

Learn How To Play Guitar

by

Stefan Schyga

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<http://www.LearnHowToPlayGuitar.com>

<http://www.mp3.com/learnhowtoplayguitar>

About The Author



Stefan Schyga received his Masters Degree in Music Education in May of 1991. During his studies he also taught the Beginning and Intermediate guitar classes at The University of Texas at El Paso. Teaching these classes and having had problems finding a suitable method for his private studio inspired him to write a new and different guitar method for the adult learner. This new method attempts to teach the basics of classical guitar playing in a more effective and especially more interesting manner.

“With talent and skill beyond imagination, this artist defies the laws of the underground artist, playing classical/flamenco guitar with a flood of emotion and heart. His sprawling and majestic work forces one to conjure up magical warm imagery. All of the songs on his latest album were recorded live in the studio and are absolutely spectacular representations of the beauty that still lives and breathes in music from around the world.” -December 1999, riffage.com

From 1993-1996 Stefan was the Classical/Flamenco Guitar of Telarc Recording Artist La Vienta.

La Vienta has released 3 albums with Telarc International. that being sold in 28 countries around the globe

During these years La Vienta made their mark on the international music scene with their fresh approach to acoustic guitar music. They performed from San Francisco to New York, climbed to #17 on Billboards Contemporary Jazz charts and to #4 of Mexico City’s Jazz Charts.

Since the Stefan has released three successful solo albums:

A Little World Music: Solo Spanish Guitar

Spanish Soul: Featuring the Acoustic World Ensemble

XO & Friends: Featuring Ricky Malichi & Curt Warren.

Stefan's latest success is reflected in the fact that his music was chosen to be featured on the first ever retail mp3 CD featuring Billy Wyman (Rolling Stones) This CD has World Wide distribution and will be carried by the Walmart stores in the US. In addition he was also featured on Riffage's 2nd MP3 CD that was distributed with Spin Magazine.

You can download most of his music for free at:

<http://www.mp3.com/isr>

You can download free classical sheet music & mp3s at:

<http://www.mp3.com/guitarstudio>

His music is also featured on Riffage.com's newest compilation disks.

The Computer Graphics and the Word Processing were done by Jason Myre.

The illustrations were created by Sam Cassiano.

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Introduction

The method is intended for any mature learner fifteen years old or older who has not had any prior exposure to the classical guitar. The only prerequisite that is obligatory is your desire to learn, and the patience to understand that everything being taught in this method is important in learning how to play the guitar. This method can be used in a class situation or for individual instruction.

I've tried to leave out unnecessary and time consuming exercises. This method will move rather quickly into short musical selections utilizing the free stroke. The pieces in this method are either composed by the author or original classical guitar pieces that have been edited by the author. Lesson 26 gives you several intermediate level guitar pieces from various time periods which are usually not included in guitar methods but would have to be purchased separately. All the music in this method was written for guitar and is not transcribed from other instruments.

Compared to other available methods more emphasis is being put on knowledge of rhythm and music theory while giving you appropriate musical selections.

Before each exercise or piece, practice hints will be given to facilitate the learning of the material.

A tape will be supplied with the method, to enable you to tune your guitar and to check your progress. Do not learn the music by listening to the tape. The tape should only be used when checking the already learned music. If you follow these suggestions and the ones given throughout the method, you will be surprised at your own progress.

With Lesson 14 a reference sheet is provided to help you find notes for the free stroke pieces. Avoid writing note names and frets in the music.

Choice of Guitar

There are two basic types of acoustic guitars: the classical and the Dreadnought steel string. Electric guitars should not be used with this method. If you do not own a guitar yet, your best choice would be a classical guitar. The classical guitar uses six nylon strings, with the three bass strings being silver wound. The steel string guitar, as the name implies, is strung with six steel strings. The body of the steel string guitar is also slightly larger than that of the classical guitar.

It is possible to use a steel string guitar with this method, but in my opinion it would be better for a beginner to use the classical guitar, since most music presented in this method has been written for classical guitar.

Classical guitars are available to the beginning guitarist for about 150-400 dollars. The best guitars for their price are available in Mexico. Japanese guitars are more expensive, but they are still a good product for their price. The best choice for a classical guitarist would still be a guitar from Spain, which is not quite as easy to find.

When you choose a guitar make sure that it feels comfortable, and that there are no buzzing sounds when you strum the strings. A nice full sound on the high strings is more desirable than a strong bass string sound.

<u>Some trustworthy brands:</u>	Japan:	Mexico:	Spain:
	Yamaha	Tres Piños	Artesano
	Takamini	Valenciana	P. Saez
	Ibanez		

Main Parts of the Guitar



LESSON 1

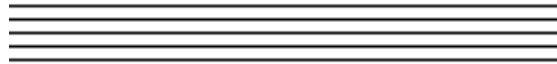
Tuning the Guitar

For now we will tune the guitar with use of the tape (Lesson one, track one). First you will hear the high E-string (first string). Try to match the sound of your E-string to the sound of the E-string that is on the tape. The E-string will be played a couple of times. Listen to it as much as you need to. Follow your instincts. If you think you have matched the sound on the tape, you will probably be correct. If the strings are put on correctly on your guitar, the pitch will go up when the tuning peg is turned away from you, and lower when the peg is turned towards you. When the first string is in tune listen to the sound of the second string on the tape, and repeat the same procedure until all six strings are in tune.

Note: Tuning a guitar is not as hard as you might think, but it will take some practice. So if it takes a while to tune the guitar the first couple of times, do not get frustrated; it will become easier in the future.

Basic Terms and Symbols in Music

1. Music for any instrument is notated on the staff. Do not confuse the staff with the strings of the guitar.



2. The treble clef:

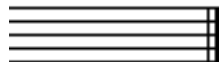
This sign appears at the beginning of every line of guitar music. The purpose of the treble clef will be explained at a later point.



3. To organize music we use measures.



4. A double bar signifies that this is the end of the piece or exercise.



3. The quarter note:

Quarter notes are half as long as half notes, so they will receive 1 beat each.



4. The eighth note:

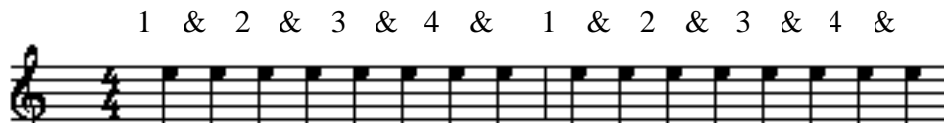
Eighth notes can be notated in two ways. A single eighth note will usually be notated like this:



Two or more eighth notes can be notated like this:



Eighth notes are half as long as quarter notes. So two eighth notes have to be played in the same time it takes for one quarter note to be played. To count eighth notes we have to use SUBDIVISION. We subdivide the quarter beat into two eighth note beats by using the symbol & (and).

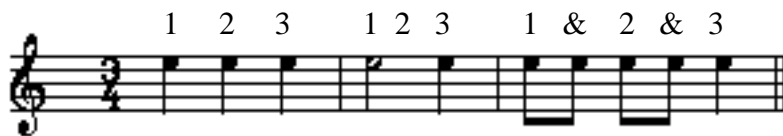


By now you might have begun to wonder what the $\frac{4}{4}$ at the beginning of each line stands for. It is called time signature, and it appears at the beginning of every musical selection or exercise.

$\frac{4}{4}$ stands for 4 quarter beats per measure. They can appear in any form.



$\frac{3}{4}$ 3 quarter beats per measure



$\frac{2}{4}$ 2 quarter beats per measure



Note: Sometimes the $\frac{4}{4}$ symbol may be substituted for the symbol: **C**

LESSON 3

Rhythm Exercises

We usually practice rhythms by clapping them, so we do not have to worry about playing the guitar at the same time. Naturally you will not hear the notes sustained, but rather only the beginning of each note.

(3.1)

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

(3.2)

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

(3.3)

1 2 3 1 2 3 1 & 2 3 & 1 2 3 & 1 2 3

(3.4)

1 2 & 1 2 1 & 2 1 2 1 & 2 &

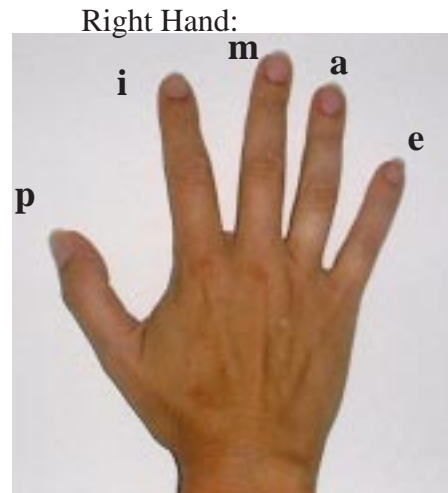
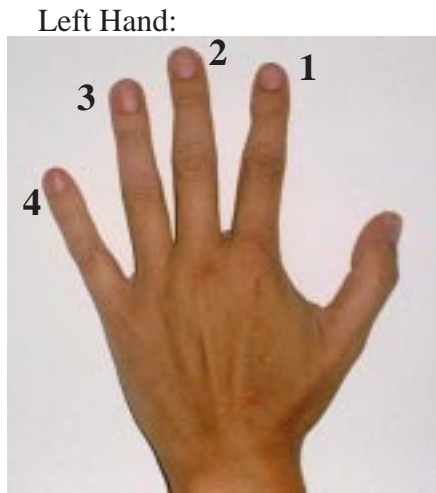
(3.5)

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

Repeat sign
repeat from
beginning

LESSON 4

Terms and Symbols in Guitar Music



Seating Position:

There are two ways of holding the guitar. In the regular position you would put the guitar on the right leg. In the classical position it is resting on the left leg, while your left foot is placed on a footstool. Either position has advantages and disadvantages. Choose the one most comfortable to you.



Classical Position



Regular Position

The Rest Stroke:

As a preparation to playing notes on the guitar, we need to practice the rest stroke first on the open strings.

Place the index finger of your left hand on the high E-string and pluck it. You will then rest your index finger on the next string. Now repeat the same motion with your middle finger. Once the middle finger rests on the second string lift up the first finger again. You can think of the rest stroke as a type of walking motion.

Illustration of the Rest Stroke



Exercise (4.1):

Play each string four times. When you get to the low E-string, the motion will stay the same, even though there is no string left to rest your fingers on. Listen to the exercise first before trying it. Your fingers should be almost straight, and in order to keep them that way your whole hand needs to move up when the lower strings are played.

Learning the Pitches on the Guitar

You are now ready to start learning the different pitches playable on the guitar. The exercises given in lessons 4-11 will teach you the different notes you can play on each string of the guitar, starting with the high E- string.

Do not write numbers in the music to tell you what fret to play a certain note on. You will not learn the notes this way. Be patient. It will take some time and practice before you will have the notes memorized.

Place the fingers of the left hand just before the fret that is indicated. Do not place in directly on the fret. The first finger should be on the first fret, the second finger on the second fret etc..

Practice Hints:

1. Always practice slow.
2. Try to play the correct rhythm right away.
3. Do not just play through the piece. Find the hardest measures and spend most of your time on those.

Illustration of Left hand



Position of the Thumb



Notes on the High E-String (first string)

(4.2)

4.2

E F G

open first string 1st fret 3rd fret

4.3

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

4.4

4.5

LESSON 5

Notes on the B-String (second string)

5.1

B C D

open second 1st fret 3rd fret
string

Detailed description: A single staff of music in treble clef. The first measure contains two eighth notes: B (open second string) and C (first fret). The second measure contains two eighth notes: C (first fret) and D (third fret). The third measure contains two eighth notes: D (third fret) and B (open second string). The notes are labeled 'B', 'C', and 'D' above the staff. Below the staff, the fret positions are labeled: 'open second string' under the first measure, '1st fret' under the second measure, and '3rd fret' under the third measure.

5.2

i m i m

Detailed description: Two staves of music in treble clef. The top staff is in 4/4 time and contains a sequence of notes: B (open), C (1st fret), D (3rd fret), B (open), C (1st fret), D (3rd fret), B (open), C (1st fret), D (3rd fret), B (open), C (1st fret), D (3rd fret), B (open), C (1st fret), D (3rd fret), B (open), C (1st fret), D (3rd fret). The bottom staff is in 3/4 time and contains a sequence of notes: B (open), C (1st fret), D (3rd fret), B (open), C (1st fret), D (3rd fret), B (open), C (1st fret), D (3rd fret), B (open), C (1st fret), D (3rd fret), B (open), C (1st fret), D (3rd fret), B (open), C (1st fret), D (3rd fret). Below the first staff, the fingerings 'i m i m' are written under the first four notes.

Dotted Rhythms:

A dot behind a note prolongs the note by half its value.

1. $\text{♩.} = \text{♩} + \text{♩} = 1 \frac{1}{2}$ beats (1 and 2) = 3 eighth note beats
2. $\text{♩.} = \text{♩} + \text{♩} = 3$ quarter beats
3. $\text{♩.} = \text{♩} + \text{♩} = 6$ quarter beats

LESSON 6

Notes on the B and E-Strings

(6.1)

i m i m

(6.2)

i m i m

(6.3)

i m i m

i m i m i m

(6.4)

i m i m

LESSON 7

Notes on the G- String (third string)

(7.1)

G A B

open string 3rd fret 4th fret

(7.2)

i m i m i m i m

(7.3)

i m i m

(7.4)

Note:

Up to B, the stems of the notes will point up. When notes are higher than the B the stems will point down. The B stem can point either way.

LESSON 8

Notes on the D- String (fourth string)

(8.1)

D E F

open 4th string 2nd fret 3rd fret

Detailed description: A single staff of music in treble clef. The first three notes are quarter notes. The first note is on the open 4th string (D). The second note is on the 2nd fret (E). The third note is on the 3rd fret (F). The staff ends with a double bar line.

(8.2)

i m i m i m i m

Detailed description: A single staff of music in treble clef with a 4/4 time signature. It contains eight quarter notes. The first four notes are on the open 4th string (D), and the next four notes are on the 2nd fret (E). The fret numbers 'i' and 'm' are written below the notes. The staff ends with a double bar line.

(8.3)

i m i m

Detailed description: A single staff of music in treble clef with a 4/4 time signature. It contains eight quarter notes. The first four notes are on the open 4th string (D), and the next four notes are on the 2nd fret (E). The fret numbers 'i' and 'm' are written below the notes. The staff ends with a double bar line.

(8.4)

Detailed description: A single staff of music in treble clef with a 4/4 time signature. It contains eight quarter notes. The first four notes are on the open 4th string (D), and the next four notes are on the 2nd fret (E). The staff ends with a double bar line.

(8.5)

Detailed description: A single staff of music in treble clef with a 3/4 time signature. It contains eight quarter notes. The first four notes are on the open 4th string (D), and the next four notes are on the 2nd fret (E). The staff ends with a double bar line.

LESSON 9

Notes on the G and D- Strings

(9.1)

Exercise (9.1) consists of two staves of music in 4/4 time. The first staff contains a sequence of notes with fingerings 'i m i m' written below the notes. The second staff continues the sequence with fingerings 'i m i m i m'.

(9.2)

Exercise (9.2) consists of two staves of music in 3/4 time. The first staff contains a sequence of notes with fingerings 'i m i m i' written below the notes. The second staff continues the sequence with a slur over the final two notes.

Note:

A tie connects two notes of the same pitch. So two quarter notes tied equal one half note.

A musical staff in 3/4 time showing two quarter notes of the same pitch connected by a horizontal tie line. Below the notes are the fingerings '1 2 3' under the first note and '1 2 3' under the second note. A bracket is drawn under the two notes, indicating they are treated as a single half note.

LESSON 10

Notes on the A-String (5th string)

There are some low notes, playable on the guitar, which can not be notated without adding extra lines to the staff. These lines are called LEDGERLINES. For these low notes, we will still use the rest stroke.

(10.2)

A B C

open 5th string 2nd fret 3rd fret

(10.2)

(10.2)

(10.2)

LESSON 11

Notes on the low E- String (sixth string)

(11.1)

6th string	1st fret	3rd fret
open (E)	F	G

(11.2)

(11.3)

(11.4)

Note Drill

This Note Drill will help you to make sure that all the notes are learned well enough to go on to lesson 15.

It is a good idea to go through this exercise before each practice session. If you have difficulties remembering certain notes go back to appropriate exercises.

(115)

The image displays three staves of musical notation for a note drill exercise. The first staff begins with a treble clef and a 4/4 time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The third staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The notation uses quarter notes and half notes.

LESSON 12

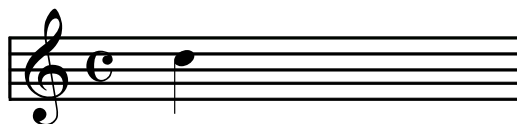
Accidentals

We can raise or lower the pitch of any note by one fret using accidentals.
(sharps \sharp or flats \flat)

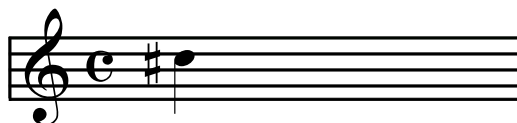
1. Sharps:

To raise the pitch of a note by one fret (half step) we use the sharp symbol \sharp .

For example: this C is played on the first fret.

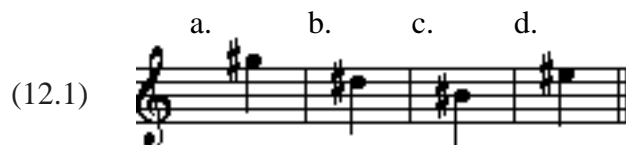


If we put a sharp in front of it it becomes C sharp and is played on the second fret.



Exercise:

Name the notes, and what fret they will be played on.

Note:

Usually notes are two frets (one whole step) apart.

There are two exceptions to the rule:

E- F the distance is one fret

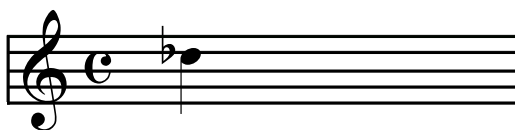
B- C the distance is one fret

So E sharp and F are identical. The same is true for B sharp and C. Since these notes sound the same but have different names, they are called **ENHARMONIC**.

2. Flats:

Flats are used to lower the pitch of a note by one fret. The symbol used is **b**.

For example: This D is played on the 3rd fret.

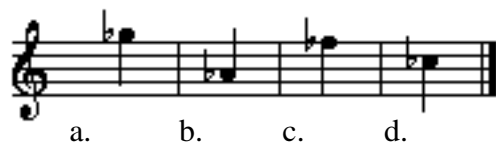


If we put a flat in front of it it becomes D flat and will now be played on the second fret.



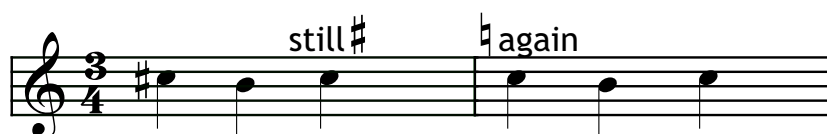
Exercise: Name the notes, and what fret they will be played on:

(12.2)



Note:

Accidentals may appear anywhere within a piece of music. However, they will last only for one measure. In the example the sharp in front of the first C will also be applied to the second C of that measure. The Cs of the second measure will be played on the first fret again.



3. Naturals:









If we do not want the sharp from the example above to be valid for the whole measure, we can put a natural sign ♮ in front of the second C sharp and it would become a regular C (C natural) again. The natural cancels any sharp or flat for one whole measure.



LESSON 13

Rests

Rests in music carry the same importance as notes. Rests are also counted like notes. Each note value has a corresponding rest:

1. Quarter rest  =  = 1 beat
2. Eighth note rest  =  = 1/2 beat
3. Half rest  =  = 2 beats
4. Whole rest  =  = 4 beats

Exercise:

These exercises should be clapped or tapped the same way as in the first rhythm lesson. Remember not to clap when there is a rest.

(13.1)



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

(13.1)



1 & 2 & 1 & 2 & 1 & 2 &

(13.1)

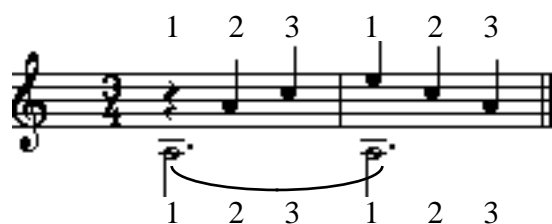


1 2 3 4 1 2 3 4 1 & 2 & 3 4

LESSON 14

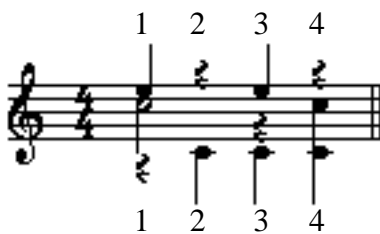
Reading Guitar Music in 2 to 4 Parts

Sometimes it can be confusing to read guitar music since it can have up to four different lines of music. Usually when the stems go up they indicate the melody line, when they go down the bass line. Each line has to have as many beats as are indicated in the time signature.



The first note played would be the bass since the melody has a rest on the first beat. While the low A keeps sounding you would play the second and third beat of the melody.

It is possible to have more than 2 lines of music, but the same rules as above would still be valid.



Once you have counted the beats of each melody line as in the above example, you can simplify it to the following version. Remember: notes that are written in a vertical line are supposed to be played at the same time.



Free Stroke Exercise

No left hand, all open strings. Put your thumb (p) of the right hand on the 5th string. Your middle finger (i) on the G string, middle finger (m) on the E string. Now pluck each string lightly, without resting your fingers on the next string. The wrist and the fingers will be curved, and not as straight as in the rest stroke.

Order in which to pluck strings: p i m a m i
 A G B E B G

ILLUSTRATION OF FREE STROKE



REFERENCE SHEET

Photocopy this page so you can use it as needed with any selection in the method.

High E String 1st



Open 1st fret 3rd fret

Detailed description: A single staff of music in treble clef. It shows three quarter notes on the first line of the staff. The first note is an open string (no stem), the second note has a stem and a flag indicating the 1st fret, and the third note has a stem and a flag indicating the 3rd fret.

B String 2nd



Open 1st fret 3rd fret

Detailed description: A single staff of music in treble clef. It shows three quarter notes on the second line of the staff. The first note is an open string (no stem), the second note has a stem and a flag indicating the 1st fret, and the third note has a stem and a flag indicating the 3rd fret.

G String 3rd



Open 2nd fret

Detailed description: A single staff of music in treble clef. It shows two quarter notes on the third line of the staff. The first note is an open string (no stem), and the second note has a stem and a flag indicating the 2nd fret.

D String 4th



Open 2nd fret 3rd fret

Detailed description: A single staff of music in treble clef. It shows three quarter notes on the fourth line of the staff. The first note is an open string (no stem), the second note has a stem and a flag indicating the 2nd fret, and the third note has a stem and a flag indicating the 3rd fret.

A String 5th



Open 2nd fret 3rd fret

Detailed description: A single staff of music in treble clef. It shows three quarter notes on the fifth line of the staff. The first note is an open string (no stem), the second note has a stem and a flag indicating the 2nd fret, and the third note has a stem and a flag indicating the 3rd fret.

E String 6th



Open 1st fret 3rd fret

Detailed description: A single staff of music in treble clef. It shows three quarter notes on the sixth line of the staff. The first note is an open string (no stem), the second note has a stem and a flag indicating the 1st fret, and the third note has a stem and a flag indicating the 3rd fret.

LESSON 15

Two Beginning Pieces

Practice Hints:

Remember that notes are played at the same time when they are arranged vertically. The repeat sign at the end tells you to go back to the beginning and play the piece again.

Study in A Minor

(15.1)

The notation for (15.1) shows two staves. The first staff (treble clef) contains a sequence of chords and notes: a whole note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), and a half note chord (F2, A2, C3). The second staff (bass clef) contains a sequence of chords and notes: a whole note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), and a half note chord (F2, A2, C3) with a repeat sign.

Practice Hints:

Whenever you play a classical guitar piece, always look ahead to the next measure. Do not put your fingers down note by note. In this prelude, for example, you can put the fingers down for every two measures, and then just worry about the right hand.

Prelude in A Minor

(15.2)

The notation for (15.2) shows two staves. The first staff (treble clef) contains a sequence of chords and notes: a whole note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), and a half note chord (F2, A2, C3). The second staff (bass clef) contains a sequence of chords and notes: a whole note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), a half note chord (F2, A2, C3), and a half note chord (F2, A2, C3) with a repeat sign.

p
strum with
the thumb

LESSON 16Key Signatures

Key signatures, just like the time signatures, are always marked at the beginning of each piece, or even at the beginning of each new line.

Example:

The key signature shows that all Fs and Cs are raised one fret throughout the entire piece, unless a natural sign would cancel one or both sharps for one measure.



(16.1)

Name the notes that will be raised or lowered when the following key signatures are applied.



LESSON 17

Self test

You can check your progress in music theory by completing this self test. The answers to all the questions are taken directly from the test.

(17.1) For each pitch, name(a) the note, (b) the fret it is played on, and (c) the name of the string.



(17.2) Fill in the correct time signatures.



(17.3) What is the purpose of a sharp in front of a note?

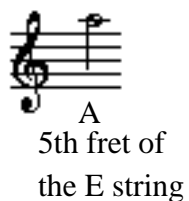
(17.4) What is the purpose of a flat in front of a note?

(17.5) By how much does the value of any note increase when you put a dot behind the note?

LESSON 18

Scarborough Fair*Practice Hints:*

Follow the fingerings precisely. There is a new note in this piece:



Watch the dotted eighth note rhythm in measures three and fifteen.

Scarborough Fair

(18.1)

1 & 2 & 3 &

m i m a i a

4 2 4 1

p p p p p p

Prelude in D Major

This new note is the low D. You have to tune the low E- string down until it matches the pitch of your open fourth string. It will be one octave below the open fourth string.

18.2



Practice Hints:

Practice measures 2, 6 and 14 before playing through the piece. Watch the right hand fingerings.

Prelude in D Major

(18.2)

Remember:

i, m, a and p are the abbreviations for the fingers of the right hand. 1,2,3 and 4 are used for the left hand.

LESSON 19

Exercises for the Development of Rhythm

The eight exercises in Lesson 19 will teach you new time signatures and also new note values. So far we have had only time signatures with quarter beats.

2 3 4
4 4 4

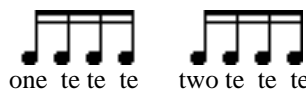
$\frac{4}{4}$ Four beats per measure. The quarter note gets the beat. The top number indicates how many beats per measure, while the bottom number indicates which note receives the beat.

So if the time signature is $\frac{3}{8}$ then there are 3 beats per measure, and the eighth note gets the beat.

Example:



In this set of exercises the sixteenth note is introduced. There are 4 sixteenth notes per quarter beat. One way to subdivide sixteenth notes is:



A single sixteenth note will be notated like this:

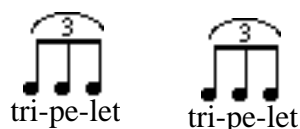
When there are more than one sixteenth note the notes can be connected by two bars:



Another note value introduced is the eighth note triplet:



One way to subdivide :



Exercises:

You can clap these exercises, or play them on the open E-String.

(19.1)



(19.2)



(19.3)



(19.4)



(19.5)



(19.6)



(19.7)



(19.8)



LESSON 20

Two Selected Classical Pieces

The next two pieces contain everything you have learned so far. They are your first “real” classical guitar pieces. They were written by famous composers who were also accomplished guitarists. Each piece presents different difficulties. Expect to practice at least two to four weeks to be able to play the piece at your full potential.

Note:

You have come a long way. Try to play not just the notes but play musically. In other words, play it the way you would like to hear somebody play it for you.

Feel free to copy this method for your friends, but please leave the credits intact. The method and the mp3 audio files are copyrighted.

Practice Hints:

Do not be fooled by the sixteenth notes. This piece should not be played too fast. In the third measure there is a B which should be played on the fourth fret of the G string instead of the open B string. The D stays in its regular place.

Estudio

(20.2)

Aguado

The musical score consists of five staves of guitar notation. The first staff includes the following fingerings: p i m i p i m i. A circled number 3 (③) is placed below the third measure, indicating the G-string. The second staff has a circled number 3 (③) below the second measure. The third staff has a circled number 3 (③) below the second measure. The fourth staff has a circled number 3 (③) below the second measure. The fifth staff has a circled number 3 (③) below the second measure. The score concludes with a double bar line and repeat dots.

Note:

A number in a circle tells you what string to play that note on. ③ = G-String

Practice Hints:

Pay special attention to the second measure of the second line. The B is to be played on the fourth fret of the G string, the D is played in its regular place. The last line has the most difficult fingerings of the piece, so practice it first.

Andante

(20.3)

Carcassi

The musical score for 'Andante' by Carcassi is presented in five staves. The first two staves show a melodic line in treble clef with a 3/4 time signature. The first measure of the first staff has a rest, followed by a quarter note G4, and then eighth notes. The second measure of the second staff is highlighted with fingerings '1 & 2 &' above the notes. The third staff contains a bass line with dynamic markings 'p', 'i', 'm', and 'p'. The fourth and fifth staves continue the bass line with various fingerings and dynamics, including 'a', 'p', 'i', '3', '4', '2', '3', '2', '0', and '1'. The piece concludes with a double bar line.

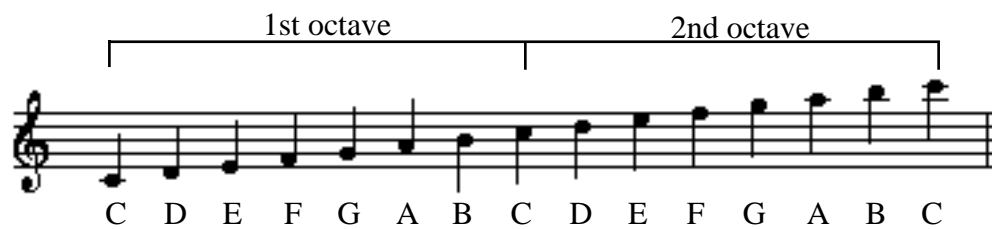
LESSON 21

Scales

Scales are basically a row of notes, starting on one note (for example C) and ending on the next higher C. This space from one C to the next is called an octave. Scales on a guitar can be one, two or three octaves long.

Example:

2 octave C major scale



There are many different scale types. Each of these scales has a unique sound. Some of the scale types are: pentatonic, minor, natural minor, and harmonic minor.

For now we will only study the major scales. Each scale type has its own formula. The formula for the major scale is: The distance from one note to the next is one whole step (2 frets), except from the 3rd to 4th note and from the 7th to the 8th note, where the distance is one half step (one fret).

Example: C major scale



In the preceding example you can see how all notes are one whole step away from each other except from the 3rd to the 4th note, and from the 7th to the 8th note. In case of the C major scale the natural half steps from B-C and E-F happen to fall into the right places. This is not always the case though. If for example you would start a major scale on a G everything would work out fine, until you get to the 7th and 8th step. In order to make the distance between these two notes a half step, as the formula requires, we would have to add a sharp in front of the F.

Example:



This, by the way, is how key signatures came about. The key signature for G major would be one sharp:



Two more examples:

F Major:



So the key signature of F major would be:



D major:



Key signature of D major:



With the knowledge you have gained in this section, you are able to figure to the key signature for any scale.

Playing Examples

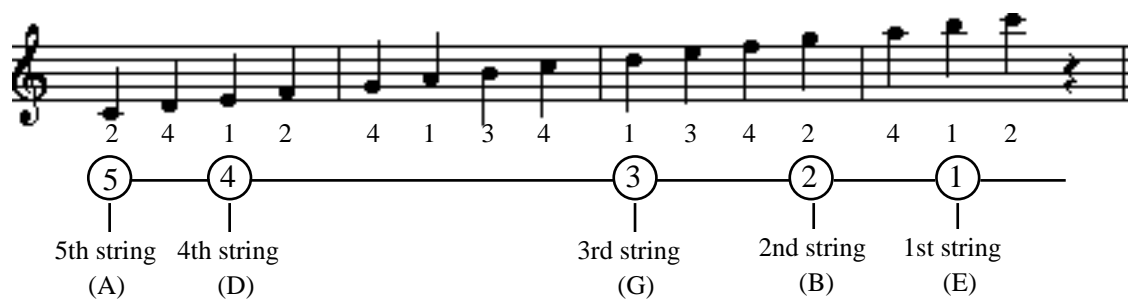
(21.1) G major, two octave scale:



(21.2) E major two octave scale:



(21.3) C major two octave scale:

Note:

If you have a problem with (21.2) read through Lesson 25: Finding Notes on the Fret Board

LESSON 22

Slurs

When ever two or more different notes are connected by a bow (slur), only the first one will be plucked by the right hand. The other notes will actually be played by the left hand.

When the notes go up in pitch it is called hammer-on. When the notes go down it is a pull off.

Example (22.1) hammer-on:



For this upward slur, you would play the F first and then place the 3rd finger of the left hand on the 3rd fret with enough speed and force to make the note sound, even though you are not plucking it.

Example (22.2) downward slur (pull off):



For the pull off both the first and the 3rd finger have to be on the string. first you play the G, and then you pull the 3rd finger off the string, which will let the F sound.

Note:

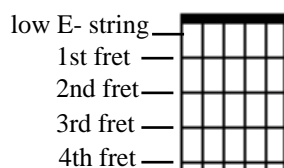
Slurs will take a long time to perfect. When practicing, be sure not to ruin the rhythm because of left hand difficulties.

LESSON 23

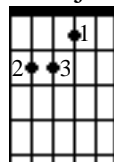
Basic Chords

This short paragraph will show you to read chord symbols. Knowing how to play these chords will help you play popular songs. A chord is a group of notes that are arranged in a certain order. There are many different chord names, such as major, minor, major 7th, etc.. For now don't worry about what these names stand for. All you need to do is to memorize the chords and their names.

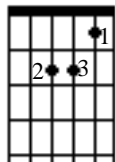
For now strum the chords with the thumb. Play the chords in a random order to practice all the possible changes.



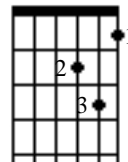
(23.1)
E Major



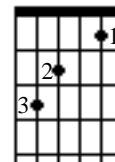
(23.2)
A Minor



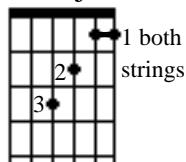
(23.3)
D Minor



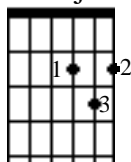
(23.4)
C Major



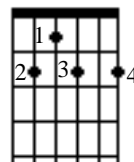
(23.5)
F Major



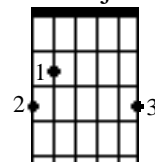
(23.6)
D Major



(23.7)
B7



(23.7)
G Major



House of the Rising Sun

You have already learned these chords on the preceding page. The following chords are written in the correct order for the song House of the Rising Sun.

(23.9)

Aminor, C, D, F, Amin., C, E, E, Amin., C, D, F, Amin., E, Amin.

You will use the same free stroke pattern as in the Prelude in a minor.

The thumb will always play the bass note.

Example: Am - thumb play the low A string

D - thumb plays the open D string

C - thumb plays the C on the A string

This is the finger pattern used. Play each pattern once for each chord symbol:

p	i	m	a	m	i
bass	3rd	2nd	1st	2nd	3rd
note	str.	str.	str.	str.	str.

LESSON 24

Advanced Tuning Techniques

There are several ways to tune the guitar. The most accurate is a two part method that will be described here. The first part is the most commonly used method which tunes the guitar fairly accurate, but still leaves room for improvement which will be described in part two.

Part I

For this part you will tune the high E- string either to an E- tuning fork or to the E given at the beginning of the tape. Once the first string is in tune you would then play the fifth fret of the B- string (which by the way is an E) and tune that string until the two pitches match (24.1). Now the first two strings are in tune. You continue by playing the 4th fret of the third string which needs to match the open B- string (24.2). The next three steps are:

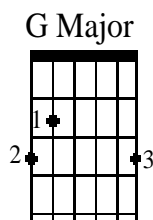
1. Compare the 5th fret of the D- string with the open G- string. (24.3)
2. Compare the 5th fret of the A string with the open D- string. (24.4)
3. Compare the 5th fret of the E- string with the open A- string. (24.5)

This process should be repeated once since the change in the tension of the strings can affect the already tuned notes.

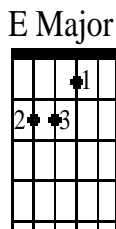
Part II

Your guitar is now roughly in tune. The shortcoming of the above described tuning method is that while each string is in tune with the next one, the guitar as a whole is probably not. Check the tuning by playing the following chords: G Major, D Major, and E Major. You will notice that some are better in tune than others.

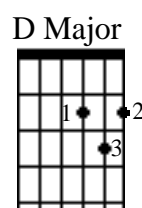
(24.6)



(24.7)



(24.8)



You will have to adjust the tuning now. It might be that your E Major sounds fine, but when the D Major chord is played the F sharp on the E string might sound sharp. If you listen to the advanced tuning section on the tape you will hear how I went about tuning the guitar as exactly as possible. Use your intuition. If a note sounds sharp or flat to you, you are probably right, and you will have to change the pitch of the string. It will take a while to develop your ear to hear every little intonation problem, so do not get frustrated; just keep on trying.

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LESSON 25

Finding Notes on the Fret Board

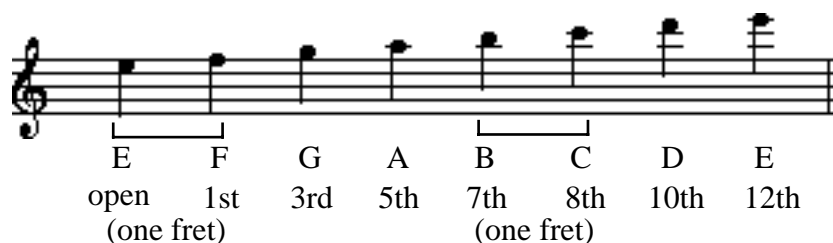
Once you understand this concept you will never have to use a fingerboard chart again.

All there is to remember is that:

1. Between E-F, and B-C, there is only one fret difference.
2. All other notes are two frets apart.
3. If sharps or flats are used, the frets change accordingly (one fret higher for a sharp, one fret lower for a flat).

The example below shows you how to find any note on the high E-string.

(25.1)



This E for example could be played in many different places.

1. 5th fret on the B-string (25.2)
2. 9th fret on the G-string (25.3)
3. 14th fret on the D-string (25.4)

Remember:

Music symbols will show you where the composer wants a note to be played. A number (2) tells you what finger to use, a number in a circle shows what string the note is supposed to be played. If nothing is indicated the player can choose where to play a certain note.

Example 1:

This B should be played on the 4th fret of the G-string, using the 4th finger.

LESSON 26

Advanced Classical Guitar Pieces

Each one of the following pieces belongs to the standard repertoire of the beginning and intermediate .

The pieces are arranged in order of difficulty, with each piece adding a different challenge.

These selections are not easy, and you might find yourself working on them for quite a while, but the reward of being able to play this music will be worth your while.

The Practice Hints will give you information about the music, and will also explain new symbols. They will also lead you to the most effective way of practicing each piece.

Practice Hints for Romanza (26.1):

Romanza by F Molino, is a very melodious, romantic piece.

Follow the fingerings, since they will allow you to play the piece flowingly.

Line 5, measure 2



The smaller note with the slash through it is called a grace note. To hear how grace notes are supposed to be played listen to the tape

Romanza

F. Molino

1775-1847

(26.1)

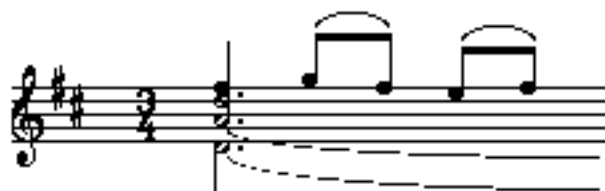
Musical score for "Romanza" by F. Molino, numbered (26.1). The score is written for guitar on a single treble clef staff in 6/8 time. It consists of seven lines of music. The first line includes fingering numbers (1, 2, 3, 4) and dynamic markings (p, m). The second line has a sharp sign (#) above a note. The third line has a sharp sign (#) above a note. The fourth line has a 'm' above a note. The fifth and sixth lines have fingering numbers (1, 2, 3, 4) and a sharp sign (#) above a note. The seventh line ends with a double bar line and a repeat sign.

Practice Hints for Minuet in D Major (26.2):

Baroque music often sounds a lot easier that it really is.

This minuet needs to be practiced in chords. Every measure has a chord. When you practice just the chords, your left hand will be trained better and it will be easier to play it the way it is actually written.

Line one, measure one



The chord in this measure consists of D (open fourth string), A, D, F sharp.

Minuet in D

(26.2)

Robert de Visée
16th century

Andantino

Feel free to copy this method for your friends, but please leave the credits intact. The method and the mp3 audio files are copyrighted.

Practice Hints for Spanish Ballad (26.4):

This selection will be a good challenge for you. Again this piece can be practiced in chords which should let you progress much faster.

In this piece a first and second ending are being used. Play to the first ending

1. ————— and then repeat from the beginning of the piece. When you get to the bottom of the page, skip the first ending and jump into the second ending 2. —————

The same rule applies to the second page. Below the second ending of the second page you will see the following: D. C. al Fine. This means go back to the beginning of the piece and play till you see the word Fine.

Watch the change in key signatures. The second page is written in four sharps: F♯, C♯, G♯, D♯

It will take you a while to figure out the higher notes. Don't lose patience. This piece is not as hard as it might seem.

As in the minuet, you will have to practice in chords. The chords are not as obvious as in the minuet since they are spread out over the whole measure.

Line one, measure one: 



This is the chord once you ignore the repeated notes.

There are also some new symbols in this piece:

CV ————— *This tells you to bar (placing your first finger across all the strings) the fifth fret with your finger.*

1/2 CV ————— *Bar the first four strings.*

C = Cejilla = Spanish for fret

Note:

When you bar a fret and you see a 1 as a fingering, remember that you are already playing that note.

Spanish Ballad

(26.4)

Anonymous

Andante

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Andante'. The piece consists of five staves of music. The first staff begins with three triplet markings (3) over groups of three eighth notes. The second staff continues with various rhythmic patterns, including a group of four eighth notes marked with a '4'. The third staff features a first ending bracket labeled '1/2 CV' and a second ending bracket labeled 'CV II'. The fourth staff continues with a 'CV II' bracket. The fifth staff concludes with a double bar line and the word 'Fine'.

3 3 3

3 3 3

1 2 1

2 1

2 1

2 1

2 1

2 1

2 1

1/2 CV CV II

4 3 1 4 4 4 4 2 1

1 1 3 1

CV II

4 3 3 1 2 1

4 4 4

Fine

The musical score consists of six systems of music, each on a single treble clef staff. The key signature is three sharps (F#, C#, G#). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Dynamics are marked with *p.* (piano) and *f.* (forte).

- System 1:** Starts with a measure containing a fermata over a note, followed by a repeat sign. The first measure has a dynamic of *p.* and a fingering of 2. The second measure has a dynamic of *p.* and a fingering of 4. The third measure has a dynamic of *p.* and a fingering of 2.
- System 2:** The first measure has a dynamic of *p.* and fingerings 4 and 3. The second measure has a dynamic of *f.* and a fingering of 4. The third measure has a dynamic of *p.* and a fingering of 2. The fourth measure has a dynamic of *f.* and a fingering of 4. The fifth measure has a dynamic of *p.* and a fingering of 1. The sixth measure has a dynamic of *p.* and a fingering of 1. The seventh measure has a dynamic of *p.* and a fingering of 3. The eighth measure has a dynamic of *p.* and a fingering of 2. The ninth measure has a dynamic of *p.* and a fingering of 1. The system is labeled "CVII" above the fifth measure.
- System 3:** The first measure has a dynamic of *p.* and a fingering of 4. The second measure has a dynamic of *p.* and fingerings 4 and 3. The third measure has a dynamic of *p.* and fingerings 4, 3, and 2. The fourth measure has a dynamic of *p.* and fingerings 4, 3, and 2. The fifth measure has a dynamic of *p.* and a fingering of 1. The sixth measure has a dynamic of *p.* and a fingering of 4. The seventh measure has a dynamic of *p.* and a fingering of 4. The eighth measure has a dynamic of *p.* and a fingering of 4.
- System 4:** The first measure has a dynamic of *p.* and a fingering of 4. The second measure has a dynamic of *p.* and a fingering of 4. The third measure has a dynamic of *p.* and a fingering of 4. The fourth measure has a dynamic of *p.* and a fingering of 4. The fifth measure has a dynamic of *p.* and a fingering of 3. The sixth measure has a dynamic of *p.* and a fingering of 2. The seventh measure has a dynamic of *p.* and a fingering of 4. The eighth measure has a dynamic of *p.* and a fingering of 4. The ninth measure has a dynamic of *p.* and a fingering of 4. The system is labeled "1/2 C IX" above the first measure and "1/2 CV" above the seventh measure.
- System 5:** The first measure has a dynamic of *p.* and a fingering of 4. The second measure has a dynamic of *p.* and fingerings 4 and 3. The third measure has a dynamic of *p.* and fingerings 4 and 3. The fourth measure has a dynamic of *p.* and fingerings 4 and 3. The fifth measure has a dynamic of *p.* and a fingering of 4. The sixth measure has a dynamic of *p.* and a fingering of 3. The seventh measure has a dynamic of *p.* and a fingering of 4. The eighth measure has a dynamic of *p.* and a fingering of 3. The ninth measure has a dynamic of *p.* and a fingering of 4. The system is labeled "C II" above the second measure.
- System 6:** The first measure has a dynamic of *p.* and a fingering of 1. The second measure has a dynamic of *p.* and a fingering of 1. The third measure has a dynamic of *p.* and a fingering of 1. The fourth measure has a dynamic of *p.* and a fingering of 1. The fifth measure has a dynamic of *p.* and a fingering of 1. The sixth measure has a dynamic of *p.* and a fingering of 1. The seventh measure has a dynamic of *p.* and a fingering of 1. The eighth measure has a dynamic of *p.* and a fingering of 1. The ninth measure has a dynamic of *p.* and a fingering of 1. The system is labeled "D.C. al fine" below the ninth measure.

Practice Hints for Carcassi Study No. 3 (26.5):

This Study No. 3 by Carcassi is probably the most challenging selection in my method, but it is also the most rewarding. Even though it is called “study” it is nevertheless a beautiful piece.

The right hand should be no problem, since the same finger pattern is used throughout the piece. You should begin your practice by playing the first measure over and over to secure the right hand pattern.

Again, this piece should be practiced in chords. Basically each measure has one main chord with one note of the chord changing on the third beat.

Line one, measure two:



The main chords of this measure would be:



LESSON 27

GUITAR REPERTOIRE SELECTIONS

The Guitar Repertoire Section includes simple to intermediate classical guitar selections.

This section will be extended monthly. So check back soon for more free music at:

<http://www.LearnHowToPlayGuitar.com>

Study in A Major

Matteo Carcassi
Edited by Stefan Schyga

The musical score for 'Study in A Major' by Matteo Carcassi is presented in a single staff with a treble clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The piece is composed of nine measures, spanning eight lines of music. The notation includes various triplet patterns, often with fingerings such as 1 2 3 or 1 2 4. Bar numbers 4, 10, 13, 16, 19, and 22 are clearly marked. Chord diagrams for different positions (CV, CII, CX, C VII) are indicated above the staff. Dynamics like *p*, *mp*, and *P* are used throughout. The score ends with a double bar line and repeat dots.

Study in A Minor

Matteo Carcassi
Edited: Stefan Schyga

Allegretto

p *a mi a mi* *i a i i a i i mi*

rit. *a tempo*

i m a *i m i*

i a i i a i

p i ma *i m i m i* *i i i i*

p p p

rit. *f a tempo*

C III

LAGRIMA

FRANCISCO TARREGA
Edited: Stefan Schyga

Largo

CIX — CVII

C VII CV — CIX — C II

C II

C VII

C VII

Fine

D.C. al Fine

Adelita

Francisco Tarrega
edited: Stefan Schyga

Lento

C VII

C VII

C IV

Fine

C IV

C IX

C VII

C VIII

C II

D.C. al Fine

Study in B Minor

Moderato

Fernando Sor

edited: Stefan Schyga

C II

p

m i i m a m a m a m m i

C II

m i i m i p p p i m

m i p i m i m i p

a m

p

1/2 C II — **C II**

a m i m p

p

a i i m

p

p i m a

rit. *a tempo*

C II — **C IV**

p i m p

C IV — **m** — **m** — **C II**

p *rit.*

Españoletas

Gaspar Sanz
edited Stefan Schyga

6th string in D

The musical score for the 6th string in D, titled "Españoletas" by Gaspar Sanz, edited by Stefan Schyga, is presented in five staves. The key signature is one flat (Bb) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments, along with detailed fingerings and performance markings.

Staff 1: Measures 1-4. Fingerings: 3, 1, 2, 4, 2, 3, 4, 3. Ornaments: *tr*. Chord markings: III, III.

Staff 2: Measures 5-8. Measure 5 starts with a circled 5. Fingerings: 3, 1, 3, 4, 0, 1, 0, 1, 4. Ornaments: *tr*. Chord markings: III, I, III. Measure 8 has a circled 10.

Staff 3: Measures 9-12. Measure 9 has a circled 11. Fingerings: 3, 1, 4, 0, 1, 4, 0, 3. Ornaments: *tr*. Chord markings: III, I. Measure 12 has a circled 15.

Staff 4: Measures 13-15. Measure 13 has a circled 16. Chord markings: IV, V. Measure 15 has a circled 20.

Staff 5: Measures 16-19. Measure 16 has a circled 21. Fingerings: 1, 0, 1, 0, 1, 1, 3, 1, 1. Chord markings: m. Measure 19 has a circled 21 and a circled 3.

Rujero y Paradetas

Gaspar Sans
edited: Stefan Schyga

The musical score is presented in seven staves. The first three staves are instrumental guitar notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with fingerings (e.g., 2, 1, 2, 0, 1, 2, 1, 0, 2, 0) and a bass line with chords and single notes. The second staff continues the melody and bass line. The third staff includes a measure with a circled '10' and a measure with a circled '15'. The fourth staff is a repeat sign. The fifth staff continues the instrumental part with measures 10-15. The sixth and seventh staves contain vocal lines with lyrics 'm i a m i a' and 'm a m i a' respectively. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'.

Answers to Exercises

(12.1)

- a. G sharp, 4th fret, E-string.
- b. D sharp, 4th fret, B-string.
- c. B sharp, 1st fret, B-string. (B sharp = C)
- d. E sharp, 1st fret, E-string. (E sharp = F)

(12.2)

- a. G flat, 2nd fret, E-string
- b. A flat, 1st fret, G-string
- c. F flat, open E-string. (F flat = E)
- d. C flat, open B-string. (C flat = B)

(16.1)

- a. F sharp, C sharp.
- b. B flat, E flat, A flat, D flat.

Self Test (17)

(17.1)

1. D, 3rd fret, B-string.
2. G, open, G-string.
3. G, 3rd fret, E-string.
4. B, 2nd fret, A-string
5. E, 2nd fret, D-string.

(17.2)

- 1.
- 2.
- 3.
- 4.

(17.3)

A sharp raises the note by one fret.

(17.4)

A flat lowers the note by one fret.

(17.5)

A dot behind a note prolongs the note by half its value

- c. F sharp, C sharp, G sharp, D sharp, A sharp
- d. B flat, E flat, A flat.