To Barbie, Bonnie, Liz, Sarah, and Nathan
Credits

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Special Thanks

The authors of this book would like to thank all who have made this book possible. These people are teachers, students, enthusiasts and professionals who have made editorial suggestions and/or have inspired our approach to various topics throughout the book.


Additionally, we would like to thank the hundreds (if not thousands) of students who have been a part of the development of this book over the last fifteen years. We hope that we have inspired you as much as you have inspired us.
Using this Book

• The authors of this book have strived to accommodate various teaching and learning styles.

• Some teachers prefer to begin instruction with chord playing while others prefer to begin with note reading. Some teachers prefer to teach chords concurrently with notes. There are certainly advantages to all of these approaches. This text may be used for any of these approaches.

• No matter which way you plan to introduce material, the authors of this book recommend covering Chapters 1 - 4 first.

• Pitch Notation begins in Chapter 5.

• Chord Playing is introduced in Chapter 7.

• Scales, Key Signatures and Chord Construction are covered in Chapter 8. Chapters 5 and 6 should be considered prerequisites to Chapter 8.
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Chapter 1

Ground School

Unit 1: Choosing a Guitar
Unit 2: Guitar Care
Unit 3: Parts of the Guitar
Unit 4: Guitar Position
Unit 1: Choosing a Guitar

- It is not uncommon that new students of the guitar feel physically challenged.
- Some believe that it is their lack of ability that prevents them from progressing.
- It is more often the case, however, that it is the instrument itself that is holding the student behind.

Shapes and Sizes

There are many shapes and sizes of guitars. If you are a small person, the last thing you want is a big guitar. It will force your body to contort in order to hold it. This, in turn, may lead to extreme joint positions which may cause physical injury in the form of tendonitis or carpal tunnel syndrome.

There is a very popular style of acoustic steel string guitar called a *dreadnought*. This type of guitar has an extremely large lower bout and a shallow waist which makes holding it difficult for shorter people. The solution is to avoid such a large instrument and get a smaller bodied guitar.

*There is rarely a problem with acoustic nylon string guitars (also known as classical).* These are the ideal beginning guitars. They are traditionally smaller in body size and nylon strings have much less tension than steel strings. This makes for much easier playing. If this is still too large for you, try a 3/4 sized guitar.
Action and String Tension

*Action* is the term used to describe the distance from the string to the fretboard. The greater the distance the harder the tension. If the action is high, it will require more physical strength to press the string. If the action is too low, your notes will have a "buzzing" quality as the string vibrates against the frets. It is ideal to set the action as low as it can be without the strings buzzing.

Some guitars have mechanically adjustable action at the bridge. This is found almost exclusively on electric guitars. Other guitars may have the action adjusted by changing the height of the saddle. To lower the action, the saddle can be filed. To add height, a shim may be placed under the saddle or a new saddle can be made. This should be done by someone who knows what they're doing. It is well worth bringing the instrument to a professional to have this done right.

About 1/8 inch from the top of the 12th fret to the bottom of the string provides a comfortable playing action.

If the action has been adjusted and the tension is still too hard, you may consider using different tension strings. For electric guitars, a set of strings with the first string at .008 or .009 should do the trick. For acoustic steel string guitars use extra-light strings. Light is not light enough! You may also use Silk and Steel strings. These have about half the tension of regular steel strings and are much easier on the fingers. There is rarely a problem with nylon string guitars, but there are low, medium and hard tension sets available, so choose what works best for you.
Sound

If you are choosing an electric guitar, your sound is made up of many factors. This includes the pickups in the guitar, the amplifier you're plugged into and any signal processing you may be using. While it helps to have a great guitar, your sound is only as good as the total quality of the equipment being used.

If you are choosing an acoustic steel or nylon string guitar, your sound is mainly produced from the top (soundboard). If you have a low-priced instrument, it probably has a plywood (laminted) top covered with a veneer to make it look nice. Plywood is hard to vibrate, therefore your sound will be quiet and relatively thin. If, however, you have a solid-top your sound will be much bigger.

The two most common woods used on guitar tops are cedar and spruce. Cedar generally has a darker sound and spruce generally has a brighter sound. The thickness of the top and how it is braced is as important as the type of wood used.

Other factors in the sound of acoustic steel and nylon string guitars have to do with the types of wood used on the back, sides, neck and finger board.

Left-Handed People

It seems that guitarists are the only people who would consider flipping their instrument around to accommodate being left handed. In fact, there are no such things as left-handed pianos, harps, woodwinds, brass, etc... Playing the guitar is an ambidextrous (equally both handed) activity. In many respects, it is to the advantage of the left handed individual to play in the standardized manner. If, however, you are already accomplished at playing in a left handed fashion, it may be more difficult to break your habits at this point.

Looks

This is perhaps the most subjective item in choosing a guitar. It is more important to some than others. The fact of the matter is that you will have this instrument for a long time and its appearance may be important to you. While playability and sound should be primary considerations, appearance can be important to some.

Cases

After choosing a guitar, the last thing you want is to bang it into something, or let it get rained on. It is only common sense to get a good case.
Unit 2: Guitar Care

The best thing you can do to maintain the quality of your guitar is to keep it in its case when you are not playing it. This protects it from the numerous dangers in the average household.

Protect your guitar from extreme changes in temperature and humidity. Most guitars are made of wood. Wood expands when wet and cracks if it is dried out. During the winter, when the air is dry, you may want to use a guitar humidifier to maintain the moisture in the wood. During the spring, when the air is humid, you may want to throw a couple of packs of silica gel packets in your case to absorb the excess moisture. Anywhere between 40%-60% humidity is ideal for most guitars.

Unit 3: Parts of the Guitar
Unit 4: Guitar Position
An Order of Priorities

• **Injury Prevention** - Playing a musical instrument is a lifelong skill. It is important to position the guitar and your body in a manner that minimizes the potential for repetitive motion injuries. In short, the joints should not be in an extreme, extended or flexed position.

• **Technical Facilitation/Stability** - The guitar should be positioned so that the player has access to the entire fingerboard without contorting the body. In addition, the guitar must be stable. Can you imagine playing a piano that is rolling around the floor? Many beginning students position guitars in ways that allow the instrument to move with every note that is pressed by the left hand. This makes it difficult to develop a firm technical foundation.

• **Comfort/Relaxation** - Comfort is perhaps best described as not being uncomfortable. Sitting upright in a chair is not the most comfortable position, but it is not uncomfortable. The most relaxed state for the human being is laying down in bed. This does little for technical facilitation.

**Step 1**
**Without the Guitar**

• Relax your shoulders and raise your left arm from the elbow and bring it to a playing position.

• Swing your right arm from the elbow so that your hand is in front of your stomach.

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Step 2

• Bring the guitar to you.
• Do not change your body to accommodate the guitar.
• It doesn’t matter what type of guitar you play, your body position is the priority.
• There are many different ways to position guitars in a healthy playing position, some are illustrated by the following pictures.

Steel String Guitar. Left leg elevated by a footstool.  
_Guitar - 1953 Gibson SJ-200_

Classical Guitar elevated by a guitar support (by Lance Linchfield).  
_Guitar - 2003 Smallman & Sons_

Electric Guitar brought to position by a strap.  
_Guitar - Epiphone Special_

Classical/Electric Hybrid brought to position by a strap.  
_Guitar - 2001 by Paul McGill_
Chapter 1 Review

Part I: True or False.

1. _______________ Small people should play large guitars.

2. _______________ Nylon stringed guitars are commonly known as classical guitars.

3. _______________ Action is the term used to describe the distance from the string to the fretboard.

4. _______________ The sound of an electric guitar primarily comes from the soundboard.

5. _______________ Lower priced steel and nylon string guitars usually have a soundboard made of plywood.

6. _______________ It is best to keep your guitar in its case when you are not playing it.

7. _______________ Wood expands when it is humid (wet).

8. _______________ During the winter, when the air is dry, a guitar humidifier can help to maintain appropriate moisture in the wood.

9. _______________ It is important to hold the guitar in a position that promotes physical strain and injury.

10. _______________ You should not change your body to accommodate the guitar.
Part II: Label the parts of the guitar with the letter from the list below.

<table>
<thead>
<tr>
<th>Parts List</th>
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<tr>
<td>a. body</td>
</tr>
<tr>
<td>b. side</td>
</tr>
<tr>
<td>c. strings</td>
</tr>
<tr>
<td>d. soundhole</td>
</tr>
<tr>
<td>e. rosette</td>
</tr>
<tr>
<td>f. frets</td>
</tr>
<tr>
<td>g. neck/fingerboard</td>
</tr>
</tbody>
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Chapter 2

Introduction to Rhythmic Notation

Unit 1: Sounded Rhythmic Values

Sounded Rhythmic Values (♩♩♩ & ♩)
Rests (♩♩ & ♩)
Measures & Time Signatures
Music in Two Parts

Unit 2: Tempo

Unit 3: Eighth Notes/Rests (♩♩ ♩ & ♩)
Unit 1: Sounded Rhythmic Values

*Rhythmic notation* is used to represent the organization of time into regular beats or pulses. These beats can be subdivided or added together to create short or long durations.

<table>
<thead>
<tr>
<th>Rhythmic Value</th>
<th>Symbol</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quarter Note</td>
<td>♩</td>
<td>= 1 beat</td>
</tr>
<tr>
<td>Half Note</td>
<td>♪</td>
<td>= 2 beats</td>
</tr>
<tr>
<td>Dotted Half Note*</td>
<td>♪.</td>
<td>= 3 beats</td>
</tr>
<tr>
<td>Whole Note</td>
<td>♩</td>
<td>= 4 beats</td>
</tr>
</tbody>
</table>

Table 1. The table above is based on the quarter note as the beat.

* *A dot placed after a note adds half of that note’s value to itself.*

**Anatomy of Note Symbols**

*Noteheads* are oval shapes that may be solid or hollow. Hollow noteheads are used for half notes and larger values. Solid noteheads are used for quarter notes and smaller values. Noteheads for half notes and smaller values are slanted. Noteheads for whole notes are not slanted. Noteheads are also used for identifying pitch by their placement on the *musical staff* (See Chapter 5).

*Stems* are attached to the noteheads of half notes and smaller. If a notehead is on the middle line of the musical staff, the stem may be drawn in an upward or downward direction. If the notehead is below the middle line, the stem is drawn upward and if the notehead is above the middle line, the stem is drawn downward.
Rhythm Exercises Group 1

- Clap or play these rhythms on the guitar. *You may play on open strings, incorporate various left hand finger patterns, pick alternation, and/or right hand finger alternations.*
Rests

*Rests* are silent note values. For every sounded rhythmic value, there is an equivalent silent value.

<table>
<thead>
<tr>
<th>Rhythmic Value</th>
<th>Symbol</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quarter Rest</td>
<td>††</td>
<td>= 1 beat</td>
</tr>
<tr>
<td>Half Rest</td>
<td>†</td>
<td>= 2 beats</td>
</tr>
<tr>
<td>Dotted Half Rest*</td>
<td>†·</td>
<td>= 3 beats</td>
</tr>
<tr>
<td>Whole Rest</td>
<td>†</td>
<td>= 4 beats</td>
</tr>
</tbody>
</table>

Table 2. The table above is based on the quarter note as the beat.

* A dot placed after a rest adds half of that rest’s value to itself.

**Half and Whole Rests**

Similar but Different

Half rests and whole rests look almost identical. The difference is that a half rest is a solid rectangle that sits on top of a line and the whole rest hangs from a line.

- Half Rest
- Whole Rest

**Play Your Rests!**

- To play a rest, you must stop your strings from vibrating.
- Play and hear the difference between these two rhythms:
Rhythm Exercises Group 2

- Clap or play these rhythms on the guitar. You may play on open strings, incorporate various left hand finger patterns, pick alternation, and/or right hand finger alternations. Be sure to play the rests!

1. \( \begin{align*} &\text{\footnotesize 1} \text{ 1 1 1 1 1 - 2 1 - 2 1 - 2 1 - 2 1 - 2 1 - 2 1 - 3 1} \\
&\text{\footnotesize 1 1 1 1 1 - 2 1 - 2 1 - 2 1 - 2 1 - 2 1 - 2 1 - 2 1 - 3 1} \\
&\text{\footnotesize 1 1 1 1 1 - 2 3 - 4 1 - 2 3 - 4 1 1 - 2 3 1 1 1 1} \\
&\text{\footnotesize 1 - 2 3 - 4 1 - 2 3 1 1 1 - 2 1 1 - 2 1 - 2 1 - 2 1 - 2 3} \\
&\text{\footnotesize 1 - 2 3 1 1 - 2 3 1 - 2 3 1 1 1 1 - 2 3 - 4 1 1 1 1 1 1 1 2} \\
&\text{\footnotesize 1 - 2 3 - 4 1 - 2 3 1 1 - 2 1 1 - 2 1 - 2 1 - 2 3 1 - 2 3 4} \\
&\text{\footnotesize 1 1 1 1 1 - 2 3 - 4 1 - 2 3 - 4 1 - 2 3 - 4 1 - 2 3 - 4} \\
&\text{\footnotesize 1 1 2 1 1 - 2 1 1 - 2 1 - 2 1 1 - 2 1 - 2 1 - 3 4 1 - 2 3 - 4} \\
\end{align*} \)

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Measures & Time Signatures

In rhythmic notation, groups of recurring beats are organized into larger units called *measures*. Measures are separated by *bar lines*. From the beginning of a piece of music to the first bar line is a measure. From one bar line to the next is also a measure. The last measure of a piece is indicated with an *end bar line*.

A *time signature* is an accent system. The first beat of each measure is accented. Other beats may be strong or weak. The top number of a time signature represents the number of beats in a measure and the bottom number identifies the type of rhythmic value counted as a beat.

Also referred to as *common time* and represented by \( \text{C} \)

There are four beats in each measure.

Also referred to as *common time* and represented by \( \text{C} \)

There are three beats in each measure.

Also referred to as *common time* and represented by \( \text{C} \)

There are two beats in each measure.
Rhythm Exercises Group 3

Clap or play these rhythms on your guitar. You may play on open strings, incorporate various left hand finger patterns, pick alternation, and/or right hand finger alternations. Be sure to make a difference between strong and weak beats!

1. $\frac{4}{4}$

2. $\frac{3}{4}$

3. $\frac{2}{4}$

4. $\frac{4}{4}$

5. $\frac{3}{4}$

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Music in Two Parts

• The guitar is capable of playing more than one musical part at the same time, i.e. bass & melody. Separate parts are notated with stems drawn in opposite directions.

Rhythm Exercises Group 4

These exercises may be performed several different ways.
1. One person/group claps or plays Part 1 while the other person/group claps/plays Part 2.
2. One person taps the exercise with the right hand on Part 1 and the left hand on Part 2.
3. After *Right Hand Position* is introduced in Chapter 3, come back to this page and play the exercises with *i*, *m*, or *a* on Part 1 and *p* on Part 2.
Chapter 2: Review 1

**Part I:** True or False.

1. _______________ A *rest* is a silent note value.

2. _______________ An *end bar* usually appears at the beginning of a piece.

3. _______________ *Time signatures* are an accent system.

4. _______________ From one *bar line* to the next is called a *beat*.

5. _______________ The first beat of each measure is *accented*.

6. _______________ For every sounded rhythmic value there is an equivalent silent rhythmic value.

7. _______________ All *noteheads* are hollow.

8. _______________ *Stems* may be drawn upward or downward from a notehead without changing the rhythmic value.

9. _______________ All *beats*, within a measure, are weak.

10. _______________ In two-part music, stems are drawn in opposite directions.

**Part II:** Greater than (>), less than (<), or equal to (=).

1. \( \cdot \) ___ \( \cdot \)

2. \( \cdot \) ___ \( \cdot \)

3. \( \cdot \) ___ \( \cdot \)

4. \( \cdot \) ___ \( \cdot \)

5. \( \cdot \) ___ \( \cdot \)

6. \( \cdot \) ___ \( \cdot \)

7. \( \cdot \) ___ \( \cdot \)

8. \( \cdot \) ___ \( \cdot \)

9. \( \cdot \) ___ \( \cdot \)

10. \( \cdot \) ___ \( \cdot \)

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**Part III:** Label the beats.

**Example:** Use hyphens (-) between the beat numbers of larger rhythmic values.

\[
\begin{array}{c}
\frac{4}{4} \\
1. \frac{3}{4} \\
2. \frac{3}{4} \\
3. \frac{4}{4}
\end{array}
\]

**Part IV:** Each of these measures is incomplete. Complete the measures using only one rhythmic value (sounded or silent).

\[
\begin{array}{ccccc}
1. & 2. & 3. & 4. & 5. \\
\end{array}
\]

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Part V: Label (insert) the time signature.

1. \[\text{[MIDI notation image]}\]

2. \[\text{[MIDI notation image]}\]

3. \[\text{[MIDI notation image]}\]

4. \[\text{[MIDI notation image]}\]

5. \[\text{[MIDI notation image]}\]
Unit 2: Tempo

• *Tempo* refers to the speed and character of the music. Composers often suggest the tempo of a piece at the beginning of the printed music. It may be indicated either numerically or descriptively. While tempo refers to the speed of the music, relationships between rhythmic values stay the same. A half note will always be half the value of a whole note and a quarter note will always be half the value of a half note.

### Numeric Tempo Markings

*Metronomes* are devices that define tempo in beats per minute. For example, if a metronome were set on 60, it would click or beep 60 times per minute (or once per second). If a metronome were set on 120, it would click or beep 120 times per minute (or twice per second).

Composers, arrangers, and publishers often indicate tempo with metronome markings. To experience the same rhythm at various *tempi* (plural of *tempo*), play the rhythm below with the suggested metronome markings.

\[
\begin{align*}
\text{♩} &= 40 \\
\text{♩} &= 60 \\
\text{♩} &= 80 \\
\text{♩} &= 120
\end{align*}
\]
Descriptive Tempo Markings

- Some composers prefer a descriptive language to indicate tempo. Rather than giving a strict numeric value, they prefer to leave some amount of flexibility for various performers and acoustical conditions.

- Italian terms for various tempi have become standard. These terms were in use well before J.N. Maelzel’s metronome (patented in 1815). Some Italian tempo indications suggest indications of mood as well as speed. For example, the word *allegro* means “cheerful,” *grave* is our word “grave,” and *largo* means “wide” or “spacious.”

**Common Tempo Indications**

- *Lento, largo, grave* - very slow
- *Adagio* - slow
- *Larghetto* - somewhat faster than largo
- *Andante* - on the slow side, but not too slow
- *Andantino* - somewhat faster than andante
- *Moderato* - moderate tempo
- *Allegretto* - on the fast side, but not too fast
- *Allegro* - fast
- *Vivace* - lively
- *Presto* - quick, fast
- *Prestissimo* - very fast

**Tempo Changes**

- *Accelerando* (*accel.*) - gradually getting faster
- *Ritardando* (*rit.*), *Rallentando* (*rall.*) - gradually getting slower
- *Piú lento* - slower
- *Piú allegro* - faster
- *Fermata* (**) - hold the specified note/chord indefinitely
- *Rubato* - a short change in tempo, stealing time and giving it back.
Chapter 2: Review 2

Part I: Multiple choice. Circle the correct answer.

1. Tempo refers to _____________________.
   a. the speed and mood of the music
   b. a fashion magazine
   c. a part-time job.

2. The metronome was patented by J.N. Maelzel in _____________________.
   a. 2006
   b. 1410
   c. 1815

3. An example of a numeric tempo marking is _____________________.
   a. Andante
   b. Largo
   c. $\text{♩} = 80$

4. The standard language for qualitative tempo markings is ________________.  
   a. Italian
   b. German
   c. French

5. Which of these terms is an indication to change tempo?
   a. allegretto
   b. accelerando
   c. presto
Unit 3: Eighth Notes/Rests

A beat can be divided into two parts: a downbeat and an upbeat.
• Tap your foot and clap while you count quarter notes in common time.
• Notice that your foot goes down on each count. These are downbeats.
• Notice that your foot goes up between counts. These are upbeats.

• Now clap on the downbeats and upbeats.
• Continue to count the downbeats as “1, 2, 3, 4” and say the word “and” on the upbeats.
• CONGRATULATIONS!!!!! You are now clapping and counting eighth notes.

Eighth Notes

• Eighth notes look like quarter notes with a flag.
• When more than one eighth note appears in succession, the flags may be replaced by a beam that connects one eighth to another.

Eighth Rests

• Eighth rests have the same value as eighth notes, but are silent.
• Eight rests look like the number 7 with a curl.
Counting Eighth Notes

- When counting eighth notes, continue to count quarter notes as downbeats.
- Say the word “and” on the upbeats.
- To label eighth notes, the “+” sign will be used instead of the word “and”.

Rhythm Exercises Group 5

1. \( \frac{3}{4} \)

2. \( \frac{2}{4} \)

3. \( \frac{1}{4} \)

4. \( \frac{1}{4} \)

5. \( \frac{3}{4} \)

6. \( \frac{2}{4} \)

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Chapter 2: Review 3

Part I: Greater than (>) or less than (<), or equal to (=)

1. \( \text{\textbullet} \quad \bullet \quad \)
2. \( \text{\textbullet} \quad \text{\textbullet} \text{\textbullet} \text{\textbullet} \)
3. \( \text{\line} \quad \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \)
4. \( \text{\textbullet} \quad \text{\textbullet} \text{\textbullet} \text{\textbullet} \)
5. \( \text{\textbullet} \quad \text{\textbullet} \)
6. \( \text{\textbullet} \quad \text{\textbullet} \)
7. \( \text{\textbullet} \quad \text{\textbullet} \text{\textbullet} \text{\textbullet} \)
8. \( \text{\textbullet} \quad \text{\textbullet} \)
9. \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \)
10. \( \text{\textbullet} \quad \text{\textbullet} \)

Part II: Label the beats and upbeats.

Example: Label downbeats with numbers and upbeats with "+".
Part III: Each of these measures is incomplete. Complete the measures using only one rhythmic value (sounded or silent).

Part IV: Label the time signature.
Chapter 3

Fingerstyle & Pickstyle

Unit 1: Fingerstyle

Right Hand Finger Names

Beginning Right Hand Position

Free Strokes

Unit 2: Pickstyle

Holding a Pick

Downstrokes and Upstrokes

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Unit 1: Fingerstyle

- Fingerstyle technique is used for playing single notes as well as music with two or more parts.

Right Hand Finger Names

\[ \begin{align*} 
p &= \text{pulgar (thumb)} 
i &= \text{indice (index)} 
m &= \text{medio (middle)} 
a &= \text{anular (ring)} 
c &= \text{cuatro - meñique (pinkie)} \end{align*} \]
General Right Hand Position
The left side of the fingernails should contact the string.

\[
p = 6 \quad 5 \quad 4
\]
\[
i = 3
\]
\[
m = 2
\]
\[
a = 1
\]

(c is not used in the beginning stages)
*Circled numbers refer to strings (1 2 3 4 5 6).

- Free stroke is a common stroke for playing individual strings.
- A free stroke is made by plucking a string without making contact with adjacent strings.
• **Rest stroke** is a common stroke for playing individual strings.
  A *rest stroke* is made by “resting” the finger on the adjacent string once the stroke has been made.

• **P Stroke** (Thumb Stroke). *P* moves primarily from the wrist joint.
  Once the stroke is made, *p* should follow-through to the left side of the fingers (outside of the hand).
General Right Hand Position Exercises

1. String: 
   \[ \text{Finger:} \quad \begin{array}{cccccccc}
   & 1 & 2 & 3 & 4 & 5 & 6 & 7 \\
   a & p & p & p & p & p & i & i \\
   & m & m & i & p & p & p & p \\
   \end{array} \]

2. String: 
   \[ \text{Finger:} \quad \begin{array}{cccccccc}
   & 1 & 2 & 3 & 4 & 5 & 6 & 7 \\
   p & i & m & a & m & i & \text{simile} \ast \\
   & 2 & 1 & 2 & 3 & 5 & 3 & 6 \\
   \end{array} \]

3. String: 
   \[ \text{Finger:} \quad \begin{array}{cccccccc}
   & 1 & 2 & 3 & 4 & 5 & 6 & 7 \\
   p & i & m & a & m & i & m & i \\
   & 2 & 1 & 2 & 3 & 5 & 3 & 6 \\
   \end{array} \]

4. String: 
   \[ \text{Fingers:} \quad \begin{array}{cccccccc}
   a & 1 & 2 & 3 & 2 & 1 & 2 & 3 \\
   m & p & p & p & i & m & \text{simile} \ast \\
   & 2 & 1 & 2 & 3 & 2 & 1 & \end{array} \]

*simili - a word used to mean ‘play as before’. It is used particularly if repeating a pattern of articulation to avoid clutter in the musical score.

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Fingerstyle Alternation Exercises

- It is a common technique to alternate two fingers with each other.
- This allows for smoother and faster connections of successive notes on the same string. Alternation is also an important technique to develop for speed.
- The most common finger combination for alternation is “i” and “m”.

1. String:
   - Finger: i m i m simile

2. String:
   - Finger: i m i m i m simile

3. String:
   - Finger: i m simile

4. String:
   - Finger: i m i m i m simile

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Unit 2: Playing With a Pick

- Picks are commonly used for playing single notes and strumming chords.

Holding a Pick

Some guitarists prefer to hold the pick between the thumb and the index finger. Other guitarists prefer to hold the pick with the thumb, index and middle fingers.

Three Common Hand Positions

- **Floating** position is primarily used to strum chords.
- **Side of Hand** and **Fingertip** positions are used for stability and control when playing single strings, a select number of strings, and special effects.
Downstrokes and Upstrokes

Downstrokes and Downstrums

• The ▼ symbol is placed above a note(s) to indicate a downstroke or downstrum. *Downstrokes* are for individual strings, *downstrums* are for multiple strings.

• Downstrokes and downstrums are made by moving the pick in a downward direction.

Upstrokes and Upstrums

• The \( \checkmark \) symbol is placed above a note(s) to indicate an upstroke.

• Upstrokes are made by moving the pick in a upward direction.
Pickstyle Alternation Exercises

- It is a common technique to alternate downstrokes and upstrokes.
- This allows for smoother and faster connections of successive notes on the same string. Alternation is also an important technique to develop for speed.

String: \( \textit{simile} \)
Stroke: 1.

\begin{align*}
\text{String:} & \quad \text{\textit{simile}} \\
\text{Stroke:} & \quad \text{\textit{simile}} \\
\end{align*}
Chapter 3 Review

**Part I:** Matching. Items from the right column may be used more than once.

1. _____ thumb
   a. index finger
2. _____ upstroke
   b. middle finger
3. _____ anular
   c. downstroke
4. _____ m
   d. p
5. _____
   e. \( \upharpoonright \)
6. _____ alternation
   f. c
7. _____ indice
   g. ring finger
8. _____ pulgar
   h. \( i \) and \( m \)
9. _____ pinkie
10. _____ medio

**Part II:** True or False

1. _______________ Floating position is primarily used for strumming chords with a pick.
2. _______________ When making a free stroke, the finger makes contact with several strings.
3. _______________ Upstrokes are notated with \( \upharpoonleft \).
4. _______________ Downstrokes are notated with \( \downharpoonright \).
5. _______________ \( p \) (the thumb) plays strings 6 5 and 4 in general right hand position.
Chapter 4
The Left Hand

Unit 1: The Left Hand

Left Hand Finger Names

Pressing the String

Unit 2: Fingerboard Diagrams

Unit 3: Positions

Unit 4: Left Hand Exercises

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Unit 1: The Left Hand Finger Names
Pressing the String

• Playing the guitar shouldn’t hurt. If the guitar is positioned well (pp. 18 - 19), strings can be pressed with a minimal amount of effort.

Tips for Minimizing Left Hand Tension

• Keep left hand fingernails as short as possible.
• Press with the tip of your finger.
• Place fingertip just behind the fret wire.
• Do not squeeze the string all the way to the fingerboard.
• Only apply enough pressure to get a good sound.
Unit 2: Fingerboard Diagrams

- Fingerboard diagrams are simply a representation of your fingerboard if it were facing you.
- Horizontal lines represent frets.
- Vertical lines represent strings. Strings are labeled with circled numerals.
Other Position Diagram
This diagram represents a section of the fingerboard. A Roman numeral in the upper left hand corner indicates the position represented. (This diagram begins at the 5th fret). Note that the nut is not present in this diagram.
Reading a Fingerboard Diagram

• A circle drawn above a fingerboard diagram indicates an open string.

• Open strings are played by plucking the string (with the right hand) which is indicated by the circle.

• This example indicates that string \(\@\) should be played as an open string.

• A solid dot placed on a fingerboard diagram indicates the location of a particular note or group of notes.

• This diagram indicates that string \(\#\) should be pressed at the 2nd fret.

• This diagram indicates that string \(\$\) should be pressed at the 7th fret.
Unit 3: Positions

A *position* is a four finger to four fret relationship which is named after the fret that the first finger occupies.

- These pictures both illustrate Position II (second position).
- Notice that each finger is assigned to a fret.

### Position I

This diagram illustrates the four finger to four fret coverage of position I (first position).

### Position V

This diagram illustrates the four finger to four fret coverage of position V (fifth position).
Unit 4: Left Hand Exercises

Goals for Left Hand Exercises
• Develop finger independence
• Make a nice sound with the least amount of pressure
• Establish a consistent point of contact on the tip of each finger
• Maintain a consistent hand position from string to string

Note: It is recommended for beginners to play these exercises in fifth position or higher. Frets are further apart in the lower positions and require a larger stretch between fingers. These exercises may be played in the lower positions as the fingers become more flexible and independent.

• Start on string 6 and play the lowest numbered finger followed by the higher numbered finger.
• Repeat this sequence on the remaining strings (5 4 3 2 1).
• After playing 1, reverse direction and return to 6.

Exercise 1

Exercise 2

Exercise 3

Exercise 4

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More Left Hand Exercises

Now try the same approach with these finger combinations:

Exercise 7: 1 3 2 4  
Exercise 12: 3 4 1 2  
Exercise 8: 2 3 4 1  
Exercise 13: 4 1 2 3  
Exercise 9: 1 2 3 2  
Exercise 14: 2 3 4 3  
Exercise 10: 1 2 3 1  
Exercise 15: 2 3 4 2  
Exercise 11: 1 3 2 1  
Exercise 16: 2 4 3 2

For further exercises, combine two or more of these combinations or create exercises of your own.
Chapter 4 Review

Part I: Multiple choice. Circle the correct answer.

1. The left hand fingers are labeled with _________________________.
   a. Roman numerals
   b. letters
   c. circled numbers
   d. regular numbers

2. Positions are labeled with ___________________________.
   a. Roman numerals
   b. letters
   c. circled numbers
   d. regular numbers

3. Strings are labeled with _____________________________.
   a. Roman numerals
   b. letters
   c. circled numbers
   d. regular numbers

4. A circle drawn above a fingerboard diagram indicates _________________.
   a. an open string
   b. a left hand position
   c. a right hand finger
   d. a whole note

5. A solid dot placed on a fingerboard diagram indicates _________________.
   a. an open string
   b. a right hand finger
   c. a whole note
   d. the location of a particular note or group of notes.
Part II: True or False.

1. _______________ A position refers to a four finger to four fret relationship named after the fret that the first finger occupies.

2. _______________ It is important to squeeze a string down with all of your might to get a good sound.

3. _______________ Fingernails should be kept long on the left hand.

4. _______________ The top fret in an “other position” fingerboard chart is indicated by a Roman numeral in the upper left corner.

5. _______________ The left hand fingers are p, i, m, a.

Part III: Label the left hand fingers.
Chapter 5
Pitch Notation

Unit 1: Musical Staff
Lines and Spaces
Clefs

Unit 2: Musical Alphabet
Musical Alphabet on the Staff
Ledger Lines

Unit 3: Octave Identification

Unit 4: Helpful Hints
Unit 1: The Musical Staff

The musical staff consists of five horizontal lines and four spaces. These lines do not represent the strings of the guitar.

Clefs

Clef signs are placed at the beginning of a staff to indicate the pitch range of a particular staff.

- Low pitched instruments such as bass guitar and tuba are notated in bass clef (also called F Clef).

- Higher pitched instruments such as flute and violin are notated in treble clef (also called ‘G clef’).

- The guitar is notated in treble clef, although it actually sounds an octave (eight notes) lower than where it is written.

- The technically correct clef for the guitar is a treble clef with the number “8” written below it. This represents that the guitar sounds an octave lower. Most music for guitar is published without the “8”.

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Unit 2: The Musical Alphabet

The musical alphabet is:

\[
\begin{array}{cccccc}
A & B & C & D & E & F \\
\end{array}
\]

Music ascends and descends, therefore it is helpful to realize that the musical alphabet does too:

The musical alphabet starts over after the letter “G” and is infinite in both ascending and descending directions. Also notice that it does not have to begin with the letter “A”:

...E F G A B C D E F G A B C D E F G A B...

Practice Exercise

Say the musical alphabet forward and backward until you can ascend and descend without effort. Try starting on different letters.
The Musical Alphabet on the Staff

- Once a clef is assigned to a musical staff, the lines and spaces represent specific notes (pitches).
- Lower notes are written on the lower lines and spaces and higher notes are written on the higher lines and spaces.
- Noteheads placed on the lines and spaces indicate which notes are played on your instrument.
- The bottom line in the treble clef is an “E”. The letters of the musical alphabet ascend (or descend) alternating between lines and spaces.

Ledger Lines

- **Ledger lines** are short horizontal lines used to extend the range of the staff.
- The musical alphabet continues to ascend or descend alternating between lines and spaces.
- When ledger lines are used below the staff, space notes are written below the line(s).
- When ledger lines are used above the staff, space notes are written above the line(s).
Unit 3: Octave Identification

• An **octave** is the distance between two notes that share the same letter name. Start on any letter of the musical alphabet and count the number of notes until you reach the same letter. They are eight notes apart (8 = “oct”).
• The note range of the guitar is nearly four octaves. To minimize confusion, an octave identification system is introduced here.

**Octave 1:**

| E1 | F1 | G1 | A1 | B1 | C1 | D1 |

**Octave 2**

| E2 | F2 | G2 | A2 | B2 | C2 | D2 |

**Octave 3:**

| E3 | F3 | G3 | A3 | B3 | C3 | D3 |

**Octave 4:**

| E4 | F4 | G4 | A4 | B4 | C4 | D4 |

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Many people have difficulty in recognizing ledger line notes below the staff. These are some helpful (if not corny) hints that may help you to identify these notes more quickly.

If you imagine a line on the side of the ledger lines and you look above the notehead, you can see a capital letter E and F:

\[
\text{E1: } \quad \text{F1: }
\]

If you imagine a curved line connecting the top ledger line to the notehead, you can see a capital letter G.

\[
\text{G1: } \quad \text{A1:}
\]

A1 looks like an airplane from the front view. A is for airplane.

B1 looks as if someone is balancing a book on their head. B is for book.

\[
\text{B1: }
\]

C1 looks like a cat. C is for cat.

\[
\text{C1: }
\]

D1 is “down under” the staff. D is for down.

\[
\text{D1: }
\]
Helpful Hints for Notes on the Staff

• E is on the bottom line.
• F is the next letter of the alphabet and it is on the top line.
• B is on the middle line. If you were to draw a capital B, the center of the letter is on the middle line. You might also think of B as being BETWEEN the other lines.
• Once you know the top, bottom and middle notes of the staff can act as visual references. You can then find other notes by going up or down in the musical alphabet.

The spaces on the staff simply spell FACE:

The lines can be remembered as follows:

OK! So it’s gross.... but you’ll never forget it. Will you?

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In addition to the spaces on the staff, the word FACE is also spelled on the ledger lines below and above the staff.

**Low Face:**

```
F    A    C    E
```

**High Face:**

```
F    A    C    E
```
Chapter 5 Review

Exercise 1
Write the notes names with octave identification.

Exercise 2
Write the requested notes on the staff.
Chapter 6

Note Introduction

Unit 1: Upside Down and Backward

Unit 2: The Open Strings
  Intervals
  Tuning the Open Strings
  Tuning with Unisons
  Open String Exercises

Unit 3: New Notes E1, F1, & G1
  Power Chords E5, F5, & G5

Unit 4: New Notes A1, B1, & C1 in Pos. I & V
  Power Chords A5, B5, & C5

Unit 5: New Notes D1, E2, & F2 in Pos. I & V
  Power Chords D5, E5, & F5
  Lead Sheet Format
  Repeat Signs
  First and Second Endings

Unit 6: New Notes G2, A2, & B2 in Pos. I & V
  Whole Steps & Half Steps
  Accidentals
  Introduction to Key Signatures

Unit 7: New Notes B2, C2, & D2 in Pos. I & IV
  Bars, Guide Fingers, & Anchors
  Score and Parts

Unit 8: New Notes E3, F3, & G3 in Pos. I & V
  Bars, Guide Fingers, & Anchors
  Score and Parts

Unit 9: New Notes A3, B3, & C3 in Pos. V
  References for Position V

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Unit 1: Upside Down & Backward

When it comes to learning the location of notes on the guitar, you may find that the guitar is upside down and backward. Here are some reasons why:

1. The lower sounding strings are physically located higher, while higher sounding strings are physically located lower.

2. The highest sounding string has the lowest string number (1), while the lowest sounding string has the highest string number (6).

3. Fret numbers and pitches are higher at physically lower points on the fingerboard.
Common Terminology

• Terminology for discussing notes on the fingerboard is defined by pitch.

• Higher positions, frets, and notes are referred to as being on the upper part of the fingerboard.

• Lower positions, frets, and notes are referred to as being on the lower part of the fingerboard.

• The lower numbered strings are referred to as the higher strings.

• The higher numbered strings are referred to as lower strings.
Unit 2: The Open Strings

The open strings are tuned to these notes:
Intervals

Notice that the notes of the open strings are not in alphabetical order. They are tuned in intervals of 4ths and a 3rd.

• An interval is the distance between two notes. From E1 to A1 is an interval of a 4th.

• From G2 to B2 is an interval of a 3rd.

• The open strings of the guitar are all tuned a 4th apart with the exception of G2 to B2.
Matching Pitch

- Matching the pitch of your strings to a pitch source is an important skill to develop.
- If your string sounds too low, it is loose.
- If your string sounds too high, it is tight.

Pitch Sources

1. The CD that will come with this book.

2. A keyboard.

3. A Tuning Fork.

To check your tuning abilities, you may want to use an electronic tuner. Just follow the directions supplied by the manufacturer.
Tuning with Unisons

- **Unisons** are notes that are the exact same pitch.
- Most notes on the guitar can be played in more than one location.
- The fingerboard diagram below illustrates an additional location (unison) for all of the open strings except for E1 (there is no unison for E1). By knowing your notes in more than one location, you can tune your guitar by matching pitch from string to string.

Directions for Tuning with Unisons

1. Tune your sixth string ♭ (E1) to a pitch source (CD, teacher, tuner, etc...).
2. Now that the sixth string ♭ is in tune, play A1 at the fifth fret as a pitch source to tune the open fifth string ♭ (A1).
3. Once your fifth string ♭ is in tune, play D1 at the fifth fret as a pitch source for the open fourth string ♭ (D1).
4. Once your fourth string ♭ is in tune, play G2 at the fifth fret as a pitch source for the open third string ♭ (G2).
5. Once your third string ♭ is in tune, play B2 at the fourth fret as a pitch source for the open second string ♭ (B2). **Note:** Be sure that you play B2 at the **fourth** fret (not the fifth fret).
6. Once your second string ♭ is in tune, play E3 at the fifth fret as a pitch source for the open first string ♭ (E3).
Flash Cards

Quiz the notes you have learned so far with flash cards.

- Have a partner quiz you with the flashcards.
- You must say the name of the note and play it in all locations that you have learned so far. (All of these notes should be played in two locations with the exception of E1).
- If you play and say the correct note, your partner should place the card on the music stand.
- If you say or play the wrong note the card goes back in the deck.
- You must continue until the entire deck is on the stand.
- The first time through the deck is untimed.
- The quiz continues by reducing the response time: 5 seconds, 4, seconds, 3 seconds, 2 seconds, 1 second, and immediate.
Open String Exercises

• 1a and 2a are to be played fingerstyle while 1b and 2b are to be played with a pick.
Open String Alternation Exercises

• These exercises should be played twice: once with fingerstyle technique and once with pick style technique.
Once a chord has been established, repetition of the chord is often notated with altered noteheads.
This simplifies pitch notation when dealing with multiple notes.
Fingerstyle Exercises

8.

9.

10.

11.

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Chapter 6 - Units 1 & 2 Review

Part I: True or False.

1. _______________ String ① is the lowest sounding string on the guitar.

2. _______________ String ⑥ is the lowest sounding string on the guitar.

3. _______________ The 12th fret is higher than the 1st fret.

4. _______________ E1 is played on string ①.

5. _______________ All of the open strings can be played in more than one location with the exception of E1.

6. _______________ An interval is the distance between two notes.

7. _______________ From G2 to B2 is the interval of a 3rd.

8. _______________ Pick style technique is best for playing music with two or more parts.

9. _______________ Unisons are notes that are the exact same pitch.

10. _____________ An octave is the distance between two notes that share the same letter name.

11. _______________ String ② sounds higher than string ⑤.
Part IIa: Write the name of each note below. The first one is done for you as an example.

\[
\begin{align*}
\text{1. } & \text{G}_2 \\
\text{2. } & \\
\text{3. } & \\
\text{4. } & \\
\text{5. } & \\
\text{6. } & \\
\end{align*}
\]

Part IIb: Mark the location of the notes above on the fingerboard diagram below. Mark two locations for each of these notes with the exception of one of them. **Label the locations with the numbers from above.** The first one is done for you as an example.
Unit 3

Notes You Have Learned So Far

E1 A1 D1 G2 B2 E3

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New Notes E1, F1, & G1

- Although E1 has already been introduced, it is included here to show its relationship to F1 and G1.
- There is only one location for E1, F1, & G1 on the guitar.

Note: Remember that in Position I, finger 1 will play the first fret and finger 3 will play the third fret.
Flash Cards

Quiz the notes you have learned so far with flash cards.

• Have a partner quiz you with the flashcards.

• You must say the name of the note and play it in all locations that you have learned so far.

• If you play and say the correct note, your partner should place the card on the music stand.

• If you say or play the wrong note the card goes back in the deck.

• You must continue until the entire deck is on the stand.

• The first time through the deck is untimed.

• The quiz continues by reducing the response time: 5 seconds, 4, seconds, 3 seconds, 2 seconds, 1 second, and immediate.
For each exercise:
• Clap the rhythm.
• Say the name of the note out loud in rhythm.
• Finger the notes with the left hand while saying the note names out loud in rhythm.
• Play the notes while saying the names of the notes out loud in rhythm.
• The optional chord accompaniment may be played by the teacher or a student who already knows the chords.
First Solo Pieces

• *Lazy Day, Sleepy Sloth’s Sunday Slumber,* and *Wakin’ Up* are all solo pieces. You can play these pieces by yourself and they sound complete.

• At first glance, they may look difficult, but as you study them you will see that each piece has repetitive rhythmic and right hand finger patterns.

• To have a good understanding of the music, play each part (stems up & stems down) separately.

• It can also be helpful to play these as a duet or two-part ensemble. Divide the class so that half of the class plays the stems up while the other half of the class plays the stems down.

• Once you have been introduced to how the pieces sound when the parts are put together, you will be better prepared to play them on your own.

• You will probably be surprised at how easy it is to play music that sounds good with your current musical knowledge.
Power Chords with E, F, & G as the Root

- A **chord** is made up of two or more notes that are played at the same time.
- A **root** is the lowest note of a chord. Chords are named after the root.
- **Power chords** are chords made of two notes the interval of a 5th apart.
- Power chords are named by the root and the suffix “5” (which stands for “5th): E5, F5, G5, etc...
- Power chords are used primarily in rock music.

- Root of chord
- Open string is root of chord.
- Finger that plays the note.
- Do not play this string.

---

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Palm Mute

- **Palm Mute** is a technique often used along with power chords.
- Lay the right side of your right hand across the saddle and strum.
- Your skin acts as a mute on the strings.
- This is a refinement of the side of hand position introduced on page 46.
- The abbreviation for palm mute is **P.M.**

### Strum Pattern 1

```
PM E^5 F^5 G^5 F^5
E^5 G^5 F^5 E^5
```

### Strum Pattern 2

```
PM G^5 F^5 G^5 E^5
F^5 E^5 G^5 E^5
```

### I Want Two Rock

This is your first duet. One person (or group) plays the power chords using Strum Pattern 1 or 2. The other person (or group) plays the written notes.

```
PM E^5 F^5 G^5 E^5
E^5 F^5 G^5 E^5
E^5 G^5 E^5
```

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Balance and Dynamics

- *Rock Star* (p. 93) is a *trio*. This means that it was written for three people (or three groups of people) to play together.

- In music, there is a hierarchy (classification of things according to relative importance) of parts: *Melody* (the part you can sing) is most important; *bass* is second in importance (it is the foundation of the harmony), and accompanimental parts give harmonic and rhythmic support to the melody and bass.

- You might think about this in terms of rock and popular music. The lead singer must be heard over the entire group. The bass is the strongest part under the melody. Then the rhythm section (guitars, keyboards, & drums) fill in the “empty space” by supporting the melody and reinforcing the bass.

- *Balance* is the word used to describe the hierarchy of musical parts. When all the parts are playing at levels that reveal the musical hierarchy, balance is achieved.

- *Dynamics* in music refer to the loudness and softness (or volume level) of sound. Here are the musical abbreviations, terms and definitions for musical dynamics:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>pp</td>
<td>pianissimo</td>
<td>very quiet</td>
</tr>
<tr>
<td>p</td>
<td>piano</td>
<td>quiet</td>
</tr>
<tr>
<td>mp</td>
<td>mezzo piano</td>
<td>moderately quiet</td>
</tr>
<tr>
<td>mf</td>
<td>mezzo forte</td>
<td>moderately loud</td>
</tr>
<tr>
<td>f</td>
<td>forte</td>
<td>loud</td>
</tr>
<tr>
<td>ff</td>
<td>fortissimo</td>
<td>very loud</td>
</tr>
</tbody>
</table>

- Note the use of dynamic markings in *Rock Star*. 

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Rock Star

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Chapter 6 - Unit 3 Review

Part I - True or False.

1. ____________ A chord is made up of two or more notes.

2. ____________ With relation to the guitar, P.M. stands for Play Music.

3. ____________ A root is the lowest note of a chord.

4. ____________ Chords are named after strings.

5. ____________ Power chords are made up of the interval of a 5th.

6. ____________ Melody is the least important part of music.

7. ____________ ff stands for very fast.

8. ____________ p stands for quiet.

9. ____________ Balance, in music, is the ability to play the guitar holding it behind your back while you stand on one foot.

10. ____________ Dynamics, in music, refers to the personality of the performer(s).

11. ____________ A trio is a piece of music written in three parts.

12. ____________ The suffix “5” that is used in labeling power chords indicates the fret in which to play the note “E”.

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**Part IIa:** Write the name of each note below. The first one is done for you as an example.

1. B2

**Part IIb:** Mark the location of the notes above on the fingerboard diagram below. Mark two locations for each of these notes with the exception of three of them. **Label the locations with the numbers from above.** The first one is done for you as an example.
Unit 4

Notes You Have Learned So Far

E1 F1 G1 A1

D1 G2 B2 E3
New Notes A1, B1, & C1

• Although A1 has already been introduced, it is included here to show its relationship to B1 and C1.

• A1, B1, and C1 are located in two places on the guitar.

Note: Remember that in Position I, finger 2 will play the second fret and finger 3 will play the third fret.
Exercises With A1, B1, & C1 in Position I

For each exercise:
• Clap the rhythm.
• Say the name of the note out loud in rhythm.
• Finger the notes with the left hand while saying the note names out loud in rhythm.
• Play the notes while saying the names of the notes out loud in rhythm.
• The optional chord accompaniment may be played by the teacher or a student who already knows the chords.

1. 

2. 

3. 

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Note: Remember that in Position V, finger 1 will play the fifth fret, finger 3 will play the seventh fret, and finger 4 will play the eighth fret.

Helpful Hint: Finding Position V (Fret Markers)

• Most guitars have dots on the side of the fingerboard. These dots are there to assist the guitarist in finding frets.
• Dots are commonly found at the 5th, 7th, 9th and 12th frets. Some guitars have more dots and some have fewer.
• Look at your guitar to determine what frets are marked.
• Get familiar with the 5th fret dot and you’ll never have to count the frets to find Position V.
Exercises With A1, B1, & C1 in Position V

For each exercise:
- Clap the rhythm.
- Say the name of the note out loud in rhythm.
- Finger the notes with the left hand while saying the note names out loud in rhythm.
- Play the notes while saying the names of the notes out loud in rhythm.
- The optional chord accompaniment may be played by the teacher or a student who already knows the chords.

Pos. V

1.  

Pos. V - The next two exercises include "E1" (open G). Keep your left hand in Pos. V and release the string to play the open string. There is no need to shift positions for the "E1".

2.  

Pos. V

3.  

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Flash Cards

Quiz the notes you have learned so far with flash cards.

- Have a partner quiz you with the flashcards.
- You must say the name of the note and play it in all locations that you have learned so far.
- If you play and say the correct note, your partner should place the card on the music stand.
- If you say or play the wrong note the card goes back in the deck.
- You must continue until the entire deck is on the stand.
- The first time through the deck is untimed.
- The quiz continues by reducing the response time: 5 seconds, 4, seconds, 3 seconds, 2 seconds, 1 second, and immediate.
Scales

• A **scale** is a sequence of notes in ascending or descending order of pitch.
• The exercises to follow make use of the scale from E1 - D1.

**Position I Scale**

```
\( \text{Am} \quad \text{G} \quad \text{Am} \quad \text{E7} \)
```

**Position I Scale Study**

```
\( \text{Dm} \quad \text{G} \quad \text{Am} \quad \text{G} \quad \text{E} \quad \text{F} \quad \text{Aguess2} \)
```

**String 6 Scale**

```
\( \text{Pos. I} \quad \text{Pos. V} \quad \text{Pos. I} \)
```

**String 6 Scale Study**

```
\( \text{Pos. V} \quad \text{Pos. 1} \quad \text{Pos. V} \quad \text{Pos. I} \)
```

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**Walking the Lines**

- *Walking the Lines* is a duet to be played with your teacher. It exercises your ability to play the notes in Position I and up the sixth string.

- The top staff is the melody in Position I.

- The middle staff is the melody mostly on string 6. Don’t forget that you have learned to play D1 on string 5 at the fifth fret (p. 76). For this reason, you should play D1 in Position V in measure 6.

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Three Dances

- These pieces may be played entirely in Position I or in a combination of Positions I and V.
- See how many different ways you can play these.

Fingerstyle Waltz

Elephant Trot

Bass Note Rumba

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Power Chords A5, B5, & C5 with Roots on \(5\)

- Root of chord
- Open string is root of chord.
- Finger that plays the note.
- Do not play this string.

A5

\[
\begin{array}{cccc}
\text{x} & \text{x} & \text{x} & \text{x} \\
\end{array}
\]

B5

\[
\begin{array}{cccc}
\text{x} & \text{x} & \text{x} & \text{x} \\
\end{array}
\]

C5

\[
\begin{array}{cccc}
\text{x} & \text{x} & \text{x} & \text{x} \\
\end{array}
\]
Movable Power Chords with Roots on 6

- A5, B5, and C5 can also be played with their roots on string 6.
- Notice that all of these chord charts look identical with the exception of the fret positions.
- This is a movable power chord.
- Since the first finger plays the root of the chord, the chord is named by the note that the first finger presses.
Power Chord Studies

- These studies may be played with roots on ⁵ or in a combination of ⁵ and ⁶.
- See how many different ways you can play these.
I Will Be President

New Symbol —

This symbol is a *measure repeat* sign; which means to repeat the measure that precedes it.

Vigil

---

Guitar 1

I went to high school near the capital city.

Guitar 2

PM C\textsuperscript{5} B\textsuperscript{5} A\textsuperscript{5}

Guitar 3

---

Gtr. 1

I saw the white house and it looked so nifty. I kept my focus

Gtr. 2

simile

Gtr. 3

---

Gtr. 1

on the future. I will be president and that is for su-

Gtr. 2

---

Gtr. 3

---

---

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Chapter 6 - Unit 4 Review

**Part Ia:** Write the name of each note below. The first one is done for you as an example.

![Fingerboard Diagram](image)

1. B\textsubscript{1}  
2.  
3.  
4.  
5.  
6.  
7.  
8.  
9.  
10.  

**Part Ib:** Mark the location of the notes above on the fingerboard diagram below. Mark two locations for each of these notes with the exceptions of three of them. **Label the locations with the numbers from above.** The first one is done for you as an example.
Part II: Label these chords. Write your answers in the box above each diagram.
New Notes D1, E2, & F2

• Although D1 has already been introduced, it is included here to show its relationship to E2 and F2.

• D1, E2, and F2 can be played in more than one location on the guitar.

D1, E2, & F2 in Position I

Note: Remember that in Position I, finger 2 will play the second fret and finger 3 will play the third fret.
For each exercise:
• Clap the rhythm.
• Say the name of the note out loud in rhythm.
• Finger the notes with the left hand while saying the note names out loud in rhythm.
• Play the notes while saying the names of the notes out loud in rhythm.
• The optional chord accompaniment may be played by the teacher or a student who already knows the chords.

1.

2.

3.

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Note: Remember that in Position V, finger 1 will play the fifth fret, finger 3 will play the seventh fret, and finger 4 will play the eighth fret.
Exercises With D1, E2, & F2 in Position V

For each exercise:
• Clap the rhythm.
• Say the name of the note out loud in rhythm.
• Finger the notes with the left hand while saying the note names out loud in rhythm.
• Play the notes while saying the names of the notes out loud in rhythm.
• The optional chord accompaniment may be played by the teacher or a student who already knows the chords.

Pos. V

1. 

2. Pos. V - This exercise includes "A1" (open 5). Keep your left hand in Pos. V and release the string to play the open string. There is no need to shift positions for "A1".

3. © 2005 Kevin Vigil & John Graham
Position V Solos

- These solos are played in Position V.
- When you see an E1, keep your hand in position and release string 6.

Eerie

Adagio

\[ \text{V} \]

Eerier

Grave
Quiz the notes you have learned so far with flash cards.

- Have a partner quiz you with the flashcards.
- You must say the name of the note and play it in all locations that you have learned so far.
- If you play and say the correct note, your partner should place the card on the music stand.
- If you say or play the wrong note the card goes back in the deck.
- You must continue until the entire deck is on the stand.
- The first time through the deck is untimed.
- The quiz continues by reducing the response time: 5 seconds, 4 seconds, 3 seconds, 2 seconds, 1 second, and immediate.
Scales

• These exercises make use of the scale from E1 - F2.
• Alternate i and m or m and √.

Position I Scale

Position V Scale

String 5 Scale

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Performance Notes

- **Dawn** - Watch the stems up carefully as note patterns change.

- **Daytime** begins with a *pick up note*. Refer to pp. 288 - 289 to learn about pick up notes.

- **Dusk** has a curved line from measure 16 into measure 17. This is a *tie*. Refer to pp. 282 - 283 to learn more about ties.

- **Dusk** also features *pick up notes* (pp. 288 - 289).

---

**Dawn**

Andante ($\frac{3}{4} = 80$

**Daytime**

Allegro ($\frac{3}{4} = 100 - 120$)
Power Chords D5, E5, & F5 with Roots on 4

- Root of chord
- Open string is root of chord.
- Finger that plays the note.
- Do not play this string.

D5

*E5

*F5

*This E5 and F5 are one octave higher than the chords introduced on page 90. These chords may be used interchangeably with the lower octave version.

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Movable Power Chords Root on 5

- D5, E5, and F5 can also be played with their roots on string 5.
- Notice that all of these chord charts look identical with the exception of the fret positions.
- This is a movable power chord.
- Since the first finger plays the root of the chord, the chord is named by the note that the first finger presses.

*This E5 and F5 are one octave higher than the chords introduced on page 90. These chords may be used interchangeably with the lower octave version.
Power Chord Studies

• These studies may be played with roots on ④ or in a combination of ④ and ⑤.
• See how many different ways you can play these.

1. (diagram with notes)

2. (diagram with notes)

Power Chord Review

3. (diagram with notes)

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Lead Sheet Format

- **Lead sheet** format is a simplified means to notate music for a non-specific group of musicians.
- A lead sheet contains standard notation for the lyrics which can be sung or played by any instrument.
- Chord symbols are written above the standard notation. These can be played by any polyphonic instrument; usually guitar or keyboard.
- Bass players can follow the chord symbols and improvise a bass part made up of notes from the chords.

```
\[ \text{C}\,^5 \quad \text{E}\,^5 \quad \text{F}\,^5 \quad \text{D}\,^5 \quad \text{C}\,^5 \quad \text{A}\,^5 \quad \text{G}\,^5 \quad \text{B}\,^5 \]
\[ \text{Walk-in through the hall-ways} \quad \text{on the first day of school.} \]
```

Repeat Signs

- When there is a repeat sign, go back to a facing repeat sign and play the music again (repeat it).
- If there is no facing repeat sign, go to the beginning of the piece.

```
\[ \text{facing repeat sign} \quad \text{repeat sign} \]
```

First and Second Endings

- Sometimes sections of music repeat with a subtle change at the end of the section. In these cases, first and second endings are often used.
- The repeat signs work as described above, but there are two brackets with the numbers 1 and 2.
- The first time you play this section of music, play the music notated under bracket 1.
- On the repeat (the second time through the music), play the music notated under bracket 2.

```
1. \[ \text{G}\,^5 \quad \text{with my friends.} \]
2. \[ \text{G}\,^5 \quad \text{ne\,-\,ver end, I'm} \]
```

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First Day

* Strum Pattern 1

** Strum Pattern 2

*** Final Strum Pattern

Walkin' through the hall-ways on the first day of school.

Tryin' to find my first class, Try in to keep cool.

I turned a corner. I don't know where I am.

I hope I find my class-room before the final exam.

Oh no, I'm lost again.

Oh no, I wish that I could find a friend.

Then I heard my alarm clock and I awoke from my sleep.

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Got a shower and dressed up, and got something to eat.

I went to school early and planned out my days;

with a new resolution to get straight A's.

Oh yeah, in school again.

Oh yeah, I'm reunited with my friends.

never end, I'm reunited with my friends. Summer is a

short vacation, one less day 'til graduation.

FIRST DAY!
Chapter 6 - Unit 5 Review

**Part Ia:** Write the name of each note below. The first one is done for you as an example.

```
<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>G²</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

1. G²
2.  
3.  
4.  
5.  
6.  

```
<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
```

7.  
8.  
9.  
10.  
11.  
12.  

**Part Ib:** Mark the location of the notes above on the fingerboard diagram below. Mark two locations for each of these notes with the exceptions of three of them. **Label the locations with the numbers from above.** The first one is done for you as an example.

```
V
VII

1
```
Part II: Label these chords. Write your answers in the box above each diagram.
Part III - True or False.

1. _____________ Lead sheet format is a simplified means to notate music for a non specific group of musicians.

2. _____________ Lead sheet format uses chord symbols for the lyrics.

3. _____________ Bass players cannot play from lead sheet format.

4. _____________ When there is a repeat sign, you should ignore it and keep playing as if it weren’t there.

5. _____________ If there is no facing repeat sign, you should repeat from the beginning of the piece.

6. _____________ When music repeats but is slightly changed the second time through, first and second endings are employed.

7. _____________ E5 with the root on string 6 and E5 with the root on string 4 are not interchangeable.

8. _____________ F5 with the root on string 6 and F5 with the root on string 4 are interchangeable.

9. _____________ D1, E2, and F2 can be played in more than one location.

10. _____________ E1, F1, and G1 can be played in more than one location.

11. _____________ It is best to alternate strokes (finger or pick) when playing scales.

12. _____________ It is not necessary to shift positions when playing open strings.
Unit 6

Notes You Have Learned So Far

E1  F1  G1  A1  B1  C1
D1  E2  F2  G2  B2  E3

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New Notes G2, A2, & B2

• Although G2 and B2 have already been introduced, they are included here to show their relationship to A2.

• B2 has already been introduced in two locations: open ② (page 73) and on the 4th fret of ③ (page 76).

Note: Remember that in Position I, finger 2 will play the second fret and finger 4 will play the fourth fret.
Exercises With G2, A2, & B2 in Position I

For each exercise:
• Clap the rhythm.
• Say the name of the note out loud in rhythm.
• Finger the notes with the left hand while saying the note names out loud in rhythm.
• Play the notes while saying the names of the notes out loud in rhythm.
• The optional chord accompaniment may be played by the teacher or a student who already knows the chords.

1.  

2.  

3.  

4.  

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Note: Remember that in Position V, finger 1 will play the fifth fret and finger 3 will play the seventh fret. To play B2, you can either extend your 4th finger or temporarily shift to Pos. VI.
Exercises With G2, A2, & B2 in Position V

For each exercise:
- Clap the rhythm.
- Say the name of the note out loud in rhythm.
- Finger the notes with the left hand while saying the note names out loud in rhythm.
- Play the notes while saying the names of the notes out loud in rhythm.
- The optional chord accompaniment may be played by the teacher or a student who already knows the chords.

1. \( G, A, B \) in Position V

2. \( G, C, D \) in Position V

3. \( G, E, D, G \) in Position V

4. \( G, C, D, G \) in Position V

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Position V Solos

Performance Notes

• Both of these pieces contain *dotted quarter notes*. Refer to pp. 284 - 285.

• Laid-back Beat - The stems down should be played entirely in fifth position, while the stems up are played on open strings. Note that this piece makes use of B2 in two locations at the same time.

Pentatonic Pickin' Party

*Tempo = As Fast As Possible*

Laid-back Beat

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Quiz the notes you have learned so far with flash cards.

By now, you have probably caught on to quizzing notes with flashcards. If you haven't, please refer back to the instructions found on page 118.
Scales

- These exercises make use of the scale from E1 - F2.
- Alternate i and m or ▭ and √.

Position I Scale

Position V Scale

String ④ Scale
Half Steps

- **Half Step** - A half step is the closest distance between two notes. On the guitar, a half step is the distance from one fret to the very next fret on the same string. It is also the distance from the open string to the first fret on the same string. *(B - C and E - F are half steps).*

### Diagram of Half Steps

```plaintext
   |   |   |
   |   |   |
   |   |   |
   |   |   |
   |   |   |
   |   |   |
```

Whole Steps

- **Whole Steps** - A whole step is equal to two half steps. There is a whole step from one letter of the musical alphabet to the next with the exceptions of B - C and E - F. *(B - C and E - F are half steps).*

### Diagram of Whole Steps

```plaintext
   Half Step   Whole Step   Whole Step   Whole Step   Half Step   Whole Step   Whole Step   Half Step   Whole Step
```

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Accidentals

Accidentals are symbols placed before a note to change its previously understood pitch by a half step. An accidental applies for the duration of the measure in which it appears unless canceled by a natural sign. The note returns to its previously understood pitch in the succeeding measure unless altered again by another accidental.

- The **sharp** symbol (♯) raises a note by one half step.
- The **flat** symbol (♭) lowers a note by one half step.
- The **natural** symbol (♮) cancels a previous sharp or flat.

**Example 1 - Sharps**

```
F♯  F♯  F♯  F♯  F♯  F♯  F♯
```

**Example 2 - Flats**

```
B♭  B♭  B♭  B♭  B♭  B♭  B♭
```
Introduction to Key Signatures

• **Key signatures** provide another method for applying accidentals.

• A key signature is written in the form of sharps or flats on the left side of a staff.

• These sharps and flats indicate which notes will be altered in order to produce the pitches of a particular key. *(See Chapter 8)*

• The accidentals that appear in the key signature apply to all octaves of the altered note.

F♯ in the key signature. All Fs are sharp.

B♭ in the key signature. All Bs are flat.

F♯, C♯, and G♯ in the key signature. All Fs, Cs, and Gs are sharp.

B♭ and E♭ in the key signature. All Bs and Es are flat unless otherwise altered.

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• The study below is presented two times. In the first example, the sharps are placed directly in front of the notes they alter. The second example demonstrates how the same result is achieved with the use of a key signature.

Study in the Key of A Major
without a key signature

Study in the Key of A Major
with a key signature
Accidentals
Frequently Asked Questions

Q: Where is B♭?

A: One fret lower than B.

Q: Is there such a thing as B♯, C♭, E♯, or F♭?

A: Yes.

Q: Are F♯ and G♭ the same note?

A: Yes, they have the same pitch. Depending on the key signature, either might be used. Two notes with the same pitch but different names are called *enharmonic equivalents*. 
Chapter 6 - Unit 6 Review

Part Ia: Write the names of each note below. The first one is done for you as an example.

Part Ib: Mark the location of the notes above on the fingerboard diagram below. Mark all locations that have been introduced up to this point. **Label the locations with the numbers from above.** The first one is done for you as an example.
Part II - True or False.

1. _______________ A sharp (♯) raises a note by a half step.

2. _______________ A whole step is the closest distance between two notes.

3. _______________ A half step is from one fret to the next on the same string.

4. _______________ A half step is the closest distance between two notes.

5. _______________ This symbol - b - is a natural sign.

6. _______________ The natural sign (♮) returns a note to its unaltered state.

7. _______________ F♯2 and G♭2 are enharmonic equivalents.

8. _______________ A flat sign (♭) lowers a note by a whole step.

9. _______________ Key signatures are written on the left side of the staff.

10. _______________ The accidentals that appear in the key signature apply to all octaves of the altered note.

11. _______________ Sharps (♯), flats (♭), and naturals (♮) are called intentionals.

12. _______________ There is no such note as B♯.

13. _______________ An accidental applies for the duration of the measure in which it appears unless canceled by a natural sign.
Unit 7

Notes You Have Learned So Far

\[
\begin{align*}
E1 & \quad F1 & \quad G1 & \quad A1 & \quad B1 & \quad C1 & \quad D1 \\
E2 & \quad F2 & \quad G2 & \quad A2 & \quad B2 & \quad E3
\end{align*}
\]
New Notes B2, C2, & D2

• Although B2 has already been introduced, it is included here to show its relationship to C2 and D2.

**Note:** Remember that in Position I, finger 1 will play the first fret and finger 3 will play the third fret.
Exercises With B2, C2, & D2 in Position I

For each exercise:
• Clap the rhythm.
• Say the name of the note out loud in rhythm.
• Finger the notes with the left hand while saying the note names out loud in rhythm.
• Play the notes while saying the names of the notes out loud in rhythm.
• The optional chord accompaniment may be played by the teacher or a student who already knows the chords.

Optional Chord Accompaniment

1. G C G G C G

2. G C G

3. G C G A m G

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• **Note:** Since B2 is located on the fourth fret on string 3, it is common to play in Position IV on the third string. For that reason, B2, C2, & D2 are presented here in Position IV.

• Remember that in Position IV, finger 1 will play the fourth fret and finger 2 will play the fifth fret and finger 4 will play the seventh fret.
Exercises With B2, C2, & D2 in Position IV

For each exercise:
• Clap the rhythm.
• Say the name of the note out loud in rhythm.
• Finger the notes with the left hand while saying the note names out loud in rhythm.
• Play the notes while saying the names of the notes out loud in rhythm.
• The optional chord accompaniment may be played by the teacher or a student who already knows the chords.

1.

2.

3.

4.

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Performance Notes

- Both of these pieces make use of pedal tones. Pedal tones are repeated notes around which other parts move.
- Rose Pedals makes use of Positions IV - VI. The stems down (bass-note pedals) should be played on open strings.

D Pedal to the Metal

Rose Pedals
Flash Cards

Quiz the notes you have learned so far with flash cards.

By now, you have probably caught on to quizzing notes with flashcards. If you haven’t, please refer back to the instructions found on page 118.
Scales

- These exercises make use of the scale from E1 - D2.
- Alternate i and m or m and ♯.

Position I Scale

Position IV - V Scale

String ③ Scale

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Two Folks Songs from the British Isles

- These folk songs are notated in lead sheet format (see p. 125).
- Both can be comfortably played in Positions I or IV.
- Both can also be performed as two-part solo pieces by playing the root of each chord along with the melody.
- The root is the letter name of the chord. Some of these chords have the suffix “m” which stands for minor. This is not the root.

Star of the Country Down

Traditional Irish

Barbara Allen

English Folk Song
This is an abbreviated arrangement of a solo piece by the Spanish vihuela composer Luis Milan (1500 - 1561).

The vihuela was a Spanish instrument that is considered an ancestor of the modern guitar.

A Pavan is a court dance from the 16th and 17th centuries.

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Chapter 6 - Unit 7 Review

Part Ia: Write the name of each note below. The first one is done for you as an example.

Part Ib: Mark the location of the notes above on the fingerboard diagram below. Mark all locations that have been introduced up to this point. Label the locations with the numbers from above. The first one is done for you as an example.
Part II: Multiple choice. Circle the correct answer.

1. **Pedal tones** are repeated ___________ around which other parts move.
   a. chords
   b. accents
   c. notes
   d. repeats

2. Luis Milan composed music for the ________________.
   a. lute
   b. vihuela
   c. banjo
   d. violin

3. A pavan is a type of ________________.
   a. dance
   b. instrument
   c. note
   d. chord

4. The ________________ is considered an ancestor of the modern guitar.
   a. flute
   b. bassoon
   c. trumpet
   d. vihuela

5. Luis Milan was __________________________.
   a. Italian
   b. Spanish
   c. French
   d. German.
Unit 8

Notes You Have Learned So Far

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New Notes E3, F3, & G3

• Although E3 has already been introduced, it is included here to show its relationship to F3 and G3.

E3, F3, & G3 in Position I

Note: Remember that in Position I, finger 1 will play the first fret and finger 3 will play the third fret.
Exercises With E3, F3, & G3 in Position I

For each exercise:
• Clap the rhythm.
• Say the name of the note out loud in rhythm.
• Finger the notes with the left hand while saying the note names out loud in rhythm.
• Play the notes while saying the names of the notes out loud in rhythm.
• The optional chord accompaniment may be played by the teacher or a student who already knows the chords.

Optional Chord Accompaniment

1. C G Em Am C G C Em

2. Em C G D G C D Em D Am D C Em D

3. Em C G D Em C G D C D

4. C G Dm Am C G G7 C
E3, F3, and G3 in Position V

Note: Remember that in Position V, finger 1 will play the fifth fret and finger 2 will play the sixth fret, and finger 4 will play the 8th fret.
Exercises With E3, F3, & G3 in Position V

For each exercise:
• Clap the rhythm.
• Say the name of the note out loud in rhythm.
• Finger the notes with the left hand while saying the note names out loud in rhythm.
• Play the notes while saying the names of the notes out loud in rhythm.
• The optional chord accompaniment may be played by the teacher or a student who already knows the chords.

1. 

2. 

C F C F G

3. 

Em Am Em B7

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Position V Solos

Bars

• A bar is a left-hand fingering technique in which one finger presses more than one string.

• Bars are most commonly played with the first finger.

• The standard notation for a bar is the letter “C” followed by the Roman numeral indicating the fret which is to be barred.

• Bars can be full, half, or partial.

• A full-bar requires that all six strings are covered by one finger.

• A half-bar is a partial bar in which only strings 1, 2, and 3 are covered. It is notated with “1/2 CV”.

• A partial-bar only requires that a few strings are covered by one finger. In this text, partial-bars are indicated by listing the strings that need coverage followed by the letter “C” and then by the Roman numeral indicating the fret location of the bar.

Pedals and Bars

Allegro

[Vigil]

Pos. V ②③ CV

(No Bar)

②③ CV

(No Bar)

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Guide Fingers and Anchors

- A **guide finger** is a finger that stays on the same string, but moves to a different fret.
- Guide fingers are notated with a “-” before the finger number.
- An **anchor** is a finger that can stay on the same note for an extended period of time while other fingers move to their notes.
- Anchors are also notated with a “-” before the finger number.

The Anchor Waltz

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Flash Cards

Quiz the notes you have learned so far with flash cards.
These exercises make use of the scale from E1 - G3.
Alternate i and m or ♦ and ♣.
Greensleeves

Performance Notes

*Greensleeves* is an English ballad written in the late 16th century by an anonymous composer. Legend has it that King Henry VIII wrote the song about Anne Boleyn, but scholars have found this to be unlikely. There are many versions of Greensleeves and many publishers sought credit for its existence. The version that became the traditional ballad was published in 1584 by Richard Jones in a collection entitled *A Handeful of Pleasant Delites*. In this collection, Greensleeves is titled, “A New Courtly Sonet of the Lady Greensleeves.”

Greensleeves has many verses. It is the story of a man who spends his wealth to win the love of the Lady Greensleeves. The refrain and a few verses are included here to illustrate the language and mood of this ballad.

**Refrain:**
Greensleeves was all my joy
Greensleeves was my delight
Greensleeves was my heart of gold
And who but my Ladie Greensleeves.

**Verse:**
Thou couldst desire no earthly thing,
But still thou hadst it readily;
Thy musicke still to play and sing
And yet thou wouldst not love me.

**Verse:**
And who did pay for all this geare,
That thou didst spend when pleased thee,
Even I that am rejected here
And thou disdainst to love me.

**Verse:**
Well I will pray to God on high,
That thou my constancy mayst see,
And that yet once before I die
Thou wilt vouchsafe to love me.

---

**Fingering Notes**

- Measures 1 - 17: Notes played on thicker strings in higher positions have a different sound from notes played on thinner strings in lower positions. Both sounds are good, but you may prefer one over the other. Try playing measures 1 - 17 in first and fourth positions and see which you like better.

- Two notes like E3 and G3 (see measure 18) cannot be played at the same time on the same string. They must be played on different strings in order to be played at the same time.

- You have been introduced to notes in positions I, IV, and V. Some of the suggested fingerings in this piece are in positions II and III as well. This is to make it easier to play some of the note combinations.
Score and Parts

- The previous ensemble pieces in this text have been presented in *score* form.
- A musical *score* displays all parts of the music on groups on staves called *systems*. Each staff in a system represents one *part*.

This is an example of *score* form from measures 1 - 8 of *Sunday in Mexico* by C.E. Pomeroy.

- It is common for musicians to perform from sheet music that only contains their specific *part*.

This example is measures 1 - 6 of the *Guitar 1 part* from *Sunday in Mexico* by C.E. Pomeroy.

**Sunday in Mexico**

Performance Notes: 172  
Score: pp. 173 - 178  
Part I: pp. 179 - 180  
Part II: pp. 181 - 182  
Part III: pp. 183 - 184  
Part IV: pp. 185 - 186
Performance Notes for Sunday in Mexico

- **Glissando** (*Gliss.*) is a sliding effect. On the guitar, a glissando is performed by sliding a finger from one fret to another fret on the same string.

- Guitars 3 and 4 both have *glissandi* at measures 46 and 54.

  1. Play B1 on the 5th string with the 2nd finger and hold for its full value (3 beats).

  2. Slide the 2nd finger up to E2 on the 7th fret (\(\uparrow\)). While you are sliding your finger along the 5th string, the notes between B1 and E2 should sound.

  3. E2 should be plucked on beat 1. A glissando does not change the rhythmic value of notes.

---

**Term and Symbol Review**

- **Largo** - very slow
- **Allegro** - fast
- **ritardando (rit.)** - gradually getting slower
- **rallentando (rall.)** - gradually getting slower
- **fermata (\(\uparrow\))** - hold the specified note/chord indefinitely
- **accent (\(\uparrow\))** - emphasize by playing strongly or loudly.

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A Sunday in Mexico
A Sunday in Mexico
Guitar 1

A Sunday in Mexico
First to Cathedral, then to Bull Fight

by C.E. Pomeroy
arr. Vigil

7

13

19

25

Allegro

rall.

f

31

37

43

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Chapter 6 - Unit 8 Review

Part Ia: Write the name of each note below. The first one is done for you as an example.

Part Ib: Mark the location of the notes above on the fingerboard diagram below. Mark all locations that have been introduced up to this point. Label the locations with the numbers from above. The first one is done for you as an example.
**Part II:** Multiple choice. Circle the correct answer.

1. A ________________ is a left-hand fingering technique in which one finger presses more than one string.
   
   a. bar  
   b. free stroke  
   c. rest stroke  
   d. slur

2. A(n) ________________ is a finger that can stay on the same note for an extended period of time while other fingers move to their notes.
   
   a. bar  
   b. hammer-on  
   c. anchor  
   d. stubborn

3. A(n) ________________ is a finger that stays on the same string, but moves to a different fret.
   
   a. bar  
   b. guide finger  
   c. anchor  
   d. arpeggio

4. *Greensleeves* was composed during the ________ century.
   
   a. 21st  
   b. 3rd  
   c. 20th  
   d. 16th

5. A set of staves in a musical score is called a ________________.
   
   a. part  
   b. system  
   c. score  
   d. measure
Unit 9

Notes You Have Learned So Far

E1   F1   G1   A1   B1   C1   D1
E2   F2   G2   A2   B2   C2   D2
E3   F3   G3

E1   A1   D1   G2   B2   E3
F1   B1   E2   A2
G1   C1   F2   D2   G3
F3

V
B1   E2   A2   D2
C1   F2   G3
B2

VII
B1   E2   A2   D2
C1   F2   G3
B2
New Notes A3, B3, & C3

- Although A3, B3, & C3 can be played in more than one location on the guitar, they are only introduced here in Position V.

A3, B3, and C3 in Position V

Note: Remember that in Position V, finger 1 will play the fifth fret and finger 3 will play the seventh fret, and finger 4 will play the 8th fret.
Exercises With A3, B3, & C3 in Position V

For each exercise:
• Clap the rhythm.
• Say the name of the note out loud in rhythm.
• Finger the notes with the left hand while saying the note names out loud in rhythm.
• Play the notes while saying the names of the notes out loud in rhythm.
• The optional chord accompaniment may be played by the teacher or a student who already knows the chords.

Optional Chord Accompaniment

1. A m  C  E m  A m

2. A m  E m  A m  A m

3. A m  G  C  E m  A m

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Position IV/V Solo

Asturias

Isaac Albeniz

Pos. V

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References for Position V

- When learning notes on the fingerboard, it can be useful to know a few reference points.
- **Tuning** - On page 76, you learned a tuning method which compares notes played at the fifth and fourth frets to the open strings.
- From this tuning method, you can observe that the *unisons* (same pitch) of the open strings are also located at the fifth or fourth frets of the next string (numerically).
- Most open string pitches can also be played at the fifth fret of the next string with the exception of “E1” (only one location) and “B2”, which is played on the fourth fret of ³.
- Remember that string ¹ is tuned two octaves higher than string ⁶. That means that string ¹ at the 5th fret is “A3”.

![Reference Diagram]

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Reference 2 - Octaves
7th & 8th Frets

• The octaves above the open strings are located on the 7th fret of adjacent strings with the exception of “G3”; which is located on the 8th fret of string 2.
• Remember that string 6 is tuned two octaves below string 1. That means that the string 6 at the 7th fret is “B1”.
• Another observation of this reference is that the 654 and 3 strings spell the word “BEAD”.

Reference 2
Quiz the notes you have learned so far with flash cards.
Scales

- These exercises make use of the scale from E1 - G3.
- Alternate i and m or ♪ and ♬.
Performance Notes for Romance

• A *romance*

- is a musical form originating in the 19th century;
- is a short lyrical piece for solo instrument with accompaniment;
- can be played on the guitar as a solo piece because the guitar is a polyphonic instrument.

• There are two basic parts in this romance: melody and accompaniment.
  - The melody is written with the stems up.
  - The accompaniment is written with the stems down.

• The accompaniment consists of two parts: the bass notes and a short arpeggiated (broken chord) pattern.
  - The bass notes are the low notes written with rhythmic values of \( \text{and } \)
  - The arpeggiated notes are written with rhythmic values of \( \)

- Circled notes are the melody.
- Notes inside squares are bass notes.

*Notes that are not highlighted are the arpeggiated pattern.*

• General Right Hand Position should be used throughout.
• Several left hand fingerings have been provided to prevent confusion.
• Pay close attention to the left hand fingering at measures 8 and 9. Note that A3 is played on 1, B2 is played open on 2, and C2 is played on 3. This fingering allows for the notes to ring against each other. It also allows for the general right hand pattern to continue without interruption.

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Chapter 6 - Unit 9 Review

Part Ia: Write the name of each note below. The first one is done for you as an example.

```
1. E2
2.  
3.  
4.  
5.  
6.  
7.  
8.  
9.  
10.  
11.  
12.  
13.  
14.  
15.  
16.  
17.  
18.  
19.  
20.  
21.  
22.  
23.  
24.  
```

Part Ib: Mark the location of the notes above on the fingerboard diagram. Mark all locations that have been introduced up to this point. Label the locations with the numbers from above. The first one is done for you as an example.
Part II: Multiple choice. Circle the correct answer.

1. A *romance* is ____________________.
   
   a. a true love
   b. major orchestral work
   c. short lyrical piece for soloist with accompaniment
   d. a type of chord

2. A *romance* can be played on the guitar because the guitar is a(n) ____________.
   
   a. polyphonic instrument
   b. monophonic instrument
   c. attractive instrument
   d. string instrument

3. The musical form of the romance originated in the ____________.
   
   a. 21st century
   b. 5th century B.C.E.
   c. 19th century
   d. 16th century

4. The seventh/eighth fret reference reveals a(n) ____________ relationship between adjacent strings.
   
   a. octave
   b. romantic
   c. unison
   d. intense

5. The fifth/fourth fret tuning method is a great reference for ____________.
   
   a. octaves
   b. power chords
   c. scales
   d. unisons
Chapter 7

Chord Playing

Unit 1: Introduction to Chord Playing

Unit 2: Movable Chord Forms

Unit 3: Capos

Unit 4: Common Chords Dictionary
Unit 1: Introduction to Playing Chords

- A **chord** is made up of two or more notes that are played at the same time.
- Chords are often used to accompany songs.
- While the melody is usually the main feature of a song, chords provide harmonic and rhythmic support.
- When using chords to accompany songs, the individual guitarist is free to create their own strumming or picking pattern as long as it fits the time signature.
- Chord accompanying can be as simple as strumming or plucking the chord once per measure or as intricate as the guitarist feels is suitable.

**Sample Strum Patterns**

*Each measure is a different pattern.*

\[\frac{4}{4}\]

1. 

2. 

3. 

4. 

\[\frac{4}{4}\]

5. 

6. 

7. 

8. 

\[\frac{3}{4}\]

1. 

2. 

3. 

4. 

\[\frac{3}{4}\]

5. 

6. 

7. 

8. 

\[\frac{2}{4}\]

1. 

2. 

3. 

4. 

5.
Sample Fingerstyle Patterns

\[ p = \text{root}, i = \mathfrak{3}, m = \mathfrak{2}, a = \mathfrak{1} \]
Chord Charts

- Root of chord
- Open string is root of chord.
- Finger that plays the note.
- Do not play this string.

Chord Symbols

<table>
<thead>
<tr>
<th>Chord Name</th>
<th>Pronunciation</th>
<th>Root</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>G major</td>
<td>G</td>
</tr>
<tr>
<td>Bm</td>
<td>B minor</td>
<td>B</td>
</tr>
<tr>
<td>E7</td>
<td>E flat 7 or E flat dominant 7</td>
<td>E</td>
</tr>
<tr>
<td>F#m7</td>
<td>F sharp minor 7</td>
<td>F#</td>
</tr>
</tbody>
</table>

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Chord Changing Exercises

• Once a chord is introduced, keep playing that chord until the next chord.
Moonlight

- The melody should be played by the teacher on guitar or another instrument while the student(s) play the chords.
Chord Changing Exercises

1.

2.

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Chord Changing Exercises

1. G Em G Em G Em G Em G

2. Em G Em G
The Battle of Aughrim

Allegro

Irish
Chord Changing Exercises

1. D    A7    D    A7
   ♭♭    ♭♭    ♭♭    ♭♭

2. D    A    E    A
   ♭♭    ♭♭    ♭♭    ♭♭
This Land is Your Land

Allegro

This land is your land, this land is my land,

From California to the New York island,

From the red-wood forest to the Gulf Stream waters,

This land was made for you and me.

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Down in the Valley

Moderato  D  American

Down in the valley, Valley so low, Hang your head over,

Hear the wind blow, dear,

Hear the wind blow, Hang your head over, hear the wind blow.
Worried Man Blues

Moderato

D

Traditional

It takes a worried man to sing a worried

G

song. It takes a worried man to sing a worried

D

song. It takes a worried man to sing a worried

A7

song. I'm worried now, but I

D

won't be worried long.

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Chord Changing Exercises

1. C  F  Am  F
   \[\text{\textit{C}}\]  \[\text{\textit{F}}\]  \[\text{\textit{Am}}\]  \[\text{\textit{F}}\]

2. Dm  Am  Dm  Am  Dm  Am  E  Am
   \[\text{\textit{Dm}}\]  \[\text{\textit{Am}}\]  \[\text{\textit{Dm}}\]  \[\text{\textit{Am}}\]  \[\text{\textit{Dm}}\]  \[\text{\textit{Am}}\]  \[\text{\textit{E}}\]  \[\text{\textit{Am}}\]

3. F  Am  Dm  C
   \[\text{\textit{F}}\]  \[\text{\textit{Am}}\]  \[\text{\textit{Dm}}\]  \[\text{\textit{C}}\]

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Wayfaring Stranger

I'm just a poor way-far-ing strang-er, A trav-lin'
through this world of woe. But there's no sick-
ness, toil or dan-ger, In that bright land to which I go.

I'm go-ing there to see my fa-ther, I'm go-ing there
no more to roam, I'm just a go-in' o-ver Jord-an,

I'm just a go-in' o-ver home

Slowly

Am

Dm

Am

F

C

F

Am

E

Am

Dm

Am

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Chord Changing Exercises

1. D      A        E7        A
   E7      A        E7        A
   B7      E        B7        E
   A       E        B7        E

2. A       E        B7        E
   A       E        B7        E
   A       E        B7        E
12-Bar Blues in E

Suggested Strum Pattern:

\[ \frac{4}{4} \begin{bmatrix} \text{W} & \text{W} \\ \text{W} & \text{W} \end{bmatrix} \]

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Blues Boogie in E

Suggested Strum Pattern:

\[ \frac{4}{4} \]

Swing Feel

E7

A7

B7

A7

E7

B7

E7

220

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Las Mañanitas

Estas son las mañanitas que cantaba el Rey David, A las muchachas bonitas se las cantamos aquí. Despierta, mi bien, despierta, mira que ya amaneció. Ya los pa-jari-llos cantan, la luna ya se metió.

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Chord Changing Exercises

1.  
   C
   G7
   C

2.  
   C7
   F
   C7
   F
   Dm
   C
   C7
   F

3.  
   G
   Em
   Am
   D7
   G
   G7
   C
   D7
   G
   C
   G
12-Bar Blues in G

Suggested Strum Pattern:

Swing Feel

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Aura Lee

Moderato

As the black-bird in the spring, 'Neath the willow tree,
Sat and piped, I heard him sing, Sing of Aura Lee.

Aura Lee, Aura Lee, Maid with golden hair,
Sunshine came along with thee, And swallows in the air.

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Unit 2: Movable Chord Forms

- **Movable chord forms** are those in which a left hand fingering can be placed at any position on the fingerboard and maintain a specific chordal quality (major, minor, dominant 7, minor 7, etc...).

- 6th string forms are movable chord forms in which the root (letter name) of the chord is played on the sixth string \(\text{Ⅳ}\).

- 5th string forms are movable chord forms in which the root (letter name) of the chord is played on the sixth string \(\text{Ⅴ}\).

### Ⅳ and Ⅴ Root Reference Chart

![Root Reference Chart](chart.png)
Exercises: Movable Major Chords with Root on 6


Exercises: Movable Major Chords with Root on 5

1. D  F  E  D

2. D  B♭  C  D

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Combining Movable Major Chords
Roots on 6 & 5

1.

E   D   A
3fr. 5fr. 5fr.

C   G   A
3fr. 3fr. 5fr.

G   Bb  C   Eb
3fr. 6fr. 3fr. 6fr.

2.

G   Bb  F   G
3fr. 1fr. 1fr. 3fr.

F   C   G   D
8fr. 8fr. 3fr. 10fr.

3.

F   C   A   D
8fr. 8fr. 5fr. 5fr.
Exercises: Movable Minor and Major Chords with Roots on 6 & 5

1. Gm  Cm  Gm  Cm
   3fr.  3fr.  3fr.  3fr.

2. A  C#m  D  A
   5fr.  4fr.  5fr.  5fr.

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Movable Dominant 7 Chords with Root \( \text{\textdegree} \)
With Other Movable Chords

1. C7
   \[ \text{Dm} \]
   \[ \text{B}^7 \]
   \[ \text{C7} \]
   \[ \text{F} \]

2. G
   \[ \text{D} \]
   \[ \text{A7} \]
   \[ \text{D} \]

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Movable Dominant 7 Chords with Root 6
With Other Movable Chords

1. 
   A m

2. 
   F#7  B m  C  D7  G

Dominant 7
5th String Form

Movable Dominant 7 Chords with Root 6
© 2005 Kevin Vigil & John Graham
Movable Dominant 7 Chords with Root 6
With Other Movable Chords

1. Em  C  D7  G
   7fr.  8fr.  5fr.  3fr.

2. A  C#7  F#m7  B7
   5fr.  4fr.  2fr.  2fr.

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Blues in C

Swing Feel

Graham

Blues in A

Swing Feel

Graham

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Combining Open String Chords with Movable Chords

• The next two pieces (Auld Lang Syne and Greensleeves) combine open string chord forms (learned from pp. 206 - 224) with movable chord forms.

• Fingerboard diagrams are provided to suggest what chord form to use, but movable chord forms may be substituted for open string forms.

Auld Lang Syne

Andante

D
A
G

Guitar chord forms are provided to suggest what chord form to use, but movable chord forms may be substituted for open string forms.

Auld Lang Syne my dear, For auld lang syne; We'll take a cup of kindness yet For auld lang syne.

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Greensleeves

Andante

English

Bm  E7  A  F#m

A - las, my love, you do me wrong to

Bm

cast me off discourteously, When

Bm  E7  A  F#m

I have loved you so long, de-

Bm  F#7  Bm

lighting in your company.

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Green - - - sleeves was all my joy, ______

Green - - - sleeves was my delight, ______

Green - sleeves was my heart of gold, ______ and

who but my lady Green - - - sleeves.
Unit 3: Capos

• A capo is a type of clamp that can be fastened across the strings on the neck of the guitar in order to raise the tuning.

• Guitarists often use capos to change the key of a song so that it better suits their vocal range or the vocal range of the singer they are accompanying.

• The capo is placed behind the desired fret and the guitarist plays as usual, but as if the capo were the nut. The capo raises the pitch of all the strings by one half step for each fret above the nut.

• If the capo is placed at the first fret, a C major chord would become a C♯ major chord. The C major chord would become a D major chord if the capo were placed at the second fret.
Unit 4: Common Chords Dictionary

A

Am

A7

Am7

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Movable Chords - Sixth String Forms

Major Chord 6th String Form

Minor Chord 6th String Form

Dominant 7 Chord 6th String Form

Minor 7 Chord 6th String Form

Major 7 Chord 6th String Form

Diminished 7 Chord 6th String Form

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Augmented Chord
6th String Form

One More Sixth String Form

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Movable Chords - Fifth String Forms

Major Chord
5th String Form

Dominant 7 Chord
5th String Form

Minor Chord
5th String Form

Minor 7 Chord
5th String Form

Dominant 7
5th String Form

Diminished 7 Chord
6th String Form

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Two More Fifth String Forms

Major 7 Chord
5th String Form

Augmented Chord
6th String Form

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Movable Chords - Fourth String Forms

Major Chord
4th String Form

Minor Chord
4th String Form

Dominant 7 Chord
4th String Form

Minor 7 Chord
4th String Form

Major 7 Chord
4th String Form

Diminished 7 Chord
4th String Form

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Augmented Chord
4th String Form

One More Fourth String Form

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Chapter 8

Music Fundamentals

Unit 1:  Scales & Key Signatures

Major Scales
Minor Scales
Relative Keys
FAQ: How do I know if a piece is in a Major or minor key?
Scale Studies: C/am, G/em, D/bm, A/f♯m,
E/c♯m, F/dm, & B♭/gm

Unit 2:  Chord Construction

Triads
Seventh Chords
Unit 1: Scales & Key Signatures

Major Scales

- **Scales** define the notes that are used in a particular key.
- Each note of a major scale is either a Whole-step (W) or Half-step (H) from the next note.
- The formula for a major scale in ascending order is: W-W-H-W-W-W-H.

C Major Scale

G Major Scale

D Major Scale

A Major Scale

E Major Scale

B Major Scale

F# Major Scale

C# Major Scale
F Major Scale

B♭ Major Scale

E♭ Major Scale

A♭ Major Scale

Db Major Scale

Gb Major Scale

Cb Major Scale

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Key Signatures

- Scales and key signatures are directly related.
- Scales identify the notes for each key.
- Since the C major scale has no sharps or flats, the key signature for C major has “no sharps or flats”.
- Since the G major scale has one sharp (F#), the key signature for G major is F#.
- Since the F major scale has one flat (B♭), the key signature for F major is B♭.

### Sharp Key Signatures

- The sharp key signatures are those which use sharps (#) to identify the notes of a key.

<table>
<thead>
<tr>
<th>C Major</th>
<th>G Major</th>
<th>D Major</th>
<th>A Major</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="C Major Sharp" /></td>
<td><img src="image" alt="G Major Sharp" /></td>
<td><img src="image" alt="D Major Sharp" /></td>
<td><img src="image" alt="A Major Sharp" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>E Major</th>
<th>B Major</th>
<th>F# Major</th>
<th>C# Major</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="E Major Sharp" /></td>
<td><img src="image" alt="B Major Sharp" /></td>
<td><img src="image" alt="F# Major Sharp" /></td>
<td><img src="image" alt="C# Major Sharp" /></td>
</tr>
</tbody>
</table>

### Flat Key Signatures

- The flat key signatures are those which use flats (♭) to identify the notes of a key.

<table>
<thead>
<tr>
<th>F Major</th>
<th>B♭ Major</th>
<th>E♭ Major</th>
<th>A♭ Major</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="F Major Flat" /></td>
<td><img src="image" alt="B♭ Major Flat" /></td>
<td><img src="image" alt="E♭ Major Flat" /></td>
<td><img src="image" alt="A♭ Major Flat" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>D♭ Major</th>
<th>G♭ Major</th>
<th>C♭ Major</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="D♭ Major Flat" /></td>
<td><img src="image" alt="G♭ Major Flat" /></td>
<td><img src="image" alt="C♭ Major Flat" /></td>
</tr>
</tbody>
</table>
Observations

1. As the scales were presented the number of accidentals increased by one in each succeeding scale.

2. As accidentals were added, the previous accidentals remained.

3. In the scales that use sharps, the new sharp was always added to the 7th note of the scale.

4. In the scales that use flats, the new flat was always added to the 4th note of the scale.

5. Each new sharp scale started on the 5th note of the previous scale.

6. Each new flat scale started on the 4th note of the previous scale.

These observations are presented visually with

The Circle of Fifths.
The Order of Sharps and Flats

• It is standard for sharps to appear in this order:

   F#  C#  G#  D#  A#  E#  B#

   (Fried Chicken Gets Digested After Entering Bodies)

• It is standard for flats to appear in this order:

   B♭  E♭  A♭  D♭  G♭  C♭  F♭

   (Boys Eat All Donuts Glazed Chocolate Frosted)

• Notice that the sharps and flats appear in reverse order:

   F#  C#  G#  D#  A#  E#  B#
   B♭  E♭  A♭  D♭  G♭  C♭  F♭

• When writing a sharp key signature, go through the order of the sharps until you reach the note that is a half step below the name of the Major key. For example, to produce the key signature for A Major, you would go through the order of the sharps until you reach G#. The key signature for A Major is F♯, C♯, G♯.

• When writing a flat key signature, go through the order of the flats until you pass the name of the key by one flat. For example, the key signature for D♭ Major is: B♭, E♭, A♭, D♭, G♭.

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Minor Scales/Relative Keys

• Every key signature represents two keys: **Major** and **minor**.

• Two keys that share the same key signature are called **relative keys**.

  • **Minor scales** begin on the 6th note of a major scale and follow the same key signature.

    \[ \text{C Major} \quad \text{a minor} \]

    ![Minor scales diagram]

  • **Major scales** begin on the 3rd note of a minor scale and follow the same key signature.

    \[ \text{a minor} \quad \text{C Major} \]

    ![Major scales diagram]

  • Two keys that share the same tonic are called **parallel** keys. *(The tonic is the first note of a scale).*

    \[ \text{C Major} \quad \text{c minor} \]

    ![Parallel keys diagram]
Relative Major and Minor Keys
Sharp Key Signatures

C Major
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G Major

D Major

A Major

E Major

B Major

F# Major

C# Major

a minor

e minor

b minor

f# minor

c# minor

g# minor

d# minor

a# minor
Relative Major and Minor Keys
Flat Key Signatures

F major
\[ F \]

\[ \text{d minor} \]

Bb Major
\[ Bb \]

\[ \text{g minor} \]

Eb Major
\[ Eb \]

\[ \text{c minor} \]

Ab Major
\[ Ab \]

\[ \text{f minor} \]

Db Major
\[ Db \]

\[ \text{b}^\flat\text{ minor} \]

Gb Major
\[ Gb \]

\[ \text{e}^\flat\text{ minor} \]

Cb Major
\[ Cb \]

\[ \text{a}^\flat\text{ minor} \]
Frequently Asked Question:
How do I know if a piece is in a Major or minor key?

- Pieces often begin and/or end with the tonic note or chord of the key.
- The 7th note of the minor scale is often raised by a half step in minor keys.
- Sometimes the key is mentioned in the title.
- The two pieces that follow share the same key signature. The first is in C Major and the second is in A minor.

Study in C Major
Opus 35, No. 1

Fernando Sor
(1778 - 1839)
Study in A minor
Opus 6, No. 19

Dionisio Aguado
(1784 - 1849)

Begins with A

7th note of A minor raised by a half step.

Ends with A
C Major Scale Studies

Pos. I
1.

A Minor Scale Studies

Pos. I
3.

Pos. V
4.

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G Major Scale Studies

Pos. I
5.

E Minor Scale Studies

Pos. I
7.

Pos. V
8.

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D Major Scale Studies

Pos. II
9.

Pos. IV
10.

B Minor Scale Studies

Pos. II
11.

Pos. IV
12.

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A Major Scale Studies

Pos. II
13.

F# Minor Scale Studies

Pos. II
15.

Pos. IV
16.
E Major Scale Studies

17.

C♯ Minor Scale Studies

19.

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B♭ Major Scale Studies

Pos. I

25.  

G Minor Scale Studies

Pos. I

27.  

G Minor Scale Studies

Pos. V

28.  

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Chapter 8: Unit 1 Review

Part I

- Add accidentals or key signatures as needed to make each of these scales Major.
- Write the name of the relative key in the box to the right of each scale.
- The first one is done as an example.

C Major Scale:
(C Major has no sharps or flats/ the relative minor is the 6th note of a major scale).

G Major Scale:

D Major Scale:

A Major Scale:

E Major Scale:

F Major Scale:
Part II

- Use accidentals, as needed, to notate the requested key signatures.

1. F Major
   ![F Major](image1)

2. E minor
   ![E minor](image2)

3. A minor
   ![A minor](image3)

4. G Major
   ![G Major](image4)

5. A Major
   ![A Major](image5)

6. D minor
   ![D minor](image6)

Part III

- Identify these key signatures as both Major and minor.

1. _____ Major _____ minor
   ![Key Signature](image7)

2. _____ Major _____ minor
   ![Key Signature](image8)

3. _____ Major _____ minor
   ![Key Signature](image9)

4. _____ Major _____ minor
   ![Key Signature](image10)
Unit 2: Chord Construction

**Note:** This unit explains the fundamental construction of chords. Chord playing is introduced and practiced in Chapter 8.

### Definitions

- **Chord:** A combination of two or more notes.
- **Triad:** A chord that consists of three notes arranged as superimposed 3rds. When triads are built on each step or degree of a scale, four chord qualities result: Major, minor, diminished, & Augmented.

### Triads: Root, 3rd, & 5th

- Triads are made up of three notes: Root, 3rd, and 5th. The root is the letter name of the chord.

### Triads: A Stack of 3rds

- A triad may be viewed as a stack of 3rds. The interval between the root and the 3rd is a 3rd. The interval between the 3rd and the 5th is a 3rd. The interval from the root to the 5th is a 5th.
Constructing Triads from Scales

• Triads can be constructed on each note of a scale.

Triad constructed on the tonic (1st note) of a scale:

Triad constructed on the super-tonic (2nd note) of a scale:
### Triads from the C Major Scale

<table>
<thead>
<tr>
<th>C</th>
<th>Dm</th>
<th>Em</th>
<th>F</th>
<th>G</th>
<th>Am</th>
<th>Bdim</th>
<th>C</th>
</tr>
</thead>
</table>

I | ii | iii | IV | V | vi | viiº | I |
Tonic | Super Tonic | Mediant | Sub Dominant | Dominant | Sub Mediant | Leading Tone | Tonic |

### Chord Symbols

- **C** = Root.
- **Dm** = Root + “m”.
- **Em**, **F**, **G**, **Am**.
- **Bdim** = Root + “dim”.
- **C** = Root + “aug”.

### Roman Numerals

I | ii | iii | IV | V | vi | viiº | I
Tonic | Super Tonic | Mediant | Sub Dominant | Dominant | Sub Mediant | Leading Tone | Tonic |
- Notes and chords of the scale are often referred to by number, but also by name.
- Most important are the tonic and dominant.
- Each step or degree of the scale is named for its proximity to the tonic (1st) and dominant (5th) notes of the scale.
- While this terminology may seem overwhelming at first, it is useful for future discussion of music fundamentals; most immediately with the introduction of Dominant 7 chords (page 279).

In all Major Keys:

I, IV, & V (Primary Chords) = Major

ii, iii, & vi (Secondary Chords) = Minor

vii° (Secondary) = Diminished

Primary & Secondary Chords

- I, IV, & V are referred to as primary chords, because these chords are the ones that are used most often in common chord progressions.

- ii, iii, vi, & vii° are referred to as secondary chords as they are used less often than the primary chords.
Primary Chords in Major Keys
Commonly Used in Guitar Music

<table>
<thead>
<tr>
<th>Major Key</th>
<th>Tonic I</th>
<th>Sub-dominant IV</th>
<th>Dominant V</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>C</td>
<td>F</td>
<td>G</td>
</tr>
<tr>
<td>G</td>
<td>G</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>D</td>
<td>D</td>
<td>G</td>
<td>A</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>E</td>
<td>E</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>F</td>
<td>F</td>
<td>B♭</td>
<td>C</td>
</tr>
<tr>
<td>B♭</td>
<td>B♭</td>
<td>E♭</td>
<td>F</td>
</tr>
</tbody>
</table>

Primary Chords in Minor Keys
Commonly Used in Guitar Music

<table>
<thead>
<tr>
<th>Minor Key</th>
<th>Tonic i</th>
<th>Sub-dominant iv</th>
<th>Dominant V</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Am</td>
<td>Dm</td>
<td>E</td>
</tr>
<tr>
<td>E</td>
<td>Em</td>
<td>Am</td>
<td>B</td>
</tr>
<tr>
<td>D</td>
<td>Dm</td>
<td>Gm</td>
<td>A</td>
</tr>
</tbody>
</table>
Frequently Asked Question:

If a chord is made up of only three notes, why is it that chord charts often indicate to strum more than three strings?

- When the triad is applied to the guitar, it is common to double and sometimes triple the Root, 3rd or 5th.
- This allows for a fuller sound than simply strumming three strings.
- Study the chord charts below. Note that the Root, 3rd, and 5th are indicated below the chart.

```
\[\text{C chord chart}\]
\[\text{F chord chart}\]
\[\text{G chord chart}\]
\[\text{Em chord chart}\]
```
Seventh Chords

- It is common to add the interval of a 7th to triads for added harmonic interest.

- A **seventh chord** consists of a triad plus a 7th above the root of the chord. When seventh chords are constructed on each step or degree of a scale, four chord qualities result: Major 7, Minor 7, Dominant 7, and Half-diminished 7.

**Seventh Chords: Root, 3rd, 5th, & 7th**

- Seventh chords are made up of four notes arranged as superimposed 3rds: Root, 3rd, 5th, & 7th.

**Seventh Chords: Triad + 7th**

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Constructing Seventh Chords from Scales

- Seventh chords can be constructed on each note of a scale.

Seventh chord constructed on the tonic of a scale:

Seventh chord constructed on the super-tonic of a scale:
Seventh Chords from the C Major Scale

Chord Symbols

<table>
<thead>
<tr>
<th>CMaj7</th>
<th>Dm7</th>
<th>Em7</th>
<th>FMaj7</th>
<th>G7</th>
<th>Am7</th>
<th>Bø7</th>
<th>CMaj7</th>
</tr>
</thead>
<tbody>
<tr>
<td>I7</td>
<td>ii7</td>
<td>iii7</td>
<td>IV7</td>
<td>v7</td>
<td>vi7</td>
<td>viiø7</td>
<td>I7</td>
</tr>
</tbody>
</table>

Major 7 = Root + “Maj7”
Minor 7 = Root + “m7”
Dominant 7 = Root + “7”
Half Diminished 7 = Root + “ø7”

In all Major Keys:

I7 & IV7 = Major 7
v7 = Dominant 7
ii7, iii7, & vi7 = Minor 7
viiø7 = Half-diminished 7

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The Sound of Sevenths

Play each chord and listen to the difference that the 7th makes.

Am

Am7

AMaj7

A7

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Chapter 9

Further Rhythmic Instruction

Unit 1: Ties
Unit 2: Dotted Quarter Notes
Unit 3: Pick-Up Notes
Unit 4: Sixteenth Notes
Unit 5: New Time Signature \( \frac{6}{8} \)

Helpful Hints: Rhythmic Words
Unit 1: Ties

- A **tie** is a symbol used to lengthen the duration of a note. A tie is notated with a curved line that connects two notes of the same pitch. The first note is plucked and it continues to sustain through the duration of the second note. The second note is not plucked.

**Example 1:** Two whole notes tied together sustain for a total of 8 beats.

![Example 1](image1)

**Example 2:** A half note tied to an eighth note sustains for a total of 2-1/2 beats.

![Example 2](image2)

**Rhythm Exercises Group 1**

1. \( \frac{3}{4} \)

2. \( \)
Unit 2: Dotted Quarter Notes

- A *dot* adds half of a note’s value to itself. We have used it frequently throughout this text with dotted half notes (\(\ddot{\text{\textfrac{1}{2}}})

- A dotted quarter note is equal to a quarter note plus an eighth note.

\[\ddot{\text{\frac{1}{4}}} = \text{\frac{1}{4}} + \text{\frac{1}{8}}\]

- A dotted quarter note is also the same as a quarter note tied to an eighth note.

Rhythm Exercises Group 2

- It is common for dotted quarter notes to be followed by eighth notes. For that reason, it is good to develop a feeling for the dotted quarter - eight rhythm.

1. \(\ddots\ddot{\text{\frac{1}{4}}}\) \(1 - 2 + 3 - 4 + 1 2 3 4 1 - 2 + 3 - 4 + 1 2 3 4\)

2. \(\ddots\ddot{\text{\frac{3}{4}}}\) \(1 - 2 + 3 1 - 2 + 3 1 2 3 1 - 2 - 3\)

3. \(\ddots\ddot{\text{\frac{3}{4}}}\) \(1-2+1-2+1-2+1-2+1-2+1-2+1-2\)
Chapter 9: Review 1

Part I: Greater than (>), less than (<), or equal to (=)

1. \[ \text{ \[ \text{ } \] } \text{ } \] 
2. \[ \text{ \[ \text{ } \] } \text{ } \] 
3. \[ \text{ \[ \text{ } \] } \text{ } \] 
4. \[ \text{ \[ \text{ } \] } \text{ } \] 
5. \[ \text{ \[ \text{ } \] } \text{ } \] 

6. \[ \text{ } \text{ \[ \text{ } \] } \text{ } \] 
7. \[ \text{ \[ \text{ } \] } \text{ } \] 
8. \[ \text{ \[ \text{ } \] } \text{ } \] 
9. \[ \text{ \[ \text{ } \] } \text{ } \] 
10. \[ \text{ \[ \text{ } \] } \text{ } \] 

Part II: Label the downbeats and upbeats.

Example: Label downbeats with numbers and upbeats with "+". Use "," for extended durations.

1. \[ \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \] 
2. \[ \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \] 
3. \[ \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \] 

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**Part III:** Each of these measures is incomplete. Complete the measures using only one rhythmic value (sounded or silent).

$$\frac{3}{4}$$

1. 
2. 
3. 
4. 
5. 

$$\frac{c}{4}$$

6. 
7. 
8. 
9. 
10. 

$$\frac{3}{4}$$

11. 
12. 
13. 
14. 
15. 

**Part IV:** Draw bar lines to indicate measures. Be sure to look at the time signatures.

1. $$\frac{3}{4}$$

2. $$\frac{3}{4}$$

3. $$\frac{c}{4}$$
Unit 3: Pick-Up Notes

- **Pick-Up Notes** (also called *anacrusis*) are unaccented notes at the beginning of a phrase of music.
- Previously, you learned that the first beat of each measure is accented.
- If a composer wishes to write music that doesn’t start with an accent, then he/she will start on a beat other than beat 1
- The measure at the beginning of the piece will appear to be an incomplete measure.
- The measure is traditionally completed in the last measure of the piece.

![Rhythm Exercises Group 3](image-url)

1. \( \frac{4}{4} \) \( \text{etc...} \)
2. \( \frac{3}{4} \) \( \text{etc...} \)
3. \( \frac{2}{4} \) \( \text{etc...} \)
Chapter 9: Review 2

Directions: Label the beats and upbeats.

1. \( \frac{4}{4} \) 

2. \( \frac{4}{4} \) 

3. \( \frac{6}{8} \) 

4. \( \frac{4}{4} \) 

5. \( \frac{2}{4} \)
Unit 4: Sixteenth Notes/Rests

- As you learned with eighth notes, a beat can be divided into two parts: a downbeat and an upbeat.
- Down beats and up beats can also be divided to create sixteenth notes. This may be demonstrated with the following exercise:

1. Tap your foot while you clap and count eighth notes.
2. Clap two times on the downbeat and two times on the up beat. There should now be four evenly spaced claps per beat.
3. As you clap, add the syllable "e" after each downbeat and the syllable "a" after each up beat.
4. You should now be clapping and counting \(1\ e\ +\ a\ 2\ e\ +\ a\ 3\ e\ +\ a\ 4\ e\ +\ a\)

Congratulations!!! You are now clapping and counting sixteenth notes.

Sixteenth Notes

- Sixteenth notes look like eighth notes with two flags.
- When more than one sixteenth note appears in succession, the flags may be replaced by double beams that connect one sixteenth to another.

Sixteenth Rests

- Sixteenth rests have the same value as sixteenth notes, but are silent.

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Rhythm Exercises Group 4

1. \(\boxed{\text{Rhythm Exercises Group 4}}\)

2. \(\boxed{\text{Rhythm Exercises Group 4}}\)

3. \(\boxed{\text{Rhythm Exercises Group 4}}\)

4. \(\boxed{\text{Rhythm Exercises Group 4}}\)

5. \(\boxed{\text{Rhythm Exercises Group 4}}\)

6. \(\boxed{\text{Rhythm Exercises Group 4}}\)

7. \(\boxed{\text{Rhythm Exercises Group 4}}\)

8. \(\boxed{\text{Rhythm Exercises Group 4}}\)

Note: When eighth notes and sixteenths appear in succession, they may share a beam. Subdivisions of a beat are usually grouped by the beat (or pulse).
Chapter 9: Review 3

**Part I:** Greater than (>), less than (<), or equal to (=)

1. \[\text{\includegraphics[width=0.2\textwidth]{image1.png}} \]

2. \[\text{\includegraphics[width=0.2\textwidth]{image2.png}} \]

3. \[\text{\includegraphics[width=0.2\textwidth]{image3.png}} \]

4. \[\text{\includegraphics[width=0.2\textwidth]{image4.png}} \]

5. \[\text{\includegraphics[width=0.2\textwidth]{image5.png}} \]

6. \[\text{\includegraphics[width=0.2\textwidth]{image6.png}} \]

7. \[\text{\includegraphics[width=0.2\textwidth]{image7.png}} \]

8. \[\text{\includegraphics[width=0.2\textwidth]{image8.png}} \]

9. \[\text{\includegraphics[width=0.2\textwidth]{image9.png}} \]

10. \[\text{\includegraphics[width=0.2\textwidth]{image10.png}} \]

**Part II:** Label the beats and upbeats.

Example: Label downbeats with numbers, the second sixteenth with "e", the upbeat with "+" and the fourth sixteenth with "a".

\[\text{\includegraphics[width=0.8\textwidth]{image11.png}} \]

1. \[\text{\includegraphics[width=0.8\textwidth]{image12.png}} \]

2. \[\text{\includegraphics[width=0.8\textwidth]{image13.png}} \]

3. \[\text{\includegraphics[width=0.8\textwidth]{image14.png}} \]

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Part III: Each of these measures is incomplete. Complete the measures using only one rhythmic value (sounded or silent).

Part IV: Draw bar lines to indicate measures. Be sure to look at the time signatures.
Unit 5: New Time Signature

- The time signatures $\frac{3}{4}$ and $\frac{6}{8}$ are mathematically the same. They can both be divided into six eighth notes, however they have very different impacts on rhythm.

- In $\frac{3}{4}$ eighth notes are grouped (beamed) into three quarter note beats.

- In $\frac{6}{8}$ eighth notes are grouped (beamed) into two dotted-quarter note beats.

- The first note of a beamed group receives emphasis.

- $\frac{6}{8}$ can be counted two different ways. You can either count each eighth note with accents on beats 1 and 4 or you can count the larger pulse of the dotted-quarter notes with subdivisions.

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Rhythm Exercises Group 5

1. \(\frac{6}{8}\)  
\(1\ 2\ 3\ 4\ 5\ 6\ \text{etc...} \)  
or \(1\ +\ a\ 2\ +\ a\ \text{etc...} \)

2. \(\frac{6}{8}\)  
\(1\ -\ 2\ 3\ 4\ -\ 5\ 6\ \text{etc...} \)  
or \(1\ -\ +\ a\ 2\ +\ a\ \text{etc...} \)

3. \(\frac{6}{8}\)  
\(6\ 1\ 2\ 3\ 4\ 5\ 6\ \text{etc...} \)  
or \(a\ 1\ +\ a\ 2\ +\ a\ \text{etc...} \)

4. \(\frac{6}{8}\)  
\(1\ 2\ 3\ 4\ \text{etc...} \)  
or \(1\ +\ a\ 2\ +\ a\ \text{etc...} \)

5. \(\frac{6}{8}\)  
\(1\ 2\ 3\ 4\ \text{etc...} \)  
or \(1\ +\ a\ 2\ +\ a\ \text{etc...} \)

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Chapter 9: Unit 4 Review

**Part I:** Label the beats. You may label with “1 2 3 4 5 6” or with “I + a 2 + a”.

1. \[\text{Music notation image}\]

2. \[\text{Music notation image}\]

3. \[\text{Music notation image}\]

4. \[\text{Music notation image}\]
Part II: Each of these measures is incomplete. Complete the measures using only one rhythmic value (sounded or silent).

Part III: Draw bar lines to indicate measures.
Helpful Hints: Rhythmic Words

- Words can be notated with various combinations of rhythmic values.
- As in music, words have stressed (accented) and unstressed (weak) syllables.
- Knowing a few rhythmic words can be very helpful in learning rhythms in the pieces that you play.

![Rhythmic Words Examples]

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Glossary of Terms
Appendix 1

*Accelerando* A change of tempo meaning to gradually get faster.

*Accent* Emphasis given to a note or beat resulting in an increase of volume.

*Accidental* A symbol placed to the left of a notehead that alters the pitch by a half step.

*Accompaniment* The background part(s) to a melody, usually played as chords.

*Action.* Distance from the string to the fretboard.

*Adagio* A tempo indication meaning slow.

*Allegretto* A tempo indication meaning on the fast side, but not too fast.

*Allegro* A tempo indication meaning fast and cheerful.

*Anacrusis* An incomplete measure consisting of one or more notes at the beginning of a piece or section of music; also called *pick-up notes*.

*Anchor* A finger that can stay on the same note for an extended period of time while other fingers move to their notes.

*Andante* A tempo indication meaning on the slow side, but not too slow.

*Andantino* A tempo indication meaning somewhat faster than *andante*.

*Anular* The third finger of the right hand used in playing fingerstyle.

*Augmented* A type of chord indicated by a capital letter (root) followed by a “+”.

*Ballad* A folk song with narrative lyrics.

*Bar* Left-hand fingering technique in which one finger presses more than one string.

*Bar line* A vertical line used to separate one measure from another.

*Bass* The lowest sounding notes in a musical composition.

*Bass clef* A sign placed at the beginning of a staff to indicate a pitch range to be read by lower pitched instruments.

*Beat* A steady recurring pulse.

*Beam* A line connecting two eighth-note stems.

*Chord* Two or more notes played at the same time or played in quick succession with each note continuing to sustain.
**Chord diagram** A grid representing a four-fret portion of the fretboard representing what chord is to be played, the root, which left-hand fingers are to be used, what frets to place them on, which strings are played open, and which strings are silent.

**Chord root** The letter name of the chord and the pitch that the chord is named after.

**Circle of Fifths** A visual presentation of all major keys set a fifth or fourth apart from one another.

**Clef** A sign placed at the beginning of a staff to indicate the pitch range of a particular staff.

**Common time** Written as a 'C', meaning 4/4 time.

**Cuatro** The fourth finger of the right hand used in playing fingerstyle. This finger is rarely used.

**Diminished** A type of chord indicated by a capital letter (root) followed by an “○”.

**Dominant** The name of the fifth note in a major or minor scale. Also, the name of a seventh chord created from this note.

**Down strum** A pick or finger sweeping across the strings in a downward motion.

**Downbeat** The pulse or beat.

**Downstroke** A pick striking a string in a downward motion.

**Duet** A musical piece written for two players. May also refer to two musicians playing together.

**Dynamics** A variety of symbols used to indicate gradual and immediate changes in volume.

**End bar line** Two vertical lines, with the second being thicker, used to designate the end of a piece of music.

**Enharmonic equivalents** Two notes that have the same pitch but a different name (F♯ and G♭).

**Fermata** A symbol meaning to hold the specified note/chord indefinitely.

**Fingerboard** The neck of the guitar. Also called a fretboard.

**Fingerstyle** A method of playing the strings with the right hand fingers.

**Flat** Symbol placed before a pitch to lower it by one half step.

**Floating position** The right arm/hand does not make contact with the strings; only the pick makes contact. Primarily used in chord strumming.

**Folk song** Music belonging to the people of a particular region or country.
**Forte** A dynamic indication meaning loud; strong.

**Fortissimo** A dynamic indication meaning very loud; very strong.

**Free stroke** A method of plucking a string with a fingertip, without making contact with adjacent strings.

**Fret** A metal wire running across the fingerboard used to separate half steps on each string.

**Fret markers** Dots or other markings on the fingerboard or side of the neck used to identify certain frets (usually the third, fifth, seventh, tenth, twelfth, etc.).

**Fretboard** The neck of the guitar. Also called a fretboard.

**Full-bar** All six strings are covered by the first finger.

**Gliss.** Abbreviation for *glissando*.

**Glissando** A sliding effect whereby a left-hand finger slides from one fret to another on the same string.

**Grave** A tempo indication meaning very slow.

**Guide finger** A finger that stays on the same string but moves to a different fret.

**Half-bar** Strings one, two, and three are covered by one finger.

**Half step** The distance between one note and a second note located one fret higher or lower on the fingerboard.

**Indice** The first finger of the right hand used in playing fingerstyle.

**Interval** The distance between two notes.

**Key signature** The sharps or flats placed after a clef indicating the collection of notes (key) used in the piece of music.

**Larghetto** A tempo indication meaning somewhat faster than *largo*.

**Largo** A tempo indication meaning very slow and wide or spacious.

**Lead sheet** An abbreviated notation style that includes a melody with chord symbols.

**Ledger line** A short staff line or lines placed above or below the staff to extend its range beyond the five lines.

**Lento** A tempo indication meaning very slow.

**Major** A type of chord indicated by a capital letter (root).

**Major scale** A pattern of whole steps and half steps: W-W-H-W-W-W-H, and starting and ending on the same pitch.
**Measure** The space between two bar lines used to include the number of beats indicated by the time signature.

**Measure repeat sign** A symbol directing the musician to repeat the preceding measure.

**Medio** The second finger of the right hand used in playing fingerstyle.

**Melody** An organized collection of notes that may be sung or played on an instrument and is considered to be the focal point of the piece. A singable tune.

**Metronome** A device used to establish a tempo.

**Mezzo forte** A dynamic indication meaning medium loud; medium strong.

**Mezzo piano** A dynamic indication meaning medium soft.

**Minor** A type of chord indicated by a capital letter (root) and a lower-case “m”.

**Minor scale** Starts on the 6th note of a major scale and shares the same key signature.

**Moderato** A tempo indication meaning moderate tempo.

**Musical alphabet** A, B, C, D, E, F, G

**Musical staff** Five horizontal lines used to indicate how high or low a pitch is.

**Natural** A symbol placed to the left of a note canceling a sharp or a flat that is otherwise indicated.

**Notehead** A solid or hollow oval shape used to indicate rhythmic duration (quarter notes, half notes, whole notes, etc.).

**Octave** The distance between two notes that share the same letter name and that are eight letter names apart.

**Open string** A string played without the left hand pressing on a fret.

**P.M.** Abbreviation for *palm mute*.

**Palm mute** Playing with the right side of the right hand as it rests across the saddle.

**Parallel** A major and a minor key that share the same starting note.

**Partial-bar** Two or three strings covered by one finger.

**Pavan** A court dance from the 16th and 17th centuries.

**Pedal tones** Repeated notes around which other parts move.

**Pianissimo** A dynamic indication meaning very soft.

**Piano** A dynamic indication meaning soft.

**Pick** A piece of shaped plastic held in the right hand and used to strike a string or strings.
**Pick up note(s)** An incomplete measure consisting of one or more notes at the beginning of a piece or section of music. Also called *anacrusis*.

**Pickstyle** A method of playing the strings with a pick held in the right hand.

**Pitch** The highness or lowness of a musical sound.

**Piú allegro** A change of tempo meaning faster.

**Piú lento** A change of tempo meaning slower.

**Pluck** To produce a sound on a string using a right hand fingertip.

**Polyphonic** Many sounds. The guitar is capable of producing multiple parts simultaneously.

**Position** A four finger to four fret relationship which is named after the fret that the first finger occupies.

**Power chord** A chord made of two notes the interval of a 5th apart. They are named by the root and the suffix 5 (E5, F5, G5, etc.).

**Prestissimo** A tempo indication meaning very fast.

**Presto** A tempo indication meaning quick and fast.

**Pulgar** The thumb of the right hand used in playing fingerstyle.

**Pulse** A steady recurring beat.

**Rall.** Abbreviation for *rallentando*.

**Rallentando** A change of tempo meaning to gradually get slower.

**Relative keys** A major and minor key that share the same key signature.

**Repeat sign** A double bar line with two dots that tells the performer to replay a passage of music.

**Rest** A silent note value.

**Rest stroke** A method of plucking a string with a fingertip, which makes contact with the adjacent string upon completion of the stroke.

**Rit.** The abbreviation for *Ritardando*.

**Ritardando** A change of tempo meaning to gradually get slower.

**Rhythmic notation.** Represents the organization of time into regular beats or pulses.

**Romance** A musical form originating in the 19th century.

**Root** The pitch that a chord is named after.

**Rubato** A short change of tempo meaning to steal time and to give it back.

**Saddle** A thin piece of plastic, bone or other material that sits on the bridge.
**Scale** A pattern of notes organized alphabetically, starting and ending on the same note.

**Score** Displays all parts of the music on groups of staves.

**Sharp** Symbol placed before a pitch to raise it by one half step.

**Simili** Meaning similar, or to play as written before.

**Soundboard.** The top or face of the guitar; the part that vibrates when a string is plucked.

**Stem** Vertical line that connects to a notehead.

**Stressed** Emphasized; accented.

**Strum** Playing multiple strings at the same time using a downward and/or upward sweeping motion with a pick or fingers.

**Sustain** Continue to sound.

**System** Groups of staves within a score.

**Tempo** The speed and character of the music that is indicated either by a numeric or descriptive marking.

**Tie** A symbol used to lengthen duration of a note.

**Time signature** An accent system. The top number represents the number of beats in a measure and the bottom number identifies the type of rhythmic value counted as a beat.

**Treble clef** A sign placed at the beginning of a staff to indicate a pitch range to be read by higher pitched instruments.

**Triad** A chord that consists of three notes arranged as superimposed 3rds.

**Trio** A musical piece written for three players. May also refer to three musicians playing together.

**Tuning** Adjusting the strings to match the appropriate pitches.

**Unison** Same pitch.

**Unstressed** Not emphasized or accented.

**Upbeat** Halfway between two beats.

**Upstroke** A pick striking a string in an upward motion.

**Vihuela** A Spanish musical instrument that is considered an ancestor of the guitar.

**Vivace** A tempo indication meaning lively.

**Whole step** The distance between one note and a second note located two frets higher or lower on the fingerboard.

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Flash Cards

Appendix 2

• Remove the pages in this section.

• Cut along the red lines.

• Use cards as needed to quiz notes as you learn them.
<table>
<thead>
<tr>
<th>E1</th>
<th>G1</th>
</tr>
</thead>
<tbody>
<tr>
<td>• String, Open</td>
<td>• String, Fret 3</td>
</tr>
<tr>
<td>F1</td>
<td>A1</td>
</tr>
<tr>
<td>• String, Fret 1</td>
<td>• String, Open</td>
</tr>
<tr>
<td></td>
<td>• String, Fret 5</td>
</tr>
</tbody>
</table>
G2
• String ③, Open
• String ④, Fret 5
• String ⑤, Fret 10
• String ⑥, Fret 15

F2
• String ④, Fret 3
• String ⑤, Fret 8
• String ⑥, Fret 13

B2
• String ②, Open
• String ④, Fret 4
• String ⑤, Fret 9
• String ⑥, Fret 14
• String ⑥, Fret 19

A2
• String ③, Fret 2
• String ④, Fret 7
• String ⑤, Fret 12
• String ⑥, Fret 17
C2
- String 2, Fret 1
- String 3, Fret 5
- String 4, Fret 10

D2
- String 2, Open
- String 3, Fret 5
- String 4, Fret 10

E3
- String 2, Open
- String 3, Fret 5
- String 4, Fret 14
- String 5, Fret 19
E4
• String ①, Fret 12
• String ②, Fret 17

D3
• String ①, Fret 10
• String ②, Fret 15
• String ③, Fret 19