

# Introduction

Welcome to *Beginning Classical Guitar!* This book is designed to be a formal introduction to the music and techniques associated with playing the classical guitar. The primary aim is to teach the student to read and understand music notation whilst gaining the best technique possible, creating a firm foundation for future studies. This method is aimed at both teachers and self-taught students.

**For the professional teacher:** This publication covers all the relevant notes and techniques required to play any Grade 1 (elementary level) piece across all major exam boards.

**For the self-taught student:** Do not try to move through the book too quickly – take your time. This cannot be stressed enough. Don't just play until you get it right, play it until you can't get it wrong. However, it is also important not to get bogged down; try to keep it fresh and interesting. Be hard with yourself. A teacher will persist until the piece is proficient, so do the same to yourself. Check your posture and how you address your instrument every time you sit to practise. Be prepared to endure setbacks; anyone can learn to play an instrument given the right tools, time and motivation.

Set aside a portion of time each day to practise (although a day off each week can be good), as familiarity is key. Your fundamental goal is to gain mastery over the instrument.

Each piece in the first half of the book includes both a demo track and a backing track for you to play along to and then as the book progresses, guitar guide tracks are provided so you can check your progress.

## Nigel Tuffs



All audio is available to download from [fabermusic.com/audio](http://fabermusic.com/audio) or by scanning the QR code. Next to each piece is an audio symbol:



indicates backing track audio



indicates demo track audio



indicates real guitar guide audio

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All pieces unless otherwise indicated are composed or arranged by Nigel Tuffs. MIDI tracks by Jan Halen.

Many thanks to Maria Fragkiadaki, Jan Halen, Chris Hargrave, Ady Johnson, Sébastien Vachez and my editor, Emily Bevington.

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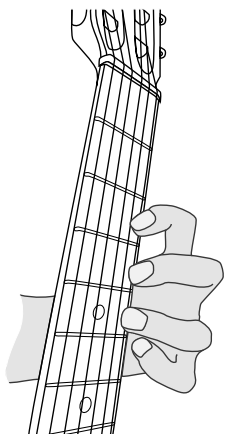
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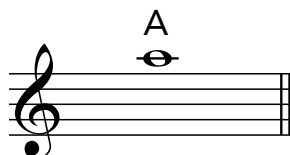
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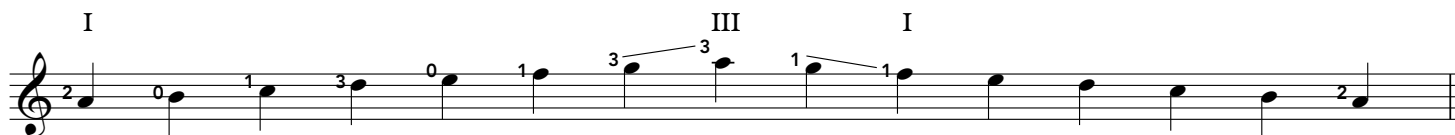
## New note: A



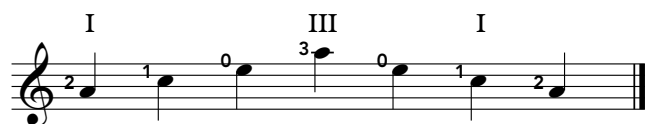
The graphic on the left shows a change in position for the left hand. So far, every note stopped with the left hand has been in 1st position (finger = fret) indicated by the Roman numeral I. To reach top A, move your hand up so that the 1st finger is over the 3rd fret, and the 3rd finger can play the 5th fret note of A – this is called 3rd position. When descending, G is played with finger 1. The hand then moves back to 1st position to play F.



### A natural minor scale



### A minor arpeggio



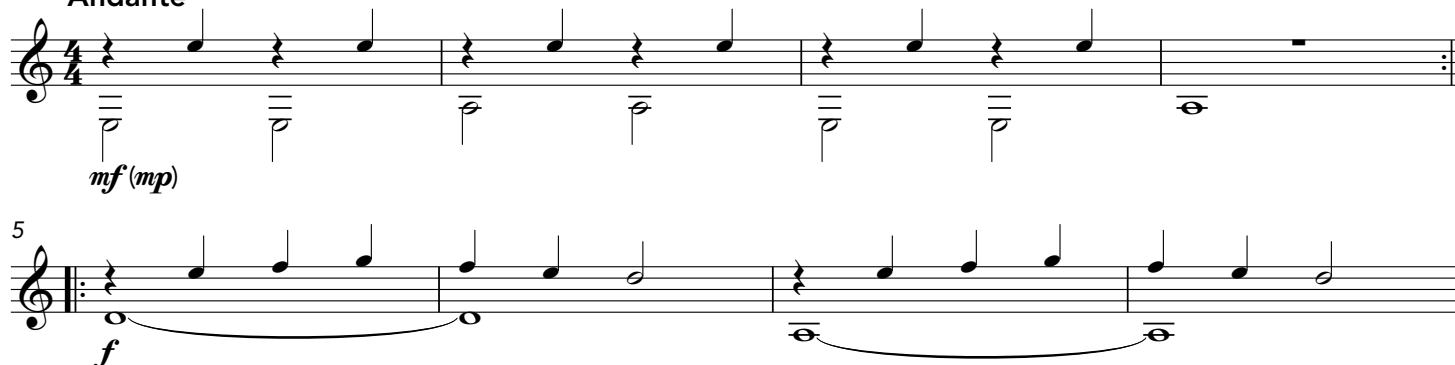
### Pavane and Galliard

In the following piece, use a *sostenuto* (sustained) approach and simply let all the notes ring on. (The performance technique is left usually to the judgement of the performer but this book will cover as many approaches to performance and notation as possible.)

#### Pavane



Andante



# Final performance piece

This final piece brings together everything you've learned. Enjoy the contrasting moods and dynamics as you play and try to make the piece your own. Play freely and *sostenuto* until bar 21, and then observe all the rests until the end of the piece to add variety to your performance.

Refresh your memory of the A harmonic minor scale on page 41 to get you started.

## Mr Sinister

**Allegro** *i m a i a m*

7 *f p*

13 *f p f p* III

19 I *i m i (m) i (m) m i m i (m) i (m) m* *mp p p*

25 *i m i (m) m i m i (m) i m i m (i) i m (i)* *p----- (p)*

31 *f*