

Guitar Ensemble Method: Volume II



- 2nd edition -



Lead & Guitar

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Introduction

Welcome to Lead Guitar Book II. Having come this far, you can already play guitar quite well. You can, among many other skills you acquired in Book I, read music across all six strings in first position, play music in two voices – playing independent musical lines with fingers and thumb at the same time – and play effectively in large and small ensembles, simultaneously following other parts of the music while you play and read your own. These skills are the foundation on which you will build throughout Book II. By the end you will have an understanding of basic music theory, read music on all six strings up to the 12th fret, and play difficult guitar music with speed, accuracy and confidence. To do this requires a new level of commitment from you: to practice almost every day at least 30 minutes, to achieve a higher level of focus in class and at home when you play, and to take responsibility for your own practice and progress. You can do it, and we will help.

Tuning the Guitar

Many of you have already begun to tune your own guitar, and some of you may be quite good at it. If so, that's great, but most of us find tuning the guitar difficult and frustrating at the beginning. In this section we will work through ways to make tuning easier and, for those of you who can already tune your instruments, ways to make tuning faster and more accurate.

There are several effective methods for tuning the guitar, but before you can master any of them you need to know how to match pitch.

Pitch Matching Practice:

1. Find a note that is tuned to *concert pitch* (concert pitch is a universal standard by which instruments are tuned to an A note that vibrates 440 times per second, or at 440 *hertz* per second). You can use a tuning fork, a pitch pipe, or a keyboard instrument like a piano, organ or electronic keyboard.
2. Play an E note on the tuned instrument and stop it.
3. Then play your E string (either 1st or 6th string depending on which is closer to the tuned pitch) and compare the two. Is your instrument higher (sharp) or lower (flat) compared to the tuned instrument?
4. If it is difficult to hear whether your note is higher or lower, try singing both notes if you can. Feeling the pitch inside your body will help you hear it.
5. Once you have determined if your note is higher or lower, follow your E string to the end of the headstock to find the correct tuning peg. Turn the peg to make it tighter if your note was flat, or to make it looser if your note was sharp.
6. Compare again and continue to adjust until the pitches match.
7. Have a friend slightly un-tune your string and try again from the beginning.

The best way to tune as a class is to match pitches to an already tuned teacher's guitar or piano one string at a time. Following are two methods to tune your guitar by yourself.

Tuning at the Fifth Fret:

1. Using the pitch matching method above tune your low E (6th) string to concert pitch. If you do not have a concert pitch to compare to, you can assume your low E string is in tune and proceed as follows so that your guitar will at least be in tune with itself.
2. Hold down the E string at the fifth fret. This as an A note. Play the A note on the fifth fret of the E (6th) string and compare it to the open A (5th) string. Then tune the A string to match.

3. Hold down the A string at the fifth fret. This is a D note. Play the D note on the fifth fret of the A (5th) string and compare it to the open D (4th) string. Then tune the D string to match.
4. Hold down the D string at the fifth fret. This is a G note. Play the G note on the fifth fret of the D (4th) string and compare it to the open G (3rd) string. Then tune the G string to match.
5. Hold down the G string at the **fourth** fret. This is a B note. Play the B note on the fourth fret of the G (3rd) string and compare it to the open B (2nd) string. Then tune the B string to match.
6. Hold down the B string at the fifth fret. This is an E note. Play the E note on the fifth fret of the B (2nd) string and compare it to the open E (1st) string. Then tune the E string to match.

Tuning Using Harmonics:

This tuning method is more accurate and more difficult. Try this method only after you are comfortable with the tuning at the fifth fret method described above. Review the explanation of how to play a harmonic that accompanies Lion at the end of Book I.

1. Using the pitch matching method above tune your **high** E (1st) string to concert pitch. If you do not have a concert pitch to compare to you can assume your high E string is in tune and proceed as follows so that your guitar will at least be in tune with itself.
2. Play the open E (1st) string. Compare it to the harmonic on the seventh fret of the A (5th) string. Adjust the harmonic pitch on the A string to match the open E string.
3. Play the harmonic on the seventh fret of the A (5th) string again. Compare it to the harmonic on the fifth fret of the E (6th) string. Adjust the harmonic pitch on the E string to match.
4. Play the harmonic on the seventh fret of the E (6th) string. Compare it to the open B (2nd) string. Adjust the open B string to match.
5. Play the harmonic on the fifth fret of the A (5th) string. Compare it to the harmonic on the seventh fret of the D (4th) string. Adjust the harmonic pitch on the D string to match.
6. Play the harmonic on the fifth fret of the D (4th) string. Compare it to the harmonic on the seventh fret of the G (3rd) string. Adjust the harmonic pitch on the G string to match.

Practice Tips

With any instrument, as you get better and progress more, more practice and better practice habits are often necessary to continue improving. You are already doing many things very well and you understand a great deal about how to practice if you have made it this far. Following are some suggestions for how to make your practice more focused and more effective as you move through Lead Guitar Book II:

Give Yourself the Time You Need

Playing the guitar is a fantastic and fun way to spend your time, but there are a lot of other things you need and want to do with your time as well: school, homework, friends, family, hobbies, sports and more. If it is important to you to continue improving on your guitar playing then you need to set aside at least 30 minutes six days a week to practice. The time you spend with the guitar in your hands is just as important as the amount of focus you have during that time. Try to set aside the same time each day to practice when you know you will not be disturbed and your energy is good.

Time Allotment

Have a plan when you practice. One approach that works well is to divide your practice session into three parts:

1. Warm up using the appropriate daily warm-up routine for your place in Book II.
2. Practice on your newest, most challenging piece (this should be the longest part of your practice session).
3. Practice a piece you already love and play well to review.

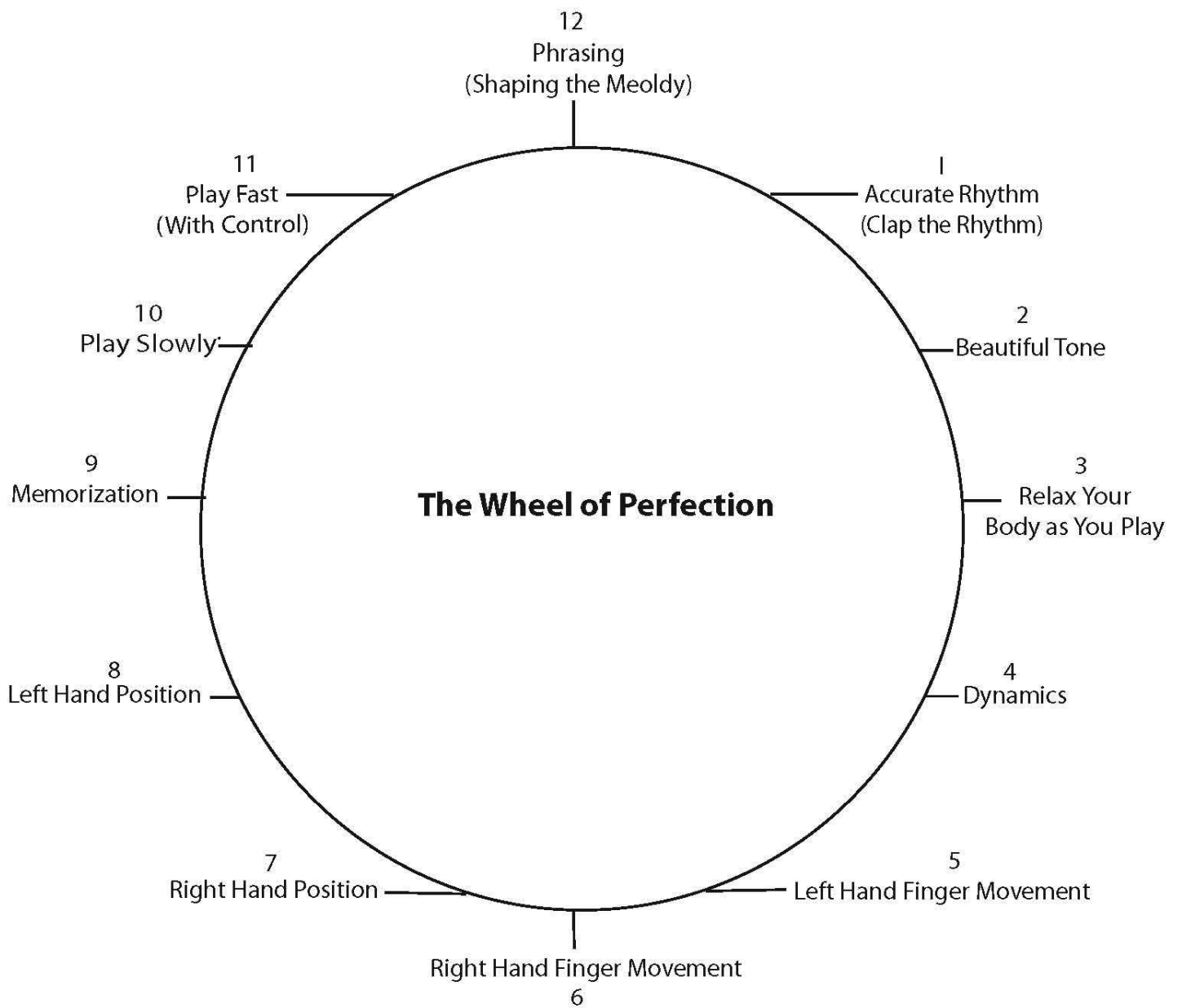
Divide and Conquer

You have already seen that in learning and playing the guitar, you are asked to focus on many things at the same time. Left hand technique, right hand technique, melody and rhythm are four things that we almost always have on our minds while playing, and often there is much more than that. That is why it is important to break the songs and techniques you are trying to perfect into their component parts and practice each part separately. For instance:

1. *Technique* – To develop good technique, it is essential that you practice each hand's technique separately. You have done this some in Book I already but in Book II this becomes even more important as technical requirements become more difficult. You will see that the daily warm-up routines found throughout this book emphasize practicing not only left and right hands separately, but also the fingers of each hand separately as well.
2. *Music* - You should always be aware of which parts of the pieces you are learning are the most difficult. Mark the measures that give you trouble in parentheses, and practice those sections separately. Try playing each of those trouble spots five times in a row without a mistake, meaning if you get to the fifth repetition but you make a mistake there, you have to start over from zero again until you play the section five times in a row mistake-free. It is hard!
3. *Balance* your practice between practicing whole songs from beginning to end and focusing on the difficult parts in those songs. Avoid mixing the two. Here is a system you can follow with each song you practice:
 - a. Start your practice on a particular song by playing it from beginning to end without stopping no matter what mistakes your distractions you have.
 - b. Make a note of the places where you had trouble.
 - c. Practice those smaller, difficult sections by themselves as described above in point 2.
 - d. Play the whole song from beginning to end again as in point a.

Focus – The Wheel of Perfection

The following is a particularly good focus exercise developed by Carlos Bonell, Guitar Professor at the Royal College of Music in London. He calls it the Wheel of Perfection and it helps his students learn to focus more intensely as they practice. It is simple. The wheel below has twelve points around it, like a clock. Each point describes an aspect of guitar playing that you can improve upon. As you practice a particular song, try playing it, or a section of it, 13 times. Focus on one of the twelve points of perfection each time you play, and then, on the 13th time, try to perfect all the points together at once. We will change some of the points on the wheel as we go through Book II. You may want to change some of them yourself if you know there is a point that you need to focus on that is not listed.



Daily Warm-up Routine I

Use the Daily Warm-up Routines in this book to begin each practice with special focus on your technique. It is important to devote some time in each practice session solely to technique. It is too hard refine your hand position and finger movement while also focusing on a complex new song. First, focus on your right hand by itself then on your left. The entire routine should take around 10 minutes after you have learned it well.

Right Hand - Free Strokes

Play each measure below 4 or 5 times very slowly, focusing on right hand position: moving each finger from its largest joint, placement of your finger nail or finger tip on the string and keeping your hand still as your fingers move. You should also review the information about free strokes in Book I.

First, one finger at a time:

Musical notation for one finger at a time warm-up. The notation is on a single treble clef staff in common time (C). It consists of three measures, each repeated twice. The first measure contains four quarter notes, each with a finger number above it: i, i, i, i. The second measure contains four quarter notes, each with a finger number above it: m, m, m, m. The third measure contains four quarter notes, each with a finger number above it: a, a, a, a.

Then two finger combinations:

Musical notation for two finger combinations warm-up. The notation is on a single treble clef staff in common time (C). It consists of three measures, each repeated twice. The first measure contains four quarter notes with finger numbers i, m, i, m above them. The second measure contains four quarter notes with finger numbers a, m, a, m above them. The third measure contains four quarter notes with finger numbers a, i, a, i above them.

Three fingers plus thumb combinations (use these then make up one or two of your own):

Musical notation for three fingers plus thumb combinations warm-up. The notation is on a single treble clef staff in common time (C). It consists of four measures, each repeated twice. The first measure contains four quarter notes with finger numbers p, i, m, a above them. The second measure contains four quarter notes with finger numbers p, a, m, i above them. The third measure contains four quarter notes with finger numbers p, a, i, m above them. The fourth measure contains four quarter notes with finger numbers p, m, i, a above them.

Musical notation for three fingers plus thumb combinations warm-up. The notation is on a single treble clef staff in common time (C). It consists of four measures, each repeated twice. The first measure contains four quarter notes with finger numbers p, m, a, i above them. The second measure contains four quarter notes with finger numbers p, i, a, m above them. The third measure contains four quarter notes with finger numbers p, i, m, a above them. The fourth measure contains four quarter notes with finger numbers p, p, p, i above them, followed by a quarter note with finger number m, and a quarter note with finger number a.

Left Hand

I first saw this exercise in an excellent book by Scott Tenant called *Pumping Nylon*. I highly recommend *Pumping Nylon* to anyone who wants to dig deeper into the subject of developing excellent guitar technique. Here you are practicing the movement and pivot of your left hand around the neck as you move from the 6th string to the 1st and back. Although this exercise is for the left hand alone, it is important to keep your right hand in a good playing position while you do this exercise to maintain balance and reinforce good habits. Review the information about left hand position in Book I and follow the tips below:

1. Pivot from your wrist as you move your hand around the neck. When your fingers touch the 6th string your wrist will be straight. As you move to the 1st string your wrist will bend slightly upwards.
2. Observe the way your fingers look when they are relaxed. They should be gently curved. That is the curve they should have when they are pressing down on a fret. Be sure to press down only with the very tip of your finger directly to the left of the fret itself.
3. Also focus on keeping your un-used left hand fingers relaxed and curved.
4. As your hand pivots around the neck it should always be 'squared' with the neck. No part of your hand should touch the neck. The largest knuckles on your hand should remain parallel to the bottom of the neck. All fingers should hover approximately over the string that is being played.
5. Your thumb should stay in one place for all four fingers if possible - in the center of the neck behind the second finger.
6. Move each finger quickly from one note to the next, spending as little time as possible with your finger off of a string.
7. Reading this exercise is more difficult than playing it. The first finger is simply playing the first fret of each string from the 6th string to the 1st and back. The second finger is playing the second fret of each string and so on. If you have small hands or an overly large guitar, it may be more comfortable to try this exercise at the fifth fret rather than the first.

The image shows a musical score for a left-hand exercise on guitar. It consists of two staves of music, each with a treble clef and a key signature of one flat (B-flat). The first staff is divided into two measures by a dashed line labeled '1' and '2'. The second staff is divided into two measures by a dashed line labeled '3' and '4'. The notation includes eighth and sixteenth notes, rests, and accidentals (sharps and flats). The exercise involves moving the left hand around the neck, playing notes on the 6th string and then moving to the 1st string and back.

Tone Color Changes

Like dynamics, changes in tone color can make music more expressive. On the guitar you can change the 'color' of the tone by moving your right hand closer to the bridge (*ponticello*) or closer to the neck/fret board (*tasto*). When you see 'natural' written in the score, move back to your normal right hand position.

Here are some things to keep in mind while you experiment with tone color changes:

1. Do not let a shift of your right hand towards the neck or the bridge affect the key elements of your right hand position:
 - a. The straightness of your wrist.
 - b. The height of your wrist.
 - c. The angle of your fingers as they pluck the strings.
2. Your forearm will slide along the top of the guitar to change your tone color position.
3. You should wear long sleeves to play, or cut off a sleeve from an old shirt or the toe end off an old sock and wear that on your right arm. This will help avoid having your skin get stuck on the guitar as you shift.
4. You should always return to your natural position after a tone color change - with your 'm' finger lined up near the bridge side of the soundhole. Where there is no indication of tone color given you should be in natural position.

Play the following right hand exercise to practice tone color changes before you try them in *Elk*:

ponticello (move hand toward the bridge)

natural

tasto (move hand toward the fret board)

Let's Get Wild: Next try *Elk* on page 64 of 'Song of the Wild'.

Notes about *Elk*:

Practice *Elk* with both of the right hand finger patterns suggested in *Song of the Wild* - playing the song with p-i-m-i as well as p-m-a-m. You will be able to play p-i-m-i faster, but it is important to exercise your 'a' finger here too to get it in shape for the songs coming up next.

The bass line in *Elk* is the melody. Play it a little louder than the accompanying higher notes and make the bass notes as connected and legato as possible.

Arpeggios:

An arpeggio is the notes of a chord played one at a time. In many cases, as in *House of the Rising Sun* below, when we play arpeggios on the guitar we hold the entire chord with our left hand so that the notes can ring over one another as they are played individually. You will recognize many of the chords below, but the F Major 7 and C Major chords are new. The chord symbols have been provided for your reference.

Right Hand Fingering:

The right hand part of *House of the Rising Sun* is difficult if you do not have a good fingering plan. There are three measures with RH fingering patterns below (one each for 4 string, 5 string and 6 string arpeggios). You should follow them precisely and apply one of the three patterns to each of the remaining measures.

Finger-pickin' Rock Licks I

House of the Rising Sun

The Animals

Am C D Fmaj.7 Am

C E Am C

D Fmaj.7 Am E Am E



ERIC BURDON and THE ANIMALS

The Animals (1962-1969), a British rock band formed in Newcastle England, became known in the United States as part of the 'British Invasion' - a massive influx of British rock bands that included The Beatles, The Rolling Stones and Led Zeppelin. Lead Singer Eric Burden was only 16 years old when they recorded their first hit songs. Some of their most popular songs are *The House of the Rising Sun* and *We Gotta Get out of This Place*.


More about Rhythm III

Sixteenth Notes:

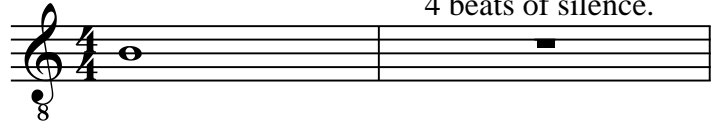
A *sixteenth note* has a time duration equal to one sixteenth of the time duration of a whole note. In music for which a quarter note represents the beat or pulse, a sixteenth note divides the beat into four equal parts. It is twice as fast as an eighth note - the fastest note we have played until now.


Review the note values chart below, then try the rhythm exercise that follows:

Note Values:

 A whole note equals four beats in 4/4 time.


A whole rest equals 4 beats of silence.



 A half note equals two beats or half of one measure in 4/4 time.


half rests



 A quarter note equals one beat or one quarter of one measure in 4/4 time.


quarter rests



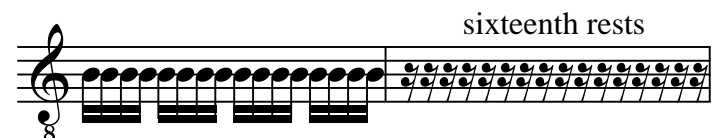
 An eighth note equals half of a beat or one eighth of one measure in 4/4 time.

eighth rests



 A sixteenth note equals one quarter of a beat or one sixteenth of one measure in 4/4 time.

sixteenth rests



Clap and Count:

Clap and count the rhythm below (excerpted from *The Hawk and The Nightingale*) several times until you can maintain a steady beat. Try it with a metronome, with your teacher or a friend tapping the pulse while you clap and count the notated rhythm.



Count: 1 2 3 e and a 4 and 1 2 1 e and a 2 and 1 2 3 e and a 4 e and a 1 and 2 and 3 and 4 e and a

Let's Get Wild: Next play the duo, *The Hawk and the Nightingale*, on page 62 of 'Song of the Wild'. Choose either 'Hawk' or 'Nightingale'. When you know your part, practice it with someone who has learned the other part.

Study in A Minor

Mauro Giuliani

p i m i a i m i

Composer and guitarist **Mauro Giuliani** (July 27, 1781-May 8, 1829) was born in Bisceglie, Italy. His first instrument was the cello, and he probably studied the violin before choosing the guitar as his preferred instrument. In 1806 he moved to Vienna, Austria where he worked as a composer, performer and teacher. He also associated with one of Vienna's most legendary musicians, Beethoven, and even played the cello in the orchestra when Beethoven's Seventh Symphony was premiered. In 1819 Giuliani returned to Italy to escape financial problems. He concertized with his daughter, Emilia, and wrote and published many volumes of guitar music that became important after his death. However, he died without much notice.

Let's Get Wild: You can also choose to play *Condor* on page 66 of 'Song of the Wild' instead of or in addition to *Study in A Minor*.

Scales

In Book I, you learned one octave C major and E major scales in first position. We will build on that experience here by learning moveable scale patterns and playing scales in several different keys, but first you should have a basic understanding of how scales are constructed.

Half Steps and Whole Steps:

Scales are built from a series of whole steps and half steps. The series repeats itself when you arrive again at the root note or tonic note - the note on which the scale usually begins and ends and on which the scale is built - one octave above or below the note on which you started.

A half step moves up or down one fret on the guitar. For example, moving from C to C# or from F to E is a half step.

A whole step moves up or down two frets on the guitar. For example, moving from C to D or from A to G is a whole step.

Major and Minor Scales:

There are dozens of different kinds of scales - pentatonic, blues, modal, chromatic, whole tone and octatonic to name a few - but we will focus on the two most fundamental types of scale: major and minor.

All major scales are built on the same series of whole steps and half steps. Keeping in mind that a whole step is two frets on the guitar and a half step is one fret, play the A major scale below on one string (the A string or 5th string) to reinforce your sense of how a scale is constructed. It starts on the open string and ends on the 12th fret - one octave higher:

A musical staff in treble clef with a key signature of one sharp (F#). The notes are: 0 (open), II, III (with a sharp sign), V, VII, VIII (with a sharp sign), X (with a sharp sign), XII. Above the staff, intervals are labeled: whole step (0 to II), whole step (II to III), half step (III to V), whole step (V to VII), whole step (VII to VIII), whole step (VIII to X), half step (X to XII). The fret numbers 0, II, III, V, VII, VIII, X, XII are written below the staff.

Using the same series of whole and half steps as above, try playing a major scale on each of the other five strings.

All standard minor scales are built on the same series of whole steps and half steps. It is identical to the steps of a major scale starting on the 6th note. Play the A minor scale below on one string:

A musical staff in treble clef with a key signature of one sharp (F#). The notes are: 0, II, III, V, VII, VIII, X, XII. Above the staff, intervals are labeled: whole step (0 to II), half step (II to III), whole step (III to V), whole step (V to VII), half step (VII to VIII), whole step (VIII to X), whole step (X to XII). The fret numbers 0, II, III, V, VII, VIII, X, XII are written below the staff.

Using the same series of whole and half steps as above, try playing a minor scale on each of the other five strings.

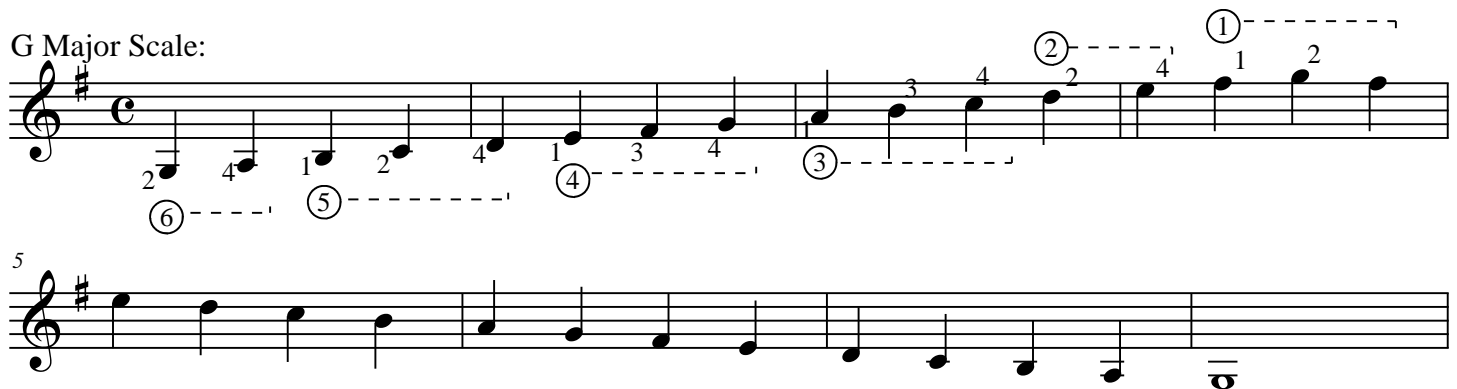
Moveable Major Scale Pattern on Six Strings:

There are many effective patterns to use for a major scale on the guitar. We will start with the pattern below because it stays within one position - second position in this case, meaning that your LH first finger will play all of the notes in the second fret, your second finger will play the notes in the third fret, third finger fourth fret and fourth finger fifth fret. It will also help you to read the music below if you keep in mind that circled numbers indicate the string that a particular note is played on and Roman numerals indicate the fret number.

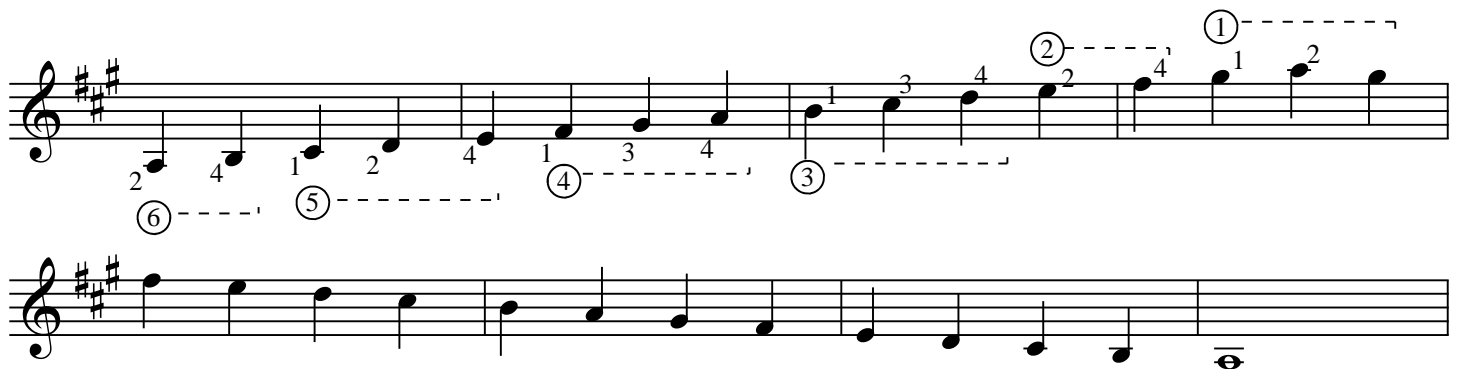
You can use this pattern to play a major scale starting on any fret between II and X on the 6th string. The name of the scale you are playing is determined by the starting note. Play all of the scales below using both rest strokes and free strokes and with each of these six RH finger combinations (being careful to alternate fingers for every note):

i and m, m and i, a and m, m and a, a and i, i and a

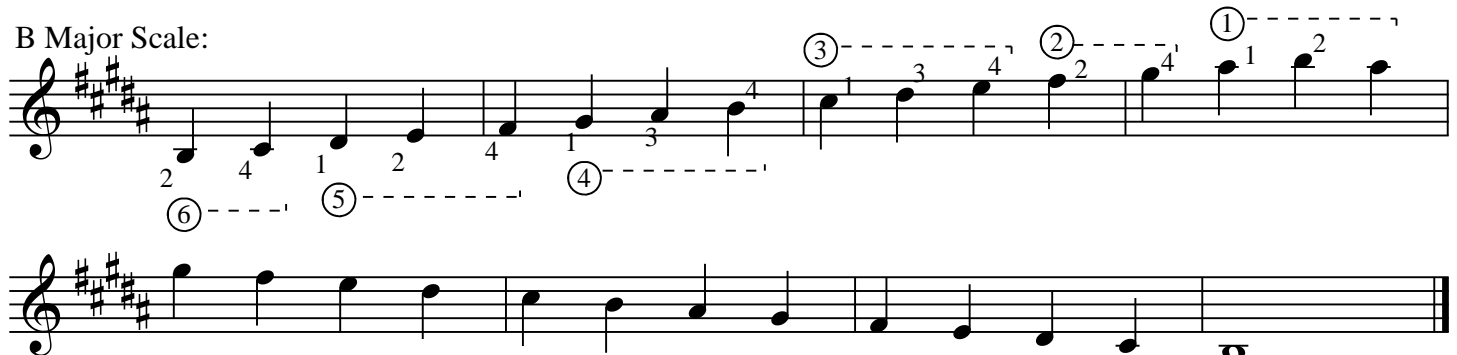
G Major Scale:



A Major Scale: notice that the LH finger and string changing indications are exactly the same as with the G Major scale above. This is the same pattern shifted up two frets. Notice also the key signature for A Major.



B Major Scale:



Note: because minor scale patterns on the guitar do not fit as easily into position playing, we will wait until later in the book to begin exploring moveable minor scales.

Finger-pickin' Rock Licks II

Babe, I'm Gonna Leave You

Led Zeppelin

p p i a p i m a



Led Zeppelin (Formed in 1968) was an English rock band that became popular around the globe, particularly in America. The band members were John Bonham (drums), John Paul Jones (bass guitar, keyboards), Jimmy Page (guitar), and Robert Plant (vocals). Led Zeppelin was considered to be one of the first heavy metal bands but their songwriting and sound were far too complex to describe as heavy metal alone. They incorporated all styles of music including classical, Indian, Latin, and country. Led Zeppelin disbanded in 1980 when drummer John Bonham died. In recent years the surviving members have gone on reunion tours.

Free Strokes with Multiple Fingers Playing Simultaneously

It is important to maintain the technique principles you use when playing a single finger free stroke when you play free strokes with two or fingers at one time: good right hand position, moving each finger from its largest joint, correct placement of your finger nail or finger tip on the string and keeping your hand still as your fingers move. You should also review the information about free strokes in Book I.

Here are two additional points you will want to keep in mind when playing with more than one finger (or finger(s) and thumb) at the same time:

1. Evenness of tone - *producing the same tone quality from every finger.*
2. Evenness of timing - *sounding each finger at exactly the same time.*

Practice each of the exercise below until you have all of the sound production and technique concepts described above comfortably under control before you move onto the next exercise:

The image contains three musical exercises on a single staff in C major, 4/4 time, with a bass clef and a '8' below the staff. Each exercise consists of three measures, each with a repeat sign at the end.

- Exercise 1:** The first measure has a finger number 'm' above the first finger. The second measure has 'a' above the second finger and 'm' below the first finger. The third measure has 'a' above the second finger and 'i' below the first finger.
- Exercise 2:** The first measure has 'a' above the second finger, 'm' below the first finger, and 'i' below the first finger. The second measure has a 'p' (pizzicato) marking below the first finger, with 'a' above the second finger, 'm' below the first finger, and 'i' below the first finger. The third measure has 'a' above the second finger, 'm' below the first finger, and 'i' below the first finger.
- Exercise 3:** This exercise does not have any finger numbers or markings.

Let's Get Wild: Next play *Orca* on page 70 of 'Song of the Wild'.

Daily Warm-up Routine II

Right Hand - Free Strokes

Play each measure below 4 or 5 times very slowly focusing on right hand position, moving each finger from its largest joint, placement of your finger nail or finger tip on the string and keeping your hand still as your fingers move.

First, one finger at a time:

Musical notation for one finger at a time warm-up. The staff is in treble clef with a common time signature (C). It consists of four measures, each repeated twice. The notes are: i, i, i, i; m, m, m, m; a, a, a, a. The first measure has a 'p' (pizzicato) marking below the first note.

Then two finger combinations:

Musical notation for two finger combinations warm-up. The staff is in treble clef with a common time signature (C). It consists of four measures, each repeated twice. The notes are: i, m; i, m; a, m; a, m; a, i; a, i. The first measure has a 'p' (pizzicato) marking below the first note.

Three fingers plus thumb combinations:

Musical notation for three fingers plus thumb combinations warm-up. The staff is in treble clef with a common time signature (C). It consists of four measures, each repeated twice. The notes are: p, i, m, a; p, a, m, i; p, a, i, m; p, m, i, a. The first measure has a 'p' (pizzicato) marking below the first note.

For the multiple fingers and thumb combinations below, choose two different patterns each day to use as part of your warm-up. When two or more fingers are playing simultaneously, focus on:

1. Evenness of tone - producing the same tone quality from every finger.
2. Evenness of timing - sounding each finger at exactly the same time.
3. Good technique and finger movement - isolating movement to your fingers only (do not move your hand) and moving all fingers from your largest knuckles, keeping your fingers curved.

Musical notation for multiple fingers and thumb combinations warm-up (first pattern). The staff is in treble clef with a common time signature (C). It consists of four measures, each repeated twice. The notes are: a, m, i; i, a, m; m, a, i. The first measure has a 'p' (pizzicato) marking below the first note.

Musical notation for multiple fingers and thumb combinations warm-up (second pattern). The staff is in treble clef with a common time signature (C). It consists of four measures, each repeated twice. The notes are: a, m, i; i, m, a; a, m, i; a, m, i. The first measure has a 'p' (pizzicato) marking below the first note.

Daily Warm-up Routine II continued...

Left Hand - Ascending Slurs:

On the guitar an ascending slur is played by plucking a note with the right hand, and then 'hammering' a left hand finger onto a higher fret to sound a new pitch without using the right hand. In rock music these are called 'hammer-ons'. Slurs can help you play faster and more legato and are very common in guitar music. You will use slurs in most of the pieces you play from this point forward.

To help get ready to use this technique in a song, start with the exercise below. Review the tips about LH technique from Warm-up Routine I. Your goal is to make the slurred note as loud and clear as the plucked note that precedes it. To do this you must move your finger fast against the fret and land on the tip of your finger.

Slur Exercise: Play each measure below until the slurred note is clear and consistent. You can use any RH finger combinations but avoid using the same RH finger twice in a row to maintain your good habit.

A curved line connecting two notes of different pitches indicates a slur.

Hold your first finger on the 1st fret until your second finger hammers onto the 2nd fret without the right hand playing again.

Major Scales with Rhythmic Variations:

In the previous unit you learned about scales and how to transpose them into different keys by using a moveable finger pattern starting on the 6th string. Now make playing scales a part of your daily warm-up. It is best to save the scale playing for the end of your warm-up routine, after you have focused on each hand individually, because scales require a great deal of dexterity from both hands at the same time.

Below are several rhythmic patterns to use while playing your scales.

1. Set your metronome to 60 or use a clock from which you can hear the seconds ticking and play along with it to maintain a steady pulse as you subdivide the beats in the patterns below.
2. Try each rhythm in a variety of keys and use all six right hand finger combinations: i and m, m and i, a and m, m and a, i and a, a and i. Play these scales with rest strokes since we have already warmed-up with free strokes.

1. First play a scale in simple quarter notes - one note per metronome click.

2. then in eighth notes - two notes per click

3. eighth note triplets - three notes per click*

4. sixteenth notes - four notes per click

* Triplets divide a measure, beat or parts of a beat into three equal parts. Triplets are notated with a bracket and the number 3 above the three notes to be grouped into a triplet. Here, eighth note triplets divide a quarter note beat into three equal parts.

Important Notes for Playing Andante:

Andante is a big step up in complexity and length from the pieces you have learned up until now, but rest assured, you have all the skills you will need to master it. Here are some important details that will help you play Andante. The numbers below correspond to the numbers in rectangles in the music.

1. In Andante you will switch between rest strokes and free strokes for the first time. Rest strokes are used for the single note scales such as those in measures 1, 3, 5 and 7. Free strokes are used everywhere else. This division of rest and free strokes is common in other classical guitar music too.
2. In most of Andante (except when playing rest stroke scales) it is a good idea to assign one finger to each string, with the 'a' finger playing most notes on the E string, the 'm' finger playing notes on the B string, and 'i' finger playing notes on the G string.
3. There are several notes that extend past typical open and first position fingerings. This is either to make it possible to play two notes at the same time that normally appear on the same string or to make a warmer tone by fingering notes on the 5th fret rather than in open or first position. Remember, circled numbers tell you on what string a note should be played.

Andante

Ferdinando Carulli

Andante ♩ = 100

The musical score for 'Andante' by Ferdinando Carulli is presented in four systems. The first system (measures 1-3) shows a treble clef, common time, and a key signature of one sharp (F#). It begins with a rest stroke on the E string (measure 1), followed by chords on the B and G strings (measures 2-3). Fingerings are indicated by numbers in rectangles: '1' for the E string, '2' for the B string, and '3' for the G string. Specific fingerings are labeled 'a' (index), 'm' (middle), and 'i' (ring). The second system (measures 4-8) continues the piece with similar chordal patterns and single notes. The third system (measures 9-12) shows more complex chordal structures and single notes. The fourth system (measures 13-16) concludes the piece with a final chord and a rest stroke. Measure numbers 1, 4, 9, and 13 are marked at the start of their respective lines. The key signature has one sharp (F#).

Andante continued...

Musical staff 18-22. Treble clef, 8/8 time signature. The staff contains a series of chords and eighth-note patterns. Measure 18 starts with a treble clef and an 8/8 time signature. The music consists of eighth-note chords and eighth-note patterns.

Musical staff 23-27. Treble clef, 8/8 time signature. Measure 23 is marked with a double bar line and the word "Fine*". Measure 24 begins with a boxed number "2" above the staff. Fingerings are indicated: 1, 4, 3, 2, 1, 4, 2. Dynamics "p" are marked under measures 24 and 25. The notes "m i a i" are written above the staff.

Musical staff 28-32. Treble clef, 8/8 time signature. Measure 28 starts with a treble clef and an 8/8 time signature. The staff contains a series of chords and eighth-note patterns. Measure 32 ends with a double bar line and a 4/4 time signature with a "0" below it.

Musical staff 33-37. Treble clef, 8/8 time signature. Measure 33 starts with a treble clef and an 8/8 time signature. The staff contains a series of chords and eighth-note patterns. Measure 33 has a "3" below it.

Musical staff 38-42. Treble clef, 8/8 time signature. Measure 38 starts with a treble clef and an 8/8 time signature. The staff contains a series of chords and eighth-note patterns.

Musical staff 43-47. Treble clef, 8/8 time signature. Measure 43 starts with a treble clef and an 8/8 time signature. The staff contains a series of chords and eighth-note patterns. Measure 47 ends with a double bar line and the instruction "D.C. al Fine*" above it.

*Note: D.C. al Fine is a common indication in music scores. It means to go back to the beginning and repeat until you reach 'Fine'. Fine means 'The End' in Italian..

Finger-pickin' Rock Licks III

Dust in the Wind

Kansas

The image shows three staves of musical notation for a guitar lick. The first staff is in treble clef with a common time signature (C) and a key signature of one flat (Bb). It starts with a bass line of an octave G (marked with an 8) and a treble line starting on a G. The treble line has a sequence of notes: G (finger 1), A (finger 2), Bb (finger 3), C (finger 4), D (finger 0), E (finger 4), F (finger 4), G (finger 4), A (finger 4), Bb (finger 4), C (finger 4), D (finger 4), E (finger 4), F (finger 4), G (finger 4). Above the first two notes are the letters 'a i m' and above the next two are 'p a i m'. The second staff continues the sequence: G (finger 0), A (finger 2), Bb (finger 3), C (finger 4), D (finger 4), E (finger 4), F (finger 4), G (finger 4), A (finger 4), Bb (finger 4), C (finger 4), D (finger 4), E (finger 4), F (finger 4), G (finger 4). The third staff continues: G (finger 4), A (finger 4), Bb (finger 4), C (finger 4), D (finger 4), E (finger 4), F (finger 4), G (finger 4), A (finger 4), Bb (finger 4), C (finger 4), D (finger 4), E (finger 4), F (finger 4), G (finger 4). The piece ends with a double bar line.



The Kansas Band (formed in the '70's) released their first album in 1974. Kansas went on to produce eight gold albums, a million-selling gold single, "Dust in the Wind", and numerous other prestigious awards. In 1998 they released an orchestral CD and later went on an orchestral tour performing with symphony orchestras around the world. Kansas' trademark song, "Dust in the Wind" is one of the most popular rock ballads of all time.

Scale Patterns Starting on the 5th String

Below are two different patterns for playing a two octave major scale starting on the 5th string. The first pattern was developed and taught by Andres Segovia. Segovia was one of the greatest guitarists of the 20th century and his methods and ideas for learning the guitar were used by guitarists around the world. This scale pattern is no longer as widely used by modern guitarists but is introduced here because it is excellent practice for position shifting.

The second scale pattern is preferred by many modern guitarists because, once mastered, it can be played faster due to the fact that there are three notes on every string (rather than a mix of 2, 3 or 4 notes as in the Segovia scale, which can be harder for the right hand) and it overlaps two positions (rather than making a clean switch between them) which can be easier for the left hand. Learn both patterns. It is healthy for your hands and your brain to be able to do both. Once you know the patterns well, try all of the scales on this page in several different keys by moving the starting note on the 5th string.

1. Segovia's major scale pattern:

2. 'Modern' major scale pattern:

Two Octave Minor Scale Patterns:

The first minor scale pattern below is a 'natural' minor scale. It contains the same pattern of half steps and whole steps as a major scale starting on the sixth note or 'degree'. The second minor scale is a 'harmonic' minor scale. It features an alteration that is commonly made when playing in a minor key: the seventh degree of the minor scale is played one half step higher. Both minor scales below are similar to the more modern major scale pattern above in the way they overlap positions and consistently have three notes on each string. The scales below are notated with accidentals rather than key signatures so that you can see which notes change as the C scale moves from major to minor to harmonic minor.

3. Natural Minor Scale:

4. Harmonic Minor Scale:

Daily Warm-up Routine III

Right Hand - Free Strokes

Right Hand - Free Strokes

Staff 1: i i i i m m m m a a a a

Staff 2: p i m a p a m i p a i m p m i a

Staff 3: a m i i a m m i a i

Staff 4: a m i i m a a i m i m a

Left Hand - Descending Slurs:

A descending slur is played by plucking a note with the right hand and then 'pulling off' a left hand finger so that a lower fret (already being stopped by another finger) or the open string sounds a new pitch without using the right hand. In rock music these are called 'pull offs'. To execute a descending slur, start with two left hand fingers on the same string. After you pluck the string with your right hand, pull down and away through the string with the finger that is on the highest fret with enough force to make the note under the finger on the lower fret sound clearly.

To help get ready to use this technique in a song, start with the exercise below. As with ascending slurs your goal is to make the slurred note as loud and clear as the plucked note that precedes it.

Left Hand - Descending Slurs

Staff 1: 2 1 3 2 4 3 4 3

Staff 2: 4 2 4 1 4 3 1

Daily Warm-up Routine III continued...

Create Your Own Scale Practice:

Using the five and six string scale patterns you have learned in previous units, the rhythmic variations below and a variety of right hand finger patterns design your own scale practice. Pick six scale variations to practice by choosing one each of the elements listed on the left below:

Elements

1. Scale Pattern and Key
2. Right hand finger pattern
3. Rhythmic pattern

Example 1

C harmonic minor scale on 5 strings
Rest strokes with i and m
Eighth note triplets

Elements

1. Scale Pattern and Key
2. Right hand finger pattern
3. Rhythmic pattern

Example 2

G Major scale on 6 strings
Free strokes with m and a
Sixteenth notes

Here are some additional rhythmic patterns to choose from:



Words to Play By:

"It's the little details that are vital. Little things make big things happen."

John Wooden (legendary UCLA Basketball Coach)

Words to Play By:

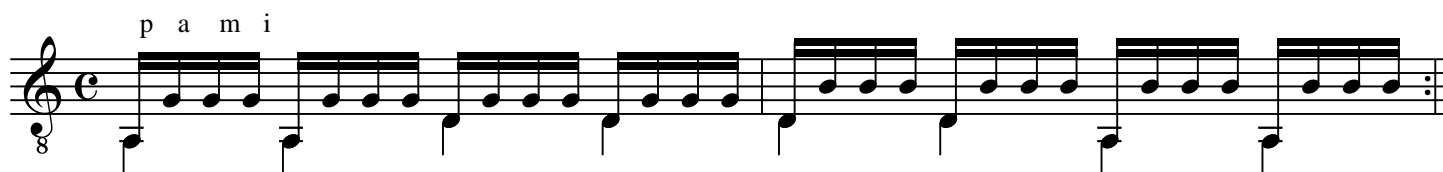
"God is in the details."

Mies van der Rohe (minimalist architect)

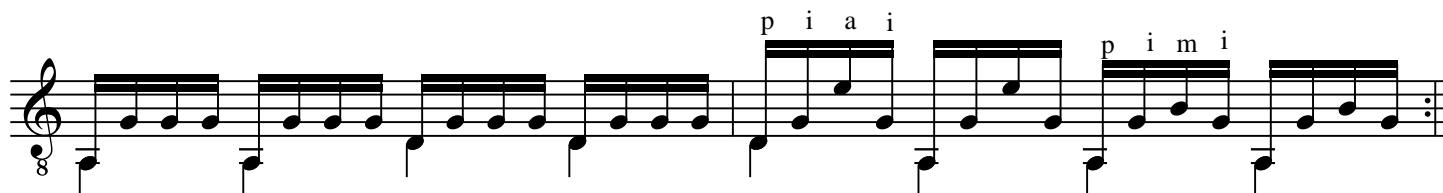
Notes to Prepare to Play Etude 7 by Carcassi

Tremelo: In measure 1 and throughout Etude 7 you will use a new right hand technique that has fingers 'a', 'm', and 'i' playing the same note on the same string after the thumb plays a bass note. This is called 'tremelo'. Etude 7 is a good introduction to this technique as it is played slower here than most tremolo passages and with a lot of breaks to play standard arpeggios. Practice tremolo with the right hand only, then practice switching between tremolo and arpeggios. Practice the two exercises below for about five minutes each, each time before you play Etude 7:

Exercise 1 (tremelo only):



Exercise 2 (mixing tremelo and arpeggios as in measures 1 and 2 of Etude 7)



Additionally, there are two important fingering 'philosophies' at play in Etude 7 - ideas that you have encountered a few times already and will begin to use more and more.

1. Throughout much of Etude 7, when it is not using the tremolo technique described above, the right hand fingering assigns one finger to each string (usually i finger - G string, m finger - B string and a finger - E string) as in measures 2 and 12.
2. The left hand fingering often uses common fingers to make the transition from one arpeggio or hand position to the next easier and smoother and usually involves one or more fingers staying on a particular note or string while the other fingers move around them. This often means you will be using left hand fingers on frets you have not used them on in standard position playing. Common finger technique is used particularly effectively in measures 2, 10 and 23-25.

Etude No. 7

Matteo Carcassi

Allegro ♩ = 120

mf

p i a i

p i m i

p i m a

p i m a m i m a

p i m i

p i a i

4

3

p i m a i m i m

p m p i p m

Etude No. 7

Musical score for Etude No. 7, measures 18-26. The score is written in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern of eighth and sixteenth notes. Measure 18 includes a dynamic marking of *p* and a finger number '2'. Measure 20 includes a dynamic marking of *f*. Measure 22 includes a dynamic marking of *p* and the word 'p i m i' above the staff, with finger numbers 4, 1, 2, 1, 0, 2 below. Measure 24 includes finger numbers 3, 2, 4, #, 4, 2, 2, 3, 2, #, 3, 4, 1, #, 1, 2. Measure 26 includes a finger number '13' and ends with a double bar line and repeat dots.



Matteo Carcassi (1792 - January 16, 1853) was a composer, guitarist and pianist born in Florence, Italy. His first instrument was the piano and while still young he learned the guitar, and was soon recognized as a guitar virtuoso. In 1810 he moved to Germany where he earned success as a guitar and piano teacher. Carcassi wrote an important method book used throughout Europe in the 19th century as well as a collection of etudes which are still in use today.

Reading and Playing Notes in Higher Positions

Silkworm in Book I and more recently *Andante* in Book II introduced notes and left hand fingerings that led you away from open and first positions to play further up the neck. Familiarizing yourself with all of the notes up and down the length of the fretboard is an essential and exciting step to truly mastering the guitar. Now, we will dig much deeper into exploring the fretboard. We will begin below with exercises and tips that will help you recognize and play the notes up to the twelfth fret. After you have developed a comfort level with the notes in higher positions, it will become necessary to move fluidly from one position to another and play passages in pieces that overlap positions or do not fit cleanly into any position at all. You will also find that there are many ways to finger complex pieces and you will soon be able to decide what works best for your hands or your musical taste. That will come. The pieces from here to the end of Book II will guide you through the process.

By now you are very familiar with using numbers 1 - 4 to represent the fingers of the left hand and the letters p-i-m-a for the fingers of the right hand. As we move farther up the fretboard two other fingering indications become important. Both have been briefly introduced and used already but now they will be used consistently:

1. Circled numbers tell you on what string to play a given note. Now that we are moving up the fretboard, most notes can be played on several strings depending on which position works best for that passage:

- ① = E
- ② = B
- ③ = G
- ④ = D
- ⑤ = A
- ⑥ = E

2. Roman numerals indicate the fret number or position in which a note should be played. They can also tell you that you should 'bar' a particular fret. Barres will be introduced a little later.

Before we try reading melodies in higher positions, take some time to become familiar with the notes on frets V, VII and XII. We will call them 'marker frets' as they also correspond to the frets marked with dots on the top of the neck of most guitars. These frets are also good marking points because the pitches on those frets are a perfect 4th, 5th and octave above the open strings respectively.

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff is divided into three sections by dashed lines representing fret markers V, VII, and XII. Below the staff, the notes are labeled with their names and circled numbers indicating the string to play. The notes are: A (5), D (4), G (3), C (2), E (1), A (6), B (5), E (4), A (3), D (2), F# (1), B (6), E (5), A (4), D (3), G (2), B (1), E (6).

**Note: The names of the notes on fret XII are the same as the notes on the open strings. That is because the 12th fret is one octave higher than the open strings. So, if you know the names of the open strings (and you do), then you also know the names of the notes on the 12th fret.*

Guardame Las Vacas

22

25

28

31

34

Detailed description: This image shows a musical score for the piece 'Guardame Las Vacas'. It consists of five staves of music, each starting with a measure number (22, 25, 28, 31, 34). The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. Below the notes, guitar fretboard diagrams are provided, showing fingerings for each note. Some notes are circled with numbers (e.g., 3, 4, 5) to indicate specific techniques or fingerings. The score concludes with a double bar line at the end of the fifth staff.

Finger-pickin' Rock Licks IV

Blackbird

Beatles

Musical notation for the first system of the Blackbird lick. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4 (marked 'm'), followed by quarter notes A4 (marked 'i'), B4, and C5. The bass line consists of quarter notes G3, F3, and E3. A circled '2' above the C5 note indicates a second fret. A circled '5' below the G3 note indicates a fifth fret. A 'p' (piano) dynamic marking is placed below the first bass note. The system concludes with a repeat sign and a 4/4 time signature.

Musical notation for the second system of the Blackbird lick. It continues with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes quarter notes G4, A4, B4, and C5, followed by a series of eighth notes. The bass line features quarter notes G3, F3, E3, and D3. A circled '2' above the C5 note indicates a second fret. A circled '5' below the G3 note indicates a fifth fret. The system ends with a repeat sign.

Musical notation for the third system of the Blackbird lick. It continues with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes quarter notes G4, A4, B4, and C5, followed by eighth notes. The bass line features quarter notes G3, F3, E3, and D3. A circled '2' above the C5 note indicates a second fret. A circled '5' below the G3 note indicates a fifth fret. The system ends with a repeat sign.

Musical notation for the fourth system of the Blackbird lick. It continues with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes quarter notes G4, A4, B4, and C5, followed by eighth notes. The bass line features quarter notes G3, F3, E3, and D3. A circled '2' above the C5 note indicates a second fret. A circled '5' below the G3 note indicates a fifth fret. The system ends with a repeat sign.

Mustang

from *Eight Impressions*

Brad Richter

♩ = 128

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The tempo is marked as ♩ = 128. The score consists of seven staves of music, numbered 1 through 19. The first staff begins with a dynamic marking of *mp* and includes fret numbers 1, 2, and 3. The second staff has a dynamic marking of *p* and includes fret numbers 2 and 3, with fingerings 'm', 'i', and 'a' indicated above the notes. The third staff has a dynamic marking of *mf* and includes fret numbers 2, 3, 4, and 5, with fingerings 4, 2, and 3 circled above the notes. The fourth staff has a circled '2' above a note with a '3' below it. The fifth staff has a circled '2' above a note with a '3' below it. The sixth staff has a dynamic marking of *mp*. The seventh staff has a circled '2' above a note with a '3' below it. The score includes various musical notations such as chords, single notes, and slurs.

46

49

52

55

rit.

Daily Warm-up Routine IV

This daily warm-up routine will focus on two new techniques that you will need to master in order to play the final pieces in Lead Guitar Book II. Once you have become proficient with Warm-up Routine IV, you will have learned all of the fundamental techniques of classical guitar, and most of the standard guitar repertoire will be within your reach.

New challenges in mixing rest strokes and free strokes:

The idea of mixing rest strokes and free strokes was first introduced with Andante on page **. Now we will take that concept further by practicing a multitude of combinations that can be used to emphasize important notes and create expressive contrasts.

Let's begin with practicing a thumb free stroke played simultaneously with a finger rest stroke. The exercises below have the thumb playing alone multiple times between each combined stroke to ensure that the thumb maintains the same good motion and relaxation it has when it plays alone. Playing the thumb in combination with a finger rest stroke can often change the way the thumb moves. Be sure to keep your thumb rotating back to the string in a subtle circular motion, and avoid bending the middle joint of the thumb.

The 'v' symbol above a note indicates a rest stroke. In the following exercises only the notes marked with v are rest strokes. All other notes are free strokes. Keep your hand still. Move only your fingers.

The image displays four staves of musical notation for guitar exercises. The first staff is in 4/4 time and features a sequence of notes with 'v' symbols above them, indicating rest strokes. The notes are: a (4th line), p (2nd line), a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line), a (4th line). The second staff is in 4/4 time and features a sequence of notes with 'v' symbols above them, indicating rest strokes. The notes are: a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line). The third staff is in 4/4 time and features a sequence of notes with 'v' symbols above them, indicating rest strokes. The notes are: a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line). The fourth staff is in 4/4 time and features a sequence of notes with 'v' symbols above them, indicating rest strokes. The notes are: a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line), a (4th line), m (3rd line), i (2nd line).

Left Hand - Barres

A Barre or Bar is a technique with which a single left hand finger, almost always the first finger, is used to press down two or more strings at once and frequently all six strings at the same time. The other three left hand fingers are then used to play additional notes or fill in the voices of a chord. We will look at how to build transposable bar chords in the next unit, but here we will first practice the technique of barring.

A barre takes an enormous amount of left hand strength. Like any muscle in our body, we need to begin to build the muscles in our left hand to develop the endurance required to play pieces with many barres. The biggest challenge with a barre is making each note under the bar sound clearly.

Tips for better barres:

1. Place your finger parallel to the fret and as close to the fret as possible.
2. Roll your finger slightly to its left side so that the hardest part of your finger is pressing down the strings.
3. Adjust your finger so that the joints fall between strings. If one of your joints is pressing down a string you will likely get a buzzed or muted sound.

Note: As part of your daily warm-up routine, begin your left hand workout with some easy slurs before starting the barre exercises below. They are too strenuous to practice without first warming up the left hand.

In the exercise below, bar all six strings at the fret indicated, and then play each string individually to ensure that it sounds clear - without a buzzed or muted quality. Rest for several seconds between each barre to let your hand muscles relax.

In the next two sequences, you have to move your other three fingers while holding a barre.

The image shows three musical exercises for left hand barre technique. Each exercise is on a single staff with a treble clef and a key signature of one flat (Bb). Exercise 1: A sequence of notes (G2, F2, E2, D2, C2, B1, A1, G1) with a barre at fret I. Exercise 2: A sequence of notes (G2, F2, E2, D2, C2, B1, A1, G1) with a barre at fret V. Exercise 3: A sequence of notes (G2, F2, E2, D2, C2, B1, A1, G1) with a barre at fret VII. Each exercise includes a diagram of the left hand showing the barre finger (index) and the other three fingers (middle, ring, pinky) positioned over the strings.

Mixing 'a' finger rest strokes with free strokes from 'm', 'i' and 'p':

Now that you are proficient with both rest and free strokes, we will begin mixing them to emphasize important notes and create expressive contrasts. In Spanish Ballad, the 'a' finger is always played as a rest stroke because the melody notes are always on the E string, to which the 'a' finger is assigned. Practice the right hand pattern of Spanish Ballad by itself in three stages:

- First, familiarize yourself with the right hand finger pattern while playing all free strokes, being mindful that the thumb plays with the 'a' finger on down beats only.
- Second, practice playing a rest stroke with your 'a' finger while simultaneously playing a free stroke with your thumb. As with all new techniques, practice slowly, focusing only on the two fingers in question and relaxing for several seconds in between each attempt. Your goal is to have both notes sound at the same time and with beautiful tone.
- Third, put it all together. Practice the right hand of Spanish Ballad with rest strokes in the 'a' finger and free strokes for all other fingers.

Spanish Ballad

Andante $\text{♩} = 120$

Traditional

The musical score for "Spanish Ballad" is presented in four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a dynamic marking of *p* and includes fingerings for the 'a' finger (4) and other fingers (m, i, p). The second staff includes a *1/2 V* marking. The third staff includes a *VII* marking. The fourth staff ends with a *fine* marking. The music features a mix of rest strokes and free strokes, with various fingerings and dynamics indicated throughout.

La Grima

To play Lagrima effectively we need to employ both of the new techniques introduced in Warm-up IV. The melody in Lagrima should always be played in rest strokes while the thumb and inner voices are free strokes. For example, in measure 1 and beat 1 of measure 2 the G#, A, B and F# in the highest voice should be played with rest strokes using the 'a' finger while all other notes are played as free strokes. The other new technique, barre, is used throughout the piece but particularly in measure 5.

Francisco Tarrega (1852-1909)

Andante

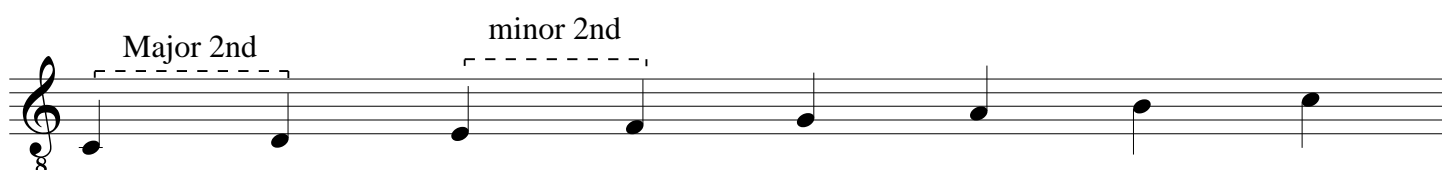


Francisco Tarrega-Eixea (November 21, 1852-December 15, 1909), guitarist and composer, was born in Spain. He had an eyesight problem which some believe was caused by an infection; however, some stories claim he fell into an irrigation channel. In 1874 Tarrega, enrolled in the Madrid Conservatory, where he won first place in composition and harmony. Tarrega would later become a professor of guitar at Madrid. His technique of placing the foot on a footstool is still used today. His best know work is *Recuerdos de la Alhambra*.

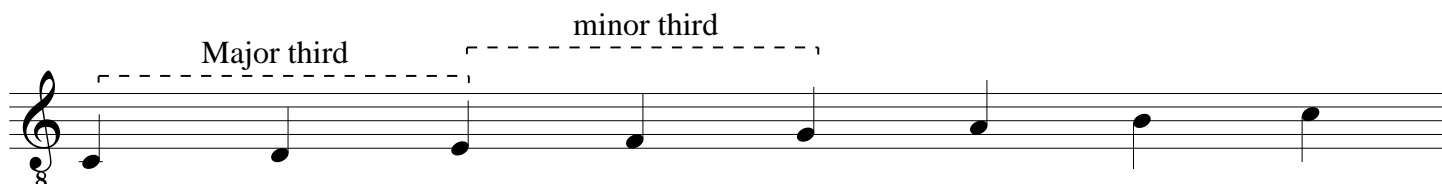
Intervals and Chords

Earlier in this book you learned about the series of whole steps and half steps from which a major or minor scale is constructed. Now we will use these scales to understand intervals, how chords are constructed and what chords are built on each note of a scale.

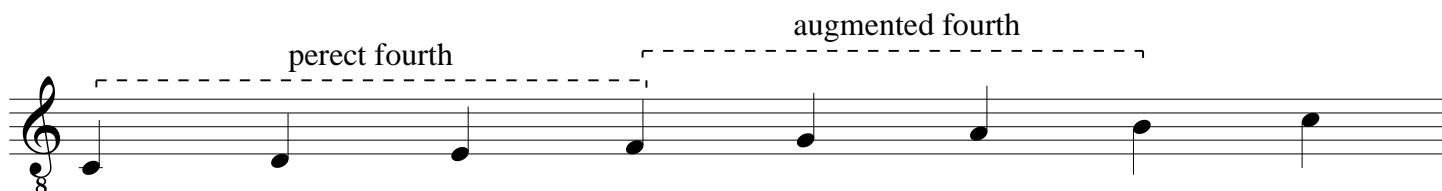
An interval is the distance between two notes. We will use a C Major scale below to explore the intervals within a one octave scale. Intervals within an octave are identified by the numbers 2 through 7 and can be described as major or minor, perfect, augmented or diminished, sharp or flat or raised or lowered depending on the series of wholes steps and half steps that are between the two notes in question.



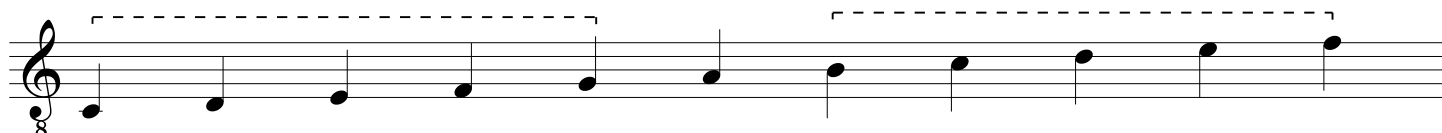
The interval between any note and the note directly above or below it is a 'second'. For instance, the interval between C and D is a major second because it is made up of one whole step - two frets on the guitar. The interval between E and F is a minor second because it is made up of one half step - one fret on the guitar.

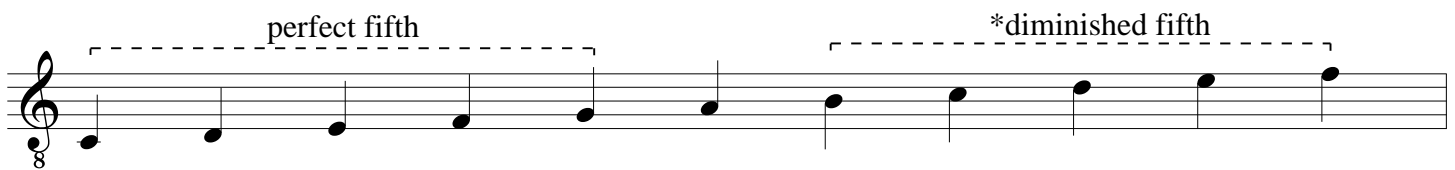


The interval between any note and the note two steps above or below it within a scale is a 'third'. For instance, the interval between C and E is a major third because it is made up of two whole steps. The interval between E and G is a minor third because it is made up of one whole step plus one half step.



The interval between any note and the note three steps above or below it within a scale is a 'fourth'. For instance, the interval between C and F is a 'perfect fourth' (also commonly referred to as simply a 'fourth') and is made up of two whole steps and one half step. The interval between F and B is an 'augmented' fourth and is made up of three whole steps.



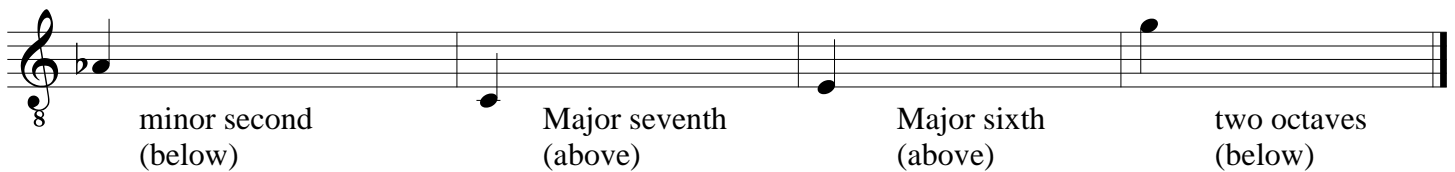
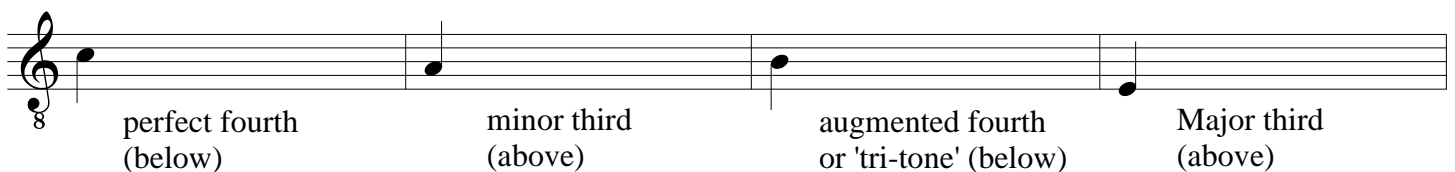


The interval between any note and the note four steps above or below it within a scale is a 'fifth'. For instance, the interval between C and G is a 'perfect fifth' (also commonly referred to as simply a 'fifth') and is made up of three whole steps and one half step. The interval between B and F is a 'diminished' fifth and is made up of two whole steps and two half steps. A diminished fifth sounds the same and has the same number of half steps between notes as an augmented fourth. This interval is also referred to as a tri-tone. It is a particularly dissonant or harsh sounding interval and is exactly half of one octave.

**Interestingly, in medieval times this interval was disallowed in music by the Catholic church due to its harshness. It was considered an interval of the devil.*

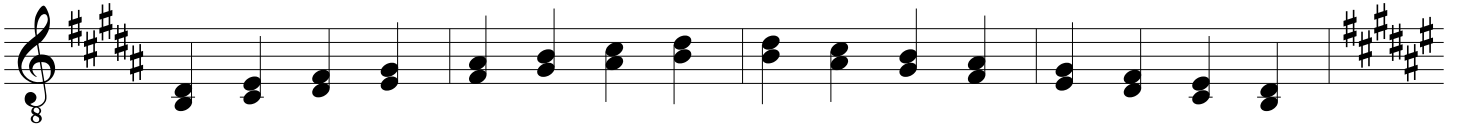
Interval Exercise

Write in the missing note above or below the given note to make the interval described below. Some may require adding a sharp or a flat:

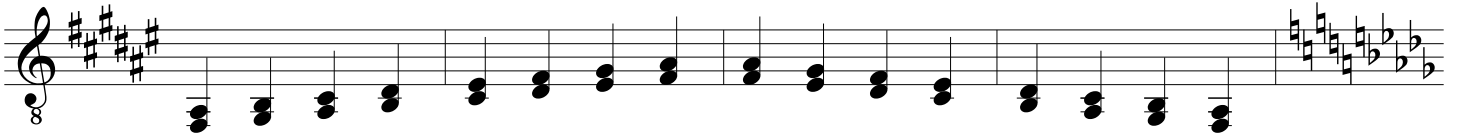


[Title]

B Major



F# Major



Db Major



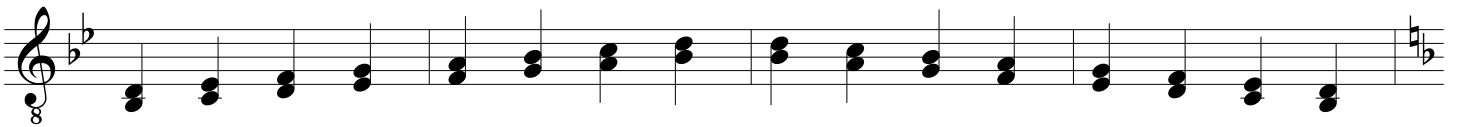
Ab Major



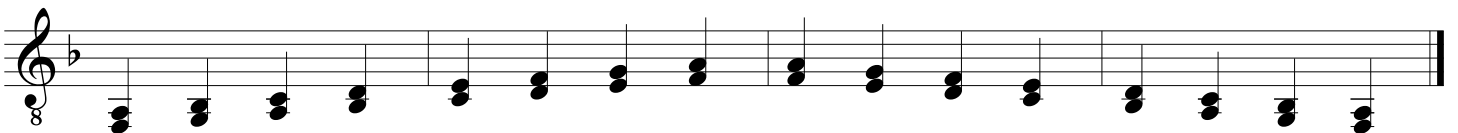
Eb Major



Bb Major



F Major



Exercises in Thirds cont'd...

Now that you know how to play thirds, try this excerpt from Sor's Study no. 6, Opus 6. It will help you understand how to play thirds in a musical context. We have intentionally left out the left-hand fingerings since you are already familiar with how to finger thirds.

From Study no. 6, Opus 6

Fernando Sor



José Fernando Macarurio Sor (1778-1839), composer and musician, was born in Barcelona Spain. The exact date of his birth is unknown. Sor was heavily influenced by Italian Opera, which his father introduced him too when he was a small child. By the time Sor was eight-years-old, he was an accomplished guitarist and composer. His natural ability on the guitar earned him an acceptance into the Monastery at Montserrat. When he was eighteen his father died, and his mother could no longer afford his education at the Monastery. Sor was given a commission with the military. After his military career, Sor traveled extensively throughout Europe and Asia. Sor is best known for his book, *Methode Pour la Guitarre* written in 1830. He composed music for piano, opera, ballet, and voice.

Chord Building

Basic chords typically have three notes: a 'root' note (the note on which a chord is built and after which it is named), a third above the root, and a fifth above the root. You can also think of chord building as stacking thirds since the fifth above the root note is also a third above the third. The three notes in a basic chord can be played in any order and can be repeated in various octaves.

A major chord has a root note, a major third (two whole steps) above the root note, and a minor third (a whole step plus a half step) above the major third.



A minor chord is the opposite. It has a root note, a minor third above the root, and a major third above the third.

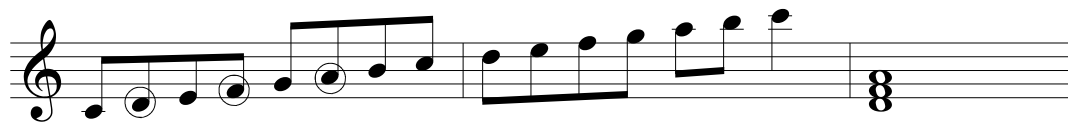


Another way to think about simple chord building within the context of a scale is to start at any note within the given scale as the root note, and add every second note thereafter to form a chord. That all sounds complicated, but the examples below will help clarify.

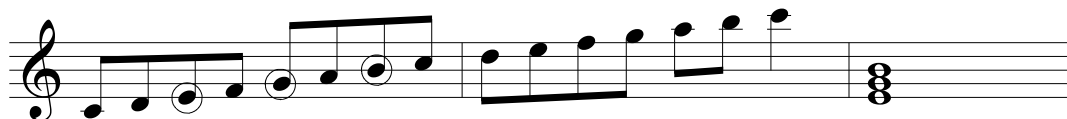
In the C Major scale below, you can form a C Major chord by using the first note, C, as a the root note and adding the 3rd and 5th notes of the scale to it. The C major chord is spelled C - E - G.



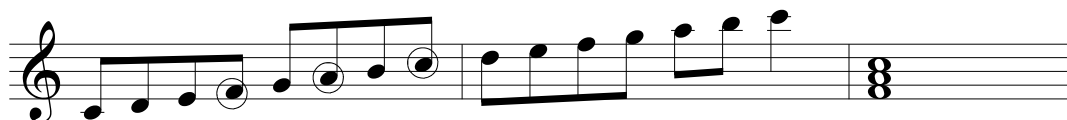
In the key of C, the chord formed by starting on the second note, D, is a D Minor chord, formed using the 2nd, 4th, and 6th notes of the scale. It may be easier to think of this as using D as the new root note and stacking a 3rd and 5th above the D note. A chord with the second degree of a major scale as its root will always be a minor chord. The D major chord is spelled D - F - A.



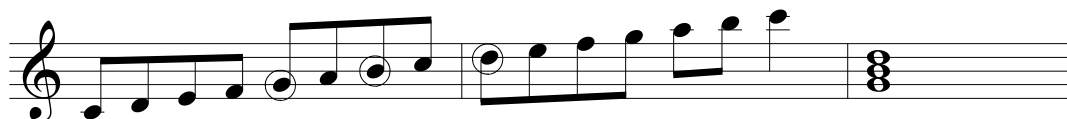
In the key of C, the chord formed by starting on the third note, E, is an E minor chord, formed using the 3rd, 5th, and 7th notes of the scale or by thinking of E as the new root note and stacking a third and fifth above it. A chord formed using with the third degree of a major scale as its root will always be a minor chord. The E minor chord is spelled E - G - B.



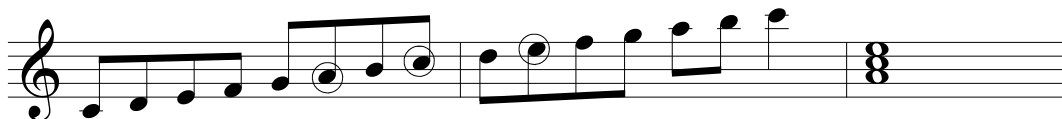
In the key of C, the chord formed by starting on the fourth note, F, is an F major chord, formed using the 4th, 6th, and 8th (also 1st) notes of the scale. A chord with the fourth degree of a major scale as its root will always be a major chord. The F major chord is spelled F - A - C.



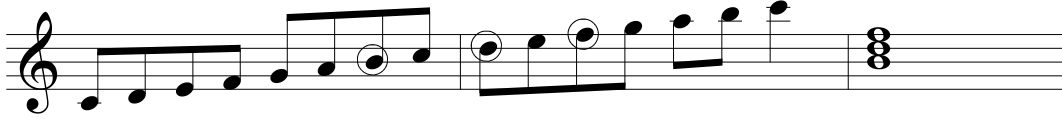
In the key of C, the chord formed by starting on the fifth note, G, is a G major chord, formed using the 5th, 7th, and 2nd notes of the scale. A chord with the fifth degree of a major scale as its root will always be a major chord. The G major chord is spelled G - B - D.



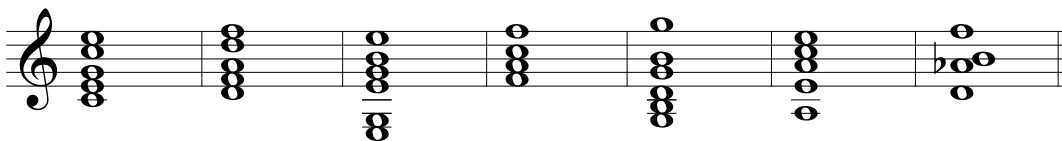
In the key of C, the chord formed by starting on the sixth note, A, is an A minor chord, formed using the 6th, 1st, and 3rd notes of the scale. A chord with the sixth degree of a major scale as its root will always be a minor chord. The minor vi chord is also the relative minor. For a more complete explanation of a relative minor refer back to the introduction of scales on page **. The A minor chord is spelled A - C - E.



In the key of C, the chord formed by starting on the seventh note, B, is a B diminished 7th chord, formed using the 7th, 2nd, and 4th notes of the scale. A chord with the seventh degree of a major scale as its root will always be a diminished chord. A diminished chord is made by stacking one minor third on top of another. The B diminished chord is spelled B - D - F.



Here are all the chords in the key of C as they are typically played on the guitar in open position. The quality of each chord (whether it is major, minor or diminished), as well as its relationship to the given key, is identified by roman numerals. Upper case roman numerals are major chords, lower case roman numerals are minor chords, and diminished chords are lower case roman numerals with an 'o' sign added at the end.



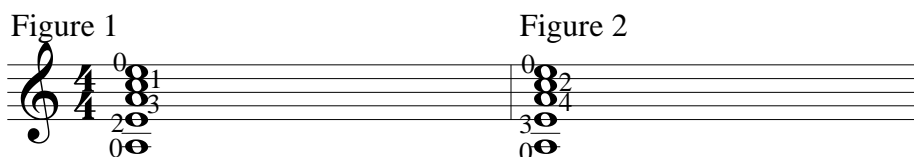
Bar Chords

There are countless ways to play any single chord on the guitar, but the easiest way to learn to play chords in all possible keys is to master bar chords. In Warm-Up IV and for Spanish Ballad, we began mastering barres. Bar chords use barres to form chords that are easily transposable in every position on the guitar fretboard. From this point forward as you continue to progress through classical guitar literature and other challenging guitar music, you will rarely encounter a piece that does not use a bar chord or barre.

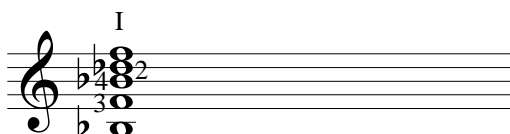
Minor Five-String Bar Chords

Most bar chord shapes, including all of those that we will introduce here, are based on open position chord shapes. Let's start by looking at an A minor chord in open position and how we can use that chord shape to create bar chords up to the tenth fret.

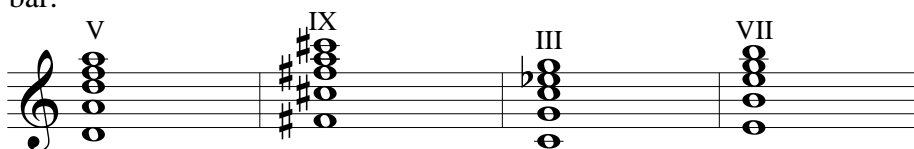
The standard fingering of an A minor chord is, from lowest note to highest note, open A string, 2nd finger on the second fret of the D string, 3rd finger on the second fret of the G string, 1st finger on the first fret of the B string, and open E string (as shown in Figure 1). To set up your hand so it can play a bar chord, use the fingering shown in figure 2: open A string, 3rd finger on the second fret of the D string, 4th finger on the second fret of the G string, 2nd finger on the first fret of the B string, and open E string.



After you have your A minor chord set with this new fingering, slide all of your fingers up one fret (so that your 3rd and 4th fingers are on the third fret and your 2nd finger is on the second fret). Then, while holding your 3rd, 4th and 2nd fingers in place, bar strings 1 - 5 at the first fret to create a B flat minor chord as shown below:

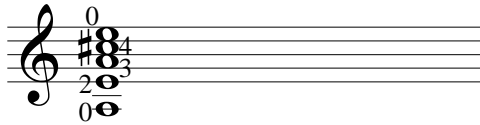


Your first finger has essentially taken the place of the nut of the guitar in order to play the open position A minor chord shape one half step higher. You can use this bar chord shape to play a minor chord on strings 1 - 5 at any fret. Try the chords below and remember that, in this case, the Roman numerals indicate which fret you need to bar.

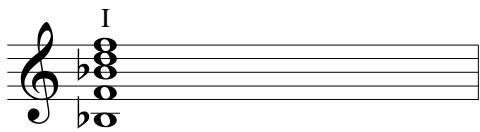


Major Five-String Bar Chords

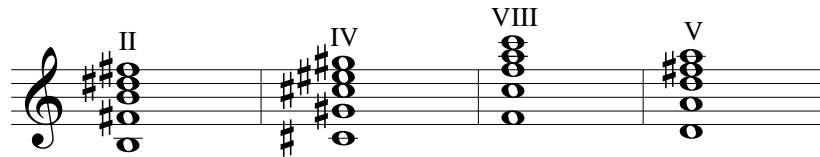
We will use the same process to play major bar chords. Use the fingering indicated to play the A major chord below (open A string, 2nd finger on the second fret of the D string, 3rd finger on the second fret of the G string, 4th finger on the second fret of the B string, and open E string).



After you have your A major chord set with this fingering, slide all of your fingers up one fret to the third fret and bar the first fret to create a B flat major chord as shown below.

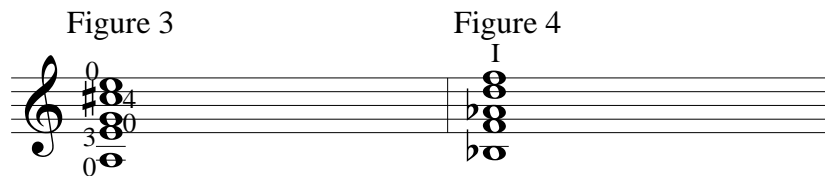


Now, move the major bar chord around the frets.



Dominant 7th Five-String Bar Chords

Here again, the open position chord on which this bar chord is based has A as its root note. Play the A7 chord with the fingering indicated in Figure 3. Then, slide your 3rd and 4th fingers up one fret to the third fret and bar the first fret to create a B flat dominant 7th chord, as shown in Figure 4.

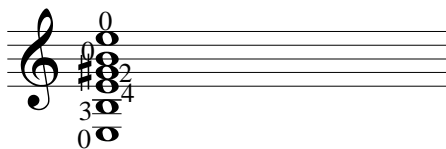


Move the dominant 7th bar chord around the fretboard as you see fit, always with an awareness of what chord you are playing. The root note is always determined by the note on the fifth string.

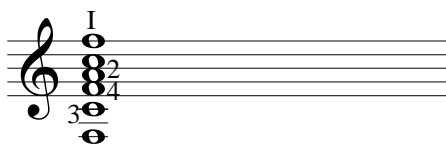
Major Six-String Bar Chords

You may have already realized that the finger configuration for a six-string E major chord is the same as that for a five-string A minor chord with all of the fingers simply shifted one string up or down. This can be particularly confusing when using bar chords. It will be helpful to keep in mind from the beginning that the hand shape used to play a six-string major bar chord is identical to that used to play a five-string minor bar chord.

As we did with the five-string chords above, we will start by playing an open position chord with a new fingering and adding a barre as we shift the chord up one half step. Use the fingering indicated to play the E major chord below (open E string, 3rd finger on the second fret of the A string, 4th finger on the second fret of the D string, 2nd finger on the first fret of the G string, open B string, and open E string).



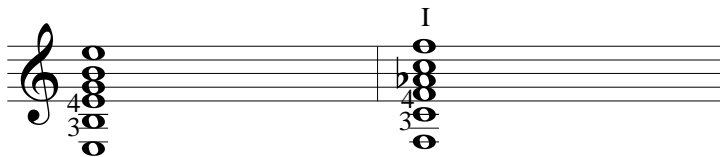
After you have your E major chord set with this new fingering, slide all of your fingers up one fret (so that your 3rd and 4th fingers are on the third fret and your 2nd finger is on the second fret). Then, while holding your 3rd, 4th and 2nd fingers in place, bar strings 1 - 6 at the first fret to create an F Major chord as shown below.



Move the major bar chord around the fretboard.

Minor Six-String Bar Chords

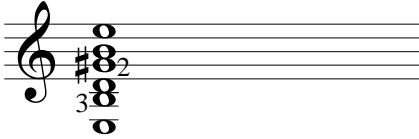
Play a six-string, open position E minor chord with the fingering indicated in Figure 5. Then, slide your 3rd and 4th fingers up one fret to the third fret and bar the first fret to create an F minor chord as shown in Figure 6.



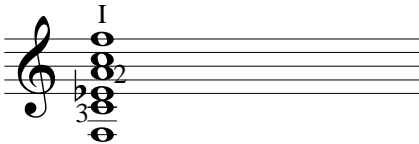
Move the minor six-string bar chord around the fretboard.

Dominant 7th Six-string Bar Chords

Play a six-string, open position E7 chord with the fingering indicated below.

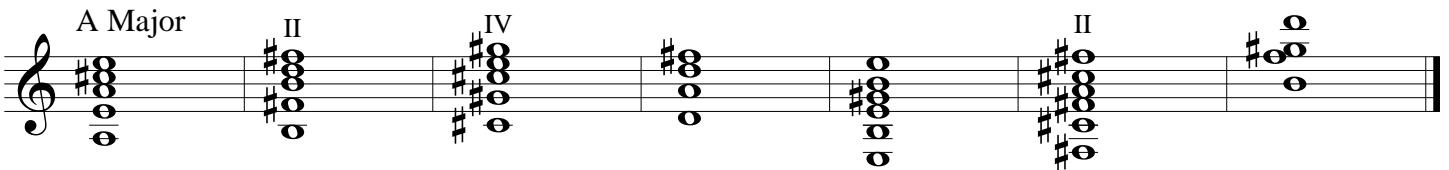
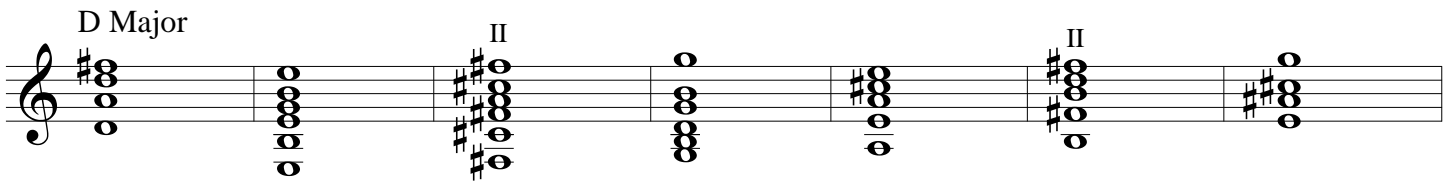
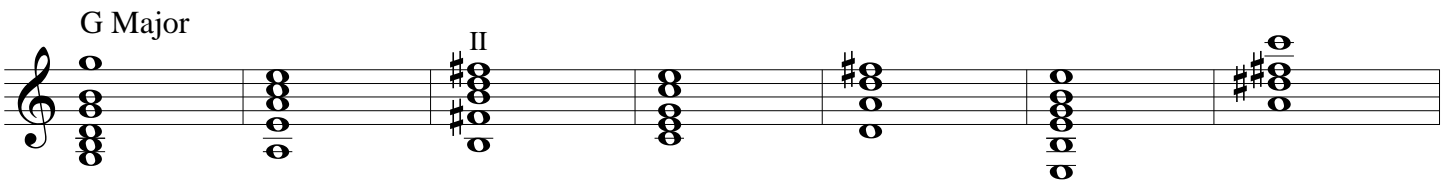


Slide your 3rd finger up one fret to the third fret, your 2nd finger up one fret to the 2nd fret and bar the first fret to create an F7 chord.



Move the dominant 7th six-string bar chord around the fretboard.

Now that you know many of the basic bar chord shapes, you are also able to play all of the major and minor chords in every key. In the previous section, you learned how to play all the chords in the key of C. Play the written chord sequences in the keys below, then try applying your new knowledge by transposing the chord sequence to new keys.



Study No. 5

Fernando Sor (1778-1839)

Moderato

The musical score for Study No. 5 by Fernando Sor is presented in a single system with seven staves. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked "Moderato".

The score begins with a first ending bracket labeled "II" above the first staff. The notation includes various fingering instructions (i, m, a, p) and articulation markings (accents, slurs). The piece features several dynamic markings, including piano (p) and mezzo-forte (mf). The score concludes with a second ending bracket labeled "II" above the seventh staff.

Staff 1: Measures 1-4. Includes fingering: m, i, m, i, a, m, a, m, a, i, m, i, m, i. Includes articulation: accents on a, m, a, i. Includes dynamic: p. Includes instruction: "let ring".

Staff 2: Measures 5-8. Includes fingering: i, p, i, p, i, p, i, m, a, m, i, m. Includes articulation: accents on i, m, i, a, m, i, m.

Staff 3: Measures 9-12. Includes fingering: 2, 0, 1, 2, 3. Includes articulation: accents on 2, 0, 1, 2, 3.

Staff 4: Measures 13-16. Includes fingering: 2, 0, 2, 1, 4, 2, 3, 0. Includes articulation: accents on 2, 0, 2, 1, 4, 2, 3, 0.

Staff 5: Measures 17-20. Includes fingering: p, i, p, m, m, m. Includes articulation: accents on p, i, p, m, m, m.

Staff 6: Measures 21-24. Includes fingering: 2, p, i, p, i, p, i, m, a, i, m. Includes articulation: accents on p, i, p, i, p, i, m, a, i, m.

Staff 7: Measures 25-28. Includes fingering: 4, 0, 2, 2, 2, 2. Includes articulation: accents on 4, 0, 2, 2, 2, 2.

Staff 8: Measures 29-32. Includes fingering: 3, 0, 3, 0, 3, 0, 3, 0, 2, 1, p, p, i, m, a. Includes articulation: accents on 3, 0, 3, 0, 3, 0, 3, 0, 2, 1, p, p, i, m, a.

Study no. 5

Musical score for Study no. 5, measures 33-45. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8. The piece consists of four staves of music. Measure 33 starts with a half note G4 (marked 'm') and a dotted quarter note G3 (marked 'p'). The melody continues with eighth and quarter notes. Measure 37 features a half note G4 (marked 'p'), a quarter note A4 (marked 'i'), and a quarter note B4 (marked 'm'). Measure 41 includes a half note G4 (marked 'm'), a quarter note A4 (marked 'p'), and a quarter note B4 (marked 'p'). Measure 45 concludes with a half note G4 (marked 'm'), a quarter note A4 (marked 'a'), and a quarter note B4 (marked 'i'). The piece ends with a double bar line and repeat dots. Performance markings include 'poco rit.' at the end of measure 45. Fingering numbers (1, 2, 3, 0) are indicated for several notes. Dynamic markings 'p' (piano) and 'm' (mezzo-forte) are used throughout. Roman numerals II, IV, and a final II are placed above the staves to indicate fingerings or positions.

Etude no. 1

17 V IV

19 III II

21 I

23 3 2 4 3 4 2 4

25 1 2 II 3 2

27 II 2 3 4 3 2 4

29 VII

31 XII VII XII V *all.* 3 5 3

33 XII V VII *nat* IX