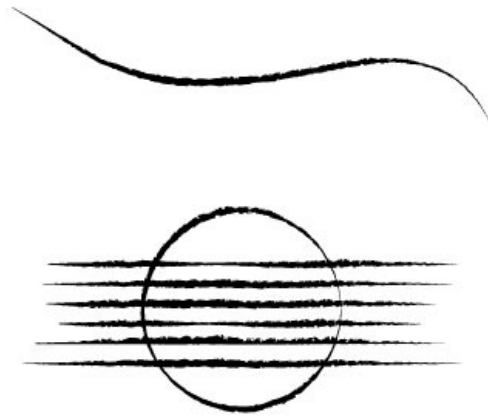


Beginning Guitar For the Classroom

A Comprehensive Approach

Fifteenth Edition



Lou Warde

Platso Music

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Forward

This book is intended for the beginning student with no previous guitar experience. The goal is that the student acquires basic proficiency in three distinct areas: popular, classical and ensemble playing.

Popular Style

Students will learn all the basic chords as well as a variety of extended chords, including bar chords. Chords are always learned in the context of playing popular songs, from a variety of genres, so that there is immediate and relevant application. Playing with the recordings of these songs is not only fun, but it also teaches the students how to listen to and play to a beat. Students will learn all songs by reading song charts, which contain the chords, strumming rhythms, form and other details of the song.

The class final for the rock portion of this book is to learn and perform the iconic song, *Stairway to Heaven*. It's makes for an excellent final since it includes a variety of chords and strumming patterns, some with demanding and aggressive rhythms, as well as a variety of fingerstyle patterns. Beginning in Lesson 13, students will learn this song section by section as it correlates to the objective of each lesson. By Lesson 20, students will be equipped to not only learn to play this song proficiently, but also *authentically*. That, in and of itself, is a huge trophy for any guitar player!

Guitar Ensemble

There are significant reasons and benefits to including ensemble music in a guitar curriculum. The first is that for students (or really, for any musician) to perform ensemble music with other students is a magical. More than that, in the context of music education, students learn the practical skill of preparing music for a performance. This means not only learning their own part (both reading it and technical preparation), but also in rehearsal, listening to their part in the context of the whole, considering important musical elements such as balance, tone, phrasing, dynamics, tempo fluctuations and other expressive devices. Lastly, for my program, building this fundamental skill now prepares students for the following years in my program when the guitar ensemble is an active performing ensemble.

Ensemble playing actually starts in chapter 3, when students begin learning to read music in the context of playing duets with the teacher. Like learning chords in the context learning popular songs, learning to read music in the context of playing duets not only gives students a relevant and enjoyable application to acquiring reading skills, but it also teaches students to how to listen, the most important skill in music.

Classical Guitar

By the second semester, students will have become proficient enough in music reading skills to begin learning classical guitar. Classical guitar technique is presented methodically, beginning with simple arpeggios and ending with three-part studies. All repertoire is taken from standard classical guitar literature. While developing technical skill is obviously a primary objective here, the goal is more than that. As important as it is, technique is only physical. No one, including the performer, wants to hear only fingers playing notes. From the beginning, this book emphasizes that what makes all music, but in particular, classical guitar, meaningful to both the audience and the player is when the player is able to express how they hear the music – their interpretation, framed within the perimeters of the composer's intentions. The function of technique is to give us the tools to articulate what hear. It's never only about the fingers, but about the inner ear. When students are able to play what they hear, the music becomes *far* more personal because they are expressing their thoughts and emotions through the notes.

Subsequently, the music becomes so much more meaningful to them as well as to their audience. When students internalize the music and make expression the goal, technical mastery will be automatic.

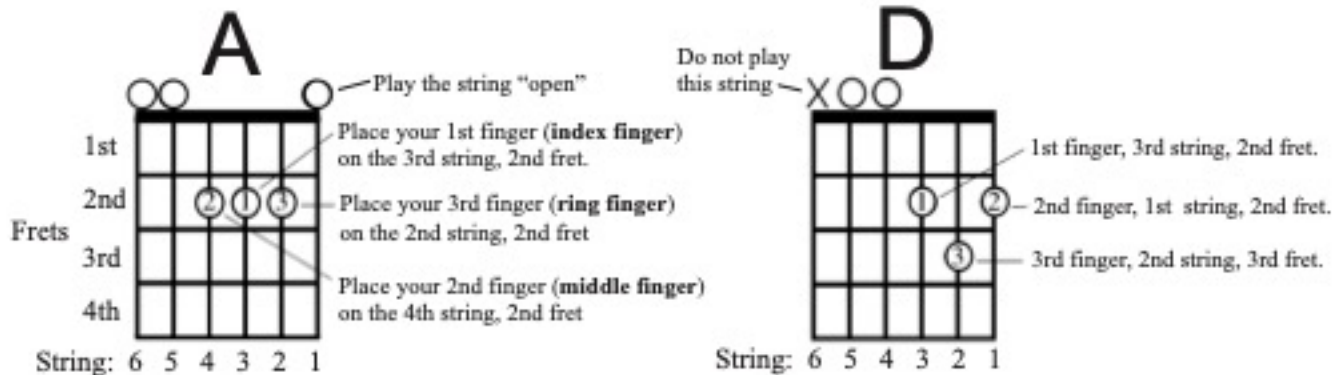
NOTE: As a supplement to this book, it is highly recommended that students and teachers utilize the eBook found on my website, www.TheGuitarClassroom.com.

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Lesson 1

The A and D Chords




Notice that for both the A and D chord, the index finger is placed on the 3rd string, 2nd fret. Keep this finger down when switching between chords. It serves as a pivot finger, making the switch between the A and D chords much easier.

The Beat

Beats exist in all music. They are markers in time that let us know exactly when to strum a chord (or play a note) and *how long* to let that chord or note ring out. Playing to the same beat enables musicians to be perfectly synchronized.

Music is always organized into groups of beats. Beats can be grouped into any number, but most often they're grouped into four. These groups of beats are called **bars** or **measures**. (see exercise 1 below.)

 This is called a **time signature**. The top number tells you how the beats are organized in each bar; in other words, how many beats are in each bar. The bottom number is the value of the beat, which we'll discuss later.

We can strum a chord on a beat or let the beat be silent. This symbol tells you to strum on the beat.



This symbol, called a **rest**, tells you that the beat should be silent.



Each exercise below is two measures long and has a $\frac{4}{4}$ time signature, which means that each measure has four beats. At the end of each exercise, you'll see a **repeat sign**. This means to go back to the beginning (measure 1) and repeat the exercise.

1

Downstrum on beat 1 and rest on beats 2–4.

measure 1 measure 2

2

Strum on beats 1 & 2 and rest on beats 3 & 4.

3

Strum on beats 1–3 and rest on beat 4.

4

Strum on all four beats.



◇ = **Whole note.** Strum once and let it ring for 4 beats; in other words, the *whole* measure.
 - = **Whole rest.** Silence for the *whole* measure.

D.S. is an abbreviation for *Dal Segno*, an Italian term meaning, *go to the sign*: ♯

Get Back


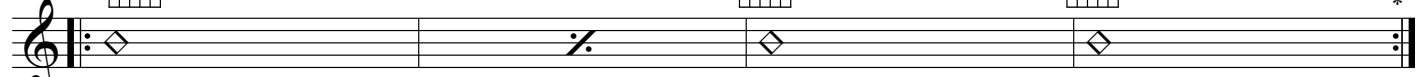
BEATLES

INTRO


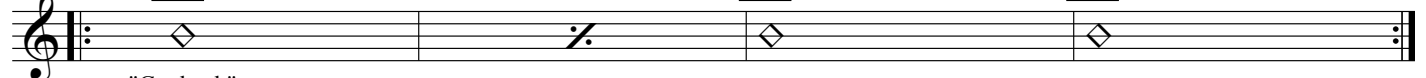
This symbol (♯) is called a **one-measure repeat**. It means to play this measure like the previous one.

VERSE


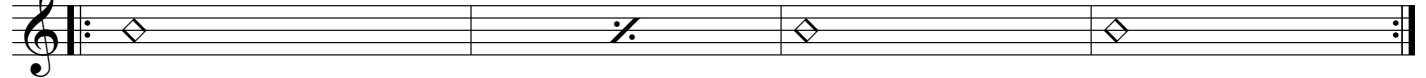
"JoJo..."

CHORUS


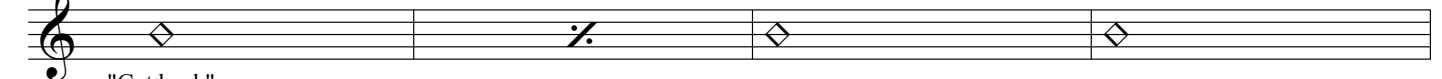



"Get back"


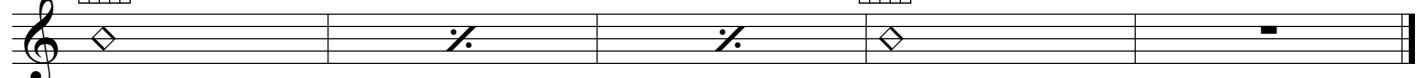
SOLO


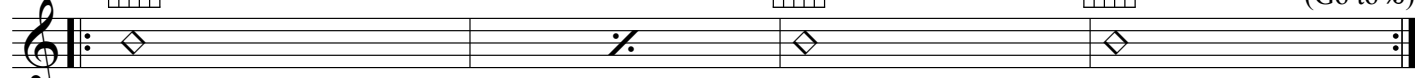
CHORUS

"Get back"

SOLO

D.S.
(Go to ♯)

*Whenever you see a repeat sign, go back to the nearest repeat sign facing it. If there isn't one, go back to the beginning.

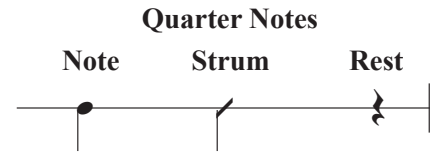
Lesson 2

Rhythm

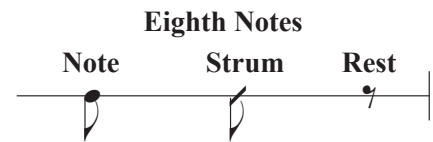
In Lesson 1, we learned about the beat. We also learned to read symbols that told us to strum a chord on the beat and let it ring for one beat or for the whole measure. This is called **rhythm**. Rhythm simply tells us *when* to strum those chords and *how long* to let them ring out *based on the beat*. Beats are the reference points.

Notes or strums that ring for one beat are called a **quarter notes**.

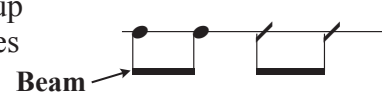
Essentially, that's what the bottom number in a $\frac{4}{4}$ time signature is telling you. While the top "4" tells you that there are 4 beats in a measure, the bottom "4", an abbreviation for $(\frac{1}{4})$, tells you that the quarter note is the value of the beat. In other words, each beat must add up to a quarter note.



Since a quarter note lasts for one beat, then logically, a note lasting only *half* a beat is called an **eighth note**, since half of a quarter is an eighth.



Since eighth notes last for only half a beat, and in $\frac{4}{4}$, each beat must add up to a quarter note, we can fit two eighth notes in one beat. Two eighth notes are **beamed** together so that you know they both belong to one beat.



When playing two eighth notes, the first one is played right on the beat and the second one is played exactly at the halfway point between that beat and the next beat. When counting eighth notes, the first one is called by whatever beat it lands on, for example, "one" or "two." The second eighth note is always called "and."

Clap and count the following rhythm exercises. Pat your lap on the rests.

1 $\frac{4}{4}$ 1 2 3 4 1 2 and 3 4

2 $\frac{4}{4}$ 1 and 2 3 and 4 1 2 and 3 4

3 $\frac{4}{4}$

4 $\frac{4}{4}$

5 $\frac{4}{4}$

6 $\frac{4}{4}$

7 $\frac{4}{4}$

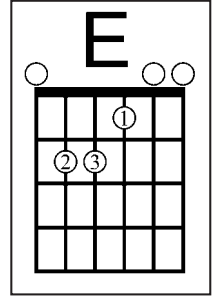
The exercises are as follows:

- Exercise 1: Measure 1: Quarter note on beat 1, rest on beat 2, quarter note on beat 3, rest on beat 4. Measure 2: Quarter note on beat 1, beamed eighth notes on beat 2, quarter note on beat 3, rest on beat 4.
- Exercise 2: Measure 1: Beamed eighth notes on beat 1, quarter note on beat 2, beamed eighth notes on beat 3, quarter note on beat 4. Measure 2: Quarter note on beat 1, beamed eighth notes on beat 2, quarter note on beat 3, quarter note on beat 4.
- Exercise 3: Measure 1: Quarter note on beat 1, quarter note on beat 2, beamed eighth notes on beat 3, quarter note on beat 4. Measure 2: Beamed eighth notes on beat 1, beamed eighth notes on beat 2, quarter note on beat 3, quarter note on beat 4.
- Exercise 4: Measure 1: Quarter note on beat 1, beamed eighth notes on beat 2, quarter note on beat 3, quarter note on beat 4. Measure 2: Rest on beat 1, quarter note on beat 2, quarter note on beat 3, rest on beat 4.
- Exercise 5: Measure 1: Quarter note on beat 1, beamed eighth notes on beat 2, beamed eighth notes on beat 3, quarter note on beat 4. Measure 2: Beamed eighth notes on beat 1, beamed eighth notes on beat 2, rest on beat 3, quarter note on beat 4.
- Exercise 6: Measure 1: Beamed eighth notes on beat 1, beamed eighth notes on beat 2, quarter note on beat 3, quarter note on beat 4. Measure 2: Rest on beat 1, quarter note on beat 2, rest on beat 3, quarter note on beat 4.
- Exercise 7: Measure 1: Beamed eighth notes on beat 1, quarter note on beat 2, rest on beat 3, rest on beat 4. Measure 2: Beamed eighth notes on beat 1, beamed eighth notes on beat 2, beamed eighth notes on beat 3, quarter note on beat 4.

Strumming Patterns

Strumming patterns are repeated rhythmic patterns we make while strumming. Play the strumming patterns below with a metronome. Make sure you synchronize your downstrum to each click!

When two 8th notes are on one beat, the first is referred to as the **downbeat**, and the second is referred to as the **upbeat**. With that in mind, strum down (▣) on the downbeat, and strum up (∨) on the upbeat. **Downbeats = Downstrums, Upbeats = Upstrums.**



1

2

3

4

Barton Hollow

The Civil Wars

Hollywood Nights

BOB SEGER

VERSES

E (Whole rest) A D E

1st time: Play 7X
2nd time: Play 5X

CHORUS

E A D E

1st time: Play 2X
2nd time: Repeat until fade-out

D A E E E E

*D.C.

*D.C. is an abbreviation for *Da Capo*, an Italian term meaning, *go back to the head (beginning) of the music.*

Chasing Cars

SNOW PATROL

VERSE

A E D A

CHORUS

A E D A

1st time: No repeat, D.C.
2nd time: Repeat
3rd time: (after D.S.) *fine*

VERSE

A E D A

CHORUS

A E D A

Play 3X then D.S.

simile (Continue this strumming pattern *similarly* throughout this Chorus.)

No Rain

Blind Melon

INTRO

The Intro section consists of a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a diamond-shaped placeholder for a guitar chord. The sequence of chords is E, E, E, D, E, D. The section ends with a double bar line and repeat dots.

VERSE

The first Verse section consists of a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is mostly silent, indicated by horizontal lines on the staff. The sequence of chords is E, D, A, E, E. The section ends with a double bar line and repeat dots.

CHORUS

The Chorus section consists of a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is mostly silent, indicated by horizontal lines on the staff. The sequence of chords is E, D, E, D, E, D, E, D. The section ends with a double bar line and repeat dots.

VERSE

The second Verse section consists of a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is mostly silent, indicated by horizontal lines on the staff. The sequence of chords is E, D, A, E, E, E, E. The section ends with a double bar line and repeat dots.

SOLO

The Solo section consists of a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is mostly silent, indicated by horizontal lines on the staff. The sequence of chords is E, D, E, D, E, D, E, D. The section ends with a double bar line and repeat dots.

VERSE

The third Verse section consists of a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is mostly silent, indicated by horizontal lines on the staff. The sequence of chords is E, D, A, E, E, E. The section ends with a double bar line and repeat dots.

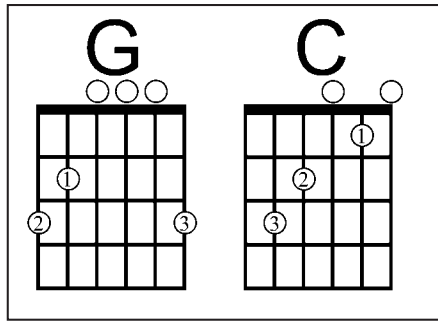
CHORUS

The second Chorus section consists of a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is mostly silent, indicated by horizontal lines on the staff. The sequence of chords is E, D, E, D, E, D, E, D. The section ends with a double bar line and repeat dots.

TAG

The Tag section consists of a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is mostly silent, indicated by horizontal lines on the staff. The sequence of chords is E, D, E, D, E, D, E, D. The section ends with a double bar line and repeat dots.

Lesson 3



G to C Progression

Chord Progression No. 2

Paperback Writer

Beatles

VERSE

D.C. (3X)

Already Gone

Eagles

1st Time: Play whole notes only.

Reading Music

In this lesson, you will begin learning to read music one string at a time, and only on the first three frets, which is called **First Position**. We will begin with the first string, also called the *E string* since that is the note it sounds when played open (no finger held down on the string). The note on the 1st fret is F. The note on the 3rd fret is G. (See below.) We will not play the note on the second fret in this lesson.


Numbers Next to Notes

Notice the numbers next to some of the notes in the exercises below. These numbers indicate the left-hand fingers you will use to play those notes. While in first position, the numbers will correspond to fret numbers. Since you will be playing in first position only, numbers really aren't necessary at all. All notes on the 1st fret will always be played with the first finger and notes on 3rd fret will always be played with the third finger. Because of that, finger numbers are used sparingly throughout the book so that you are not tempted to read numbers instead of reading the notes. Keep in mind that the point of these exercises is not so much to *play* the melodies, but to *read* the melodies.

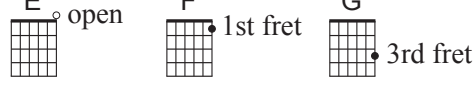
Right and Left-Hand Technique

Play the following exercises alternating between the index finger (**i**) and middle finger (**m**) and using a **rest stroke**. After striking the string, the finger *rests* against the string just above. For example, after striking the 1st string with the index finger, the finger will "rest" against the 2nd string. Lastly, in the left hand, keep the thumb behind the neck (it should not hang over the fretboard), always aligned with the middle finger. This will create an arch to the left hand, causing the fingers to be aligned with the frets, so that you won't have to look at your hand while reading the music.

Notes on the 1st (E) String




E open F 1st fret G 3rd fret



Play the exercises below using alternating between the index (**i**) and middle (**m**) finger and using a rest stroke.


index finger in *right* hand

1



1st finger (index finger) in *left* hand

2



Half Notes and Whole Notes

These are **half notes**. A half note last for 2 beats, or *half* a measure.



Beats: X X X X

This is **whole note**. A whole note last for 4 beats, or a *whole* measure.



Beats: X X X X

These are the corresponding **rests**. It's easy to confuse the two at first.



Half Rest Whole Rest

Guitar Duets

Note: Audio recordings of these duets are available in the eBook at www.TheGuitarClassroom.com

1

Student *i m i m i*

2

Student *0 1 3*

Teacher *m i m i a i a i m i*

Note Review

A. Write the letter name of the note below the staff.

B. Draw the note indicated below the staff.

example E — — — ex. F G E F

3

Student

Teacher

CI

4

Student

Teacher

Sight-Reading Practice Exercises

Sight-reading is the skill to read music fluently, with little to no practice time. To assess your music-reading skills taught in this lesson (notes *and* rhythms), you will be asked to sight-read short music examples, such as those below.

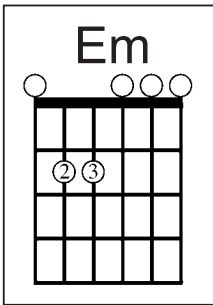
1

2

3

Lesson 4

The Minor Chord



There are four basic types of chords: major, minor, diminished, and augmented. All the chords you have learned so far have been major chords, identified by just one letter, i.e. "A", "D", "E". When an "m" is placed just after the letter, i.e. Em, it means that the chord is a *minor* chord. The "m" is simply an abbreviation for "minor".

The difference between a major and minor chord is not in their importance, but in the quality of *sound* each produces. Compare the quality of sound between an E major and E minor chord. Form an E chord and strum it. Now, form an Em chord (simply lift your first finger off the 3rd string) and strum it. Did you notice the difference in quality of sound?

Exercise No. 1

The Dotted Half Note
The dotted half note lasts for 3 beats.

Notice the curved line that connects the two whole notes in measures 1 and 2 below. This is called a **tie**. A tie extends the duration of a chord or note. In the first measure below, the Em chord, being a whole note, can only ring for 4 beats. However, since it's tied to the whole note Em chord in measure 2, it rings for four *more* beats. You can think of the tie as a plus sign.

Between the Shadows

INTRO Loreena McKennitt

Beats: 1 2 3 4

3rd time: play 1X, then, jump to **SOLO**
4th time: play 4X

SOLO **D.S.**

(Don't play on the repeat.)

Heart of Gold

Neil Young

INTRO

Em D Em (optional)

HARMONICA SOLO

Em C D G 3X

Em D Em (optional)

VERSE

Em C D G 3X

Em G C G D.S.

HARMONICA SOLO

Em C D G 3X

BRIDGE

Em D Em (optional) 3X

Em G C G

Notes on the 2nd (B) String

The diagram shows a treble clef staff with three notes: B (open string), C (1st fret), and D (2nd fret). Below each note is a fretboard diagram for the 2nd string, showing the fret position: 0 for B, 1 for C, and 2 for D.

The Importance of a Correct Left-Hand Position

If your left hand position is correct, your fingers will automatically be aligned with the frets, making it unnecessary to look at your left hand. This will allow you to focus your attention on reading the music. Remember, keep the thumb *behind* the neck (it should not hang over the top of the fretboard) and aligned with the middle finger. The neck of the guitar should not rest against the palm of your hand.

Dust in the Wind

Student Kansas

The score is in 4/4 time. The Student part (top staff) consists of a single melodic line with notes: 1 (open), 0 (open), 3 (3rd fret), and then a series of whole notes: G2, F2, E2, D2, C2, B1, A1, G1. The Teacher part (bottom staff) provides a rhythmic accompaniment with eighth-note patterns.

Notice that there's only two beats in the first measure. This is called a *pickup*. The first note here starts on beat 3.

Second-String Player

Student

The score is in 4/4 time. The Student part (top staff) has notes: 0 (open), 1 (1st fret), 3 (3rd fret), and then a series of whole notes: G2, F2, E2, D2, C2, B1, A1, G1. The Teacher part (bottom staff) provides a rhythmic accompaniment with eighth-note patterns and includes fret numbers (3, 2, 1, 2, 2, 2, 2, 2, 1, 2, 1, 2) and a sharp sign (#) for the 4th fret.

The Beast Ring

Student

Teacher

(Remember, when there isn't a facing repeat sign, go back to the beginning.)

Combining Notes on the 1st and 2nd String BE BE String

Student

Teacher

Note Review

A. Write the letter name of the note below the staff.

B. Draw the note indicated below the staff.

— — — — —

G C F E B D

Dance de las Hachas

(from *Eight Easy Dances*)

Gaspar Sanz
(17th Century)

Student **i or m*

Teacher

1

2

5

Pavana III

Luis de Milán
(1500–1561)

Student

Teacher

1

2

6

11

*Unless specified otherwise, you may start with either *i* or *m*. Remember to *always* alternate.

Andantino in C

(excerpt)

Mauro Giuliani
(1781–1828)

The time signature here is $\frac{3}{4}$.
(3 beats in every measure.)

Student

1

Teacher

2

9

Study

Andantino

Mauro Giuliani

Student

1

Teacher

2

9

16

Sight-Reading Exercises

As you sight-read these examples, here are some helpful tips:

1. **Keep your eyes on the music.** All of the exercises below are in first position, so there's no need to look at your left hand.
2. **Always look ahead** so that you can prepare to play what comes next *before* you get there.
3. **Play at a slow enough tempo** that allows you to play without stopping.
4. **Never lose track of the beat.** If necessary, use a metronome or tap your foot.



Lesson 5

F

The Bar Chord

Notice the curved line over the first and second strings. This indicates to **bar** these strings with your index finger. Using the pad of your index finger press down on *both* strings. It is not easy, and will likely sound muted at first.

The Whole Night Sky

Bruce Cockburn

INTRO

VERSE

(3rd time only) (3rd time only) 3X

Wishlist

Pearl Jam

INTRO

C F C

Repeat 1st time only

VERSE 1-3

C F C

1st time: 4X
2nd time: 2X

CHORUS

F C F C

F C G F

1st time: D.C.

F SOLO G F C

G F

VERSE 4

C F C

CHORUS

F C F C

F C G F

OUTRO

C F C

Fade-out on repeat

Notes on the 3rd (G) String

The Dotted Quarter Note

The dotted quarter note (♩.) lasts for 1 1/2 beats. In other words, 1 beat plus the 1st half of the next beat.

Air on the G String

Student

Teacher

Dance on the 3rd String

Student

Teacher

Allegro in C

Fernando Sor

Student

1

Teacher

2

5

Menuett

Johann Krieger
(1651 – 1735)

Student

1

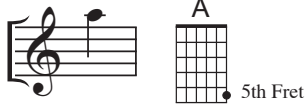
Teacher

2

7

12

New Note on 1st String



From Spanish Dance

1

Gaspar Sanz
(17th Century)

Student

Teacher



5

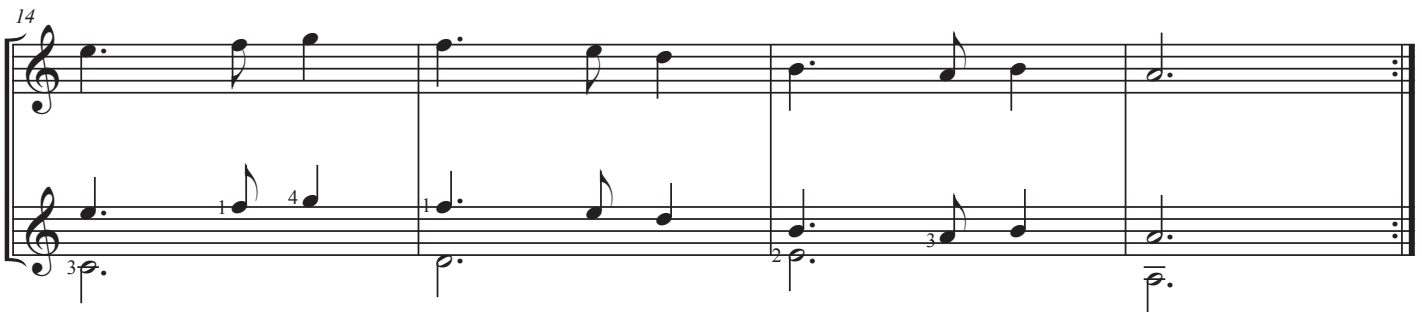


2

9

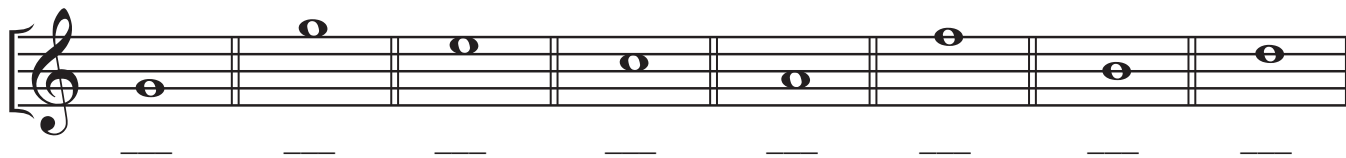


14



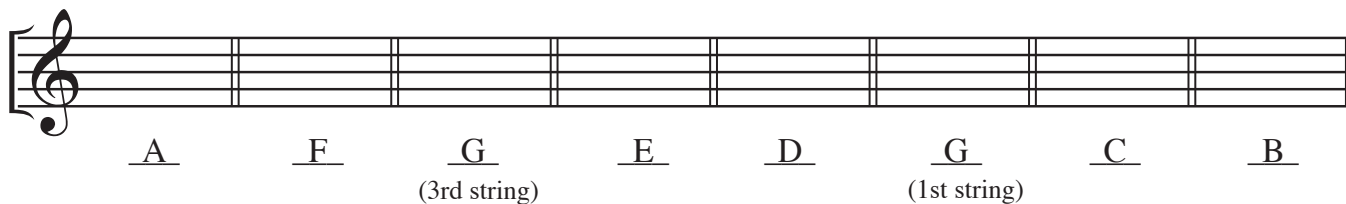
Note Review

A. Write the letter name of the note below the staff.



A musical staff in treble clef with a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), and G5 (quarter). Below the staff are eight horizontal lines for writing the letter names of the notes.

B. Draw the note indicated below the staff.



A musical staff in treble clef with a key signature of one flat (B-flat). Below the staff are the letter names of notes: A, F, G, E, D, G, C, and B. The notes G and C are labeled as being on the 3rd and 1st strings, respectively.

Practice Reading Test

1. **Keep your eyes on the music.** In first position, there's no need to look at your left hand!
2. **Always look ahead** so that you can prepare to play what comes next *before* you get there.
3. **Play at a slow enough tempo** that allows you to play without stopping.
4. **Never lose track of the beat.** Feel free to tap your foot.

1



Musical staff 1 in 4/4 time, treble clef, key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), and G5 (quarter).

2



Musical staff 2 in 4/4 time, treble clef, key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), and G5 (quarter).

3



Musical staff 3 in 4/4 time, treble clef, key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), and G5 (quarter).

4



Musical staff 4 in 4/4 time, treble clef, key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), and G5 (quarter).

5

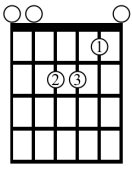


Musical staff 5 in 4/4 time, treble clef, key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), and G5 (quarter).

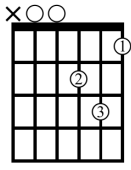
Lesson 6

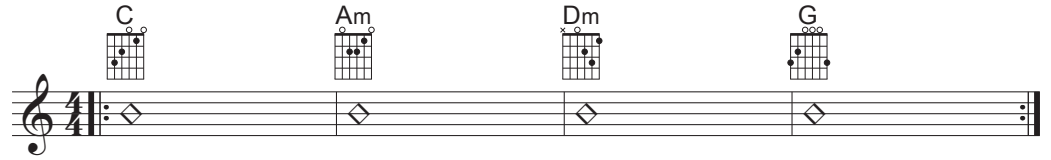
50's Cliché

Am



Dm





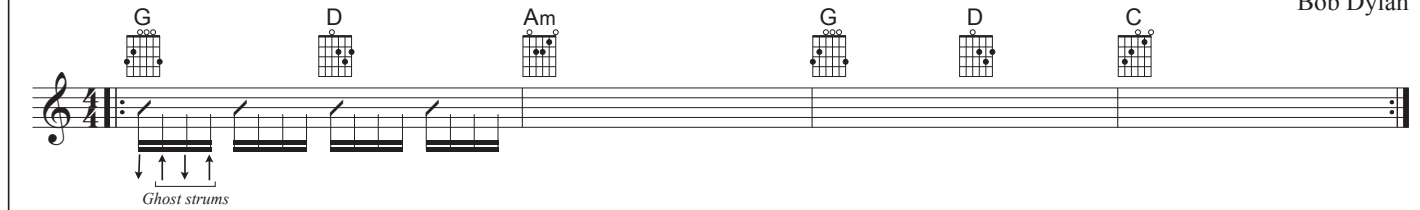
Musical notation for '50's Cliché' in 4/4 time. It consists of four measures, each with a diamond symbol indicating a strum. Above the staff are chord diagrams for C, Am, Dm, and G.

Ad Lib and Ghost Strumming

Playing songs in popular styles often means that you will “*ad lib*” the strumming. This simply means that you will embellish the song's strumming pattern here and there, adding a little bit of your own rhythmic feeling into it, without altering the basic groove of the song. Before you can *ad lib*, you need to first learn how to divide each beat into four (16th-note) hand motions: down - up - down - up. This doesn't necessarily mean that your pick will strum the strings on all four motions. Some strums can be *ghost strums* (making the motion without actually striking the strings). Deciding when to strum or ghost strum is a personal and usually, a spontaneous choice. It not only adds rhythmic variety and expressiveness to the groove of the song, but it allows you to insert your own creativity and feelings into the music. To get used to ghost strumming, initially, strum only on the first of the four hand motions. On the other three, make ghost strums.

Knockin' On Heaven's Door

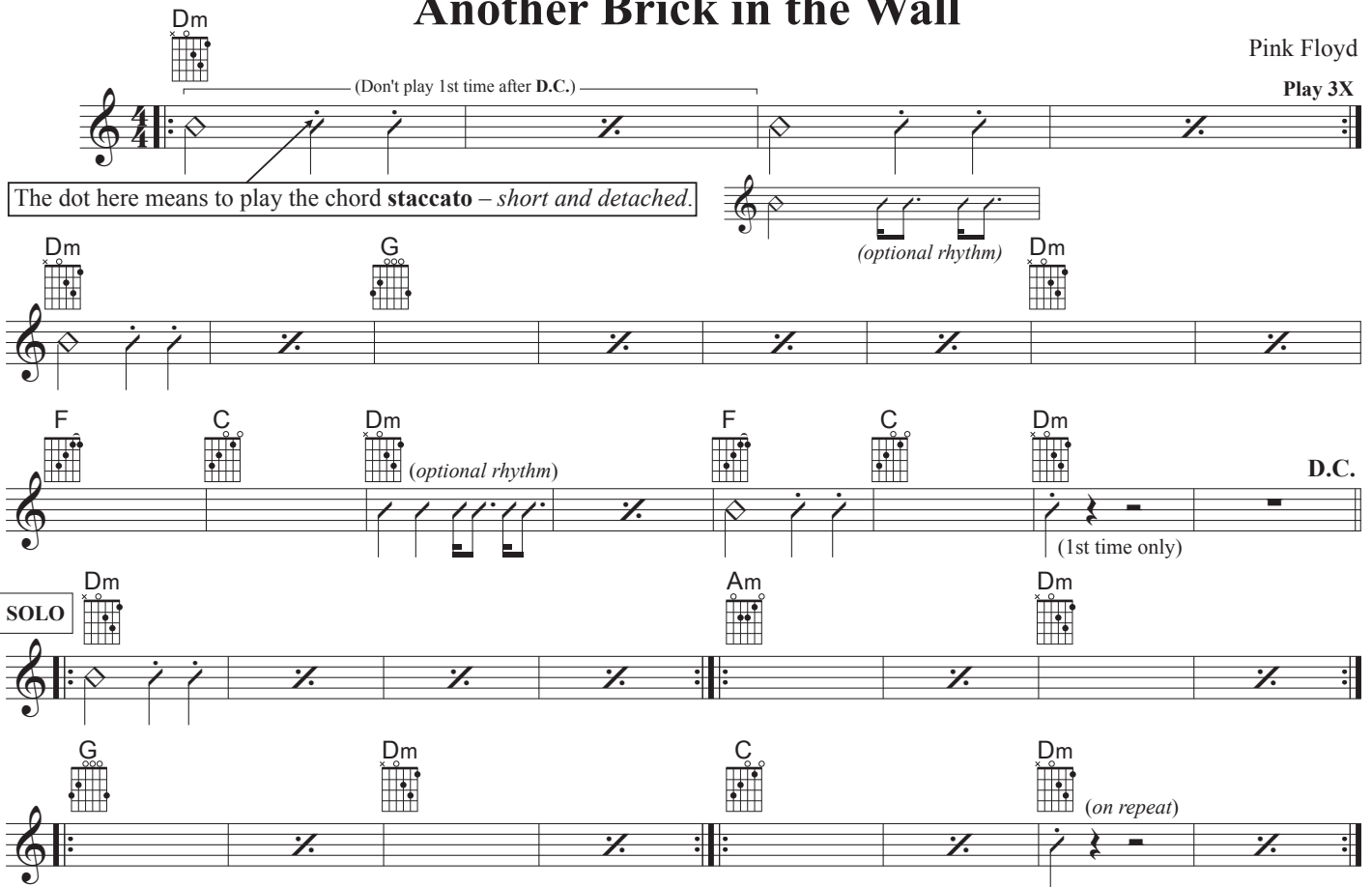
Bob Dylan



Musical notation for 'Knockin' On Heaven's Door' in 4/4 time. It features a series of strums with chord diagrams for G, D, Am, G, D, and C above. The first four strums are marked with 'Ghost strums' and arrows indicating the down-up-down-up motion.

Another Brick in the Wall

Pink Floyd



Musical notation for 'Another Brick in the Wall' in 4/4 time. The notation includes chord diagrams for Dm, G, F, C, and Am. It features a 'D.C.' (Da Capo) section and a 'SOLO' section. A note explains: 'The dot here means to play the chord **staccato** – short and detached.' An 'optional rhythm' is also shown. The piece ends with a 'D.C.' instruction and a note '(1st time only)'.

The Chain

Fleetwood Mac

INTRO $\bullet = c.72$

This means 4 measures of rest.

Musical staff for the Intro section. It shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains two measures of whole rests, each labeled with the number '4' above it, indicating a four-measure rest.

VERSE

Musical staff for the Verse section. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains six measures, each with a diamond-shaped chord symbol below the staff. Above the staff are guitar chord diagrams for Em, A, G, D, C, and Em. A repeat sign is at the beginning and end of the staff. To the right, it says "(2nd time, play 3 times)".

CHORUS

Musical staff for the Chorus section. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains six measures, each with a diamond-shaped chord symbol below the staff. Above the staff are guitar chord diagrams for Am, Em, C, and D. A repeat sign is at the beginning and end of the staff. Below the staff, it says "(not stacatto)". To the right, it says "(2nd time, play 3 times)".

Musical staff for the D.S. section. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains four measures, each with a diamond-shaped chord symbol below the staff. Above the first measure is a guitar chord diagram for Em. To the right, it says "D.S.". A repeat sign is at the end of the staff.

Musical staff for the optional bass line. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains four measures. Above the first measure is a guitar chord diagram for Em. The notes are: G4, F#4, E4, D4, C4, B2. A repeat sign is at the end of the staff. To the right, it says "(Play 3 times)".

TAG

Musical staff for the Tag section. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains four measures. Above the staff are guitar chord diagrams for Am, C, G, and Em. The notes are: G4, F#4, E4, D4, C4, B2. A repeat sign is at the end of the staff. To the right, it says "(Repeat until fade-out)".

Motel 6




(Lesson 1– 6 Chord Review)

Musical staff for the first line of 'Motel 6'. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains four measures. Above the staff are guitar chord diagrams for Am, E, G, and D. The notes are: G4, F#4, E4, D4, C4, B2. A repeat sign is at the end of the staff. Below the staff, it says "simile".


Musical staff for the second line of 'Motel 6'. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains five measures. Above the staff are guitar chord diagrams for F, C, Dm, E, and A. The notes are: G4, F#4, E4, D4, C4, B2. A repeat sign is at the end of the staff.






Take It Easy

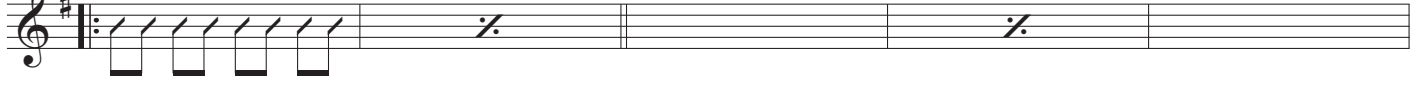
Eagles







INTRO  (This INTRO is optional.)  

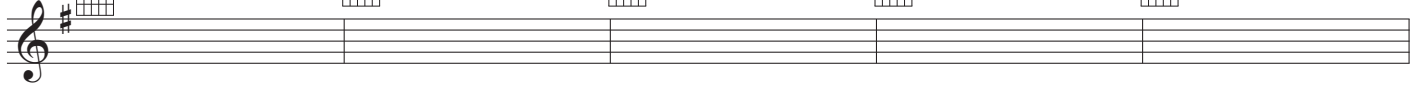
1 (and) (2) and (3) and 4 and










    








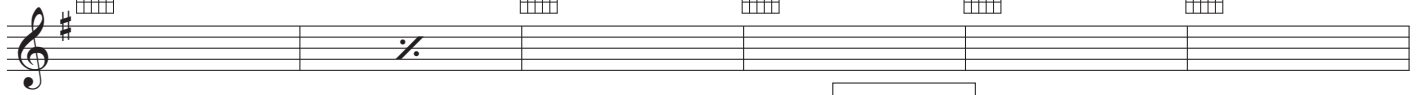
  (3rd time)    









CH.   (2nd time)    











    

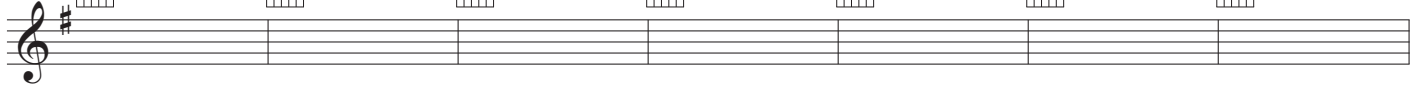









GTR. SOLO

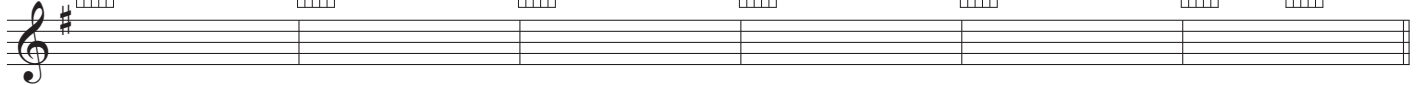
    (3rd time to Coda)  








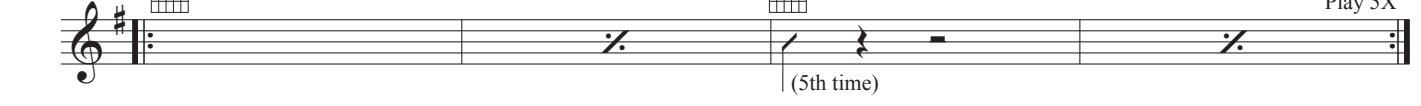
       **D.S.**



CODA    (5th time)

(5th time)

Play 5X



Notes on the 4th (D) String

A musical staff in treble clef showing the notes D, E, and F on the 4th string. Below each note is a guitar chord diagram: D (open), E (2nd fret), and F (1st fret).

DEF Jam

With a lively, bluegrass feel

Teacher

Dm(add9) C(add9)/E D(add9) F C D(add9)

Student

Dm(add9) C(add9)/E D(add9) B^b C G

The 'DEF Jam' section consists of two lines of music. The first line is for the teacher, with guitar chord diagrams for Dm(add9), C(add9)/E, D(add9), F, C, and D(add9) above a musical staff. The second line is for the student, with guitar chord diagrams for Dm(add9), C(add9)/E, D(add9), B^b, C, and G above a musical staff.

DEF Tones

♩ = c. 54

Teacher

A m F C D m A m F C D m G

Student

The 'DEF Tones' section consists of two lines of music. The first line is for the teacher, with guitar chord diagrams for A m, F, C, D m, A m, F, C, D m, and G above a musical staff. The second line is for the student, with a musical staff.

DEF In It

♩ = c. 72

Teacher

C C sus4 C A m7 A m7(sus6) A m7 G G 6 F G

Student

The 'DEF In It' section consists of two lines of music. The first line is for the teacher, with guitar chord diagrams for C, C sus4, C, A m7, A m7(sus6), A m7, G, G 6, F, and G above a musical staff. The second line is for the student, with a musical staff.

Pachelbel Canon

C G A m E m F C F G

C G A m E m F C F G C

The 'Pachelbel Canon' section consists of two lines of music. The first line is for the teacher, with guitar chord diagrams for C, G, A m, E m, F, C, F, and G above a musical staff. The second line is for the student, with guitar chord diagrams for C, G, A m, E m, F, C, F, G, and C above a musical staff.

Four-String Melody

L. Warde

Relaxed ♩ = 72

Student

Musical notation for measures 1-5. The top staff is labeled 'Student' and contains whole notes. The bottom staff is labeled 'Teacher' and contains eighth notes with fingering numbers (1, 2, 3) and a $\frac{1}{2}$ time signature. The key signature has one flat.

Musical notation for measures 6-10. The top staff continues with whole notes. The bottom staff continues with eighth notes and includes a $\frac{1}{2}$ time signature. The key signature has one flat.

Musical notation for measures 11-15. The top staff continues with whole notes. The bottom staff continues with eighth notes and includes a $\frac{1}{2}$ time signature. The key signature has one flat.

Musical notation for measures 16-20. The top staff continues with whole notes. The bottom staff continues with eighth notes and includes a $\frac{1}{2}$ time signature. The key signature has one flat.

Musical notation for measures 21-24. The top staff continues with whole notes. The bottom staff continues with eighth notes and includes a $\frac{1}{2}$ time signature. The key signature has one flat.

Musical notation for measures 25-29. The top staff continues with whole notes. The bottom staff continues with eighth notes and includes a $\frac{1}{2}$ time signature. The key signature has one flat.

NOTE REVIEW

A. Write the letter name of the note below the staff.

B. Draw the note indicated below the staff.

(string) $\frac{F}{4}$ $\frac{E}{1}$ A B $\frac{D}{2}$ $\frac{D}{4}$ C $\frac{E}{4}$ $\frac{F}{1}$ $\frac{G}{3}$ $\frac{G}{1}$

Practice Reading Test

1

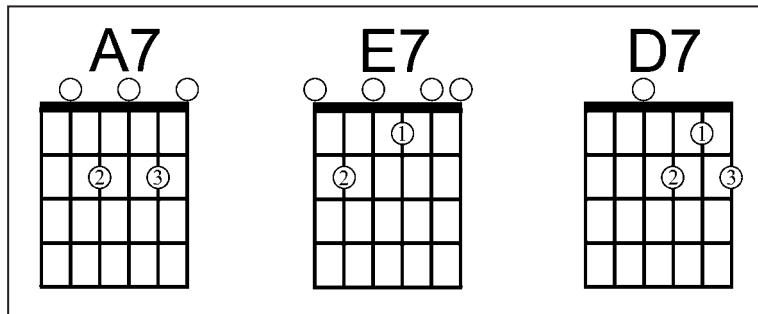
2

3

4

5

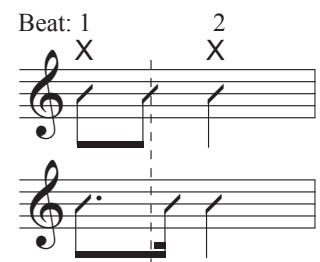
Lesson 7



The Shuffle Strumming Pattern

Normally, the beat is divided evenly – the first 8th note right on the beat and the second 8th note exactly at the halfway point between beats:

When strums are shuffled (also called *swinging*), the downstrum is held a little longer and therefore, the upstrum has to come up a little quicker:



12-Bar Blues

Brush the strings when strumming. On the downstrum of beats 2 & 4, strum with *slightly* more force.

The 12-bar blues progression is as follows:

- Bar 1: A (G major)
- Bar 2: D (G major)
- Bar 3: A (G major)
- Bar 4: A7 (G major)
- Bar 5: D (G major)
- Bar 6: D7 (G major)
- Bar 7: A (G major)
- Bar 8: A7 (G major)
- Bar 9: E7 (G major)
- Bar 10: D7 (G major)
- Bar 11: A7 (G major)
- Bar 12: E7 (G major)

Home

Jack Johnson

INTRO

D Em

G A7 D

VERSE

D Em

D Em

CHORUS

D Em

G A7 D D

VERSE

D Em

D Em D

CHORUS

D Em

G A7 D

(on repeat only)

Build a Levee

Words and Music by
Natalie Merchant

INTRO Am

VERSE 1 & 2 (optional: palm mute on accents)

CHORUS

"Gotta build yourself a levee deep inside"

"high"

VERSE 3

CHORUS

"Gotta build yourself a levee deep inside"

TAG Am

Play 3 times

Repeat until fade-out

"high"

*The **accent marks** (>) on beats 2 & 4 indicate to strum with a little more force. *Optional*: add a **palm mute** to give it a percussive, drum-like sound. To palm mute, rest the palm of your right hand on the strings at the same time your pick strikes the strings. The second half of beats 2 & 4 should be clean (not muted).

Notes on the 5th (A) String

A musical staff in treble clef showing the notes A, B, and C on the 5th string. Below each note is a guitar fretboard diagram showing the finger placement: A (open string), B (1st fret), and C (2nd fret).

Play BAC

Student

Teacher

5

Musical score for 'Play BAC' in 4/4 time. The Student part consists of a sequence of notes: A (open), B (1st fret), C (2nd fret), B (1st fret), A (open), B (1st fret), C (2nd fret), B (1st fret), A (open), B (1st fret), C (2nd fret), B (1st fret), A (open), B (1st fret), C (2nd fret), B (1st fret), A (open). The Teacher part provides a rhythmic accompaniment of eighth notes, with a key signature change to one sharp (F#) at the end.

Menuett

(from Lesson 5)

Johann Krieger
(1651 – 1735)

Student

Teacher

9

Musical score for 'Menuett' in 3/4 time. The Student part is a simple melody: A (open), B (1st fret), C (2nd fret), B (1st fret), A (open), B (1st fret), C (2nd fret), B (1st fret), A (open), B (1st fret), C (2nd fret), B (1st fret), A (open), B (1st fret), C (2nd fret), B (1st fret), A (open). The Teacher part provides a rhythmic accompaniment of eighth notes, with a key signature change to one sharp (F#) at the end.

Note to Teacher: Begin the Sight-Reading Practice Exercises on page 39.

Andante in C

Fernando Sor
arr. L. Warde

Student

Teacher

1

5

9

13

17

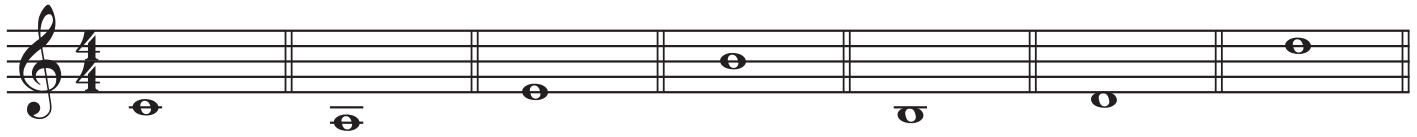
21

Sight-Reading Exercises



Note Review

A. Write the letter name of the note below the staff.



1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___

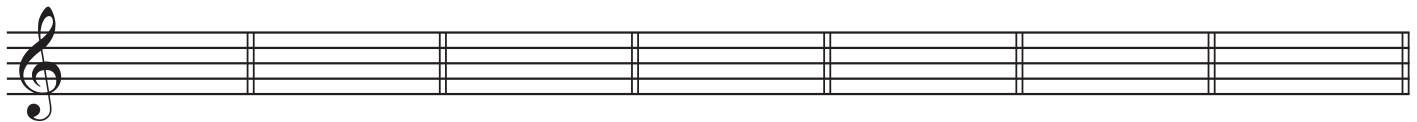


8. ___ 9. ___ 10. ___ 11. ___ 12. ___ 13. ___ 14. ___

B. Draw the note indicated below the staff.

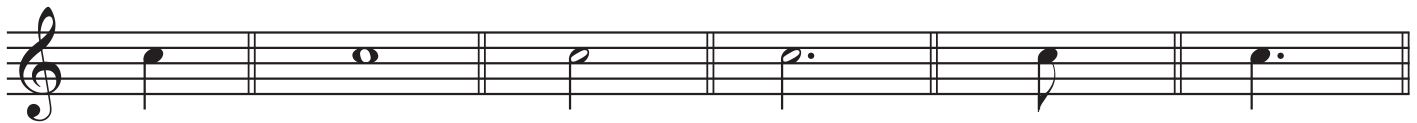


15. $\frac{B}{\text{String: 5th}}$ 16. $\frac{B}{2\text{nd}}$ 17. $\frac{F}{1\text{st}}$ 18. $\frac{F}{4\text{th}}$ 19. $\frac{D}{4\text{th}}$ 20. $\frac{D}{2\text{nd}}$ 21. $\frac{G}{1\text{st}}$

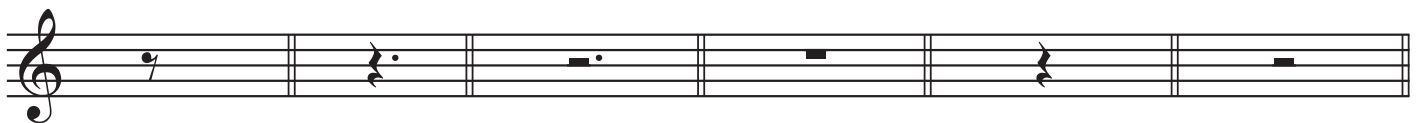


22. $\frac{G}{3\text{rd}}$ 23. $\frac{E}{4\text{th}}$ 24. $\frac{E}{1\text{st}}$ 25. $\frac{C}{5\text{th}}$ 26. $\frac{C}{2\text{nd}}$ 27. $\frac{A}{5\text{th}}$ 28. $\frac{A}{3\text{rd}}$

C. What is the value of the indicated note or rest? In other words, does the note last for 1 beat? A half beat?

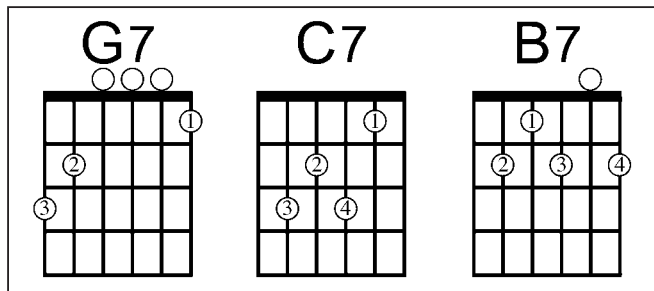


Ex. 29. 1 30. ___ 31. ___ 32. ___ 33. ___ 34. ___



35. ___ 36. ___ 37. ___ 38. ___ 39. ___ 40. ___

Lesson 8



Fragile

Sting

INTRO
VERSES 1, 2

Em Am B7 Em Em Am B7 Em

3X

CHORUS

Am B7 Em Am B7 Em

SOLO

Em Am B7 Em Em Am B7 Em

CHORUS

Am B7 Em Am B7 Em

Tango to Evora

In this song, you will strum using your hand. Make downstrums using the top of the nails of your index, middle and ring fingers. Make upstrums using the top of your thumbnail. NOTE: 1st and 4th time, strum whole notes by rolling the chords with the pad of your thumb.

Loreena McKennitt

A

Em Tap lightly on the fretboard.

B7

Em B7 Em

fine


B


Am Em B7 Em





D.C. (3x)

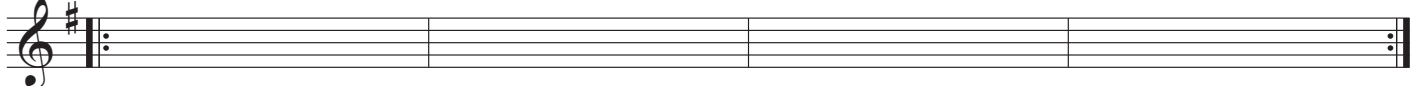
Sittin' on the Dock of the Bay





Otis Redding

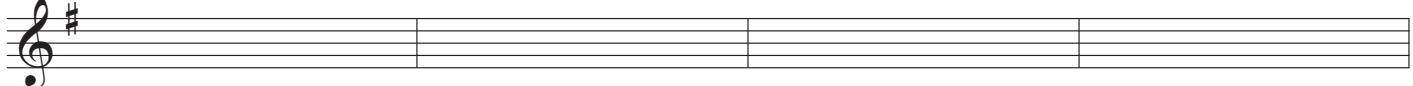
INTRO  Palm mute on beats 2 & 4.








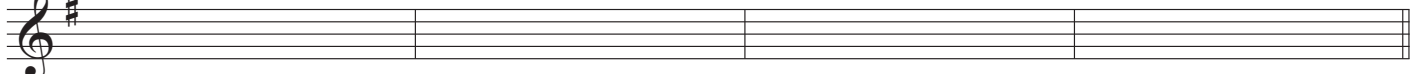
VERSE    









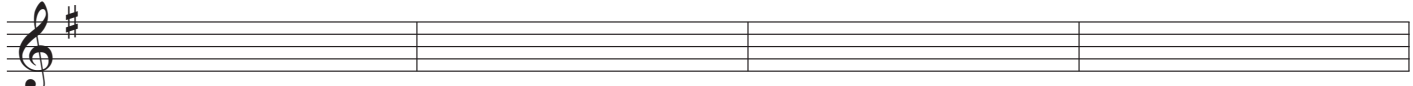
CHORUS    









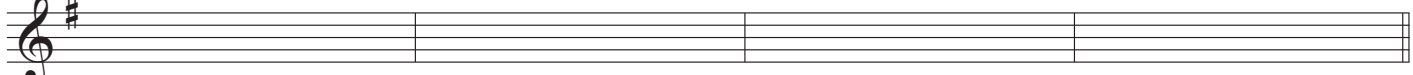
    1st time: **D.S.**
3rd time: to **Coda** 




BRIDGE      



      **D.S.**



 **Coda**  



Fade out

Heartache Tonight

Eagles

INTRO F C G (3 measures of rest) **VERSE 1**

drums only 3 a cappella (vocals only) 8

VERSE 2 G Em G Em G C G D

CHORUS C7 G7 C7 A7 D7

accent with palm mute

VERSE 3, 4 G Em G Em G C G D

+palm mute

CHORUS C7 G7 C7 A7 D7

+palm mute

BRIDGE G G7 C7 A7 G D7 G

2nd time: to Coda

Instrumental Break F C G 4th time: whole note strum 4X

VERSE 5 drums only 3 a cappella 8

VERSE 6 G Em G Em G C G D

D.S.

OUTRO C7 G D7 G F C G 4th time: whole note strum 4X

CODA

Notes on the 6th (E) String

E F G

Flamenco Flirt

Student

Strolling Down 5th Ave

Student

Mr. Travis Takes A Walk

Student

Pachelbel Canon

Student

Playing Bass Notes

Adding bass notes to your strumming is an important skill to learn as a guitar player. It adds another dimension to your sound, making it more full and interesting. In *Saturday Night* below, play the bass note on beat one (and the walk-ups at bars 31, 46 & 50) with a downstroke of your pick. Then, downstrum the chord on beats two and three.

Saturday Night

Eagles

Use a downstroke for bass notes also.

The musical score for "Saturday Night" by the Eagles is presented in a single system with multiple staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes the following sections and chord progressions:

- Intro (Bars 1-8):** Chords: G, Em, Am, D7, G, D7.
- VERSE (Bars 9-18):** Chords: G, Em, Am, D7, C, D7, G, Em.
- Verse 2 (Bars 19-24):** Chords: Am, D7, G, G7. Includes the instruction "2nd time: to Coda".
- CHORUS (Bars 25-36):** Chords: Am, G, C, G, Am, G.
- Chorus 2 (Bars 37-42):** Chords: Dm, Am, G, C, G.
- CODA (Bars 43-48):** Chords: C, G, C, G.
- Final Section (Bars 49-52):** Chords: C, G, Em, G, C, G. Includes a fermata symbol over the final G chord.

The score also includes bass line notation with fingerings (e.g., 2, 0, 1, 0) and a fermata symbol at the end of the final section.

*This is called a *fermata*. It tells you to hold the chord or note under it longer than the given duration, usually at the discretion of the player.

Dueling Banjos

Arthur "Guitar Boogie" Smith

Very Free

(This is supplemental, and therefore, optional)

The musical score is written for two guitars in 4/4 time. It consists of five systems of two staves each. The first system (measures 1-4) features a melodic line in the upper staff (Guitar 1) and a bass line in the lower staff (Guitar 2). Chord diagrams for G major are provided above the first staff. The second system (measures 5-8) continues the melodic and bass lines, with chord diagrams for G, C, and G major. The third system (measures 9-12) features a more complex melodic line with triplets and fret numbers (1, 2, 3) indicated. The fourth system (measures 13-16) continues the melodic and bass lines with triplets and fret numbers. The fifth system (measures 17-20) concludes the piece with melodic and bass lines, including triplets and fret numbers.

19

23

In time

25

28

Fast (♩ = c. 140)

Gtr. 1 & 2

31

35

Note Review

Write the letter name of the note below the staff.

Sight-Reading Practice Exercises

1

2

3

4

5

6

Lesson 9

Bm

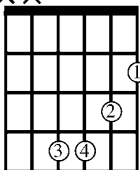
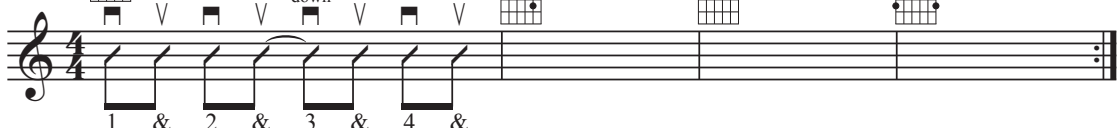


Diagram showing the Bm chord fingering: x x 0 2 3 4.

Bm G D Em G

air-strum down



1 & 2 & 3 & 4 &

Fields of Gold

Sting


Intro

Bm

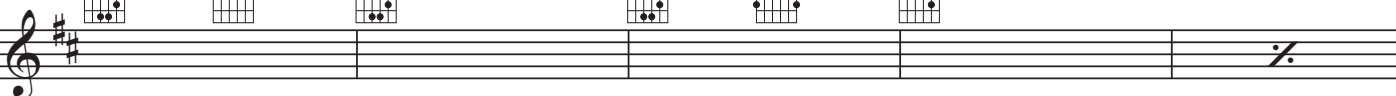


Verse 1 & 3

Bm G D Bm G D

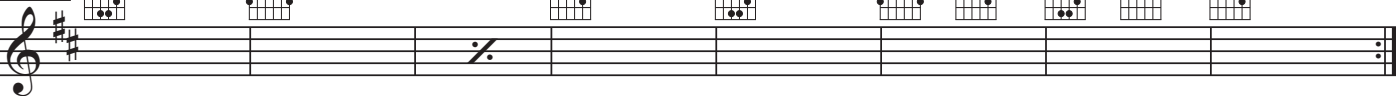


Bm A Bm Bm G D




Verse 2 & 4

Bm G D Bm G D Bm A D

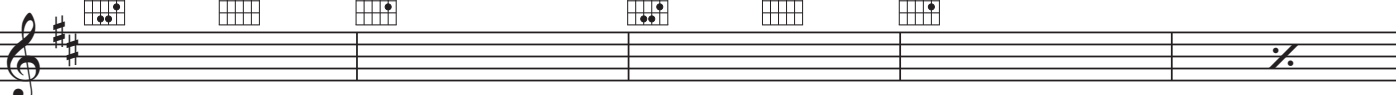


Bridge

G D G D G D



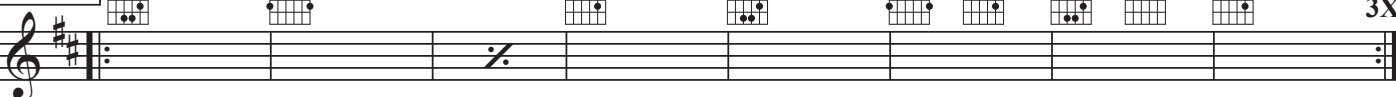
Bm A D Bm A D



Solo, Vs. 5 & 6


Bm G D Bm G D Bm A D

3X




Tag

Bm A D Bm A D D sus4





2 3 4 5 6 7



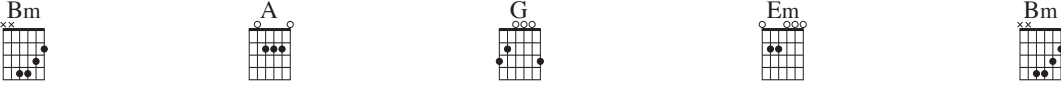
Comfortably Numb

Pink Floyd

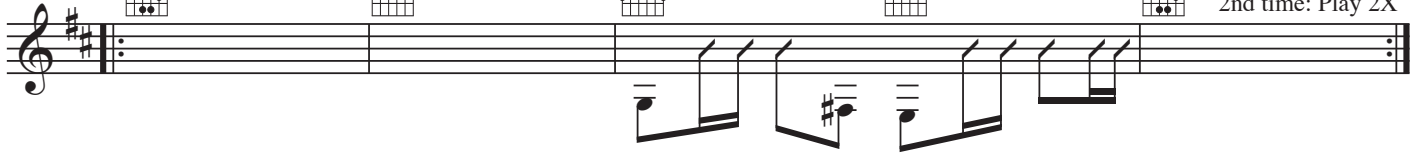
Bm



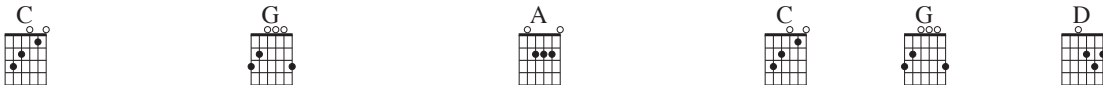
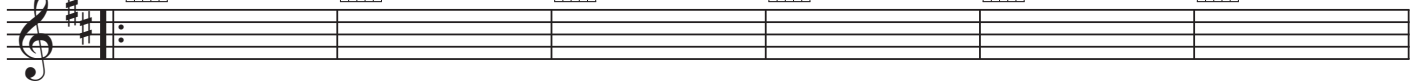

VERSE



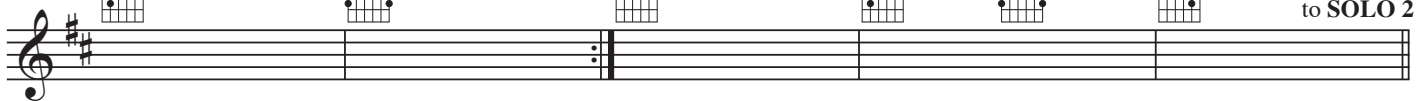
1st time: Play 3X
2nd time: Play 2X



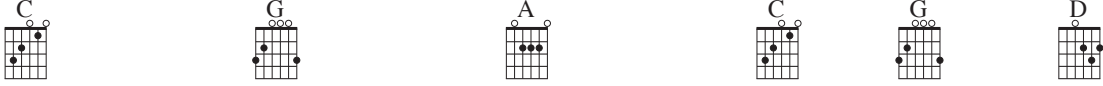
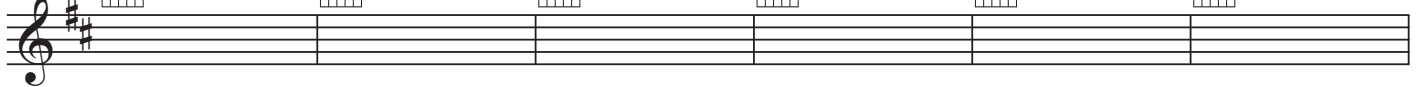

CHORUS




2nd time: to SOLO 2




SOLO 1



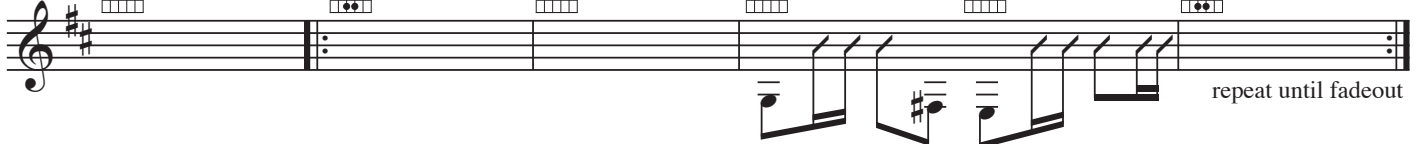
D.S.



SOLO 2



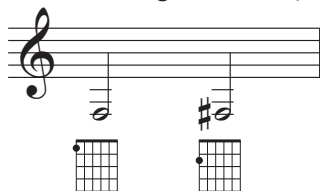
repeat until fadeout



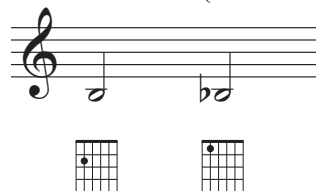
Accidentals

(A term from early 15th century, taken from the Latin word, *accidentem*, meaning "outside the normal course of nature.")

The **sharp** sign (#) raises a note by one fret.
For example, since F is on the 6th string, 1st fret,
F# is on the 6th string, 2nd fret. (See measure 1)



The **flat** sign (b) lowers a note by one fret.
For example, since B is on the 5th string, 2nd fret,
Bb is on the 1st fret. (See measure 9)



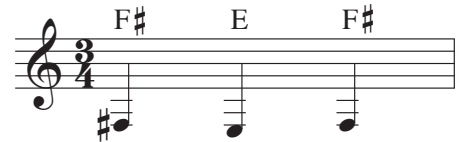
Maestoso

Mauro Giuliani
arr. L. Warde

Student

A Rule on Accidentals

When a note is altered by an accidental, it will stay altered throughout the entire measure (but *only* for that measure.) For instance, if we sharp F, all other F's in that measure will automatically be sharpened and therefore, a sharp sign on the other F's in that measure is not necessary. (see m. 10)



Jesu, Joy of Man's Desiring

Johann Sebastian Bach
(1685-1750)

Student

Teacher

5

9

13

Key Signatures

When a note(s) is altered throughout the piece, instead of placing an accidental on each note, a **key signature**, located at the beginning of each staff line, will indicate which notes will be altered. In *Arietta* below, notice the flat sign (b) on the middle line at the beginning of each staff line. Since the note, B, sits on this line, the flat indicates that *all* B's, *high or low*, will be flat. If any B should *not* be altered, a **natural sign** (♮) must be placed before that note.

This **key signature** indicates that *all* B's, high or low, will be flat.

Arietta for Guitar Duet

Daniel Gottlob Turk (1756 - 1813)
arr. L. Warde

The musical score is presented in two staves, labeled 1 and 2. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 1, 6, 11, 16, 22, and 27 indicated. A key signature change to one sharp (F-sharp) occurs at measure 16. Various musical notations are used, including accidentals (flats, naturals, sharps), string numbers (1, 2, 3, 4), and measure rests. A circled number '3' indicates a triplet. A box labeled 'A' is placed above the first measure, 'B' above the 6th measure, 'C' above the 16th measure, and 'D' above the 22nd measure. A note in measure 16 has a natural sign and an asterisk below it, indicating a courtesy accidental.

A number in a circle indicates what string the note is on.

*This is called a **courtesy accidental**. It's just a reminder that this note is F \flat , not F \sharp , as it was two measures back.

More Sight-Reading Practice Exercises



W.A. Mozart



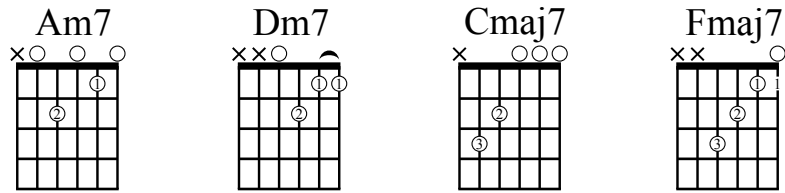
Lesson 10

Adding Notes to Chords

Before we can talk about adding notes to chords, we need to first discuss what a chord *is*, specifically. A chord is made up of three notes, and because of that, it is often called a **triad** ("3 notes"). What are these three notes? The first and most important note is the **root**. The root is the foundation of the chord and as such, the chord is named after the root. For instance, the root of a D chord is "D"; the root of an Am chord is "A". The other two notes are simply distances or, **intervals** from the root. One note is an interval of a 3rd from the root, and the other is an interval of a 5th. This is easily understood if we think of the root as "1". In an Am chord for instance, A, the root, is "1". If A is "1", C, is "3" and E is "5": **A-B-C-D-E**. These are the three notes in an Am chord.
 1 2 3 4 5

We can add more notes to the chord. The additional note is indicated not by its letter name, but by its distance from the root, just like the 3rd and 5th. For instance, if we want to add a G to the Am chord, we count its distance from A, the root: **A-B-C-D-E-F-G**. We can see that that G is a distance (or interval) of 7 steps from A. Therefore, Am + G = Am7. 1 2 3 4 5 6 7

Below are four new chords, which, as you will see, are simple alterations of chords that you already know, and, are easier to play!



Don't Panic

Words and Music by Coldplay

INTRO F maj7

VERSE Am7 Cmaj7 Fmaj7 Am7 Cmaj7 Fmaj7

CHORUS Dm7 Am7 G Dm7 Fmaj7

SOLO Am7 Cmaj7 Fmaj7 Am7 Cmaj7 Fmaj7

VERSE Am7 Cmaj7 Fmaj7 Am7 Cmaj7 Fmaj7

Bourée

for Guitar Duet

Johann Sebastian Bach
(1685-1750)

(All F's are sharp!)

The image displays the first 14 measures of a guitar duet score for a Bourée by Johann Sebastian Bach. The score is written in G major (one sharp) and 4/4 time. It consists of two staves, labeled 1 and 2, with measure numbers 1, 5, 8, 11, and 14. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4. An annotation '(All F's are sharp!)' with an arrow points to the first sharp in the key signature. The piece concludes with a double bar line at measure 14.

PART II

SECOND SEMESTER

- A. More Advanced Chords
- B. Stairway to Heaven
- C. Quartet Music
- D. Classical Guitar

Lesson 11

Sus4 Chords

Sus4 is an abbreviation for "Suspended 4th". This means that the note four steps away from the root is added to the chord, replacing the 3rd. This creates a suspended, unresolved feeling, since our ears want to hear the chord *with* the 3rd. This is why a sus4 chord typically resolves to the basic chord, as it does in *Certain Kind of Fool* below.

Certain Kind of Fool

Eagles

INTRO

Chord diagrams: D sus4, D, D sus4, D, A sus4, A, A sus4, A

simile

VERSE

Chord diagrams: D sus4, D, D sus4, D, A sus4, A, A sus4, A

as INTRO

4X

CHORUS

Chord diagrams: E (optional mute), G, D, A sus4, A

VERSE

Chord diagrams: D sus4, D, D sus4, D, A sus4, A, A sus4, A

simile

Chord diagrams: C, G, C, G, D, A

Chord diagrams: D sus4, D, D sus4, D, A sus4, A, A sus4, A

fine

2nd time: *Freely*

CHORUS

Chord diagrams: E, G, D, A sus4, A

SOLO

Chord diagrams: Bm, E, G, D, A sus4, A

D.S.

Classical Guitar

The guitar is the most popular instrument in the world. It is no surprise then that the guitar is the primary instrument in most styles of popular music, including rock, blues, folk, pop, country, and bluegrass. In these styles, the guitar is used mainly as an accompaniment instrument. But the guitar is also a serious and respected solo instrument for the classical concert hall. The music written for the classical guitar is both abundant and diverse. Additionally, there are hundreds of serious works written for the guitar in combination with other instruments. In fact, the most famous *concerto* of all time is Joaquin Rodrigo's *Concierto de Aranjuez*, a work for guitar and orchestra. (A concerto is a piece written for one instrument and orchestra.)

As we begin to learn classical guitar in the following lessons, the main focus will be to develop right-hand technique. Most beginning classical guitar music and virtually all popular songs using fingerstyle technique (i.e. *Dust in the Wind*, *Stairway to Heaven*, etc.) are essentially just simple chord progressions played with patterns in the fingers of the right hand. From a technical standpoint, the only difference between this music and the songs you've played in past lessons is the right hand technique. In other words, you will still be forming chords in the left hand, but instead of strumming the chords, the fingers of the right hand will play individual notes using patterns. Playing chords this way is called **arpeggios**, which literally means, "broken chord." Each lesson will introduce you to a different pattern. For instance, the right-hand pattern in Lesson 11 is: thumb (*p*), index finger (*i*) and middle finger (*m*). You will play this *p-i-m* pattern continually, while the left hand merely changes chord positions. [Note: **p** stands for *pulgar*, which means "thumb" in Spanish.]

Free Stroke

When playing arpeggios, we want the notes in each chord to continue ringing until we form the next chord. We accomplish this in two ways. First, in the right hand, we will use a **free stroke**, *not* a rest stroke. A free stroke is different from a rest stroke in that after striking the string, the fingers glide freely towards the palm of your hand, allowing that string to continue to vibrate. Secondly, in the left hand, we must make sure we continue to hold down the notes in the chords until we form the next chord.

Chord Transitions

One of the most challenging things when learning chords is transitioning from one chord to the next. This will also be true with the classical guitar music you will be learning. To help you form the chords quickly and accurately, keep fingers down on the notes that will also be used in the next chord. Secondly, always look ahead so that you can prepare for the next chord *before* you get to it. Lastly, never look at the fingers of your right hand! Doing so will not only inhibit your learning of the technique, but it will also hinder the flow of your performance, since your eyes will constantly be shifting from the music to your left hand and right hand. Instead, only look at your left hand, and only if necessary. In fact, place your music to your left so that your eyes can easily shift between the music and your left hand without moving your head.

Reading the Music

When we learned chords and songs, the chord diagram showed us where to put our left-hand fingers. We simply formed the chord and strummed the strings. Unfortunately, chord diagrams (and tablature) would have a very limited benefit in classical guitar music. Chord diagrams may show us where to place our left hand fingers, but it doesn't tell us *which* notes to play or *how* to play them in the right hand. Likewise, tabs may tell us which notes to play, but does not tell us how to play these notes, including the rhythm. Therefore, when learning classical guitar music, we must *read* standard music notation to know what chords to form in the left hand and how to play them in the right hand. Like the songs we've learned, most of the chords in this beginning classical guitar music lasts for a whole or half a measure. With that in mind, when learning the music, instead of reading note to note as you did when you reading duet music, you will need to look over *all* the notes in each measure so that you know how to form the chord and when the chord changes.

p-i-m Pattern

Left Hand: You will be forming chords in the left hand and holding these chords for a half, whole or two measures. Keep your fingers down on the notes of these chords until you form the next chord. If the next chord has one or more of the same notes, *keep your finger down on those notes*. This will make chord transitions *much* easier.

Right Hand: The right hand will continually play this pattern: thumb (*p*), index (*i*) and middle finger (*m*). Always use a **free stroke** when playing chords! (see page 59) **Tip:** The middle finger will always play the 1st string and the index will play the 2nd string. The thumb plays the bass notes (stems down) on all other strings.

Study No. 1

Form the chord under the brackets. Each chord has only one note you hold down. The other two notes are open strings.

Study No. 2

The focus of this study is thumb movement. Do not look at your thumb! Instead, find the strings by feel.

Allegro

from "Six Easy Preludes"

Matteo Carcassi
(1792-1853)

*These are called **triplets** , which means the beat is divided evenly into three.

Score

Ode To Joy

(Excerpt from Symphony No. 9)
for Guitar Quartet

Ludwig van Beethoven(1770-1827)
arr. L. Warde

The image displays a musical score for a guitar quartet, consisting of four staves labeled Guitar I, II, III, and IV. The music is in 4/4 time and features a key signature of one sharp (F#). The score is divided into three systems, with measure numbers 1, 6, and 11 indicated at the beginning of each system. The notation includes treble clefs for all staves, eighth notes, quarter notes, and rests. Fingerings (1, 2, 3) and string numbers (8) are provided for many notes. The piece is characterized by its rhythmic pattern of eighth notes and quarter notes, with some triplets and slurs. The arrangement is for four guitars, with each part having a distinct role in the overall texture.

Ode To Joy

(Excerpt from Symphony No. 9)

Ludwig van Beethoven(1770-1827)
arr. L. Warde

Guitar 1



Musical score for Guitar 1, Ode To Joy. The score is written in 4/4 time and consists of four staves. The first staff starts at measure 1 and ends at measure 4. The second staff starts at measure 5 and ends at measure 8. The third staff starts at measure 9 and ends at measure 12. The fourth staff starts at measure 13 and ends at measure 16. The score includes fingerings (1, 3) and a capo position of 8.

Guitar 2



Musical score for Guitar 2, Ode To Joy. The score is written in 4/4 time and consists of four staves. The first staff starts at measure 1 and ends at measure 4. The second staff starts at measure 5 and ends at measure 8. The third staff starts at measure 9 and ends at measure 12. The fourth staff starts at measure 13 and ends at measure 16. The score includes fingerings (1, 3) and a capo position of 8.

Ode To Joy

(Excerpt from Symphony No. 9)

Ludwig van Beethoven(1770-1827)

arr. L.Warde

Guitar 3

Musical score for Guitar 3, measures 1-13. The score is written in 4/4 time and G major. It consists of four staves of music. The first staff (measures 1-4) features a simple melody of quarter notes. The second staff (measures 5-8) introduces triplets and includes a key signature change to F major. The third staff (measures 9-12) continues the melody with various rhythmic patterns. The fourth staff (measures 13) concludes the excerpt with a final cadence.

Guitar 4

Musical score for Guitar 4, measures 1-13. The score is written in 4/4 time and G major. It consists of four staves of music. The first staff (measures 1-4) features a bass line with triplets and single notes. The second staff (measures 5-8) continues the bass line with triplets and includes a key signature change to F major. The third staff (measures 9-12) continues the bass line with various rhythmic patterns. The fourth staff (measures 13) concludes the excerpt with a final cadence.

p-i-m-i Patterns

Study No. 3

Keep the 1st finger down on C throughout. Only the bass notes change.

Prelude in G


Notice that in *Prelude in G* (and also *Allegro* and *Estudio*) that the beat is divided evenly into four 16th notes.

Tip: Like *Allegro* in Lesson 11, the index finger always plays the 2nd string and the middle finger always plays the 1st string. Also, in measures 1-7, the bass note on beats 2 and 4 will always be on the 3rd string.

(1-7: 1 chord per measure)

Ferdinando Carulli (1770-1841)

(8-11: 2 chords per measure. Bass notes are repeated.)

(12-14: Same chord )

Allegro

Matteo Carcassi
(1792-1853)

Same Note, Different Strings

On the guitar, most notes can be found on more than one string. For instance, B can be played on the open 2nd string or on the 3rd string, 4th fret. When necessary, a number in a circle (③) clarifies what string to play the note on.

Estudio

Dionisio Aguado
(1784-1849)

Excerpt from Symphony No. 3 – Finale

Arranged for Guitar Quartet

Camille Saint-Saens (1835-1921)

arr. L. Warde

Score

The musical score is presented in four staves, labeled Guitar I, II, III, and IV. The time signature is 3/4. The key signature is one sharp (F#). The score is divided into three systems. The first system contains measures 1 through 5. The second system, starting at measure 6, contains measures 6 through 10. The third system, starting at measure 11, contains measures 11 through 15. The music is characterized by a steady eighth-note accompaniment in the lower staves and a more melodic line in the upper staves, often featuring triplets and specific fingerings (1, 2, 3) for the right hand. The piece concludes with a double bar line and repeat dots at the end of the final system.

Excerpt from Symphony No. 3 – Finale

Camille Saint-Saens (1835-1921)
arr. L. Warde

Guitar 1

Musical score for Guitar 1, measures 1-13. The score is written in treble clef, 3/4 time signature, and 8va. The key signature has one sharp (F#). The melody consists of quarter notes and eighth notes, with fingerings indicated by numbers 1, 2, and 3. Measure 13 ends with a double bar line and repeat dots.

Guitar 2

Musical score for Guitar 2, measures 1-13. The score is written in treble clef, 3/4 time signature, and 8va. The key signature has one sharp (F#). The melody consists of quarter notes and eighth notes, with fingerings indicated by numbers 1, 2, and 3. Measure 13 ends with a double bar line and repeat dots.

Excerpt from Symphony No. 3 – Finale

Camille Saint-Saens (1835-1921)
arr. L. Warde

Guitar 3

Musical score for Guitar 3, measures 1-13. The score is written in treble clef, 3/4 time signature, and 8va. The key signature has one sharp (F#). The notes and fingerings are as follows:

Measure	Notes	Fingerings
1	G4, A4, B4	
2	C5, B4, A4	2
3	G4, F#4, E4	1
4	D4, C4, B3	
5	A3, G3, F3	
6	E3, D3, C3	2
7	B2, A2, G2	
8	F2, E2, D2	
9	C2, B1, A1	2
10	G1, F1, E1	
11	D1, C1, B0	1
12	A0, G0, F0	3
13	E0, D0, C0	2

Guitar 4

Musical score for Guitar 4, measures 1-13. The score is written in treble clef, 3/4 time signature, and 8va. The key signature has one sharp (F#). The notes and fingerings are as follows:

Measure	Notes	Fingerings
1	G4, A4, B4	3
2	C5, B4, A4	3
3	G4, F#4, E4	3
4	D4, C4, B3	
5	A3, G3, F3	3
6	E3, D3, C3	3
7	B2, A2, G2	
8	F2, E2, D2	2
9	C2, B1, A1	3
10	G1, F1, E1	
11	D1, C1, B0	1
12	A0, G0, F0	
13	E0, D0, C0	2

Lesson 13

Add9 Chords

The **add9** simply means that you add the note 9 steps away from the root. For instance, in a C(add9) chord, the note nine steps away from C, the root, is D:

C-D-E-F-G-A-B-C-D.
1 2 3 4 5 6 7 8 ⑨

Exercise No. 1

Musical notation for Exercise No. 1 in 4/4 time. It features a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4. Chords are indicated above the staff: G major (x02333) and C(add9) major (x02343). The exercise is divided into two 4-measure phrases by repeat signs.

The One I Love

Musical notation for "The One I Love" in 4/4 time, key of D major (two sharps). The piece is divided into sections:

- INTRO:** Em7 (x0220), Dsus2 (xx0232), Em7 (x0220). Includes an "optional" melodic line.
- VERSE:** Em7 (x0220), Dsus2 (xx0232), Em7 (x0220).
- CHORUS:** Em7 (x0220), Dsus2 (xx0232), Em7 (x0220). Includes performance instructions: "1st time: D.S." and "3rd time: 4X, then TAG".
- SOLO:** G (x02333), Dsus4 (xx0234), G (x02333), C(add9) (x02343), Em7 (x0220).
- TAG:** Dsus2 (xx0232), Em7 (x0220), D.S., Em7 (x0220) with a triplet (3) over the notes G4, A4, B4, Dsus2 (xx0232), Em7 (x0220).

 Chord diagrams are provided for all chords mentioned.

Note: Begin learning [E] of *Stairway to Heaven*, p. 107.

p-i-m-a Patterns Prelude in A

Ferdinando Carulli

***a* = ring finger** (*a* is an abbreviation for *anular*, which means *ring finger* in Spanish)

Whenever possible, keep your finger down on strings when transitioning between chord formations. This is true whether the finger stays on the same note as a **pivot** or shifts to another note on the same string as a **guide** finger.

Prelude in C

Matteo Carcassi

* Finlandia

for Guitar Quartet

Jean Sibelius (1865-1957)
arr. L. Warde

Score

The image displays the first 12 measures of the score for Finlandia for Guitar Quartet. The score is arranged in four systems, each containing four staves for Guitar I, II, III, and IV. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 1, 5, and 9 are indicated at the beginning of their respective systems. Fingerings and string numbers are provided for many notes. The music features a mix of eighth and quarter notes, with some triplets and slurs.

* Considering the possibility that this and subsequent quartets may take longer to prepare than the other material in the lessons, quartets will be presented every other lesson, allowing the option to carry them over into the next lesson.

13

Musical score for measures 13-16. The score is written for four staves in treble clef with a key signature of one sharp (F#). Each staff begins with an 8-measure rest. The notation includes quarter notes, eighth notes, and dotted notes. Fingerings are indicated by numbers 1, 2, 3, and 4. Measure 13 starts with a quarter rest followed by notes G4, A4, B4, and C5. Measure 14 contains notes D5, E5, F#5, and G5. Measure 15 contains notes A5, B5, C6, and D6. Measure 16 contains notes E6, F#6, G6, and A6.

17

Musical score for measures 17-20. The score is written for four staves in treble clef with a key signature of one sharp (F#). Each staff begins with an 8-measure rest. The notation includes quarter notes, eighth notes, and dotted notes. Fingerings are indicated by numbers 1, 2, 3, and 4. Measure 17 starts with a quarter rest followed by notes G4, A4, B4, and C5. Measure 18 contains notes D5, E5, F#5, and G5. Measure 19 contains notes A5, B5, C6, and D6. Measure 20 contains notes E6, F#6, G6, and A6.

21

Musical score for measures 21-24. The score is written for four staves in treble clef with a key signature of one sharp (F#). Each staff begins with an 8-measure rest. The notation includes quarter notes, eighth notes, and dotted notes. Fingerings are indicated by numbers 1, 2, 3, and 4. Measure 21 starts with a quarter rest followed by notes G4, A4, B4, and C5. Measure 22 contains notes D5, E5, F#5, and G5. Measure 23 contains notes A5, B5, C6, and D6. Measure 24 contains notes E6, F#6, G6, and A6.

Finlandia

Guitar 1

Jean Sibelius (1865-1957)
arr. L. Warde

Musical score for Guitar 1, measures 1-20. The score is written in treble clef, key of D major (one sharp), and 4/4 time. It features a melodic line with various rhythmic values and fingerings. Measure numbers 7, 13, and 19 are indicated at the start of their respective staves. The piece concludes with a double bar line at the end of measure 20.

Guitar 2

Musical score for Guitar 2, measures 1-20. The score is written in treble clef, key of D major (one sharp), and 4/4 time. It features a rhythmic accompaniment with various rhythmic values and fingerings. Measure numbers 7, 13, and 19 are indicated at the start of their respective staves. The piece concludes with a double bar line at the end of measure 20.

Finlandia

Guitar 3

Jean Sibelius (1865-1957)
arr. L. Warde

Musical score for Guitar 3, measures 1-20. The score is written in treble clef, key of D major (one sharp), and 4/4 time. It consists of four staves of music. The first staff (measures 1-6) begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a dotted quarter note B4. The second staff (measures 7-12) continues the melody with quarter notes A4, G4, F#4, E4, and a dotted quarter note D4. The third staff (measures 13-18) features a quarter rest, followed by quarter notes C4, B3, A3, G3, and a dotted quarter note F#3. The fourth staff (measures 19-20) concludes with quarter notes E3, D3, and a dotted quarter note C3.

Guitar 4

Musical score for Guitar 4, measures 1-20. The score is written in treble clef, key of D major (one sharp), and 4/4 time. It consists of four staves of music. The first staff (measures 1-6) begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a dotted quarter note B4. The second staff (measures 7-12) continues the melody with quarter notes A4, G4, F#4, E4, and a dotted quarter note D4. The third staff (measures 13-18) features a quarter rest, followed by quarter notes C4, B3, A3, G3, and a dotted quarter note F#3. The fourth staff (measures 19-20) concludes with quarter notes E3, D3, and a dotted quarter note C3.

Lesson 14

Bar Chords

Bar chords are common in all styles of guitar music. They allow you to easily play chords that might otherwise be difficult to play in **open position**.

The bar chords below are simply E and Em formation chords. The first finger functions as a **capo**, allowing you to **transpose** these chords up the neck. The root of these chords will always be on the 6th string, so whatever note your first finger touches on the 6th string, that is the name of the chord. For example, below are the F and Fm chords. Notice that in both chords, the first finger bars the 1st fret and that the note on the 6th string, 1st fret is F, the root. Because the root will always be on the 6th string, the lowest sounding string on the guitar, this bar chord will always have a nice and full sound, just like the open E and Em chords!

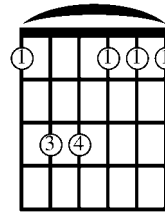
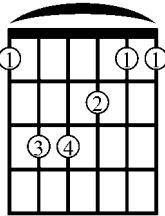
E-Formation Bar chord

F

Fm

Em-Formation Bar chord

The 1st finger functions as a capo →
The rest of the fingers form a →
standard E major chord



The 1st finger functions as a capo
The rest of the fingers form a
standard E minor chord

Politik

(Excerpt)

ColdPlay

VERSES

C7 (Let ring) Fm C7 Fm

CHORUS

C7 1st Time: Play 3 Times
2nd Time: Play 2 Times

Fm 1st Time: D.S.

Stairway Exercise

Am 5fr. ← Bar the 5th fret

G 3fr.

F

Flamenco Flirt Revisited

Am 5fr. (Students strum whole notes.)

G 3fr.

F

E

Teacher

Have You Ever Seen The Rain?

Creedence Clearwater Revival

INTRO

Am F C G C

Palm mute on beats 2 & 4.

VERSE

C

G C

CHORUS

F G C Am

F G C

1st time: D.S.

CHORUS

F G C Am

F G C G C

Note: Begin learning **F** of *Stairway to Heaven* on page 107.

p-i-m-a-m-i Pattern

Study

Lou Warde

p i m a m i simile

6

11

rit.

Etude No. 1

from 24 *Etudes for the Guitar*, Op. 100Mauro Giuliani (1781-1828)
edited L. Warde

Maestoso

4

8

12

16

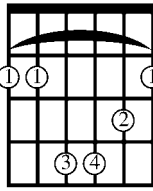
Lesson 15

Bm

The A Minor Formation Bar Chord

The 1st finger functions as a capo. →

The rest of the fingers form an Am chord. →



Like the E and E minor formation bar chords you learned in the Lesson 15, the A minor formation bar chord is simply an A minor chord with the first finger functioning as a capo, allowing you to transpose this chord anywhere on the fretboard. Like a standard Am chord, the root of this bar chord will always be on the 5th string, not the 6th. Therefore, the note on the 5th string identifies what chord you're playing. For instance, if the 1st finger bars the 2nd fret, you'll have formed a Bm chord, since the note on the 5th string, 2nd fret is B. (see chord to the left)

Hotel California

The Eagles

INTRO

Bm F# A E G D Em F#

let ring

Play on repeat only

VERSE

Bm F# A E G D Em F#

CHORUS

G D F# Bm G D Em F#

D.S. (2nd time only)

VERSE

Bm F# A E G D Em F#

VERSE

Bm F# A E G D Em F#

SOLO

Bm F# A E G D Em F#

Repeat until fade-out

Against the Wind

Words and Music by BOB SEGER

VERSE

Musical notation for the first line of the verse, starting with a G chord and a 4/4 time signature. The first measure contains a rhythmic pattern of eighth notes with accents (>).

Musical notation for the second line of the verse, showing chords Bm, C, G, D, C, and G.

Musical notation for the third line of the verse, showing chords Bm, C, G, C, and D.

PRE CHORUS

Musical notation for the pre-chorus, showing chords Em, D, G, Em, C, G, Em, and D.

CHORUS

Musical notation for the first line of the chorus, showing chords C, D, G, Bm, C, and G.

Musical notation for the second line of the chorus, showing chords C, Bm, Am, C, G (repeated 3 times), C, and Bm.

TAG

Musical notation for the tag, showing chords D, C, and G, with a "Repeat until fade-out" instruction.

Combining Patterns Study

Mauro Giuliani
(1781 - 1828)

pattern a

pattern b

pattern c

Ländler

Joseph Küffner (1776 - 1856)

Note: Begin learning D of *Stairway to Heaven* on page 106.

Be Thou My Vision

for Guitar Quartet

Trad. Irish Melody
arr. Lou Warde

3rd time:
to CODA Θ

Guitar I

Guitar II

Guitar III

Guitar IV

With the pad of your thumb, gently strum downwards

8

Θ

14

last time: *rit.*

3X

3X

Be Thou My Vision

Traditional Irish Melody
arr. L. Warde

Guitar 1

3rd time:
to CODA ⊕

Musical score for Guitar 1, measures 1-16. The score is in treble clef, key of D major (one sharp), and 4/4 time. It features a variety of rhythmic patterns and fingerings. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a dotted quarter note (F#4), a quarter note (A4), and a triplet of eighth notes (B4, C5, D5). Measure 2 has a dotted quarter (F#4), a quarter (A4), and a quarter (B4). Measure 3 has a quarter (A4), a quarter (B4), and a quarter (C5). Measure 4 has a quarter (B4), a quarter (C5), and a quarter (D5). Measure 5 has a quarter (D5), a quarter (E5), and a quarter (F#5). Measure 6 has a quarter (E5), a quarter (F#5), and a quarter (G5). Measure 7 has a quarter (F#5), a quarter (G5), and a quarter (A5). Measure 8 has a quarter (G5), a quarter (A5), and a quarter (B5). Measure 9 has a quarter (A5), a quarter (B5), and a quarter (C6). Measure 10 has a quarter (B5), a quarter (C6), and a quarter (D6). Measure 11 has a quarter (C6), a quarter (D6), and a quarter (E6). Measure 12 has a quarter (D6), a quarter (E6), and a quarter (F#6). Measure 13 has a quarter (E6), a quarter (F#6), and a quarter (G6). Measure 14 has a quarter (F#6), a quarter (G6), and a quarter (A6). Measure 15 has a quarter (G6), a quarter (A6), and a quarter (B6). Measure 16 has a quarter (A6), a quarter (B6), and a quarter (C7). The score includes a CODA symbol (⊕) at the end of measure 11 and a double bar line with repeat dots at the end of measure 16. Fingerings are indicated by numbers 1-4. A triplet of eighth notes is marked with '3' and a dot.

Guitar 2

3rd time:
to CODA ⊕

Musical score for Guitar 2, measures 1-16. The score is in treble clef, key of D major (one sharp), and 4/4 time. It features a variety of rhythmic patterns and fingerings. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a dotted quarter note (F#4), a quarter note (A4), and a quarter note (B4). Measure 2 has a dotted quarter (F#4), a quarter (A4), and a quarter (B4). Measure 3 has a quarter (A4), a quarter (B4), and a quarter (C5). Measure 4 has a quarter (B4), a quarter (C5), and a quarter (D5). Measure 5 has a quarter (D5), a quarter (E5), and a quarter (F#5). Measure 6 has a quarter (E5), a quarter (F#5), and a quarter (G5). Measure 7 has a quarter (F#5), a quarter (G5), and a quarter (A5). Measure 8 has a quarter (G5), a quarter (A5), and a quarter (B5). Measure 9 has a quarter (A5), a quarter (B5), and a quarter (C6). Measure 10 has a quarter (B5), a quarter (C6), and a quarter (D6). Measure 11 has a quarter (C6), a quarter (D6), and a quarter (E6). Measure 12 has a quarter (D6), a quarter (E6), and a quarter (F#6). Measure 13 has a quarter (E6), a quarter (F#6), and a quarter (G6). Measure 14 has a quarter (F#6), a quarter (G6), and a quarter (A6). Measure 15 has a quarter (G6), a quarter (A6), and a quarter (B6). Measure 16 has a quarter (A6), a quarter (B6), and a quarter (C7). The score includes a CODA symbol (⊕) at the end of measure 11 and a double bar line with repeat dots at the end of measure 16. Fingerings are indicated by numbers 1-4. A triplet of eighth notes is marked with '3' and a dot.

Be Thou My Vision

Guitar 3

Traditional Irish Melody

arr. L. Warde
3rd time:
to CODA ⊕

6

11

16 last time: *rit.*

Guitar 4

G Em C D 3rd time:
to CODA ⊕ G

6 Em C G D Bm

11 Em G C G Bm

16 C G C Am G last time: *rit.*

*With the pad of your thumb, gently strum downwards.

Lesson 16

The 1st finger →

The rest of the fingers →

A Formation Bar Chord

The A-Formation bar chord is the basic A chord transposed up the fret with the first finger functioning as a capo, allowing you to move this chord up and down the fretboard. Like the A minor formation bar chord, the root of this chord will always be on the 5th string. So, whatever note your first finger touches on the 5th string, that is the name of the chord. For example, if your first finger is on the 1st fret, you will have formed a B \flat chord. (see left)

Home

Sheryl Crow

G

VERSE

G **Dm** **B \flat** **C**

CHORUS

G **Dm** **B \flat** **C**

1st time: D.C.
3rd time: to Coda

BRIDGE

B \flat **C** **F** **G**

C **F** **A m**

SOLO/ CHORUS

G **Dm** **B \flat** **C**

Play 4X
Last time: D.S.

CODA

Repeat until fade-out

Two or More Notes Played Together

(Note: If there is only time to learn one piece in this lesson, choose Andantino on page 87.)

Waltz in A

Ferdinando Carulli
(1770-1841)

Allegro

*2nd Position: Your 1st finger is assigned to 2nd fret. Also, you may use a rest stroke on the melody notes.

Waltz

Leopold Meignen
(1793-1873)

Allegro

Begin learning **B** of Stairway to Heaven on page 106.

More With Pedal Notes

In *Andantino* below, there are three parts – the melody (stems up), the bass (played with the melody) and a pedal note (the open G or D string), played at the second half of each beat. The melody is always the most important part and should be played with that understanding. Make sure the melody is slightly louder than the other parts and give attention to the quality of the sound you give it. The pedal should sound more like a drone supporting the melody than actually a part of the melody. You'll have to use lots of control (especially with the thumb) when playing these pedal notes to accomplish this!

Andantino

Matteo Carcassi
(1792-1853)

m i m i simile

P P simile

English Dance

Moderato

Matteo Carcassi

i m i m a

P P

m m fine

m i m i m

P P

m i m i m

P P

D.C. al fine

Lesson 17


Advanced Rhythms

Syncopation


In popular styles of music, **syncopation** means that the upbeats are emphasized. Most of the time, this means that you will strum only on the "and" of the beat. Since you will be strumming inbetween the beats, you really have to have a good sense where the downbeat is.

Syncopation is a distinct characteristic in **reggae** styles of music. *Stir it Up*, by Bob Marley, is a good example of this style. Notice that you strum only on the upbeats.


Stir It Up



A

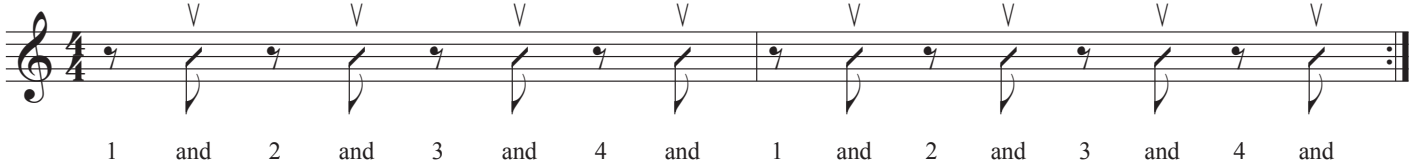


D




E

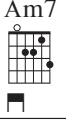
Bob Marley




Stairway to Heaven




C



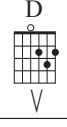
Am7



Am

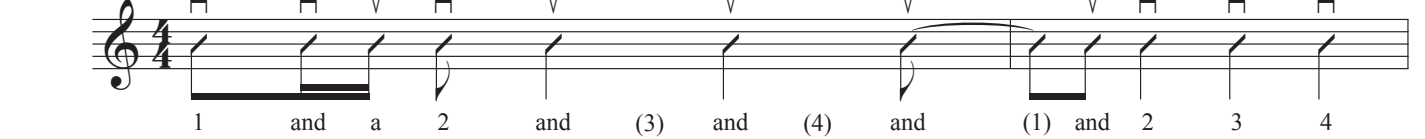


Dsus2




D


Led Zeppelin




Keep the 3rd finger down as a guide.




Am7




*Am




Em
7fr.



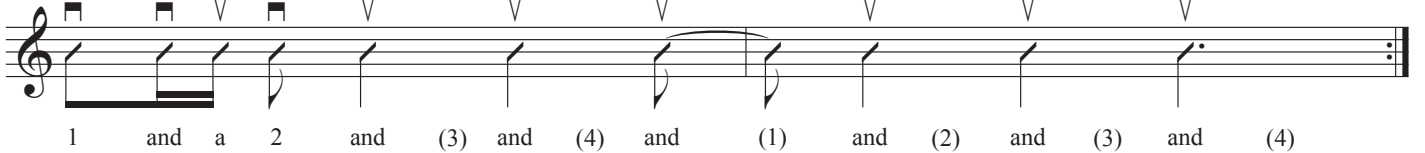
D
5fr.



C
3fr.



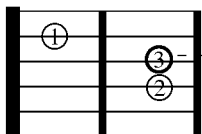
D
5fr.



***Note:** When transitioning from the Am chord to the Em chord that you keep your third finger down on the third string! Once the Em chord is formed, keep your third *and* index finger down when transitioning to the D chord.

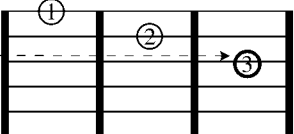
Am

1st Fret



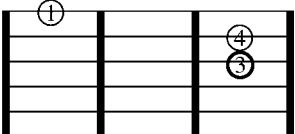
Em

7th Fret



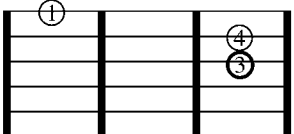
D

5th Fret



C

3rd Fret



More Advanced Rhythms (cont.)

Section **G** of *Stairway to Heaven* is a very high energy part of the song that can be a bit tricky to learn at first. In order to quickly master this rhythm, below, it is broken down below into three steps.

Stairway to Heaven

Step 1: Without the accents, the rhythm is very straightforward. Play the strumming pattern at a slow tempo at first.

(Final: 4X only)

Step 2: Next, play the rhythm with the accents (>) as shown. To accent, simply strum the chord with more force. Notice that every third strum is accented. Count this as "1-2-3, 1-2-3, 1-2-3", making sure you accent on 1.

(Final: 4X only)

Step 3: Finally, you will mute the strums on "2 and 3". This will add a percussive sound that will emphasize the accent on "1" even more. To mute, simply release the pressure off the strings *without taking your fingers off the strings*.

(Final: 4X only)

Bars 49-50. In the last part of this section, you will play the F chord at the second half of beat 4. It is important to accent this chord aggressively. As an optional effect, you can make a muted strum right on beat 4. Otherwise, make this a rest.

(Final: 4X only)

Bars 51-end. The song concludes by returning to the material played at **F**. You will play this 4 times. The last time, you will make a ritardando, then make one strum on the F chord. Here, the vocalist will sing acappella until the word, "Heaven", at which point you will gently strum an Am chord. *Optional: play the vocal melody, as written below.*

Here is Love

for Guitar Quartet

Score

Welsh Melody
arr. Lou Warde

Relaxed (♩ = c. 76)

Guitar 1 only

1, 2 & 3

8

4

3 p i m 3 3 3 2 4 3

Guitar 2 only

7

8

3 3 p i m i 3 3 2 4 3 1 3 1 2 3 1

Guitar 3 only

13

8

3 2 3 2 4 2 2 2 4 2 2 4 2

18

1

2

3

4

8

3 3 p i m i 3 simile 3 3 2 4 3 1 3 1 2 3 1

24

Musical score for measures 24-29. The score consists of four staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). It contains several measures with notes, slurs, and triplets. The second staff has a similar clef and contains notes with slurs and triplets. The third staff has a treble clef and contains chords with fingering (1, 2, 3) and dynamic markings (p). The fourth staff has a treble clef and contains notes with slurs and triplets. Measure 29 includes the text "(X) p i m i" and "(XII) 3".

30

Musical score for measures 30-35. The score consists of four staves. The first staff has a treble clef and a key signature of two sharps. It contains notes with slurs and triplets. The second staff has a similar clef and contains notes with slurs and triplets. The third staff has a treble clef and contains chords with dynamic markings (p) and the text "(X)". The fourth staff has a treble clef and contains notes with slurs and triplets.

36

Musical score for measures 36-41. The score consists of four staves. The first staff has a treble clef and a key signature of two sharps. It contains notes with slurs and triplets, and includes the text "rit." at the end of the first measure. The second staff has a similar clef and contains notes with slurs and triplets, and includes the text "rit." at the end of the first measure. The third staff has a treble clef and contains chords with dynamic markings (p) and the text "(XII)", "(X)", and "rit.". The fourth staff has a treble clef and contains notes with slurs and triplets, and includes the text "rit." at the end of the first measure.

Here is Love

for Guitar Quartet

Welsh Melody
arr. Lou Warde

Guitar I

Relaxed (♩ = c. 76)

8

5 (Guitar 2 only)

10 (Guitar 3 only)

14

18 (Guitar 1)

23

27

31

35

39 *rit.*

Here is Love

Guitar 2

for Guitar Quartet

Welsh Melody
arr. Lou Warde

Relaxed (♩ = c. 76)

(Guitar 1 only)

(Guitar 2 only)

(Guitar 3 only)

(Guitar 2)

rit.

Here is Love

Guitar 3

for Guitar Quartet

Welsh Melody
arr. Lou Warde

Relaxed (♩ = c. 76)

(Guitar 1 only)

(Guitar 2 only)

(Guitar 3 only)

(X)

(XII)

(X)

(XII)

(X)

rit.

Here is Love

for Guitar Quartet

Welsh Melody
arr. Lou Warde

Guitar 4

Relaxed ($\text{♩} = c. 76$)

8

3 p i m 3 2 3

5

2 4 3 2 3 i m i 3

10

3 2 4 2 3

14

3 2 3 2 3

18

3 2 3 i m i simile 3 1 3

23

3 2 3 2 3

27

3 i m i 1 3 2 3 2

31

3 2 3 2 3

35

1 3 2 3 2

39

3 2 3 rit.

Lesson 18

Patterns Emphasizing the Ring Finger

* $\frac{1}{2}$ V: This means to form half of a bar chord (1st 3 strings) on the 5th fret.

Estudio

Francisco Tárrega (1852-1909)

*Optional: Play these notes as open harmonics on the 12th fret.

Prelude

Matteo Carcassi (1792-1853)
ed. L. Warde

Note: Begin learning [A] of *Stairway to Heaven*.

Lesson 19

Fingerstyle Patterns in Popular Styles of Music

(This lesson is optional)

Typically, fingerstyle patterns in popular styles, such as rock, folk, and country are *very* basic and easy compared to classical guitar. This is true with *Hey There, Delilah* below. The pattern is: *p-im-p-im* throughout. Here are some tips:

- The index finger's assigned to 3rd string: the middle finger's assigned to the 2nd string. (You won't play the 1st string.)
- You will constantly alternate between the thumb and index/middle fingers.
- The thumb plays the bass notes on the 4th, 5th and 6th strings.
- In the left hand, your index finger will 1/2 bar the 2nd fret throughout the song.

Hey There, Delilah

(Excerpt)

Plain White T's

INTRO

VERSE

CHORUS

D.S.

Travis Picking Style

Travis Picking, a fingerstyle technique named after Merle Travis (1917-1983), is common in popular styles of music, including folk, country, and bluegrass. The right-hand pattern in *Dust in the Wind* is: **p - p - i - p - m - p - i**. Notice that the index finger always plays the 3rd string and the middle finger always plays the 2nd. The thumb always alternates between the 4th and 5th strings.

Dust in the Wind

Kansas

The musical score for "Dust in the Wind" is written in 4/4 time. It consists of four staves of music. The right-hand picking pattern is **p - p - i - p - m - p - i**. The guitar chords used are: C, CMaj7, C(add9), C, Asus2, Asus4, Am, and G/B. The score includes a repeat sign at the end of the fourth staff.

Freight Train

Elizabeth Cotten
(1895 - 1987)

The musical score for "Freight Train" is written in 4/4 time. It consists of four staves of music. The right-hand picking pattern is **p - p - i - p - m - p - i**. The guitar chords used are: C, C(add9), G, G7, E, E7, Am, G/B, and C. The score includes a repeat sign at the end of the fourth staff.

Hallelujah

David Buckley

VERSE

3 *p* *simile* 3

6 *p* *p* *p* *simile*

9

12 *5th time to TAG*

15 **TAG** *Play 5X's*

18 *rit.*

Yosemite

for Guitar Quartet

L. Warde

1, 2 & 3

mf

C F C F

mp

4

G G Em Am D

8

G C F C F G

(small notes on repeat)

To Coda ⊕

13

pizz. with thumb

pizz. with thumb

pizz. with thumb

G Em Am D G

18

ord.

ord.

ord.

G Bm Am Em

23

rit.

rit.

rit.

Am D G G Am D G

rit.

Yosemite

for Guitar Quartet

Guitar 1

L. Warde

mf

4

8

12 (small notes on repeat) *To Coda* ⊕

16

20

⊕ 25 *rit.*

Yosemite

for Guitar Quartet

Guitar 2

L. Warde

mf

4

8

12 *To Coda* ⊕

16 *pizz.*
with thumb *ord.*

20

⊕

25 *rit.*

Detailed description of the musical score: The score is written for a single guitar part in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff (measures 1-3) starts with a dynamic marking of *mf* and contains a triplet of eighth notes (G3, A3, B3) followed by a quarter note (C4), another triplet (D4, E4, F#4), and a quarter note (G4). The second staff (measures 4-7) continues with a triplet (G4, A4, B4), a quarter note (C5), a triplet (D5, E5, F#5), a quarter note (G5), a quarter note (F#4), a quarter note (E4), and a quarter note (D4). The third staff (measures 8-11) repeats the first staff's pattern. The fourth staff (measures 12-15) repeats the second staff's pattern and ends with a double bar line and a Coda symbol (⊕). The fifth staff (measures 16-19) starts with a quarter rest, followed by a pizzicato (pizz.) instruction and a quarter note (G4) marked 'with thumb'. This is followed by a triplet (A4, B4, C5), a quarter rest, a triplet (D5, E5, F#5), a quarter note (G5), a quarter note (F#4), a quarter note (E4), and a quarter note (D4). The sixth staff (measures 20-24) contains a quarter note (G4), a quarter note (F#4), a quarter note (E4), a quarter note (D4), a quarter note (C4), a quarter note (B3), a quarter note (A3), a quarter note (G3), a quarter note (F#3), a quarter note (E3), a quarter note (D3), a quarter note (C3), a quarter note (B2), a quarter note (A2), a quarter note (G2), and a quarter note (F#2). The seventh staff (measures 25-28) begins with a Coda symbol (⊕) and a quarter rest, followed by a quarter note (G3), a quarter note (F#3), a quarter note (E3), a quarter note (D3), a quarter note (C3), a quarter note (B2), a quarter note (A2), a quarter note (G2), a quarter note (F#2), a quarter note (E2), a quarter note (D2), a quarter note (C2), a quarter note (B1), a quarter note (A1), a quarter note (G1), and a quarter note (F#1). A *rit.* (ritardando) instruction is placed above the staff.

Yosemite

for Guitar Quartet

Guitar 3

L. Warde

mf

4

8

12 *To Coda* ⊕

16 *pizz.*
with thumb

20 *ord.*

25 *rit.*

⊕

Yosemite

for Guitar Quartet

Guitar 4

L. Warde

The musical score for Guitar 4 of "Yosemite" is written in 3/4 time. It consists of 25 measures, divided into several systems. The first system (measures 1-4) features chords C, F, C, and F. The second system (measures 5-8) features chords G, G, Em, Am, and D. The third system (measures 9-12) features chords G, C, F, C, and F. The fourth system (measures 13-16) features chords G, G, Em, Am, and D, with a "To Coda" symbol at the end. The fifth system (measures 17-20) features a G chord and a triplet of eighth notes with a pizzicato instruction and the note "with thumb". The sixth system (measures 21-24) features chords G, Bm, Am, Em, Am, D, and G. The seventh system (measures 25) features chords G, Am, D, and G, with a "rit." instruction. The score includes various musical notations such as triplets, pizzicato, and a coda symbol.

Lesson 20

Stairway To Heaven

Led Zeppelin

Am 5fr. E/G# 5fr. C/G 5fr. D/F# 2fr. F Maj7 G/B Am

A

i m a a m i a a m i m a m i m

3rd time: to

5

slide

(don't play 2nd time)

p = thumb
i = index
m = middle
a = ring

p i m a a m i a *simile* a p m i m a m i i m

T 5 5 7 5 7 8 5 8 2 3 2 0 1 2 1 0 1 2 0 1 1

A 7 5 6 5 5 5 4 2 3 2 1 2 1 2 0 2 2

B 7 5 6 5 5 5 4 2 3 2 0 1 2 1 2 0 0 0 0 8 7

*Am 5fr. E/G# 5fr. C/G 5fr. D/F# 2fr. F Maj7 G/B Am

5

p p

T 7 5 7 5 7 8 5 8 2 3 2 0 1 2 1 0 1 2 0 1 1

A 0 7 5 6 5 5 5 4 2 3 2 3 2 1 2 0 2 2

B 0 7 5 6 5 5 5 4 2 3 2 3 2 1 2 0 0 0 0 2

*2nd time: Play Am exactly as bar 1

B

C D Fmaj7 Am C G Dsus4 D

i a a m i a

p p i a a m i a

H

P

T 0 2 3 2 0 1 0 0 1 1 1 0 1 3 0 3 3 2 3 3

A 2 0 0 2 3 2 0 2 0 2 1 0 2 0 0 3 2 3 3

B 3 2 0 0 2 3 2 0 2 3 0 2 3 0 0 0 0 0 0 2

C (2nd time) D Fmaj7 Am *C D Fmaj7

i m a

p i m a p i m a

(2nd time)

*2nd time: Play C and D chords using the same fingerstyle pattern as bar 11.

P i m a p i m a

T 2 3 2 0 1 0 0 1 1 3 2 0 1 3 2 0 0 0 0 0 0

A 2 0 2 3 2 0 2 0 2 3 2 0 1 0 2 3 1 2 2 2

B 3 2 0 0 2 3 2 0 2 3 2 0 1 0 2 3 3 3 3

Am E/G# C/G D/F# F Maj7 G/B Am G/B

17 a m i m a m i p i m a m i p simile p i m a m i p

T 5 7 0 1 0 7 0 1 0 8 0 1 0 2 3 3 2 4 3 2 1 0 1 2 3 2 1 0 1 2 3
 B 0 4 2 3 3 2 4 3 2 1 0 1 2 3 2 1 0 1 2 3 2 0 0

C Am7 Am Dsus2 D Am7 Am Em

21 ad lib

T 0 1 1 2 2 3 3 2 1 0 1 2 3 2 1 0 1 2 3
 B 0 2 2 3 3 2 1 0 1 2 3 2 1 0 1 2 3 2 0 0

D C D Am7 Am Dsus2

24 ad lib

T 0 1 1 2 2 3 3 2 1 0 1 2 3 2 1 0 1 2 3
 B 0 2 2 3 3 2 1 0 1 2 3 2 1 0 1 2 3 2 0 0

D Am7 Am Em D C D

26 ad lib

T 0 1 1 2 2 3 3 2 1 0 1 2 3 2 1 0 1 2 3
 B 0 2 2 3 3 2 1 0 1 2 3 2 1 0 1 2 3 2 0 0

C G/B Am C G/B F Maj7 Am

29 p a i m m i m m i p i m a p p

(Strum or grab with fingers)

T 0 1 3 0 2 2 0 2 2 1 0 1 3 0 0 0
 B 3 2 0 2 2 0 2 3 0 2 3 0 2 0 2

C G/B Am C F Maj7 Am C G/B

33

T 0 1 3 0 2 2 0 2 2 1 0 1 3 0 0 0
 B 3 2 0 2 2 0 2 3 0 2 3 0 2 0 2

(3X)

E

D Dsus2 D Dsus4 Dsus2 D Dsus4 Dsus2 D Dsus4 D

C(add9) C(add9)+#11 C(add9) C(add9) Cadd9(#11) C(add9) Dsus2 D Dsus4 Dsus2 D Dsus4 Dsus2 D

Dsus4 D C(add9) C(add9)+#11 C(add9) G/B

F

Am Am7/G F

ad lib (suggested rhythm)

G

Am 5fr. G 3fr. F (muted) F G 3fr.

Am 5fr. G 3fr. F (optional) *ad lib*

As (**F**)

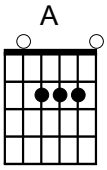
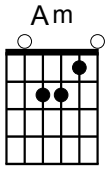
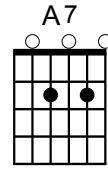
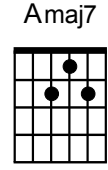
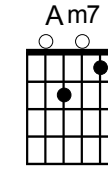
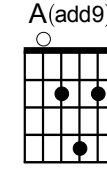
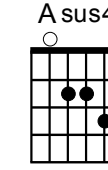
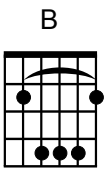
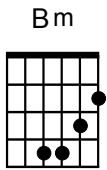
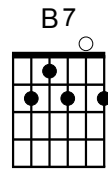
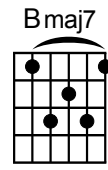
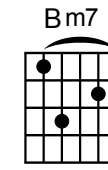
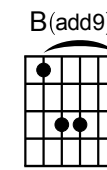
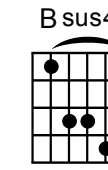
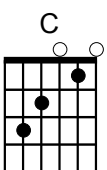
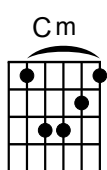
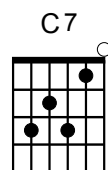
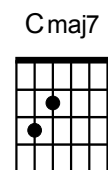
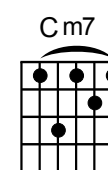
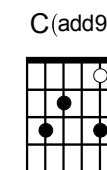
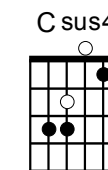
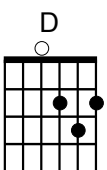
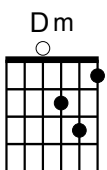
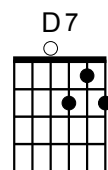
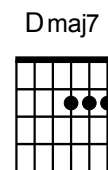
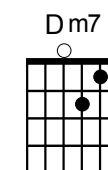
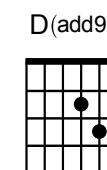
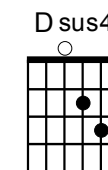
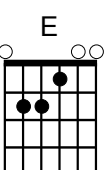
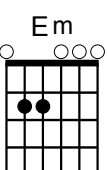
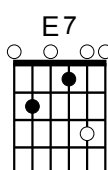
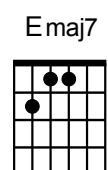
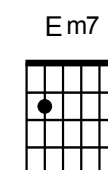
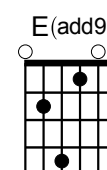
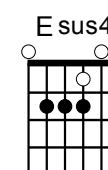
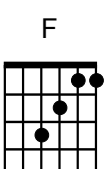
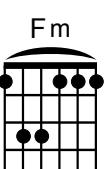
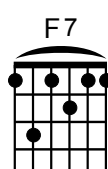
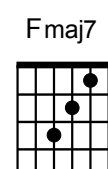

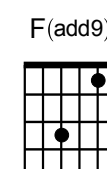
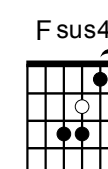
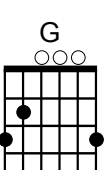
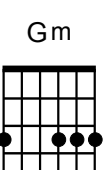
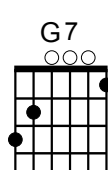
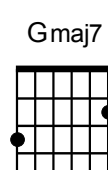

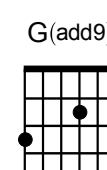
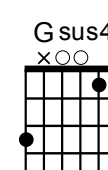
Am Am7/G F Am

4th time: *rit.* 4th time: strum on beat 1 only, then play vocal melody (optional)

TAB: Play chords as above 1 3 5 3 1 0 1 0 2 0 1

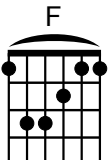
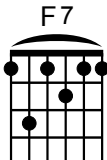

Appendix

Chords

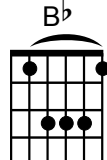
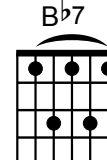
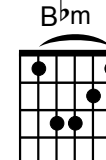
						
						
						
						
						
						
						

Bar Chords

E Formation (Root on 6th string)

		
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A Formation (Root on 5th string)

		
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Guitar Fretboard

String

6 5 4 3 2 1

Open

1st

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

Fret

Notes in 1st Position

1st (E) String

Musical staff for the 1st (E) string. Notes E, F, and G are shown on the staff. Below each note is a fretboard diagram: E (open string), F (1st fret), and G (2nd fret).

4th (D) String

Musical staff for the 4th (D) string. Notes D, E, and F are shown on the staff. Below each note is a fretboard diagram: D (open string), E (1st fret), and F (2nd fret).

2nd (B) String

Musical staff for the 2nd (B) string. Notes B, C, and D are shown on the staff. Below each note is a fretboard diagram: B (open string), C (1st fret), and D (2nd fret).

5th (A) String

Musical staff for the 5th (A) string. Notes A, B, and C are shown on the staff. Below each note is a fretboard diagram: A (open string), B (1st fret), and C (2nd fret).

3rd (G) String

Musical staff for the 3rd (G) string. Notes G and A are shown on the staff. Below each note is a fretboard diagram: G (open string), A (2nd fret).

6th (E) String

Musical staff for the 6th (E) string. Notes E, F, and G are shown on the staff. Below each note is a fretboard diagram: E (open string), F (1st fret), and G (2nd fret).

Musical staff with lyrics and notes: Fine (E), Does (C), Boy (A), Good (F), Every.

GRADING RUBRIC FOR PERFORMANCES

A	The performance goes beyond mere proficiency—it demonstrates a command of the music both technically and musically. It’s ready to be performed publicly.
	The performance reflects complete control and mastery of technique.
	The performance reflects a clear understanding of the composition, recognizing and controlling elements in the music that are deeper than just correct notes and rhythms. These include:
	a. Recognizing, distinguishing and balancing the multiple voices in the polyphony.
	b. Playing phrases rather than playing from note to note, and shaping those phrases with expressive devices such as volume, speed, color and vibrato.
	Performance is fluid. There are no hesitations between sections or chords.
	Performance is expressive and the expressive interpretation is informed and appropriate in the context of the performance practices in the time period the piece was written.
	Student projects the sound with confidence; he or she plays to the “back of the room.”
B	The performance is proficient. The student knows the material, but performance is not quite ready to be performed publicly.
	Technique, notes/chords and rhythms <i>are correct</i> , but the performance does not reflect a command of those things.
	Performance is a bit choppy, lacking fluidity. Student seems to play from note to note rather than playing phrases.
	Shows <i>slight</i> insecurity/hesitations in some sections, such as struggling with some transitions and chords.
	Performance lacks expressiveness. Student does not observe or implement phrasing, dynamics, articulations, vibrato, etc.
	The performance does not reflect an understanding of the composition. For example, in polyphonic repertoire, the student does not seem to be aware of the different voices. The different parts are not clearly distinguished, controlled or properly balanced.
	The overall sound is lacking. Student does not project the sound and/or the tone lacks confidence and/or beauty.
C	The performance is not proficient. It is rough and needs work. It’s still in the working-out phase.
	Student is struggling through some or all of the music.
	There may be incorrect notes, rhythms and/or chords.
	Technique may be incorrect.
	Severe and consistent hesitations, perhaps stopping to work out notes, rhythms and/or chords before continuing.
The assessment and grading of performances fall either under the criteria listed in A , B and C above, or, as an Incomplete , the latter equating to a zero until the assignment is made up. The letter grade of D or F is more applicable to the final grade rather than the assessment of an individual performance. However, with the combination of incompletes (zeros) and A-C’s, the resulting grade can be still a D. The criteria for a final grade of D or F is listed below.	
D	Although this grade can reflect a student’s achievement, for those students whose final GPA is less than 60% it can reflect overall effort rather than achievement.
	If the student has been attending class regularly, and had been consistently engaged in the class and participating to a satisfactory level, at the end of the semester, that student will pass the class with a letter grade of D, even if the student’s overall grade is less than 59%, including 0%.
F	Student demonstrated insufficient effort.
	Did not attend class regularly
	Demonstrated no effort while in class
	Was not engaged in class.