

COMPLETE
EDITION
GUITAR

FINGERSTYLE

Beginning • Intermediate • Mastering

**LOU MANZI
NATHANIEL GUNOD
STEVE ECKELS**



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Alfred Music
P.O. Box 10003
Van Nuys, CA 91410-0003
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ISBN-10: 0-7390-7525-X (Book & Online Audio)
ISBN-13: 978-0-7390-7525-8 (Book & Online Audio)

Cover Photo: Karen Miller

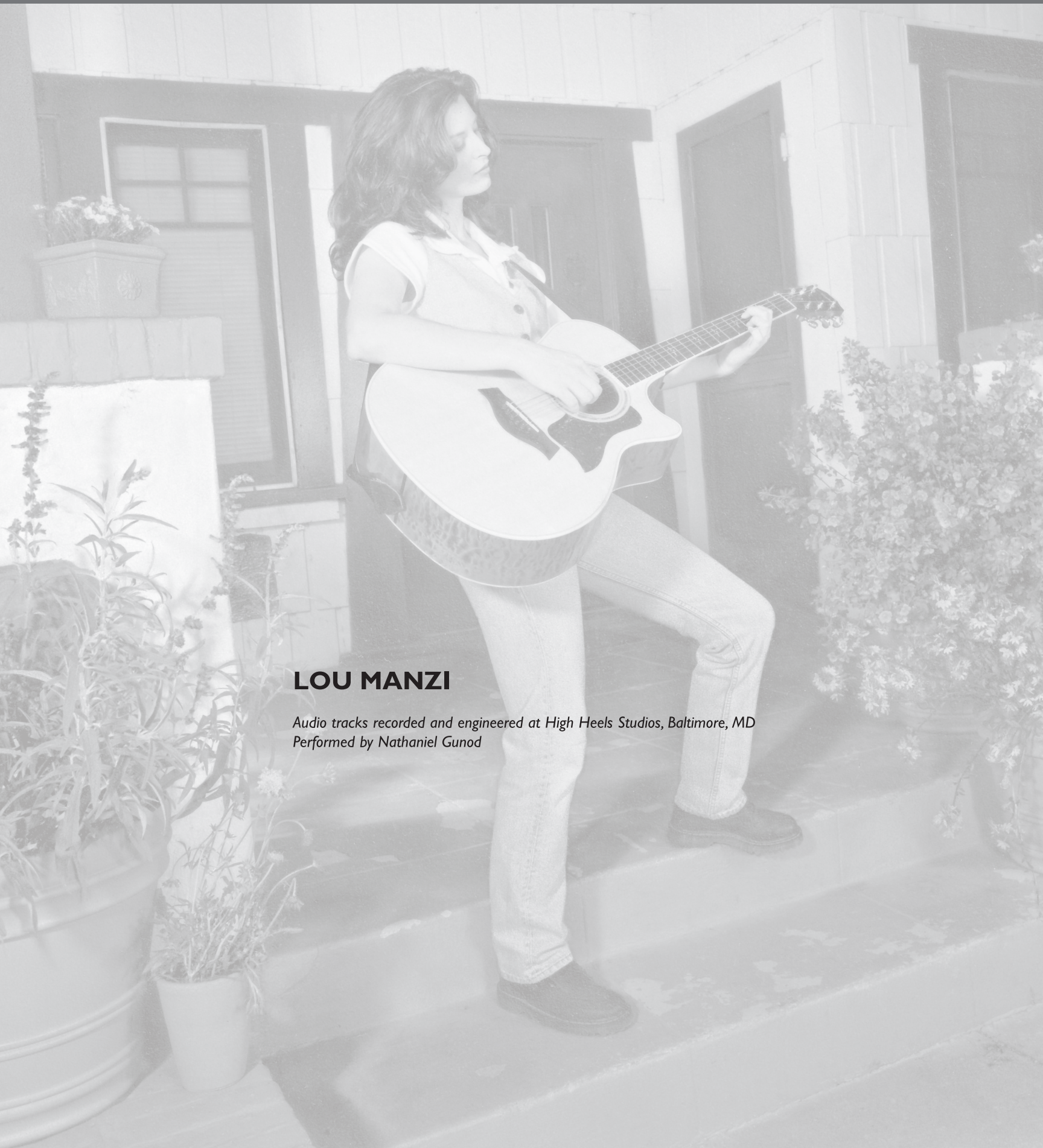
BEGINNING

GUITAR

FINGERSTYLE

LOU MANZI

*Audio tracks recorded and engineered at High Heels Studios, Baltimore, MD
Performed by Nathaniel Gunod*



ABOUT THE AUTHOR



PHOTO BY TIMOTHY PHELPS

Lou Manzi began his career in music in 1974. He has performed in various styles in the New York area and teaches at the National Guitar Summer Workshop. He is the author of *The Complete Acoustic Blues Method*, also published by Alfred and the National Guitar Workshop. Lou lives in Stonington, Connecticut where he teaches and helps administrate the National Music Workshop's lesson programs throughout New England.

ACKNOWLEDGMENTS

Thanks to: Barbara Smolover, Michael Allain and the people at Alfred Music for helping with this book; to David Smolover for the opportunities he has given me; and special thanks to Nat Gunod, my editor, for the chance to put this book into print.

DEDICATION

Beginning Fingerstyle Guitar is dedicated to Dorothy Chaplaski for the countless ways she has helped me over the years.

Online audio is included with this book to make learning easier and more enjoyable. The symbol shown on the left appears next to every example in the book that features an audio track. Use the recordings to ensure you're capturing the feel of the examples and interpreting the rhythms correctly. The track number below the symbol corresponds directly to the example you want to hear (example numbers are above the icon). All the track numbers are unique to each "book" within this volume, meaning every book has its own Track 1, Track 2, and so on. (For example, *Beginning Fingerstyle Guitar* starts with Track 1, as does *Intermediate Fingerstyle Guitar* and *Mastering Fingerstyle Guitar*.) Track 1 for each book will help you tune your guitar.

See page 1 for instructions on how to access the online audio.



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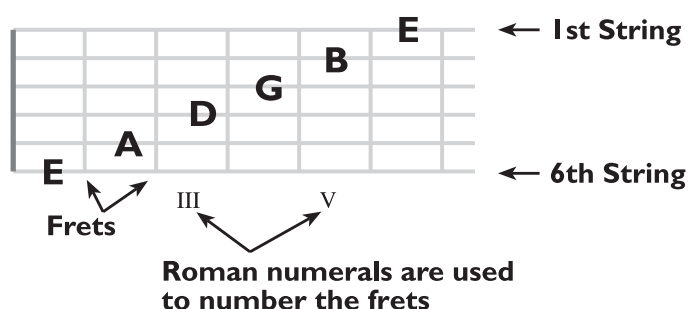
CHAPTER 1

Getting Started

THE OPEN STRINGS

Holding your guitar in playing position, the strings are numbered from 6th to 1st with the 6th or lowest string being the one closest to the ceiling. Many beginning players don't know which end is up when it comes to the guitar. Since we are playing musical sounds, we refer to high and low depending upon the height and depth of our notes. The first string may be closest to the floor, but it is called the highest string because it is tuned to a higher *note* than the other strings. Music is made up of *notes*. A note is a musical sound, or *pitch*, of a specific degree of highness or lowness. Each note is given one of seven alphabetical names: A, B, C, D, E, F or G.

The following diagram shows that the strings are named E, A, D, G, B, E from 6th to 1st. The sentence “Ernie’s Ant Does Get Big Eventually” may help you memorize these notes.



ROMAN NUMERALS

Here is a review of Roman numerals and their Arabic equivalents.

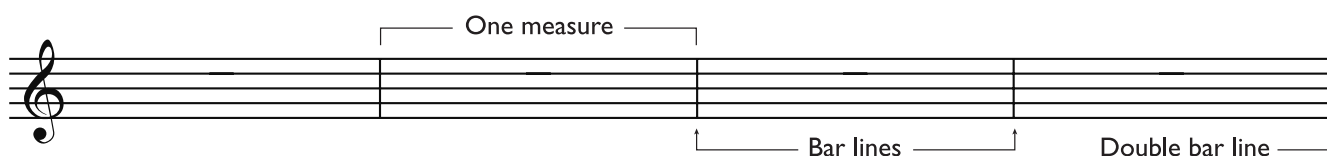
I i 1	IV .. iv 4	VII vii .. 7	X x 10	XIII xiii ... 13	XVI xvi 16
II ii 2	V v 5	VIII viii . 8	XI xi ... 11	XIV xiv ... 14	XVII xvii 17
III... iii..... 3	VI .. vi 6	IX ix ... 9	XII xii .. 12	XV xv 15	XVIII... xviii... 18

TIME

Musical time is measured in *beats*. Beats are the steady pulse of the music on which we build *rhythms*. Rhythm is a pattern of long and short sounds and silences and is represented by *note* and *rest values*. Value indicates duration.

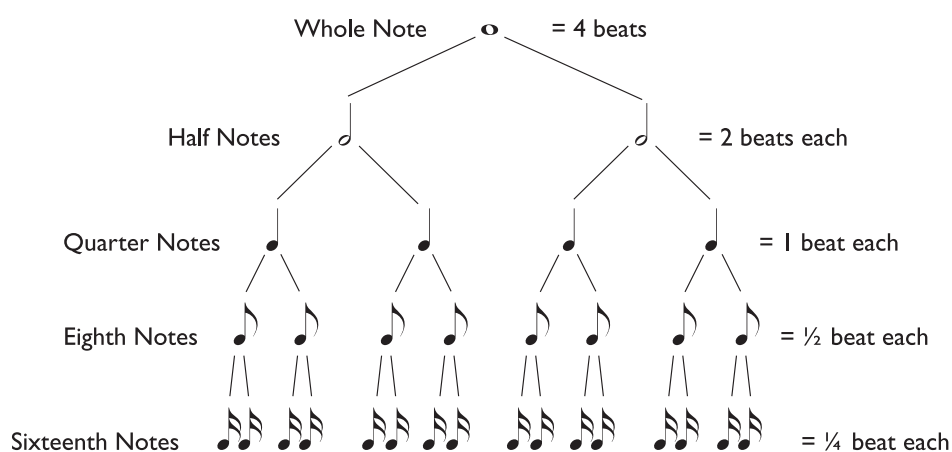
Measures and Bar Lines

The staff is divided by vertical lines called *bar lines*. The space between two bar lines is a *measure* or *bar*. Measures divide music into groups of beats. A *double bar* marks the end of a section or example.



Note Values

The duration of a note—its value—is indicated by the note's appearance or shape.



Time Signatures

A *time signature* appears at the beginning of a piece of music. The number on top indicates the number of beats per measure. The number on the bottom indicates the type of note that gets one beat.

$\frac{4}{4}$ = 4 beats per measure
Quarter note ♩ = one beat

$\frac{3}{4}$ = 3 beats per measure
Quarter note ♩ = one beat

$\frac{6}{8}$ = 6 beats per measure
Eighth note ♩ = one beat

Sometimes a **C** is used in place of $\frac{4}{4}$.
This is called *common time*.

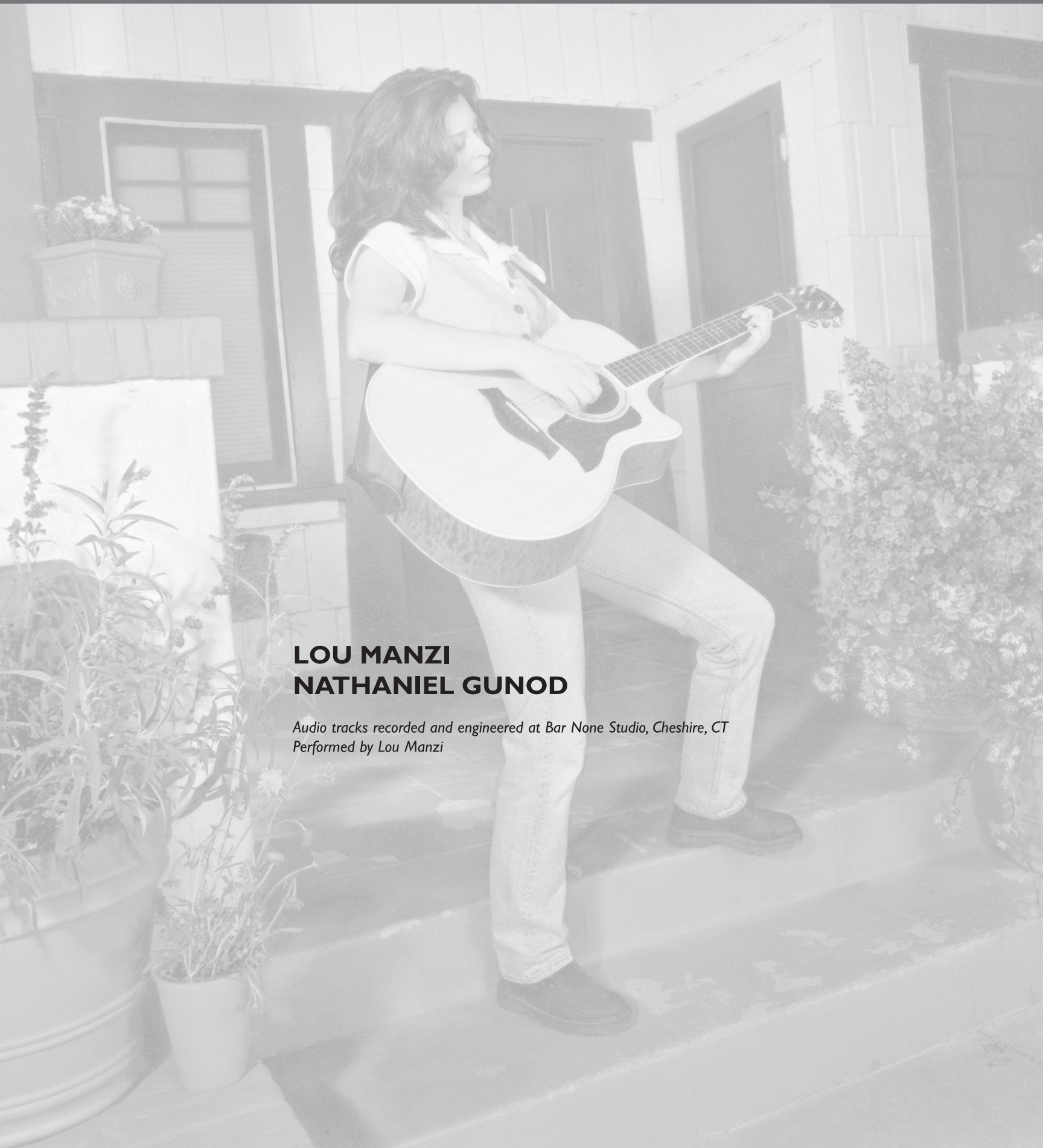
INTERMEDIATE

GUITAR

FINGERSTYLE

LOU MANZI
NATHANIEL GUNOD

*Audio tracks recorded and engineered at Bar None Studio, Cheshire, CT
Performed by Lou Manzi*



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ABOUT THE AUTHORS



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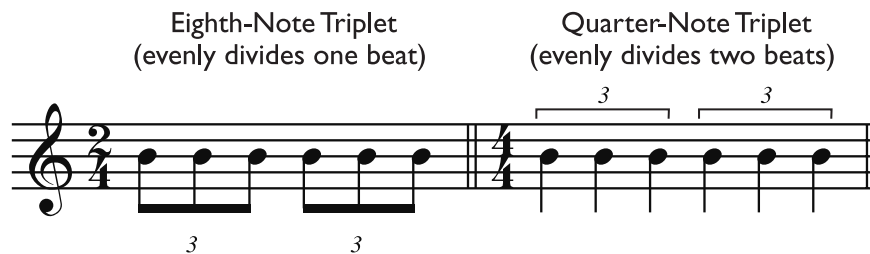
Lou Manzi began his career in music in 1974. He has performed in various styles in the New York area and teaches at the National Guitar Summer Workshop. He is the author of *The Complete Acoustic Blues Method*, also published by Alfred and the National Guitar Workshop. Lou lives in Stonington, Connecticut where he teaches and helps administrate the National Music Workshop's lesson programs throughout New England.

Nat Gunod is the chief editor for Workshop Arts, the publishing arm of the National Guitar Workshop. As of this writing, he has edited over 70 books and directed 10 videos. He is the author of *Classical Guitar for Beginners*, *Renaissance Duets: Play Along Library* and *Progressive Classical Solos*. Nat is an Associate Director of the National Guitar Workshop (NGW) and directs the NGW Classical Guitar Seminar. He has performed all over the United States and taught students from all over the world at the Workshop and at various colleges, including the Peabody Conservatory of the Johns Hopkins University. He wrote all of the text for *Intermediate Fingerstyle Guitar*.



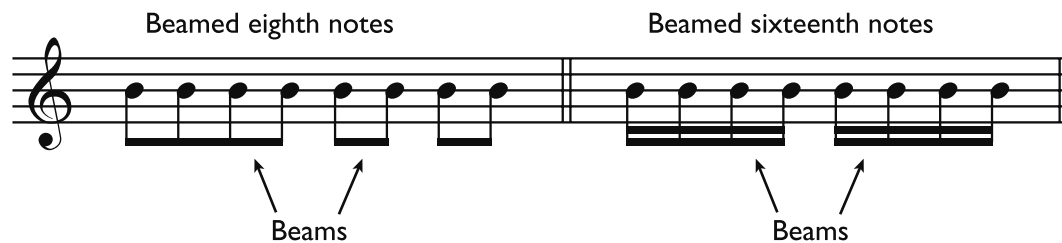
Triplets

A *triplet* is a group of three notes that divides a beat (or beats) into three equal parts.



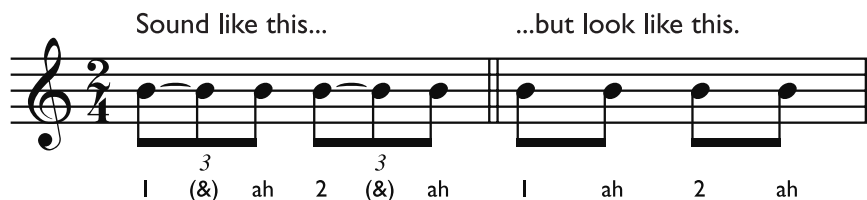
Beaming

Notes that are less than one beat in duration are often *beamed* together. Sometimes they are grouped in twos and sometimes they are grouped in fours.



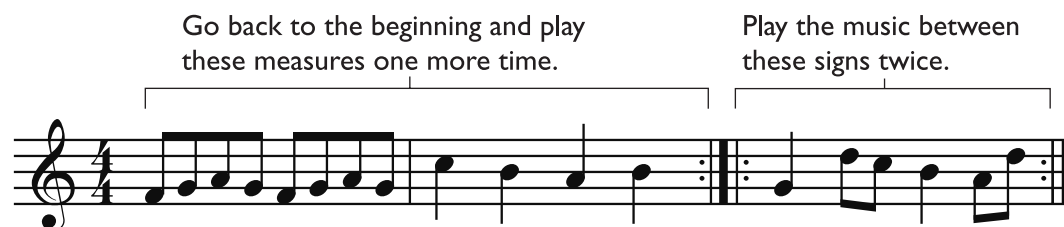
Swing Eighths

In the blues and jazz styles, eighth notes are usually not played exactly as notated. Rather, they are interpreted in a "swing" style. This makes a pair of eighth notes sound like the first and last notes of a triplet. Swing eighths:



Repeat Signs

Repeat signs are used to indicate music that should be repeated.



This sign 𝄌 tells us to repeat the previous measure.



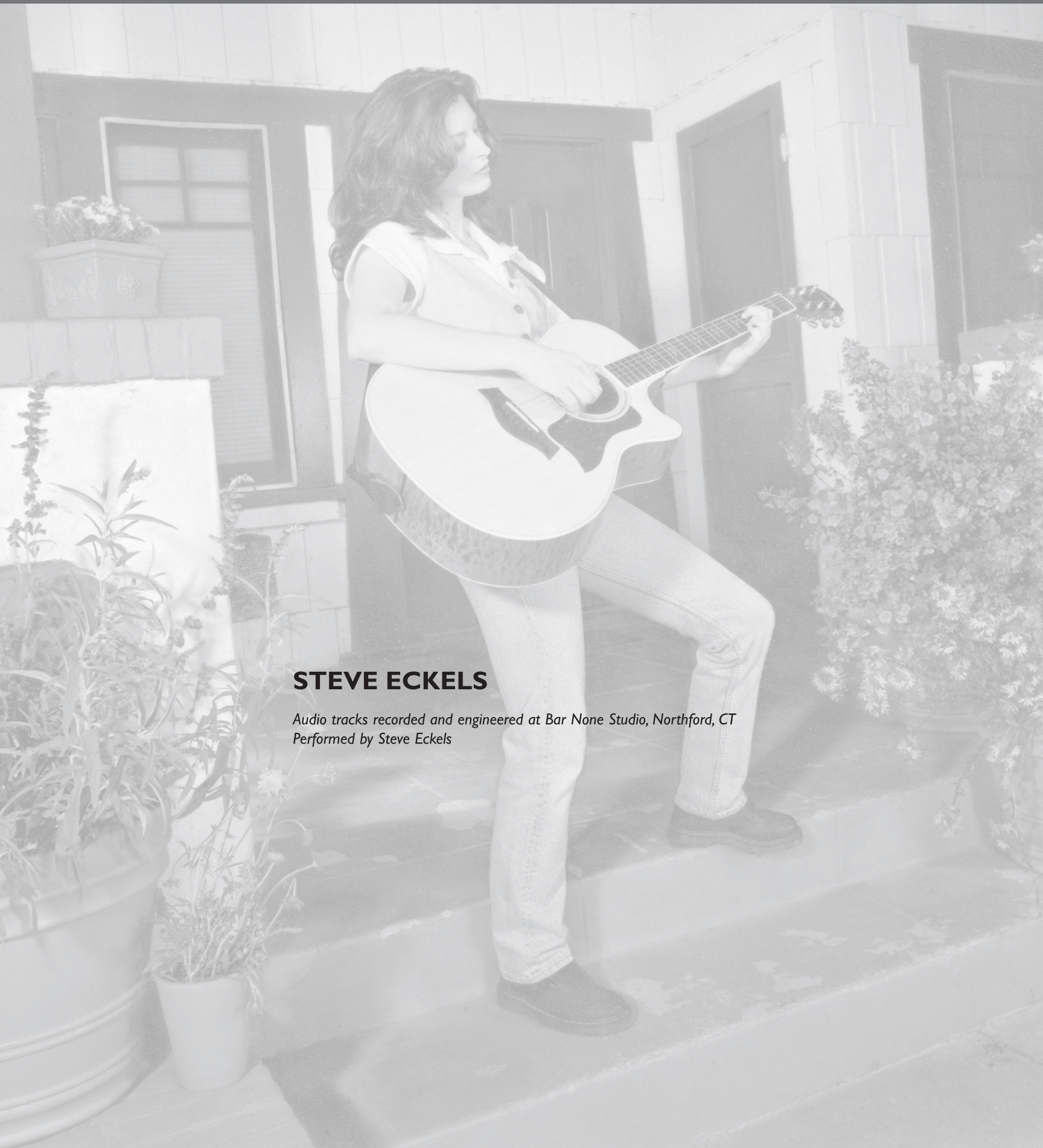
MASTERING

GUITAR

FINGERSTYLE

STEVE ECKELS

*Audio tracks recorded and engineered at Bar None Studio, Northford, CT
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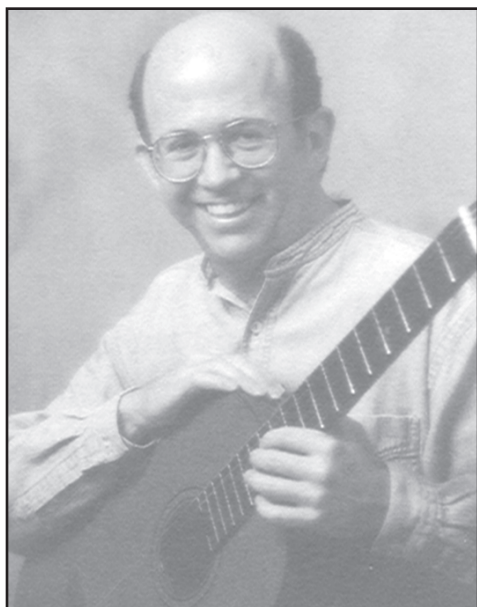
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ABOUT THE AUTHOR



Steve Eckels received his Bachelor's degree in guitar from Berklee College of Music and his Master's degree in guitar and jazz at New England Conservatory. His teachers have included Robert Paul Sullivan, Gene Burtoncini, William Leavitt, Chuck Wayne, Barry Galbraith, Gary Burton and Pat Metheny. In addition to concert and public engagements, he now teaches guitar at New Mexico State University at Las Cruces. He is the author of seven guitar folios, and has recorded 18 albums and CDs.

ACKNOWLEDGEMENTS

I would like to express a special thank you to those authors from whom I have learned so much: Joseph Schillinger, Yehudi Menuhin, Ivan Galamian, George Van Eps, Vincent Persichetti, Lee F. Ryan, Mark Hanson, Mick Goodrick and John Stropes. Special thanks to my violin teacher, Dr. Frank McDonald, to my friend Joe Mancilla for assistance with alternate tunings and to my editor, Nat Gunod, for his meticulous attention to detail and pedagogy.

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Track 1

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As this piece progresses, the accent falls on different beats and different fingers. This is another way of improving your finger control.



SONG OF ASCENT

Track 7

♩ = 100

p i m a p i m a etc.

♩ = 100

④ ④ ④ ④

i *i* *i* *i*

③ ③ ③ ③

T
A
B

p 0 0 0 0 2 0 0 0 *p* 2 0 0 0 2 0 0 0

0 2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 2 0 0 0

Practice Tip: Shifting Accents

You may use the technique of shifting accents, demonstrated in the previous exercise, for many of the examples in this book. For a challenge, practice with the metronome clicking on the accents. In other words, in *Song of Ascent*, if the accent is on the off beats, start playing just before the click, so that the click falls on the off beats.