

JOE FAVA METHOD for GUITAR

a contemporary approach
towards comprehensive
mastery of the instrument



book

1

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Johnny Smith



FOREWORD

No one can deny the prominence attained by the plectrum guitar in the past fifteen years. With the aid of recordings and amplification, both classical and plectrum guitar now occupy an undeniable position in music of all forms. In recent years past, the guitarist had to know only a few chords to be able to play in a dance band or folk band and some of our most prominent guitarists in the past, players of great natural talent, had but a meager knowledge of the instrument. But, as the guitar advanced in popularity, so did the requirements for the player.

The guitar, with all of its simplicity, is a very difficult instrument to learn correctly. The requirements now expected of the professional guitarist are broad, varied and exacting. There is an acute need for thorough, musically sound text books for study, both for the student and for the teacher. I imagine the same problem existed when all other instruments such as violins, reeds and brass came into being, and it took proper text books and proven systems of teaching to make those instruments internationally acceptable.

Mr. Fava, with his years of teaching experience and broad interest in the guitar is, most certainly, one of the most qualified of guitarists to write such a text. Mr. Fava has both the professional player, and professional teacher experience to know precisely what material is most needed at this time for the study of a beautiful instrument, the guitar.

Johnny Smith

JOE FAVA

METHOD FOR GUITAR

BOOK I

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A NOTE TO TEACHERS

The aim of this series of books is to present a happy combination of mechanics, theory, and recreation, the last of which, will consist of well-known melodies, carefully adapted to the weekly progress of the student.

From the very first, the mechanical exercises are designed to get the student in the habit of holding his fingers down whenever possible, thus acquiring a good legato sound.

Chords are presented as a series of single notes which eventually form the triads, later extended into four, five and six string chords.

Finally, the pieces presented have been carefully selected to put into practice the theory and mechanics already introduced. If the student will give half of his practice time to mechanics and theory, and the other half to the pieces to be played for fun, the result should be gratifying.

In teaching the student how to practice, the mechanically difficult parts should be isolated and worked on separately from the rest of the assignment. In this manner, much more can be accomplished by the student than by just playing through the assignment so many times daily. Incidentally, memorizing, especially for short, difficult passages, will do no harm, and possibly a lot of good, in my opinion.

Last, but by no means least, the position of each hand, and of holding the guitar, are of the greatest importance.

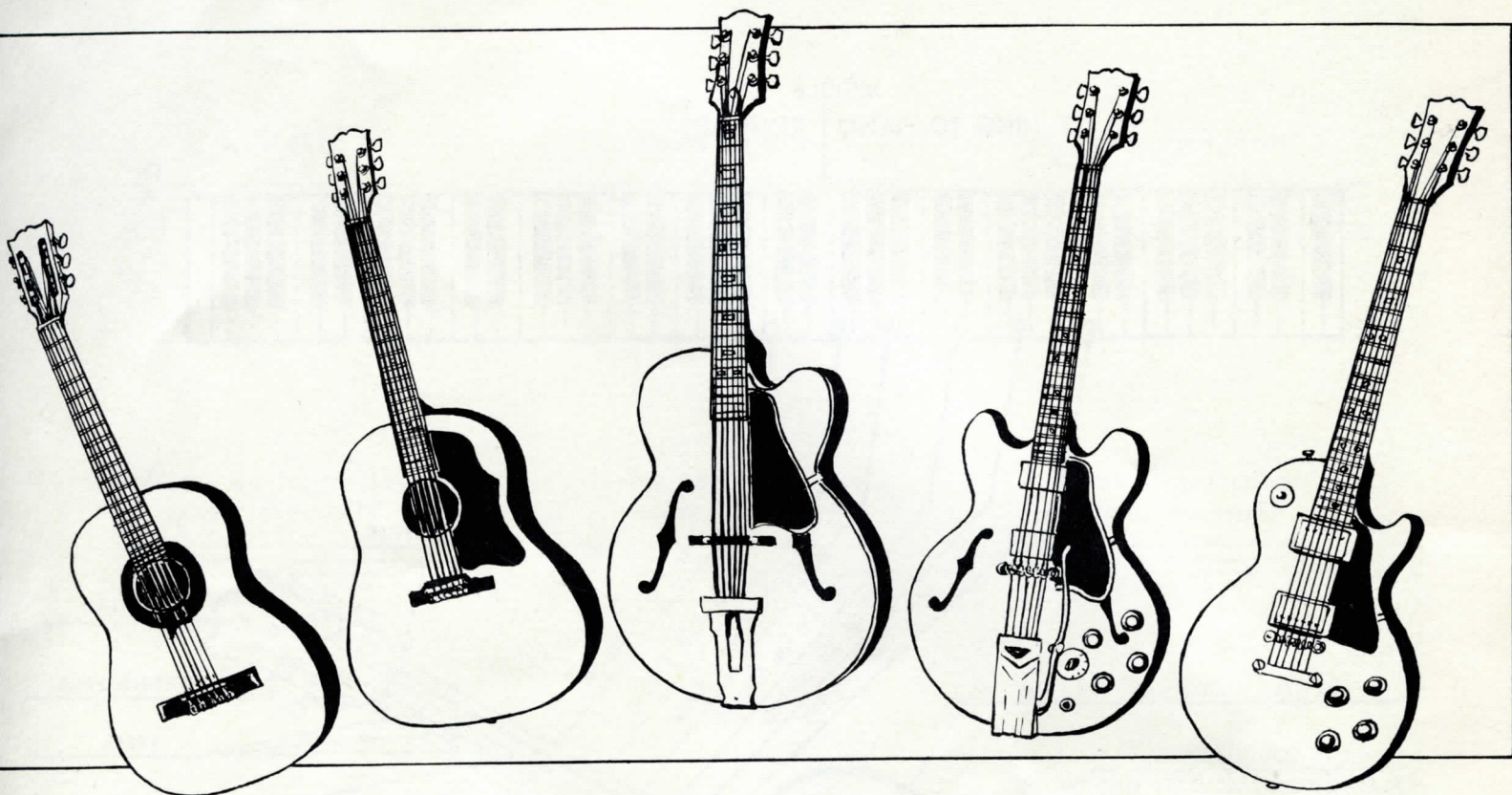
A NOTE TO STUDENTS AND PARENTS

There are several important considerations, all of which play a great part in the progress of any instrumental student. The first, of course, is the careful selection of the best available teacher, and regular lessons, at least once weekly.

Second is the regularity of practice. Regular practice periods—daily periods of concentrated effort on current problems, and review of past problems, is a policy that must be strictly adhered to.

Finally, the instrument should be chosen with the teacher's help. It should be of the very best quality the student can afford. It should not be too large—especially for the young beginner. Generally, children under ten years of age should start with a $\frac{3}{4}$ size guitar. It should have a light action, and immediate response. Polished chrome-steel, or even nylon and silk strings are advisable. With a light action, and polished strings, the young student is able to practice for longer periods of time without hurting his fingertips too much.

ABOUT GUITARS



CLASSIC GUITAR. Has nylon strings, fixed "classic" bridge, fan-shaped ribbing under its spruce top, and a wide (usually 2 inches at the nut) flat fingerboard. It is played with the fingers of the right hand, rather than with a pick. Has a beautiful acoustic sound, and is used for solo playing or accompaniment. May be amplified.

JUMBO FLAT-TOP GUITAR. Has steel strings (sometimes silk and steel), round sound hole, fixed pin bridge, and either flat or slightly curved fingerboard, usually narrower than the classic guitar. Preferred by many for "folk" and "country western" music. Has a characteristic ringing "twangy" sound. Comes in a variety of sizes from jumbo down to the small $\frac{3}{4}$ size. Sizes smaller than the jumbo have a narrow-waist. May be amplified regardless of size.

ARCHED TOP GUITAR. Acoustic, orchestra type guitar. Has "F" holes, steel strings, adjustable, movable bridge, and tailpiece. Best for all-round playing because of its spruce top, which can be amplified with a surface pickup. Cutaway is optional.

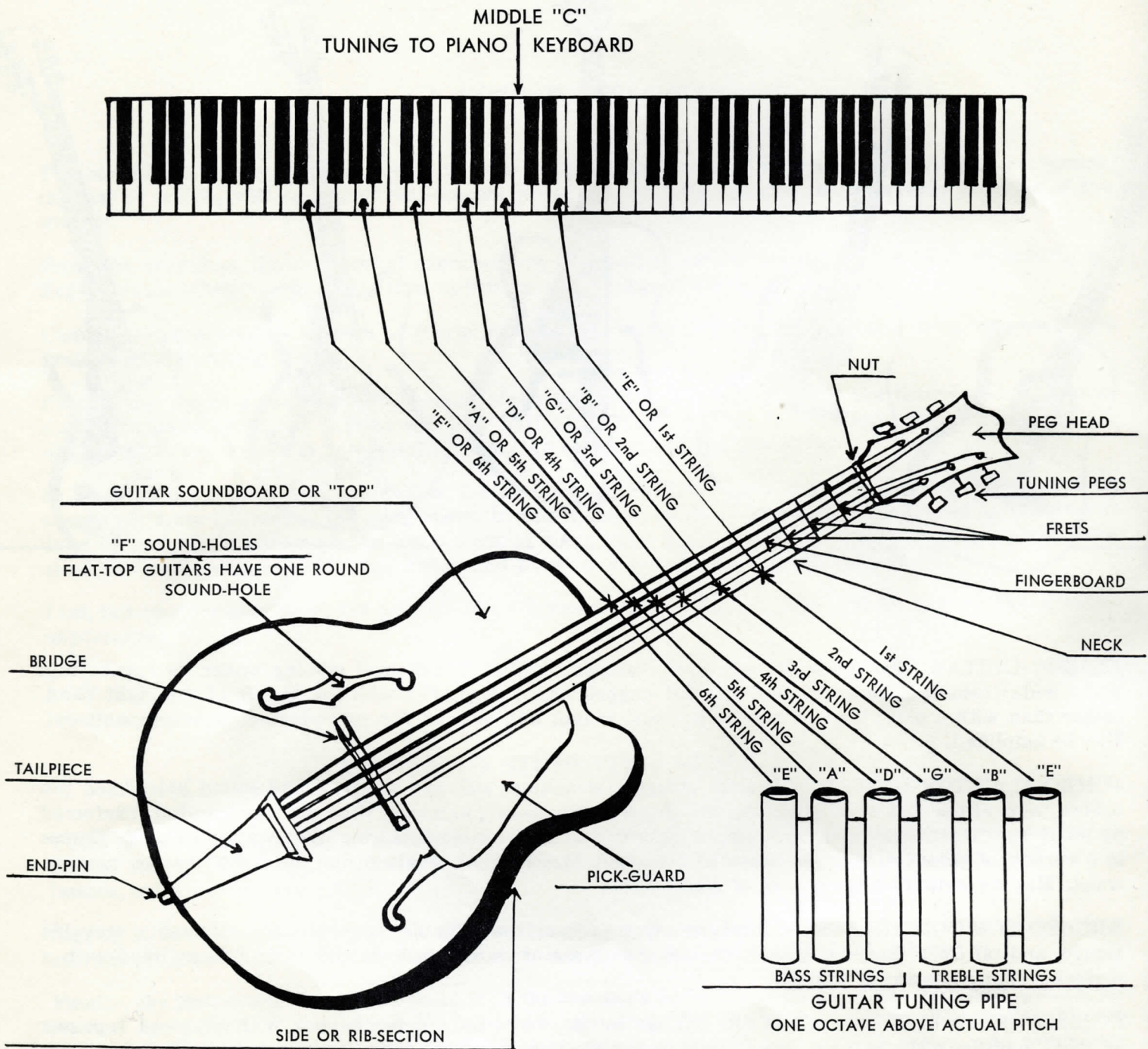
HOLLOW-BODY ELECTRIC GUITAR. Similar to the arched-top acoustic, but with plywood top, one or more built-in pickups, and sometimes thinner rib-section. Single or double cutaway. Tailpiece "vibrato" is optional. Amplification is almost a "must."

SOLID-BODY ELECTRIC GUITAR. Has flat surface, no sound hole, steel strings, one or more built-in pickups, adjustable bridge, with or without tailpiece. Hand vibrato is optional. Should have very fast, low action. Must be amplified.

ABOUT AMPLIFICATION. Any guitar may be amplified with varied results. Generally speaking, the guitar with the greater acoustic tone will have the lesser electric response. Conversely, the hollow-body, and solid-body guitars have the best electric response. For this reason, and because of their low, fast action, they offer the beginner student, whether young or old, faster and better tone production, with less effort and less discomfort.

TUNING THE GUITAR

AND EXPLANATION OF MOST IMPORTANT PARTS



APPROXIMATE TUNING. If neither piano nor tuning fork are available, use the following method to arrive at an approximate tuning.

1. Tighten the treble "E", the thinnest string, to a reasonably strong tension.
2. Press 5th fret of B string and adjust until it is in unison with the E string.
3. Press 4th fret of G string and adjust until it is in unison with the B string.
4. Press 5th fret of D string and adjust until it is in unison with the G string.
5. Press 5th fret of A string and adjust until it is in unison with the D string.
6. Press 5th fret of E string and adjust until it is in unison with the A string.

Things You Should Know Before We Begin

Staff

Treble, or "G" clef

Notes on lines

E G B D F

Notes on spaces

F A C E

Notes on leger lines below the staff

F A C

Notes on leger spaces below the staff

E G B D

First leger space above the staff

G

Time Signature

Upper figure indicates 4 counts to each measure

Lower figure indicates quarter note gets one count

Measure Measure

Bar lines

Double bar

Repeat sign

RELATIVE TIME VALUES

| Whole note 4 counts | Half notes 2 counts each | Quarter notes 1 count each | Eighth notes 2 notes to 1 count |
|------------------------|-----------------------------|-------------------------------|------------------------------------|
| | | | |
| Whole rest 4 counts | Half rests 2 counts each | Quarter rests 1 count each | Eighth rests 2 rests to 1 count |
| | | | |

HOW TO HOLD THE GUITAR



Classic style with foot stool



On thigh with crossed legs



On right thigh, right foot on stool



Supported by shoulder strap (Seated or standing)

In all the above positions for holding the guitar, the most important consideration is the angle at which the neck of the guitar is placed. The peg-head should be at least shoulder high. The guitar *must not be supported by the left hand*. The left hand *must be free* to move easily up and down the fingerboard without having to hold the guitar in position.

LEFT HAND POSITION

The fingers should be well arched. Only the extreme tips of the fingers should be used in producing the notes. When each finger *tip* is on its own fret (1st position), on the 6th string, and no other part of the hand (except the thumb) is touching the neck, or fingerboard, the left hand is in the best position.

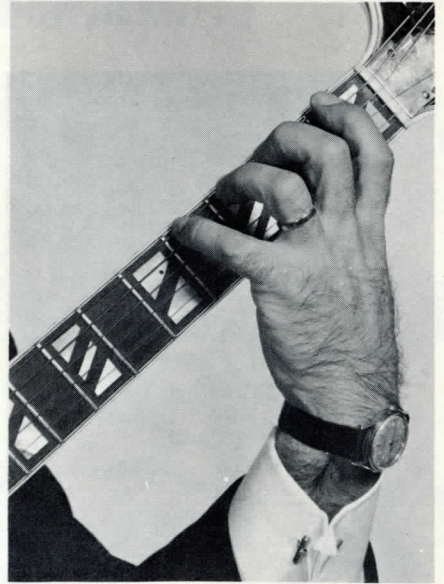


Photo of left hand position

REAR VIEW OF LEFT HAND

Note, when finger tips are correctly placed on each fret of the 6th string, the thumb will accommodate by moving well down if necessary.



Rear view of left hand

RIGHT HAND POSITION

The pick is held lightly between the thumb and forefinger of the right hand. See photo at right. The other three fingers are curved, and rest lightly against the pick guard, or against the top (if there is no pick guard).

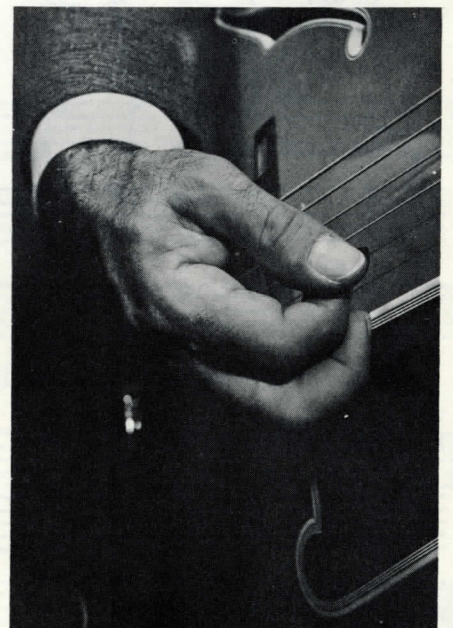


Photo of right hand

EXERCISES ON THE "E" or FIRST STRING

Play each exercise many times.
Gradually increase the tempo.

Student may write note names and finger and fret numbers under each note to help memorize them.

1

2

Hold "F" or 1st finger down throughout this exercise

3

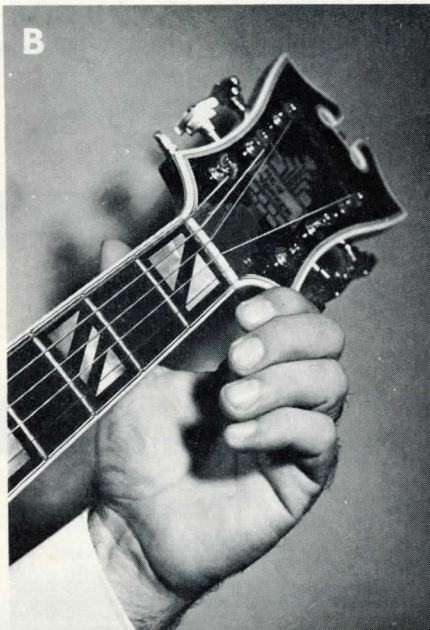
4

5

Solo Flight

Count → 1 2 3 4 1 2 3 4 etc.

3 NOTES ON THE "B" or SECOND STRING



Open String



First Finger - First Fret



Third Finger - Third Fret

Musical notation for the first exercise. It consists of a single staff in 4/4 time with four measures. The first measure contains a whole note on the B line (open string). The second measure contains a whole note on the C line (first fret). The third measure contains a whole note on the D line (third fret). The fourth measure contains a whole rest. Below the staff, a count of 1-2-3-4 is provided for each measure, and the note names B, C, and D are listed under their respective measures.

Remember to keep fingers well arched. Play with extreme tips of fingers. Play each line many times. Count carefully. Memorize name and location of each note.

Musical notation for the second exercise. It consists of a single staff in 4/4 time with five measures. The first measure is a whole note B (0). The second measure is a whole note C (1). The third measure is a whole note D (3) followed by a half rest. The fourth measure is a whole note D (3) followed by a whole note C (1). The fifth measure is a whole note B (0) followed by a half rest. Below the staff, a count of 1-2-3-4 is provided for each measure, and the note names B, C, D, D, C, B are listed under their respective measures.

Musical notation for the third exercise. It consists of a single staff in 4/4 time with three measures. The first measure contains four eighth notes: B (0), B (0), C (1), C (1). The second measure contains four eighth notes: D (3), D (3), D (3), D (3). The third measure contains four eighth notes: D (3), D (3), C (1), C (1). Below the staff, a count of 1-2-3-4 is provided for each measure, and the note names B, B, C, C, D, D, D, D, D, D, C, C, B, B, B are listed under their respective measures.

Play the following. Write in note names and finger and fret numbers.

Blank musical notation for a practice exercise. It consists of a single staff in 4/4 time with eight measures. The first measure has a whole note B. The second measure has a whole note C. The remaining six measures have whole notes on the B, C, D, C, B, and C lines respectively. Below the staff, a count of 1-2-3-4 is provided for each measure.

Write Note Name B C _____ etc.

EXERCISES ON THE "B" or SECOND STRING

Play each exercise many times. Gradually increase tempo.

Finger
Fret → 0 1 0 1

1

Note Name → B C B C

Finger Hold "C" or first finger down throughout this exercise
Fret → 1 3 1 3

2

Note Name → C D C D

3

4

5

REFERENCE CHART. "E" and "B" STRINGS.

Finger
Fret → 3 1 0 3 1 0 0 1 3 0 1 3

Note Name → G F E D C B B C D E F G

E String B String B String E String

Merrily We Roll Along

Repeat Sign

Count 1 2 3 4 etc.

Repeat Sign
Part enclosed by repeat signs is played twice.

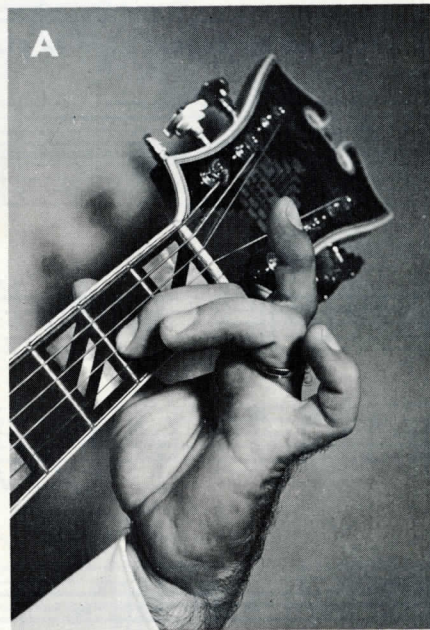
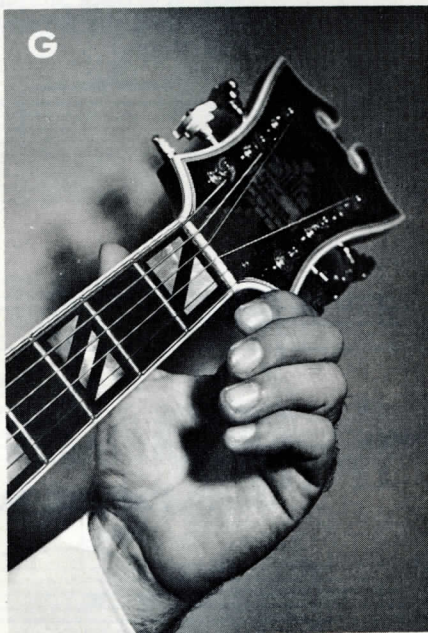
Loo - By - Loo

3/4 Time. Upper figure indicates 3 counts to a measure.

Dotted half note. A dot after a note increases its value by one half.

Tie. Connect into one tone for combined value.

2 NOTES ON THE "G" or THIRD STRING



Open String

Second Finger - Second Fret

Note Name → G A

EXERCISES ON THE "G" or THIRD STRING

Finger Fret 0 2 0 2 0 2 0 2 0

Count → 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Note Name → G A G A G A G

Count → 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Repeat many times. Gradually increase tempo.

REVIEW CHART — FIRST THREE STRINGS

| | | | | | | | | | | | | | | | | |
|--------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Finger | | | | | | | | | | | | | | | | |
| Fret → | 0 | 2 | 0 | 1 | 3 | 0 | 1 | 3 | 3 | 1 | 0 | 3 | 1 | 0 | 2 | 0 |

Note Name G A B C D E F G G F E D C B A G
 G String B String E String E String B String G String

Down In The Valley

Part enclosed by repeat sign is played twice.

Repeat Sign

Note is struck only once but is held for 2 measures. Tied Note

Count 1 2 3 1 - 2 - 3 1 - 2 - 3 - 1 - 2 - 3

Count 1 - 2 - 3 - 1 - 2 - 3

I Love You Truly

CARRIE JACOBS BOND

Count 1 2 3 1 2 3 1 2 3 etc. 1 2 3 1 2 3

Count 1 2 3 1 2 3

Count 1 2 3 1 2 3

Count 1 2 3 1 2 3

Fingers arched! Press with finger *tips*!

REMEMBER! Count all time values! Hold fingers down when possible!

Write note names and finger and fret numbers until all notes are memorized!

Home On The Range

Pick-up Note

Count 3 1 2 3 etc.

The musical score for 'Home On The Range' is written in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a 'Pick-up Note' (a quarter note G4) followed by a double bar line. The main melody consists of eighth and quarter notes, with a 'Count 3 1 2 3 etc.' written below the first few measures. The piece concludes with a final cadence.

The Man On The Flying Trapeze

Pick-up note

Count 3 1 2 3 etc.

The musical score for 'The Man On The Flying Trapeze' is written in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a 'Pick-up note' (a quarter note G4) followed by a double bar line. The main melody consists of eighth and quarter notes. The score includes several triplet markings, indicated by '1 2 3' and '1 2 3' written below groups of three notes. The piece concludes with a final cadence.

INTRODUCING TRIADS (3 NOTE CHORDS) ON THE FIRST 3 STRINGS

Triad Diagrams → Fingering → 0 1 0 0 0 3 0 0 1 2 1 0 0 0 0

Vertical lines represent Strings
Horizontal lines represent Frets

Triad Names → C G G7 Am Em

Triads Notated →

The Triad Waltz

MEMORIZE NAME AND FINGERING OF EVERY TRIAD

3 NOTES ON THE "D" or FOURTH STRING



| | | | | |
|-----------|---------------|-----------------------|-----------------------|---------------|
| | Open String | 2nd Finger - 2nd Fret | 3rd Finger - 3rd Fret | Whole Rest |
| | | | | |
| Count | 1 - 2 - 3 - 4 | 1 - 2 - 3 - 4 | 1 - 2 - 3 - 4 | 1 - 2 - 3 - 4 |
| Note Name | D | E | F | |

Keep fingers well arched. Press with extreme tips of fingers. Memorize name and location of each note.

| |
|------------------------|
| |
| Count 1 2 3 4 etc. |
| Note Name D E D E etc. |

| |
|------------------------|
| Hold..... |
| |
| Count 1 2 3 4 etc. |
| Note Name E F E F etc. |

| |
|------------------------|
| H..... |
| |
| Count 1 2 3 4 etc. |
| Note Name D E F E etc. |

London Bridge

| | |
|-------------|-------------|
| Repeat Sign | |
| | Repeat Sign |

REFERENCE CHART — FIRST 4 STRINGS

| | | | | | | | | | | | |
|----------------------|-------------|------------|-------------|-------------|---|---|---|---|---|---|---|
| Finger and Fret → | 4th String | 3rd String | 2nd String | 1st String | | | | | | | |
| | 0 2 3 | 0 2 | 0 1 3 | 0 1 3 | | | | | | | |
| | | | | | | | | | | | |
| Note Name | D | E | F | G | A | B | C | D | E | F | G |

Carnival Of Venice

Musical notation for 'Carnival Of Venice' consisting of two staves in 3/4 time. The first staff contains a melody of eighth and quarter notes. The second staff contains a bass line with eighth and quarter notes, including some beamed eighth notes.

In The Good Old Summertime

Musical notation for 'In The Good Old Summertime' consisting of four staves in 3/4 time. The first staff contains a melody with a dotted quarter note. The subsequent three staves contain a bass line with quarter and eighth notes, including some beamed eighth notes.

TRIADS ON THE SECOND SET OF 3 STRINGS (B-G-D STRINGS)

Strings marked "x" are not played

Triad Name →

201x C
000x G
300x G7
201x C

200x Em
321x F
304x G7
201x G7

FOUR STRING CHORDS — FIRST 4 STRINGS

2010 C
0003 G
0001 G7

2010 C
2000 Em
2310 Am
0003 G
0001 G7
2010 C

Carnival Of Venice

SOLO WITH CHORDS

210 Am
010 C
001 G7
201 G9
2010 C

201x C
001 G7
201 G9
010 C

201x ← Strings marked x are not played

Little Brown Jug

SOLO WITH CHORDS

2010 C
3201 G9
300x G7
2010 C
2010 C
3201 G9
300x G7
203x C

Chord names should be memorized. Chord names may be used by 2nd Guitar for accompaniment.

First Duet

Typical Fox Trot Form

JOE FAVA

The student must be especially careful to count time precisely when playing duets.

Chord symbols are included for the teacher who prefers to play his own accompaniment.

0 1 0 2 0 1 3 0 0 x 0 1 0 2 0 0 x 2 0 4 x

Student

Teacher

C Eb dim. G7 C# dim. G7 G7 C H C7

F Fm C A7 D7 D7 G7 G9 G7 (m9)

0 1 0 2 0 1 3 0 0 x 0 1 0 2 0 0 x 2 0 4 x

Student

Teacher

C Eb dim. G7 C# dim. G7 G7 C H C7

2 0 1 x

Teacher

F Fm C A7 D7 Dm Db C C

Second Duet

Typical Waltz Form

JOE FAVA

Observe all H... marks

200x 231x 201 010 320x

Student

Teacher

Em Am G7 C F

021x 003 010

Dm G7 C F F# dim. C

201 010 304x 201x 210

G7 C G7 C C H
Am

201 210 021x

Dm Am Am G D7 G7 G7

201 010 304x 201x

F F# dim. C Dm C G7 C C

3 NOTES ON THE "A" or FIFTH STRING



Open String

2nd Finger - 2nd Fret

3rd Finger - 3rd Fret

Note Name A B C

Arch fingers

Press with tips only

Touch only required string

Repeat many times

Count 1 2 and 3 4 and 1 2 and 3 4 and 1 and 2 and 3 and 4 and 1 2 3 4
 Note Name A B C B C B C B A

Repeat many times

$\frac{2}{4}$ Time. 2 counts in each measure.

Count 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and 1 2
 Note Name A B C B C B C A

Indian Dance

Pick → H.....

Count 2 and 1 2 1 2 and 1 and 2 and etc.

REVIEW CHART — FIRST 5 STRINGS

| | | | | | |
|----------------------|------------|------------|------------|------------|------------|
| Finger and Fret → | 5th String | 4th String | 3rd String | 2nd String | 1st String |
| | 0 2 3 | 0 2 3 | 0 2 | 0 1 3 | 0 1 3 |

| | | | | | | | | | | | | | | |
|-----------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Note Name | A | B | C | D | E | F | G | A | B | C | D | E | F | G |
|-----------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

EXERCISE IN EIGHTH NOTES

Pick □ V □ V □ V □ V etc.

Oh Dear! What Can The Matter Be?

010 300x

H..... H.....

010 3x010

H.....

010 300x

H.....

010 3x010 32010

H..... H.....

EXERCISES IN THIRDS

1

"C" Arpeggio (Broken Chord)

□ V □ V □ V etc.

2

H..... H..... H..... H..... H.....

H..... "C" Arpeggio (Broken Chord) H..... H.....

H..... H.....

Old Black Joe

3x010 C 2010 C 010 C 2010 C

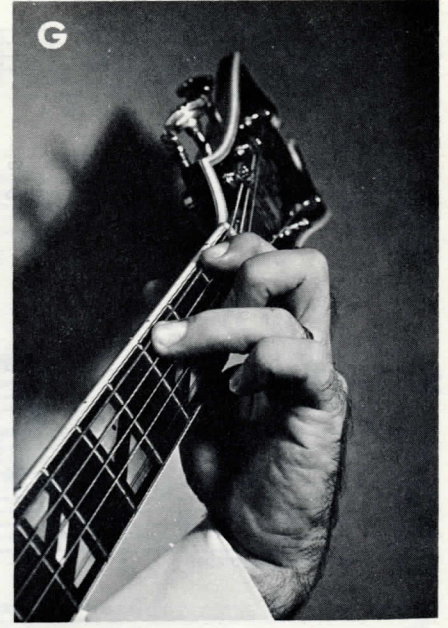
3x010 C 2010 C 010 C 0001 G7 3x010 C 2010 C

010 C 2010 C 300x G7

2010 C 0001 G7 3x010 C 2010 C

2010 C 300x G7 2010 C 0001 G7 32010 C

3 NOTES ON THE "E" or SIXTH STRING



Open String 1st Finger - 1st Fret 3rd Finger - 3rd Fret

Note Name E F G

Repeat many times

Finger and Fret 0 0 H..... 1 1 3 3 1 1 0

Note Name E E F F G G F F E

Repeat many times

Finger and Fret 0 1 3 0 H..... 1 3 1 3 0

Note Name E F G E F G F G E

Repeat many times

Finger and Fret 0 1 0 1 3 1 3 1 0

Note Name E F E F G F G F E

Finger and Fret 0 1 0 1 3 1 0 3 1 0 1 0 1 0 3 1 0

Note Name E F E F G F E G F E F E F E F E G F E



In order to reach the low notes comfortably it is a good idea to lower the position of the left thumb, as shown above. Remember, fingers must be arched, and only the tips used to press with.

REVIEW CHART OF NOTES ON ALL STRINGS

| Finger Fret | 6th String | 5th String | 4th String | 3rd String | 2nd String | 1st String |
|-------------|------------|------------|------------|------------|------------|------------|
| | 0 1 3 | 0 2 3 | 0 2 3 | 0 2 | 0 1 3 | 0 1 3 |
| | | | | | | |
| | E F G | A B C | D E F | G A | B C D | E F G |

Little Brown Jug

BASS SOLO

2 counts in each measure

Count and 1 and 2 and 1 and 2 and

My Bonnie Lies Over The Ocean

BASS SOLO

TWO-PART WRITING FOR GUITAR

In two-part writing, two lines of music are written on the same staff. The upper line is written with the stems pointing upward, and the lower line is written with the stems pointing downward. The melodic line is usually sustained while the other line is played against it. Examples follow.

Long Long Ago

When chord symbols (chord names) are placed above the staff, they serve a double purpose. They may be used by a second instrument for accompaniment, and they may also be used by the student to help him prepare his chords as early as possible, and hold them as long as they are useful. Example: by forming a "C" chord at the first measure it may be held throughout the 1st 4 measures, moving only the fingers that the melody line requires.

Example 1

Hold melody notes full value

The musical notation for "Long Long Ago" consists of five systems of two-part writing on a single staff. Each system has two lines of music. The upper line has stems pointing up, and the lower line has stems pointing down. Chord symbols (C and G7) are placed above the staff. The first system has chords C, C, C, C, G7, G7. The second system has G7, C, C, C, C, C. The third system has G7, G7, C, G7, G7. The fourth system has C, C, G7, G7, C, C, C. The fifth system has C, C, C, G7, G7, C, C. The melody notes are sustained throughout the piece.

My Bonnie Lies Over The Ocean

Example 2

The musical notation for "My Bonnie Lies Over The Ocean" consists of two systems of two-part writing on a single staff. Each system has two lines of music. The upper line has stems pointing up, and the lower line has stems pointing down. Chord symbols (C, G7, and D7) are placed above the staff. The first system has chords C, G7, C, C, C. The second system has D7, G7, G7, C, G7. The melody notes are sustained throughout the piece.

Musical score for "Carnival Of Venice" in two-part writing. The score consists of four staves of music. The first staff has a treble clef and a 3/4 time signature. The notes are: C4 (quarter), C4 (quarter), C4 (quarter), F4 (quarter), G4 (quarter), G4 (quarter), C5 (quarter), C5 (quarter), C5 (quarter). Chords above the staff are C, C, F, G7, C. An arrow points to the F4 note with the text "4th finger". The second staff has a treble clef and a 3/4 time signature. The notes are: C4 (quarter), C4 (quarter), C4 (quarter), F4 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter). Chords above the staff are C, C, C, F, D7. The third staff has a treble clef and a 3/4 time signature. The notes are: G4 (quarter), G4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter). Chords above the staff are G7, G7, C, C, C, C. The fourth staff has a treble clef and a 3/4 time signature. The notes are: F4 (quarter), D5 (quarter), G4 (quarter), G4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter). Chords above the staff are F, D7, G7, G7, C, C.

Carnival Of Venice

Example 3

This piece was presented on page 19, in simple, one-part form. Here, it is shown in two-part writing. As you learn it be sure to hold all notes as long as indicated. As you compare the two you will see how much more effective two-part writing really is.

Musical score for "Carnival Of Venice" in two-part writing. The score consists of three staves of music. The first staff has a treble clef and a 3/4 time signature. The notes are: C4 (quarter), C4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter). Chords above the staff are C, C, G7, G7. The second staff has a treble clef and a 3/4 time signature. The notes are: G4 (quarter), G4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter). Chords above the staff are G7, G7, C, C, C, C. An arrow points to the C4 note with the text "4th finger". The third staff has a treble clef and a 3/4 time signature. The notes are: G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter). Chords above the staff are G7, G7, G7, G7, C, C.

SHARP (#), FLAT (b), and NATURAL (♮) SIGNS Also called Accidentals

Sharp (#), raises a tone 1/2 step, or one fret.

Flat (b), lowers a tone 1/2 step, or one fret.

Natural sign (♮), restores to its original pitch a note which has been raised or lowered by a sharp or flat.

When a sharp or a flat is used in a measure, it holds throughout the measure.

Finger-Fret → 3 4

Note Name → G G#

Finger-Fret → 2 3

Note Name → G^b G

SHARPS AND FLATS ON THE FIRST 3 STRINGS (THE TREBLE STRINGS)

Practice each line many times daily.

| | | | | | | | | | | |
|-------------------|---|----|----|----|----|----|----|----|----|---|
| Finger and Fret → | 0 | 1 | 2 | 3 | 4 | 4 | 3 | 2 | 1 | 0 |
| E or 1st String | | | | | | | | | | |
| Note Name → | E | F | F# | G | G# | G# | G | Gb | F | E |
| Finger and Fret → | 0 | 1 | 2 | 3 | 4 | 4 | 3 | 2 | 1 | 0 |
| B or 2nd String | | | | | | | | | | |
| Note Name → | B | C | C# | D | D# | Eb | D | Db | C | B |
| Finger and Fret → | 0 | 1 | 2 | 3 | 4 | 4 | 3 | 2 | 1 | 0 |
| G or 3rd String | | | | | | | | | | |
| Note Name → | G | G# | A | A# | B | B | Bb | A | Ab | G |

This "B", on the 3rd string, 4th finger, is the same pitch as the open 2nd string "B".

Left hand position must be perfect in order to reach the 4th finger without lifting the other fingers. Refer to page 32 for the correct left hand position. Remember to hold fingers down whenever possible.

When using all four fingers on the bass strings, it is quite difficult to press the fourth finger without lifting the other fingers. Make sure the left thumb is placed below the center of the neck as shown in photo at the left.



SHARPS AND FLATS ON THE BASS STRINGS

Finger and Fret → 0 1 2 3 4 4 3 2 1 0

D or 4th String

Note Name → D D# E F F# Gb F Fb Eb D

Finger and Fret → 0 1 2 3 4 4 3 2 1 0

A or 5th String

Note Name → A A# B C C# Db C Cb Bb A

Finger and Fret → 0 1 2 3 4 4 3 2 1 0

E or 6th String

Note Name → E E# F# G G# Ab G Gb F E

Waltzing 'Round the Basses

Third Duet

Typical Fox Trot Melody

Student should learn both parts.

JOE FAVA

This "G" is also sharp. The accidental holds throughout the measure.

1st Guitar

2nd Guitar

C D7 G7 C C Eb dim

* ← See note below

This "A" is also sharp

G7 A7 Dm E7 A7 Dm D7 G7

* ← See note below

C C D7 G7 C C7

F Dm7 G7 C E7 Am Dm7 D7 G7

A7(m9) Dm7 D7 G7(m9) C G7 C

4 0 3 2 1 2

* The natural signs in parentheses (measures 2, and 6, of the 2nd guitar part) are not absolutely necessary, but are often used, just as a reminder.

REVIEW OF THE KEY OF "C" SCALE, PRINCIPAL CHORDS, and ARPEGGIOS

All our work, up to this point, has been in the key of "C". Before we proceed with other keys, which contain sharps or flats in their signatures, it is advisable to review the key of "C". Its *scale*, its *three principal chords*, and the *arpeggios of these chords*. They must be memorized.

SCALE ARPEGGIO

Ascending Descending Ascending Descending

Extended Scale. Using all scale tones in 1st position.

Extended Arpeggio. Using all arpeggio notes in 1st position.

Key of "C". Principal triads on first 3 strings

010 211 001 010

C F G7 C

Key of "C". Principal triads on second set of 3 strings

201x 321x 304x 300x 201x

C F G7 G7 C

Key of "C". Principal chords on first 4 strings

2010 3211 3004 0001 2010

C F G7 G7 C

Key of "C". Principal full chords in open position

32010 3211 320001 32010

C F G7 C

KEY OF "C" — BASIC CHORD PROGRESSION

Flow Gently Sweet Afton

35

Student should learn both parts

DUET

1st Guitar

2nd Guitar

C G7 C F G7 C Am F G7(m9)

C Am D7 G7 C G7 C F G9 C

Am F G7(m9) C F Fm C D7 G7 C G C G G#dim Am D7

G G C G E7 Am D7 G C G7

C F G9 C Am F G7(m9) C F Fm *rit* C D7 G7 C

= Fermata or pause. Hold longer than one count.

rit - Gradually slower.

Boogie Beat

DUET

Student should learn both parts

JOE FAVA

Strict \square ∇ picking throughout \rightarrow \square ∇ \square ∇

Guitar I

Guitar III Accomp. (If desired) G

Guitar II

H.....

G7

C

C

1 (x)

1 (x)

G

G

D7

C7

1

2

G

D7

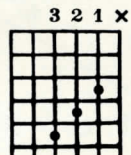
G

C

G

The chords marked (x) are played on the second, third, and fourth strings with the 1st, 2nd, and 3rd fingers — thus

This is another form of the "G" chord.



Streets Of Laredo

DUET

Student should learn both lines in all these duets

Liebestraum (A Dream Of Love)

FRANZ LISZT
Arr. by JOE FAVA

DUET

$\frac{6}{4}$ Time - Six quarter notes in each measure. Each quarter note gets one count, with a slight accent on counts 1 and 4. Thus: $\bar{1} \ 2 \ 3 \ \bar{4} \ 5 \ 6$

1 3 0 3 1

0 1 3 0 1 2 2 0

to Coda \oplus

0 0 1 3 1 3 0 3 1

0 0 1 3 4 2

0 1 3 4 2 3 1 0 4 1 0 4 1 0 3 4 3 0 1 0 2 3 1 0

2 0 1 3 2 0 1 2 0 3 2 0 1 2 4 0

0 2 4 1 0 2 0 2 4 3 0 2 0 3 1 0 3 1 3

$\%$ Ditto mark
Means that the preceding
measure should be repeated

D. S. to Coda

\oplus CODA

120x 010x 012x

0 2 1 0 1 0 0 2 3 2 3 2 2 4 1

G B7 E7 Fm6 E7 C#dim. F F7 D D7 (b9)

B dim. Ab D7 G

D.S. al Coda means—go back to the $\%$ (sign) and play to the \oplus (Coda sign) then jump to the Coda

Jingle Bells

SOLO

Arr. by JOE FAVA

INTRODUCTION

G D7 G dim. G G dim. D7 G D7 G D7

G G dim. D7 D7 b5 G 1st CHORUS G G C

G D7 G A7 D7 G G

G C G D7 G D7 G

2nd CHORUS

G Gmaj.7 G G+ G C G Am7 D7 G

A7 D7 G Gmaj.7 G G+ G C G

Am7 D7 G Am7 D7 G CODA G D7 G dim. G

G dim. D7 G D7 G D7 G G dim. D7 D7 b5 G

Now In Preparation

● BOOKS IV and V JOE FAVA GUITAR METHOD

_____ADVANCED WORK IN UPPER POSITIONS

_____MORE FORM SCALES—MECHANICS—PRACTICAL HARMONY

_____INTERESTING, MODERN ARRANGEMENTS FOR GUITAR SOLO
DUET AND QUARTET (3 GUITARS AND BASS GUITAR)

● MANUAL OF SCALES AND ARPEGGIOS

● RECITAL SERIES

Intermediate and Advanced

_____JAZZ ARRANGEMENTS FOR GUITAR SOLO

_____CLASSIC ARRANGEMENTS FOR GUITAR SOLO

_____GUITAR DUETS

_____GUITAR COMBO (OR BAND) 3 GUITARS AND BASS GUITAR

Joe Fava Method for GUITAR

DIRECT . . . Minimum of preliminary memory work. Each topic is taken up in the order of its occurrence, and studied in the following manner; Theory, to be memorized: Mechanics, to be practiced: Recreational pieces, to put the theory and mechanics to practical use. The strings are learned in the order of their difficulty, from 1 to 6, instead of the reverse order, which is used by many other methods.

Book I

\$1.50

GRAPHIC . . . Profusely illustrated, showing hand positions, best ways to hold the instrument, how to finger each note, etc. The high "A" on the 1st string is avoided in this book, so the student can keep his hand in the 1st position at all times, thus avoiding the confusion which usually results from trying to reach the high "A," in the early stages of study.

MODERN . . . Along with the usual classic and traditional forms, the modern idiom is introduced, so the student may be able to play popular tunes, if he so desires without imposing extra work on the teacher.

The 2nd position is graphically presented, so the student actually *sees* it on the fingerboard. This clear, mental picture of the 2nd position paves the way for the higher positions, which are introduced in book 3. The same plan of Theory, Mechanics, and Recreation is followed. The solo and duet arrangements have unusual and modern harmonies, giving the usual teaching pieces a fresh and interesting sound. Some original pieces, in the modern idiom are included, to add interest and variety. Classic pieces are carefully and correctly transcribed. Thus the student learns the traditional harmonies of the classics, but is also exposed to the interesting modern harmonies of today. The arrangements are exceptionally good, but in order to realize their full value, all notes must be held for their full count, and legato must be religiously observed. These arrangements contain a maximum of musical value for a minimum of effort, but they must be studied and played very carefully.

Book II

\$1.50

Introduces the higher positions. Two scale forms are taught, in two keys, but they are movable, and may be used for any desired key by simply changing the position. Connecting positions are also taken up, so the student may move from the open position to either of the scale forms, or from one scale form to another. Now the student can play a passage in several locations, and is in a position to choose the one that lies best. This is a great help in sight-reading. Book 3 also goes into intervals and parallel chord construction. Also included are several beautiful classic arrangements, and some fine jazz originals and old-timers for 2, 3, and 4 guitars. This book contains a good deal of single-string work, such as used in combo playing, and also some good examples of unusual chord progressions. It may be considered a rather rigorous course by some, but the author feels that the student who has progressed this far is eager for hard work, and anxious to learn all he can about mechanics and positions, so that he may apply them to the daily problems of playing any type of music. The arrangements in this book are of lasting value, wonderful for performance, and fully acceptable for any type of recital.

Book III

\$2.00