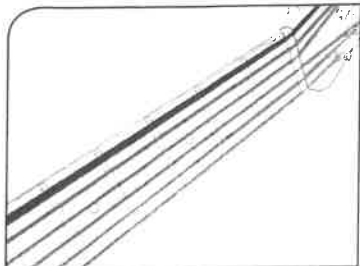
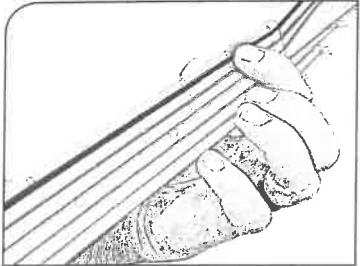


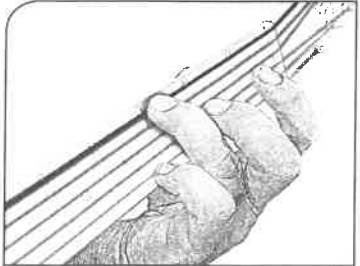
E
Open

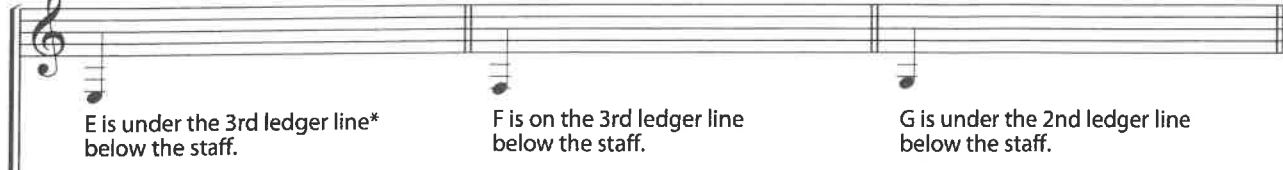


F
1st Finger
1st Fret




G
3rd Finger
3rd Fret






E is under the 3rd ledger line* below the staff. F is on the 3rd ledger line below the staff. G is under the 2nd ledger line below the staff.



*For more on ledger lines see appendix 6.

QUARTER NOTE ♩ = 1 count (1 +)

HALF NOTE ♪ = 2 counts (1 + 2 +)



4/4 TIME SIGNATURE

4 = Four counts per measure

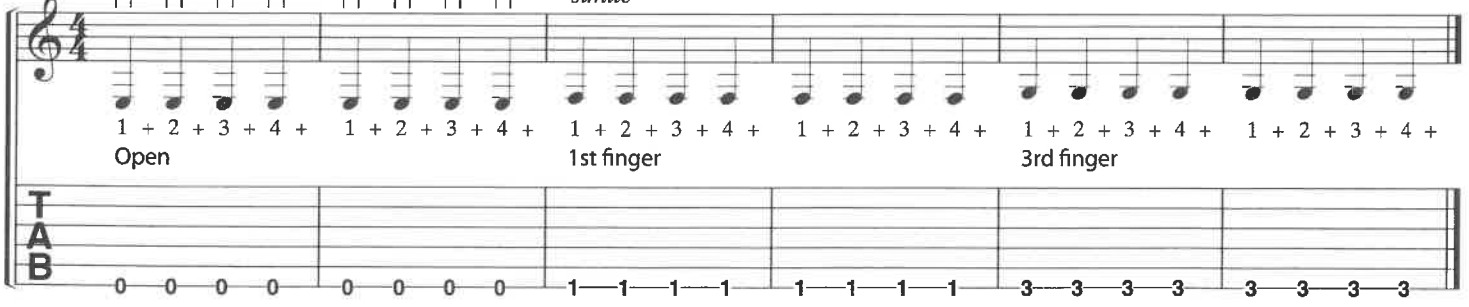
4 = A quarter note receives one count

TECHNIQUE

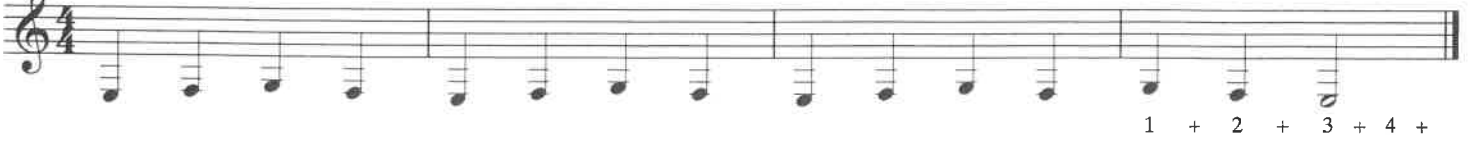
- Right hand: Play all notes with a **DOWNSTROKE** of the pick ♮. Strike the string with a downward attack, towards the floor, coming to rest on the 5th string. The term **SIMILE** means to continue playing in the same manner.
- Left hand: To produce the best tone with the least amount of pressure, place your fingertip directly behind the fret, but not on top of it.

FIRST NOTES—Listen as your teacher counts and plays E, F, and G notes, then echo back each measure. (Count “1 and 2 and 3 and 4 and.”)

Teacher counts/plays	Students echo	Teacher counts/plays	Students echo	Teacher counts/plays	Students echo
♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	<i>simile</i>		♩ ♩ ♩ ♩	♩ ♩ ♩ ♩
1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Open		1st finger		3rd finger	



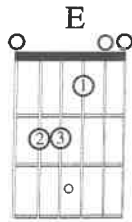
STAY DOWN—Play F with your 1st finger, and hold it down as you play G. Don’t release the F until it’s absolutely necessary to play the open E.



FLAMENCO MOOD—Flamenco is a type of Spanish folk music. Guitar is central to the Flamenco style, which has influenced many other styles of guitar from classical to rock.



FIRST CHORD: E—To play the E chord, place your fingers as shown in the diagram, and *strum* through all six strings following the instructions below. (See appendix 6 for how to read chord diagrams.)



Notice that the lowest note of the E chord (the open 6th string) is E, which is also the name of the chord. The note or letter name of any chord is called the **ROOT**.

To **STRUM** the E chord, position your pick on the low E string, holding it with a very relaxed grip, and allow your hand to *fall* through all six strings, stopping after it passes through the first string (closest to the floor). Then return to astrum again. Don't *push* your hand through; just allow it to drop through the strings to create a single, even sound, not six separate notes.

RHYTHM SLASHES (/) indicate rhythm without showing pitch. They are often used in conjunction with chord diagrams to indicate the rhythmic strum pattern for the chords.



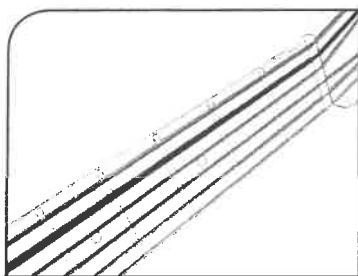
FIRST STRUM—This exercise introduces the E chord.

MOVING CHORDS—Slide the E shape up one fret and play all six strings to create a very interesting chord we will call F Flamenco. Make sure your fingers maintain the E shape as you slide up the strings. Playing all six open strings gives us a chord we will call G Flamenco. These two Flamenco-style chords are not “standard” guitar chord forms, but they sound great and are used in Flamenco guitar.

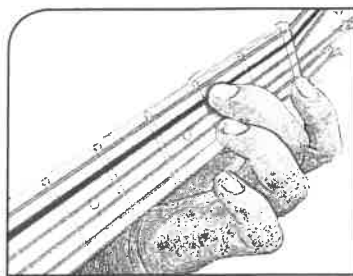
FLAMENCO MOOD (duet)—In this song Guitar 1 plays the melody and Guitar 2 plays the chords. Play along with the CD track. (On the CD, you will first hear the duet, followed by Guitar 2 alone then, Guitar 1 alone.)

NEW NOTES: A, B, and C—These notes are on the 5th string.

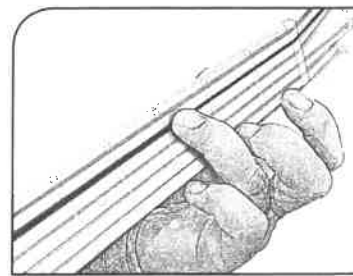
A
Open



B
2nd Finger
2nd Fret



C
3rd Finger
3rd Fret



1

A is on the 2nd ledger line below the staff

B is under the 1st ledger line below the staff

C is on the 1st ledger line below the staff

T
A
B
0 2 3

NEW NOTES—Listen as your teacher counts and plays the notes A, B, and C, then echo back each measure.

Teacher counts/plays	Students echo	Teacher counts/plays	Students echo	Teacher counts/plays	Students echo
♩ ♩ ♩ ♩	<i>simile</i>	♩ ♩ ♩ ♩		♩ ♩ ♩ ♩	
1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Open		2nd finger		3rd finger	
T A B 0 0 0 0	0 0 0 0	2 2 2 2	2 2 2 2	3 3 3 3	3 3 3 3

STILL STAY DOWN—As you ascend from low E to G, keep your 1st finger down on F, and don't lift it until you change strings. As you ascend from low A to C, keep your 2nd finger down on B until you must release it.

An **EIGHTH NOTE** (♪) receives one-half beat. Two eighth notes equal one beat. Eighth notes often appear in pairs or groups of four with a *beam* across the top of the stems (♪♪). Play the first eighth note on the count and the second eighth note on the "and," represented by a "+" sign in the music.

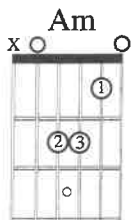
1 +

1 + 2 + 3 + 4 +

EIGHTH NOTE ETUDE—An *etude* is a short exercise composed for a solo instrument that is used to develop a specific technical skill. Play slowly and very evenly. Tap your foot on the count (1-2-3-4) and use all downstrokes.

1 2 3 4 *simile*

NEW CHORD: A MINOR—The A minor chord (written as Am) is a five-string chord. Place your fingers as shown in the diagram and strum through five strings, carefully missing the low 6th string. Notice that the Am chord shape and fingering is exactly the same as for the E chord, but on the next set of strings. Also notice that the note A, the name of the chord, is the lowest note in the chord (the open 5th string). Remember: The note name of the chord is called the *root*.



2

A MINOR ENSEMBLE—Learn and perform both parts of this ensemble. Notice all three chords use the same fingering shape. Maintain this shape when changing from chord to chord.

- **Guitar 1:** The melody part uses all the notes and rhythms you've learned so far.
- **Guitar 2:** When strumming chords, hold your pick with a very relaxed grip and allow your pick hand to fall through the strings—don't push.

Gtr. 1 *simile*

Am E F flamenco E

Am E Am

A **FERMATA** (◡) means to hold or pause on the note.

DRIVING RHYTHM—Learn and perform both parts of this ensemble.

- **Guitar 1:** The melody is a great technique workout for your left hand.
- **Guitar 2:** The rhythm part uses eighth-note rhythms for the strum. Use all downstrokes, focusing on the lowest three or four strings of each chord to create a low, bass-driven sound.

Gtr. 1

Am E Am E Am

Gtr. 2

A **SHARP SIGN** (#) raises a note one half step—exactly one fret up from the *natural* (un-altered) note. A **FLAT SIGN** (b) lowers a note one half step—exactly one fret down from the natural note. Notice that F# and Gb are just different names for the same exact note. Once indicated, a sharp or flat remains in effect for the rest of the measure and is canceled at the bar line or with a **NATURAL SIGN** (natural sign). Sharps, flats, and naturals are called **ACCIDENTALS**.

3

A **RIGHT-FACING REPEAT** indicates the first measure of a section to be repeated.

A **LEFT-FACING REPEAT** indicates to go back to the closest right-facing repeat, or back to the beginning if there is no right-facing repeat.

When your hand is positioned on the neck so that your 1st finger is at the 1st fret and your 2nd finger is at the 2nd fret and so on, your hand is in the **1ST POSITION**.

16

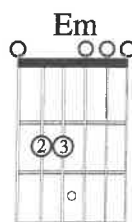
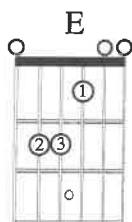
STRENGTH BUILDER—This exercise is ideal for building strength and dexterity in your left-hand fingers. As you ascend on the 6th string from E to G#, and on the 5th string from A to C#, keep each finger down just behind the fret. Do not add or lift any finger until necessary as you ascend and descend the pattern.

A **WHOLE NOTE** (O) receives 4 counts. A whole note in rhythm slash notation looks like this: ◇
 A **BRUSH STROKE** (♯) means to rapidly glide your pick down the strings, allowing them to ring.

17

CRIME THEME NO. 1—Soundtracks from many of the classic spy and crime dramas of the 1960s feature bluesy guitar bass lines like this one. Guitar 1 plays the bass-line melody. Guitar 2 strums an E chord with brush strokes. Learn both parts. (This example is played twice on the CD.)

NEW CHORD: E MINOR (Em)—There is only one note difference between the E and E minor chords: lift your 1st finger off the 3rd string and allow it to ring. Alternately strum the E and Em chords, and listen to the different sound quality of each.



4

When your hand is positioned on the neck so that your 1st finger is at the 2nd fret and your 2nd finger is at the 3rd fret and so on, you are in **2ND POSITION**.

CRIME THEME NO. 2—This is in the style of the James Bond theme.

- **Guitar 1:** The melody contrasts a line on the 5th string (B–C–C#) against the open low E. Use the indicated left-hand fingering, which puts you in 2nd position.
- **Guitar 2:** Strum an Em chord.

Gtr. 1 *simile*

Left hand 1

Em

23

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

Gtr. 2

BLUES BASS—This classic blues and rock bass line is used in many songs. (This example is repeated several times on the CD.)

- Memorize this pattern. Patterns like this one, which can be recalled as needed while performing, are called *riffs*.
- Play this song in 2nd position. The best way to do this is to keep your 1st finger down on the 2nd-fret B (5th string) for the entire piece.

Gtr. 1 *simile*

Left hand

E

231

0 0 2 3 1 1 3 1

Gtr. 2

3/4 TIME SIGNATURE

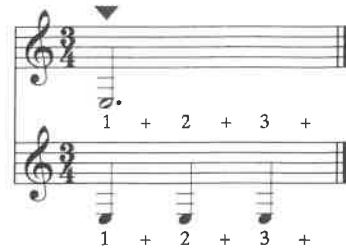
3 = Three counts per measure

4 = A quarter note receives one count



See appendix 6 for conducting pattern.

A dot next to a notehead increases the length of the note by half its value. A **DOTTED HALF NOTE** receives three beats. It is counted like three quarter notes.



A dotted half note rhythm slash:

MALAGUENA MELODY—Here is a Flamenco melody in 3/4. Learn it slowly, then pick up the tempo. Guitar 2 plays the chords; make sure to hold each chord for the full three counts.

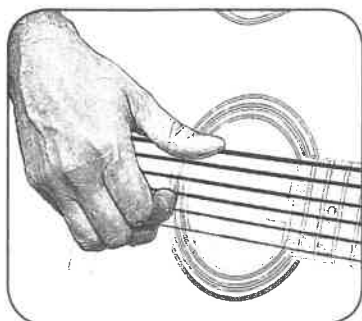
0 4 A-2 A-o 3 2 0 Repeat 2 times

Gtr. 1

Gtr. 2

FINGERPICKING

A pick is great for strumming and playing single-note lines, but by using your right-hand thumb and fingers together, you can create beautiful **FINGERPICKING PATTERNS** as you hold simple chords with your left hand. Follow the technique instructions below.



Place your left hand in playing position, but don't fret any notes. Place the right hand as follows:

- Thumb (*p*) on the 6th string
- Index finger (*i*) on the 3rd string
- Middle finger (*m*) on the 2nd string
- Ring finger (*a*) on the 1st string

TECHNIQUE

- The thumb should sweep through the string, towards the fingers. It should touch and bounce off the tip of the index finger. Your thumb should always be in front of your fingers, not behind them.
- Each finger should push through the string.
- Each finger should remain curved and travel in an arc from the string towards the center of your palm.
- Thumb and fingers should remain relaxed and gently curved at all times. All motion should initiate from the first knuckle joint at your palm, not from bending the middle knuckle joint at the center of your finger.

12
13

6

THUMB AND FINGERS—Prepare by planting your thumb and fingers on the strings as indicated on the previous page.

- Pluck all four strings at the same time with your thumb and fingers—like gently closing your hand into a fist.
- Play very relaxed. Your fingers should travel in a smooth arc towards your palm, and all four notes should sound at the same time.
- The TAB indicates the strings (in this case 6, 3, 2, and 1). "Stems" have been added to the TAB in this example to indicate the rhythm, which is all quarter notes.

BLOCK CHORDS are chords in which all tones are sounded at the same time.
An **ARPEGGIO** is a chord in which the tones are sounded one at a time.

3

THUMB THEN FINGERS—In this example, you will use your thumb on beats 1–2–3–4 and your fingers on the “and” between each thumb stroke.

- Prepare to play by planting (placing in a foundational position) your thumb and fingers on the strings.
- Play the bottom string with your thumb on the count.
- On “and,” close your fingers (like closing your fist) towards the palm of your hand.
- Repeat the exercise until you can play it fluidly, relaxed, and with a steady beat.

4

THUMB AND FINGERS SEPARATED— Perform the following example until you can play each note clearly and in rhythm.

- Prepare to play by planting your thumb and fingers on the strings.
- In this example, you will play each string separately with a different finger.
- Your thumb should sweep through the string, moving towards the tip of your index finger. Do not bend the thumb from the middle joint; it should move from the joint at the base.
- Each finger should travel in a gentle arc towards the palm of your hand. Don't bend from the middle finger joint; the movement comes from the base of each finger where it joins the palm.

5

FINGERPICKING PATTERN NO. 1—This is the most common fingerpicking pattern in $\frac{4}{4}$ time. It is an eighth note pattern with the finger sequence *p-i-m-a*.

- Plant your fingers before you play. Keep a steady beat, and let the notes all ring.
- Your thumb should sweep through the string, moving towards the tip of your index finger. Do not bend the thumb from the middle finger joint.
- Each finger should travel in a gentle arc towards the palm of your hand. Again, don't bend from the middle finger joint.
- Start out slowly and play each note clearly and in rhythm.

FINGERPICKING IN A MINOR—This applies the previous pattern to a chord progression.

- Prepare the right hand by placing your thumb and fingers on the strings before you play.
- The left hand will shift between Am and E. Both chords share the exact same shape and fingering. To change from Am to E and back again quickly, lift all your fingers off the strings while retaining the chord shape, then transfer the shape one string set over.

The first staff shows a sequence of Am and E chords in 4/4 time. The notes are: Am (1st fret), E (2nd fret), Am (1st fret), E (2nd fret), Am (1st fret), E (2nd fret), Am (1st fret), E (2nd fret). The second staff continues with: E (2nd fret), Am (1st fret), E (2nd fret), Am (1st fret), E (2nd fret), Am (1st fret), E (2nd fret), Am (1st fret). Chord diagrams for Am and E are shown above the notes. The word "prima" is written below the first staff, and "p" is written below the second staff.

GUITAR TRICKS—As you've already seen in the Flamenco songs, a chord shape can be slid up and down the guitar neck to create beautiful and unusual chords. Interesting sounds are created by the combination of open-string notes that don't change from chord to chord and the fretted notes that do change. In the upcoming song "Acoustic Fantasy," we will take the Am chord shape and slide it up the neck to create two very unique chords: Dm/A and Bm/A.

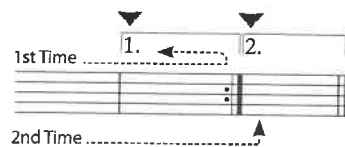
- Dm/A: Slide the Am chord shape up to the 6th fret (one fret above the second fretboard marker). This creates a beautiful and complex-sounding chord, a type of Dm chord with an open A in the bass. It is a non-standard chord (like our "Flamenco" chords in "Flamenco Mood"), but very interesting and easy to play.
- Bm/A: Now slide the Am chord shape down to the 3rd fret (the first fretboard marker). This forms a type of Bm with an open A in the bass.
- Remember: Keep your fingers locked on the Am chord shape as you slide it up and down the strings. Don't allow your index finger to interfere with the ringing open 1st string, because that string is very important and supplies the interesting sound you hear on the recording.

TECHNIQUE TIP Lock your fingers in the Am chord shape, and focus on your index finger as you slide up and down the neck: Am is at the 1st fret, move up to the 6th fret for Dm, and move down to the 3rd fret for Bm. Strum each chord with your pick or thumb in a steady rhythm, changing to the next chord every four beats. Make sure you are getting a good, clean sound before you play "Acoustic Fantasy." (See appendix 6 for more on reading chord grids.)

The diagrams show three chord shapes: Am (1st fret), Dm/A (6th fret), and Bm/A (3rd fret). Each diagram shows the Am shape with fingerings 1, 2, and 3 indicated.

COMPOSING IDEA Experiment with moving chord shapes around the neck and see what you come up with. Many songwriter/guitarists have used this as the basis for writing new songs, and it can be a good compositional tool when writing your own songs.

When you see **1ST AND 2ND ENDINGS**, play the 1st ending, then repeat the music, skip the 1st ending, and play the 2nd ending instead.



ACOUSTIC FANTASY—Here is a song based entirely on the Am chord shape.

- **Guitar 1** is the melody and is written in standard music notation.
- **Guitar 2** is a fingerstyle part using Fingerpicking Pattern No. 1 with the Am, Bm/A, and Dm/A chords. It is written in TAB only.
- As always, learn and perform both parts. Remember that you can always find a tempo where you can play the exercises without mistakes. It is okay if that is a very slow tempo—you can always increase the speed later.
- **Note:** There are many examples of songs that use moveable shapes like this. One nice example is the opening of the Allman Brothers' song "Melissa."

8

Acoustic Fantasy

Gtr. 1

Gtr. 2

p i m a

1. 2.

p

► SOUND CHECK

Check off each item you can perform well.

- Counting and playing quarter, dotted half, half, and eighth notes
- Reading music on the 6th and 5th strings
- Using a pick
- Fingerpicking
- Following 1st and 2nd endings and repeat signs
- E and Am chords
- Playing in 1st position

Check off each item you'd like to explore further.

- Moving a chord shape around the neck to create interesting sounds, like F Flamenco, G Flamenco, Bm/A, and Dm/A
- Flamenco-style music
- Blues bass line riffs and crime theme melodies
- Music like "Acoustic Fantasy"