

READING MUSIC FOR GUITAR

AN EASY APPROACH FOR BEGINNERS
BOOK 2

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INTERVALS

An INTERVAL is simply the distance between two notes. Below is an example of some common INTERVALS.

A musical staff in 4/4 time with a treble clef and a '8' below the staff. It shows eight pairs of notes representing intervals: Unison (two notes on the same line), Second (two notes on adjacent lines), Third (two notes on lines and spaces), Fourth (two notes on lines and lines), Fifth (two notes on lines and spaces), Sixth (two notes on spaces and lines), Seventh (two notes on spaces and spaces), and Octave (two notes on the same line, one an octave higher).

The smallest interval in music is the 1/2 step. On the guitar this means we move the note one fret.

A SHARP sign placed in front of a note advances (raises the pitch) one fret toward the body.

A musical staff in 4/4 time with a treble clef and a '8' below the staff. It shows six groups of notes, each labeled with a circled number from 6 to 1. Each group contains a pair of notes: the first is a natural note and the second is a sharp note. Fret numbers are written below each note: Group 6 (0, 1), Group 5 (1, 2), Group 4 (2, 3), Group 3 (3, 4), Group 2 (4, 0), and Group 1 (0, 1).

A NATURAL sign placed in front of a note removes the sharp and returns the note to it's original pitch.

A musical staff in 4/4 time with a treble clef and a '8' below the staff. It shows six groups of notes, each labeled with a circled number from 1 to 6. Each group contains a pair of notes: the first is a sharp note and the second is a natural note. Fret numbers are written below each note: Group 1 (1, 0), Group 2 (2, 1), Group 3 (3, 2), Group 4 (4, 3), Group 5 (5, 4), and Group 6 (6, 5).

SARAH'S BLUES

The musical score for "Sarah's Blues" consists of six staves of music, all in treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The first staff is a single melodic line. The second and third staves are also single melodic lines. The fourth and fifth staves are accompaniment lines, each featuring a series of chords in the left hand and a melodic line in the right hand. The sixth staff is a final accompaniment line, similar to the previous ones, ending with a double bar line.

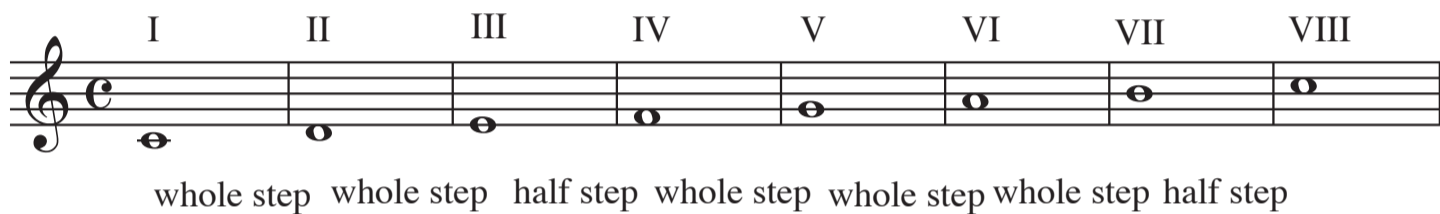
SCALES

DIATONIC MAJOR SCALE

In a CHROMATIC Scale we use all of the notes, but a DIATONIC scale only uses seven of the notes. The Notes of the MAJOR scale are arranged as:

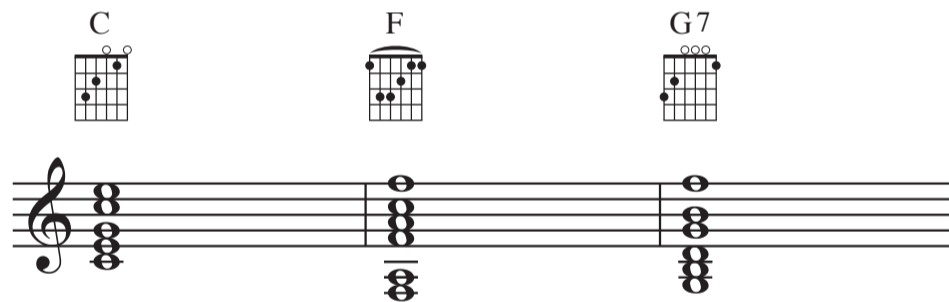
whole step, whole step, half step, whole step, whole step, whole step, half step.

This arrangement occurs naturally in the C Major Scale below



The diagram shows the C Major Scale on a single staff in treble clef. The notes are labeled with Roman numerals I through VIII above them. Below the staff, the intervals between consecutive notes are listed: whole step, whole step, half step, whole step, whole step, whole step, half step.

Any note in the scale can be used as the foundation for a chord. This foundation is called a ROOT Note. The most common chords are built upon the I, IV, and V notes of the scale.



The diagram shows three guitar chord diagrams for C, F, and G7. Below each diagram is a musical staff showing the chord's structure in treble clef. The C chord is shown as a C major triad (C-E-G), the F chord as an F major triad (F-A-C), and the G7 chord as a G dominant seventh triad (G-B-F).

Exercise 1



The diagram shows the C Major Scale in 4/4 time, written on two staves in treble clef. The first staff shows the ascending scale, and the second staff shows the descending scale. The notes are: C4, D4, E4, F4, G4, A4, B4, C5 (ascending); C5, B4, A4, G4, F4, E4, D4, C4 (descending).

FINGERSTYLE

Exercise 2

Musical notation for Exercise 2, a 4/4 fingerstyle exercise. The piece is written on a single staff in treble clef. The key signature has one sharp (F#). The tempo is marked with a 4/4 time signature. The melody consists of quarter notes, with fingerings 1, 4, 2, and 3 indicated above the first four notes. The exercise concludes with a double bar line and repeat dots.

Etude 1

Musical notation for Etude 1, a 3/4 fingerstyle exercise. The piece is written on a single staff in treble clef. The key signature has one sharp (F#). The tempo is marked with a 3/4 time signature. The melody consists of quarter notes, with fingerings 4 and 4 indicated above the second and fourth notes. The exercise concludes with a double bar line.

RELATIVE MINORS

Every major scale has a minor scale related to it. This RELATIVE MINOR scale is built upon the 6th tone of the major scale.

The 6th tone of the C Major Scale is A. So the relative minor is A minor. The same notes are used however the minor scale starts and stops on "A" instead of "C". This puts the half step intervals between the 2 - 3 and 5 - 6 tones.

Pure Minor

The diagram shows the A minor scale on a treble clef staff. The ascending scale is labeled with Roman numerals I through VIII above the notes. The intervals between the 2nd and 3rd tones, and between the 5th and 6th tones, are marked as 1/2, indicating half-step intervals. The descending scale is also shown with 1/2 interval markings between the 2nd and 3rd tones, and between the 5th and 6th tones.

When we build our chords from the I, IV, and V tones of the A minor scale we get the following chords.

Three guitar chord diagrams are shown for Am, Dm, and Em. Below them, a musical staff shows the corresponding triads for each chord: Am (A-C-E), Dm (D-F-A), and Em (E-G-B).

Exercise 4

Exercise 4 consists of a sequence of chords on a musical staff. Above the staff, guitar chord diagrams are provided for C, Am, Dm, G7, and C. The staff shows the chords played as triads or dyads, with a double bar line at the end.

There are two variations on the pure minor scale. One is the HARMONIC MINOR which raises the VII tone a half step. This results in an exotic sound that can be used to great effect.

A Harmonic Minor Scale



The other variation is the MELODIC MINOR in which the VI and VII tones are raised ascending, but made natural descending. Although this sounds complicated, the effect is pleasing and is the most commonly used of the three scales.

A Melodic Minor Scale



Altering some of the notes will also affect some of the chords.

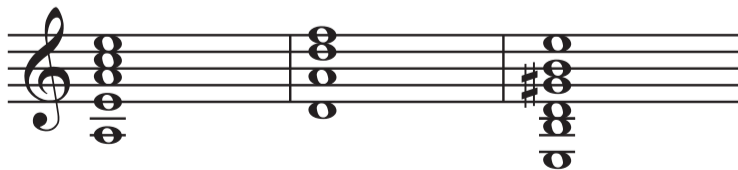
A m



D m



E7



Exercise 5

Exercise 5 consists of two staves of music. The first staff is in treble clef with a common time signature (C). It features a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The second staff is also in treble clef with a common time signature. It begins with a key signature change to one sharp (F#) and contains a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The piece concludes with a double bar line and a final chord consisting of C5, E5, G5, and B5.

Prelude 1

Prelude 1 is a five-staff piece in 3/4 time, written in treble clef. The first staff starts with a piano (p.) dynamic and contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The second staff continues with eighth notes: F#4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The third staff continues with eighth notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The fourth staff continues with eighth notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The fifth staff continues with eighth notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The piece concludes with a double bar line and a final chord consisting of C5, E5, G5, and B5.

Two staves of musical notation. The top staff contains seven measures of music, each starting with a quarter rest followed by a quarter note. The notes are G4, A4, B4, C5, B4, A4, G4. The bottom staff contains five measures of music, each starting with a quarter rest followed by a quarter note. The notes are G4, A4, B4, C5, B4, A4, G4. Dynamic markings include *p.* (piano) and *p.* with an accent (*ˆ*).

House of the Rising Sun

Four staves of musical notation for the piece 'House of the Rising Sun'. The notation is in treble clef and 6/8 time. It features a complex rhythmic pattern of eighth notes and quarter notes, often beamed together. The music includes various accidentals (sharps and naturals) and slurs. The piece concludes with a final chord in the fourth staff.

Andante

Matteo Carcassi

Musical notation for measures 1-6. The piece is in 2/4 time with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, while the bass line features chords and eighth-note accompaniment.

Musical notation for measures 7-12. Measure 7 begins with a circled '3' above the staff. The melody continues with quarter and eighth notes, and the bass line provides harmonic support with chords and eighth notes.

Musical notation for measures 13-18. The melody features a mix of quarter and eighth notes, with the bass line continuing its accompaniment of chords and eighth notes.

Musical notation for measures 19-24. The melody is primarily composed of eighth notes, and the bass line continues with its accompaniment of chords and eighth notes.

Musical notation for measures 25-30. The melody continues with eighth notes, and the bass line provides accompaniment. The piece concludes with a double bar line at the end of measure 30.

KEY SIGNATURES

When we learned the C Major Scale we were learning about the KEY of C Major. Different KEYS begin on different notes and therefore some notes may have to be sharp or flat in order to meet the requirements. We can see in the G Major Scale below that the F has become F#.



However, a more efficient way to do this is to place a sharp sign on the line or space at the beginning of each system to indicate what notes will be affected. The G Major Scale below is played the same way as the one above.

Two staves of musical notation for the G Major Scale. The first staff shows the ascending scale starting on G4, with notes G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The second staff shows the descending scale starting on G5, with notes G, F#, E, D, C, B, A, G, F#, E, D, C, B, A, G. The key signature is one sharp (F#) and the time signature is common time (C).

Exercise 6

Exercise 6 consists of two staves of music in G major (one sharp) and common time (C). The first staff contains a melodic line starting on G4, moving up stepwise through A4, B4, C5, D5, E5, F#5, G5, then descending through F#5, E5, D5, C5, B4, A4, G4. The second staff continues the melodic line, starting on G4, moving up stepwise through A4, B4, C5, D5, E5, F#5, G5, then descending through F#5, E5, D5, C5, B4, A4, G4, and ending with a final G4 note.

Below the exercise notation are three guitar chord diagrams: G (3rd fret, 2nd, 3rd, 4th, 5th strings), C (1st fret, 2nd, 3rd, 4th, 5th strings), and D7 (2nd fret, 2nd, 3rd, 4th, 5th strings). Below these is a bass line in G major, common time, showing the chords G, C, and D7 in sequence, with a 3/4 time signature at the end.

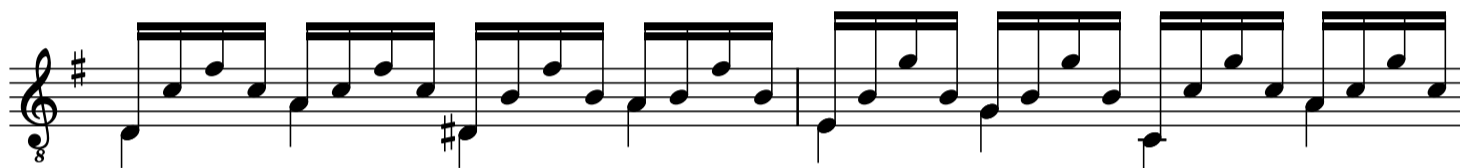
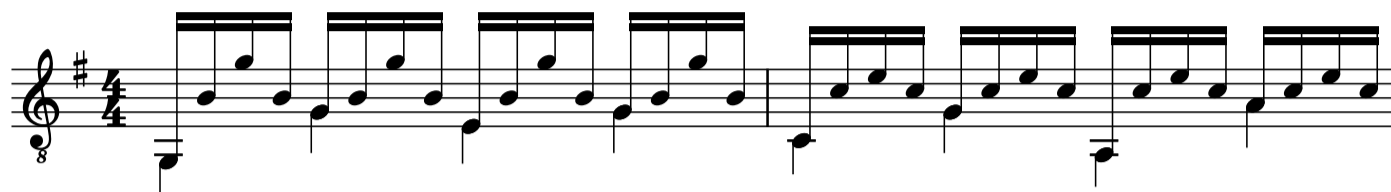
Etude 3

Etude 3 consists of two staves of music in G major (one sharp) and 3/4 time. The first staff contains a melodic line starting on G4, moving up stepwise through A4, B4, C5, D5, E5, F#5, G5, then descending through F#5, E5, D5, C5, B4, A4, G4. The second staff continues the melodic line, starting on G4, moving up stepwise through A4, B4, C5, D5, E5, F#5, G5, then descending through F#5, E5, D5, C5, B4, A4, G4, and ending with a final G4 note. The piece is marked with a piano (p.) dynamic.

Etude 4

The image displays a musical score for "Etude 4" on a single page. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The piece begins with a piano (*p*) dynamic marking. The first staff contains the first measure, which starts with a quarter rest followed by a quarter note on G4, marked with an *i* (finger) and *m* (finger) and a *p* dynamic. The rest of the piece consists of 15 measures, each containing a triplet of eighth notes. The triplets are marked with a "3" above them. The notes in the triplets are: G4, A4, B4; A4, B4, C5; B4, C5, D5; C5, D5, E5; D5, E5, F#5; E5, F#5, G5; F#5, G5, A5; G5, A5, B5; A5, B5, C6; B5, C6, D6; C6, D6, E6; D6, E6, F#6; E6, F#6, G6; F#6, G6, A6; G6, A6, B6. The piece concludes with a final quarter note on G4 in the 16th measure.

Etude 5



Lullaby

The musical score for "Lullaby" is written in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble clef and a guitar-specific bass line. The score includes various musical notations such as slurs, triplets, and fingerings (e.g., 1, 2, 3, 4). The piece concludes with a double bar line and the instruction "D.C. al Fine".

System 1: Treble clef, G major, 3/4 time. Bass line starts with a triplet of eighth notes (G, B, D) and continues with a series of quarter notes (G, B, D, G, B, D, G, B, D). Fingerings: 3, 4, 3, 2, 1, 2, 3, 2, 1.

System 2: Treble clef, G major, 3/4 time. Bass line continues with quarter notes (G, B, D, G, B, D, G, B, D). Fingerings: 4, 1, 1, 2, 2, 0.

System 3: Treble clef, G major, 3/4 time. Bass line continues with quarter notes (G, B, D, G, B, D, G, B, D). Fingerings: 4, 1, 2, 1.

System 4: Treble clef, G major, 3/4 time. Bass line continues with quarter notes (G, B, D, G, B, D, G, B, D). Fingerings: 3, 2, 4, 3, 1, 2, 2, 4, 3.

System 5: Treble clef, G major, 3/4 time. Bass line continues with quarter notes (G, B, D, G, B, D, G, B, D). Fingerings: 2, 1, 3, 2, 4, 2, 2, 2.

System 6: Treble clef, G major, 3/4 time. Bass line continues with quarter notes (G, B, D, G, B, D, G, B, D). Fingerings: 4, 1, 2, 4, 4. Ends with a double bar line and the instruction "D.C. al Fine".

KEY OF E MINOR (RELATIVE TO G MAJOR)

Em (Pure)



Em (Harmonic)



Em (Melodic)



Em Am B7

Em: 022100
Am: 020102
B7: 021632

Musical notation for the three chords: Em, Am, and B7. The notation shows the chord voicings on a six-string guitar in standard tuning, with a treble clef and a key signature of one sharp (F#).

Etude 6

Musical score for Etude 6, consisting of six staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music features a melodic line in the upper voice and a bass line in the lower voice. The bass line consists of eighth-note patterns, often with ties between notes. The melodic line includes quarter notes, eighth notes, and a final phrase with a slur over the last two measures. The piece concludes with a final chord voicing.

Prelude 2

The musical score for "Prelude 2" is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music features a series of chords and melodic lines, with fingerings indicated by numbers 1-4. A first ending bracket labeled "II" spans the final two measures of the first staff. The second staff continues the piece, also featuring a first ending bracket labeled "II" over its final two measures. The third staff contains more complex chordal textures and melodic fragments, with fingerings and a circled "3" indicating specific techniques. The fourth and final staff concludes the piece with a first ending bracket labeled "II" over its last two measures. The score is presented in a clean, black-and-white format on a white background.

