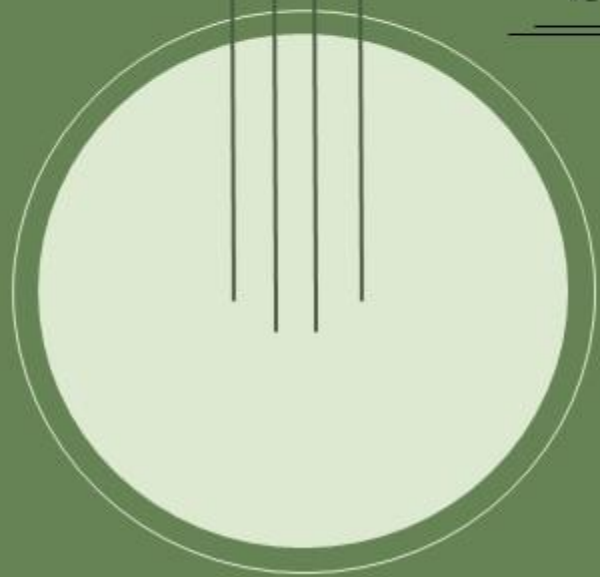


# GUITAR LESSONS

Shayan Jaefarzadeh



# Project Lesson One

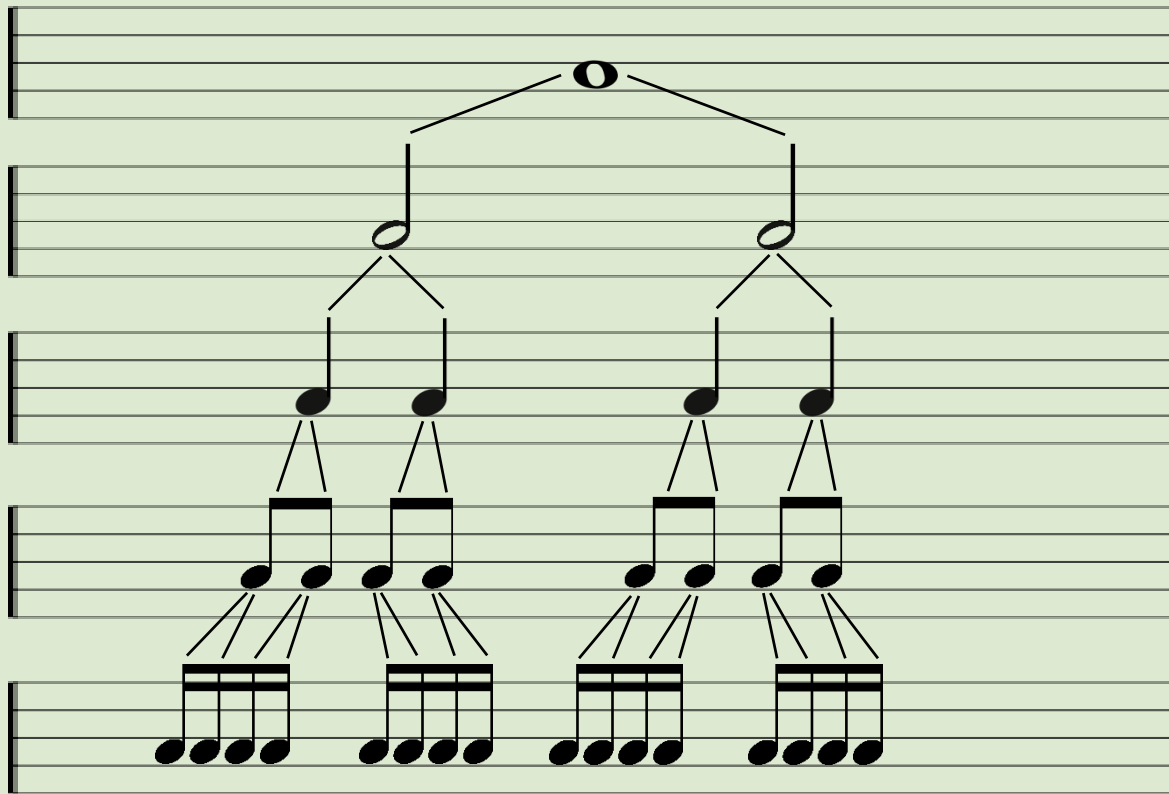
- SECTION I : Music Theory
- SECTION II : Written Assignments
- SECTION III : Music Reading
- SECTION IV : Rhythm Studies
- SECTION V : Fingerboard Harmony

## SECTION ONE : MUSIC THEORY

### Rhythms, Note Value and Rests:

Rhythm is the duration of time of individual sounds. The relative lengths are indicated by a set of symbols called “notes”; silence is shown by symbols called, “rests”.

**Example 1)** The chart shows the relationship of musical notes to each other.




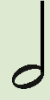
### Note Values:


Each note value, (or rest), is equal to two of the next smallest value or one half of the preceding value.


## SECTION ONE : MUSIC THEORY


**Example 2)** Each note has a similar value rest to show silence.


Whole note \_\_\_\_\_ 


Half note \_\_\_\_\_ 


Quarter note \_\_\_\_\_ 


Eighth note \_\_\_\_\_ 


Sixteenth note \_\_\_\_\_ 

Thirty-second note \_\_\_\_\_ 

Sixty-fourth note \_\_\_\_\_ 

Whole rest \_\_\_\_\_ 

Half rest \_\_\_\_\_ 

Quarter rest \_\_\_\_\_ 

Eighth rest \_\_\_\_\_ 

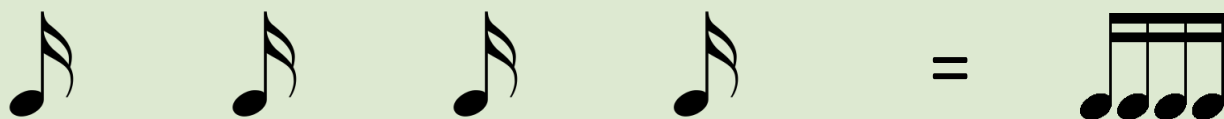
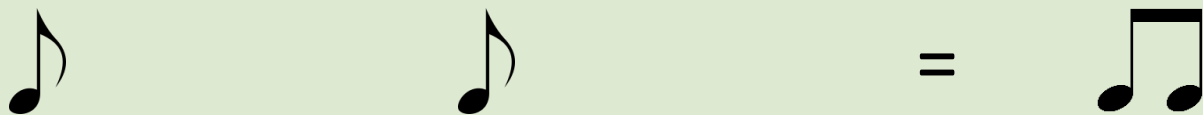
Sixteenth rest \_\_\_\_\_ 

Thirty-second rest \_\_\_\_\_ 

Sixty-fourth rest \_\_\_\_\_ 

## SECTION ONE : MUSIC THEORY

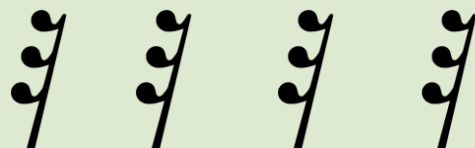
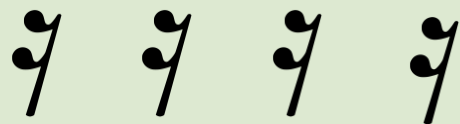
**Example 3)** Eighth notes and smaller values may be written separately, with individual flags, or they may be grouped together under beams.



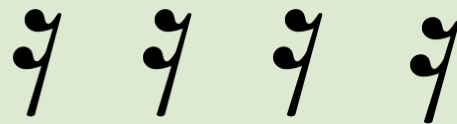

## SECTION ONE : MUSIC THEORY

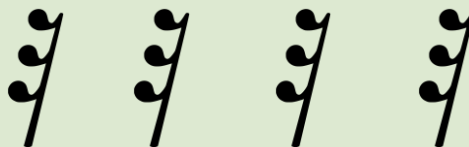

**Example 4)** Rests of corresponding values are always written separately, that is, they are not connected by beams. In practice we seldom see several small rests occur. Usually their total value will be shown by a larger rest.

Example (a). 



Example (b).  =  or 

 = 

 = 

## SECTION ONE : MUSIC THEORY

**Example 5)** Dots: A dot placed after a note or rest increases its value by half. Each dotted note (or rest) is equal to two of the next smallest dotted notes, or three of the next smallest notes without dots.

$$\text{O} \cdot = \text{O} + \text{d}$$

$$\text{■} \cdot = \text{■} + \text{■}$$

$$\text{O} \cdot = \text{d} \cdot \text{d} \cdot$$

$$\text{O} \cdot = \text{d} \text{ d} \text{ d}$$

$$\text{d} \cdot = \text{d} + \text{q}$$

$$\text{■} \cdot = \text{■} + \text{⏏}$$

$$\text{d} \cdot = \text{q} \cdot \text{q} \cdot$$

$$\text{d} \cdot = \text{q} \text{ q} \text{ q}$$

$$\text{q} \cdot = \text{q} + \text{e}$$

$$\text{⏏} \cdot = \text{⏏} + \text{7}$$

$$\text{q} \cdot = \text{e} \cdot \text{e} \cdot$$

$$\text{q} \cdot = \text{e} \text{ e} \text{ e}$$

$$\text{e} \cdot = \text{e} + \text{f}$$

$$\text{7} \cdot = \text{7} + \text{8}$$

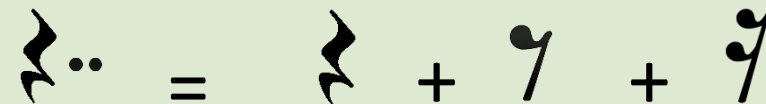
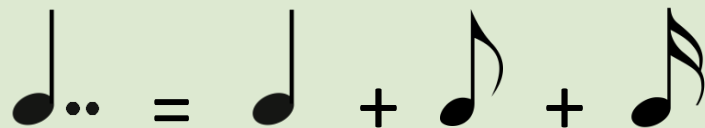
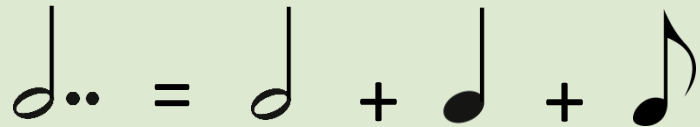
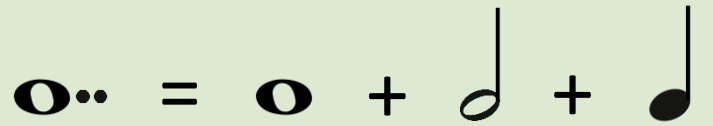
$$\text{e} \cdot = \text{f} \cdot \text{f} \cdot$$

$$\text{e} \cdot = \text{f} \text{ f} \text{ f}$$

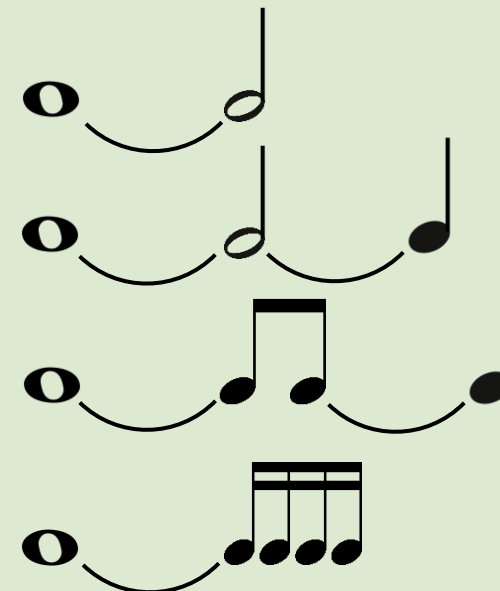


## SECTION ONE : MUSIC THEORY

**Example 6) Double Dots:** Although less frequently used, a second dot adds half the value of the first dot.



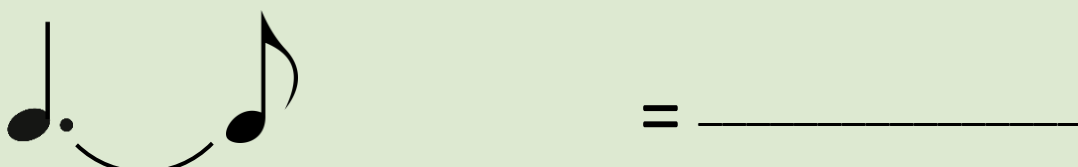
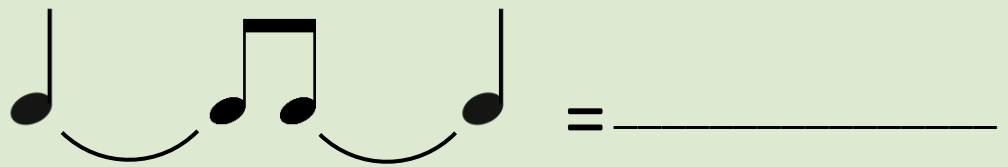
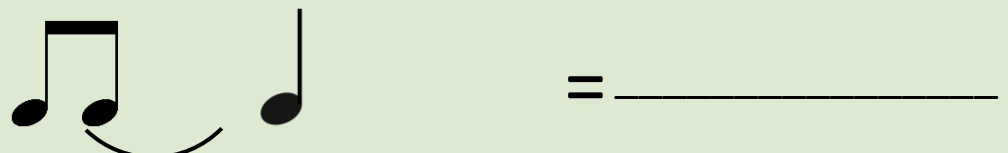
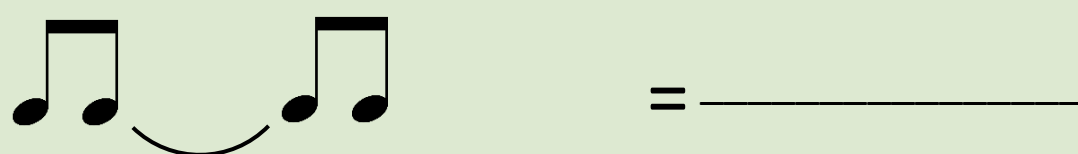
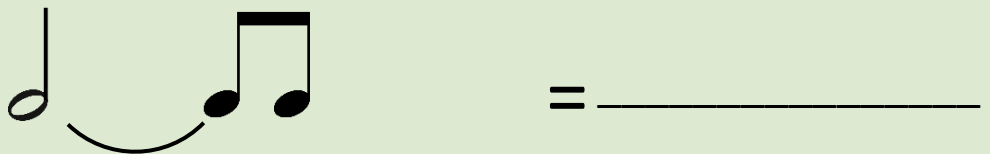
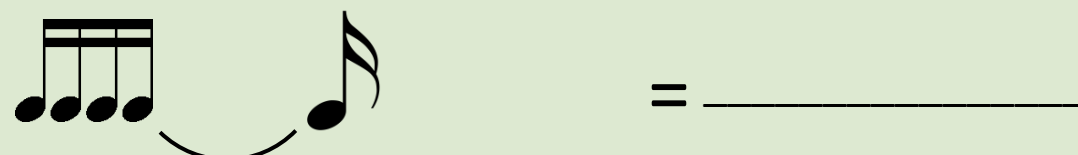
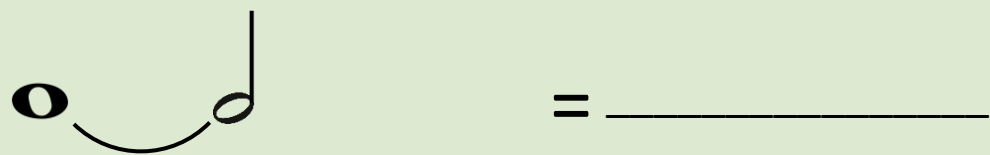
**Example 7) Ties:** The length of notes may also be increased by the use of a “tie”. This is a curved line that connects notes of the same pitch and are performed as one note with the total value of the notes tied. Ties are not used to connect rests.






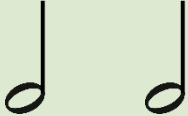





## SECTION TWO : WRITTEN ASSIGNMENTS

**Exercise 1) Ties:** Write the total number of beats you would hold the tied notes for. Do not include the value of non-tied notes in your total.



## SECTION TWO : WRITTEN ASSIGNMENTS

**Exercise 2)** Fill in the chart. The first line has been done for you.

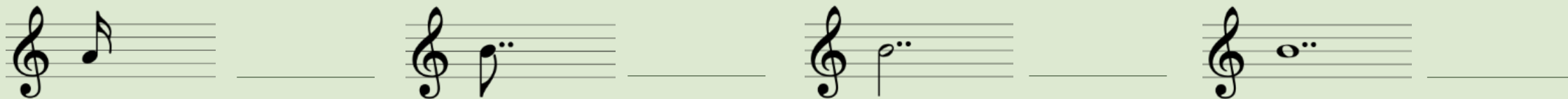
Note	Name	Relative Time Value	Rest
	Whole Note		
			
			
			
			

## SECTION TWO : WRITTEN ASSIGNMENTS

**Exercise 3)** Write notes with dots of the same time value as the given rests.



**Exercise 4)** Write rests of the same time value as the given notes.



**Exercise 5)** Write one note with the same time value as the given notes



## SECTION TWO : WRITTEN ASSIGNMENTS

**Exercise 6)** Write the note or rest the two in each example total.

$$\text{Quarter Note} + \text{Quarter Note} = \underline{\hspace{2cm}}$$

$$\text{Half Note} + \text{Quarter Note} = \underline{\hspace{2cm}}$$

$$\text{Quarter Note} + \text{Eighth Note} = \underline{\hspace{2cm}}$$

$$\text{Quarter Note} + \text{Quarter Note} = \underline{\hspace{2cm}}$$

$$\text{Half Note} + \text{Quarter Note} = \underline{\hspace{2cm}}$$

$$\text{Quarter Note} + \text{Quarter Note} = \underline{\hspace{2cm}}$$

$$\text{Quarter Note} + \text{Quarter Note} = \underline{\hspace{2cm}}$$

$$\text{Half Note} + \text{Quarter Note} = \underline{\hspace{2cm}}$$

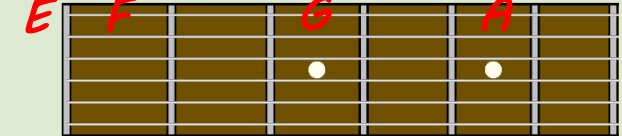
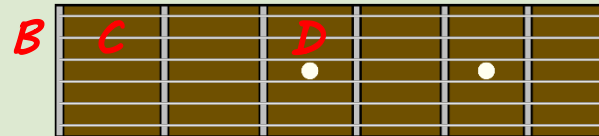
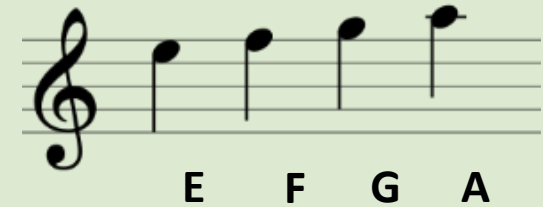
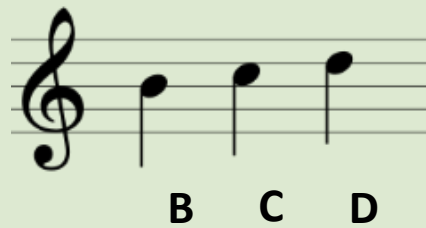
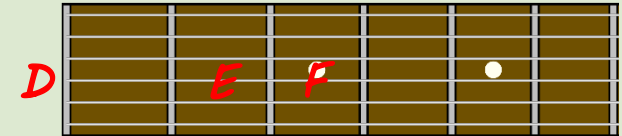
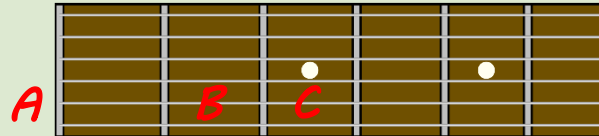
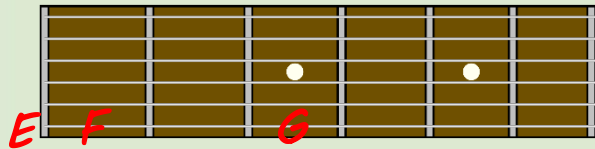
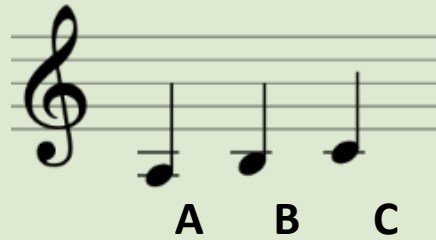
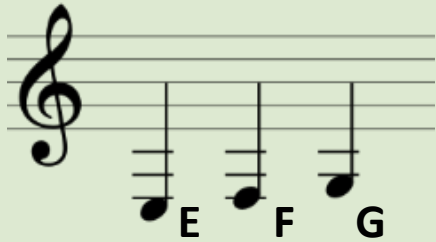
$$\text{Quarter Note} + \text{Quarter Note} = \underline{\hspace{2cm}}$$

$$\text{Half Note} + \text{Quarter Note} = \underline{\hspace{2cm}}$$

## SECTION THREE : MUSIC READING

### An overview of first position music reading on guitar:

The diagrams below show where each note on the staff is located in first position on the guitar fretboard.



## SECTION THREE : MUSIC READING

### Study 1) Open String Drill

- Practice the exercise. Learn to play the notes on the guitar smoothly with a metronome.
- Memorize the open strings and their names. Learn the names of the notes on the music staff.
- Play the exercise applying muting technique - so the strings do not ring out over each other.
- The study will require the picking-hand to develop string skipping technique.



## SECTION THREE : MUSIC READING

**Study 2)** Strings: 1, 2, 3, 4 combination study.



**Study 3)** 2/4 Time Signature Study.





### SECTION THREE : MUSIC READING

**Study 4)** Strings: 6, 5, 4, 3, 2 combination study.



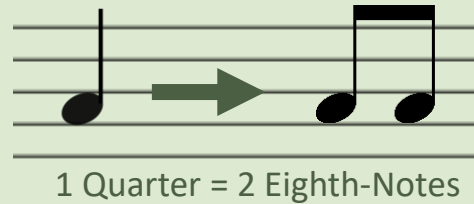
## SECTION FOUR : RHYTHM STUDIES

### Understanding Rhythmic Feel & Duration:

The first step to mastering rhythm is to fully understand how each notes duration feels against a quarter-note pulse. To reach this level you must analyze then attempt each type of rhythmic duration.

The eighth-note will be our first study. It takes two eighth-notes to make one full beat. Look at example 1.

#### Example 1)



We will gain the feeling of eighth-notes by clapping them in time to a quarter-note pulse. Clap example #2 then try example #3.

#### Example 2)



Always Use A **Metronome** While Studying Rhythm

## SECTION FOUR : RHYTHM STUDIES

**Example 3)**



**Example 4)** Clap the following rhythmic drill. Write the count under each measure. The first bar has been done for you.



Once the examples given above are comfortable, move on to Rhythm Drill 1.

- ☐ Always practice with a metronome.
- ☐ Work slowly and perfectly.
- ☐ Tap your foot to the quarter-note.
- ☐ Understand the count of every measure so you can feel each measure as a phrase.

## SECTION FOUR : RHYTHM STUDIES

**Rhythmic Drill 1)** Tempo: ♩ = 58 - 72



**Write in the timing for each measure. After the drill feels comfortable as a clapping exercise, play the rhythm study on your guitar. Play on one note only. This will help you to practice applying the proper note and rest duration to each measure. When a rest occurs be sure to mute the strings so no sound is heard.**

## SECTION FIVE : FINGERBOARD HARMONY

### Mapping the Guitar Fingerboard:

Understanding how the guitar fretboard is organized can be made very simple by creating a roadmap of certain geometrical shapes which work to organize one note at a time across the entire guitar neck.

We will use octaves of the same note to see the relationship of each area of the fingerboard more clearly. There are seven fingerings that create octaves, (see example #1), however, we will eventually view them as five “Patterns.” Your first task will be to memorize all five.

Perform the octave note patterns in three ways:

#### Fingerstyle

- Play lower strings with thumb. Play upper strings with index or middle fingers.

#### Hybrid Style

- Use the flat-pick to play lower register strings. Pluck upper strings with middle finger.

#### Plectrum Style

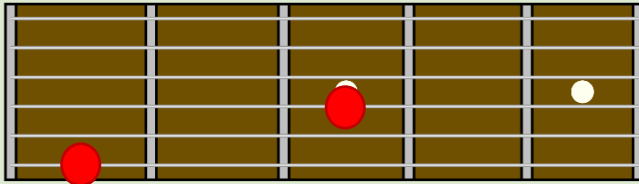
- Play all notes with a pick. Mute any strings in between with your playing hand.

## SECTION FIVE : FINGERBOARD HARMONY

There are seven octave fingerings given below. All use the note of, "F." The positions (fret numbers) are listed above each shape. Play through the shapes using a metronome. Play the lowest note in the shape first, then play the higher. Memorize all of the shapes.

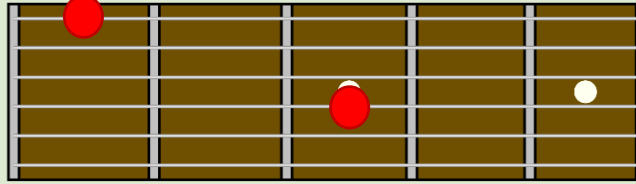
### Example 1)

Octave 1



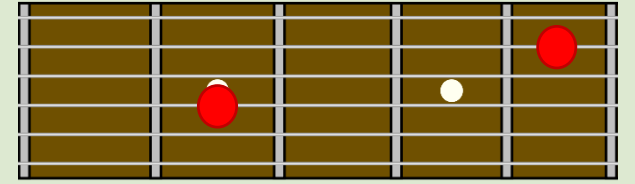
1<sup>st</sup> fret

Octave 2



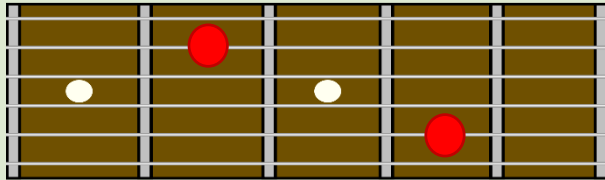
1<sup>st</sup> fret

Octave 3



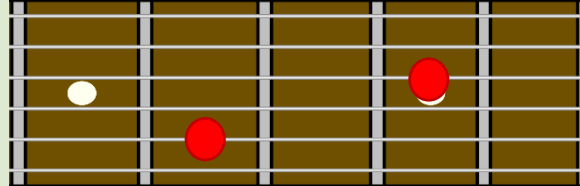
3<sup>rd</sup> fret

Octave 4



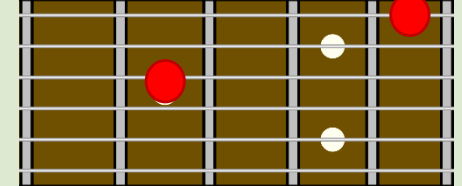
6<sup>th</sup> fret

Octave 5



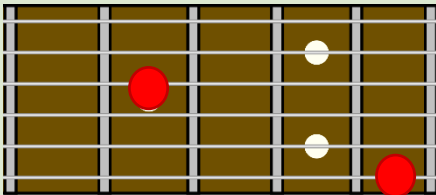
8<sup>th</sup> fret

Octave 6



10<sup>th</sup> fret

Octave 7



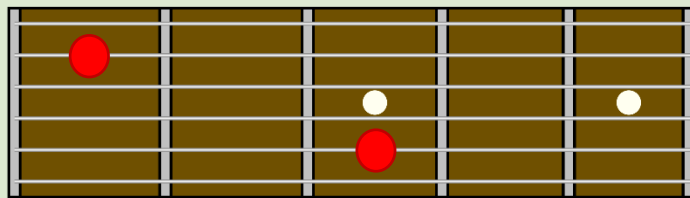
10<sup>th</sup> fret

## SECTION FIVE : FINGERBOARD HARMONY

We will now combine octaves 1 & 2 with octaves 6 & 7, to form (2) “two-octave” patterns. Now we have five octave patterns. Using this system allows us to connect the entire fingerboard. These octaves layout can be used to map; chords, scales and arpeggios.

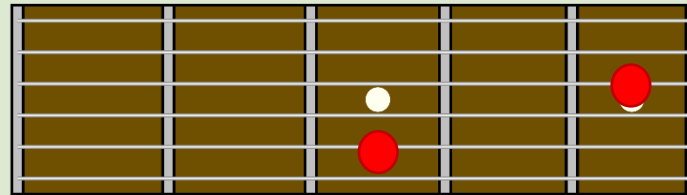
**Example 2)** Memorized the FIVE octave pattern. Be sure that you are also familiar with their numbers as well. The octave patterns for the example below will operate on the note of, “C”. The patterns are all, “C octave layouts” organized along the guitar’s fingerboard. Positions are marked.

**Pattern #1:**



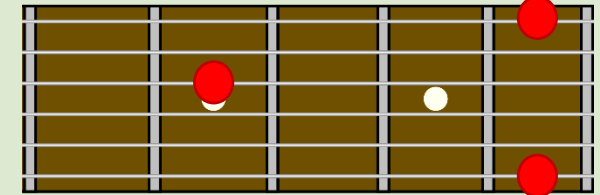
1<sup>st</sup> fret

**Pattern #2:**



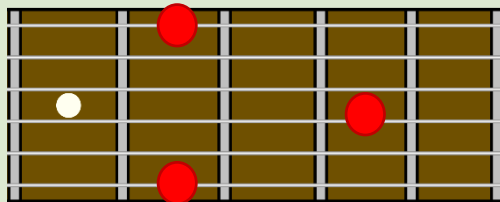
3<sup>rd</sup> fret

**Pattern #3:**



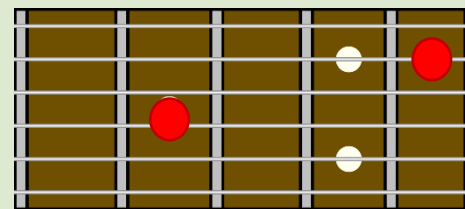
5<sup>th</sup> fret

**Pattern #4:**



8<sup>th</sup> fret

**Pattern #5:**



10<sup>th</sup> fret



## SECTION FIVE : FINGERBOARD HARMONY

**Example 3)** Below is a fret-board diagram showing how all the octave patterns can be seen across the entire neck. The shapes are linked together by the last note of each pattern forming a link as the first note of the next pattern. The patterns may be connected using any note.

