

THE BEST GUITAR METHOD

by Brian K. Rivers

Includes
118 Videos and
355 Audio Tracks



VOLUME 1

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First Edition

Published by Best Music Publications

471 Wood Avenue

Cincinnati, Ohio 45220

www.bestmusicpublications.com

Editing: Ronny Schiff, Julie Ann Baur and Laurie Rivers

Design and Layout: Charyl Roberts, O.Ruby Productions

Cover Design: Hans Schellhas

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Published in the U.S.A.

ISBN 978-1-7338231-0-4

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Dedication

The Best Guitar Method is dedicated to guitar teachers and their students, especially...

...the traditional classroom music educator who is teaching guitar. Despite guitar being the most popular instrument in America, guitar instruction is missing from most school music programs. You are the trailblazer—thank you for mainstreaming guitar education.

...the private guitar teacher, who often toils in a closet-size room in the back of the music store. You have been the backbone of guitar instruction for decades. You have inspired countless students, some of whom have become our true guitar heroes. Without your efforts, the guitar would not be the most popular instrument in America.

...and the guitar student, beginning through advanced. The desire to play music comes from a place deep within the human spirit. When we celebrate, mourn, worship, protest, hunt, or even battle, music is the accompaniment that gives inspiration. The power of music is undeniable. By making and sharing music, you are participating in life at its deepest levels. If you are rising to the challenge and practicing, you have earned this dedication.

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Foreword

I am delighted to introduce you to *The Best Guitar Method*, a unique and innovative new guitar method book. Author Brian K. Rivers has relied on his background of over 30 years of guitar instruction and his expertise as a music educator to create an innovative approach for group guitar instruction. Unlike other group guitar method books, Rivers has constructed this method to smoothly dovetail from previous school music learning (recorder instruction, general music study, or piano knowledge) into new understandings for guitar-specific skills. This method starts where many students with recorder experience feel comfortable: with the commonly known notes B–A–G and the tune “Hot Cross Buns” (a regular part of recorder instruction and often featured in instrumental band/orchestra beginning books). This ensures school musicians will have immediate success in their learning when starting from their previous musical knowledge base. The method begins with the key of G—the pedagogically-favored key of guitar players which promotes excellent left-hand technique. Rivers also helps students develop rhythmic awareness and build skills with right hand techniques early on—the guitar is after all, a rhythm instrument! Another novel aspect of this series is the ability of all students to play both the accompaniments and the melodies providing more time on task for student musicians and preventing classroom discipline issues before they arise. Each exercise has been designed to provide differentiated learning opportunities for all students (especially if there are students in the class with previous guitar experience); there are challenge chord fingerings in addition to the more simplified ones appropriate for true beginners. Theory concepts are nested within the skill-building exercises and tunes. With his original “Play & Do” activities, Rivers has provided sound instructional practice and has created effective sequential pacing in which students rely on skills and knowledge developed from previous lessons. Students will be able to pursue study in a variety of styles and genres after using this method for beginning instruction because of their strong foundational skills. Online video tutorials are included which can help all students learn more rapidly. Lesson planning is facilitated with the online resources and reference materials provided. In short, I know you will find this method book to be pedagogically sound, musically diverse, but most importantly, enriching and engaging for students and teachers alike. Congratulations on making an excellent selection for use in your group guitar classroom.

~Ann Porter, PhD
Professor of Music Education, College-Conservatory of Music
University of Cincinnati

Acknowledgments

No book is created by one person. Without the support and encouragement of my family, the publishing team, former teachers, industry sponsors, and students, this book would not exist.

First and foremost, I want to thank my amazing family for their love and encouragement as I encountered the inevitable roadblocks of writing a book—I love you so much. Laurie, you bring out the very best in me, and I am forever grateful to share my life and work with you. TJ and Janeen, guiding you from childhood to adulthood taught me so many valuable lessons. These lessons have found their way into this book. I also thank you for serving as models in the book! To my late brother Bill, thank you for exposing me to a wide range of music as a child.

Thank you to everyone who helped me with the production of this book. Special thanks go to Charyl Roberts of O.Ruby Productions for expert graphic design and music engraving, Ronny Schiff for proof-reading of the musical notation and editing of instructional content, Hans Schellhas for cover design, Julie Ann Baur for general text proof-reading, Nicole Wood for lead videography and video and audio editing, Maddie Amend for videography and video and audio editing, Grace Yearout for videography, and Oscar Stec for additional video editing.

Thank you to my former professors at the University of Cincinnati College-Conservatory of Music. I give special thanks to Dr. Ann Porter for providing me with key insights into how students learn music, Dr. James Smith for setting the bar high in my guitar performance skills, and the countless clinicians and colleagues who generously shared their knowledge and inspiration over the years. Taken together, all of you have enabled me to bridge the worlds of professional guitarist and music educator in writing this book.

Thank you to Tim Godwin and the staff at Taylor Guitars, Ken and Penny Hass and the staff at Reverend Guitars, and the staff at DR Strings for supplying me with the very best in musical equipment.

Thank you to my students for providing me with valuable on-the-job “ah-ha moments” that have enabled me to continually grow and evolve as a music educator. Also, thank you to my students who served as guitar performance models in the book: Maddie Amend, Caroline Gavin, Lara Geiger, Evan Griswold, Kaitlyn Griswold, Lee Jeneman, Wole Adeoye, Emily Power, Delaney Ragusa, Julia Stumbo, Olivia Theders, Jackson Ward, Jude Weis, and Grace Yearout. You inspire me with your music and smiles!

And finally, I want to acknowledge a childhood sitter who I only remember by the first name of Joy, but to whom I owe much gratitude for giving me my first guitar shortly after my mother died when I was ten years old. Throughout the instability of my childhood, that sunburst Sears Silvertone guitar became the one thing that I could always count on being there for me. Ever since, making music has been with me through all the joys and sorrows that comprise a full and vibrant life.

Introduction for Classroom and Private Guitar Educators

If you want to teach guitar, you have found the curriculum you have been looking for—*The Best Guitar Method*! I wrote *The Best Guitar Method* because I know there is a need for a new beginning guitar curriculum: one that is grounded in music education theory, teaches modern notation, includes popular techniques used by today’s guitarists, and supports a variety of student learning styles. *The Best Guitar Method* is an innovative and comprehensive beginning guitar multi-media curriculum for use in classrooms, private lesson studios, and self-instruction. *The Best Guitar Method* includes a stand-alone textbook, videos for reinforcement of every lesson, and audio recordings of every song. Students can access video and audio at home or in the classroom at www.bestmusicpublications.com.

The Best Guitar Method is not just another “start on the first string” guitar book with a new cover—it bridges the worlds of classroom music educator, private guitar instructor, and guitar player. Below is a brief list of why *The Best Guitar Method* is an innovative advancement in guitar education.

Instructional Sequence, Differentiated Curriculum, and Instructional Approach

- Students first learn right-hand techniques, enabling early success.
- Students then learn chords and accompaniment skills since the guitar is a rhythm section instrument.
- Students learn to sight-read starting on the third string in the key of G. This curricular innovation departs from most guitar texts and significantly accelerates student progress. Starting on the third string promotes proper left-hand technique.
- Differentiated curriculum through simplified and challenge options for many of the lessons keeps students engaged and successful in a group or individual setting.
- Textbook lessons include **clear instruction** and *Play and Do* sections to guide student practice.
- Standard notation, TAB, chord grids, and photos are used throughout the textbook.
- Innovative chord grids—fingerings show the “how” and **note names + scale degrees** show the “why.”
- Music theory concepts are integrated into lessons.

Classroom Management and Assessment

- Most songs include separate accompaniment and melody parts, enabling all students to always play.
- No need to set-up A/V or access computer systems during group instruction, the textbook is comprehensive.
- Online video and audio content support student practice at home or during in-class independent study.

Free Online Teacher Resources - www.bestmusicpublications.com

- Classroom music educators can access lesson ideas that are easily aligned to national school music standards.
- Classroom music educators who are new to guitar instruction can access guitar-specific teaching tips.
- Private guitar instructors can access lesson ideas and teaching strategies for engaging students.
- Instructional videos are available for all lessons.
- Audio examples are available for all the songs.

I developed *The Best Guitar Method* because I am passionate about increasing access to guitar education. I recognized that a comprehensive guitar curriculum opens the door for music educators to start classroom guitar programs and provides private instructors with a curriculum that supports musical literacy. To the seasoned and emerging guitar educators, welcome, and enjoy!

Yours Truly, Brian

Introduction for Students

Welcome to *The Best Guitar Method*! I have taught hundreds of students how to play guitar, and one thing I know for sure—you want to learn how to play your favorite songs, and you want to get there fast! Other guitar books or websites might try to sell you the “easy way,” but in reality, the fastest way to play the songs you love is to first learn the basics. Don’t waste your time looking for a shortcut that doesn’t exist. You will be amazed at how easily all of your favorite songs arise from the same basic foundation. Whether you prefer to learn from a private instructor, textbook, online video, or a combination of these, *The Best Guitar Method* has an instructional style that matches your learning style. See online instructional videos and audio examples at www.bestmusicpublications.com.

My goal is the same as your goal—I want you to learn to play the songs you love as quickly as possible. That is why *The Best Guitar Method* includes an online database of popular songs that you will be able to play as you progress through the lessons. I am continually updating the database, so please submit your song suggestions to www.bestmusicpublications.com. No matter the style of music—Pop, Blues, Rock, Country, Jazz, R&B, Hip-Hop, Classical or any other style—*The Best Guitar Method* teaches you the essential rhythm, chord, and single-note skills in both standard and TAB notation. All this and more is why *The Best Guitar Method* will quickly become your new best friend.

The website www.bestmusicpublications.com is also where you can ask questions and get helpful tips about songs to learn, so be sure to register now.

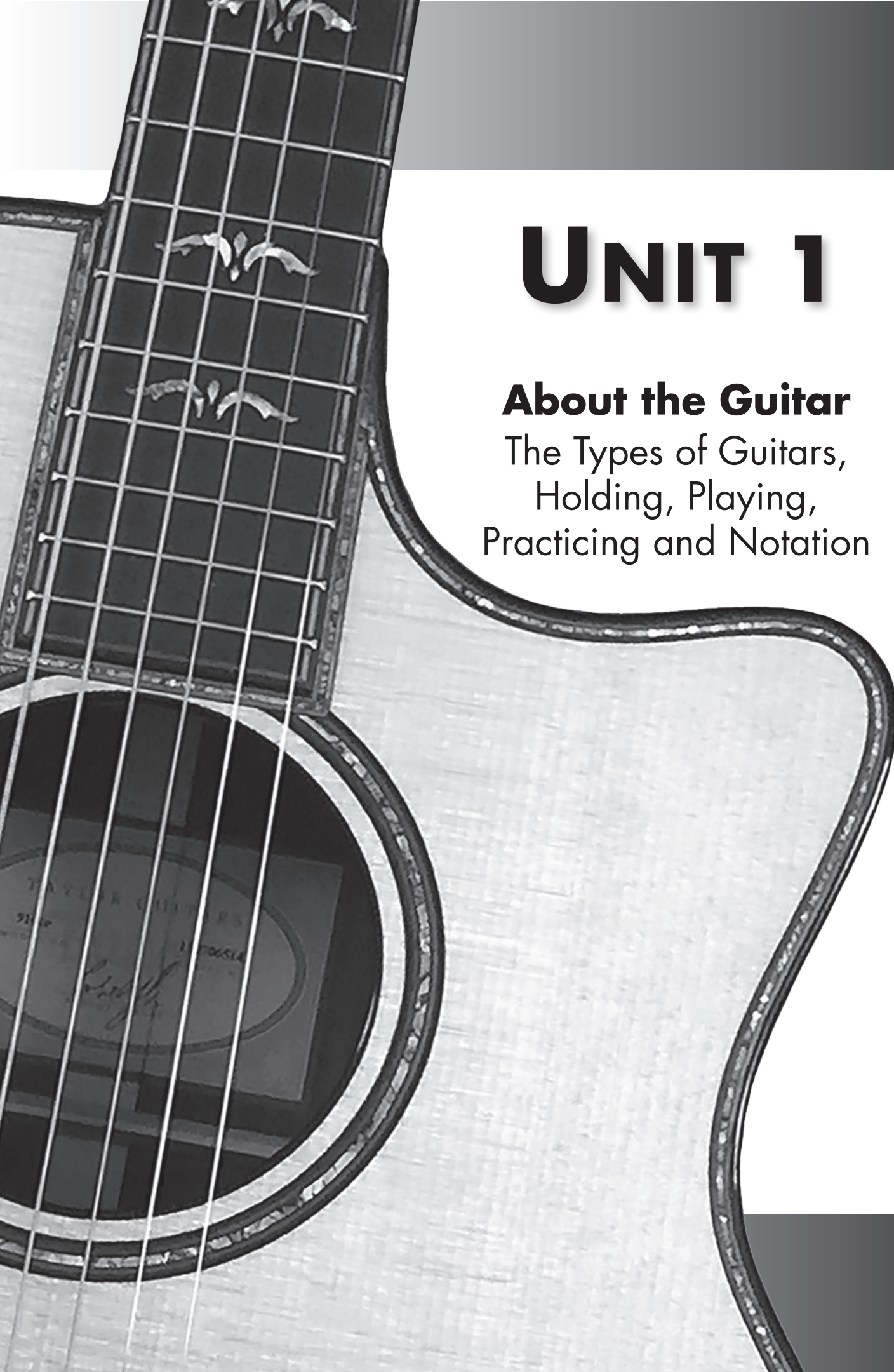
Free Online Student Resources - www.bestmusicpublications.com

- Video instruction for each lesson designed for use at home or in the classroom
- Audio examples designed for use at home or in the classroom
- A database of popular songs organized by the chords you have learned

You are encouraged to study with a teacher. The internet and books are sometimes excellent sources of one-way information, but these sources vary tremendously in quality. Even if you happen to stumble upon a source that uses correct information, the source is never able to give you feedback about what you are doing. The professional feedback you receive from a quality instructor helps you progress further and faster. I have been a successful guitarist and teacher for a long time and have learned that anyone can learn to play the guitar if they practice the correct techniques in the correct order, on a regular basis.

If you want the technical details about why *The Best Guitar Method* is for you, read *Introduction for Teachers*; otherwise, let’s get started playing the guitar!

Yours Truly, Brian



UNIT 1

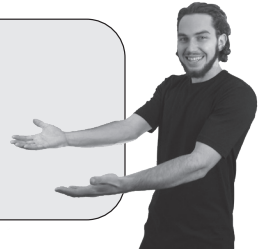
About the Guitar

The Types of Guitars,
Holding, Playing,
Practicing and Notation

The Most Important Lesson in the Book

Lesson Concepts

- Patience
- Overcoming Difficulty
- Practice Strategies



Patience

Patience is your friend. You may be tempted to go straight to Unit 2 because that is when you start to learn chords and songs *but don't do it!*

Be patient. I have been teaching guitar for over forty years, and I promise that you will go further faster if you do not skip Unit 1. Guitar requires a great deal of physical strength in the left hand and very specific techniques for both hands. Unit 1 focuses on developing hand strength and technique which will take a few weeks. If you skip ahead, you will not have the strength or hand technique, and so you are very likely to develop bad habits!

Overcoming Difficulty

Learning guitar can be difficult at times, and when it gets difficult, you need to remember patience is your friend. There will be times when you are trying to play something, and it seems impossible, and most of the time it is just a matter of repetition and time for muscles to develop, so just keep trying.

Practice Strategies

Here is a short list of practice strategies to help you learn quicker and faster:

- Use your ears; listen to the recording before you try to play the exercises and songs.
- Practice slowly and correctly with a steady beat, so you learn the technique or song properly.
- Separate tasks into the smallest possible parts, focusing on one hand while simplifying or omitting the other hand.
- Separate the task of reading music from the task of playing music.

More detailed practice strategies are available at www.bestmusicpublications.com

Getting Ready to Play the Guitar

Lesson Concepts

- Fingernails
- Two Broad Categories of Guitars: Acoustic Guitars (Steel-String or Nylon-String) and Electric Guitars (Solid-Body, Semi-Hollow-Body, and Hollow-Body)
- Casual Posture — Sitting and Standing
- Classical Posture — Sitting and Standing
- String Numbers
- Left-Hand Finger Designations
- Right-Hand Finger Designations
- Tablature Notation



Fingernails

Your left-hand fingernails should be cut short. You can grow your right-hand fingernails out so you can use the fingernail to pluck a string. Plucking the strings with your fingernails is very common when playing the nylon string guitar.

Two Broad Categories of Guitars:

Acoustic Guitars (Steel-String or Nylon-String) and *Electric Guitars* (Solid-Body, Semi-Hollow-Body, and Hollow-Body).

The Acoustic Steel-String Guitar

The acoustic steel-string (Figure 1.2.1) is the most common type of acoustic guitar and is used for all styles of music except classical. They are strung with ball-end steel (bronze) strings. The guitar pictured in Figure 1.2.1 is a cutaway acoustic steel-string guitar.

The Acoustic Nylon-String Guitar

The acoustic nylon-string guitar (Figure 1.2.8) (often called a “classical guitar”) is used primarily for classical and Latin music. Nylon-string guitars are designed to be played without a pick, but many use a pick when playing the nylon-string guitar. They are strung with nylon strings.

Parts of the Acoustic Guitar

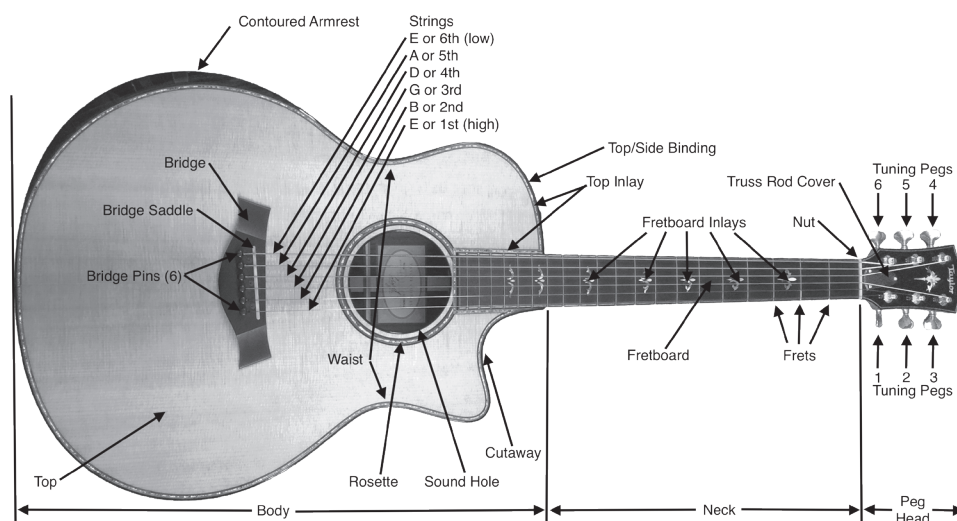


Figure 1.2.1

THE ELECTRIC GUITAR

The solid-body electric is the most common and least expensive type of electric guitar. All electric guitars use steel strings (nickel) that are thinner than acoustic steel strings. Electric guitars require a separate amplifier and are used in all styles of music except classical. They come in a wide variety of body and neck sizes and fall into three subcategories: solid-body, semi-hollow, and hollow-body.

Parts of the Electric Guitar

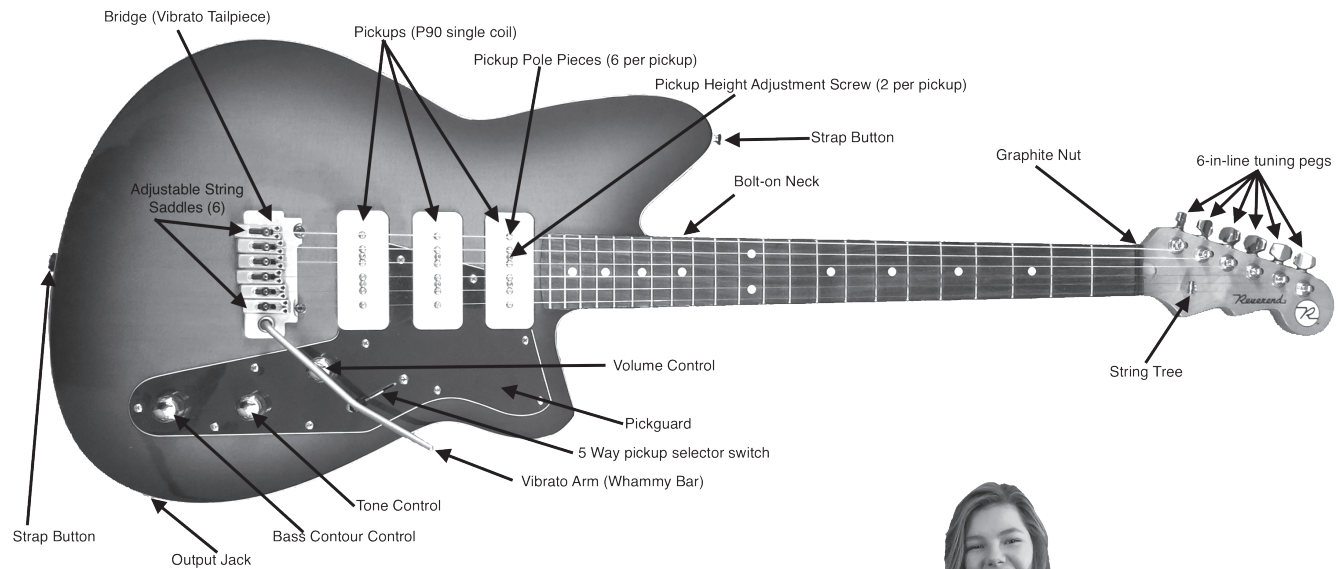


Figure 1.2.2



Solid-body electric, Figure 1.2.3



Semi-hollow electric, Figure 1.2.4



Hollow-body electric, Figure 1.2.5

More detailed information about guitars and accessories is available at www.bestmusicpublications.com

Casual Posture

Sitting (Figure 1.2.6) and Standing (Figure 1.2.7) (Contemporary)



Figure 1.2.6



Figure 1.2.7

Classical Posture

Sitting (Figures 1.2.8 and 1.2.9) and Standing (Figure 1.2.10) (Traditional)



Figure 1.2.8



Figure 1.2.9



Figure 1.2.10

Finger Indications

Left-Hand (Figure 1.2.11), Right-hand (Figure 1.2.12)



Figure 1.2.8

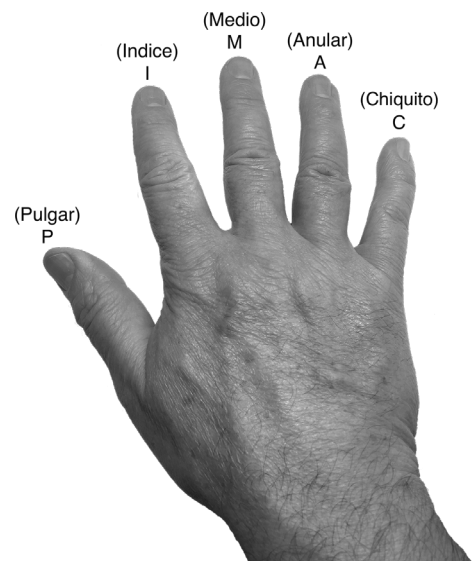


Figure 1.2.9

Tablature Notation

Tablature notation for guitar has six horizontal lines that each represent a string on the guitar. The bottom line in tablature (TAB for short) represents the low sixth string on the guitar. The low sixth string is the fattest string on the guitar and is closest to your nose when you are holding the guitar in the playing position. (Refer to Figure 1.2.1 if you are confused regarding which string is the sixth string.)

In TAB, numbers on the lines (strings) indicate the fret where you should place your left-hand finger. If the number is a zero, that means you don't have to use a left-hand finger to press a string down — just pluck the string as an “open” string with your right hand.

Figure 1.2.13 shows how we would indicate plucking each open string four times starting on the first string and working across the guitar to the open sixth string.

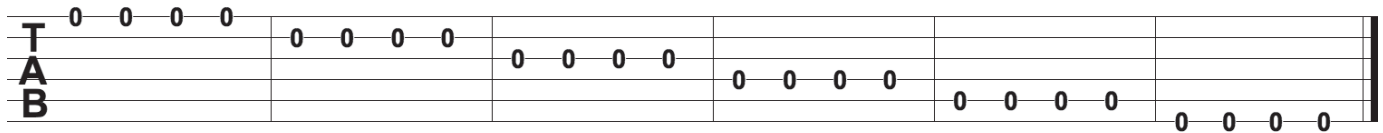


Figure 1.2.13



Play & Do... Video examples at www.bestmusicpublications.com

- Point to the parts of your guitar and say the name for each of the parts. Point to each string and say the letter name and number.
- Move your thumb and fingers of your left-hand and say the letter and names and numbers for each.
- Move your thumb and fingers of your right-hand one at a time and say the letter and name for each.

Right-Hand – Plucking Individual Strings Using the Fingers and Thumb

Lesson Concepts

- Hand Position for Plucking Single Strings with Thumb or Fingers
- Planting
- Free Stroke
- Rest Stroke
- Standard Finger Assignment
- Alternating Fingers



Hand Position for Plucking Single Strings with the Thumb and Fingers

- Your thumb is stiff and straight. The thumb plucks downward. When you pluck down, it is called a *downstroke*. (Figure 1.3.1)
- Your fingers are curved, pointing toward the wrist. The fingers will pluck upward. When you pluck up, it is called an *upstroke*. (Figure 1.3.1)



Figure 1.3.1

Planting

Planting describes what happens *before* you pluck a string. *Planting* is when the thumb or fingers rest on a string before plucking the string. (Figure 1.3.2)



Figure 1.3.2

Free Stroke

A free stroke describes what happens *after* you pluck a string. A free stroke is when your finger or thumb does not contact a string after the string is plucked. (Figure 1.3.3)



Figure 1.3.3

Rest Stroke

A rest stroke describes what happens *after* you pluck a string. When you play a rest stroke your thumb or finger will contact (rest) on the next string after you pluck a string. Your thumb will rest on the next higher string (you can't play a rest stroke on the first string with your thumb). Your finger will rest on the next lower string (you can't play a rest stroke on the sixth string with your fingers).



Figure 1.3.5 – Finger Rest Stroke



Figure 1.3.4 – Thumb Rest Stroke

Standard Finger Assignment

When using the standard finger assignment, the thumb plucks the fourth, fifth, and sixth strings with a downstroke. The index finger plucks the third string, the middle finger plucks the second string, and the ring finger plucks the first string using an upstroke.

Alternating Fingers

The *alternating fingers* technique uses up strokes to pluck individual strings alternating between the index and middle fingers. The alternating finger technique is commonly used for single-note passages and melodies that fall on the first, second, and third strings, but it can be used on all strings. Your thumb plays the fourth, fifth or sixth strings.



Play & Do... Video examples at www.bestmusicpublications.com

- Practice plucking the fourth, fifth and sixth string individually with your thumb while planting your fingers on the first, second and third string as if using standard finger assignment. Practice both rest strokes and free strokes.
- Practice assigned fingering by planting your index finger on the third string, your middle finger on the second string and your ring finger on the first string. While planting your thumb on either the fourth, fifth or sixth string, use a free stroke to pluck the third string with your index finger, then the second string with your middle finger and the first string with your ring finger. Try plucking each string repeatedly with each finger before going to the next finger. Try planting and not planting before you repeat the notes.
- Practice alternating plucking by plucking each string first with your index finger and then with your middle finger repeatedly before moving to the next string.

Picking Individual Strings Using a Pick

Lesson Concepts

- Pick Grip
- Single String Technique



Pick Grip

- Between your thumb and index finger (Figure 1.4.1)
- Your thumb is perpendicular to the pick and your index finger curls behind it
- 25% of the pick is exposed, and the grip is firm



Figure 1.4.1

Single String Picking Technique

Lightly rest your middle, ring, and little fingers on the top of the guitar when you use a pick to steady your right hand. When you pluck a string with a pick, the tip of the pick extends slightly beyond the string, just enough to make the string sound when it is plucked. The most common picking technique is called *alternate picking*. When you alternate pick, the pick moves alternately up and down across the string.



Figure 1.4.2 – Ready position
(down on the sixth string)



Figure 1.4.3 – Ready position
(up on the sixth string)

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- Hold the pick between your thumb and index finger as described above and pick single strings in a down/up repeated motion.
- As you pick, experiment with the firmness of your grip and note how the sound changes.

The Three P's of Tone Production

Lesson Concepts

- Placement, Positioning, and Pressure
- Finger Positions on the Neck
- Four-Finger Exercise
- Warm-Ups



Good Tone = Placement, Positioning, and Pressure

Placement

Proper fingertip placement is just behind the fret. (Figure 1.5.1)

Positioning

Hand shape, finger shape, thumb shape and wrist mechanics are all part of “positioning.” If you pretend you are holding a tennis ball in your left hand, you have the correct hand shape. Keep the hand shape and turn your hand palm up and place your hand around the guitar neck from below. Fingers are held close to the strings and fretboard. The knuckles where the finger joins the hand should be in line or slightly forward of the fretboard. The tip knuckles of fingers should be bent, so the fingertips are coming straight down on the strings and fingerboard. Only the fingertips and thumb come in contact with the guitar. The thumb is placed on the upper back (shoulder) of the neck with the end knuckle of the thumb bent backward a bit. (Figure 1.5.2) The wrist should be relaxed and slightly bent.



Figure 1.5.1

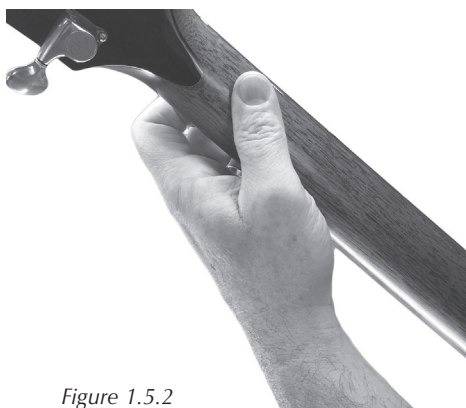


Figure 1.5.2

Pressure

If you have properly considered your placement and positioning, less pressure is needed to get a good sound from the guitar. Sometimes you need to use more pressure on a string (finger) due to compromises in placement and positioning when playing chords.

In summary, for beautiful tone production remember the three P's: placement, positioning, and pressure.

Finger Positions on the Neck

Assigning your four left-hand fingers to four consecutive frets on the fretboard is a *fingering position*. When you are in the first position, your first finger plays the notes on the first fret, the second finger plays the notes on the second fret, the third finger plays the notes on the third fret, and the fourth finger plays the notes on the fourth fret. When you shift your four fingers up one fret, your first finger is now on the second fret, your second finger is on the third fret, and now you are in the second position. The idea of finger position continues up the neck. The fret number of your first finger determines the “position.” Figure 1.5.3 shows how your four fingers would be assigned when playing in the fifth position. (The first finger is on the fifth fret.)



Figure 1.5.3

The Four-finger Exercise (in Fifth Position)

To play the four-finger exercise in the fifth position, start with your first finger on the second string on the fifth fret. Be careful not to interfere with the first or third string and pluck the second string. If you are mindful of the three P’s of tone production and pluck the string correctly, using one of the right-hand plucking techniques, you should hear a nice clear note. While holding the second-string note with your first finger, pluck the adjacent open first string, pluck the fretted second string again, and then pluck the open third string. If your first-, second-, and third- string notes don’t sound clear when fretting the second string, adjust your left-hand and try again. Once you have succeeded getting clear notes with your first finger holding the second string, add your second finger on the sixth fret and pluck the second, first, second and third strings as you did previously to check that they all sound good. Repeat the process, adding your third finger to the seventh fret second string, and then finally your fourth finger to the eighth fret second string. (Figure 1.5.3) You can then repeat the process for the third, fourth, and fifth strings.

Figure 1.5.4 shows the TAB for the four-finger exercise in the fifth position for the second string:

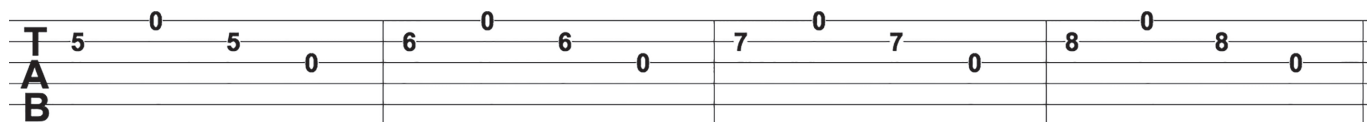


Figure 1.5.4

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- Play the four-finger exercise at the fifth position, be sure to keep the three P’s of tone production in mind as you do. When doing the four-finger exercise, try to do it three times with each of the three right-hand techniques, thumb, fingers, or pick.

Tuning

Lesson Concepts

- Adjusting the String Tension
- Tuning with an Electronic Tuner or Application



Adjusting the String Tension

The first step to learning to tune is to be able to change the string tension. One rule when adjusting the string tension: you should always listen to the sound of the string as you adjust the tension!

To change the tension, follow these steps:

1. Identify the string you want to adjust and follow that string to the end of the neck to identify which tuning pegs to adjust.
2. Grab that tuning peg's adjustment peg firmly between your thumb and index finger with your left hand, but do not turn it yet! Note the position of the tuning peg in case you want to return to that position.
3. Pluck the chosen string with your right hand
4. Steadily turn the tuning peg one way or the other no more than a quarter turn, and listen to the sound of the string. You should hear the pitch or sound of the string go higher or lower depending on which way you turned the tuning peg. If you do not hear the sound of the string changing, then you are not adjusting the correct tuning peg!

Tuning with a Clip-On Electronic Tuner or Application

All beginners should get a clip-on style electronic tuner. Clip-on electronic tuners sense the physical vibrations (they work in noisy environments) and use lights that indicate the note you are playing and if it is in tune or sharp or flat. Also, there are apps available that display like clip-on tuners, but they rely on "hearing" the sound, so they work best in a quiet environment.

The strings are tuned E-A-D-G-B-E from the lowest (fattest) string. The strings are numbered from the lowest 6-5-4-3-2-1 (Figure 1.6.1). Be sure your tuner is displaying the proper note name for the string you are trying to tune. The tuner display will indicate if the note is in tune, too low or too high. Adjust the string tension until the tuner indicates the string is in tune.

Go to the website: www.bestmusicpublications.com to find detailed videos describing these and other tuning techniques.



Play & Do... Video examples at www.bestmusicpublications.com

- Find someone who can tune your guitar (preferably your teacher). While you are with this person, practice tuning your guitar by the method of your choice. Tuning takes practice just like anything else about the guitar, but practicing with an individual who can supervise you is important because they can be sure your guitar gets in tune and you do not break a string trying to learn how to tune!

Guitar Chord Notation and Notes on the Guitar

Lesson Concepts

- Chord Grids
- Standard Notation
- TAB (Tablature) Notation
- Notes on the Guitar



Chord Grids

Chord grids are visual representations of the first few frets of the guitar neck. Below is a C chord grid (Figure 1.7.1) and photo (Figure 1.7.2) as an example of what is used throughout this book. In the example below, you would strum the five highest strings.

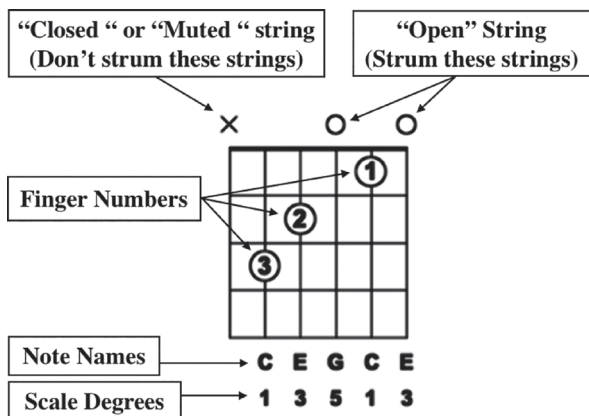


Figure 1.7.1



Figure 1.7.2

Standard Notation

Standard notation is the system of notation used for virtually all musical instruments. Chords can also be notated in standard notation. Figure 1.7.3 shows the C chord in standard notation. For a more detailed explanation of standard notation visit www.bestmusicpublications.com.



Figure 1.7.3

TAB (Tablature) Notation

Chords can also be notated in TAB. Figure 1.7.4 shows the C chord in TAB notation. For a more detailed explanation of tablature notation visit www.bestmusicpublications.com.

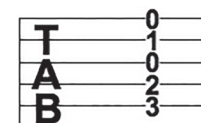
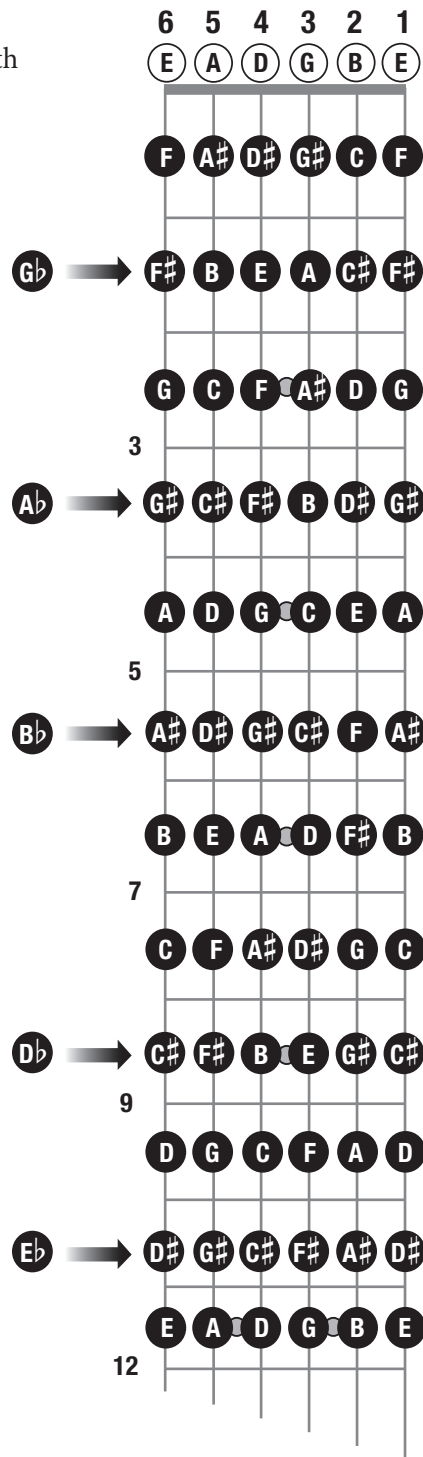


Figure 1.7.4

The Notes on the Guitar

Below is a picture of the guitar neck oriented like a chord grid with the names of all the notes.



Play & Do... Video examples at www.bestmusicpublications.com

- Finger the C chord and pick each string one at a time. As you play the note say the note name.
- Finger the C chord and pick each string one at a time. As you play the note, say the scale degree number.
- Play the open strings and say each note name and string number.

Review and Summary

You should be able to demonstrate your knowledge of the following:

Identify the type of guitar you own

Identify the parts of your guitar

Classical sitting posture

Contemporary sitting posture

Classical or contemporary standing posture

Right-hand numbering

Right-hand plucking techniques:

- Planting
- Free stroke
- Rest stroke

Right-hand, single string picking technique with a pick:

- Pick grip
- Arm motion

Left-hand numbering

Left-hand finger position

Four-finger exercise

Outline a practice routine

Change the tension of a string

Tune with an electronic tuner

Tune by ear

Right-hand finger numbering system

Read guitar chord grid notation

- Identify open strings and muted/unused strings
- Identify note names
- Identify scale degrees

