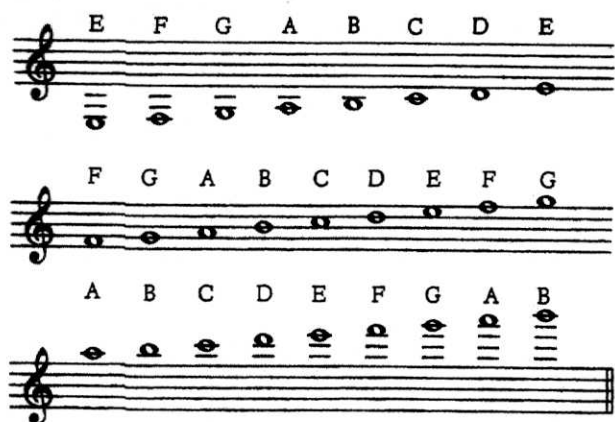


the guitar, with ledger lines drawn where necessary.



Note that only the letters *A* to *G* are used in naming the notes, and that each letter therefore re-occurs every eighth note. The interval from any note to the next one of the same letter is known as an "octave," and your ear will recognize that notes having the same letter have a similarity, although separated in pitch.

TIME AND COUNTING

The duration of each sound is indicated by the type of note drawn on the line or space. Here are the most common notes:

	Quarter note (crochet)	1 count
	Half note (minim)	2 counts
	Dotted half note (dotted minim)	3 counts
	Whole note (semibreve)	4 counts

Exercise 1



Exercise 2



Notice that the duration is given in counts, not in absolute time (such as $\frac{1}{10}$ second, etc.). There is no fixed time period for a given symbol, since we count faster or slower according to an indication (tempo marking) at the beginning of a piece. What is fixed is the *relationship* between the notes, so that whatever the speed of our count, the half note will last twice as long as the quarter note, the whole note four times as long, and so on.

For convenience, music is divided into short sections known as bars or measures, indicated by vertical lines and containing a fixed number of counts. This number is also indicated at the beginning of the line and is known as the "time signature." Here are some examples:



The upper number gives the number of counts in each measure, the lower number the type of note that receives one count. In the first example (a), each measure will receive four counts, each count indicated by one quarter note.

In the second example (b), each measure will contain three counts, each indicated by one quarter note. The third example (c) also gives three counts to each measure, but here each count is worth a half note.

To relate this to the guitar, try playing and counting exercises 1 to 4 on the 1st string open, using alternating rest strokes with the right hand.

Exercise 3



Exercise 4

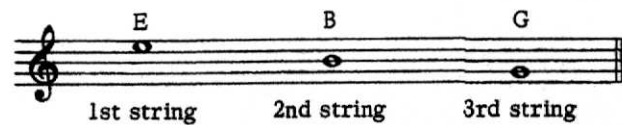


NOTES ON OPEN STRINGS

Now let us learn the first three open strings of the guitar, and try the exercises in note recognition and counting. Remember particularly to

1. Go slow but keep the count even.
2. Count and play simultaneously.

THE UPPER THREE STRINGS



In exercise 5, and in most of the exercises that follow, the lower staff is an accompaniment part for the teacher. It will be found that the exercises sound more interesting musically when played as duets.

Exercise 5



Exercise 6

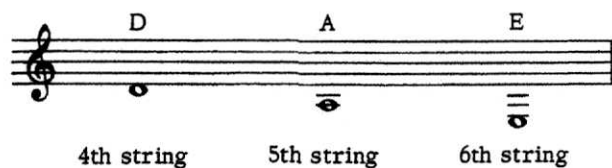


Exercise 7



THE LOWER THREE STRINGS

Now add the remaining strings, and be sure that *all* the open strings are thoroughly memorized before continuing to the next lesson. Use the thumb on the lower three strings and fingers on the upper three as indicated at the beginning of exercise 8.



Exercise 8



Exercise 9

Exercise 9 consists of two systems of piano accompaniment in 4/4 time. The key signature has two sharps (F# and C#). The first system features a treble staff with a melody of eighth notes and a bass staff with a steady eighth-note accompaniment. The second system continues the melody and accompaniment, with the treble staff showing some rests and the bass staff maintaining the rhythmic pattern.

Exercise 10

Exercise 10 consists of two systems of piano accompaniment in 3/4 time. The key signature has two sharps (F# and C#). The first system features a treble staff with a melody of quarter and eighth notes, and a bass staff with a steady eighth-note accompaniment. The second system continues the melody and accompaniment, with the treble staff showing some rests and the bass staff maintaining the rhythmic pattern.