

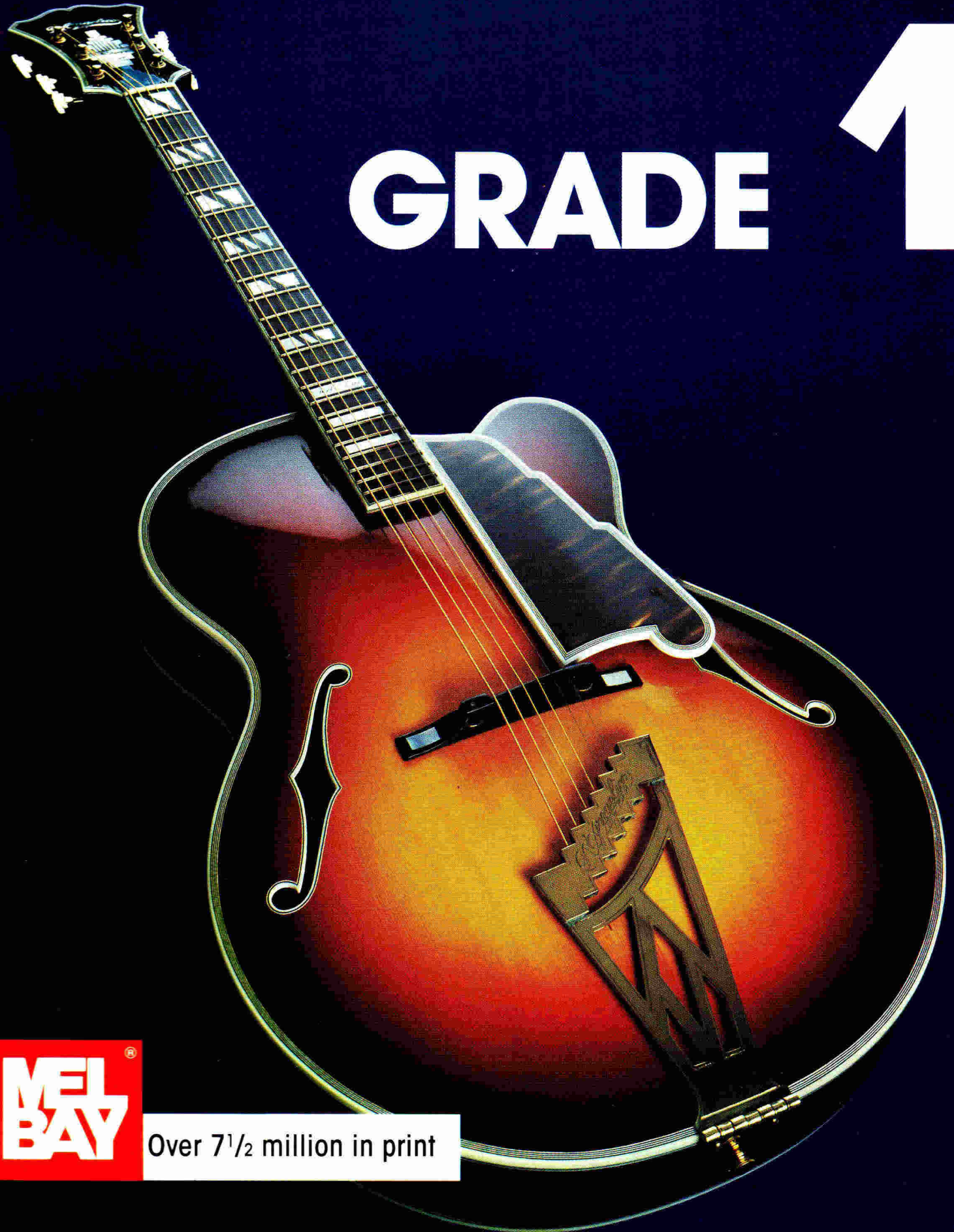
Mel Bay's Modern

GUITAR METHOD

GRADE 1

Marguerite's
\$ 6.95
BK

MB93200
\$6.95



Over 7 1/2 million in print

OTHER GUITAR METHOD TITLES

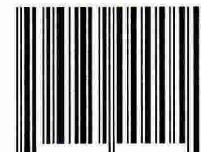
- Basic Rock/Blues Guitar Method* — Book/CD set & Video
- Children's Classic Guitar Method* — Book
- Children's Guitar Method Vol. 1* — Book, Book/CD set, Cassette, CD & Video
- Children's Guitar Method Vol. 2* — Book
- Children's Guitar Method Vol. 3* — Book
- Classic Guitar Method 1* — Book, Book/CD set, Cassette & CD
- Classic Guitar Method 2* — Book
- Classic Guitar Method 3* — Book
- The Complete Carcassi Guitar Method* — Book
- Complete Chet Atkins Guitar Method* — Book, Cassette & CD
- Complete Fingerstyle Guitar Method* — Book & CD
- Complete Jazz Guitar Method* — Book, CD & Videos
- Complete Method for Classic Guitar* — Book
- Complete Method for Modern Guitar* — Book
- Complete Method for Modern Guitar/Spanish Edition* — Book
- Complete Richard Pick School of Guitar* — Book
- Deluxe Bluegrass Flatpickin' Guitar Method* — Book
- Deluxe Fingerstyle Guitar Method Vol. 1* — Book & CD
- Deluxe Gospel Guitar Method Vol. 1* — Book
- Deluxe Gospel Guitar Method Vol. 2* — Book
- Easy Way to Guitar—Book A* — Book
- Easy Way to Guitar—Book B* — Book
- Easy Way to Guitar—Book C* — Book
- Electric Blues Guitar Method* — Book/CD set & Video
- Expanding Technique Through Pieces* — Book/CD set
- Fast-Track Guitar* — Book
- Flamenco Guitar/Basic Techniques* — Book/CD set
- Fun with the Guitar* — Book, Cassette, CD & Video
- Fun with Strums—Guitar* — Book
- Guitar Chords/More Than 4000 Chord Voicings, Slash Chords, and Power Chords* — Book
- Guitar Class Method Vol. 1* — Book, Cassette and CD
- Guitar Class Method Vol. 2* — Book
- Guitar Primer* — Book
- How to Play Seven-String Guitar* — Book/CD set
- Interactive Guitar Chords* — CD-ROM
- Learn to Play Bottleneck Guitar* — Book/CD set
- Learn to Play Hawaiian Slack Key Guitar* — Book/CD set
- Learning the Classic Guitar Part 1 (Shearer)* — Book
- Learning the Classic Guitar Part 2 (Shearer)* — Book
- Learning the Classic Guitar Part 3 (Shearer)* — Book/CD set
- Mastering the Guitar 1A* — Book & CDs
- Mastering the Guitar 1B* — Book & CDs
- Mastering the Guitar/Technique Studies* — Book
- Mastering the Guitar-Level 1/Three-Book Package* — Book
- Mastering the Guitar 2A* — Book & CDs
- Mastering the Guitar 2B* — Book & CDs
- Mastering the Guitar 2C* — Book & CDs
- Modern Guitar Method 1* — Book, Cassettes, CD & Video
- Modern Guitar Method 1/Spanish* — Book
- Modern Guitar Method 2* — Book, Cassettes & CDs
- Modern Guitar Method 3* — Book & Cassette
- Modern Guitar Method 4* — Book
- Modern Guitar Method 5* — Book
- Modern Guitar Method 6* — Book
- Modern Guitar Method 7* — Book
- Photo Barre Chord Book* — Book
- New Dimensions in Classical Guitar for Children* — Book
- Tuning the Guitar by Ear* — Book
- Understanding How to Build Guitar Chords and Arpeggios* — Book
- You Can Teach Yourself® Blues Guitar* — Book, Cassette, CD, & Video
- You Can Teach Yourself® Classic Guitar* — Book, Book/CD, Cassette, CD & Video
- You Can Teach Yourself® Classic Guitar/Spanish Edition* — Book & Cassette
- You Can Teach Yourself® Country Guitar* — Book, Book/CD set, Cassette, CD & Video
- You Can Teach Yourself® Fingerpicking Guitar* — Book, Book/CD, Cassette & CD
- You Can Teach Yourself® Flamenco Guitar* — Book, Book/CD, Cassette & CD
- You Can Teach Yourself® Flatpicking Guitar* — Book, Book/CD set, Cassette, CD & Video
- You Can Teach Yourself® Guitar* — Book, Book/CD set, Cassette, CD & Video
- You Can Teach Yourself® Guitar by Ear* — Book/CD set & Video
- You Can Teach Yourself® Guitar Chords* — Book
- You Can Teach Yourself® Jazz Guitar* — Book & Cassette
- You Can Teach Yourself® Rock Guitar* — Book, Cassette, CD & Video



**COMPLETE CATALOG AVAILABLE
MEL BAY PUBLICATIONS, INC.**

#4 Industrial Drive, Pacific, MO 63069
1-800-8-MEL BAY (1-800-863-5229) • FAX: (636) 257-5062

Visit us on the Web at <http://www.melbay.com>
E-mail us at email@melbay.com



7 96279-00005 5

Mel Bay's

M O D E R N G U I T A R M E T H O D



CD CONTENTS

- 1 Tuning the Guitar
- Notes on the E String
- 2 First String Etude
- 3 Etude #2
- 4 The Mixmaster
- Notes on the B String
- 5 The Merry Men
- 6 Frolic
- 7 E-B
- Notes on the G String
- 8 Sparkling Stella
- 9 Aura Lee
- 10 Red River Valley
- 11 Psalm 100
- 12 When the Saints Go Marchin' In
- Notes on the D String
- 13 Cockles & Mussels
- 14 Eighth-Note Studies #1 #6
- 15 Amazing Grace
- 16 Tenting Tonight
- 17 Melancholy
- Notes on the A String
- 18 Buffalo Gals
- 19 Chester
- 20 Kum-Ba-Ya
- 21 Michael, How the Boat Ashore
- Notes on the Low E String
- 22 Minor Melody
- 23 I'lliting on All Six
- 24 First Duet
- 25 The Repeater Duet
- 26 The Chord Waltz
- 27 The Builder
- 28 Follow the Leader:Duet
- 29 Bass Solos with Chord Accompaniment
- 30 Gliding Along
- The Key of C
- 31 Shenandoah
- 32 The Blue Bells of Scotland
- 33 Long, Long Ago
- 34 A Daily Scale Study
- 35 Hunning Around
- 36 Home, Home, Can I Forget Thee?
- 37 Playtime/Duet
- The Key of A Minor
- 38 A Daily Scale Study
- 39 Wayfarin' Stranger
- 40 Cradle Song
- 41 Billy's Duet
- 42 Another Daily Scale Study in A Minor
- 43 A Visit to the Relatives
- 44 Careless Love
- 45 Song Without Words Duet
- 46 Terry's Tune
- The Key of G
- 47 In the Evening by the Moonlight
- 48 Etude:Duet
- 49 The Old Mill:Duet
- 50 A Serenade
- 51 Austrian Hymn/Duet
- 52 Home on the Range
- 53 The Little Prince/Duet
- 54 Carry Me Back to Old Virginia
- The Key of E Minor
- 55 E Minor Scales/Harmonic, Melodic
- 56 Morning Song
- 57 Cindy
- 58 Night Song
- 59 Lament
- 60 Maytime/Duet
- 61 Rondo/Duet
- 62 Sor's Waltz
- 63 Bluegrass Waltz
- 64 Running the 3rds in G
- 65 A Little Bit of Harmon
- 66 Southern Fried

GRADE ONE

Mel Bay Modern Guitar Method

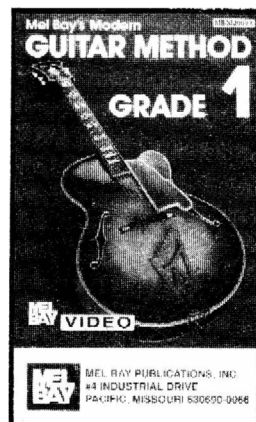
The *Mel Bay Modern Guitar Method* is the world's premier guitar course of instruction. Grade 1 presents basic material necessary to play contemporary guitar. Included are music theory, technical etudes and studies, solos, duets, and chord studies in the keys of C, A minor, G and E minor.

SUGGESTED SUPPLEMENTS TO THIS BOOK:

Guitar Studies Grade 1

A carefully graded series of exercises, solos, duets, and chord studies written to supplement each musical concept presented in the *Modern Guitar Method Grade 1*. Studies are contained for each string and in the keys of C, A minor, G, and E minor.

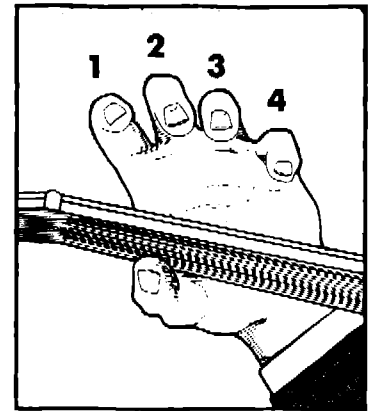
TEACHING
VIDEO
NOW
AVAILABLE



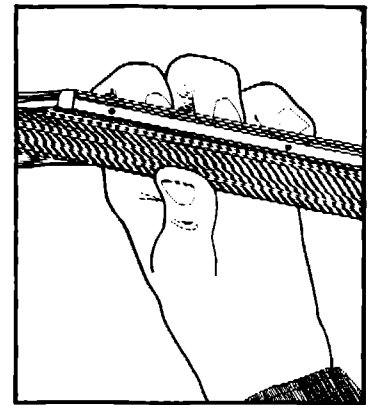
HOW TO HOLD THE GUITAR & PICK



The correct way to hold the guitar.

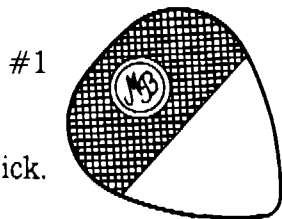


#1



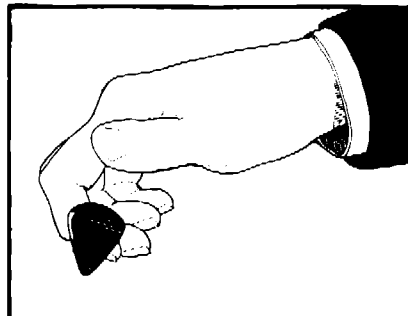
#2

Place your fingers
FIRMLY on the strings
DIRECTLY BEHIND
THE FRETS.



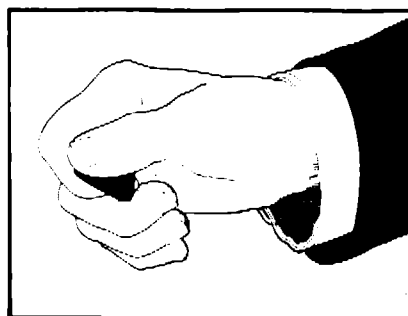
#1

This is the pick.



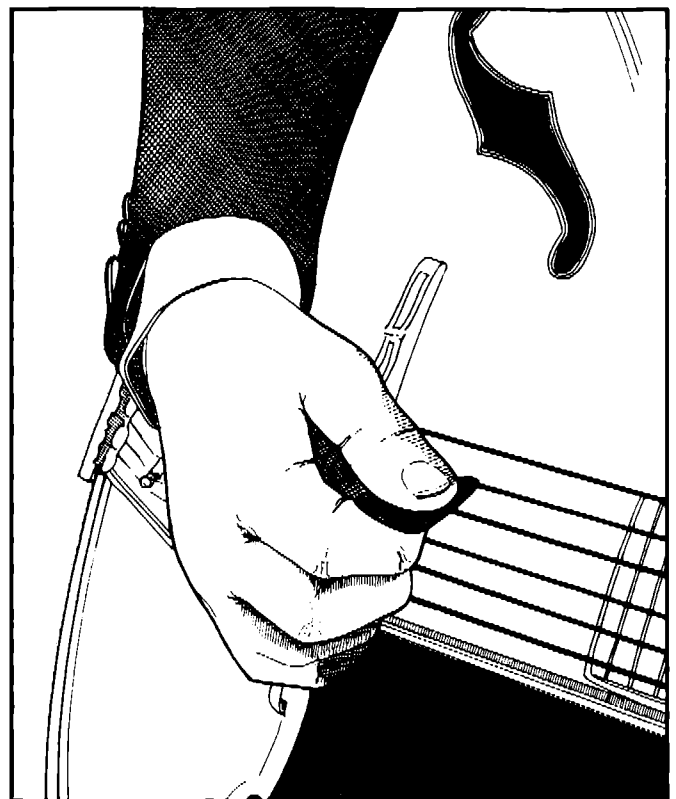
#2

Hold it in this
manner firmly
between the thumb
and first finger.



#3

 = **DOWN STROKE OF THE PICK.**



#4

TUNING THE GUITAR

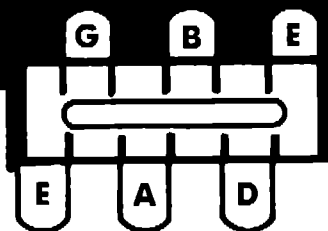
The six open strings of the guitar will be of the same pitch as the six notes shown in the illustration of the piano keyboard. Note that five of the strings are below the middle C of the piano keyboard.

The diagram illustrates the relationship between piano keys, guitar strings, and musical notation. At the top, a piano keyboard shows the notes E, A, D, G, B, and E, with 'MIDDLE C' labeled between the G and B. Lines connect these notes to a guitar fretboard below. The fretboard is labeled with strings 6TH to 1ST and frets 1 to 6. Below the fretboard, 'PIANO NOTATION' shows a bass clef staff with notes E, A, D, G, B, E. 'GUITAR NOTATION' shows a treble clef staff with notes E, A, D, G, B, E. The notes on the fretboard are E, A, D, G, B, E from string 6 to 1.

ANOTHER METHOD OF TUNING

1. Tune the 6th string in unison with the **E** or 12th white key to the **LEFT** of MIDDLE C on the piano.
2. Place the finger behind the fifth fret of the 6th string. This will give you the tone or pitch of the 5th string (**A**).
3. Place finger behind the fifth fret of the 5th string to get the pitch of the 4th string (**D**).
4. Repeat same procedure to obtain the pitch of the 3rd string (**G**).
5. Place finger behind the fourth fret of the 3rd string to get the pitch of the 2nd string (**B**).
6. Place finger behind the fifth fret of the 2nd string to get the pitch of the 1st string (**E**).

The diagram shows a guitar fretboard with strings 6 to 1 and frets 1 to 5. Above the strings are circles containing the notes E, A, D, G, B, E, corresponding to frets 6, 5, 4, 3, 2, 1. On the fretboard, circles containing the notes A, D, G, B, E are placed at frets 5, 4, 3, 2, 1 respectively, showing the sequence of notes used for tuning.



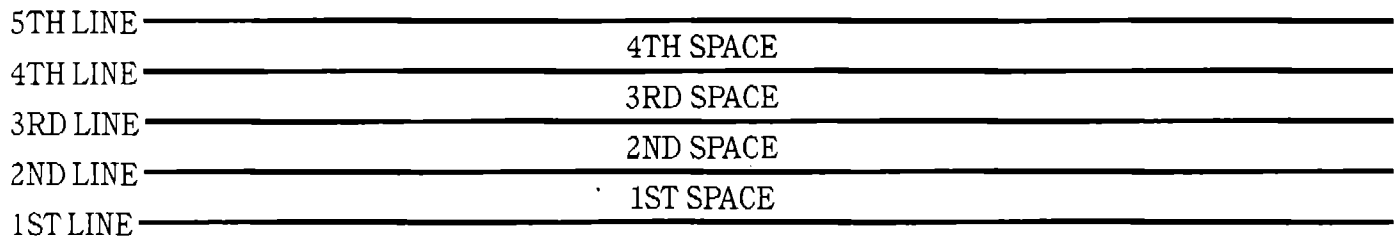
PITCH PIPES

Pitch pipes with instructions for their usage may be obtained at any music store. Each pipe will have the correct pitch of each guitar string and is recommended to be used when a piano is not available.

THE RUDIMENTS OF MUSIC

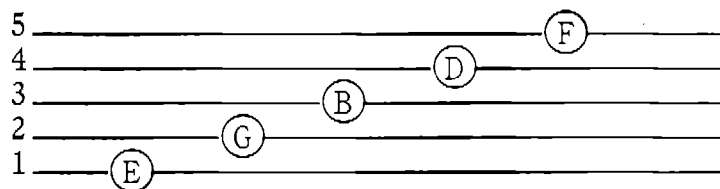
THE STAFF:

Music is written on a **STAFF** consisting of **FIVE LINES** and **FOUR SPACES**. The lines and spaces are numbered upward as shown:



The lines and spaces are named after letters of the alphabet.

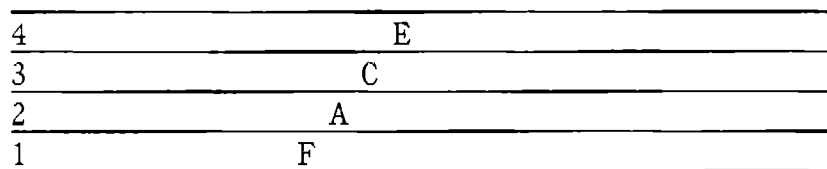
The **LINES** are named as follows:



Good Boy Does Fine

The letters can easily be remembered by the sentence — **Every**

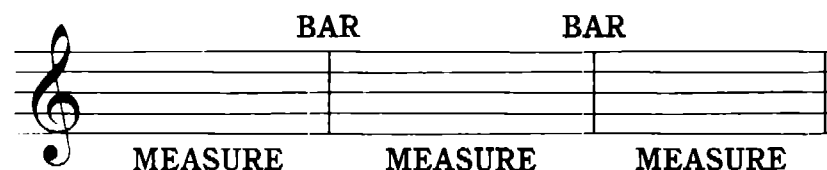
The letter-names of the **SPACES** are:



They spell the word **F-A-C-E**.

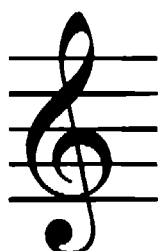
The musical alphabet has seven letters — **A B C D E F G**.

The **STAFF** is divided into measures by vertical lines called **BARS**.



DOUBLE BARS MARK THE END OF A SECTION OR STRAIN OF MUSIC.

THE CLEF:



This sign is the treble or G clef.

All guitar music will be written in this clef.



The second line of the treble clef is known as the G line. Many people call the treble clef the G clef because it circles around the G line.

NOTES

THIS IS A NOTE:



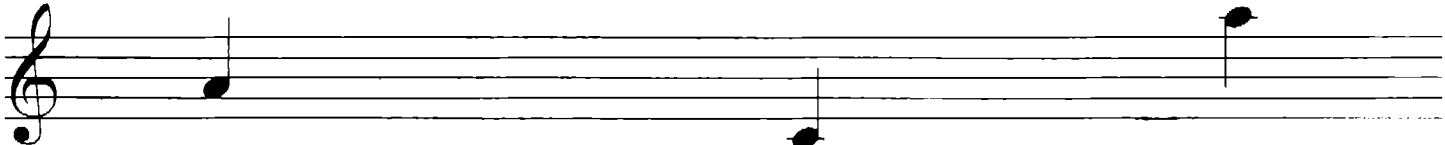
A NOTE HAS THREE PARTS. THEY ARE

The HEAD
The STEM
The FLAG



NOTES MAY BE PLACED IN THE STAFF,

ABOVE THE STAFF,



AND BELOW THE STAFF.

A note will bear the name of the line or space it occupies on the staff.
The location of a note in, above, or below the staff will indicate the pitch.

PITCH: the height or depth of a tone.

TONE: a musical sound.

TYPES OF NOTES



THE TYPE OF NOTE WILL
INDICATE THE LENGTH OF
ITS SOUND.

- This is a whole note.
The head is hollow.
It does not have a stem.

- = 4 Beats
A whole note will receive
four beats or counts.

- ◐ This is a half note.
The head is hollow.
It has a stem.

- ◐ = 2 Beats
A half note will receive
two beats or counts.

- ◑ This is a quarter note.
The head is solid.
It has a stem.


- ◑ = 1 Beat
A quarter note will receive
one beat or count.


- ◒ This is an eighth note.
The head is solid.
It has a stem and a flag.


- ◒ = 1/2 Beat
An eighth note will receive
one-half beat or count.
(2 for 1 beat)


RESTS









A REST is a sign used to designate a period of silence. This period of silence will be of the same duration of time as the note to which it corresponds.

 This is an eighth rest.

 This is a quarter rest.

 Half rest
Half rests lie on the line.

 Whole rest
Whole rests hang down from the line.

Notes				
	Whole 4 Counts	Half 2 Counts	Quarter 1 Count	Eighth 2 for 1 Count
Rests				

THE TIME SIGNATURE



The above examples are the common types of time signatures to be used in this book.

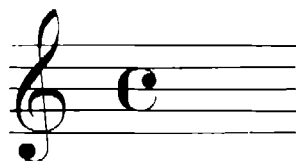
The number of beats per measure.

4
4

Beats per measure

The type of note receiving one beat.

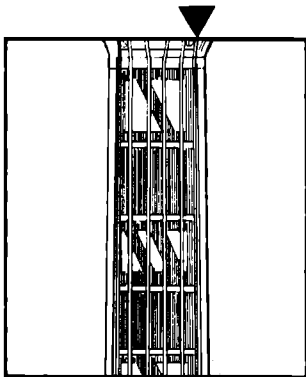
A quarter note receives one beat.



Signifies so-called "common time" and is simply another way of designating 4/4 time.

NOTES ON THE E STRING

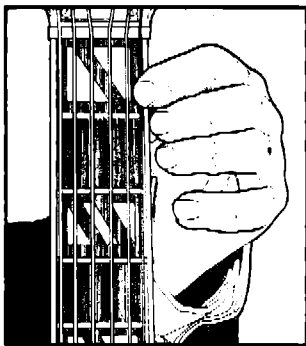
(FIRST STRING)



E



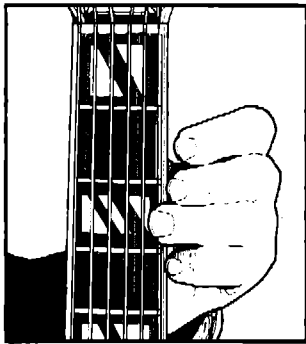
(Open)



F



1st Fret
1st Finger



G

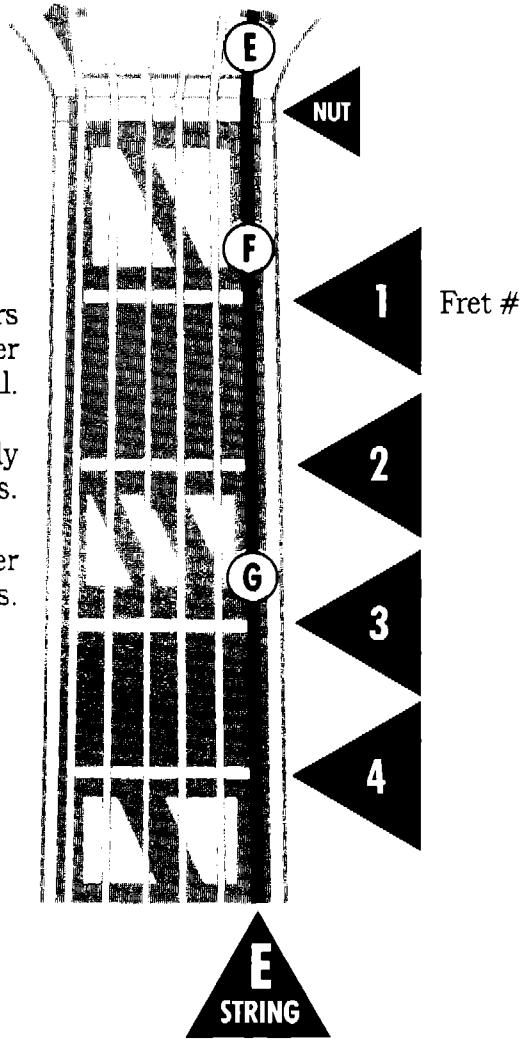


3rd Fret
3rd Finger

Note that the numbers of the fret and finger are identical.

Press the fingers firmly behind the frets.

Never place the finger on the frets.

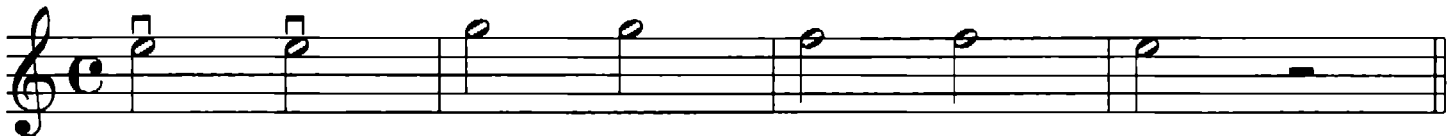


WHOLE Notes (○) receive four beats.



Count: 1-2-3-4

HALF Notes (◻) receive two beats.



Count: 1 - 2 3 - 4

1 - 2 (3 - 4)
(Rest)

QUARTER Notes (◐) receive one beat.



Count: 1 2 3 4

1 2 3 4

1st-String Etude

Two staves of musical notation in treble clef, common time. The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Etude No. 2

Two staves of musical notation in treble clef, common time. The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

The Mixmaster

Two staves of musical notation in treble clef, common time. The first staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. There are three rests in the second staff, each labeled "(Rest)".

NOTES ON THE FIRST STRING

(Fill in the Blocks)

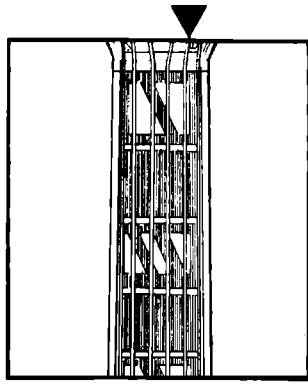
A single staff of musical notation in treble clef, common time, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

(Complete)

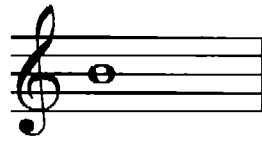
A diagram showing eight square blocks representing string positions on a first string. Each block is connected to a vertical line above it, which corresponds to a note on the staff above. The blocks are empty, intended for the student to fill in with the correct string position for each note.

NOTES ON THE B STRING

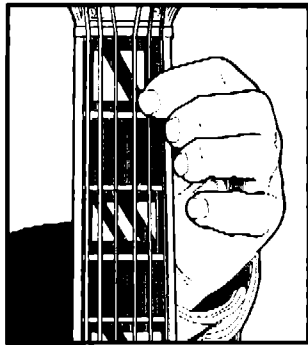
(SECOND STRING)



B



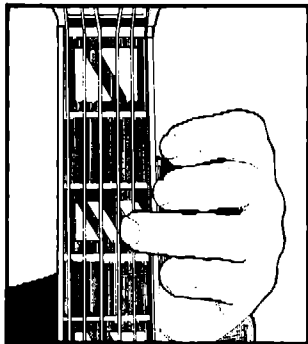
(Open)



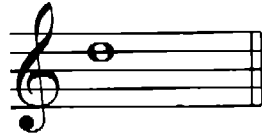
C



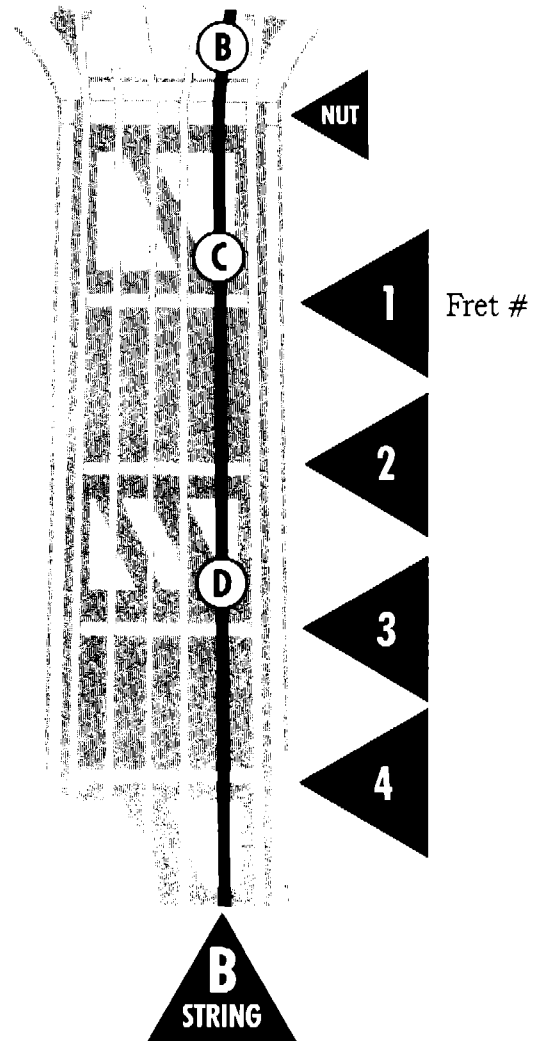
1st Fret
1st Finger



D



3rd Fret
3rd Finger



WHOLE NOTES



Count: 1 - 2 3 - 4

HALF NOTES




Count: 1-2 3-4

QUARTER NOTES



Count: 1 2 3 4

THREE-FOUR TIME

This sign  indicates THREE-FOUR time.

3—beats per measure.

4—type of note receiving one beat (quarter note).


In three-four time, we will have three beats per measure.


DOTTED HALF NOTES

A dot (•) placed behind a note increases its value by one-half.

A dotted half note (♩•) will receive three beats.

EXAMPLES:

 = 2 Counts

 = 3 Counts

The Merry Men



Frolic



E—B



Aura Lee

Teacher Acc.

Folk Song

Musical score for 'Aura Lee' in C major, 2/4 time. The score consists of four staves of music. The first staff has chords C, D7, G7, and C. The second staff has chords C, D7, G7, and C. The third staff has chords C, E7, Am, and E7. The fourth staff has chords C, A7, D7, G7, and C. The melody is written in treble clef with a common time signature.

PICK-UP NOTES

One or more notes at the beginning of a strain before the first measure are referred to as "pick-up notes."

The rhythm for pick-up notes is taken from the last measure of the selection and the beats are counted as such.

Red River Valley

Teacher Acc.

Western Song

Musical score for 'Red River Valley' in C major, 2/4 time. The score consists of four staves of music. The first staff is labeled '(Pick-up Notes)' and has chords C, G, C, G, C, F, and an asterisk. The second staff has chords C, Em, Dm, C, and G. The third staff has chords G7, C, G, C, C7, and F. The fourth staff has chords G7 and C. The melody is written in treble clef with a common time signature.

*See "The Tie" on the top of page 13.

THE TIE

The TIE is a curved line between two notes of the same pitch. The first note is played and held for the time duration of both. The second note is not played, but held.

Count 1-2-3 (1-2-3)

Psalm 100

Teacher Acc.

Louis Bourgeois
1510–1561

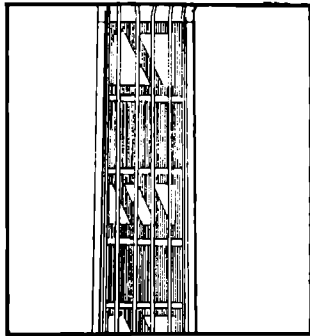
When the Saints go Marchin' In

Teacher Acc.

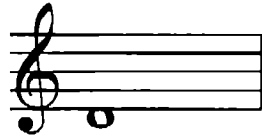
Spiritual

NOTES ON THE D STRING

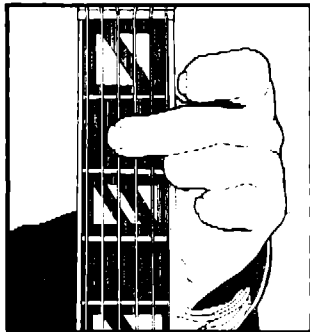
(FOURTH STRING)



D



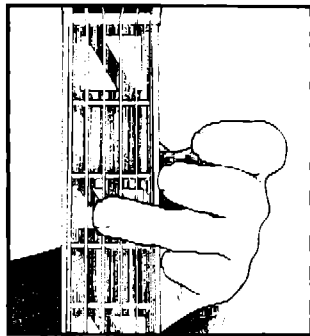
(Open)



E



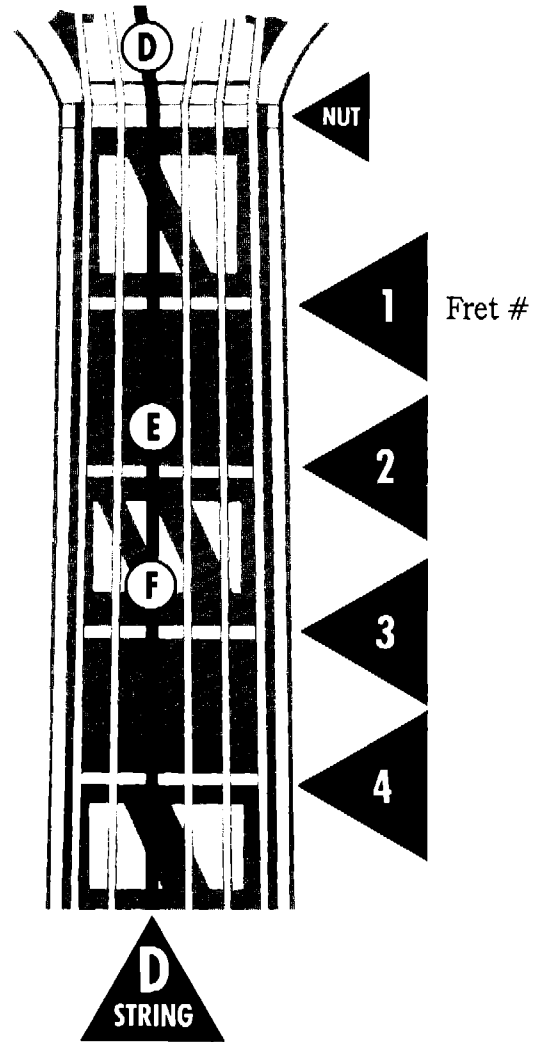
2nd Fret
2nd Finger



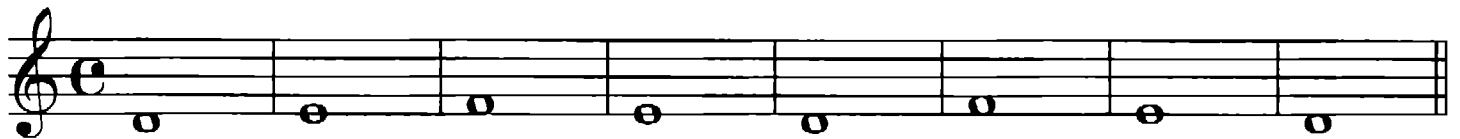
F



3rd Fret
3rd Finger



WHOLE NOTES



Count: 1-2-3-4

HALF NOTES



Count: 1-2 3-4

(Rest)

1-2 (3-4)

QUARTER NOTES



Count: 1 2 3 4

(Rest)



1 2 3 (4)

Cockles and Mussels

Ballad

Teacher Acc.

Chords: G, Em, Am, D7, A7, G

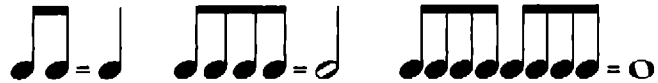
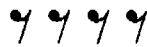
THE EIGHTH NOTE

An eighth note receives one-half beat.
(One quarter note equals two eighth notes.)

An eighth note will have a head, stem, and flag.
If two or more are in successive order, they may be connected by a bar. (See example.)

EIGHTH NOTES

EIGHTH RESTS



Eighth-Note Studies

▣ = Downstroke of Pick
▽ = Upstroke of Pick

Amazing Grace

Teacher Acc.

Hymn

Musical score for 'Amazing Grace' in 3/4 time. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. Chord symbols are placed above the notes: G, G7, C, G, D7, G, G7, C, G, D7, G.

Tenting Tonight

Teacher Acc.

Song of the Civil War

Musical score for 'Tenting Tonight' in 2/4 time. The score consists of five staves. The first staff has a treble clef and a key signature of one flat (Bb). The second through fifth staves have a bass clef. Chord symbols are placed above the notes: C, Am, F, C, G7, C, Am, F, C, G7, C, F, C, G7, C, F, C, F, G7, C.

Melancholy

Teacher Acc.

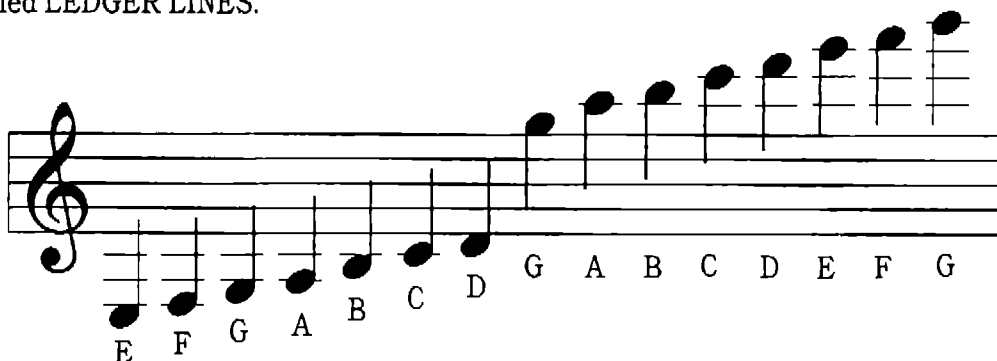
W. Bay

Musical score for 'Melancholy' in 3/4 time. The score consists of three staves. The first staff has a treble clef and a key signature of one flat (Bb). The second and third staves have a bass clef. Chord symbols are placed above the notes: Am, Dm, Am, E7, Am, Dm, Em, Am, E7, Am, Dm, Am, Em, Am.

LEDGER LINES

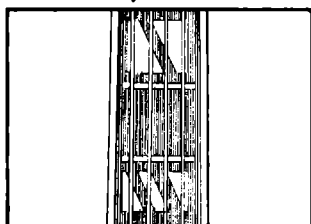
When the pitch of a musical sound is below or above the staff, the notes are then placed on or between extra lines called LEDGER LINES.

They will be like this:



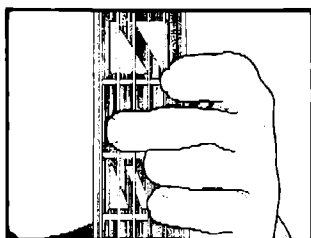
NOTES ON THE A STRING

(FIFTH STRING)



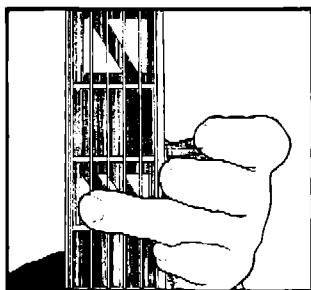
A

(Open)



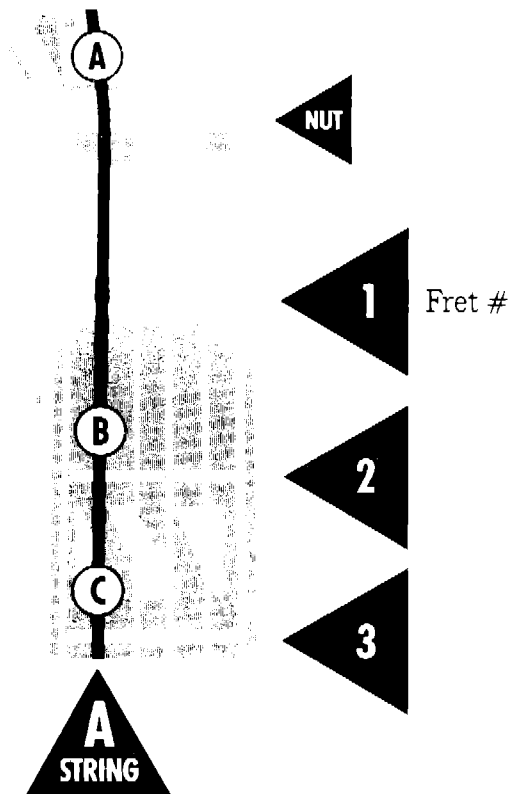
B

2nd Fret
2nd Finger



C

3rd Fret
3rd Finger

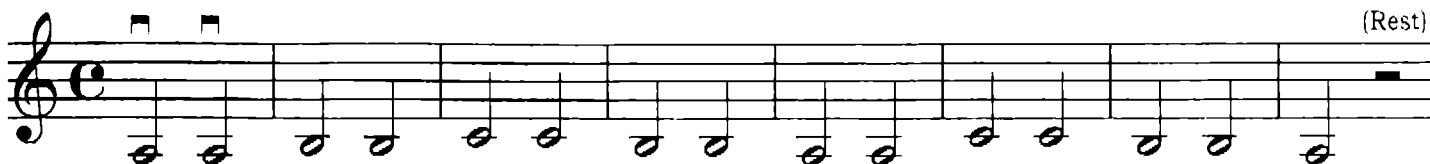


WHOLE NOTES



Count: 1 - 2 - 3 - 4

HALF NOTES



Count: 1 - 2 3 - 4

QUARTER NOTES

Count: 1 2 3 4 (Rest)

Buffalo Gals

Western Song

Chester

Teacher Acc.

Song of the Revolutionary War

DOTTED QUARTER NOTES

A DOT after a note increases its value by one-half.

$1/4 + 1/8$ $1/4 + 1/8$

Dotted Quarter Note Equal To Tie Three Eighths

The count for the dotted quarter note is as follows.

COUNT: 1 2 & 3 4 & 1 2 & 3 4 & 1 2 & 3 4 & 1 2 & 3 4 &

Kum-Ba-Ya

Teacher Acc.

African Hymn

Chord symbols: C, F, C, Dm, C, G, G7, C, F, C, Dm, C, C, F, G7, C, F, C

Michael, Row the Boat Ashore

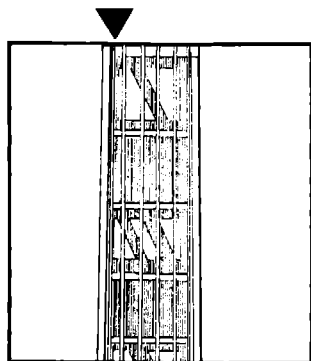
Teacher Acc.

Spiritual

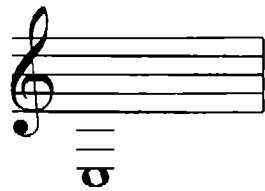
Chord symbols: C, F, C, F, C, Em, Dm, Am, Dm, C, G, C, G7, C

NOTES ON THE E STRING

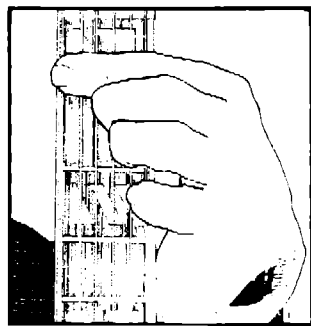
(SIXTH STRING)



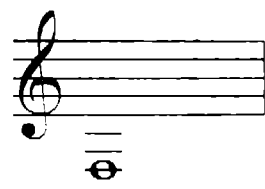
E



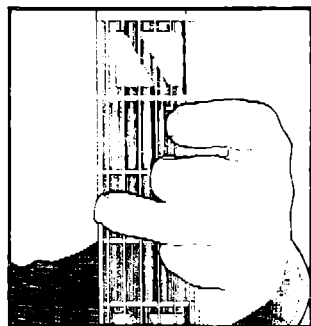
(Open)



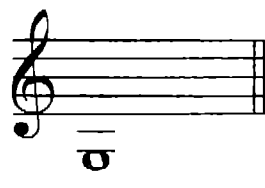
F



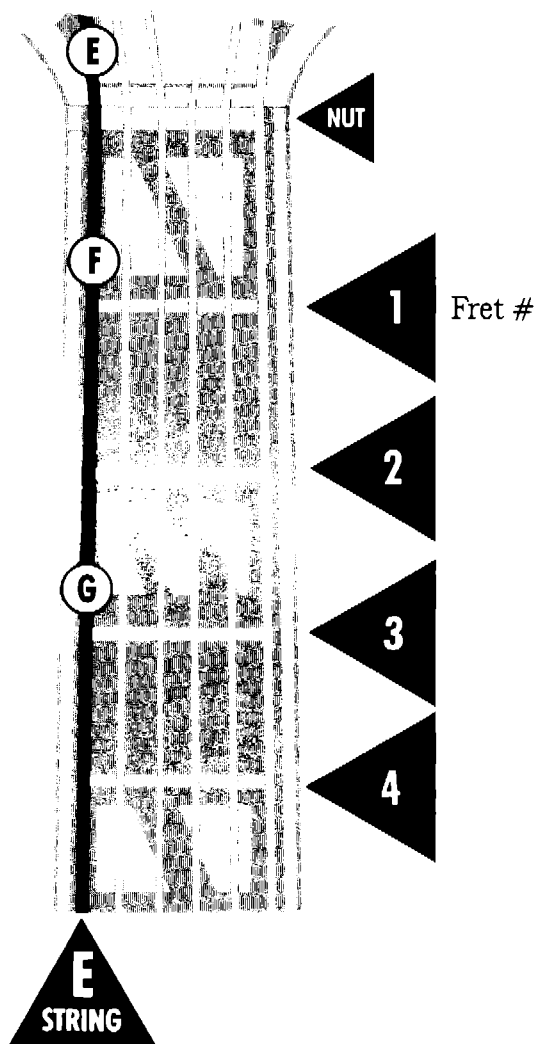
1st Fret 1st Finger



G



3rd Fret 3rd Finger



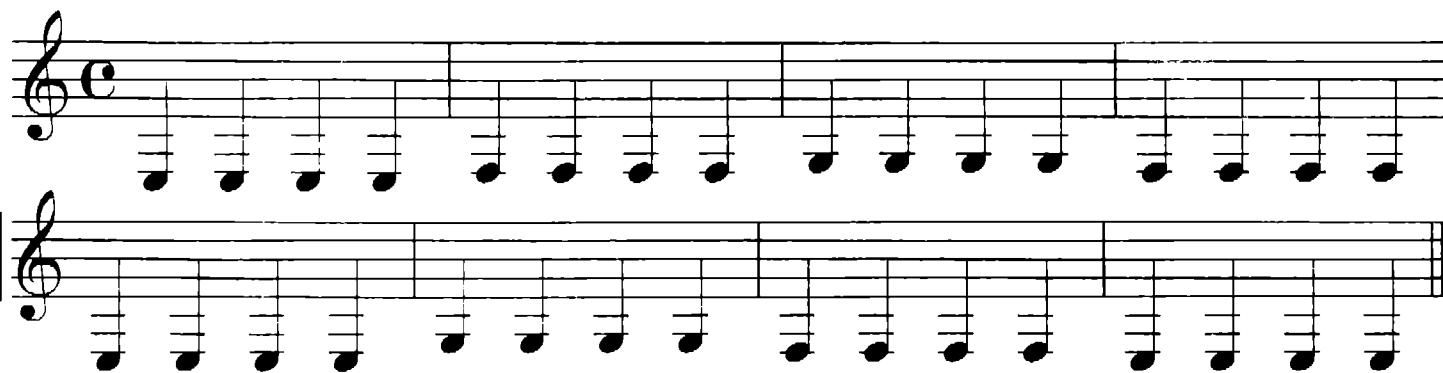
WHOLE NOTES



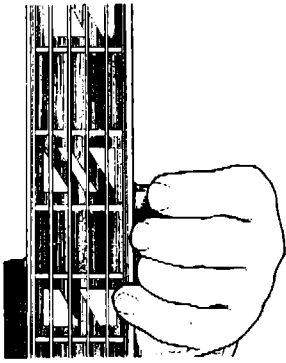
HALF NOTES



QUARTER NOTES



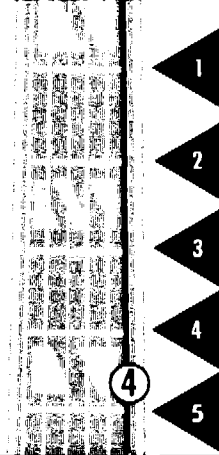
INTRODUCING THE A NOTE



A



5th Fret
4th Finger



Minor Melody

Teacher Acc.

W. Bay

Am Dm E7 Am

Dm E7 Am G E7 Am

Dm Am C G Am E7 Am

E
STRING

NOTES ON THE GUITAR IN THE FIRST POSITION

6th String			5th String			4th String			3rd String		2nd String			1st String			
FRETS 0 1 3			0 2 3			0 2 3			0 2		0 1 3			0 1 3 5			
E F G			A B C			D E F			G A		B C D			E F G A			

Hitting on All Six

Mel Bay

A WORD ABOUT DUETS

One of the first requisites of a good guitarist is the ability to play well with others. It is with this point in mind that I am stressing the value of duet training.

The modern guitarist has to have the ability to play SOLO, HARMONY, and RHYTHM.

Duet training will teach the student to perform his or her own part independently without the bewilderment or confusion caused by the rhythm or counterpoint appearing in the second part.

This is one of the most important phases of the student's training.

The second part in the following duets will be played by the teacher. The student will be required to play both parts later.

Our First Duet

Arr. by Mel Bay

Guitar Duet

Musical score for 'Our First Duet' in 4/4 time. The score is written for two parts: STUDENT and TEACHER. The STUDENT part is on a single treble clef staff, and the TEACHER part is on a double treble clef staff. The score includes a 'Count: 1 2 3 4' at the beginning. The music consists of a series of chords and melodic lines. A double bar line with dots on either side is used to indicate a repeat section.

Dots before and after a double bar mean repeat the measures between.

A diagram showing a double bar line with dots above and below it, indicating a repeat sign. The diagram is flanked by two large black triangles pointing towards each other, representing the ends of the repeated section.

The Repeater

I - 1st Part
II - 2nd Part

Musical score for 'The Repeater' in 3/4 time. The score is written for two parts: I (1st Part) and II (2nd Part). The 1st part is on a single treble clef staff, and the 2nd part is on a double treble clef staff. The score includes a 'Count: 1 2 3' at the beginning. The music consists of a series of chords and melodic lines. A double bar line with dots above and below it is used to indicate a repeat section, with an arrow pointing to the word 'repeat'.

CHORDS

A MELODY is a succession of single tones.

A CHORD is a combination of tones sounded together.



Tones in a Melody



The Same Tones as a Chord

We will construct our chords by playing the chordal tones separately as in a melody and, without raising the fingers, striking them together.

The Chord Waltz

Mel Bay

The Builder

Mel Bay

Small Chord Etude

Mel Bay

Practice the above etude until it can be played without missing a beat.

*Note that the first finger holds down two notes (C-F) in the second chord.

FOUR-STRING CHORD STUDY

We use the same method for building four-string chords as we did in building the three-string chords. Play the chordal tones melodically, holding the fingers down until chord is reached, then strike them together producing the desired chord.

EXERCISE

#1 C F G7 C

#2 C F C G7 C F G7 C

Follow the Leader

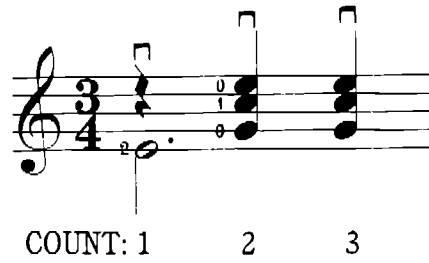
Arr. by Mel Bay

Guitar Duet

Count: 2 3 4 1 2 3 4

BASS SOLOS WITH CHORD ACCOMPANIMENT

When playing bass solos with chord accompaniment, you will find the solo with the stems turned downward and the accompaniment with the stems turned upward.



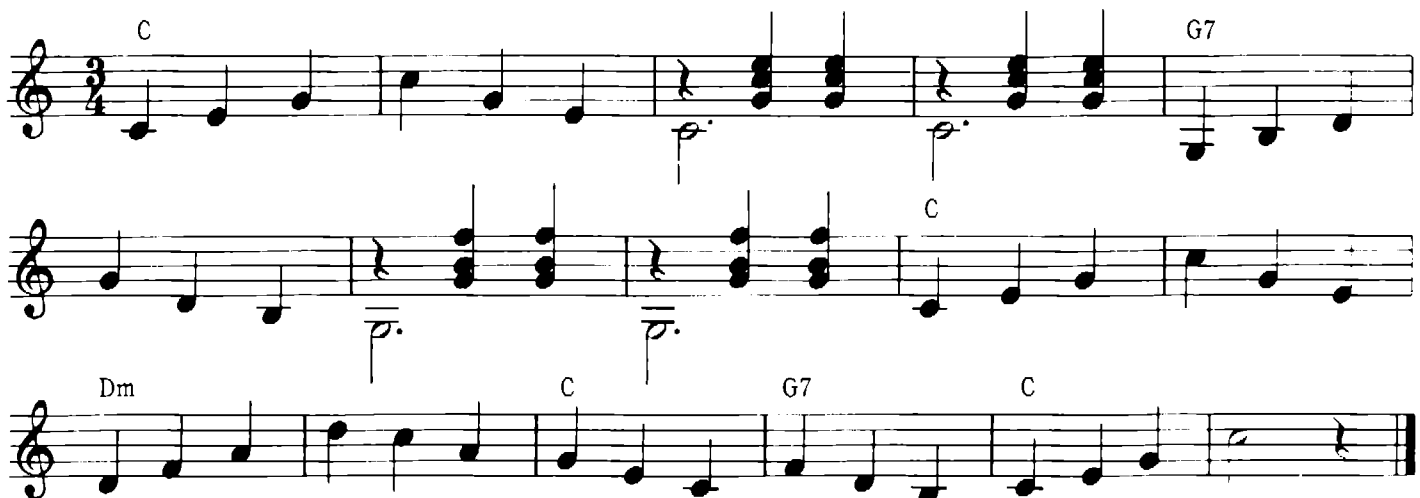
In the example shown above, you see the dotted half note (E) with the stem downward. It is played on the count of one and is held for counts two and three.

The quarter rest over the dotted half note indicates that there is no chord accompaniment at the count of one. The chords with the stems upward are played on counts of two and three.



Gliding Along

Mel Bay



THE KEY OF C

All music studied so far in this book has been in the key of C. That means that the notes have been taken from the C scale (shown at right) and made into melodies.

It is called the C scale because the first note is C and we proceed through the musical alphabet until C reappears: C-D-E-F-G-A-B-C.

We will cover the subject of keys and scales more thoroughly in the theory and harmony chapters appearing later in this course.

At present, we will deal only with basic fundamentals.

THE C SCALE

ASCENDING

Steps 1 1 1/2 1 1 1/2



DESCENDING



If the following arrangement on "Shenandoah" is difficult for the student at this point, the arrangement may be simplified by playing only the top two notes of each chord. A good way to learn this solo is to begin by playing only the top note of each chord and then gradually adding other notes as the student progresses.

Shenandoah

Arr. by W. Bay

Slowly

The Blue Bells of Scotland

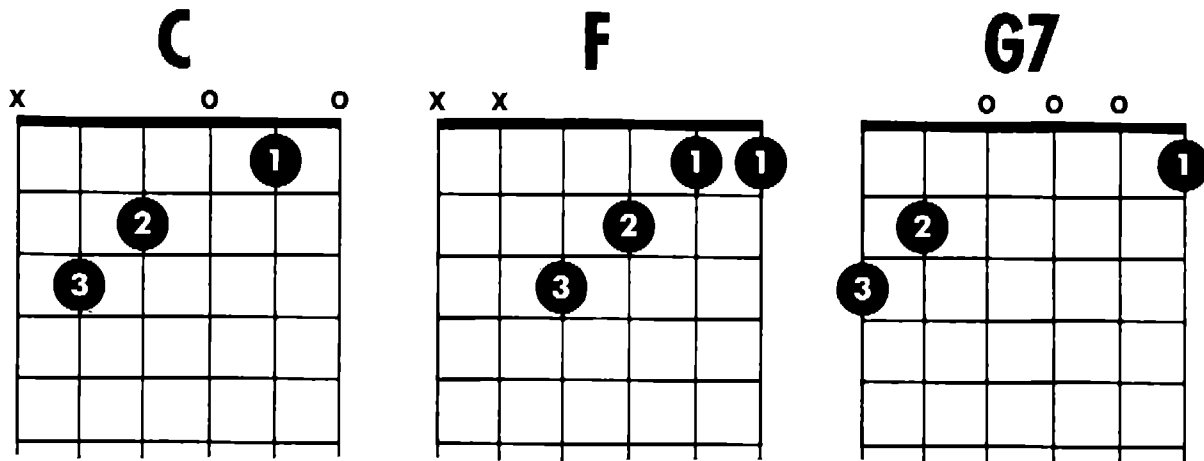
Arr. by Mel Bay

Guitar Solo

Moderato

CHORDS IN THE KEY OF C MAJOR

The key of C has three principle chords. They are C, F, and G7.



The circles indicate the position where your fingers should be placed.

Numerals inside circles indicate the fingers.

"X" over the strings means that the strings are not to be played.

"O" over the strings indicates the strings to be played open.

Place fingers in positions indicated by the circles and strike them all together.

MUSICAL NOTATION OF THE CHORDS



In Three-Four Time



Long, Long Ago

Arr. by Mel Bay

Guitar Solo

Andante

The guitar solo is written in 4/4 time with a key signature of one flat (B-flat). It consists of four staves of music. The first staff begins with a C chord, followed by a G7 chord, and ends with a C chord. The second staff continues with a G7 chord, then a C chord. The third staff starts with a G7 chord, followed by a C chord, then a G7 chord, and ends with a C chord. The fourth staff begins with a C chord, followed by a G7 chord, and ends with a C chord. The notation includes various chord voicings and melodic lines.

STEPS

A half-step is the distance from a given tone to the next higher or lower tone. On the guitar, the distance of a half step is one fret.

A whole step consists of two half steps. The distance of a whole step on the guitar is two frets.

The C scale has two half steps. They are between E-F and B-C. Note the distance of one fret between those notes. The distances between C-D, D-E, F-G, G-A, and A-B are whole steps.

Whole steps and half steps are also referred to as whole tones and half tones. We will refer to them as whole steps and half steps.

A Daily Scale Study

Mel Bay

The scale study is written in 4/4 time with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a count: 1 & 2 & 3 & 4 &. The notation includes various scale patterns and intervals.

The above study should be played slowly with a gradual increase of speed until a moderate tempo has been reached. It is an excellent daily exercise.

CHROMATICS

The alteration of the pitches of tones is brought about by the use of symbols called CHROMATICS (also referred to as ACCIDENTALS).

THE SHARP

The sharp placed before a note raises its pitch $\frac{1}{2}$ step or one fret.

A musical staff in treble clef showing a chromatic scale from C4 to C5. The notes are: C4 (finger 1), C#4 (finger 2), D4 (finger 1), D#4 (finger 2), E4 (finger 0), F4 (finger 1), F#4 (finger 3), G4 (finger 4), G#4 (finger 0), A4 (finger 1), A#4 (finger 3), B4 (finger 4), B#4 (finger 3), C5 (finger 4), C#5 (finger 4), D5 (finger 1), D#5 (finger 2).

THE FLAT b

The flat placed before a note lowers its pitch $\frac{1}{2}$ step or one fret.

A musical staff in treble clef showing a chromatic scale from C4 to C5. The notes are: C4 (finger 2), Cb4 (finger 4), B4 (finger 2), Bb4 (finger 3), A4 (finger 1), Ab4 (finger 4), G4 (finger 1), Gb4 (finger 4), F4 (finger 1), Fb4 (finger 4), E4 (finger 2), Eb4 (finger 4), D4 (finger 2).

THE NATURAL ♮

The natural restores a note to its normal position. It cancels all accidentals previously used.

A musical staff in treble clef showing the use of the natural sign. The notes are: C4 (finger 1), C#4 (finger 2), C4 (finger 2), Cb4 (finger 1), C4 (finger 2), C#4 (finger 3), C4 (finger 2), Cb4 (finger 1).

Running Around

Mel Bay

Teacher Acc.

A musical score for the piece 'Running Around' in 4/4 time, featuring five staves of guitar accompaniment. The chords used are C, F, G7, and C. The melody is written in treble clef. The score includes a double bar line in the third measure of the third staff.

Home, Home, Can I Forget Thee

Arr. by Mel Bay

Guitar Solo

Three staves of guitar solo notation in 3/4 time. The first staff has a C chord above the first measure and a G7 chord above the fifth measure. The second staff has a G7 chord above the fifth measure, a C chord above the eighth measure, and a C7 chord above the ninth measure. The third staff has an F chord above the first measure, a C chord above the second measure, a G7 chord above the third measure, a C chord above the fourth measure, a Dm chord above the fifth measure, a G7 chord above the sixth measure, and a C chord above the seventh measure. The piece ends with a double bar line and repeat dots.

TEMPO

TEMPO is the rate of speed of a musical composition. Three types of tempos used in this book will be:
ANDANTE: A slow, easy pace. MODERATO: Moderate. ALLEGRO: Lively.

Playtime

Guitar Duet
Moderato

Pleyel
Arr. by Mel Bay

Four systems of guitar duet notation in 3/4 time. Each system consists of two staves, labeled I and II. The first system includes a 'Count: 3' with '1 2 3' below it. The notation features various rhythmic patterns and chord changes across the four systems, ending with double bar lines and repeat dots.

THE KEY OF A MINOR

(Relative to C Major)

Each major key will have a relative minor key.

The relative minor scale is built upon the sixth tone of the major scale.

The key signature of both will be the same.

The minor scale will have the same number of tones (7) as the major.

The difference between the two scales is the arrangement of the whole steps and half steps.

There are three forms of the minor scale: 1) pure or natural, 2) harmonic, 3) melodic.

THE A MINOR SCALE

Natural (Pure)



Harmonic

The 7th tone is raised one half step ascending and descending.



Melodic

The 6th and 7th tones are raised one half step ascending and lowered back to their normal pitch descending.



THE CHORDS IN THE KEY OF A MINOR

M = Minor

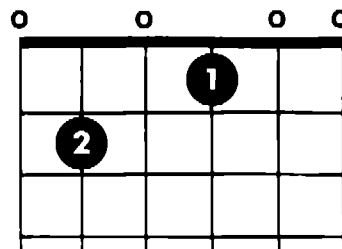
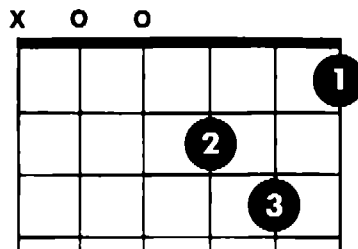
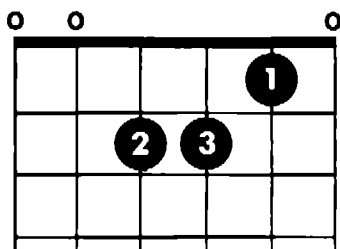
Am



Dm



E7



Accompaniment Styles in A Minor

Two staves of musical notation showing accompaniment styles in A minor. The first staff is in 4/4 time with chords Am, Dm, E7, Am, Am, Dm, E7, Am. The second staff is in 3/4 time with chords Am, Dm, E7, Am.

Orchestration Style

The diagonal line (/) indicates a chord stroke. They will fall only on each beat of the measure.

A single staff of musical notation in 4/4 time showing an orchestration style with chords C, F, G7, C, E7, Am, Dm, E7, Am. Each chord is represented by a diagonal line indicating a chord stroke.

Repeat the accompaniment exercises until they can be played without missing a beat.

A Daily Scale Study in A Minor

Harmonic

Two staves of musical notation for a daily scale study in A minor. The first staff shows the ascending scale with harmonic notes. The second staff shows the descending scale with harmonic notes. A repeat sign is present at the end of the second staff.

(Repeat:)

Hold Sign: This sign placed over or under a note or rest indicates the prolonging of its time value.

Wayfarin' Stranger

Slowly

Chord Acc.

Three staves of musical notation for "Wayfarin' Stranger" in 3/4 time. The first staff has chords Am, Dm, Am. The second staff has chords Dm, Am. The third staff has chords Dm, Am, Dm, E7, Am.

FIRST AND SECOND ENDINGS

Sometimes two endings are required in certain selections...one to lead back into a repeated chorus and one to close it. They will be shown like this:

The first time, play the bracketed ending No. 1. Repeat the chorus.
The second time, skip the first ending and play ending No. 2.

Cradle Song

Johann Brahms

Guitar Solo

Andante

WORDS INDICATING VARIATIONS OF TEMPO

RITARDANDO or RITARD (rit.)...To grow slower

ACCELERANDO (acc.)...To increase the speed

Billy's Duet

*D.C. al Fine... Repeat from the beginning to the word "Fine!"

D.C. al Fine

Another Daily Scale Study in A Minor

Melodic

(Repeat V V)

THE UP STROKE

V = UP STROKE. This stroke will be used on repeated eighth notes of the same pitch.

A Visit to the Relatives

C Major

A Minor (Harmonic)

Melodic

C Major

Careless Love

1.

2.

Song Without Words

Arr. by Mel Bay

Guitar Duet

1
II

1
II

Fine

1
II

D.C. al Fine

Terry's Tune

Mel Bay

C Dm 3 2 G7

C G7 C Hold Dm

G7 C G7 C Dm6 G7

Am C Dm6 G7 C Dm6

G7 Am C Dm6 G7 C

Fine

*D.C. al Fine **

*D.C. al Fine means to go back to the beginning and play until the word "Fine" or "End" appears.

THE KEY OF G

The key of G will have one sharp (F#). It will be identified by this signature:



The F notes will be played as shown:



6th String	4th String	1st String
2nd Fret	4th Fret	2nd Fret
2nd Finger	4th Finger	2nd Finger

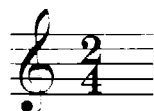
THE G SCALE



Note that, in order to have the half steps falling between the seventh and eighth degrees of the scale, the F must be sharpened. Our major scale pattern is then correct (1, 1, 1/2, 1, 1, 1 1/2 STEPS).

TWO-FOUR TIME

This sign



indicates two-four time

2—beats per measure

4—a quarter note receives one beat

Two-four time will have two beats per measure with the quarter note receiving one beat.

In the Evening by the Moonlight

Andante

A Daily Drill

CHORDS IN THE KEY OF G

Diagram showing the fingerings for three chords in the key of G:

- G Chord:** Open strings on the 1st, 2nd, and 3rd strings. Fingers: 2 on the 2nd string, 3 on the 3rd string, 4 on the 4th string.
- C Chord:** Open strings on the 1st, 2nd, and 3rd strings. Fingers: 1 on the 1st string, 2 on the 2nd string, 3 on the 3rd string.
- D7 Chord:** Open strings on the 1st, 2nd, and 3rd strings. Fingers: 1 on the 1st string, 2 on the 2nd string, 3 on the 3rd string. The 4th string is muted (marked with an 'x').

Accompaniment Styles in the Key of G

Three musical staves illustrating different accompaniment styles for the chords G, C, and D7 in the key of G. The first staff shows a simple chordal accompaniment in 4/4 time. The second staff shows a more complex style in 3/4 time, including first and second endings. The third staff shows a style in 2/4 time with repeat signs (/.) indicating repeated measures.

*This sign (/.) means that the previous measure is to be repeated.

Musical notation showing a D-B dyad in the key of G. The notes are played together in a 3/4 time signature. Fingering: 1 on the 3rd fret of the 2nd string, 2 on the 4th fret of the 3rd string.

The following etude introduces the notes D and B being played together. This is done by playing the note D with the first finger on the third fret of the second string and playing the note B with the second finger on the fourth fret of the THIRD STRING.

Etude

Two musical staves for an etude in the key of G. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef with a common time signature (C). The etude consists of a series of chords and dyads. The first staff ends with the word "Fine". The second staff ends with the instruction "D.C. al Fine".

The Old Mill

Guitar Duet

Arr. by Mel Bay

Moderato

The musical score for 'The Old Mill' is presented in three systems, each with two staves (I and II). The key signature is one sharp (F#) and the time signature is 2/4. The first system includes a 'Fine' marking at the end of the second staff. The second system includes a '2' marking below the first staff. The third system includes a 'D.C. al Fine' marking at the end of the second staff. The music consists of rhythmic patterns of eighth and sixteenth notes.

A Scale Study

The 'A Scale Study' is written on a single staff in 2/4 time with a key signature of one sharp (F#). It features a sequence of eighth notes with a 'Count: 1 2 & 3 & 4 &' written below the first few notes. There are circled numbers 3 and 4 above the notes. The piece concludes with a double bar line and a repeat sign. Below the staff, the instruction '(Repeat V)' is written.

A Serenade

Guitar Solo

Mel Bay

Moderato

The 'A Serenade' is a guitar solo in 3/4 time with a key signature of one sharp (F#). The score includes a melody line and a guitar accompaniment line. Chord symbols are placed above the melody line: G, D7, D9, D9 D7, G°, G. The accompaniment line includes chord symbols G7, C, C#°, D7, D9 D7, and G. There are also fingering numbers (1, 2, 3, 4) and a '4' marking above the notes. The piece ends with a double bar line and a repeat sign.

Austrian Hymn

Guitar Duet

Andante

Haydn
Arr. by Mel Bay

Musical score for 'Austrian Hymn' guitar duet. It consists of three systems of two staves each (I and II). The key signature is one sharp (F#) and the time signature is common time (C). The music is in a slow, Andante tempo. The first system shows the beginning of the piece with a treble clef and a common time signature. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence.

Home on the Range

> = Accent

Arr. by Mel Bay

Guitar Solo

Andante

Musical score for 'Home on the Range' guitar solo. It consists of four systems of a single staff. The key signature is one sharp (F#) and the time signature is 2/4. The music is in a slow, Andante tempo. The score includes various guitar chords and techniques, such as accents (>) and fingerings (e.g., 3, 4, 1, 2, 3, 4). The chords are labeled as G, G7, C, Cm, A7, Am, and D7. The first system starts with a G chord and a G7 chord. The second system continues with G, G7, C, Cm, G, Am, G, D7, G, and D7. The third system includes G, D7, G, A7, Am, and D7. The fourth system concludes with G, G7, C, Cm, G, Am, G, D7, and G.

The Little Prince

Guitar Duet

Andante

Mazas

Arr. by Mel Bay

Carry Me Back to Old Virginny

Guitar Solo

Andante

Bland

Arr. by Mel Bay

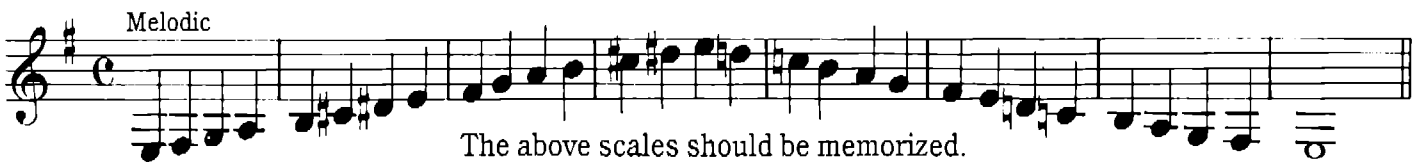
*The wavy line before the last chord means to glide the pick slowly over the strings, producing a harp-like effect. The musical term for this is QUASI ARPI.

THE KEY OF E MINOR

(Relative to G Major)

The key of E minor will have the same key signature as G major.

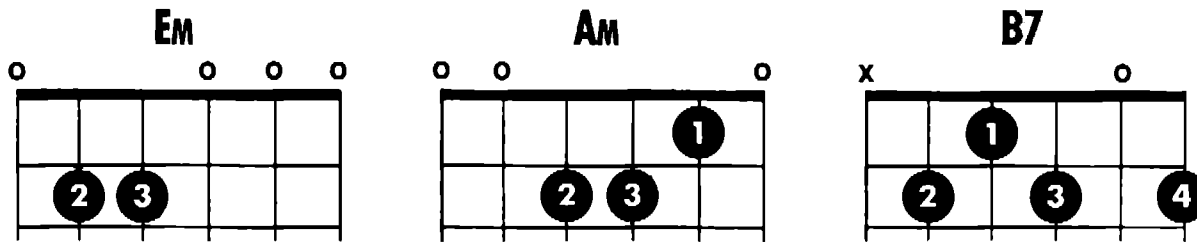
TWO E MINOR SCALES



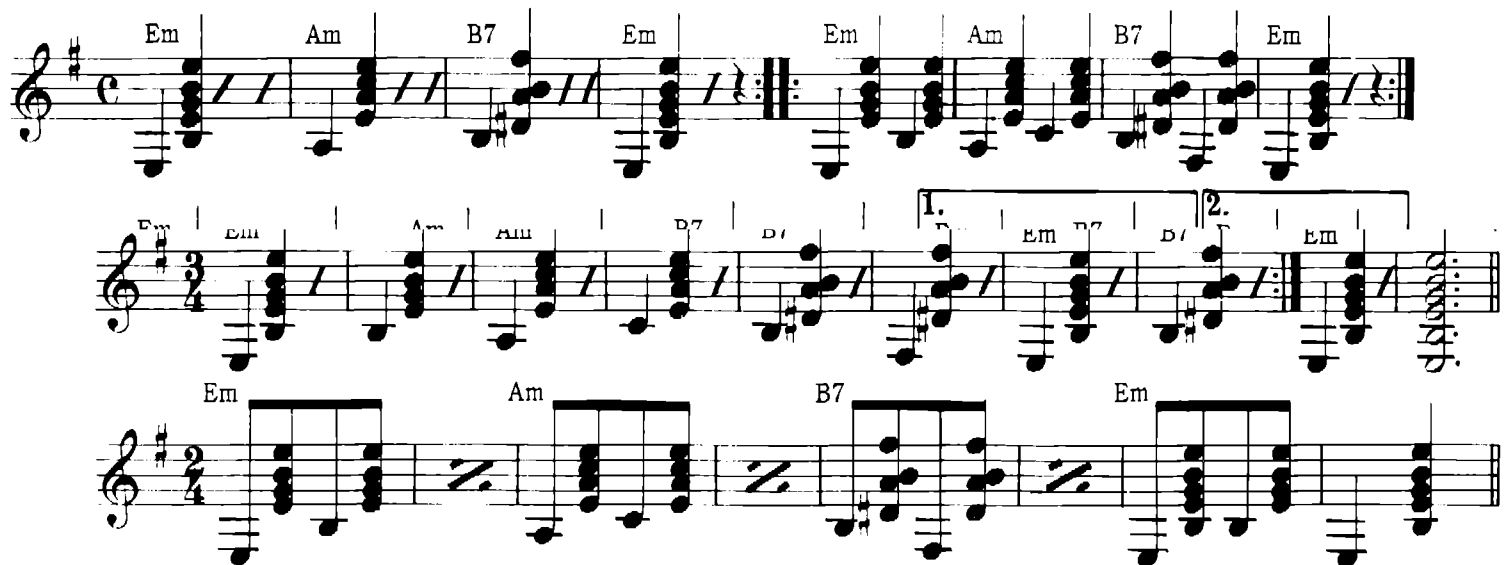
The above scales should be memorized.

THE CHORDS IN THE KEY OF E MINOR

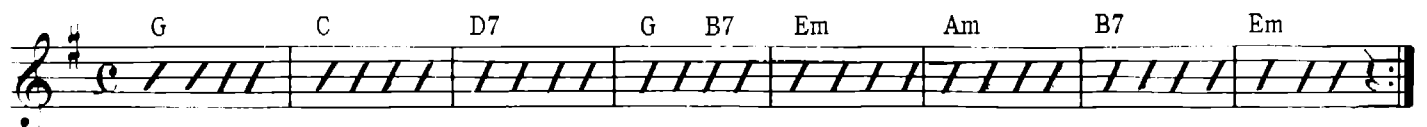
The chords in the key of E minor are:



Accompaniment Styles in the Key of E Minor



Orchestration Styles



Morning Song

American Folk Hymn

Em Bm G D Em Bm Em D Em

G Am Em D Em D Em D Em

Cindy

G D7 G

G C G G7 C G

G7 C G D7 G

Night Song

Sor

Arr. by Mel Bay

Em Am Em B7 Am Em Am Em

C Am B7 B7 E C E7 Am Dm E7 4

E7 Am B7 Am Em F#7 B7 Em

Am Em B7 Am Em E7 Am Em7 B7 Em

RITARD

A CHORD REVIEW

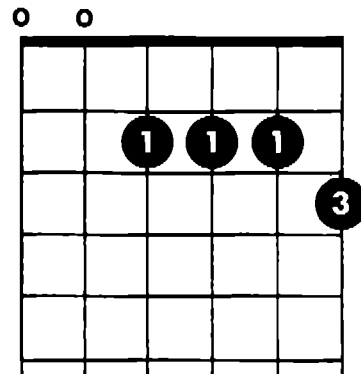
The key of C has six chords. They are C, F, G7, Am, Dm, and E7.
The latter three are in the relative minor key but use the key signature of C.

All "outside" chords are ACCIDENTAL CHORDS.
The most commonly used of these chords are D7 and A7.
The six chords found in the key of G are G, C, D7, Em, Am, and B7.
The most common accidental chords found in the key of G are A7 and E7.

Spotting the accidentals in the various chords will facilitate the reading of them...for example:

- B7 will have a D#
- E7 will have a G#
- A7 will have a C#
- D7 will have a F#

A7



In the following studies, you will see how they appear.

Lament

Guitar Solo

Mel Bay

Maytime

Wanhall-Bay

Guitar Duet

TONE

Music is composed of sounds pleasant to the ear.

SOUND may be made from NOISE or TONE.

NOISE is made by irregular vibrations such as would be caused by striking a table with a hammer, the shot of a gun, or slapping two stones together.

TONE is produced by regular vibrations as would be caused by drawing a bow over the strings of a violin, striking the strings of a guitar, or blowing through a wind instrument such as a trumpet.

A tone has four characteristics... PITCH, DURATION, DYNAMICS, and TIMBRE.

PITCH: the highness or lowness of a tone.

DURATION: the length of a tone.

DYNAMICS: the force or power of a tone (loudness or softness).

TIMBRE: quality of the tone.

A note represents the pitch and duration of a tone.

Dynamics are indicated by words such as...

Pianissimo	(<i>pp</i>)	very soft
Piano	(<i>p</i>)	soft
Mezzo piano	(<i>mp</i>)	medium soft
Mezzo forte	(<i>mf</i>)	medium loud
Forte	(<i>f</i>)	very loud

Timbre depends upon the skill of the performer plus the quality of the instrument which is being played.

Rondo

Guitar Duet

Mazas, Op. 85
Arr. by Mel Bay

Allegro

Student should
play both parts

I

Count: 1 & 2 & 1-2 1 & 2 & 1 2 1 & 2 &

I

I

I

I

I

Sor's Waltz

Arr. by Mel Bay

G E7 Am D7
 G Am D7 G D7 G
 E7 Am D7 G Am D7 G
 Em Am Hold B7 Em
 A7 D7 G Am D7 G
 E7 Am D7 G Em Am D
 D7 G G C G D7 G

Bluegrass Waltz

Mel Bay

G C D7 C G
 C G D7 D9 D7 G G7
 C D C G D7 G D7 G

Certificate of Completion

This is to certify that

Student's Name

has now completed *Mel Bay's Modern Guitar Method
Grade 1* and is now ready to enter *Mel Bay's Modern
Guitar Method Grade 2*.

Teacher's Name

Date