



# Classical Guitar Method

Volume One  
(Beginner)



By Bradford Werner  
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# Classical Guitar Method

## Volume I (Beginner)

By Bradford Werner

thisisclassicalguitar.com

Third Edition 2014

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Special thanks to my friends, family, and colleagues who have used my books and contributed helpful feedback: Erin Fisher, Jeff Werner Michael Dias, Adrian Verdejo, and Douglas Hensley.

**Bradford C. Werner 2014**

[www.bradfordwerner.ca](http://www.bradfordwerner.ca)

**Sheet Music, Lessons, Daily Blogging:**

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

Made in Victoria, British Columbia, Canada

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# ABOUT THIS BOOK

## Video Lessons

Video lessons for this book have been made to help students successfully complete the material. Look for the list heading *Lessons for Method Book Volume One* at: [www.thisisclassicalguitar.com/lessons/](http://www.thisisclassicalguitar.com/lessons/)

## Find a good teacher

This publication is intended for use with a qualified teacher. Many important concepts have been left out to allow a degree of flexibility in teaching styles.

## How to use this book

1. There are three sections to this book, use all three simultaneously. After starting the progressive method the student should begin the chord and supplement sections.
2. Cover every page, especially in the progressive method.
3. Do not write-in left hand fingerings, students must learn to recognize the notes on the staff.
4. Phrasing, dynamics, and articulation have been omitted to produce a clean score. They should be discussed and added by the teacher and student as a lesson activity.

## A note to students

1. Listen to your teacher. Even if your teacher recommends something contrary to the materials in this book, you must trust their expertise in deciding what is best for your unique development.
2. Ask questions. Your progress will depend on how well you understand the material. It's not all about practicing so ask for clarification on anything you do not fully understand.
3. Request material. No beginner book will ever satisfy all your personal interests so request material from your teacher.

## A note to parents

1. Go with the flow. Avoid telling your child that they will "have to practice" or "you have to behave." Instead, set up a regular time of day where practice is expected; the goal is to build routine and productive habits. When something is routine, such as going to school or brushing one's teeth, it just happens and usually does not require much maintenance once established. Keeping a practice chart to record the number of minutes practiced is an excellent way to make sure the routine gets established.
2. During the lesson: Parents are around too much (as far as kids are concerned). Sorry, but your presence might distract your child during the lesson and inhibit a relationship of respect and friendship between student and instructor. This is not always the case, but important to consider. A nice compromise is to have the parent join the lesson during the last five minutes to review the lesson content or see a positive performance. The best situation is when the parent offers praise for good work and the teacher takes care of the rest.

## Recommended While Using This Method

### **Sight Reading For the Classical Guitar, Level I-III by Robert Benedict**

Daily Sight Reading Material With Emphasis on Interpretation, Phrasing, Form, and More. This book will help you gain musical skills and understand the context of reading music. Alfred Publishing.

### **Keyboard Theory: Basic Rudiments by Grace Vandendool**

This book will ensure you learn everything you need to know about theory rudiments. Learning about the piano will help you learn the universal language of music. Publisher: Frederick Harris.

### **Watching Videos on [thisisclassicalguitar.com](http://thisisclassicalguitar.com)**

I post videos on a daily basis. Studying professional players can help you learn how to play as well as absorb the culture and repertoire.

## Printing This Book

I recommend printing this PDF and placing the pages in a three ring binder so you can add or remove material. For example, you may wish to remove your favourite pieces and create a gig book of your own, that is, a collection of easy pieces you can play for others.

## Join The Email Newsletter

Join Bradford's Classical Guitar Newsletter for links, free sheet music, lessons, videos and more. The newsletter has 5000+ subscribers and is 100% free to join. Stay connected to the classical guitar scene, lessons, and more. Sign up at [thisisclassicalguitar.com](http://thisisclassicalguitar.com)

## Recommended Books After Completion of this Method

Intermediate Books, Lessons, & Sheet Music at [thisisclassicalguitar.com](http://thisisclassicalguitar.com)

Guitar Method, Volume 2

20 Favorite Exercise

10 Classical Etudes

Sheet Music Selections & more.

### **More Recommended Sheet Music and Methods by Others:**

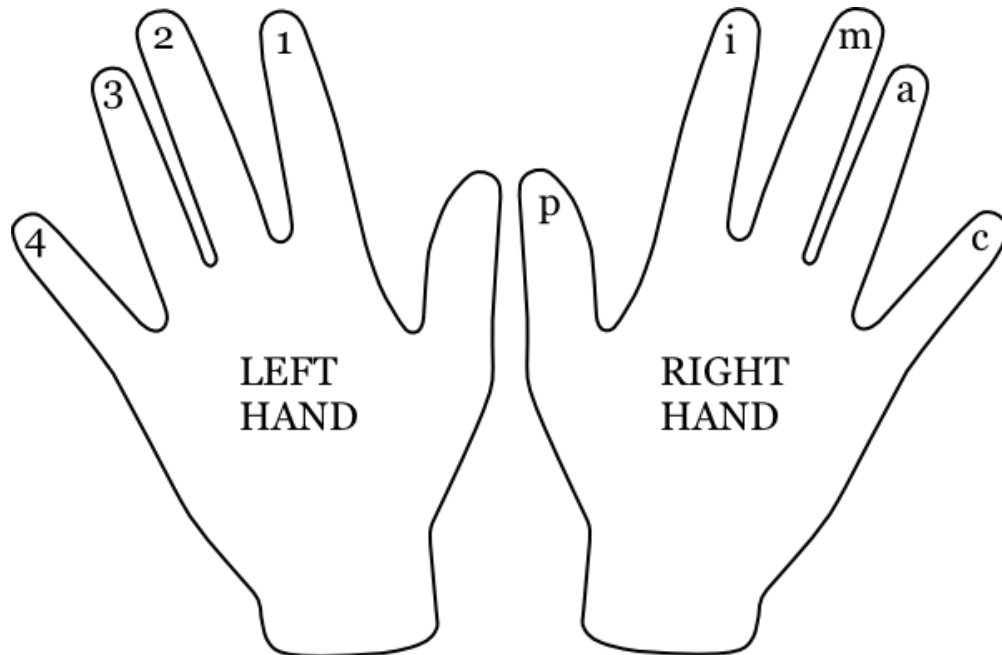
At the bottom of the below webpage I list a number excellent books to further your study:

[www.thisisclassicalguitar.com/sheet-music-for-classical-guitar/](http://www.thisisclassicalguitar.com/sheet-music-for-classical-guitar/)

## Posture & Finger Names

View many lessons about posture, hand positions, and technique in high res colour photos, videos, and more at:

**[www.thisisclassicalguitar.com/lessons/](http://www.thisisclassicalguitar.com/lessons/)**



# Notes, Beat, & Tempo

## Beat and Tempo

**Beat**, also called **pulse**, is the basic time unit in a piece of music. For example, if you listen to a drummer and you begin to tap your foot at regular intervals, you are likely tapping 'the beat'. Your heart has a pulse, each beat of your heart is similar to the beat in music.

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

## Notes

**Notes** are symbols used in music to represent the pitch and rhythm of a standard musical sound. **Pitch** refers to how high or low a note sounds. **Rhythm** will be discussed in the following pages.

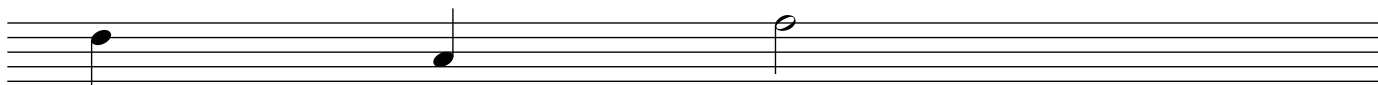
Anatomy of a note:

● ○ Noteheads

♪ ○ Noteheads with stems

♪ Stems with flags

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



# Basic Musical Symbols

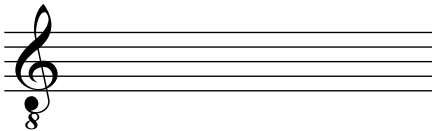
The **Staff** has five lines.



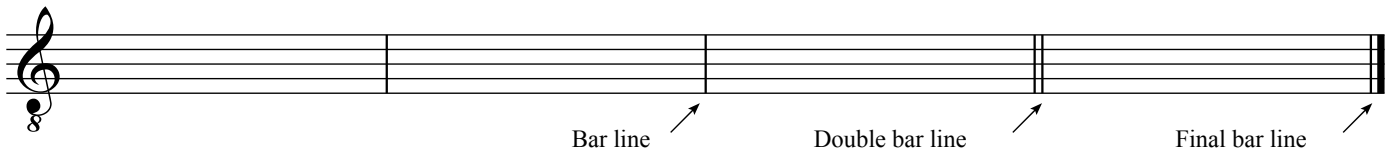
The **Treble Clef Sign** is used in guitar notation (also called G Clef).



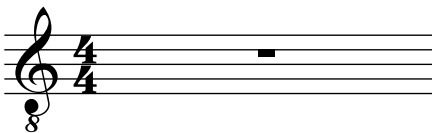
A treble clef with an 8 below is often used in guitar notation.



**Bars**, also called **Measures**, are used to divide the staff into sections.

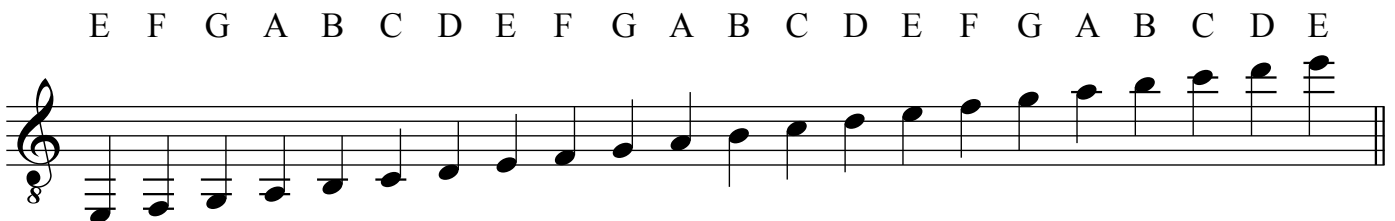


The **Time Signature** tells you how many beats there are in each measure and what type of note equals one beat.



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

Standard music notation starting on the lowest note of the guitar.  
The lines above and below the staff are called **Ledger Lines**.

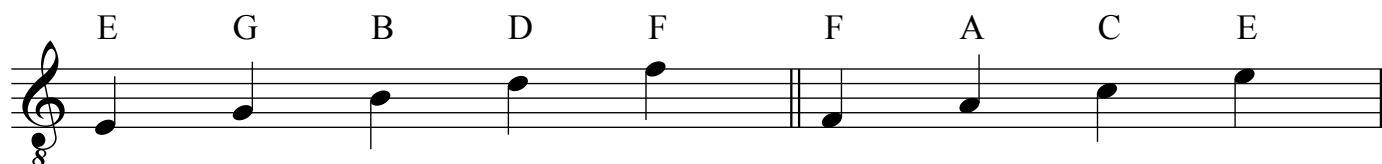




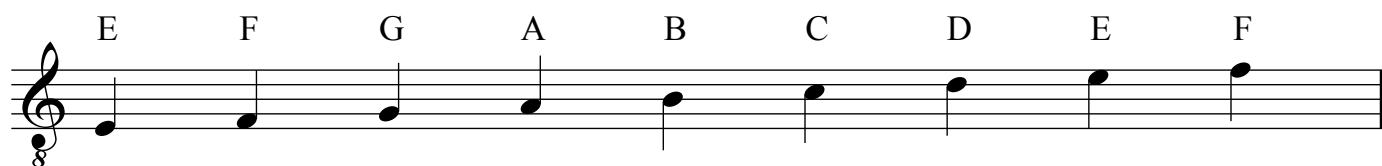
# Note Names & Rhythms

Line Notes Memorization: **Every Good Boy Does Fine.**

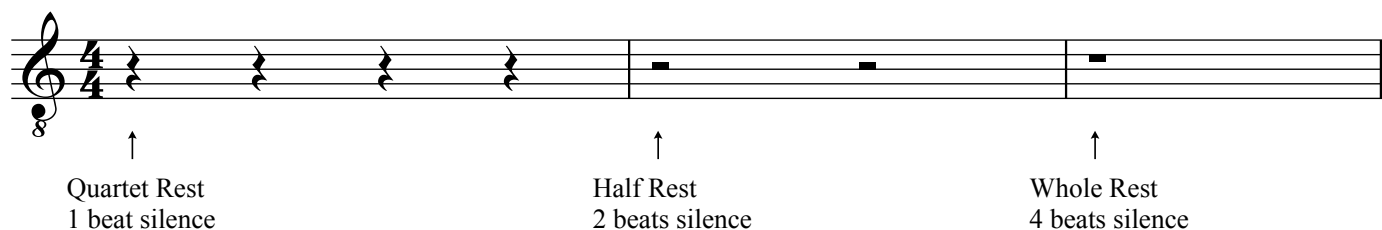
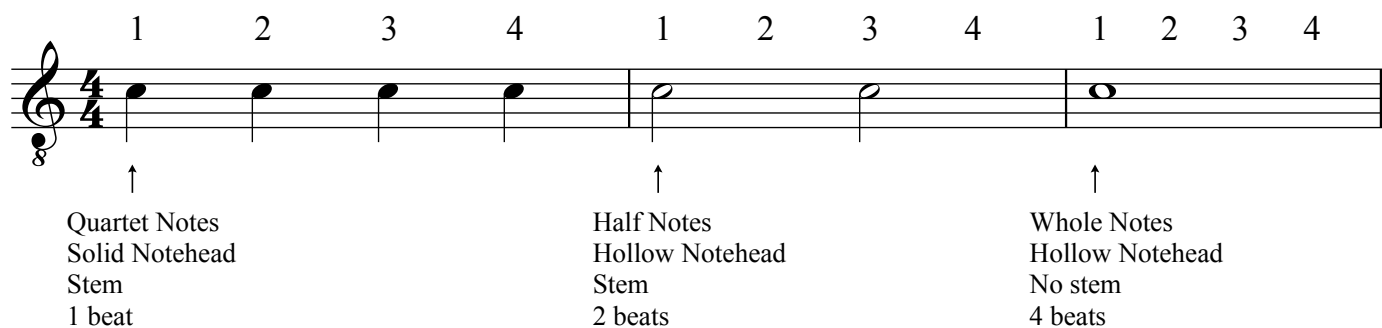
Space Notes Memorization: **FACE**



The note names go up in the order of the alphabet.



## Rhythm & Beat Values



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**Lessons, Sheet Music, TAB (free & sales): [www.thisisclassicalguitar.com](http://www.thisisclassicalguitar.com)**

# Right Hand Walking No. 1

## Reading:

E is the first string (nylon string nearest to the floor).

B is the second string, G is the 3rd string.

Numbers within a circle indicate the string number.

## Ways to Practice:

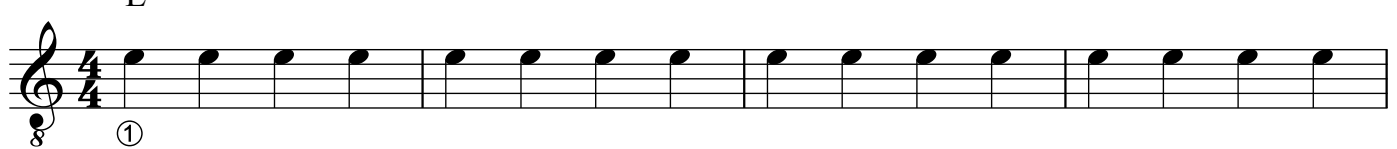
1st time: Say the right hand fingering as you play.

2nd time: Say the note names as you play.

3rd time: Count the beat as you play (1, 2, 3, 4).

Rest the right hand thumb on a bass string while playing.

E




①

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

Detailed description: A musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner. It contains 16 eighth notes, all on the first line (E). A circled '1' is below the first note. Below the staff is a sequence of fingering: 'i m i m i m i m i m i m i m i m'.

B

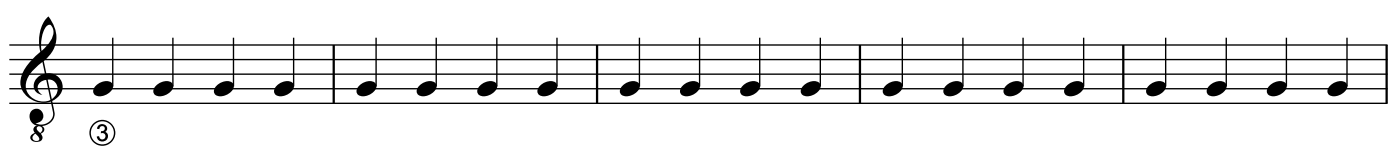


②

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

Detailed description: A musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner. It contains 16 eighth notes, all on the second line (B). A circled '2' is below the first note. Below the staff is a sequence of fingering: 'i m i m i m i m i m i m i m i m'.

G



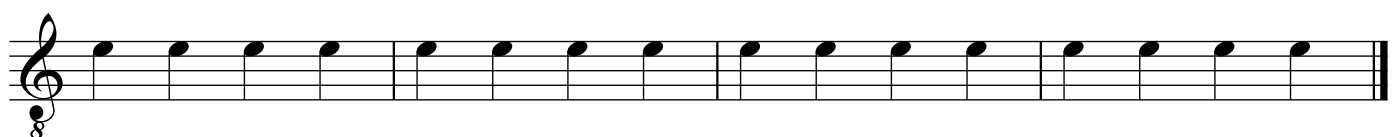
③

i m i m etc.

Detailed description: A musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner. It contains 16 eighth notes, all on the third line (G). A circled '3' is below the first note. Below the staff is a sequence of fingering: 'i m i m etc.'.



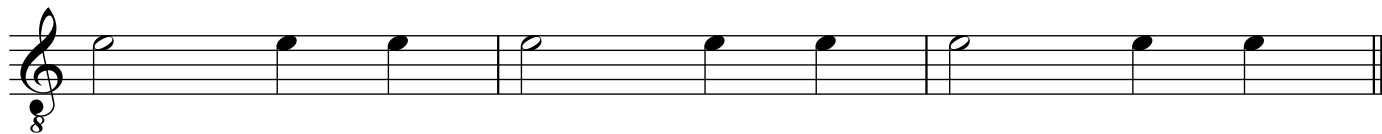
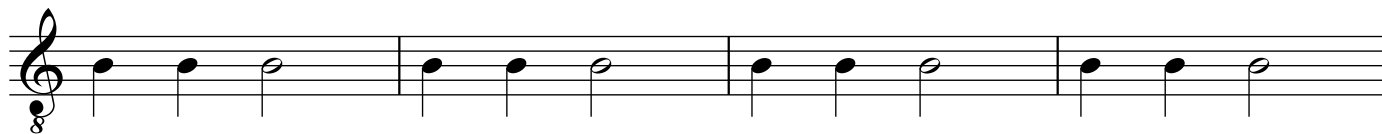
Detailed description: An empty musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner.



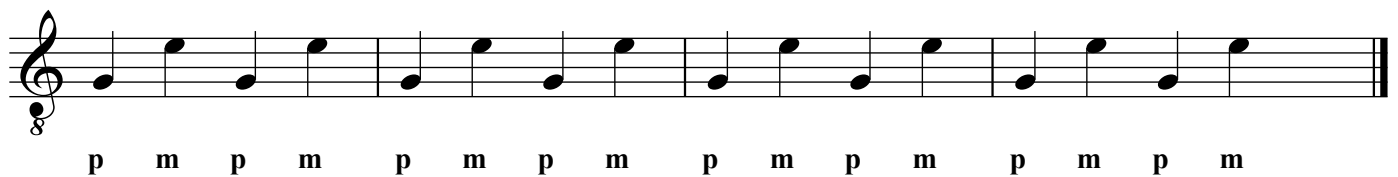
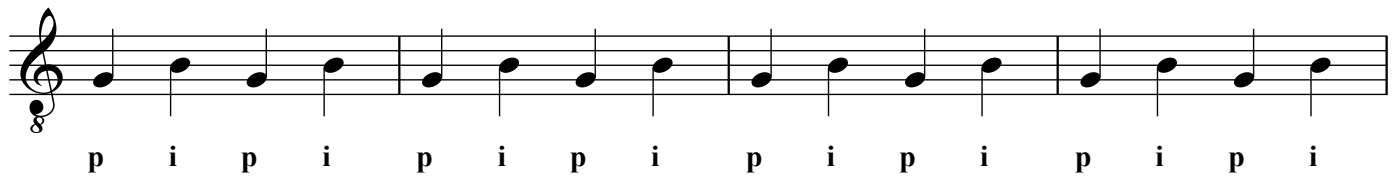
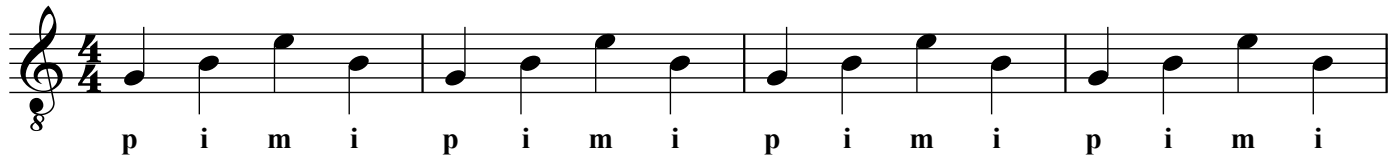
Detailed description: An empty musical staff in 4/4 time, treble clef, with a '4' in the bottom left corner.

# Right Hand Walking No. 2

Count the beat out loud as you play.  
I've added the beat and fingering on the first two lines only.  
Continue counting for the whole page.



# Arpeggio Prelude



# Nocturne Duet

Bradford Werner  
(b. 1981)

The student plays the top part.

The first system of the musical score is in 4/4 time. The top staff (treble clef) begins with a whole rest, followed by a half note G4, a whole rest, and a half note A4. The bottom staff (bass clef) begins with a whole note chord of G2 and D2, followed by a half note chord of A2 and E2, a whole note chord of B2 and F3, and a half note chord of G2 and D2. The dynamic marking *mf* is placed above the first measure of the bottom staff.

The second system of the musical score is in 4/4 time. The top staff (treble clef) begins with a half note G4, a half note A4, a whole note B4, and a whole note A4. The bottom staff (bass clef) begins with a half note chord of G2 and D2, a half note chord of A2 and E2, a whole note chord of B2 and F3, and a half note chord of G2 and D2. The dynamic marking *f* is placed above the first measure of the bottom staff, and *mf* is placed above the second measure. A crescendo hairpin is placed above the third measure of the top staff, starting from the second measure and ending at the fourth measure.

# Nuevo Tango






The student plays the top part.

Bradford Werner  
(b. 1981)

The first system of the musical score for 'Nuevo Tango' is written in 4/4 time. The top staff, in treble clef, contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a repeat sign. The bottom staff, in bass clef, provides a harmonic accompaniment with chords and single notes. It includes a crescendo hairpin in the second measure and a decrescendo hairpin in the third measure. The system concludes with a double bar line.

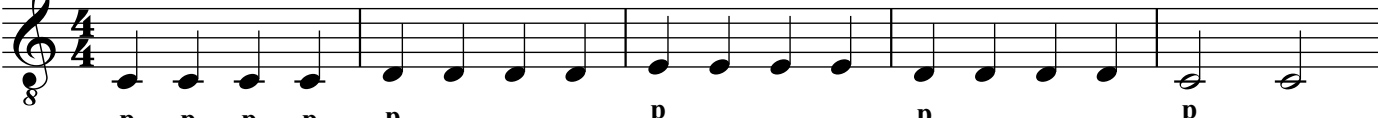
The second system of the musical score continues the piece. The top staff in treble clef has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a repeat sign. The bottom staff in bass clef continues the accompaniment, featuring a decrescendo hairpin in the second measure. The system ends with a final chord in the bottom staff and a double bar line.

# Notes for Prelude No. 1

<b>C</b>	<b>D</b>	<b>E</b>	<b>G</b>	<b>B</b>
3	0	2	0	0
				
⑤	④	④	③	②
5th string 3rd fret 3rd finger	4th string open	4th string 2nd fret 2nd finger	3rd string open	2nd string open


## Preparation for Prelude No. 1

3 0 2 3



p p p p p p p p

0 0



i m i m i m i m





# Notes for Prelude No. 2

Diagram illustrating the fretting for the notes E, F, G, B, and E on the guitar strings:

- E (4th string, 2nd fret, 2nd finger):** Shown as a half note on the 4th line of the staff.
- F (4th string, 3rd fret, 3rd finger):** Shown as a half note on the 4th line of the staff.
- G (3rd string, open, 3rd finger):** Shown as a half note on the 3rd line of the staff.
- B (2nd string, open, 2nd finger):** Shown as a half note on the 2nd line of the staff.
- E (1st string, open, 1st finger):** Shown as a half note on the 1st line of the staff.


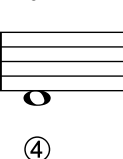

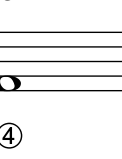
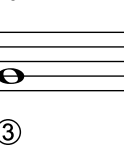
## Preparation for Prelude No. 2

The image displays three staves of musical notation, likely for guitar, arranged vertically. Each staff begins with a treble clef and a key signature of one sharp (F#), indicating the key of D major or A minor. The time signature is 4/4.

- Staff 1:** Starts with a dynamic marking of *p* (piano). The first measure contains four quarter notes: D4, E4, F#4, and G4. The second measure contains two half notes: A4 and B4. The third measure contains four quarter notes: C5, B4, A4, and G4. The fourth measure contains two half notes: F#4 and E4. Above the staff, the number '2' is written above the first measure, and '3' is written above the third measure.
- Staff 2:** Starts with a dynamic marking of *p* (piano). The first measure contains four quarter notes: D4, E4, F#4, and G4. The second measure contains two half notes: A4 and B4. The third measure contains four quarter notes: C5, B4, A4, and G4. The fourth measure contains two half notes: F#4 and E4.
- Staff 3:** Starts with a dynamic marking of *p* (piano). The first measure contains four quarter notes: D4, E4, F#4, and G4. The second measure contains two half notes: A4 and B4. The third measure contains four quarter notes: C5, B4, A4, and G4. The fourth measure contains two half notes: F#4 and E4. Below the staff, the letters 'i' and 'm' are written under the first and second notes of the first measure, respectively, and again under the third and fourth notes of the first measure.

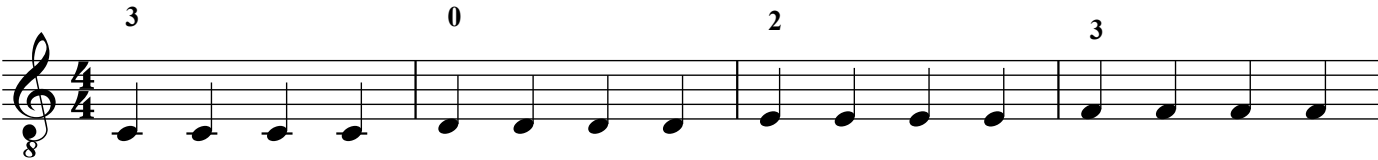
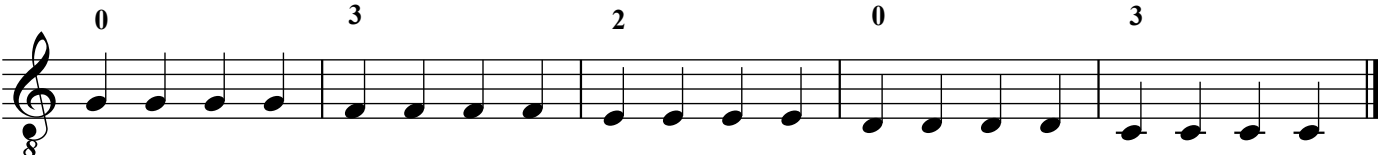


# Notes for Ode to Joy

C	D	E	F	G
3	0	2	3	0
				
5th string 3rd fret 3rd finger	4th string open	4th string 2nd fret 2nd finger	4th string 3rd fret 3rd finger	3rd string open

## Preparation for Ode to Joy

Use either the right hand thumb or the fingers but remember to keep the right hand in the proper position.

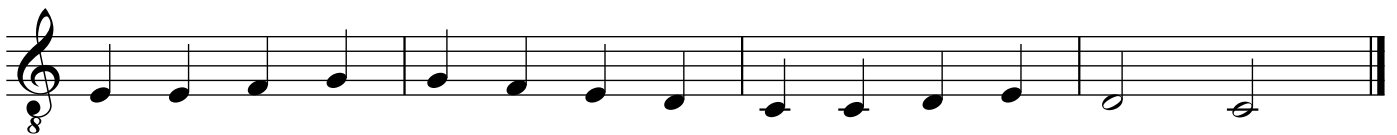
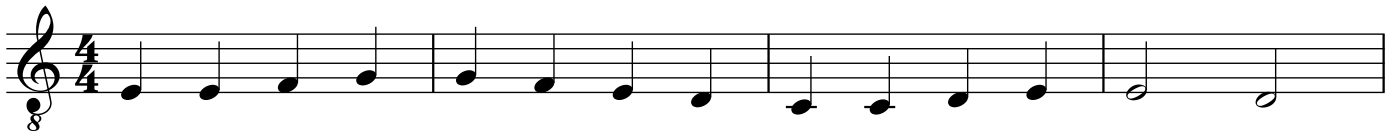



# Ode to Joy

Theme from the 9th Symphony

Ludwig van Beethoven  
(1770-1827)

Use either the right hand thumb or fingers but remember  
to keep the right hand in the proper position.



# New Notes & C Major Scale

The student should now memorize all the notes.

<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>
3	0	2	3	0	2	0	1

3rd string  
2nd fret  
2nd finger

2nd string  
open

2nd string  
1st fret  
1st finger

## C Major Scale (Repeated Half Notes)

Notice the right hand fingering, use i, m for the entire scale.

3 0 2 3 0

i m i m i m i m

2 0 1

i m i m i m i m

i m i m i m i

# Note Naming No.1

On the first line name the note.

On the second line name the fret number.

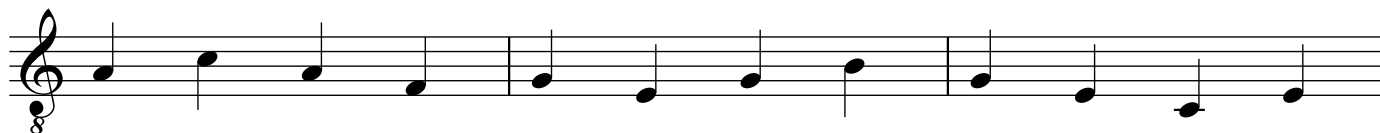
On the third line name the string number.



C      D

3      0

5      4



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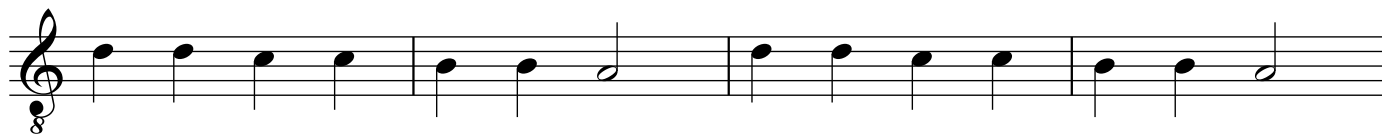
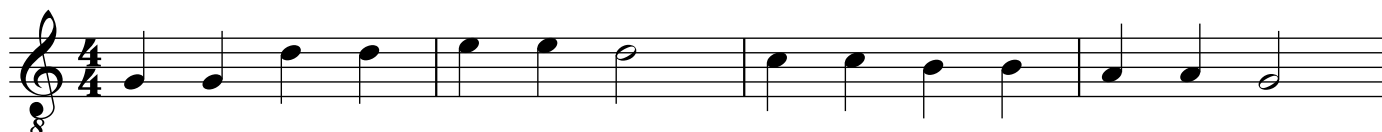
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# Twinkle, Twinkle, Little Star

Traditional

**Learn by ear:**

Do your best to learn this song by ear (don't look at the sheet music). Then invent rhythmic variations of your own.



# Jazz Cat Duet

Bradford Werner  
(b. 1981)

The student plays the top part.

The teacher may choose to leave out the 7th on the chords.

First system of musical notation. The top staff is in 4/4 time, key of C major, starting on G4. The bottom staff shows chords: Cmaj7, G7, Cmaj7, Am7, G7, E7, Am7, G7. The system ends with a double bar line.

Second system of musical notation. The top staff continues the melody. The bottom staff shows chords: Cmaj7, Dm7, G7, Am7, Dm7, E7, Am7, G7. The system ends with a double bar line.

Third system of musical notation. The top staff continues the melody. The bottom staff shows chords: Cmaj7, G7, Cmaj7, Am7, Dm7, G7, Cmaj7. The system ends with a double bar line.



# Eighth Notes

Both exercises contain the same rhythmic pattern but indicate different counting.  
Become comfortable with both systems of counting. Count out loud as you play ('+' = 'and' ).  
Notice that eighth notes are connected with 'beams' instead of using flags.

## Exercise No. 1



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



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

Detailed description: The image shows two systems of musical notation for Exercise No. 1. Both systems are in 4/4 time and use a treble clef with a key signature of one flat (Bb). The first system consists of four measures of eighth notes. The first measure has a half-beat rest followed by four eighth notes. The second measure has a quarter rest followed by four eighth notes. The third measure has a quarter note followed by three eighth notes. The fourth measure has a quarter note followed by three eighth notes. The second system also consists of four measures. The first measure has a half-beat rest followed by four eighth notes. The second measure has a quarter rest followed by four eighth notes. The third measure has a quarter note followed by three eighth notes. The fourth measure has a quarter note followed by three eighth notes. The counting is written below each measure, with '+' indicating an 'and' between quarter beats.

## Exercise No. 2

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



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



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

Detailed description: The image shows two systems of musical notation for Exercise No. 2. Both systems are in 4/4 time and use a treble clef with a key signature of one flat (Bb). The first system consists of four measures of eighth notes. The first measure has a half-beat rest followed by four eighth notes. The second measure has a quarter rest followed by four eighth notes. The third measure has a quarter note followed by three eighth notes. The fourth measure has a quarter note followed by three eighth notes. The second system also consists of four measures. The first measure has a half-beat rest followed by four eighth notes. The second measure has a quarter rest followed by four eighth notes. The third measure has a quarter note followed by three eighth notes. The fourth measure has a quarter note followed by three eighth notes. The counting is written below each measure, without '+' symbols.

# Allegro




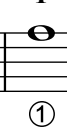
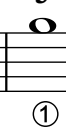
Bradford Werner  
(b. 1981)

Let all bass notes sustain for the entire bar.

New Note: "A"  
5th String  
Open

The musical score consists of six staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The first measure contains a bass note (A) on the 5th string open, indicated by a circled '5' and a 'p' (piano) dynamic. The melody starts with a quarter note 'm' (middle finger) on the 4th string, followed by eighth notes 'i' (index) and 'm' (middle) on the 5th string. The second staff continues the melody with eighth notes 'm' and 'i' on the 5th string, followed by a quarter note 'm' and a half note 'etc...'. The third staff features a series of eighth notes on the 5th string, with a quarter note 'm' and a half note 'i' at the end. The fourth staff continues the eighth-note pattern on the 5th string, with a quarter note 'p' (piano) and a half note 'm' at the end. The fifth staff features a series of eighth notes on the 5th string, with a quarter note 'p' and a half note 'm' at the end. The sixth staff continues the eighth-note pattern on the 5th string, with a quarter note 'p' and a half note 'm' at the end.

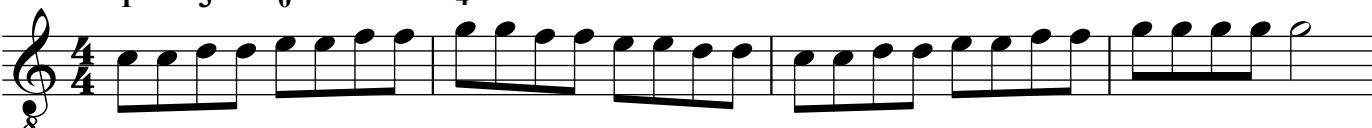
# New Notes

C	D	E	F	G
1	3	0	1	3
				
②	②	①	①	①
2nd string 1st fret 1st finger	2nd string 3rd fret 3rd finger	1st string open	1st string 1st fret 1st finger	1st string 3rd fret 3rd finger (or 4th finger)


Many players use the 4th finger to play D and G. I suggest you become comfortable with both.

## Walking (Eighth Notes)

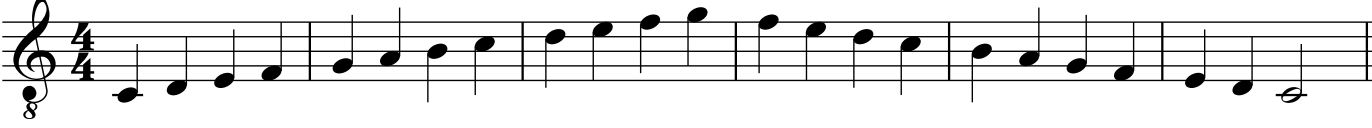
1 3 0 1 3 or 4



i m i m etc...



## C Major Reading Exercise



i m i m etc...

## Note Naming No.2

On the first line name the note.

On the second line name the fret number.

On the third line name the string number.

The first staff of music is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The time signature is 8/8. The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The staff is divided into two measures by a bar line after the fourth note.

# Summer Cicada

Bradford Werner  
(b. 1981)

Let all bass notes sustain for the entire bar.

8

*p* m i m i m *p* m i etc...

1

G#  
3rd string,  
1st fret

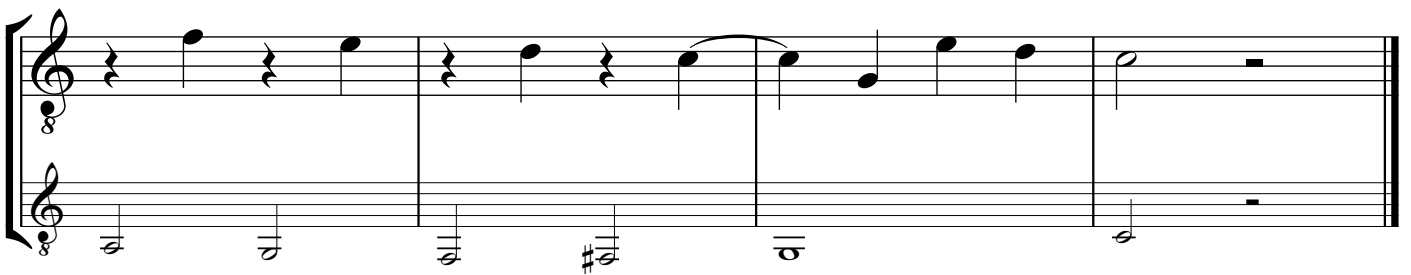
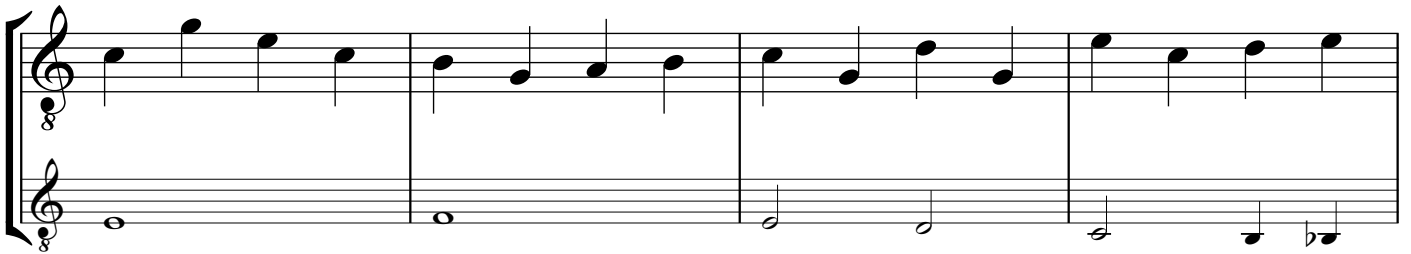
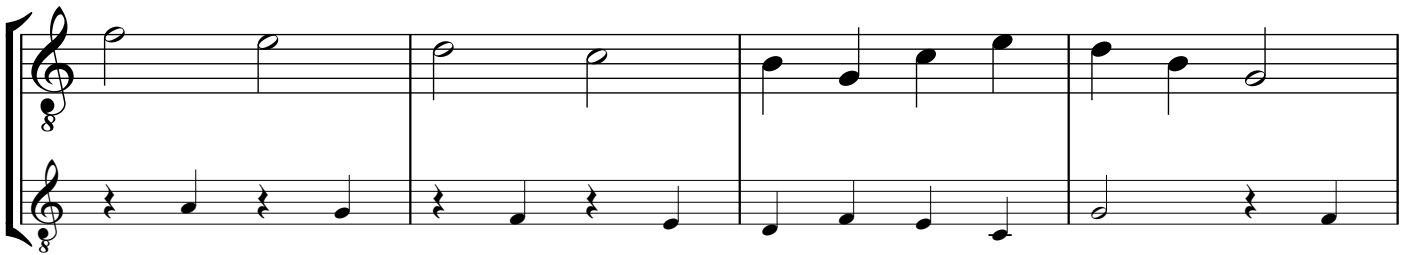
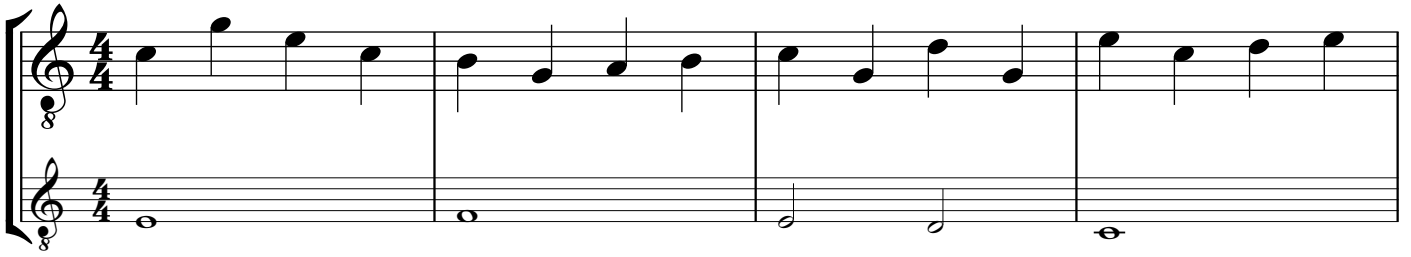
③

m *p*

8 i m i m i m etc...

# Sor Study Duet

Fernando Sor  
(1778-1839)



# Accidentals & Chromatic Scale

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

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

**♮ Naturals** return the note to the original pitch.

## G Chromatic Scale



## The Musical Alphabet

There are 12 notes in the musical alphabet.

Some of the notes have two different names for the same pitch (enharmonic notes).

Notice there are no accidentals between B and C or between E and F.

Basic Letters:	A		B	C		D		E	F		G		A
With Sharps:	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
With Flats:	A	Bb	B	C	Db	D	Eb	E	F	Gb	G	Ab	A

Enharmonic Notes share the same pitch and fret: A# = B $\flat$  | C# = D $\flat$  | D# = E $\flat$  | F# = G $\flat$  | G# = A $\flat$

# Greensleeves

Traditional

The musical score for "Greensleeves" is written in 3/4 time and consists of five staves of music. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written in treble clef. The guitar chords are indicated by letters above the staff.

Staff 1: Am G Am

Staff 2: E Am G Am

Staff 3: E Am C G

Staff 4: Am E C

Staff 5: G Am E Am



# Minuet in G

Christian Petzold (1677-1733)

*From J.S. Bach's Notenbuch der  
Anna Magdalena Bach*

Play quarter notes detached and eighth notes legato.

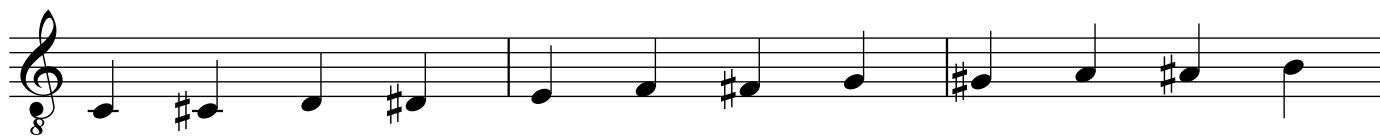
The musical score is written for guitar in 3/4 time, featuring a treble and bass staff joined by a brace. The key signature has one sharp (F#), and the piece consists of 16 measures. Fingerings are indicated by numbers 1-4 above notes. The notation includes quarter notes, eighth notes, and sixteenth notes, with some slurs indicating legato passages. The piece concludes with a double bar line in the final measure.

# Note Naming No.3

On the first line name the note.

On the second line name the fret number.

On the third line name the string number.



C C#

3 4

5 5



G Gb

3 2

1 1



Gb

4

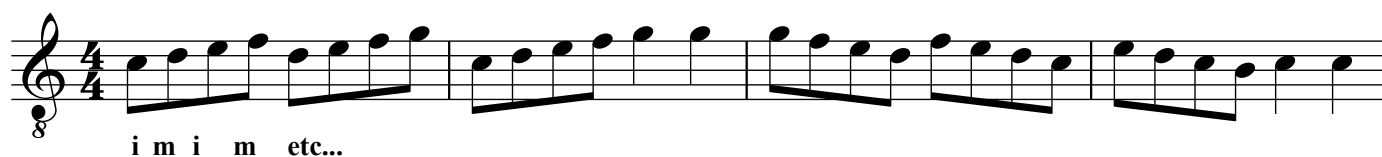
4

# Checkpoint No. 1

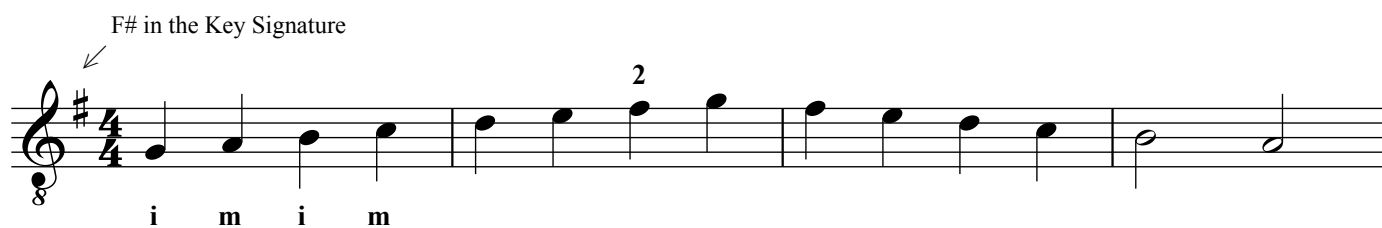
## C Major Exercise 1



## C Major Exercise 2



## G Major Exercise



## New Notes

<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>
0	1	3	0	2
⑥	⑥	⑥	⑤	⑤
6th string open	6th string 1st fret 1st finger	6th string 3rd fret 3rd finger	5th string open	5th string 2nd fret 2nd finger

## Low Note Exercise

Use the right hand thumb "p" throughout.

# Canon

Johann Pachelbel  
(1653-1706)

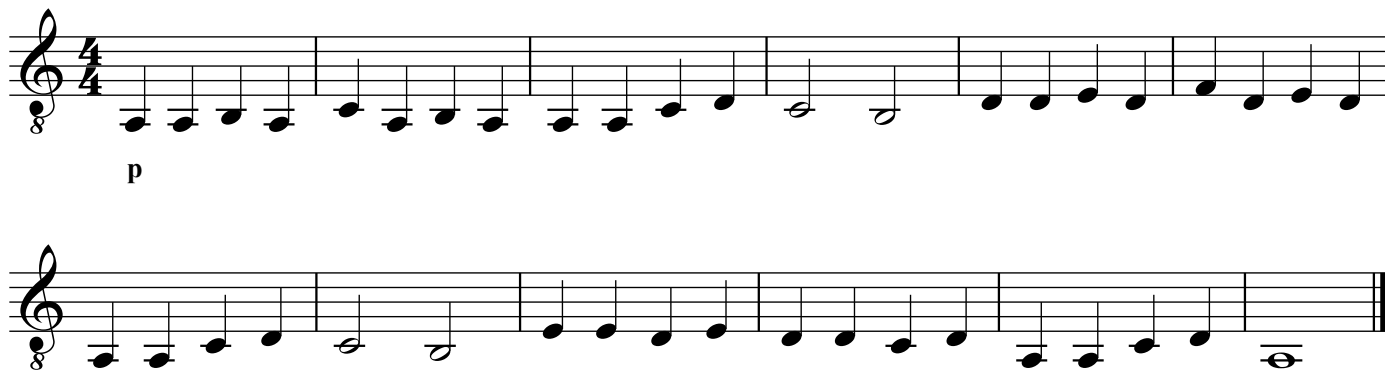
The student plays the lower part.

The first system of musical notation for the Canon. It consists of two staves. The upper staff is in treble clef, 4/4 time, and contains a melody of eighth notes, starting with a piano (*p*) dynamic. The lower staff is in treble clef, 4/4 time, and contains a bass line of half notes, starting with a mezzo-forte (*mf*) dynamic. The system is marked with an 8-measure rest at the beginning of each staff.

The second system of musical notation for the Canon. It consists of two staves. The upper staff continues the melody of eighth notes. The lower staff continues the bass line of half notes. The system is marked with an 8-measure rest at the beginning of each staff.

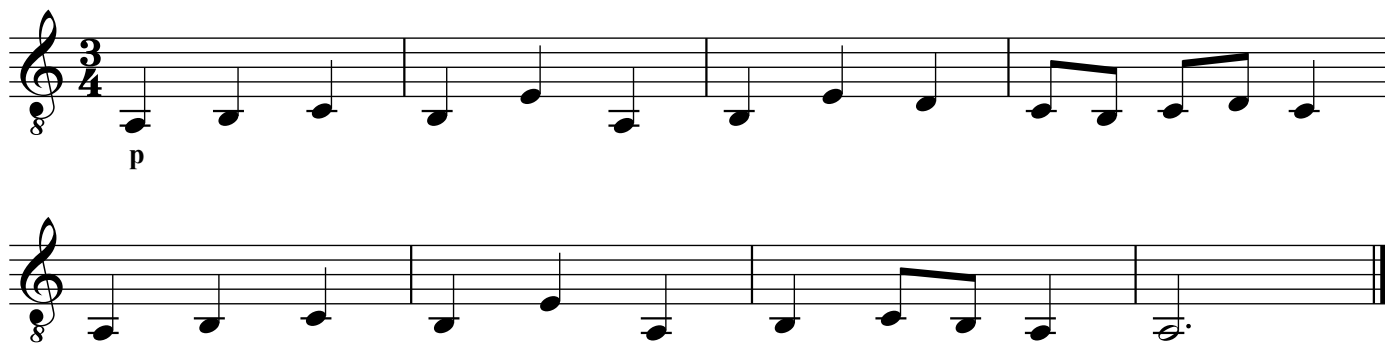
The third system of musical notation for the Canon. It consists of two staves. The upper staff continues the melody of eighth notes. The lower staff continues the bass line of half notes. The system ends with a double bar line and repeat signs, indicating the end of the piece.

## Bass Blues

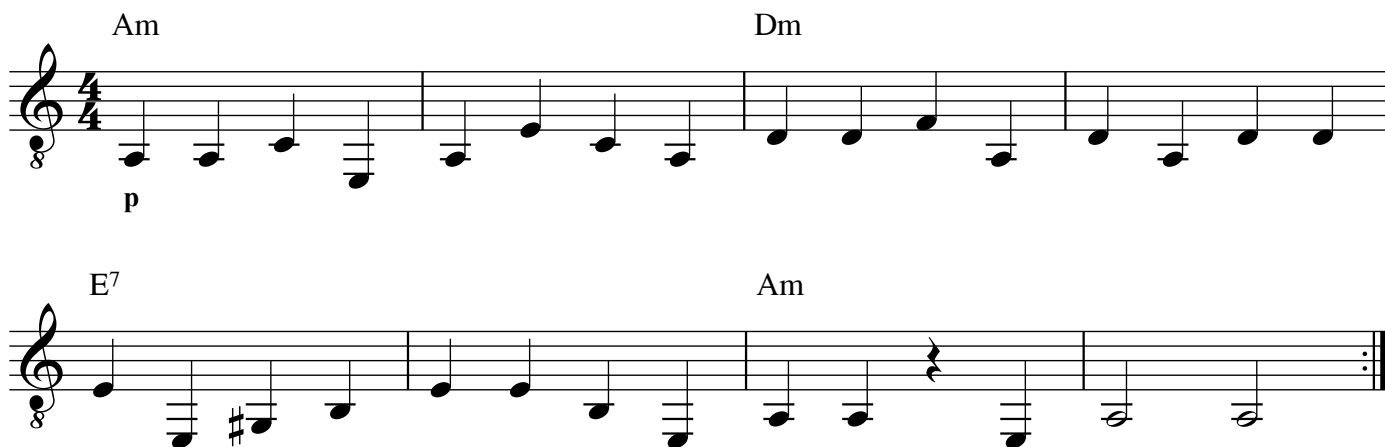


## Minuet

J.S. Bach (1685-1750)



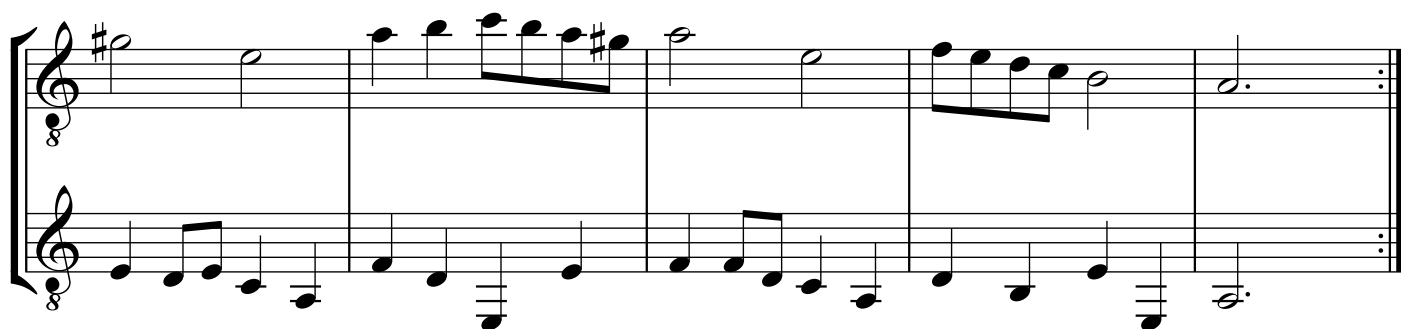
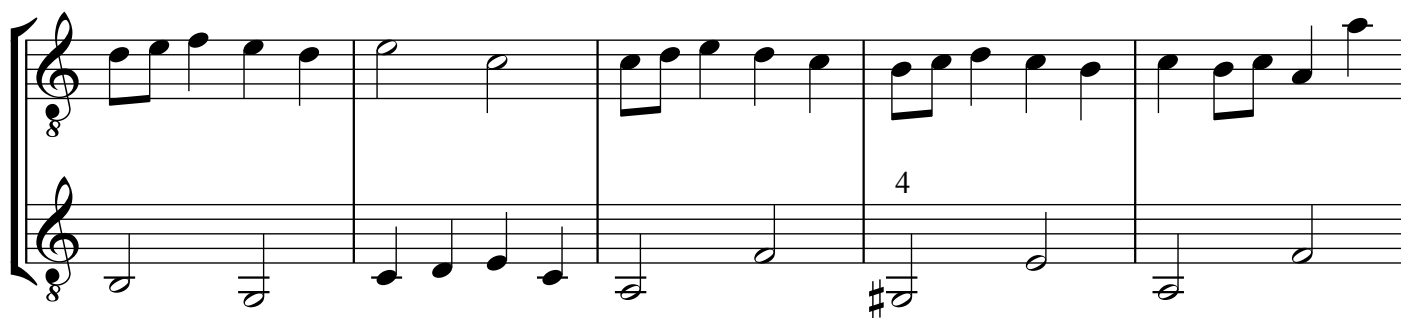
## Django Bass



# Impertinence

George Frideric Handel  
(1685-1759)

The student should play the lower part.



## In the Hall of the Mountain King (Peer Gynt Suite)

Edvard Grieg  
(1843-1907)

\*This piece contains a high A (1st string, 5th fret).



## Jesu, Joy of Man's Desiring

J. S. Bach  
(1685-1750)

Some careful fingering is required to get this work sounding legato.





## Canary Jig

Gaspar Sanz  
(1640–1710)



## Turkey in the Straw

Traditional

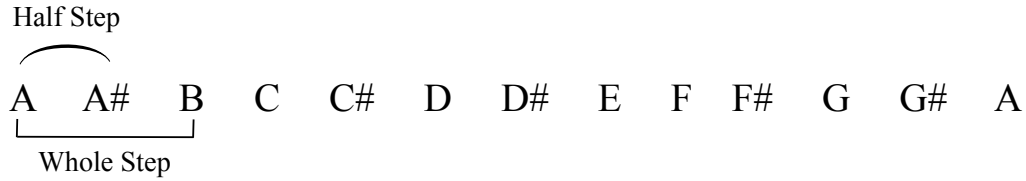


# Theory: Major Scales

Two types of **intervals** must be understood before learning how major scales are constructed.

A **Half Step** is the distance from one pitch to another or one fret to the next on the guitar.

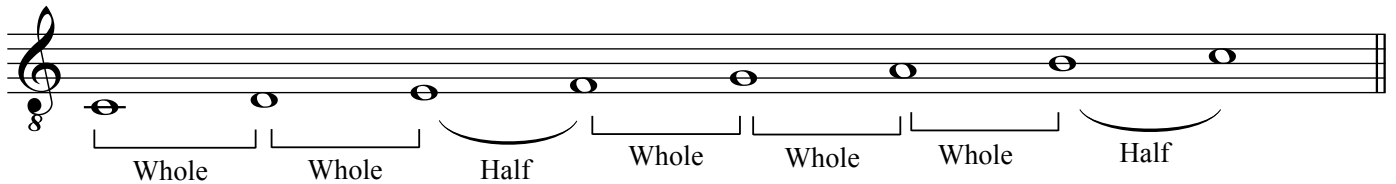
A **Whole Step** is the distance of two pitches or two frets on the guitar.



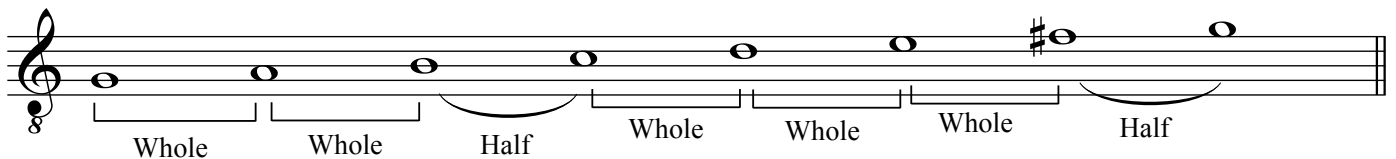
The pattern of whole and half steps for the major scale is:

**whole - whole - half - whole - whole - whole - half**

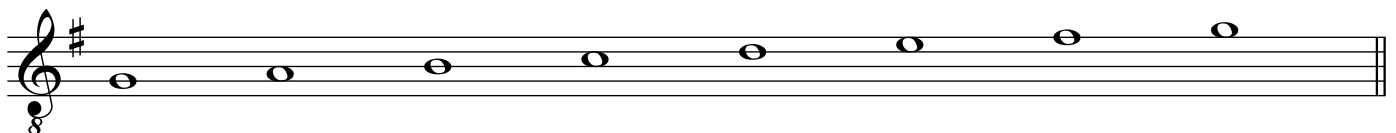
## C Major:



## G Major with Accidental:

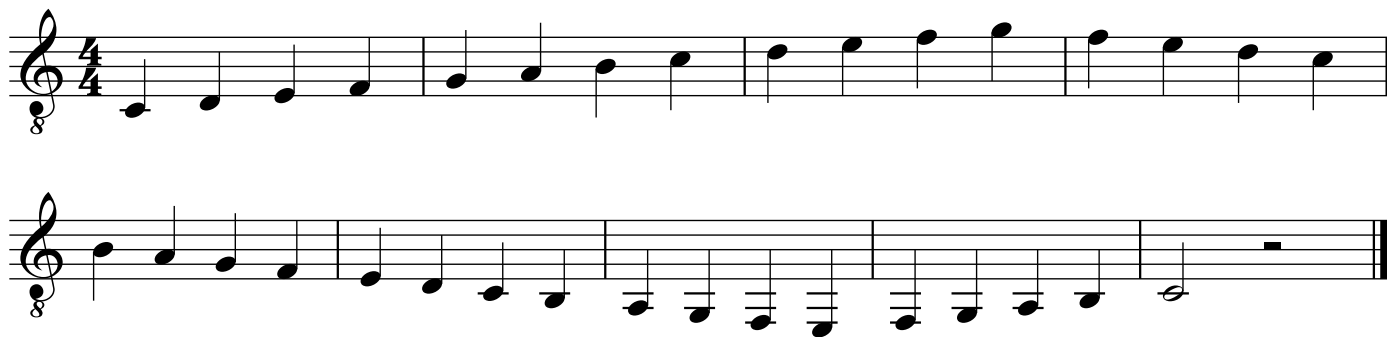


## G Major with Key Signature:



# Checkpoint No. 2

## C Major #1



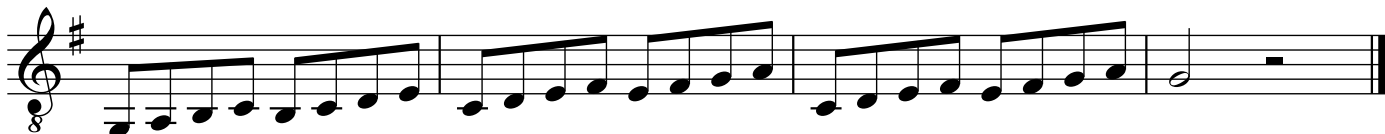
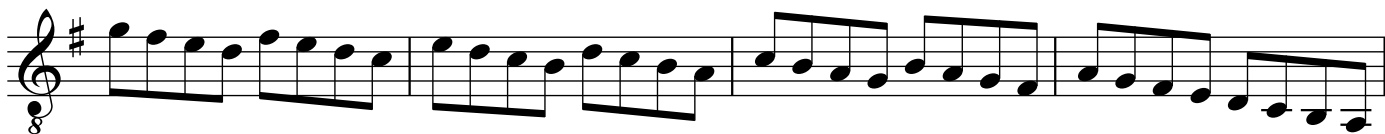
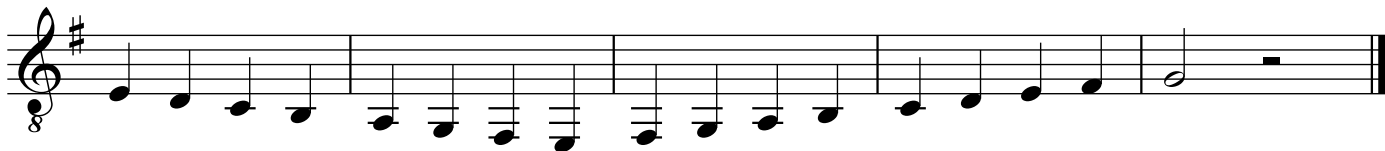
## C Major #2



## C Major #3



The first staff of music is in treble clef, key of D major (one sharp), and 4/4 time. It contains four measures of music: Measure 1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Measure 2: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Measure 3: E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter). Measure 4: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter).



# The Swan

## Two-Voice Texture

Bradford Werner  
(b. 1981)

*Legato*

8 *mp*

8 *f*

8 *mp*

# Leyenda

Isaac Albeniz  
(1860-1909)

The musical score for 'Leyenda' is written for guitar in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure of the first staff is marked with an '8' below the staff, indicating an octave. The first staff contains six measures of music, each with a triplet of eighth notes. The second staff contains six measures of music, each with a triplet of eighth notes. The third staff contains six measures of music, each with a triplet of eighth notes. The fourth staff contains six measures of music, each with a triplet of eighth notes. The fifth staff contains six measures of music, each with a triplet of eighth notes. The sixth staff contains six measures of music, each with a triplet of eighth notes. The first measure of the first staff is marked with 'p m p m etc.' below the staff.

p m p m etc.

# Siciliano

Matteo Carcassi  
(1792-1853)

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff begins with a bass clef and a key signature of one sharp (F#). The bass line starts on a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The system is divided into four measures by vertical bar lines.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and bass staff. The treble staff contains a melody of eighth notes, with a '4' above the first measure indicating a quarter note. The bass staff contains a simple accompaniment of half notes, with a '4' above the first measure indicating a quarter note. The key signature is one flat (B-flat), and the time signature is 4/4.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The bass staff begins with a bass clef and a key signature of one sharp (F#). The bass line starts on a whole note G3, followed by a half note A3, a quarter note B3, and a quarter note C4. The system ends with a double bar line.

# Arpeggio Prelude No. 2

Bradford Werner  
(b. 1981)

Tempo: Slowly

8 p i m a

8 p i m a i m

8 2 4 1



# Django Swing

Bradford Werner  
(b. 1981)

Swing the Eighth Notes  
Tempo: Bounce!

4 1

(1 2 + 3 4)

1.

2. 2 1 2 3 4 0 1 2

rit. - - - - -

# Tutú Maramba

## Brazilian Folksong

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and a quarter rest. The lyrics 'The Rose Tree' are written below the first seven notes. The bass line consists of a single half note G3. The system ends with a double bar line.

The first system of the musical score for 'The Rose Tree' is written on a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#), and the time signature is 8/8. The melody consists of eighth and quarter notes, with a repeat sign at the end of the first phrase. The bass line consists of half notes and quarter notes, with a repeat sign at the end of the first phrase.

*Fine*

A musical score for the song "The Rose Tree". It features a treble clef and a key signature of one sharp (F#). The melody consists of several measures, some with slurs indicating phrasing. Below the staff, there are lyrics: "8", "|||", "|||", "|||", and "D.C. al Fine". There are also small square symbols below the staff corresponding to the lyrics.

D.C. al Fine

# Very Little Romance

Bradford Werner  
(b.1981)

Influenced by the popular *Spanish Romance*

The musical score is written for guitar in treble clef, key of D major (indicated by two sharps), and 3/4 time. The first staff includes lyrics: 'm i a m i' under the notes, and 'a p' under a triplet of eighth notes. The score consists of six staves of music. The first staff has a triplet of eighth notes (labeled '3') and two eighth notes (labeled '2' and '4'). The second staff has a quarter note and a half note. The third staff has a quarter note and a half note. The fourth staff has a quarter note and a half note. The fifth staff has a quarter note and a half note. The sixth staff has a quarter note and a half note, followed by a double bar line and a repeat sign. The score ends with a final double bar line.

# Andante

Matteo Carcassi

(1792-1853)

Edited for this book

Look for familiar chord shapes  
and opportunities to sustain notes.

The musical score is written for guitar in 2/4 time, featuring five staves of music. The key signature has one sharp (F#), and the time signature is 2/4. The notation includes various chord shapes, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-4 above notes. The score is divided into five systems, each containing a single staff. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The music is written in a style typical of 19th-century guitar pedagogy, with a focus on chord shapes and melodic development. The second staff continues the piece, showing more complex chord structures and melodic lines. The third staff introduces a new section with a key signature change to two sharps (F# and C#). The fourth staff continues this section, and the fifth staff concludes the piece with a final chord and a double bar line.

# Spagnoletta

(Españoleta Theme)

Anonymous

Lute Work

Edited for this book

A curved line connecting two of the same notes is a **tie**, sustain the note for both rhythmic values but do not replay the second note.

8

2 0 1 4 3 4

8

4 3 4 4 4 4

8

4 4 4 4 1 3 2

8

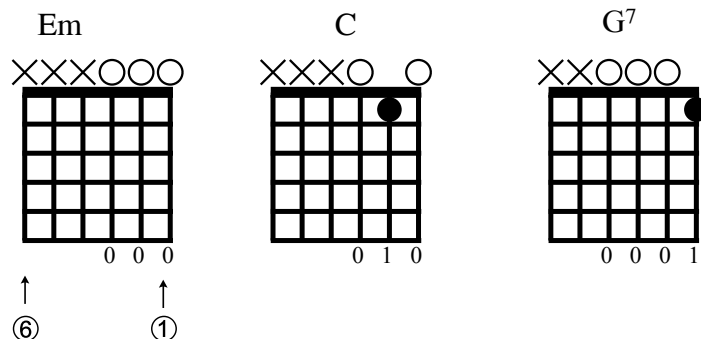
1 0 1

8

1 3 2

## First Chords

Chord diagrams are pictures of the guitar. The vertical lines are the strings and the horizontal lines are the frets. The string on the left is the 6th string, the string on the right is the first string.



Em

C

G<sup>7</sup>

## London Bridge

The student strums the chords (they do not read the notes on the staff). Strum four beats per bar. If no chord is shown, continue strumming the previous chord.

C G<sup>7</sup> C

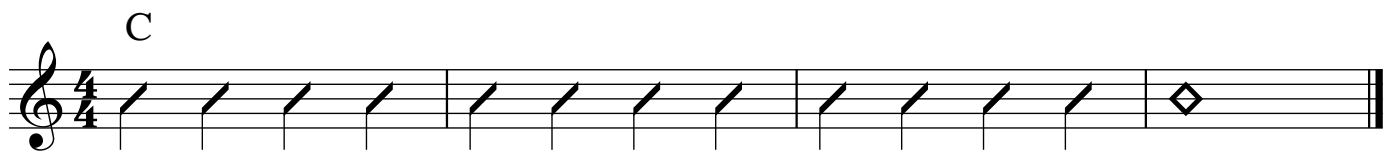
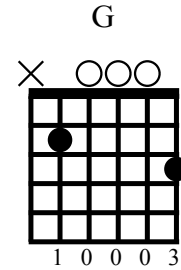
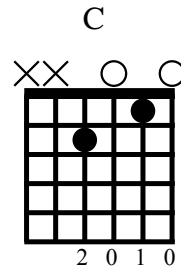
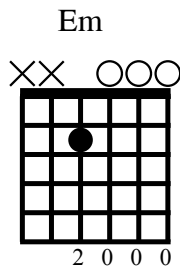
Lon - don Bridge is fal - ling down, fal - ling down, fal - ling down

G<sup>7</sup> C

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

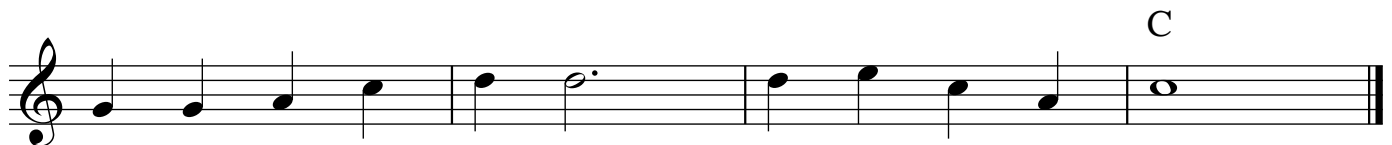
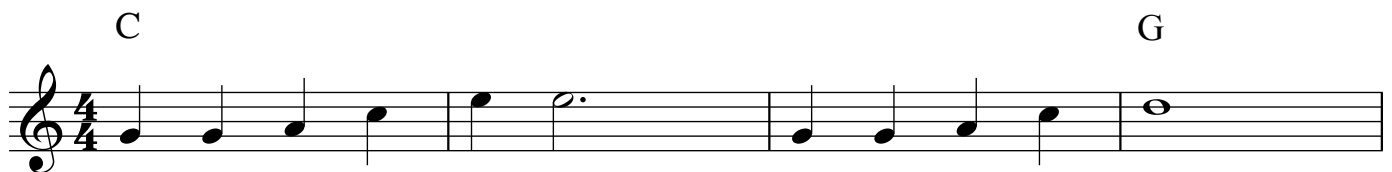
## Expanding Chords

There are many chord shapes for the same chord, these are larger versions of the previous chords you've learned.

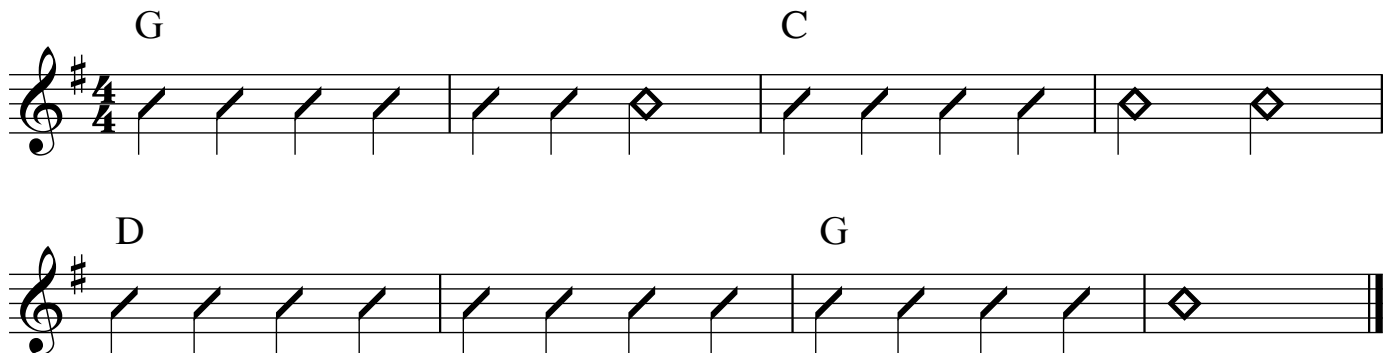
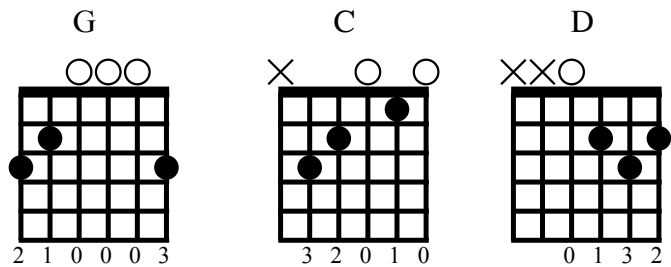


## Tom Dooley

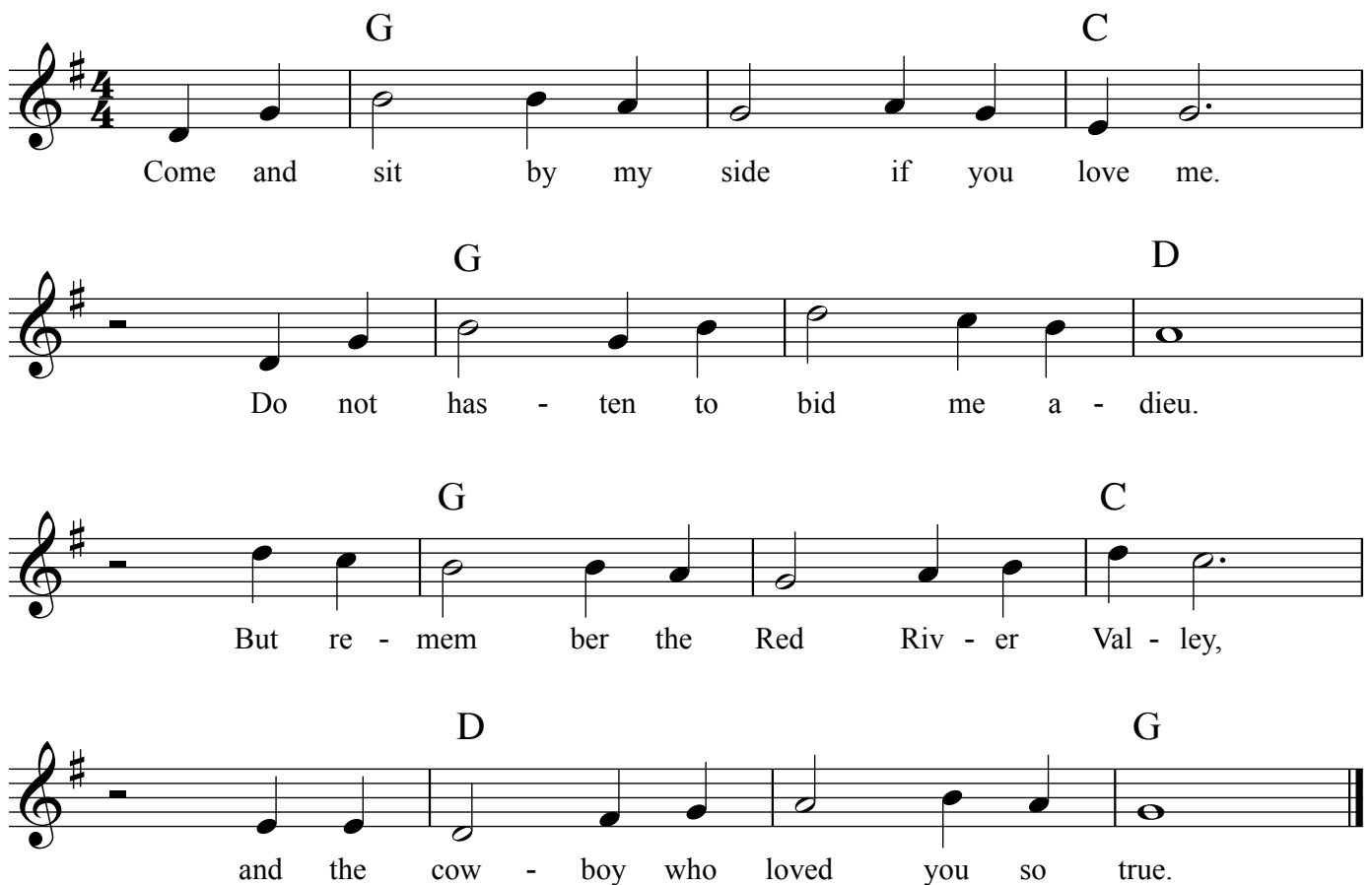
The student strums the chords (they do not read the notes on the staff). Strum four beats per bar.



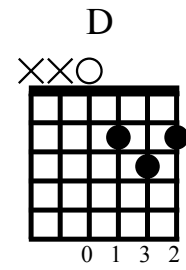
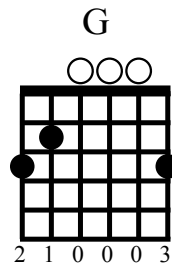
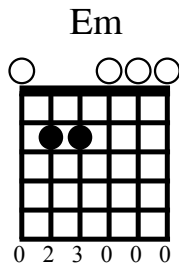
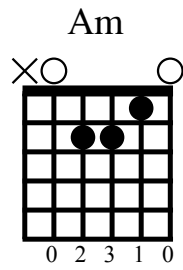
## Full Chords



## Red River Valley







## Scarborough Fair

Am Em Am

Are you go-ing to Scar-bor-ough Fair? Par-sley, sage, rose -

D Am Em Am

ma-ry— and thyme. Re-mem-ber me to the one who lives

G Am G Em Am

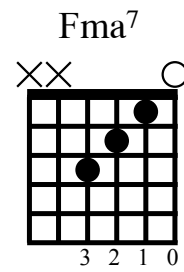
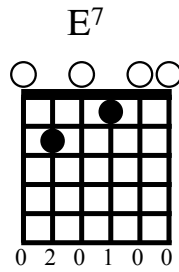
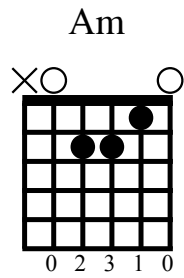
there,— for once she was a true love of mine.

### Now Try Fingerstyle Accompaniment

Play the bass note of the chord and the top three strings as demonstrated in the example below.

Am Em

p i m a m i p i m a m i etc...



## Saint James Infirmary

Two chords in one bar will *usually* imply that each chord counts for two beats (when in common time).  
The Fmaj7 chord is optional.

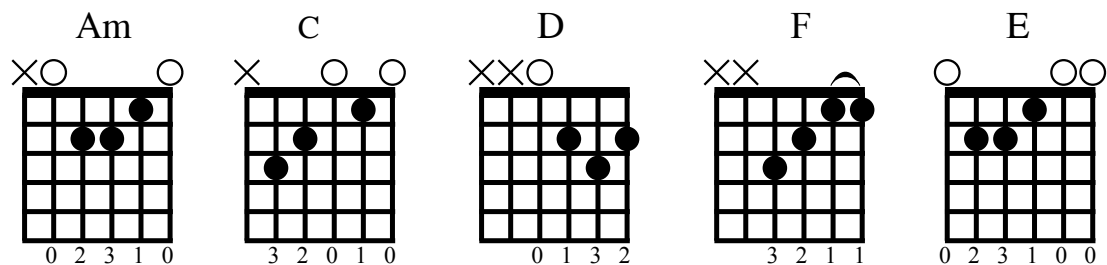
Am E<sup>7</sup> Am E<sup>7</sup> Am E<sup>7</sup> Am (Fma<sup>7</sup>)

1.

E<sup>7</sup> Am E<sup>7</sup> Am (Fma<sup>7</sup>) E<sup>7</sup> Am

2.

Am (Fma<sup>7</sup>) E<sup>7</sup> Am



## The House of the Rising Sun

Am C D F Am C E

There

Am C D F Am C E

is a house in New Orleans they call the Rising Sun. It's

Am C D F Am E Am

been the ruin of many poor gal, and I oh Lord was one.

## Now Try Fingerstyle Accompaniment

Play the bass note of the chord and the top three strings as demonstrated in the example below.

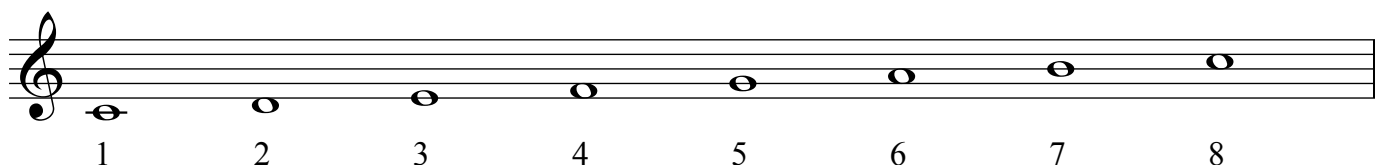
Am C D F

p i m a m i p etc...

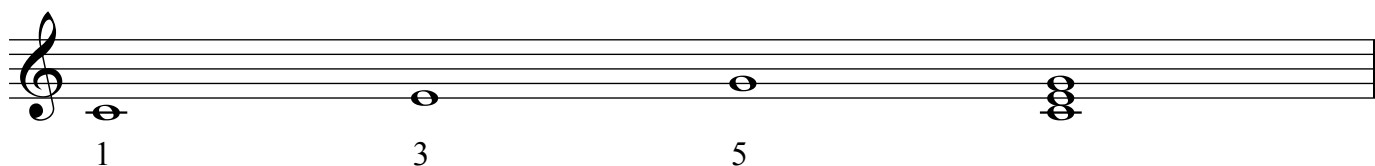
# Chord construction and chord progressions

Only a partial explanation of chords and chord progressions is necessary at this time. For now, try to remember the basic difference between major and minor chords and the order of major and minor chords in the harmonized major scale.

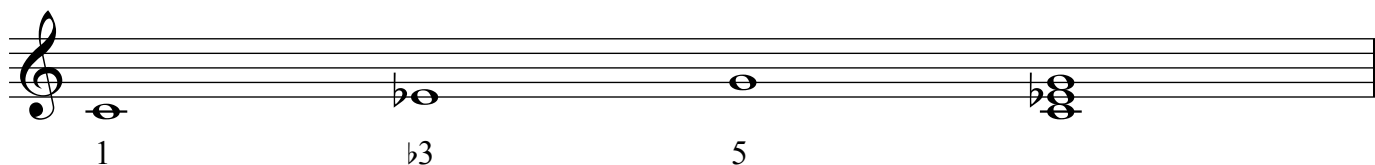
## Scale Degrees in C Major



## C Major Triad (Three Note Chord)

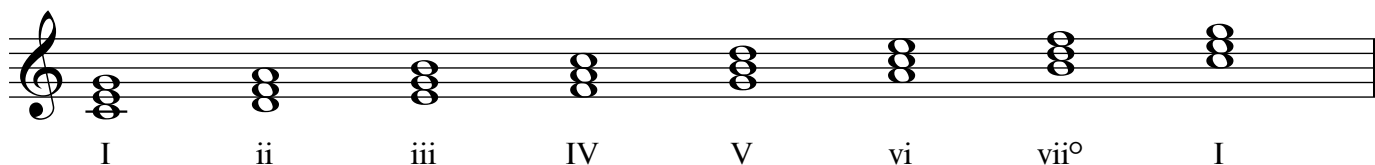


## C Minor Triad

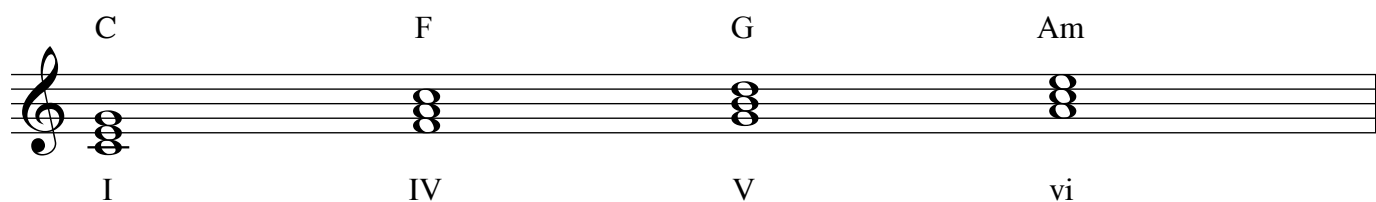


## Harmonized C major scale

Capital Roman numerals represent major chords whereas lower case represent minor chords.



## I, IV, V, vi chord progression in C major



## I, IV, V, vi chord progression in various keys

The V chord in minor keys can be either major or minor. This book uses the minor chord for an introduction.

C major:

I = C  
IV = F  
V = G  
vi = Am

G major:

I = G  
IV = C  
V = D  
vi = Em

D major:

I = D  
IV = G  
V = A  
vi = Bm

A minor:

i = Am  
iv = Dm  
v = Em  
VI = F

E minor:

i = Em  
iv = Am  
v = Bm  
VI = C

D minor:

i = Dm  
iv = Gm  
v = Am  
VI = Bb

# Reference Chords

(For use on page 63)

C Major: I, IV, V, vi

C	F	G	Am

G Major: I, IV, V, vi

G	C	D	Em

D Major: I, IV, V, vi

D	G	A	Bm

## A Minor: i, iv, v, VI

Am Dm Em F

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

## E Minor: I, IV, V, vi

Em Am Bm C

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

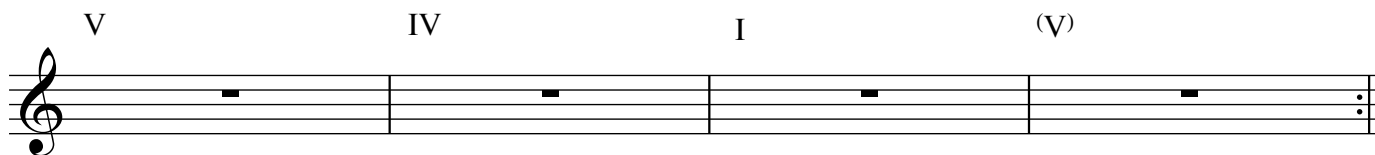
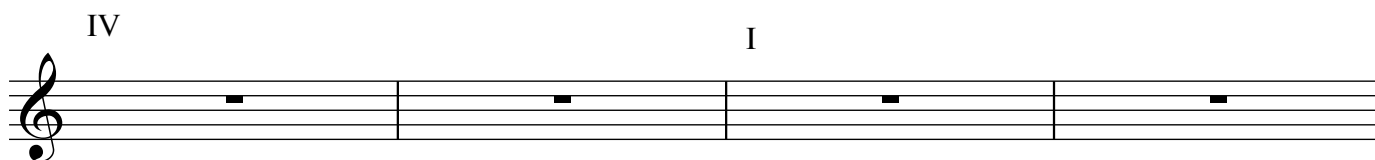
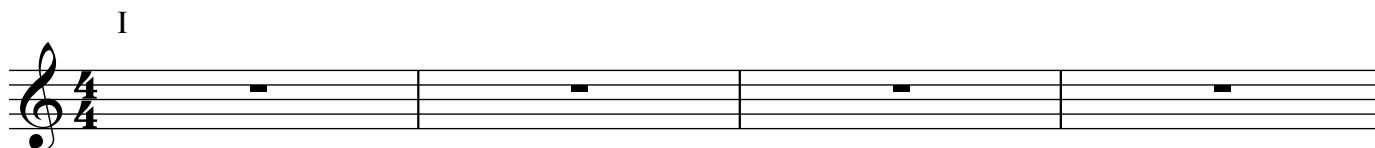
## D Minor: i, iv, v, VI

Dm Gm Am B

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

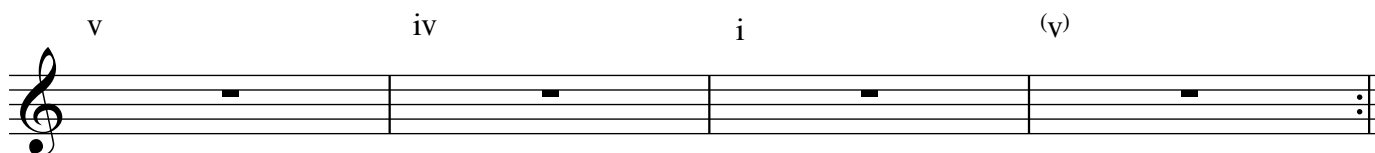
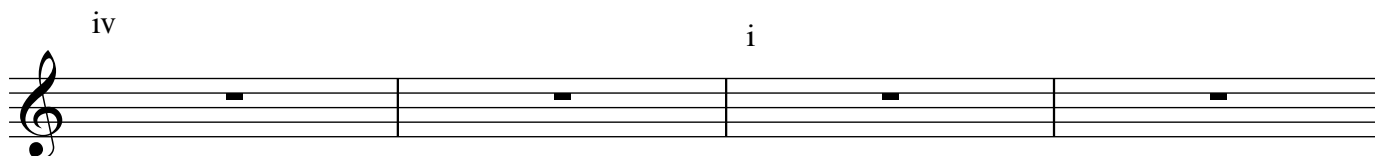
## I, IV, V Chord Progression in Major

Below is a I, IV, V chord progression which happens to be the pattern for the twelve bar blues.  
Play in various keys.



## i, iv, v Chord Progression in Minor

Play in various keys. The V chord in minor can also be played with a major chord if you choose.

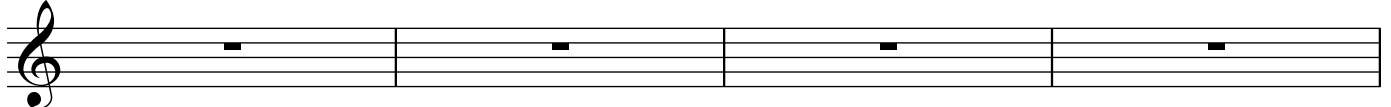





# I, IV, V, vi Chord Progression in Major

Play in various keys.

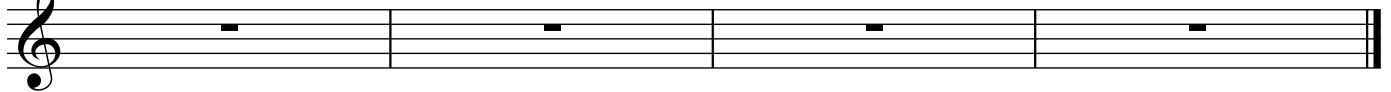
I



vi IV



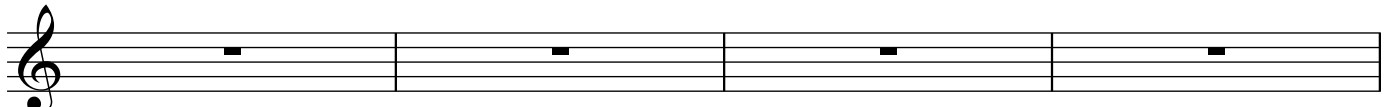
V I



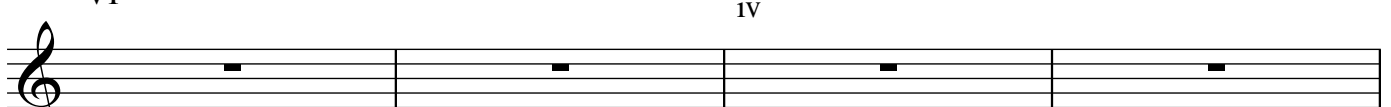
# i, iv, v, VI Chord Progression in Minor

Play in various keys.

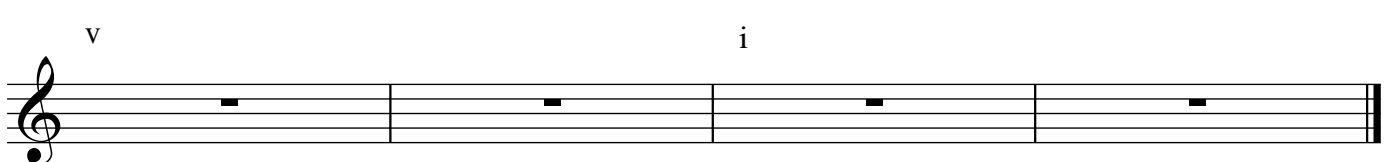
i



VI iv



v i



# Scales for Blues and Popular Music

Below is the pentatonic minor scale up to the highest note in position.

It can be used for soloing over blues and other chord progressions such as House of the Rising Sun.

Tablature (TAB) is a picture of the guitar. The horizontal lines are the strings and the numbers are the frets.

The line on the bottom is the 6th string and the line on the top is the 1st string.

## A Pentatonic Minor (open position)

# Twelve Bar Blues

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

**A**

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

**D** **A**

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

**E** **D** **A** (**E**)

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

# The Shuffle

**A**

1 3  
0 0

T	2 2 4 4	2 2 4 4	2 2 4 4	2 2 4 4
A	0 0	0 0	0 0	0 0
B	0 0	0 0	0 0	0 0

**D** **A**

1 3  
0 0

T	2 2 4 4	2 2 4 4	2 2 4 4	2 2 4 4
A	0 0	0 0	0 0	0 0
B	0 0	0 0	0 0	0 0

**E** **D** **A** **(E)**

1 3  
0 0

T	2 2 4 4	2 2 4 4	2 2 4 4	2 2 2 2
A	0 0	0 0	0 0	0 0
B	0 0	0 0	0 0	0 0

# Rhythm Riff Blues

A

Tablature for the first system (A):

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

D

A

Tablature for the second system (D A):

T	3 3 1 1	2 2	3 3 1 1	2 2	2 2 0 0	2 2	2 2 0 0	2 2
A	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0
B	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0

E

D

A

(E)

Tablature for the third system (E D A (E)):

T	2 2 0 0	2 2	3 3 1 1	2 2	2 2 0 0	2 2	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2
A	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0
B	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0

## Harmonic & Ascending Melodic Intervals in C major

Unison                      Second



Third                      Fourth



Fifth                      Sixth



Seventh                      Octave



Detailed description: The image displays eight musical staves, each representing a different interval in the C major scale. Each staff begins with a treble clef and a key signature of one sharp (F#), indicating C major. The first staff shows the Unison interval (C4 to C4) and the Second interval (C4 to D4). The second staff shows the Third interval (C4 to E4) and the Fourth interval (C4 to F4). The third staff shows the Fifth interval (C4 to G4) and the Sixth interval (C4 to A4). The fourth staff shows the Seventh interval (C4 to B4) and the Octave interval (C4 to C5). Each interval is demonstrated with a whole note on the lower staff and a half note on the upper staff, with a double bar line separating the two parts of the interval.

*For ear-training purposes find songs that begin with each melodic interval and write them down to help your recognition of the sound.*

## Introduction to 3rd and 5th position

Roman numerals above the notes indicate position (fret locations) on guitar.

Do not confuse these with chord analysis which is placed below the notes.

Position I implies first finger at the first fret, position V implies first finger at the fifth fret.

I. (First Position)                      III. (Third Position)                      V. (Fifth Position)

0 1 3                      3 4 1                      1 2 4

This block shows three musical staves, each representing a different position on the guitar. The first staff is labeled 'I. (First Position)' and has notes with Roman numerals 0, 1, and 3 above them. The second staff is labeled 'III. (Third Position)' and has notes with Roman numerals 3, 4, and 1 above them. The third staff is labeled 'V. (Fifth Position)' and has notes with Roman numerals 1, 2, and 4 above them. Each staff ends with a double bar line.

I.                      III.                      V.

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

This block shows three musical staves, each representing a different position on the guitar. The first staff is labeled 'I.' and has notes with Roman numerals 1, 3, 0, 1, and 3 above them. The second staff is labeled 'III.' and has notes with Roman numerals 3, 1, 3, 4, and 1 above them. The third staff is labeled 'V.' and has notes with Roman numerals 1, 3, 1, 2, and 4 above them. Each staff ends with a double bar line.

I.                      III.                      V.

This block shows three musical staves, each representing a different position on the guitar. The first staff is labeled 'I.' and has notes with Roman numerals 1, 3, 0, 1, and 3 above them. The second staff is labeled 'III.' and has notes with Roman numerals 3, 1, 3, 4, and 1 above them. The third staff is labeled 'V.' and has notes with Roman numerals 1, 3, 1, 2, and 4 above them. Each staff ends with a double bar line.

## Ode to Joy


*Play in 3rd position and again in 5th position.*

This block shows two musical staves for the piece 'Ode to Joy'. The first staff is in 4/4 time and contains four measures of music. The second staff is in 4/4 time and contains four measures of music. Each staff ends with a double bar line.

## Scale Work: Right Hand Alternation on Open Strings

Use the metronome and keep track of your speed.

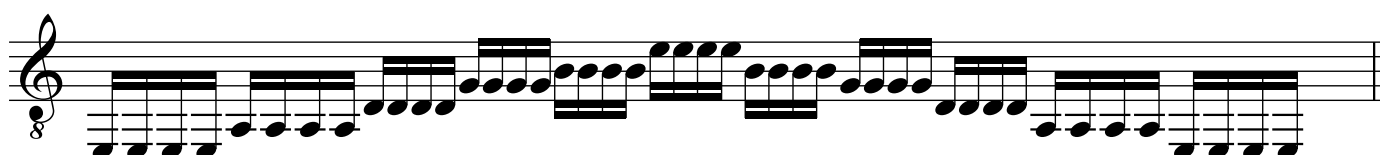
- ✓ Make sure to practice with both rest-stroke and free-stroke.
- ✓ Accent the first note of each eighth or sixteenth note grouping.



*i m i m i m etc...*  
*m i m i m i etc...*



*i m i m i m i m i m i m etc...*  
*m i m i m i m i m i m i etc...*



*i m i m i m i m i etc...*  
*m i m i m i m i m etc...*



## Finger placement

1 1 1 1 1 1 1 1 1 1      2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3      4 4 4 4 4 4 4 4 4 4

## Ascending slurs

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

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

*etc.*    *etc.*    *etc.*    *etc.*    *etc.*

## Descending slurs

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

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

*etc.*    *etc.*    *etc.*    *etc.*    *etc.*

# Chromatic Scales on Single Strings

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

① →

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

② →

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

③ →

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

④ →

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

⑤ →

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

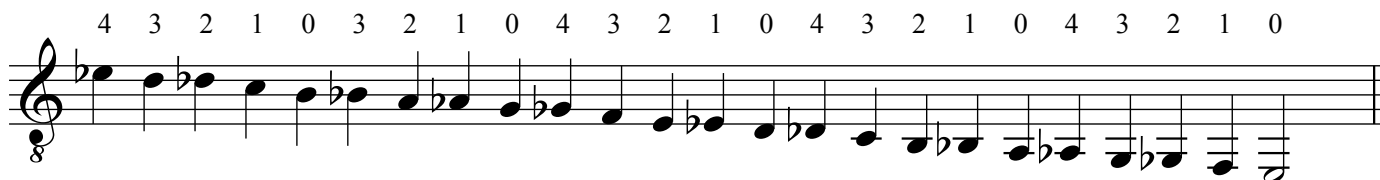
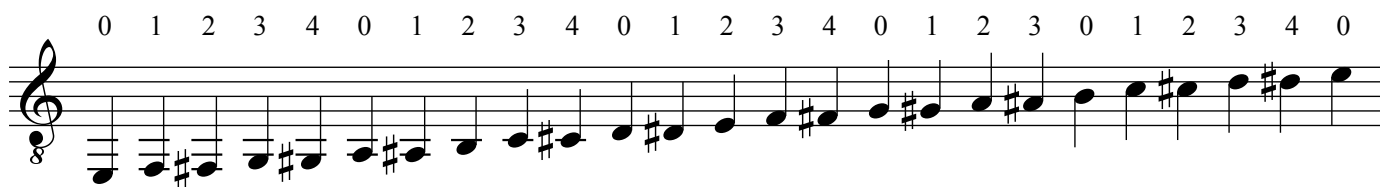
⑥ →

# Chromatic Scales on E

E Chromatic 1 Octave



E Chromatic 2 Octaves



# Major Scales

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

C Major



G Major



D Major



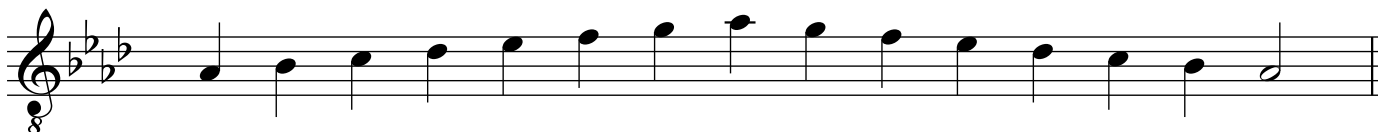
A Major



E Major



Ab Major



Eb Major



Bb Major



F Major



## Natural Minor Scales

A Minor



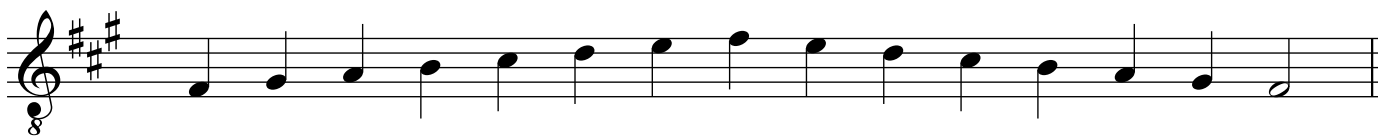
E Minor



B Minor



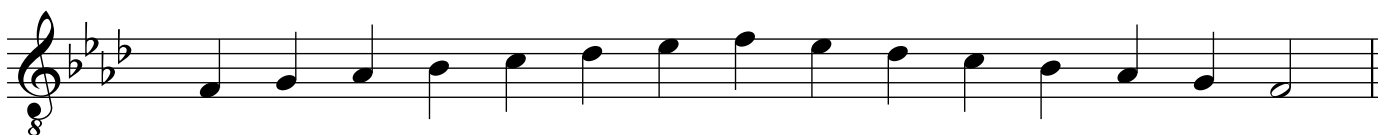
F# Minor



C# Minor



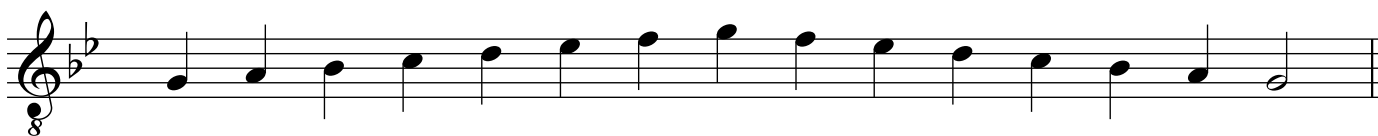
F Minor



C Minor



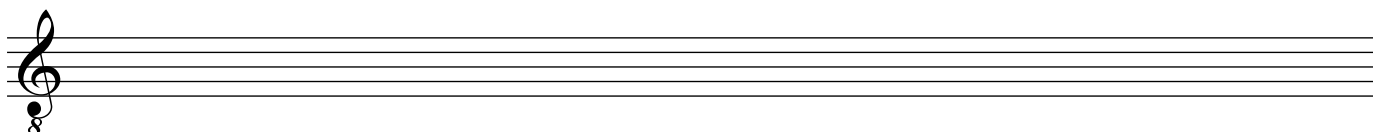
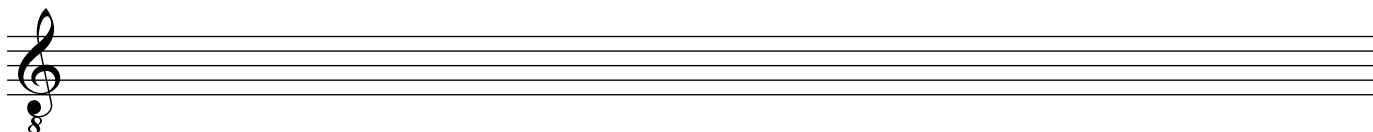
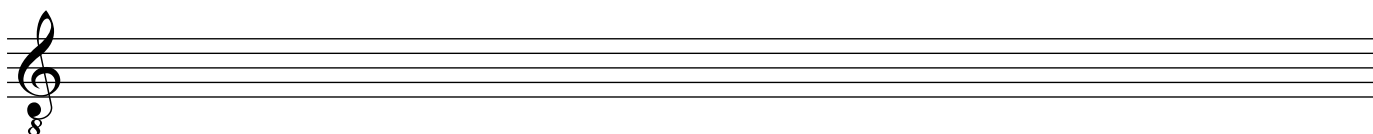
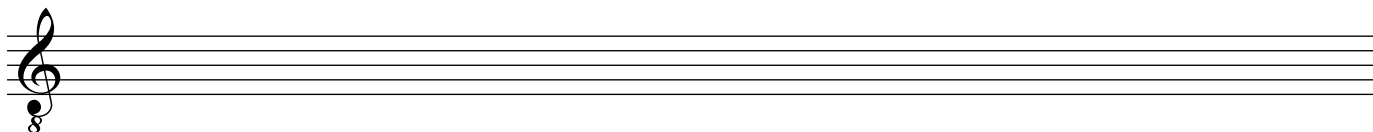
G Minor



D Minor



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