

Foreword

"Young people desire to be stimulated and not indoctrinated." – Harald Lesch

In the form of an exploratory study which keeps your interest piqued and your motivation up, I want to take the student on a journey of discovery and introduce the many facets of guitar playing, from classical pieces to various accompanying techniques as well as improvisation, folk picking, power chords, flamenco and blues which, although introduced here, are discussed more in-depth in Volume 2.

When I play simple solo pieces, there are always at least two notes sounding at the same time. Solo melodies without accompaniment on the guitar – independent of whether you are using the Tirando or Apoyando stroke – always sound thin. As soon as a single bass note is added however, the true sound of the guitar is awakened. In my experience as a guitar teacher, I always had the feeling that a melody-oriented learning method was good for learning to read music but otherwise did neither the student nor the instrument justice.

This volume is clearly in the tradition of the classical instructional material by Ferdinando Carulli and Matteo Carcassi (among others) who demonstrated to us at the beginning of the 19th century that when learning, the full sound of the guitar motivates more than a guitar solely employed as a plucked-version of a solo recorder.

After a few elementary exercises such as finger calisthenics for the left hand and playing exercises for the right hand, we start with an open E minor chord augmented by small melodies for the lower strings. By successively adding the regular I. position notes, we can then incrementally introduce all the basic chords. In this way, small and fun learning steps can easily lead to more and more solo and accompaniment playing techniques. That's why it was important to construct the small pieces like little songs as each exercise should whet your appetite for more. Exercises that are conceived in the spirit of "it's only an exercise, just play it and at some point you'll be able to play guitar" are not beneficial for a positive learning atmosphere. The reactions of my students show me that this path is fun from the very beginning and actually motivates you to practice.

This book is for anyone who wants to learn the guitar. The rich collection of songs and styles makes this volume ideal for people jumping into formal guitar study for the first time and as a follow-up volume for most children's guitar methods. I've also made excellent experiences with this method in groups. The advantage here is that the exercises are short and concise.

It was also important to me that plenty of duets for daily music instruction are included.

I want to wish everyone who is ready to embark on an interesting adventure lots of fun!

Jens Kienbaum



Working with this Book

□ Learning to play the guitar is a lot easier than learning to read music: when I show a 14 year-old beginner a "pima" arpeggio on open strings (E minor), he or she can play it right away:



If the student were supposed to read this chord in notation, then we have a big problem. Students, no matter what age, have too much respect for music notation. The included chart with notes and their fingerings will be handy to refer to now and again.

It's also very helpful to look ahead, i.e. the eye should not remain staring at the presently sounding note but should already be trying to grasp the next note or group of notes. Another tip is not to try to play by memory immediately but to keep your eyes on the music. Otherwise you'll quickly lose your place which leads to mistakes and inaccurate playing.

□ I have tried to keep the exercises rhythmically simple at the beginning using only even quarters and eighth notes (crotchets and quavers). This way the student is free to concentrate more on the fingers, notes and the sound of steady, sustained playing. This method achieved the best results in my classes.

□ You have to keep up a certain pace when learning. Imagine a bike rider who's trying to go uphill and keeps getting slower and slower. This is why regular, daily practice is absolutely necessary, for example before dinner every night. In talking to students, I often discover that many days they simply forget to practice. I often experience that a student leaves his or her lesson with the following feeling: "It's all very easy, I understood every-

thing. All I have to do now is practice a little bit". As a teacher, I am then completely bewildered when, at the next lesson, this student tells me that as soon as he got home he couldn't remember what he had learned in the previous lesson. With the secure feeling that he had understood everything, the student waited a couple days and then he wanted to practice again. In the worst case scenario, he can't even recognize what he "completely understood" a few days ago: "We did that? I don't even know how that goes!"

□ As solo guitar playing – also melodies with accompanying bass notes – is based on chords, it's obvious that studiously acquired chord and accompaniment playing fully complements solo playing. Therefore it's important to introduce students to the different forms chords can take on. Students are constantly amazed when you show them that a "classical" piece consists only of chords that they already know.

□ The finger calisthenics for the left hand are extremely important and should be practiced daily.

□ Many of the short pieces and exercises can be combined and used for example as an introduction to a piece which then would have several sections.

□ Individual pieces (from Part 5) can be performed earlier.

□ The CD is divided into a didactic part (up to track 51) and a listening section. The instructional part gives the student the possibility of playing along with the CD (including count-offs).

In order to get the most songs on the CD, the repeats have been, for the most part, omitted.

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1.6 Finger Calisthenics for the Left Hand I



These exercises should be practiced daily and at first, only in the following first two degrees of difficulty. After you learn to play with your thumb we can then move on to levels 3 and 4 (page 12). The 5th level is reserved for later practice.

These exercises can be compared to an athletic warm-up in sports. Neglectfulness now will result in difficulties when trying to play chords later.

1. Copping with Individual Fingers



All four fingers should be on the d string starting at the 5th fret as described on the previous page. From this starting position, we will now press each individual finger slowly and evenly onto the fingerboard like a small mini hammer. The other fingers shouldn't move but remain resting on the string.

Press the fingers down at an easy tempo which should be equal to an easy, strolling pace.

Each note you play corresponds to a quarter note (crotchet) "♩". The first note is accented; the accent symbol is ">".

The first finger plays twice:



We count:

1 2 2 1 2 1 2

Do this exercise with all four fingers of your left hand. When playing with your 3rd finger, it's a real challenge not to move your 4th finger before you quickly lose patience, just allow your 4th finger to dangle free in the air.

2. Moving Your Fingers between Different Strings



At the second level of our exercises for the left hand, one finger alternatively strikes the A and g strings. Later then the E and e' strings. The other fingers remain resting on the 4th string.

13 Find It 12

J.K.

14 Note Quiz 2

Draw in the noteheads and play

2.2 The A Minor Chord

15 New note a:

The A Thing 13

J.K.

* The second finger stays put.



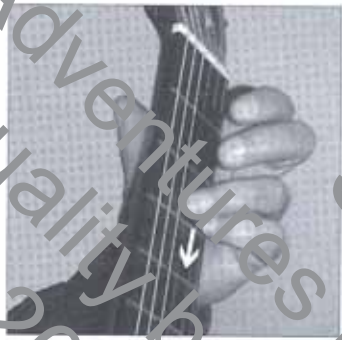


3.7 Simple Change of Position



Up until now we've only played in I. position, i.e. the 1st finger has always been on the 1st fret, the 2nd finger on the 2nd fret etc. (the one exception were the chords that employed "mixed" positions, for example D major). The name for the position is based on the 1st finger and is denoted by Roman numerals. As a reading and fingering aid, sometimes we find a connecting line in the music.

83



Between the 1st and 2nd bars of the next piece we'll slide two frets higher with the 3rd and 4th fingers without leaving the string. The 1st finger will then be at the 3rd fret. We're now in III. position.



Preliminary Exercises:



Intro II

The Intro II section consists of two staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a whole note G4, followed by quarter notes A4, B4, and C5. The bottom staff is a guitar accompaniment line in treble clef, starting with a whole note chord G4-B4-D5 (3rd fret), followed by quarter notes G4 (2nd fret), A4 (3rd fret), B4 (4th fret), and C5 (5th fret). The word "p i m a" is written below the first four notes of the guitar line.

This block continues the musical notation from the Intro II section, showing the continuation of the vocal and guitar lines.

Section A consists of two staves. The top staff is a vocal line in treble clef, starting with a whole note G4, followed by quarter notes A4, B4, and C5. The bottom staff is a guitar accompaniment line in treble clef, starting with a whole note chord G4-B4-D5 (3rd fret), followed by quarter notes G4 (2nd fret), A4 (3rd fret), B4 (4th fret), and C5 (5th fret).

This block continues the musical notation for section A, showing the continuation of the vocal and guitar lines.

Section B consists of two staves. The top staff is a vocal line in treble clef, starting with a whole note G4, followed by quarter notes A4, B4, and C5. The bottom staff is a guitar accompaniment line in treble clef, starting with a whole note chord G4-B4-D5 (3rd fret), followed by quarter notes G4 (2nd fret), A4 (3rd fret), B4 (4th fret), and C5 (5th fret).

This block continues the musical notation for section B, ending with a double bar line and a repeat sign. The word "Part A to Fine" is written at the end of the section.



Part 6 Appendix

6.1 Arpeggios

Broken chords or so-called "arpeggiated" chords are one of the most important playing techniques on the guitar. If you want to play the guitar well and have command of musical and fluid technique, they are absolutely indispensable. In this chapter you will find several of the most important arpeggio patterns which are found again and again in the educational material of Matteo Carcassi, Ferdinando Carulli, Mauro Giuliani and Fernando Sor. These four were the most famous guitar virtuosos and teachers during the first half of the 19th century when the guitar was experiencing its first heyday.

A more in-depth chapter about the playing and practicing of arpeggiated chords which includes many more patterns and exercises can be found in the 2nd volume of this guitar course.

We can substitute other chords we know into the chord progression used here (C - G7).

1



2



3

