Classical Guitar Method
Volume 1

By Bradford Werner
wernerguitareditions.com
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2019 Edition

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Classical Guitar Method - Volume 1

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2019 Edition

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

Hard Copies

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

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About this book

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

How to use this book

Study Part 1 in 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.

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Practice Advice

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

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

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

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

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

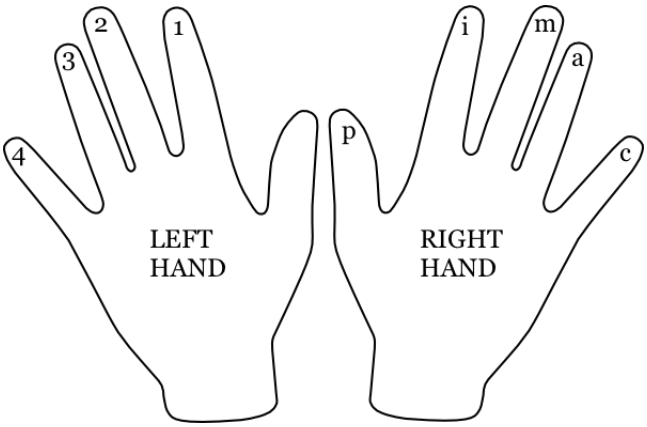
Play slowly: I've rarely encountered a student who practices as slowly as I think they should. Practicing ultra slowly will ensure you are playing with your best hand positions, sound, confidence, relaxation, accuracy, and more. The majority of your practicing should be at very slow tempos. Once you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

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

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

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

Getting Started - Finger Names



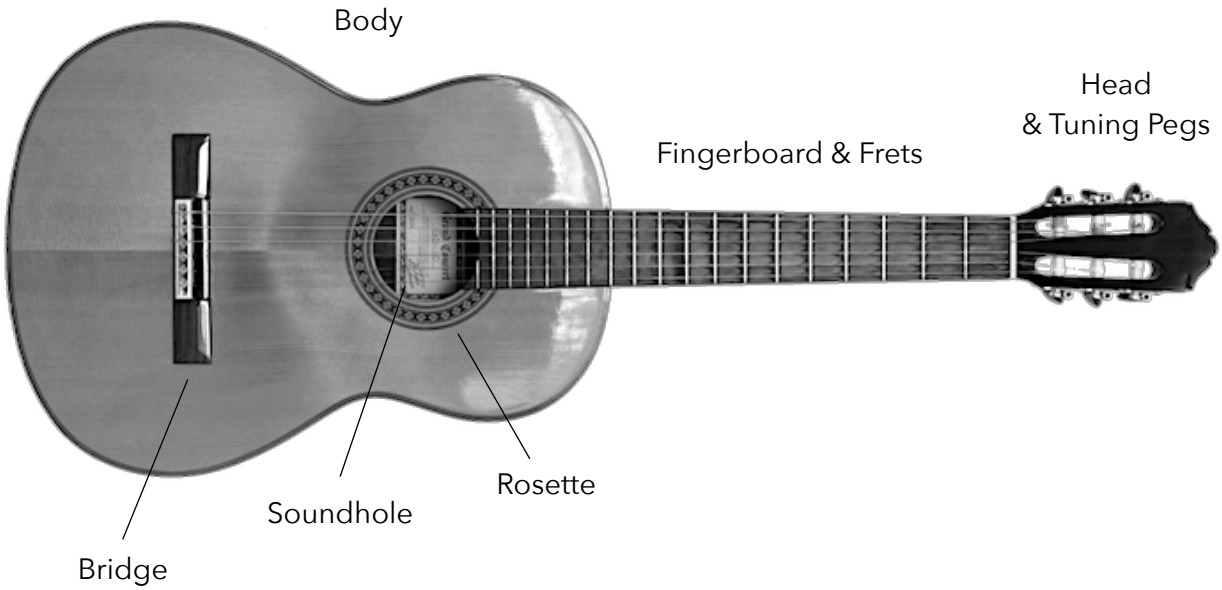
Left Hand Finger Names

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

Right Hand Finger Names

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

Anatomy of the Classical Guitar



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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: **thisisclassicalguitar.com/lessons/**

Sitting Position

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

Right Arm & Hand

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

Left Arm & Hand

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

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

Same position applies to guitar supports

Beat, Tempo, Notes

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.

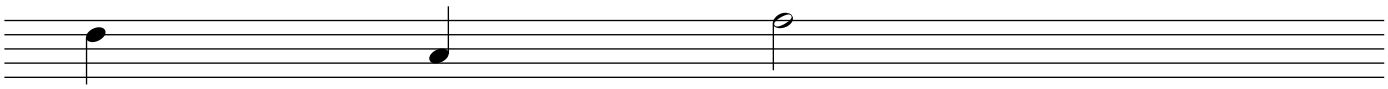
Anatomy of a note:

Noteheads

Noteheads with stems

Stems with flags

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



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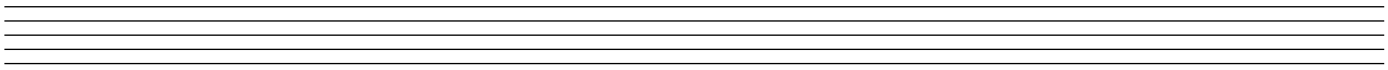
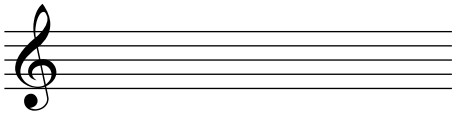
Basic Musical Symbols

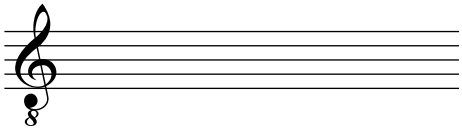
The **Staff** has five lines.



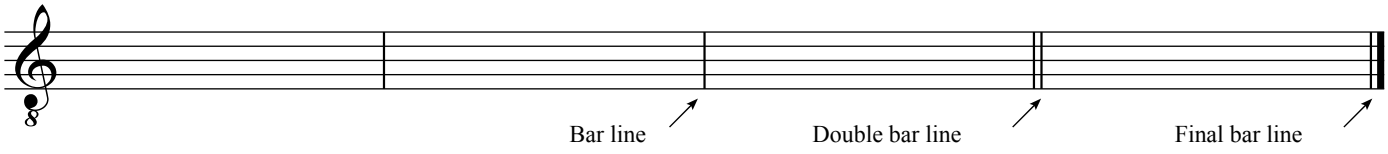
The **Treble Clef Sign** is used in guitar notation (also called the G Clef).



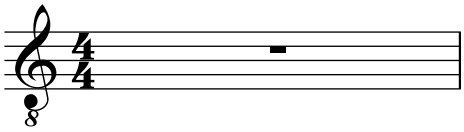
A treble clef with an 8 below is often used in guitar notation.
Guitar sounds one octave below where it's written.



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.

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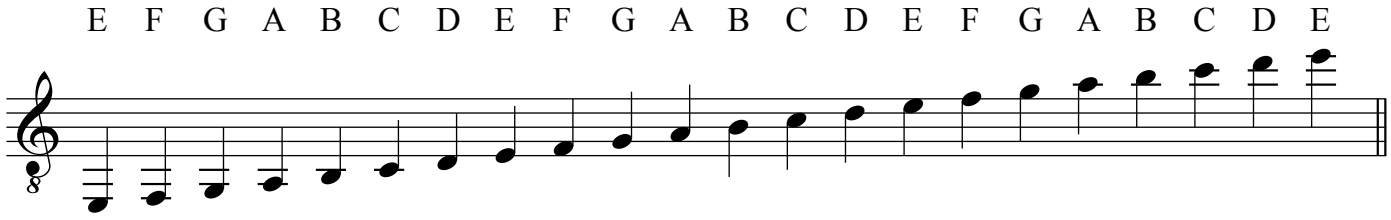
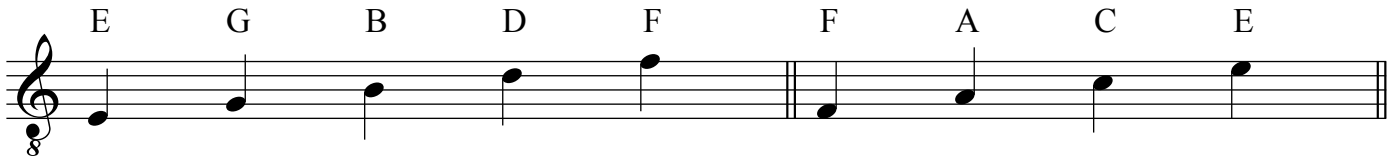
Notes & Rhythms

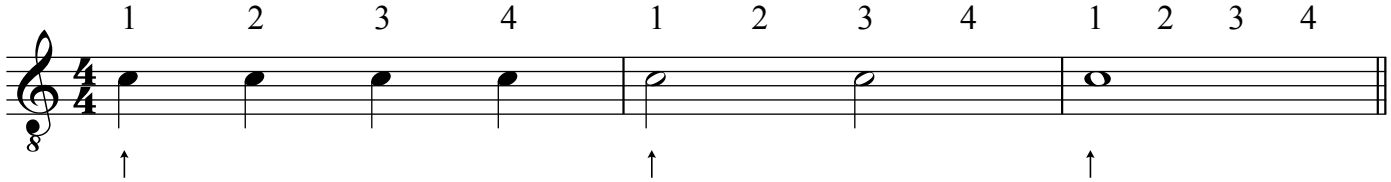
Standard music notation starting on the lowest note of the guitar.
The lines above and below the staff are called **Ledger Lines**.
The note names go up in the order of the musical alphabet.



Line Notes Memorization: **E**very **G**ood **B**ear **D**eserves **F**ish.
Space Notes Memorization: **FACE**



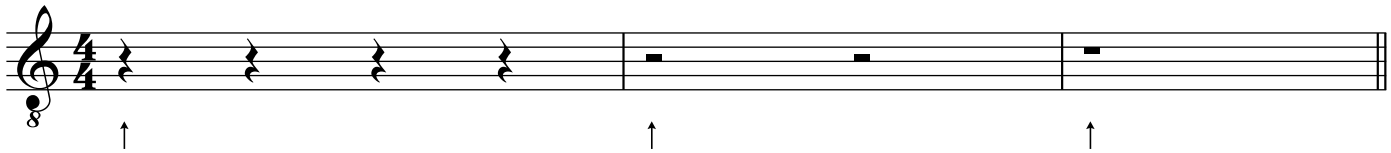
Rhythm & Beat Values



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

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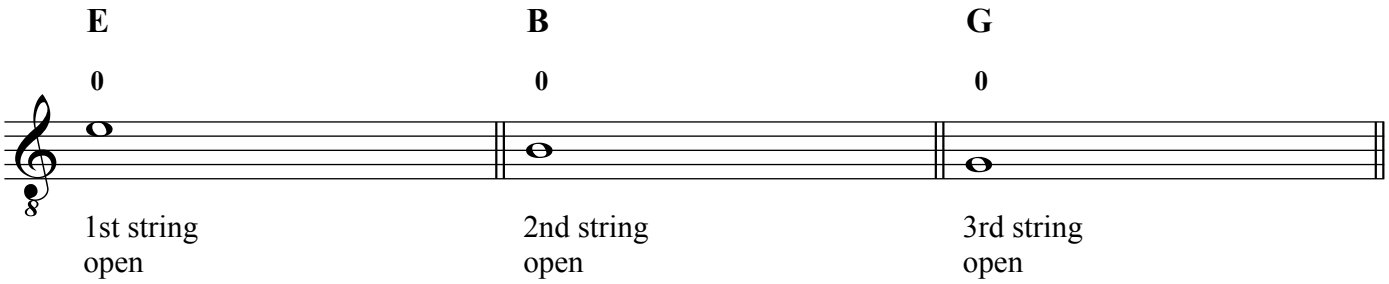
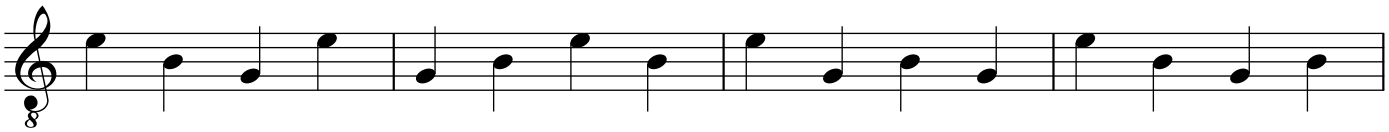
Notes for Etude No. 1

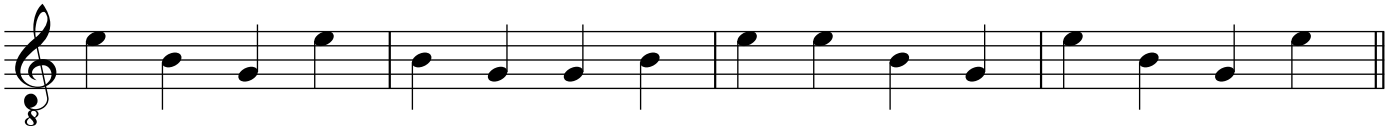


Complete the following note names and string numbers



Name: **E B G E**

String: **1 2 3 1**



Name: **E B**

String: **1 2**

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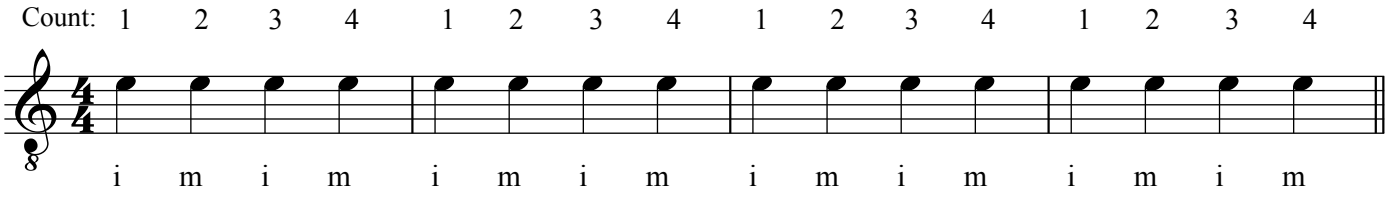
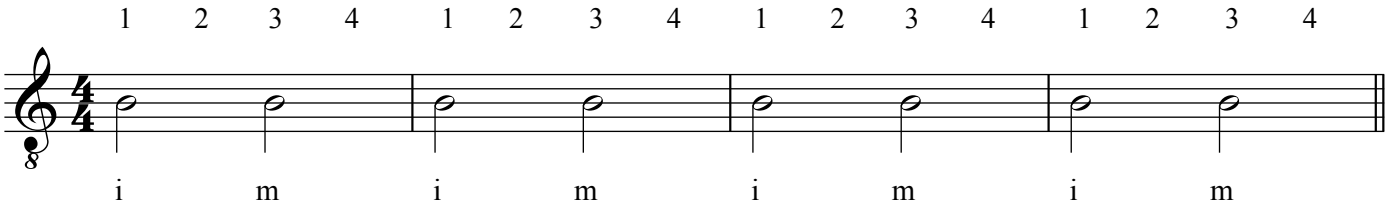
Rhythms for Etude No. 1

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

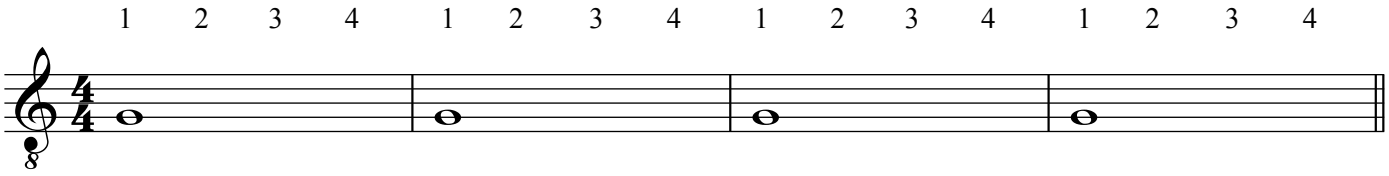
Quarter Notes



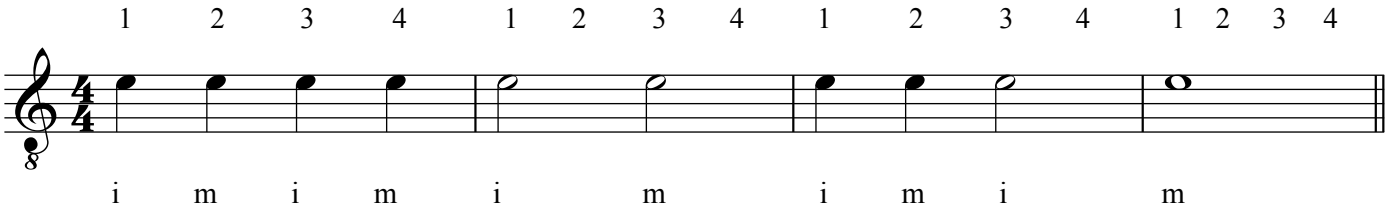
Half Notes



Whole Notes



Mixed Rhythms



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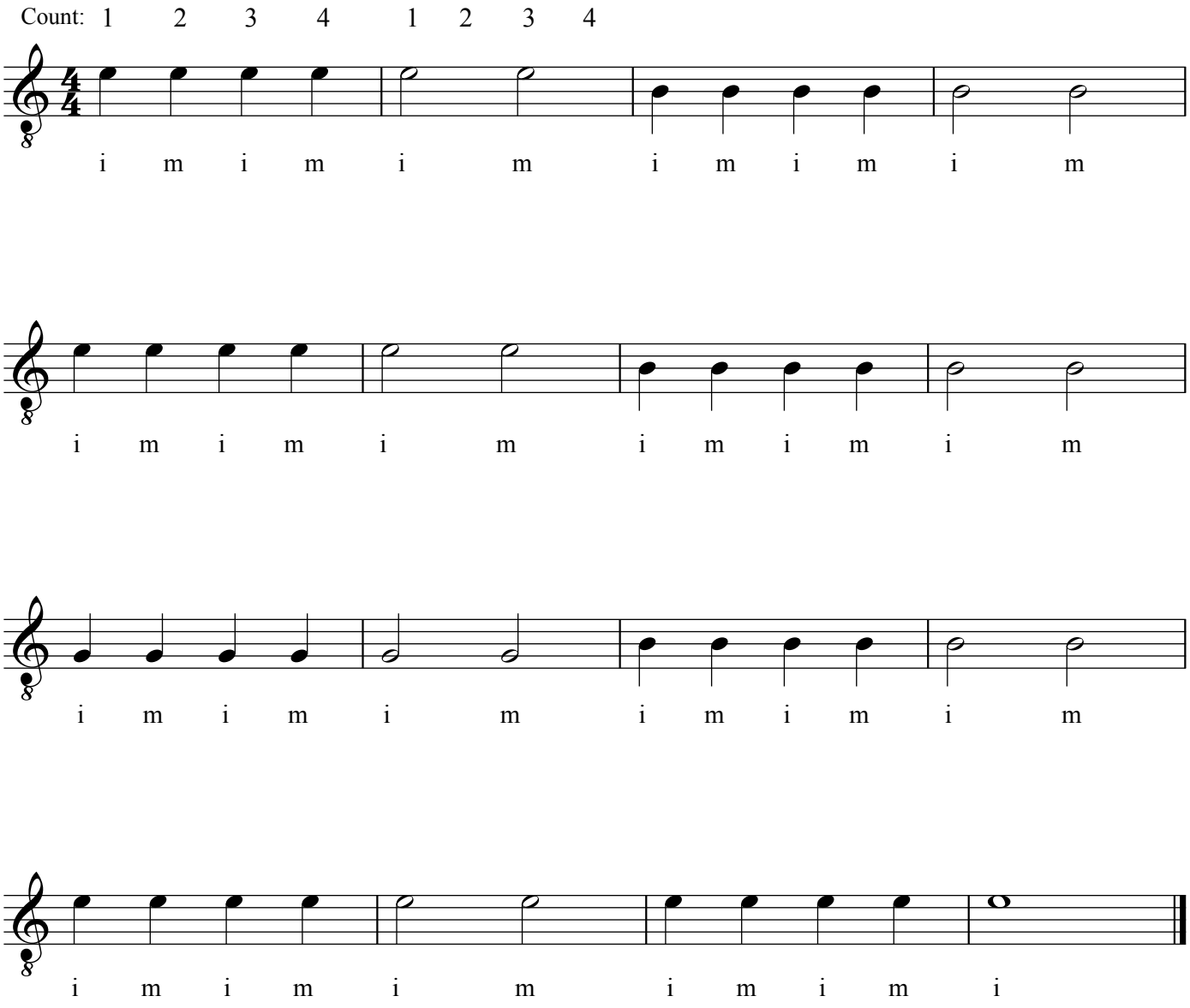
Etude No. 1 - Melody

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



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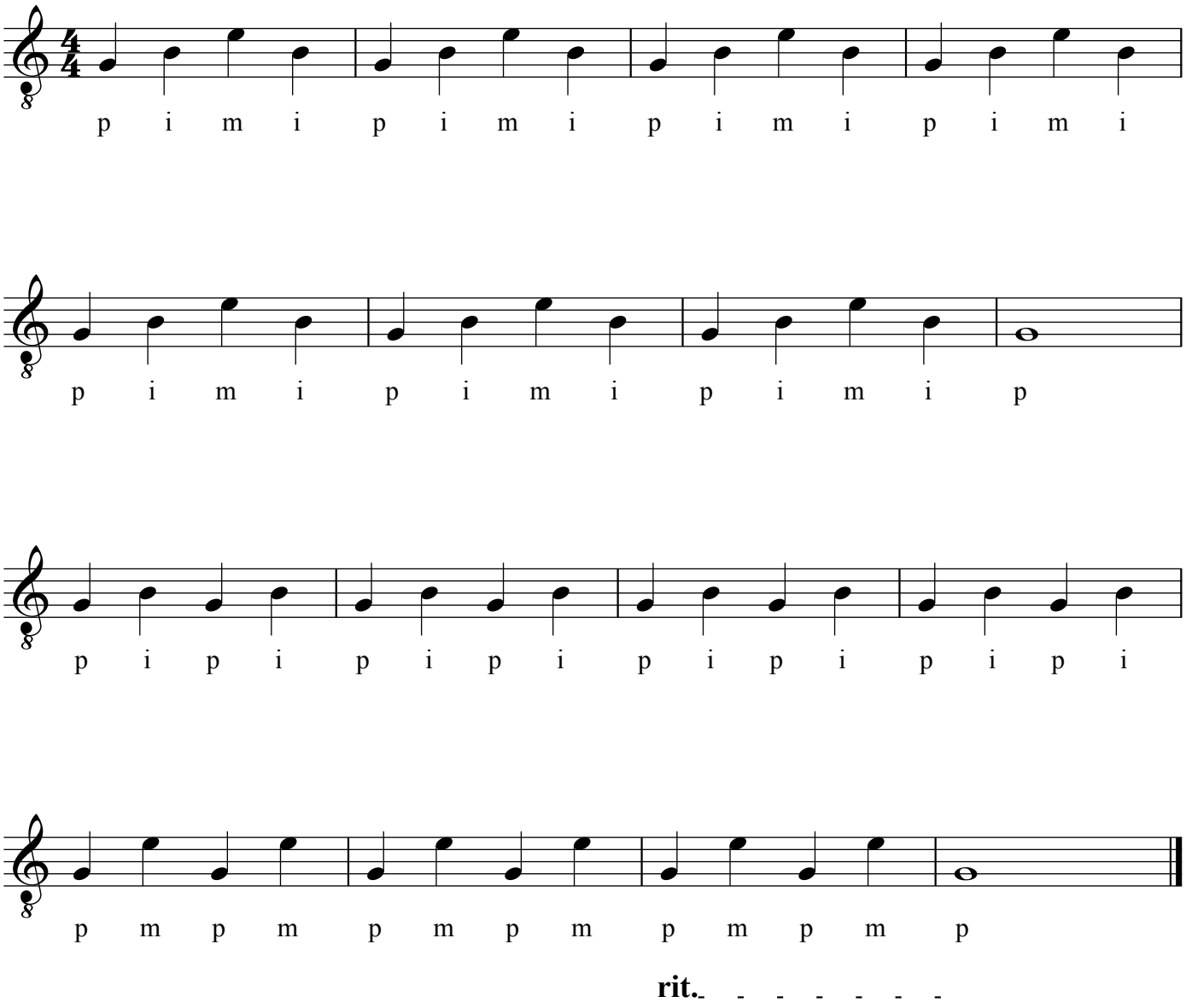
Etude No. 2 - Arpeggios

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



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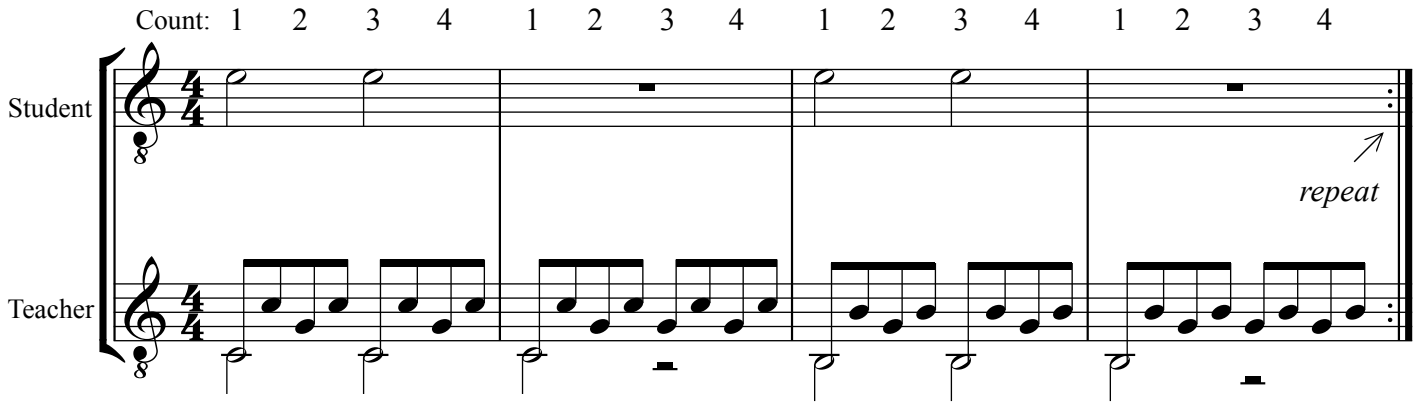
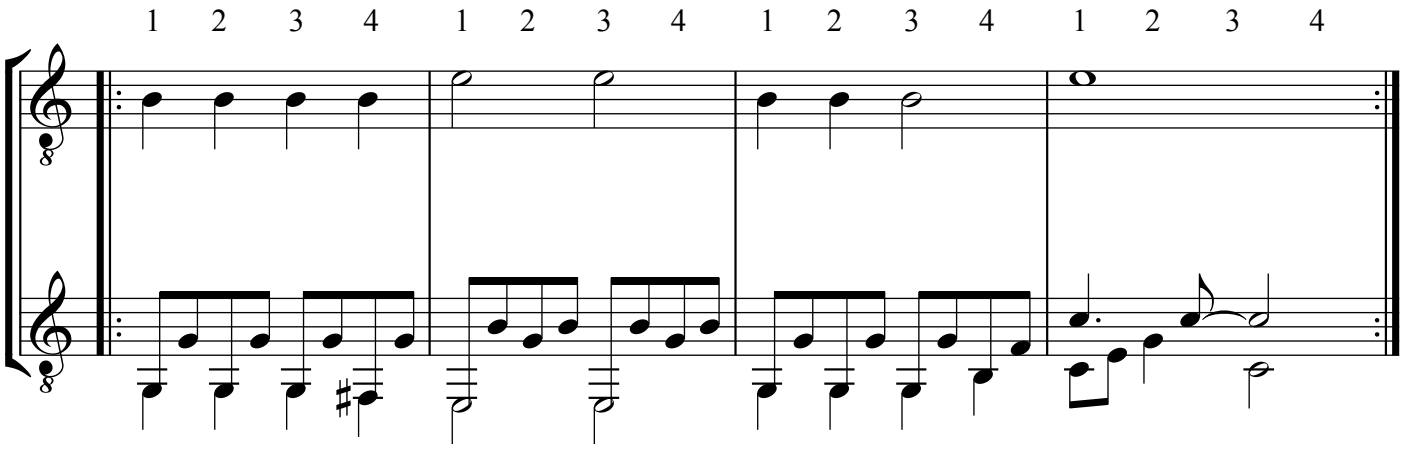
Nocturne Duet

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*.





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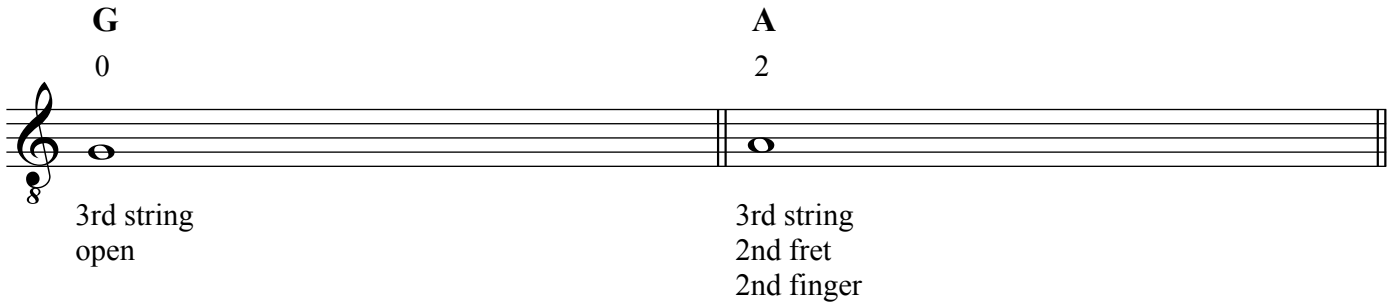
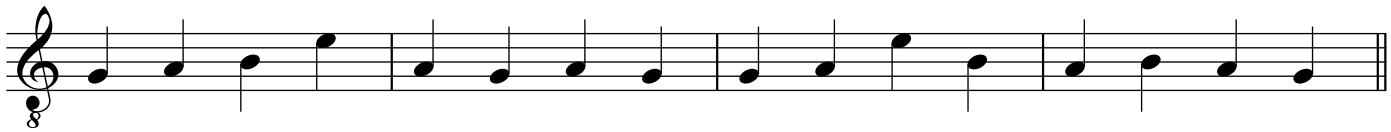
Notes on the Third String



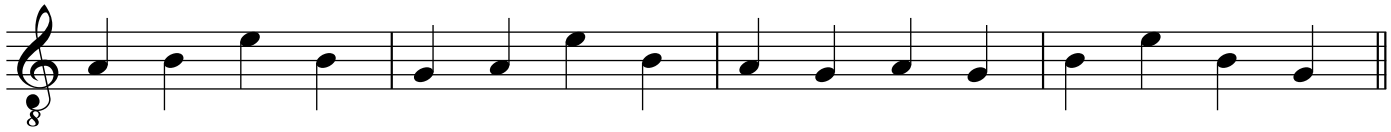
Complete the following note names, frets, and strings



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

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

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



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

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

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

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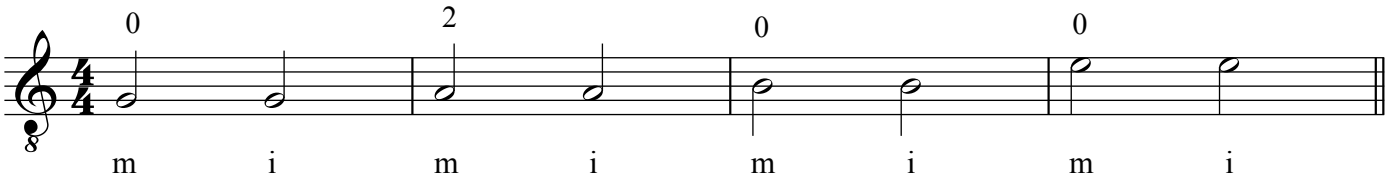
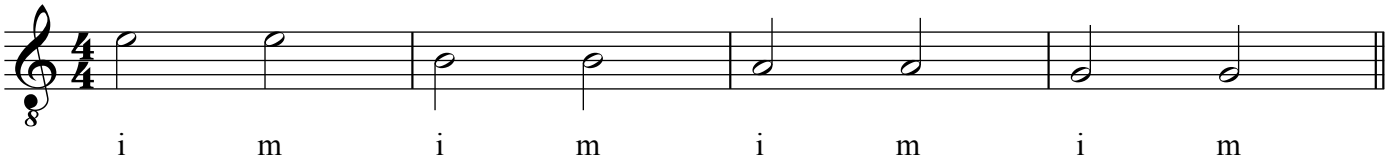
Sight Reading & Review

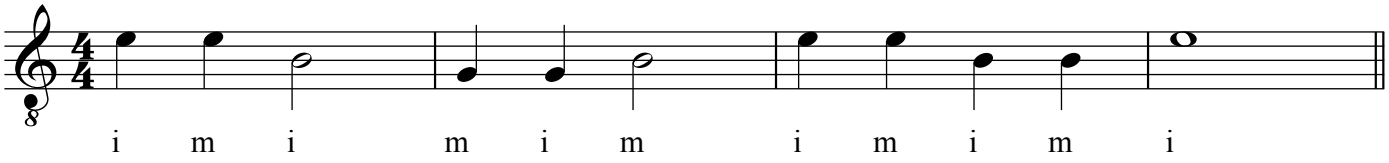
1. Ascending Note Review



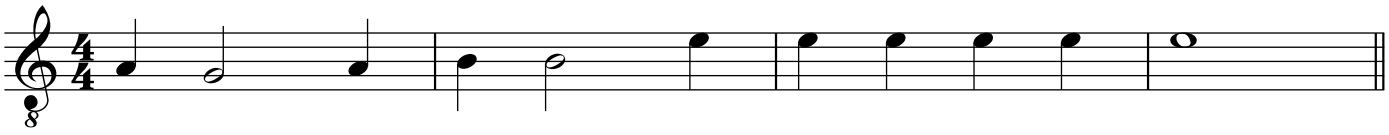
2. Descending Note Review



3. Rhythm Review on Open Strings



4. Rhythm Review with All Notes



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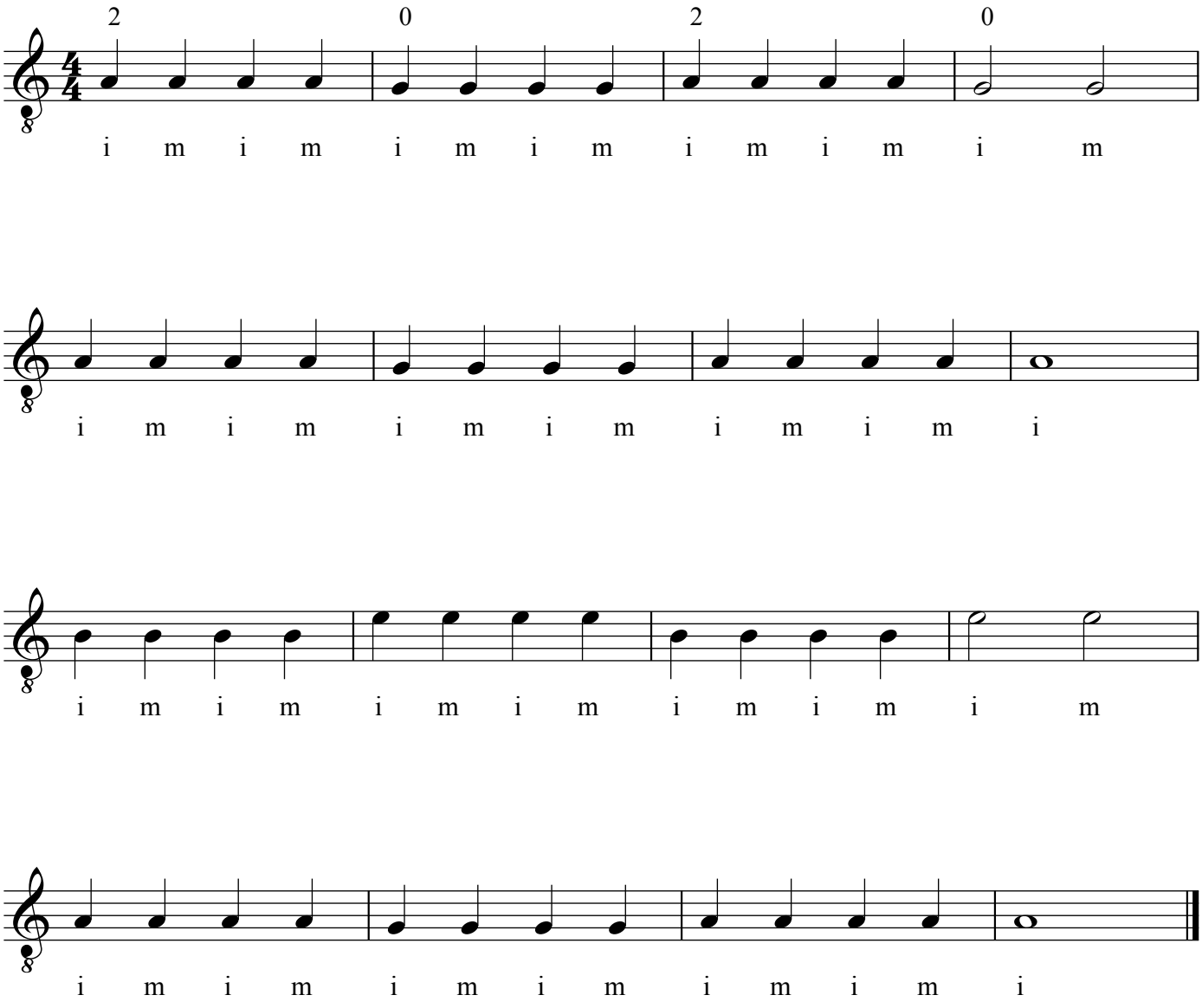
Moderato

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.



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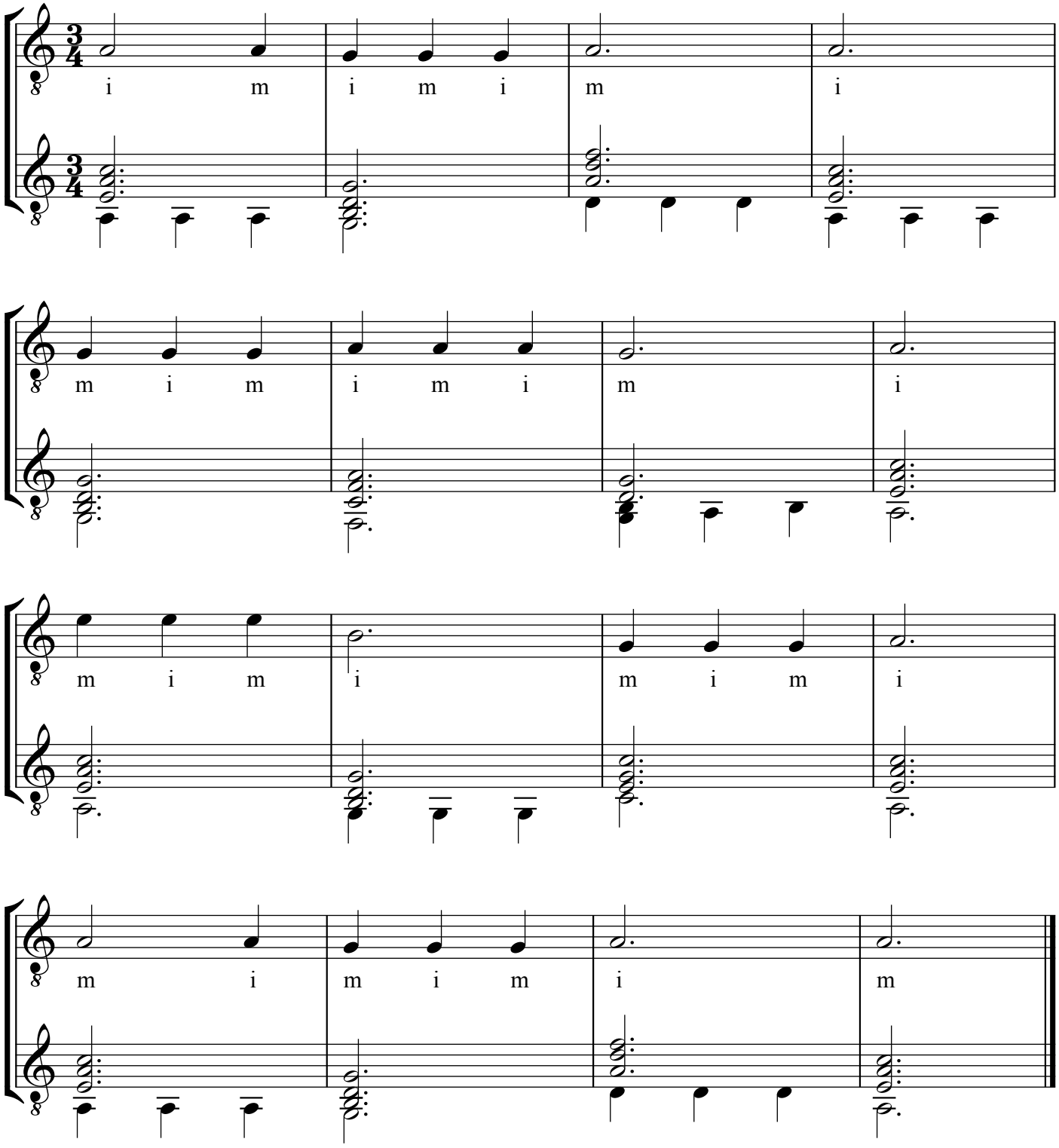
A Fairy Tale

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.



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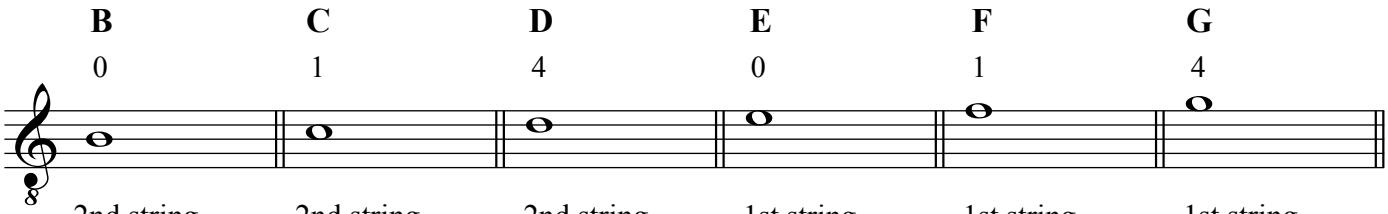
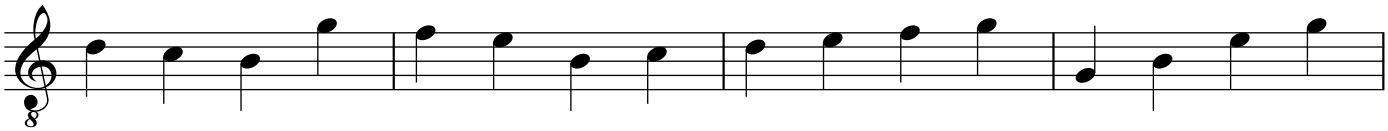
Notes on the First & Second Strings

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



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

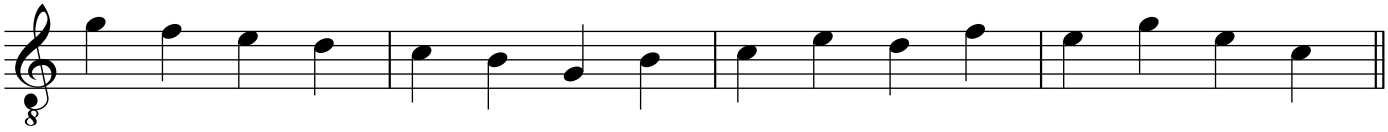
Complete the following note names, frets, and strings



Name: **D C**

Fret: **3 1**

String: **2 2**



Name: **G F**

Fret: **3 1**

String: **1 1**

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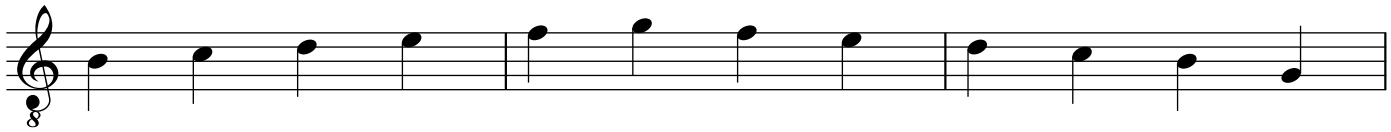
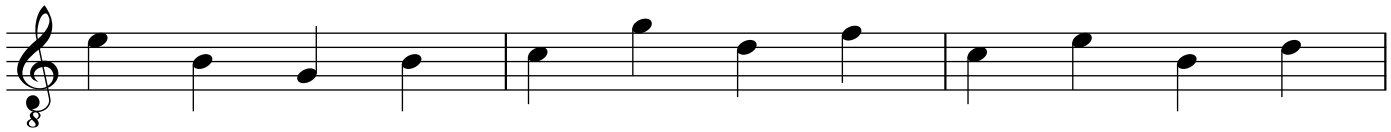
Note Review



Name: **B** **C**

Fret: **0** **1**

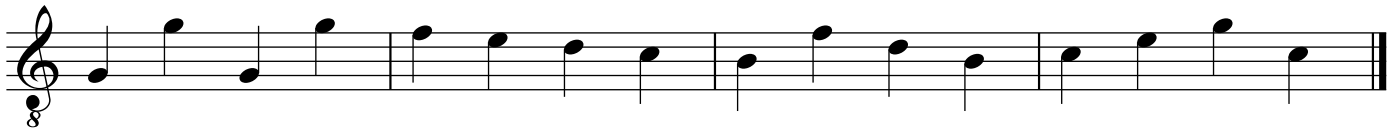
String: **2** **2**



Name:

Fret:

String:



Name:

Fret:

String:

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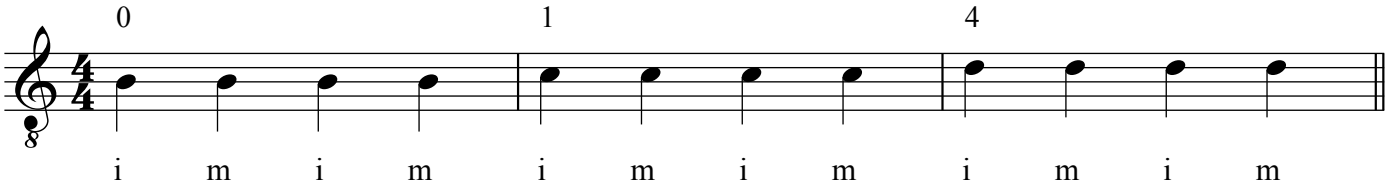
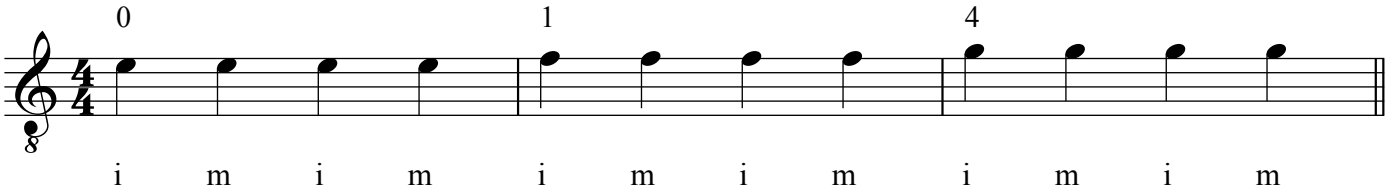
Sight Reading & Review

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

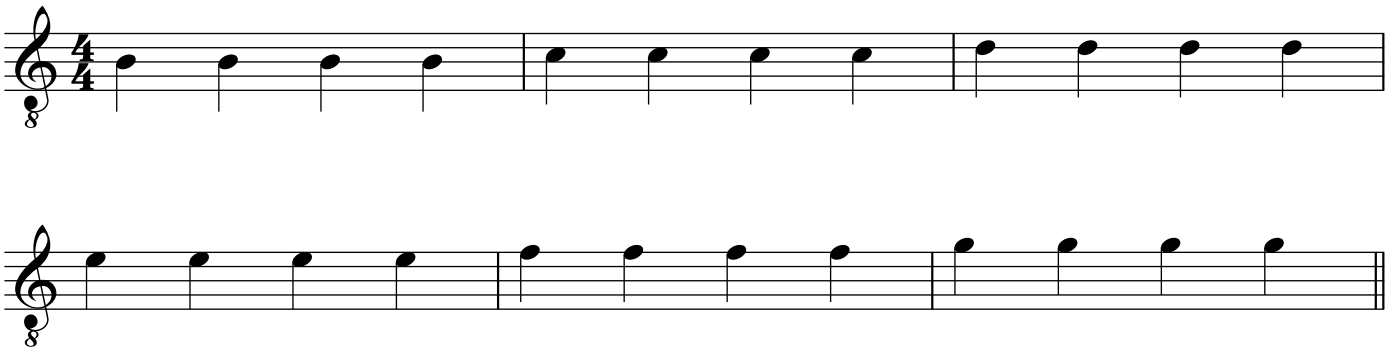
Second String Notes



First String Notes



Both Strings Without Fingering



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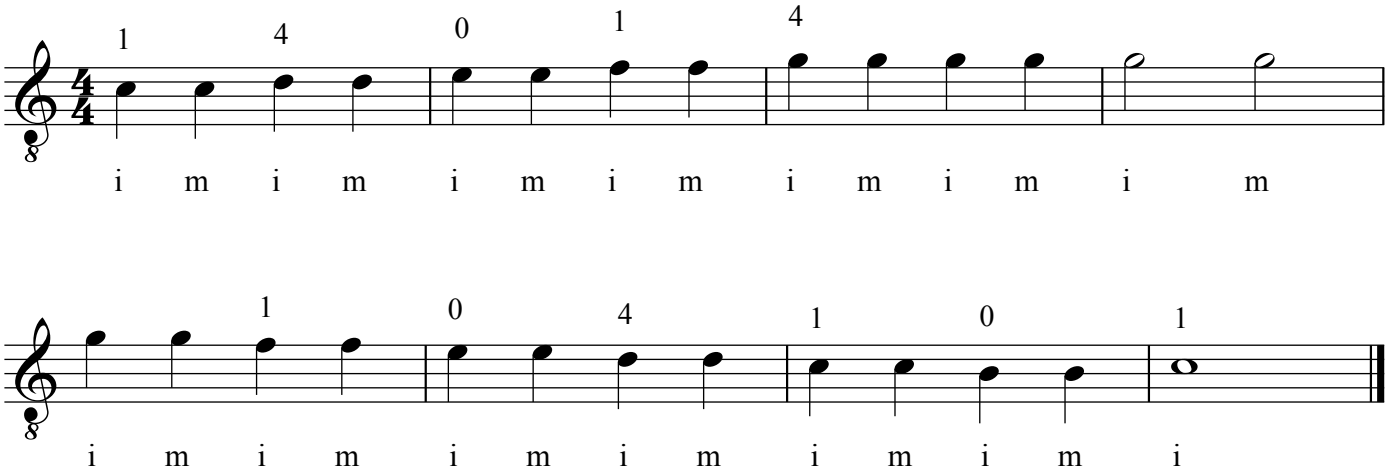
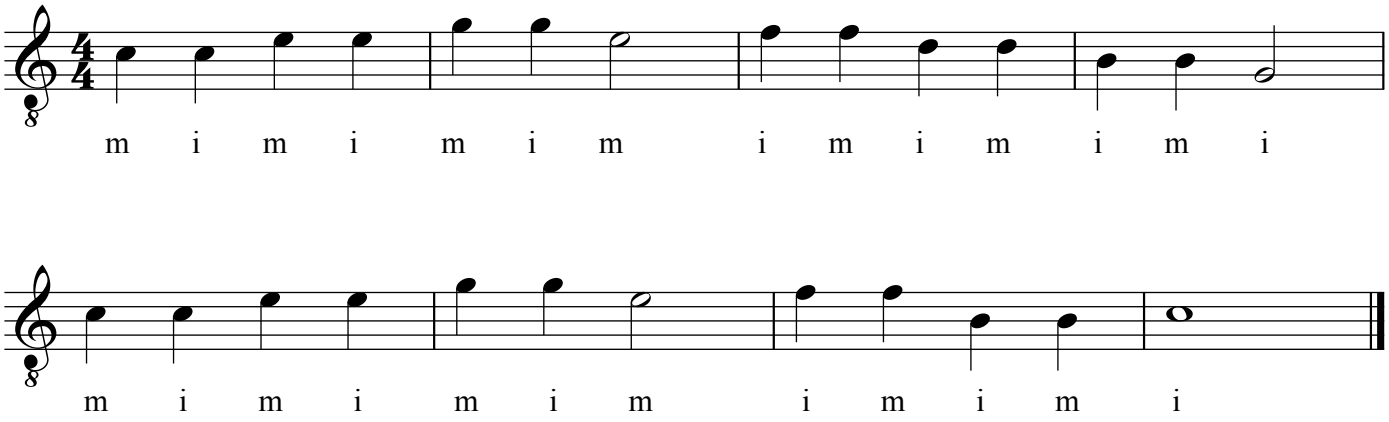
Five Melodies

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

The Mountain



Theme by Joseph Haydn (1732-1809)



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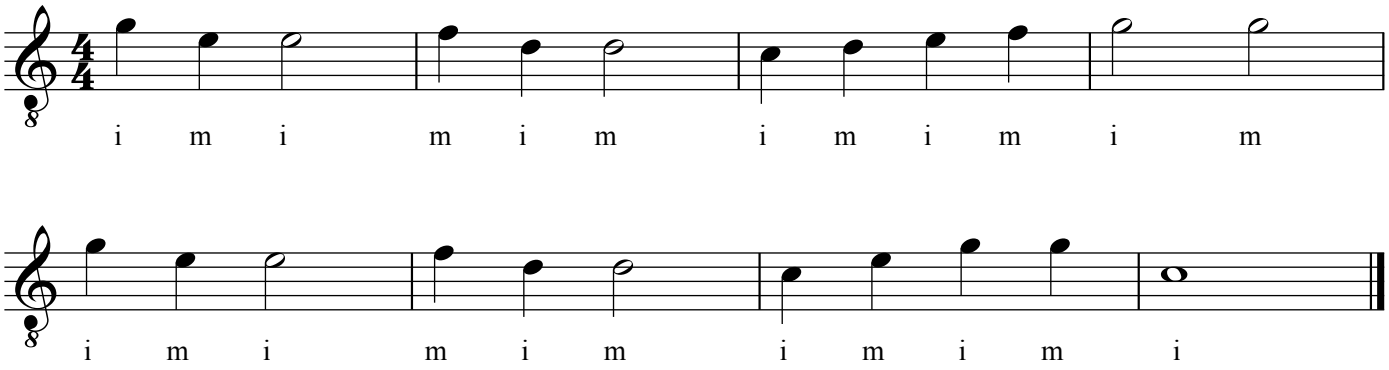
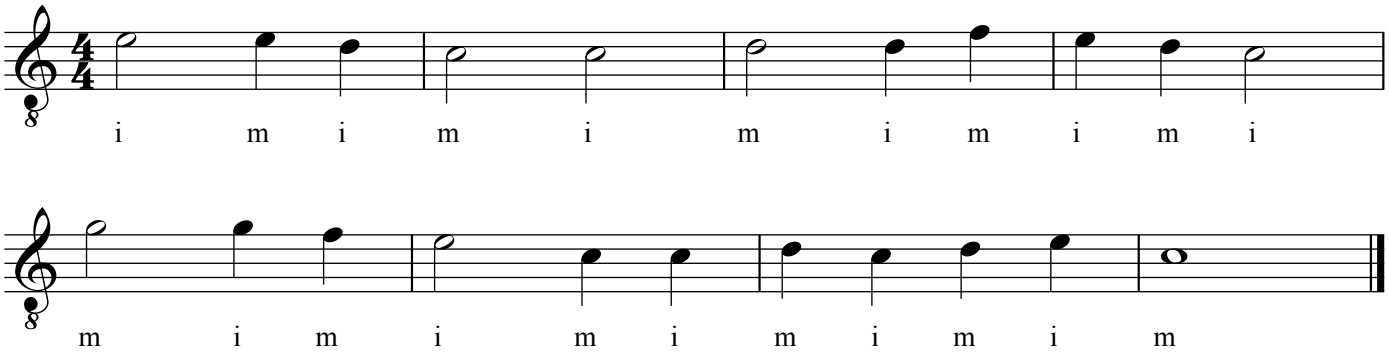
Lightly Row

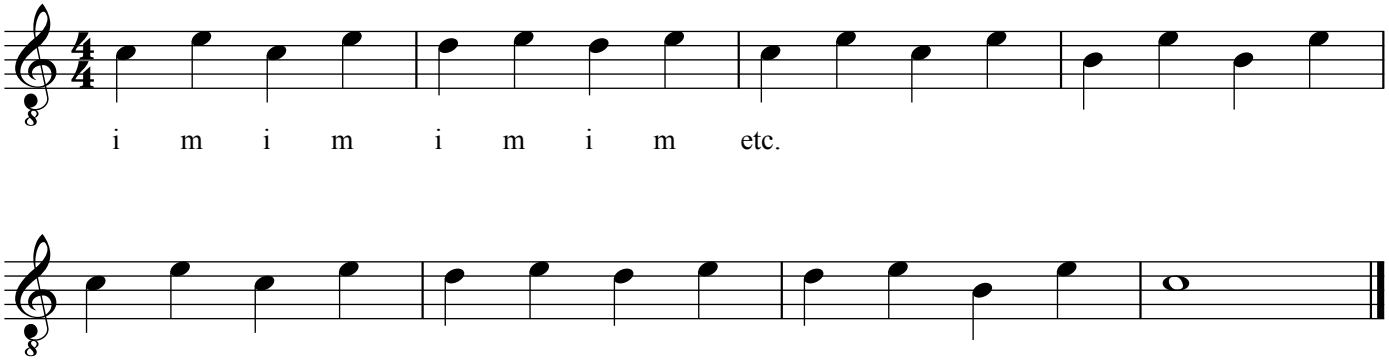


Go Tell Aunt Rhody



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!



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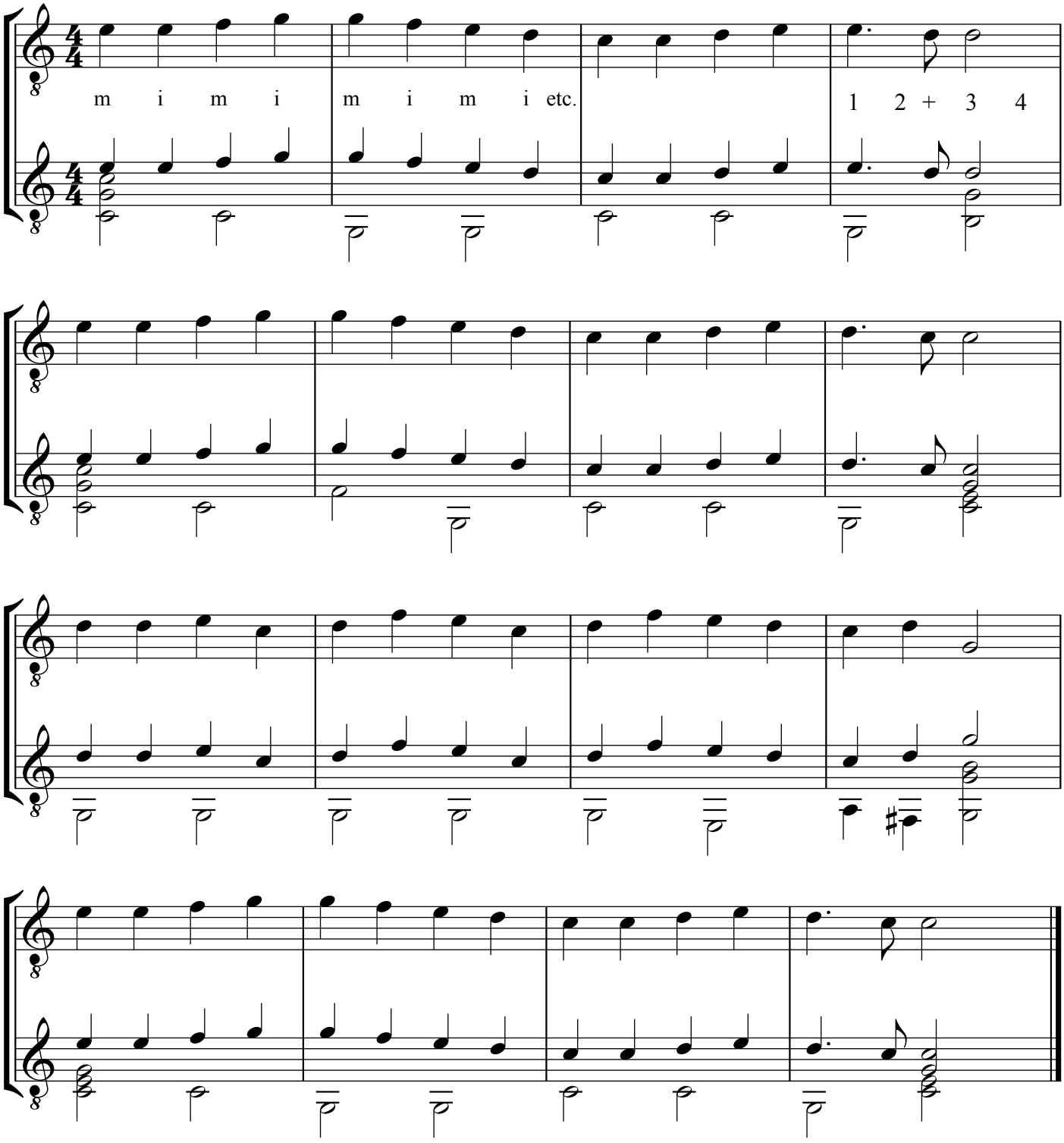
Ode to Joy

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.



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Sight Reading & Dynamics

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

p
piano
(soft)

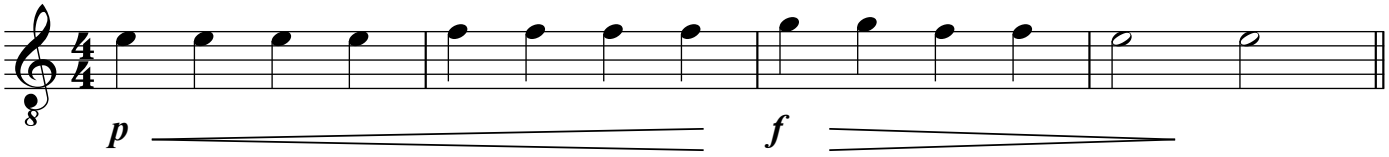
mf
mezzo forte
(medium)

f
forte
(loud)

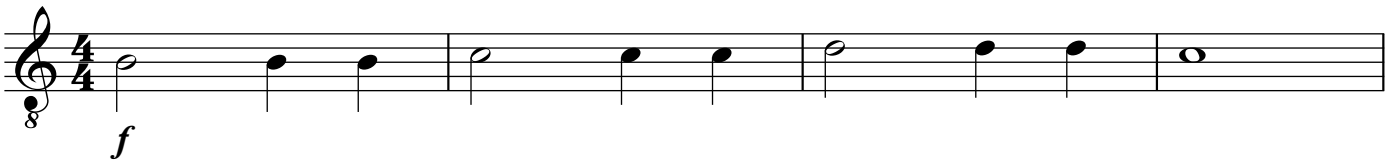
crescendo
(gradual increase)

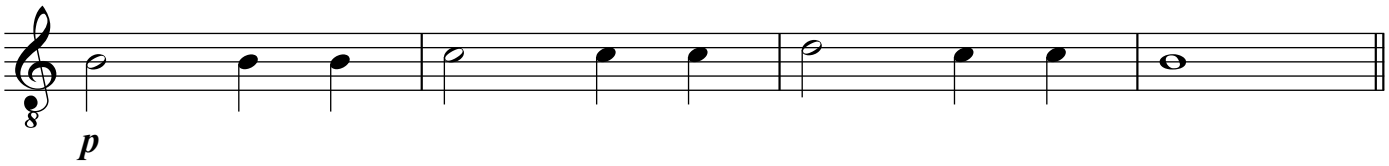
diminuendo
(gradual decrease)

Play the following example of crescendo and diminuendo



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





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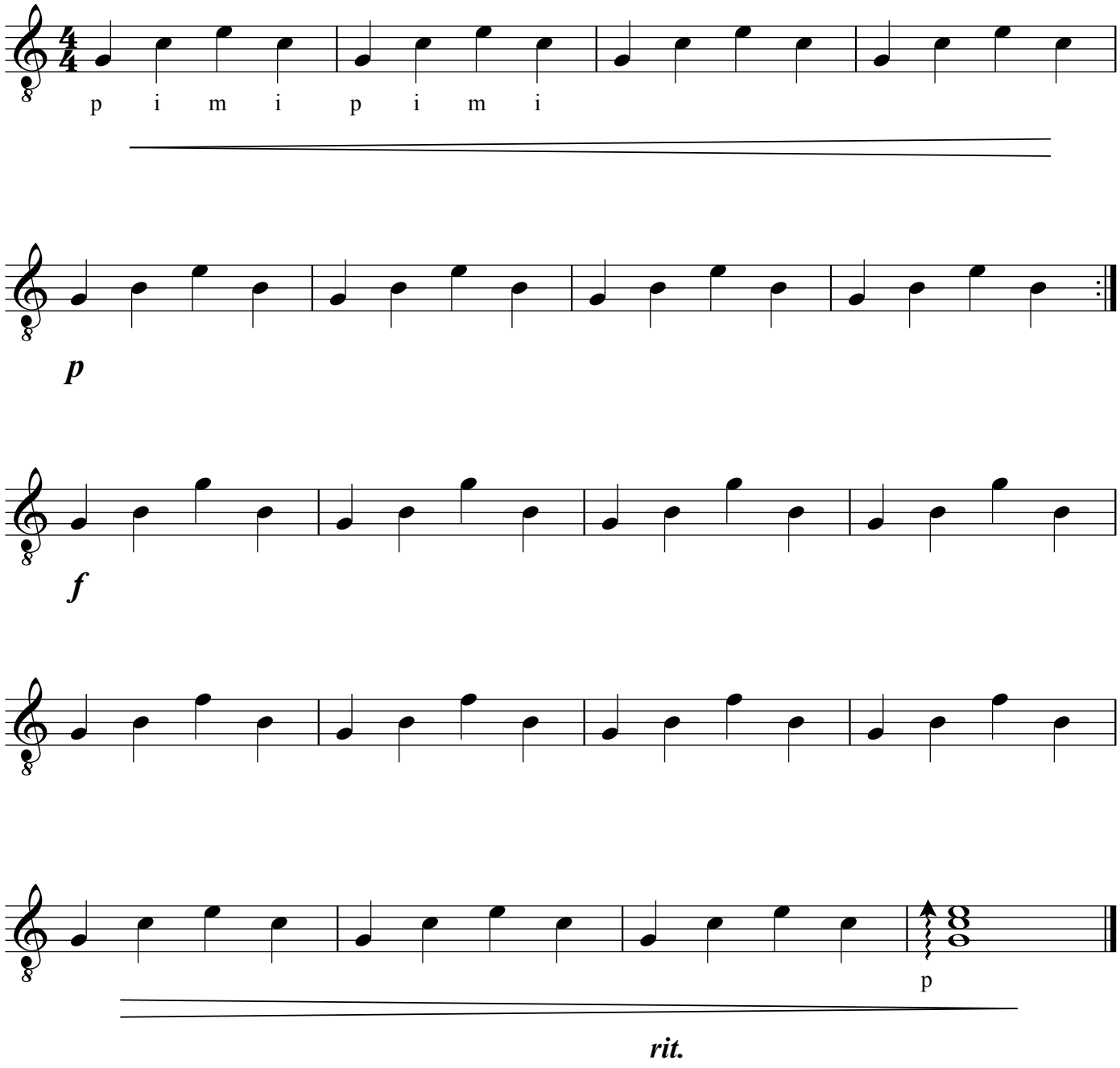
Etude No. 3 - Sound Picture

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.



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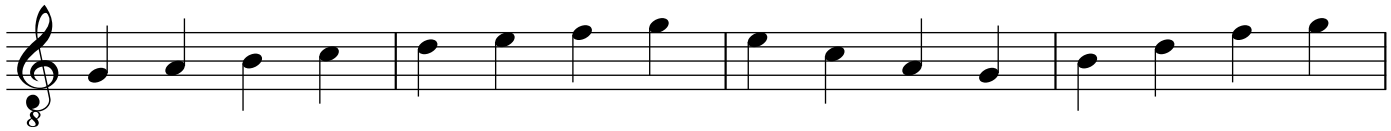
Note Review

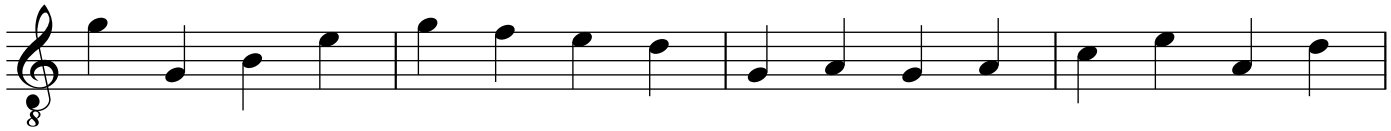
Name the following notes



Name: **G A B**

Fret: **0 2 0**

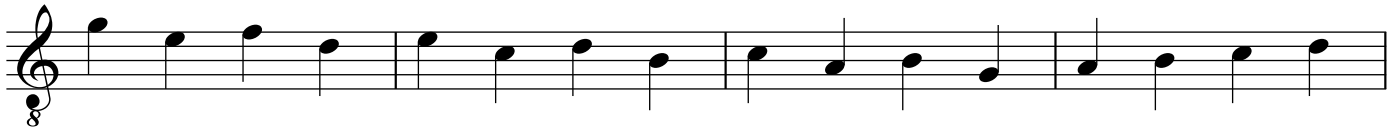
String: **3 3 2**



Name: **G G**

Fret: **3 0**

String: **1 3**



Name: **G E**

Fret: **3 0**

String: **1 1**

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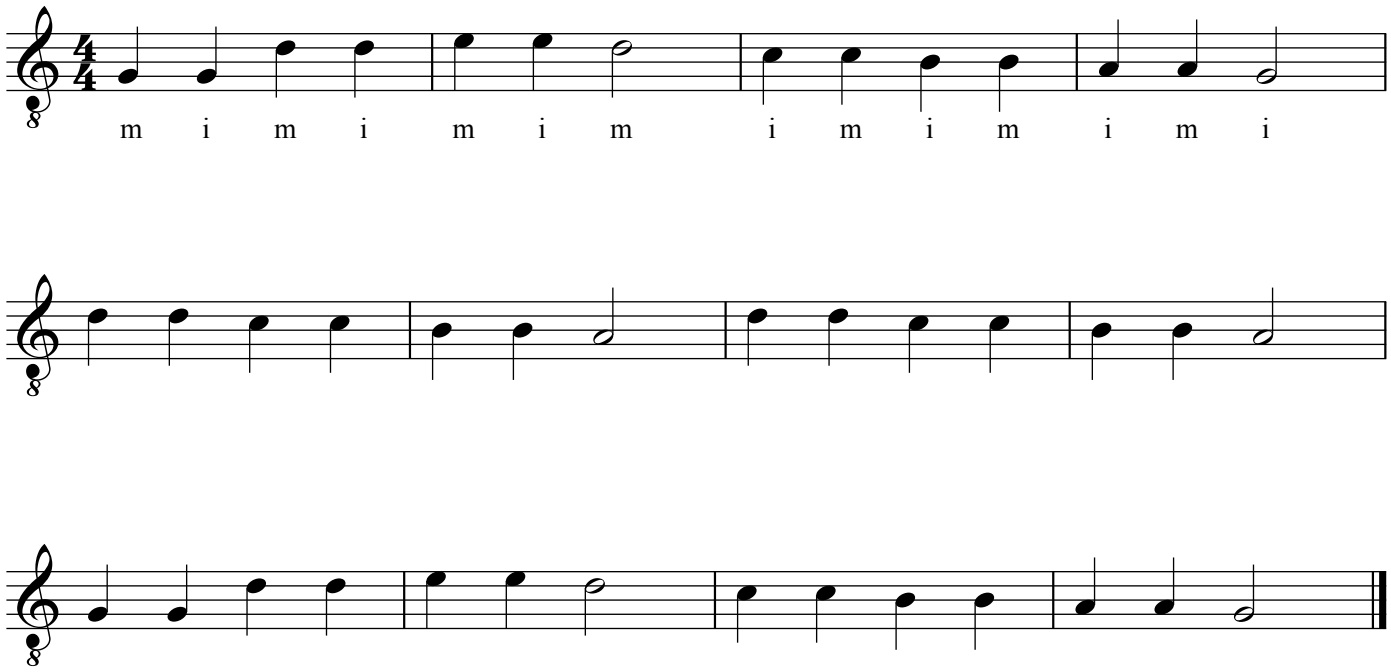
Twinkle, Twinkle, Little Star

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



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.

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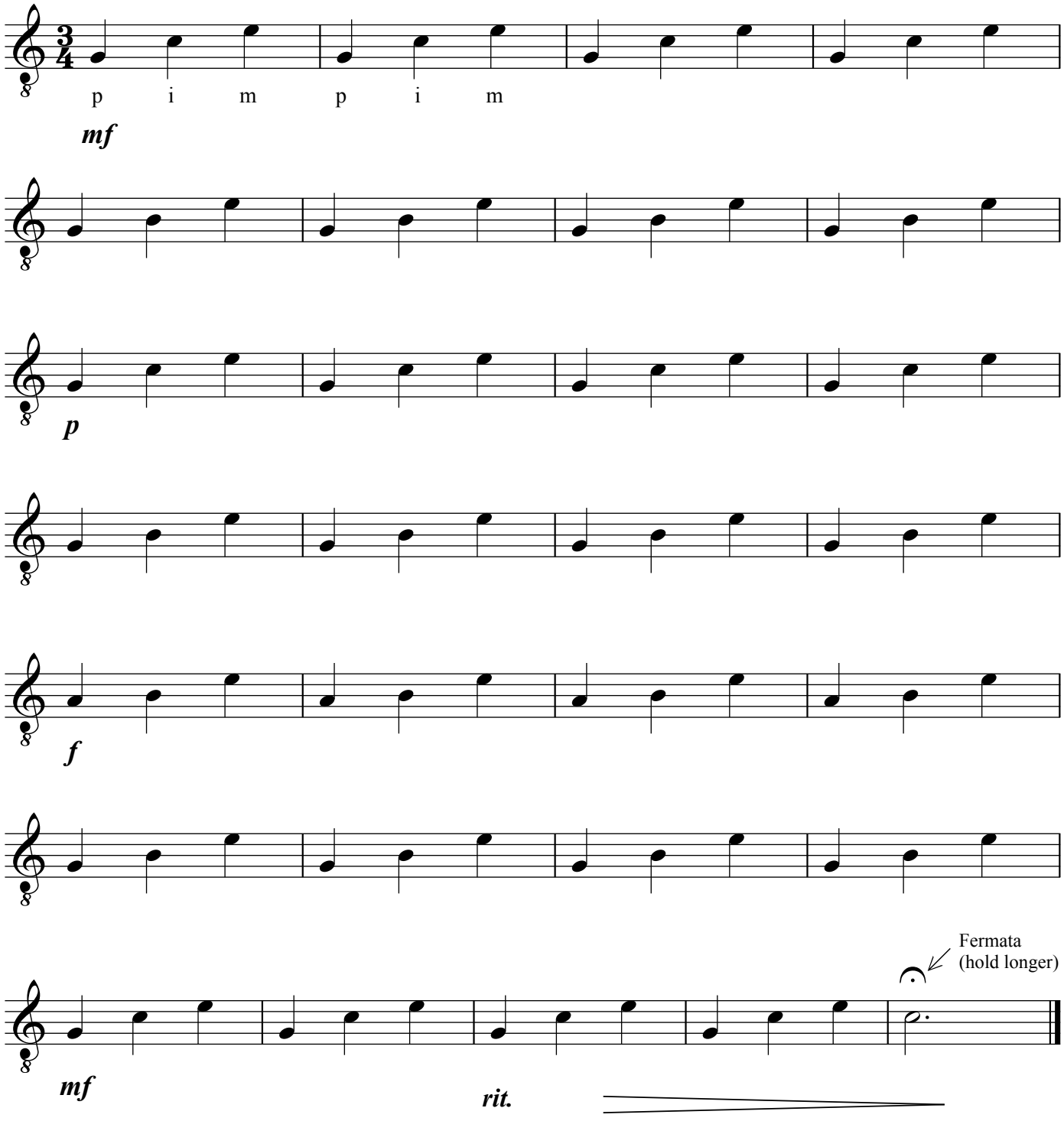
Etude No. 4 - The Birds

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.



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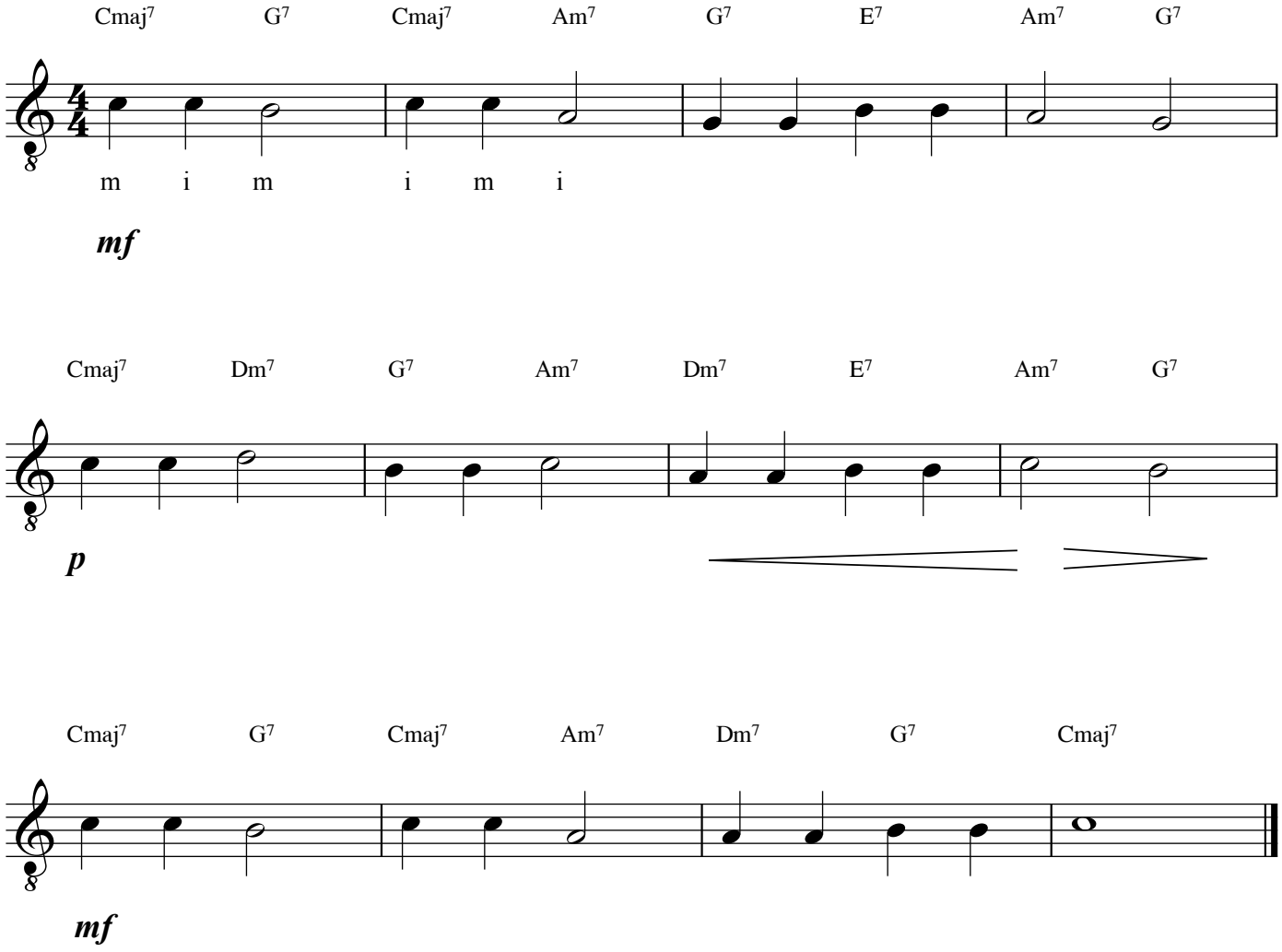
Jazz Cat

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 encouarge musical flexibilty.



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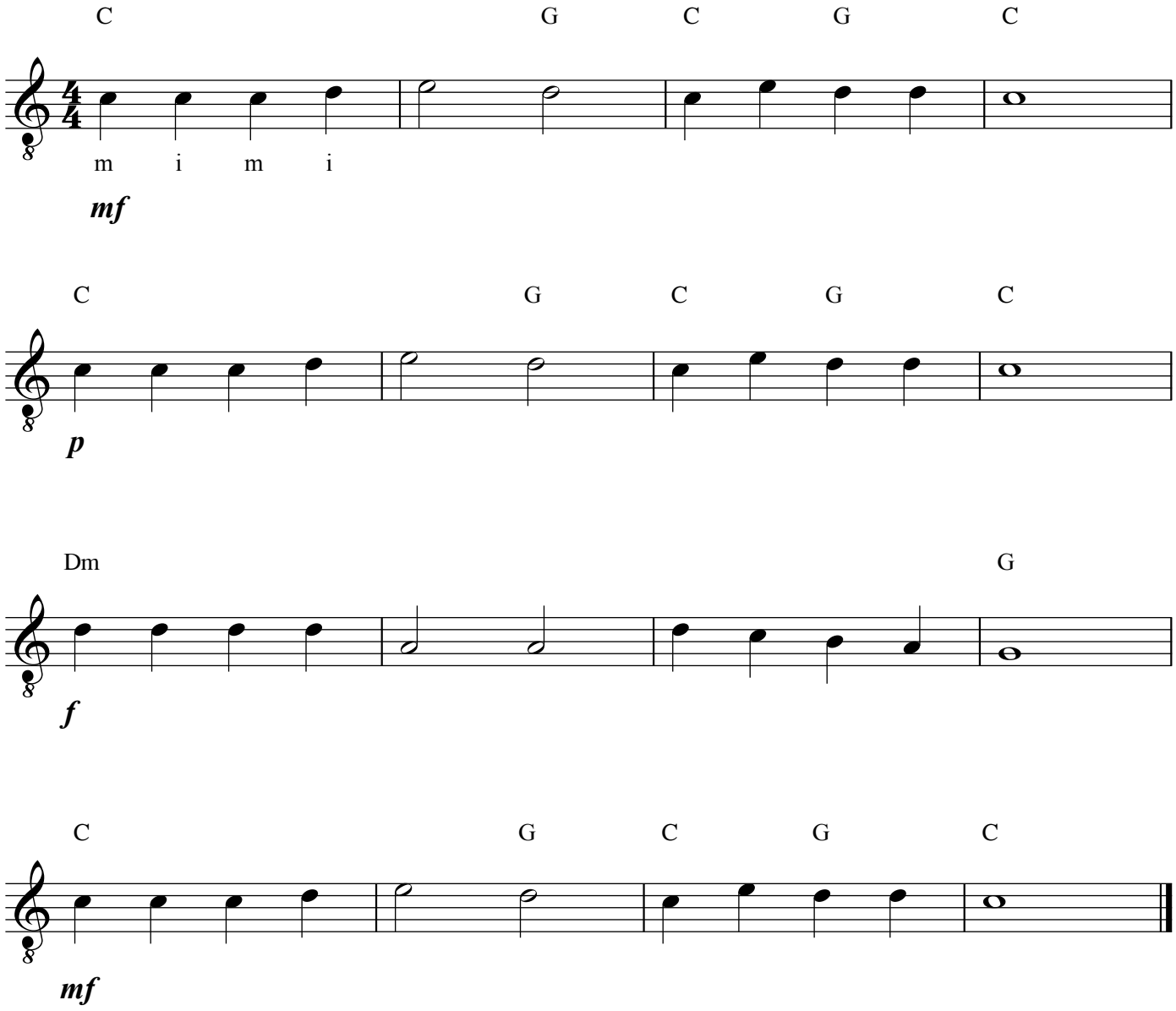
Au clair de la lune

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 encouarge musical flexibilty.



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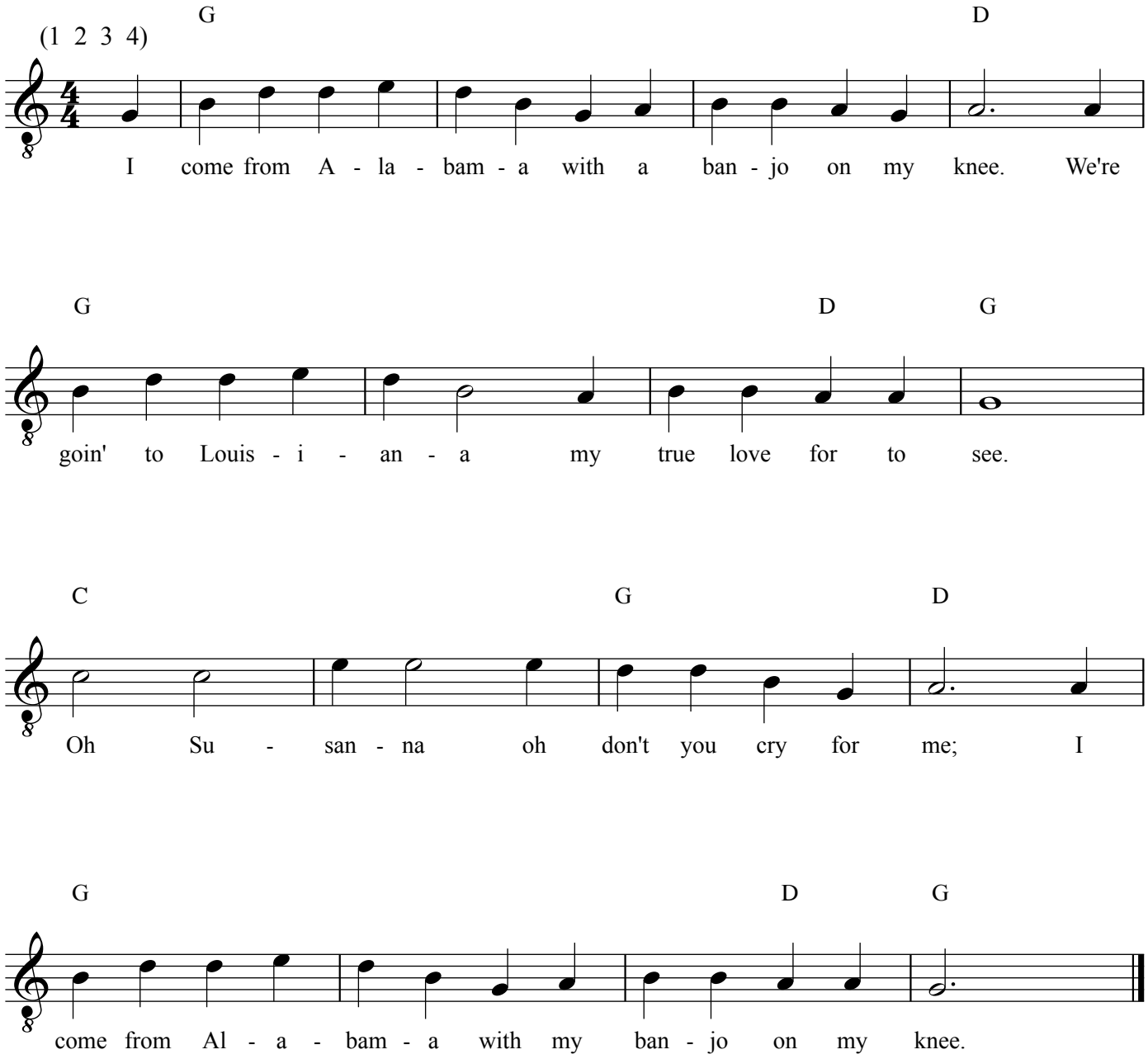
Oh! Susanna

Stephen Foster
(1826–1864)

The student plays the notes. The teacher accompanies with chords.
A starting note that doesn't begin on the first beat of the bar is called a *pickup*.
Count the missing beats in the pickup bar before you play.
The note near the end of the first line is called a *dotted half note* and counts for 3 beats.



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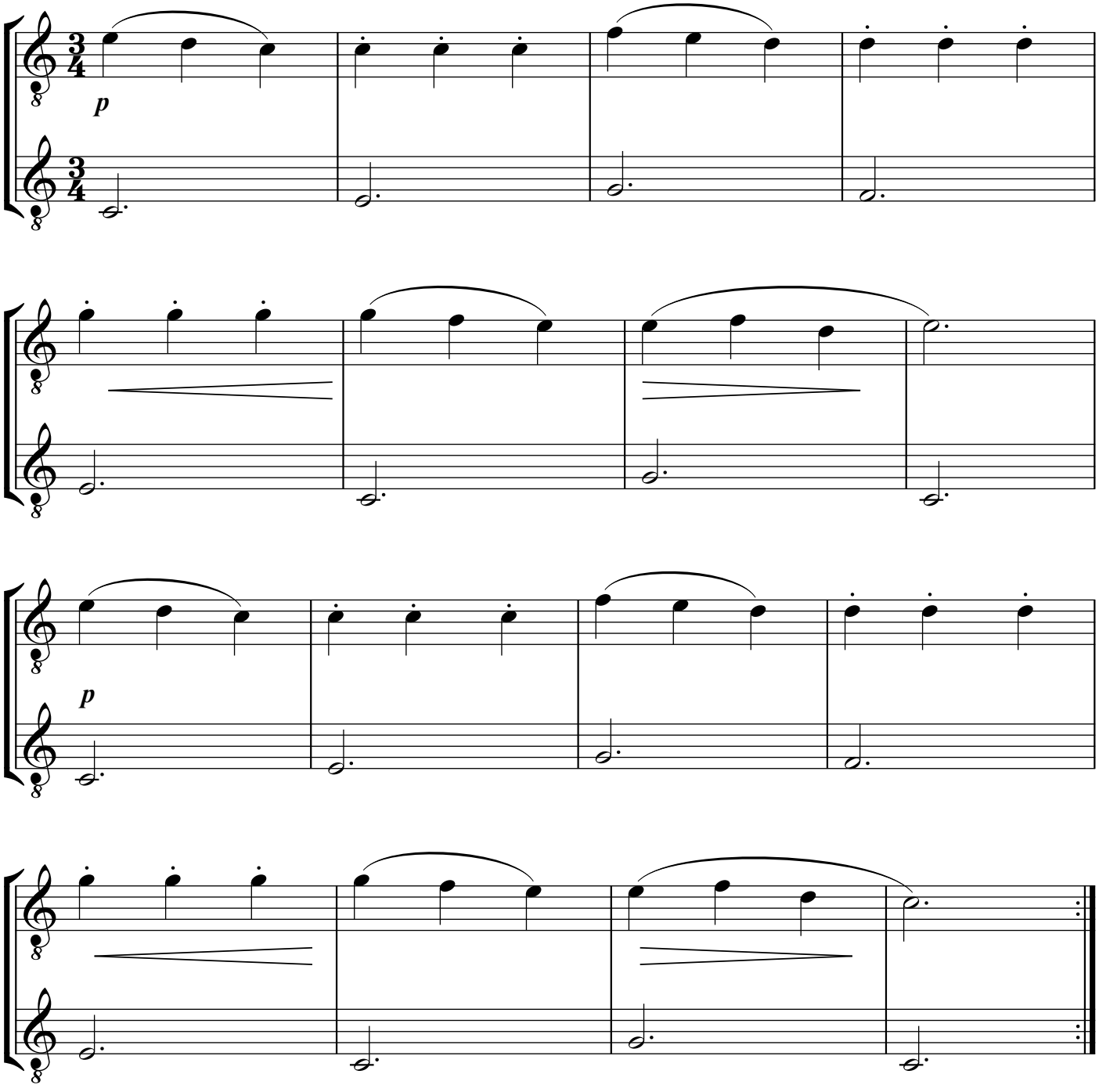
Waltz

Carl Czerny
(1791-1857)

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

Andantino



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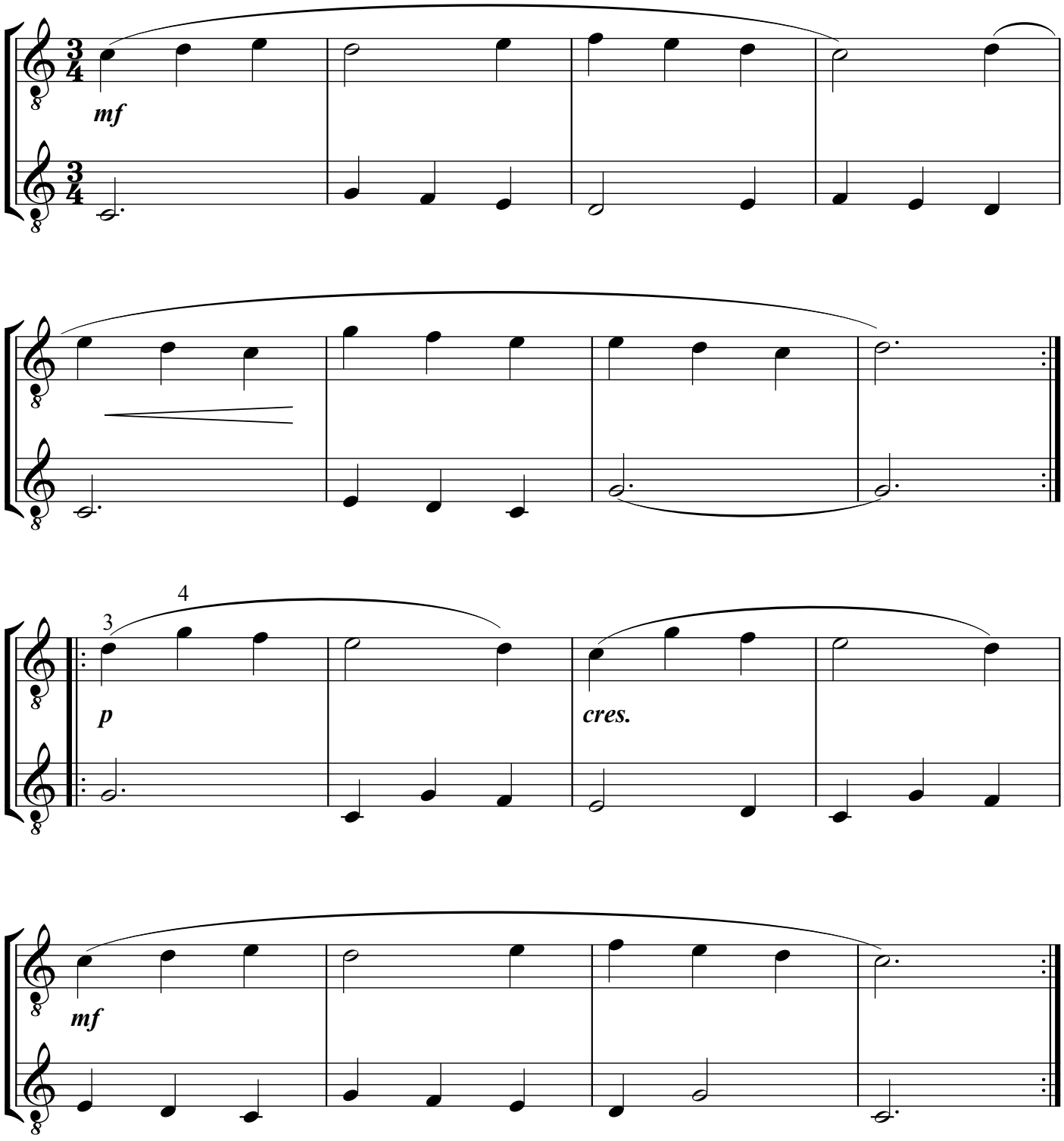
Minuet

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



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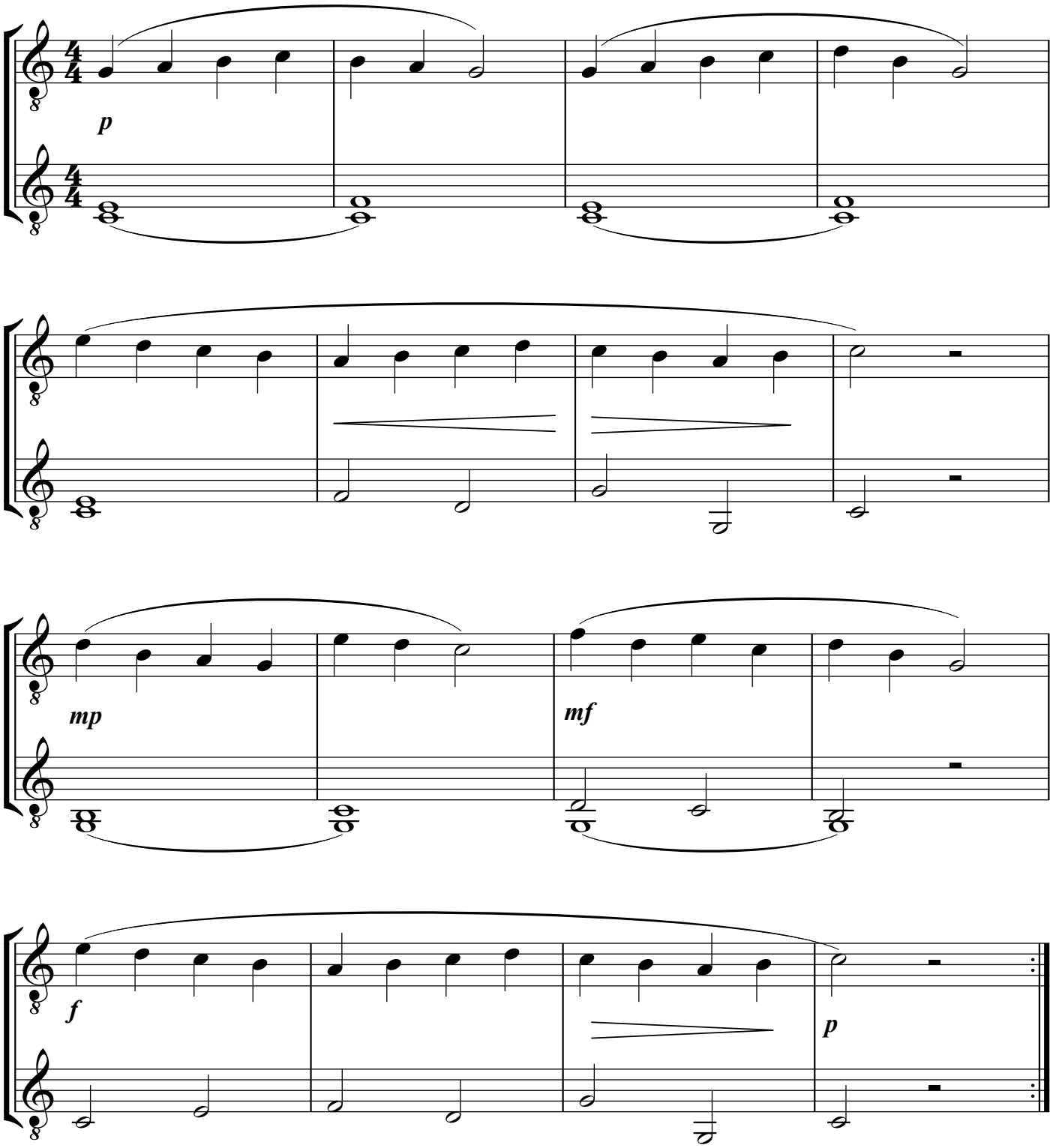
Morning

Anton Diabelli
(1781-1858)

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



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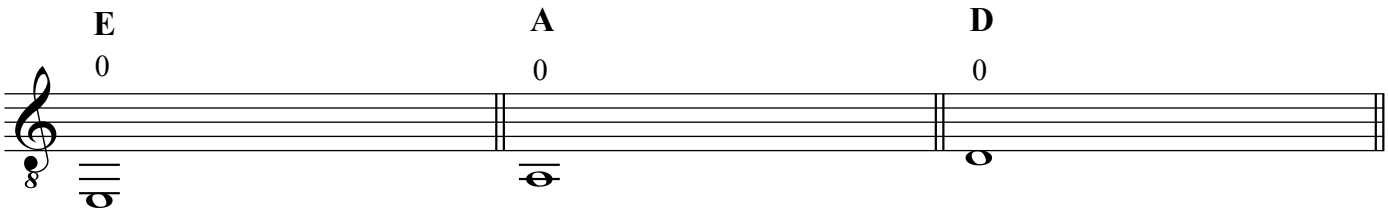
Open Bass Strings

The lines below the staff are called *ledger lines*.

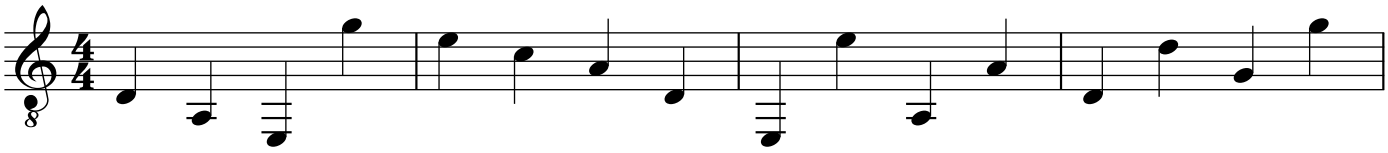


6th string
open

5th string
open

4th string
open

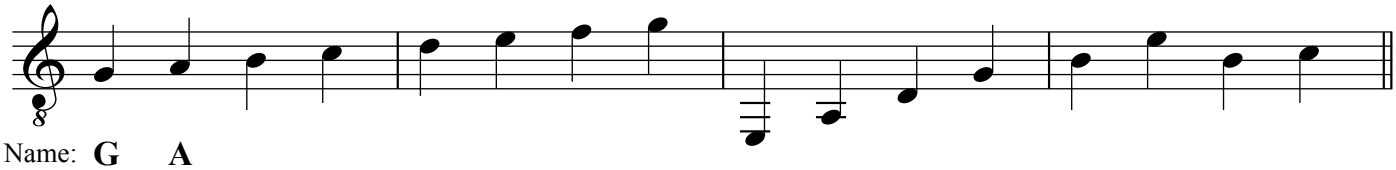
Name the following notes



Name: **D A E**

Fret: **0 0 0**

String: **4 5 6**



Name: **G A**

Fret: **0 2**

String: **3 3**

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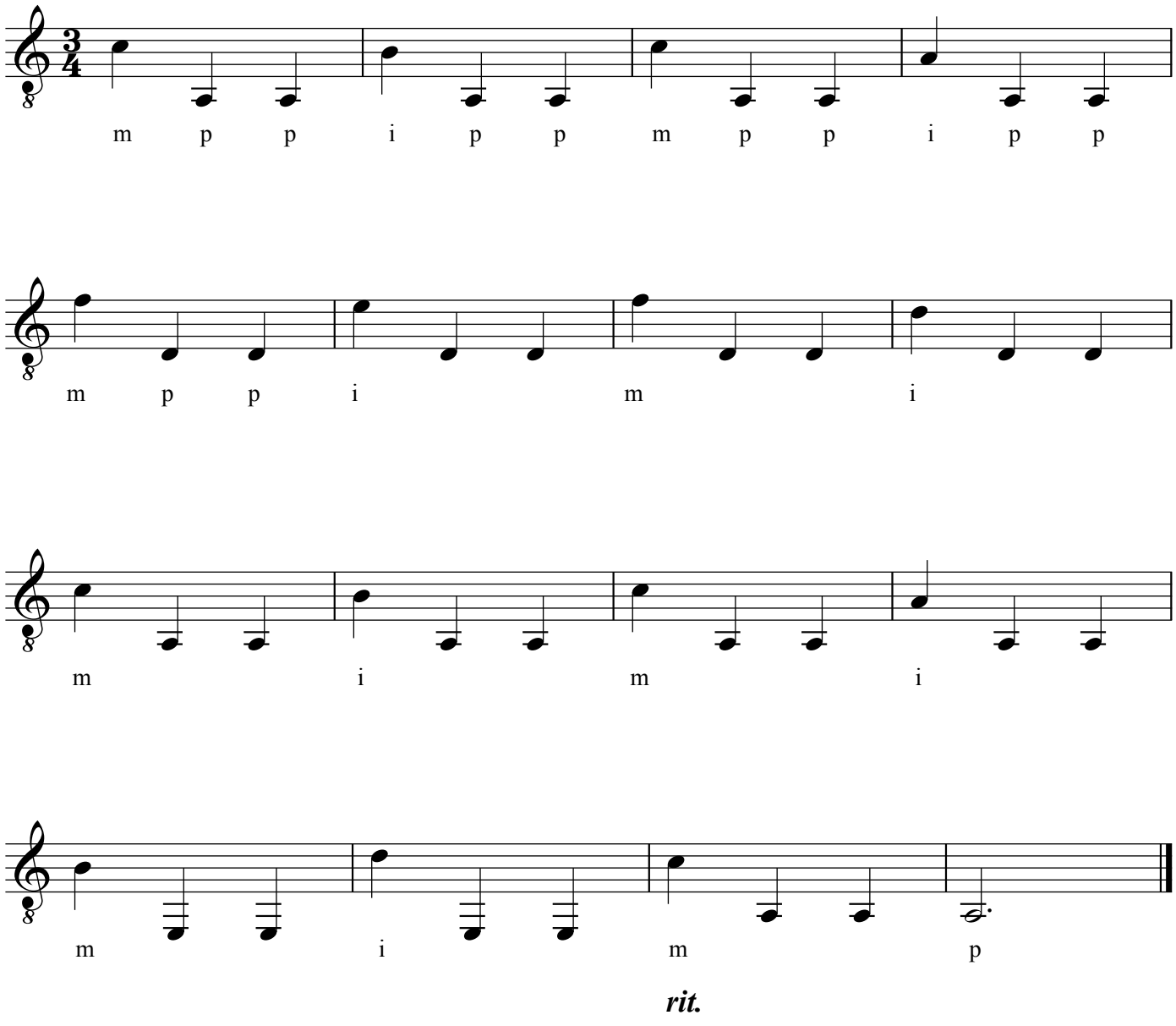
Etude No. 5 - Waltz

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).



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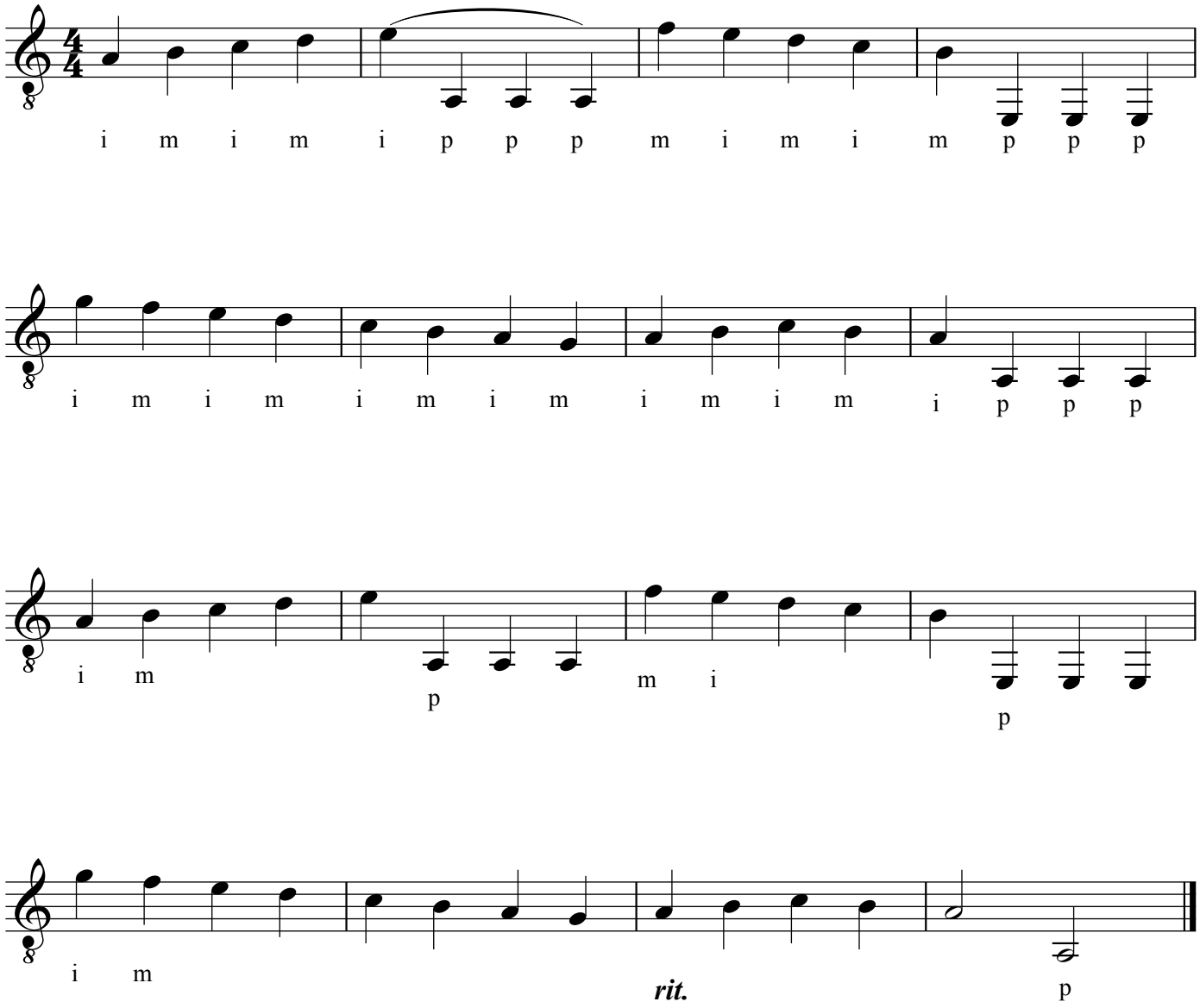
Etude No. 6 - Allegro

Make the melody (top three strings) the prominant 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.



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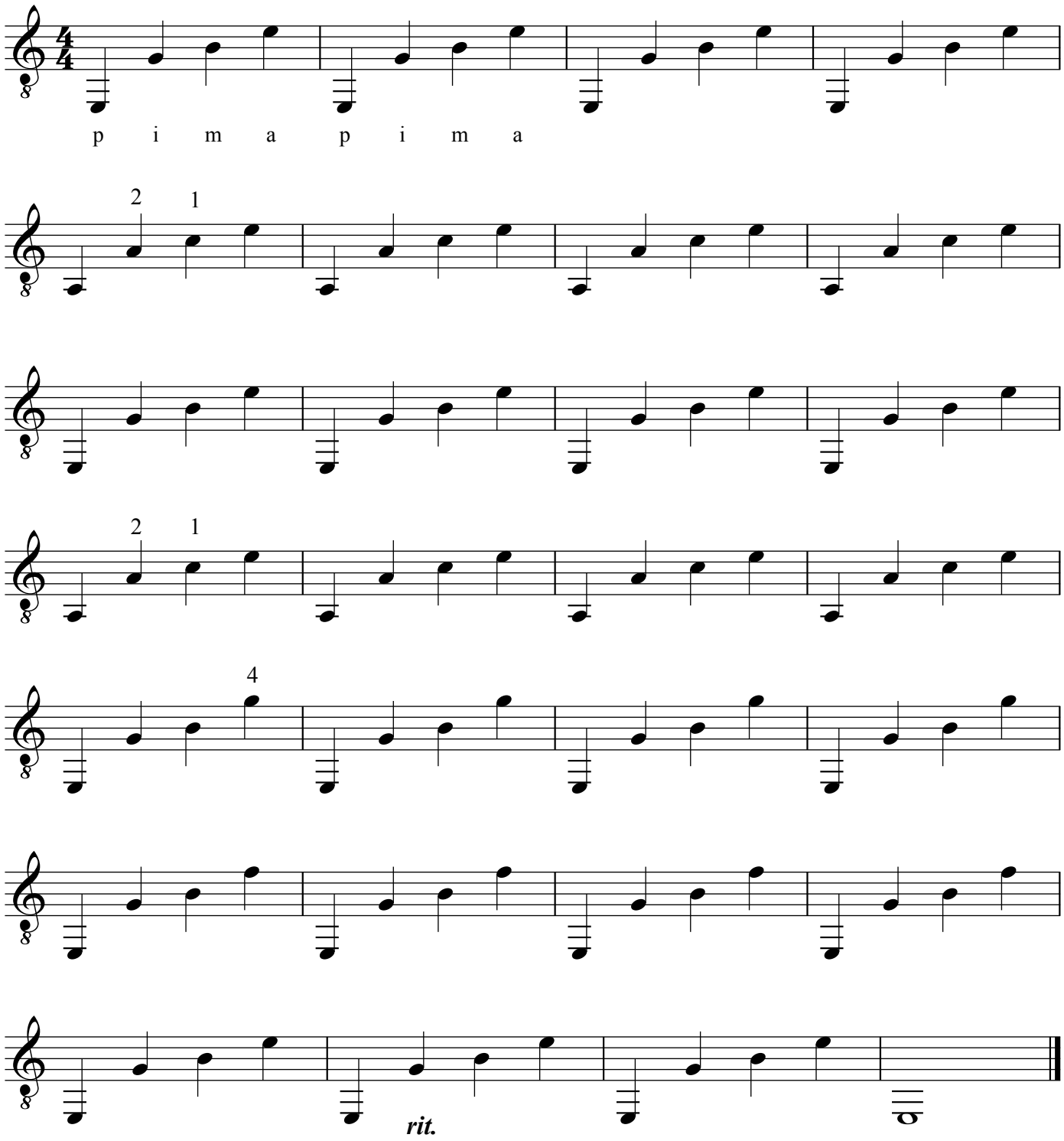
Etude No. 7 - The Lonely Dogwood

The Dogwood is a flowering tree and the offical tree of British Columbia, Canada.
This piece introduces the *a* finger during arpeggios.
Hold your left hand fingers down and let all notes sustain.



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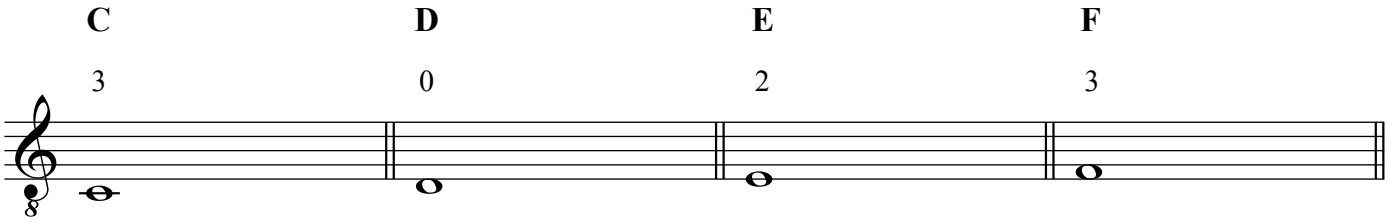
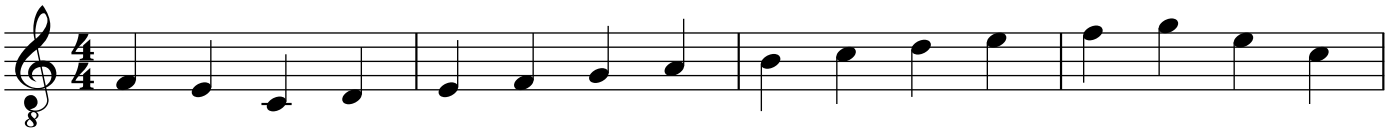
New Notes



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

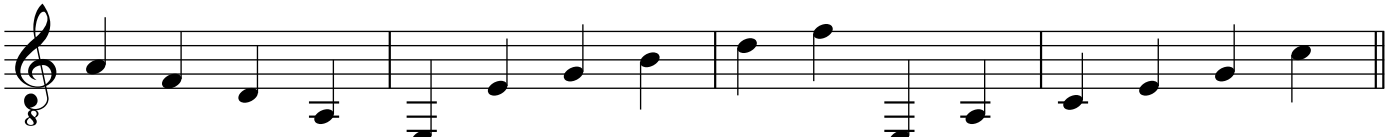
Complete the following note names, frets, and strings



Name: **F E C**

Fret: **3 2 3**

String: **4 4 5**



Name: **A F**

Fret: **2 3**

String: **3 4**

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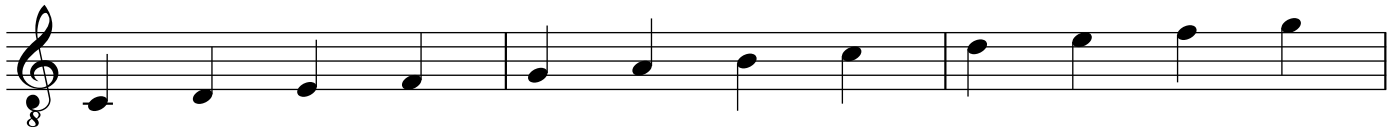
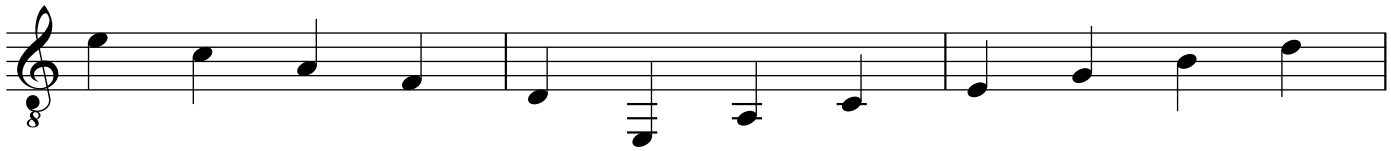
Note Review



Name: **C** **D**

Fret: **3** **0**

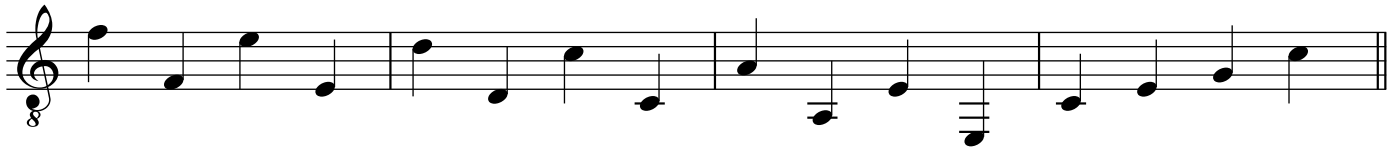
String: **5** **4**



Name:

Fret:

String:



Name:

Fret:

String:

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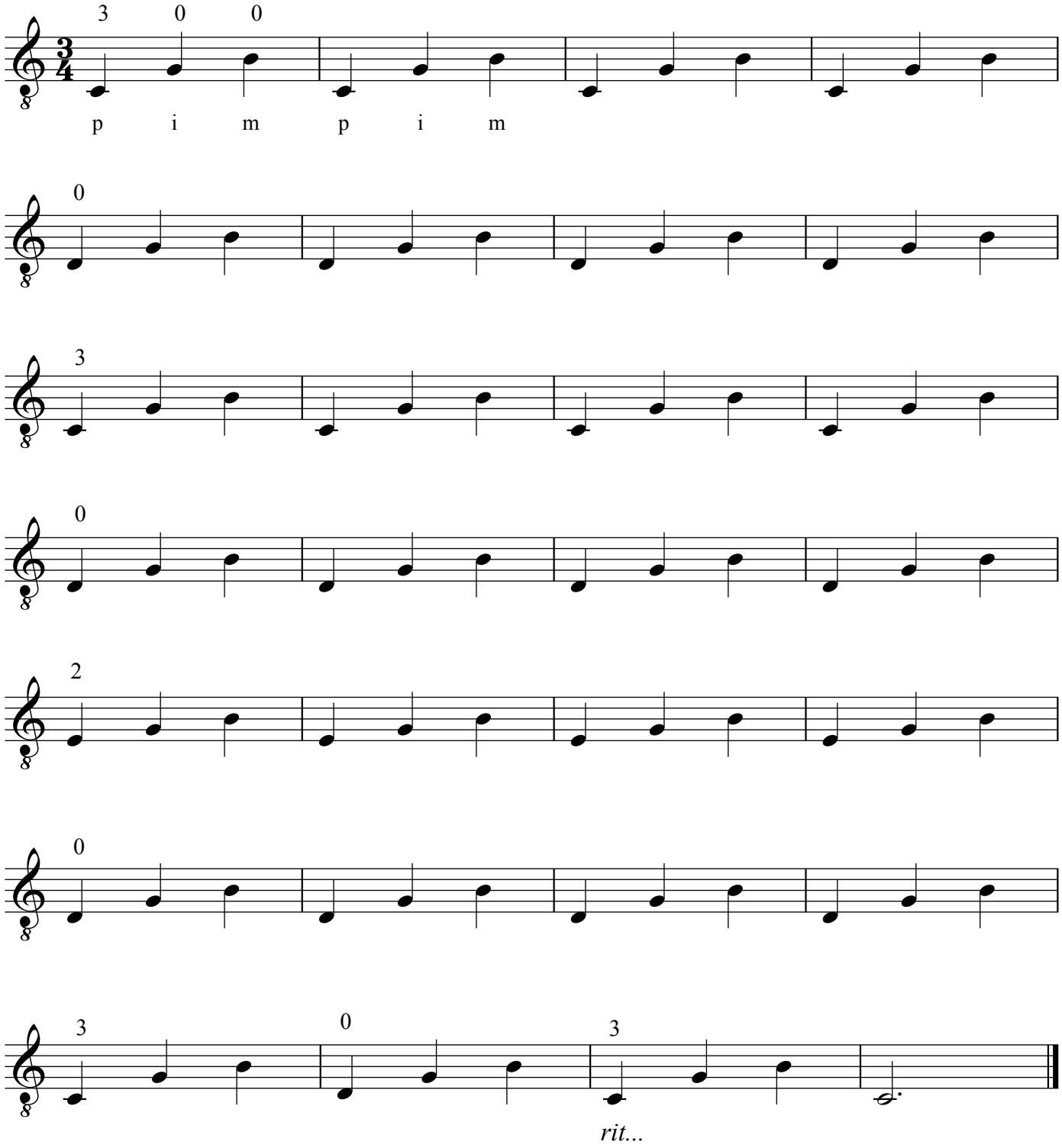
Etude No. 8 - Prelude

Hold fingers down and let notes sustain.



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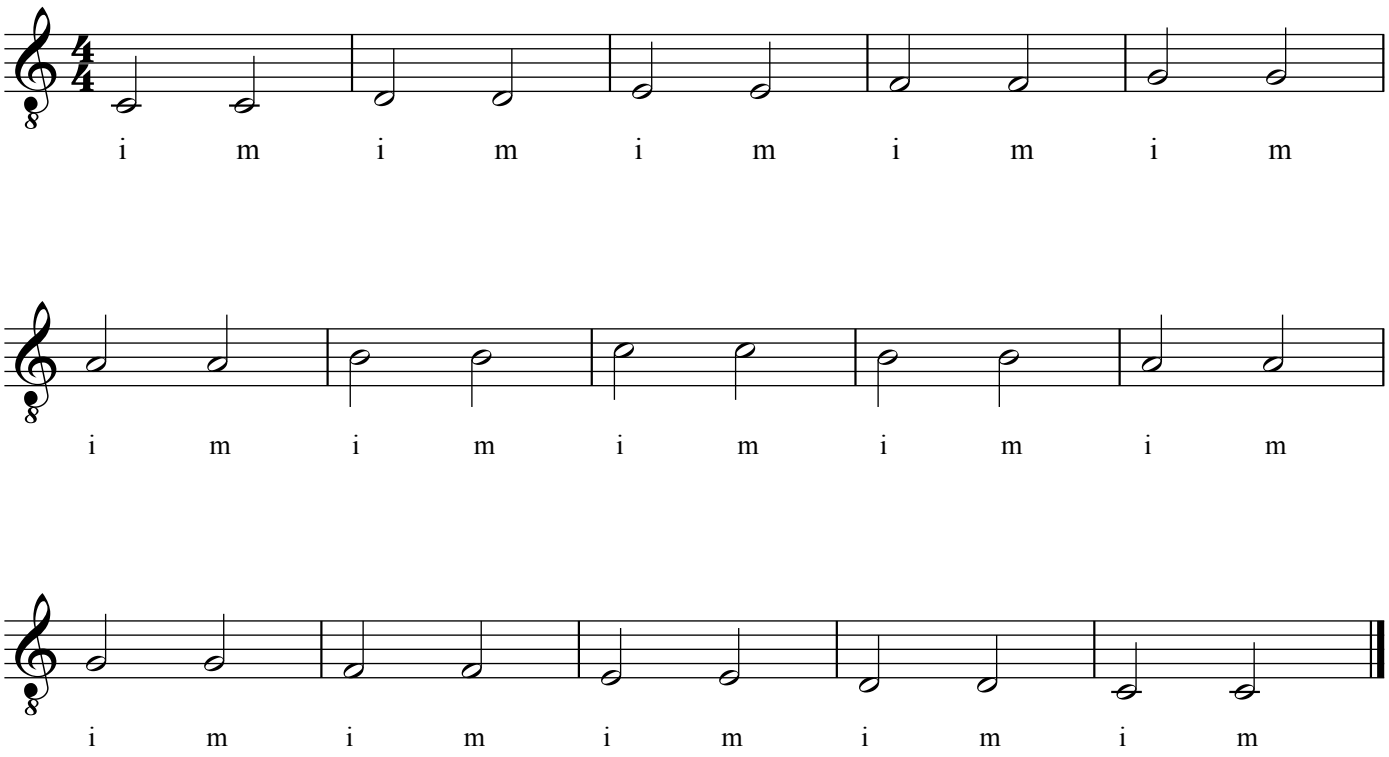
C Major Scale

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.



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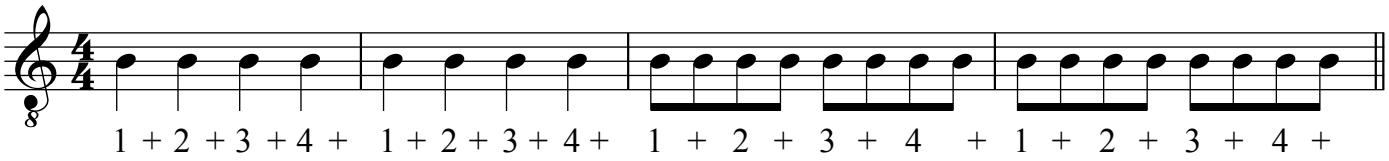
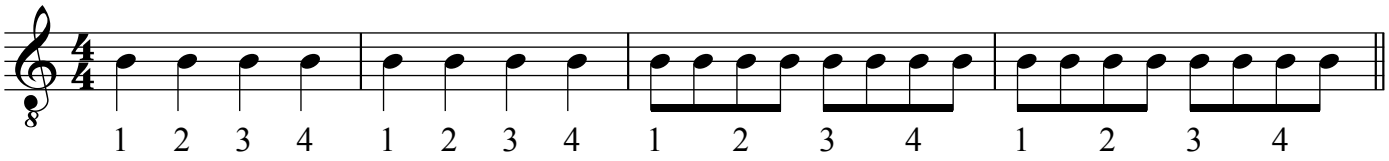
Eighth Notes

Notice that eighth notes are connected with *beams*.

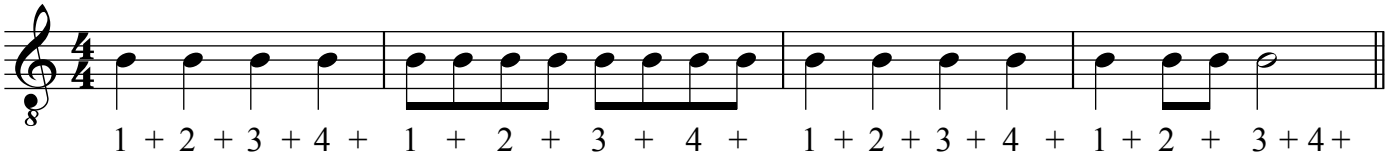
Exercise No. 1a
Count the written numbers and say "and" for the plus sign.



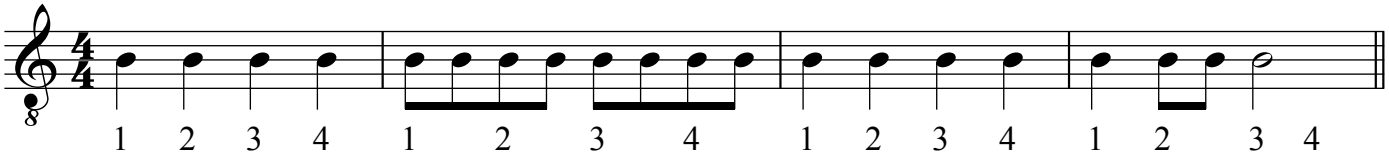
Exercise No. 1b
Only count the written numbers (do not say "and" between the quarter beats).



Exercise No. 2a
Count the written numbers and say "and" for the plus sign.



Exercise No. 2b
Only count the written numbers (do not say "and" between the quarter beats).



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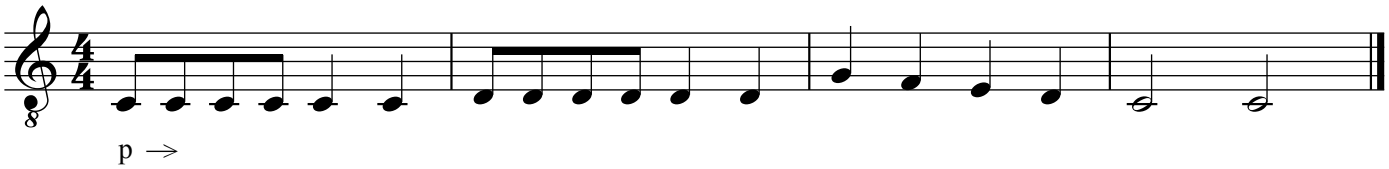
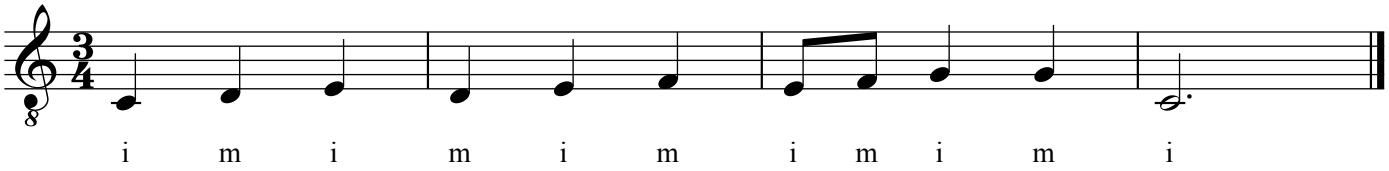
Sight Reading

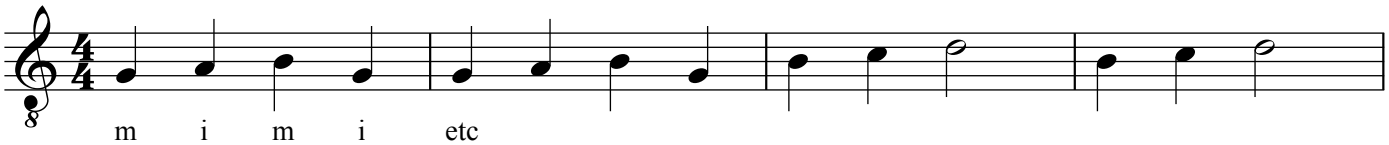
Exercise 1 - Count 1-2-3-4 as you play. Use your right hand thumb the entire time.

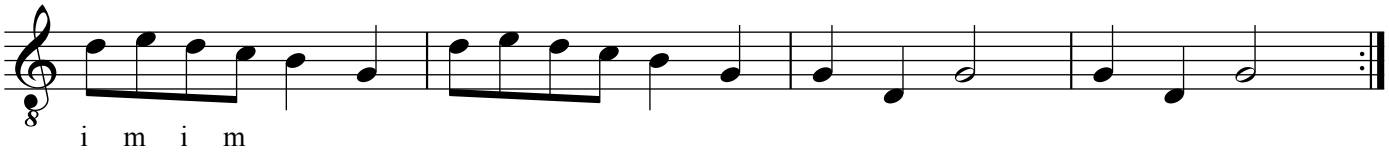


Exercise 2 - Count 1-2-3 out loud as you play. Use *i-m* the entire time.

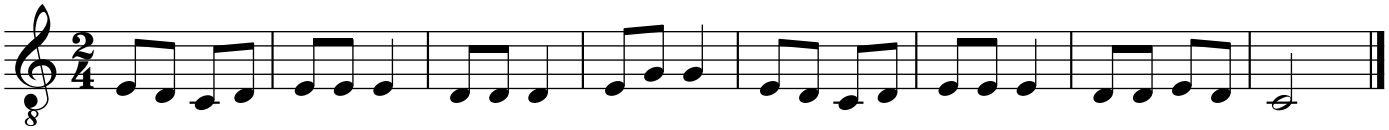


Frére Jacques





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



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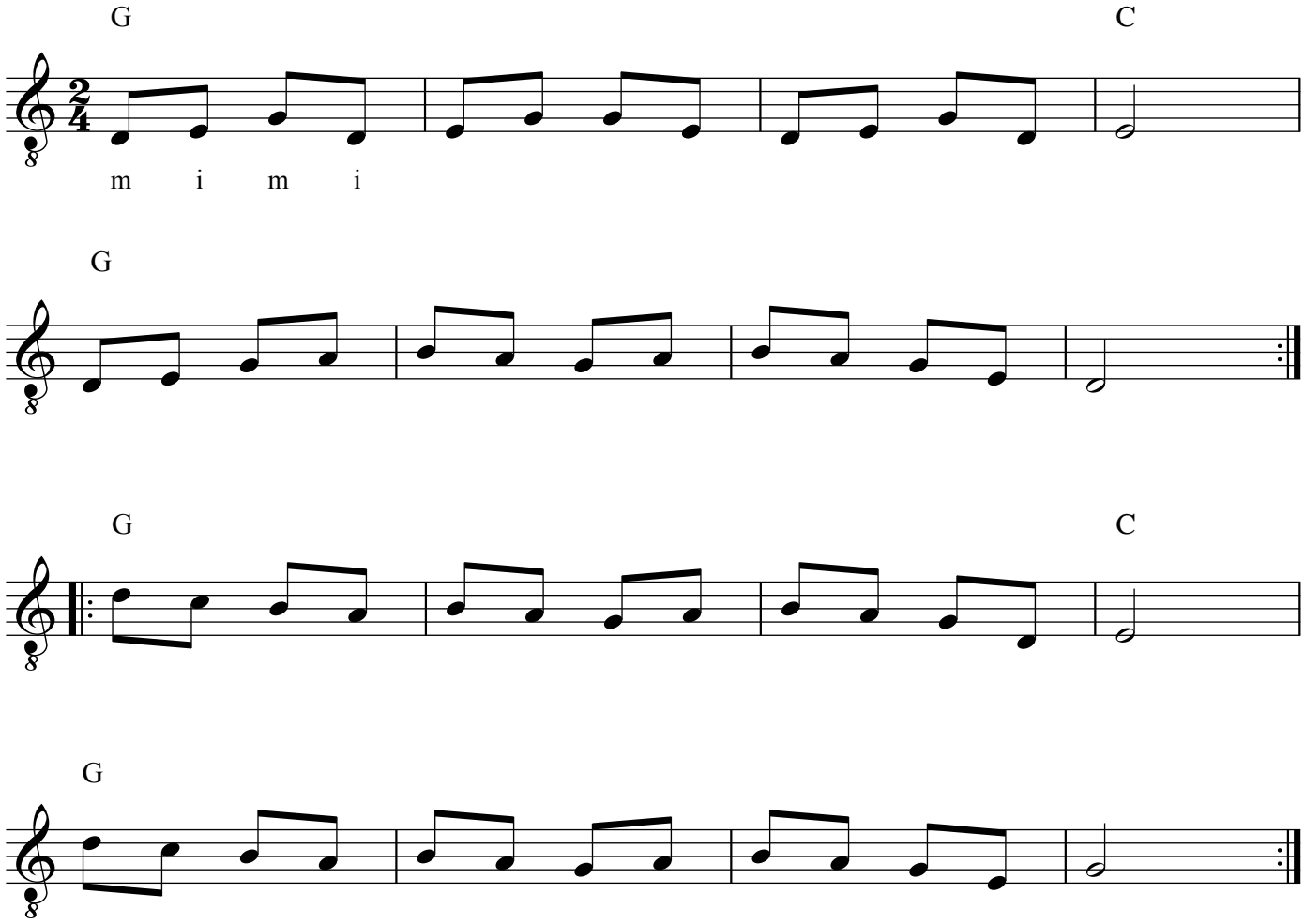
Angeline the Baker

Traditional Bluegrass
Fiddle & Banjo Tune

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



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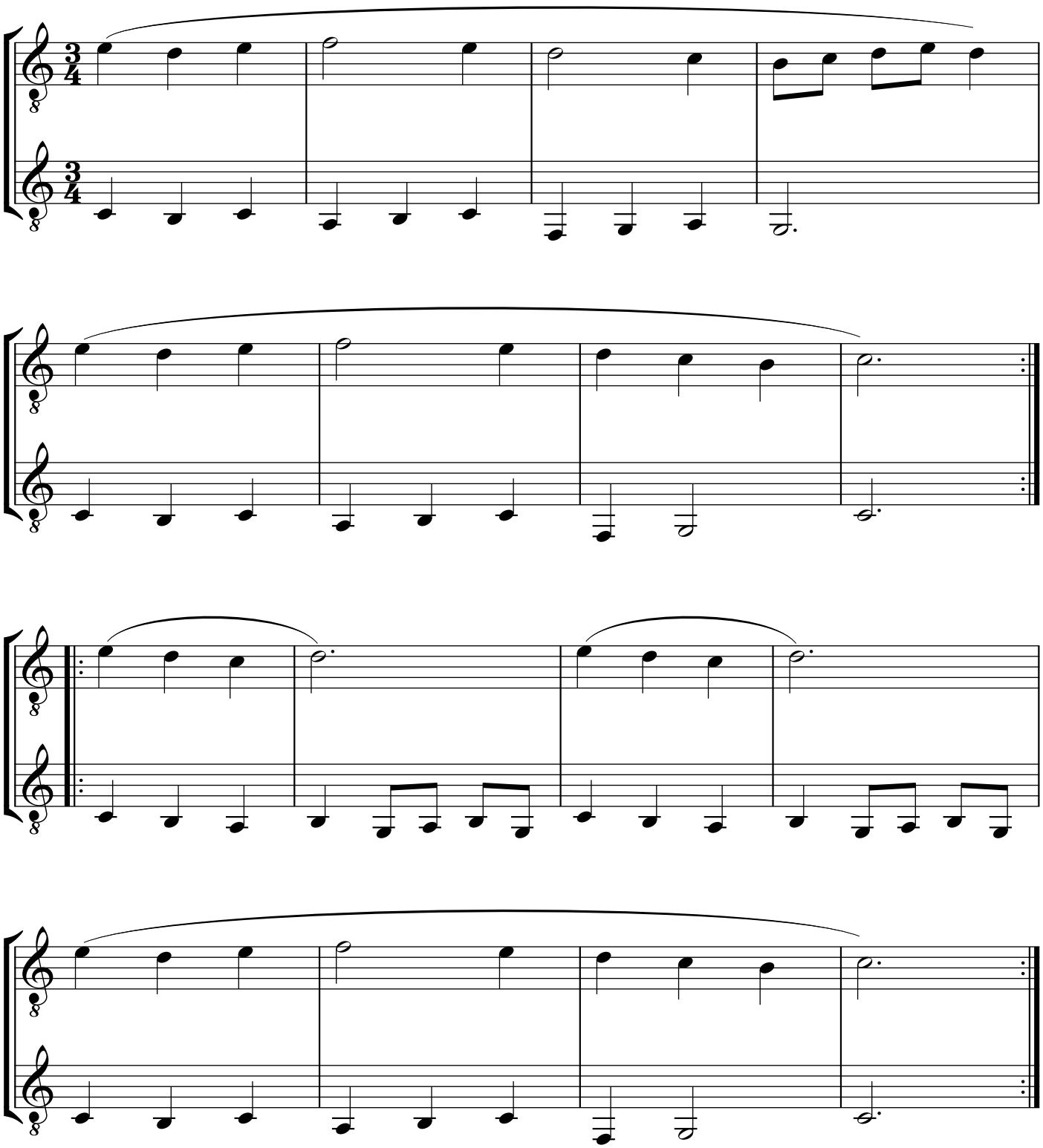
Minuet

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

James Hook
(1746-1827)
Edited for this book.



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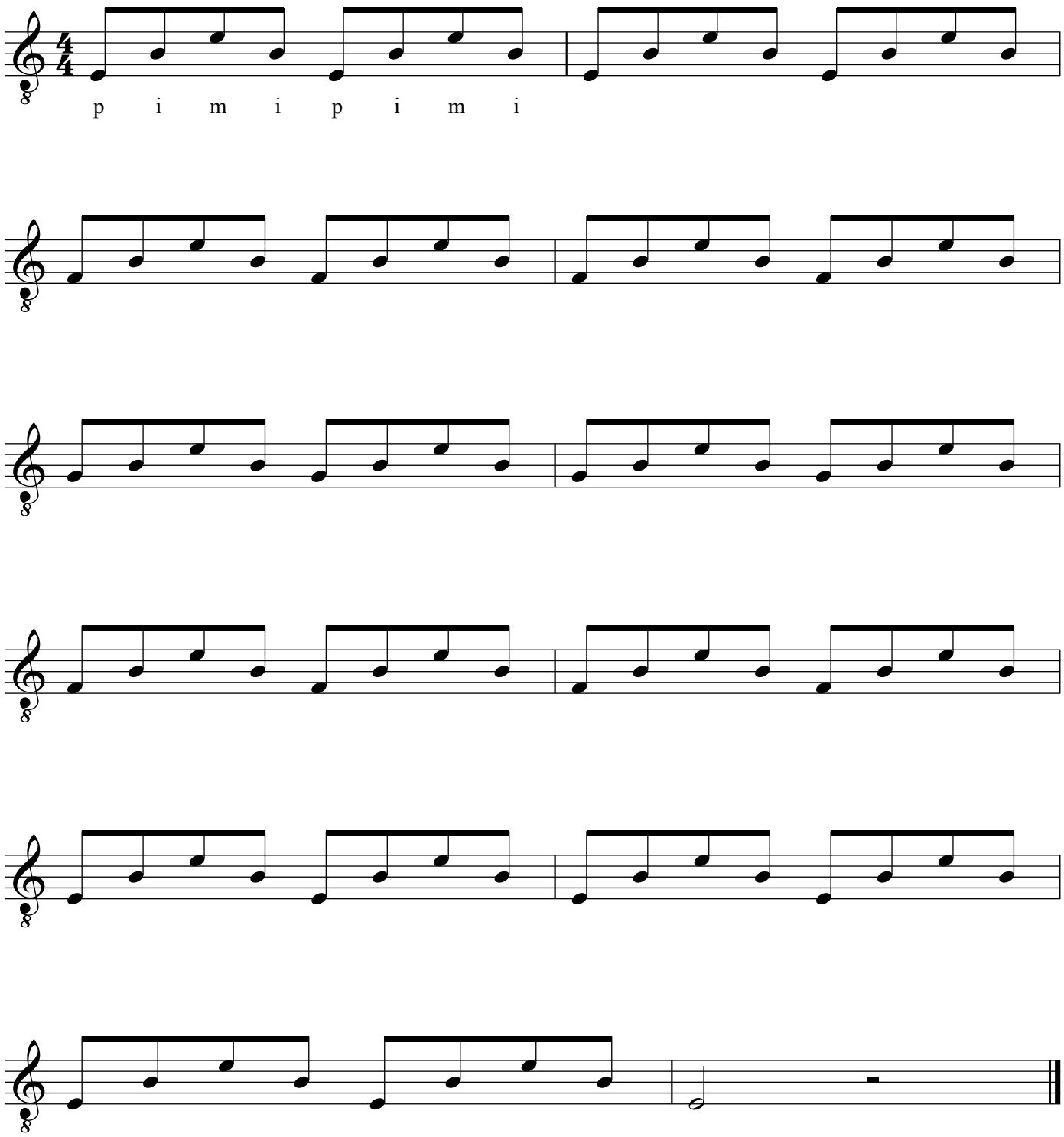
Etude No. 9 - Glass

Let all notes sustain.



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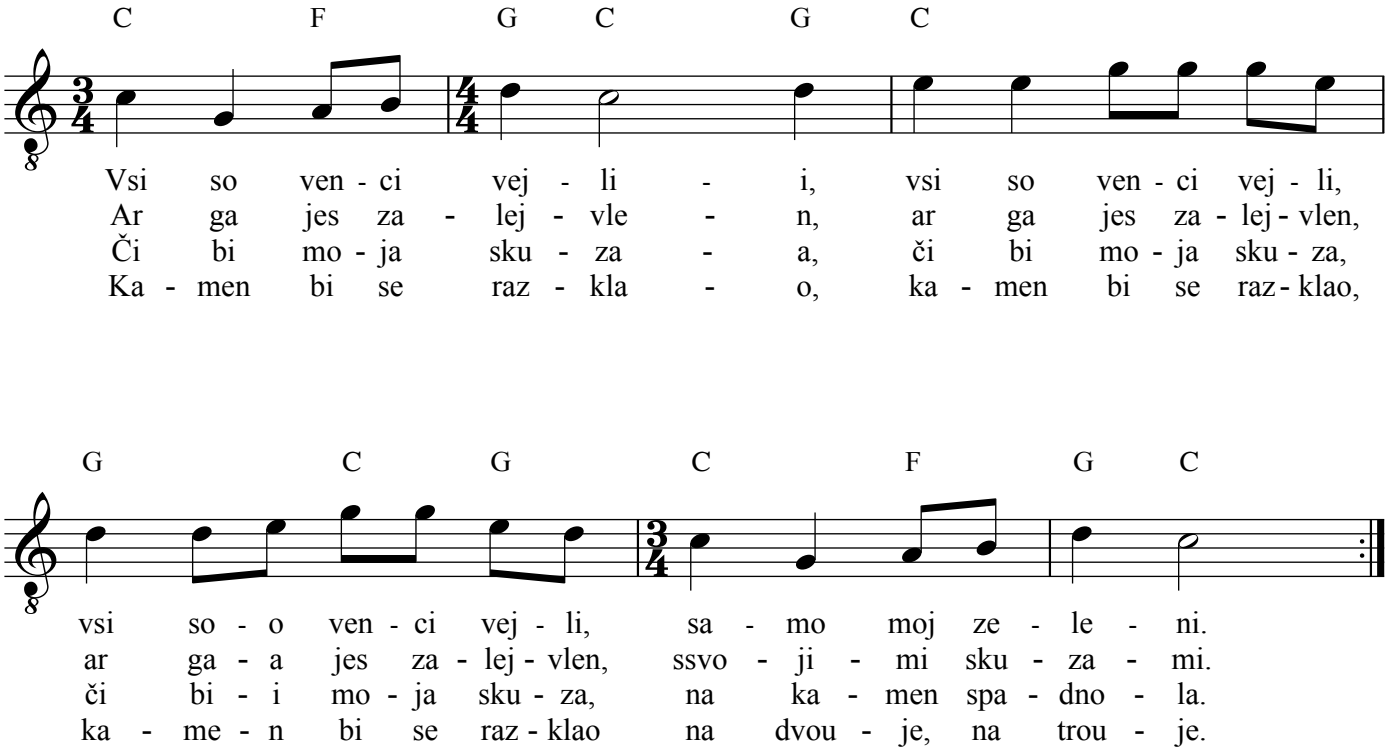
Vsi so venci vejli
(All the Wreaths are White)

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.



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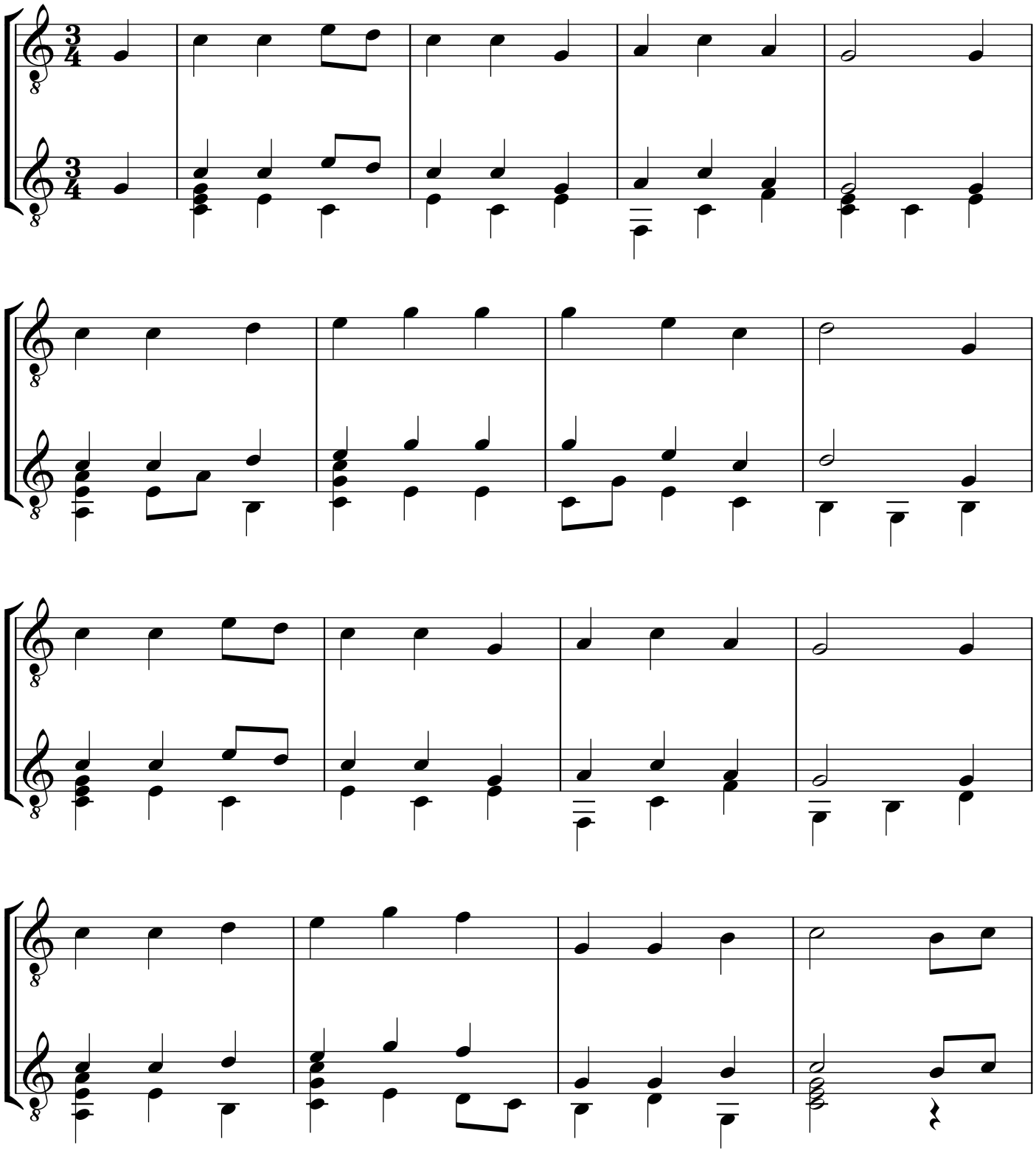
Flow Gently, Sweet Afton

Scottish
Folk Song

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



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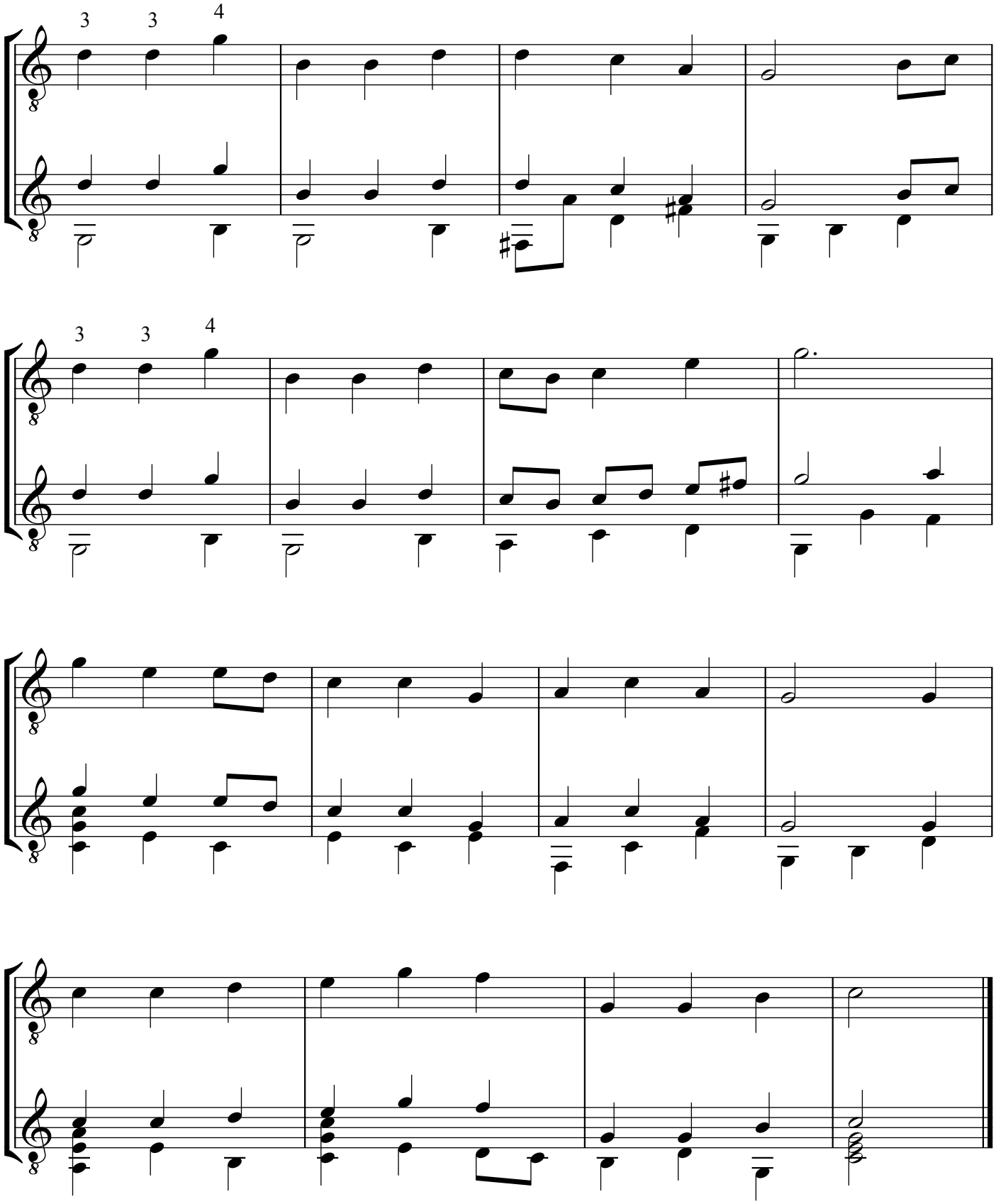

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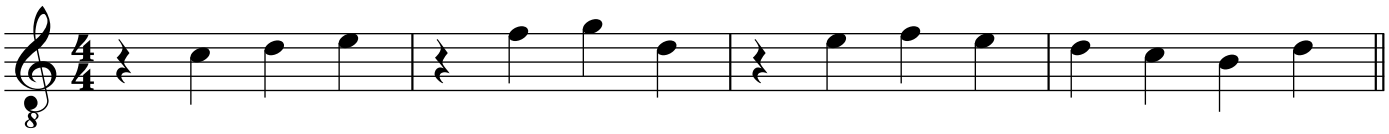
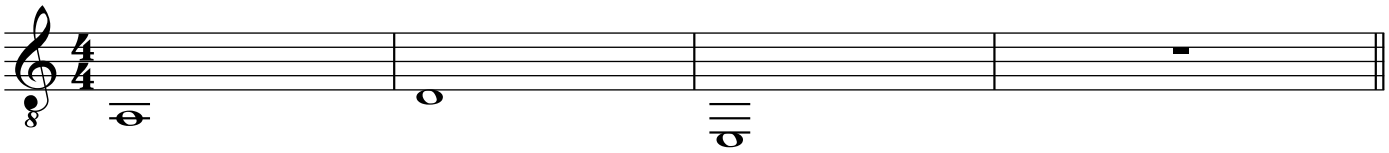
Two Voice Textures

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.

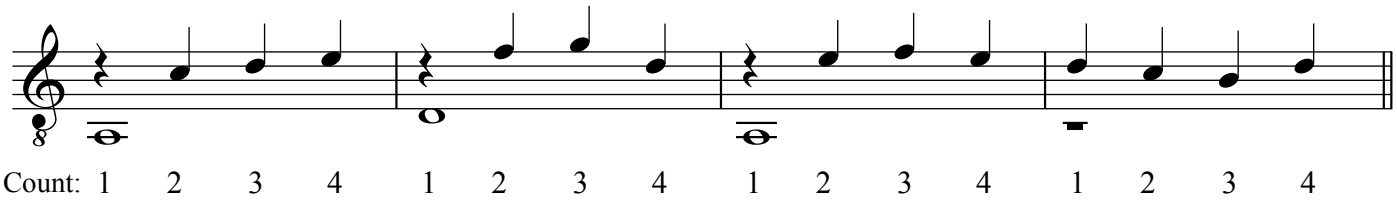
Voice One (upper)



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.



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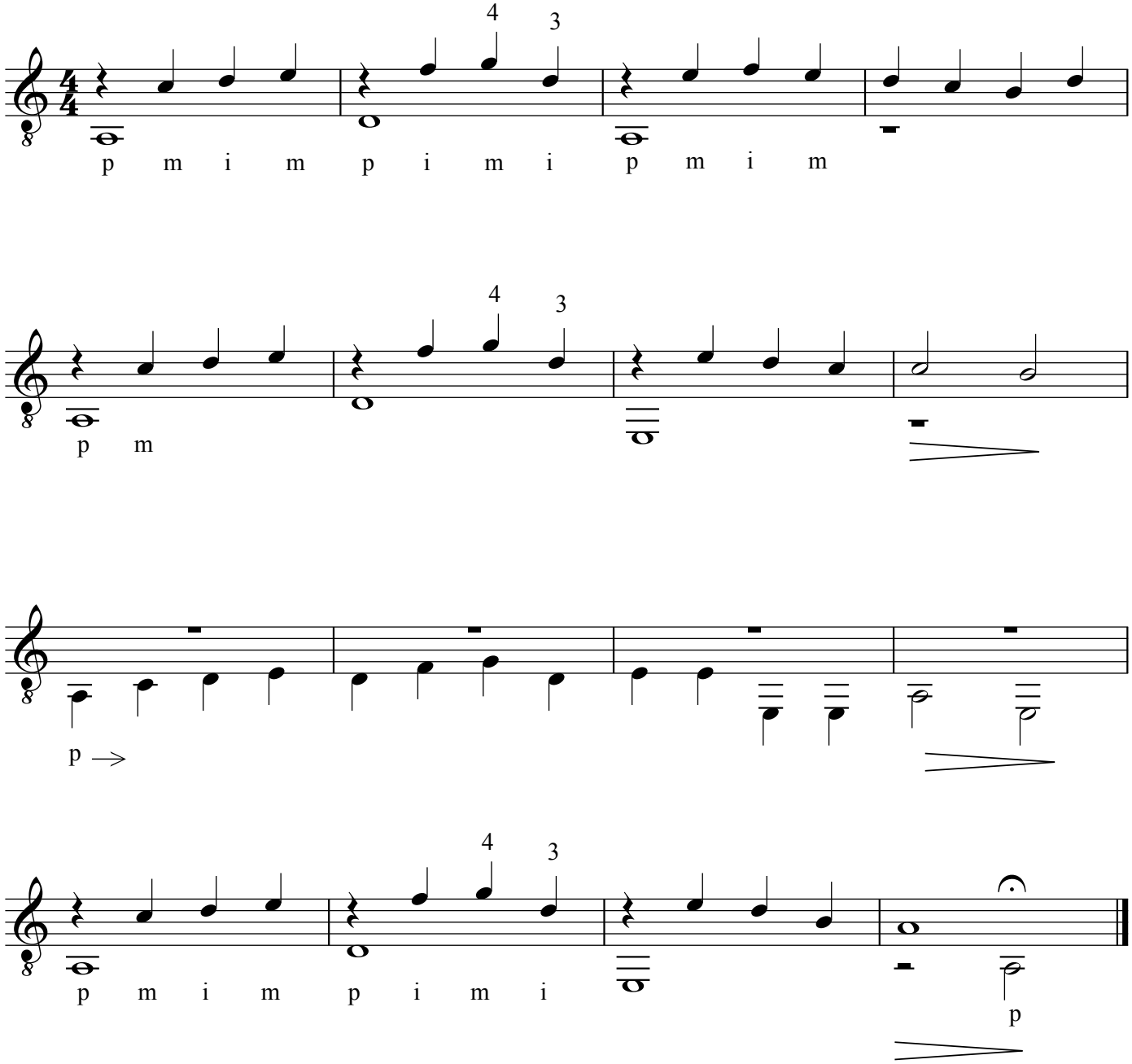
Etude No. 10 - The Swan

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



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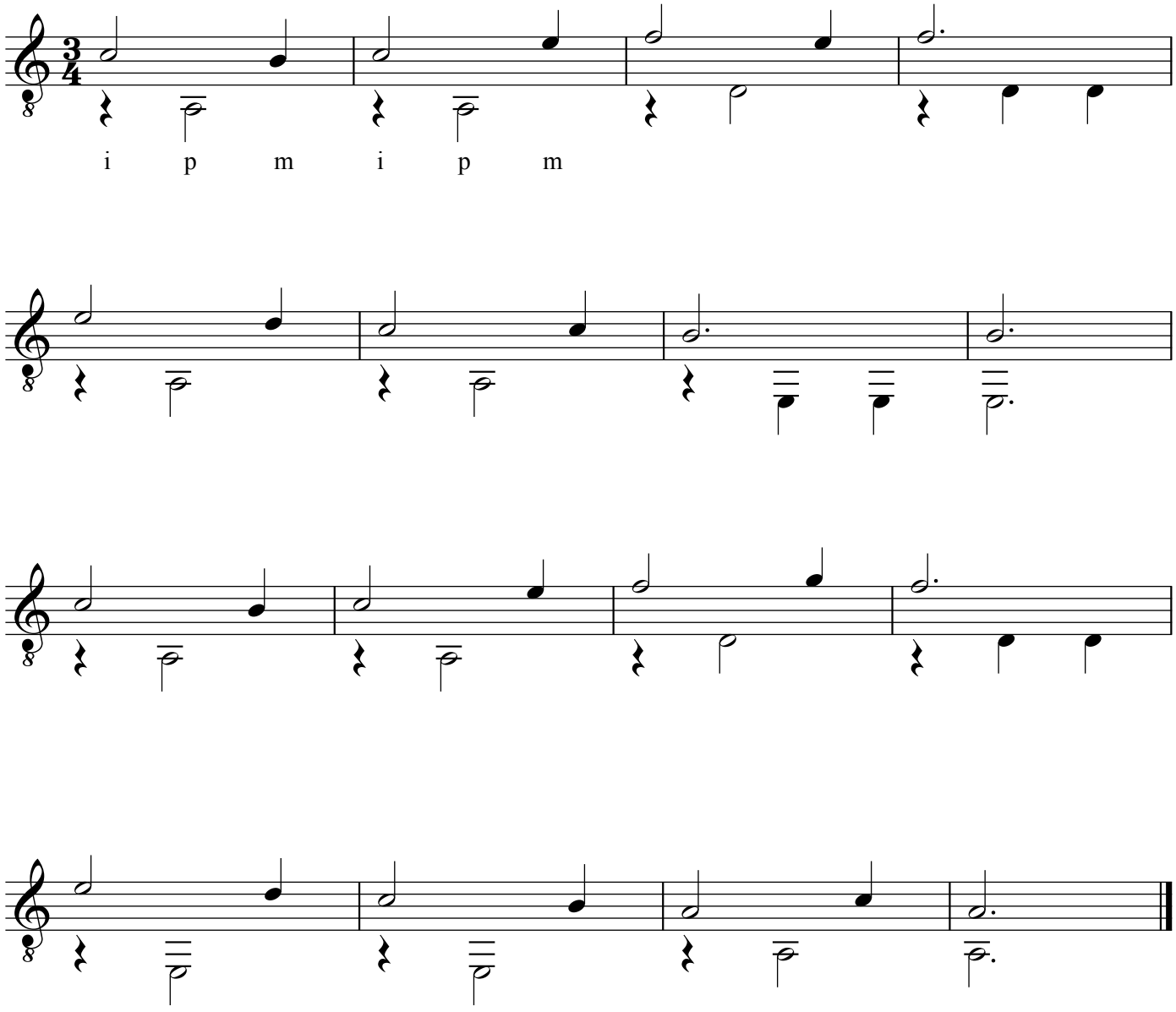
Etude No. 11 - The Old Douglas Fir

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*.



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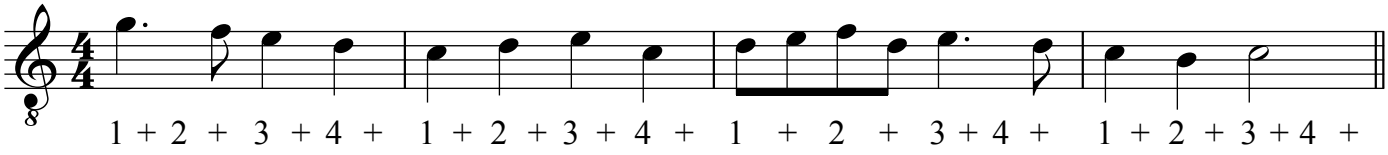
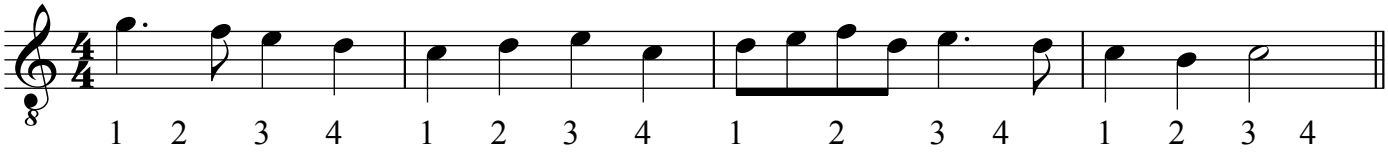
Dotted Quarter Notes

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

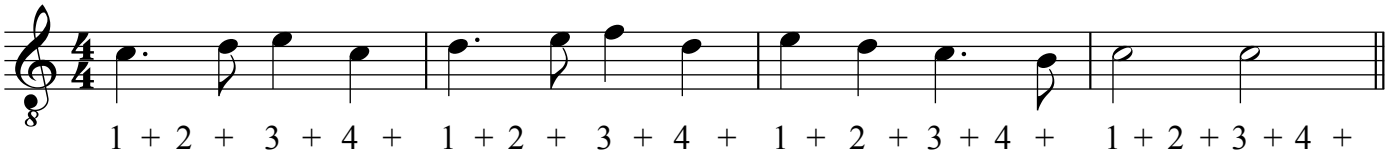
Exercise 1a - Deck the Halls. Count out loud as written (say the "and").



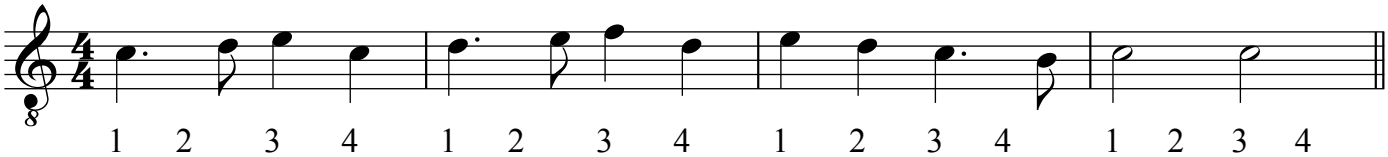
Exercise 1b - Deck the Halls. Count out loud as written (do not say "and")



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



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



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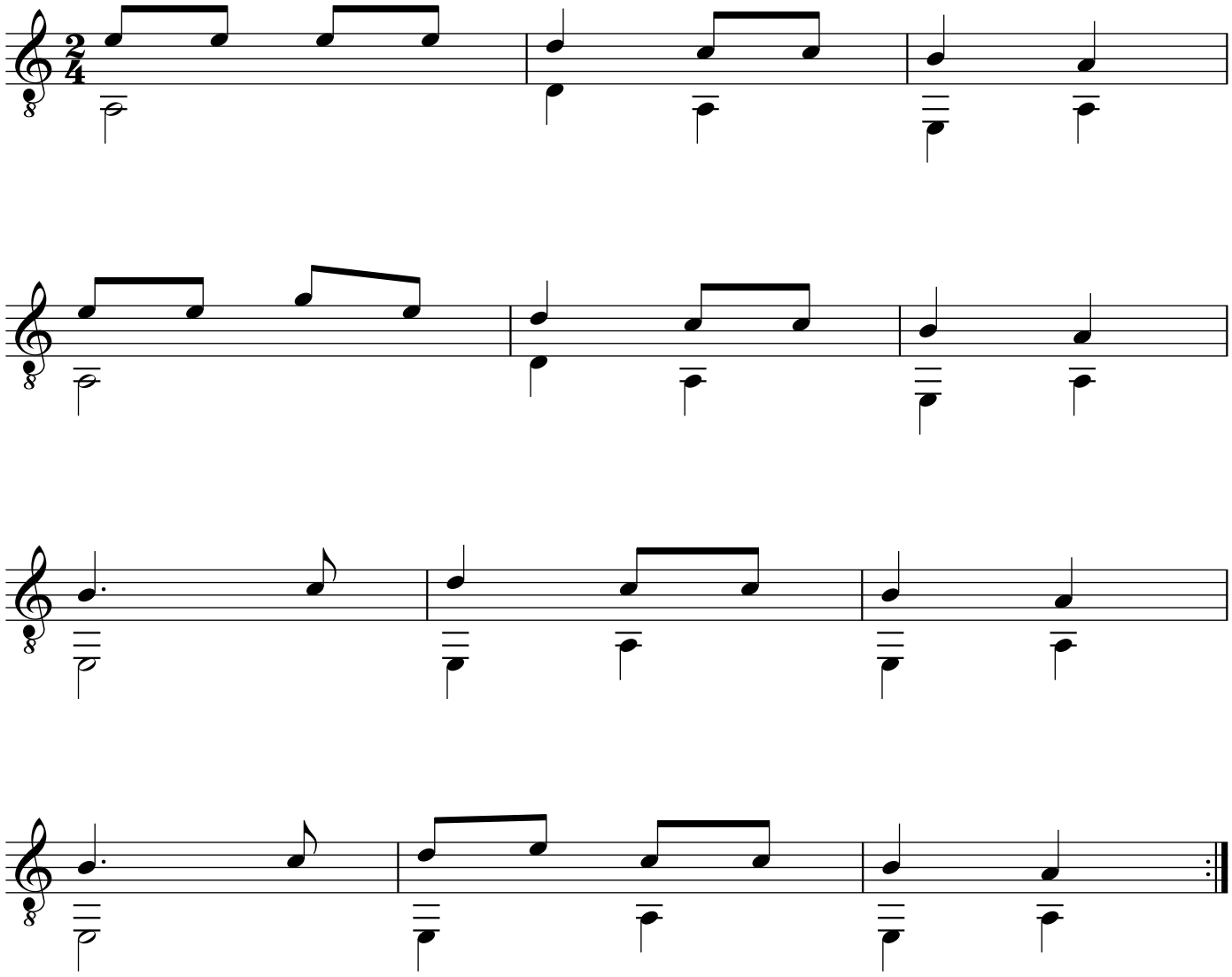
Во поле березка стояла

(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*.



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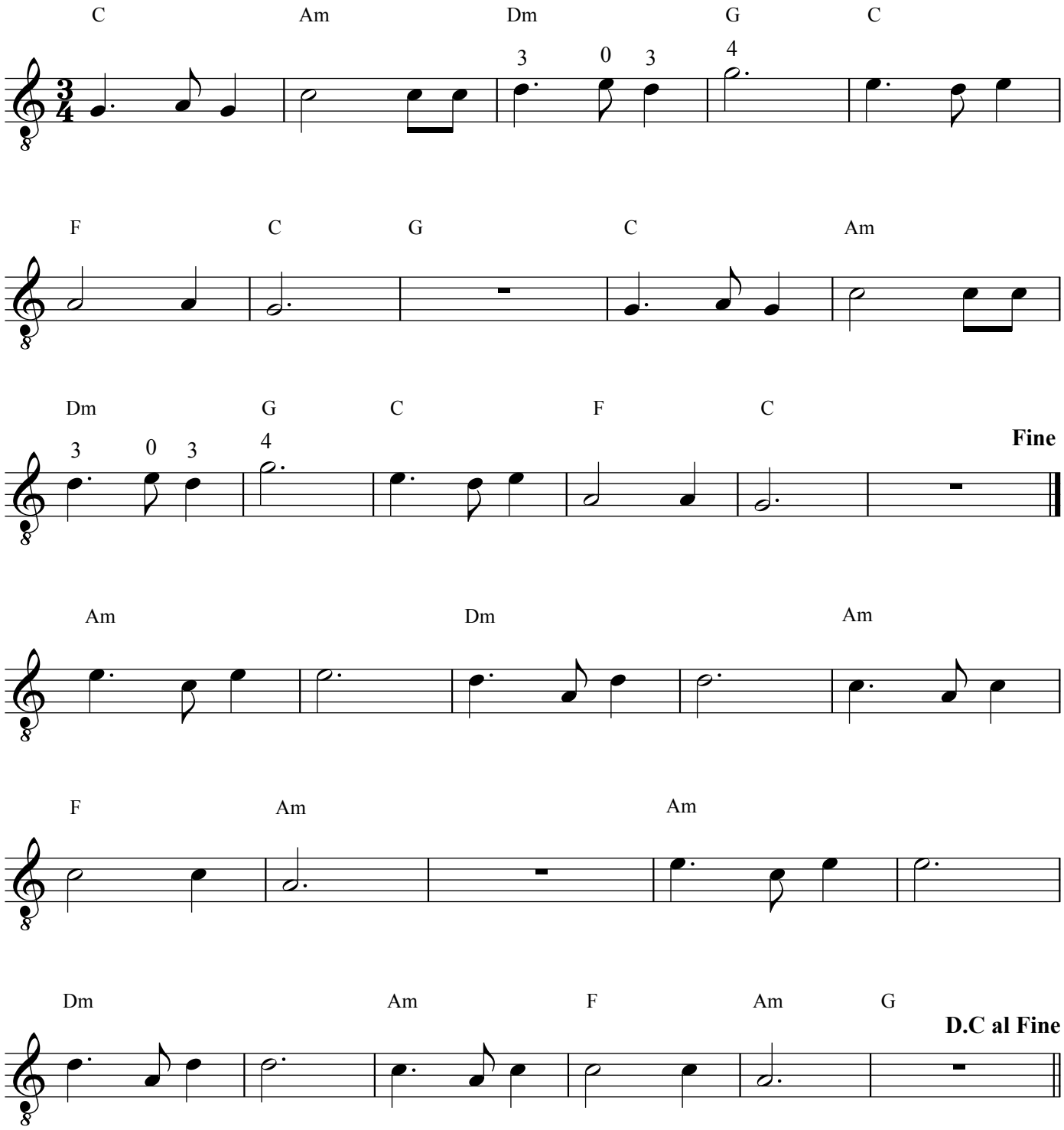
The Skye Boat Song

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*.



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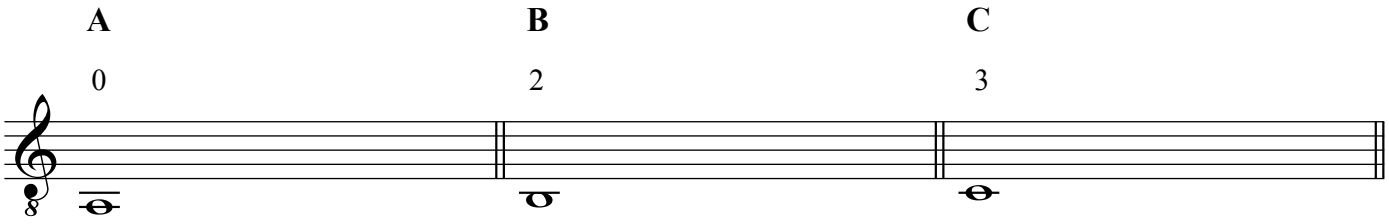
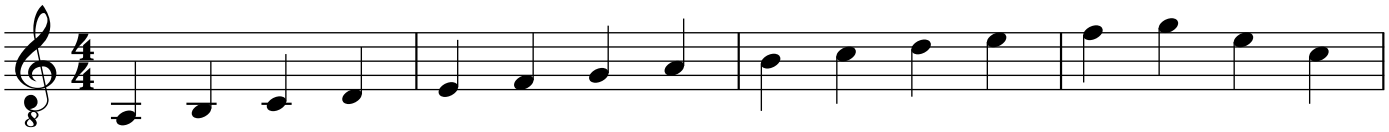
Fifth String Notes



A	B	C
5th string open	5th string 2nd fret 2nd finger	5th string 3rd fret 3rd finger

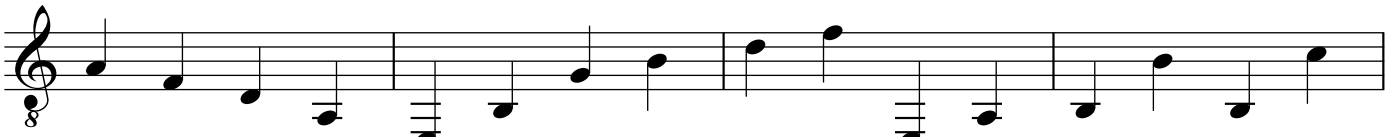
Name the following notes



Name: **A B C**

Fret: **0 2 3**

String: **5 5 5**



Name: **A F**

Fret: **2 3**

String: **3 4**

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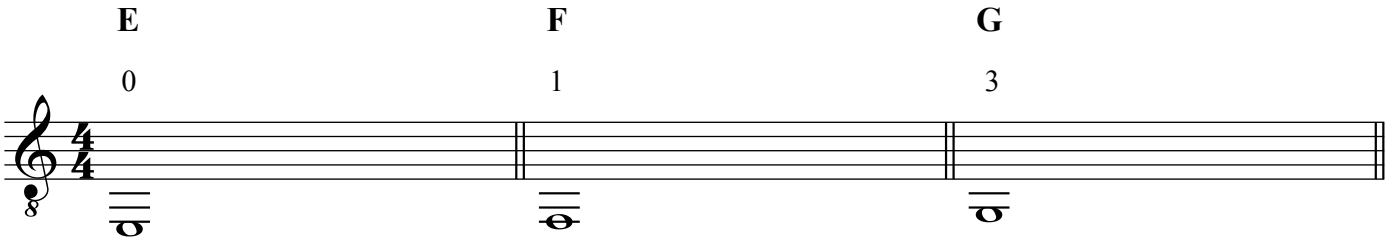
Sixth String Notes

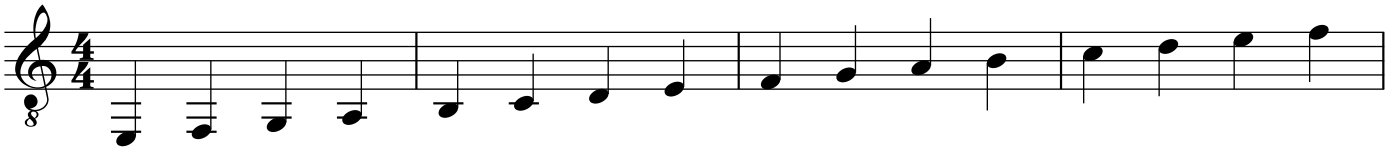


6th string
open

6th string
1st fret
1st finger

6th string
3rd fret
3rd finger

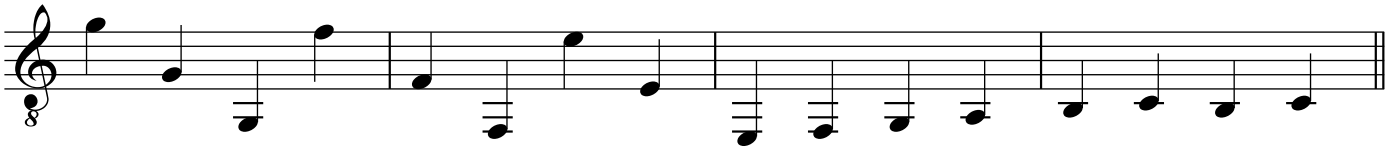
Name the following notes



Name: **E F G**

Fret: **0 1 3**

String: **6 6 6**



Name: **G G G**

Fret: **3 0 3**

String: **1 3 6**

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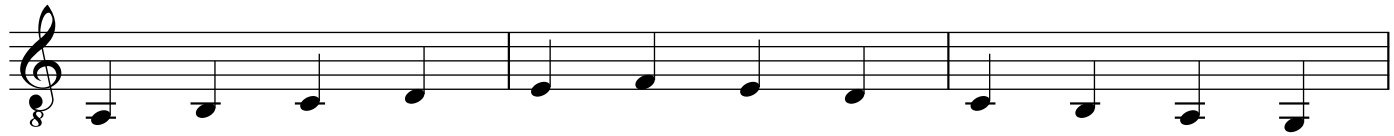
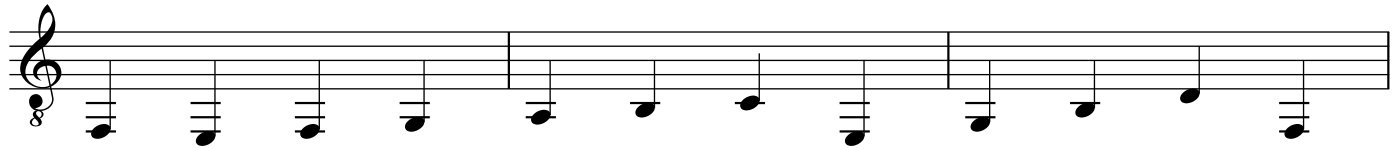
Note Naming



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

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

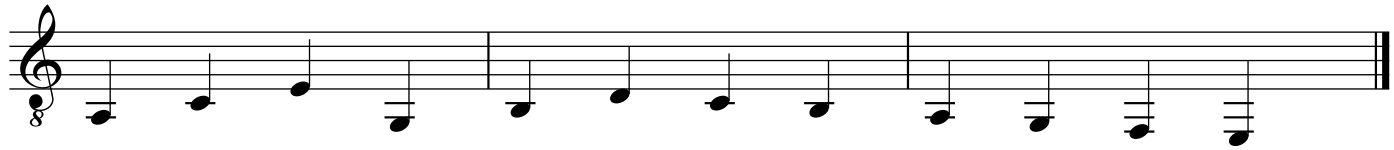
String: **5** **5**



Name:

Fret:

String:



Name:

Fret:

String:

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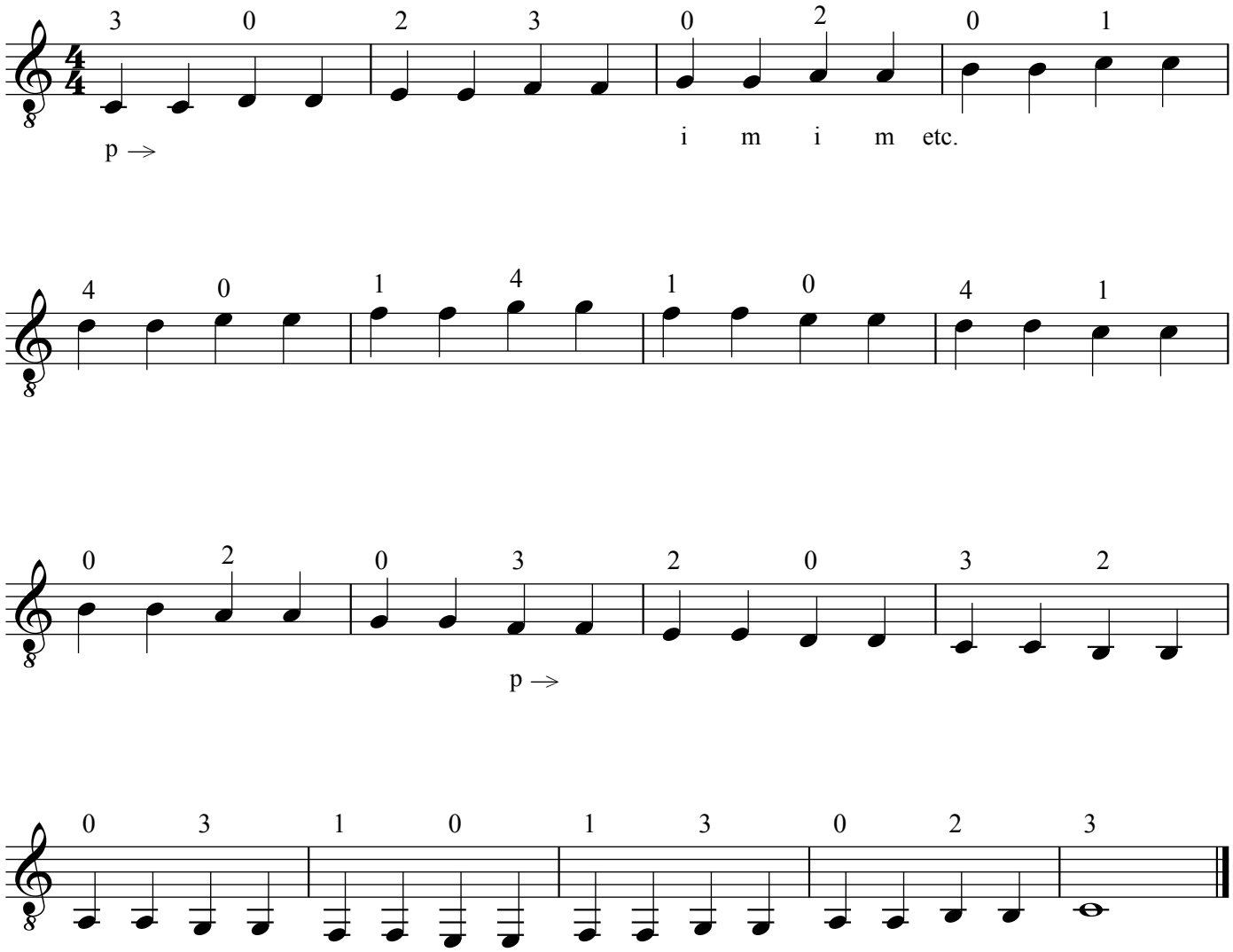
Note Review

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.



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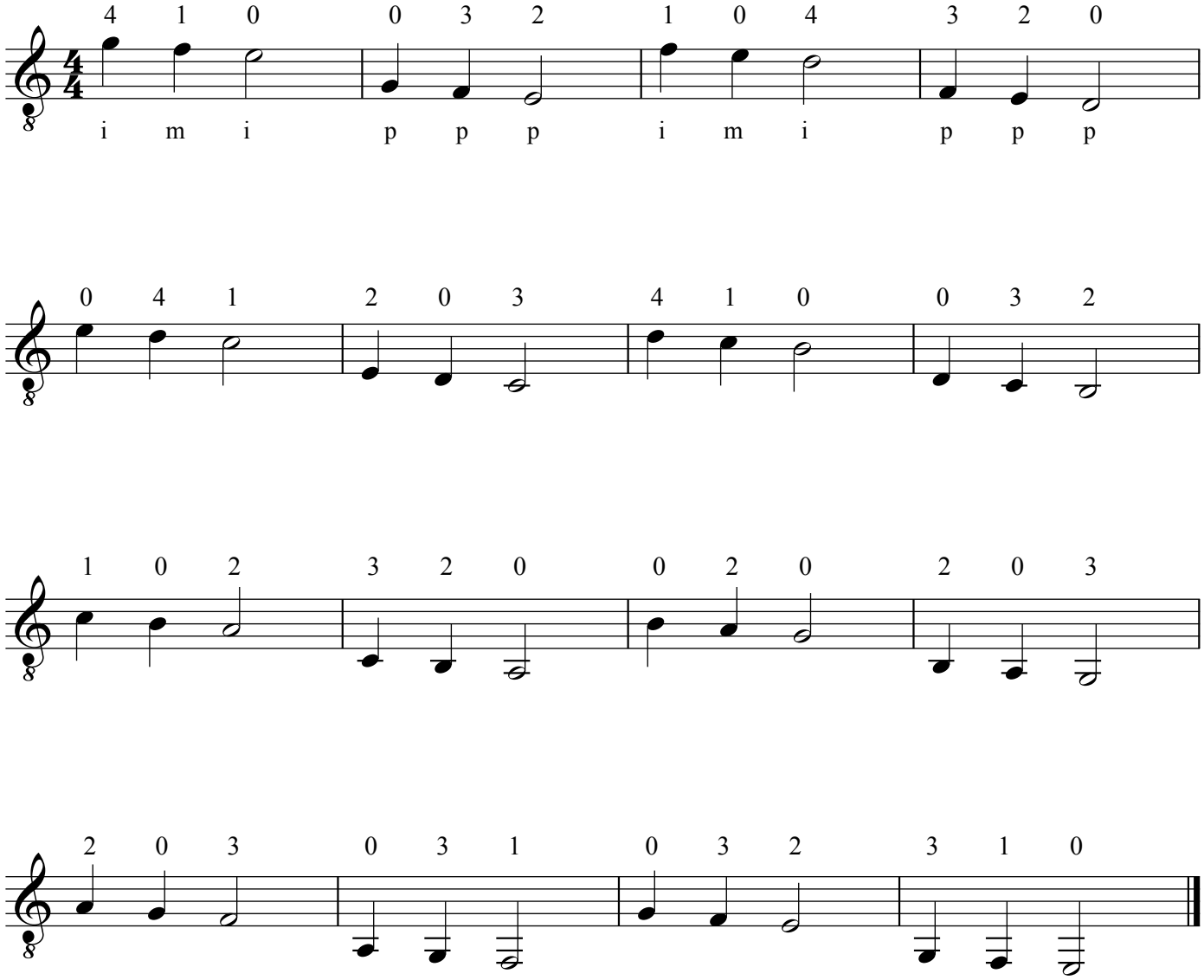
Sight Reading - The Imitation Game

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.



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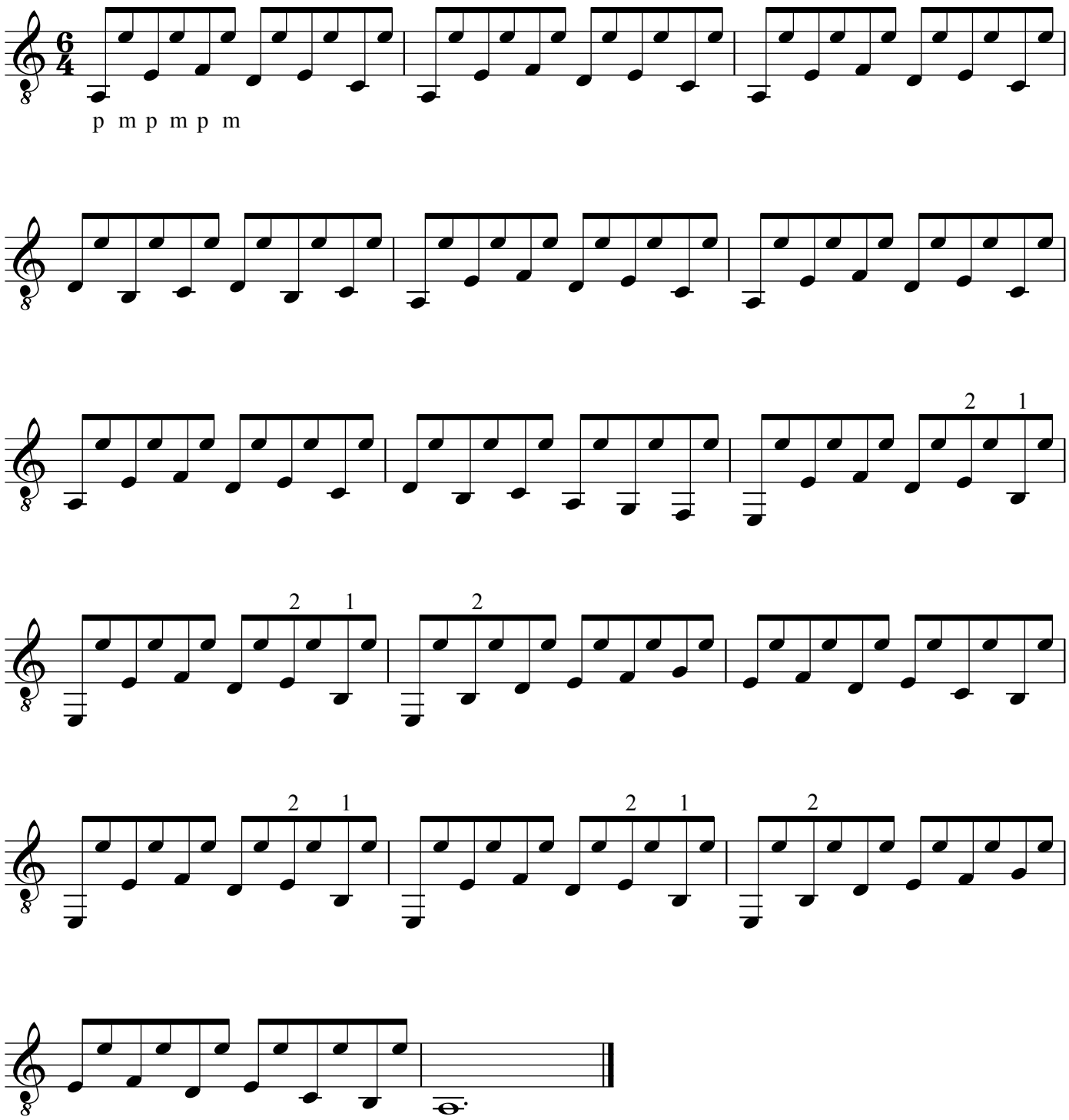
Leyenda Theme

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.



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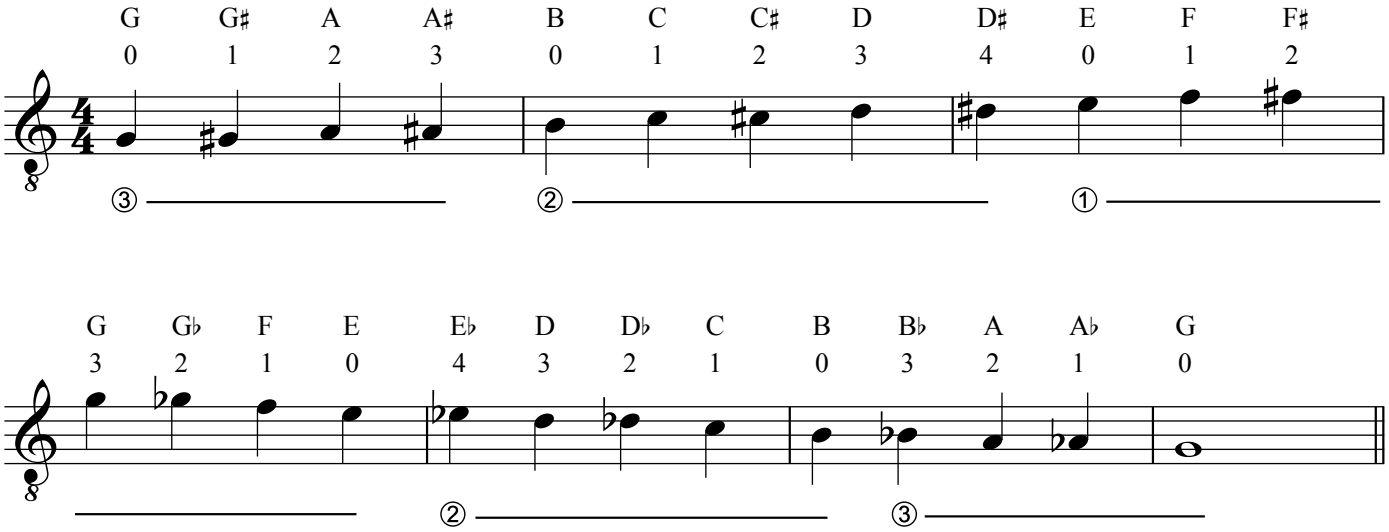
Accidentals

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

♭ **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.



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

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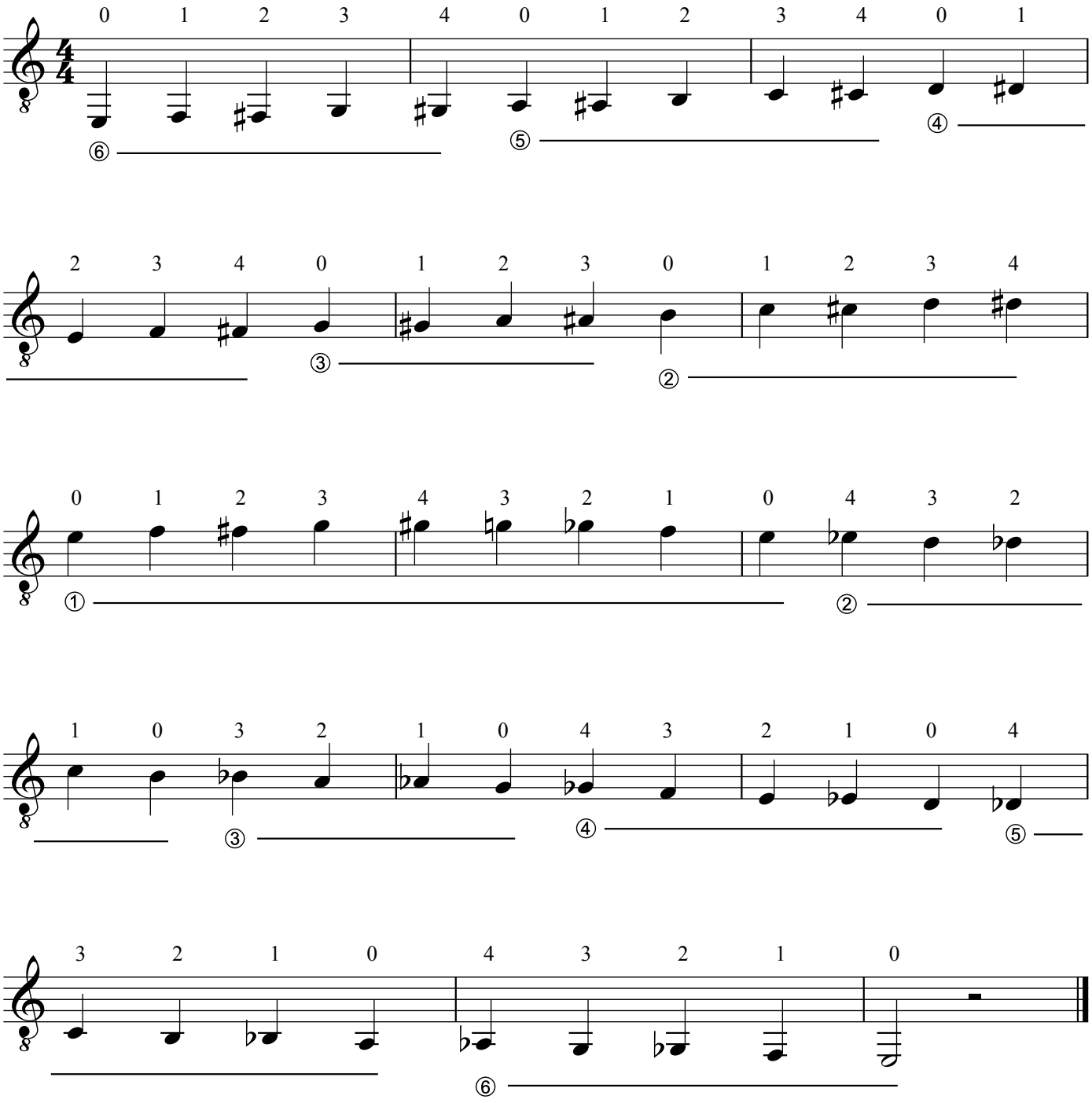
E Chromatic Scale

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



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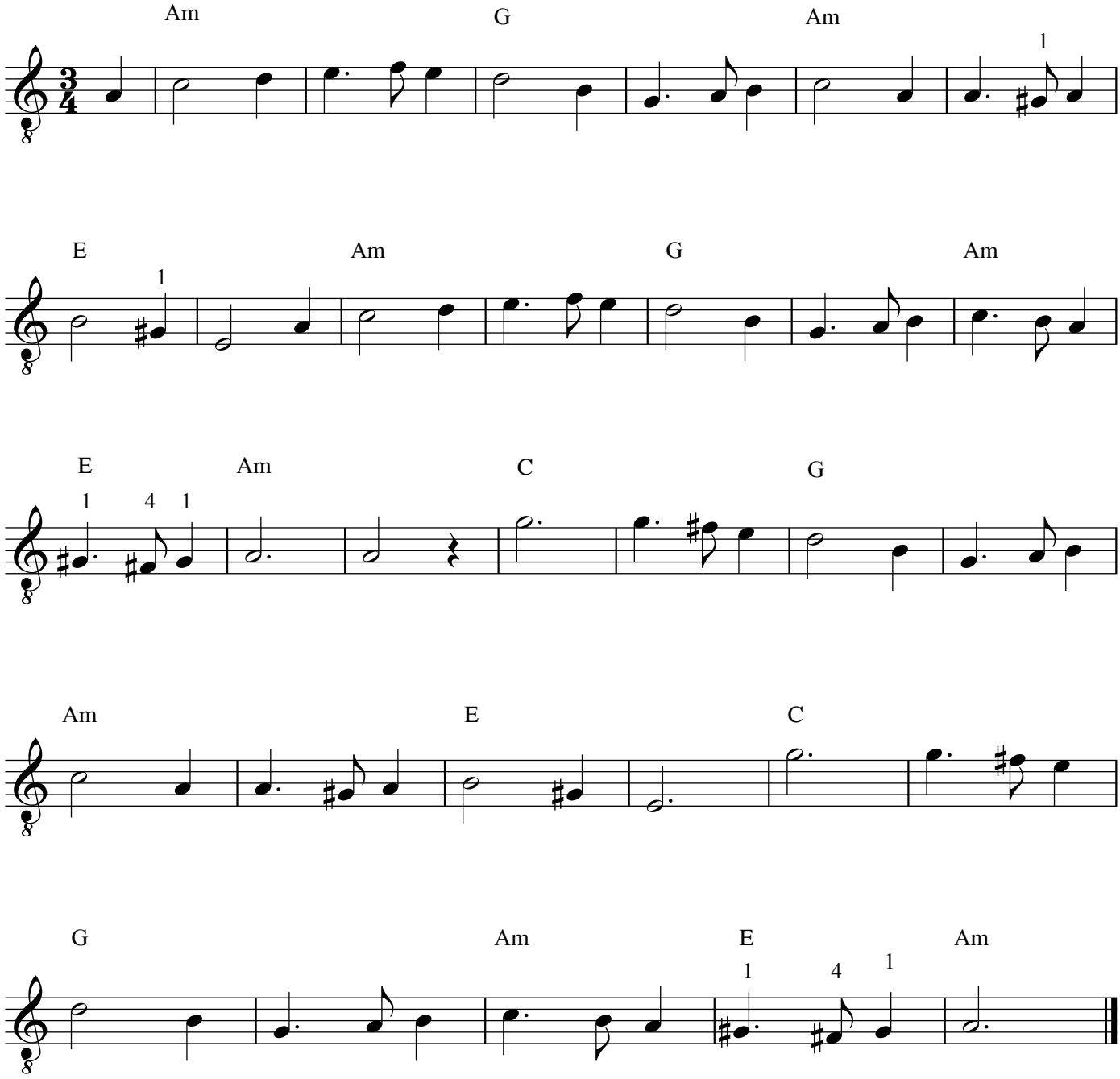
Greensleeves

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.



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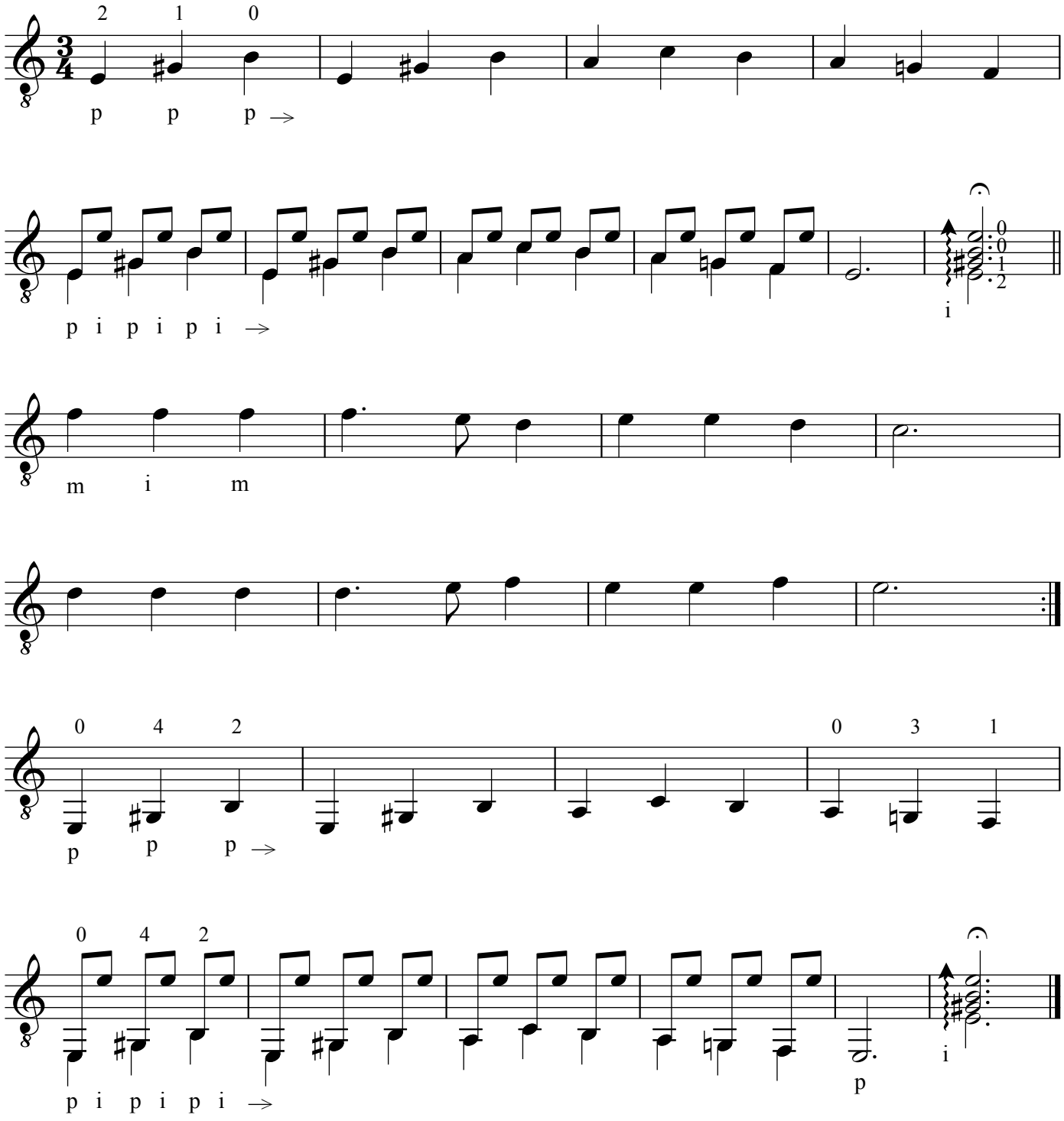
Malagueñas

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



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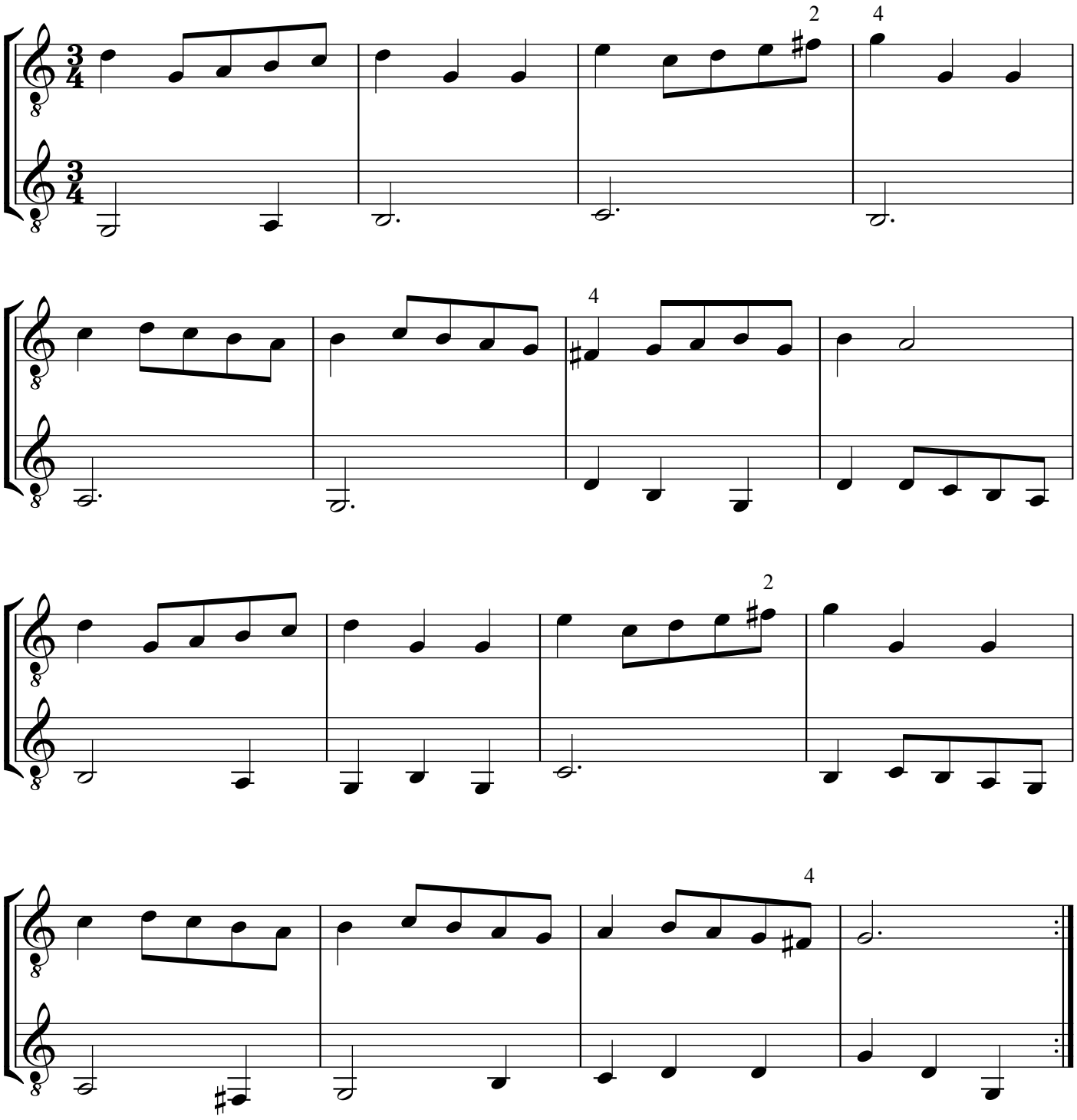
Minuet in G

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.



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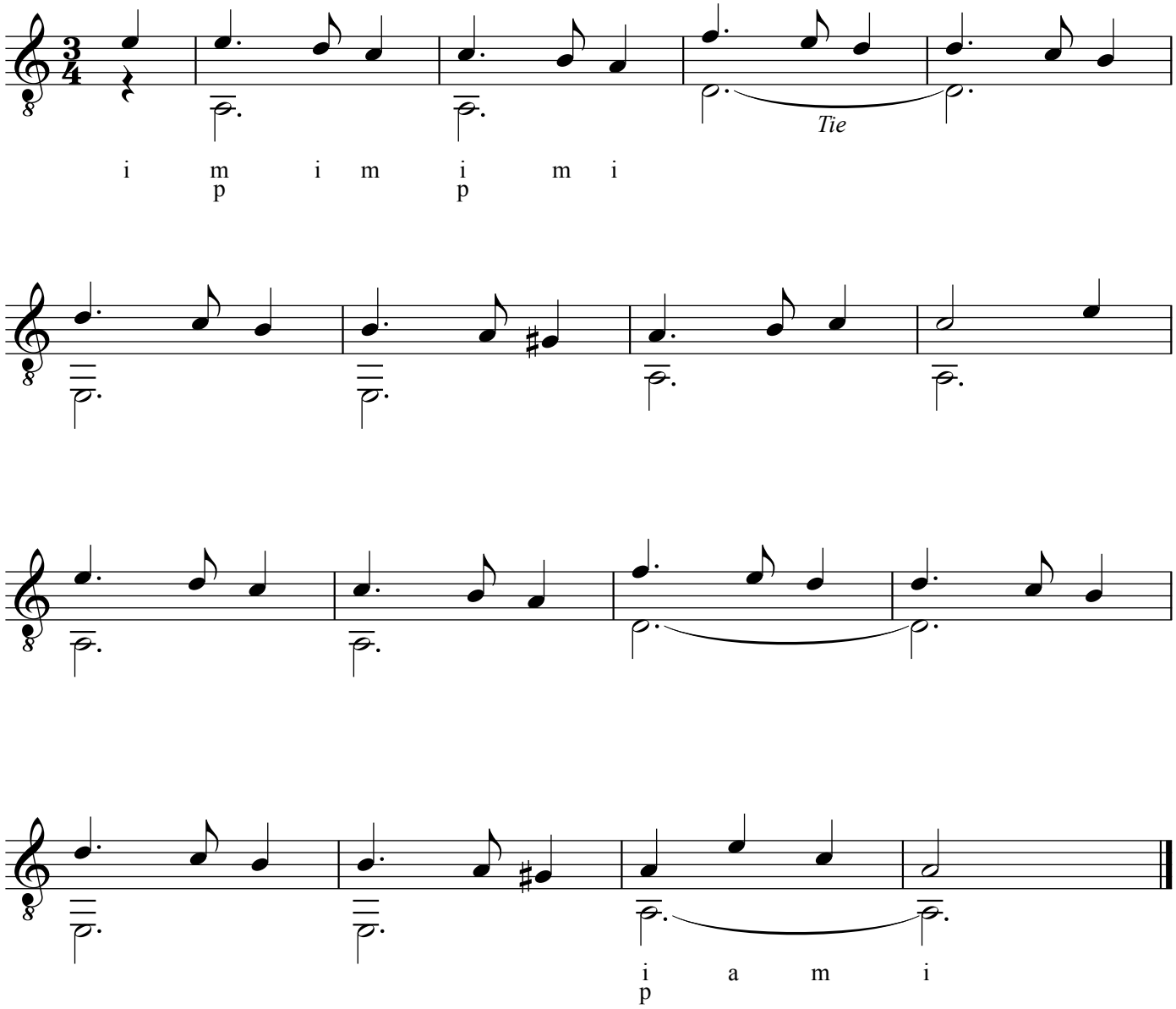
Siciliano

Matteo Carcassi
(1792-1853)

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



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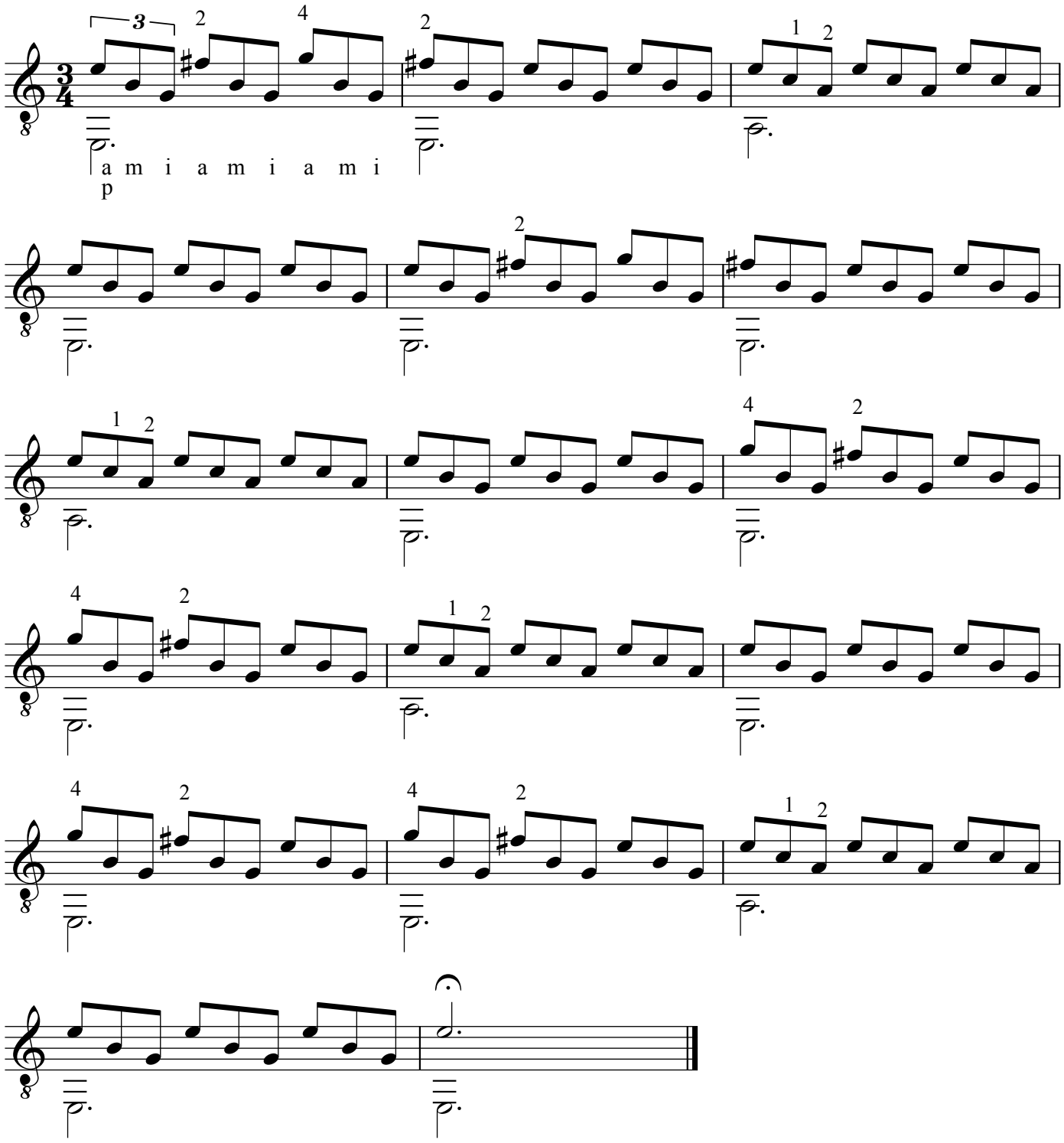
Farewell

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.



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Chord Accompaniment Section

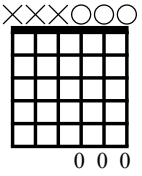
Before learning fingerstyle accompaniment some basic strumming patterns will be played.

Chord Diagrams
- Vertical lines = the strings
- Horizontal lines = the frets

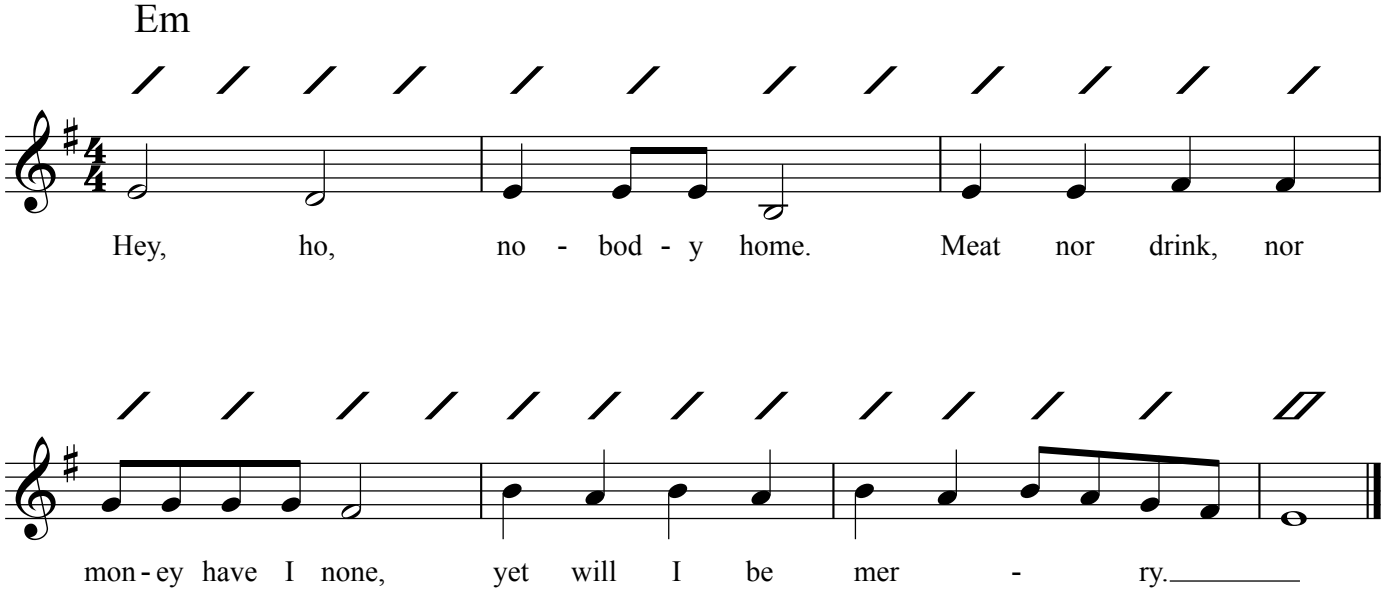
- The string on the left is the 6th string (bass)
- Do not strum strings that have an X.
- The numbers below are the fingering.

- E minor = Strum the top three open strings
- Strum down from the 3rd to the 1st strings using your thumb or a pick.

E Minor (Em)



Hey, Ho, Nobody Home
- Strum four beats per bar as indicated by the slash marks (do not read the notes).
- Count out loud as you strum.
- The teacher plays or sings the melody.



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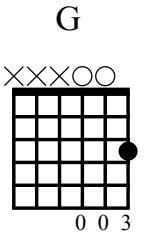
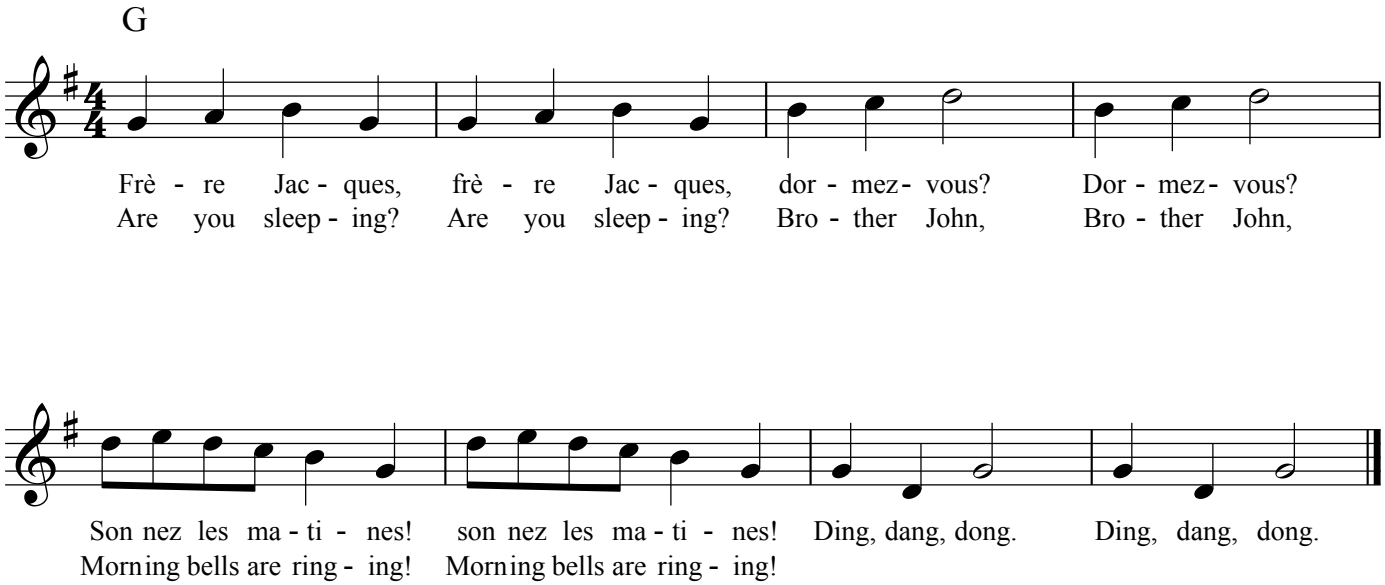
Frère Jacques / Brother John

Traditional
France

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

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





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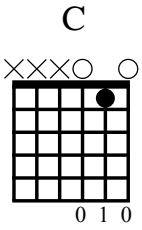
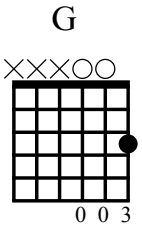
London Bridge

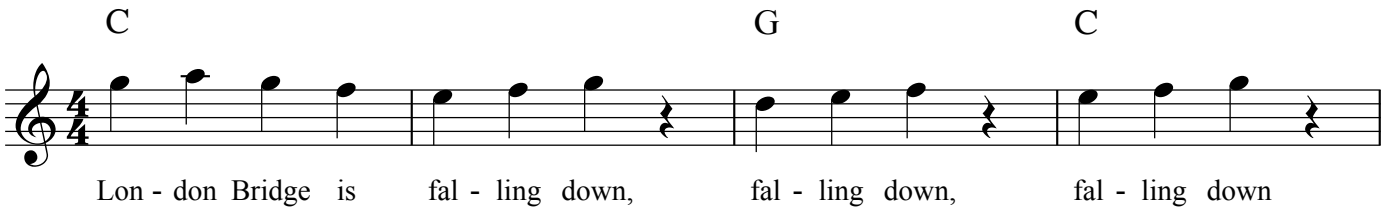
Traditional
England

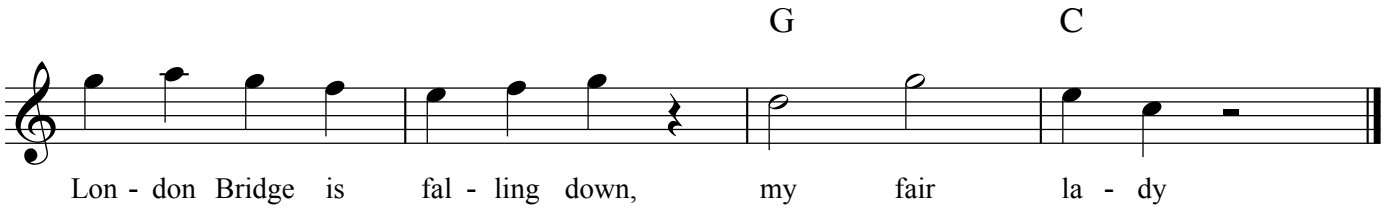
The student strums the chords with four beats per bar and sings.
If no chord is shown, continue strumming the previous chord.

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









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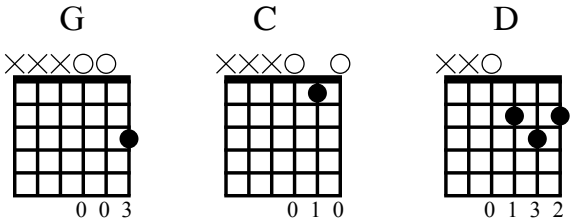
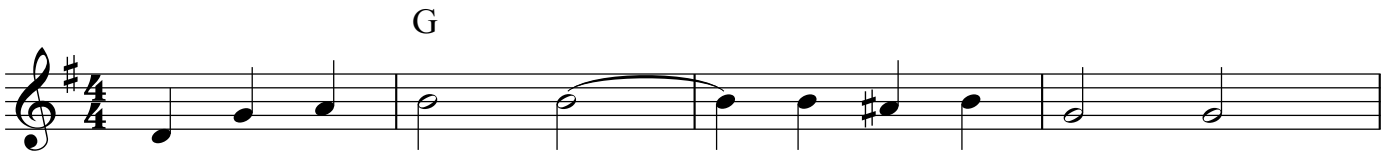
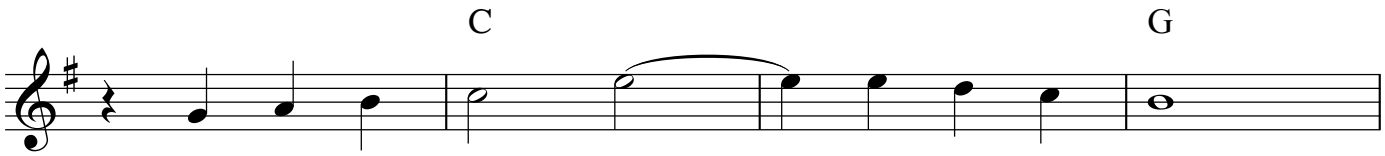
You Are My Sunshine

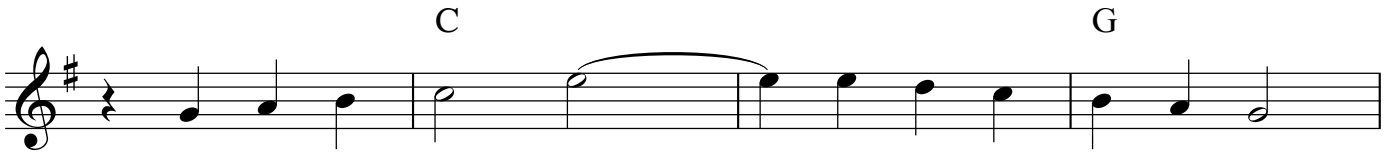
Jimmie Davis,
Charles Mitchell,
Paul Rice

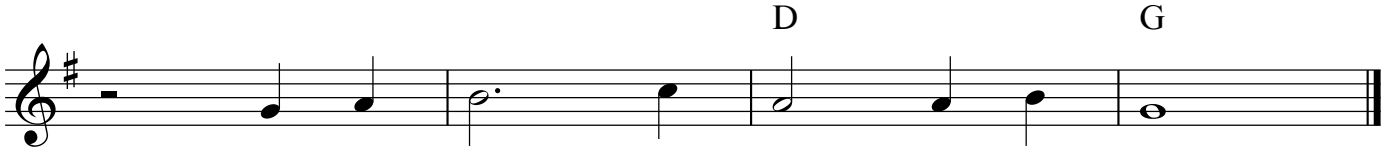
Strum the chords with four beats per bar.
Notice that the pickup bar starts on beat two.
D Chord - Follow the chord diagram and strum four strings.











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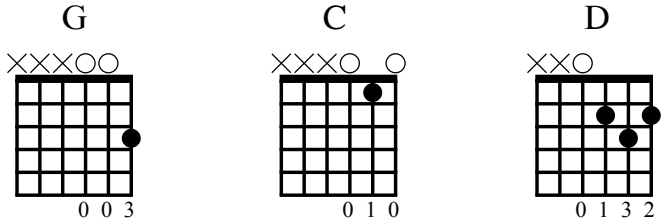
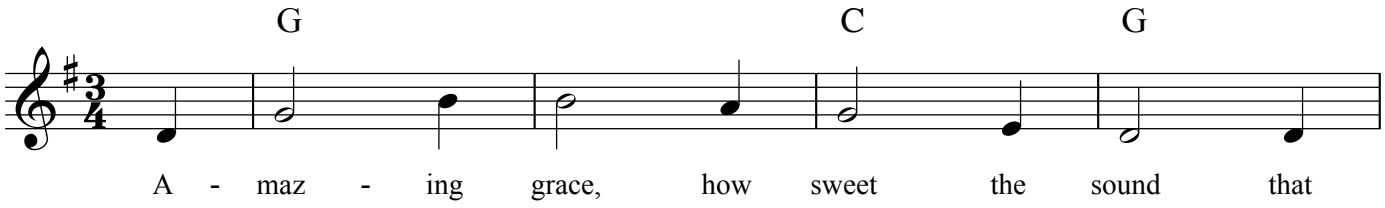
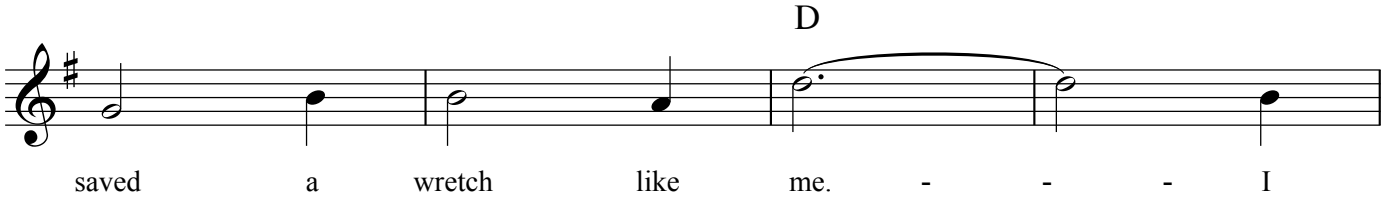
Amazing Grace

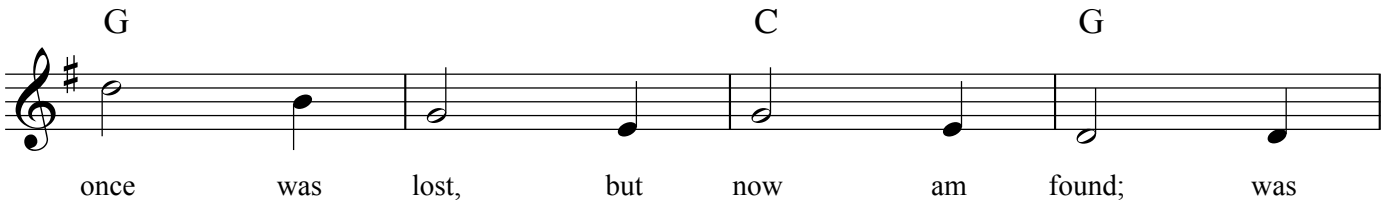
Traditional Hymn

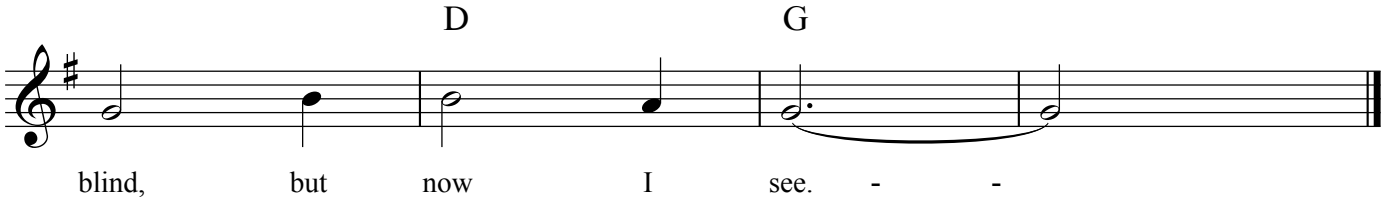
Strum the chords with three beats per bar.











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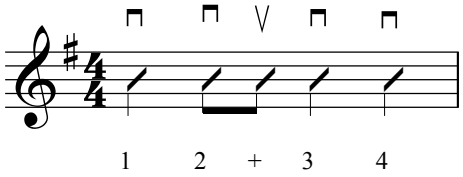
Red River Valley

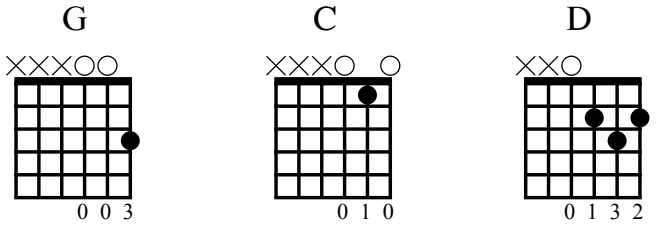
Traditional
North American

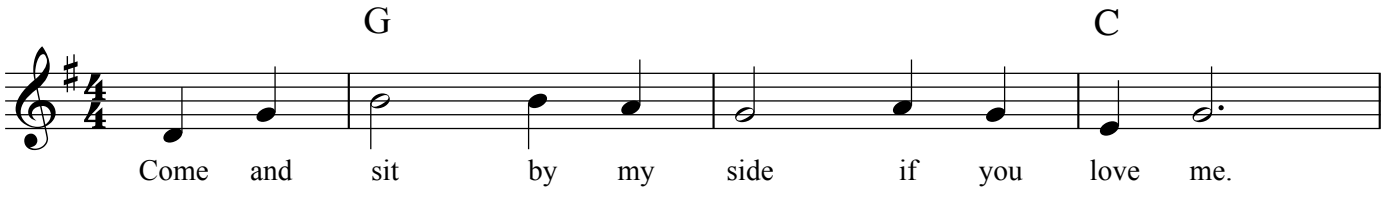
Strum the chords using the below pattern (count four beats per bar).
Slighty swing/relax the eighth note.

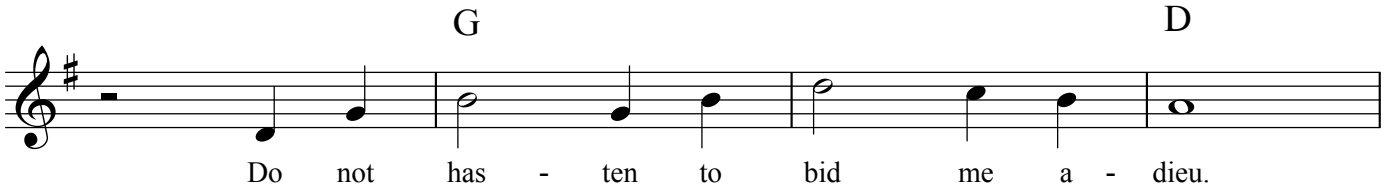
Downstrum = ⊓ Upstrum = ⋁

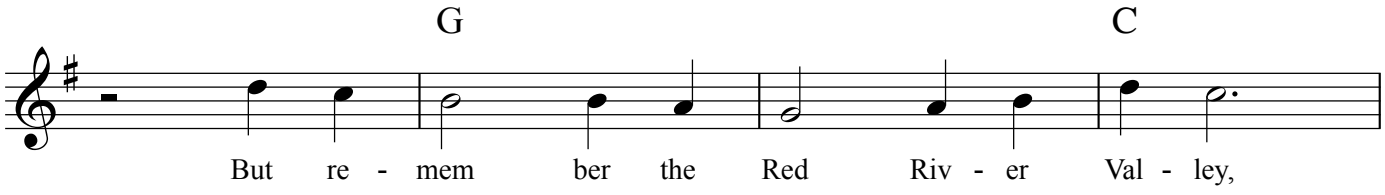
Strum Pattern

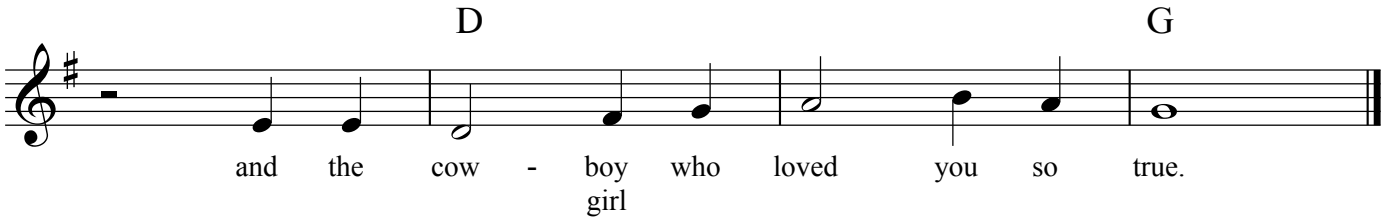












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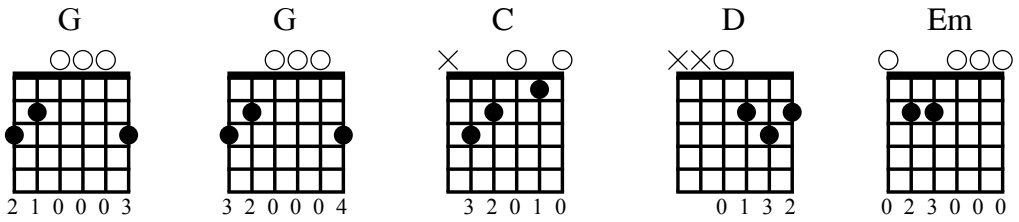
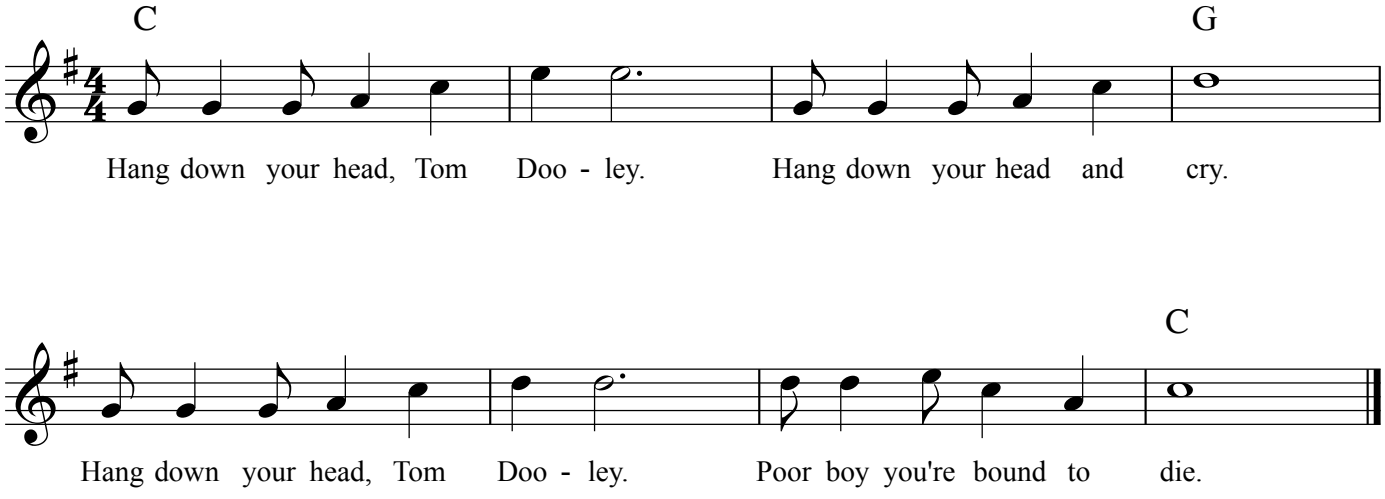
Full Chord Shapes

Memorize these chord shapes for the next few songs.

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



Tom Dooley - North Carolina Folk Song
Try out the G and C chords by strumming four beats per bar.



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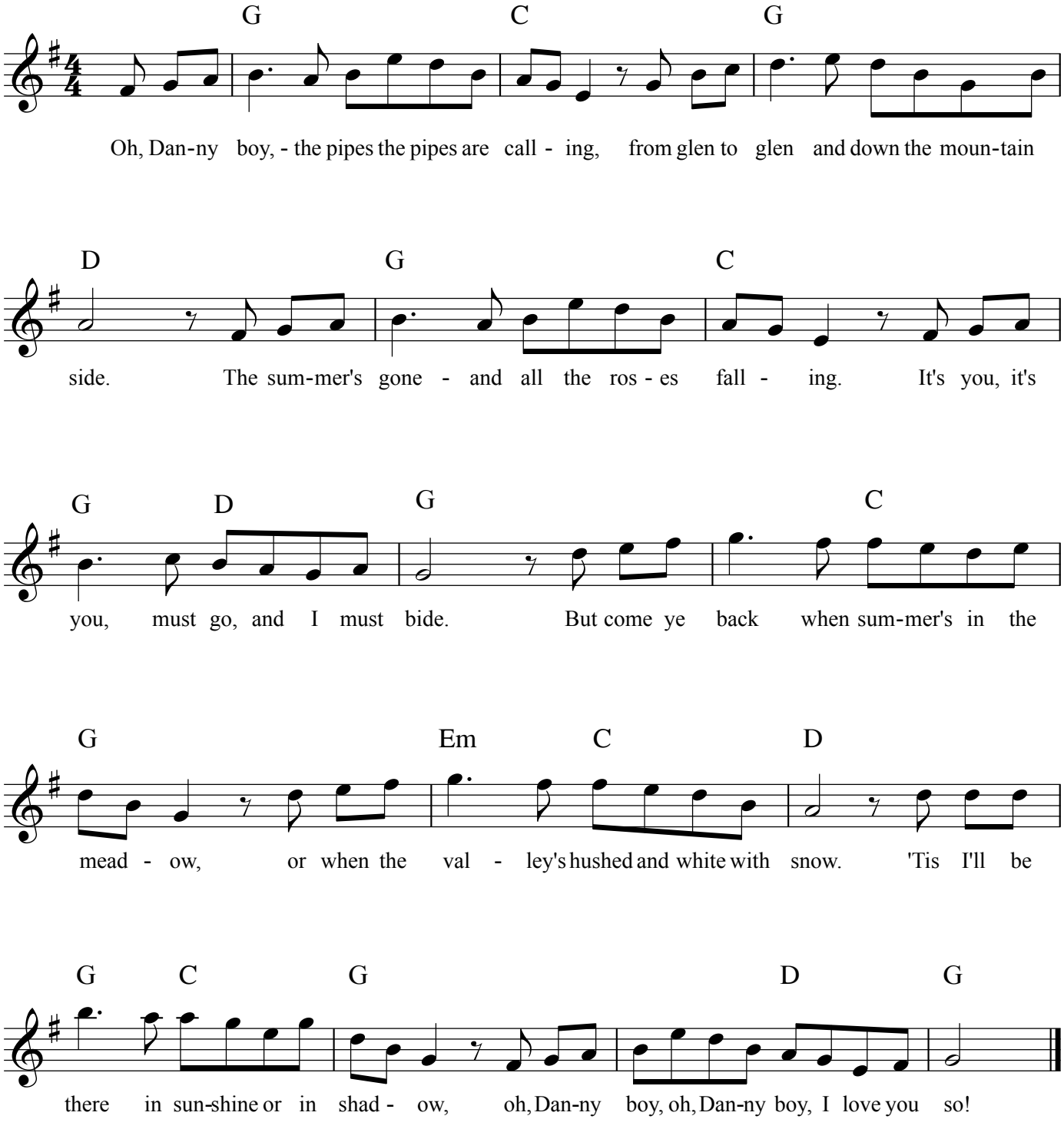
Danny Boy

Traditional Irish

Bars containing two chords recieve two beats per chord.



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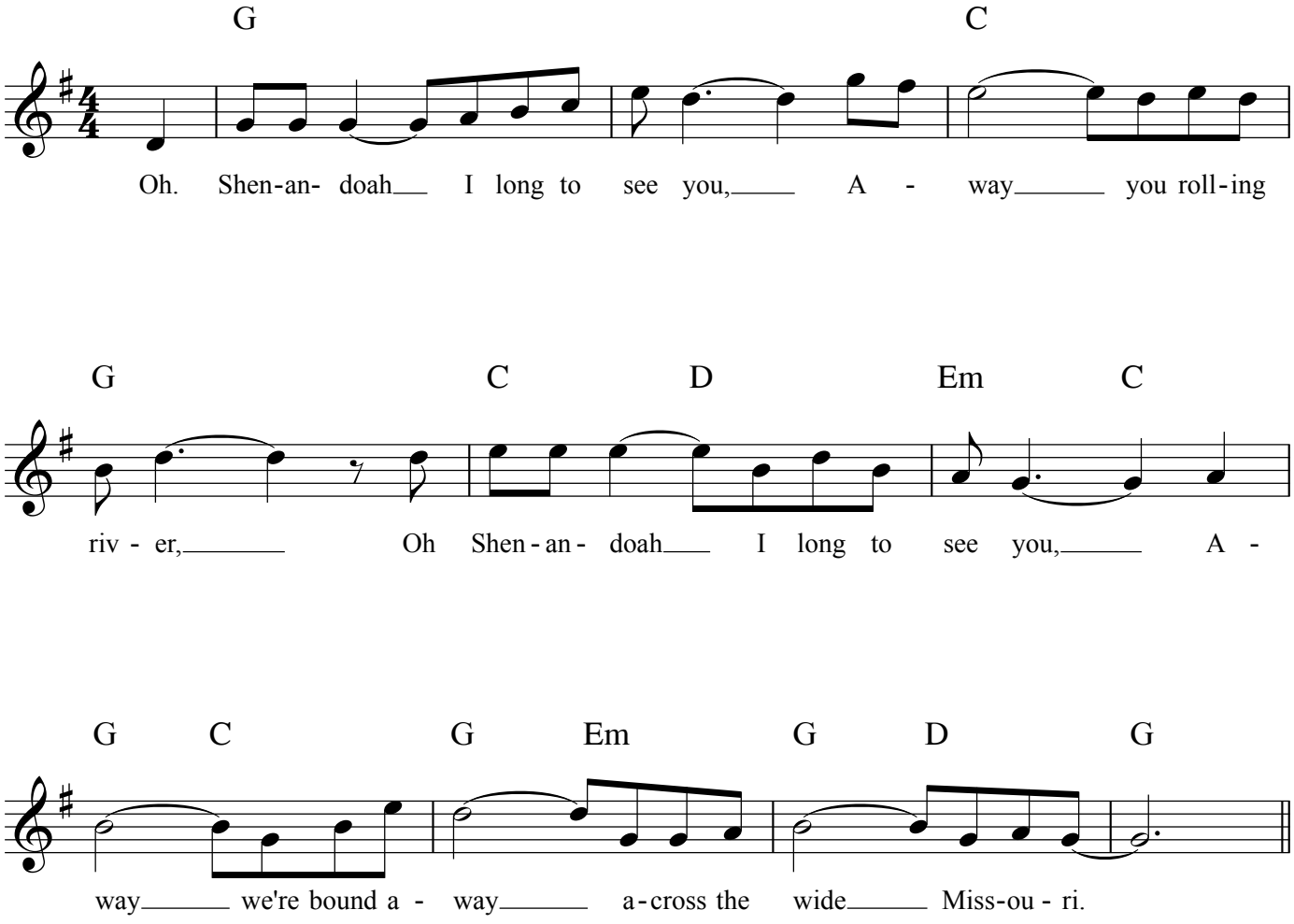
Shenandoah

American Folksong

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



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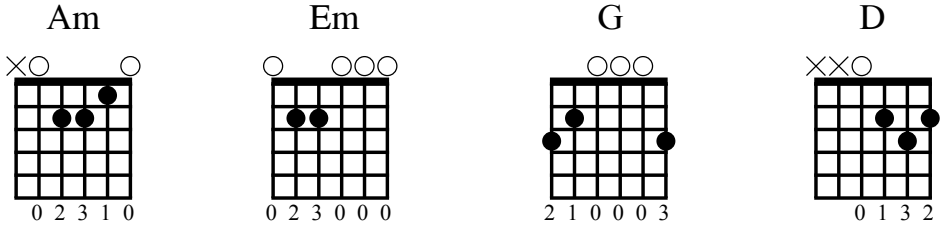
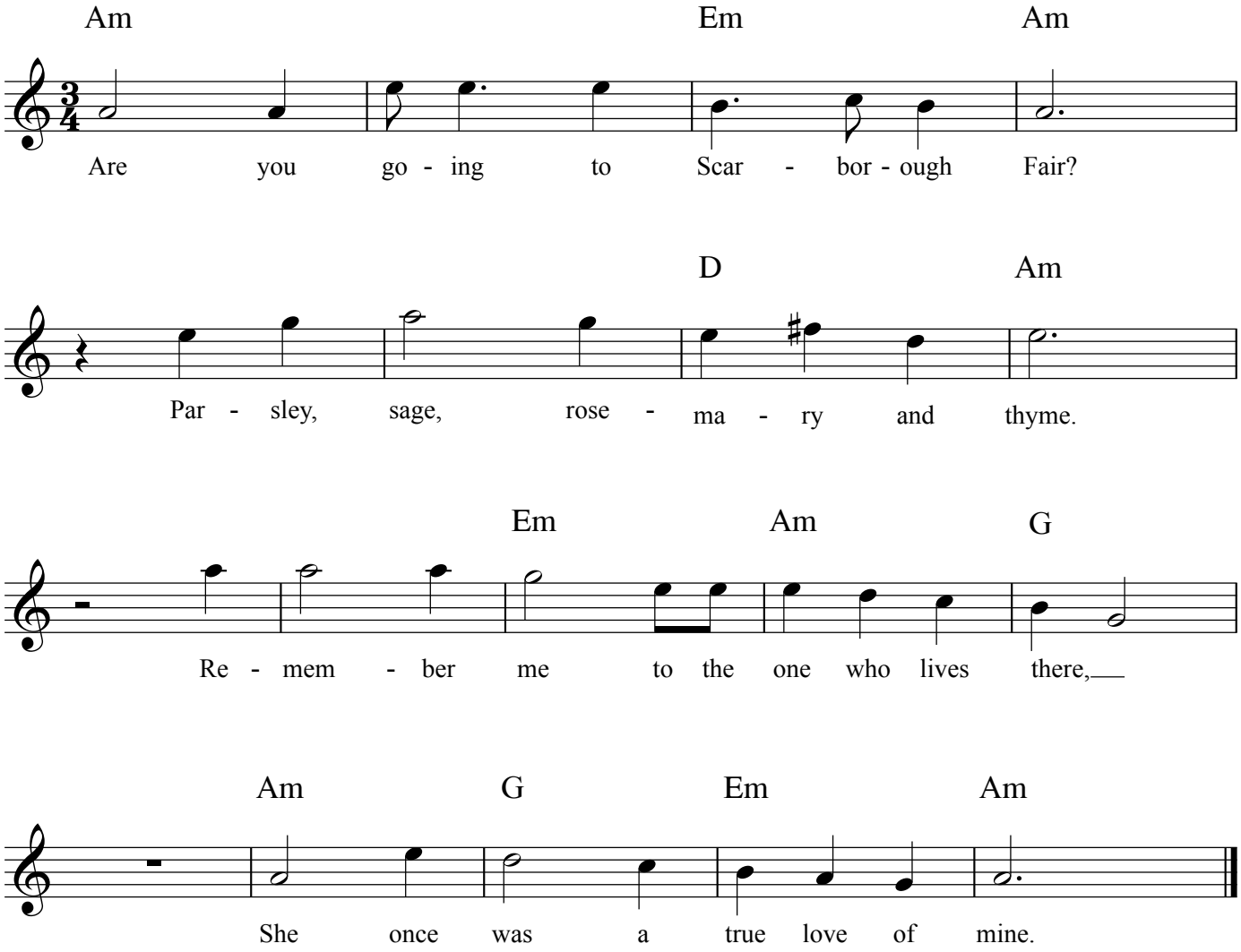
Scarborough Fair

Traditional

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





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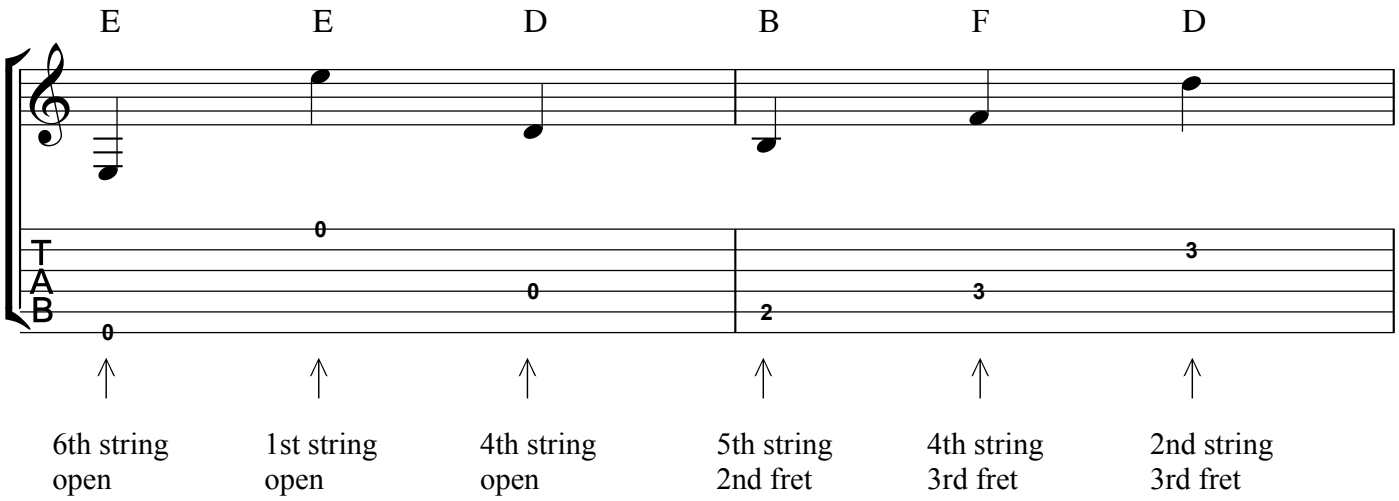
Tablature

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

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



Please Note

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

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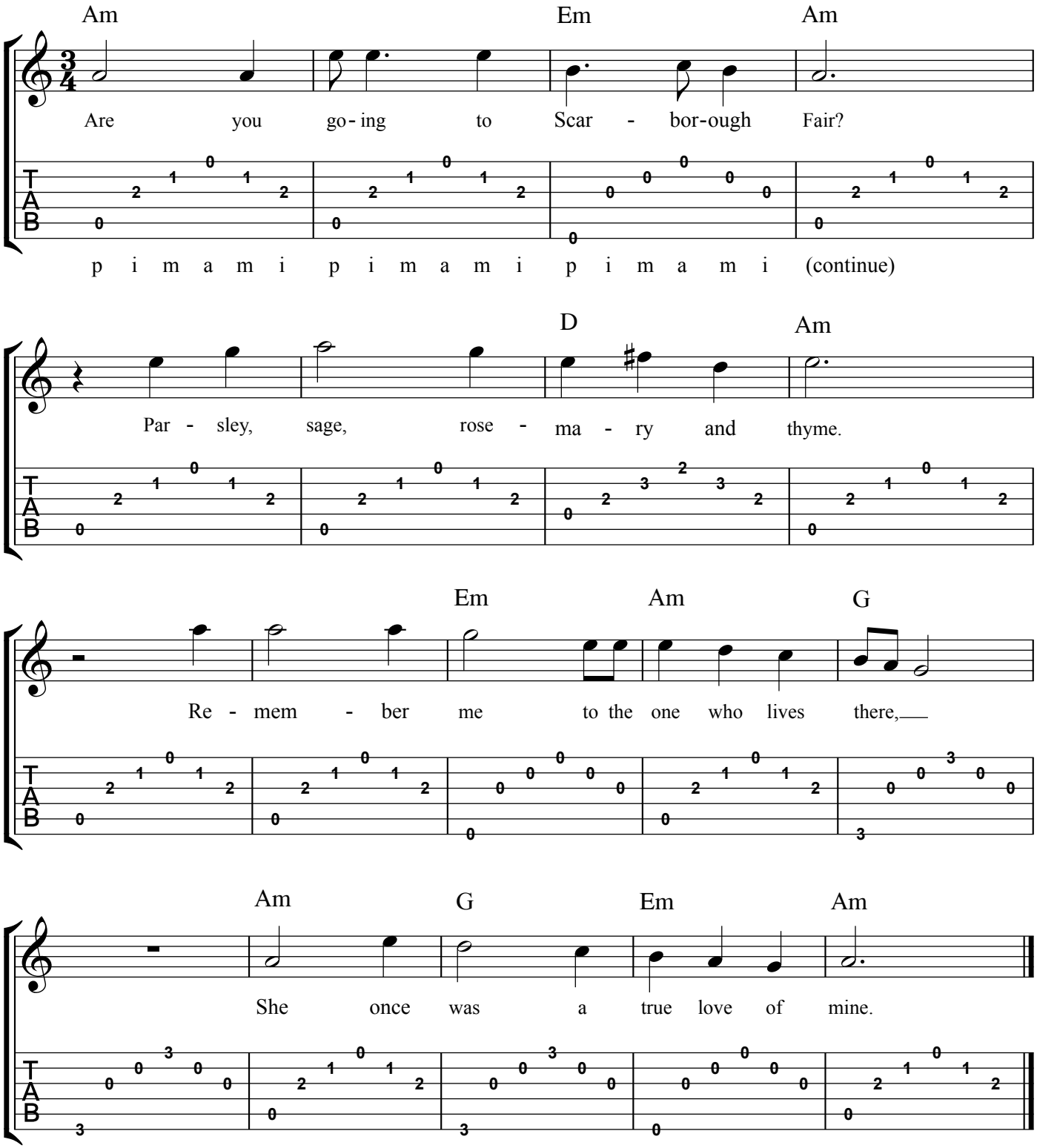
Scarborough Fair (Fingerstyle)

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



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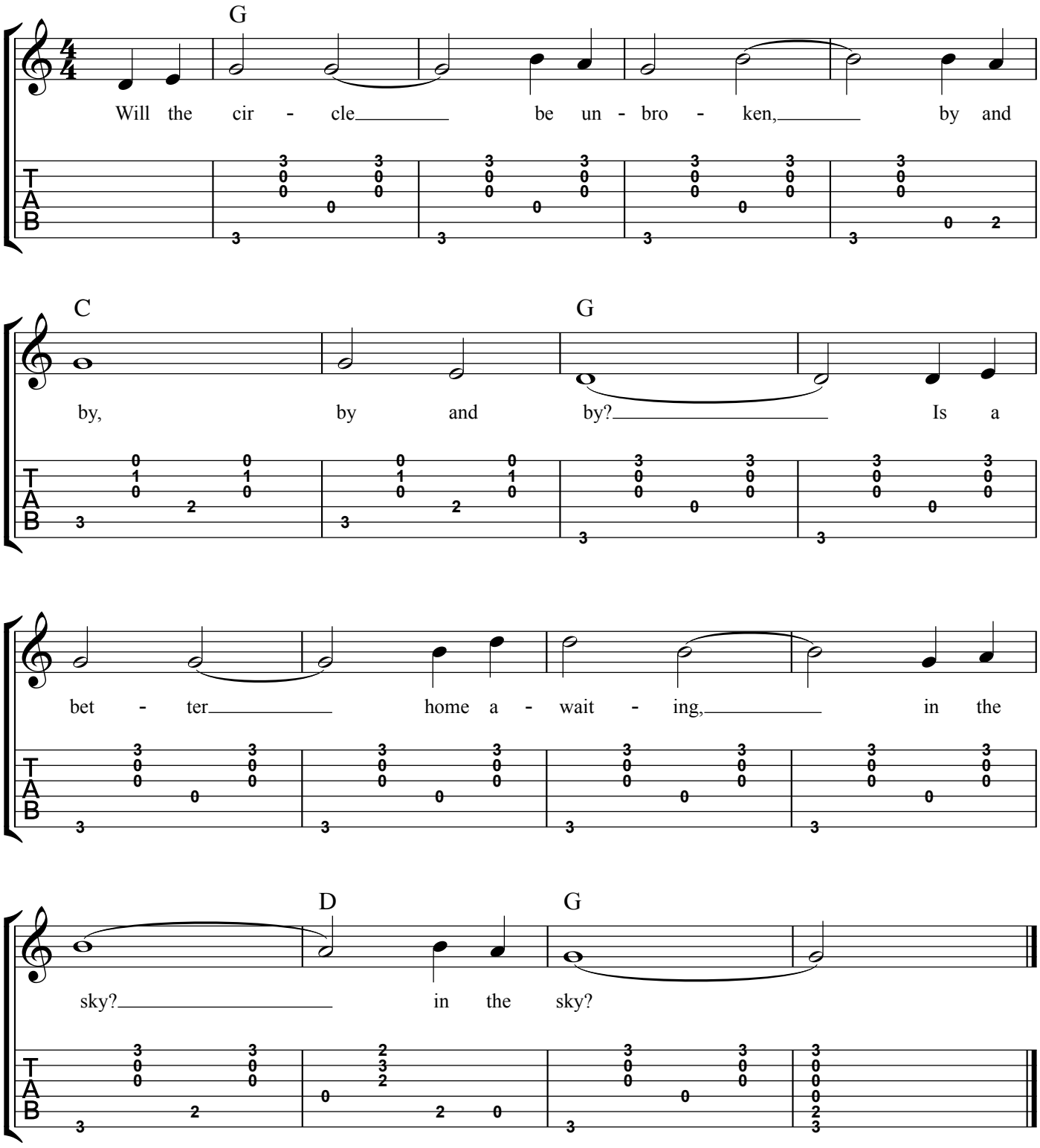
Will the Circle Be Unbroken?

Ada R. Habershon &
Charles H. Gabriel

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



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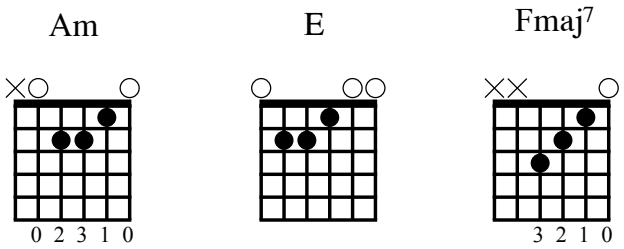
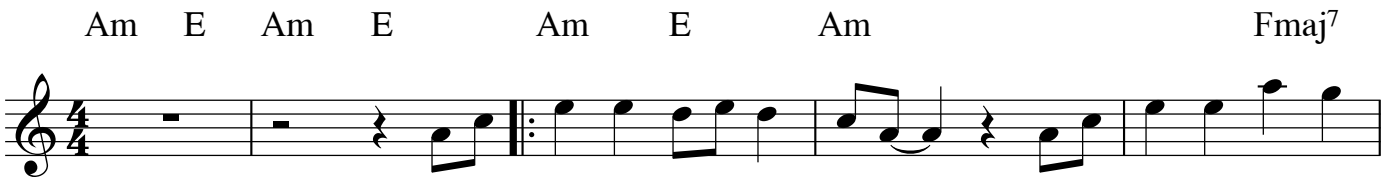
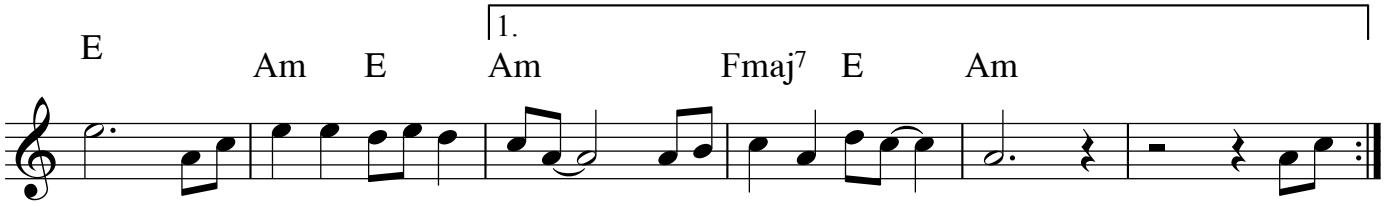
Saint James Infirmary Blues

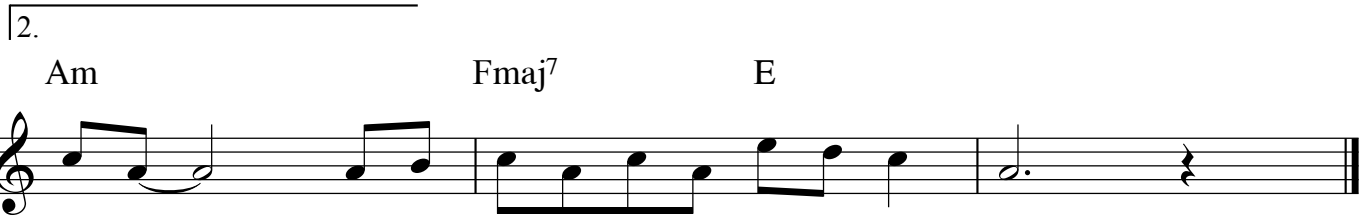
American
Folksong

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









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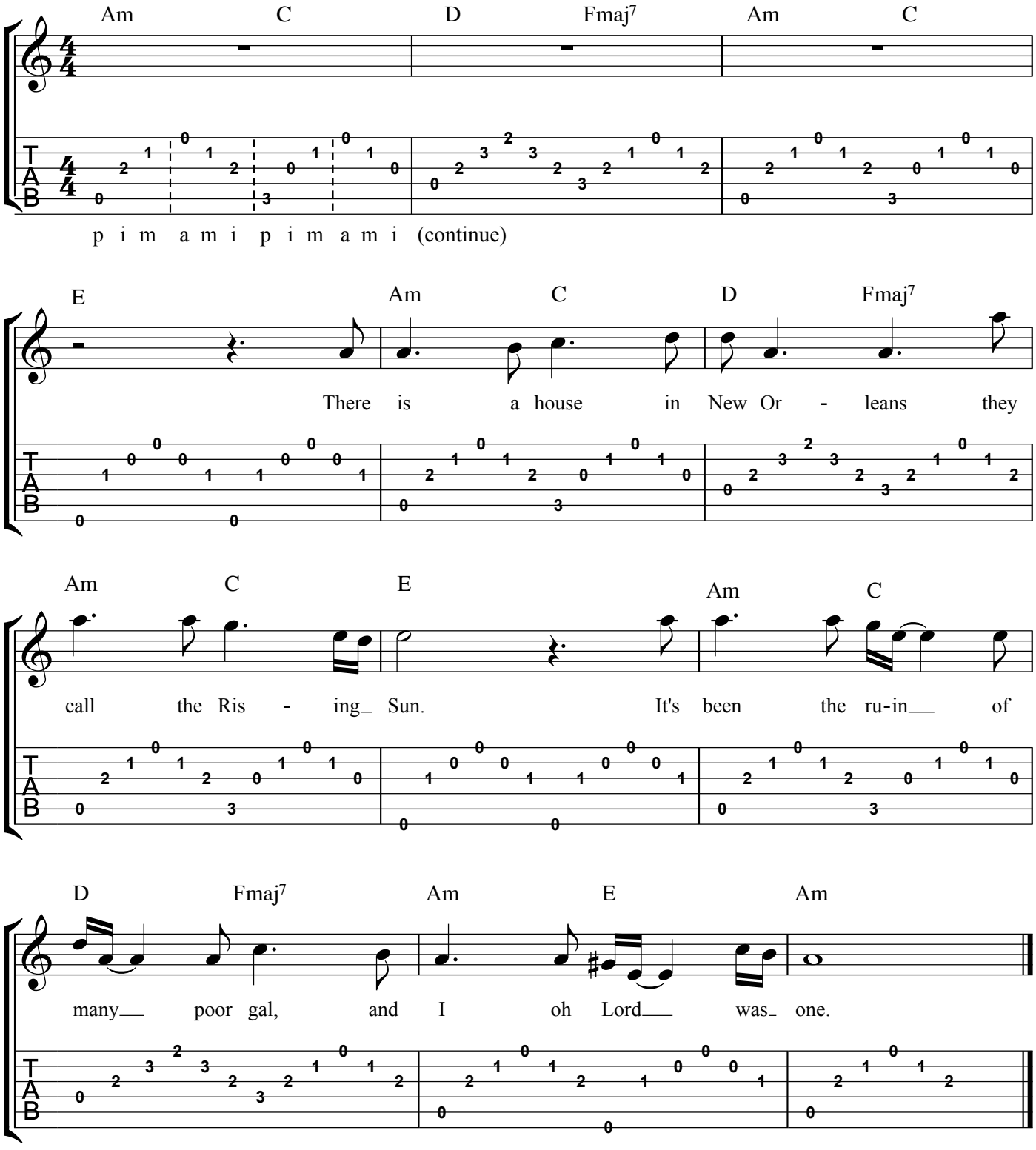
House of the Rising Sun

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.



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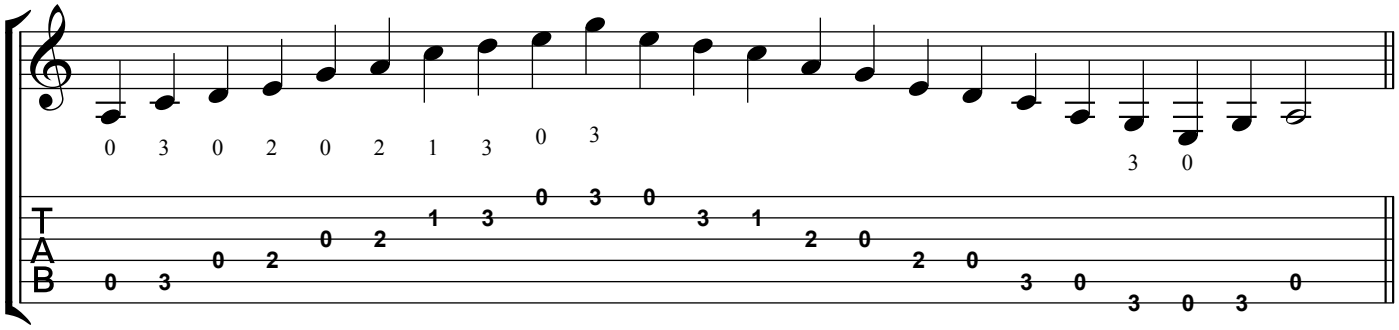
Scales for Blues and Popular Music

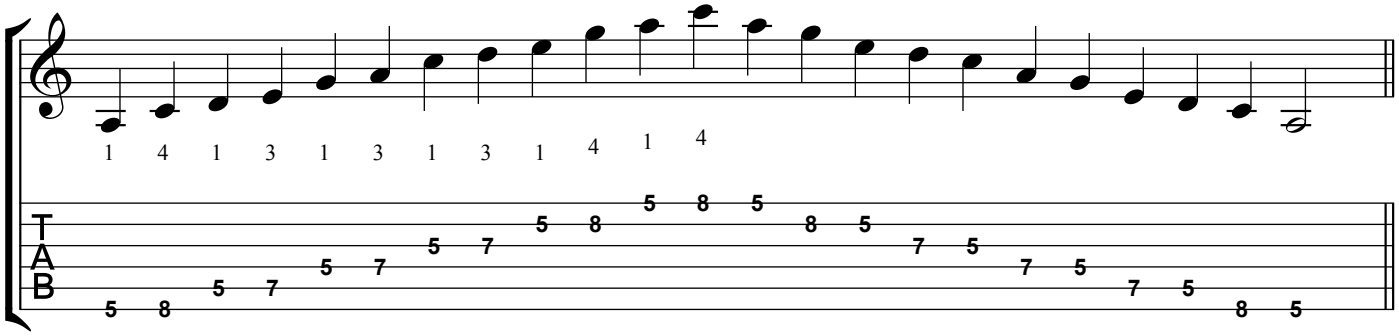
Below is the pentatonic minor and blues scales up to the highest notes in position.
These can be used for soloing over the following blues chords and other chord progressions such as House of the Rising Sun.

A Pentatonic Minor (open position)



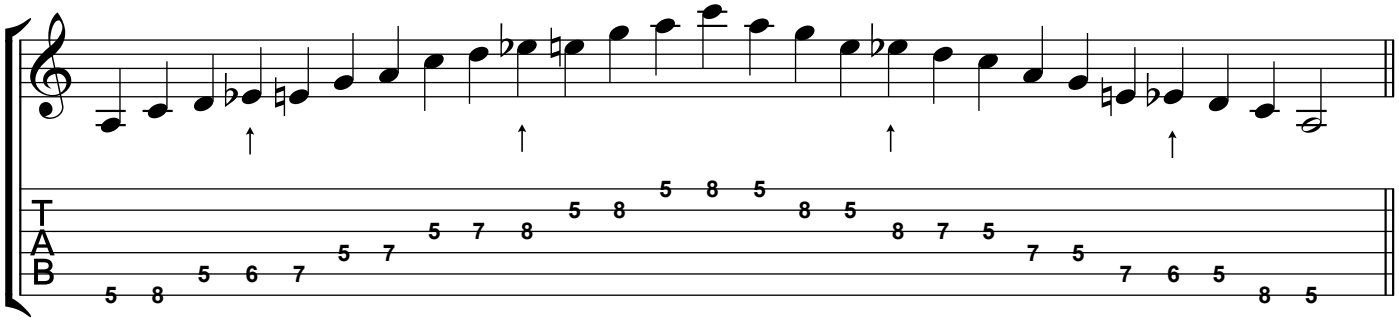
A Pentatonic Minor (closed position)

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



A Blues Scale (closed position)

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



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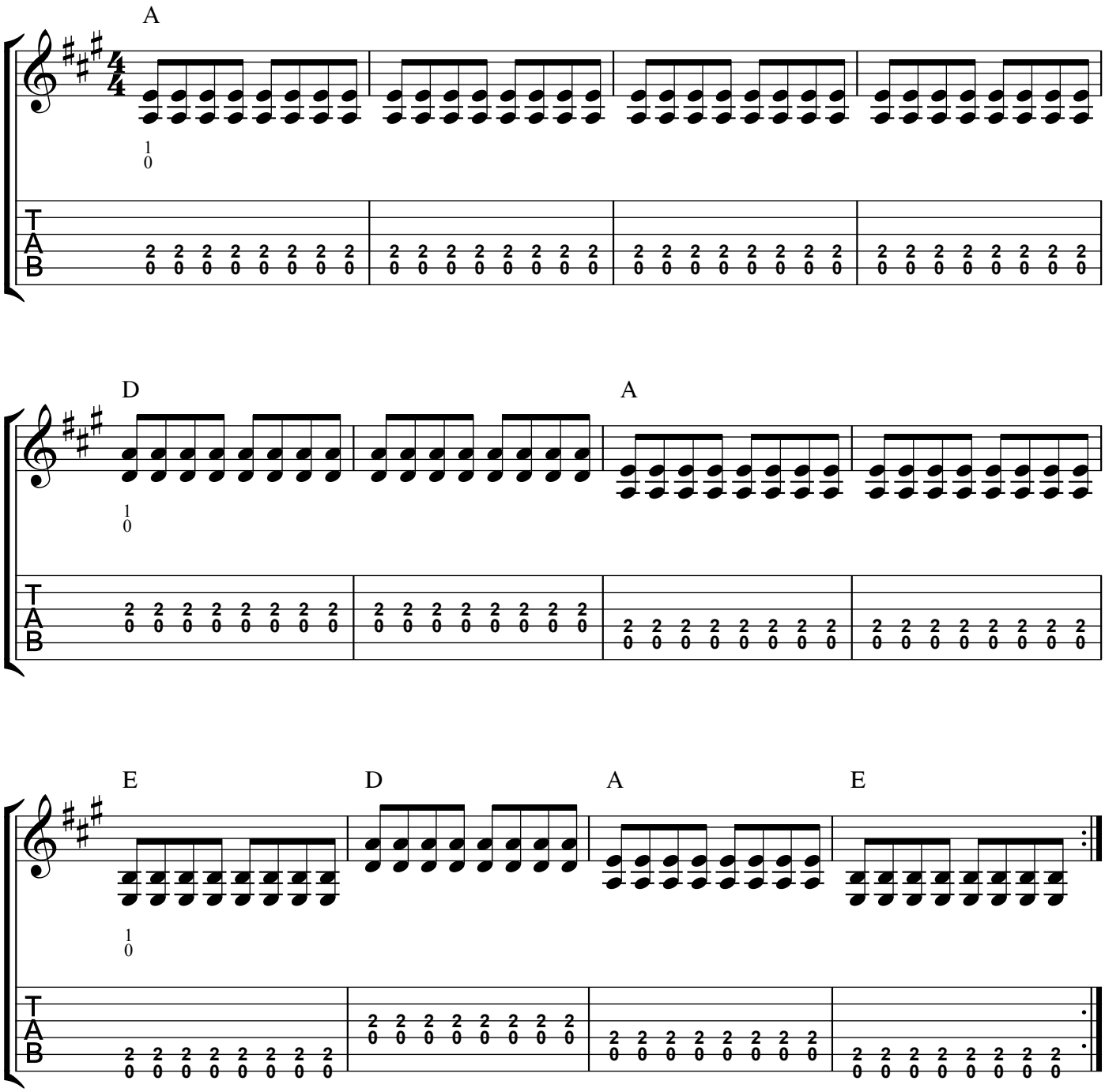
Twelve Bar Blues

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



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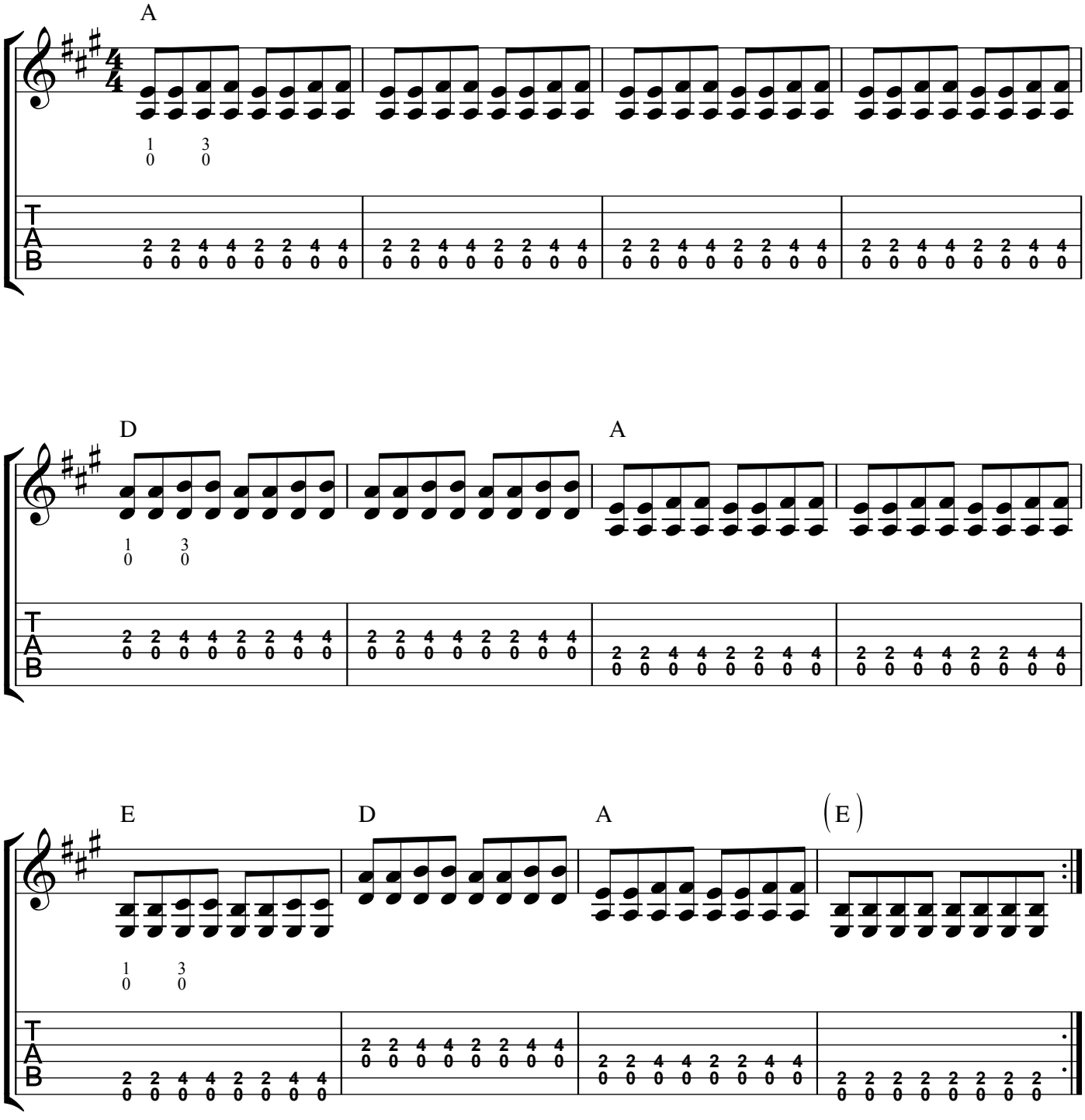
The Shuffle



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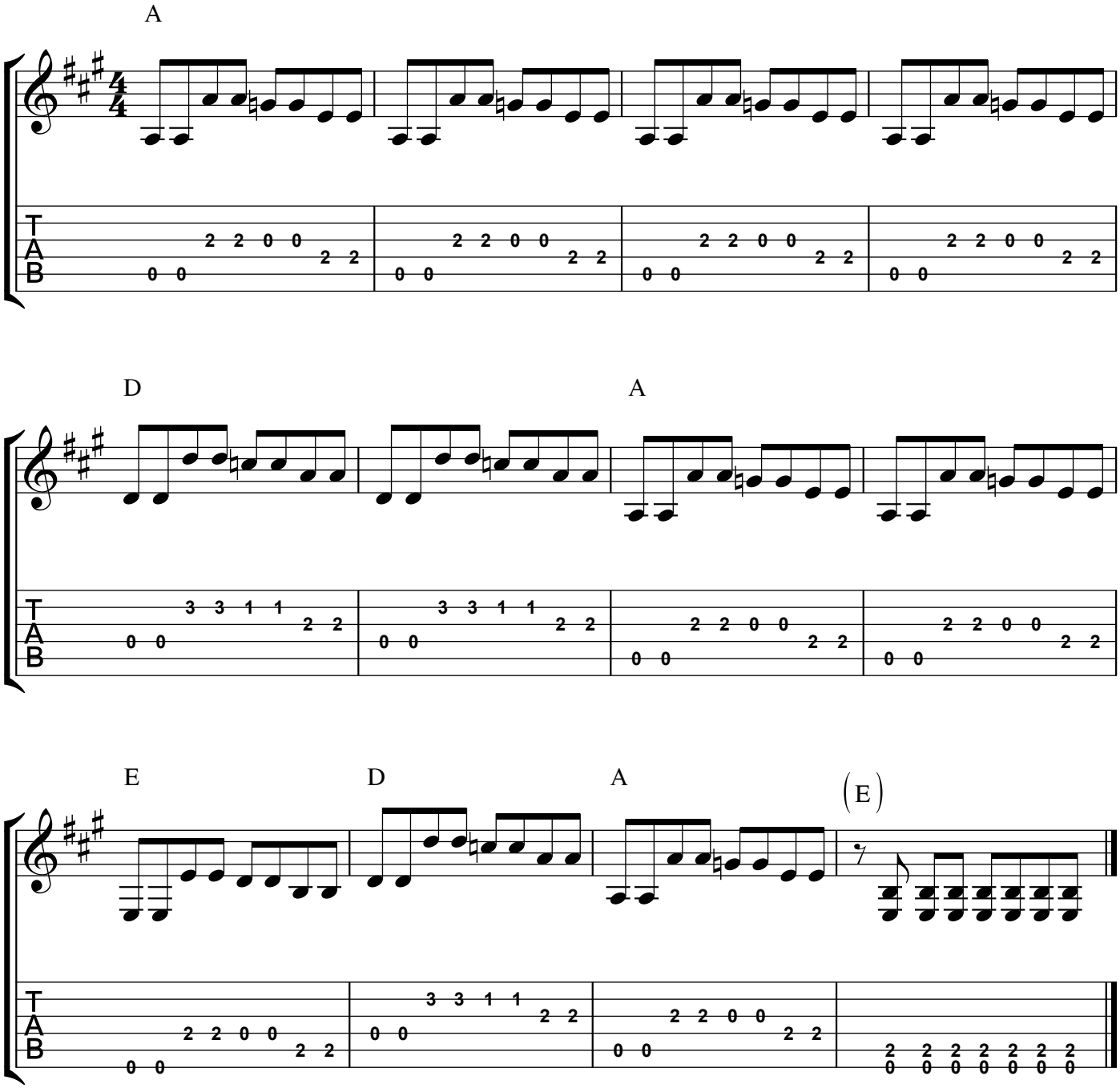
Rhythm Riff Blues



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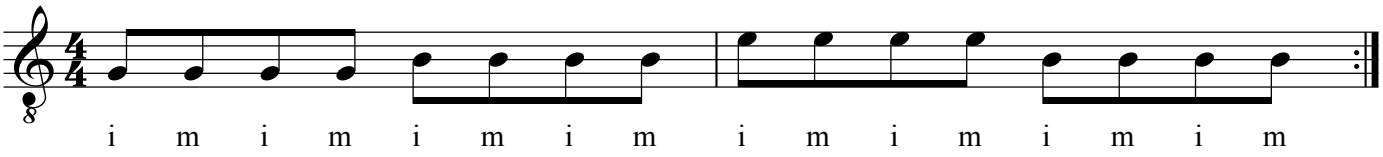
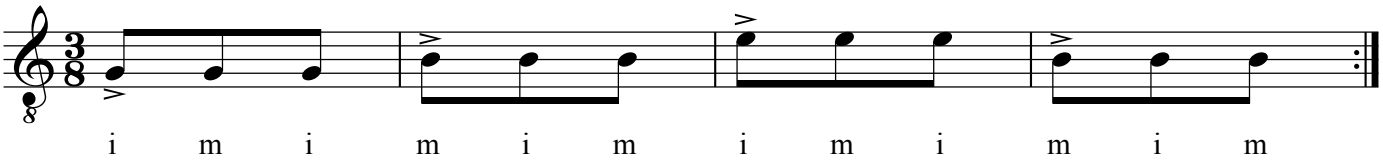
Right Hand Technique Routine

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

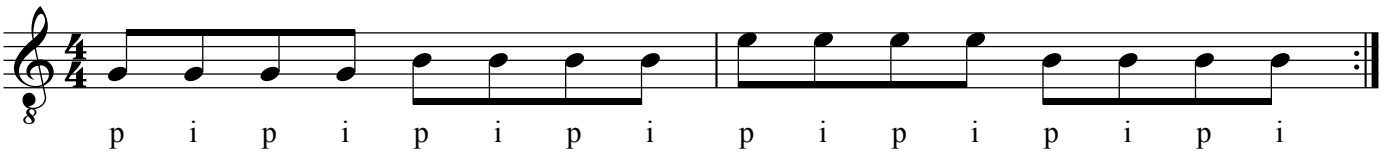


No. 2 - i, m alternation in groups of three

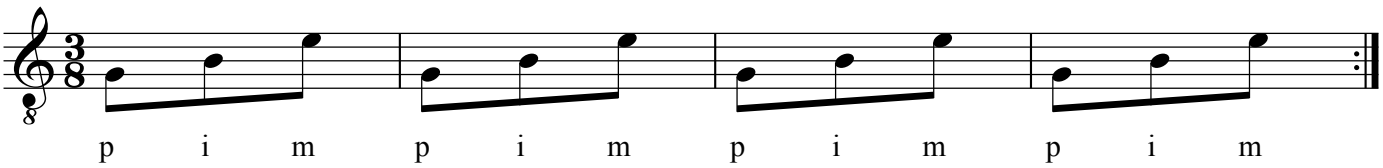


No. 3 - p, i alternation

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



No. 4 - p, i, m arpeggio pattern



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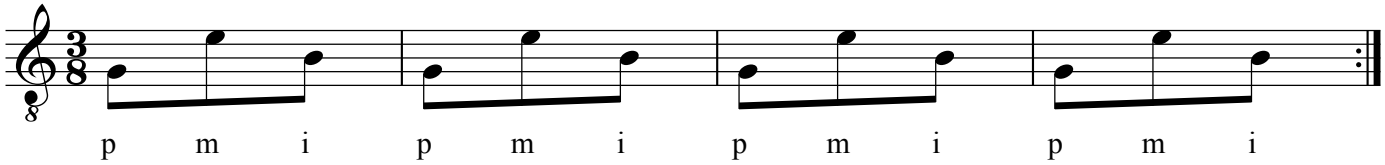
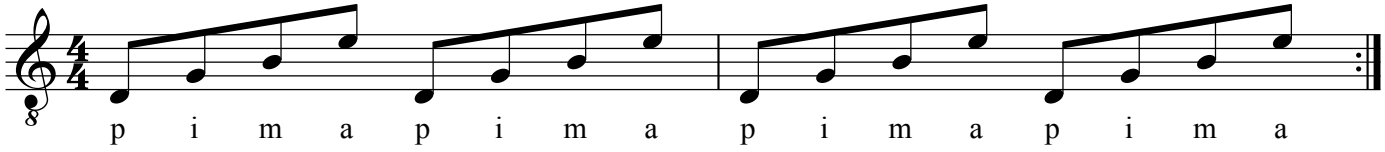
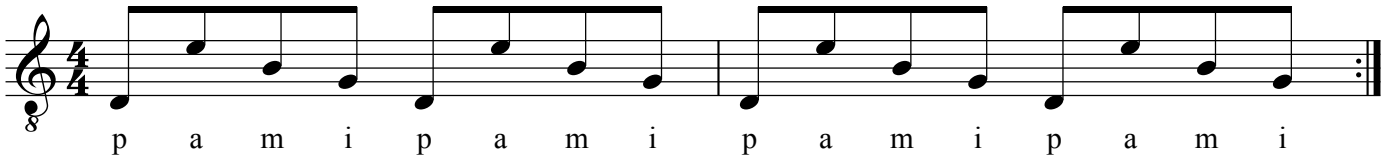
No. 5 - p, m, i arpeggio pattern



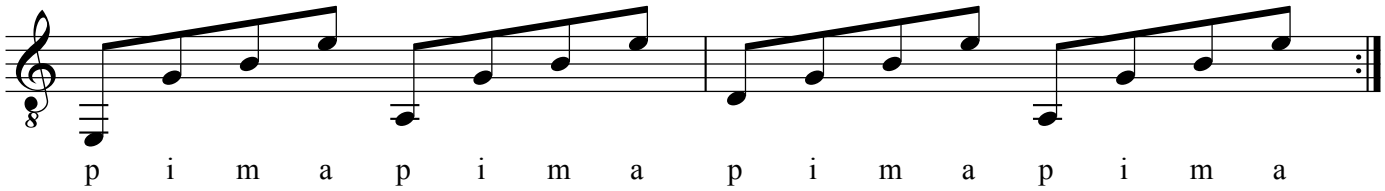
No. 6 - p, i, m, a arpeggio pattern



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



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



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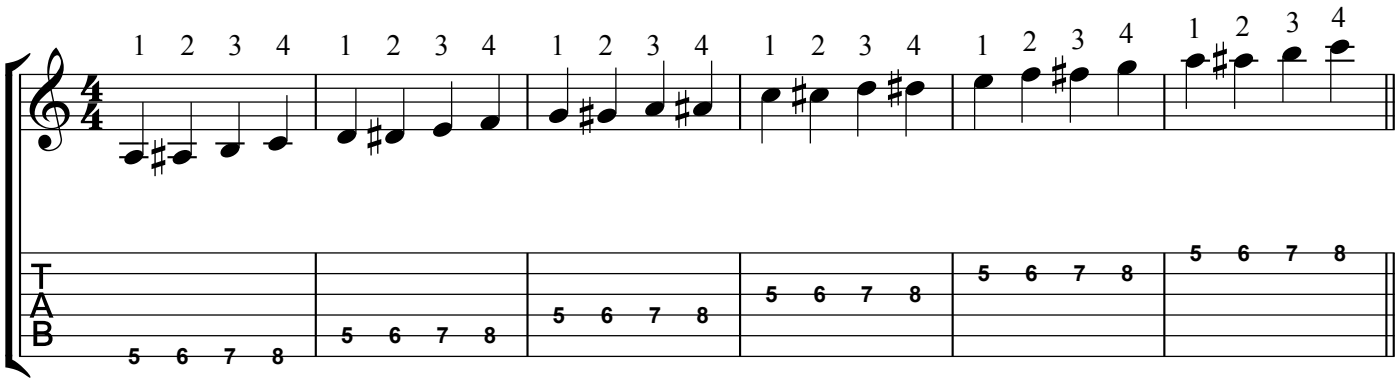
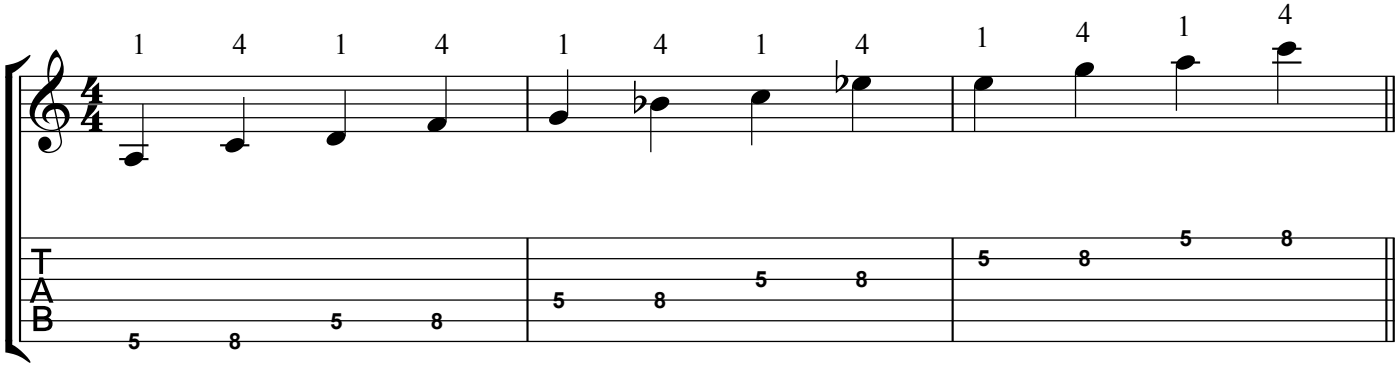
Left Hand Technique Routine

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.



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.



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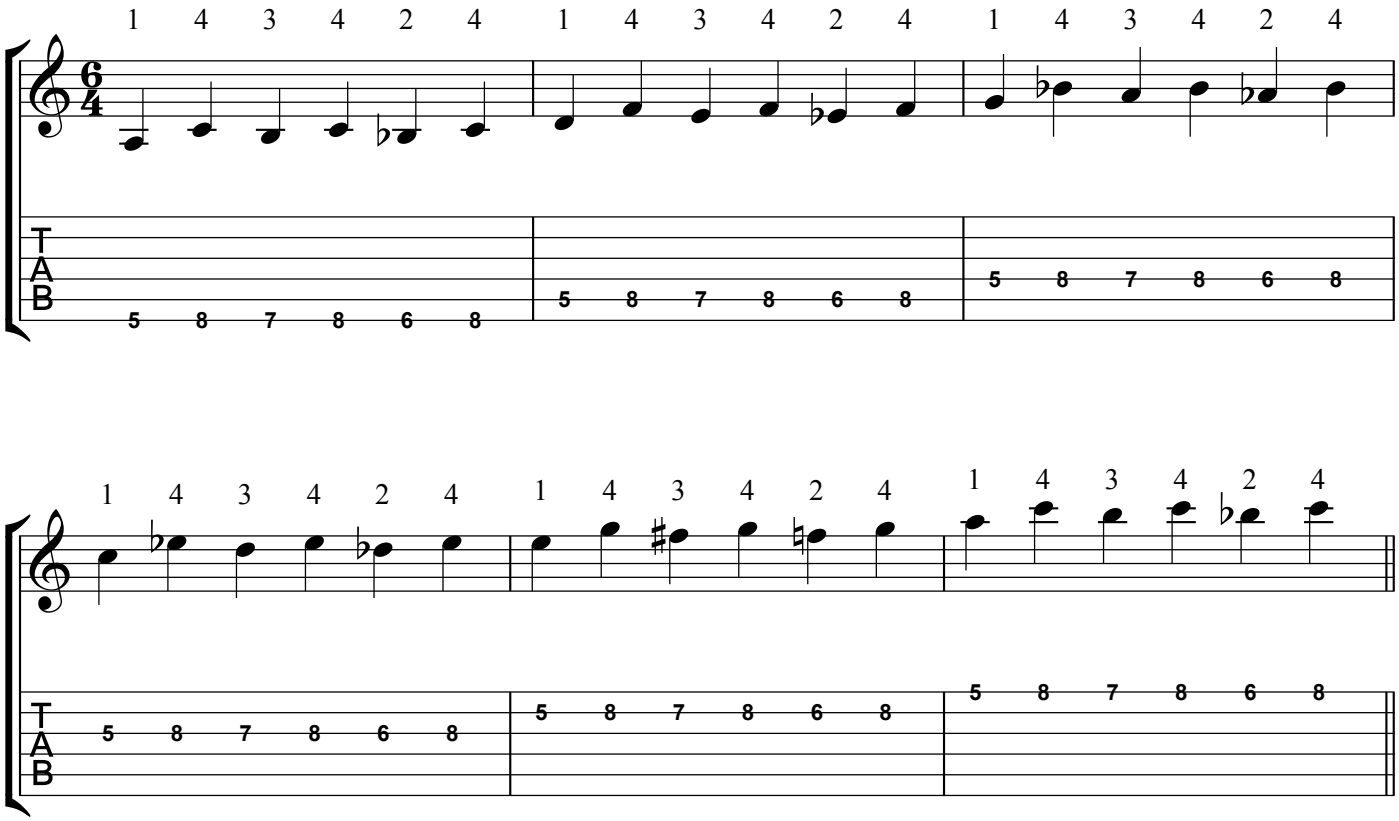
No. 3 - Finger Pattern 1-4-3-4-2-4
Start at the 5th fret, 6th string, 1st finger and use the one-finger-per-fret rule.



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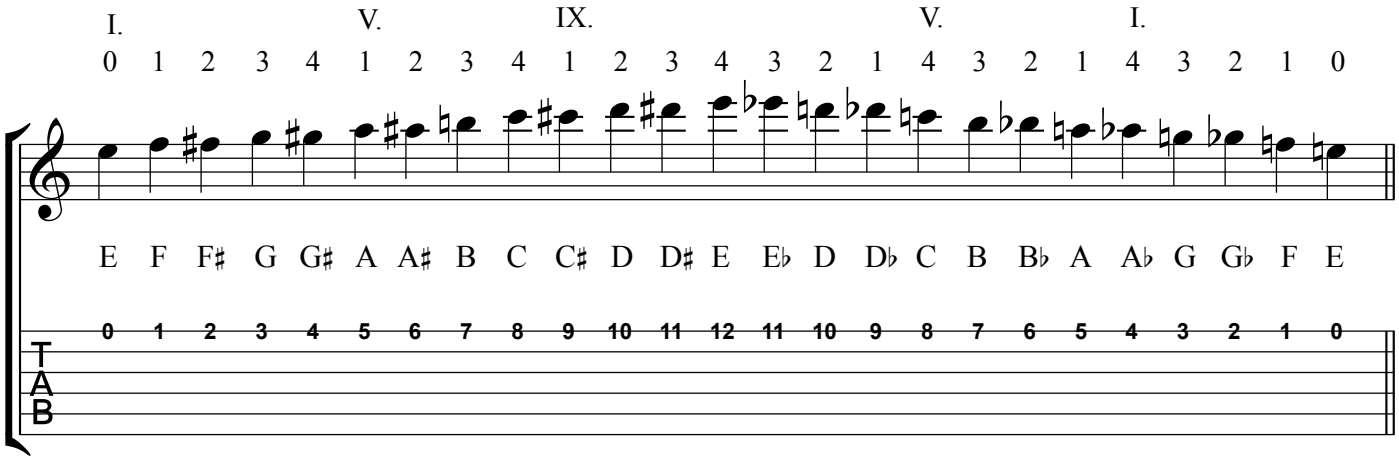
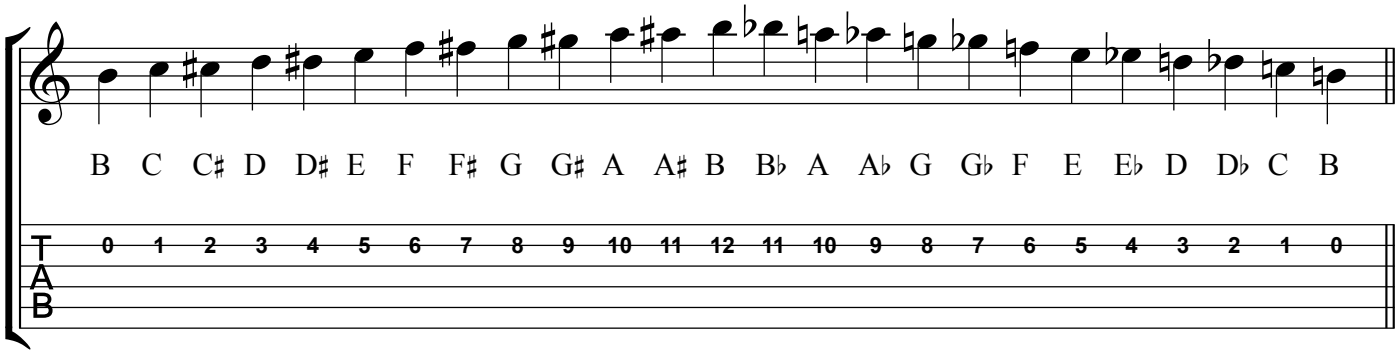
Single String Chromatic Scales

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.

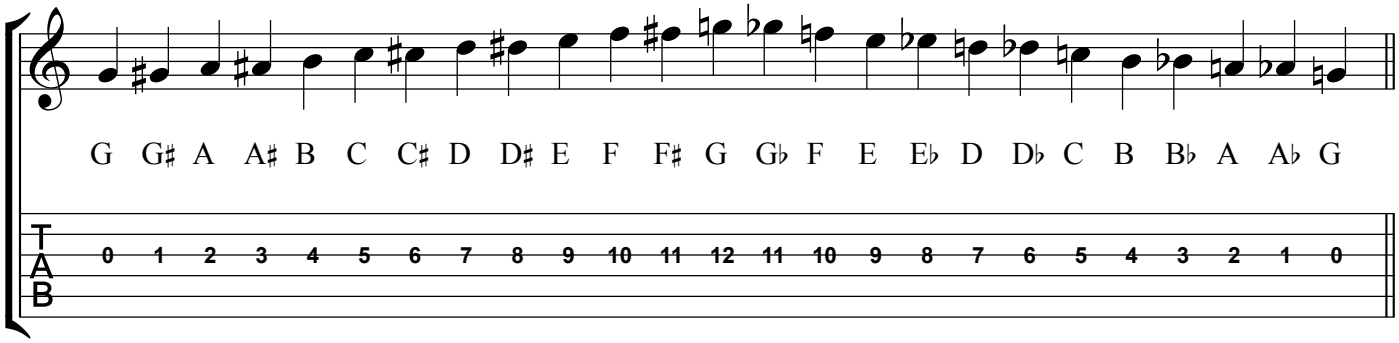
1st String - E Chromatic



2nd String - B Chromatic



3rd String - G Chromatic



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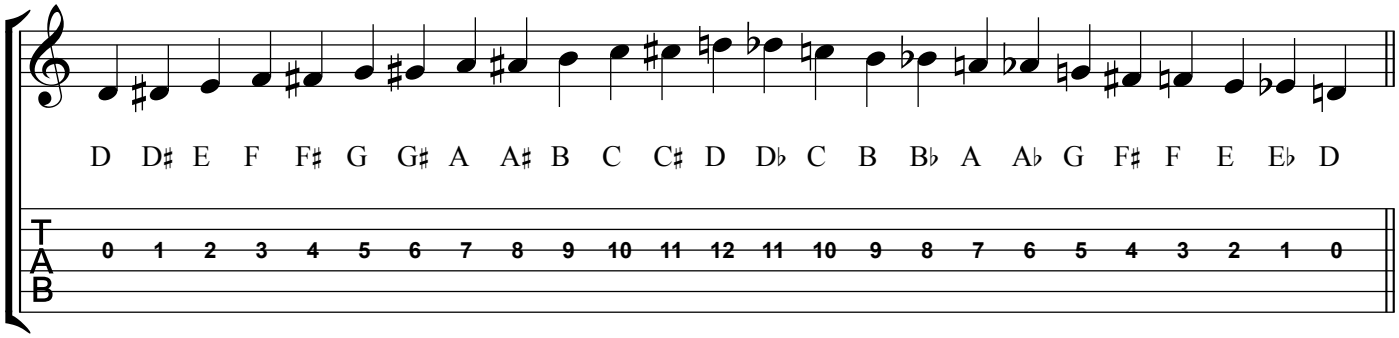
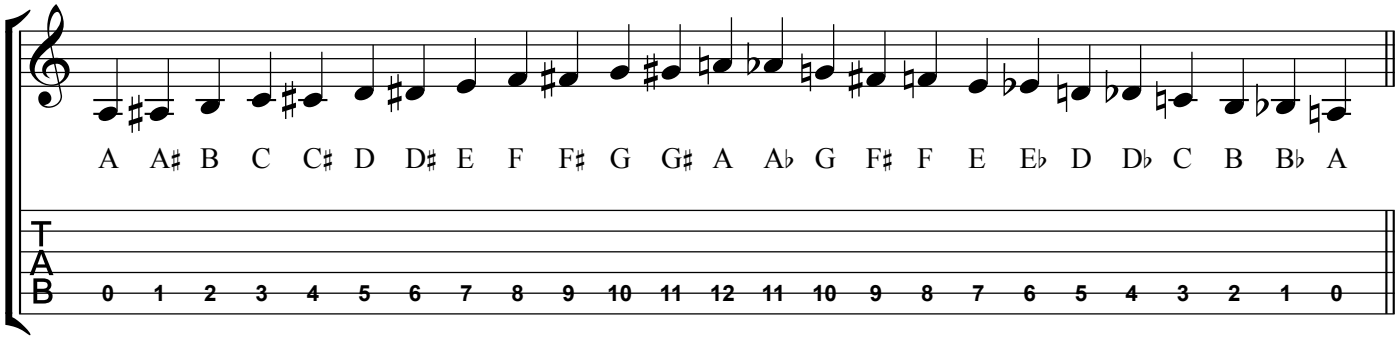
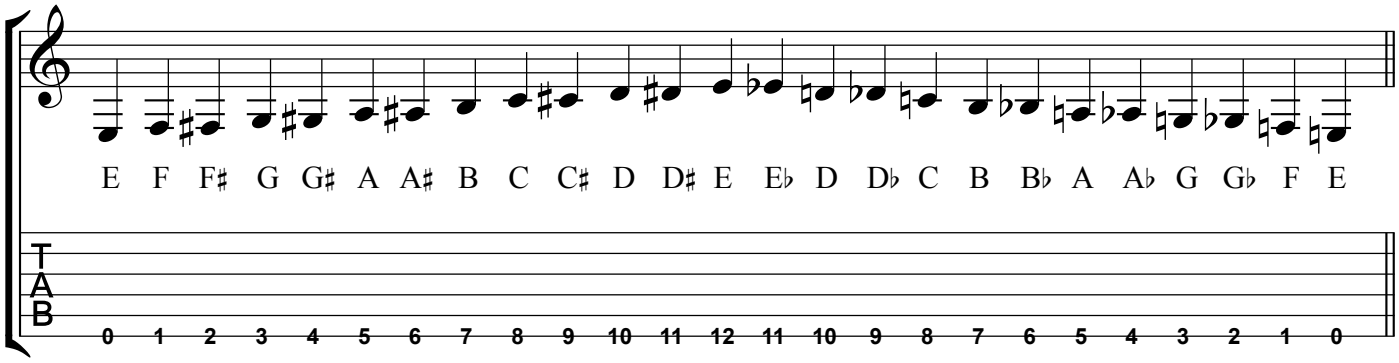
4th String - D Chromatic



5th String - A Chromatic



6th String - E Chromatic



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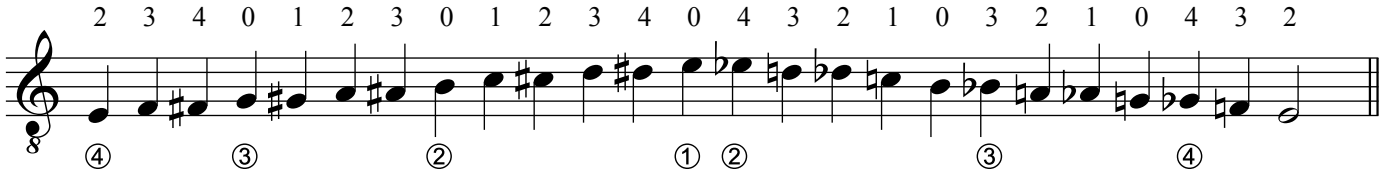
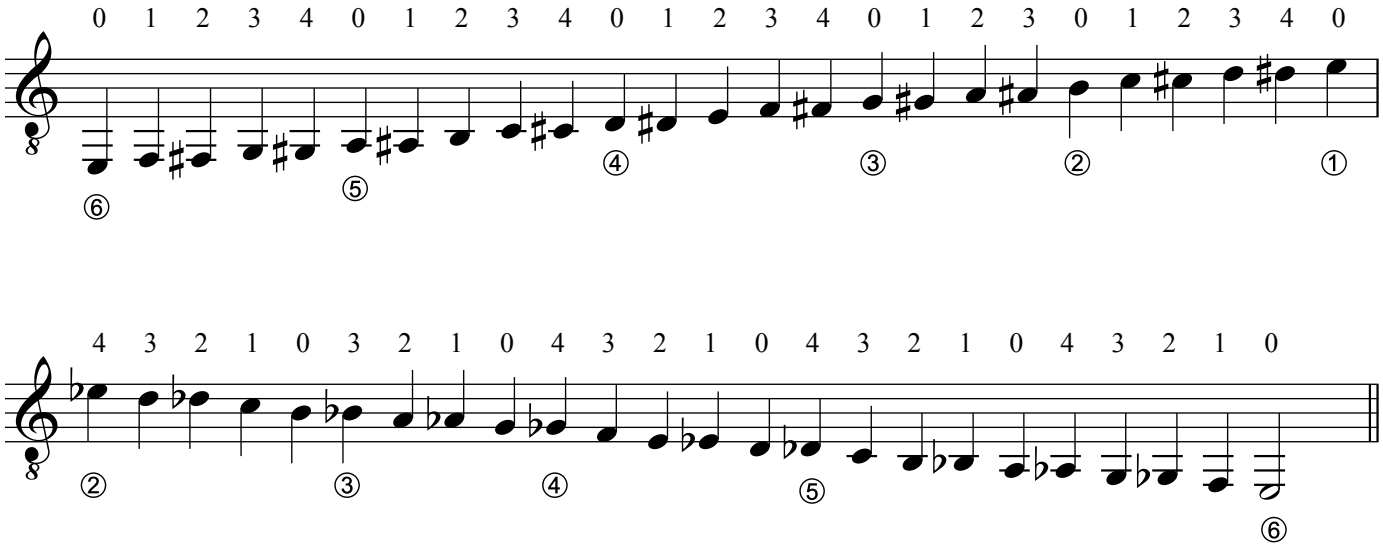
Scales

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

E Chromatic 1 Octave



E Chromatic 2 Octaves



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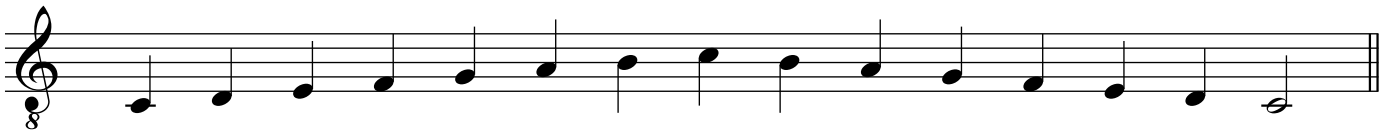
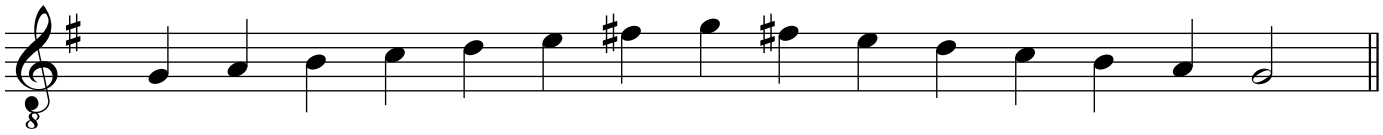
One Octave Major Scales

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

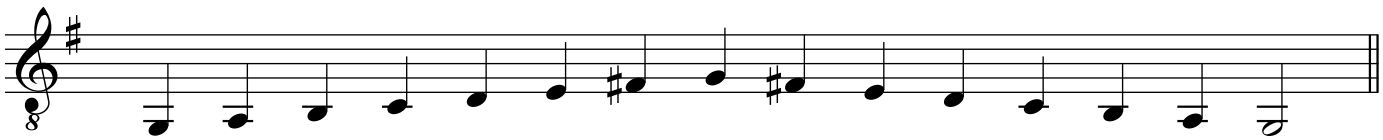
C Major



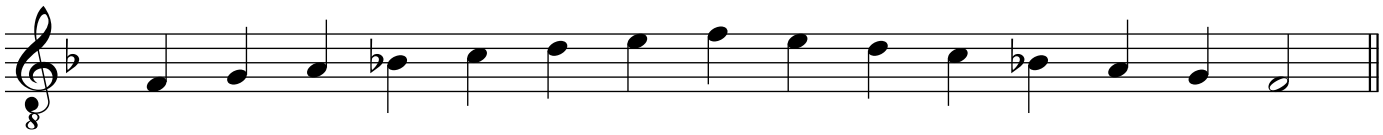
G Major Upper Octave



G Major Lower Octave



F Major



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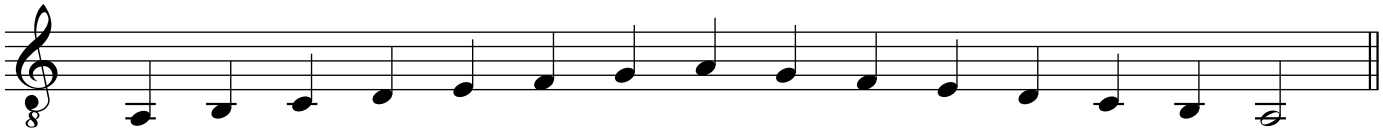
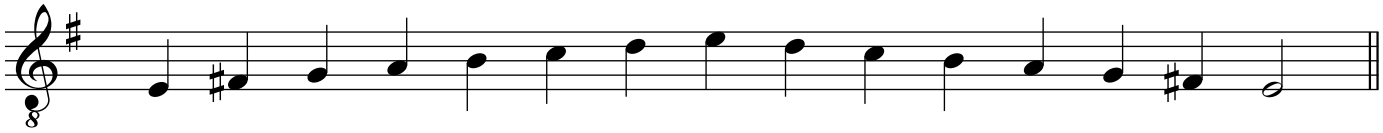
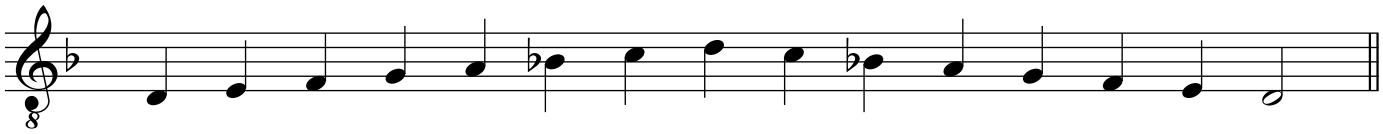
A Natural Minor



E Natural Minor



D Natural Minor



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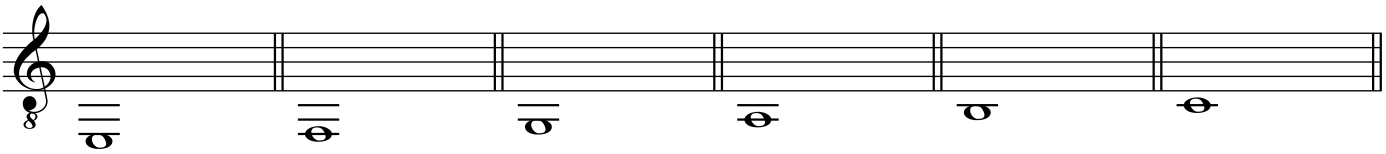
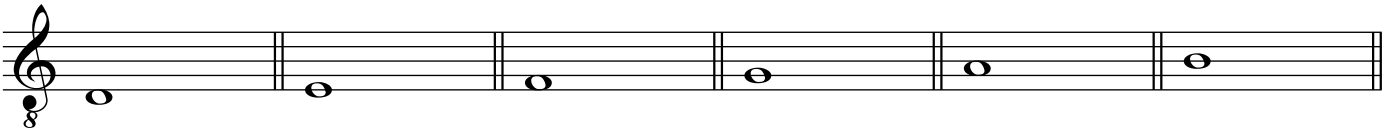
Reference for Basic First Position Notes

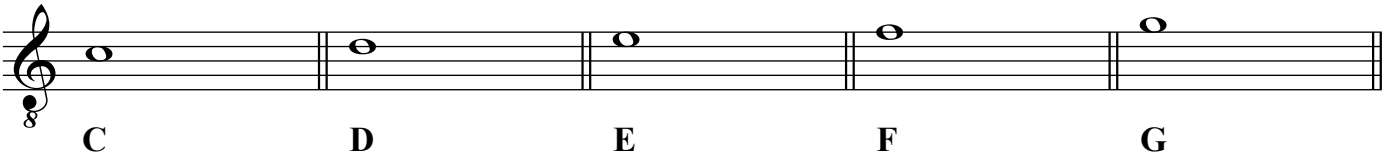
Review the notes you've learned as you progress through the book.
I suggest colouring each new note with a yellow highlighter as you learn.



E	**F**	**G**	**A**	**B**	**C**
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



D	**E**	**F**	**G**	**A**	**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



C	**D**	**E**	**F**	**G**
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

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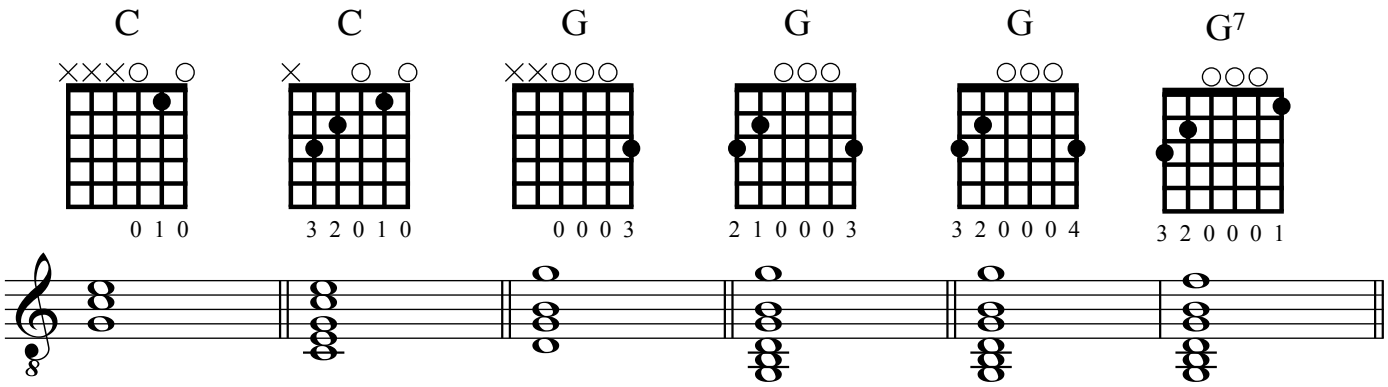
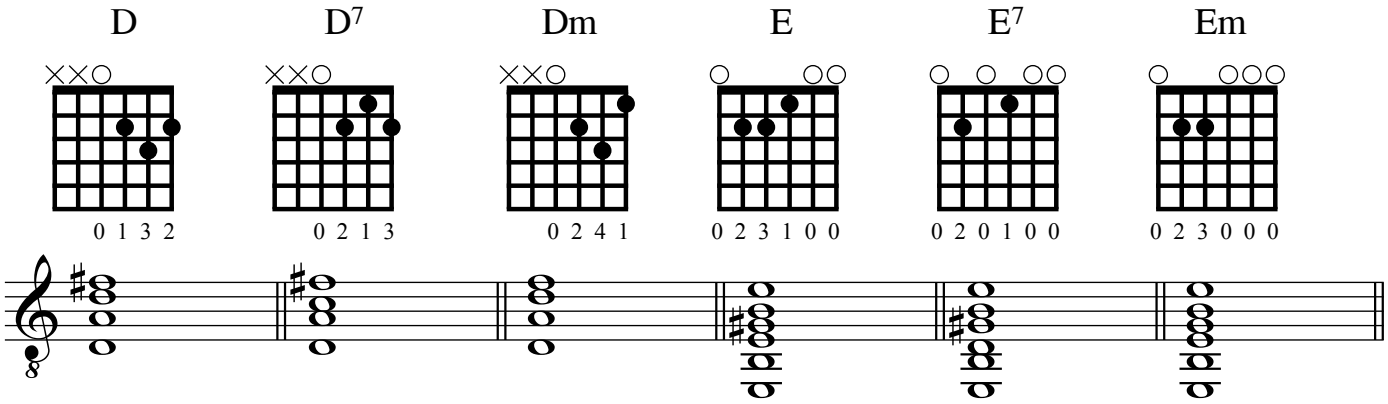
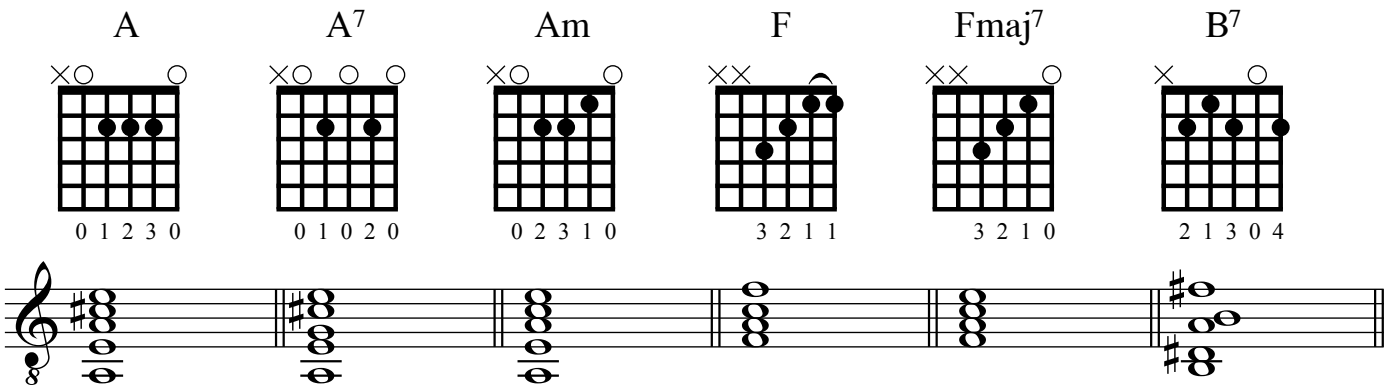
Chord Reference

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







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