Level 1

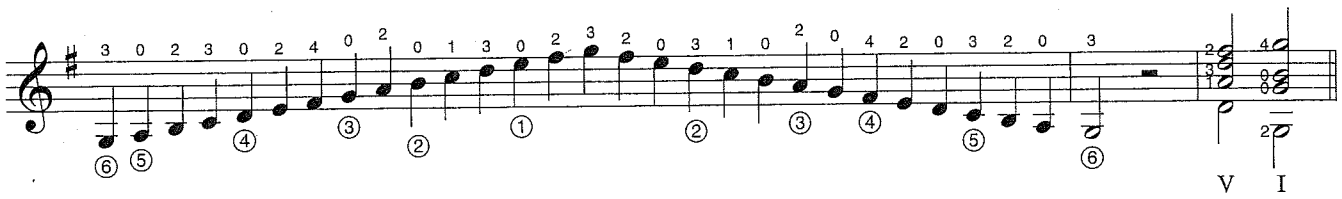
Diatonic and Chromatic Scales

Play the following scales, in both rest stroke and free stroke, at or beyond the tempo given in the chart. Follow the left-hand fingering precisely and finish each diatonic scale with the given cadence. Play each scale with the note values and the right-hand fingering listed in the chart. See "Accent and Fingering Patterns" on p. 5.

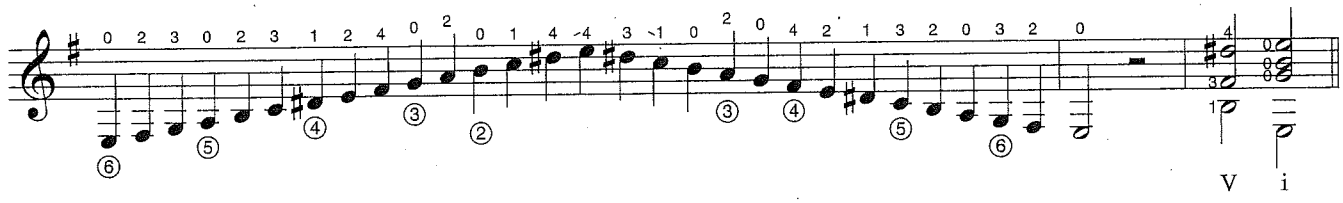
	Keys	Tempo	Note Values	RH Fingering
Diatonic	G, D, F major E, B, D minor (harmonic and melodic)	♩ = 100	♩	*im* or *mi* *ma* or *am*
Chromatic	Beginning on D			

Diatonic Scales

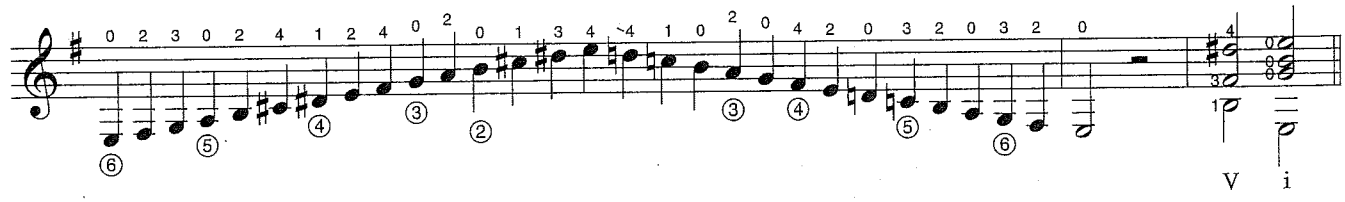
G Major (2 octaves)



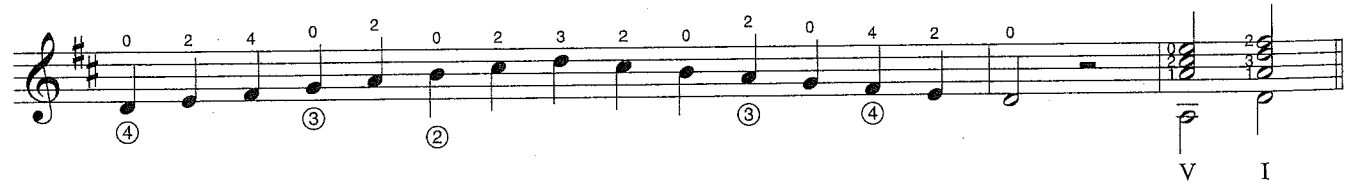
E Minor Harmonic (2 octaves)



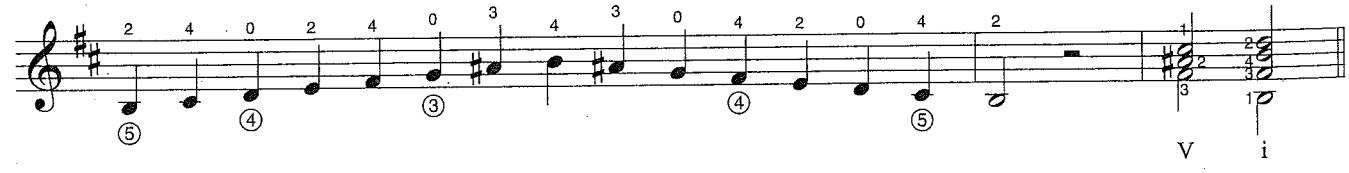
E Minor Melodic (2 octaves)



D Major (1 octave)



B Minor Harmonic (1 octave)

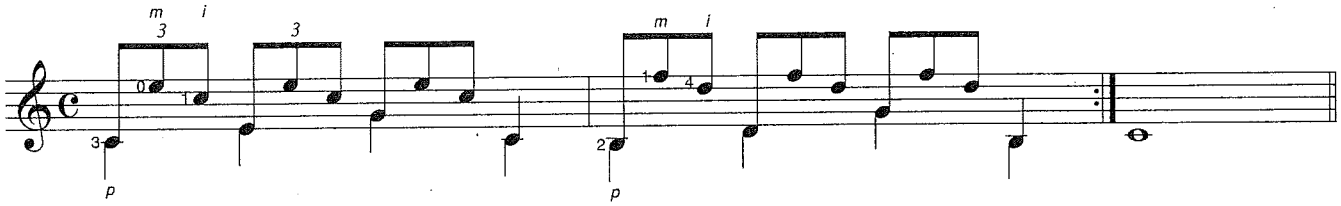


Arpeggio Patterns

Play the following arpeggio patterns at or beyond the given tempo. Use the given fingering and observe the repeat signs.

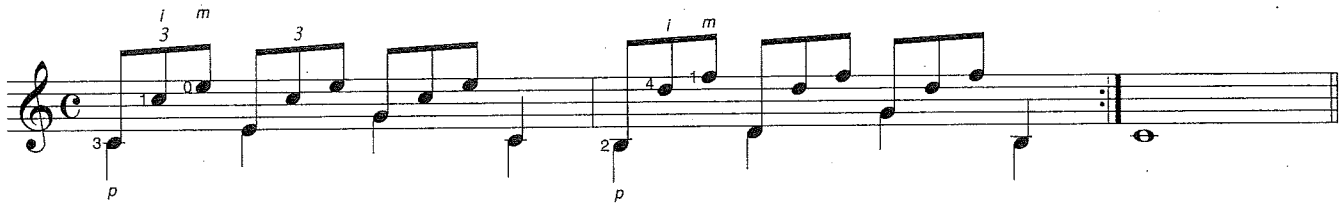
1. *p–m–i* triplet pattern

♩ = 72



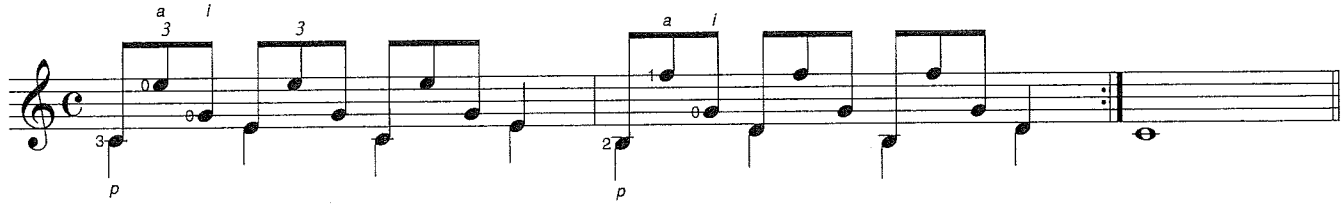
2. *p–i–m* triplet pattern

♩ = 72



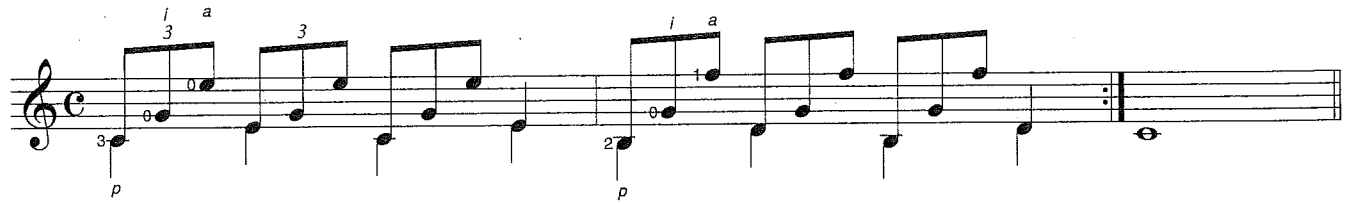
3. *p–a–i* triplet pattern

♩ = 72



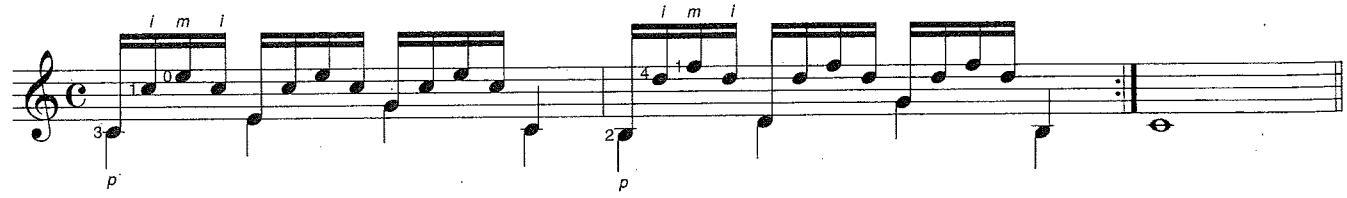
4. *p–i–a* triplet pattern

♩ = 72



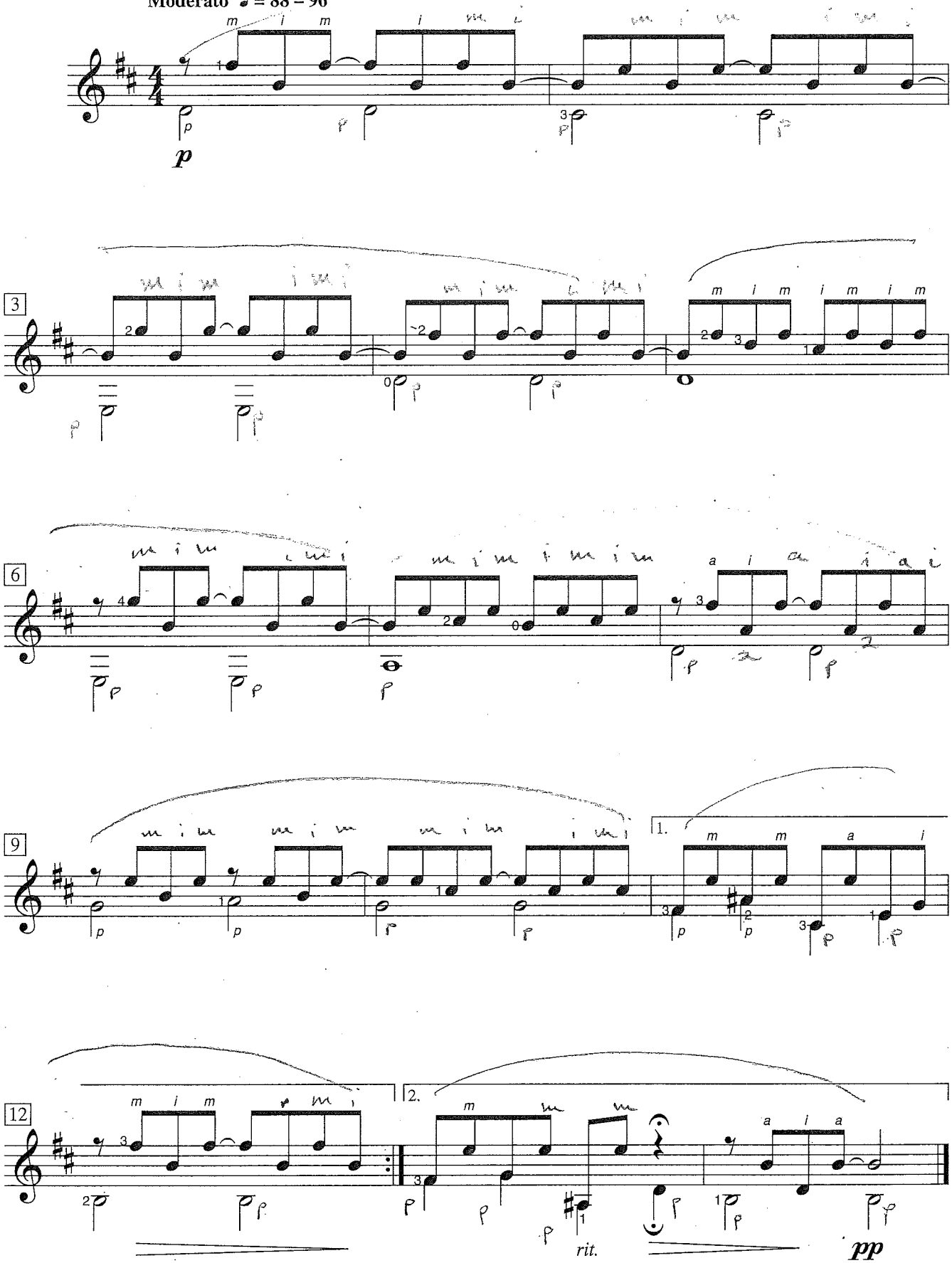
5. *p–i–m–i* pattern

♩ = 60



Moonlight

Stepán Rak
(b. 1945)



Source: *Minute Solos: Short Compositions for Guitar Beginners*
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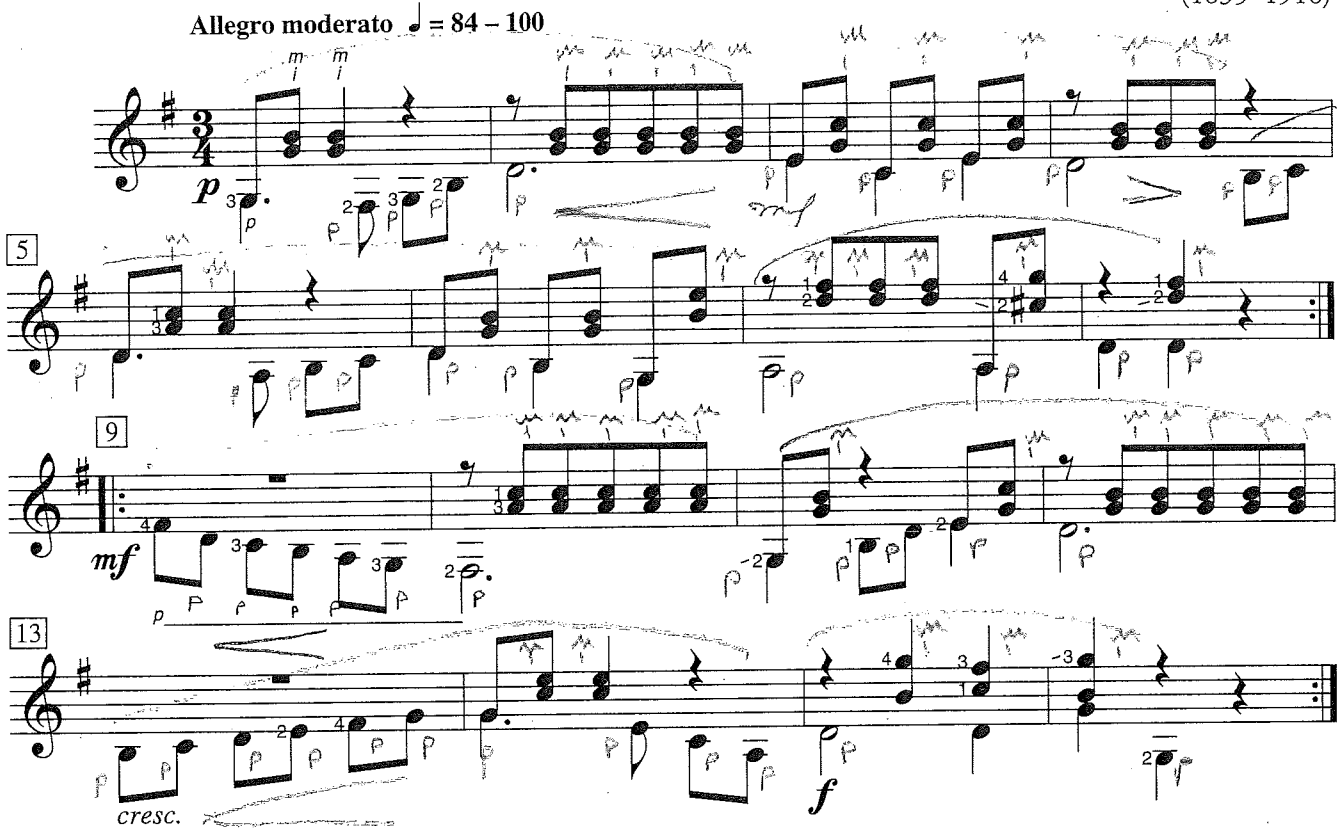
Ejercicio

José Ferrer
(1835–1916)



Source: *Ejercicio para guitarra*
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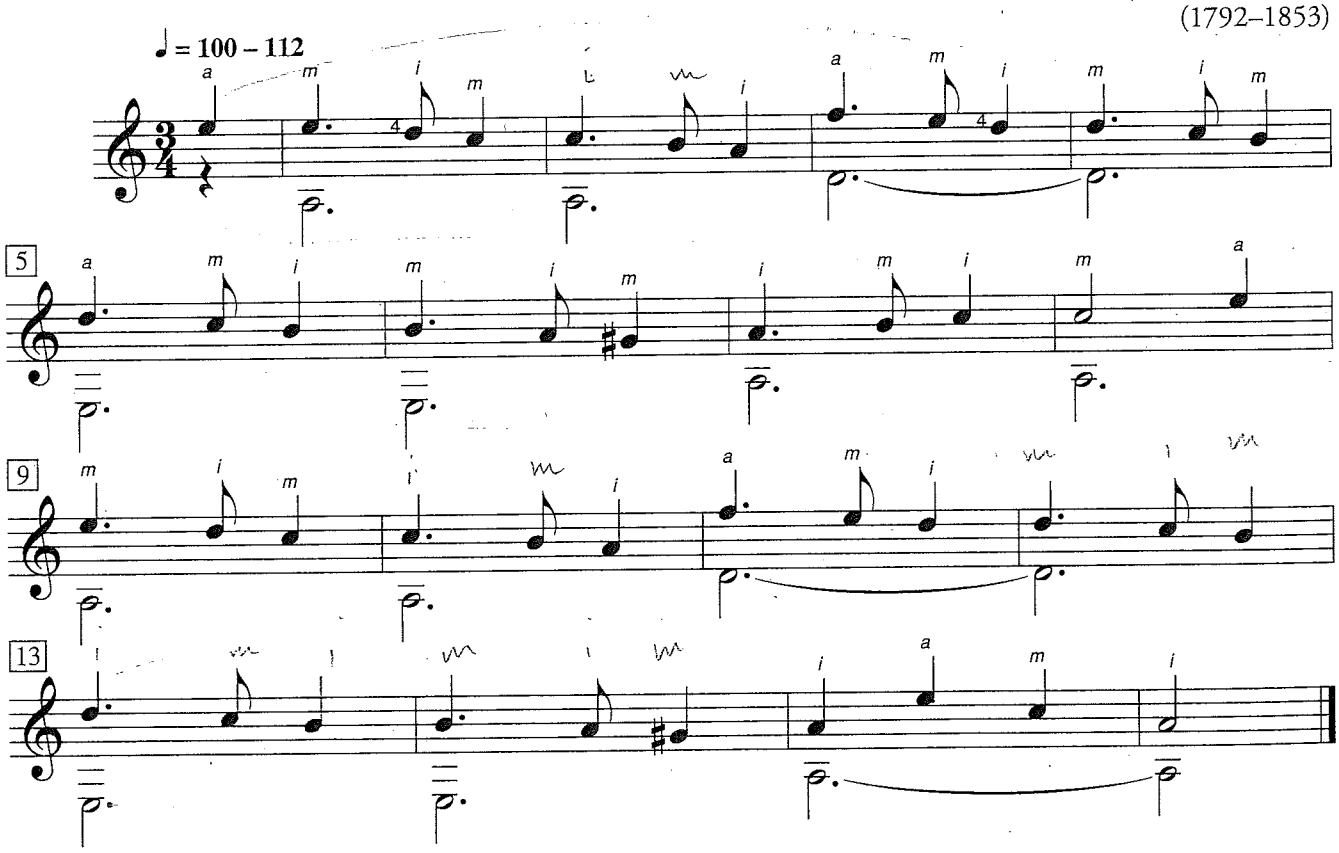
Sicilienne

Matteo Carcassi
(1792–1853)



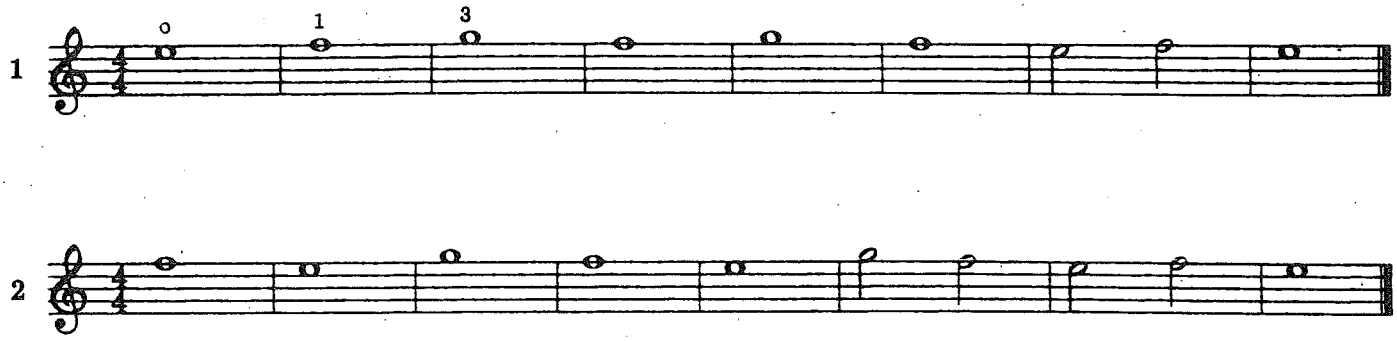
This is a simplified version of the first eight measures of the A section of the Sicilienne.
Source: *Méthode complète pour le guitare*, op. 59, no. 22

LEVEL I

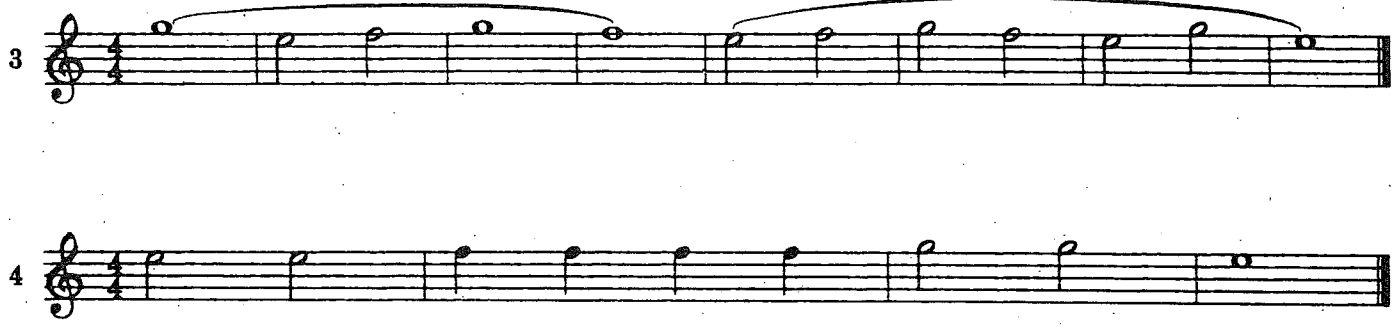
Before Playing look at the **Time Signature** - Clap the rhythm.

Look at the complete line of music before beginning to play.
Play slowly, and read ahead.
For the first two levels, it is especially important to count *out loud.*

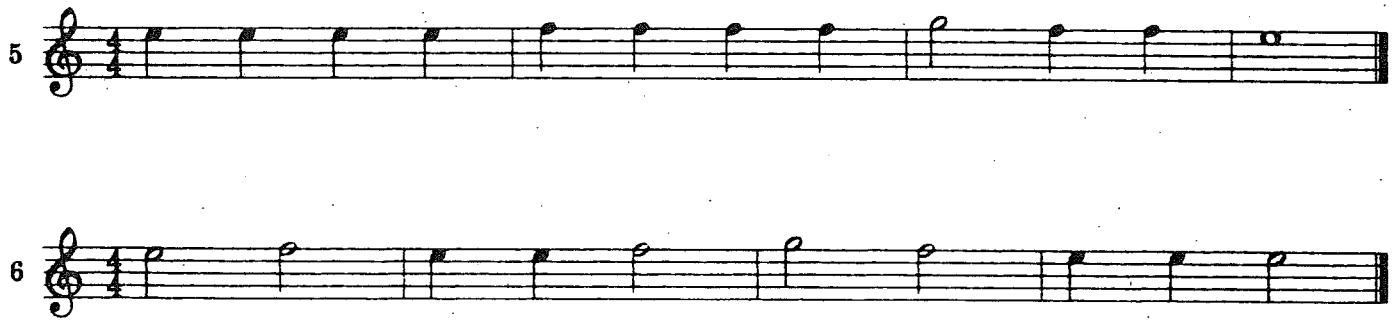
Notes on the first string.



FORM: Eight measures make up a musical *period*, usually divided into two four-measure phrases. The first is called the "antecedent phrase" and the second is called the "consequent phrase". It is very natural for a period to be divided into two equal parts, as in the following.

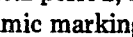


Feel the pulse of four beats per bar; accent counts 1 and 3.



Make an effort to play from the beginning to the end
of a line without stopping.

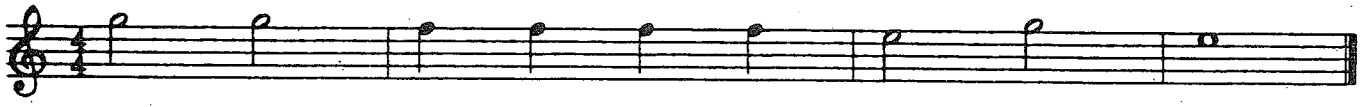
Before Playing look at the **Time Signature** - Clap the rhythm.

Here we have a typical period, shaped musically with two crescendos.
DYNAMICS: Dynamic markings  indicate inflections of volume. The use of dynamics will help to bring alive the simplest pieces.

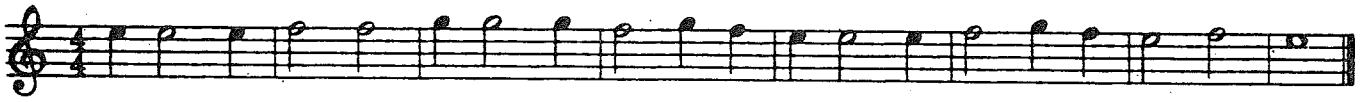
7

Memorize this chart of dynamic markings.

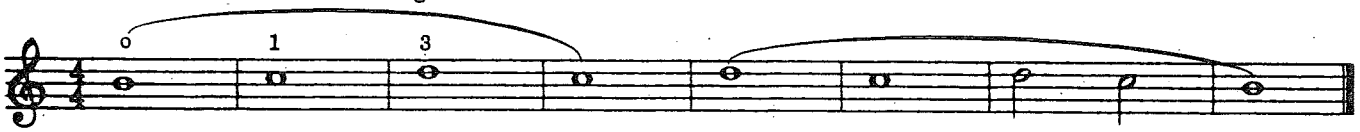
pp	*p*	*mp*	*mf*	*f*	*ff*
pianissimo	piano	mezzo-piano	mezzo-forte	forte	fortissimo
very soft	soft	'medium' soft	'medium' loud	loud	very loud

8 

Feel the offbeat, or *syncopated,* rhythm. (Syncopated rhythms generally recur throughout a piece.)

9 

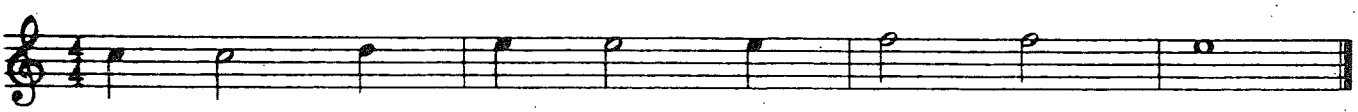
Notes on the second string.

10 

Learn to recognize phrases when they are not indicated on the music. Read ahead.

11

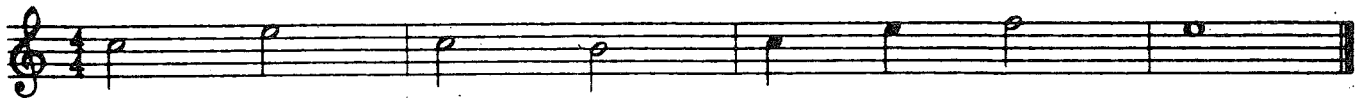
Syncopation.

12 

Children especially have a need and ability to express music with dynamics. With the teacher's help, this aspect of a student's performance can easily be encouraged.

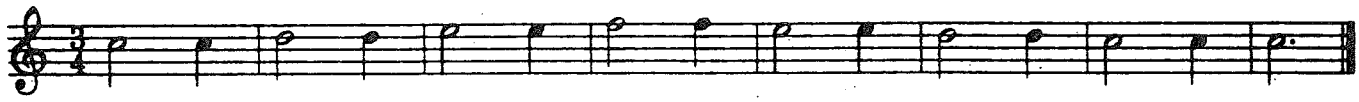
Before Playing look at the **Time Signature** - Clap the rhythm.

13



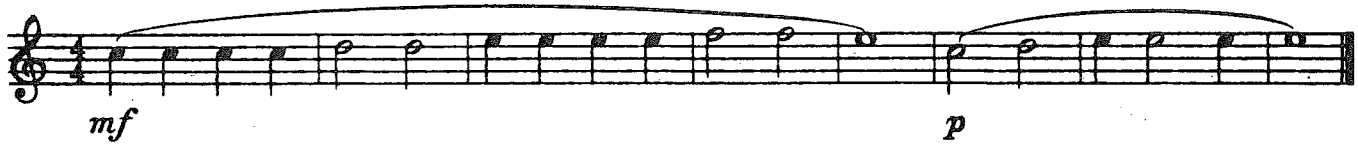
Here the time signature of $\frac{3}{4}$ is introduced.
Feel the pulse of three beats per bar (rather than four) - accent the first beat of each bar.

14



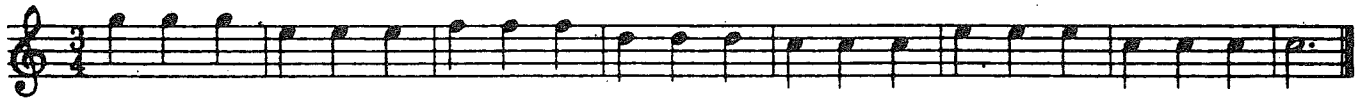
Some of the more unusual phrase lengths, such as three or five measures, create lovely musical effects.

15



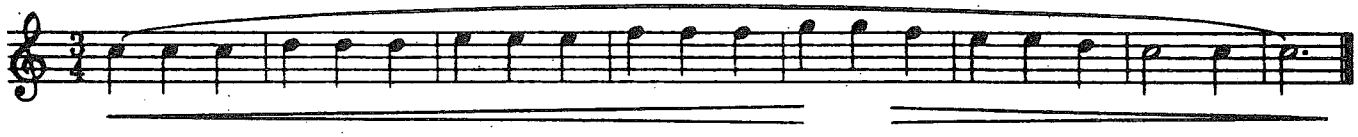
Watch for patterns of repeated notes. Read ahead.

16



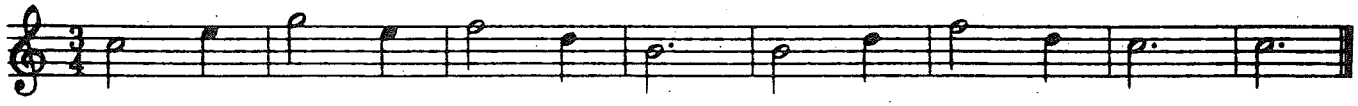
It is common to find phrases of eight or more measures.

17

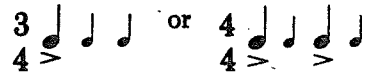


Look at the complete line of music before beginning to play.

18

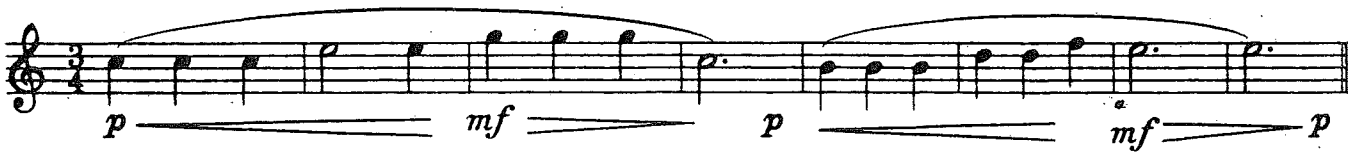


Melodies with many repeated notes are very rhythmic. Feel the strong beats in each bar:



Before Playing look at the **Time Signature** - Clap the rhythm.

19

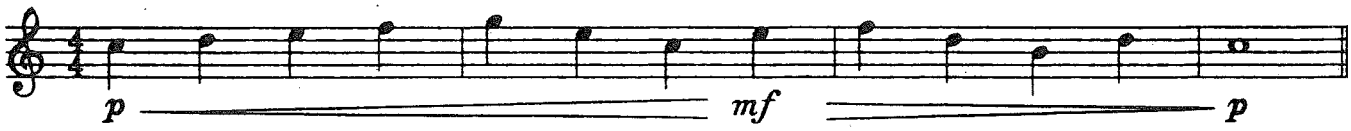


Always read ahead.

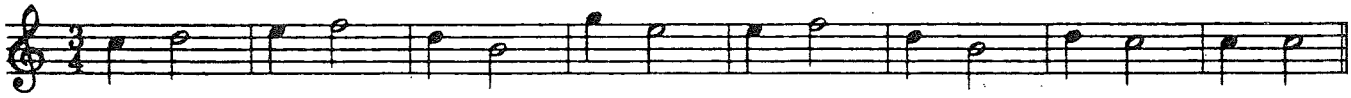
20

Strive to play every note clearly and sensitively.

21

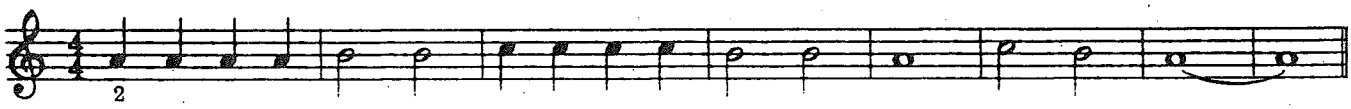


22



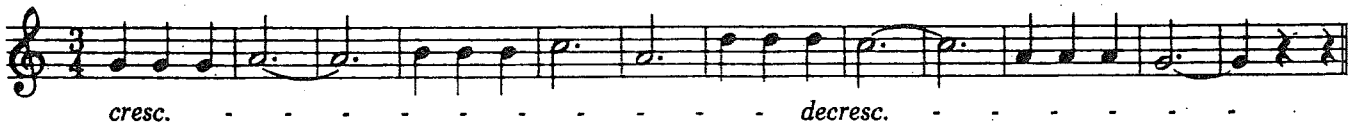
The following two exercises introduce the notes 'A' and 'G', found on the 3rd string.
Be sure to count the tied notes for their full value.

23

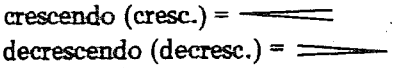


Count to the end of the line, including the rests.

24

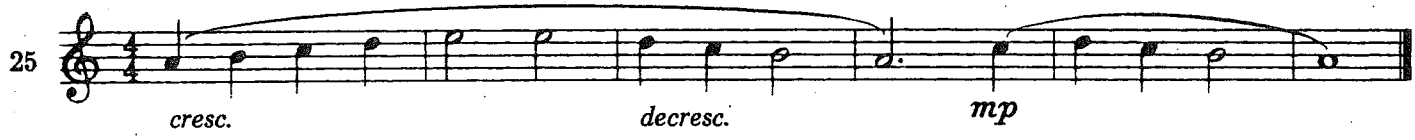


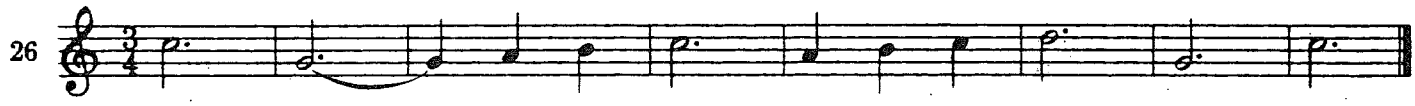
crescendo (cresc.) =

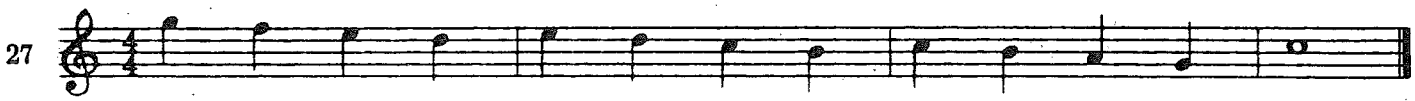
decrescendo (decresc.) = 

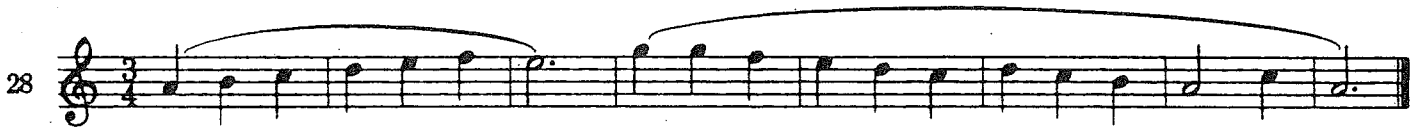
Before Playing look at the **Time Signature** - Clap the rhythm.

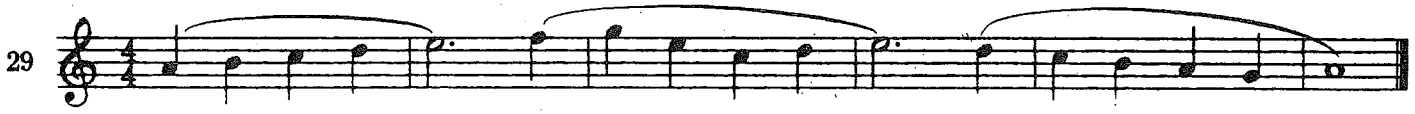
The first, four-measure phrase is closed with an extra, two-measure phrase.



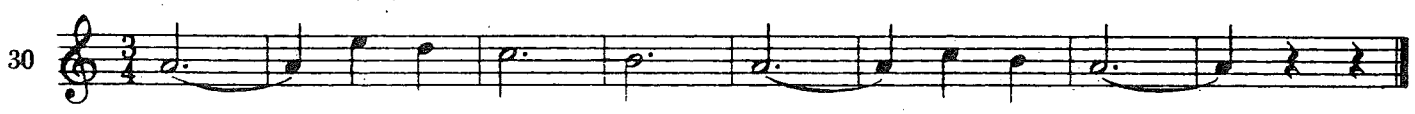






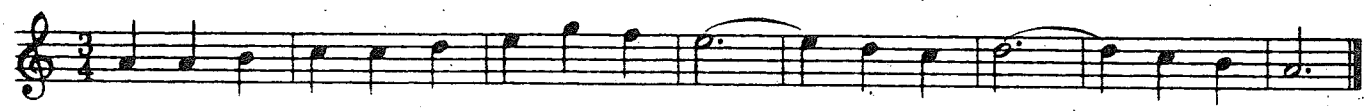


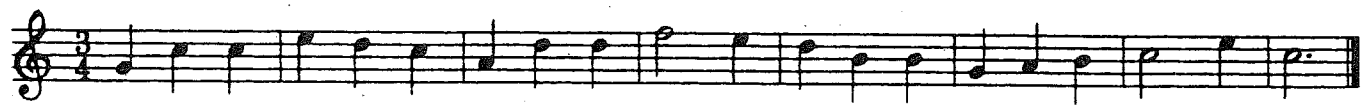
Count carefully *(out loud)* the ties and the rests.



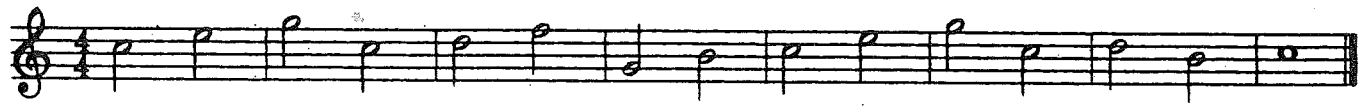
Look for the *little* things that are frequently giving you problems
(string crossings with the right hand, ties, particular notes, etc.).
Work on these areas to improve your playing and reading.

Before Playing look at the **Time Signature** - Clap the rhythm.

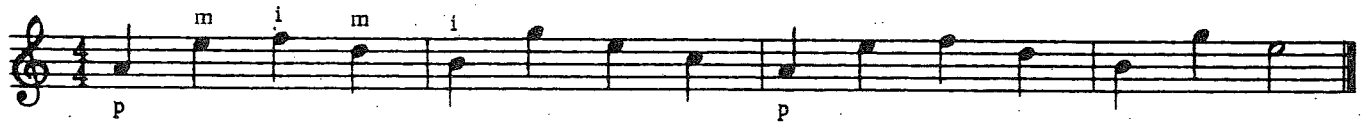
31 

32 

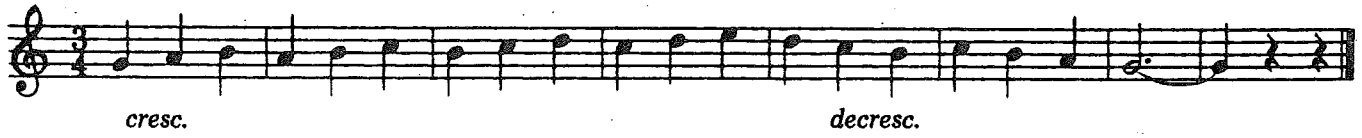
Watch carefully the skips between the notes. Play slowly.

33 

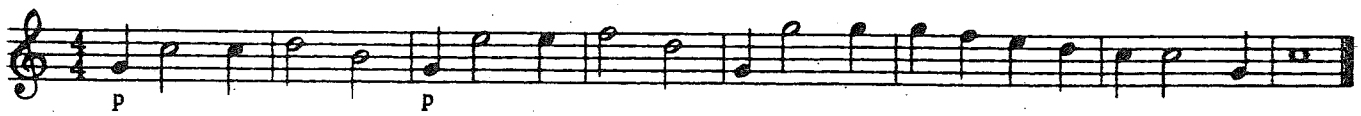
Use the thumb (p) when indicated.

34 

Look for patterns of notes that shape either scales or chords.

35 

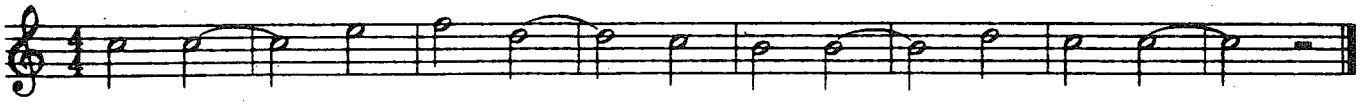
Syncopation.

36 

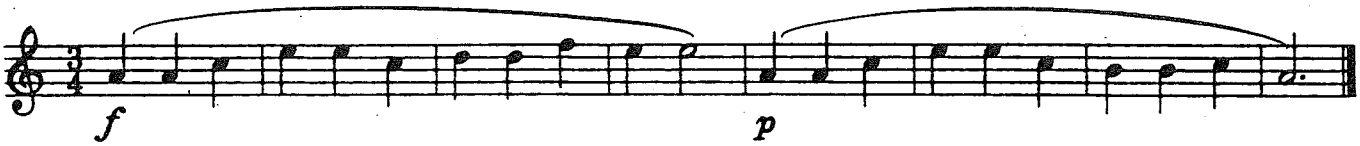
To comfortably play single-line melodies with large intervals.

Before Playing look at the **Time Signature** - Clap the rhythm.

37

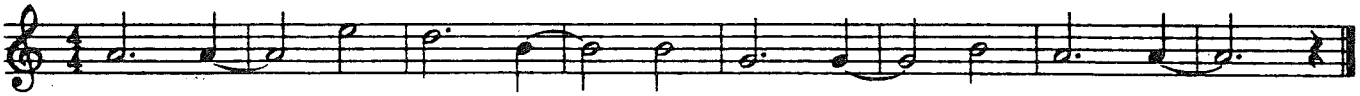


38



Be sure to count the tied notes for their full value.

39



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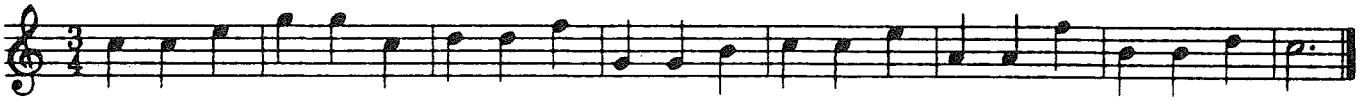
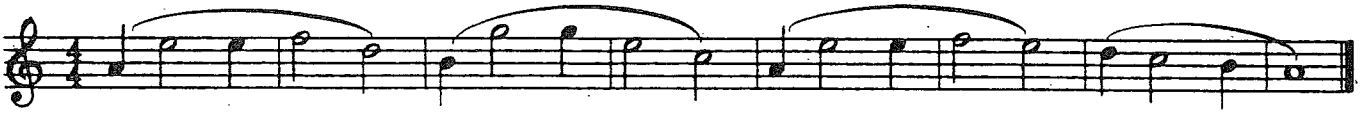


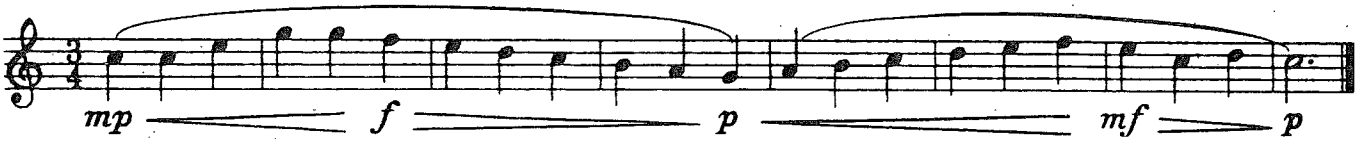
The repeating two-measure rhythmic pattern (using syncopation) shapes the phrases.

41



When entering and leaving a phrase, you may increase and decrease the tempo. This will enhance the artistic effect.

42



Make a strong effort to play musically at all times.
To slow down, or *ritard*, the last phrase of a piece
will often provide a very natural and musical ending.

RHYTHMS

Clap, or play on an open string, the following rhythmic patterns, counting out loud.

1)

2)

3)

4)

5)

6)

7)

8)

9)

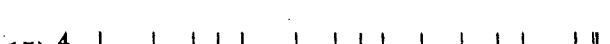
10)

11)

12)

13)

14)

15) 

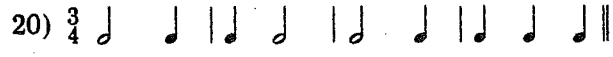
16)

17)

18)

19)

20)

21) 

22)

23)

24)

25)

26)

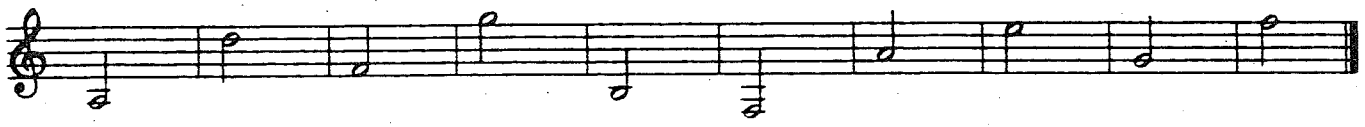
LEVEL 2

Before Playing look at the **Time Signature** - Clap the rhythm.

Look at the complete line of music before beginning to play.
Play slowly, and read ahead.
For the first two levels, it is especially important to count *out loud.*

RANDOM NOTES (1-4)
Name all the notes in each line before you play.

1



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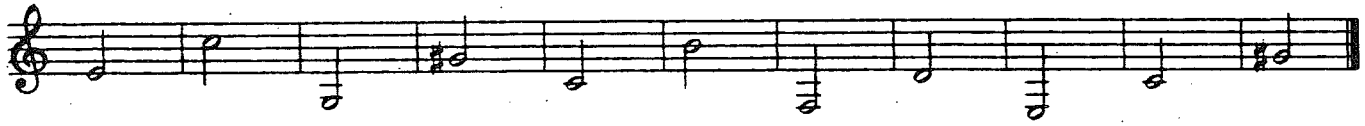

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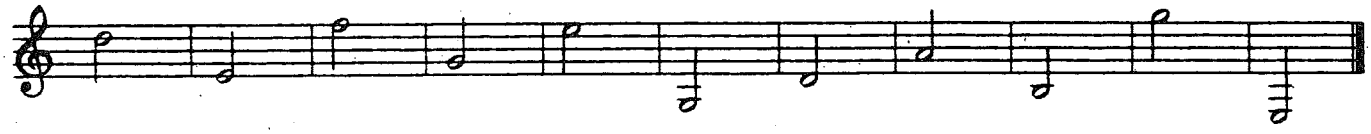

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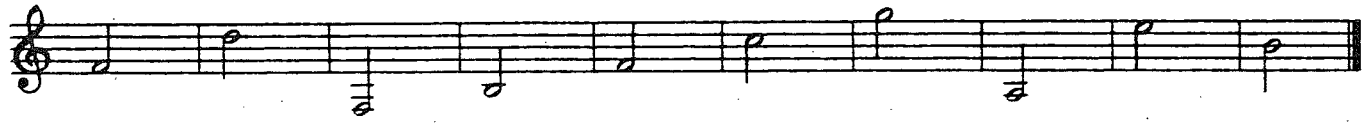
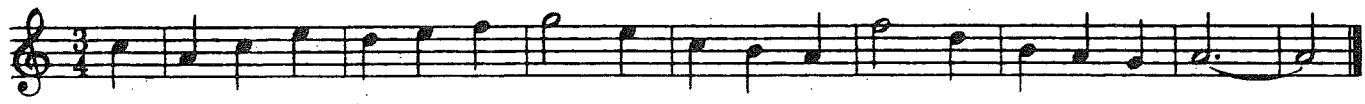


The pick-up note (or "anacrusis") falls on a weak beat, and could be considered as an introductory note to the first complete measure. Feel the strong downbeat after the pick-up note. Notice that the last measure has only two beats. Where is the third beat?

5



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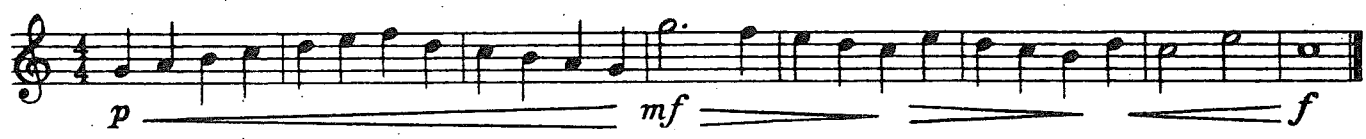
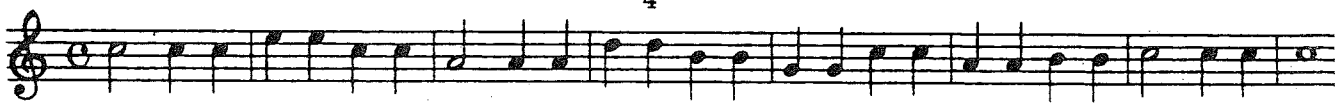


The simplest little pieces can be played artistically.
Shape the phrases, add ritards, and use dynamics.

Before Playing look at the **Time Signature** - Clap the rhythm.

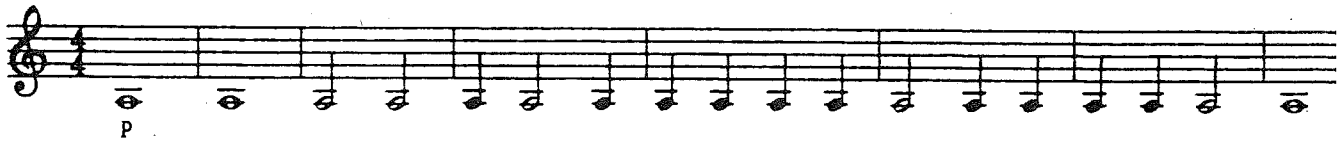
"C" means 'common time', and is the same as $\frac{4}{4}$.

7



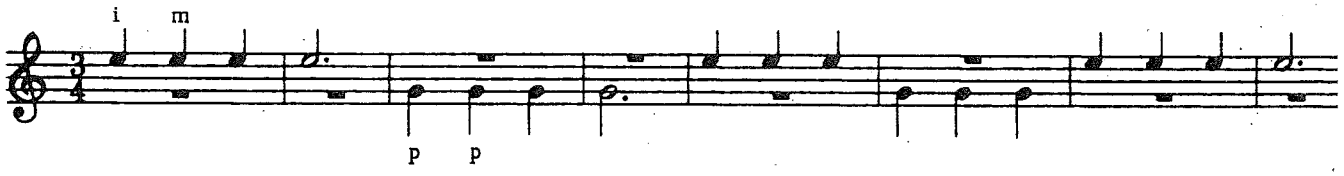
Read ahead; feel the changing rhythms.

8



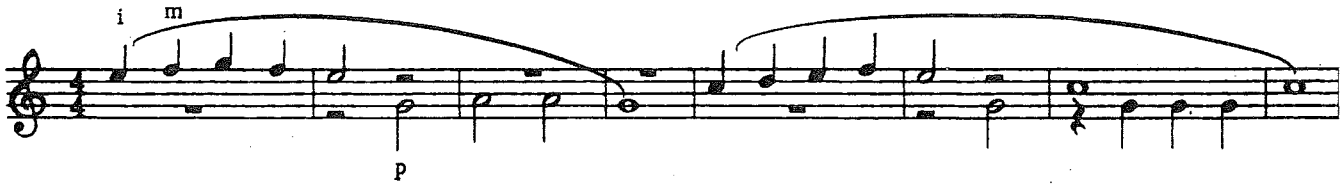
FORM: In music of two parts, each part is made distinct by the direction of the stems; use fingers for the upper part and thumb for the lower.

9



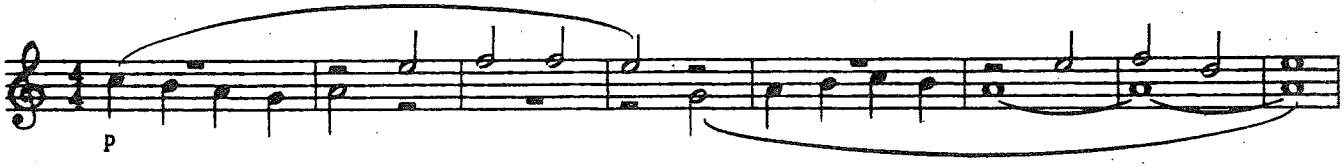
10

11



Phrase markings may be found above or below the notes, regardless of the direction of the stems.

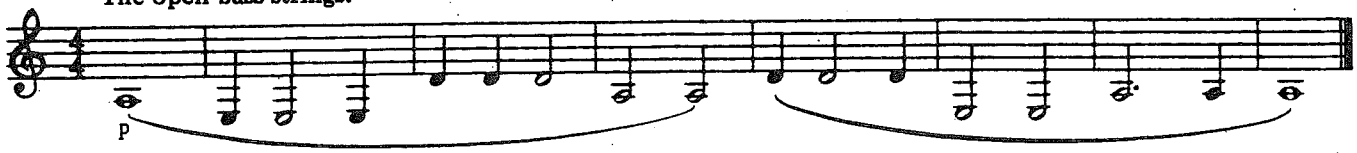
12



Before Playing look at the **Time Signature** - Clap the rhythm.

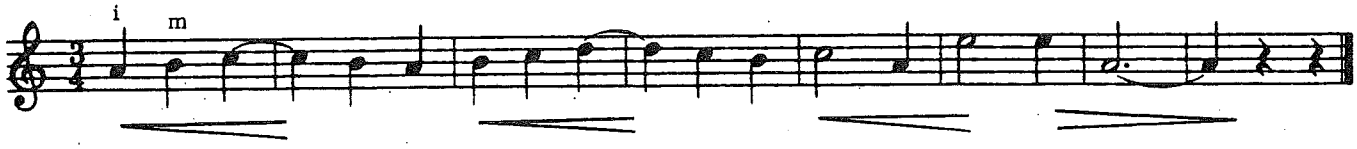
The open bass strings.

13



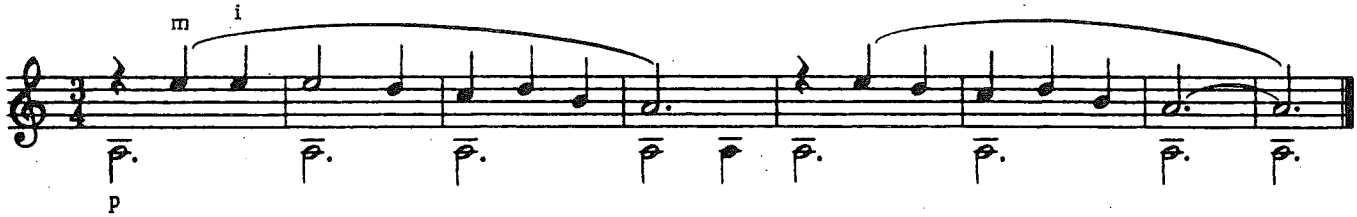
Be sure to count the tied notes for their full value. Imagine a ritard in the last two measures.

14



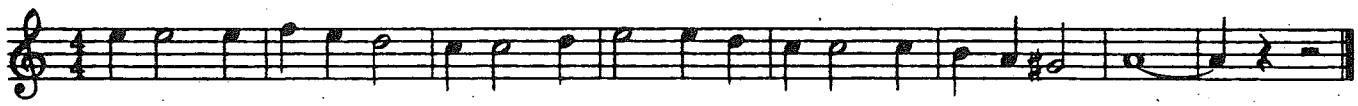
Here the bass part (accompaniment) consists of only one repeated note; this is called a *pedal.*

15



Syncopated rhythms generally recur throughout a piece.

16

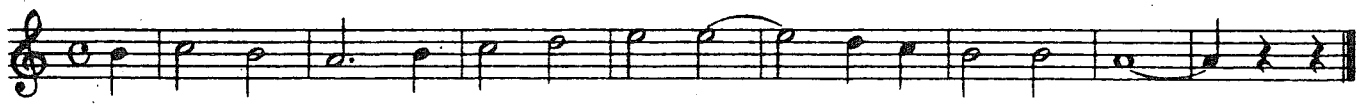


Use p, i, m, and a for the following.

17

Think about how you would phrase this little piece, before you begin to play.

18

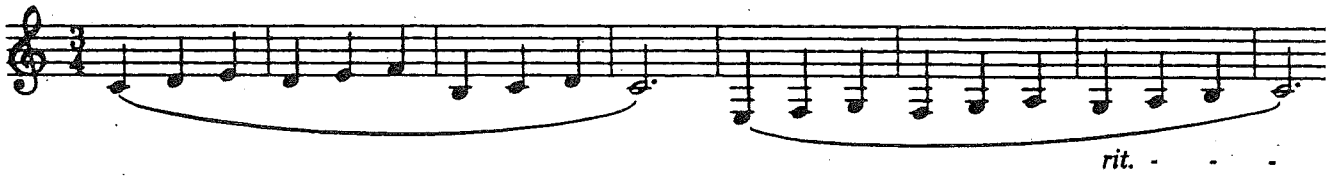


Pick-up notes fall on a *weak* beat.

Before Playing look at the **Time Signature** - Clap the rhythm.

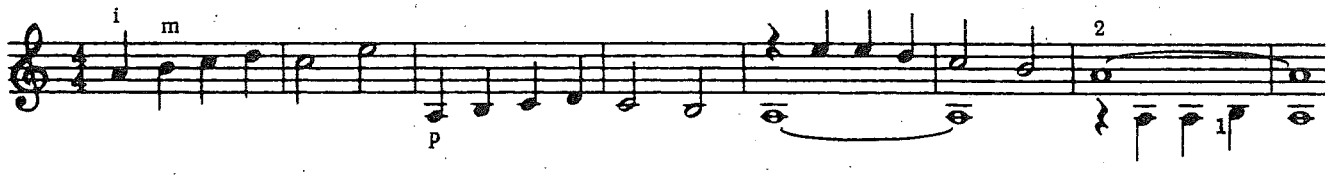
Single-line melodies in the lower part of the staff may be played with either the thumb (p) or the fingers (i, m).

19



Hear how the single strain of melody notes divides into two parts at measure 5.

20



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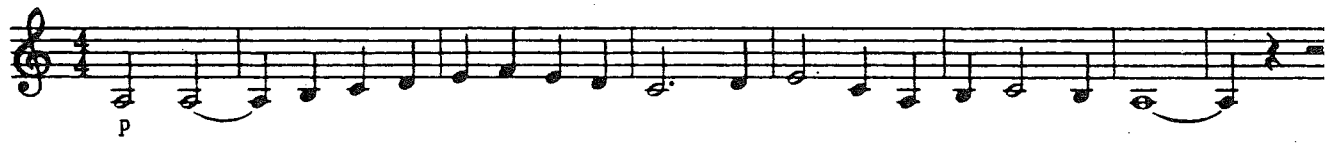

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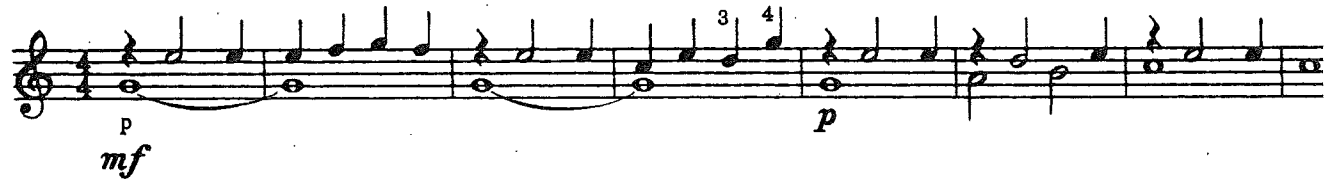

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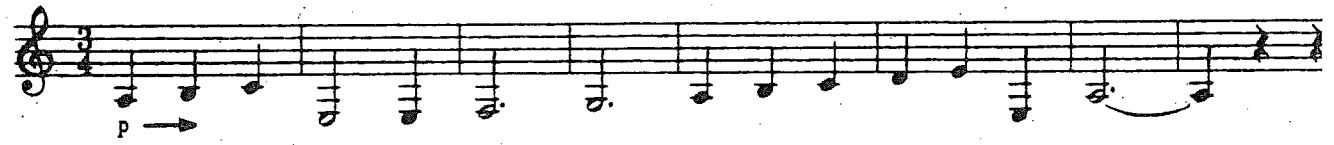
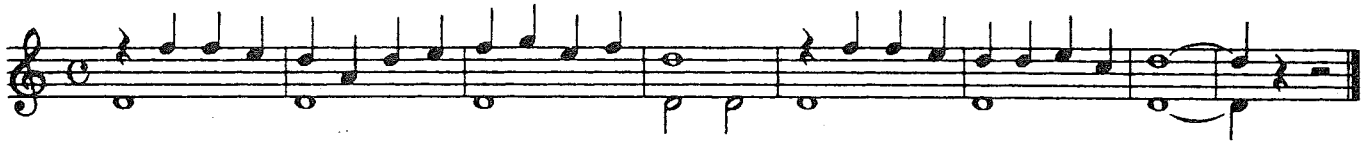


Before Playing look at the **Time Signature** - Clap the rhythm.

24



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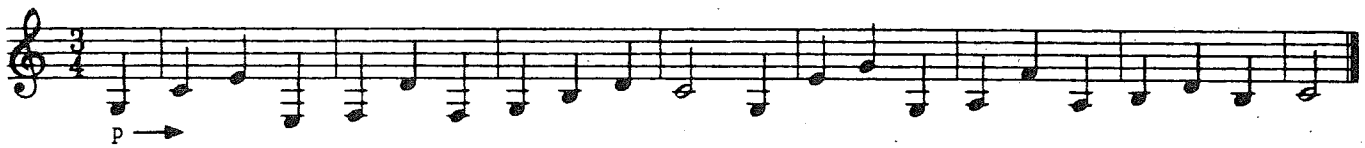
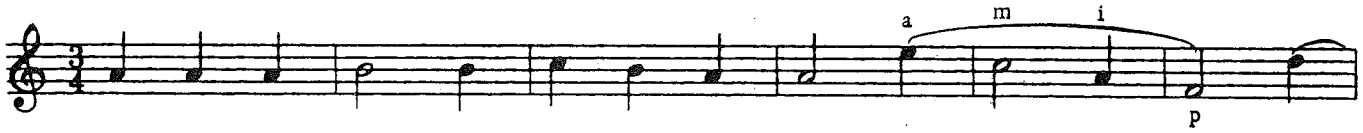


FORM: A *sequence* is the repetition in a single part of a short musical phrase at another pitch. Can you hear the sequence in this piece? Learn to recognize sequences before they are actually played.

26



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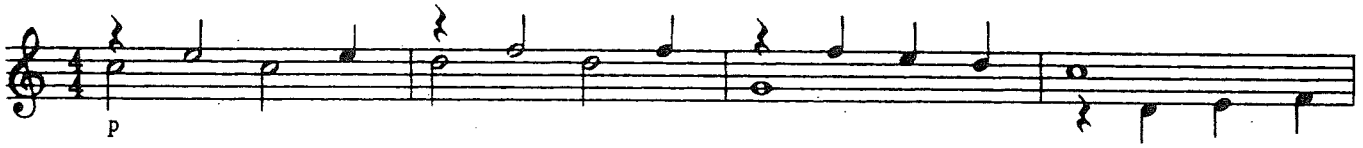
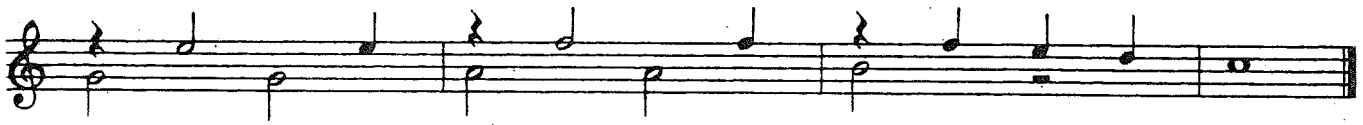
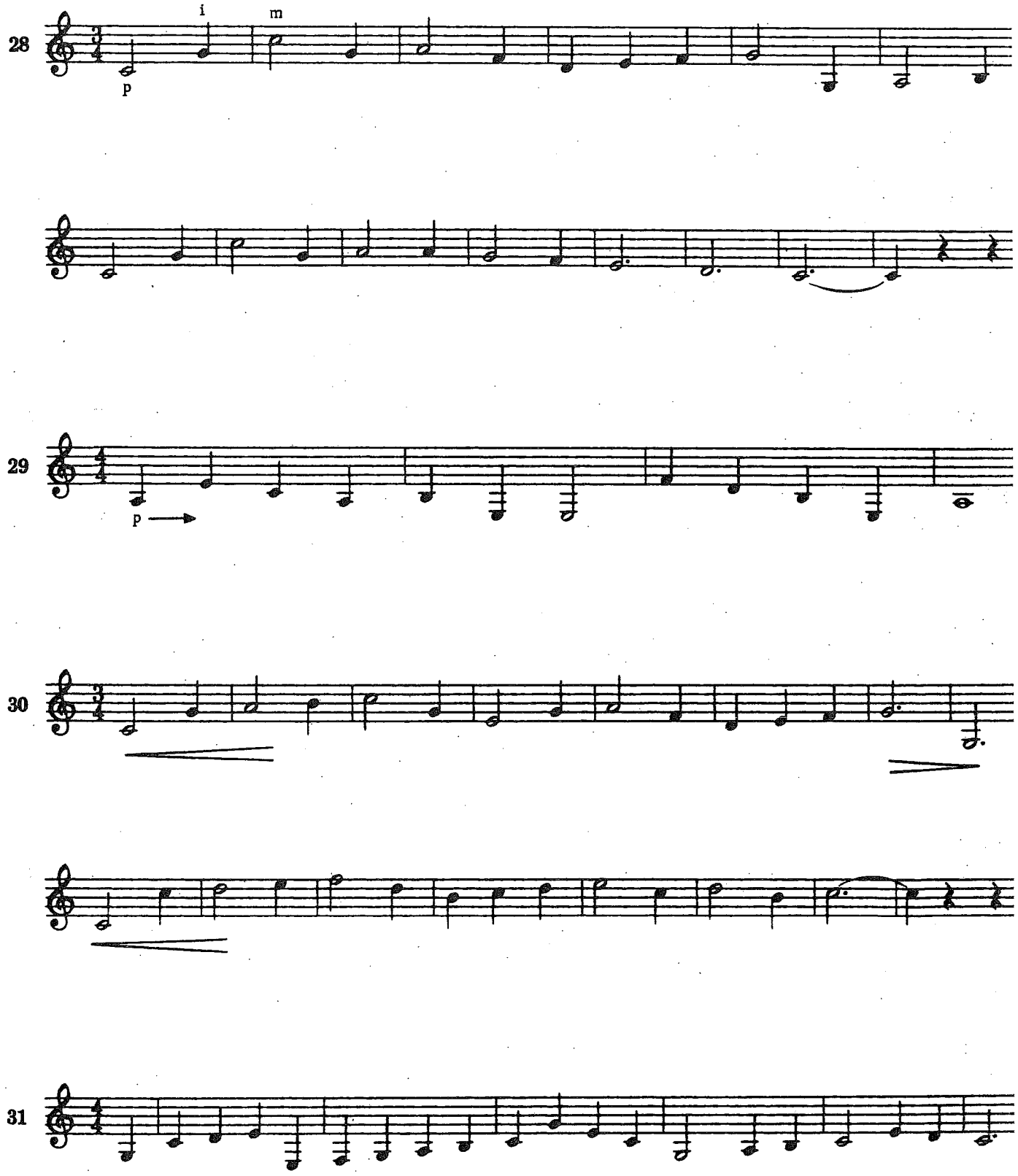




Aim for a performance *without* mistakes. Play slowly.

Before Playing look at the **Time Signature** - Clap the rhythm.

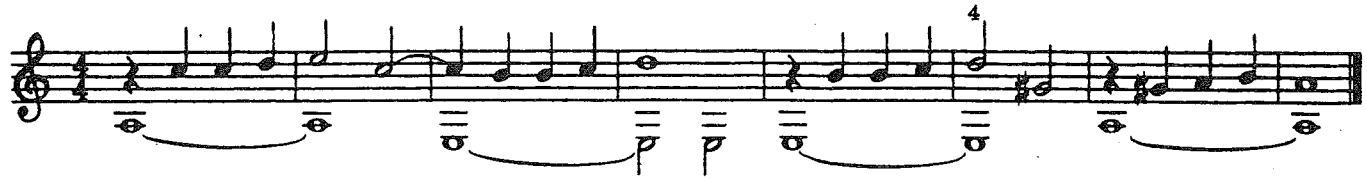
When playing single-line pieces, try to read farther ahead. Play slowly. Also, think of the many ways you could phrase this piece.



To comfortably play single-line melodies with large intervals,
use the thumb as well as the fingers of the right hand.

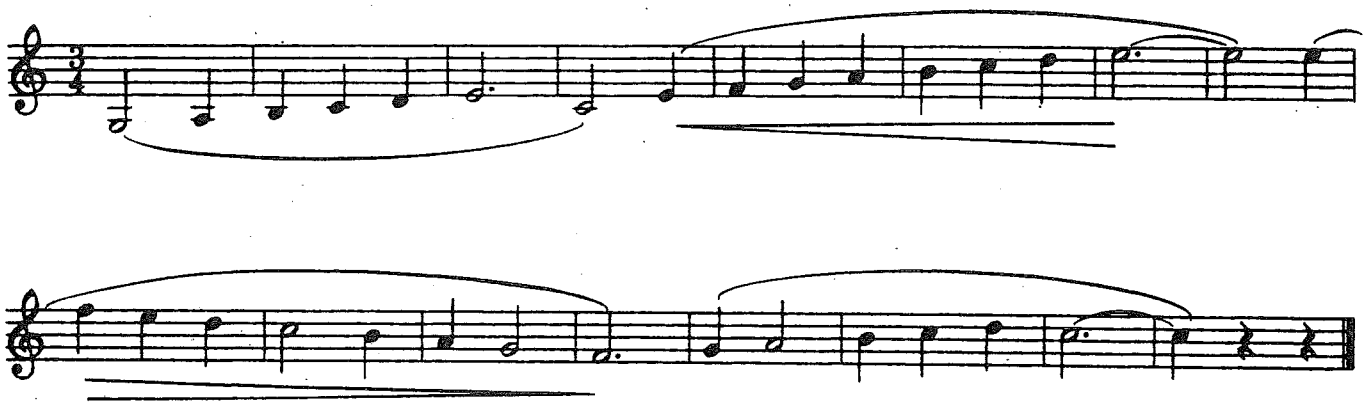
Before Playing look at the **Time Signature** - Clap the rhythm.

32



Watch for the changing rhythms. Play slowly.

33



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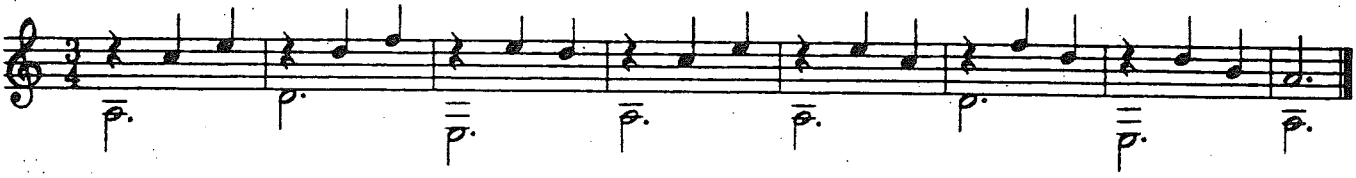
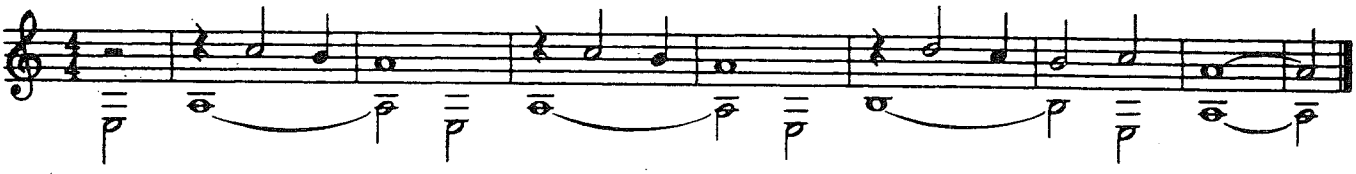


Syncopation, using two parts.

35



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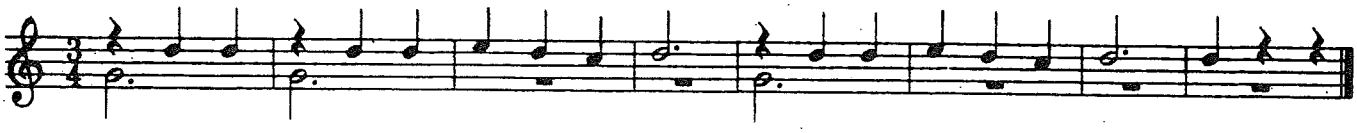

The more difficult a piece appears at first sight,
the more carefully it should be approached.