

JB's

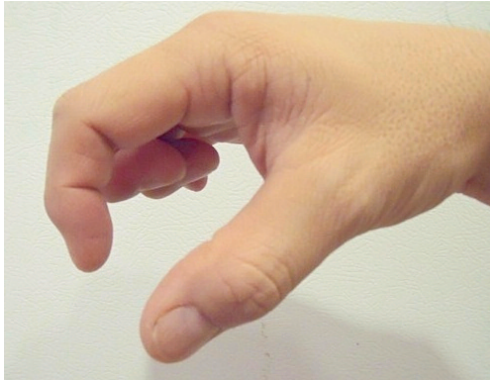
modern
notation
method
for
Guitar

BOOK ONE

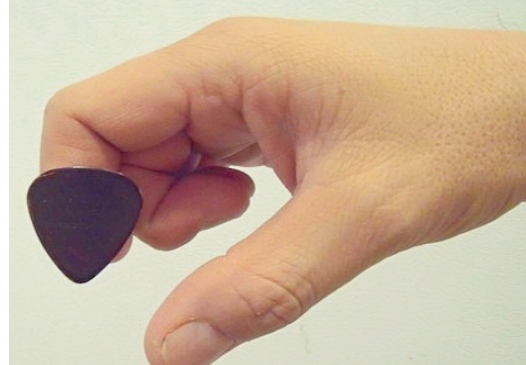
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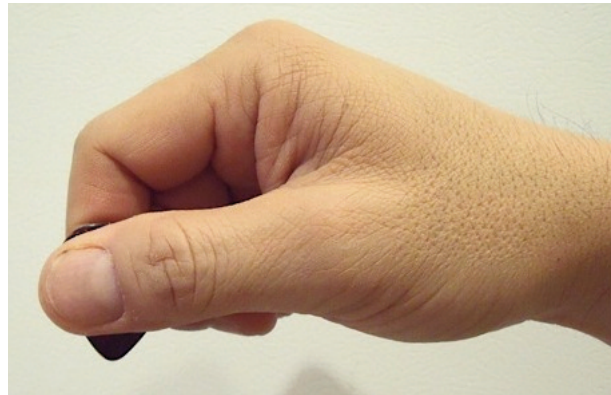
For contemporary styles of music it is usually necessary to use a pick. The following photo shows the index finger in the initial position.



The next photo shows an ordinary pick in the conventional position. Note the angle of the pick in relation to the tip of the finger.



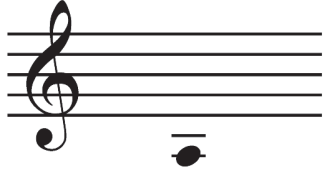
This 3rd photo shows the picking form as it should be...



The following photos are examples of **incorrect** methods of holding a pick



chapter one



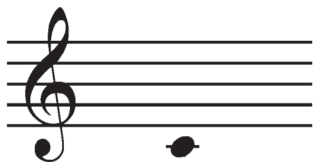
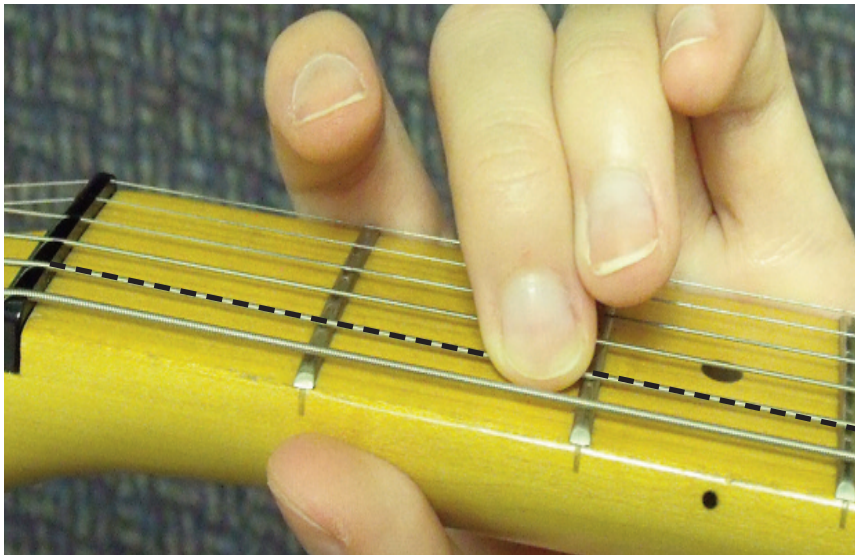
This dotted string is the A string.
Strike the string with your pick.

A



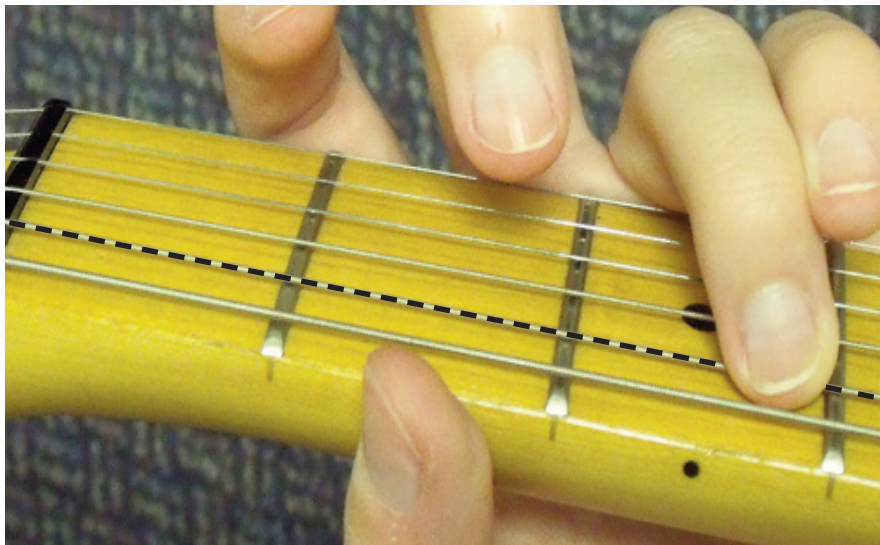
B

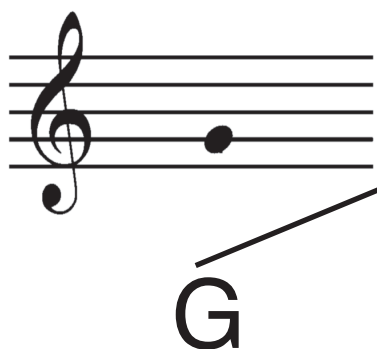
With your **second (middle) finger**,
fret the A string behind the 2nd fret,
then strike the string with your pick.



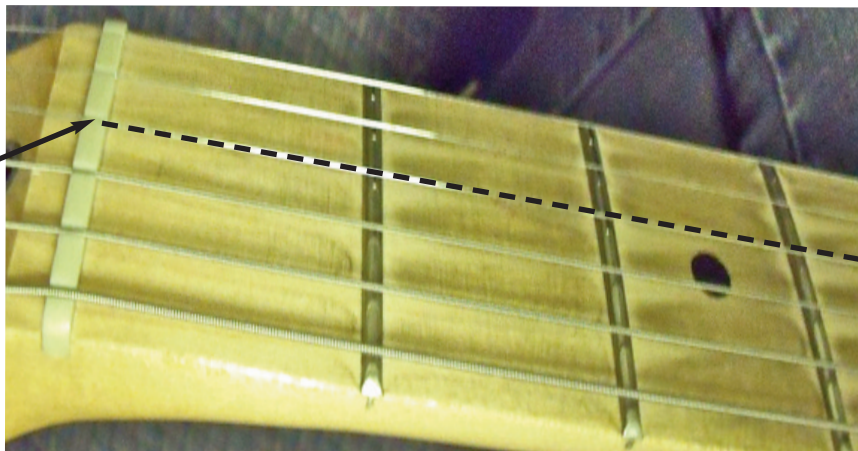
C

With your **third (ring) finger**,
fret the A string behind the 3rd fret,
then strike the string with your pick.





This dotted string is the G string.
Strike the string with your pick.



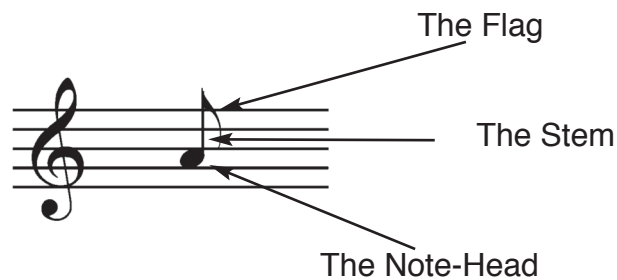
These following items are very important:

- Link the name of the note with the notational note.
- For now, call out all notes as you play them.
- Fix the position of both hands, especially the right.
- **For the right-hand**, position the heel of the hand on or near the bridge of your guitar. YES, do it!
- Please refer to the opening of *Chapter Three*, pages 18-19, for a more clear view of right-hand positioning.
- **For the left-hand**, use different fingers for different notes on the same string (as illustrated in the photos on the previous two pages).
- Try your best to not look at your guitar.
- Keep your eyes on the paper, not your guitar!

chapter two

Parts of a Note

The three main parts of a musical note:



In the first chapter, only the note-head was used to indicate position on the staff. In this chapter, you will be introduced to three *types* of notes. These different types of notes will indicate the relative duration of the note and how long to hold the note out for. From the longest note, the order is as follows:

Whole Note



The whole note is simply a hollow head and no stem. Its value is always twice as much as the half note.

Half note



The half note is a hollow head with a stem only and no flag. Its value is always half-as-much as a whole note and twice as much as a quarter note.

Quarter note

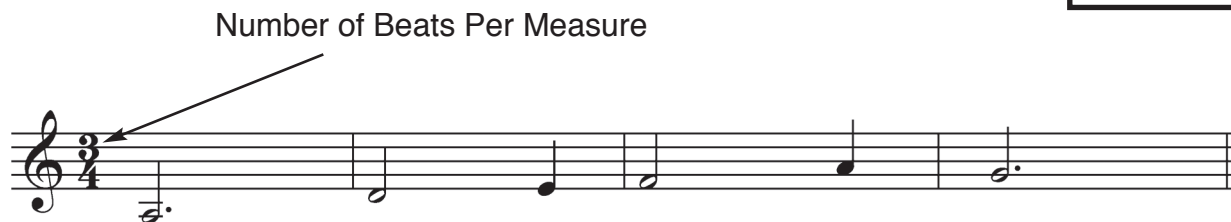


The quarter note is a solid, filled-in head with a stem and no flag. Its value is always half-as-much as a half note and twice as much as a eighth note.

chapter six

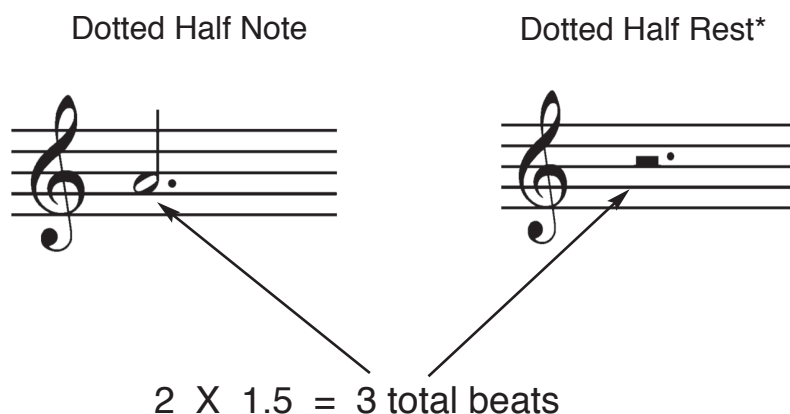
In this chapter, *3/4 time signature* is introduced. As stated in Chapter Three: If 3 beats per measure is indicated, you will count: 1, 2, 3; 1, 2, 3; 1, 2, 3; etc.

READ ALL TEXT!



This shifts the way you are counting within each measure and will require a couple adaptations:

A *dot* added to any note or rest adds on half of the time-value of the altered note or rest back onto itself. Another way to view that which a dot does is when you add a dot to a note or rest, the dot acts as a multiplier of 1.5. Therefore, the half note worth two beats will now be three beats if the dot is added to that half note. And, the half rest, also worth two beats, will now be worth three beats as well only if the dot is added to that specific half rest. The *dot* can be added to virtually anything; more on this to come.



* Please note that most of the time, regardless of the time signature, a whole rest (NOT a dotted rest of some type) will be used to indicate an entire measure rest.

So far, you are playing in “1st position,” meaning you will use your first (index) finger for notes on the first fret, the second (middle) finger for notes on the second fret, and your third (ring) finger for notes on the third fret. This is a much more efficient way to play melodies or lead-lines, especially at relatively fast tempos. Yeah, I’m being repetitive and for very good reason.

9. Two-Beat Rest At The Beginning

Exercise 9 is an 8-measure piece in 3/4 time. The first four measures start with a two-beat rest, followed by a half note. The notes are G4, A4, B4, and C5. The last four measures also start with a two-beat rest, followed by a half note. The notes are B4, A4, G4, and F4. Chord symbols are placed above and below the staff: C, G, Dm, Am, Em, F, G/B, and C.

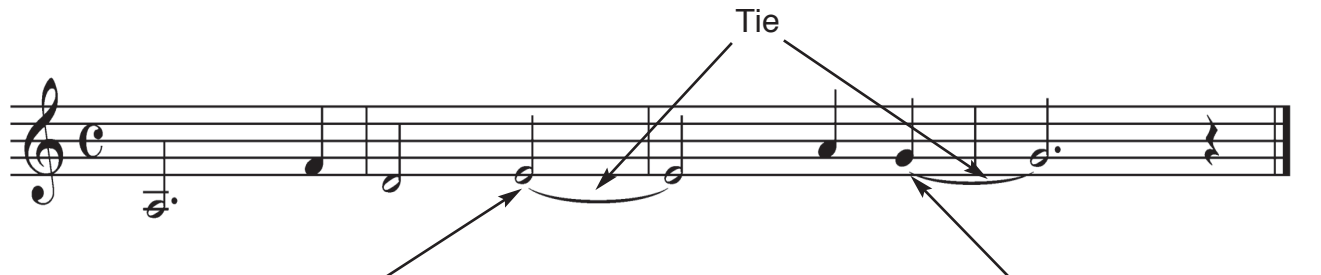
10. Times Are Changing!

Exercise 10 is a 24-measure piece in 4/4 time, divided into three 8-measure sections. The first section has a key signature change from one flat to no flats after the fourth measure. The second section has a key signature change from no flats to one flat after the fourth measure. The third section has a key signature change from one flat to no flats after the fourth measure. The notes are: G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4. Chord symbols are placed above and below the staff: Am, C, Em, G, F, G7sus, Am, Em, F, Am, F, G, F, Em, C.

chapter seven

Ties

The *tie* is a curved line that connects two notes of the same pitch. The note will then be held out for the duration of both notes combined.



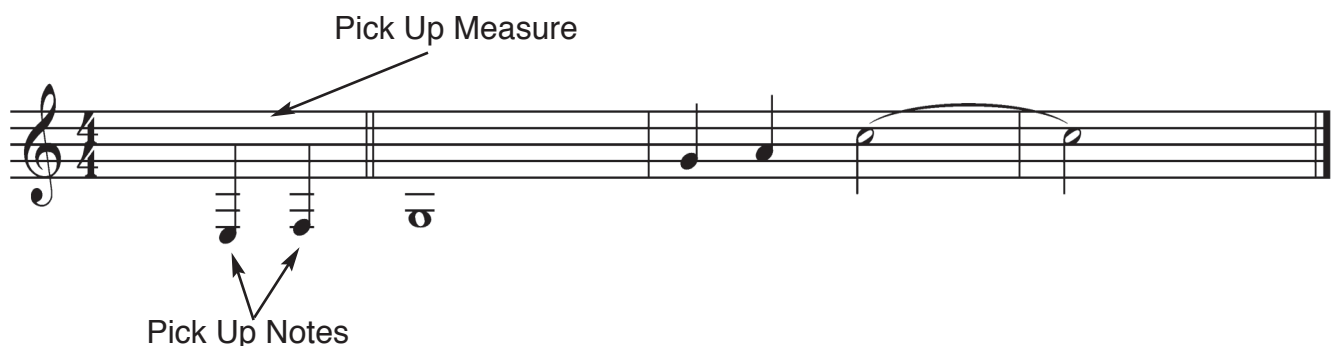
Tie

The half-note (E) tied with the second half-note (E) will be held for the combined duration of both notes. Therefore, total value will be four (4) beats.

The quarter-note (G) tied with the dotted half-note (G) will be held for the combined duration of both notes. Total value will be four (4) beats.

Pickup Measures

A *pickup measure* is an “incomplete” measure at the beginning of a piece or song. The notes within the pickup measure are called *pickup notes*.



Pick Up Measure

Pick Up Notes

Pickup notes in the example above would be counted on the 3rd and 4th beats of that pickup measure. They are to be counted as such so that the following full measure would start on beat one (1). In other words, do not count the pickup notes as being on the 1st and 2nd beats. Technically, the time for the pickup notes is taken from the very last measure; therefore, the last measure of the example has only two beats.

7. Three-Four Pick-Up Notes

7. Three-Four Pick-Up Notes

Chords: F, G, Em, Em, F, G

Chords: Am, F, G, C

8. Running Out of Titles

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Chords: C, C, Am, G

Chords: D/F#, F, G, C

9. But Anyway, Call the Notes Out as You Play!

9. But Anyway, Call the Notes Out as You Play!

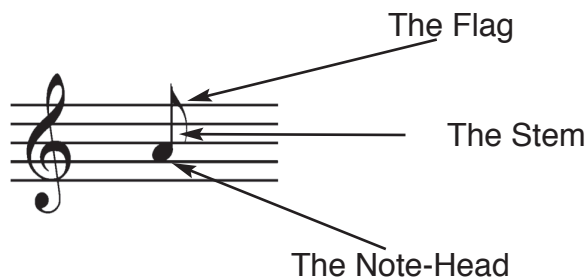
Chords: Dm, F, Am, Em, G/B, C, F, Am

Chords: G, Em, F, C, G/B, C

chapter eight

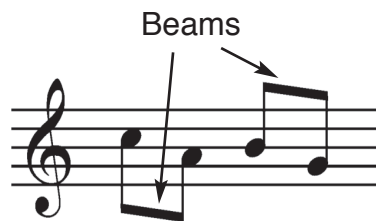
Eighth Notes and Rests

Check out the diagram below. This is the same diagram from chapter two. The singular ***eighth note*** has all three parts of a note: head, stem, and flag. The head is always filled-in for an eight note.

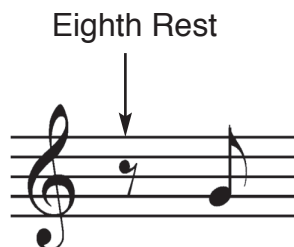


READ ALL TEXT!

When eighth notes are grouped together, they are grouped with beams, as shown in the diagram below.



The relative value of the eighth note will always be half-as-much as a quarter note. Therefore, if a quarter is worth one beat, the eighth note will be worth half of a beat. In 4/4 or 3/4 time signatures, eighth notes can be played on either the down-beat or the up-beat (half-way through the beat).



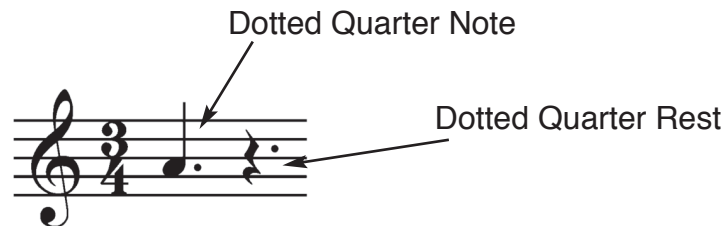
And like wise, if the eighth note is worth half of a beat, the ***eighth rest*** is also worth a half of a beat.

Be proficient at these rhythm patterns before going on to the next exercises.

Eighth Note Rhythm Exercises; clap or use any note or chord to play exercises



By the way, the dot is being used along side the quarter note in this chapter. Again, a *dot* added to any note or rest adds on half of the time-value of the altered note or rest back onto itself. Another way to view that which a dot does is when you add a dot to a note or rest, the dot acts as a multiplier of 1.5. Therefore, a dot added to a quarter note or quarter rest will now be one-and-a-half beats.



$$1 \times 1.5 = 1.5 \text{ total beats}$$

Time

A good handling of time keeping comprises 50% of what it takes to be a good musician. If you master all the technique in the world, then learn every style known to mankind, and on top of that, achieve a Ph.D. in composition, all of that would still only comprise the other 50% necessary to become a great musician. That's how important time keeping is.

When reading music, it is very important to keep steady time. Beats should be equally spaced. TAP YOUR FOOT! This book is for "contemporary musicians," and that means that time, groove, and the beat are paramount. Tap your foot on the beat. If you must tap your foot by the frequency of *eighth notes*, then by all means tap your foot by eighth notes; just tap your foot, keep good time, and have a good time.

READ
ALL
TEXT!

THE
FOLLOWING
IS UNIQUELY
IMPORTANT!!

chapter nine

Sharps & Flats

Sharps and *flats* are also called *accidentals*. The term, *accidental*, is used because a note can be temporarily either raised or lowered by a half step. When a note is raised a half step, it is considered sharp. When a note is lowered a half step, it is considered flat.

Sharp (# - looks like a pound sign): Sharps raise notes by a half-step

Flat (♭ - looks like a fancy b): Flats lower notes by a half-step

The following diagrams display two versions of the musical alphabet. Therefore, the empty area between notes A and B is now either A# or B♭.

Musical Alphabet with Sharp Notes:

A - A# - B - C - C# - D - D# - E - F - F# - G - G# - (A)

Musical Alphabet with Flat Notes:

A - B♭ - B - C - D♭ - D - E♭ - E - F - G♭ - G - A♭ - (A)

Notice for every sharp or flat note there is a synonymous note name.

A - **A#** - B
A - **B♭** - B

These notes are *enharmonic tones*: notes that are the same pitch but have different names. Whether you use a sharp or a flat depends upon *key signatures*. Key signatures will be touched on page 51.

READ ALL
TEXT!

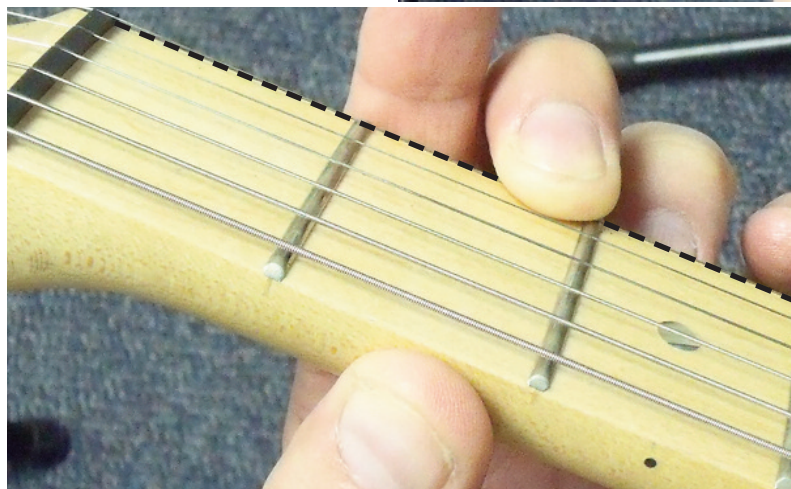
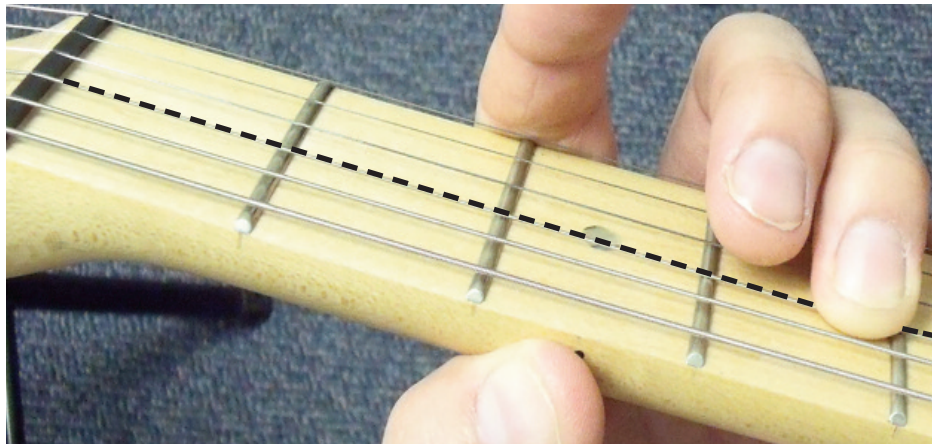
Did you read the
previous section
on the Time
Circle Concept?

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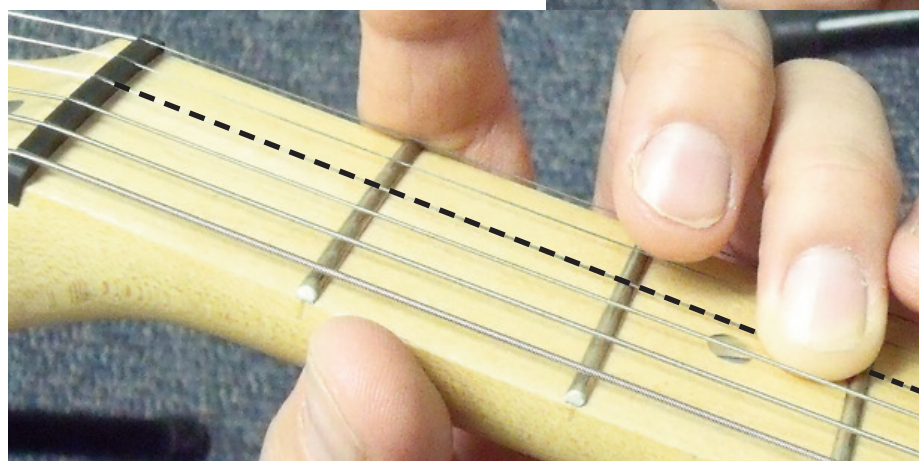
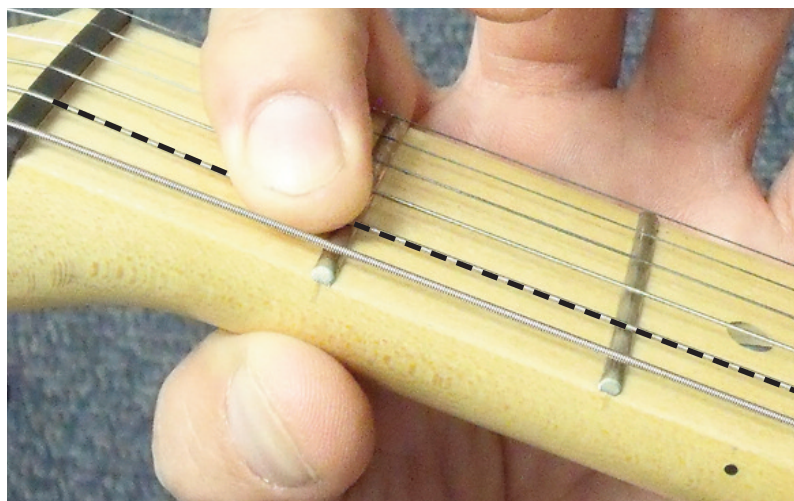
Four New Notes



F#



Bb



Key signatures are very important to music notation. Key signatures designate certain notes throughout the entire piece as either sharp or flat, unless otherwise indicated.

For this key signature, all F's will be sharp unless indicated otherwise.

These two notes are F#'s!



For this key signature, all B's will be flat unless indicated otherwise.

These two notes are Bb's!

The natural sign, \natural , returns the sharpened or flattened note back to its natural pitch.



11. Key Signature For The First Time

Chord progression for the first time:

G D/F# Em F#° A°

Bb A7 D/F# G

D/F# Em D° F° F#

Bm C D/F# G

chapter ten

Duets

Duets are the next step onto playing in an ensemble and playing multi-part solo pieces. Many concepts important to musicianship can be learned by playing duets. When playing duets, play each part, but one part at a time.

HEY! READ ALL TEXT!

Repeat Markers

The two dots in front of the *double bar* at the end of the above line together make a *repeat marker*. In this case the repeat marker directs the reader to repeat the line once.



Of course, sometimes the number of times to repeat can be indicated above the staff system near the repeat marker as in the diagram right below. BUT! Be on your toes! The “4Xs” could mean play the section 4 times OR repeat 4 times, which would be a total of 5 times through the section. Have “big ears” at all times.

4Xs



The next diagram is a different situation using a repeat marker. Above, the diagram illustrates that a repeat marker can be introduced anywhere in a piece. And, the reader must be aware of where to repeat from. The repeat could begin at the very beginning of the piece, or somewhere in the middle, such as the above diagram.



5. 4/4 Duet

Two systems of musical notation for a 4/4 duet. Each system consists of a grand staff with a treble and bass clef. The first system contains four measures. The second system contains four measures, ending with a double bar line and repeat dots. The music is in B-flat major, indicated by two flats in the key signature.

6. 3/4 Duet

Three systems of musical notation for a 3/4 duet. Each system consists of a grand staff with a treble and bass clef. The first system contains four measures. The second system contains four measures. The third system contains four measures, ending with a double bar line. The music is in B-flat major, indicated by two flats in the key signature.

appendix

Chord Diagrams

In my hand-writing! I recall *the* chord book that I studied feverishly: that book is *Chord Chemistry* by Ted Greene. Check it out!

