

A BEGINNING CLASS GUITAR METHOD
FOR ELEMENTARY OR SECONDARY LEVEL INSTRUCTION

by

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Approved by:

A handwritten signature in dark ink, appearing to read "Edward B. [unclear]", is written over a horizontal line.

Major Professor

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PREFACE

This Beginning Class Guitar Method was developed to accomodate the teaching of guitar in both elementary and secondary school situations. Used under the guidance of an instructor, the material provided here should assist the beginning guitarist in developing competence in several aspects of playing the guitar.

The material of this method is geared to the level of the young student. It assumes no background of basic musical skills. The emphasis throughout is upon musical playing of the instrument. Studies and excerpts from this method have been developed and selected for musical worth, value as technique builders, interest and variety.

The guitar is recognized as both a melodic and accompaniment instrument, therefore, both of these areas will be stressed in this method. They should be treated with equal emphasis.

The method is divided into five sections: Section I - A brief history of the guitar; Section II - Knowing your guitar; Section III - Note reading; Section IV - Chord accompaniment; Section V - Songs of today.

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MUSICAL GOALS FOR THIS METHOD

1. To explore briefly historical aspects of the guitar.
2. To become familiar with the basic parts of the guitar.
3. To learn picking and fingering techniques involved in playing the guitar.
4. To become familiar with the basic rudiments of music.
5. To become adept in reading musical notation.
6. To become proficient with "single note" melody playing on the guitar.
7. To become proficient at playing chords and various chordal accompani-patterns on the guitar.
8. To be able to apply previously learned material in the performance of musical song.

USE OF THE METHOD

Realizing the wide range of individual differences inherent in students and the various situations in which this method might be used, the author has not organized the material into strictly formalized lessons or projects. The exercises in the "Note Reading" section are numbered consecutively, and being progressive, they should be studied in the order in which they appear. The number of studies to be assigned for each class period is left to the discretion of the teacher. Studies in the "Chord Accompaniment" section should be presented along with the note reading section at the discretion of the teacher. Each class period should begin with the unison playing of all the studies previously introduced the week before.

Many of the songs and exercises in this method have been recorded so that the student will be able to play along while he is practicing at home. What better way to encourage practicing!

THE FOLLOWING IS A LIST OF VARIOUS SONGS AND EXERCISES RECORDED ON THE ACCOMPANYING CASSETTE TAPE. THE TAPE IS RECORDED ON TWO SIDES AND OCCUR IN THE EXACT ORDER THAT IS PRESENTED IN THE FOLLOWING LIST.

- (1) Tuning the guitar.
- (2) Exercise number one - page 25.
- (3) Exercise number seven - page 27.
- (4) Exercise number eleven - page 28.
- (5) Exercise number thirteen - page 29.
- (6) Exercise number fourteen - page 29.
- (7) Exercise number fifteen - page 30.
- (8) Exercise number sixteen - page 30.
- (9) Exercise number eighteen - page 32.
- (10) Exercise number twenty-one - page 33.
- (11) Exercise number twenty-three - page 34.
- (12) Exercise number twenty-six - page 35.
- (13) Exercise number twenty-seven - page 36.
- (14) Exercise number twenty-eight - page 36.
- (15) Exercise number twenty-nine - page 37 (Duet in two parts).
- (16) Exercise number thirty-two - page 38.
- (17) Red River Valley - page 39 (In two parts).
- (18) Auld Lang Syne - page 40 (In two parts).
- (19) Exercise number thirty-four - page 46.
- (20) Exercise number forty - page 46.
- (21) Exercise number forty-one - page 47.
- (22) Exercise number forty-two - page 47.
- (23) Exercise number forty-three - page 48 (Ebb Tide).
- (24) Exercise number forty-four - page 54.
- (25) Exercise number forty-six - page 55.
- (26) Exercise number forty-eight - page 56.
- (27) Moon River - page 58.
- (28) Beer Barrel Polka - page 59.
- (29) Green Green Grass Of Home - page 60.

SUGGESTIONS FOR THE INSTRUCTOR

The section on choosing a guitar is very important and could very easily effect the student's enthusiasm and interest in playing the instrument. It should be presented to the student or parent as early as possible. It would be a good idea to provide this information even before the class meets for the first time.

Instructors should make a point to supply prospective students and their parents with information about the class. This would provide an excellent opportunity to include information about selecting the right guitar.

CHOOSING A GUITAR

Choosing the right guitar for the right person is a very important and often over-looked task. An easily played, well sounding instrument can make or break a student's interest in playing.

One of the most common mistakes made in buying a guitar is the choice of an instrument that is physically too large for the student. The young child should be given a guitar that fits him. For example, the student's right arm and hand should be able to reach all the strings of the guitar without putting undue strain or tension on the arm. Also the left hand should be able to easily reach all frets of the guitar. Half and three-quarter size guitars are made for this purpose, and can be obtained at most music stores.

Another area to be aware of when purchasing a guitar is how far the strings are off the fingerboard. It should be easy to push the strings against the fingerboard all the way up and down the neck of the guitar. You should also be aware of the width of

the guitar neck, which varies with different types of guitars. Classical guitars tend to have wider necks and should be avoided for the young student with very small hands.

It is important to choose your guitar from a reputable dealer. Seek the advice of an established teacher or experienced player before making your final selection. Many stores offer instrument rental plans, which are helpful to beginning students in obtaining instruments on a trial basis.

You may purchase a guitar at practically any price and quality that you want. However, some brands that I have found to be consistently good are Gibson, Martin, Alvarez, Fender, and Ovation. Most of these have a wide range of prices and many types of guitars to choose from.

**A
BRIEF
HISTORY**

A BRIEF HISTORY OF THE GUITAR

The guitar has had a broad and glorious history. The fore-runner of the guitar, the "Lute", was found as early as 2000 B.C. in ancient Babylon. It was used primarily as an instrument for accompanying both vocal and instrumental songs of the 16th and 17th centuries, and was a favorite instrument of the wandering minstrel. The lute was also played as a solo instrument by proficient performers.

By the year 1500 instrumental music of the string family was coming into its own right. The Renaissance was well underway. The lute was probably the most widely used instrument of this period and also the most useful. The lute and its music reached the height of artistic expression in the 17th century. It was then that the guitar rose to prominence as an instrument much easier to play, and consequently of greater popular appeal. As a result music for the lute often has been transcribed for the guitar, thus preserving it for modern times.

The main physical difference between the lute and guitar is that those instruments belonging to the lute family have a rounded back, while those belonging to the guitar family have a flat back.

The guitar had its origin around the 13th century and has varied much in size, shape, and sound. The number of strings on the guitar has varied throughout history from three to twelve, with the modern day guitar having six or twelve.

There have been many composers and performers who have contributed much to the growth and popularity of the guitar. To be able to better understand those persons is to be able to better understand the guitar itself. Guitarists such as Fernando Sor, Mauro Gulliani, Matteo Carcassi, and Andres Segovia are but a few.

Today the guitar is one of the most popular instruments available. Its use covers many areas and styles of music performance, from classical to jazz, and from rock to country. The guitar has become a very important part of American life. It has had a tremendous impact on the youth of America. Their desires, feelings, and frustrations have been reflected in and communicated through the guitar. The guitar has very much been a medium of social communication.

KNOWING YOUR GUITAR

SUGGESTIONS FOR THE INSTRUCTOR

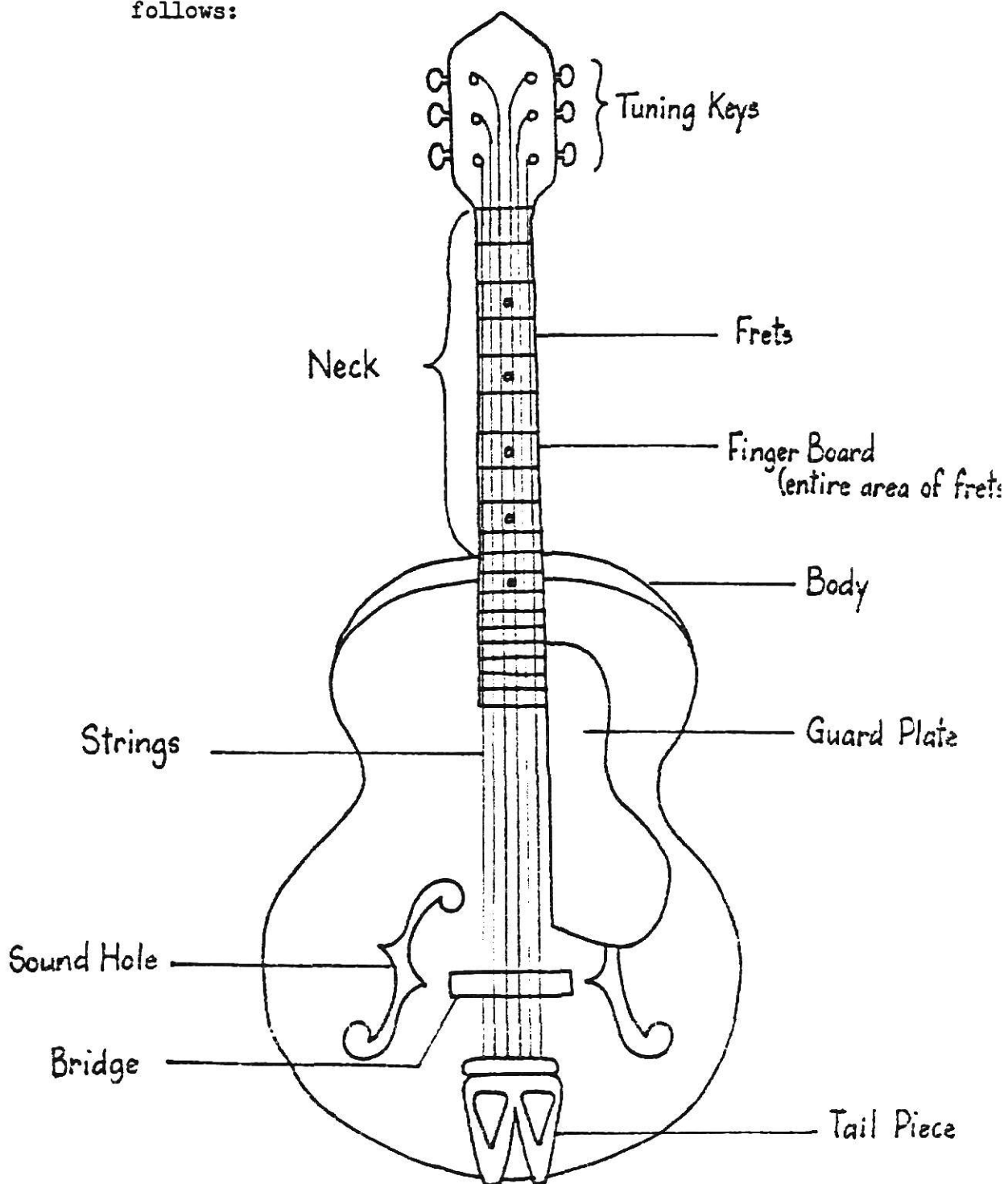
The instructor should use a guitar as a visual aid when introducing the parts of the guitar. While all parts are important, some tend to be more important than others in the area of instruction. By concentrating more on the frets and strings of the instrument, communication between the student and instructor will go much smoother.

Be sure that each student understands the following:
(Use this as a checklist.)

- 1). How the guitar is held.
- 2). How the frets and strings are numbered.
- 3). How the fingers of the left hand are numbered.
- 4). Where the fingers should be placed on the fingerboard of the guitar for a good, desirable sound.
- 5). How to hold a pick.
- 6). Where the strings should be picked in order to produce the desirable sound.

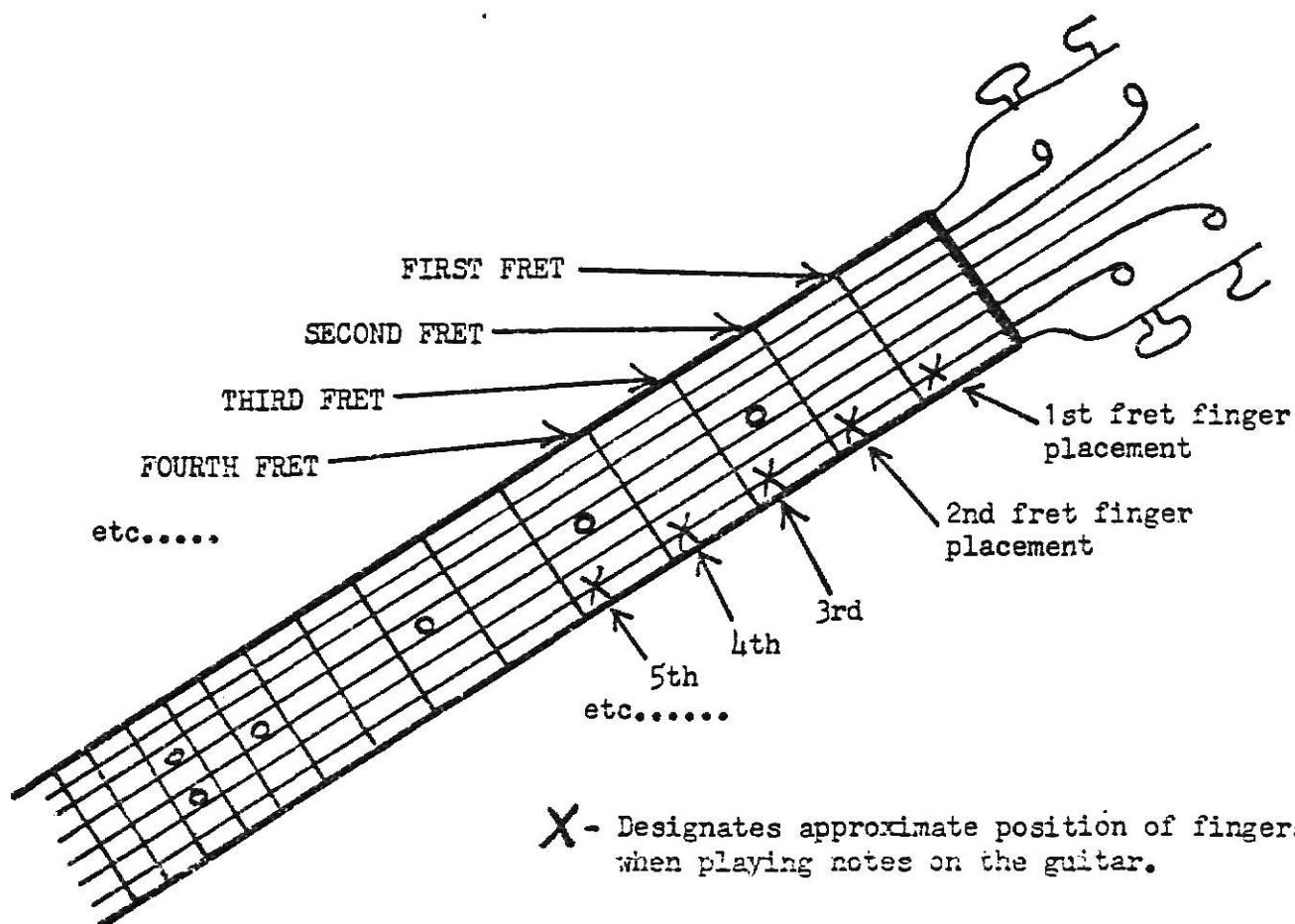
PARTS OF THE GUITAR

Before learning to play the guitar, there are certain things that you should first become familiar with. Of first importance are the various parts of the guitar. They are as follows:



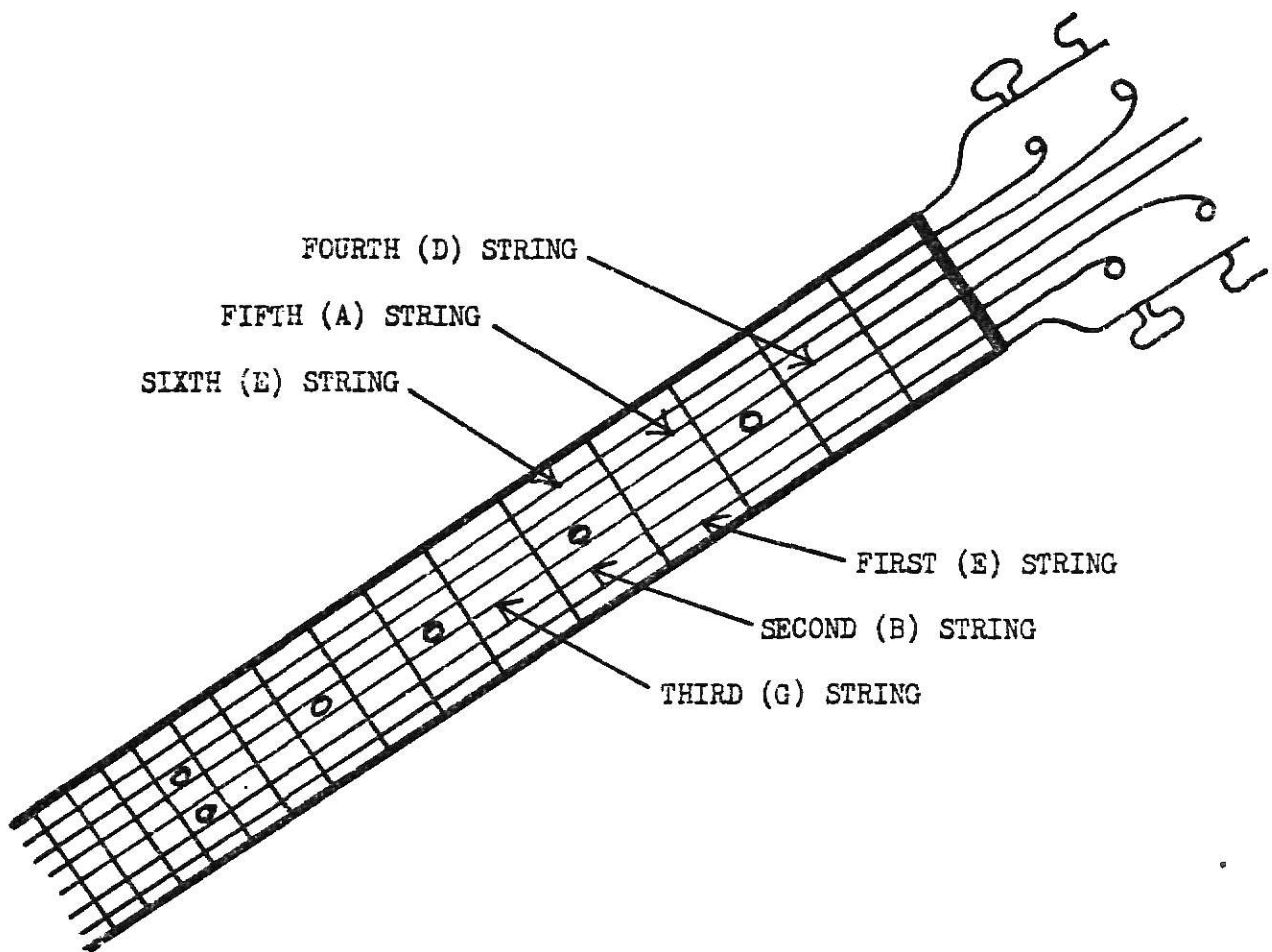
THE FRETS

All parts of the guitar are important and serve important functions. However, referred to most frequently in the teaching and understanding of the guitar are the neck and frets of the instrument. The neck of the guitar refers to the entire fingerboard of the instrument that is played by the left hand (see preceding page). The neck is divided into sections by small metal bars. These metal bars are called frets. The frets are numbered a certain way. The numbering system starts from the fret closest to the tuning keys and progresses in order to the fret closest to the body of the guitar (see example below). When playing the guitar the fingers should not be placed directly on the frets for this will create an undesirable sound. Instead fingers should be placed slightly to the side of the fret, in the direction of the tuning key (see example below).



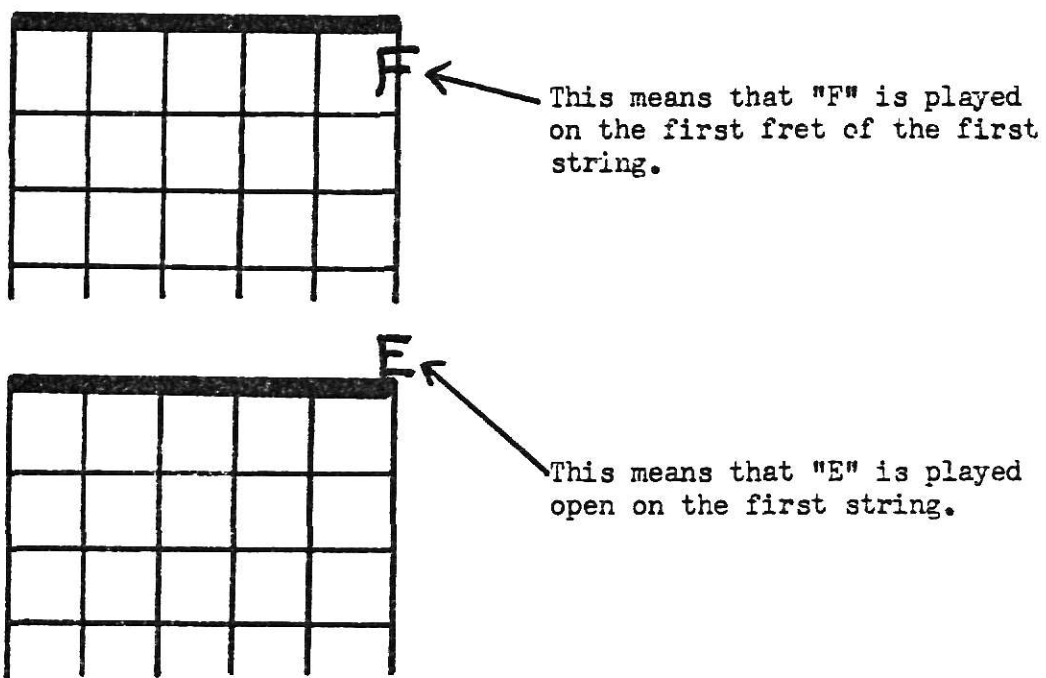
THE STRINGS

The standard guitar that we will be dealing with has six strings. In order to aid communication between the teacher and student, we will assign each string a specific number. The string that is smallest in diameter will be called the first string, progressing to the string that is largest in diameter which will be called the sixth string (see example below).



SUGGESTIONS FOR THE INSTRUCTOR

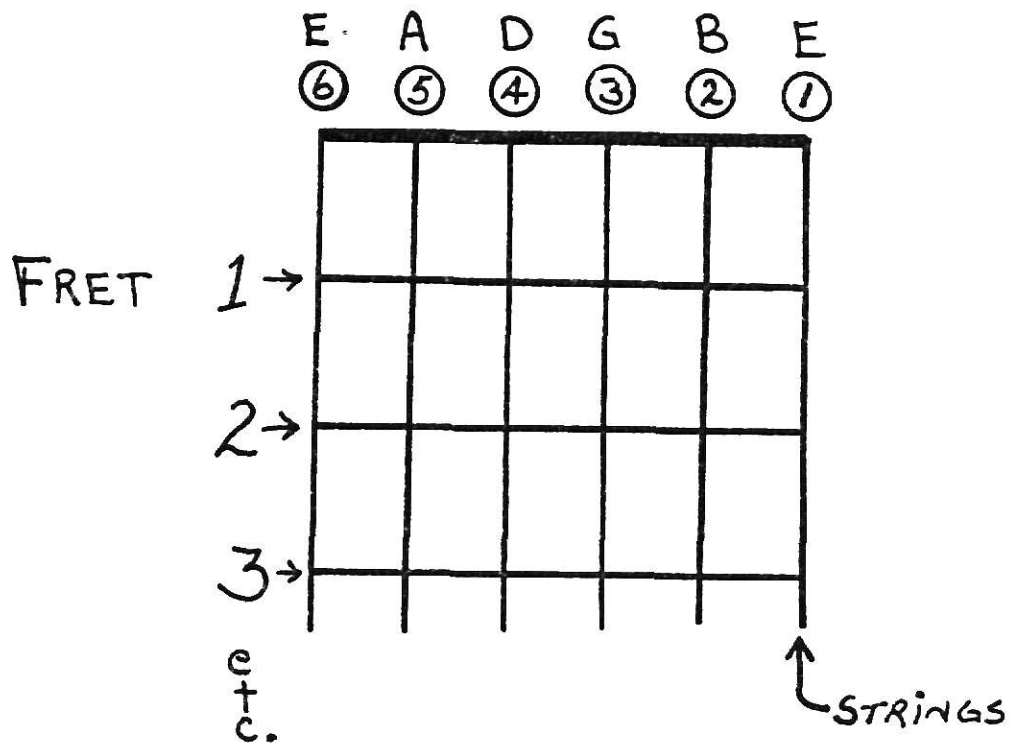
It is a good idea to draw the following diagram on the chalk-board while explaining how to read it. Be sure the students understand certain notation involved. For example:



Write down several examples and have the students finger and play the various notes that you present to them.

NOTE READING DIAGRAM

The following diagram will be used to explain fingerings and positions of chords and also of single notes on the guitar.



- * The vertical lines are the strings.
- * The horizontal lines are the frets.
- * The encircled numbers are the numbers given to each string of the guitar for identification purposes, with the letter name of each string directly above the numbers.

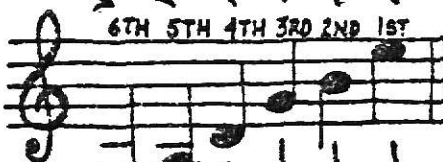
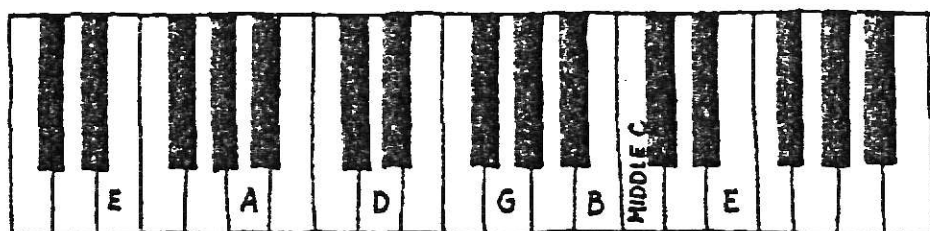
NOTE TO THE INSTRUCTOR:

It is extremely important in a class situation for each guitarist to be in tune. You will most likely have to take the time at the beginning of each class period to make sure of this. This is especially important with the younger student. It is always a good idea to let the student first try to tune the guitar himself before doing it for him. With practice he will ultimately get better at it.

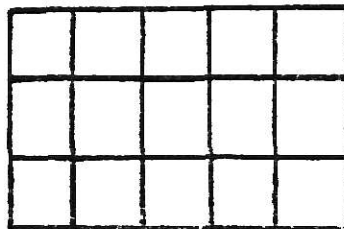
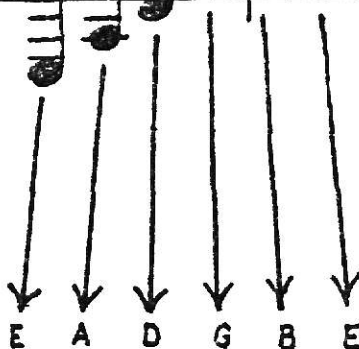
TUNING THE GUITAR

There are several ways to tune the guitar. It is not an easy task and takes much practice and ear training to be able to do it well. The most practical ways of tuning the guitar are as follows:

- (1). TUNING THE GUITAR TO THE PIANO - The six open strings of the guitar will be of the same pitch as the six notes shown in the following illustration of the piano keyboard. (By the term "open" we are referring to playing a string without holding it down with the left hand.)



OPEN STRINGS OF
THE GUITAR.



NECK AND FINGERBOARD
OF THE GUITAR.

- (2). USING A PITCH PIPE - Pitch pipes with instructions for their use may be obtained at most music stores. Each pipe will have the correct pitch of each "open" string. I recommend this method when a piano is not available.
- (3). TUNING THE GUITAR TO ITSELF - This is a very delicate and difficult method to perfect. It should be used only by more advanced or musically mature students. The following is a step by step example of how to tune the guitar using this method.
- (a). Tune the 6th string to the E or twelfth white key to the left of MIDDLE C on the piano.
 - (b). Place finger behind the fifth fret of the 6th string. This will give you the pitch of the 5th string played open.
 - (c). Place finger behind the 5th fret of the 5th string to get the pitch of the 4th string played open.
 - (d). Repeat the same procedure to obtain the pitch of the 3rd string.
 - (e). Now place the finger behind the fourth fret of the 3rd string to get the pitch of the 2nd string.
 - (f). Place finger behind the 5th fret of the 2nd string to get the pitch of the 1st string.

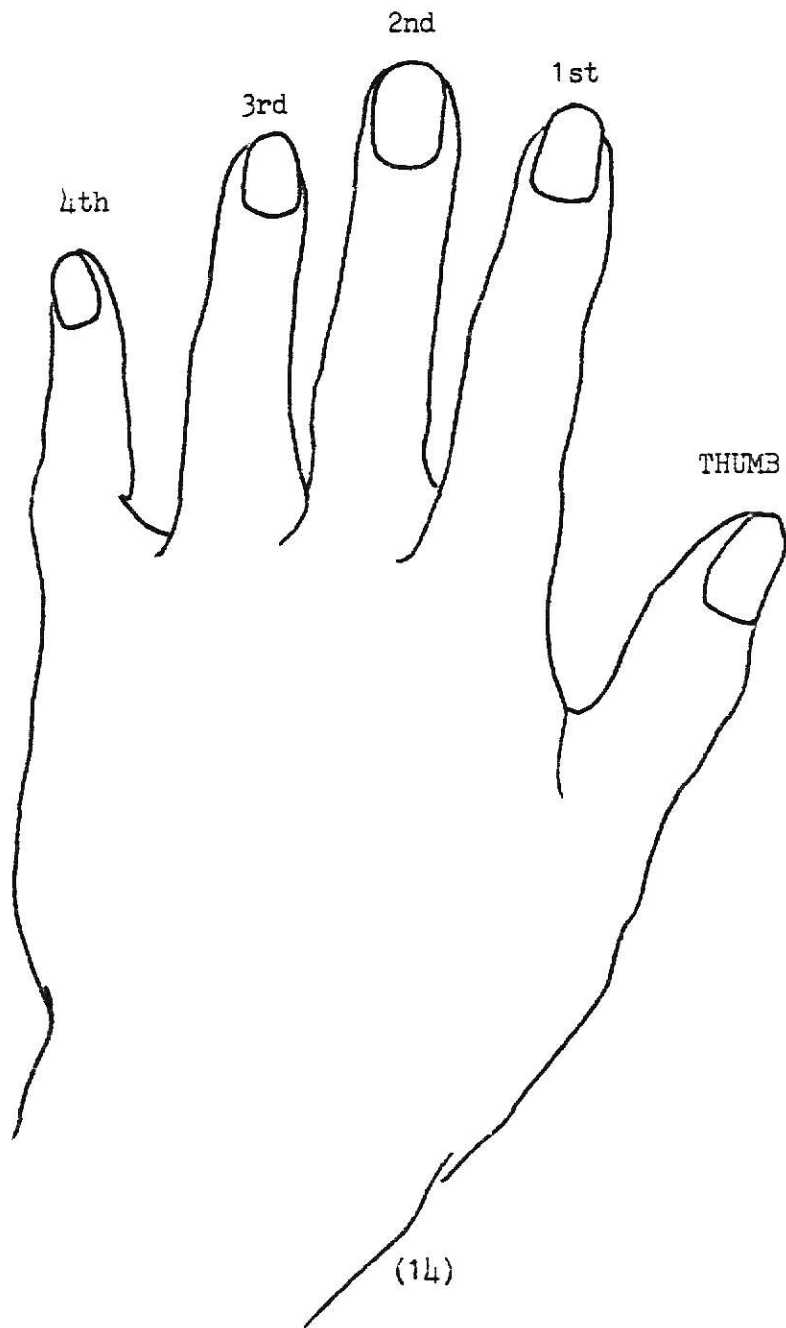
TERMINOLOGY & CONCEPTS

HOLDING THE GUITAR

The guitar can be played from a variety of positions. However, the best way to start is to play sitting down. It is much easier to develop correct positioning when sitting. The most practical and comfortable position is to rest the guitar on the right leg. You must be very careful not to let the neck of the guitar point downward. Also try not to lean over the guitar. If you are left handed, use the same position as I have just described. Many problems occur from reversing the strings to accomodate a left handed guitarist. This is not necessary nor do I recommend it.

LEFT HAND FINGERING

In order to keep communication between the student and instructor, we will be using a special numbering system for the fingers on the left hand. This system is as follows:



For our purpose at this time, in order to be able to play with smoothness and in the correct position, all single-note playing will be done as follows:

- (a) All notes on the first fret will be played with the first finger.
- (b) All notes on the second fret will be played with the second finger.
- (c) All notes on the third fret will be played with the third finger.
- (d) All notes on the fourth fret will be played with the fourth finger.

USING A PICK

The flat pick is the most widely used. It should be held between the thumb and the index finger, with the thumb being almost parallel to the strings of the guitar. The pick should be held firmly, but not overly tight. The hand and wrist should be relaxed.

I recommend using a medium sized pick. It should be of a medium to medium-thin thickness for the beginner. Both FENDER and MARTIN make a good selection of picks.

STRIKING THE STRINGS

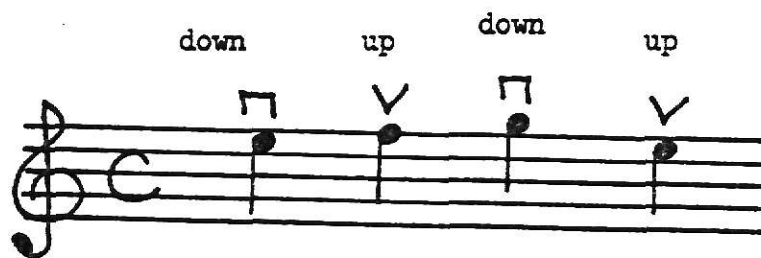


- When placed above a note, this symbol means to use a down-stroke of the pick.



- When placed above a note, this symbol means to use an up-stroke of the pick.

EXAMPLE:



SUGGESTIONS FOR THE INSTRUCTOR

At this point it would be a good idea to give the student a chance to actually use the concepts just discussed. Using the first string open "E", let the student become familiar with technique in using the pick.

Using all down strokes of the pick, have the students play the following:



**THE RUDIMENTS
OF
MUSIC**

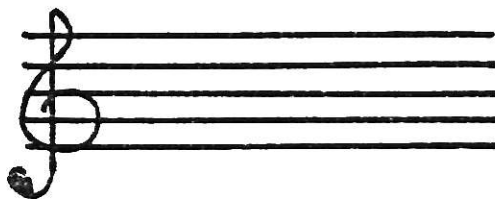
Music is written on a STAFF consisting of FIVE LINES and FOUR SPACES. The lines and spaces are numbered upward as shown:

5TH LINE	_____	
4TH LINE	_____	4TH SPACE
3RD LINE	_____	3RD SPACE
2ND LINE	_____	2ND SPACE
1ST LINE	_____	1ST SPACE

THE CLEF

Before we can read musical notation, there are several things that we must know. The first important area that we must learn about is the use of the CLEF. A clef is a sign written at the beginning of the staff in order to indicate the pitch of the notes. There are several types of clefs, but the one that we will be concerned with is the "G" clef (sometimes referred to as the "treble" clef). ALL GUITAR MUSIC WILL BE WRITTEN IN TREBLE CLEF.

The "G" or TREBLE clef:



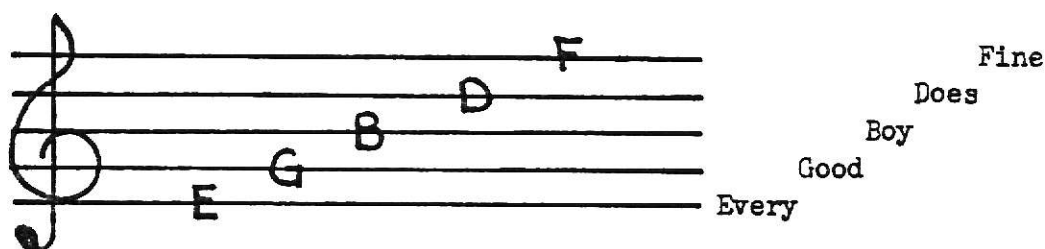
← The reason that it is referred to as the "G" clef is because a part of it circles the "G" line of the staff.

The musical alphabet has seven letters: A - B - C - D - E - F - G.

The lines and spaces of the staff are named after these seven letters in a specific order (depending on the type of clef used).

When the "G" (or treble) clef is used the lines and spaces are given the following names.

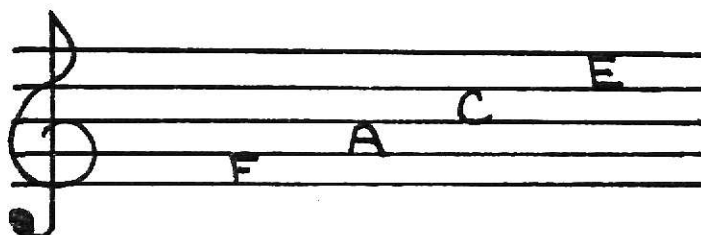
The LINES are named:



The lines can easily be remembered by the sentence -

EVERY GOOD BOY DOES FINE.

The SPACES are named:

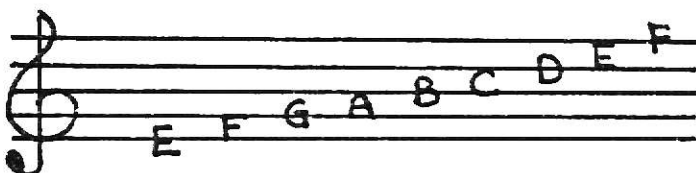


They spell the word F-A-C-E.

A HELPFUL HINT

Notice that if we join together the lines and spaces of the staff, the letter names progress in alphabetical order (see example).

Remember that since there are only seven letters in the musical alphabet, when you get to "G" on the staff the next letter will be "A".



As we have already mentioned, there are other types of clefs used by various instruments in reading musical notation. One of the most common is the "F" or BASS clef. When this clef is used, the lines and spaces take on different letter names than those used with the treble clef. Instruments such as the trombone and tuba use the BASS clef.

A person who is learning how to play the piano has to read both the TREBLE and BASS clefs at the same time. When both clefs are written together in the following manner it is known as the "GRAND STAFF".

Example:



* Note that both bass and treble clefs still progress in alphabetical order.

NOTES

THIS IS A NOTE:

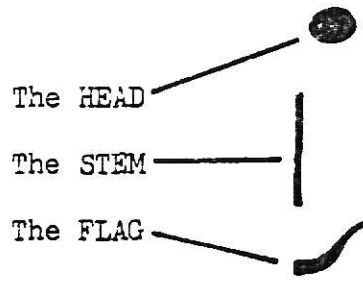


A NOTE HAS THREE PARTS. THEY ARE

The HEAD

The STEM

The FLAG



NOTES MAY BE PLACED IN THE STAFF,

ABOVE THE STAFF,



AND BELOW THE STAFF.

A note will bear the name of the line or space that it occupies on the staff.

LEDGER LINES

When the pitch (highness or lowness) of a musical sound is below or above the staff, the notes are then placed on, or between, extra lines called LEDGER LINES.

They will appear like this:





* Notice that they too progress in alphabetical order.


TYPES OF NOTES


THE TYPE OF NOTE WILL
INDICATE THE LENGTH OF
ITS SOUND.



This is a WHOLE NOTE 
The head is hollow.
It does not have a stem.

This is a HALF NOTE 
The head is hollow.
It has a stem.

This is a QUARTER NOTE 
The head is solid.
It has a stem.

This is an EIGHTH NOTE 
The head is solid.
It has a stem and a flag.

RESTS

A REST is a sign used to designate a period of silence.
This period of silence will be of the same duration of time as the note
to which it corresponds.



THIS IS AN EIGHTH REST



THIS IS A QUARTER REST











THIS IS A HALF REST. REMEMBER THAT IT LAYS ON THE LINE.



THIS IS A WHOLE REST. REMEMBER THAT IT HANGS DOWN FROM
THE LINE.

NOTES

RESTS

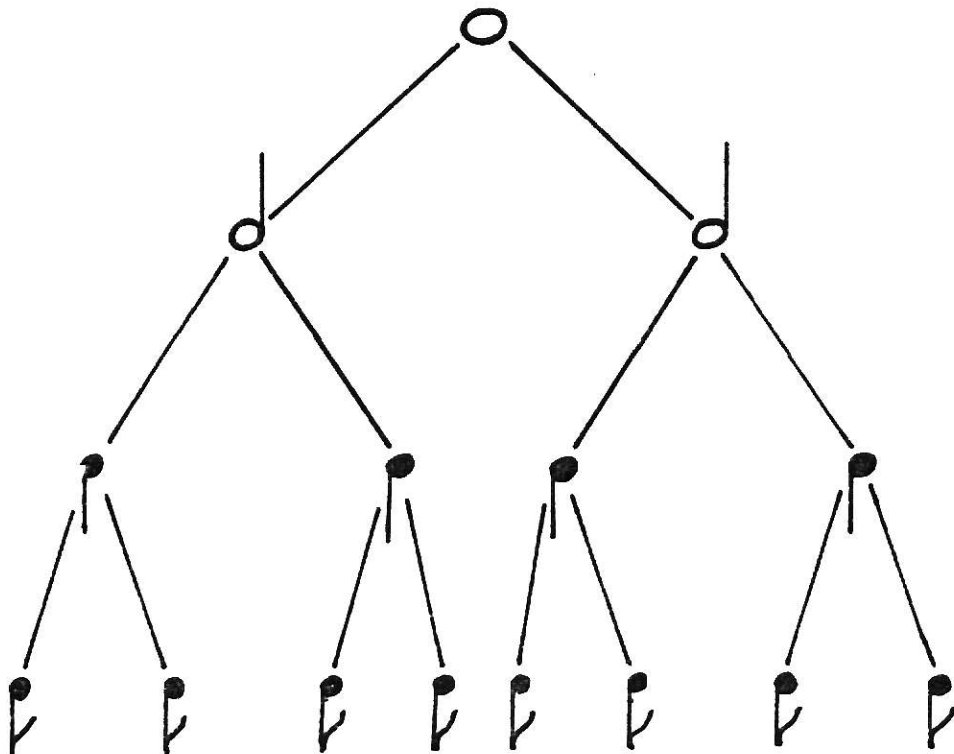
			
WHOLE	HALF	QUARTER	EIGHTH
			

REMEMBER THAT THE TYPE OF NOTE WILL INDICATE THE LENGTH OF ITS SOUND. THE DURATION OF THE VARIOUS TYPES OF NOTES IN RELATION TO EACH OTHER ARE AS FOLLOWS:

WHOLE NOTE - $\circ = \text{d} + \text{d}$

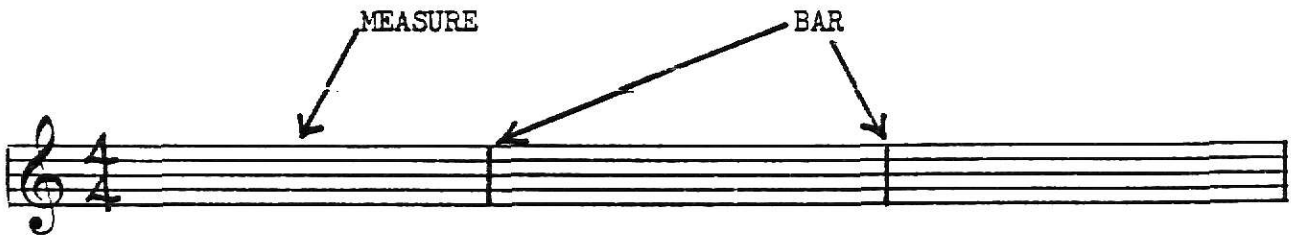
HALF NOTE -  $\text{half note} = \text{quarter note} + \text{quarter note}$

QUARTER NOTE -  = 



THE MEASURE

The staff will be divided into "MEASURES" by vertical lines called bars.



meter signature

ALL MUSIC THAT WE WILL BE DEALING WITH WILL HAVE A METER SIGNATURE.

SOME OF THE COMMON TYPES OF METER SIGNATURE USED IN THIS METHOD

ARE 4/4, 3/4, and 2/4. A DESCRIPTION OF 4/4 METER IS AS FOLLOWS:

- $\frac{4}{4}$ - THE TOP NUMBER INDICATES THE
NUMBER OF BEATS PER MEASURE.
- $\frac{4}{4}$ - THE BOTTOM NUMBER INDICATES THE
TYPE OF NOTE RECEIVING ONE BEAT.

ANOTHER WAY OF WRITING 4/4 METER IS AS FOLLOWS:

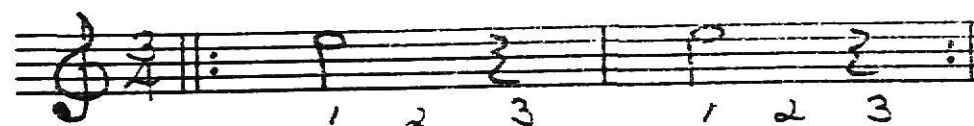
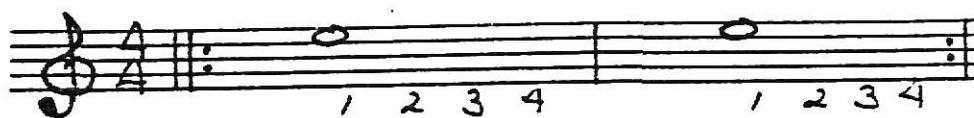
- $\frac{4}{4}$ - INDICATES FOUR BEATS PER MEASURE
- $\frac{4}{4}$ - INDICATES THAT A QUARTER NOTE RECEIVES ONE BEAT



THIS REFERS TO "COMMON METER" AND IS
SIMPLY ANOTHER WAY OF DESIGNATING
4/4 METER.

SUGGESTIONS FOR THE INSTRUCTOR

Now that the students have become somewhat familiar with the various types of notes, rests, and meter signatures, it is a good idea to put them to actual use. Use the following exercises for this purpose. It is usually best to write them out on a chalkboard, but if one isn't available, a handout will do. So that the student may concentrate more on the rhythmic values of music, we will use only first string open "E" in the following exercises.



NOTE READING

A NOTE TO THE INSTRUCTOR

This is an extremely important section and should not be taken lightly. It is very hard in a class situation to progress at a speed that is suitable to all students. Some will progress more slowly, and some will progress very quickly. Therefore, the instructor will have to be able to find a speed that is suitable to all involved. BE FLEXIBLE!!! It is a difficult task but a very important one to the motivating teacher.

SUGGESTIONS FOR THE INSTRUCTOR

If the student is able to learn and understand the open strings of the guitar from the very beginning, then the other notes in the first position will be much easier for the student to learn.

The student should be made to understand and feel a steady beat from the very beginning. This is why we first concentrate on learning quarter notes. It is good to have a metronome present at all your class meetings. You should also suggest that the student purchase a metronome to use while practicing.

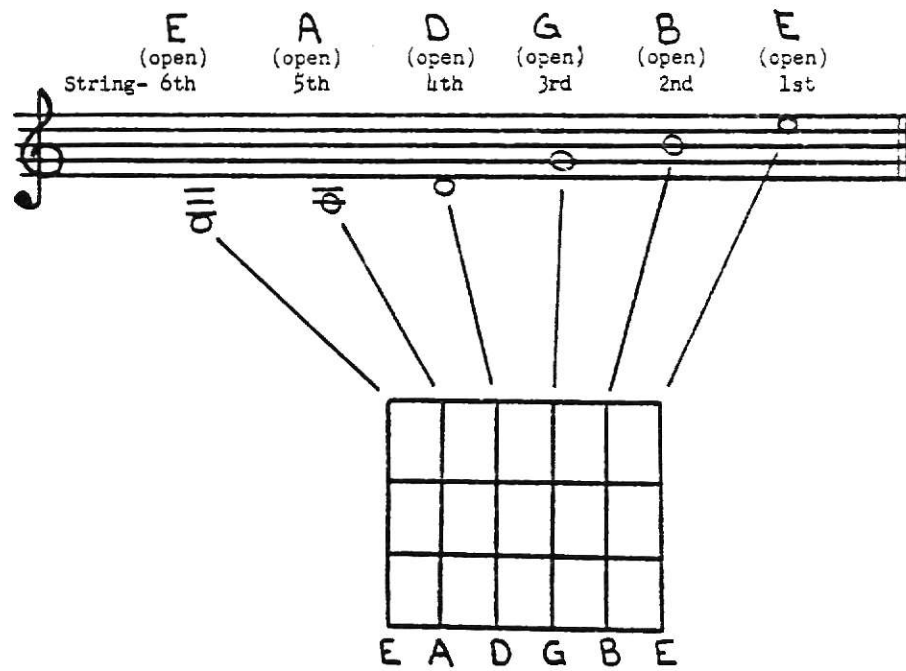
A HELPFUL HINT - Before the students play a note, let them hear a steady pulse on the metronome, and try to keep time with their feet. Then have the students clap quarter notes, half notes, and whole notes while patting the foot on each beat.

This is also a good time to introduce the tape. Show the students how to use the tape while they are practicing at home. I do not recommend the use of it within the class period, except in cases where the instructor feels inadequate in the playing of the instrument himself.

At this time make sure that the students are holding the pick properly and picking the strings properly. Many students

have a difficult time getting comfortable using a pick and will often resort to using the thumb in its place. Don't let this happen! The student will be able to develop much more speed and dexterity by using a pick.

OPEN STRING NOTES



1. Musical exercises for the open strings, showing various rhythmic patterns and fingerings (1, 2, 3, 4) for the notes E, A, D, G, B, E.

The exercises are written on four staves, each starting with a treble clef and a common time signature (C). The first staff includes fingerings (1, 2, 3, 4) for the notes E, A, D, G, B, E. The second staff shows a sequence of notes with a final 'etc.' indicating continuation. The third and fourth staves show various rhythmic patterns and fingerings for the notes.

2.

dib
1 2 3 4

3.

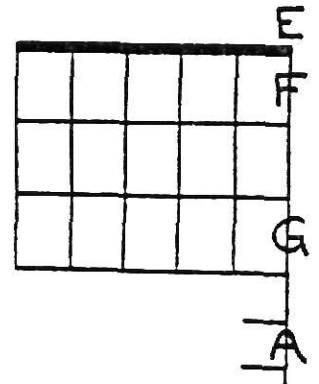
1 2 3 4 1 2 3 4

SUGGESTIONS FOR THE INSTRUCTOR

In this section it is important to go around the classroom to each student to make sure that he/she is holding the string down properly. Remind the students that the tip of the finger should be holding down the string and fingers should be arched. The student should get a good clear sound. If he does not, check the following:

- (1) Make sure that the finger is not too close to the fret itself. This will create a buzzing sound.
- (2) Make sure that the finger is holding down the string firmly. If the student isn't holding the string down hard enough, the string will buzz.
- (3) Make sure that the student is picking the string hard enough and in the proper place on the guitar.
- (4) In some cases with poor quality instruments the neck will be warped, creating a bad sound. This can often be corrected by a good repairman.
- (5) Sometimes the bridge of the guitar may be too high or too low, creating an undesirable sound. This can be very easily corrected by a qualified repairman.

E	F	G	A
(open)	1st fret 1st finger	3rd fret 3rd finger	5th fret 4th finger



Notes On The

FIRST STRING

4.

5.

6.

7.

B	C	D
(open)	1st fret 1st finger	3rd fret 3rd finger

			B
			C
			D

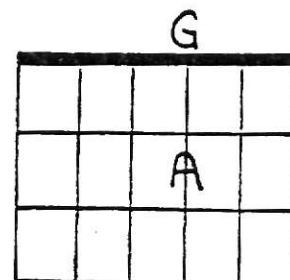
Notes On The SECOND STRING

8.

9.

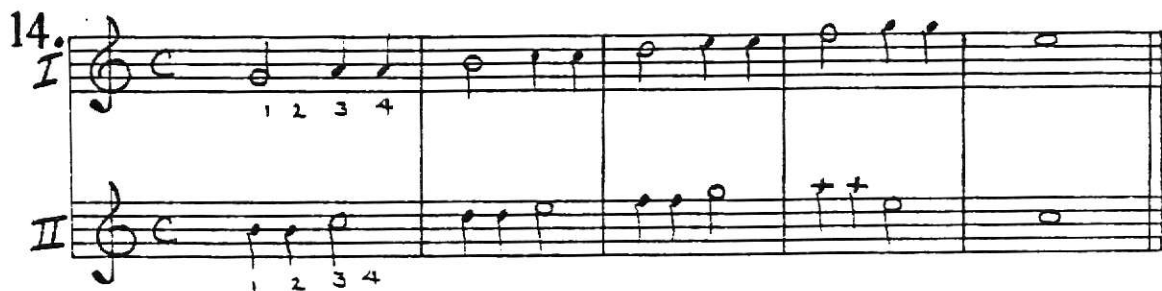
10.

11.



Notes On The

THIRD STRING



15.

Chords for exercise 15: C, D7, G7, C G7, C, D7, G7, C, C, E7, Ami, E, C, A7, D7, G7, C.

16.

Chords for exercise 16: C, G, C, C, F, C, G7, C.

THREE-FOUR METER

This sign



indicates THREE-FOUR meter.

3 - BEATS PER MEASURE.

4 - TYPE OF NOTE RECEIVING ONE BEAT (quarter note).

(In THREE-FOUR meter, we will have three beats per measure.)

DOTTED HALF NOTES

A dot (•) placed to the right of a note increases its value by one-half.

A dotted half-note (♩•) in THREE-FOUR meter will receive three beats.

EXAMPLE :

$$O\cdot = O + d$$

$$d\cdot = d + \text{♩}$$

$$\text{♩}\cdot = \text{♩} + \text{♪}$$

17.

Ami E7 Ami

Ami E7 Ami

18.

C F

G C

F C

F G C

D	E	F
(open)	2nd fret 2nd finger	3rd fret 3rd finger

		D		
		E		
		F		

Notes On The

FOURTH STRING

19. π π π π etc.

1 2 3 4

20.

21.

22.

G C G D7 G C G

G C G C G D7 G

D7 C G C D7

G C G C G D7 G

DOTS AFTER A SECTION OR STRAIN OF MUSIC MEAN REPEAT THAT SECTION.

DOTS BEFORE AND AFTER A DOUBLE BAR MEAN REPEAT THE MEASURES IN BETWEEN.

23.

C F G C

F G

MEANS REPEAT THE ENTIRE SONG.

A	B	C
(open)	2nd fret 2nd finger	3rd fret 3rd finger

0 2 3

A			
B			
C			

Notes On The

FIFTH STRING

24 n n n n etc.

25 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

26 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

THE EIGHTH NOTE

An eighth note will have a head, stem, and a flag. If two or more occur in successive order they may be connected by a bar (see examples below).



PRACTICE THE FOLLOWING EXAMPLES:

27.

Exercise 27: Eighth notes with flags and beams. The first staff shows a sequence of eighth notes with flags and beams, with fingerings 1, 2, 3, 4, 1, 2, 3, 4, etc. The second staff continues the pattern, ending with a final measure containing a half note and a quarter note with fingerings 1, 2, 3, 4.

28.

Exercise 28: Eighth notes with flags and beams. The first staff shows a sequence of eighth notes with flags and beams, with fingerings 1, 2, 3, 4, 1, 2, 3, 4, etc. The second staff continues the pattern, ending with a final measure containing a half note and a quarter note with fingerings 1, 2, 3, 4.

THIS IS A VERY GOOD DUET FOR WORKING ON COUNTING EIGHTH NOTES. YOU SHOULD PRACTICE EACH PART INDIVIDUALLY PAYING SPECIAL ATTENTION THAT YOU COUNT IT PROPERLY. THEN PLAY IT WITH A FRIEND OR WITH THE TAPE.

29.

Hohmann

Allegro

mf

mf

f

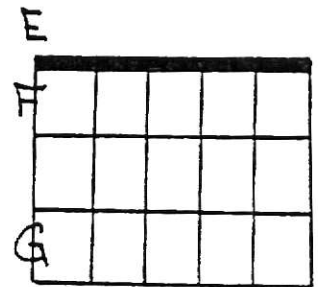
f

mf

f

* Adapted from the Rubank Advanced Clarinet Method, Vol. 1, p. 19.

E	F	G
(open)	1st fret 1st finger	3rd fret 3rd finger



Notes On The

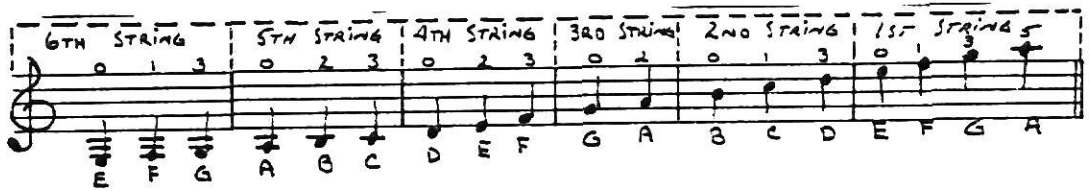
SIXTH STRING

30.

31.

32.

THE NOTES ON THE GUITAR
IN THE
FIRST POSITION

33. 

* THIS SCALE SHOULD BE LEARNED AND MEMORIZED.

THE TIE

The TIE is a curved line between two notes of the same pitch.
The first note is played and held for the duration of both.
The second note is not played but held.

red river valley



DOTTED QUARTER NOTES

A DOT AFTER A NOTE INCREASES ITS VALUE BY ONE-HALF.

DOTTED
¼-NOTE



IS EQUAL TO



THREE EIGHTHS.

HERE IS AN EXAMPLE OF HOW TO COUNT DOTTED EIGHTHS IN 4/4 METER.



auld lang syne



THIS IS A VERY DIFFICULT DUET IN 3/4 METER, BUT A LOT OF FUN TO PLAY.
BE SURE TO PAY CLOSE ATTENTION TO THE DOTTED-EIGHTH-NOTE RHYTHMS.

34.

Moderato

The musical score is written for two staves in 3/4 time, marked *Moderato*. It consists of three systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a piano (*p*) dynamic, followed by a crescendo leading to mezzo-forte (*mf*), and then a return to piano (*p*). The third system includes a forte (*f*) dynamic and then a return to piano (*p*). The music is characterized by complex rhythmic patterns, including dotted-eighth-note rhythms, and various articulations such as slurs and accents.

* Adapted from the Rubank Advanced Clarinet Method, Vol. I, p. 20.

THE UP STROKE

V = UP STROKE. Using alternating picking (down-up, down-up, etc.)
 is a must if we are to improve on speed and accuracy
 in picking. Eventually you will be using it on most
 everything that you play. The following exercises
 will help you to improve.

35.

36.

37.

SHARPS AND FLATS

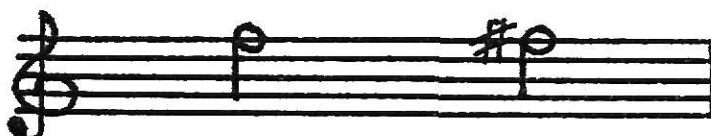
THE SHARP - THE SHARP PLACED BEFORE A NOTE RAISES ITS PITCH ONE-HALF STEP OR ONE FRET.



Example: The note "F" on the first string can be played on the first fret. If we place a sharp in front of that note it would be called an F-sharp, and played on the second fret.

Played on first fret.

Played on second fret.
(raised $\frac{1}{2}$ step)



NOTE: All OPEN STRING notes are sharpened on the first fret of that same string.

THE FLAT - THE FLAT PLACED BEFORE A NOTE LOWERS ITS PITCH ONE-HALF STEP OR ONE FRET.



Example: The note "G" on the first string can be played on the third fret. If we place a flat in front of that note it would be called a G-flat, and played on the second fret.

Played on third fret.

Played on second fret.
(lowered $\frac{1}{2}$ step)



NOTE: All OPEN STRING notes are flated on the fourth fret of the next higher string. (For example, the first string open E would be flated on the fourth fret of the second string.) An exception is the second string open "B" which is flated on the third fret of the third string.

THE NATURAL - THE NATURAL PLACED BEFORE A NOTE RESTORES THAT NOTE TO ITS NORMAL POSITION. IT CANCELS ALL ACCIDENTALS PREVIOUSLY USED.



THE NUMBERS BELOW THE NOTES INDICATE BOTH FINGERING AND FRET NUMBER.

38.

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

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

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

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

39.

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

3 1 3 0 1 0 1 0 3 1

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

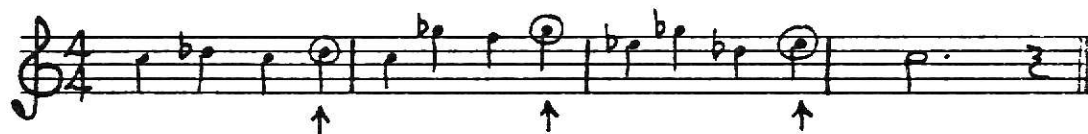
3 2 1 0 3 1 3 1 0 1

AN IMPORTANT RULE

A SHARP, FLAT, OR NATURAL SIGN PLACED BEFORE A NOTE REMAINS IN EFFECT FOR THE DURATION OF THE MEASURE UNLESS NOTES THAT FOLLOW ARE MARKED OTHERWISE BY USE OF ACCIDENTALS.



1. NOTES THAT HAVE BEEN CIRCLED ARE STILL AFFECTED BY THE SHARP SIGNS.



2. NOTES THAT HAVE BEEN CIRCLED ARE STILL AFFECTED BY THE FLAT SIGNS.



3. NOTES THAT ARE CIRCLED HAVE BEEN RESTORED TO THEIR ORIGINAL POSITION BY NATURALS.

TWO PART HARMONY

WHEN TWO OR MORE NOTES ARE WRITTEN ON THE SAME STEM PLAY THEM AS ONE.

Example:

40. 

(X= Hold fingers down. Never raise until necessary.)

THREE PART HARMONY

(Chords)

A MELODY is a succession of single tones.

A CHORD is a combination of tones sounded together.

Tones in a melody.



The same tones in a chord.



NOTE: We will construct our chords by playing the chordal tones separately as in a melody and without raising the fingers, striking them together. (see the song on the following page.)

Remember that the "X" means to hold the finger down. Never raise until you have to.

41.

Exercise 41 consists of four staves of music. The first three staves are in 3/4 time and feature a sequence of eighth and quarter notes with 'X' marks above and below the staff indicating finger placement. The fourth staff shows four chords in 3/4 time.

FOUR-STRING CHORD STUDY

Use the same method for building four-string chords as you did for building three-string chords.

42.

Exercise 42 consists of two staves of music. The first staff is in common time (C) and features a sequence of eighth and quarter notes with 'X' marks above and below the staff indicating finger placement. The second staff shows four chords in common time.

ebb tide

43.

Handwritten musical score for "ebb tide". The score consists of 11 staves of music. The notation includes treble and bass clefs, time signatures, notes, rests, and various chords. Chord labels written above the staves include Cmaj7, Am7, Fmaj7, G7, Gmi, A7, Fm6, Dm, E7, Am, Fm, C, G7, Dm, Cmaj7, and Dm7. There are also handwritten annotations such as "2. A7", "3. D", "4. C", "5th part", and "3" indicating fingerings or measures. The score ends with a double bar line on the 11th staff.

CHORD PLAYING

A chord is a combination of tones sounded together. Playing chords is a very important and often difficult part of playing the guitar. Much time and practice is often needed in learning to play a chord the right way, and with a good clear sound.

Since the guitar is used a lot in the accompaniment of solo instruments and vocalists, learning to play chords is necessary. Guitar chords should be memorized. You should first start with the basic "open string" chords and then proceed to the more complex "bar" chords.

Generally, most guitar music is divided into two parts. There will be a melody line written out on a staff with notes, and an accompaniment line using chord "symbols" to tell you what chord to play and when to play it.

(see following example)

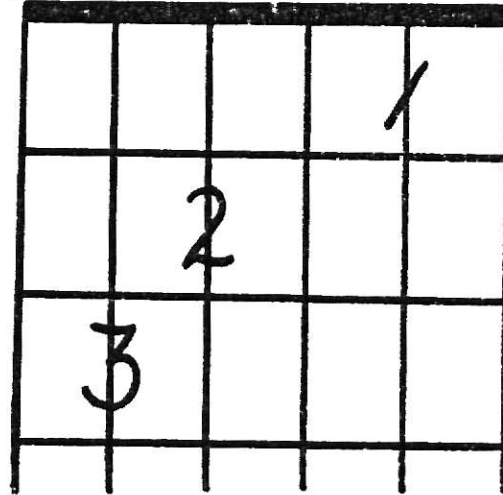


The chords on the following pages present chords that I have found to be extremely important in first learning accompaniment patterns. The sooner that they are memorized, the easier it will be to concentrate on changing chords smoothly and getting a good sound from them. Try to memorize five or six each week.

CHORD STRUMMING

CHORD READING DIAGRAM

Means not to play
that string.



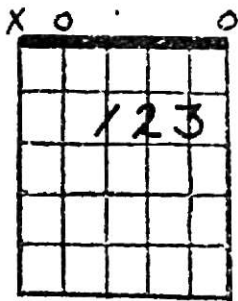
Means to play
that string open.



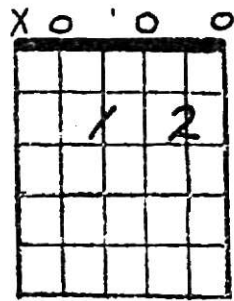
"C" CHORD

- * The numbers are used to indicate the fingers that you use to play the chord.
- * The o's placed above the string means to play that string "open" or without holding down any fingers.
- * The x's placed above the string means to either not play that string at all, or to deaden the string to keep it from sounding.

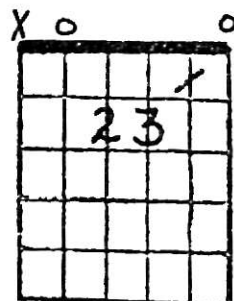
COMMON CHORDS



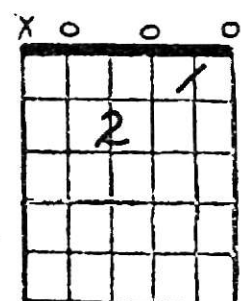
A



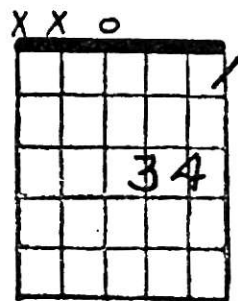
A7



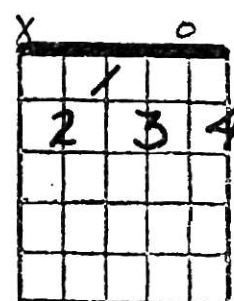
Ami



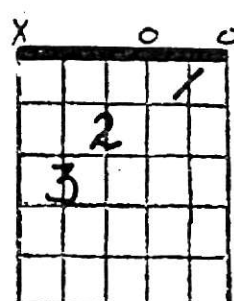
Ami7



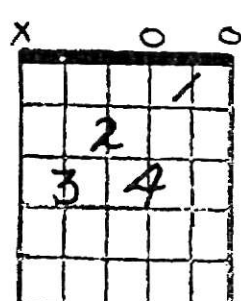
B^b



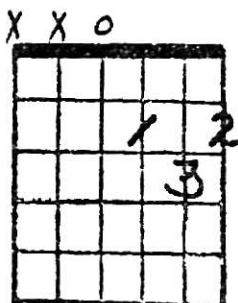
B7



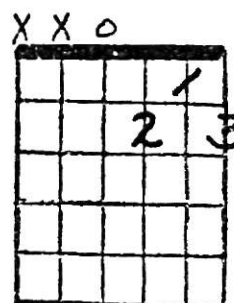
C



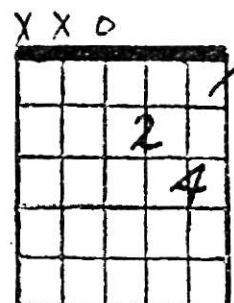
C7



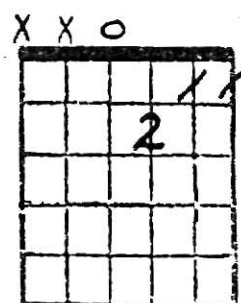
D



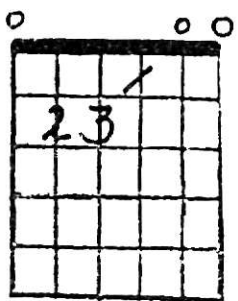
D7



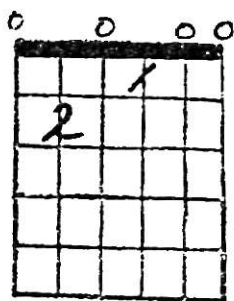
Dmi



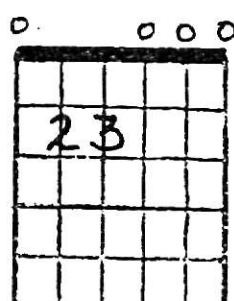
Dmi7



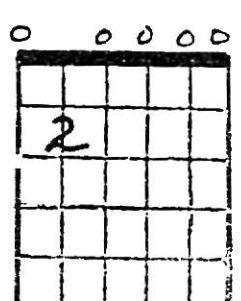
E



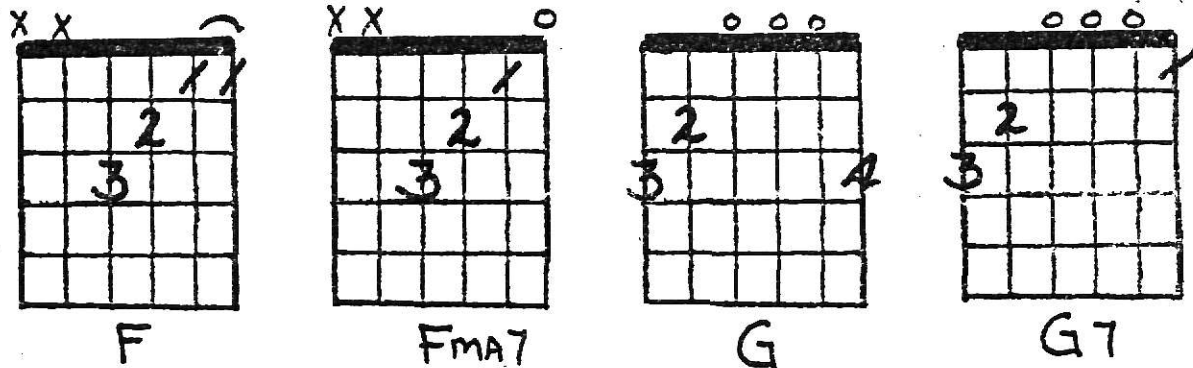
E7



Emi



Emi7



These are chords that are used quite often in accompaniment patterns. For a broader assortment of chord forms, use MEL BAY'S DELUXE ENCYCLOPEDIA OF GUITAR CHORDS.

NOTE:

MA7 after a chord is another way of writing MAJOR 7th.
(example: F ma7)

mi7 after a chord is another way of writing minor 7th.
(example: Am7)

dim. 7 after a chord is another way of writing diminished 7th.
(example: G dim.7)

aug. after a chord is another way of writing augmented.
(example: G aug.)

PLAYING CHORDS

The exercises on the following pages will help you to develop technique in playing chords. However, we first need to learn the following types of notation used in practicing chordal accompaniment.



= Bass Note of the chord
when playing.



= Strokes of the pick
down across the strings.



= Strike the Bass note first and then
strum the chord three times in succession.

* PLAY ALL EXERCISES IN THIS SECTION USING A FLAT PICK. This will help you to get a better sound and also play with greater accuracy.

4/4 or COMMON METER (Four strums per measure).

44.

Handwritten musical notation for exercise 44 in 4/4 time. The exercise consists of four staves, each with a treble clef and a 4/4 time signature. The notes are written above the staves, and the strums are indicated by diagonal lines on the staves. The notes are: C, F, G, C; G, C, D, G; F, B^b, C, F; and A^{mi}, D^{mi}, E, A^{mi}. Each staff has four measures, with the last measure of each staff ending with a double bar line and repeat dots.

3/4 or WALTZ METER (Three strums per measure).

45.

Handwritten musical notation for exercise 45 in 3/4 time. The exercise consists of four staves, each with a treble clef and a 3/4 time signature. The notes are written above the staves, and the strums are indicated by diagonal lines on the staves. The notes are: C, F, G, C; G, C, D, G; F, B^b, C, F; and A^{mi}, D^{mi}, E, A^{mi}. Each staff has four measures, with the last measure of each staff ending with a double bar line and repeat dots.

BASS-NOTE STRUM - (Playing a single bass note followed by three strums).

4/4 METER

46.

C F G C

G C D G

F B^b C F

A^{mi} D^{mi} E A^{mi}

3/4 METER

47.

C F G C

G C D G

F B^b C F

A^{mi} D^{mi} E A^{mi}

THE "DOWN-UP" STRUM

This is a new strumming pattern. Let's first take a look at our strum symbols.

/ = Down Stroke of the pick (down across the strings).

∨ = Up Stroke of the pick (stroke back across the strings - from the smallest to the largest).

The Bass-Note Down-Up strum is very simple. It goes like this:



HERE ARE SOME EXERCISES TO PRACTICE:

4/4 METER

48.
Exercise 48 is in 4/4 meter. It consists of two staves. The top staff is in treble clef with a C chord indicated above the first measure. It contains two measures, each with a quarter note followed by three eighth notes, all strummed with up strokes (∨). The bottom staff is in treble clef with a G7 chord indicated above the first measure. It also contains two measures, each with a quarter note followed by three eighth notes, all strummed with up strokes (∨). The exercise ends with a double bar line and repeat dots.

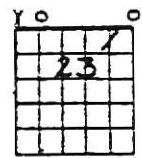
3/4 METER

49.
Exercise 49 is in 3/4 meter. It consists of two staves. The top staff is in treble clef with a C chord indicated above the first measure. It contains two measures, each with a quarter note followed by two eighth notes, all strummed with up strokes (∨). The bottom staff is in treble clef with a G7 chord indicated above the first measure. It also contains two measures, each with a quarter note followed by two eighth notes, all strummed with up strokes (∨). The exercise ends with a double bar line and repeat dots.

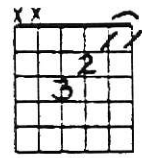
NOW USE THE PREVIOUSLY LEARNED ACCOMPANIMENT
PATTERNS TO PLAY THE FOLLOWING SONGS. TRY
ON YOUR OWN TO CHOOSE THE PATTERN THAT BEST
FITS THE SONG. IF THERE ARE TWO CHORDS WITH-
IN ONE MEASURE, GIVE THEM BOTH EQUAL TIME.
(EXAMPLE: IN A SONG WRITTEN IN 4/4 METER, GIVE
EACH CHORD TWO STRUMS.)

moon river

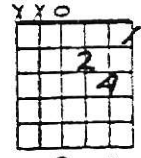
Handwritten musical score for "Moon River" in 3/4 time. The score consists of eight staves of music. Chords are written above the notes. The melody is written in a single line, with some notes beamed together. The chords are: C, Ami, F, C, F, C, Dmi, E7, Ami, C7, F, E7, Ami, B7, Emi7, Dmi7 / G7, C, Ami, F, C, F, C, Dmi, E7, Ami, Ami7, D7, Dmi7, C, F, C, F, C, Ami, Dmi7, G7, C.



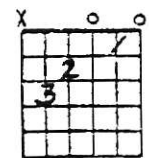
Ami



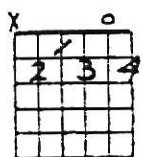
F



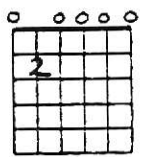
Dmi



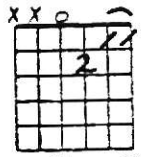
C



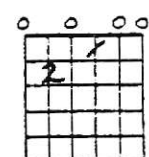
B7



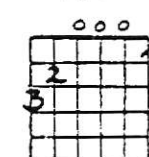
Emi7



Dmi7



E7



G7

beer barrel polka

INTRO

The musical score consists of six staves. The first staff begins with an 'INTRO' label and a key signature of one flat (Bb). The second staff contains a first ending bracket labeled '1.' and a C7 chord. The third staff contains a second ending bracket labeled '2.'. The fourth staff contains an F chord. The fifth staff contains Bb, Gmi, E, and F chords. The sixth staff contains G7, C7, and F chords. The score ends with a double bar line.

XY

F

A 4x4 grid representing a guitar fretboard. The top row has 'X' in the first two positions and 'Y' in the last two. The second row has '2' in the second position. The third row has '3' in the first position. The bottom row is empty.

X

C7

A 4x4 grid representing a guitar fretboard. The top row has 'X' in the first position and 'O' in the last. The second row has '2' in the second position. The third row has '3' in the first position and '4' in the second. The bottom row is empty.

XXO

Bb

A 4x4 grid representing a guitar fretboard. The top row has 'X' in the first two positions and 'O' in the last. The second row is empty. The third row has '3' in the first position and '4' in the second. The bottom row is empty.

YX

Gmi

A 4x4 grid representing a guitar fretboard. The top row has 'Y' in the first position and 'X' in the second. The second row is empty. The third row has '3' in the first position. The bottom row is empty.

O

E

A 4x4 grid representing a guitar fretboard. The top row has 'O' in the first and last positions. The second row has '2' in the first position and '3' in the second. The third row is empty. The bottom row is empty.

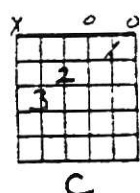
O O O

G7

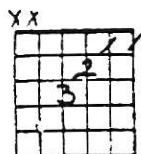
A 4x4 grid representing a guitar fretboard. The top row has 'O' in the first three positions and 'O' in the last. The second row has '2' in the second position. The third row has '3' in the first position. The bottom row is empty.

green green grass of home

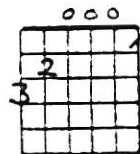
Handwritten musical score for the song "green green grass of home". The score is written in 4/4 time and consists of six staves. The chords indicated above the staves are: C, G7, C, C7, F, C, Am7, Dm7, G7, C, C7, F, C, Am7, Dm7, G7, C, C, Am7, Dm7, G7, C. The score includes first and second endings.



C



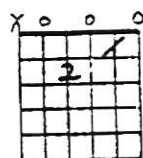
F



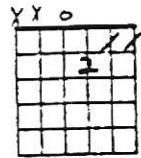
G7



C7



Am7



Dm7

SONGS
OF
TODAY

charades

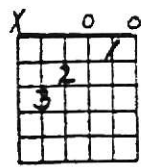
Handwritten musical score for "charades" in 3/4 time. The score consists of eight staves of music in treble clef. Chord symbols are written above the notes. The piece begins with a key signature change to one sharp (F#) and a common time signature change to 3/4. The melody is primarily composed of eighth and quarter notes, with some rests and slurs. The piece concludes with a double bar line and a repeat sign.

Chord symbols and other markings include:

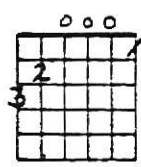
- Staff 1: F# (key signature), 3/4 (time signature), A^{mi}
- Staff 2: E⁷, D^{mi}, E⁷, D^{mi}, TO CODA
- Staff 3: D^{mi}, C⁺, A^{mi}, D^{mi}
- Staff 4: C^{MA7}, A^{mi}, D^{mi}, C, G dim.
- Staff 5: D^{mi}, C^{MA7}, A^{mi}, D⁷
- Staff 6: D^{mi}, E⁷, D.S. al CODA
- Staff 7: CODA, D^{mi}, C⁺, A^{mi}

* CHORD SYMBOLS ARE ON THE FOLLOWING PAGE.

the candy man



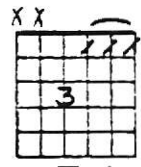
C



G7



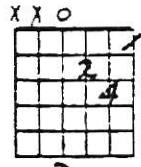
F



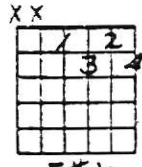
Fmi



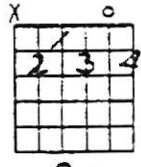
D7



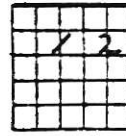
Dmi



F#dim.

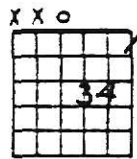


B7

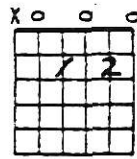


A7

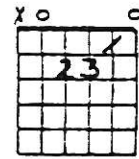
close to you



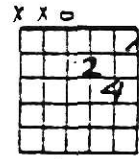
B \flat



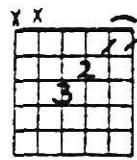
A7



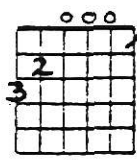
A mi



D mi



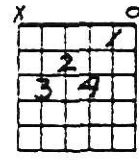
F



G7



G mi



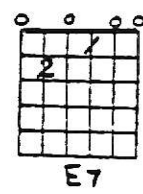
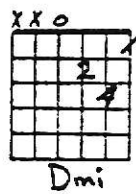
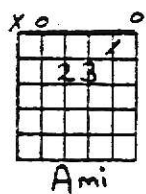
C7

dark eyes

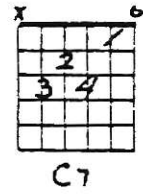
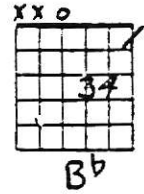
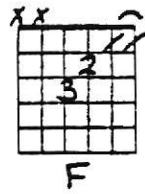
A

B

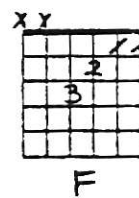
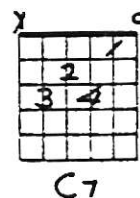
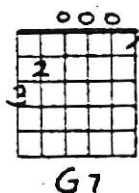
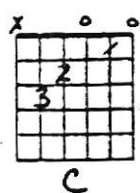
Variation E7



watermelon man



wildwood flower



top of the world

Handwritten musical score for "top of the world" in 4/4 time. The score consists of seven staves of music. Chords are labeled above or below the notes: G, D, C, G, Ami, D7, G, C, D, G, E7, Ami, D, D7, G, C, G, Ami, D7, G, G7, C, D, G, C, G, Ami, D7, G.

G

D

C

Ami

D7

E7

G7

fire and rain

INTRO CMA7 Dmi7 CMA7 Dmi7

CMA7

Dmi7

C

Gmi7

G

C7

F/E

CMA7

ADDITIONAL EDUCATIONAL GUITAR BOOKS

These are books that I have found to be very good as a supplement to my method of guitar study. They cover many different degrees of study, and many different areas of interest. The instructor should choose the methods which best fit his/her situation.

- Mel Bay's Deluxe Encyclopedia of Guitar Chords
(easy to difficult)
- Mel Bay's Deluxe Album of Classic Guitar Music
(Medium difficult)
- Carcassi's Classical Guitar Method
(progressive)

Jerry Snyder's Guitar Books

- Classroom Guitar Sing Book
(Easy)
- Second Basic Sing Book For Guitar
(Medium difficulty)
- Contemporary Songs For Recorder With Guitar Accompaniment
(Medium difficulty)
- Real Fun-Way Flute and Guitar Duet Tunes
(Medium difficulty)
- Finger-Picking Guitar Method
(progressive)
- Top 40 Real Pop Guitar Pieces
(Medium difficulty)
- Guitar Composer Series (Four books: Carcassi, Carulli, Giuliani, Sor)
(Easy to intermediate)
- Masters For Classical Guitar Series (Eleven books: Bach, Bartok, Beethoven, Grieg, Handel, Haydn, Mozart, Scarlatti, Schumann, Tchaikovsky)
(Easy to intermediate)
- Guitar Singer's Big Golden Encyclopedia (Contains over 150 songs in easy-to-sing vocal ranges with easy chords and suggested accompaniments.
(Easy to intermediate)

A BEGINNING CLASS GUITAR METHOD
FOR ELEMENTARY OR SECONDARY LEVEL INSTRUCTION

by

WILLIAM RANDALL DETRICK

B. A., Kansas State University, 1977

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AN ABSTRACT OF A MASTERS REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY

Manhattan, Kansas

ABSTRACT

A CLASS GUITAR METHOD FOR ELEMENTARY OR SECONDARY SCHOOL INSTRUCTION

DETRICK, William R., Masters of Mus.
Kansas State University, 1980

Major Professor: C. Edward Brookhart

This beginning class guitar method was developed to accomodate the teaching of guitar in both elementary and secondary school situations. Used under the guidance of an instructor, the material provided here should assist the beginning guitarist in developing competence in several aspects of playing the guitar.

The material of this method is geared to the level of the young student. It assumes no background of basic musical skills. The emphasis throughout is upon musical playing of the instrument. Studies and excerpts from this method have been developed and selected for musical worth, value as technique builders, interest and variety.

The method is divided into five sections: Section I - A brief history of the guitar; Section II - Knowing your guitar; Section III - Note reading; Section IV - Chord accompaniment; Section V - Songs of today.

Many of the songs and exercises in this method have been recorded for use while practicing. The tape is designed to give the student a model to which he may look, and to make practice time more efficient.