

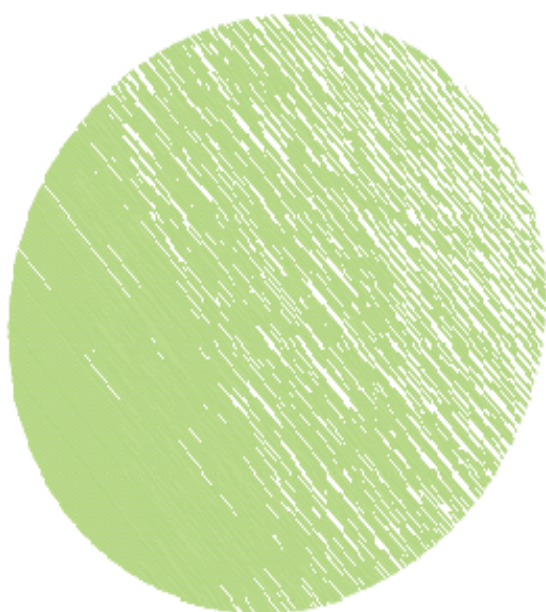
ultimate
guitar
Grade 1



CD INCLUDED
36 Demo Tracks

A unique guitar method for the beginner

BY ANDREW HOBLER



thirdhand music

INTRODUCTION:	9
FOR THE TEACHER:	10
PARTS OF THE GUITAR _____	11
LEFT HAND	12
_____	12
_____	12
THE OPEN STRINGS	13
'OPEN' MEANS THAT THE STRING IS PLAYED WITH NO LEFT-HAND FINGERS ON IT.	13
<i>Band Profile Fleetwood Mac</i> _____	<i>13</i>
MUSIC	14
STAFF	14
TREBLE CLEF	14
THE TREBLE CLEF APPEARS AT THE BEGINNING OF ALL GUITAR MUSIC.	14
.....	15
NOTES	15
THE QUARTER NOTE	15
TIME SIGNATURE	15
BAR	15
PITCH	16
C NOTE ON THE 5TH STRING (OUR FIRST NOTE)	16
QUARTER NOTE	16
HALF NOTE	16
A HALF NOTE LASTS FOR 2 BEATS. THERE ARE 2 OF THEM IN A BAR OF 4/4 TIME	16
_____ 'ON THE C-SIDE'	17
_____	17
'C-ESTA' _____	17
<i>Player Profile Mark Knopfler</i> _____	<i>17</i>
<i>Player Profile Tommy Emmanuel</i> _____	<i>17</i>
TUNING	18
PITCH	19
RHYTHM	19
WRITTEN MUSIC	19
NOTES	19

THE STAFF	19
<i>Ex. 1</i>	19
NUMBER THE LINES AND SPACES ON THE STAFF.	19
THE CLEF SIGN.....	19
THE CLEF SIGN SHOWS US WHICH NOTE IS ON A PARTICULAR LINE OR SPACE.	19
THE TREBLE CLEF.....	19
<i>Ex. 2</i>	19
DRAW 2 LINES OF TREBLE CLEFS BY COPYING THE EXAMPLE GIVEN.	20
NOTES ON THE LINES (EVERY GOOD BOY DESERVES FRUIT)	20
NOTES IN THE SPACES (F A C E).....	20
NOTES ON COMBINED LINES AND SPACES.....	20
<i>Ex. 3</i>	20
<i>Ex. 4</i>	21
WRITE THE NAMES OF THE NOTES BELOW THE STAFF.....	21
1. TO LEARN D AND E NOTES ON THE 4TH STRING.....	22
D & E NOTES ON THE 4TH STRING.....	22
<i>Player Profile Chet Atkins</i>	22
TUNES USING C AND D	23
'CD STREETS'	23
'D-C POWER'	23
TUNES USING C, D AND E	24
'EAST'	24
'MERRY ROCK'	24
LEDGER LINES	24
<i>Ex. 5</i>	25
WORD SPELLING IN NOTES.....	25
<i>Ex. 6</i>	25
SPELL OUT THESE WORDS USING THE NOTES ON THE STAFF. YOU MAY USE LEDGER LINES ALSO.	25
1. TO LEARN THE F NOTE ON THE 4TH STRING.	27
F NOTE ON THE 4TH STRING.....	27
'FORTUNE COOKIE'	27
'THE BRAVE'	27
TIME SIGNATURE 4/4.....	28
(A) UPPER NUMBER	28

(B) LOWER NUMBER	28
<i>Ex. 7</i>	28
<i>Player Profile George Benson</i>	28
TIME SIGNATURE $\frac{3}{4}$	29
DOTTED HALF NOTE	29
PICK-UP NOTES	29
'DOT COM'	30
'TRIANGLE WALTZ'	30
STACCATO	31
LEGATO	31
LET'S COMBINE THE STACCATO AND LEGATO SOUNDS IN 'SHORTY'S MARCH'.	31
'SHORTY'S MARCH'	31
<i>Player Profile Larry Carlton</i>	32
<i>Player Profile David Gilmour</i>	32
1. TO LEARN THE G, C AND D7 CHORD SHAPES.	33
2. TO LEARN THE REPEAT SIGN.	33
CHORDS & RHYTHM SKILLS 1	33
• CHORDS ARE THE "BACKBONE" OF ALMOST ALL THE MUSIC WE HEAR.	33
CHORD SYMBOLS.....	33
G, C, AND D7 CHORDS	33
PRO CHORD TIPS.....	34
REPEAT SIGN	34
CHANGES.....	34
EIGHTH NOTE.....	35
'DOWN FOR THE COUNT'	36
G AND A NOTES ON THE 3RD STRING.....	36
EXERCISE USING G AND A.....	36
'STRINGING ALONG'	37
B, C AND D NOTES ON THE 2ND STRING	37
'2 STRING SPECIAL'	38
'ODE TO JOY'	38
LEARNING STRATEGY 1 HAND-EYE CO-ORDINATION	39
HAND-EYE CO-ORDINATION	39
THE NOTATION OF RHYTHM.....	40

THERE ARE 2 SYMBOLS IN USE FOR WRITING RHYTHM. THESE ARE NOTES AND RESTS.	40
NOTES	40
..... WHOLE NOTE HALF NOTE	40
A WHOLE NOTE RECEIVES 4 COUNTS.	40
QUARTER NOTE EIGHTH NOTE	40
EACH QUARTER NOTE RECEIVES 1 COUNT.	40
SIXTEENTH NOTE	40
EACH SIXTEENTH NOTE RECEIVES ¼ COUNT.	40
.....	40
RESTS	41
RESTS ARE USED TO SHOW PERIODS OF SILENCE	41
.....	41
A WHOLE NOTE REST RECEIVES 4 COUNTS.	41
..... SIXTEENTH NOTE REST	41
.....	41
A QUARTER NOTE REST RECEIVES 1 COUNT.	41
<i>Ex. 8</i> _____	<i>41</i>
DRAW THE NOTES AND RESTS ON THE STAVES, (PLURAL OF STAFF), BELOW.	41
<i>Player Profile Robben Ford</i> _____	<i>42</i>
<i>Player Profile Steve Morse</i> _____	<i>42</i>
<i>Player Profile Brian May</i> _____	<i>42</i>
D AND EM CHORDS	43
PRO CHORD TIPS	43
CHANGES	43
'RIFFSTER' _____	44
RHYTHM SKILLS 2	44
RHYTHM SLASHES _____	44
WHOLE NOTE STRUM (4 BEATS) HALF NOTE STRUM (2 BEATS) ..	44
QUARTER NOTE STRUM (1 BEATS) EIGHTH NOTE STRUM (½ BEAT)	44
Rock STRUM _____	45
MULTI-PURPOSE STRUMS	45
C MAJOR SCALE	45

<i>Player Profile Stanley Jordan</i>	46
METRONOME MARKING	47
12 BAR BLUES	48
'BLUE JEANS'	48
<i>Player Profile Stevie Ray Vaughan</i>	48
CHROMATIC SCALE	49
A B C D E F G (A) AFTER G THE SCALE RETURNS TO A	49
SHARPS	49
FLATS	49
CHORD READING IN MUSIC NOTATION	50
REST STROKE PICKING	50
'ONE FOR CHET'	52
TIE	52
LOGICAL FINGERING	52
ALTERNATE NOTE POSITIONS	53
'CREST OF A WAVE'	53
MAJOR SCALES	54
MAJOR SCALE FORMULA	54
THE TABLE BELOW SHOWS A SUMMARY OF THE STEPS TAKEN TO CONSTRUCT THE C MAJOR SCALE.	54
G MAJOR SCALE	54
THE NOTES IN THE G MAJOR SCALE ARE G A B C D E F# G	54
THE SCALE OF G HAS ONE SHARP IN IT.	54
MAJOR SCALES ON ONE STRING	55
'TOP OF THE HILL'	56
'DIESEL'	57
DIESEL'	57
A7, E7, DM & GM CHORDS	58
'WHEN THE SAINTS GO MARCHING IN'	58
'RED RIVER VALLEY'	59
MORE CHORD READING	59
'MAIN STREET'	60
<i>Player Profile Joe Pass</i>	60
<i>Player Profile B.B King</i>	60
<i>Player Profile Jeff Beck</i>	60
<i>Player Profile Hank Marvin</i>	61

REPERTOIRE	62
SONG 1 _____	62
'WALTZ' _____	63
<i>Player Profile Dionisio Aguado</i> _____	63
<i>Player Profile Matteo Carcassi</i> _____	64
'ANDANTINO' _____	64
<i>Player Profile Mauro Giuliani</i> _____	65
'ANDANTINO' _____	65
'ALLEGRO' _____	66
'STUDY' _____	67
<i>Player Profile Fernando Sor</i> _____	67

Ultimate Guitar (Grade 1)

Introduction:

Do we really need another guitar method book?

The guitar is enjoying unprecedented popularity as the instrument of choice for people of all ages. It has been the author's observation that basic musicianship skills are often ignored in guitar methods, and lacking in many self-taught students.

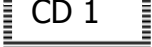
Although the 'teach yourself' approach develops some technical skills, players are often slow to learn new material as it appears to have no relationship to pieces already learned. This has meant a generation of guitarists has not learned the art of reading music or applying logical fingering to the instrument. Chord names are quickly forgotten, fingerings are generally haphazard and real progress is slow.

Why use this one?

The *Ultimate Guitar* series seeks to address these shortfalls by providing materials through which the student who is willing to complete set projects will advance quickly.

The carefully graded approach has proved to be successful in the author's studios for over 30 years and is now presented in these three modules. Whilst lessons are integrated and graded, the teacher may choose to approach the materials according to student ability by using the rhythm guitar component of the course separately.

The accompanying CD provides tuning notes, examples and pieces. The recording is made in split stereo so you can use the balance control on your CD player to play the melody or the accompaniment separately. Melody is recorded on the right channel and accompaniment is recorded on the left channel.

Exercises or pieces are marked with  to show that the piece is recorded onto CD and the track is number 1.

Lessons have an integrated theory component under the heading of **Brain Stuff**. These are in a workbook format and should be completed before continuing to the next lesson. A **Repertoire** section is also included at the end of the book. It provides extra practice in common chord progressions in chord chart format and some simple classical pieces.

When used in conjunction with the *Guitar Student Study Guide* (available from *Third Hand Music*), the advancing guitarist will map progress, be challenged through different repertoire or technical exercises and form good practicing habits.

For the Teacher:

This book has been designed to be a graded course in the study of music reading, theory, rhythm guitar, chord melody and musicianship. Materials that pertain specifically to music reading may be used as a 'stand alone' course. Likewise, those materials that are relevant and accessible for students studying rhythm guitar may also be used separately.

I have attempted to provide a considerable number of music pieces that are free from copyright in order to keep book costs down. Fortunately, there are many great simplified songbooks available and wherever possible it is advisable to use one of these in conjunction with this method book. The combination of some simple familiar tunes and 'real songs' allows students to feel they are making music that is recognisable, whilst the original pieces enable them to improve music reading skills and note recognition.

Some common chord progressions are included in the '**Repertoire**' section (at the back of the book). It also contains chord charts complete with suggested strumming patterns. These will help the student to consolidate chord vocabulary and chord names. Here you will also find some classical guitar solos notated in music and tablature.

The '**Brain Stuff**' sections are strategically placed within the course to coincide with theory topics and concepts being presented. These written theory exercises allow the teacher to maintain continuity with theory concepts and provide an easy way for the student to become acquainted with music in its written form.

I have included '**Player Profiles**' at various points throughout the book. These are by no means the only names that could be included, but represent a cross section of artists that your students may take an interest in. These have been included as I have noticed that many students only listen to the music they hear on iTunes or YouTube. With the use of the internet students can research the artists further and buy examples of their work.

The ***Guitar Student Study Guide*** is an invaluable aid for both the student and teacher and is highly recommended. It contains a practice diary, major/minor scales and arpeggios (in music notation and tablature), information on purchasing sheet music, riffs, spare manuscript, tab paper and blank chord grids. These may be purchased exclusively through ***Third Hand Music***.

It is my desire to present the finest teaching materials to tutors and students and I would value your feedback.

Andrew Hobler

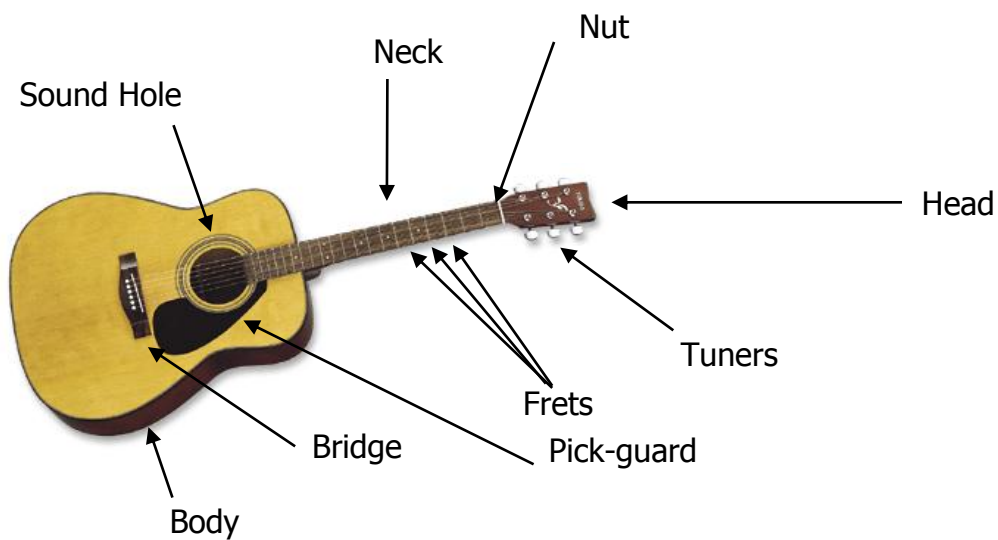
Lesson 1

Objectives:

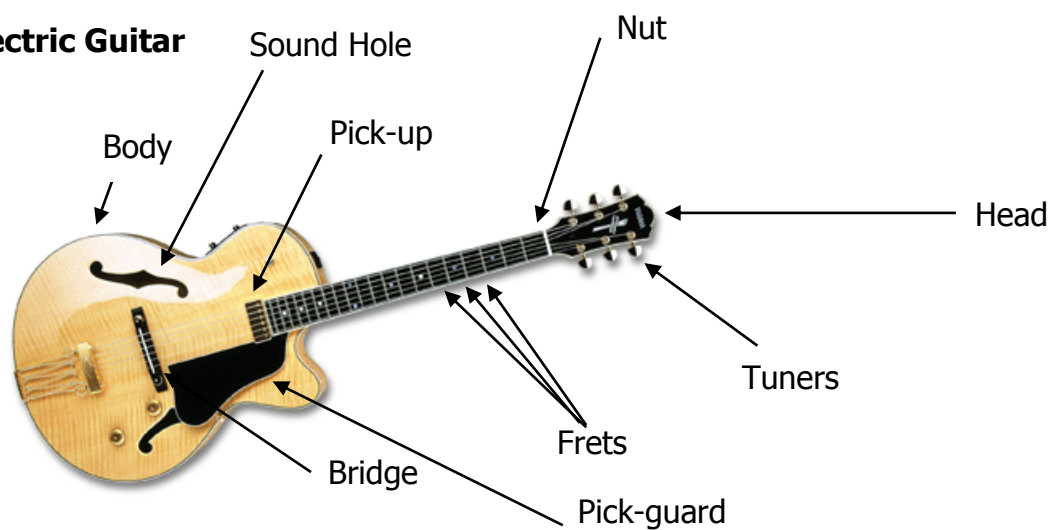
1. To learn the **parts of the guitar.**
2. To learn the **names of the open strings.**

PARTS OF THE GUITAR

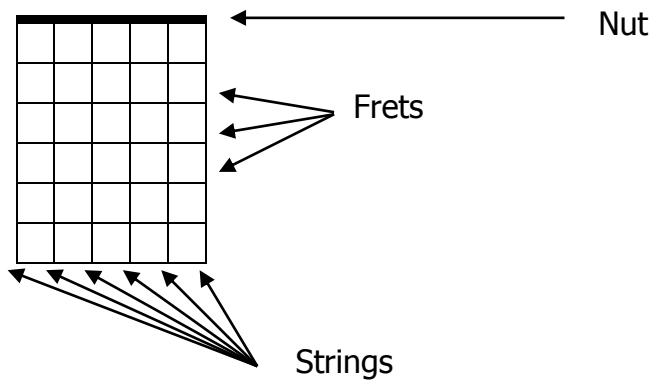
Acoustic Guitar



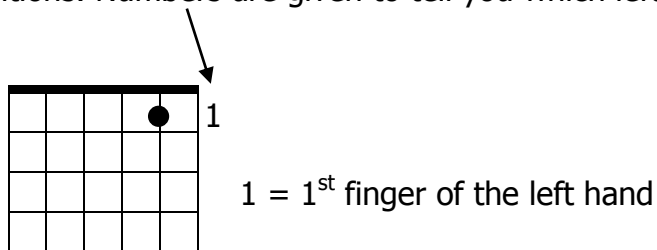
Electric Guitar



Here is a diagram of the guitar neck. Hold your guitar up in front of you (with the head towards the ceiling) and look at the neck. The names of the parts on the diagram are important.

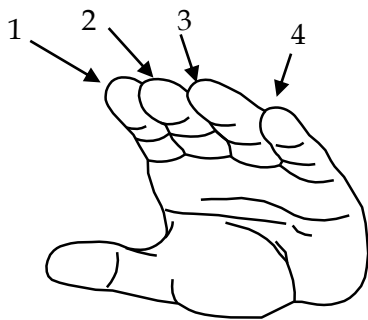


Notes can be shown on the diagram by drawing dots on the string/s and fret positions. Numbers are given to tell you which left-hand finger to use.



This is a **pick**. They come in various shapes, sizes and thickness. It may also be called a **plectrum**. Hold it between your thumb and index finger of the right hand so that the tip of the pick touches the

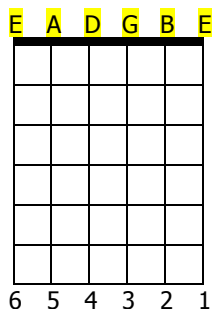
Left Hand



The left-hand thumb is rarely used and is not numbered.

The Open Strings

'Open' means that the string is played with no left-hand fingers on it.



The string names are quite easy to remember. Starting from the 1st string they are:

E aster
 B unnies
 G et
 D runk
 A t
 E aster

Project 1

- Learn the names of the parts of the guitar.
- Learn the names of the open strings.

Band Profile *Fleetwood Mac*

The original Fleetwood Mac was formed in July 1967 by Peter Green (guitar), and Mick Fleetwood (drums).

Several line-up changes and additions followed until 1975 when Fleetwood recruited the American duo of Stevie Nicks (vocals), and Lindsey Buckingham (guitar and vocals) to join with John and Christine McVie. A melting pot of influences fused as they wrote, arranged and performed together.

Fleetwood Mac's *White Album*, was released in 1975 with considerable success. Their following album *Rumours* stayed at number 1 for 31 weeks selling 800,000 copies in one week and to date has sold over 25 million copies making it one of the biggest selling albums of all time.

Click on the link to listen and view on YouTube.

[Go Your Own Way](#)

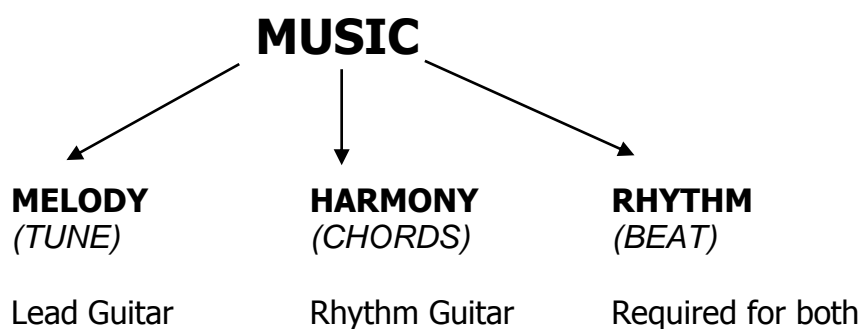
[Don't Stop](#)

[Rhiannon](#)

Lesson 2

Objectives:

1. To learn about **melody, harmony and rhythm**.
2. To learn about how music is written down.
3. To learn the **C note on the 5th string**.
4. Learn to **tune** the guitar.

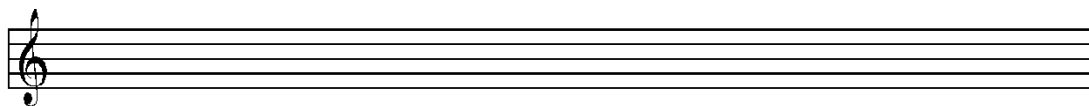


- **Melody** and **rhythm** are the parts of music that people hear and respond to. (Singing tunes, tapping rhythms, dancing etc.)
- **Harmony** is the background sound that makes the melody make sense.

During this course you will learn about these parts of music and the role of the guitar in each.

Staff

- The **staff** consists of 5 lines and 4 spaces.
- Music notes are written on these lines and spaces to indicate the **pitch** of



the note. This tells us the **name** of that note and **where** the note is to be played.

Treble Clef

The **treble clef** appears at the beginning of all guitar music.

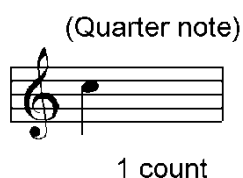


Notes

The **shape** of a note represents 2 concepts that must be grasped in order to read music.

- **When** to play the note.
- **How long** to let the note ring.

The Quarter Note



The **quarter note** is a note that is given **1 count** in most **time signatures**.

There are several different note types including the whole note, half note, eighth note, sixteenth note and triplet. You will discover these as you progress through the course.

Time Signature

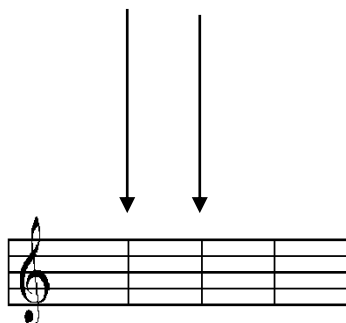
A symbol that appears at the beginning of a piece of music and tells how many beats there are in each **bar** is called the **time signature**.

4/4 time means 4 beats in each **bar**.



Bar

A **bar** is the space between 2 **bar lines**. The bar lines are drawn across the staff to separate the music into sections we can hear and see.



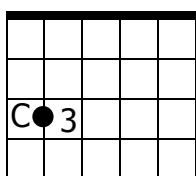
Pitch

- The position of the note on the staff tells us what the **pitch** of the note is.
- The pitch of the note is always given as a **letter name**.
- There are 7 letter names used in music: A B C D E F G.
- The lines and spaces on the staff correspond to these letter names.



C Note on the 5th String (Our first note)

The following diagram shows the position of C note on the 5th string. The staff shows how this note is written in music notation.



3 = 3rd finger of the left hand

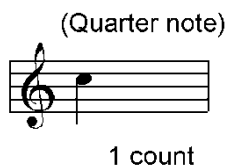


3rd FRET 5th STRING

Pick the 5th string as you place your left-hand finger on the 3rd fret.

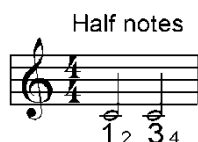
Quarter Note

We have already introduced the **quarter note**. Remember that a **quarter note** lasts for 1 beat or 1 count. There are 4 of these in 1 bar of music (in 4/4 time).



Half Note

A **half note** lasts for 2 beats. There are 2 of them in a bar of 4/4 time.



The following two short pieces use a combination of the note values you have learned and the C note on the 5th string.



'On the C-Side'

use 3rd finger (End of the music)

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

Detailed description: A musical staff in 4/4 time with a treble clef. The piece consists of four measures of quarter notes. The notes are: G4 (1), A4 (2), B4 (3), C5 (4) in the first measure; C5 (1), B4 (2), A4 (3), G4 (4) in the second measure; G4 (1), F4 (2), E4 (3), D4 (4) in the third measure; and D4 (1), C4 (2), B3 (3), A3 (4) in the fourth measure. The notes are marked with fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The instruction 'use 3rd finger' is written above the staff, and '(End of the music)' is written at the end of the staff.

Practice each piece until you can play evenly with good tone. Notes should connect smoothly. If notes are buzzy you may need to move your finger closer to the fret or press a little more.



'C-Esta'

use 3rd finger (End of the music)

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

Detailed description: A musical staff in 4/4 time with a treble clef. The piece consists of four measures of quarter notes. The notes are: G4 (1), A4 (2), B4 (3), C5 (4) in the first measure; C5 (1), B4 (2), A4 (3), G4 (4) in the second measure; G4 (1), F4 (2), E4 (3), D4 (4) in the third measure; and D4 (1), C4 (2), B3 (3), A3 (4) in the fourth measure. The notes are marked with fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The instruction 'use 3rd finger' is written above the staff, and '(End of the music)' is written at the end of the staff.

Player Profile [Mark Knopfler](#)

Guitarist and songwriter Mark Knopfler wrote most of the material for the band's debut album '*Dire Straits*' (1978). The highlight was the single '*Sultans of Swing*', a tale of a London pub band that featured Knopfler's superb guitar work and 'singing' tone. The album reached the Top 10 in the UK and USA selling over 7 million copies. In 1990, he recorded '*Neck and Neck*', a collection of guitar duets with [Chet Atkins](#), and has written several film soundtracks.

Player Profile [Tommy Emmanuel](#)

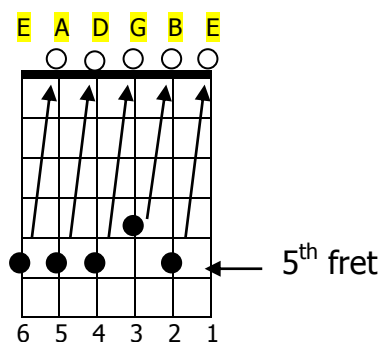
Tommy first started playing the guitar at the age of four. He was inspired by American guitarist [Chet Atkins](#) and [Hank Marvin](#) of *The Shadows* and his session work was always in demand in Australia. His unique 'one man with an acoustic guitar' style has seen him touring the world and amazing audiences for many years although he is equally at home playing electric guitar and Fender® has designed the Custom Shop Telecaster™ that bears his name.

The most difficult part of learning to tune the guitar is being able to hear the small changes in pitch required to fine tune the instrument. The tuning method shown below is quite useful and relatively easy to learn.

1. Assume that the 6th (lowest string) is in tune.
2. Play the note on the 5th fret of the 6th string and compare the pitch with the open 5th string. These two notes should be the same if they are in tune. If the string is **not** in tune, proceed to step 3.
3. Try to figure out whether the 5th string is higher or lower in pitch than the **tuning reference** note. (At this stage that is 5th fret on 6th string).
4. If the note is lower, tighten the string gradually until it reaches the required pitch. You will need to experiment to see which tuner affects each string and also to establish whether **clockwise**, or **anticlockwise** movement of the tuner causes the string to raise in pitch.
5. If the note is higher, loosen the string gradually until it reaches the required pitch. You will need to experiment to establish whether **clockwise**, or **anticlockwise** movement of the tuner causes the string to lower in pitch.
6. Once you are happy with the tuning of these notes, move your finger to the 5th fret on the 5th string and compare it with the open 4th string. Tune as per steps 4 & 5.
7. Proceed to 5th fret 4th string and tune.
8. **WARNING! WARNING! WARNING!** Proceed to **4th fret** on the 3rd string and compare with the open 2nd string. Tune as per steps 4 & 5. (Don't ask why it is 4th fret and not 5th fret. The answer will take five lessons to explain!)
9. Proceed to 5th fret on the 2nd string and compare with the open 1st string. Tune as per steps 4 & 5.

If you have followed this process your guitar should be reasonably close to being in tune. Your ability to discern slight changes in pitch will improve as you work with tuning and listening for accurate pitches.

The following diagram summarises the finger positions used in tuning.



You could also use an electronic tuner or tune to another source like a piano or another guitar.

Brain Stuff 1

Pitch

Pitch is defined as: the “highness” or “lowness” of a sound (or note).

Rhythm

Rhythm can be defined as: the specific point in time when that note appears.

Written Music

The main function of written music (notation) is to show both pitch **and** rhythm at the same time.

This is done by a variety of symbols that Brain Stuff will present to you in a workbook format.

Complete all exercises in the spaces provided.

Notes

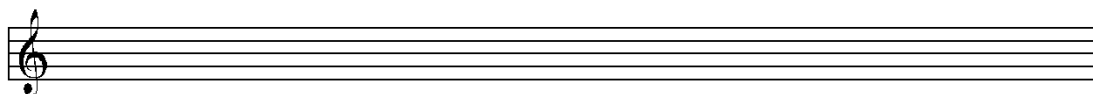
Notes are the names given to specific pitch sounds.

The Staff

The 5 lines and 4 spaces on which the notes are drawn in traditional music notation.

Ex. 1

Number the **lines** and **spaces** on the staff.

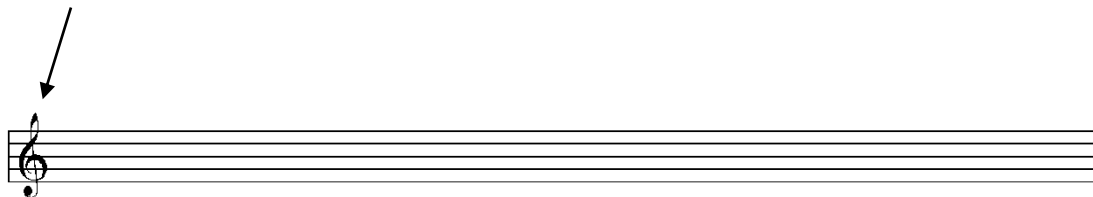


The Clef Sign

The **clef sign** shows us which note is on a particular line or space.

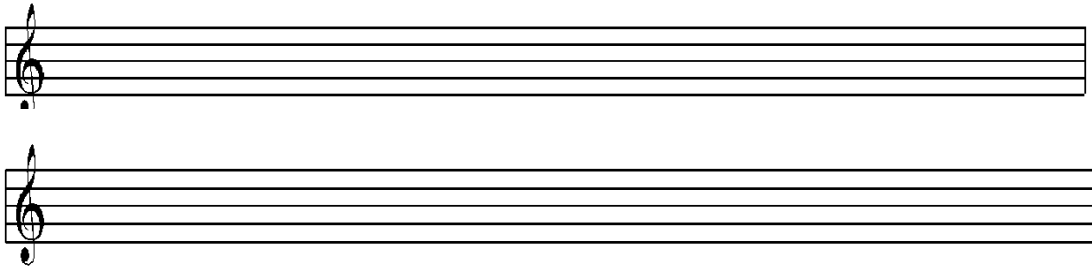
The Treble Clef

The **treble clef** tells us that the 2nd line is called **G**.



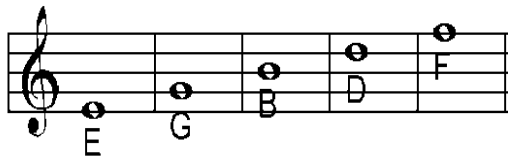
Ex. 2

Draw 2 lines of treble clefs by copying the example given.



Each line or space is named as follows.

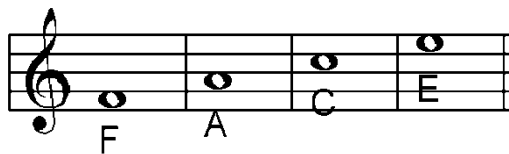
Notes on the Lines (Every Good Boy Deserves Fruit)



You could use:

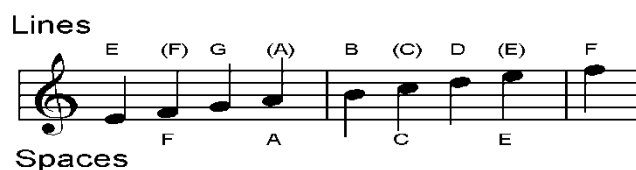
E lvis
G oes
B urning
D own
F reeways

Notes in the Spaces (F A C E)



Notes on combined Lines and Spaces

When we view the notes going from 1st line to 1st space, 2nd line to 2nd space etc., the pattern of note names takes on the familiar pattern of the alphabet. (Notice that the note names do not go past G but return to A.)

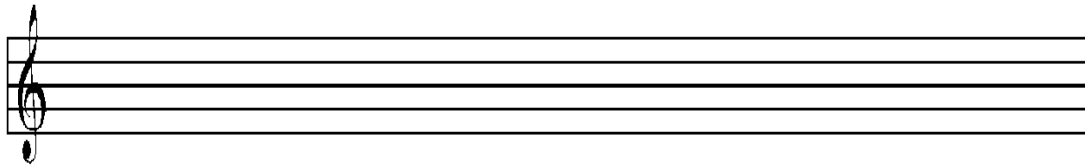


Ex. 3

Draw the treble clef and then write the notes on the staff.

Notes should be:

- Oval shaped with a slight tilt up to the right.
- Carefully centred on the appropriate space or line.
- Small enough to fit into the space.
- Drawn in pencil.



1 2 3 4 5 6 7 8 9 10

- Draw these notes:

- | | |
|-----------------------|-----------------|
| 1. A, 2nd space | 6. F, 1st space |
| 2. E, 4th space | 7. B, 3rd line |
| 3. D, below the staff | 8. E, 1st line |
| 4. G, above the staff | 9. D, 4th line |
| 5. C, 3rd space | 10. F, 5th line |

Ex. 4

Write the names of the notes below the staff.

**Project 2**

- To memorise the playing position of the C note on the 5th string.
- Be able to play 'On the C-Side' and 'C-Esta'
- To complete the 'Brain Stuff' exercises.
- To memorise the notes on the lines and spaces.
- Review lesson 1.

Lesson 3

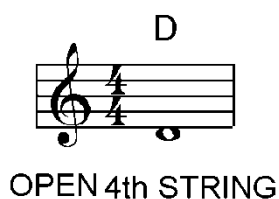
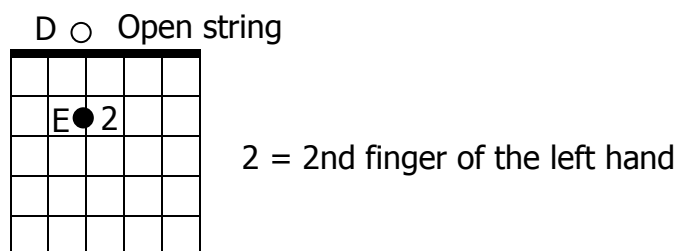
Objective:

1. To learn **D and E notes on the 4th string.**

Let's look at 2 more new notes before mixing them with the C note you have already learned.

D & E Notes on the 4th String

The diagram below shows the position of D note and E note on the 4th string. The staff shows how these notes are written in music notation.



Player Profile [*Chet Atkins*](#)

Chet Atkins was born in Tennessee on June 20th, 1924 and was known as "Mr. Guitar". He is considered the most-recorded solo instrumentalist in music history.

He began playing professionally at the age of 17. He soon developed his own three-finger picking, based on the finger-thumb technique of country great Merle Travis.

He has recorded more than 75 original releases and sold 36 million albums, including collaborations with a range of artists from [Hank Snow](#) to [Paul McCartney](#).

Tunes using C and D

CD 4

'CD Streets'

Chord Symbols (for accompaniment)

C G C G C C G C G C G C

12 3 4 12 3 4 12 3 4 12 3 4 12 3 4 12 3 4 1 2 3 4 1 2 3 4

CD 5

'D-C Power'

C G C G C G C

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

G C G F C

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

C G C C G C C G C G C

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

F G F G C G G G C G F C

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

Tunes using C, D and E

CD 6

'East'

Two staves of musical notation for the tune 'East'. The first staff has a treble clef and a 4/4 time signature. It contains six measures of music with notes on the first, second, and third lines of the staff. Above the staff are the chord symbols C, G, C, C, G, C. Fingering numbers (3, 0, 3, 2, 0, 3) are written below the notes. The second staff also has a treble clef and a 4/4 time signature. It contains six measures of music with notes on the first, second, and third lines of the staff. Above the staff are the chord symbols F, G, C, C, G, C. Fingering numbers (3, 0, 3, 2, 0, 3) are written below the notes.

CD 7

'Merry Rock'

Two staves of musical notation for the tune 'Merry Rock'. The first staff has a treble clef and a 4/4 time signature. It contains six measures of music with notes on the first, second, and third lines of the staff. Above the staff are the chord symbols C, C, G, C, C, C. The second staff also has a treble clef and a 4/4 time signature. It contains two measures of music with notes on the first, second, and third lines of the staff. Above the staff are the chord symbols G, C.

Brain Stuff 2

Ledger Lines

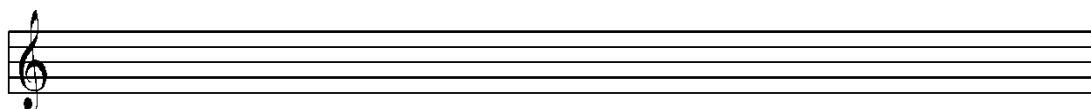
Ledger lines are short lines that are used to extend the staff upwards or downwards.

Ledger lines should be:

- About 4mm long
- Spaced the same as the lines on the staff
- Be parallel to the lines of the staff.

Ex. 5

Draw a treble clef and write the notes as required using ledger lines, above or below the staff.



1 2 3 4 5 6 7 8 9 10

- Draw these notes:

Above the staff

1. D 3rd space above staff
2. C 2nd line above staff
3. B 2nd space above staff
4. A 1st line above staff
5. E 3rd line above staff

Below the staff

6. C 1st line below staff
7. G 3rd space below staff
8. B 2nd space below staff
9. A 2nd line below staff
10. E 4th space below staff

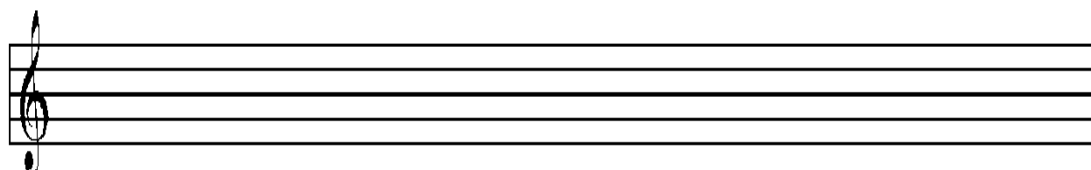
Word Spelling in Notes**Ex. 6**

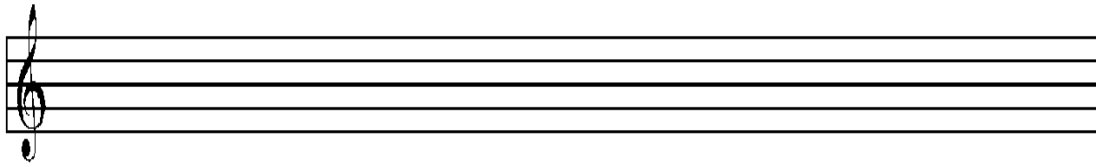
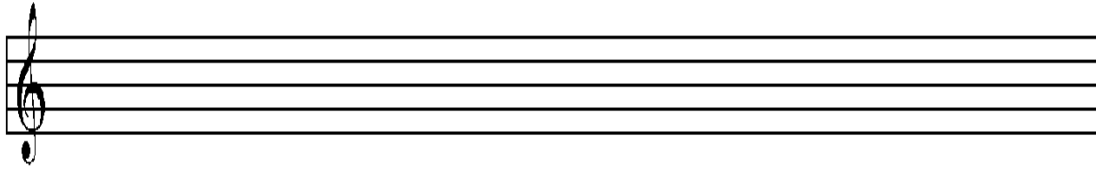
Spell out these words using the notes on the staff. You may use ledger lines also.

Cabbage
Dead
Baggage
Badge
Add

Deed
Ace
Gag
Face
Dad

Fade
Bad
Egg
Beg
Feed





Project 3

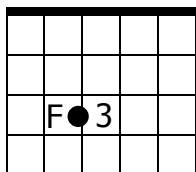
- To memorise the playing position of the D note and E on the 4th string.
- To complete the 'Brain Stuff' exercises.
- To review lessons 1 and 2. Particularly open string names and note values and names.

Lesson 4

Objective:

- To learn the **F note on the 4th string**.

F Note on the 4th string

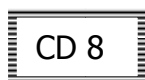


3 = 3rd finger of the left hand

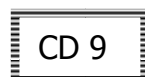


3rd FRET 4th STRING

Combine the C, D and E notes with the new note F.



'Fortune Cookie'



'The Brave'

Brain Stuff 3

Time Signature 4/4

The **time signature** (see below) shows how many beats (or counts) are in each bar.

There are 2 numbers in the time signature.



(a) Upper Number

This number tells **how many beats** in the bar.

In 4/4 time there are **4 beats** in the bar.

(b) Lower Number

This number tells which **type of note** receives 1 beat.

In 4/4 time a **quarter note receives 1 beat**.

Ex. 7

Add bar lines to the music so that the beats in each bar add up to a **4/4** time signature.



Project 4

- Complete Brain Stuff exercises.
- Practice 'Fortune Cookie' and 'The Brave'.
- Review all previous lessons.

Player Profile [George Benson](#)

From his background as a hard jazz-bop player, Benson has moved through subtle changes in his music style and seamlessly blends jazz with R&B and pop.

Born in Pittsburgh, Benson fell in love with a variety of music as a child and was only eight when he first sang in a local club.

Lesson 5

Objectives:

1. To learn $\frac{3}{4}$ **time**.
2. To learn the **dotted half note**.
3. To learn **pick-up notes**.
4. To learn about **staccato** and **legato**.

Time Signature $\frac{3}{4}$

$\frac{3}{4}$ time is often called **waltz time**.



Dotted Half Note

- The dotted half note receives **3 counts**.



- The dot placed after a note means that we add **half the value** to that of the original note.
- In other words the half note is worth 2 beats and we add 1 beat ($\frac{1}{2}$ of 2).

Pick-Up Notes

- The **pick-up note/s** occur before the first full bar of music and require careful counting to ensure you begin playing on the correct beat.
- The easiest way to do this is to **add up the number of beats accounted for in the pick-up bar** and take that number away from the number of beats in the time signature.
- The number you are left with is how many beats you must count before you begin.

- In the tune that follows, the pick-up bar contains 1 beat. The time signature is 4/4.
- Take the 1 beat away from the 4 beats in the time signature and the answer is 3. This is how many beats to count before you begin playing.

$$\boxed{4} \text{ (number of beats in the time signature)} - \boxed{1} \text{ (number of pick-up beats)} = \boxed{3} \text{ (count in)}$$

CD 10

'Dot Com'

Pick-up note C

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

Dm G C

1 2 3 4

Dm G F G C

1 2 3

CD 11

'Triangle Waltz'

3/4 Time Signature

C G⁷ C G⁷

1 2 3 1 2 3

C G⁷ C

Staccato

- **Staccato** is a 'short' sounding note.
- Continuous staccato notes give a 'choppy' sound rather than the smooth connected sounds we usually strive to play on guitar.
- A staccato is notated on music with a dot placed **above or below** the note as shown. Simply lift your finger so that the string lifts from the fret.



Legato

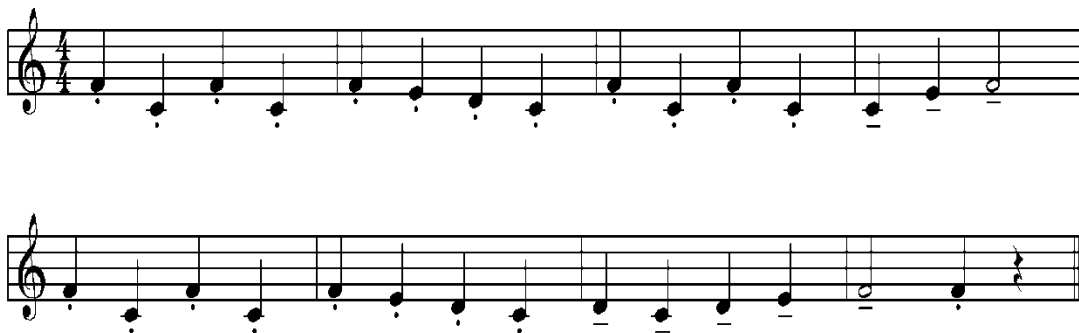
- **Legato** is the **opposite of staccato** and is the smooth connection of notes.
- It is notated with a line above or below the note as shown.



Let's combine the staccato and legato sounds in 'Shorty's March'.



'Shorty's March'



Project 5

- Practice 'Dot Com', 'Triangle Waltz' and 'Shorty's March'.
- Remember **staccato** = 'short notes'.
- Remember **legato** = 'long, smooth notes'.
- Review all lessons.
- Check that Brain Stuff exercises have been completed.

Player Profile [*Larry Carlton*](#)

Larry Carlton picked up his first guitar when he was only six years old. After hearing [Joe Pass](#) in high school he was hooked on developing the 'jazz' side of his playing and writing.

Carlton is best known for the unmistakable 'sweet' sound he expressed with his Gibson ES-335. Rolling Stone magazine lists Carlton's solo on [Steely Dan's 'Kid Charlemagne'](#) as one of the three best guitar licks in rock music.

He became one of the most in-demand studio musicians of the past thirty years, performing on film soundtracks, television themes and working on more than 100 gold albums.

Player Profile [*David Gilmour*](#)

The high-profile guitarist of [Pink Floyd](#) is known for his, (often lengthy), improvised solos and his effortless playing. He has a bright 'singing' tone and a fluid, smooth style. A fine example of his work can be found on the Pink Floyd track ['Shine on You Crazy Diamond'](#).

Lesson 6

Objectives:

1. To learn the **G, C and D7 chord shapes**.
2. To learn the **repeat sign**.

Chords & Rhythm Skills 1

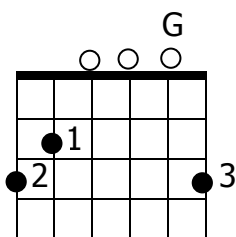
- **Chords** are the “backbone” of almost all the music we hear.
- Chords alone **do not** provide a melody except when an experienced player puts the melody and chords together.
- Guitarists often sing and play guitar at the same time, or accompany singers. Putting the chords and melody together is a little beyond the scope of this book but examples of simple classical guitar pieces are included in the **repertoire** section at the back of the book.

Chord Symbols

A **chord symbol** is usually written as a letter (**G**) sometimes followed by a variety of other symbols. You have seen these chord symbols already on the pieces studied so far in this book.

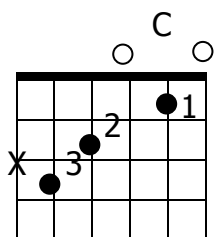
G is the same as G Major. It is shortened to ‘G’ when we write or say it.
 C is the same as C Major. It is shortened to ‘C’ when we write it or say it.
 D7 is the same as D dominant 7th. That is a bit of a mouthful to say and tedious to write so we simply say ‘D7th’ and write the symbol D7.

G, C, and D7 chords

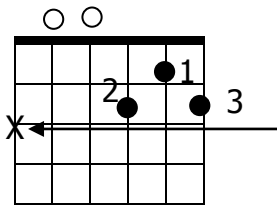


X = deaden (or mute) this string. It may also mean you need to miss it when you strum.

O = open string (no fingers)



D7



Try using your thumb to block the 6th string.
Use very light pressure to just touch the string.

Pro Chord Tips

- As you play each chord, ensure that each string is clear and not buzzing or muffled by other fingers.
- Use only your fingertips and bring them down from directly above the string.
- Keep fingers as close to the fret as possible.

Repeat Sign



The **repeat sign** is simply a way of telling the musician to repeat certain parts of the music without having to rewrite that section or writing a wordy description of what is required.

Simply repeat the music in between the repeat signs **once** unless directed to play it more times.

Sections marked **Changes** are to be practiced regularly and provide an easy way to develop the habit of changing chords.

G to C may prove to be a little difficult for some students at first but strum slowly and aim for a clear sound on each chord.

Look for ways of making the changes easier and faster by using **slide fingers** and **common fingers**.

Although these changes are marked with a single repeat, it is best to play each change several times to allow your fingers to 'get into the groove' of changing.

It may take some time to change smoothly and quickly so **be patient!**

Changes

CD 13

(slide 3rd finger) D^7 (1st finger is common) C^7 G C

Project 6

- Practice the chord sequences above and continue to repeat.
- Strum slowly so that you will have more time to change chords.
- Review all previous lessons.

Lesson 7

Objectives:

1. To learn **eighth notes**.
2. To learn the **G and A on the 3rd string**.
3. To learn **B, C and D on the 2nd string**.
4. To learn **more rhythmic notation**.
5. **Learning Strategy 1**.

Eighth Note

- Note also that the eighth notes are often joined by **beams**.



- This allows the musician to see the rhythm at a glance.
- The **eighth note** receives $\frac{1}{2}$ of one count.
- There are 8 of these in 1 bar of music, (in 4/4 time).
- These notes allow for the writing of more complex (and interesting) rhythms.
- Tap or clap the rhythms below. Count carefully as you clap.

Down Up
 ▭ ▽



CD 14

'Down for the Count'

Two staves of musical notation in 4/4 time. The first staff contains 16 measures of music with rhythmic markings above the notes: ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯. Below the first staff are the following counts: 1 + 2 + 3 4 1 2 3 + 4 + 1 2 + 3 4 1 + 2 + 3 4. The second staff contains 16 measures of music with rhythmic markings above the notes: ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯.

G and A notes on the 3rd String

A diagram of a guitar fretboard showing the 3rd string. An open circle above the 1st fret is labeled 'G'. A solid dot on the 2nd fret is labeled 'A'.

Musical notation for the G note on the 3rd string, shown as a whole note on the 1st line of a treble clef staff in 4/4 time. The letter 'G' is written above the note.

OPEN 3rd STRING

Musical notation for the A note on the 3rd string, shown as a whole note on the 2nd line of a treble clef staff in 4/4 time. The letter 'A' is written above the note.

2nd FRET 3rd STRING

Exercise using G and A

CD 15

A single staff of musical notation in 4/4 time, consisting of 16 measures. The notes alternate between G and A in a rhythmic pattern: G (quarter), A (quarter), G (quarter), A (quarter), G (quarter), A (quarter), G (quarter), A (quarter), G (quarter), A (quarter), G (quarter), A (quarter), G (quarter), A (quarter), G (quarter), A (quarter).

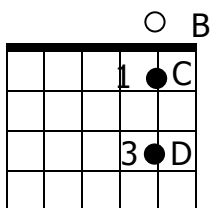
When you feel confident with the note reading and playing, try playing the chords by following the chord symbols that are written above the music in 'Stringing Along'.

CD 16

'Stringing Along'

Musical notation for 'Stringing Along' in 4/4 time. The piece consists of a main melody and a separate section. The main melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter), C8 (quarter), D8 (quarter), E8 (quarter), F#8 (quarter), G8 (quarter). Above the staff, there are seven groups of notes, each with a '7' above it, indicating a 7th fret barre. The notes in each group are: G, D, G, D, C, D, D, G, D, G. Below the main melody, there is a separate section with a treble clef and a key signature of one sharp. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter), C8 (quarter), D8 (quarter), E8 (quarter), F#8 (quarter), G8 (quarter). Above this section, there are two groups of notes, each with a '7' above it, indicating a 7th fret barre. The notes in each group are: D, G.

B, C and D notes on the 2nd string



Musical notation for the B note on the 2nd string. The note is written on a treble clef staff with a key signature of one sharp (F#). The note is a whole note on the second line of the staff, labeled 'B' above it. Below the staff, it is labeled 'OPEN 2nd STRING'.

Musical notation for the C note on the 2nd string. The note is written on a treble clef staff with a key signature of one sharp (F#). The note is a whole note on the first space of the staff, labeled 'C' above it. Below the staff, it is labeled '1st FRET 2nd STRING'.

Musical notation for the D note on the 2nd string. The note is written on a treble clef staff with a key signature of one sharp (F#). The note is a whole note on the second space of the staff, labeled 'D' above it. Below the staff, it is labeled '3rd FRET 2nd STRING'.

CD 17

'2 String Special'

Musical notation for '2 String Special' in G major, 4/4 time. The piece consists of two staves. The first staff contains the main melody with the following chord sequence: G, C, D⁷, G, C, D⁷, D⁷, G, D⁷, G, D⁷. The second staff continues the melody with the chord sequence: G, C, D⁷, D⁷, G.

This well-known tune is the melody to **Beethoven's 9th Symphony**.

CD 18

'Ode to Joy'

Musical notation for 'Ode to Joy' in G major, 4/4 time. The piece consists of three staves. The first staff contains the main melody. The second staff continues the melody. The third staff concludes the piece.

Learning Strategy 1**Hand-Eye Co-ordination**

Throughout this course we will cover learning strategies that will help accelerate the learning process and enable a more musical performance.

Hand-Eye Co-ordination

Many of the skills we learn are based on hand-eye co-ordination. Hitting a ball and writing are just two of the skills that most of us don't think too much about but both require hand-eye co-ordination.

Learning to play music also uses hand-eye co-ordination with the addition of our sense of **hearing** as well.

Most students remark that it is easier to play a piece of music they have heard before. This is because our hearing (our 'musical ear') allows us to compare the sounds we make on the instrument with the sound our 'musical ear' is expecting to hear.

Our fingers also 'follow' the sound we are hearing in our 'musical ear'.

This is sometimes called 'playing by ear' and is an extremely useful skill.

A musician who plays totally 'by ear' may find it difficult to play with others or may be limited in what they are able to achieve if they are unable to read music. There are always exceptions to this, however these are most often in the musical genius category!

Our focus during this course is to develop technical skills (hand co-ordination), music reading skills (eye co-ordination) and musical hearing skills (ear co-ordination) to allow the student a balanced approach to music studies and guitar playing.

The following strategy is simply a way of learning music that enables fast and thorough memorisation of a piece of music.

1. Put down the guitar!
2. Observe the tempo marking, highest and lowest notes in the first bar of the music excerpt shown on the following page.
3. Do not play anything yet.
4. What is the fastest note in the 1st bar? Is it whole, half, quarter, eighth etc.?
5. Pencil in the counting if you need to.
6. Count and Clap the rhythm in the 1st bar.
7. Use a 'dah' sound to sing and clap the rhythm together in the 1st bar.
8. Use only the 'dah' sound to sing the rhythm. ('ear' training).
9. STOP! Count yourself 'in' and begin singing the rhythm using the 'dah' sound. Repeat this step until you can do it easily.
10. Look at the 1st 2 notes in bar 1. Close your eyes and picture yourself playing them using the correct fingering. (hand-eye co-ordination).
11. Look at the next 2 notes and picture yourself playing them perfectly.
12. Picture yourself playing the first 4 notes in sequence.

13. Count yourself in and picture yourself playing the notes in perfect sequence, with perfect fingering and perfect timing. Do this slowly several times. ('hand-eye-ear').
14. Pick up the guitar and play what you have learned.
15. Have a short break and then repeat the process for the remainder of the piece.



As your reading improves, you will be able to learn larger 'chunks' of the music at a time but initially it is good to work with smaller amounts.

Brain Stuff 4

The Notation of Rhythm

There are 2 symbols in use for writing rhythm. These are **notes** and **rests**.

Notes

These show how long a note sounds for and when it is played.

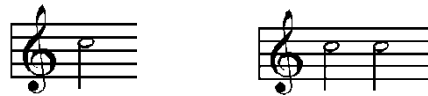
Whole Note

A **whole note** receives 4 counts.



Half Note

Each **half note** receives 2



Quarter Note

Each **quarter note** receives 1 count.



Eighth Note

Each **eighth note** receives 1/2



Sixteenth Note

Each **sixteenth note** receives 1/4 count.



Rests

Rests are used to show periods of silence

A **whole note rest** receives 4 counts.



A **half note rest** receives 2 counts.



A **quarter note rest** receives 1 count.



An **eighth rest** receives 1/2 count.



Sixteenth Note Rest

A **sixteenth note rest** receives 1/4 count.

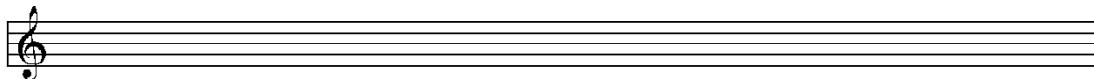


Ex. 8

Draw the notes and rests on the staves, (plural of staff), below.

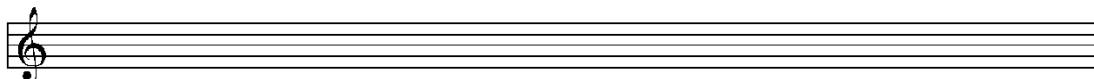
Whole Note

Whole Note Rest



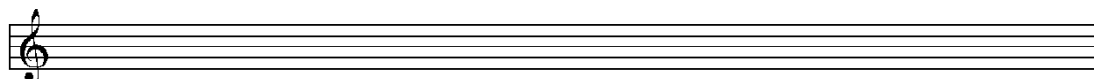
Half Note

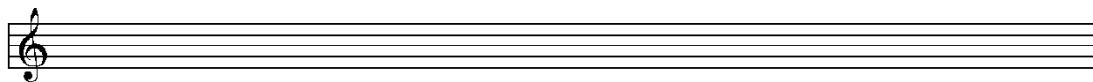
Half Note Rest



Quarter Note

Quarter Note Rest



Eighth Note**Eighth Note Rest****Project 7**

- Practice G,C and D7 chord changes.
- 'Practice "Down for The Count', Stringing Along', '2 String Special' and 'Ode to Joy'.
- Review new notes learned this lesson.
- Complete Brain Stuff exercises.

Player Profile [Robben Ford](#)

Robben Ford is probably the only musician who can lay claim to performing or recording with artists as diverse as [Miles Davis](#), [Kiss](#), [Burt Bacharach](#), and [Muddy Waters](#).

His rich blues tones and sophisticated phrasing are instantly recognisable and he is equally at home in straight blues/rock stylings or jazz.

Player Profile [Steve Morse](#)

Steve Morse's wonderful fusion of country, rock, classical, jazz and blues influences (sometimes in one piece of music!), and extraordinary technical skills have made him a true 'musician's musician'. He has toured with rock music heavyweights [Deep Purple](#) and [Kansas](#) while fronting his own band [Dixie Dregs](#). He is also a licensed commercial pilot!

Player Profile [Brian May](#)

Queen's Brian May is instantly recognised by his rich electric guitar sound and great control over vibrato. He uses a metal coin as a pick and attributes part of his distinctive tone to this unusual technique.

His playing and arranging skills adds great drive and character to the sound of Queen while his use of multi-tracked guitar harmonies adds a further distinctive edge.

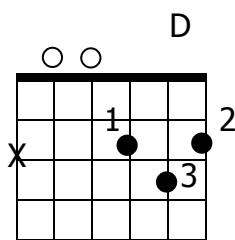
'[Bohemian Rhapsody](#)' is probably Queen's best-known song and considered by many to be rock classic.

Lesson 8

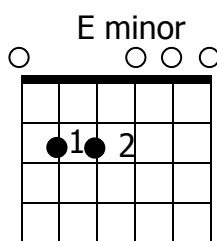
Objectives:

1. To learn and play the **D and Emi chords**.
2. To learn a **basic rock strum**.
3. To learn the **C Major scale**.
4. To learn about **rhythm slashes**.

D and Em Chords



You may curl your thumb over to lightly touch the 6th string to deaden (mute) it when playing the D chord.



E minor can also be played using your 2nd and 3rd fingers *or* 3rd and 4th fingers.

E minor is usually abbreviated to Em when it is written down, but we still call it E minor.

Pro Chord Tips

- Arch the fingers high over the strings.
- The 1st string should sound clear with no buzzes.

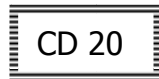
Changes

CD 19

G D G Common finger Em Common finger C Em

D D7 Em D

"Riffster" uses mostly notes and rhythms studied so far, however there are some here that you will need to work out yourself. Remember the names of the open strings, names of the notes on the staff and check out the chromatic scale in Lesson 9.



'Riffster'

Chord progression: C, Dm, C, Am, D⁷, G, C, Dm, C, Am, G, C

The musical notation consists of two staves of guitar music. The first staff contains the first six measures, and the second staff contains the last six measures. Fret numbers are indicated below the notes: 1, 2, 0, 1, 3, 0, 1 for the first staff; and 1, 3, 0, 1, 3, 0, 1 for the second staff. Chord names are placed above the corresponding measures.

RHYTHM SKILLS 2

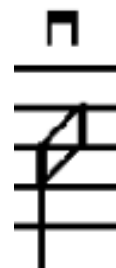
Rhythm Slashes

- Chord strums and rhythms are usually written using **rhythm slashes**.
- These correspond with note values as studied so far and give the musician an accurate indication of what rhythm is required.

Whole Note strum (4 beats)



Half Note strum (2 beats)



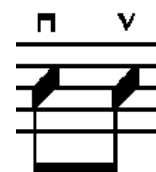
Down
▭

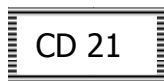
Up
∇

Quarter Note strum (1 beats)



Eighth Note strum (1/2 beat)





Rock Strum

Em

- As you strum 'up', aim to hit strings 1, 2 & 3.
- This will add variety to the strum sound and make it easier for the pick to 'brush' over the strings.

Multi-Purpose Strums

- Most of the strums presented in this book are not written for a **specific** song.
- They are **general** strums that can be used for hundreds of songs.
- Remember that there are many strumming patterns.
- The best way to become familiar with these strums is to work on playing along with recordings or other guitarists.

When you feel you can play the strum automatically, attempt to play it with the chord changes studied previously.

C Major Scale

The **C Major scale** is one of the building blocks of music and once the note positions are learned, it should be played each day as a warm-up.

The note names for the C Major scale are:

C D E F G A B C

There are many pieces of music that have been written using the notes in this scale.

Through consistent practice, many of the patterns that exist in music will become reflex actions.

C major scale

Project 8

- Ensure previous Brain Stuff exercises are completed.
- Practise the Rock Strum and chord changes.
- Practise the C Major scale each day.
- Purchase the '***Guitar Student Study Guide***'.

Player Profile [Stanley Jordan](#)

In the mid 1980's Stanley Jordan was 'discovered' after spending years developing his unusual guitar technique. Instead of playing in the conventional way, he taps the strings with his right and left hand simultaneously. He is able to play bass lines, melodies and chords with a speed and finesse that are nearly impossible to believe and his debut album '*Magic Touch*' shows his remarkable technique and musicianship.

Lesson 9

Objectives:

1. To learn about **tempo markings** and the **metronome**.
2. To play the **G, C, D and Em chords** in a **popular progression**.
3. To learn to play the **12 Bar Blues** and work with more melodies.
4. To learn the **chromatic scale**.

Metronome Marking

Notice how this symbol is written at the top of the chord chart below.



This tells the musician the exact **tempo** (speed) of the piece of music. It is commonly called a **metronome marking** and in this example it is 97 beats per minute.

This tempo can be set on a **metronome** for the musician to play with in order to help them keep time.

Popular Progression 1

CD 22

♩ = 97

The chart displays a 12-bar blues progression in G major. It consists of four staves of music. The first staff contains the first four bars with chords G, D, Em, and C. The second staff contains bars 5-8 with chords G, D, C, and G. The third staff contains bars 9-12 with chords Em, D, C, and G. The fourth staff contains the final four bars with chords G, D, C, and G. Above each chord, there is a rhythmic notation consisting of eighth notes and rests, indicating the timing for each chord.

12 Bar Blues

"Blue Jeans" is a blues in the key of G. As you play the melody attempt to play with the correct **down-up stroke** combinations.



'Blue Jeans'

Melody

$\text{♩} = 120$

Chord Chart

$\text{♩} = 120$

Player Profile [Stevie Ray Vaughan](#)

A Texas born blues player whose [Hendrix](#) influences shine through in much of his straight blues/rock styles, he played a battered Fender Stratocaster® with great passion and touch. He was tragically killed in a helicopter crash 1990 but left a legacy of brilliant guitar work.

Brain Stuff 5

Chromatic Scale

- Music is based on a series of notes called the **chromatic scale**.
- It is represented by letter names as is our normal alphabet.

A B C D E F G (A) After G the scale returns to A

- The above notes represent the white notes on a keyboard instrument.
- In between **some** of these notes are sharps (or flats).

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

- The way a guitar functions is based on the chromatic scale and memorizing this sequence will allow you to understand many of the concepts that follow in this course.

Sharps

- There is a **sharp** (or **flat**) between all notes **except** for B and C and E and F.
- The notes in the boxes are the same note with a different name.
- There are many reasons why this is necessary, but for the moment, it is more important that you understand what sharps and flats are.
- A **sharp** is represented by this symbol (**#**).
- When it is placed **after** a letter of the music alphabet, it means to raise the pitch of that note by 1 semitone (or 1 fret on guitar).

Therefore A[#] is **one fret higher** than A.

Flats

- A **flat** is represented by this symbol (**b**).
- When a **flat** sign is placed **after** a letter of the musical alphabet, the pitch of that note is lowered by 1 semitone (or 1 fret on guitar).
- B and B^b are **totally different notes** (and chords).

Project 9

- Read chromatic scale information carefully.
- Learn chromatic scale and open string names.

Lesson 10

Objectives:

1. To learn **chord reading in music notation**.
2. To learn **how to form a major scale**.
3. To learn about **Logical Fingering** and **alternate note positions**.
4. To learn about **ties**.

Chord Reading in Music Notation

- When two or more notes are written on the same stem it is said to be a **chord**.
- These are played by ensuring that **only the notes that are written** are played.
- It is a more specific way of telling the player an exact chord sound rather than an approximate one.
- The application of this is to allow the guitarist to incorporate chords and melodies at the same time.
- In order to perform some of these chords we will learn a new picking technique called **Rest Stroke Picking**.

Rest Stroke Picking

The G and C chords below are simple to execute with the left hand but require the rest stroke to ensure that the 1st string is not played. For the G chord, simply place the pick on the 4th string and stroke the strings gently downwards coming to rest **on** the 1st string. The highest note we should hear is the note on the 2nd string.

Stop pick at the 1st string by letting it 'rest' after the 2nd string has sounded. The melody note in the G chord is a 'B' note.

Look at the chords on the staff that follows and visualize the positions of each chord before trying to play it.

Remember to play only the notes that are written. This may require use of the rest stroke picking technique in order to play them accurately. Chords marked with * may require extra technical skill or fingerboard knowledge.

CD 24

The image displays four staves of musical notation, each representing a different chord. The chords are arranged in a 4x4 grid. The chords are: Em, C, Am, G (top row); G, F*, Dm, C (second row); G, Em, F, G* (third row); and E*, E, E, Am (bottom row). Each chord is shown with its name above the staff and a diagram of the fretboard with fingerings indicated by numbers 1-3 and 7. Chords marked with an asterisk (*) are E* and G*.

The tune 'One for Chet' uses a combination of the notes studied so far and also incorporates chords. This style is generally known as chord melody and for many players is the pinnacle of the guitarists' craft. Chords marked * require rest stroke picking.

CD 25

'One for Chet'

Tie

- A **tie** is a curved line that joins two notes of the **same** pitch.

- The first note is played and held until it's full value **and** the value of the note it is tied to are counted.
- Only the first note of the tie is picked (or strummed).

Logical Fingering

'Crest of a Wave' contains some new notes as well as new positions for notes you have already learned. One of the key elements to learn when playing in all styles of music is **Logical Fingering**. This simply means that we work with the fingering that allows the smoothest sound, easiest movement and best tone for each part of the music.

- Look at Bar 1 of 'Crest of a Wave'. It has an F note (which you have learned as 4th string, 3rd fret, 3rd finger.)
- The position of the note stays the same (4th string, 3rd fret) but the fingering is written as 2nd finger.

- This fingering allows us to hold the F while we pluck the A note (important for smooth sound in this part of the music).

Alternate Note Positions

Most notes on the guitar can be played in other positions.

For example, E on the 1st string can be played either;

open 1st string,

5th fret 2nd string,

9th fret 3rd string,

14th fret 4th string

19th fret 5th string

Note in the 2nd bar of the 3rd line of 'Crest of a Wave' that you are required to play a seemingly impossible combination of notes.

- Since D and B are found on the same string (string 2), it appears impossible to play them at the same time as a chord.
- Try playing the chord and you will see the problem.
 - The B note (open 2nd string) can also be played on the 4th fret of the 3rd string. Now try playing the chord as written on the music.

CD 26

'Crest of a Wave'

$\text{♩} = 82$

The musical score consists of six systems of music. Each system includes a melodic line in the treble clef and a chord line above it. The chords are: Dm, C, A, G, F, and A (optional fingering). The melodic line includes various techniques such as 'Hold fingers down', 'Hold', and 'slide all 3 fingers'. The tempo is marked as quarter note = 82.

Brain Stuff 6

Major Scales

- **Major scales** are the building blocks of most of the music we hear.
- They are the familiar sound of **Do Re Mi** that most people recognise, and provide us with a lot of information about the music we hear.
- **All** major scales have the same pattern of whole and half steps (or tones and semitones).

Major Scale Formula

- The **major scale formula** is **221 2221**, or tone tone semitone, tone tone tone semitone.
- Use this formula to create the C major scale.
- Begin at C on the chromatic scale shown below.
- Go "up" 2 notes on the chromatic scale from **C** and you arrive at **D**.
- Now move up 2 from **D**. If you have counted correctly you should have arrived at **E**.
- Follow this process for the remainder of the formula and eventually you should get the notes **C D E F G A B C** as the C major scale.

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

The table below shows a summary of the steps taken to construct the C major scale.

C	D	2
D	E	2
E	F	1
F	G	2
G	A	2
A	B	2
B	C	1

You can begin on any note and follow this pattern (or formula) and you will arrive at the notes in the scale.

G Major Scale

Start on G and apply the same process.

The notes in the **G major scale** are **G A B C D E F[#] G**.

The scale of G has **one sharp** in it.

Major Scales on One String

- Play any open string.
- Move to the note that is 2 frets higher on the same string.
- Now move up 2 frets and play that note.
- Move 1 fret higher for the next note.
- Listen for the Do Re Mi sound.
- Follow this process for the remainder of the major scale formula and you will hear the sound of the major scale.

Project 10

- Ensure Brain Stuff exercises are completed.
- Work with Rest Stroke Picking.
- Practice 'One for Chet' and 'Crest of a Wave'.

Lesson 11

Objectives:

1. To work with **eighth note reading**.
2. To work with more **chord melody playing**.
3. To learn **A7, E7, Dm and Gm chords**.



'Top of the Hill'

Melody/Lead Sheet

♩ = 110

The Melody/Lead Sheet consists of two staves of music in 4/4 time. The tempo is marked as ♩ = 110. The first staff begins with an Am chord and contains a melody of eighth notes. The second staff continues the melody, with chords Am, E, and Am indicated above the staff. The music concludes with a double bar line.

Rhythm Chart

♩ = 110

The Rhythm Chart consists of two staves of music in 4/4 time. The tempo is marked as ♩ = 110. The first staff shows a rhythmic pattern of eighth notes with chords Am, C, and E indicated above. The second staff continues the rhythmic pattern with chords Am, E, and Am indicated above. The chart uses stems and flags to represent the eighth notes.

'Diesel'

CD 28

$\text{♩} = 90$

Dm A⁷ Dm A⁷ Gm Dm A⁷ Dm E⁷

A Dm A⁷ Dm A⁷ Gm Dm A⁷ Dm A⁷ Dm

Diesel'

Rhythm Chart

$\text{♩} = 90$

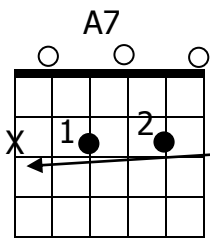
Dm A⁷ Dm A⁷

Gm Dm A⁷ Dm E⁷ A⁷

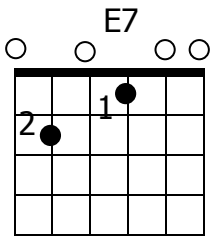
Dm A⁷ Dm A⁷

Gm Dm A⁷ Dm A⁷ Dm

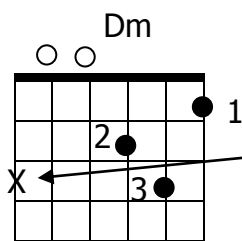
A7, E7, Dm & Gm chords



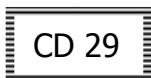
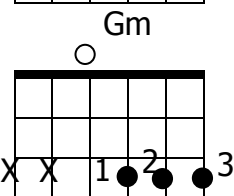
Use your thumb if required to mute the low E string.



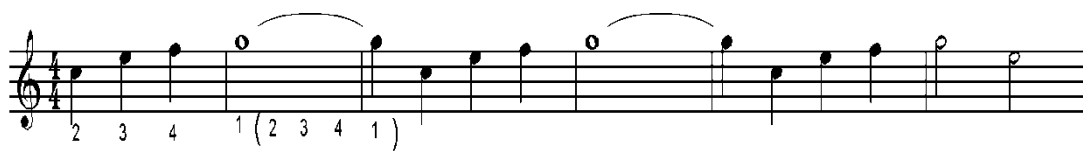
Remember Dm is the same as D minor.
Gm is the same as G minor.



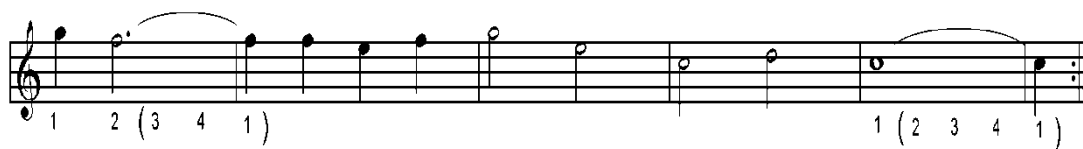
Use your thumb if required to mute the low E string.



'When the Saints Go Marching In'



Pick-up notes





'Red River Valley'

♩ = 120

Pick-up notes

The musical score consists of three staves of guitar notation in 4/4 time. The tempo is marked as ♩ = 120. The first staff begins with a pick-up note on the 3rd string, followed by a sequence of notes with fingerings: 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The second staff continues with notes and fingerings: 1, 2, 3, 4, 1, 2, 3, 4. The third staff concludes with notes and fingerings: 1, 2, 3, 4, 1, 2, 3, 4. The piece ends with a double bar line and repeat dots.

More Chord Reading

Many of the chords studied in previous lessons can be filled out through the addition of notes on the 4th string.

The use of these chords in chord melody playing enhances the depth of the sound of the chords.

Read and play 'Main Street' carefully.

You may start to notice the similarity between these chords and the full 5 or 6 string chords you have already learned.

Project 11

- Play Song 1 from Repertoire.
- Review all materials.

'Main Street'

CD 31

The musical score for 'Main Street' is presented in four staves of guitar notation. The first three staves are in 4/4 time, and the fourth staff is in 2/4 time. The chords and fingerings are as follows:

- Staff 1: C (4), C (0), Am (1, 3, 2), F (2, 3), G (0)
- Staff 2: C (4), C (0), Am (1, 3, 2), Dm (4, 2, 3), G (0)
- Staff 3: C (4), C (0), Am (1, 3, 2), F (1, 3), G (0)
- Staff 4: F (1, 2, 3), G (0), C (0), F (1, 2, 3), C (0)

Player Profile [Joe Pass](#)

Joe Pass (1929-1994) has been rightfully called "the president of bebop guitar."

With Joe Pass, the complex but flowing single-note lines of sax players like [Charlie Parker](#) and [John Coltrane](#) and advanced harmonic concepts of pianists such as [Oscar Peterson](#) and [Bill Evans](#) came together into a different guitar approach.

Player Profile [B.B King](#)

Since B.B. King started recording in the late 1940's, he has released over 50 albums with many of them considered blues classics, including *'Live At The Regal'*. He performs an average of 275 concerts a year and has a wide sphere of influence amongst guitarists of all styles.

Each one of B.B.'s guitars since the mid 1950's have been called Lucille.

Player Profile [Jeff Beck](#)

Jeff Beck has been credited with inventing techniques and sounds that are so common within the rock guitarists' vocabulary that it's difficult to envision the style without it. He is regarded as the first rock guitarist to use distortion and Eastern-influenced 'drone' riffs.

Player Profile [Hank Marvin](#)

For many guitarists, Hank Marvin was their first introduction to the electric guitar with many players claiming they took up the guitar after hearing him play. His band, 'The Shadows' played mostly instrumental music but worked with vocalists occasionally. Hank's tone is unmistakable and his use of echo effect was quite revolutionary at the time.

Conclusion

Congratulations!

You have now completed the graded material in this book and are ready to progress further with your playing. We have covered a great deal of material together and you should review any areas you are unsure of.

There is a great deal of written music available to the student and I would encourage you to look for music that you might like to play.

Printed sheet music is usually accurate and you can gradually build a great library of your own music.

Ultimate Guitar (Grade 2) is the next module in this course and provides more graded material to help you advance to the next stage.

Repertoire

Song 1

$\text{♩} = 106$

A G D D⁷

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

(play same strum)

G C G Em

G D G **B** Em

D Em D

Em Em **C** G D

D⁷ G C

G Em G D G G

The musical score is written in a single system with six staves. The first staff shows the tempo marking '♩ = 106' and the first measure of the piece, marked with a box 'A'. The first three measures have chords G, D, and D⁷. Above the notes are rhythmic markings: '♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩'. The second staff continues the melody with chords G, C, G, and Em. A note in the second measure is marked '(play same strum)'. The third staff starts with chords G, D, G, and a box 'B' over Em. The fourth staff has chords D, Em, and D. The fifth staff begins with chords Em, Em, a box 'C' over G, and D. Above the first measure of this staff are accents '> > > >'. The sixth staff has chords D⁷, G, and C. The seventh staff has chords G, Em, G, D, G, G. The eighth staff concludes the piece with a final chord G.



CD 32

'Waltz'
Dionisio Aguado
(1784-1849)

$\text{♩} = 112$

Chords: G, D7, G, D7, G, G, D7

Chords: G, D7, G, C, G

Chords: C, G, Gdim, D7, G, D7, G, D7, G

Player Profile *Dionisio Aguado*

Aguado was born in Spain in 1784 and studied guitar with a monk. He moved to the city of Aranjuez in 1803 and eventually published his guitar method in 1824. He moved to Paris in 1825 and fostered a friendship with virtuoso guitarist Fernando Sor. Aguado's classical guitar studies provide the student with pleasant sounding solos that are not too difficult and yet outline many common note combinations and fingerings.

Player Profile *Matteo Carcassi*

Carcassi published his own guitar method and many studies in the nineteenth century. He was born in Italy and gained an incredible guitar technique whilst quite young. In 1820 he moved to Paris and gave concerts all through Europe and was known as one of the great virtuosos of his time.

CD 33

'Andantino'

Matteo Carcassi
(1792-1841)

$\text{♩} = 84$

The score is divided into four systems, each with a guitar staff and a piano staff. The guitar staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The piano staff includes a bass clef and a 4/4 time signature. The guitar part features a melodic line with various fingerings (1, 2, 3, 0, 1, 2, 3) and dynamics (p). The piano part provides a harmonic accompaniment with chords and single notes, also marked with dynamics (p). The score includes a repeat sign in the second system and a double bar line at the end of the fourth system.

Player Profile *Mauro Guiliani*

Guiliani was one of the major guitarist-composers of the nineteenth century. Although born in Italy, Guiliani eventually settled in Vienna where he was able to rub shoulders with Beethoven and other major musical figures of his time.

'Andantino'

Mauro Guiliani
(1781-1829)

CD 34

104

'Allegro'

Mauro Guiliani
(1781-1829)

CD 35

$\text{♩} = 160$

The score consists of six systems, each with a treble clef staff and a guitar-style bass staff. The bass staff includes fret numbers (0-5) and is marked with 'T' and 'B' at the beginning of each system. The music is in 4/4 time and features a driving eighth-note pattern in the right hand. The key signature has one sharp (F#).

System 1: Treble clef staff with eighth notes. Bass staff: 0 2 1 2 0 2 1 2 | 2 2 2 2 2 2 | 0 2 3 2 1 2 3 2

System 2: Treble clef staff with eighth notes. Bass staff: 0 2 2 2 3 2 0 2 | 2 1 0 1 1 0 1 | 2 1 3 1 2 1 0 1

System 3: Treble clef staff with eighth notes. Bass staff: 2 1 2 2 1 2 | 1 0 1 1 0 1 | 2 1 2 2 1 2

System 4: Treble clef staff with eighth notes. Bass staff: 2 2 2 2 2 2 | 0 2 3 2 1 2 3 2 | 0 2 2 2 3 2 0 2

System 5: Treble clef staff with eighth notes. Bass staff: 2 2 1 2 2 1 2 | 2 1 2 2 1 2 | 2 2 0 2 0 2 0 2

System 6: Treble clef staff with eighth notes. Bass staff: 1 0 1 1 0 1 | 0 2 1 0 1 0 0 | 0 2 1 0 5

'Study'

Fernando Sor
(1778-1839)

CD 36

$\text{♩} = 72$

The musical score is presented in four systems. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with guitar tablature. The tablature includes fret numbers (0-3) and string numbers (T for treble, B for bass). The piece features a melodic line in the treble and a rhythmic accompaniment in the bass.

Player Profile *Fernando Sor*

Sor, composed his first opera at the age of eighteen and moved to Paris fifteen years later. He is acknowledged as one of the greatest composers of guitar works and gained the reputation of being 'the Beethoven of the guitar'.