret. The technique of shifting is commonly used in more advanced playing.

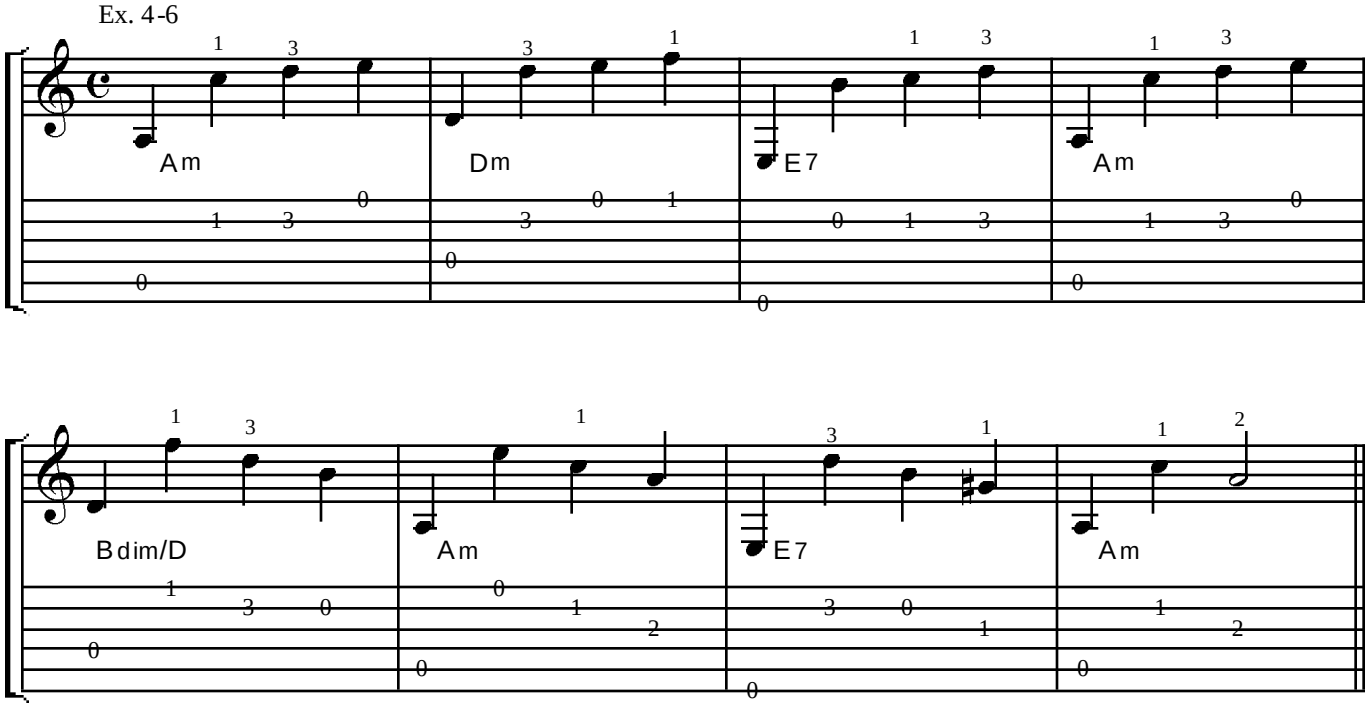
BE SURE TO USE ALTERNATION IN THE RIGHT HAND.

Ex. 4-5



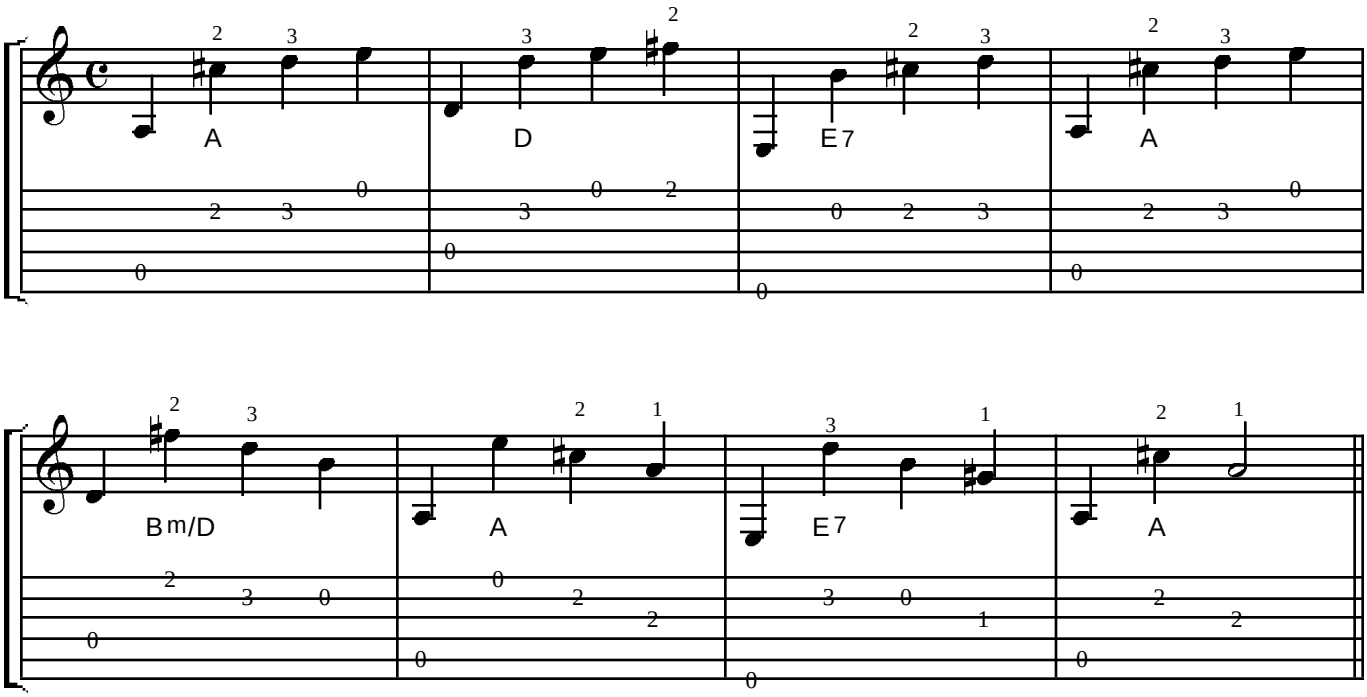
In the next exercise, let the bass notes ring throughout the entire measure. Many times in guitar music the bass notes sound better if they are allowed to sustain longer than their written value.

Ex. 4-6



Similar to the previous exercise, this one also sounds better if you allow the bass notes to sustain throughout the entire measure.

Ex. 4-7

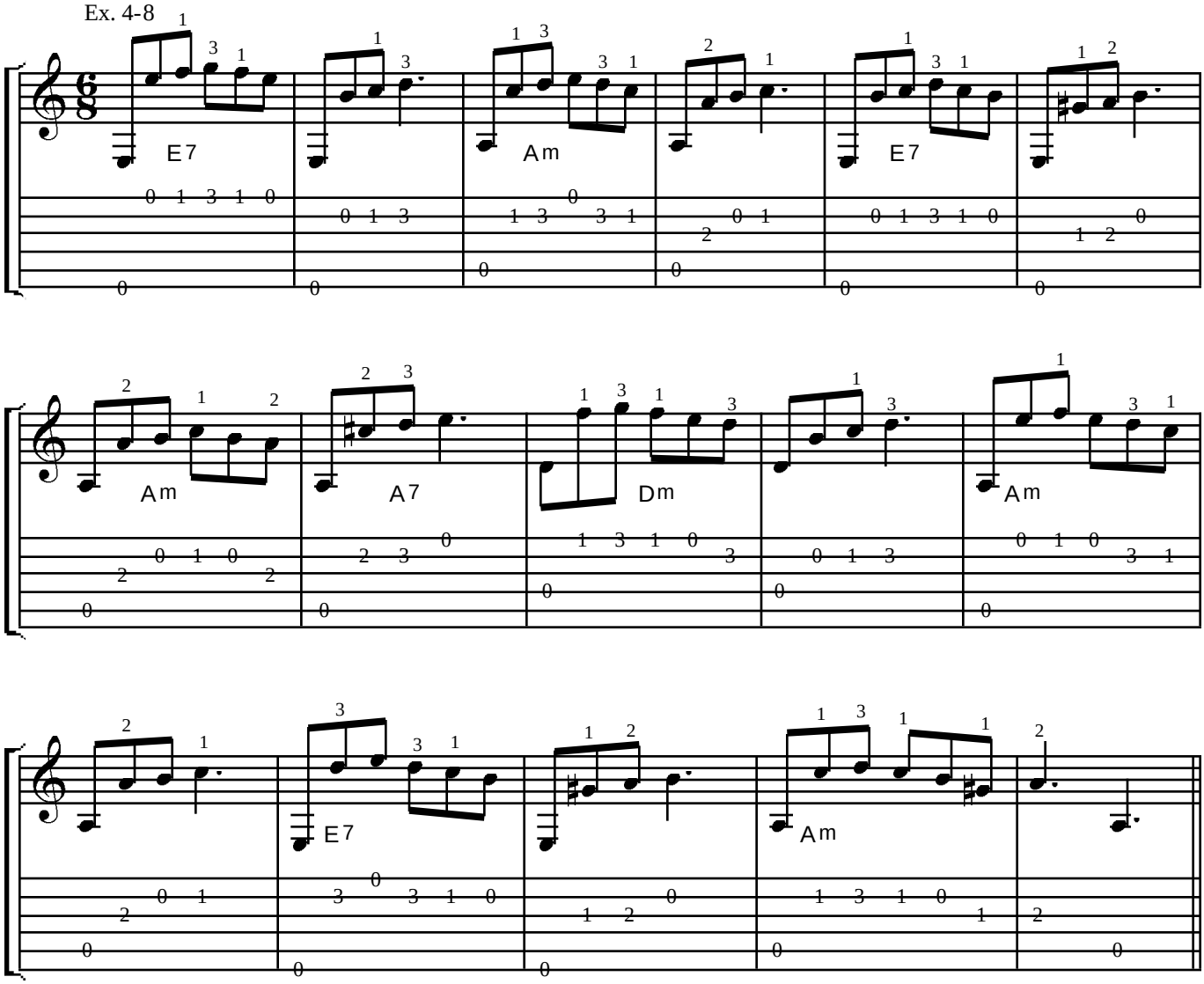


By the end of this third lesson you should be able to hear substantial progress in your playing. You should feel much more relaxed and secure in your hand positions than when you first started. If you are experiencing frustration and feel that you have not progressed as you had hoped, remember back to when you started this book and compare the skills you had at that time with the skills that you've developed now. If you still feel that you have not progressed much, then you should analyze your study habits. Are you practicing everyday? Do you practice slowly and accurately? Speed is of secondary importance in the beginning study of guitar. Solid technique is built by deliberate and accurate movements.

Remember that playing the guitar involves some intricate physical movements. Don't give up!! You need DISCIPLINE and PATIENCE. Work through your moments of discouragement by playing exercises from the earlier lessons. KEEP AT IT.

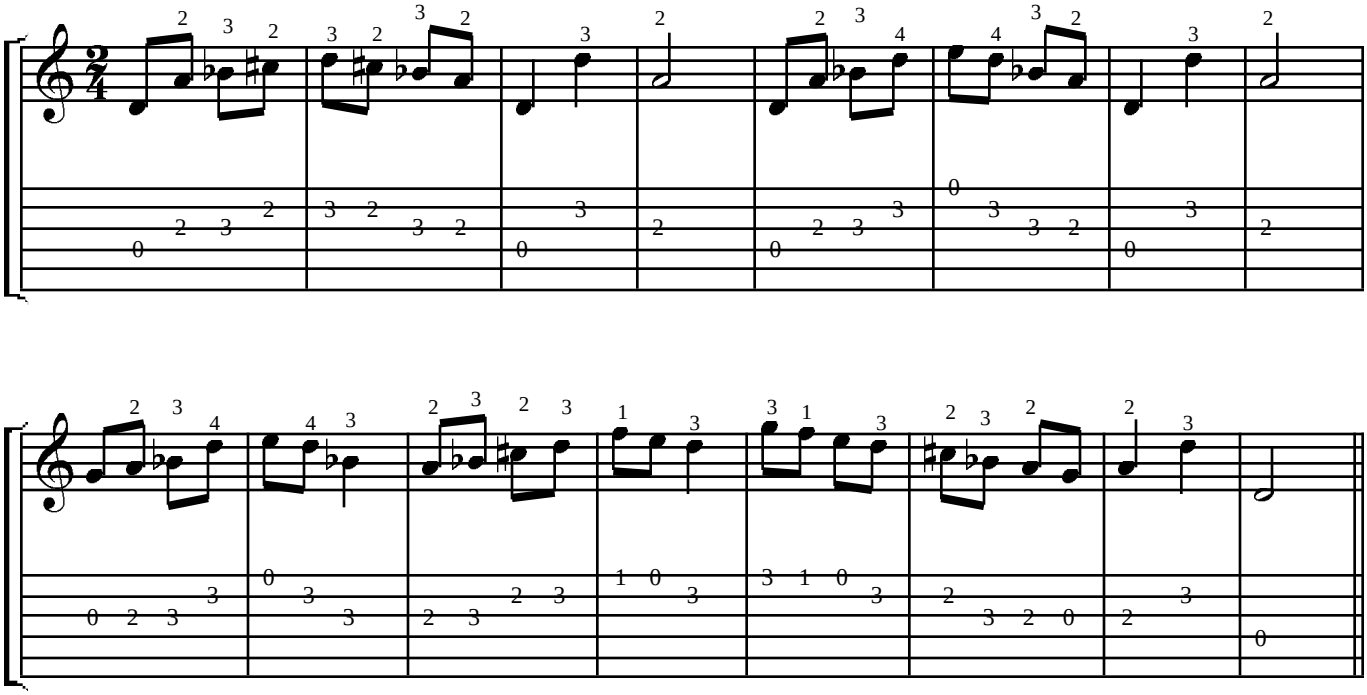
The next exercise is in 6/8. Practice it slowly at first and increase the tempo until you reach a feeling of being "in 2".

Ex. 4-8

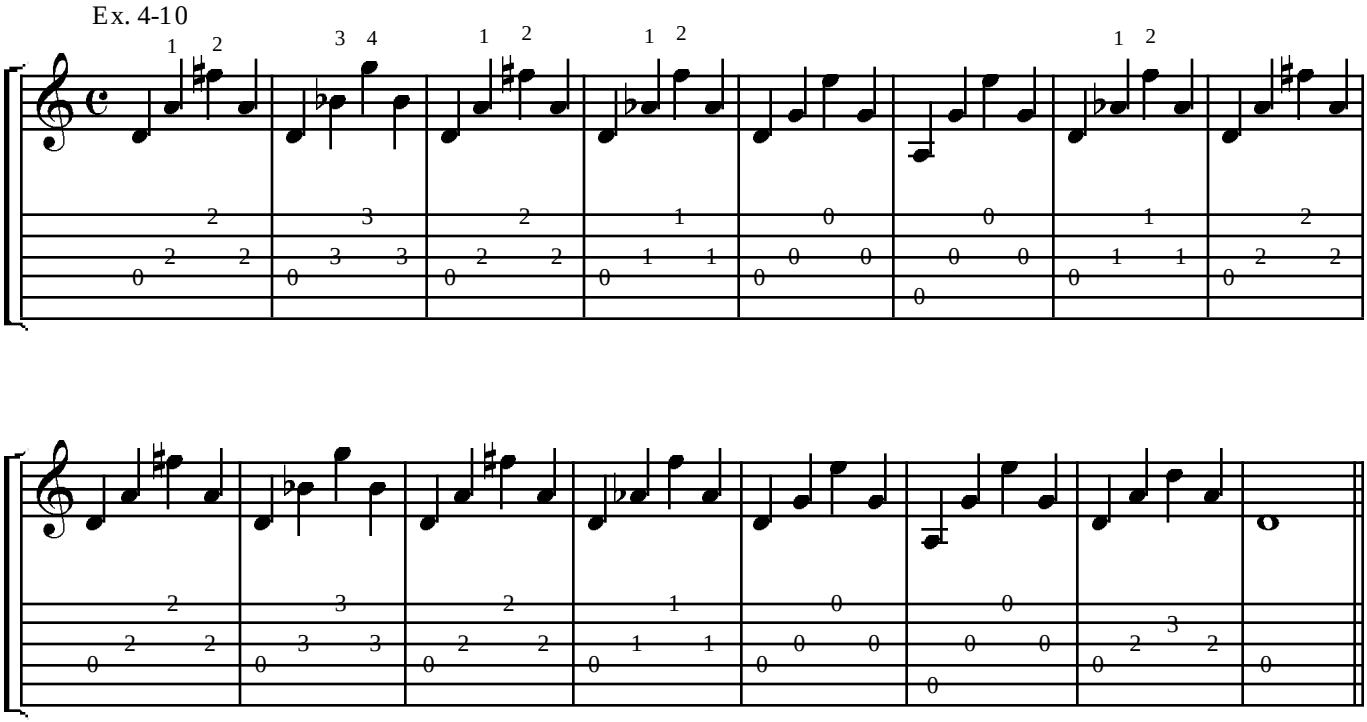


The following exercise uses the D harmonic minor scale which contains the notes Bb and C#.

Ex. 4-9

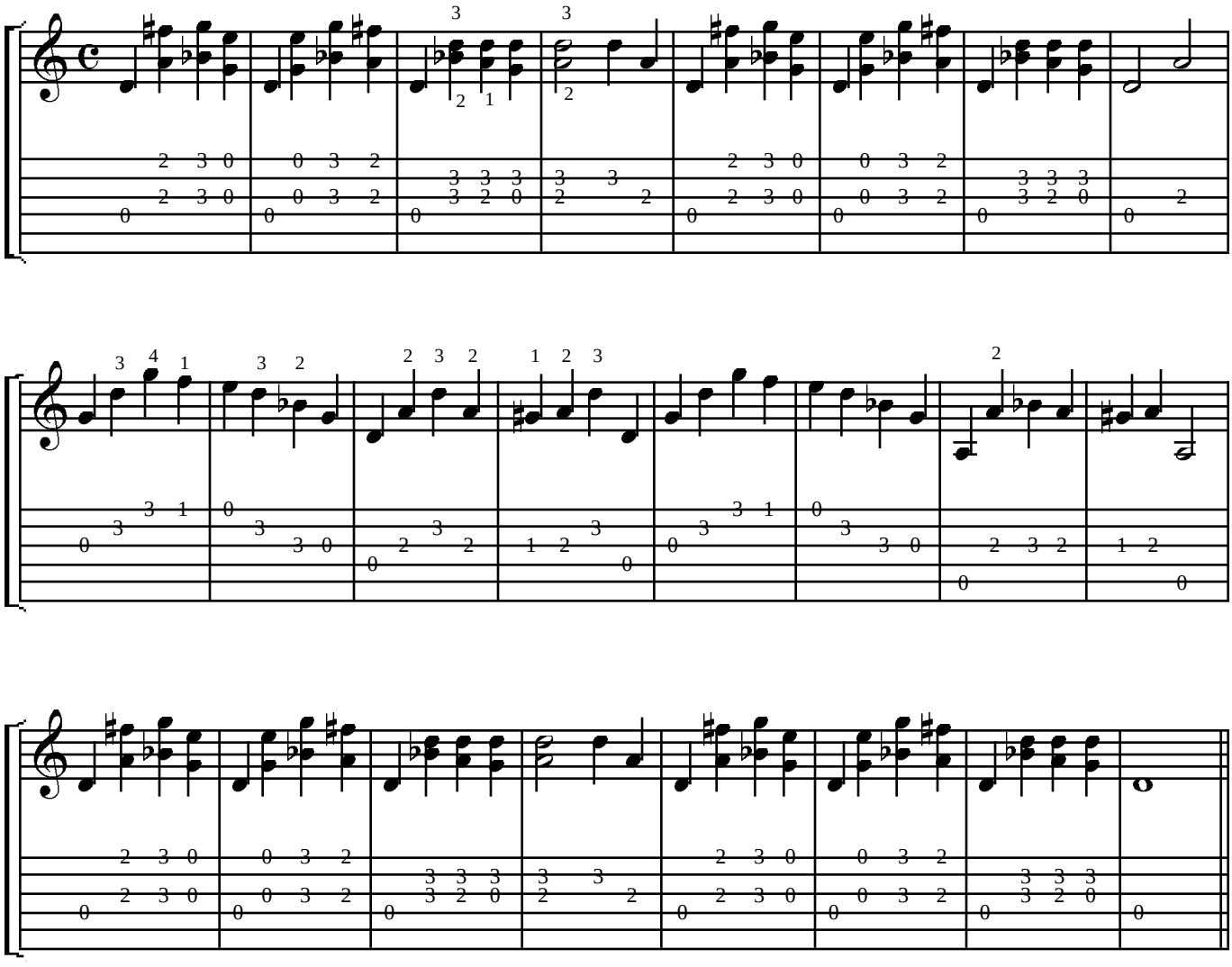


Ex. 4-10



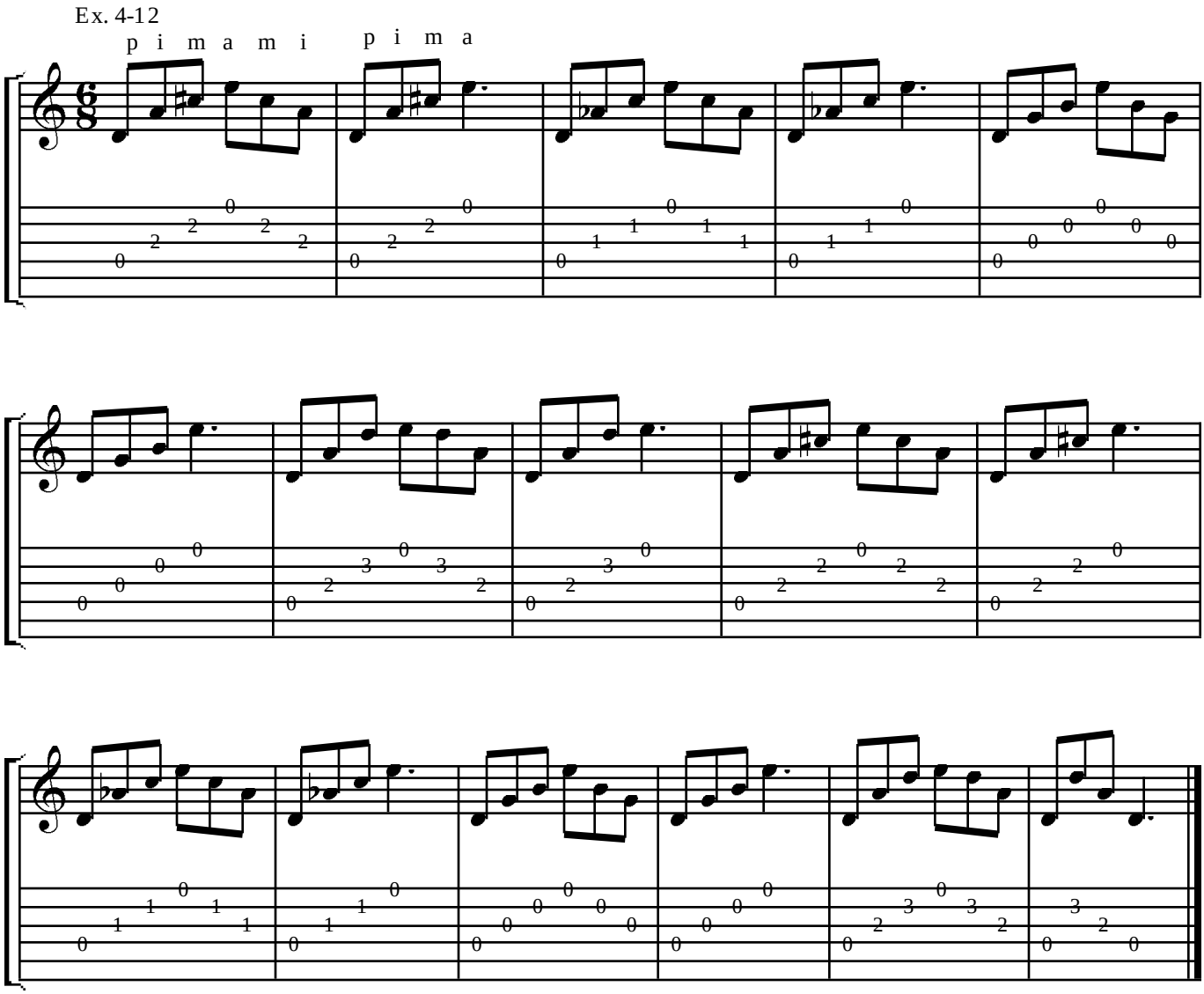
This next exercise is a challenge. There are two approaches to the part that require two notes. You can 1) play the lower note with your thumb and the upper note with either m or i. or you can 2) play the lower note with i and the upper note with a. Let the open D string at the beginning of the measure3 1-3 and 5-7 sound as a whole note even though it is written as a quarter note.

Ex. 4-11



Here is an exercise combines two common arpeggio patterns in the 6/8 meter, p i m a m i in odd number measures and p i m a in the even numbered measures.

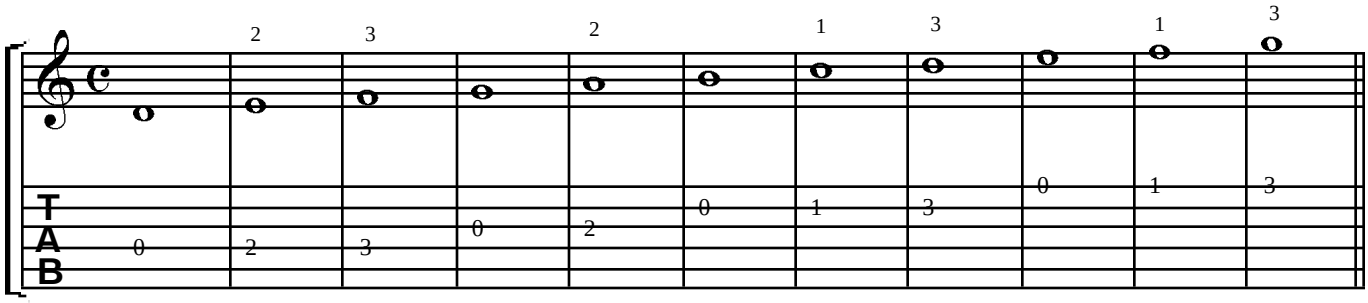
Ex. 4-12



Chapter 5 - String Four

This lesson introduces the notes on the fourth string. The new notes are listed below:
open string 4 = D string 4 fret 2 = E
string 4 fret 3 = F

The chromatic scale includes the notes D#, Eb, F# and Gb.
string 4 fret 1 = D#/Eb string 4 fret 4 = F#/Gb

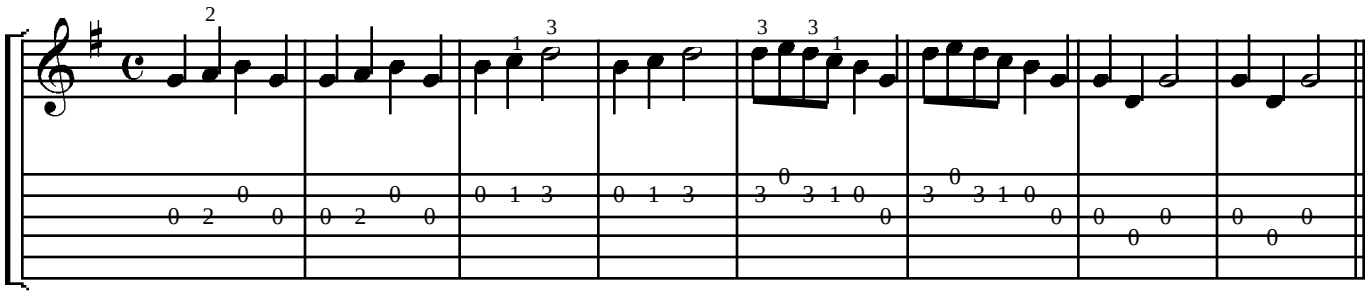


The first exercise is the folk song "Are You Sleeping?". It contains a series of eighth notes that will undoubtedly be the most difficult section of the piece. You should practice this part separately until you can play it smoothly, then try the whole piece.

This melody is known as a "round" or "canon". Those terms mean that the melody harmonizes with itself when two players start at different times. In this particular melody the second player should start at the beginning when the first player reaches the third measure.

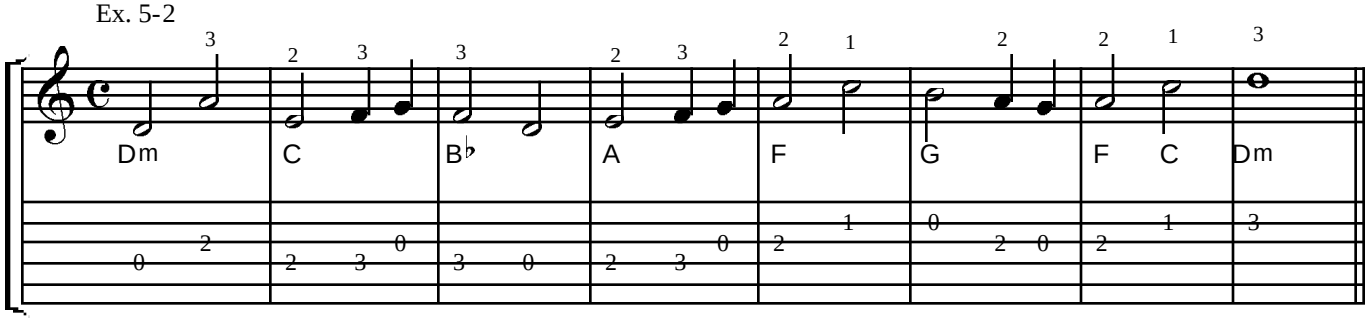
Also, a key signature is used in this piece. The sharp symbol on the top line indicates that any notes of F should be changed to F# for this piece. Ironically there is no letter F in this melody.

Ex. 5-1



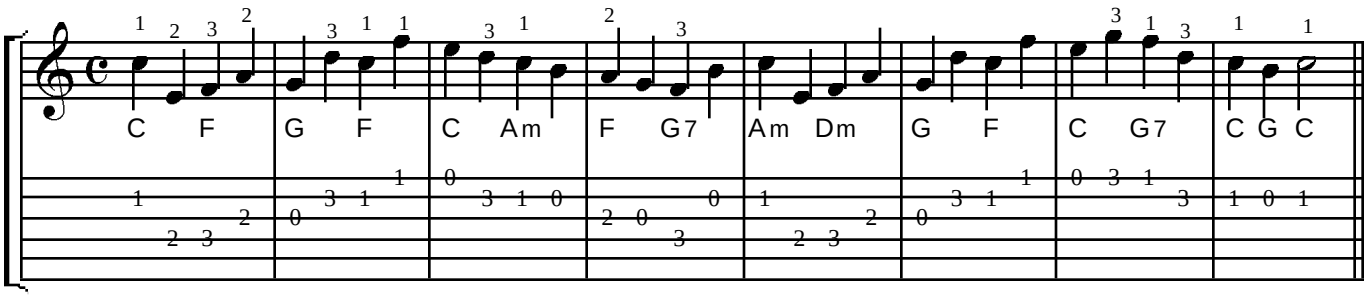
Be sure to use rest stroke for the following melody.

Ex. 5-2



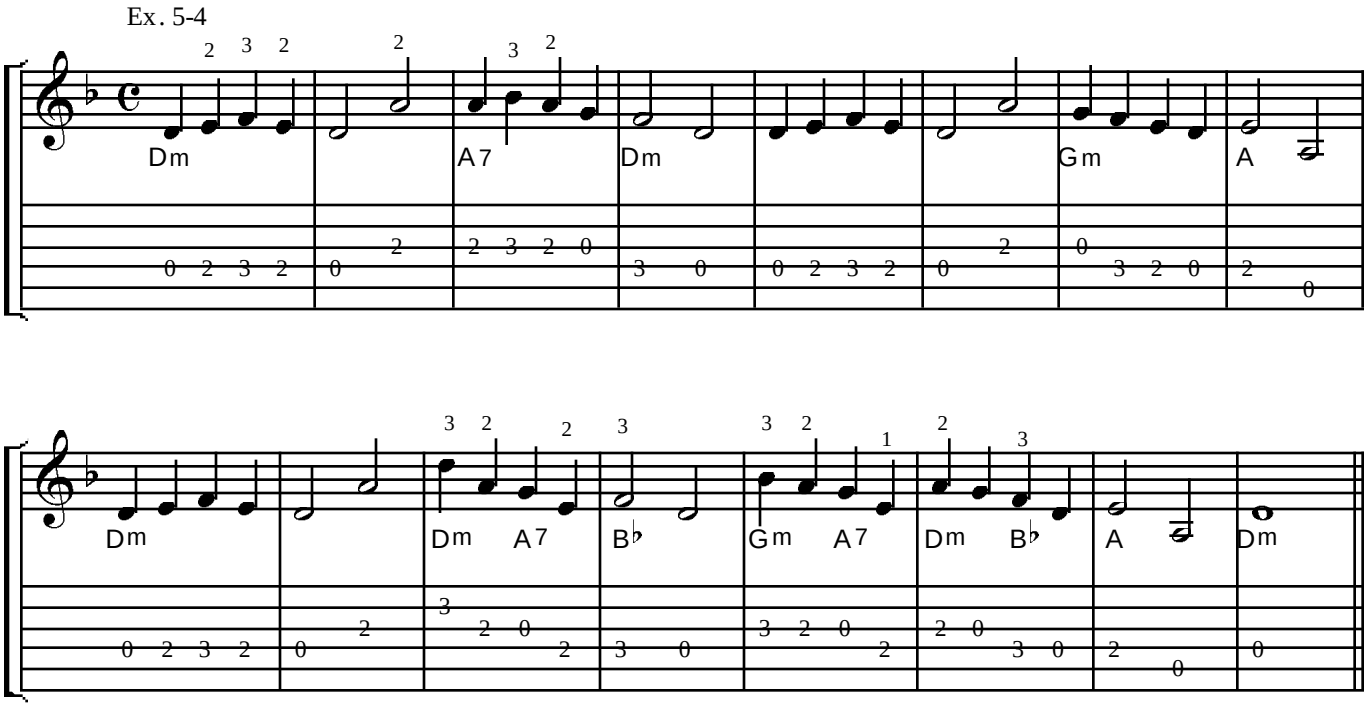
The next exercise is a good study in string crossing. Try this alternating "imim" and also "mimi". Another right hand fingering strategy is to occasionally use the 'a' finger to help with awkward string crossings.

Ex. 5-3



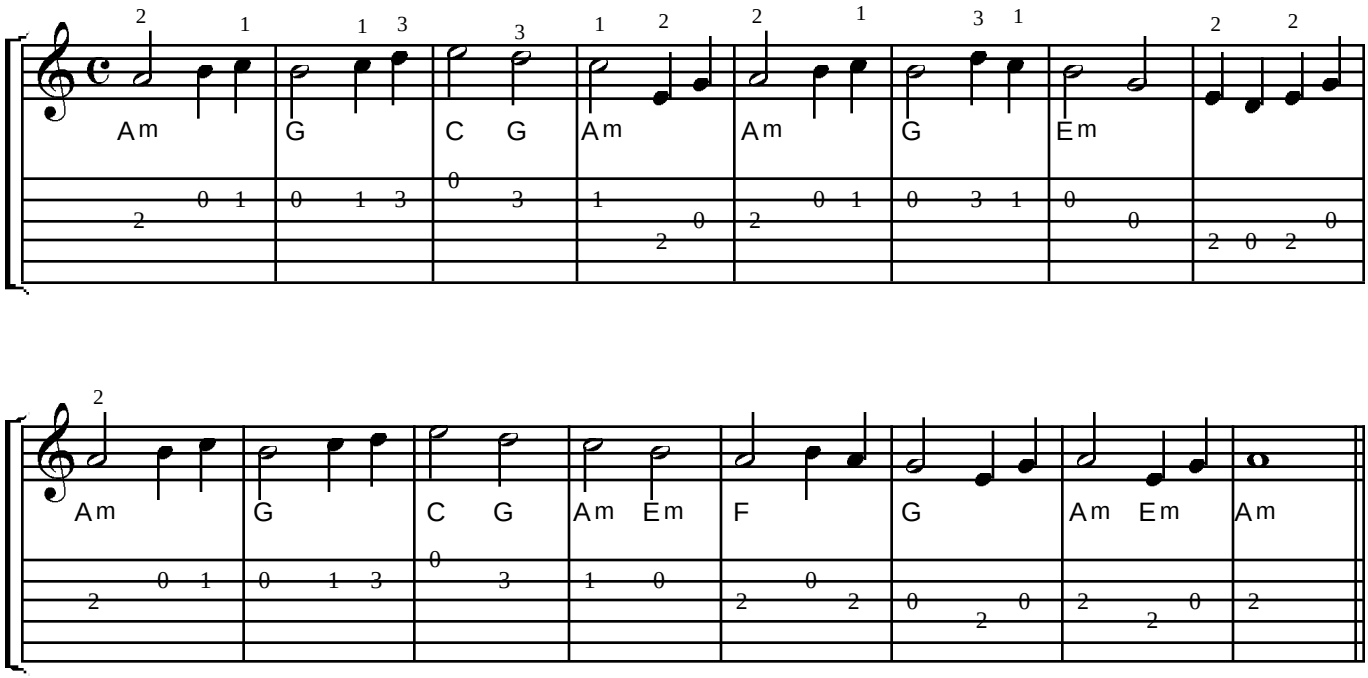
The next melody uses the note combination e-f-e several times. Be sure to keep the second finger down (on E) while you play the F with the third finger. Then when you need to return to E, your finger will already be there and you simply lift your third finger off of F. Note the key signature of one flat (Bb). Any notes on the middle line (as in measure 3) are Bb on string 3, not the open B string.

Ex. 5-4



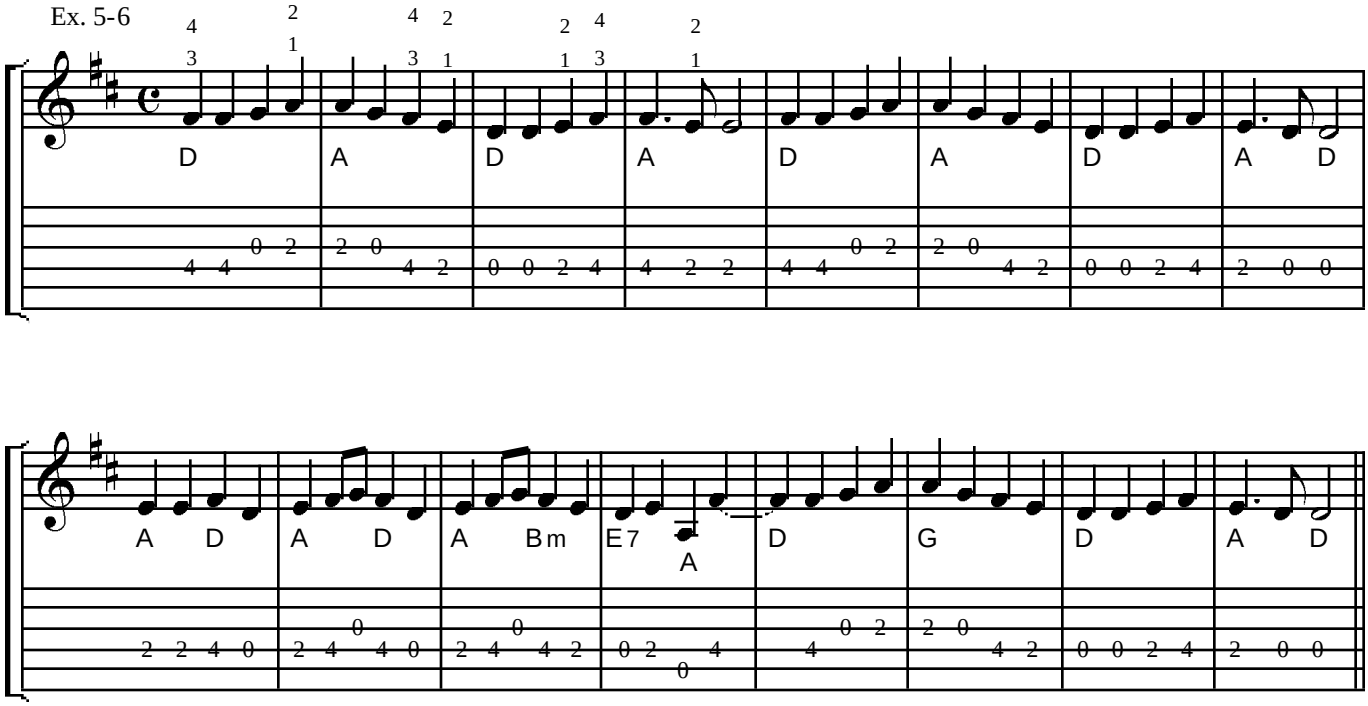
Use alternation and rest stroke.

Ex. 5-5



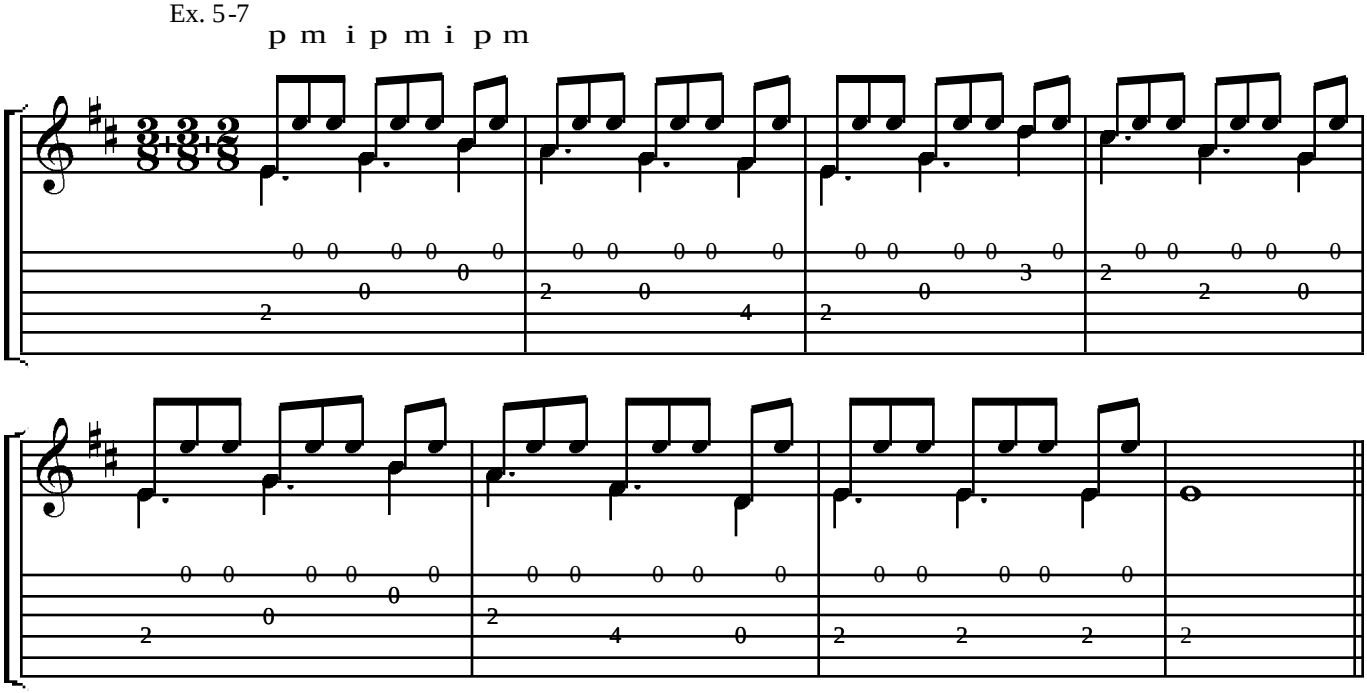
Ode to Joy again, this time in the Key of D. There are two different fingerings suggested. Since there aren't any notes at the first fret, you might want to use your stronger fingers, 1 and 3, placed at the second position. However you should also practice the melody using your 2 and 4 fingers. The key signature of tells you to sharp all F and C notes.

Ex. 5-6



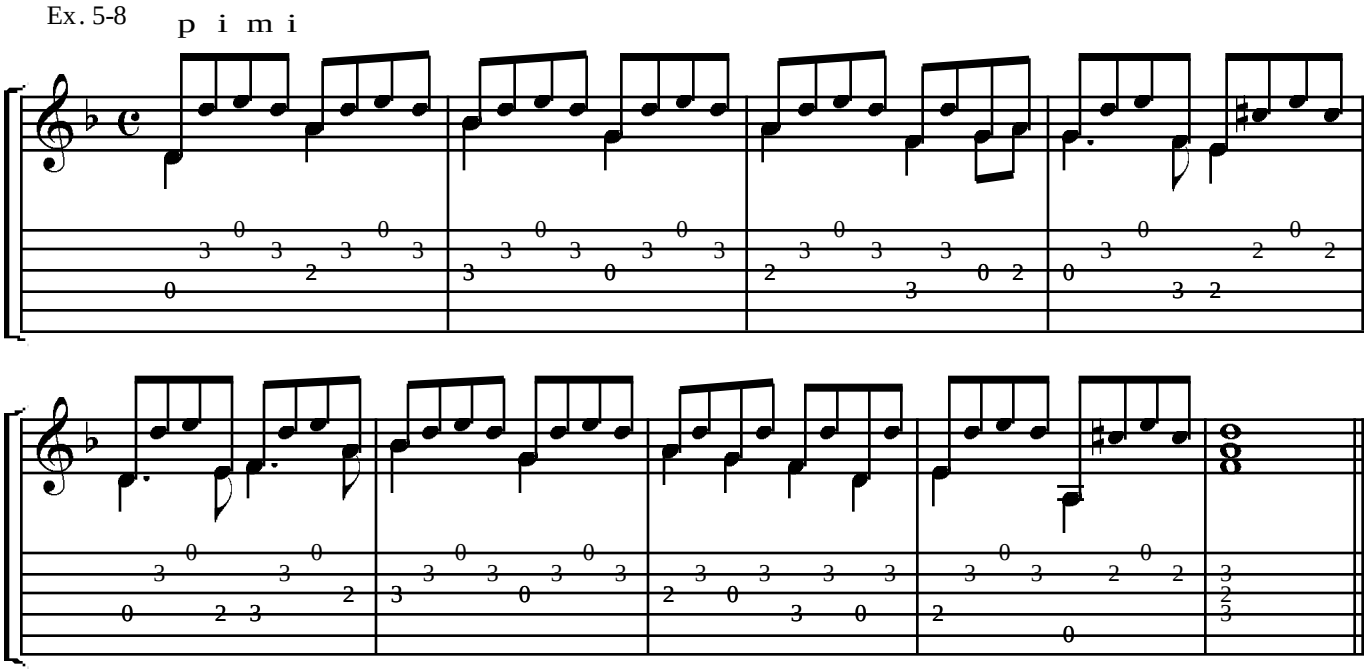
The following exercise subdivides the measure into accents in a pattern sometimes called 3-3-2 (with regard to eighth notes). The downstem notes are to be played with the thumb. In measure one, the duration of the E and G is equal to 3 eighth notes and the B is equal to 2 eighth notes. Note the key signature of 2 sharps.

Ex. 5-7



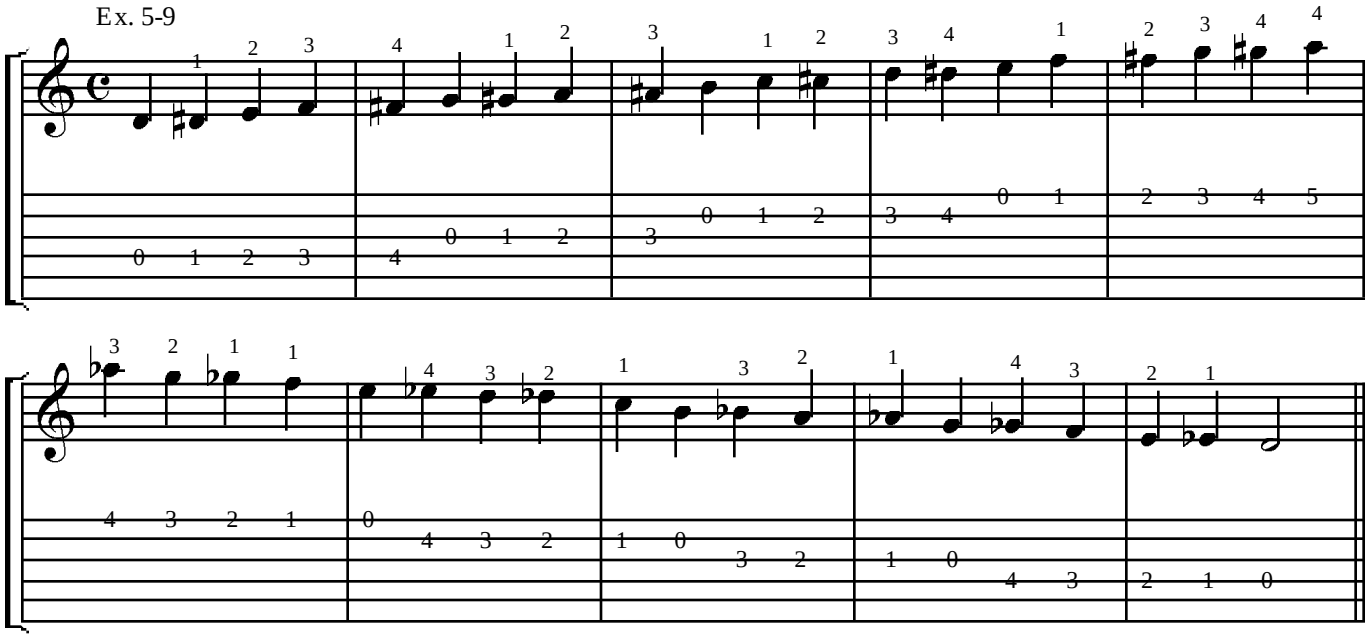
The next exercise uses an arpeggio pattern p-i-m-i throughout. The melody in the bass is played by the thumb. It should be played with enough force so that it heard above the rest of the arpeggio. The key signature of one flat will change the notes B to Bb

Ex. 5-8



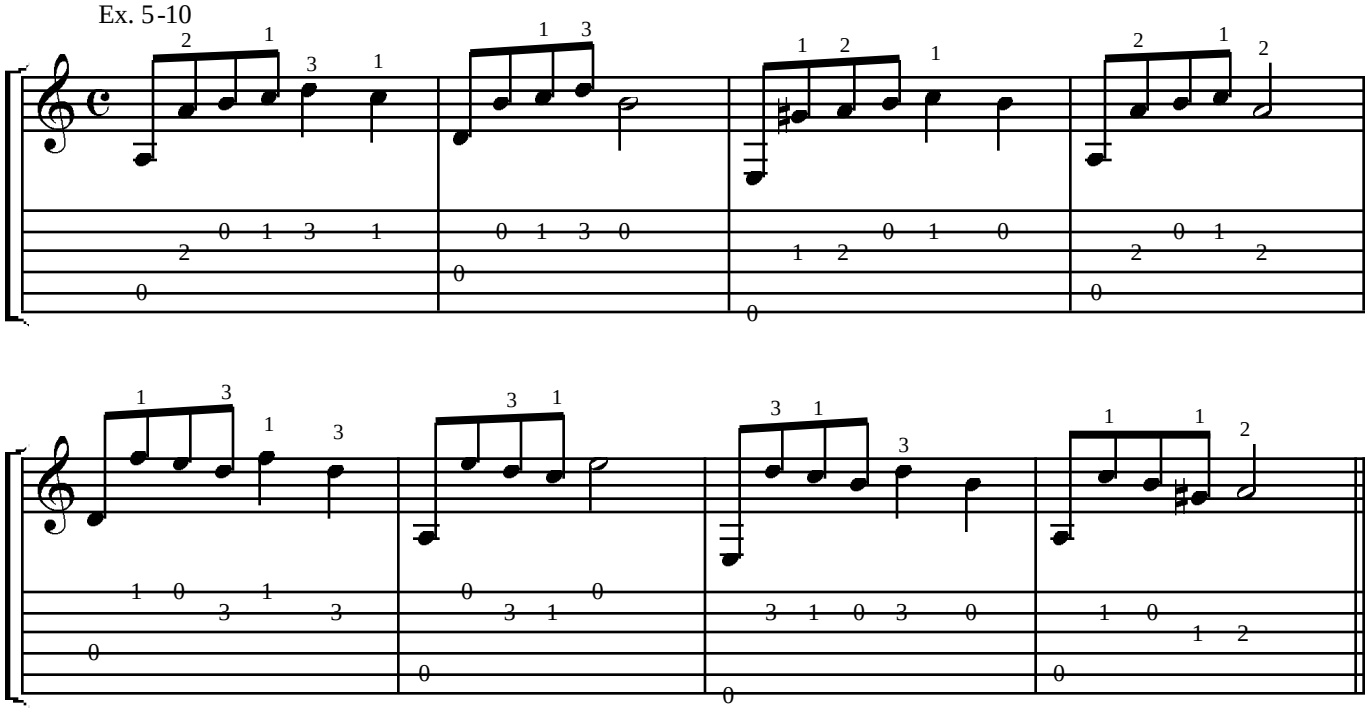
The next exercise is a chromatic scale on all four strings learned so far.

Ex. 5-9



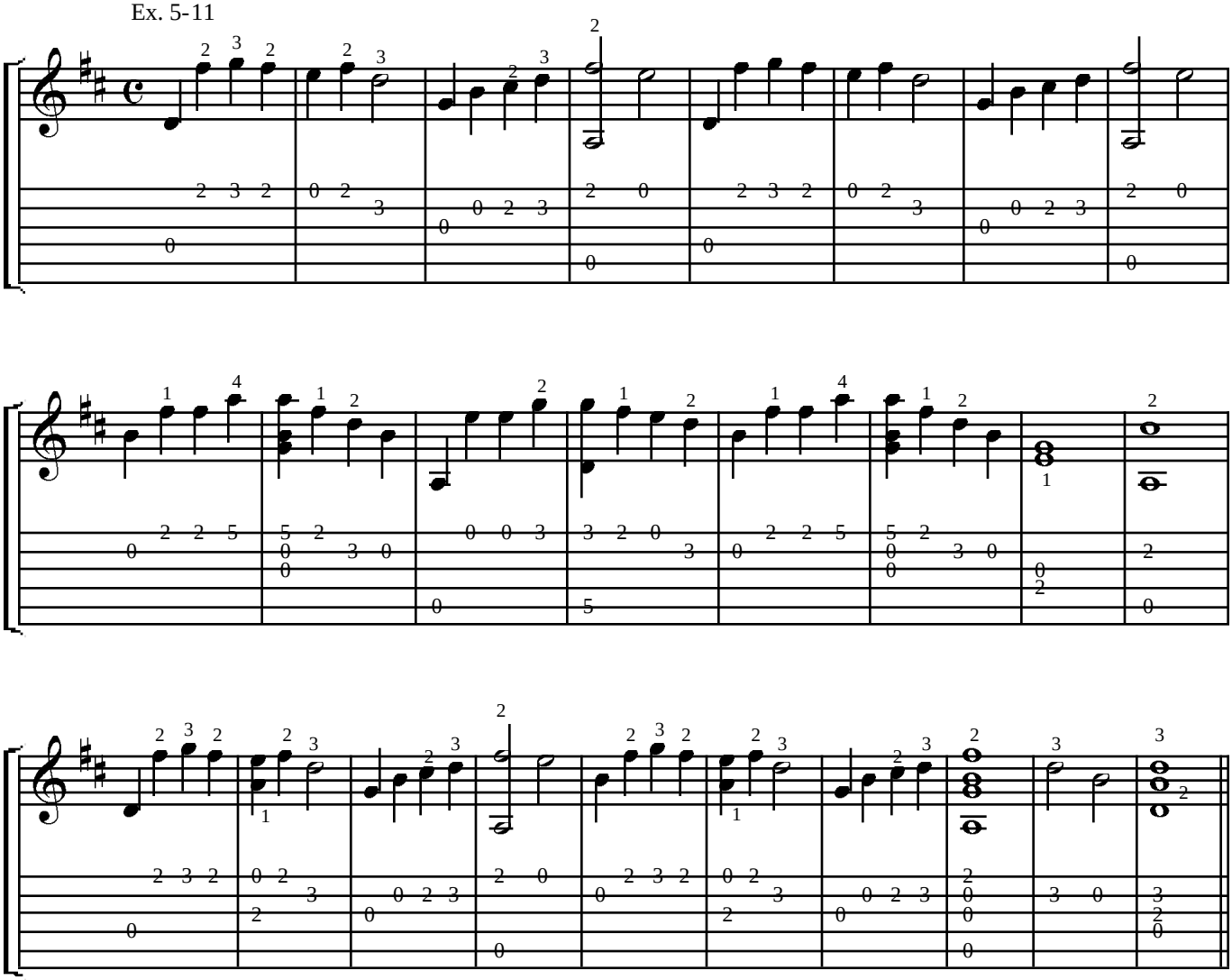
The following exercise uses a two measure rhythmic pattern throughout the entire piece.

Ex. 5-10



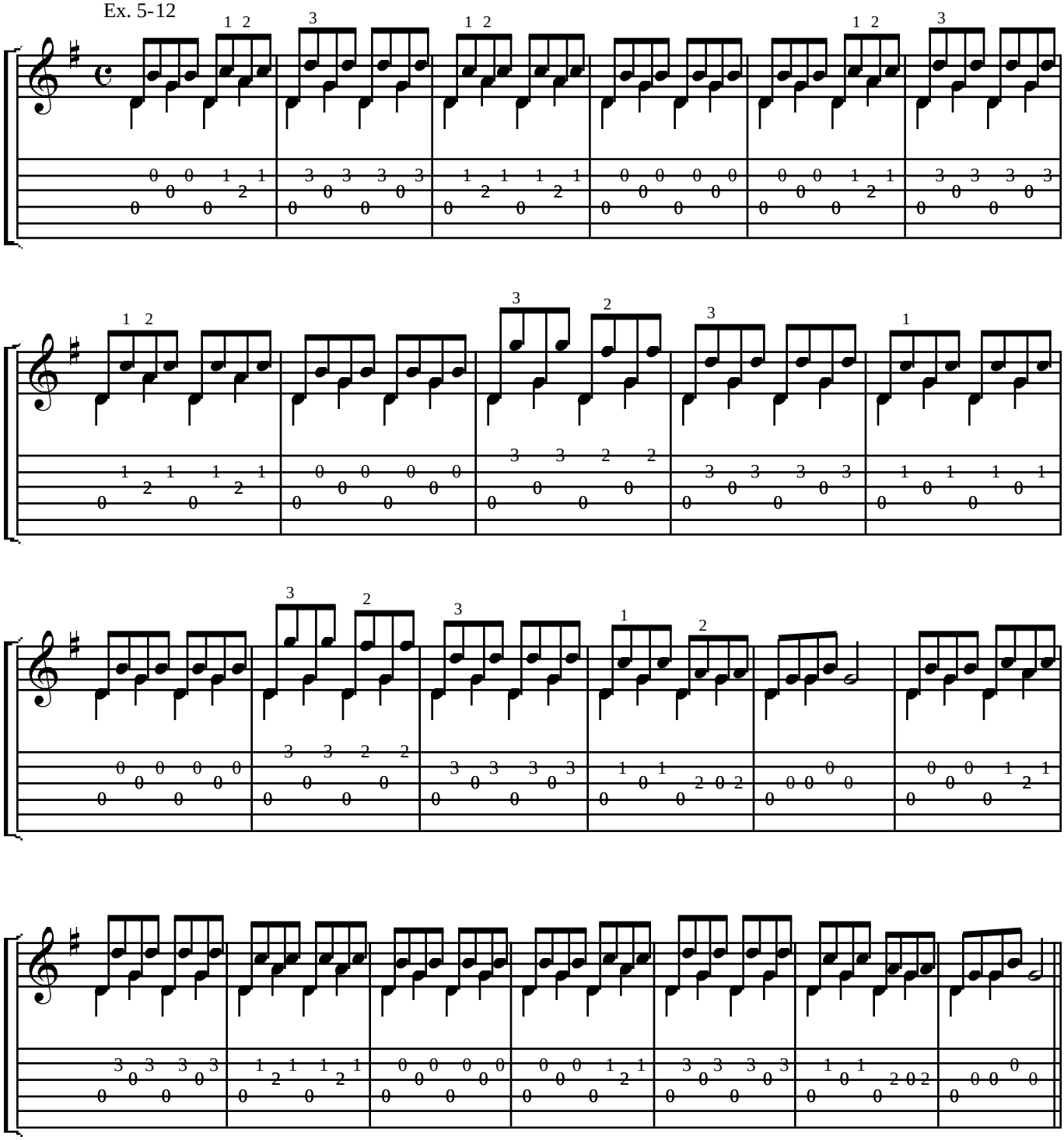
In the following exercise let the bass notes on string 3, 4 and 5 ring out longer than their written value. The key signature shows that both F and C are sharped throughout the entire piece. A key signature is more efficient than using accidentals when there is a consistent usage of some sharps or flats in the music. Also note that, on occasion, two or three notes are sounded together. Use your thumb to play the lower note and your finger to play the upper note.

Ex. 5-11



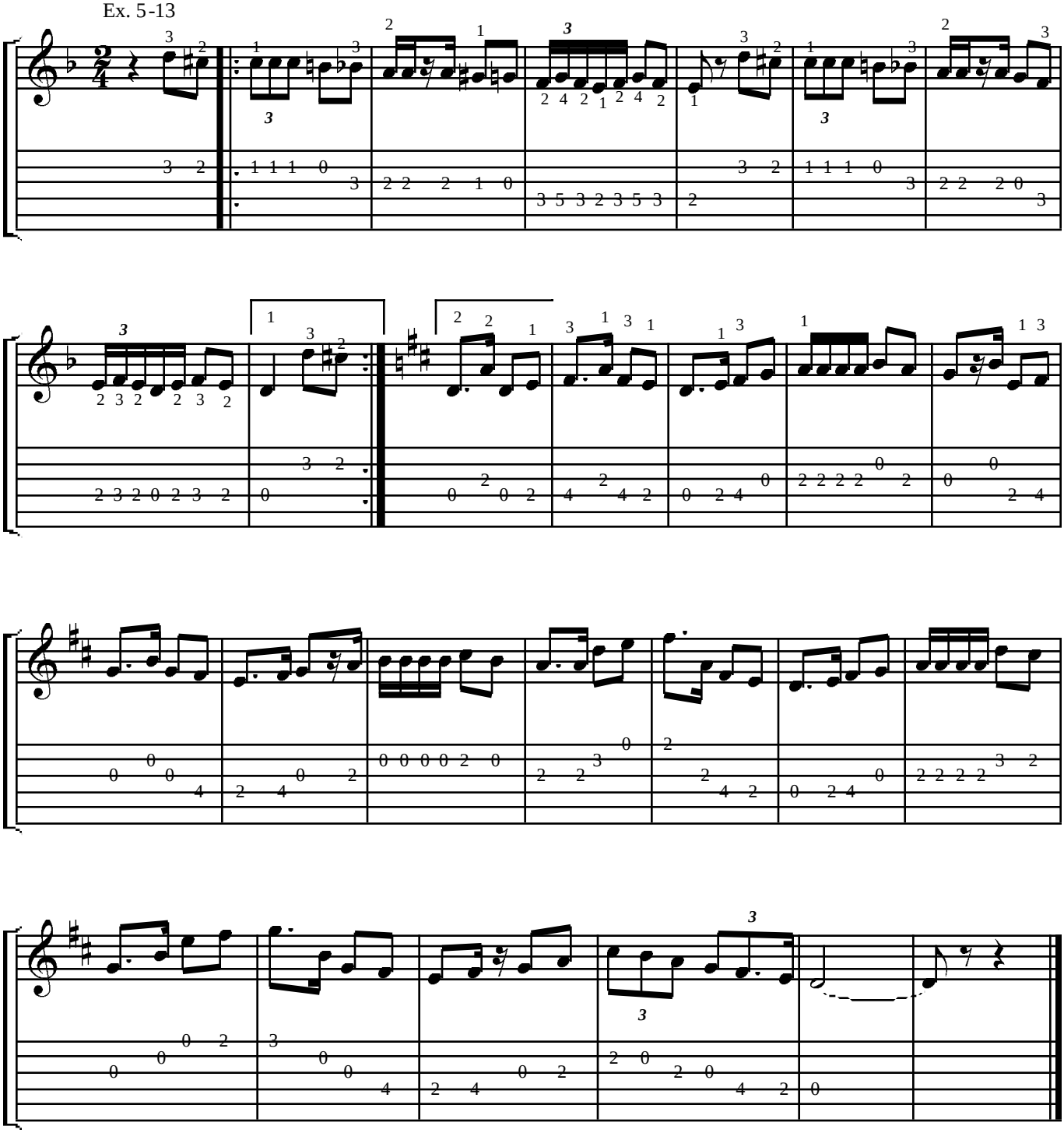
In the following exercise the right hand technique alternates between the thumb and middle finger (or index). The thumb is continually alternating between different strings.
The key signature indicates that all F notes should be changed to F# throughout the piece.

Ex. 5-12



The following melody is "Habanera" from Bizet's Opera "Carmen". It uses a variety of rhythms, including triplets at both the eighth and sixteenth note level. Be sure to pay great detail to the rhythm of this piece to achieve the appropriate style.
Also note that a key signature of one flat (Bb) is used along with accidentals. The accidentals will override the key signature in some cases but for only a single measure. During the second section the key signature changes to 2 sharps (F# and C#).

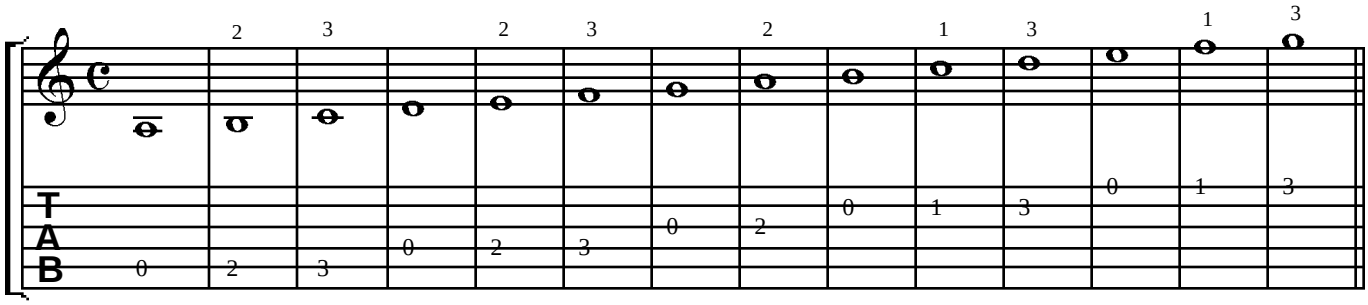
Ex. 5-13



Chapter 6 - String Five

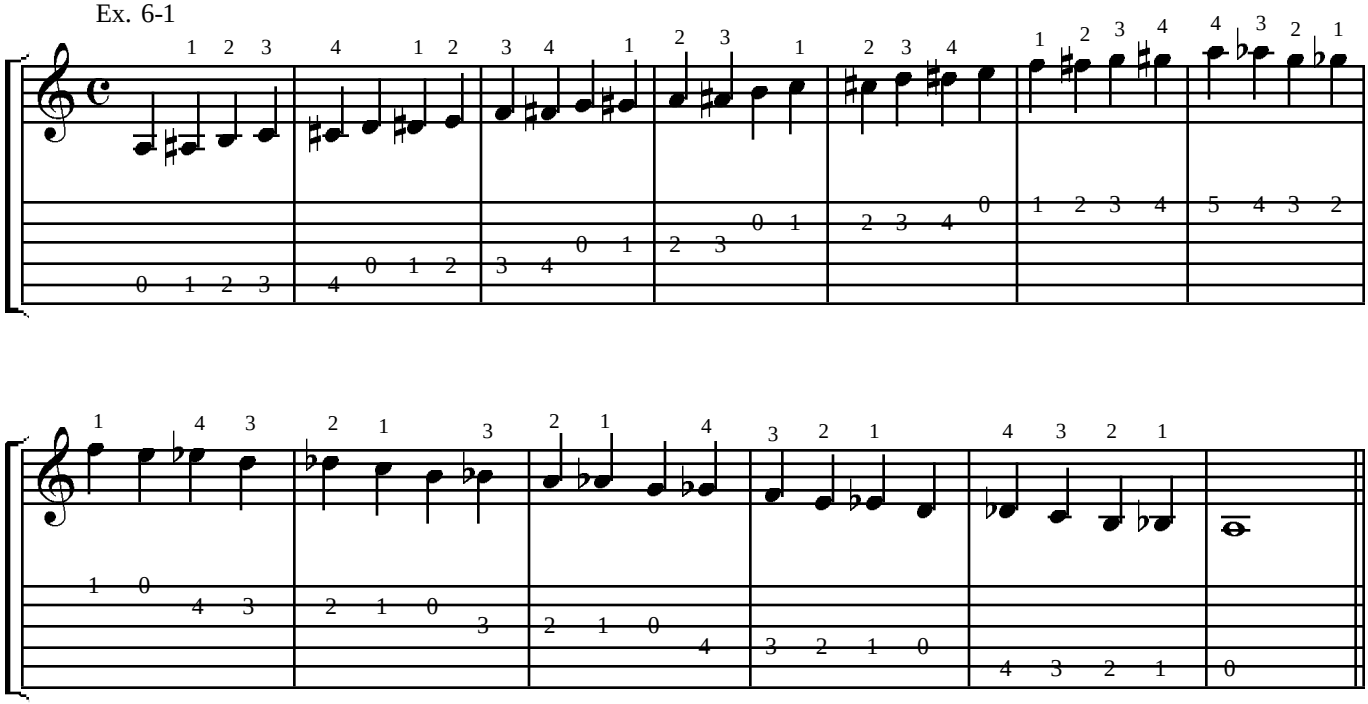
In this lesson you will learn the notes on the fifth string, Be sure to use a good hand position so that you can reach these notes easily. The new notes on the fifth string are listed below:
open string 5 = A string 5 fret 2 = B string 5 fret 3 = C

The chromatic scale will include the following notes:
string 5 fret 1 = A#/Bb string 5 fret 4 = C#/Db



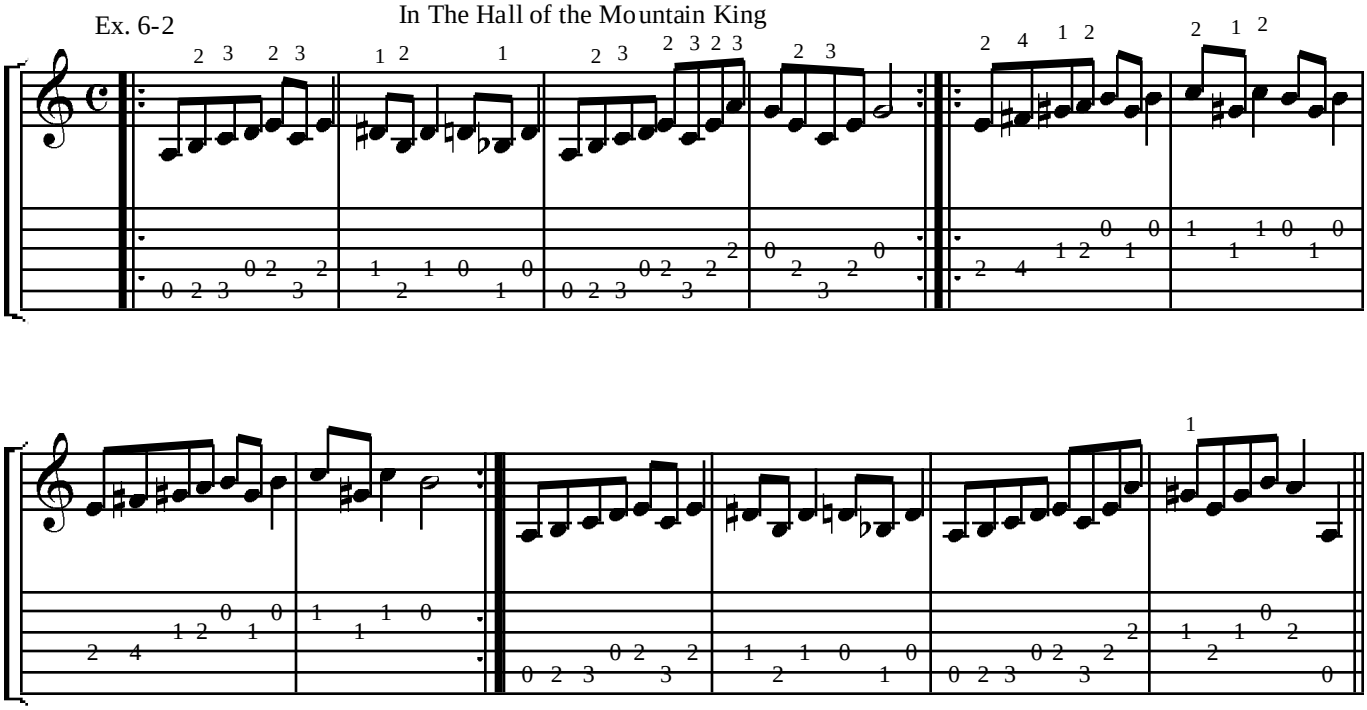
In this chromatic scale a new left hand fingering is used. On the first string the hand is shifted up to the second position so that the fourth finger can reach the note A (fifth fret, string 1) . The hand stays in second position while descending until you reach the note F (first fret, string1). To play the note F, shift back to the first position. This shift will be used on all chromatic scales hereafter.

Ex. 6-1



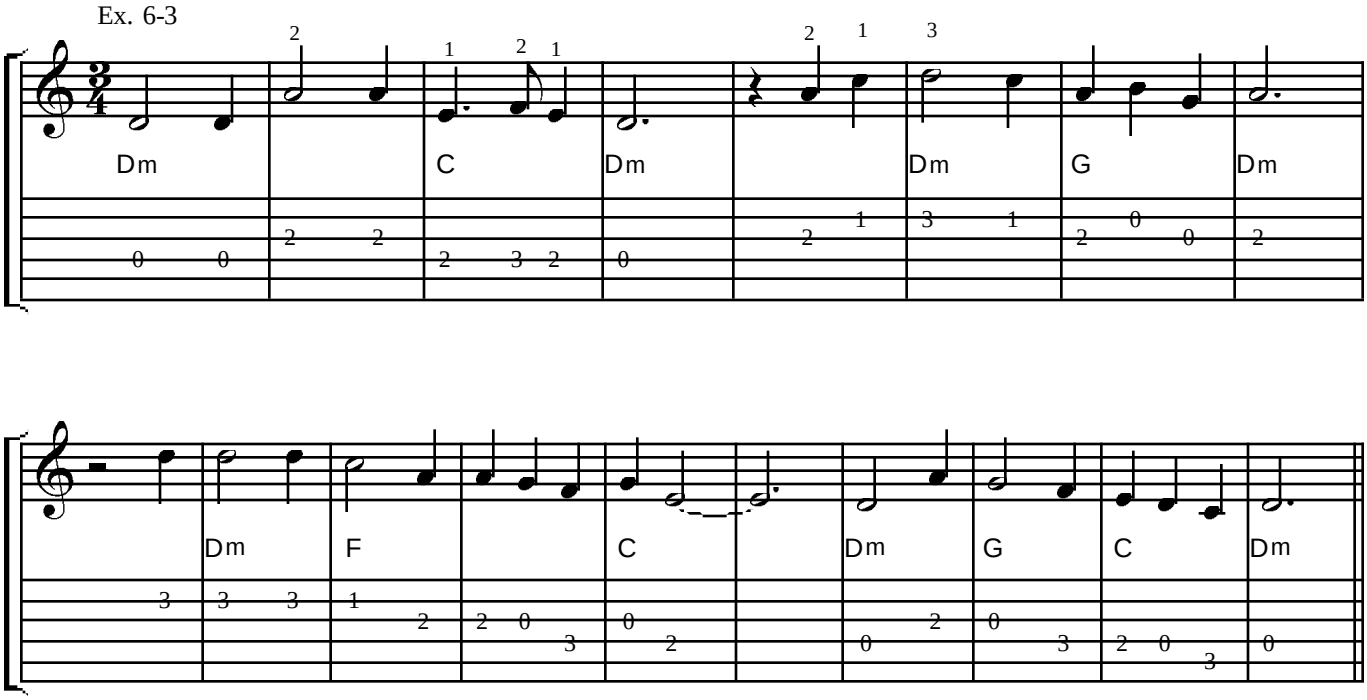
The next piece in this lesson is "In the Hall of the Mountain King" by Edvard Grieg. This a challenging piece and will take considerable practice to perfect it. It is a good idea to practice each section repeatedly, until you can play that section with confidence. After you have learned each section separately, play the entire piece.

Ex. 6-2 In The Hall of the Mountain King



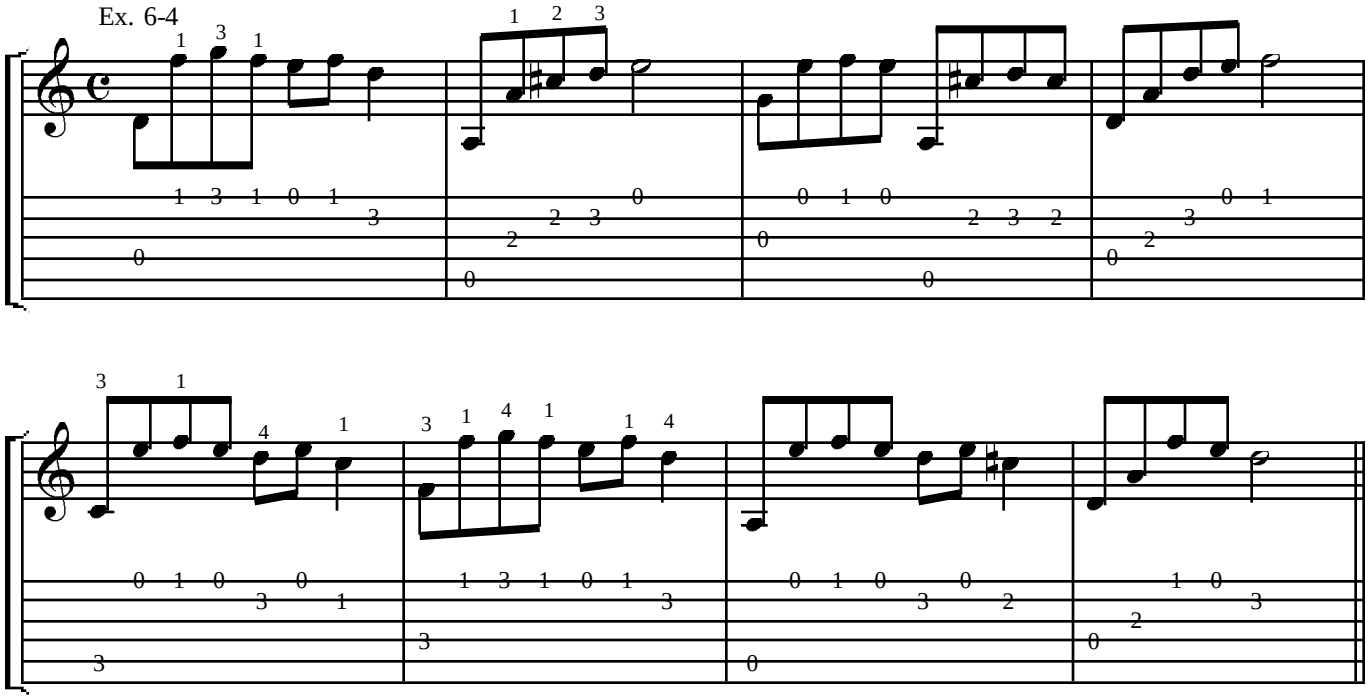
The next melody is the folk tune "Scarboro Faire" and is in the time signature of 3/4. Be sure to read all the rhythms accurately.

Ex. 6-3



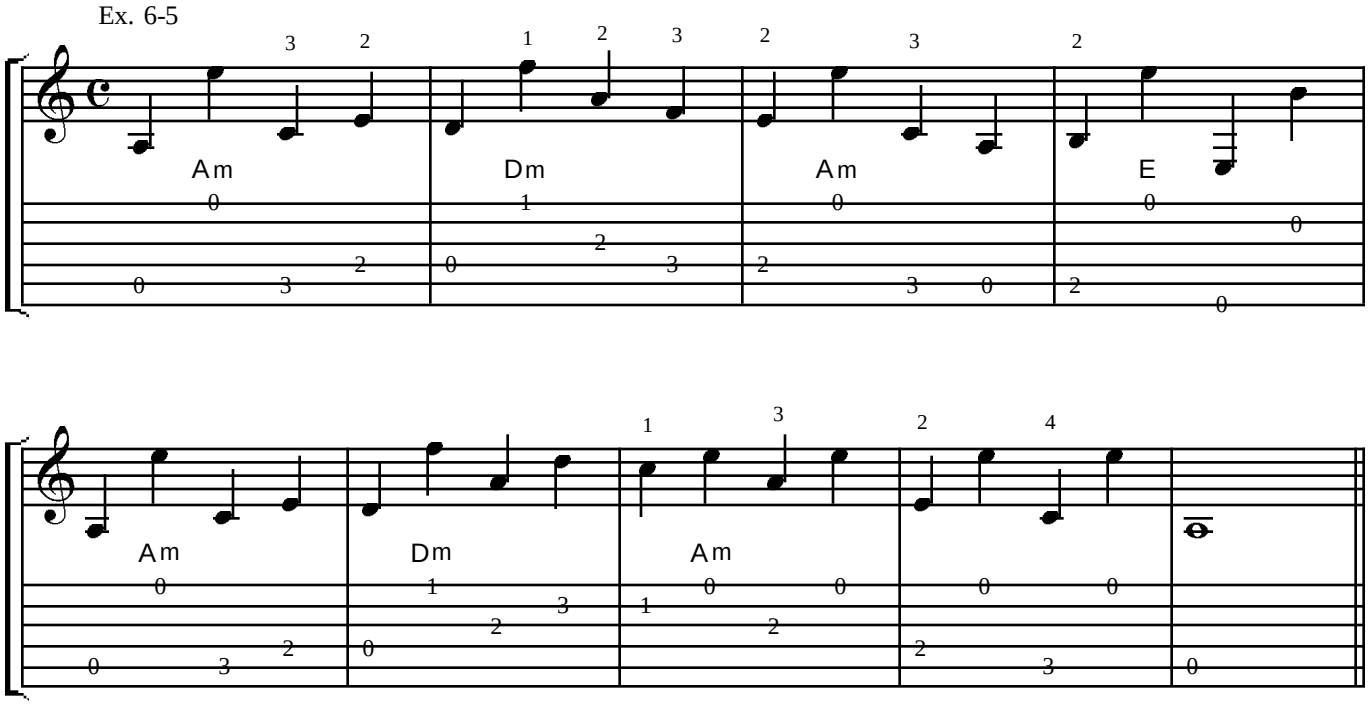
In the following exercise the bass notes should be allowed to ring as described earlier. The bass notes of measures 5 and 6 are not open strings so they will not automatically sustain for the full measure. The exercise will sound best if those bass notes (C and F) are held with the third finger so that they will sustain while the rest of the measure is played.

Ex. 6-4



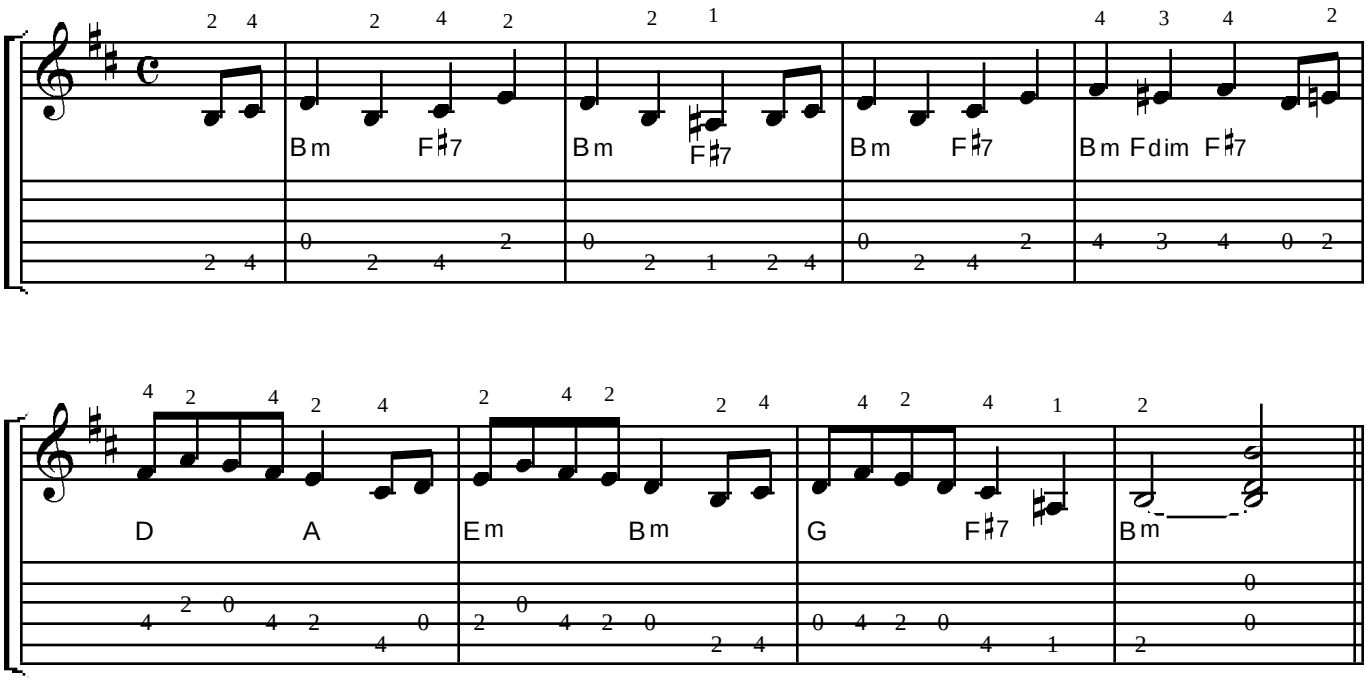
The next exercise is based on chord formations. Even though the notes are written as quarter notes, don't make any extra effort to stop the duration of the notes, let them ring out similar to holding down the sustain pedal on a piano.

Ex. 6-5



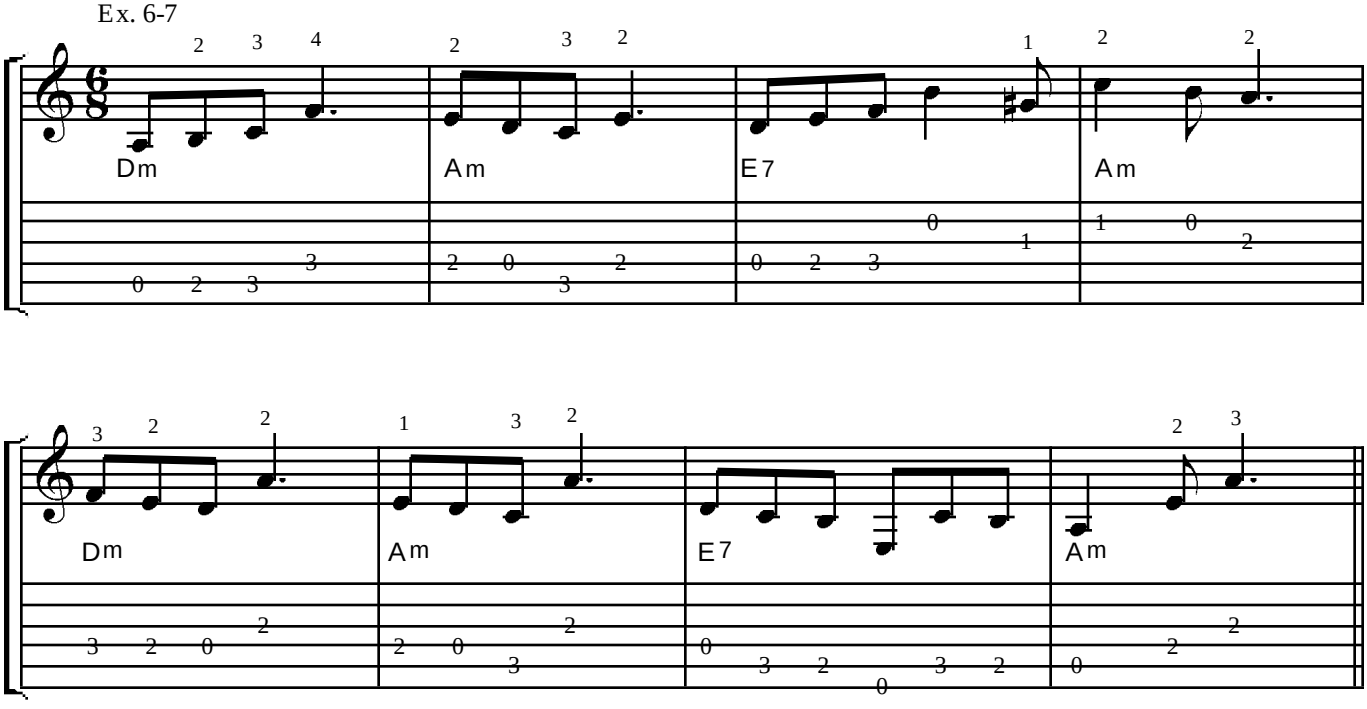
In the next exercise, try to spread your left hand position so that you can reach all of the notes in the next to last measure without having to move your hand.

Ex. 6-6



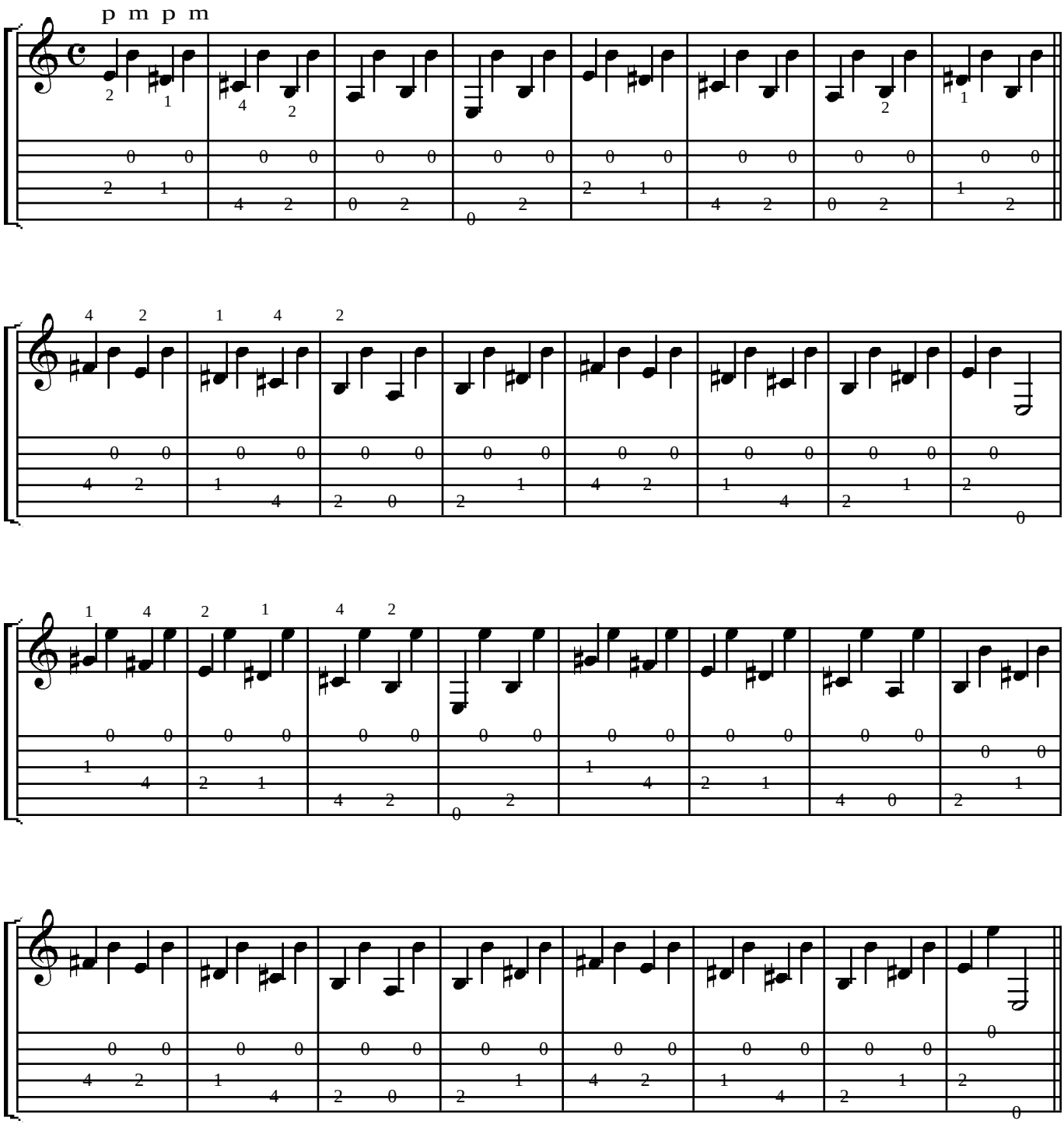
The next exercise is in a meter of 6/8. When 6/8 meter is played quickly it has a feeling of "2", with each three eighth note grouping sounding as a single beat. This is known as compound meter. The rhythmic feature of compound meter is that the top number is divisible by 3 and hence has a triplet feel.

Ex. 6-7



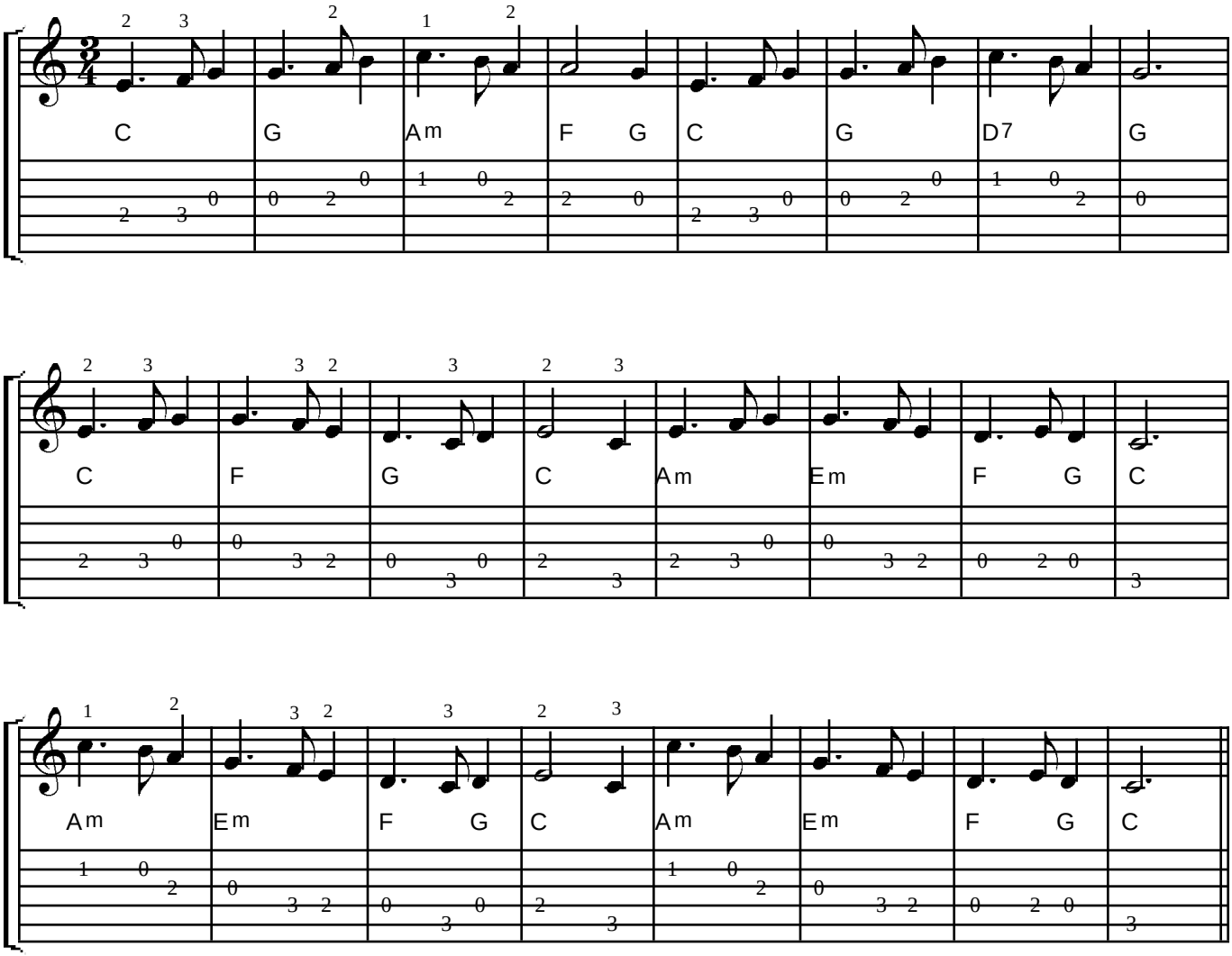
The next exercise consistenly uses four sharps, F#, C#, G# and D#. A key signature of four sharps (E major) could have been used, however the use of accidentals here is to emphasize and highlight the notes that are sharped. The right hand fingering is p-m-p-m throughout, but for extra practice also try it using the 'i' or 'a' finger instead of 'm'.

Ex. 6-8



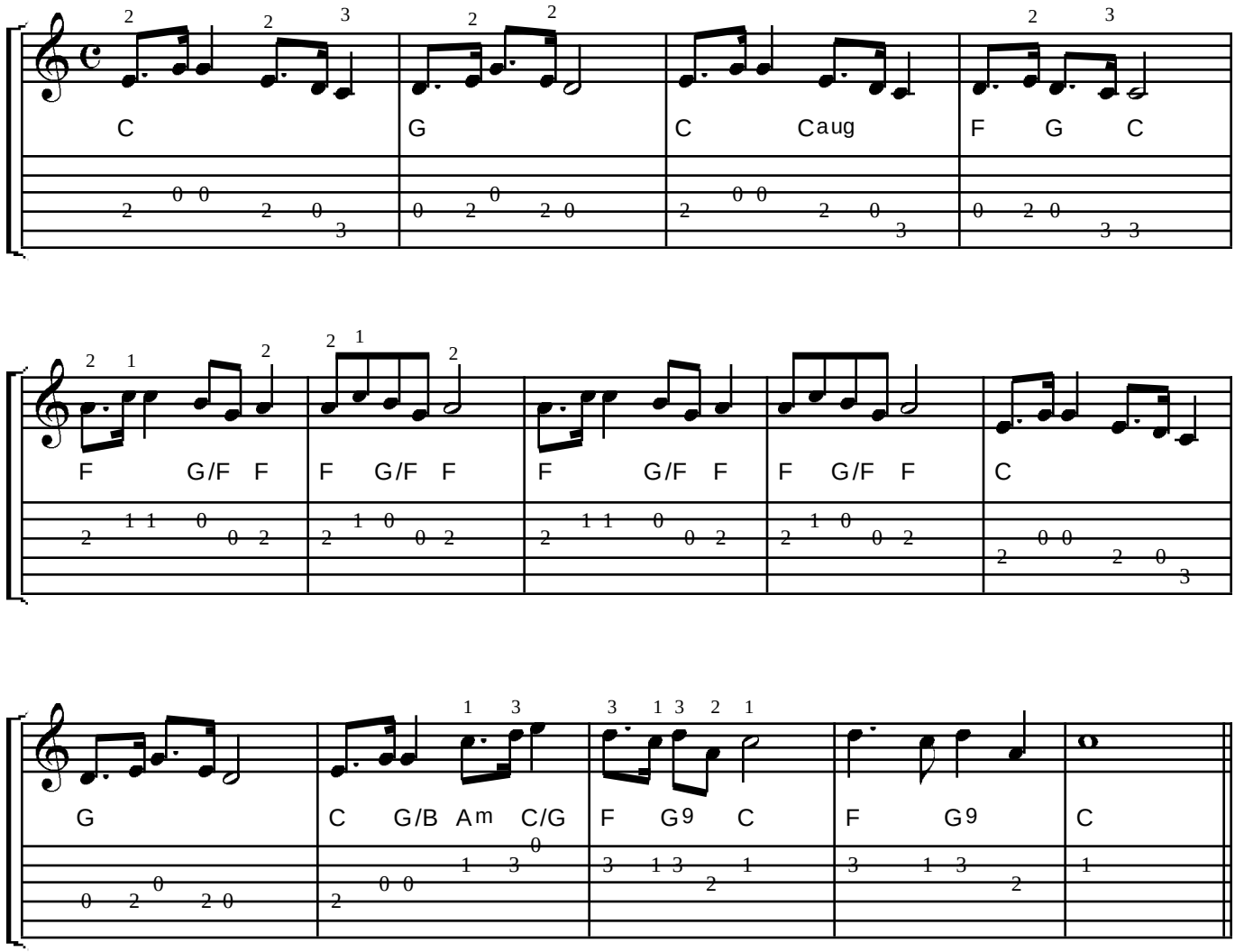
The next melody is a Catalan Folk Song that is very popular on guitar. When played quickly the 3/4 meter can take on a rhythmic feeling of "1" similar to how 6/8 can be felt in "2".

Ex. 6-9



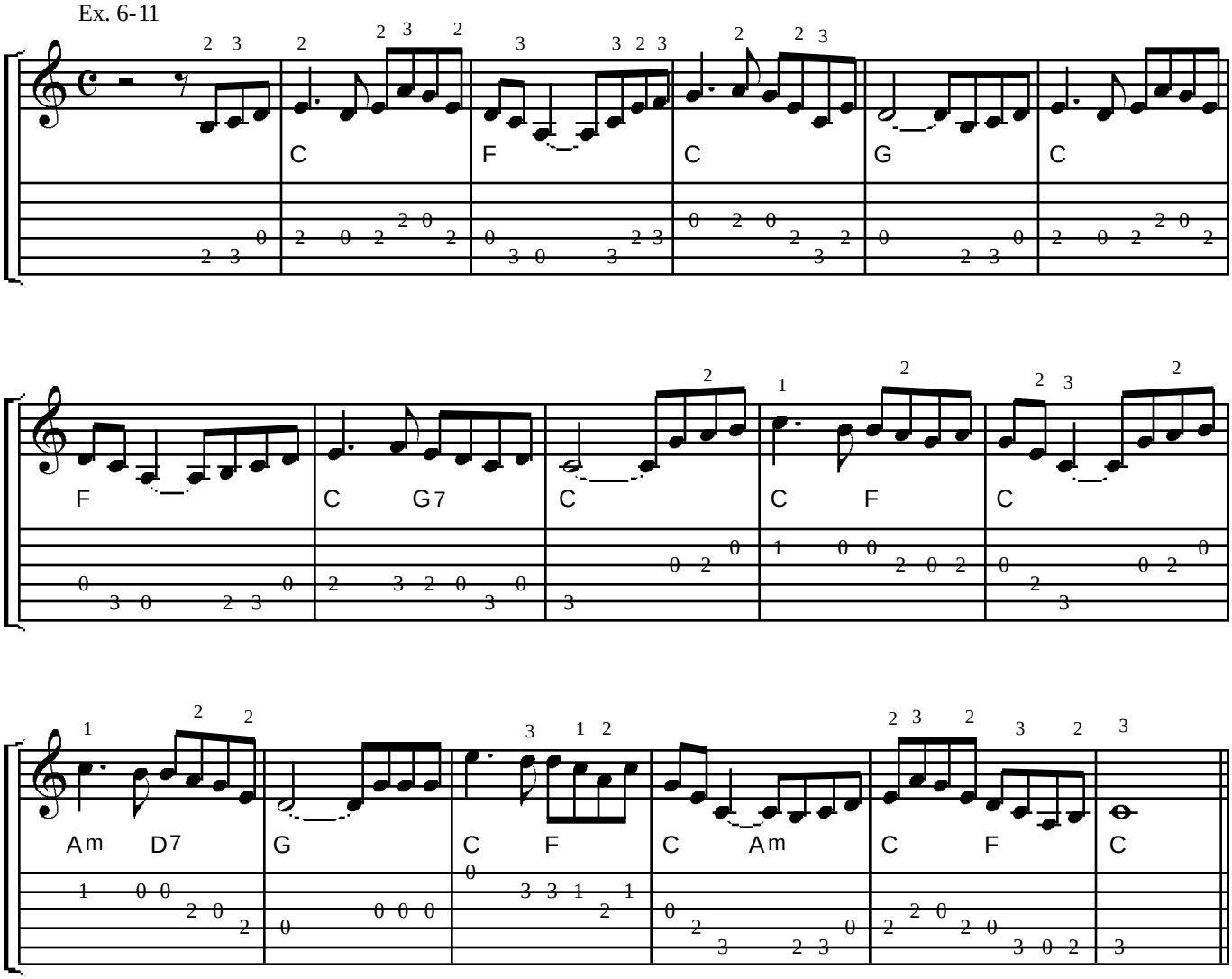
The next melody is from Dvorak's "New World Symphony", 2nd movement.

Ex. 6-10



The following melody is the British folksong, "Londonderry Air".

Ex. 6-11

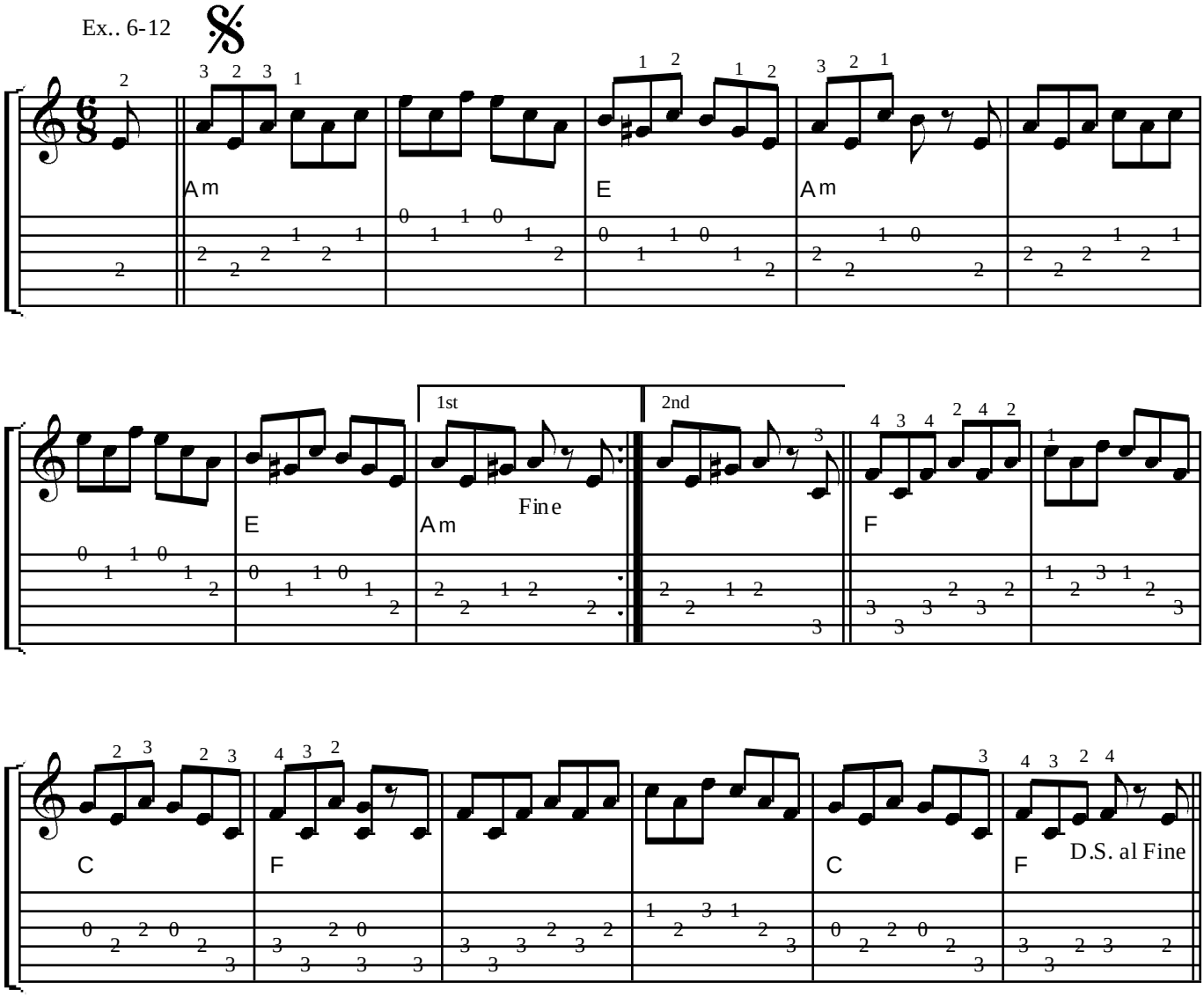


The Wild Horseman

Op. 68 no. 8

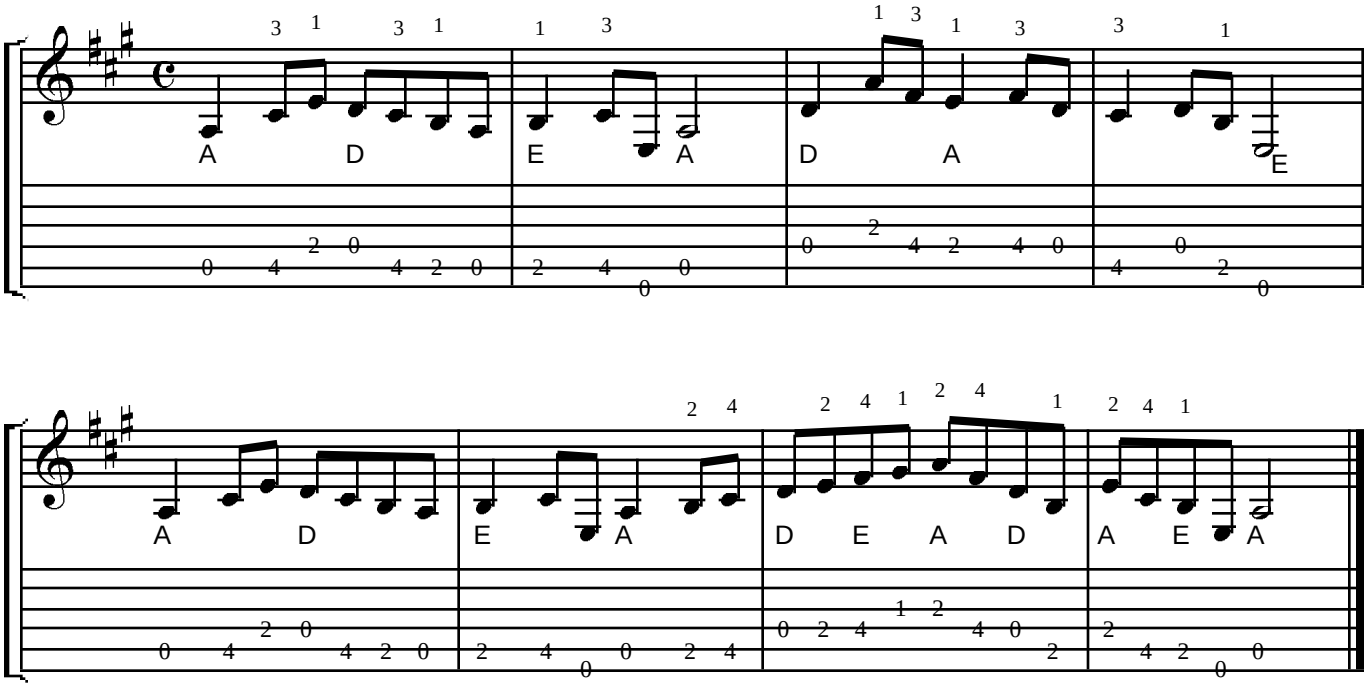
Robert Schumann

Ex.. 6-12



Try using your thumb throughout on the following exercise. Strive for a full rich tone. Notice that in the first line the hand is in second position, i.e. first finger plays at the second fret and the third finger plays at the fourth fret. During the last two measures however the hand must return to first position so that you can reach the G# on string 3.

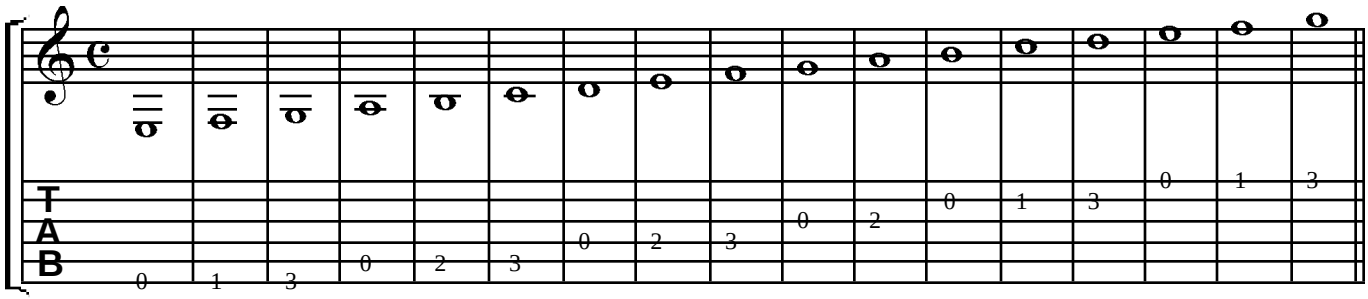
Ex. 6-13



Chapter 7 - String Six

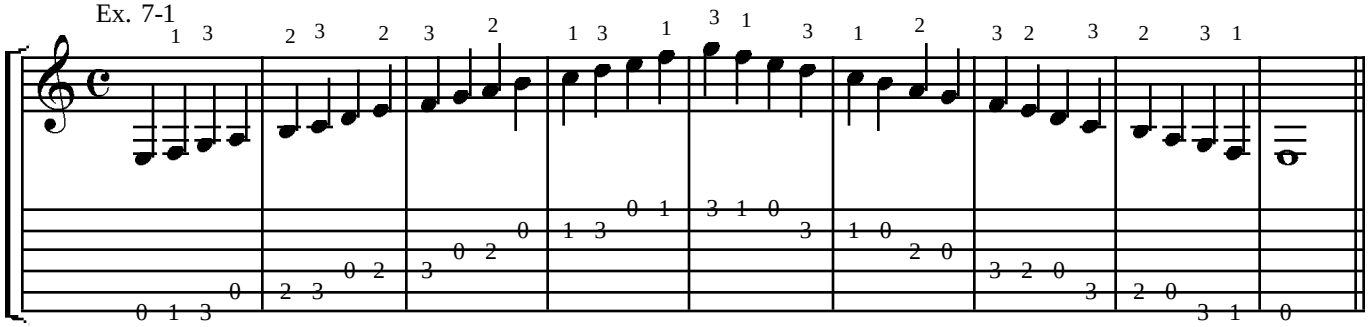
In this lesson you will learn the rest of the notes that are in the first position of the guitar.

string 6 = E
string fret 1 = F string 6 fret 2 = F#/Gb
string fret 3 = G string 6 fret 4 = G#/Ab



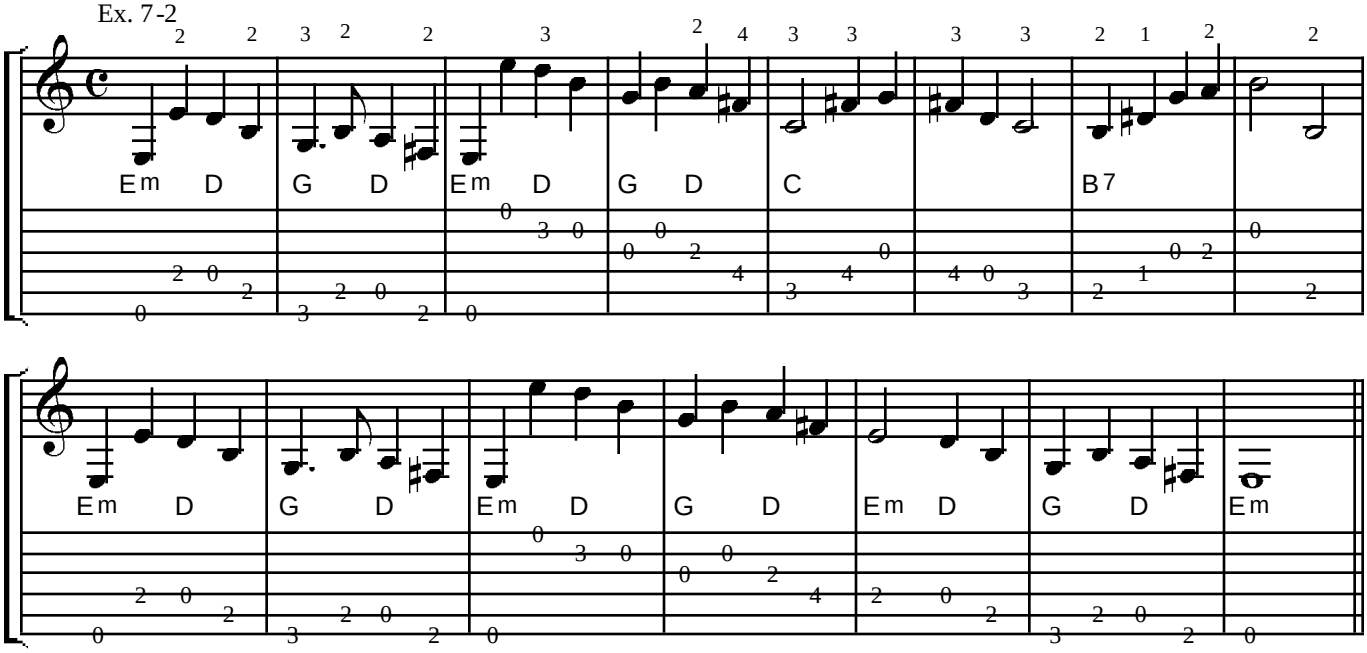
This lesson starts with a scale of all the natural notes on all six strings at the first position. This scale should be memorized and played as one of your daily studies. You should play slowly and accurately at first and only as your technique improves should you increase the speed. Have patience and discipline. Strive to play accurately with a minimum of buzzing and other unwanted sounds.

Ex. 7-1



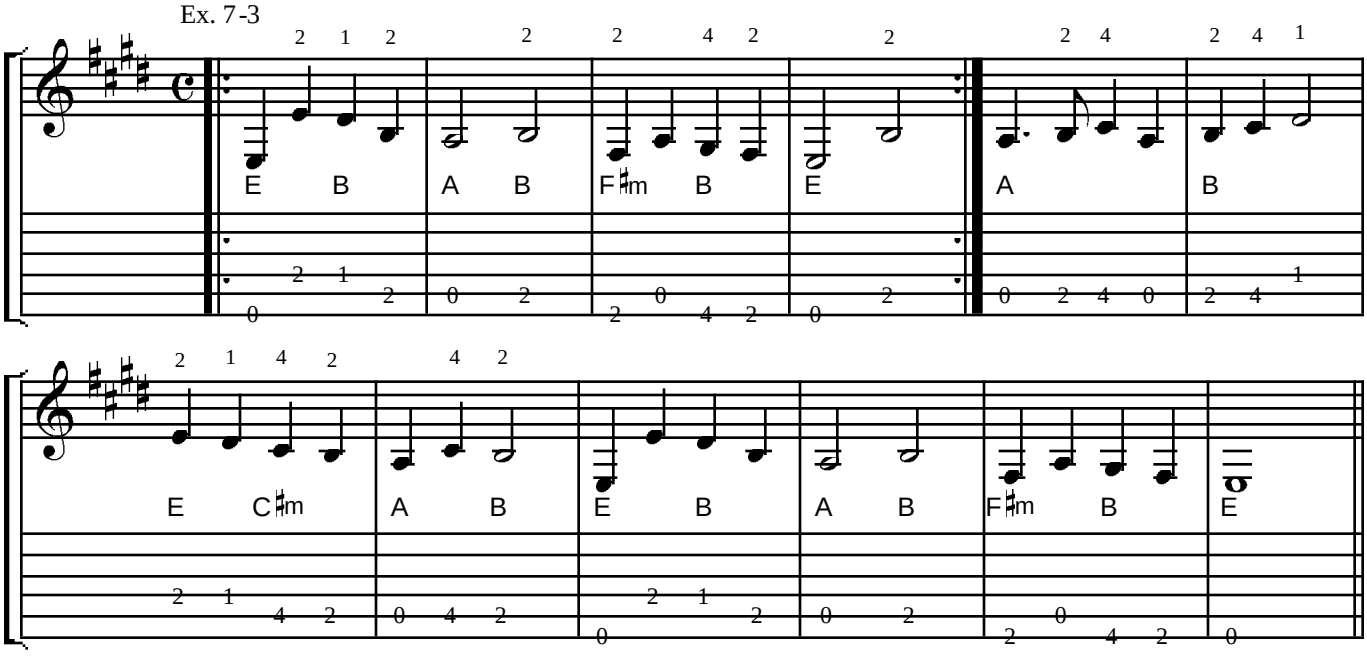
The next exercise uses all six strings. The melody stated in the first two measures is repeated one octave higher in the following two measures.

Ex. 7-2



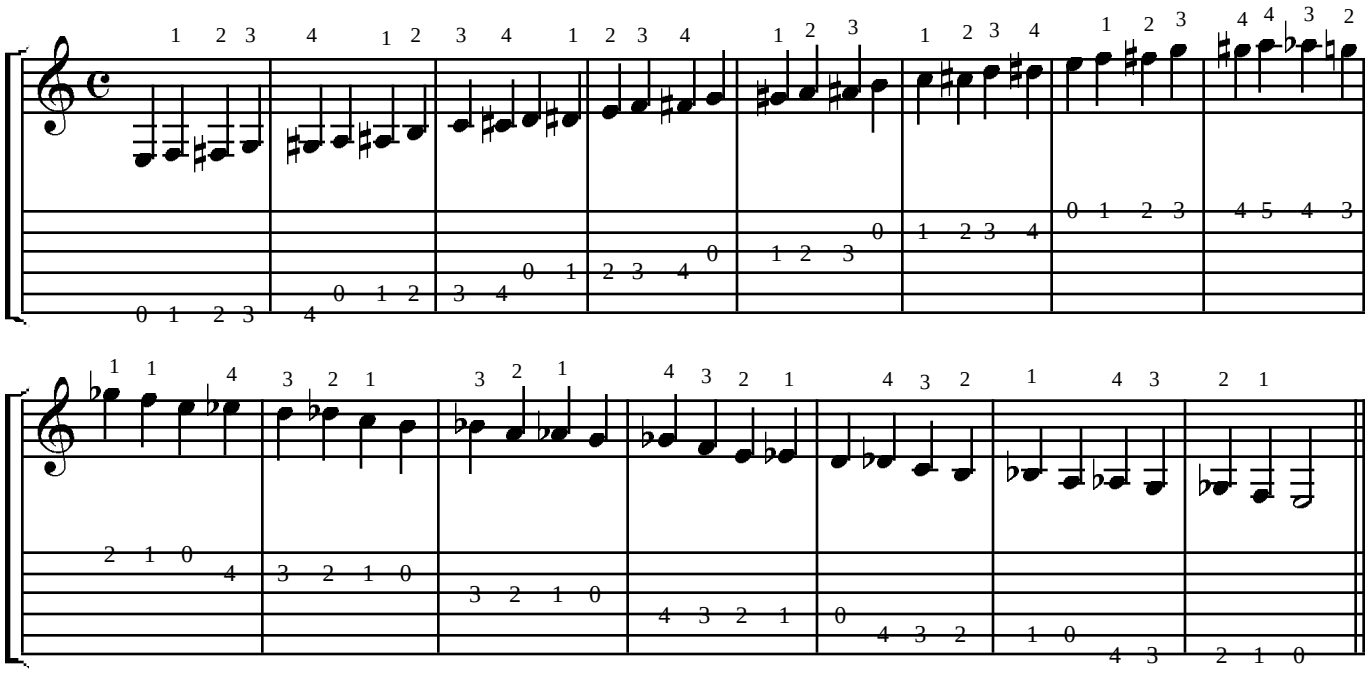
The next exercise in E major contains sharps on the sixth string. Be sure to use a hand position that allows you to reach the sixth string easily. Notice that the first finger is sometimes used to play notes at the second fret without shifting the entire hand position. After the second finger has played on the second fret of a string, many times it is easier to use the first finger (or even the third) if the next note is to be on a different string but also at the second fret. This fingering concept can be extended to all situations whenever there are consecutive notes on different strings that are at the same fret.

Ex. 7-3



The next exercise in this lesson is the chromatic scale that covers all the notes in the first position. Be sure that you are practicing alternation in the right hand. This scale should be part of your daily routine of practice and should be played at least 10 times each practice session.

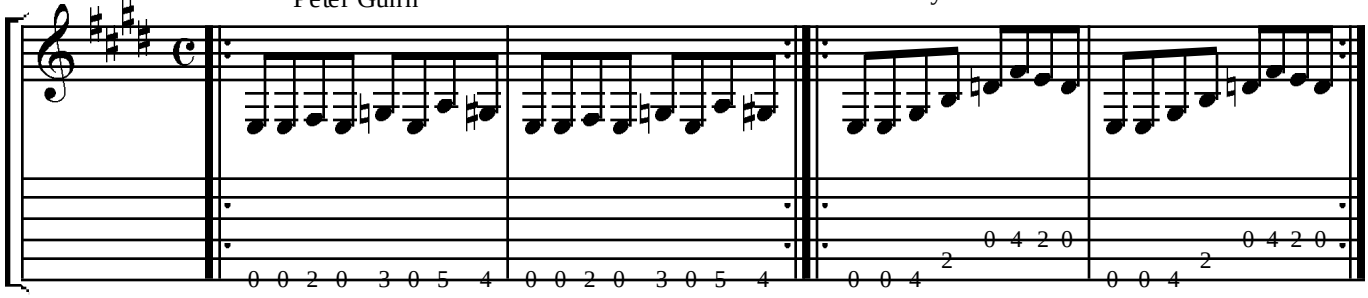
Ex. 7-4



Here are four classic riffs using the low E string.

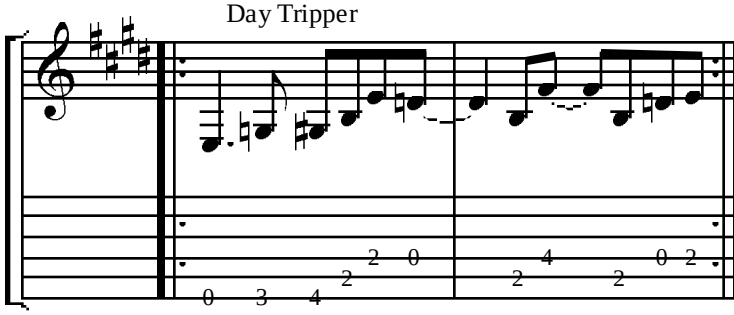
Ex. 7-5

Peter Gunn

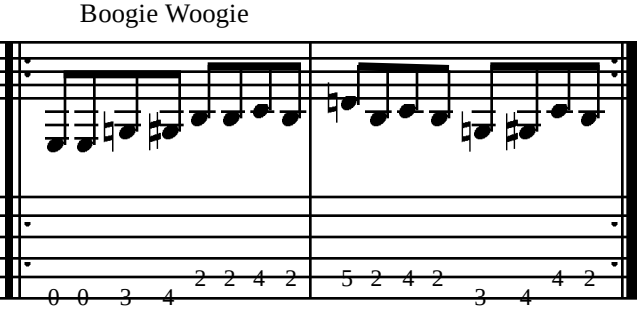


Pretty Woman

Day Tripper

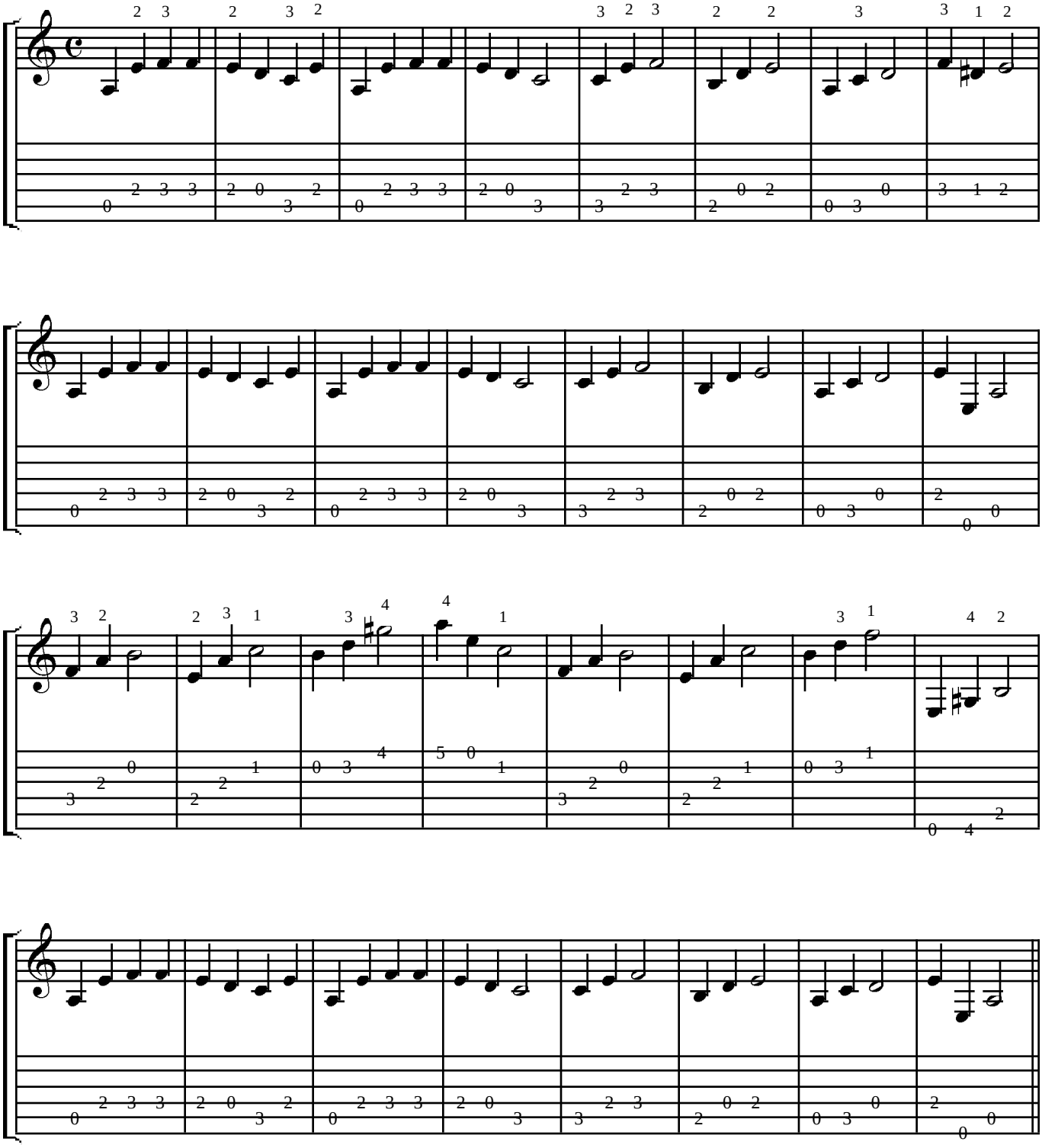


Boogie Woogie



Gypsy Lament

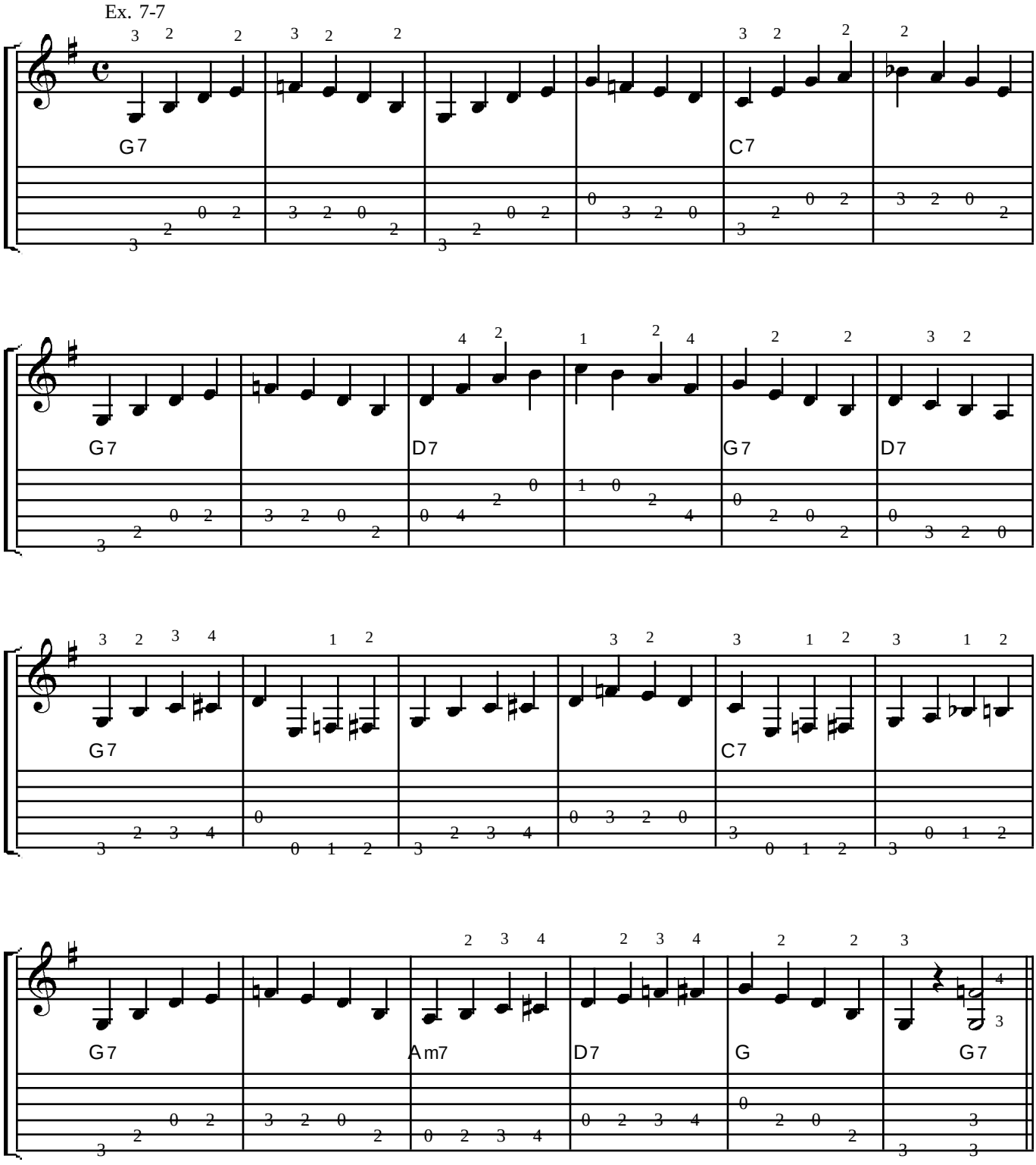
Ex. 7-6



Blues Bassline

The next exercise is two chorus of the 12 bar blues in the key of G. Its a series of quarter notes which outlines or implies the basic chord progression of the blues.

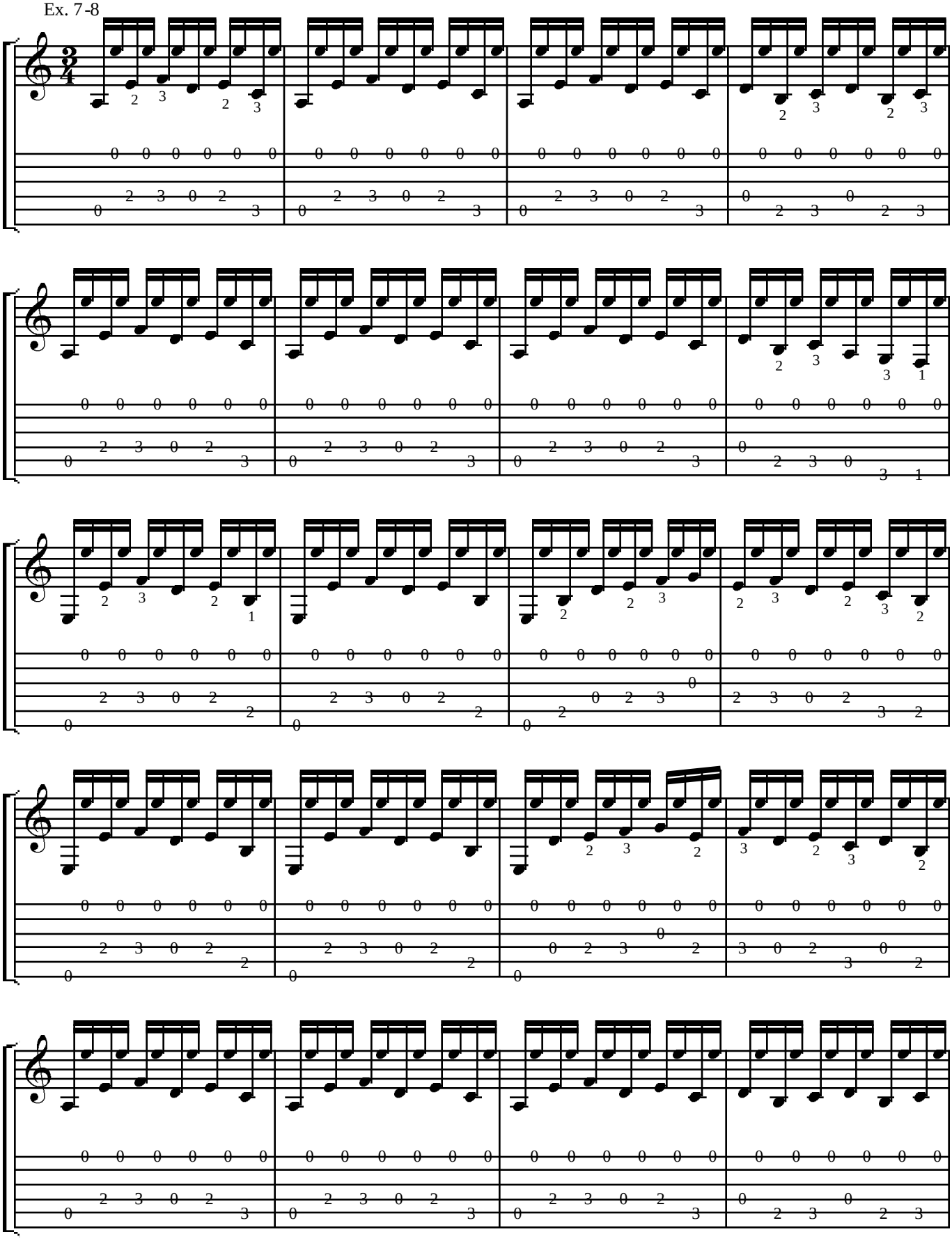
Ex. 7-7

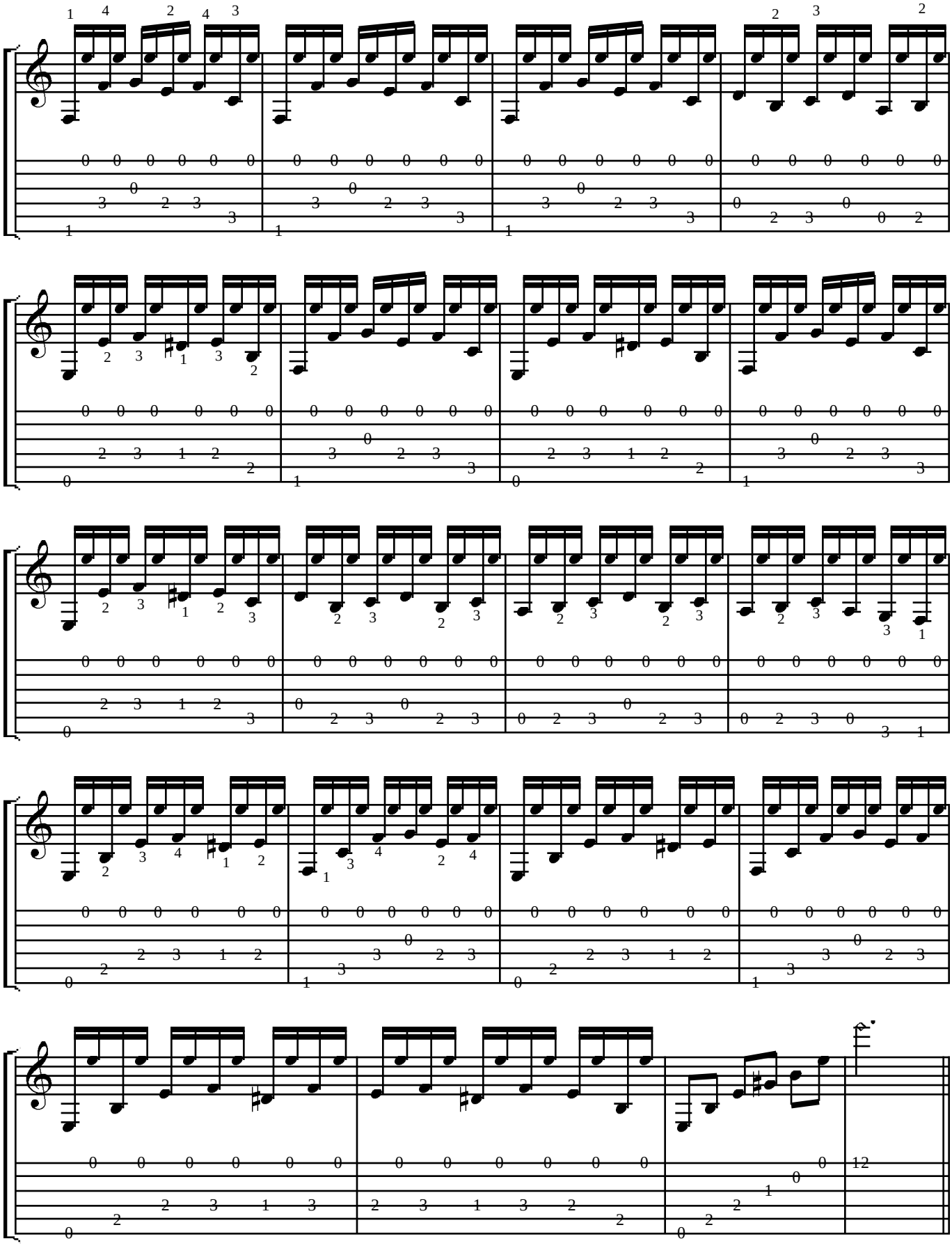


Asturias

This melody by Albeniz was originally written for piano. It adapts to the guitar very well.

Ex. 7-8

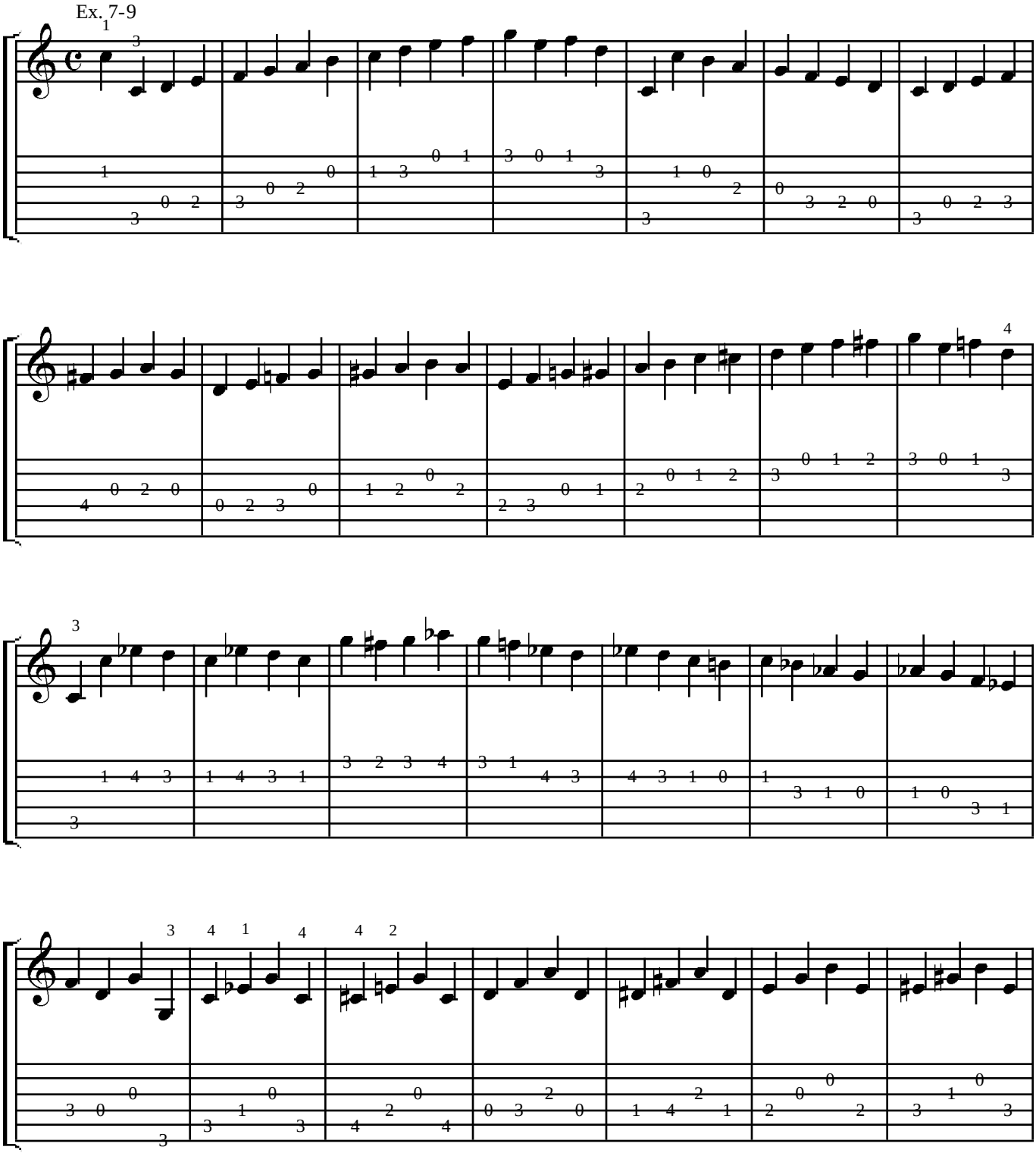


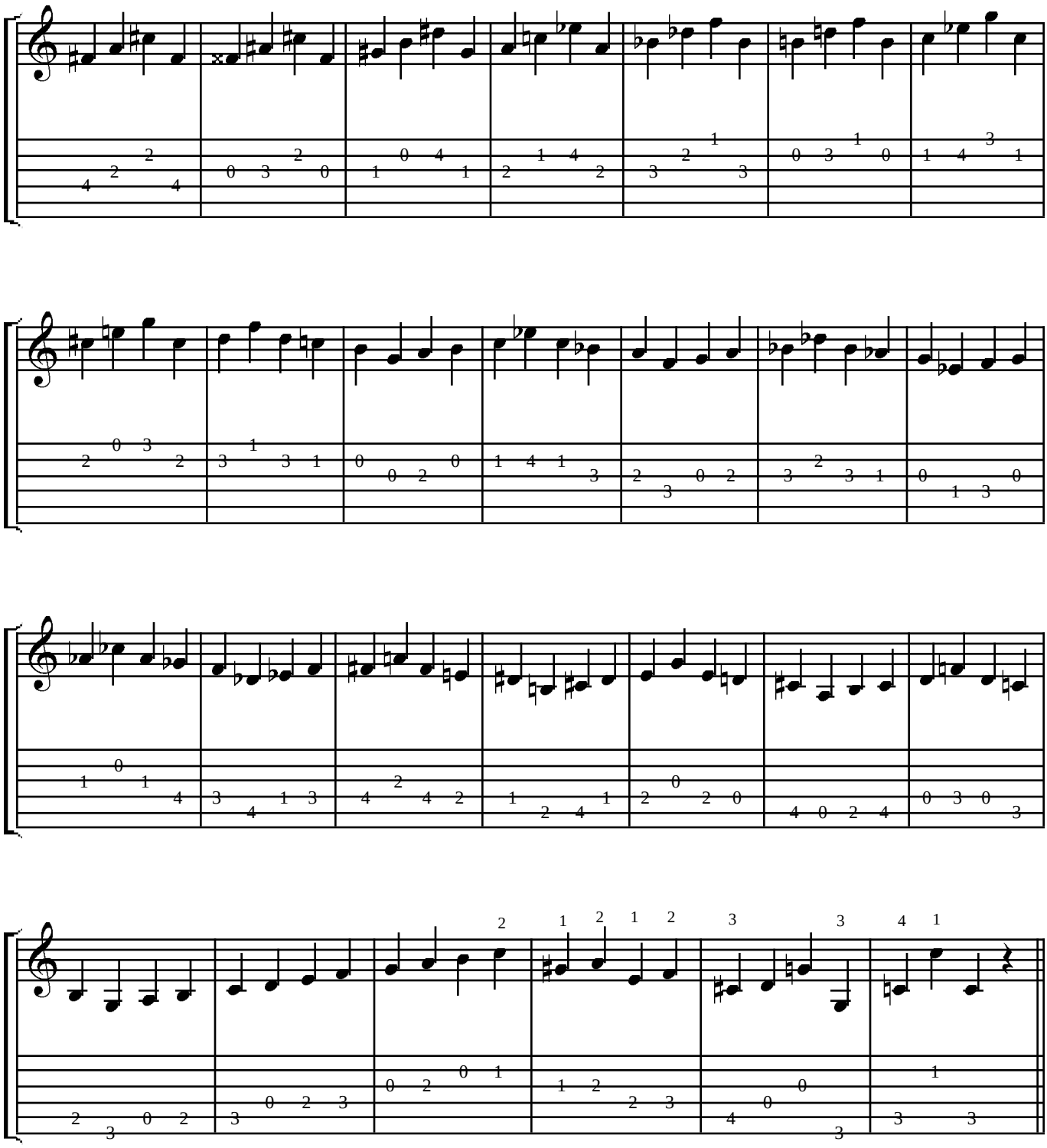


1st Position exercise

The next exercise is from Ferdinando Carulli's guitar method. It is an exercise that challenges your reading in the first position.

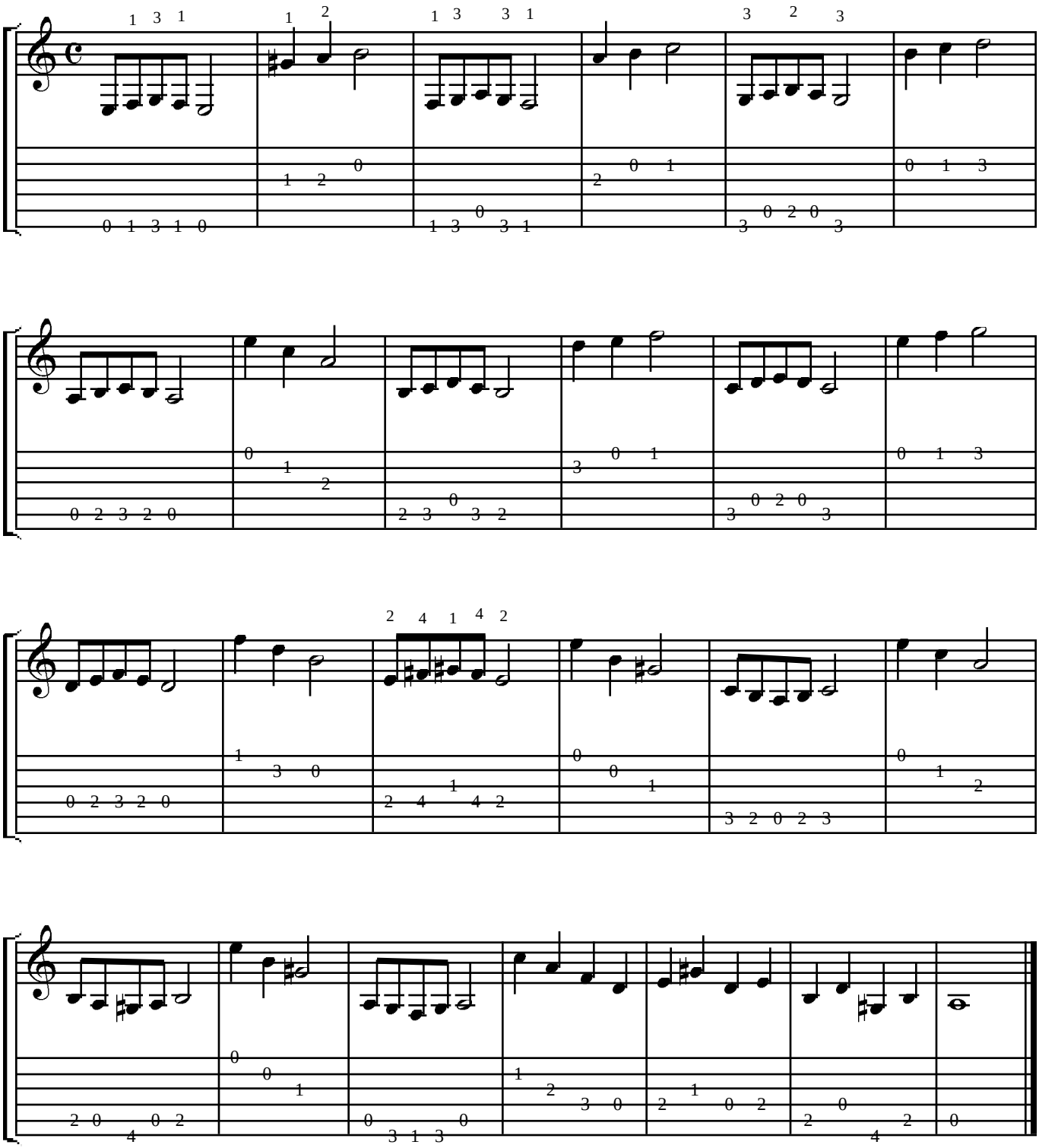
Ex. 7-9





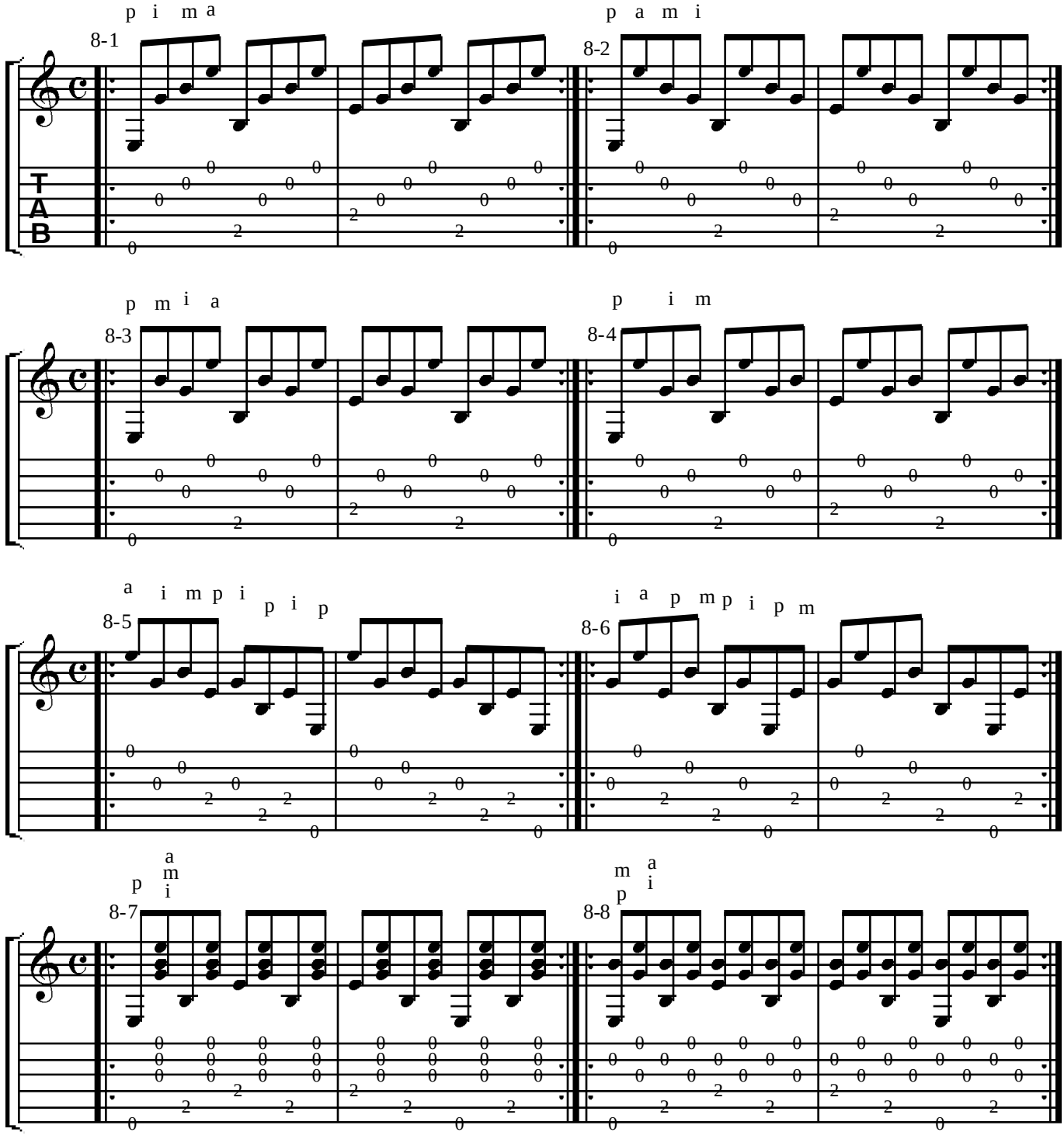
The following exercise has a two measure rhythmic pattern that repeats throughout. Try practicing it with two different right hand techniques. First play the odd numbered measures with the thumb and the even numbered measures with the fingers. Then play it with the fingers only, which will require considerable jumps from the low strings to the higher strings.

Ex. 7-10

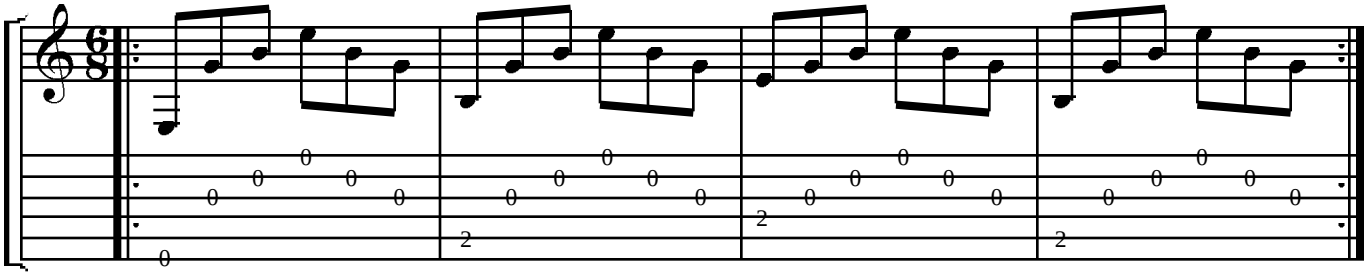


Chapter 8 - Arpeggio and Scale Exercises

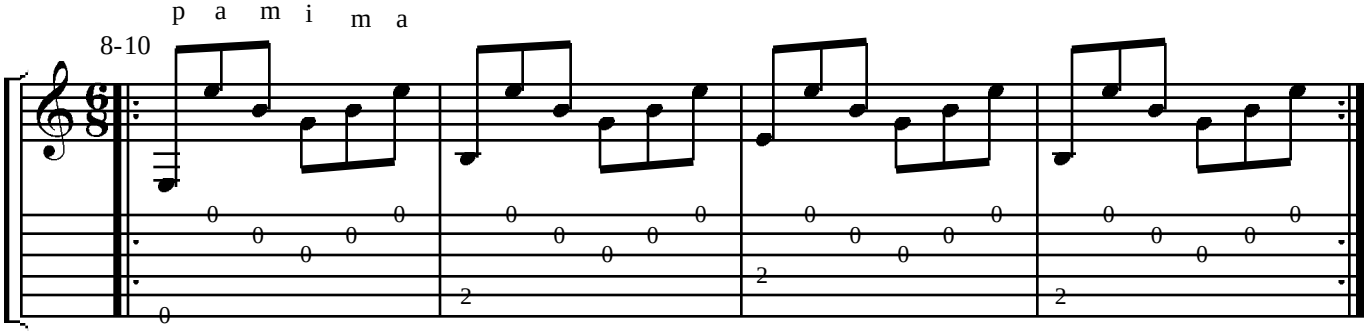
The following arpeggio exercises use the Em chord. The i, m, and a fingers of the right hand play strings 3, 2 and 1 respectively. The thumb moves in these exercises between strings 6, 5 and 4.



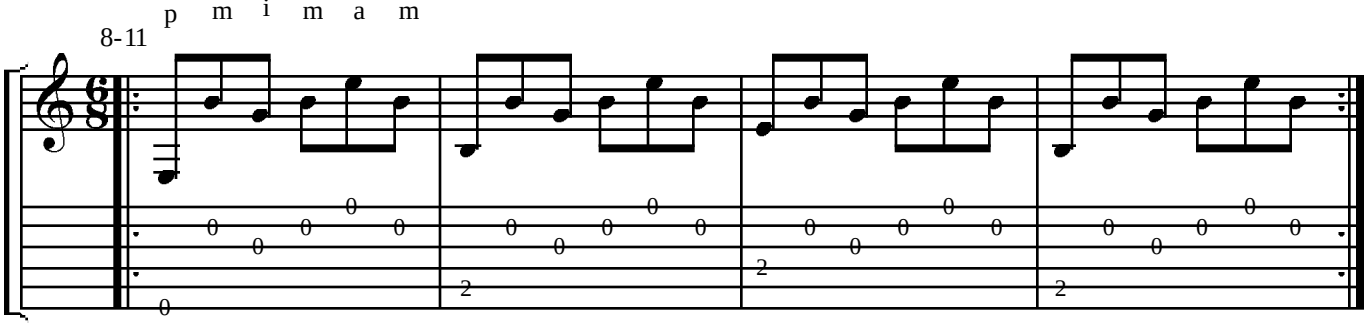
8-9 p i m a m i



8-10 p a m i m a

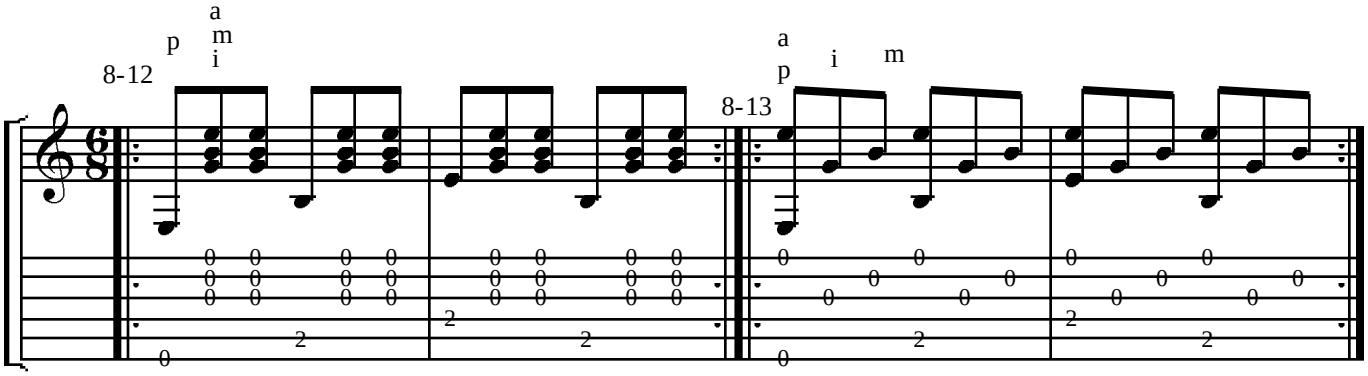


8-11 p m i m a m



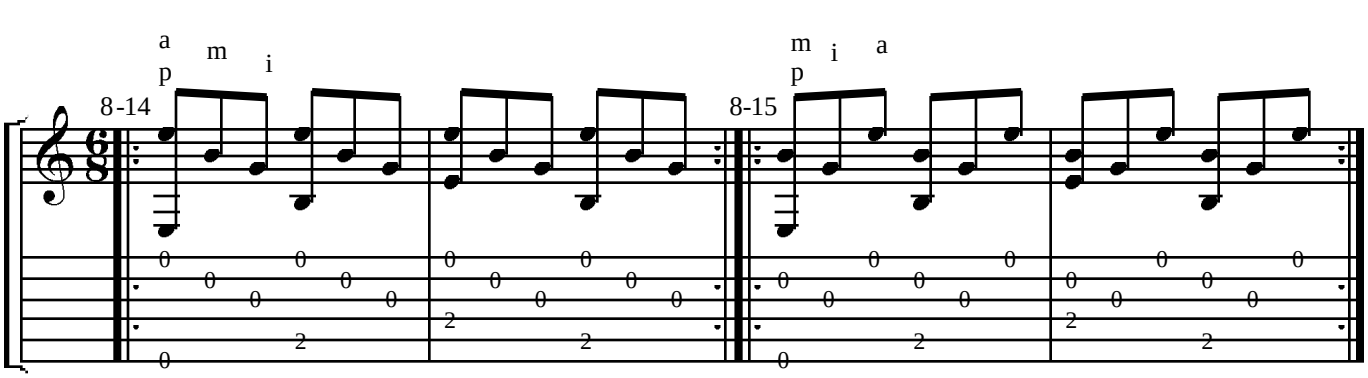
8-12 p a m i

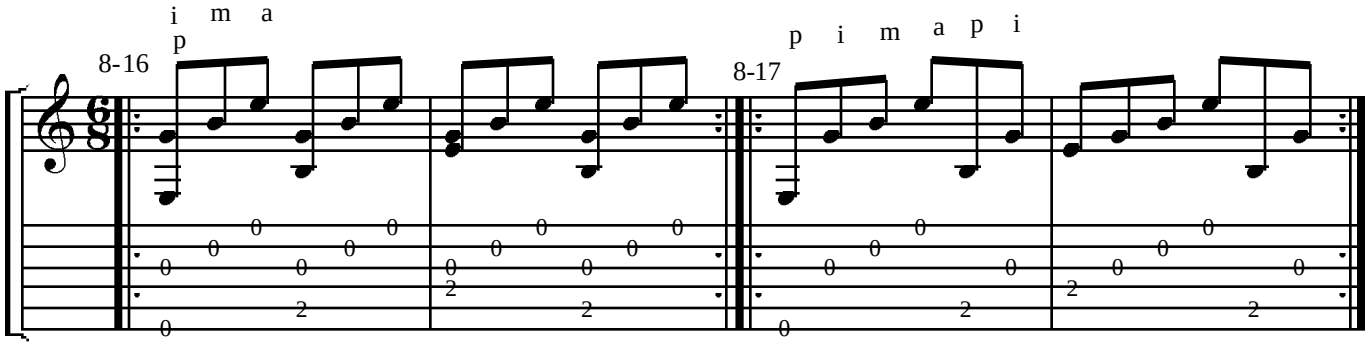
8-13 a p i m



8-14 a p m i

8-15 m p i a

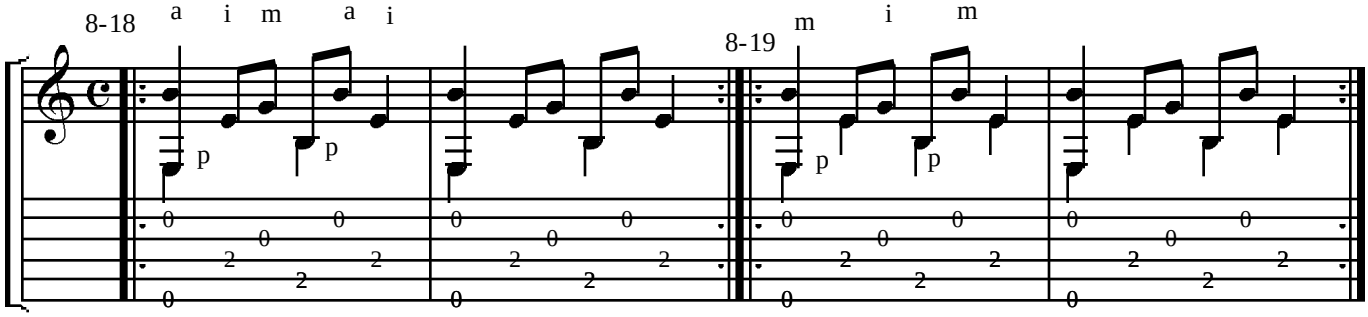




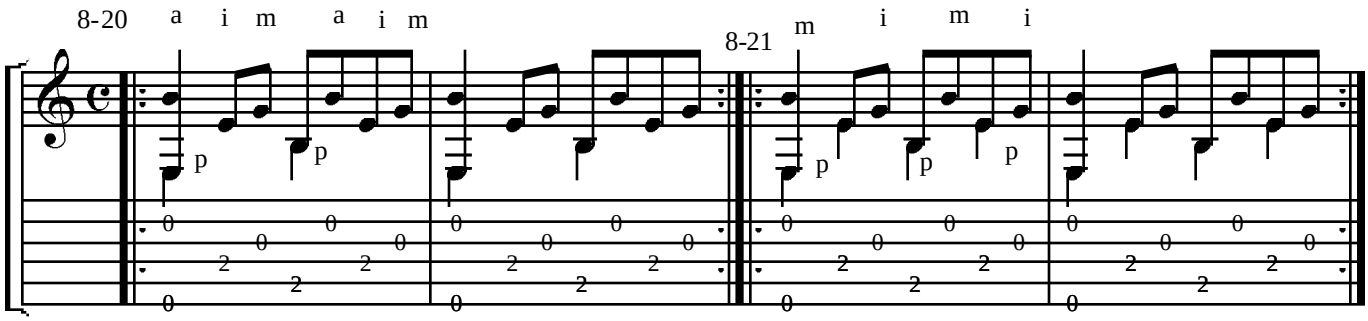
Travis picking

A common picking style used in folk and ragtime guitar music is "Travis picking". The main feature of Travis picking is the alternating bass part against a syncopated treble part. There are two ways to play the Travis style. The first example uses the thumb on string 6 on the first and third beats. The index finger is playing on string 4 on beats two and four making the p i p i combination a steady alternating bass. The m and a fingers provide the syncopation in the pattern being on the "and" of beats two and three.

The second example is the exact same set of notes but the thumb does more work and the fingers less. The thumb plays on every beat and alternates between string 6 to 4. The m and a fingers play the treble part. This version is very important. Being able to provide the strong alternating bass will allow you to do even more variations in the treble part with the i, m and a fingers.

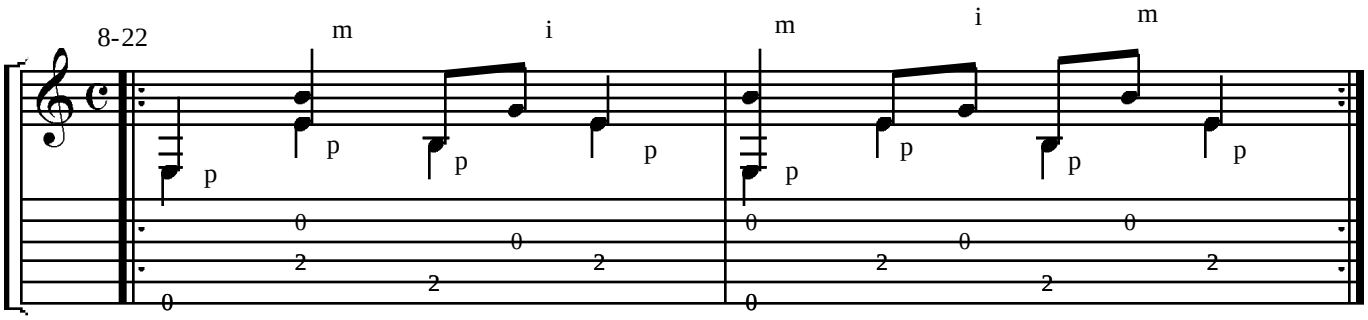


The next two examples are a slight variation of the previous pattern, simply achieved by adding one more note at the end of the pattern. It is shown with two different right hand fingerings.



The next pattern shifts the syncopation over a quarter note in the first measure of the pattern.

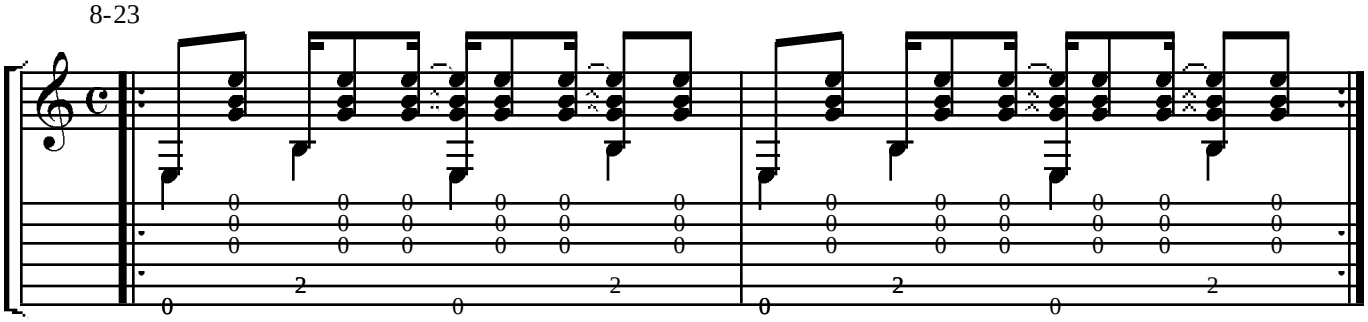
8-22



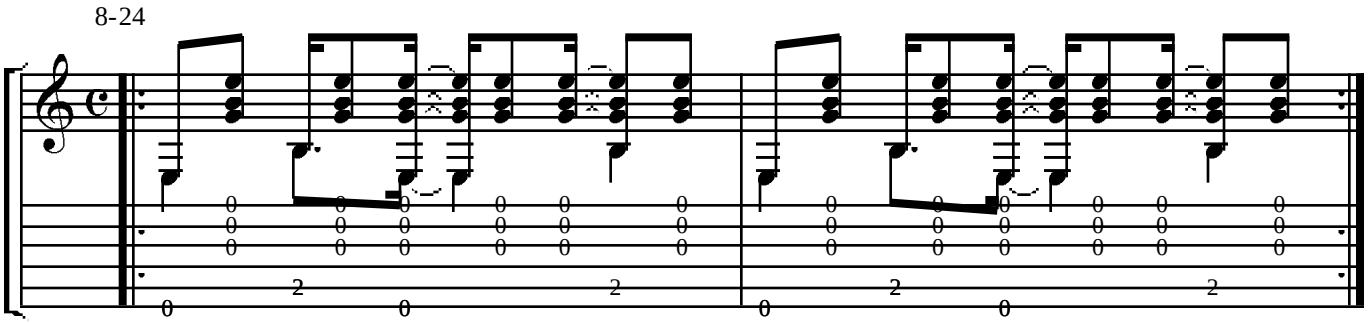
Bossa Nova / Samba

The Brazilian styles of Bossa Nova and Samba contain syncopation as a fundamental element of the style. If you like exciting syncopated rhythms, you should beome more acquainted with Brazilian music. The first pattern uses a steady alternation bass like the Travis pattern except that the syncopation played by the fingers is at the 16th note level instead of the 8th note. Start slowly and strive to keep everything in its place rhythmically. The second pattern has a common syncopation in the bass part.

8-23

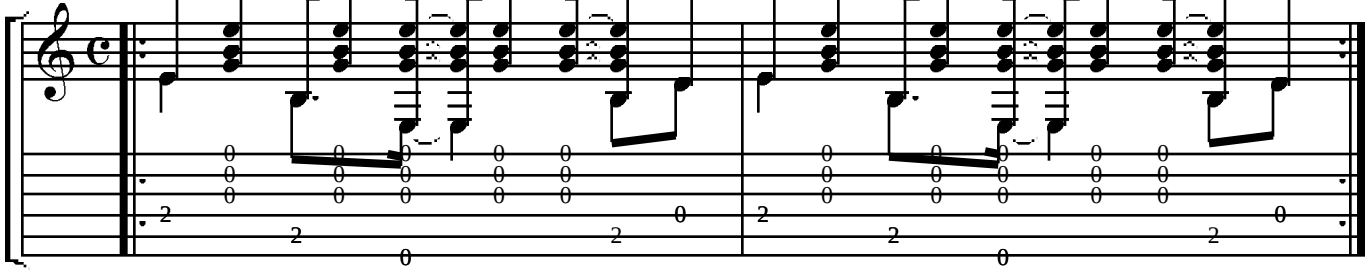


8-24



The third pattern has an ostinato figure in the bass part. The book "Brazilian Guitar Styles" by Nelson Faria (Sher Music) is highly recommended for the guitarist who want to study this style.

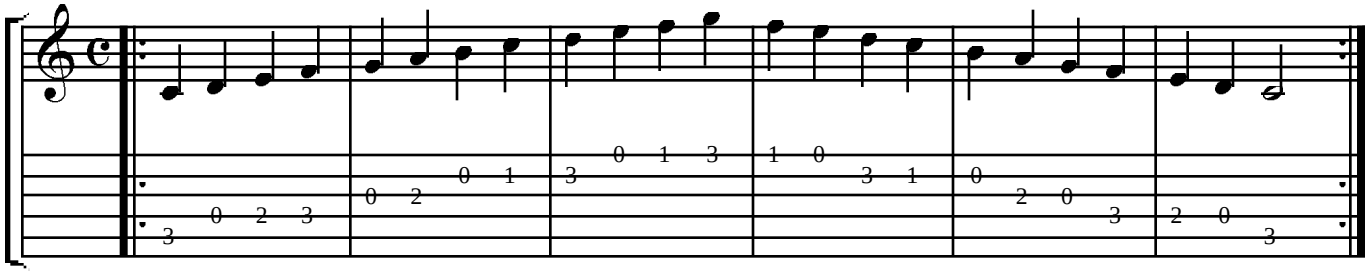
8-25



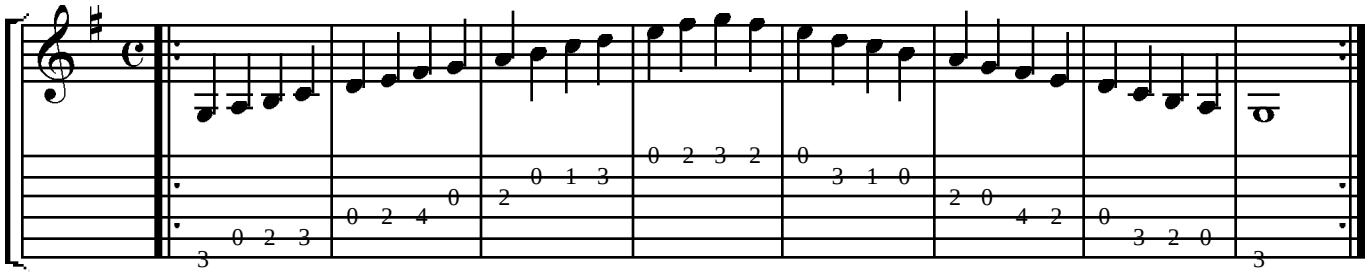
First and Second position scales

The following scale exercises should be played using rest stroke.

8-26



8-27



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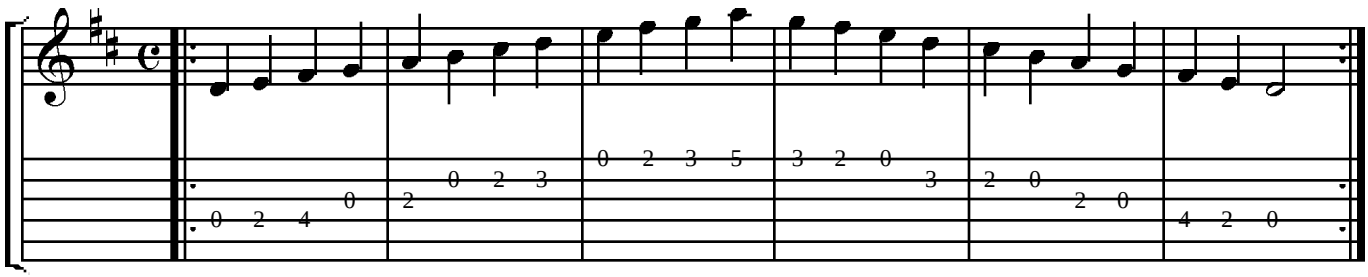
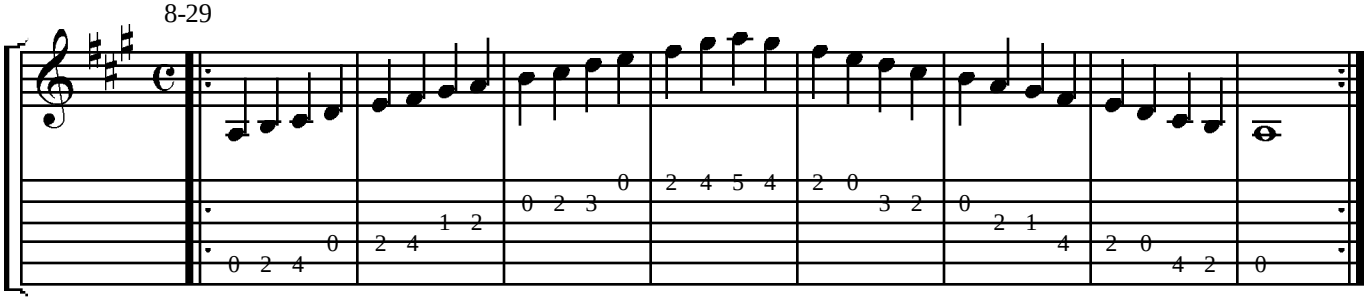
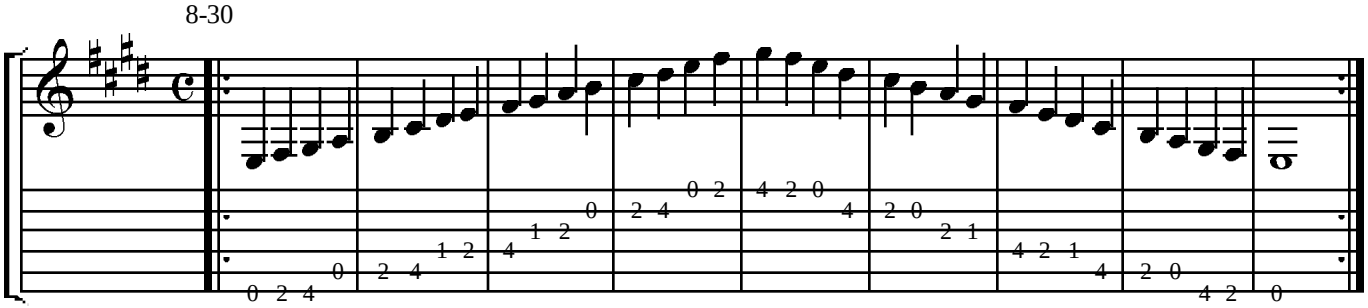


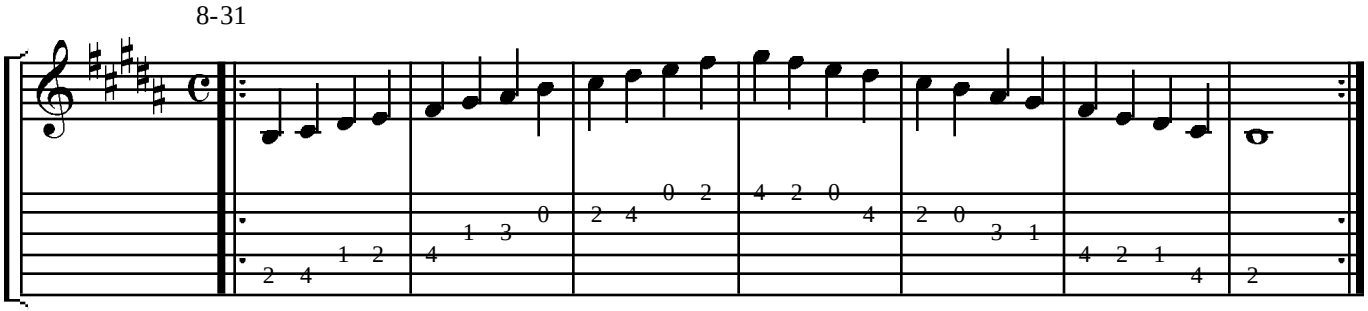
8-29



8-30



8-31



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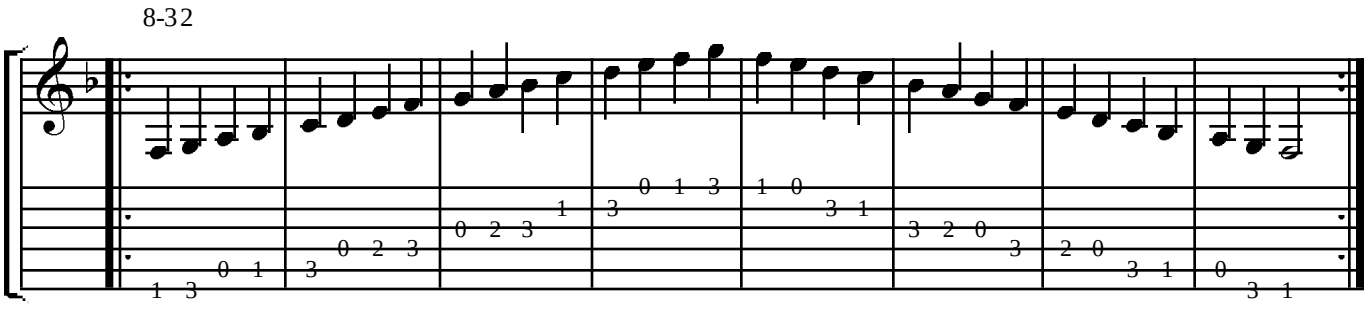
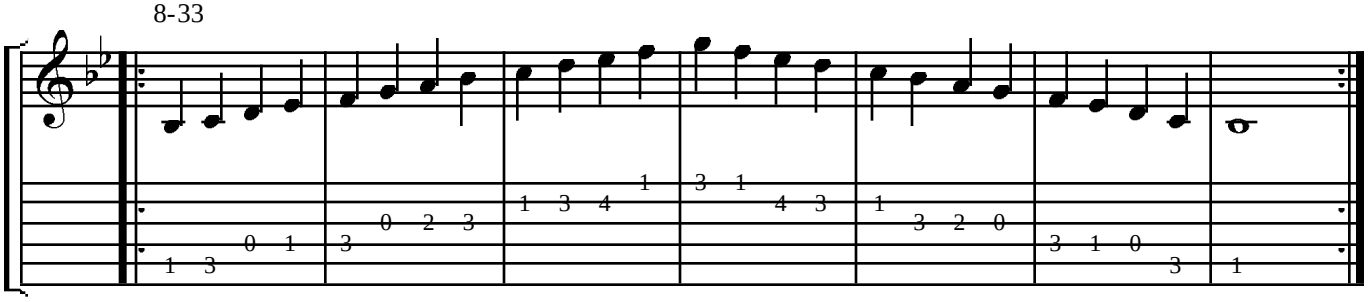
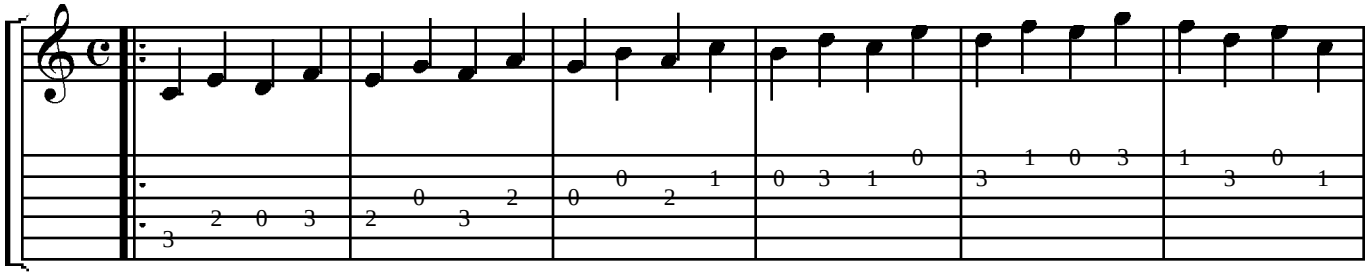


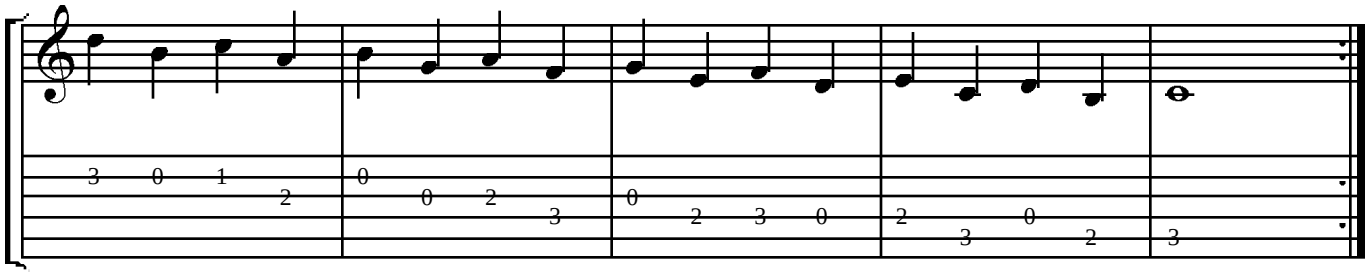
8-33



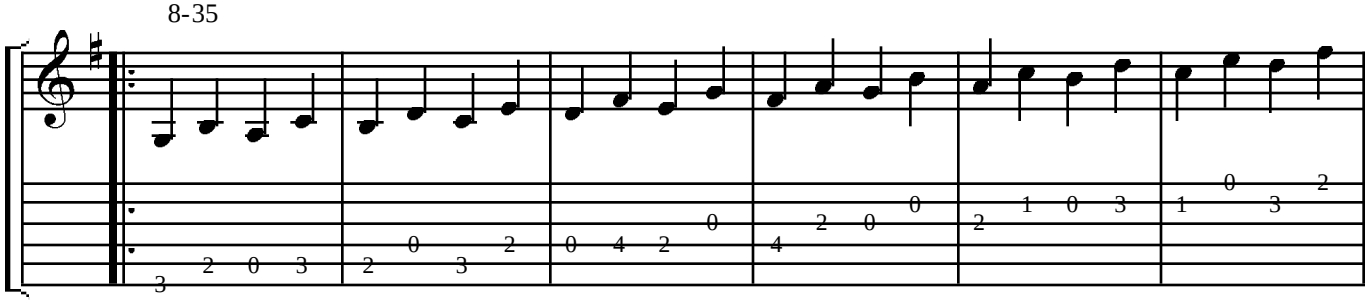
A common melodic contour is broken thirds. It is useful to practice scales in different patterns such as broken thirds. Below are the scales presented previously but now they are in broken thirds. These exercises will give you extra practice in string crossings.

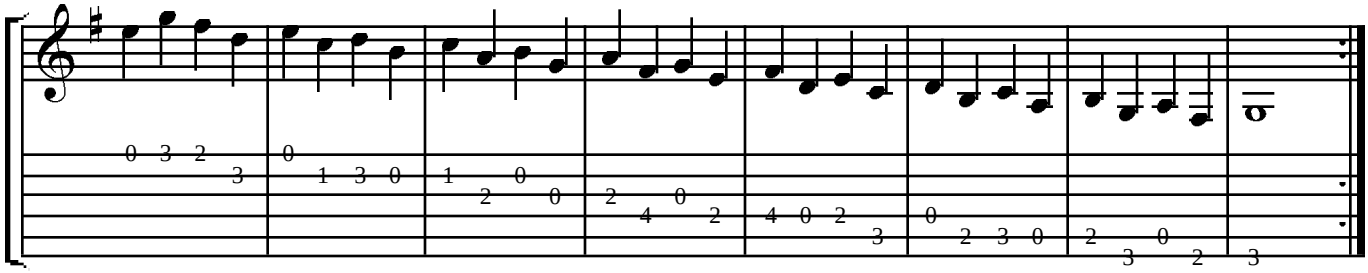
8-34





8-35





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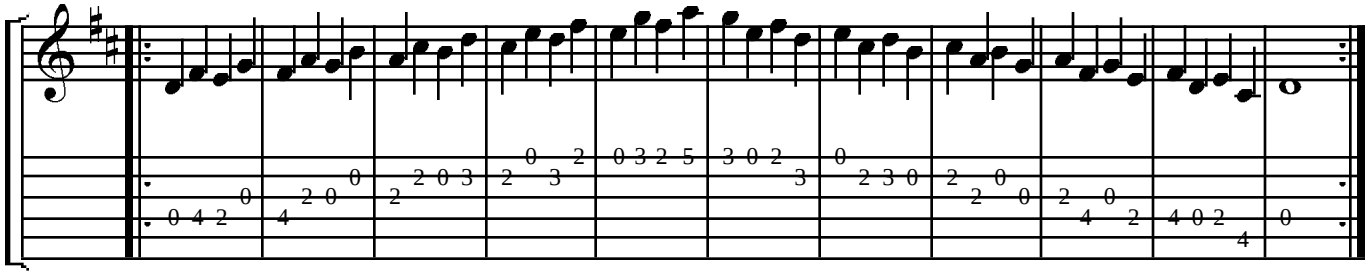
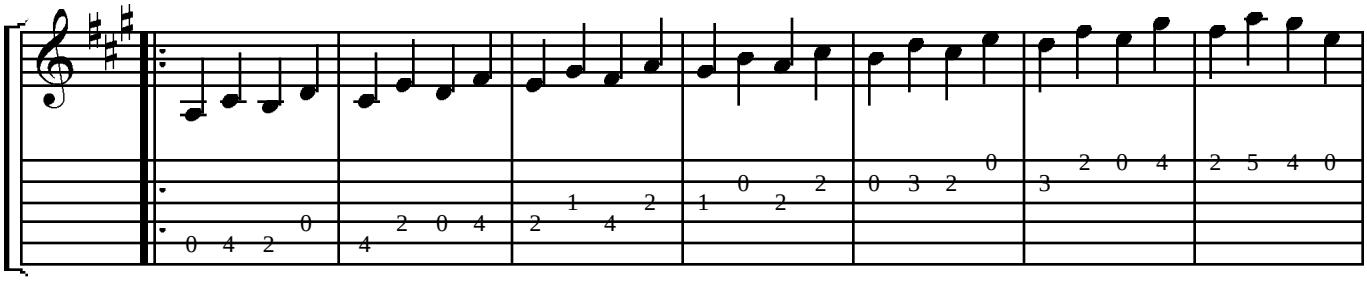
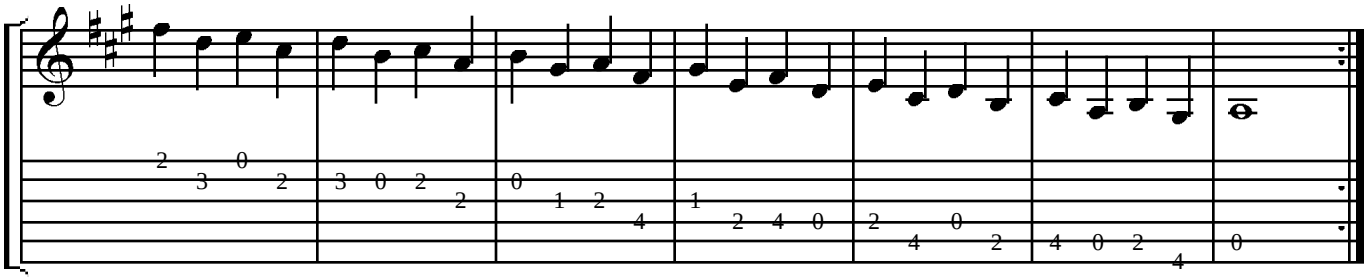


8-37





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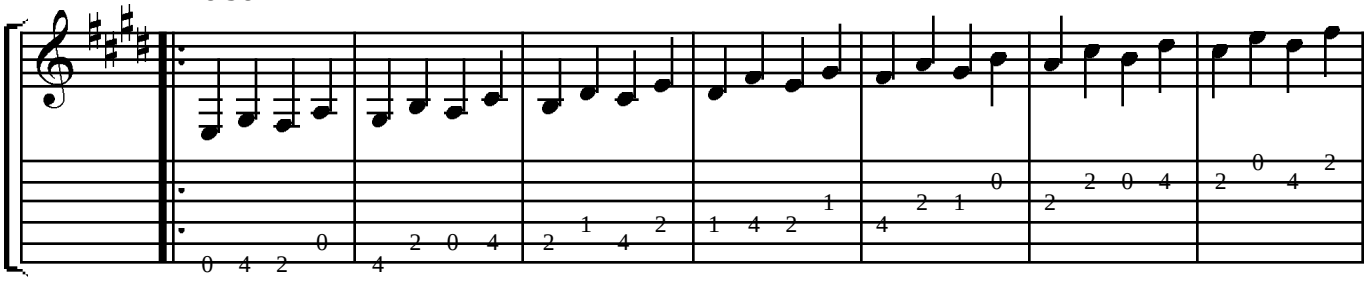

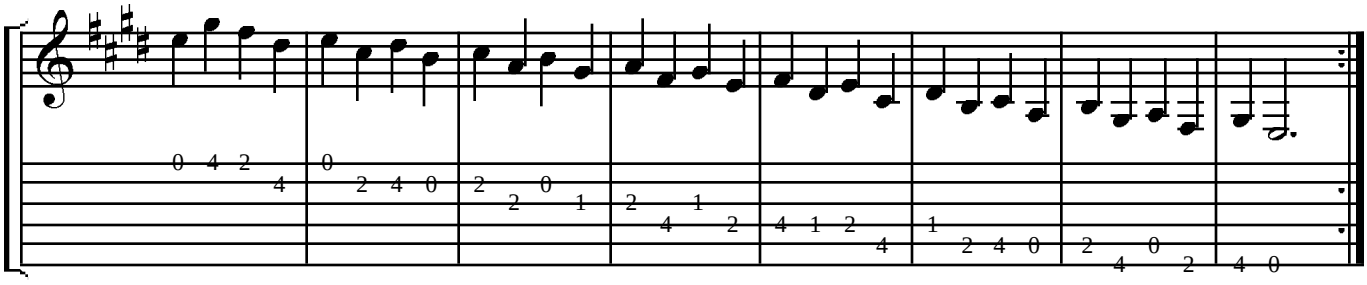

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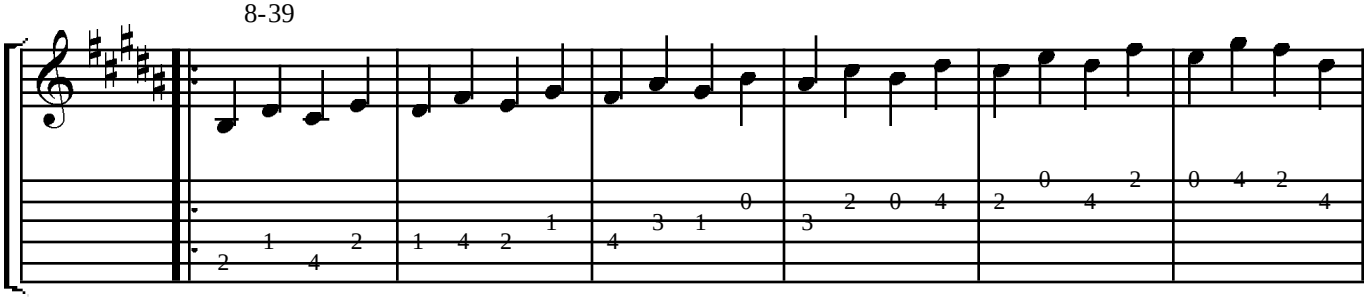

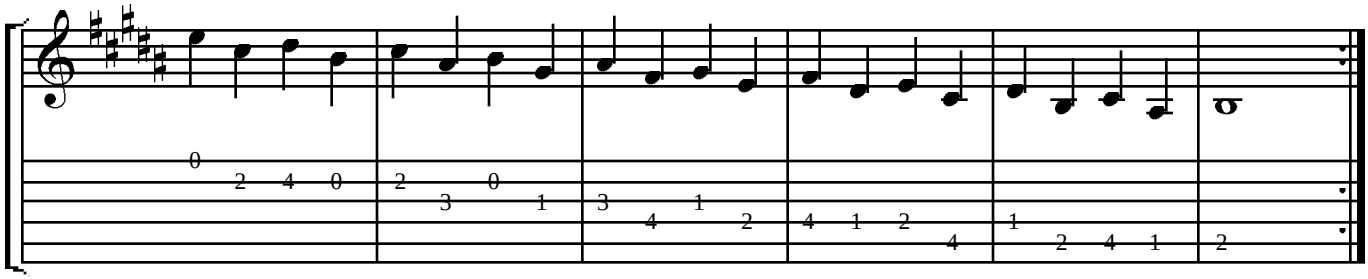

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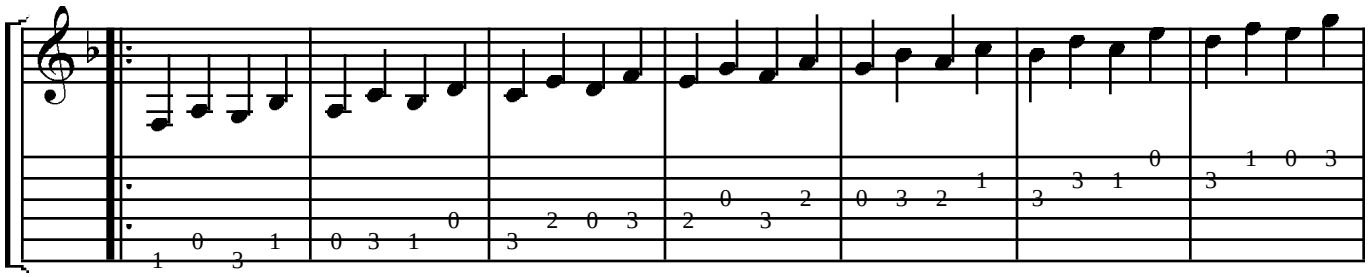
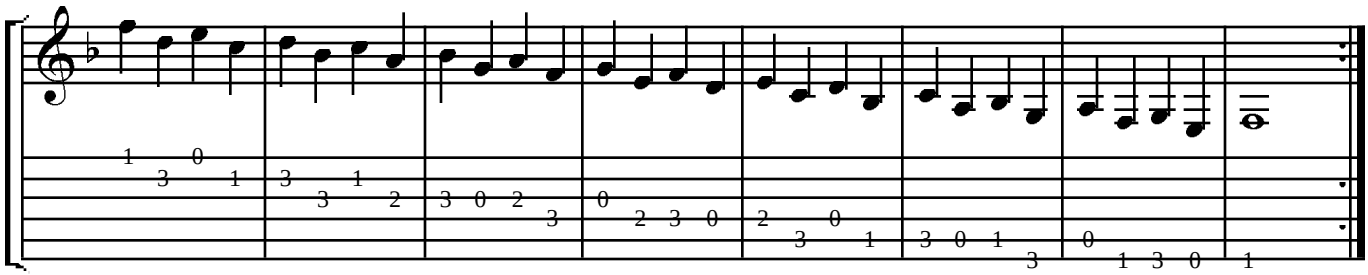
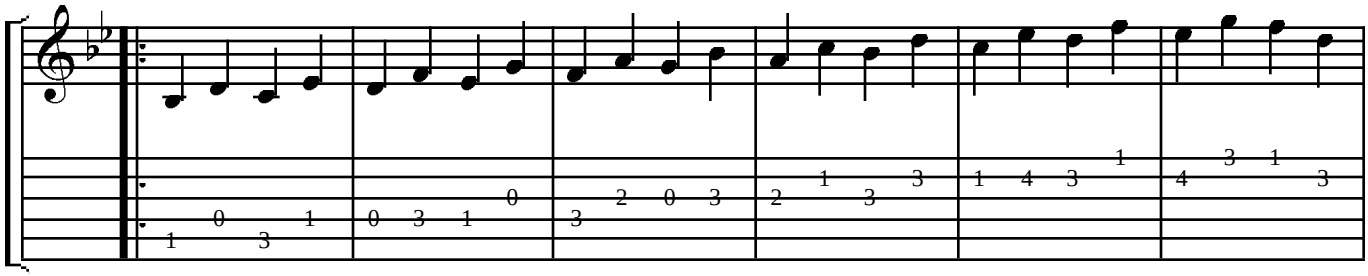
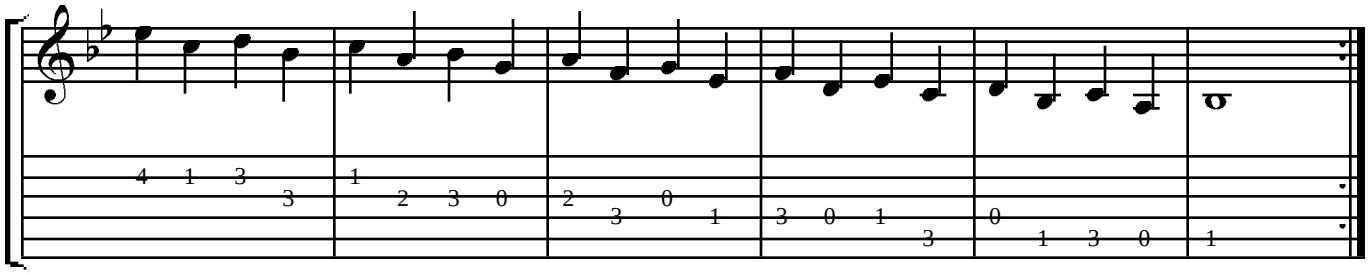




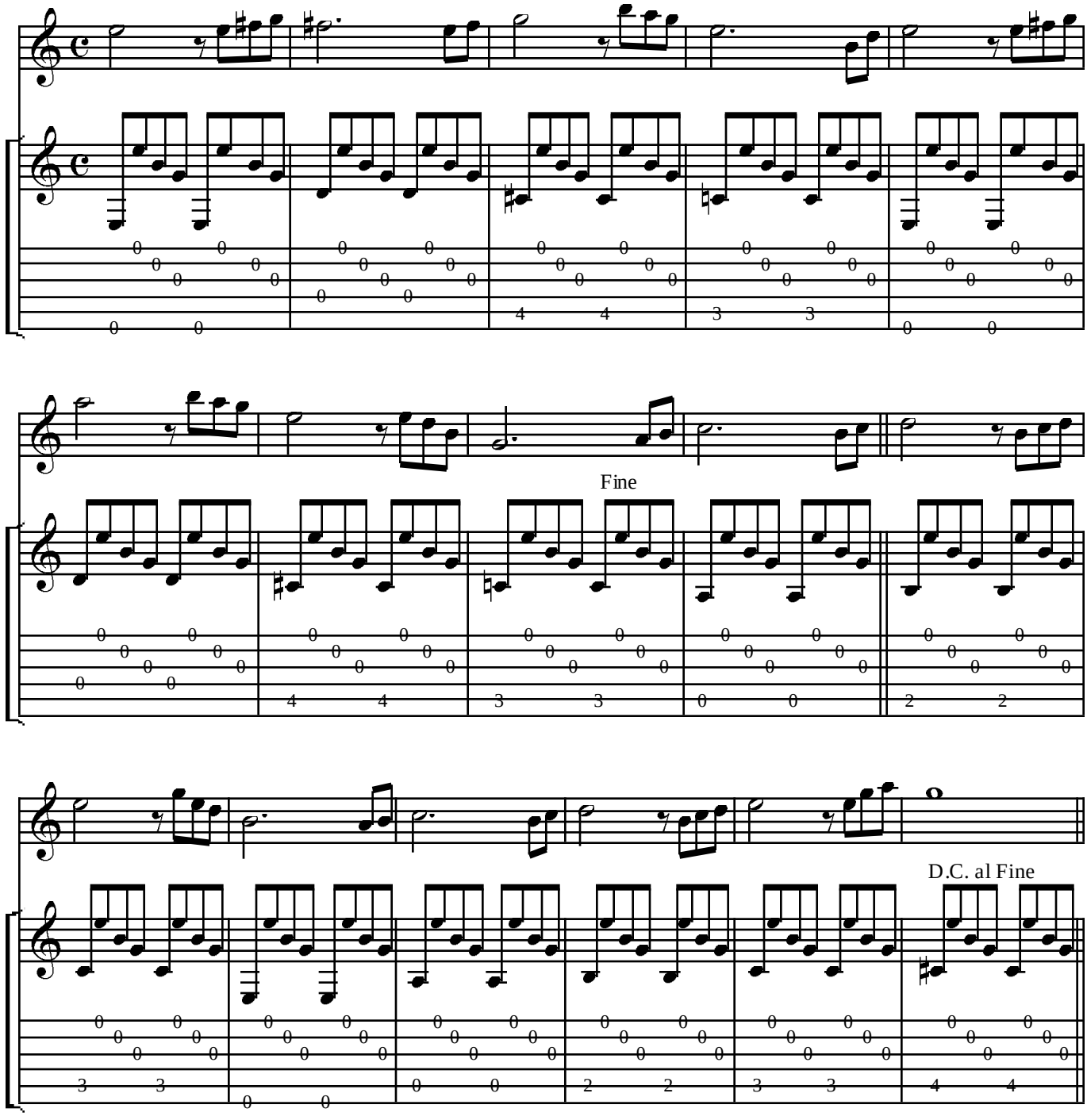
8-41





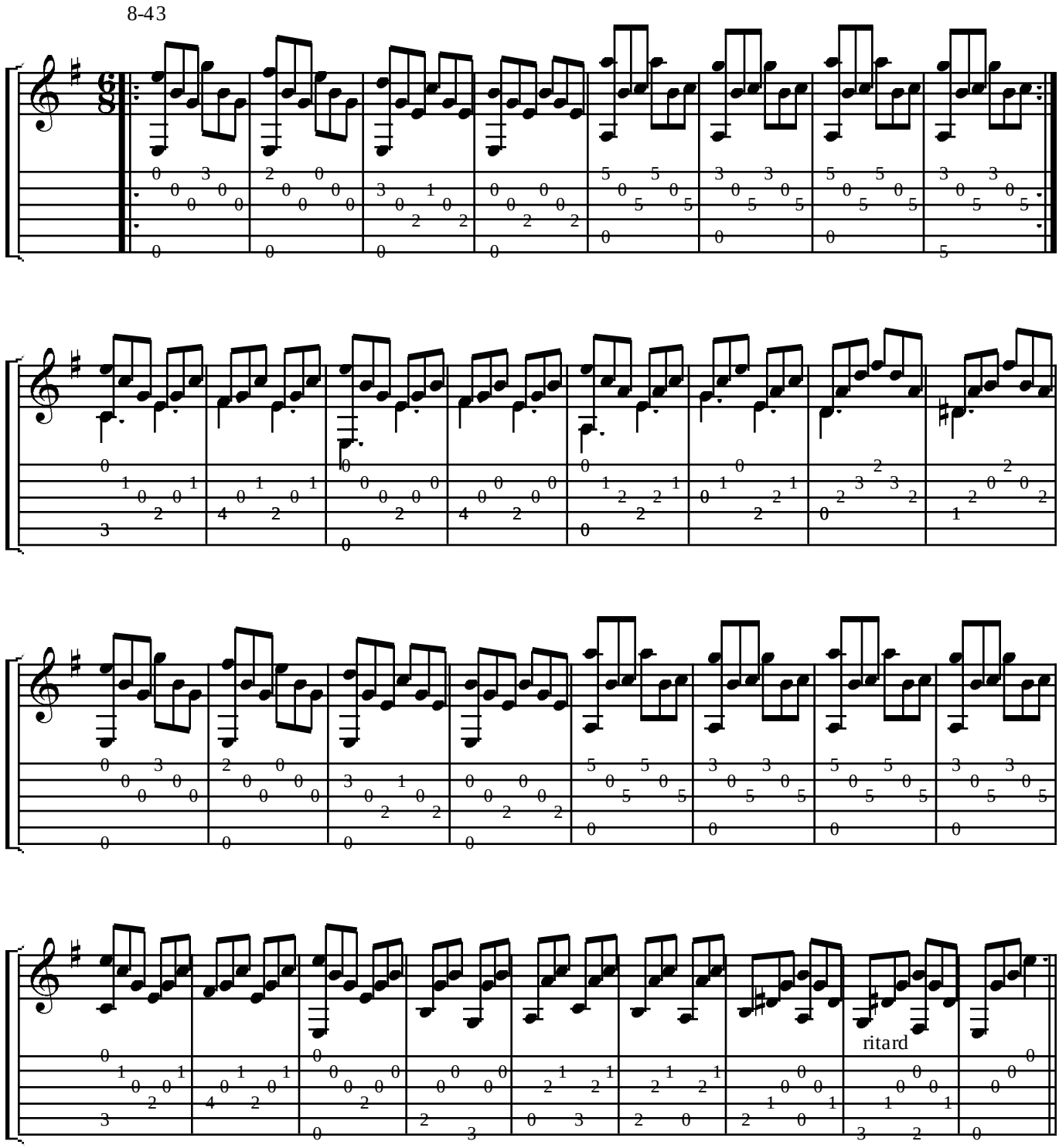
The following piece is a simple arpeggio study with a melody. The arpeggio uses the p-a-m-i pattern throughout.

8-42



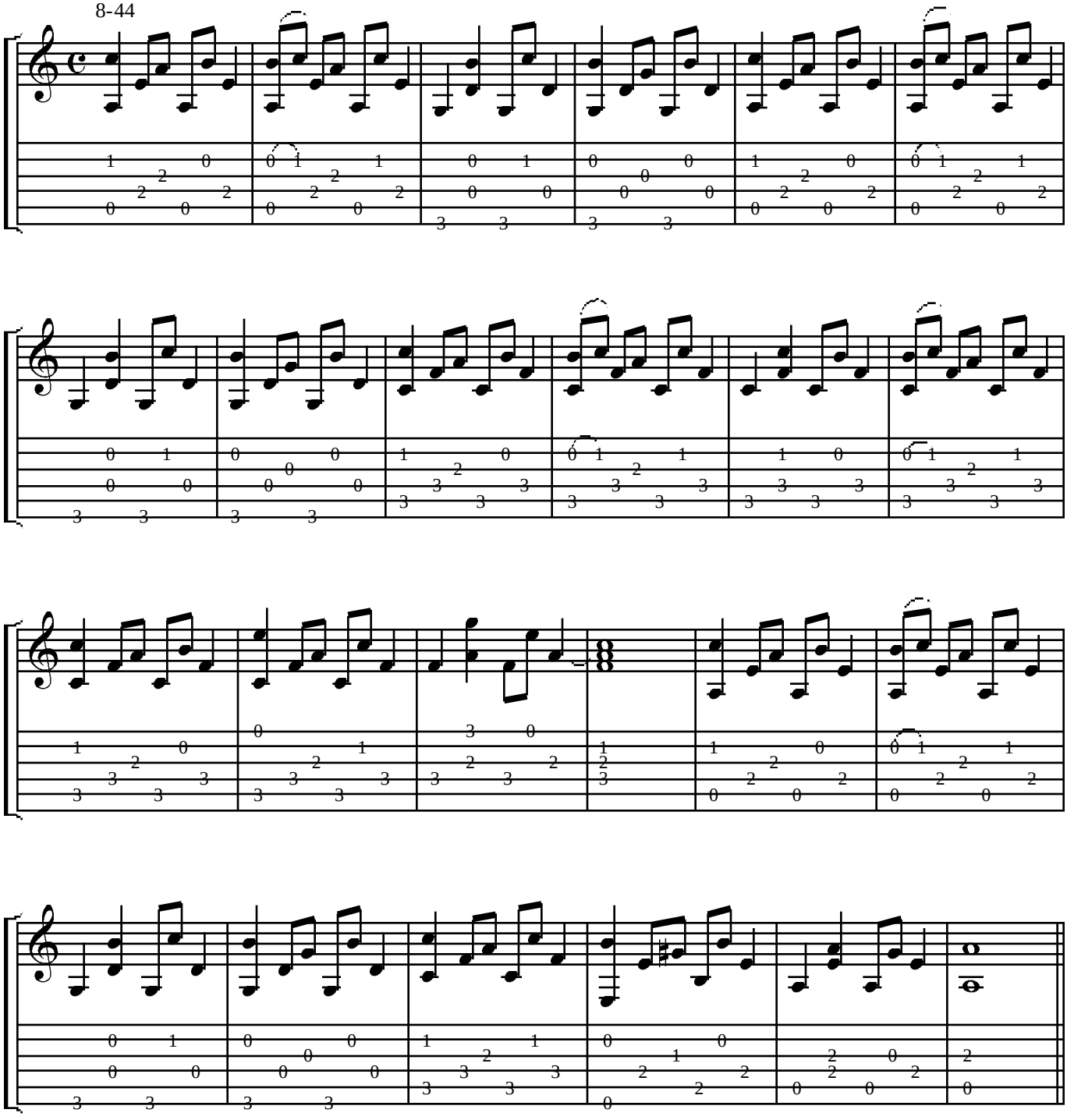
The following piece is a short arpeggio study

8-43



The exercise below demonstrates the application of the 'Travis' style picking to a simple tune. It contains some hammer-ons that can be omitted when first learning the piece. If you omit the hammer-ons, you should also omit the note B and instead play the note C on the first beat as a quarter note (simultaneous with the bass note)

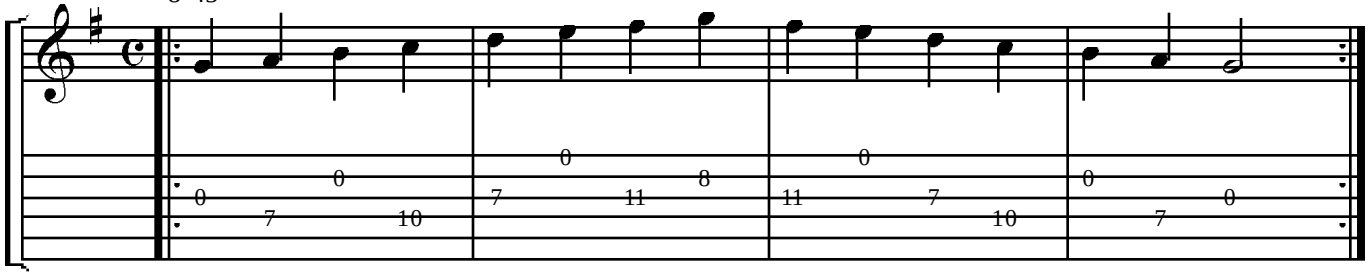
8-44



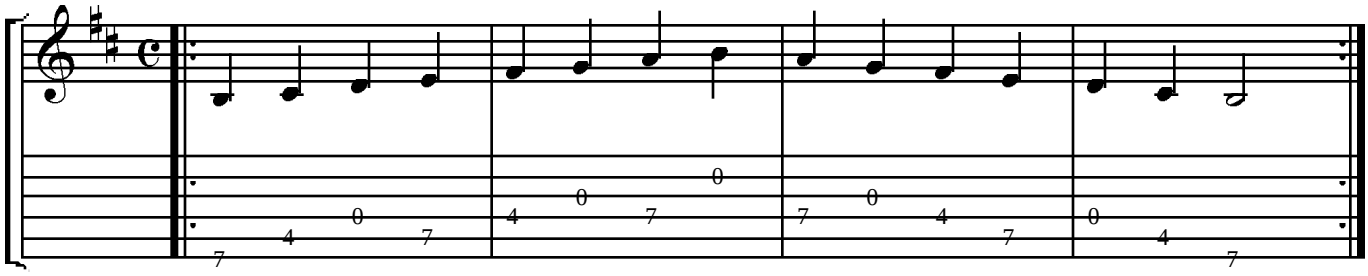
Special Scales

Sometimes a scale can be played using an arpeggio technique. By judiciously using open strings, some scales are available where no two consecutive notes are on the same string. It give the scale a harp-like effect. Exercise 8-45 is a G major scale, exercise 8-46 is a B natural minor scale.

8-45

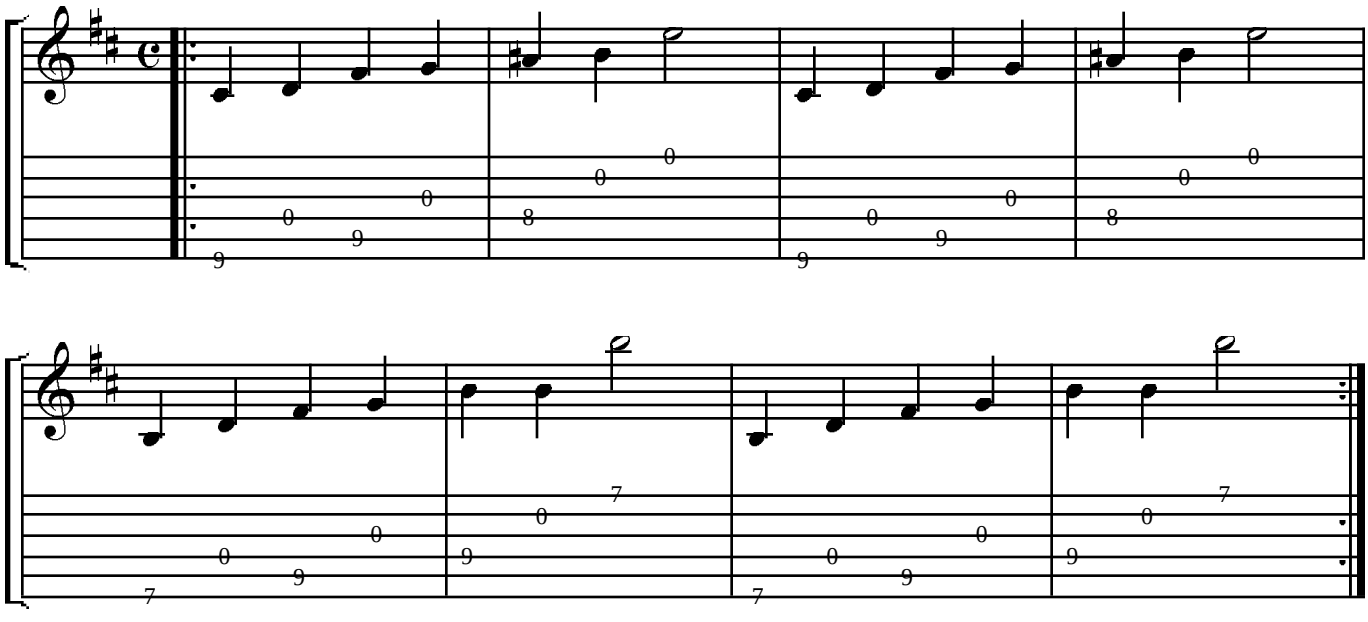


8-46



The following is a passage that imples a F#7 to Bm chord progression. When viewed on the page it has somewhat of a scalar look but it definitely has an arpeggio feel when played.

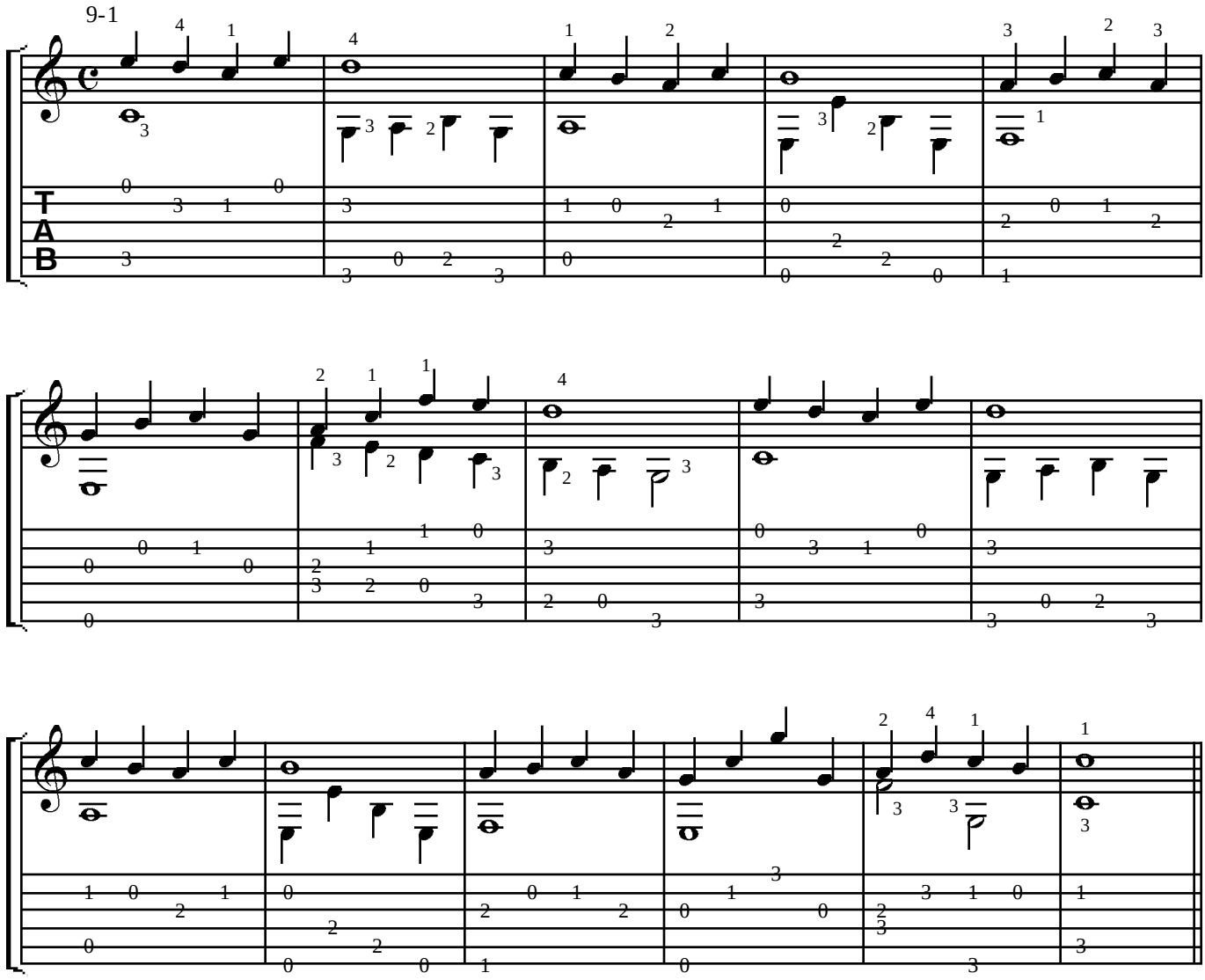
8-47



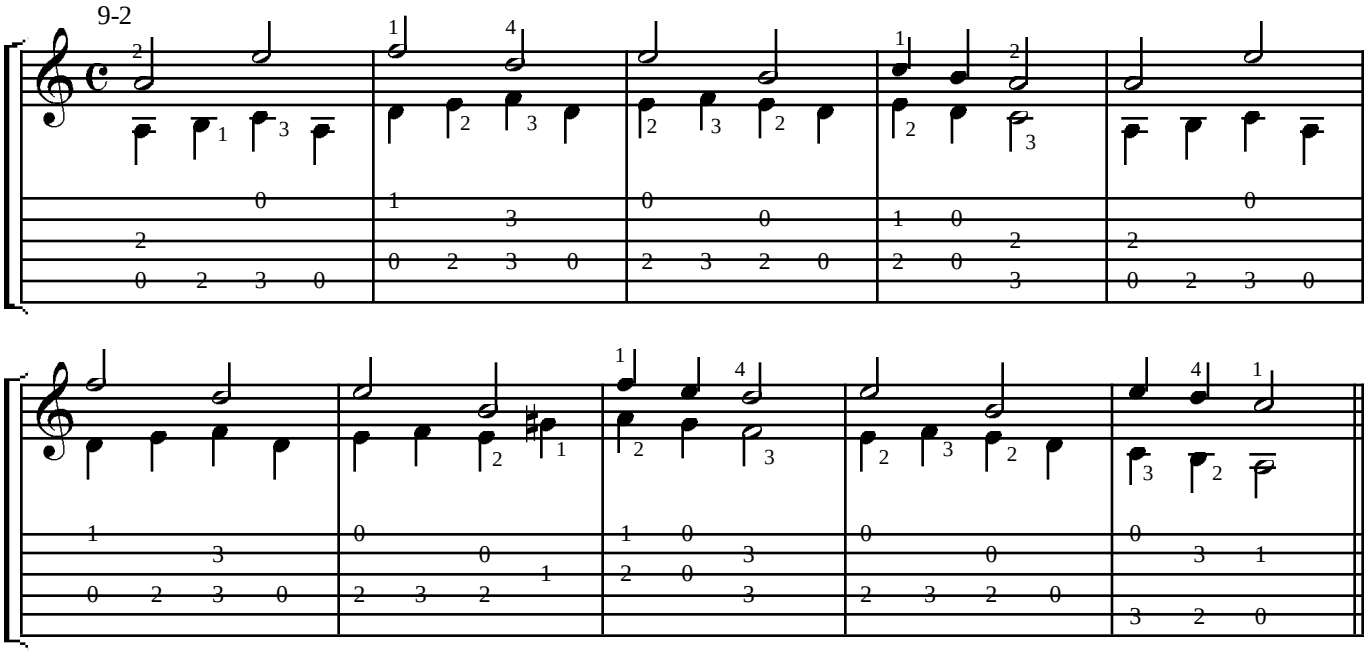
Chapter 9 - Polyphonic Exercises

The compositional technique of sounding several melodic lines at the same time is known as 'Polyphony'. Often the different melodies of polyphony are referred to as 'voices' even when the music is played instrumentally. The guitar is capable of sustaining multiple melodies simultaneously and this chapter presents several exercises to introduce that technique. It is important to hear the different musical lines (voices) at the same time and allow the note values in each part to sustain their full value. When sustaining one voice as another is moving it will often require a left hand fingering that is challenging. The fingering shown is a suggestion that will allow the long duration notes to sustain while the other part is moving. The student is encouraged to experiment with different fingerings that achieve the same goal of allowing the notes of both lines to sustain for their full value.

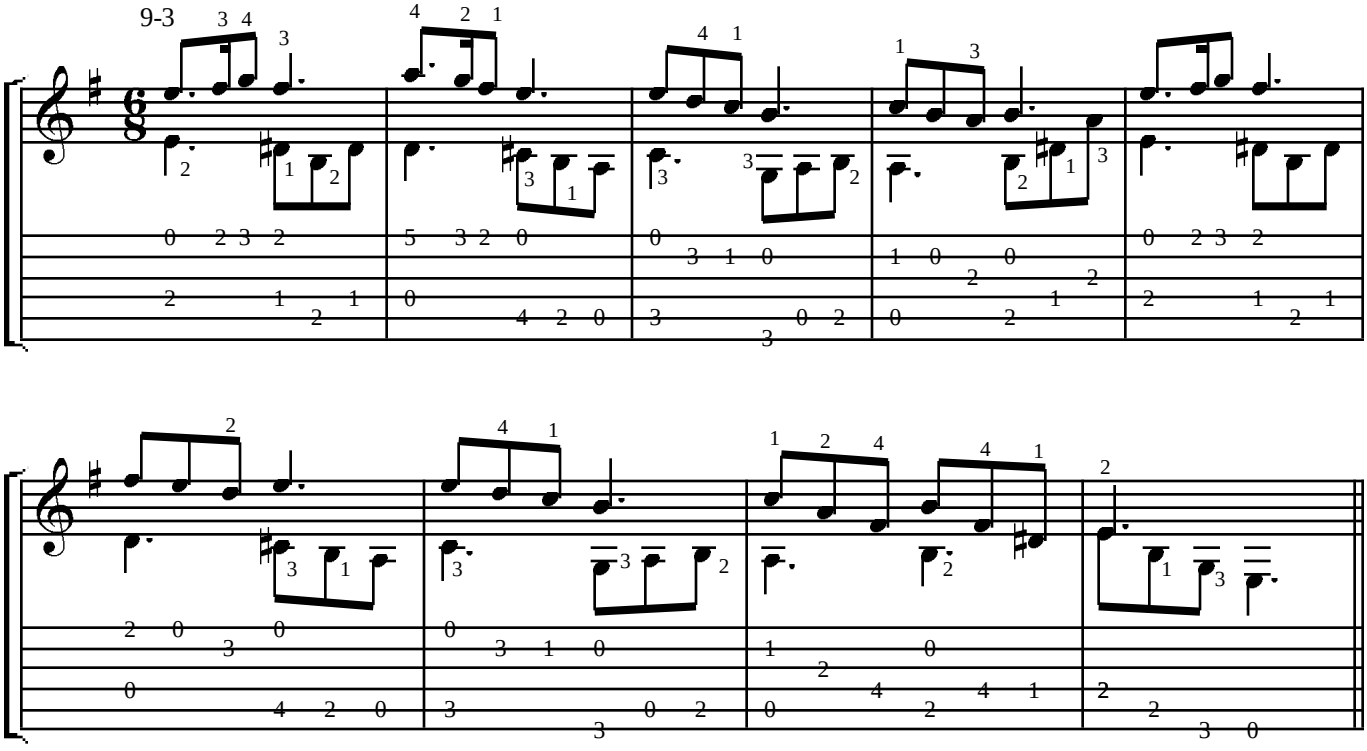
The first exercise involves sustaining a note in one voice as the other voice moves in quarter note motion. The motion is shifted from top to bottom continually throughout the exercise.



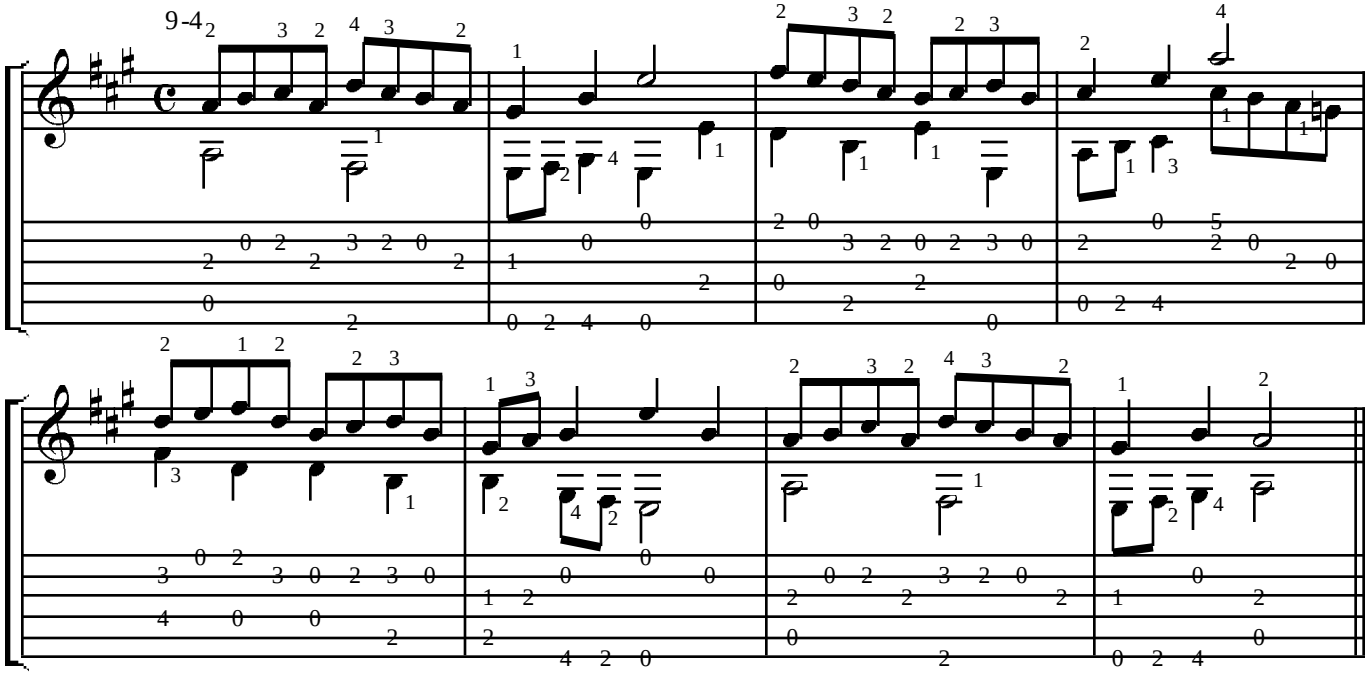
The next exercise has quarter note motion in the bass part. Be sure to let the half notes in the upper part sustain for their full value.



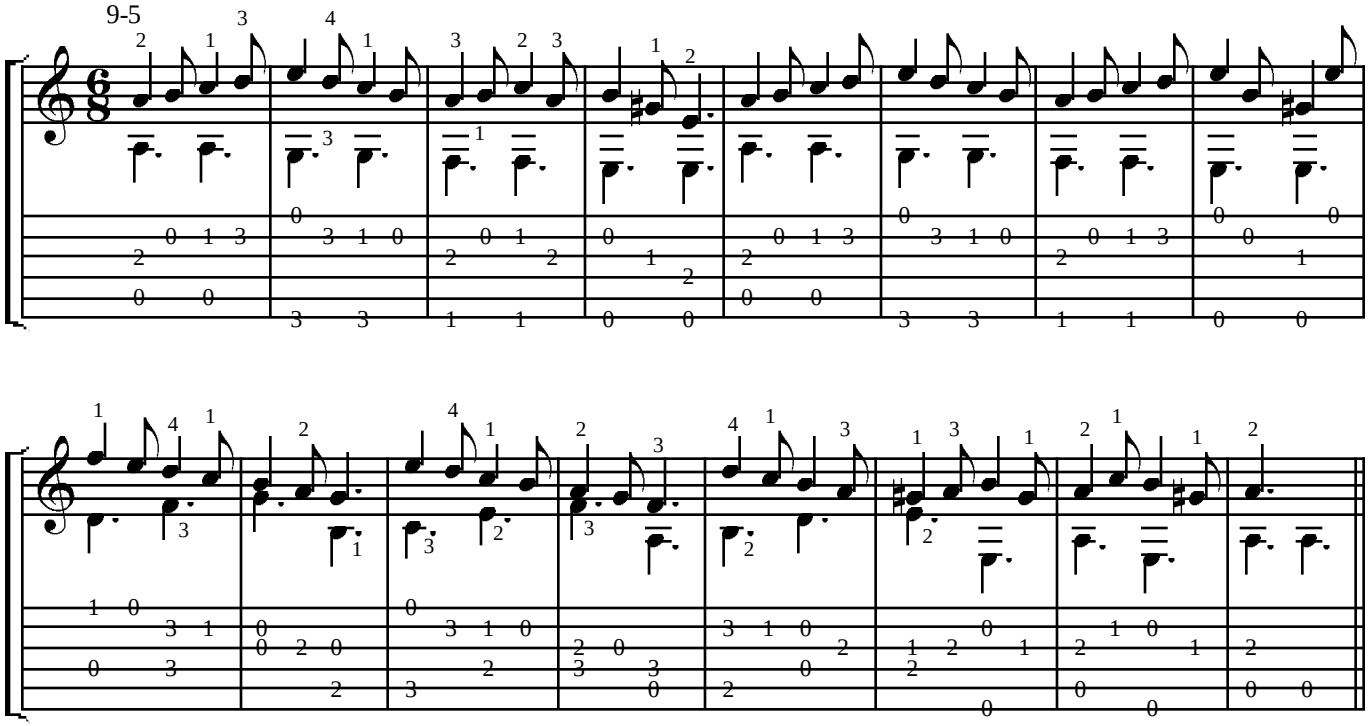
The next one is similar to the first in that there is an exchange from top to bottom of the musical motion. In this example the motion changes from top to bottom in most every measure. Be sure to let the dotted quarter note of each part sustain so that the two voices can be heard simultaneously.



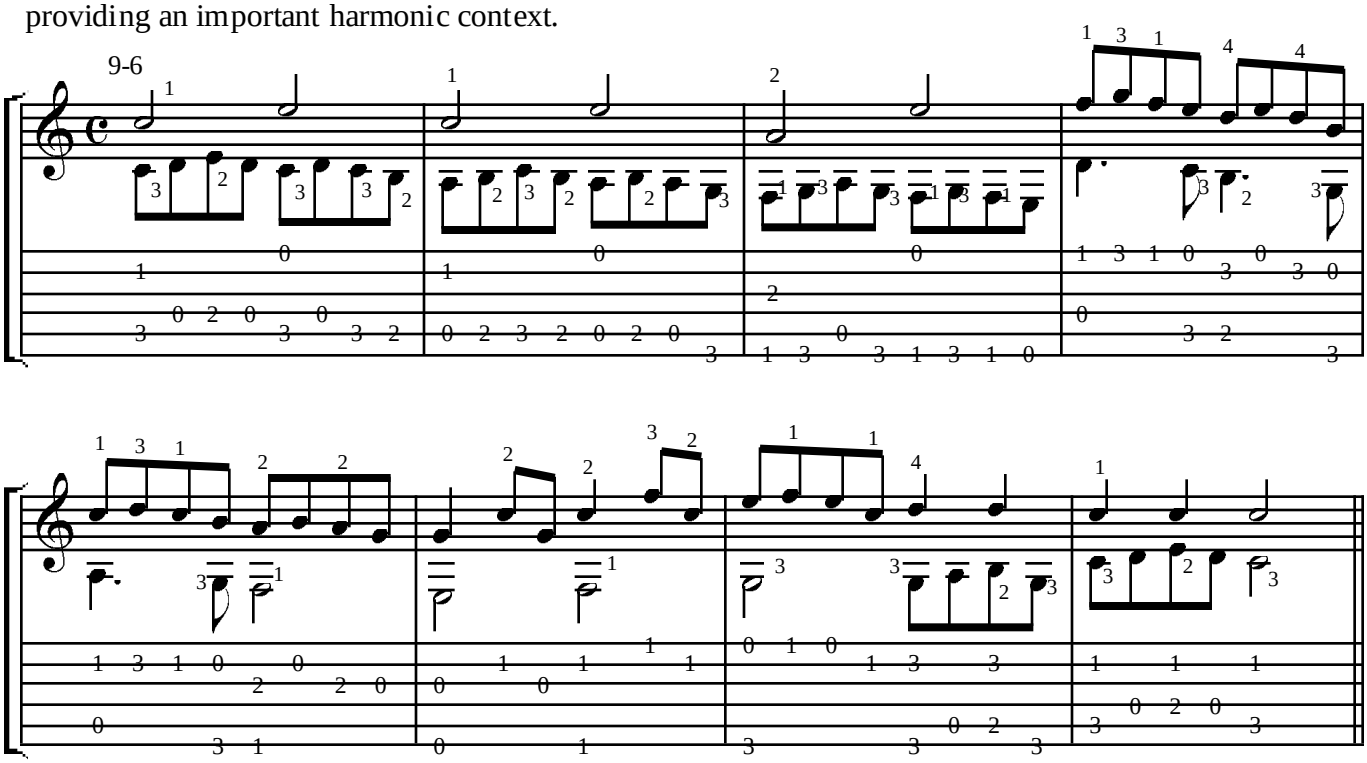
The next exercise requires a wide reach in the left hand to clearly articulate the notes. The shift in the middle of measure 4 must be made quickly to the 2nd position with the 4th finger reaching the high 'A'.



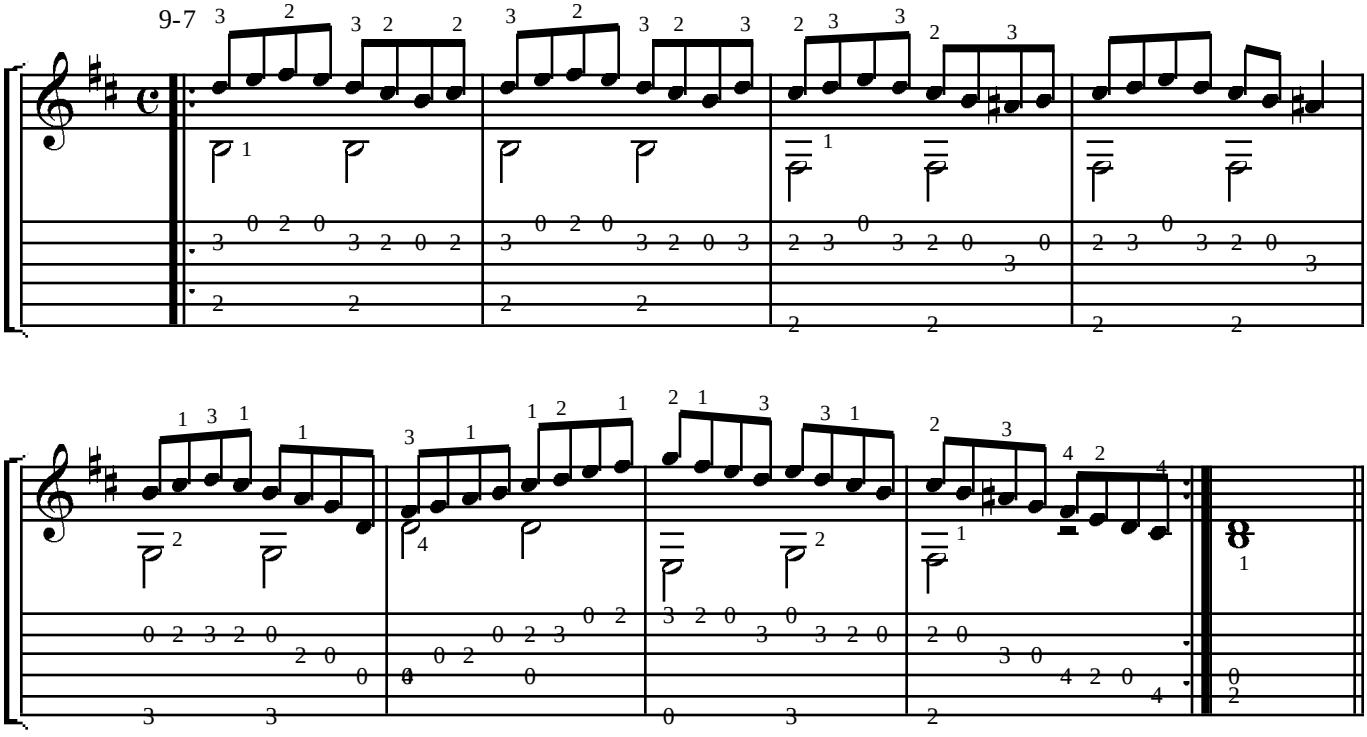
The next exercise has the top voice sounding the main melody as the bass voice provides a simple accompaniment.



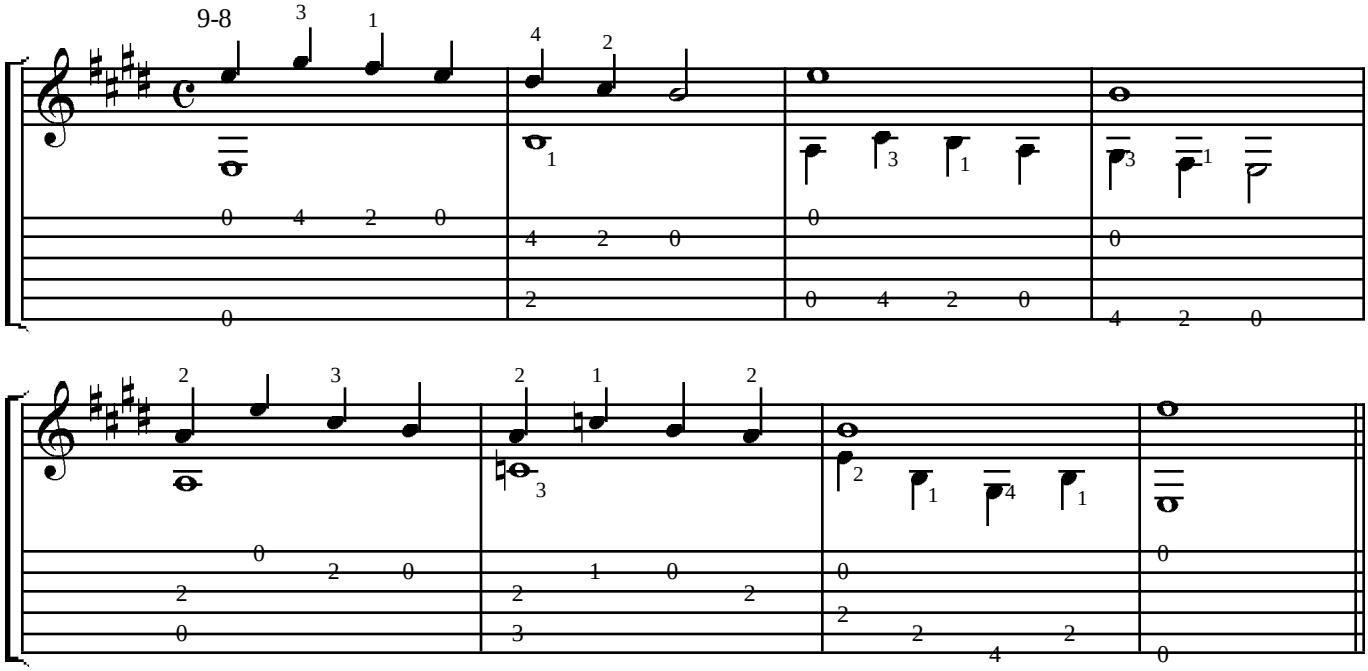
The top and bottom parts share the melodic motion of the next exercise. Again, pay attention to the voice containing the half notes. When that voice is sounded clearly, it enhances the moving part by providing an important harmonic context.



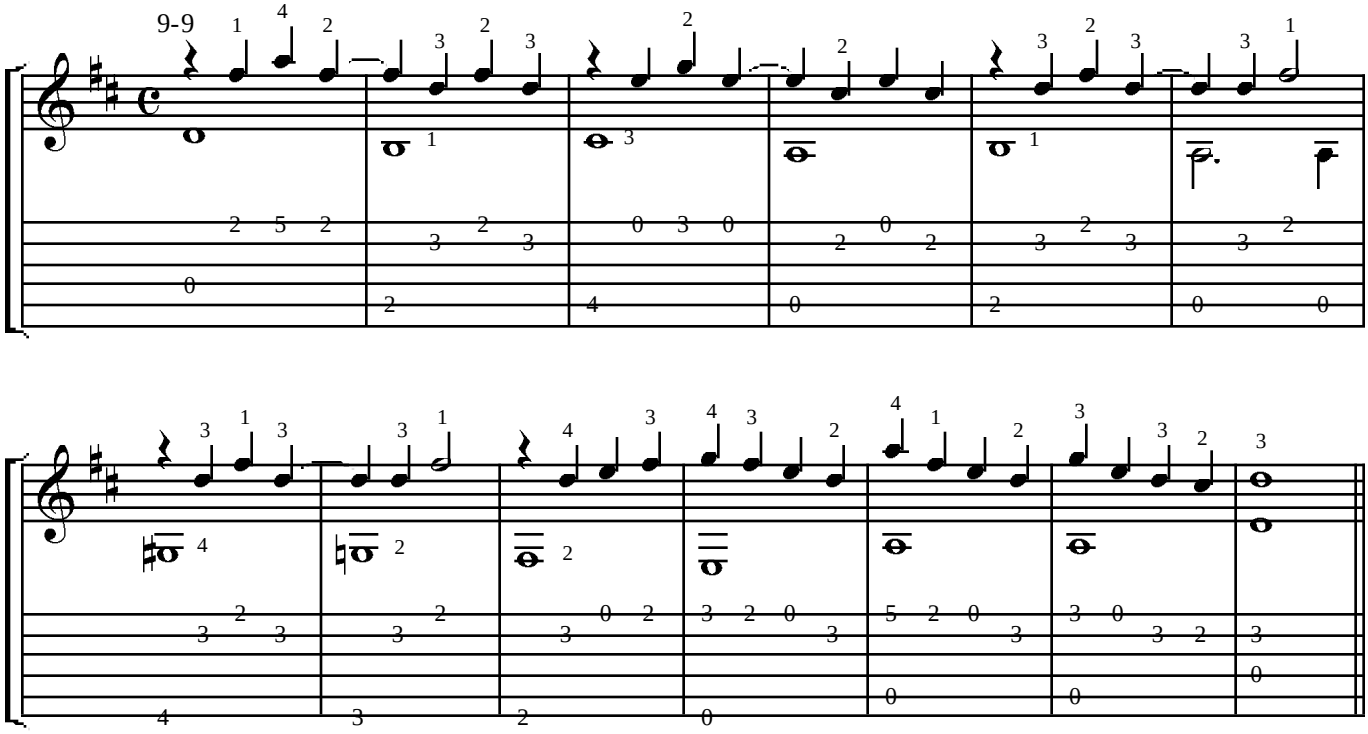
The next exercise in Bm uses the top voice to state the melody and the bottom voice to provide the roots of the implied chord. It is important to hold the bass notes down for their full duration.



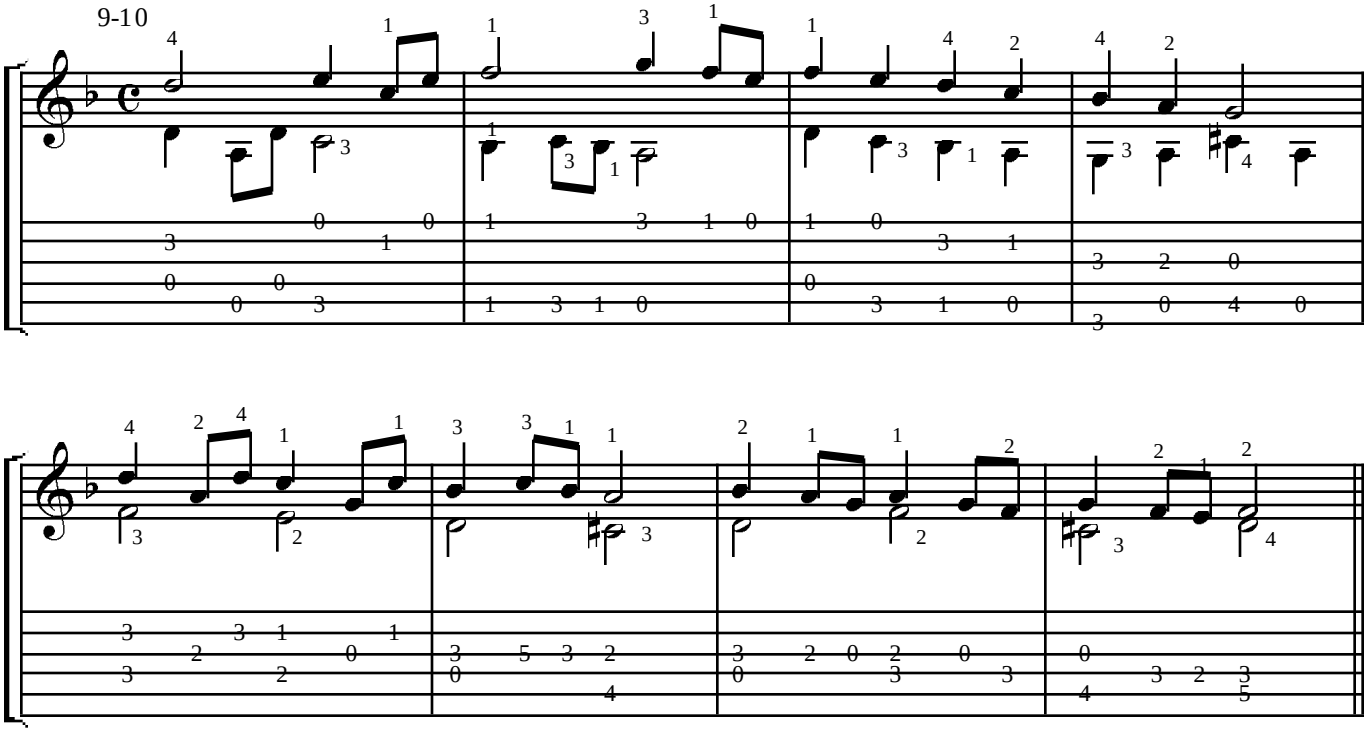
The next exercise is in E major and requires a wide reach in the left hand as you need to play at the 2nd, 3rd, and 4th frets.



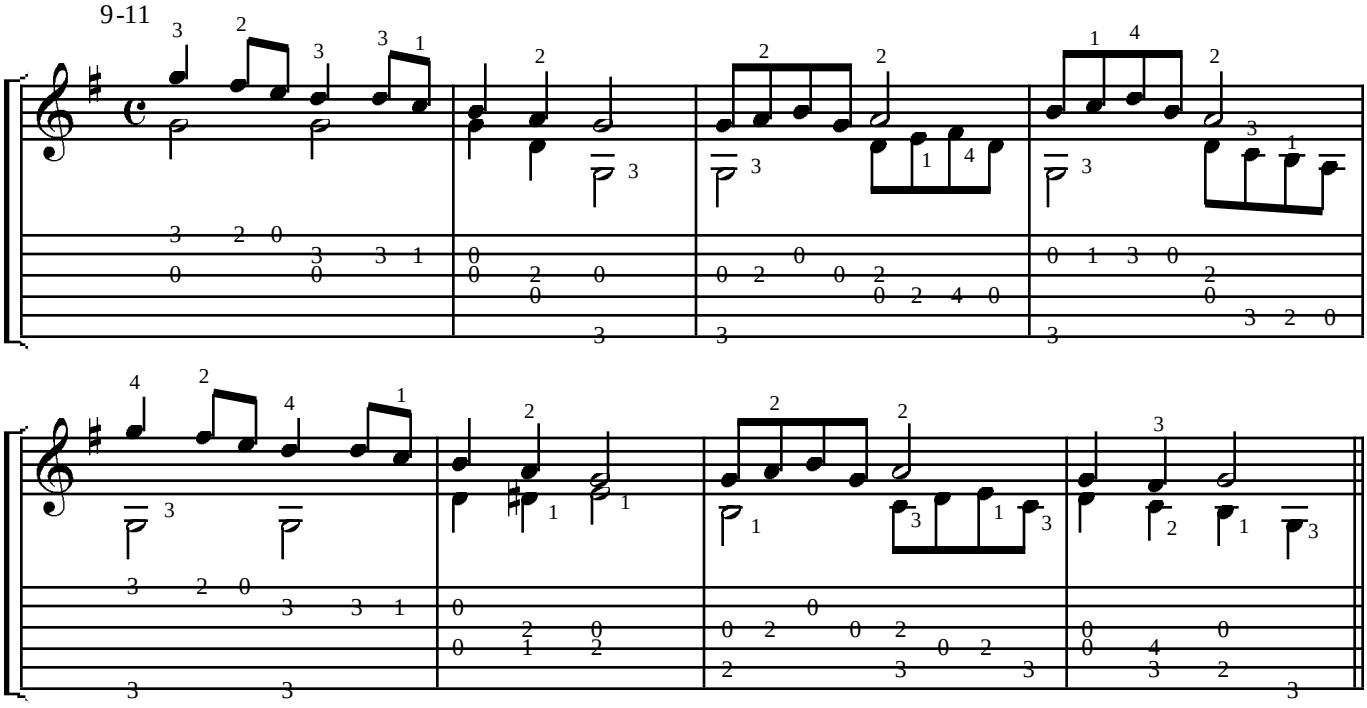
The next exercise demonstrates how the bass notes may require an adjustment in how you play the notes in the treble part. In this exercise the note F# on string 1 is sometimes played with the first finger and sometimes played with the second finger depending on what bass note is played during that measure. Also, the bass notes G# and G can be played with an alternate fingering by using the third finger for both notes. It causes a strange contortion in the fingering but is possible for many player's hands.



In the next exercise notice that in measure 6 the note C is played on string 3. As you move from the note Bb to A shift down to the 2nd fret with your first finger.

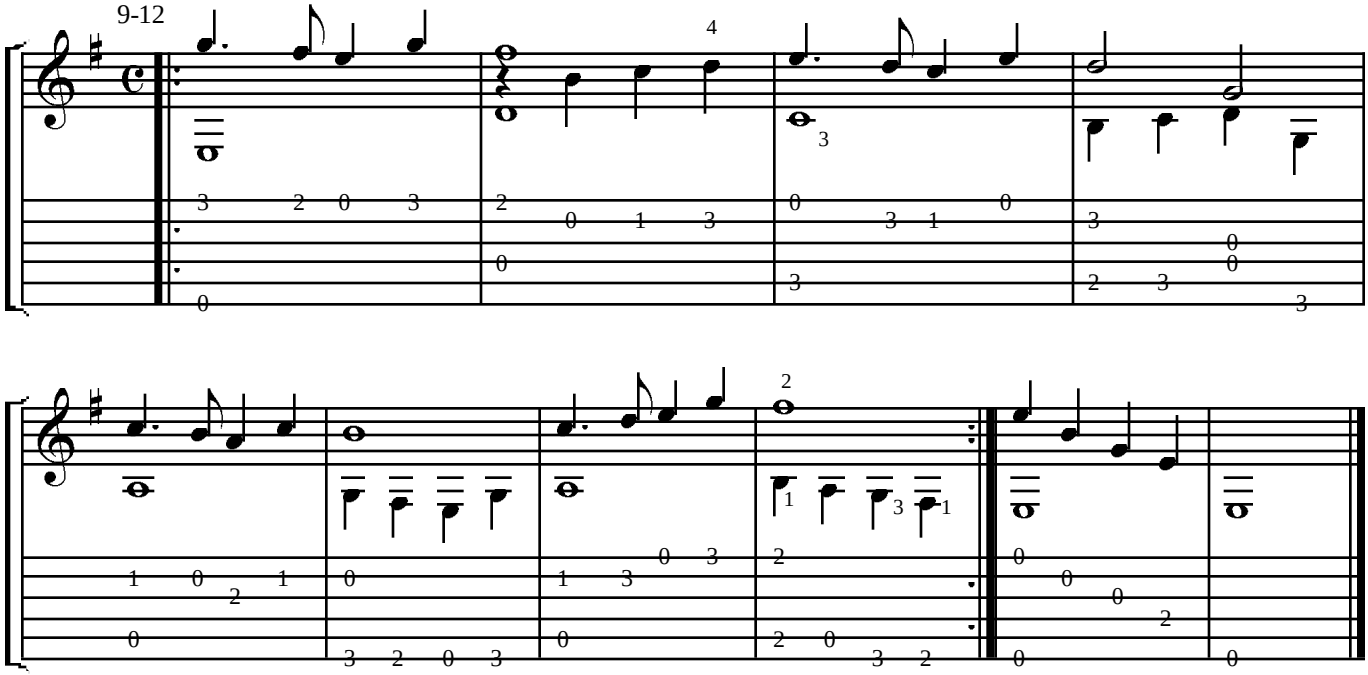


The next exercise in G major requires a wide reach in measure 5 as you both hold down the bass note G and play the descending melody.



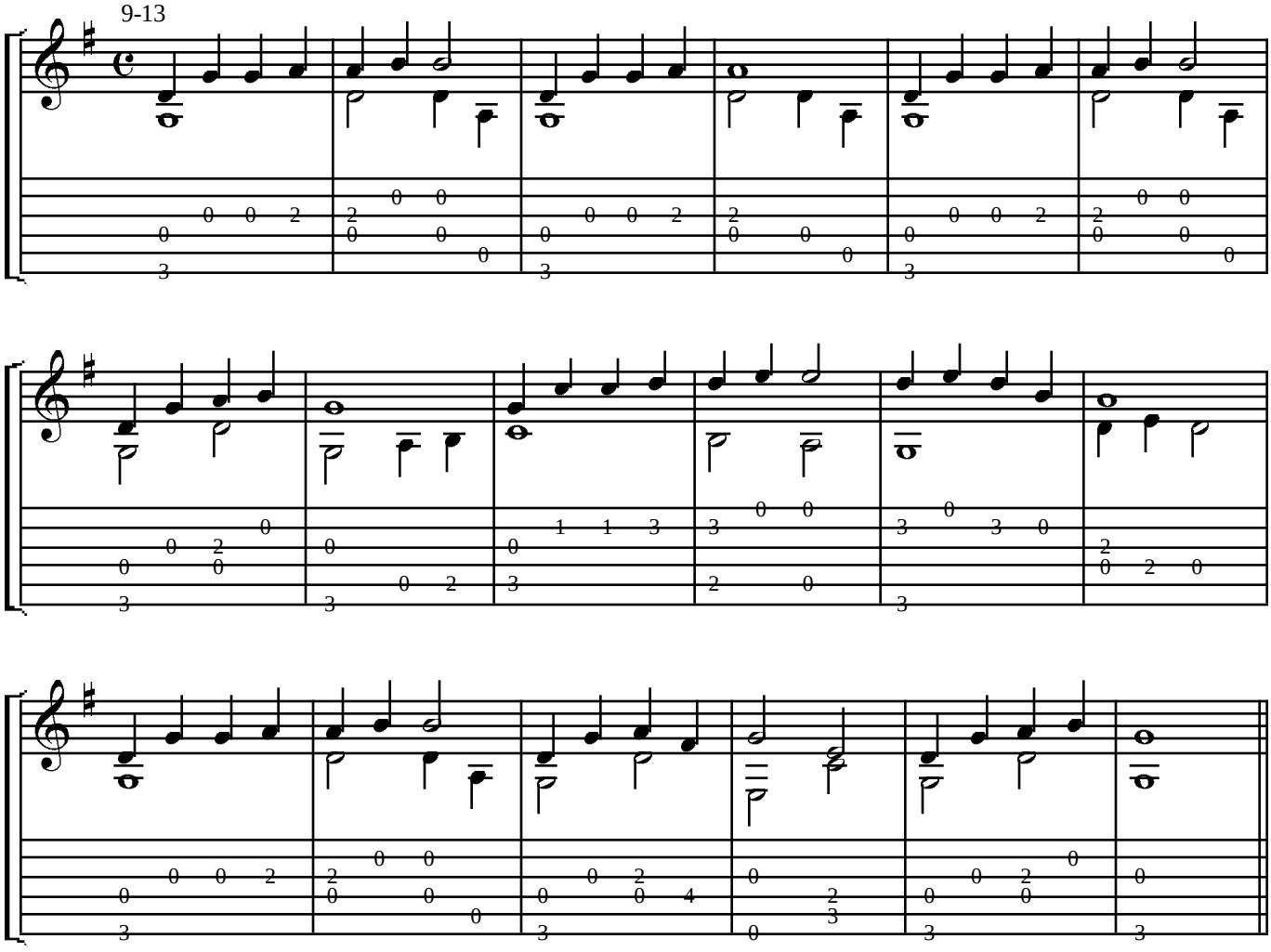
Note the use of the 4th finger on the note D in measure 2, this frees the 3rd finger to reach for the low C which follows.

9-12

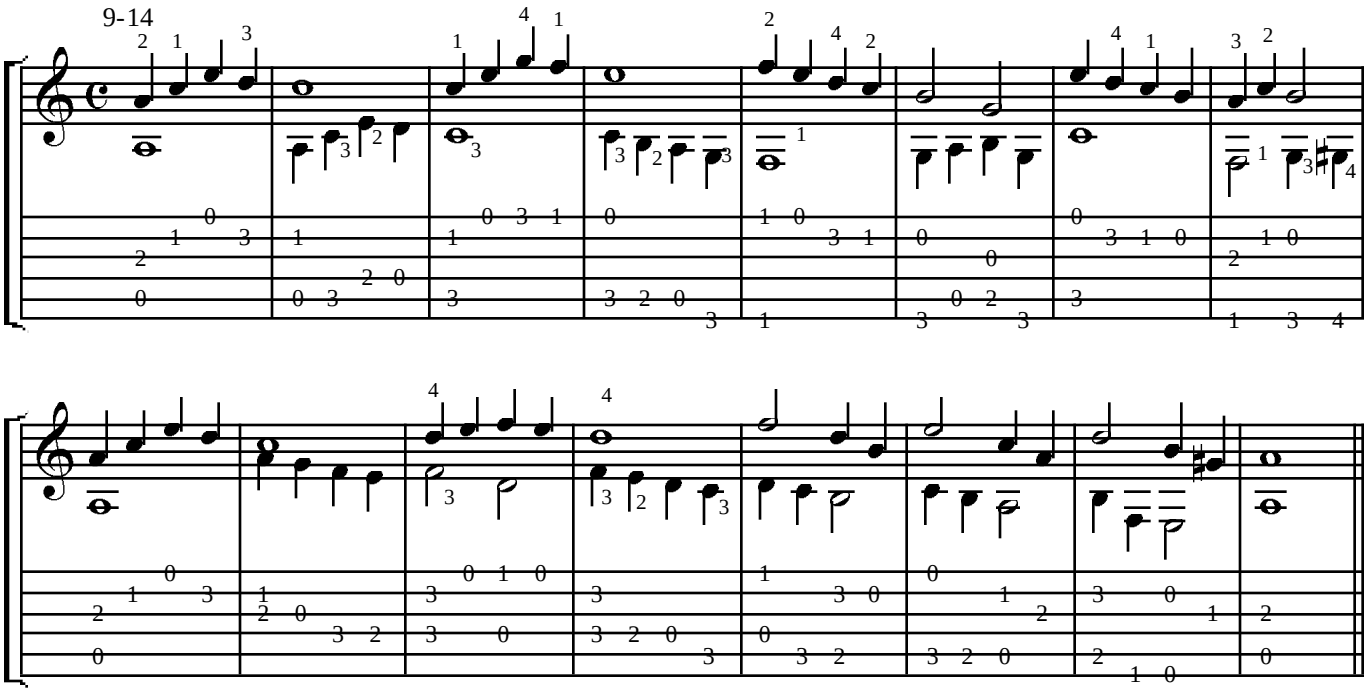


Be sure to hold down the low G for a full whole note.

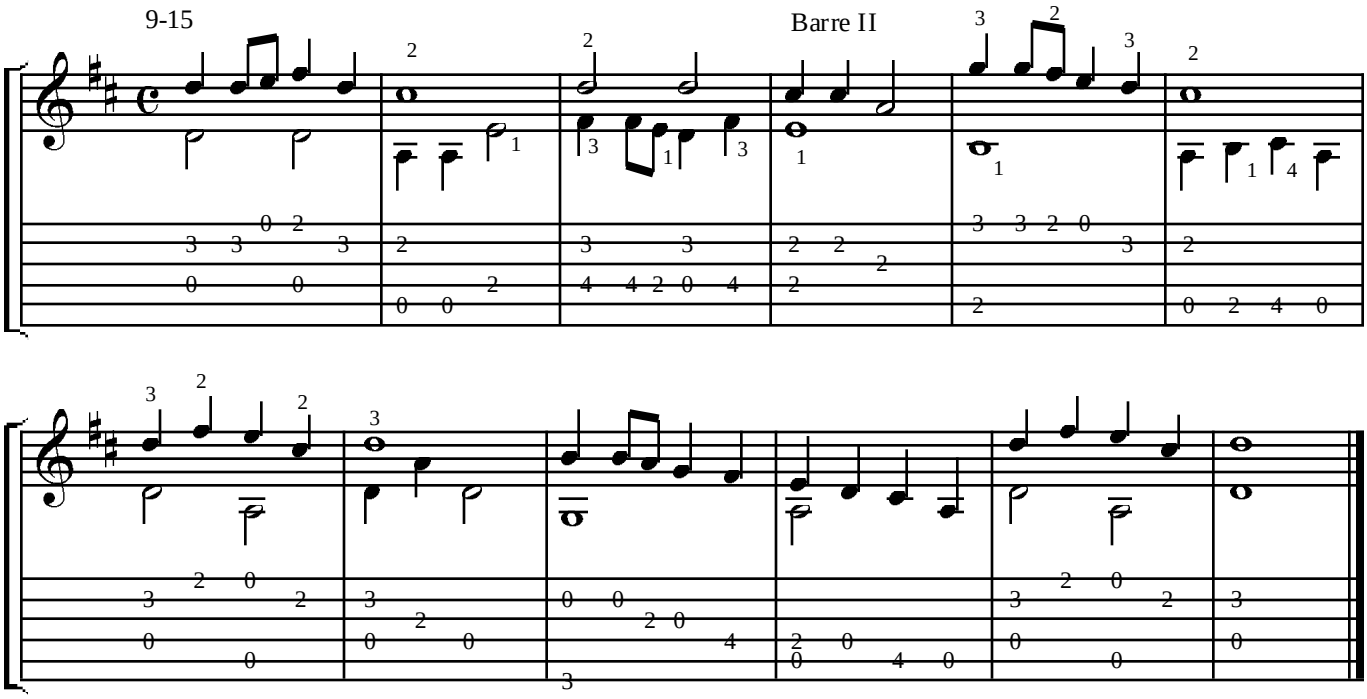
9-13



Be sure to hold down the whole notes for their full value.



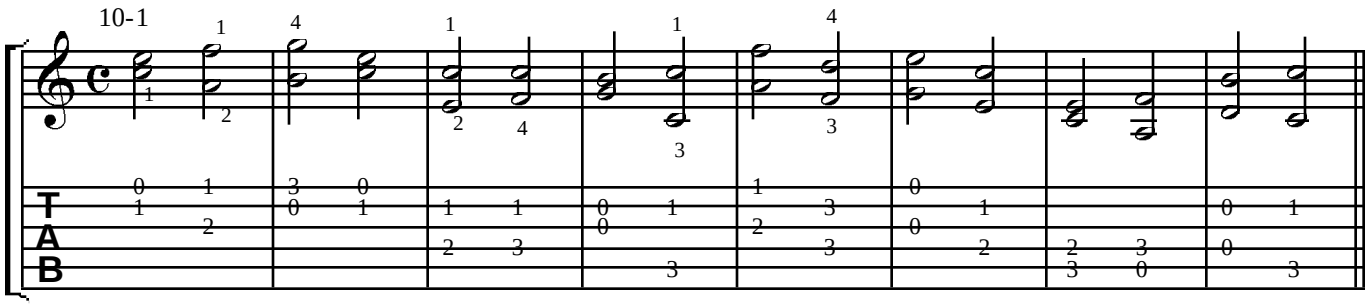
In measure 4 lay the first finger across the strings in the barre position at the second fret.



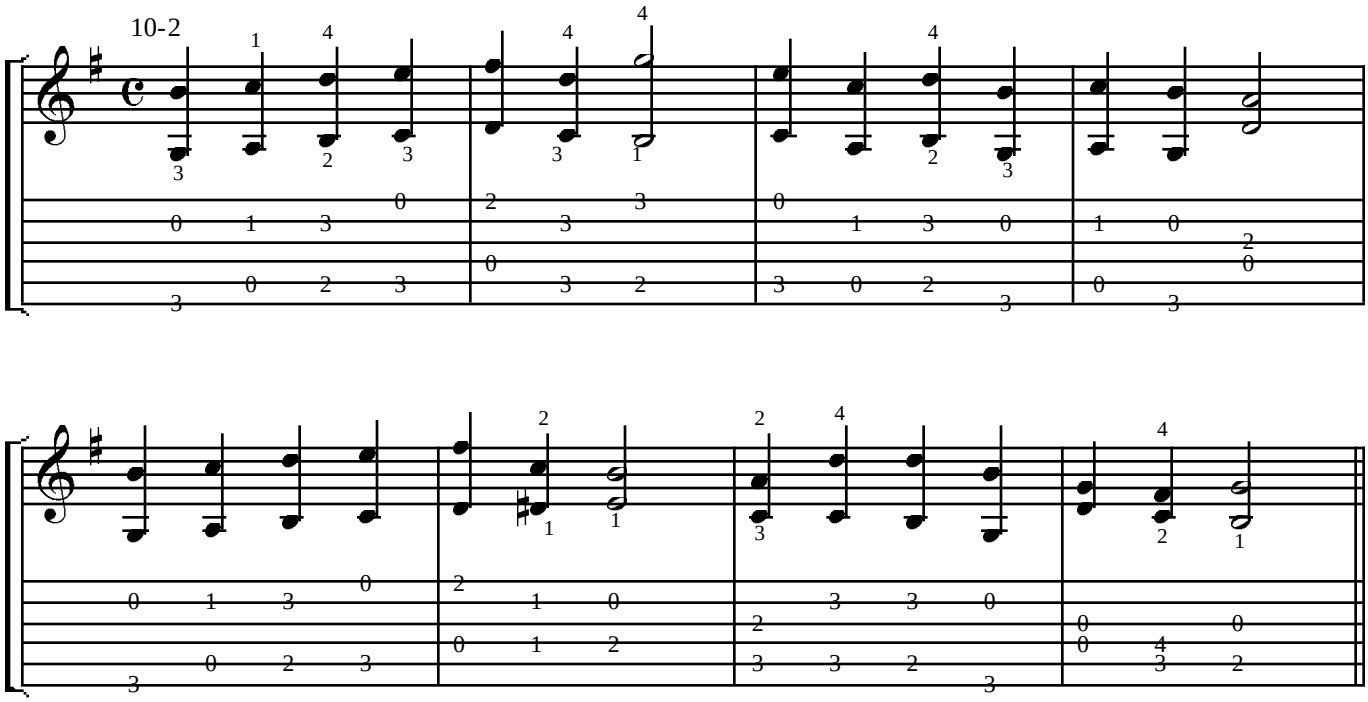
Chapter 10 - Chords

The playing of chords on the guitar is common. A chord is defined as any two or more notes played at the same time. In reading music containing chords, the challenge for the brain is processing the extra notes that are in the chord and sending the message to the fingers. The physical difficulty in playing the chord is coordinating the fingers to play the two or more notes that are required for the chord. This lesson contains several exercises to help improve your reading and playing of chords.

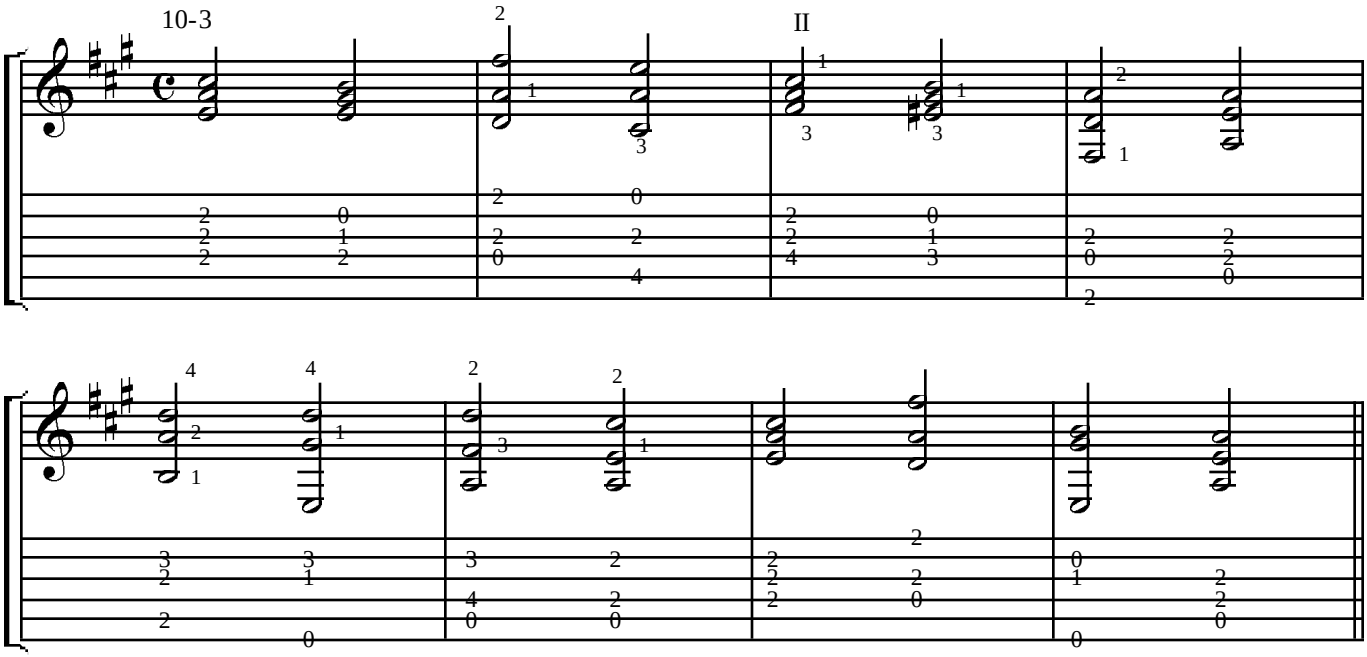
The first two examples use chords of two notes. The first exercise uses varying intervals between the two notes.



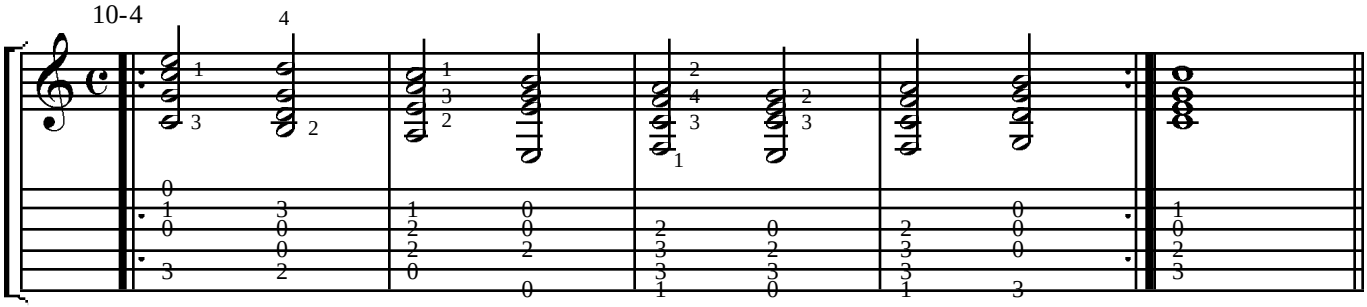
This exercise uses primarily the interval of a 10th between the two notes being played.



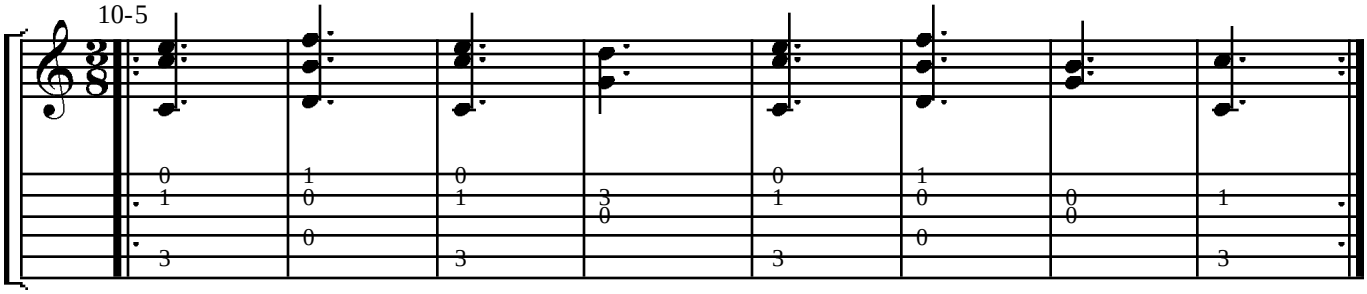
The next example uses three note chords throughout.

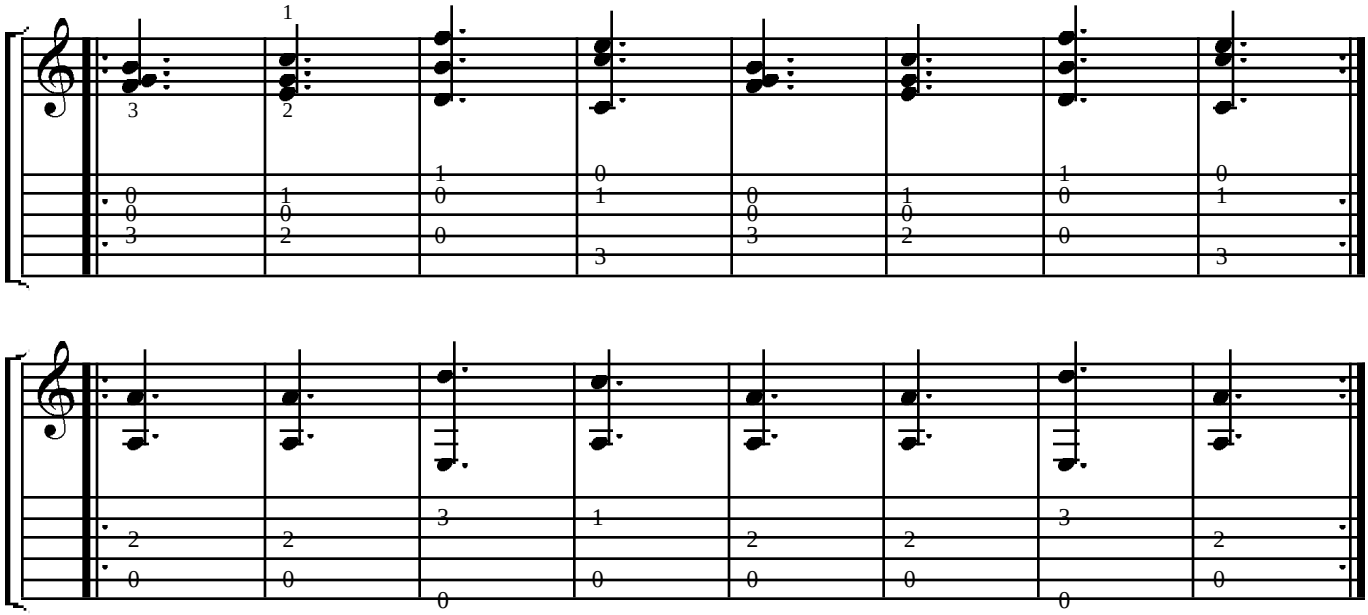


This chord progression is based on Pachebel's Canon. It uses 4 note chords throughout.

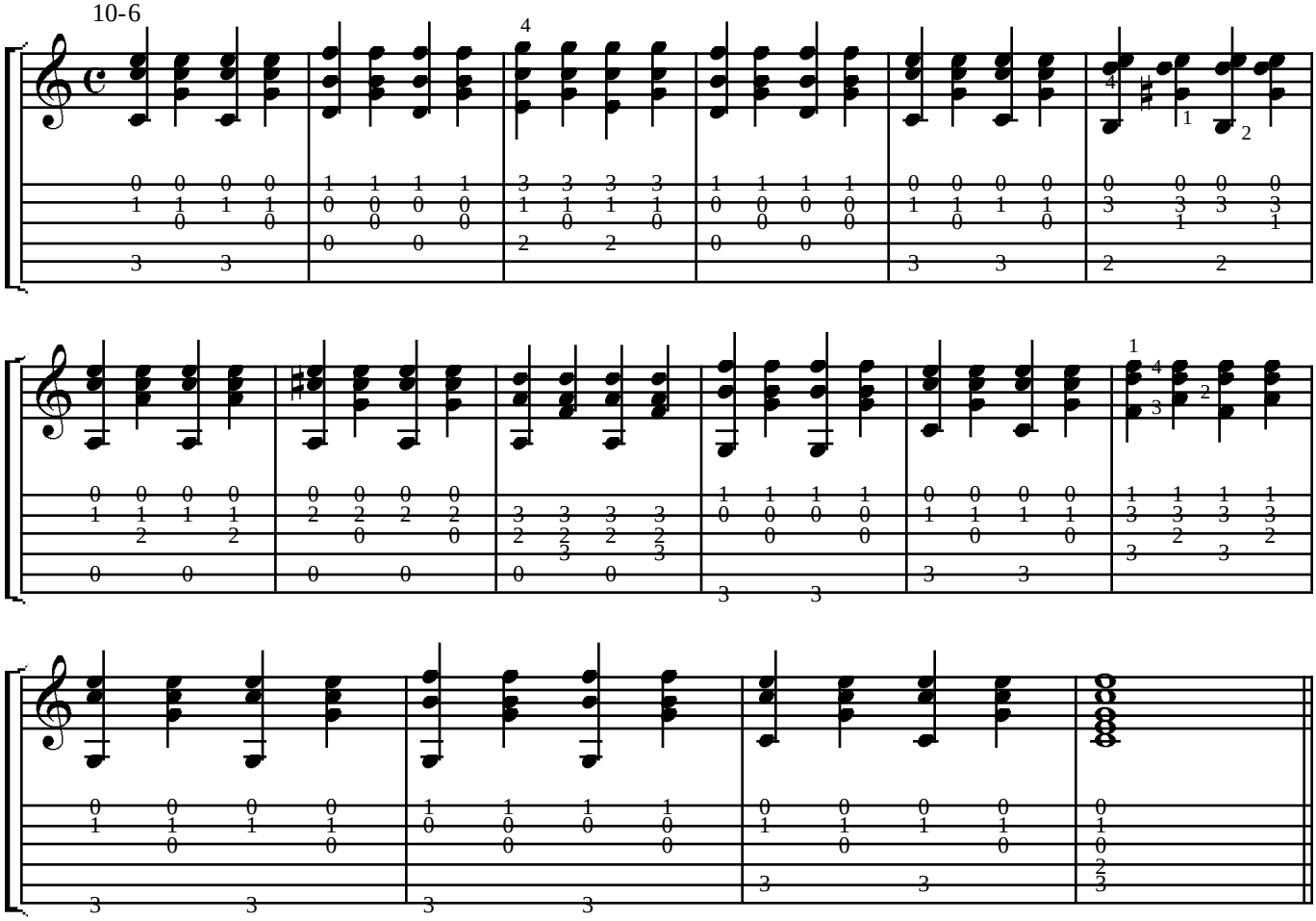


Often when learning a new piece of music, it is valuable to break it down into the different elements involved. The right hand patterns can be practiced alone without the complication of the left hand positions. Conversely, a piece that uses arpeggiation of a chord progression can be reduced to block chords and the left hand positions can be practiced without the complication of the arpeggiated pattern. Even a piece that is primarily polyphonic can be reduced to the implied chord progression.
It is useful to "block out" the chords of a composition when learning a challenging piece. The next five exercises are based on pieces from standard classical guitar literature. The pieces can be found in "Student Repertoire Series Vol. 2" by Lawrence Ferrara, an excellent collection of music for the intermediate guitarist. The first is based on a Waltz by Carulli from Op. 27

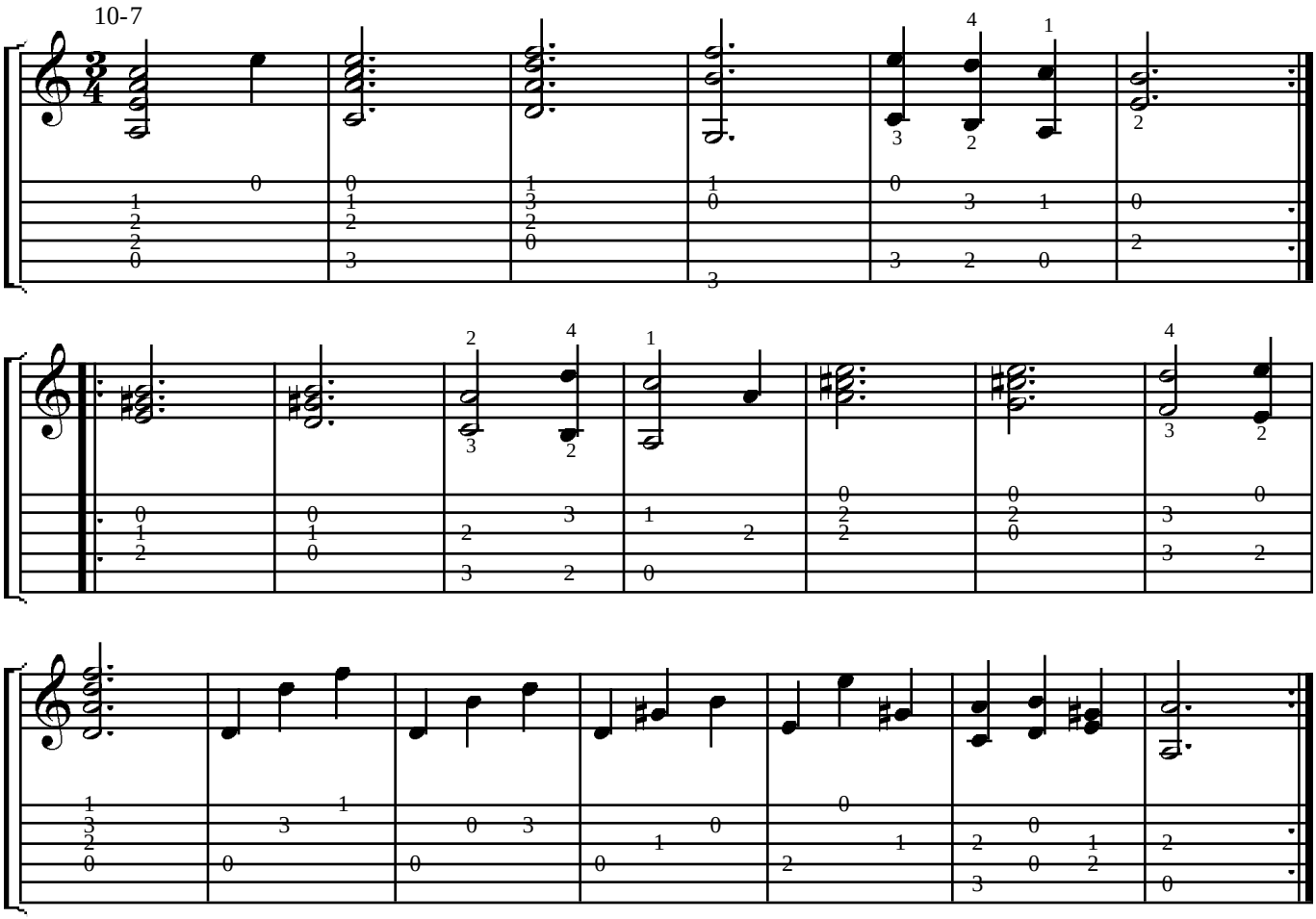




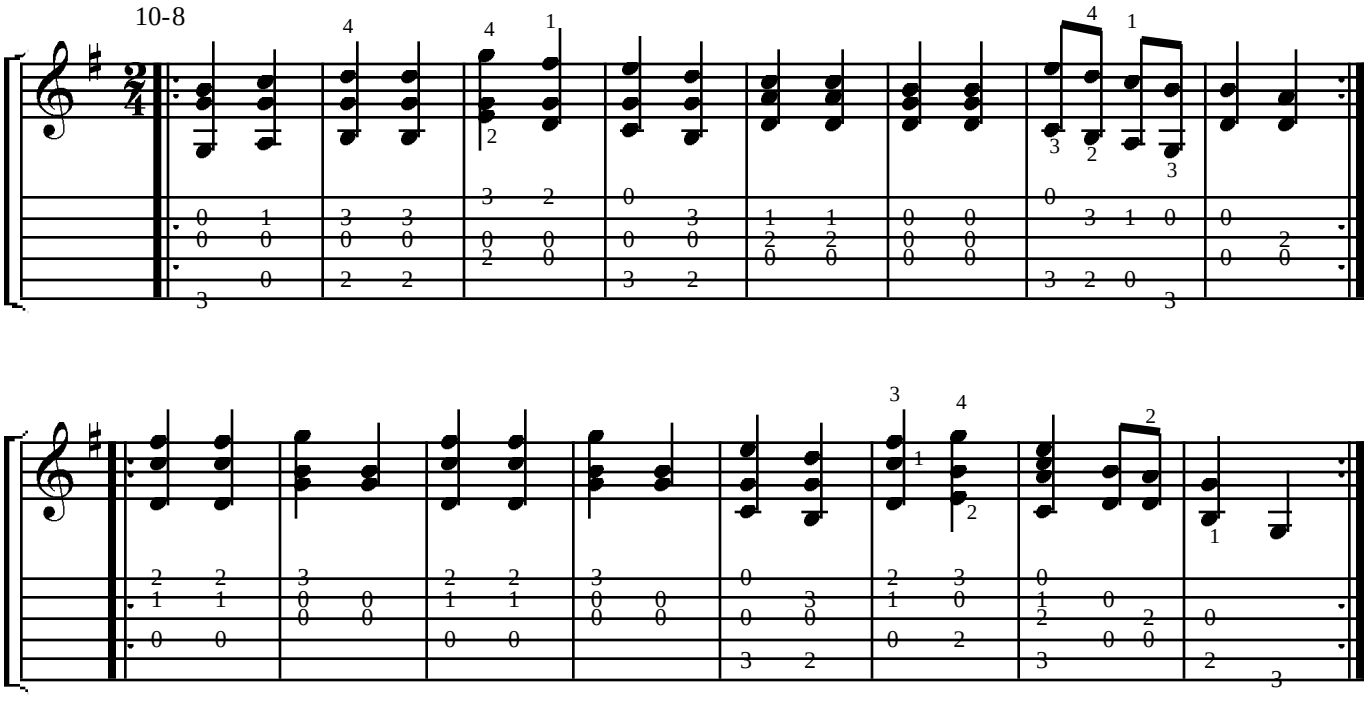
This exercise is based on Prelude I from Op. 114 by Carulli.



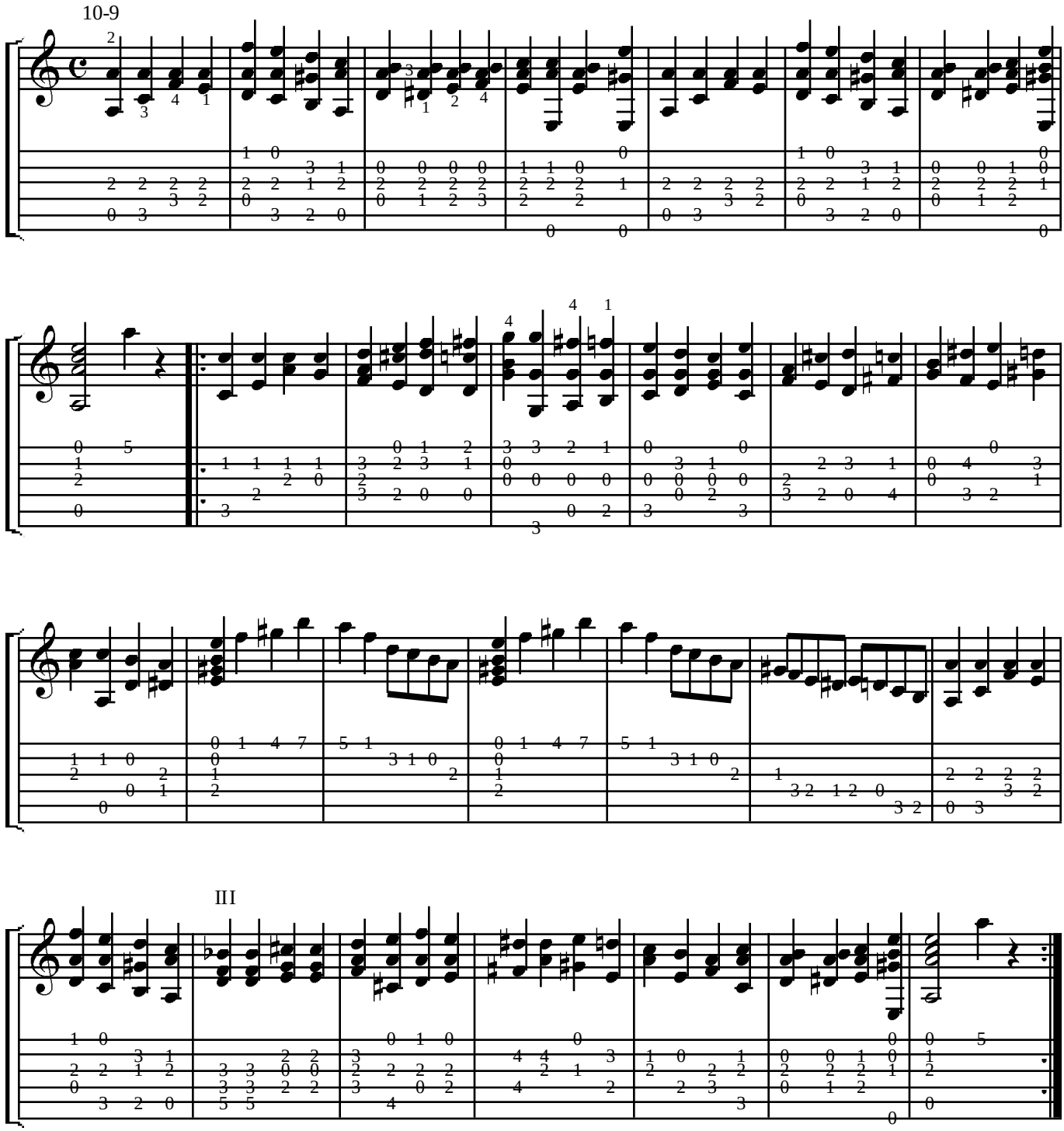
This exercise is based on a Minuet by Sylvius Leopold Weiss



This exercise is based on another selection from Carulli's Op. 27



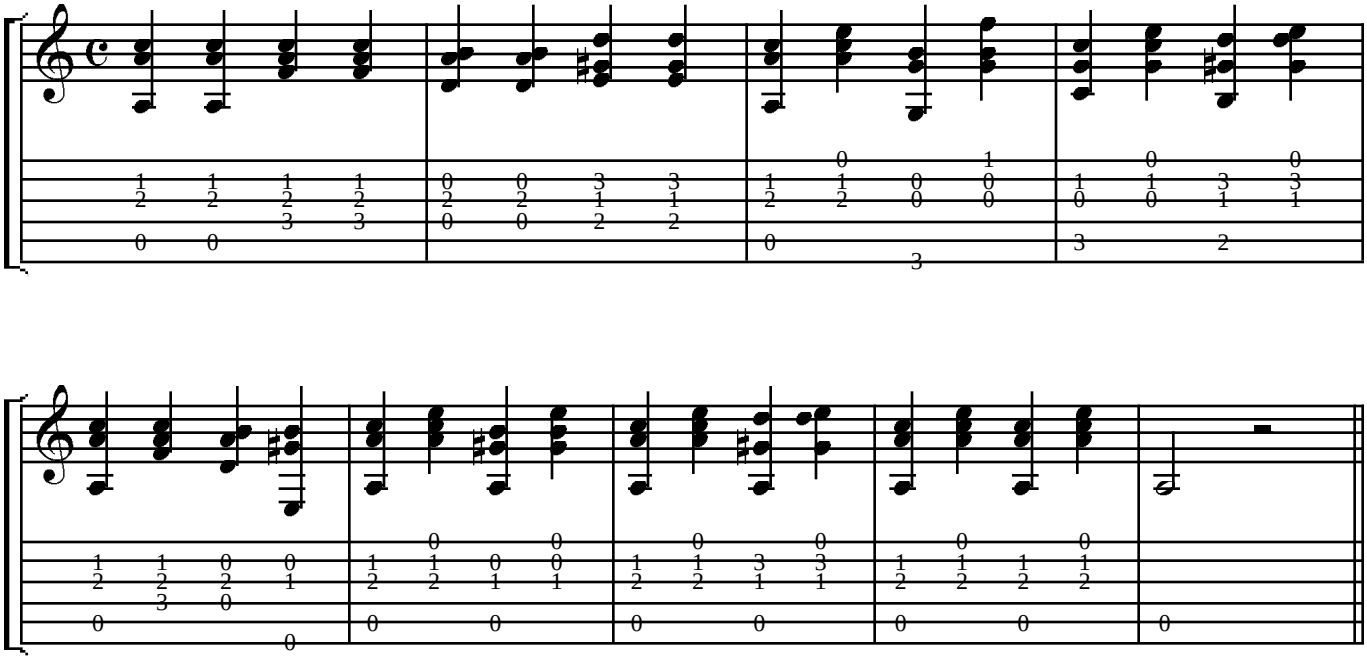
This exercise is based on Carcassi's Etude no. 7 from Op. 60
The piece is a tremolo piece which moves through many chord changes. It is useful to isolate the chord changes and practice them without the tremolo pattern. After this exercise is mastered, the Carcassi study will be easier to play, as you can concentrate more on the right hand technique since you are secure with the left hand positions.



The next four exercises are based on studies by Matteo Carcassi from his Method book. The Carcassi pieces are in the Repertoire chapter of this book. These exercises are used as an intermediate step to learning the Carcassi pieces and also make for basic chord studies. The students are encouraged to make their own chord studies based on the pieces that they learn. This will help not only in learning the piece technically, but also in memorizing the piece, as you will have a clear understanding of the harmony and voiceleading of the piece.

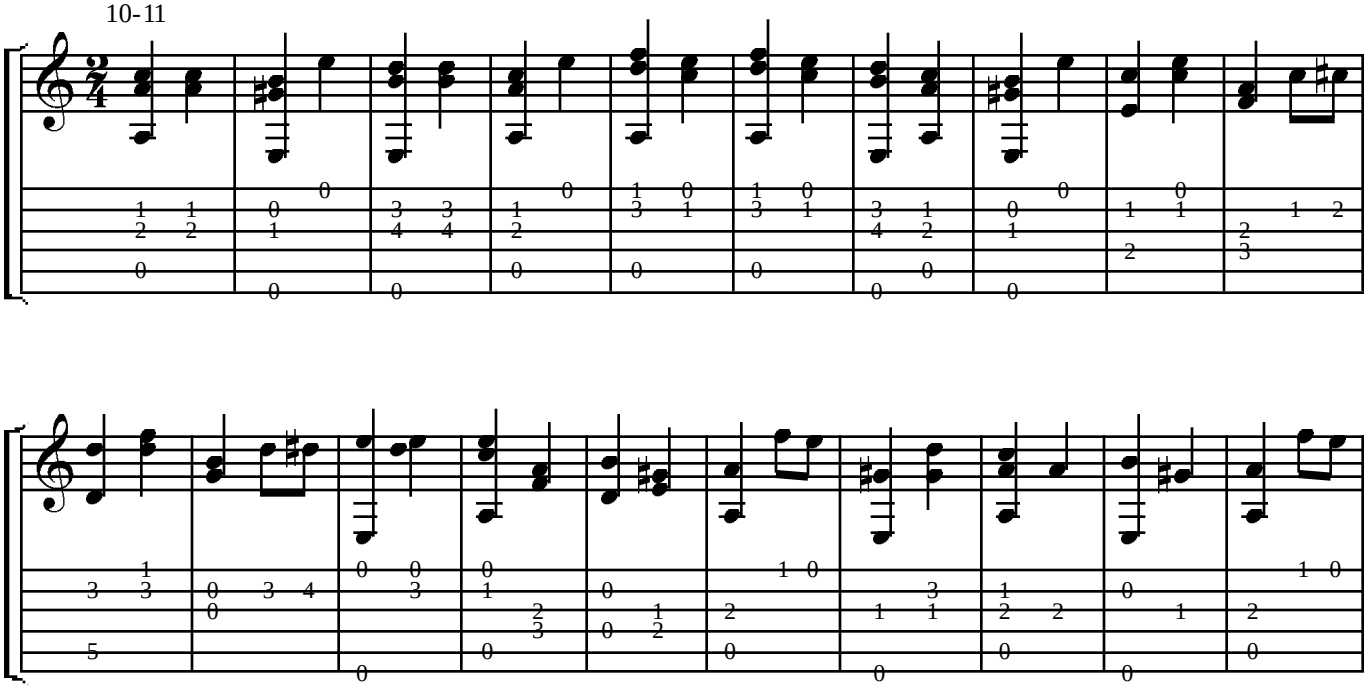
Exercise for Prelude (Am)

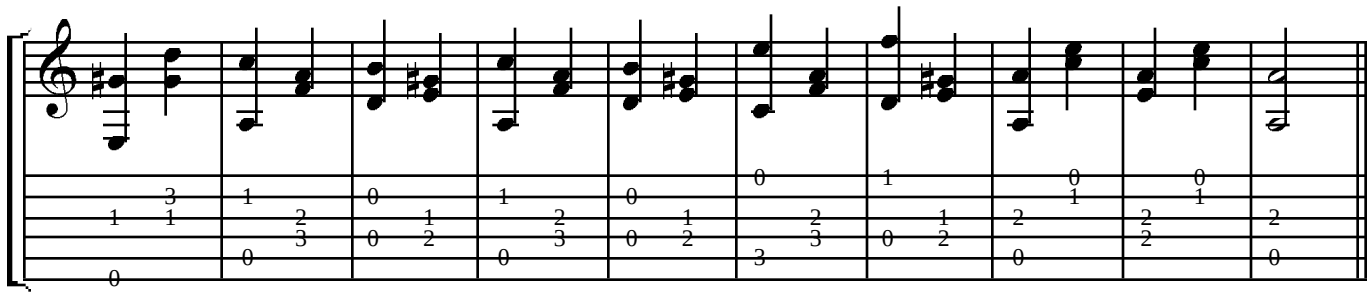
10-10



Exercise for Andante

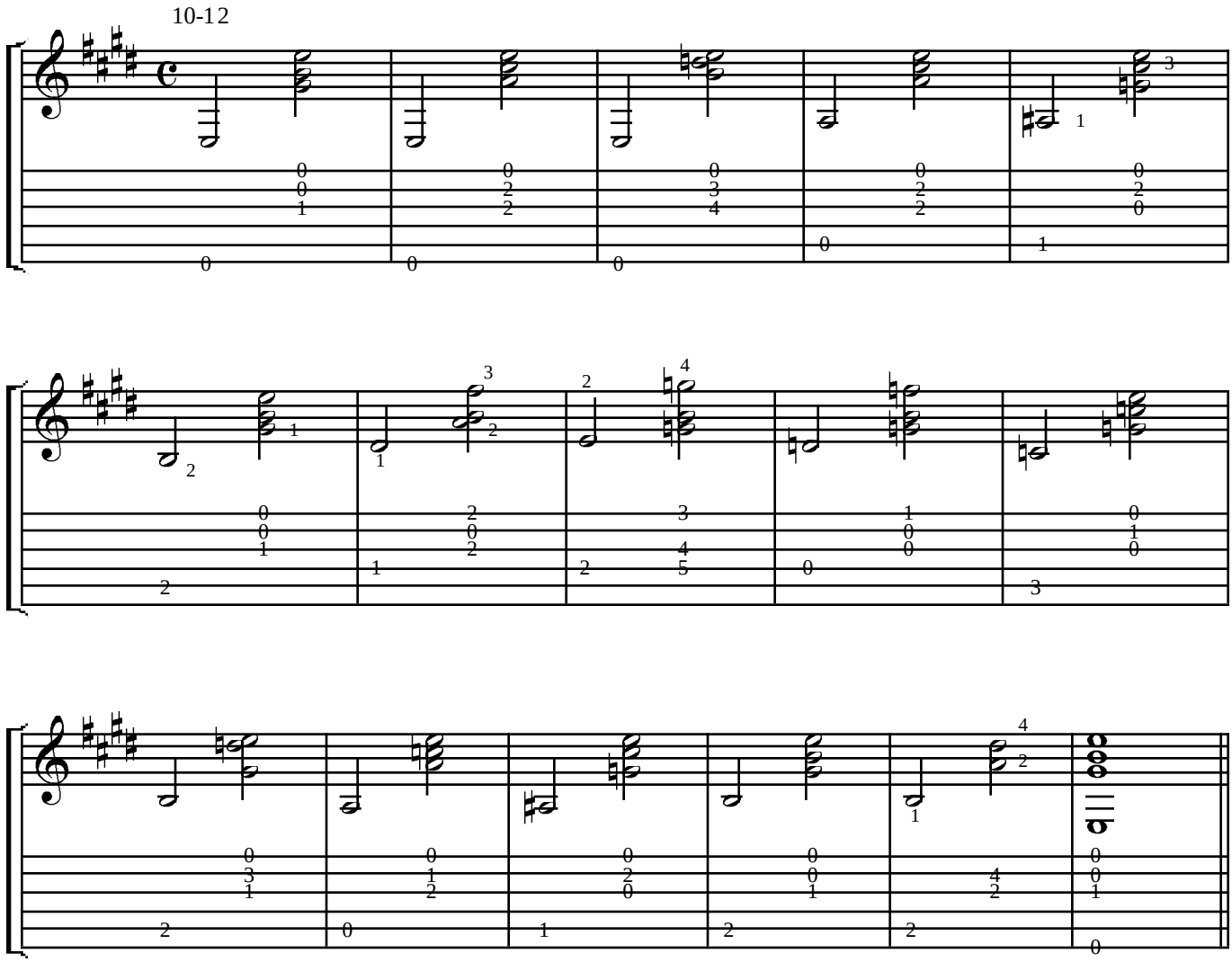
10-11





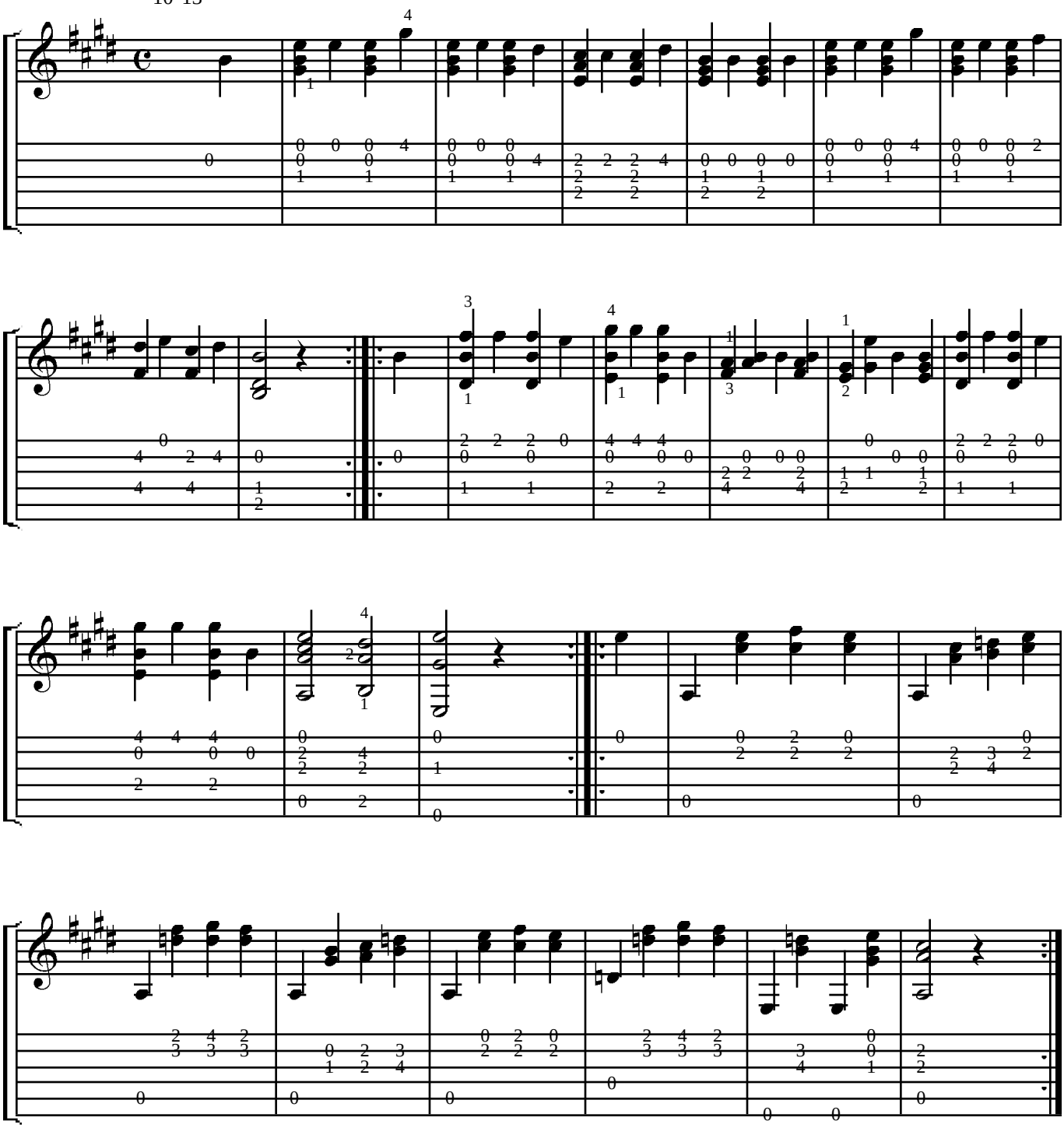
Exercise for Prelude (E)

10-12

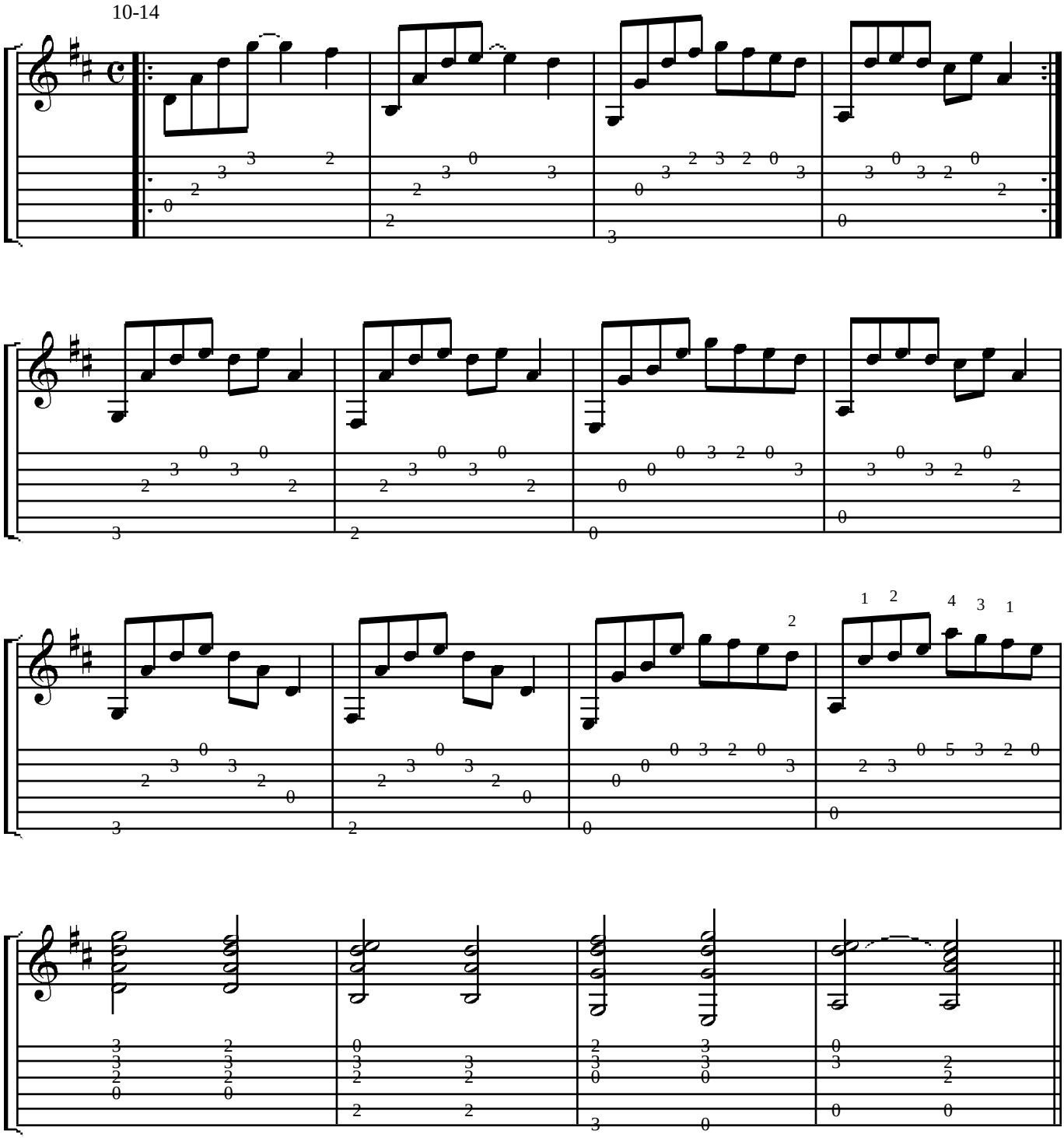


10-13

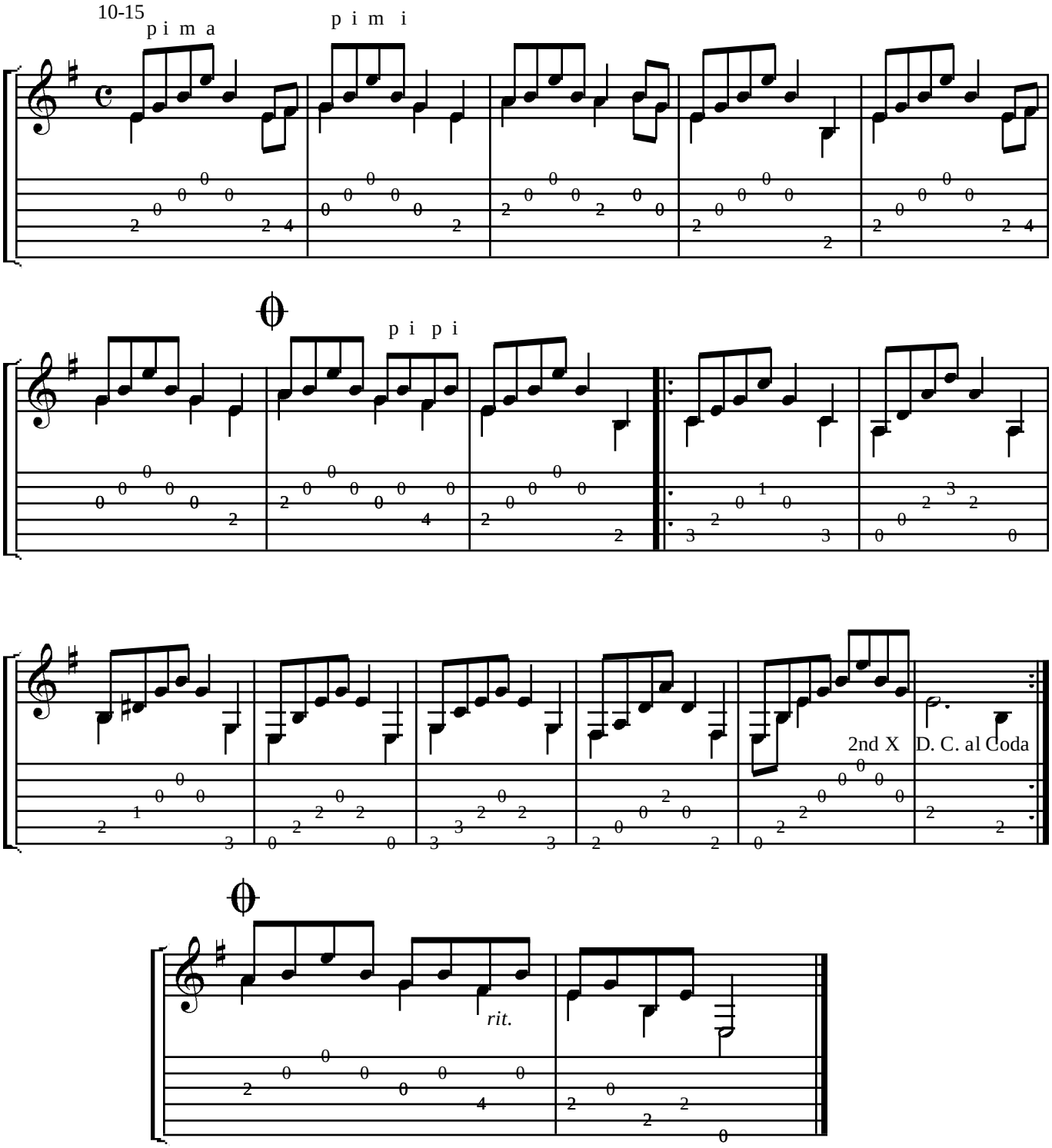
Exercise for Andantino



This exercise is based on chord formations. Some arpeggio patterns are applied to the chord progression. Try to hold down the entire chord formation as a unit rather than playing each fretted note for only the duration of a single eighth note. In the last measure of line 3 notice that a high A is required. Move to the second position for the second half of that measure.



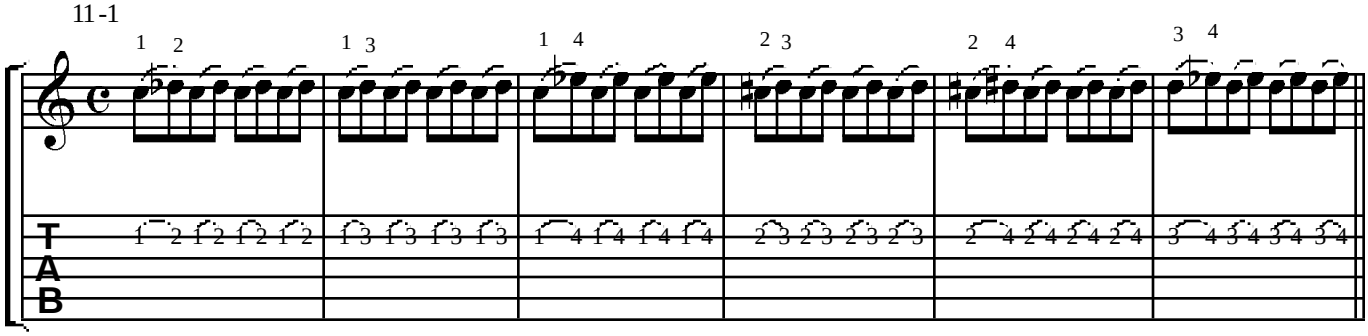
This exercise embeds a melody in the lower part of an arpeggio. Play the down stem notes with your thumb. You will use several different common arpeggio patterns:
1) p i m a 2) p i m i 3) p i p i



Chapter 11 - Ligado and Harmonics

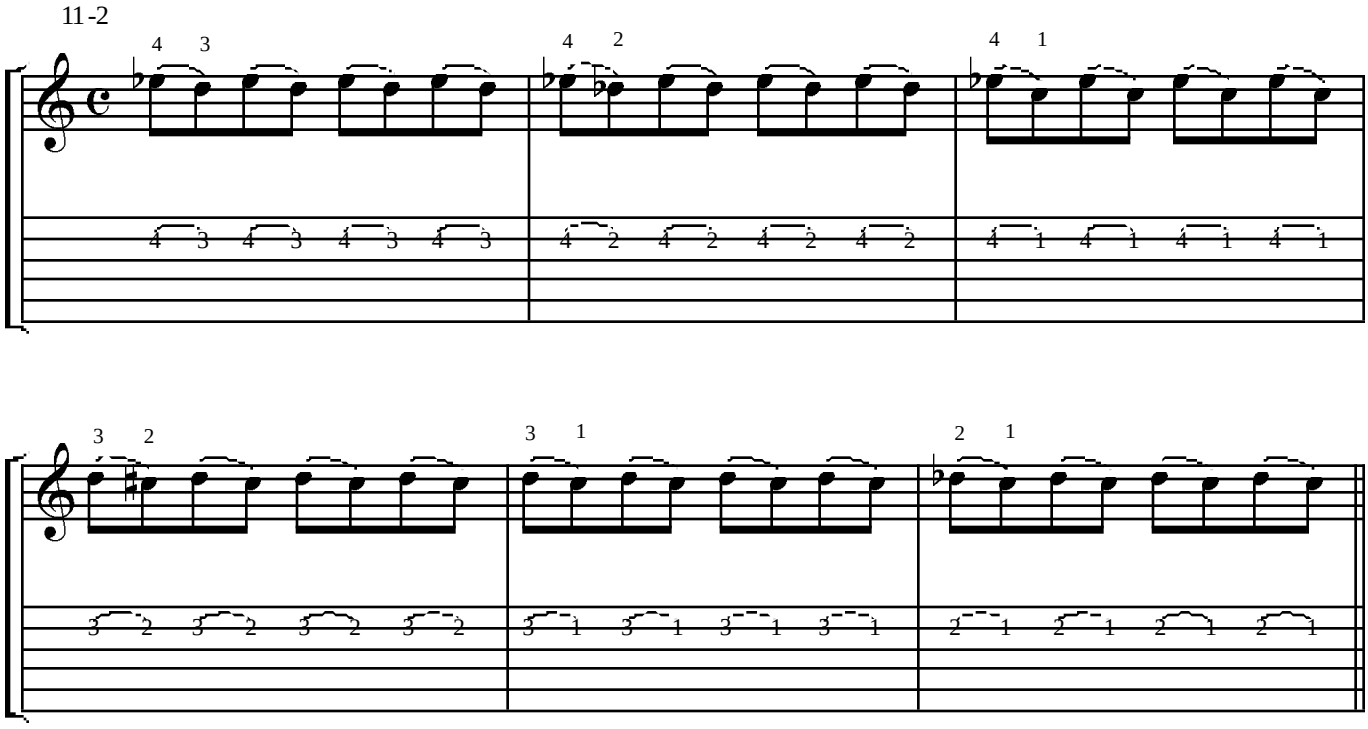
The technique of "hammer-on" and "pull-off" are used to create sounds on the guitar that are activated by the left hand only. The term "ligado" is used to concisely refer to both techniques. The hammer-on technique involves a forceful placement of a finger of the left hand. In the first measure of the first exercise, the note C is played, then at the appropriate moment the second finger of the right hand is quickly hammered onto the string at the 2nd fret creating the note Db. The right hand is not involved in creating the note Db, the hammer on is left hand only. The first six measures continue the hammer-on exercise using all possible two-finger combinations.

11-1



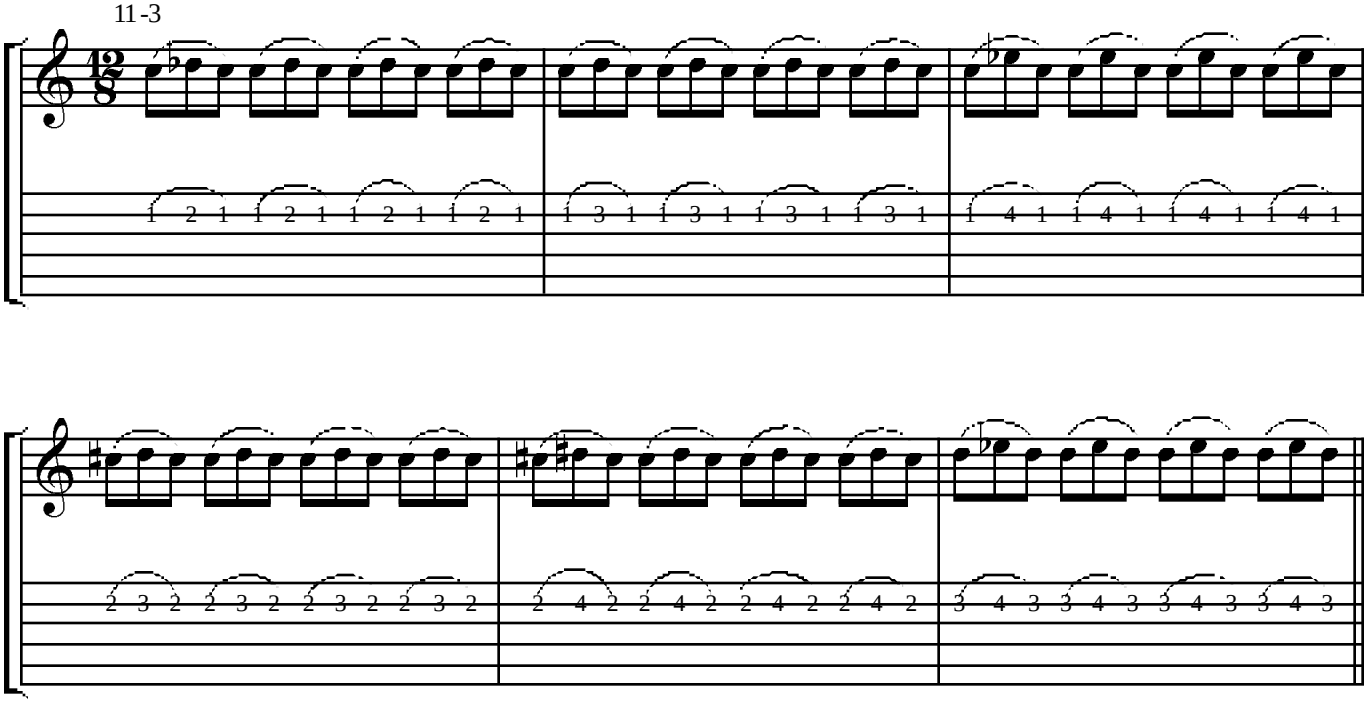
The pull-off is a little trickier. The finger of the left hand is actually plucking the string. When performing a pull-off, two fingers of the left hand are holding down notes. The upper finger is then pulled off at an angle such as to pluck the string and sound the note being held by the lower finger. For example, in the first measure of the following exercise both the third and fourth fingers of the left hand are on the fretboard. First the note Eb is played in the normal manner, then at the appropriate moment the fourth finger pulls off of the the string, effectively plucking the string and sounding the note D. The pull-off using the fourth finger is usually difficult for the beginning guitarist, just keep trying.

11-2



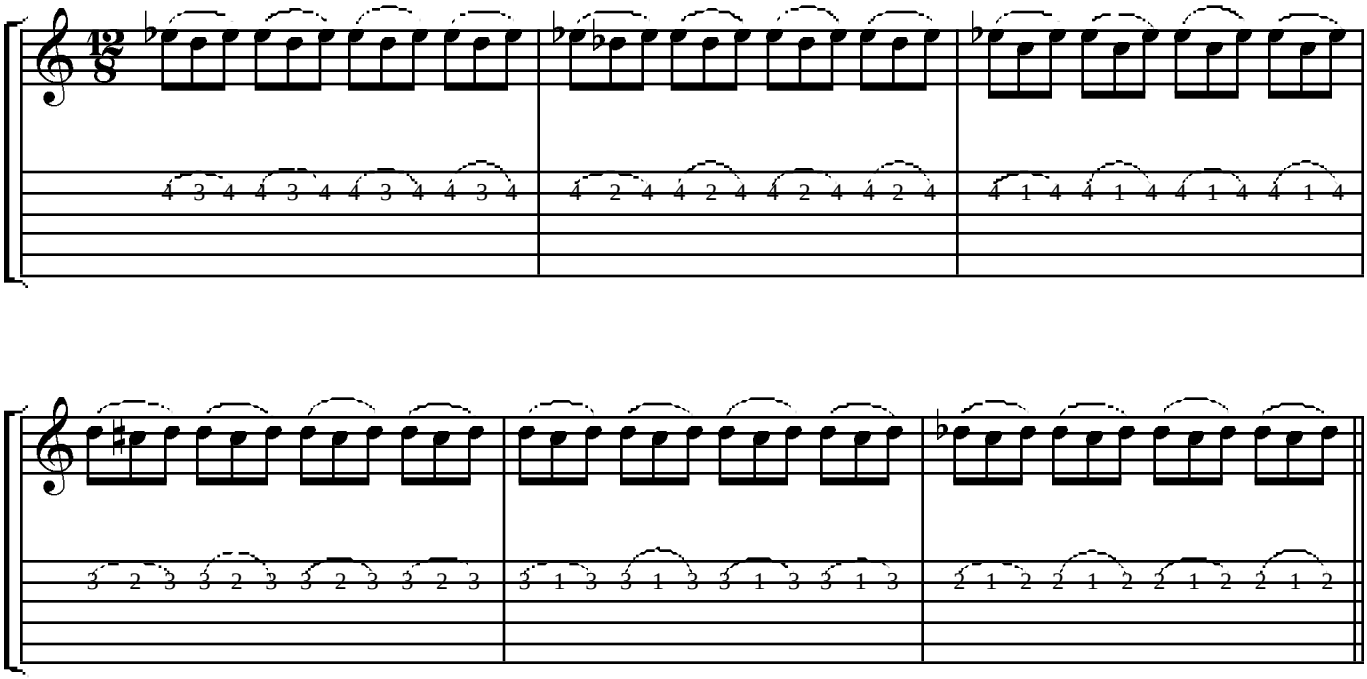
The below exercise combines the hammer-on followed by the pull-off technique to make a three note figure.

11-3



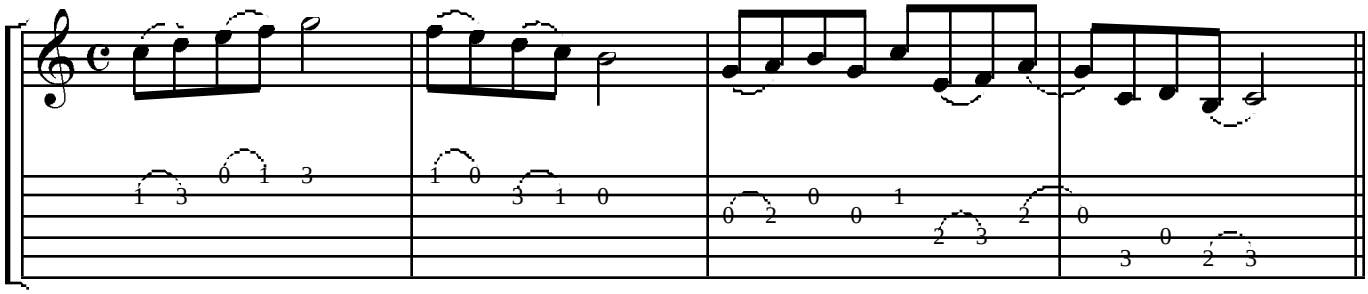
This exercise combines the pull-off followed by the hammer-on.

11-4



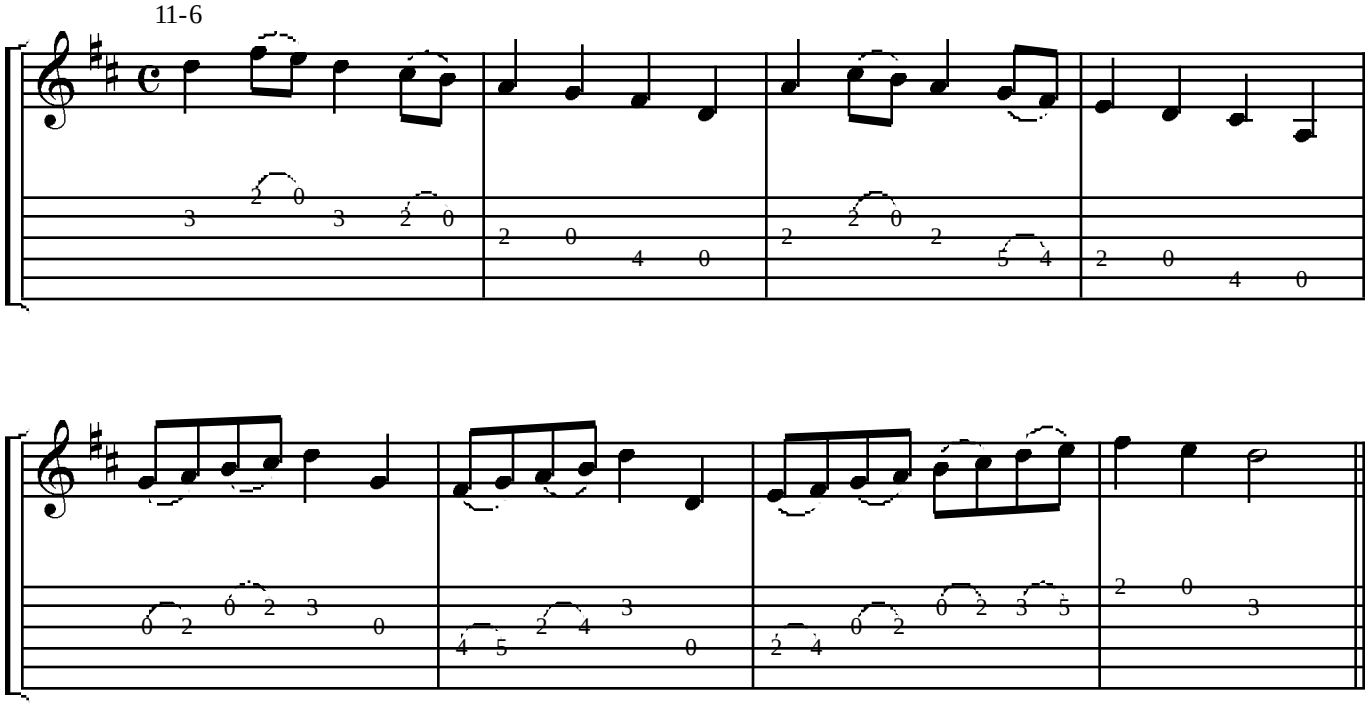
Both the hammer-on and pull-off technique are used in this exercise. Most of the ligados begin on the beat, however, the last three ligados begin on the "and" of a beat to the next beat. Be sure to hammer-on strongly in order for the last note to create a convincing ending.

11-5

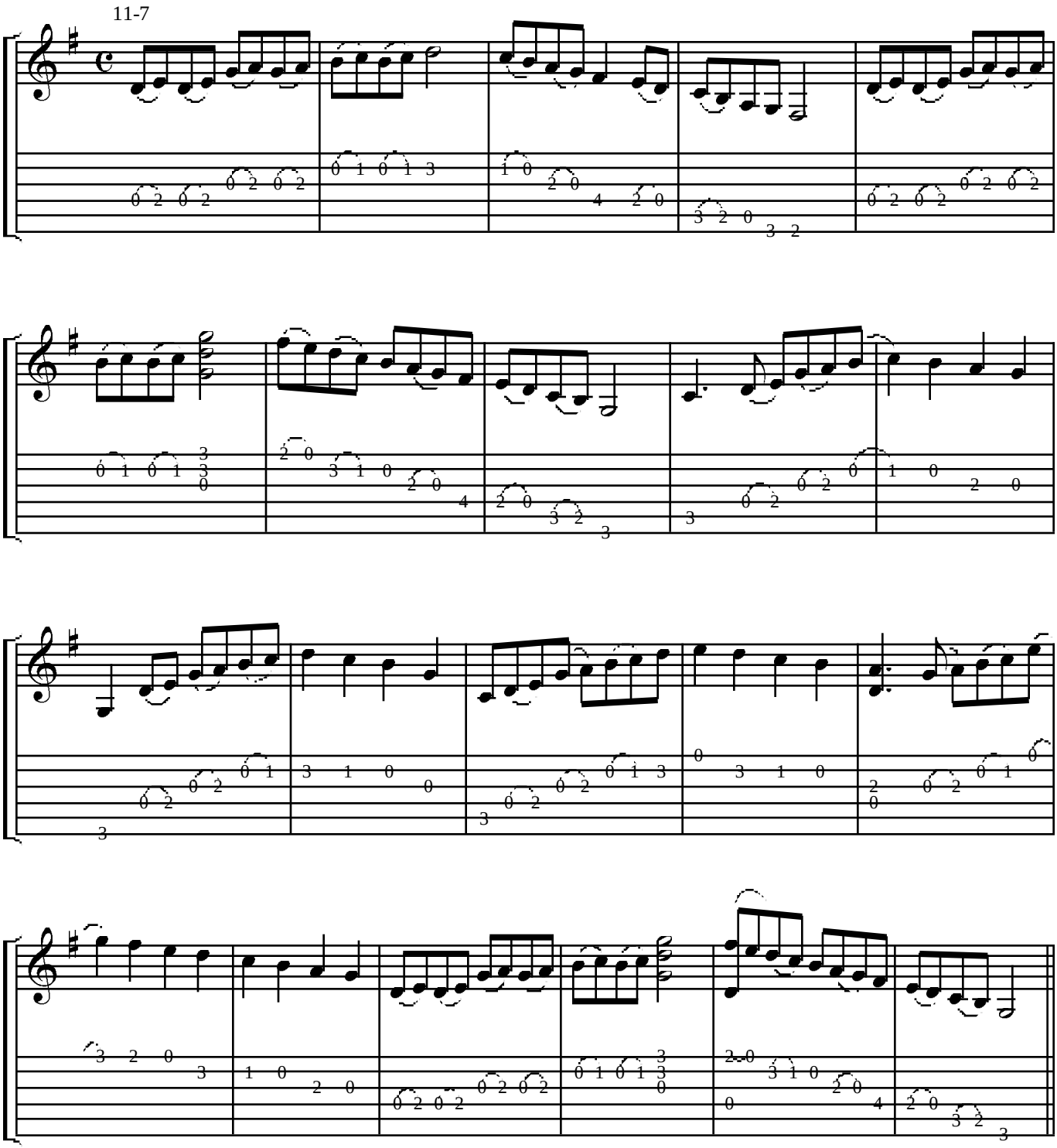


This exercise uses pull-offs in the first four measures and hammer-ons in the last four measures. Notice that the note G in measures 3 and 6 is played on string 4. Also, in measure 7, the note E is played on string 2.

11-6

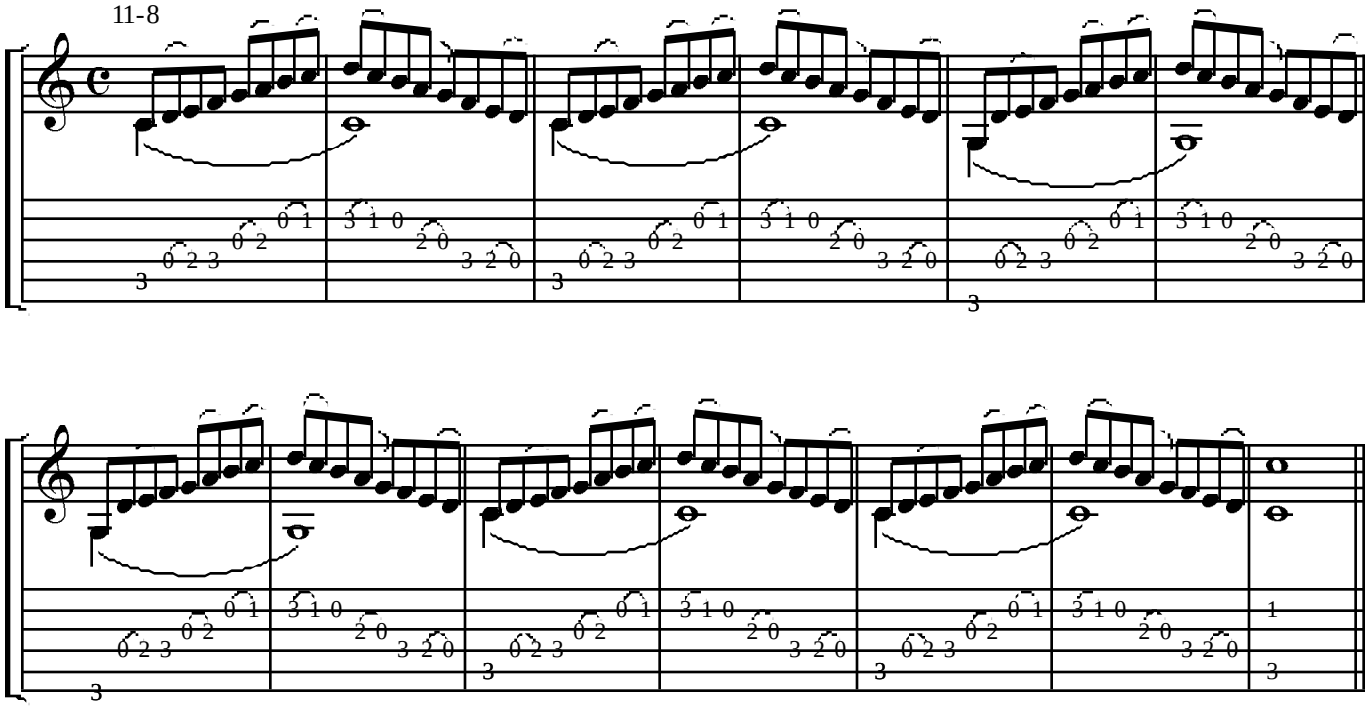


The exercise alternates between two measures of hammer-ons and two measures of pull-offs. Beginning in measure 9 notice the different rhythms in measures 9, 11, 13 and 15.



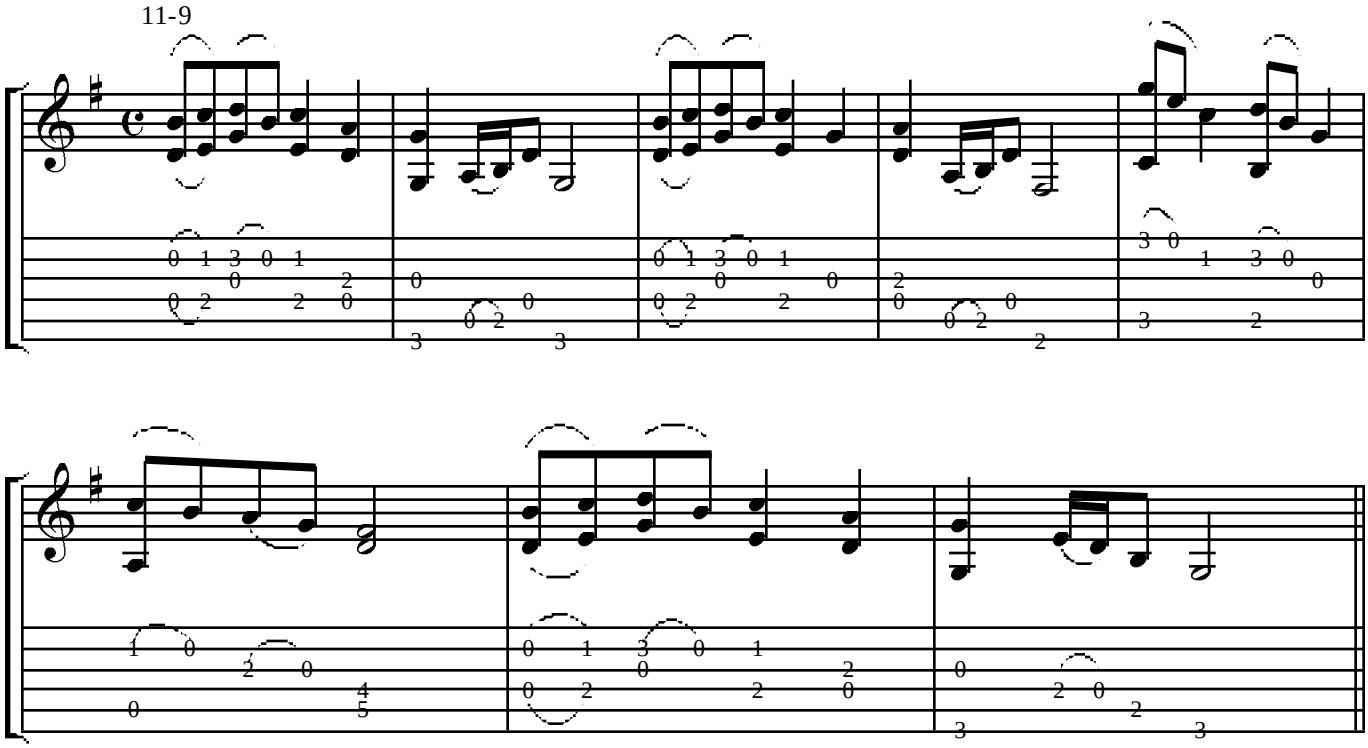
This exercises requires that you hold down a bass note while playing the ligado technique. Practice this very slowly and accurately then gradually increase the speed.

11-8



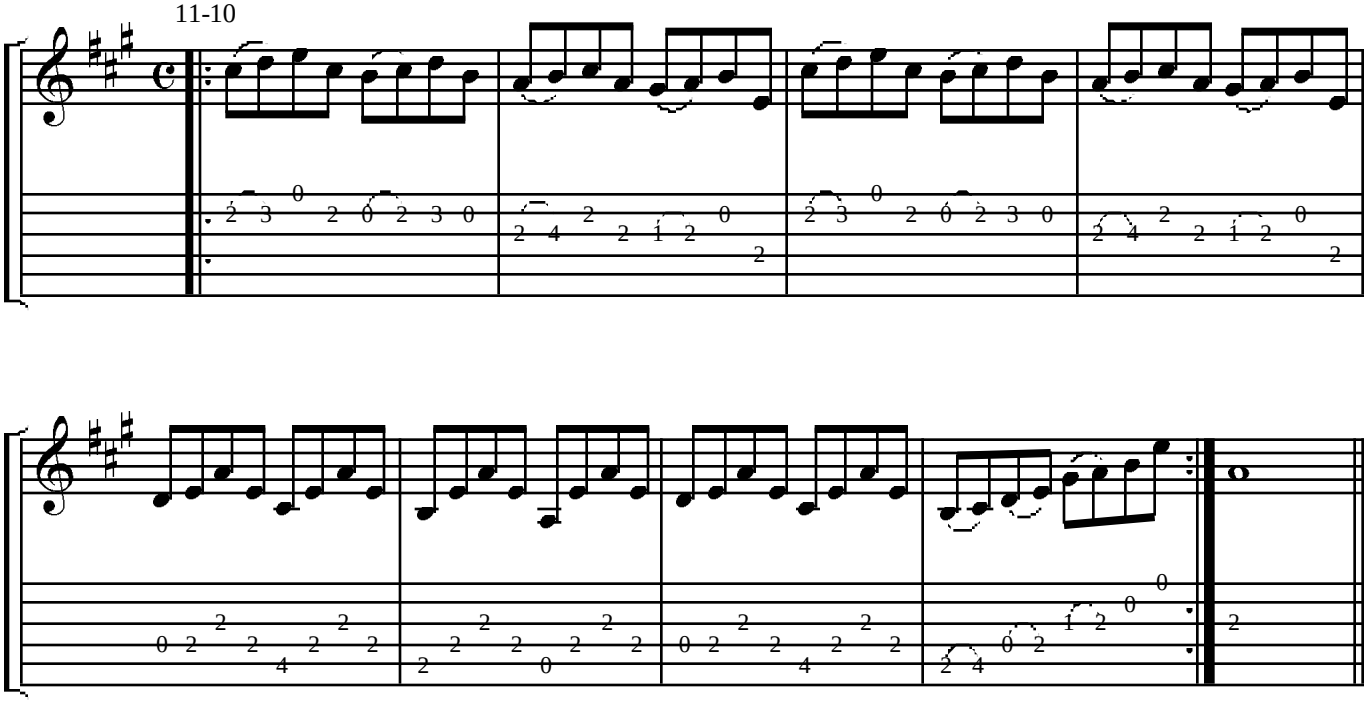
This exercise introduces the double ligado technique. Hammer-ons are used on both strings 4 and 2 in measures 1, 3 and 7.

11-9



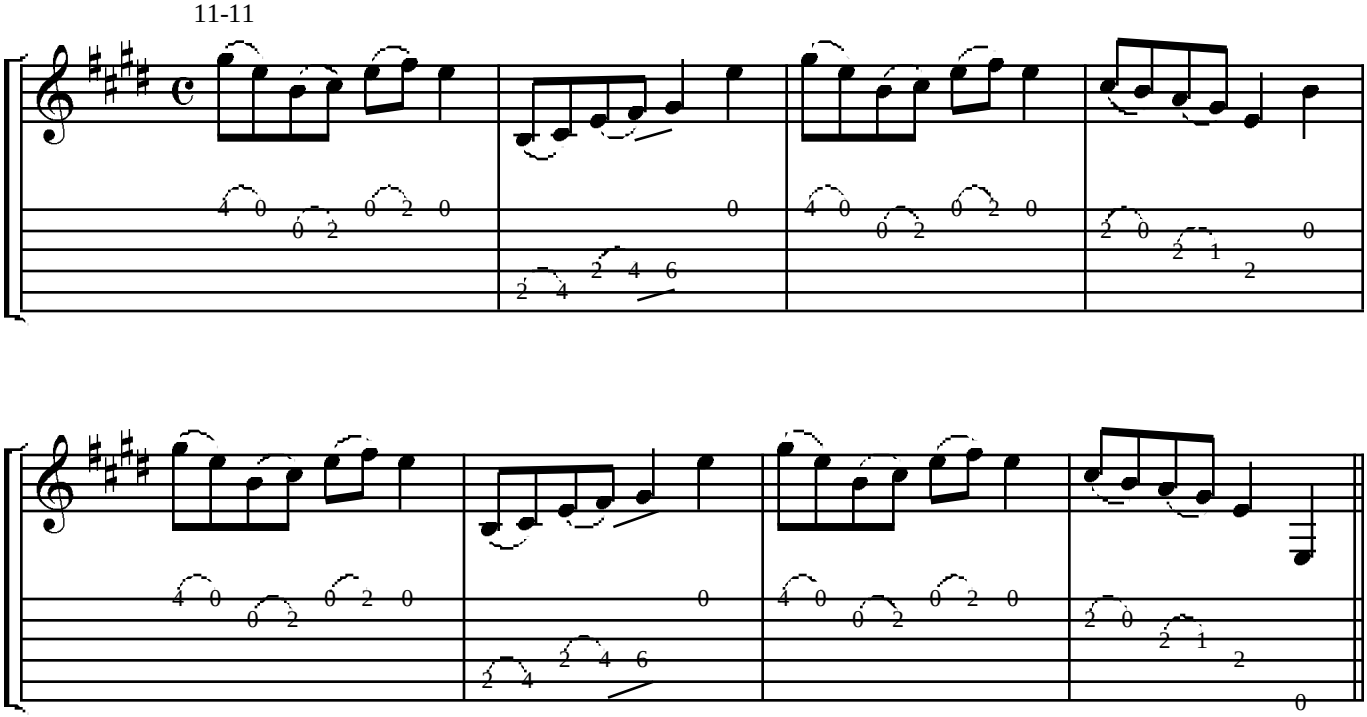
This next exercise uses a repetitive phrasing by using a hammer-on every four notes. Note that in order to play the ligado technique from A-B the note B is played on string 3.

11-10



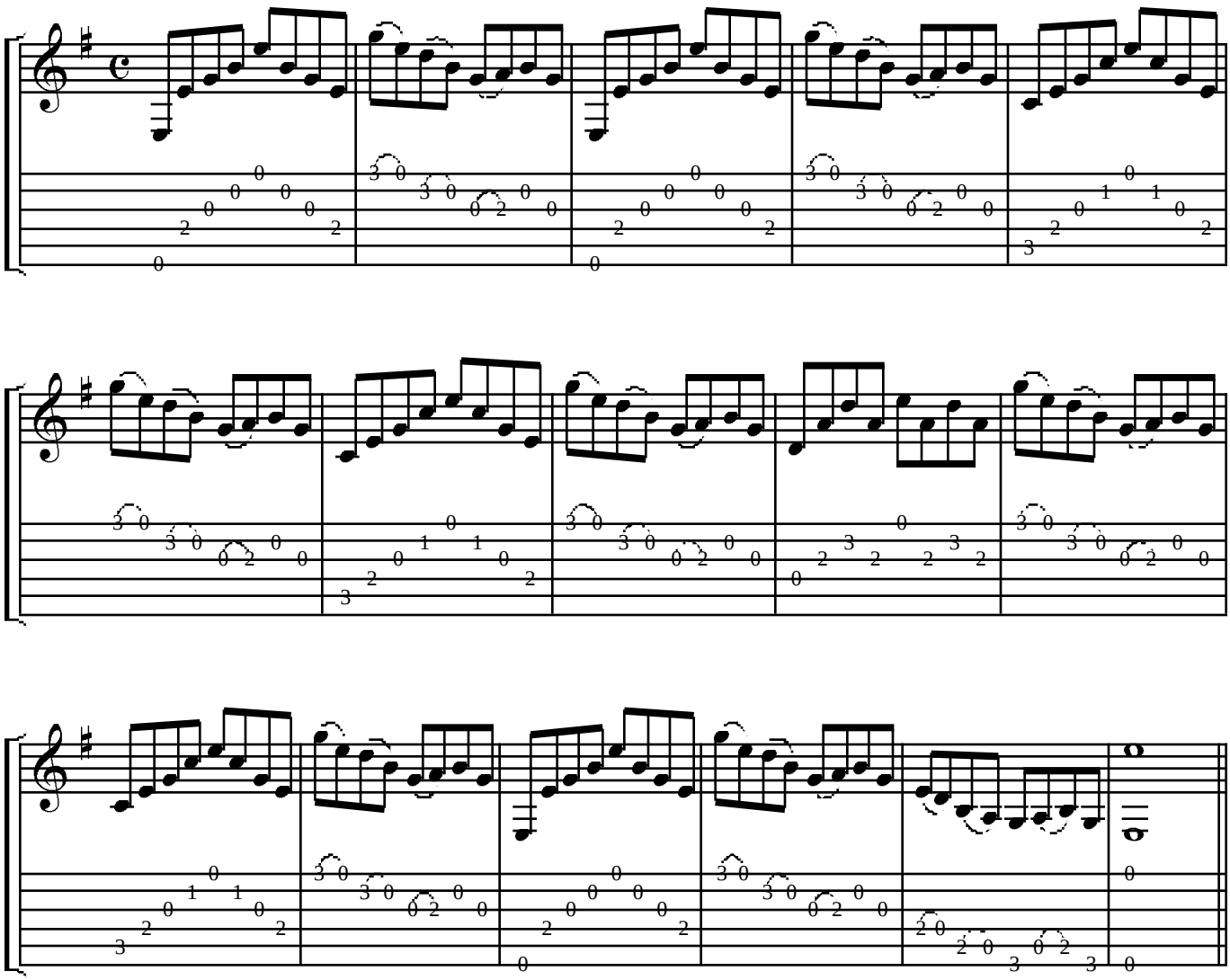
The following exercise in E major uses a slide in addition to ligado techniques of hammer-ons and pull-offs. In measure 2 and 6 the third finger playing the note F# slides up the next to G#.

11-11

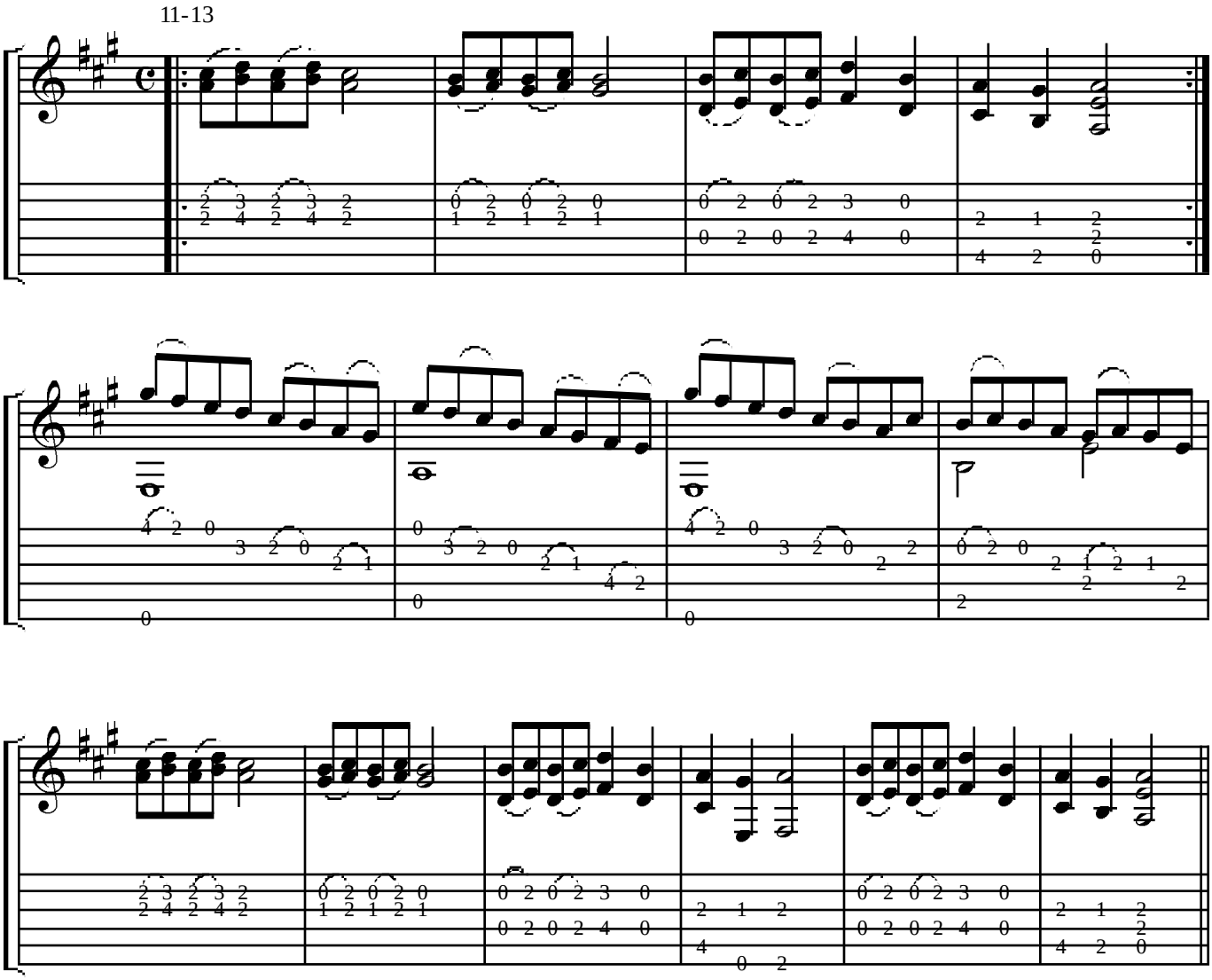


This exercise alternates between an arpeggio and a one measure phrase using pull-offs and a hammer-on.

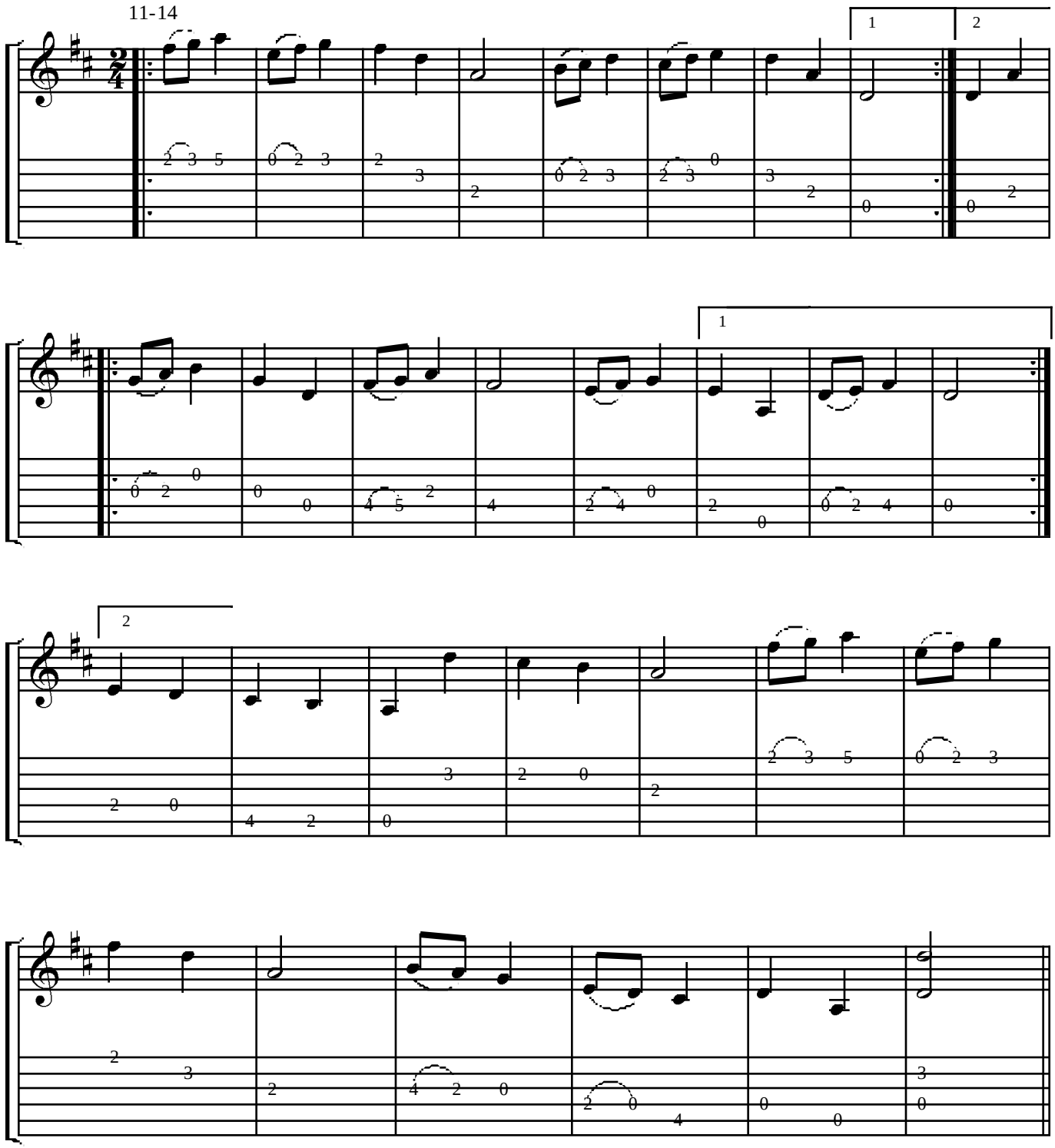
11-12



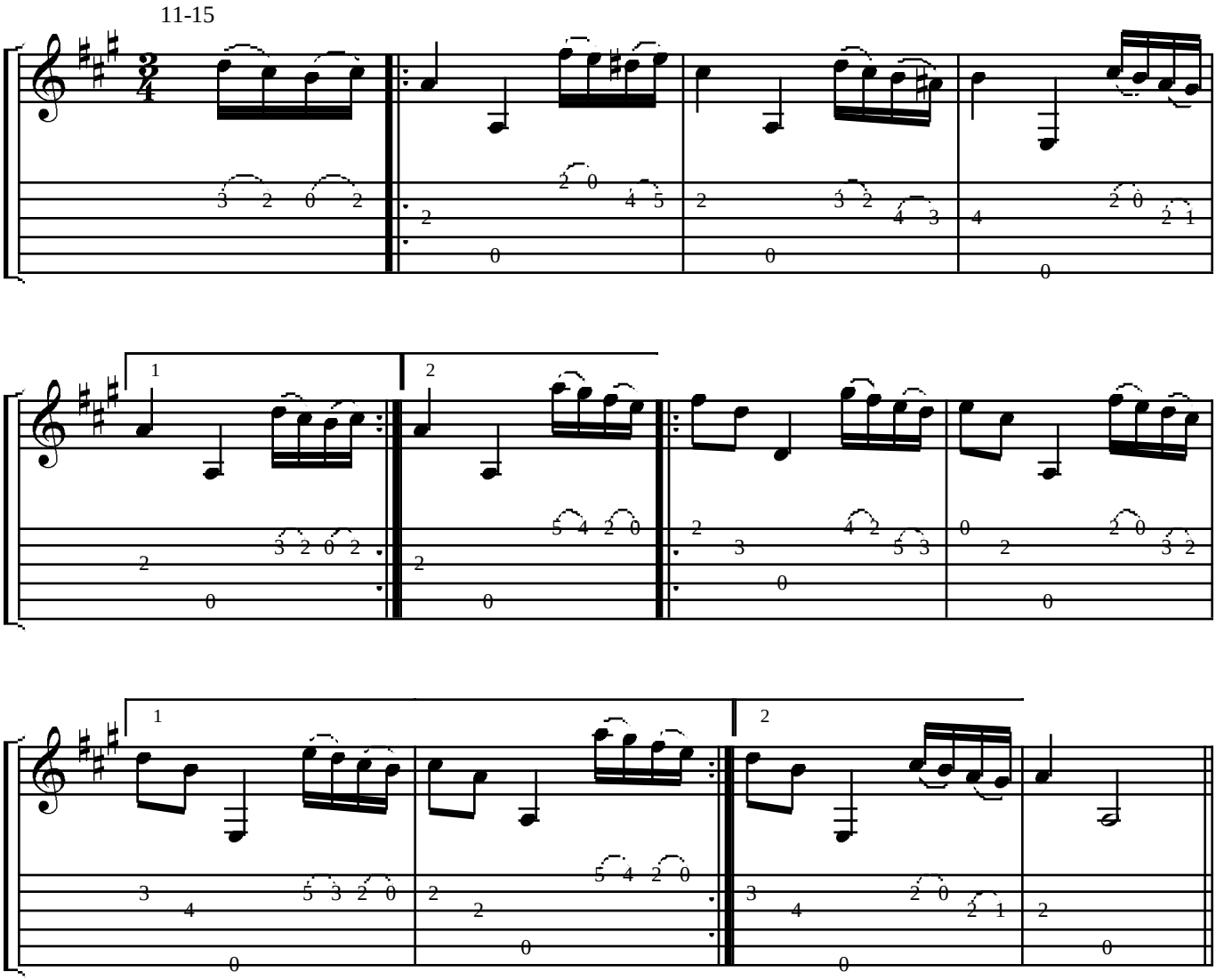
This next exercise uses the double ligado technique as hammer-ons, first on strings 2 and 3 then later on string 2 and 4. The middle section adds sustained bass notes against ligado passages.



This exercise uses mostly hammer-ons with a couple of pull-offs near the end.

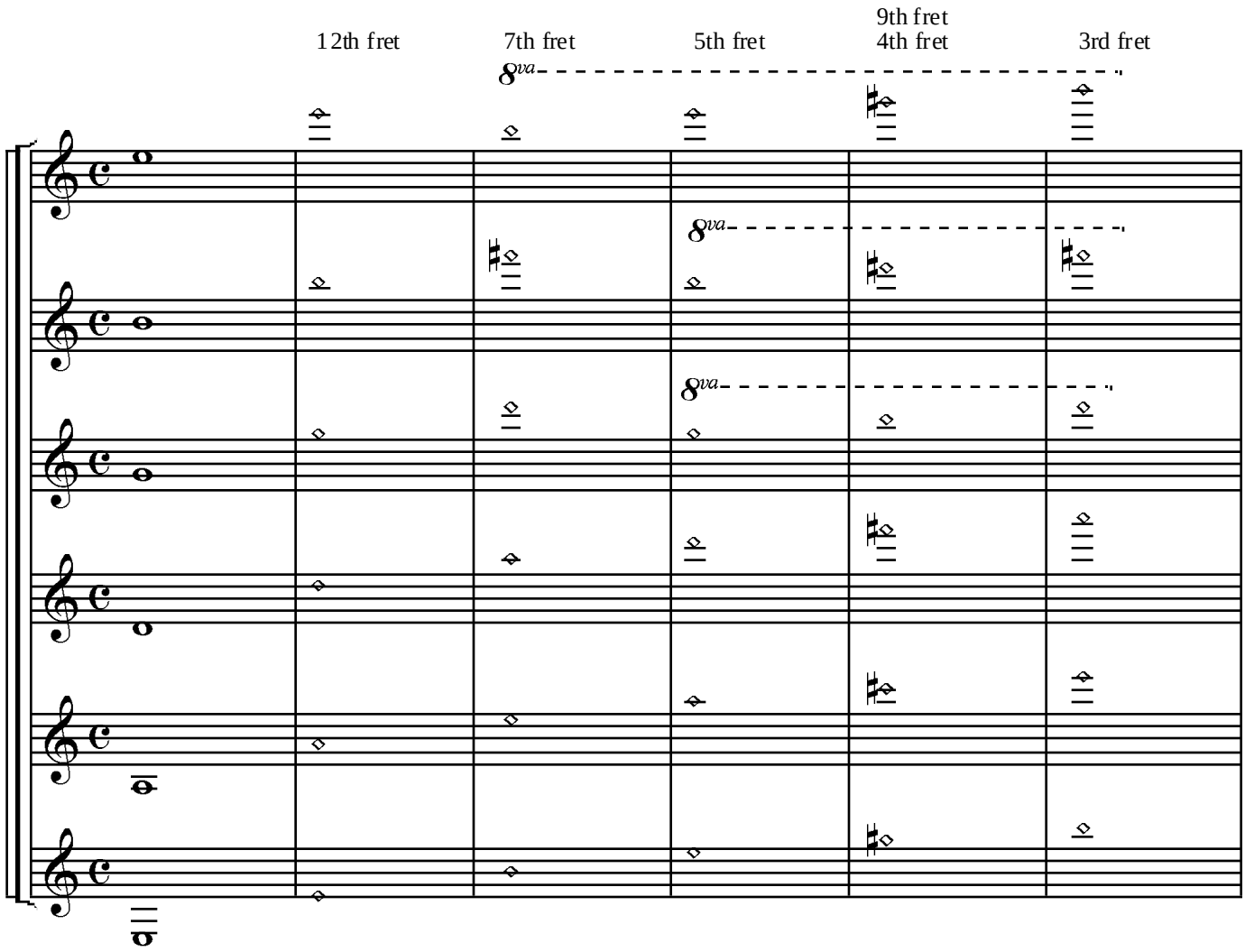


The following exercise uses a quick couplet pull-off/hammer-on or two pull-offs in a row. Note that on occasion, the note E is played on string two to facilitate a hammer-on or pull-off. Likewise, the note B is sometimes played on string 3.

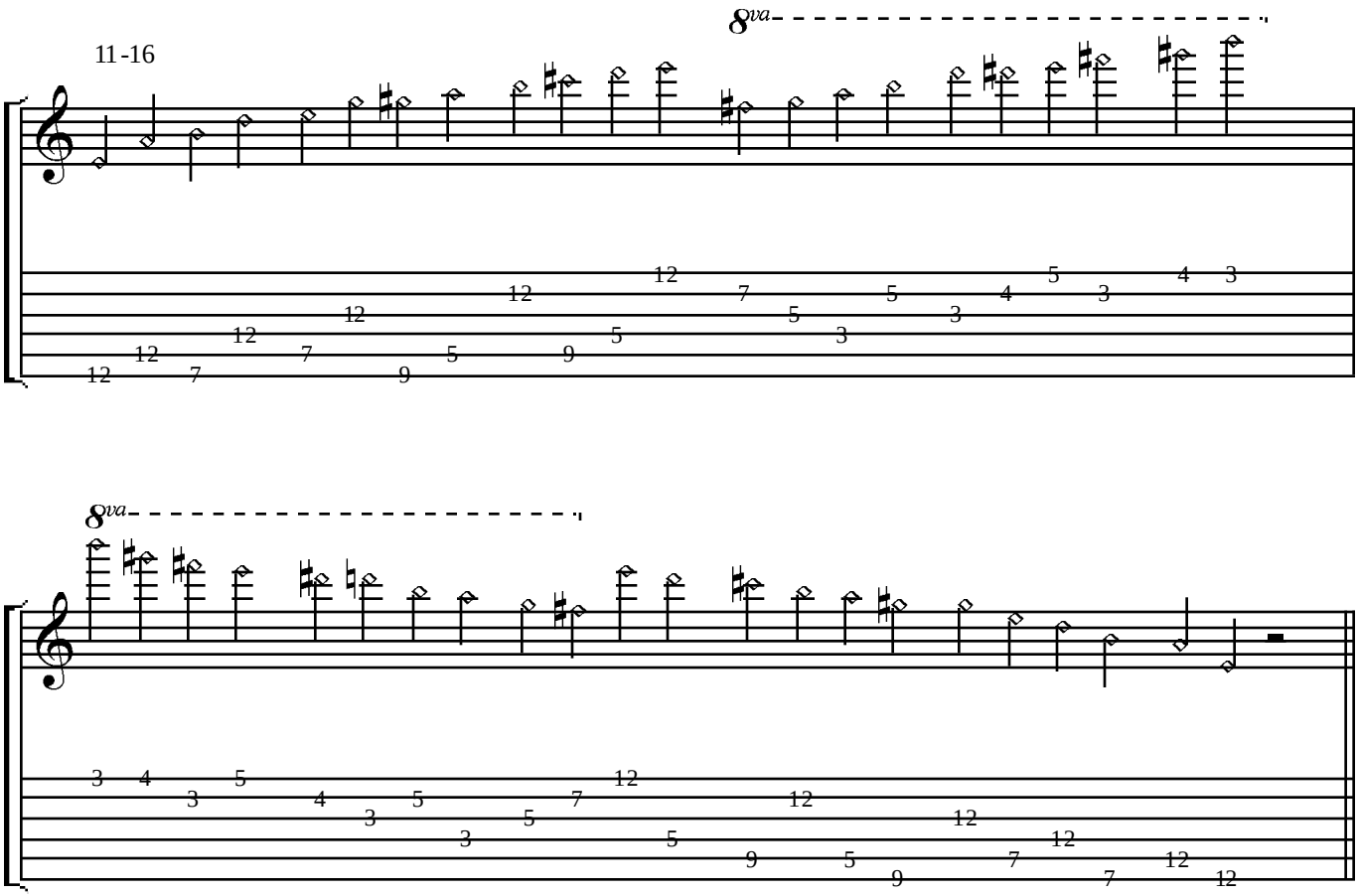


Natural Harmonics

The following is a list of the natural harmonics on strings 1-6 using the 12th fret (perfect octave), 7th fret (perfect fifth), 5th fret (dbl octave), 4th or 9th fret (major 3) and 3rd fret (dbl fifth) harmonics.



If you merge all of the notes in the previous chart you have the following pitch set available. The 4th and 3rd fret harmonics are extremely difficult to clearly articulate on the nylon string guitar and are much more effective on a steel string guitar.

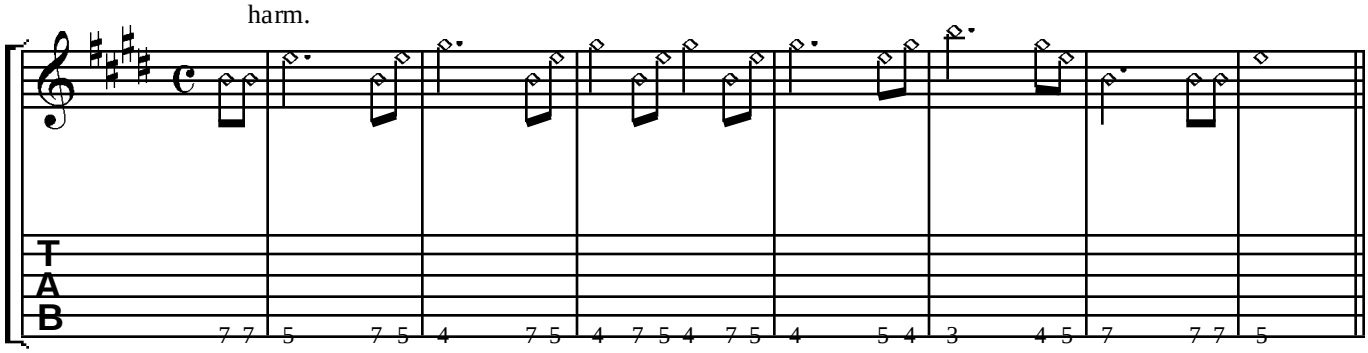


Using Natural Harmonics

The first exercise is the bugle melody, "Taps". The bugle's pitch range comes from the overtones series of the acoustic chamber of the bugle. Bugle melodies can be played on a single string because the string has the same set of notes within it's overtone series. When this is played on string 6, we are in the key of E. By playing the same harmonic positions on the other string, one can play the melody in the keys of A, D, G, B and E (two octaves higher).

11-17

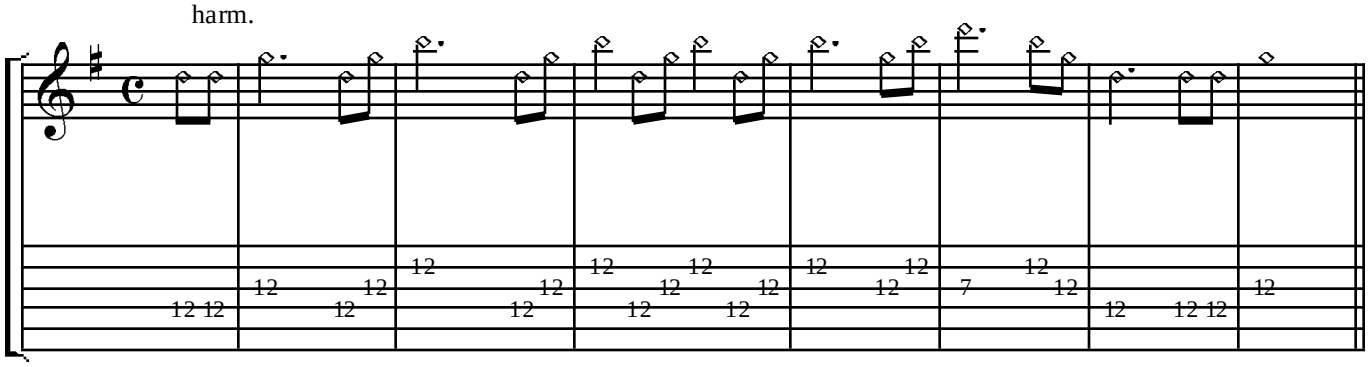
harm.



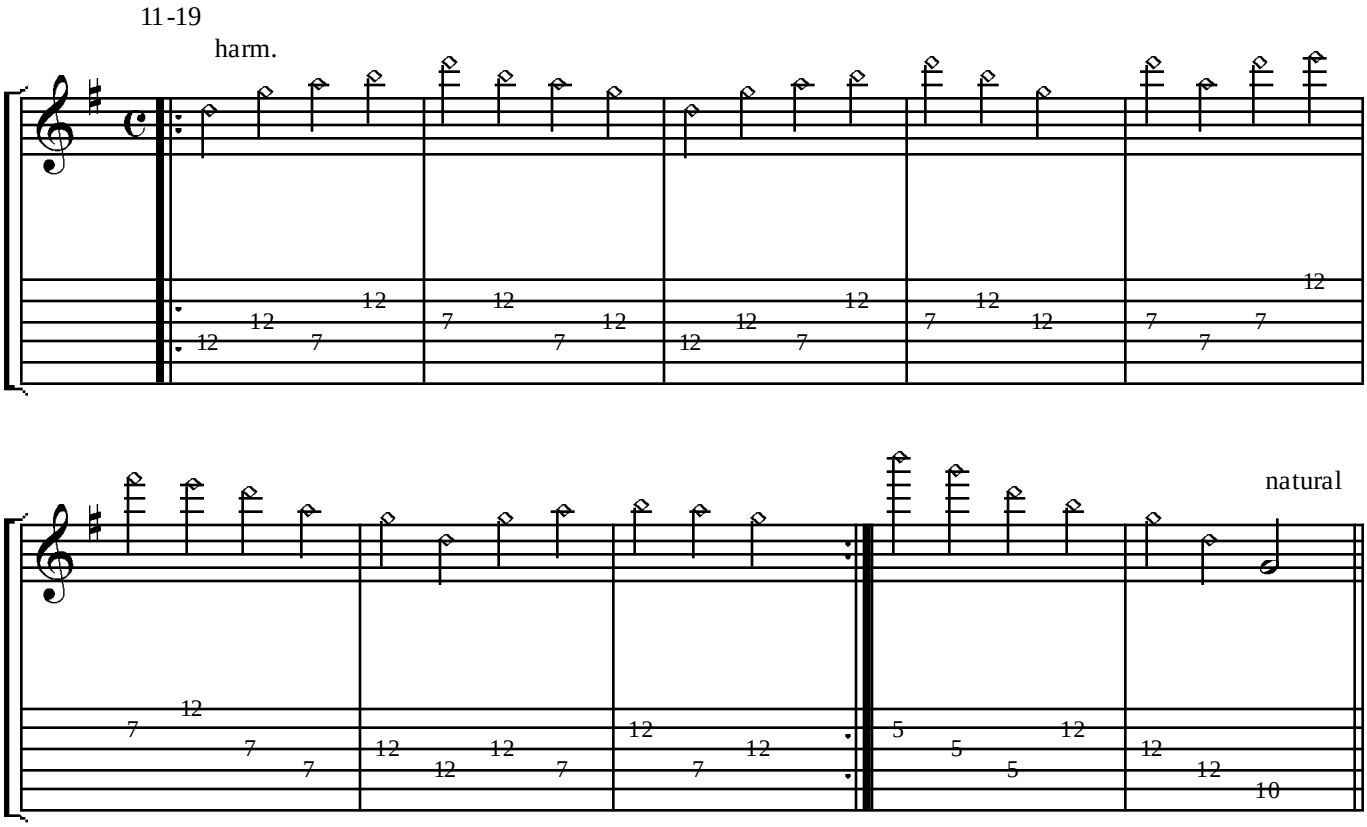
The next is another version of Taps. This time the melody is played across the 4th, 3rd and 2nd strings. The guitar tuning of those strings is the same as the opening intervals of the Taps melody. This time we are in the key of G. The harmonic at the 7th fret of string 3 is used to attain the high note of the melody.

11-18

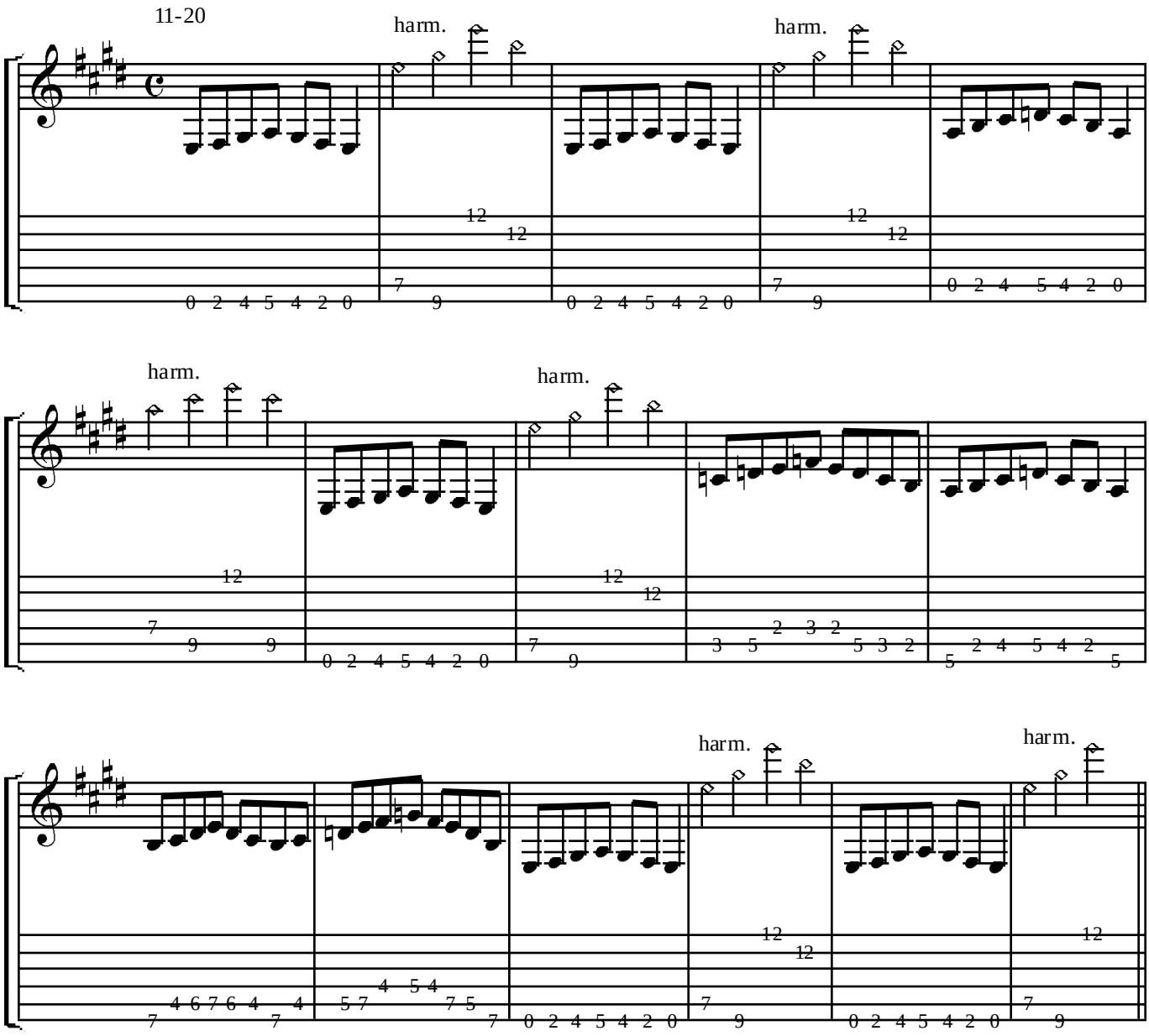
harm.



The next exercise is in the key of G. There are several natural harmonic notes in the key of G and several melodic possibilities as well. Natural harmonics at the 5th, 7th and 12th fret are used. In measures 1-2 spread the left hand; use the first finger for the 7th fret harmonic and the fourth finger for the 12th fret harmonic. You will still probably need to move the hand position up and down the neck to accurately touch the harmonic nodes. This is a delicate technique requiring extensive practice.

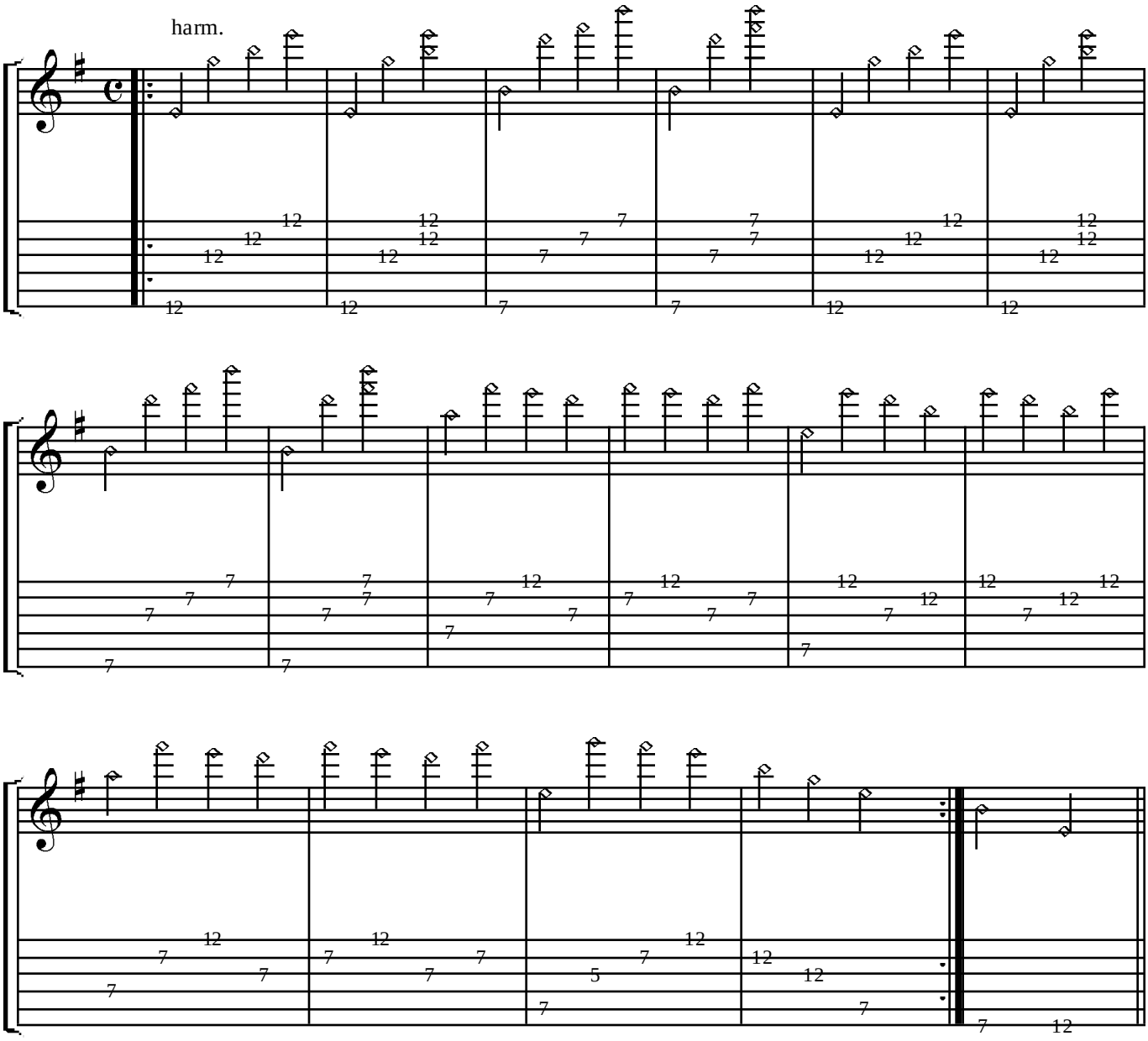


The next exercise alternates between a scale passage (played with normal technique) and an arpeggio of a major triad. The piece uses harmonics at the 7th, 9th and 12th frets.



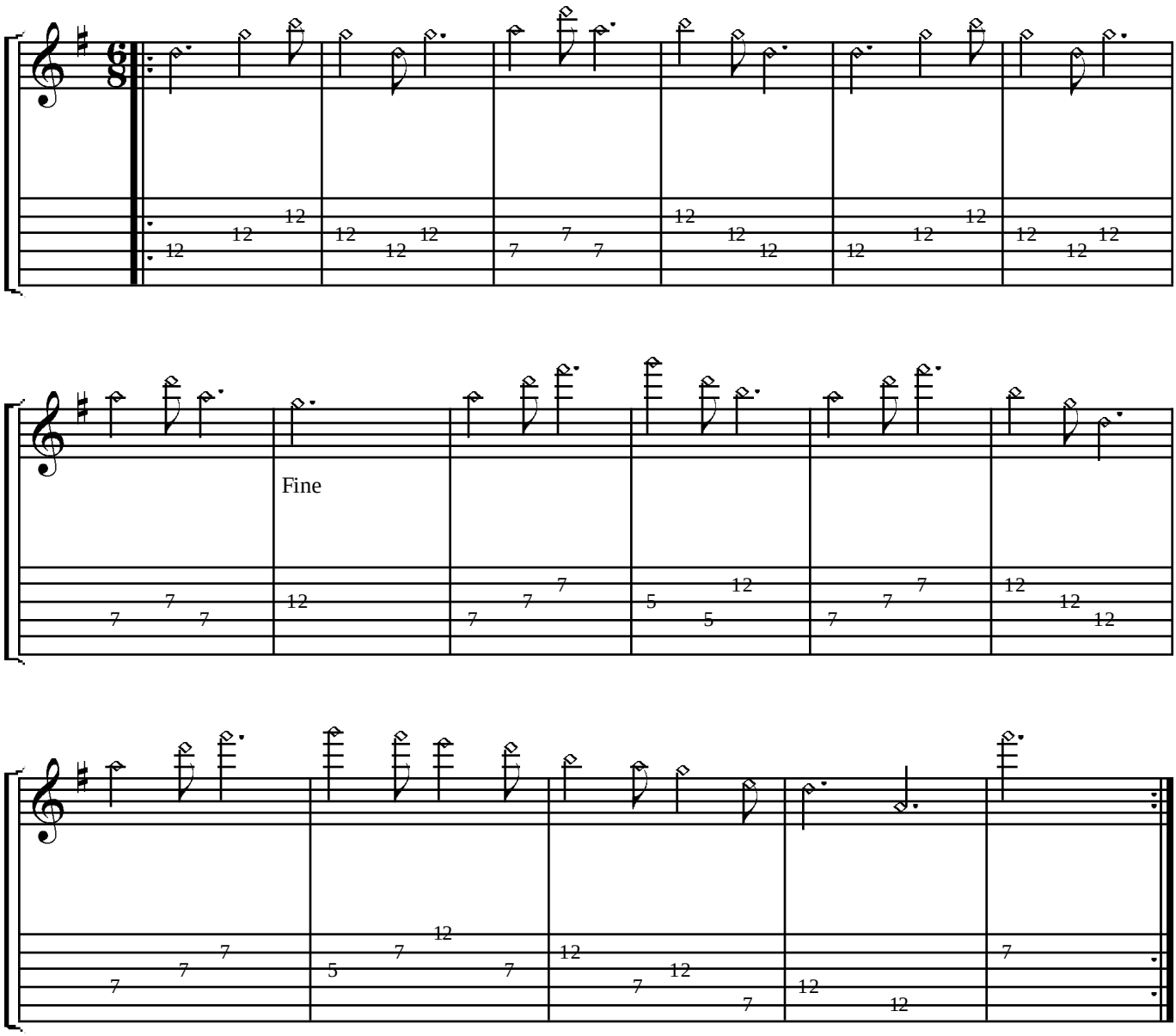
The open strings 1, 2, 3 and 6 are all notes from an E minor chord (E, G, B). This next exercise in Em exploits the minor chords created by harmonics at the 12th and 7th frets. One harmonic at the 5th fret is used also.

11-21



The open string 2, 3, and 4 are all notes from a G major chord (G, B, D). This exercise in G major uses the harmonics at the 5th, 7th and 12th harmonics.

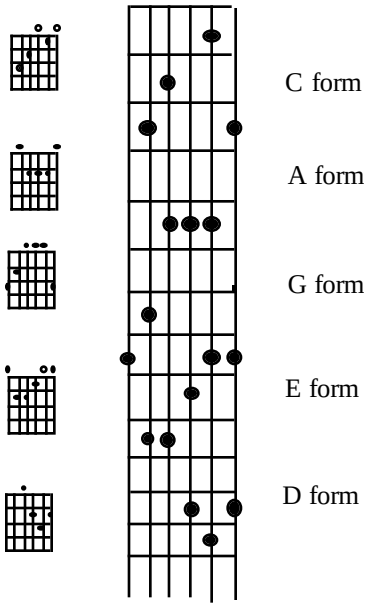
11-22

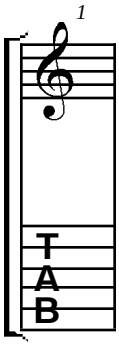


Chapter 12 - Position Playing Concepts

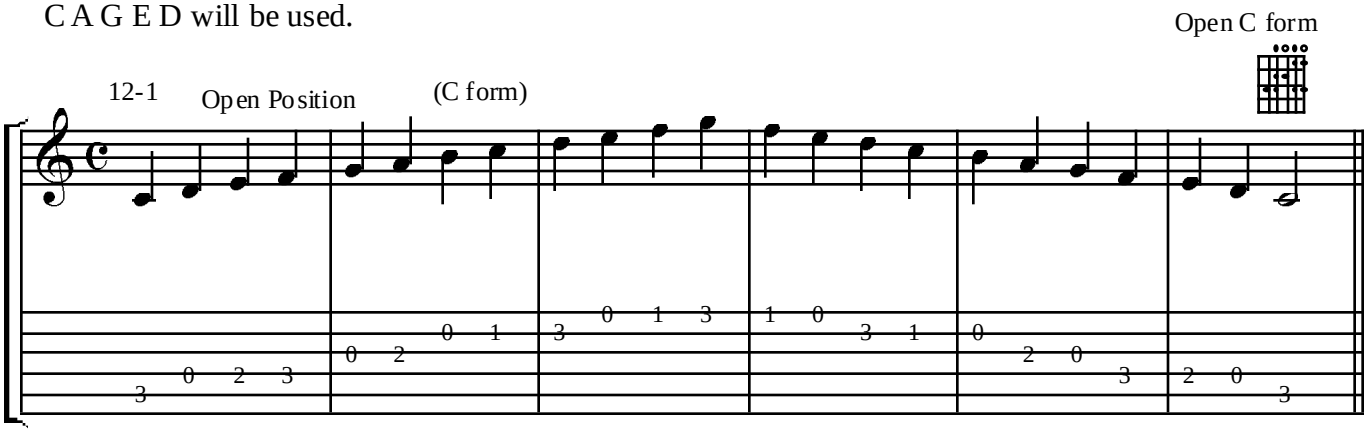
One interesting feature of the guitar is that you can play most melodic passages in several places on the fretboard. Each note can be played in two or three places so the possibilities for each multi-note phrase are plentiful. Often the beginning guitarist is reluctant to attempt to read up the neck and does so only when a note isn't available in the first position. However, sometimes when a note up the neck is needed, it is good idea to play the entire phrase in the higher position. The following exercises are to be played in various positions up the neck. The basic principles involved are the transposition of the open position scales up the neck to be used in various keys. The standard tuning of the guitar favors the major keys of C, G, D, A and E. The open position scales for these keys were presented earlier in the book. The fingerings for these 5 keys can be transposed up the neck and used to complete the remaining 7 keys. For instance, if the key of Eb is needed, one could use the fingering for C but play everything three frets higher. This would be using the C form at the third fret (also referred to as third position). At the third position one could also play in the key of Bb (by using the G form), the key of F (by using the D form), the key of C (by using the A form) and the key of G (by using the E form). And at the 4th position we would have the fingerings for the major keys of E (C form), B (G form), F#/Gb (D form), C#/Db (A form) and Ab (E form) respectively.

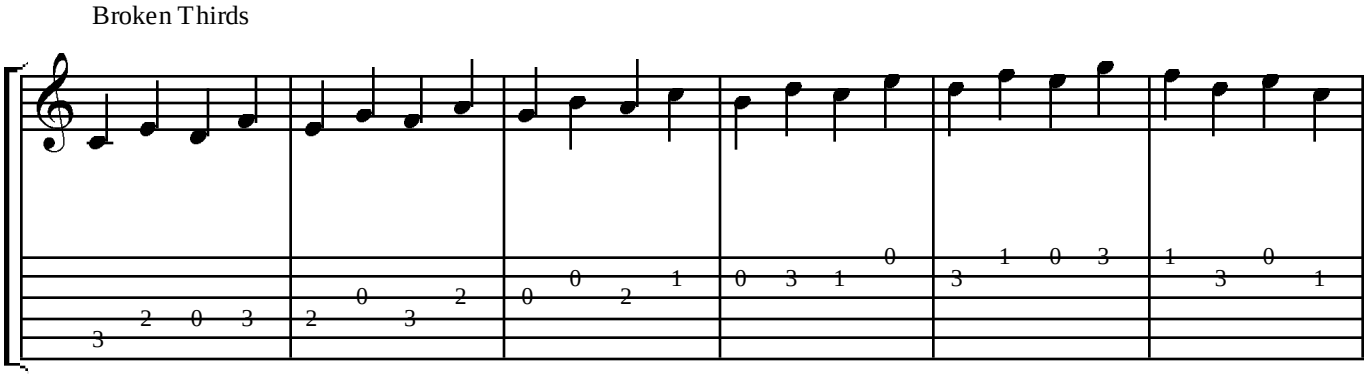
If one aspires to improvise, one needs to know at an instant where the notes are of the scales and/or chords that are appropriate to be played. A complete map of the fretboard can be achieved by using these five forms and transposing the fingerings up the neck. Any single key, for instance the key of C, can be played in five locations up the neck, each position using the fingering of the keys of C, G, D, A or E and transposed up the neck appropriately. When starting on C and ascending the fretboard, it is convenient that the order of the key forms that one cycles through spells CAGED.

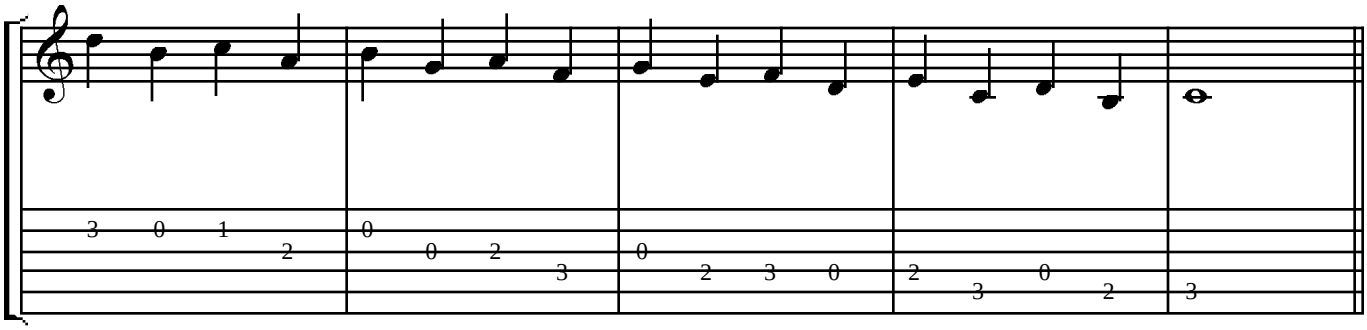


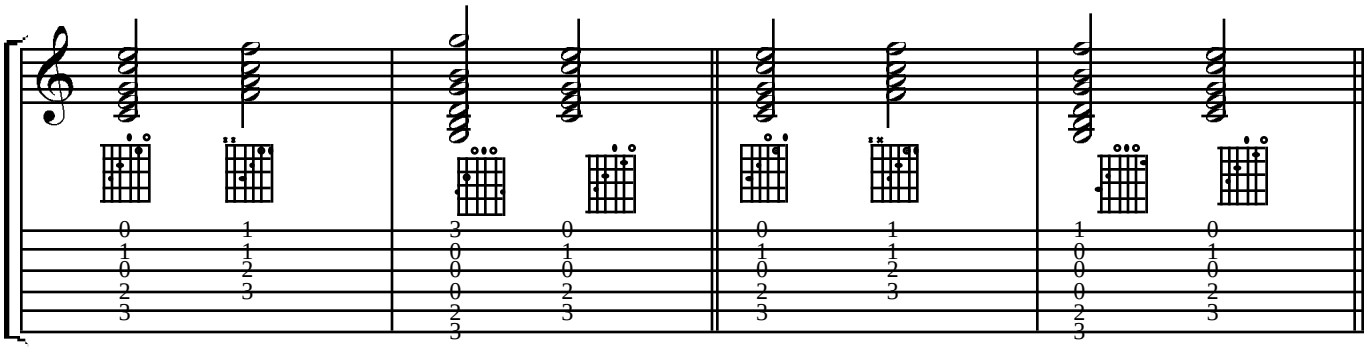


The following exercise uses the C major scale and initially plays it at the open position, using open strings when available. This is the C form. As the key moves up the neck the scale forms of C A G E D will be used.



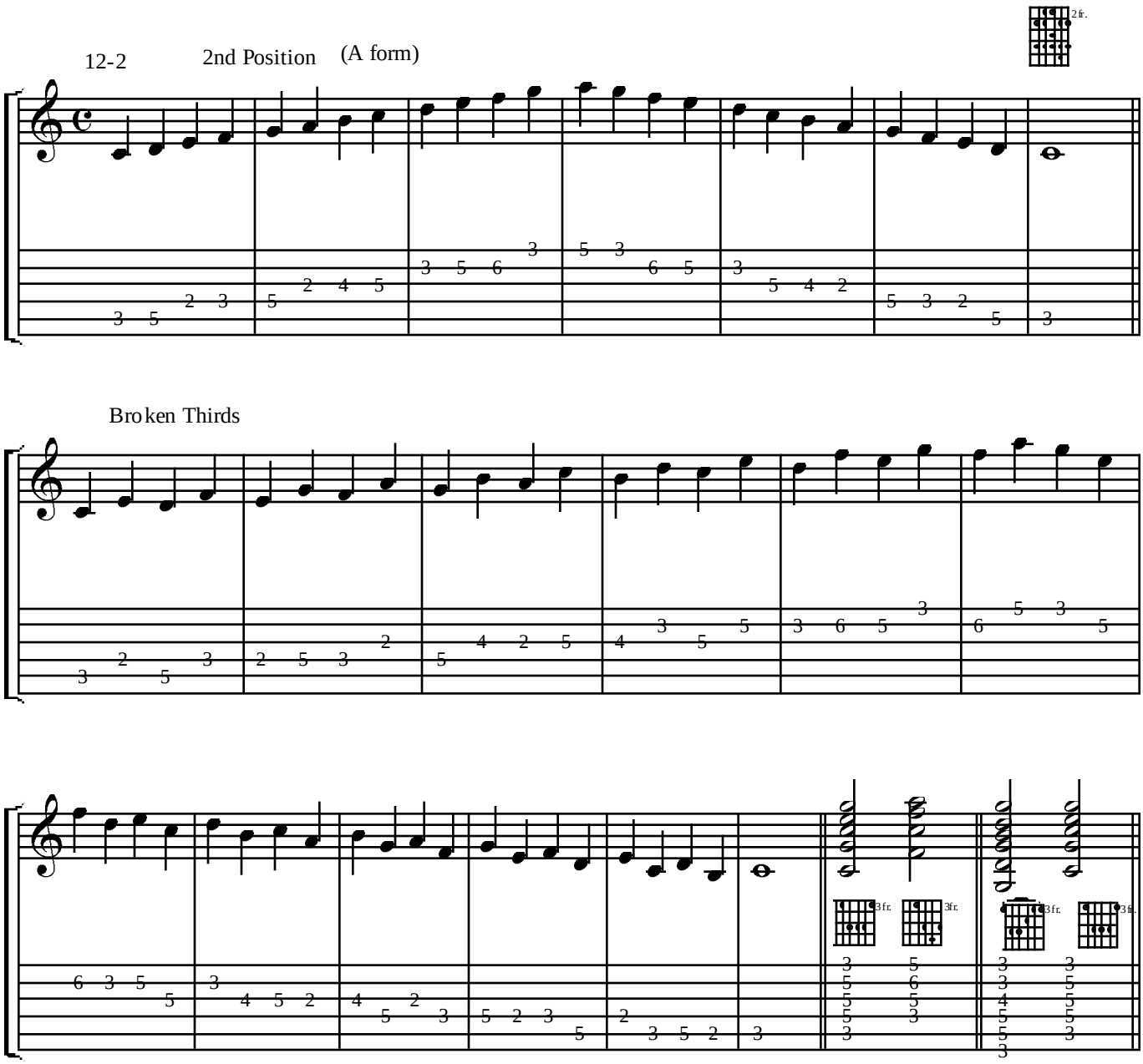




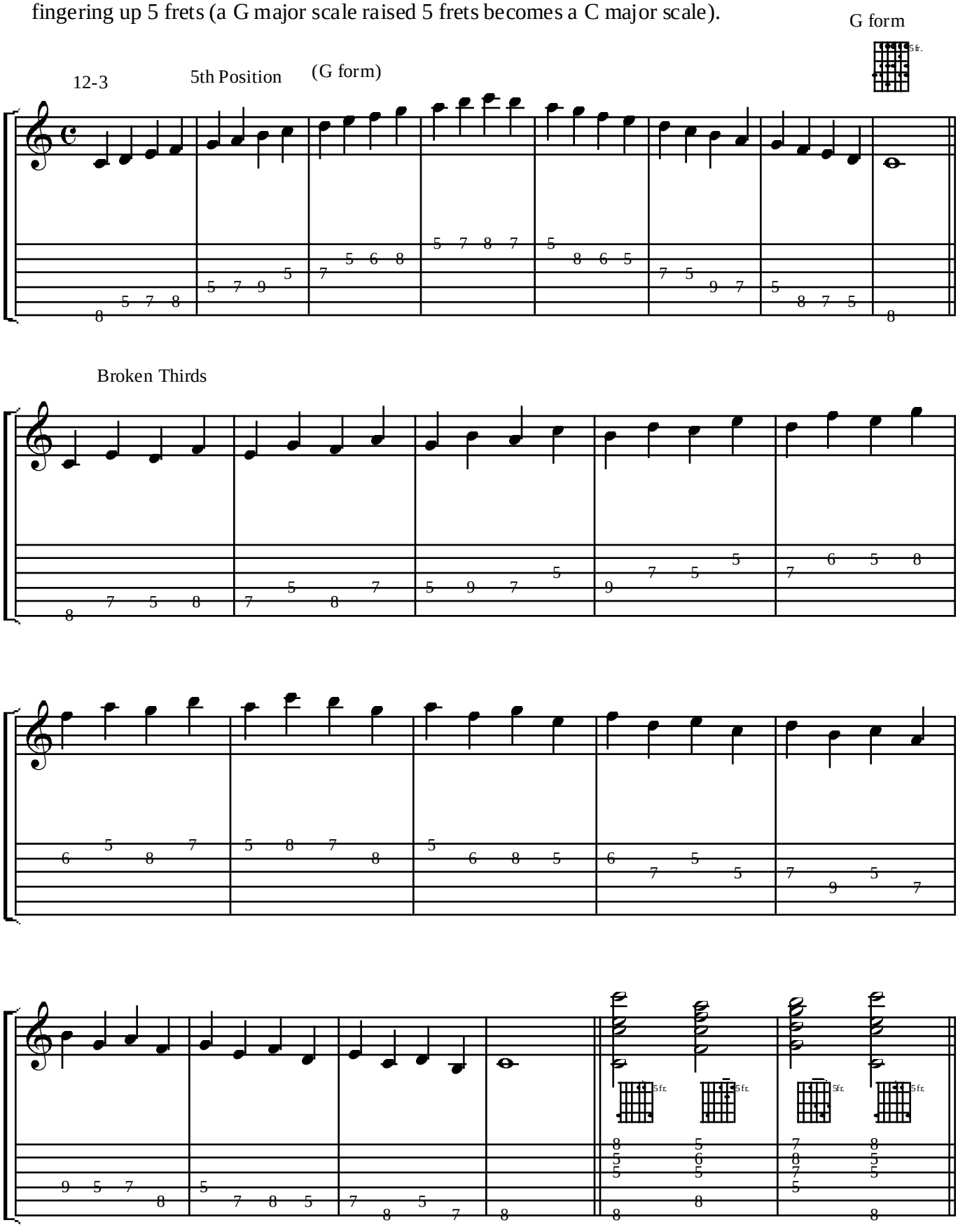


The exercise then moves to the 2nd/3rd position. It uses the A form, but transposes the form fingering up 3 frets (an A major scale raised 3 frets becomes a C major scale).

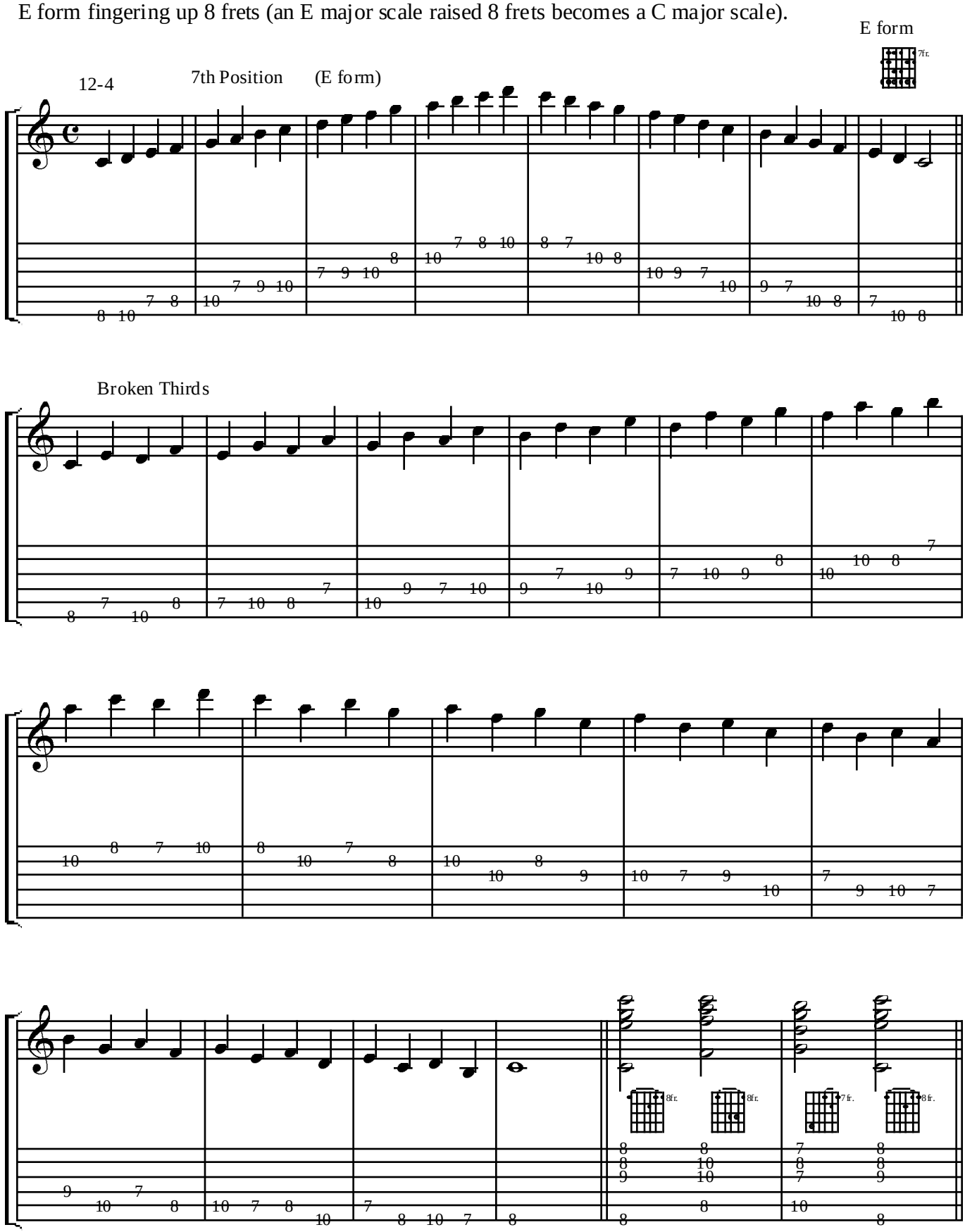
A form



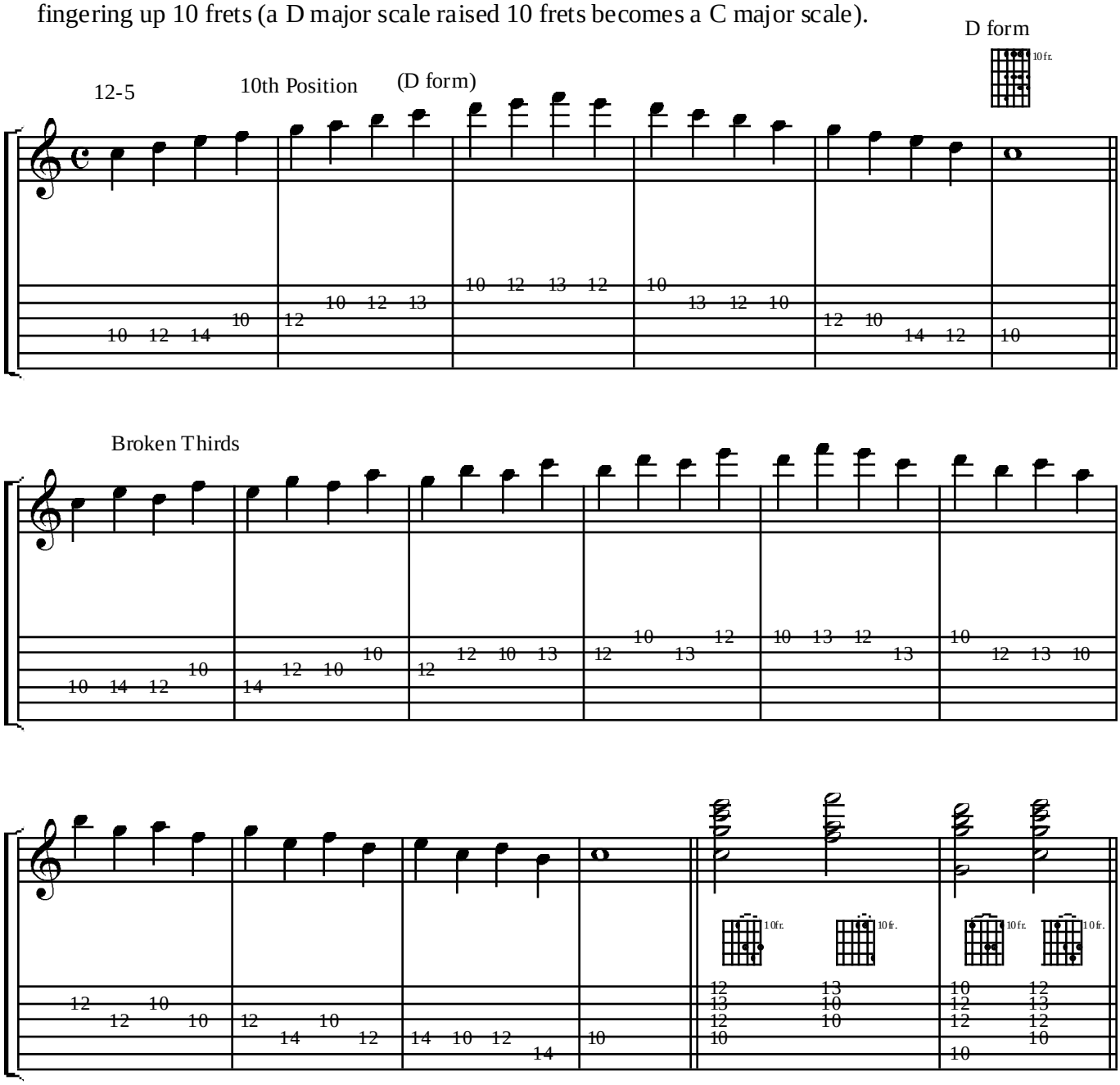
The exercise then moves to the 5th position using the G form, i.e., transposes the G form fingering up 5 frets (a G major scale raised 5 frets becomes a C major scale).



Next, the exercise moves to the 7th/8th position and makes use of the E form, but transposes the E form fingering up 8 frets (an E major scale raised 8 frets becomes a C major scale).



The exercise continues up to the 10th position using the D form, i.e., transposes the D form fingering up 10 frets (a D major scale raised 10 frets becomes a C major scale).



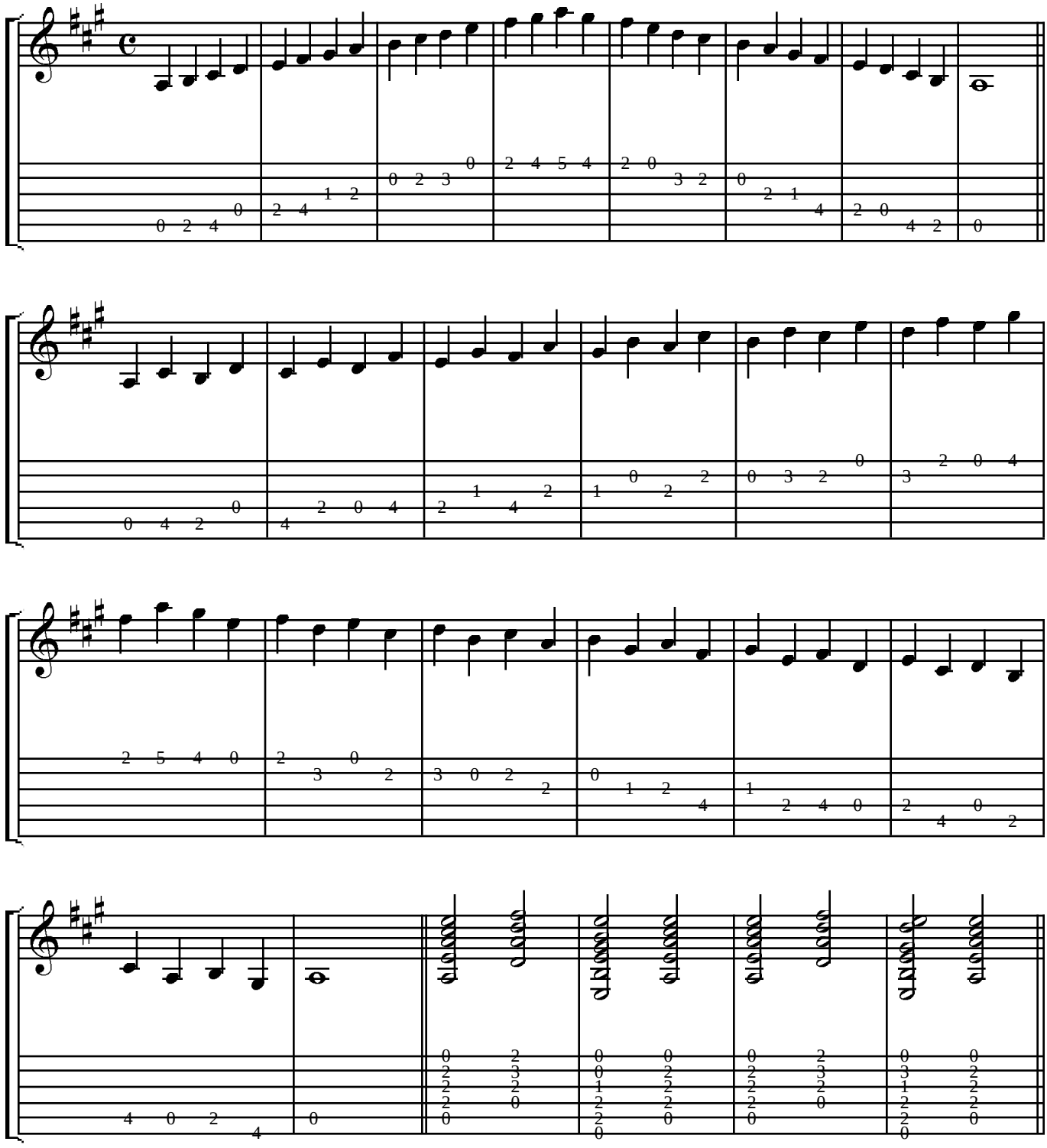
So we have covered an octave on the fretboard and went through the entire CAGED cycle using the C major scale. The next logical position change would be at the 12 fret which would duplicate the exercise 12-1 but one octave higher. The entire routine can be done in any key, although it obviously won't always start on the letter C, but it still will cycle through the positions as it ascends the neck.

The following pages of this chapter will cover the Keys of A, G, E and D and apply the same process of playing that key up the neck in all of the common CAGED scale forms.

Now the A major scale initially at the first position, using open strings when available. This is the open A form. Due to the restricitons of the open position, the 3rd and 6th notes are on strings 5 and 4 respectively . As we move up the neck we will use the different "CAGED" scale forms in the order A G E D C.

Open A form

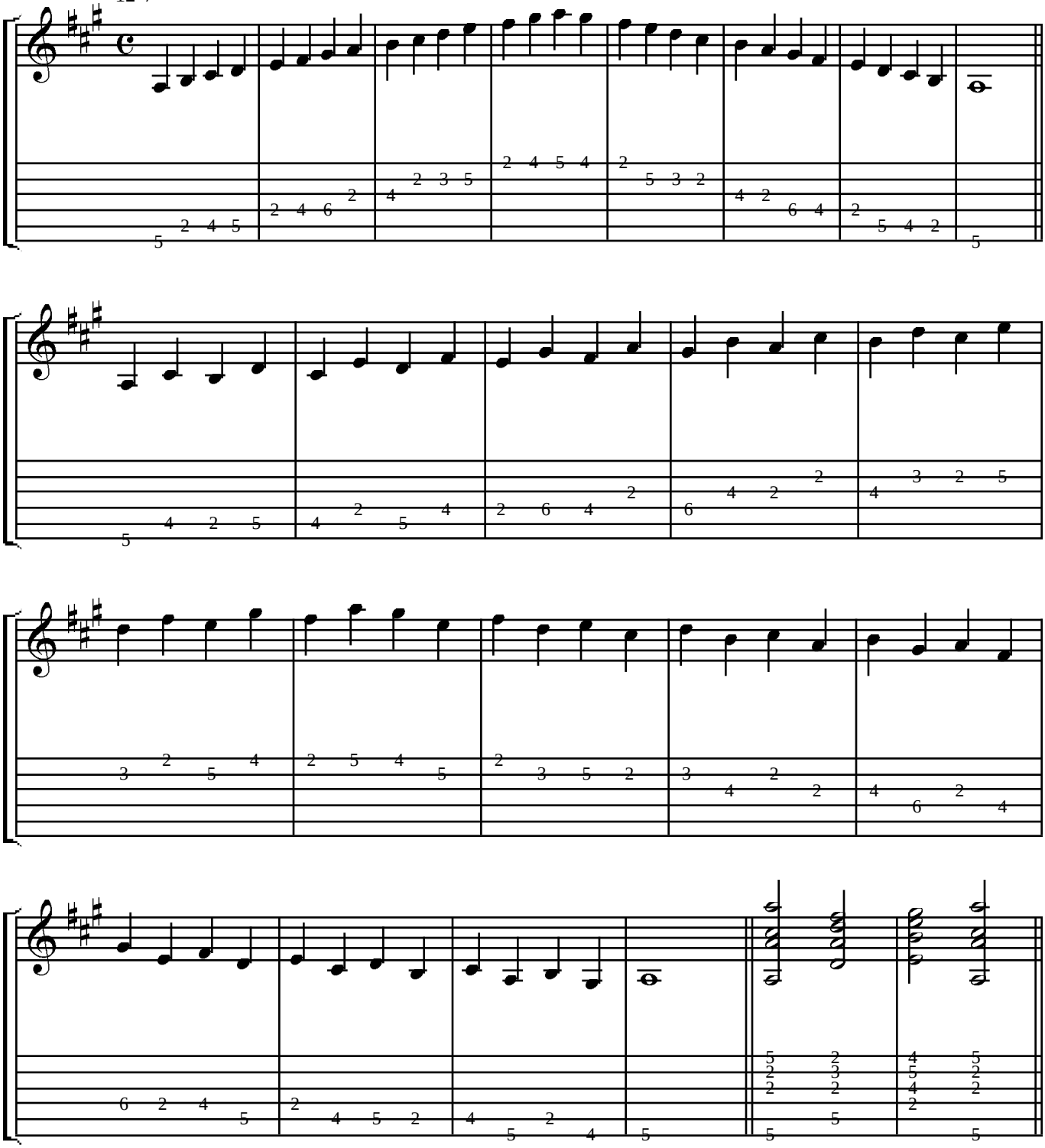
12-6



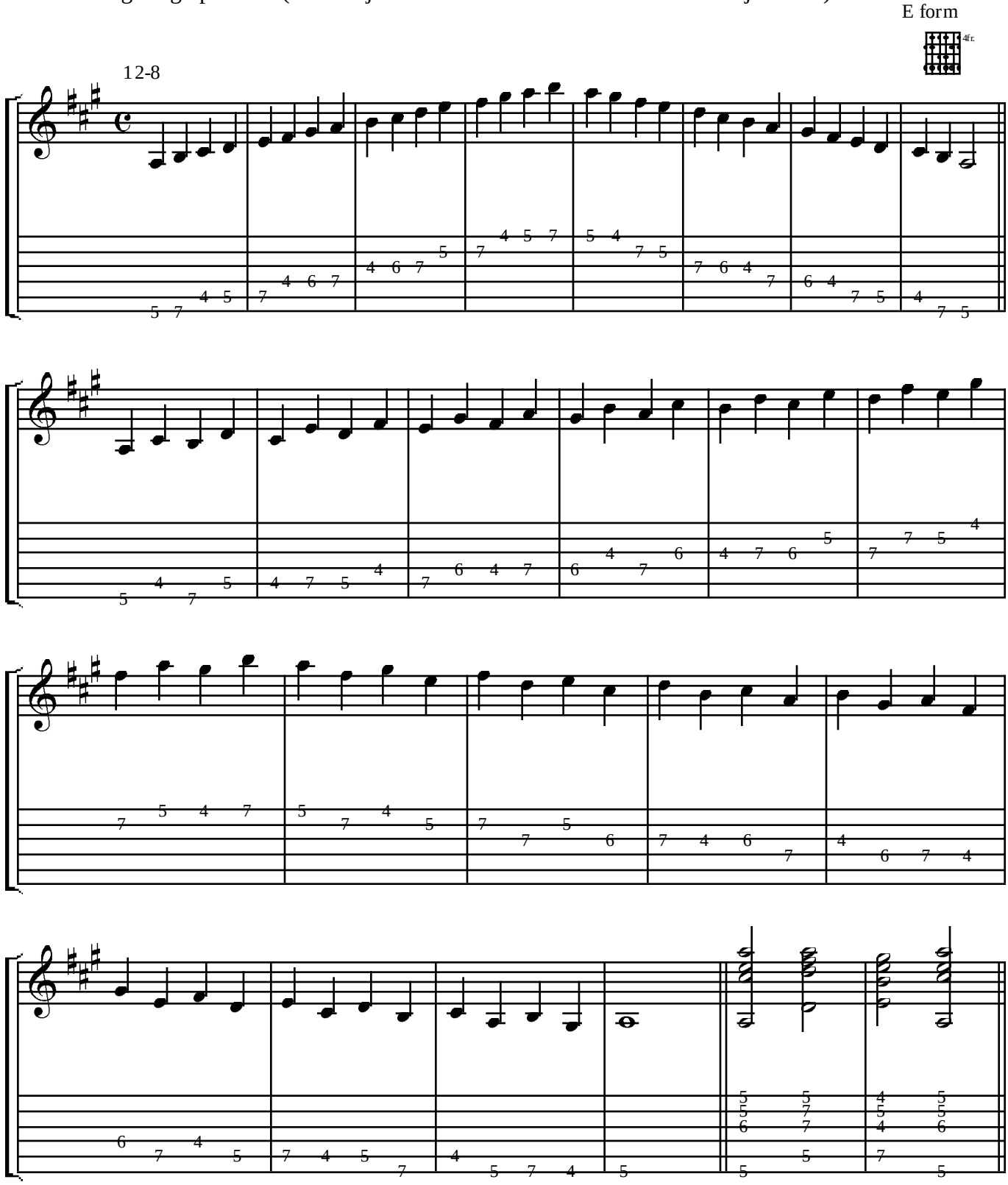
The exercise then moves to the 2th position using the G form, i.e., transposes the G form fingering up 2 frets (a G major scale raised 2 frets becomes an A major scale).

G form

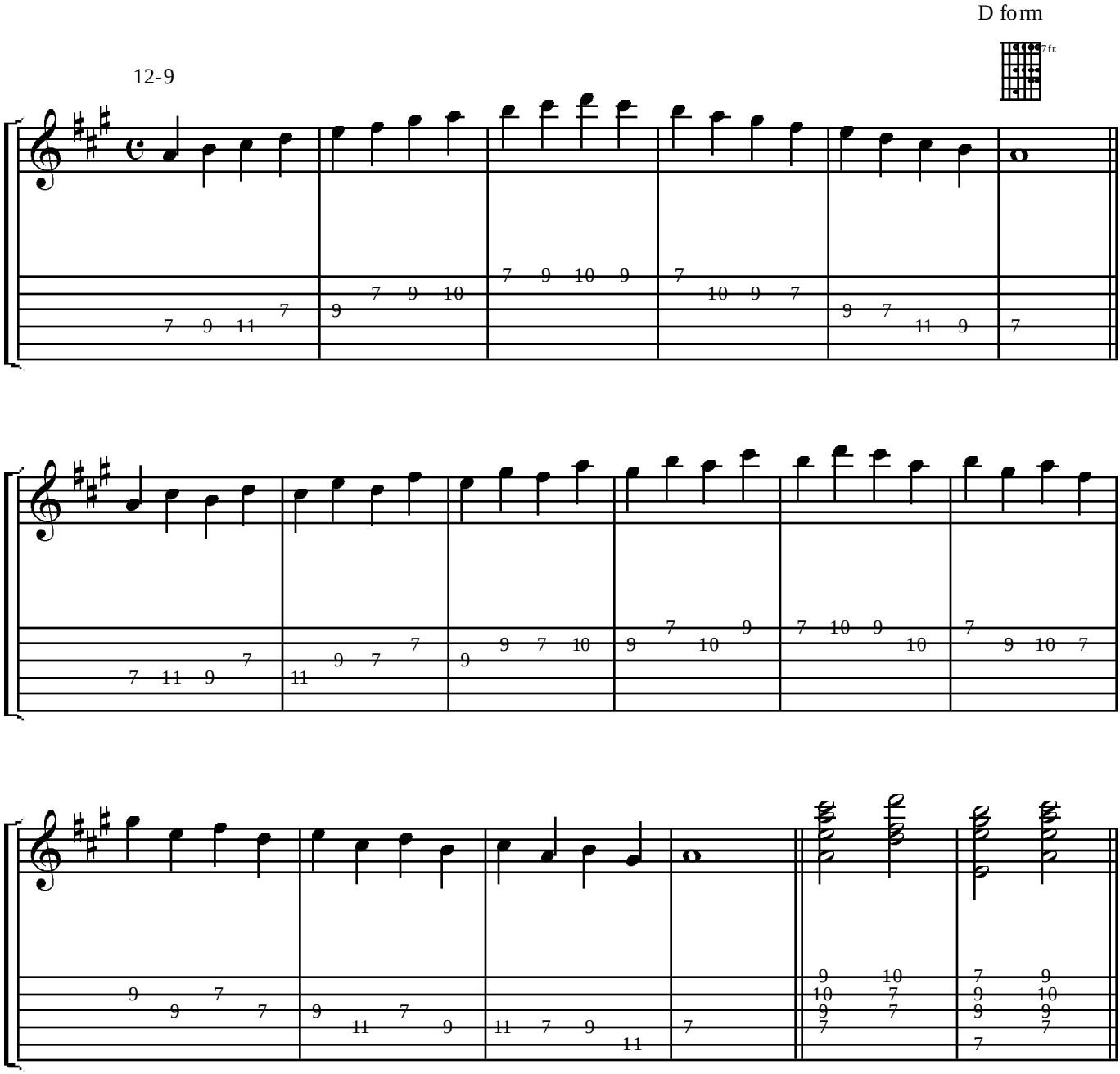
12-7



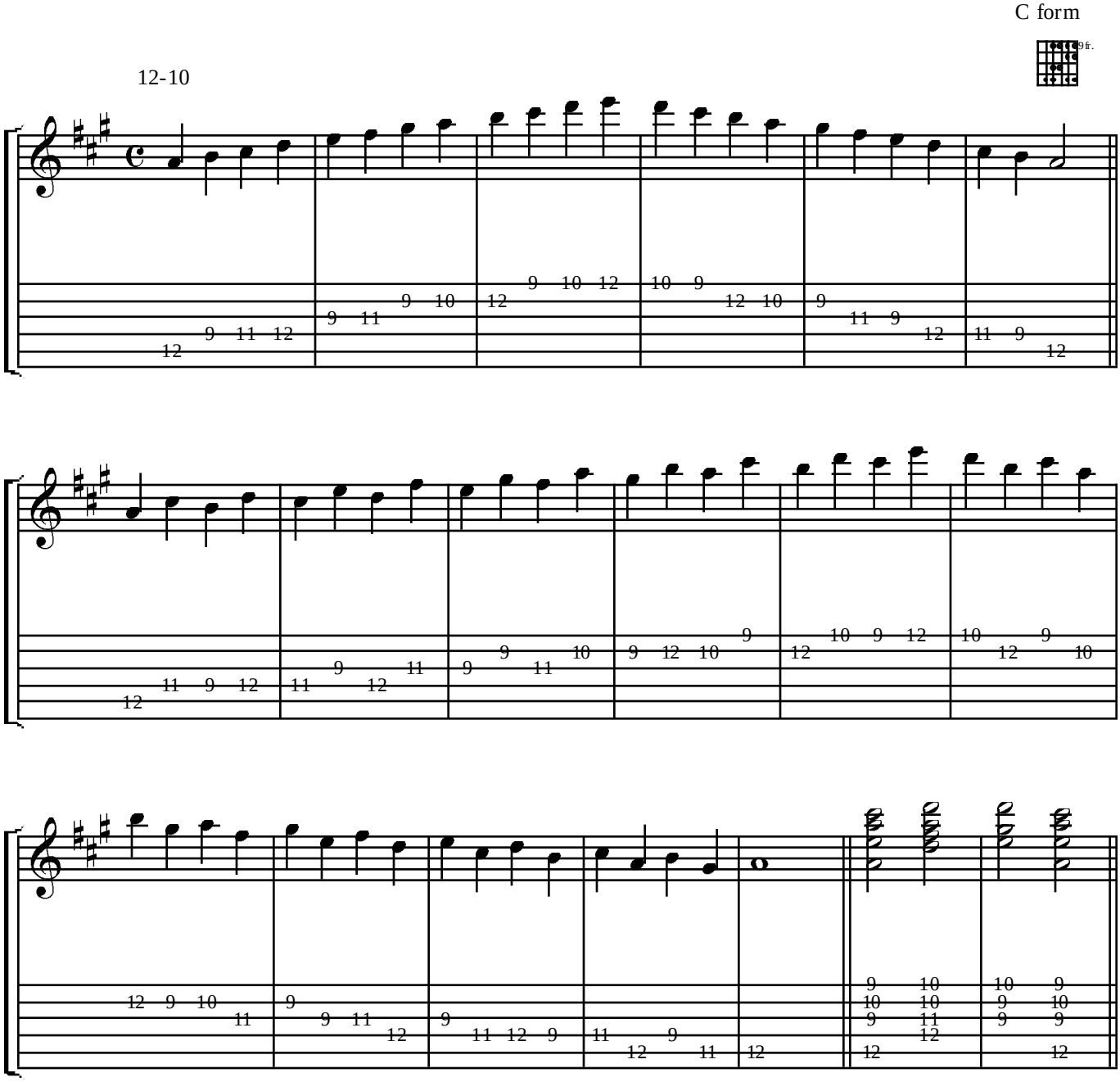
Next, the exercise moves to the 4th/5th position and makes use of the E form, but transposes the E form fingering up 5 frets (an E major scale raised 5 frets becomes an A major scale).



The exercise continues up to the 7th position using the D form, i.e., transposes the D form fingering up 7 frets (a D major scale raised 7 frets becomes an A major scale).

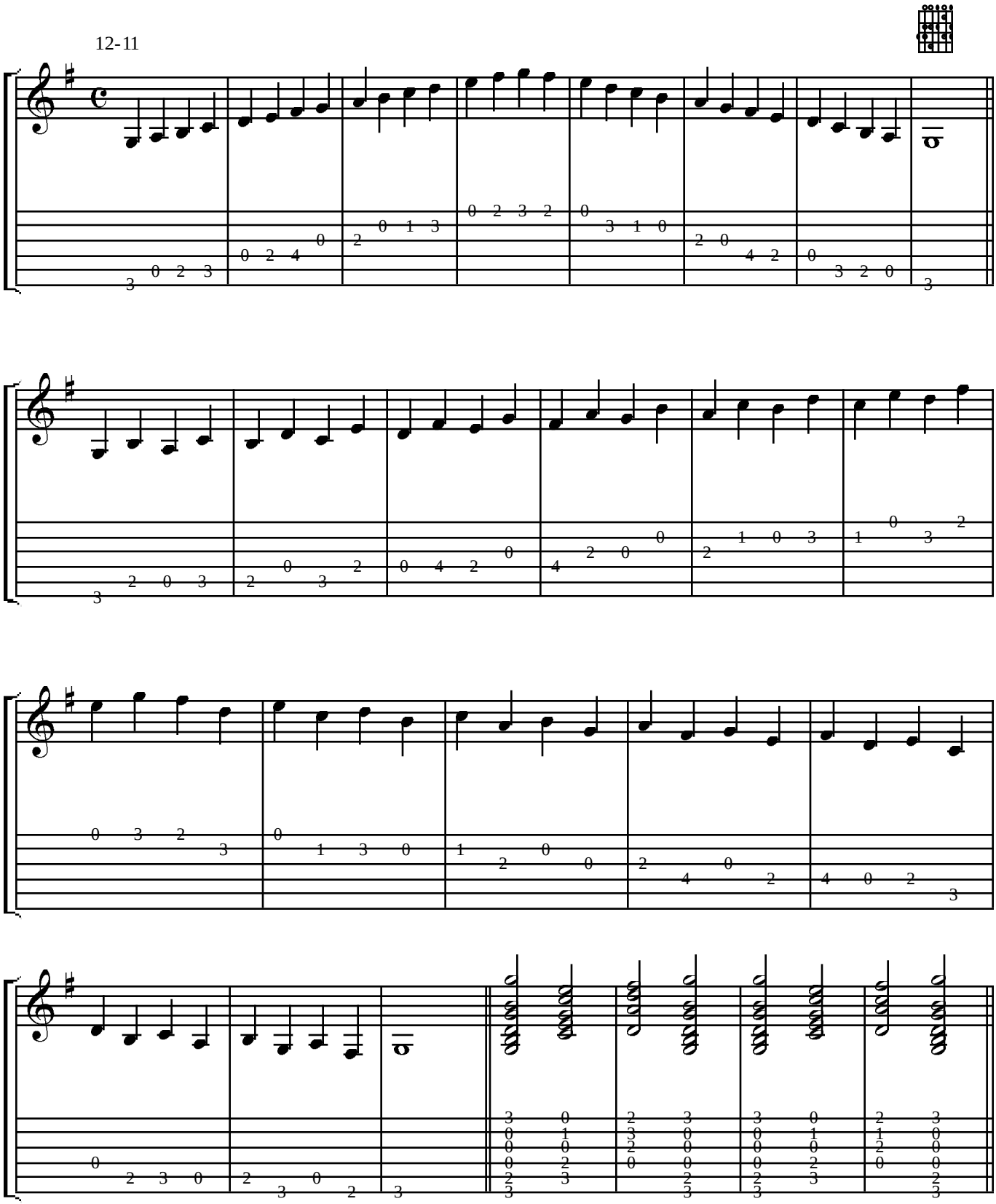


The exercise continues up to the 9th position using the C form, i.e., transposes the C form fingering up 9 frets (a C major scale raised 9 frets becomes an A major scale).

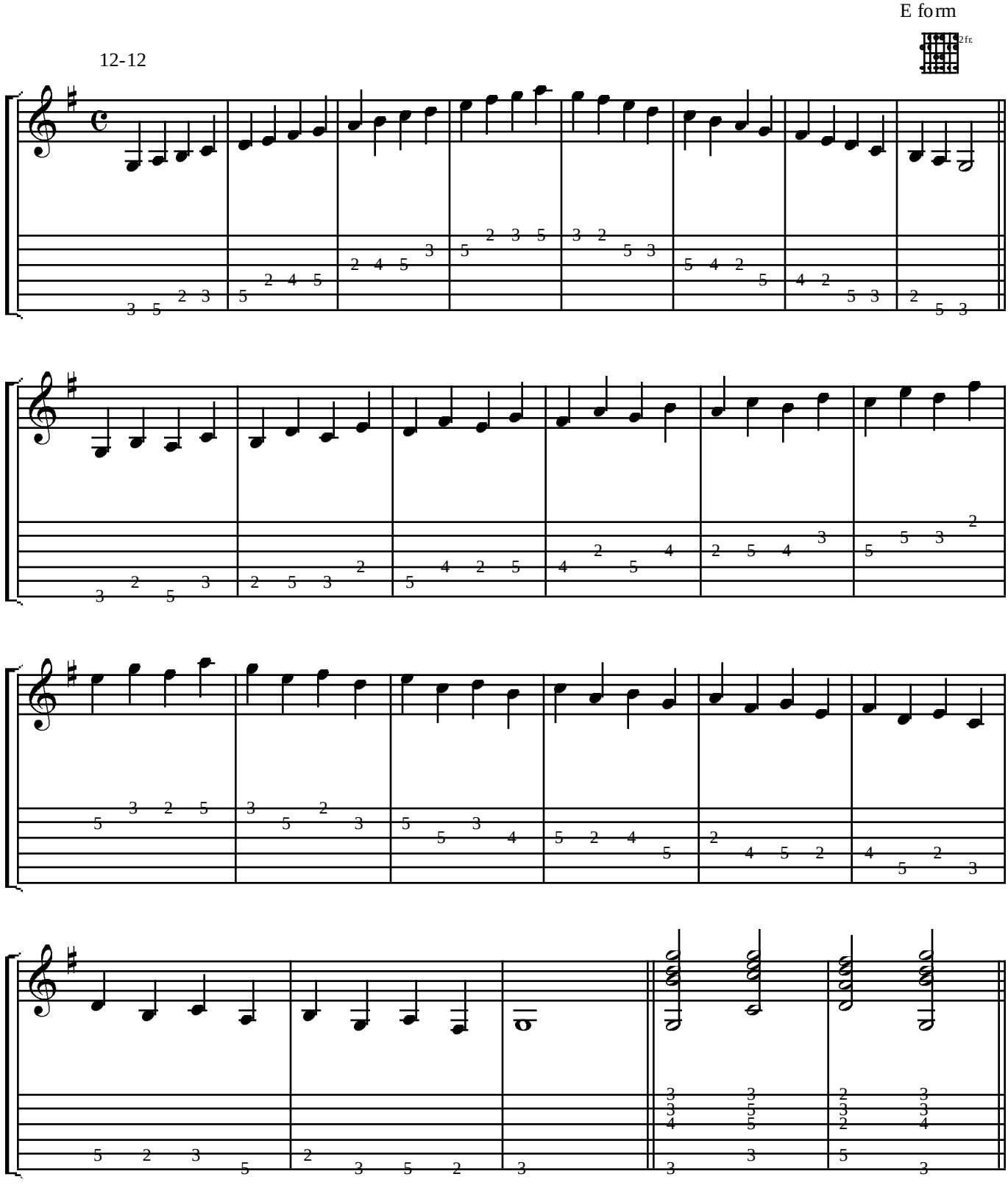


Now the Key of G initially at the first position, using open strings when available. This is the G form. As we move up the neck we will use the different "CAGED" scale forms in the order G E D C A.

Open G form



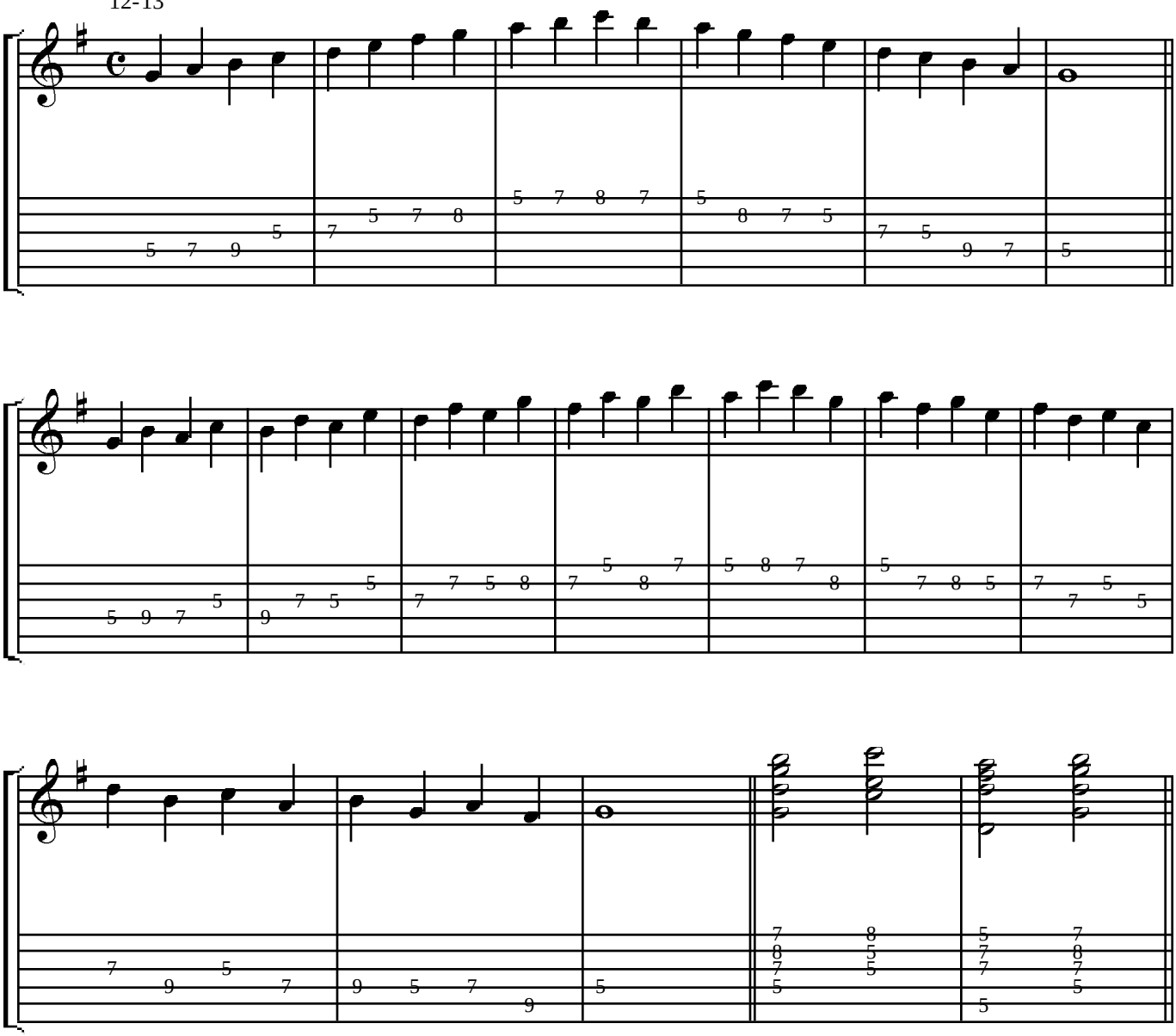
Next, the exercise moves to the 2nd/3rd position and makes use of the E form, but transposes the E form fingering up 3 frets (an E major scale raised 3 frets becomes a G major scale).



The exercise continues up to the 5th position using the D form, i.e., transposes the D form fingering up 5 frets (a D major scale raised 5 frets becomes a G major scale).

D form

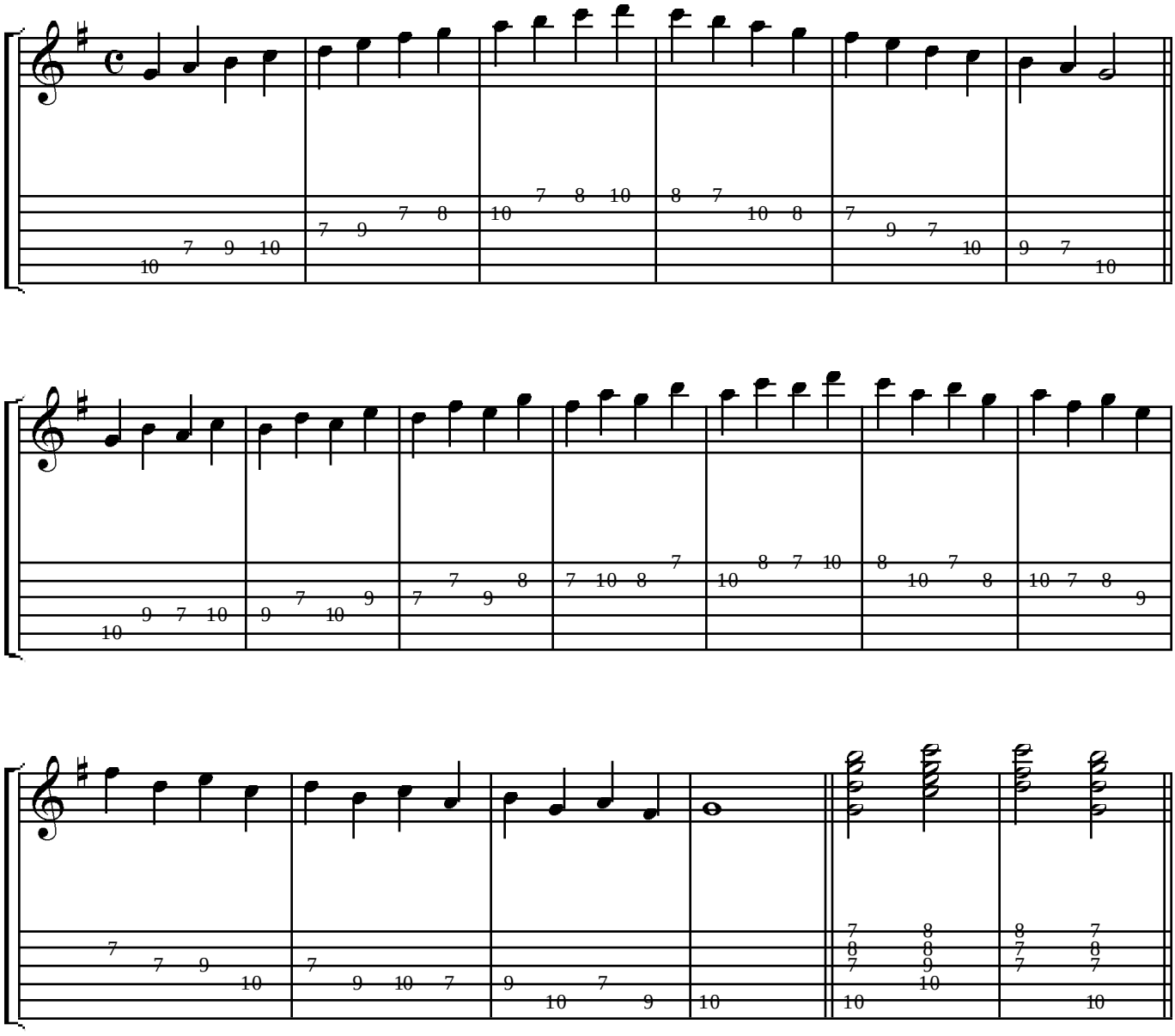
12-13



The exercise continues up to the 7th position using the C form, i.e., transposes the C form fingering up 7 frets (a C major scale raised 7 frets becomes a G major scale).

C form

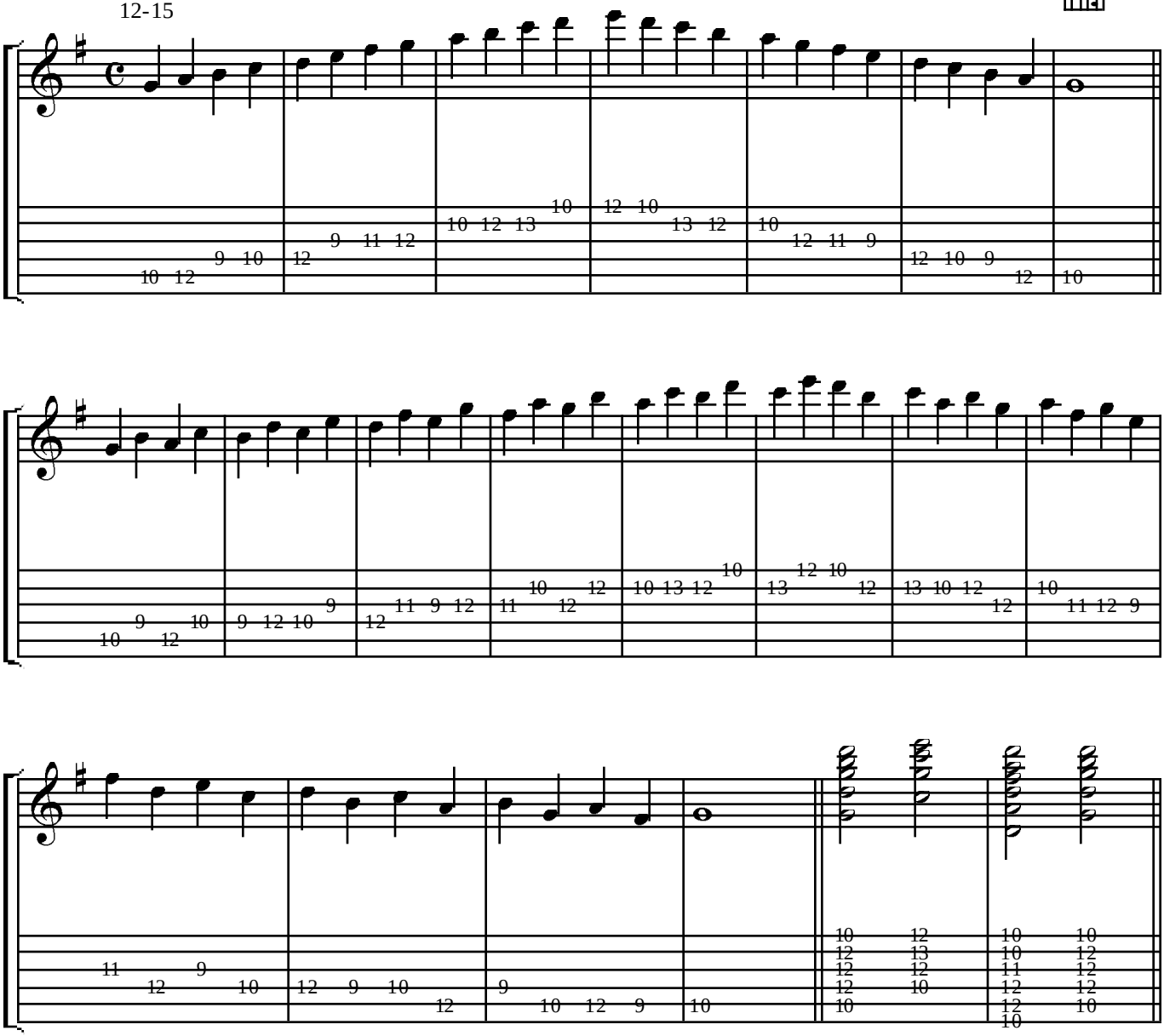
12-14



The exercise then moves to the 9th/10th position. It uses the A form, but transposes the form fingering up 10 frets (an A major scale raised 10 frets becomes a G major scale).

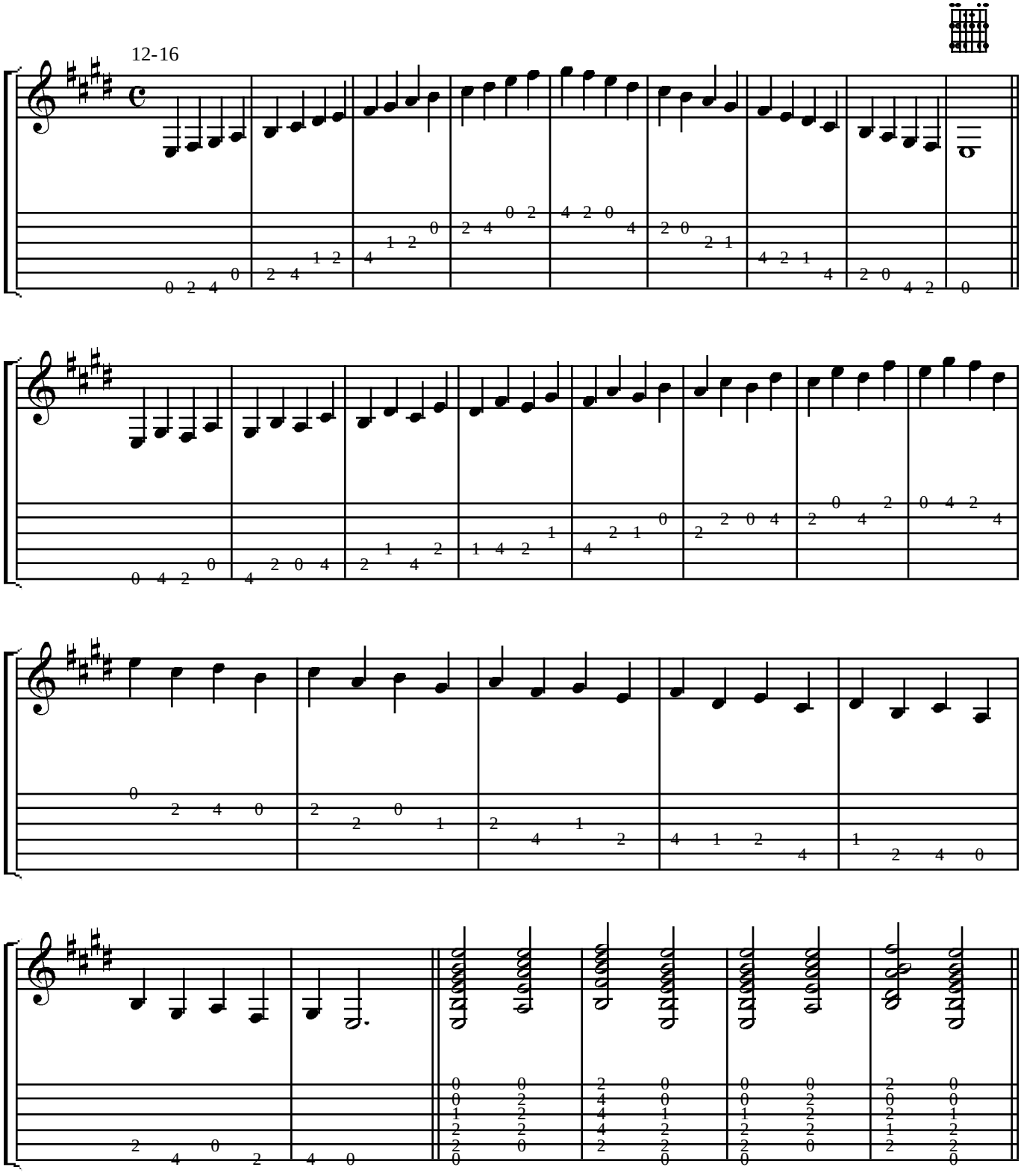
A form

12-15



Now the Key of E. This is the open E form. Due to the restrictions of the open position note the difference between this open E form and the E form used in other keys. i.e. the 3rd and 6th scale degree in the lower octave is on a different string in this open position scale form. As we move up the neck we will use the different "CAGED" scale forms in the order E D C A G.

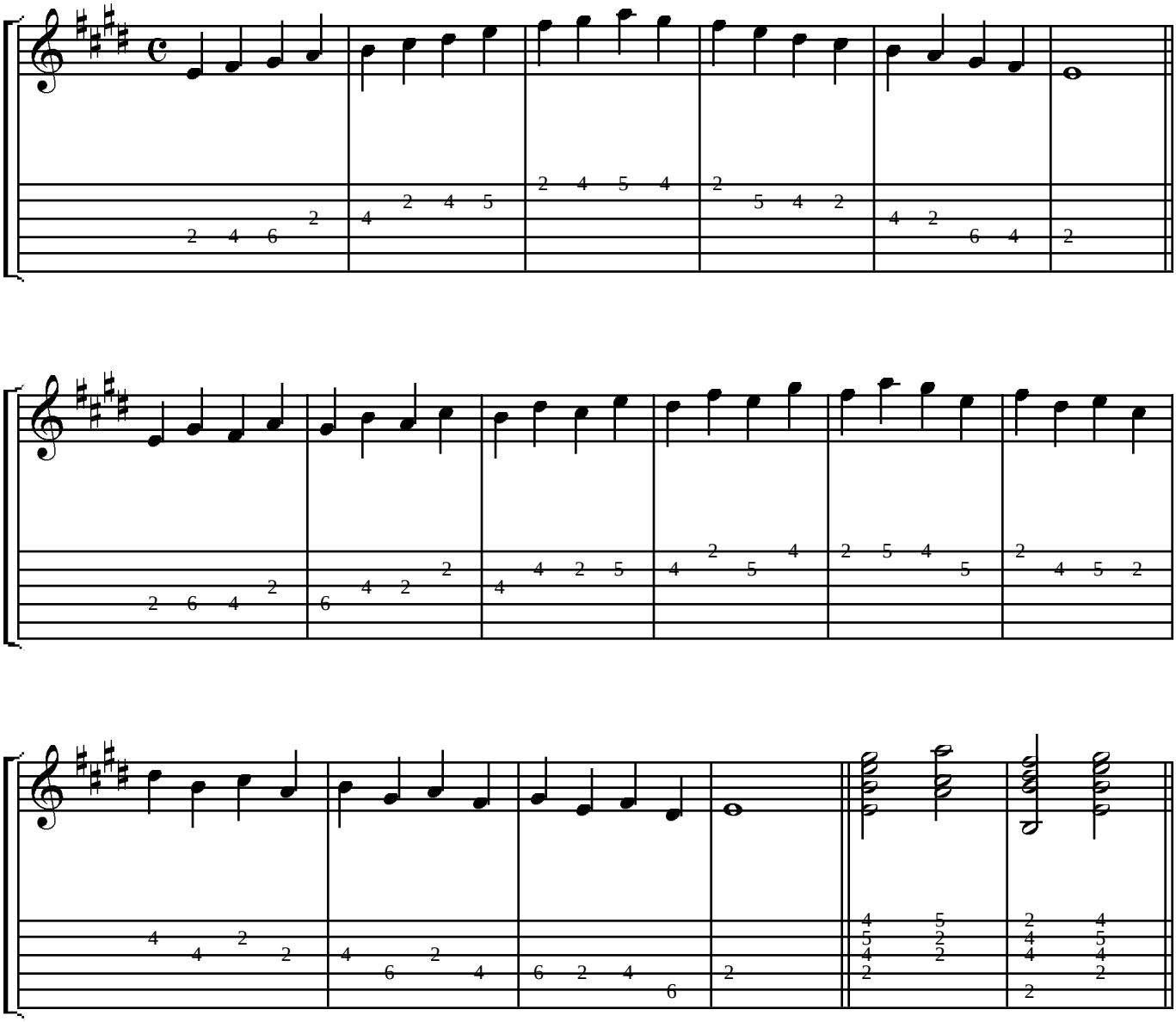
Open E form



The exercise continues up to the 2nd position using the D form, i.e., transposes the D form fingering up 2 frets (a D major scale raised 2 frets becomes an E major scale).

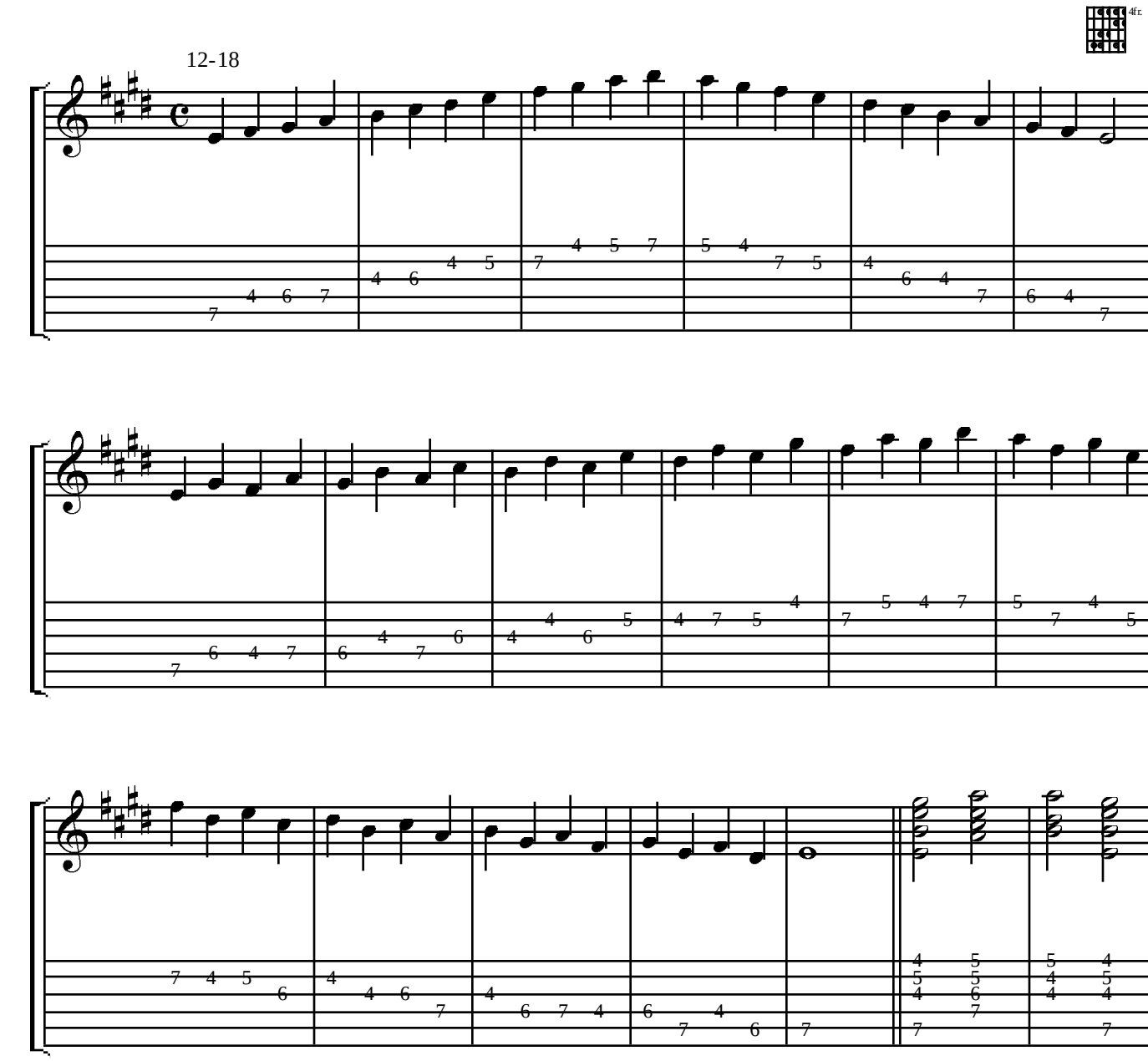
D form

12-17



The exercise continues up to the 4th position using the C form, i.e., transposes the C form fingering up 4 frets (a C major scale raised 4 frets becomes an E major scale).

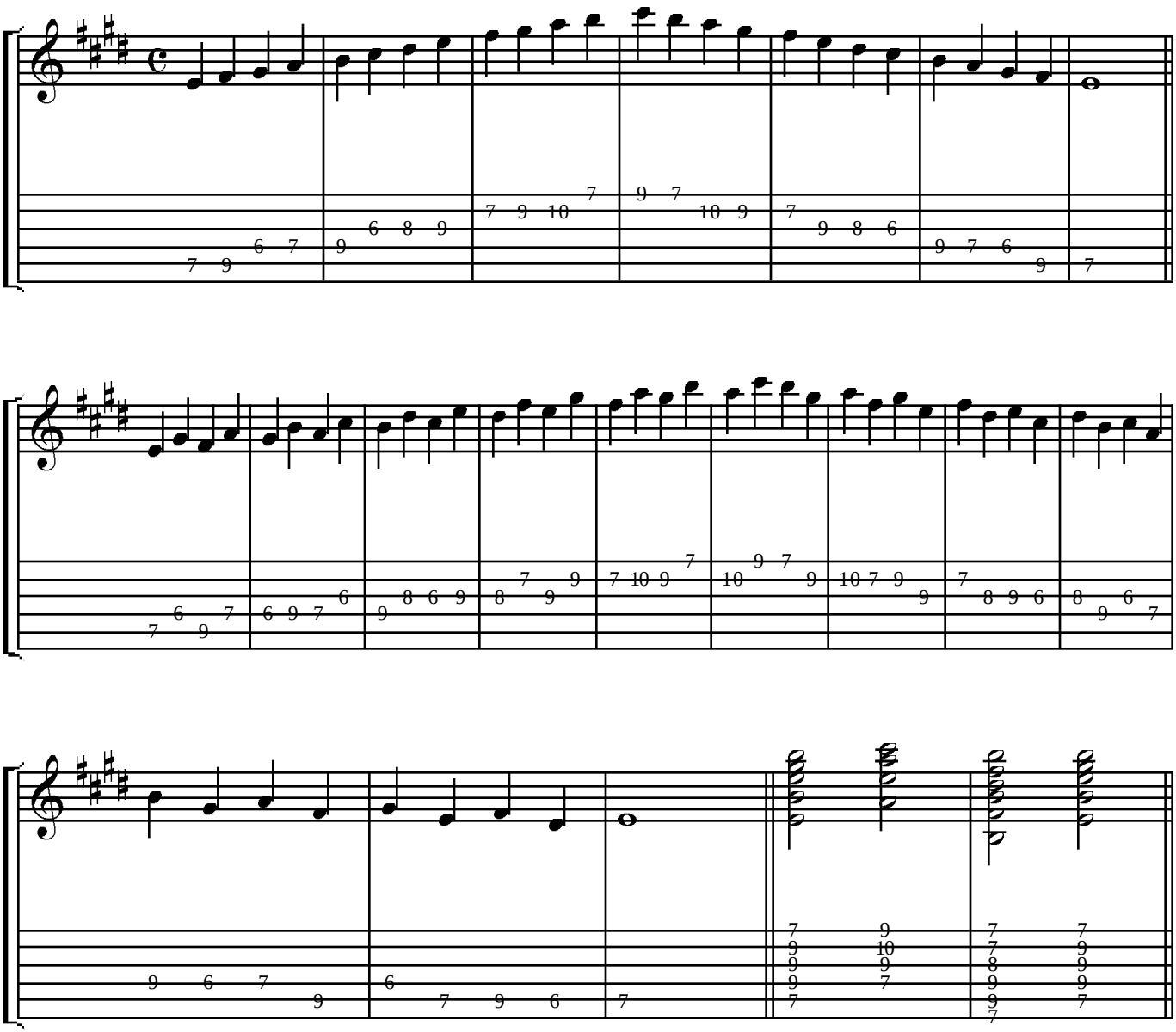
C form



The exercise then moves to the 6th/7th position. It uses the A form, but transposes the form fingering up 7 frets (an A major scale raised 7 frets becomes an E major scale).

A form

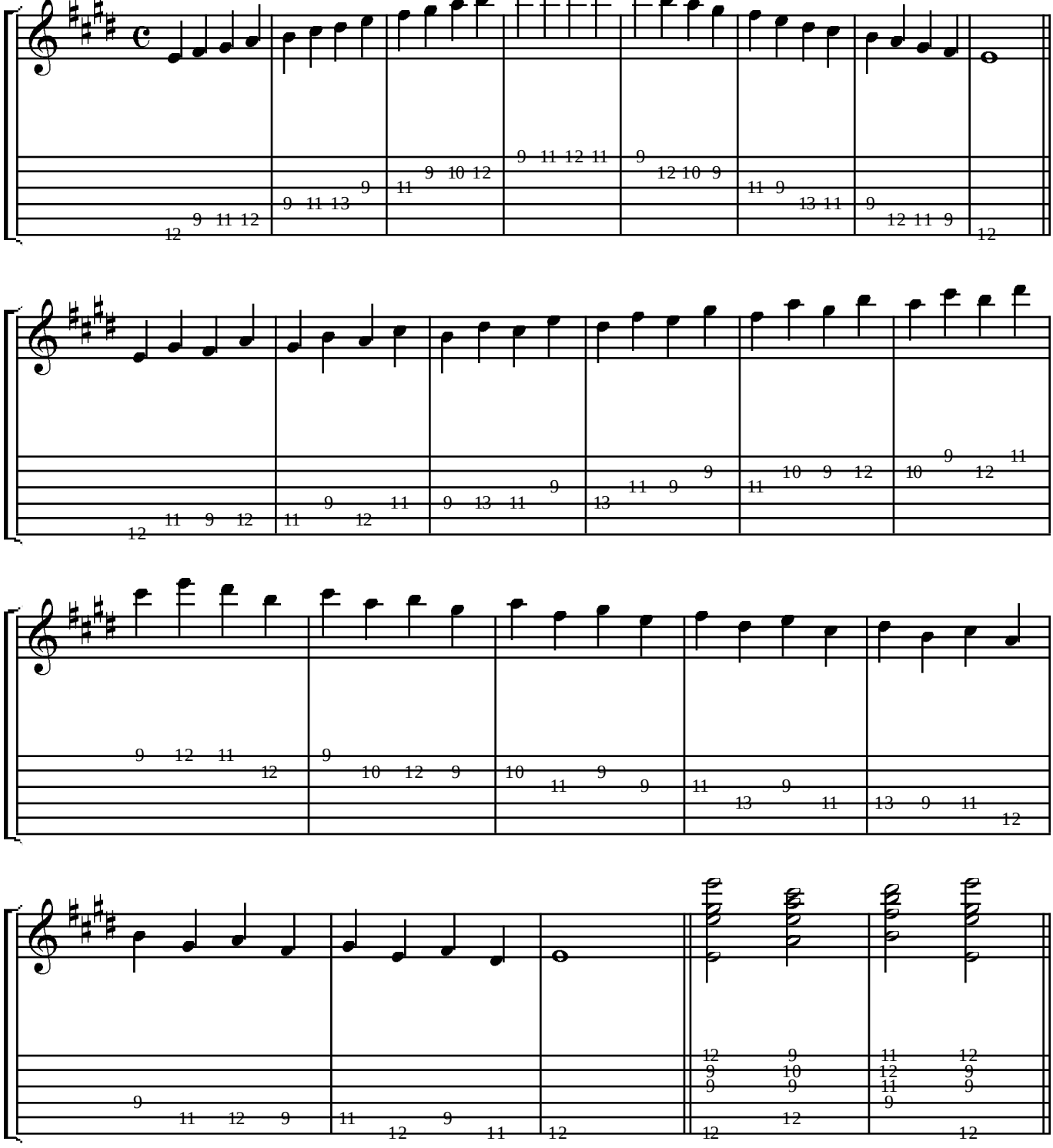
12-19



The exercise then moves to the 9th position using the G form, i.e., transposes the G form fingering up 9 frets (a G major scale raised 9 frets becomes an E major scale).

G form

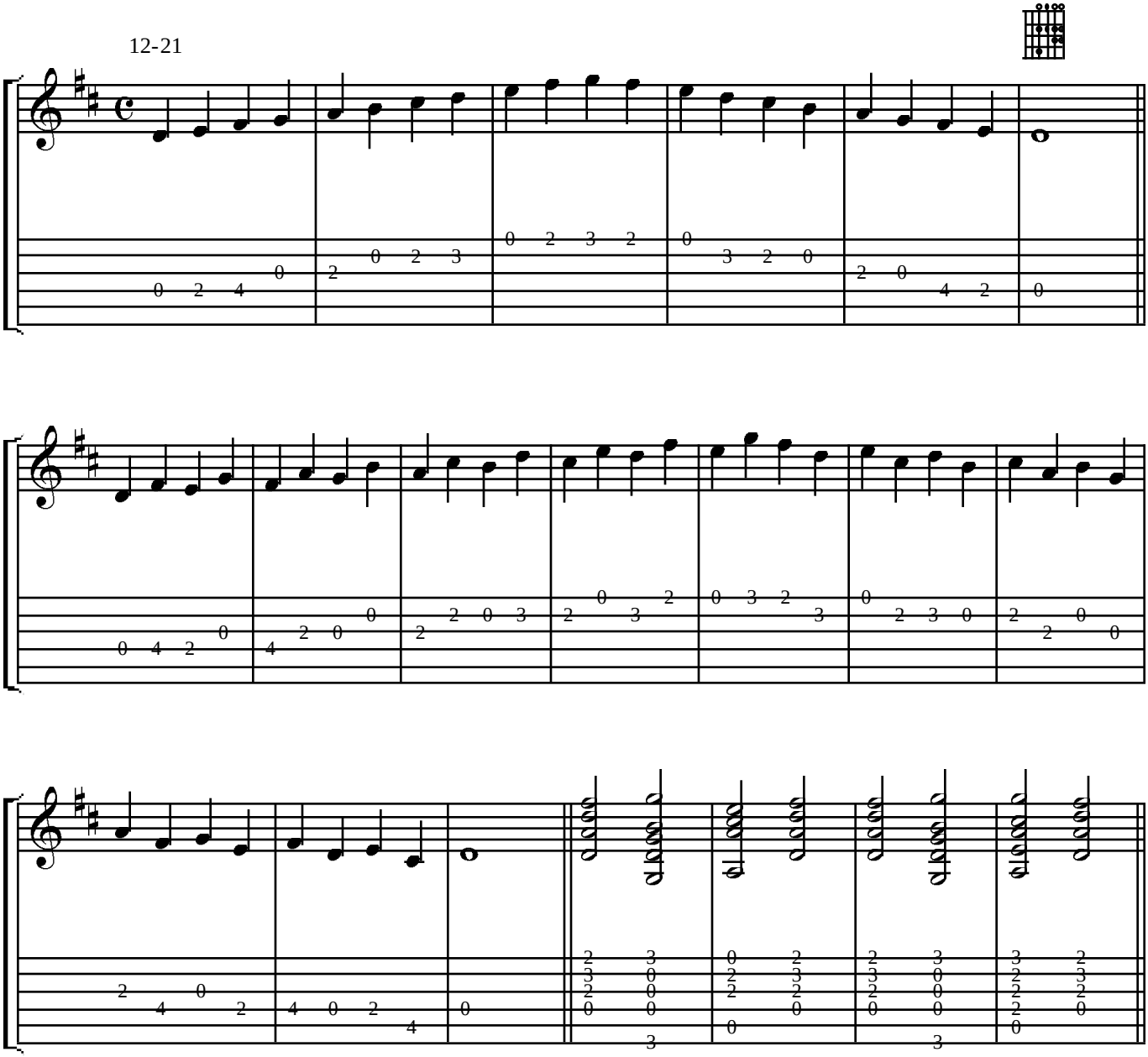
12-20



Now the Key of D initially at the open position. This is the Open D form.
As we move up the neck we will use the different "CAGED" scale forms in the order D C A G E.

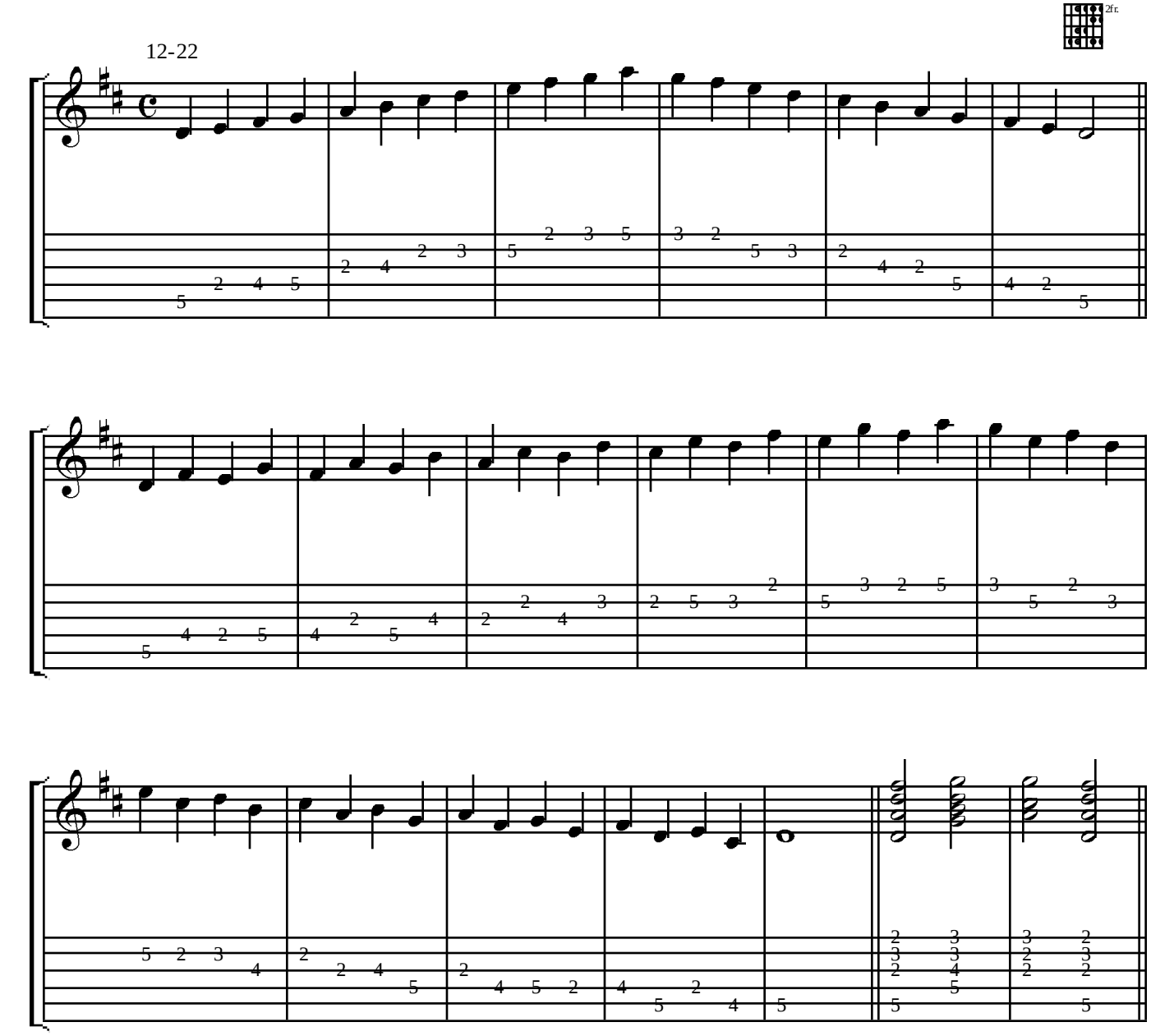
Open D form

12-21



The exercise continues up to the 2th position using the C form, i.e., transposes the C form fingering up 2 frets (a C major scale raised 2 frets becomes a D major scale).

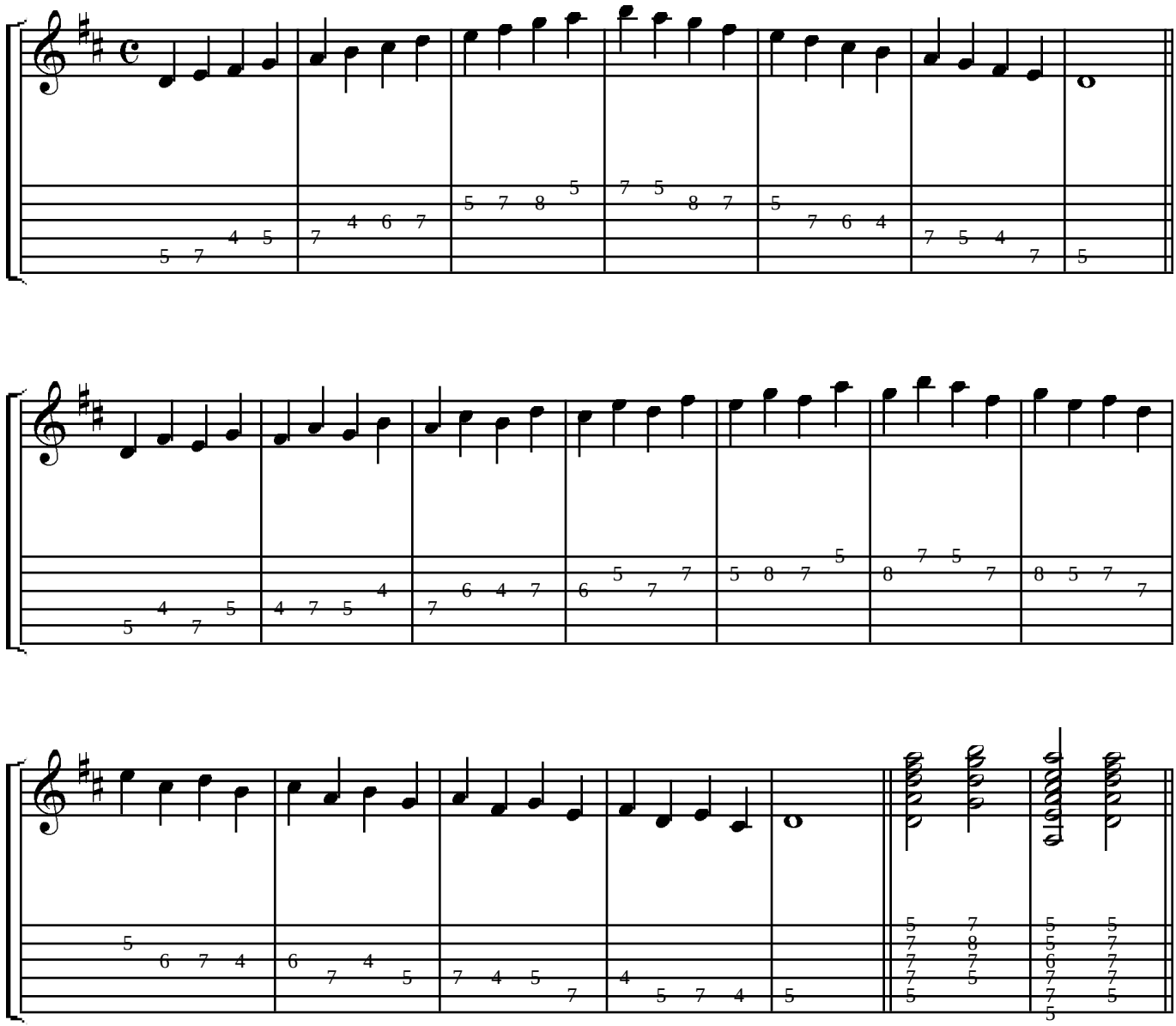
C form



The exercise then moves to the 4th/5th position. It uses the A form, but transposes the form fingering up 5 frets (an A major scale raised 5 frets becomes a D major scale).

A form

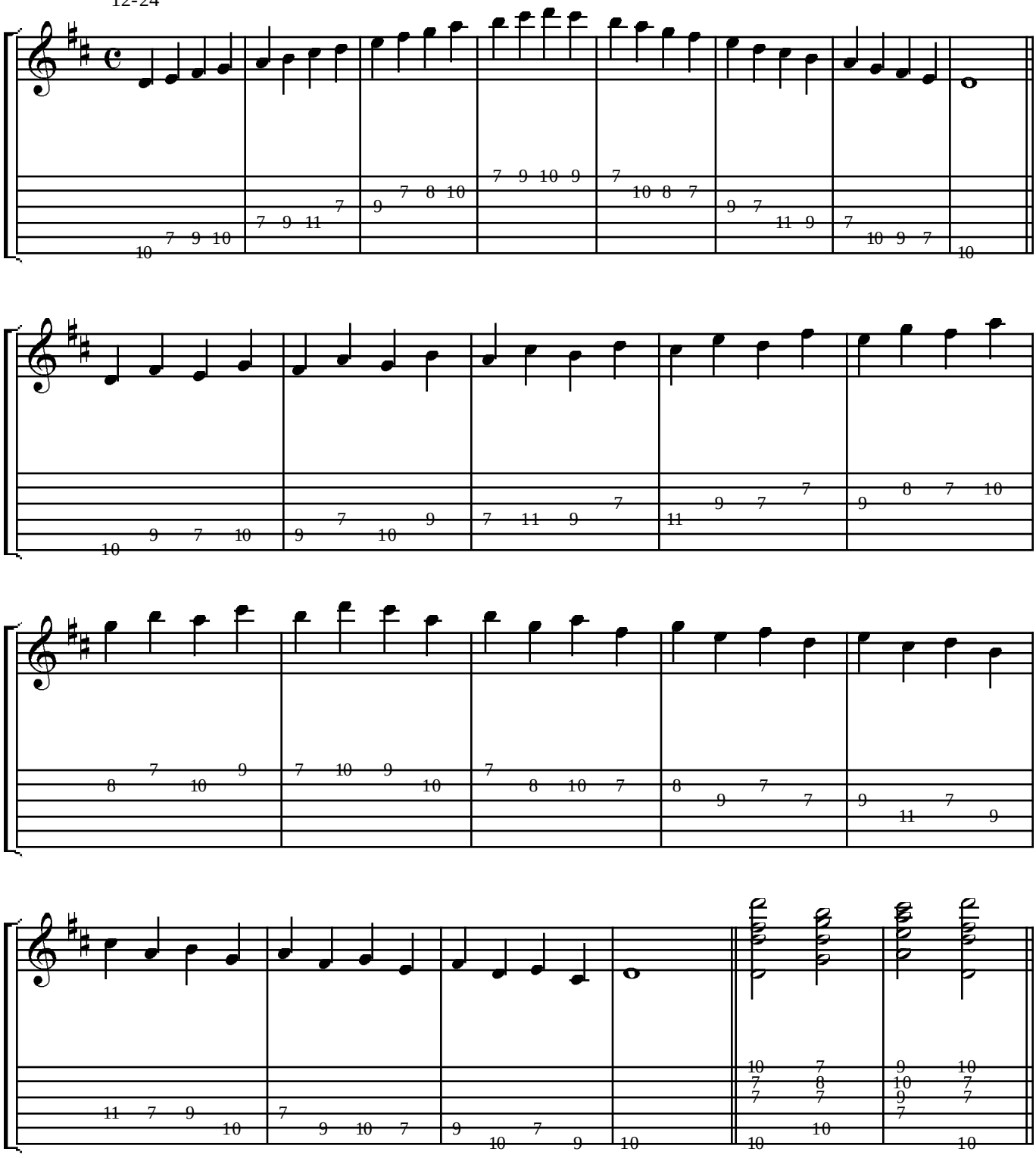
12-23



The exercise then moves to the 7th position using the G form, i.e., transposes the G form fingering up 7 frets (a G major scale raised 7 frets becomes a D major scale).

G form

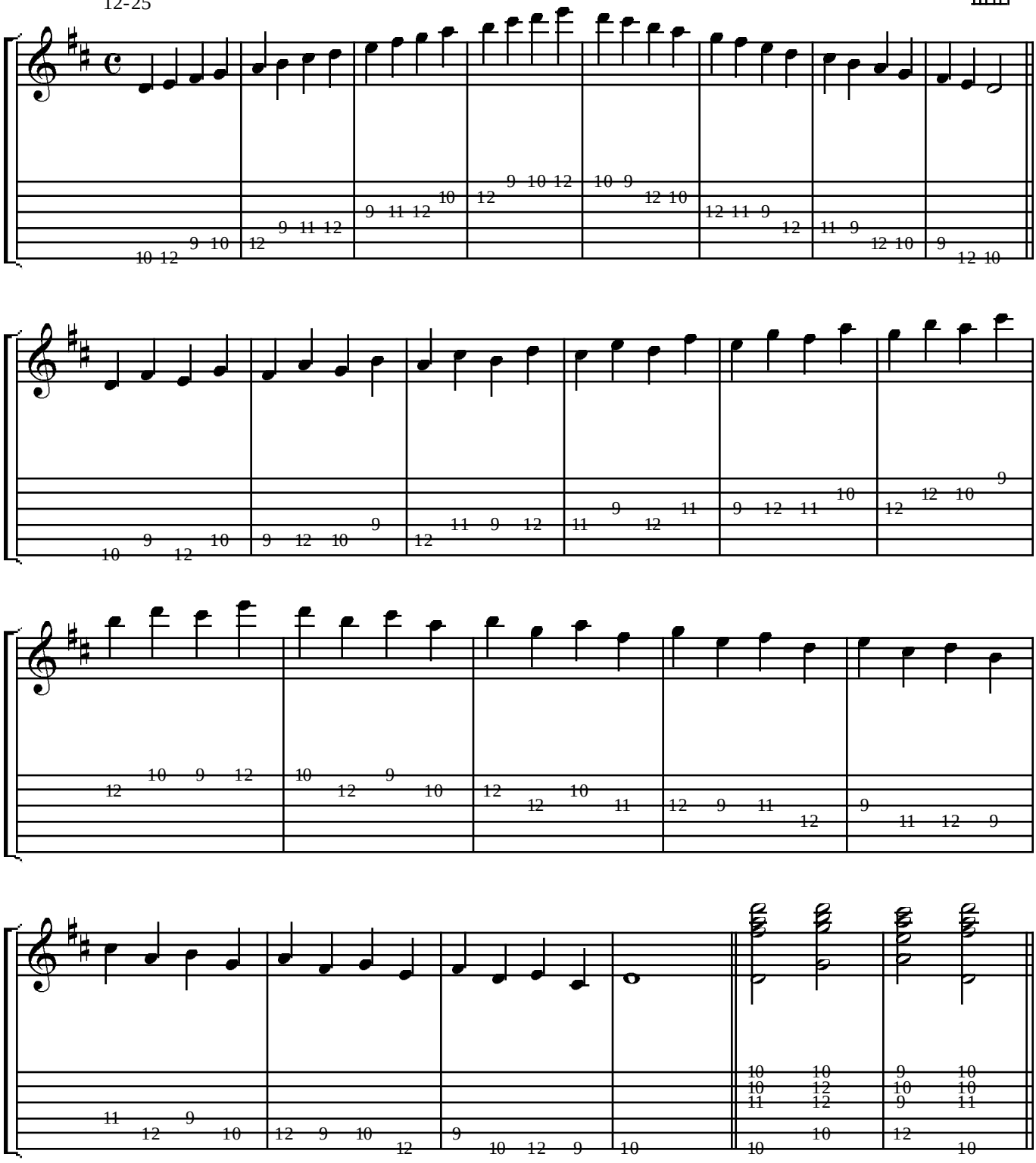
12-24



Next, the exercise moves to the 9th/10th position and makes use of the E form, but transposes the E form fingering up 10 frets (an E major scale raised 10 frets becomes a D major scale).

E form

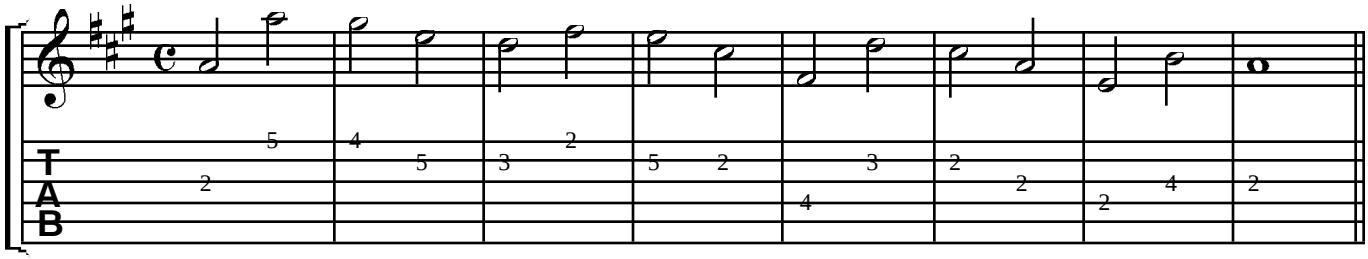
12-25



Chapter 13 - 2nd and 3rd Position

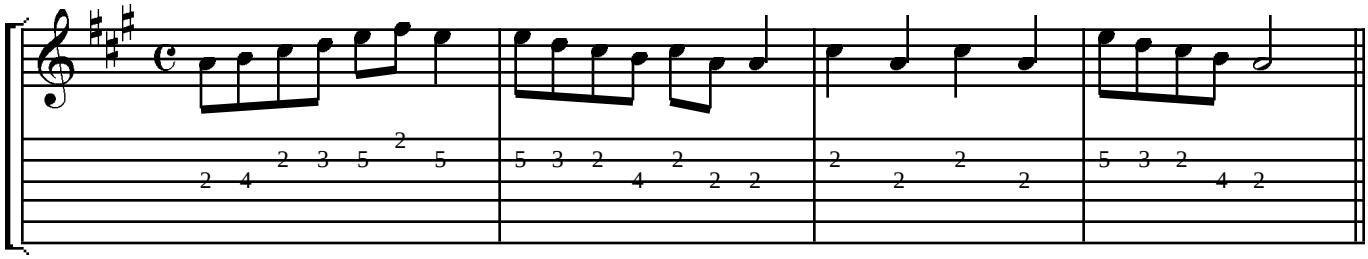
The first exercise is to be played at the 2nd position. A barre technique can be used to play the notes of measure 6 and the first note of measure 7.

13-1



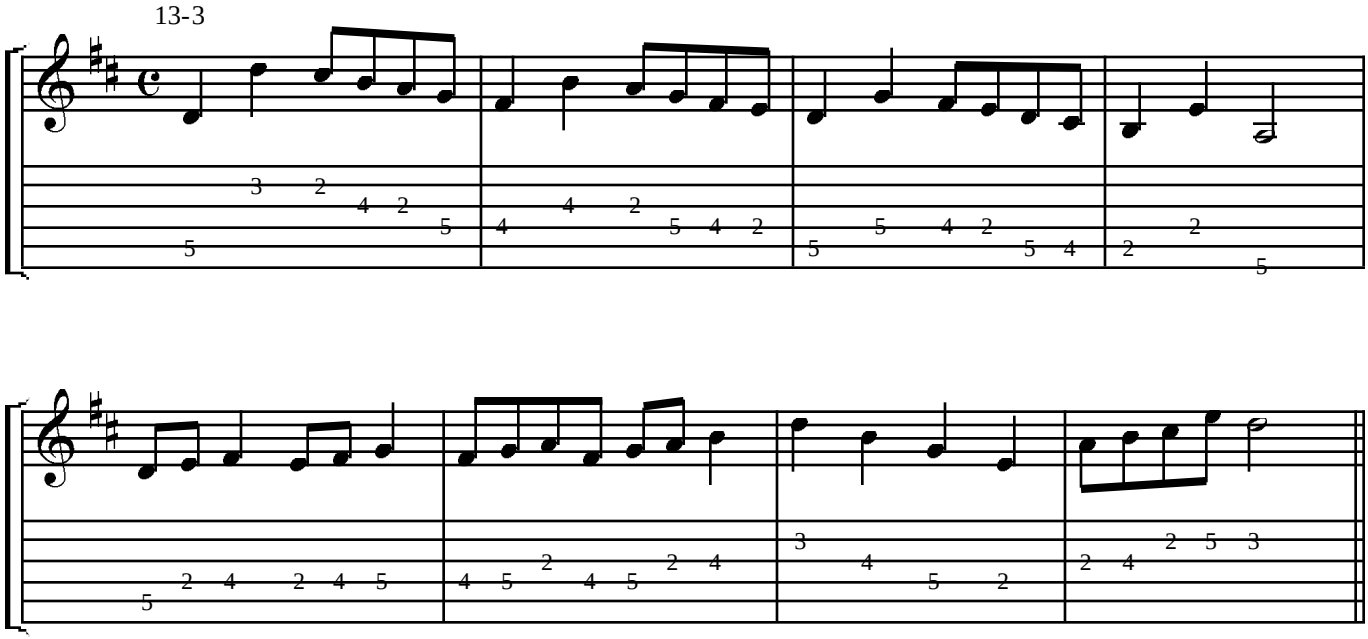
This tune in 2nd position makes me want chocolate.

13-2



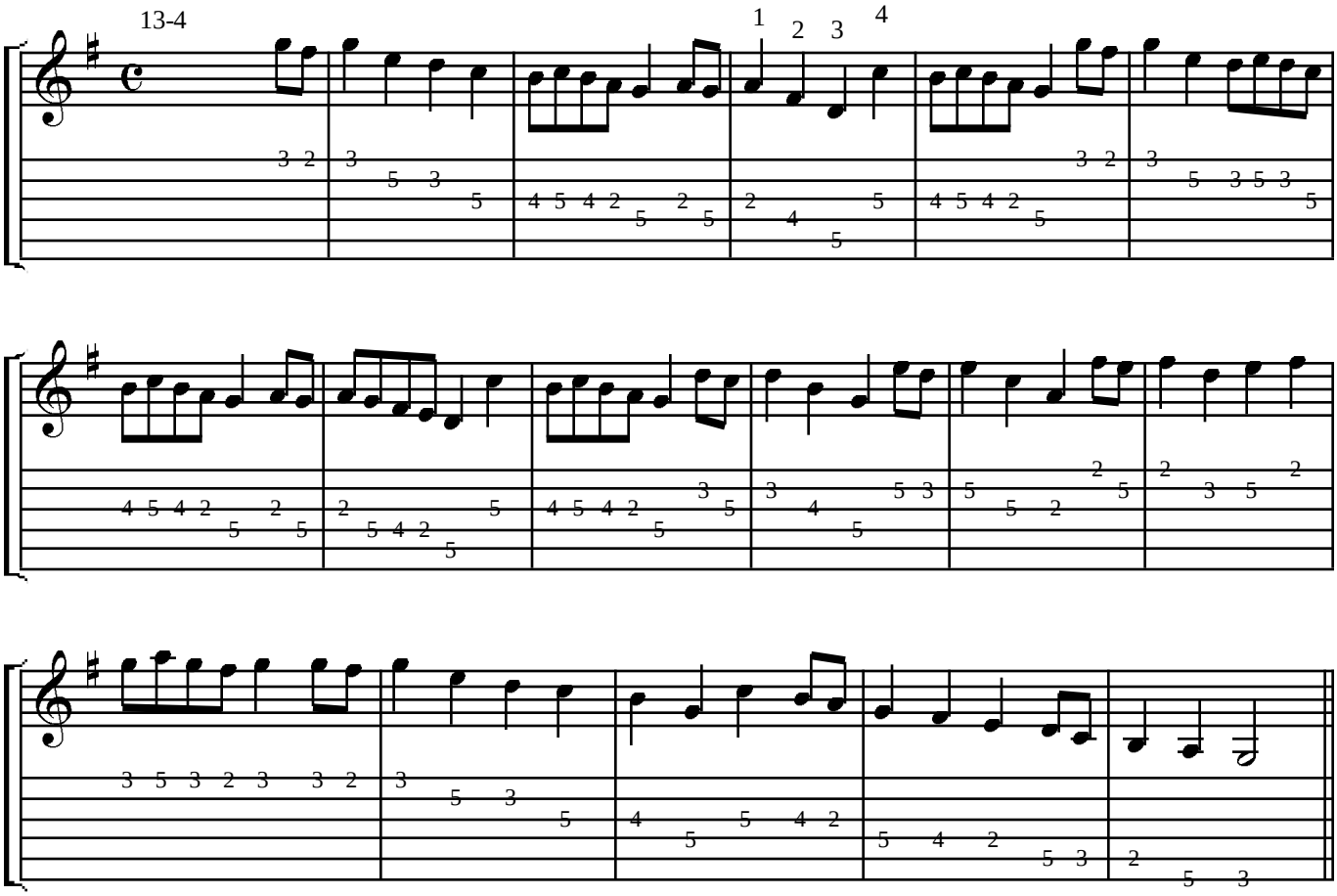
The next exercise has several spots where two consecutive quarter notes are played on different strings at the same fret. There are two ways to deal with that technical problem. One way is to use two different fingers, as an example, in measure 2 the notes F# and B are both at the 4th fret. The F# is played with the third finger and the B can be played with the 4th finger. In the 3rd measure, however, you might reach out to play the D with the 3rd finger so you can use your 4th finger to play the G (when playing at the 2nd position both of these notes are fretted notes at the 5 fret). A different solution for the string crossing is to use the same finger and roll over to the pad of the finger as you cross the string. You are doing a miniature barre across the two strings. Try it both ways.

13-3



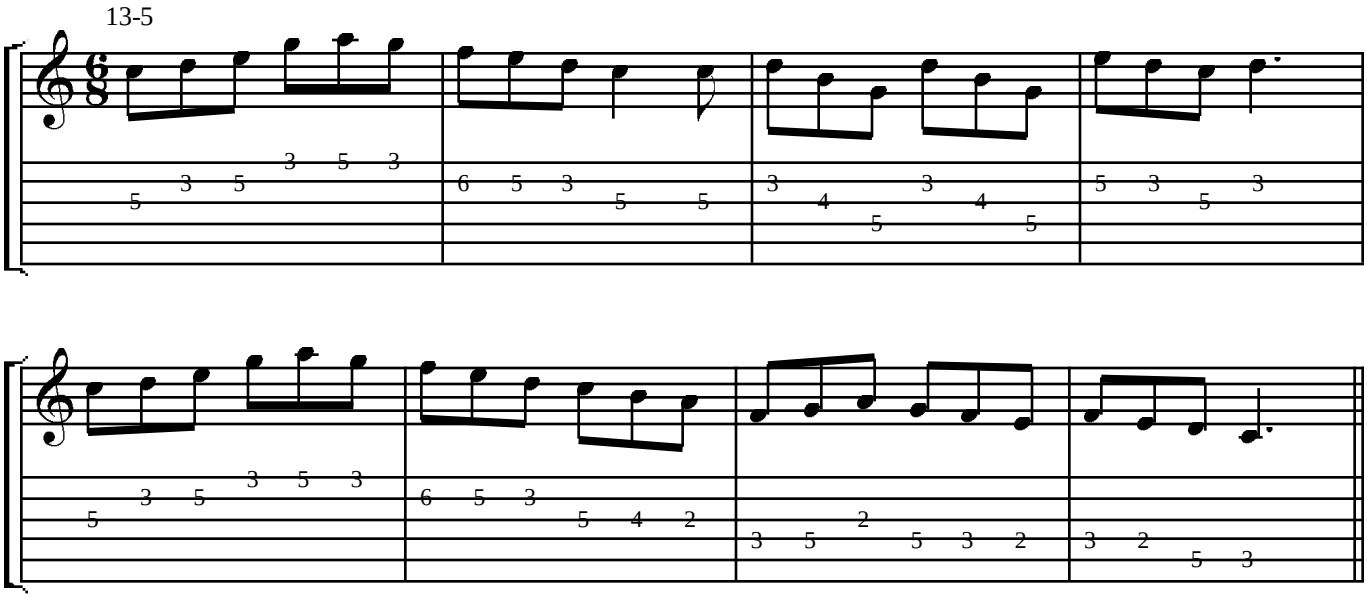
In this exercise note the recommended fingering for measure 3. By reaching out and using the 3rd finger on the D, the 4th finger is available to use on the C that follows.

13-4

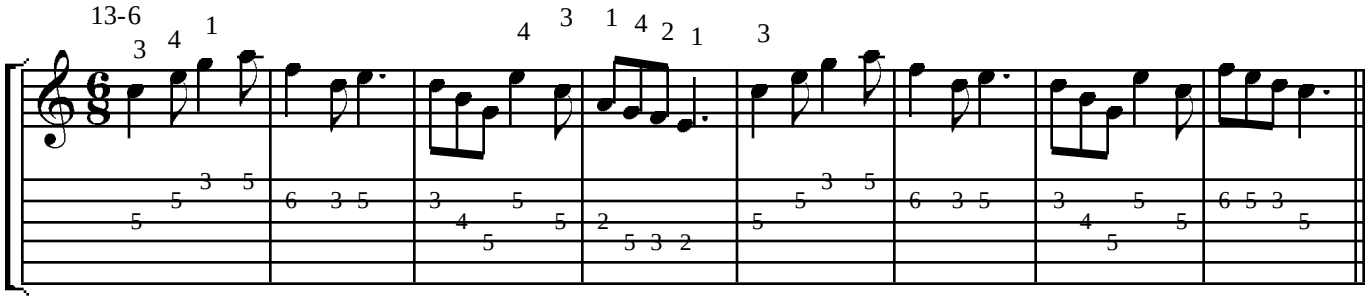


The next exercise is in 3rd position for the most part. Near the end of measure 6 the hand shifts to the 2nd position when the remaining two measures are played.

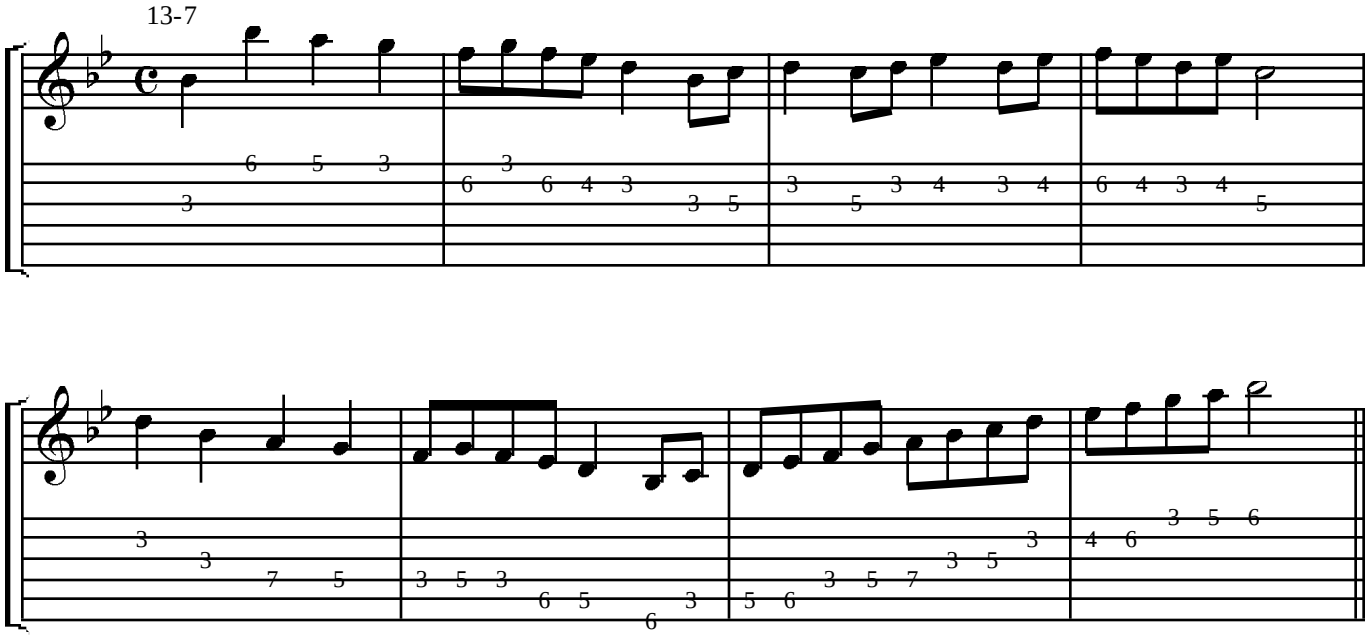
13-5



The next exercise starts in the 3rd position. Since the first three notes are on different strings the fingering of 3, 4, 1 is suggested. At measure 4 the hand reaches back to 2nd position. for that measure only.

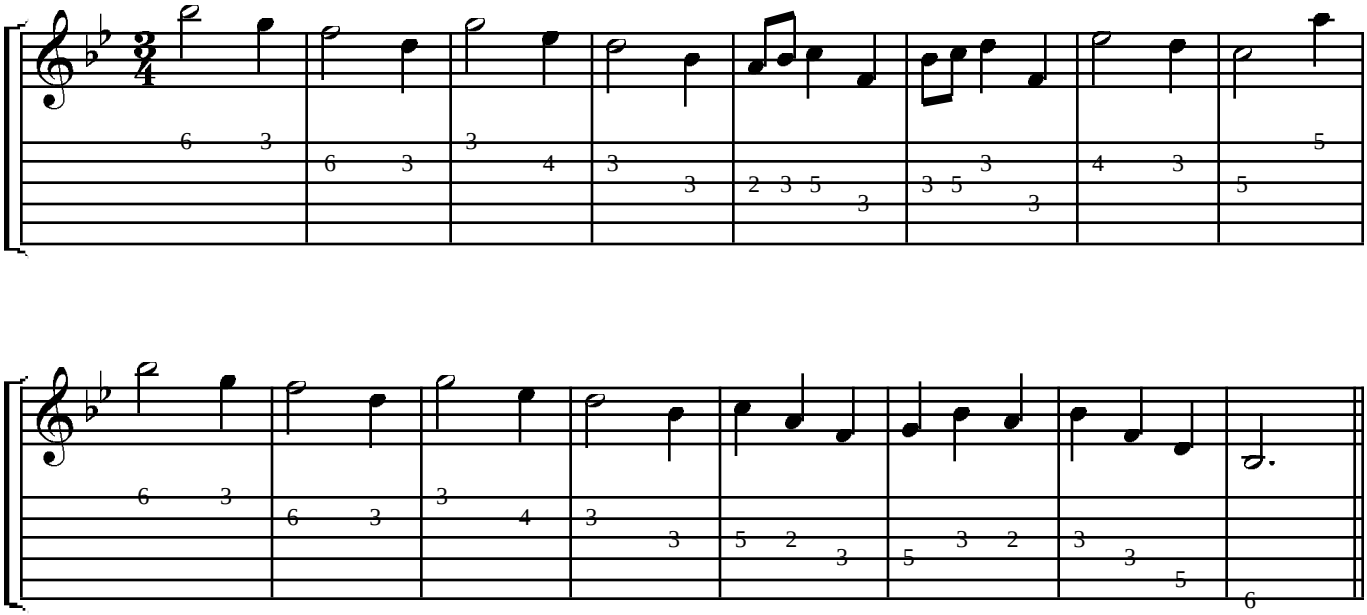


The next exercise in Bb major requires that the left hand reach out an extra fret to reach the note A. A different solution would be to play the note A at the 2nd fret of string 3, This requires a temporary shift to the 2nd position. As is demonstrated in the examples, it is common to need to stretch out of position by one fret either direction.



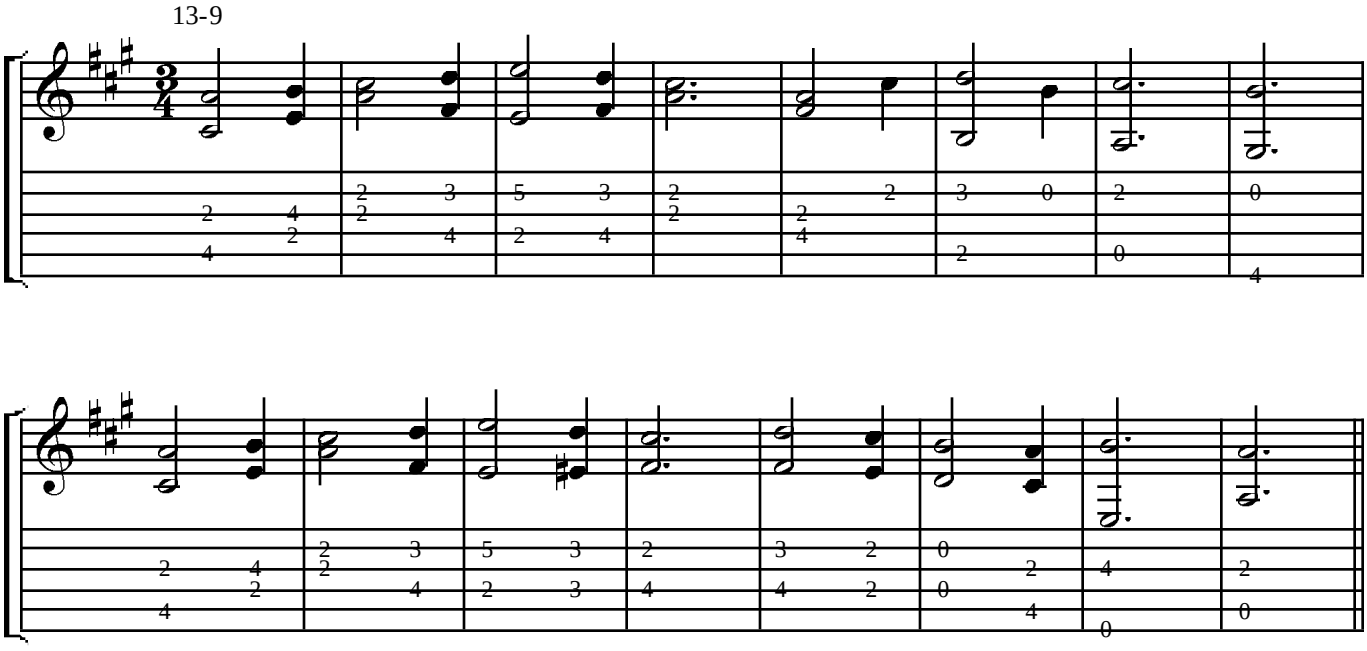
Here is another tune in Bb.

13-8



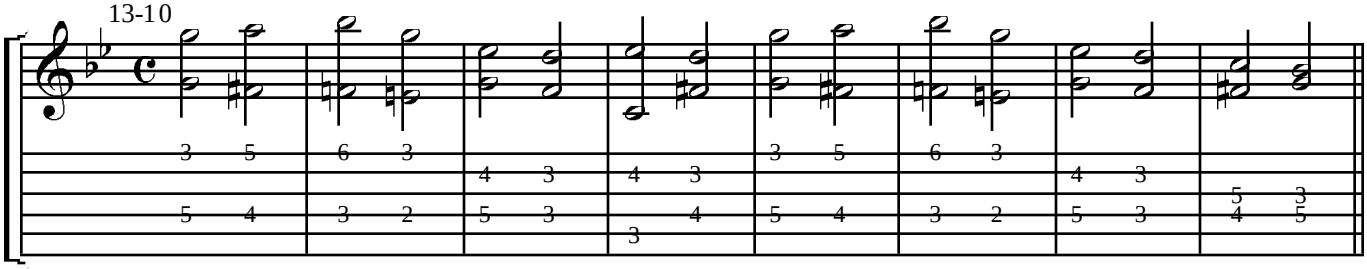
The next exercise in A major uses two note chords throughout. On occasion, a convenient open string is used making the left hand fingering easier.

13-9



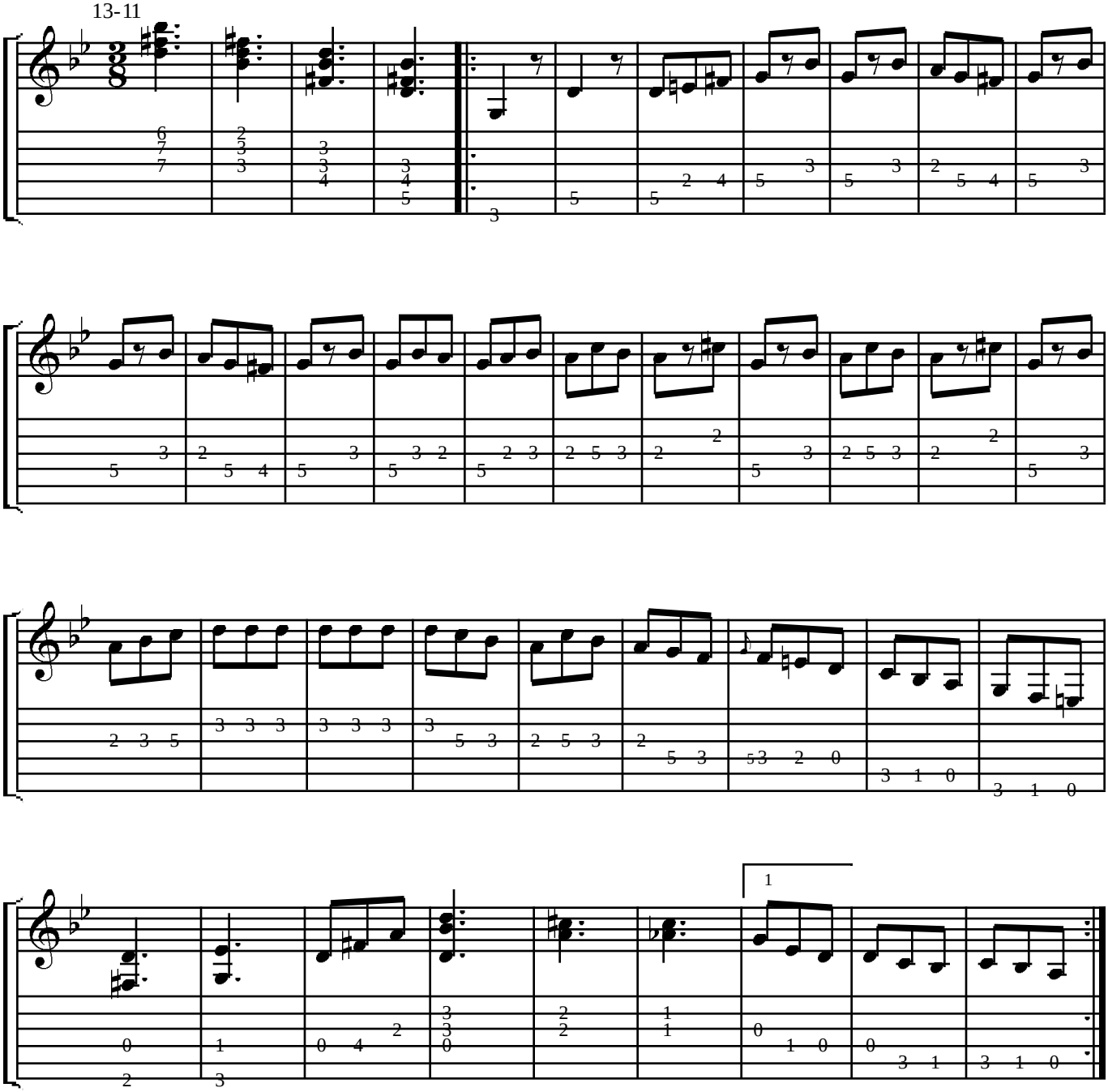
The next exercise is in two part texture, using a common harmony which uses alot of contrary motion between the two voices.

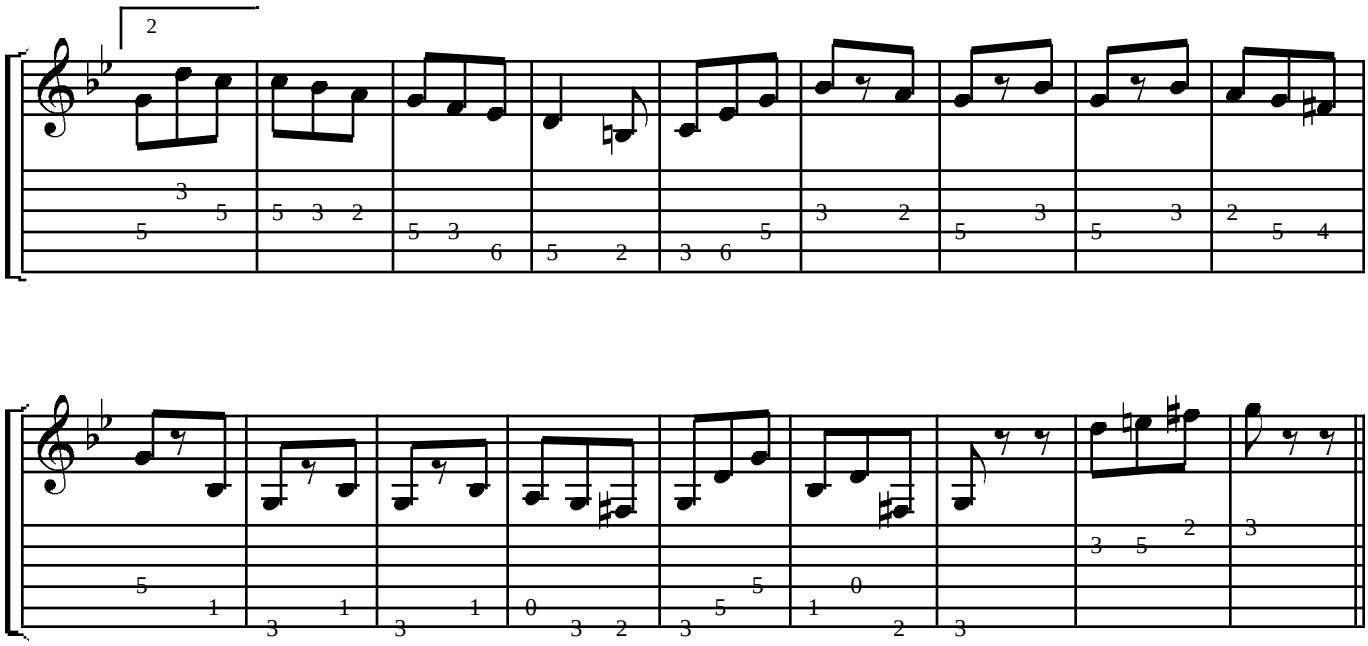
13-10



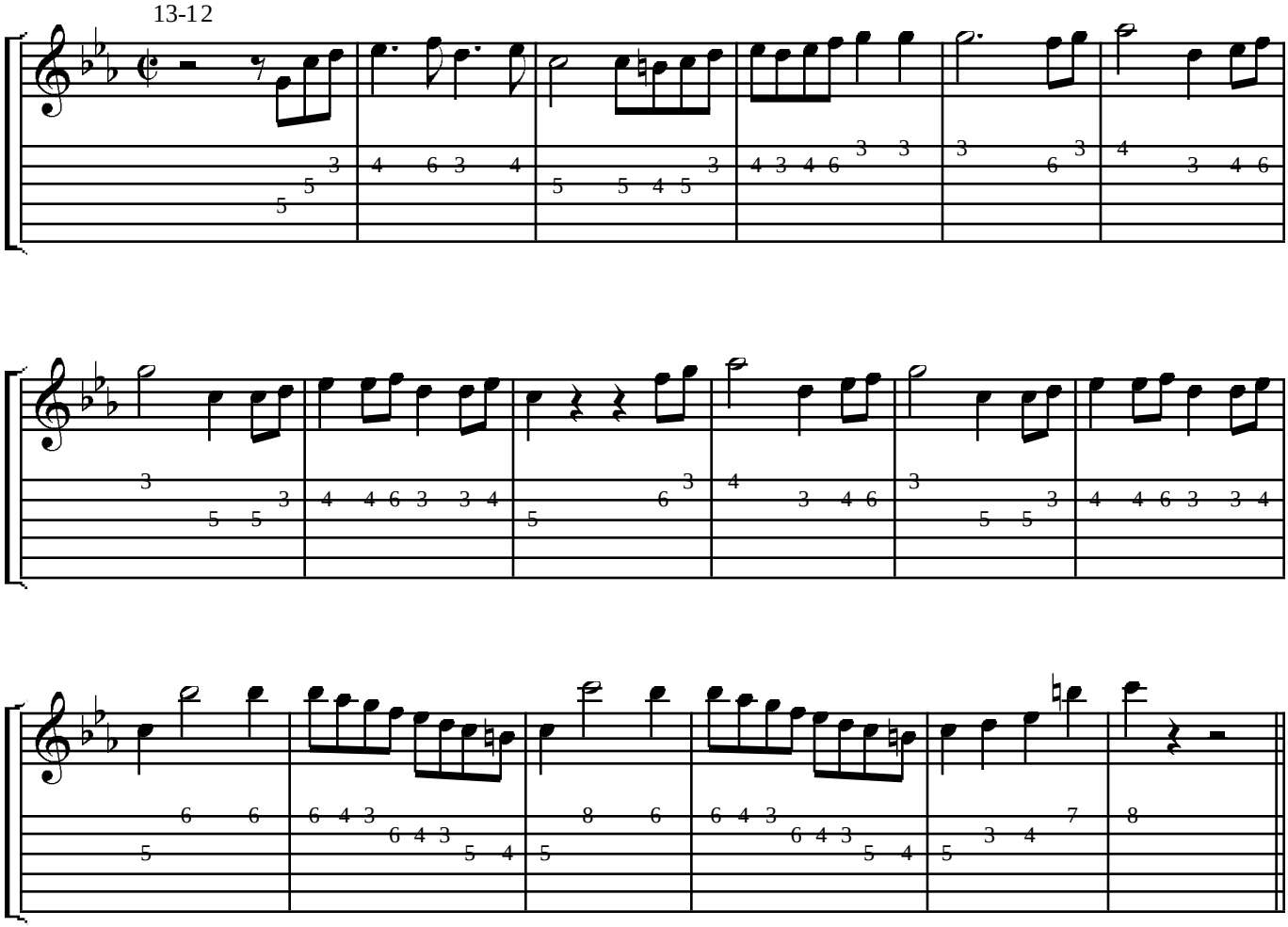
The next melody is from "The Sorcerer's Apprentice" by Paul Dukas.

13-11



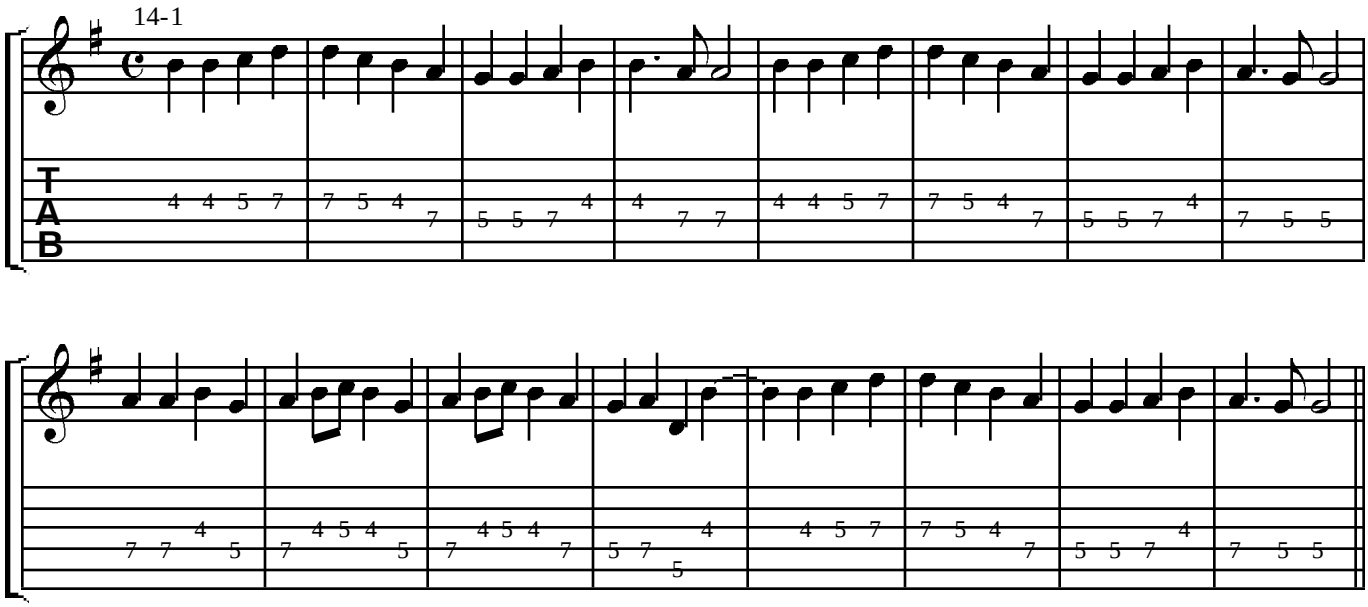


The next melody is from the Rondo of Beethoven's Piano Sonata no. 8 in C minor (Op 13). The high C and B notes require that the hand move to 5th position.

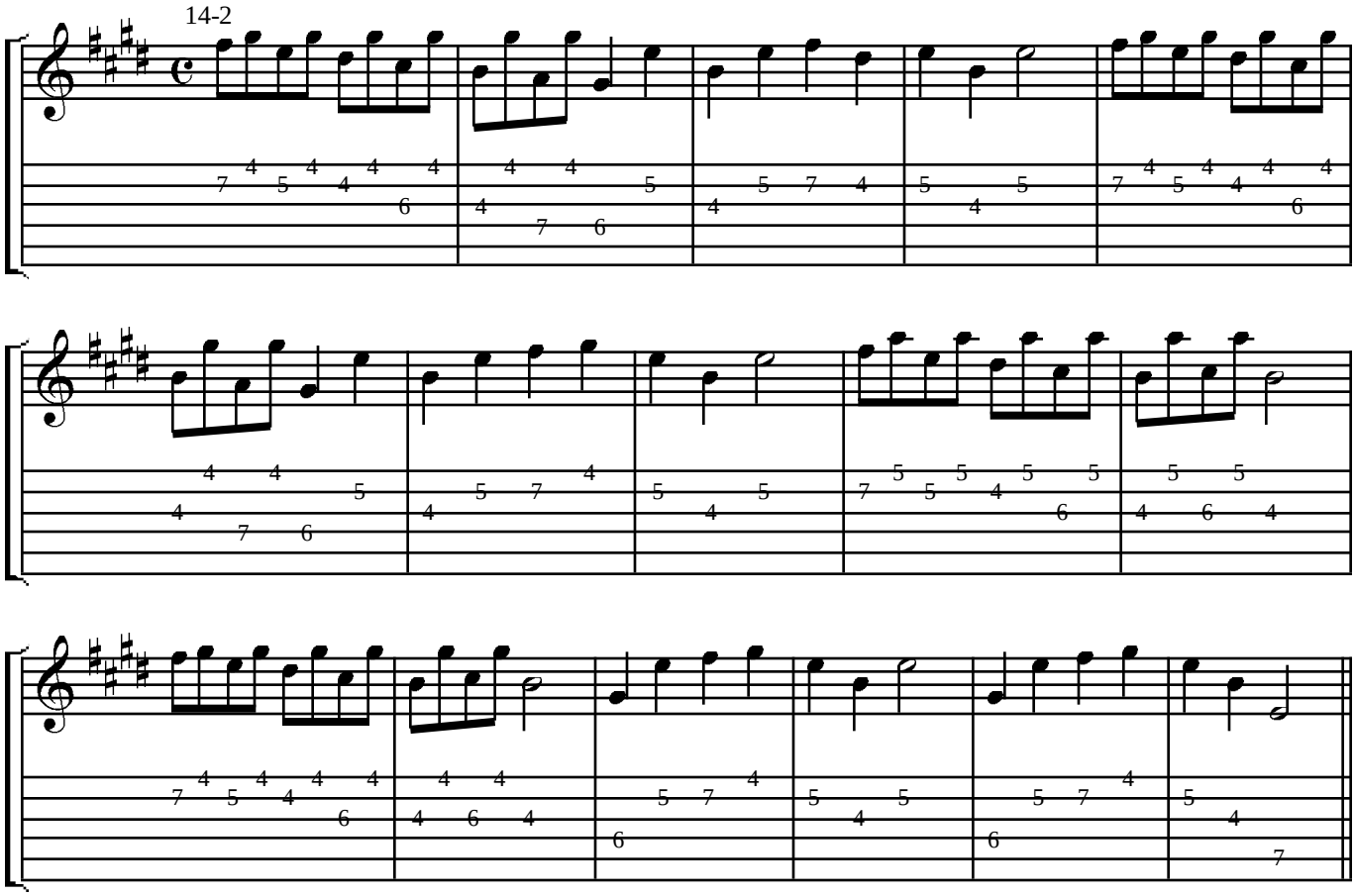


Chapter 14 - 4th and 5th position

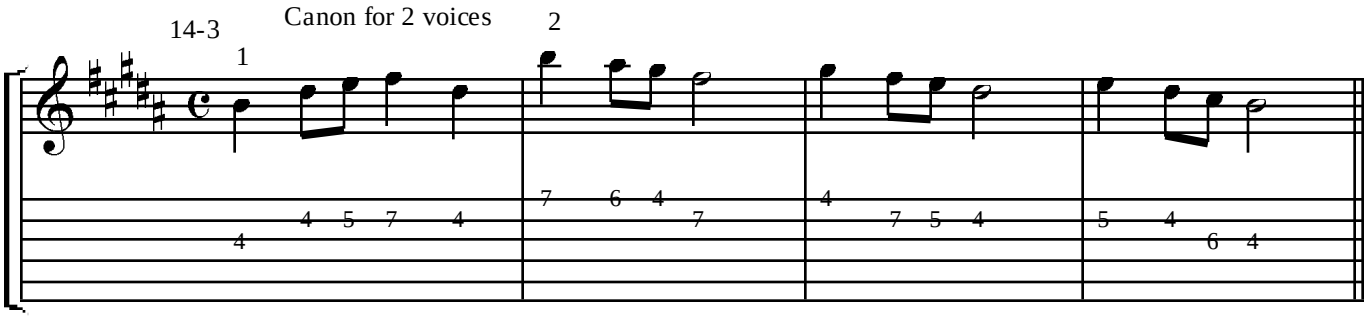
This melody is the familiar "Ode to Joy", it is playable at many different positions on the fretboard. This version in the key of G is at the 4th position.



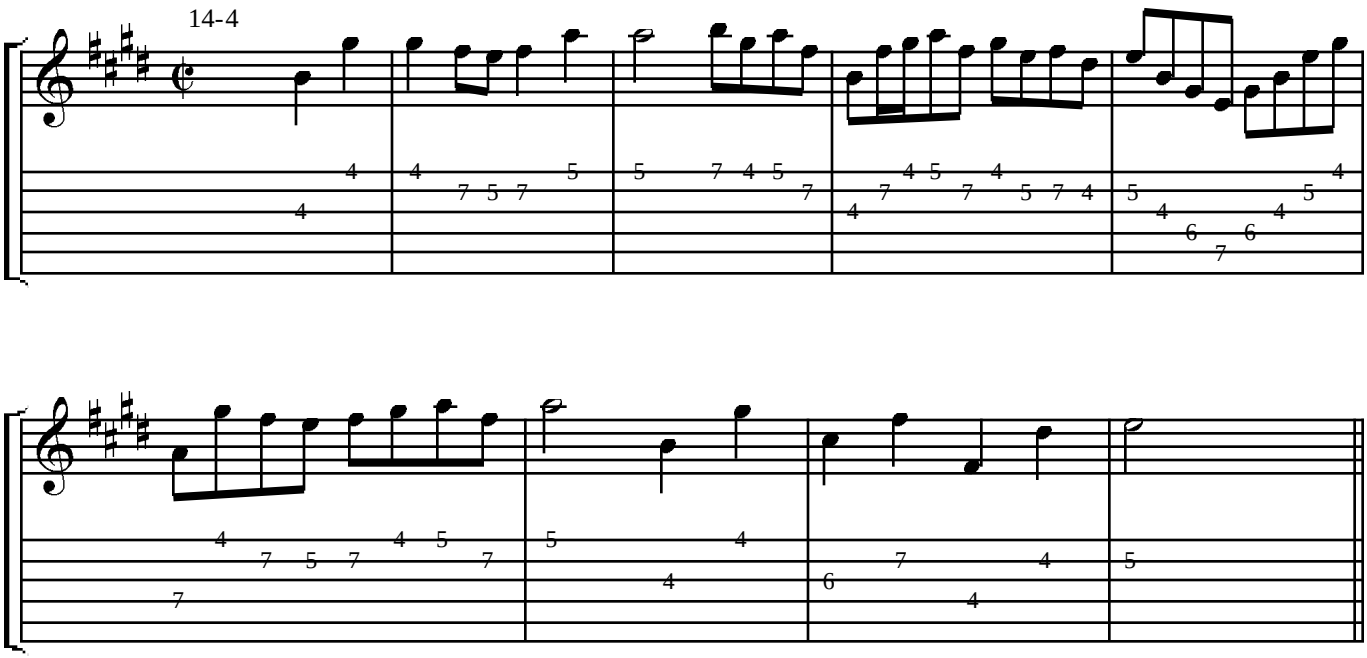
The next exercise uses a repeating note referred to as a 'pedal'. In the measures 1-2, 5-6 and 11-12 the note G# is a pedal, while in measures 9-10 the note A is a pedal tone. You should recognize that this is using the C form at the 4th position to be in the key of E major.



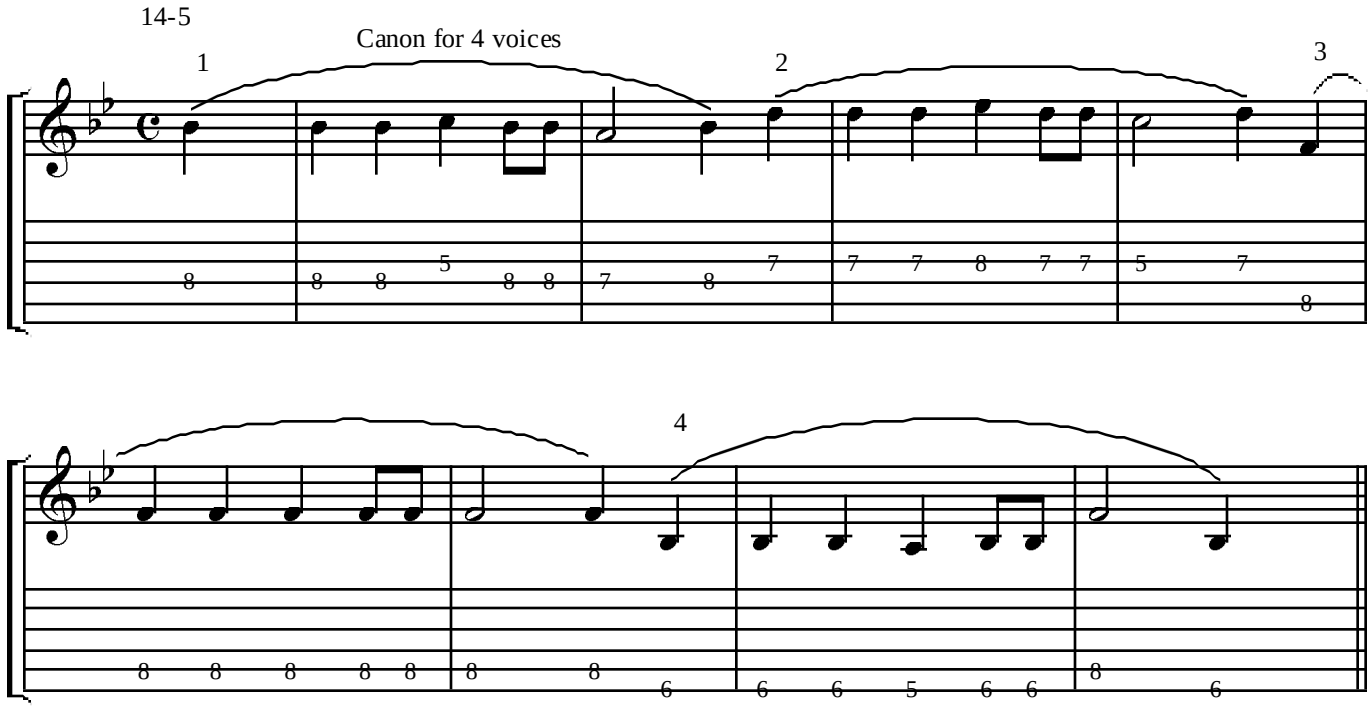
The following four part canon in B major uses the G form at the 4th position.



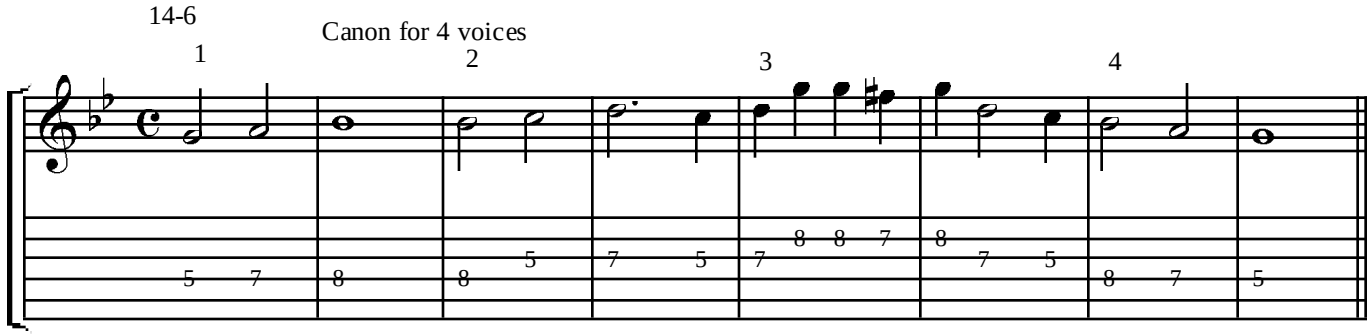
This melody is from Bach and is used in several forms in his music for strings or lute. This arrangement is using the C form at the 4th position to play in the key of E major.



This four-part canon in Bb is arranged at the 5th position.

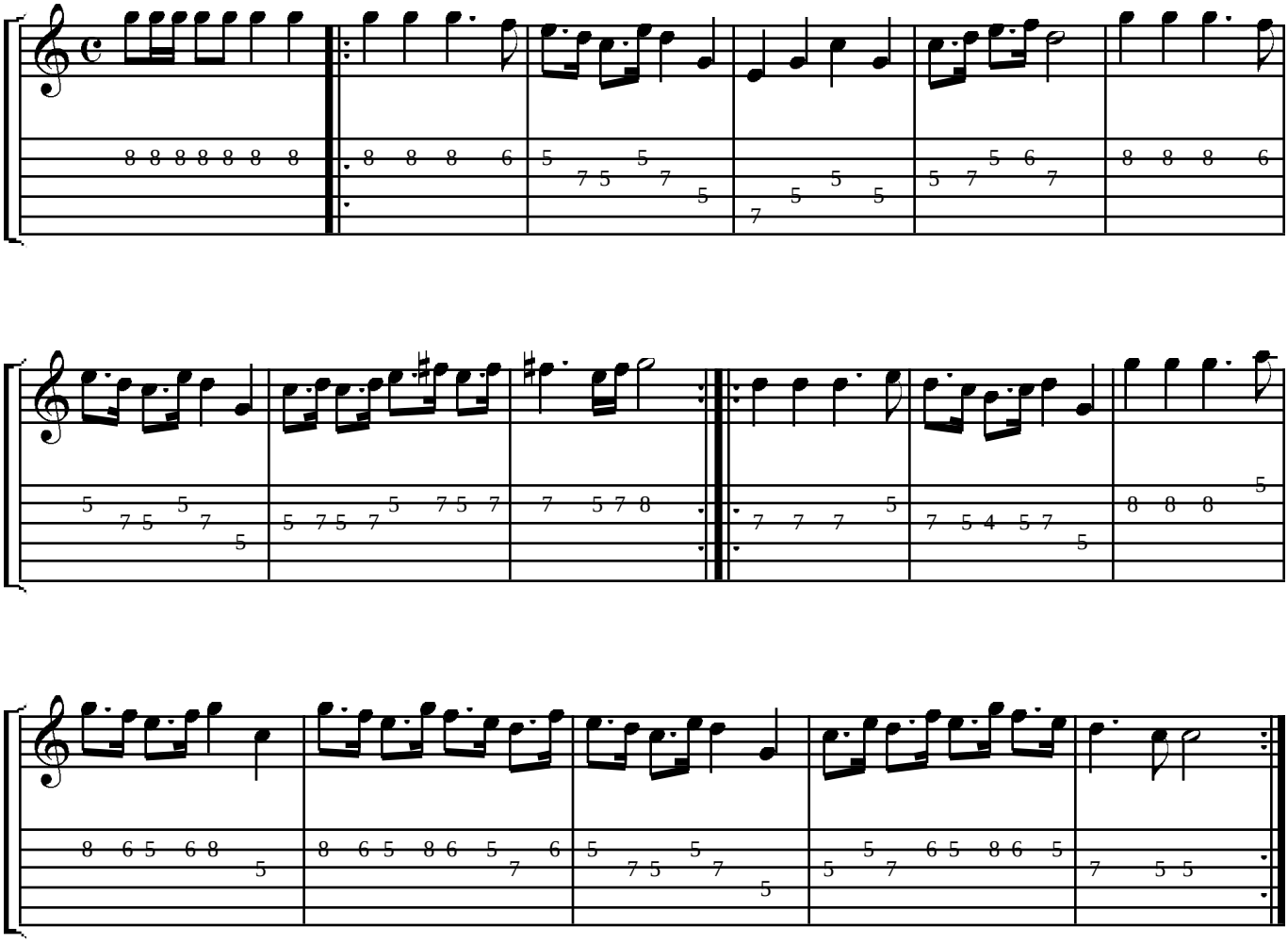


The following four-part canon in G minor is played at the 5th position.



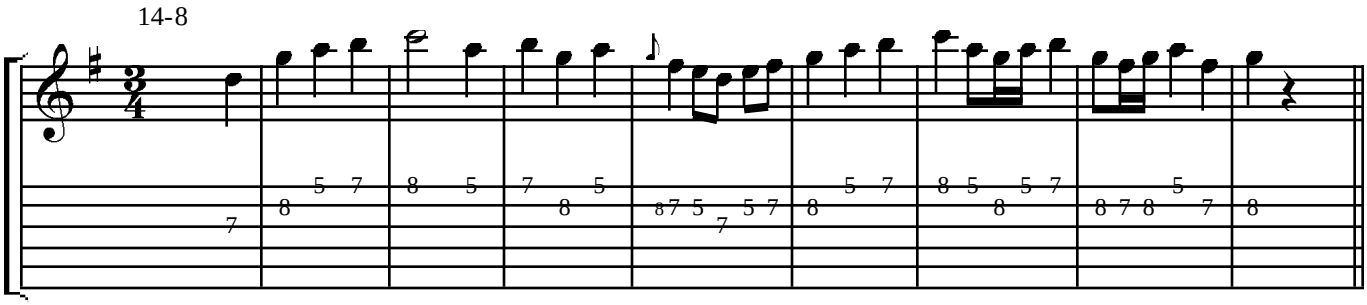
Here is a melody by Henry Purcell entitled "Trumpet Tune" originally written for keyboard, but we'll play it on the guitar. It fits nicely in the 5th position.

14-7



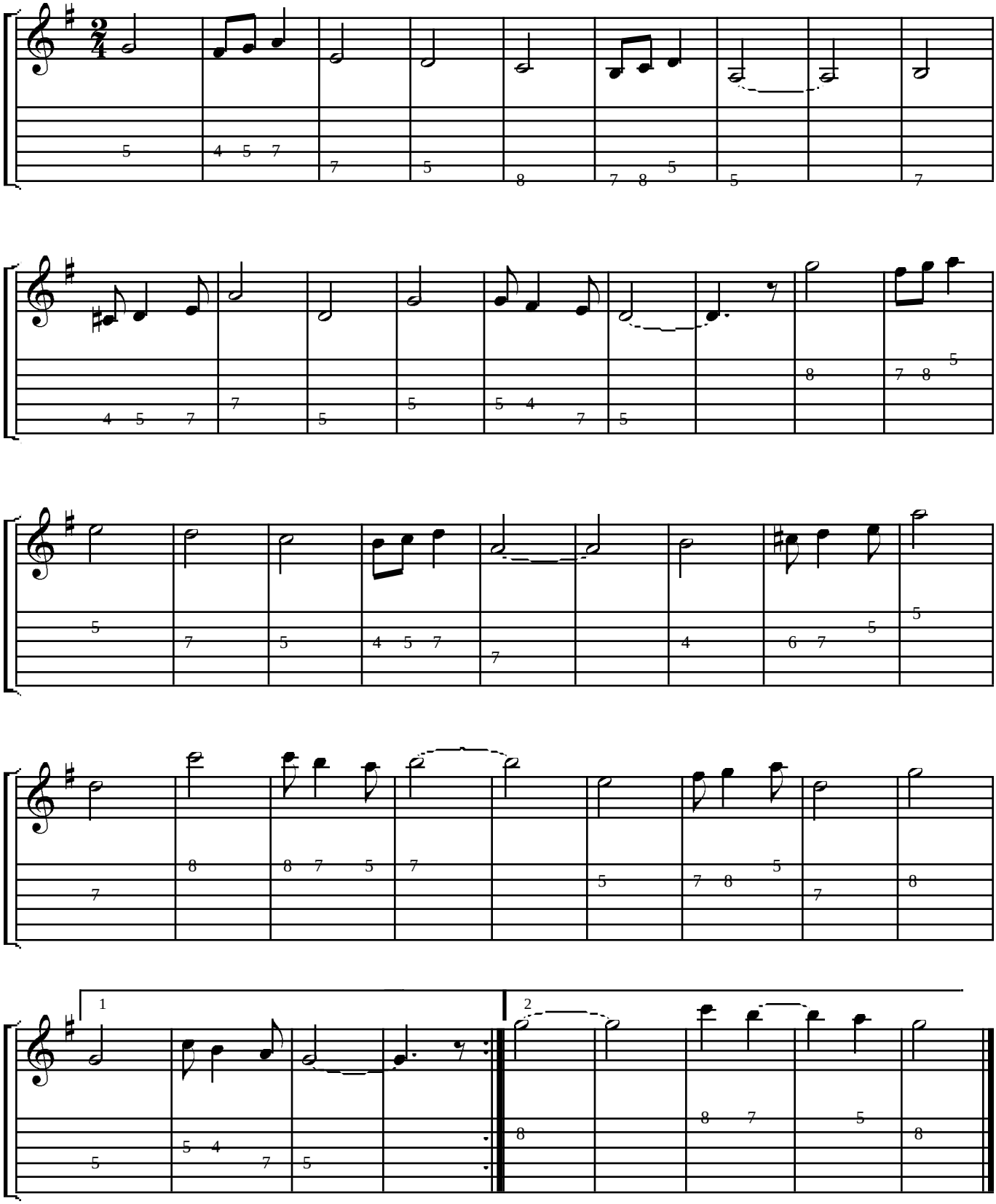
This melody is from Mozart's "Eine Kleine Nachtmusik", third movement.

14-8



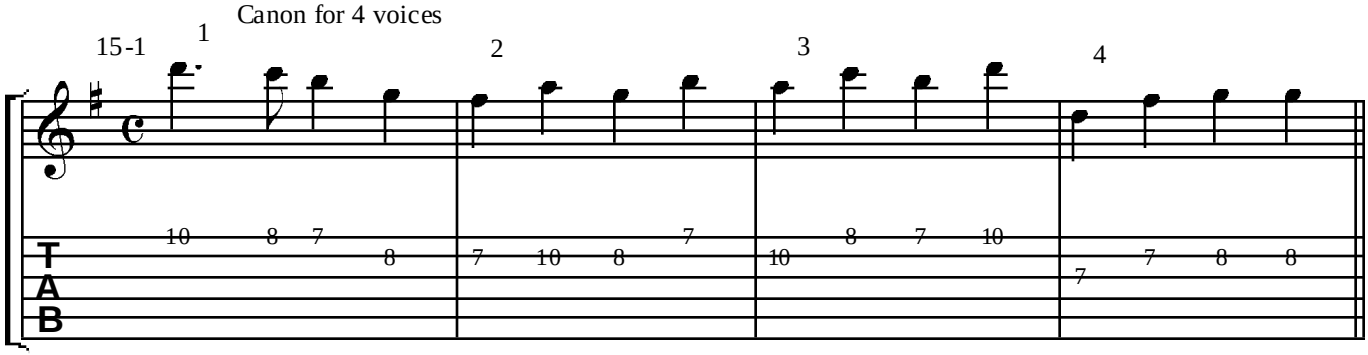
The following melody is the familiar Pomp and Circumstance March no. 1 by Edward Elgar

14-9

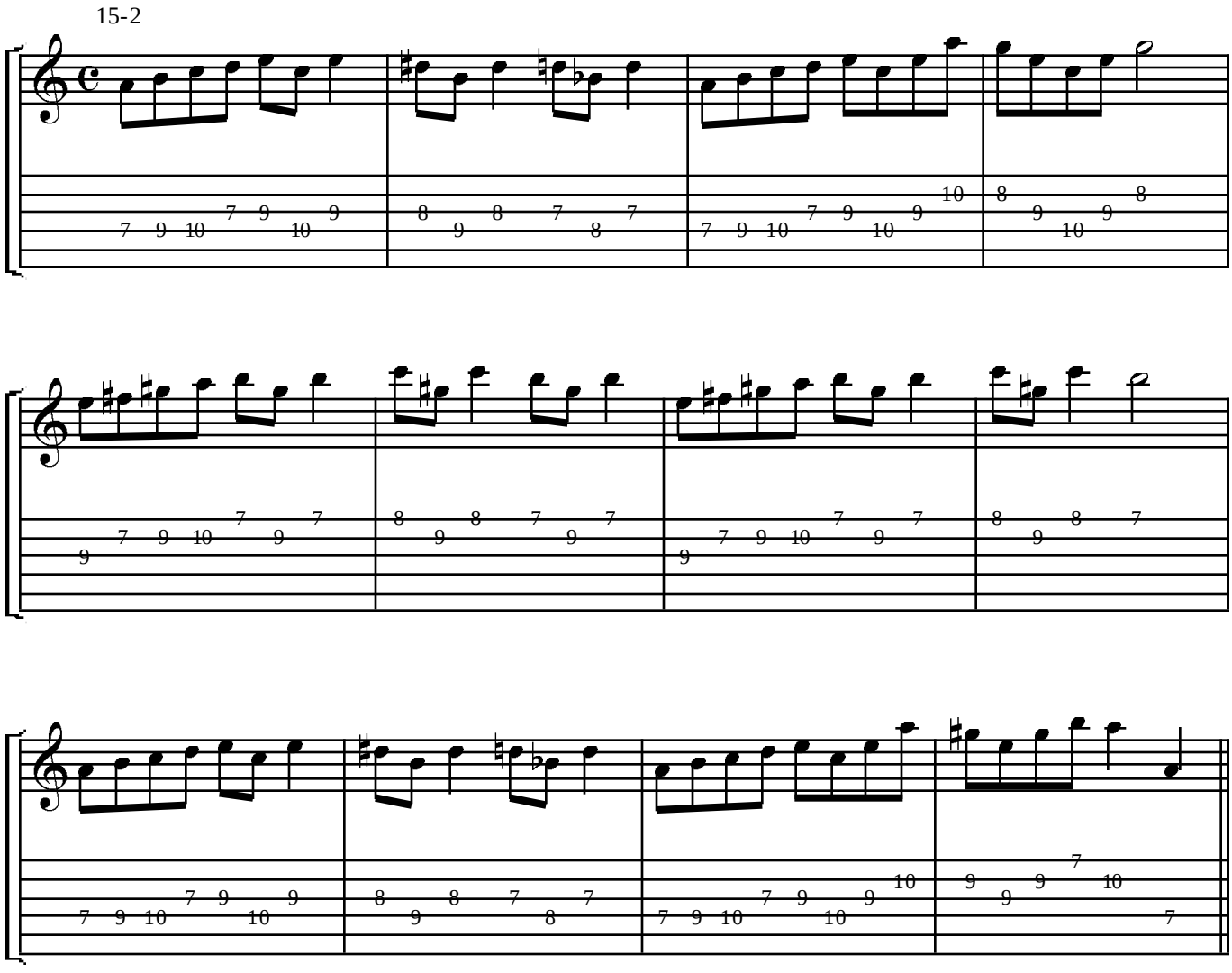


Chapter 15 - 6th and 7th Positions

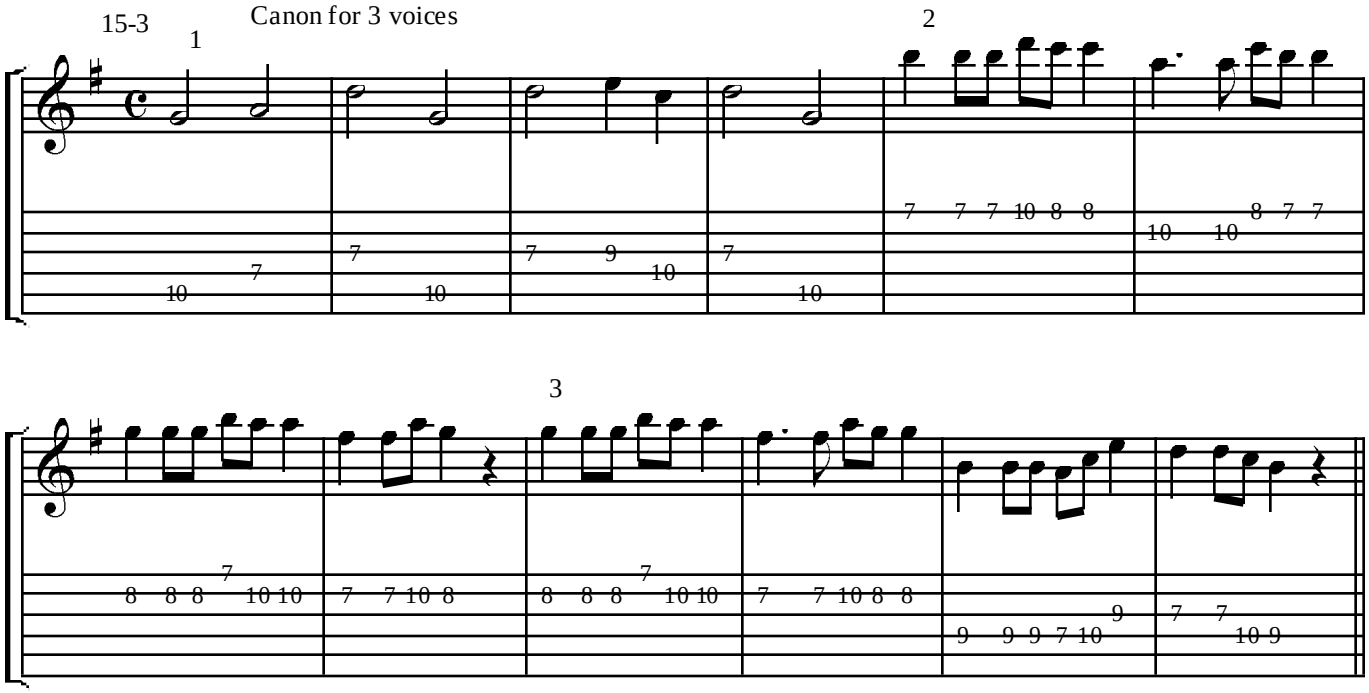
The first melody is a four-part canon in the key of G.



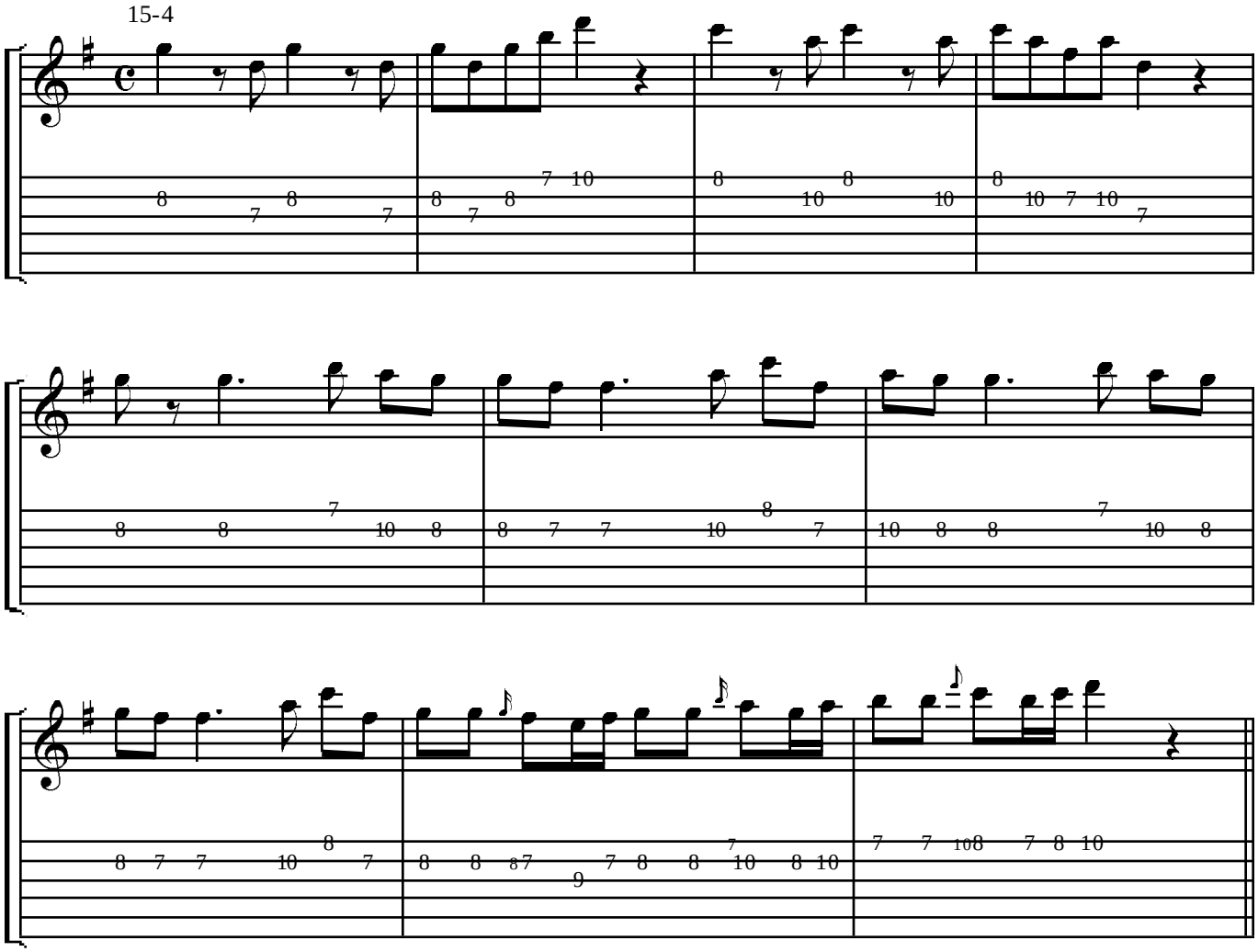
Here is the melody from "In the Hall of the Mountain King" by Grieg, played an octave higher than the previous version in this book.



The following three-part canon has entrance points every 4 measures.

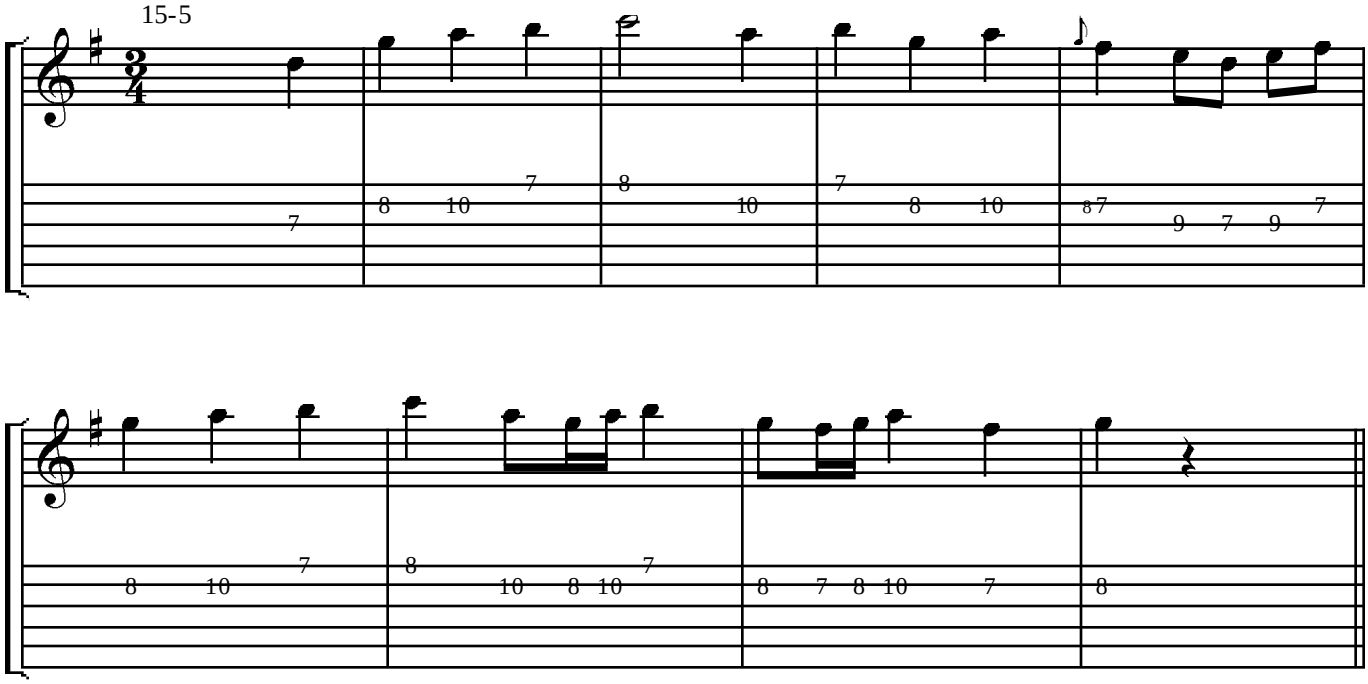


The following is the opening phrase from Mozart's "Eine Kleine Nachtmusik", 1st movement.



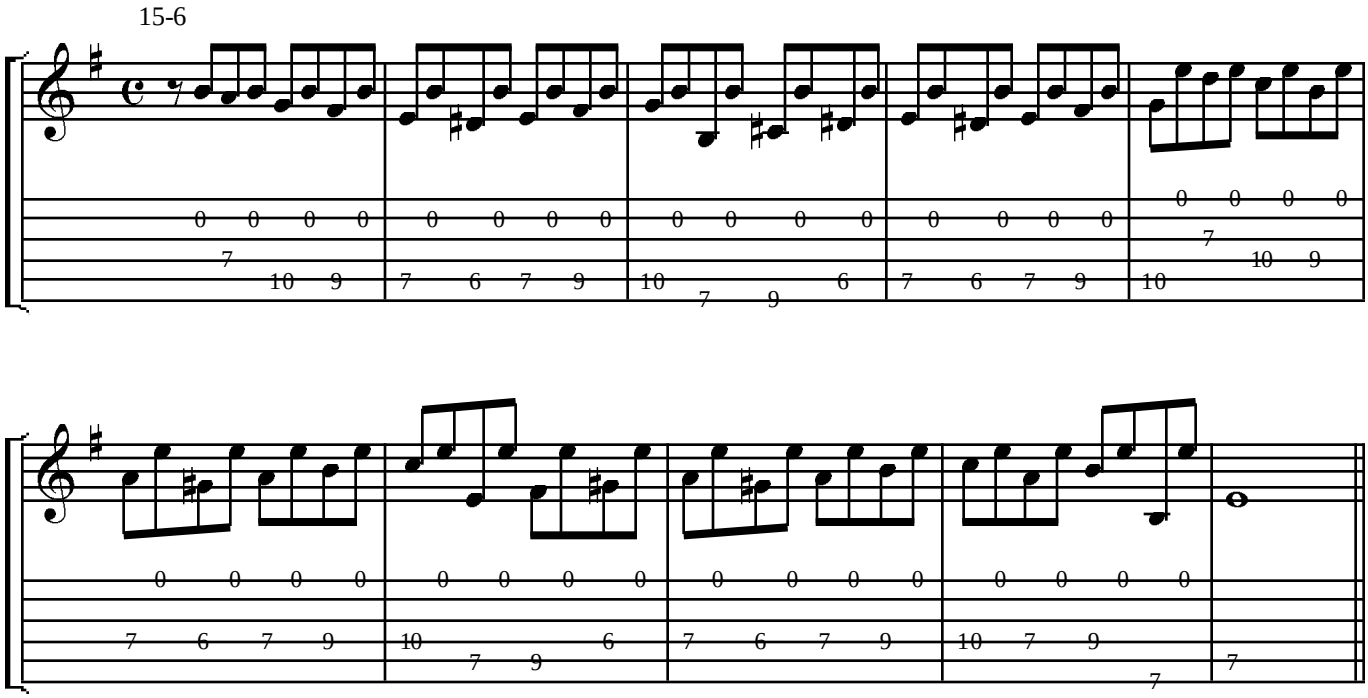
This melody is from Mozart's "Eine Kleine Nachtmusik", third movement, this time played at the 7th position.

15-5

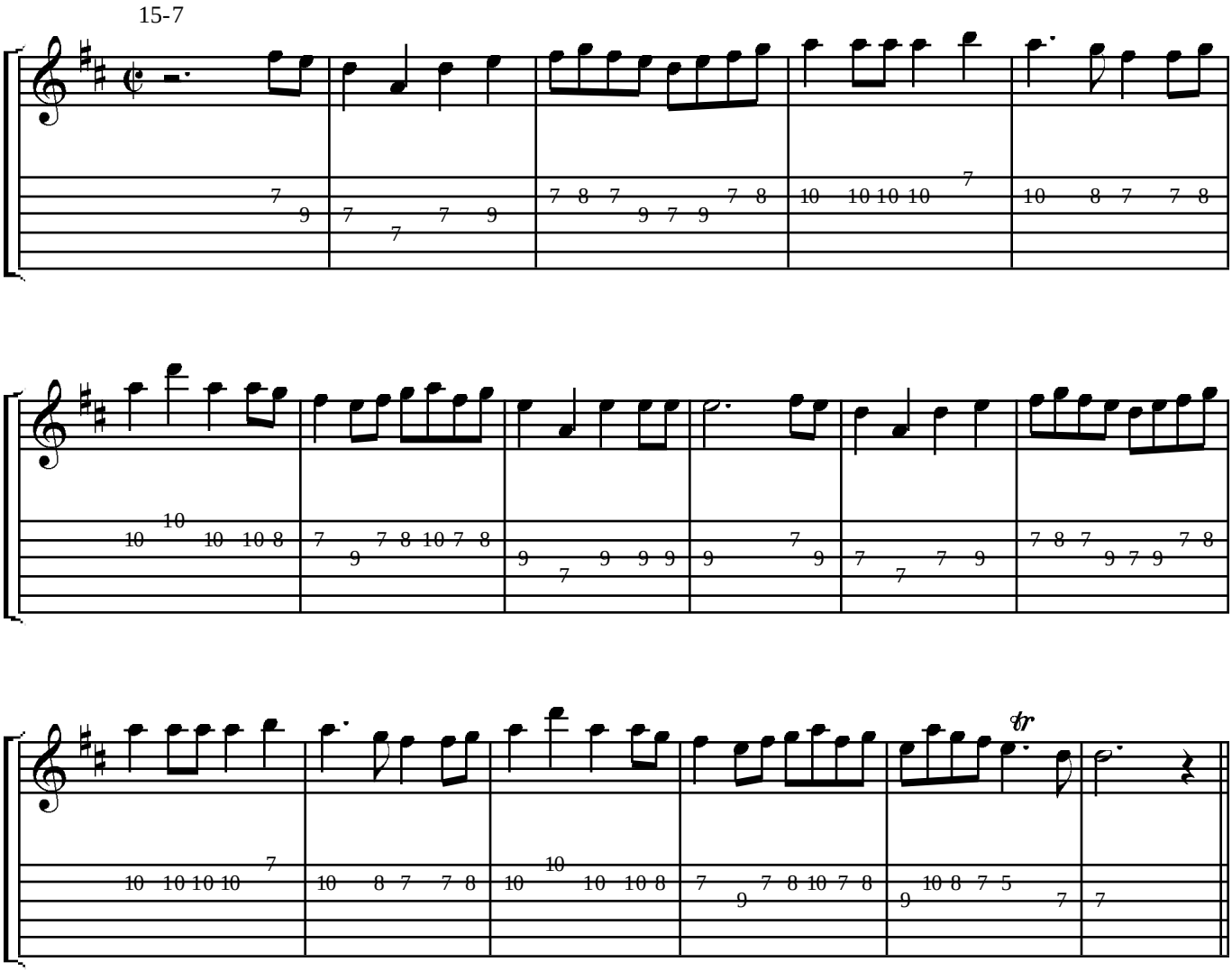


This melody is based on "Toccata" by J.S. Bach. It uses the open B string as a pedal tone for the first three measure then uses the open E string as a pedal through till the end.

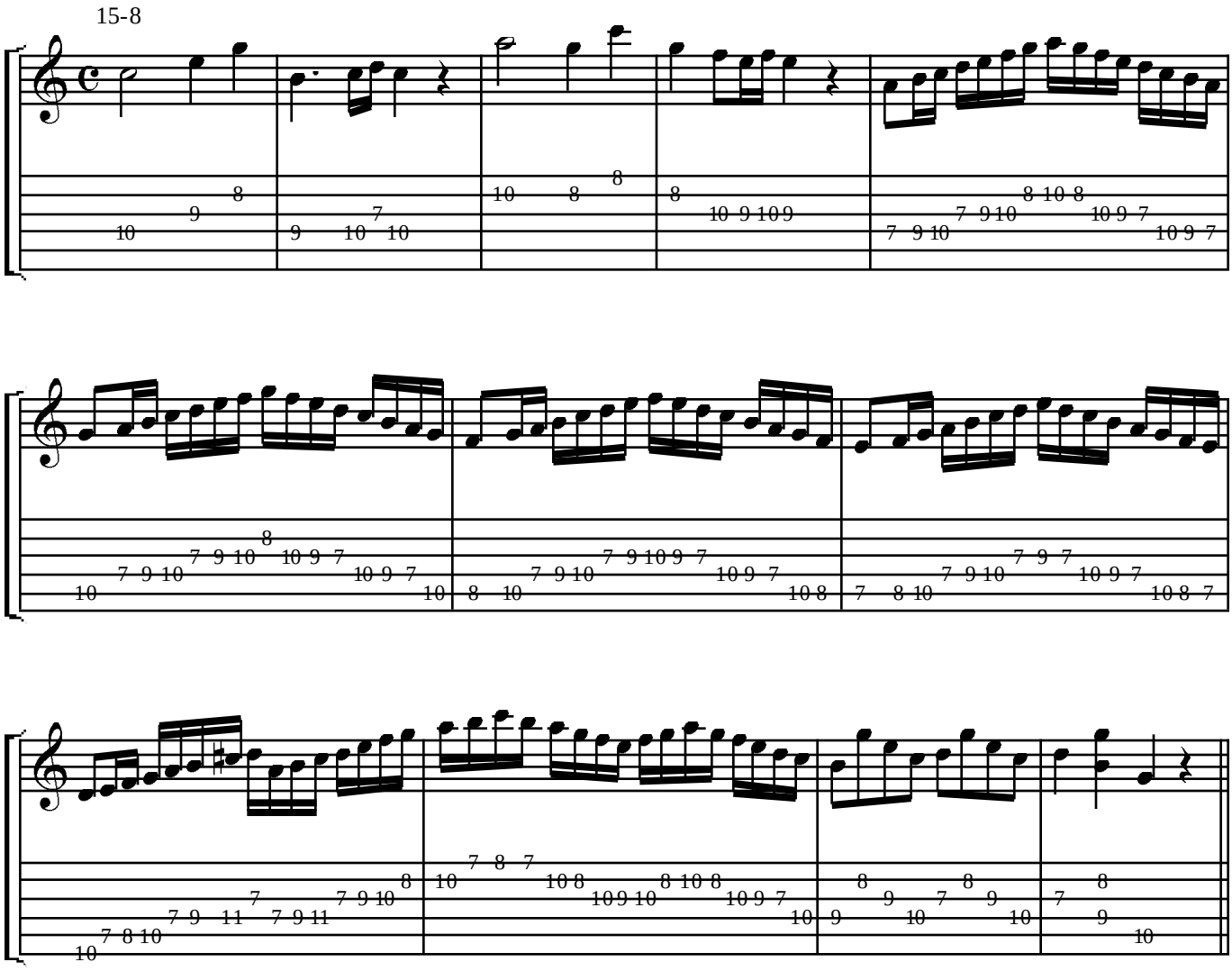
15-6



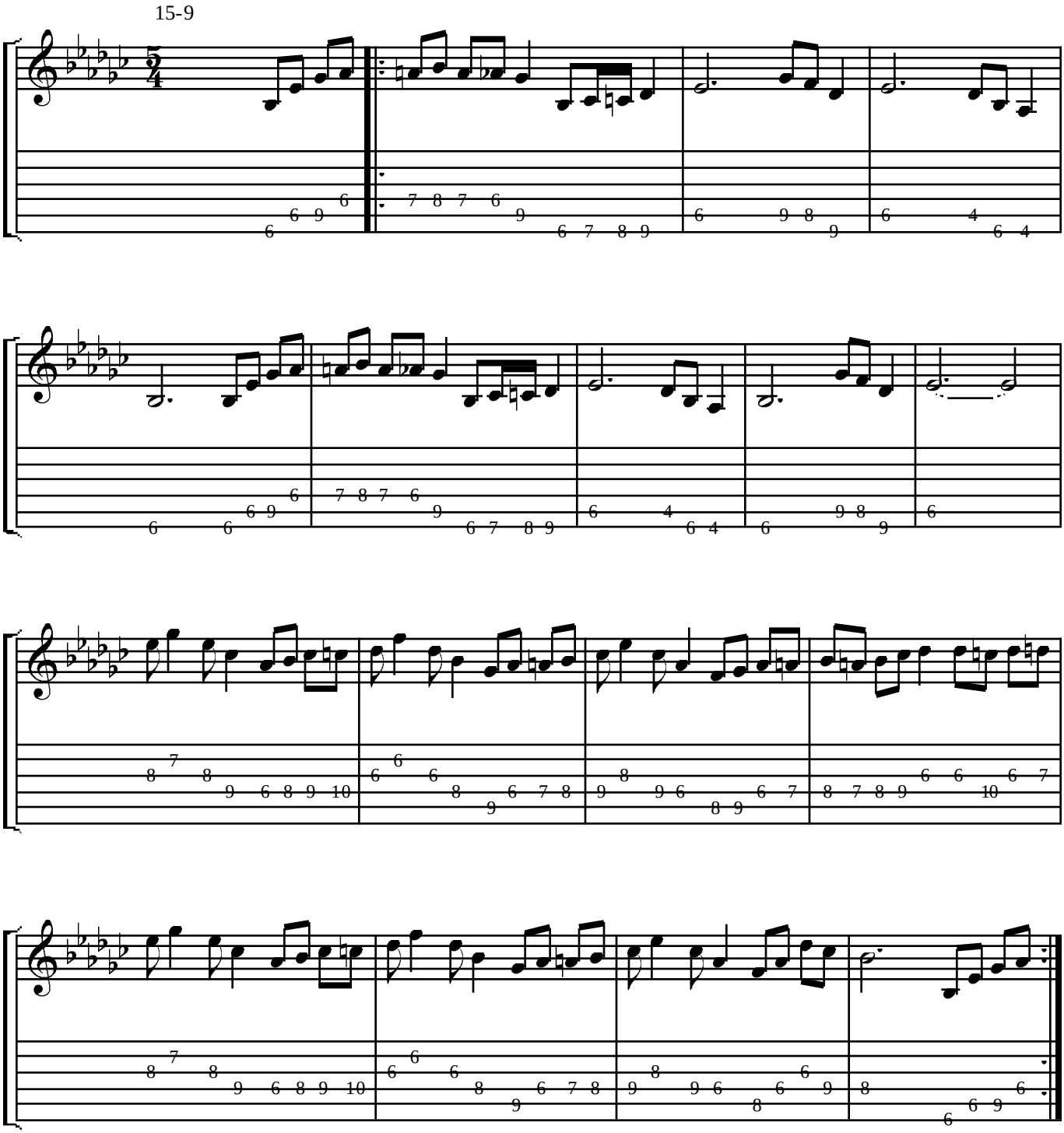
The following melody is "Rondeau" by Jean-Joseph Mouret. It fits well at the 7th position. The last E in the melody is originally marked as a trill. Since it is impractical to perform the trill on the note E while in 7th position, the solution at that point is to move to the 5th position so that the note E can be played with the first finger (trill with the third finger).



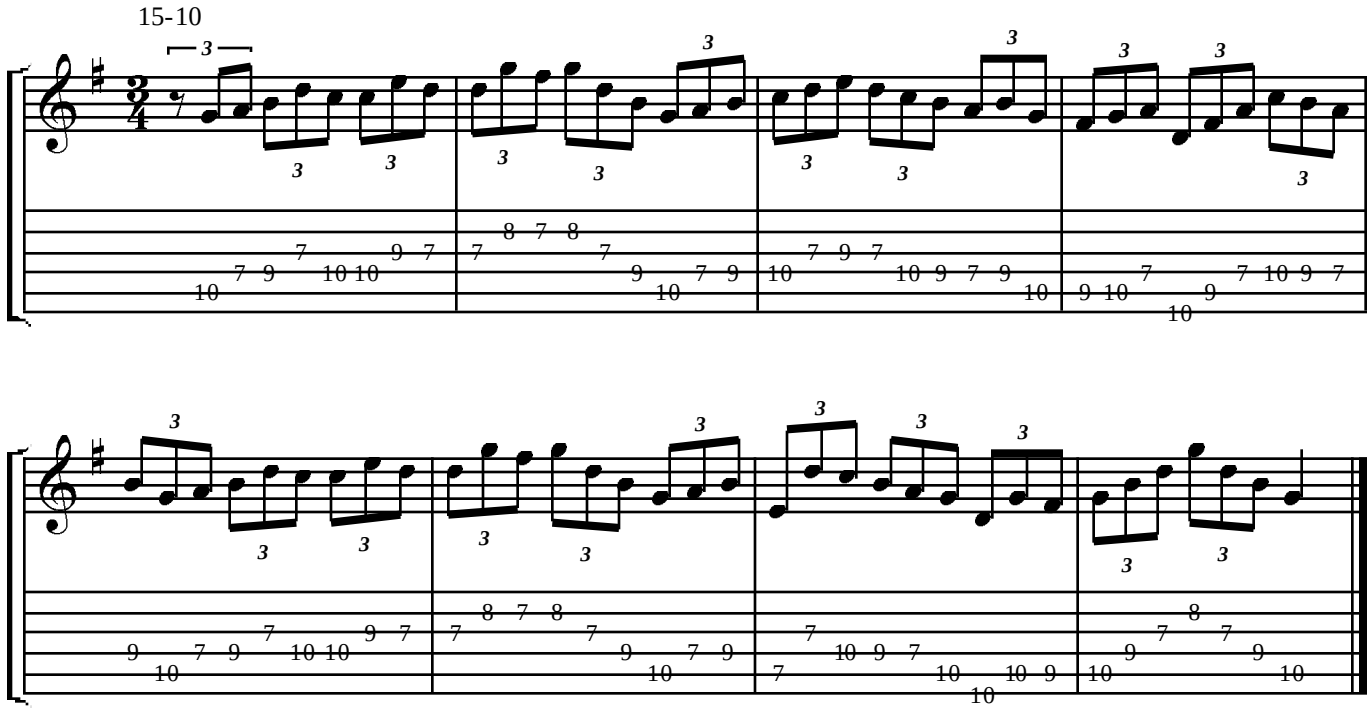
The following melody is the opening theme from Mozart's Piano Sonata in C major (K. 545). It makes a great exercise for scale playing.



The following is the Paul Desmond tune, "Take Five". In measures 3 and 6 note the change to 4th position making for an easy fingering for the note Db.



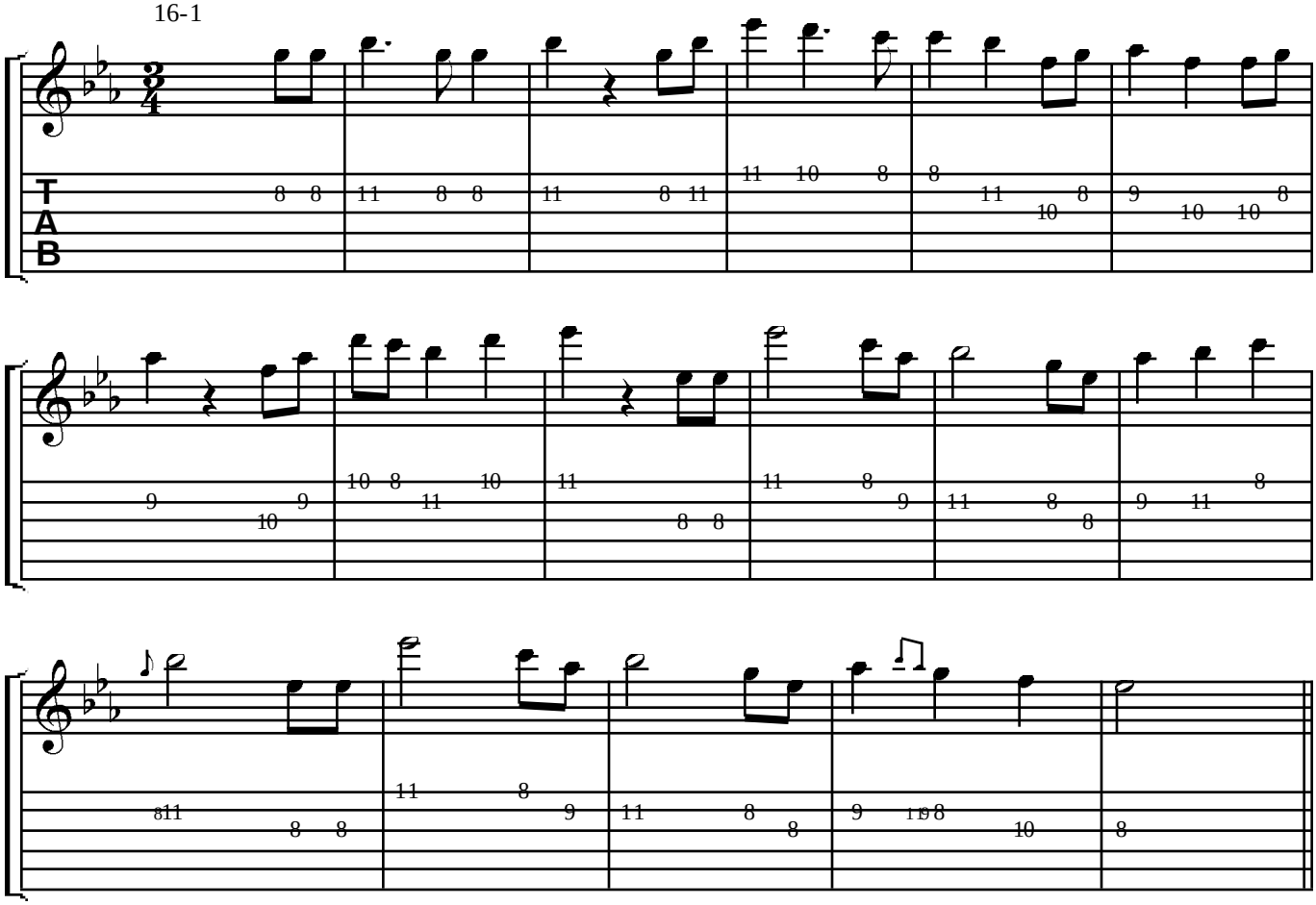
The following theme is from J.S. Bach's "Jesu, Joy of Man's Desiring".



Chapter 16 - 8th and 9th Position

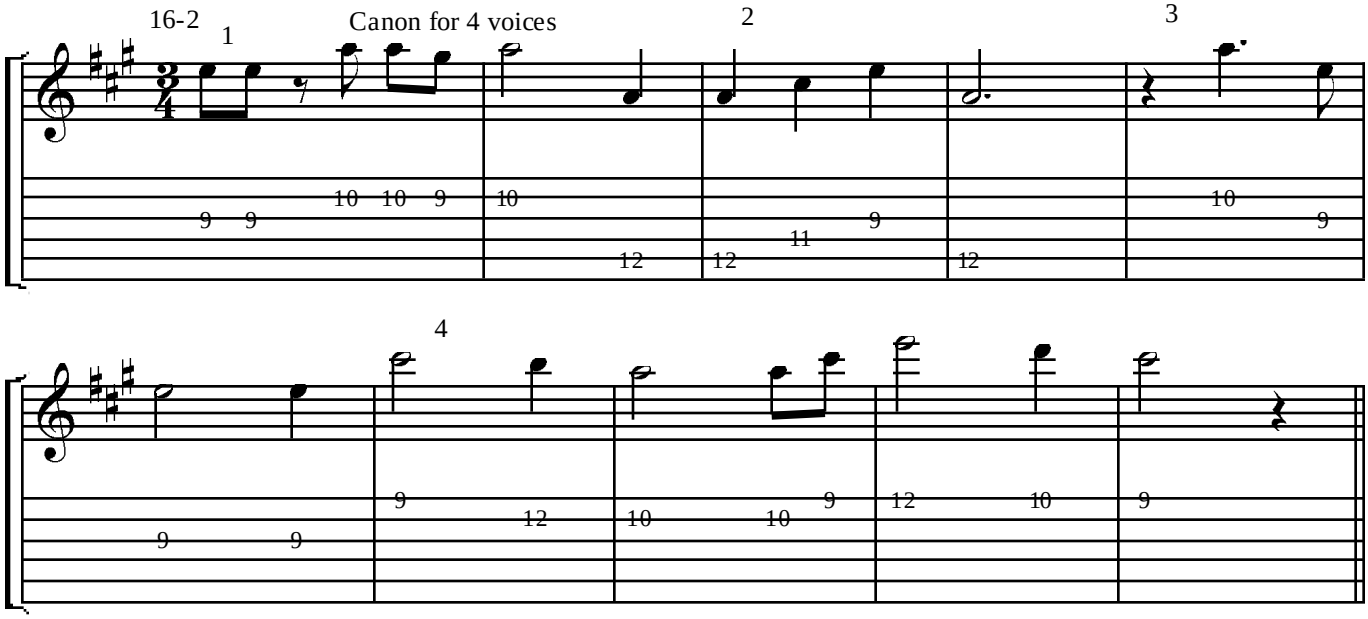
The first melody is Brahm's famous "Lullaby". This is in Eb and uses the 'G position' at the 8th fret.

16-1



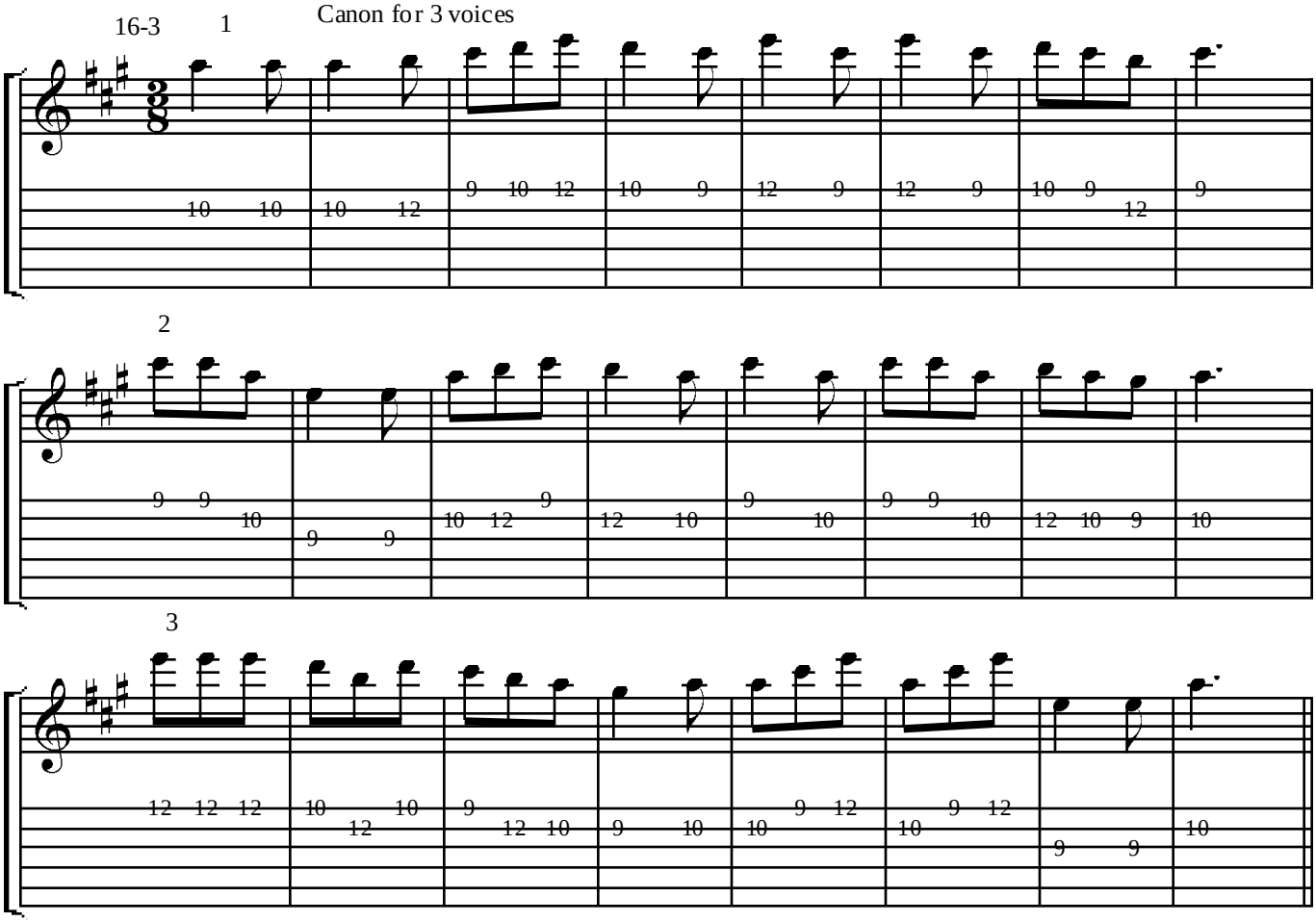
The following four-part canon is in the key of A, using the C position at the 9th fret. This position allows you to reach the high E in the second to last measure.

16-2



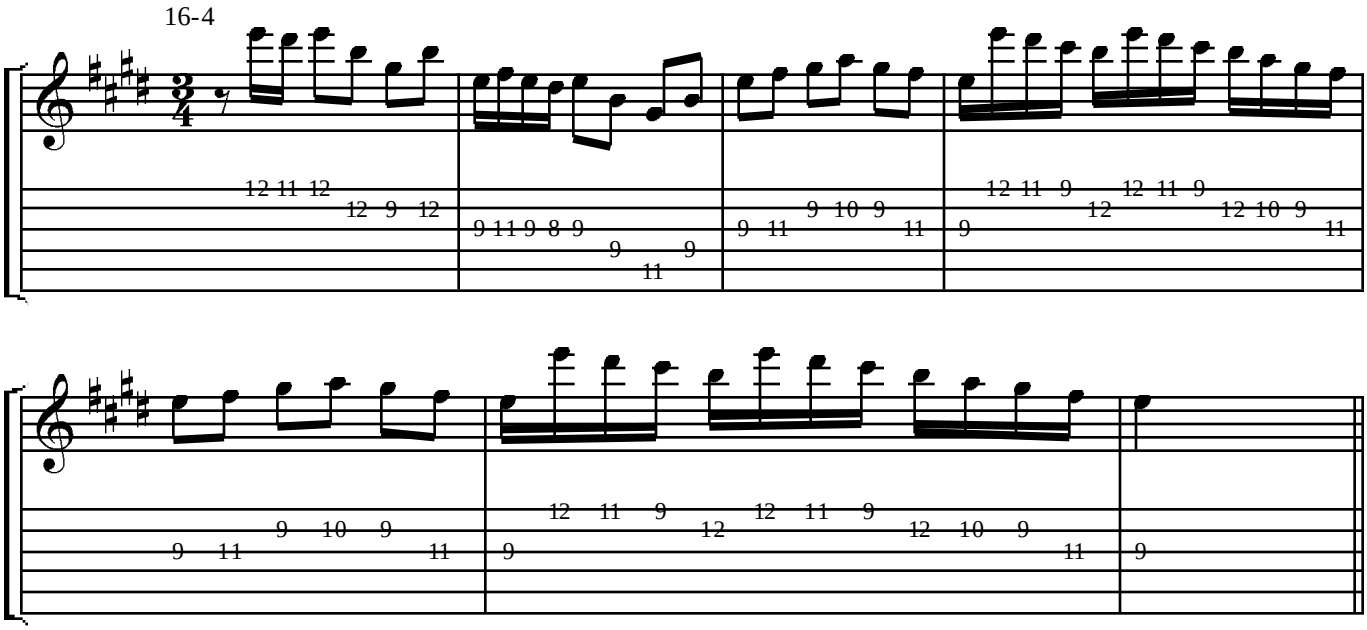
The following three-part canon uses the same position as the previous example. Note the canon entrances are every 8 measures.

16-3 Canon for 3 voices



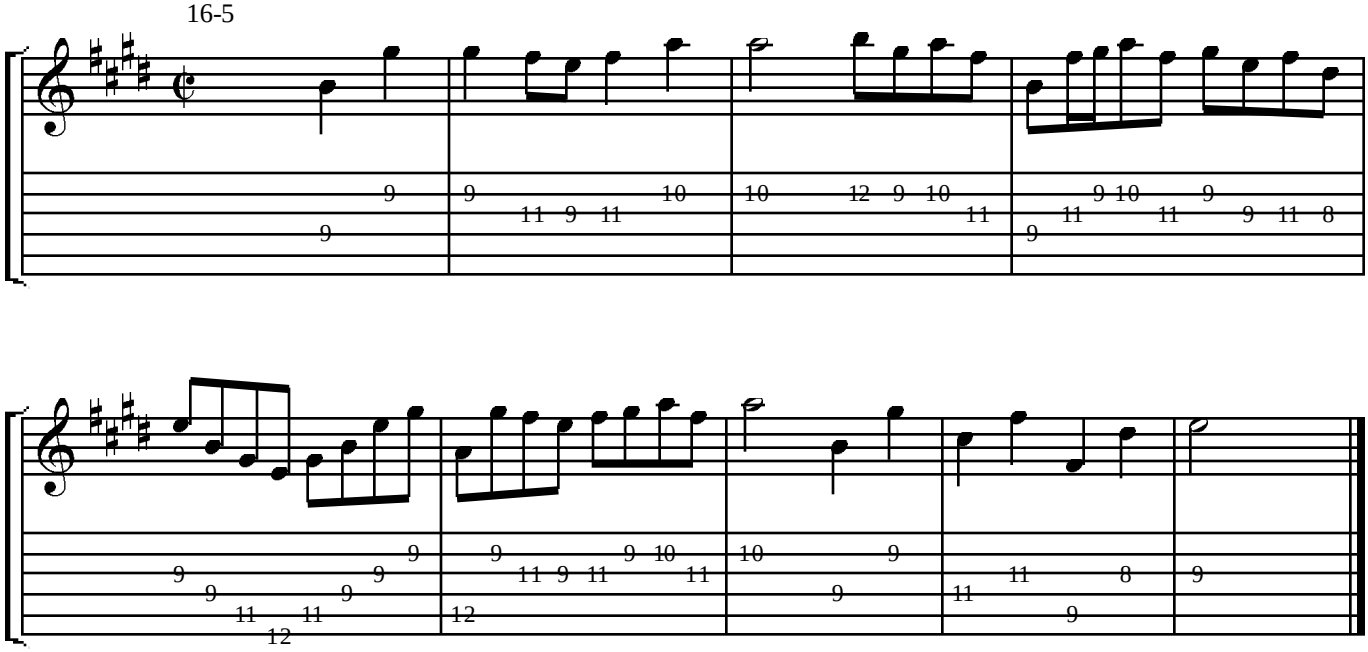
The following phrase is from J.S. Bach and appears in both his string and lute literature.

16-4



The following melody is another arrangement of Bach's "Gavotte en Rondeau" shown earlier in the 4th position. Here we use the G position at the 9th fret to play in the key of E. The second to last note D# can be play either at the 13th fret of string 4 or the 8th fret of string 3.

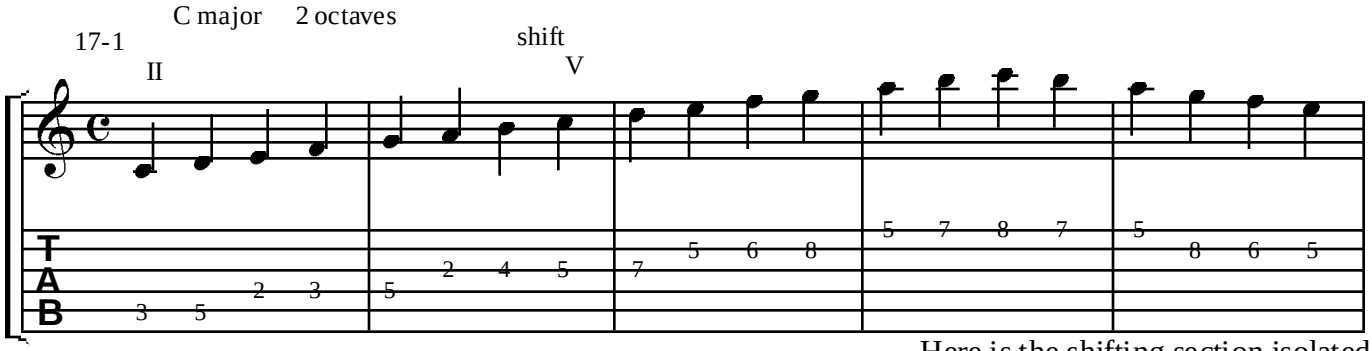
16-5



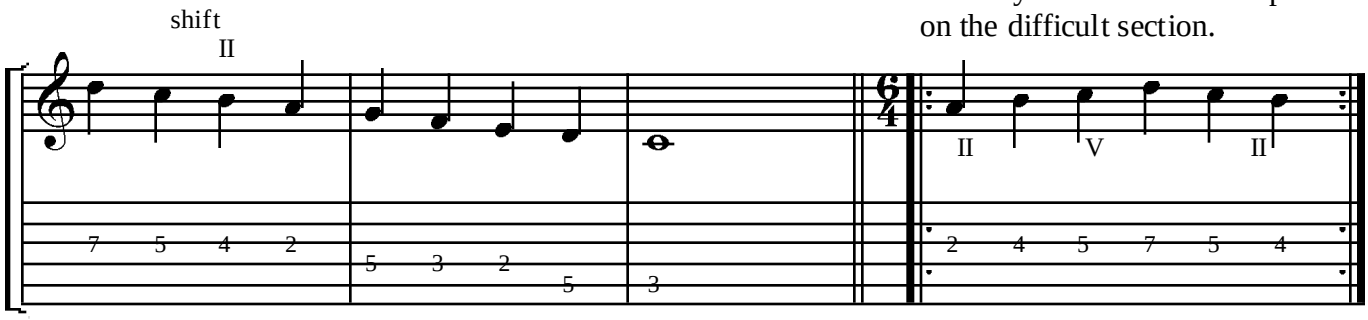
Chapter 17 - Shifting Positions

An important technique for the intermediate level guitarist is position shifting. Sometimes the range of a melodic passage exceeds the current position that you are in. During a passage you may have to shift quickly to a higher or lower position on the neck. One method of notating a position is to use a Roman numeral, i.e. "V" means 5th position (first finger at the 5th fret).

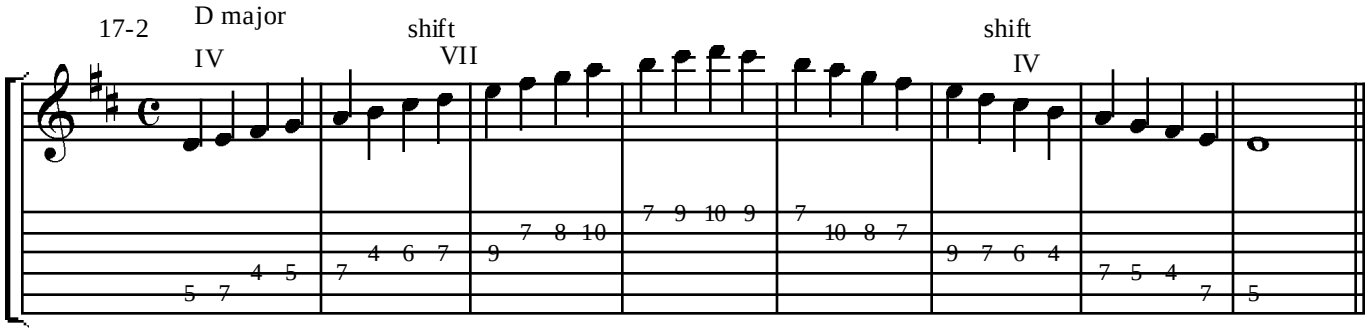
The first example is a C major scale in two octaves starting on string 5. This is a common fingering that can be transposed to several other keys. It begins in the 2nd position on string 3 and as you change from the note 'B' to 'C', you shift from the 2nd position to the 5th position. The note 'B' is played with the third finger, and the note 'C' is played with the first finger, so you are not only shifting positions but also changing fingers. It's pretty tricky so take it slowly and accurately.



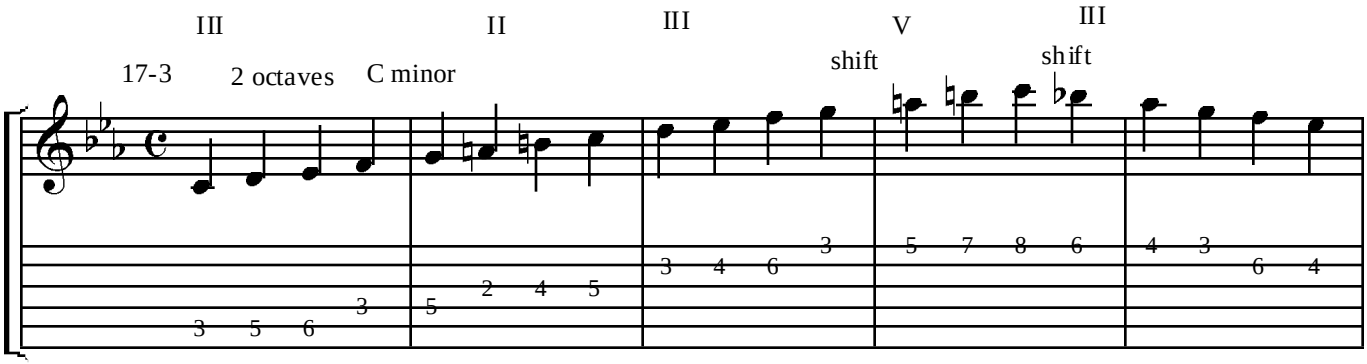
Here is the shifting section isolated so that you can do detailed practice on the difficult section.



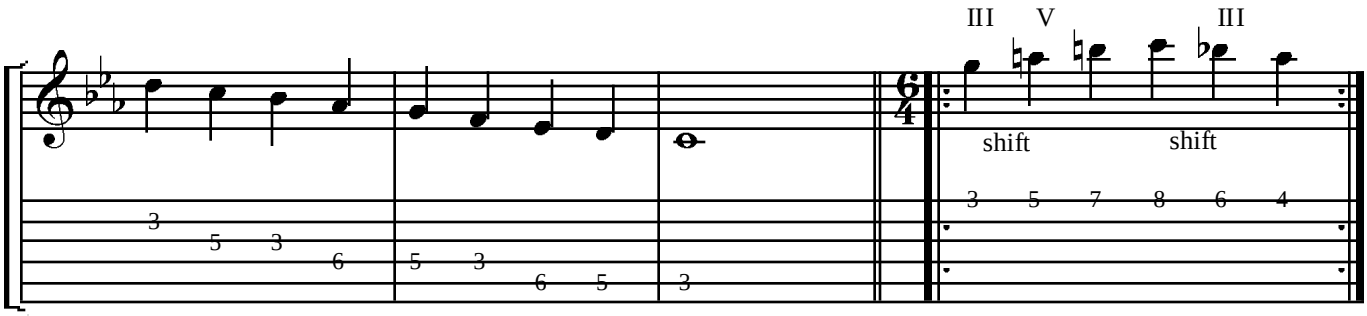
The same fingering can be used in other keys by moving everything up (or down) to a new starting position. Using this fingering, the keys of Bb, B, C, C#/Db, D, Eb, E, F, F#/Gb, and G are possible. Here is a two octave D major scale that uses the same fingering as the C major scale above.



The minor scale is used in many different ways, with a mixture of the three modes creating several possibilities. One traditional way of playing minor scale exercises is to play the melodic minor form while ascending and the natural minor form while descending. Below is a two octave C minor scale. Note the use of A natural and B natural while ascending (C melodic minor). This means that the set of notes while ascending is different than those used while descending so the fingering will also be different. They are many ways to solve a situation requiring a shift. This example makes the shift on string 1.



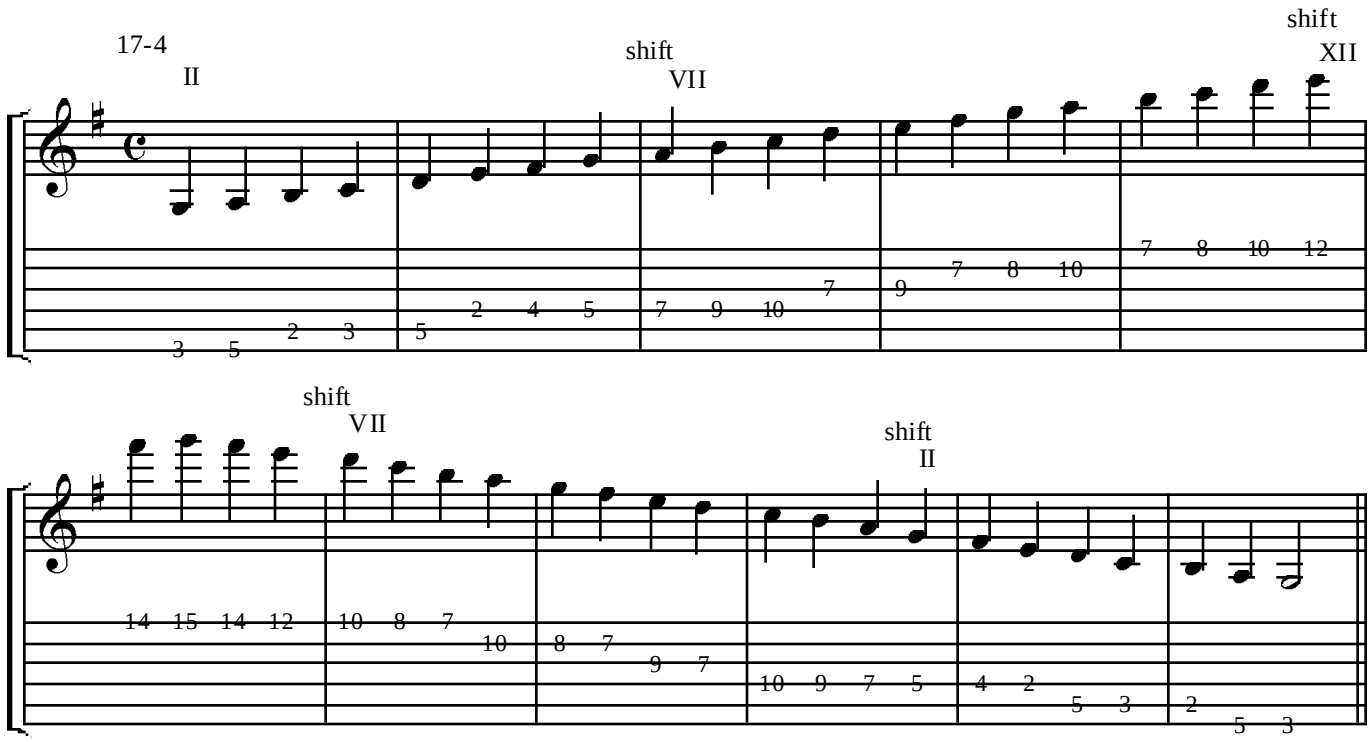
The notes on string 1 can be isolated and practiced repeatedly in order to focus on the shift.



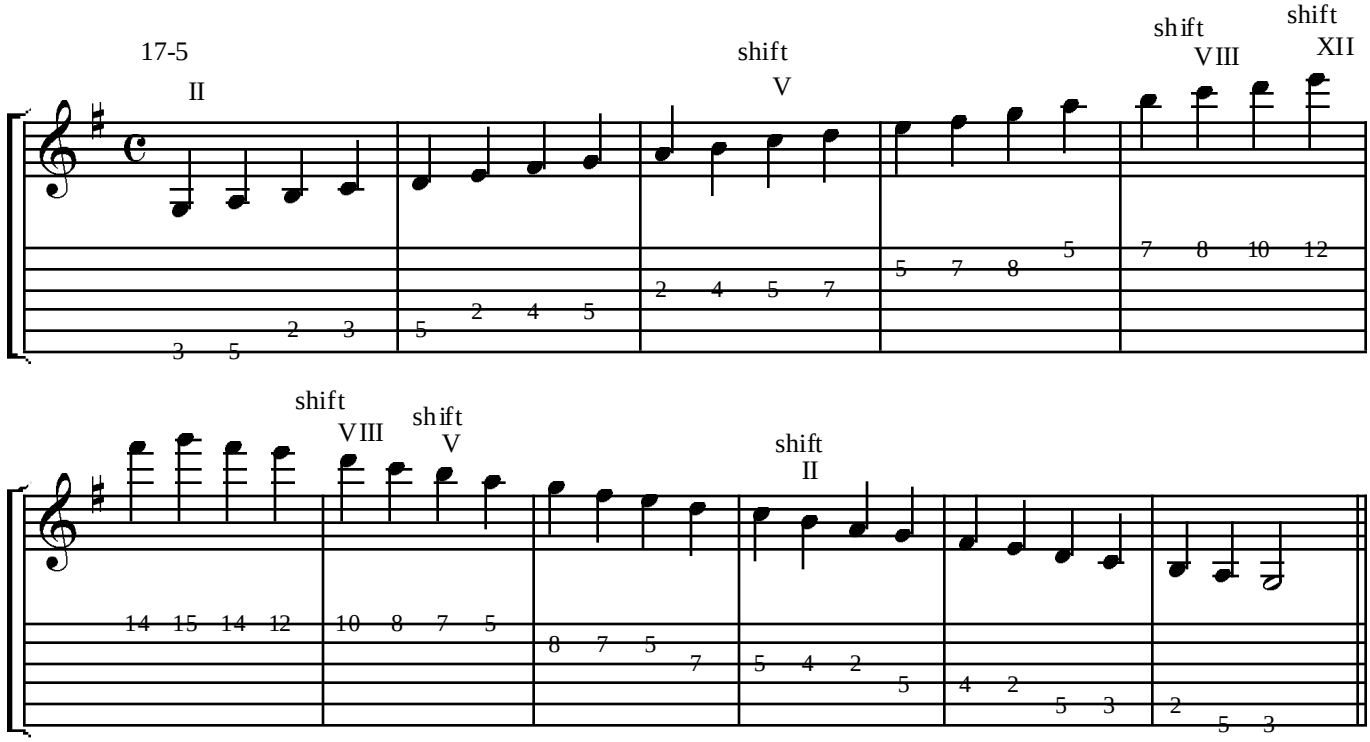
This fingering could be moved to the minor keys of Bb, B, C, C#, D, D#/Eb, E, F, F# and G.

In some keys a three octave version of the scale can be created. The possibilities are numerous as to the shifts in a scale with this wide of range. Shown below are two ways you can play the three octave scales.

The first uses two shifts both ascending and descending. The first shift occurs on string 4 and shifts from 2nd position to 7th position, the second shift is from 7th to 12th position. The descending portion uses the shifts in reverse order.

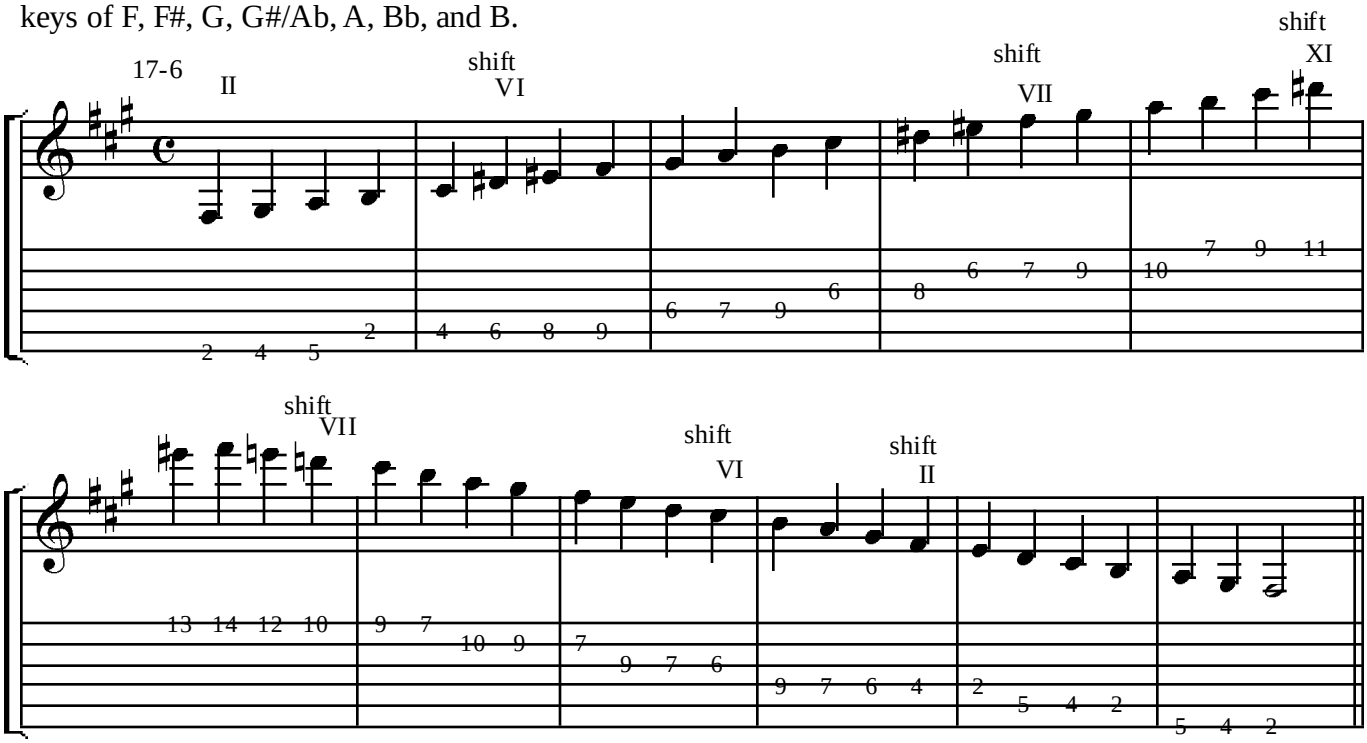


This three octave G major scales uses three shifts, both ascending and descending. Although both of these examples uses shifts at the same locations, there is no reason why one couldn't use the ascending fingering of one and the descending fingering of the other.

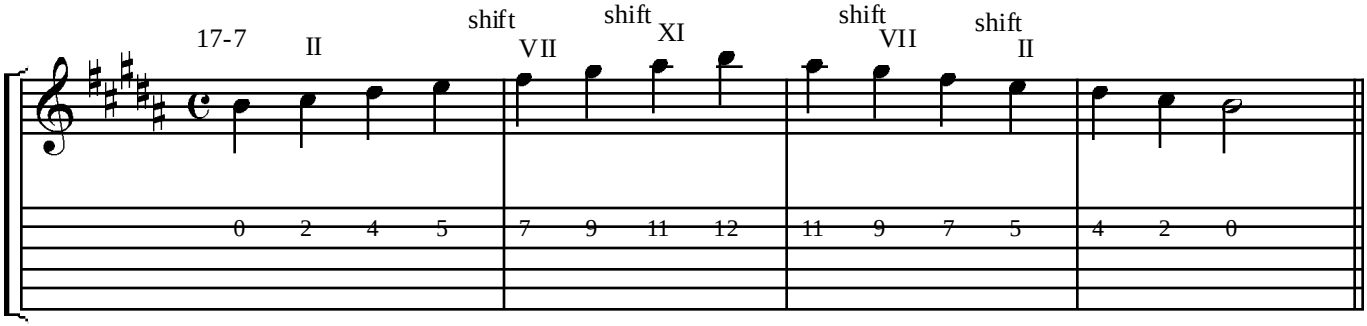


These fingerings could be used for the major keys of F, F#/Gb, G, Ab, A, Bb, and B

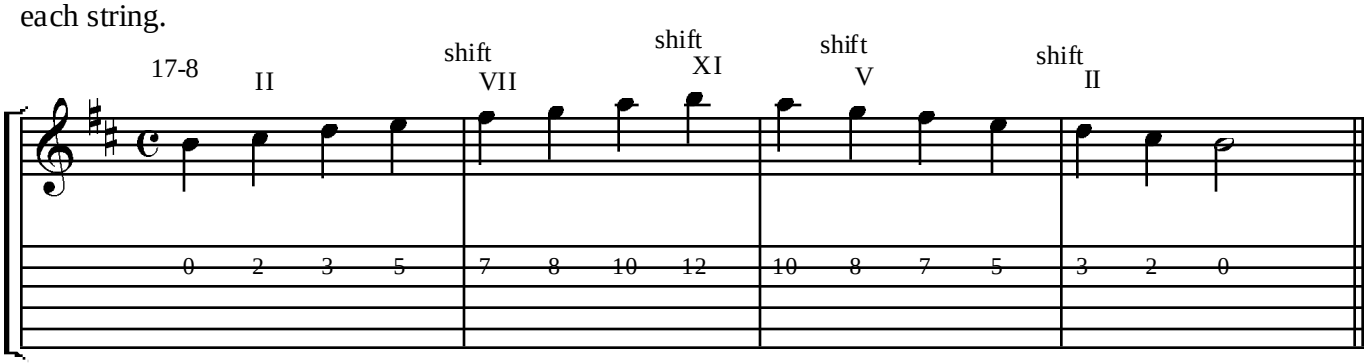
The following a three octave F# minor scale. Once again it uses a traditional form of melodic minor while ascending and natural minor while descending. This fingerings could be used for the minor keys of F, F#, G, G#/Ab, A, Bb, and B.



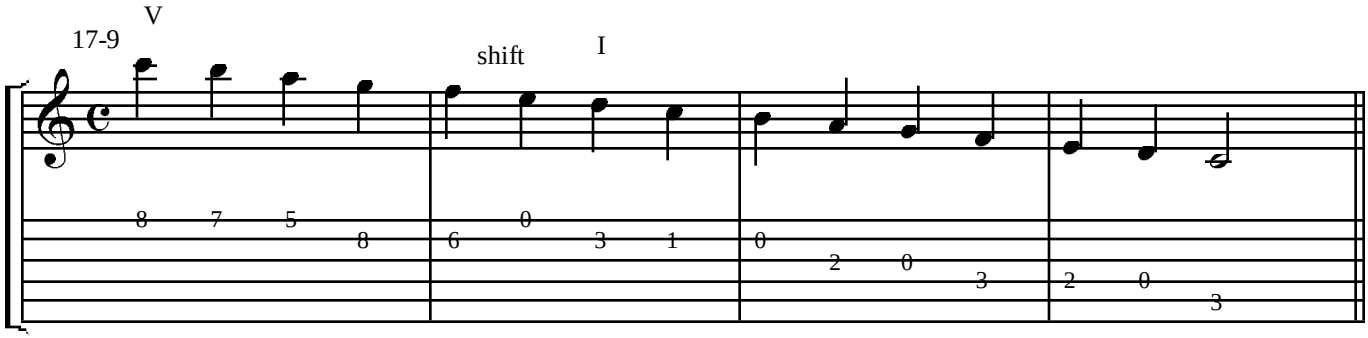
By playing a one octave scale on a single string you can focus on the shifting technique. Below is a B major scale played exclusively on string 2. The exercise can be extended by playing it on each string.



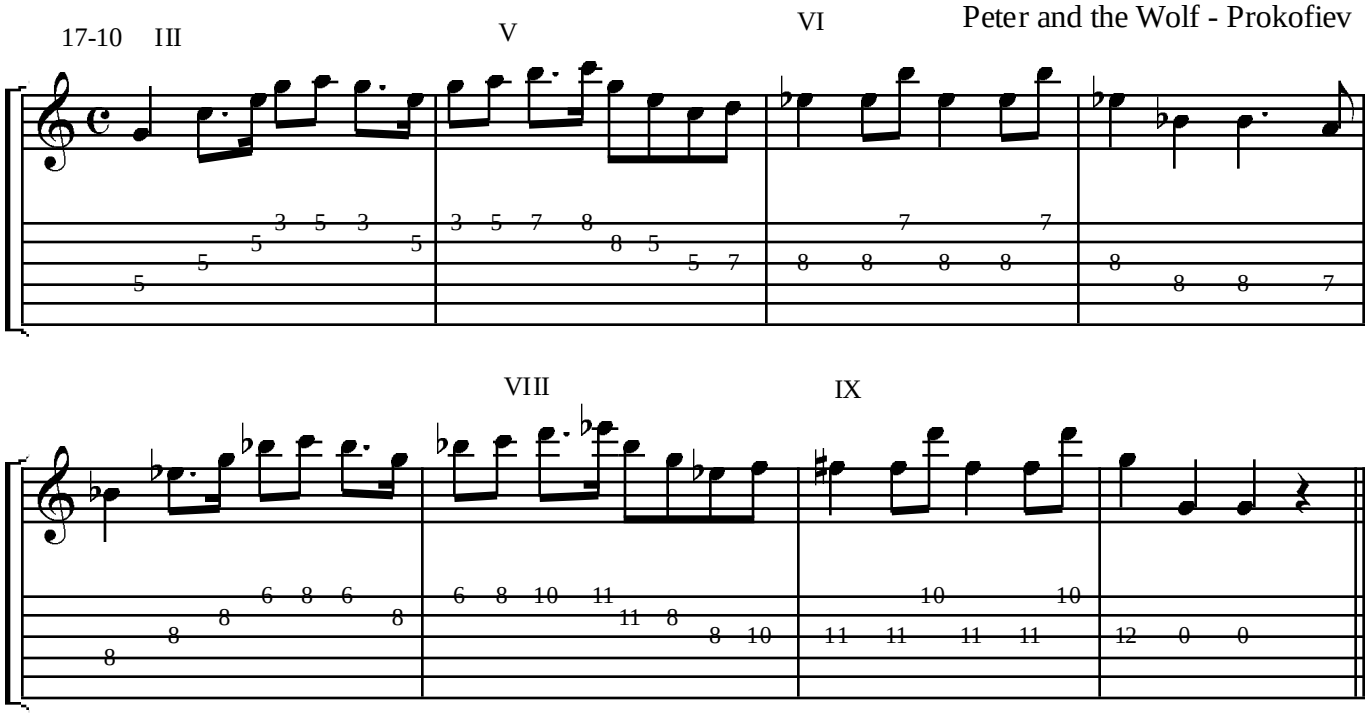
Below is a single string version of B natural minor. The exercise can be extended by playing it on each string.



Sometimes a difficult shift can be made easier by using an open string during the passage that allows the left hand a moment to make the shift. This, of course, is limited in usage as the music must by coincidence contain a note that is equal to one of the open strings. The following example begins in 5th position and as you reach the note 'E', that note is played as an open string. During that moment the hand is shifted down to the open position and the remaining notes are then played. The advantage is that you have an extra moment to make the shift, the disadvantage is the difference in timbre of the open string sometimes draws attention to the shift.

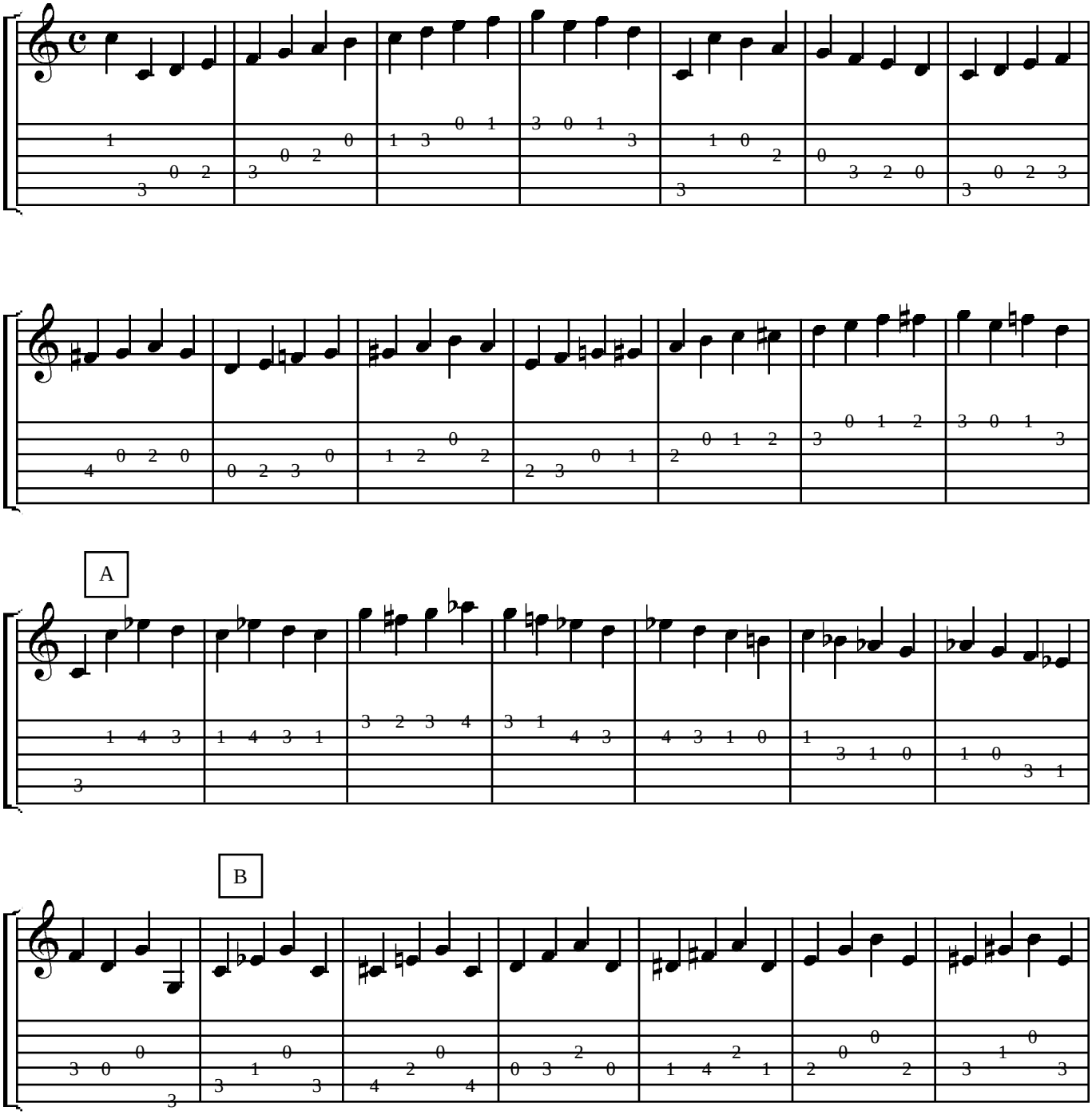


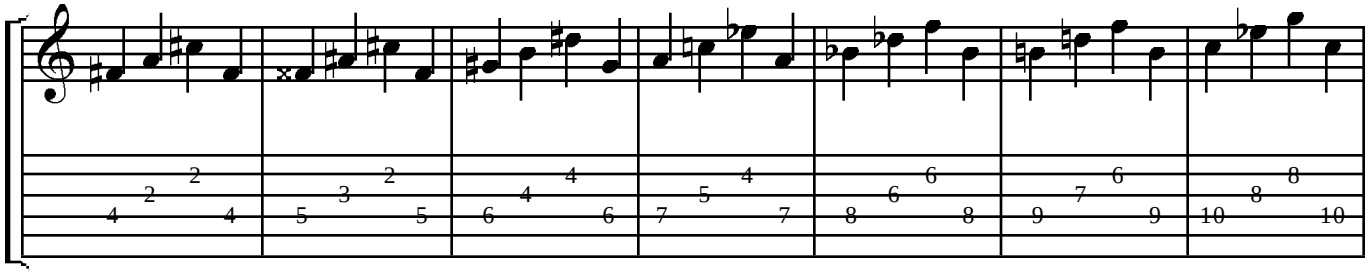
Sometimes the music contains sequential material and shifting positions to take advantage of a specific fingering and is an obvious solution to mapping the melody to the fretboard. In the following excerpt from "Peter and the Wolf", the opening phase starts in the key of C then modulates to a new key, Eb, in bar 4. The melody is then repeated in the new key with another modulation at the phrase ending (this time to G). The fingering used in the first phrase can be reused in the second by moving everything up three frets. There are many possible fingerings for this melody. In the first measure the third and fourth notes (E and G) are placed on different strings to make the quick rhythm easier to execute. However, it requires a position change in measure two. A different fingering might play both measure 1-2 in the fifth position as all the notes are available at that location. The same alternate fingering could apply to measure 5 (i.e. play both measure 5-6 at the 8th position). Try it both ways and decide which you prefer.



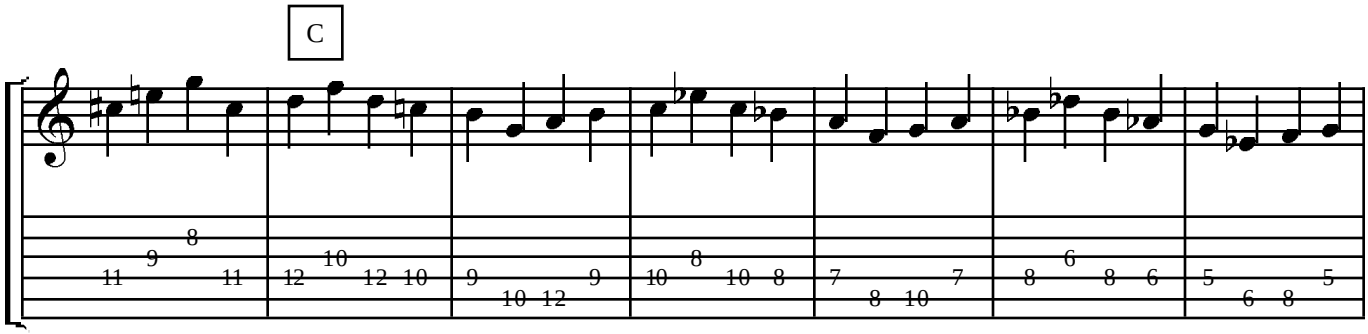
This exercise by Carulli was presented earlier as a study of the first position. It contains several melodic sequences that can be played using a single fingering at several different positions. At letter B the first repeating pattern starts and at letter C another pattern begins that descends all the way down the fretboard to first position. When playing a sequence in this manner, a very consistent phrasing is achieved.

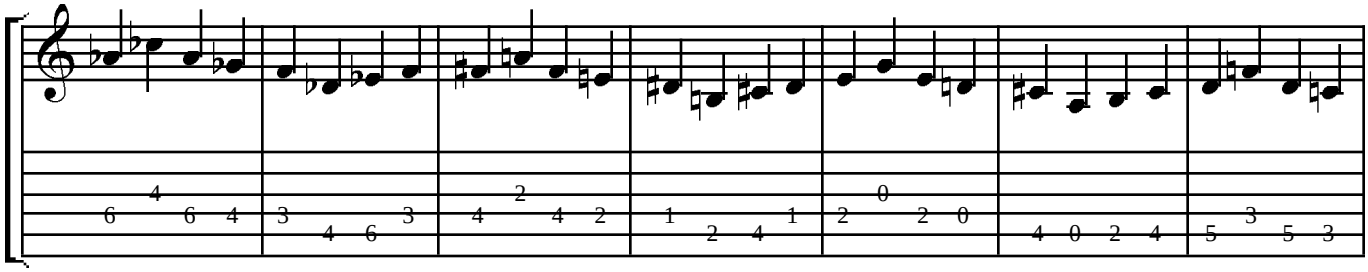
17-11

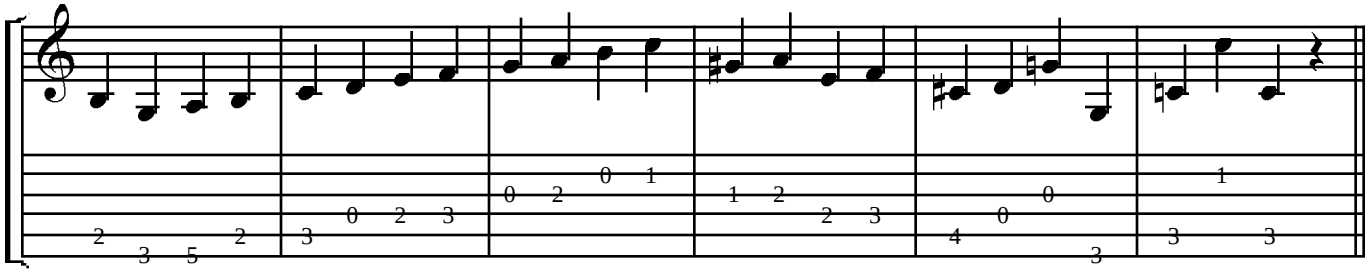




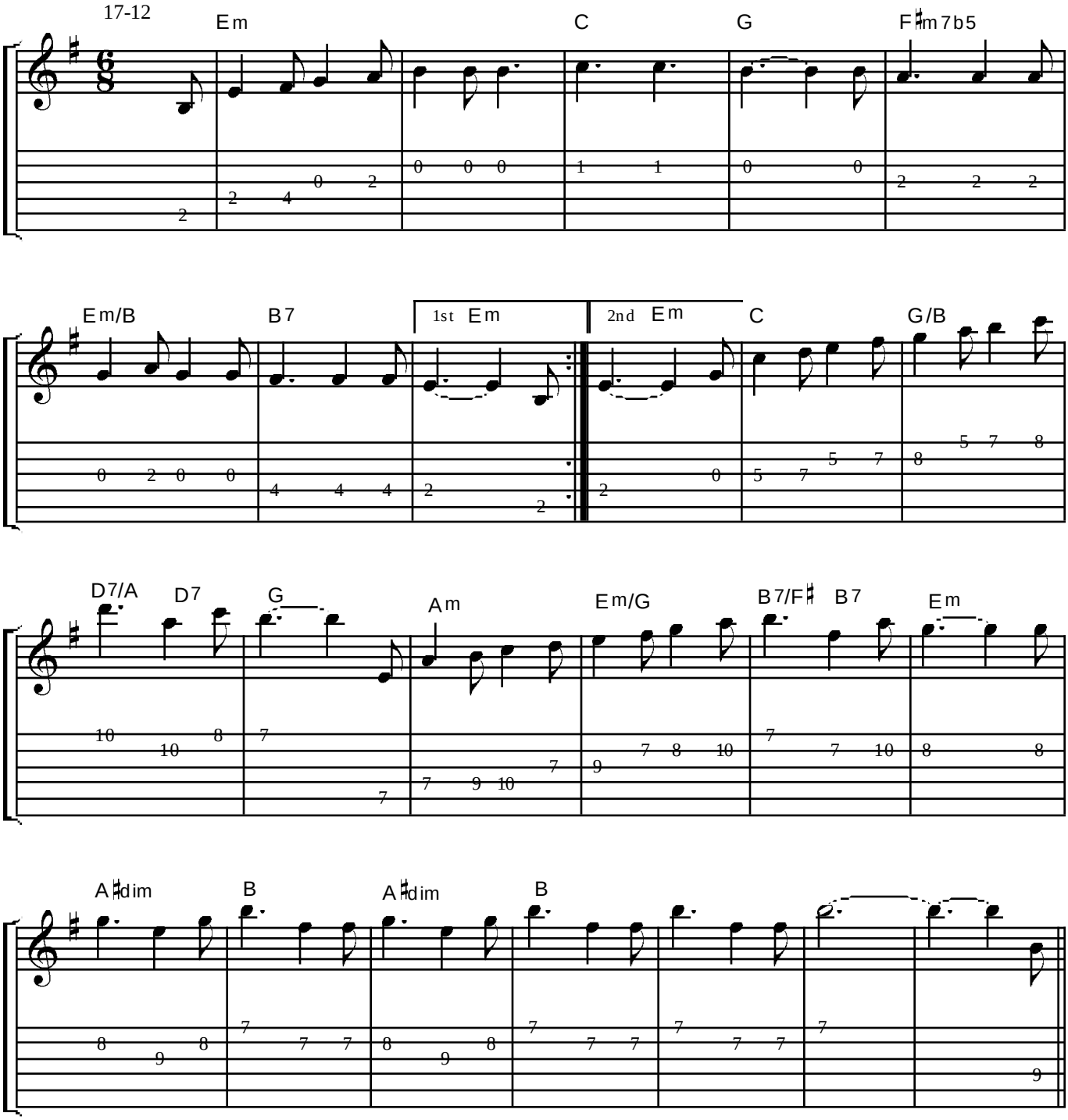
C

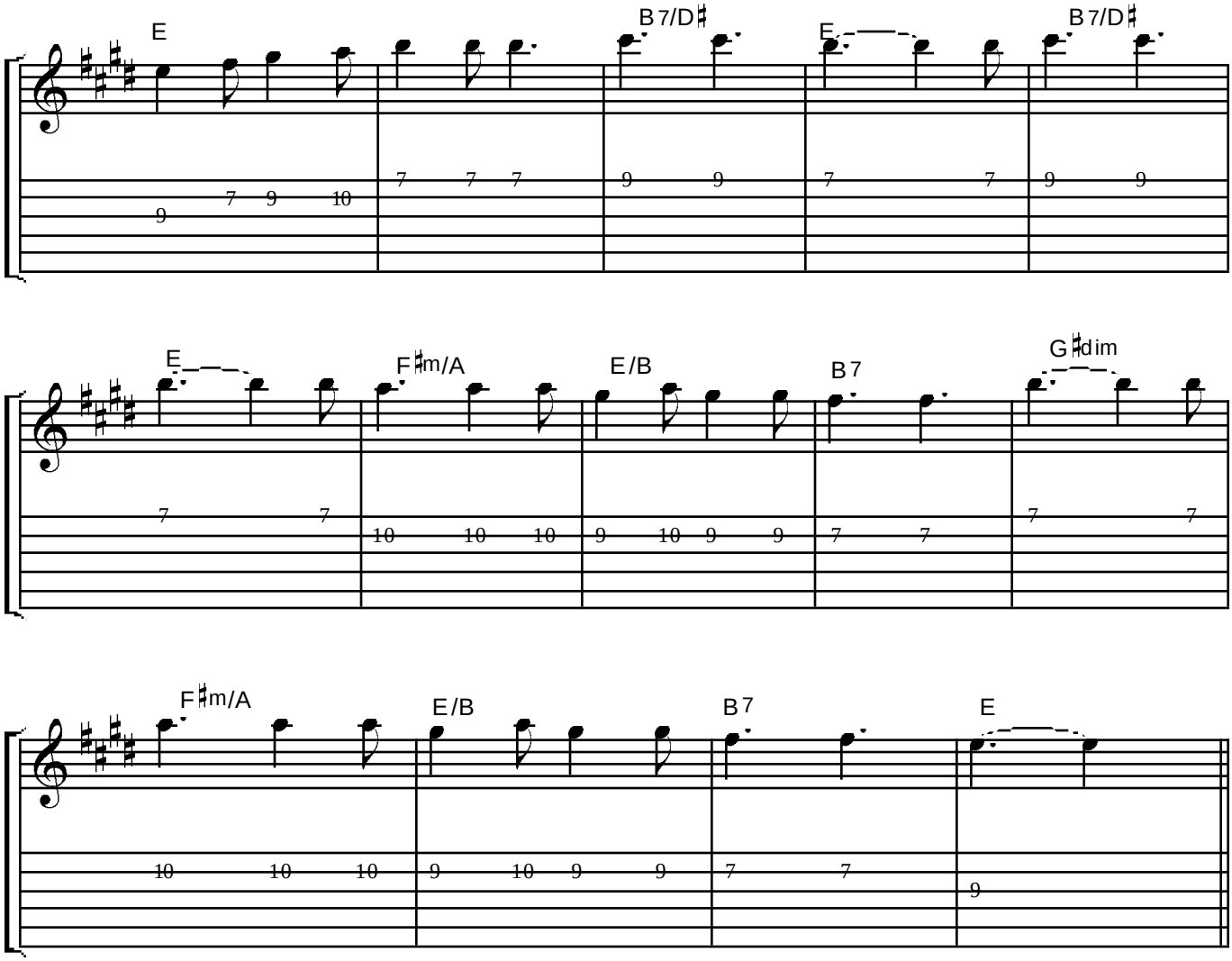






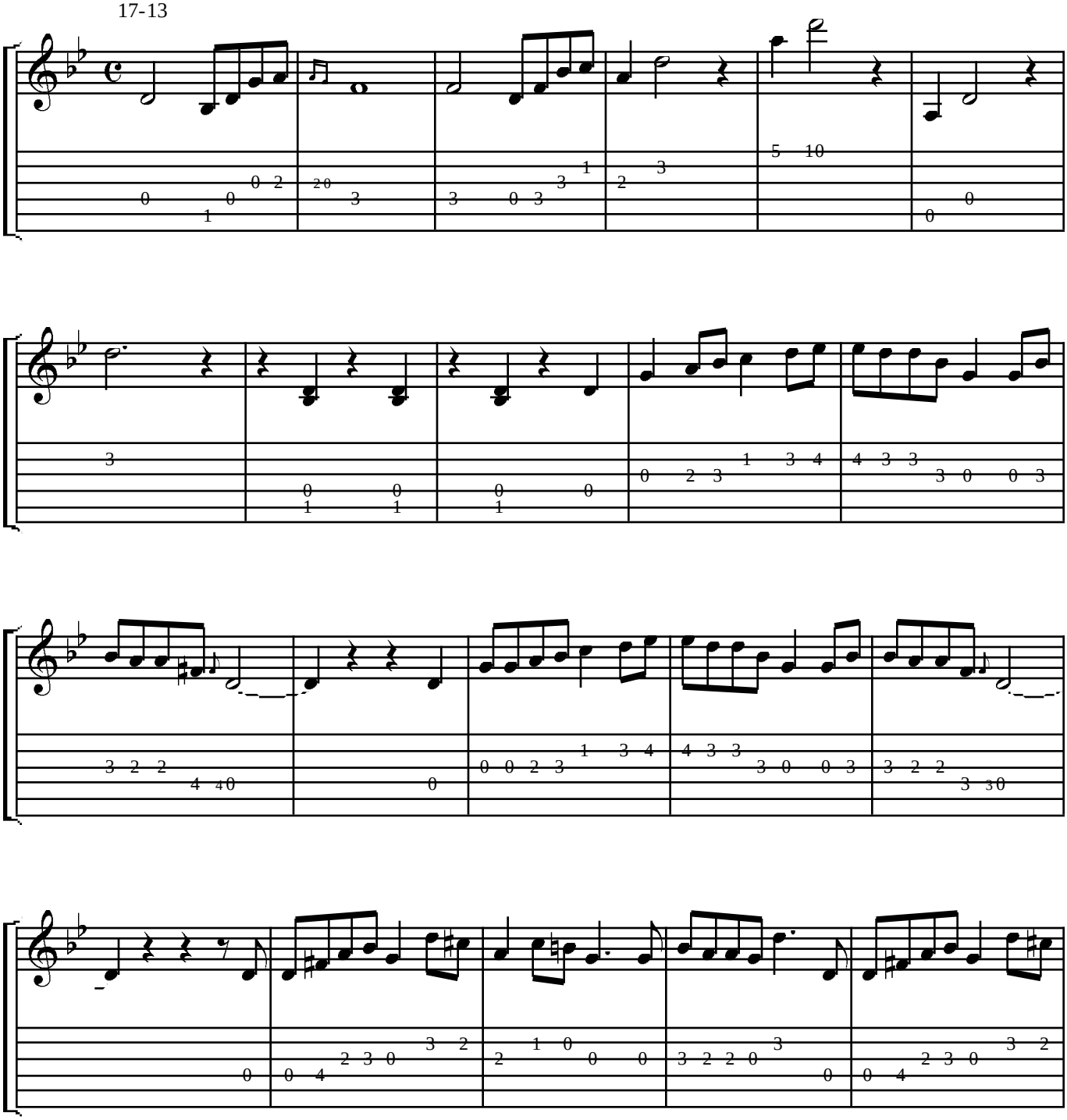
The following is the "Moldau" by Bedrich Smetana. It has a very wide range, changes from minor to major and uses a melodic sequence of the theme at different pitch levels. There are several ways to play the notes of the melody but nearly all of them require position changing. If you want to find a single position that contains all of the notes, try the 7th position.

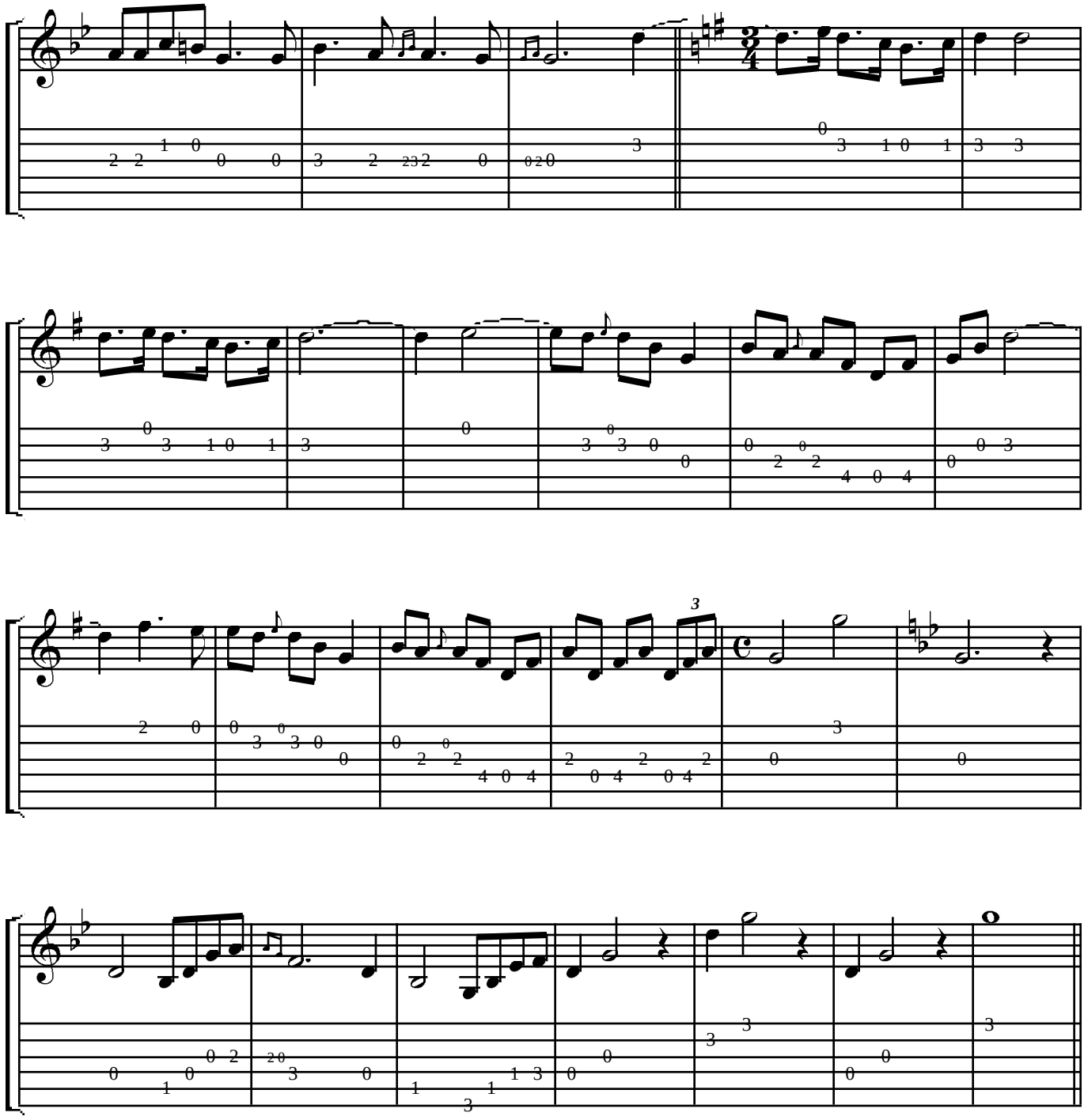



E
B7/D♯
E
B7/D♯
E
F♯m/A
E/B
B7
G♯dim
F♯m/A
E/B
B7
E

This melody, "Solvejg's Song" is from Grieg's Peer Gynt Suite.

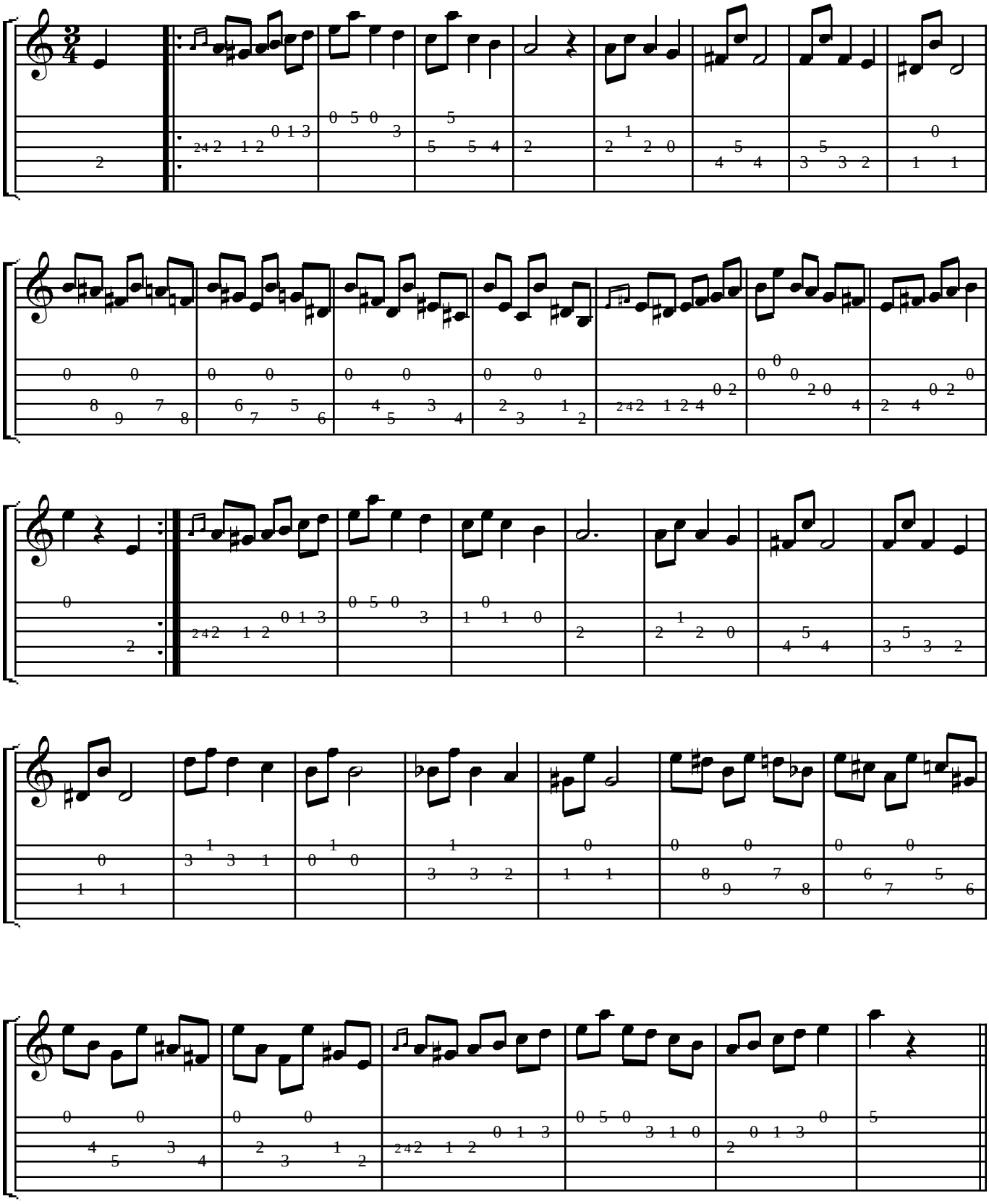
17-13





Another melody from Grieg's Peer Gynt Suite, "Anitra's Dance" has a chromatically descending passage that is can be played by using a corresponding descending position change.

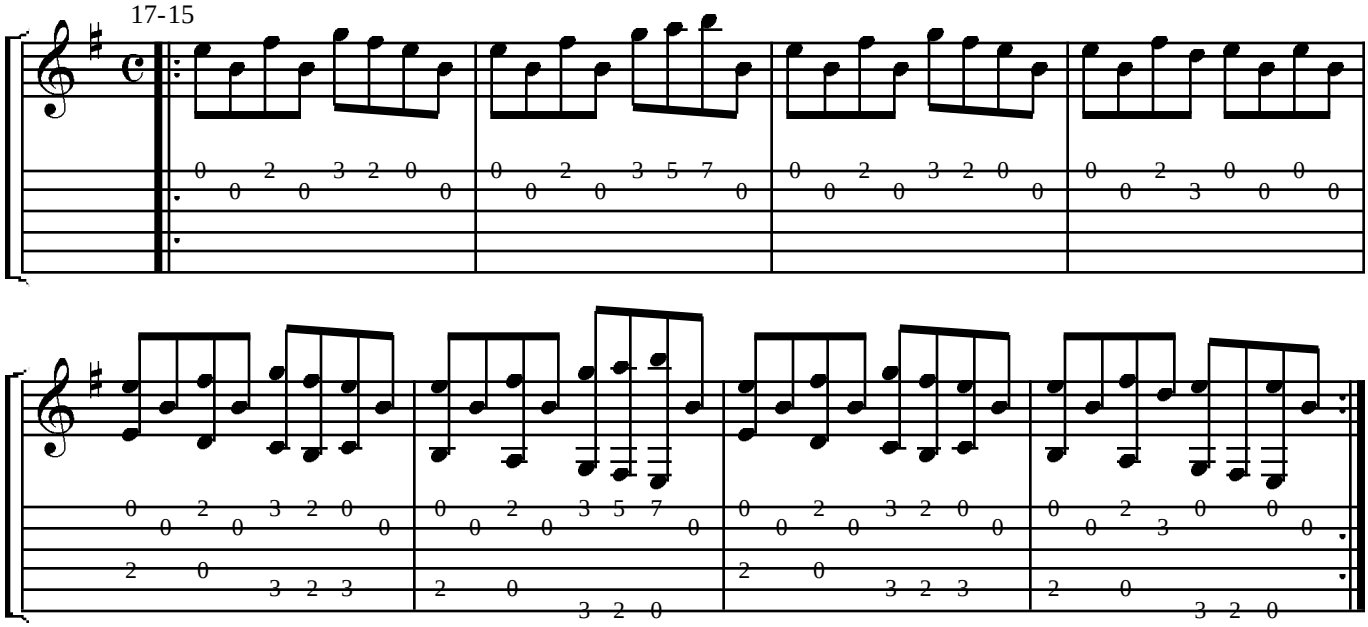
17-14



A Soalin'

This tune is popular during the holiday season.

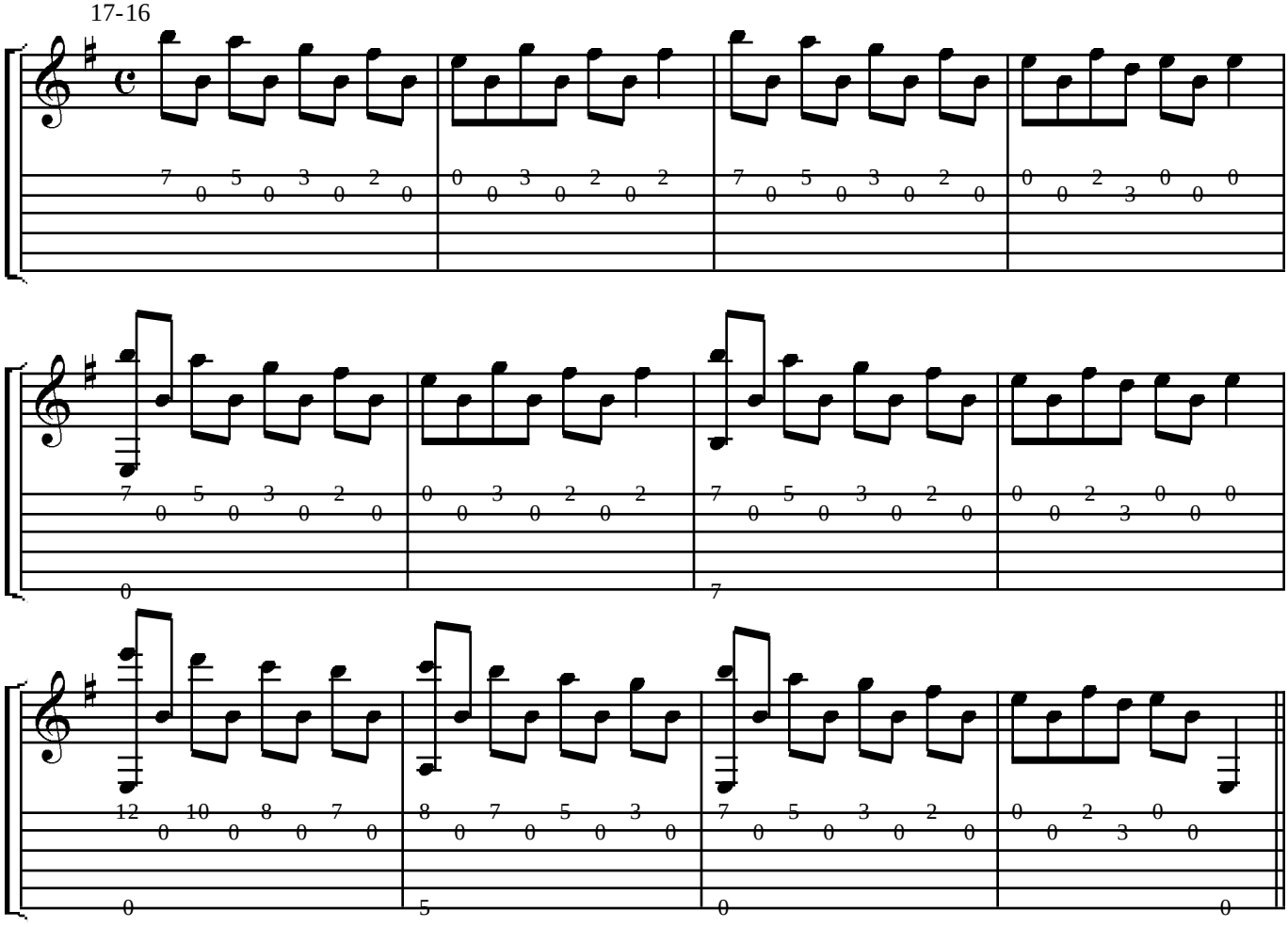
17-15



Study in Em

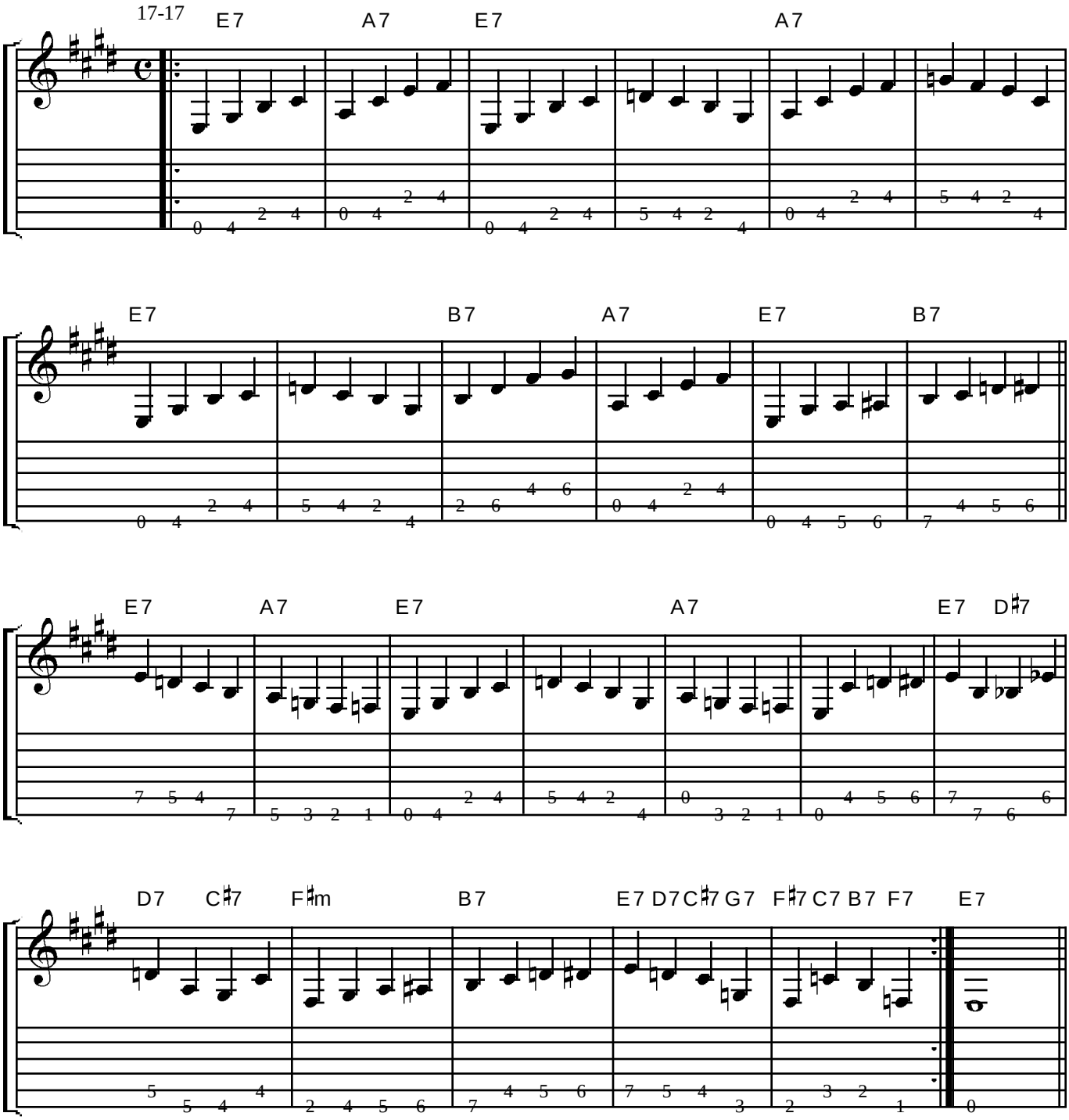
The melody of this exercise is on string one and requires several position changes throughout.

17-16



Blues Bassline

This is another typical bassline for the 12 bar blues, this time in the key of E. This version introduces several of the variations using chromaticism in the second chorus.



Chapter 18 - Guitar Calisthenics

Playing the guitar is obviously a very physical endeavor. It is useful to have a daily routine of exercises that you can use to continue developing the muscles needed for guitar playing and also to keep the strength and flexibility you have already attained. In this chapter there are several exercises presented to achieve that goal. These are just a few of the exercises you will encounter during your study of guitar. The book "Pumping Nylon" by Scott Tennant is highly recommended for all serious students as the entire book is devoted to exercises of various aspects of guitar technique. Another highly recommended exercise book is Ronald Purcell's "Guitar Master Class" wherein he compiles favorite exercises from many world class guitarists then organizes them into a single book.

Tremolo

This first exercise focuses on a right hand technique called tremolo. The tremolo is related to the arpeggio yet the a-m-i fingers are all playing the same string. When played at a fast tempo, the tremolo is used to "sustain" a melody. Most students must take a long term disciplined approach toward learning the tremolo. One should first start at a very slow pace and play the exercise daily at that same tempo until the performance is extremely smooth and accurate. Only then should the metronome be increased to the next tempo. Increase the tempo a small amount only. Continue to play the exercise daily at the new tempo, don't concern yourself with achieving a fast tempo for months, just keep it smooth, even and relaxed. The exercise takes only a few minutes, just do it once daily and move on to the next thing in you guitar practice schedule. The best approach is to have patience with the tremolo technique and gradually increasing the tempo only when you can play the pattern in an even and relaxed manner.

Barre Chord exercise

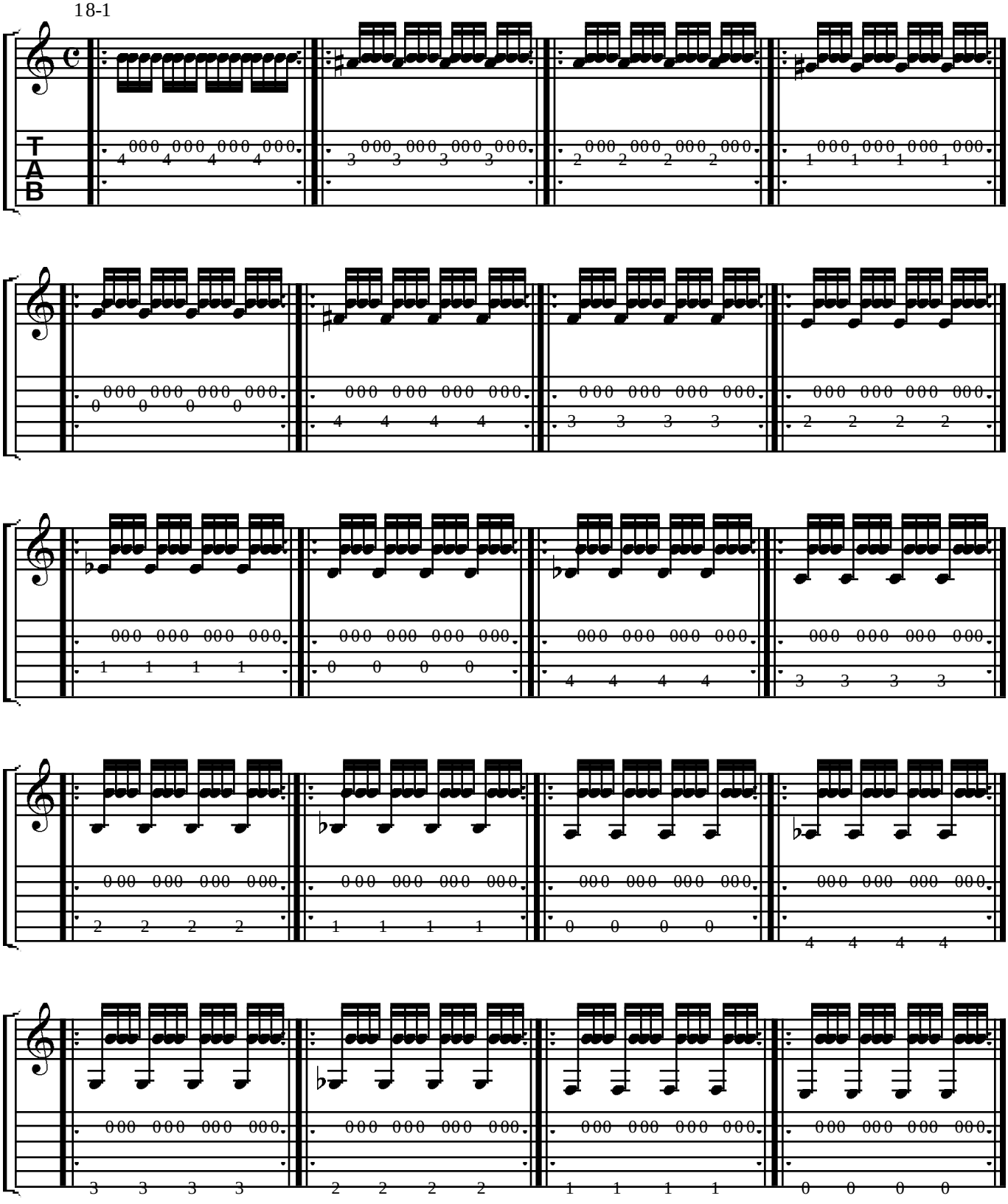
The barre chord is a common technique where the first finger is layed down across several strings to stop those strings at that fret leaving the other three fingers available to play notes at that position. Using the barre technique the common chords of A, E, C and others can be transposed up the neck to other keys. This concept is key to the basic understanding of the way the guitar works. This barre chord exercise presented in this chapter used the basic chords of C, Em, Am, Dm, G, D, E, A as barre chords. When played at the fifth fret the actually chords are F, Am, Dm, Gm, C, G, A, D, then the entire sequence is played at the fourth fret, then third fret and so on. One reason I like this exercise is a mildly amusing musical paradox that happens as you descend the neck. In this series of chords, the first 5 chords of the sequence can be heard as I-iii-vi-ii-V in the key of the first chord. The last three chords of this exercise create a IV-V-I in the key of the last chord. At the fifth fret the first five chords are "F, Am, Dm, Gm, C," i.e. I-iii-vi-ii-V in the key of F, the last three chords of this sequence are "G A D" i.e. IV-V-I in the key of D. Since this exercise effectively changes key within the pattern itself, when you move down the neck, you don't get the same musical feeling of transposing down a key, The reason is that you are actually moving up a key! When you finish at the fifth fret, you are in D, when you move down to the fourth fret, you will be in the key of E because the first chord of the pattern is the new key of the sequence, at the fourth fret it is E. Even thought this is a difficult exercise which adheres to the "no pain, no gain" principle, I smile at each descending position change due to the raise in the key.

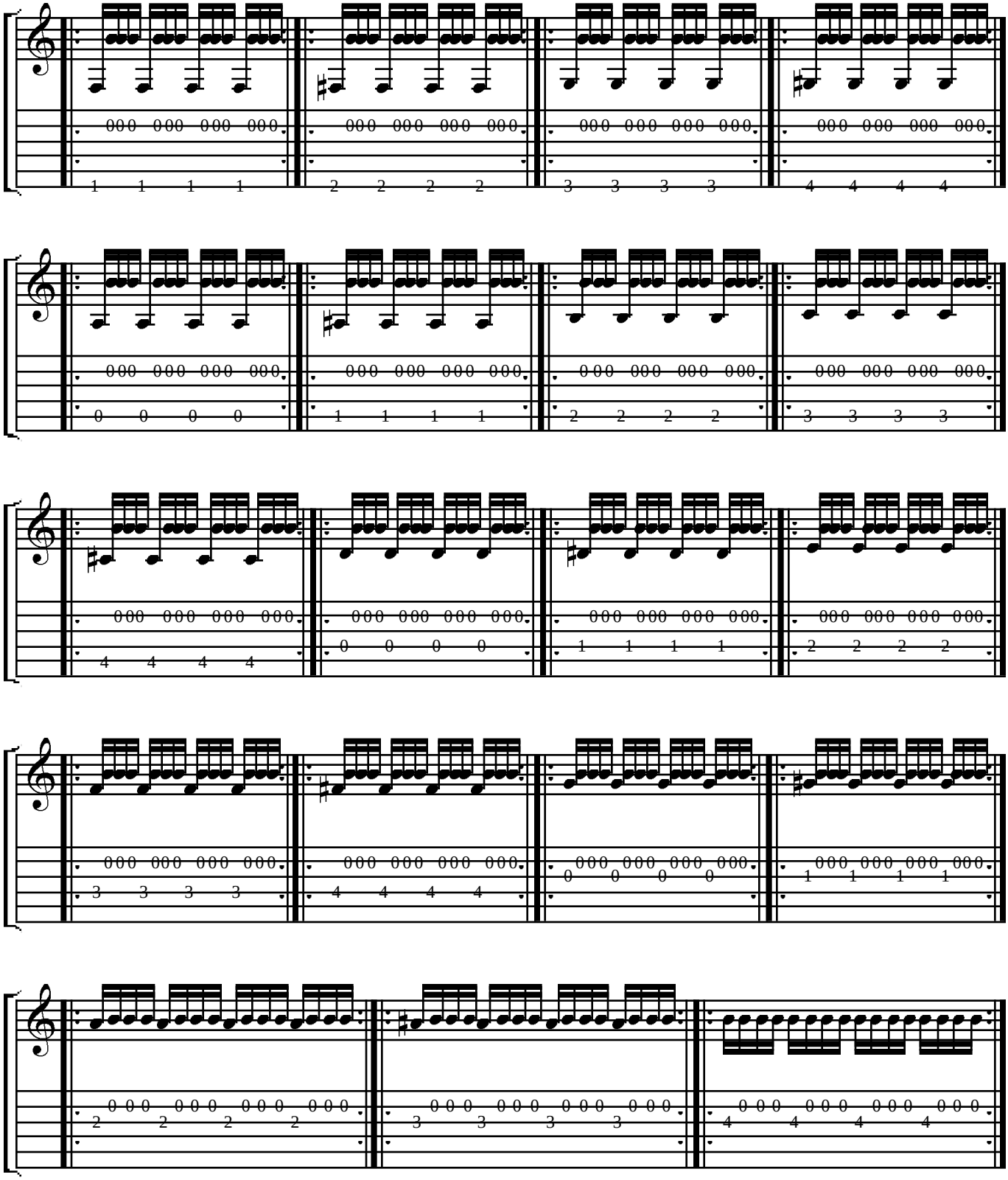
This also shows that any one position can be used for more than one key and the student shouldn't get the idea that a position implies only one key.

Tremolo Exercise

The tremolo exercise is to be played free stroke with the pattern p-a-m-i for each beamed group of sixteenth notes.

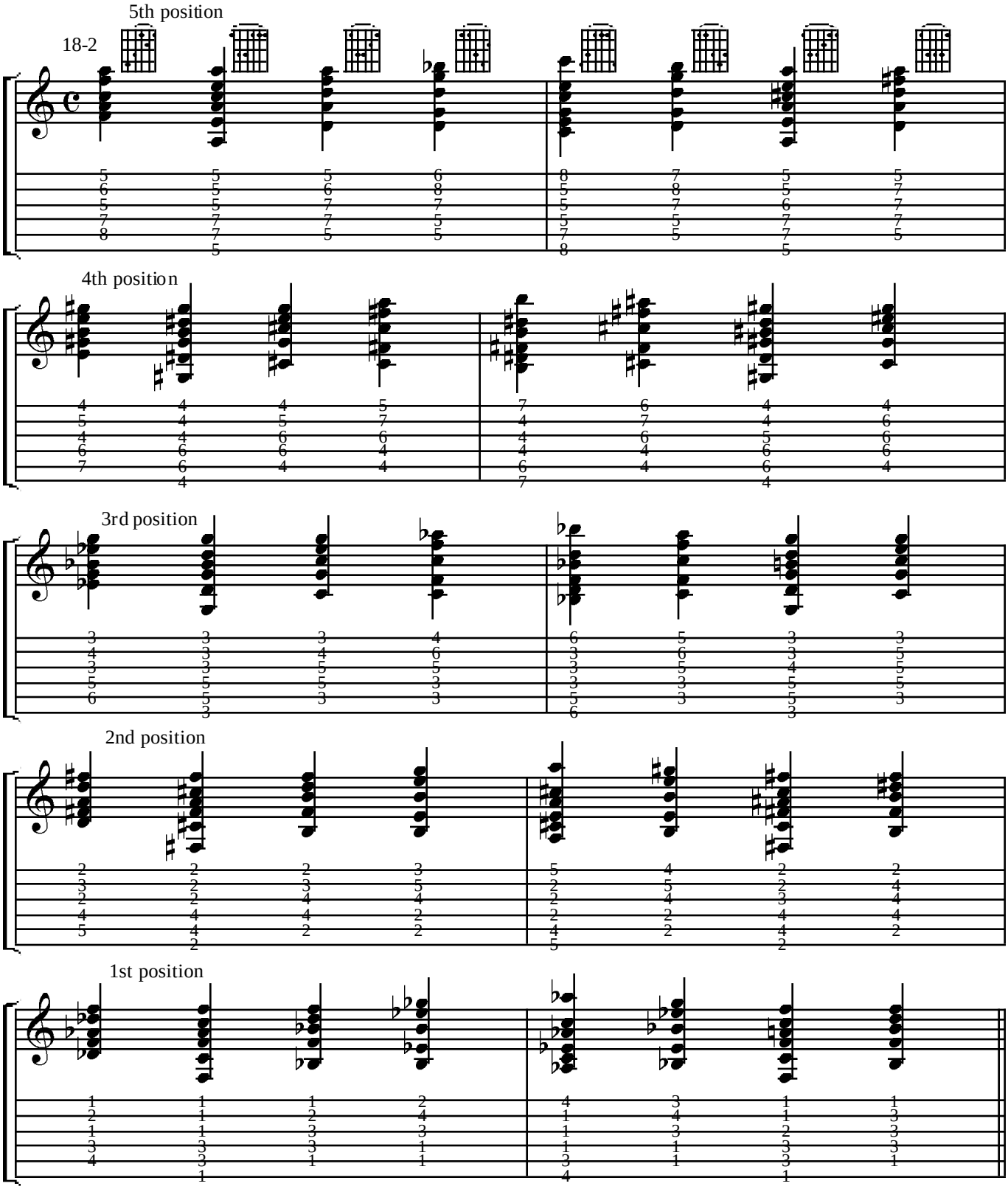
18-1





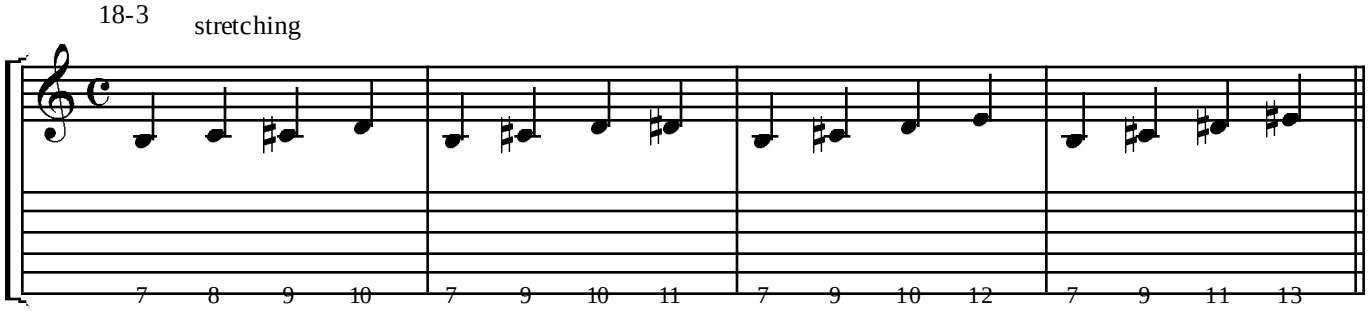
Barre Chord exercise

The following exercise uses the standard barre forms of C, Em, Am, Dm, G, D, E and A.
The forms are played from the 5th position down to the 1st position.



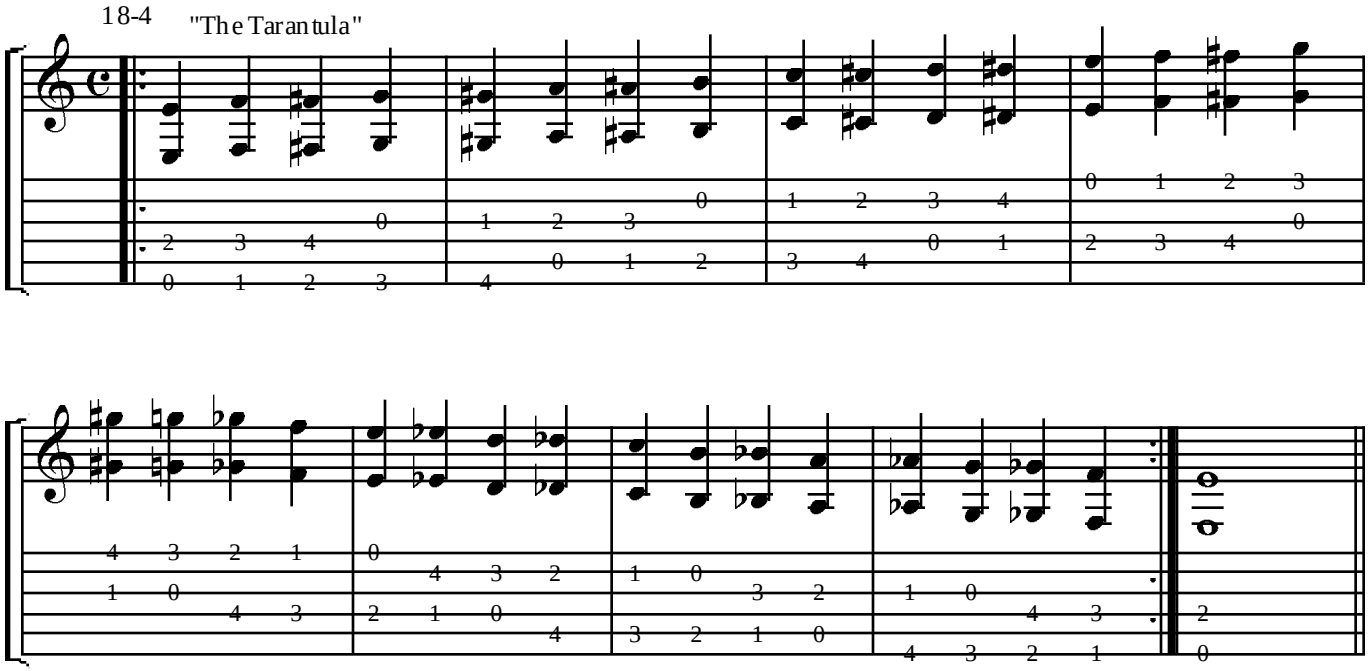
Left Hand Stretch

Being able to reach the maximum distance between the fingers of the left hand is a great advantage to guitar playing. Here is a short stretching exercise that starts in the 7th position with a hand spread of one finger per fret in measure one. In measure two, a two-fret spread is placed between fingers 1-2. In measure three, a two-fret spread is placed between fingers 3-4. Finally, in measure four, each finger must spread two frets in order to reach all of the notes. Don't over do, and don't hurt yourself, but if possible try this one fret lower. And a fret lower... and a fret lower... Ouch.



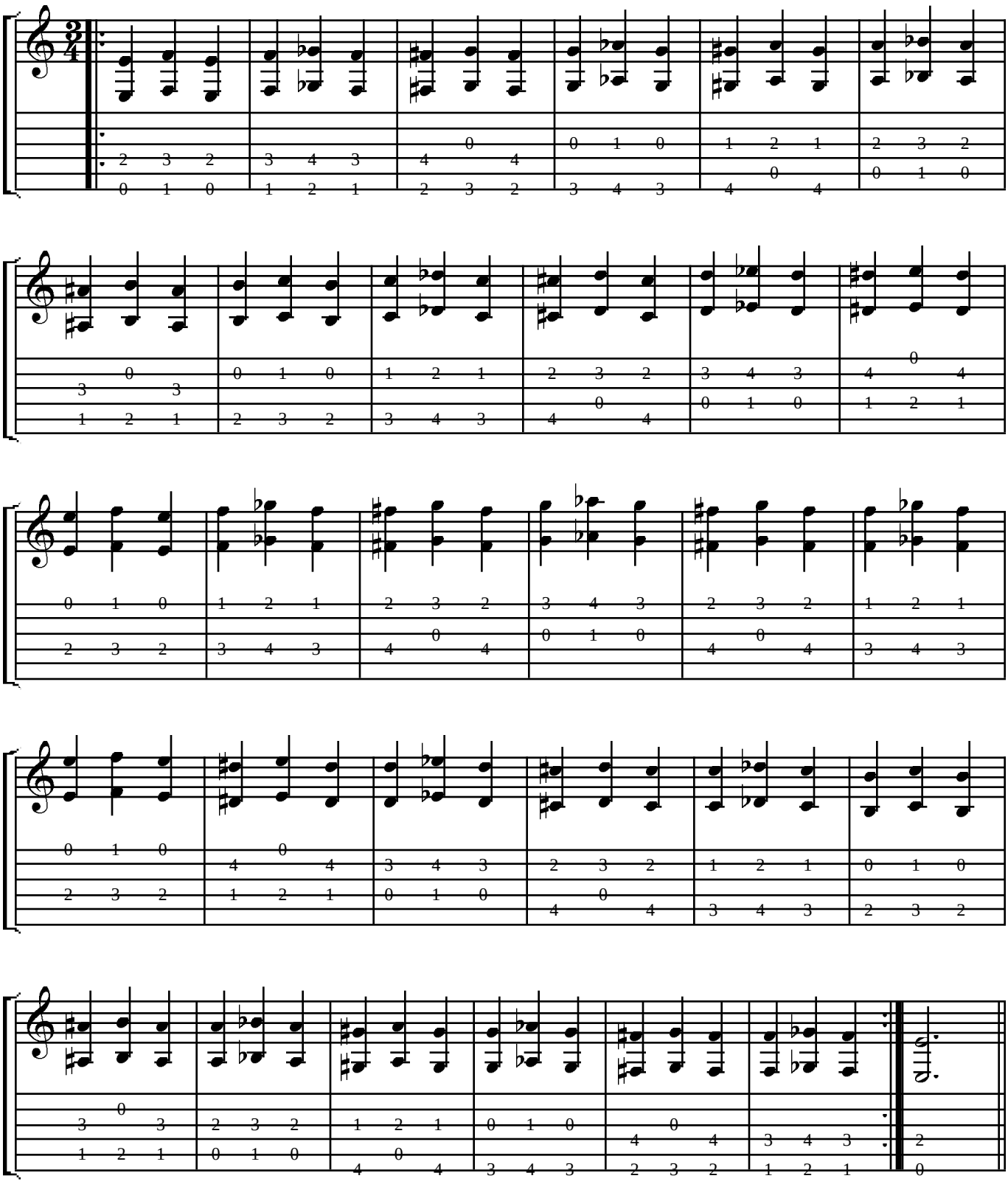
Chromatic Octaves - The Tarantula

One of my favorites, this is a great exercise to really wake up the fingers. The first time I saw someone play this exercise I thought their hand looked like a tarantula, I've referred to it as "the tarantula" ever since. After a few decades of the tarantula, I found it was even more challenging to zig zag your way through the chromatic scale. I find both of these tarantula exercises a great workout that helps maintain strength and flexibility in the left hand.



This one is even more challenging.

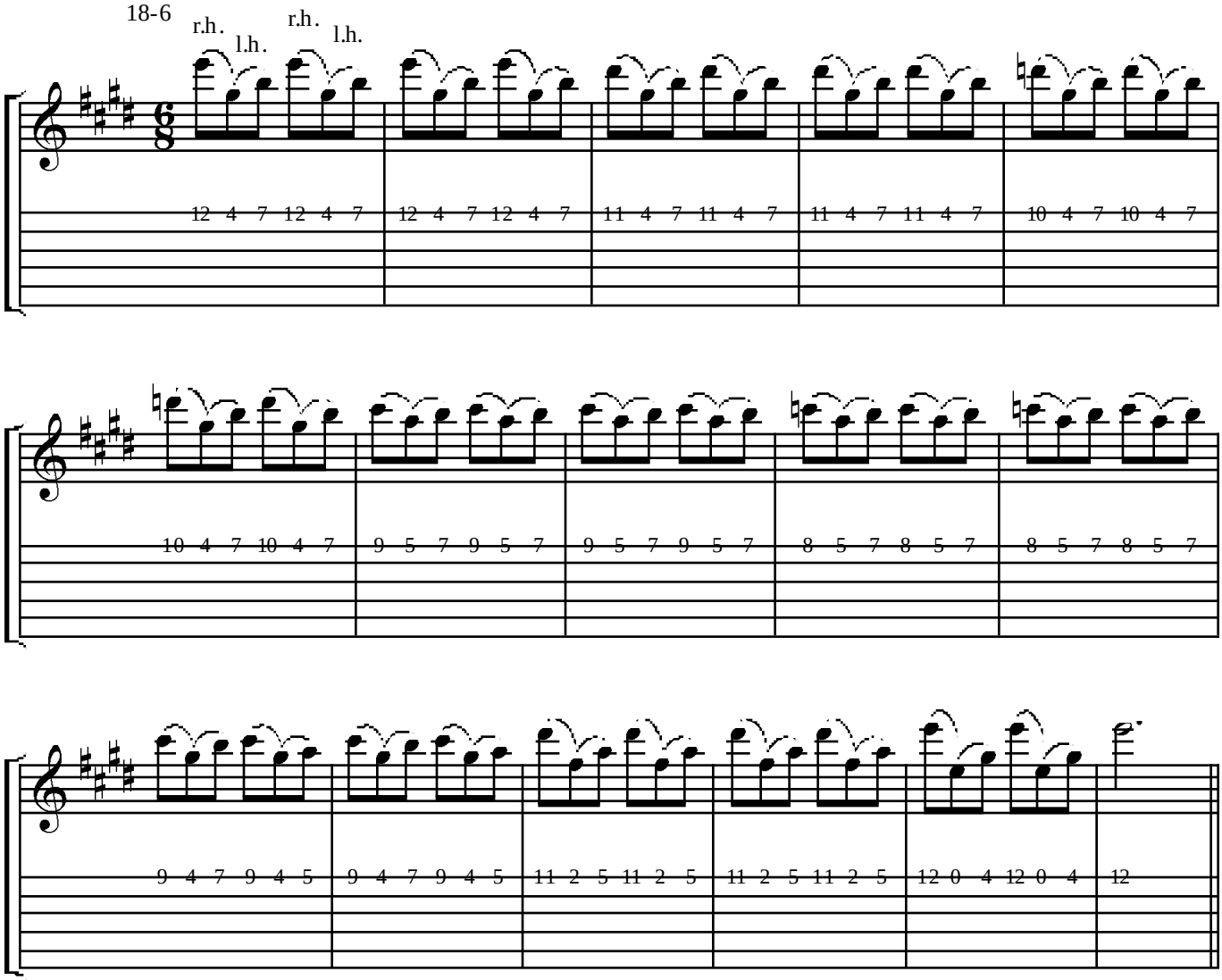
18-5 "The Tipsy Tarantula"



Hammer on / Pull off / Tapping

The ligado exercise presented earlier is a concise workout for all possible two finger combinations of the left hand. One should keep doing that exercise to maintain the muscle strength needed for traditional hammer-on and pull-off technique.

Using the right hand on the fingerboard has become a common practice on the electric guitar. This is referred to as "tapping". A common triplet figure using the tapping technique is to
1) tap the first (highest) note using the tip the index (or middle) finger of the right hand, then
2) pull off with that finger to sound the second (lowest) note already fretted with the first finger of left hand, then
3) hammer on with the third (or other) finger of the left hand to sound the last (middle) note.

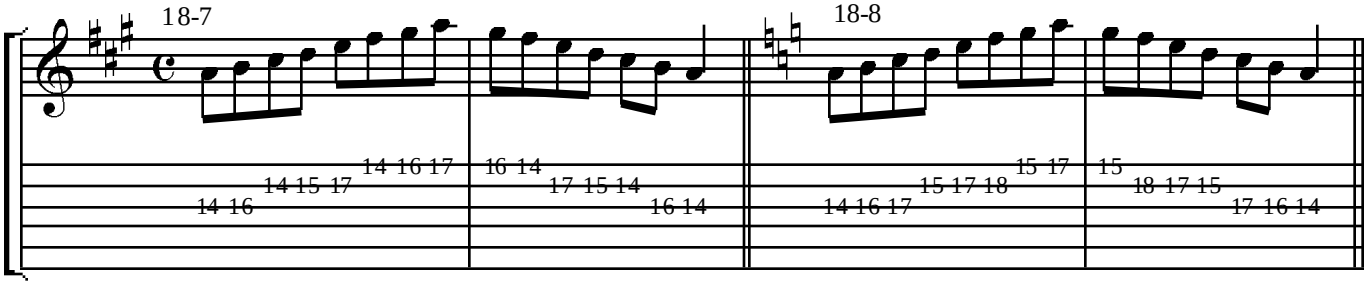


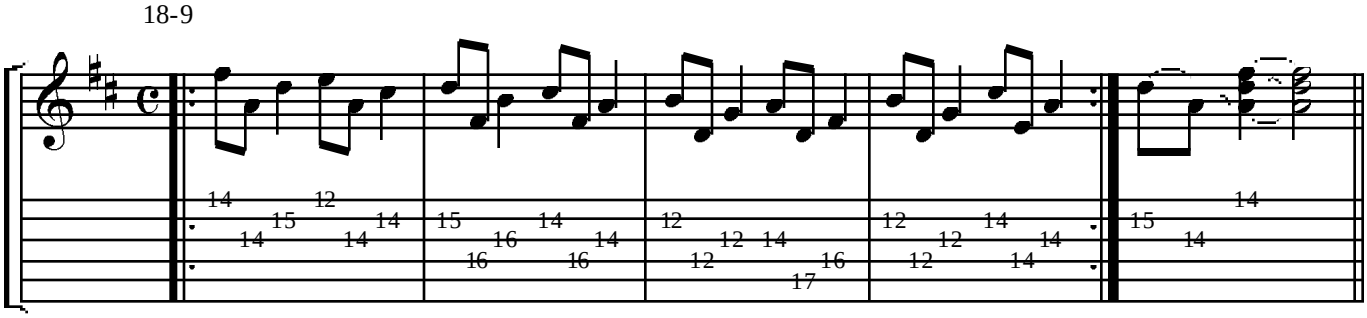
Artificial Harmonics

Harmonics are an important part of the sound of the guitar. There are a limited number of useable harmonics available using the open strings. They generally favor a small number of keys. In order to use harmonics in any key, a technique has been developed that is commonly called "artificial" harmonics. The term is unfortunate as there is nothing artificial about it, the process is simply isolating the 12th fret harmonic above any fretted note. The placement of the right hand is critical as you must touch the string with your index finger at exactly 12 fret higher than the note you are playing on the fretboard. While touching the string with your R.H. index finger, pluck the string with 'a' finger of the right hand. The right hand does two things,
1) 'i' touches the string at the 12th fret above the fretted note and
2) 'a' plucks the string

As an example, to play an artificial harmonic on G, you play G on string 1, fret 3, then with 'i', you touch string 1 at the 15th fret, (12 frets above fret 3) then pluck string 1 with 'a' while still touching it with 'i'. It's very a delicate technique, the placement of the touch is critical and the combined touch/pluck timing is very tricky. If you work at it you can play scales in harmonics by tracking the fingering of your left hand and always moving the 'i' finger 12 frets higher. When using artificial harmonics the major and minor chords are available in all keys.

Play the written notes with the left hand but touch with 'i' of the right hand at the locations indicated in the tablature.





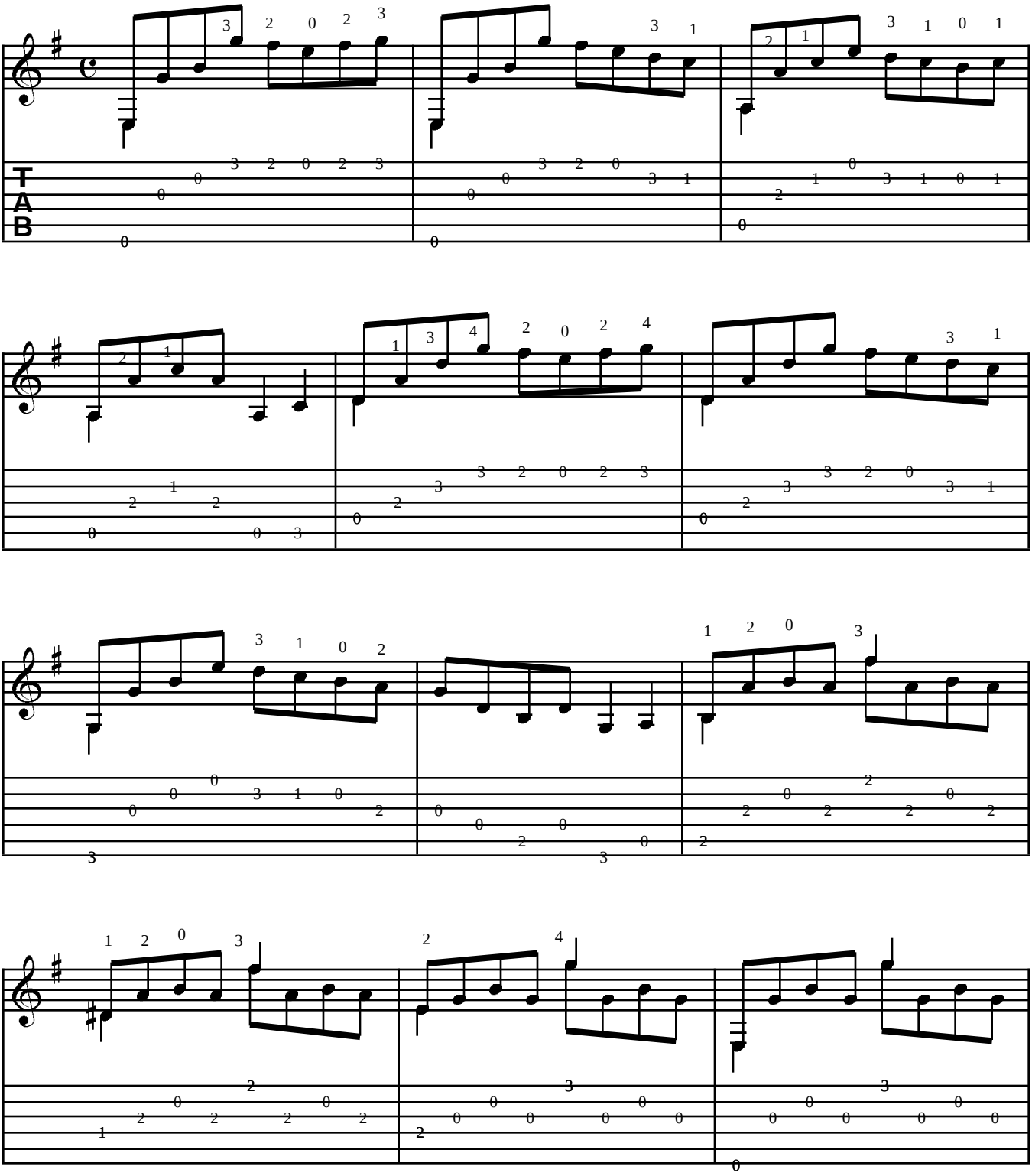
Repertoire

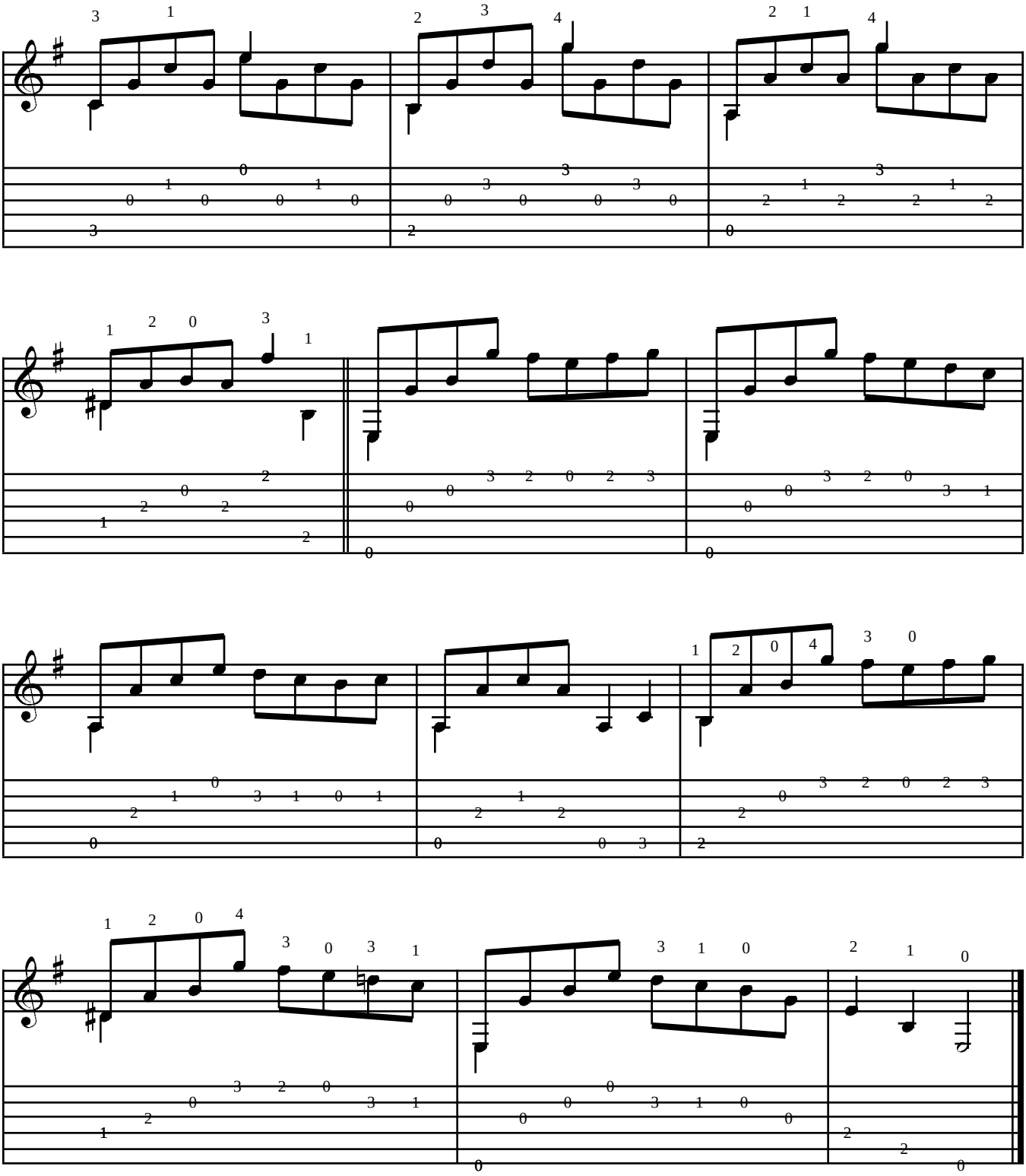
The following pages contain beginning to intermediate level repertoire material.

Selected pieces by the great guitarists, Matteo Carcassi, Fernando Sor, Mauro Giuliani and Francisco Tarrega are included.

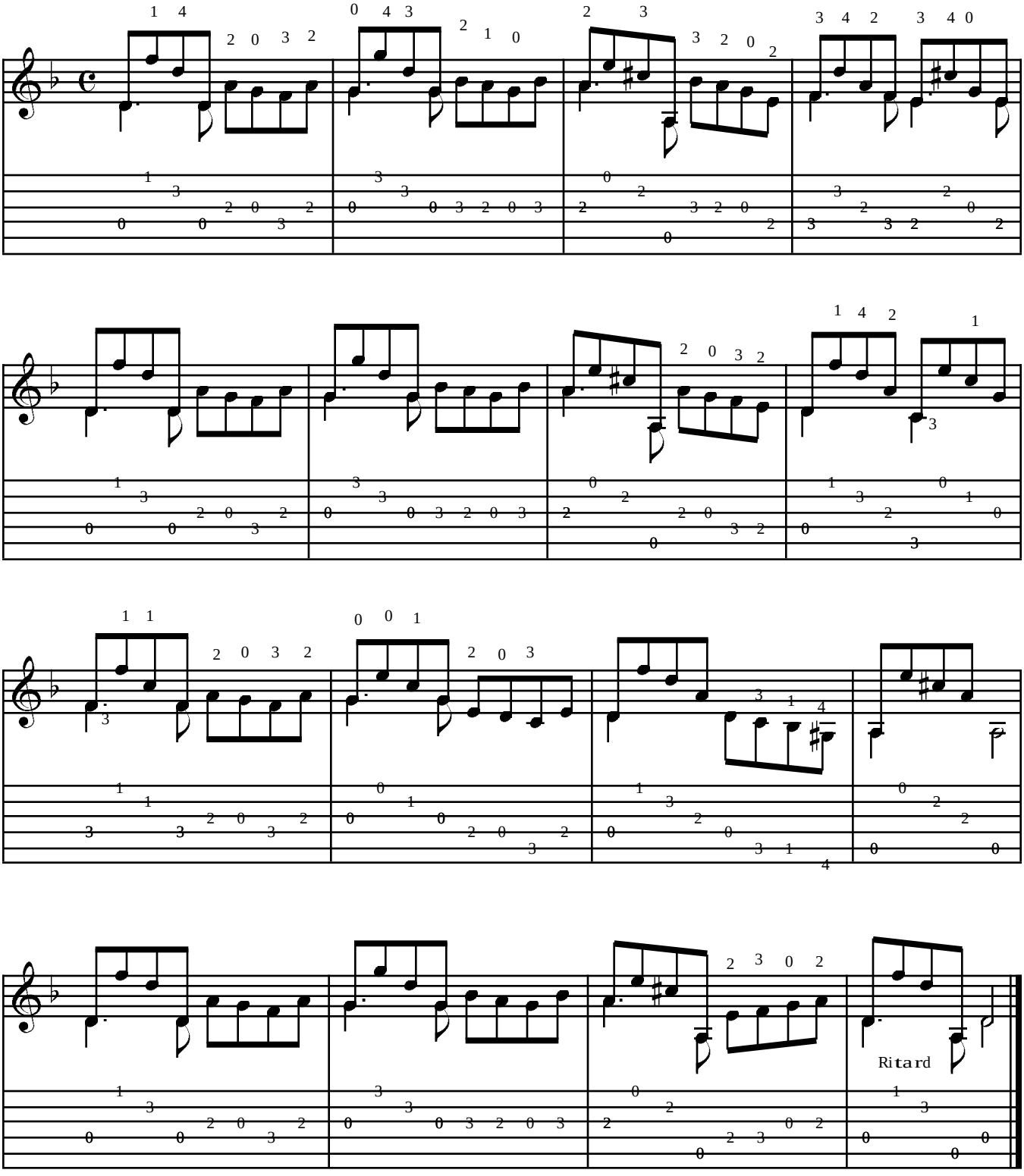
Although the guitar is capable of being played in any key the beginning and intermediate level solo guitar music is in a limited number of keys. In order to take advantage of open bass strings or some other characteristic of the instrument, the solo guitar literature favors some keys more than others . The following pieces are in several different keys giving the student a sampling of the common keys for guitar:
A major, A minor, B minor, C major, D major, D minor, E major,
E minor and G major

Etude in Em

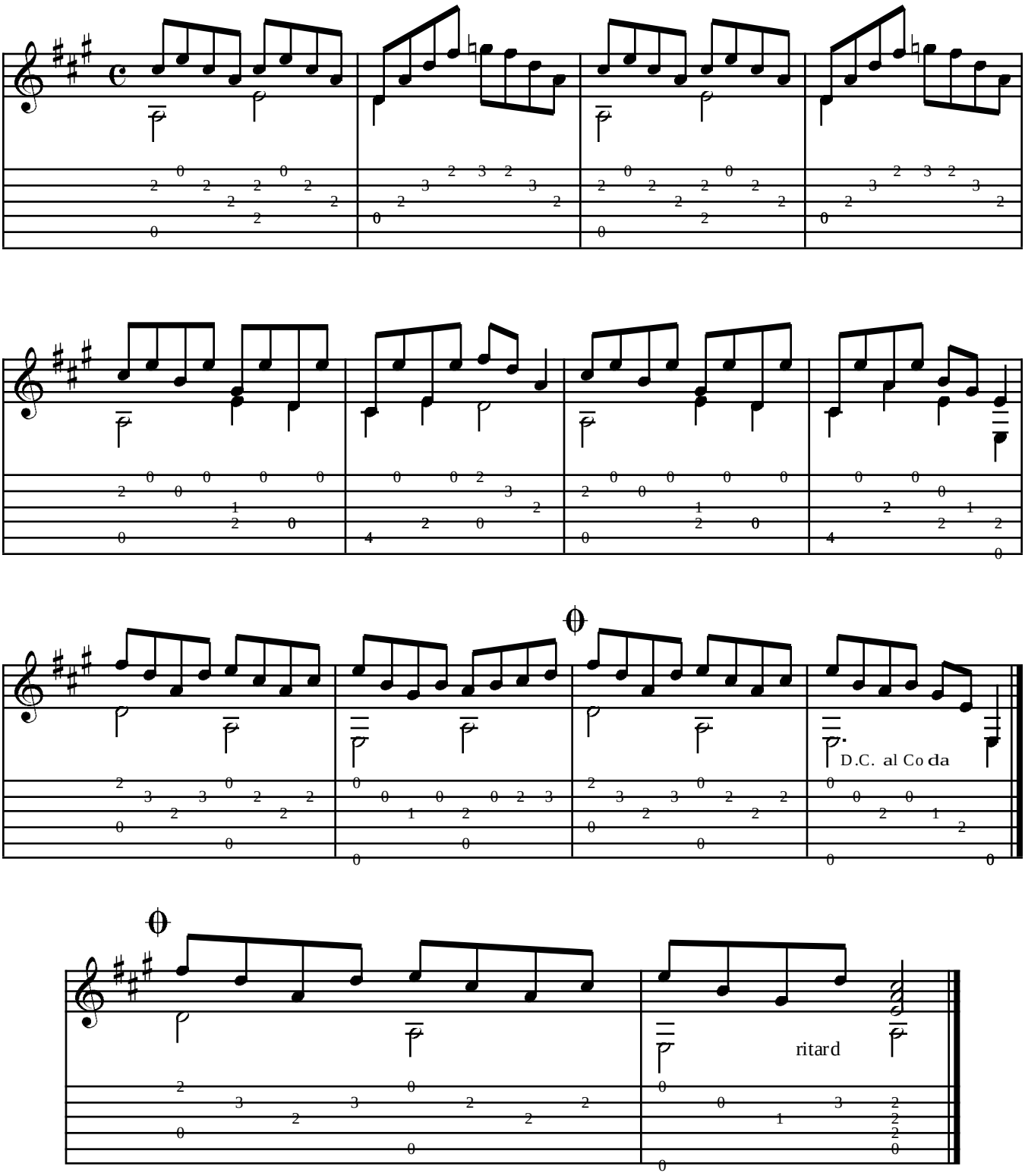




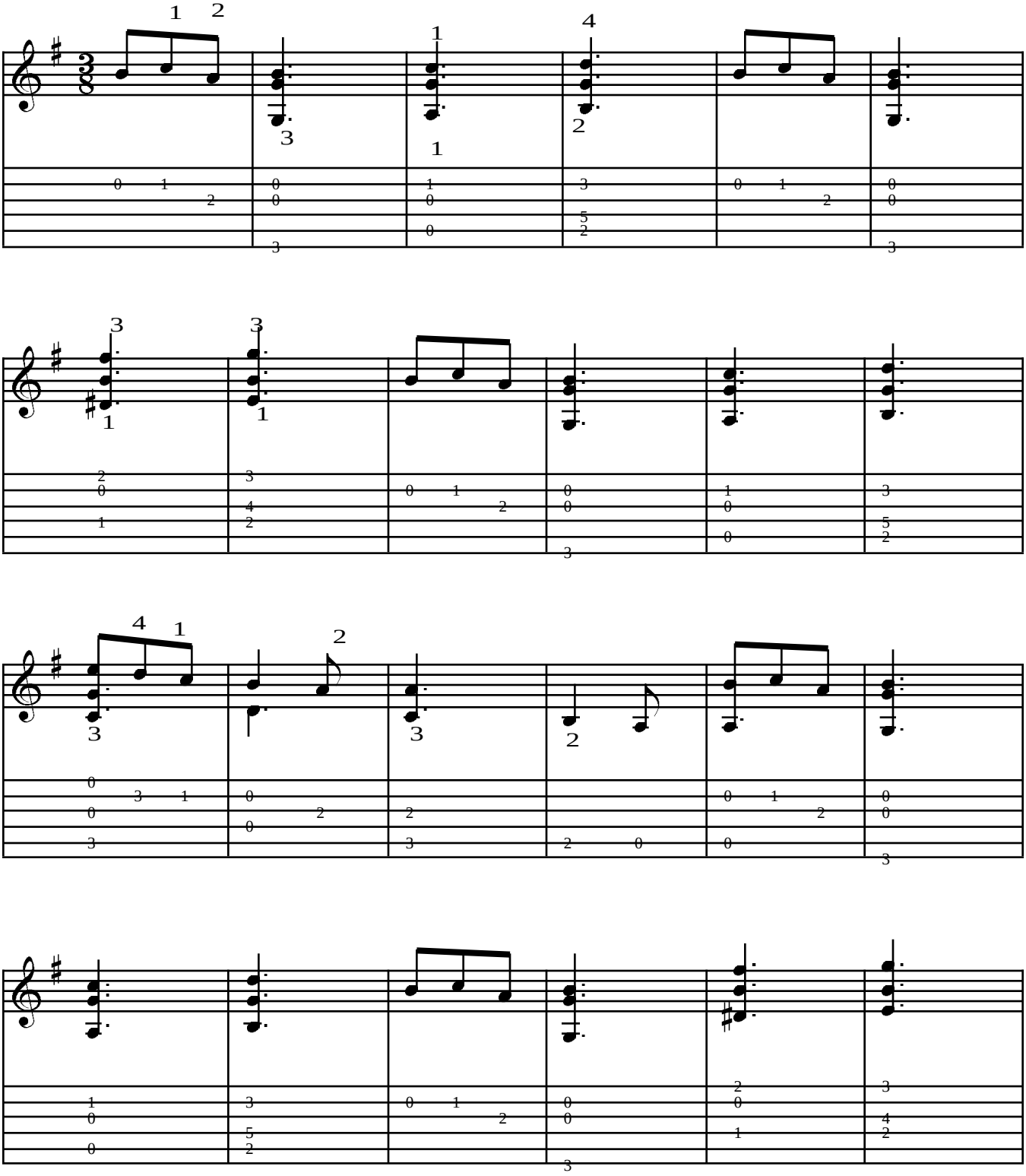
Etude in Dm

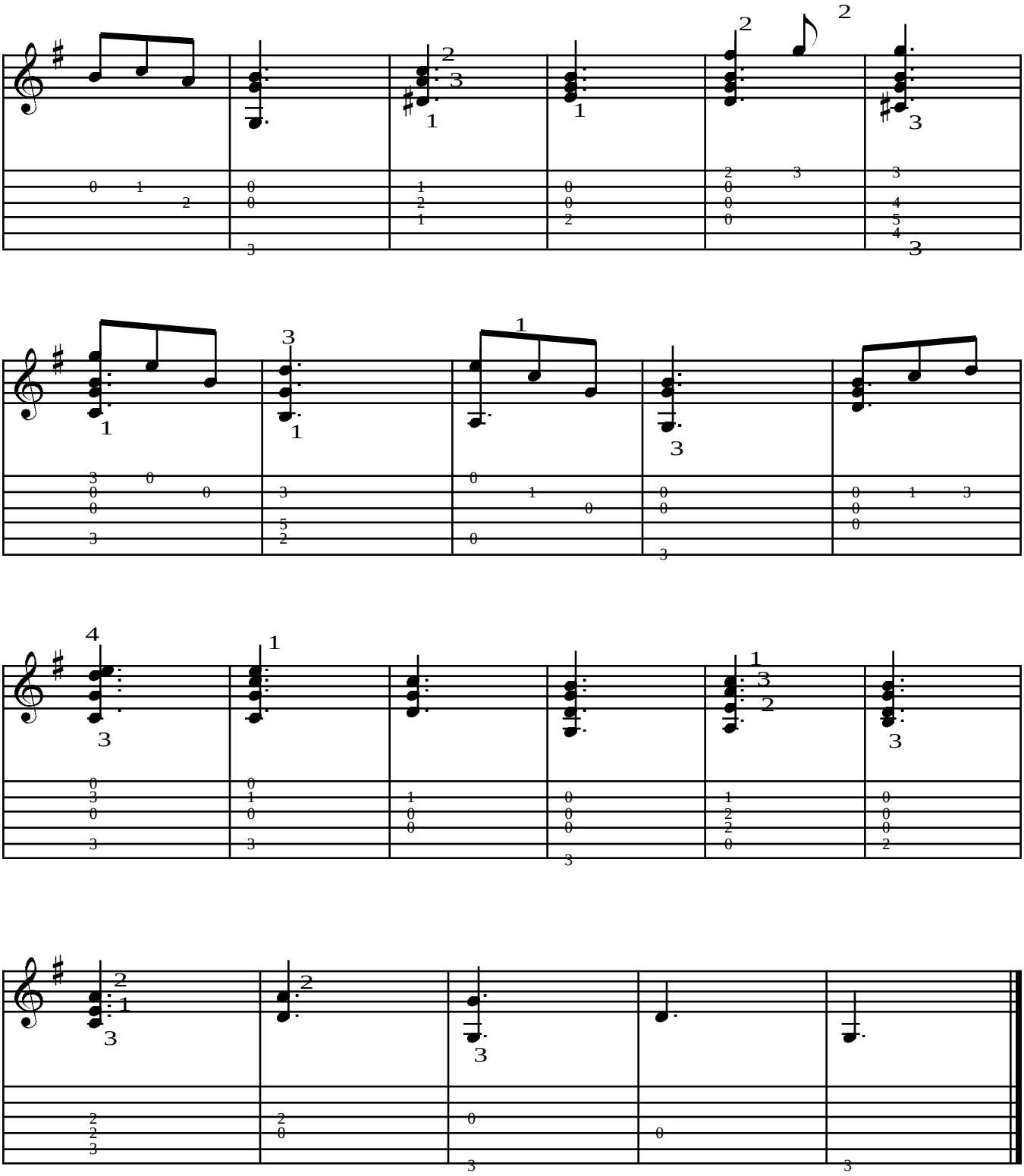


Spring Dance

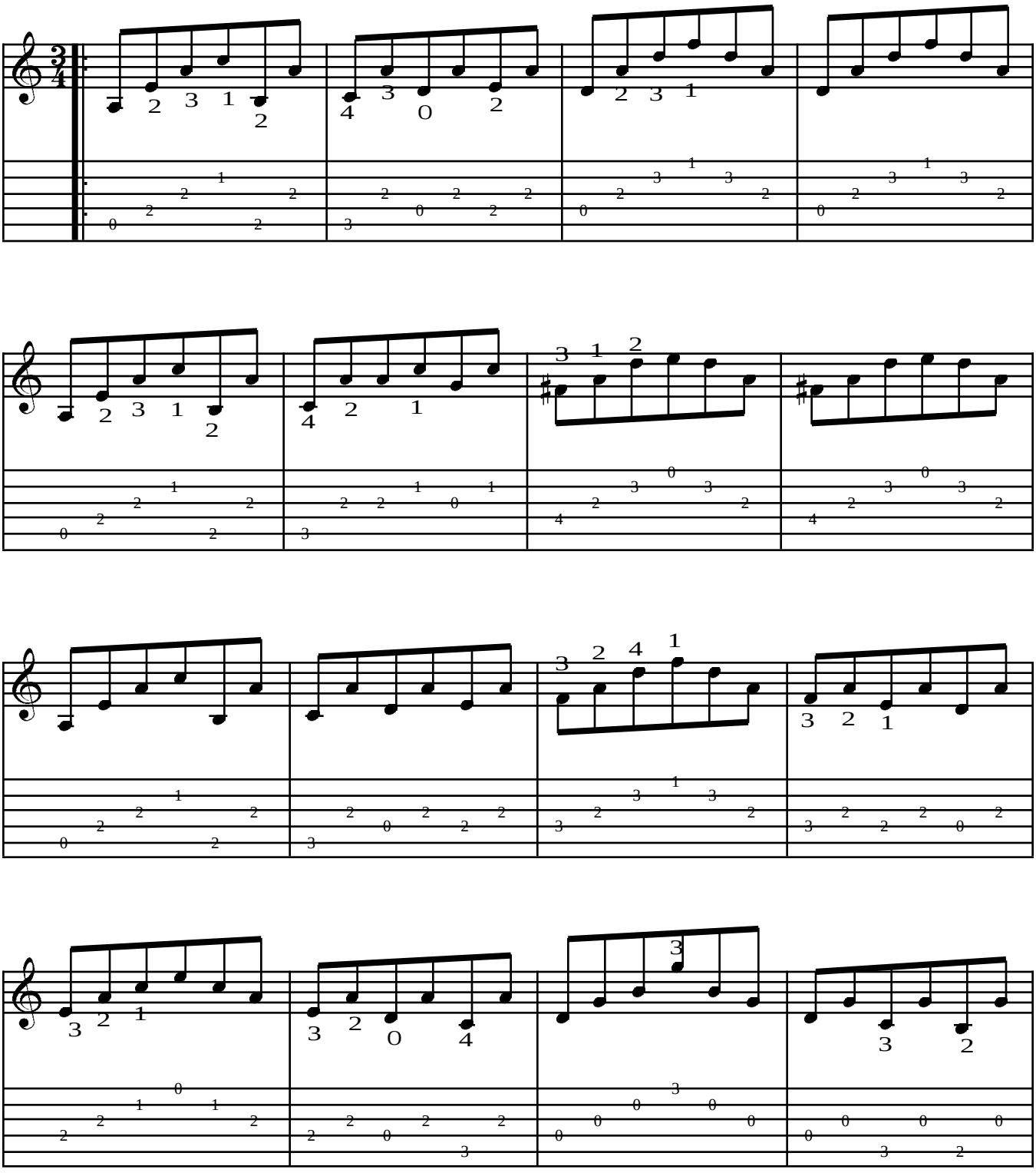


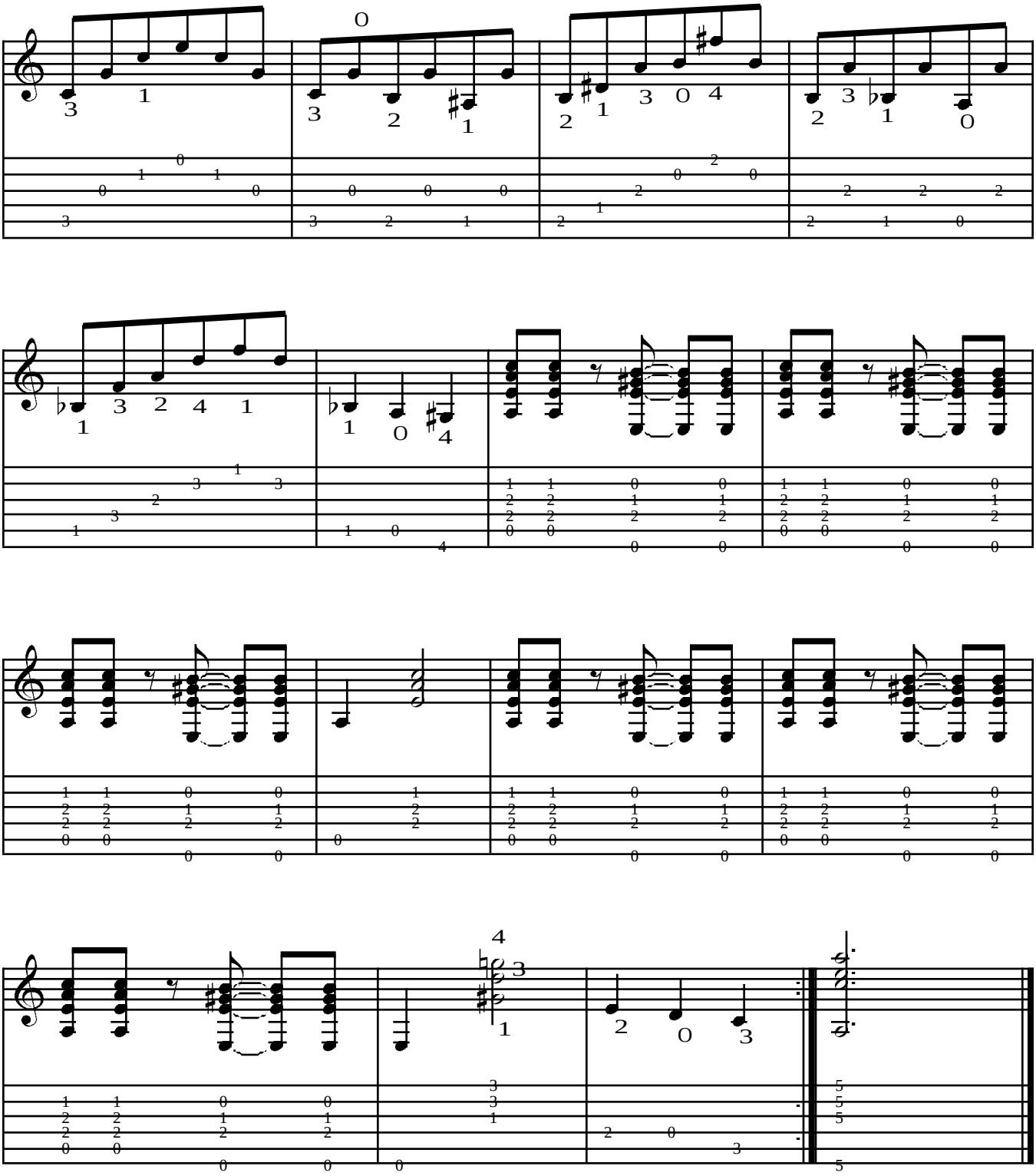
Lullaby For Ashley



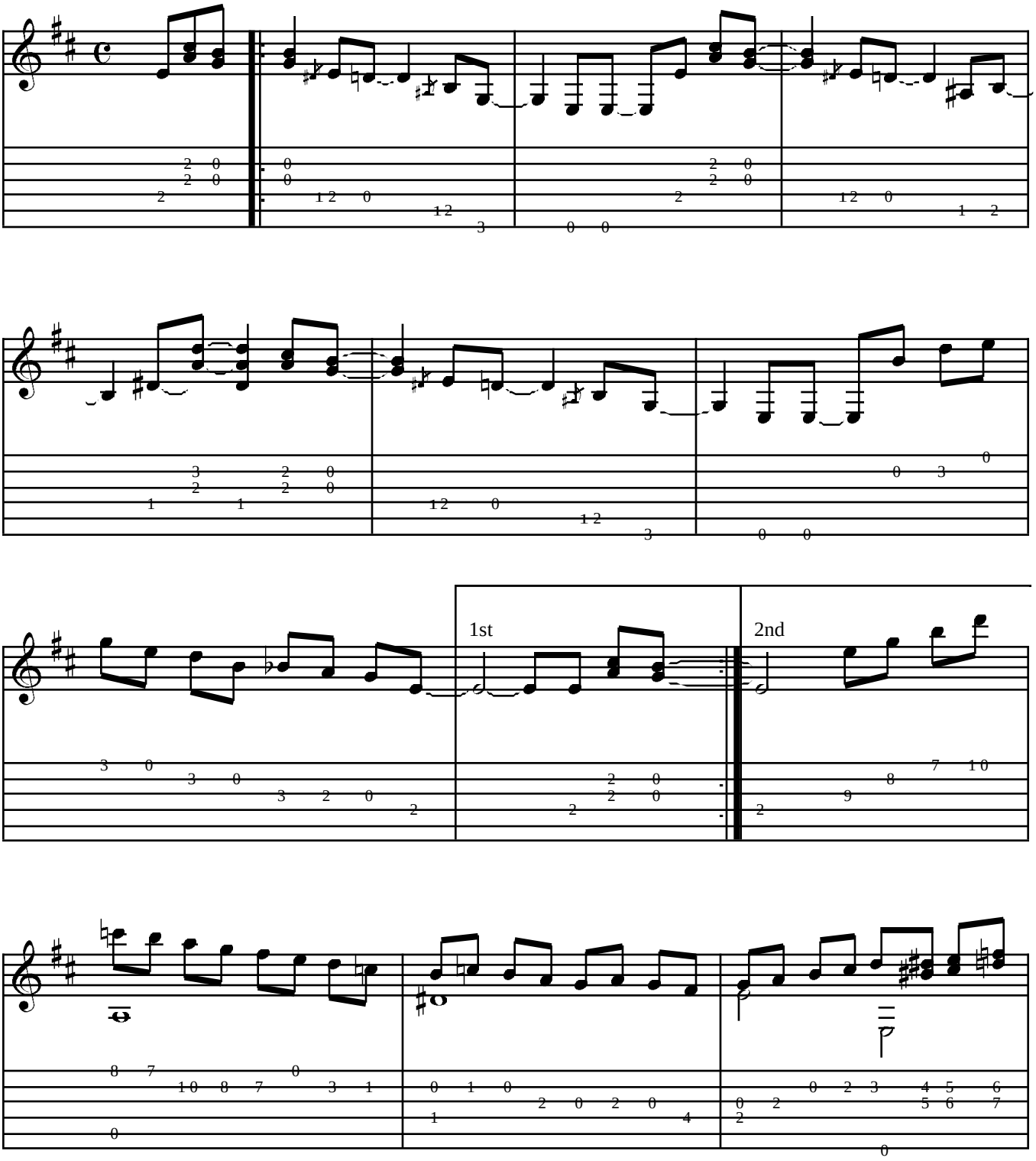


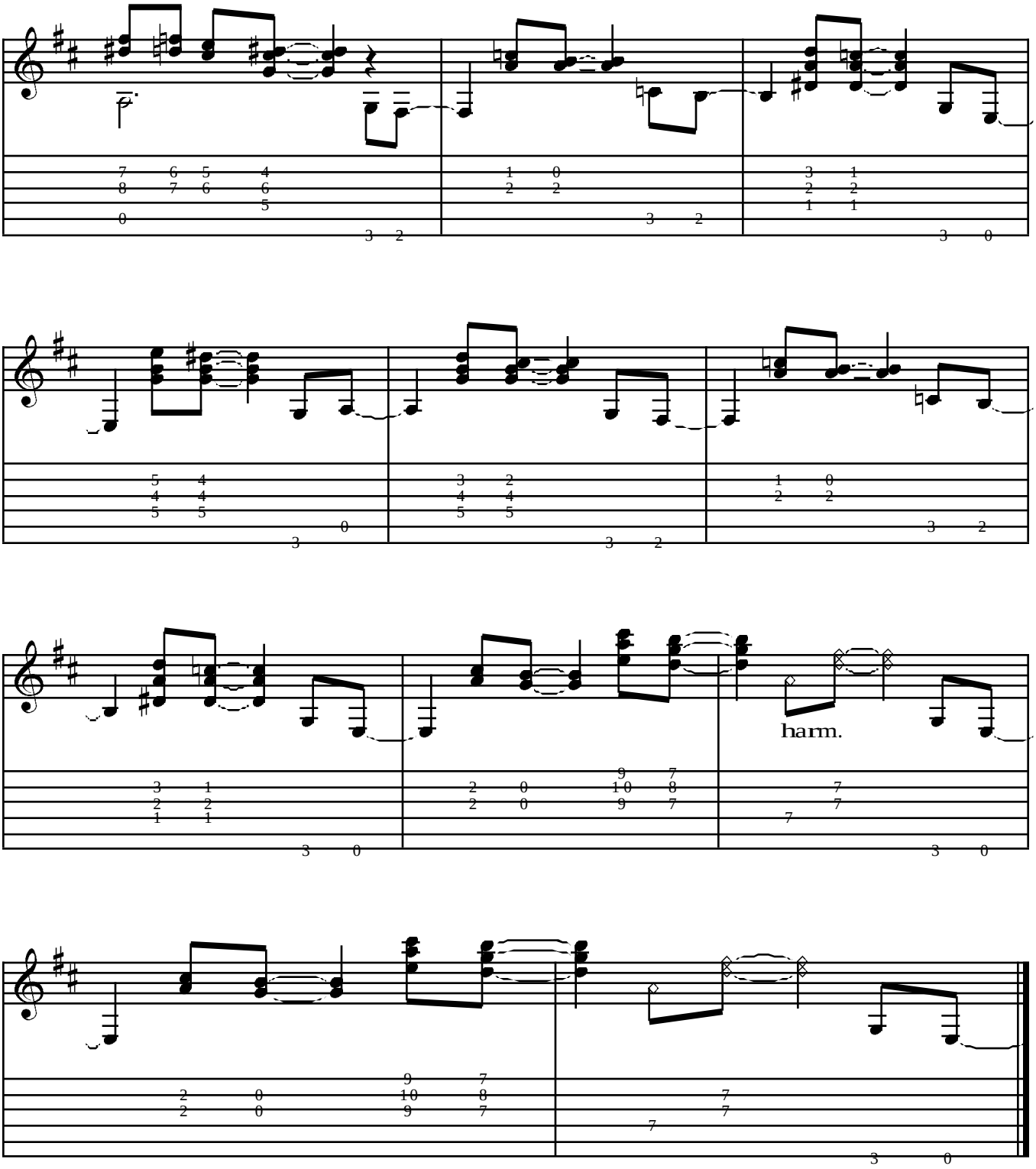
Pavan 70





Dorian Blue

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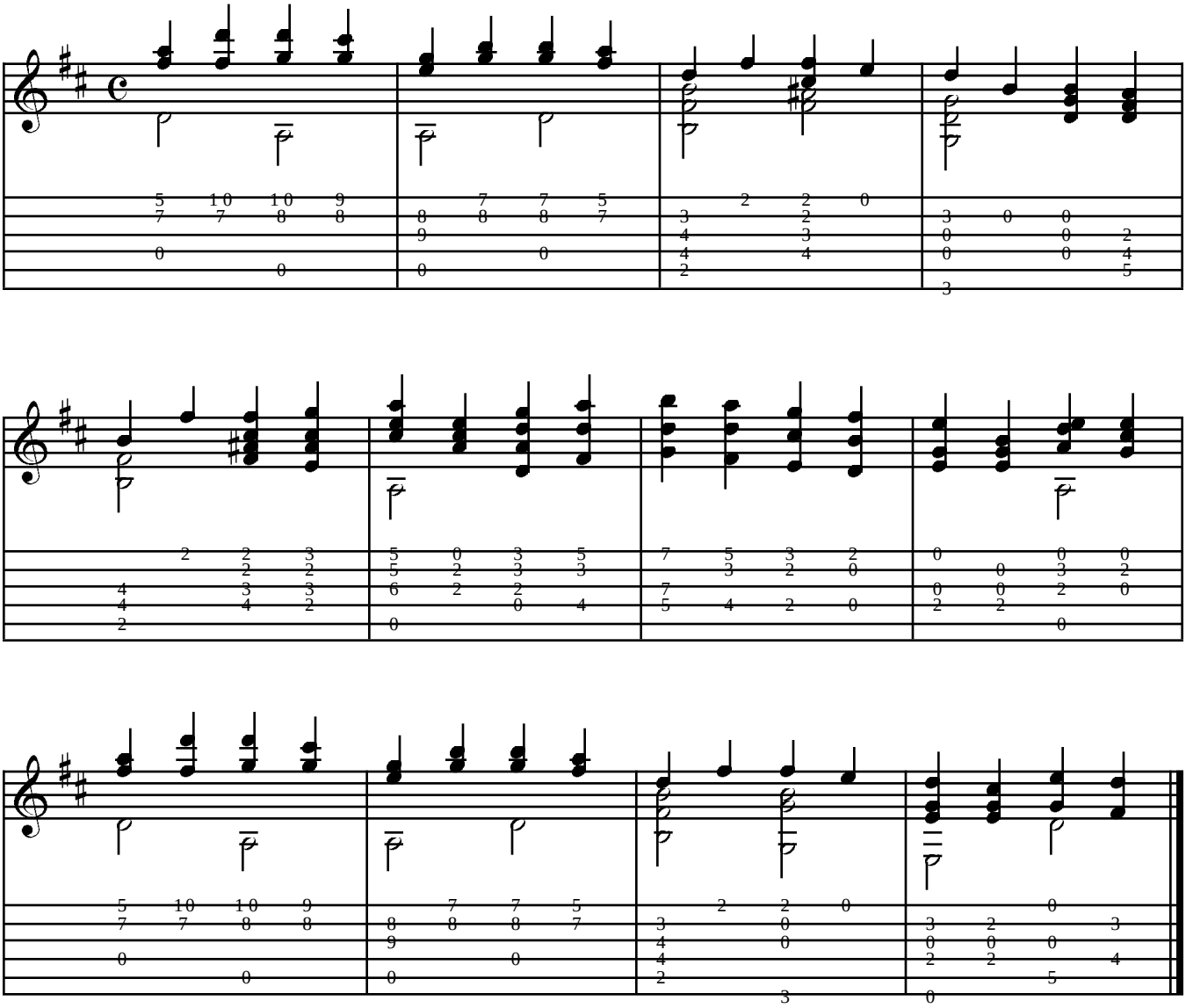
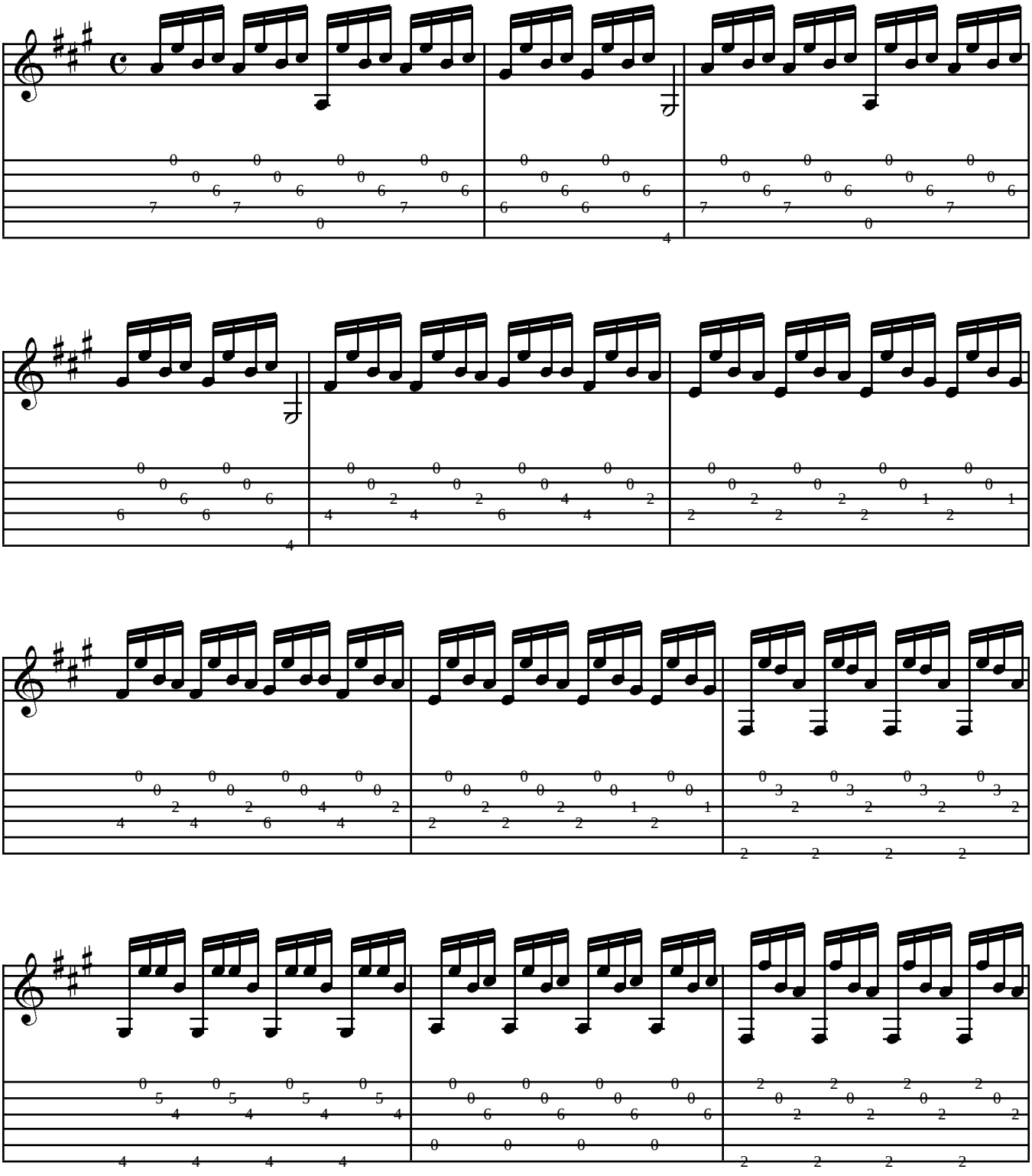
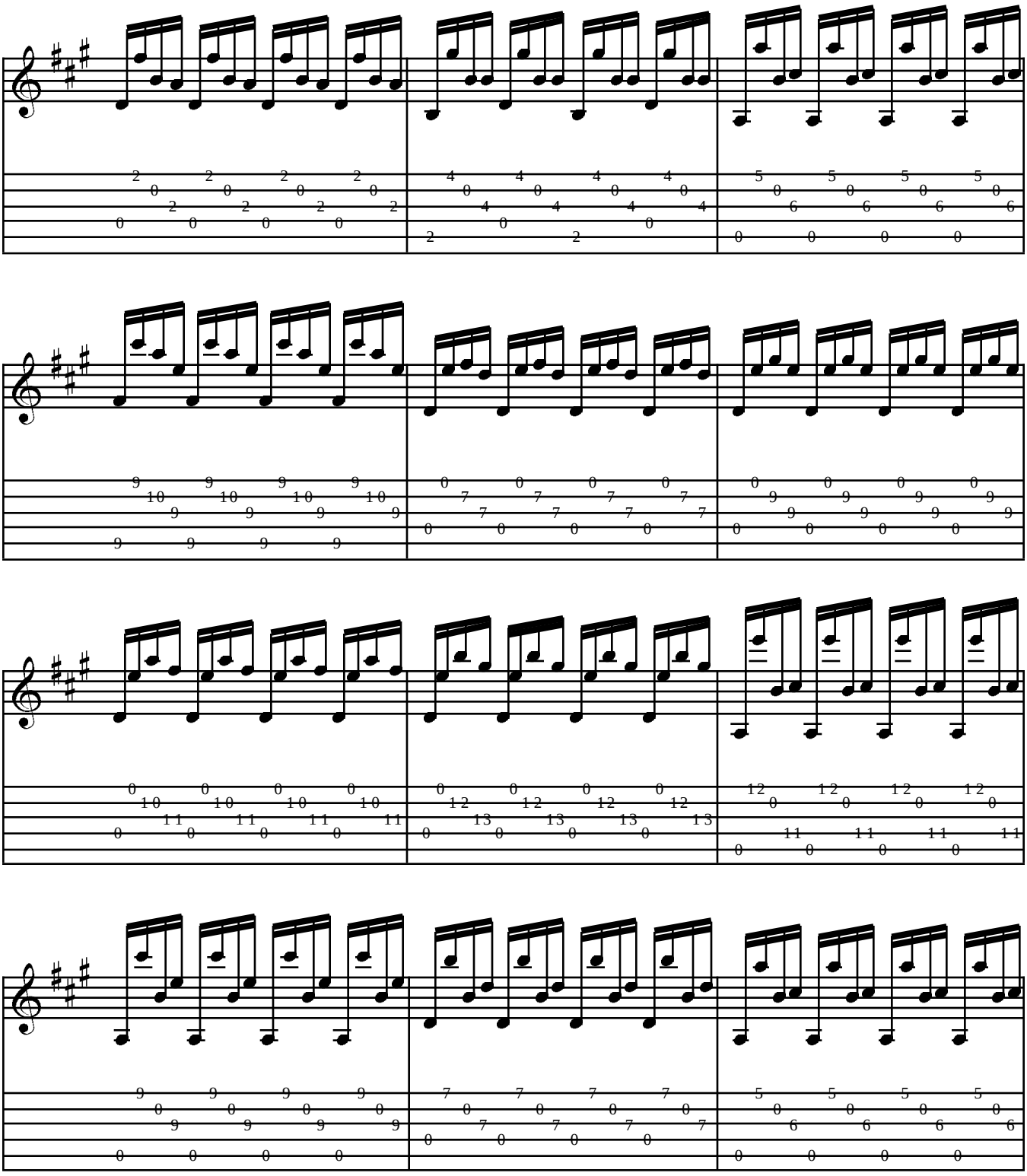
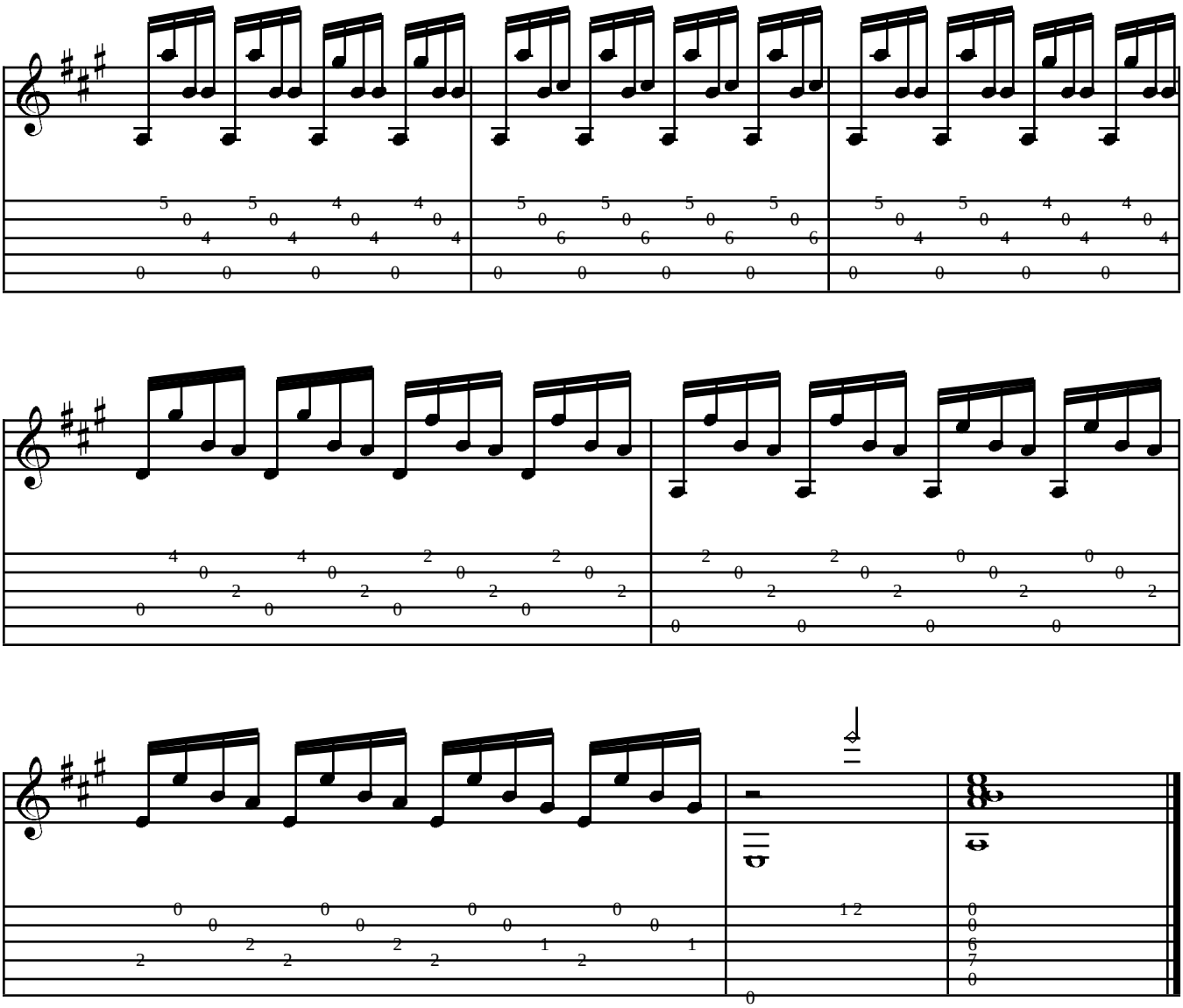
Formal Etiquette



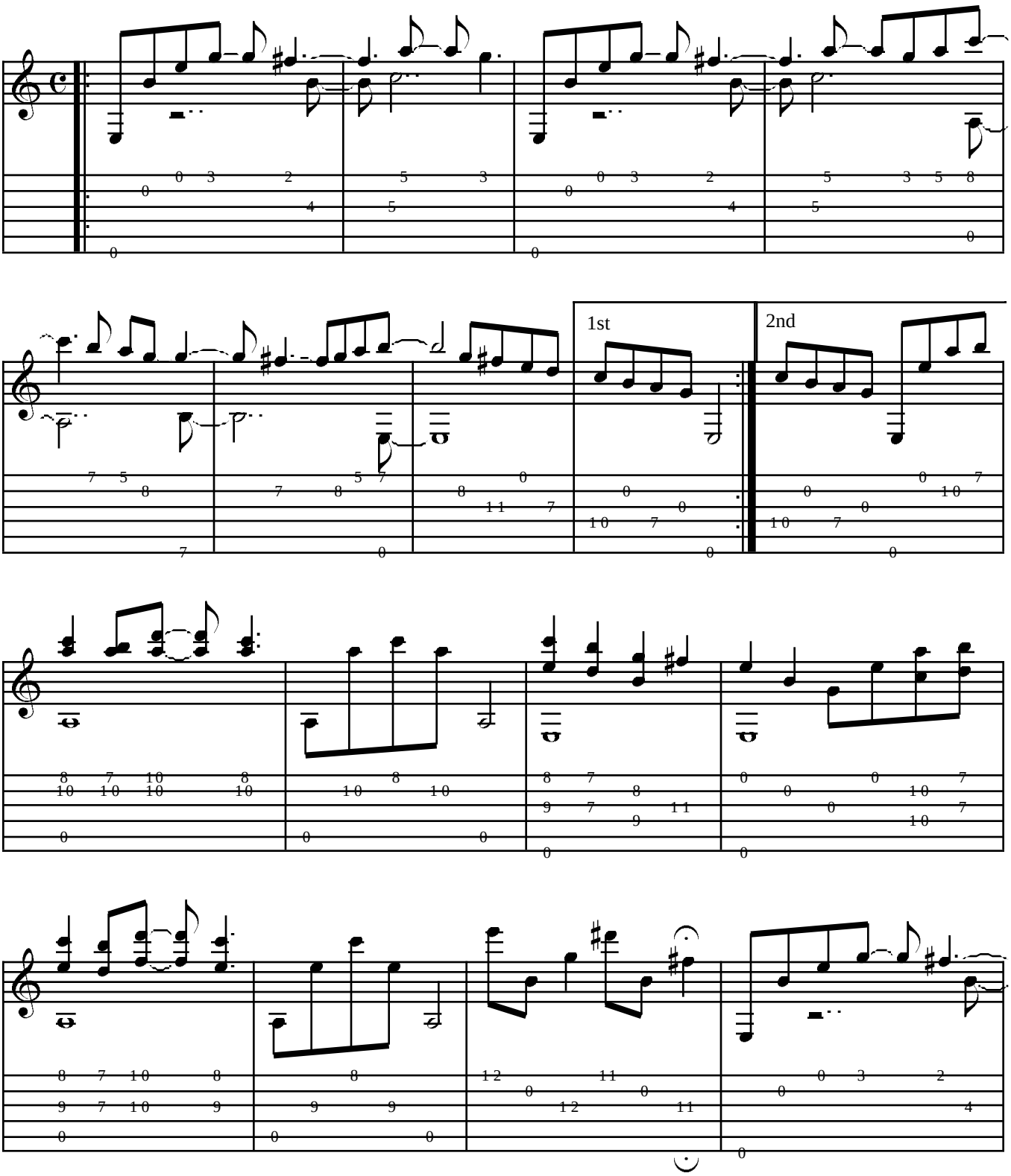
Water Muse

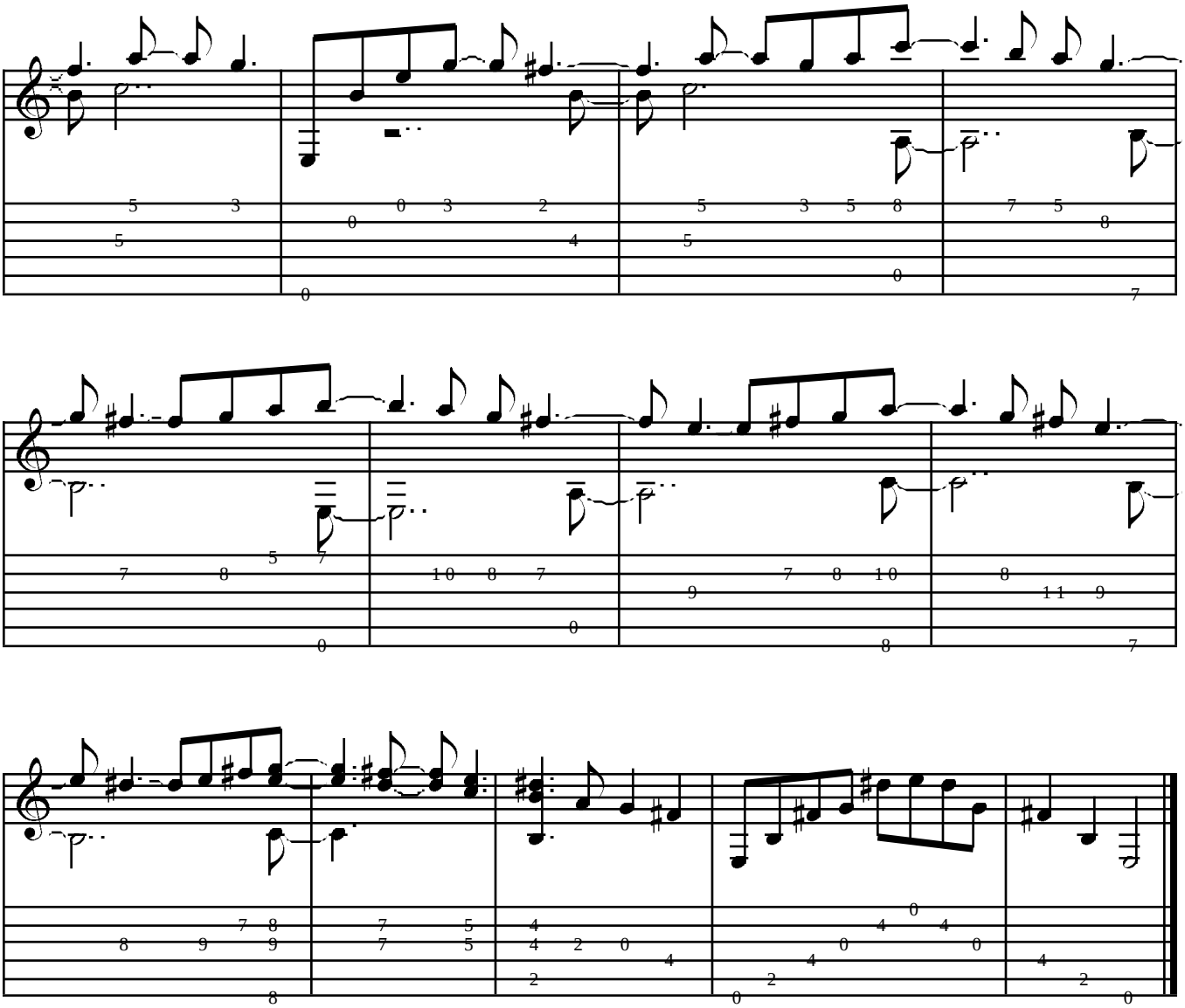






Secret Passage

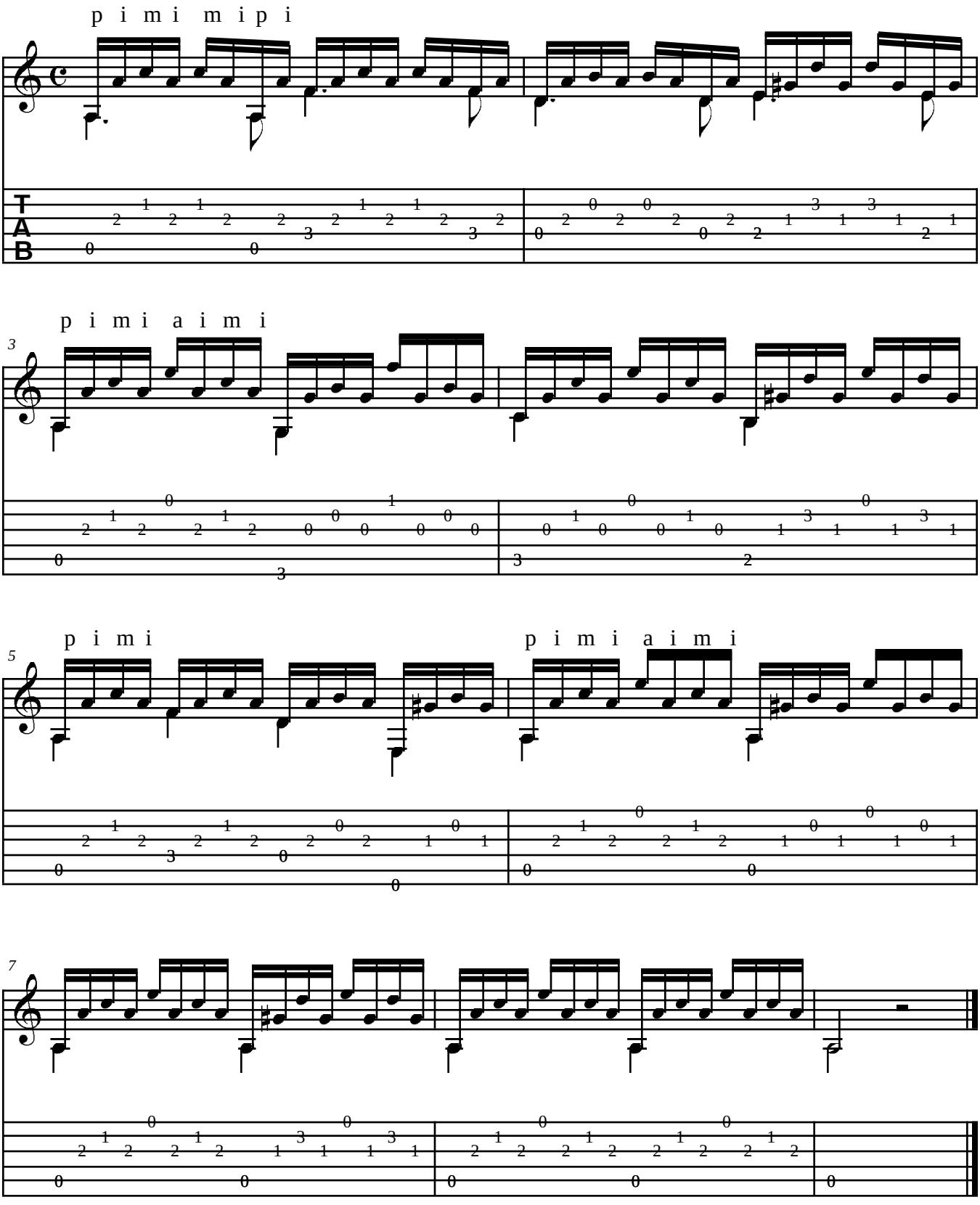




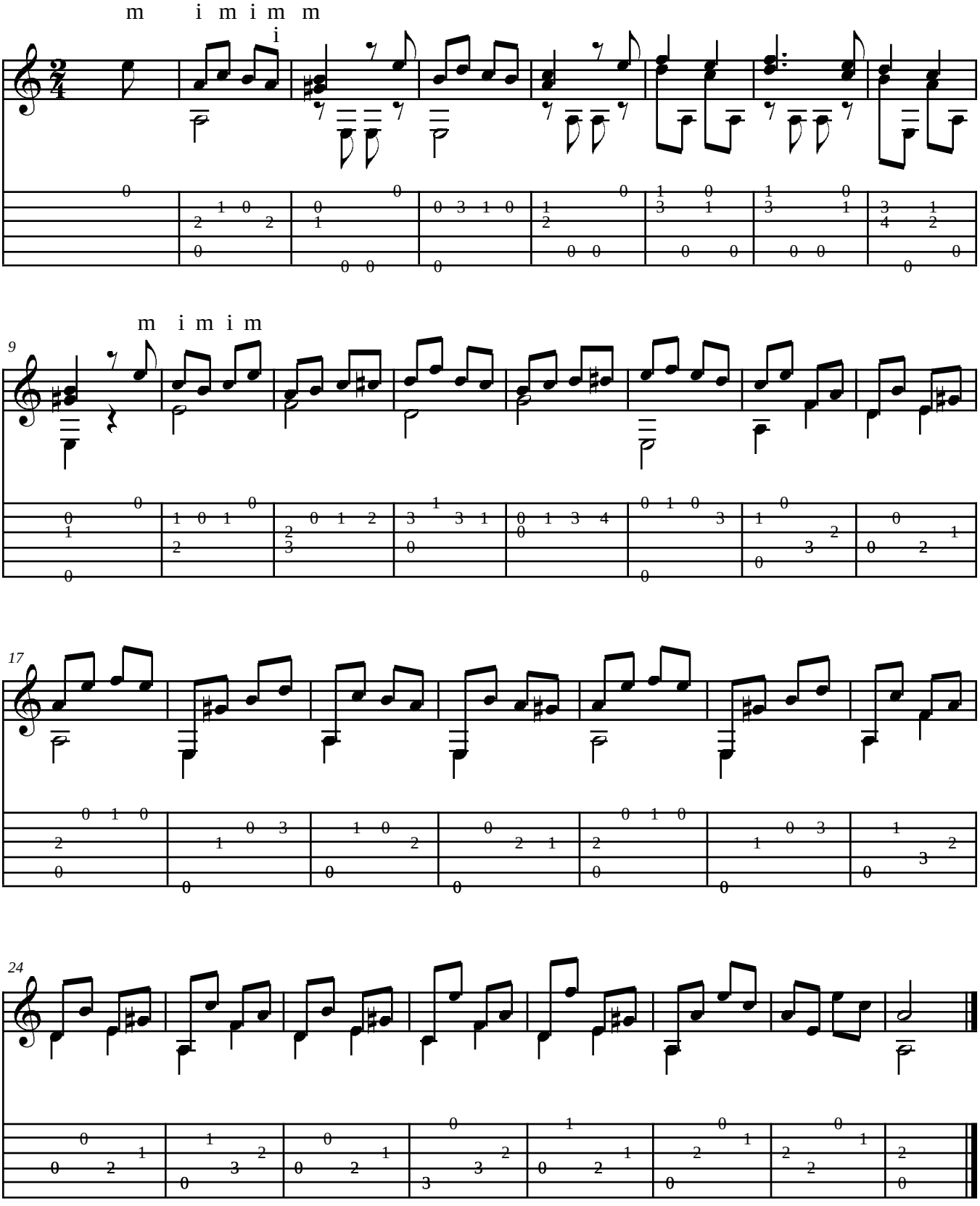
Matteo Carcassi

Prelude

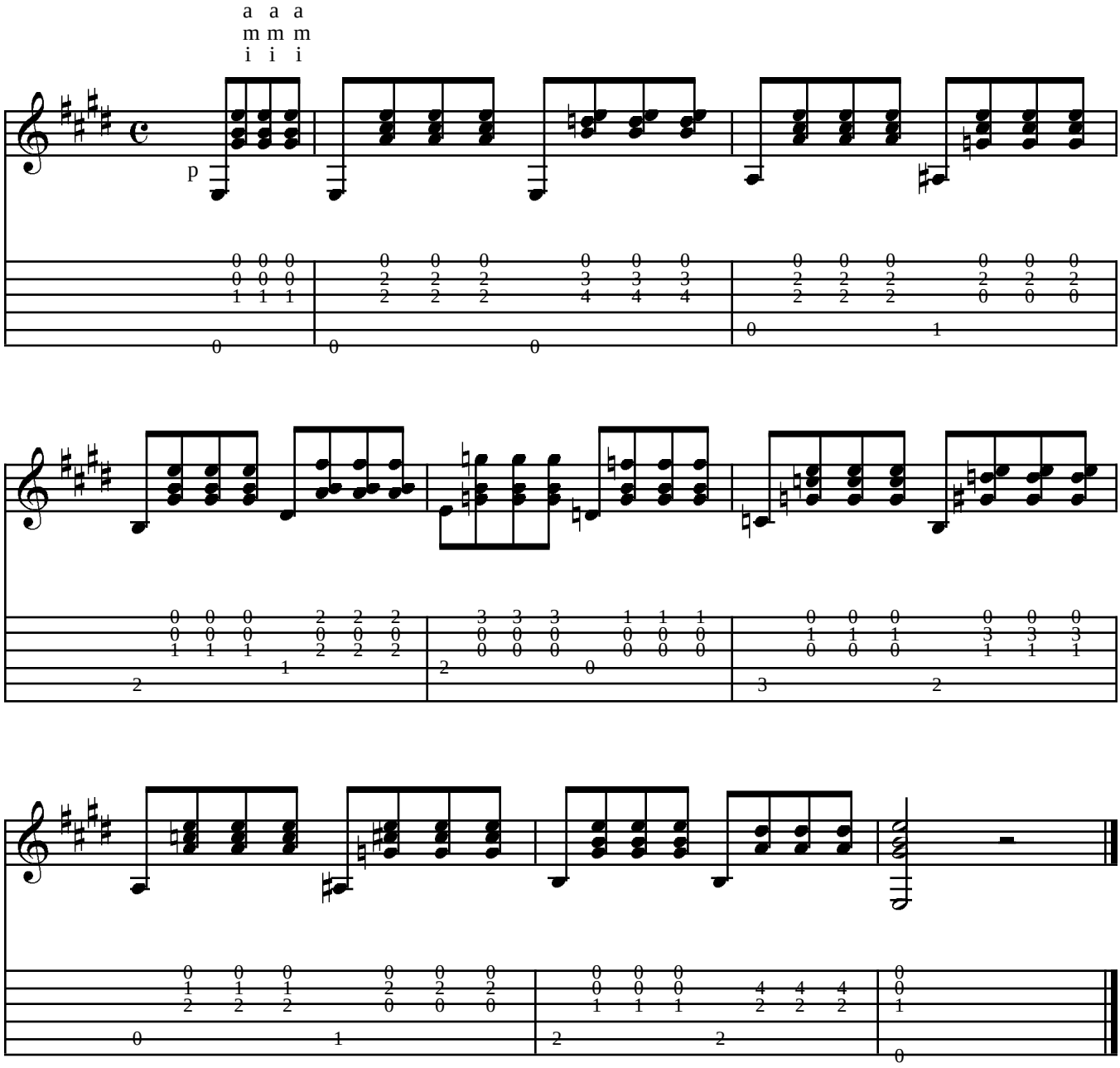
Matteo Carcassi
1792-1853



Andante



Prelude



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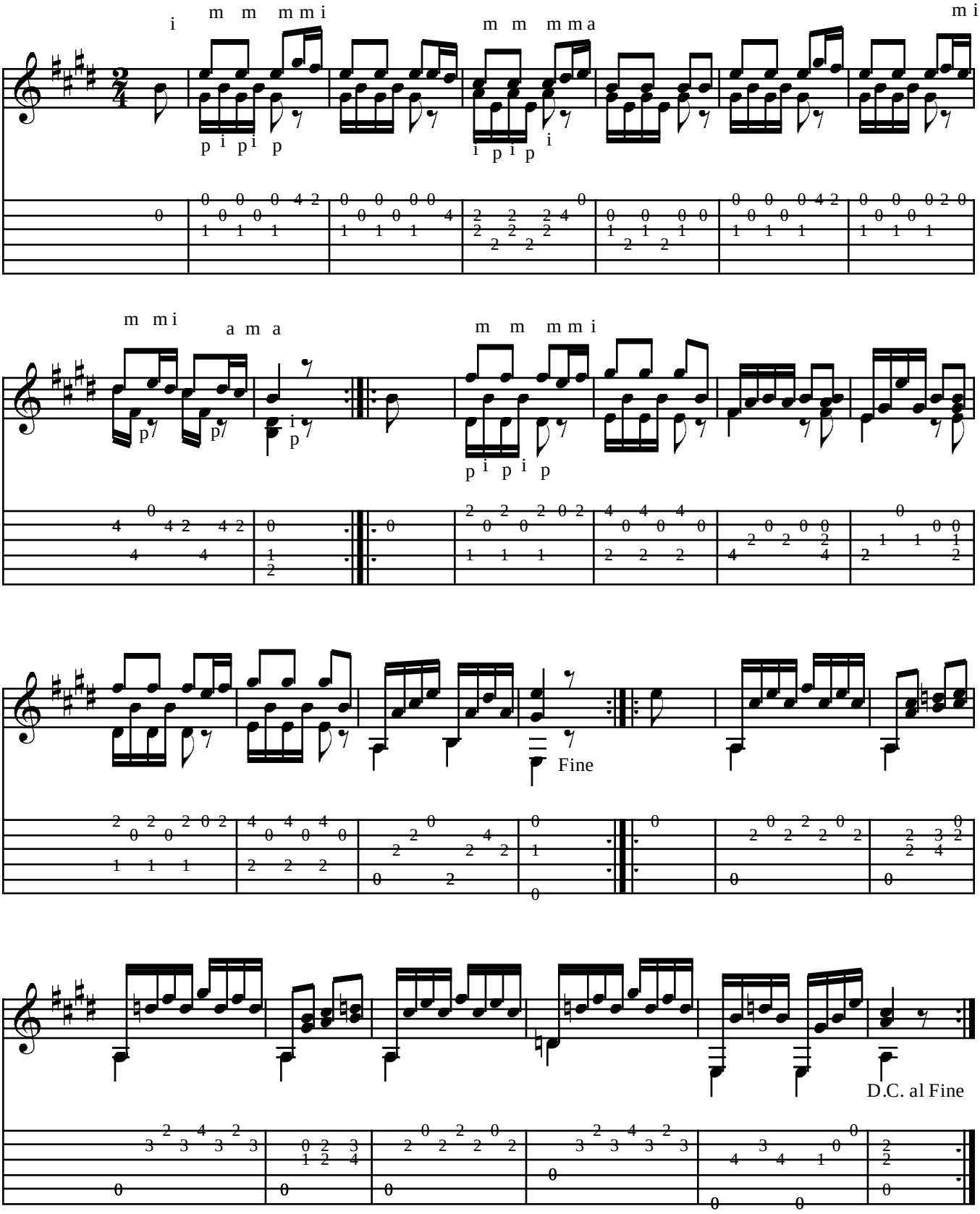
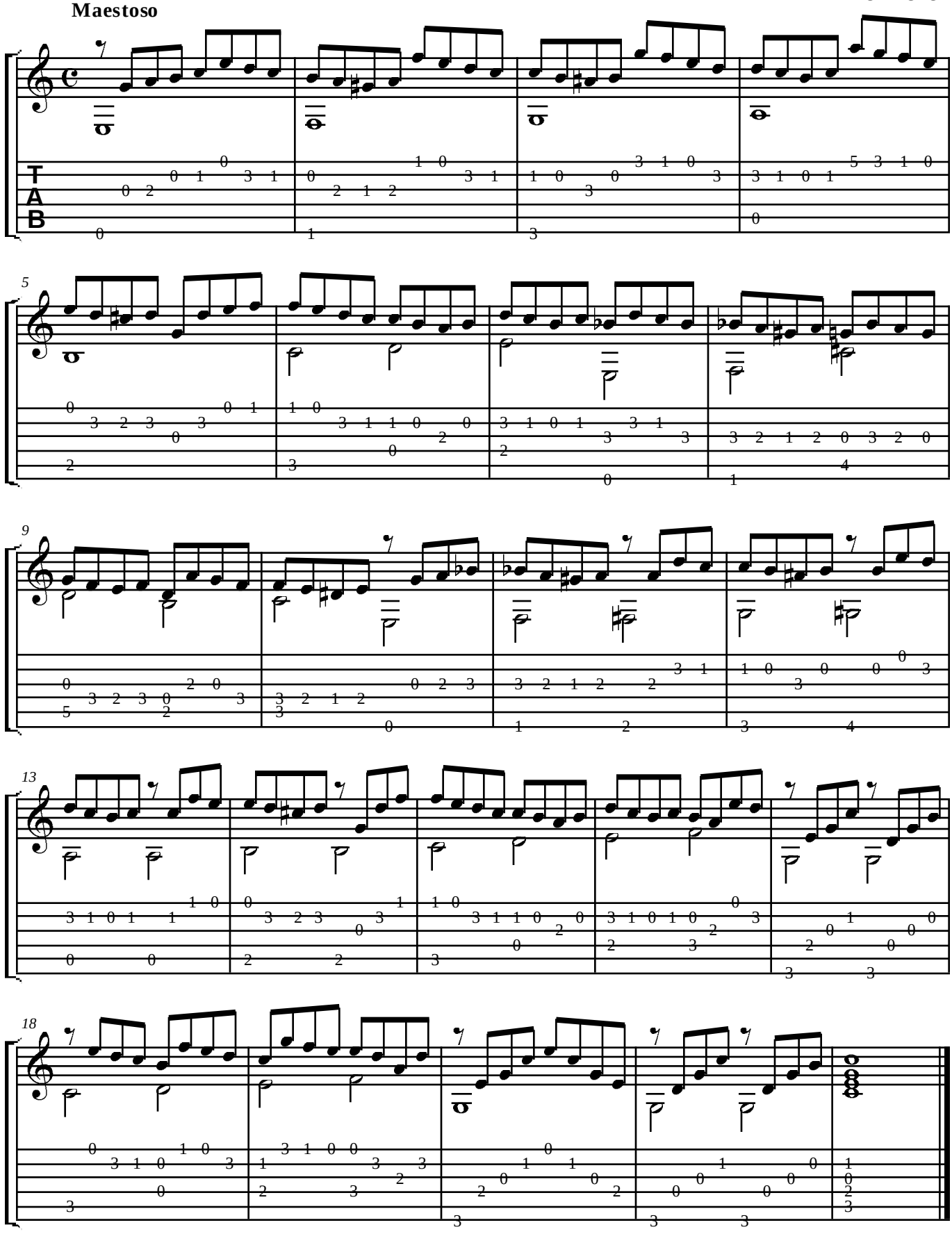


Mauro Giuliani

Op. 1 No. 1

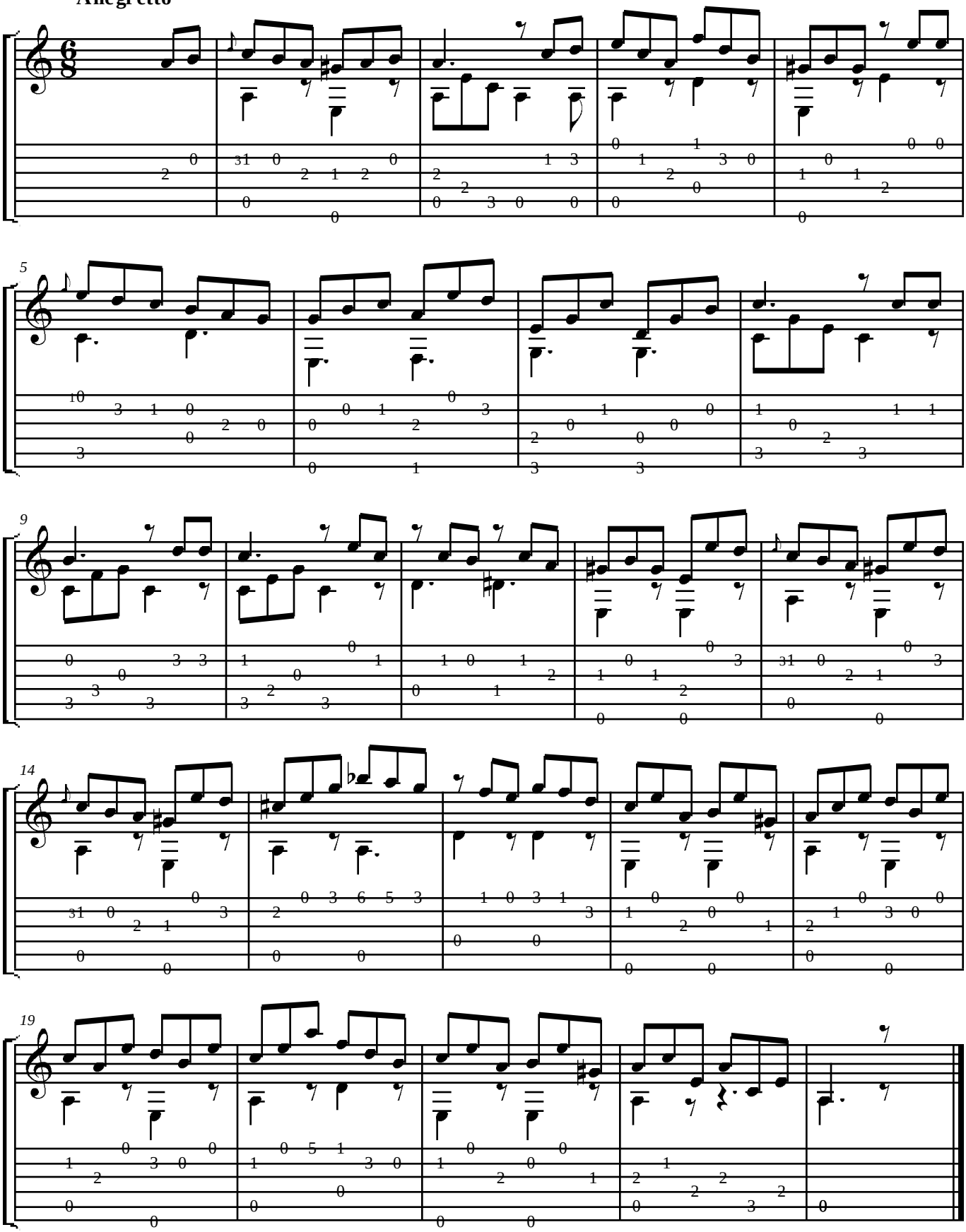
Mauro Giuliani
1781-1828

Maestoso

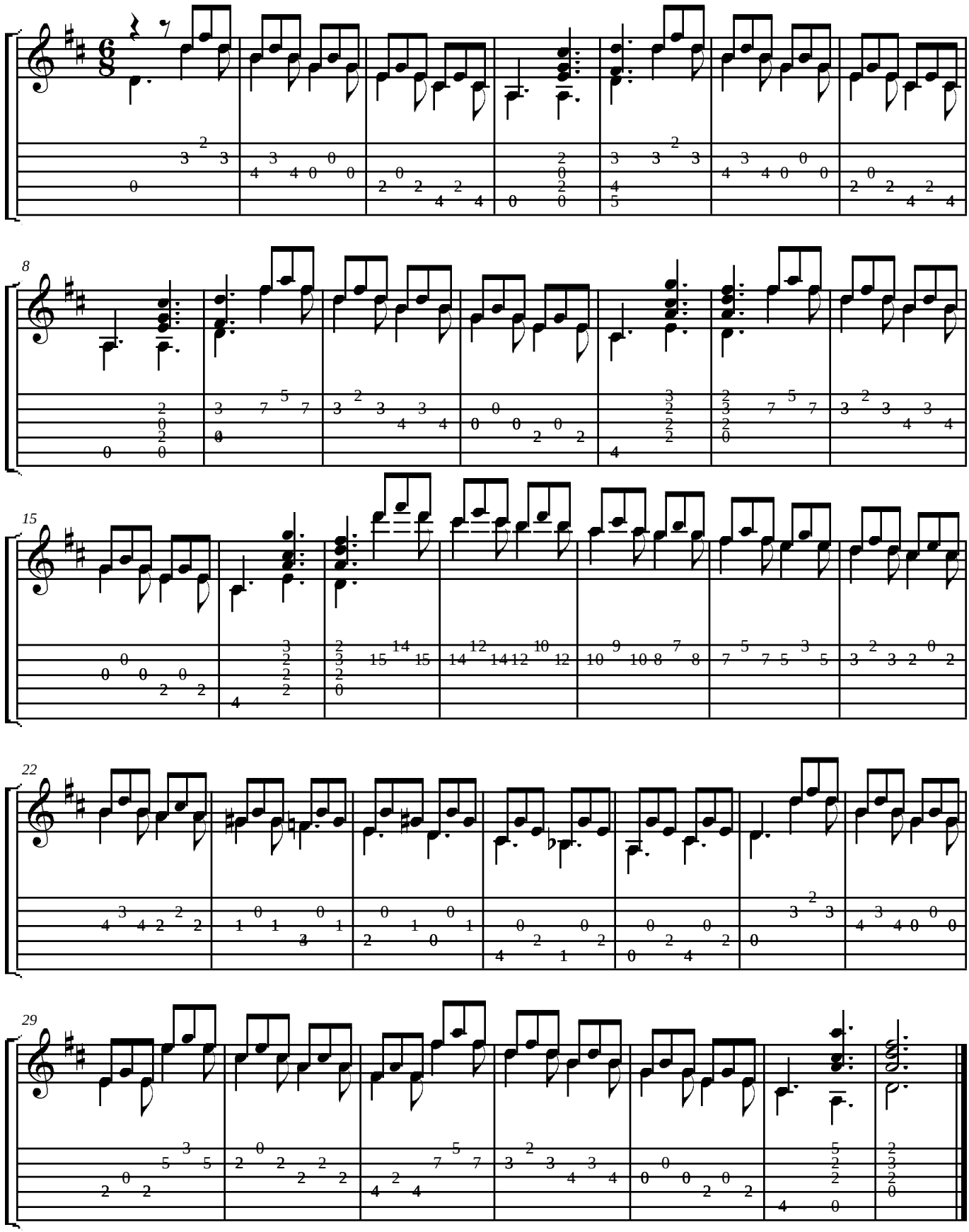


Op. 30 No. 15

Allegretto

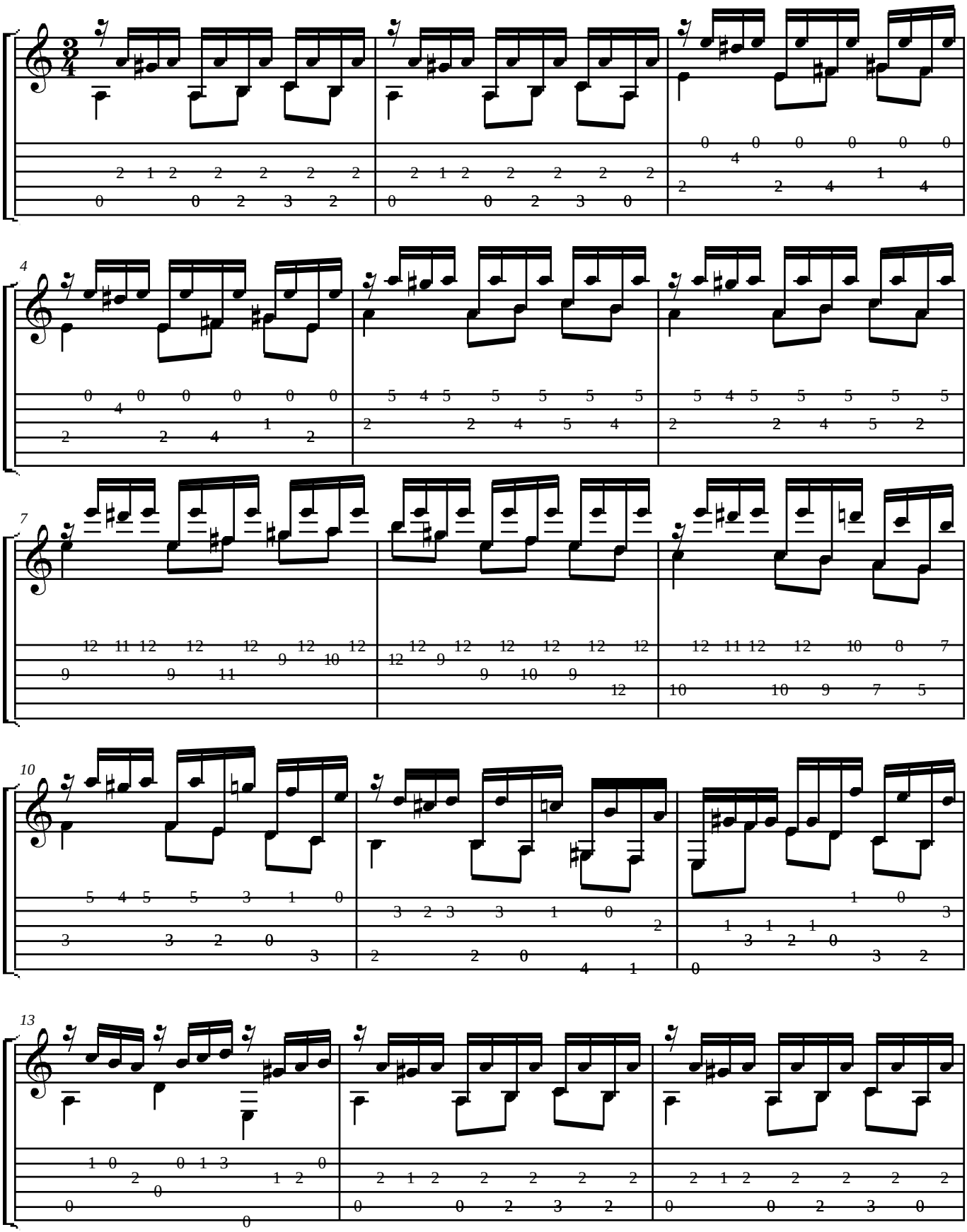


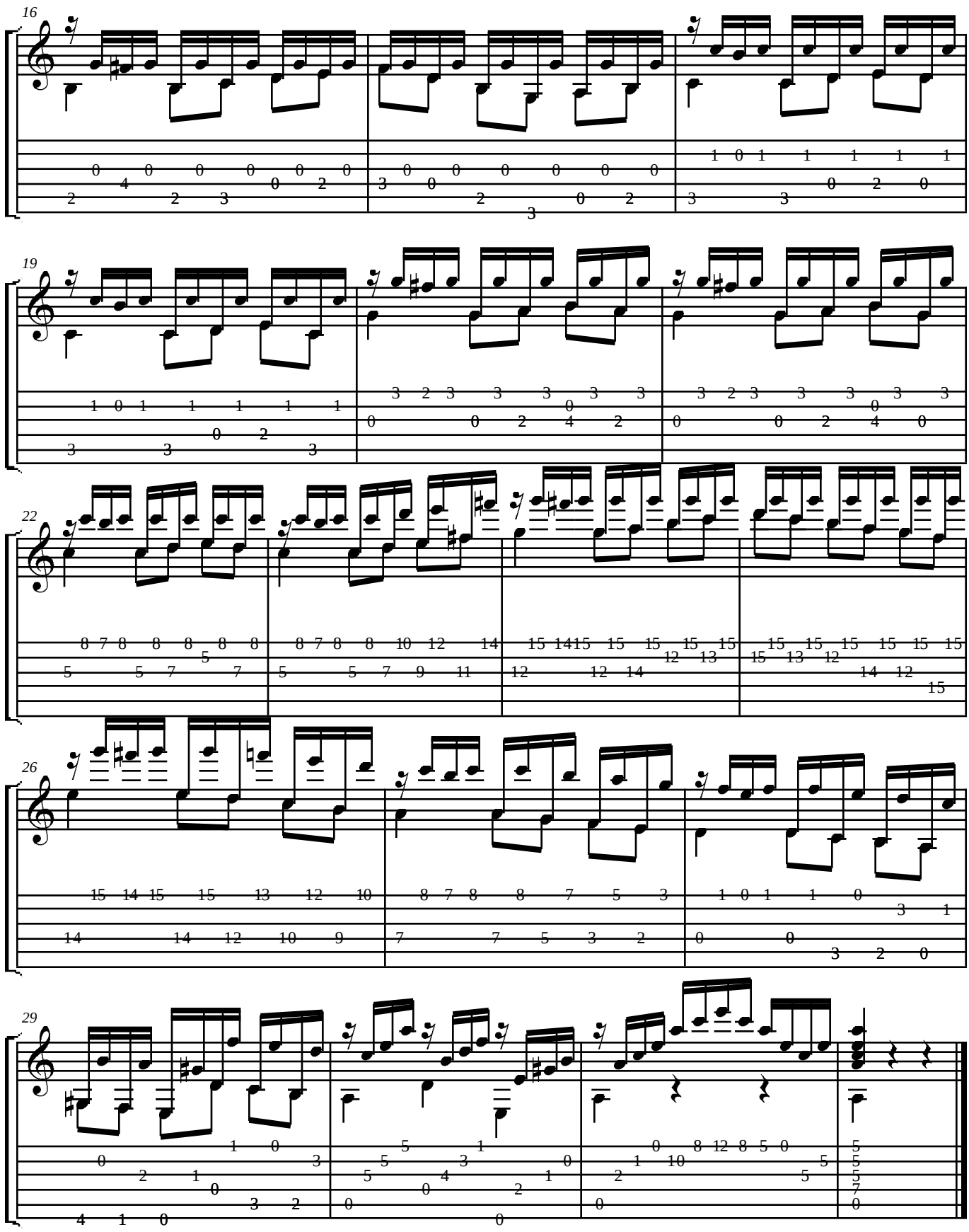
Prestissimo Op. 48 No. 3



Op. 48 No. 8

Allegro

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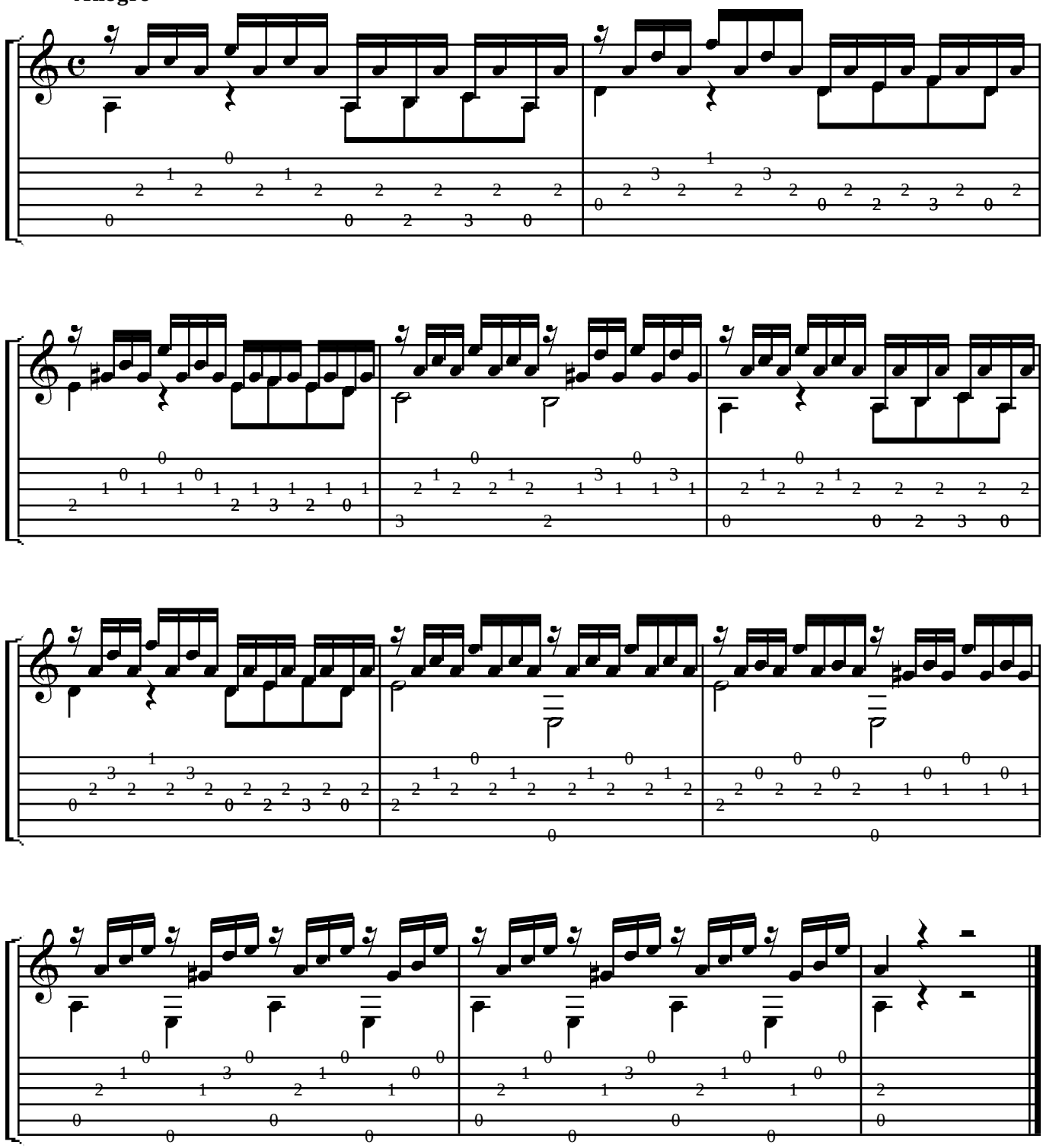
Op. 30 No.13

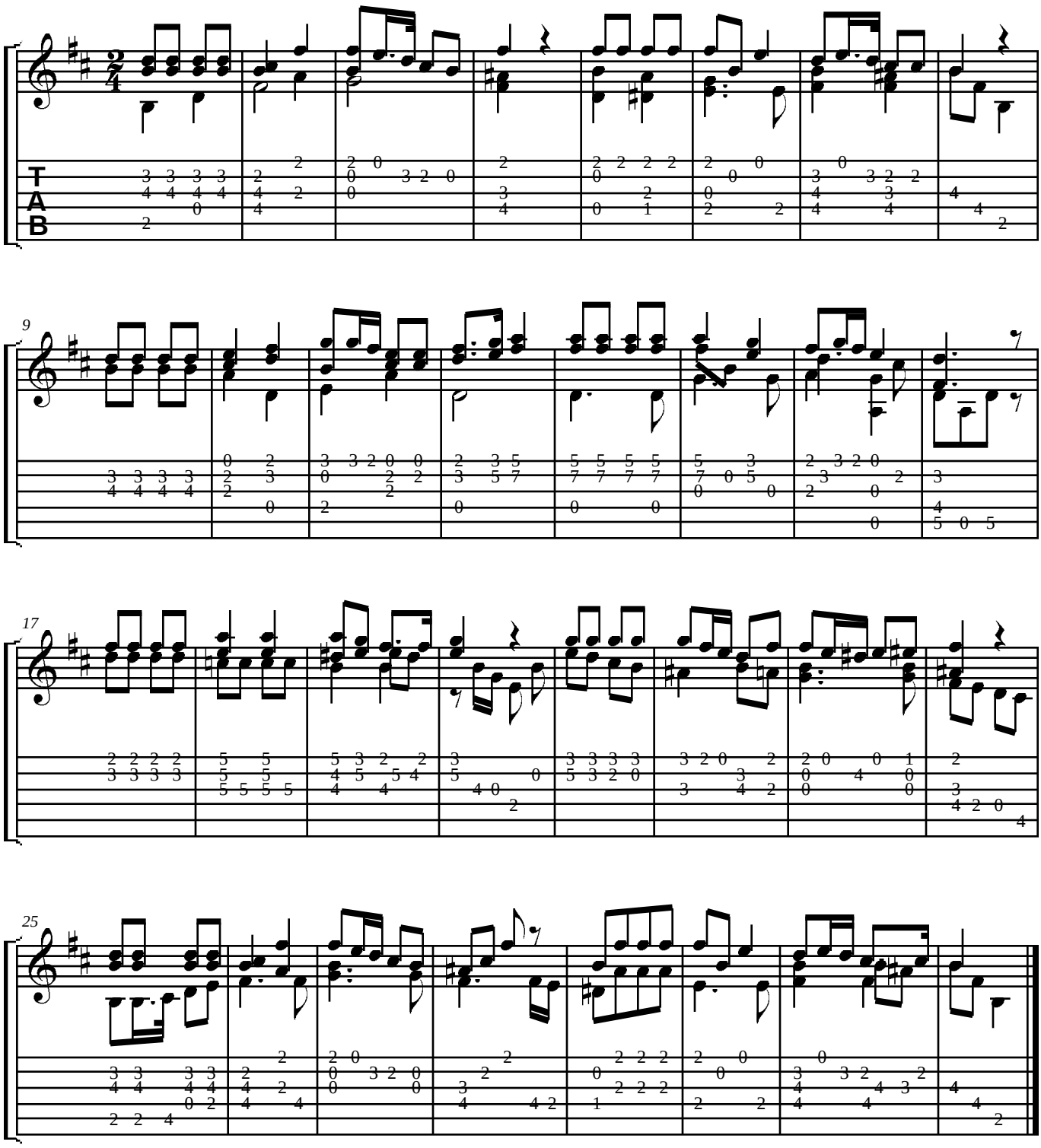
Allegro



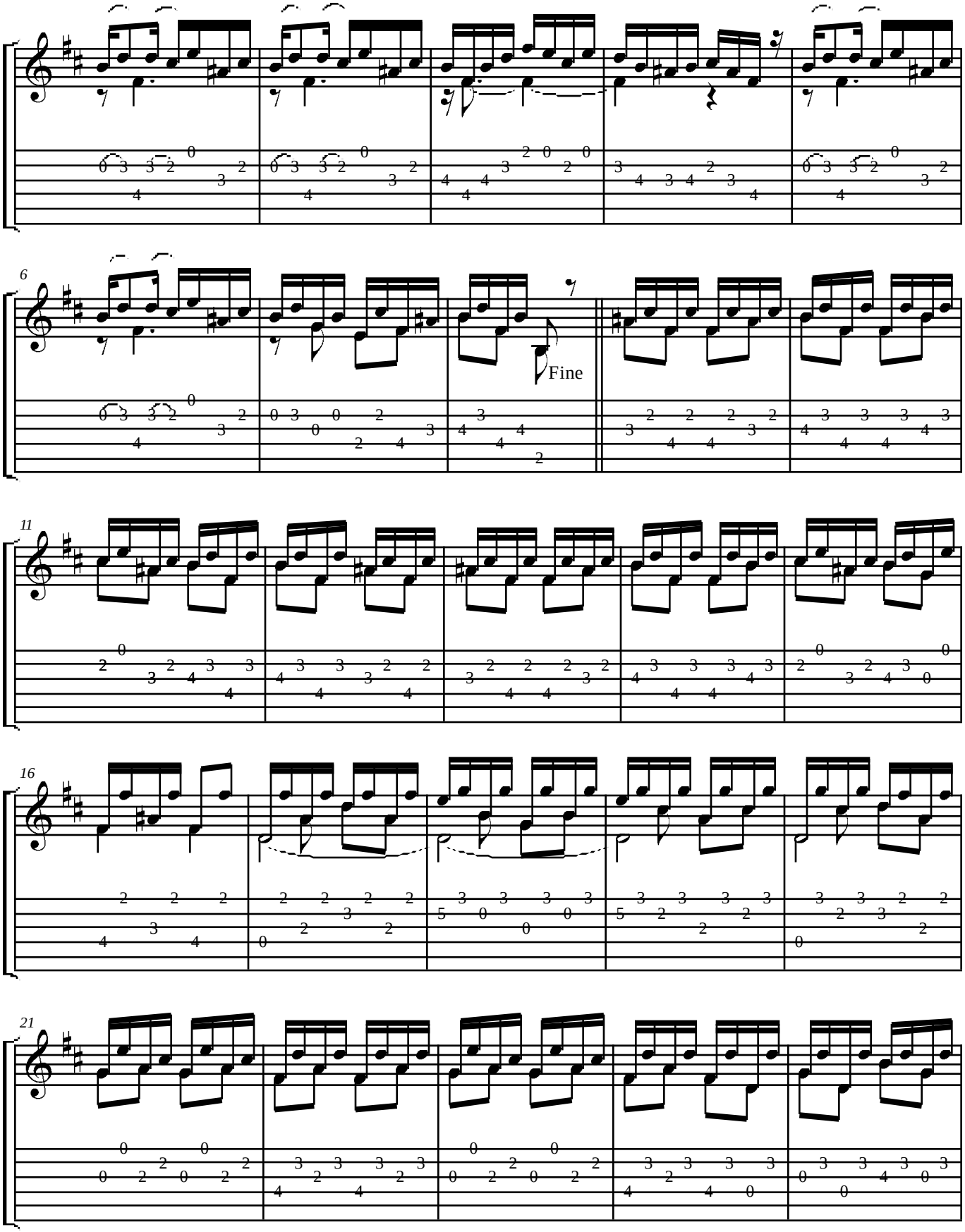
Fernando Sor

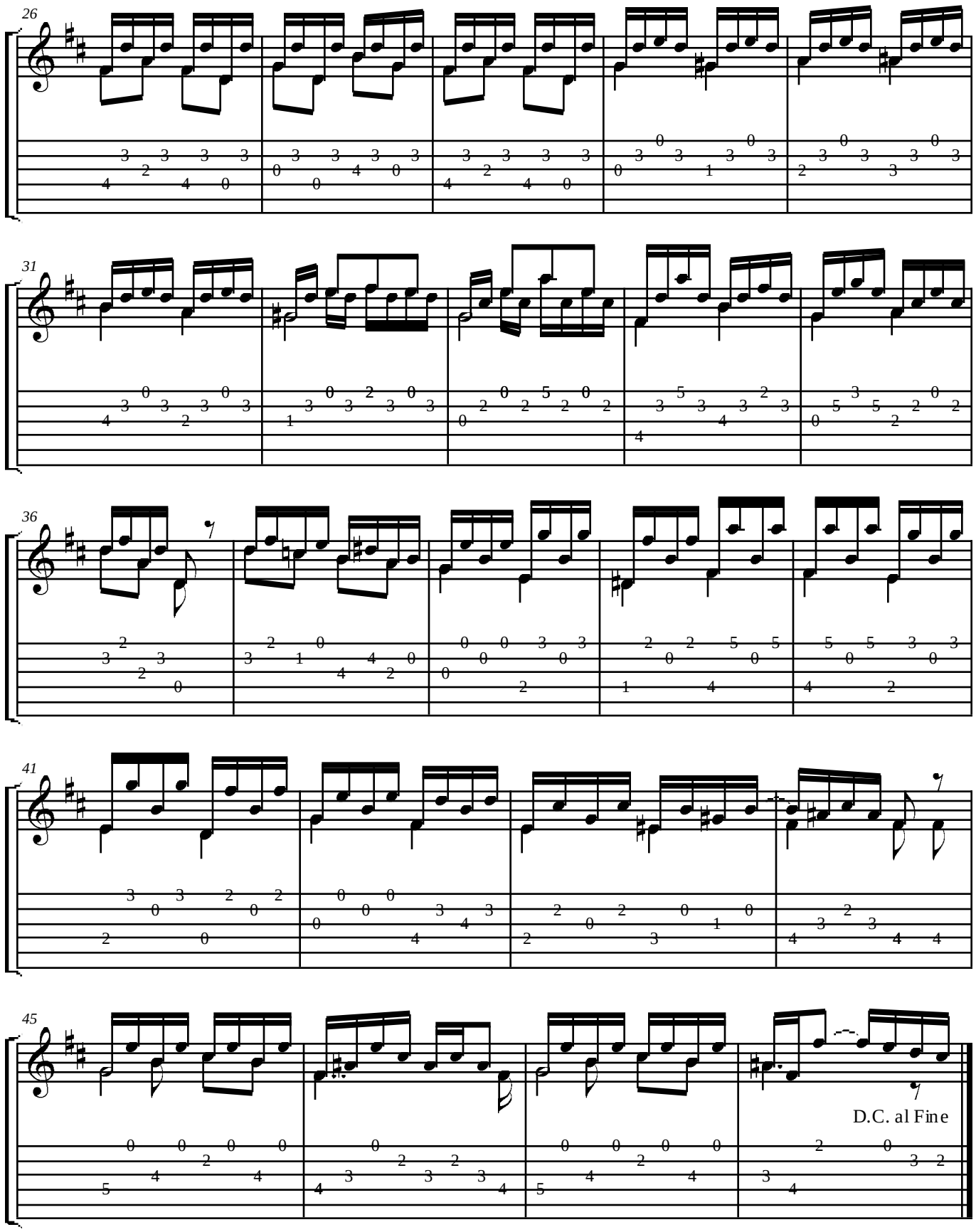
Fernando Sor
1778-1839

Andante Op. 31



Op. 60

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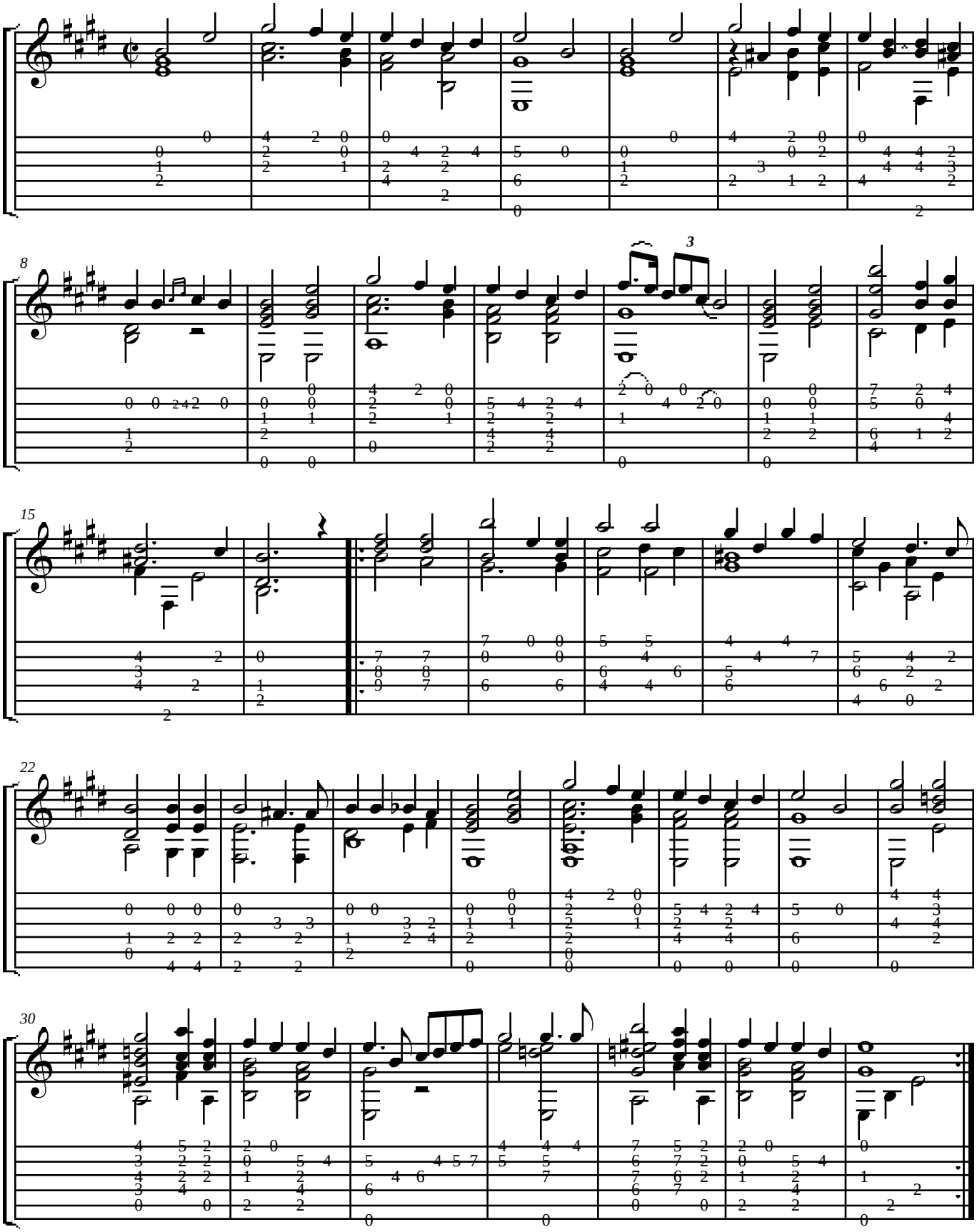
45
D.C. al Fine

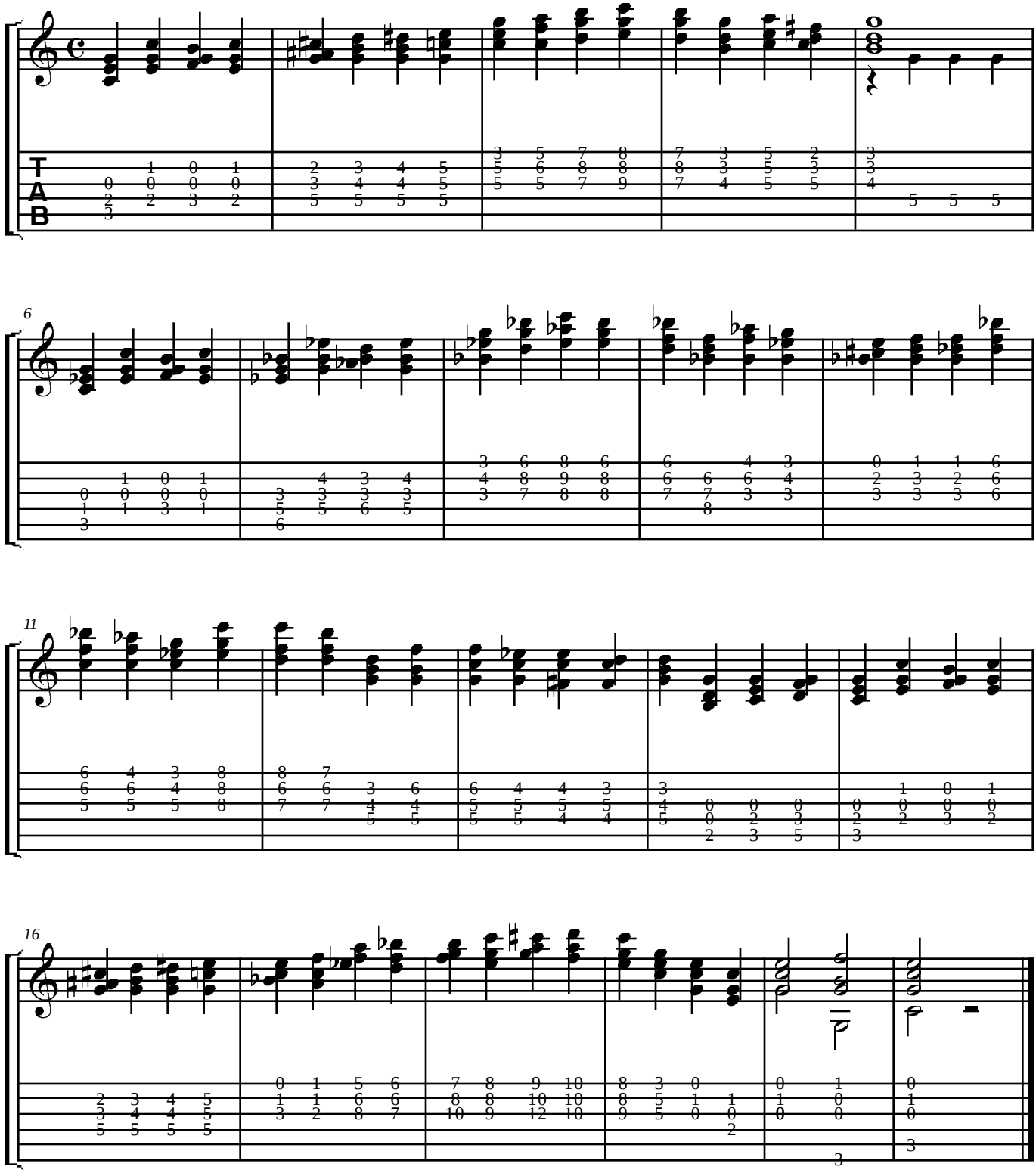
Lento religoso



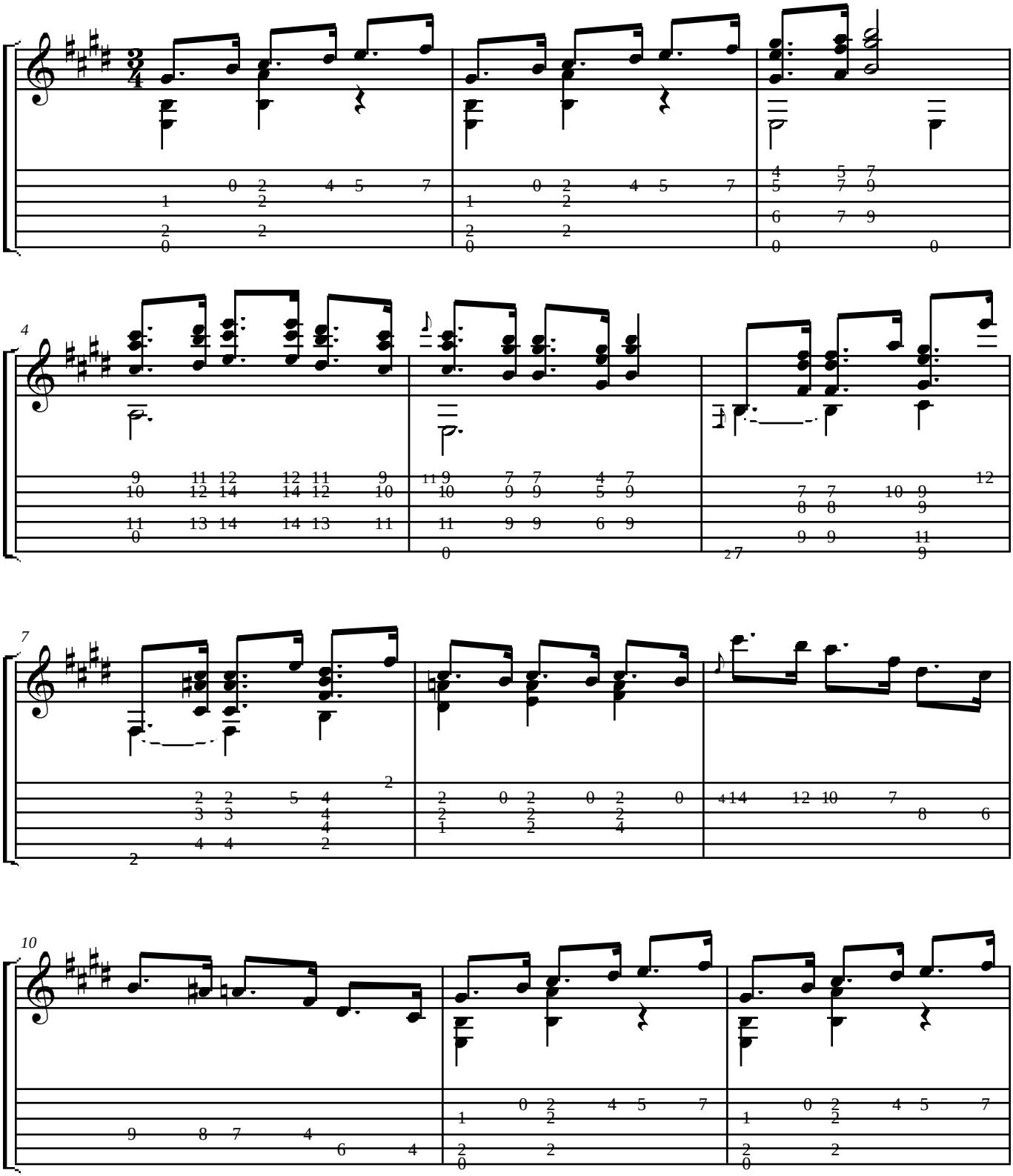
Francisco Tarrega

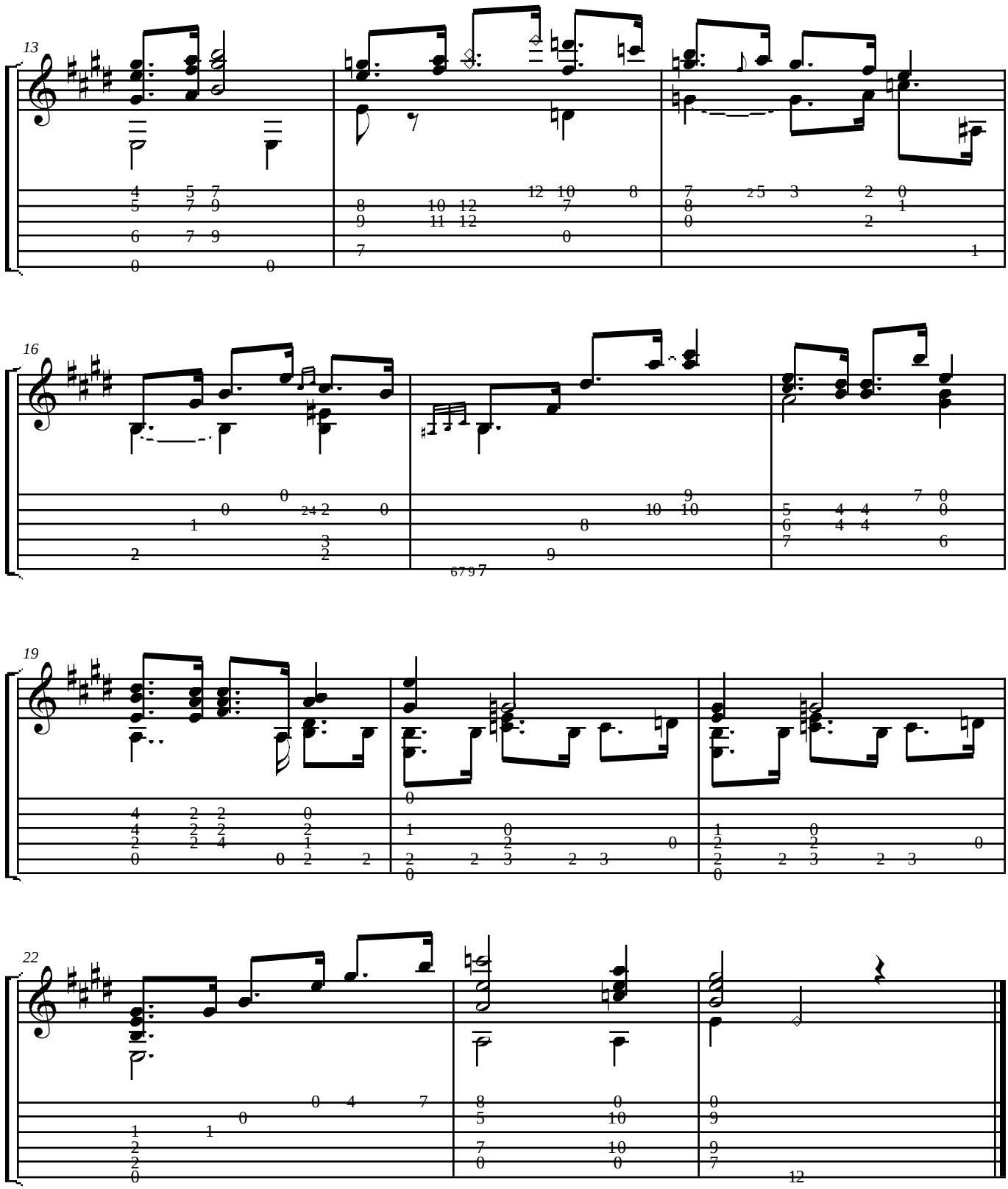
Preludio No. 9

Francisco Tarrega
1852-1909



Prelude

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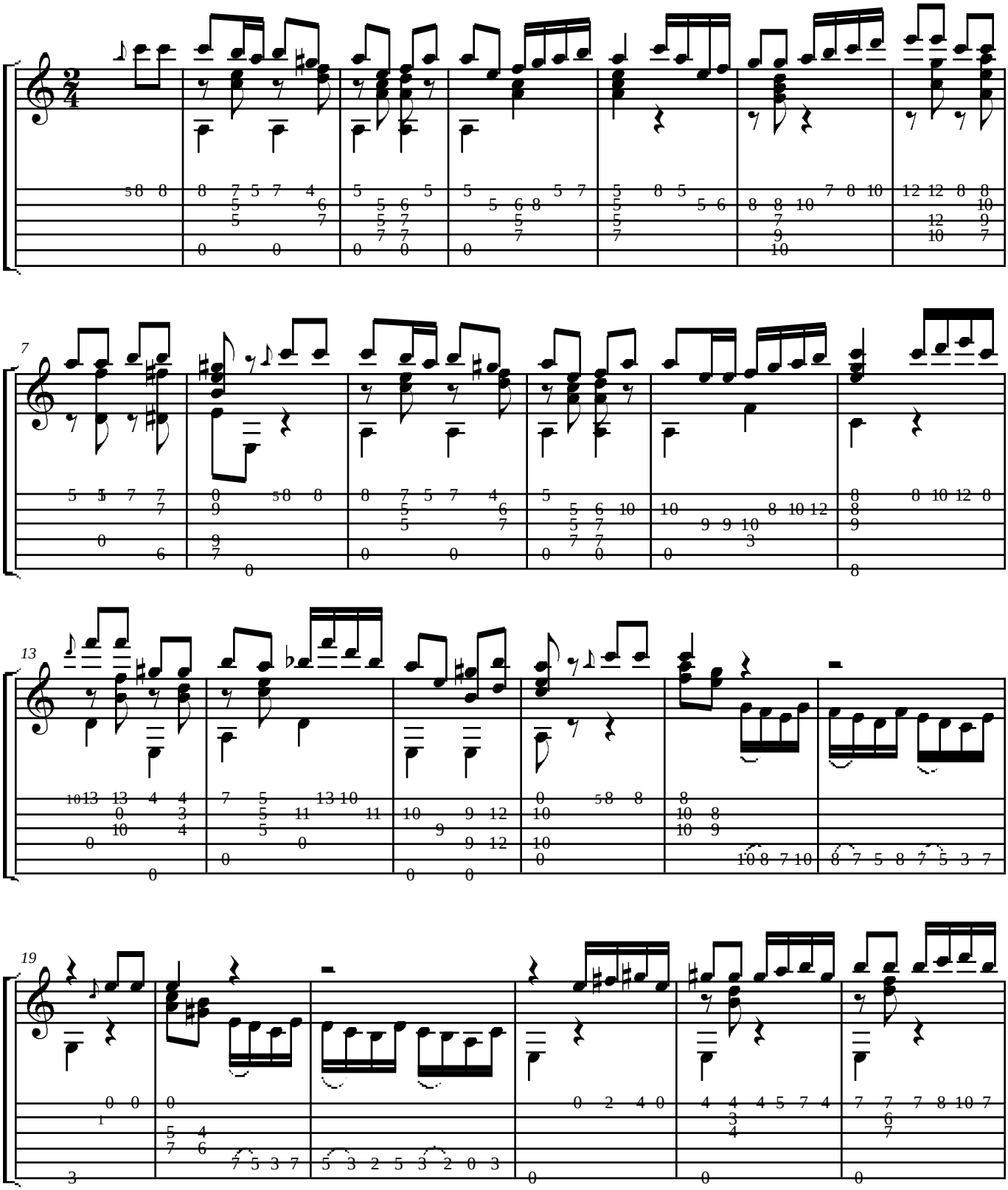
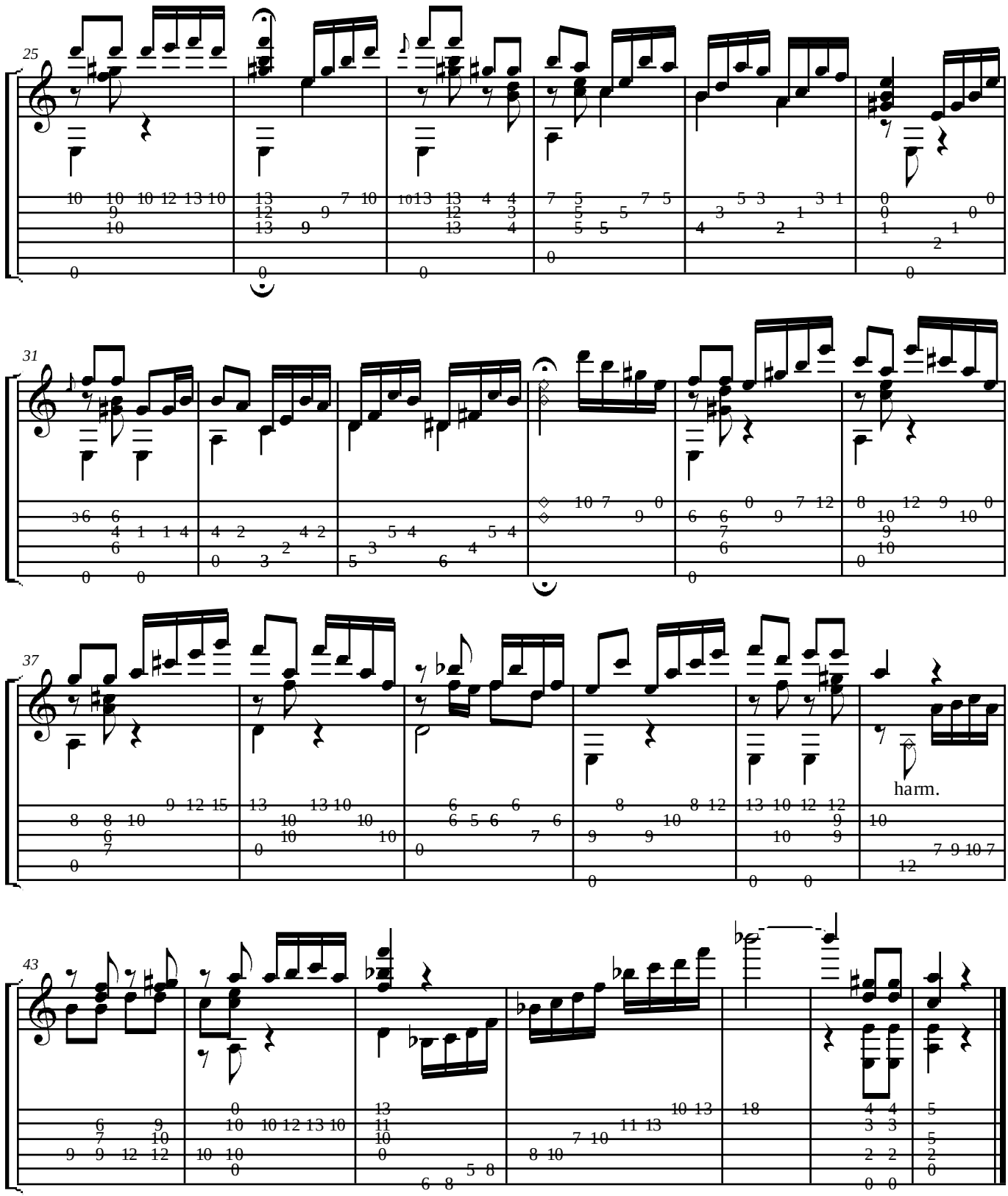
Maria - Gavotte

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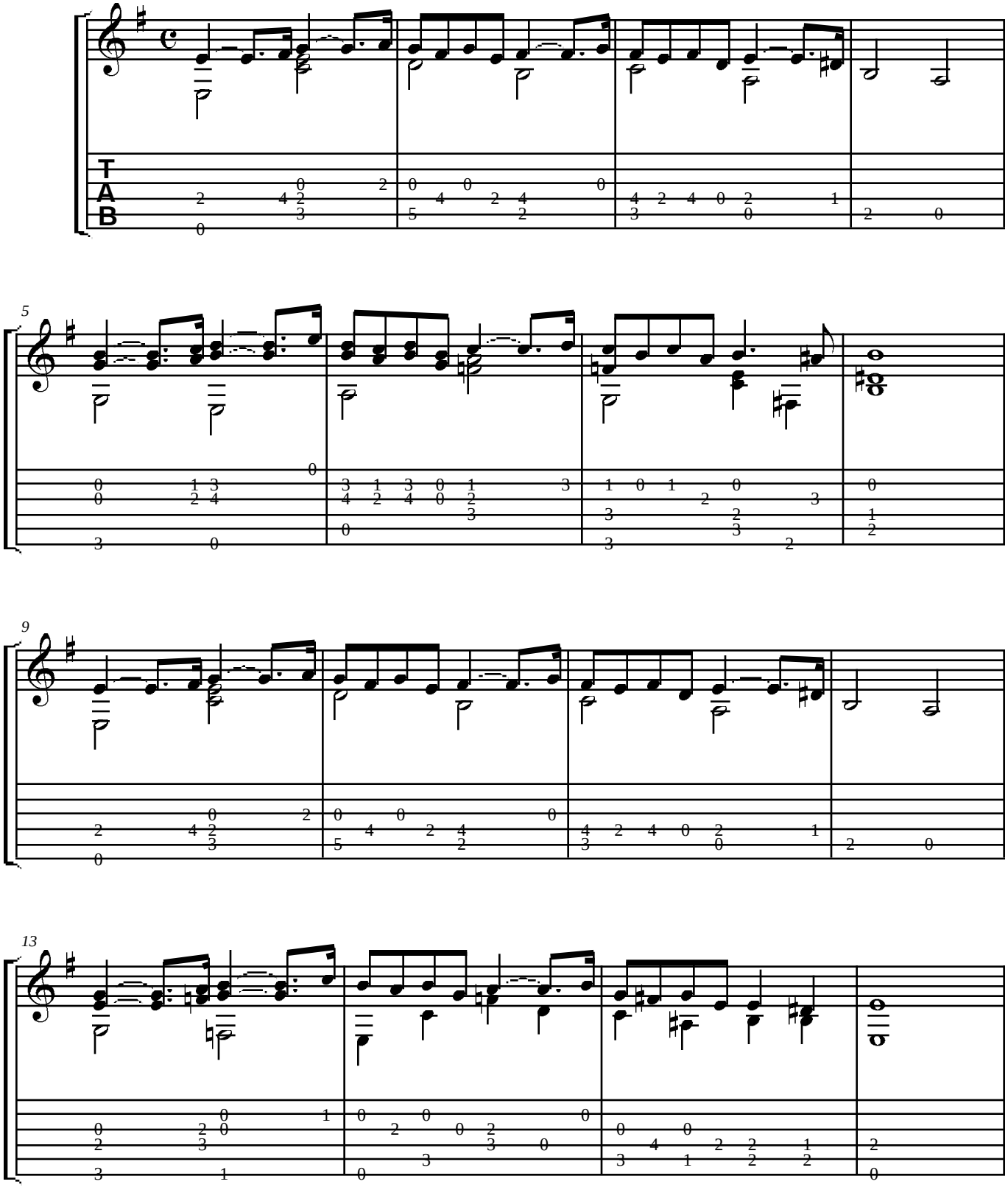
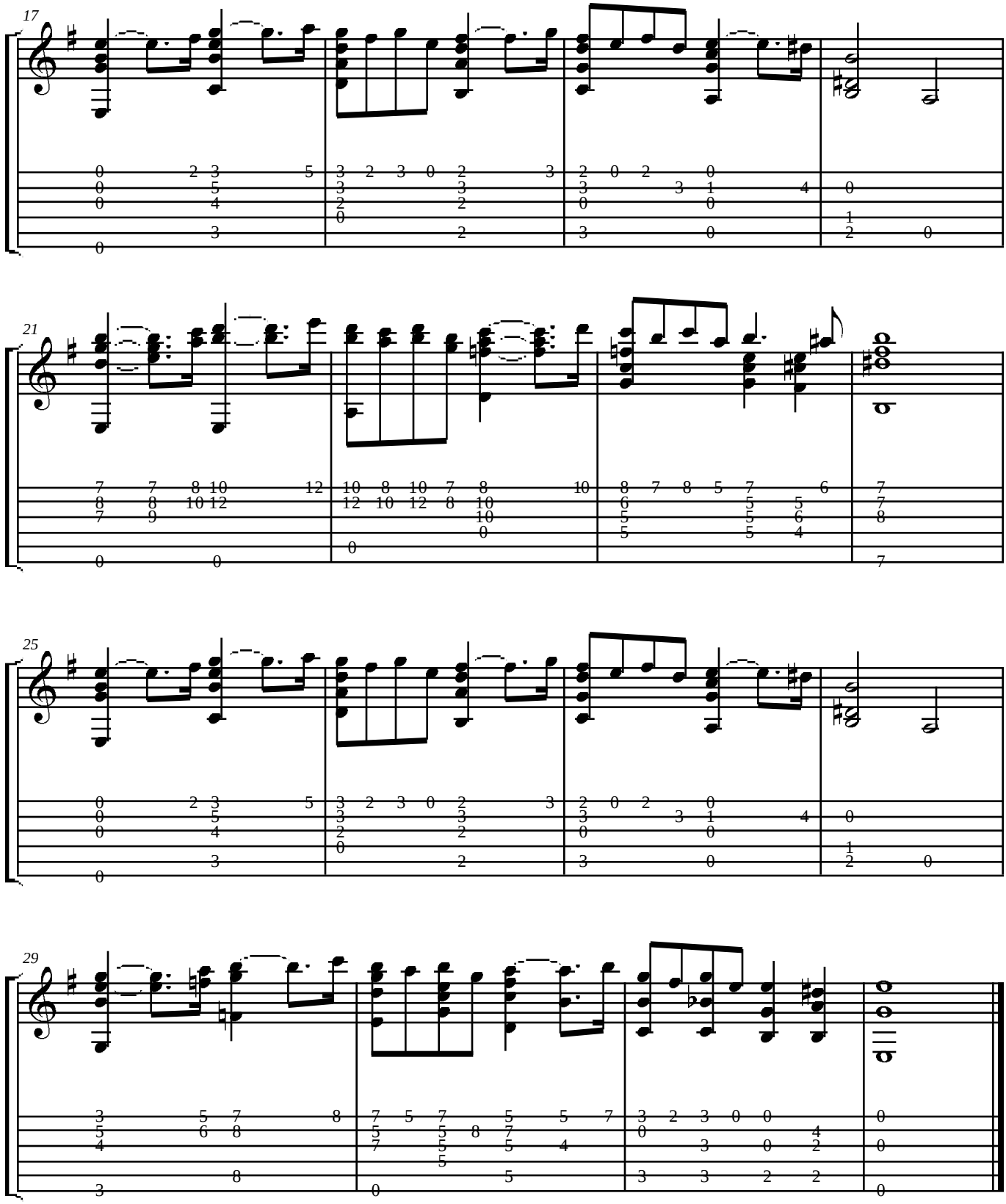
31
37
harm.
43

Pavane

Gabriel Faure

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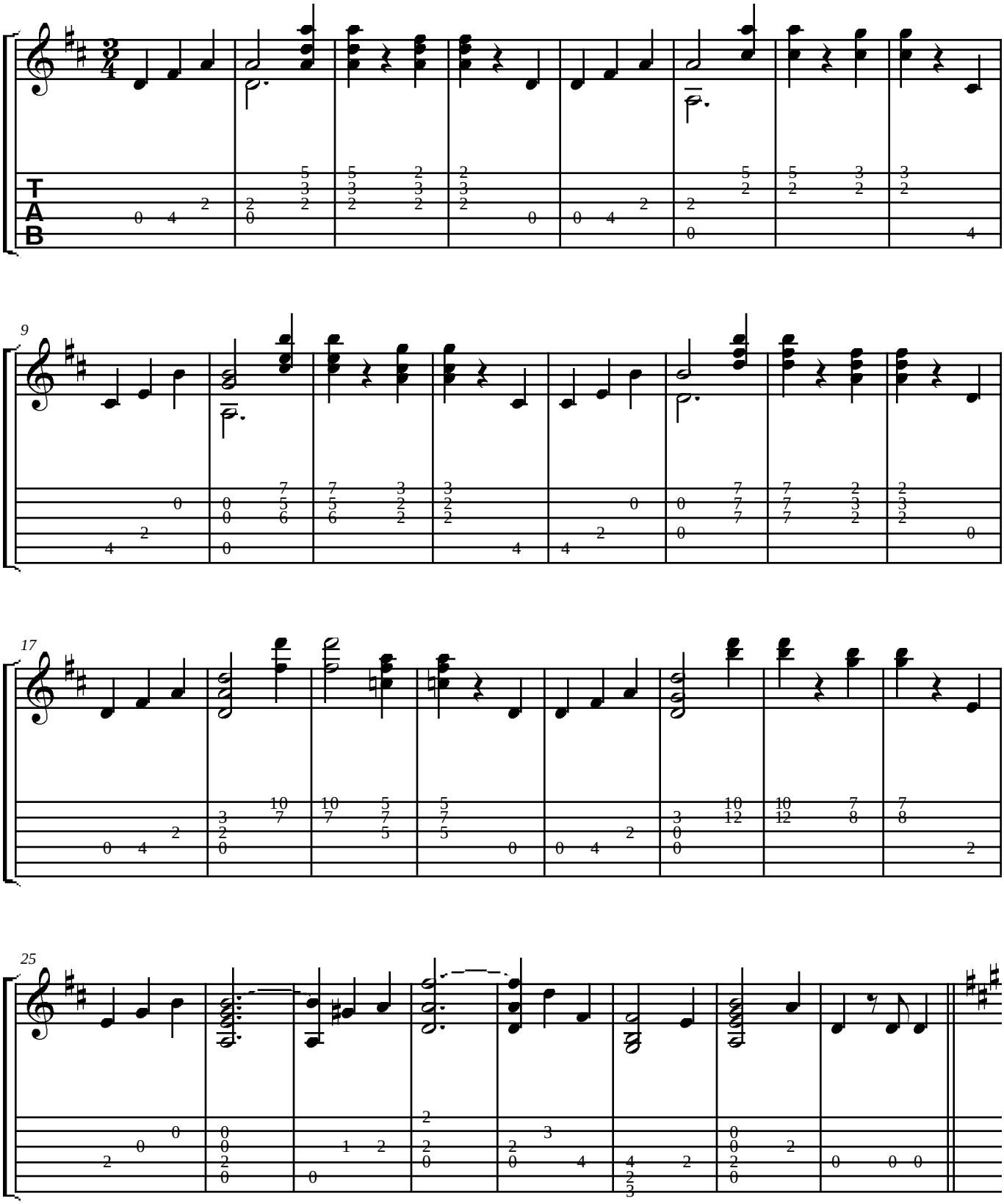
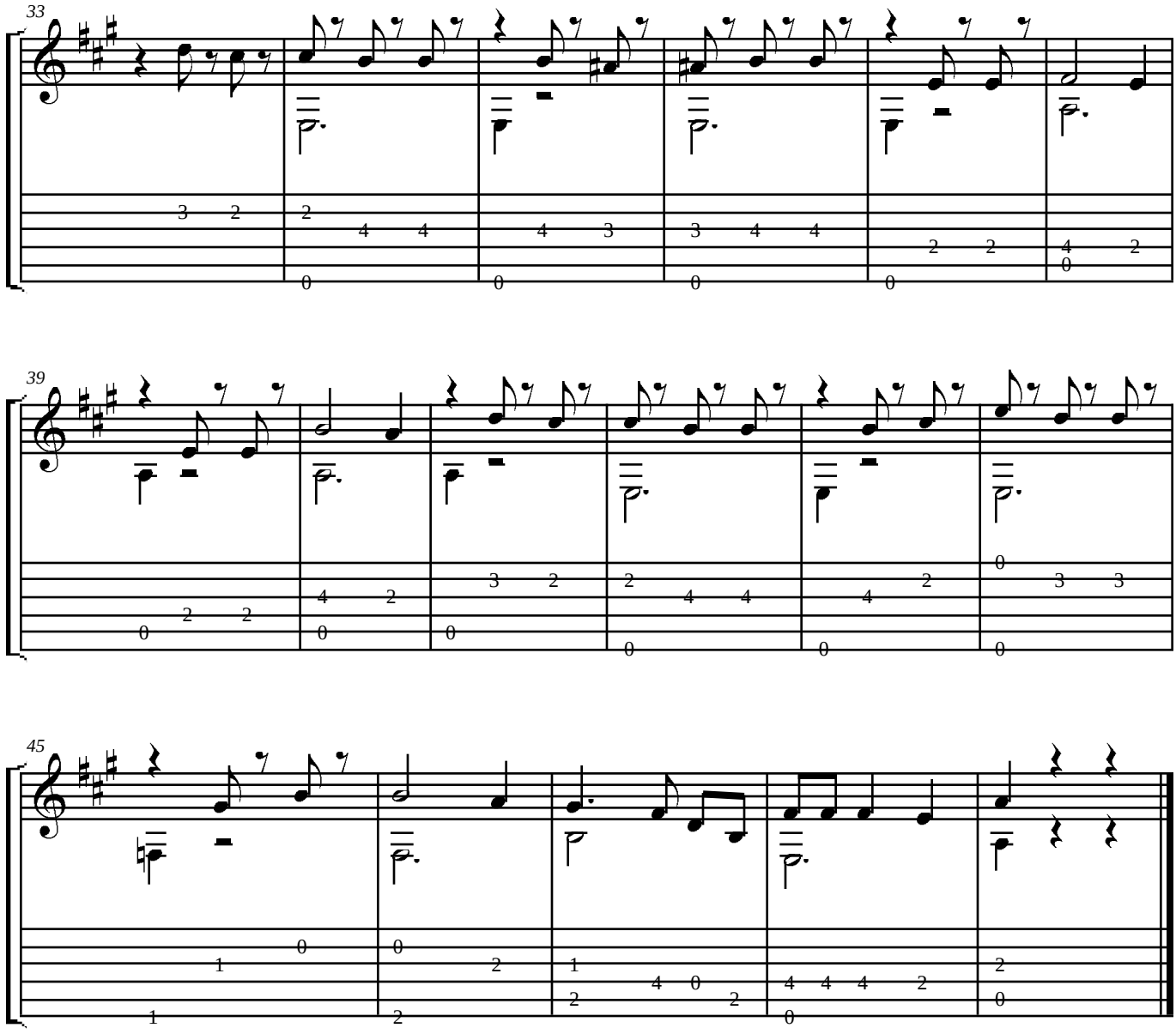
On the Beautiful Blue Danube

Johann Strauss Jr.

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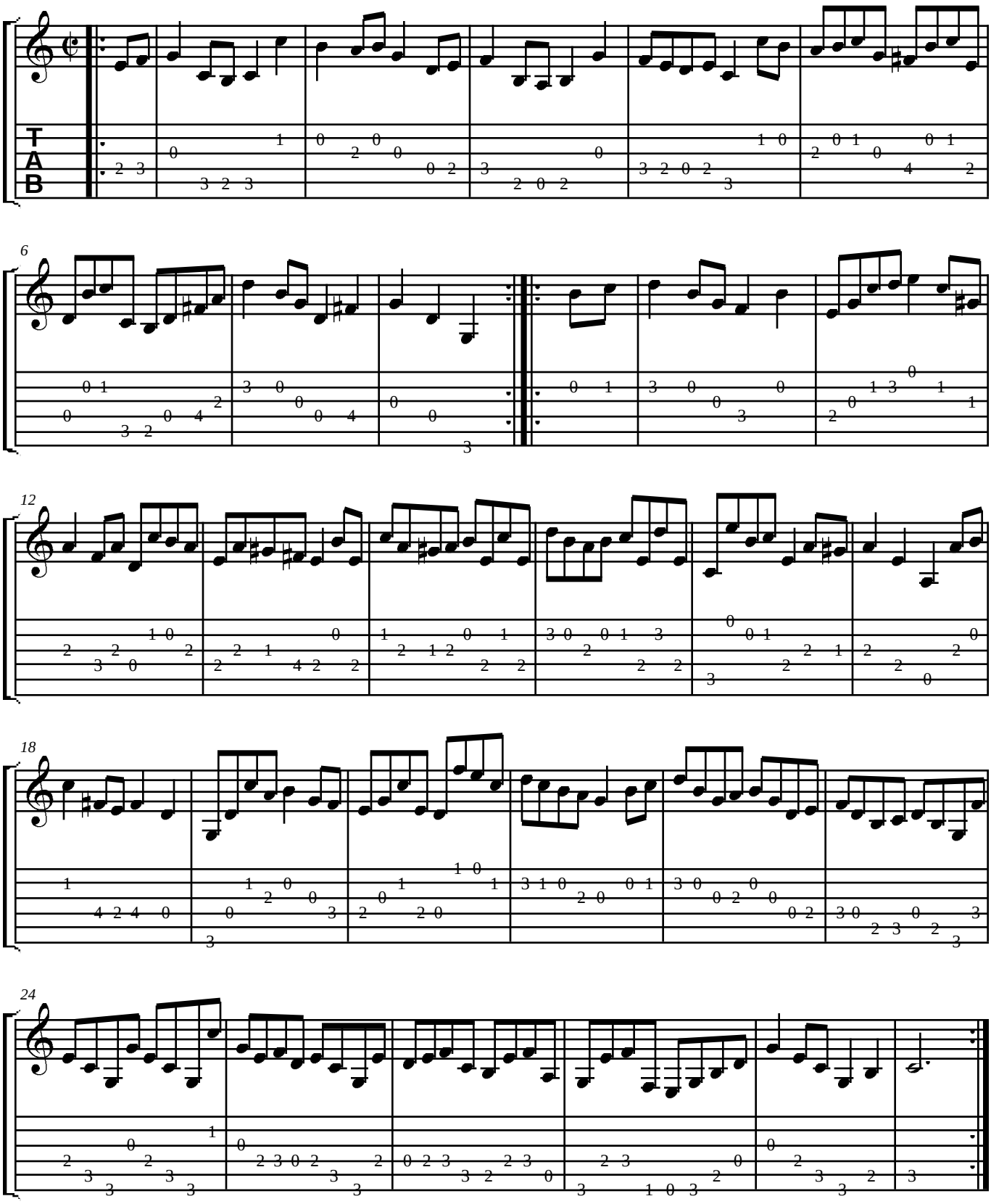
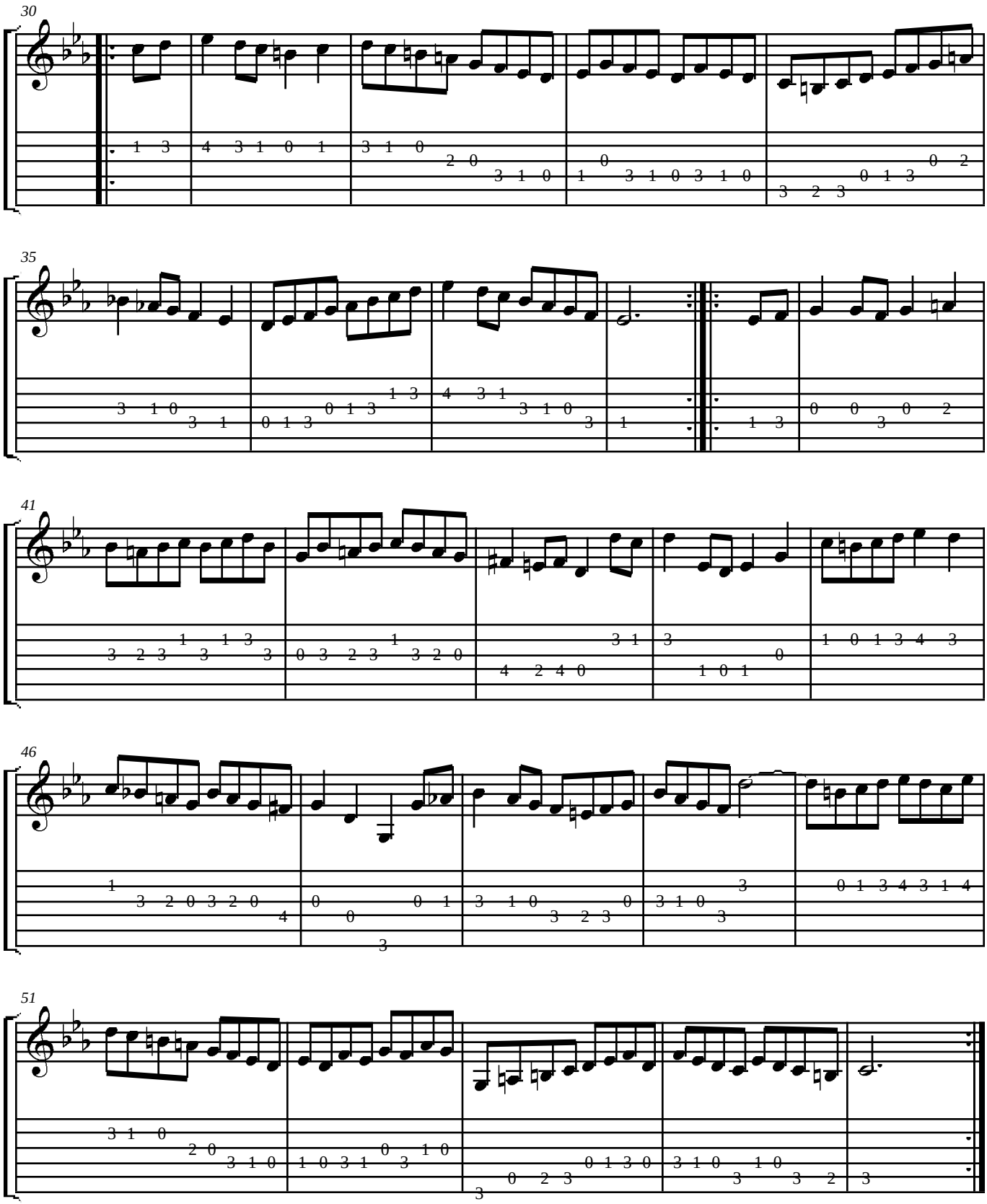
Bourree I

J. S. Bach



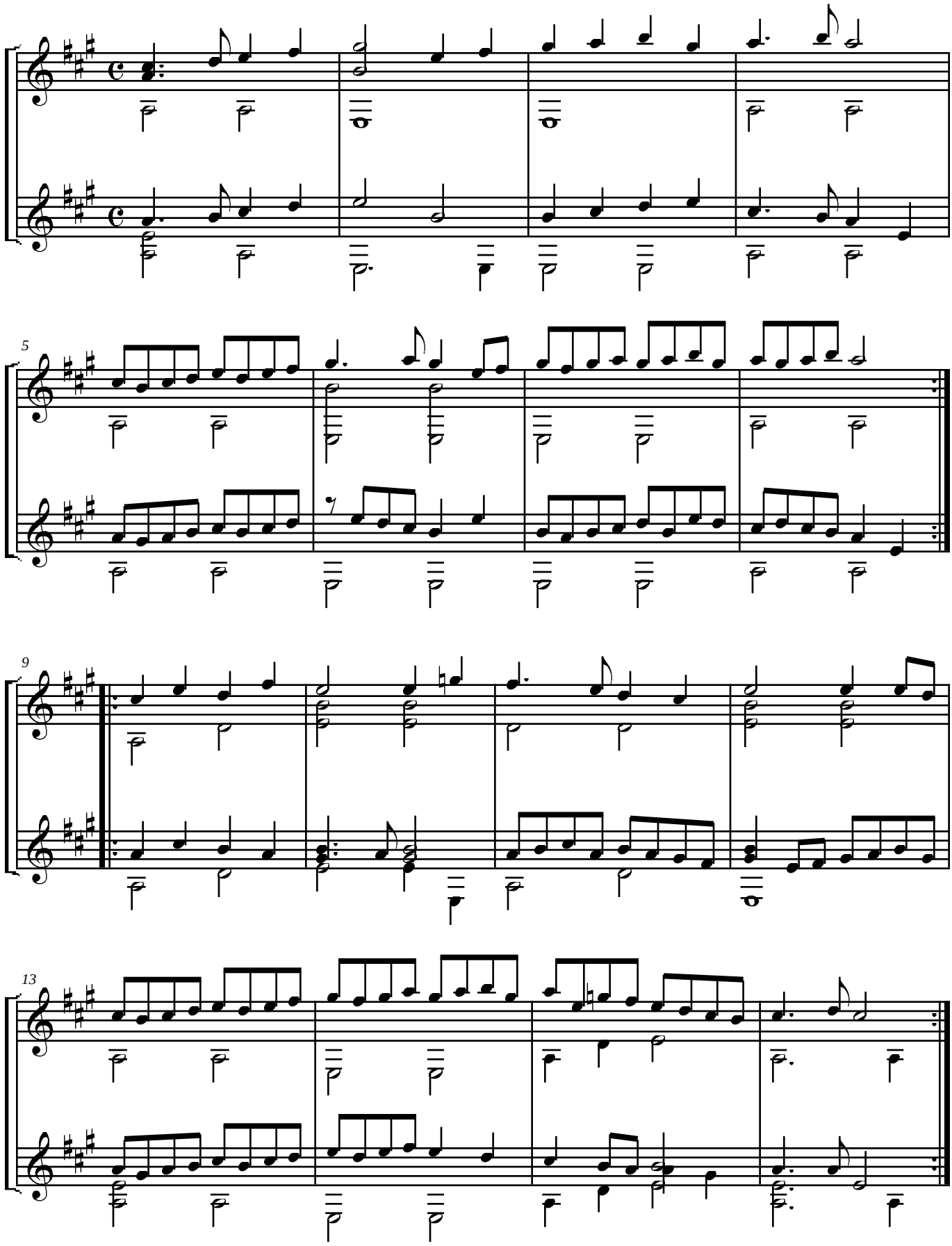
Bourree II



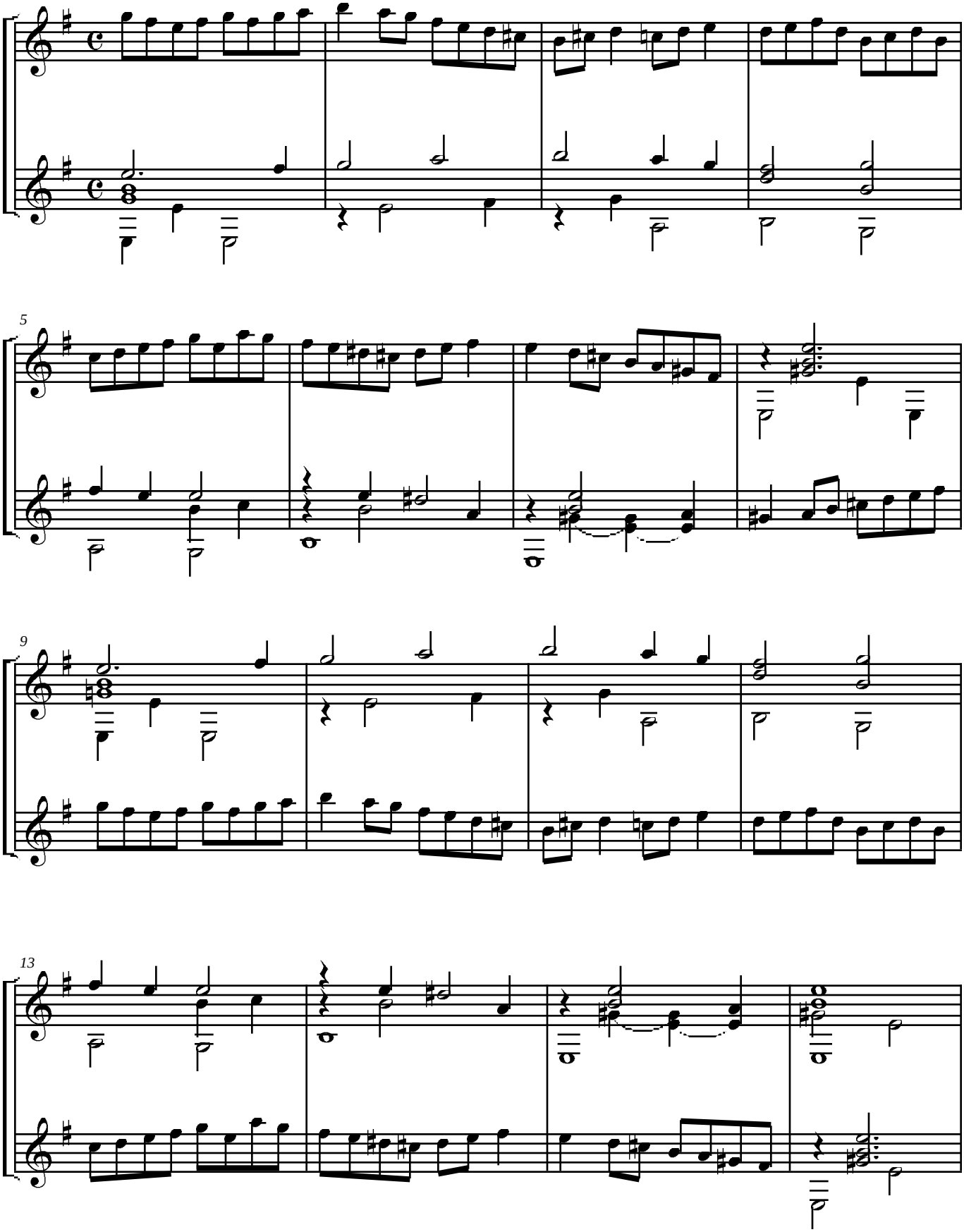
Ensemble Music

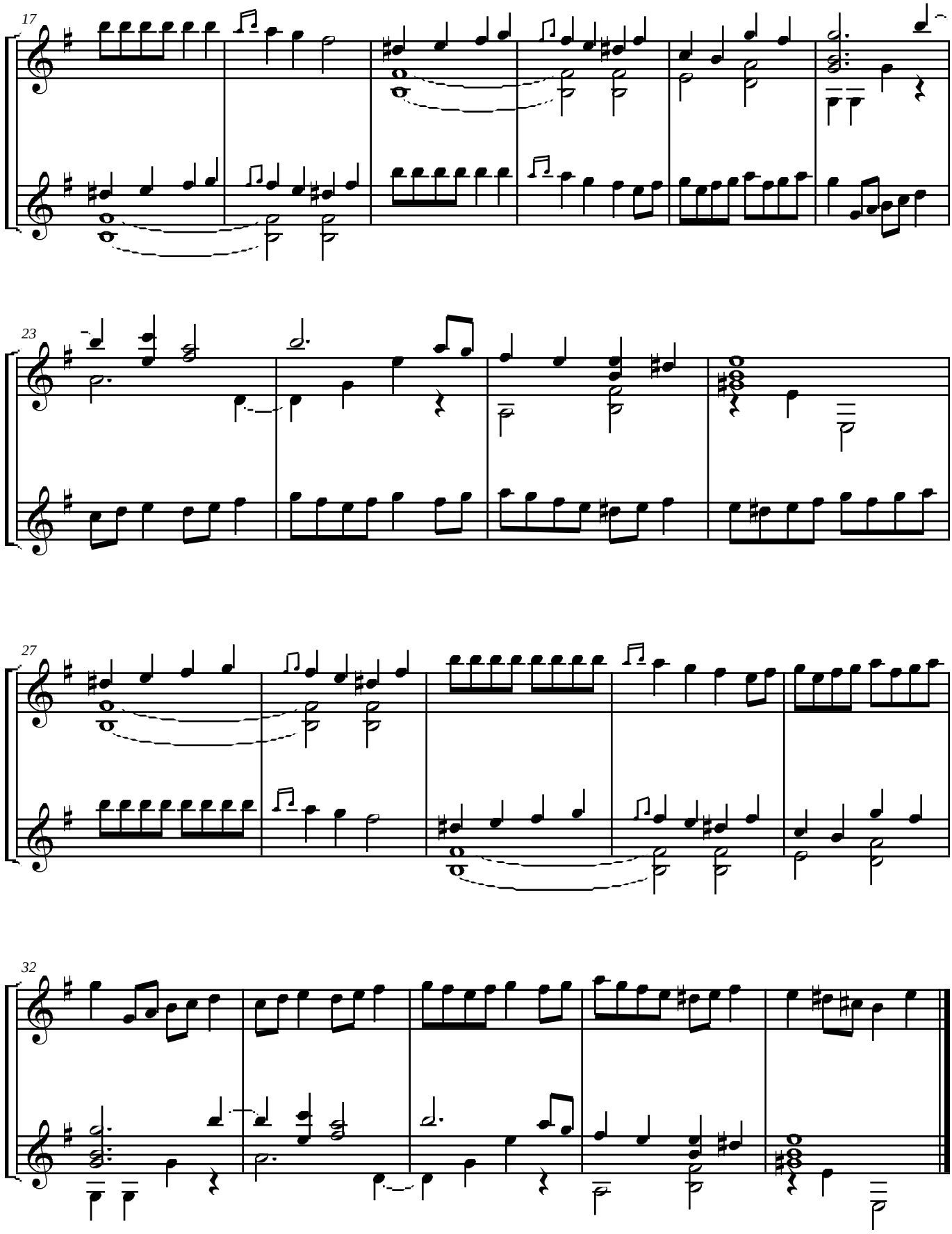
The following section contains duets, trios and quartet music for guitar ensemble. The pieces contain no tablature and should serve as a measure of how well you are able to read standard notation. The music is left in a raw form so that the student can work on different solutions for the fingering of the ensemble parts. Guitar classes may use this section for the entire class to play with several students on each part. Ensemble playing is an important skill that is sometimes neglected by the classical guitarist since much of the literature is solo guitar.

Lesson for Two Lutes



La Rossignol

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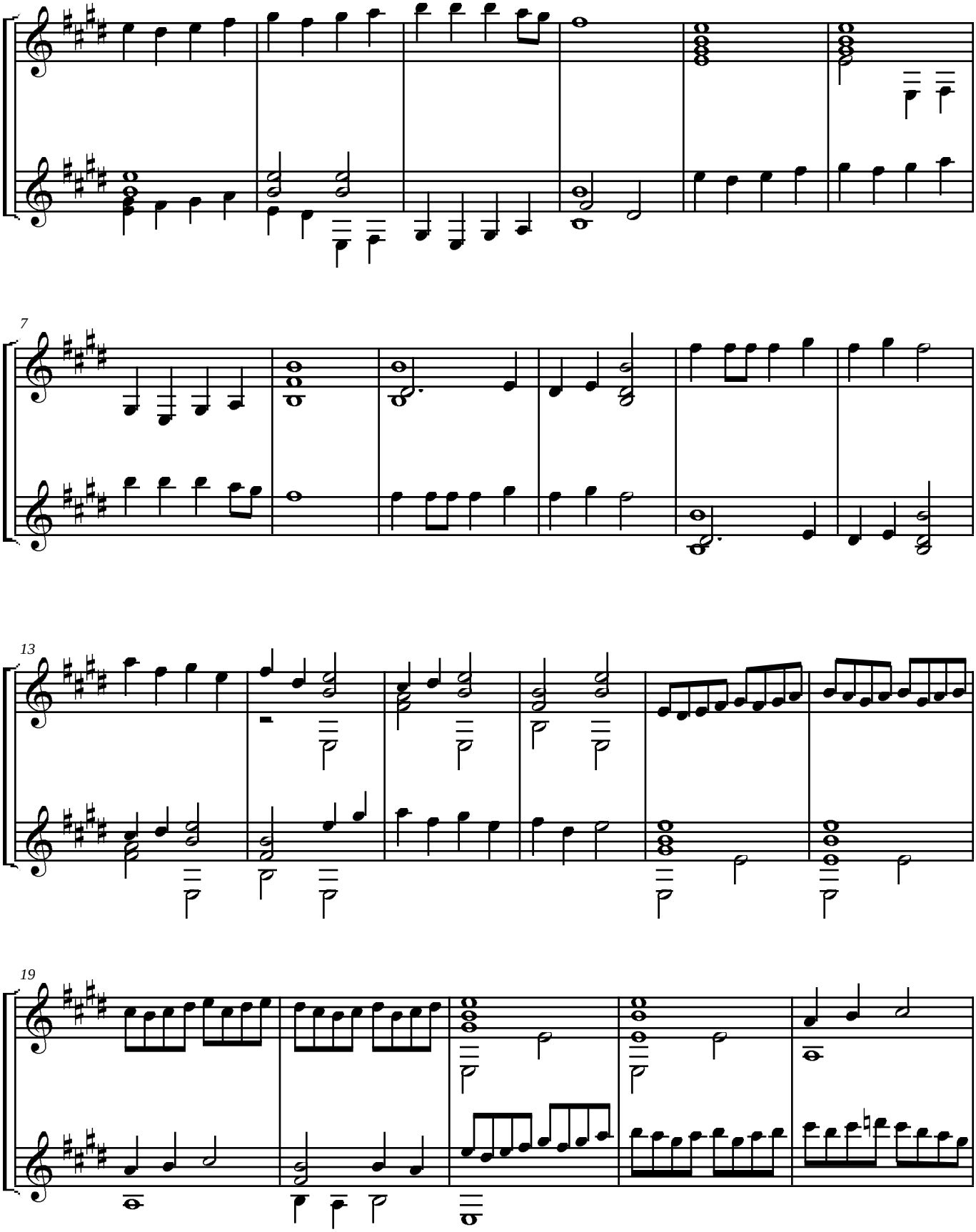
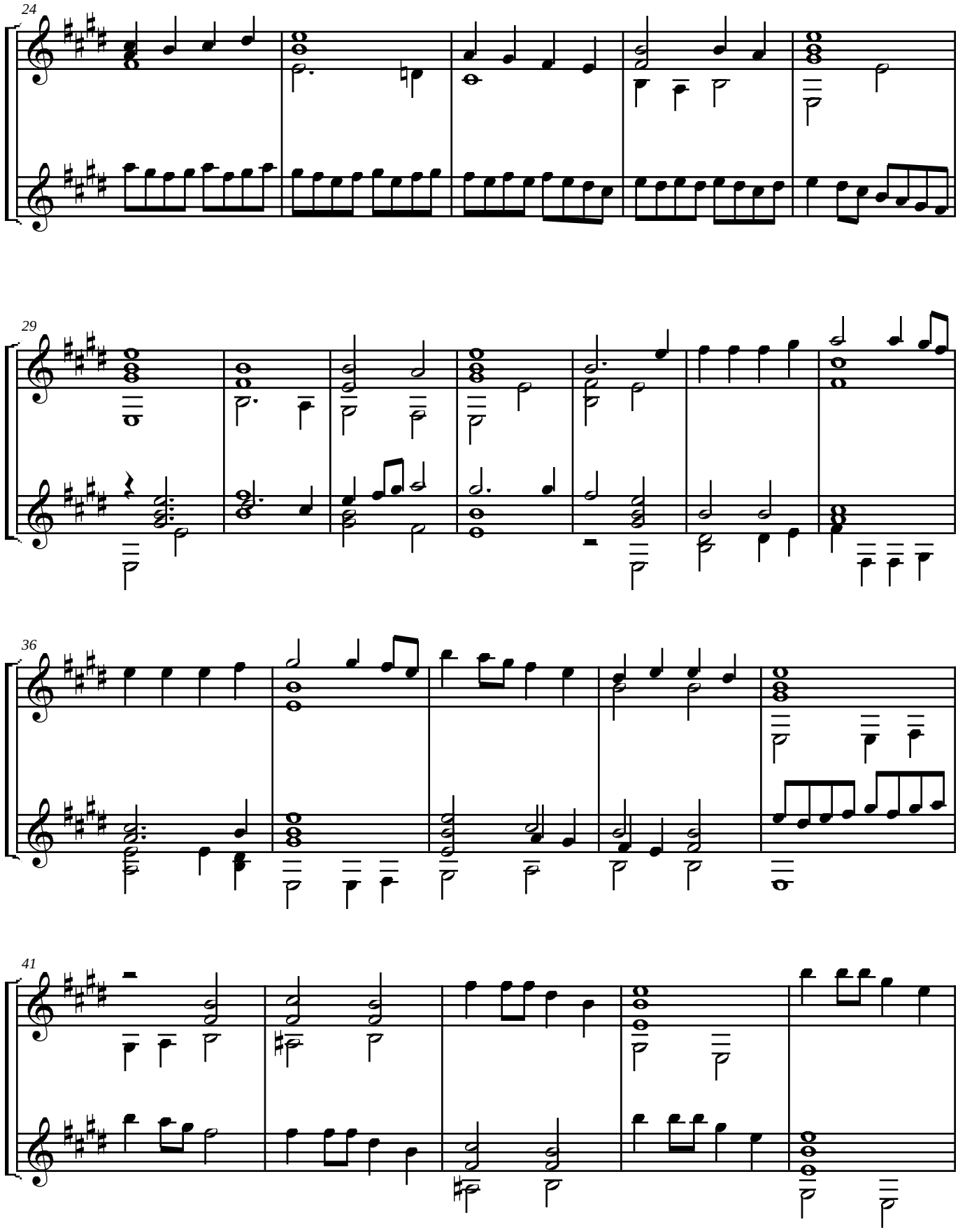
Drewrie's Accordes

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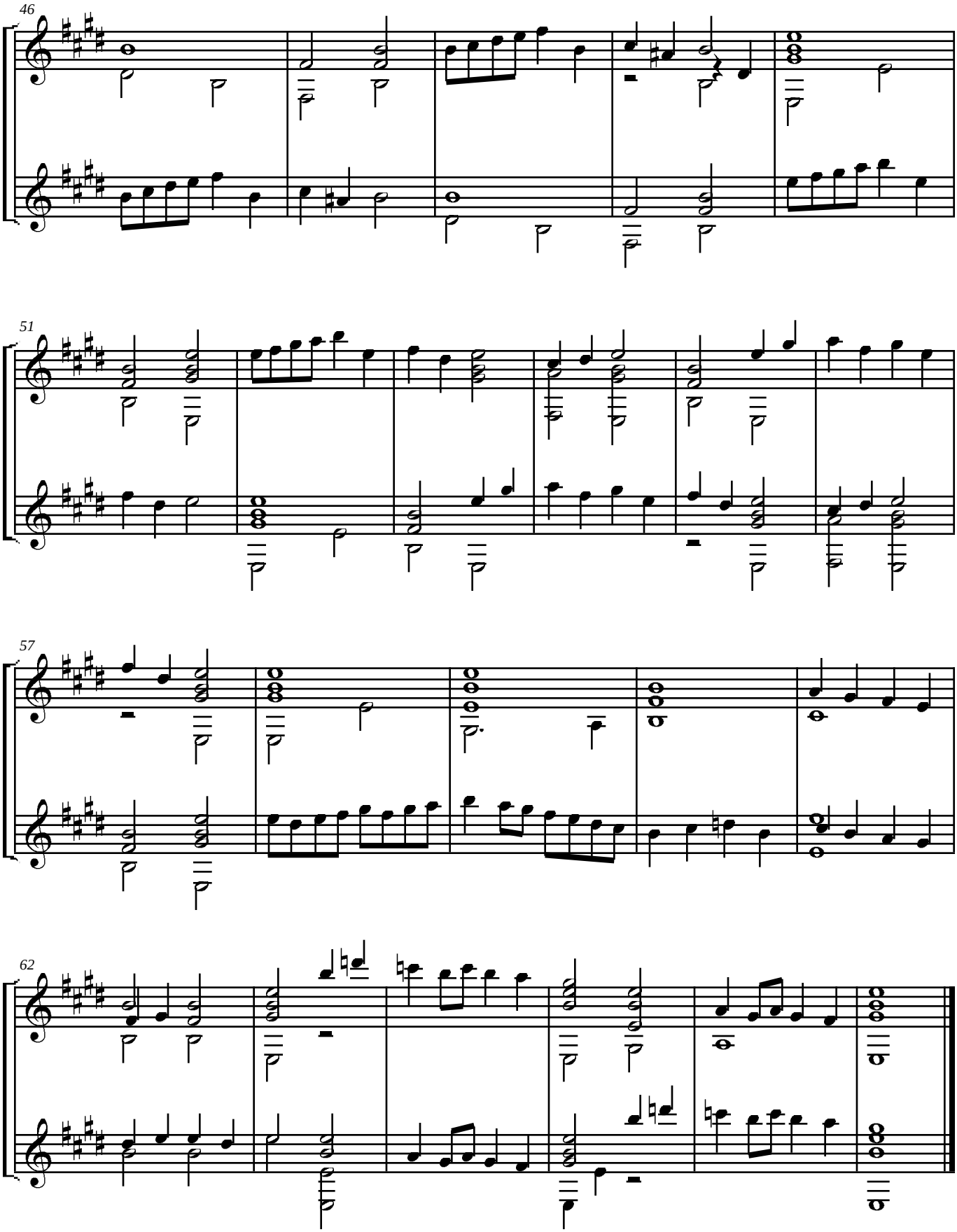
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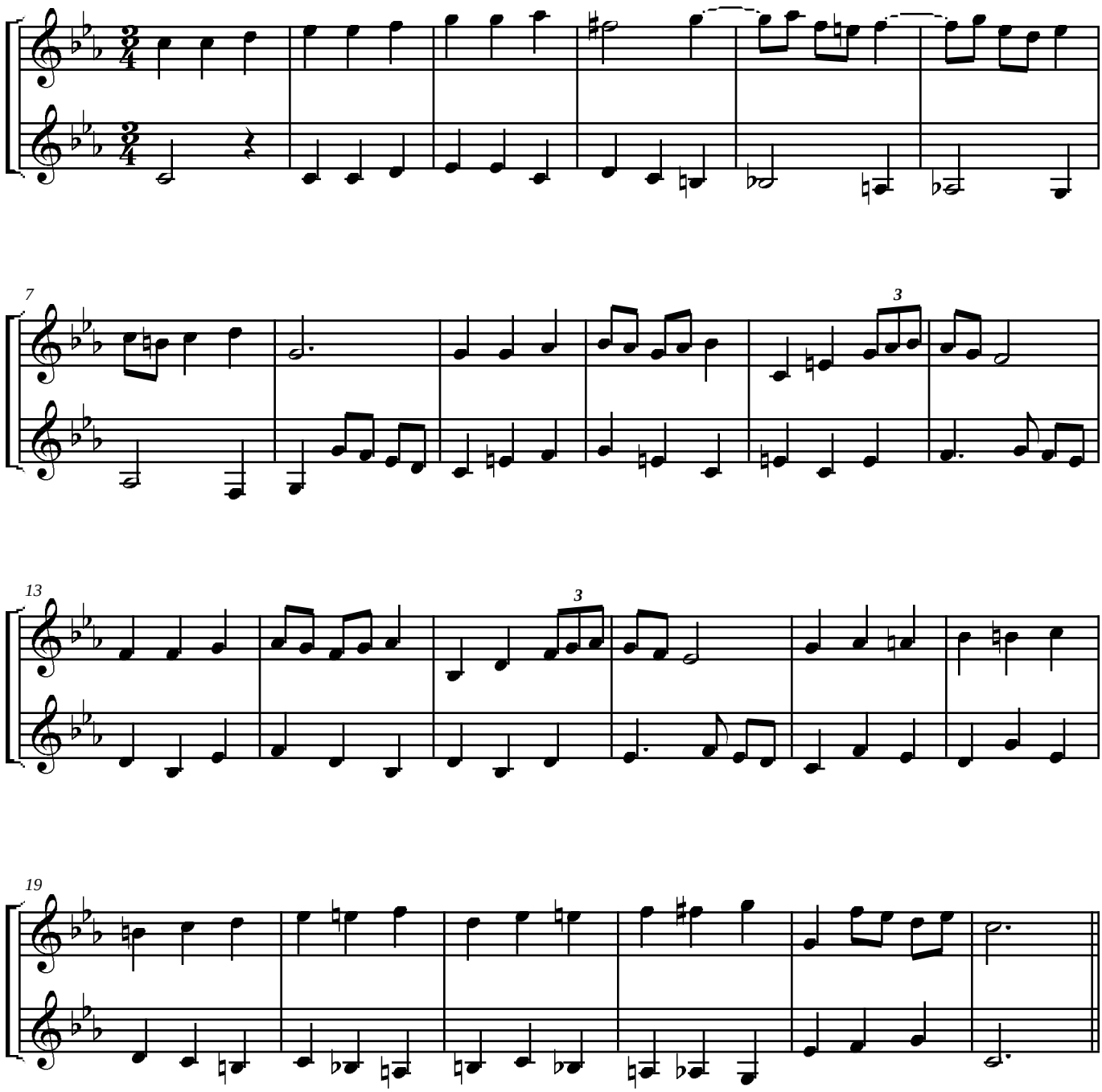
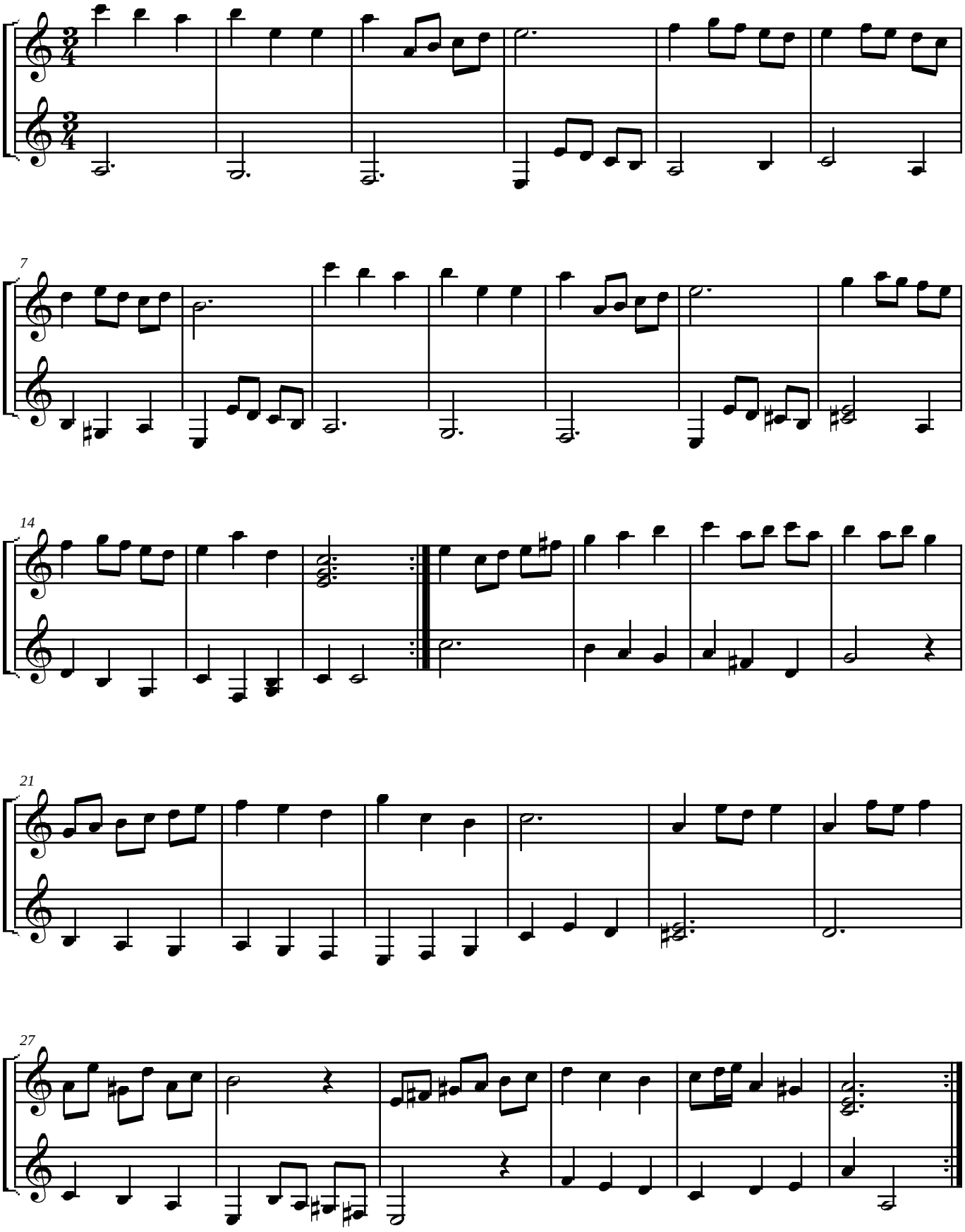
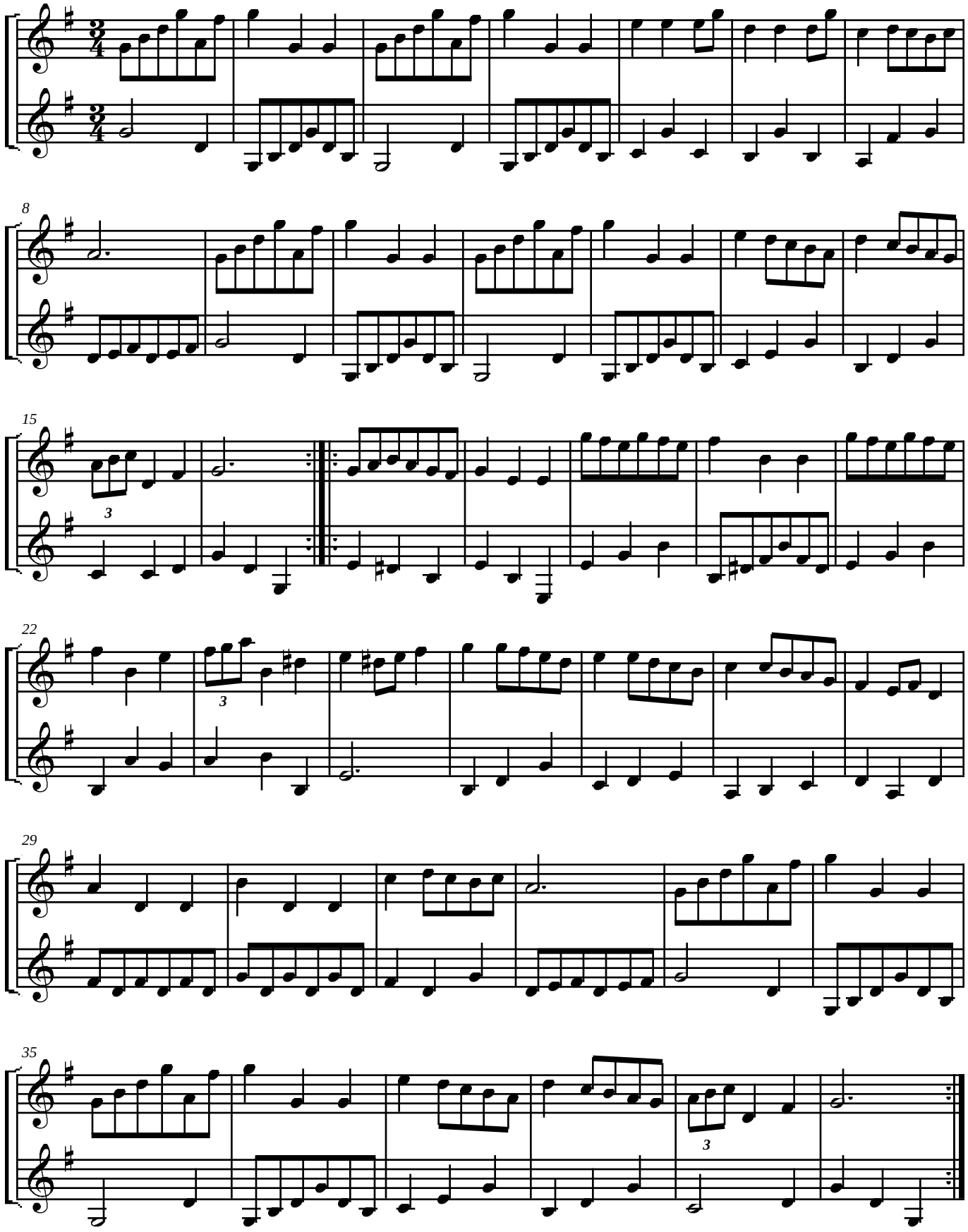
51
57
62

Bach Minuets

J. S. Bach



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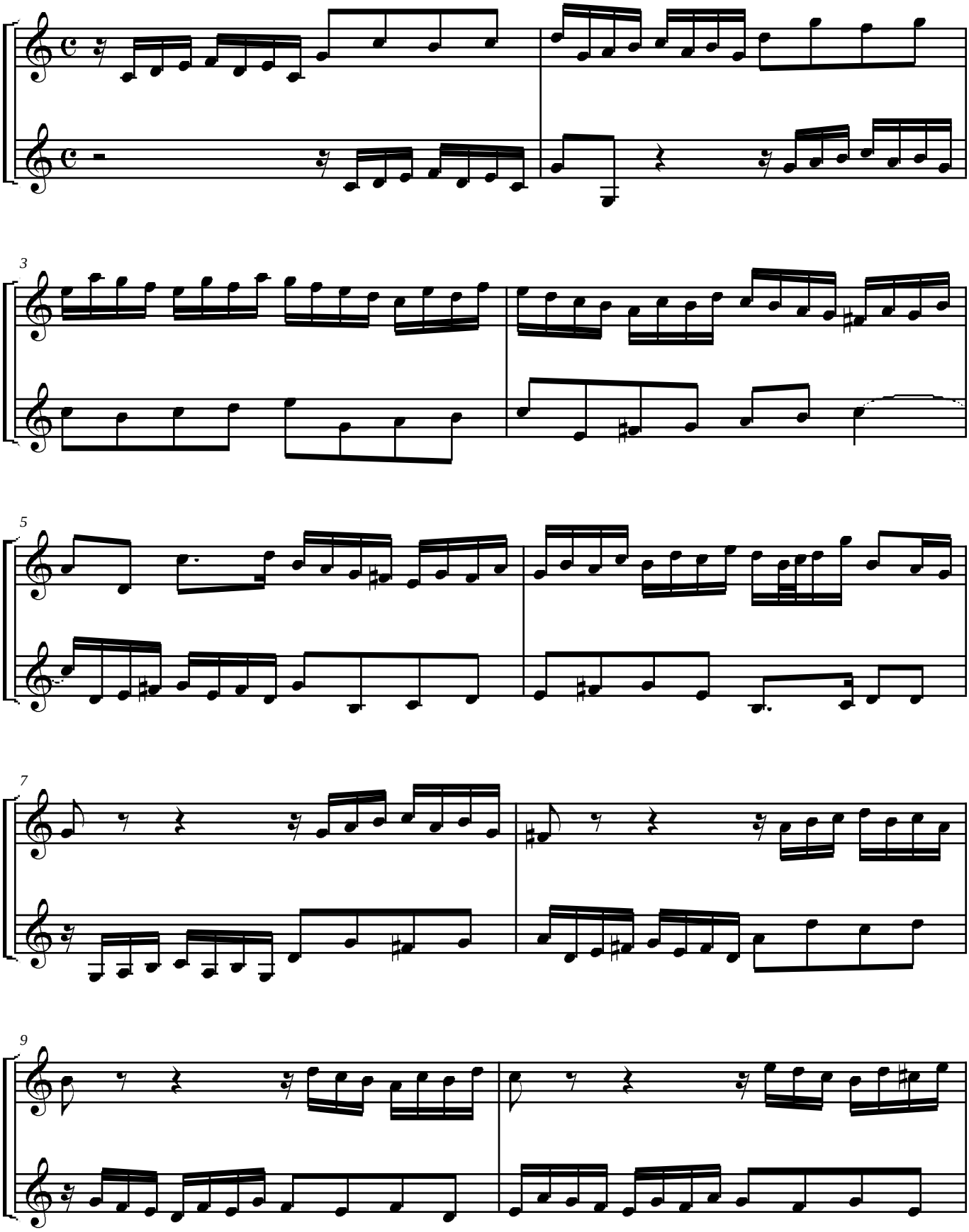
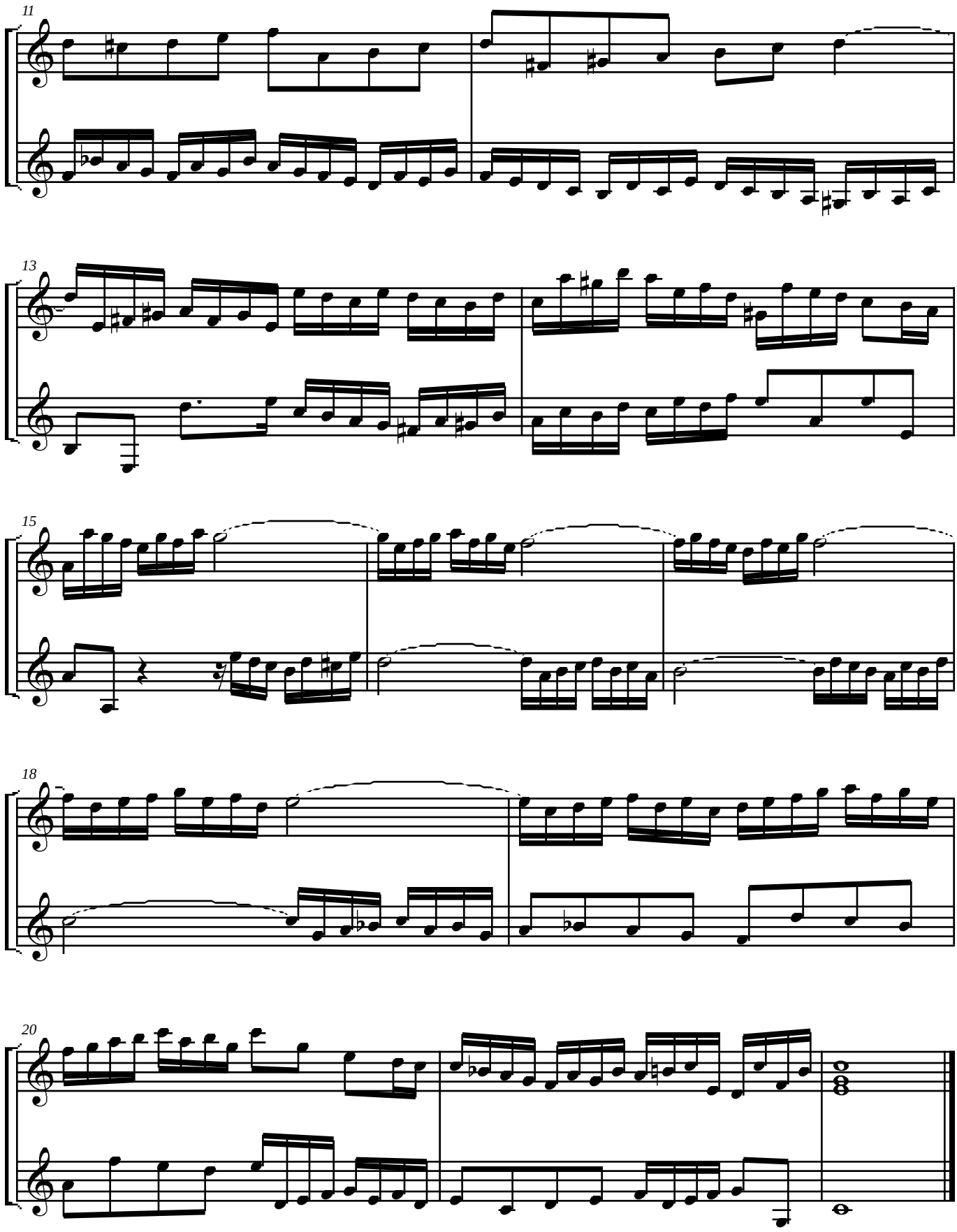
Invention 1

J.S. Bach

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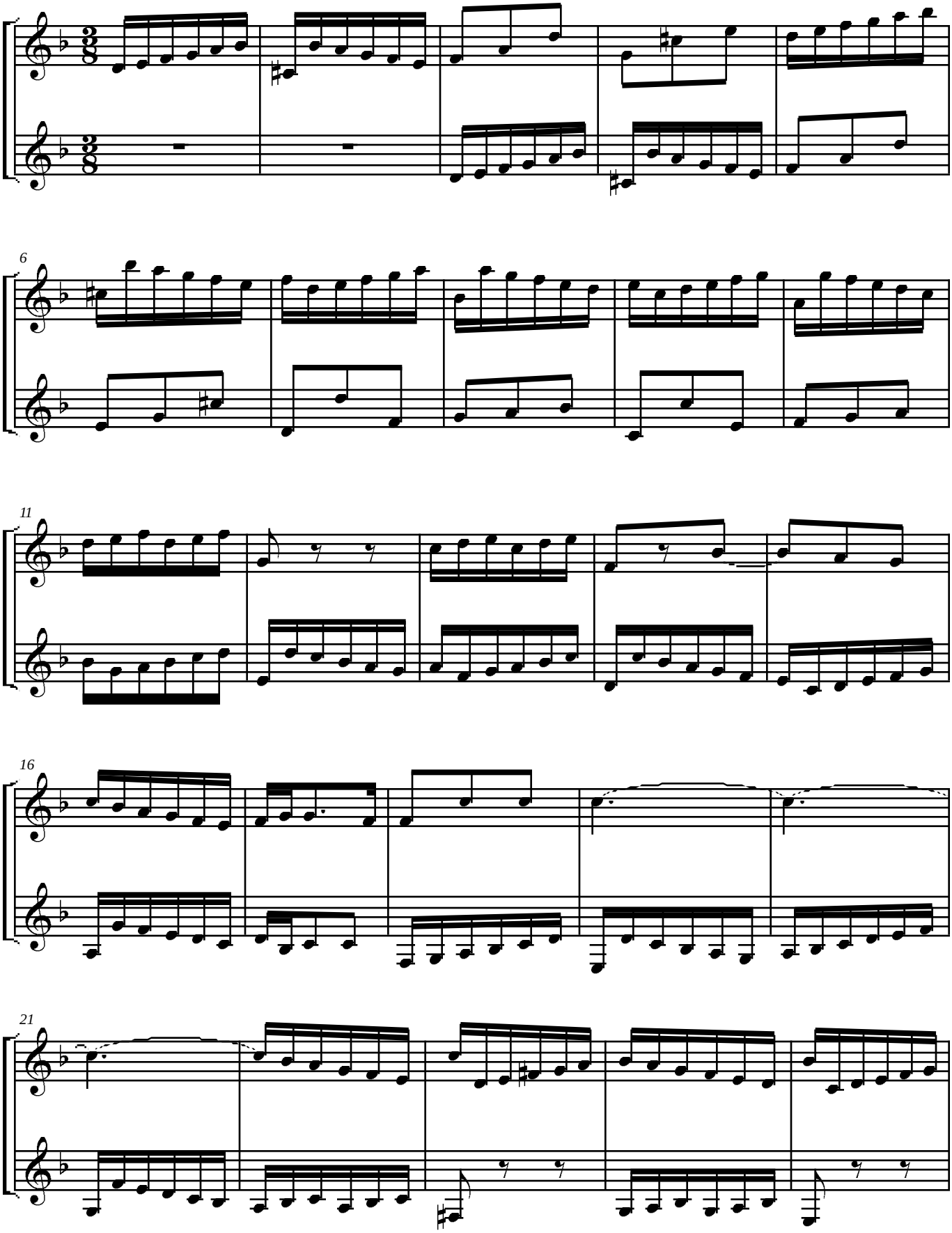
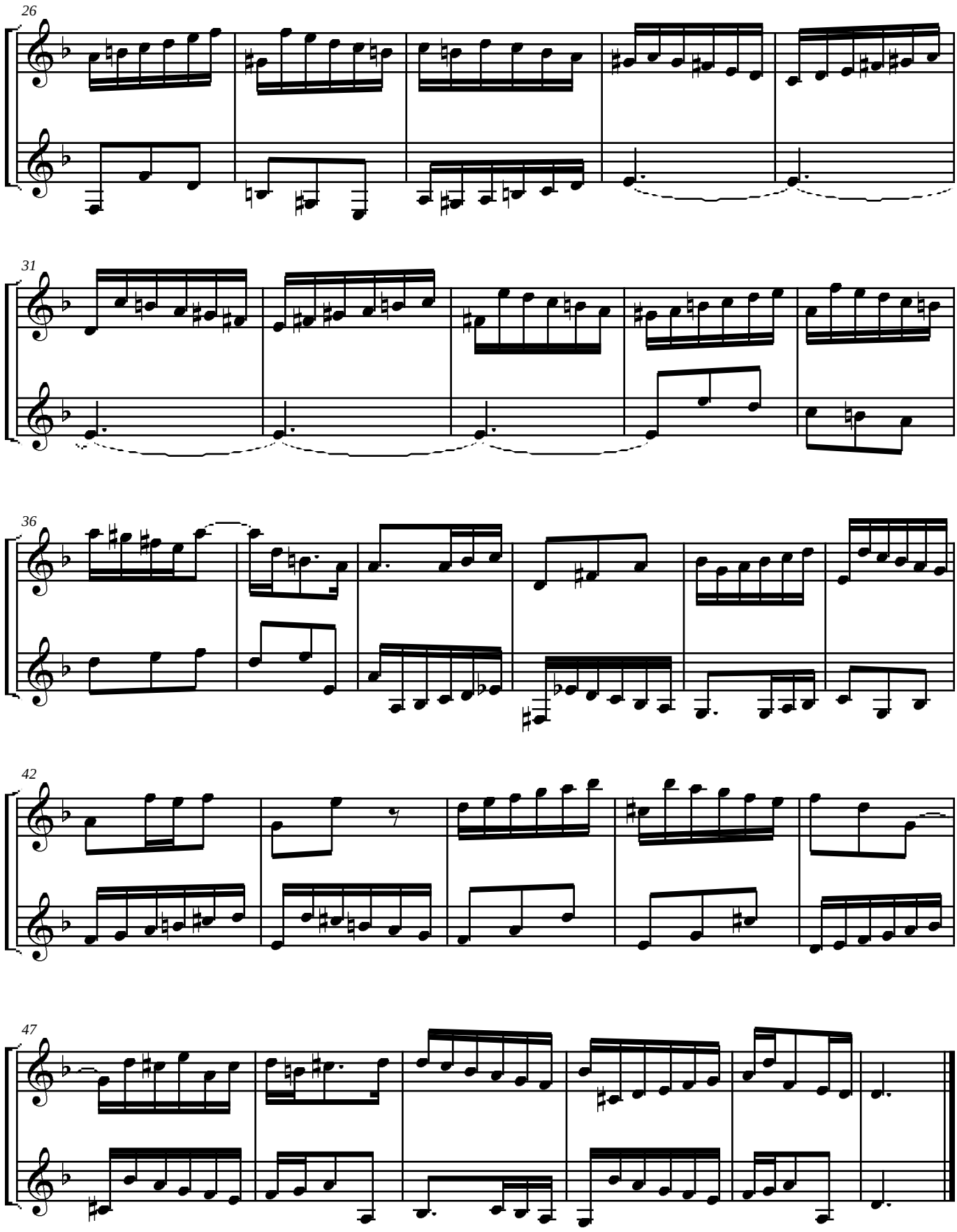
Invention 4

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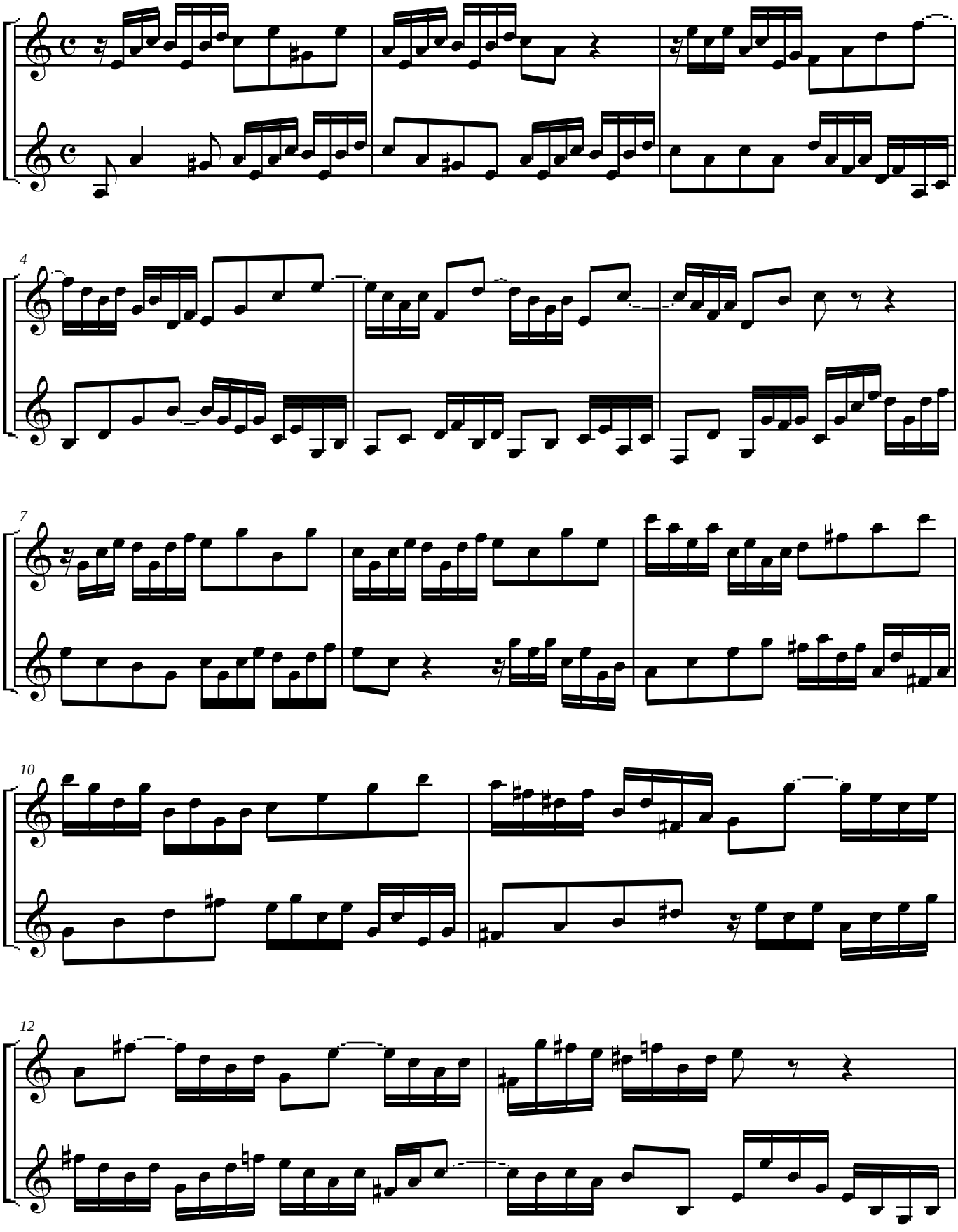
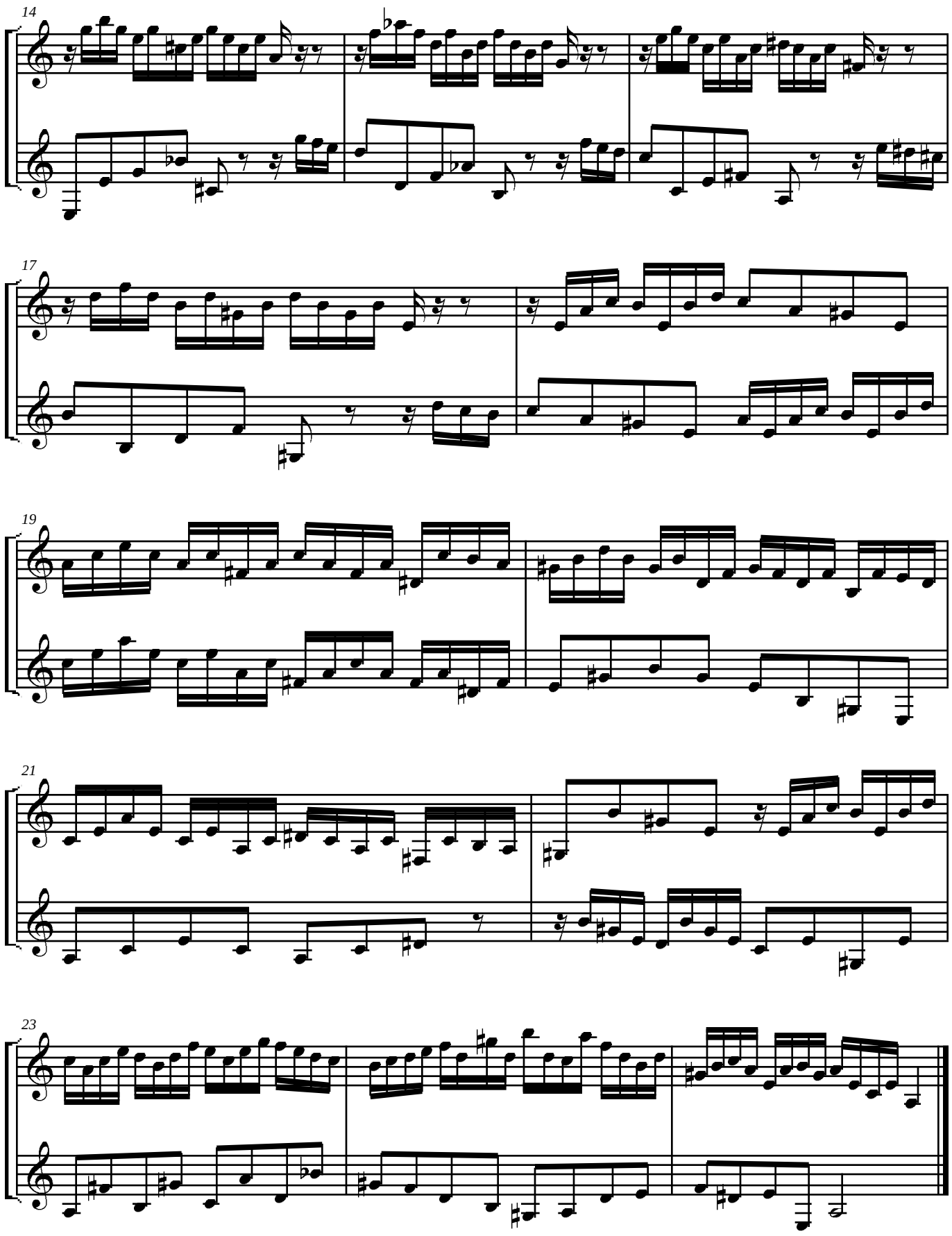
Invention 13

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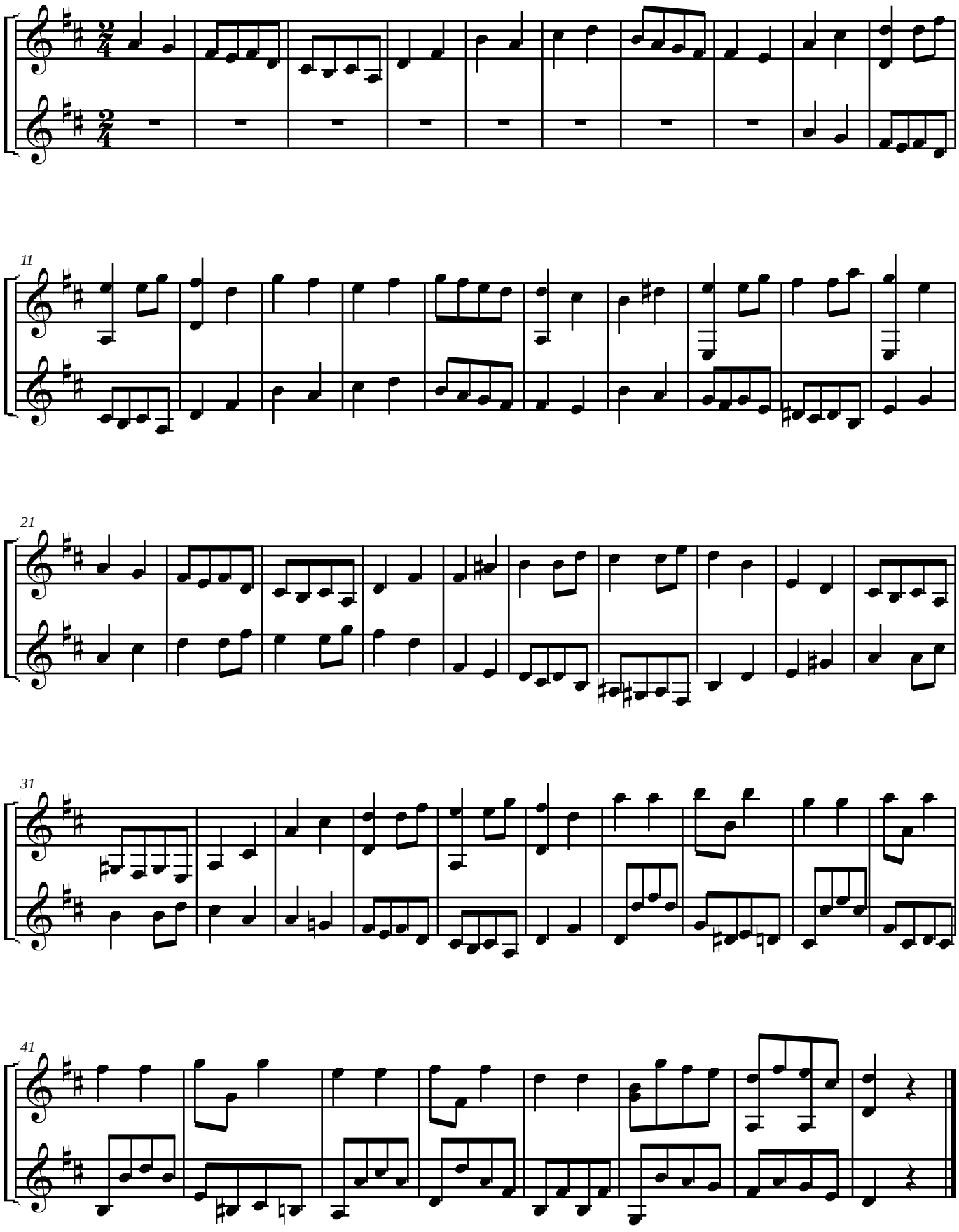
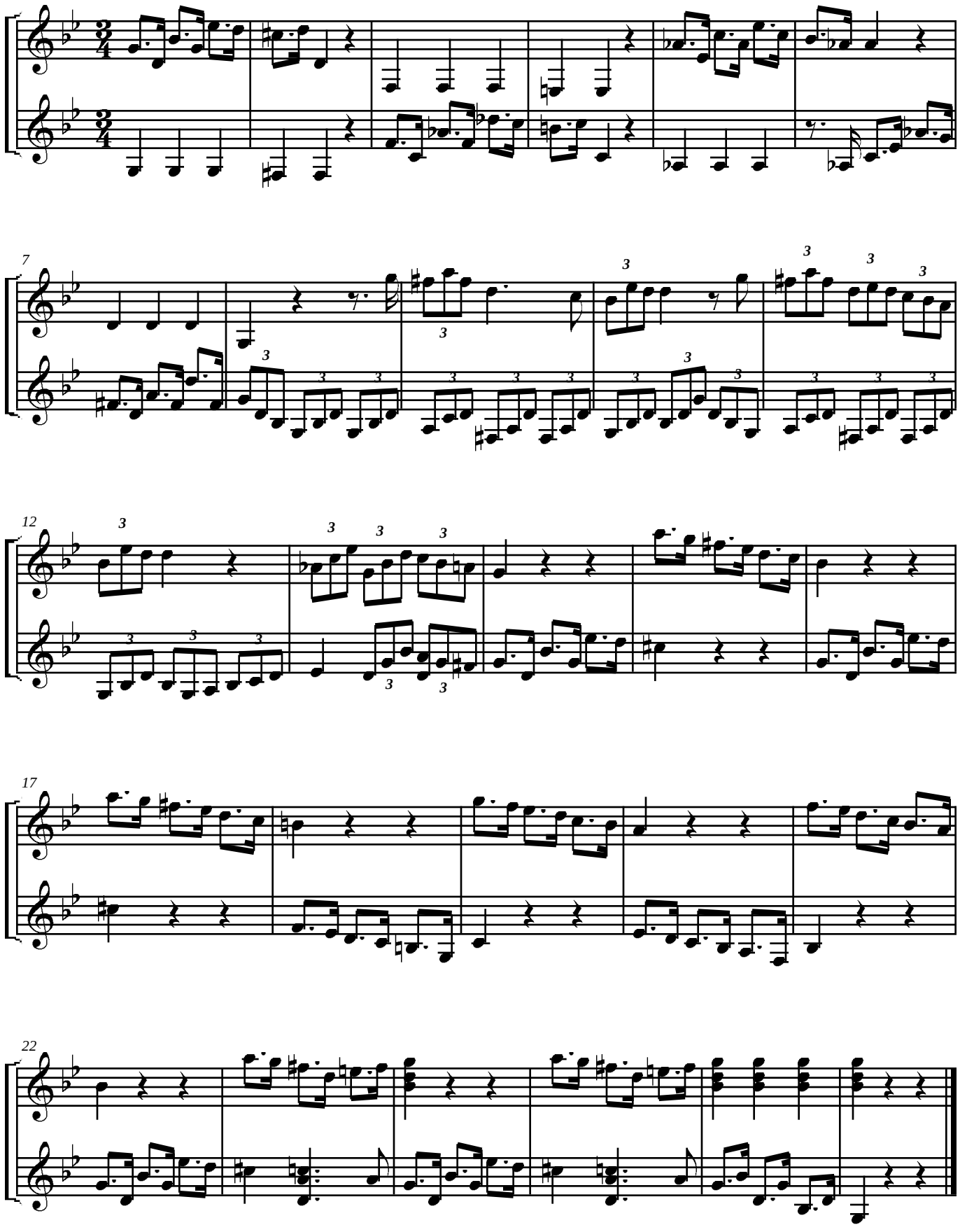
Duets

Allegro

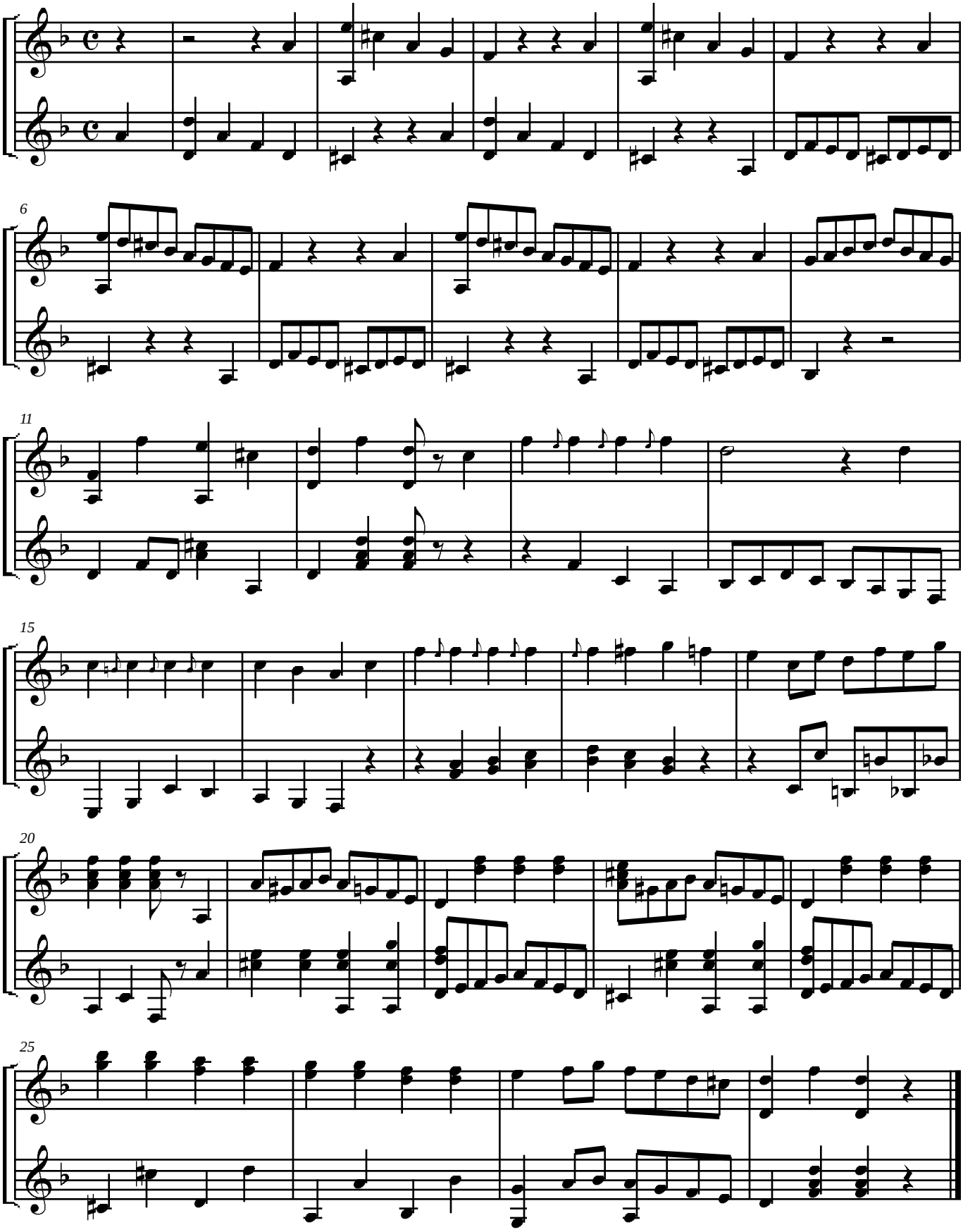
Ferdinando Carulli



Andante



Allegro



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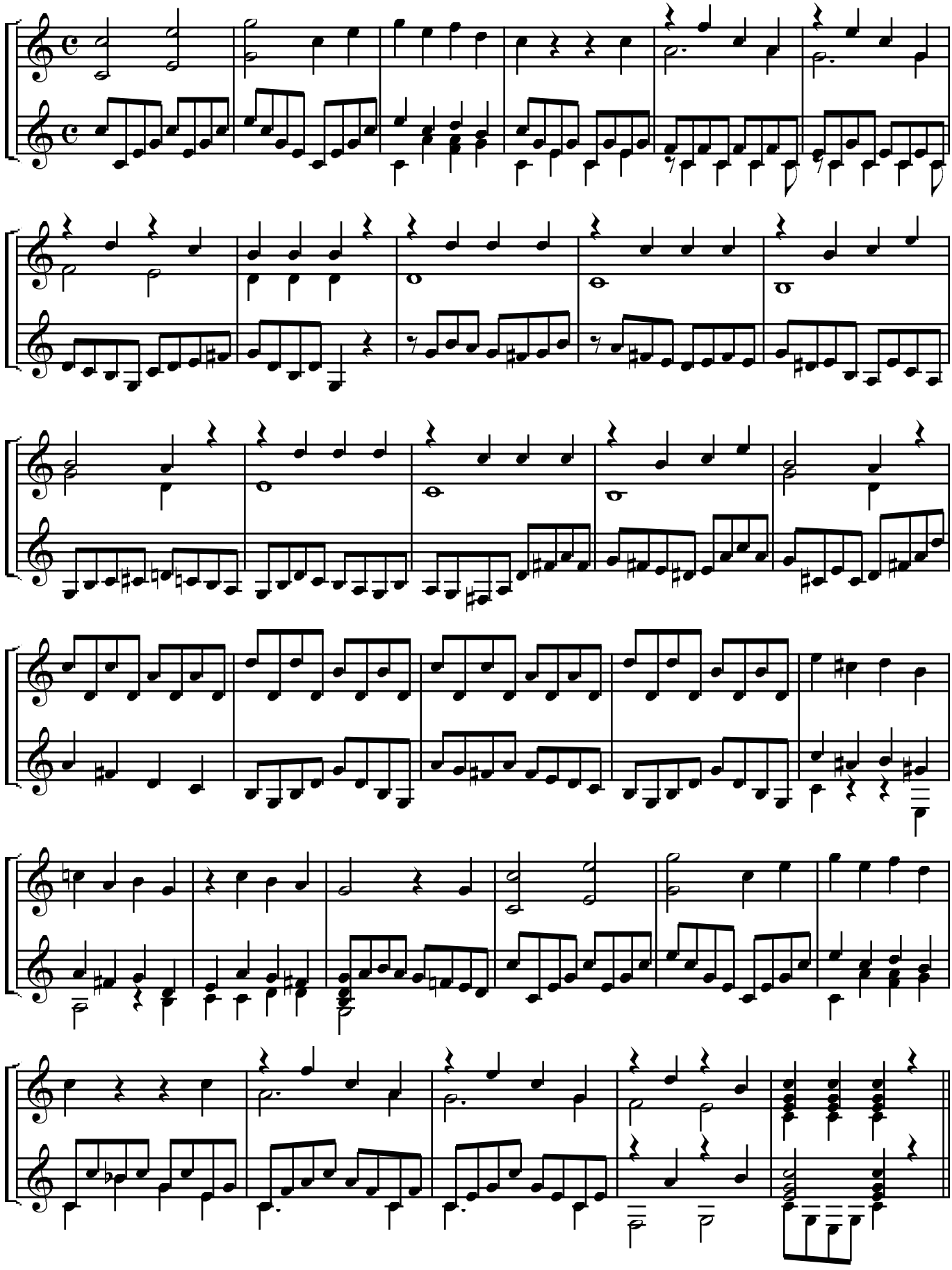

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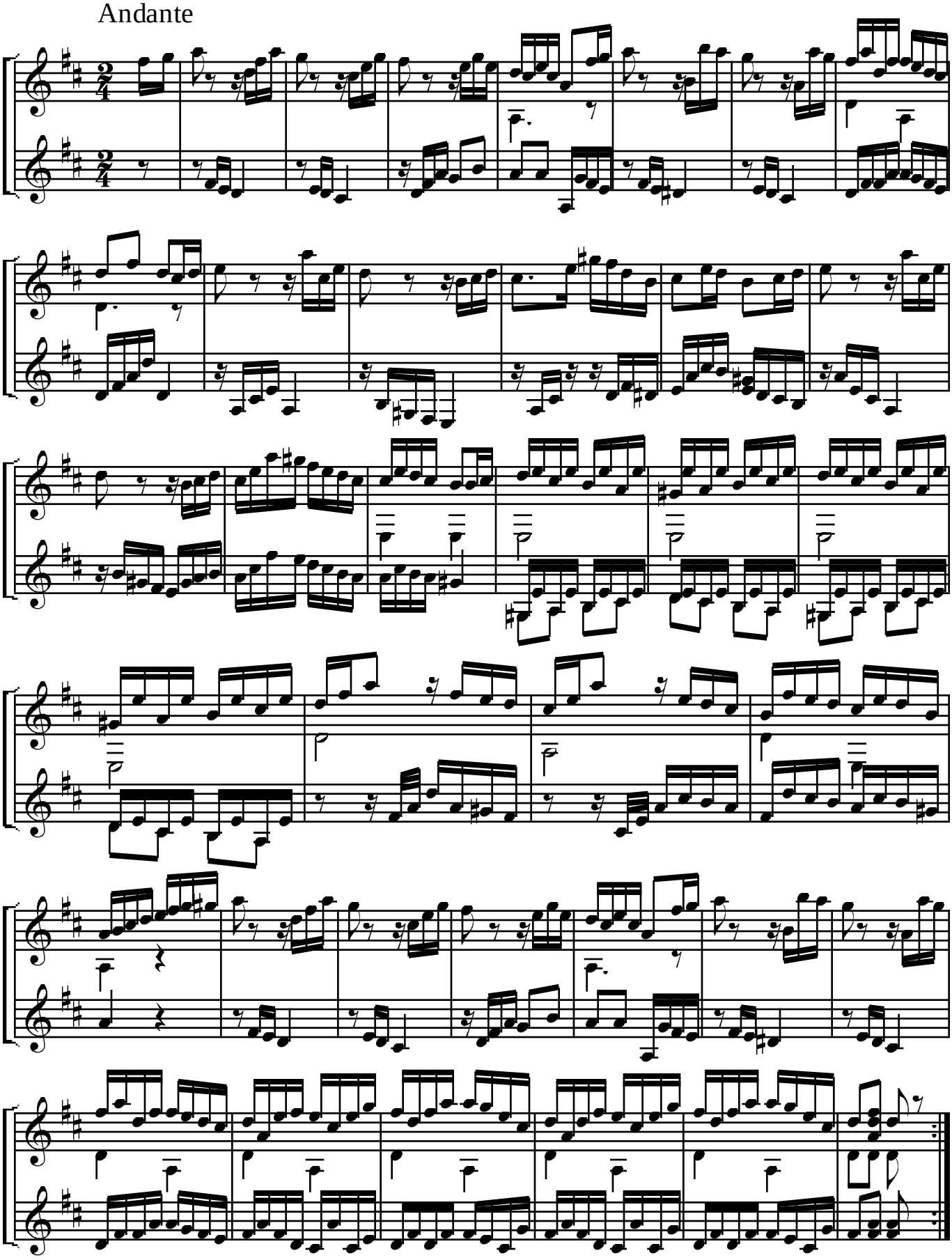
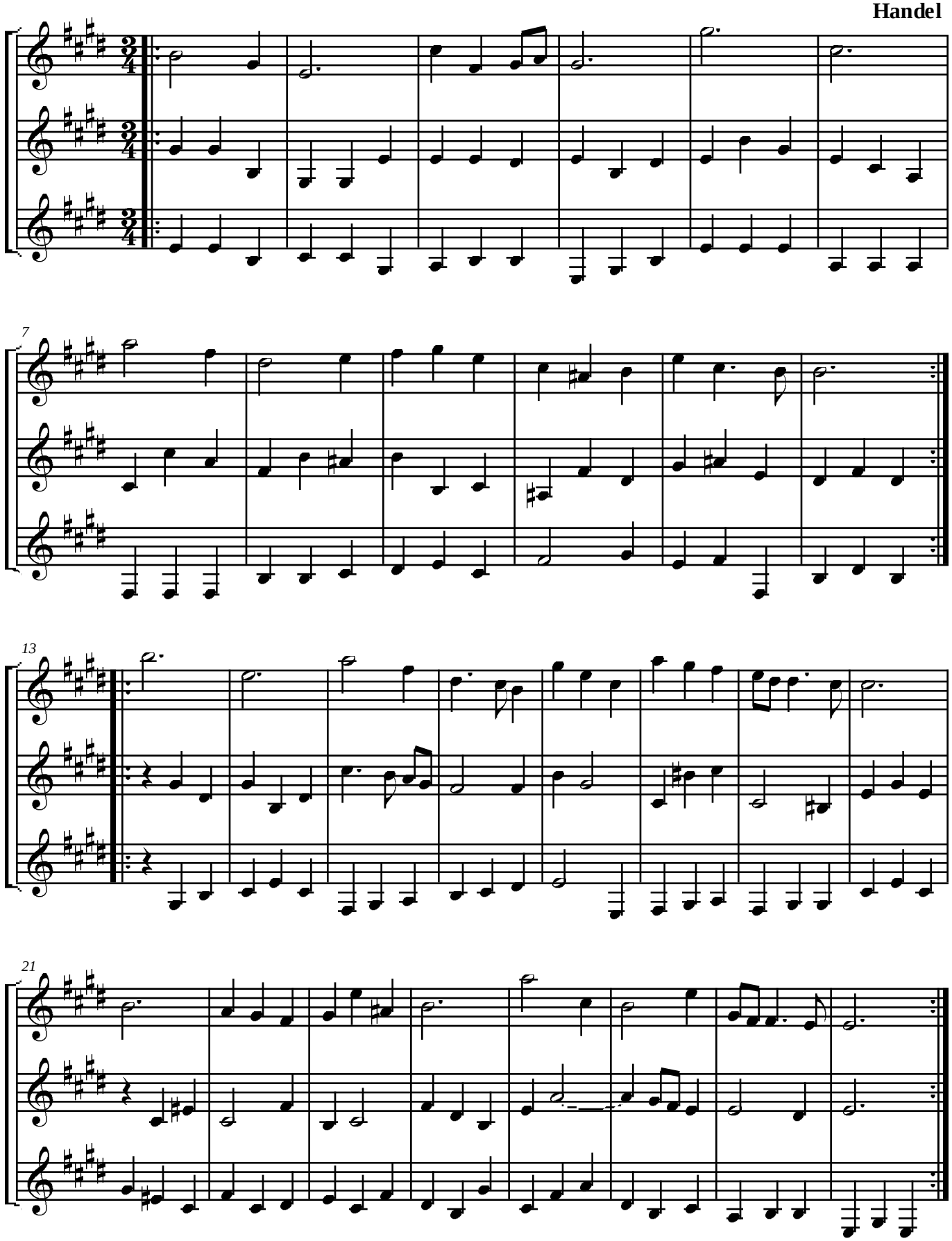


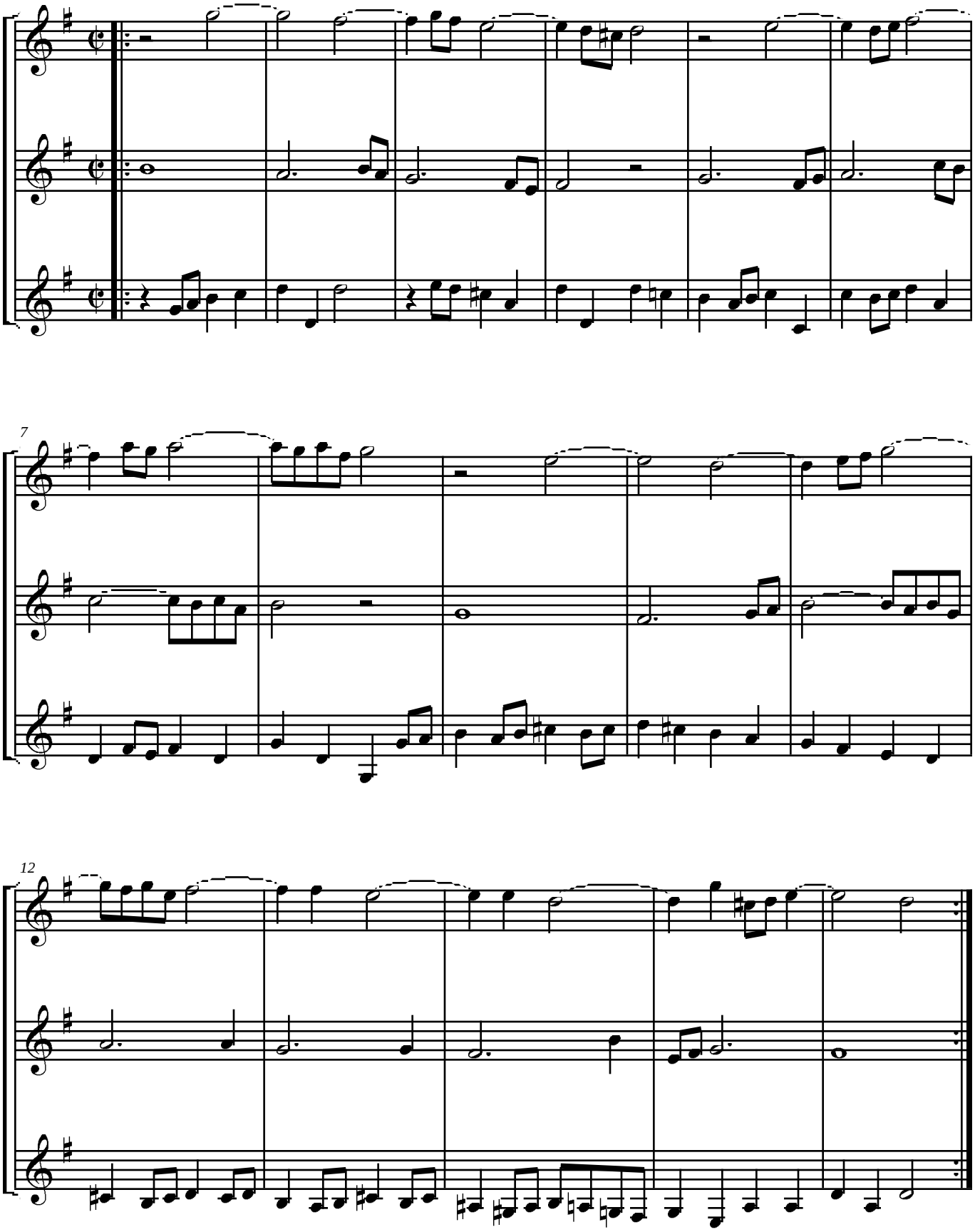
Concerto Grosso Op. 6, no. 12, III

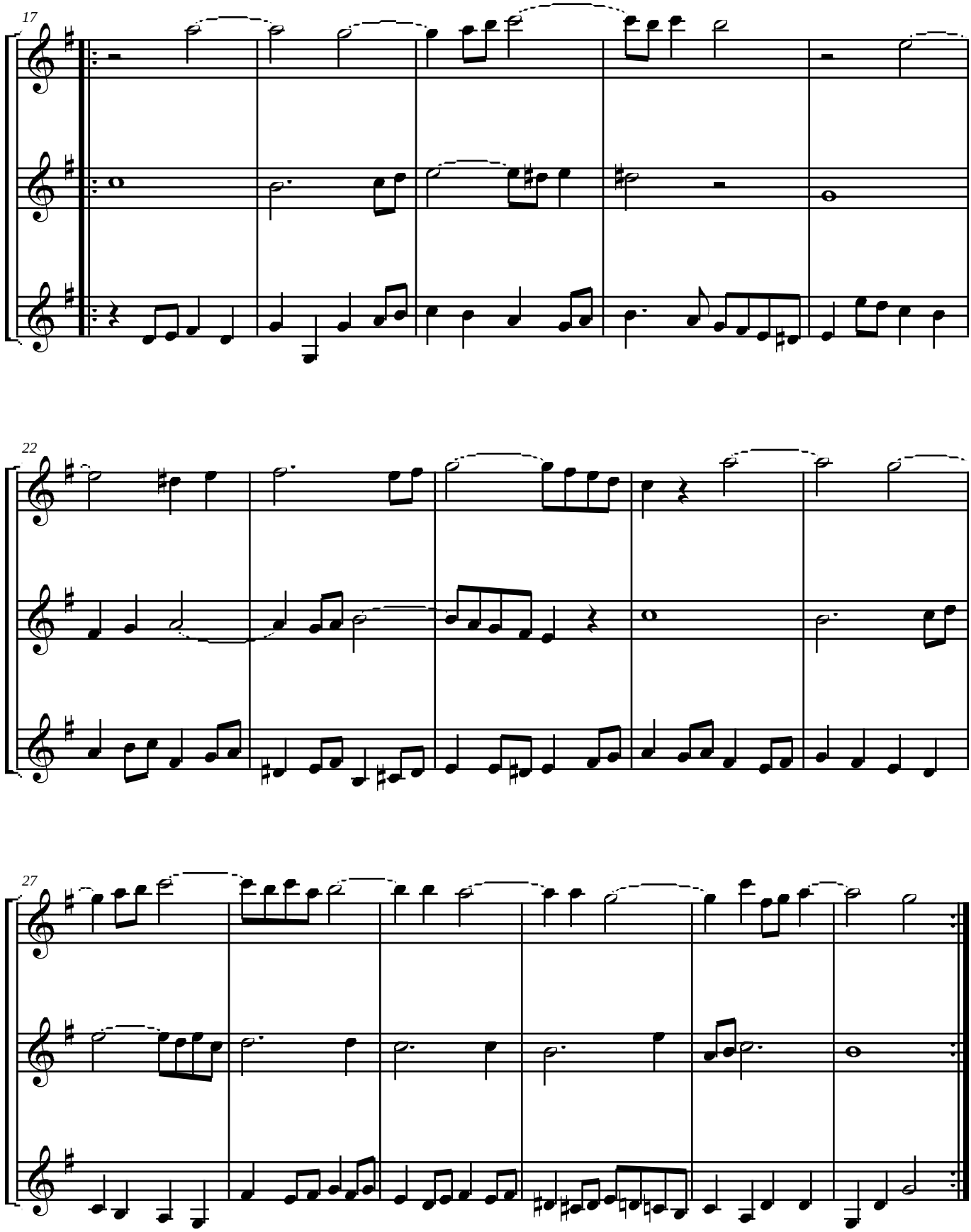
Handel



Goldberg Variation no. 18

J. S. Bach

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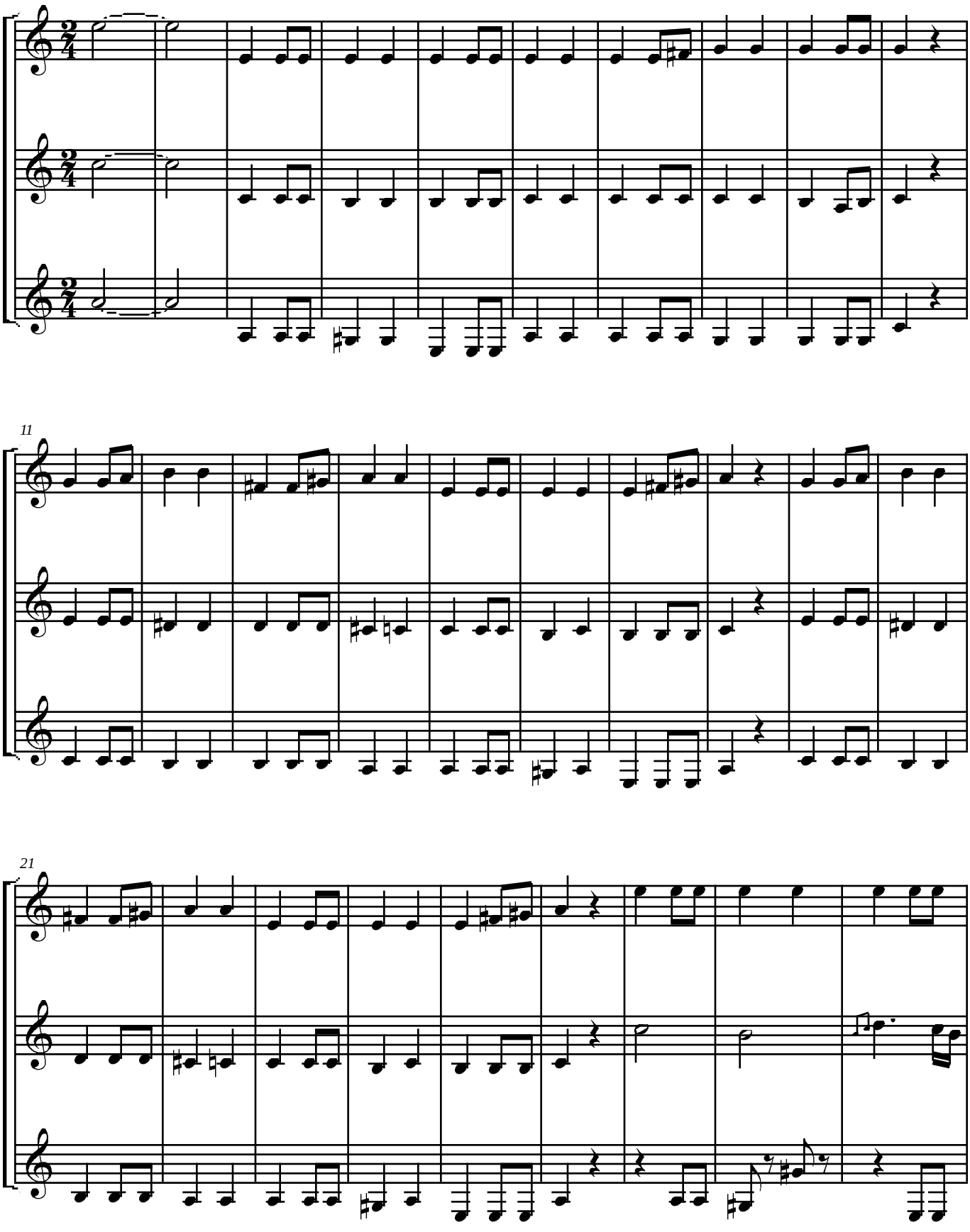
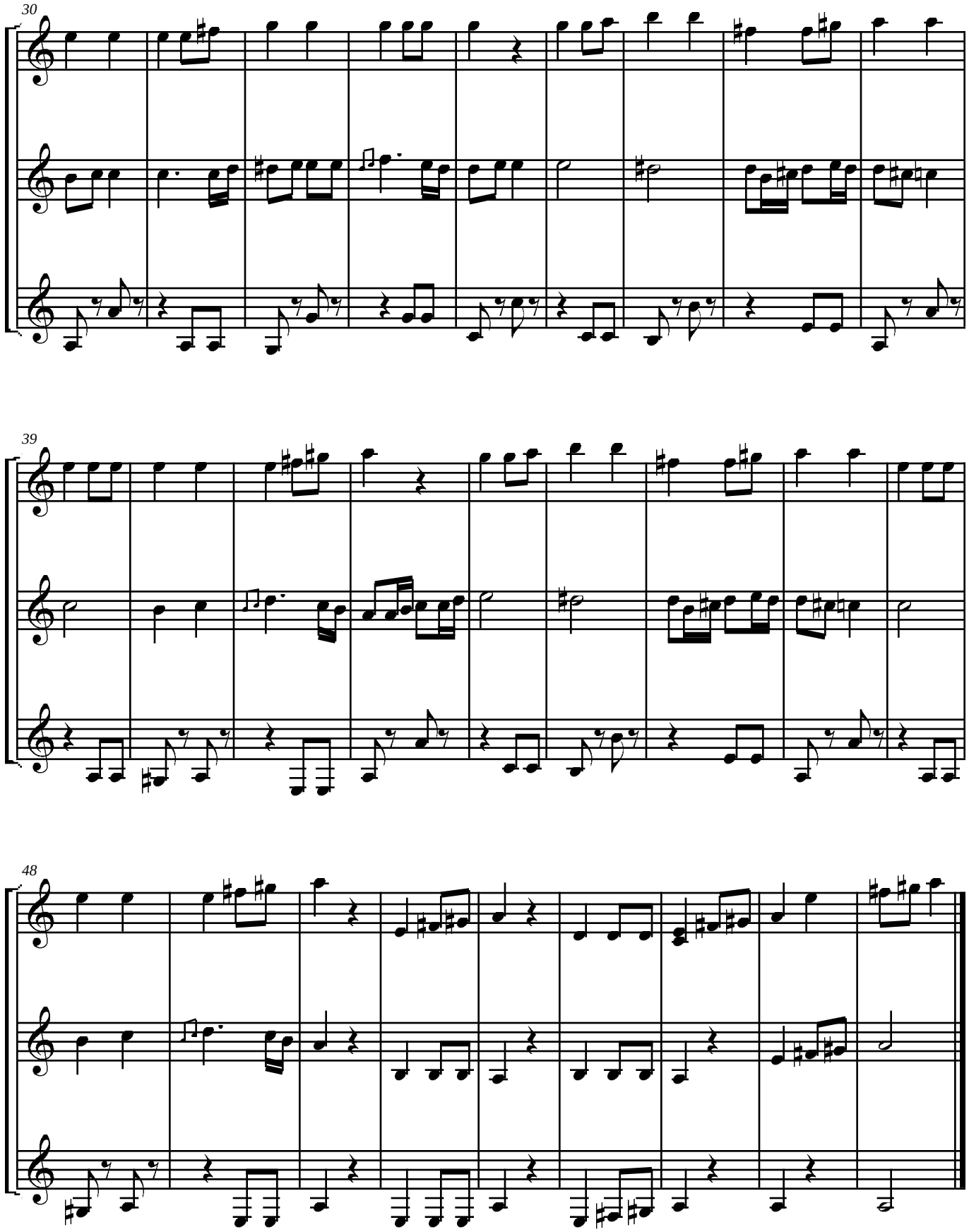
Beethoven's 7th, 2nd Mvt

Beethoven

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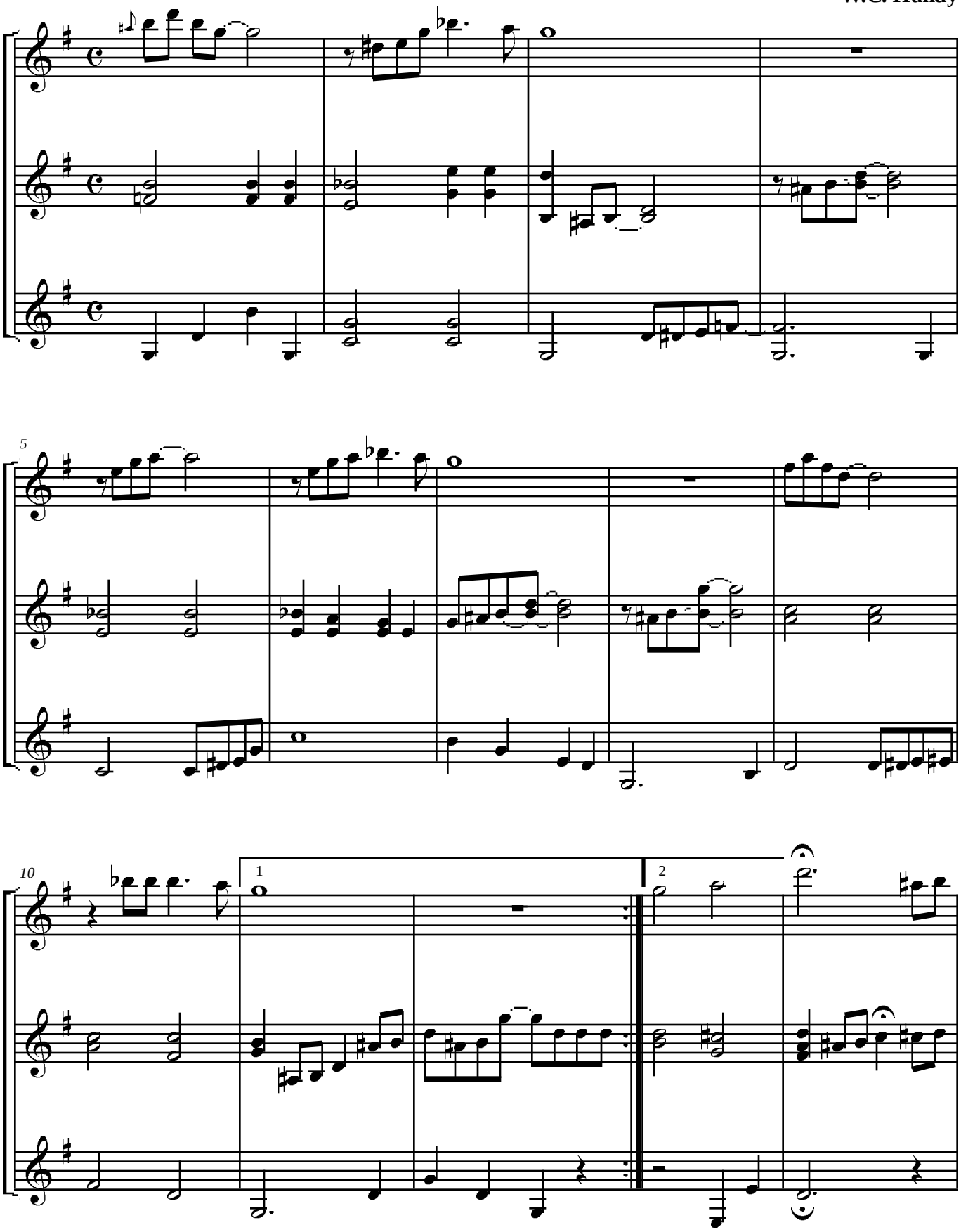
St. Louis Blues

W.C. Handy



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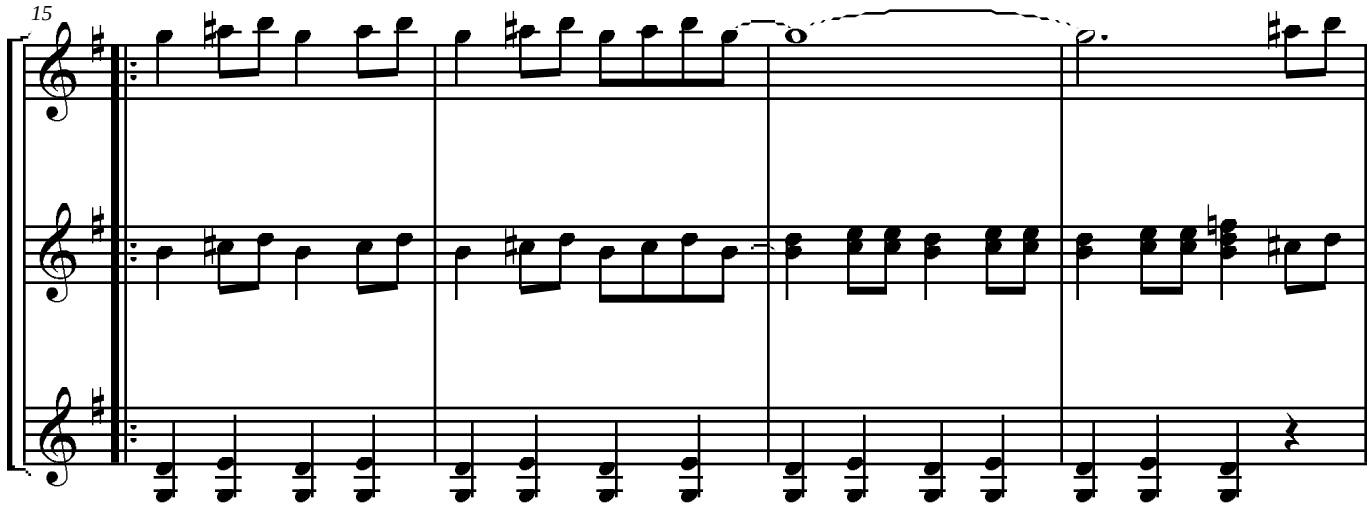

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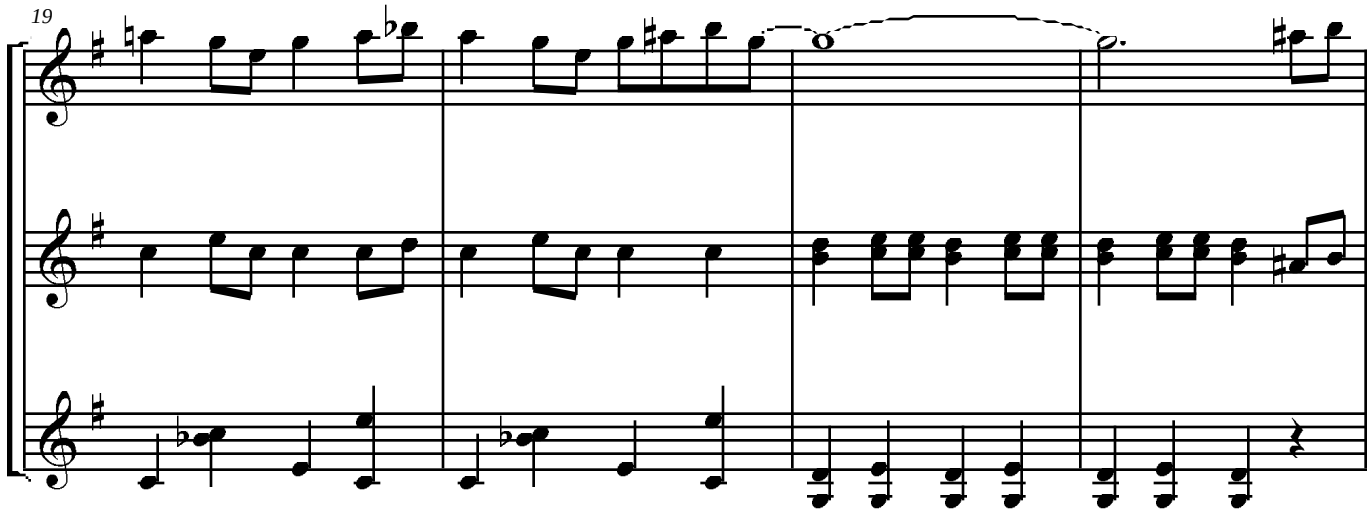

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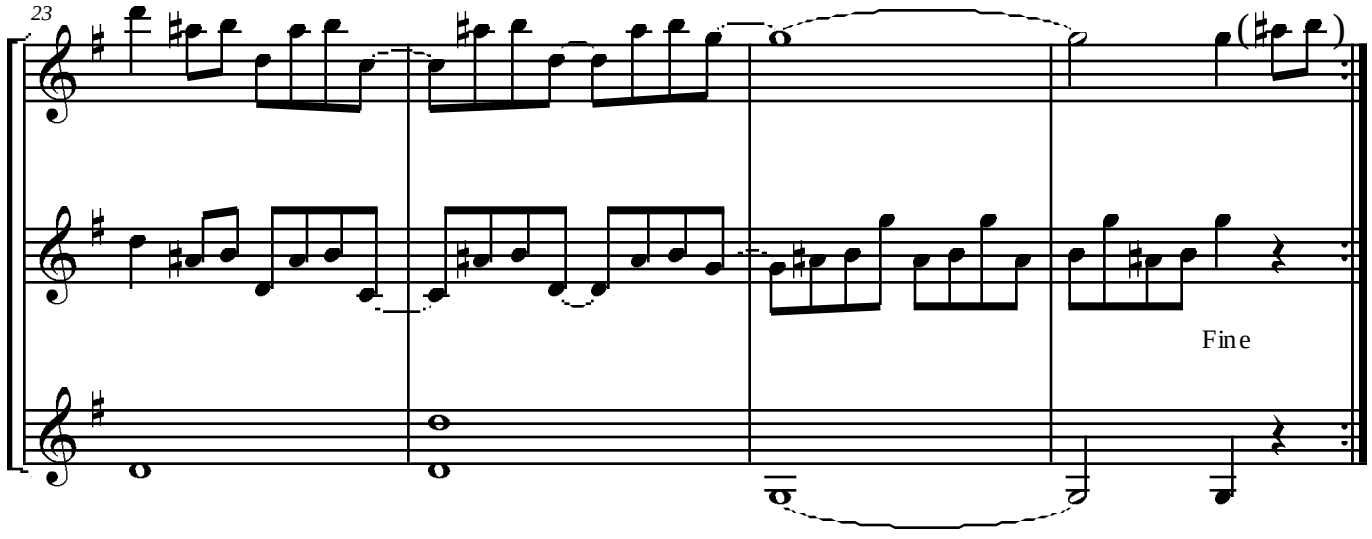
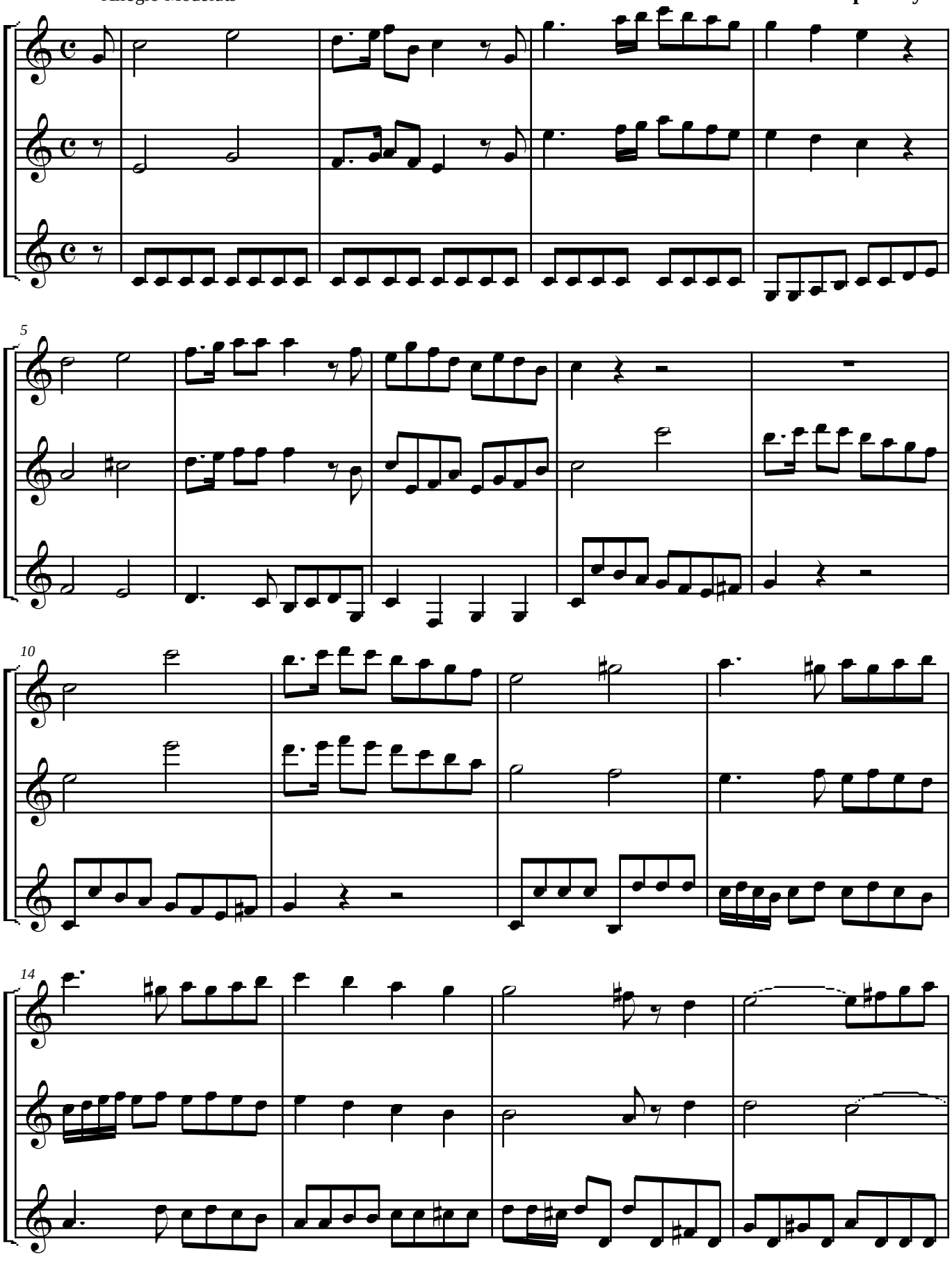
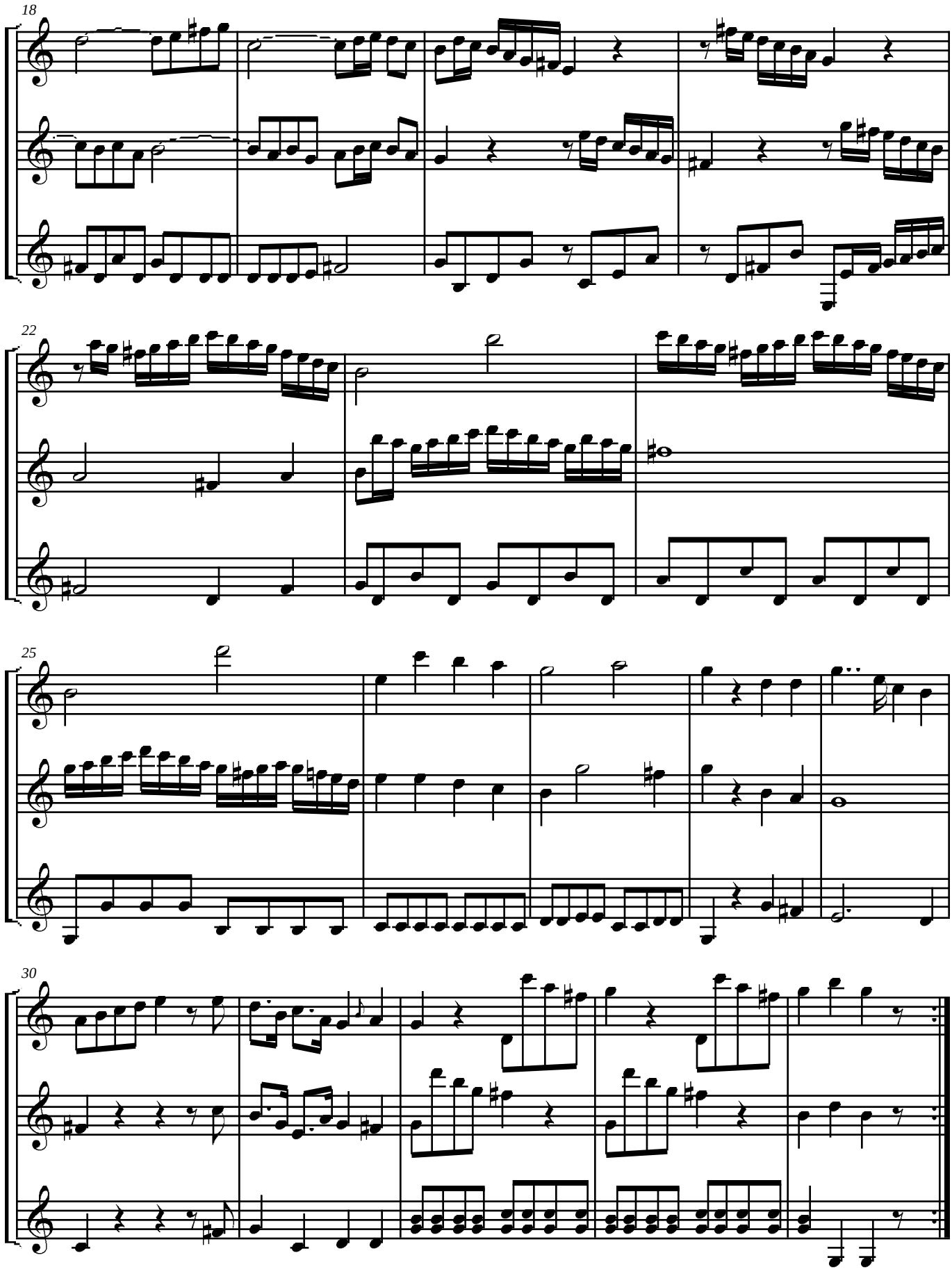


London Trio

Allegro Moderato

Joseph Haydn

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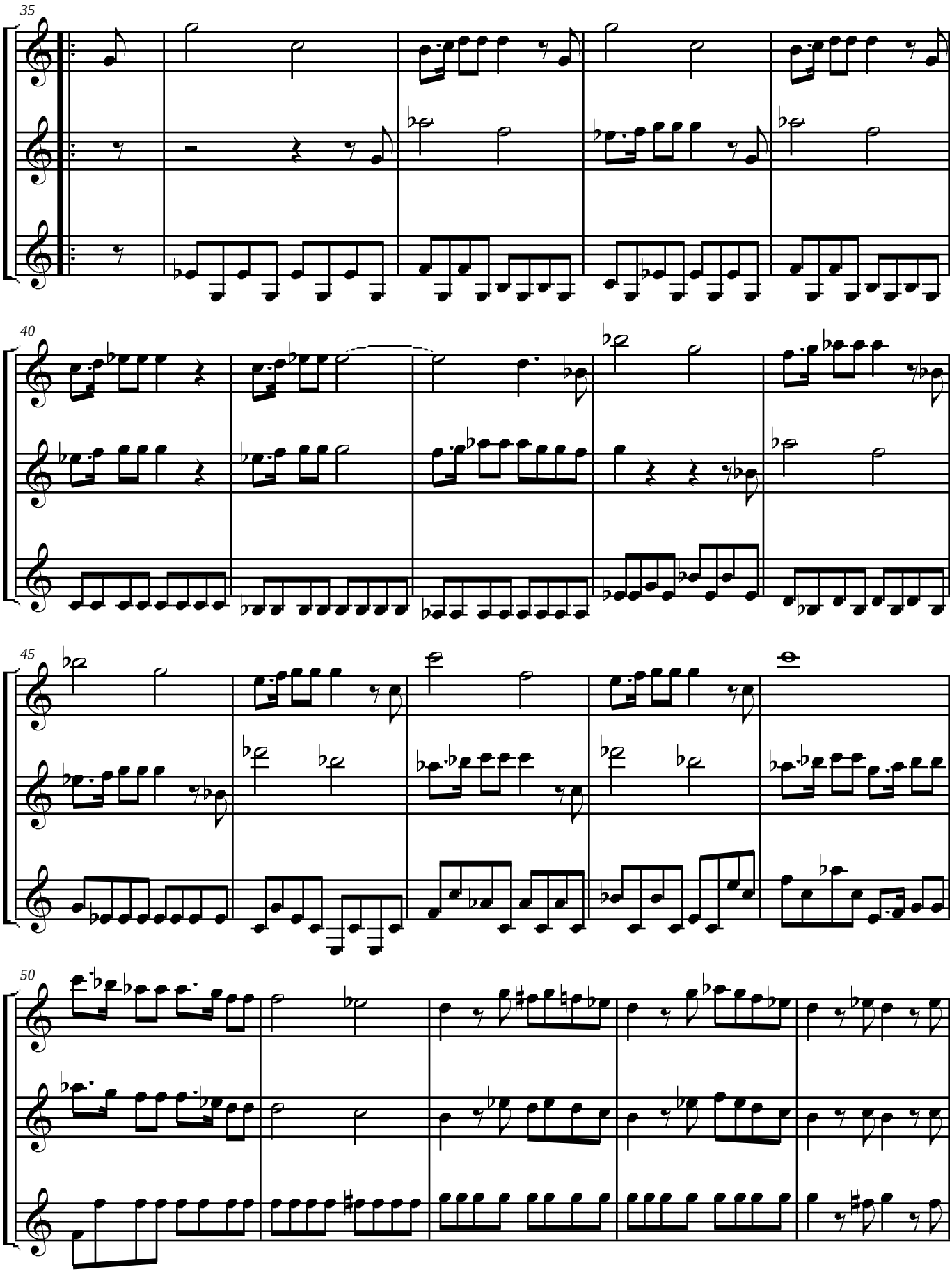
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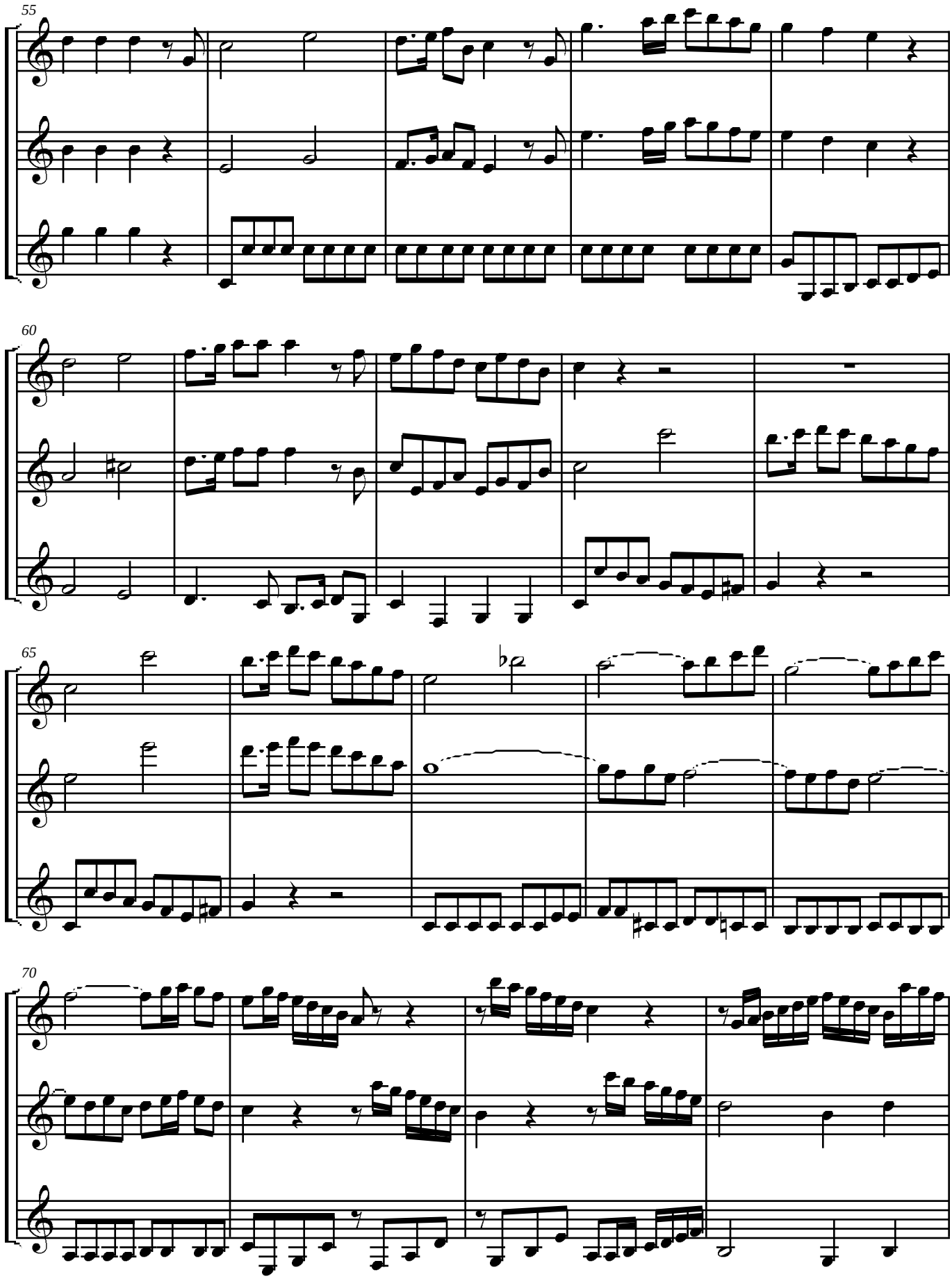
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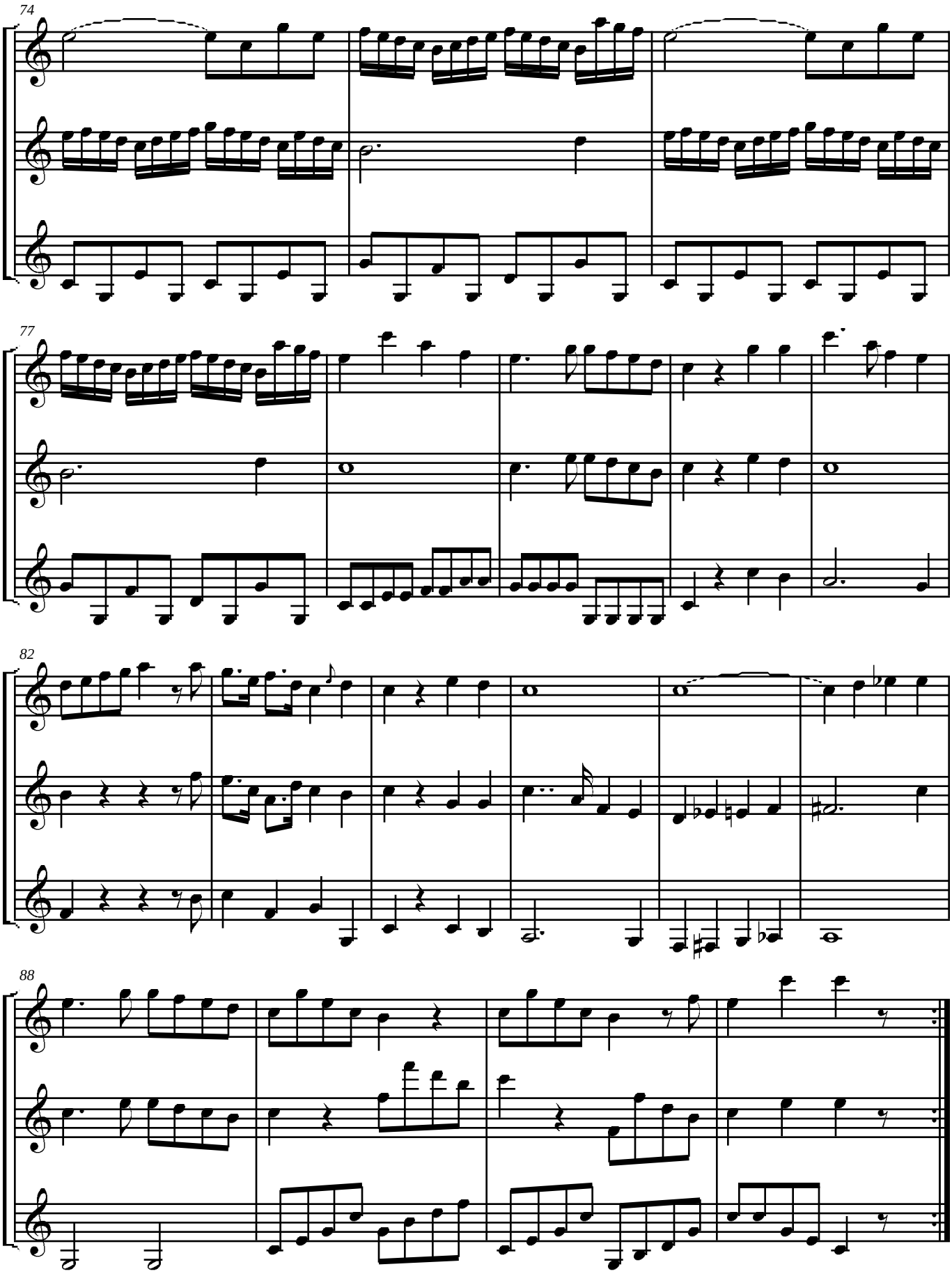
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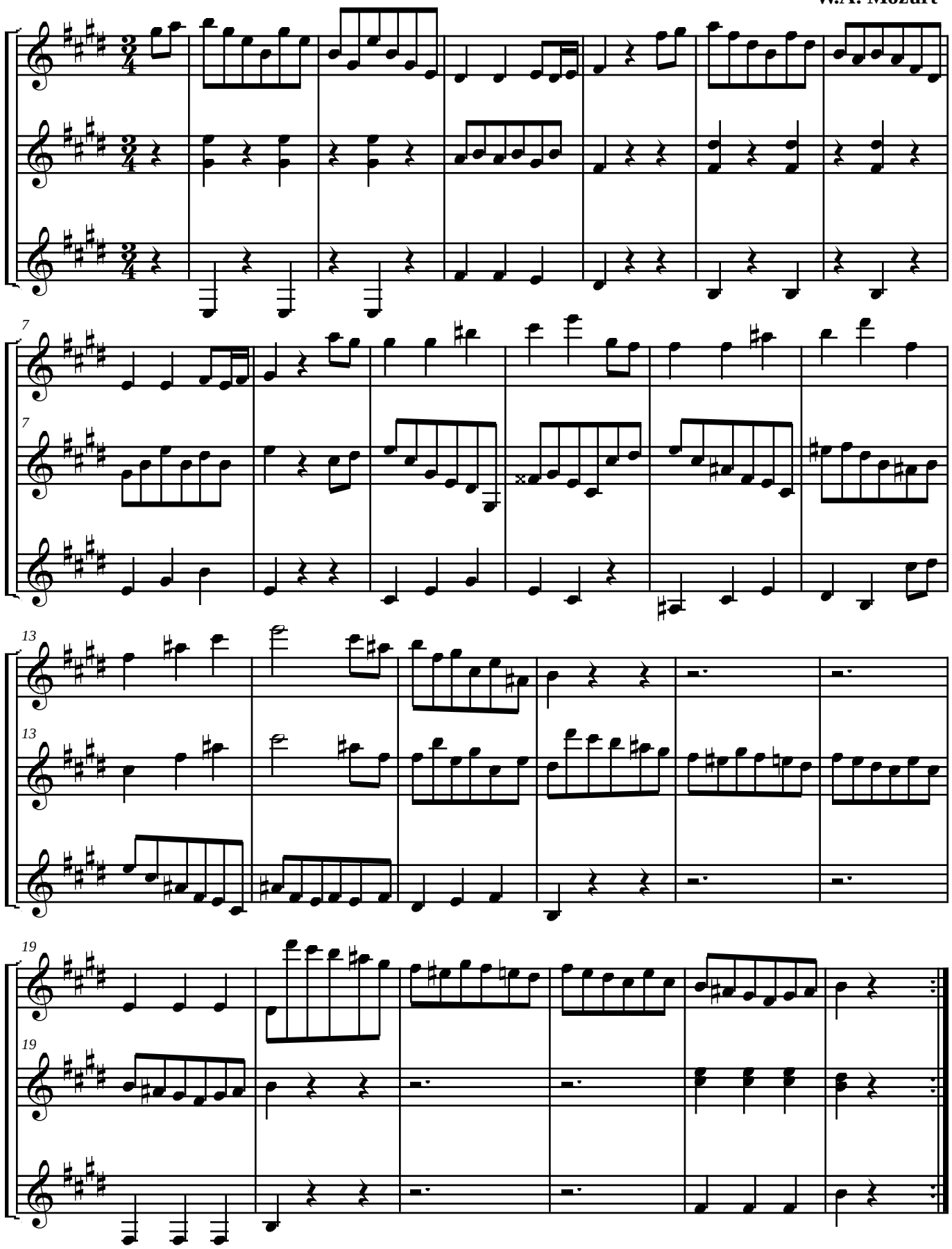
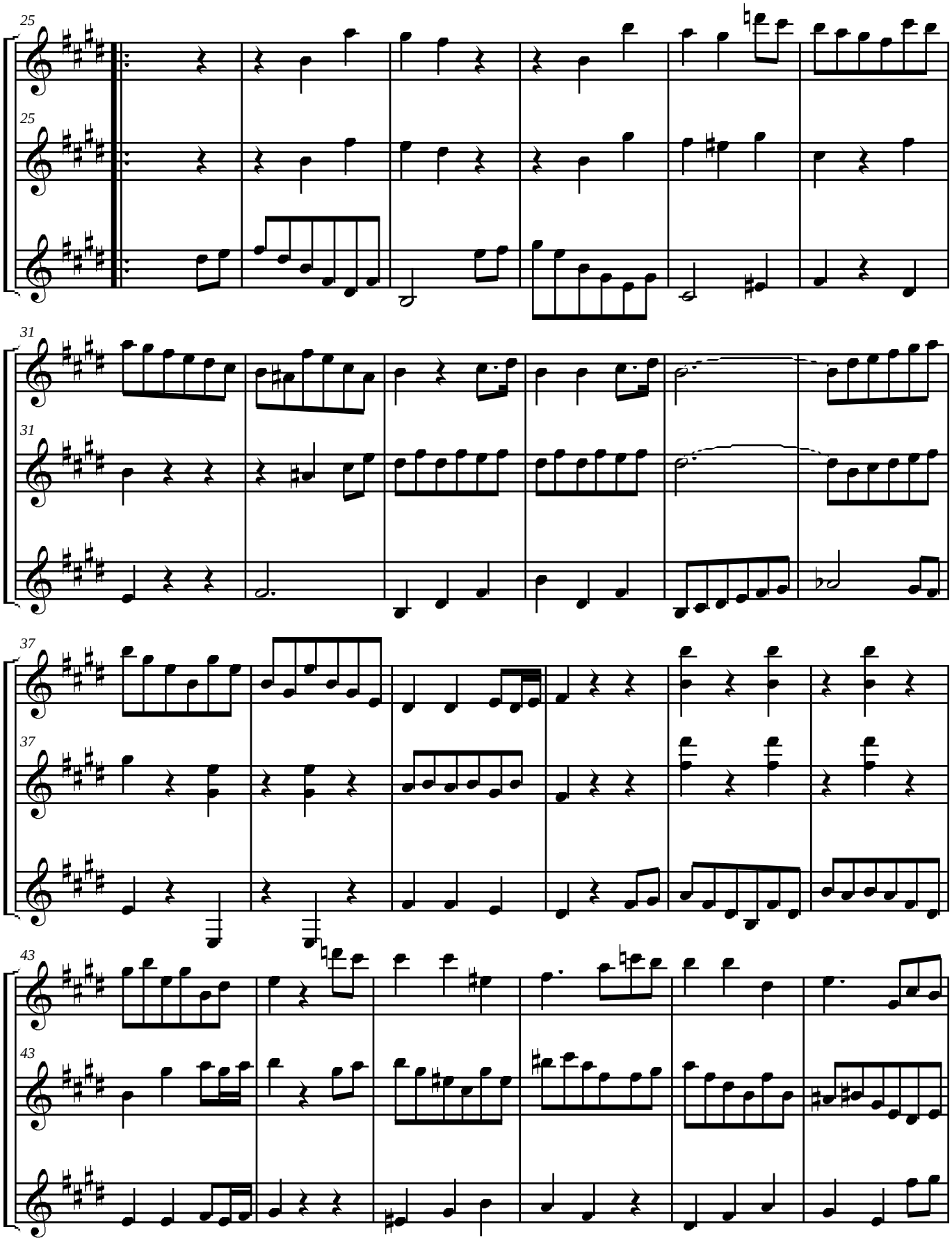
Menuetto

W.A. Mozart

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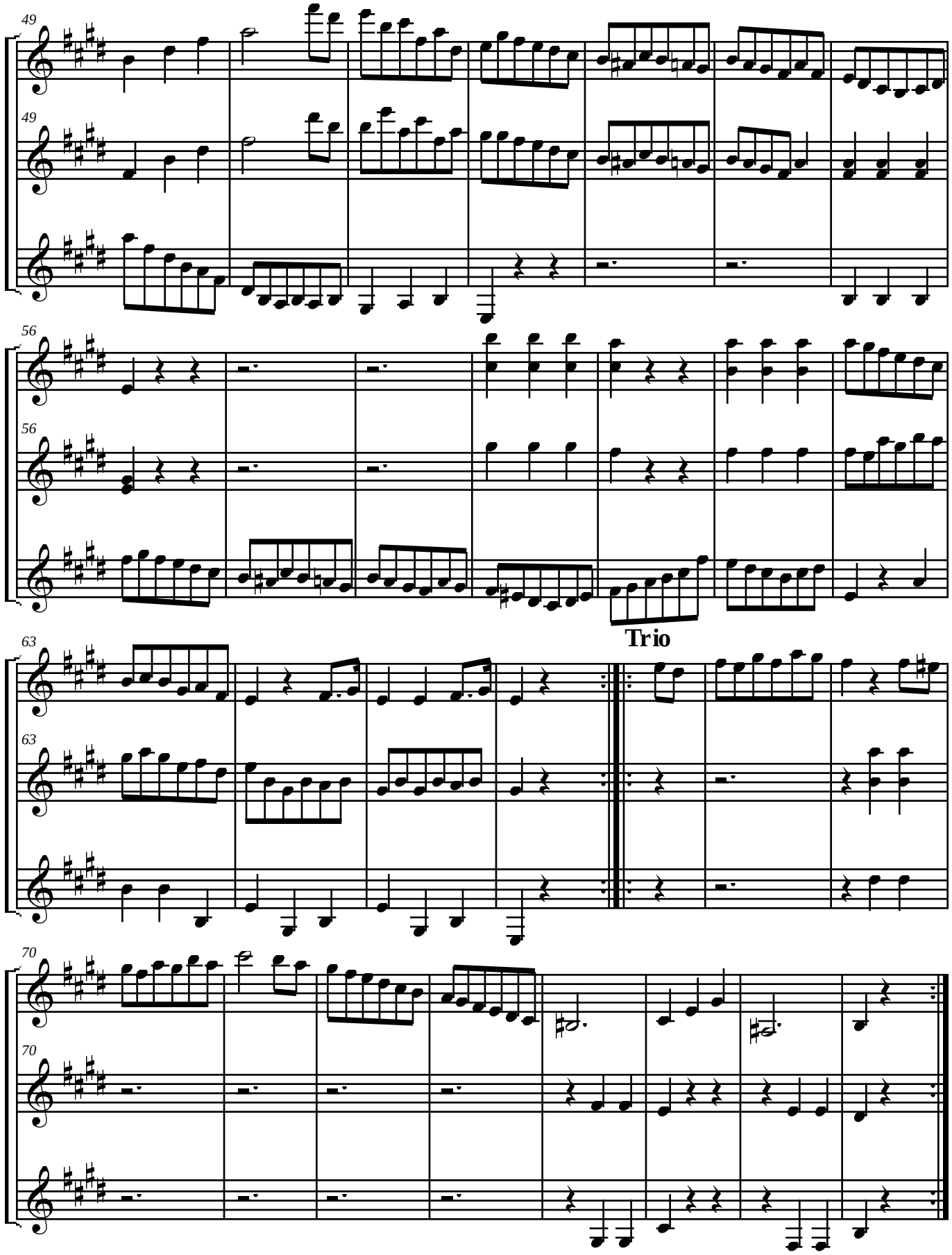
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Trio
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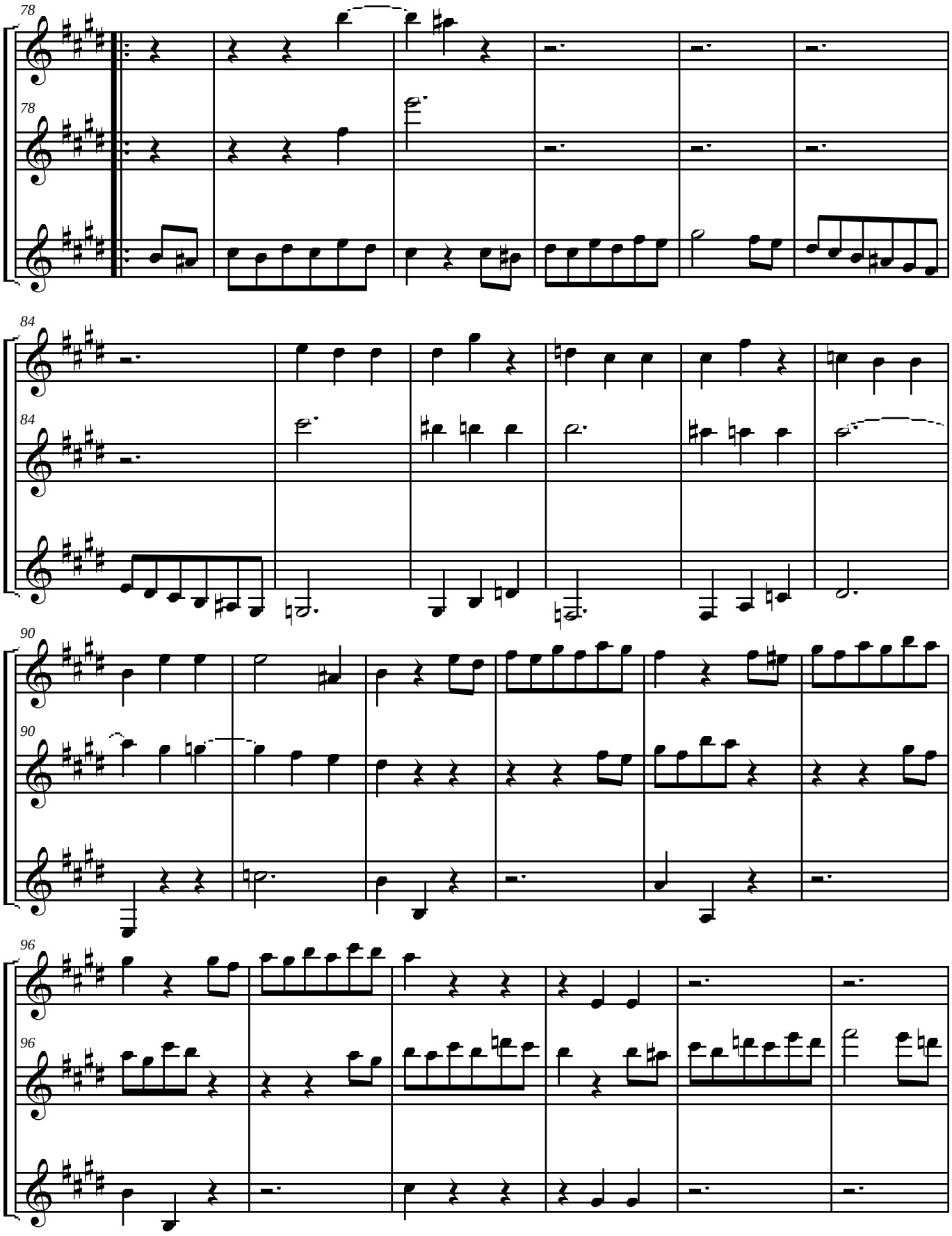
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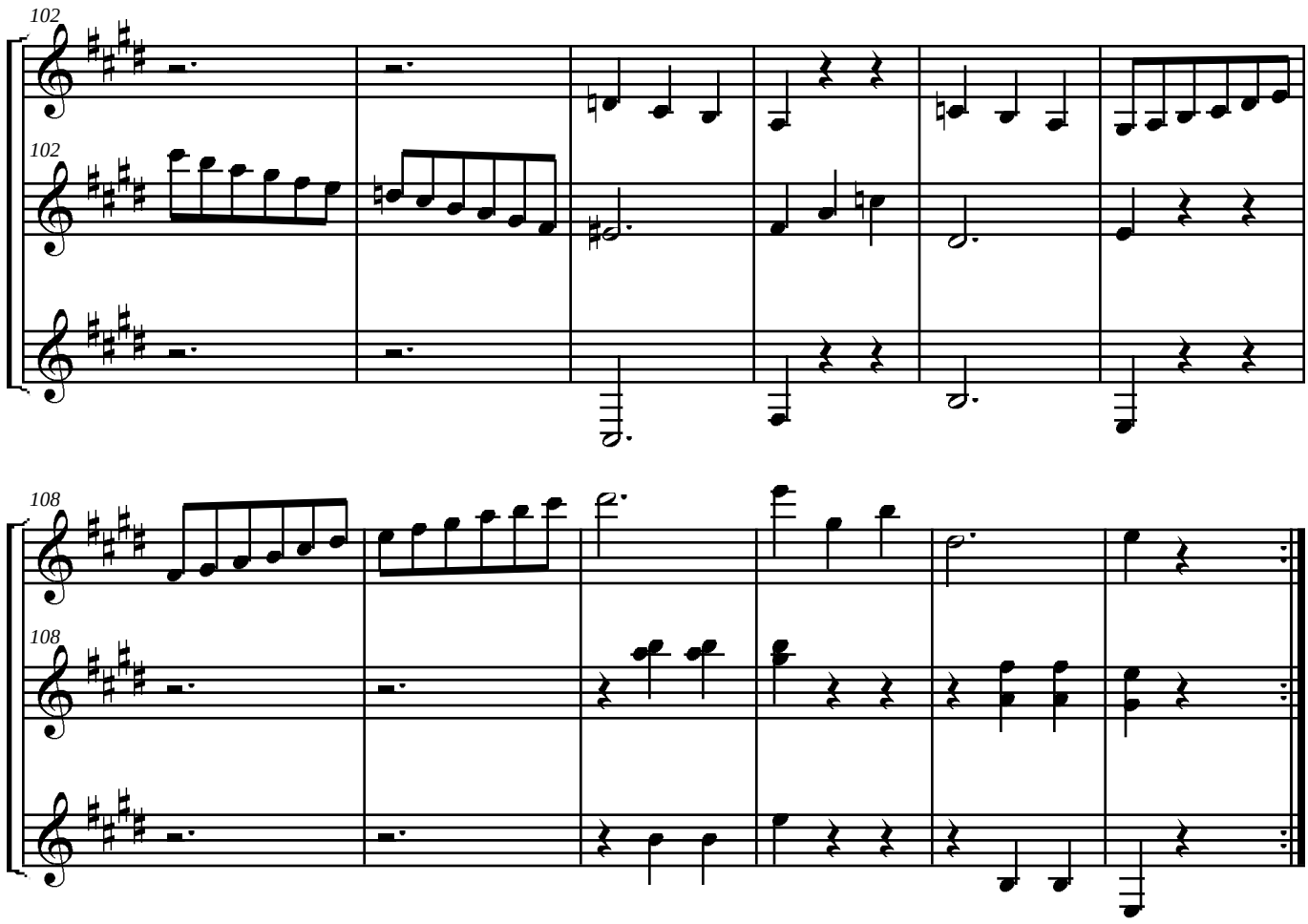
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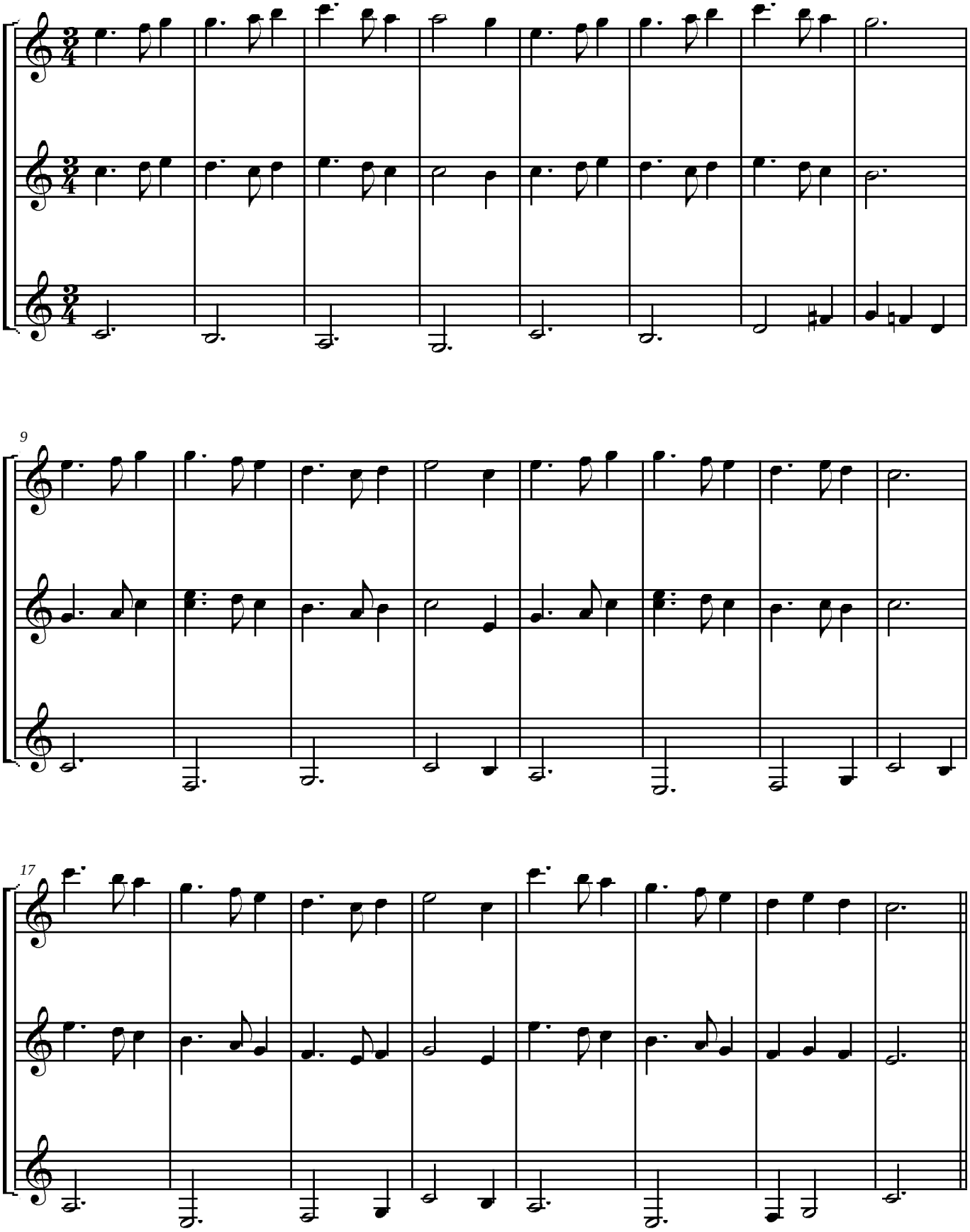
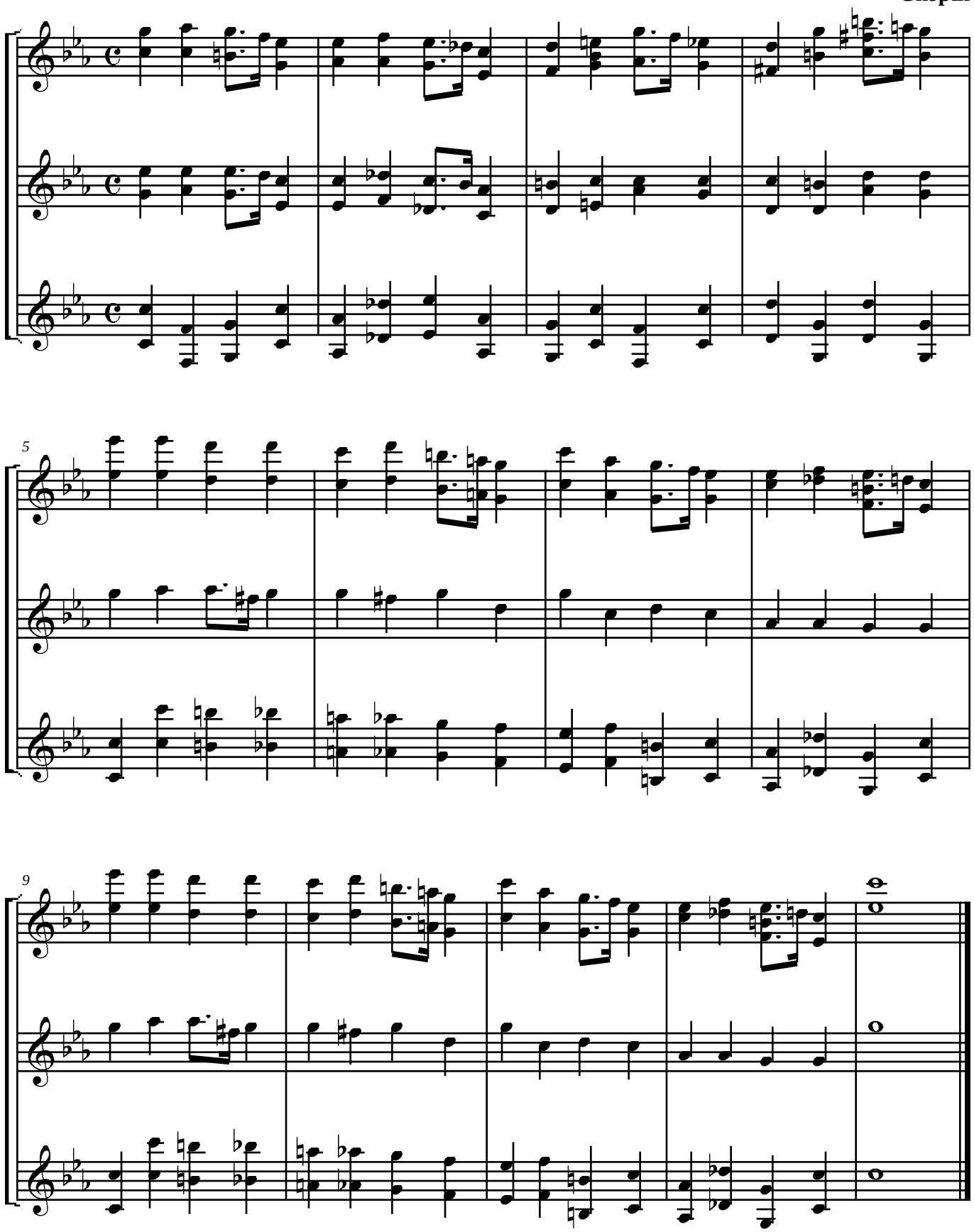
Catalan Folk Song



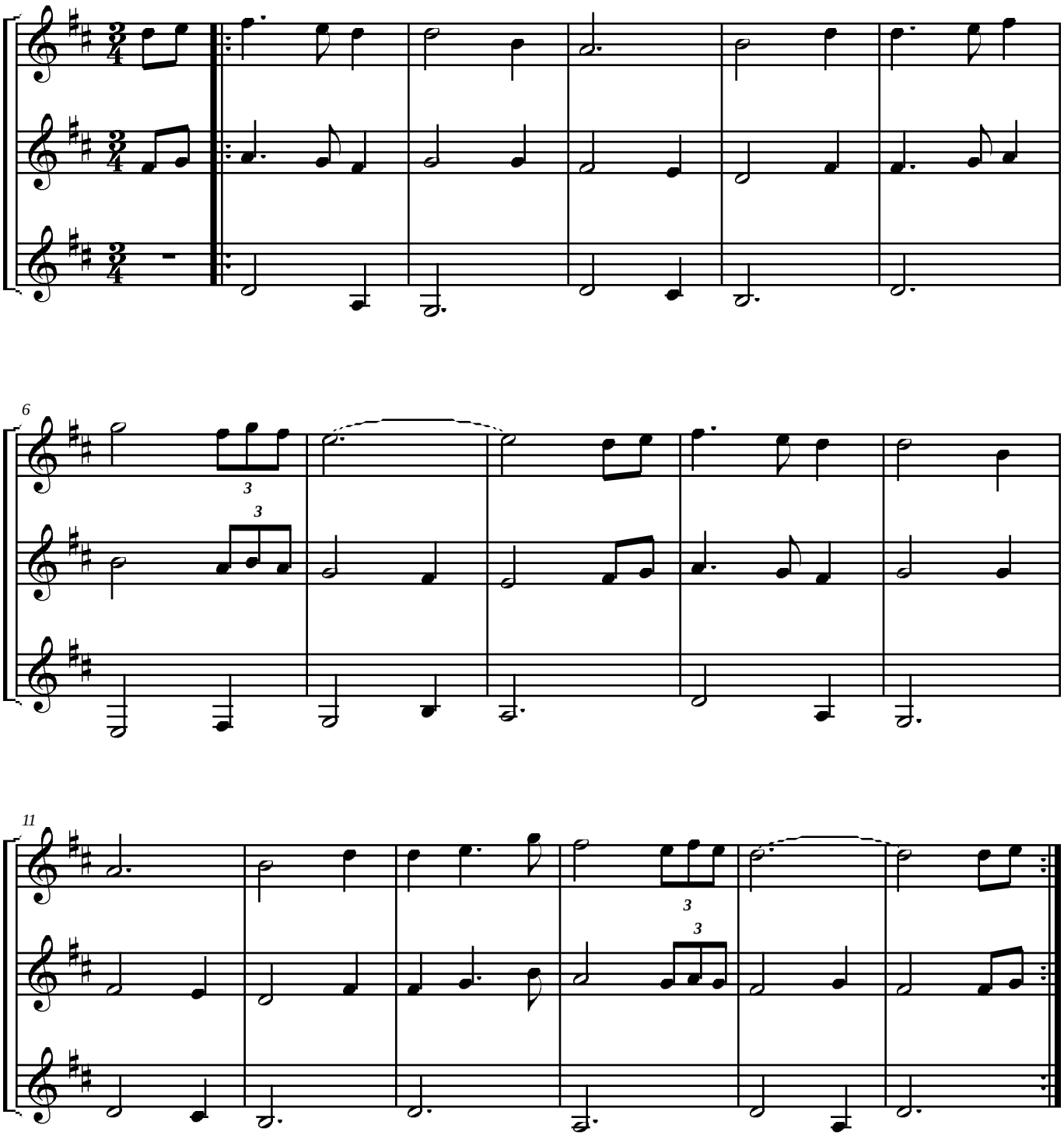
Prelude

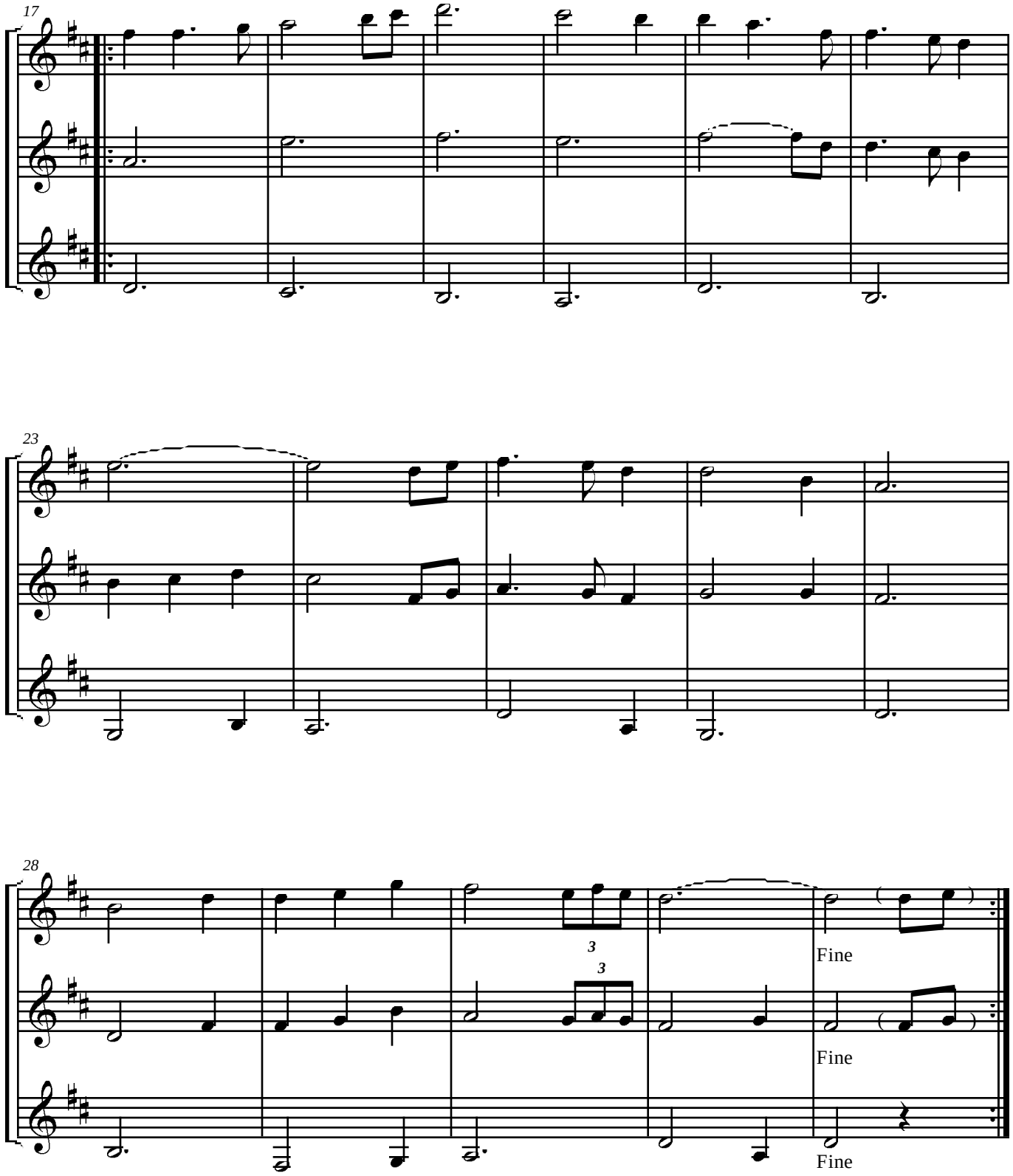
Chopin



Home From France

traditional Irish Ballad




17
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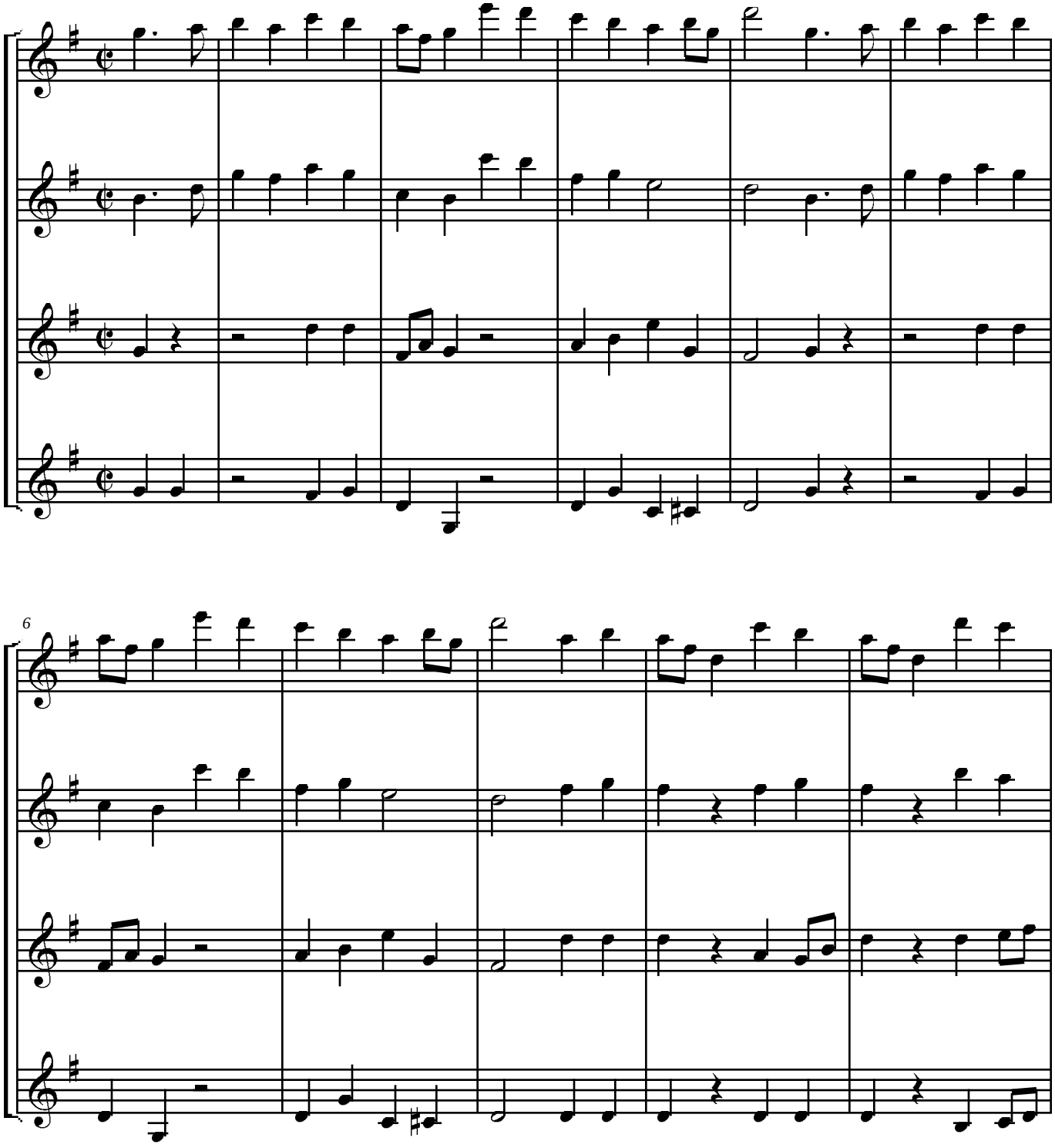
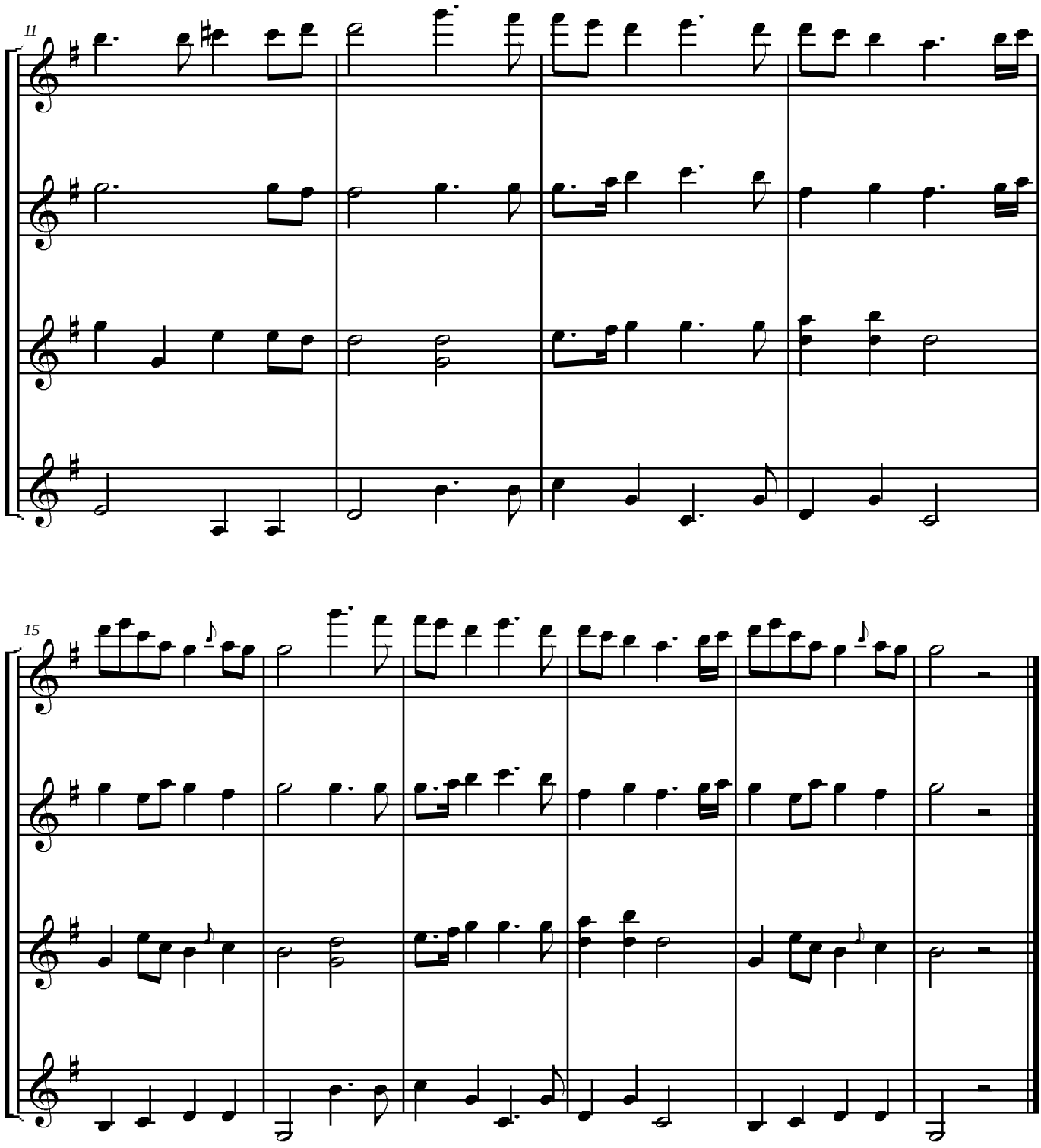
3
3
Fine
Fine
Fine

String Quartet Op. 76, no. 3, 2nd mvt

Haydn

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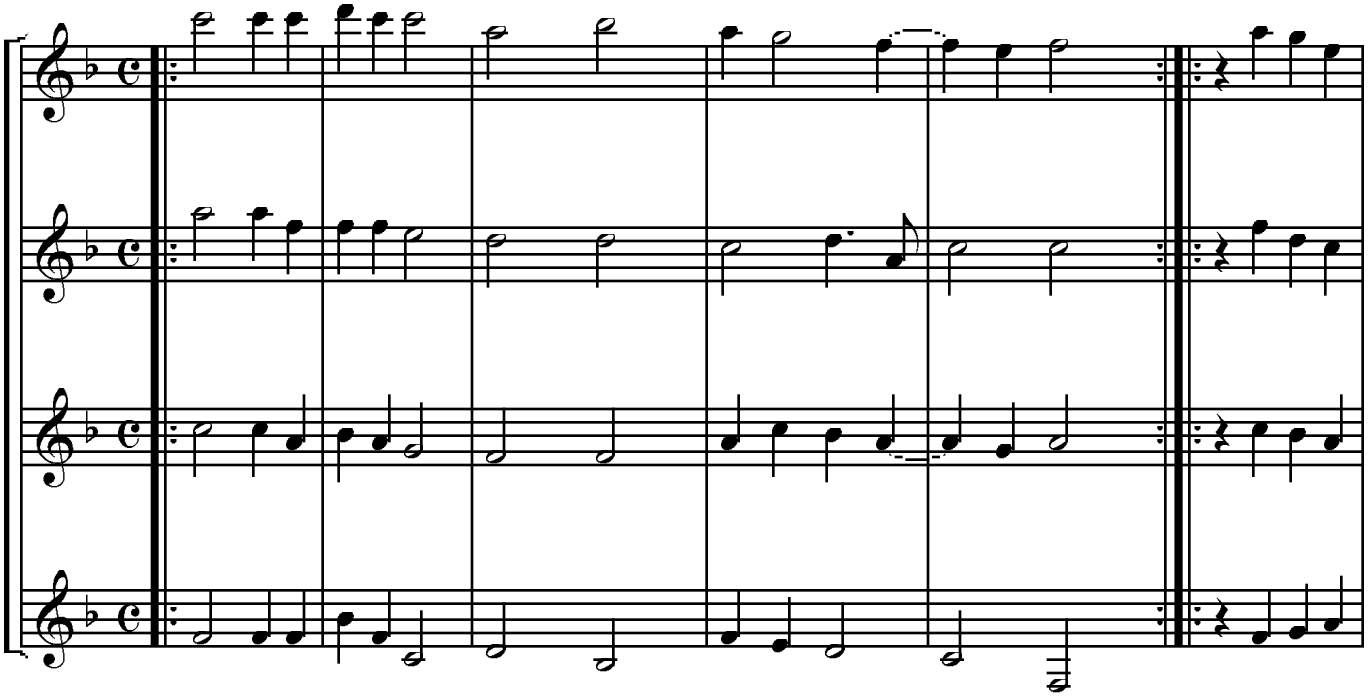
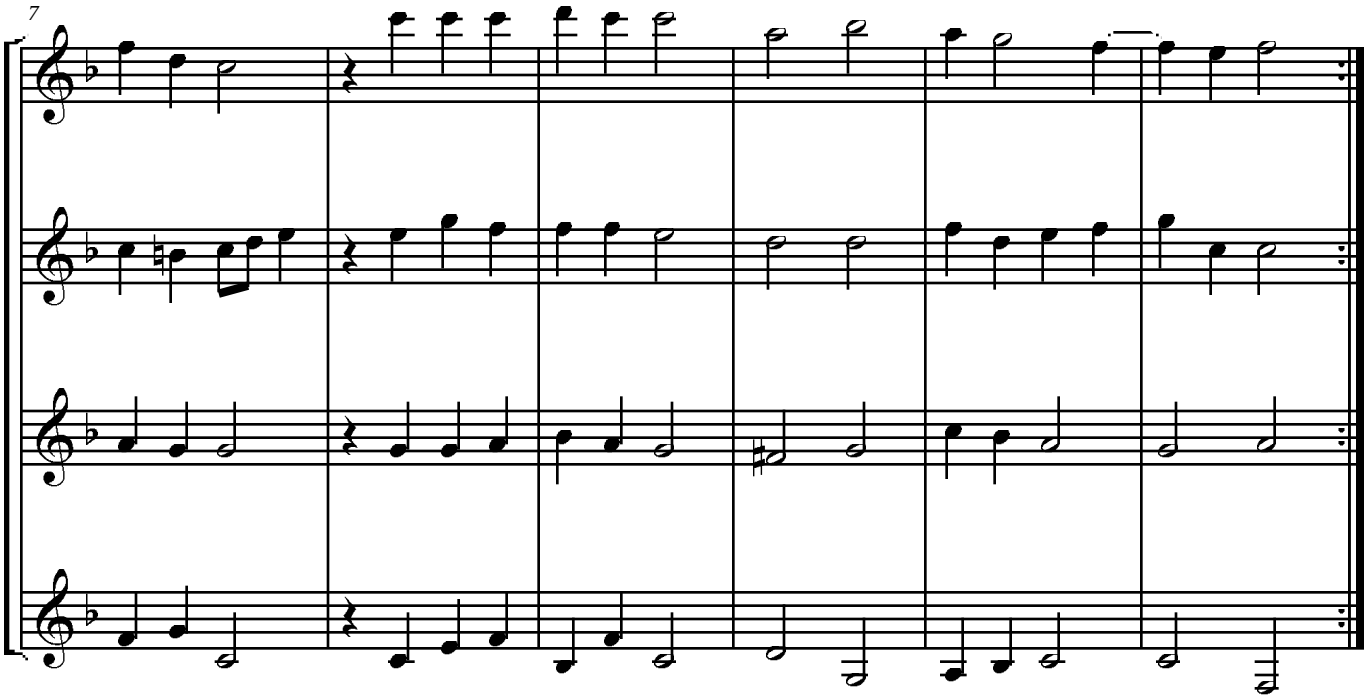
Lo, how a rose e'er blooming

Michael Praetorius





Appendix
Basic Chords

It is important for a musician to have a basic understanding of the construction of chords. An in-depth discussion is beyond the scope of this book but a limited number of chords will be examined in several keys.

A chord is created from the notes of a scale. A basic three note chord named a major triad is created by using the first, third and fifth notes of a major scale. The three notes are referred to as the root, third and fifth of the chord. The interval structure of the notes becomes the formula for all major triads, i.e.(1) from root to third is a major 3rd (or the equivalent of 4 frets) and (2) from the third to the fifth is a minor third (or the equivalent of 3 frets). This is by definition a major triad. For example, if you use a C major scale (pg 63, ex 8-26), the first note is C, the third note is E and the fifth note is G. The notes C, E and G create a C major triad (or a C major chord). In the actually playing of triads is it common to double some of the notes at another octave. For instance the C major triad shown in the follow page has 2 Cs, two Es and one G. The chord symbol for the major chord is usually the letter name of the root only. For instance, for a C major triad, one can simply write "C", although on occasion you will see Cmajor or Cma.

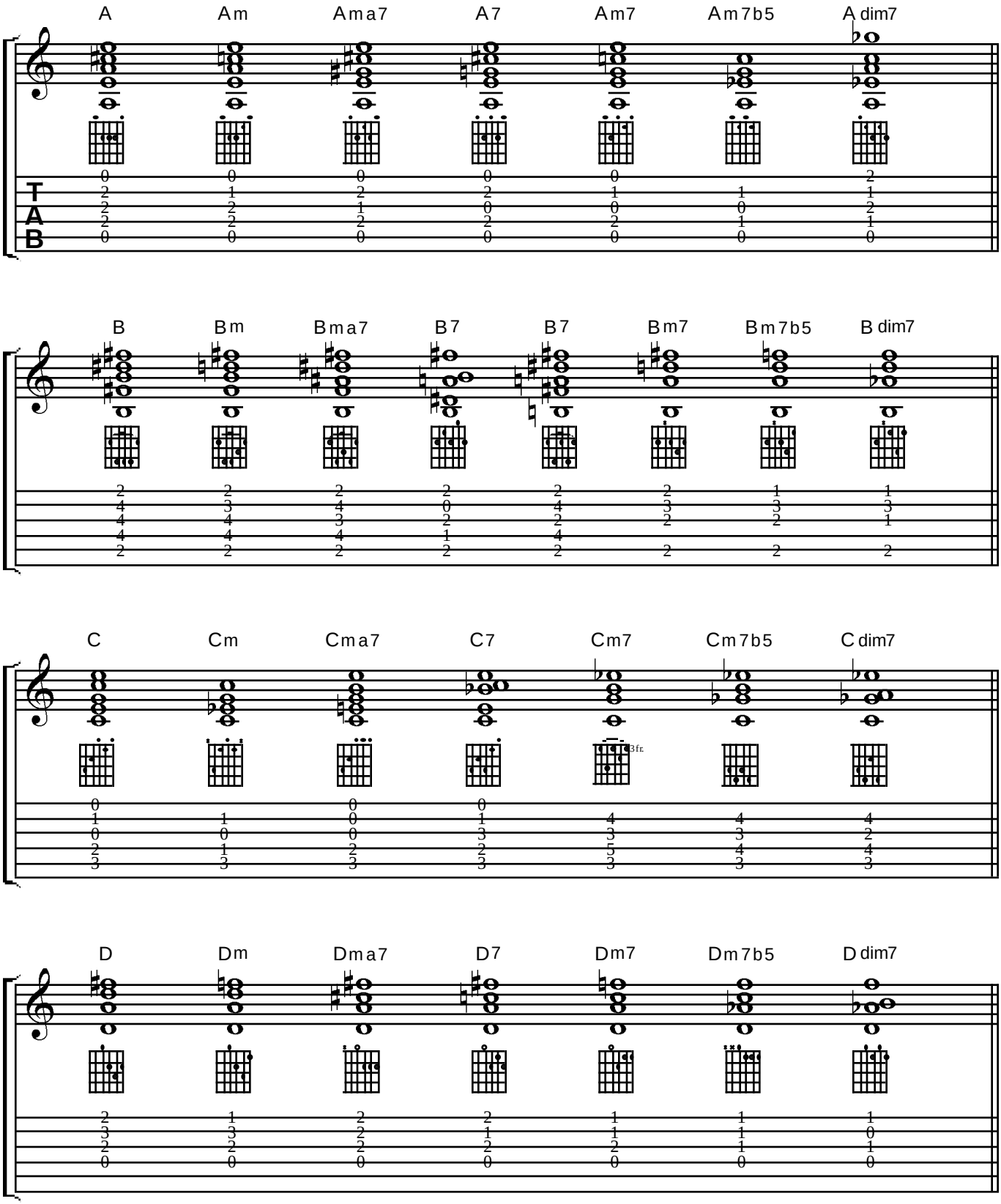
Another important triad is the minor triad which is like a major triad but with the third of the chord lowered one fret. By lowering the note E to Eb we can use the notes C, Eb and G to create a C minor triad.

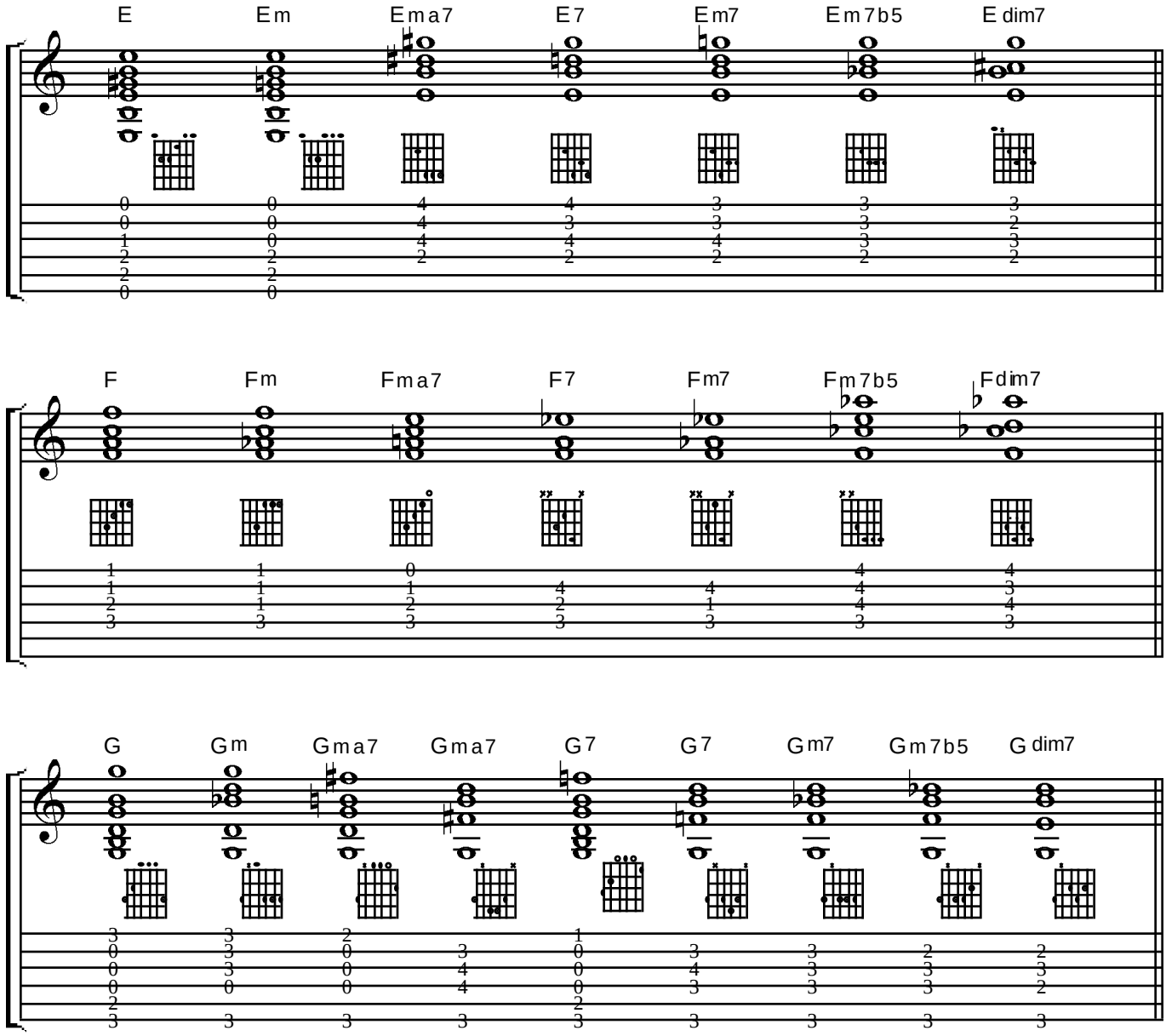
Additional chords of importance at this stage of development are the common seventh chords. A seventh chord is created by extending the process used to create a triad up to include, as another chord tone, the seventh note of the scale . The seventh chord has four different letter names and they are referred to as the root, third, fifth and seventh of the chord. The formula for the first of the seventh chords, the major seventh, is like adding a note above the fifth that is a major third interval (equivalent to 4 frets). If the major scale is represented by the numbers 1 2 3 4 5 6 7 8 (8 = 1 in the new octave), then the major seventh chord is represented by the sequence 1 3 5 7 (first, third, fifth and seventh notes of a major scale). By lowering various members of the chord an entire family of seventh chords can be created. The five most common seventh chords are shown in the formula below and in notation on the following pages.

```
(chord type)     (symbol)   (formula)

major triad                 = 1  3  5
minor triad         (m)     = 1 b3  5

major seventh       (ma7)   = 1  3  5   7
dominant seventh    (7)     = 1  3  5  b7 (lower the 7th)
minor seventh       (m7)    = 1 b3  5  b7 (lower the 3rd)
min7 flat 5         (m7b5)  = 1 b3 b5  b7 (lower the 5th)
diminished seventh  (dim7)  = 1 b3 b5 bb7 (lower the 7th again)
```

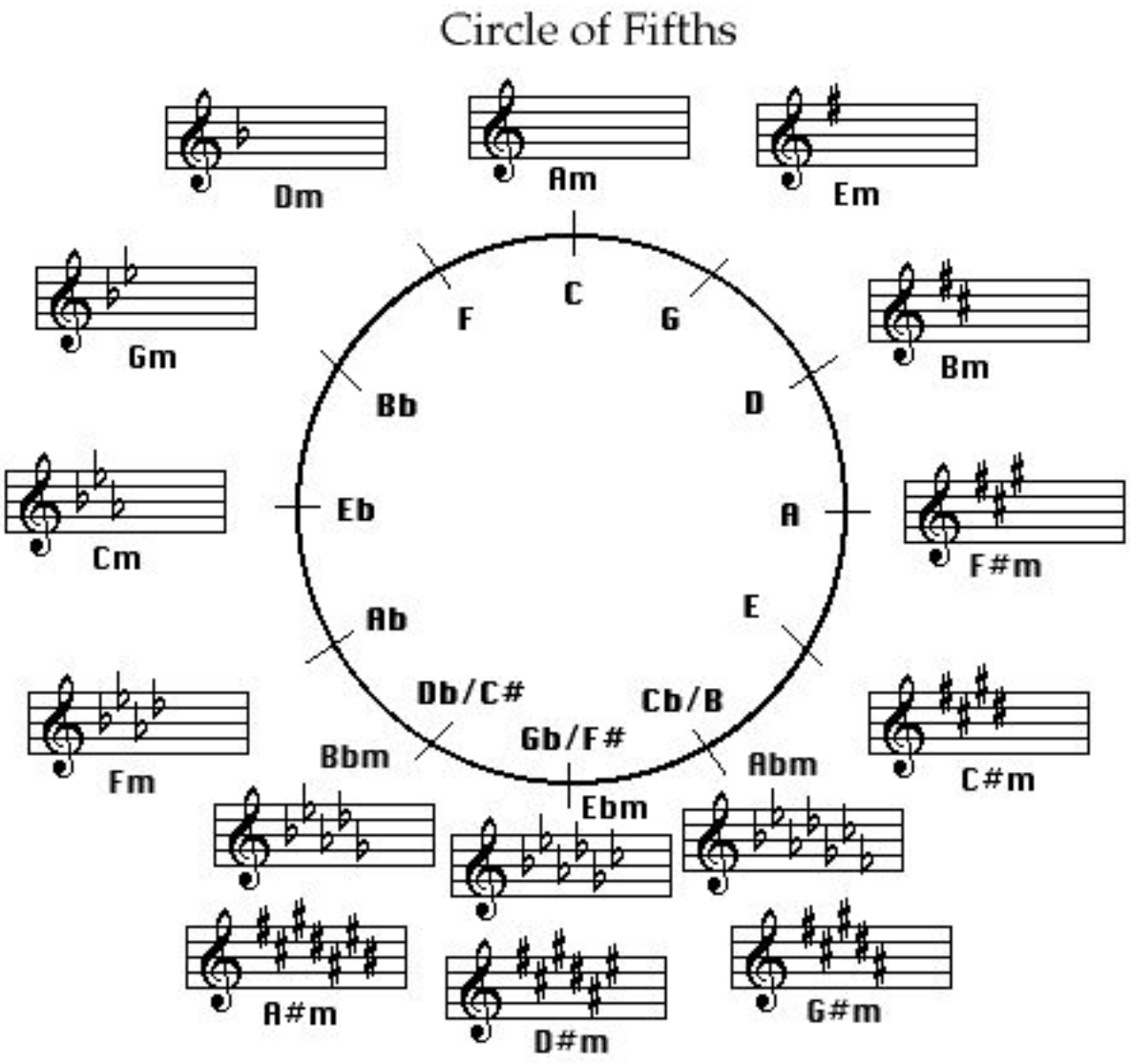
These formulas will give you the notes but there is a multitude of ways that the notes can be combined. Some common voicing for these chords are shown in the following pages.

The following is a list of common chords that the beginning guitarist will encounter in songbooks. For the keys that are not listed, you can create a barre form based on one of the forms shown here.




E
Em
Emaj7
E7
Em7
Em7b5
Edim7
F
Fm
Fmaj7
F7
Fm7
Fm7b5
Fdim7
G
Gm
Gmaj7
Gmaj7
G7
G7
Gm7
Gm7b5
Gdim7

The circle of fifths is shown below. The circle shows the key signatures for both major key (inside the circle) and minor keys (outside the circle). Each key signature is shared by one major and one minor key, i.e., both F major and D minor use a key signature of one flat. It is a good idea to practice both scales and chord exercises in all keys. You can play chords in any key by using the chord forms shown earlier. Most of the chords can be moved up the neck for use in another key.



Glossary

Alternation - a right hand technique of alternating between two different fingers such as i-m-i-m.

Barline - vertical line that divides the music into small units of time called measures.

Bridge - piece over which the strings pass, located on the guitar body.

Clef Sign - a symbol used on the staff at the beginning of each line that defines the lines and spaces as being specific letter names.

D.C. - An abbreviaton for da capo (It., da capo, literally "from the head"). It is a musical instruction telling the player to jump back to the beginning of the piece, then play from that point to the **Fine** or **Coda**. Sometimes this is accompanied with "al Coda", i.e., **D.C. al Coda**, a phrase which tells the player to read from the beginning and jump to the coda when they reach the coda sign (shown below).

D.S. - An abbreviaton for dal segno (It., dal segno, literally "from the sign"). It is a musical instruction telling the player to jump back to the location of the sign (shown below), , then play from that point to the **Fine** or **Coda**

Sometimes this is accompanied with "al Coda", i.e., **D.S. al Coda**, a phrase which tells the player to read from the sign and jump to the coda when they reach the coda sign

Double Barline - two verticals lines that are used at the end of a piece or at the end of a section of music.

Fine - (It., fine, "end," pronounced fee-nay) - musical instruction indicating the ending of a piece after using a **D.C.** or **D.S.**

Finger style - playing the guitar using the fingers of the right hand (in contrast to playing with a pick)

Flat - a musical adjective that means "lower in pitch" (less vibrations per second), also is used with a letter name (i.e. "A-flat", "Ab") and indicates a note that is one fret (one half step) lower than its natural counterpart (i.e. "A")

Free Stroke - finger style technique. A stroke made with a finger in which that finger does not touch the adjacent string after completing the stroke.

Head or **Headstock** - the end of the neck of the guitar where the tuning pegs are located.

Ledger lines - extra line added above or below the staff to increase the range of the notation system.

Lines - part of the staff, used to indicate letter names of notes.

Measure - The music between one barline and the next is one measure. If the time signature does not change each measure will usually take the same amount of time and have the same amount of counts.

Neck - long narrow section of the guitar where the frets are placed and along which the strings are strung.

Note Values - whole notes, half notes, quarter notes, etc. Each one lasts a different proportion of time.

Nut - piece of bone or plastic over which the strings pass, located near the end of the neck near the tuning pegs.

Pick style - playing the guitar with a pick or plectrum.

Relative Tuning - basic method of tuning the strings using the fifth fret (sometimes the fourth) of one string to tune up the next string.

Repeat Sign - two dots that are placed on both sides of the middle line of the staff to indicate that a section is to be repeated.

Rests - a notation that indicates a silence in the music, each note value has a corresponding rest.

Rest Stroke - finger style technique. A stroke made with the finger in which that finger comes to rest on the adjacent string after completing the stroke.

Sharp - a musical adjective that means "higher in pitch" (more vibrations per second), also is used with a letter name (i.e. "C-sharp", "C#") and indicates a note that is one fret (one half step) higher than its natural counterpart (i.e. "C")

Space - part of the staff, used to indicate letter names of notes.

Staff - five line system used in standard notation.

Strings - the long skinny things that go down the length of the neck.

Tie Line - curved line that connects two notes of the same pitch and combines them into one note with their total time value.

Time Signature - two numbers that are placed on the staff after the clef sign and key signature. The top number indicates the number of counts in one measure. The bottom number indicates the type of note that receives one count.

Treble Clef - one of the different clef symbols. The treble clef defines the lines as being E G B D F and the spaces as being F A C E.

Tuning Pegs - gear mechanisms located on the headstock, used for tuning the strings.