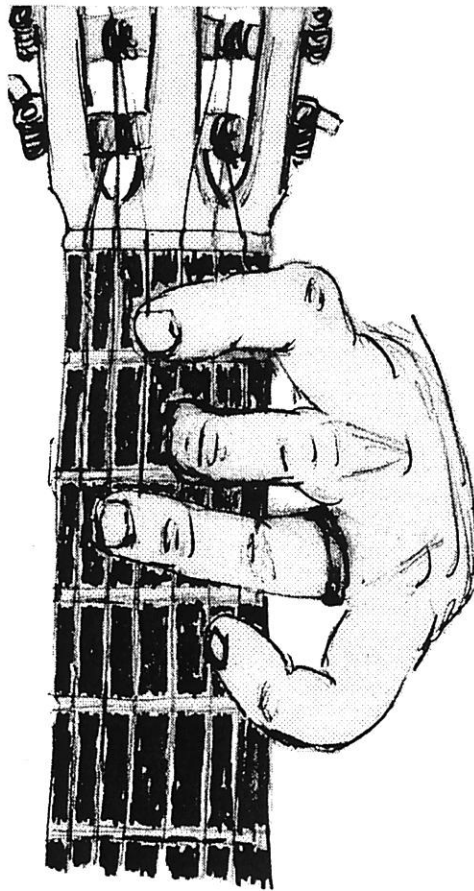


# Guitar Basics

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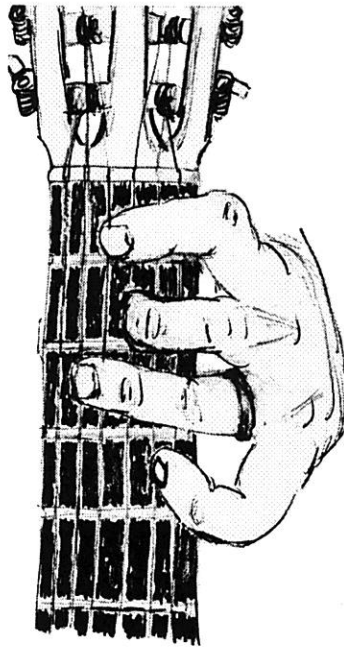


by  
Brian Newman

# Guitar Basics

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first edition, revised



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(503) 799-7974 or email: [brian@briannewmanmusic.com](mailto:brian@briannewmanmusic.com)



Brian Newman *Music*

[www.briannewmanmusic.com](http://www.briannewmanmusic.com)

# Preface

## The Basics

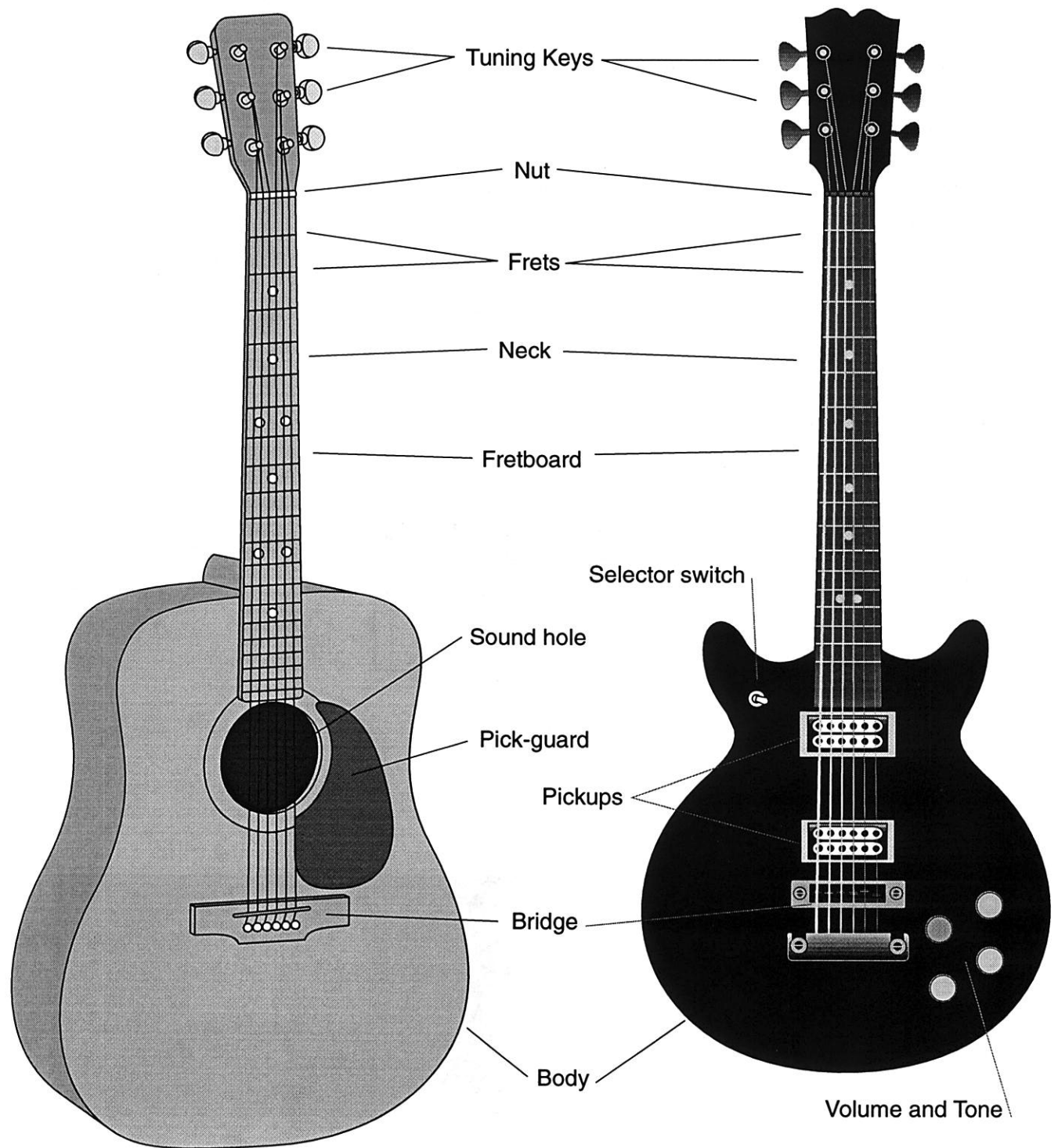
People learn to play guitar for different reasons, from self-amusement, the amusement of friends, to making a career of it. To a large degree, the goal determines the course of study. Someone who wants to strum in front of a campfire will want to learn some basic chords and rhythms; someone who wants to play in a band will need to learn bar chords and scales.

I've gathered these concepts and present them in this book to serve as a launch pad for further study, for whatever goal you may have. This book is meant as a text for private and group lessons. The main concepts covered are note reading, chording, fingerpicking and major scales. These basic skills are rudimentary for any style of playing.

After completing this book, you should have solid basic skills and a clearer idea as to what style or styles to pursue.

The best way to go about learning any instrument is to find a good teacher and develop a consistent practice routine. While this book is not meant to be a substitute for a good instructor, it is meant to get your feet wet in the realm of musicianship. It is my goal to present these basic concepts in a way that encourages the student to learn more.

# Parts of the Guitar





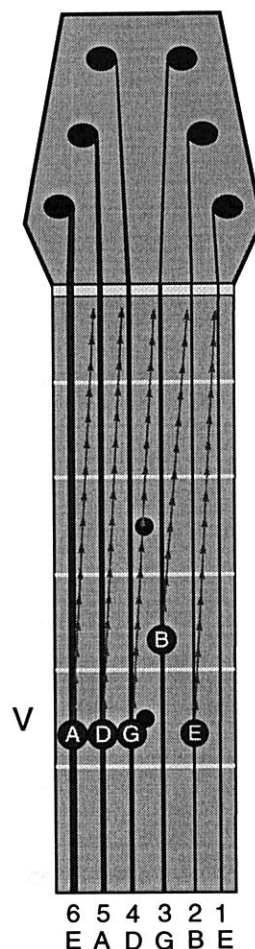
# Tuning

## Relative Tuning

Assuming that the 6th string is in tune, pressing the 6th string on the 5th fret produces the pitch A, which is the same pitch as the next open string, string 5.

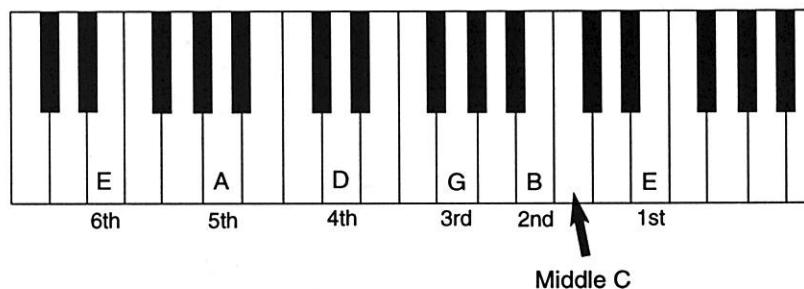
Pressing the 5th string at the 5th fret produces the pitch D, the same pitch as the next open string, string 4.

The 4th string at the 5th fret produces G, the 3rd string at the 4th fret produces B and the 2nd string at the 5th fret produces E.



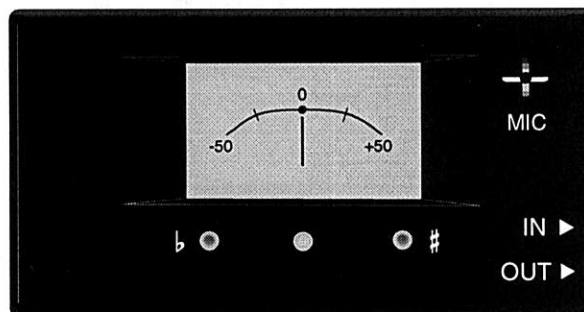
## Tuning to a Piano

The notes of the piano corresponding to the guitar:

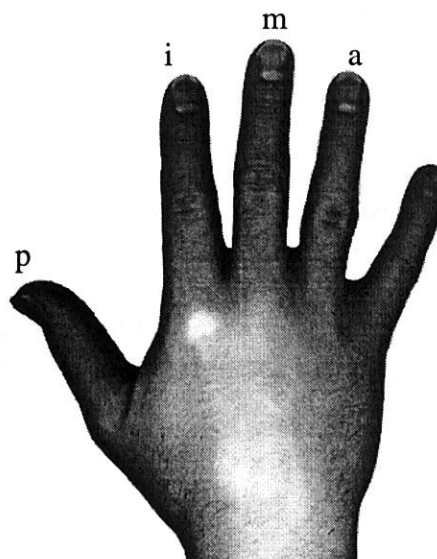
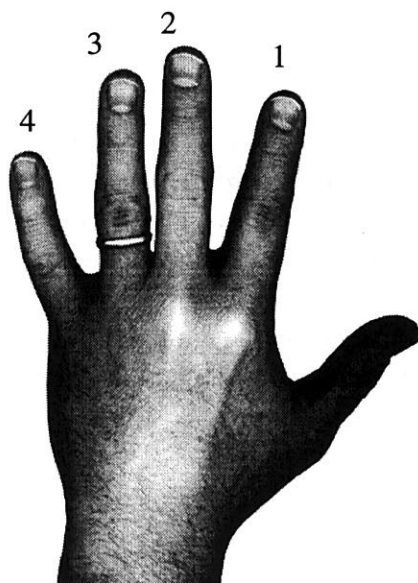


## Using an Electronic Tuner

Electronic tuners have a small mic for pick up, or may be plugged into.

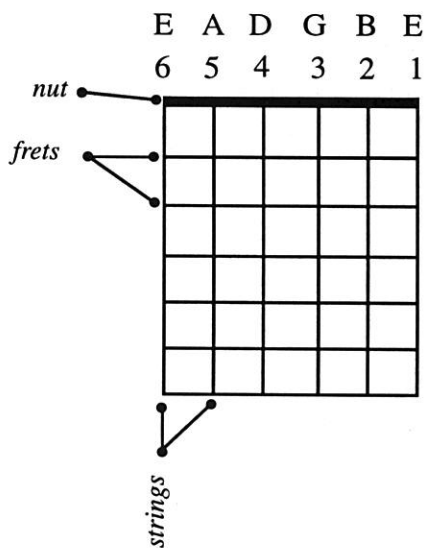


# Hands

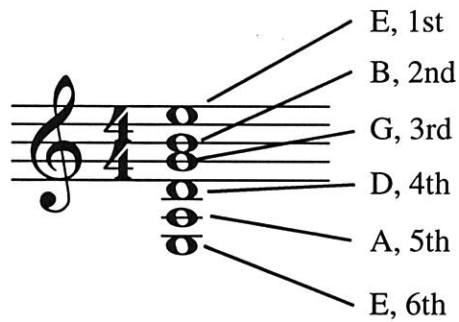


# Open Strings

Neck Diagram:



Notation:



# Positioning

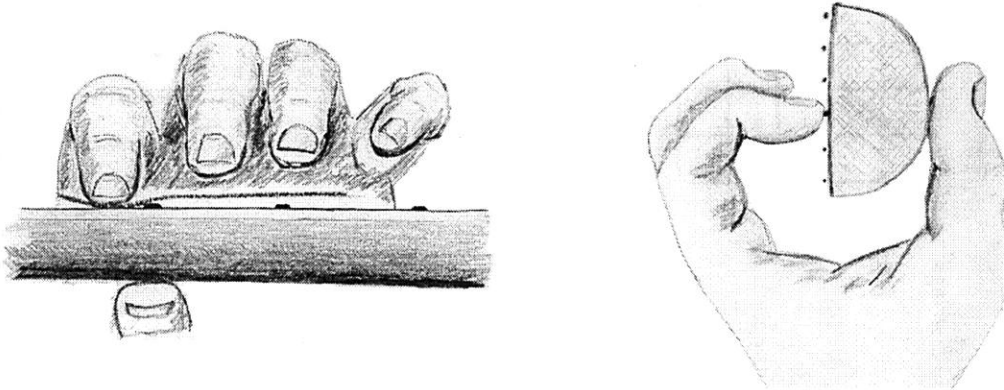
## Sitting

Sit comfortably in a chair that allows both feet to rest flat on the floor. (Depending on your size and the size of the chair, you may want to elevate your right leg, by using a footstool or stack of books). The guitar should sit on your right leg with your right arm resting on top of the body of the guitar keeping the neck tilted slightly upwards. Do not support the neck with your left hand, rather keep the guitar in position with your right arm. Your left hand needs to be free to move about the fretboard. The bottom side of the guitar should rest flat on your leg; not at an angle. Your right forearm should be loose and free, ready to strum.



## Fretting

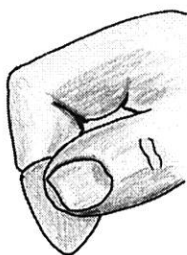
To effectively play a note on a string, press your fingertip directly behind the fret, perpendicular to the fretboard. Placing your finger on top of the fret will result in a “muted” sound, placing it too far behind will cause “buzzing”. Touching adjacent strings can result in either. It is essential, especially when chording, to keep your fingers from touching adjacent strings. Practice playing individual notes before trying whole chords.



# Positioning

## Flatpicking

Hold the pick between your thumb and index finger, with your index finger slightly bent. When strumming, hold the pick lightly, allowing it to glide across the strings. Hold it tighter for plucking single notes.

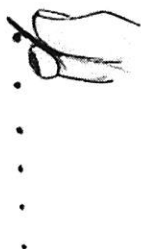


## Strumming

Strumming should be a fluid motion involving your right forearm, wrist, and pick. Let the pick glide across the strings at an angle; note that the tighter you hold the pick, the more it has to flex of its own, resulting in a “bright” tone. Tone can be varied by your grip on the pick, how you attack the strings and by different shapes and thicknesses of the pick.

Buy an assortment and experiment.

*Down strum:*



*Up strum:*



# How to practice

***“Remember the direct correlation between time spent in practice and ability to play.”***

Practice is essential to any creative discipline, yet is often elusive for would-be musicians. To make steady progress with your instrument, deliberate, regular practice is necessary. The following are some suggestions for maintaining a healthy practice routine:

## **1) Designate a regular time and place to practice –**

preferably away from other distractions such as the television or stereo or any other background noise.

## **2) Have a goal –**

It may be a new scale, exercise, or the first few bars of a new song. Start with a warm-up exercise, then play something familiar. After you’ve loosened up to play, begin working toward your goal.

## **3) Reward yourself –**

Don’t practice for too long without a break. If you begin having trouble concentrating, take a few minutes to stretch and get a drink.

## **4) Don’t give up –**

Skills take time and effort to develop. Practice may seem tedious at times, but diligent, steady progress is the only way to develop solid musicianship.

### **Sample practice**

<i>Warm-up</i>	<i>5 min.</i>
<i>Familiar song</i>	<i>5 min.</i>
<i>Lesson</i>	<i>20 min.</i>

# Practice Record

**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

*Sun*

*Mon*

*Tues*

*Weds*

*Thurs*

*Fri*

*Sat*

---

**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

*Sun*

*Mon*

*Tues*

*Weds*

*Thurs*

*Fri*

*Sat*

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**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

*Sun*

*Mon*

*Tues*

*Weds*

*Thurs*

*Fri*

*Sat*

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**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

*Sun*

*Mon*

*Tues*

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*Fri*

*Sat*

# Practice Record

**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

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Mon  
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Fri  
Sat*

**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

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Mon  
Tues  
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Sat*

**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

*Sun  
Mon  
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**What to Practice:**

**Date:**

**When You practiced:**

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Sat*

# Practice Record

**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

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*Sat*

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**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

*Sun*

*Mon*

*Tues*

*Weds*

*Thurs*

*Fri*

*Sat*

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**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

*Sun*

*Mon*

*Tues*

*Weds*

*Thurs*

*Fri*

*Sat*

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**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

*Sun*

*Mon*

*Tues*

*Weds*

*Thurs*

*Fri*

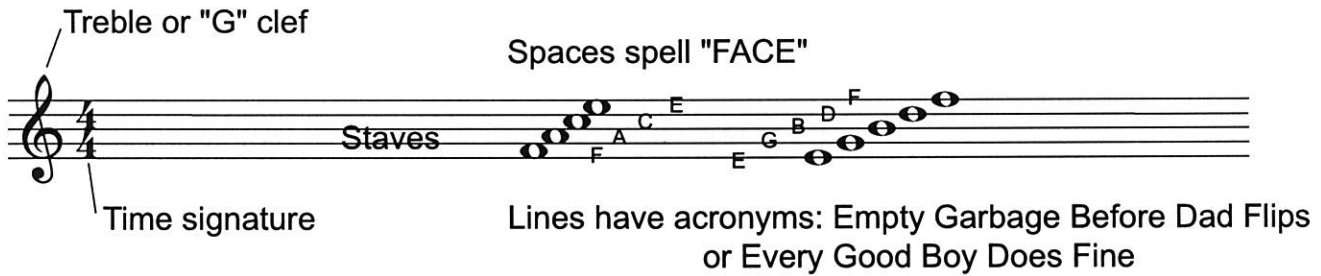
*Sat*



# Notation

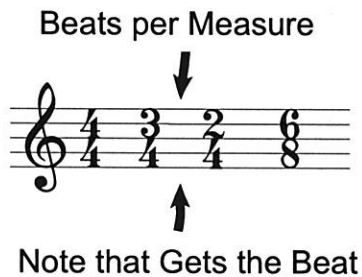
Notes convey *pitch* and *rhythm*. Notes are held on a staff. A note towards the top of the staff is higher in pitch than one towards the bottom of the staff. *Bar lines* separate *measures*, measuring time or rhythm. The time signature tells how much time, or how many beats are contained in a measure. Most music has 4 beats per measure, with the quarter note equal to 1 beat.

## Pitch

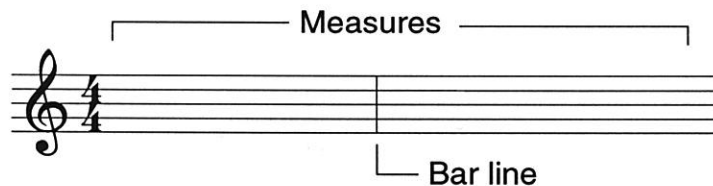


# Notation

## *Rhythm*



The top number gives beats per measure, the bottom number gives the note value of the beat. Four-four time is *four* quarter notes. Three-four time is *three* quarter notes. Six-eight time is *six* eighth notes, and so on.

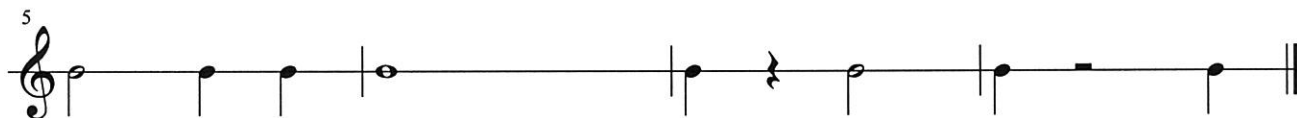
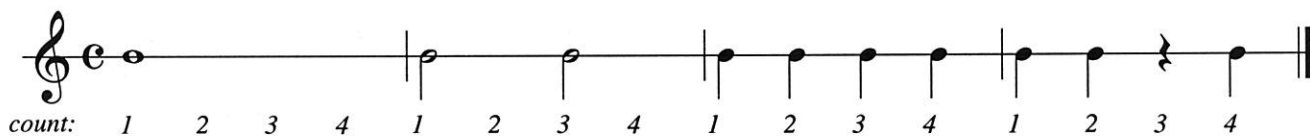


- |                         |                |
|-------------------------|----------------|
| ○ Whole note = 4 beats  | — Whole rest   |
| ♪ Half note = 2 beats   | — Half rest    |
| ♩ Quarter note = 1 beat | } Quarter rest |

# Rhythms #1

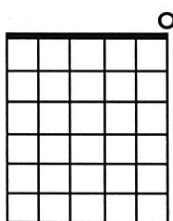
- |                         |                |
|-------------------------|----------------|
| ○ Whole note = 4 beats  | — Whole rest   |
| ⏏ Half note = 2 beats   | — Half rest    |
| ♩ Quarter note = 1 beat | ⏏ Quarter rest |

For this rhythm exercise, pluck an open string and let it sustain for the duration of the note value while you count “one, two, three, four” out loud.

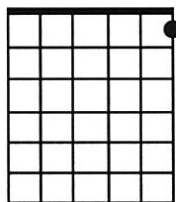


# Notes of the First String

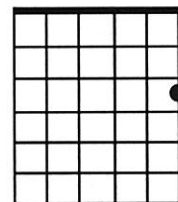
The open first string sounds the note E, shown here in a fretboard diagram and as notation. The first finger on the first fret is F, the third finger on the third fret is G.



E



F



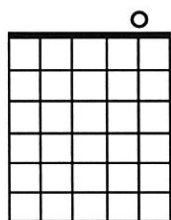
G

1st string exercise:

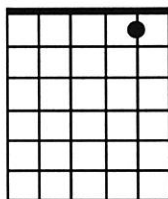


# Notes of the Second String

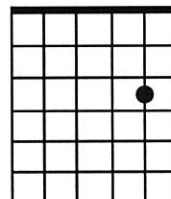
The open second string sounds the note B, the first finger on the first fret is C, the third finger on the third fret is D.



B



C



D

2nd string exercise:



Having learned some first position notes, the following are some melodies on which to try them. Keep your eyes on the music, use proper finger positioning, and say the note names out loud; this will help you learn them.

## Melodies

1



2



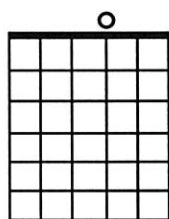
## Ode To Joy

Beethoven

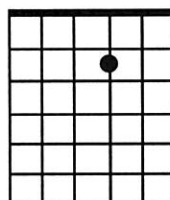


# Notes of the Third String

The open third string sounds the note G, the second finger on the second fret is A.



G

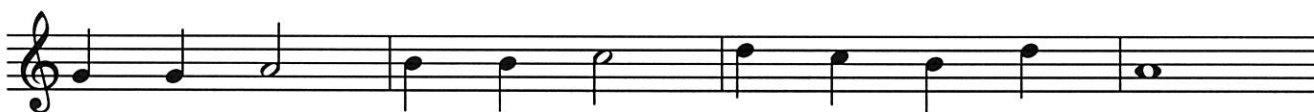


A

3rd string exercise:



Exercise on first three strings



# Twinkle Twinkle

G C G C G

Fingers: 0 0 3 3 0 0 3 1 1 0 0

4 D G D

7 G

10 C G C G D G

# King Wenceslas

English Traditional

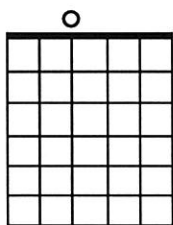
Fingers 1 3 0 2 0 2 0 1

3 1 0 3 1 0 0

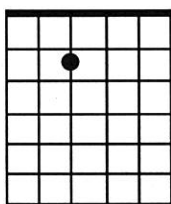


# Notes of the Fourth String

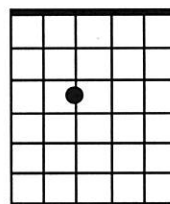
The open fourth string sounds the note D, the second finger on the second fret is E, the third finger on the third fret is F.



D

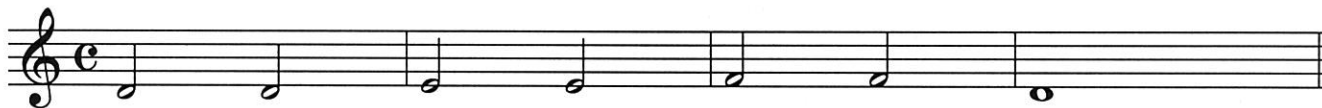


E









F

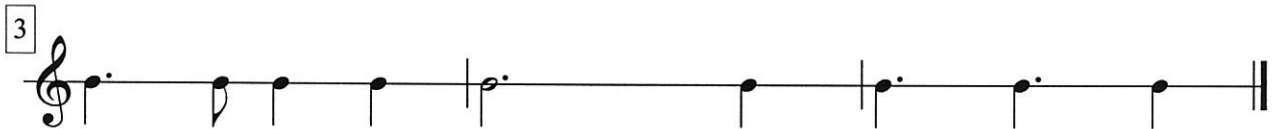
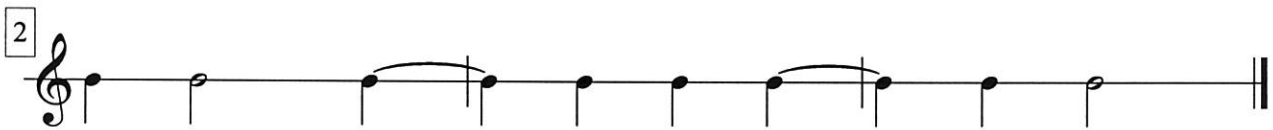
Notes on the 4th string:



# Rhythms 2

Introducing the tie  and the dotted note  value, along with the eighth rest (). The tie connects two notes within a measure or across a barline. The dot adds half of the notes' value to the note, for instance, a dotted quarter note equals one and a half beats, or three eighth notes ( =  ). A dotted half note equals three quarter notes, etc.

*Play through each line using an open string.*



# Amazing Grace

John Newton

Guitar

The sheet music for 'Amazing Grace' is written for guitar in treble clef, key of D major (one sharp), and 3/4 time. It consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are D4, G4, A4, B4, A4, G4, F#4, E4, D4. Fingering is indicated below the staff: 0, 0, 0, 2, 2. The second staff starts with a measure rest for 6 measures, then continues with D4, G4, A4, B4, A4, G4, F#4, E4, D4. Fingering is indicated: 2, 3. The third staff starts with a measure rest for 12 measures, then continues with D4, G4, A4, B4, A4, G4, F#4, E4, D4. Fingering is indicated: 2.

fingers: 0 0 0 2 2

6

12

2

# Yankee Doodle

The sheet music for 'Yankee Doodle' is written for guitar in treble clef, key of C major (no sharps or flats), and 4/4 time. It consists of three staves. The first staff starts with a treble clef, a key signature of no sharps or flats, and a 4/4 time signature. The notes are C4, D4, E4, F4, E4, D4, C4, D4, E4, F4, E4, D4, C4, D4, E4, F4, E4, D4, C4. Fingering is indicated below the staff: 1, 3, 0, 1, 0, 3. The second staff starts with a measure rest for 6 measures, then continues with C4, D4, E4, F4, E4, D4, C4, D4, E4, F4, E4, D4, C4, D4, E4, F4, E4, D4, C4. Fingering is indicated: 1, 0, 3, 1, 0, 0, 2, 0, 1, 2, 0, 2, 0, 0, 2, 0, 3. The third staff starts with a measure rest for 12 measures, then continues with C4, D4, E4, F4, E4, D4, C4, D4, E4, F4, E4, D4, C4, D4, E4, F4, E4, D4, C4. Fingering is indicated: 2, 0.

fingers: 1 3 0 1 0 3

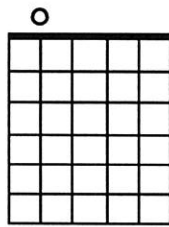
6

12

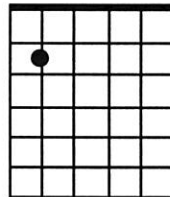
2 0

# The Fifth String

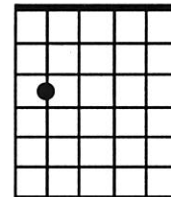
The open fifth string sounds the note A, the second finger on the second fret is B, the third finger on the third fret is C.



A

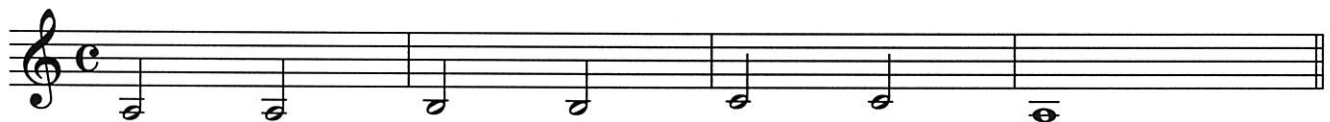


B



C

Notes on the 5th string:



# Scarborough Fair

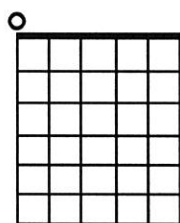
Chords: Dm, C, Dm, F, Dm, F, G, Dm, F, C, Dm, C, Dm

# Pharoah Music

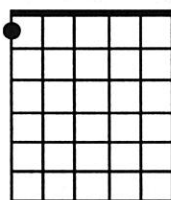
Fingers: 0 2 3 2 0 0 2 3 2 2 3 0 0 2 3 2 0

# The Sixth String

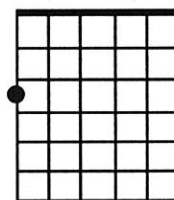
The open sixth string sounds the note E, the first finger on the first fret is F, the third finger on the third fret is G.



E



F



G

Notes on the 6th string:



The Natural Scale:



# 12 Bar Blues

Guitar

fingers: 3 2 0 2 1 2 0 2 3

4

7

10

3 0 2

## Frere Jacques introducing harmony

0 1 0 0

0 1 3

5

3 0 3 1 0 0

9

13

# Note and Chord Exercises

Three staves of guitar exercises in 4/4 time. The first staff contains measures 1-5 with various chords and fingerings (3, 2, 0, 3, 0, 0, 2, 0, 1, 0, 1, 0). The second staff contains measures 6-10 with fingerings (3, 0, 4). The third staff contains measures 11-15, ending with a double bar line.

## Simple Gifts

Two staves of guitar exercises in 4/4 time for the song 'Simple Gifts'. The first staff contains measures 1-4 with fingerings (1, 2, 3, 4, 3, 3, 4). The second staff contains measures 5-8 with fingerings (1, 2, 3, 2, 3).



# Duet

B.N.

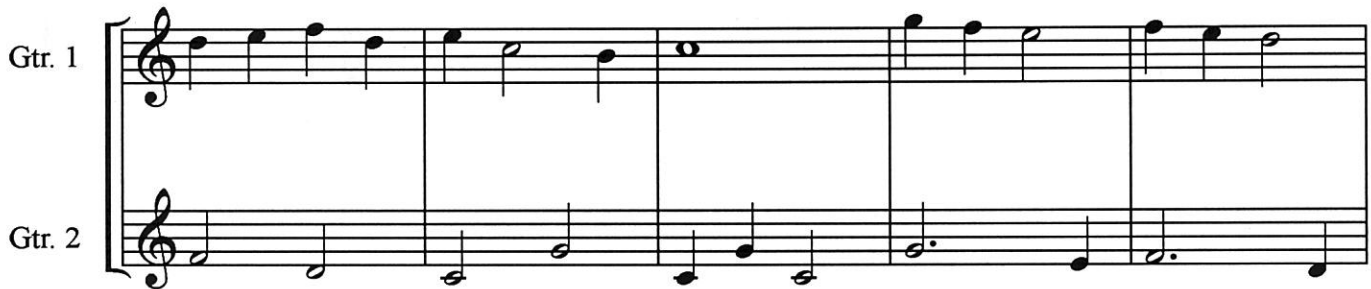
Guitar 1

Guitar 2



Gtr. 1

Gtr. 2



Gtr. 1

Gtr. 2



# Roller Waltz

B.N.

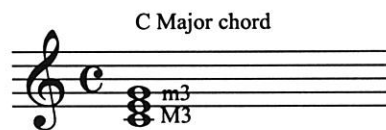
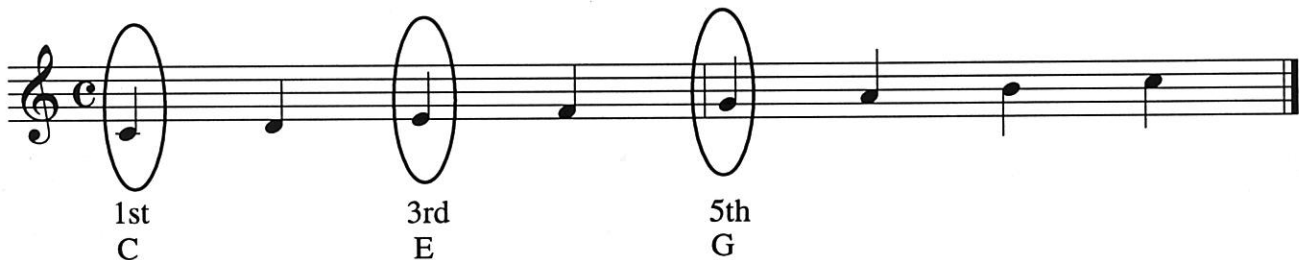
The musical score for "Roller Waltz" is written in 3/4 time and consists of eight staves. The notation includes various musical symbols such as treble clefs, time signatures, and note values. Key features include:

- Staff 1:** Features a triplet of eighth notes marked with a 'V' above it, followed by another triplet marked with a 'V'.
- Staff 2:** Contains a triplet of eighth notes marked with a 'V' above it, followed by a measure marked with a 'V' and the word "Fine" above it.
- Staff 3:** Shows a triplet of eighth notes marked with a 'V' above it.
- Staff 4:** Includes a triplet of eighth notes marked with a 'V' above it.
- Staff 5:** Features a triplet of eighth notes marked with a 'V' above it.
- Staff 6:** Contains a triplet of eighth notes marked with a 'V' above it.
- Staff 7:** Shows a triplet of eighth notes marked with a 'V' above it.
- Staff 8:** Ends with a double bar line and a repeat sign, with the instruction "D.C. al Fine" written above it.

# What's a Chord?

A chord is a group of notes played (strummed or plucked) together. The basic kind of chord is the major triad. As the name implies, triads are made up of three notes – the root, third and fifth notes of the scale. The root is the note on which the chord is based. For example, the C chord is based on the note C. The other notes, (3rd and 5th) are derived by counting up from C (C counts as one, D two, E three, etc.).

## C major scale:

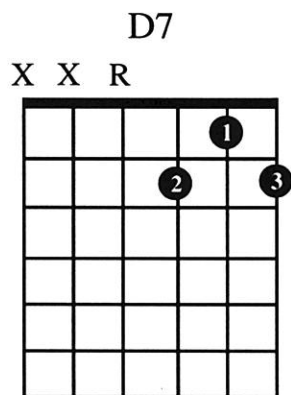


C to E = Major 3rd  
E to G = minor 3rd

Another way to think of it is: Root, 3rd, 5th. The root note of the major scale followed by the 3rd and 5th notes of the scale.

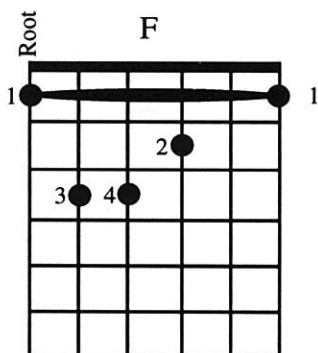
# Chord Diagrams

Guitar players often learn chords by diagram. Diagrams show fingering positions for chords and are a great visual way to develop a chord vocabulary. In the chord diagram, "R" means the root note of the chord, or the note the chord is named from, and "X" means don't strum that particular string.

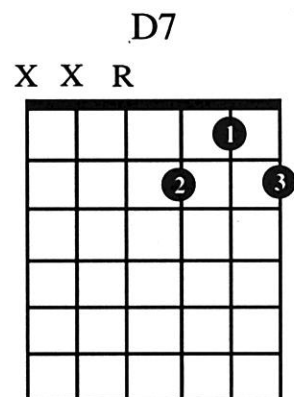
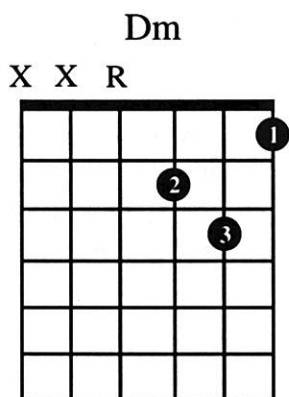
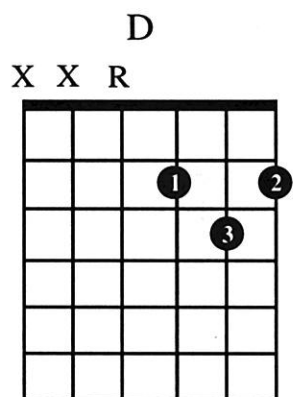
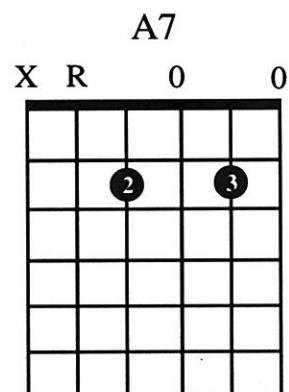
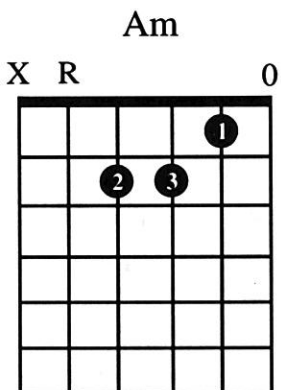
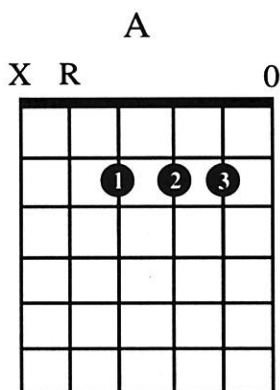
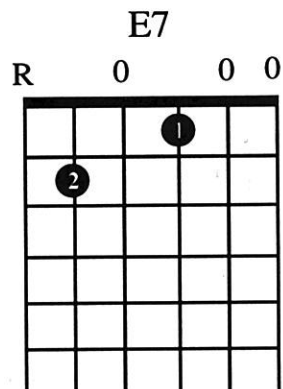
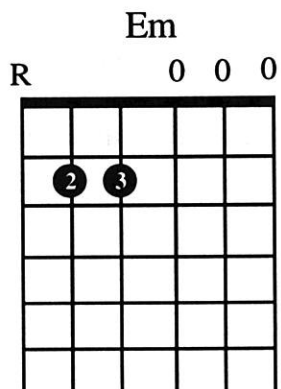
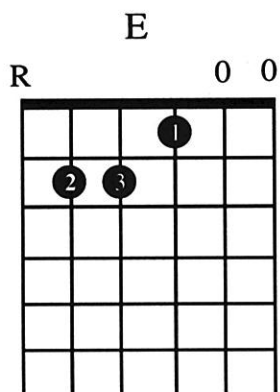


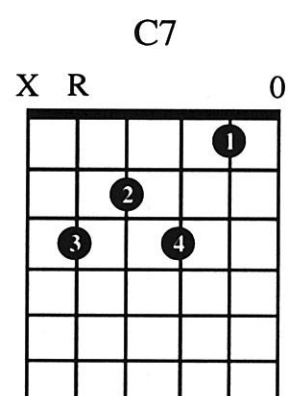
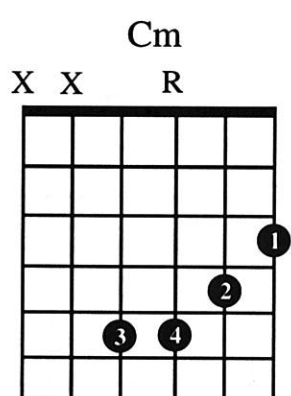
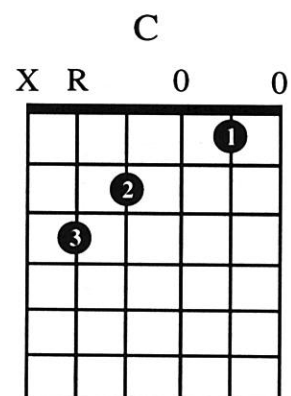
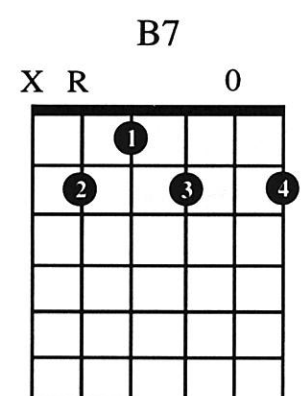
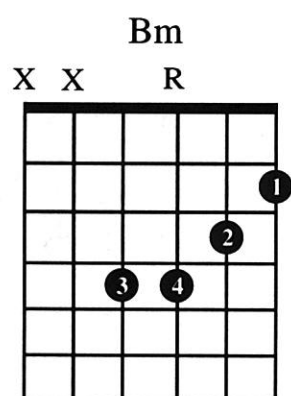
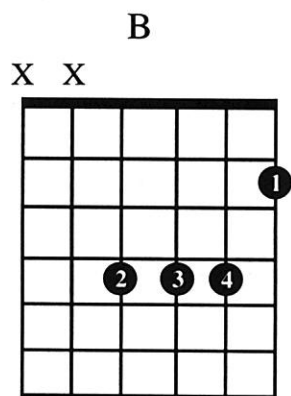
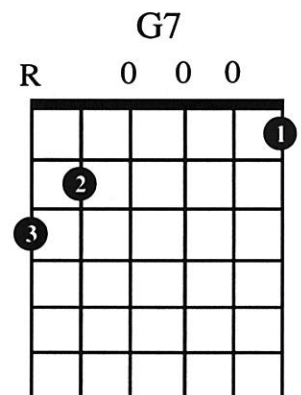
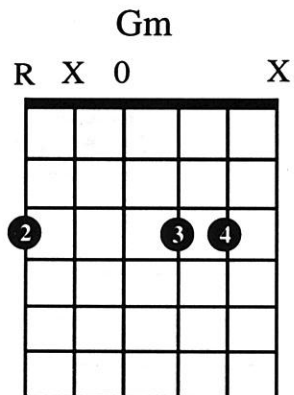
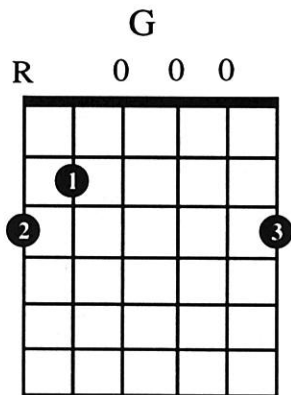
An open chord diagram showing fingering, the root on string 4 and X's over strings 5 and 6.

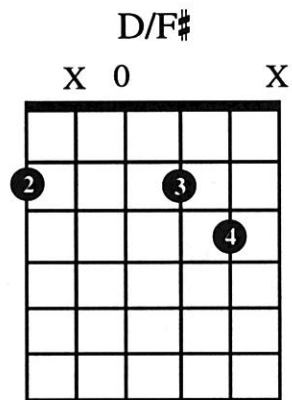
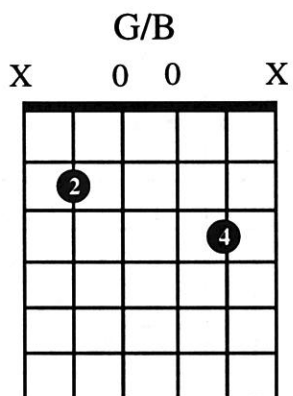
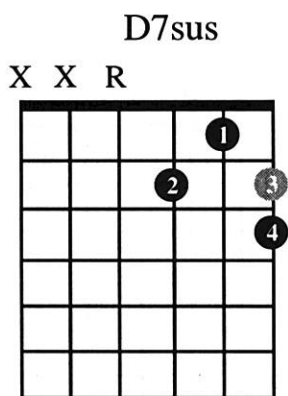
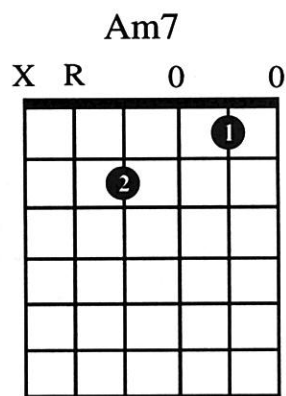
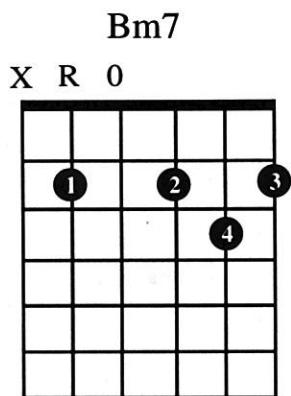
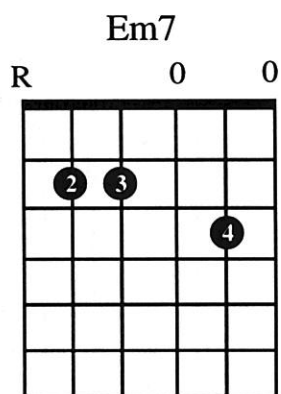
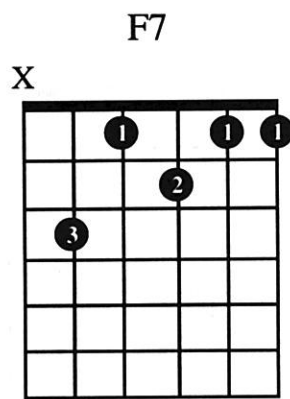
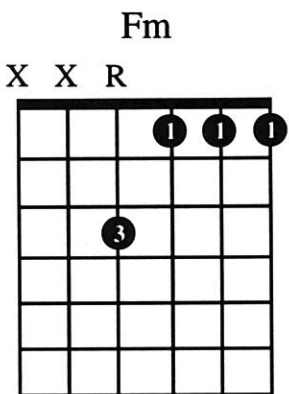
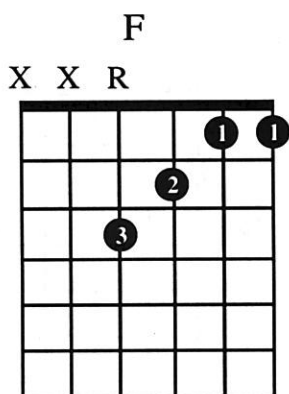
Bar chords are moveable chord forms that don't use open strings; instead, the 1st finger acts as a "bar", played across the fretboard while the other three fingers fret different notes. The fingering in the diagram below on the first fret is F, when moved to the second fret, F#, on the third fret G and so on. These are extremely handy once mastered. Bar chords in this book are grouped into types one and two, based on the root of strings five and six.



A bar chord diagram showing fingering and the root. Notice the 1st finger layed across the fretboard covering strings 1,2 and 6. When moved up the fretboard, this same shape becomes different chords.







# Strumming Chords

To begin using chords, you must first learn the fingerings, then practice switching between them. Start with some easier chords (such as the ones in the following exercise) and strum slowly, keeping an even tempo. It is important not to strum at a tempo faster than what allows you to switch to the next chord. Learn to switch between two chords at a time, say Em and Am, then switch between others until you can play through the whole exercise. After you are comfortable with the first exercise, move to the next one.

## Exercise 1

Exercise 1 is a 4/4 strumming exercise. The first staff contains four measures with the following chords: Em, Am, Em, and D7. The second staff, starting at measure 5, contains four measures with the following chords: Em, Am, D7, and G. Each measure is represented by a single strum on a five-line staff with a treble clef and a 4/4 time signature.

## Exercise 2

Exercise 2 is a 4/4 strumming exercise. The first staff contains four measures with the following chords: G, C, D, and C. The second staff, starting at measure 5, contains four measures with the following chords: Em, Am7, D7sus, D7, and G. Each measure is represented by a single strum on a five-line staff with a treble clef and a 4/4 time signature.



### Exercise 1

Strum downward on each beat:



### Exercise 2

Pluck only the bass note on the first beat, strum on the second beat; bass note on the third beat and strum on the fourth beat:



### Exercise 3

Play alternating bass notes on beats one and three; strum beats two and four:



# Strum Patterns

Use these strum patterns to practice new chords; feel free to combine patterns and create your own. The important thing is to count as you play these and play them in time. Note also the down and up strum markings.

1

1 2 3 4

2

1 & 2 & 3 & 4 &

3

1 2 & 3 4

4

1 2 & 3 4 &

5

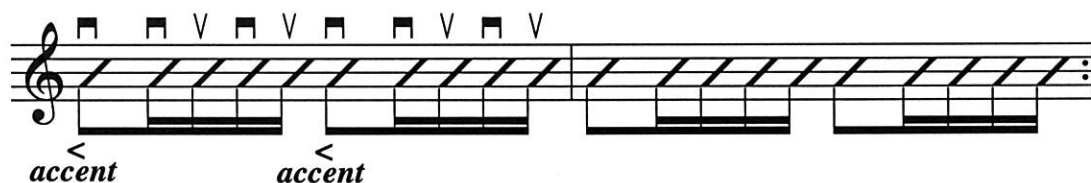
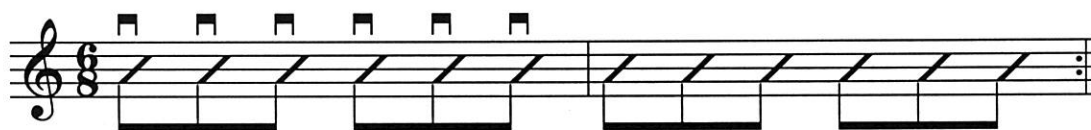
1 & 2 3 & 4

# More Strum Patterns

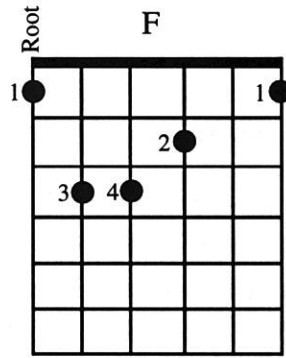
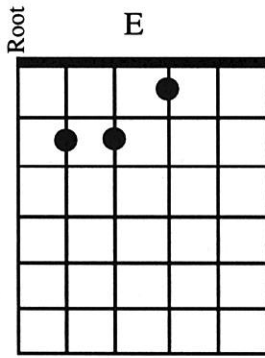
Three-four time often feels like a waltz; to accentuate that feel play only the root of the chord on beat one followed by strums on beats two and three. Variations are also shown.



Six-eight time is peculiar in that it can feel like two groups of three, or a slow two. Playing just eighth notes makes it feel like threes; accenting beats one and four makes it feel more like a slow two.

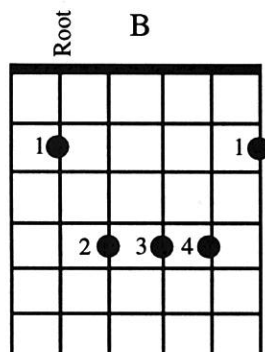
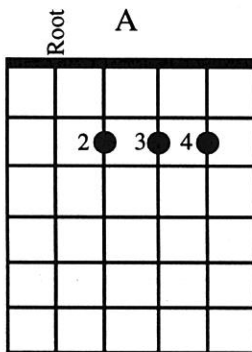
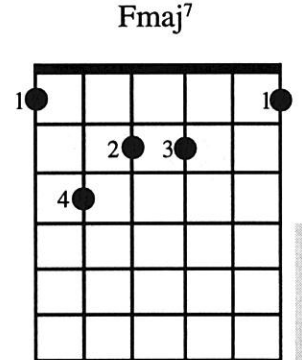
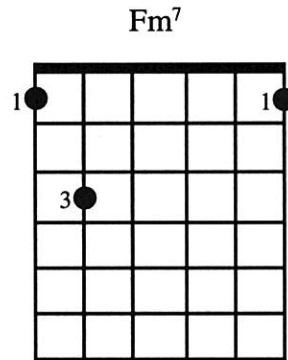
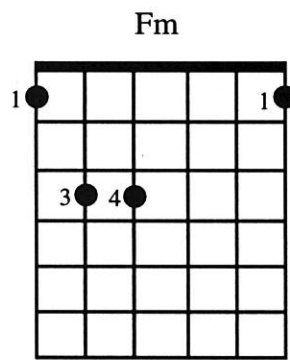
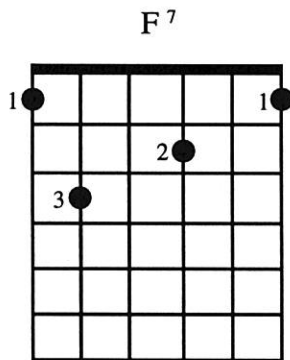


# Bar Chords



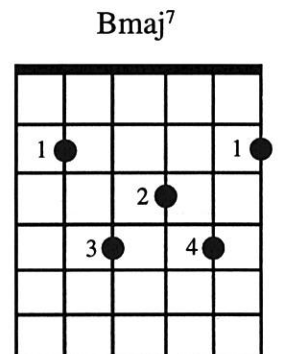
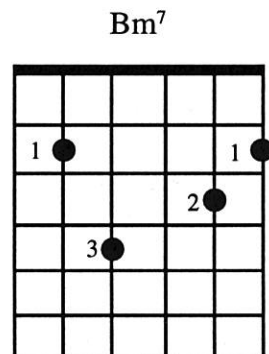
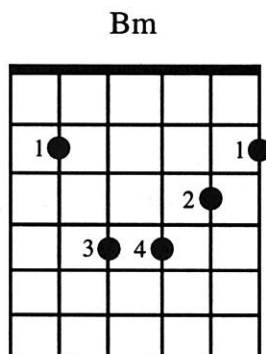
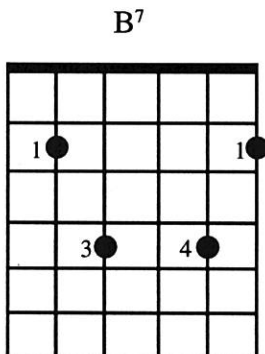
## Form I

The Form I Bar chord has the same form as the open E chord with the root on the 6th string



## Form II

The Form II Bar chord has the same form as the open A chord with the root on the 5th string



# Chord Form Study

These exercises are to get you familiar with the neck. **Exercise 1:** Beginning with Cmaj7 on the VIII fret, it is a cycle of fourths all the way down to fret II. Starting again with Bmaj7 on the VII fret takes you back to fret I. Two chords are played in each position, covering all twelve possible chords. After playing through this using major 7 chords, play through it using minor, minor 7, dominant 7, and major chord forms. **Exercise 2:** This progression is more like you will find in songs. The fret positions will dictate which chord form to use. Notice that the last two chords are in open position.

## Exercise 1

VIII ————— VI ————— IV ————— II —————

Cmaj7 (form 1) Fmaj7 (form 2) B♭maj7 E♭maj7 A♭maj7 D♭maj7 G♭maj7 Bmaj7

VII ————— V ————— III ————— I —————

5 Bmaj7 Emaj7 Amaj7 Dmaj7 Gmaj7 Cmaj7 Fmaj7 B♭maj7

## Exercise 2

III VI V —————

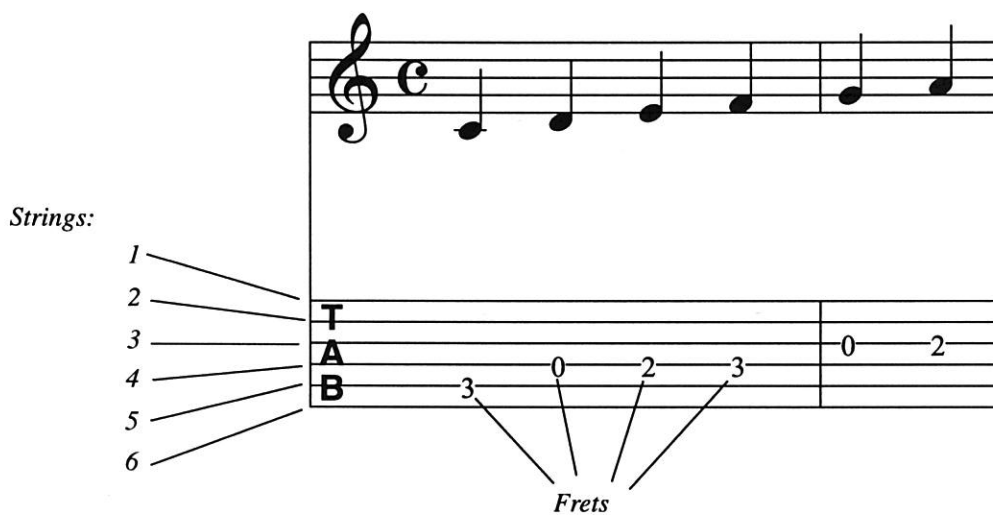
G B♭7 Am7 D7

V III ————— II I —————

5 Dm7 G7 Cmaj7 Cm7 Bm7 B♭7 Am7 D7

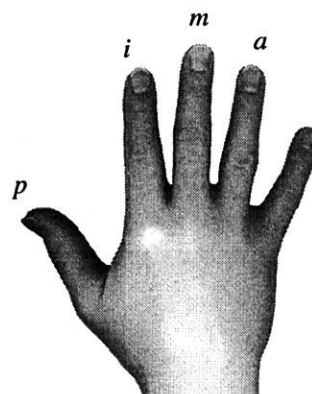
# Tablature

Tablature (or TAB) is a visual way of writing music for guitar and other stringed instruments. The horizontal lines represent the strings of the instrument, and the numbers indicate the fret on which it is played. You will most likely see tablature added underneath standard notation.



# Finger Picking

Finger picking is using your right hand fingers to pluck the strings. Your right hand should be relaxed, resting over the strings near the back edge of the sound hole, fingers just above the strings ready to strike. To correctly pluck a string in free-stroke fashion, engage the string with the tip of your finger and let it slide off the end of your nail as you pull your finger toward the center of your hand. Generally, the thumb plays bass notes and the fingers play some sort of arpeggio. However, the number of picking patterns is virtually limitless. Shown here and on the next pages are a few simpler patterns.



*\*Notice the Right Hand finger designations below the notes.*

Musical notation for a finger-picking exercise in 6/8 time. The treble clef staff shows a sequence of notes: a half note (thumb, p), followed by a triplet of eighth notes (index, i; middle, m; annular, a), then another triplet of eighth notes (middle, m; annular, a; index, i). The bass clef staff shows the corresponding fretting: a half note (0), followed by a triplet of eighth notes (1, 0, 1), and another triplet of eighth notes (0, 1, 0).

Musical notation for a finger-picking exercise in 4/4 time. The treble clef staff shows a sequence of notes: a half note (thumb, p), followed by a quarter note (index, i), a quarter note (annular, a), a quarter note (index, i), and a half note (thumb, p). The bass clef staff shows the corresponding fretting: a half note (3), followed by a quarter note (0), a quarter note (1), a quarter note (0), and a half note (0). The bass clef staff also includes a triplet of eighth notes (3, 0, 0) under the first half note.

# Fingerpicking Exercises

It is helpful to think in terms of chords for your left hand, while the right hand plucks the individual strings.

Am Dm

5

1 3 0

0 3 0

2 1 0

0

E7 Am

5

1 3 0

0 3 0

2 1 0

0

m a m i

5

1 3 0

0 3 0

2 1 0

0



# Prelude in C

Matteo Carcassi

Guitar

*p i m a*

Guitar

T  
A  
B

5

D D/F# G G/A D

*i m a m i*

*p*

T  
A  
B

# Another Fingerpicking Exercise

This exercise shows how the bass note can “walk” down the scale as the chords change. Once you are comfortable with this one, try using the patterns on the bottom of the page. Notice the different rhythmic feel of the different time signatures.

C G/B Am7 G F G C G

C G/B Am7 G F G7 C G7

# C major scale

A scale is a pattern of intervals played in succession. An interval is the distance between two note pitches, for instance, from C to D is an interval of a whole step; from E to F is a half step (there are no half steps between B and C, and E and F). Two half steps equal one whole step. The major scale has an interval pattern of “whole step, whole step, half step, whole step, whole step, whole step, half step”. Or more simply put: wwhwwwh.



The C major scale is illustrated below using notation and tabulature.

The image shows the C major scale in treble clef with a common time signature. Below the staff, the fingering is indicated: 3, 0, 2, 3, 0, 2, 0, 1. Below the staff is a guitar tablature with three lines labeled T (Treble), A (A), and B (Bass). The tablature shows the fret numbers for each note of the scale: C (3), D (0), E (2), F (3), G (0), A (2), B (0), and C (1).

# G major scale

The G major scale needs the note F raised by a half step in order to conform to the wwhwwwh major scale pattern. This is shown by a sharp (#) in the key signature, meaning *every time you see the note F, play an F sharp*.

Key Signature

8

4/4

T  
A  
B

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

5 8

T  
A  
B

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

# D major scale

The D major scale needs the notes F and C raised by a half step in order to conform to the wwhwwh major scale pattern. This is shown by two sharps (#) in the key signature, meaning *every time you see the notes F or C, play them sharp*.

8

T  
A  
B

## D major scale

2 octaves

To play the second octave of the D scale, shift to second position as noted (II) and then to the seventh position.

I II VII

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

5

# A major scale

In A major, F, C and G are sharped.

8

T  
A  
B

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

5 8

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

# E major scale

in first position

Ascending: E4 (open), F#4 (2), G#4 (4), A4 (open), B4 (2), C#5 (4), D5 (open), E5 (2).

Descending: E5 (2), D5 (open), C#5 (4), B4 (2), A4 (open), G#4 (4), F#4 (2), E4 (open).

Tab: Treble (T), Middle (A), Bass (B) staves with fret numbers 0, 2, 4, 1, 2, 4, 1, 2, 0, 2, 4, 0.

Ascending: E4 (open), F#4 (2), G#4 (4), A4 (open), B4 (2), C#5 (4), D5 (open), E5 (2).

Descending: E5 (2), D5 (open), C#5 (4), B4 (2), A4 (open), G#4 (4), F#4 (2), E4 (open).

Tab: Treble (T), Middle (A), Bass (B) staves with fret numbers 0, 4, 2, 0, 2, 1, 4, 2, 1, 4, 2, 0, 4, 2, 0.

# F major scale

in first position

Ascending: F4 (open), G4 (1), A4 (2), Bb4 (3), C5 (open), D5 (2), E5 (3), F5 (open).

Descending: F5 (open), E5 (3), D5 (2), C5 (open), Bb4 (3), A4 (2), G4 (1), F4 (open).

Tab: Treble (T), Middle (A), Bass (B) staves with fret numbers 1, 3, 0, 1, 3, 0, 2, 3, 0, 2, 3, 1, 3, 0, 1.

Ascending: F4 (open), G4 (1), A4 (2), Bb4 (3), C5 (open), D5 (2), E5 (3), F5 (open).

Descending: F5 (open), E5 (3), D5 (2), C5 (open), Bb4 (3), A4 (2), G4 (1), F4 (open).

Tab: Treble (T), Middle (A), Bass (B) staves with fret numbers 1, 0, 3, 1, 3, 2, 0, 3, 2, 0, 3, 1, 0, 3, 1.

# C major scale

This scale is moveable when played with this fingering.  
The tonic corresponds to the form II bar chord.

fingering: 2 4 1 2 4 1 3 1 3 1 2 4 1 3 4

T 5 7 8 5 7 8

A 2 3 5 2 4 5 7

B 3 5

8 7 5 8 6 5 7 5 4 2 5 3 2 5 3

# G major scale

This scale is moveable when played with this fingering.  
The tonic corresponds to the form I bar chord.

fingering: 2 4 1 2 4 1 3 4 1 3 4 2 4 1 2

T 2 4 5 3 5 2 3

A 2 4 5

B 3 5 2 3 5 2 4 5

3 2 5 3 5 4 2 5 4 2 5 3 2 5 3



# Major Scale Warm-Up

This moveable exercise utilizes all six strings.  
Note the pattern change on the way down the scale.

II Position:

Guitar

II Position:

Treble clef, key signature of one sharp (F#), common time (C). The scale is written across six strings (T, A, B) with fingerings indicated by numbers 1-5. The pattern changes on the way down the scale.

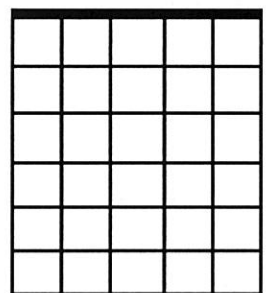
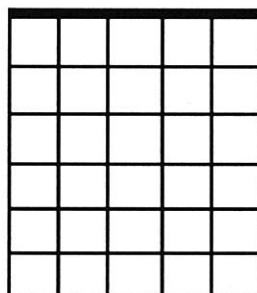
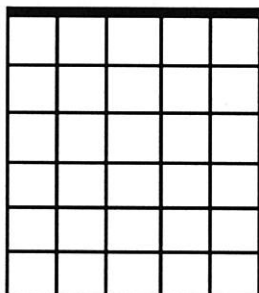
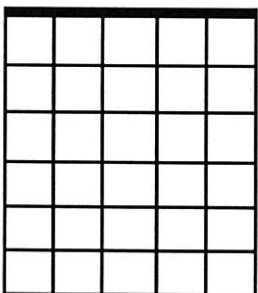
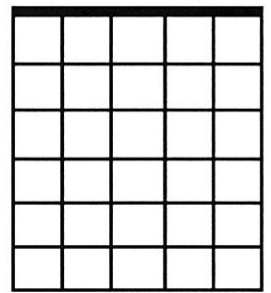
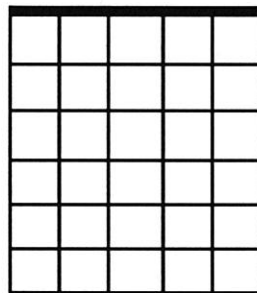
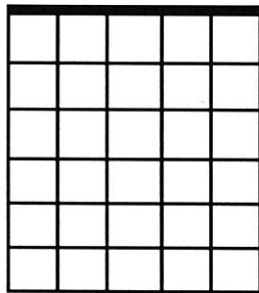
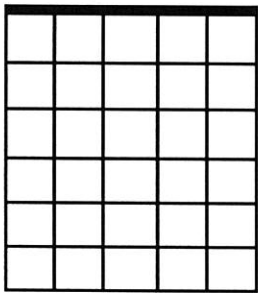
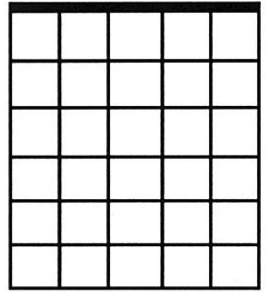
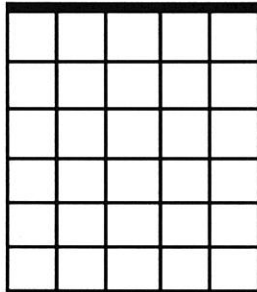
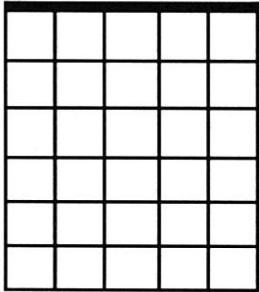
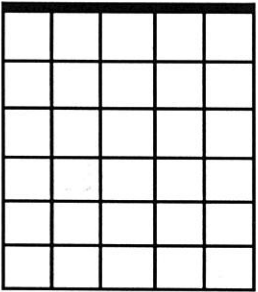
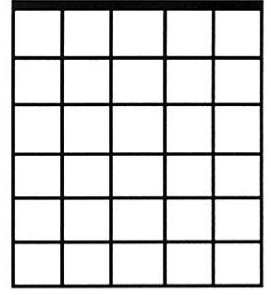
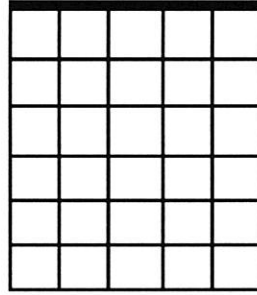
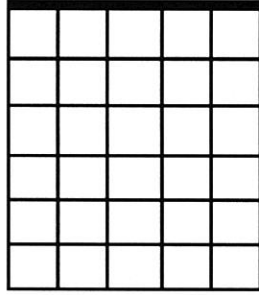
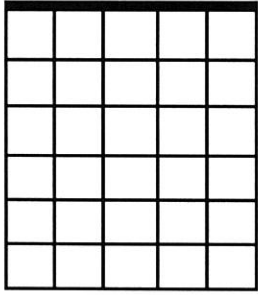
Treble clef, key signature of one sharp (F#), common time (C). The scale is written across six strings (T, A, B) with fingerings indicated by numbers 1-5. The pattern changes on the way down the scale.

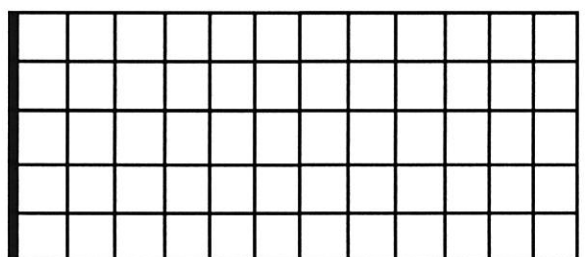
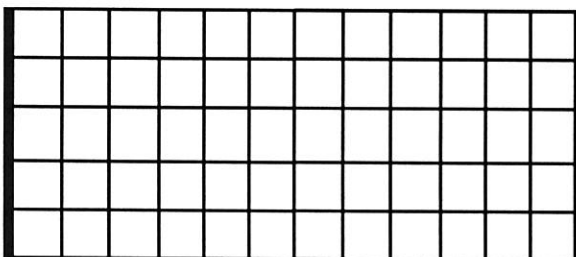
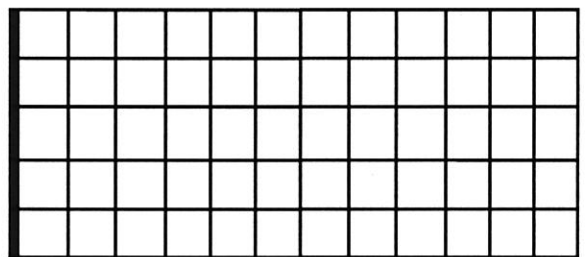
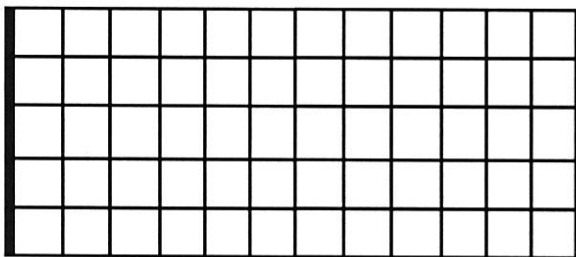
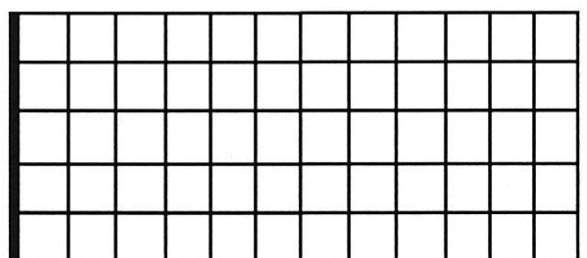
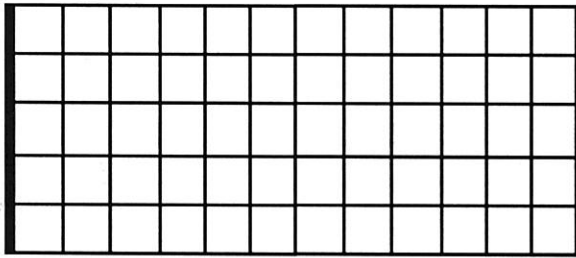
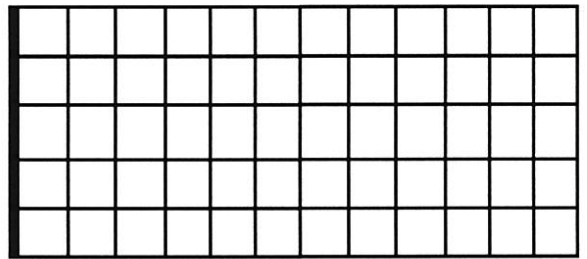
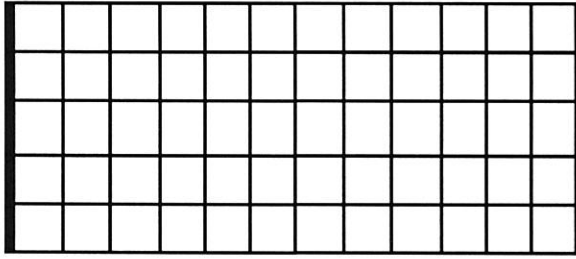
Treble clef, key signature of one sharp (F#), common time (C). The scale is written across six strings (T, A, B) with fingerings indicated by numbers 1-5. The pattern changes on the way down the scale.

Scales

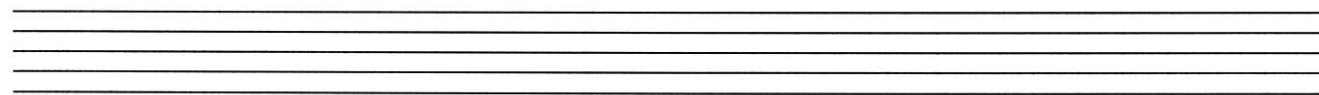
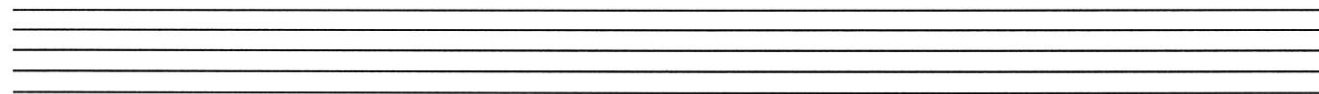
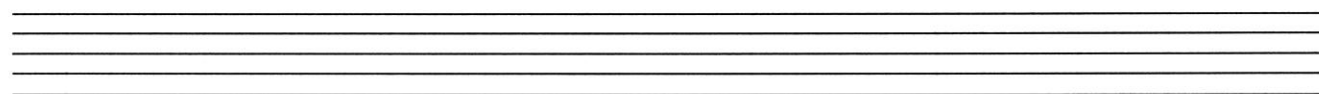
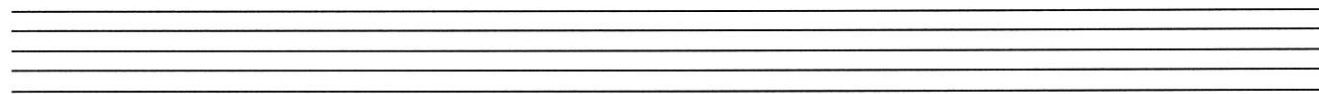
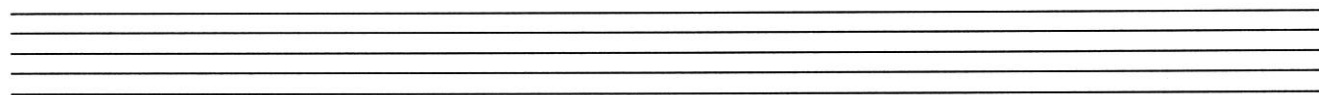
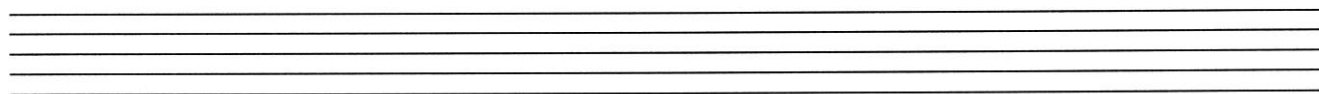
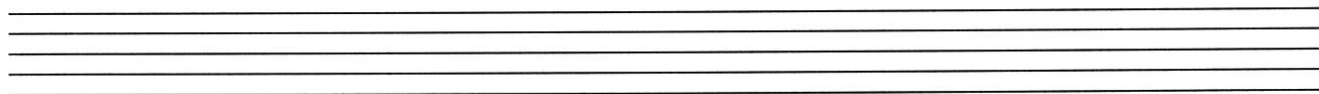
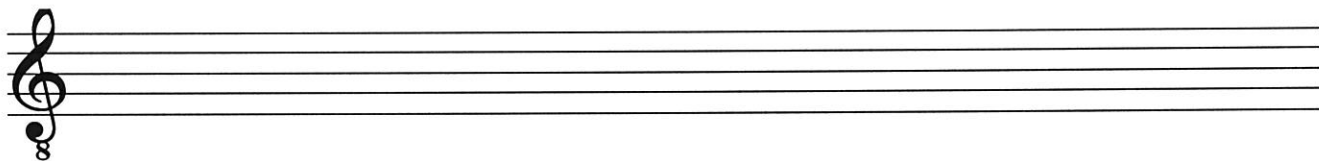
# **Appendix**


Feel free to copy the following pages.





# Appendix





T

A

B

# Practice Record

**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

*Sun*

*Mon*

*Tues*

*Weds*

*Thurs*

*Fri*

*Sat*

---

**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

*Sun*

*Mon*

*Tues*

*Weds*

*Thurs*

*Fri*

*Sat*

---

**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

*Sun*

*Mon*

*Tues*

*Weds*

*Thurs*

*Fri*

*Sat*

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**What to Practice:**

**Date:**

**When You practiced:**

*start      End*

*Sun*

*Mon*

*Tues*

*Weds*

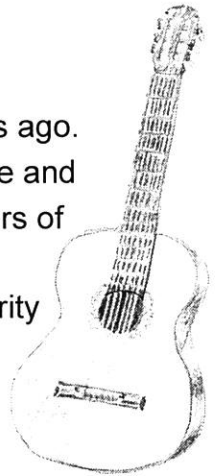
*Thurs*

*Fri*

*Sat*

## A Brief History

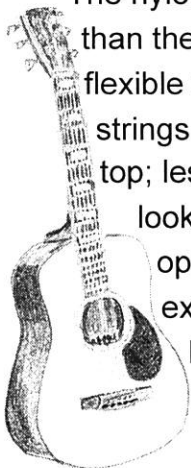
The classic guitar as we know it today had its origins in Spain nearly 300 years ago. It became quite popular at the end of the Baroque Era, all but replacing the lute and vihuela. The guitar was made popular by many virtuoso players and composers of the time, including Giuliani, Sor and Carcassi. Many of their works are still performed in concert halls and classic guitar venues today. Though its popularity began to recede in the late part of the 19th century in Europe, innovative design and manufacturing techniques gave rise to its popularity in the United States. With the addition of a steel truss rod inside the neck and modified bracing under the soundboard allowing for the use of steel strings, the guitar soon took the form of what we often refer to today as the “Acoustic Guitar”. C.F. Martin, Washburn, and others utilized mass production techniques that helped popularize this new type of guitar. The big-band era of the 1930’s and ‘40’s warranted the invention of the electric guitar. New innovations were first popularized by Charlie Christian and Les Paul. Later innovations came from Leo Fender and others. The electric guitar played a significant role in the advent of early Rock & Roll, by virtue of its ease to learn and volume of sound it could produce. Today the guitar is a bit of an icon of popular music.



## Buying a Guitar

There are three general types of guitars: Steel String (sometimes called “Acoustic”), Nylon String (or Classic), and Electric. Among these types are various sub-categories and variations. The steel-string acoustic guitar is probably the most prevalent of guitar types. It consists of a hollow body with a sound hole, and a neck reinforced with a truss rod to accommodate the tension of the steel strings.

The nylon string, or Classic guitar, has a somewhat smaller body and wider neck than the steel-stringed guitar. The wider neck accommodates the thicker, but more flexible nylon strings. Classic guitars have no truss rod in the neck, since the nylon strings have less tension. Nicer classic and acoustic guitars are built with a solid top; less expensive guitars have a laminated top. You can tell them apart by looking at the edge of the sound hole. If you see layers of wood grain in opposing directions, it is laminated. Solid top guitars are generally more expensive than laminate tops, but this doesn’t mean you can’t find a decent laminate top guitar. You need to be happy with the sound, the playability, and the price.





Electric guitars come in an amazing array of shapes. Instead of a sound hole, the string vibrates over pickups – little magnets wrapped in wire – that change the vibrations to electrical current, which can then be amplified. If you buy an electric guitar, you will also need an amplifier.

## **Playability**

A guitar's playability depends on the *action* (height of strings above the fret board), *intonation* (how well it stays in tune to itself), and *overall sound quality*. Most guitar factories pre-set the action so that it can be adjusted at the store before being sold. String gauge also determines how high the action will need to be. Heavier gauge strings will sound louder, but will be more difficult to press than lighter gauge strings. Conversely, lighter gauge strings may be easier to play, but break more easily. I suggest playing different guitars with various string gauges and action settings to get an idea of your preference. If you are just learning to play, I suggest lighter gauge strings with a lower action – it can always be adjusted later on.

Intonation means that the guitar is in tune with itself up and down the neck. To get a rough idea of a guitars' intonation, first tune it using an electronic tuner. Then play an open string and compare it to playing the same string at the 12th fret. They should sound an octave apart. Also play the harmonic (lightly touch – but do not fret – the string directly above the 12th fret) and compare it to fretting at the 12th fret. They should sound the same. Often, small discrepancies can be adjusted. Playing in tune is important!

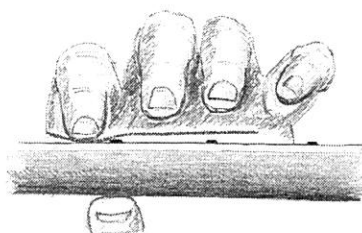
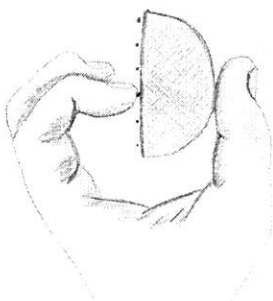
Finally, take a careful scan over the entire guitar. There should be no obvious cracks or damage. Try out the tuning machines, they should turn easily, but not slip or grind, and they should stay where you set them. Sight down the neck from the headstock toward the body – the neck should be straight. A curved neck could indicate a misadjusted or broken truss rod. Find a size of guitar that fits you. Guitars are made in full,  $\frac{3}{4}$  and  $\frac{1}{2}$  sizes. You will benefit from an appropriately sized instrument. It is better to have a smaller guitar for a few years than to be uncomfortable until you “grow into” a large one.

# How to hold the guitar

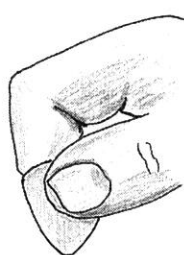


Sit comfortably in a chair that allows both feet to rest flat on the floor. The guitar should sit on your right leg with your right arm resting on top of the body of the guitar keeping the neck tilted slightly upward. Do not support the neck with your left hand, rather keep the guitar in position with your right arm. Your left hand needs to be free to move about the fretboard. The bottom side of the guitar should rest flat on your leg, not at an angle. Your right forearm should be loose and free, ready to strum.

To effectively play a note on a string, press your fingertip directly behind the fret, perpendicular to the fretboard.

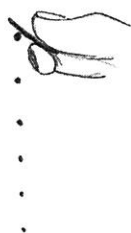


Fingerpicking is using your right hand fingers to pluck the strings. Your right hand should be relaxed, resting over the strings near the back edge of the sound hole, finger tips just above the strings. To pluck a string, engage the string with the tip of your finger, pulling your finger toward the center of your hand, letting the string slide off the end of your nail.



Hold the pick between your thumb and index finger, with your index finger slightly bent. When strumming, grip the pick lightly, allowing it to glide across the strings. Grip the pick tighter for plucking single notes.

Downward strum:



Upward strum:

