

12 Bar Blues

(Basic shuffle pattern/Power chord extensions)

A D A A

1 3 1 3

T
A
B

2 2-4 4-2 2-4 4 | 0 0-0 0-0 0-0 0 | 2 2-4 4-2 2-4 4 | 0 0-0 0-0 0-0 0 | 2 2-4 4-2 2-4 4 | 0 0-0 0-0 0-0 0 |

D D A A

5 6 7 8

T
A
B

2 2-4 4-2 2-4 4 | 0 0-0 0-0 0-0 0 | 2 2-4 4-2 2-4 4 | 0 0-0 0-0 0-0 0 | 2 2-4 4-2 2-4 4 | 0 0-0 0-0 0-0 0 |

E D A A

9 10 11 12

T
A
B

2 2-4 4-2 2-4 4 | 0 0-0 0-0 0-0 0 | 2 2-4 4-2 2-4 4 | 0 0-0 0-0 0-0 0 | 2 2-4 4-2 2-4 4 | 0 0-0 0-0 0-0 0 |

SPLITME

The Caterpillar Exercise

(Level 1 - use down picking)

Rob Hampton

Level 1.1 (5th position)

Musical score and tablature for guitar. The score consists of two staves: the top staff shows a melodic line with various note heads and accidentals (sharps, flats, naturals), and the bottom staff is a tablature showing the corresponding fingerings (5, 6, 7, 8) for each string. The tablature is aligned with the notes in the score.

Level 1.2 (1st position)

Level 1.3

Level 1.4

2

A handwritten musical score consisting of two parts. The top part is a staff of music with a treble clef, a key signature of one flat, and a time signature of common time. It contains a series of eighth notes and sixteenth notes. The bottom part is a tablature for a string instrument, likely a cello or bass, showing four horizontal lines representing the strings. The tablature uses vertical strokes to indicate note heads and includes numerical markings above the strings (e.g., 3-2-1, 4) and below the strings (e.g., 3-2-1, 4) to show fingerings.

SPLITME

The Caterpillar Exercise

(Level 2 - use alternate picking)

Rob Hampton

Level 2.1 (5th position)

Musical notation and TAB for Level 2.1 (5th position). The music is in 2/4 time with a key signature of one sharp. The notes are eighth notes. The TAB shows a continuous sequence of eighth-note patterns across six strings. The first measure starts with a downstroke (5) followed by upstrokes (6, 7, 8, 7, 6). The second measure follows a similar pattern. Below the TAB, a series of six square boxes indicates the downstrokes for each measure.

Level 2.2 (1st position)

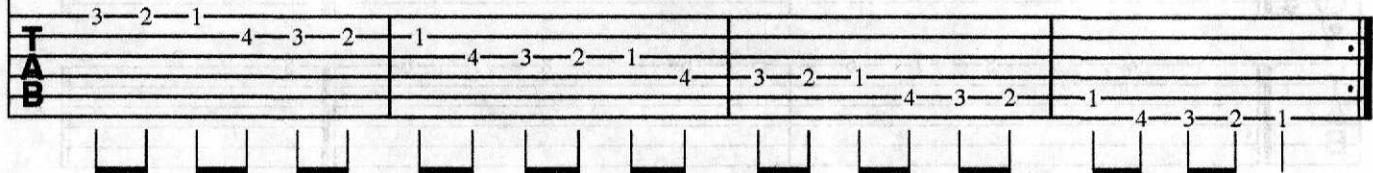
Musical notation and TAB for Level 2.2 (1st position). The music is in 2/4 time with a key signature of one sharp. The notes are eighth notes. The TAB shows a continuous sequence of eighth-note patterns across six strings. The first measure starts with a downstroke (1) followed by upstrokes (2, 3, 4, 3, 2). The second measure follows a similar pattern. Below the TAB, a series of six square boxes indicates the downstrokes for each measure.

Level 2.3

Musical notation and TAB for Level 2.3. The music is in 2/4 time with a key signature of one sharp. The notes are eighth notes. The TAB shows a continuous sequence of eighth-note patterns across six strings. The first measure starts with a downstroke (1) followed by upstrokes (2, 3, 4, 3, 2). The second measure follows a similar pattern. Below the TAB, a series of six square boxes indicates the downstrokes for each measure.

Level 2.4

Musical notation and TAB for Level 2.4. The music is in 2/4 time with a key signature of one sharp. The notes are eighth notes. The TAB shows a continuous sequence of eighth-note patterns across six strings. The first measure starts with a downstroke (1) followed by upstrokes (2, 3, 4, 3, 2). The second measure follows a similar pattern. Below the TAB, a series of six square boxes indicates the downstrokes for each measure.



SPLITME

The Caterpillar Exercise

(Level 3)

Matt Mitchell

Level 3.1

Music notation for Level 3.1: A single measure in 4/4 time with a treble clef. It consists of six eighth-note pairs. The first note of each pair has a '1' above it, and the second note has a '#'. The notes are distributed across the six strings.

Tablature for Level 3.1: Shows six horizontal guitar strings labeled T (top) and B (bottom). Below the strings is a sequence of numbers: 0-1-2-3-4-5-6-7-8-9-10-11-12-11-10-9. Vertical tick marks under the strings indicate where to play each note from the sequence.

Do on the 1st, then 2nd, 3rd, 4th, 5th and 6th strings

Continuation of Level 3.1: A single measure in 4/4 time with a treble clef. It consists of six eighth-note pairs. The first note of each pair has a '1' above it, and the second note has a '#'. The notes are distributed across the six strings.

Tablature for continuation: Shows six horizontal guitar strings labeled T (top) and B (bottom). Below the strings is a sequence of numbers: 8-7-6-5-4-3-2-1-0. Vertical tick marks under the strings indicate where to play each note from the sequence.

Level 3.2

Music notation for Level 3.2: A single measure in 4/4 time with a treble clef. It consists of six eighth-note pairs. The first note of each pair has a '1' above it, and the second note has a '#'. The notes are distributed across the six strings.

Tablature for Level 3.2: Shows six horizontal guitar strings labeled T (top) and B (bottom). Below the strings is a sequence of numbers: 0-1-2-3-4-5-6-7-8-9-10-11-12-11-10-9-8-7-6-5-4-3-2-1-0. Vertical tick marks under the strings indicate where to play each note from the sequence. Below the tablature, there are five sets of vertical bars, each consisting of four segments, corresponding to the notes in the sequence.

Use alternate picking - Do the 1st, then 2nd, 3rd, 4th, 5th and 6th strings

SPLITME

Caterpillar Exercise(s)

Level 4 - Slides (single notes, then power and super power chords)

Matt Mitchell

4.1 - Jaws and Pink Panther (half step slides) - play up and down the neck on all frets

(use your 1st then 3rd finger(s))

4.2 - Seven Nation Army (whole step) slides - play up and down the neck on all frets

(use your 1st then 3rd finger(s))

4.3 - Jimi Hendrix inspired (The Wind Cries Mary) slide

(pick once, then slide twice - use your 1st then 3rd fingers on all frets)

Next do all of these slides with 2 note power chords and then 3 note super power chords

1 gliss. 2 gliss. 3 3
1 gliss. 2 gliss. 3 3
1 gliss. 2 gliss. 3 3

SPLITME

Tapping Exercise #1

(using A minor pentatonic scale)

Use your Right Hand index finger (I) to start, then try using your middle finger (M)

Sheet music for Tapping Exercise #1, measure 1. The music is in 4/4 time with a treble clef. It consists of four groups of three eighth notes each, separated by vertical bar lines. Below the notes, the instruction "Tap Flick Hammer" is written above the first group, and "3" is written below the third note of each group. The tablature below shows the strings being tapped: 12, 5, 8, 12, 5, 8, 12, 5, 8, 12, 5, 8. Below the tablature are four horizontal bars, each containing a vertical line and a bracket labeled "3" underneath, indicating the position of the tap on each string.

Be sure to mute all of the strings that are open with your Right Hand palm and/or the 1st finger in your Left Hand

Sheet music for Tapping Exercise #1, measure 2. The music is in 4/4 time with a treble clef. It consists of four groups of three eighth notes each, separated by vertical bar lines. Below the notes, the instruction "3" is written below the first note of each group. The tablature below shows the strings being tapped: 12, 5, 8, 12, 5, 8, 12, 5, 8, 12, 5, 8. Below the tablature are four horizontal bars, each containing a vertical line and a bracket labeled "3" underneath, indicating the position of the tap on each string.

Sheet music for Tapping Exercise #1, measure 3. The music is in 4/4 time with a treble clef. It consists of four groups of three eighth notes each, separated by vertical bar lines. Below the notes, the instruction "3" is written below the first note of each group. The tablature below shows the strings being tapped: 12, 5, 7, 12, 5, 7, 12, 5, 7, 12, 5, 7. Below the tablature are four horizontal bars, each containing a vertical line and a bracket labeled "3" underneath, indicating the position of the tap on each string.

SPLITME

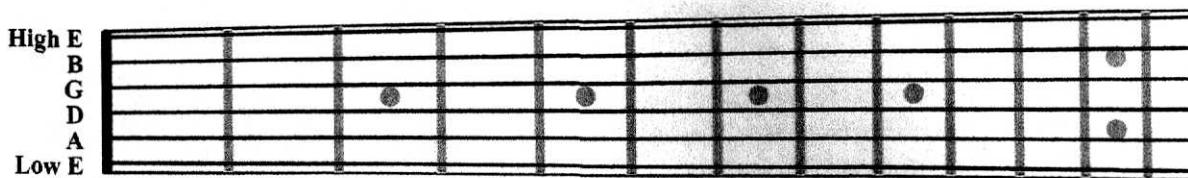
THE NOTES OF THE FRETBOARD

Although perhaps not as enjoyable as playing *Fretboard Freedom*'s 365 licks, the material in this section is just as important and beneficial. I learned long ago that, when one strives to be the best guitarist that he can be, the process is... well, not always "fun." That said, a conscious effort has been made to present this section's material in the most tolerable—yet effective—way possible. If this section wasn't vitally important to fully integrating the material from *Fretboard Freedom* into your own playing, we would bypass it altogether. But that's not the case.

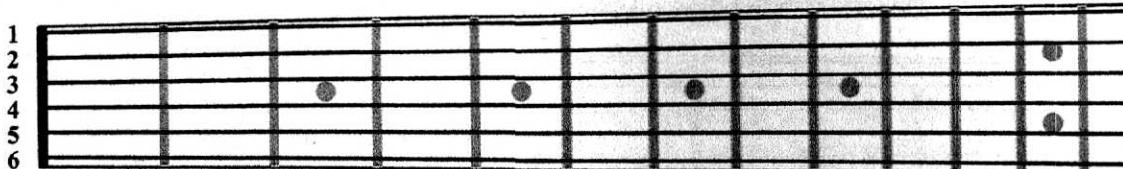
If I were to pick one event in my development as a guitarist that was most beneficial, it would be the time I spent learning the notes of the fretboard. While I was familiar with most of the notes of the low-E, A, and high-E strings (sixth, fifth, and first strings, respectively), the rest of the fretboard was a note-y abyss. With a dedicated and systematic approach to learning the rest of the fretboard, however, my playing improved exponentially in a matter of weeks, and I was better equipped to benefit from subsequent instructional material.

While learning the notes of the fretboard is not requisite to learning the material in *Fretboard Freedom*, I highly encourage you to dedicate at least a small portion of your practice time to getting acclimated to the notes on each string until you have a firm grasp of the entire neck. As you learn the notes, you can simultaneously work on *Fretboard Freedom*'s one-lick-per-day method. That way, the "grind" of memorizing notes and their locations won't deter you from getting to the fun stuff—the real-world musical examples.

Before you begin memorizing the notes of the strings in earnest, a quick tutorial on a couple of important details is in order. First, the notes of each string are as follows:



Note that, in guitar vernacular, the strings are numbered, 6 to 1, starting on the low-E string (closest to the ceiling), and finishing with the high-E string (closest to the floor).



Next, let's spend a little time on some basic music theory; specifically, we'll look at the *musical alphabet* and how it relates to the guitar. Unlike the 26-letter English alphabet, the musical alphabet consists of just seven notes: A, B, C, D, E, F, and G. When playing a scale or a melody, these seven notes are recycled, either in a higher or a lower *octave* (the distance, or interval, of eight notes). In music, an *interval* is the distance between any two notes, measured by half and whole steps. For example, in Western music, the *major scale* is constructed with the following combination of whole and half steps:

C Major Scale:

Scale Notes: C D E F G A B C

Intervals/Steps: W W H W W W H

Scale Degrees: 1 2 3 4 5 6 7 8(1)

This intervallic pattern (whole–whole–half–whole–whole–whole–half) remains true for every major scale. As you probably noticed, natural half steps occur between two note pairs, B–C and E–F. When we begin the major scale on a different note, two new musical elements, *sharps* and *flats*, must be introduced to maintain the major scale's intervallic pattern. For closer inspection, let's take a look at two more major scales: G and F.

G Major Scale:

Scale Notes:	G	A	B	C	D	E	F [#]	G
Intervals/Steps:	W	W	H	W	W	W	W	H
Scale Degrees:	1	2	3	4	5	6	7	8(1)

F Major Scale:

Scale Notes:	F	G	A	B ^b	C	D	E	F
Intervals/Steps:	W	W	H	W	W	W	W	H
Scale Degrees:	1	2	3	4	5	6	7	8(1)

As you can see, in order to maintain the integrity of the intervallic pattern, specific notes of the G major and F major scales must be altered with either a sharp or a flat. In the case of G major, the F note must be raised a half step, to F[#], to maintain the whole-step relationship between the scale's 6th and 7th degrees. In the F major scale, the B note was lowered by a half step, to B^b, to maintain the half-step relationship between the scale's 3rd and 4th degrees.

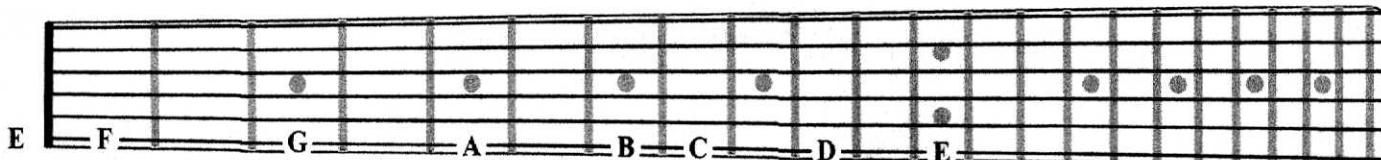
In short, the major scale is predominantly constructed with whole steps, with the only exceptions being the half steps that occur between steps 3–4 and 7–8. Also, due to the presence of sharps and flats, the total number of notes in the musical alphabet increases from seven to twelve (C, C[#]/D^b, D, D[#]/E^b, E, F, F[#]/G^b, G, G[#]/A^b, A, A[#]/B^b, and B). Although the number of letters in the musical alphabet remains at seven, the total number of *notes* increases to a dozen, known as the *chromatic scale*. (*Note:* The notes C[#]/D^b, D[#]/E^b, F[#]/G^b, G[#]/A^b, and A[#]/B^b are enharmonic equivalents—the note pairs have the same pitch, despite having different names.)

If you remember anything from this brief music theory overview, make sure it's this: a natural half step occurs between the notes B–C and E–F. This knowledge will be of great benefit while memorizing the notes of the fretboard and while you work your way through *Fretboard Freedom*. What you'll quickly realize is that these half steps act as guideposts while you visualize and navigate the fretboard, although to a lesser degree than root notes and chord tones.

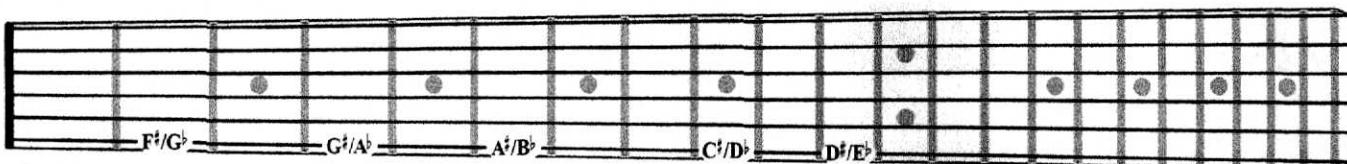
How should you approach fretboard memorization? I suggest isolating each string individually, spending a portion of your daily practice session on a specific string. For example, Monday could be spent on the low-E string, Tuesday on the A string, Wednesday on the D string, and so on. With seven days in the week but only six strings on the guitar, Sunday could be set aside for reviewing the entire fretboard. Fortunately, since both the first and sixth strings are tuned to the same note, E, you can simply transfer to the high-E string the notes from the low-E string! Let's get started.

MONDAY: THE NOTES OF THE SIXTH (LOW-E) STRING

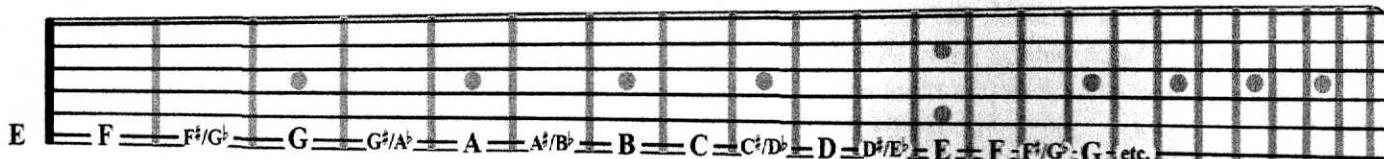
Try to set aside at least 30 minutes of your daily practice session for fretboard memorization, breaking the half hour into three ten-minute segments, which can be either continuous or broken up within your practice session. Use the first ten minutes to memorize the location of the “natural” notes (i.e., the notes with no sharps or flats) on the low-E string:



Next, spend ten minutes memorizing the remaining five notes of the low-E string, the notes that contain *accidentals* (i.e., the notes with sharps/flats), saying aloud the names of the notes as you play them:



For the last ten minutes, pick random notes along the low-E string (A, F#, D, B♭, C, etc.), saying aloud the names of the notes as they're played. Keep in mind that, once you reach the 12th fret, the notes repeat themselves, so don't limit yourself to the lower regions of the fretboard. On the contrary, be sure to pick notes that are located beyond fret 12, using the figure below as your guide:



If you prefer a more systematic approach to memorizing every note of the low-E string, you can cycle through the notes of the circle of 5ths—C, G, D, A, E, B, F#/G♭, C#/D♭, A♭/G♯, E♭/D♯, B♭/A♯, and F. The *circle of 5ths* derives its name from the fact that each subsequent note of the cycle is the 5th scale degree—in this case, a perfect 5th—of the previous note's major scale (G is the 5th of C major, D is the 5th of G major, A is the 5th of D major, etc.). By cycling once through the circle of 5ths, you will hit every note of the string. Again, remember to say aloud the name of each note as it's played.

TUESDAY: THE NOTES OF THE FIFTH (A) STRING

Just as we did with the low-E string, spend ten minutes memorizing the location of the natural notes on the A string, beginning with the open (A) string and working your way up to the octave A note at fret 12:



Once you feel comfortable with the location of the natural notes, move on to the five accidentals—A[#]/B[♭], C[#]/D[♭], D[#]/E[♭], F[#]/G[♭], and G[#]/A[♭]—saying aloud their respective names as they’re played:

A diagram of a guitar neck with six strings and 12 frets. The accidentals are marked with small circles on the strings. A horizontal bar at the bottom indicates the note names: A[#]/B[♭], C[#]/D[♭], D[#]/E[♭], F[#]/G[♭], and G[#]/A[♭].

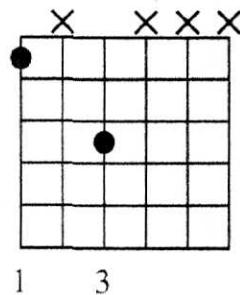
Now let’s bring the two sets of notes (the naturals and the accidentals) together. Again, you can choose to either play the notes of the A string randomly or use the circle of 5ths as a guide: C, G, D, A, E, B, F[#]/G[♭], C[#]/D[♭], A[♭]/G[♭], E[♭]/D[#], B[♭]/A[#], and F. Keep in mind that you are not relegated to starting on the C note every time; instead, try starting on the note that gives the string its name, A, and continue working around the circle (E, B, F[#]/G[♭], C[#]/D[♭], etc.).

A diagram of a guitar neck with six strings and 12 frets. A sequence of notes is highlighted with a horizontal bar: A[#]/B[♭], B, C, C[#]/D[♭], D, D[#]/E[♭], E, F, F[#]/G[♭], G, G[#]/A[♭], A, A[#]/B[♭], B, C, etc.

WEDNESDAY: THE NOTES OF THE FOURTH (D) STRING

Now that you’re familiar with the notes on the low-E and A strings, memorizing the notes of the remaining four strings will seem less daunting because you can use the low-E string as a reference. In the musical alphabet, the note D is just one whole step (or two half steps) below the note E. Therefore, the notes of the low-E string are arranged on the D string in exactly the same order, just two frets (and one octave) higher. If you have a good grasp of the notes of the low-E string, you can use the following octave shape to quickly locate the notes of the D string.

Octave Shape



Here is how the octave-shape relationship looks along the fretboard, using select notes of the low-E and D strings:

A diagram of a guitar neck with six strings and 12 frets. The strings are labeled E, A, D, G, B, E from left to right. The notes E, A, C[#], and E are highlighted with small circles. Below the strings, the notes are labeled: E, A, A, C[#], C[#], E.

With the octave-shape reference tool at your disposal, it's time to memorize the seven natural notes, as located on the D string. Keep in mind, however, that the octave shape is simply a resource—if it doesn't work for you, feel free to disregard it. As always, don't forget to recite aloud each note's name as it's played.

A diagram of a guitar neck focusing on the D string. The string is labeled 'D' at the 12th fret. Frets are numbered 1 through 12. Notes are marked with dots: E (fret 2), F (fret 3), G (fret 5), A (fret 7), B (fret 8), C (fret 9), and D (fret 10). There are also several unlabeled dots representing higher notes.

After spending ten minutes on memorizing the natural notes, spend the same amount of time on the five accidentals, using the octave shape as a resource to locate each note. Even though fewer accidentals (compared to naturals) must be memorized, their mere presence can be intimidating. Nevertheless, be sure to give them equal attention.

A diagram of a guitar neck focusing on the D string. The string is labeled 'D' at the 12th fret. Frets are numbered 1 through 12. Notes are marked with dots and labels: D[#]/E^b (fret 2), F[#]/G^b (fret 3), G[#]/A^b (fret 5), A[#]/B^b (fret 7), and C[#]/D^b (fret 9). There are also several unlabeled dots representing higher notes.

Once you feel comfortable with the locations of both the naturals and the accidentals, spend ten minutes mixing and matching the notes. Don't forget to use the resources that you have at your disposal—the circle of 5ths and/or the octave shape—to assist with the memorization process.

A diagram of a guitar neck focusing on the D string. The string is labeled 'D' at the 12th fret. Frets are numbered 1 through 12. Notes are marked with dots and labels: D[#]/E^b (fret 2), E (fret 3), F (fret 4), F[#]/G^b (fret 5), G (fret 6), G[#]/A^b (fret 7), A (fret 8), A[#]/B^b (fret 9), B (fret 10), C (fret 11), C[#]/D^b (fret 12), and D (fret 13). After D, the sequence repeats as D[#]/E^b, E, F, etc.

THURSDAY: THE NOTES OF THE THIRD (G) STRING

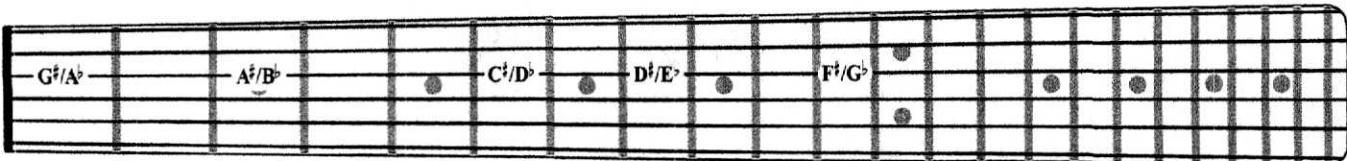
Next up is the third (G) string. Like the D string, the G string has its own reference string: in this case, A. The octave shape that was used to match notes of the low-E string with those of the D string can be transferred to the A and G strings. Simply use the notes of the lower (A) string to locate notes on the higher (G) string:

A diagram of a guitar neck focusing on the A string. The string is labeled 'A' at the 12th fret. Frets are numbered 1 through 12. Notes are marked with dots and labels: A (fret 1), D (fret 3), A (fret 5), D (fret 7), F[#] (fret 9), A (fret 10), and A (fret 12). There are also several unlabeled dots representing higher notes.

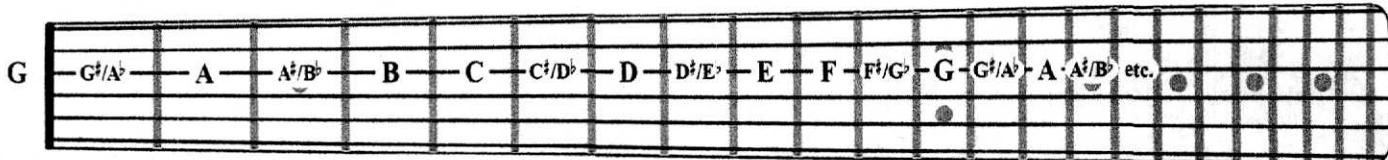
Now that you have the octave shape firmly under your fingers, spend ten minutes of your practice session locating the seven natural notes on the G string, remembering to name aloud the notes as they're played:

A diagram of a guitar neck focusing on the G string. The string is labeled 'G' at the 12th fret. Frets are numbered 1 through 12. Notes are marked with dots: A (fret 1), B (fret 2), C (fret 3), D (fret 5), E (fret 6), F (fret 7), and G (fret 9). There are also several unlabeled dots representing higher notes.

Spend an additional ten minutes on the third string's accidentals. As is the case with each of the six strings, the third string contains five such notes:

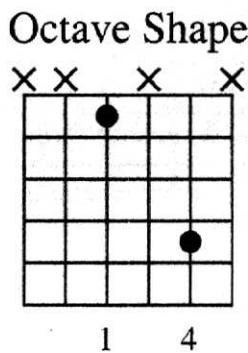


To complete your note memorization for the day, spend ten minutes on all of the notes of the G string, utilizing the available resources (the octave shape and/or the circle of 5ths) if you so choose, and making sure to include the notes beyond the 12th fret:

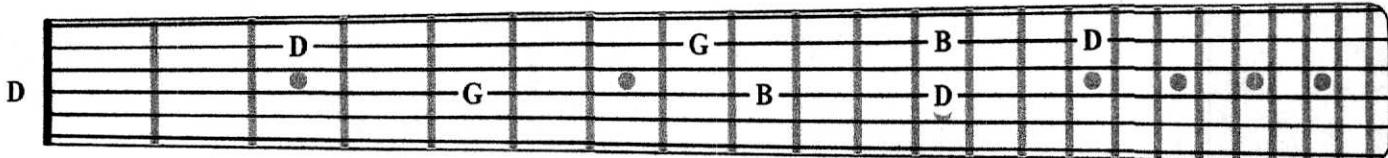


FRIDAY: THE NOTES OF THE SECOND (B) STRING

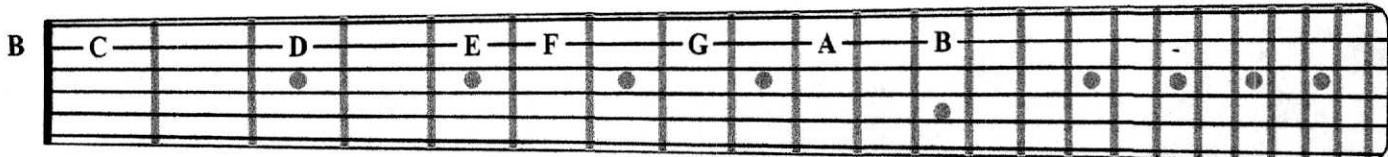
Due to the guitar's unique tuning system (all string pairs are tuned to perfect 4th intervals, except strings 3–2, which are tuned to a major 3rd), the octave shape that we used to assist with the memorization of the notes on the D and G strings cannot be used here. Instead, a new shape must be introduced:



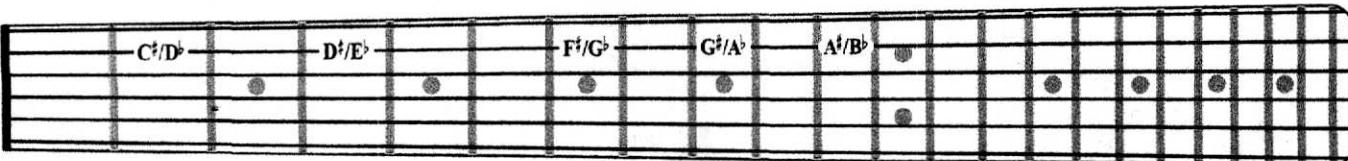
Here is how the octave-shape relationship looks along the fretboard, using select notes of the D and B strings:



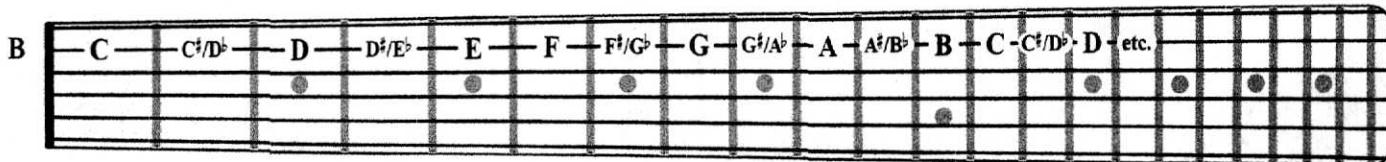
As you probably noticed, the notes of the B string, relative to the D string, are located three frets higher. And, as was the case with the previous octave shape, the notes of the higher (B) string sound exactly one octave higher. With that in mind, spend ten minutes memorizing the locations of the seven natural notes on the B string:



Next, put the new octave shape to work to help you locate and memorize the five accidentals on the B string:

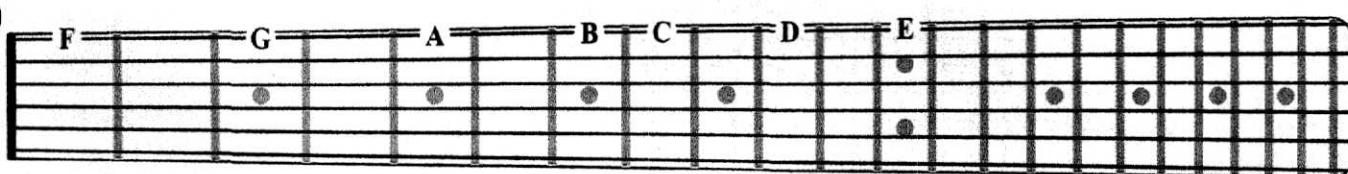


Finish up your B-string memorization by spending ten minutes moving up and down the fretboard, from the open B string to the notes beyond the 12th fret, naming aloud the notes as you go. Select the notes randomly or by cycling through the circle of 5ths—C, G, D, A, E, B, F#/G♭, C#/D♭, A♭/G♯, E♭/D♯, B♭/A♯, and F. If you get stuck on a note or two, simply use the octave shape to help you get back on track.

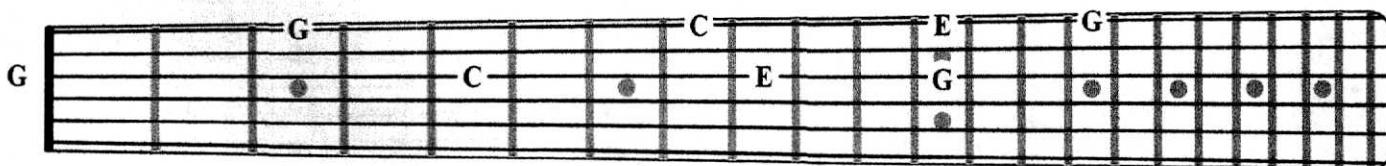


SATURDAY: THE NOTES OF THE FIRST (HIGH-E) STRING

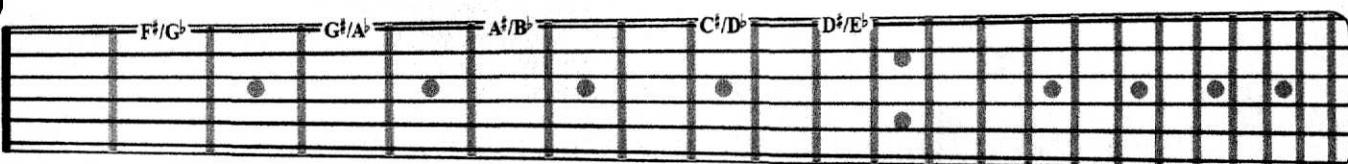
If you're already well-acclimated with the notes of the low-E string, then the notes of the high-E string should be nothing more than a review, as their locations are exactly the same as the notes on the low E. Nevertheless, spend ten minutes reviewing the seven natural notes on the first (high-E) string:



As a reference, the octave shape that was used to match the notes of the D string with those of the B string can be transferred to the G and high-E strings. Simply use the notes of the lower (G) string to locate notes on the higher (E) string. Select octave-shape notes are shown below but the octave shape can be used to locate any—and all—notes of the high-E string, as long as you're familiar with the notes of the G string:



As with the natural notes, the locations of the five accidentals on the high-E string are exactly the same as their locations on the low-E string. Spend ten minutes reviewing these notes:



To reinforce the locations of the notes of the low-E and high-E strings, allocate ten minutes for reviewing the 12 notes (both naturals and accidentals) on the high-E string, using whichever selection method (random or the circle of 5ths) that works best for you. Also, don't forget to recite aloud each note's name as it's played.

E F == F#/G == G == G#/A == A == A#/B == B == C == C#/D == D == D#/E == E == F == F#/G == G etc.

SUNDAY: A DAY FOR REVIEW

As I mentioned earlier, learning the notes of the fretboard is vitally important and should be incorporated into every guitarist's practice session. Simply put, note memorization and retention will make you, the practicing guitarist, a better player. By having more familiarity with the fretboard, you will more fully comprehend and be able to implement all future instructional material. Therefore, it's imperative that you spend a portion of the last day of your practice week on reviewing the notes of the fretboard, giving extra attention to the areas of the neck that give you the most trouble.

In an effort to get you acclimated to visualizing the fretboard from a vertical perspective (up to this point, most of your memorization work has been from a horizontal perspective), the following figure contains the locations of the seven natural notes—C, D, E, F, G, A, and B—on all six strings, from open position to the 12th fret:

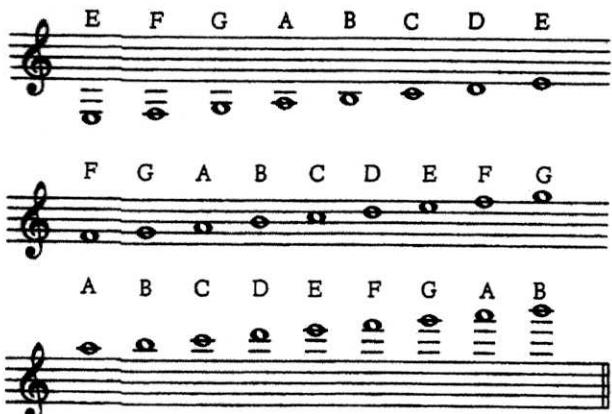
To prevent you from feeling overwhelmed by notes, accidentals have been omitted from the above figure. Plus, the lack of accidentals will enable you to fill in the blanks, an exercise that will improve your familiarity with both accidentals and with naturals.

Notice the overall fretboard arrangement of these naturals. For example, at frets 5, 10, and 12, every string contains a natural note. Similarly, at frets 3 and 7, five out of the six strings contain a natural note. Conversely, at frets 4, 6, and 9, the strings contain mostly accidentals. And fret 11 contains accidentals exclusively.

Don't feel obligated to memorize this last figure; instead, use it as a resource for learning every note of every string, from both a horizontal/linear perspective and a vertical perspective. Similarly, as stated at the beginning of this section, don't let the "grind" of memorizing the notes of the fretboard stop you from getting started with the 365 licks that follow. The daily memorization plan that was presented in this section is merely a suggestion. Your goal should be to find an approach that works best for you, spending an amount of time on memorization that doesn't adversely affect your motivation to practice the rest of the material in *Fretboard Freedom*.

SPLITME

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 reoccurs 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

i m i etc.

Exercise 2

m i m etc.

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:

(a) (b) (c)

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.

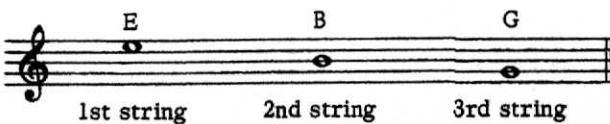
In the second example (b), each measure will contain three counts, each indicated by one quarter note. The third example (c) also gives three counts to each measure, but here each count is worth a half note.

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

m i m etc.

The musical score for Exercise 5 features two staves. Staff I (top) is in common time (4), has a treble clef, and contains a melodic line of eighth notes. Staff II (bottom) is also in common time (4) and has a bass clef, providing harmonic support with sustained notes and chords. The instruction 'm i m etc.' is written above the top staff.

Exercise 6

I

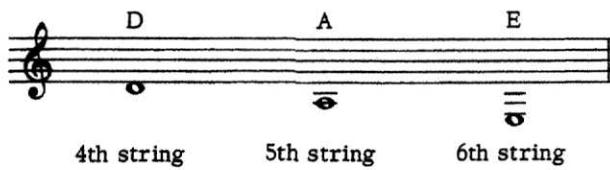
The musical score for Exercise 6 features two staves. Staff I (top) is in common time (3), has a treble clef, and contains a melodic line of eighth notes. Staff II (bottom) is also in common time (3) and has a bass clef, providing harmonic support with sustained notes and chords.

Exercise 7

The image contains two staves of musical notation. The top staff is in treble clef, has a key signature of one sharp, and is in common time. It features two measures of eighth-note patterns. The bottom staff is in bass clef, has a key signature of one sharp, and is in common time. It also features two measures of eighth-note patterns.

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**

The image contains two staves of musical notation. Staff I (top) is in treble clef, has a key signature of one sharp, and is in common time. It includes fingerings "p i m i m i p i p i m". Staff II (bottom) is in bass clef, has a key signature of one sharp, and is in common time. It includes a bass clef symbol below the staff.

Exercise 9

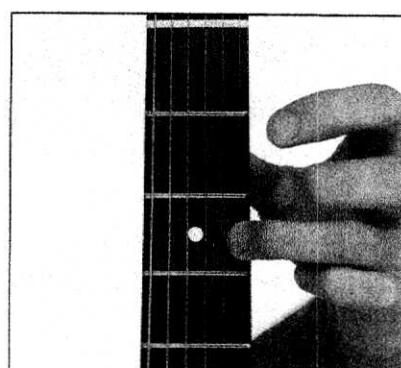
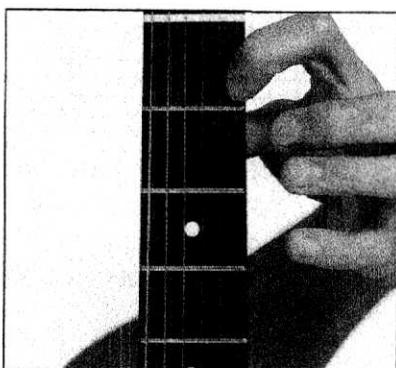
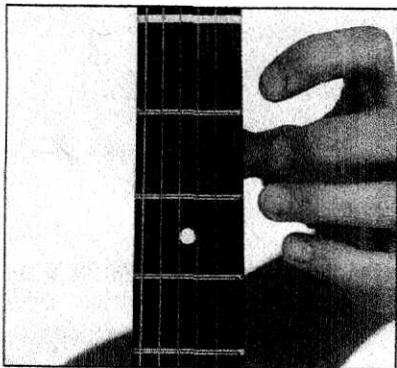
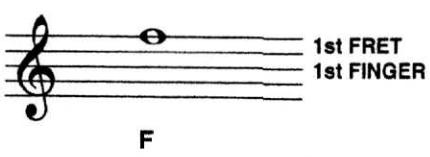
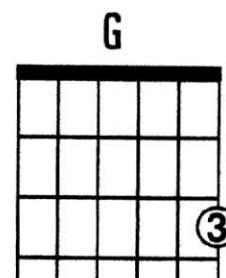
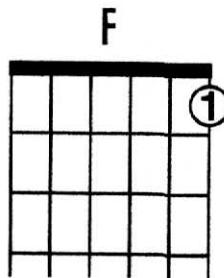
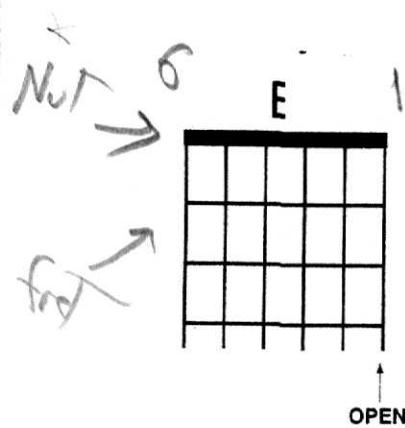
Musical score for Exercise 9, featuring two staves of music. The top staff is in common time (indicated by a '4') and has a treble clef. It consists of four measures. The first measure contains three eighth notes with dynamics 'p' (pianissimo) over each note. The second measure contains three eighth notes with dynamics 'p' over the first two and a dynamic 'f' (fortissimo) over the third. The third measure contains three eighth notes with dynamics 'p' over the first two and a dynamic 'f' over the third. The fourth measure contains three eighth notes with dynamics 'p' over the first two and a dynamic 'f' over the third. The bottom staff is also in common time (indicated by a '4') and has a treble clef. It consists of four measures. The first measure contains three eighth notes with dynamics 'p' over the first two and a dynamic 'f' over the third. The second measure contains three eighth notes with dynamics 'p' over the first two and a dynamic 'f' over the third. The third measure contains three eighth notes with dynamics 'p' over the first two and a dynamic 'f' over the third. The fourth measure contains three eighth notes with dynamics 'p' over the first two and a dynamic 'f' over the third.

Exercise 10

Musical score for Exercise 10, featuring two staves of music. The top staff is in common time (indicated by a '4') and has a treble clef. It consists of eight measures. The first measure contains a dotted half note followed by a quarter note with a dynamic 'p' (pianissimo). The second measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The third measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The fourth measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The fifth measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The sixth measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The seventh measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The eighth measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The bottom staff is also in common time (indicated by a '4') and has a treble clef. It consists of eight measures. The first measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The second measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The third measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The fourth measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The fifth measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The sixth measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The seventh measure contains a dotted half note followed by a quarter note with a dynamic 'p'. The eighth measure contains a dotted half note followed by a quarter note with a dynamic 'p'.

SPLITME

NOTES ON THE FIRST STRING



This sign (■) tells you to strike the string with a downward motion of the pick.

1

Musical score for the first measure. It shows a treble clef, a "4" time signature, and a note on the second line of the staff. Below the staff, the instruction "Hold down 1st finger" is written with a dashed line extending to the end of the measure. The count is given as "1 - 2 - 3 - 4" four times.

COUNT: 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4

2

Musical score for the second measure. It shows a treble clef, a "4" time signature, and a note on the first line of the staff. The count is given as "1 - 2 - 3 - 4" four times.

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

3

Musical score for the third measure. It shows a treble clef, a "4" time signature, and a note on the third line of the staff. The count is given as "1 - 2 - 3 - 4" four times.

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

At first practice the exercises slowly and steadily. When you can play them well at a slow speed, gradually increase the tempo (speed).

4

1 2 3 4

Touch only the tips of the fingers on the strings.

5

Keep the left hand fingers arched over the strings.

6

Some songs are longer than one line. When you reach the end of the first line of music, continue on to the second line without stopping. Gray letters above the staff indicate chords to be played by your teacher. Measure numbers are given at the beginning of each new line of music.

7

C G7

GO ON TO THE NEXT LINE

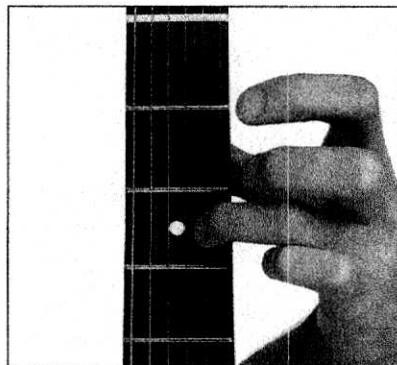
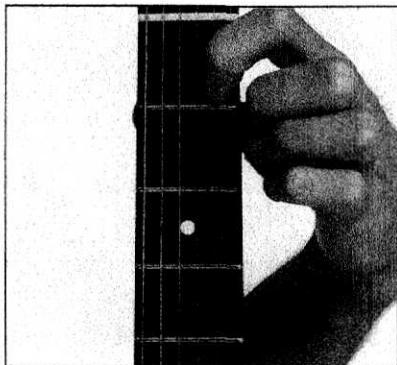
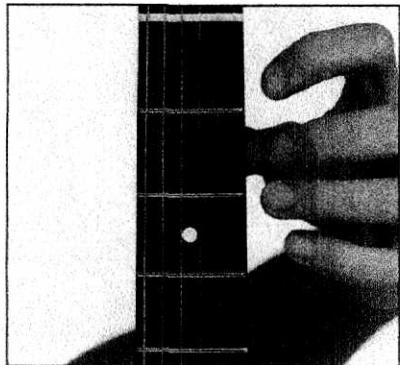
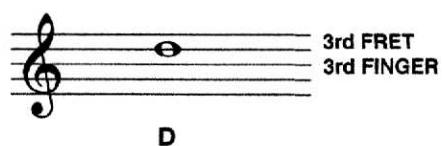
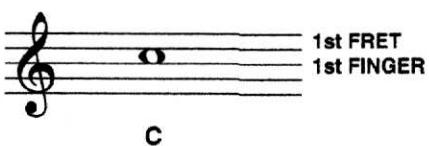
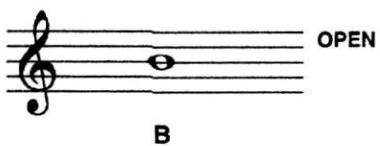
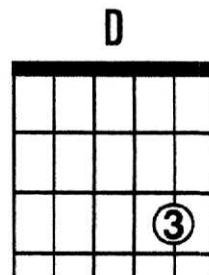
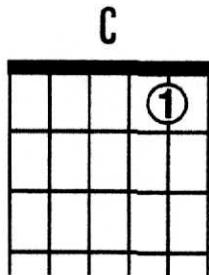
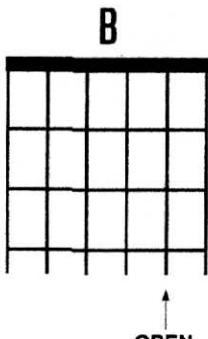
C

SPANISH THEME

8

SPLITME

NOTES ON THE SECOND STRING



9

Hold down 1st finger

COUNT: 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4

10

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

11

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

Always practice the exercises slowly and steadily at first. After you can play them well at a slower tempo, gradually increase the speed. If some of your notes are fuzzy or unclear, move your left-hand finger slightly until you get a clear sound.

12

13

MOVING FROM STRING TO STRING

You have learned six notes now, three on the first string and three on the second string. In the following exercises you will be moving from string to string. As you are playing one note, look ahead to the next and get your fingers in position.

14

STRING: (2)
FINGER: open 1st 3rd open 1st 3rd

15

WORLD BEAT

16

SPLITME

Mystery Songs

Level 1: Your First Notes

Exercise 1.1: New note, G (open 3rd string)

Count the beats out loud, tapping your left foot on every beat. Let each note ring for its full duration. Cut off the final note with the pinky-side of your right palm.



Exercise 1.2: New note, A (3rd string, 2nd fret)

Use finger 2 for all notes on fret 2.



Exercise 1.3: New note, B (open 2nd string)

Be sure to speak the count out loud; don't sing it, and don't let it exist only in your head.



Exercise 1.4: New note, D (2nd string, 3rd fret)

Use finger 3 for all notes on fret 3.



1.5: _____ (Kids)

When reading music, keep your eyes on the page, not on your hands. Tap a steady beat with your left foot all the way through.



SPLITME

Mystery Songs

Level 2: Rests

Exercise 2.1: New note, C (2nd string, 1st fret)

The double bar line with two dots attached is a repeat sign. That means play everything before the repeat one more time and then move on. In the case of exercises like this, you may play the repeated section many times for extra practice before playing the final note. Be sure to follow the written fingerings.

Musical notation for Exercise 2.1. It shows a single note on the second string at the first fret. The note has a vertical stem with a small circle at the top, indicating it is a note to be played. The string number '2' is above the note, and the fret number '1' is below it. The note is followed by a double bar line with two dots, indicating a repeat of the preceding section.

Exercise 2.2: New note, E (open 1st string)

Warm up with exercises 2.1 and 2.2 often. You don't need to count out loud on these short repeating exercises, but continue counting on everything else.

Musical notation for Exercise 2.2. It shows a single note on the open 1st string. The note has a vertical stem with a small circle at the top, indicating it is a note to be played. The string number '1' is above the note, and the fret number '0' (representing an open string) is below it. The note is followed by a double bar line with two dots, indicating a repeat of the preceding section.

2.3: _____ (Kids)

When you see a rest, silence the strings with the pinky-side of your right palm, just as you would at the end of a song. Keep counting the beats out loud through a rest.

Musical notation for Exercise 2.3. It consists of a series of eighth notes on the second string. The notes alternate between being played and being held silent (rests). The first note is played, followed by a rest, then another note, another rest, and so on. The exercise ends with a final note followed by a rest.

Musical notation for Exercise 2.3, continuing from the previous page. It shows a sequence of eighth notes on the second string, alternating between being played and being held silent (rests). The exercise ends with a final note followed by a rest.

Musical notation for Exercise 2.3, continuing from the previous page. It shows a sequence of eighth notes on the second string, alternating between being played and being held silent (rests). The exercise ends with a final note followed by a rest.

2.4: _____ (Kids)

Musical notation for Exercise 2.4. It consists of a series of eighth notes on the second string. The notes alternate between being played and being held silent (rests). The first note is played, followed by a rest, then another note, another rest, and so on. The exercise ends with a final note followed by a rest.

Musical notation for Exercise 2.4, continuing from the previous page. It shows a sequence of eighth notes on the second string, alternating between being played and being held silent (rests). The exercise ends with a final note followed by a rest.

2.5: _____ (*Kids*)

2.6: _____ (TV)

SPLITME

Mystery Songs

Level 3: Pickup Measures

Exercise 3.1: New note, F (1st string, 1st fret)

Be sure to use the tip, not the pad, of your first finger to play F.

A musical score for 'The Star-Spangled Banner' in treble clef. The first measure shows a bass clef with a '4' below it, followed by a '4'. The second measure has '1' above the first note and '3' above the second. The third measure has '1' above the first note. Measures 4 and 5 are indicated by a double bar line with repeat dots.

3.2: _____ (*Kids*)

A pickup measure is an incomplete measure at the beginning of a song when the first note is not on beat 1. This one starts on beat 4. Also be sure to count out loud through the rests. Silence the strings with the pinky-side of your right palm only.

A musical staff in 4/4 time, starting with a treble clef. It consists of ten notes: a quarter note followed by nine eighth notes. The notes are distributed across five vertical stems, with some stems having two notes and others having one. The melody begins on the second line of the staff and ends on the first line.

9

10

3.3: _____ (*Kids*)

Notice that a song with a pickup measure will usually end with a complementary incomplete measure, allowing it to be repeated as written, if desired.

A musical staff in G major (treble clef) and common time. The staff consists of five horizontal lines. Measures 5 through 12 are shown, each starting with a quarter note. Measure 5: quarter note on A, eighth note on B, eighth note on C, eighth note on D. Measure 6: quarter note on E, eighth note on F, eighth note on G, eighth note on A. Measure 7: quarter note on B, eighth note on C, eighth note on D, eighth note on E. Measure 8: quarter note on F, eighth note on G, eighth note on A, eighth note on B. Measure 9: quarter note on C, eighth note on D, eighth note on E, eighth note on F. Measure 10: quarter note on G, eighth note on A, eighth note on B, eighth note on C. Measure 11: quarter note on D, eighth note on E, eighth note on F, eighth note on G. Measure 12: quarter note on A, eighth note on B, eighth note on C, eighth note on D.

Mystery Songs Level 3: Pickup Measures, page 2

3.4:

(Traditional)

Musical notation for Mystery Song 3.4 in G major, 4/4 time. The first measure shows a pickup followed by a half note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. The second measure starts with a half note, followed by a quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.

3.5:

(Video Game)

Musical notation for Mystery Song 3.5 in G major, 4/4 time. The first measure shows a pickup followed by a half note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. The second measure starts with a half note, followed by a quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.

SPLITME

Mystery Songs

Level 4: Ties, Staccato

Exercise 4.1: New note, G (1st string, 3rd fret)

1 3 1 3

4.2: _____ (*Traditional*)

4.3: _____ (*Traditional*)

A staccato note (notated with a dot above or below the note) is short, cut off before ringing for its full duration. Mute staccato notes with your left hand only; relax the finger on a fretted note or touch the string of an open note to mute it.

4.4: _____ (*Jingle*)

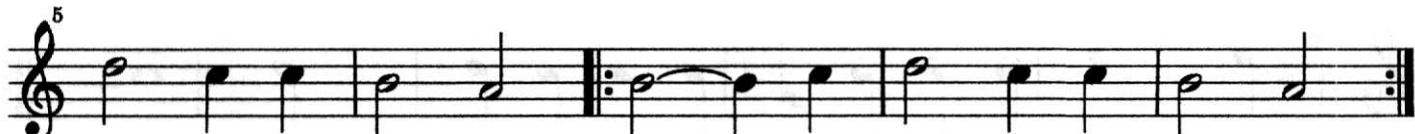
Try to cut staccato notes exactly in half. Don't make them super-choppy short.

4.5: _____ (*Movie*)

When the same note occurs twice, connected by a tie, pick only the first note, and let it ring for the duration of both. Make a fake picking motion for the second note in a tie.

4.6: _____ (*Traditional*)4.7: _____ (*Traditional*)

This tune has a beginning repeat sign and an ending repeat sign. Repeat the music between them, shown by the way the two dots are facing.



4.8: _____ (*Traditional*)

The musical notation for song 4.8 is divided into three staves. The first staff begins at measure 1 and ends at measure 5. The second staff begins at measure 6 and ends at measure 10. The third staff begins at measure 11 and ends at measure 15. The notation includes various note heads (solid black, open circles, solid dots) and stems, some with short horizontal dashes indicating staccato.

4.9: _____ (*Pop*)

The musical notation for song 4.9 is divided into four staves. The first staff begins at measure 1 and ends at measure 5. The second staff begins at measure 7 and ends at measure 11. The third staff begins at measure 13 and ends at measure 17. The fourth staff begins at measure 18 and ends at measure 22. The notation features eighth and sixteenth notes, along with various note heads and stems.

4.10: _____ (*Traditional*)

As you approach the high G note, roll your third finger smoothly from D to G so you don't have to lift it off the strings.

The musical notation for song 4.10 is divided into three staves. The first staff begins at measure 1 and ends at measure 5. The second staff begins at measure 6 and ends at measure 10. The third staff begins at measure 12 and ends at measure 16. The notation includes eighth and sixteenth notes, with a specific instruction for the high G note mentioned in the accompanying text.

4.11: _____ (*Traditional*)

Roll your first finger smoothly from C to F so you don't have to lift it off the strings. Use this technique whenever you need to move between adjacent strings on the same fret.



4.12: _____ (*Pop*)

The guitar is polyphonic, meaning we can play multiple notes at the same time, provided the notes are on different strings. You may choose whether to strum through the strings with a pick or pluck them with your fingers. Staccatos may be done with the right hand as well if using fingers.

SPLITME

Mystery Songs

Level 5: Three Quarter Time

Exercise 5.1: 3/4 Scale Segment 1

These are the same up/down exercises you saw in levels 2-4, now arranged in three-beat measures. A dotted half note lasts for three beats.



Exercise 5.2: 3/4 Scale Segment 2



Exercise 5.3: 3/4 Scale Segment 3



Exercise 5.4: 3/4 Scale Segment 4



Exercise 5.5: 3/4 Scale Segment 5



5.6: _____ (*Traditional*)



5.7: _____ (*Traditional*)

Count "ONE two three ONE two three" with beat 1 emphasized and beats 2 and 3 very quiet. You can comfortably count much faster this way.

Musical notation for exercise 5.7, measures 1-12. The tempo is 216 BPM. The music consists of two staves of three-quarter time. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-12 show a repeating pattern of eighth notes and sixteenth-note pairs.

Musical notation for exercise 5.7, measures 13-16. The tempo is 216 BPM. The music continues with eighth notes and sixteenth-note pairs, with measure 13 starting with a dotted half note.

5.8: _____ (*Traditional*)

Musical notation for exercise 5.8, measures 1-4. The tempo is 184 BPM. The music consists of two staves of three-quarter time. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-4 show a repeating pattern of eighth notes and sixteenth-note pairs.

Musical notation for exercise 5.8, measures 5-8. The tempo is 184 BPM. The music continues with eighth notes and sixteenth-note pairs, with measure 5 starting with a dotted half note.

Musical notation for exercise 5.8, measures 9-12. The tempo is 184 BPM. The music continues with eighth notes and sixteenth-note pairs, with measure 9 starting with a dotted half note.

Musical notation for exercise 5.8, measures 13-16. The tempo is 184 BPM. The music continues with eighth notes and sixteenth-note pairs, with measure 13 starting with a dotted half note.

5.9: _____ (*Movie*)

When you see a high A note above the staff, it will usually pull your left hand out of position temporarily in order to grab it with your 4th finger. This might require changing your fingerings on the notes around it as well. Follow the fingering recommendations here, and choose wisely in the future.

Musical notation for exercise 5.9, measures 1-8. The tempo is 184 BPM. The music consists of two staves of three-quarter time. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-8 show a repeating pattern of eighth notes and sixteenth-note pairs, with a high A note appearing in measure 8.

Musical notation for exercise 5.9, measures 9-12. The tempo is 184 BPM. The music continues with eighth notes and sixteenth-note pairs, featuring a high A note in measure 10 and a change in fingering recommendation.

5.10:

Let all these notes ring together.

sunrise yesterday (Movie)

sunrise yesterday (Movie)

5.11:

(Traditional)

(Traditional)

SPLITME

Mystery Songs

Level 6: Eighth Notes

Exercise 6.1: Alternate Picking 1

Eighth notes are grouped in twos and fours for easier reading. Each 8th note lasts half a beat. Count them as "one and two and three and four and . . ." Don't count the "and's when there are no 8th notes. Keep your left foot tapping on the beat. Always pick in sync with your tapping foot: down on the beat, up on the "and."



Exercise 6.2: Alternate Picking 2



Exercise 6.3: Alternate Picking 3



Exercise 6.4: Alternate Picking 4



6.5: _____ (*Kids*)



6.6: _____ (*Kids*)

Not "Twinkle, Twinkle." Similar, but it's a different song, and I guarantee you know it.



6.7: _____ (*Kids*)

Also not "Twinkle, Twinkle."

Musical staff 1 in G clef, 4/4 time. It consists of two measures of eighth notes. The first measure starts with a quarter note followed by a dotted half note. The second measure starts with a dotted half note followed by a quarter note.

Musical staff 2 in G clef, 4/4 time. It consists of four measures of eighth notes. The first measure starts with a quarter note followed by a dotted half note. The second measure starts with a dotted half note followed by a quarter note. The third measure starts with a quarter note followed by a dotted half note. The fourth measure starts with a dotted half note followed by a quarter note.

Musical staff 3 in G clef, 4/4 time. It consists of four measures of eighth notes. The first measure starts with a quarter note followed by a dotted half note. The second measure starts with a dotted half note followed by a quarter note. The third measure starts with a quarter note followed by a dotted half note. The fourth measure starts with a dotted half note followed by a quarter note.

6.8: _____ (*Kids*)

Musical staff 1 in G clef, 4/4 time. It consists of four measures of eighth notes. The tempo is indicated as 144 BPM. The first measure starts with a quarter note followed by a dotted half note. The second measure starts with a dotted half note followed by a quarter note. The third measure starts with a quarter note followed by a dotted half note. The fourth measure starts with a dotted half note followed by a quarter note.

Musical staff 2 in G clef, 4/4 time. It consists of four measures of eighth notes. The first measure starts with a quarter note followed by a dotted half note. The second measure starts with a dotted half note followed by a quarter note. The third measure starts with a quarter note followed by a dotted half note. The fourth measure starts with a dotted half note followed by a quarter note.

6.9: _____ (*Kids*)

Musical staff 1 in G clef, 4/4 time. It consists of four measures of eighth notes. The tempo is indicated as 176 BPM. The first measure starts with a quarter note followed by a dotted half note. The second measure starts with a dotted half note followed by a quarter note. The third measure starts with a quarter note followed by a dotted half note. The fourth measure starts with a dotted half note followed by a quarter note.

Musical staff 2 in G clef, 4/4 time. It consists of four measures of eighth notes. The first measure starts with a quarter note followed by a dotted half note. The second measure starts with a dotted half note followed by a quarter note. The third measure starts with a quarter note followed by a dotted half note. The fourth measure starts with a dotted half note followed by a quarter note.

Musical staff 3 in G clef, 4/4 time. It consists of four measures of eighth notes. The first measure starts with a quarter note followed by a dotted half note. The second measure starts with a dotted half note followed by a quarter note. The third measure starts with a quarter note followed by a dotted half note. The fourth measure starts with a dotted half note followed by a quarter note.

6.10: _____ (*Traditional*)

Musical notation for song 6.10 in 3/4 time. The melody consists of eighth notes and sixteenth-note pairs. The first measure starts with a quarter note followed by a eighth note. The second measure has two eighth notes. The third measure contains a sixteenth-note pair followed by a eighth note. The fourth measure has two eighth notes. The fifth measure contains a sixteenth-note pair followed by a eighth note. The sixth measure has two eighth notes.

Musical notation for song 6.11 in 4/4 time. The melody consists of eighth notes and sixteenth notes. The first measure has two eighth notes. The second measure has two eighth notes. The third measure has a sixteenth-note pair followed by a eighth note. The fourth measure has two eighth notes. The fifth measure has a sixteenth-note pair followed by a eighth note. The sixth measure has two eighth notes.

6.11: _____ (*Kids*)

Musical notation for song 6.11 in 4/4 time. The melody consists of eighth notes and sixteenth notes. The first measure has two eighth notes. The second measure has two eighth notes. The third measure has a sixteenth-note pair followed by a eighth note. The fourth measure has two eighth notes. The fifth measure has a sixteenth-note pair followed by a eighth note. The sixth measure has two eighth notes.

Musical notation for song 6.11 in 4/4 time. The melody consists of eighth notes and sixteenth notes. The first measure has two eighth notes. The second measure has two eighth notes. The third measure has a sixteenth-note pair followed by a eighth note. The fourth measure has two eighth notes. The fifth measure has a sixteenth-note pair followed by a eighth note. The sixth measure has two eighth notes.

Musical notation for song 6.11 in 4/4 time. The melody consists of eighth notes and sixteenth notes. The first measure has two eighth notes. The second measure has two eighth notes. The third measure has a sixteenth-note pair followed by a eighth note. The fourth measure has two eighth notes. The fifth measure has a sixteenth-note pair followed by a eighth note. The sixth measure has two eighth notes.

SPLITME

Mystery Songs

Level 7: More Eighth Notes

Exercise 7.1: 8ths Scale Segment 1

These four exercises are CRITICAL right now. No need to count on these, but keep your left foot tapping to a steady beat, and always follow the picking rule: downstrokes on downbeats, upstrokes on upbeats. Don't let string changes influence your picking. Your pick and your left foot should always be in sync, moving in the same direction to the beat of the song.



Exercise 7.2: 8ths Scale Segment 2



Exercise 7.3: 8ths Scale Segment 3



Exercise 7.4: 8ths Scale Segment 4



7.5: _____ (*Movie*)



7.6: _____ (*Traditional*)



Mystery Songs Level 7: More Eighth Notes, page 2

7.7: _____ (*Kids*)

7.8: _____ (*TV*)

7.9: _____ (*Kids*)

7.10: _____ (*Traditional*)

7.11: _____ (*Movie*)

The repeat in this song has a first ending and a second ending. On your second time through, skip the first ending and finish with the second ending.

7.12: _____ (*Traditional*)

Sheet music for Mystery Song 7.12 in 3/4 time. The melody consists of eighth notes and quarter notes on the treble clef staff.

7.13: _____ (*Movie*)

Sheet music for Mystery Song 7.13 in 4/4 time. The tempo is marked as 88 BPM. The melody features eighth-note patterns on the treble clef staff.

Continuation of the sheet music for Mystery Song 7.13 in 4/4 time, showing more of the eighth-note pattern on the treble clef staff.

7.14: _____ (*Kids*)

Sheet music for Mystery Song 7.14 in 3/4 time. The melody consists of eighth notes and quarter notes on the treble clef staff.

7.15: _____ (*Jingle*)

Sheet music for Mystery Song 7.15 in 4/4 time. The melody features eighth-note patterns on the treble clef staff, with some grace notes indicated by small vertical strokes.

7.16: _____ (*Traditional*)

Sheet music for Mystery Song 7.16 in 4/4 time. The melody consists of eighth notes and quarter notes on the treble clef staff.

Continuation of the sheet music for Mystery Song 7.16 in 4/4 time, showing more of the eighth-note pattern on the treble clef staff.

7.17: _____ (Pop)

$\text{♩} = 176$

Exercise 7.18: Natural Notes on the G String

Play this entirely on the 3rd (G) string. That's what the circled 3 means. You'll need to find several notes in new locations on the fretboard, all the way up to fret 12. E and F are one fret apart, B and C are one fret apart, all others are two frets apart.

③

7.19: _____ (Jazz)

7.20: _____ (Jazz)

7.21: _____ (Movie)

$\text{♩} = 120$

7.22: _____ (Movie)

$\text{♩} = 84$

7

7.23: _____ (*Traditional*)

Musical notation for exercise 7.23: A single measure in common time (4/4) with a treble clef. It consists of six eighth notes followed by a quarter note, ending with a repeat sign.

7.24: _____ (*Pop*)

The percent sign in the middle of a measure means to repeat the previous measure.

Musical notation for exercise 7.24: Two measures in common time (4/4) with a treble clef. The first measure has six eighth notes. The second measure starts with a repeat sign (%), followed by six eighth notes, and ends with a repeat sign.

7.25: _____ (*Pop*)

Musical notation for exercise 7.25: Three measures in common time (4/4) with a treble clef. The tempo is marked as quarter note = 144. The first measure has two eighth notes. The second measure has six eighth notes. The third measure has two eighth notes.

7.26: _____ (*Pop*)

Musical notation for exercise 7.26: Two measures in common time (4/4) with a treble clef. The tempo is marked as quarter note = 92. The first measure has six eighth notes. The second measure has four eighth notes.

7.27: _____ (*Pop*)

Musical notation for exercise 7.27: Two measures in common time (4/4) with a treble clef. The tempo is marked as quarter note = 96. The first measure has six eighth notes. The second measure has three eighth notes.

7.28: _____ (*Kids*)

Musical notation for exercise 7.28: Two measures in common time (4/4) with a treble clef. The first measure has six eighth notes. The second measure has six eighth notes.

Musical notation for exercise 7.28 continuation: One measure in common time (4/4) with a treble clef. The measure number 7 is written above the staff. It has six eighth notes.

7.29: _____ (*Classical*)

$\text{♩} = 152$

7.30: _____ (*Classical*)

$\text{♩} = 132$

7.31: _____ (*Pop*)

The percent sign with two slashes, occupying two measures, means to repeat the previous two measures.

7.32: _____ (*Pop*)

Use all downstrokes. "8va" means to play an octave higher than written. In this case, move up 12 frets.

$\text{♩} = 92$
8va

7.33: _____ (*Movie*)

7.34: _____ (*Pop*)

$\text{♩} = 104$

7.35: _____ (Movie)

7.36: _____ (*Traditional*)

7.37: _____ (*Kids*)

A musical score for 'The Star-Spangled Banner' in 2/4 time. The key signature is one sharp. The melody continues from measure 10, starting with a eighth note followed by a sixteenth-note pair, then a quarter note, another eighth note followed by a sixteenth-note pair, and a eighth note followed by a sixteenth-note pair. This is followed by a repeat sign and two measures of a dotted half note followed by a dotted quarter note.

A musical score for piano, page 7, featuring ten measures of music. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). Measure 1: Treble clef, dynamic 'p'. Measures 2-5: Eight-note chords in the right hand, sixteenth-note patterns in the left hand. Measures 6-10: Eight-note chords in the right hand, sixteenth-note patterns in the left hand.

A musical score page featuring a treble clef staff. The page number '13' is located at the top left. The staff contains six measures of music. Measures 1-3 begin with a half note followed by eighth-note pairs. Measures 4-6 begin with a half note followed by eighth-note pairs, with measure 6 ending on a half note.

7.38: _____ (*Kids*)

A musical staff in 3/4 time. The first measure starts with a quarter note on the A-line (fifth line from the bottom), followed by a eighth note on the G-line, another eighth note on the A-line, and a quarter note on the C-line. The second measure starts with a eighth note on the E-line, followed by a sixteenth note on the D-line, a sixteenth note on the E-line, a eighth note on the G-line, another eighth note on the A-line, and a quarter note on the C-line.

A musical score for piano, showing measures 4 through 10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 4 starts with a forte dynamic. Measures 5 and 6 show eighth-note patterns. Measures 7 and 8 continue the eighth-note patterns. Measure 9 ends with a half note. Measure 10 concludes with a half note followed by a repeat sign and a double bar line.

7.39: _____ (*Pop*)

Musical notation for exercise 7.39. It consists of two measures of music in common time (indicated by a '4'). The key signature is one sharp (F#). The tempo is 84 BPM. The notation uses eighth notes and sixteenth notes. Measure 1 starts with an eighth note followed by a sixteenth note, then an eighth note, then a sixteenth note. Measure 2 starts with an eighth note followed by a sixteenth note, then an eighth note, then a sixteenth note.

7.40: _____ (*Movie*)

Musical notation for exercise 7.40. It consists of two measures of music in common time (indicated by a '4'). The key signature is one sharp (F#). The notation uses eighth notes and sixteenth notes. Measure 1 starts with an eighth note followed by a sixteenth note, then an eighth note, then a sixteenth note. Measure 2 starts with an eighth note followed by a sixteenth note, then an eighth note, then a sixteenth note.

7.41: _____ (*TV*)

Musical notation for exercise 7.41. It consists of two measures of music in common time (indicated by a '4'). The key signature is one sharp (F#). The notation uses eighth notes and sixteenth notes. Measure 1 starts with an eighth note followed by a sixteenth note, then an eighth note, then a sixteenth note. Measure 2 starts with an eighth note followed by a sixteenth note, then an eighth note, then a sixteenth note.

SPLITME

Mystery Songs

Level 8: Down to E

Exercise 8.1: New note, F (4th string, 3rd fret)

3 2 1

Exercise 8.2: New note, E (4th string, 2nd fret)

2 3 2

8.3: _____ (Movie)

$\text{♩} = 104$

8.4: _____ (Kids)

8.5: _____ (*Jingle*)

Note the left hand finger numbers provided in a tricky spot. You will sometimes need to bring a finger out of position like this to make the notes flow smoothly. Just get back to standard position immediately afterward.

8.6: _____ (*Movie*)

If you're not doing it already, start moving your picking hand like a pendulum. Even when you're not picking notes, keep a little bounce going, downward on every beat, perfectly in sync with your tapping foot. Do this on all your future Mystery Songs.

8.7: _____ (*Pop*)

8.8: _____ (*TV*)

8.9: _____ (*Movie*)

8.10: _____ (Movie)

A handwritten musical score for 'The Star-Spangled Banner' on a single staff. The key signature is common C, indicated by a treble clef and a 'C'. The time signature is 3/4. The tempo is marked as 176 BPM. The lyrics are written above the notes in cursive ink. The melody consists of eighth and sixteenth note patterns.

8.11: _____ (Pop)

8.12: _____ (*Movie*)

Watch out for switching time signatures in the middle of a song.

8.13: _____ (*Movie*)

A musical score for piano, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp. The score consists of ten measures of music, starting with a dotted half note followed by a sixteenth-note pattern. Measures 2-4 show a similar pattern with some variations. Measures 5-6 feature eighth-note chords. Measures 7-10 continue the sixteenth-note pattern established in the first section.

8.14: _____ (*Jingle*)

A musical score for piano, featuring two staves. The top staff uses a treble clef and a 4/4 time signature, while the bottom staff uses a bass clef and a 2/4 time signature. Measure 11 begins with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 starts with a half note in the bass, followed by eighth-note pairs in the treble, concluding with a fermata over the final note.

Exercise 8.15: Level 8 Chords

SPLITME

Mystery Songs

Level 9: Down to C

Exercise 9.1: New note, D (open 4th string)



Exercise 9.2: New note, C (5th string, 3rd fret)



Exercise 9.3: The C Major Scale



9.4: _____ (Classical)



9.5: _____ (Pop)



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