

Learn How To Play Guitar

by

Stefan Schyga

©2000

Guitar Studio Publishing

<http://www.LearnHowToPlayGuitar.com>

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

About The Author



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

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

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

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

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

Since the Stefan has released three successful solo albums:

A Little World Music: Solo Spanish Guitar

Spanish Soul: Featuring the Acoustic World Ensemble

XO & Friends: Featuring Ricky Malichi & Curt Warren.

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

You can download most of his music for free at:

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

You can download free classical sheet music & mp3s at:

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

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

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

The illustrations were created by Sam Cassiano.

Table of Contents

Preface	*
Introduction	1
Choice of Guitar	2
Main Parts of the Guitar	3
Lesson 1	4
Tuning the Guitar	4
Basic Terms and Symbols in Music	5
Lesson 2	6
The Notation of Rhythms	6
Lesson 3	8
Rhythmic Exercises	8
Lesson 4	9
Terms and Symbols in Guitar Music	9
Learning Pitches on the Guitar	10
Notes on the High E-String (first string)	11
Lesson 5	12
Notes on the B-String (second string)	12
Dotted Rhythms	12
Lesson 6	13
Notes on the B and E-Strings	13
Lesson 7	14
Notes on the G-String (third string)	14
Lesson 8	15
Notes on the D-String (fourth string)	15
Lesson 9	16
Notes on the G and D-Strings	16
Lesson 10	17
Notes on the A-String (fifth string)	17
Lesson 11	18
Notes on the low E-String (sixth string)	18
Note Drill	19
Lesson 12	20
Accidentals	20
Lesson 13	23
Rests	23
Lesson 14	24
Reading Guitar Music in 2 to 4 Parts	24
Reference Sheet	26
Lesson 15	27
Two Beginning Pieces	27
Lesson 16	28
Key Signatures	28
Lesson 17	29
Self Test	29
Lesson 18	30
Scarborough Fair	30
Prelude in D Major	31
Lesson 19	32
Exercises for the Development of Rhythm	32
Lesson 20	34
Two Selected Classical Pieces	34
Lesson 21	38
Scales	38
Lesson 22	40
Slurs	40
Lesson 23	41
Basic Chords	41
House of the Rising Sun	42
Lesson 24	43
Advanced Tuning Techniques	43
Lesson 25	44
Finding Notes on the Fret Board	44
Lesson 26	45
Classical Guitar Pieces	45
Lesson 27	52
Guitar Repertoire Selections	52
Answers to Exercises	

Introduction

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

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

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

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

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

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

Choice of Guitar

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

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

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

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

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

Main Parts of the Guitar



LESSON 1

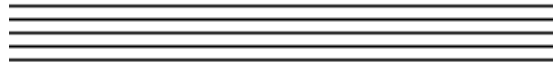
Tuning the Guitar

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

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

Basic Terms and Symbols in Music

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



2. The treble clef:

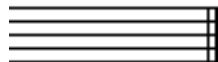
This sign appears at the beginning of every line of guitar music. The purpose of the treble clef will be explained at a later point.



3. To organize music we use measures.



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



3. The quarter note:

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



4. The eighth note:

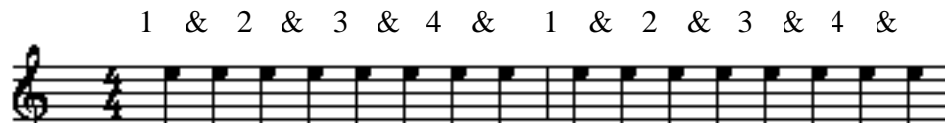
Eighth notes can be notated in two ways. A single eighth note will usually be notated like this:



Two or more eighth notes can be notated like this:

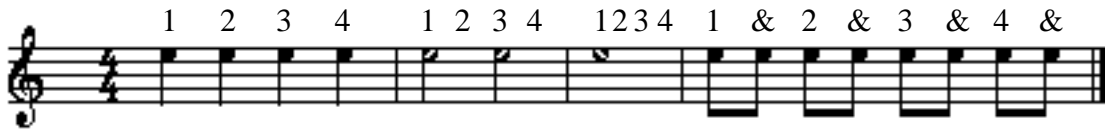


Eighth notes are half as long as quarter notes. So two eighth notes have to be played in the same time it takes for one quarter note to be played. To count eighth notes we have to use SUBDIVISION. We subdivide the quarter beat into two eighth note beats by using the symbol & (and).

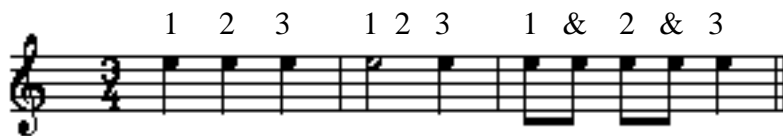


By now you might have begun to wonder what the $\frac{4}{4}$ at the beginning of each line stands for. It is called time signature, and it appears at the beginning of every musical selection or exercise.

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



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



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



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

LESSON 3

Rhythm Exercises

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

(3.1)

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

(3.2)

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

(3.3)

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

(3.4)

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

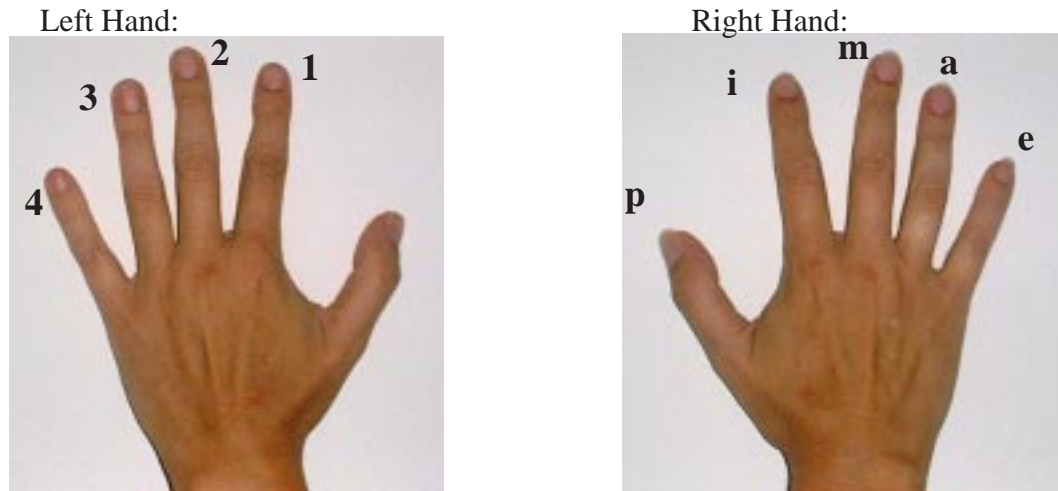
(3.5)

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

Repeat sign
repeat from
beginning

LESSON 4

Terms and Symbols in Guitar Music



Seating Position:

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



Classical Position



Regular Position

The Rest Stroke:

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

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

Illustration of the Rest Stroke



Exercise (4.1):

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

Learning the Pitches on the Guitar

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

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

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

Practice Hints:

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

Illustration of Left hand




Position of the Thumb



LESSON 5

Notes on the B-String (second string)

5.1



B C D

open second string 1st fret 3rd fret

5.2



i m i m

Dotted Rhythms:

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

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

LESSON 7

Notes on the G- String (third string)

(7.1)

G A B

open 3rd string 2nd fret 4th fret

(7.2)

i m i m i m i m

(7.3)

i m i m

(7.4)

Note:

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

LESSON 8

Notes on the D- String (fourth string)

(8.1)

D E F

open 4th string 2nd fret 3rd fret

This musical notation shows the first four notes of the D-string on a treble clef staff. The notes are D (open string), E (2nd fret), F (3rd fret), and G (4th fret). The notes are labeled with their respective fret positions below the staff.

(8.2)

i m i m i m i m

This musical notation shows a sequence of notes on the D-string, starting with D (open), E (2nd fret), F (3rd fret), and G (4th fret), followed by a series of eighth notes. The notes are labeled with 'i' and 'm' below the staff.

(8.3)

i m i m

This musical notation shows a sequence of notes on the D-string, starting with D (open), E (2nd fret), F (3rd fret), and G (4th fret), followed by a series of eighth notes. The notes are labeled with 'i' and 'm' below the staff.

(8.4)

This musical notation shows a sequence of notes on the D-string, starting with D (open), E (2nd fret), F (3rd fret), and G (4th fret), followed by a series of eighth notes.

(8.5)

This musical notation shows a sequence of notes on the D-string, starting with D (open), E (2nd fret), F (3rd fret), and G (4th fret), followed by a series of eighth notes.

LESSON 9

Notes on the G and D- Strings

(9.1)



(9.2)



Note:

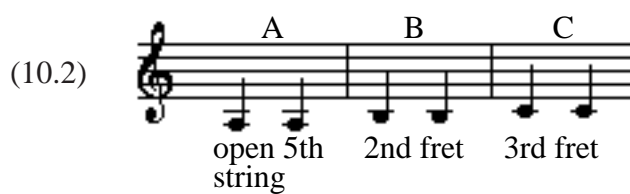
A tie connects two notes of the same pitch. So two quarter notes tied equal one half note.



LESSON 10

Notes on the A-String (5th string)

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

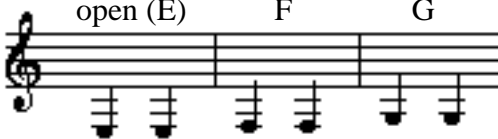


LESSON 11

Notes on the low E- String (sixth string)

(11.1)

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



(11.2)



(11.3)



(11.4)



Note Drill

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

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



LESSON 12

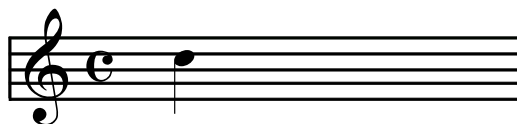
Accidentals

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

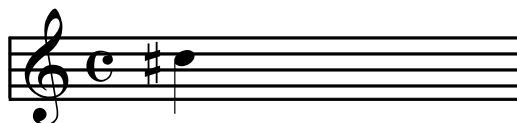
1. Sharps:

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

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

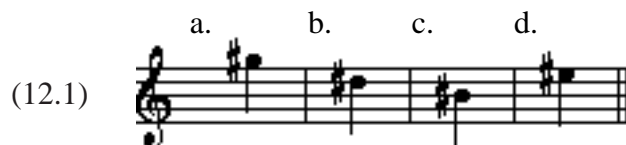


If we put a sharp in front of it it becomes C sharp and is played on the second fret.



Exercise:

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



Note:

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

There are two exceptions to the rule:

E- F the distance is one fret

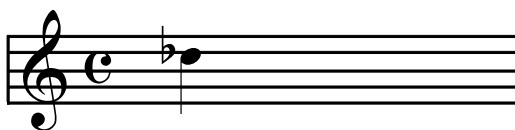
B- C the distance is one fret

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

2. Flats:

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

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

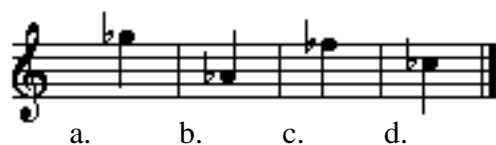


If we put a flat in front of it it becomes D flat and will now be played on the second fret.



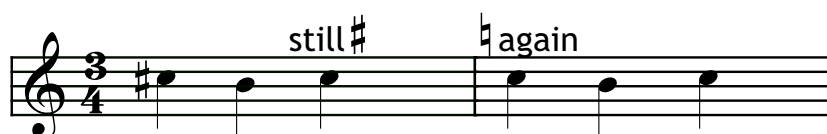
Exercise: Name the notes, and what fret they will be played on:

(12.2)



Note:

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



3. Naturals:









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



LESSON 13

Rests

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

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

Exercise:

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

(13.1)



(13.1)



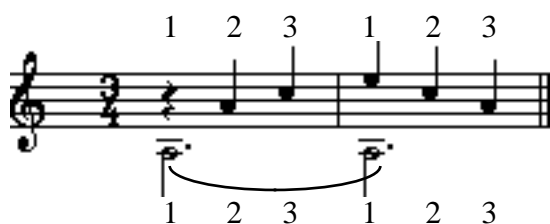
(13.1)



LESSON 14

Reading Guitar Music in 2 to 4 Parts

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

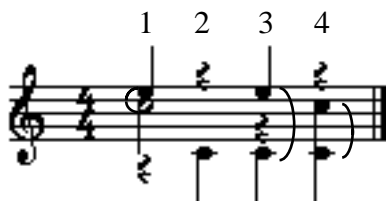


The first note played would be the bass since the melody has a rest on the first beat. While the low A keeps sounding you would play the second and third beat of the melody.

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



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



Free Stroke Exercise

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

Order in which to pluck strings:






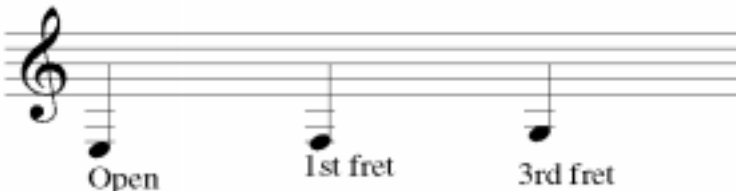
p	i	m	a	m	i
A	G	B	E	B	G

ILLUSTRATION OF FREE STROKE



REFERENCE SHEET

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

High E String	1st	
B String	2nd	
G String	3rd	
D String	4th	
A String	5th	
E String	6th	

LESSON 15

Two Beginning Pieces

Practice Hints:

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

Study in A Minor

(15.1)

The musical score for 'Study in A Minor' (15.1) is written for guitar in 3/4 time. The right hand (treble clef) plays a melody consisting of eighth and quarter notes. The left hand (bass clef) plays a bass line with dotted half notes. A repeat sign is located at the end of the second staff.

Practice Hints:

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

Prelude in A Minor

(15.2)

The musical score for 'Prelude in A Minor' (15.2) is written for guitar in 3/4 time. The right hand (treble clef) plays a melody with eighth and quarter notes. The left hand (bass clef) plays a bass line with dotted half notes. Fingerings (i, m, a) are indicated above the right hand notes. A 'p' (piano) marking is at the end of the second staff.

strum with the thumb

LESSON 16Key Signatures

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

Example:

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



(16.1)

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



LESSON 17

Self test

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

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



(17.2) Fill in the correct time signatures.



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

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

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

Prelude in D Major

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

18.2



Practice Hints:

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

Prelude in D Major

(18.2)

Remember:

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

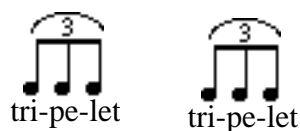
When there are more than one sixteenth note the notes can be connected by two bars:



Another note value introduced is the eighth note triplet:



One way to subdivide :



Exercises:

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

(19.1)



(19.2)



(19.3)



(19.5)



(19.6)



(19.7)



(19.8)



LESSON 20

Two Selected Classical Pieces

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

Note:

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

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

Practice Hints:

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

Estudio

(20.2) Aguado

Note:

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

Practice Hints:

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

Andante

(20.3)

Carcassi

The musical score for 'Andante' by Carcassi, Op. 20.3, is presented in five staves. The notation includes various guitar-specific symbols such as fingerings (1, 2, 3, 4, 0), dynamics (p, i, m), and articulation marks (accents, slurs). The piece is in 2/4 time and features a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature change. The second staff contains a repeat sign. The third staff includes a 'p m' marking. The fourth staff has a 'p' marking. The fifth staff includes fingerings '3', '4', '2', '1', and '0', and a 'p' marking. The piece concludes with a double bar line and repeat dots.

LESSON 21

Scales

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

Example:

2 octave C major scale



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

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

Example: C major scale



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

Example:



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



Two more examples:

F Major:



So the key signature of F major would be:



D major:



Key signature of D major:



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

LESSON 22

Slurs

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

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

Example (22.1) hammer-on:



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

Example (22.2) downward slur (pull off):



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

Note:

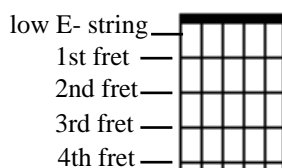
Slurs will take a long time to perfect. When practicing, be sure not to ruin the rhythm because of left hand difficulties.

LESSON 23

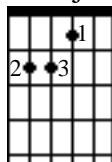
Basic Chords

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

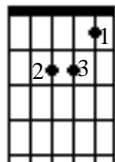
For now strum the chords with the thumb. Play the chords in a random order to practice all the possible changes.



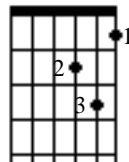
(23.1)
E Major



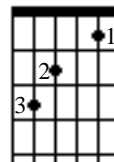
(23.2)
A Minor



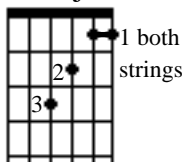
(23.3)
D Minor



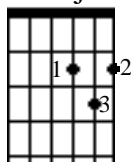
(23.4)
C Major



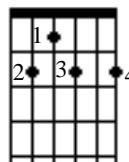
(23.5)
F Major



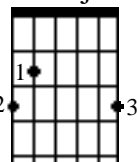
(23.6)
D Major



(23.7)
B7



(23.7)
G Major



House of the Rising Sun

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

(23.9)

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

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

The thumb will always play the bass note.

Example: Am - thumb play the low A string

D - thumb plays the open D string

C - thumb plays the C on the A string

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

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

LESSON 24

Advanced Tuning Techniques

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

Part I

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

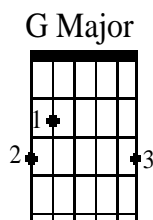
1. Compare the 5th fret of the D- string with the open G- string. (24.3)
2. Compare the 5th fret of the A string with the open D- string. (24.4)
3. Compare the 5th fret of the E- string with the open A- string. (24.5)

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

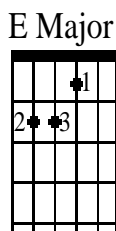
Part II

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

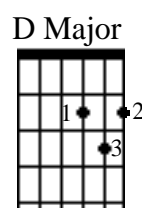
(24.6)



(24.7)



(24.8)



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

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

LESSON 25

Finding Notes on the Fret Board

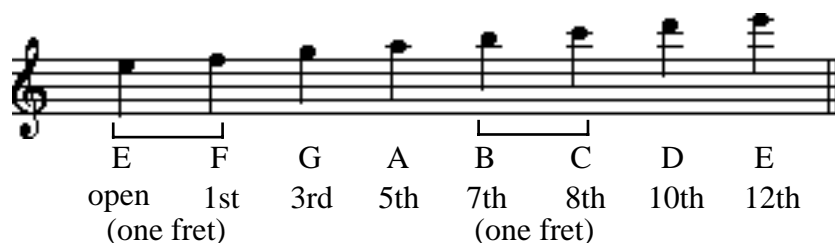
Once you understand this concept you will never have to use a fingerboard chart again.

All there is to remember is that:

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

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

(25.1)



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

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

Remember:

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

Example 1:

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

LESSON 26

Advanced Classical Guitar Pieces

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

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

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

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

Practice Hints for Romanza (26.1):

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

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

Line 5, measure 2



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

Romanza

F. Molino

1775-1847

(26.1)

The musical score for 'Romanza' by F. Molino, Op. 26.1, is presented in a single system with seven staves. The notation is in 6/8 time with a key signature of one flat. The melody is primarily written in the treble clef, with the bass clef providing a harmonic accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piece concludes with a final cadence marked by a double bar line and a repeat sign.

Study in A Minor

Matteo Carcassi
Edited: Stefan Schyga

Allegretto

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

p *rit.* *a tempo*

i m a *i m i*

i a i i a i

p i m a *i m i m i m i* *p p p*

rit. *f a tempo*

C III

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

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

LAGRIMA

FRANCISCO TARREGA
Edited: Stefan Schyga

Largo

CIX — CVII

C VII CV — CIX — C II

C II

C VII

Fine

D.C. al Fine

Adelita

Francisco Tarrega
edited: Stefan Schyga

Lento

C VII

C VII

C IV

C IV

C IX

C VII

C VIII

C II

Fine

D.C. al Fine

Study in B Minor

Moderato

Fernando Sor

edited: Stefan Schyga

C II

p

mi i mi a m a m a m mi

C II

mi i mi p p p i m

mi p i mi mi p

mi p m

a m

p

1/2 C II

C II

a i i m

a m i m p

p i m a

a

p i m p

C II

C IV

m i p

C IV

m i p

C II

p i m p

C IV

m i p

rit.

a tempo

rit.

③ ④ ③ ③ ③ ③ ③ ③ ③ ③

Rujero y Paradetas

Gaspar Sans
edited: Stefan Schyga

The musical score for "Rujero y Paradetas" is written for guitar in treble clef with a key signature of two sharps (F# and C#). The piece consists of 36 measures across seven staves. The notation includes various guitar-specific symbols such as fret numbers (0-4), accidentals, slurs, and dynamic markings (p, f). Fingerings are indicated by numbers 1-4 in circles. The piece features a mix of eighth, quarter, and half notes, with some measures containing triplets and slurs. The score ends with a double bar line and repeat dots.

Answers to Exercises

(12.1)

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

(12.2)

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

(16.1)

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

Self Test (17)

(17.1)

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

(17.2)

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

(17.3)

A sharp raises the note by one fret.

(17.4)

A flat lowers the note by one fret.

(17.5)

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

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