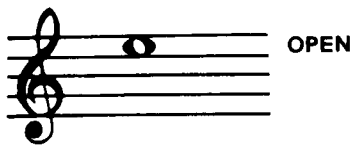
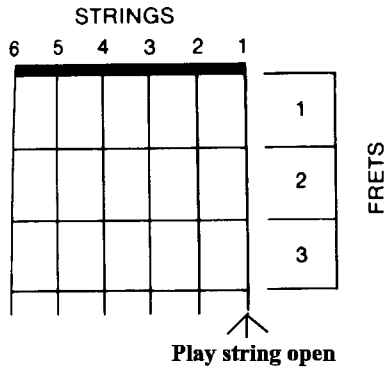


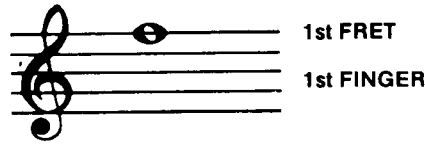
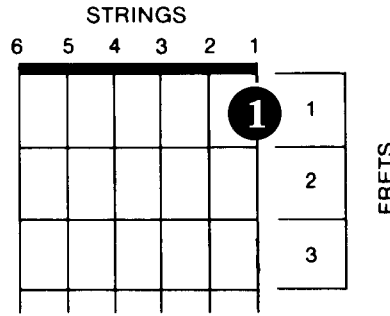
Notes on the First String...E...F...G

E



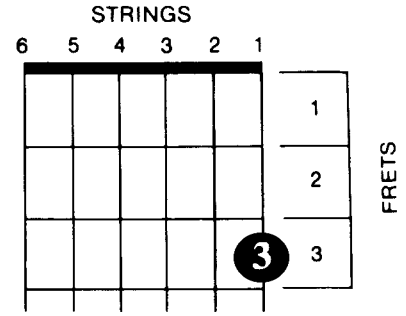
Notes on the fourth space (E) of the staff are played on the open first string with no fingers depressed.

F



Notes on the fifth line (F) of the staff are played by depressing the first string just behind the first fret. Use the tip of the first finger.

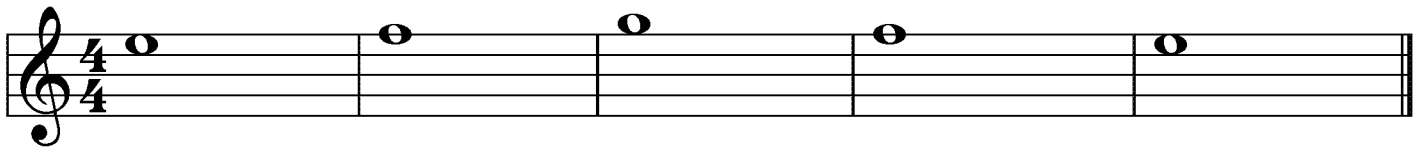
G



Notes on the space above the staff (G) are played by depressing the first string just behind the third fret. Use the third finger.

Single String Exercises (E String)

On the following exercises, if using a flatpick, use all downstrokes. Otherwise pick the notes alternating between your index and middle fingers. Play slowly and evenly. Then memorize the three notes and say them aloud as you play them. With the left hand leave the fingers on where possible. For instance, when playing F-G-F, the F should remain in place when playing the G. It is then ready when you want to play the F again. As you are playing, look ahead at the next note and get your fingers ready. Keep them just above the strings until you are ready to play the note. Also count the beats as you play either outloud or in your head. Some people find that tapping the right foot helps to keep the beat even.

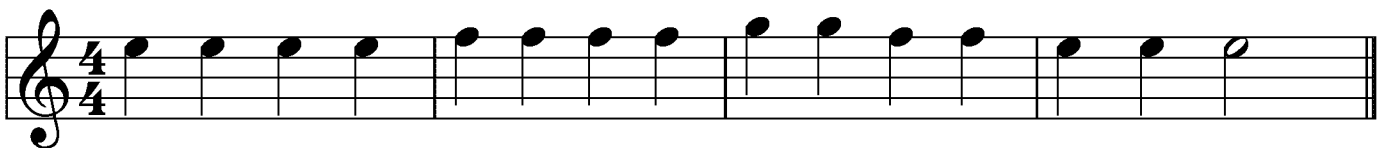


Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Count



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



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

Keep the left hand fingers arched over the strings.

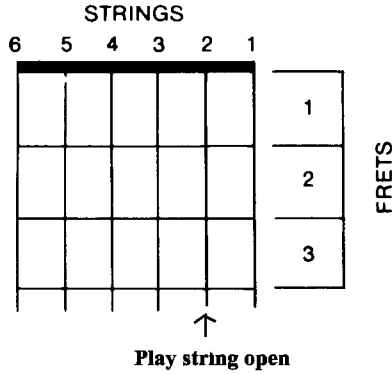


Some tunes are longer than one line. When you reach the end of the first line of music, continue on to the second line without stopping.

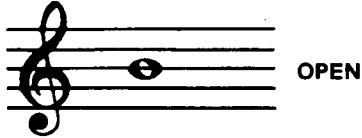


Notes on the Second String...B...C...D

B

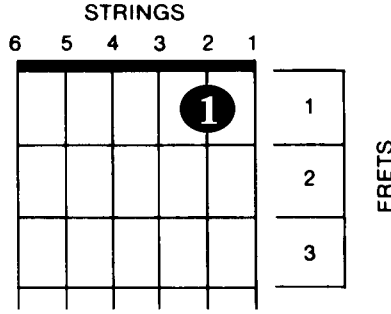


Play string open



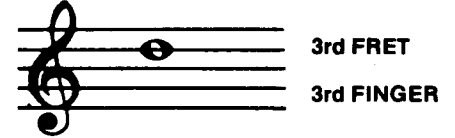
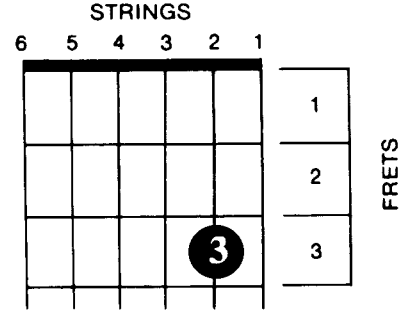
Notes on the third line (B) of the staff are played on the open second string with no fingers depressed.

C

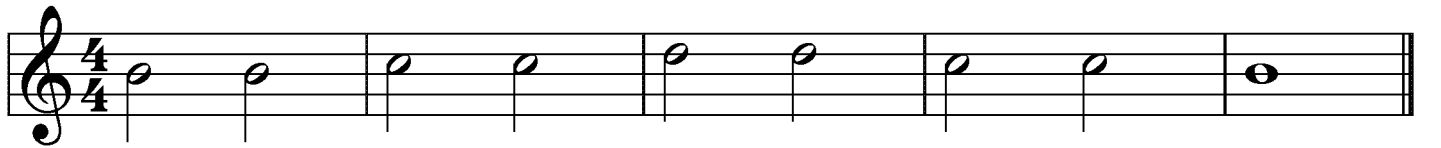


Notes on the third space (C) of the staff are played by depressing the second string just behind the first fret. Use the tip of the first finger.

D



Notes on the fourth line (D) of the staff are played by depressing the second string just behind the third fret. Use the third finger.



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



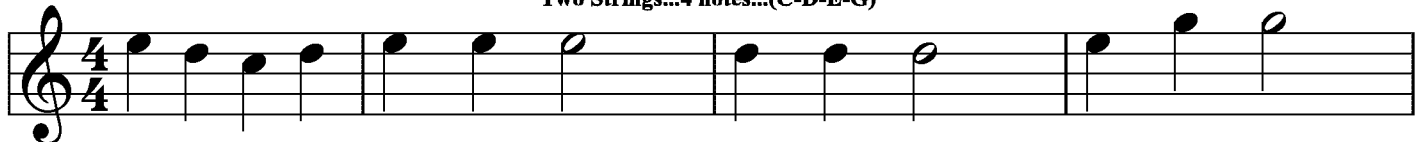
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 - 2 - 3 - 4

3 Note Exercise...(B-C-D)



Mary Had A Little Lamb

Two Strings...4 notes...(C-D-E-G)



5 Note Scales and Tablature

The following exercises will serve to introduce the concept of scales as well as tablature. It is also a string combination exercise that will put the feel of scalar passages under the students "fingers". The tablature maps the left hand fingerings and the string locations. Say the notes out loud as you play them.

A musical staff in treble clef with a 4/4 time signature. It contains a 5-note scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and D5 (half).

A tablature staff with six strings. The notes are: 3 (E2), 0 (A2), 2 (B2), 3 (C3), 0 (F2), 0 (A2), 0 (A2), 0 (A2), 0 (A2), 3 (E2), 2 (B2), 0 (A2), and 3 (E2).

A musical staff in treble clef with a 4/4 time signature. It contains a 5-note scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and D5 (half).

A tablature staff with six strings. The notes are: 0 (A2), 2 (B2), 3 (C3), 0 (A2), 2 (B2), 2 (B2), 2 (B2), 2 (B2), 2 (B2), 0 (A2), 3 (E2), 2 (B2), and 0 (A2).

A musical staff in treble clef with a 4/4 time signature. It contains a 5-note scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and D5 (half).

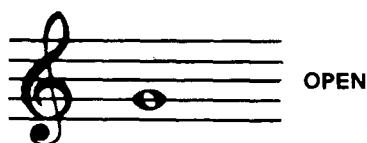
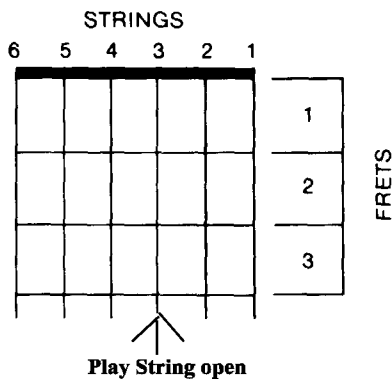
A tablature staff with six strings. The notes are: 0 (A2), 2 (B2), 3 (C3), 0 (A2), 2 (B2), 2 (B2), 2 (B2), 2 (B2), 2 (B2), 0 (A2), 3 (E2), 2 (B2), and 0 (A2).

A musical staff in treble clef with a 4/4 time signature. It contains a 5-note scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and D5 (half).

A tablature staff with six strings. The notes are: 3 (E2), 0 (A2), 2 (B2), 3 (C3), 0 (A2), 0 (A2), 0 (A2), 0 (A2), 0 (A2), 3 (E2), 2 (B2), 0 (A2), and 3 (E2).

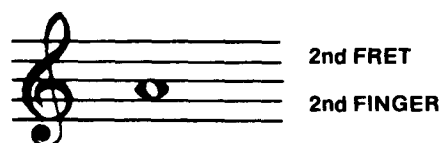
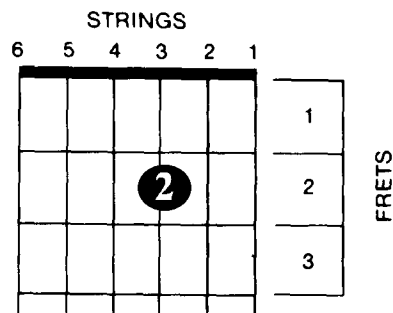
Notes on the Third String...G...A

G



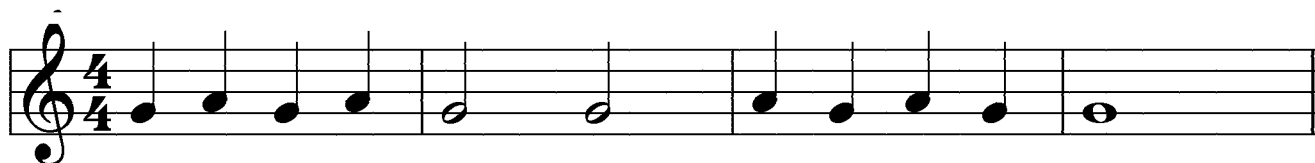
Notes on the second line (G) of the staff are played on the open third string.

A



Notes on the second space (A) of the staff are played by depressing the third string just behind the second fret.

Keep the fingers arched over the strings at all times so they will be in position for the next note.



Playing Strings 2 and 3

The following exercises use the five notes you can play on strings 2 and 3.
Practice each line patiently and carefully.



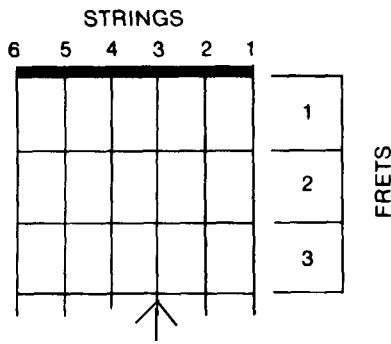
Playing Strings 1, 2 and 3

Yankee Doodle



Notes on the Fourth String...D...E...F

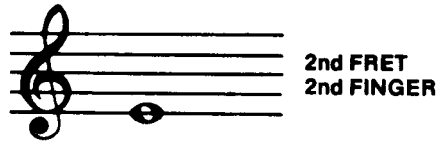
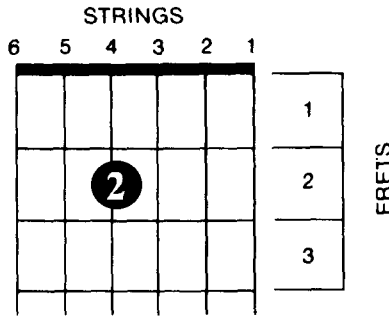
D



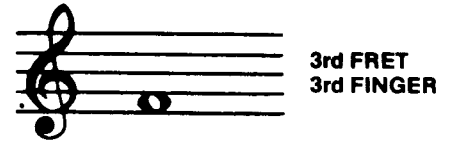
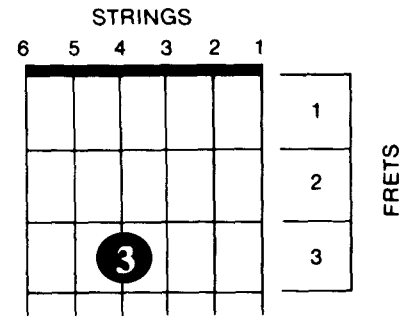
Play the D String Open



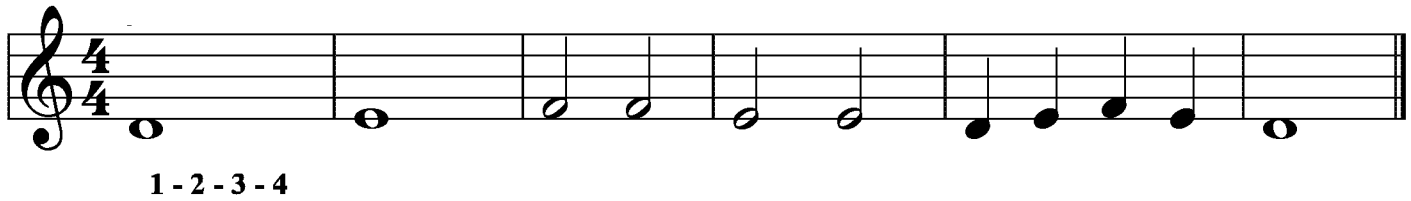
E



F

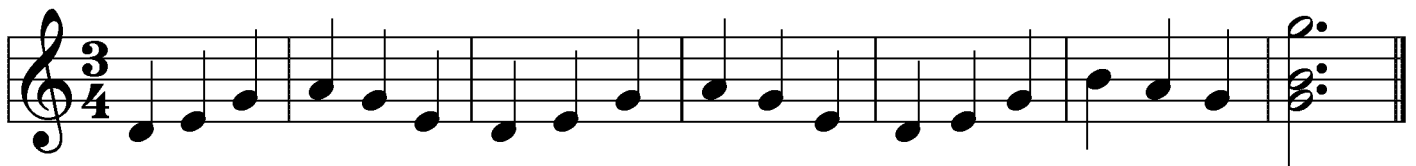
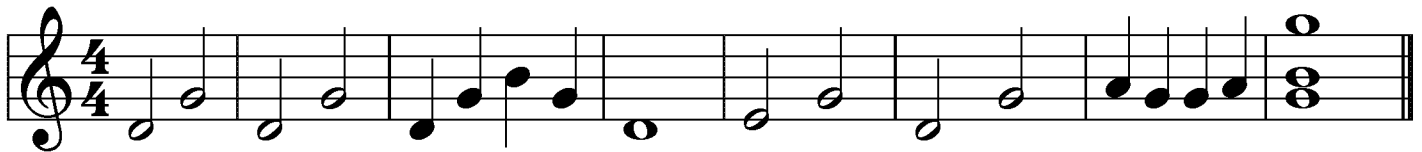


Remember...!!! Keep your fingers arched over the strings!!



Playing Strings 2, 3, and 4.

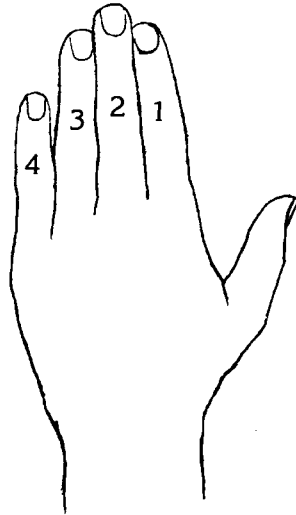
Make sure and play the G chord in the last bar.



Finger Identification

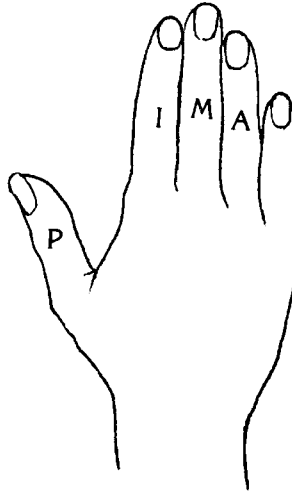
Left Hand

- 0 = open strings
- 1 = 1st finger
- 2 = 2nd finger
- 3 = 3rd finger
- 4 = 4th finger



Right Hand

- P = thumb (pulgar)
- i = index (indice)
- m = middle (medio)
- a = ring (anular)



Preparation for Reading Music

The following rote exercises should be mastered before proceeding to the notation exercises in order to develop a sensation of position and movement of the hands. (Kinesthetic feeling)

Right Hand *(Student may also use a flatpick if desired)*

While plucking or open strings the right hand should practice the rest stroke with the index and middle fingers alternating. Practice on open strings E-B-G-only.

Ex. 1 $\frac{4}{4}$ 0 *i* *m* *i* *m* | *i* *m* *i* *m* | *i* *m* *i* *m* | *i* *m* *i* *m* | 0 *i* *m* *i* *m* | 0 *i* *m* *i* *m* | *i* *m* *i* *m* | *i* *m* *i* *m* | *i* *m* *i* *m* | *i* *m* *i* *m* |

Left Hand

Exercise 2 is for the left hand in combination with the right hand. *Do not raise the fingers of the left hand until necessary.* For example, leave the first finger in place on the fingerboard while the second finger is fingering the desired note.

Ex. 2 $\frac{4}{4}$ 0 *i* *m* *i* *m* | 1 *i* *m* *i* *m* | 2 *i* *m* *i* *m* | 3 *i* *m* *i* *m* | 0 *i* *m* *i* *m* | 1 *i* *m* *i* *m* |

Leave first finger in place Leave second finger in place

2 *i* *m* *i* *m* | 3 *i* *m* *i* *m* | 0 *i* *m* *i* *m* | 1 *i* *m* *i* *m* | 2 *i* *m* *i* *m* | 3 *i* *m* *i* *m* ||

Buy a metronome as soon as possible. Start with a slower setting and increase the tempo as you practice.

Strumming tips

- * If you are playing an acoustic guitar, make sure to strum directly over the sound hole.
- * On electric guitar, strum over the body, not the neck. Different locations will give you different sounds.
- * Make sure all the strings are ringing clearly.
- * Make sure the volume of your downstrums and upstrums are equal.
- * Be careful not to strum too hard, as this often causes strings to rattle, and produces an undesirable sound.
- * Be careful not to strum too softly, as this will produce a “wimpy” sound. Your pick should be striking the strings with a relative firm and even stroke.
- * Think of your elbow as being the top of a pendulum; your arm should swing up and down from it in a steady motion, never pausing at any time.
- * Having said that, the bulk of the picking motion should come from a rotation of the wrist, rather than the forearm. Be sure to keep your wrist loose when playing.

Strum Variations

Up to this point you have strummed with a downward stroke on each beat of the bar or measure. This is a simple strum, but not a very musical one. You can vary it by adding an UP STROKE after each DOWN STROKE. This Down/Up Strum will seem like it is moving quicker, because you will be playing a down/up stroke on the beat.

▣ is the sign for a down stroke.

∨ is the sign for an up stroke.

Down Stroke



Count: 1 2 3 4

Down/Up Stroke



Count: 1 & 2 & 3 & 4 &

Try the "Down/Up Strum" with three variations.

1. A flatpick (a louder harder sound).
2. The right hand thumb playing both down and up strokes.
3. The nail of the Index Finger plays the down (brush) stroke, and the nail of the Thumb plays the up stroke. Keep the Thumb and Fingers relaxed and rotate the wrist. This strum alternates well with fingerpicking styles.

Try all three ways of playing. A good player will use different right-hand strums to achieve different effects for the style of each song.

Play this strumming exercise on the chords you already know:

C

G

G7

C

FLATPICKING TECHNIQUES

Flatpicks come in a variety of shapes, sizes, and thickness to suit every angle, real or imagined. Generally, thick flatpicks tend to produce a short, dull tone; thin picks produce a slapping, twangy effect. According to some players, you can pick faster with a hard, thick pick, because the pick does not need time to resume its shape after striking the string.

The flatpick is normally held between the thumb and index finger in a firm but relaxed manner. Some players pick from the wrist, others insist that the wrist should be held rigid and all picking motion should originate from the elbow. A relatively new concept has emerged called “circle picking” which differs entirely from the previous two examples in that the thumb and index finger move completely independently from the wrist or elbow in a semi-circular fashion. Some well known jazz guitarists claim this technique, once mastered, allows one to play with enhanced speed and dexterity for long periods of time. These are points of view the student should experiment with to determine his own preference in the matter. Some players seek some sort of support for the picking hand. Preferences range from planting one or more of the unused fingers on the body of pickguard of the guitar and holding that position throughout, to letting the unused fingers curl and lightly touch the body or pickguard, to all fingers moving while the picking motion occurs. Still other players rest the heel of the hand against a portion of the strings for support. Basically there are two picking motions you can make when using a flatpick; a downstroke and an upstroke. Picking a passage using all downstrokes tends to lend emphasis to the notes; picking with alternate down-up strokes results in a more flowing sound; also you can pick faster when using this technique. However, there may be times when you might want to hear a whole flock of consecutive upstrokes, for example. Let your intuition guide you. The main thing with picking is to experiment constantly, with an open mind, letting your ear and taste determine your decisions.

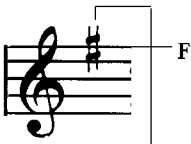
Key Signatures

Instead of writing a sharp sign before every F in a song, one sharp is placed at the beginning of the line. This is called a key signature and indicates that every F in the music should be played as an F#.

The Key of G Major

The SHARP

raises the pitch of a note by one half-step, one half-tone, or one fret on the guitar.



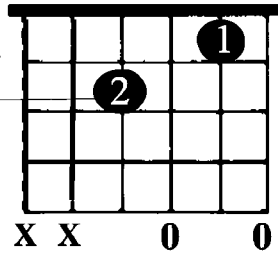
Notice the top line of the staff (F) has a sharp on it. This means that all the f notes in the music will be raised by 1/2 step or one fret.

Four String Chords

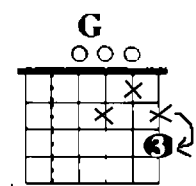
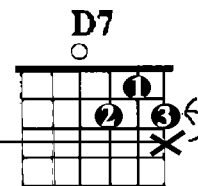
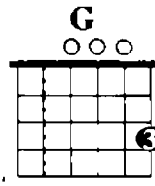
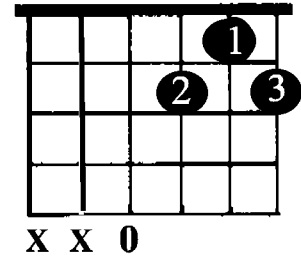
Two New Chords.....C and D7

C

D7



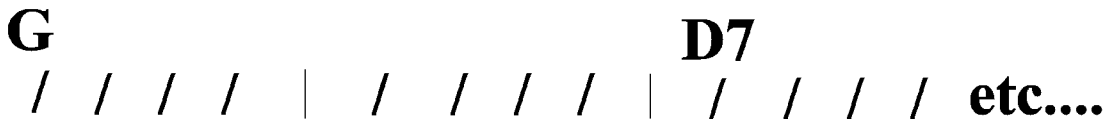
This is a four string C chord. just add the 2nd finger.



When changing from G to D7, slide 3rd finger down one fret, then add 1st and 2nd finger.

When changing from D7 to G, slide 3rd finger up one fret, and lift up fingers 1 and 2.

Play four strums per bar as indicated. The teacher may sing or play the melody.



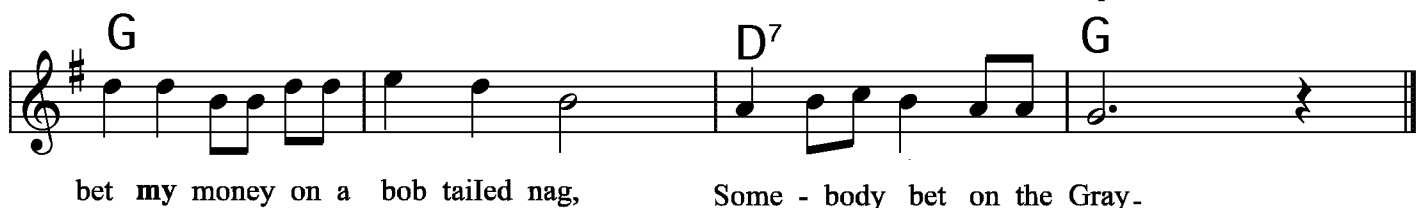
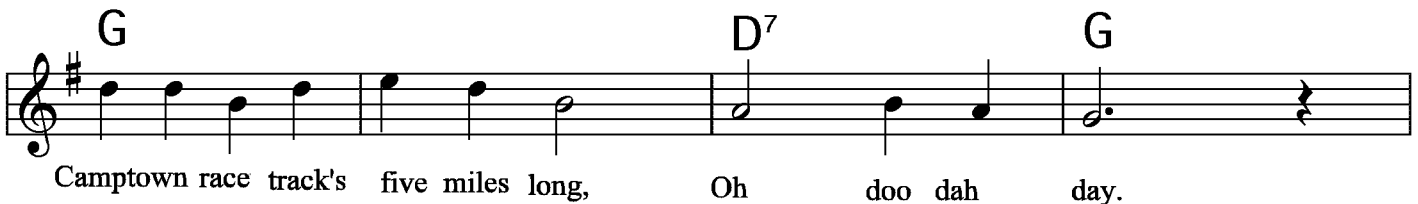
Key Signatures

The Key of G Major

Notice one sharp!

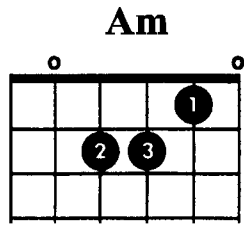
Camptown Races

Stephen Foster

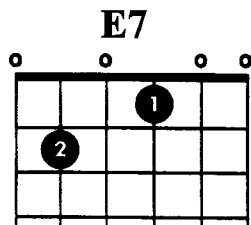


Chord Changes

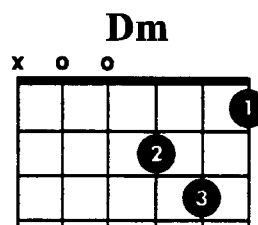
In guitar playing, learning to transition from chord to chord is essential. One valuable tool in developing this skill and remembering different chords is what I call visualization. More specifically, remembering and recognizing the similarities and "shapes" of the chords themselves. Keep this concept in mind when learning these and other new chords.



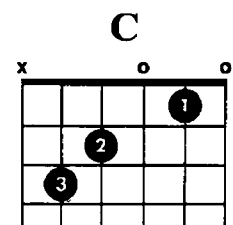
5 String Chord



6 String Chord



5 String Chord

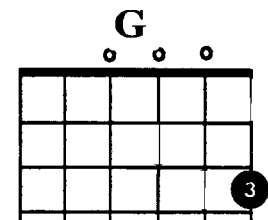


5 String Chord

Notice the E7 shape (fingers 1 and 2) is present in the Am, Dm, and C chords (same frets, different strings).

When moving from Am to E7, just lift off your 3rd finger and move the two finger "chord shape" up one string set (same frets).

Moving from Dm to E7 is a similar procedure; lift up the 3rd finger and move the two finger "chord shape" up two strings.



4 String Chord

When changing from C to A minor, hold fingers 1 and 2 in place and move the 3rd finger into position.

A Minor Melody

B. Fetherolf

The diagonal line (//) indicates a chord stroke. They will fall only on each beat of the measure.

Repeat the accompaniment exercises until they can be played without missing a beat.

Introductory Scales

C Major

The top joint of the left hand fingers should be "bent" inwards placing the meat of the fingertip on the string. Circled numbers indicate left hand fingering. "O" indicates the string is played open. Left hand fingering is counted from thumb to 1 - 2 - 3 - 4.

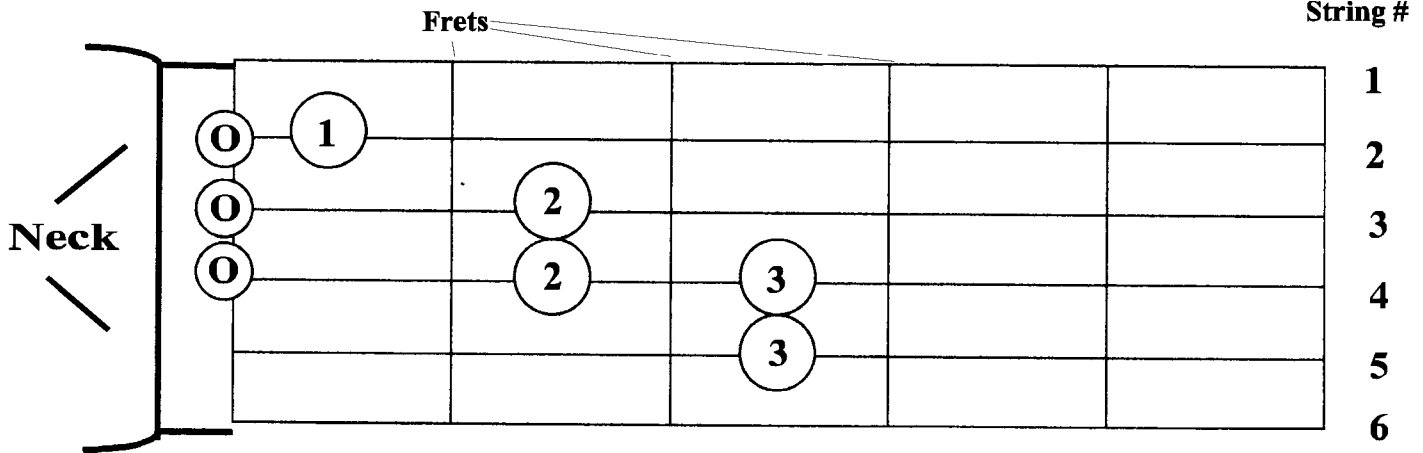
Open Position

(includes open strings and notes on first three frets)

C Major...One Octave

Left Hand Fingering

Guitar Diagram



Ascending

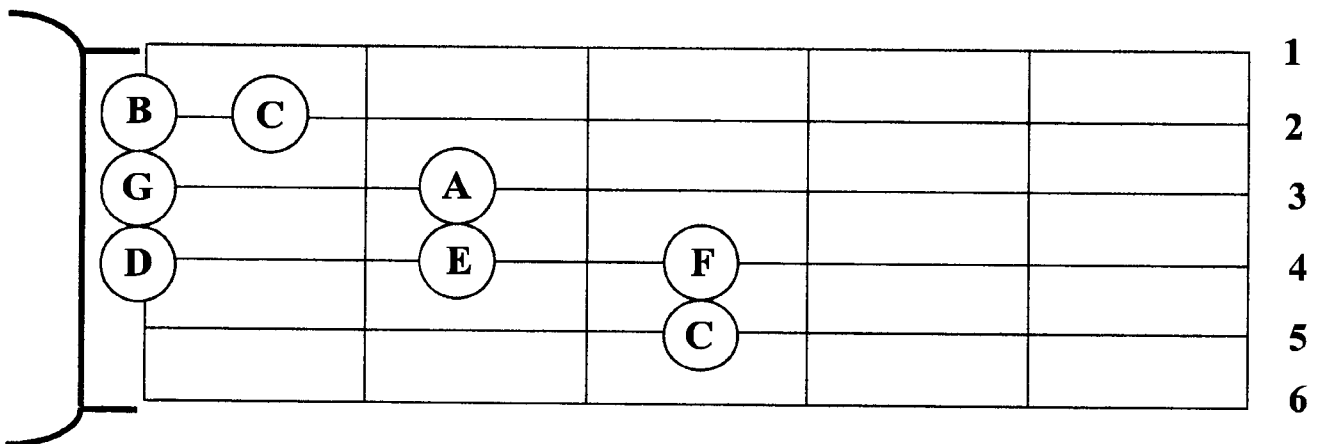


Descending

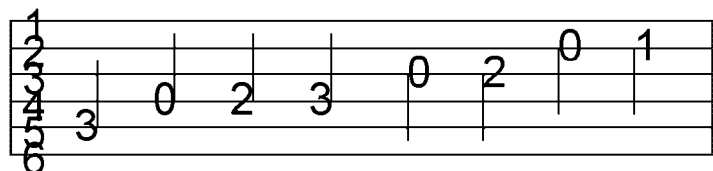


Note Names

Circled letters below indicate the position and names of the notes. Compare to the above diagram.

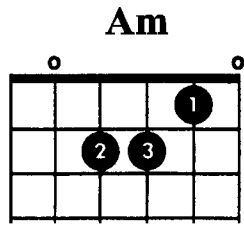


Tablature

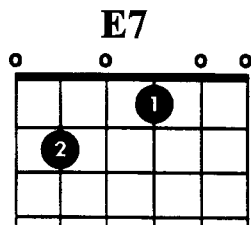


Chord Changes

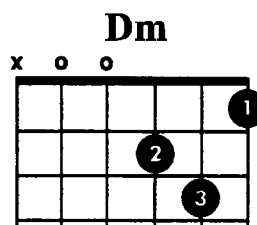
In guitar playing, learning to transition from chord to chord is essential. One valuable tool in developing this skill and remembering different chords is what I call visualization. More specifically, remembering and recognizing the similarities and "shapes" of the chords themselves. Keep this concept in mind when learning these and other new chords.



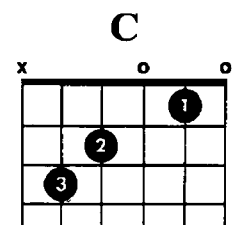
5 String Chord



6 String Chord



5 String Chord

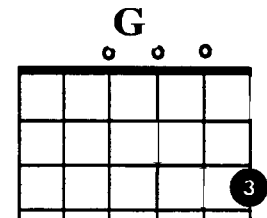


5 String Chord

Notice the E7 shape (fingers 1 and 2) is present in the Am, Dm, and C chords (same frets, different strings).

When moving from Am to E7, just lift off your 3rd finger and move the two finger "chord shape" up one string set (same frets).

Moving from Dm to E7 is a similar procedure; lift up the 3rd finger and move the two finger "chord shape" up two strings.



4 String Chord

When changing from C to A minor, hold fingers 1 and 2 in place and move the 3rd finger into position.

A Minor Melody

B. Fetherolf

The diagonal line (/) indicates a chord stroke. They will fall only on each beat of the measure.

Repeat the accompaniment exercises until they can be played without missing a beat.