

Classical Guitar Method

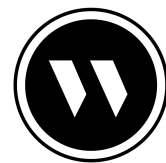
Volume 1

By Bradford Werner

wernerguitareditions.com

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2020 Edition



WERNER
GUITAR
EDITIONS

Classical Guitar Method - Volume 1

by Bradford Werner

2020 Edition

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Printing the PDF

This PDF has been designed for double sided printing. Place it in a three ring binder with dividers for each section. You are not permitted to print and sell this book.

Hard Copies

Physical print editions of this book are available on Amazon Stores online.

Contents

Part 1 - Progressive Method

- 9 Brief Definitions of Music Notation
- 12 Three Open Strings, Rhythms, Etude No. 1 and 2, Nocturne Duet
- 17 Notes on the Third String, Sight Reading, Moderato, A Fairy Tale Duet
- 21 Notes on the First and Second String, Note Review, Sight Reading, Five Melodies
- 26 Ode to Joy Duet, Sight Reading and Dynamics, Etude No. 3, Note Review
- 30 Twinkle Twinkle Little Star, Etude No. 4, Jazz Cat, Au clair de la lune, Oh Susana
- 35 Duets: Waltz by Czerny, Minuet by Wilton, Morning by Diabelli
- 38 Open Bass Strings, Etudes No. 5, 6, and 7
- 42 New Notes (C, D, E, F), Note Review, Etude No. 8, C Major Scale
- 46 Eighth Notes, Sight Reading, Angeline the Baker, Minuet Duet by Hook, Etude No. 9,
- 51 Vsi so venci Vejli, Flow Gently, Sweet Afton Duet
- 54 Two Voice Textures, Etude No. 10 and 11
- 57 Dotted Quartet Notes, Little Birch Tree in the Field, The Skye Boat Song
- 60 Fifth and Sixth String Notes, Note Review, Sight Reading, Leyenda Theme by Albeniz
- 66 Accidentals, Chromatic Scale, Greensleeves, Malagueñas, Minuet in G Duet by Petzold
- 71 Siciliano by Carcassi, Farewell

Part 2 - Chord & Fingerstyle Accompaniment

- 73 Strumming: Hey Ho, Frère Jacques, London Bridge, You Are My Sunshine, Amazing Grace, Red River Valley, Tom Dooley, Danny Boy, Shenandoah, Scarborough Fair
- 84 Fingerstyle: Tablature Explanation, Scarborough Fair, Will the Circle Be Unbroken, Saint James Infirmary, House of the Rising Sun
- 88 Pentatonic Minor & Blues Scales, Twelve Bar Blues, The Shuffle, Rhythm Riff Blues

Part 3 - Technique & Knowledge

- 92 Right Hand Technique Routine
- 94 Left Hand Technique Routine
- 95 Single String Chromatic Scales
- 98 Beginner Scales: E Chromatic, C Major, G Major, F Major, A Minor, E Minor, D, Minor

Appendix

- 101 Basic Note Reference Chart
- 102 Chord Reference Chart

About this book

This book teaches classical and fingerstyle guitar skills with a focus on the rich pedagogical tradition of classical guitar. Most learning objectives are covered through pieces and duets rather than exercises or descriptions. This allows students to perform full pieces from the first lesson. Working with a qualified teacher as well as watching the lesson videos should provide students with a healthy start to guitar.

How to use this book

Study *Part 1* in order, covering every piece on every page. Simultaneously begin *Part 3* as a technique routine. *Part 2* (chords) can be studied more loosely based on the skills and age of the student. Watch the video lessons to help you learn proper technique, musicality, and listening skills.

Free video lessons, an essential part of this method

The video lessons for this book are essential to the learning experience. Ideas about musicality and technique are discussed and demonstrated in the videos. This book omits information that might clutter the beginner learning experience. Music should be learned through listening and experience. All the extra information and advice has been included in the free lesson videos which is a better medium for communicating musical ideas. Find the lessons at the method book page at Werner Guitar Editions or This is Classical Guitar (also via the sheet music page or lesson page):

<https://www.thisisclassicalguitar.com/free-classical-guitar-method-book-pdf/>

Five main goals of this book

1. Play solos and duets from start to finish with a steady tempo
2. Play legato melodies (also with open string bass accompaniment)
3. Play arpeggio pieces and patterns
4. Become proficient at reading music in first position (without key signatures)
5. Accompany basic songs with strumming or fingerstyle chords

Educational Series (Further Study)

- **Method Book Volume 2** - Continue your progress with new repertoire, techniques, key signatures, scales, time signatures; theory, musicality, rhythm training; new chords and more.
- **Repertoire Lessons Grade 1 to 6** - A dedicated book of lessons and repertoire for each grade. All the pieces come with dedicated lesson pages and video lessons to help you learn.
- **Classical Guitar Technique, Essential Scales, Arpeggios, and Exercises** - Routines for all levels, hundreds of exercises, video lessons.

Rest stroke or free stroke? Nails?

Teachers have different opinions about the use of rest and free strokes for beginners. I have seen good results from both approaches. My beginner students use free stroke until proper hand positions and a relaxed legato playing style are established. Students need not introduce right hand nails until hand positions and posture are secure. I introduce rest strokes and nails during my Volume 2 method.

Use of the left hand pinky finger

Students should use the left hand pinky for D and G (3rd fret of the 1st and 2nd strings). This fingering is required for solo pieces later and helps align the left hand. Students will have no trouble using the pinky if it is curved and in the proper position.

Music Theory

I recommend the *Berklee Music Theory Book 1* - Intro to theory which also includes an answer key. You don't really need all this theory info yet but if you're curious this is a good place to start. You can find the book link on my site or on Amazon here: <https://amzn.to/2K1TeHw>

Tuning the guitar

Students should buy a clip-on tuner, I like the D'Addario Micro Tuner: <http://amzn.to/2pecdpN>

Tuning by ear to the teacher should begin during the first lesson as well as relative tuning:

1. Play the 6th string at the 5th fret and tune the open 5th string to the same pitch.
2. Play the 5th string at the 5th fret to tune the open 4th string.
3. Play the 4th string at the 5th fret to tune the open 3rd string.
4. Play the 3rd string at the 4th fret to tune the open 2nd string.
5. Play the 2nd string at the 5th fret to tune the open 1st string.

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Practice Advice

Happiness in small goals: Making your practice sessions enjoyable will be key to long-term musical success and development. When experiencing difficulties, break up the piece or exercise into small manageable goals at a speed you can accomplish successfully. Even if you only play a few notes at a time, playing successfully will improve your skills and give you a feeling of accomplishment.

Isolate difficulties and solidify strengths: Balance your practice sessions by working on difficulties as well as maintaining easy material you can play well. Playing at a high quality level as often as possible will help develop a solid foundation. Work on your difficulties near the middle of your practice session and finish with something you can play well. This will ensure you end with a positive feeling of success.

Practicing is Problem Solving: Practicing is different than just playing the guitar. When you practice you need to identify problems or elements you wish to improve and solve them immediately. Simply playing the guitar will not make you a better musician. If your teacher says you should practice for 30 minutes a day, be sure you are actually *practicing* for 30 minutes not just playing.

Combine repetition with thoughtful practice: Although a certain amount of repetition is required to establish your skills, balance repetition with thoughtful reevaluation. Sometimes, improvement will occur by reexamining your posture, hand positions, or elements not directly connected to what you are studying. Having a qualified teacher is very helpful. They can identify problems before you repeat it a hundred times. That said, aim to be mindful at all times about what you are doing.

Good days vs bad days: Actually, I don't believe in good or bad practice days. All days are good opportunities to practice something. On days when you are having trouble focusing or executing material cleanly, slow down your speed and use a metronome until you are playing well. You may have to play at half the speed you intended but you can still get in some quality practice.

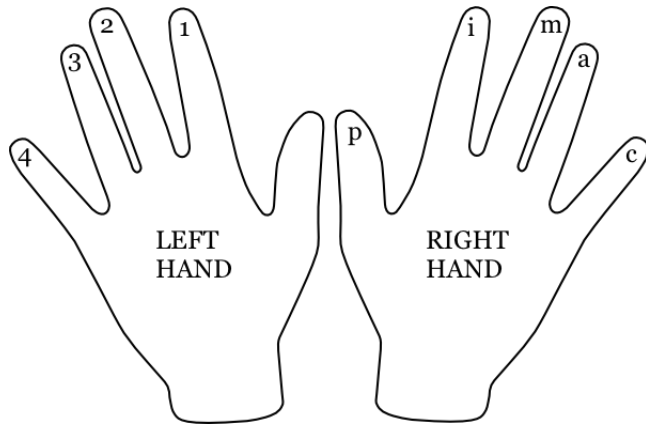
Play slowly: I've rarely encountered a student who practices as slowly as I think they should. Practicing ultra slowly will ensure you are playing with your best hand positions, sound, confidence, relaxation, accuracy, and more. The majority of your practicing should be at very slow tempos. Once you can play something well at a slow tempo, you can speed it up while keeping an eye on the quality level.

Page markers: Use page markers (sticky tabs) on the pages you are practicing so you can quickly flip to the next piece or exercise.

Keep it simple: Even the most advanced players will practice simple open string exercises but will do so at a very high quality level. Quality practice helps to improve your playing so keep the exercises and pieces simple enough that you can accomplish them at your highest potential. You don't have to prove yourself to anyone. You'll only improve if you set realistic and manageable goals.

Trust your teacher: If your teacher recommends something contrary to what's in this book, please trust their advice. Your teacher knows what's best for you and your personal and unique development. Learning from books and online videos can be helpful but the real work is done through long-term communication with teachers and other musicians.

Getting Started - Finger Names



Left Hand Finger Names

- 1 = index
- 2 = middle
- 3 = ring
- 4 = pinky

Right Hand Finger Names

- p = thumb
- i = index
- m = middle
- a = ring
- c = pinky

Anatomy of the Classical Guitar

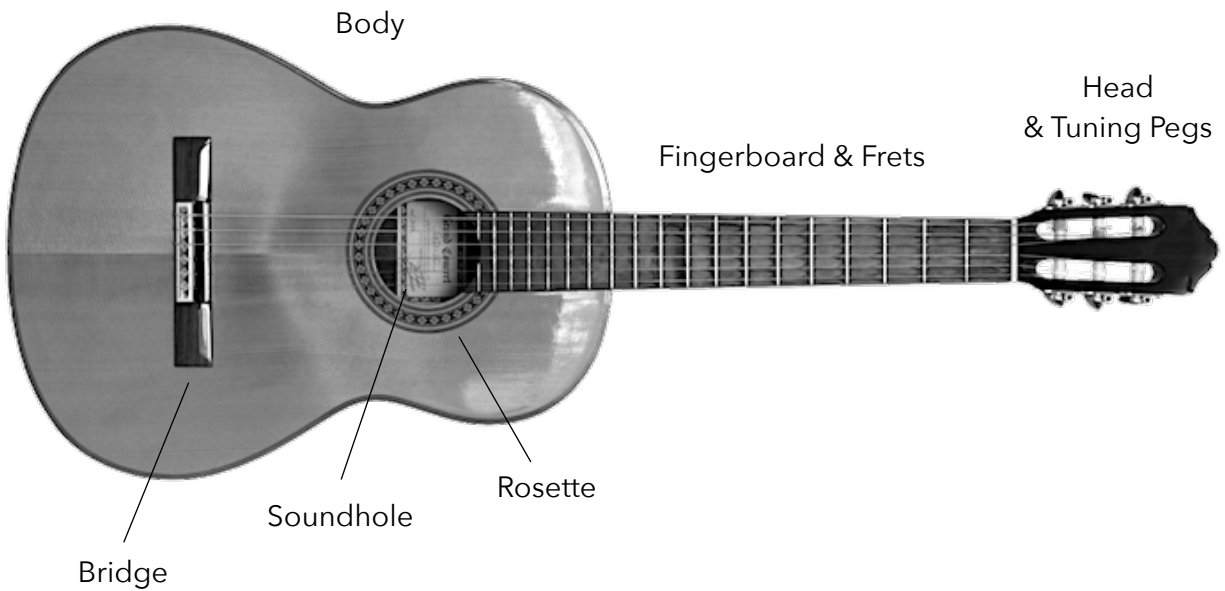


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Hand and Sitting Positions for Classical Guitar

See more photos and video lessons on posture and hand positions: thisisclassicalguitar.com/lessons/

Sitting Position

- The head of the guitar is at eye level (guitar is at a 45° angle)
- Face of guitar straight up and down (not angled back)
- Sit up straight and relax the shoulders and neck

Right Arm & Hand

- Right forearm rests on the guitar in front of the elbow
- Right wrist is straight with a relaxed arch
- Right hand plays around the rosette
- Right hand fingers move into the palm, not up and away
- Right hand thumb is in front of the fingers

Left Arm & Hand

- Left hand thumb is vertical and behind 2nd finger
- Left palm and knuckles are parallel with the strings
- Left wrist is straight, not over-extended
- Left hand fingers are curved and contact the strings on the fingertips



Head of guitar at eye level (guitar at 45° angle)



Same position applies to guitar supports

Beat, Tempo, Notes

Before you begin reading music, review these basic music notation terms and symbols. You can also see the article on the website that includes videos to help you get oriented.

The **beat**, also called **pulse**, is the basic unit of time in a piece of music. For example, if you listen to a song and begin to tap your foot at regular intervals you are likely tapping 'the beat'.

The word **tempo** is used to describe the how fast or slow the beat is moving.

Notes are symbols used in music to represent the pitch and rhythm of a standard musical sound. **Pitch** refers to how high or low a note sounds. The **Rhythm** indicates when to play a pitch.

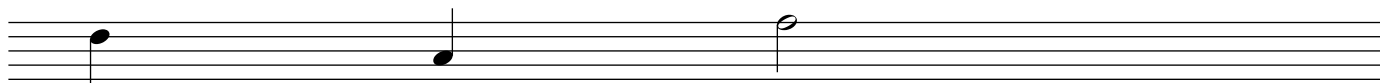
Anatomy of a note:

● ○ Noteheads

♪ ○ Noteheads with stems

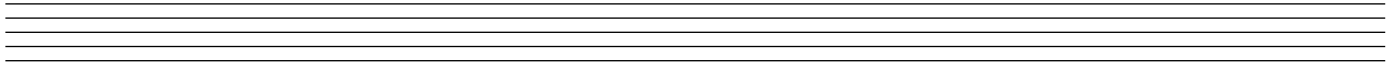
♪ Stems with flags

Notes will be placed on a staff (5 lines), as shown below.

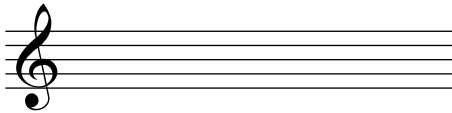


Basic Musical Symbols

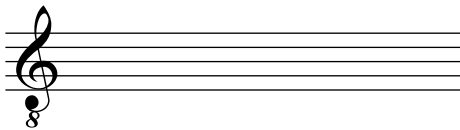
The **Staff** has five lines.



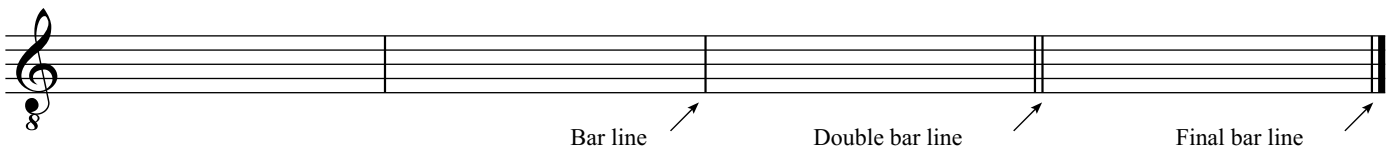
The **Treble Clef Sign** is used in guitar notation (also called the G Clef). The clef indicates which notes are represented by the lines and spaces on a staff. The bottom circular part of the treble clef designates the second to bottom line as G. There are other clefs in music, but guitar primarily uses the treble clef so that's all you need to know for now.



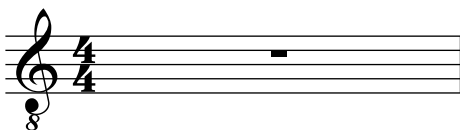
A treble clef with an 8 below is often used in guitar notation. Guitar sounds one octave below where it's written (we'll learn more about that later).



Bars, also called **Measures**, are used to divide the staff into sections. Bar lines divide the staff into bars. Double bar lines usually mark the end of a section. Final bar lines mark the end of a composition (song or piece).



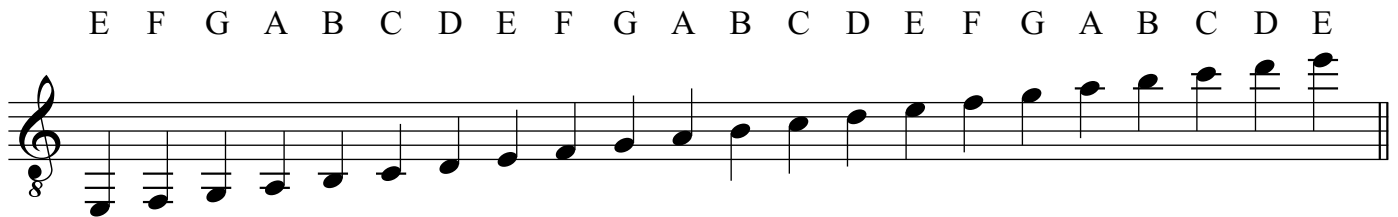
The **Time Signature** tells you how many beats are in each bar and what type of note equals one beat. Beginners only need to know about the top number for now.



The top number states how many beats are in each bar.
The bottom number states the rhythmic value of each beat.

Notes & Rhythms

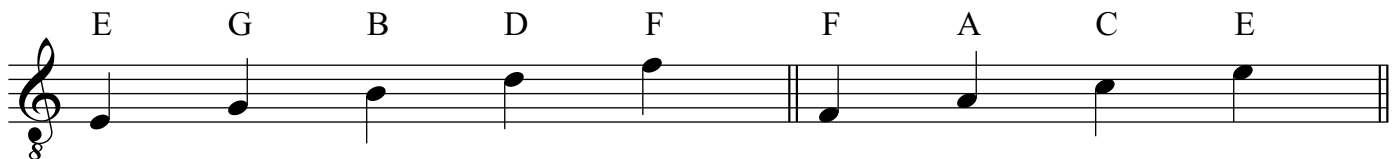
The below staff shows standard music notation starting on the lowest note of the guitar. The lines above and below the staff are called **Ledger Lines** which extend the range of the staff. Notice how the note names go up in the order of the musical alphabet: A - B - C - D - E - F - G and then repeat at a higher pitch. There are actually twelve notes in the musical alphabet but we'll learn about that later.



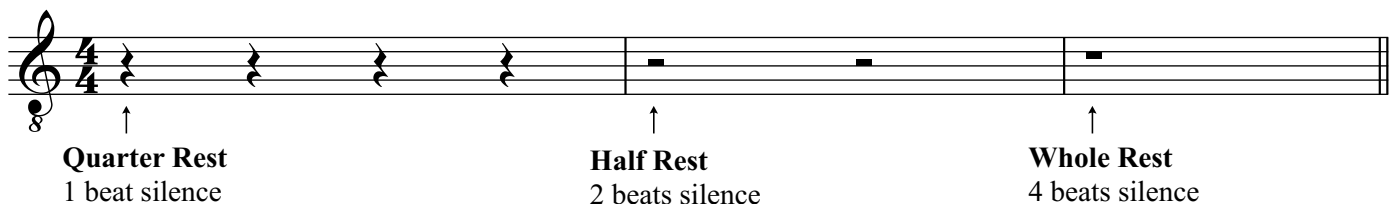
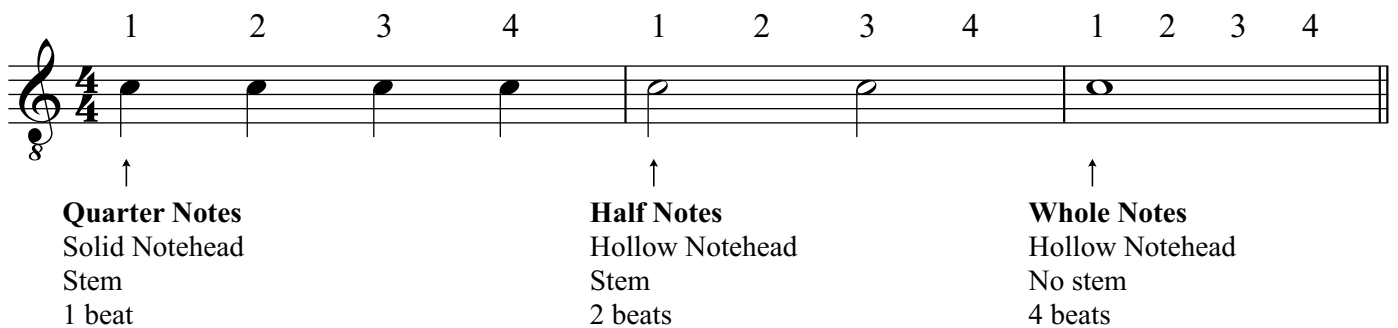
Notes can be placed on the lines or the spaces of the staff to indicate the pitch.

Line Notes Memorization: Every Good Bear Deserves Fish.

Space Notes Memorization: FACE



Rhythm & Beat Values - Beginners only require a simple explanation of rhythmic note values to begin. The below example has a time signature of 4 beats per bar. I've written the beats above each bar. The bottom example shows musical **rests** which are indications of silence that correspond to rhythmic values.



Rhythms for Etude No. 1

Place your right hand thumb on a bass string.
Say the right hand fingering as you play.
Count the beat as you play.

Quarter Notes

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

i m i m i m i m i m i m i m

Half Notes

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

i m i m i m i m

Whole Notes

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

i m i m

Mixed Rhythms

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

i m i m i m i m

Etude No. 1 - Melody

Place your right hand thumb on a bass string to stabilize the hand.

1. Name the notes without playing
2. Name the rhythms without playing (quarter, half, whole)
3. Say the right hand fingering as you play
4. Count the beat as you play

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

i m i m i m i m i m i m i m

Continue Counting

i m i m i m i m i m i m i m

i m i m i m i m i m i m i m

i m i m i m i m i m i m i m

Etude No. 2 - Arpeggios

Arpeggios are notes of a chord played in succession instead of all together.

Let all notes sustain (ring) and count out loud.

Keep the right hand thumb in front of the fingers at all times.

rit. = *Ritardando* indicating a slowing down of the tempo.

Slowly

p i m i p i m i p i m i p i m i

p i m i p i m i p i m i p

p i p i p i p i p i p i p i p i

p m p m p m p m p m p m p

rit.

Nocturne Duet

The student plays the top staff as a solo or duet with a teacher.
Also see the play-along videos for duets in this book.
Stop the sound during bars with *whole note rests* (bar 2 and 4).
Both lines have *repeat signs*. In this song you repeat each line once.
Count out loud as you play.

repeat to the beginning

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

Student

Teacher

repeat 2nd line from here


repeat

Student

Teacher

Notes on the Third String

This is a great time to watch or review the left hand technique video.
The numbers above the notes in guitar music indicate the left hand fingering.
Open String (0), Index (1), Middle (2), Ring (3), Pinky (4).



The image shows two musical staves. The first staff has a treble clef, a G note on the second line, and a '0' above it. The second staff has a treble clef, an A note on the second space, and a '2' above it. A double bar line separates the two staves.

G
0

3rd string
open

A
2

3rd string
2nd fret
2nd finger

Complete the following note names, frets, and strings



The image shows a musical staff with a treble clef and a '3' below it. It contains a sequence of notes: G (open), A (2nd fret), B (3rd fret), C (4th fret), D (5th fret), E (7th fret), F (8th fret), G (9th fret), A (10th fret), B (12th fret), C (13th fret), D (15th fret), E (17th fret), F (18th fret), G (19th fret).

Name: **G** **A**

Fret: **0** **2**

String: **3** **3**



The image shows a musical staff with a treble clef and a '3' below it. It contains a sequence of notes: A (2nd fret), B (3rd fret), C (4th fret), D (5th fret), E (7th fret), F (8th fret), G (9th fret), A (10th fret), B (12th fret), C (13th fret), D (15th fret), E (17th fret), F (18th fret), G (19th fret).

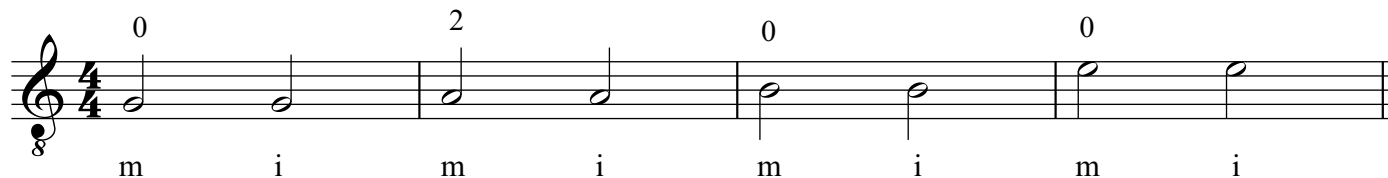
Name: **A** **B**

Fret: **2** **0**

String: **3** **2**

Sight Reading & Review

1. Ascending Note Review



Musical notation for Ascending Note Review. The piece is in 4/4 time, starting on the 8th fret. The melody consists of four measures: the first two measures ascend from the 8th fret (m) to the 9th fret (i), and the last two measures descend from the 9th fret (i) to the 8th fret (m). Fingering is indicated by '0' for the open string and '2' for the second fret.

0 2 0 0
m i m i m i m i

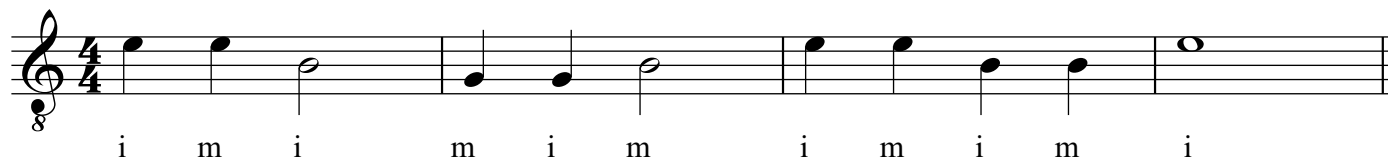
2. Descending Note Review



Musical notation for Descending Note Review. The piece is in 4/4 time, starting on the 8th fret. The melody consists of four measures: the first two measures descend from the 9th fret (i) to the 8th fret (m), and the last two measures ascend from the 8th fret (m) to the 9th fret (i).

i m i m i m i m

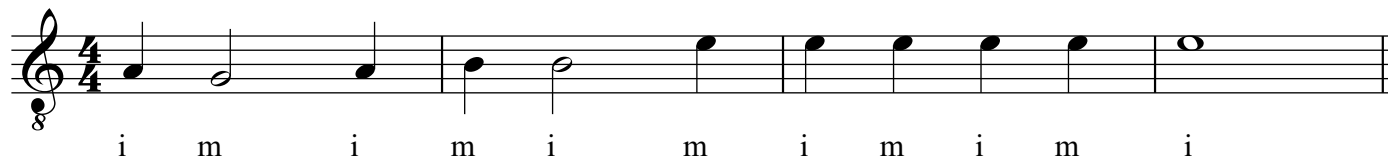
3. Rhythm Review on Open Strings



Musical notation for Rhythm Review on Open Strings. The piece is in 4/4 time, starting on the 8th fret. The melody consists of four measures: the first two measures are quarter notes (i, m, i, m) and the last two measures are quarter notes (i, m, i, m) followed by a half note (i).

i m i m i m i m i

4. Rhythm Review with All Notes



Musical notation for Rhythm Review with All Notes. The piece is in 4/4 time, starting on the 8th fret. The melody consists of four measures: the first two measures are quarter notes (i, m, i, m) and the last two measures are quarter notes (i, m, i, m) followed by a half note (i).

i m i m i m i m i

Moderato

Say the note names out loud as you play. *Moderato* indicates a moderate tempo.

Keep your left hand fingers curved, on the fingertips, and close to the fret.

Playing close to the fret will stop buzzing and allow for a light touch.

Place the right hand thumb on a bass string.

2 0 2 0

i m i m i m i m i m i m i m

i m i m i m i m i m i m i

i m i m i m i m i m i m i m

i m i m i m i m i m i m i

A Fairy Tale

The student plays the top staff as a solo or duet.
Also see the play-along videos for duets in this book.
This piece has 3 beats per bar as indicated by the *time signature*.
Count: 1-2-3 for each bar.

The first system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains four measures of music with lyrics: 'i m i m i m i'. Above the first measure is a '2' and above the second measure is a '0'. The bottom staff is in treble clef and contains four measures of accompaniment with chords and single notes.

The second system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains four measures of music with lyrics: 'm i m i m i m i'. The bottom staff is in treble clef and contains four measures of accompaniment with chords and single notes.

The third system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains four measures of music with lyrics: 'm i m i m i m i'. The bottom staff is in treble clef and contains four measures of accompaniment with chords and single notes.

The fourth system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains four measures of music with lyrics: 'm i m i m i m'. The bottom staff is in treble clef and contains four measures of accompaniment with chords and single notes. The system ends with a double bar line.

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Notes on the First & Second Strings

The following notes use a similar pattern: open string, 1st fret, 3rd fret.
Use the 4th finger on D and G as solo pieces will require in later grades.

B	C	D	E	F	G
0	1	4	0	1	4

2nd string open 2nd string 1st fret 1st finger 2nd string 3rd fret 4th finger 1st string open 1st string 1st fret 1st finger 1st string 3rd fret 4th finger

Complete the following note names, frets, and strings

Name: **D** **C**

Fret: **3** **1**

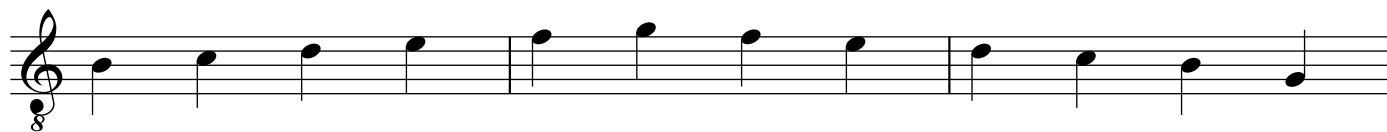
String: **2** **2**

Name: **G** **F**

Fret: **3** **1**

String: **1** **1**

Note Review



Name: **B** **C**

Fret: **0** **1**

String: **2** **2**



Name:

Fret:

String:



Name:

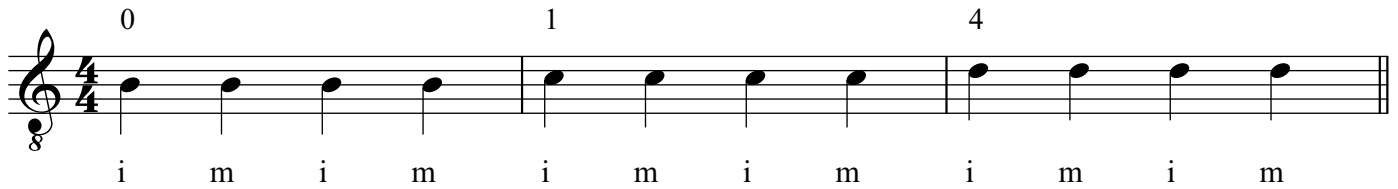
Fret:

String:

Sight Reading & Review

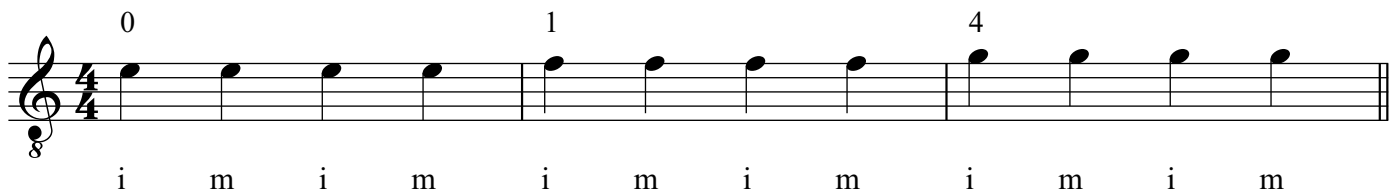
Say the note names out loud as you play the following exercises.
Keep left hand fingers curved, play on fingertips very close to the fret.
Playing close to the fret will stop buzzing and allow for a light touch.
Place the right hand thumb on a bass string.

Second String Notes



Musical notation for the Second String Notes exercise. It consists of a single staff in 4/4 time with a treble clef and a common time signature. The notes are: 0 (open string), 1 (first fret), 4 (fourth fret). The notes are: i m i m i m i m i m i m. The fret numbers 0, 1, and 4 are written above the staff. The note names 'i' and 'm' are written below the staff.

First String Notes



Musical notation for the First String Notes exercise. It consists of a single staff in 4/4 time with a treble clef and a common time signature. The notes are: 0 (open string), 1 (first fret), 4 (fourth fret). The notes are: i m i m i m i m i m i m. The fret numbers 0, 1, and 4 are written above the staff. The note names 'i' and 'm' are written below the staff.

Both Strings Without Fingering



Musical notation for the Both Strings Without Fingering exercise. It consists of two staves in 4/4 time with a treble clef and a common time signature. The notes are: m i m i m i m i m i m i. The note names 'm' and 'i' are written below the staves.

Five Melodies

Say the note names out loud as you play.
Place the right hand thumb on a bass string.

The Mountain

1 4 0 1 4

i m i m i m i m i m i m i m

1 0 4 1 0 1

i m i m i m i m i m i m i

Theme by Joseph Haydn (1732-1809)

m i m i m i m i m i m i

m i m i m i m i m i

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Lightly Row

Musical notation for 'Lightly Row' in 4/4 time. The melody is written on a treble clef staff with a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (half), G4 (quarter), F4 (quarter), E4 (half), D4 (quarter), C4 (quarter), Bb3 (half), A3 (quarter), G3 (quarter), F3 (half), E3 (quarter), D3 (quarter), C3 (half). The lyrics are: i m i m i m i m i m i m.

Go Tell Aunt Rhody

Musical notation for 'Go Tell Aunt Rhody' in 4/4 time. The melody is written on a treble clef staff with a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (half), G4 (quarter), F4 (quarter), E4 (half), D4 (quarter), C4 (quarter), Bb3 (half), A3 (quarter), G3 (quarter), F3 (half), E3 (quarter), D3 (quarter), C3 (half). The lyrics are: i m i m i m i m i m i m.

The Fox

This cunning little piece encourages proper left hand technique through listening skills. Let all notes sustain by keeping C and D down while you play the open E string. You will have to stay on your fingertips and curve your fingers to avoid muting the 1st string!

Musical notation for 'The Fox' in 4/4 time. The melody is written on a treble clef staff with a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (half), G4 (quarter), F4 (quarter), E4 (half), D4 (quarter), C4 (quarter), Bb3 (half), A3 (quarter), G3 (quarter), F3 (half), E3 (quarter), D3 (quarter), C3 (half). The lyrics are: i m i m i m i m etc.

Ode to Joy

Ludwig van Beethoven
(1770-1827)

The student plays the top part as a solo or duet.
The dotted quarter note and eighth note rhythms in bar 4, 8, and 16
should be played by ear (as you naturally hear the melody).
These rhythms will be taught later.

The first system of musical notation for 'Ode to Joy' is presented in a grand staff format. The top staff is a treble clef with a 4/4 time signature. The melody begins with the notes G4, A4, B4, C5, and continues with a dotted quarter note G4 followed by an eighth note F4 in the fourth measure. The lyrics 'm i m i m i m i etc.' are written below the notes. The bottom staff is a bass clef with a 4/4 time signature, providing a simple harmonic accompaniment of quarter notes.

The second system of musical notation continues the melody and accompaniment from the first system. The melody in the treble clef staff continues with quarter notes D5, E5, F5, and G5. The bass clef staff continues with quarter notes G3, F3, E3, and D3.

The third system of musical notation continues the melody and accompaniment. The melody in the treble clef staff continues with quarter notes A5, B5, C6, and B5. The bass clef staff continues with quarter notes C3, B2, A2, and G2.

The fourth system of musical notation concludes the piece. The melody in the treble clef staff ends with a dotted quarter note G4 and an eighth note F4. The bass clef staff concludes with a final chord of G2, B2, and D3.

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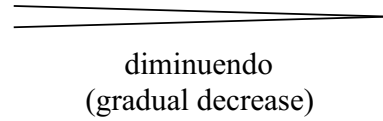
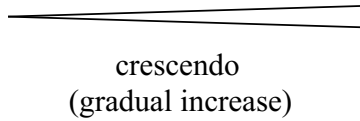
Sight Reading & Dynamics

Dynamics indicate changes in volume and can bring any melody to life. Dynamics are not always marked on the page but musicians add them for expressive effect. Here are a few examples of dynamics you might see:

p
piano
(soft)

mf
mezzo forte
(medium)

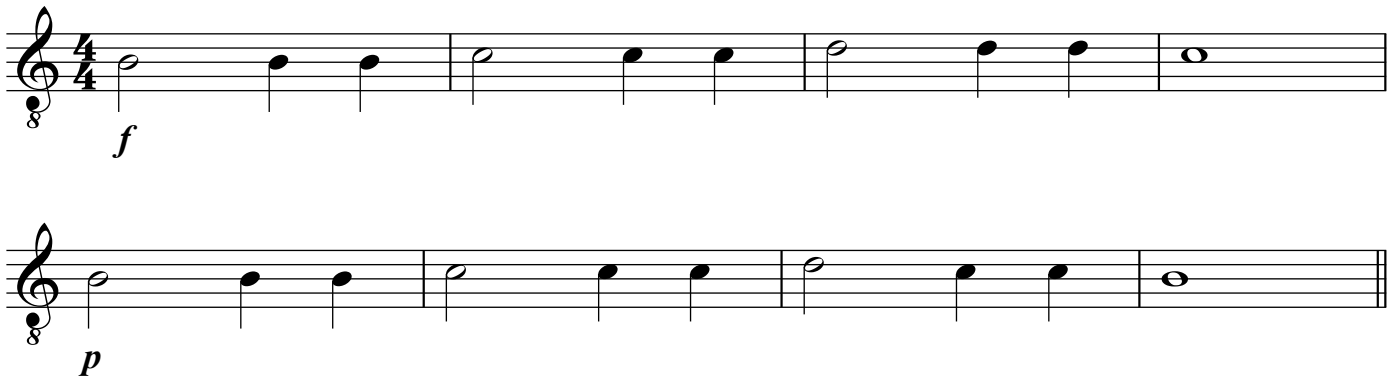
f
forte
(loud)



Play the following example of crescendo and diminuendo



Play the following example of an echo effect (loud first line, soft second line)

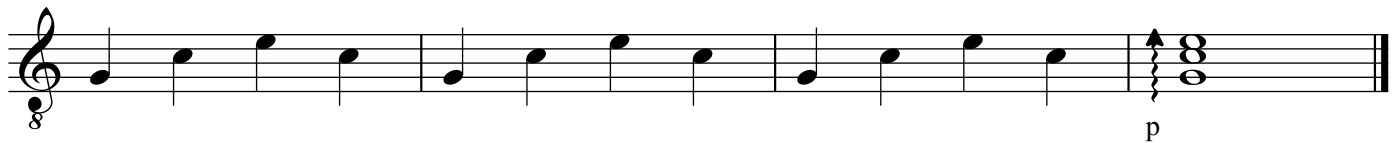


Etude No.3 - Sound Picture

Remember to keep the right hand thumb in front of the fingers.

Strum the final chord from the 3rd string to the 1st string.

Follow the dynamics very carefully.



rit.

Note Review

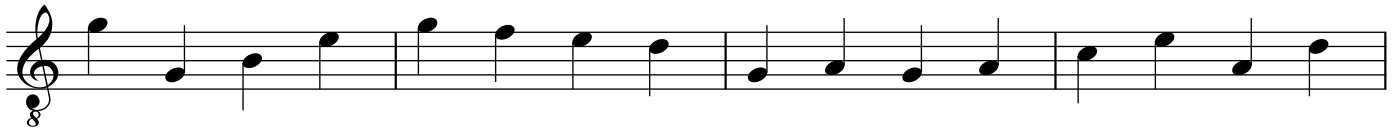
Name the following notes



Name: **G A B**

Fret: **0 2 0**

String: **3 3 2**



Name: **G G**

Fret: **3 0**

String: **1 3**



Name: **G E**

Fret: **3 0**

String: **1 1**

Twinkle, Twinkle, Little Star

Phrasing tip: sing the words as you play and imitate your voice.
Avoid emphasizing each syllable/note equally.
Do your best to alternate right hand fingers after the first line.

The image shows three staves of musical notation for the song 'Twinkle, Twinkle, Little Star'. The first staff is in 4/4 time and includes the lyrics 'm i m i m i m i m i m i' written below the notes. The second and third staves continue the melody without lyrics. The notation uses a treble clef and a key signature of one flat (B-flat).

Lyrics

Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.
Twinkle, twinkle, little star,
How I wonder what you are.

Etude No.4 - The Birds

Hold down all the notes within each bar and let sustain.
Notice the time signature indicates only three beats per bar.
Play slowly and count 1-2-3 for each bar.

8
p i m p i m
mf

p

f

mf *rit.* Fermata (hold longer)

Jazz Cat

The student reads the notes and ignores the written chords.

The teacher plays the chords (leave out the 7ths if needed).

Accompaniment can be strummed or fingerstyle.

Vary the accompaniment pattern to encourage musical flexibility.

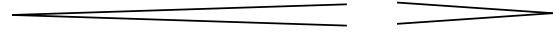
Cmaj⁷ G⁷ Cmaj⁷ Am⁷ G⁷ E⁷ Am⁷ G⁷

m i m i m i

mf

Cmaj⁷ Dm⁷ G⁷ Am⁷ Dm⁷ E⁷ Am⁷ G⁷

p



Cmaj⁷ G⁷ Cmaj⁷ Am⁷ Dm⁷ G⁷ Cmaj⁷

mf

Au clair de la lune

The student plays the notes (ignore the letters indicating chords).
The teacher accompanies with chords (strumming and fingerstyle),
and should vary the accompaniment pattern to encourage musical flexibility.

C G C G C

m i m i

mf

Detailed description: This system shows the first four measures of the piece. The first measure contains four quarter notes: middle C (C4), G4, C4, and G4. The second measure contains two half notes: C4 and G4. The third measure contains four quarter notes: C4, G4, C4, and G4. The fourth measure contains a whole note: C4. Above the staff, the chords C, G, C, G, and C are indicated above the first, second, third, fourth, and fifth measures respectively. Below the staff, the notes 'm i m i' are written under the first four notes. The dynamic marking *mf* is placed below the first measure.

C G C G C

p

Detailed description: This system shows the next four measures. The first measure contains four quarter notes: C4, G4, C4, and G4. The second measure contains two half notes: C4 and G4. The third measure contains four quarter notes: C4, G4, C4, and G4. The fourth measure contains a whole note: C4. Above the staff, the chords C, G, C, G, and C are indicated above the first, second, third, fourth, and fifth measures respectively. The dynamic marking *p* is placed below the first measure.

Dm G

f

Detailed description: This system shows the next four measures. The first measure contains four quarter notes: C4, G4, C4, and G4. The second measure contains two half notes: C4 and G4. The third measure contains four quarter notes: C4, G4, C4, and G4. The fourth measure contains a whole note: C4. Above the staff, the chords Dm and G are indicated above the first and fifth measures respectively. The dynamic marking *f* is placed below the first measure.

C G C G C

mf

Detailed description: This system shows the final four measures. The first measure contains four quarter notes: C4, G4, C4, and G4. The second measure contains two half notes: C4 and G4. The third measure contains four quarter notes: C4, G4, C4, and G4. The fourth measure contains a whole note: C4. Above the staff, the chords C, G, C, G, and C are indicated above the first, second, third, fourth, and fifth measures respectively. The dynamic marking *mf* is placed below the first measure.

Oh! Susanna

Stephen Foster
(1826–1864)

The student plays the notes. The teacher accompanies with chords.

A starting note that doesn't begin on the first beat of the bar is called a *pickup*.

Count the missing beats in the pickup bar (the first note begins on beat 4).

The note near the end of the first line is called a *dotted half note* and counts for 3 beats.

Play the notes with alternating *i-m* as best you can.

Count: 1 2 3 4



I come from A - la - bam - a with a ban - jo on my knee. We're

goin' to Louis - i - an - a my true love for to see.

Oh Su - san - na oh don't you cry for me; I

come from Al - a - bam - a with my ban - jo on my knee.

Waltz

Carl Czerny
(1791-1857)

The student plays the top part as a solo or duet. Notice the dynamics and *phrase marks* indicating *legato*: a smooth and connected sound from note to note. The dots above some notes indicate *staccato*: short and disconnected (opposite of legato). Play staccato by placing the next right hand finger on the string early (therefore stopping the sound).

Andantino

The first system of musical notation consists of two staves. The top staff is in treble clef with a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The melody starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The next measure contains quarter notes D5, E5, and F5. The third measure has quarter notes G5, A5, and B5. The fourth measure has quarter notes C6, B5, and A5. The bottom staff is in bass clef and contains a single dotted half note G2 in each of the four measures.

The second system of musical notation consists of two staves. The top staff continues the melody from the first system. The first measure has quarter notes G4, A4, and B4. The second measure has quarter notes C5, B4, and A4. The third measure has quarter notes G4, F4, and E4. The fourth measure has quarter notes D4, C4, and B3. The bottom staff contains a dotted half note G2 in each measure, with a crescendo hairpin in the first two measures and a decrescendo hairpin in the last two measures.

The third system of musical notation consists of two staves. The top staff continues the melody. The first measure has quarter notes G4, A4, and B4. The second measure has quarter notes C5, B4, and A4. The third measure has quarter notes G4, F4, and E4. The fourth measure has quarter notes D4, C4, and B3. The bottom staff contains a dotted half note G2 in each measure, with a piano (*p*) dynamic marking at the beginning.

The fourth system of musical notation consists of two staves. The top staff continues the melody. The first measure has quarter notes G4, A4, and B4. The second measure has quarter notes C5, B4, and A4. The third measure has quarter notes G4, F4, and E4. The fourth measure has quarter notes D4, C4, and B3. The bottom staff contains a dotted half note G2 in each measure, with a crescendo hairpin in the first two measures and a decrescendo hairpin in the last two measures. The system ends with a double bar line and repeat dots.

Minuet

C. H. Wilton
(1761-1832)

The student plays the top part as a solo or duet.
Notice the phrasing and dynamics as well as the special fingering in bar 9.
This fingering allows you to play legato from D to G without jumping the
same finger over to a new string.

Andantino

The first system of musical notation for the Minuet, measures 1-4. It is written in 3/4 time and G major. The top staff (treble clef) begins with a mezzo-forte (*mf*) dynamic. A slur covers the first four measures. The bottom staff (treble clef) provides a simple accompaniment of quarter notes.

The second system of musical notation, measures 5-8. The top staff continues the melodic line with a slur. A hairpin crescendo is shown between measures 6 and 7. The bottom staff continues the accompaniment.

The third system of musical notation, measures 9-12. The top staff begins with a piano (*p*) dynamic. A slur covers measures 9-12. A hairpin crescendo (*cres.*) is shown between measures 10 and 11. Fingering numbers 3 and 4 are indicated above the notes in measure 9. The bottom staff continues the accompaniment.

The fourth system of musical notation, measures 13-16. The top staff begins with a mezzo-forte (*mf*) dynamic. A slur covers the final four measures. The bottom staff concludes the accompaniment.

Morning

Anton Diabelli
(1781-1858)

The student plays the top part as a solo or duet.
Notice the phrasing and dynamics.

The first system of music is in 4/4 time. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2. The first two measures are marked with a piano (*p*) dynamic. A slur covers the entire melody line.

The second system continues the melody. The right hand plays: G4, A4, B4, C5, B4, A4, G4. The left hand plays: G2, A2, B2, C3, B2, A2, G2. The first two measures are marked with a piano (*p*) dynamic. A slur covers the entire melody line. There are hairpins in the bass line indicating dynamics.

The third system continues the melody. The right hand plays: G4, A4, B4, C5, B4, A4, G4. The left hand plays: G2, A2, B2, C3, B2, A2, G2. The first two measures are marked with a mezzo-piano (*mp*) dynamic, and the last two measures are marked with a mezzo-forte (*mf*) dynamic. A slur covers the entire melody line.

The fourth system concludes the piece. The right hand plays: G4, A4, B4, C5, B4, A4, G4. The left hand plays: G2, A2, B2, C3, B2, A2, G2. The first two measures are marked with a forte (*f*) dynamic, and the last two measures are marked with a piano (*p*) dynamic. A slur covers the entire melody line. The system ends with a repeat sign.

Open Bass Strings

The lines below the staff are called *ledger lines*.
Ledger lines extend the pitch range of the staff.

The image shows a musical staff with a treble clef and a key signature of one flat. The staff is divided into three sections by double bar lines. Above each section, the note name and fret number are given: E 0, A 0, and D 0. Below the staff, the corresponding notes are written on ledger lines. The first note is E on the 6th ledger line, the second is A on the 5th ledger line, and the third is D on the 4th ledger line. Below each note, the string and fret are specified: 6th string open, 5th string open, and 4th string open.

Name the following notes

A musical staff with a treble clef and a 4/4 time signature. The staff contains a sequence of notes: D4, A3, E3, D4, A3, E3, D4, A3, E3, D4, A3, E3, D4, A3, E3. The notes are written on the staff with stems pointing down.

Name: **D** **A** **E**

Fret: **0** **0** **0**

String: **4** **5** **6**

A musical staff with a treble clef and a key signature of one flat. The staff contains a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5. The notes are written on the staff with stems pointing down.

Name: **G** **A**

Fret: **0** **2**

String: **3** **3**

Etude No. 5 - Waltz

This piece combines melody with bass accompaniment. The melody (top three strings) is the prominent musical voice. Play the melody louder than the bass notes. Sustain the melody notes despite their quarter note value (keep fingers down during each bar).

I've used sostenuto marks (dashes) to indicate sustain of the melody notes.

The musical score consists of four staves of music in 3/4 time, marked with an 8. The melody is written on the top three strings of the guitar. Fingerings are indicated by letters 'm' (middle), 'p' (ring), and 'i' (index). Dynamics include 'p' (piano) and 'rit.' (ritardando). Sostenuto marks (dashes) are placed above the melody notes to indicate they should be sustained. The piece concludes with a double bar line.

Staff 1: m p p i p p m p p i p p

Staff 2: m p p i m i

Staff 3: m i m i

Staff 4: m i m p

rit.

Etude No. 6 - Allegro

Make the melody (top three strings) the prominent voice.

Let the last melody note of each scale run sustain for the entire bar.

Allegro indicates a brisk (fast) tempo but never play faster than you can play well.

i m i m i p p p m i m i m p p p

i m i m i m i m i m i m i p p p

i m p m i p

i m *rit.* p

Etude No. 7 - The Lonely Dogwood

The Dogwood is a flowering tree and the official tree of British Columbia, Canada.

This piece introduces the *a* finger during arpeggios.

Hold your left hand fingers down and let all notes sustain.

p i m a p i m a

2 1


2 1

4

rit.

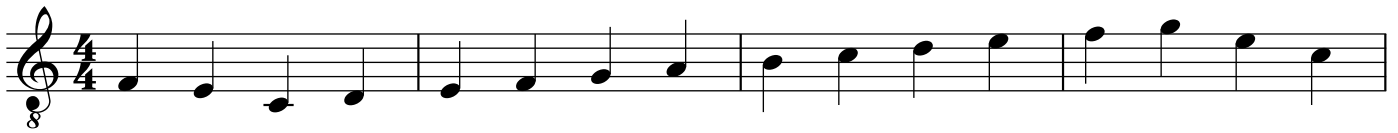
New Notes

C	D	E	F
3	0	2	3



5th string 3rd fret 3rd finger	4th string open	4th string 2nd fret 2nd finger	4th string 3rd fret 3rd finger
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Complete the following note names, frets, and strings



Name: **F** **E** **C**

Fret: **3** **2** **3**

String: **4** **4** **5**



Name: **A** **F**

Fret: **2** **3**

String: **3** **4**

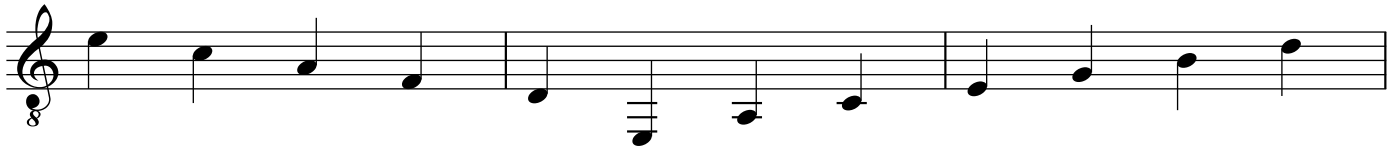
Note Review



Name: **C** **D**

Fret: **3** **0**

String: **5** **4**



Name:

Fret:

String:



Name:

Fret:

String:

Etude No. 8 - Prelude

Hold fingers down and let notes sustain.

3 0 0
p i m p i m

3 0 3
rit...

C Major Scale

This is a C major scale with repeated half notes.
You will learn more about major scales in my Volume 2 method.

Rest your thumb on the 6th string.
Use *i-m* alternation the entire time.
Memorize this scale and warm up with it everyday.

Staff 1: C major scale, first line, 4/4 time signature, treble clef, starting on G4. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Fingering: i, m, i, m, i, m, i, m, i, m.

Staff 2: C major scale, second line, 4/4 time signature, treble clef, starting on A4. Notes: A4, B4, C5, D5, E5, F5, G5, A5. Fingering: i, m, i, m, i, m, i, m, i, m.

Staff 3: C major scale, third line, 4/4 time signature, treble clef, starting on B4. Notes: B4, C5, D5, E5, F5, G5, A5, B5. Fingering: i, m, i, m, i, m, i, m, i, m.

Eighth Notes

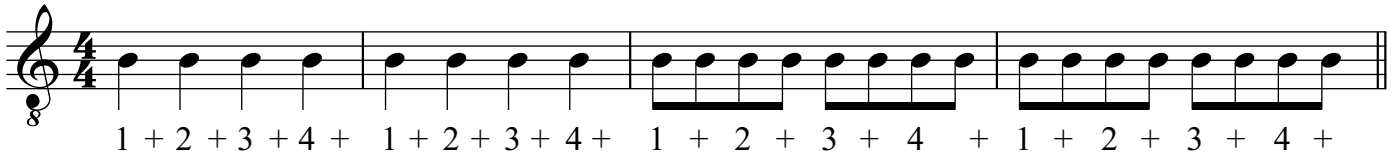
Notice that eighth notes are connected with *beams*.

Eighth notes are half the value of quarter notes.

Therefore, there are two eighth notes in every beat.

Exercise No. 1a

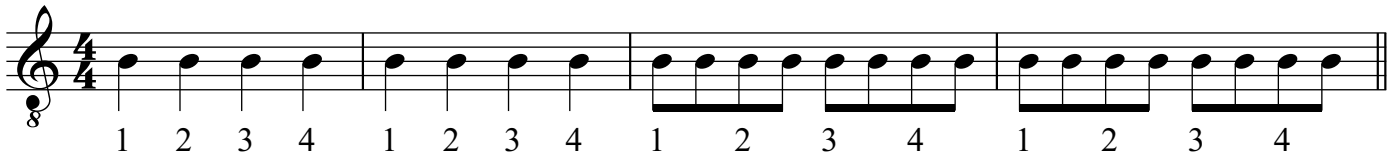
Count the written numbers and say "and" for the plus sign.



Musical notation for Exercise No. 1a, 4/4 time signature. The exercise consists of four measures. The first two measures contain quarter notes (G4, A4, B4, C5). The last two measures contain eighth notes (G4, A4, B4, C5). The counting sequence below the staff is: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Exercise No. 1b

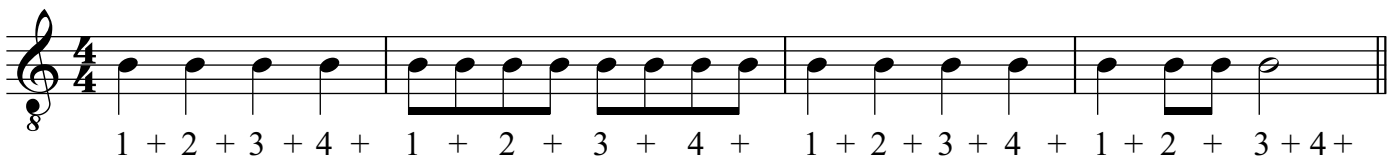
Only count the written numbers (do not say "and" between the quarter beats).



Musical notation for Exercise No. 1b, 4/4 time signature. The exercise consists of four measures. The first two measures contain quarter notes (G4, A4, B4, C5). The last two measures contain eighth notes (G4, A4, B4, C5). The counting sequence below the staff is: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Exercise No. 2a

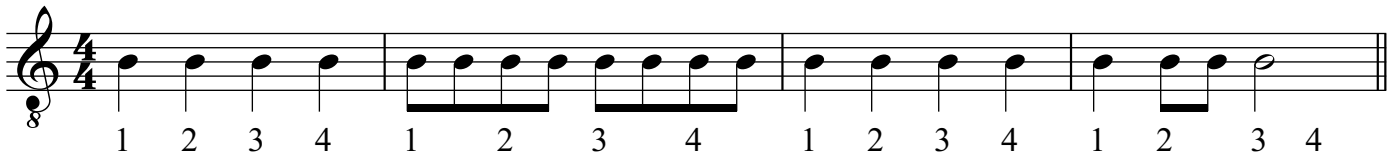
Count the written numbers and say "and" for the plus sign.



Musical notation for Exercise No. 2a, 4/4 time signature. The exercise consists of four measures. The first measure contains quarter notes (G4, A4, B4, C5). The second measure contains eighth notes (G4, A4, B4, C5). The third measure contains quarter notes (G4, A4, B4, C5). The fourth measure contains quarter notes (G4, A4, B4, C5). The counting sequence below the staff is: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Exercise No. 2b

Only count the written numbers (do not say "and" between the quarter beats).



Musical notation for Exercise No. 2b, 4/4 time signature. The exercise consists of four measures. The first measure contains quarter notes (G4, A4, B4, C5). The second measure contains eighth notes (G4, A4, B4, C5). The third measure contains quarter notes (G4, A4, B4, C5). The fourth measure contains quarter notes (G4, A4, B4, C5). The counting sequence below the staff is: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

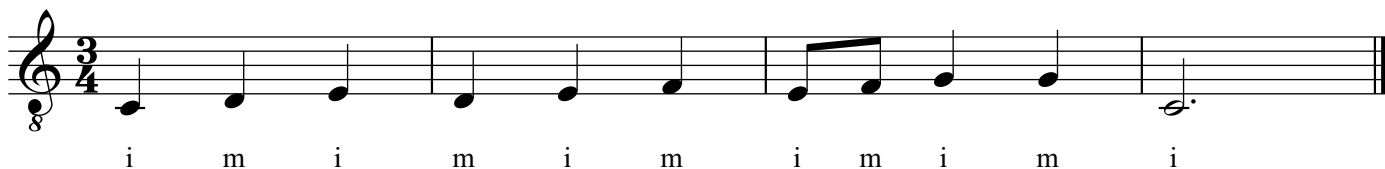
Sight Reading

Exercise 1 - Count 1-2-3-4 as you play. Use your right hand thumb the entire time.




Musical notation for Exercise 1: A single staff in 4/4 time, starting with a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5, Bb4, A4, G4. A dynamic marking 'p' with an arrow pointing right is located below the first two notes.

Exercise 2 - Count 1-2-3 out loud as you play. Use *i-m* the entire time.



Musical notation for Exercise 2: A single staff in 3/4 time, starting with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5, Bb4, A4, G4. Below the staff, the syllables 'i m i m i m i m i m i' are aligned with the notes.

Frère Jacques



Musical notation for Frère Jacques (first line): A single staff in 4/4 time, starting with a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5, Bb4, A4, G4. Below the staff, the syllables 'm i m i etc' are aligned with the notes.



Musical notation for Frère Jacques (second line): A single staff in 4/4 time, starting with a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5, Bb4, A4, G4. Below the staff, the syllables 'i m i m' are aligned with the notes.

Merrily we roll along

Notice the time signature indicates two beats per bar (count 1-2 for each bar).



Musical notation for Merrily we roll along: A single staff in 2/4 time, starting with a treble clef and a 2/4 time signature. The key signature has one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5, Bb4, A4, G4.

Angeline the Baker

Traditional Bluegrass
Fiddle & Banjo Tune

Play the melody with alternating *i-m* fingering.

G C

m i m i

G

G C

G

Minuet

James Hook
(1746-1827)

Edited for this book.

The student plays the top part as a solo or duet.

The first system of the Minuet consists of two staves in 3/4 time. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. A long slur covers the first four measures. The notes in the top staff are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (half). The bottom staff begins with a bass clef and a 3/4 time signature. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), C4 (half).

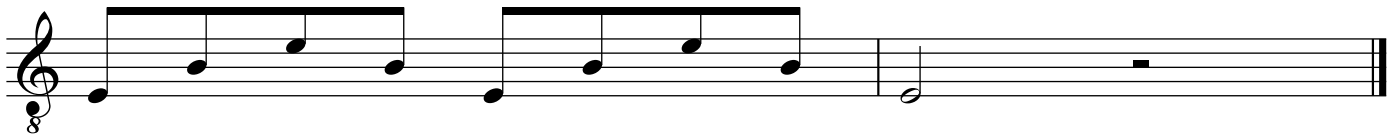
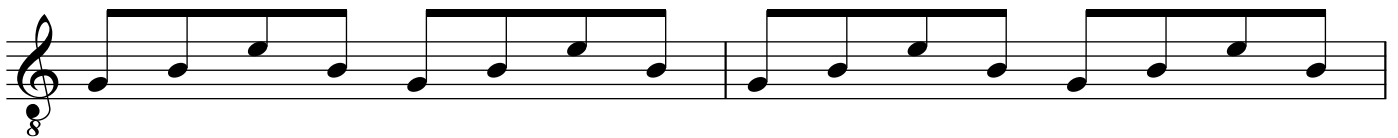
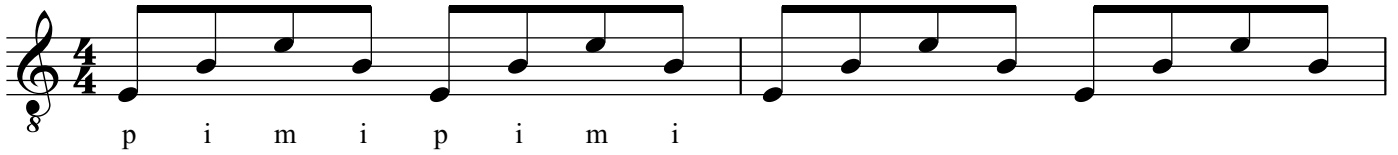
The second system continues the piece. The top staff has a long slur over the first four measures: G4 (quarter), A4 (quarter), B4 (quarter), G4 (half). The notes in the fifth measure are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bottom staff continues with: C4 (quarter), D4 (quarter), E4 (quarter), C4 (half).

The third system features a repeat sign at the beginning. The top staff has two slurs over the first two measures: G4 (quarter), A4 (quarter), B4 (quarter), G4 (half). The notes in the third measure are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bottom staff continues with: C4 (quarter), D4 (quarter), E4 (quarter), C4 (half).

The fourth system concludes the piece. The top staff has a long slur over the first four measures: G4 (quarter), A4 (quarter), B4 (quarter), G4 (half). The notes in the fifth measure are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bottom staff continues with: C4 (quarter), D4 (quarter), E4 (quarter), C4 (half).

Etude No. 9 - Glass

Let all notes sustain.



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Flow Gently, Sweet Afton

Scottish
Folk Song

The student plays the top part as a solo or duet.
The melody is in both parts, phrase together.

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The melody is written in the top staff, and the bass line is written in the bottom staff. The music is in G major and consists of four measures.

The second system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The melody is written in the top staff, and the bass line is written in the bottom staff. The music is in G major and consists of four measures.

The third system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The melody is written in the top staff, and the bass line is written in the bottom staff. The music is in G major and consists of four measures.

The fourth system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The melody is written in the top staff, and the bass line is written in the bottom staff. The music is in G major and consists of four measures.

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3 3 4

First system of musical notation, featuring a treble and bass clef. The treble staff contains a sequence of notes with fingerings 3, 3, and 4. The bass staff contains a sequence of notes, including a sharp sign (#) in the second measure.

3 3 4

Second system of musical notation, featuring a treble and bass clef. The treble staff contains a sequence of notes with fingerings 3, 3, and 4. The bass staff contains a sequence of notes, including a sharp sign (#) in the third measure.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a sequence of notes. The bass staff contains a sequence of notes, including a sharp sign (#) in the third measure.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a sequence of notes. The bass staff contains a sequence of notes, including a sharp sign (#) in the third measure.

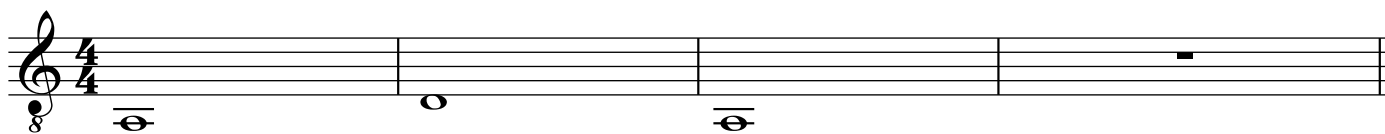
Two Voice Textures

Multiple musical lines can be written and played simultaneously.
When two voices are written, each voice must account for all the beats in the bar.
This allows composers to write exactly how long each note should sustain.
Let's first look at the voices separately and then combine them into one staff.

Voice One (upper)

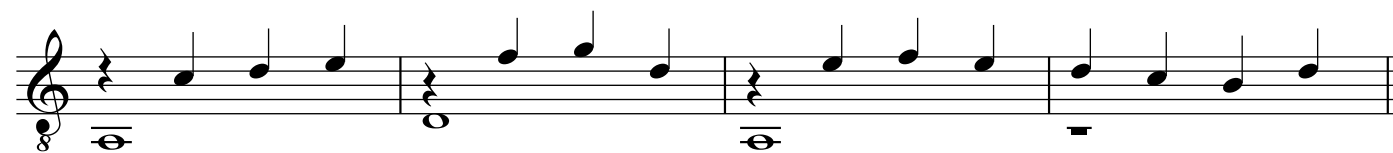


Voice Two (lower)



Both voices on the same staff (two-voice or two-part texture)

Notice how the rests in each voice account for all beats in the bar.



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

Etude No. 10 - The Swan

Different stem directions help keep the voices separate.
Notice the special fingering needed to play legato from G to D.

4 3

p m i m p i m i p m i m

4 3

p m

p →

4 3

p m i m p i m i p

Etude No. 11 - The Old Douglas Fir

Play the melody (stems up) on its own a few times before including the bass notes.
Notice how two notes from separate voices are played at the same time in bar 8 and bar 16.
Play all lower voice notes (stems down) with *p* and all upper voice notes (stems up) with *i-m*.

First system of musical notation, showing the melody (stems up) and bass notes (stems down) for the first four bars. Dynamics *i*, *p*, and *m* are indicated below the bass notes.

Second system of musical notation, showing the melody (stems up) and bass notes (stems down) for bars 5 through 8.

Third system of musical notation, showing the melody (stems up) and bass notes (stems down) for bars 9 through 12.

Fourth system of musical notation, showing the melody (stems up) and bass notes (stems down) for bars 13 through 16.

Dotted Quarter Notes

A dot after a note adds half of its value to its length.
A dotted quarter note equals one and a half beats.

$$\text{♩.} = \text{♩} + \text{♩}$$

Exercise 1a - Deck the Halls. Count out loud as written (say the "and").

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

Exercise 1b - Deck the Halls. Count out loud as written (do not say "and")

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

Exercise 2a - Count out loud as written (say the "and")

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

Exercise 2b - Count out loud as written (do not say "and")

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

Во поле березка стояла

(Little Birch Tree in the Field)

Russian Folk Song

Thanks to my friends Natasha and Galina for recommend this song.
Notice the time signature for this piece has only two beats per bar.
Play all bass notes with *p* and all melody notes with *i-m*.
Do your best to alternate your right hand fingers.

The musical score is written in 2/4 time and one flat. It consists of four systems of music. The first system includes a treble clef, a 2/4 time signature, and a key signature of one flat. The melody is written on a single staff, and the bass line is written on a second staff. The bass line includes fingerings 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm' and dynamics 'p' for each note. The second system continues the melody and bass line. The third system continues the melody and bass line. The fourth system concludes the piece with a double bar line and repeat dots.

The Skye Boat Song

Scottish Folk Song

The student plays the notes. The teacher accompanies with chords.

D.C. al Fine - Return to beginning and play until the *Fine*.

C Am Dm G C

3 0 3 4

F C G C Am

Dm G C F C

3 0 3 4

Fine

Am Dm Am

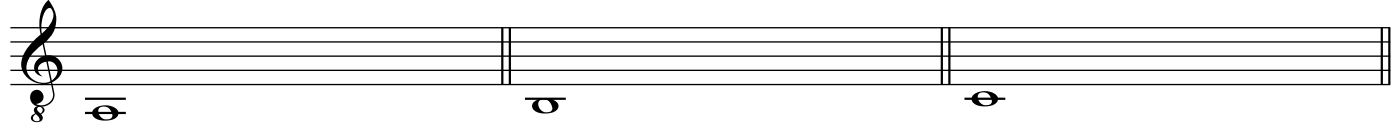
F Am Am

Dm Am F Am G

D.C al Fine

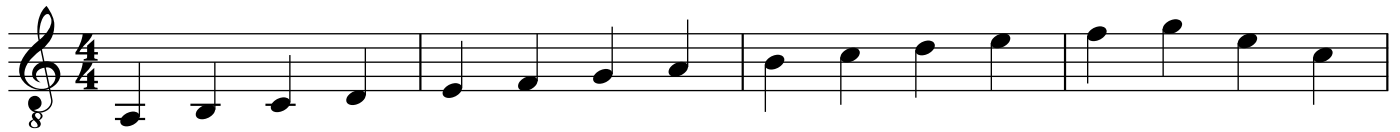
Fifth String Notes

A	B	C
0	2	3



5th string open 5th string 2nd fret 2nd finger 5th string 3rd fret 3rd finger

Name the following notes



Name: **A** **B** **C**

Fret: **0** **2** **3**

String: **5** **5** **5**



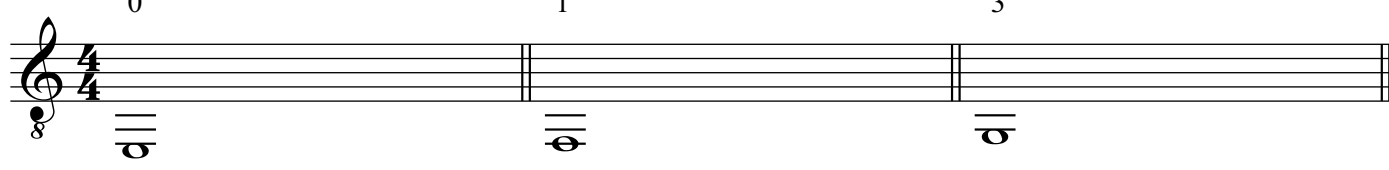
Name: **A** **F**

Fret: **2** **3**

String: **3** **4**

Sixth String Notes

E	F	G
0	1	3



6th string open	6th string 1st fret 1st finger	6th string 3rd fret 3rd finger
--------------------	--------------------------------------	--------------------------------------


Name the following notes



Name: **E** **F** **G**

Fret: **0** **1** **3**

String: **6** **6** **6**



Name: **G** **G** **G**

Fret: **3** **0** **3**

String: **1** **3** **6**

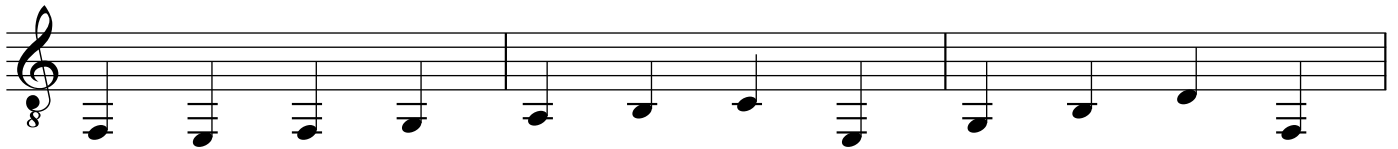
Note Naming



Name: **A** **B**

Fret: **0** **2**

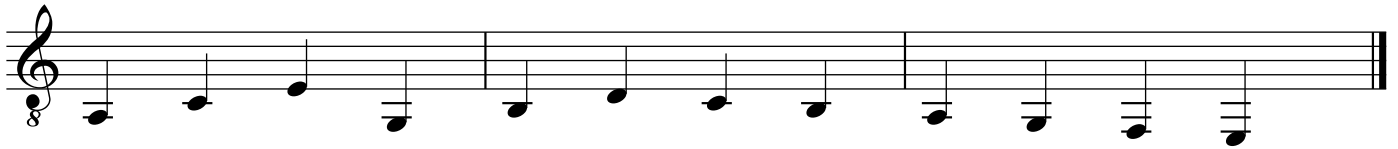
String: **5** **5**



Name:

Fret:

String:



Name:

Fret:

String:

Note Review

Use you *p* on the three bass strings and *i-m* for the top three strings.
Say the note names out loud as you play.

For extra practice, try playing with all *i-m* alternation.

3 0 2 3 0 2 0 1
p → i m i m etc.

4 0 1 4 1 0 4 1

0 2 0 3 2 0 3 2
p →

0 3 1 0 1 3 0 2 3

Sight Reading - The Imitation Game

Notice how every other bar is a repeat one octave lower (same note name but lower).

Use *i-m* for the upper octave and *p* for the lower octave as shown in the first line.

Say the note names out loud as you play.

4 1 0 0 3 2 1 0 4 3 2 0
8 i m i p p p i m i p p p

0 4 1 2 0 3 4 1 0 0 3 2

1 0 2 3 2 0 0 2 0 2 0 3

2 0 3 0 3 1 0 3 2 3 1 0

Leyenda Theme

Isaac Albeniz
(1860-1909)

This piece is notated as one voice for simplicity. Let all notes sustain.
Notice the special fingering to play legato from E to B on the 4th and 5th string.
The time signature indicates six beats per bar.

p m p m p m

Accidentals

Sharps raise the pitch by a half-step (up one fret).

b **Flats** lower the pitch by a half-step (down one fret).

♮ **Naturals** return the note to its regular pitch.

G Chromatic Scale

In the below scale each new string is marked with a string number with a circle around it.

The fingering matches the fret number for this scale so use your third finger on D and G.

When flats are used on open string notes the flat note must be found on an adjacent string.

G	G#	A	A#	B	C	C#	D	D#	E	F	F#
0	1	2	3	0	1	2	3	4	0	1	2

G	Gb	F	E	Eb	D	Db	C	B	Bb	A	Ab	G
3	2	1	0	4	3	2	1	0	3	2	1	0

The Musical Alphabet

There are 12 notes in the traditional musical alphabet. Some notes have two different names but share the same pitch (sound), these are called *enharmonic notes* (indicted with slash marks).

Musical Alphabet: A A#/Bb B C C#/Db D D#/Eb E F F#/Gb G G#/Ab A

With Sharps: A A# B C C# D D# E F F# G G# A

With Flats: A Bb B C Db D Eb E F Gb G Ab A

E Chromatic Scale

This E chromatic scale goes up to the highest note in first position.
The pitches are the same ascending and descending but are spelled with sharps
on the way up and flats on the way down. Say the note names out loud as you play.

0 1 2 3 4 0 1 2 3 4 0 1

⑥ ————— ⑤ ————— ④ —————

2 3 4 0 1 2 3 0 1 2 3 4

③ ————— ② —————

0 1 2 3 4 3 2 1 0 4 3 2

① ————— ② —————

1 0 3 2 1 0 4 3 2 1 0 4

③ ————— ④ ————— ⑤ —————

3 2 1 0 4 3 2 1 0

⑥ —————

Greensleeves

Traditional

The student plays the notes. The teacher accompanies with chords.
Accidentals (sharps and flats) apply to the entire bar. For example, the G#
in the first bar of the third line also applies to the G on the final beat of that bar.

Do your best to alternate *i-m* fingering but don't be too hard on yourself.
Practice alternating, remind yourself to do it, but never get frustrated if
you make small mistakes.

Am G Am

i m i m i m i m i

E Am G Am

1

E Am C G

1 4 1

Am E C

G Am E Am

1 4 1

Malagueñas

The *malagueña* is a style of flamenco music derived from earlier types of the *fandango*. It is often improvised upon and is generally free in its rhythmic interpretation (*cante libre*). The vertical arrow at the end of the second line indicates a strum of the chord (*rasgueado*) using the fingernail of the top side of the *i* finger.

2 1 0
p p p →

p i p i p i →
i

m i m

0 4 2 0 3 1
p p p →

0 4 2 p i p i p i →
p i

Minuet in G

Christian Petzold (1677-1733)
(First Section Only)

The student should practice both parts separately.
If played as a duet, switch parts at the repeat.

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Siciliano

Matteo Carcassi
(1792-1853)

Ties join together the rhythm of two notes of the same pitch.
Sustain for the full value of both notes (but do not re-pluck the 2nd note).
This is an authentic piece by a guitar player and composer of the Classical era.

The first line of music is in 3/4 time, starting with a treble clef and a key signature of one flat. It contains five measures. The first measure has a quarter rest. The second and third measures each contain a dotted half note. The fourth and fifth measures each contain a dotted half note with a slur over them and the word "Tie" written below. Below the notes are the lyrics: i m p i m i.

The second line of music contains five measures. The first measure has a dotted half note. The second measure has a dotted half note. The third measure has a dotted half note with a sharp sign above it. The fourth and fifth measures each contain a dotted half note. Below the notes are the lyrics: i m i.

The third line of music contains five measures. The first and second measures each contain a dotted half note. The third and fourth measures each contain a dotted half note with a slur over them. The fifth measure contains a dotted half note. Below the notes are the lyrics: i m i.

The fourth line of music contains five measures. The first and second measures each contain a dotted half note. The third measure has a dotted half note with a sharp sign above it. The fourth and fifth measures each contain a dotted half note with a slur over them. Below the notes are the lyrics: i a m i.

Farewell

Congratulations! You've made it to the final classical guitar piece in the book. The rhythm used here is called *triplets*: three notes evenly spaced within one quarter note beat (indicated by the bracket). The first note of each triplet group is the melody. Let all notes sustain.

The musical score for "Farewell" is written in 3/4 time and consists of six staves of music. The first staff includes the lyrics "a m i a m i a m i" and a piano (p) dynamic marking. The melody is primarily composed of eighth-note triplets. The first triplet in the first staff has fingerings 3, 2, and 4. Subsequent triplets have fingerings 2, 1, 2, 4, 2, and 1, 2. The accompaniment consists of sustained chords, with the first chord being a D major triad (D-F-A) and subsequent chords being D major triads with various alterations (D-F-A, D-F-A#, D-F-A, D-F-A#). The piece concludes with a final triplet on the sixth staff, followed by a whole note chord (D major triad) and a double bar line.

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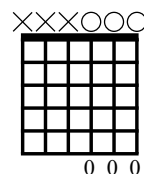
Chord Accompaniment Section

Before learning fingerstyle accompaniment some basic strumming patterns will be played.

Chord Diagrams

- Vertical lines = the strings
- Horizontal lines = the frets
- The string on the left is the 6th string (bass)
- Do not strum strings that have an X.
- The numbers below are the fingering.
- E minor = Strum the top three open strings
- Strum down from the 3rd to the 1st strings using your thumb or a pick.

E Minor (Em)



Hey, Ho, Nobody Home

- Strum four beats per bar as indicated by the slash marks (do not read the notes).
- Count out loud as you strum.
- The teacher plays or sings the melody.

Em

Hey, ho, no - bod - y home. Meat nor drink, nor

mon - ey have I none, yet will I be mer - ry.

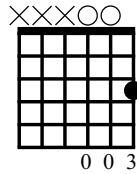
Frère Jacques / Brother John

Traditional
France

The student strums a G Major chord the entire time (do not play the notes).
Strum four beats per bar (there are no slash marks anymore)
Once comfortable strum and sing the lyrics at the same time.

G Major Chord: 1st string, 3rd fret, 3rd finger. Strum the top three strings.

G



G

Frè - re Jac - ques, frè - re Jac - ques, dor - mez - vous? Dor - mez - vous?
Are you sleep - ing? Are you sleep - ing? Bro - ther John, Bro - ther John,

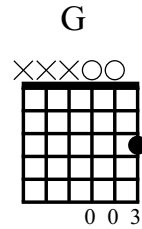
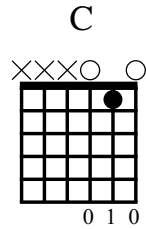
Son nez les ma - ti - nes! son-nez les ma - ti - nes! Ding, dang, dong. Ding, dang, dong.
Morning bells are ring - ing! Morning bells are ring - ing!

London Bridge

Traditional
England

The student strums the chords with four beats per bar and sings.
If no chord is shown, continue strumming the previous chord.

C Major: 2nd string, 1st fret, 1st finger. Strum the top three strings.



C G C

Lon - don Bridge is fal - ling down, fal - ling down, fal - ling down

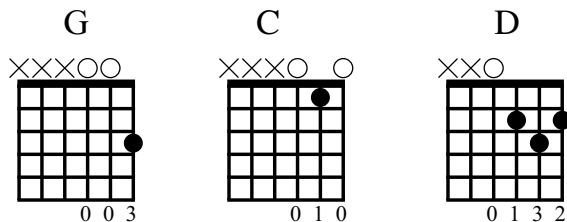
G C

Lon - don Bridge is fal - ling down, my fair la - dy

You Are My Sunshine

Jimmie Davis,
Charles Mitchell,
Paul Rice

Strum the chords with four beats per bar.
Notice that the pickup bar starts on beat two.
D Chord - Follow the chord diagram and strum four strings.



G

You are my sun - shine, my on - ly sun - shine.

C G

You make me hap - py, when skies are grey.

C G

You'll ne - ver know, dear, how much I love you.

D G

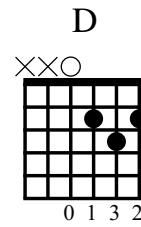
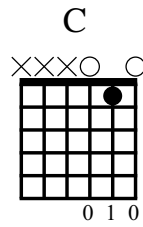
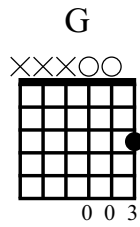
Please don't take my sun - shine a - way.

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Amazing Grace

Traditional Hymn

Strum the chords with three beats per bar.



G C G

A - maz - ing grace, how sweet the sound that

D

saved a wretch like me. - - - I

G C G

once was lost, but now am found; was

D G

blind, but now I see. - -

Red River Valley

Traditional
North American

Strum the chords using the below pattern (count four beats per bar).
Slightly swing/relax the eighth note.

Downstrum = ▢ Upstrum = √

Strum Pattern

1 2 + 3 4

G

0 0 3

C

0 1 0

D

0 1 3 2

G C

Come and sit by my side if you love me.

G D

Do not hasten to bid me adieu.

G C

But remember the Red River Valley,

D G

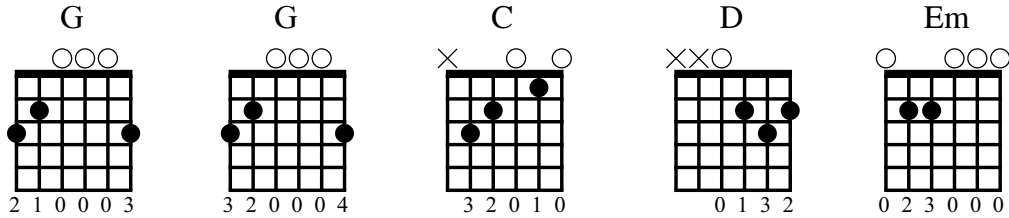
and the cowboy who loved you so true.

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Full Chord Shapes

Memorize these chord shapes for the next few songs.

Notice the alternative fingering for the G chord. The first G chord is quite comfortable, the second is a bit of a stretch but easier to move to the C chord after. Practice both chord shapes. Youth students may have thier teacher choose one.



Tom Dooley - North Carolina Folk Song

Try out the G and C chords by strumming four beats per bar.

Musical notation for the first line of the song. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chord changes are indicated by 'C' above the first bar and 'G' above the fourth bar.

Hang down your head, Tom Doo - ley. Hang down your head and cry.

Musical notation for the second line of the song. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. A chord change is indicated by 'C' above the fourth bar.

Hang down your head, Tom Doo - ley. Poor boy you're bound to die.

Danny Boy

Traditional Irish

Bars containing two chords receive two beats per chord.

G C G

Oh, Dan-ny boy, - the pipes the pipes are call - ing, from glen to glen and down the moun-tain

D G C

side. The sum-mer's gone - and all the ros - es fall - ing. It's you, it's

G D G C

you, must go, and I must bide. But come ye back when sum-mer's in the

G Em C D

mead - ow, or when the val - ley's hushed and white with snow. 'Tis I'll be

G C G D G

there in sun-shine or in shad - ow, oh, Dan-ny boy, oh, Dan-ny boy, I love you so!

Shenandoah

American Folksong


The chords change more often in this song.
Pick a slow tempo to begin.

G C




Oh. Shen-an- doah__ I long to see you,__ A - way_____ you roll-ing

G C D Em C



riv - er,_____ Oh Shen - an - doah__ I long to see you,__ A -

G C G Em G D G

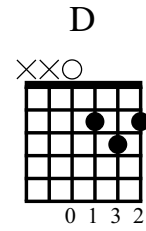
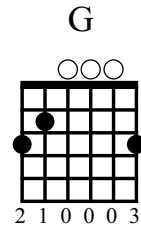
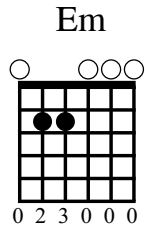
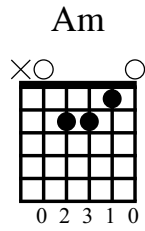


way_____ we're bound a - way_____ a-cross the wide_____ Miss-ou - ri.

Scarborough Fair

Traditional

Strum with any strumming pattern as long as there are three beats per bar.
In the following pages we will also learn this song with fingerstyle accompaniment.



Am Em Am

Are you go - ing to Scar - bor - ough Fair?

D Am

Par - sley, sage, rose - ma - ry and thyme.

Em Am G

Re - mem - ber me to the one who lives there, —

Am G Em Am

She once was a true love of mine.

Tablature

Tablature (TAB) is another system of written music for guitar. TAB is a visual representation of the six strings on the guitar. The bottom line is the 6th string, the top line is the 1st string. The numbers indicate the frets (not the fingering).

The below example demonstrates the same notes on both the notation staff and the TAB.

The image shows a musical staff and a guitar tablature (TAB) system. The musical staff is in treble clef and contains six notes: E, E, D, B, F, and D. The TAB system below it consists of six horizontal lines representing the guitar strings. The notes are represented by numbers on these lines: 0, 0, 0, 2, 3, and 3. Below the TAB, arrows point to each note with a label: '6th string open', '1st string open', '4th string open', '5th string 2nd fret', '4th string 3rd fret', and '2nd string 3rd fret'. The letters 'T', 'A', and 'B' are written vertically on the left side of the TAB lines.

Please Note

Tablature has been in use for centuries going back to the Renaissance lute. Modern TAB often omits rhythm and other musical indications so it has some clear disadvantages. Most importantly, it does not allow you to communicate with non-guitarists. However, it can still be useful for direct guitar knowledge and popular music can often be found in TAB.

Scarborough Fair (Fingerstyle)

Play the TAB as eighth notes (two notes for each beat).

When playing fingerstyle, only use the left hand fingers needed for each chord.

Let all notes sustain within each chord.

Am Em Am

Are you go-ing to Scar - bor-ough Fair?

p i m a m i p i m a m i p i m a m i (continue)

D Am

Par - sley, sage, rose - ma - ry and thyme.

p a r s l e y s a g e r o s e m a r y a n d t h y m e

Em Am G

Re - mem - ber me to the one who lives there,___

r e m e m b e r m e t o t h e o n e w h o l i v e s t h e r e , _ _ _

Am G Em Am

She once was a true love of mine.

s h e o n c e w a s a t r u e l o v e o f m i n e

Will the Circle Be Unbroken?

Ada R. Habershon &
Charles H. Gabriel

The student plays the TAB (4 beats per bar).
Notice the bassline contained in this fingerstyle accompaniment.
Use your thumb for the bass notes and i, m, a for the top three strings.

G

Will the cir - cle be un - bro - ken, by and

TAB: Treble clef, 4/4 time. Chords: G. Fingering: 3 0 0 | 3 0 0 | 3 0 0 | 3 0 0 | 3 0 0 | 3 0 2

C G

by, by and by? Is a

TAB: Treble clef, 4/4 time. Chords: C, G. Fingering: 0 1 0 | 0 1 0 | 0 1 0 | 3 0 0 | 3 0 0 | 3 0 0 | 3 0 0

bet - ter home a - wait - ing, in the

TAB: Treble clef, 4/4 time. Chords: G. Fingering: 3 0 0 | 3 0 0 | 3 0 0 | 3 0 0 | 3 0 0 | 3 0 0

D G

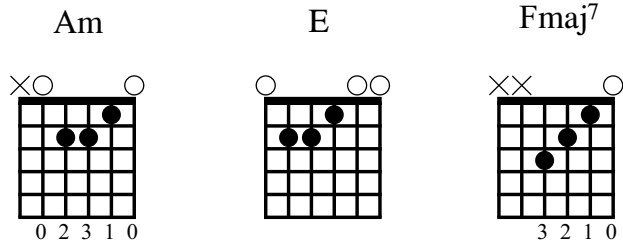
sky? in the sky?

TAB: Treble clef, 4/4 time. Chords: D, G. Fingering: 3 0 0 | 3 0 0 | 2 3 2 | 3 0 0 | 3 0 0 | 3 0 0 | 3 0 2

Saint James Infirmary Blues

American
Folksong

The student should first strum the chords and then
invent a simple fingerstyle accompaniment.



Am E Am E Am E Am Fmaj⁷

E Am E |1. Am Fmaj⁷ E Am

|2. Am Fmaj⁷ E Am

House of the Rising Sun

American
Folksong

Strum the chords and then learn the TAB. Play the TAB as triplets (three notes to each beat) as indicted in the first bar.

Am C D Fmaj⁷ Am C

p i m a m i p i m a m i (continue)

E Am C D Fmaj⁷

There is a house in New Or - leans they

Am C E Am C

call the Ris - ing_ Sun. It's been the ru-in__ of

D Fmaj⁷ Am E Am

many__ poor gal, and I oh Lord__ was_ one.

Scales for Blues and Popular Music

Below is the pentatonic minor and blues scales up to the highest notes in position. These can be used for soloing over the following blues chords and other chord progressions such as House of the Rising Sun.

A Pentatonic Minor (open position)

A Pentatonic Minor (closed position)

Closed position scales can be moved around the fingerboard to change the key. Example: If you start the pattern on the 6th fret it will be an A# pentatonic minor scale.

A Blues Scale (closed position)

By adding an extra note to the pentatonic minor scale we can create a blues scale.

Twelve Bar Blues

Use the TAB to check your note locations.
 Take a solo using the A pentatonic minor scale.
 When finished repeating, end using the A chord instead of E.
 Swing the beat (think: long-short-long-short).

A

T				
A				
B	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2
	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0

D A

T				
A				
B	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	0 0 0 0 0 0 0 0	2 2 2 2 2 2 2 2
	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0

E D A E

T				
A				
B	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2
	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0

The Shuffle

A

1 3
0 0

T
A
B

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D A

1 3
0 0

T
A
B

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E D A (E)

1 3
0 0

T
A
B

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Rhythm Riff Blues

A

T
A
B

2	2	0	0	2	2			2	2	0	0	2	2		
0	0			0	0			0	0			0	0		

D

A

T
A
B

3	3	1	1	3	3	1	1	2	2	0	0	2	2	0	0
0	0			0	0			0	0			0	0		

E

D

A

(E)

T
A
B

2	2	0	0	3	3	1	1	2	2	0	0	2	2	0	0
0	0			0	0			0	0			2	2	2	2
												0	0	0	0

Right Hand Technique Routine

No. 1 - i, m alternation in groups of four

i m i m i m i m i m i m i m i m i m

No. 2 - i, m alternation in groups of three

i m i m i m i m i m i m i m

No. 3 - p, i alternation

Remember to keep the thumb in front of the fingers during arpeggios. Checking your guitar position may help.

p i p i p i p i p i p i p i p i

No. 4 - p, i, m arpeggio pattern

p i m p i m p i m p i m

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No. 5 - p, m, i arpeggio pattern

p m i p m i p m i p m i

No. 6 - p, i, m, a arpeggio pattern

p i m a p i m a p i m a p i m a

No. 7 - p, a, m, i arpeggio pattern

p a m i p a m i p a m i p a m i

No. 8 - p, i, m, a bass strings arpeggio pattern

p i m a p i m a p i m a p i m a

Left Hand Technique Routine

Tablature has been included to clarify the upper position playing.
These exercises use the one-finger-per-fret rule or one finger after the other.
Keep the left hand palm and knuckles aligned with the strings.
Play on your fingertips and curve each joint of each finger.
Use your right hand thumb for the bass strings and *i-m* for the top three strings.

No. 1 - Fingers 1-2-3-4 on all strings

Start at the 5th fret on the 6th string and play one left hand finger after the other.

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

T
A
B

5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8

No. 2 - Fingers 1 and 4 on all strings

Start at the 5th fret, 6th string, 1st finger and play with only fingers 1 and 4.
Observe the one-finger-per-fret rule.

1 4 1 4 1 4 1 4 1 4 1 4

T
A
B

5 8 5 8 5 8 5 8 5 8 5 8

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No. 3 - Finger Pattern 1-4-3-4-2-4

Start at the 5th fret, 6th string, 1st finger and use the one-finger-per-fret rule.

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

T
A
B

5 8 7 8 6 8 5 8 7 8 6 8 5 8 7 8 6 8

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

T
A
B

5 8 7 8 6 8 5 8 7 8 6 8 5 8 7 8 6 8

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Single String Chromatic Scales

These scales teach you the musical alphabet and every note on the guitar.

Memorize the pattern but don't worry about reading the notes.

The fingering is the same for all the strings (1-2-3-4 on every four frets).

Say the note names out loud.

1st String - E Chromatic

I. V. IX. V. I.
 0 1 2 3 4 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 4 3 2 1 0

E F F# G G# A A# B C C# D D# E Eb D Db C B Bb A Ab G Gb F E

T
A
B

2nd String - B Chromatic

B C C# D D# E F F# G G# A A# B Bb A Ab G Gb F E Eb D Db C B

T
A
B

3rd String - G Chromatic

G G# A A# B C C# D D# E F F# G Gb F E Eb D Db C B Bb A Ab G

T
A
B

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4th String - D Chromatic

D D# E F F# G G# A A# B C C# D Db C B Bb A Ab G F# F E Eb D

T
A
B
0 1 2 3 4 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 2 1 0

5th String - A Chromatic

A A# B C C# D D# E F F# G G# A Ab G F# F E Eb D Db C B Bb A

T
A
B
0 1 2 3 4 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 2 1 0

6th String - E Chromatic

E F F# G G# A A# B C C# D D# E Eb D Db C B Bb A Ab G Gb F E

T
A
B
0 1 2 3 4 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 2 1 0

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Scales

I have included a small number of scales in preparation for the next level of study. Beginners should continue to my Volume Two method book to fully understand the theory of scales, arpeggios, and key signatures. Use i-m and m-a alternation for all scales.

E Chromatic 1 Octave

2 3 4 0 1 2 3 0 1 2 3 4 0 4 3 2 1 0 3 2 1 0 4 3 2

④ ③ ② ① ② ③ ④

The diagram shows a single octave of a chromatic scale starting on E4. The notes are: E4 (2), F4 (3), F#4 (4), G4 (0), G#4 (1), A4 (2), A#4 (3), B4 (0), B#4 (1), C5 (2), C#5 (3), D5 (4), D#5 (0), E5 (4), E4 (3), D4 (2), C4 (1), B3 (0), A3 (3), G3 (2), F3 (1), E3 (0), D3 (4), C3 (3), B2 (2).

E Chromatic 2 Octaves

0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 0 1 2 3 4 0

⑥ ⑤ ④ ③ ② ①

The diagram shows the first octave of a chromatic scale starting on E3. The notes are: E3 (0), F3 (1), F#3 (2), G3 (3), G#3 (4), A3 (0), A#3 (1), B3 (2), B#3 (3), C4 (4), C#4 (0), D4 (1), D#4 (2), E4 (3), E3 (0), D3 (1), C3 (2), B2 (3), A2 (4), G2 (0), F2 (1), E2 (2), D2 (3), C2 (4), B1 (0).

4 3 2 1 0 3 2 1 0 4 3 2 1 0 4 3 2 1 0 4 3 2 1 0

② ③ ④ ⑤ ⑥

The diagram shows the second octave of a chromatic scale starting on E4. The notes are: D#4 (4), D4 (3), C#4 (2), C4 (1), B#3 (0), B3 (3), A#3 (2), A3 (1), G#3 (0), G3 (4), F#3 (3), F3 (2), E#3 (1), E3 (0), D#3 (4), D3 (3), C#3 (2), C3 (1), B#2 (0), B2 (4), A#2 (3), A2 (2), G#2 (1), G2 (0), F#2 (4), F2 (3), E#2 (2), E2 (1), D#2 (0), D2 (4), C#2 (3), C2 (2), B#1 (1), B1 (0).

One Octave Major Scales

These scales have been left unfingered for flexibility in teaching styles.

Key Signatures will be discussed in my Volume 2 method book.

I have added accidentals in addition to the key signature.

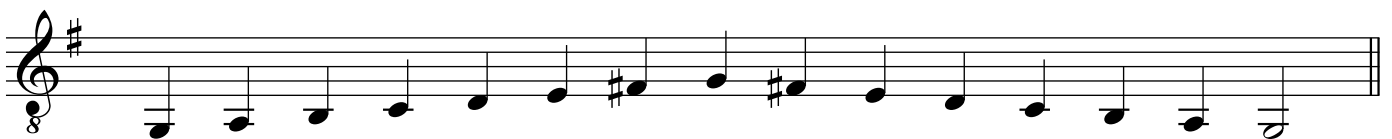
C Major



G Major Upper Octave



G Major Lower Octave



F Major



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A Natural Minor



E Natural Minor



D Natural Minor



Reference for Basic First Position Notes

Review the notes you've learned as you progress through the book.
I suggest colouring each new note with a yellow highlighter as you learn.

A musical staff in treble clef with a 'C' time signature. It contains six whole notes: E (6th string open), F (6th string 1st fret, 1st finger), G (6th string 3rd fret, 3rd finger), A (5th string open), B (5th string 2nd fret, 2nd finger), and C (5th string 3rd fret, 3rd finger). Vertical bar lines separate the notes.

E	F	G	A	B	C
6th string open	6th string 1st fret 1st finger	6th string 3rd fret 3rd finger	5th string open	5th string 2nd fret 2nd finger	5th string 3rd fret 3rd finger

A musical staff in treble clef with a 'C' time signature. It contains six whole notes: D (4th string open), E (4th string 2nd fret, 2nd finger), F (4th string 3rd fret, 3rd finger), G (3rd string open), A (3rd string 2nd fret, 2nd finger), and B (2nd string open). Vertical bar lines separate the notes.

D	E	F	G	A	B
4th string open	4th string 2nd fret 2nd finger	4th string 3rd fret 3rd finger	3rd string open	3rd string 2nd fret 2nd finger	2nd string open

A musical staff in treble clef with a 'C' time signature. It contains five whole notes: C (2nd string 1st fret, 1st finger), D (2nd string 3rd fret, 4th finger), E (1st string open), F (1st string 1st fret, 1st finger), and G (1st string 3rd fret, 4th finger). Vertical bar lines separate the notes.

C	D	E	F	G
2nd string 1st fret 1st finger	2nd string 3rd fret 4th finger	1st string open	1st string 1st fret 1st finger	1st string 3rd fret 4th finger

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Chord Reference

Not all of the below chords were covered in this book, additional chords have been added for the benefit of supplemental materials. I suggest colouring each new chord with a yellow highlighter as you learn.

C	C	G	G	G	G ⁷
XXXO O	X O O	XXOOO	OOO	OOO	OOO
0 1 0	3 2 0 1 0	0 0 0 3	2 1 0 0 0 3	3 2 0 0 0 4	3 2 0 0 0 1

D	D ⁷	Dm	E	E ⁷	Em
XXO	XXO	XXO	OOO	OOO	OOO
0 1 3 2	0 2 1 3	0 2 4 1	0 2 3 1 0 0	0 2 0 1 0 0	0 2 3 0 0 0

A	A ⁷	Am	F	Fmaj ⁷	B ⁷
XO O	XO O O	XO O	XX	XX O	X O
0 1 2 3 0	0 1 0 2 0	0 2 3 1 0	3 2 1 1	3 2 1 0	2 1 3 0 4