

Intervals

These intervals should be sung and played ascending and descending.

0 unison 0.5 1/2 step minor 2nd 1 whole step major 2nd 1.5 minor 3rd 2 major 3rd

2.5 perfect 4th 3 augmented 4th 3 tritone diminished 5th 3.5 perfect 5th augmented 5th

minor 6th major 6th minor 7th major 7th octave 6

Build on A

Build on Eb

Ascending Intervals EAR TRAINING Descending Intervals

-2	WHAT'S NEW I'M GETTING SENTIMENTAL OVER YOU I REMEMBER YOU NICE WORK IF YOU CAN GET IT	STELLA BY STARLIGHT THE LADY IS A TRAMP THE THEME (Miles Davis) SOLAR (Miles Davis)
M2	MAJOR SCALE(ASCENDING) THERE WILL NEVER BE ANOTHER YOU TENNESSEE WALTZ MY FUNNY VALENTINE	FREDDIE FREELoader M.A.S.H. SMALL HOTEL BLUE MOON OLD DEVIL MOON SATIN DOLL TUNE UP
-3	WORK SONG GEORGIA ON MY MIND MINOR CHORD MOONTRANE CONFIRMATION THE IMPOSSIBLE DREAM A FOGGY DAY	500 MILES HIGH (C.Corea) MISTY WHAT IS THIS THING CALLED LOVE
M3	MAJOR TRIAD OH WHEN THE SAINTS I CAN'T GET STARTED	SUMMERTIME GIANT STEPS COME RAIN OR COME SHINE BESSIE'S BLUES
P4	HERE COMES THE BRIDE 'ROUND MIDNIGHT ALL THE THINGS MAIDEN VOYAGE ORNITHOLOGY DOXY SONG FOR MY FATHER	VALSE HOT (not intro!) YARDBIRD SUITE SOFTLY, AS IN A MORNING SUNRISE I DIDN'T KNOW WHAT TIME IT WAS
#4 or b5	MARIA (West Side Story)	BLUE SEVEN (Sonny Rollins)
P5	TWINKLE TWINKLE LITTLE STAR THEME from 2001 WHISPER NOT (Benny Golson)	FEELINGS 7 STEPS TO HEAVEN (M.Davis) HAVE YOU MET MISS JONES?
#5 or b6	MORNING OF THE CARNIVAL	3rd tone of MISTY (1st to 3rd tone) YOU'RE EVERYTHING (C.Corea) PLEASE DON'T TALK ABOUT ME WHEN I'M GONE
M6	NBC INCH WORM SPEAK LOW TAKE THE "A" TRAIN	YOU'RE A WEAVER OF DREAMS
b7	SOMEWHERE (West Side Story) THEME from STAR TREKE	WATERMELON MAN (H.Hancock) LITTLE RED'S FANTASY (Woody Shaw) 3rd tone of HONEYSUCKLE ROSE (1st to 3rd)
M7	CASTE YOUR FATE TO THE WIND CEORA THEME from FANTASY ISLAND	I LOVE YOU
8va (octave)	SOMEWHERE OVER THE RAINBOW BLUE BOSSA McDONALDS COMMERCIAL DEL SASSER	I LOVE YOU (the other one!) WILLOW WEEP FOR ME

I am listing intervals that correspond with kiddie tunes or standards of the past 40 years. If you are not familiar with these songs, they probably won't help you in identifying intervals. In that case, I suggest you write down song titles that you are familiar with, such as current commercials on TV or radio, pop songs, religious songs, or anything that begins with an interval you need to work on.

It is usually harder to find songs that begin with descending intervals. I recommend the ear training books written by David Baker which incorporate a cassette. In the near future I will have an ear training record of my own published.

SPLITME

Music Notation for Guitar

Diagram showing the natural harmonic series on a guitar string (treble clef, 4/4 time). The notes are: E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F. The fret numbers for the lower strings are: 0, 1, 3, 0, 2, 3, 0, 2, 3, 0, 1, 3, 0, 1, 3, 5, 7, 8, 10, 12, 13.

Diagram showing the sharp harmonic series on a guitar string (treble clef, 4/4 time). The notes are: F#, G#, A#, C#, D#, F#, G#, A#, C#, D#, F#, G#, A#, C#, D#. The fret numbers for the lower strings are: 2, 4, 1, 4, 1, 4, 1, 3, 2, 4, 2, 4, 6, 9, 11.

Diagram showing the flat harmonic series on a guitar string (treble clef, 4/4 time). The notes are: Gb, Ab, Bb, Db, Eb, Gb, Ab, Bb, Db, Eb, Gb, Ab, Bb, Db, Eb. The fret numbers for the lower strings are: 2, 4, 1, 4, 1, 4, 1, 3, 2, 4, 2, 4, 6, 9, 11.

Diagram showing whole note (4 beats), half notes (2 beats), and quarter notes (1 beat).

Diagram showing eighth notes (2 in a beat) and sixteenth notes (4 in a beat).

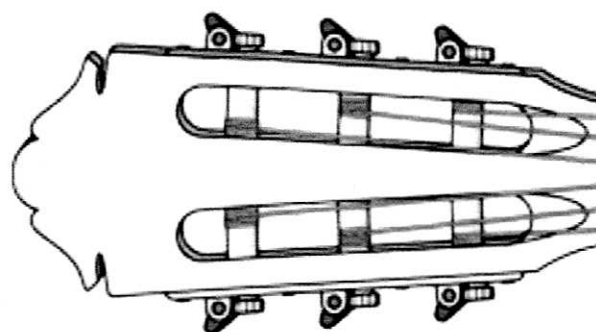
Diagram showing dotted half = 3 quarters, dotted quarter = 3 eighths, and dotted eighth = 3 sixteenths.

Diagram showing whole rest (4 beats), half rest (2 beats), and quarter rest (1 beat).

Diagram showing eighth rest (2 in a beat) and sixteenth rest (4 in a beat).

Frets:

1 2 3 4 5 6 7 8 9 10 11 12



E	F	F [#] /G ^b	G	G [#] /A ^b	A	A [#] /B ^b	B	C	C [#] /D ^b	D	D [#] /E ^b	E
B	C	C [#] /D ^b	D	D [#] /E ^b	E	F	F [#] /G ^b	G	G [#] /A ^b	A	A [#] /B ^b	B
G	G [#] /A ^b	A	A [#] /B ^b	B	C	C [#] /D ^b	D	D [#] /E ^b	E	F	F [#] /G ^b	G
D	D [#] /E ^b	E	F	F [#] /G ^b	G	G [#] /A ^b	A	A [#] /B ^b	B	C	C [#] /D ^b	D
A	A [#] /B ^b	B	C	C [#] /D ^b	D	D [#] /E ^b	E	F	F [#] /G ^b	G	G [#] /A ^b	A
E	F	F [#] /G ^b	G	G [#] /A ^b	A	A [#] /B ^b	B	C	C [#] /D ^b	D	D [#] /E ^b	E

1st string

2nd string

3rd string

4th string

5th string

6th string

Open

Musical notation for guitar strings 1 through 6. The notation shows the fret position and the corresponding note name for each string. The 1st string starts at the open position (E) and goes up to the 12th fret (E). The 2nd string starts at the open position (B) and goes up to the 12th fret (B). The 3rd string starts at the open position (G) and goes up to the 12th fret (G). The 4th string starts at the open position (D) and goes up to the 12th fret (D). The 5th string starts at the open position (A) and goes up to the 12th fret (A). The 6th string starts at the open position (E) and goes up to the 12th fret (E). The notation includes accidentals (sharps and flats) to indicate the correct note for each fret.

Treble & Bass Clef Notes

The Grand Staff



The Treble Clef



Every Good Boy Does Fine



"Face"

The Bass Clef



Good Boys Do Fine Always

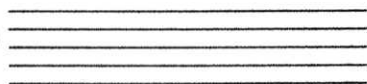


All Cows Eat Grass

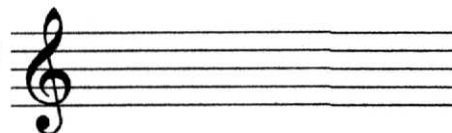
MUSICAL SYMBOLS

Music is written in **notes** on a **staff**. The staff has five lines and four spaces between the lines. Where a note is written on the staff determines its **pitch** (highness or lowness). At the beginning of the staff is a **clef sign**. Guitar music is written in the treble clef.

STAFF



TREBLE CLEF

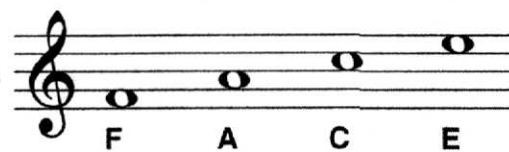


Each line and space of the staff has a letter name. The **lines** are, (from bottom to top) E - G - B - D - F, which you can remember as Every Guitarist Begins Doing Fine. The **spaces** are, (from bottom to top) F - A - C - E, which spells "Face."

LINES

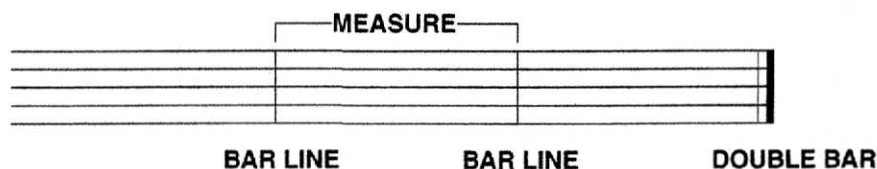


SPACES



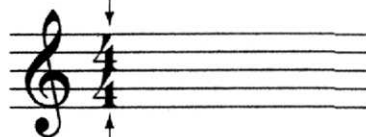
The staff is divided into several parts by bar lines. The space between two bar lines is called a **measure** (also known as a "bar"). To end a piece of music a double bar is placed on the staff.

BAR LINES




Each measure contains a group of **beats**. Beats are the steady pulse of music. You respond to the pulse or beat when you tap your foot.

TIME SIGNATURE



The two numbers placed next to the clef sign are the time signature.
The top number tells you how many beats are in one measure.

The bottom number of the time signature tells you what kind of note will receive one beat.

FOUR BEATS PER MEASURE
QUARTER NOTE () GETS ONE BEAT

Notes indicate the length (number of counts) of musical sound.

NOTES

WHOLE NOTE = 4 beats

HALF NOTE = 2 beats

QUARTER NOTE = 1 beat

When different kinds of notes are placed on different lines or spaces, you will know the pitch of the note and how long to play the sound.

Tablature = TAB

Lines = Strings

Big Numbers = Frets

Little Numbers = Fingers

Each 'column' is a moment in time.

When numbers are stacked on top of one another, these tones are played at the same time. They are **strummed**.

Play Each of These...

1 string played
open, alone

6 string played open, alone

4 string, fret 2, alone

2 string, open, alone

1 string, fret 1, alone

3 string, open, alone

2 string, fret 3, alone

Strum all strings open

Strum E minor chord. Use 1 & 2 fingers for the 2's.

'Strum' the 6 & 5 strings together.

use 1 finger

use 1 finger

use 1 finger

0 0 0 0 0 0

0 2 0 0 0 0

0 0 3 1 0 0

0 0 3 1 0 0

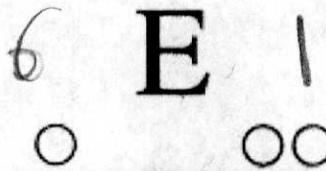
0 0 0 0 0 0

0 0 2 2 2 0

0 0 2 2 2 0

Chord name

Indicates open string



Indicates fretted note

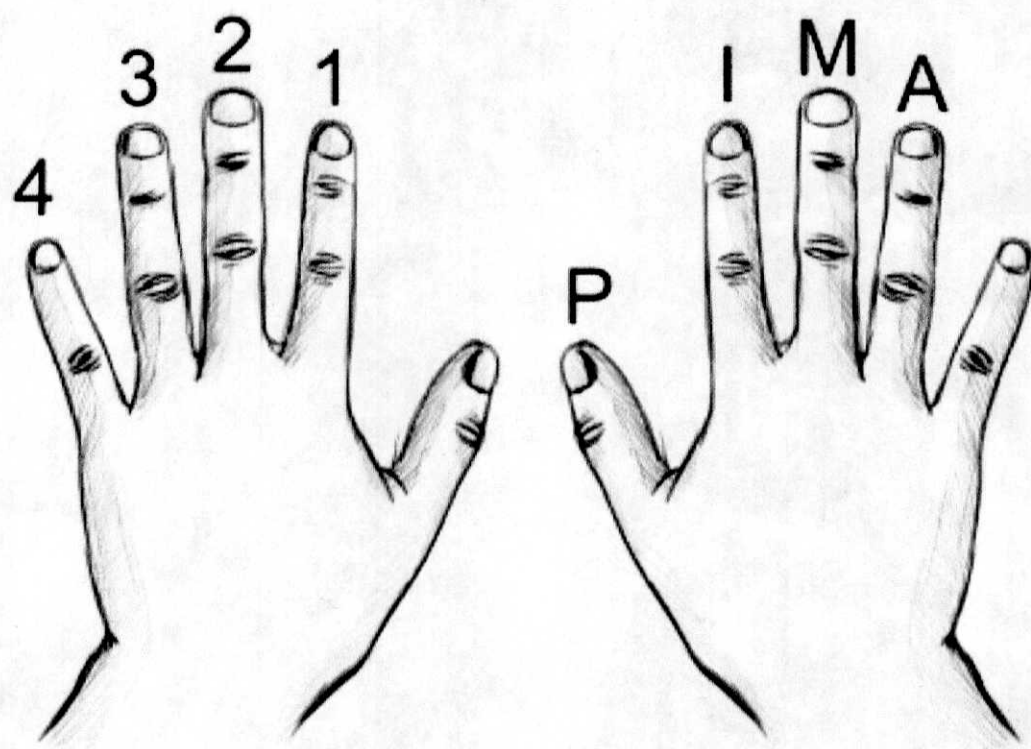
Nut

Fret

String

2 3 1

Left-hand fingering
(1=index; 2=middle;
3=ring; 4=little)

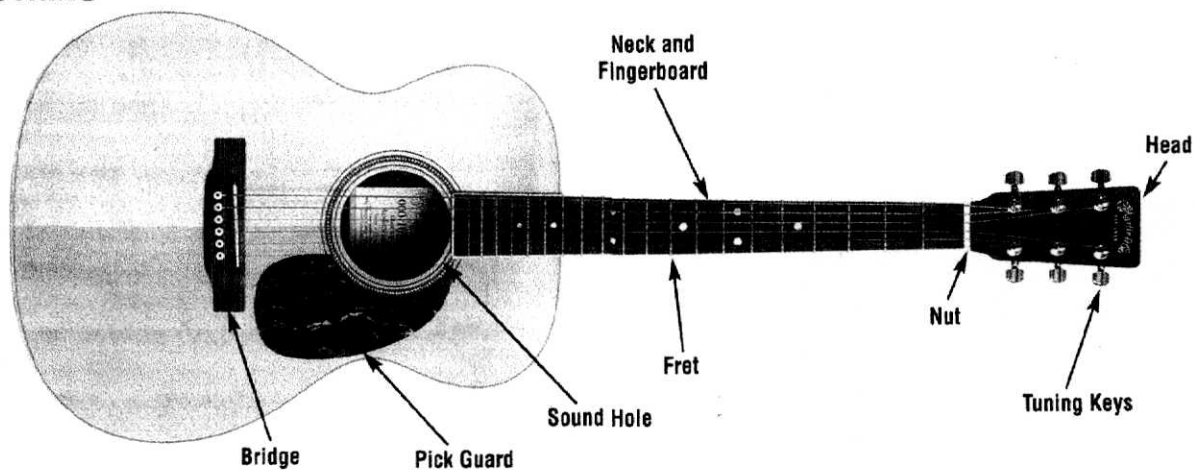


SPLITME

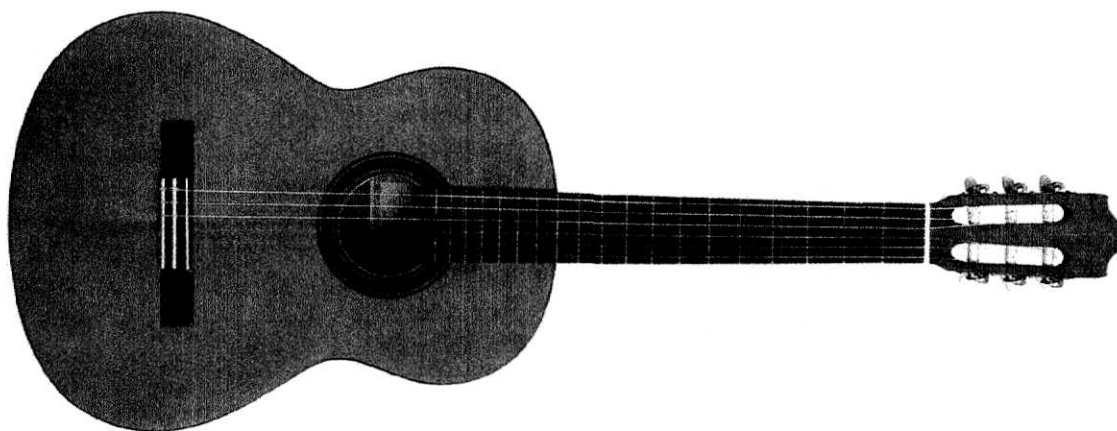
YOUR GUITAR

This book is designed for use with any type of guitar—acoustic steel-string, nylon-string classical, or electric. Any of these guitars can be adapted for use in a wide variety of styles of music.

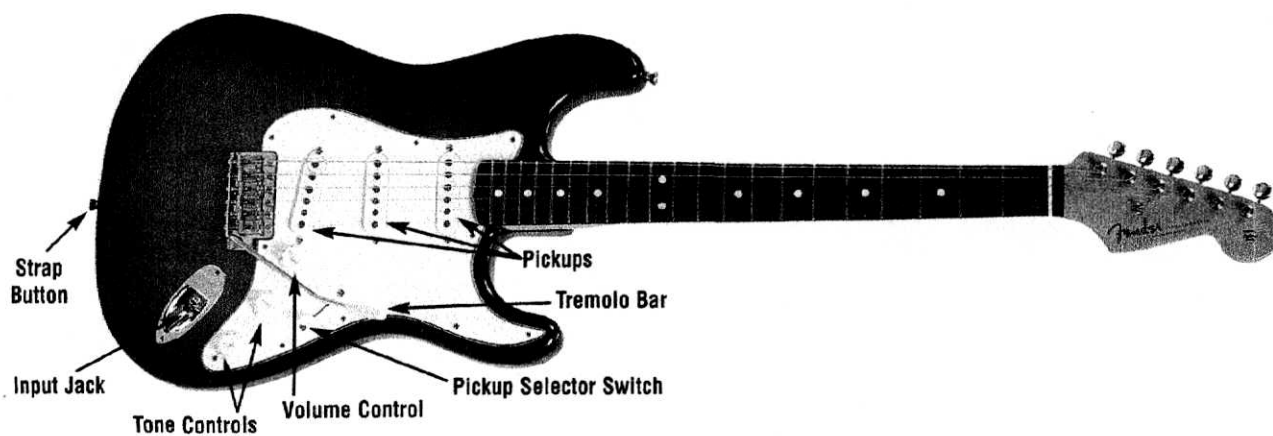
STEEL-STRING



NYLON-STRING



ELECTRIC

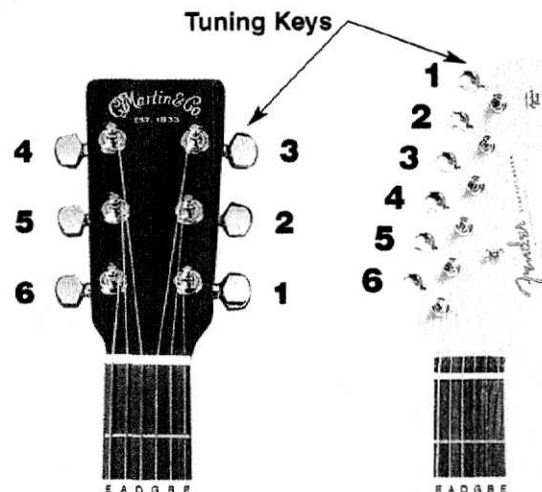


If you are using a solidbody-electric or an acoustic-electric be sure to practice with an amplifier some of the time.

TUNING

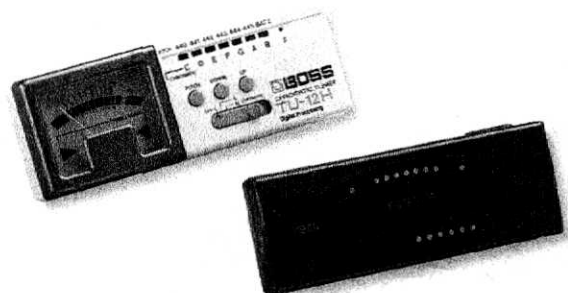
When you are tuning your guitar, you will adjust the pitch (highness or lowness of sound) of each string by turning the corresponding tuning key. Tightening a string raises the pitch and loosening it lowers the pitch.

The strings are numbered 1 through 6 beginning with the thinnest string, the one closest to your knee. Follow the instructions below to tune each string in sequence, beginning with the sixth string.



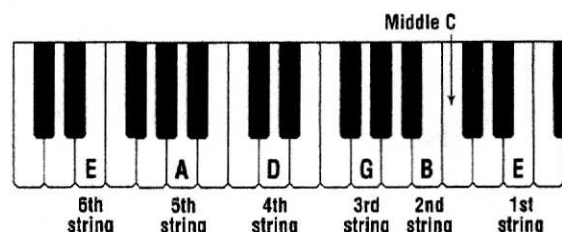
TUNING WITH AN ELECTRONIC TUNER

An electronic tuner "reads" the pitch of a sound and tells you whether or not the pitch is correct. Until your ear is well trained in hearing pitches, this can be a much more accurate way to tune. There are many different types of tuners available, and each one will come with more detailed instructions for its use.



TUNING TO A KEYBOARD

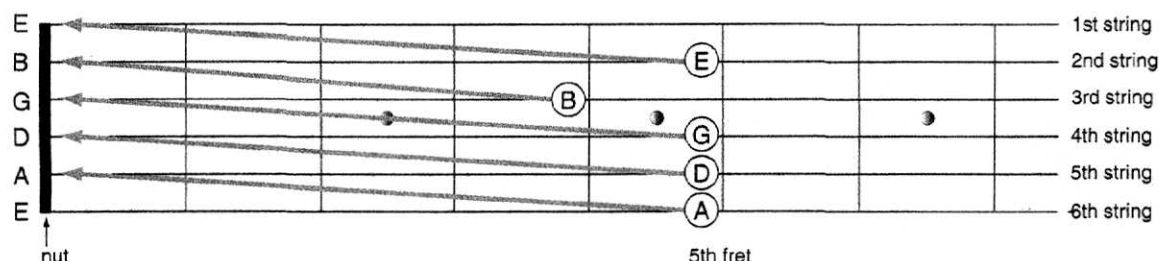
If you have a piano or electric keyboard nearby, play the correct key (see diagram) and slowly turn the corresponding tuning key until the sound of the string matches the sound of the keyboard.



ANOTHER WAY TO TUNE

To check or correct your tuning when no pitch source is available, follow these steps:

- Assume that the sixth string is tuned correctly to E.
- Press the sixth string at the 5th fret. This is the pitch A to which you tune your open fifth string. Play the depressed sixth string and the fifth string with your thumb. When the two sounds match, you are in tune.
- Press the fifth string at the 5th fret and tune the open fourth string to it. Follow the same procedure that you did on the fifth and sixth strings.
- Press the fourth string at the 5th fret and tune the open third string to it.
- To tune the second string, press the third string at the 4th fret and tune the open second string to it.
- Press the second string at the 5th fret and tune the first string to it.



This is called **relative tuning** because the strings are tuned relative to one another.

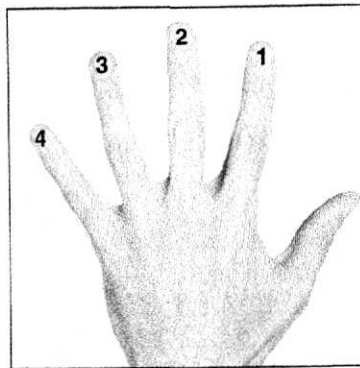
PLAYING POSITION

There are several ways to hold the guitar comfortably. On the left is a typical seated position, and on the right is the standing position. Make sure you practice sitting and standing. Observe the following general guidelines in forming your playing posture: -

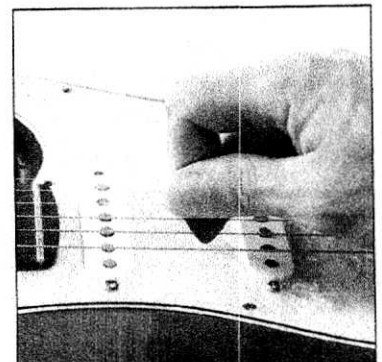
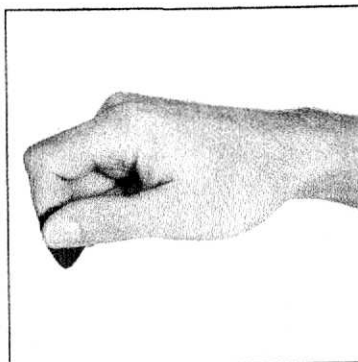
- Position your body, arms, and legs in such a way that you avoid tension.
- If you feel tension creeping into your playing, you probably need to reassess your position.
- Tilt the neck upwards—never down.
- Keep the body of the guitar as vertical as possible. Avoid slanting the top of the guitar so that you can see better. Balance your weight evenly from left to right. Sit straight (but not rigid).



Left-hand fingers are numbered 1 through 4 (Pianists: Note that the thumb is not number 1.) Place the thumb in back of the neck roughly opposite the 2nd finger. Avoid gripping the neck like a baseball bat with the palm touching the back of the neck.

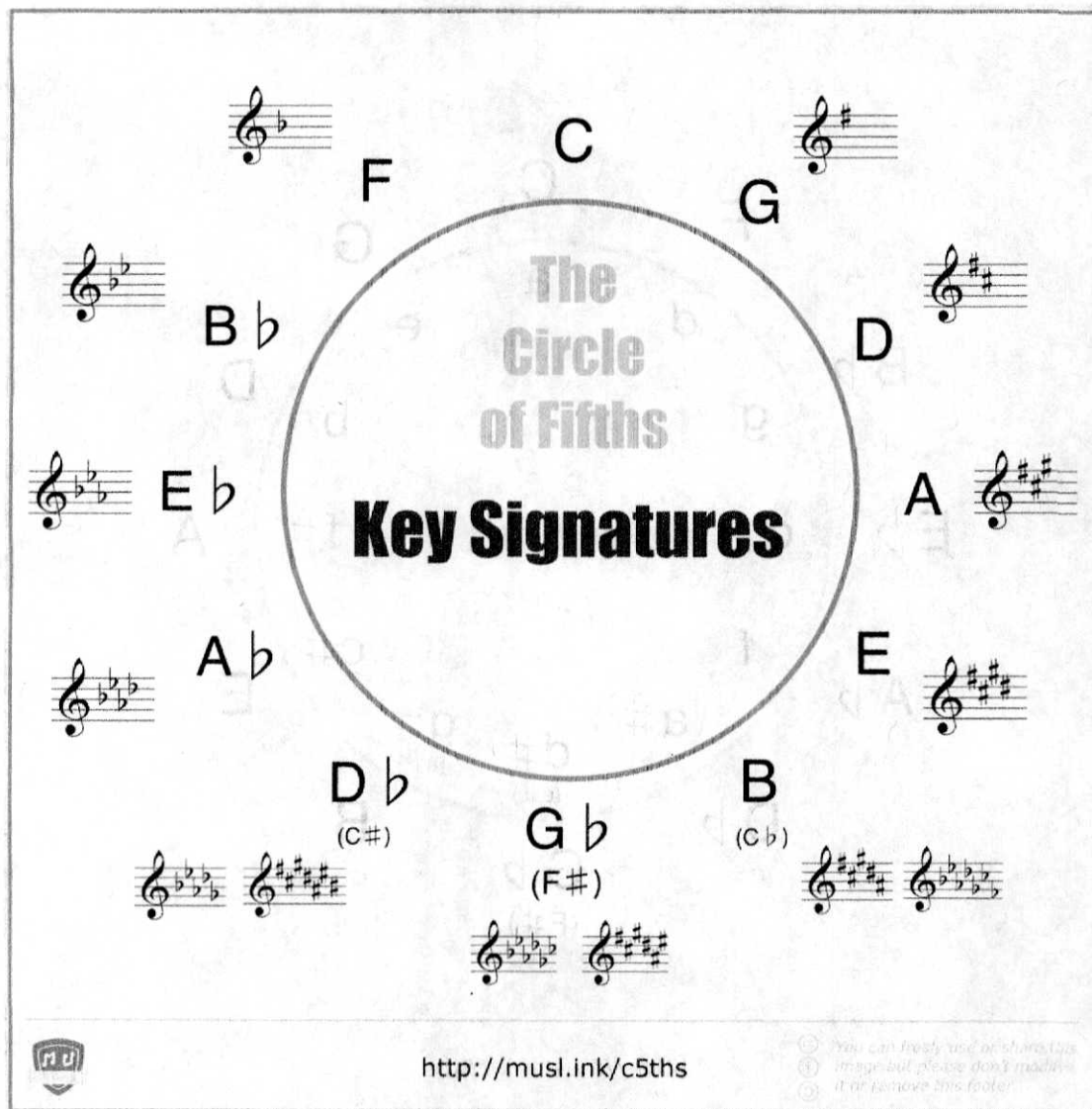


These photos show the position for holding a pick and the right-hand position in relationship to the strings. Strive for finger efficiency and relaxation in your playing.

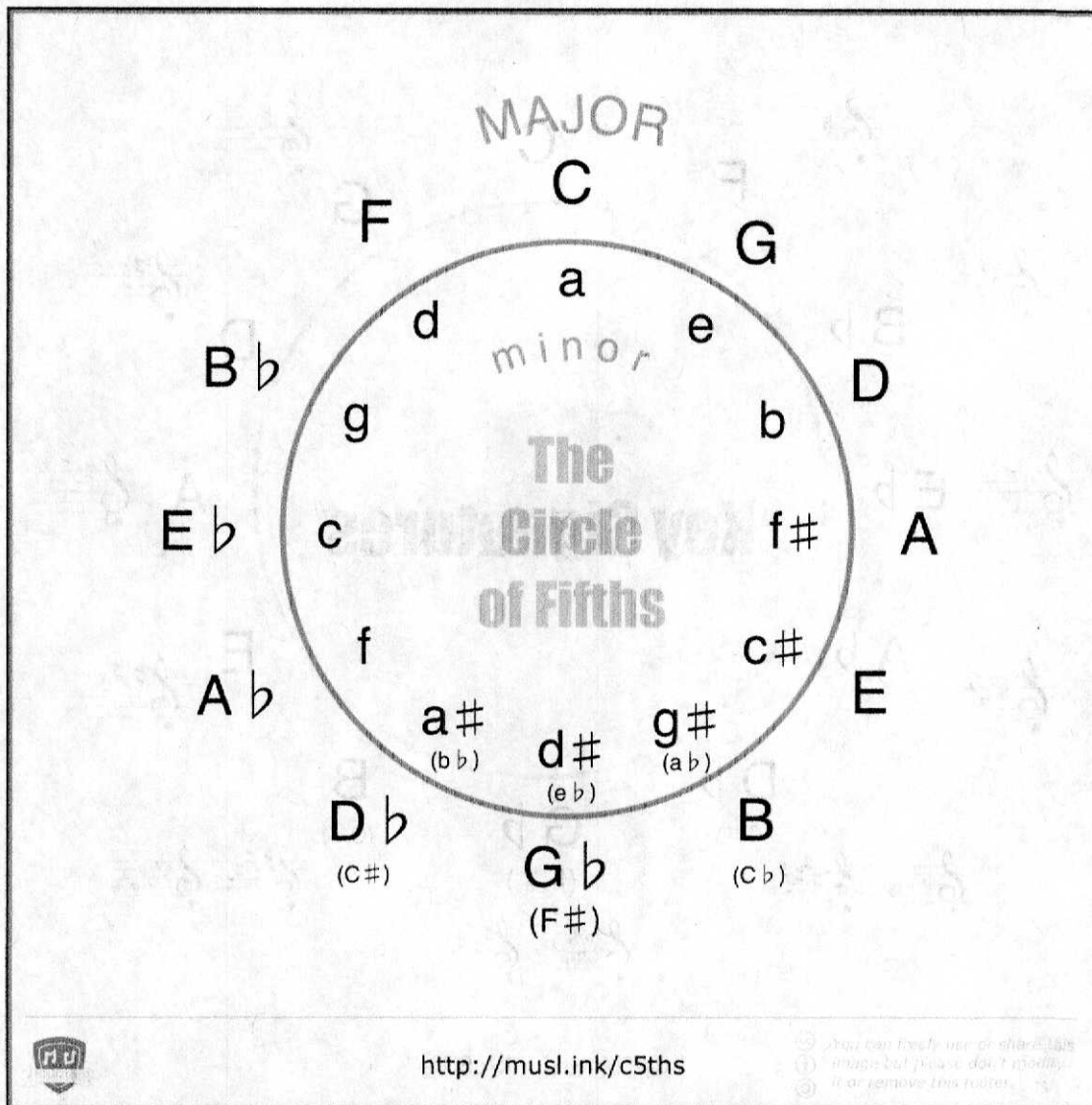


SPLITME

Circle of Fifths: Key Signatures



Circle of Fifths: Relative Minor Keys



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