

# Classical Guitar Method

## Volume 1

By Bradford Werner

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

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

2019 Edition



WERNER  
GUITAR  
EDITIONS

# **Classical Guitar Method - Volume 1**

by Bradford Werner

2019 Edition

Distributed by

wernerguitareditions.com

thisisclassicalguitar.com

© Bradford C. Werner 2019

All Rights Reserved.

## **Sharing Info**

This work is licensed under the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License. View a copy of this license: <http://creativecommons.org/licenses/by-nc-nd/4.0/>

You can share this work but must give credit and link to my site. You may not sell this work, use it for commercial purposes, alter it and/or distribute a modified version.

## **Printing the PDF**

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

## **Hard Copies**

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

# Contents

## Part I - Progressive Method

- 9 Brief Definitions of Music Notation
- 12 Three Open Strings, Rhythms, Etude No. 1 and 2, Nocturne Duet
- 17 Notes on the Third String, Sight Reading, Moderato, A Fairy Tale Duet
- 21 Notes on the First and Second String, Note Review, Sight Reading, Five Melodies
- 26 Ode to Joy Duet, Sight Reading and Dynamics, Etude No. 3, Note Review
- 30 Twinkle Twinkle Little Star, Etude No. 4, Jazz Cat, Au clair de la lune, Oh Susana
- 35 Duets: Waltz by Czerny, Minuet by Wilton, Morning by Diabelli
- 38 Open Bass Strings, Etudes No. 5, 6, and 7
- 42 New Notes (C, D, E, F), Note Review, Etude No. 8, C Major Scale
- 46 Eighth Notes, Sight Reading, Angeline the Baker, Minuet Duet by Hook, Etude No. 9,
- 51 Vsi so venci Vejli, Flow Gently, Sweet Afton Duet
- 54 Two Voice Textures, Etude No. 10 and 11
- 57 Dotted Quartet Notes, Little Birch Tree in the Field, The Skye Boat Song
- 60 Fifth and Sixth String Notes, Note Review, Sight Reading, Leyenda Theme by Albeniz
- 66 Accidentals, Chromatic Scale, Greensleeves, Malagueñas, Minuet in G Duet by Petzold
- 71 Siciliano by Carcassi, Farewell

## Part II - Strumming & Fingerstyle Accompaniment

- 73 Strumming: Hey Ho, Frère Jacques, London Bridge, You Are My Sunshine, Amazing Grace, Red River Valley, Tom Dooley, Danny Boy, Shenandoah, Scarborough Fair
- 84 Fingerstyle: Tablature Explanation, Scarborough Fair, Will the Circle Be Unbroken, Saint James Infirmary, House of the Rising Sun
- 88 Pentatonic Minor & Blues Scales, Twelve Bar Blues, The Shuffle, Rhythm Riff Blues,

## Part III - Technique & Knowledge

- 92 Right Hand Technique Routine
- 94 Left Hand Technique Routine
- 95 Single String Chromatic Scales
- 98 Beginner Scales: E Chromatic, C Major, G Major, F Major, A Minor, E Minor, D, Minor

## Appendix

- 101 Basic Note Reference Chart
- 102 Chord Reference Chart

## **About this book**

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

## **How to use this book**

Study Part 1 in progressive order, studying every piece on every page. Incorporate Part III as a technique routine from the beginning. The chord section can be studied more loosely based on the skills and age of the student. Take lessons with a qualified teacher and watch the free video lessons to ensure you learn proper technique, musicality, and listening skills.

## **Five Main Goals**

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

## **What is left out?**

This book omits information that might clutter the beginner learning experience. Music should be learned through listening and experience. Only a small amount of theory and musical expression have been included. I encourage students to explore these topics with their teacher during weekly lessons. Some advice on theory and expression have been included in the free lesson videos which is a better medium for communicating musical ideas.

## **Volume 2 method book**

Students should complete Volume 2 of this series in order to learn more musical concepts. Volume 2 includes: new repertoire; new techniques; key signatures, scales, new time signatures; theory, musicality, rhythm training; new chords and more.

## **Free video lessons for this method**

Video lessons have been made for this book to supplement the learning experience. Ideas about musicality and technique are discussed and demonstrated. Find the lessons at the purchase page at Werner Guitar Editions or at This is Classical Guitar:

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

## Rest stroke or free stroke? Nails?

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

## Use of the left hand pinky finger

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

## Memory and technique exercises

Beginner students, especially youth, do not need to be overly concerned with technique exercises. Motivation and inspiration will come from experiencing music through playing repertoire. Students should memorize their pieces and look at their hands while they play. However, a brief five to ten minute technique routine can be beneficial to establishing technical concepts.

## Recommended books to use with this method

- *Sight Reading For the Classical Guitar, Level I-III* by Robert Benedict - Sight reading with emphasis on interpretation, phrasing, form, and more: <http://amzn.to/2o8bE0P>
- *Celebrate Theory (Preparatory)*: Graded theory & musicianship from the RCM Toronto: <http://amzn.to/2qgpHyJ>

## Tuning the guitar

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

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

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

## Follow the site for free lessons, sheet music, and pro videos

- Free and premium sheet music & tab: [wernerguitareditions.com](http://wernerguitareditions.com)
- Free video lessons and instructional articles: [thisisclassicalguitar.com/lessons/](http://thisisclassicalguitar.com/lessons/)
- Join the email newsletter filled with lessons, sheet music, pro videos and more. Sign up at the website: <https://www.thisisclassicalguitar.com/subscribe-email-newsletter/>

## Practice Advice

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

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

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

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

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

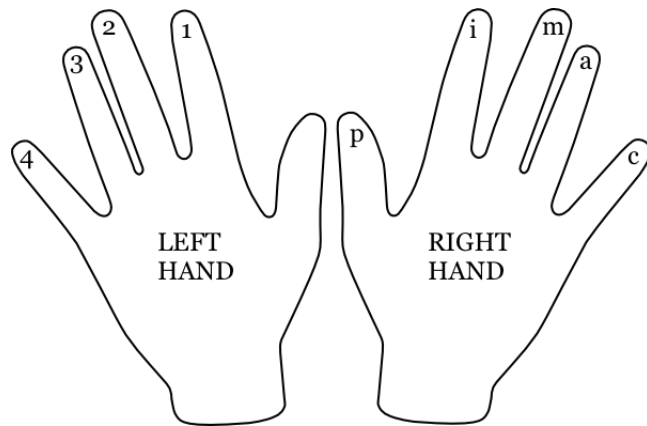
**Play slowly:** I've rarely encountered a student who practices as slowly as I think they should. Practicing ultra slowly will ensure you are playing with your best hand positions, sound, confidence, relaxation, accuracy, and more. The majority of your practicing should be at very slow tempos. Once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

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

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

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

## Getting Started - Finger Names



### Left Hand Finger Names

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

### Right Hand Finger Names

- p = thumb
- i = index
- m = middle
- a = annular (ring)
- c = chiquita (pinky)

## Anatomy of the Classical Guitar

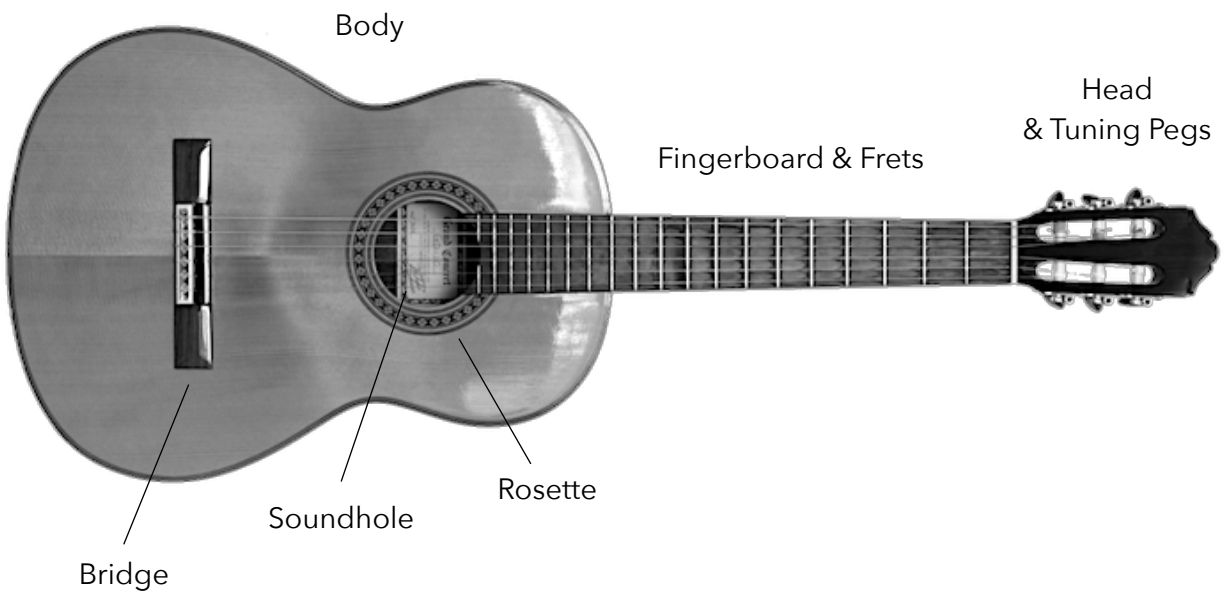


Image use - By User: Martin Möller (File:Classical Guitar two views.jpg) [CC BY-SA 2.0 de (<http://creativecommons.org/licenses/by-sa/2.0/de/deed.en>)], via Wikimedia Commons

# Hand and Sitting Positions for Classical Guitar

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

## Sitting Position

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

## Right Arm & Hand

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

## Left Arm & Hand

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



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



**Same position applies to guitar supports**



# Beat, Tempo, Notes

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

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

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

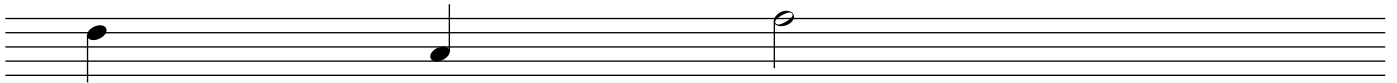
## Anatomy of a note:

● ○ Noteheads

♪ ○ Noteheads with stems

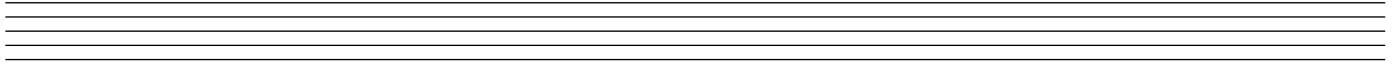
♪ Stems with flags

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

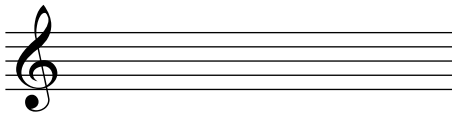


# Basic Musical Symbols

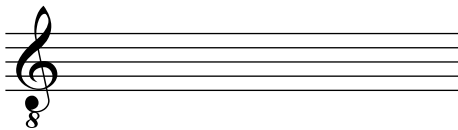
The **Staff** has five lines.



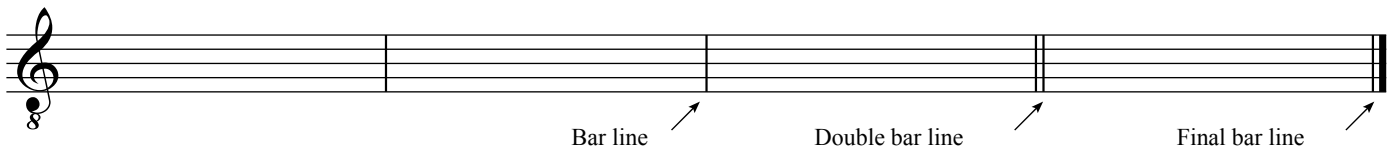
The **Treble Clef Sign** is used in guitar notation (also called the G Clef).



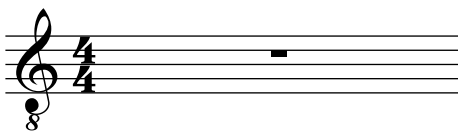
A treble clef with an 8 below is often used in guitar notation.  
Guitar sounds one octave below where it's written.



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



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



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

# Notes & Rhythms

Standard music notation starting on the lowest note of the guitar.  
The lines above and below the staff are called **Ledger Lines**.  
The note names go up in the order of the musical alphabet.

E F G A B C D E F G A B C D E F G A B C D E

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

E G B D F F A C E

## Rhythm & Beat Values

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

**Quarter Notes**  
Solid Notehead  
Stem  
1 beat

**Half Notes**  
Hollow Notehead  
Stem  
2 beats

**Whole Notes**  
Hollow Notehead  
No stem  
4 beats

**Quarter Rest**  
1 beat silence

**Half Rest**  
2 beats silence

**Whole Rest**  
4 beats silence



# Rhythms for Etude No. 1

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

## Quarter Notes

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

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

## Half Notes

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

i m i m i m i m

## Whole Notes

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

i m i m

## Mixed Rhythms

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

i m i m i m i m

# Etude No. 1 - Melody

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

1. Name the notes without playing
2. Name the rhythms without playing
3. Say the right hand fingering as you play
4. Count the beat as you play

Count: 1 2 3 4 1 2 3 4

8  
i m i m i m i m i m

8  
i m i m i m i m i m

8  
i m i m i m i m i m

8  
i m i m i m i m i

© Bradford Werner 2019, Victoria, BC, Canada

Free & Premium Sheet Music: [wernerguitareditions.com](http://wernerguitareditions.com)

Lessons, Pro Video, & Blog: [thisisclassicalguitar.com](http://thisisclassicalguitar.com)

# Etude No. 2 - Arpeggios

Arpeggios are notes of a chord played in succession.  
Let all notes sustain (ring) and count out loud.  
Keep the thumb in front of the fingers at all times.  
rit. = *Ritardando* indicating a slowing down of the tempo.

Slowly

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

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

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

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

rit. . . . .

# Nocturne Duet

The student plays the top part as a solo or duet. Count out loud as you play.

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

Both lines have *repeat signs*.

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

Student

Teacher

repeat

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

© Bradford Werner 2019, Victoria, BC, Canada

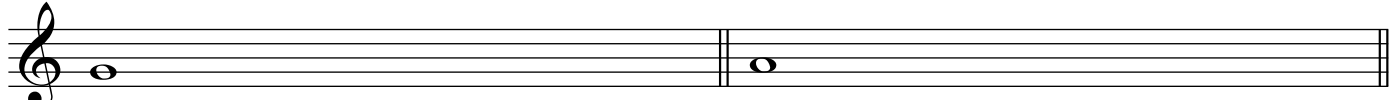
Free & Premium Sheet Music: [wernerguitareditions.com](http://wernerguitareditions.com)

Lessons, Pro Video, & Blog: [thisisclassicalguitar.com](http://thisisclassicalguitar.com)



# Notes on the Third String

<b>G</b>	<b>A</b>
0	2



3rd string open

3rd string  
2nd fret  
2nd finger

Complete the following note names, frets, and strings



Name: **G** **A**

Fret: **0** **2**

String: **3** **3**



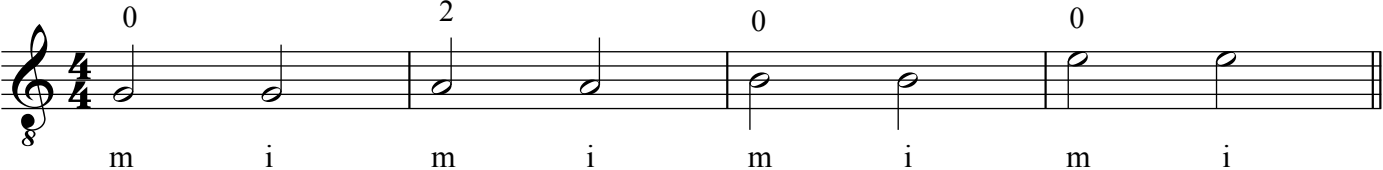
Name: **A** **B**

Fret: **2** **0**

String: **3** **2**

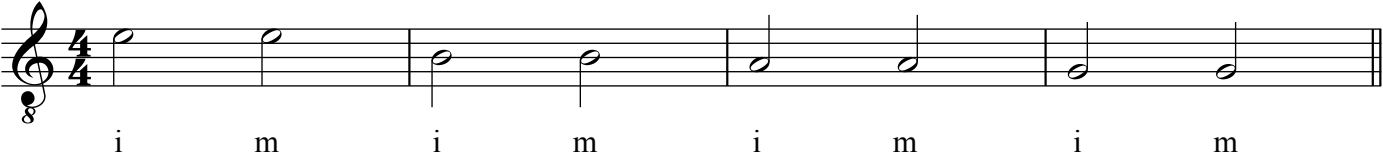
# Sight Reading & Review

## 1. Ascending Note Review



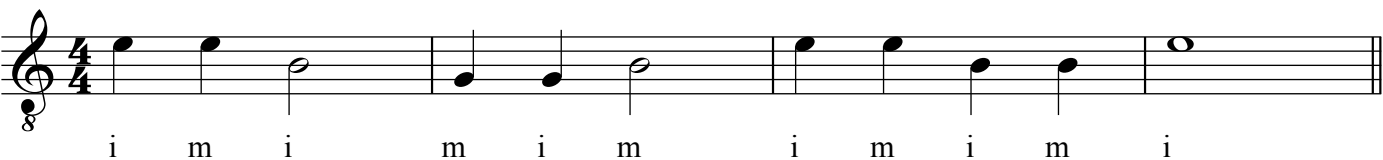
Musical notation for Ascending Note Review. The staff is in 4/4 time, starting with a treble clef and a 4/8 time signature. The notes are: m (open string), i (first fret), m (second fret), i (third fret), m (open string), i (first fret), m (open string), i (first fret). Fingerings are indicated above the notes: 0, 2, 0, 0.

## 2. Descending Note Review



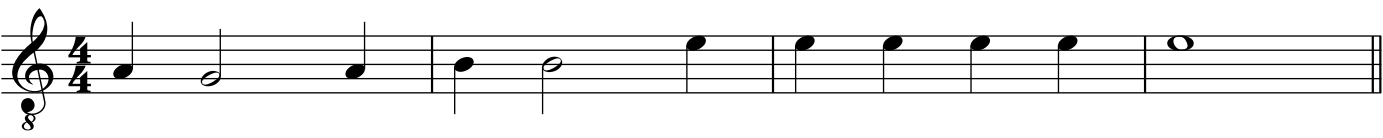
Musical notation for Descending Note Review. The staff is in 4/4 time, starting with a treble clef and a 4/8 time signature. The notes are: i (first fret), m (open string), i (first fret), m (open string), i (first fret), m (open string), i (first fret), m (open string).

## 3. Rhythm Review on Open Strings



Musical notation for Rhythm Review on Open Strings. The staff is in 4/4 time, starting with a treble clef and a 4/8 time signature. The notes are: i (open string), m (open string), i (open string), m (open string), i (open string), m (open string), i (open string), m (open string), i (open string), m (open string), i (open string).

## 4. Rhythm Review with All Notes



Musical notation for Rhythm Review with All Notes. The staff is in 4/4 time, starting with a treble clef and a 4/8 time signature. The notes are: m (open string), i (first fret), m (second fret), i (third fret), m (open string), i (first fret), m (open string), i (first fret), m (open string), i (first fret), m (open string), i (first fret), m (open string), i (first fret), m (open string), i (first fret).

# Moderato

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

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

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

'Anchor' the right hand thumb on a bass string.

2 0 2 0

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

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

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

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

# A Fairy Tale

The student plays the top part as a solo or duet.  
This piece has 3 beats per bar as indicated by the *time signature*.  
Count: 1-2-3 for each bar.

The first system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It contains four measures of music with lyrics: 'i m i m i m i'. The bottom staff is in treble clef and contains four measures of accompaniment, primarily using chords and single notes.

The second system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It contains four measures of music with lyrics: 'm i m i m i m i'. The bottom staff is in treble clef and contains four measures of accompaniment, primarily using chords and single notes.

The third system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It contains four measures of music with lyrics: 'm i m i m i m i'. The bottom staff is in treble clef and contains four measures of accompaniment, primarily using chords and single notes.

The fourth system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It contains four measures of music with lyrics: 'm i m i m i m'. The bottom staff is in treble clef and contains four measures of accompaniment, primarily using chords and single notes. The system ends with a double bar line.

# Notes on the First & Second Strings

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

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

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

Complete the following note names, frets, and strings

Name: **D**    **C**

Fret: **3**    **1**

String: **2**    **2**

Name: **G**    **F**

Fret: **3**    **1**

String: **1**    **1**

# Note Review



Name: **B**      **C**

---

Fret: **0**      **1**

---

String: **2**      **2**

---



Name:

---

Fret:

---

String:

---



Name:

---

Fret:

---

String:

---

# Sight Reading & Review

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

## Second String Notes

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

## First String Notes

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

## Both Strings Without Fingering

Musical notation for the Both Strings Without Fingering exercise. It consists of two staves in 4/4 time with a treble clef and a common time signature. The notes are: 0 (open string), 1 (first fret), 4 (fourth fret). The notes are: i m i m i m i m i m i m. The fret numbers 0, 1, and 4 are written above the first staff. The note names 'i' and 'm' are written below the first staff.

# Five Melodies

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

## The Mountain

1 4 0 1 4

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

1 0 4 1 0 1

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

## Theme by Joseph Haydn (1732-1809)

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

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



## Lightly Row

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

## Go Tell Aunt Rhody

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

## The Fox

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

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

# Ode to Joy

Ludwig van Beethoven  
(1770-1827)

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

The first system of musical notation for 'Ode to Joy' is presented in a grand staff format, consisting of two treble clefs. The music is in 4/4 time. The upper staff contains the melody with the lyrics 'm i m i m i m i etc.' and a rhythmic pattern '1 2 + 3 4' in the fourth measure. The lower staff provides a simple accompaniment of quarter notes. The first three measures are identical, and the fourth measure features a dotted quarter note followed by an eighth note.

The second system of musical notation continues the melody and accompaniment from the first system. It consists of two treble clefs. The melody in the upper staff and the accompaniment in the lower staff are identical to the first system. The fourth measure again features a dotted quarter note followed by an eighth note.

The third system of musical notation continues the melody and accompaniment. It consists of two treble clefs. The melody in the upper staff and the accompaniment in the lower staff are identical to the previous systems. The fourth measure again features a dotted quarter note followed by an eighth note.

The fourth system of musical notation concludes the piece. It consists of two treble clefs. The melody in the upper staff and the accompaniment in the lower staff are identical to the previous systems. The fourth measure again features a dotted quarter note followed by an eighth note. The system ends with a double bar line.

© Bradford Werner 2019, Victoria, BC, Canada

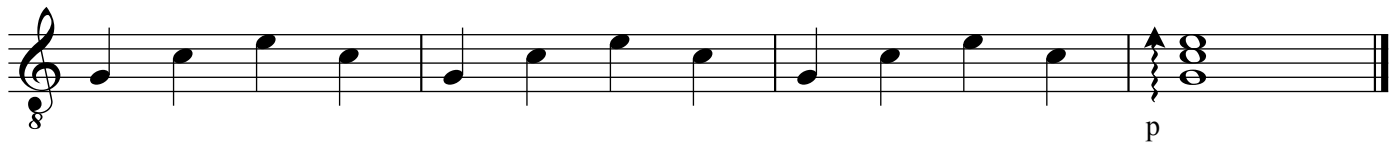
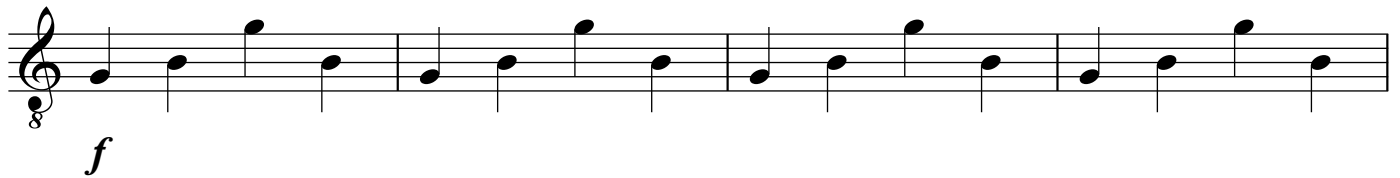
Free & Premium Sheet Music: [wernerguitareditions.com](http://wernerguitareditions.com)

Lessons, Pro Video, & Blog: [thisclassicalguitar.com](http://thisclassicalguitar.com)



# Etude No. 3 - Sound Picture

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



*rit.*



# Twinkle, Twinkle, Little Star

Phrasing tip: sing the words as you play and imitate your voice.  
Avoid emphasizing each syllable/note equally.

The image shows three staves of musical notation for the song 'Twinkle, Twinkle, Little Star'. The first staff is in 4/4 time and includes the lyrics 'm i m i m i m i m i m i' written below the notes. The second and third staves are empty musical staves with a treble clef and a key signature of one flat (B-flat), but they do not contain any notes or lyrics.

## Lyrics

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

© Bradford Werner 2019, Victoria, BC, Canada

Free & Premium Sheet Music: [wernerguitareditions.com](http://wernerguitareditions.com)  
Lessons, Pro Video, & Blog: [thisclassicalguitar.com](http://thisclassicalguitar.com)

# Etude No. 4 - The Birds

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

8  
p i m p i m  
*mf*

*p*

*f*

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

# Jazz Cat

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

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

m i m i m i

*mf*

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

*p*

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

*mf*



# Au clair de la lune

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

C G C G C

m i m i

*mf*

Detailed description: This is the first system of music. It features a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody consists of quarter notes in the first two measures (m, i, m, i) and half notes in the last two measures (G, C). Chord letters C, G, C, G, and C are placed above the staff. A dynamic marking of *mf* is located below the first measure.

C G C G C

*p*

Detailed description: This is the second system of music, identical in notation to the first system. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody consists of quarter notes in the first two measures (m, i, m, i) and half notes in the last two measures (G, C). Chord letters C, G, C, G, and C are placed above the staff. A dynamic marking of *p* is located below the first measure.

Dm G

*f*

Detailed description: This is the third system of music. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody consists of quarter notes in the first two measures (m, i, m, i) and half notes in the last two measures (G, C). Chord letters Dm and G are placed above the staff. A dynamic marking of *f* is located below the first measure.

C G C G C

*mf*

Detailed description: This is the fourth system of music, identical in notation to the first system. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody consists of quarter notes in the first two measures (m, i, m, i) and half notes in the last two measures (G, C). Chord letters C, G, C, G, and C are placed above the staff. A dynamic marking of *mf* is located below the first measure.



# Waltz

Carl Czerny  
(1791-1857)

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

## Andantino

The first system of musical notation consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic marking. The melody is composed of quarter notes, with the first two measures of each four-measure phrase connected by a slur. The notes are G4, A4, Bb4, and G4. The bottom staff is in bass clef and contains a simple bass line of quarter notes: G2, Bb2, G2, and Bb2.

The second system continues the melody from the first system. The top staff features slurs over the first two measures of each phrase. The notes are G4, A4, Bb4, and G4. The bottom staff continues with quarter notes: G2, Bb2, G2, and Bb2.

The third system continues the melody. The top staff features slurs over the first two measures of each phrase. The notes are G4, A4, Bb4, and G4. The bottom staff continues with quarter notes: G2, Bb2, G2, and Bb2. A piano (*p*) dynamic marking is present at the beginning of the system.

The fourth system concludes the waltz. The top staff features slurs over the first two measures of each phrase. The notes are G4, A4, Bb4, and G4. The bottom staff continues with quarter notes: G2, Bb2, G2, and Bb2. The system ends with a double bar line and repeat dots.

# Minuet

C. H. Wilton  
(1761-1832)

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

**Andantino**

First system of musical notation (measures 1-4). The top staff is in treble clef with a 3/4 time signature and a dynamic marking of *mf*. The bottom staff is in bass clef. A slur covers the top staff across all four measures.

Second system of musical notation (measures 5-8). The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. A slur covers the top staff across all four measures. A hairpin crescendo is shown in the top staff between measures 5 and 6.

Third system of musical notation (measures 9-12). The top staff is in treble clef with a 3/4 time signature and a dynamic marking of *p*. The bottom staff is in bass clef. A slur covers the top staff across all four measures. Fingering numbers 3 and 4 are written above the first two notes of measure 9. A hairpin crescendo is marked *cres.* between measures 9 and 10.

Fourth system of musical notation (measures 13-16). The top staff is in treble clef with a 3/4 time signature and a dynamic marking of *mf*. The bottom staff is in bass clef. A slur covers the top staff across all four measures.

# Morning

Anton Diabelli  
(1781-1858)

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

The first system of music is in 4/4 time. The right hand (treble clef) plays a melodic line starting on G4, moving up stepwise to D5, then down stepwise to G4. The left hand (bass clef) plays a bass line starting on G2, moving up stepwise to D3, then down stepwise to G2. The piece begins with a piano (*p*) dynamic. The first two measures are grouped by a slur, and the last two measures are also grouped by a slur.

The second system continues the piece. The right hand continues the melodic line. The left hand plays a bass line with some rests. There are two hairpins in the left hand: one that tapers from a half note to a quarter note, and another that tapers from a quarter note to a half note. The system ends with a repeat sign.

The third system continues the piece. The right hand continues the melodic line. The left hand plays a bass line. The piece begins with a mezzo-piano (*mp*) dynamic, which changes to mezzo-forte (*mf*) in the second measure. The first two measures are grouped by a slur, and the last two measures are also grouped by a slur. The system ends with a repeat sign.

The fourth system concludes the piece. The right hand continues the melodic line. The left hand plays a bass line. The piece begins with a forte (*f*) dynamic, which changes to piano (*p*) in the fourth measure. The first three measures are grouped by a slur, and the last measure is also grouped by a slur. The system ends with a repeat sign.



# Etude No. 5 - Waltz

This piece combines melody with bass accompaniment.

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

The musical score consists of four staves of music in 3/4 time, marked with an 8va. The first staff contains four measures with fingerings m, p, p, i, p, p, m, p, p, i, p, p. The second staff contains four measures with fingerings m, p, p, i, m, m, i. The third staff contains four measures with fingerings m, i, m, i. The fourth staff contains four measures with fingerings m, i, m, p, and ends with a double bar line. The word *rit.* is written below the fourth staff.

# Etude No. 6 - Allegro

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

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

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

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

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

i m p m i p

i m *rit.* p

© Bradford Werner 2019, Victoria, BC, Canada

Free & Premium Sheet Music: [wernerguitareditions.com](http://wernerguitareditions.com)

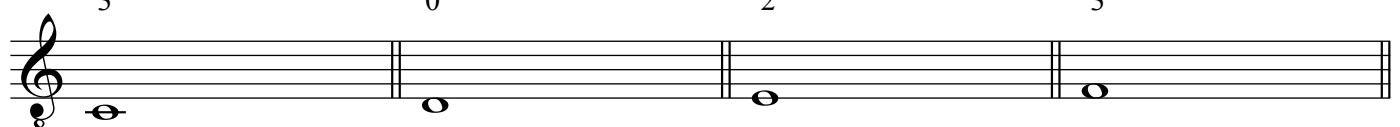
Lessons, Pro Video, & Blog: [thisisclassicalguitar.com](http://thisisclassicalguitar.com)





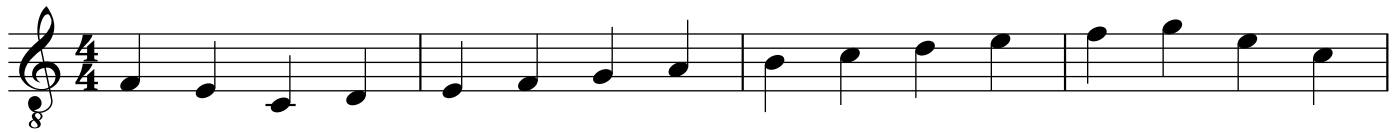
# New Notes

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



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

Complete the following note names, frets, and strings



Name: **F**   **E**   **C**

Fret: **3**   **2**   **3**

String: **4**   **4**   **5**



Name: **A**   **F**

Fret: **2**   **3**

String: **3**   **4**



# Etude No. 8 - Prelude

Hold fingers down and let notes sustain.

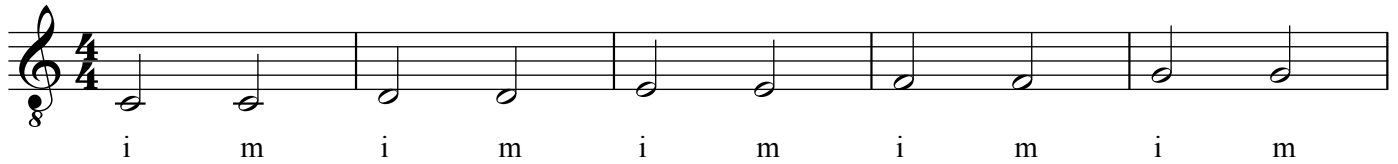
3 0 0  
p i m p i m

3 0 3  
*rit...*

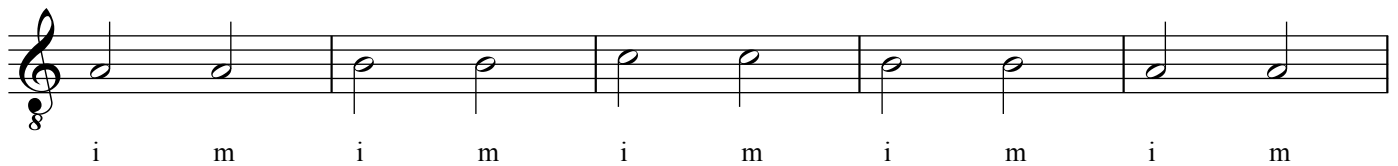
# C Major Scale

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

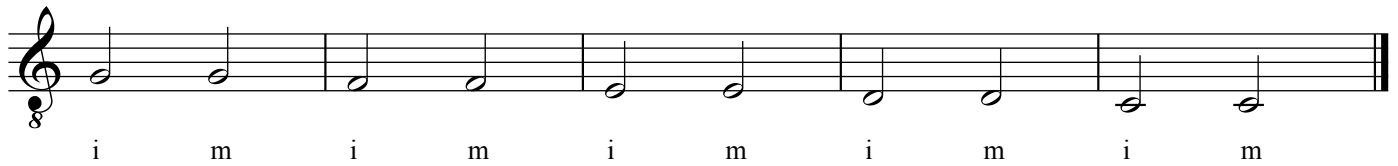
Rest your thumb on the 6th string.  
Use i, m the entire time.  
Memorize this scale and warm up with it everyday.



Musical staff 1: C major scale with repeated half notes, first four measures. The staff is in 4/4 time, starting on a treble clef with an 8va. The notes are C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The fingering below the notes is i m i m i m i m i m.



Musical staff 2: C major scale with repeated half notes, measures 5-8. The notes are C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The fingering below the notes is i m i m i m i m i m.



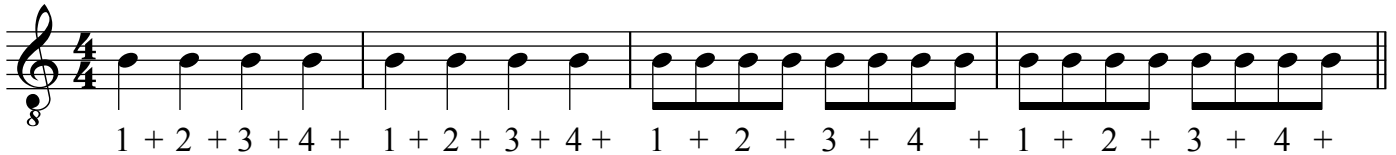
Musical staff 3: C major scale with repeated half notes, measures 9-12. The notes are C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The fingering below the notes is i m i m i m i m i m.

# Eighth Notes

Notice that eighth notes are connected with *beams*.

## Exercise No. 1a

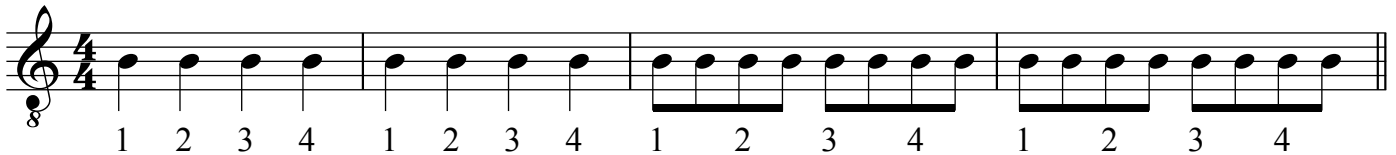
Count the written numbers and say "and" for the plus sign.



Musical notation for Exercise No. 1a, 4/4 time signature. The exercise consists of four measures. The first two measures contain quarter notes (G4, A4, B4, C5). The last two measures contain eighth notes (G4, A4, B4, C5) beamed in pairs. A small '8' is written below the first measure. Below the staff are counting cues: "1 + 2 + 3 + 4 +", "1 + 2 + 3 + 4 +", "1 + 2 + 3 + 4 +", and "1 + 2 + 3 + 4 +".

## Exercise No. 1b

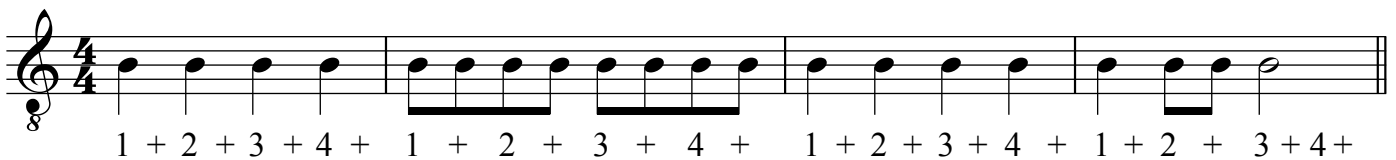
Only count the written numbers (do not say "and" between the quarter beats).



Musical notation for Exercise No. 1b, 4/4 time signature. The exercise consists of four measures. The first two measures contain quarter notes (G4, A4, B4, C5). The last two measures contain eighth notes (G4, A4, B4, C5) beamed in pairs. A small '8' is written below the first measure. Below the staff are counting cues: "1 2 3 4", "1 2 3 4", "1 2 3 4", and "1 2 3 4".

## Exercise No. 2a

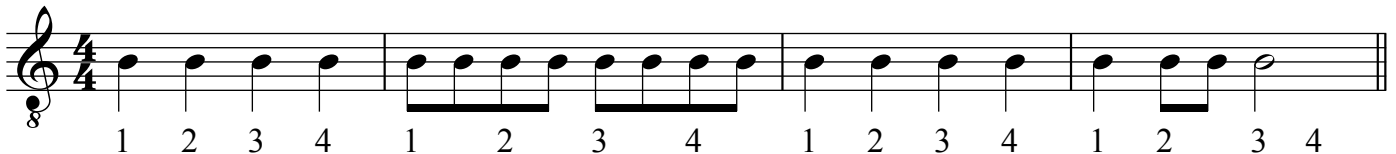
Count the written numbers and say "and" for the plus sign.



Musical notation for Exercise No. 2a, 4/4 time signature. The exercise consists of four measures. The first measure contains quarter notes (G4, A4, B4, C5). The second measure contains eighth notes (G4, A4, B4, C5) beamed in pairs. The third measure contains quarter notes (G4, A4, B4, C5). The fourth measure contains quarter notes (G4, A4, B4, C5) with a half note (G4) on the final beat. A small '8' is written below the first measure. Below the staff are counting cues: "1 + 2 + 3 + 4 +", "1 + 2 + 3 + 4 +", "1 + 2 + 3 + 4 +", and "1 + 2 + 3 + 4 +".

## Exercise No. 2b

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



Musical notation for Exercise No. 2b, 4/4 time signature. The exercise consists of four measures. The first measure contains quarter notes (G4, A4, B4, C5). The second measure contains eighth notes (G4, A4, B4, C5) beamed in pairs. The third measure contains quarter notes (G4, A4, B4, C5). The fourth measure contains quarter notes (G4, A4, B4, C5) with a half note (G4) on the final beat. A small '8' is written below the first measure. Below the staff are counting cues: "1 2 3 4", "1 2 3 4", "1 2 3 4", and "1 2 3 4".

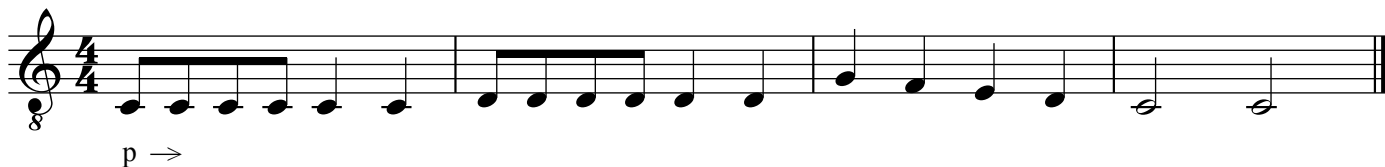
© Bradford Werner 2019, Victoria, BC, Canada

Free & Premium Sheet Music: [wernerguitareditions.com](http://wernerguitareditions.com)

Lessons, Pro Video, & Blog: [thisisclassicalguitar.com](http://thisisclassicalguitar.com)

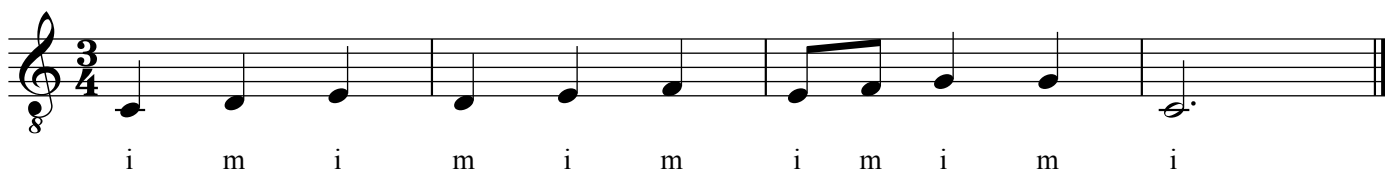
# Sight Reading

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



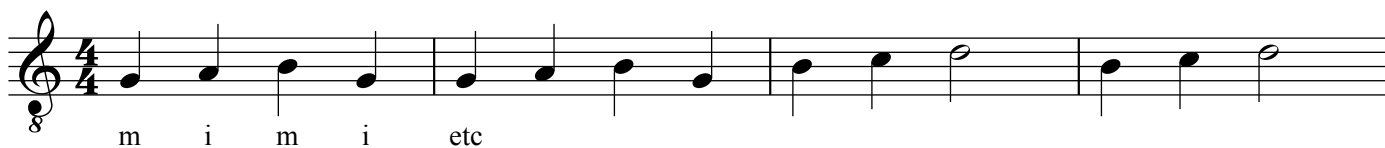
Musical notation for Exercise 1: A single staff in treble clef with a 4/4 time signature. The melody consists of quarter notes in the first two bars, followed by eighth notes in the third and fourth bars, and finally two half notes in the fifth and sixth bars. A dynamic marking 'p' with an arrow pointing right is located below the first bar.

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



Musical notation for Exercise 2: A single staff in treble clef with a 3/4 time signature. The melody consists of quarter notes in the first two bars, followed by eighth notes in the third and fourth bars, and finally a dotted half note in the fifth bar. The syllables 'i m i m i m i m i m i' are written below the notes.

## Frère Jacques



Musical notation for Frère Jacques (first line): A single staff in treble clef with a 4/4 time signature. The melody consists of quarter notes in the first two bars, followed by quarter notes and a half note in the third and fourth bars. The syllables 'm i m i etc' are written below the notes.



Musical notation for Frère Jacques (second line): A single staff in treble clef with a 4/4 time signature. The melody consists of eighth notes in the first two bars, followed by quarter notes and a half note in the third and fourth bars. The syllables 'i m i m' are written below the notes.

## Merrily we roll along

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



Musical notation for Merrily we roll along: A single staff in treble clef with a 2/4 time signature. The melody consists of eighth notes in the first two bars, followed by quarter notes in the third and fourth bars, and finally eighth notes in the fifth and sixth bars.

# Angeline the Baker

Traditional Bluegrass  
Fiddle & Banjo Tune

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

G C

m i m i

G

G C

G



# Minuet

James Hook  
(1746-1827)

*Edited for this book.*

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

The first system of the Minuet consists of two staves in 3/4 time. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a melodic line with a long slur over the first four measures. The bottom staff begins with a bass clef and contains a bass line with a long slur over the first four measures. The piece concludes with a double bar line and repeat dots.

The second system of the Minuet continues the melody and bass line from the first system. It features a long slur over the first four measures of the top staff. The piece concludes with a double bar line and repeat dots.

The third system of the Minuet continues the melody and bass line. It features two slurs over the first two measures of the top staff. The piece concludes with a double bar line and repeat dots.

The fourth system of the Minuet continues the melody and bass line. It features a long slur over the first four measures of the top staff. The piece concludes with a double bar line and repeat dots.

# Etude No. 9 - Glass

Let all notes sustain.

p i m i p i m i

# Vsi so venci vejli

## (All the Wreaths are White)

Traditional Slovenian  
Transcribed by Uroš Barič

Notice the changing time signature and eighth notes.  
Thanks to Slovenian guitarist Uroš Barič for sending me this beautiful song.  
Play this song slowly and legato aiming for the first beat of each bar.  
I suggest the teacher join in with chord accompaniment on the repeat.

C F G C G C

Vsi so ven - ci vej - li - i, vsi so ven - ci vej - li,  
Ar ga jes za - lej - vlen - n, ar ga jes za - lej - vlen,  
Či bi mo - ja sku - za - a, či bi mo - ja sku - za,  
Ka - men bi se raz - kla - o, ka - men bi se raz - kla - o,

G C G C F G C

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

# Flow Gently, Sweet Afton

Scottish  
Folk Song

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

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The melody is written in the top staff, and the accompaniment is written in the bottom staff. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment begins with a quarter note G3, followed by quarter notes A3, B3, and C4.

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The melody continues with quarter notes D5, E5, and F5. The accompaniment continues with quarter notes D4, E4, and F4.

The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The melody continues with quarter notes G5, A5, and B5. The accompaniment continues with quarter notes G4, A4, and B4.

The fourth system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The melody concludes with a quarter note C6, followed by a quarter rest. The accompaniment concludes with a quarter note C5, followed by a quarter rest.

© Bradford Werner 2019, Victoria, BC, Canada

Free & Premium Sheet Music: [wernerguitareditions.com](http://wernerguitareditions.com)

Lessons, Pro Video, & Blog: [thisisclassicalguitar.com](http://thisisclassicalguitar.com)

3 3 4

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

3 3 4

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

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

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

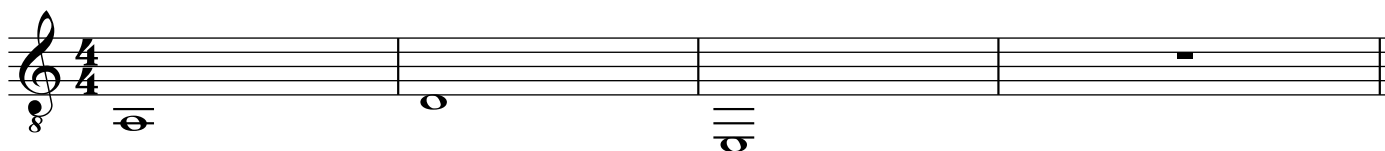
# Two Voice Textures

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

## Voice One (upper)

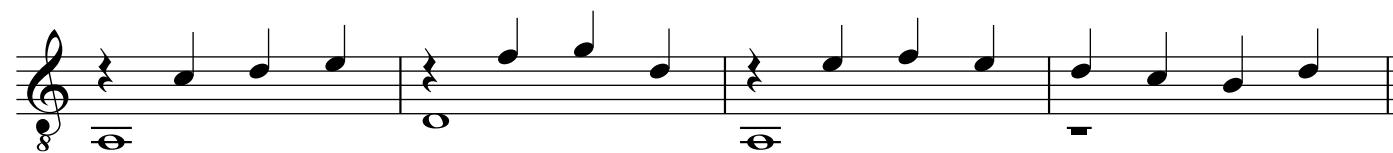


## Voice Two (lower)



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

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



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

# Etude No. 10 - The Swan

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

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

p m

p →

p m i m p i m i

# Etude No. 11 - The Old Douglas Fir

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

The musical score consists of four systems, each with a treble clef staff and a bass clef staff. The time signature is 3/4. The melody is written in the treble clef with stems up, and the bass line is in the bass clef with stems down. Dynamics include *p* (piano) and *i-m* (implied mezzo-forte). The first system includes the letters 'i p m i p m' under the bass notes. The second system has a double bar line at the end of the first measure. The third system has a double bar line at the end of the first measure. The fourth system has a double bar line at the end of the first measure.



# Dotted Quarter Notes

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

$$\text{♩.} = \text{♩} + \text{♩}$$

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

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

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

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

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

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

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

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

# Во поле березка стояла

## (Little Birch Tree in the Field)

Russian Folk Song

Thanks to Natasha and Galina for their help with this melody.  
Notice the time signature for this piece has only two beats per bar.  
Play all bass notes with *p* and all melody notes with *i-m*.

The musical score is written in 2/4 time and consists of four staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written on the upper staff of each system, and the bass line is written on the lower staff. The melody consists of eighth and quarter notes, while the bass line consists of quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

# The Skye Boat Song

Scottish Folk Song

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

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

C Am Dm G C

Musical staff 1: Treble clef, 3/4 time signature. Chords: C, Am, Dm, G, C. Fingerings: 3, 0, 3, 4.

F C G C Am

Musical staff 2: Treble clef. Chords: F, C, G, C, Am.

Dm G C F C Fine

Musical staff 3: Treble clef. Chords: Dm, G, C, F, C. Ends with Fine.

Am Dm Am

Musical staff 4: Treble clef. Chords: Am, Dm, Am.

F Am Am

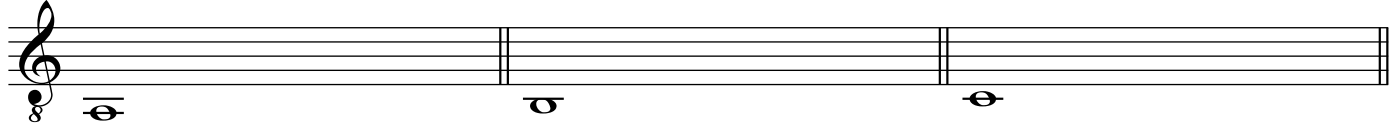
Musical staff 5: Treble clef. Chords: F, Am, Am.

Dm Am F Am G D.C al Fine

Musical staff 6: Treble clef. Chords: Dm, Am, F, Am, G. Ends with D.C al Fine.


# Fifth String Notes

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



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


Name the following notes



Name: **A**    **B**    **C**

Fret: **0**    **2**    **3**

String: **5**    **5**    **5**



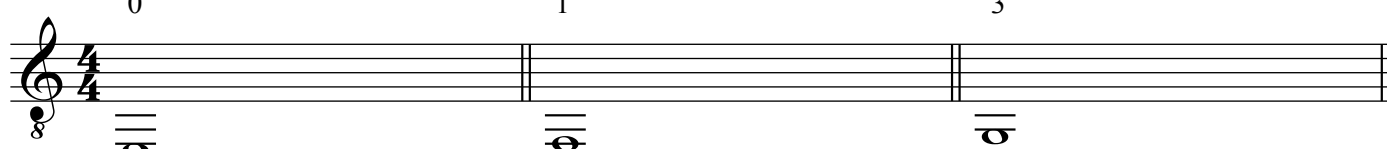
Name: **A**    **F**

Fret: **2**    **3**

String: **3**    **4**

# Sixth String Notes

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



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

Name the following notes



Name: **E F G**

Fret: **0 1 3**

String: **6 6 6**



Name: **G G G**

Fret: **3 0 3**

String: **1 3 6**

# Note Naming



Name: **A**      **B**

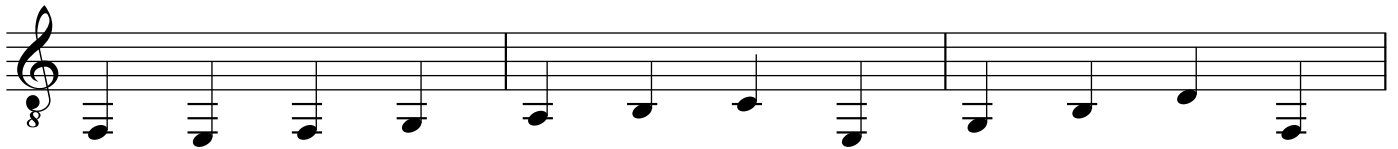
\_\_\_\_\_

Fret: **0**      **2**

\_\_\_\_\_

String: **5**      **5**

\_\_\_\_\_



Name:

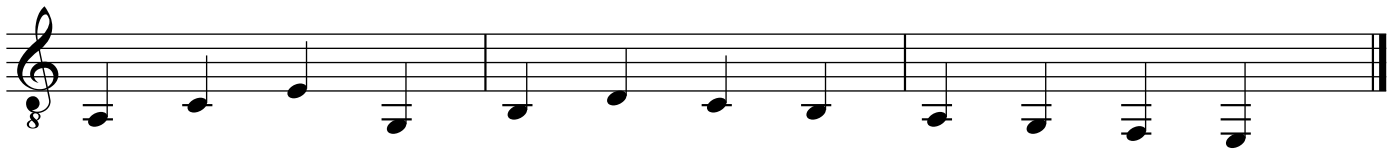
\_\_\_\_\_

Fret:

\_\_\_\_\_

String:

\_\_\_\_\_



Name:

\_\_\_\_\_

Fret:

\_\_\_\_\_

String:

\_\_\_\_\_

# Note Review

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

3 0 2 3 0 2 0 1

*p* → i m i m etc.

4 0 1 4 1 0 4 1

0 2 0 3 2 0 3 2

*p* →

0 3 1 0 1 3 0 2 3

# Sight Reading - The Imitation Game

Notice how every other bar is a repeat one octave lower.  
Use *i-m* for the upper octave and *p* for the lower octave as shown in the first line.  
Say the note names out loud as you play.

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

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

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

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



# Leyenda Theme

Isaac Albeniz  
(1860-1909)

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

p m p m p m

# Accidentals

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

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

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

## G Chromatic Scale

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

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

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

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

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

## The Musical Alphabet

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

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

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

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

© Bradford Werner 2019, Victoria, BC, Canada

Free & Premium Sheet Music: [wernerguitareditions.com](http://wernerguitareditions.com)

Lessons, Pro Video, & Blog: [thisisclassicalguitar.com](http://thisisclassicalguitar.com)

# E Chromatic Scale

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

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

⑥ ⑤ ④

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

③ ②

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

① ②

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

③ ④ ⑤

3 2 1 0 4 3 2 1 0

⑥

# Greensleeves

Traditional

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

Am G Am

1

E Am G Am

1

E Am C G

1 4 1

Am E C

G Am E Am

1 4 1



# Minuet in G

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

The student should study both parts.  
If played as a duet, switch parts at the repeat.  
Play quarter notes slightly detached and eighth notes legato.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. This is followed by a quarter note E5, a quarter note F#5, and a quarter note G5. The lower staff is in bass clef and contains a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes G4, A4, B4, C5, and a quarter note D5. This is followed by a quarter note E5, a quarter note F#5, and a quarter note G5. The lower staff continues the bass line with quarter notes: G1, F1, E1, D1, C1, B0, A0, G0.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes G4, A4, B4, C5, and a quarter note D5. This is followed by a quarter note E5, a quarter note F#5, and a quarter note G5. The lower staff continues the bass line with quarter notes: G0, F0, E0, D0, C0, B-1, A-1, G-1.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes G4, A4, B4, C5, and a quarter note D5. This is followed by a quarter note E5, a quarter note F#5, and a quarter note G5. The lower staff continues the bass line with quarter notes: G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2.

# Siciliano

Matteo Carcassi  
(1792-1853)

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

The first staff of music is in 3/4 time, starting with a treble clef and a key signature of one flat. It contains five measures. The first measure has a quarter rest. The second and third measures each contain a dotted half note. The fourth and fifth measures each contain a dotted half note with a slur over them and the word "Tie" written below. Below the staff, the lyrics "i m i m i m i" are written, with the letter "p" centered under the second and fourth notes.

The second staff of music contains five measures. The first measure has a dotted half note. The second measure has a dotted half note. The third measure has a dotted half note with a sharp sign (#) above the note. The fourth and fifth measures each contain a dotted half note. Below the staff, there are three sets of three horizontal lines representing guitar fretting positions, corresponding to the first, second, and fourth notes of the staff.

The third staff of music contains five measures. The first and second measures each contain a dotted half note. The third and fourth measures each contain a dotted half note with a slur over them. The fifth measure contains a dotted half note. Below the staff, there are two sets of three horizontal lines representing guitar fretting positions, corresponding to the first and second notes of the staff.

The fourth staff of music contains five measures. The first and second measures each contain a dotted half note. The third measure has a dotted half note with a sharp sign (#) above the note. The fourth and fifth measures each contain a dotted half note with a slur over them. Below the staff, the lyrics "i a m i" are written, with the letter "p" centered under the first note. Below the staff, there are two sets of three horizontal lines representing guitar fretting positions, corresponding to the first and second notes of the staff.

# Farewell

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

The musical score is written in treble clef with a 3/4 time signature. It consists of six staves of music. The first staff includes the lyrics 'a m i a m i a m i' and a piano (p) dynamic marking. The music features a melody of quarter notes and eighth notes, with triplets of eighth notes indicated by brackets and fingerings (1, 2, 3, 4, 2, 1, 2). The accompaniment consists of sustained chords, primarily triads, indicated by vertical lines and dots. The key signature has one sharp (F#).



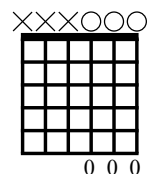
# Chord Accompaniment Section

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

## Chord Diagrams

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

## E Minor (Em)



## Hey, Ho, Nobody Home

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

Em

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

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

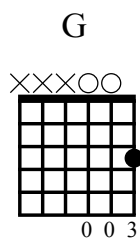
The musical notation consists of two staves in 4/4 time with a key signature of one sharp (F#). The first staff shows the melody with lyrics: 'Hey, ho, no - bod - y home. Meat nor drink, nor'. The second staff continues the melody with lyrics: 'mon - ey have I none, yet will I be mer - ry.'. Above each staff, there are 12 diagonal slash marks representing strumming patterns, with the final one being a double slash. The chord 'Em' is written above the first staff.

# Frère Jacques / Brother John

Traditional  
France

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

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



G

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

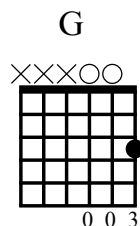
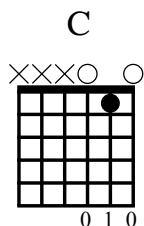
Son nez les ma - ti - nes! son nez les ma - ti - nes! Ding, dang, dong. Ding, dang, dong.  
Morning bells are ring - ing! Morning bells are ring - ing!

# London Bridge

Traditional  
England

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

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



C G C

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

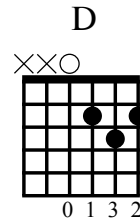
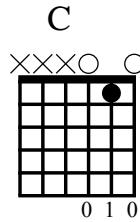
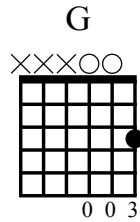
G C

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

# You Are My Sunshine

Jimmie Davis,  
Charles Mitchell,  
Paul Rice

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



G

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

C G

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

C G

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

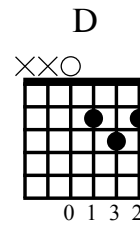
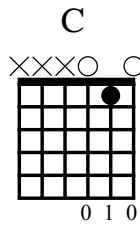
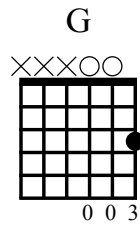
D G

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

# Amazing Grace

Traditional Hymn

Strum the chords with three beats per bar.



G C G

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

D

saved a wretch like me. - - - I

G C G

once was lost, but now am found; was

D G

blind, but now I see. - -

# Red River Valley

Traditional  
North American

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

Downstrum = ▣ Upstrum = ▽

## Strum Pattern

1 2 + 3 4

G

0 0 3

C

0 1 0

D

0 1 3 2

G C

Come and sit by my side if you love me.

G D

Do not hasten to bid me adieu.

G C

But remember the Red River Valley,

D G

and the cowboy who loved you so true.

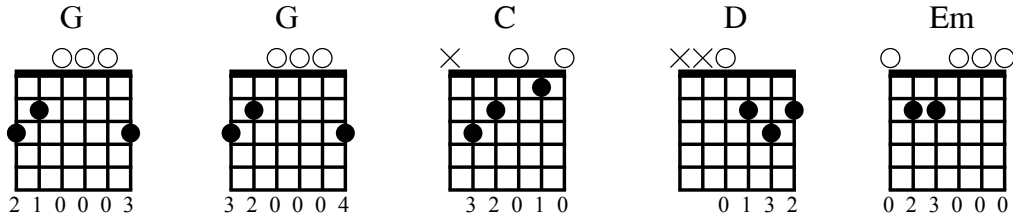
© Bradford Werner 2019, Victoria, BC, Canada

Free & Premium Sheet Music: [wernerguitareditions.com](http://wernerguitareditions.com)  
Lessons, Pro Video, & Blog: [thisisclassicalguitar.com](http://thisisclassicalguitar.com)

# Full Chord Shapes

Memorize these chord shapes for the next few songs.

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



## Tom Dooley - North Carolina Folk Song

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

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

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

# Danny Boy

Traditional Irish

Bars containing two chords receive two beats per chord.

Musical notation for the first line of the song. It consists of a single staff in G major (one sharp) and 4/4 time. The melody is written in treble clef. Above the staff, the chords G, C, and G are indicated above the first, second, and third measures respectively. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter).

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

Musical notation for the second line of the song. It consists of a single staff in G major (one sharp) and 4/4 time. The melody is written in treble clef. Above the staff, the chords D, G, and C are indicated above the first, second, and third measures respectively. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter).

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

Musical notation for the third line of the song. It consists of a single staff in G major (one sharp) and 4/4 time. The melody is written in treble clef. Above the staff, the chords G, D, G, and C are indicated above the first, second, third, and fourth measures respectively. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter).

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

Musical notation for the fourth line of the song. It consists of a single staff in G major (one sharp) and 4/4 time. The melody is written in treble clef. Above the staff, the chords G, Em, C, and D are indicated above the first, second, third, and fourth measures respectively. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter).

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

Musical notation for the fifth line of the song. It consists of a single staff in G major (one sharp) and 4/4 time. The melody is written in treble clef. Above the staff, the chords G, C, G, D, and G are indicated above the first, second, third, fourth, and fifth measures respectively. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter).

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

© Bradford Werner 2019, Victoria, BC, Canada

Free & Premium Sheet Music: [wernerguitareditions.com](http://wernerguitareditions.com)

Lessons, Pro Video, & Blog: [thisisclassicalguitar.com](http://thisisclassicalguitar.com)




# Shenandoah

American Folksong


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

G C



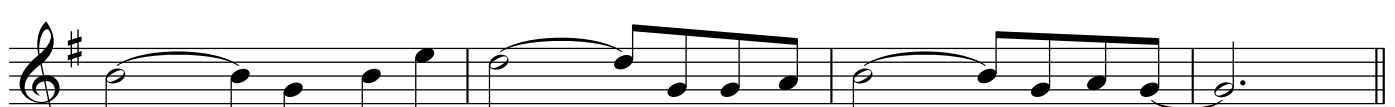
Oh. Shen-an- doah I long to see you, A - way you roll-ing

G C D Em C



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

G C G Em G D G

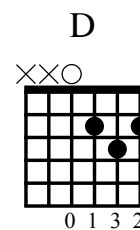
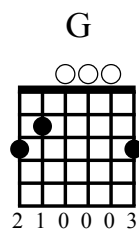
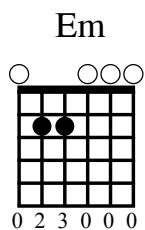
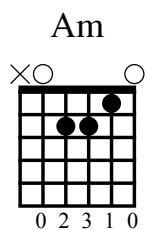


way we're bound a - way a-cross the wide Miss-ou - ri.

# Scarborough Fair

Traditional

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



Am Em Am

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

D Am

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

Em Am G

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

Am G Em Am

She once was a true love of mine.

# Tablature

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

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

The image shows a musical staff and a guitar tablature (TAB) system. The musical staff is in treble clef and contains six notes: E, E, D, B, F, and D. The TAB system consists of six horizontal lines representing the guitar strings. The notes are represented by numbers on these lines: 0, 0, 0, 2, 3, and 3. Below the TAB, arrows point to each note with a description of the string and fret: 6th string open, 1st string open, 4th string open, 5th string 2nd fret, 4th string 3rd fret, and 2nd string 3rd fret.

Notes	E	E	D	B	F	D
Musical Staff	Quarter note	Quarter note	Quarter note	Quarter note	Quarter note	Quarter note
TAB	0	0	0	2	3	3
String/Fret	6th string open	1st string open	4th string open	5th string 2nd fret	4th string 3rd fret	2nd string 3rd fret

## Please Note

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

# Scarborough Fair (Fingerstyle)

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

Am Em Am

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

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

D Am

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

Em Am G

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

Am G Em Am

She once was a true love of mine.

# Will the Circle Be Unbroken?

Ada R. Habershon &  
Charles H. Gabriel

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

G

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

TAB

C G

by, by and by? Is a

TAB

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

TAB

D G

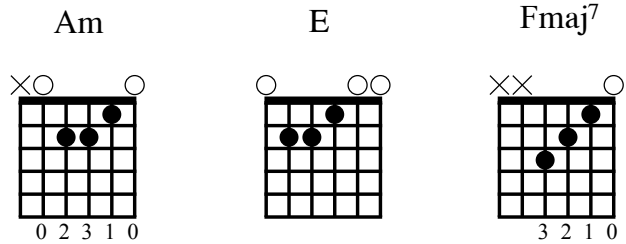
sky? in the sky?

TAB

# Saint James Infirmary Blues

American  
Folksong

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



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

E                      Am   E                      |1.  
Am                      Fmaj<sup>7</sup>   E                      Am

|2.  
Am                                      Fmaj<sup>7</sup>                      E

# House of the Rising Sun

American  
Folksong

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

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

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

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

There is a house in New Or - leans they

Am C E Am C

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

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

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

# Scales for Blues and Popular Music

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

## A Pentatonic Minor (open position)

## A Pentatonic Minor (closed position)

Closed position scales can be moved around the fingerboard to change the key.  
 Example: If you start the pattern on the 6th fret it will be an A# pentatonic minor scale.

## A Blues Scale (closed position)

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



# Twelve Bar Blues

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

A

1  
0

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

D

A

1  
0

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

E

D

A

E

1  
0

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

# The Shuffle

A

1 3  
0 0

T				
A				
B	2 2 4 4 2 2 4 4	2 2 4 4 2 2 4 4	2 2 4 4 2 2 4 4	2 2 4 4 2 2 4 4
	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0

D A

1 3  
0 0

T				
A				
B	2 2 4 4 2 2 4 4	2 2 4 4 2 2 4 4	2 2 4 4 2 2 4 4	2 2 4 4 2 2 4 4
	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0

E D A (E)

1 3  
0 0

T				
A				
B	2 2 4 4 2 2 4 4	2 2 4 4 2 2 4 4	2 2 4 4 2 2 4 4	2 2 2 2 2 2 2 2
	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0

# Rhythm Riff Blues

A

D

A

E

D

A

(E)

# Right Hand Technique Routine

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

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

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

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

## No. 3 - p, i alternation

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

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

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

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

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

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

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

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

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

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

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

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

# Left Hand Technique Routine

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

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

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

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

T  
A  
B  
5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8

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

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

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

T  
A  
B  
5 8 5 8 5 8 5 8 5 8 5 8

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

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

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

T  
A  
B  
5 8 7 8 6 8 5 8 7 8 6 8 5 8 7 8 6 8

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

T  
A  
B  
5 8 7 8 6 8 5 8 7 8 6 8 5 8 7 8 6 8

# Single String Chromatic Scales

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

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

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

Say the note names out loud.

## 1st String - E Chromatic

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

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

T  
A  
B

## 2nd String - B Chromatic

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

T  
A  
B

## 3rd String - G Chromatic

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

T  
A  
B



### 4th String - D Chromatic

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

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

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

### 5th String - A Chromatic

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

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

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

### 6th String - E Chromatic

Musical notation for the 6th string, E chromatic scale. The notation includes a treble clef, a staff with notes, and a tablature below. The notes are: E, F, F#, G, G#, A, A#, B, C, C#, D, D#, E, Eb, D, Db, C, B, Bb, A, Ab, G, Gb, F, E. The tablature shows fret numbers from 0 to 12, with some frets repeated for chromatic movement.

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

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

# Scales

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

## E Chromatic 1 Octave

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

④ ③ ② ① ② ③ ④

## E Chromatic 2 Octaves

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

⑥ ⑤ ④ ③ ② ①

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

② ③ ④ ⑤ ⑥

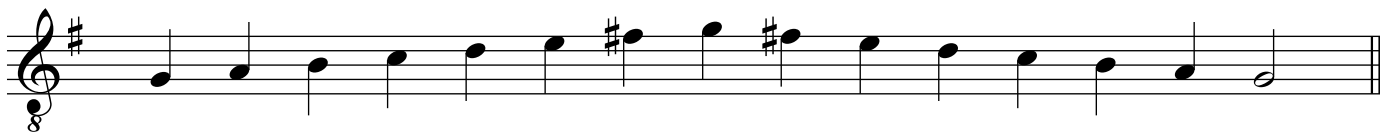
## One Octave Major Scales

These scales have been left unfingered for flexibility in teaching styles.  
Key Signatures will be discussed in my Volume 2 method book.  
I have added accidentals in addition to the key signature.

### C Major



### G Major Upper Octave



### G Major Lower Octave



### F Major



A Natural Minor



E Natural Minor



D Natural Minor



# Reference for Basic First Position Notes

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

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

<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>
6th string open	6th string 1st fret 1st finger	6th string 3rd fret 3rd finger	5th string open	5th string 2nd fret 2nd finger	5th string 3rd fret 3rd finger

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

<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>
4th string open	4th string 2nd fret 2nd finger	4th string 3rd fret 3rd finger	3rd string open	3rd string 2nd fret 2nd finger	2nd string open

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

<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
2nd string 1st fret 1st finger	2nd string 3rd fret 4th finger	1st string open	1st string 1st fret 1st finger	1st string 3rd fret 4th finger

# Chord Reference

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

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

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

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