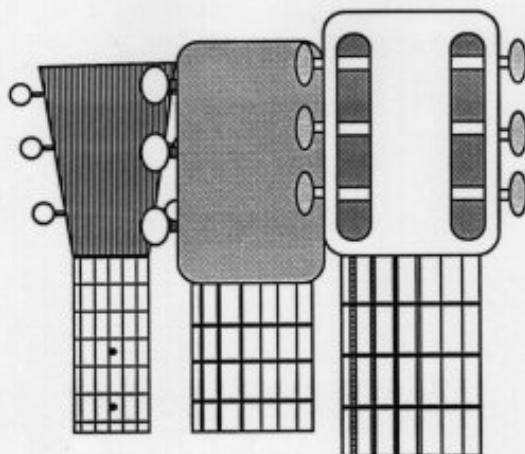


TEACH
YOURSELF
BOOK

THE
COMPLETE GUITAR
SERIES

Volume I ®

THE BASIC COMPONENTS OF MAKING MUSIC ON THE GUITAR
FROM ROCK to POP to CLASSICAL



- BASIC CHORDS & SCALES
- TABLATURIZED ROCK SONGS & ROCK CHORDS
- FIRST POSITION NOTE STUDIES
- POPULAR CLASSICAL PIECES
- FINGER PICKING & STRUMMING
- FUN & USEFUL PRACTICE SONGS

THE
COMPLETE GUITAR
SERIES VOLUME I ©

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PHILOSOPHY OF GUITAR INSTRUCTION

"This book is designed to give any beginning student a fairly complete, basic working knowledge of the guitar in a wide variety of areas, in the most simple and straight forward method that I have found. The information here is a compilation of my extensive experience as a performer and instructor of the guitar for over 16 years as well as from the knowledge I have as a certified Music Specialist. I have melded together in this book the practical basic forms of today's popular styles along with the excellent technical advantages of classical training."

"I believe the majority of the students of the guitar are interested in playing for enjoyment. Therefore to lay on them a rigorous program of strict classical studies would not be beneficial. And yet I would be lying if I told you that you could become an excellent guitar player without hard work, discipline and dedication. So, what I give you in this book is a balance of free working tools and ideas as well as some technical tools and information to allow you to develop excellent musicianship at the pace of your own choosing."

"I have used this method book with hundreds of my own private students and have seen EXCELLENT results. I began my guitar studies where you are now and have struggled horribly to gain the understanding and ability I now possess of the guitar. I can now offer you a roadmap that leads to some very clear applications of how music is made on this instrument. I believe that if you will trust and follow the directions in this 'map' you will find some very enjoyable 'scenery' along the way to your destination, only without all the misguided struggle."

The guitar, in my opinion, is one of the most difficult instruments to play. It can be extremely frustrating and discouraging when you have have practiced and practiced and yet still hear no beautiful sounds coming from your instrument. At these times do take heart, for others have gone before you, and with DETERMINATION and a lot of hard work have found success on the instrument. YOU TOO CAN DO IT!

HERE IS A SUMMARY OF WHAT YOU WILL LEARN IN THIS BOOK:

1. Basic chords, strums & finger patterns for playing popular and contemporary styles of music.
2. Notes on the guitar and the treble clef for learning instrumental pieces such as jazz and classical. This area also develops proper right and left hand technique for better speed and accuracy and ability to play difficult passages well.
3. Tablature studies, which are used most commonly for rock rhythms and lead solos.

- The book will give you a good selection of basic chord songs and instrumental pieces.
- When you finish this course you will be able to strum and fingerpick basic pop songs, perform lead and rhythm on several rock songs and perform several beautiful selections of instrumental music.
- You will be able to read chord boxes, tablature, 1st position classical songs and play several scales.

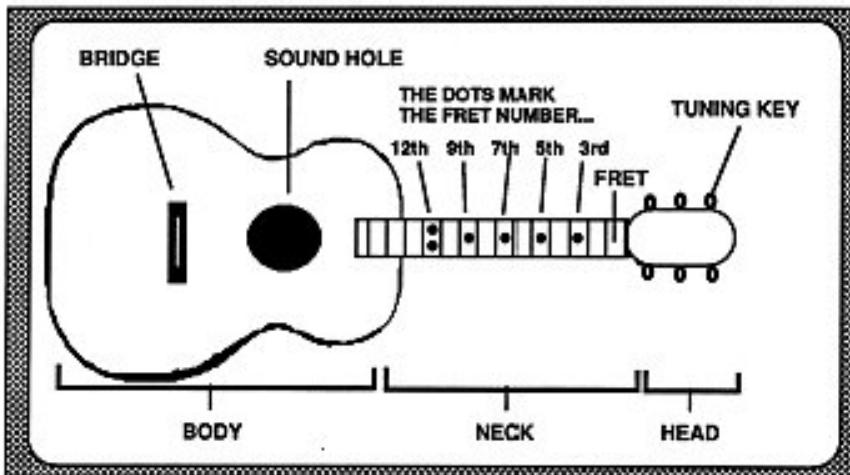
I WISH YOU THE BEST FROM YOUR EFFORTS. MAY THE WIND BE AT YOUR BACK
AND THE MUSIC ON THE TIPS OF YOUR FINGERS!

p.s. I would greatly encourage you to get
the cassette tape that accompanies
this book that can be ordered on page
one. It will be of great benefit to you to be able
to hear the songs and exercises as they were
intended to be played.

CARY WHITE

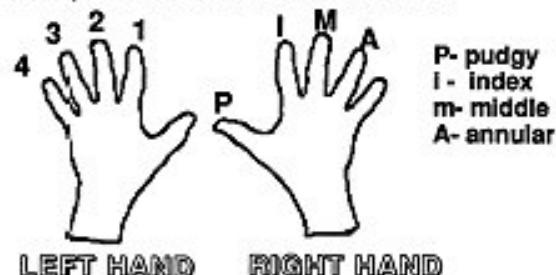
The following information in each box needs to be read carefully and put into practice. Fret dots, string and finger names should all be memorized.

PARTS OF THE GUITAR



NAMES OF THE FINGERS

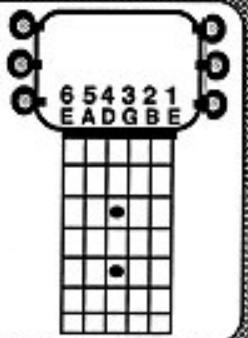
To help you memorize p, i, m & a, make a word out of the letters- Pima, and spell it starting with the thumb, or make each letter stand for a word:



STRING NAMES

To help you memorize the names of each string, try using the following word game:

E AT
A NOTHER
D ONUT
G ET
B IGGER
E VERYTIME



RIGHT HAND TECHNIQUES

GUITAR PICK- HOLD THE PICK BETWEEN THE THUMB AND THE INDEX FINGER WITH ONLY 1/4 OF AN INCH USED TO PICK THE STRING. ALWAYS ALTERNATE THE STROKE-DOWN THEN UP ETC. ETC.

REST STROKE- P WILL REST ON THE 6TH STRING TO SUPPORT THE HAND. I & M WILL STRIKE THE GIVEN STRING WITH THE FINGER TIP AND REST ON THE NEXT STRING UP. FINGER NEEDS TO BE EXTENDED WITH THE HAND SLIGHTLY BACK.

FREE STROKE- P WILL REST ON THE STRING JUST ABOVE THE ONE PLAYED. I & M WILL PLAY THE GIVEN STRING FREELY, SWINGING TOWARD THE PALM OF THE HAND.

PROPER LEFT HAND FINGERING

- USE FINGER TIPS
- KEEP FINGERS CURLED, NEVER BEND BACKWARD
- KEEP LINE AT THE BASE OF FINGERS PARALLEL TO GUITAR NECK; THE FINGERS SHOULD BE PERPENDICULAR TO THE GUITAR NECK
- KEEP THE THUMB POINTED UP, IN THE MIDDLE OF THE NECK
- KEEP THE FINGER TIP AS CLOSE TO THE FRONT OF FRET AS POSSIBLE

POSTURE

- SIT ERECT ON THE FRONT EDGE OF YOUR CHAIR.
- PROP THE LEFT FOOT UP ON THE BACK OF YOUR CHAIR OR ON A FOOT REST.
- REST THE GUITAR ON THE LEFT LEG WITH THE HEAD OF THE INSTRUMENT AT ABOUT EYE LEVEL.
- PLACE THE RIGHT ARM ELBOW ON THE TOP OF THE GUITAR AND PLACE THE HAND IN FRONT OF THE HOLE.

THE FIRST EXERCISE...

Is a warm-up exercise done on each string, starting with the 1st and working up to the 6th.

The left hand will play the following frets starting on the open 1st string. Each of these numbers represents the fret you will play as well as the finger: 0-1-2-3-4-3-2-1-0. 0 is open 1st string; 1 is 1st finger 1st fret; 2 is 2nd finger 2nd fret, ect. ect.

To pluck each note you will use a method called "rest stroke". To do this, place the thumb ("P") on the 6th string to provide good positioning of the hand and set the "I" finger on the first string with it slightly extended. Press in slightly and release the string, allowing it to fall against the next string up, in this case the 2nd string. Do the same with "m". Each note will be plucked with a different finger, "I" then "m" then "I", ect. ect.

TRY THIS EXERCISE NOW: 0-1-2-3-4-3-2-1-0, x 2 per string, all 6 strings.

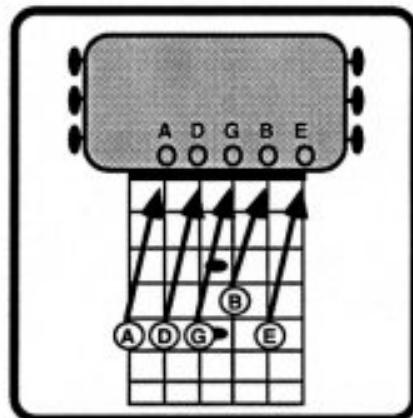
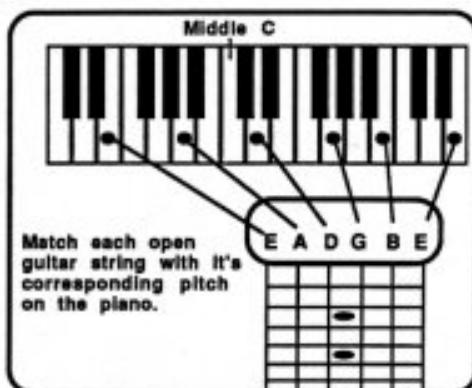
The purpose of this exercise is to develop proper fingering and control so do refer to the boxes above for correct procedures. This exercise will also develop your agility better if you run through it two times in a row per string.

TUNING THE GUITAR

THERE ARE TWO BASIC WAYS TO TUNE THE GUITAR. THE EASIEST BUT LESS ACCURATE METHOD IS SIMPLY TO MATCH EACH STRINGS PITCH UP WITH THAT OF A PIANO OR A PITCH PIPE (TUNE THE OPEN 6TH STRING "E" TO E BELOW MIDDLE C ON THE PIANO, ECT,ECT. SEE DIAGRAM).

THE BEST METHOD I HAVE FOUND FOR TUNING THE GUITAR IS THE 5TH FRET TUNING METHOD. IT IS SO CALLED BECAUSE, AS THE DIAGRAM DEMONSTRATES, EACH OPEN STRING IS TUNED TO THE ONE ABOVE IT BY PRESSING THE 5TH FRET ON THAT LOWER STRING.

LET ME LEAD YOU STEP BY STEP. KEEPING THE GUITAR WELL TUNED WILL ADD TO YOUR ENJOYMENT OF THE INSTRUMENT. AN OUT OF TUNE GUITAR CAN BE A GREAT TORMENT TO THE EARS.



- First of all, tune the 5th string "A" to an "A" on a piano, pipe or guitar.
- Next press the 5th fret down on the 6th string and tune that note to the open "A" string. They should sound the same pitch.
- Now press the 5th fret on the 5th string and tune the open 4th string to the 5th. Make sure they sound the same!
- Do the same with the rest of the strings with one exception. To tune the 2nd string to the third you must use the 4th fret instead of the 5th fret. Please refer to the diagram.
- Now the final adjustments can be made while playing a couple of different chords and listening to each string in relation to the others. If one string of the chord sounds a little off then make an adjustment to it to make it blend with the rest of the strings in that chord.

YOU SHOULD NOW HAVE A TUNED INSTRUMENT!

CHORDS

Just about all of the music you will play on the guitar, whether it be rock or classical, will contain some sort of chord structure. A chord is two or more notes played at the same time. Since these cluster of notes are used so often, I want you to be working with them from the start.

As soon as you learn the 3 chords on this page and the next, you will be able accompany yourself on the songs on the following page. We will start out with three of the easier chords and add to them later in the book.

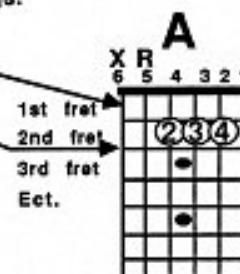
A CHORD GRID is used to teach you each chord's fingerings:

It contains vertical lines representing the strings

And the horizontal lines representing the frets

The numbers refer to the finger and shows you the string and fret it is to be placed.

So, put the 2nd finger on the 2nd fret of the 4th string, the 3rd finger on the 2nd fret of the 3rd string and the 4th finger on the 2nd fret of the 2nd string.



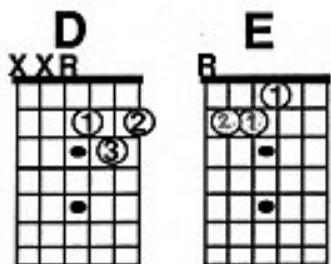
The "X" placed above any string marks that string as one that is not to be played at all in that given chord.

The "R" designates the string which is the root or the bass of the chord, which, as you will see later, is an important string.

STEPS TO PLAYING CHORDS:

1. First of all put all of your fingers on the given frets and strings as shown in the diagram above. As stated earlier, keep your fingers on the tips and slightly curled with the thumb pointed up around the middle of the neck.
2. Next hold a medium gauge guitar pick between the thumb and index finger of your right hand. Using the pick in a downward motion, strike the lowest string (5th string) and see if it sounds clear, making sure the neighboring 2nd finger is not brushing against it. Now pick all of the rest of the strings, one at a time listening for a clear note out of each of them, being sure that your fingers are pressing firmly and not brushing against any of the other strings. The least amount of pressure is needed and the best sounding note is produced when the fingers are placed as close to the front of the fret as possible.
3. Once you get each string in the chord sounding pretty good then strum them all together, dragging your pick across all of them starting with the 5th all the way through the 1st. Do this 4 times.

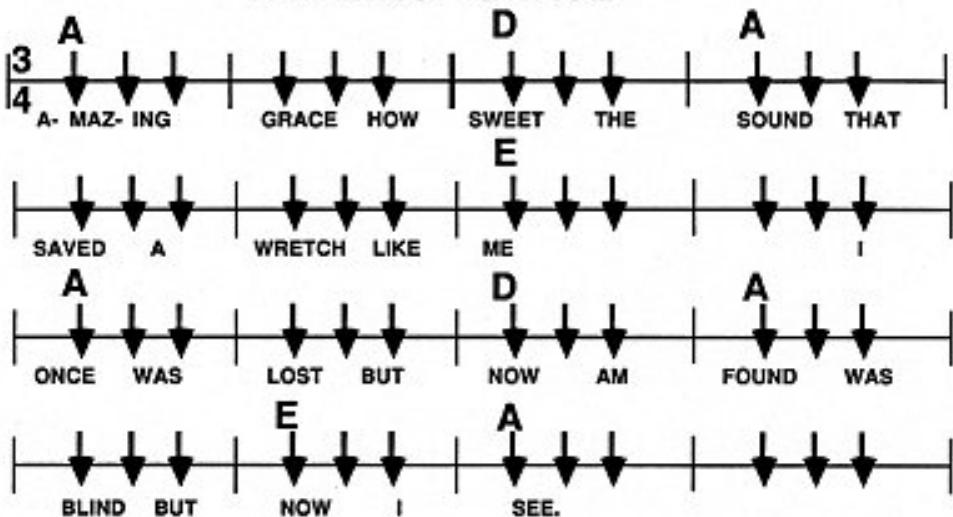
Now you are ready to try these steps with the next two chords on the following page.



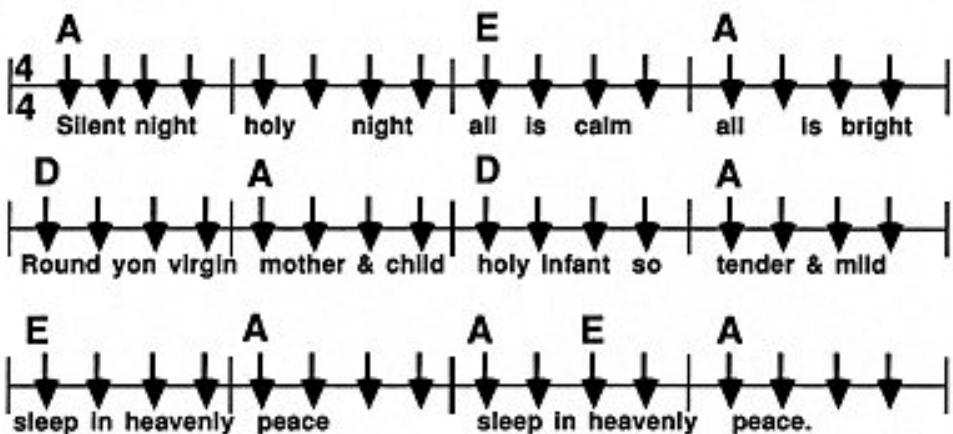
After you have figured these two chords out then review the 'A' chord on the previous page. Now you should attempt these easy strum songs using the three chords you have just learned. The arrow ↓ indicates where the down strums will come in relation to the words and beats in these familiar songs. The beat or pulse can be found by tapping your foot in time as you play.

These songs will give you an opportunity to begin to memorize these chord fingerings as well as shift more fluently from chord to chord. GOOD LUCK!

AMAZING GRACE



SILENT NIGHT



THE 17 NOTES IN FIRST POSITION

With each group of chords that fit together (in a specific key) there are also certain notes that blend with those chords (a scale), of which we create the melodies to our songs. Before we go any further in our use of chords it is important now to learn some of the notes that go with those chords.

This next section of the book will teach you how to read the 17 notes in the first position of the guitar, or the first 3 frets on all 6 strings.

This is broke down into "notes on each string", which there are at the most 3 on each. They always flow alphabetically and so you will see the pattern on each string.

Example: The 1st string is called the "E" string, and so the first note to learn is the open "E", then "F" and then "G". The notes on the second string "B" follow "B", then "C" and then "D". Ect. ect.

6	5	4	3	2	1
E	A	D	G	B	E
F			C	F	
	B	E	A		
G	C	F	D	G	

There will be several exercises for each string and then a series of exercises grouping several strings together. So it starts out simple, giving the learner time to memorize one string at a time.

I do not give you a lot of exercises for each string, for at this point I just want you to get familiar with the staff names, string names and where the notes can be found on each string. The goal is to get you to the real music toward the end of this section and allow you to spend the majority of your time on a piece of music really worth learning.

After learning the notes on string three, a small scale will be given to help you see the notes you have learned so far. Then at the end of the 6th string exercises four complete scales will be given to further cement into your memory the notes you have learned.

At the very start you are encouraged to utilize the cut-out flashcards included in this book. These will be a great help, for memorization occurs only through repetition.

IN SUMMARY, TO LEARN THE NOTES MORE EASILY:

- Say the name of the note on the line or space of the staff.
- Remember the names of each open string and that the next note or two on that string will follow alphabetically.
- Learn and memorize the scales as they are given to help you in your memorization.
- Use the flashcards.

THE TREBLE CLEF

GUITAR MUSIC IS WRITTEN ON A 5 LINE STAFF MARKED AT THE BEGINNING BY A SYMBOL CALLED THE G OR TREBLE CLEF. IT SO NAMED BECAUSE THE LOOP ON THE SYMBOL CIRCLES THE LINE G.



THE STAFF HAS 5 LINES AND 4 SPACES ON WHICH DIFFERENT NOTES CAN BE PLACED TO INDICATE THE PITCH THE MUSICIAN IS TO PLAY. YOU NEED TO KNOW BY MEMORY THE NAMES OF THESE LINES AND SPACES. HERE ARE A FEW HELPS TO ASSIST YOU GETTING TO KNOW THEM:

- ① THE LINES CAN BE LEARNED BY PUTTING A WORD WITH EACH LINE NAME:
EVERY
GOOD
BOY
DESERVES
FUDGE
- ② THE SPACES SPELL THE WORD: **FACE**
- ③ FROM THE FIRST LINE GOING UP, THE NOTES ASCEND ALPHABETICALLY. SO IF YOU GET LOST, USE YOUR ALPHABETS!

NOTES & THEIR VALUES

We will start out with four basic types of notes that are hung on the staff. Each of these different notes tell you the DURATION or length of time that note is to be held:

- *WHOLE NOTES are to be held typically 4 counts or beats
- *HALF NOTES which are a circle with a stem, are to be held typically for 2 beats
- *QUARTER NOTES have the circle filled in and a stem and are held for one beat
- *EIGHTH NOTES look like a quarter note but also have a flag on the stem and are held one half of a beat.

WHOLE NOTE

HALF NOTE

QUARTER NOTE

EIGHTH NOTE



COUNT- 1-2-3-4 1-2 3-4 1 2 3 4 1 & 2 & 3 & 4 &

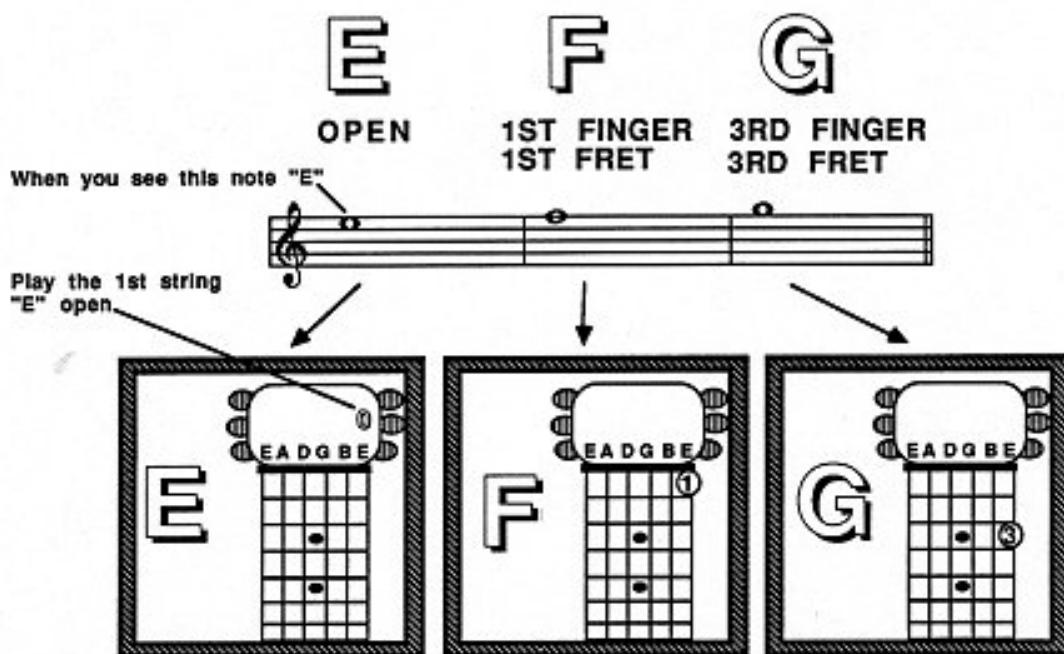
The same beat division for notes also applies to their silent counter-part the REST.

Whole rest Half rest Quarter rest Eighth rest



COUNT- 1-2-3-4 1-2 3-4 1 2 3 4 1 & 2 & 3 & 4 &

NOTES ON THE FIRST STRING "E"

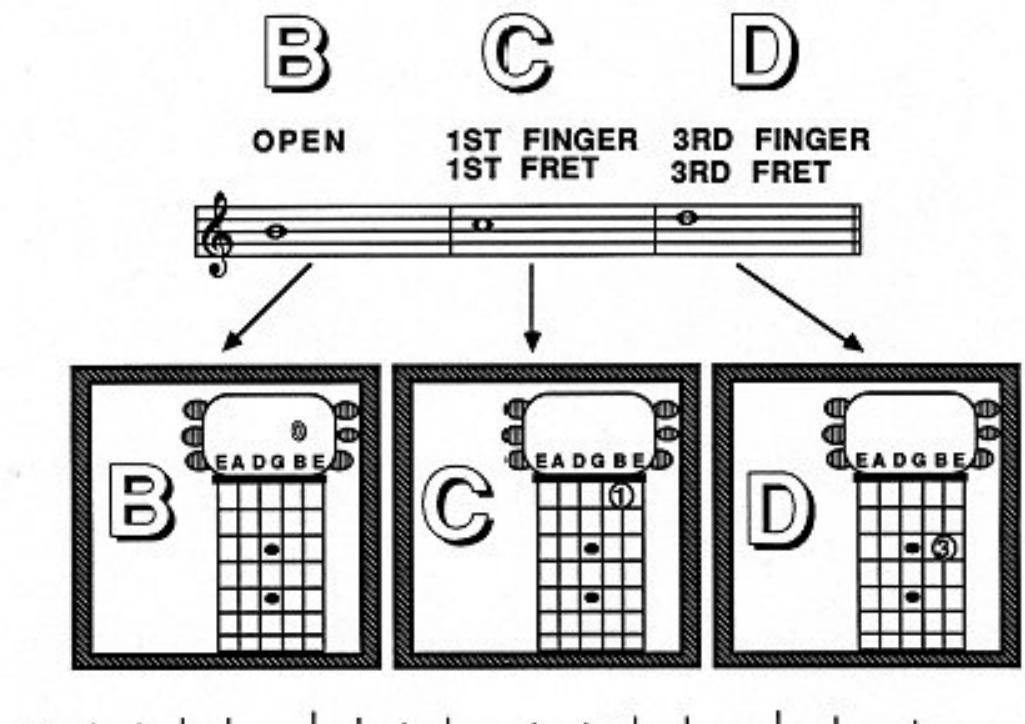


Using the information above, attempt these simple exercises. You will use only the I and m fingers on the right hand to pluck these notes. This must be done in strict alternation- I then m then I then m, etc. etc. using the rest stroke which is "P" on the 6th string, Index and middle fingers extended while plucking the string then resting on the next string up.

Two sets of musical notation are provided for exercises. The top set consists of two measures of eighth-note patterns. The first measure starts with an 'I' (index finger) on the first string, followed by an 'm' (middle finger) on the second string, then an 'I' on the third string, and a 'm' on the fourth string. The second measure continues this pattern. The bottom set consists of two measures of sixteenth-note patterns. The first measure starts with an 'I' on the first string, followed by an 'm' on the second string, then an 'I' on the third string, and an 'm' on the fourth string. The second measure continues this pattern.

OK? Now we are ready to learn the 3 notes on the 2nd string!

NOTES ON THE SECOND STRING "B"



STUDY # 1

(remember)
i m l m....

This exercise now puts all 3 notes on strings 1 & 2 together- 6 total. Good luck!

Two lines of musical notation in common time show eighth-note patterns on strings 1 and 2. The first line has fingerings 'i m l m...' above it. The second line has a performance tip: 'This exercise now puts all 3 notes on strings 1 & 2 together- 6 total. Good luck!' The notation consists of two measures of eighth notes, starting with an open note on string 1, followed by notes at the first, second, and third frets of string 1, and then notes at the first, second, and third frets of string 2.

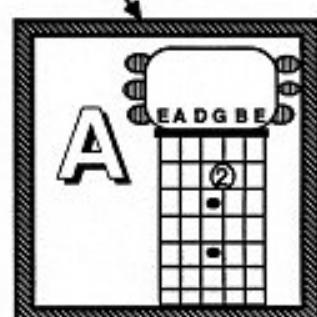
NOTES ON THE THIRD STRING "G"

Ok, you are now ready to learn the two notes on the third string. You will do one little exercise with just the 3rd string notes and then you have a page and a half to get these first 3 strings memorized before you go any further.

G A

OPEN

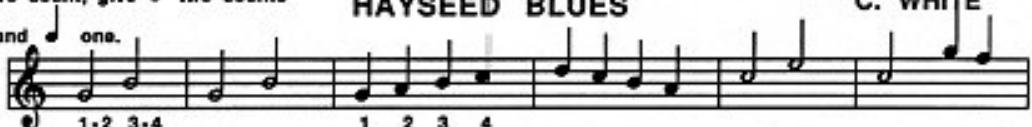
2ND FINGER
2ND FRET



To count, give two counts
and one.

HAYSEED BLUES

C. WHITE



A sharp raises the pitch up one fret, so,
F# is on the second fret, 1st string.

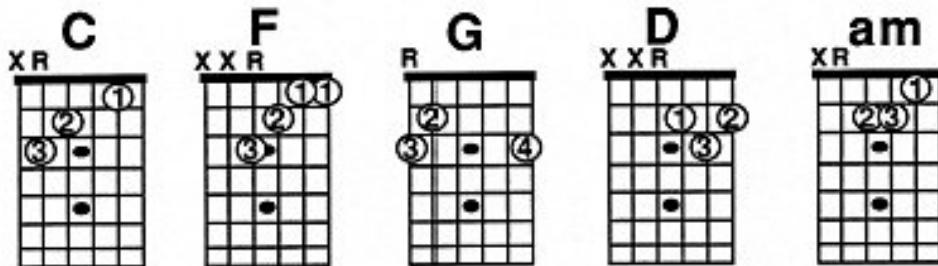
These are the notes you've learned so far. Play them as a scale beginning with "G", and going all the way up to high "G" and then back down. Remember the flashcards!

Fret- 0 2 0 1 3 0 1 3



String- 3 2 1

The next few songs contain both the notes you have learned so far as well as the chords that go with the given melody. Learn the note portion of the song and then try the chord accompaniment and strum pattern. You will give your guitar a full downstroke everytime you see a chord symbol (G) or strum line (/). So, in the song below, you will strum each measure 4 times. All of the chords you will need for these two songs are here:



STELLAR CONNECTION

Musical score for "STELLAR CONNECTION". The score consists of three staves of music. The first staff starts with a G chord followed by a melodic line. The second staff starts with a C chord. The third staff starts with an am chord. The music is in common time (indicated by a 'C') and uses quarter notes. Fingerings are indicated above the notes: '1 m' over the first note, '4' over the second note of the first measure, '3' over the third note of the first measure, '1 2 3-4' under the first measure, 'G / am /' over the first two measures of the second staff, 'D /' over the first measure of the third staff, 'G / C /' over the first two measures of the third staff, and 'G / D /' over the last two measures of the third staff.

SNOW RIDER

This next song contains a dotted half note $\text{A}^{\text{.}}$. A dot gives a note half again it's normal duration, so a dotted half note would be worth it's usual 2 counts plus half of that which is 1 count, so a total of 3 counts.

Musical score for "SNOW RIDER". The score consists of three staves of music. The first staff starts with a C chord. The second staff starts with a G chord. The third staff starts with a C chord. The music is in common time (indicated by a 'C') and uses quarter notes. Fingerings are indicated above the notes: 'Count-1 2 3-4' over the first measure of the first staff, '1-2-3-4' over the first measure of the second staff, '1-2-3 4' over the first measure of the third staff, and 'C /' over the last two measures of the third staff.

DAILY PRACTICE ROUTINE

"30 MINUTES A DAY AND GOOD MUSIC YOU'LL PLAY"

Below is a suggested practice routine you should be doing at this point in your playing. If you follow the practice schedule below for a minimum of 30 minutes a day, 5 days a week, you will see consistent growth in your playing. Anything less, and it may be a long time before your "having fun yet"!

Above each section is the suggested amount of time that should be spent on it.

(5 minutes)

I. WARM UP EXERCISES

> *012343210 x2 on all 6 strings*

* Use guitar pick alternately- down then up..... ↓↑↓↑

* Use i & m right hand fingers to pick the notes. Remember to alternate them for each note you play. Use rest stroke only.

(5 minutes)

II. SCALES

> *Basic C scale, 1st 3 strings, beginning and ending on G.*

* Use the rest stroke for this exercise as well.

(15 minutes)

III. CLASSICAL STUDIES

> *You should practice 2 or 3 of the note studies that are still a struggle for you to play. Once you get the song to work then move on.*

(10 minutes)

IV. CHORD AND HARMONY EXERCISES

>*The same applies here as for your note studies, once you are fairly comfortable with a song, move on. The goal in both the chord and note studies is to get you to some 'real music'.*

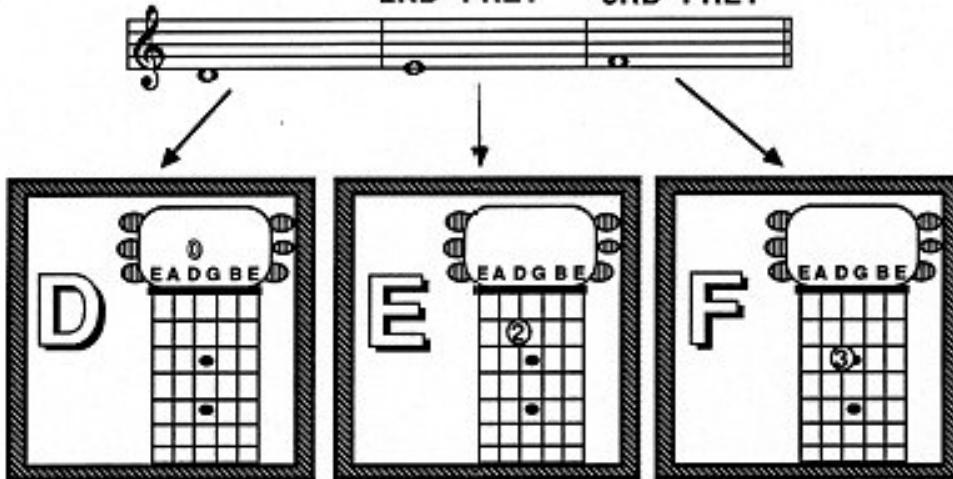
You will get a more advanced routine outline toward the end of the book. Please feel free to alter it in any way to meet your own goals and interests, however I give this outline with the confidence that if you do these suggested exercises for the suggested amount of time you will see real tangible benefits.

The next two pages are going to give you three notes on the fourth string with some note exercises to learn them and give you some new chords to go with those melodies. In addition, you will learn some RIGHT HAND RHYTHM PATTERNS to make the strumming of these songs more interesting.

NOTES ON THE 4TH STRING "D"

D E F

OPEN 2ND FINGER 3RD FINGER
2ND FRET 3RD FRET



To learn the 4th string, do the whole notes alone on the exercise below. Play each note with a downward motion of the r.h. P finger. Once you get familiar with that add the top part while playing the lower whole note. The quarter notes will be played with the l & m fingers (alternately), while you play the whole notes with P.

* Remember, the whole note gets four counts while at the same time you'll be playing the quarter notes which only get one count each.

Count- 1 2 3 4 Finger number

Count- 1 - 2 - 3 - 4 - P

After you have done the note portion of the songs below, then try the chords and strums. Whenever you see a pattern like $B\downarrow B\downarrow$, the B stands for Bass or Root of that chord and that it should be picked alone (the root is always the lowest string you are allowed to play on any given chord). Then the \downarrow means for you to strum the rest of the strings in that chord in a downward motion. So the symbols $B\downarrow B\downarrow$ mean for you to play bass, then downstrum, bass, down strum for each measure in the first song and bass, strum, strum per measure in the second song.

Play along with the tape if you have it, or, record the chord and strum portion of the song and then play the melody to your recorded accompaniment.

Chord diagrams for guitar fretboards:

- dm**: X X R (X) (1)
- C**: X R (2) (1)
- A**: X R (2) (3) (4)
- G**: R (2) (3) (4)
- F**: X X R (1) (1) / Bar the 1st finger across both the 1st & 2nd string.

JERICOC

Musical notation for "JERICOC" in common time (4/4).

Chords: dm, A7, dm

Strumming: B \uparrow B \downarrow B \downarrow B \downarrow

Counting: Count- 1 & 2 & 3 & 4 - 1 & 2 3-4 1 2 3 & 4&

SCARBOROUGH FAIR

Musical notation for "SCARBOROUGH FAIR" in common time (4/4).

Chords: dm, C, dm, (Ect. ect.), G, dm, C, F, C, dm, C, dm

NOTES ON THE FIFTH STRING "A"

Two more strings to go and then you will get to some fun music. Again, you will not get a lot of exercises on these two strings, but the scale and pieces at the end of this section will help you put all these notes together.

A

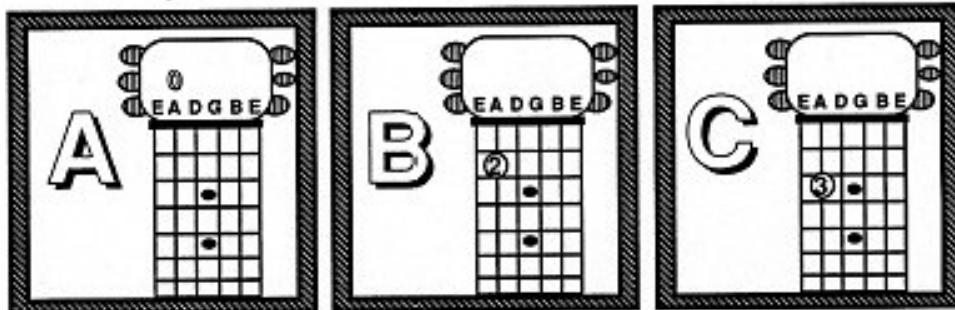
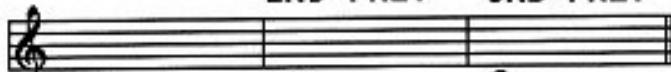
OPEN

B

2ND FINGER
2ND FRET

C

3RD FINGER
3RD FRET



5th STRING WALK



NOTES ON THE 6TH STRING "E"

E F G

OPEN 1ST FINGER 3RD FINGER
1ST FRET 3RD FRET

E **F** **G**

"Use r.h. finger "P" on all the notes in this first exercise.

This next exercise has the symbols 1st and 2nd ending with brackets and a repeat sign, all meaning for you to go through the song to the repeat sign, go back to the beginning and do the song all the way through to the 1st ending, skip over it and do the second ending.

MERRY GO ROUND ROCK

ANDANTE

These are the notes you have learned so far. The finger and fret numbers are listed above the notes, and the string numbers below.

Play through these notes, then use as a scale starting and ending on 6th string C.

0 1 3 0 2 3 0 2 3 0 2 0 1 3 0 1 3
 6 5 4 3 2 1

This is your first REAL piece of guitar music. Please use the suggested r.h. fingerings (p,i,m & a) and l.h. fingering (1,2, etc.). A circled number tells you that the note should be played on that given string.

These notes repeat, and are really notes of a chord picked one at a time or arpeggiated.

ESTUDIO**D. Aguado**

1 m i 1 m i 1 m i
 p p p
 2 3 3
 3 0 0
 2 1 1
 1 2 2
 (3rd string 4th fret is also a 'B')
 Fine

3 3 3 2 2
 2 0 0 1 1

Means go back to the beginning & finish at FINE

2 2 0 1 2
 1 1 0 1 2

This will be the last classical piece that has guitar chord accompaniment, so the next few songs will be classical only. They are favorite selections so I encourage you to learn them all. The reading of these notes may come easier to you if you supplement your studies with the cut out flash cards and do the scales on the following page. To do the chord accompaniment of this song, please refer to the chord section found further in the book.

STRUM- B  (per measure)

GREEN SLEEVES

Traditional



The musical score consists of eight staves of music for a voice and guitar. The first staff shows a bass line with strumming patterns (P1, P2, P3) and chords (am, C, G, em). The second staff continues with am, E, am, C. The third staff starts with G, followed by am, E, am. The fourth staff starts with am, C, G, em. The fifth staff starts with am, em. The sixth staff starts with C, G. The seventh staff starts with am, E, am. The eighth staff concludes with am, E, am.

Chord markings above the staff indicate the progression: am, m, C, G, em, am, am, E, am, G, em.

Strumming instructions are provided for each measure, using the triangle symbol and the letter P followed by a number (P1, P2, P3).

A note in parentheses at measure 12 specifies: "(a sharp or flat lasts the whole measure, so it does not have to be repeated)."

BASIC SCALES

The songs and pieces in the rest of the book will be in a variety of keys. These keys each contain a certain amount of sharps or flats. Learn these four scales to assist you in playing in different keys as well as to help you develop proper left and right hand technique.

C MAJOR SCALE



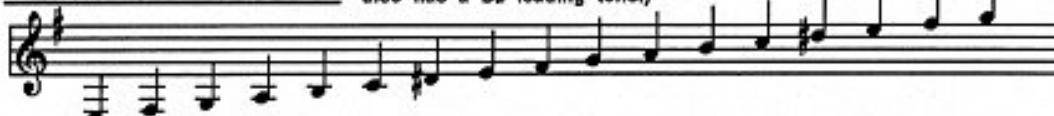
A MINOR SCALE



G MAJOR SCALE (The key of G has an F#, so all F's are sharpened or raised 1 fret.)



E MINOR SCALE (The key signature is the same as its relative major, G, but also has a D# leading tone.)



FAVORITE CLASSICAL GUITAR PIECES

The next few pieces are some of my most favorite, and I am sure you'll enjoy them as well.

Each of these will contain left hand fingerings of which some you will recognize as chords you have played. For example, Andante uses the top portion of a C chord and the top portion of a D minor chord in just its first measure. A better example might be the Suite in C Major. It actually uses whole chords in the first two lines.

It would be to your benefit to take note when you see familiar chords in a classical piece, for they can assist you in the memorization of the song and in some cases give you guidelines on how to finger the left hand.

Some other tips I want to pass on to you :

- *Always use the suggested right hand fingers (p,l,m&a)
 - *Use the left hand fingerings (numbers)
 - *A slur symbol () means for you to pick the first note and hammer on the second note- throw your finger on the fret to make the note sound rather than pick it.
 - *Use a metronome to help you count and to stay in tempo.

ANDANTE

E. Carulli

The image shows four staves of musical notation for electric guitar. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It includes performance instructions: 'count- 1 & 2 & m i m i', '1 & 2 & 3&4&', '1 & 2 & 3 & 4&&a', and 'Grace Notes (played in the time of 1/2 beat)'. The second staff begins with a dynamic 'mf' and contains grace notes with circled numbers 1, 2, and 3. The third staff starts with a dynamic 'p' and ends with a dynamic 'p' followed by a 'Fine' instruction. The fourth staff starts with a dynamic 's' and includes grace notes with circled numbers 1, 2, and 3. The fifth staff concludes with a dynamic 'p' and includes grace notes with circled numbers 1, 2, 3, and 4. A note at the end of the fifth staff says '(repeat back to ♮ and and finish at FINE)'.

SUITE IN C MAJOR M. Carcassi

Sheet music for vocal study in common time. The vocal line consists of six staves. The first staff starts with a forte dynamic (f) and includes lyrics "m a m a m". The second staff begins with a piano dynamic (p) and includes lyrics "m a m a m". The third staff starts with a piano dynamic (p) and includes lyrics "Count- 1- & 2- & 3- &". The fourth staff includes lyrics "m a m a m a m a i m". The fifth staff includes lyrics "a i a i". The sixth staff concludes with a piano dynamic (p).

STUDY IN A MINOR M. Carcassi

Sheet music for "Study in A Minor" by M. Carcassi. The vocal line consists of three staves. The first staff starts with a piano dynamic (p) and includes lyrics "a m i a m i". The second staff includes lyrics "i a i i a i". The third staff includes lyrics "i m a m i m i".

The image shows a page of sheet music for guitar, featuring four staves of musical notation. The first three staves are standard staff notation, while the fourth staff uses tablature. The tablature staff includes fingerings (e.g., '1', '2', '3', '4') and dynamic markings (e.g., 'p', 'f'). Below the tablature, lyrics are written in a stylized font: 'p i m a m i m i m i l m m i m i i i i'. The music is divided into measures by vertical bar lines. Measure 8 is marked with '(Capo or bar the 3rd fret with the 1st finger.)' and 'CIII'. A note at the bottom of the page instructs to 'Play D on the 5th string (5th fret)'.

BASIC CHORD GROUPS

We will now take a break from the classical studies and give you a strong foundation in the workings of chords. This section is designed to only give you a basis for your studies in chords, strums and finger-picking. After playing through these chords and the songs on the next few pages you are encouraged to continue to use these tools in the song-books and sheet music that are of interest to you.

Listed below are the most commonly used major and minor guitar chords in 3 of the most common keys guitar songs are written in. Three major and three minor chords are listed in each key and are marked I, IV & V for major and iiim, iiim & vim for minor.

Please get familiar with each chord before moving on to the next page.

I	IV	V	iiim	iiim	vim
KEY OF C					
C	F	G	dm	em	am
X R	XX R	R	XX R	R	X R
(1) 2 3	(1) 2 3	(2) 3 4	(1) 2 4	(23)	(1) 23

(Some chords use one finger to cover or barr more than one string, hence they are called "barr chords").

KEY OF A	A	D	E	bm	c#m	f#m
X R	XX R	R	X R	X R	R	
(234)	(1) 2 3	(32)	(1) 2 3 4	(1) 2 3 4	(1) 2 3 4	

KEY OF E	F	B ^b	C	gm	am	dm
XX R	X R	X R	R	X R	X R	XX R
(1) 2 3	(1) 2 3	(2) 3	(1) 2 3 4	(23)	(1) 2 3 4	

CHORD SCALES

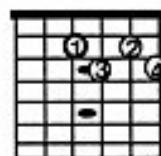
You have now begun to learn the chords that help make up three keys used on the guitar, and can be seen in the chart below under C, A and F. I call these groupings of chords "CHORD SCALES", because, like note scales, these chords played in the given sequences will ascend up the scale just as their single note counter-parts.

Using the chords you just learned as well as the DOMINANT SEVEN chords (E7, A7etc.) listed below, play through each key starting with the TONIC, or the first chord and working your way through each one to the LEADING TONE. As you learn various songs and pieces you will see how they utilize these chord groups- songs written in the key of C for example, will most likely have the major chords C, F and G in it and might possibly use the dm, em and am as well.

The terms TONIC and SUBLDOMINENT are not as important to learn as the roman numeral names for each chord, for they represent the musical relationship they have to one another.

Diminished Chord Form (0)

All of the vii chords are DIMINISHED and are marked (o). These will be done by using this one chord form and just moving it to different frets for each different chord. The 1st finger is the root and so the note you place it on determines the name of the diminished chord. For example to play the g# diminished in the key of A, the number by the chord tells you to place your 1st or root finger on the 6th fret of the 4th string, thus making this movable chord form a g# diminished. So you will use this form for all of the diminished chords by putting your 1st finger on the assigned fret number, which is marked to the right of each diminished chord.



KEY	I	II m	III m	IV	V	VI	VII
Tonic							
A	A	bm	c#m	D	E7	f#m	g ^{#0} ₅
C	C	dm	em	F	G7	am	b ⁰ ₉
D	D	em	f#m	G	A7	bm	c ^{#0} ₁₁
E	E	f#m	g#m	A	B7	c#m	d ^{#0} ₁₁
F	F	gm	am	B ^b	C7	dm	e ⁰ ₂
G	G	am	bm	C	D7	em	f ^{#0} ₄

A7	B7	C7	D7	E7	G7	F7
X R	X R	X R	XX	R	R	XX R
(2)(3)	(1)(2)(3)(4)	(2)(3)(4)	(1)(2)(3)	(1)(2)(4)	(2)(3)	(2)(3)(4)
-	-	-	-	-	-	-
(2)(3)	(1)(2)(3)(4)	(2)(3)(4)	(1)(2)(3)	(1)(2)(4)	(2)(3)	(2)(3)(4)
-	-	-	-	-	-	-

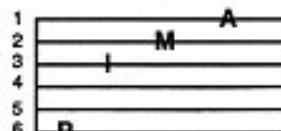
FINGERPICKING & STRUMS

P - ALWAYS PLAYS THE ROOT OF THE CHORD, WHICH IS THE LOWEST STRING PLAYED. THIS IS EITHER THE 4TH, 5TH OR 6TH STRING. P STRIKES THE STRING IN A DOWNWARD MOTION.

I - WILL ALWAYS PLAY THE 3RD STRING

M - WILL ALWAYS PLAY THE 2ND STRING

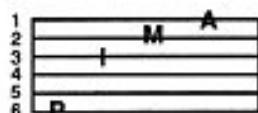
A - WILL ALWAYS PLAY THE 1ST STRING,



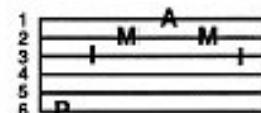
Now set all of your r.h. fingers on their assigned strings: While P will strike the low string of the chord in a downward motion, I, M, and A will strike the string by setting the finger on the string and pressing in and releasing with the finger swinging toward the palm of the hand. This is called "FREE STROKE" picking.

To try this first pattern play an A major chord with the left hand. Since the root on the "A" chord is the 5th string that is the string you will play with P (for convenience sake P is placed on all these patterns on the 6th string-you need to place it on whichever string is the root). I will pluck the 3rd next then M the 2nd and finally A plucking the 1st. All in that order, one after another, in a rhythmic fashion. After you get familiar with this first pattern then try the others below and then use pattern numbers 1 and 2 in the songs on the next page.

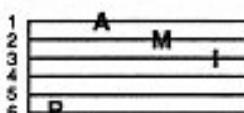
1.



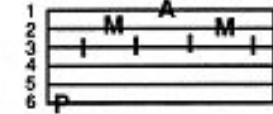
2.



3.



4.



5.



6.



In the following strums "B" will stand for bass or root of chord and the arrow will indicate which direction you should strum the guitar. Try rhythm pattern #1 on Silent Night, on the next page, using the complete pattern once through per measure.

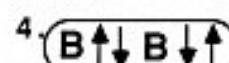
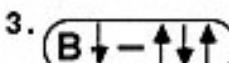
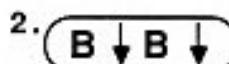
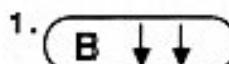
Now play through the rest of these patterns. Some of these will be used later in this book and you are encouraged to experiment with them on any songs you may do in the future.

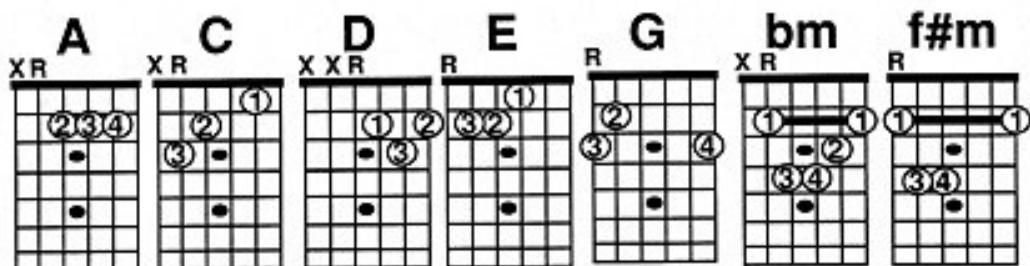
B = ROOT OF THE CHORD ONLY

— = PAUSE SLIGHTLY BEFORE THE NEXT STRUM

↓ = DOWN STRUM

↑ = UP STRUM, ONLY 1ST, 2ND & 3RD STRINGS





* This first song will use pattern #1- p-i-m-a per slash mark /. Each pattern will begin on each of the 4 down beats of each measure, so there will be four patterns played for each measure.

PUFF

G bm C G C G

Puff the magic dragon lived by the sea and frolicked in the autumn mist

A D7 G bm C G

In a land called honalee. Little Jackie Paper loved that rascal Puff, and

C G A D7 G

gave him gifts of ceiling wax and other fancy stuff.

SILENT NIGHT

A

rimmi per measure or B per measure.

E

Silent night. Holy night. All is calm.

A

All is bright. Round yon Virgin, Mother and Child

D

Holy infant so tender and mild. Sleep in Heavenly

A

f#m

A

Peace. Sleep in Heavenly peace.

E

A

A7

Alternate bass
A B
(2)(3)

C

Move the 3rd finger from bass to alternate bass on this chord
A B
(2)(3)

E7

B A
(1)
(2)
(3)(4)

D7

X A B
(1)
(2)(3)

G7

B A
(1)
(2)
(3)

F

XXR
(1)
(2)
(3)

The main focus of this song will be the rhythm- **B** ↓ **A** ↓ . I would encourage you to first familiarize yourself with the chords of this song and then try it with the rhythm pattern.

B - stands for the bass or root of the chord which you will play by itself, then you will strum the rest of the strings down with one down-strum ↓

A - stands for the ALTERNATE BASS, which is plucked alone and then the rest of the strings are strummed again.

This pattern occurs at least once for each chord and sometimes twice. Do follow the arrows for sometimes you will do just **B** ↓ **B** ↓ and other times you will do just ↓ .

This type of strumming can be found most often in COUNTRY and BLUE-GRASS. I think you'll find it be a lot of fun.

FIVE FOOT TWO

C E7 A7 D7 G7

• Five foot two eyes of blue, oh what those five foot could do. Has any- body seen my

C A7 D7 G7 C E7 A7

girl? Turned up nose, turned down nose. Flapper yessir one of those.

D7 G7 C E7

• Has any- body seen my girl? Now if you run in- to a five foot two

A7 D7 G7

covered with fir. Diamond rings and all those things, bet your life it isn't hers!

C E7 A7

• But could she love, could she woo. could she could she could she coo

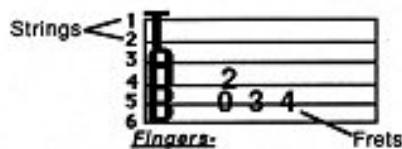
D7 G7 C F C G C

• Has any- body seen my girl.

TABLATURE

This next section will be a brief study in how to use TABLATURE, which is a form of written music using numbers rather than notes. The numbers refer to the fret on the guitar and the lines represent each of the 6 strings. Numbers placed under the tab lines are the suggested left hand fingers.

I have only given you a sampling of the type of popular music that most commonly uses tablature, and here below is just a few of the symbols used and their uses. All tab songs in this book should be picked with a guitar pick.



Repeat to beginning—
or to other repeat
sign.

Do one down strum—
strum
of the chord shown
for every arrow.

To slur a note you pick the
first and hammer on the
next.

GOOD 'OL R&R

Fingers: 1 2 3 1 3 1 2 3 3 3 2 4 strum 4 strum

E7 Chord Diagram:

B	(1)				
(2)		(3)			
			(4)		
				(5)	(6)

X-B-A Chord Diagram:

COUNTRY BUMPKIN'

Fingers: same as the fret number for this song.

Chord Diagrams:

- C Chord:** X-R (1)
- C7 Chord:** X-R (2) (3)
- F Chord:** XX-R (2) (3)
- F7 Chord:** XX-R (1) (2) (3)
- C7 Chord:** X-R (1) (2) (3) (4)

In this next tab song, you will be doing a very popular rock technique that is really fun and pretty simple to do because it only uses one finger to bar the two strings used. This alternates with an open A string in a syncopated rhythm to provide a catchy rock effect.

CAT SCRATCH

Fingers: 1 3 3 2 3 3 3 2 1

This last tab song is a blues-rock piece that can be a great background for any blues scale like the ones found later in this book. As always, pay close attention to suggested r.h. fingers and so the strums and slurs as shown. The bar chords in this song are new, so you will want to do them exactly as shown. The 1st finger is placed on the given fret number.

BLUE SHADOW

Strum
5TH R FRET A7
7TH R FRET B7

Fingers: 1 4 1 3 2 2

(repeat this section 3 X)

Fingers: 1 3 1 1 1 2 3 1 3 4

Strum
5TH R FRET A7
7TH R FRET B7
E7

CLICK THE STRINGS W PICK

Fingers:

CHORD FORMS

This is the last of the chord studies in book one, but is also one of the most useful. These four boxes contain what I call MOVEABLE CHORD FORMS, because each form moved to a different fret of the guitar produces a different chord after it's kind.

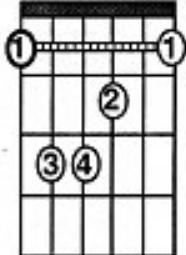
The first form is called E MAJOR FORM, because it simply is an E major chord moved up and barred with the first finger. Try this chord now. See how it resembles an E chord (with a bar).

Now the dark colored circle on each chord tells you where the root of the the chord form is, and it is always the first finger on the lowest string played. Whatever note you place the root on that will be the name of the chord. For example, if you play this first form on the fret that is shown, the root is on an F so the chord is an F Major. If you move this same chord form up to where the root is on the 5th fret A, it then becomes an A major chord. Try these.

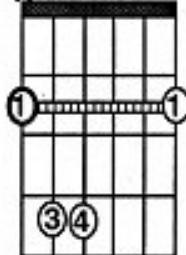
The next form is very similar only without the 2nd finger. This is E MINOR FORM. Wherever you place it's root it will produce a minor chord, so, using the same frets mentioned above, you would now have a F minor chord and an A minor chord.

The last set of chords are the A FORMS, both major and minor. These work just like the E FORMS except that the root is on the 5th string rather than the 6th. All of these forms are very common in all forms of music but especially in rock, pop and country. There are many other forms for chords like minor 7th and major 7th, and these can be found in Volume II. I encourage you to memorize these and work with them in place of their 1st position counterparts (an A FORM D chord on the 5th fret in place of a normal 1st position D).

E MAJOR R FORM



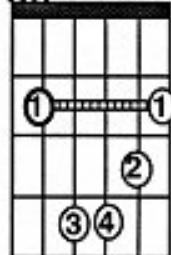
E MINOR R FORM



A MAJOR XR FORM



A MINOR XR FORM



Some common rock variations to the above chord forms are the 2 finger E and A FORMS. These operate the same only they use just two of the notes in the chord. The root (1st finger on the lowest string) still determines the chord name. Try the tab song below in the following manner: 1) Do the tab 2 finger chords. 2) Do the chords written above the tab. 3) Do the tab chords only add the rest of the fingers that go with that form as seen above.

WILD THING

strum

VARIOUS SCALES AND THEIR USES

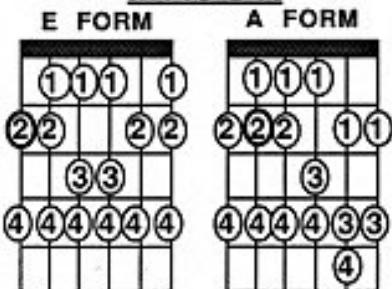
All of the scales given in this book, including these have several different uses. They are the frame work for melodies in songs, they provide direction for leads and solo improvisations and they are a tool for developing strong and agile left hand fingers. A good guitarist can not do too many scales. Volume II of this series of books will give you opportunities to use these in a variety of ways, but for now you should learn and memorize them so you have the tools to do leads and improve on your own as well as to continue to develop your playing ability.

All of the scales on this page are what are called MOVEABLE SCALES and are related to the MOVEABLE CHORDS you just learned. As with them, the dark circle is the root which determines the key of the scale and is also the place you begin and end the scale.

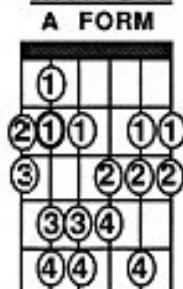
Major scales are used for songs in major keys, minor scales for minor keys. Play through these two and hear the difference in each just as you can hear the difference between a major and a minor chord.

This rock scale is used often and is good for developing position changing. Go all the up and then back down using the 3rd finger as the slide note as shown. As with the others the dark circle is the root and so is the starting place of the scale and determines the key which the scale is in.

MAJOR

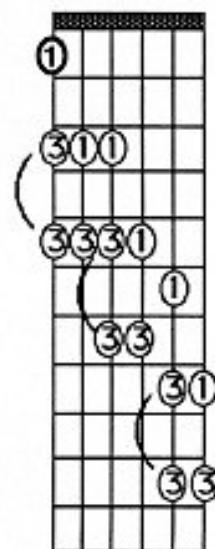


MINOR



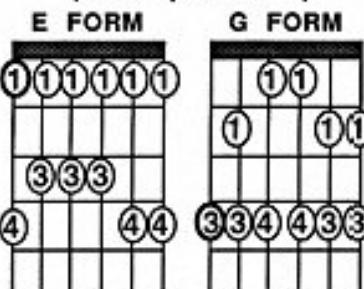
ROCK

(major pentatonic)



BLUES

(minor pentatonic)



DAILY PRACTICE ROUTINE

"60 MINUTES A DAY AND GOOD MUSIC YOU'LL PLAY"

This updated practice routine gives you a synopsis of what you should be practicing at this point in these studies. The suggested time of practice is now an hour because you need that much time just to get to all of the assignments. Feel free to devote any amount you choose, but remember, to really become fluid in any of the given aspects of the guitar, a good amount of concentrated effort and time will be required.

I suggest that you continue your learning by working out of book 2 of this series, by getting one or two anthologies of popular instrumental works and by getting books or sheet music of the pop songs you enjoy most and applying the knowledge you learned here to them.

I. WARM UP EXERCISES (10 minutes)

- > 012343210 x2 on all 6 strings
- > 1234321 x2 , moving up one fret after each set of two, then come back down once you get to the 12th fret.

* Use guitar pick alternately- down then up..... 

* Use i & m right hand fingers to pick the notes. Remember to alternate them for each note you play. Use rest stroke and free stroke. Refer to page 4 for correct technique. Slow guided practice to a metronome will do more for your progress than fast inattentive practice.

II. SCALES (10 minutes)

- > Basic Scales- C, G, Am and Em.
- > Various Scales- Blues, Rock, E and A forms.

*Use the rest and free stroke and the alternate guitar picking techniques.

III. CLASSICAL STUDIES (25 minutes)

- > NOTE READING: You should be able to know the names of the strings and the notes on each string up to the 3rd fret and you should be able to name all of the notes on the staff including 5th and 6th string ledger lines. TO REVIEW you can refer to the cut out flashcards, replay some of the old exercises or simply plow on ahead in sight reading new instrumental pieces.
- > STUDIES: Estudio, Green Sleeves, Andante, Suite in C Major and Study in A minor.

You should eventually be able to do all of the pieces mentioned above with relative accuracy and precision. To accomplish this you need to be sure you are using all of the suggested right and left hand fingerings and use slow and attentive practice with a metronome. Spend the most concentration on the few measures surrounding the trouble spots.

IV. CHORD AND HARMONY EXERCISES (15 minutes)

- > You should now have learned the finger picking patterns that accompany the songs "Puff" and "Silent Night", and the alternating bass pattern for "52". These songs will give you some basis of right hand rhythm techniques for other "pop" songs you may learn in the future.