

Name: _____

Introduction to Piano and Guitar

Mr. Robertson

Introducing the Guitar

Contents

I. Introduction

- a. Basic Guitar Care
- b. The Guitar Family Tree
- c. Parts of the Guitar - External
- d. Parts of the Guitar – Internal

II. Guitar Basics

- a. Playing Position
- b. Tuning Methods

III. Introducing the Strings

- a. Notes on the First String – E String
- b. Notes on the Second String – B String
- c. Notes on the Third String – G String
- d. $\frac{3}{4}$ Time – and Dictations in $\frac{3}{4}$ Time
- e. Notes on the Fourth String – D String

IV. Notes of the Fretboard and Chromatic Scales

V. Major Scales on the Guitar

VI. Music Theory

- a. Enharmonic Tones, Semitones, and Whole Tones
- b. Playing Chords
- c. 12-Bar Rock
- d. Chord Chart – C Major and G major

VII. Quiz and Tests - Materials and Songs

- a. Quiz 1 – In Class
 - i. Guitar Care
 - ii. Parts of the Guitar
 - iii. Playing Position
 - iv. Tuning
 - v. Playing Open Strings from Music
- b. Quiz 2 – Recorded and Uploaded
 - i. Tuning
 - ii. Spanish Theme
 - iii. World Beat
 - iv. Ode to Joy
 - v. Blues
- c. Quiz 3 – Recorded and Uploaded
 - i. Rockin' Robin
 - ii. Yankee Doodle
 - iii. Surf Rock
 - iv. Au Clair de la Lune
 - v. Aura Lee
- d. Test – In Class
 - i. Any previous song
 - ii. He's a Jolly Good Fellow OR Worried Man Blues
 - iii. Dictation in 4/4 and 3/4
 - iv. Play Chromatic Scale and G or C Major Scale
 - v. Identify Enharmonic, Semitones, and Whole Tones
 - vi. Perform a 4-Chord Progression in C or G Major

Basic Guitar Care

1. Treat the instrument as if it was your own.
2. Do not play the guitar harshly; strum or pick in a controlled manner that does not damage the strings or top of the instrument.
3. Select one of the two playing positions: lap or classical. If your guitar has a strap mount, you may play standing. Playing 'slap' guitar across your lap or inventing new ways to hold the instrument are not allowed.
4. Do not use a key, quarter, or anything other than your fingers or a guitar pick to pluck the strings on your guitar. Other materials, especially metal ones will damage the instrument.
5. If you notice cracks, varnish damage, open joints, or other damage, let a teacher know immediately.
6. If you notice buzzing, rattling, or clicking unrelated to your playing, notify a teacher immediately.
7. Do not rest instruments on the floor, near heaters, or near windows. The temperature differences will damage the instrument.
8. When not in use, place the guitar in its case and close the case completely. This includes trips to the bathroom or the drinking fountain. Leaving your instrument unattended will result in a deduction from your participation grade.
9. When moving around the room or in the hall, be careful of the other guitars and players around you. Do not bump into other instruments or step on cases.
10. When finished using your guitar, return it to the case. Do not leave your classroom materials, pencils, or guitar picks in the case!
11. Gently return your guitar to its assigned locker, and do not throw it into place.
12. Any damages incurred to guitars are the responsibility of the student assigned to the instrument.
 - a. Do not play guitars assigned to other students.
 - b. Do not allow others to borrow your guitar.
 - c. If you notice any damages, report them immediately to a teacher.

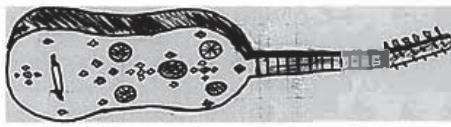
The Guitar Family Tree ~ 16th through 20th Centuries



Renaissance Guitar
16th century - French
4 courses
tie bridge
flat back
bracing: transverse struts
fingerboard: flush



Renaissance Guitar
16th century - Italian & Spanish?
4 courses
tie bridge
vaulted back
bracing: transverse struts
fingerboard: flush



Vihuela
16th century - Spanish
6 courses
tie bridge
flat back
bracing: transverse struts
fingerboard: flush



Baroque Guitar
17th & early 18th century - French, some German & Italian
5 courses
tie bridge
flat back
bracing: transverse struts
fingerboard: flush



Baroque Guitar
17th & early 18th century - Italian, some German & Spanish?
5 courses
tie bridge
vaulted back
bracing: transverse struts
fingerboard: flush



Baroque Transition Guitar
18th century - French, Italian some English & German
5 courses or later 5 single strings
tie bridge
flat back
bracing: transverse struts
fingerboard: flush



Romantic Spanish Guitar
late 18th to early 19th century
Pages type (Cadiz & Malaga)
6 courses - all double, 1st single
pin bridge
flat back
bracing: transverse & fan struts
fingerboard: flush & raised



Romantic French Guitar
early to mid 19th century - Lacote type (Paris & Aircourt)
6 single & added bass strings
pin bridge
flat back
bracing: transverse struts
fingerboard: flush & raised



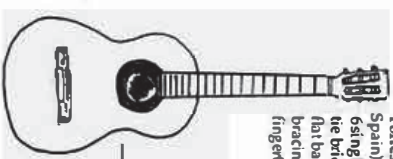
Romantic Italian Guitar
late 18th to mid 19th century - Fabriceatore type (Naples & Turin)
6 single strings
pin & tie bridges
flat back
bracing: transverse struts
fingerboard: flush & raised



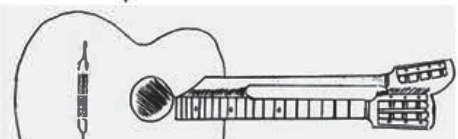
Romantic Spanish Style Guitar
early to late 19th century - Patonno type (London & Paris)
6 single strings
pin & tie bridges
flat back
bracing: transverse & fan struts
fingerboard: flush & raised



Romantic Viennese Guitar
early to mid 19th century - Stauber type (Vienna, Naples & New York)
6 single & added bass strings
pin bridge
flat or arched back
bracing: transverse struts
fingerboard: flush, raised & "flying" with adjustable neck



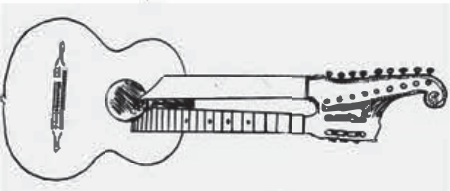
Romantic Spanish Guitar
mid 19th to early 20th century - Torres type (throughout Spain)
6 single strings
tie bridge
flat back
bracing: fan struts
fingerboard: raised



Romantic Multi-String Guitar
mid 19th century - Schenzer type (Vienna - Europe & Russia)
6 single with added bass strings
doub neck or second peg box
pin bridge
flat, arched or doubled back
bracing: transverse struts
fingerboard: raised & "flying" with adjustable neck

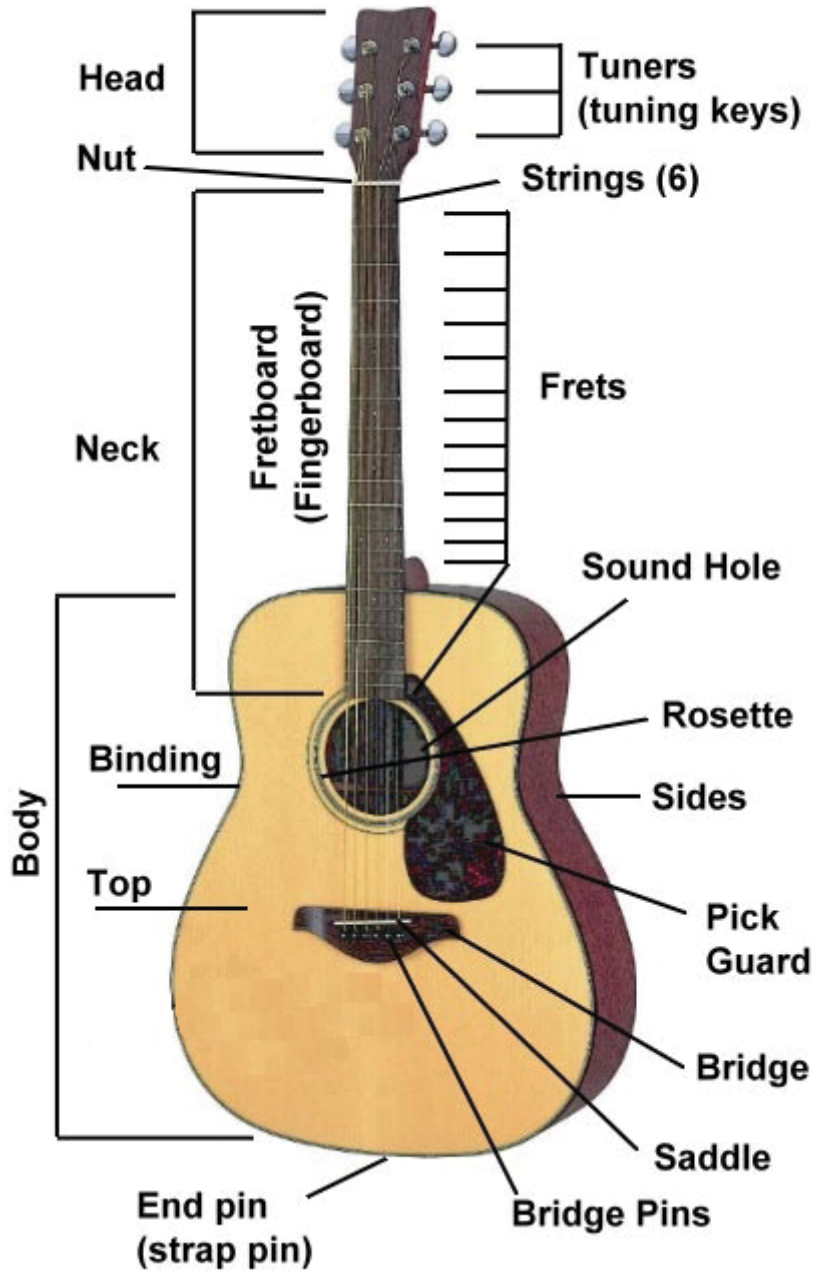


Modern Guitar - Spanish Style
20th century - Torres influenced (worldwide)
6 single strings
tie bridge
flat back
bracing: fan struts
fingerboard: raised



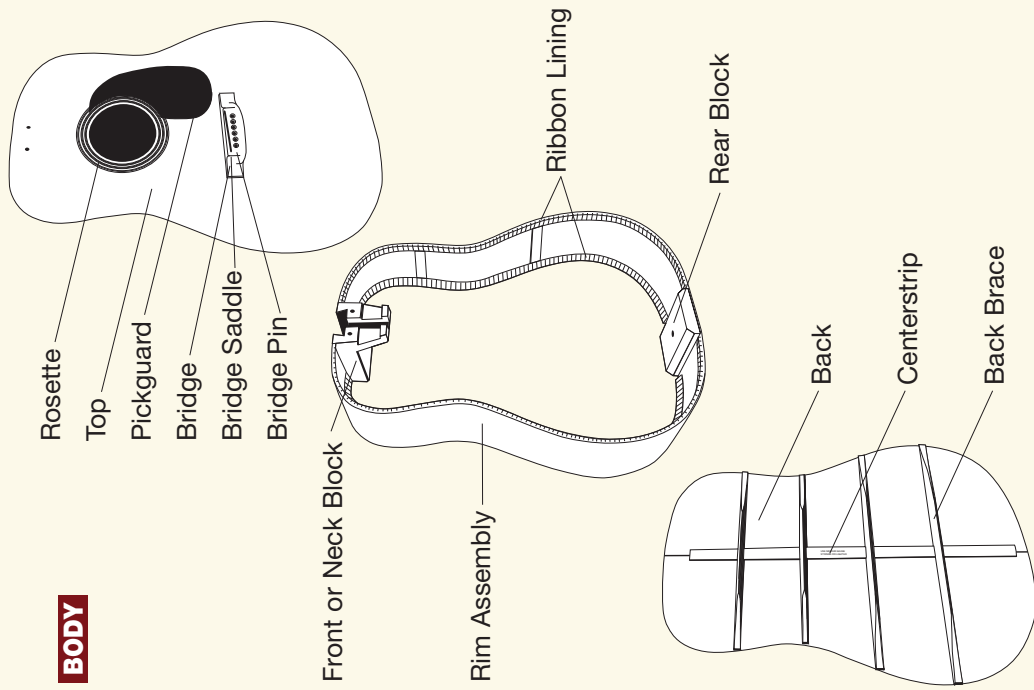
Multi-String Bass Guitar
late 19th to early 20th centuries - Schrammel type (Vienna / St. Louis - Europe & Russia) Hauer model
6 single with many added bass strings
double neck
pin bridge
flat or arched back
bracing: transverse & fan struts
fingerboard: "flying" with adjustable neck

THE ACOUSTIC GUITAR

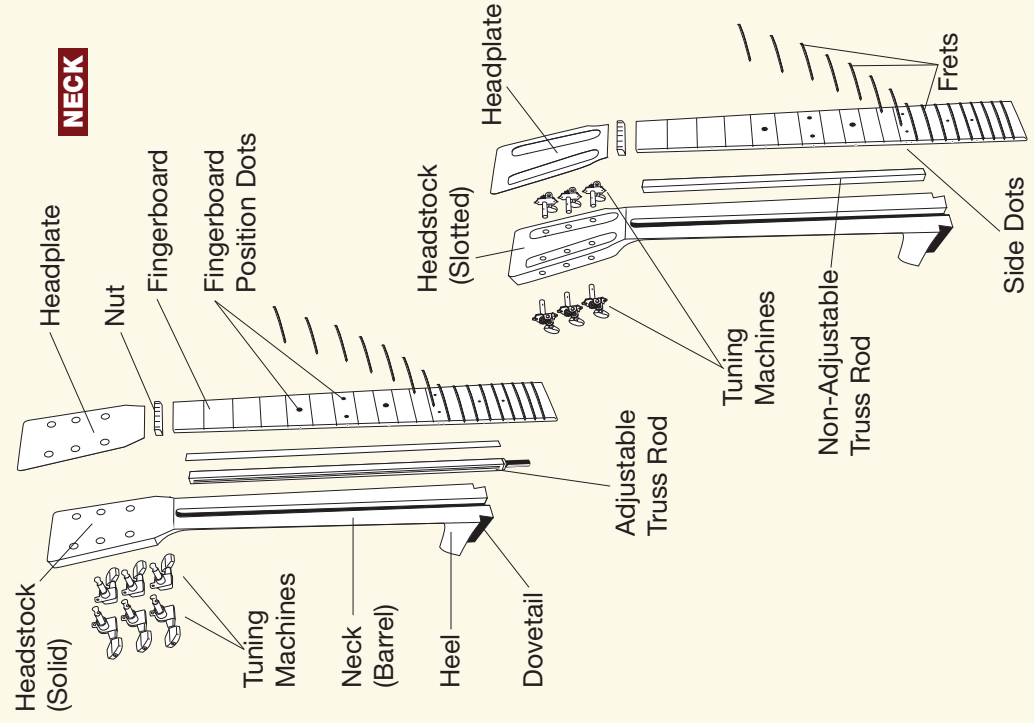


Identifying the Parts of Your Guitar

BODY



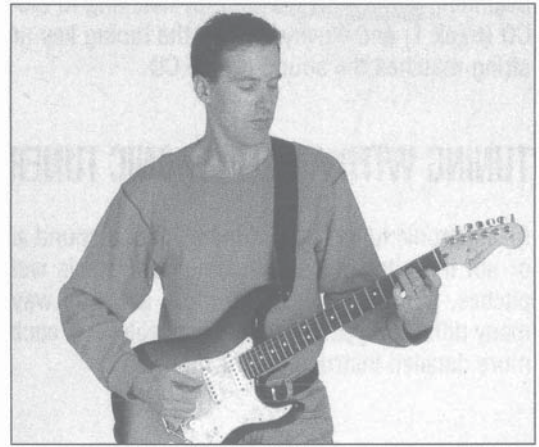
NECK



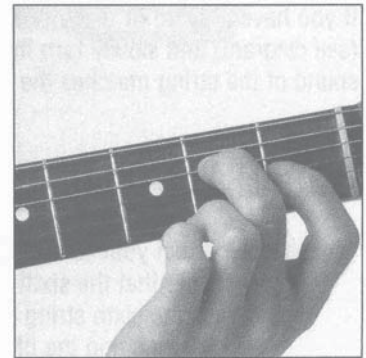
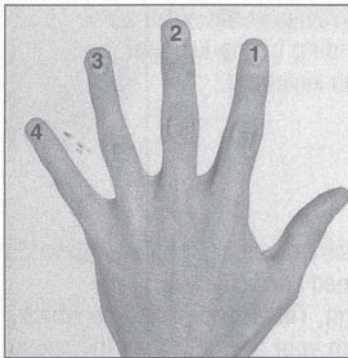
PLAYING POSITION

There are several ways to hold the guitar comfortably. On the left is a typical seated position, and on the right is the standing position. Make sure you practice sitting and standing. Observe the following general guidelines in forming your playing posture:

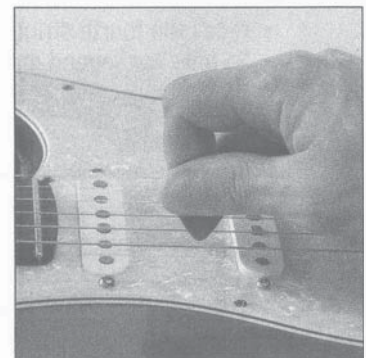
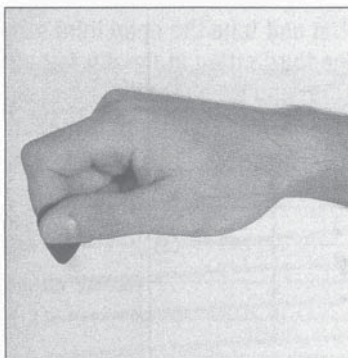
- Position your body, arms, and legs in such a way that you avoid tension.
- If you feel tension creeping into your playing, you probably need to reassess your position.
- Tilt the neck upwards—never down.
- Keep the body of the guitar as vertical as possible. Avoid slanting the top of the guitar so that you can see better. Balance your weight evenly from left to right. Sit straight (but not rigid).



Left-hand fingers are numbered 1 through 4 (Pianists: Note that the thumb is not number 1.) Place the thumb in back of the neck roughly opposite the 2nd finger. Avoid gripping the neck like a baseball bat with the palm touching the back of the neck.



These photos show the position for holding a pick and the right-hand position in relationship to the strings. Strive for finger efficiency and relaxation in your playing.



When Finger Picking, the fingers of the right hand are assigned letters:

- P - Thumb
- I - Pointer Finger
- M - Middle Finger
- A - Ring

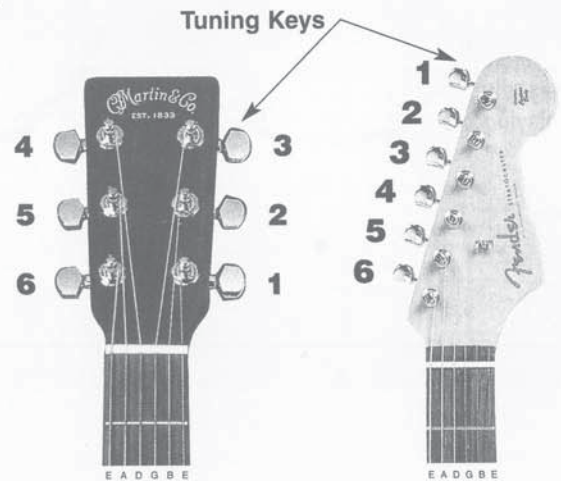
TUNING

TUNING TO THE CD



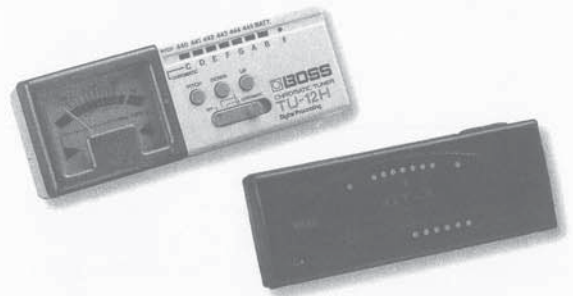
When you are tuning your guitar, you will adjust the pitch (highness or lowness of sound) of each string by turning the corresponding tuning key. Tightening a string raises the pitch and loosening it lowers the pitch.

The strings are numbered 1 through 6 beginning with the thinnest string, the one closest to your knee. Tune each string in sequence beginning with the first string, by listening to the correct pitch on the CD (track 1) and slowly turning the tuning key until the sound of the string matches the sound on the CD.



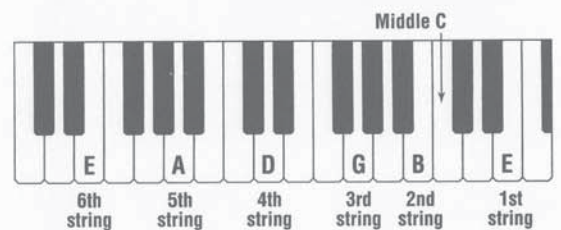
TUNING WITH AN ELECTRONIC TUNER

An electronic tuner “reads” the pitch of a sound and tells you whether or not the pitch is correct. Until your ear is well trained in hearing pitches, this can be a much more accurate way to tune. There are many different types of tuners available, and each one will come with more detailed instructions for its use.



TUNING TO A KEYBOARD

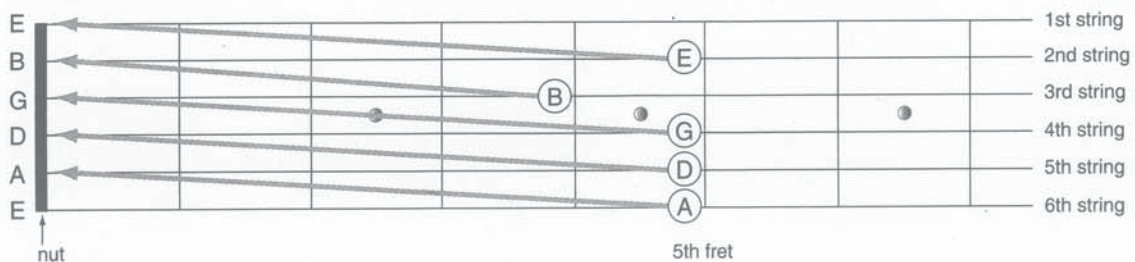
If you have a piano or electric keyboard nearby, play the correct key (see diagram) and slowly turn the corresponding tuning key until the sound of the string matches the sound of the keyboard.



ANOTHER WAY TO TUNE

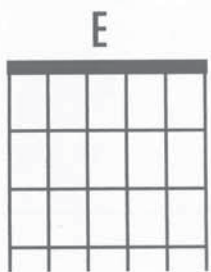
To check or correct your tuning when no pitch source is available, follow these steps:

- Assume that the sixth string is tuned correctly to E.
- Press the sixth string at the 5th fret. This is the pitch A to which you tune your open fifth string. Play the depressed sixth string and the fifth string with your thumb. When the two sounds match, you are in tune.
- Press the fifth string at the 5th fret and tune the open fourth string to it. Follow the same procedure that you did on the fifth and sixth strings.
- Press the fourth string at the 5th fret and tune the open third string to it.
- To tune the second string, press the third string at the 4th fret and tune the open second string to it.
- Press the second string at the 5th fret and tune the first string to it.

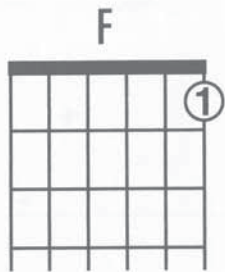


This is called **relative tuning** because the strings are tuned relative to one another.

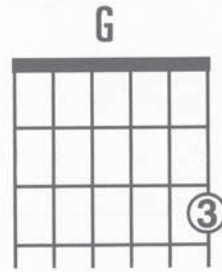
NOTES ON THE FIRST STRING



OPEN



1



3



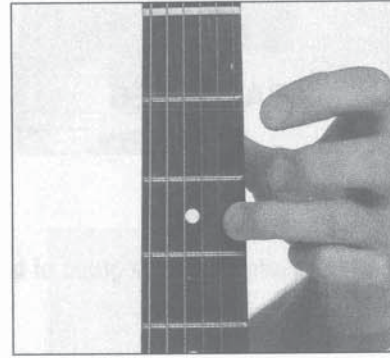
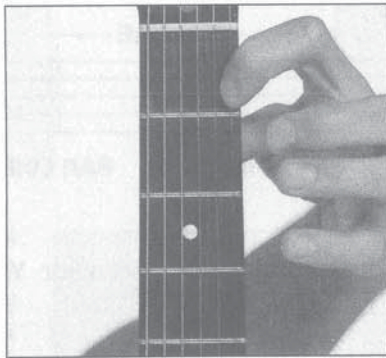
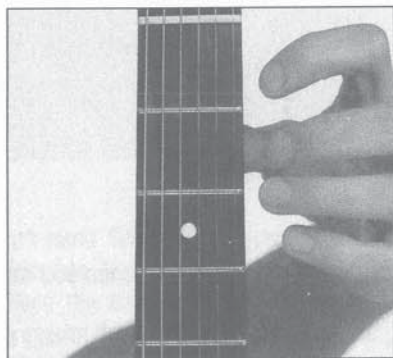
E



F



G



This sign (▼) tells you to strike the string with a downward motion of the pick.

1

Musical notation for exercise 1 in 4/4 time. It consists of five quarter notes: E (open), F (1st fret), G (3rd fret), F (1st fret), and E (open). A dashed line under the F and G notes is labeled "Hold down 1st finger".

COUNT: 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4

2

Musical notation for exercise 2 in 4/4 time. It consists of eight eighth notes: E (open), F (1st fret), G (3rd fret), F (1st fret), E (open), D (2nd fret), C (1st fret), and B (1st fret).

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

3

Musical notation for exercise 3 in 4/4 time. It consists of sixteen eighth notes: E (open), F (1st fret), G (3rd fret), F (1st fret), E (open), D (2nd fret), C (1st fret), B (1st fret), A (2nd fret), G (3rd fret), F (1st fret), E (open), D (2nd fret), C (1st fret), B (1st fret), and A (2nd fret).

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

At first practice the exercises slowly and steadily. When you can play them well at a slow speed, gradually increase the tempo (speed).

4

1 2 3 4

Touch only the tips of the fingers on the strings.

5

Keep the left hand fingers arched over the strings.

6

Some songs are longer than one line. When you reach the end of the first line of music, continue on to the second line without stopping. Gray letters above the staff indicate chords to be played by your teacher. Measure numbers are given at the beginning of each new line of music.

Listen to one measure of clicks on the CD before playing.



TRACK 2

7

C G7

GO ON TO THE NEXT LINE

5

C



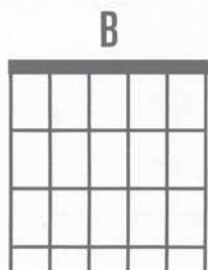
TRACK 3

SPANISH THEME

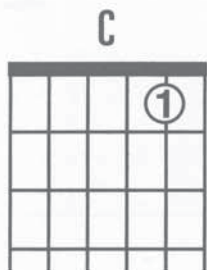
8

5

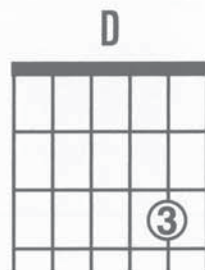
NOTES ON THE SECOND STRING



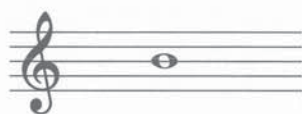
OPEN



1st FRET
1st FINGER



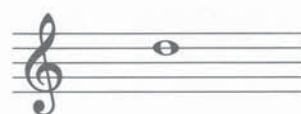
3rd FRET
3rd FINGER



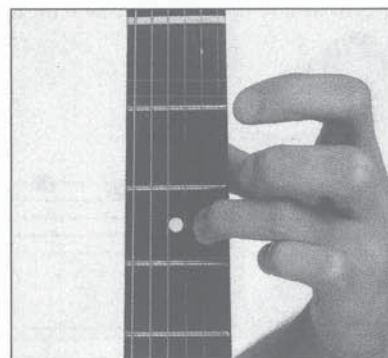
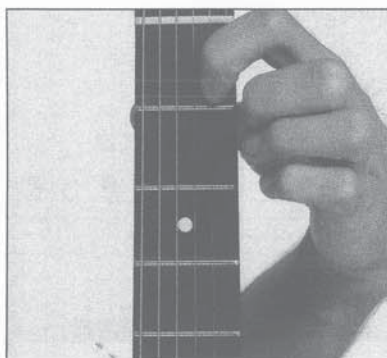
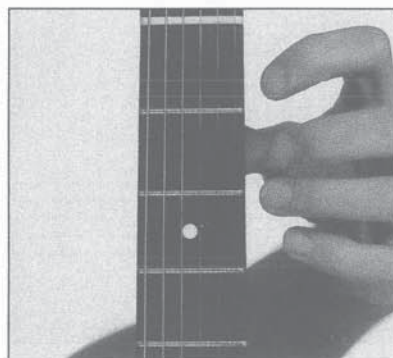
B



C



D



9

COUNT: 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4

Hold down 1st finger

10

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

11

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

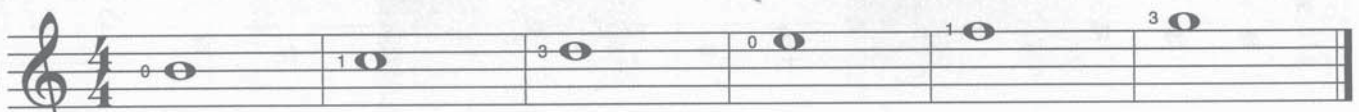
Always practice the exercises slowly and steadily at first. After you can play them well at a slower tempo, gradually increase the speed. If some of your notes are fuzzy or unclear, move your left-hand finger slightly until you get a clear sound.

12 

13 

MOVING FROM STRING TO STRING

You have learned six notes now, three on the first string and three on the second string. In the following exercises you will be moving from string to string. As you are playing one note, look ahead to the next and get your fingers in position.

14 

 STRING: ② ————— ① —————

 FINGER: open 1st 3rd open 1st 3rd

15 





WORLD BEAT

16 



Practice these songs played on strings 1 and 2. Always begin slowly and then gradually increase the tempo. Gray chord symbols are used throughout the book to indicate that the chords should be played by the instructor.

Some of the CD tracks such as "Ode to Joy" are recorded at both a slow and a faster tempo.



TRACK 5
SLOW/FAST

ODE TO JOY

Beethoven

17

Chord symbols: C, G, C, G, C, F, C, G, C, E, Am, G, C, F, C, G, C.

5

9

13



TRACK 6

BLUES

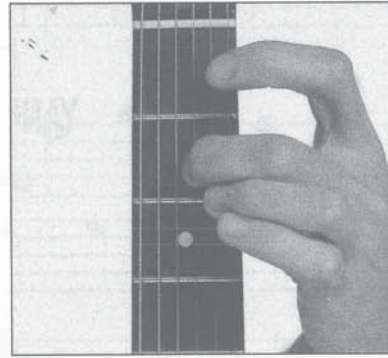
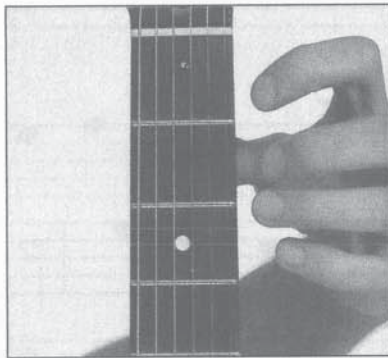
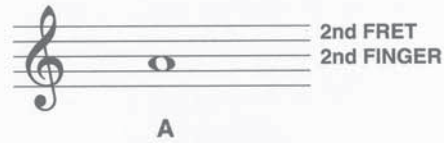
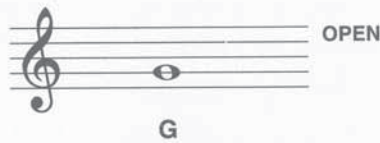
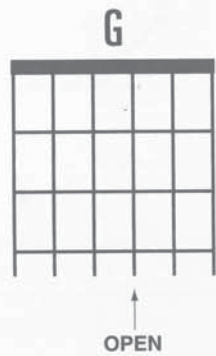
18

Chord symbols: G7, C7, G7, D7, C7, G7.

5

9

NOTES ON THE THIRD STRING

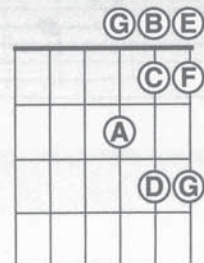
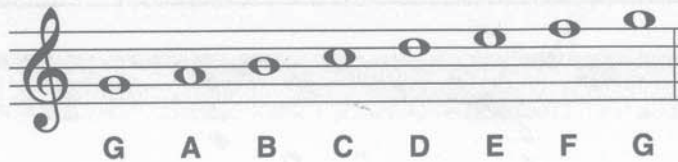


Keep the fingers arched over the strings at all times so they will be in position to finger the next note.



THREE-STRING REVIEW

Here are all the notes we've learned so far.



Play through these notes up and down. Then play just the low G and the high G, and notice how similar they sound. The distance between two different notes with the same letter name is called an **octave**.

The following songs use notes on strings 1, 2, and 3.



TRACK 7
SLOW/FAST

ROCKIN' ROBIN

J. Thomas

21

G

C

G



TRACK 8
SLOW/FAST

YANKEE DOODLE

Traditional

22

C

G7

C

G7

C

F

G7

C



TRACK 9
SLOW/FAST

SURF ROCK

23

D

G

D

A **duet** is a song that has two parts that can be played together. Practice both parts of the following duet. Ask your instructor or a friend to play the duet with you, or play either part with the CD.



AU CLAIR DE LA LUNE

France

Part 1

24

Part 2

C G7 C G7 C

1

2

G7 C G7 C

1

2

D7 G7

1

2

C G7 C G7 C

PRACTICE TIP

Regular practice is essential. Practicing a half hour each day is better than practicing two hours every four days. Find a regular time of the day that works for you.



TRACK 11

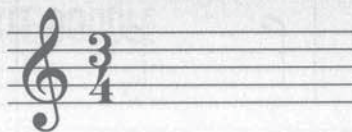
AURA LEE

Poulton/Fosdick

25

3/4 TIME

Some music has three beats per measure instead of four. This is indicated by the top number of the time signature. The bottom number (4) tells you that the quarter note gets one beat.



THREE BEATS PER MEASURE
QUARTER NOTE (♩)
GETS ONE BEAT

A dot after a note increases its value by one-half. In $\frac{3}{4}$ time a dotted half note (♩.) gets three beats.

$\frac{3}{4}$ ♩ + ♩. = ♩.

2 beats 1 beat 3 beats

26

COUNT: 1 2 3 1 - 2 3 1 2 3 1 - 2 - 3 1 2 - 3 1 - 2 - 3



TRACK 12

HE'S A JOLLY GOOD FELLOW

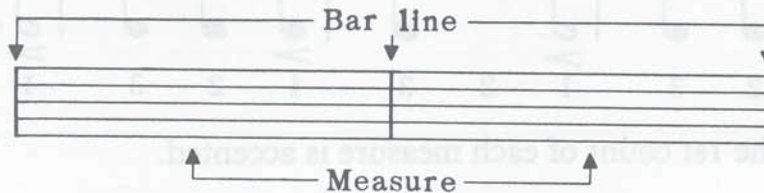
England

27

lesson 16

MEASURE, 4/4 TIME SIGNATURE

Counts are grouped together to form measures.
Measures may contain two, three, four or more counts. Measures are separated by bar lines.



TIME SIGNATURE

The grouping of counts into measures is indicated by the time signature, which appears at the beginning of each song.

The top number of the Time Signature tells how many counts in each measure.

The bottom number tells what kind of note is to receive one count.

$\frac{4}{4}$ = 4 counts in each measure.
Each quarter note (♩) gets one count.

Count: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 ||

The diagram shows three measures of music on a staff. Each measure contains four quarter notes. The first note of each measure has an accent sign (>) above it. The counts 1, 2, 3, 4 are written below each note. A double bar line is at the end of the third measure.

ACCENT SIGN



This sign directs the player to give special emphasis to the note. On the piano, strike the note a little harder.

in 4/4 time the 1st count of each measure is Accented.

C = Common Time. This sign is often used as a substitute for 4/4 time.

3/4 TIME

$\frac{3}{4}$ = 3 counts in each measure.
 Each quarter note (♩) gets one count.



Count: 1 2 3 | 1 2 3 | 1 2 3

In 3/4 time the 1st count of each measure is accented.



Write the counts under the notes.

1. $\frac{3}{4}$ ♩ ♩ ♩ | ♩ ♩ | ♩ . ||
 1 2 3 | 1 2 3 etc.

2. $\frac{4}{4}$ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ . ||
 1 2 3 4 etc.

3. C ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ . ||

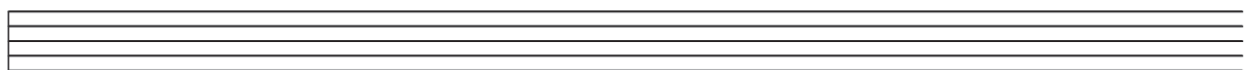
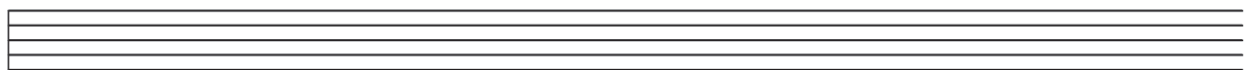
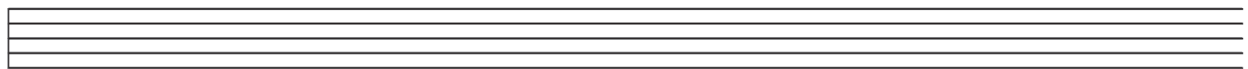
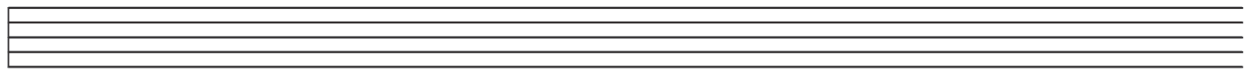
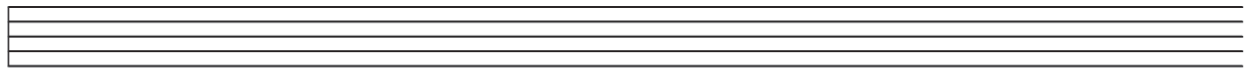
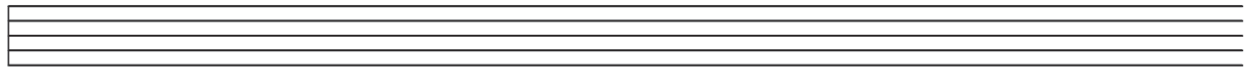
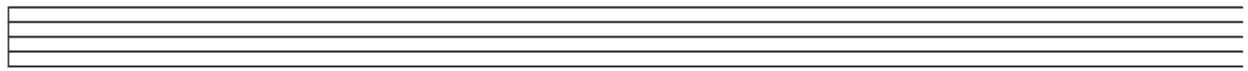
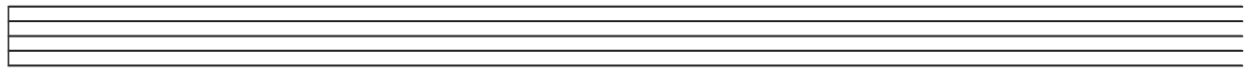
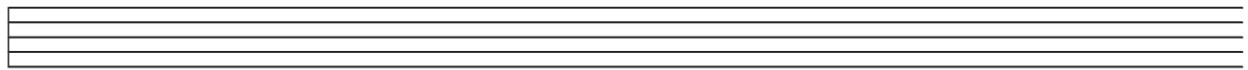
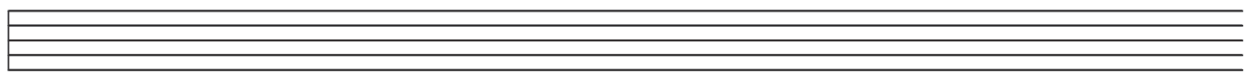
Write the counts under the notes and divide the notes into measures.

1. $\frac{3}{4}$ ♩ . ♩ ♩ ♩ . ♩ ♩ ||

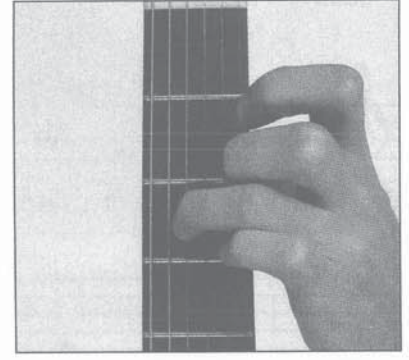
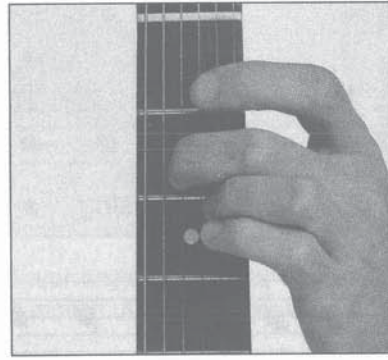
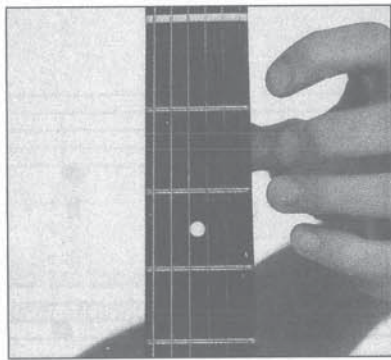
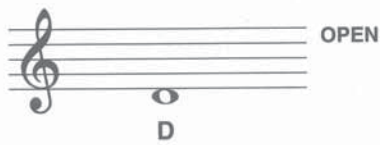
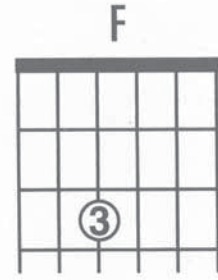
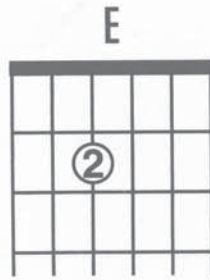
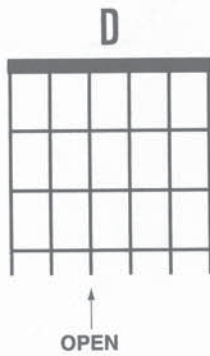
2. $\frac{4}{4}$ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ . ||

3. $\frac{4}{4}$ ♩ . ♩ . ♩ ♩ ♩ ♩ ♩ ♩ ||

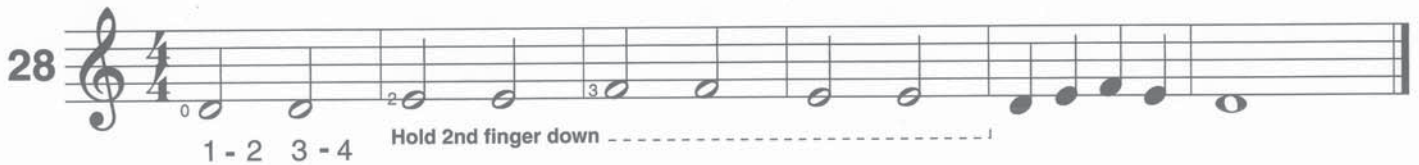
4. $\frac{3}{4}$ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ||



NOTES ON THE FOURTH STRING



Practice each exercise carefully. Remember to keep your fingers arched over the strings.



PICKUP NOTES

Music doesn't always begin on beat one. When you begin after beat one, the notes before the first full measure are called **pickup notes**. Following are two examples of pickup notes. Count the missing beats out loud before you begin playing.

30

(1 2 3) 4 1 2 3 4

(1 2) 3 4 1 - 2 3 - 4

When a song begins with pickup notes, the last measure will be short the exact number of beats used as pickups.



TRACK 13
SLOW/FAST

WORRIED MAN BLUES

Traditional

31

PICKUP G

It takes a wor-ried man to sing a wor-ried song. It

COUNT: 4 1

C G

takes a wor-ried man to sing a wor-ried song. It

5

takes a wor-ried man to sing a wor-ried song. I'm wor-ried

9

D7 G

now, yes now, but I won't be wor-ried long.

13

32

C G7

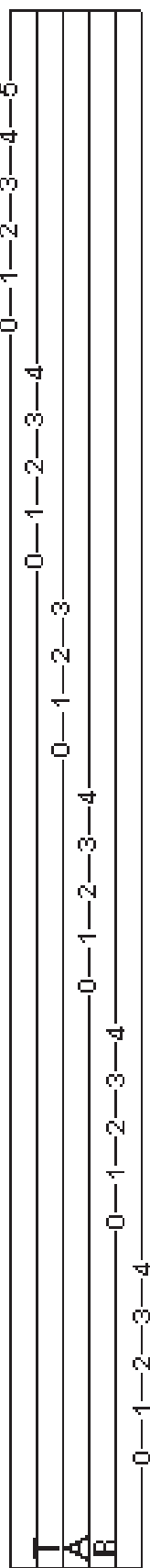
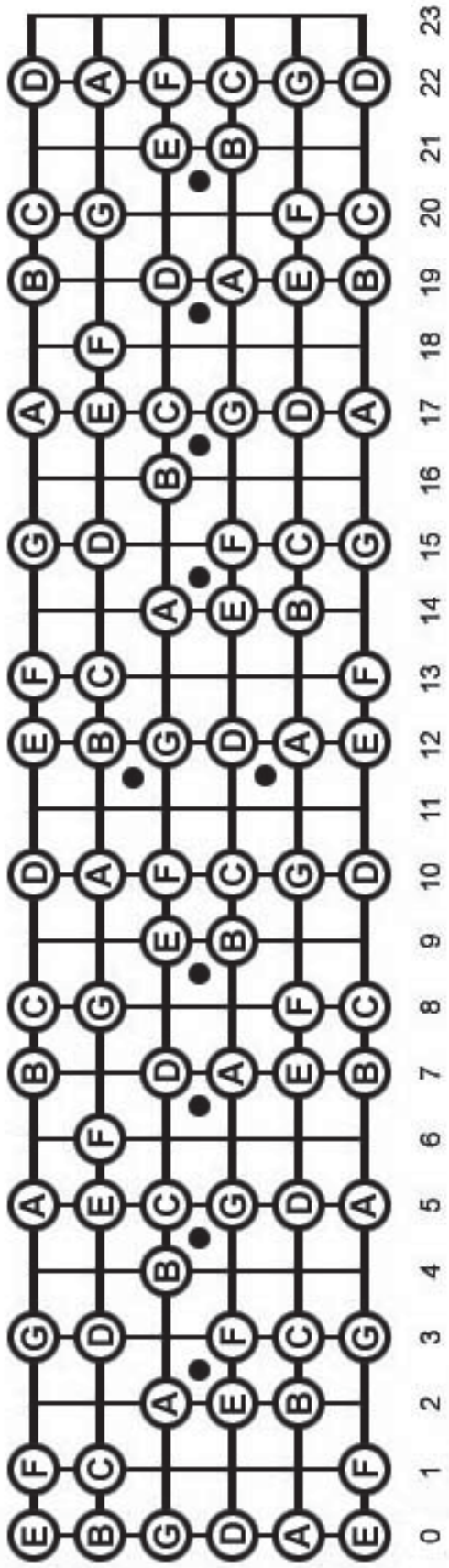
COUNT: 3 4 1

C

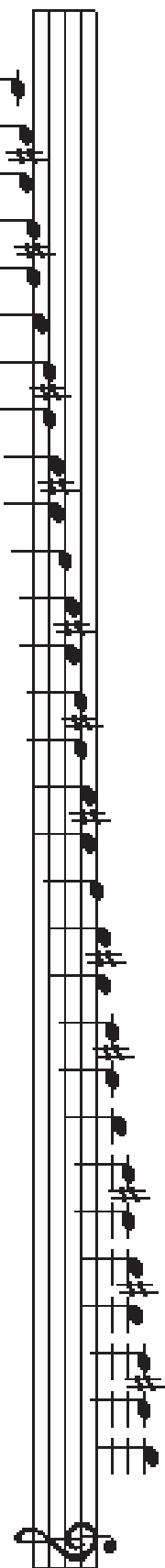
1 - 2

5

NOTES OF THE FRETBOARD



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



CHROMATIC SCALES

I
A Major and minor scales are **diatonic**. That is, they are made up of tones and semitones, and they contain only notes that belong to the scale.

A **chromatic scale** is made up of only semitones and contains all twelve notes in the octave. There are two types of chromatic scales: the chromatic scale that has no key signature and the chromatic scale that is based on a key.

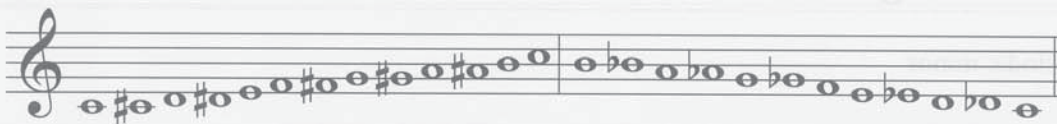
There are two simple rules for chromatic scales:

1. Never use the same letter more than twice.
2. Do not change the name of the tonic note enharmonically.

CHROMATIC SCALES WITHOUT A KEY SIGNATURE

In this chromatic scale, the notes are *raised going up* and *lowered going down*. When you write this chromatic scale, you use sharps as soon as possible on the way up, and flats as soon as possible on the way down.

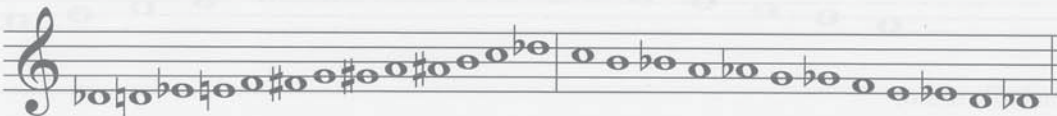
Here is a chromatic scale starting on C. Sharps are used on the way up, and flats are used on the way down. *Notice that the bar line in the middle cancels all the accidentals used on the way up.*



In the following scale (F sharp chromatic), all the descending accidentals are flats except the last note. Since F sharp is the starting note, F sharp must also be the final note. You cannot change the name of the starting note enharmonically (i.e., to G flat).



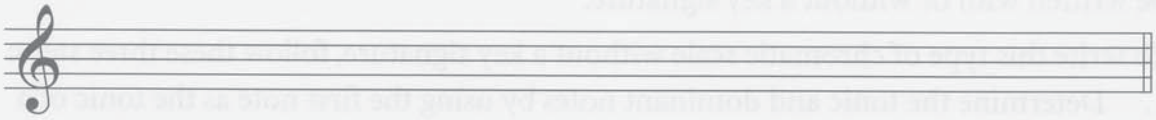
Here is a chromatic scale starting on D flat. This scale must begin with flats, but it changes to sharps as soon as possible on the way up. Flats are used all the way down.



CHROMATIC SCALES

1. Write the following scales, ascending and descending, using accidentals instead of a key signature.

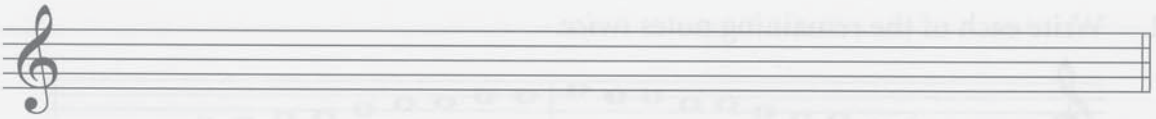
Chromatic scale starting on E



Chromatic scale starting on A \flat



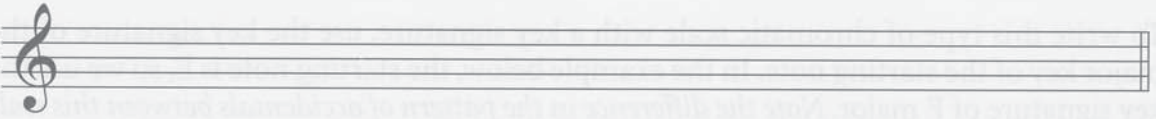
Chromatic scale starting on C \sharp



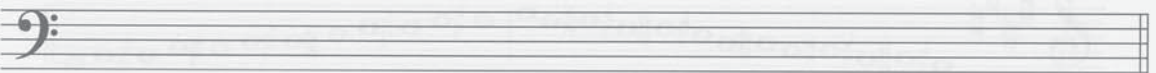
Chromatic scale starting on B \flat



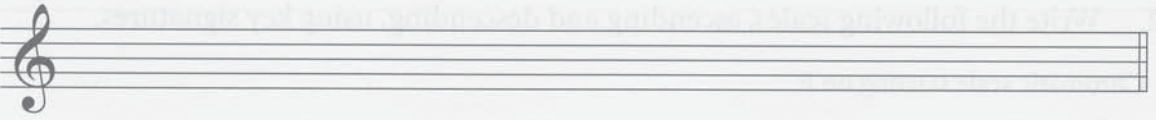
Chromatic scale starting on G



Chromatic scale starting on E \flat



Chromatic scale starting on D



Chromatic scale starting on G \sharp



Scales on the Guitar

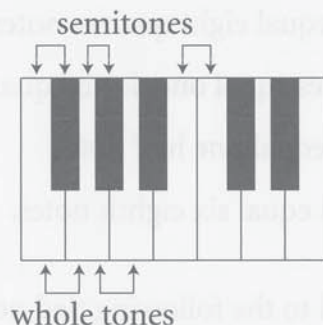
0 2 0 1 3 0 2 3

3 0 2 3 0 2 0 1

SEMITONES, WHOLE TONES, AND ACCIDENTALS

B
I
A

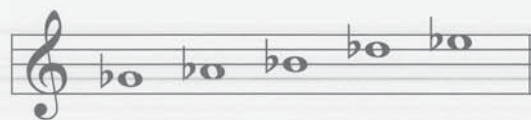
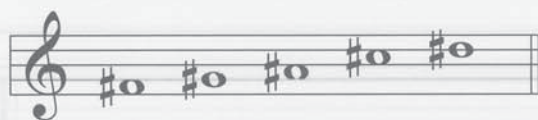
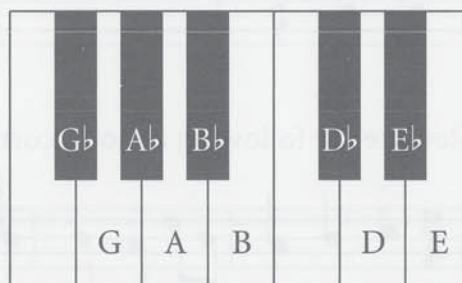
The piano keyboard is made up of **semitones**. A semitone is the shortest distance between two notes in Western art music. On the keyboard, it is the distance from one key to the next key, black or white. C to C sharp (or D flat) is a semitone. So is E to F.



A **whole tone** is made up of two semitones. On the keyboard, a whole tone is any two keys with one key, white or black, between them. Whole tones often have two different letter names in alphabetical order. For example, C to D, F sharp to G sharp, and A flat to B flat are whole tones.

An **accidental** is a sign placed in front of a note that alters its pitch by raising or lowering it.

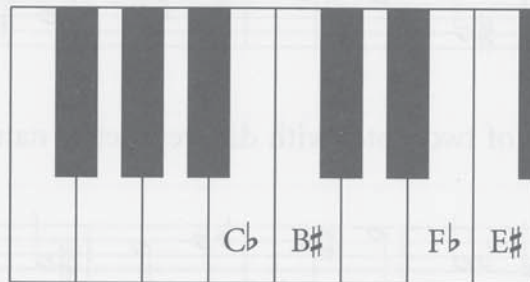
- # A **sharp** raises a note by one semitone.
- b A **flat** lowers a note by one semitone.
- ♮ A **natural** cancels a sharp or a flat.



SEMITONES, WHOLE TONES, AND ACCIDENTALS

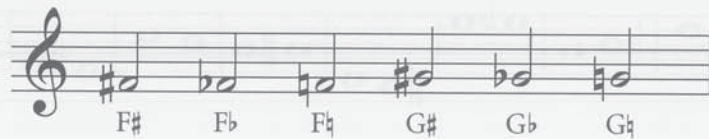
B
I
A

Not all sharps and flats occur on black keys—E sharp, B sharp, F flat, and C flat are played on white keys.



In music, the sharp, flat, or natural signs always go in front of the note, on the same line or space as the note they affect.

However, when you write the letter name of a note, the sharp, flat, or natural sign goes after the note—for example, F#, Bb.



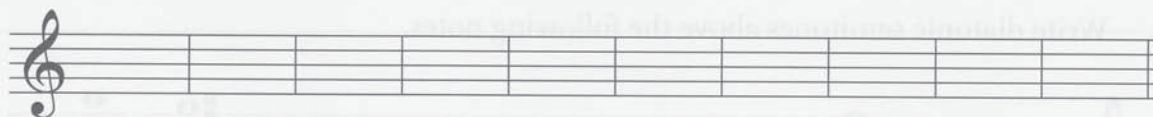
When a note has been altered by an accidental, it remains altered for the remainder of the measure, unless it is changed by a new accidental.

With accidentals, we can change the name of a note without changing its pitch. This type of change is called an **enharmonic** change.

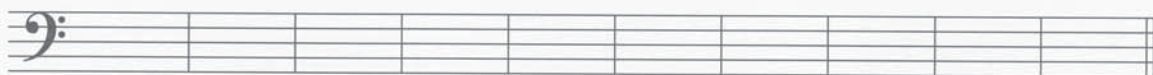
For example, the enharmonic equivalent of F sharp is G flat. The enharmonic equivalent of D sharp is E flat.

B
I
A

1. Write the following notes on the staves below.



G^b F[#] E^b A^b G[#] D^b C[#] B^b G[#] A[#]

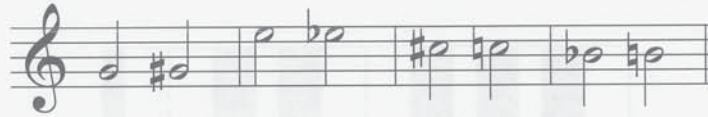


D^b E^b F[#] G[#] A^b C[#] D[#] A[#] E[#] G^b

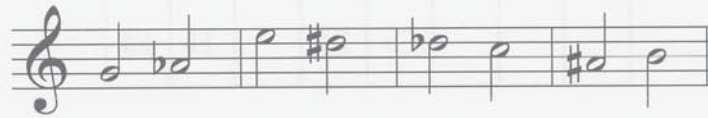
SEMITONES, WHOLE TONES, AND ACCIDENTALS

B
I
A

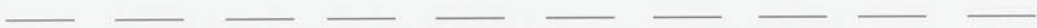
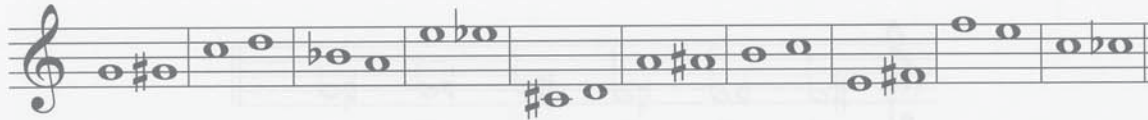
A semitone that consists of two notes with the same letter name is called a **chromatic semitone**.



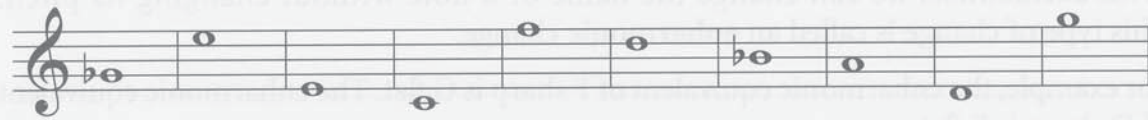
A semitone that consists of two notes with different letter names is called a **diatonic semitone**.



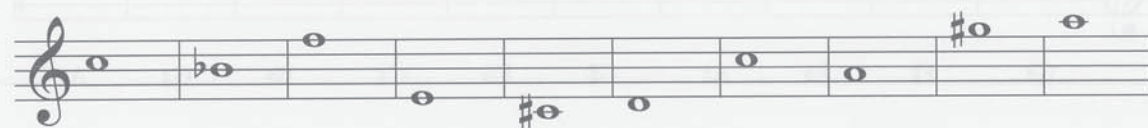
2. Mark the following as chromatic semitones (CS), diatonic semitones (DS), or whole tones (WT).



3. Write chromatic semitones above the following notes.

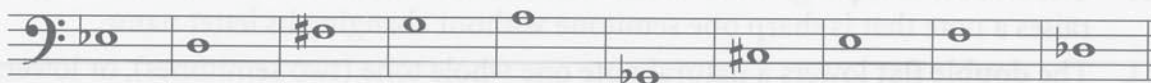


4. Write diatonic semitones above the following notes.

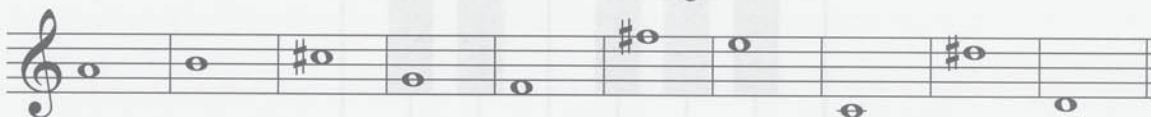


SEMITONES, WHOLE TONES, AND ACCIDENTALS

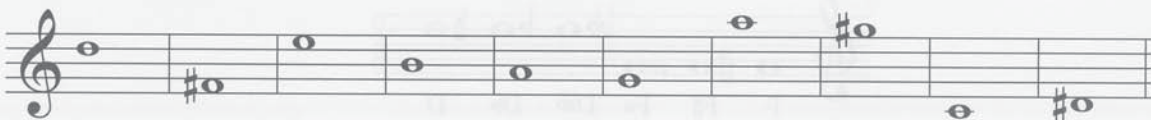
5. Write diatonic semitones below the following notes.



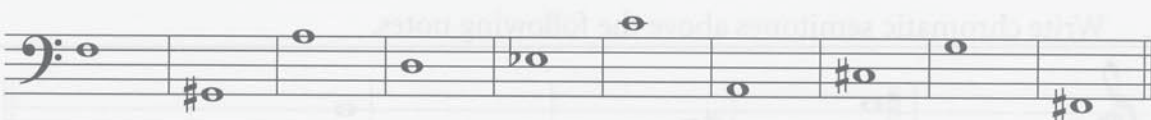
6. Write chromatic semitones below the following notes.



7. Write whole tones above the following notes.



8. Write whole tones below the following notes.



9. Write the enharmonic equivalents of the following notes.

$A\flat$ _____ $G\sharp$ _____ $F\sharp$ _____
 $B\flat$ _____ $C\sharp$ _____ $E\flat$ _____

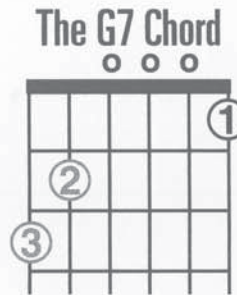
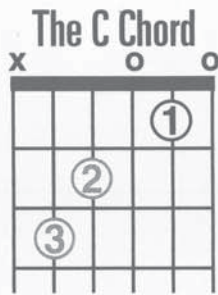
10. Learn the following Italian terms and definitions dealing with tempo.

B
I
A

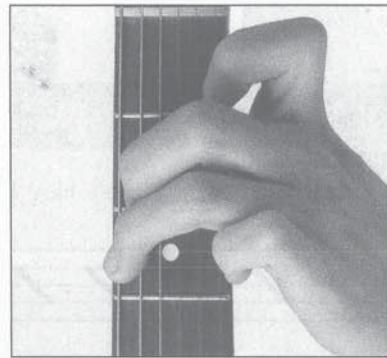
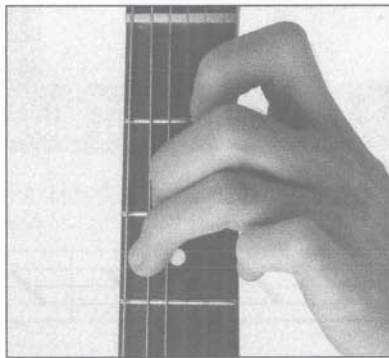
Slow	<i>adagio</i>	slow (slower than <i>andante</i> , but not as slow as <i>largo</i>)
	<i>lento</i>	slow
	<i>largo</i>	very slow and broad
	<i>larghetto</i>	not as slow as <i>largo</i>
Medium	<i>andante</i>	moderately slow; at a walking pace
	<i>andantino</i>	a little faster than <i>andante</i>
	<i>allegretto</i>	fairly fast (a little slower than <i>allegro</i>)
	<i>moderato</i>	at a moderate tempo
Fast	<i>allegro</i>	fast
	<i>presto</i>	very fast
	<i>prestissimo</i>	as fast as possible

PLAYING CHORDS

A **chord** is sounded when more than two notes or strings are played at the same time. To begin you will be playing chords on three strings with only one finger depressed. Disregard the light gray finger numbers on strings 4, 5, and 6 until you can easily play the one-finger versions of the chords below.



Study the illustrations for the chords above. An "o" above a string indicates that the string should be played "open" (not depressed by a finger). An "x" above a string indicates that the string should not be strummed. Refer to the hand positions in the photos below for additional visual guidance.



Depress the strings indicated with the tips of your fingers. Arch your fingers to avoid touching strings that are to be played open. Strum over the strings with a downward motion. All strings should sound as one, not separately.

Practice the following exercise strumming once for each slash mark. Keep a steady beat, and change chord fingerings quickly.

33

Now apply this strum to the song below.



TRACK 14

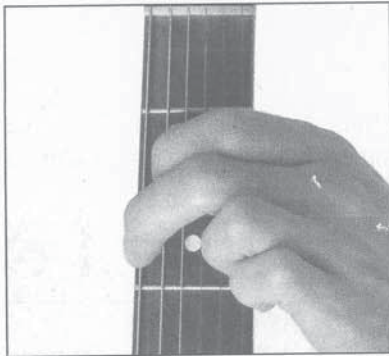
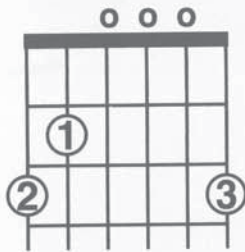
TOM DOOLEY

Traditional

34

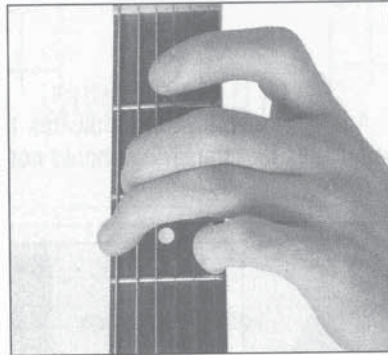
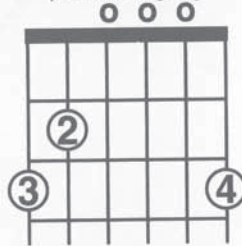
Next, let's try two more chords: G and D7. Notice that the G chord can be played two different ways.

The G Chord

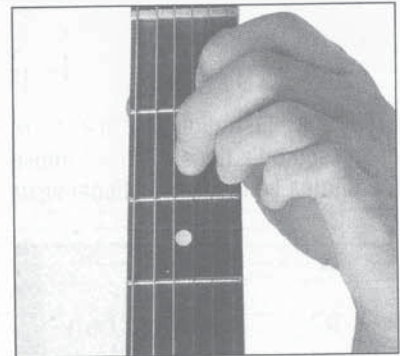
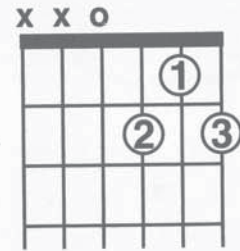


The G Chord

(alternative fingering)



The D7 Chord



Strum once for each slash mark below.

35

G D7

G D7 G D7 G

Review the fingering for the C chord and then practice Exercise 36 until you can play it well. Whenever you are moving between the C chord and the D7 chord, keep the first finger down.

36

G C D7 G



TRACK 15

PAY ME MY MONEY DOWN

Georgia Sea Islands

37

G D7

Pay me, oh pay me, pay me my mon - ey down.

G

Pay me or go to jail, pay me my mon - ey down.

The following exercises use the four chords you have learned so far. The chords are arranged in sequences called **chord progressions**.

38

G D7 C D7

39

C G7 C G7 C

40

G C D7 C G C D7 C

MOVING FROM CHORD TO CHORD

As you are playing one chord, look ahead to the next and get your fingers in position. Then, switch chords using a minimum of hand motion.

Trade off strumming the chords and playing the melody with your teacher or a friend.



TRACK 16
SLOW/FAST

12-BAR ROCK

41

G

C G

D7 C G

You can also play the G, C, and D7 chords with "Worried Man Blues" on page 16.

Chord Chart - C Major and G Major

