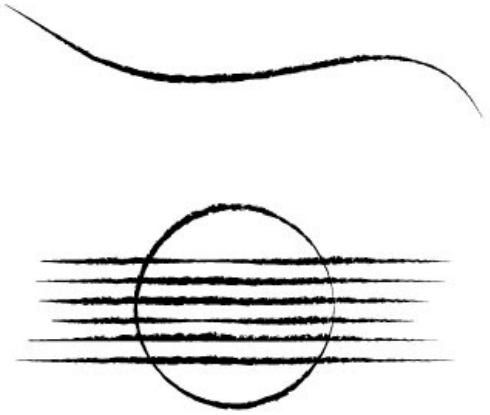
Beginning Guitar For the Classroom

A Comprehensive Approach

Fifteenth Edition



Lou Warde

Platso Music

Copyright © 2021, Platso Music
International Copyright Secured All Rights Reserved

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 fund, 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.

Contents

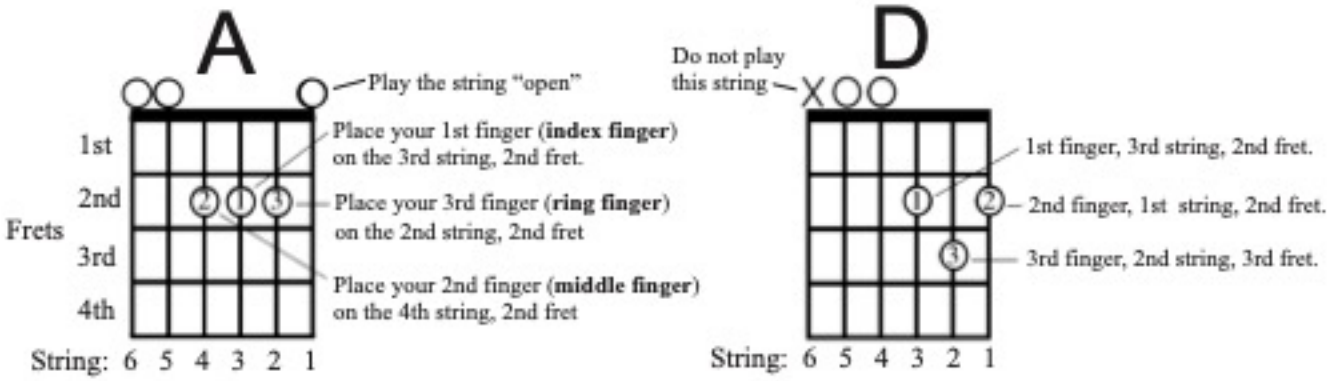
PART I

Lesson 1 (A and D Chords)…… 4
Get Back…… 5
Lesson 2 (Rhythm)…… 6
The E Chord, Strumming Patterns…… 7
Hollywood Nights, Chasing Cars…… 8
No Rain…… 9
Lesson 3 (G and C Chords)…… 10
Reading Music, Notes on the 1st String…… 11
Half Notes and Whole Notes, Duets…… 12
Lesson 4 (The E Minor Chord)…… 14
In Your Time …… 15
Heart of Gold …… 16
Notes on the 2nd String, Duets, Sight-Reading Ex…… 17
Sight-Reading Exercises…… 21
Lesson 5 (F Chord)…… 22
Wishlist…… 23
Notes on the 3rd String, Dotted Quarter Note…… 24
Duets: *Allegro in C, Menuett, Spanish Dance*…… 25
Note Review, Practice Reading Test,…… 27
Lesson 6 (Am and Dm Chords),…… 28
The Chain…… 29
Take It Easy…… 30
Notes on the 4th String, (*Practice Melodies)*…… 31
Four-String Melody…… 32
Note Review, Practice Reading Test,…… 33
Lesson 7 (A7, E7, & D7 Chords)…… 34
Home (Jack Johnson*)*…… 35
Build a Levee …… 36
Notes on 5th String, Duets…… 37
Andante in C (Duet)…… 38
Sight-Reading Exercises…… 39
Note Review…… 40
Lesson 8 (G7, C7, & B7 Chords)…… 41
Sittin' On Dock of the Bay…… 42
Heartache Tonight …… 43
Notes on the 6th string, *Duets*…… 44
Saturday Night …… 45
Dueling Banjos…… 46
Sight-Reading Exercises…… 48
Lesson 9 (Bm, *Fields of Gold*)…… 49
Comfortably Numb…… 50
Accidentals (*Maestoso* Duet)…… 51
Jesu, Joy of Man's Desiring (Duet)…… 52
Arietta (Duet)…… 53
Sight-Reading Exercises…… 54
Lesson 10 (Am7, Dm7, Cmaj7, Fmaj7, *Don't Panic*)…… 55
Bourée…… 56

PART II 57

Lesson 11 (Sus4 Chords, *Certain Kind of Fool*)…… 58
Classical Guitar …… 59
p-*i-m* Patterns *(Allegro)*…… 60
Ode to Joy (Guitar Quartet Score)…… 61
Guitar 1 & 2…… 62
Guitar 3 & 4…… 63
Lesson 12 (Sus2, *Hide your Love Away*)…… 64
p-i-m-i Patterns (*Prelude in G*)…… 65
Allegro, Estudio…… 66
Finale (Guitar Quartet Score)…… 67
Guitar 1 & 2…… 68
Guitar 3 & 4…… 69
Lesson 13 (add9 Chords, *The One I Love*)…… 70
p-i-m-a Pattern (*Prelude in A, Prelude in C*)…… 71
Finlandia (Guitar Quartet Score)…… 72
Guitar 1 & 2…… 74
Guitar 3 & 4…… 75
Lesson 14 (The F and Fm Bar Chords)…… 76
Have You Ever Seen the Rain?…… 77
p-i-m-a-m-i Patterns (*Study, Etude No. 1*)…… 78
Lesson 15 (Bm Bar Chord, *Hotel California*)…… 79
Against the Wind…… 80
Combining Patterns (*Study, Ländler*)…… 81
Be Thou My Vision (Guitar Quartet Score)…… 82
Guitar 1 & 2…… 83
Guitar 3 & 4…… 84
Lesson 16 (A Formation Bar Chord, *Home*)…… 85
Two or More Notes Played Together (*Waltz*)…… 86
Pedal Notes *(Andantino, English Dance)*…… 87
Lesson 17 (Advanced Rhythms: Syncopation)…… 88
Here is Love (Guitar Quartet Score)…… 90
Guitar 1…… 92
Guitar 2…… 93
Guitar 3…… 94
Guitar 4…… 95
Lesson 18 Classical Final: (*Estudio, Prelude*)…… 96
Lesson 19 Fingerstyle Patterns (*Hey There Deliliah)*…… 97
Dust in the Wind, Freight Train…… 98
Hallelujah…… 99
Yosemite (Guitar Quartet Score & Parts)…… 100
Lesson 19 (*Stairway To Heaven*)…… 106
Appendix 109
Chords…… 110
Guitar Fretboard…… 111
Notes in 1st Position…… 112
Grading Rubric…… 113

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.

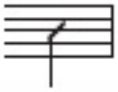
The Beat

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.

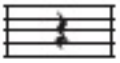
Music is always organized into groups of beats. Beats can be grouped into any number, but most often they're grouped into four. These groups of beats are called **bars** or **measures**. (see exercise 1 below.)

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.

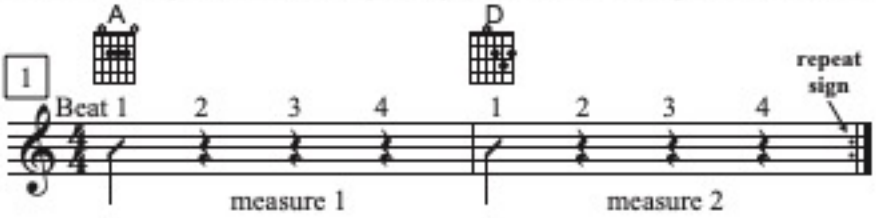


This symbol, called a **rest**, tells you that the beat should be silent.

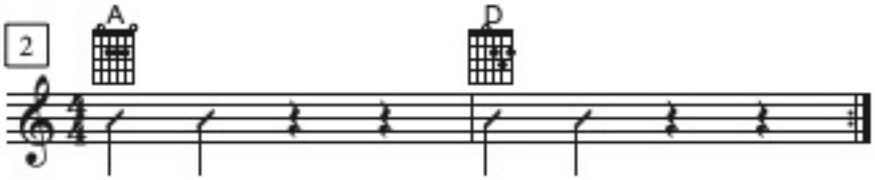


Each exercise below is two measures long and has a $\frac{4}{4}$ time signature, which means that each measure has four beats. At the end of each exercise, you'll see a **repeat sign**. This means to go back to the beginning (measure 1) and repeat the exercise.

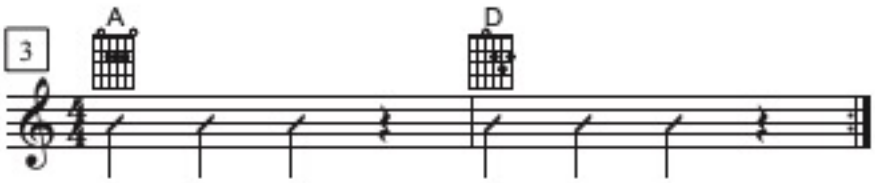
Downstrum on beat 1 and rest on beats 2– 4.



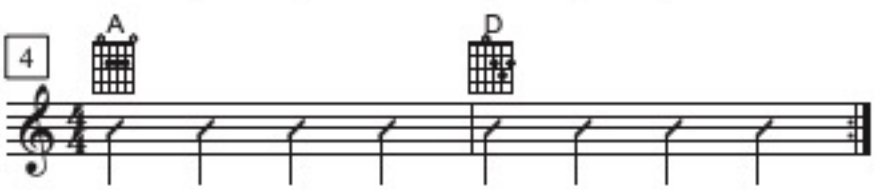
Strum on beats 1 & 2 and rest on beats 3 & 4.



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



Strum on all four beats.

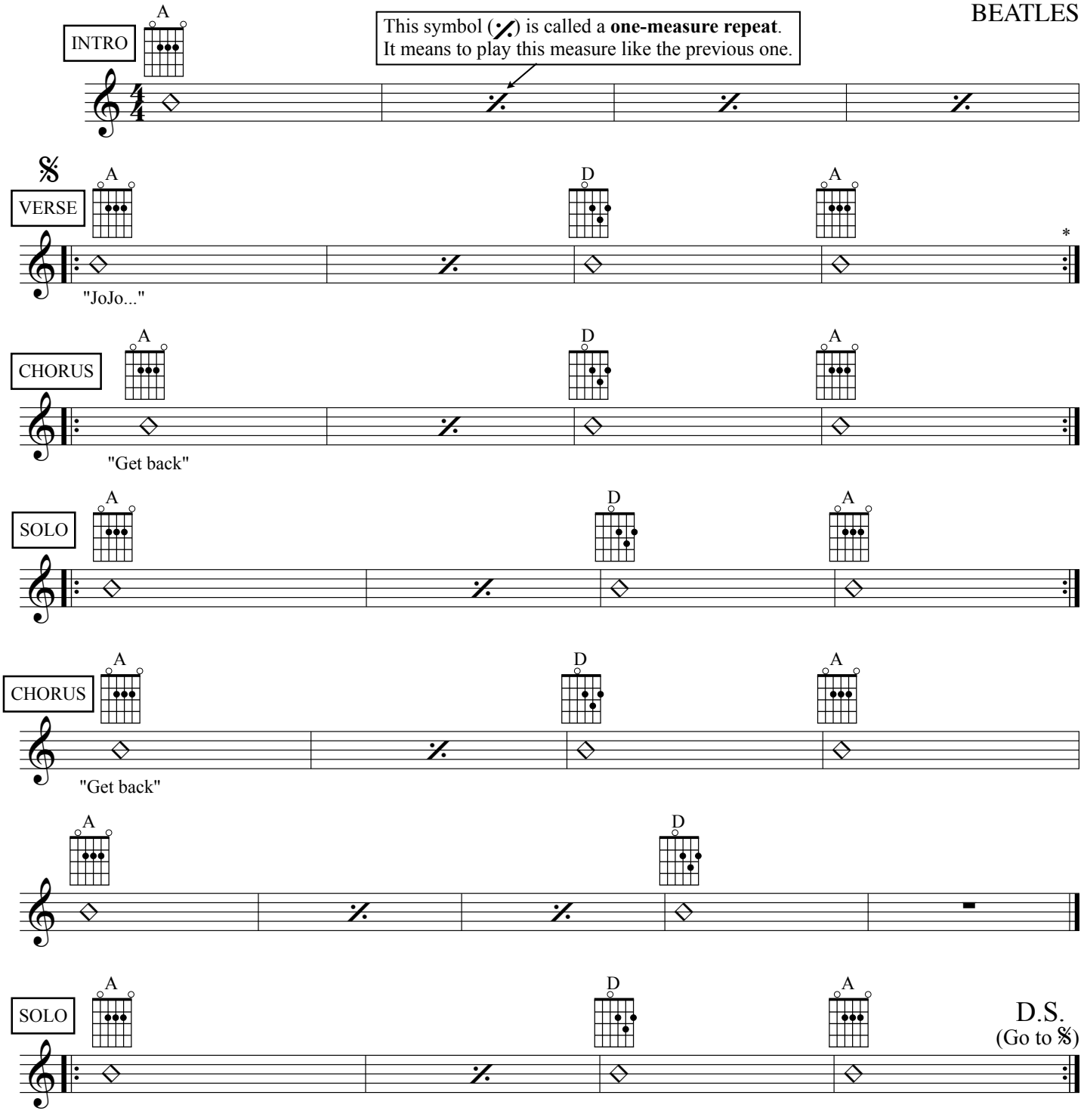


◇ = **Whole note**. Strum once and let it ring for 4 beats; in other words, the *whole* measure.
▬ = **Whole rest**. Silence for the *whole* measure.

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

Get Back

BEATLES



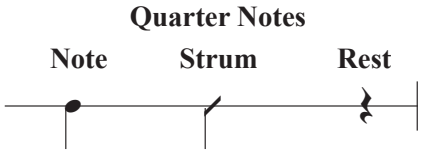
*Whenever you see a repeat sign, go back to the nearest repeat sign facing it. If there isn't one, go back to the beginning.

Lesson 2

Rhythm

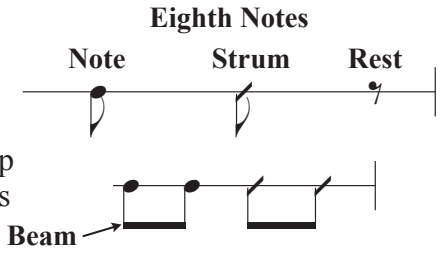
In Lesson 1, we learned about the beat. We also learned to read symbols that told us to strum a chord on the beat and let it ring for one beat or for the whole measure. This is called **rhythm**. Rhythm simply tells us *when* to strum those chords and *how long* to let them ring out *based on the beat*. 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 signaure is telling you. While the top "4" tells you that there are 4 beats in a measure, the bottom "4", an abbreviation for (¼), tells you that the quarter note is the value of the beat. In other words, each beat must add up to a quarter note.



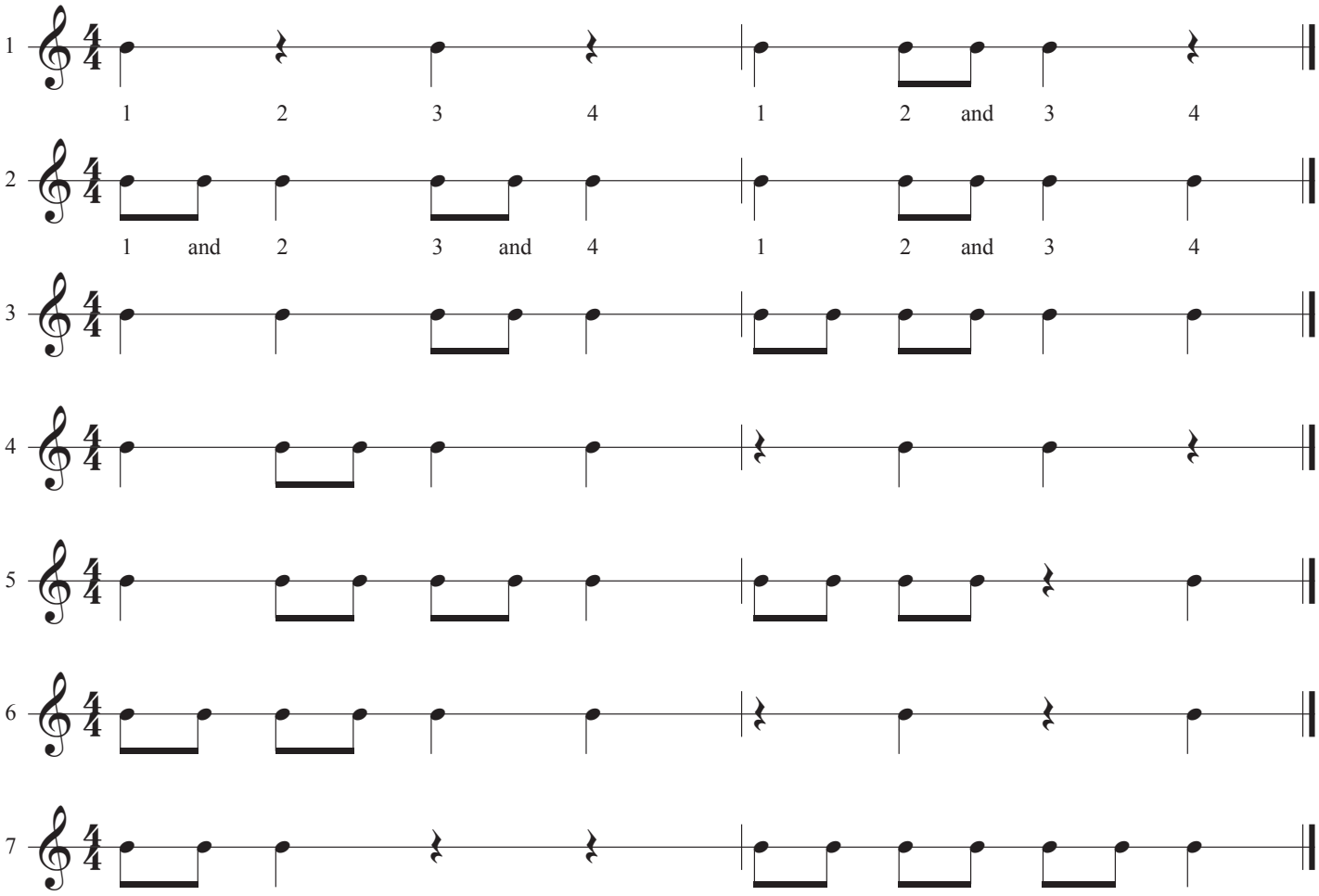
Since a quarter note lasts for one beat, then logically, a note lasting only *half* a beat is called an **eighth note**, since half of a quarter is an eighth.

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.

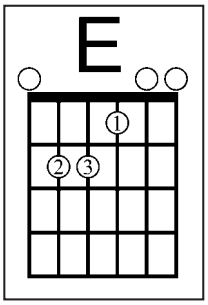


When playing two eighth notes, the first one is played right on the beat and the second one is played exactly at the halfway point between that beat and the next beat. When counting eighth notes, the first one is called by whatever beat it lands on, for example, "*one*" or "*two*." The second eighth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

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

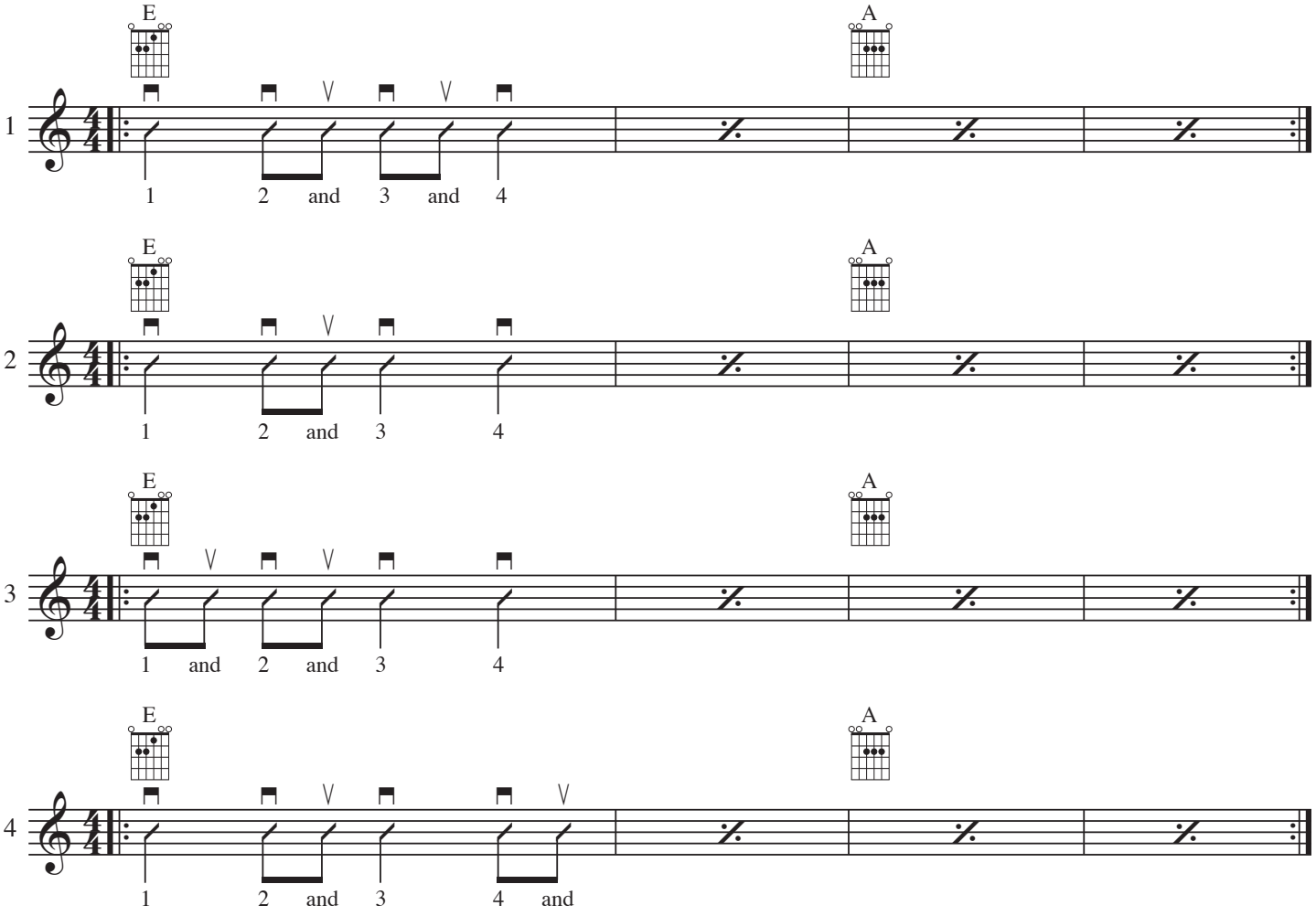


Strumming Patterns



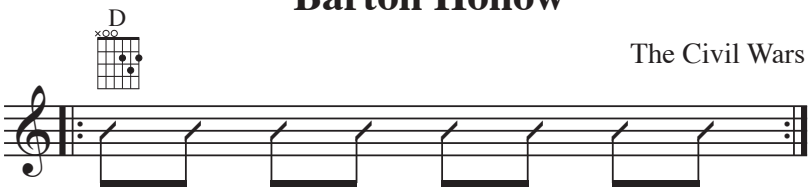
Strumming patterns are repeated rhythmic patterns we make while strumming. Play the strumming patterns below with a metronome. Make sure you synchronize your downstrum to each click!

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.**



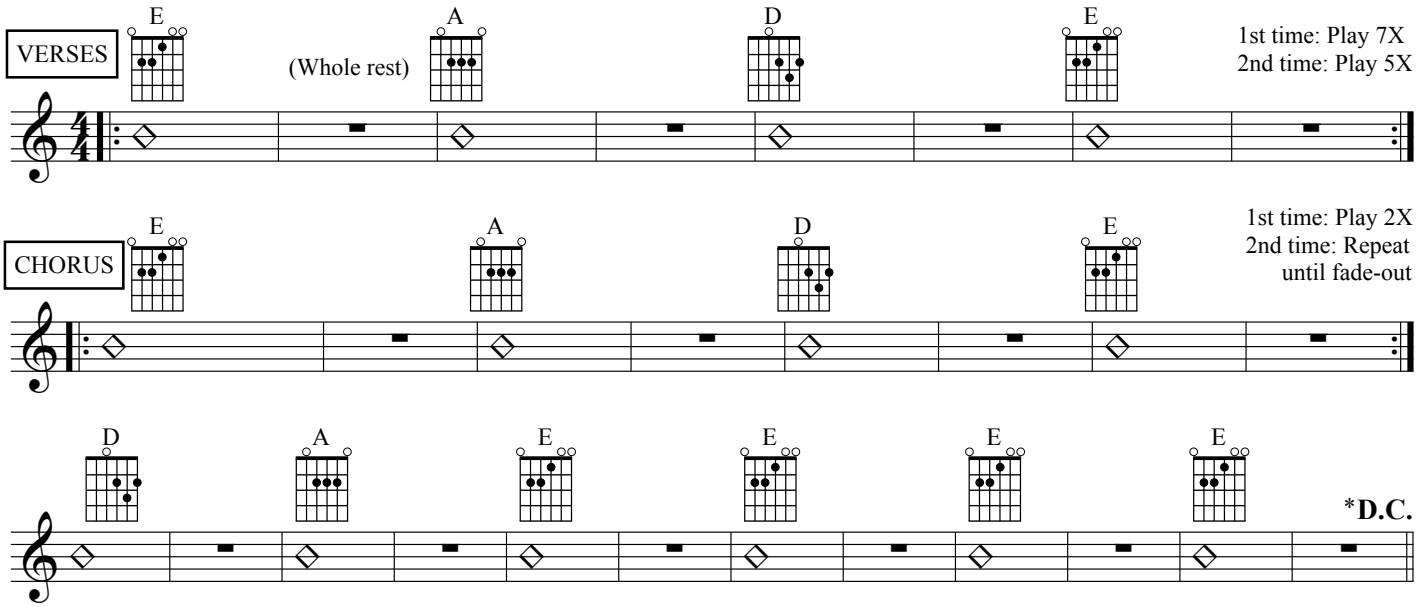
Barton Hollow

The Civil Wars



Hollywood Nights

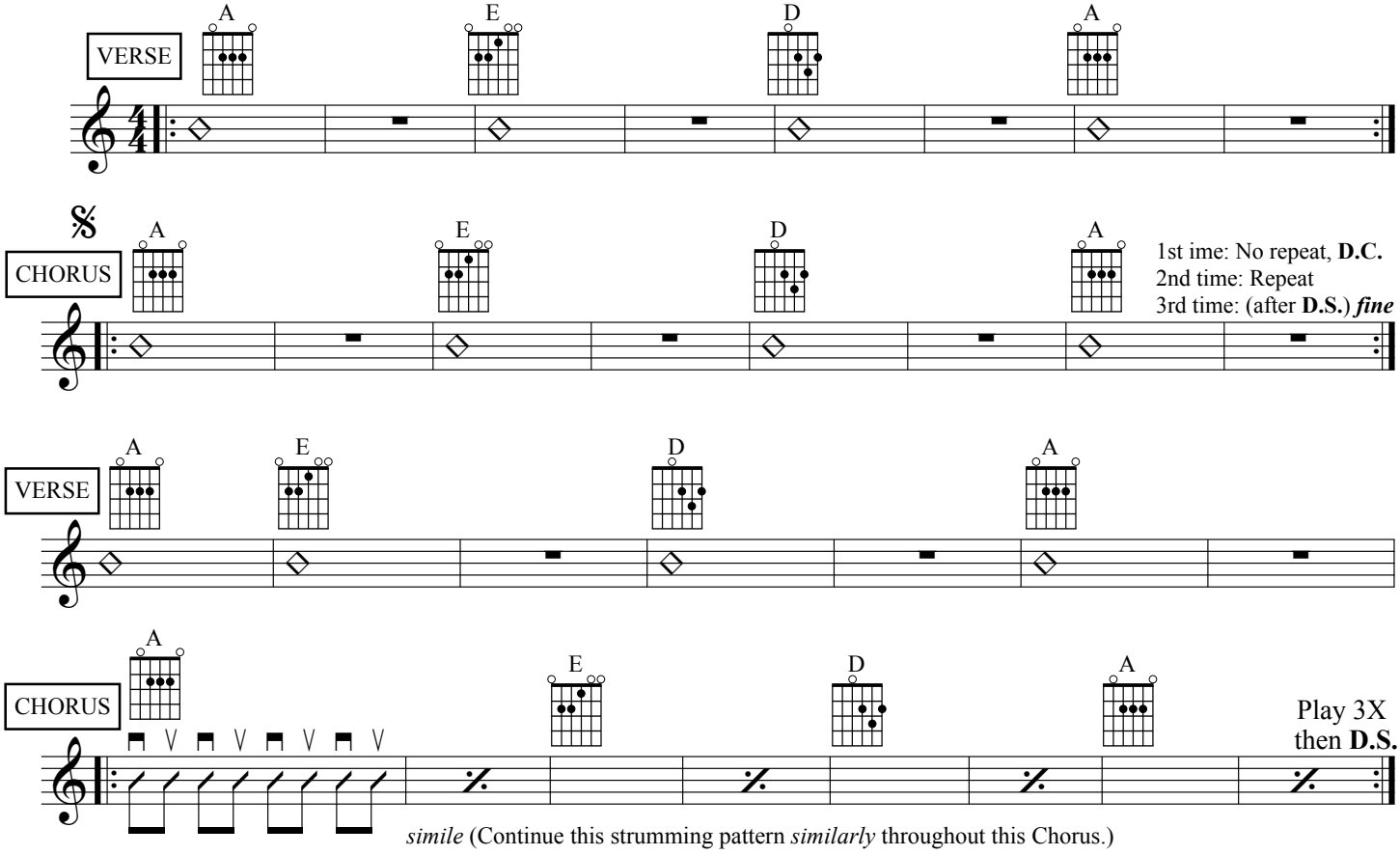
BOB SEGER



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

Chasing Cars

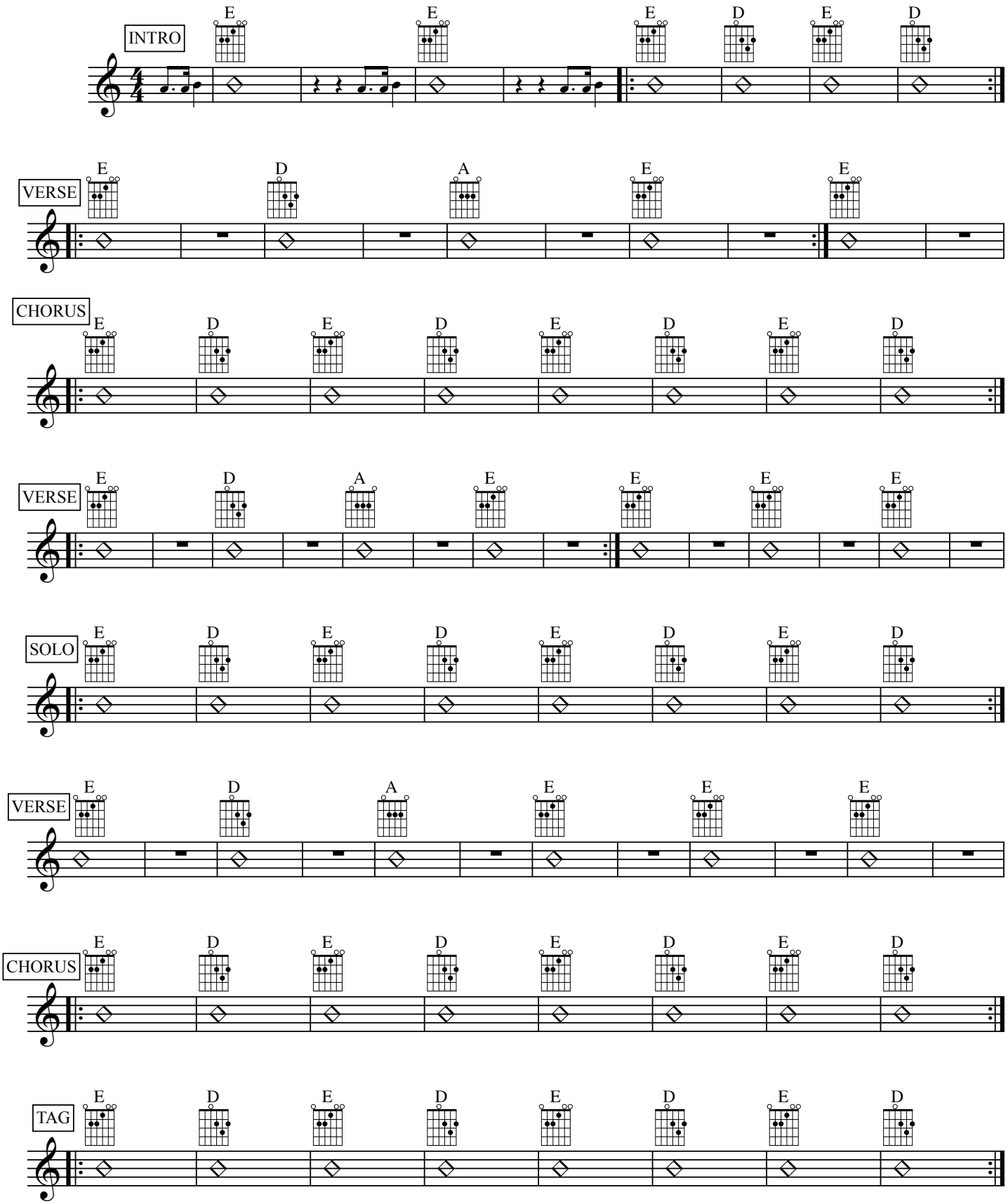
SNOW PATROL



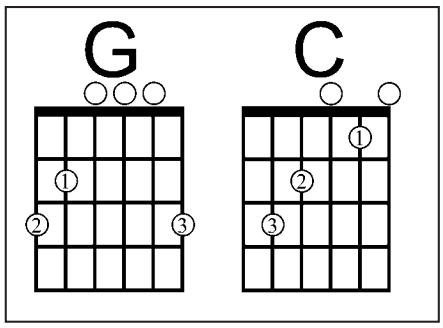
simile (Continue this strumming pattern *similarly* throughout this Chorus.)

No Rain

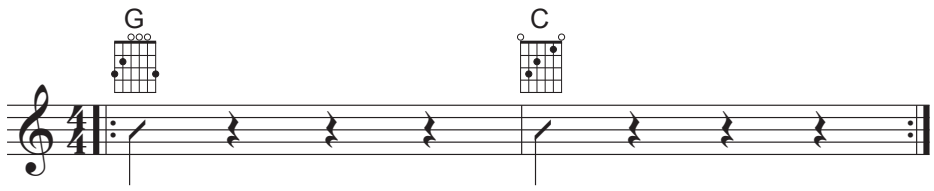
Blind Melon



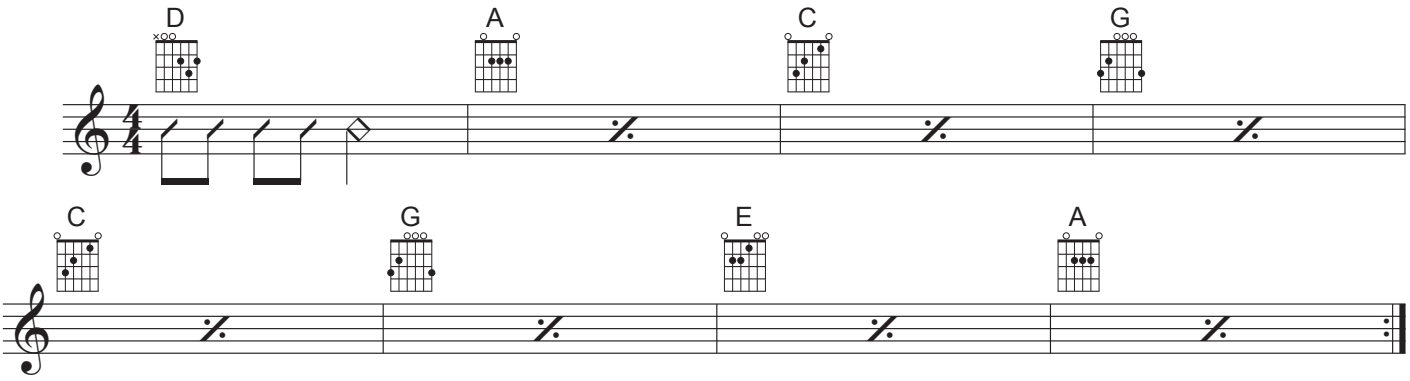
Lesson 3



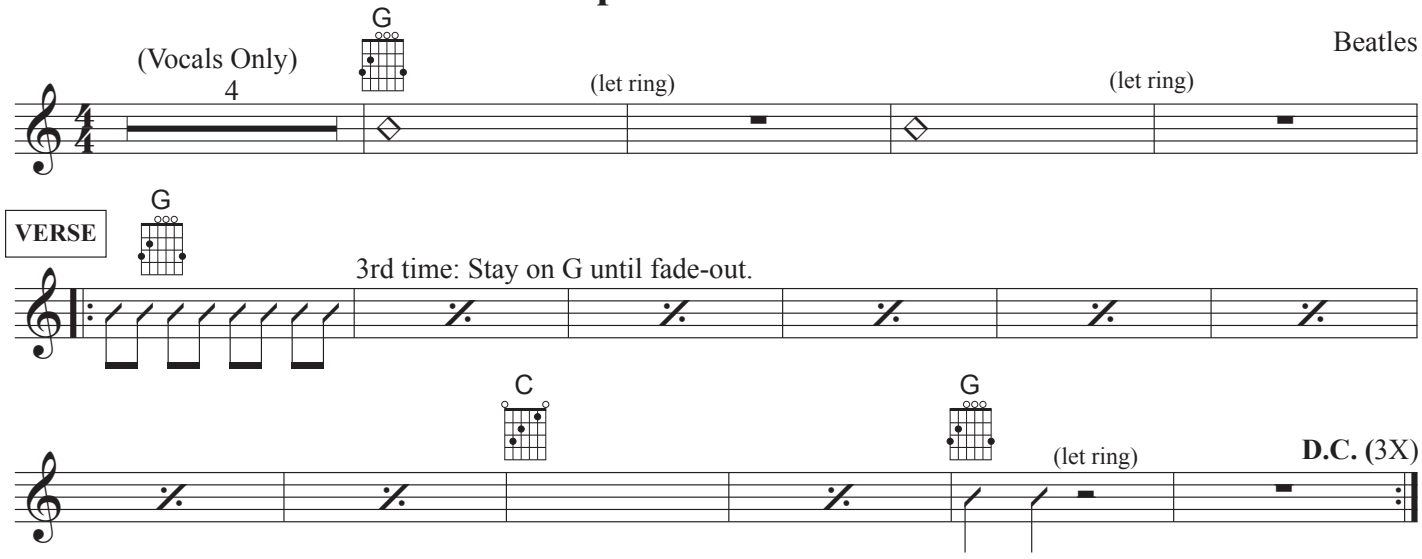
G to C Progression



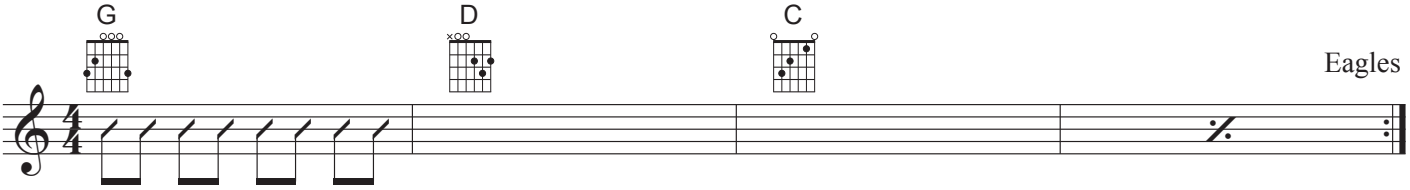
Chord Progression No. 2



Paperback Writer



Already Gone



1st Time: Play whole notes only.

Reading Music

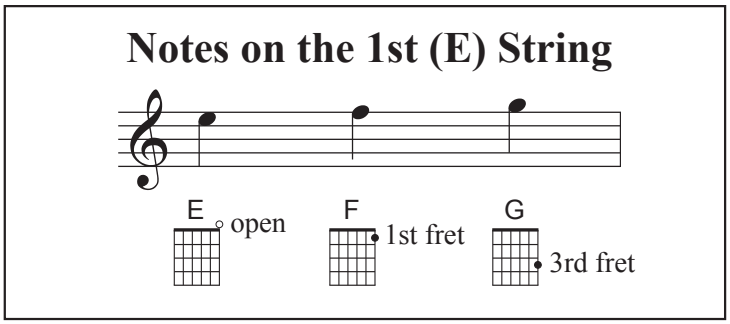
In this lesson, you will begin learning to read music one string at a time, and only on the first three frets, which is called **First Position.** We will begin with the first string, also called the *E string* since that is the note it sounds when played open (no finger held down on the string). The 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

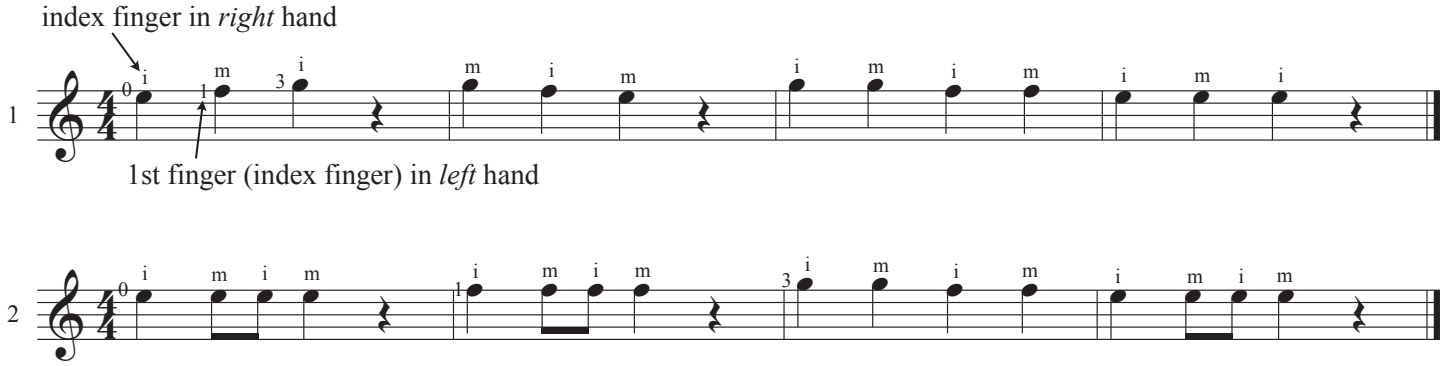
Notice the numbers next to some of the notes in the exercises below. These numbers indicate the left-hand fingers you will use to play those notes. While in first position, the numbers will correspond to fret numbers. Since you will be playing in first position only, numbers really aren't necessary at 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.

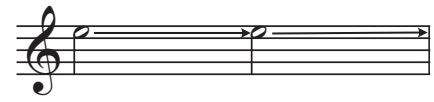


Play the exercises below using alternating between the index (i) and middle (m) finger and using a rest stroke.



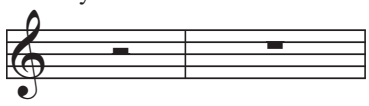
Half Notes and Whole Notes

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



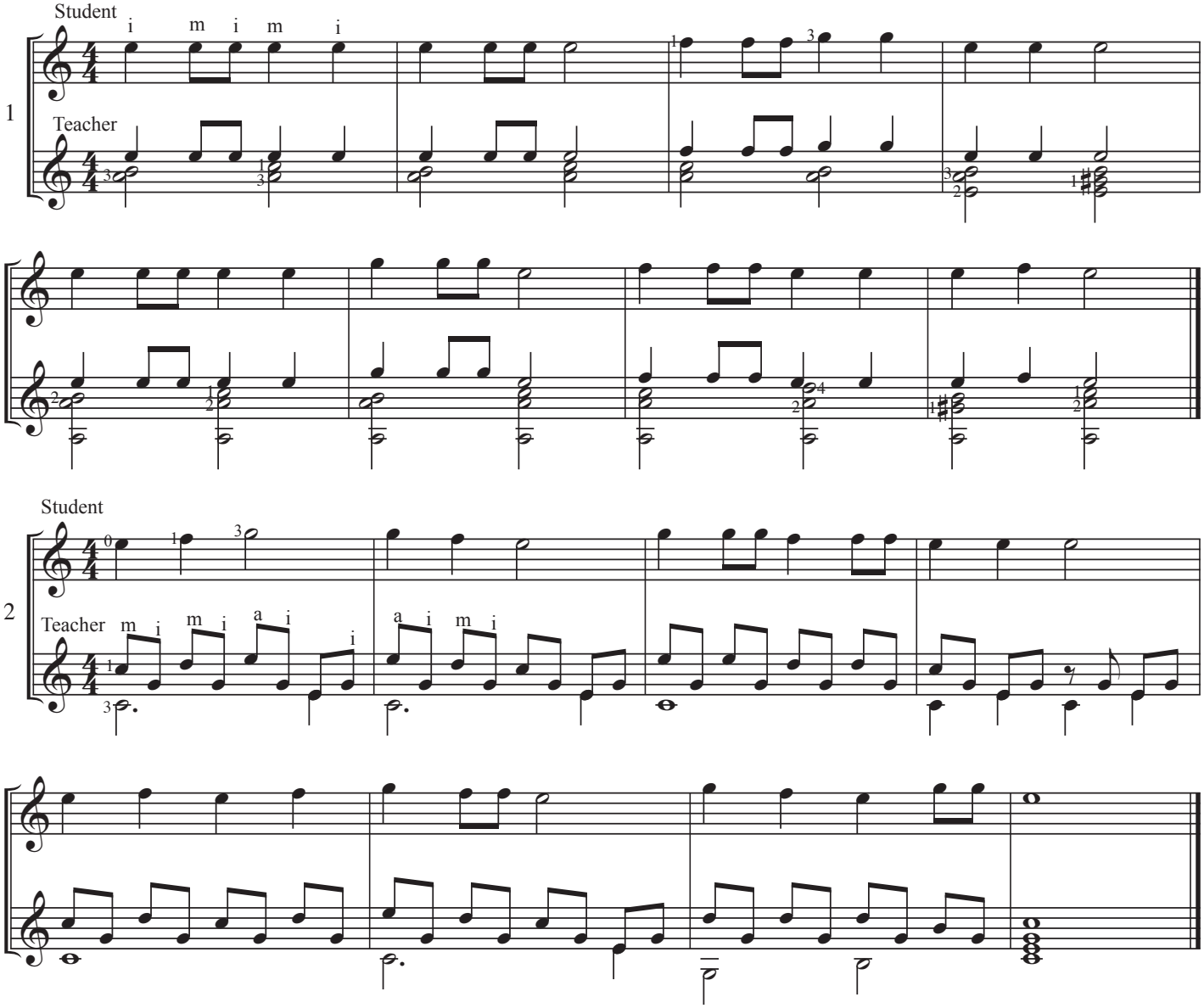
This is **whole note.** A whole note last for 4 beats, or a *whole* measure.

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



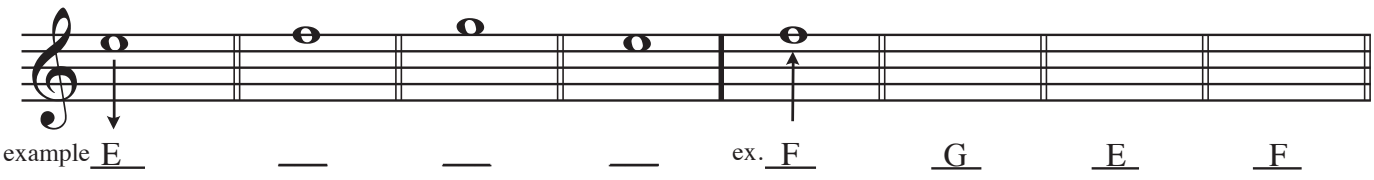
Guitar Duets

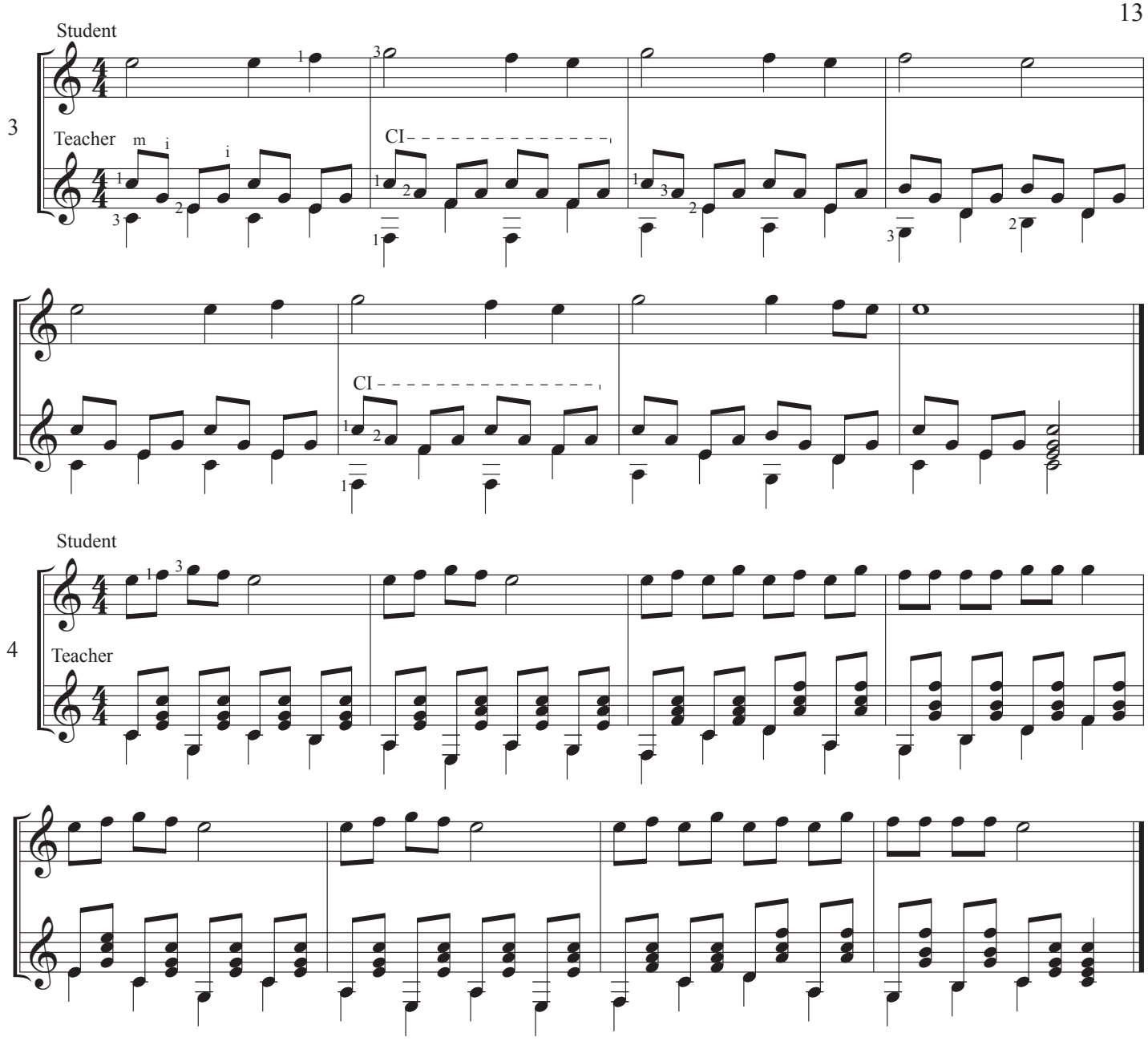
Note: Audio recordings of these duets are available in the eBook at www.TheGuitarClassroom.com



Note Review

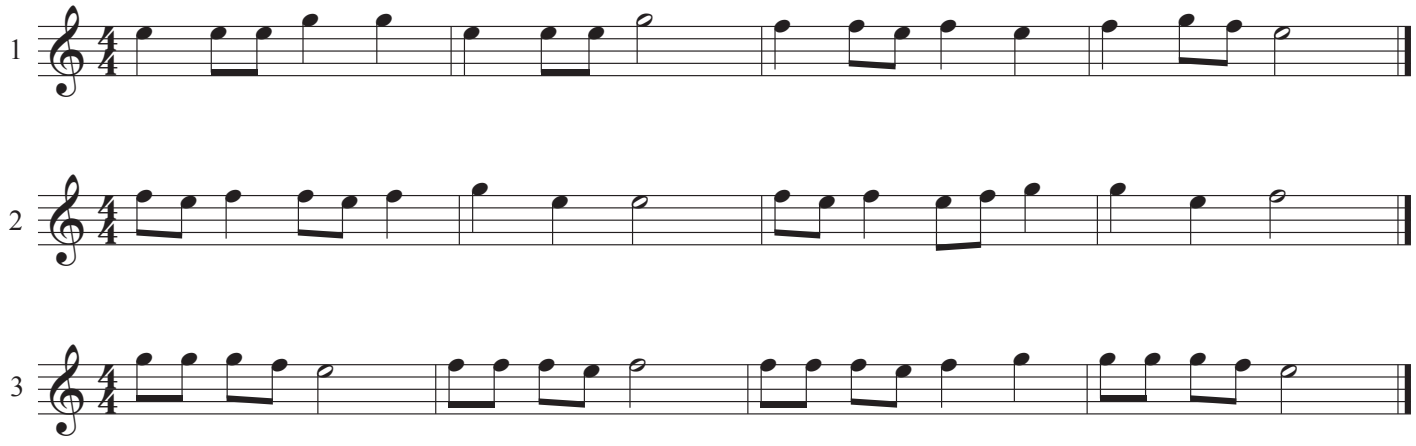
A. Write the letter name of the note below the staff. B. Draw the note indicated below the staff.





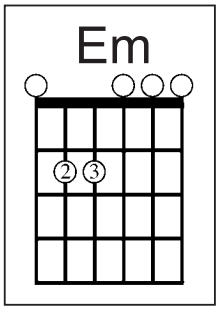
Sight-Reading Practice Exercises

Sight-reading is the skill to read music fluidly, 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.



Lesson 4

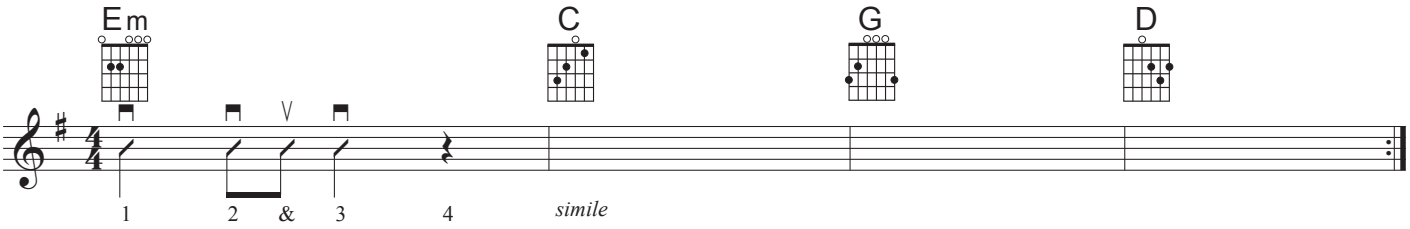
The Minor Chord



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".

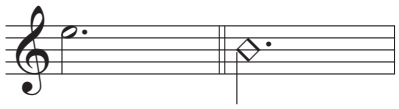
The difference between a major and minor chord is not in their importance, but in the quality of *sound* each produces. Compare the quality of sound between an E major and E minor chord. Form an E chord and strum it. Now, form an Em chord (simply lift your first finger off the 3rd string) and strum it.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

Exercise No. 1



The Dotted Half Note

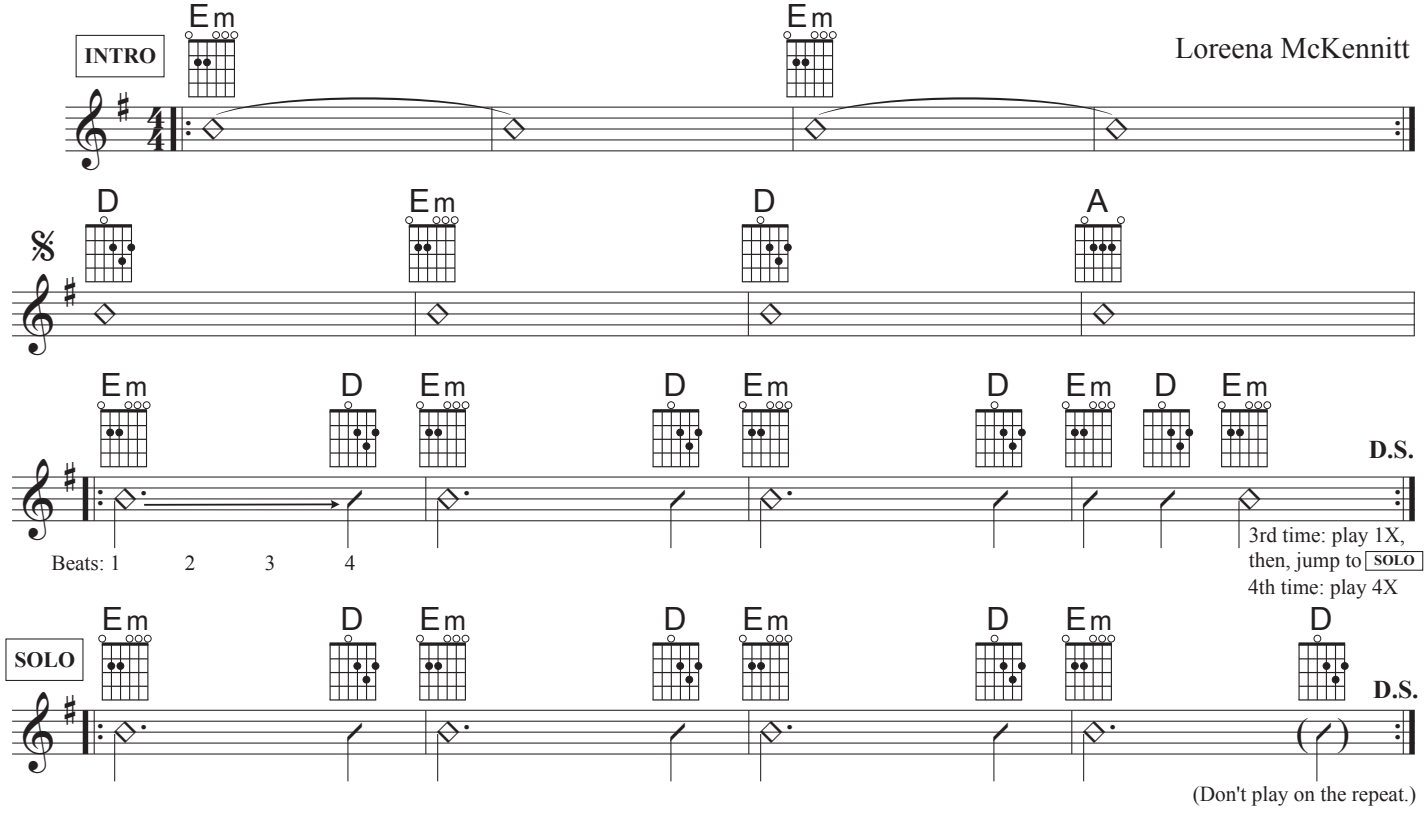
The dotted half note lasts for 3 beats.



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

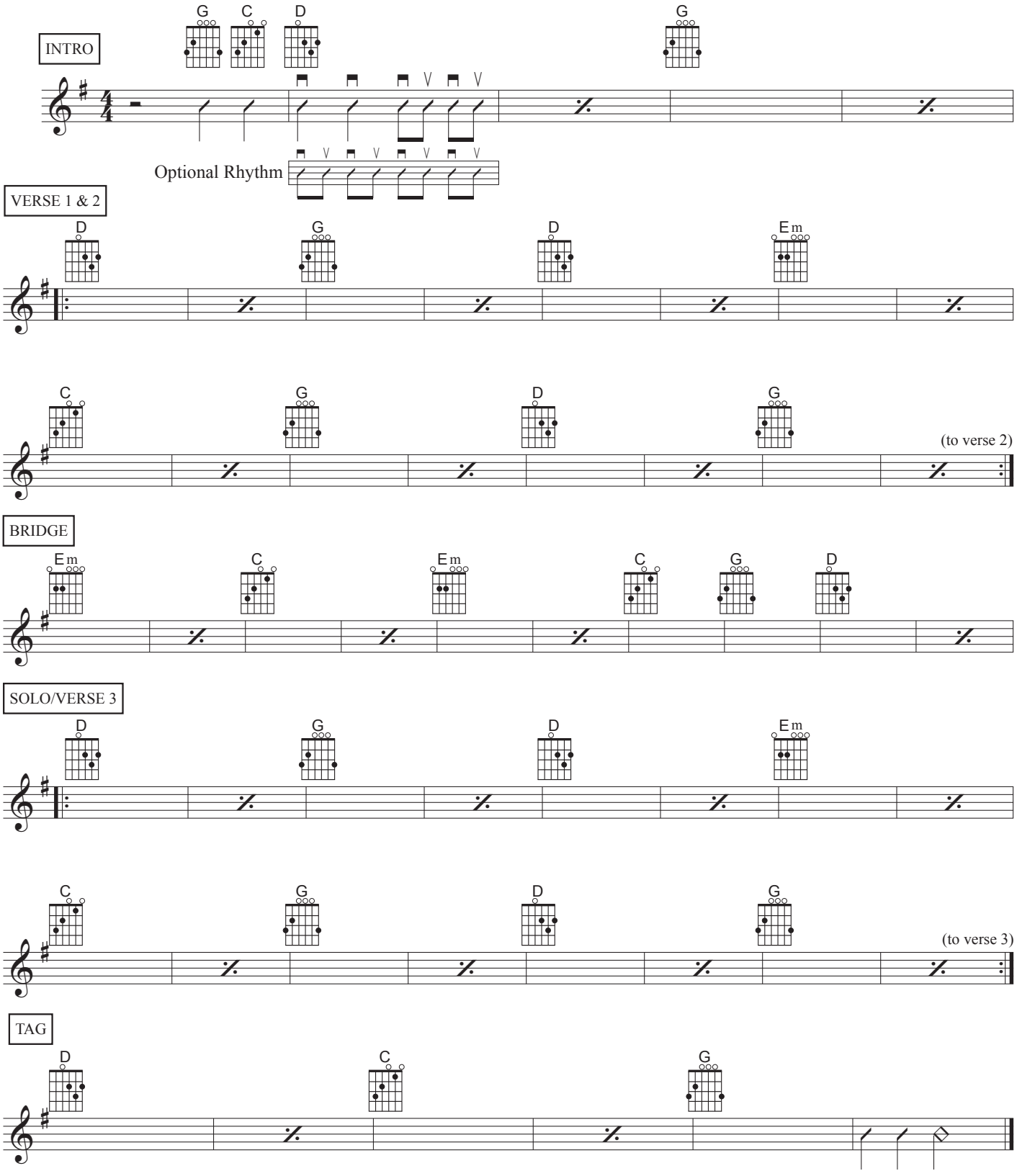
Loreena McKennitt



In Your Time

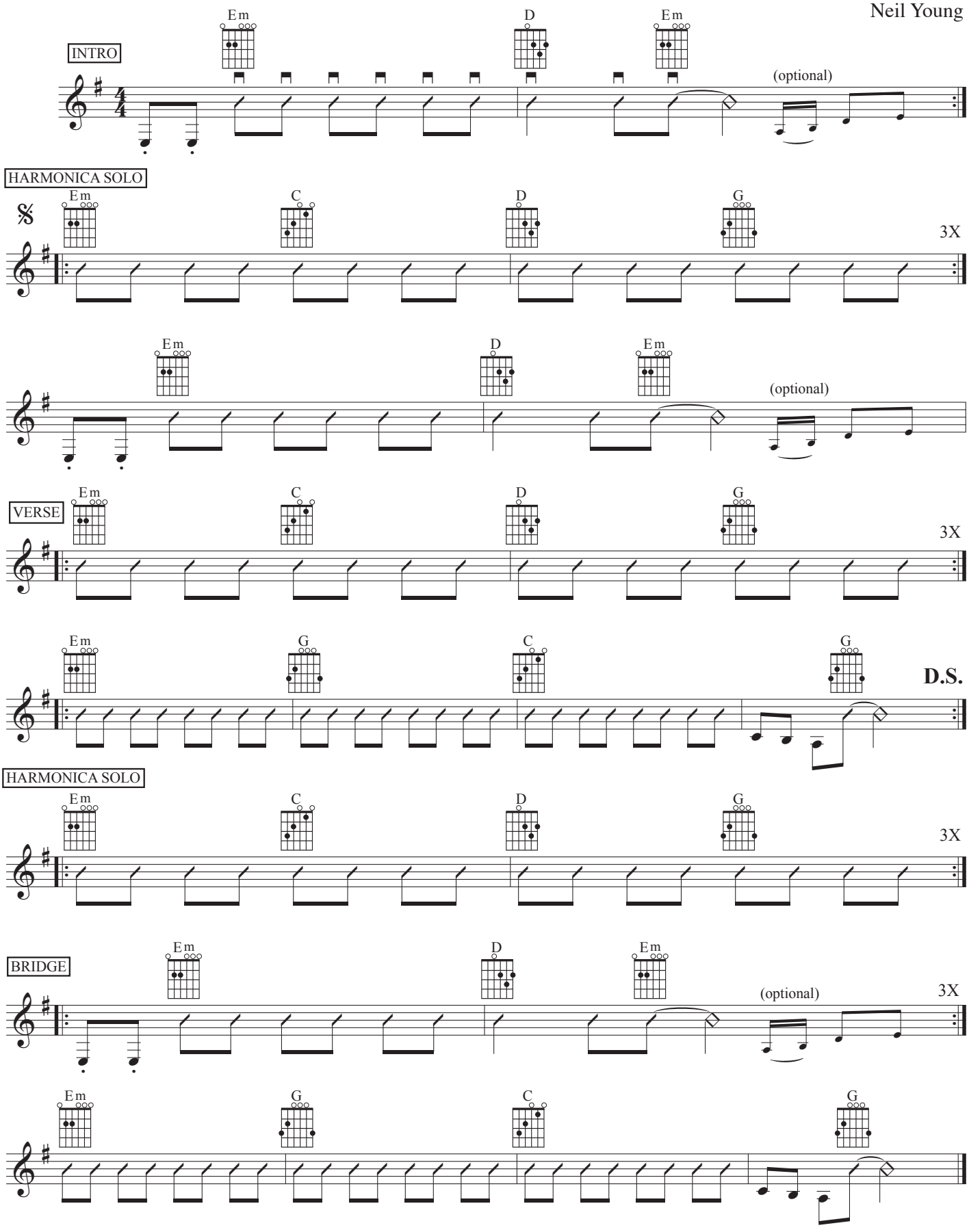
Rock Ballad

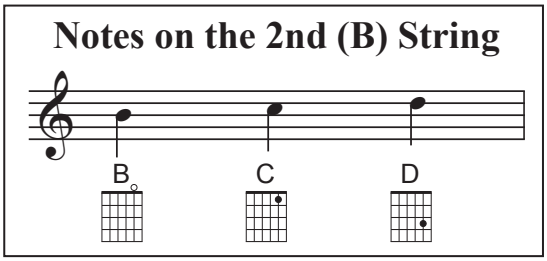
Words and Music by BOB SEGER



Heart of Gold

Neil Young



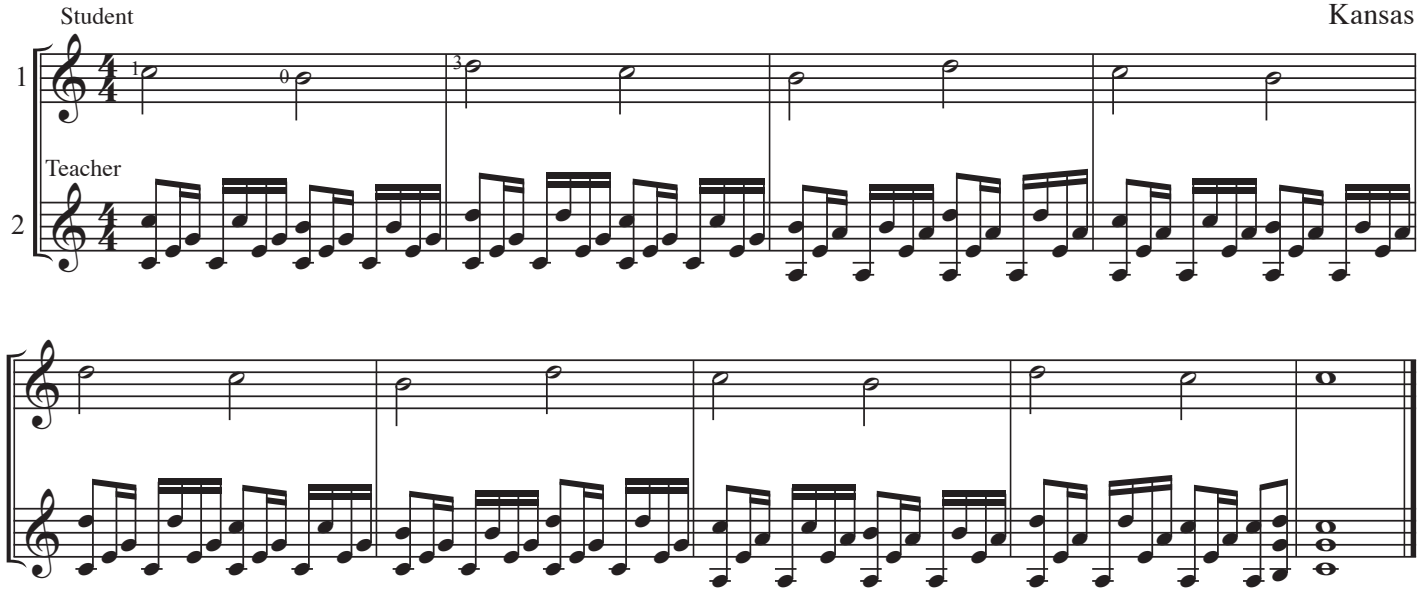


The Importance of a Correct Left-Hand Position

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.

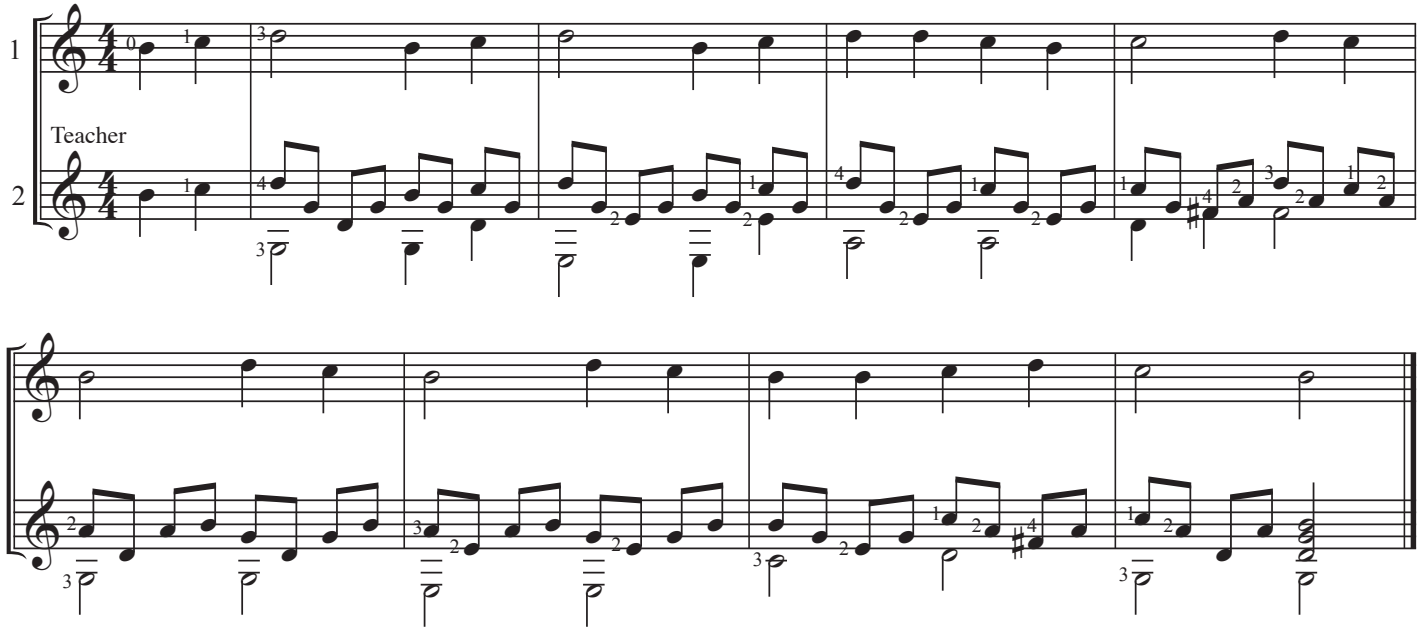
Dust in the Wind

Kansas

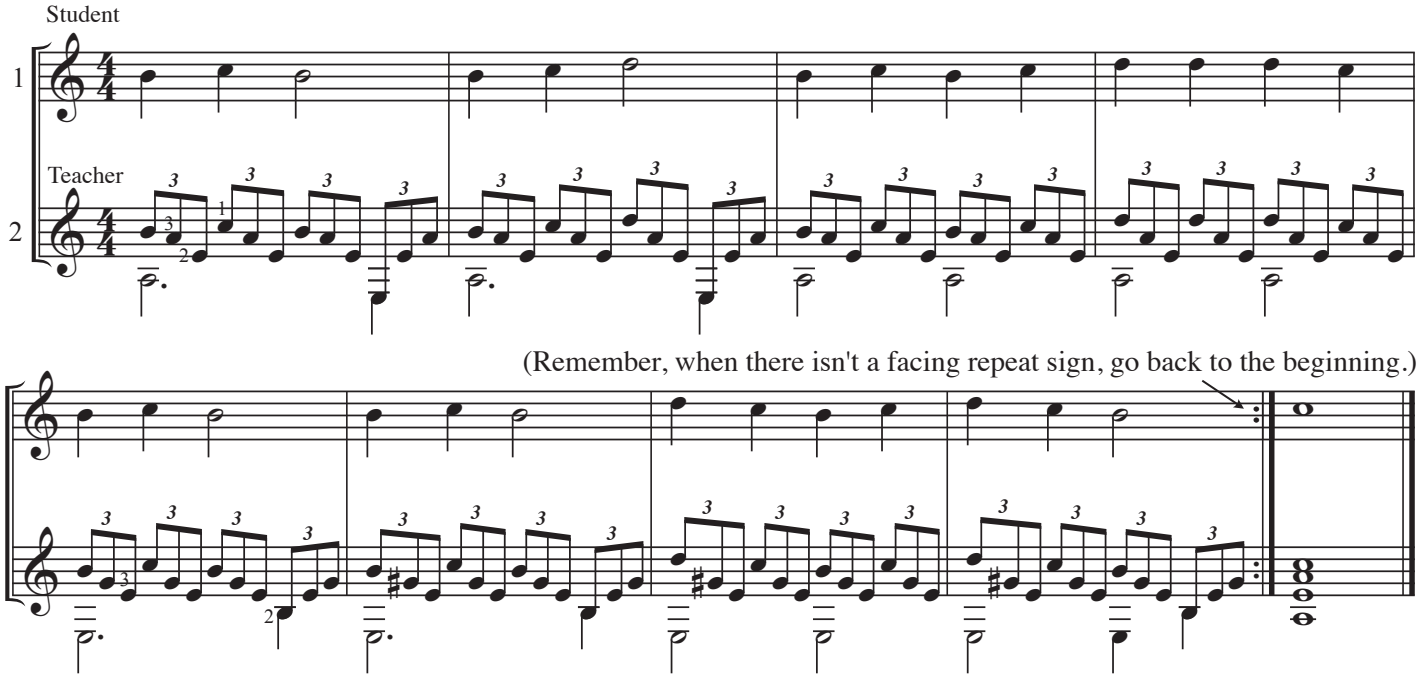


Notice that there's only two beats in the first measure. This is called a ***pickup***. The first note here starts on beat 3.

Second-String Player

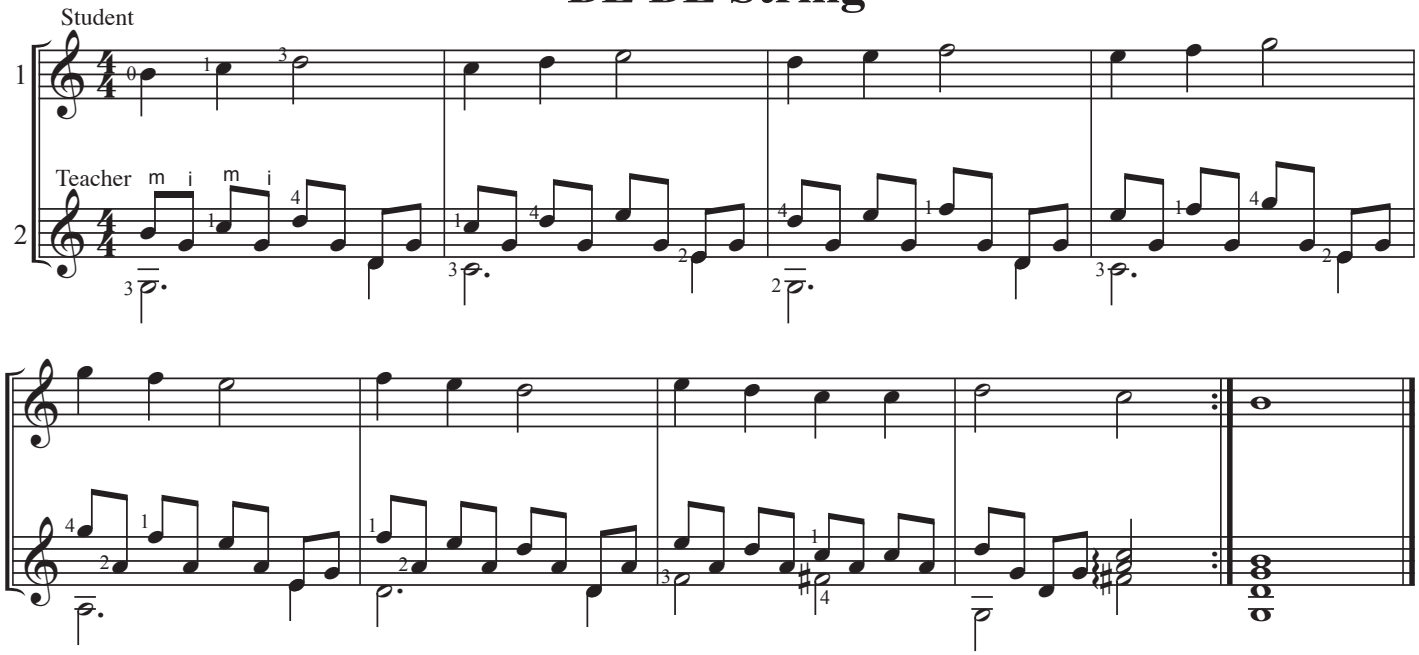


The Beast Ring



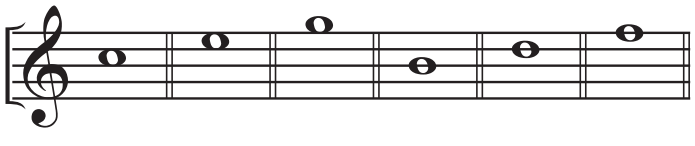
Combining Notes on the 1st and 2nd String

BE BE String



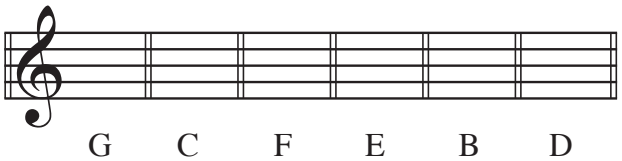
Note Review

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



___ ___ ___ ___ ___ ___

B. Draw the note indicated below the staff.

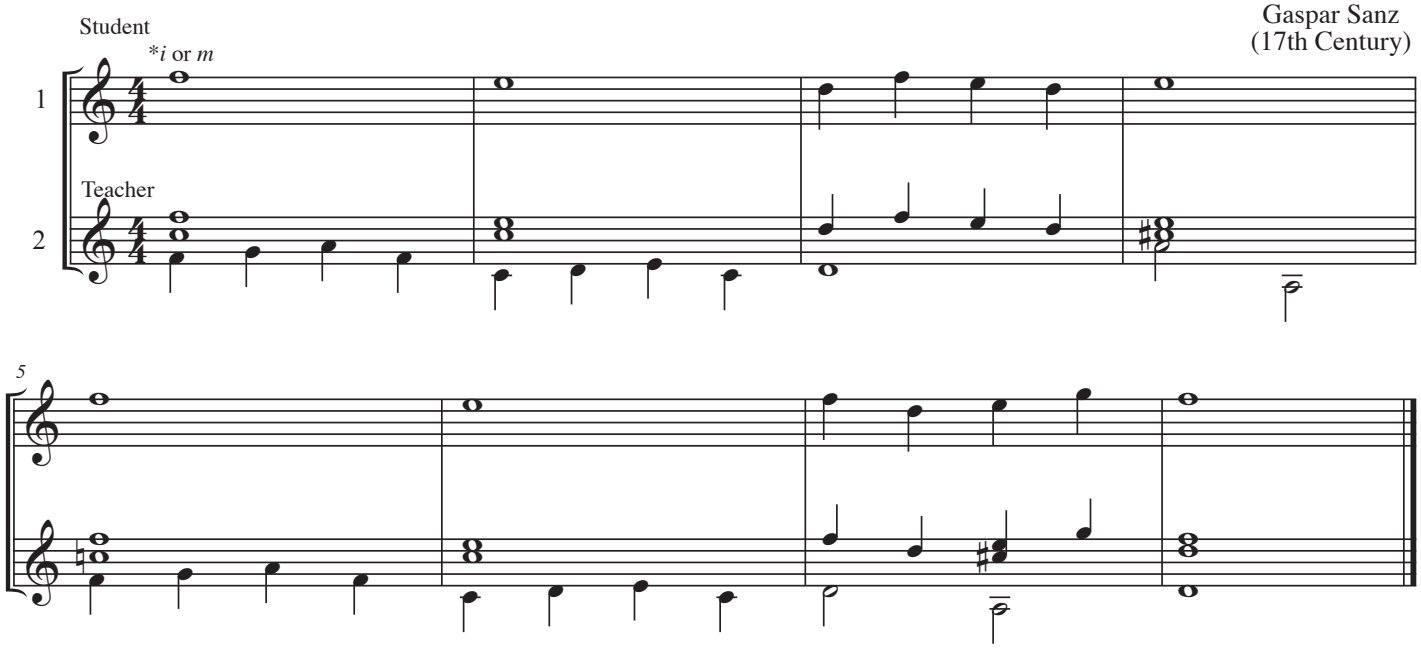


G C F E B D

Dance de las Hachas

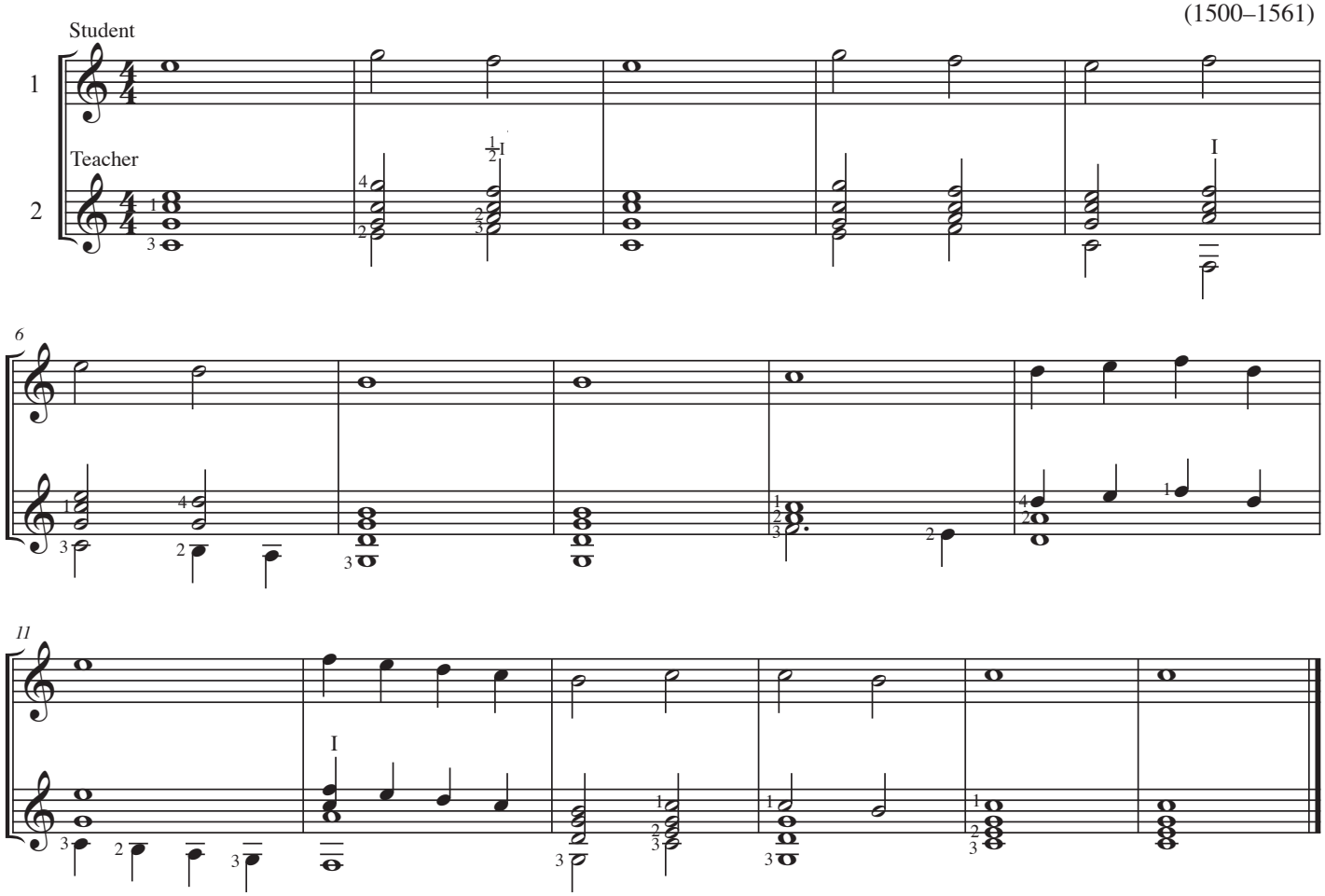
(from *Eight Easy Dances*)

Gaspar Sanz
(17th Century)



Pavana III

Luis de Milán
(1500–1561)

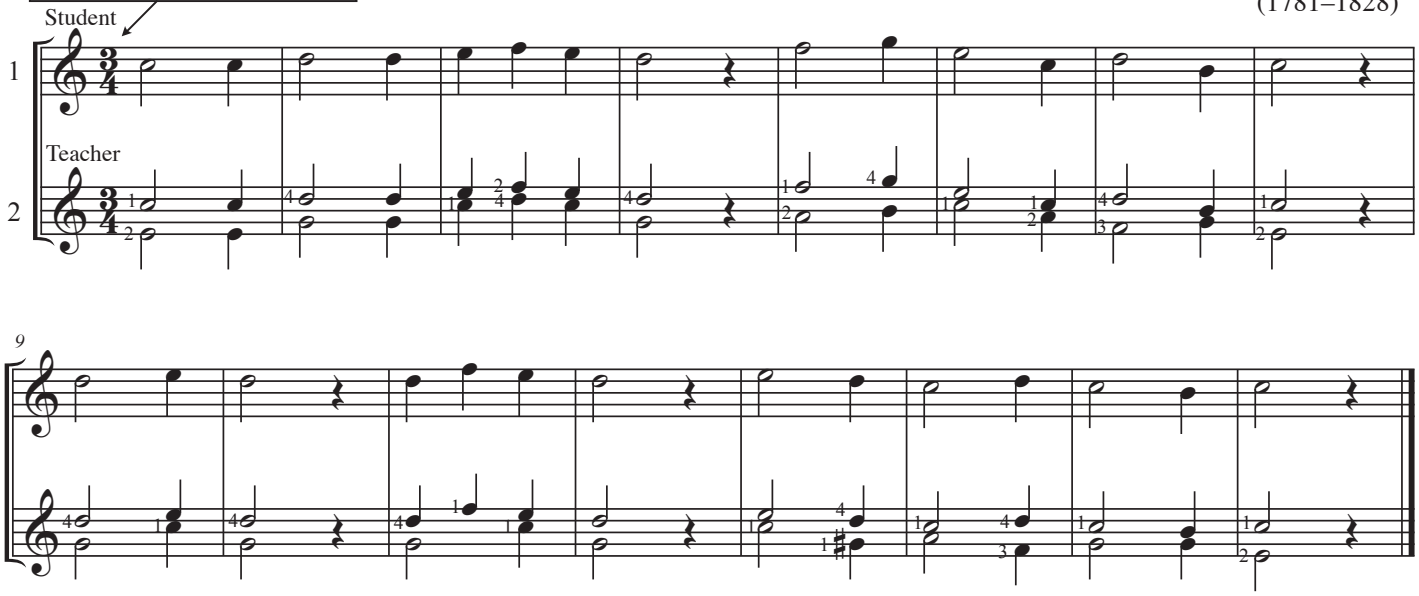


*Unless specified otherwise, you may start with either ***i*** or ***m***. Remember to *always* alternate.

Andantino in C

(excerpt)

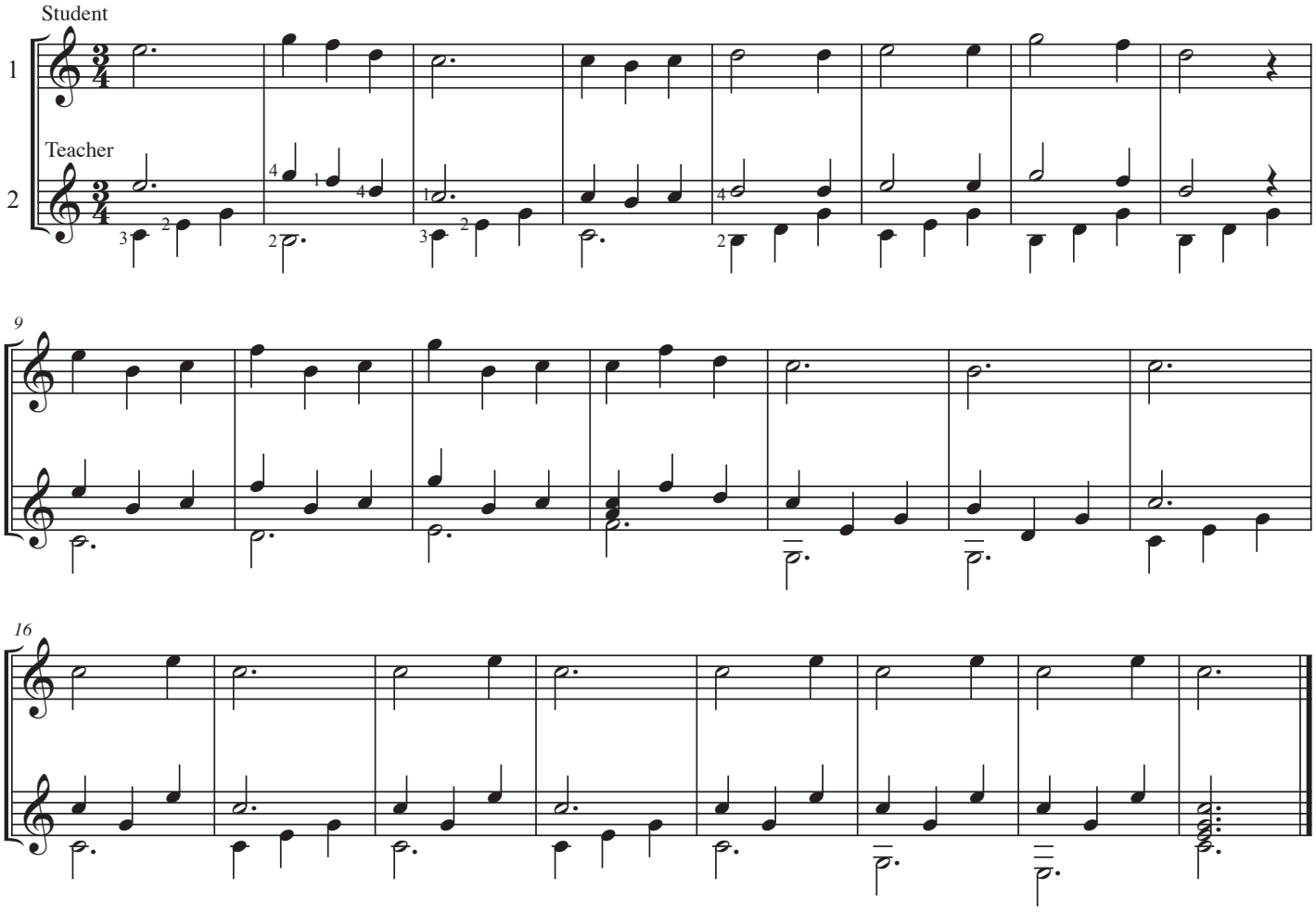
Mauro Giuliani
(1781–1828)



Study

Andantino

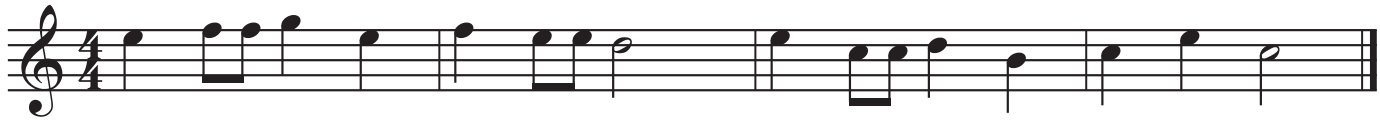
Mauro Giuliani

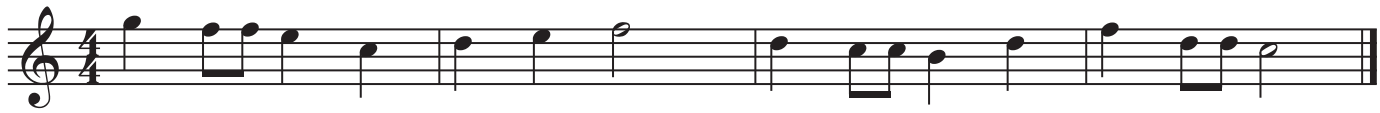


Sight-Reading Exercises

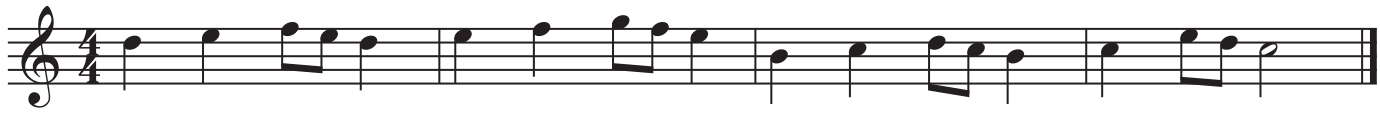
As you sight-read these examples, here are some helpful tips:

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.

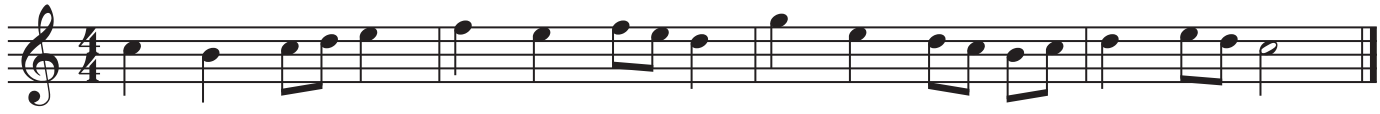
1 

2 

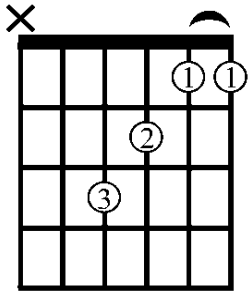
3

4 

5

6 

Lesson 5

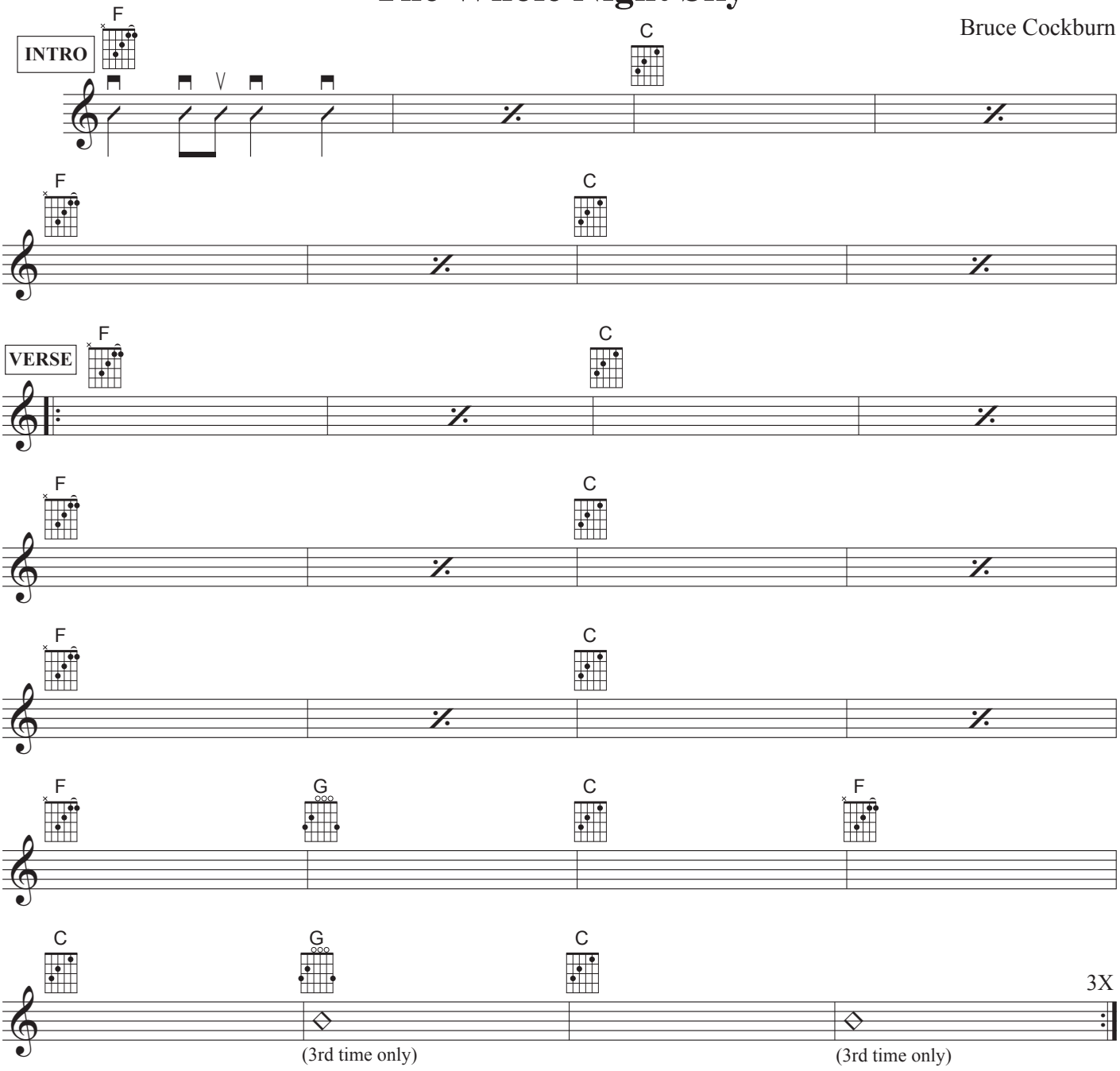


The Bar Chord

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.

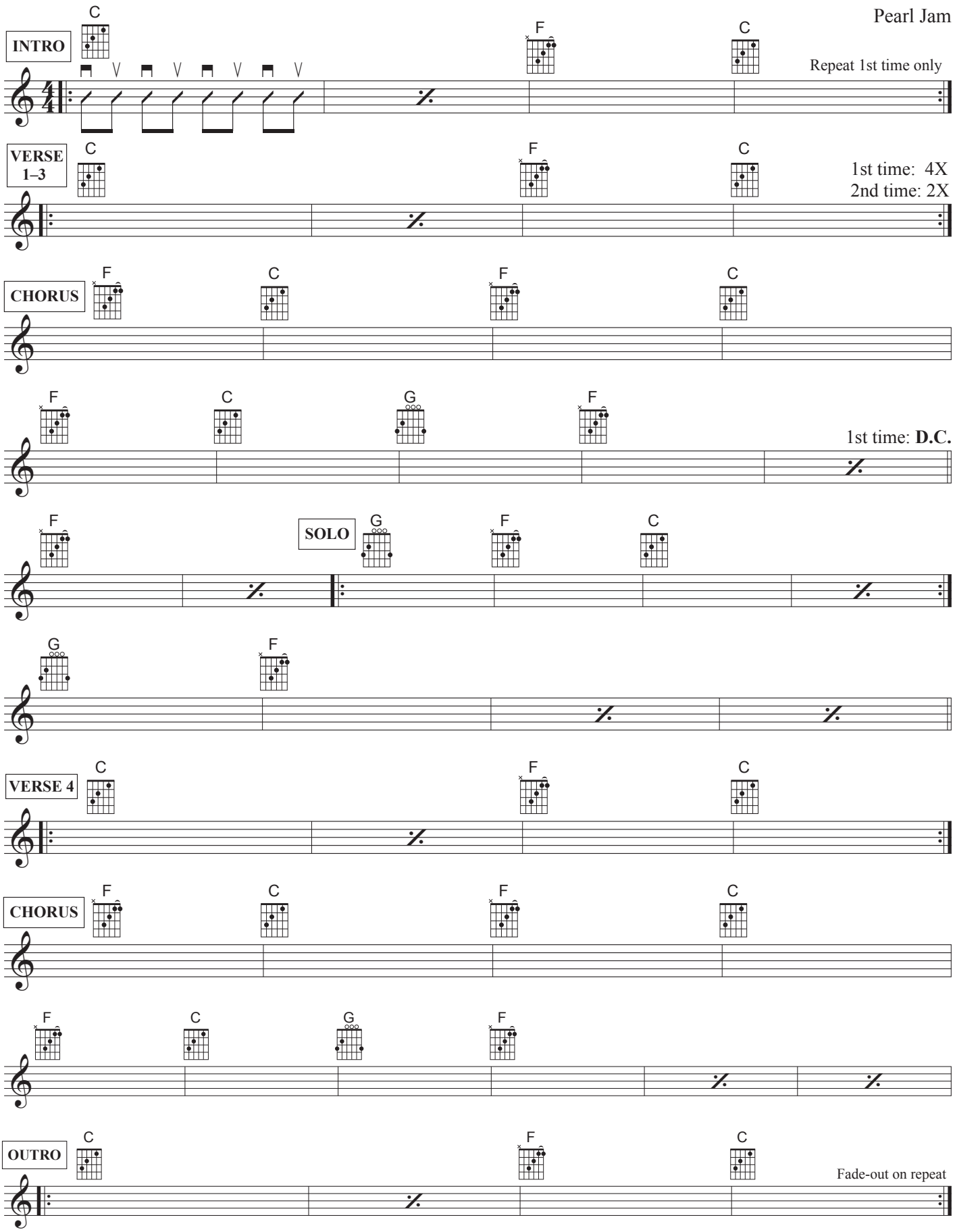
The Whole Night Sky

Bruce Cockburn

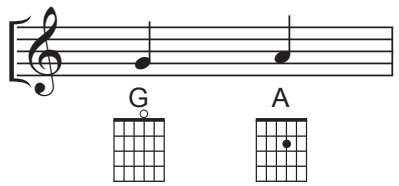


Wishlist

Pearl Jam

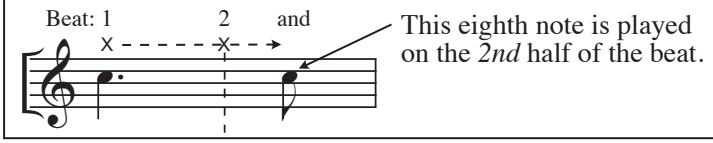


Notes on the 3rd (G) String

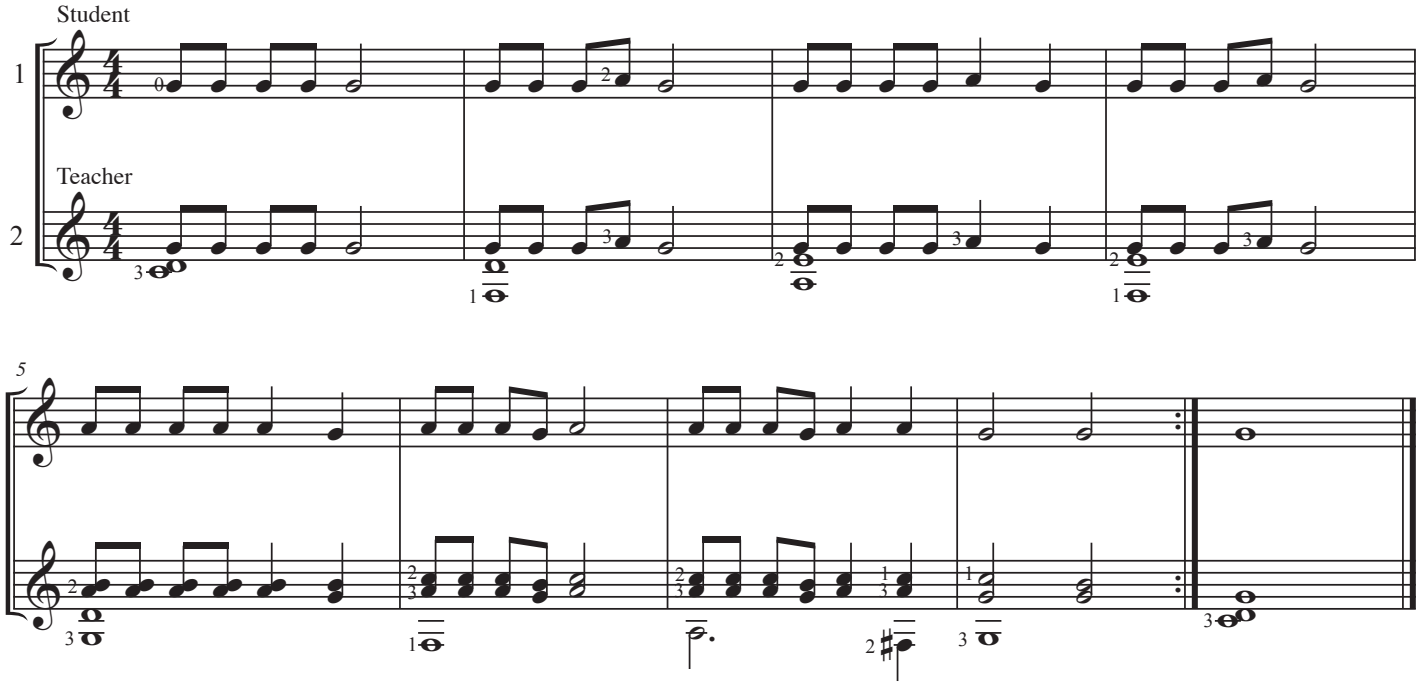


The Dotted Quarter Note

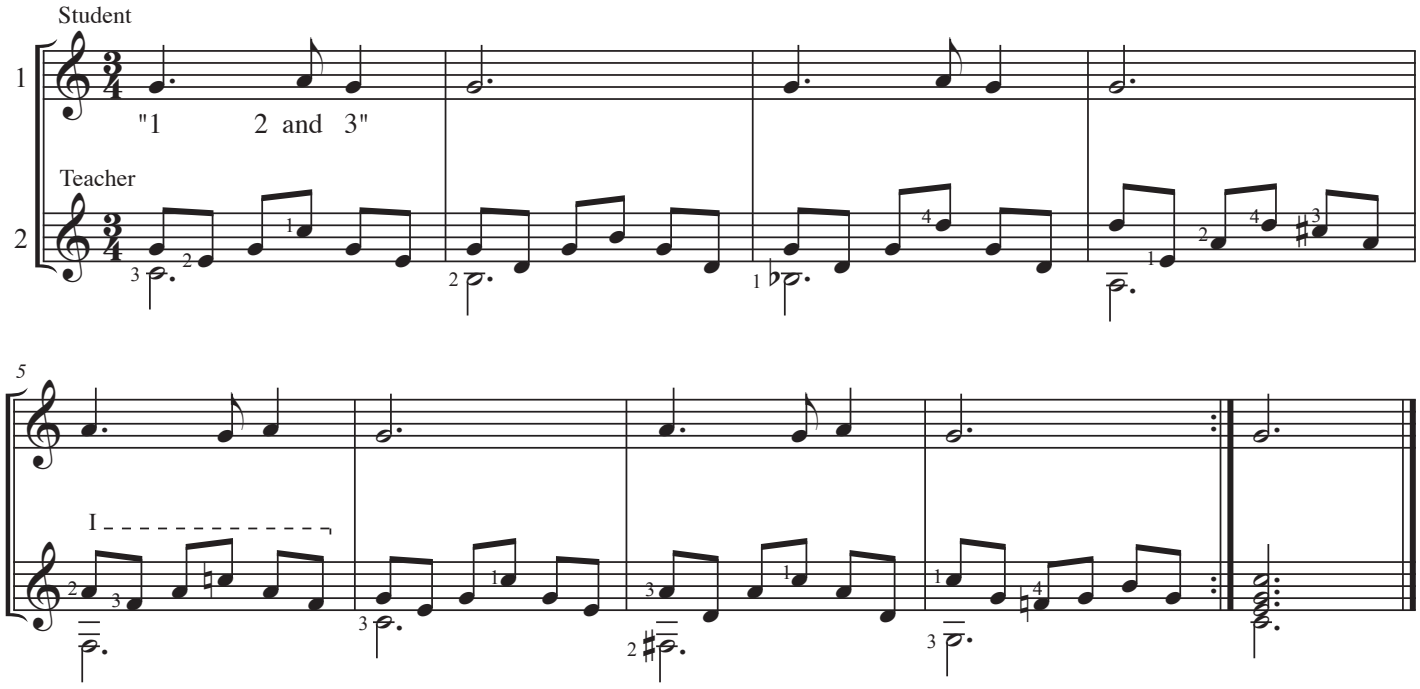
The dotted quarter note (♩.) lasts for 1 1/2 beats. In other words, 1 beat plus the *1st* half of the next beat.



Air on the G String

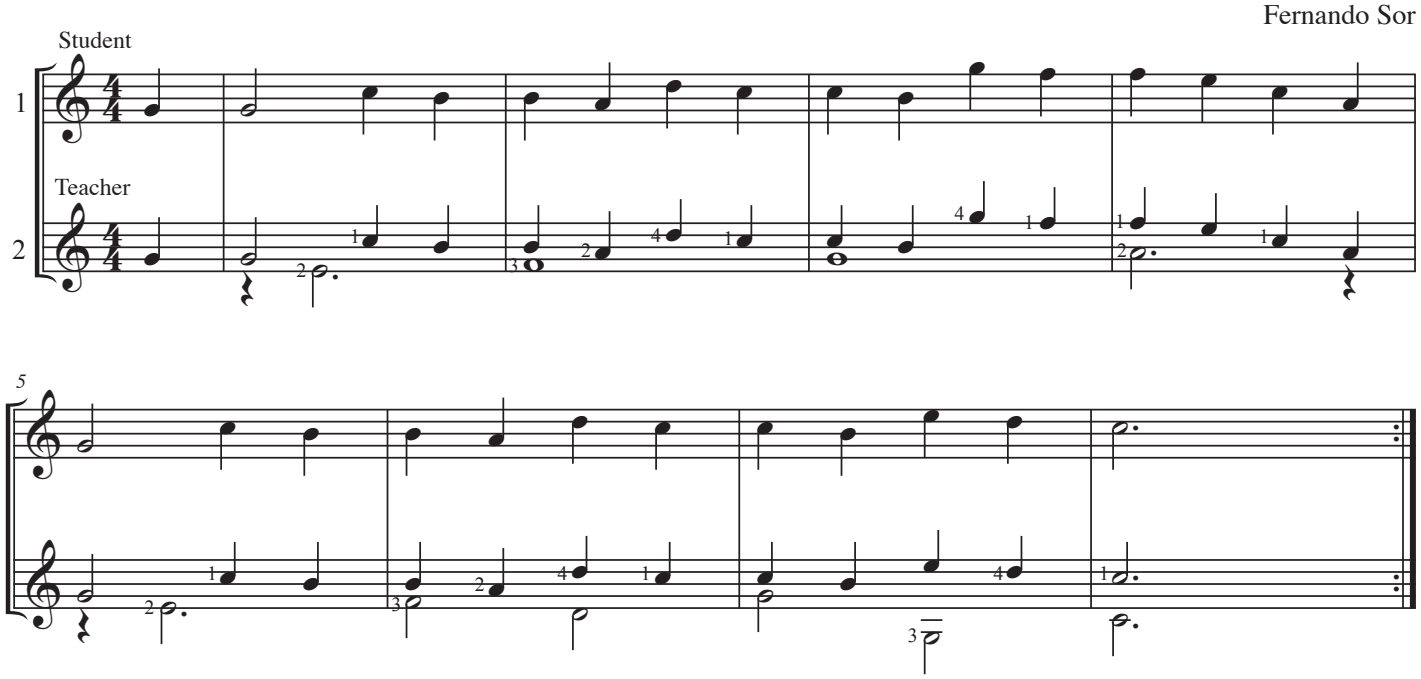


Dance on the 3rd String



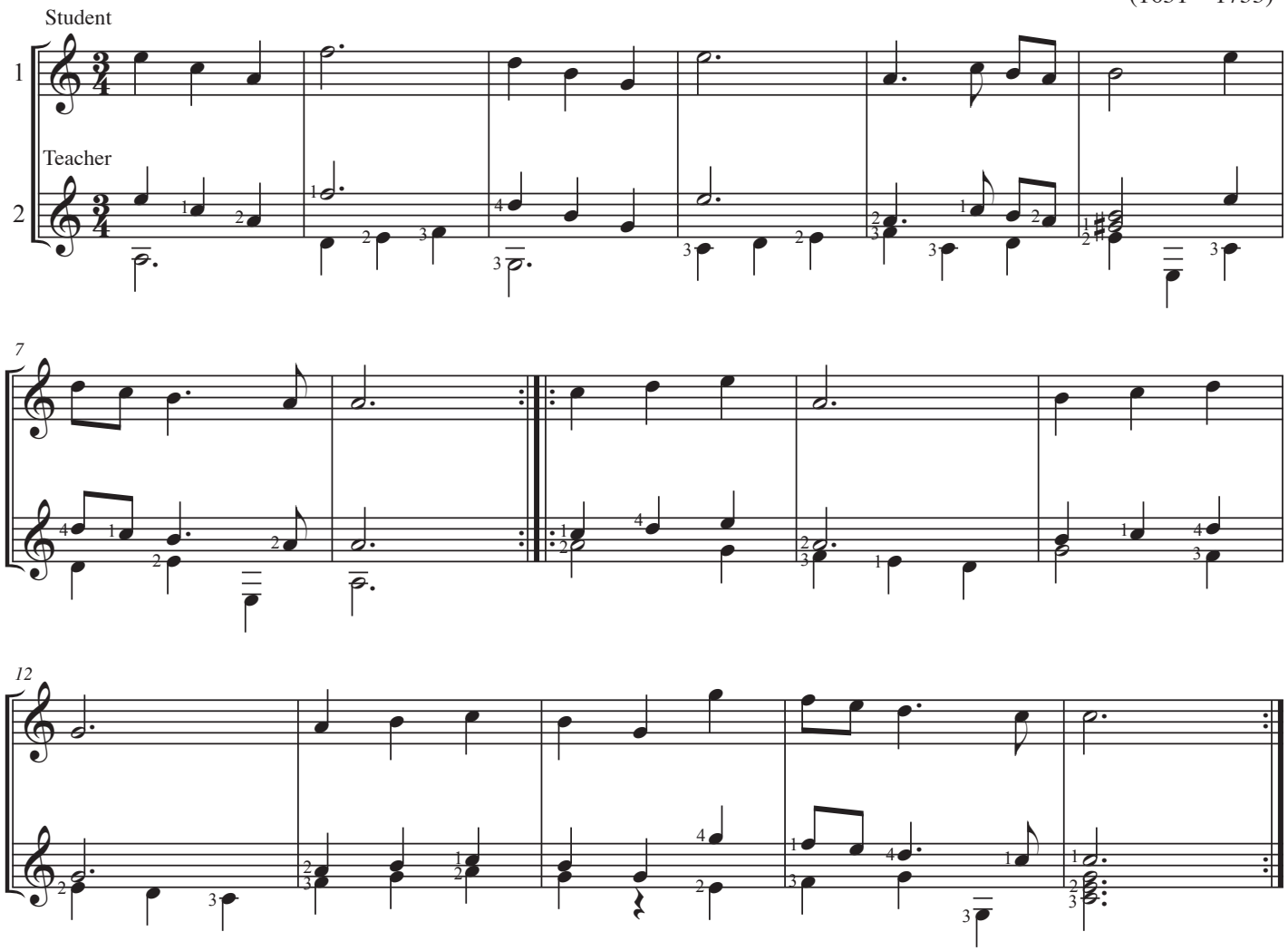
Allegro in C

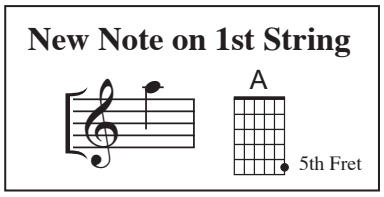
Fernando Sor



Menuett

Johann Krieger
(1651 – 1735)





From Spanish Dance

1

Gaspar Sanz
(17th Century)

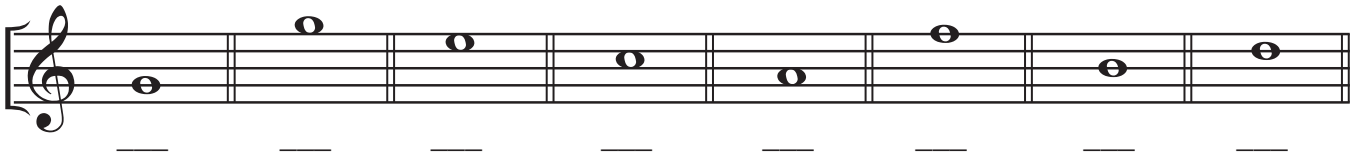
Student

Teacher

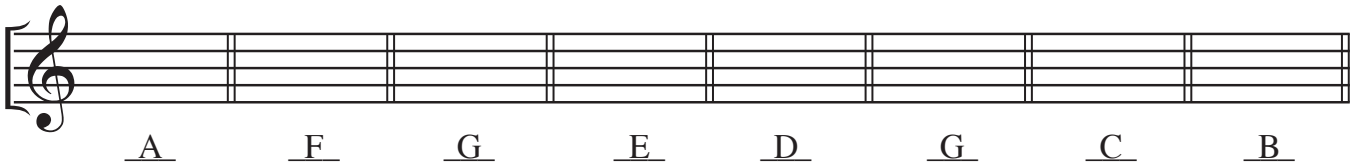
2

Note Review

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



B. Draw the note indicated below the staff.

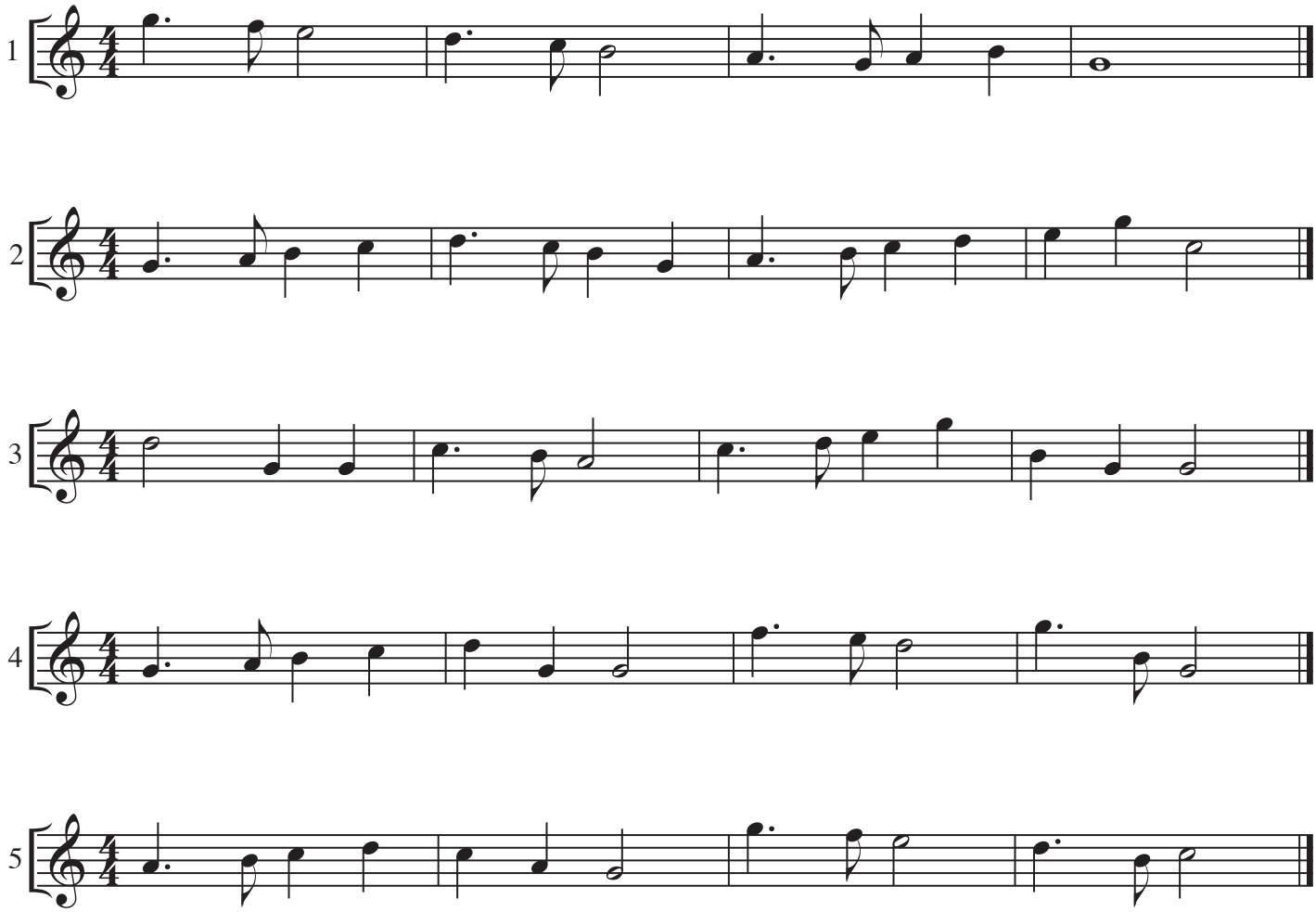


A F G E D G C B

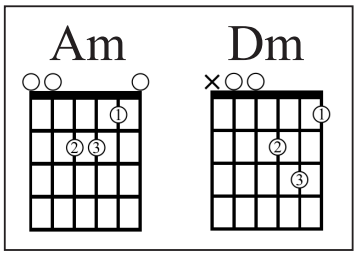
(3rd string) (1st string)

Practice Reading Test

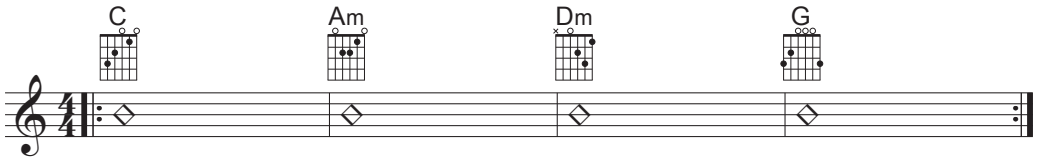
1. **Keep your eyes on the music.** In first position, there's no need to look at your left hand!
2. **Always look ahead** so that you can prepare to play what comes next *before* you get there.
3. **Play at a slow enough tempo** that allows you to play without stopping.
4. **Never lose track of the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



Lesson 6



50's Cliché

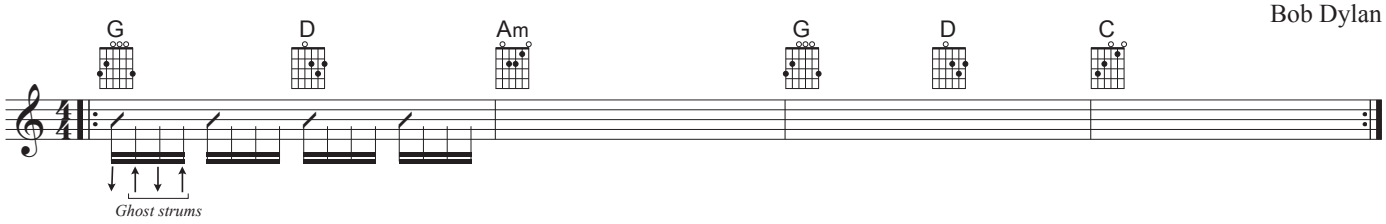


Ad Lib and Ghost Strumming

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.

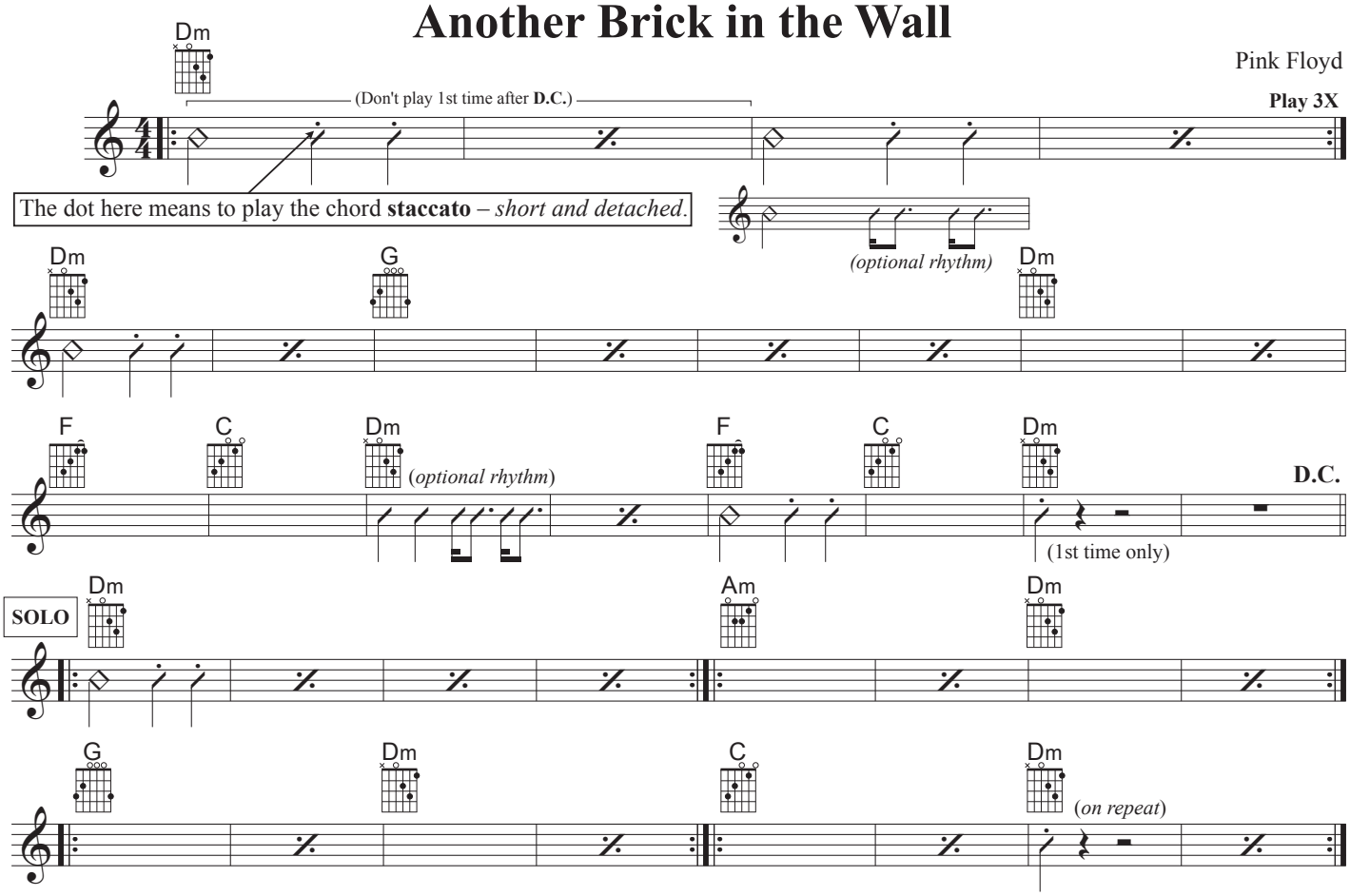
Knockin' On Heaven's Door

Bob Dylan



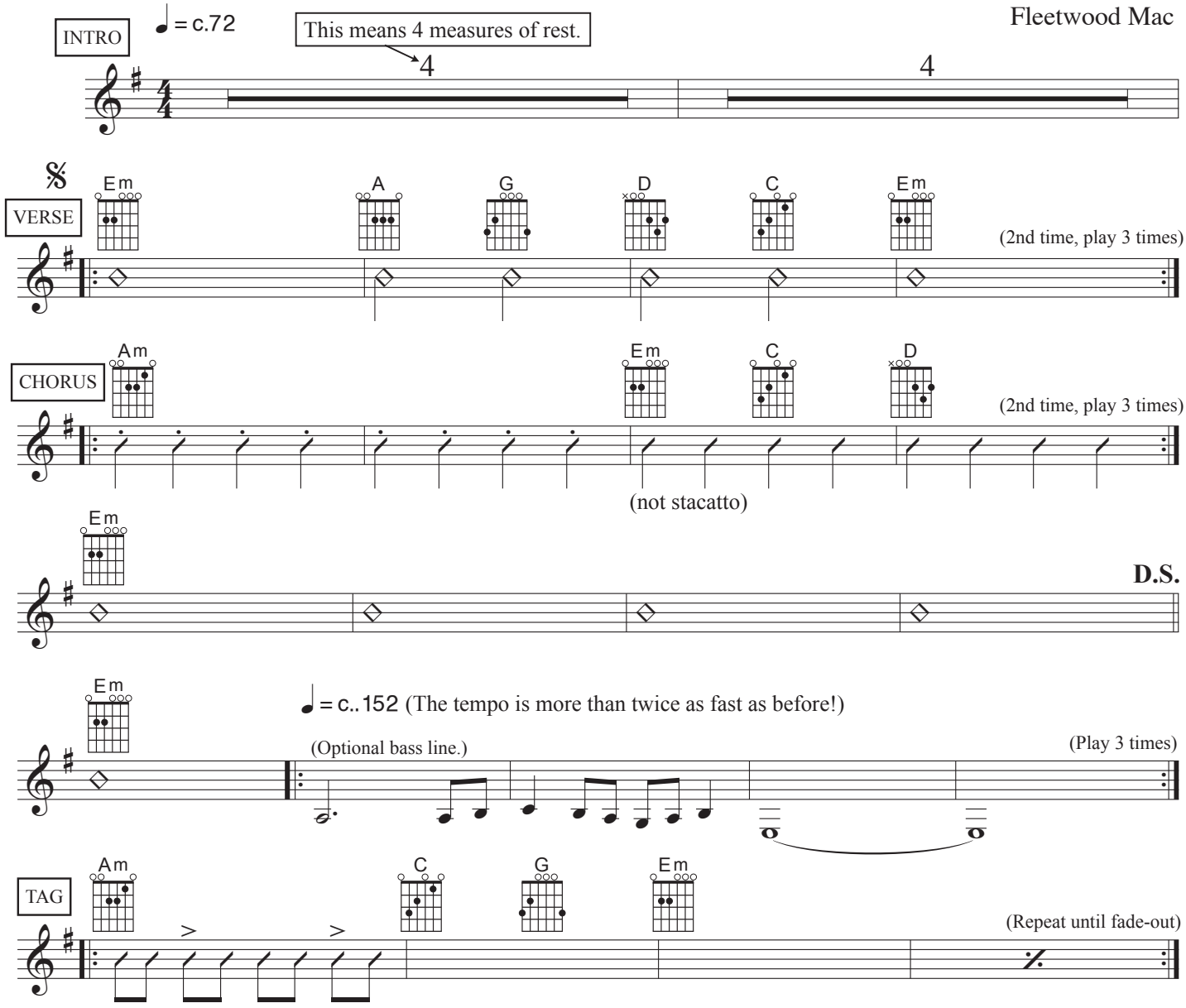
Another Brick in the Wall

Pink Floyd



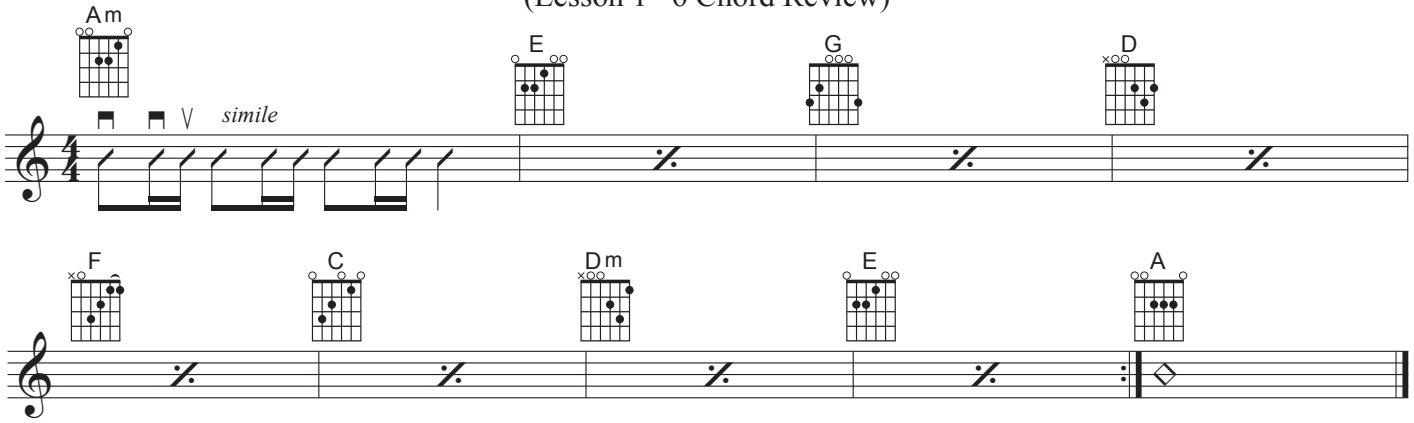
The Chain

Fleetwood Mac



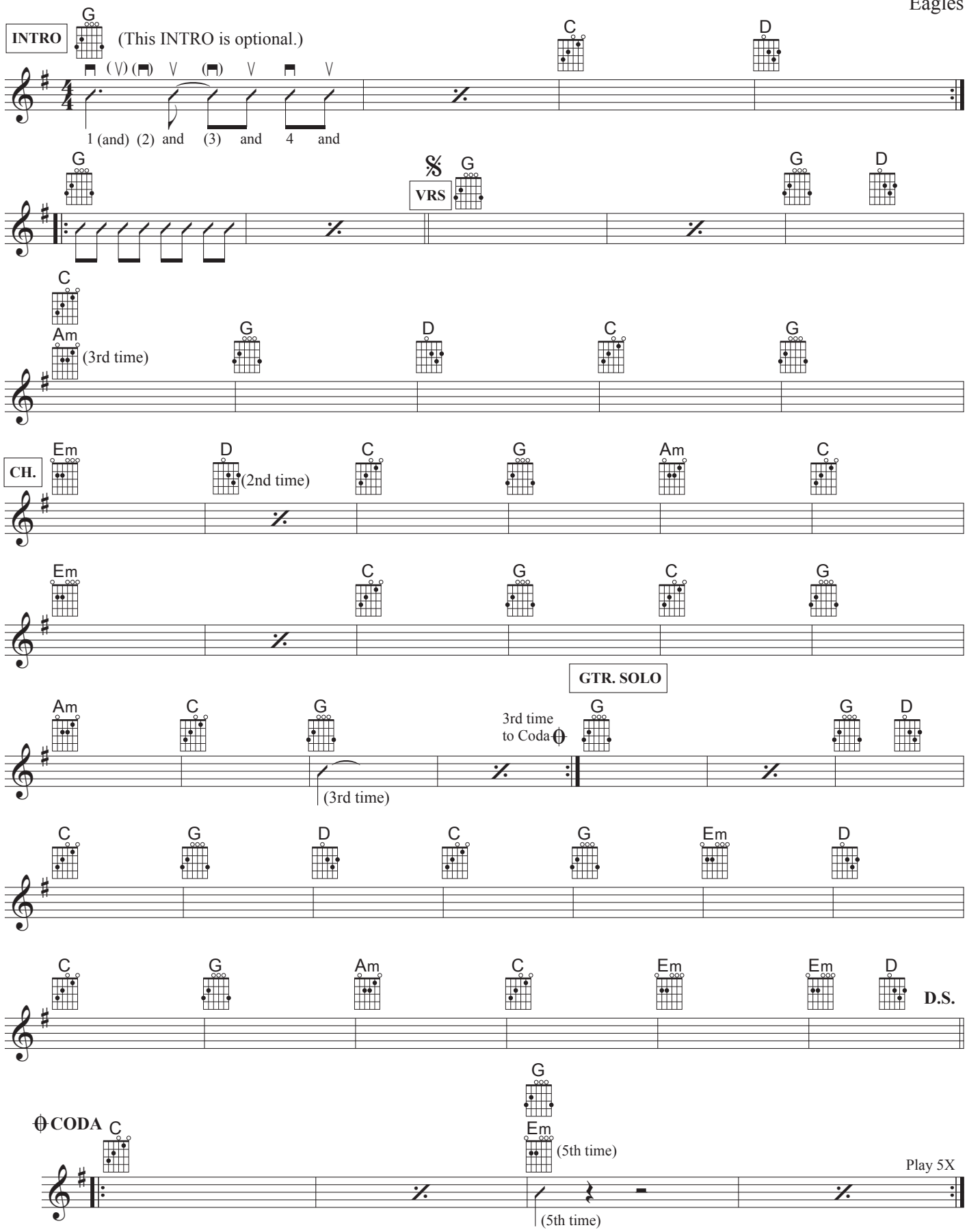
Motel 6

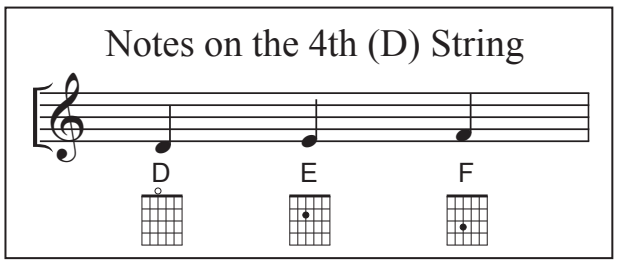
(Lesson 1– 6 Chord Review)



Take It Easy

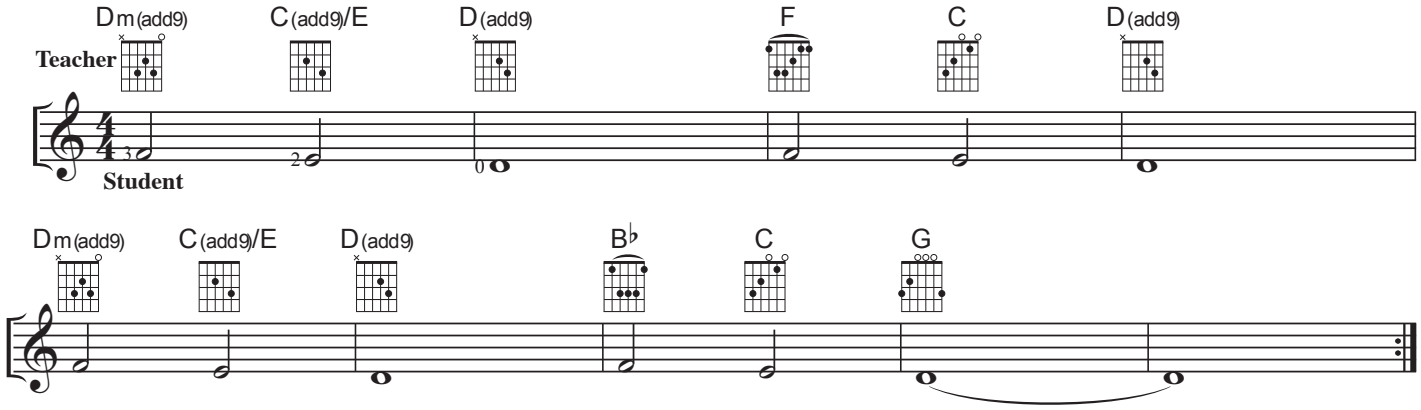
Eagles



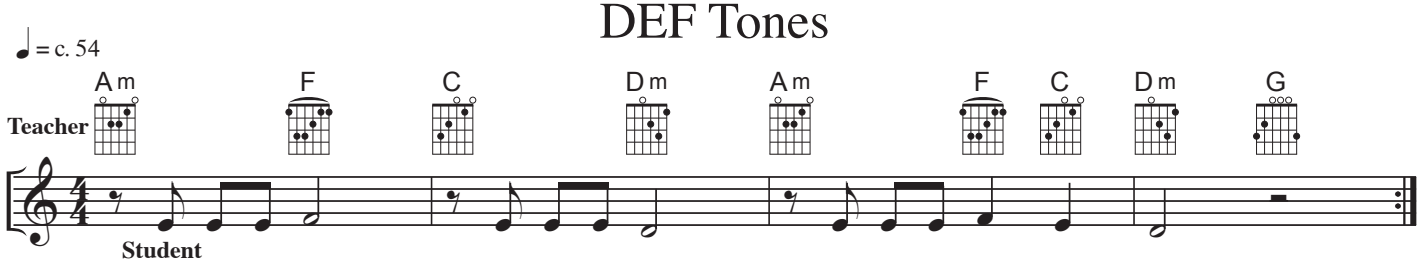


DEF Jam

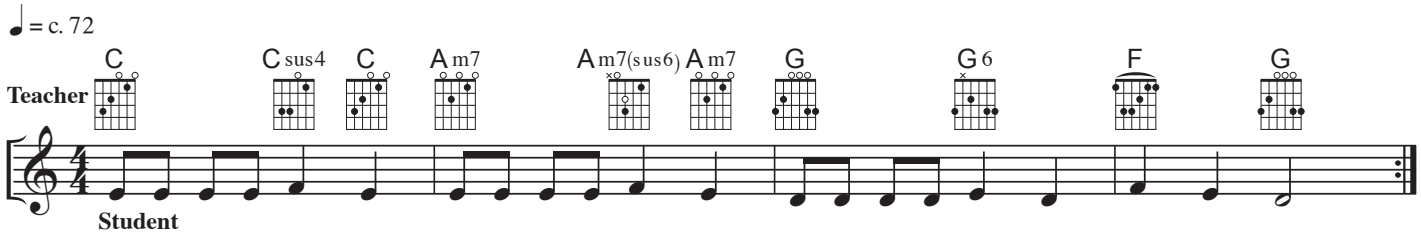
With a lively, bluegrass feel



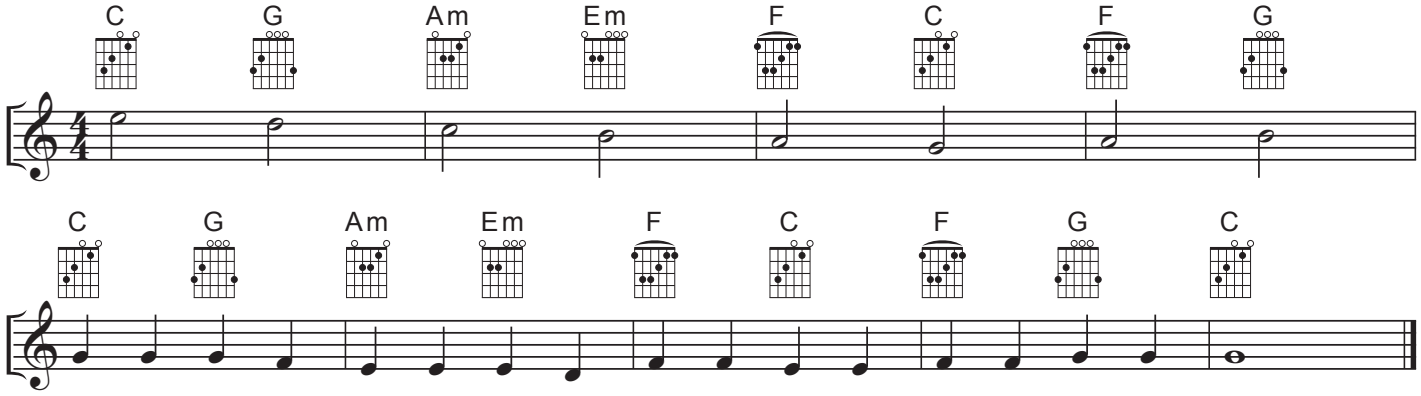
DEF Tones



DEF In It



Pachelbel Canon



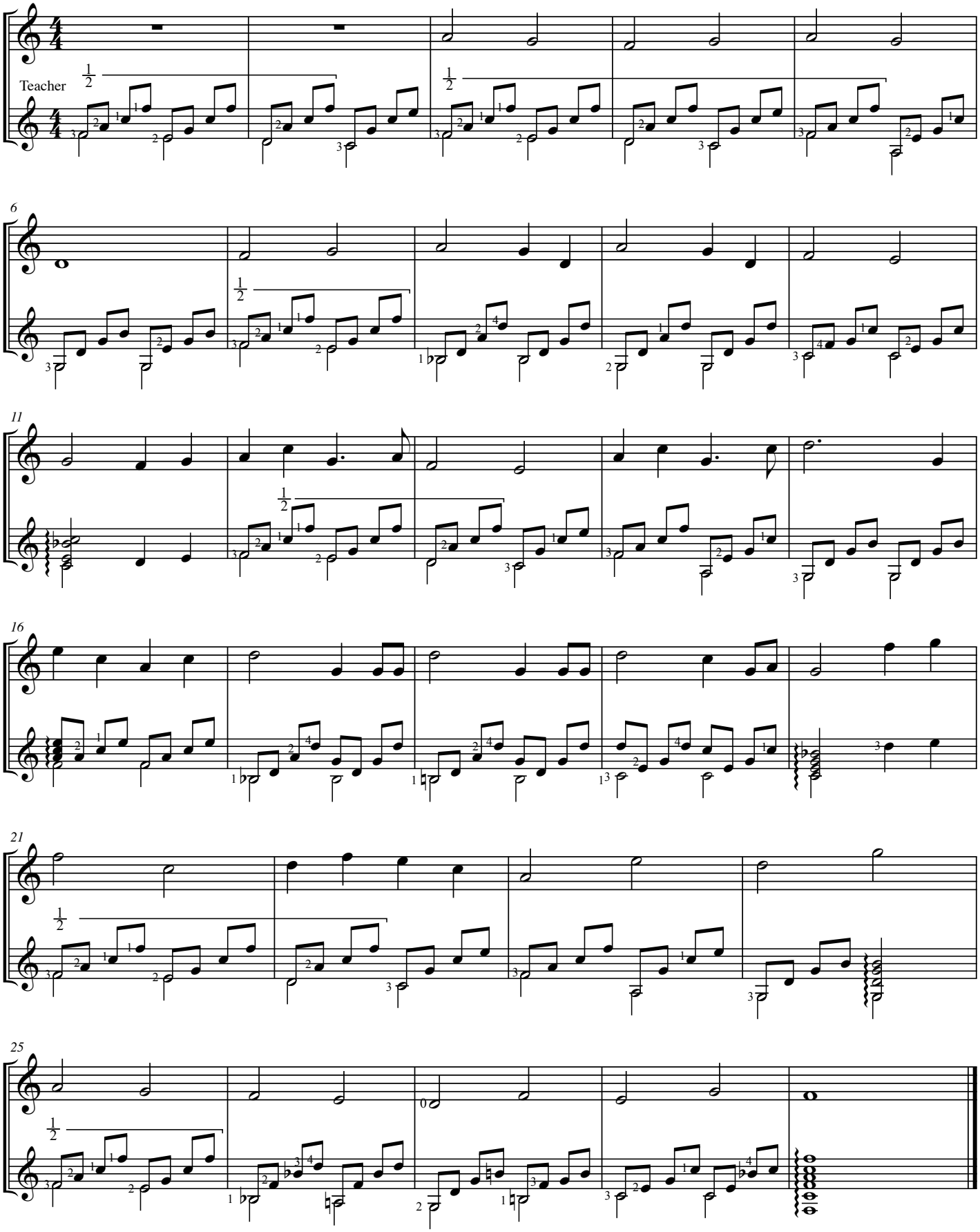
Four-String Melody

Relaxed ♩ = 72

L.Warde

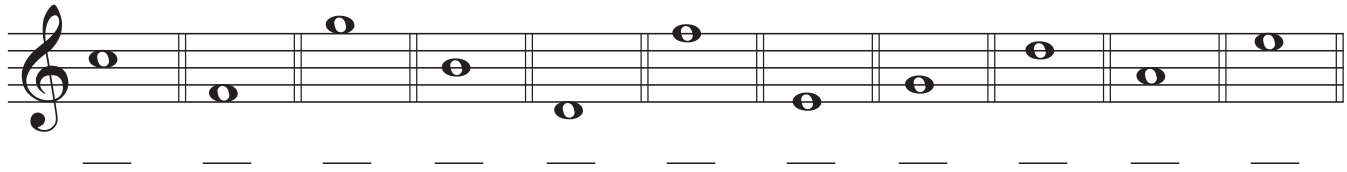
Student

Teacher

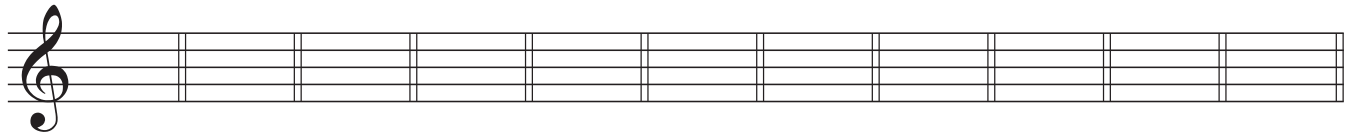


NOTE REVIEW

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

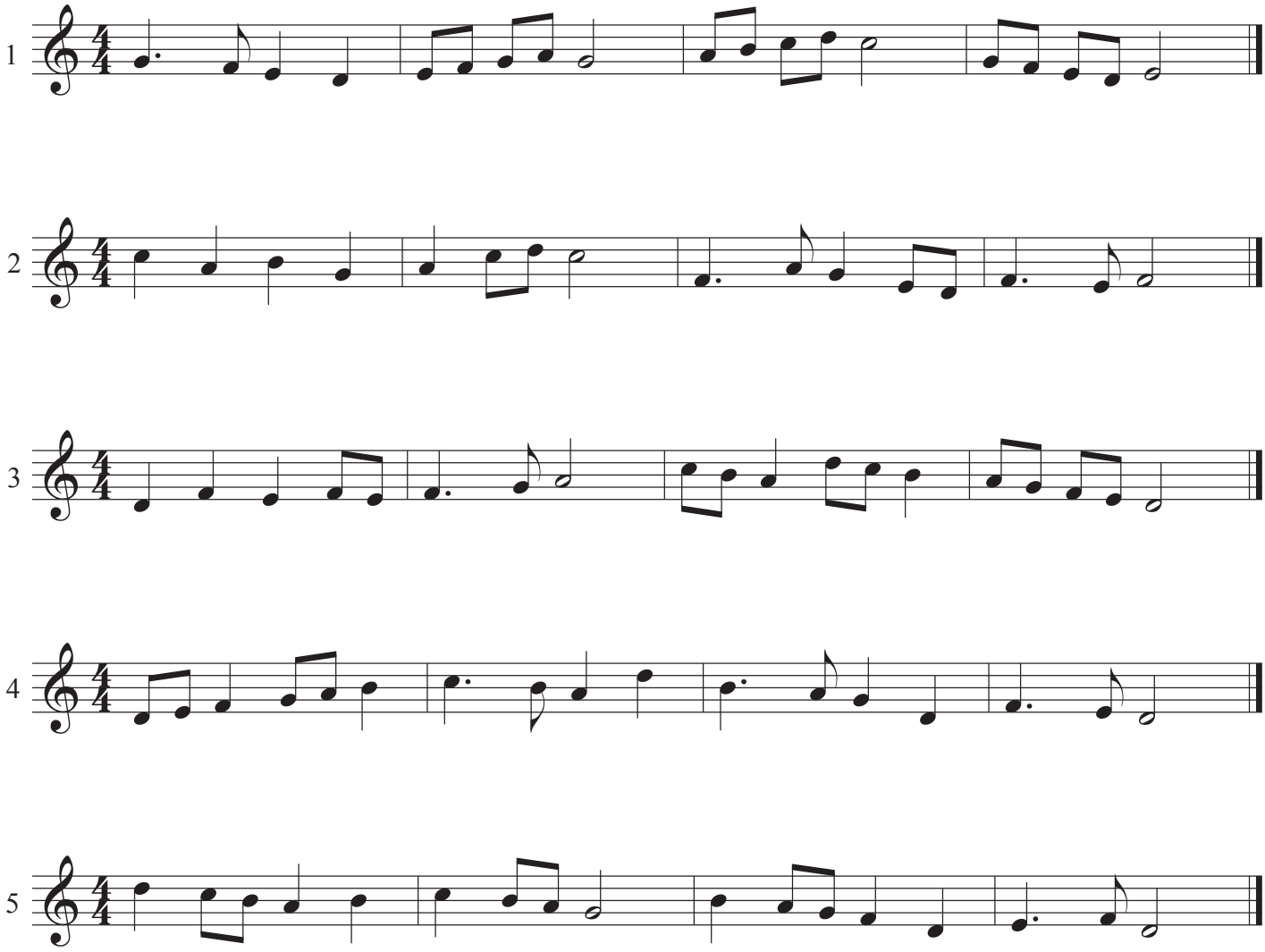


B. Draw the note indicated below the staff.

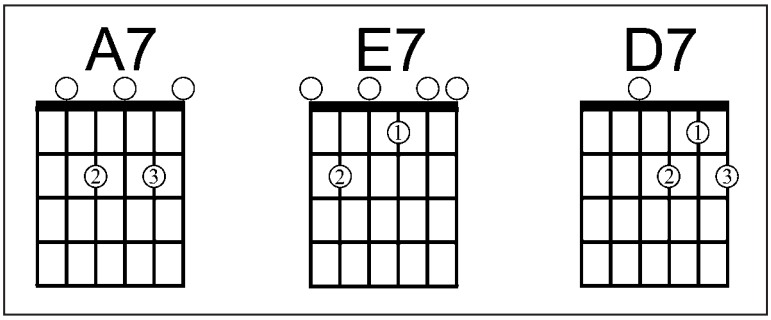


(string)	F 4	E 1	A	B	D 2	D 4	C	E 4	F 1	G 3	G 1

Practice Reading Test



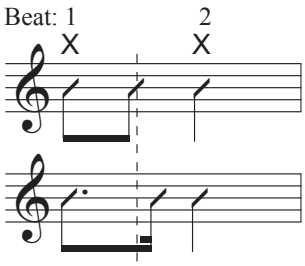
Lesson 7



The Shuffle Strumming Pattern

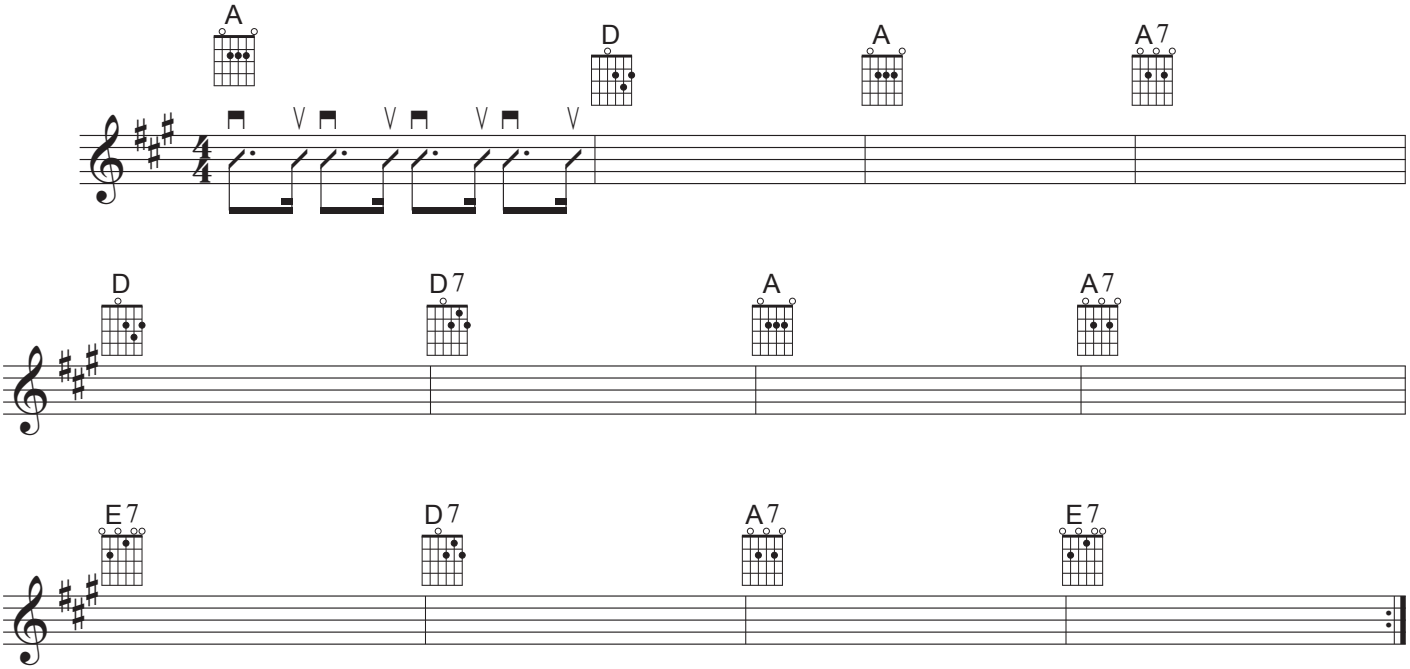
Normally, the beat is divided evenly – the first 8th note right on the beat and the second 8th note excactly at the halfway point between beats:

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:



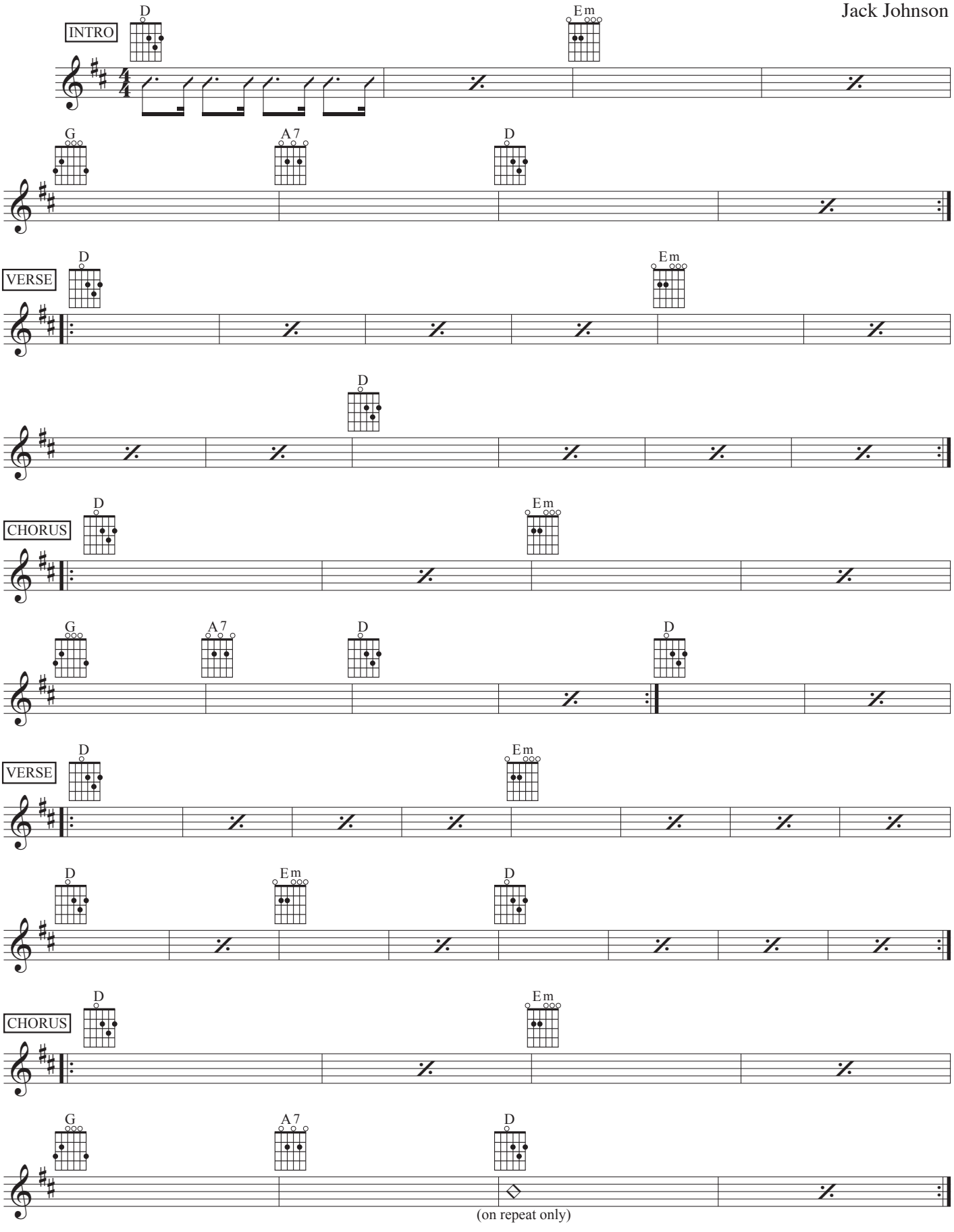
12-Bar Blues

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



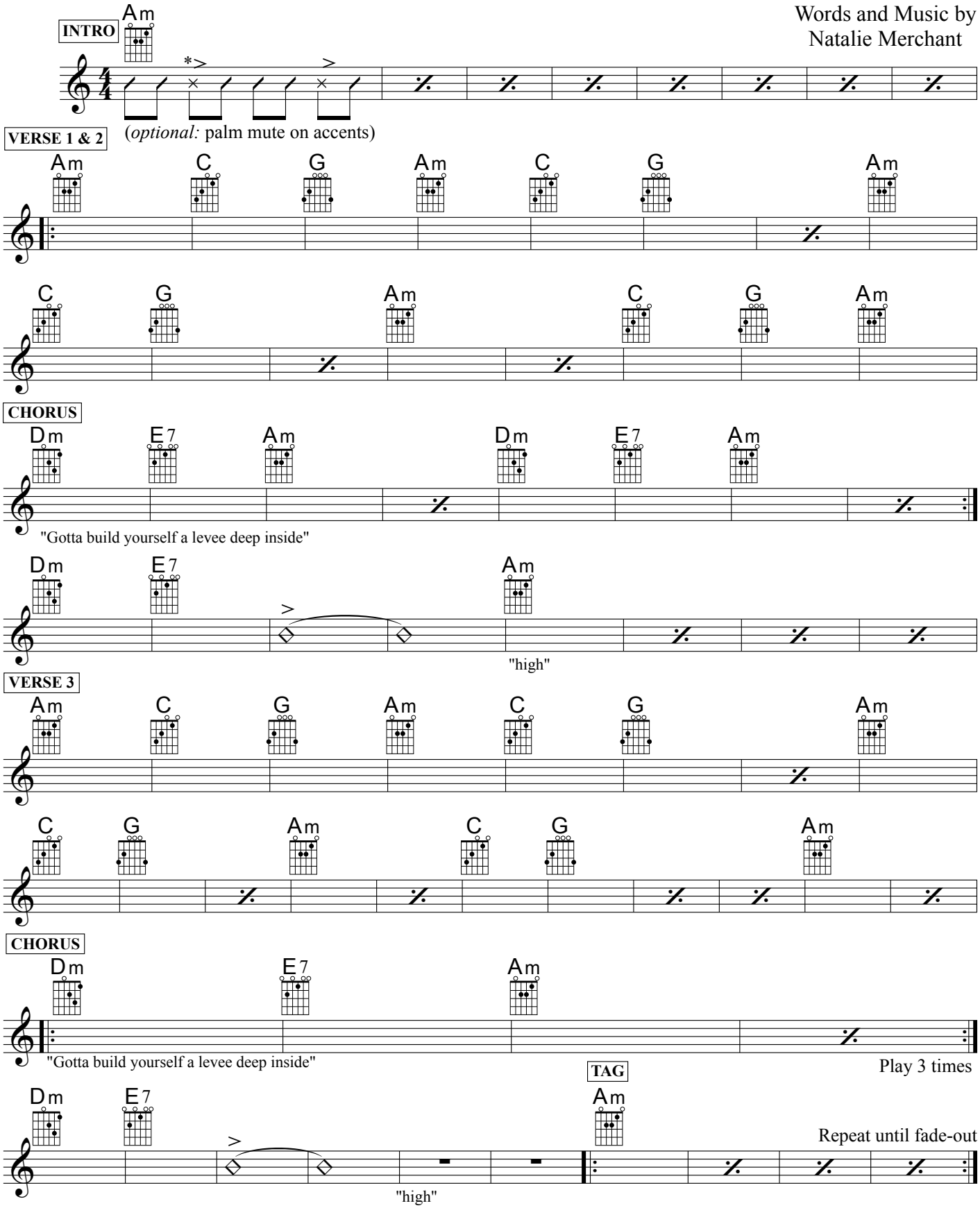
Home

Jack Johnson

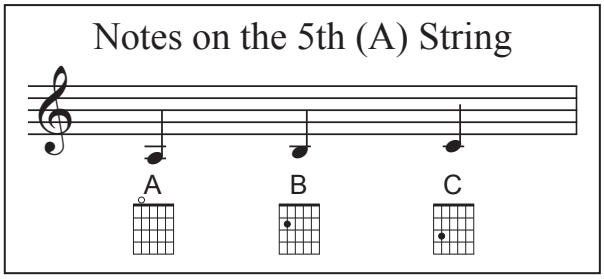


Build a Levee

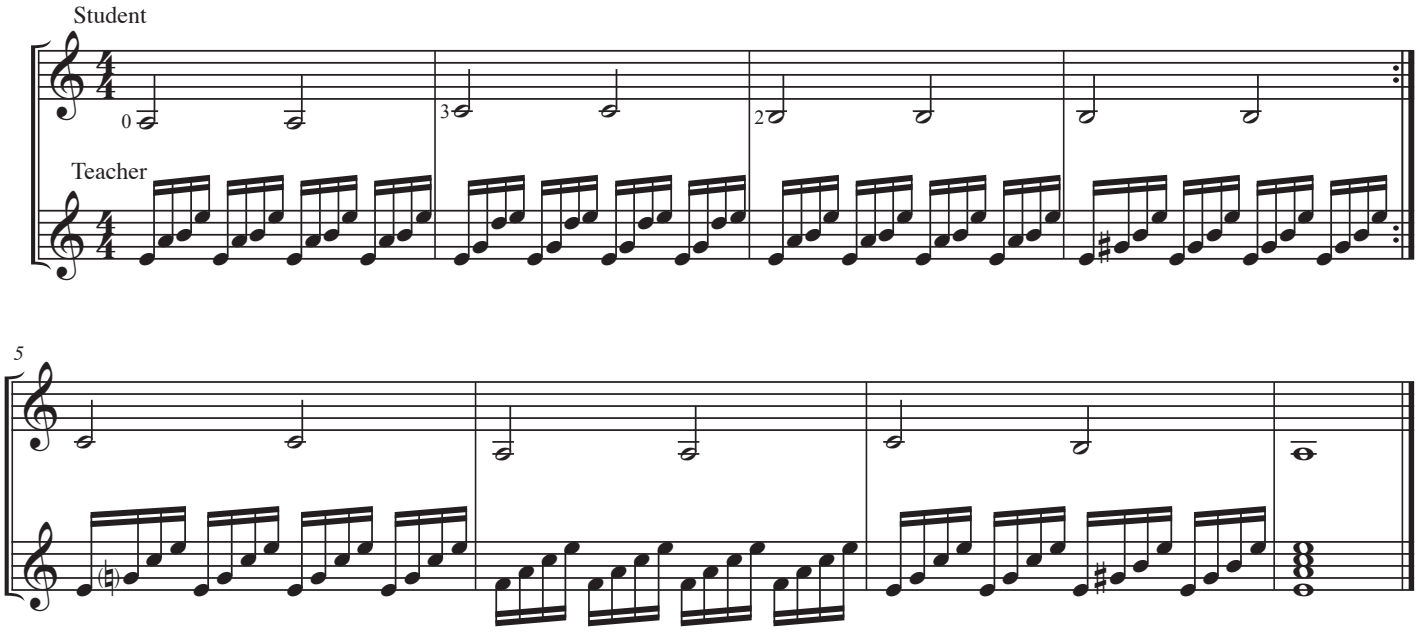
Words and Music by
Natalie Merchant



*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).



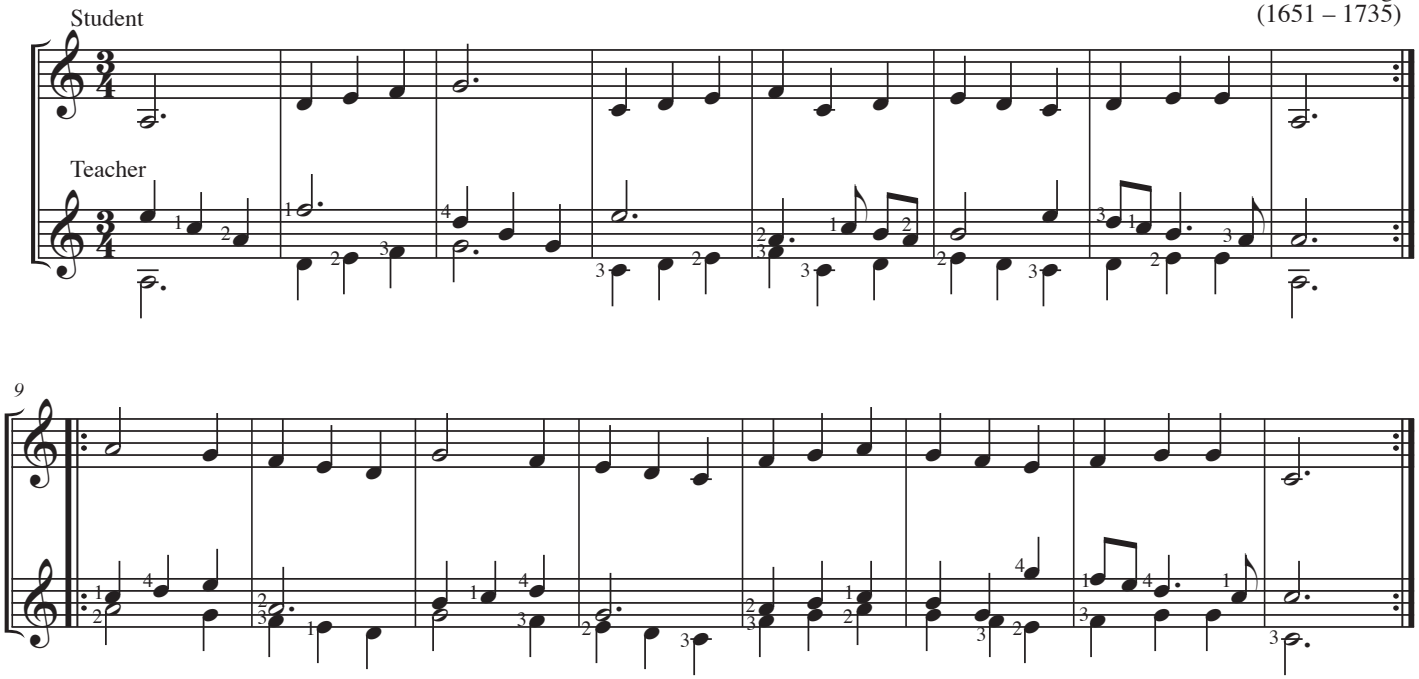
Play BAC



Menuett

(from Lesson 5)

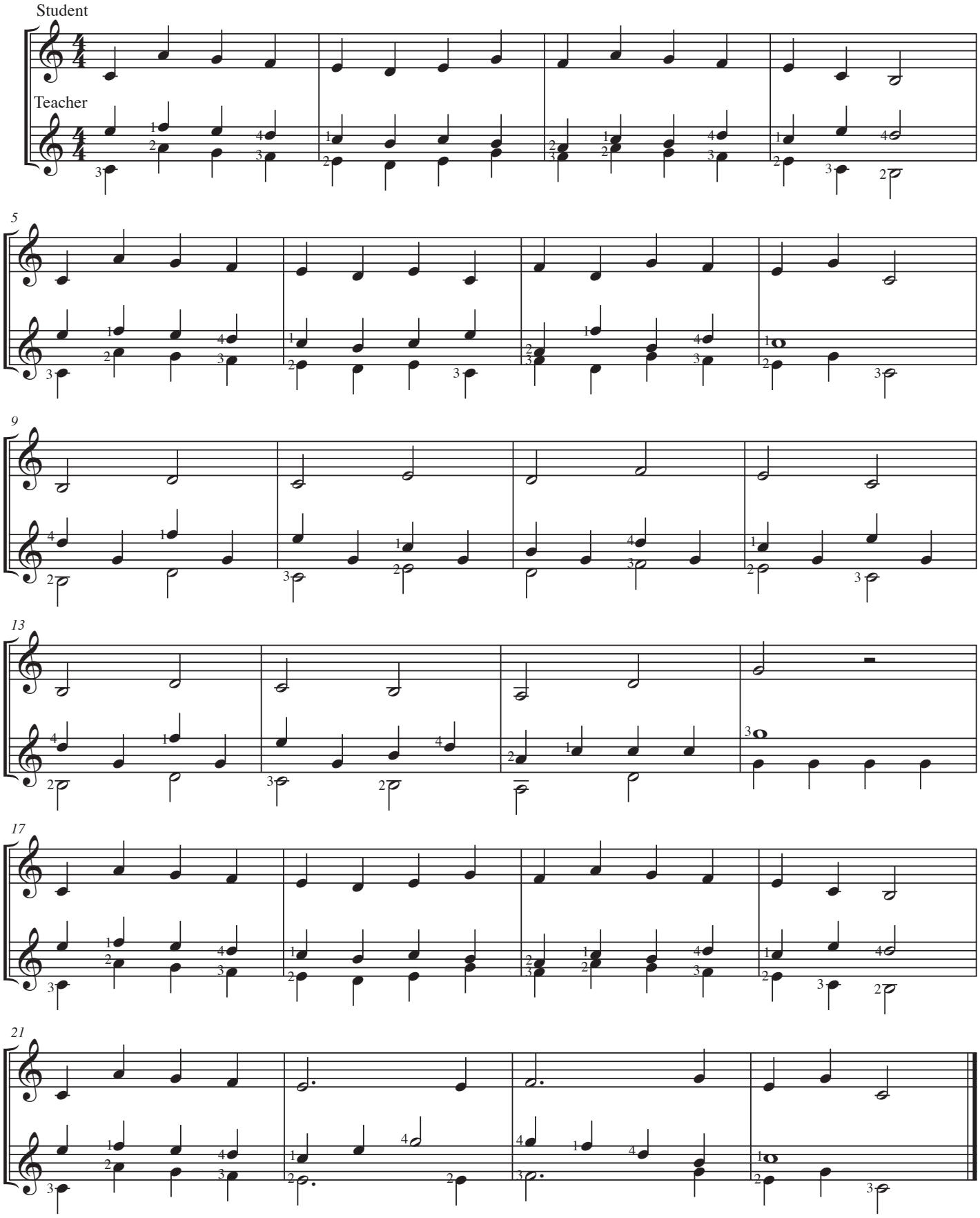
Johann Krieger
(1651 – 1735)



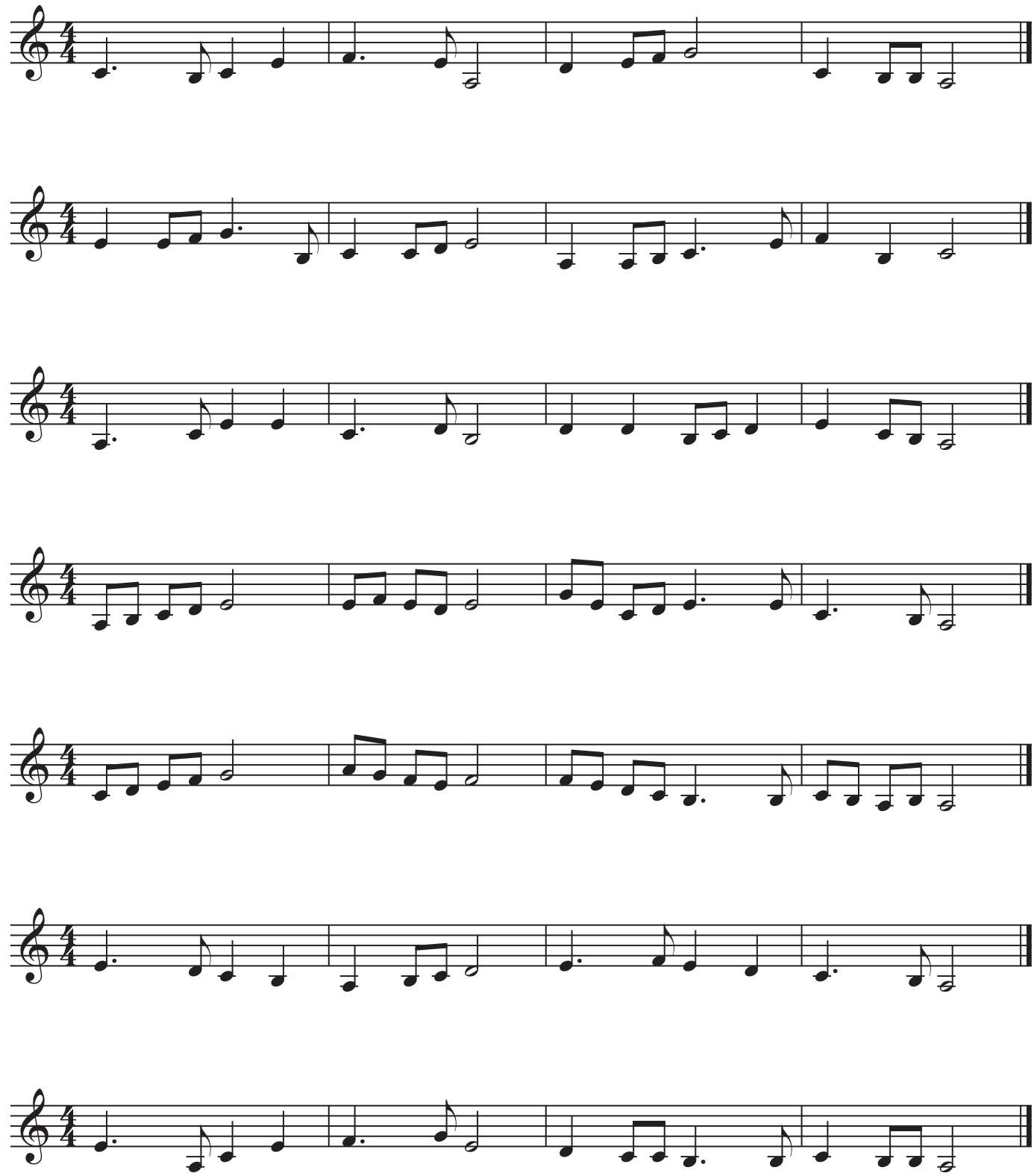
Note to Teacher: Begin the Sight-Reading Practice Exercises on page 39.

Andante in C

Fernando Sor
arr. L.Warde

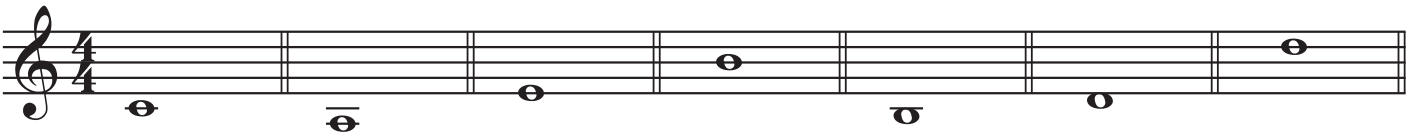


Sight-Reading Exercises

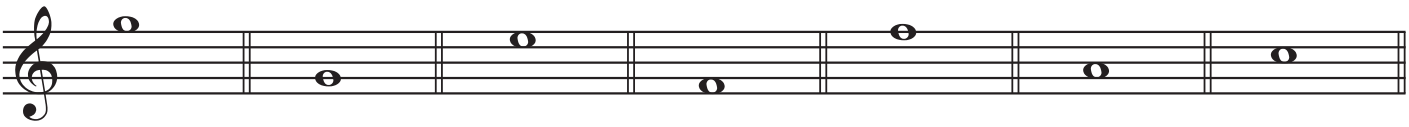


Note Review

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

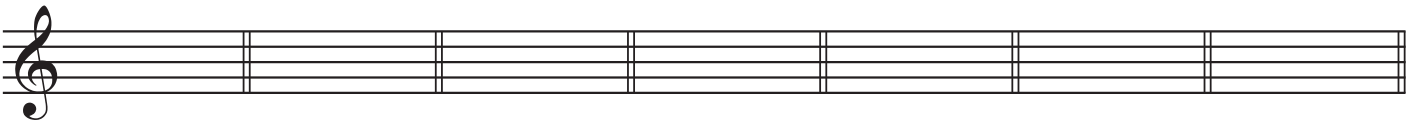


1.___ 2.___ 3.___ 4.___ 5.___ 6.___ 7.___

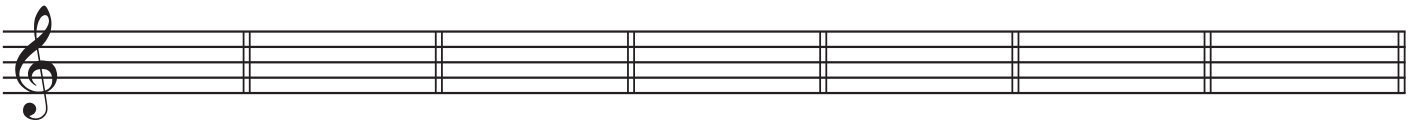


8.___ 9.___ 10.___ 11.___ 12.___ 13.___ 14.___

B. Draw the note indicated below the staff.

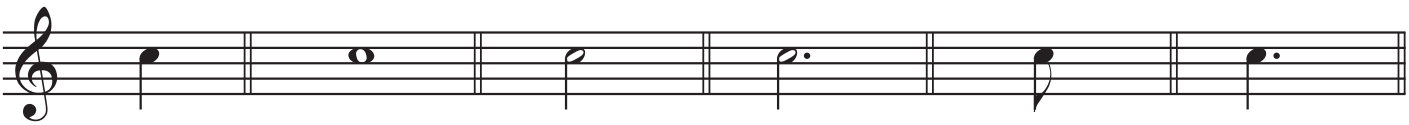


15. B (String: 5th) 16. B (2nd) 17. F (1st) 18. F (4th) 19. D (4th) 20. D (2nd) 21. G (1st)

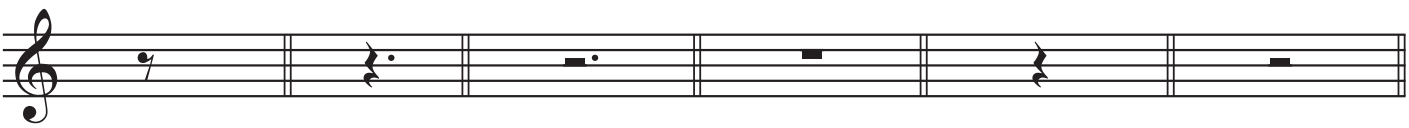


22. G (3rd) 23. E (4th) 24. E (1st) 25. C (5th) 26. C (2nd) 27. A (5th) 28. A (3rd)

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

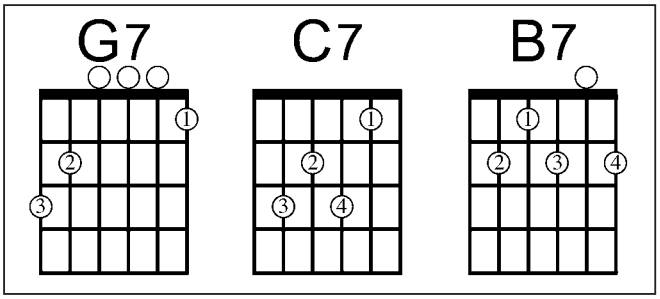


Ex. 29. 1 30.___ 31.___ 32.___ 33.___ 34.___



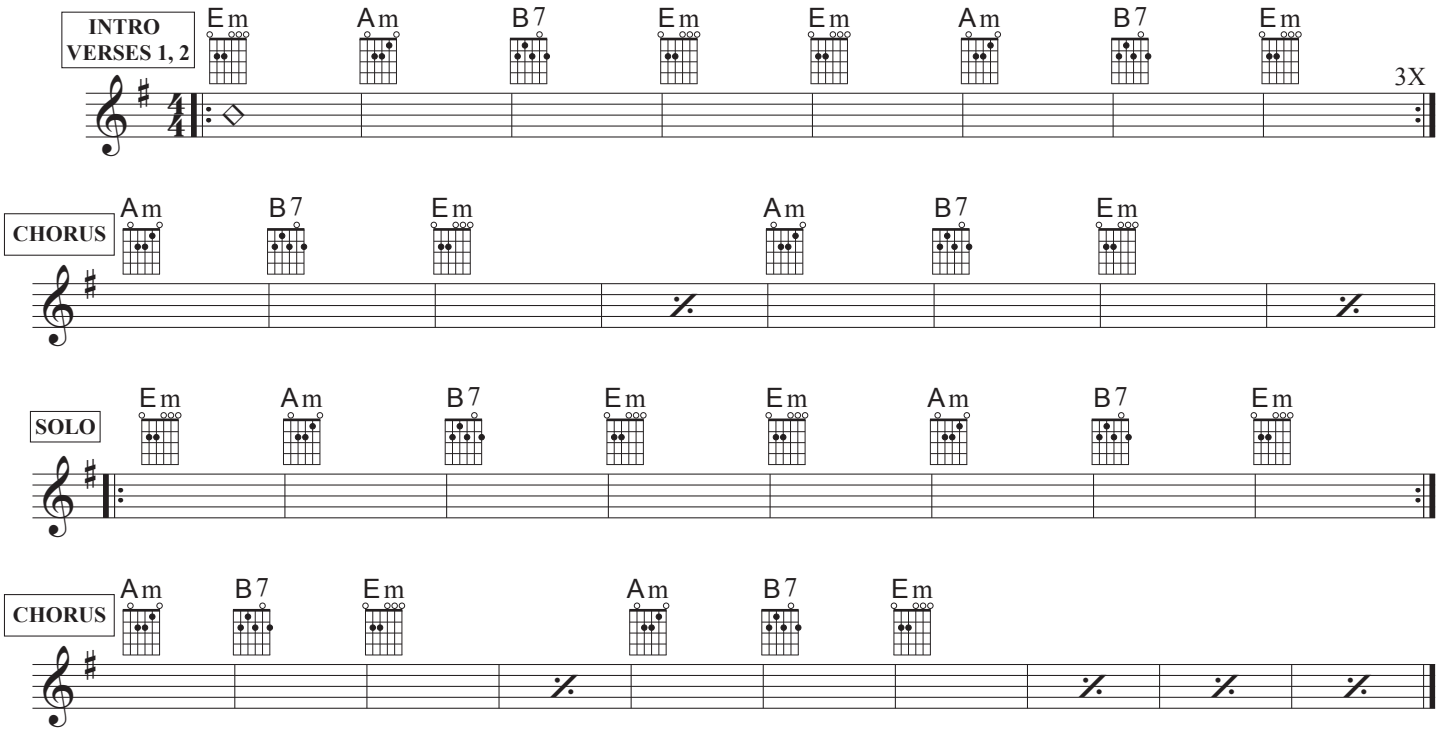
35.___ 36.___ 37. ___ 38. ___ 39. ___ 40.___

Lesson 8



Fragile

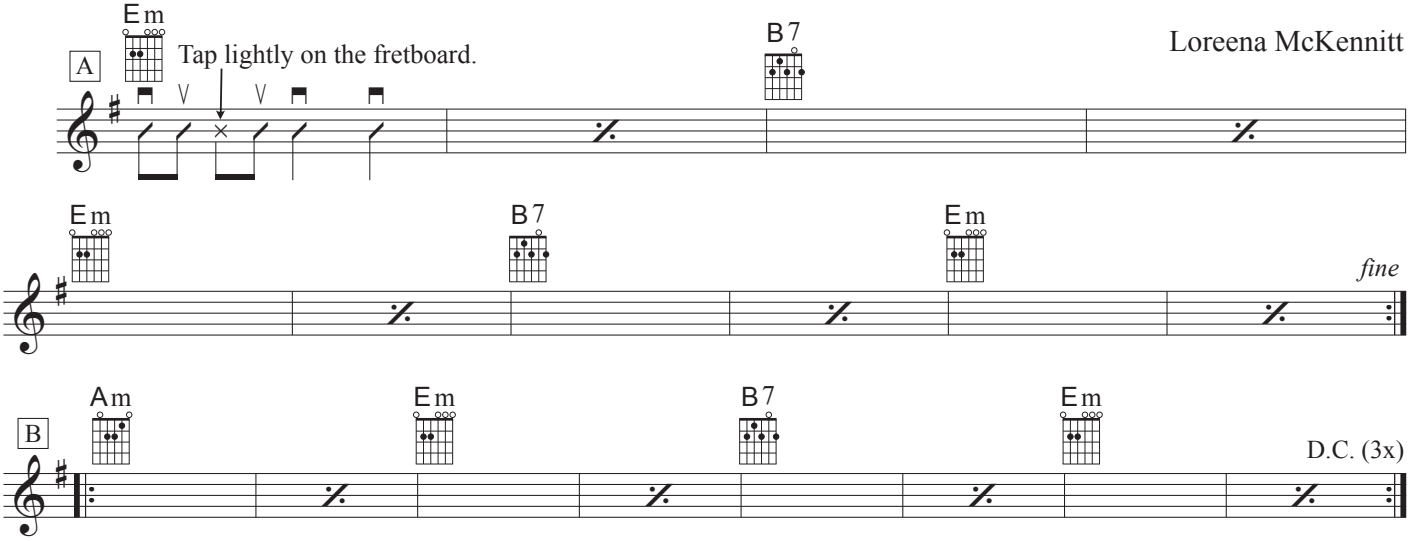
Sting



Tango to Evora

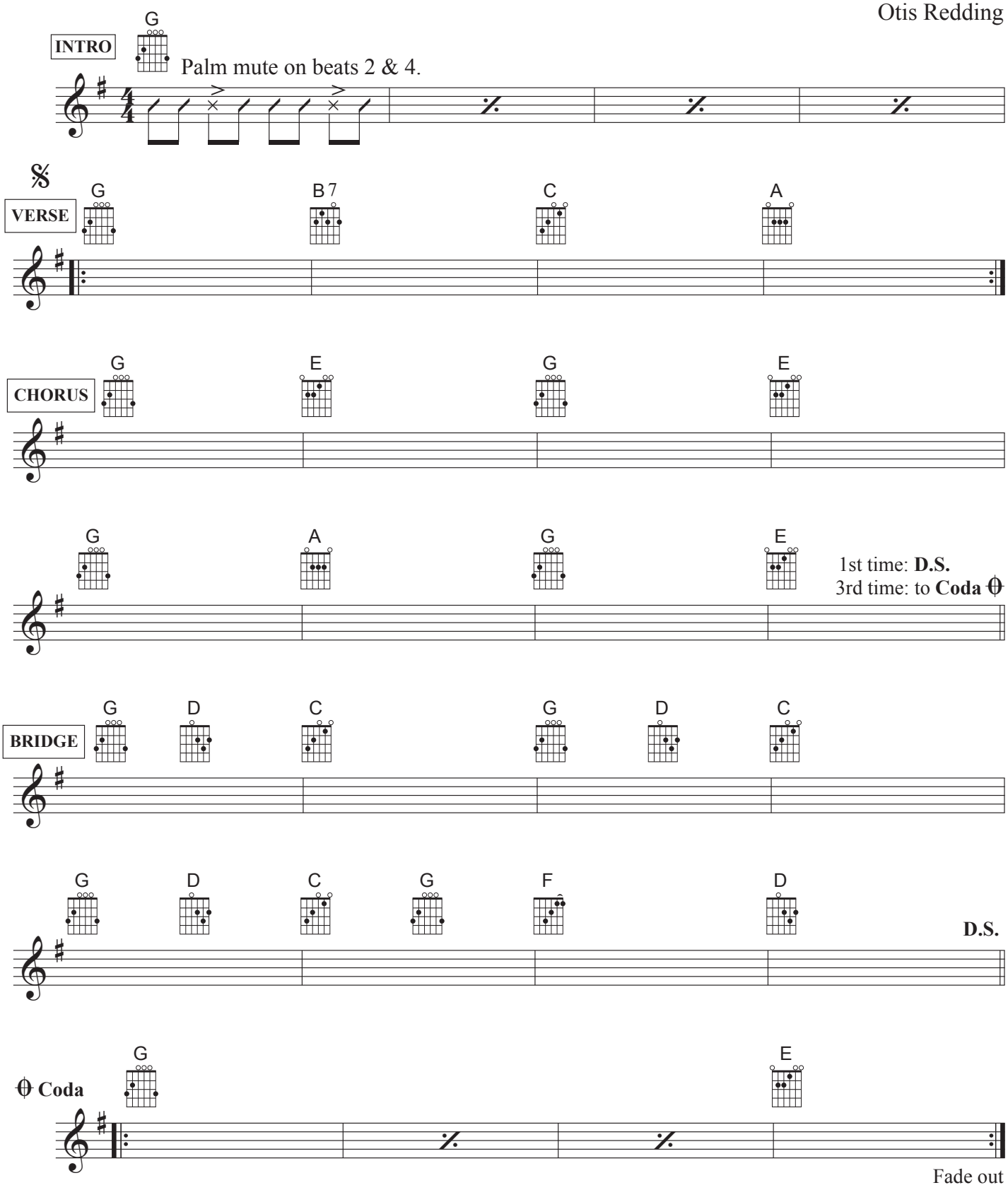
In this song, you will strum using your hand. Make downstrums using the top of the nails of your index, middle and ring fingers. Make upstrums using the top of your thumbnail. NOTE: 1st and 4th time, strum whole notes by rolling the chords with the pad of your thumb.

Loreena McKennitt



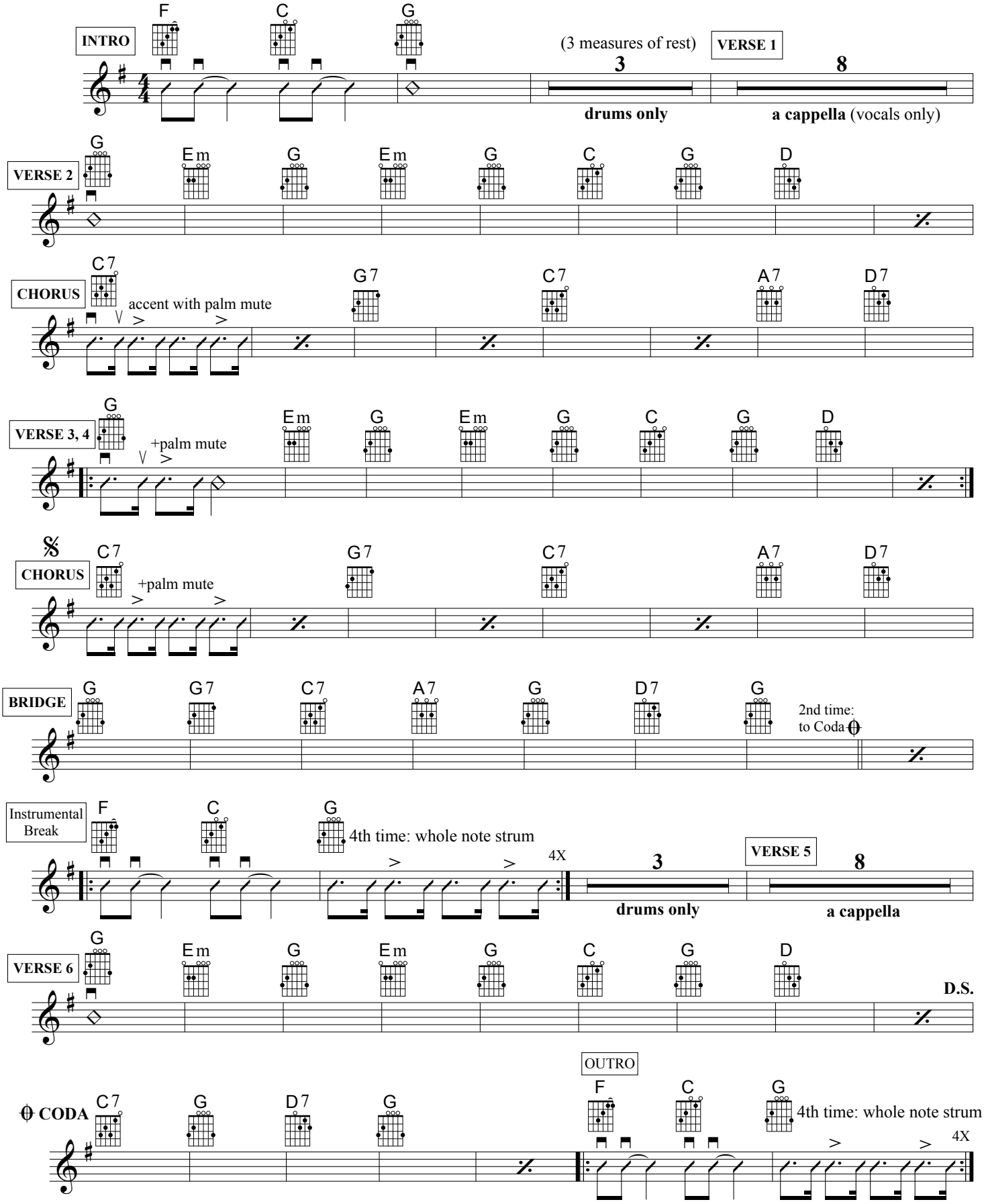
Sittin' on the Dock of the Bay

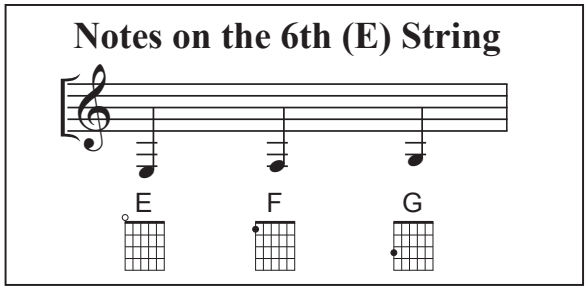
Otis Redding



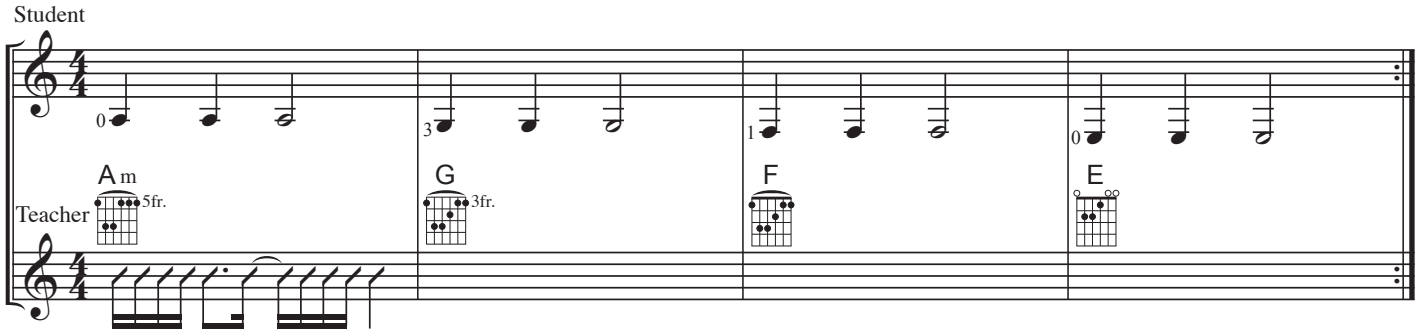
Heartache Tonight

Eagles

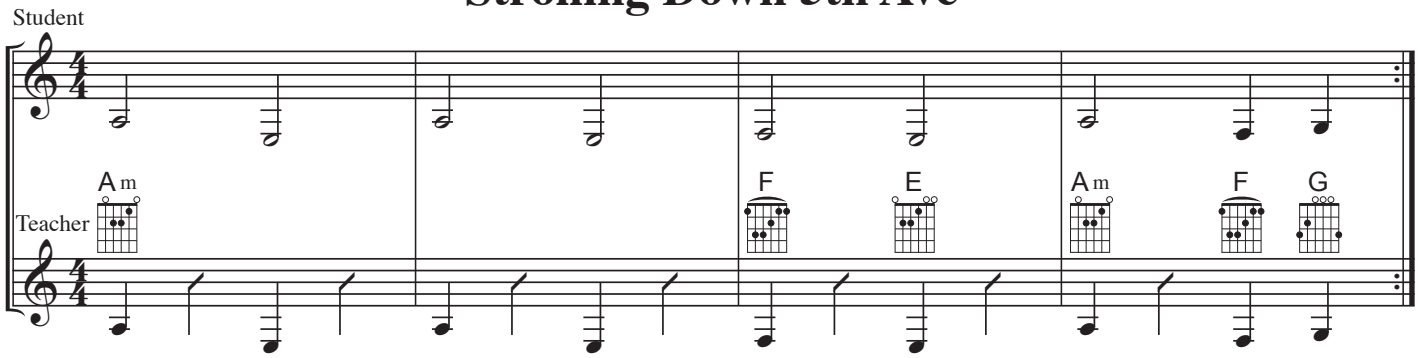




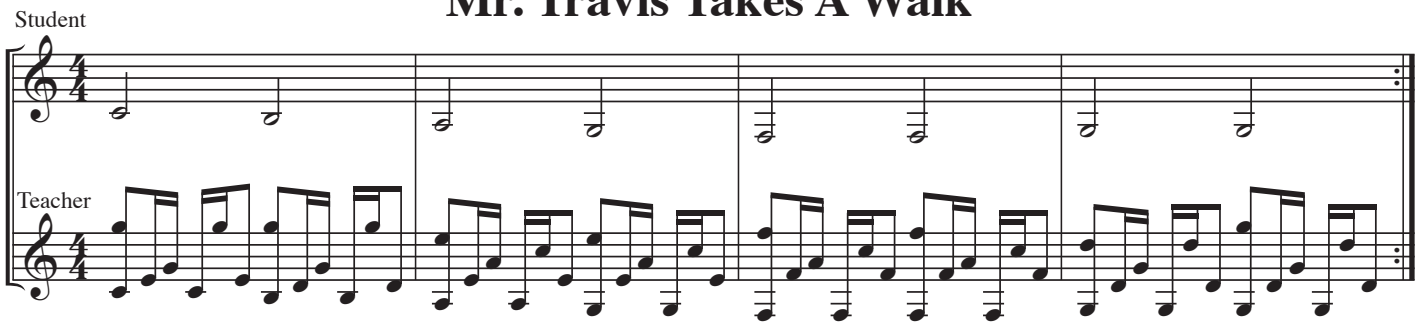
Flamenco Flirt



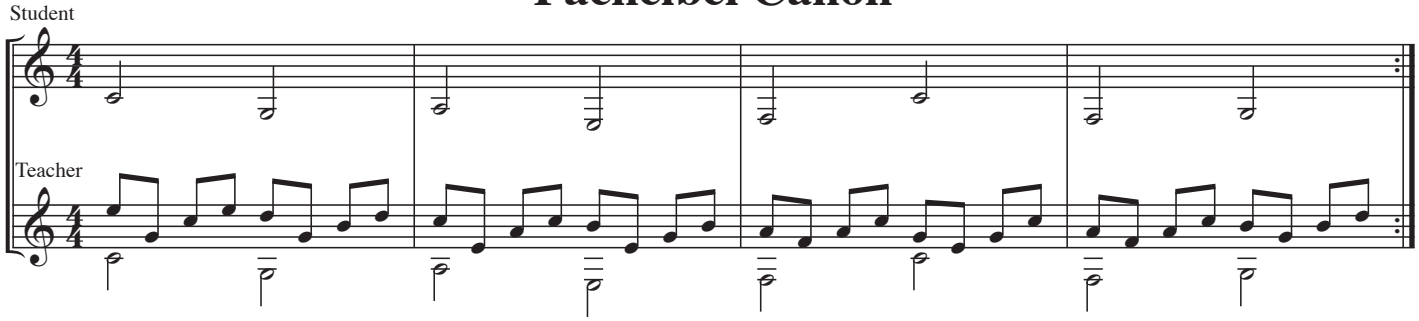
Strolling Down 5th Ave



Mr. Travis Takes A Walk



Pachelbel Canon

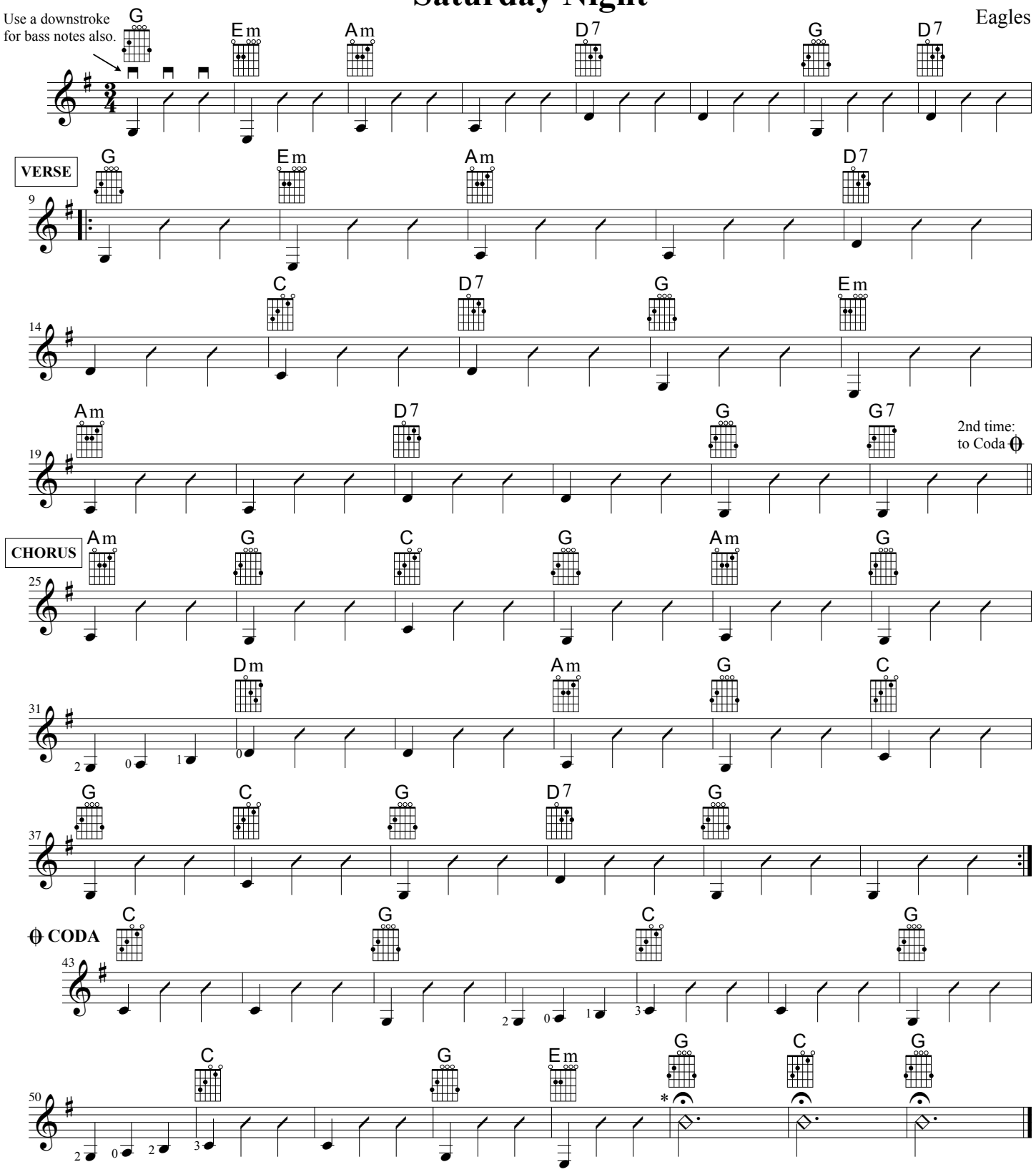


Playing Bass Notes

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



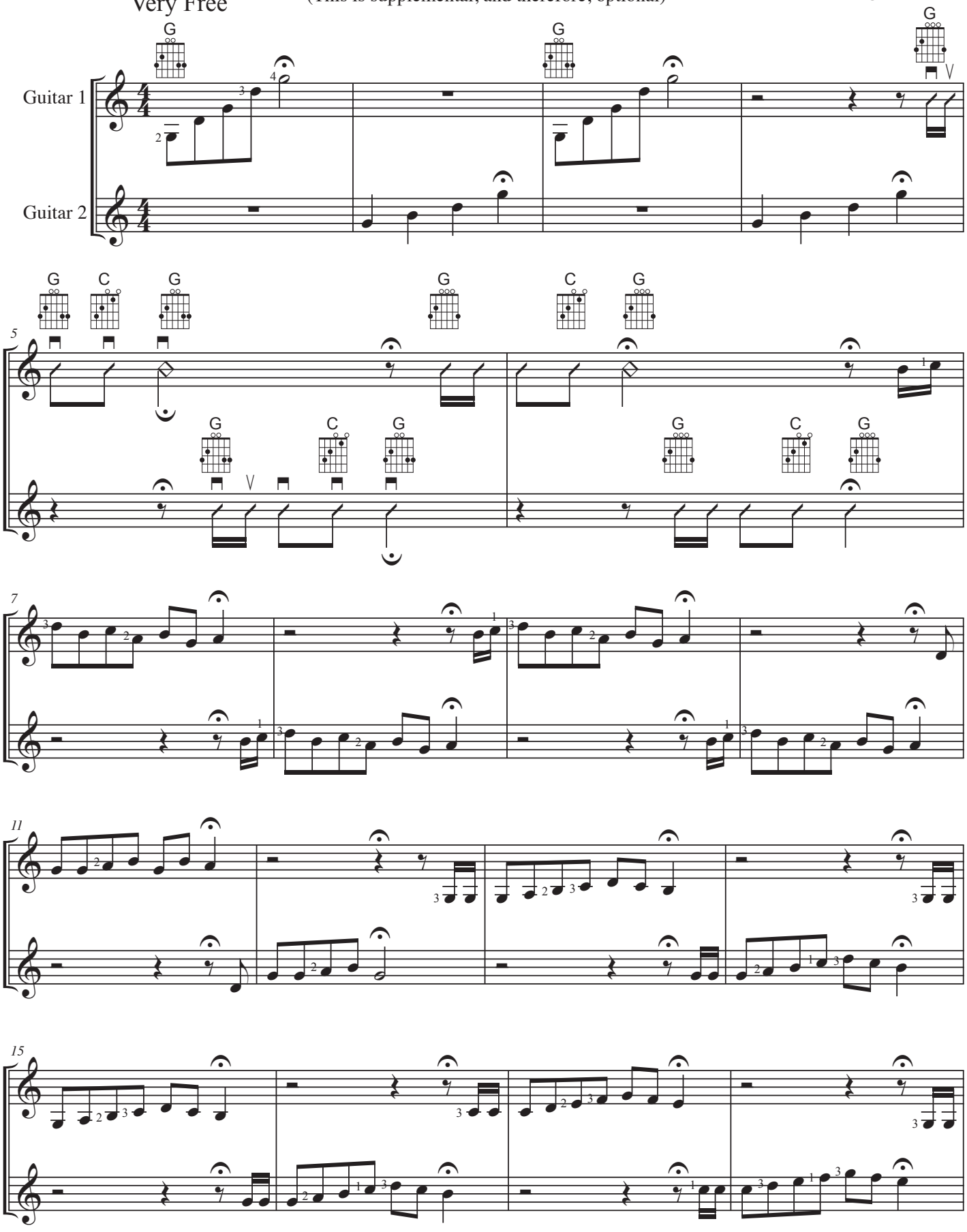
*This is called a ***fermata***. It tells you to hold the chord or note under it longer than the given duration, usually at the discretion of the player.

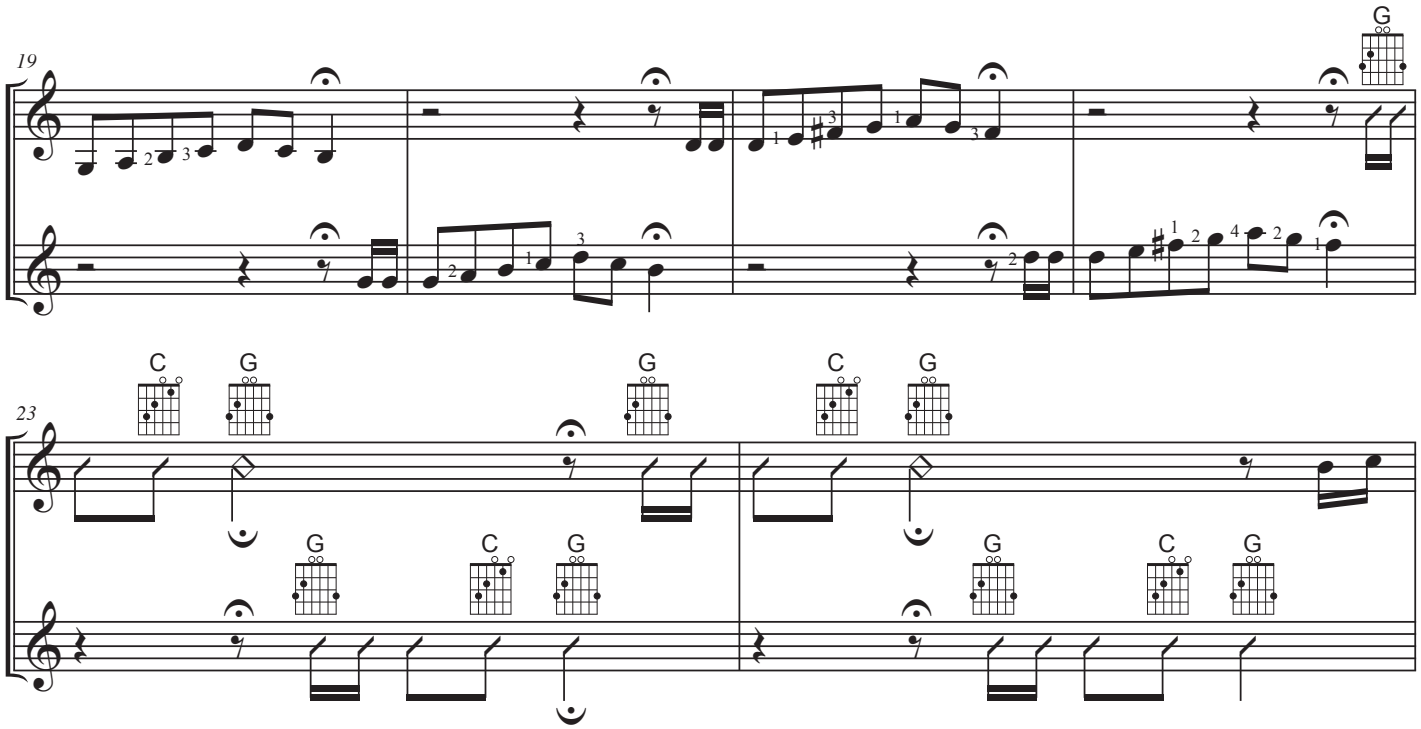
Dueling Banjos

(This is supplemental, and therefore, optional)

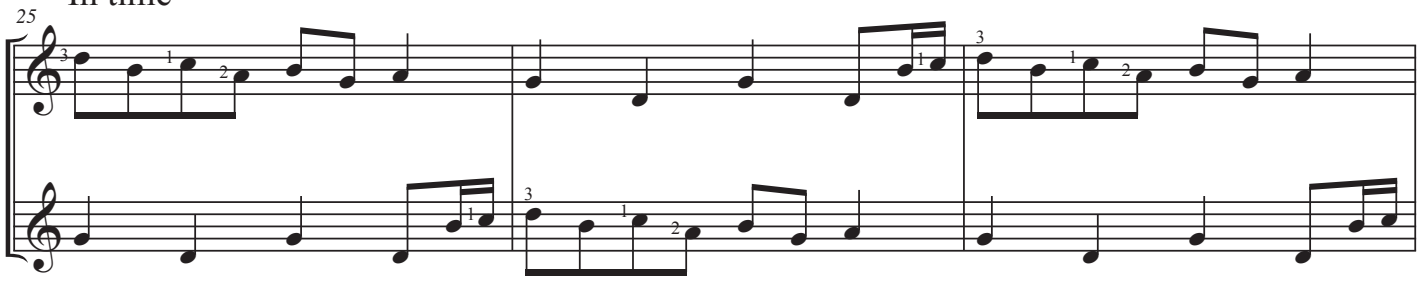
Very Free

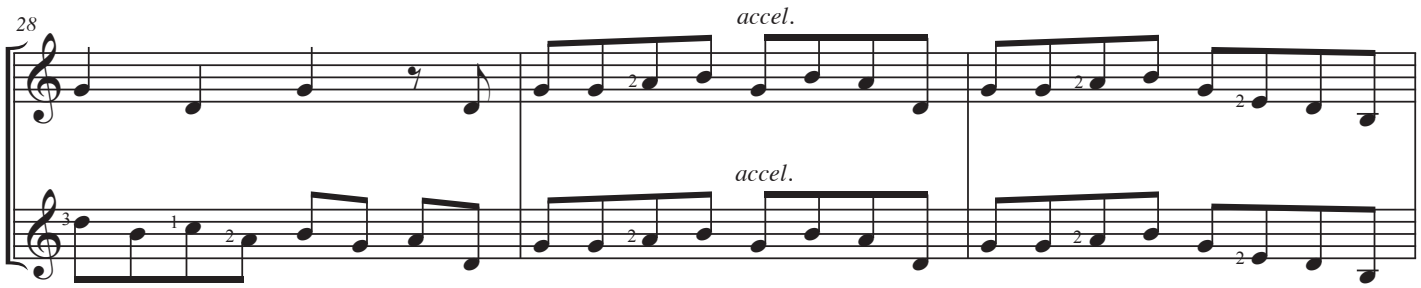
Arthur "Guitar Boogie" Smith





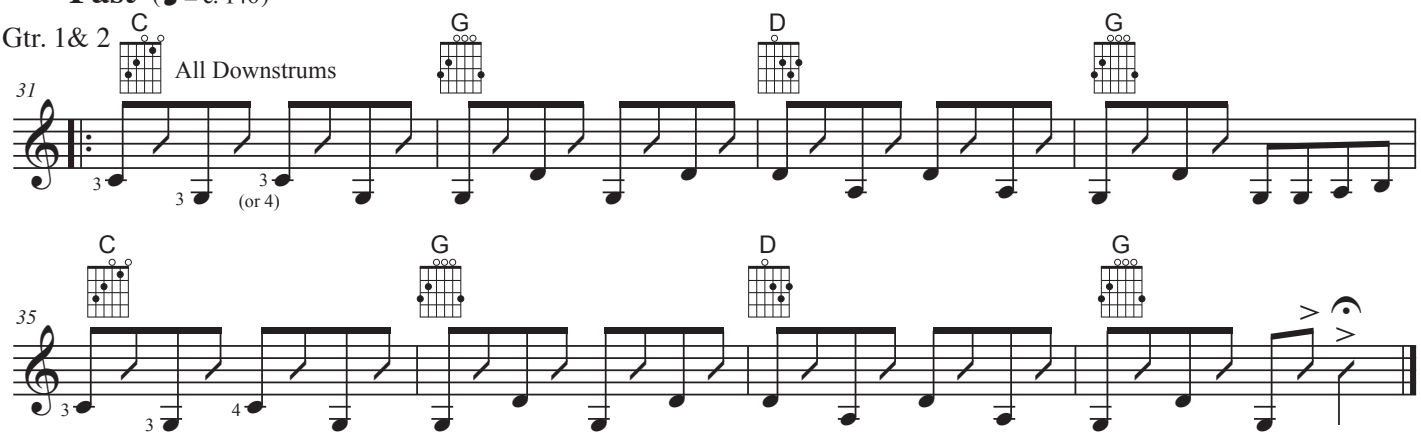
In time





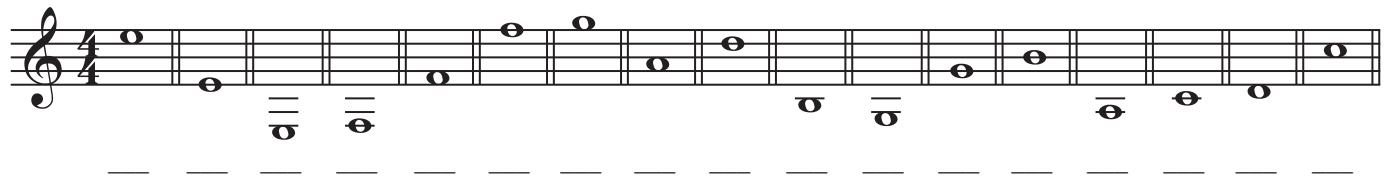
Fast (♩ = c. 140)

Gtr. 1& 2

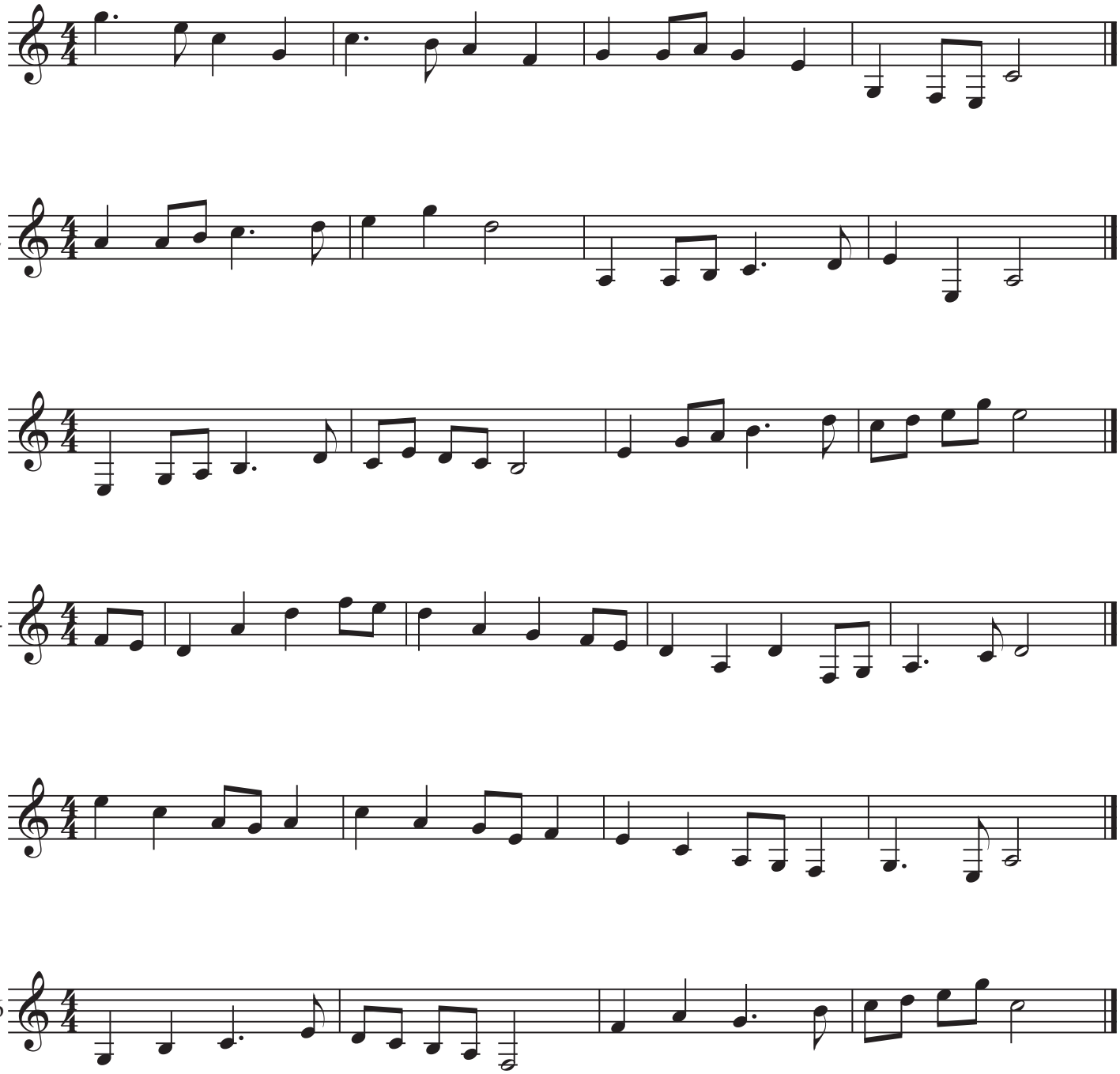


Note Review

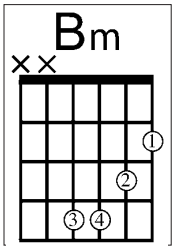
Write the letter name of the note below the staff.

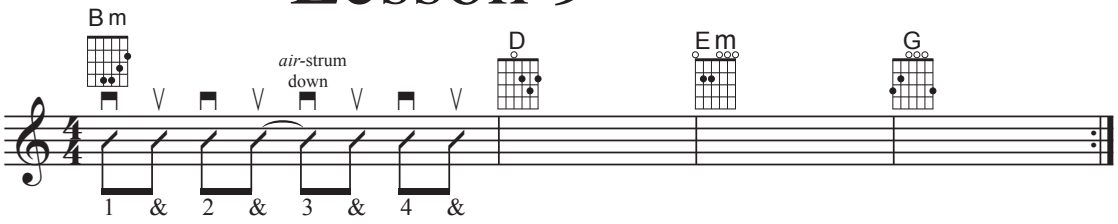


Sight-Reading Practice Exercises



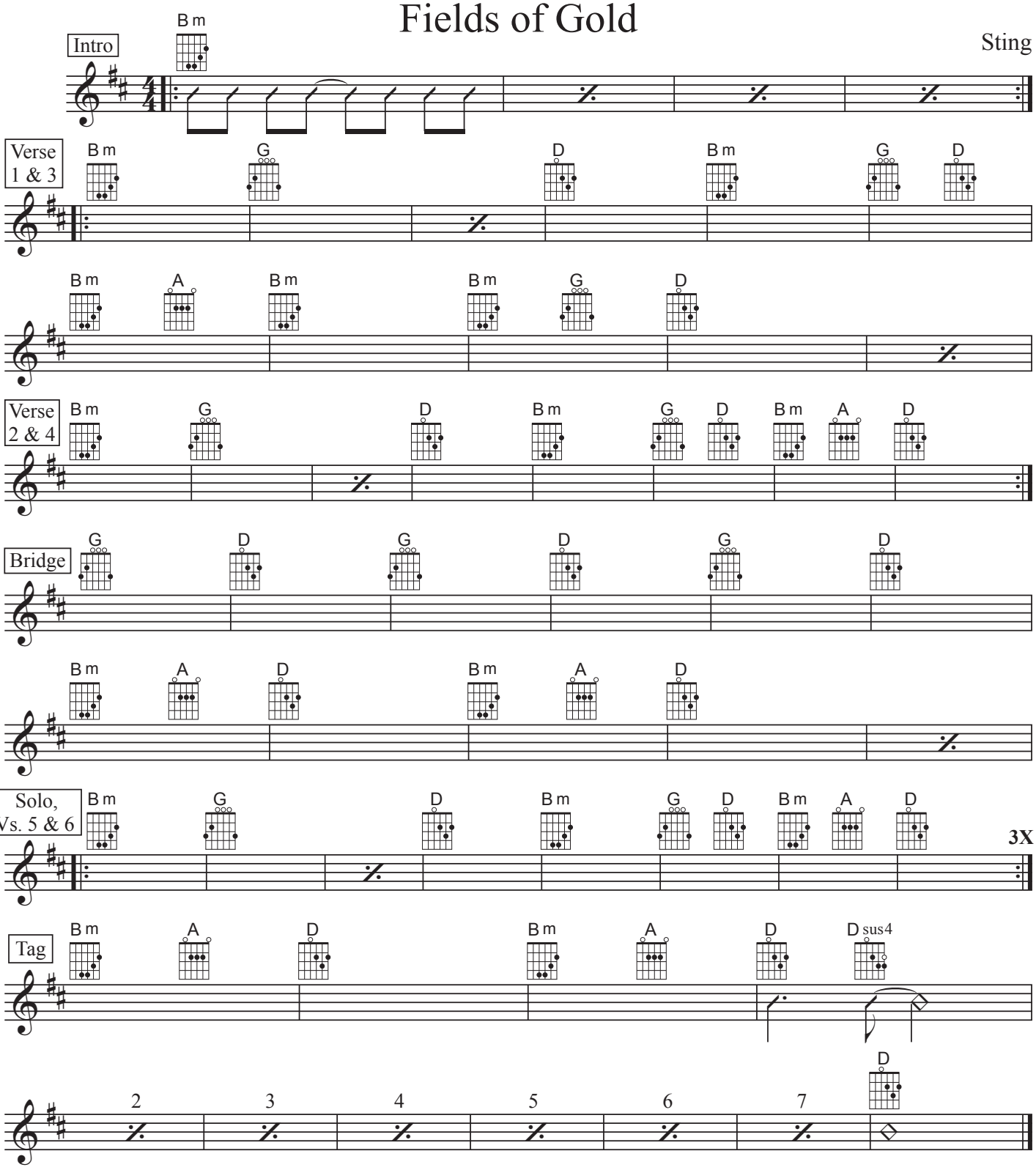
Lesson 9





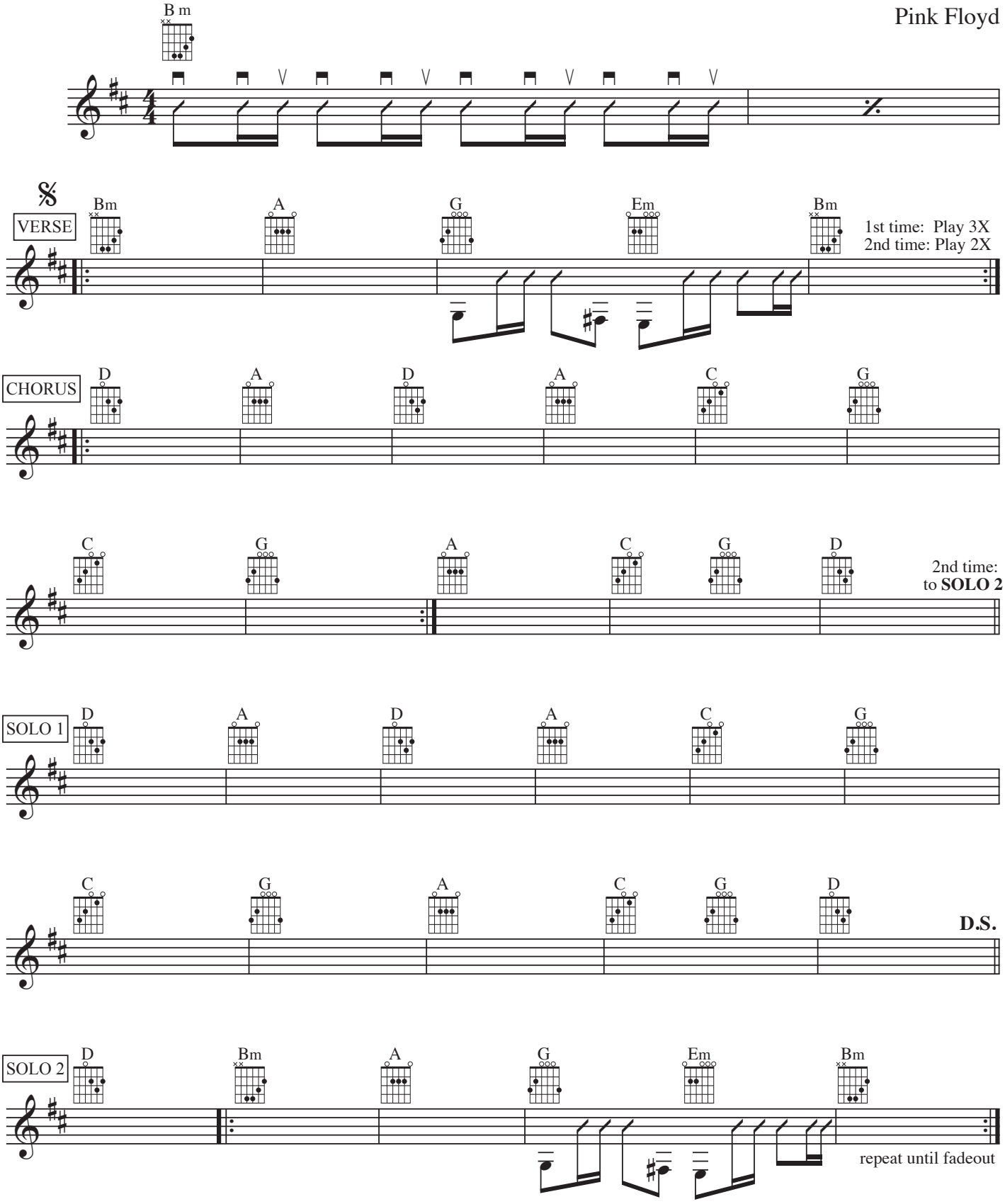
Fields of Gold

Sting



Comfortably Numb

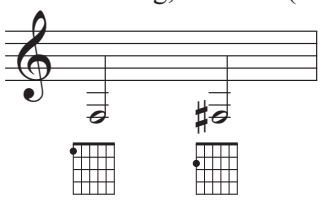
Pink Floyd



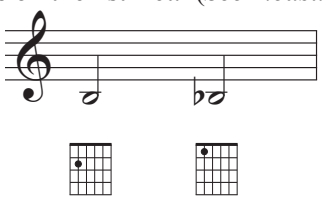
Accidentals

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

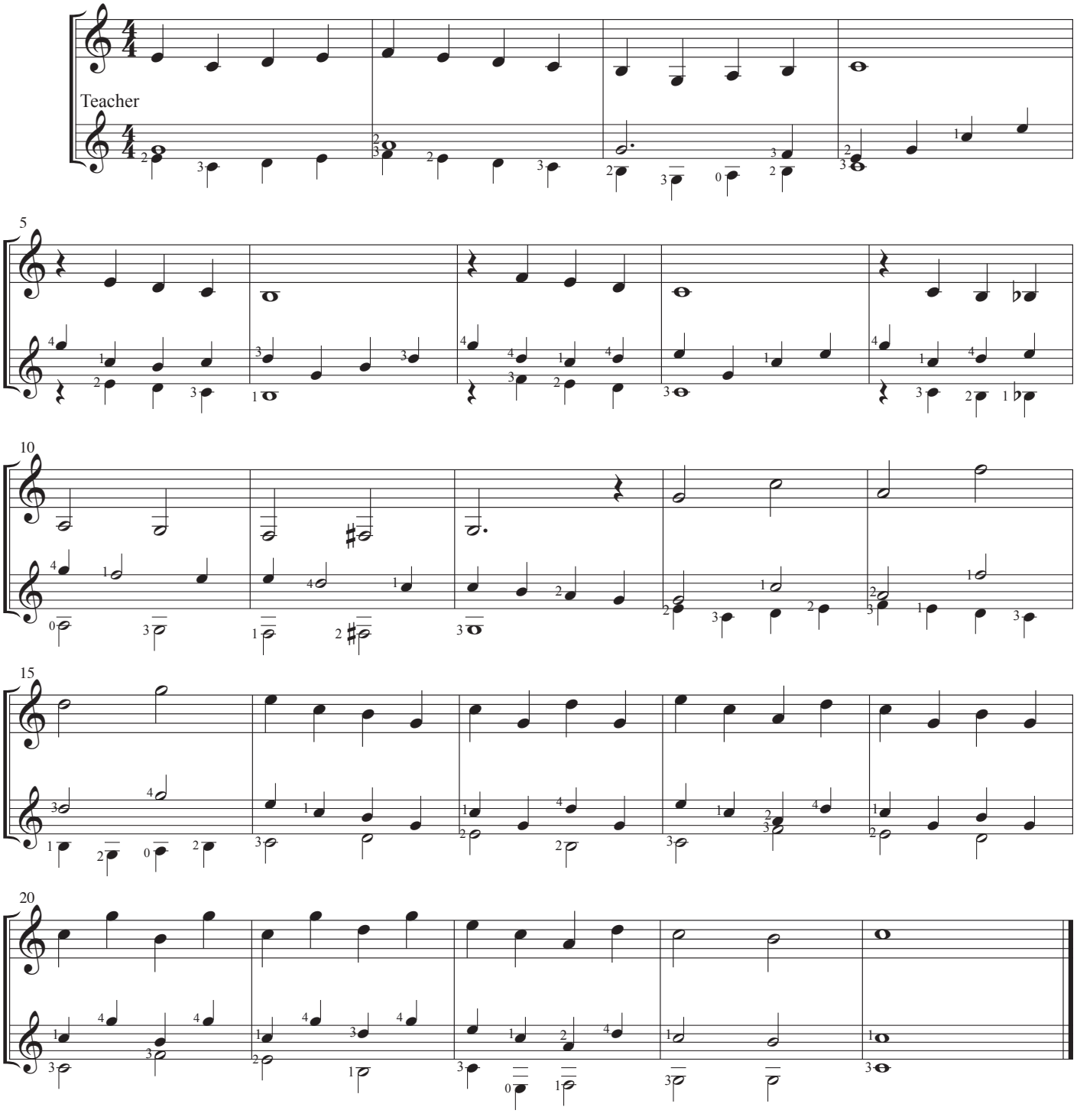


Maestoso

Mauro Giuliani
arr. L.Warde

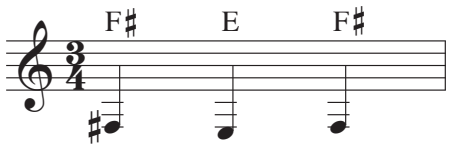
Student

Teacher



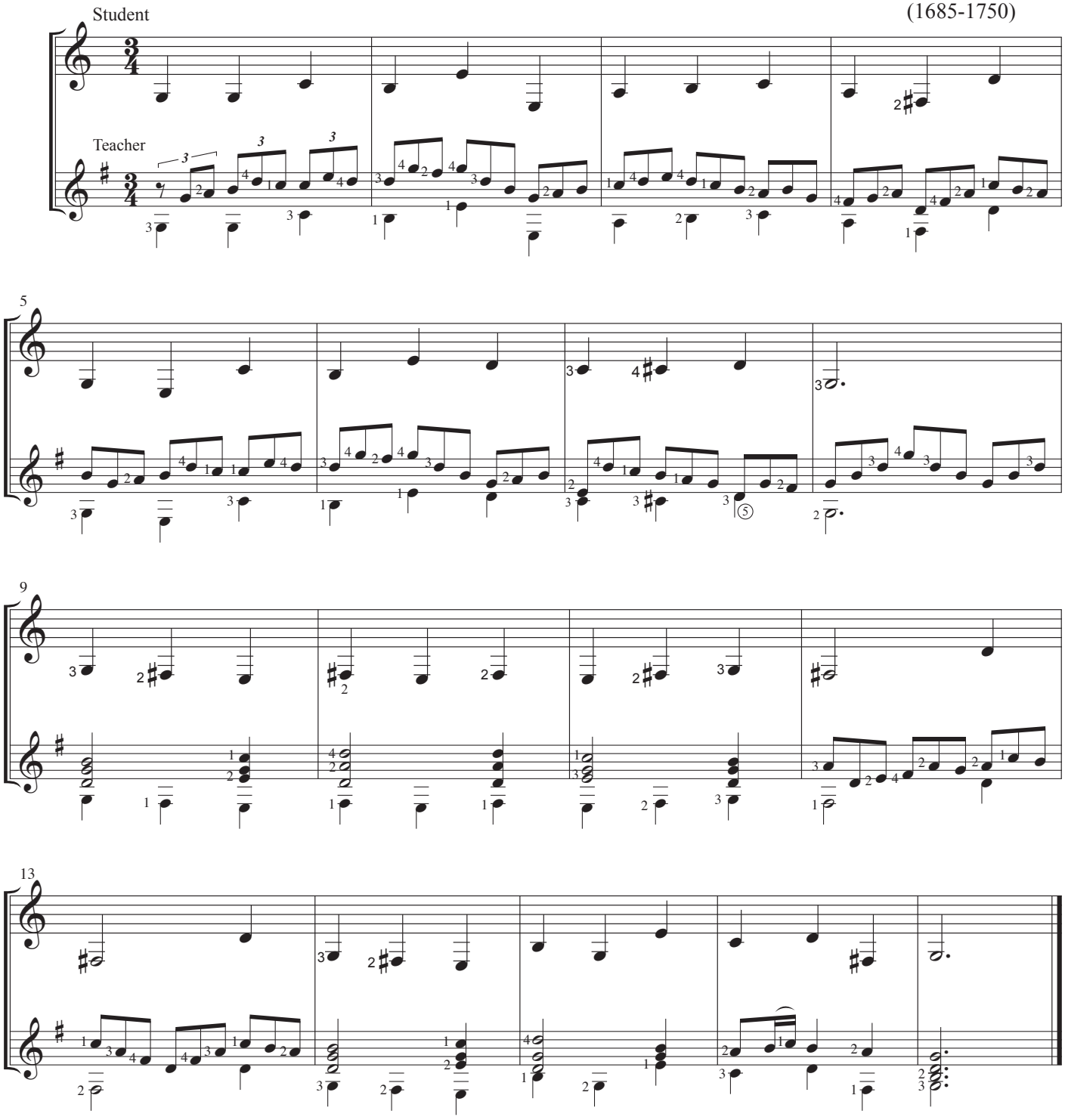
A Rule on Accidentals

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 sharped and therefore, a sharp sign on the other F's in that measure is not necessary. (see m. 10)



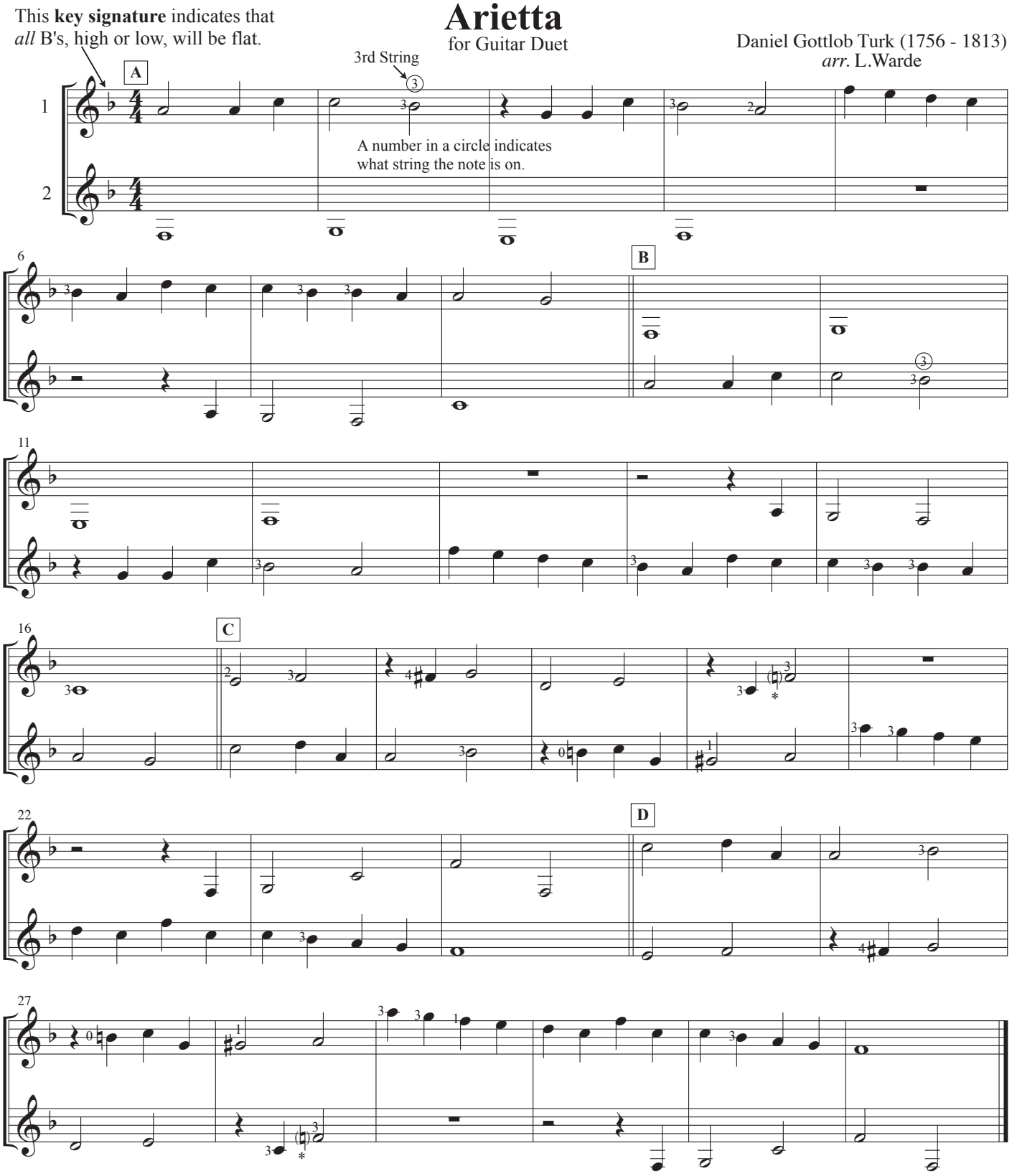
Jesu, Joy of Man's Desiring

Johann Sebastian Bach
(1685-1750)



Key Signatures

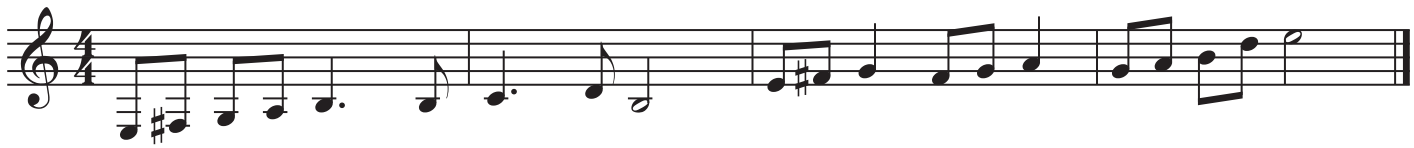
When a note(s) is altered throughout the piece, instead of placing an accidental on each note, a **key signature**, located at the beginning of each staff line, will indicate which notes will be altered. In *Arietta* below, notice the flat sign (♭) on the middle line at the beginning of each staff line. 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.



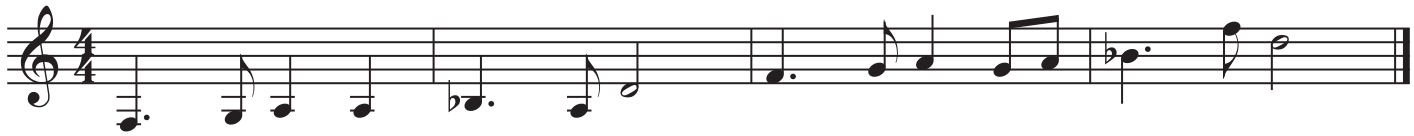
*This is called a **courtesy accidental**. It's just a reminder that this note is F♮, not F#, as it was two measures back.

More Sight-Reading Practice Exercises

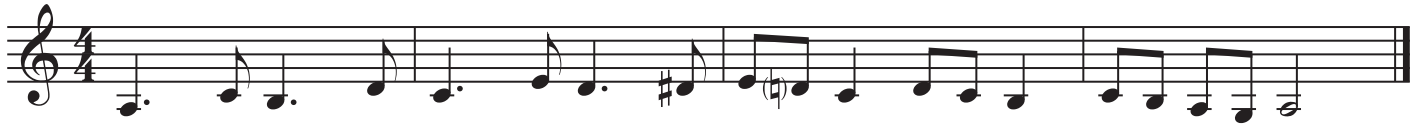
1



2

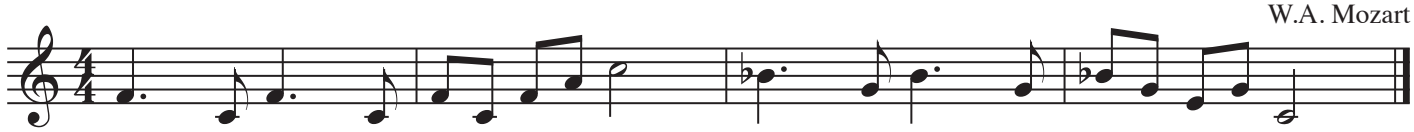


3

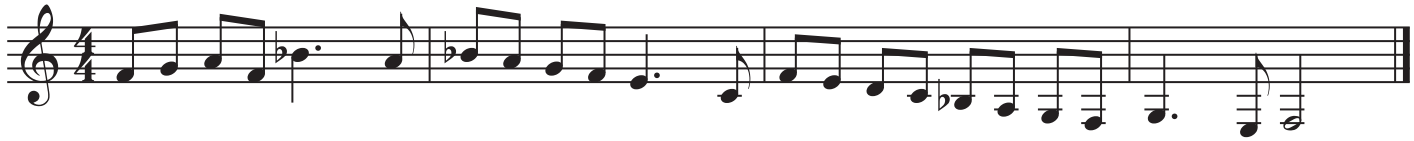


W.A. Mozart

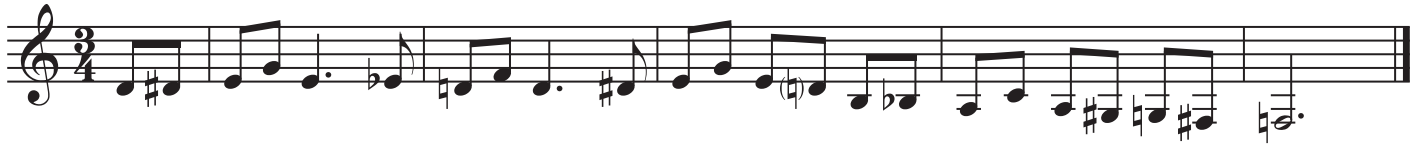
4



5



6



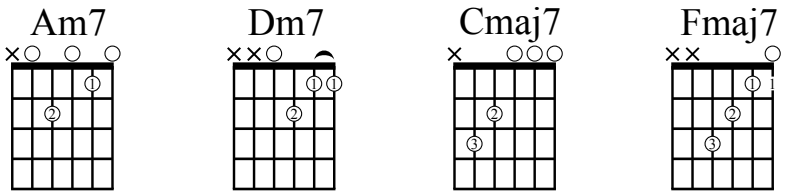
Lesson 10

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

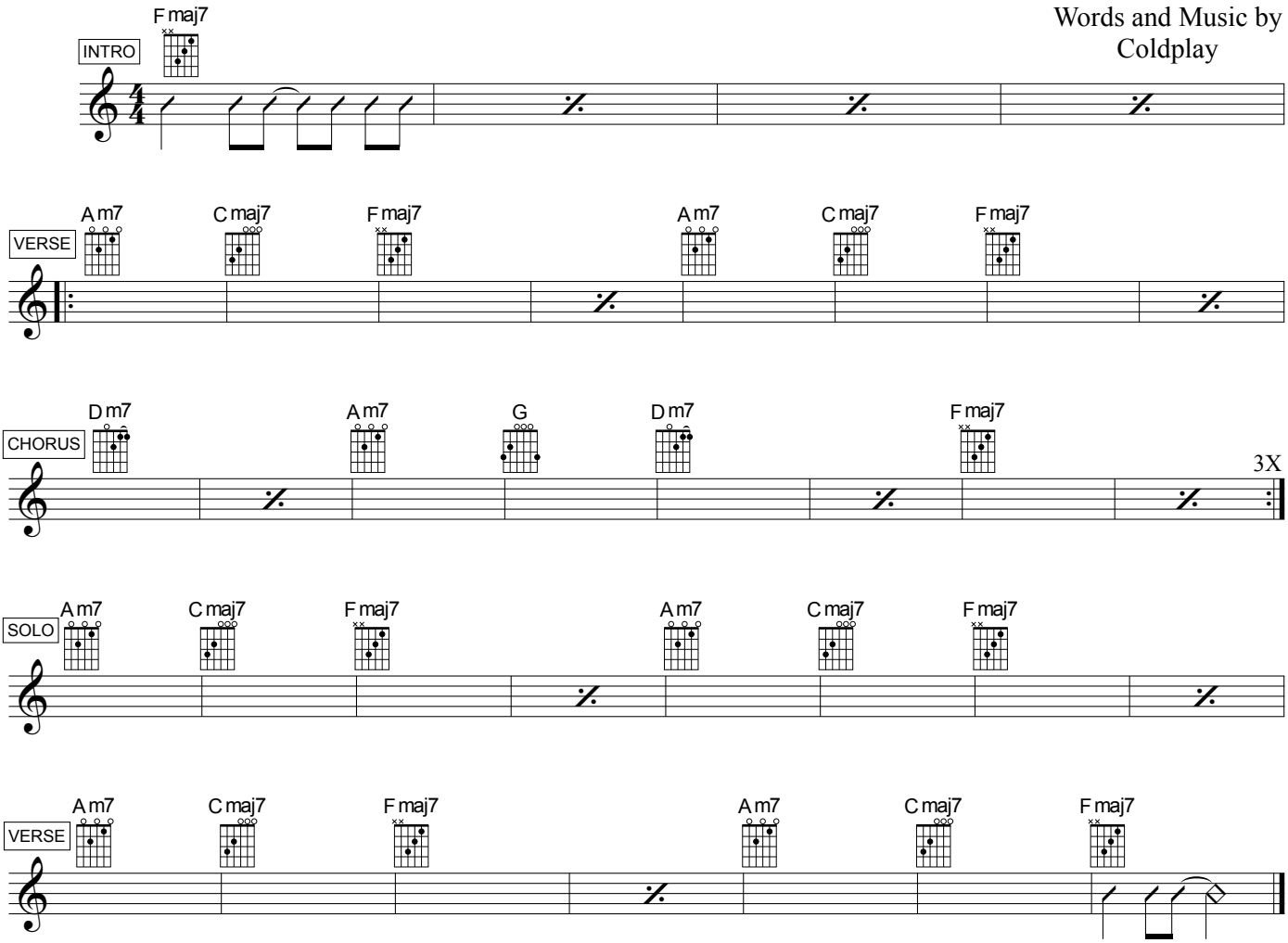
We can add more notes to the chord. The additional note is indicated not by its letter name, but by its distance from the root, just like the 3rd and 5th. For instance, if we want to add a G to the Am chord, we count its distance from A, the root: **A**-B-C-D-E-F-**G.**
1 2 3 4 5 6 7
We can see that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

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

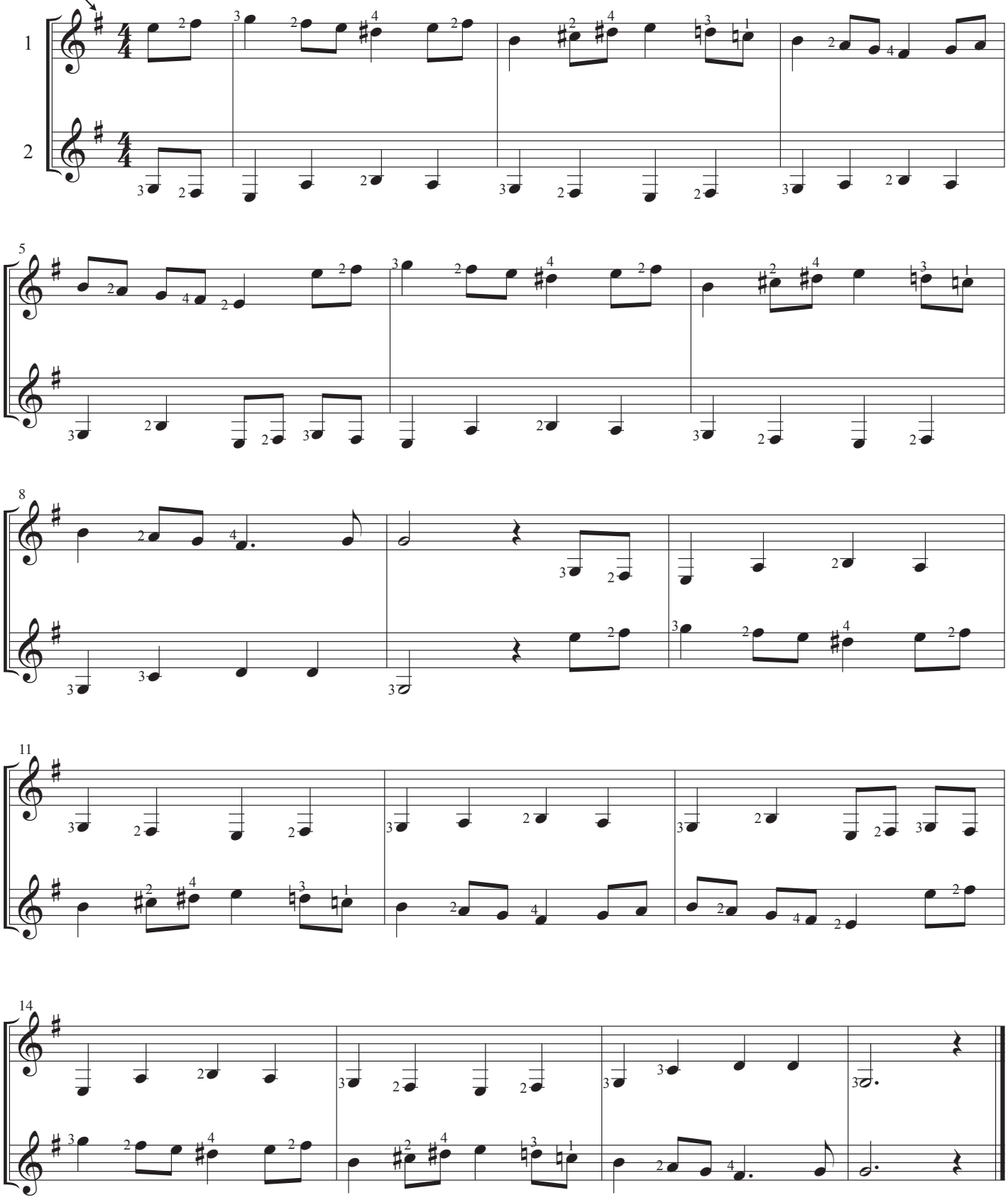


Bourée

for Guitar Duet

Johann Sebastian Bach
(1685-1750)

(*All* F's are sharp!)



PART II
SECOND SEMESTER

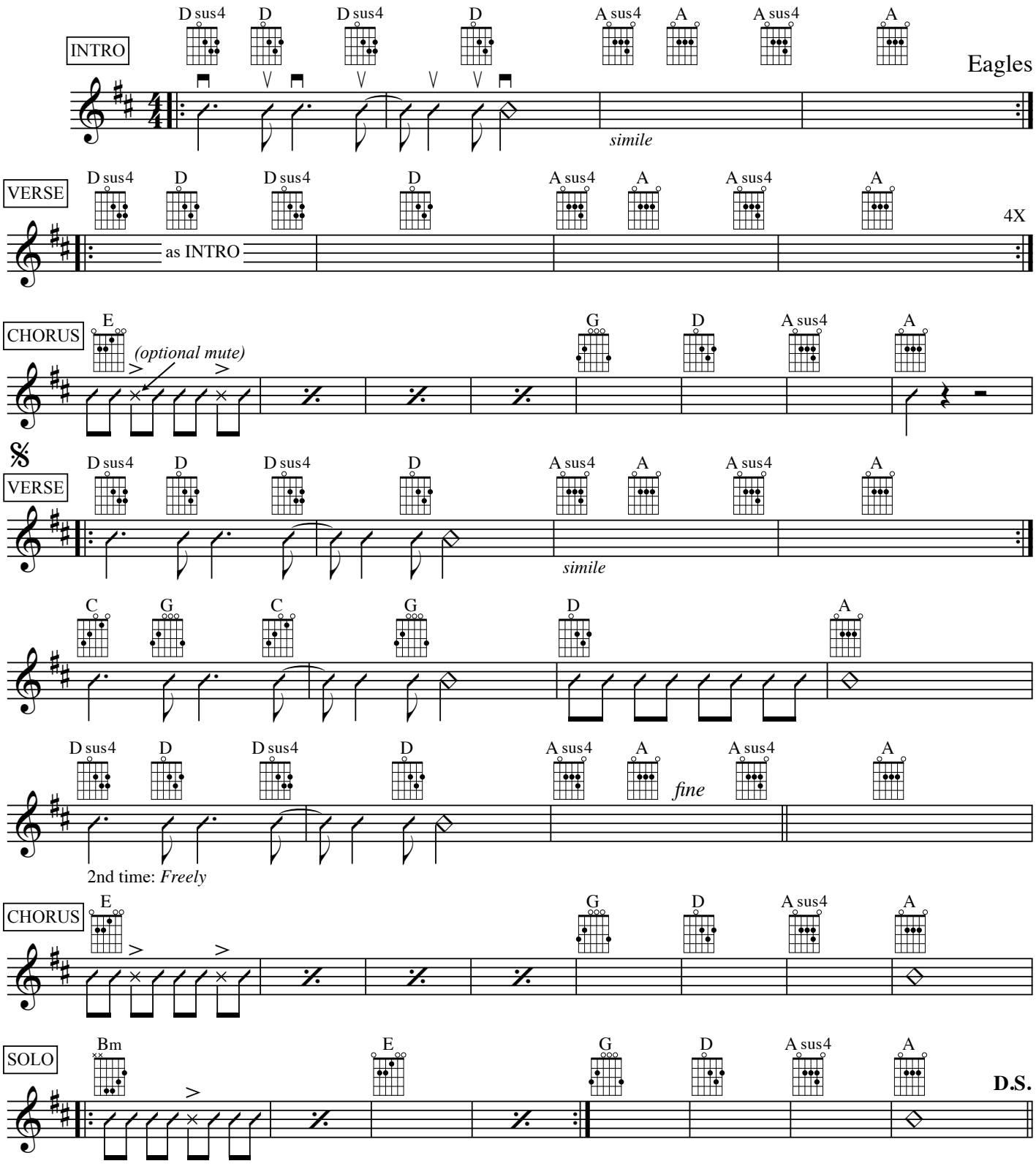
A. More Advanced Chords
B. Stairway to Heaven
C. Quartet Music
D. Classical Guitar

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



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.

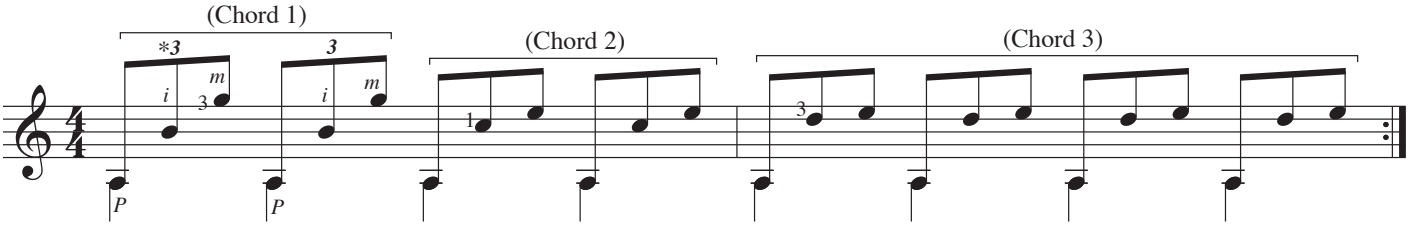
p-i-m Pattern

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.

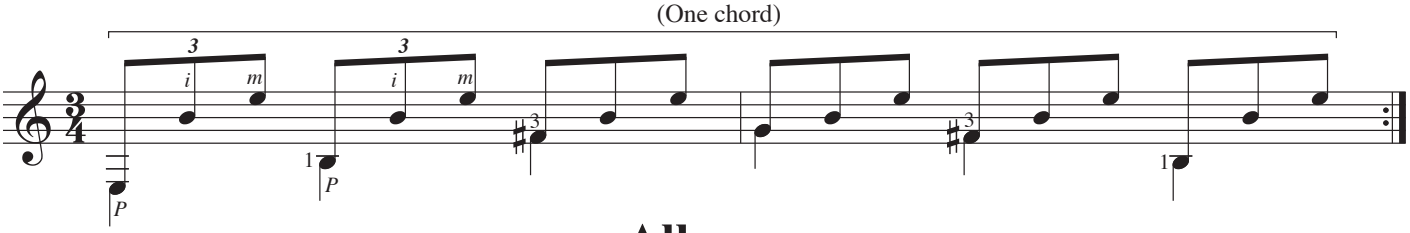
Study No. 1

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

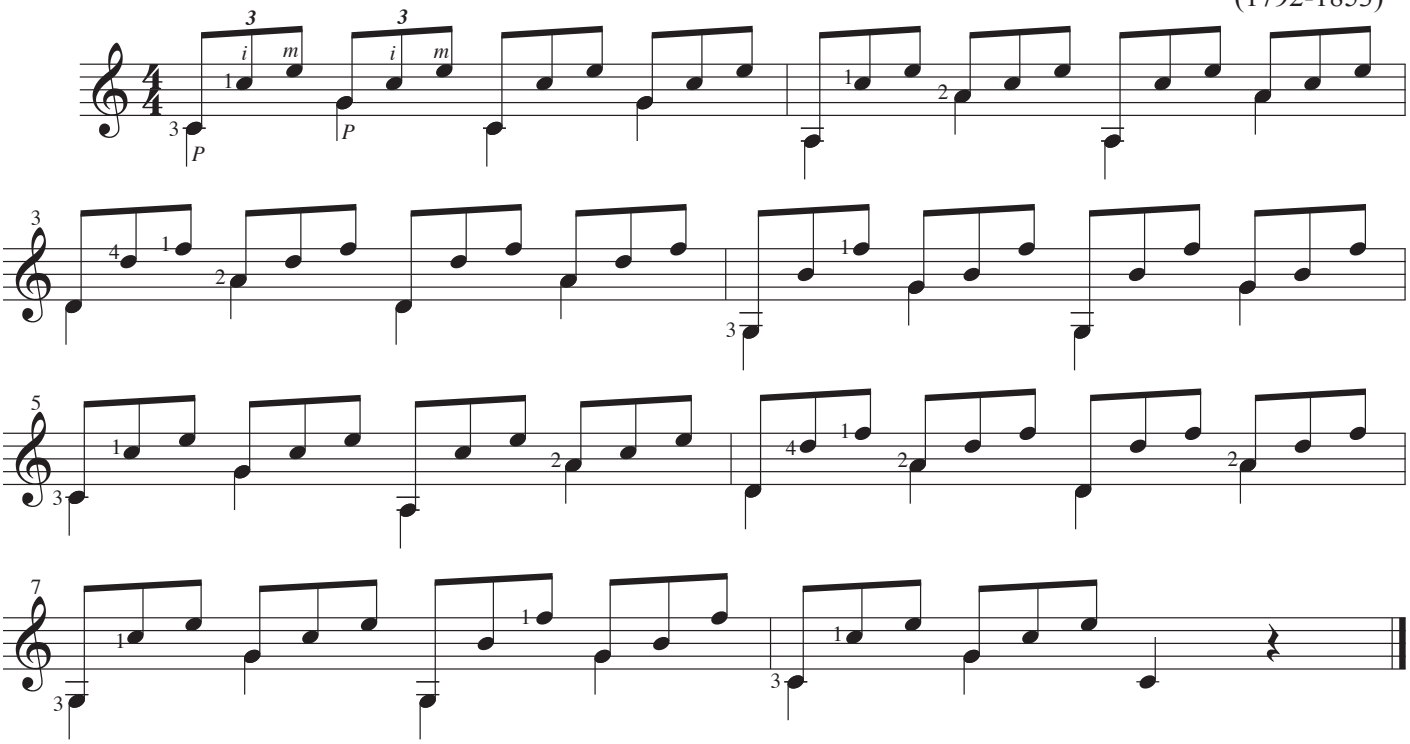
The focus of this study is thumb movement. Do not look at your thumb! Instead, find the strings by feel.



Allegro

from "Six Easy Preludes"

Matteo Carcassi
(1792-1853)



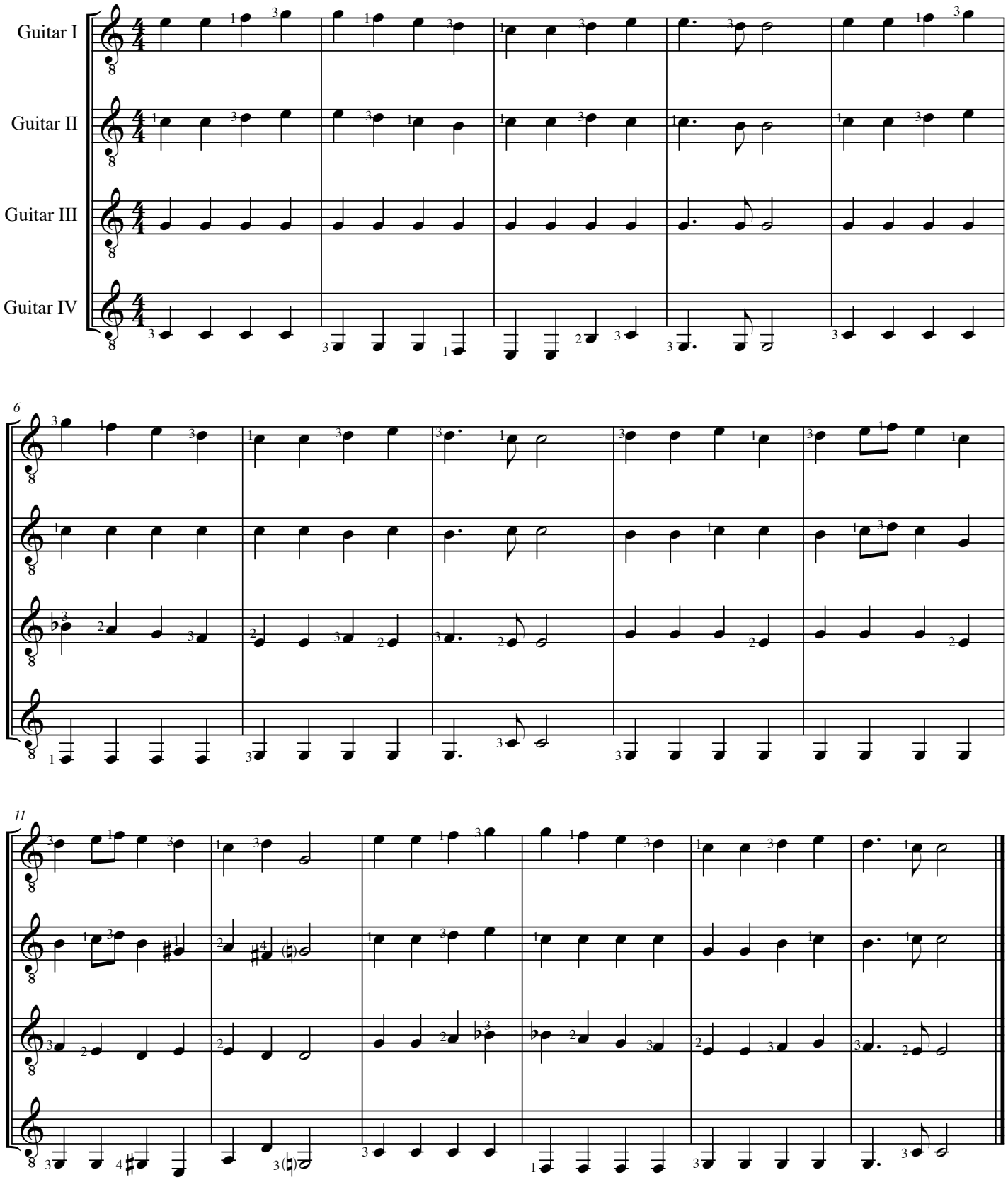
*These are called **triplets**, which means the beat is divided evenly into three.

Score

Ode To Joy

(Excerpt from Symphony No. 9)
for Guitar Quartet

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

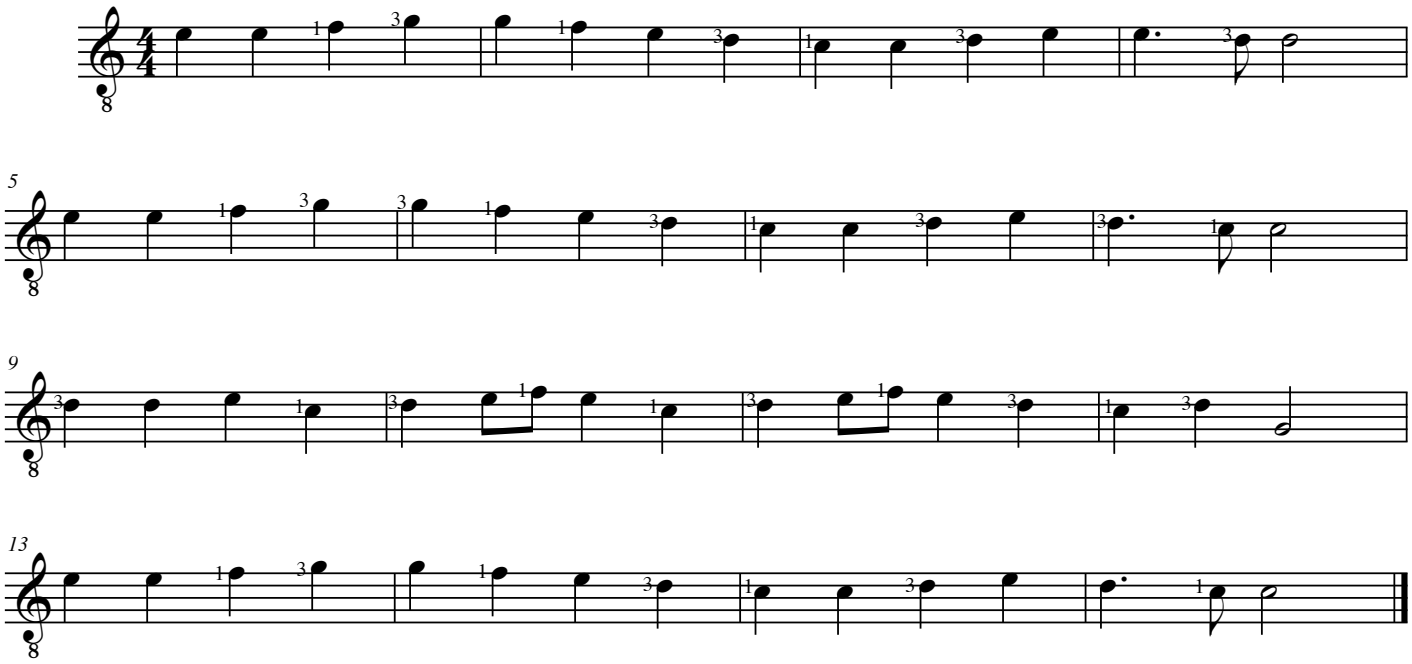


Ode To Joy

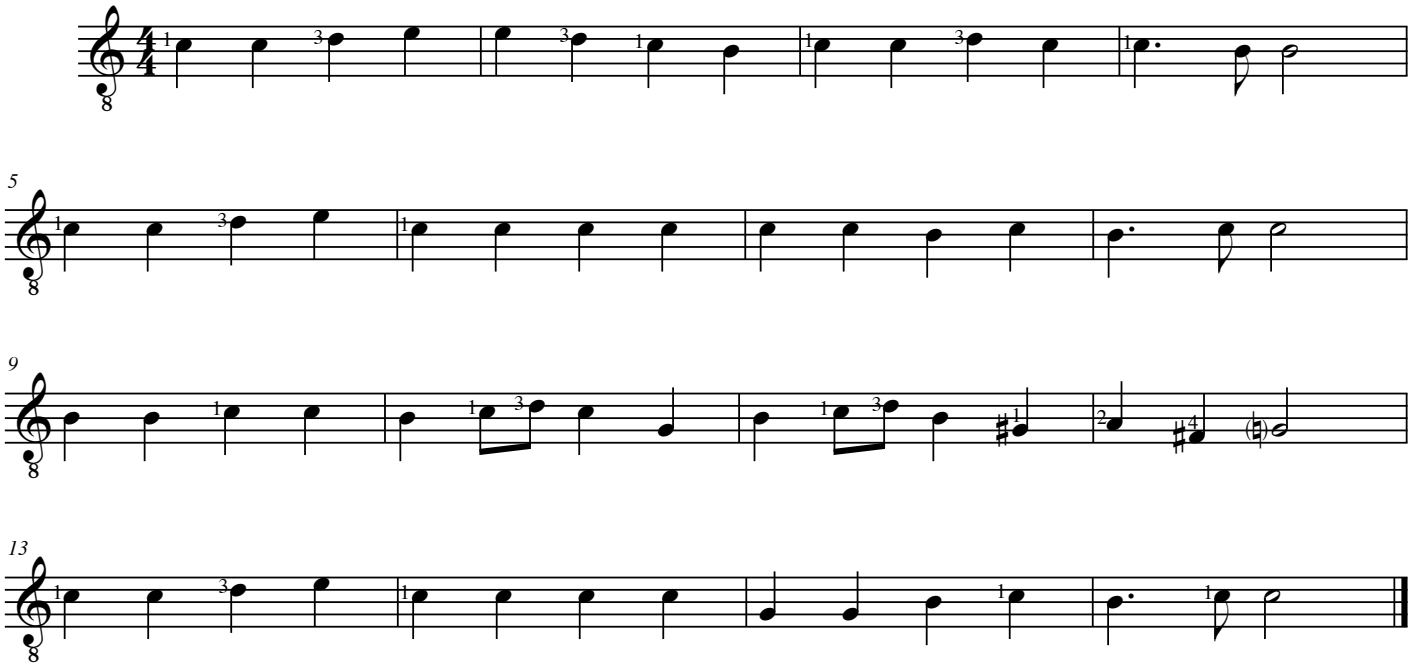
(Excerpt from Symphony No. 9)

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

Guitar 1



Guitar 2

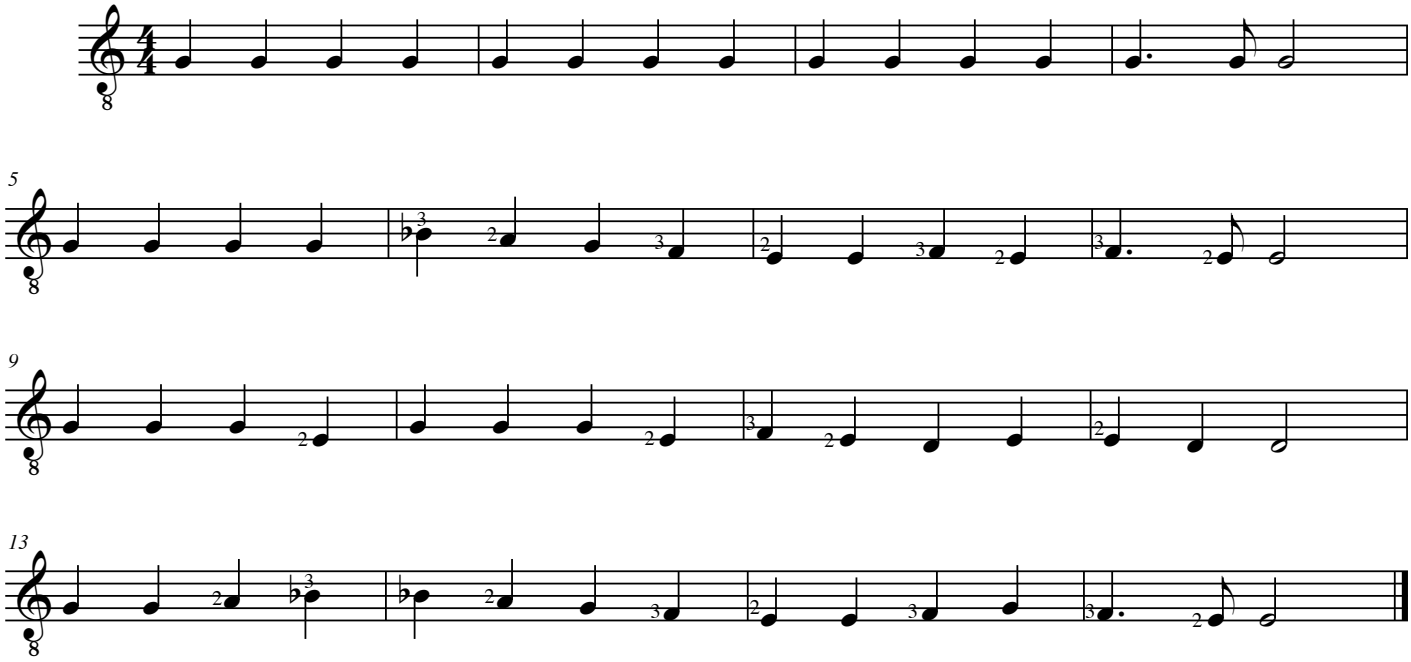


Ode To Joy

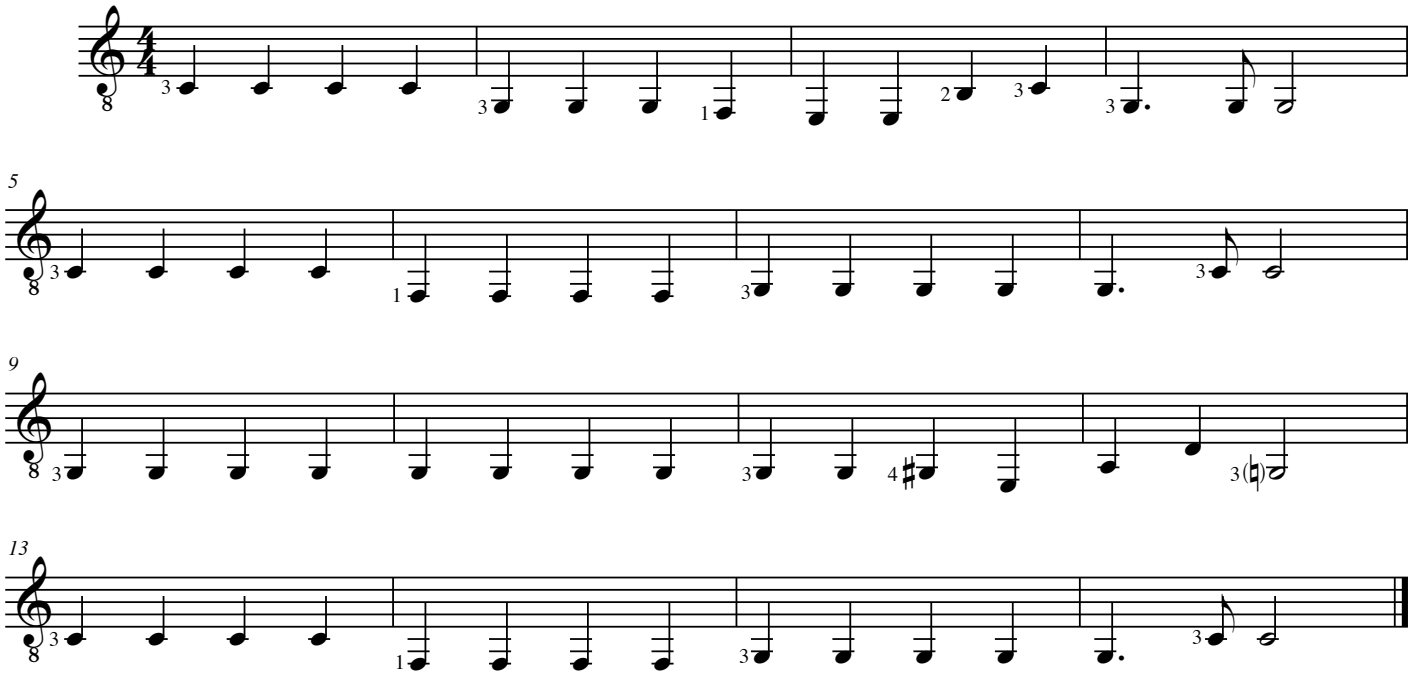
(Excerpt from Symphony No. 9)

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

Guitar 3



Guitar 4



Lesson 12

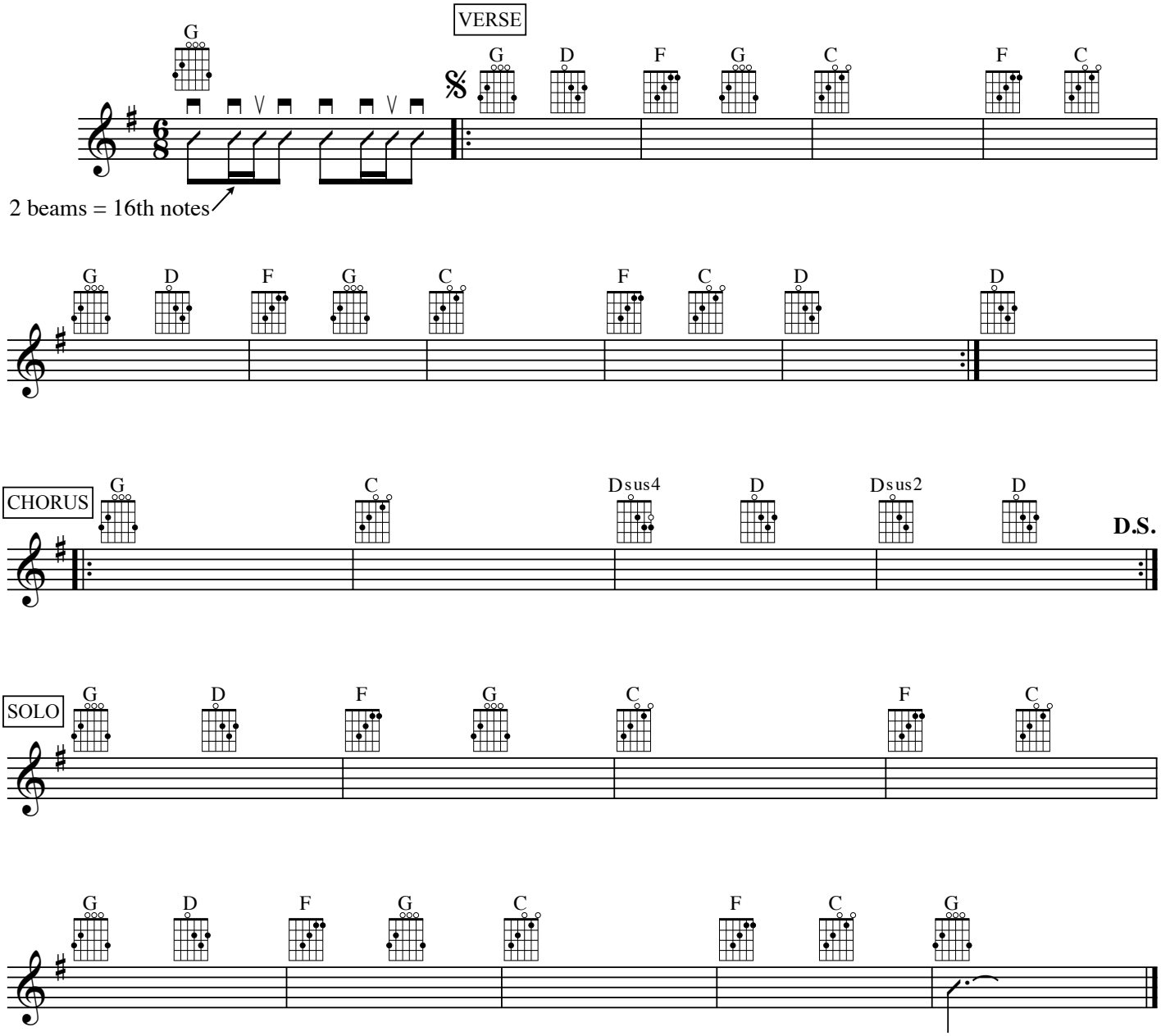
Sus2 Chords

The **sus2** chord is similar to a sus4 chord in that the 3rd of the chord is temporarily replaced by the 2nd. For instance, the three notes in a D chord are **D** E **F#** G **A**. In a Dsus2 chord, E replaces the F#: **D** **E** F# G **A**

1 2 3 4 5 — 1 2 3 4 5

You've Got to Hide Your Love Away

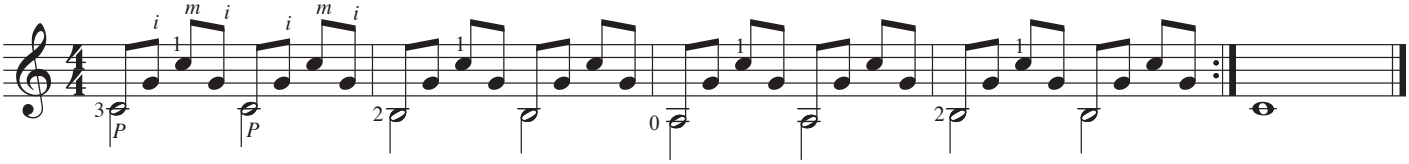
John Lennon and Paul McCartney



p-i-m-i Patterns

Study No. 3

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



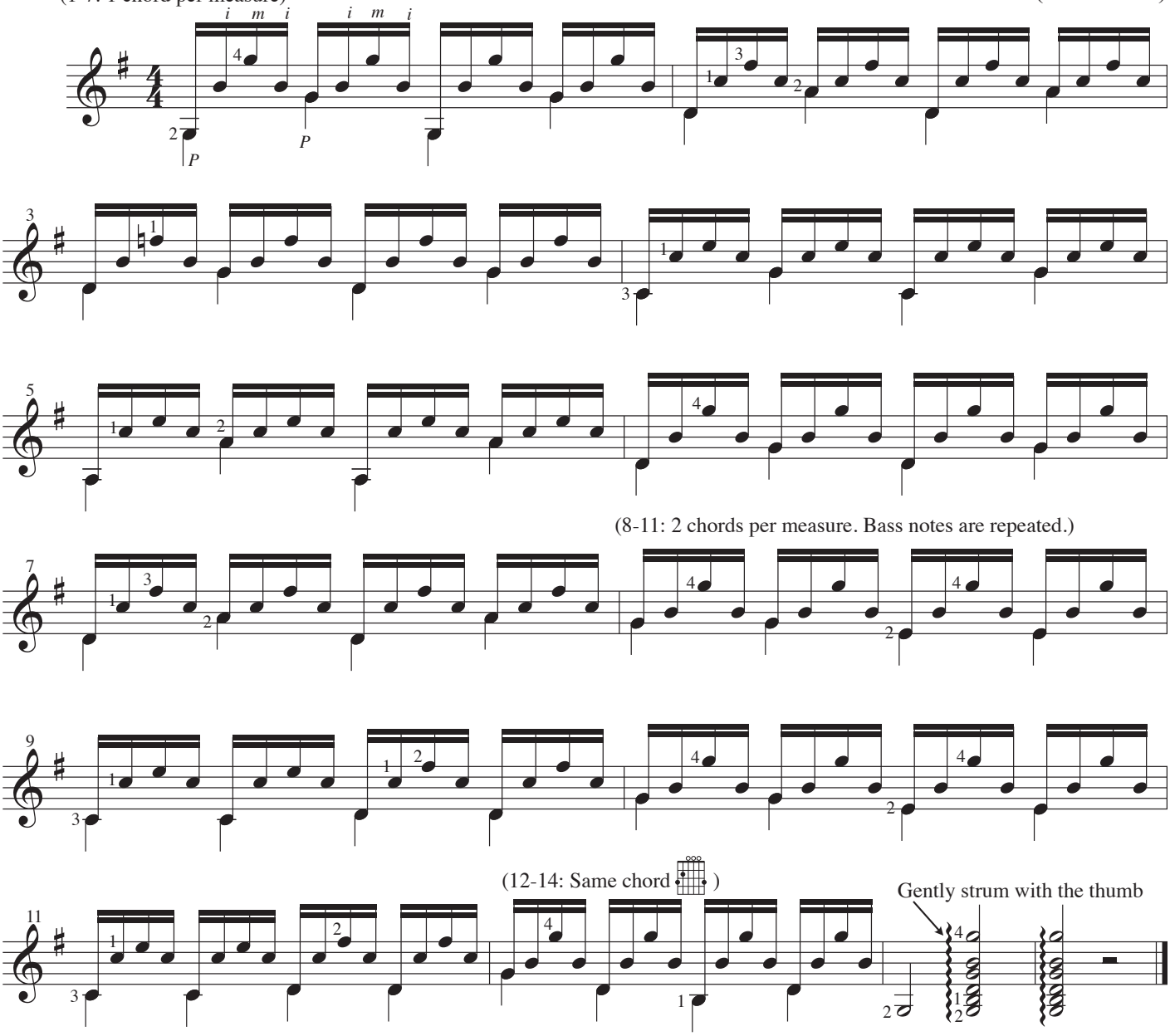
Prelude in G

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.

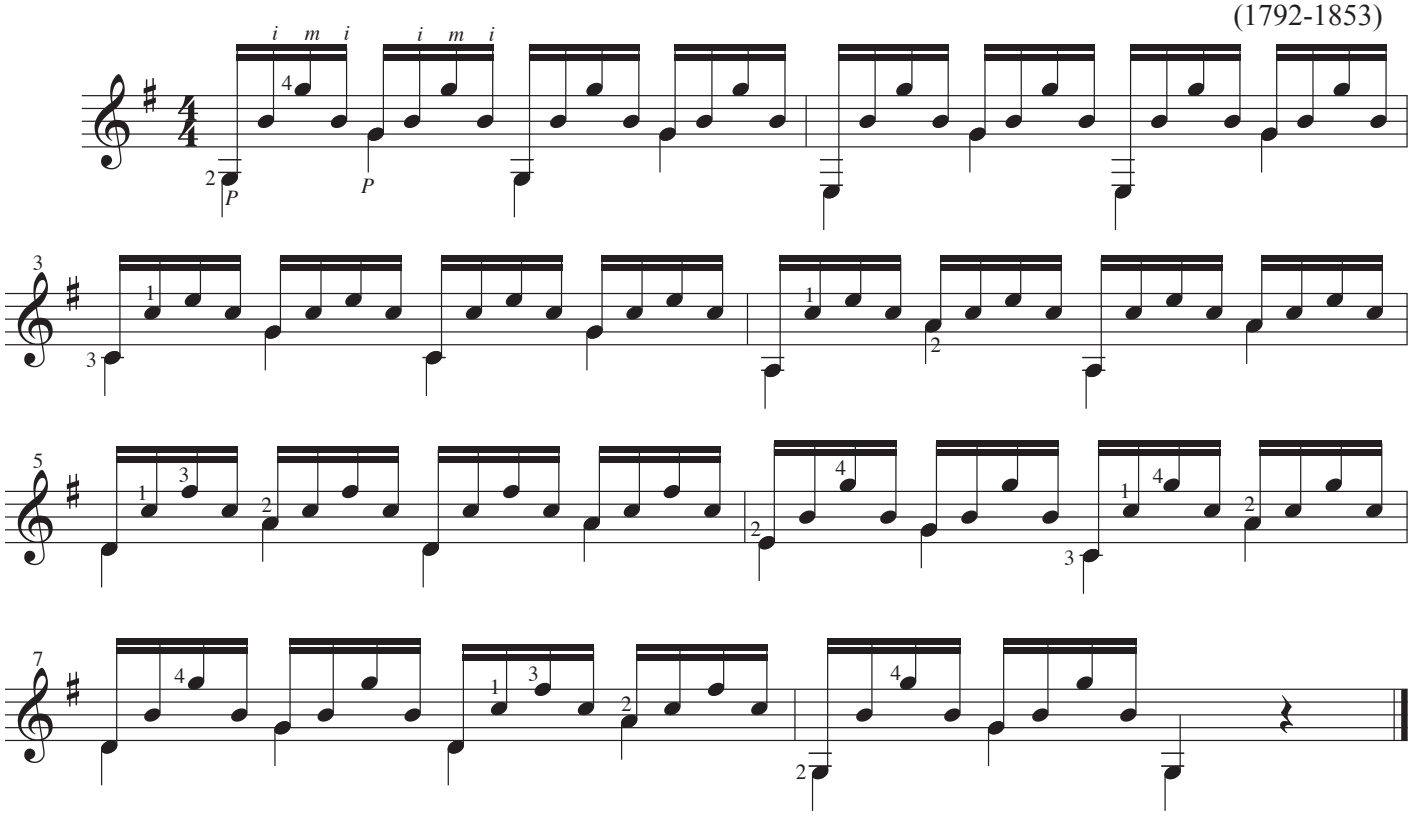
(1-7: 1 chord per measure)

Ferdinando Carulli (1770-1841)



Allegro

Matteo Carcassi
(1792-1853)

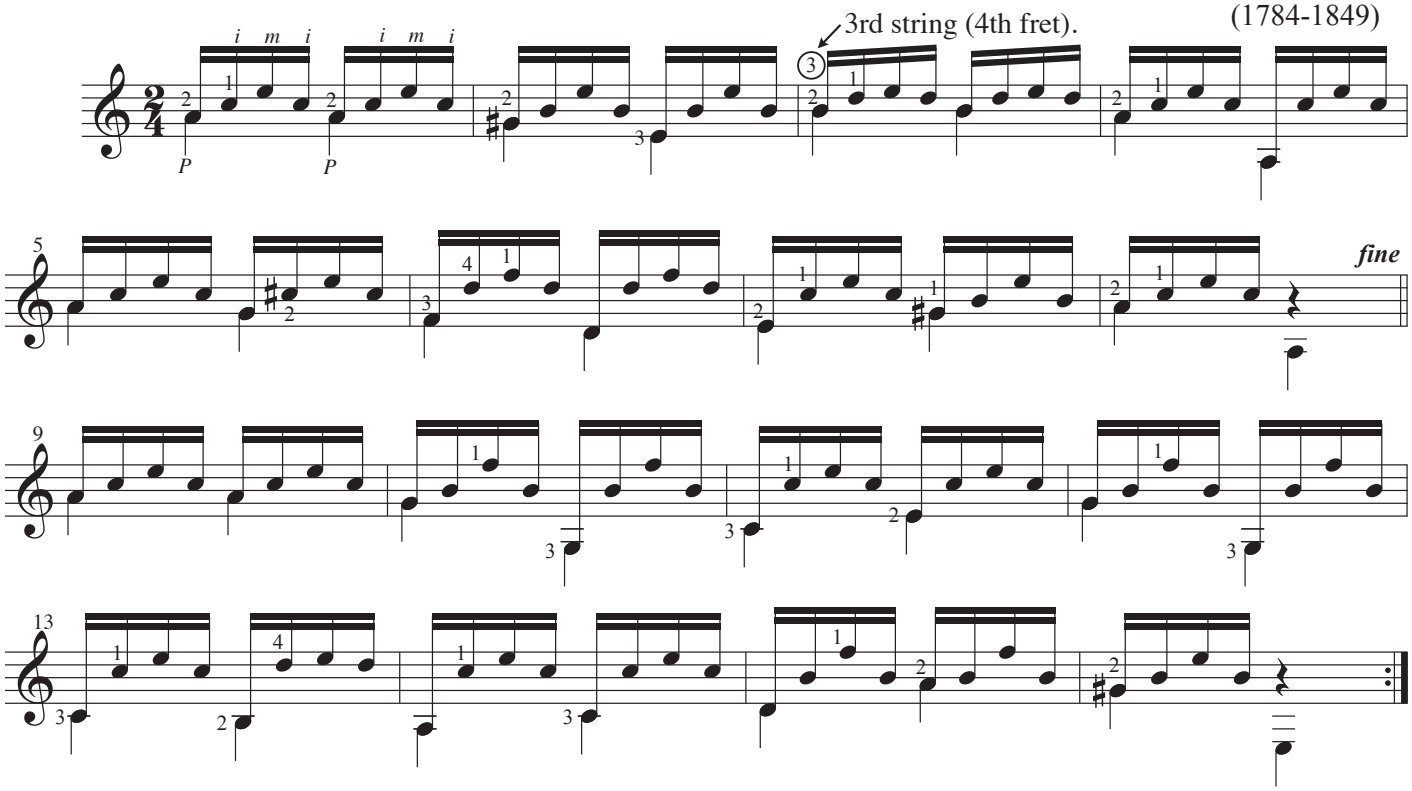


Same Note, Different Strings

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)

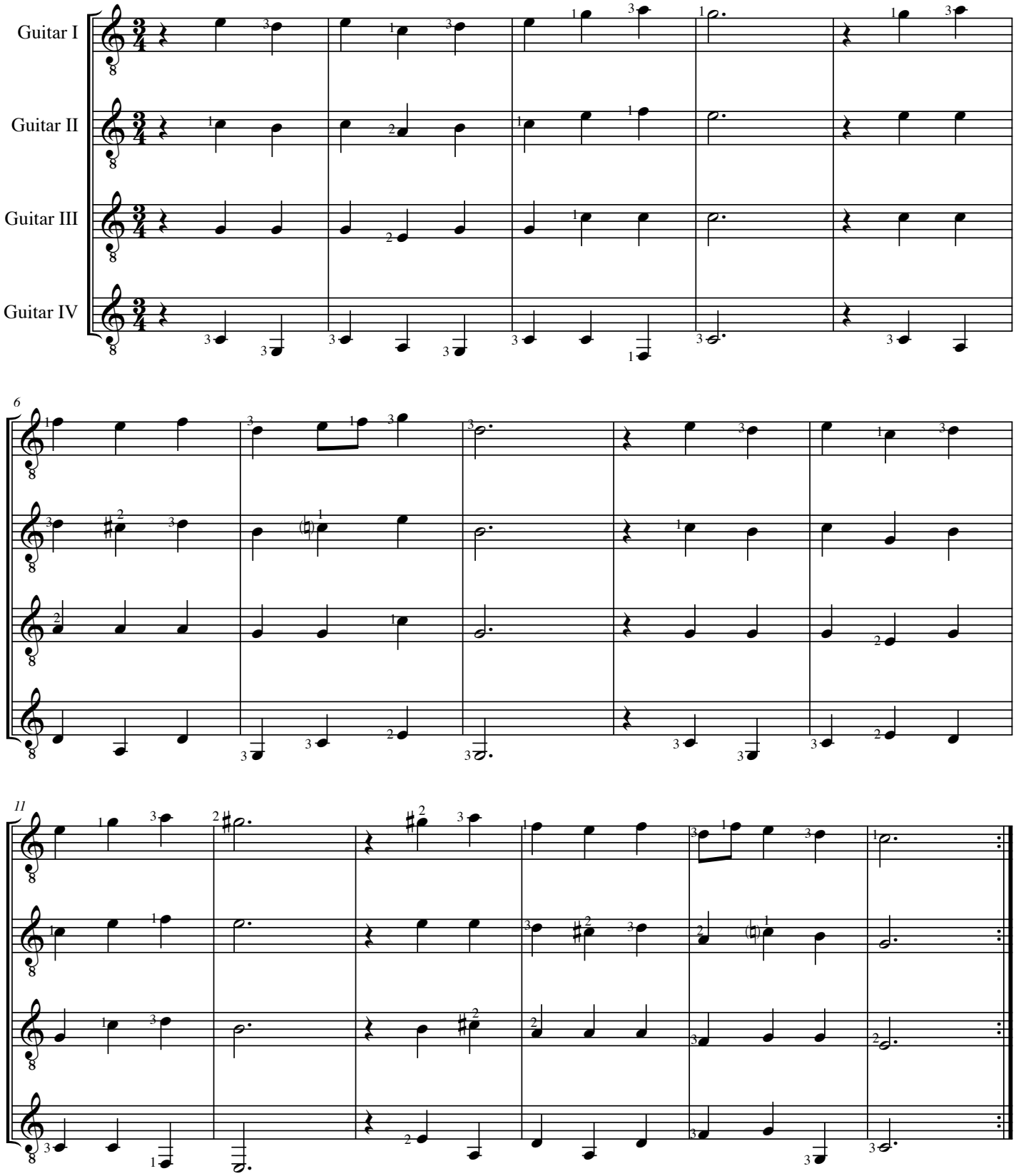


Excerpt from Symphony No. 3 – Finale

Arranged for Guitar Quartet

Score

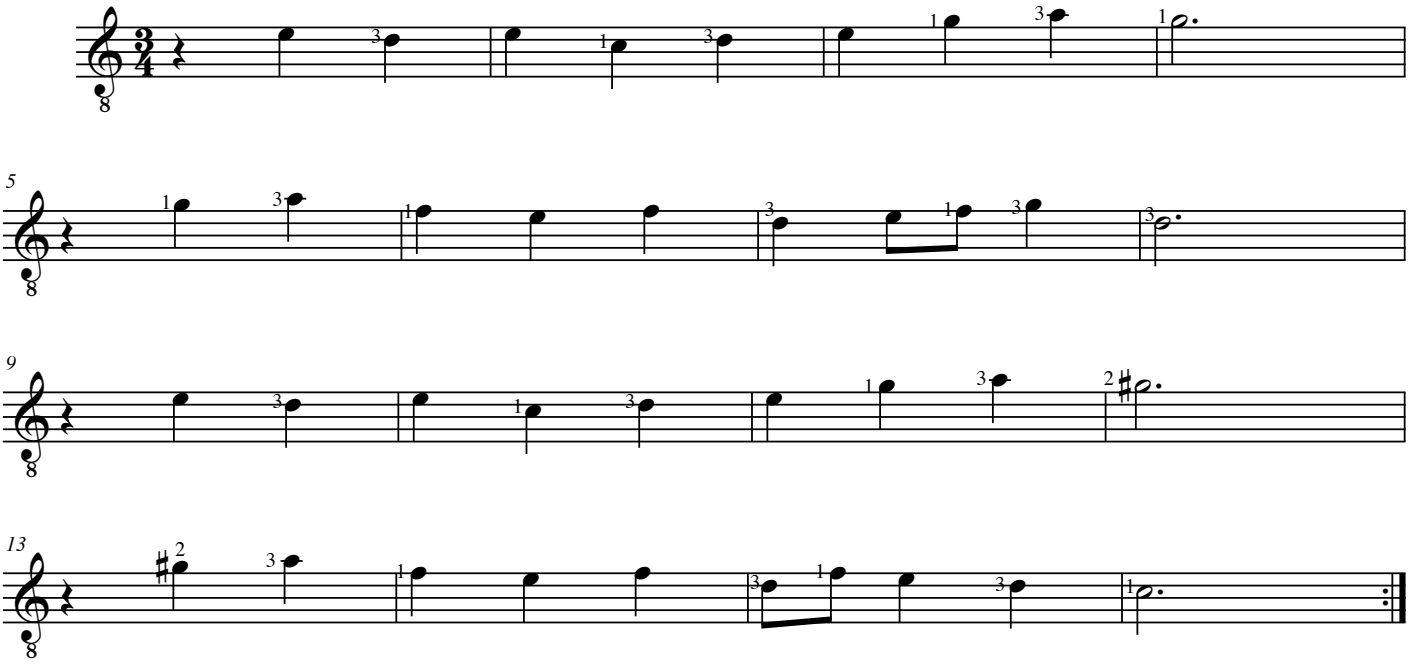
Camille Saint-Saens (1835-1921)
arr. L.Warde



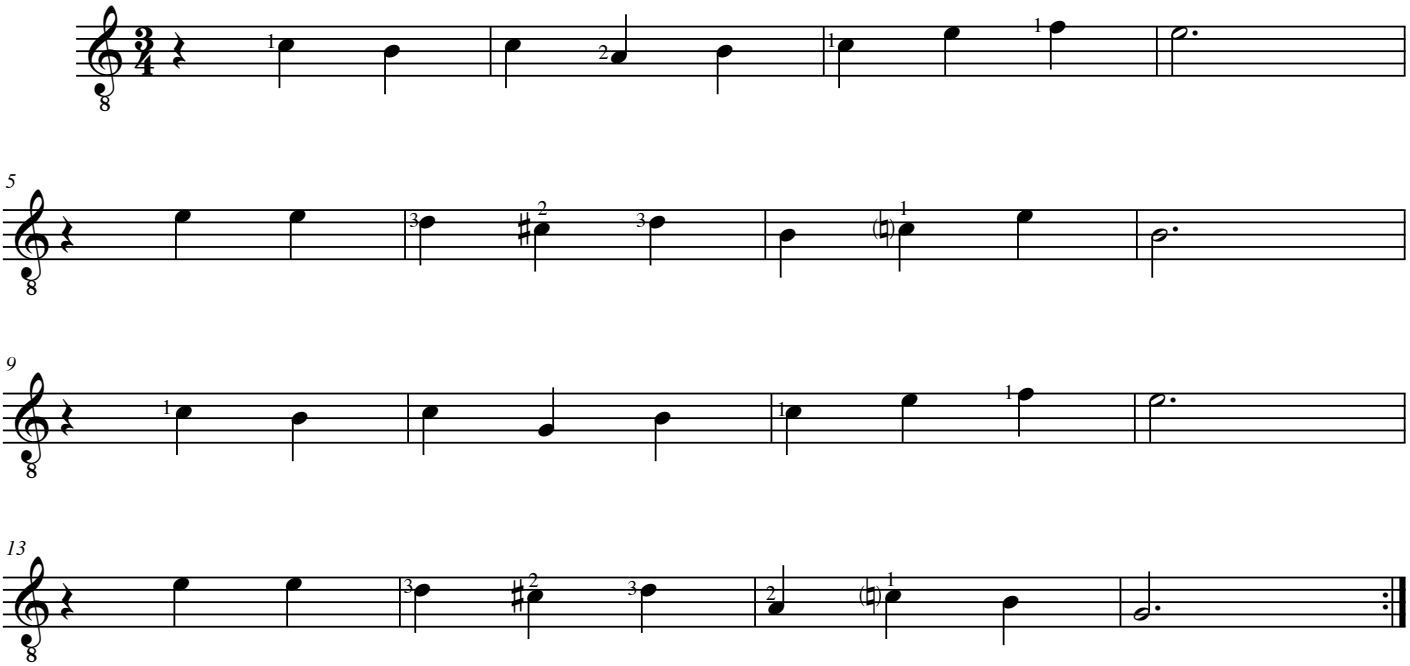
Excerpt from Symphony No. 3 – Finale

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

Guitar 1



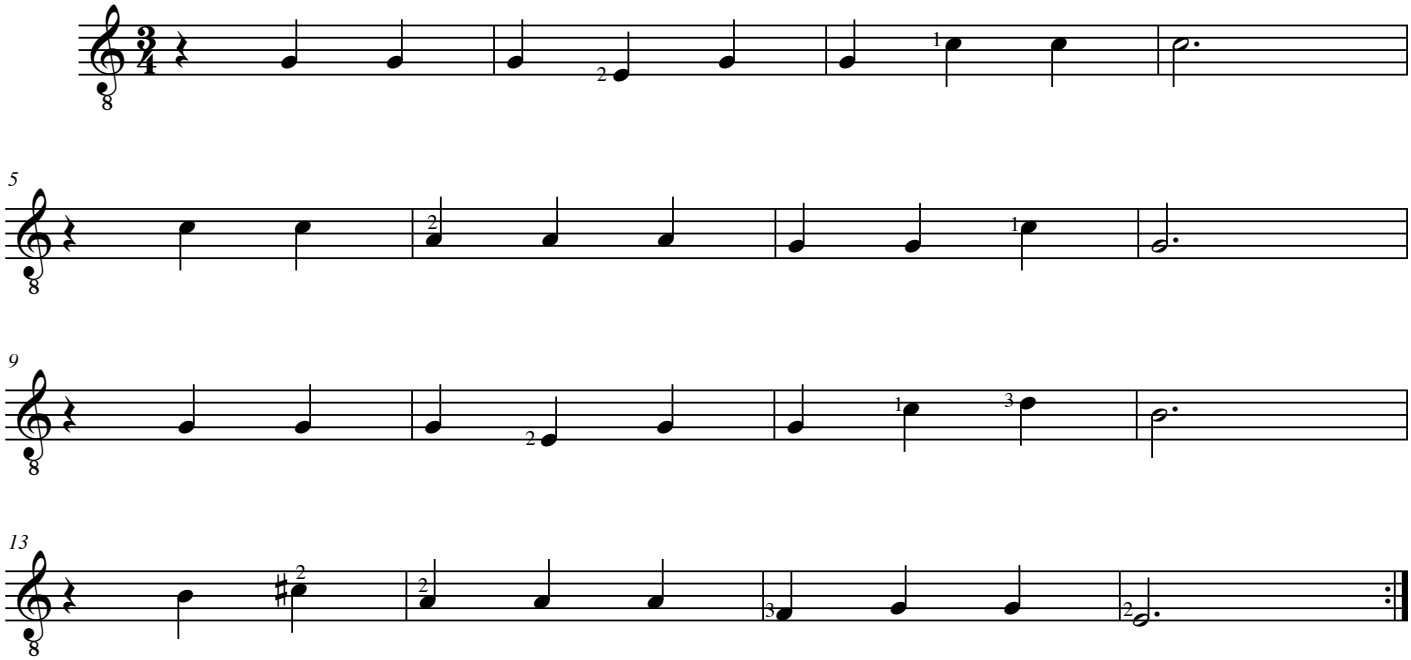
Guitar 2



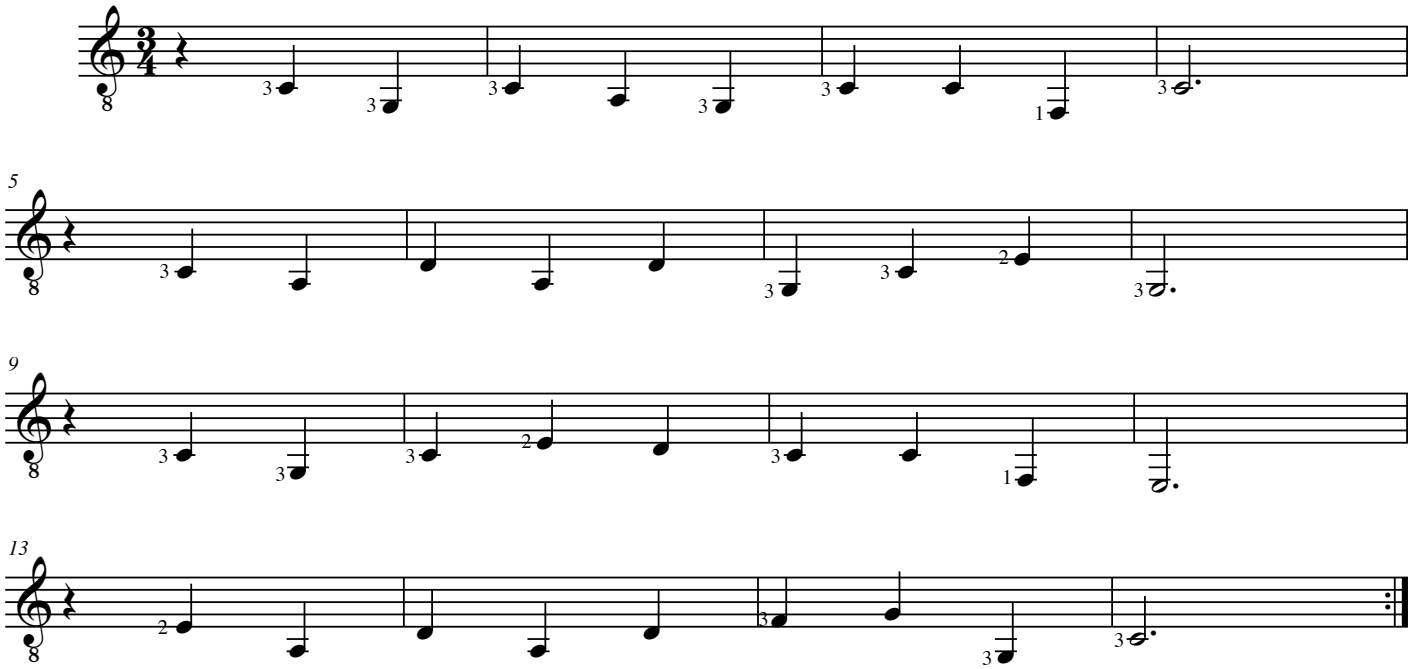
Excerpt from Symphony No. 3 – Finale

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

Guitar 3



Guitar 4

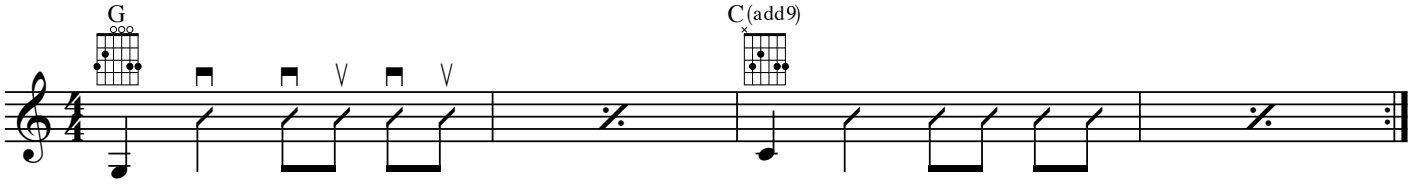


Lesson 13

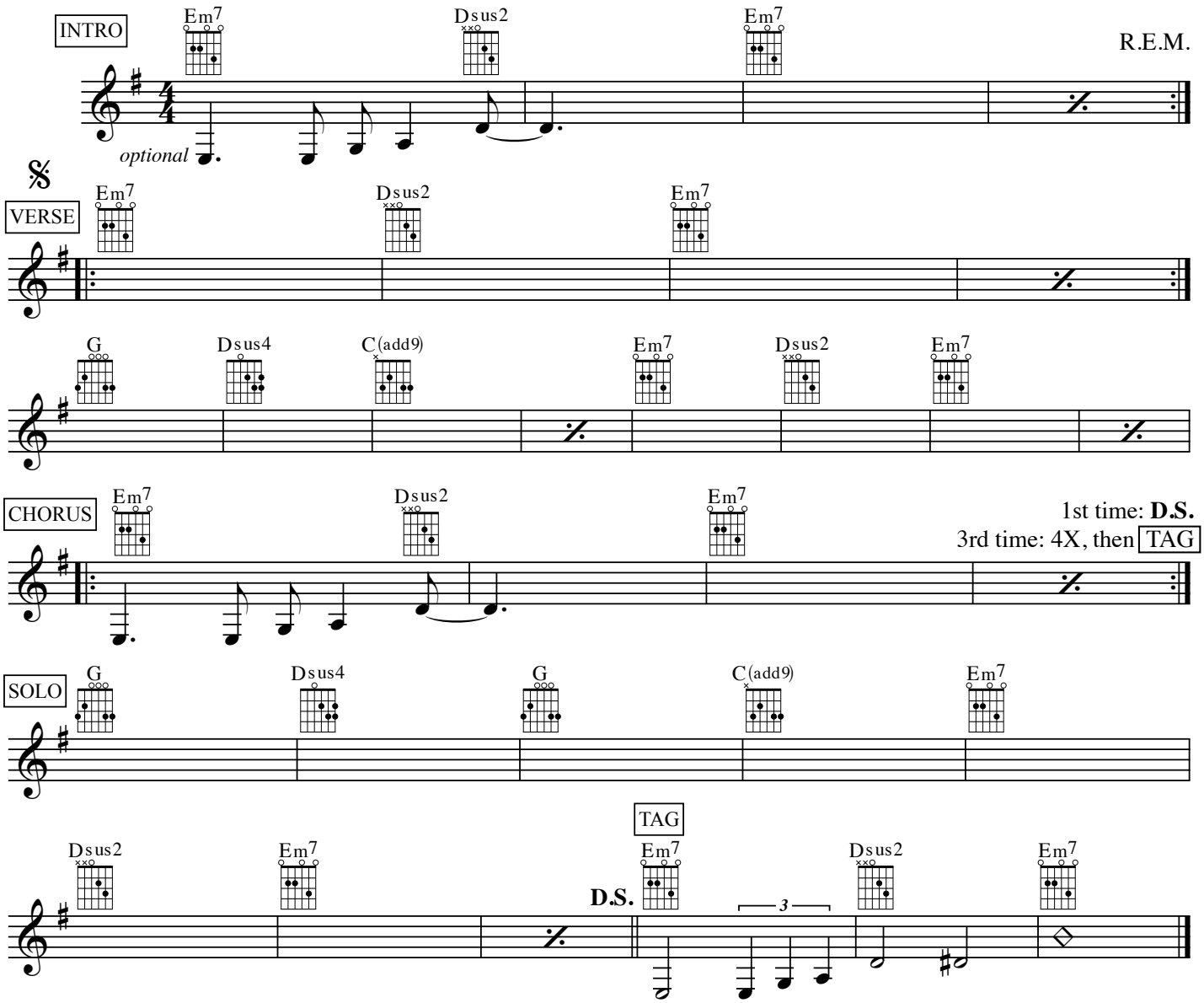
Add9 Chords

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



The One I Love



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

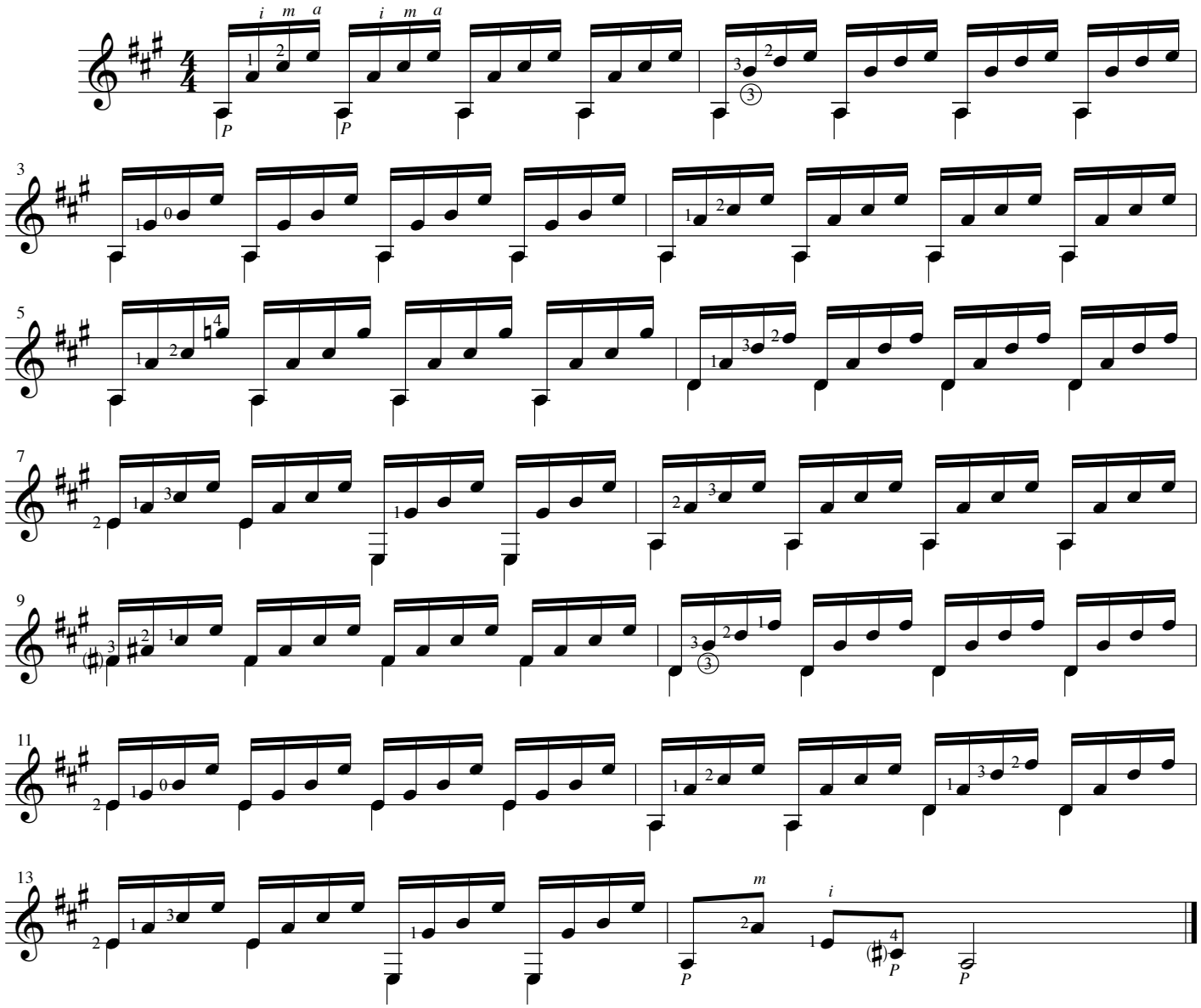
p-i-m-a Patterns

Prelude in A

Ferdinando Carulli

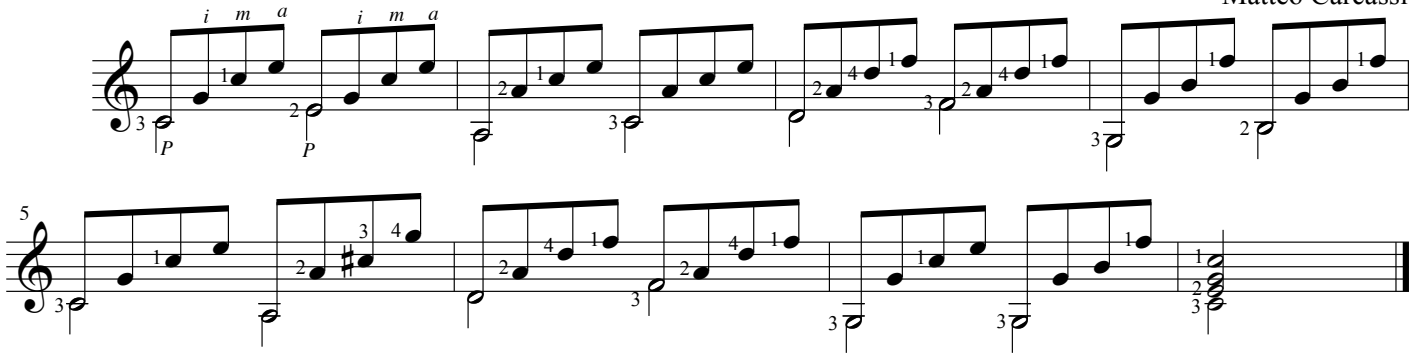
a **= ring finger** (*a* is an abbreviation for *anular,* which means *ring finger* in Spanish)

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

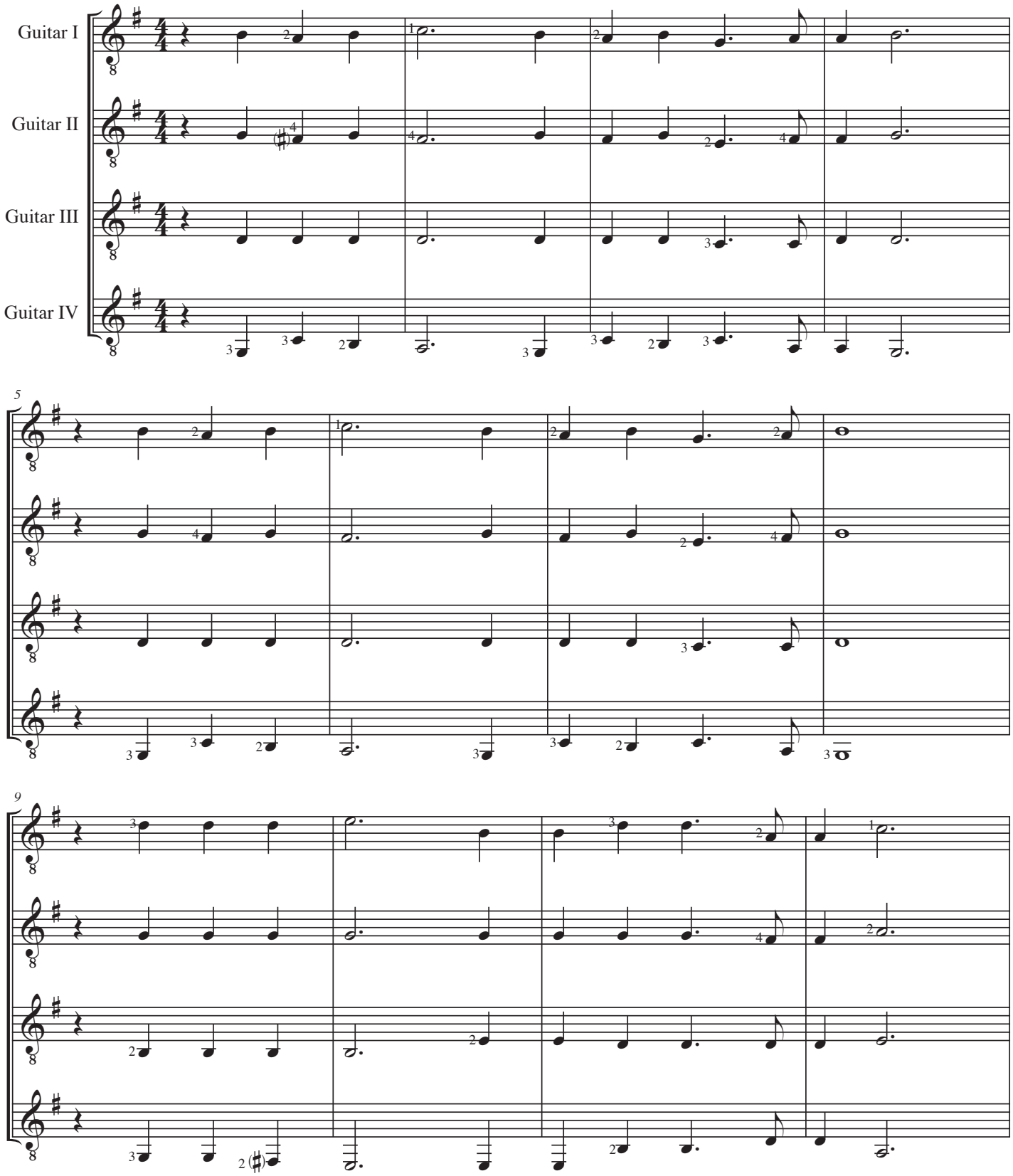


* Finlandia

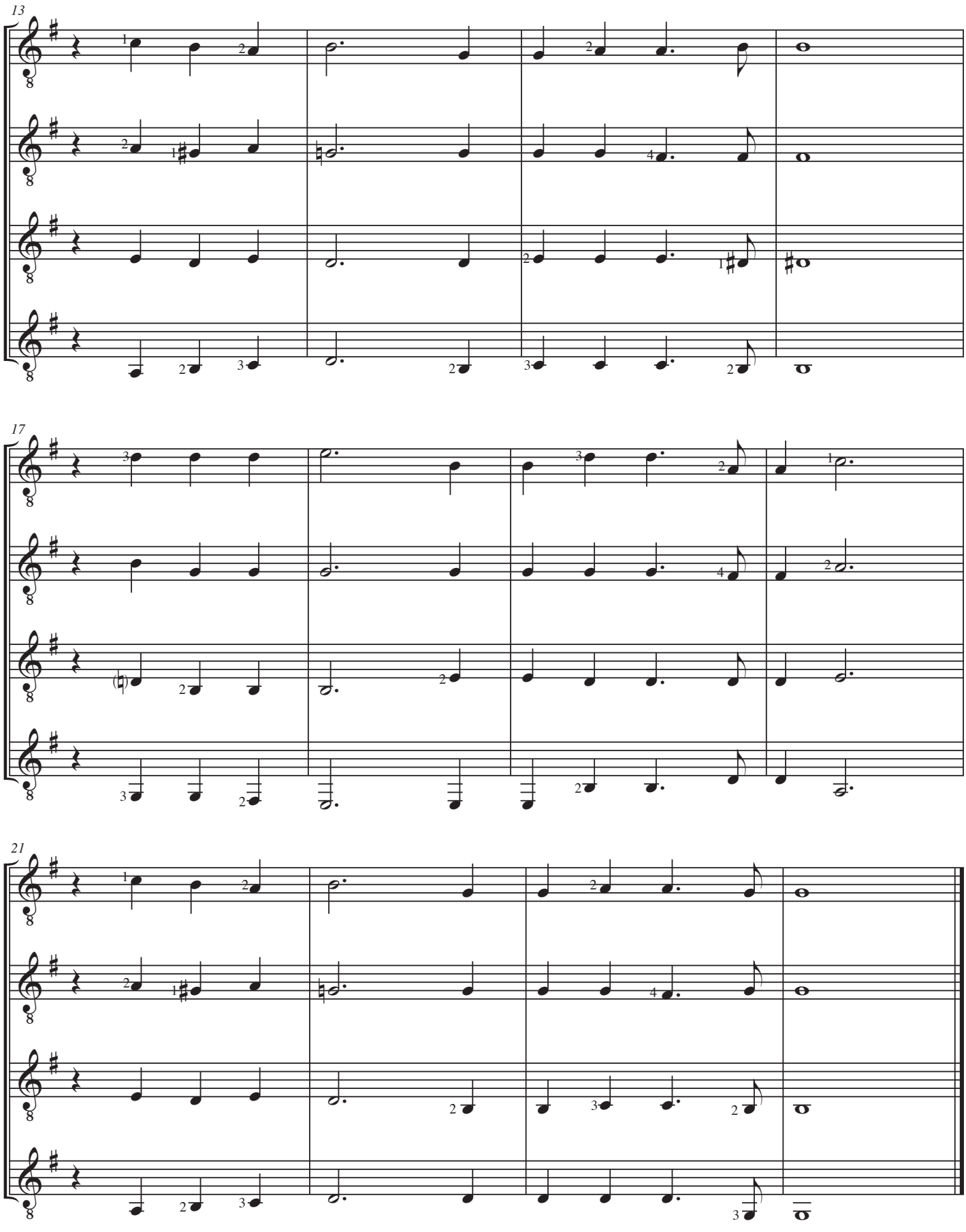
for Guitar Quartet

Score

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



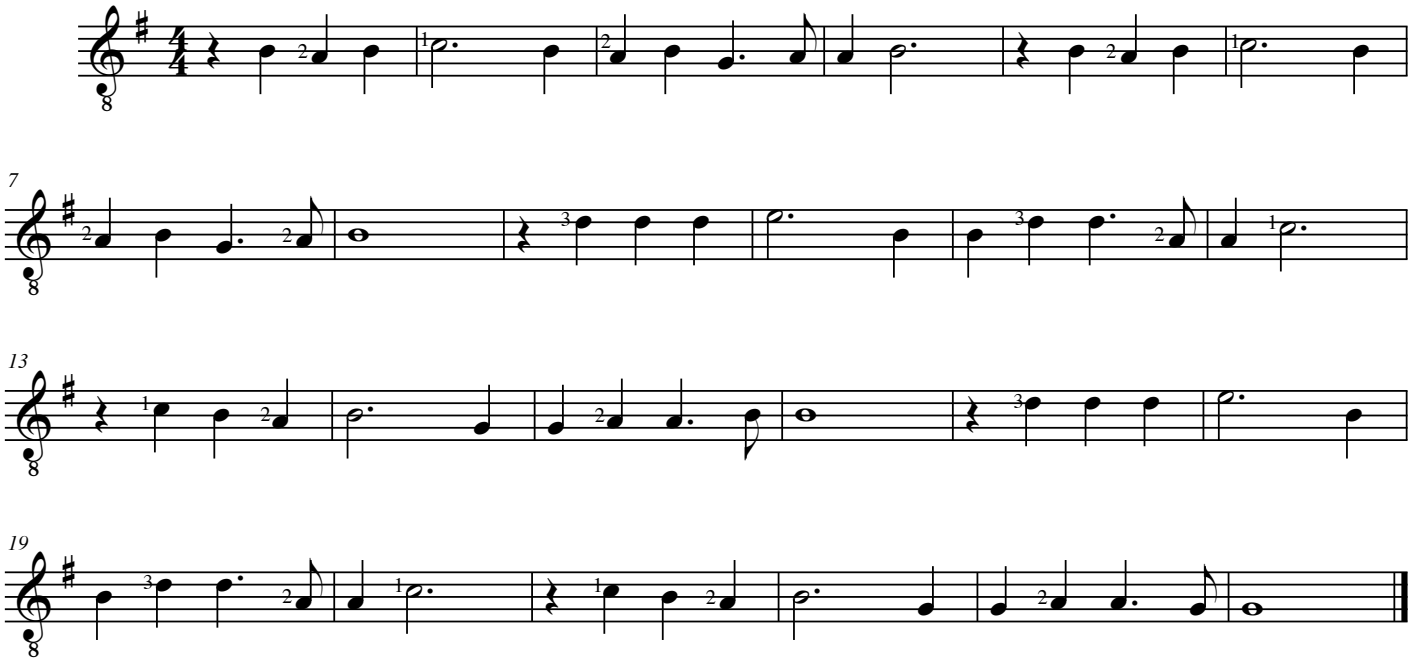
* Considering the possibility that this and subsequent quartets may take longer to prepare than the other material in the lessons, quartets will be presented every other lesson, allowing the option to carry them over into the next lesson.


13
17
21

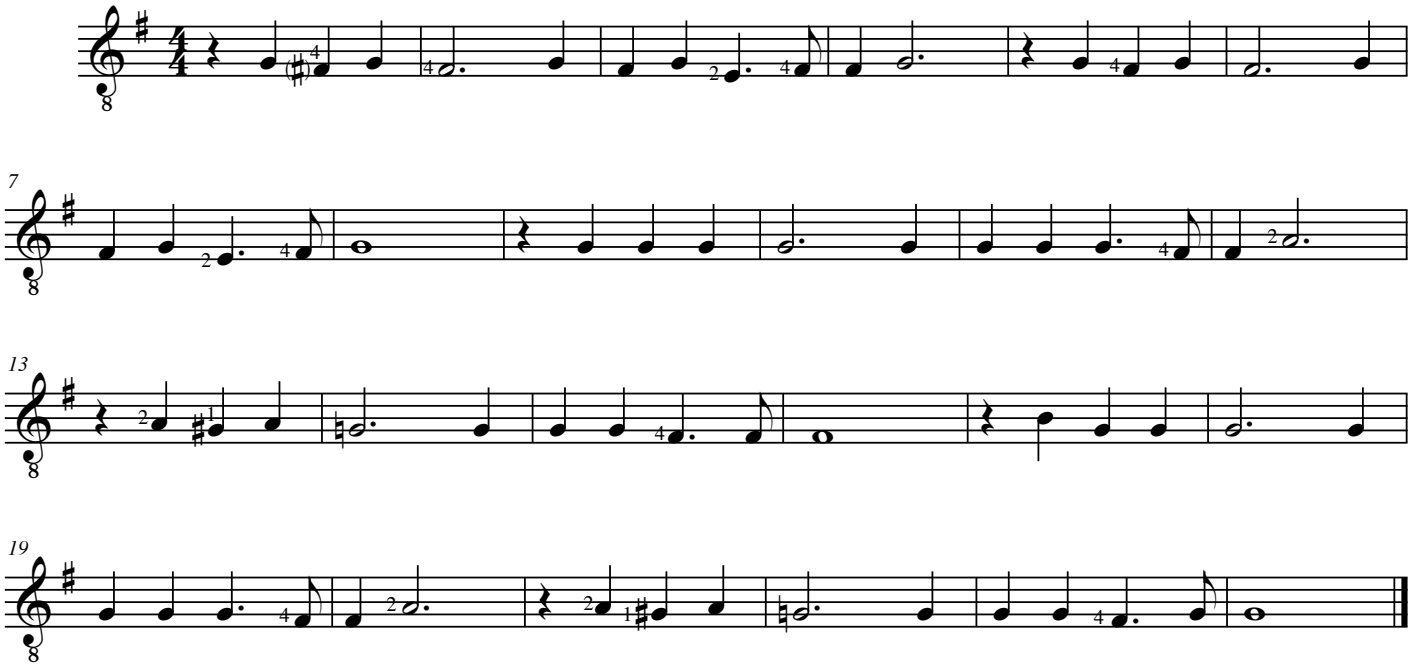
Finlandia

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

Guitar 1



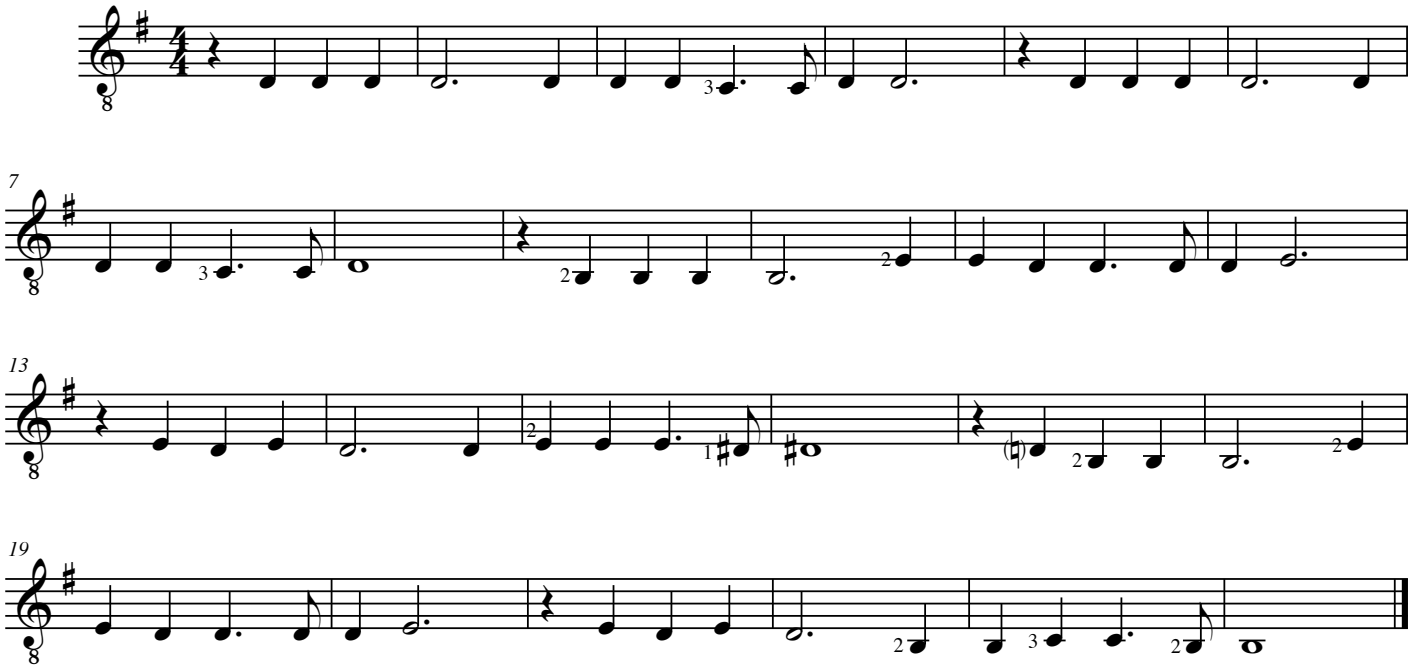
Guitar 2



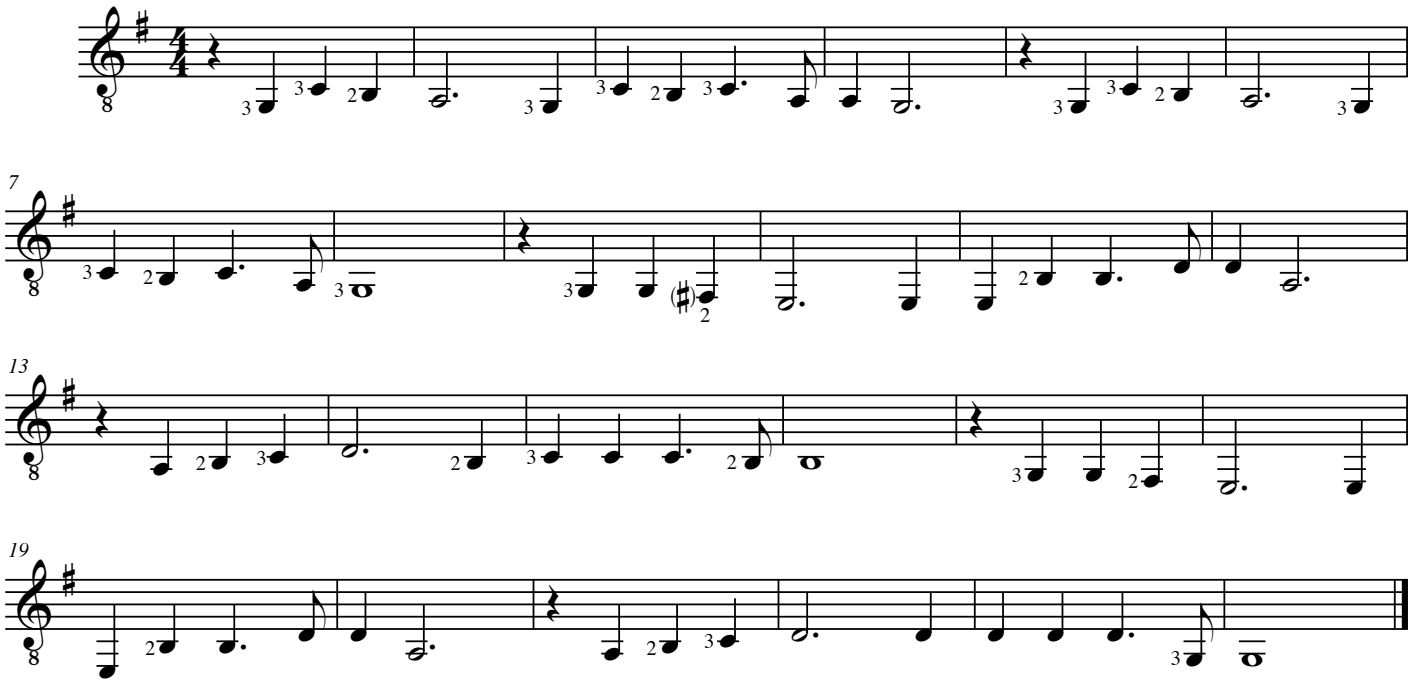
Finlandia

Guitar 3

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



Guitar 4



Lesson 14
Bar Chords

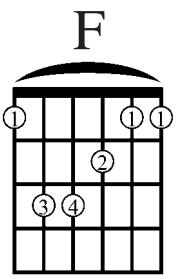
Bar chords are common in all styles of guitar music. They allow you to easily play chords that might otherwise be difficult to play in **open position**.

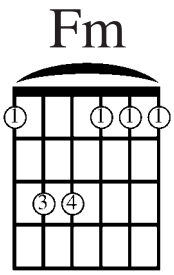
The bar chords below are simply E and Em formation chords. The first finger functions as a **capo**, allowing you to **transpose** these chords up the neck. The root of these chords will always be on the 6th string, so whatever note your first finger touches on the 6th string, that is the name of the 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 andfull sound, just like the open E and Em chords!

E-Formation Bar chord

The 1st finger functions as a capo →

The rest of the fingers form a standard E major chord →





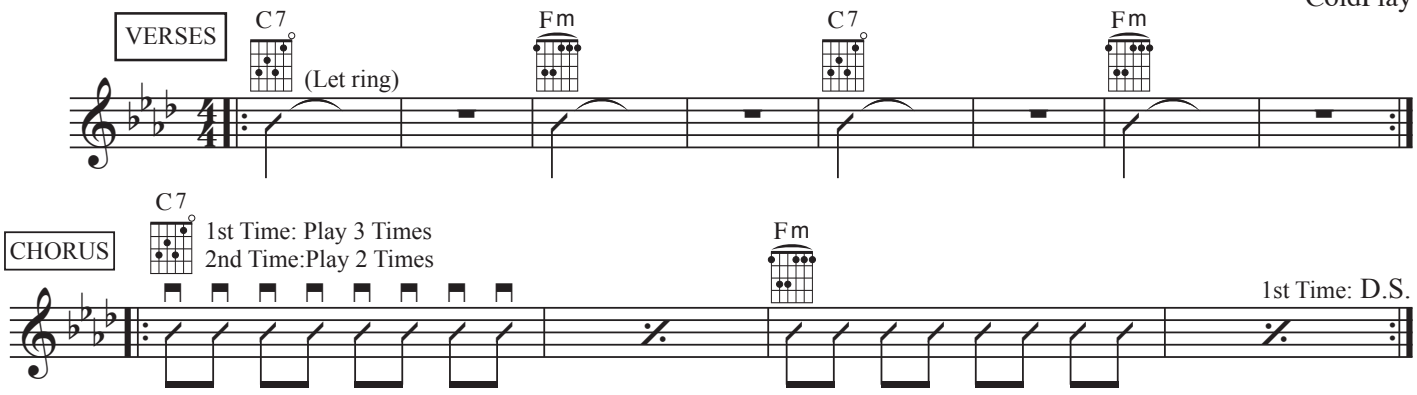
Em-Formation Bar chord

The 1st finger functions as a capo

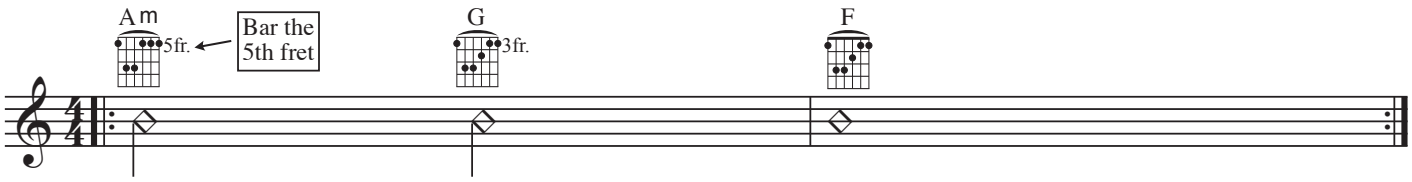
The rest of the fingers form a standard E minor chord

Politik
(Excerpt)

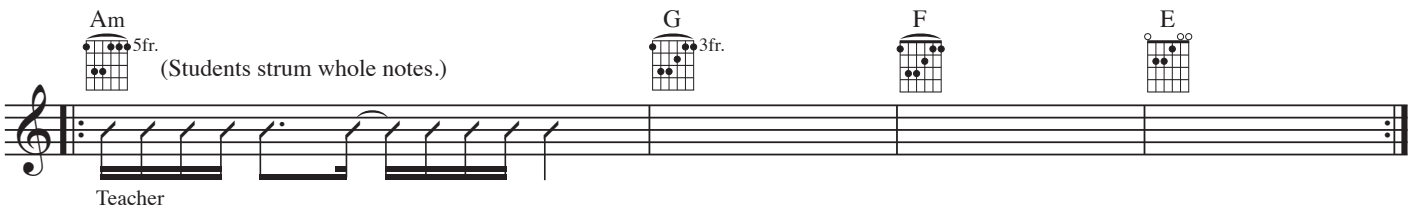
ColdPlay



Stairway Exercise

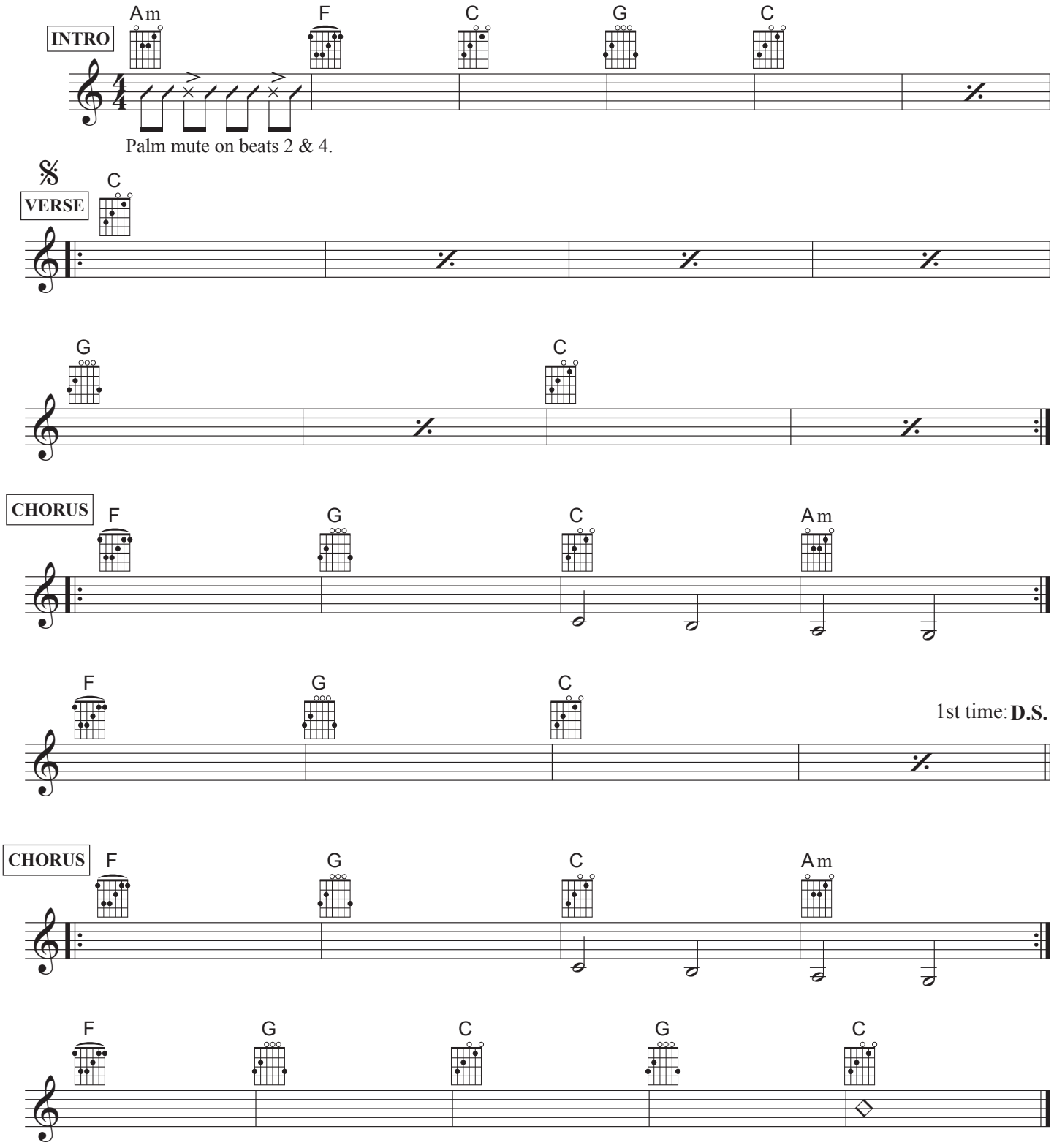


Flamenco Flirt Revisited



Have You Ever Seen The Rain?

Creedence Clearwater Revival

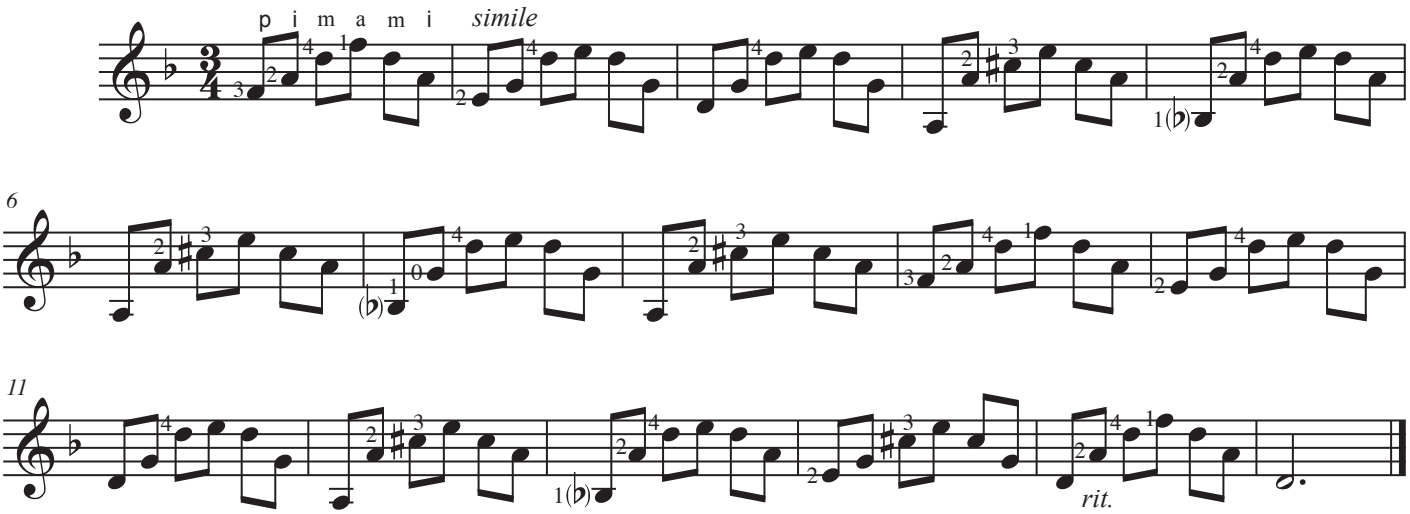


Note: Begin learning F of *Stairway to Heaven* on page 107.

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

Study

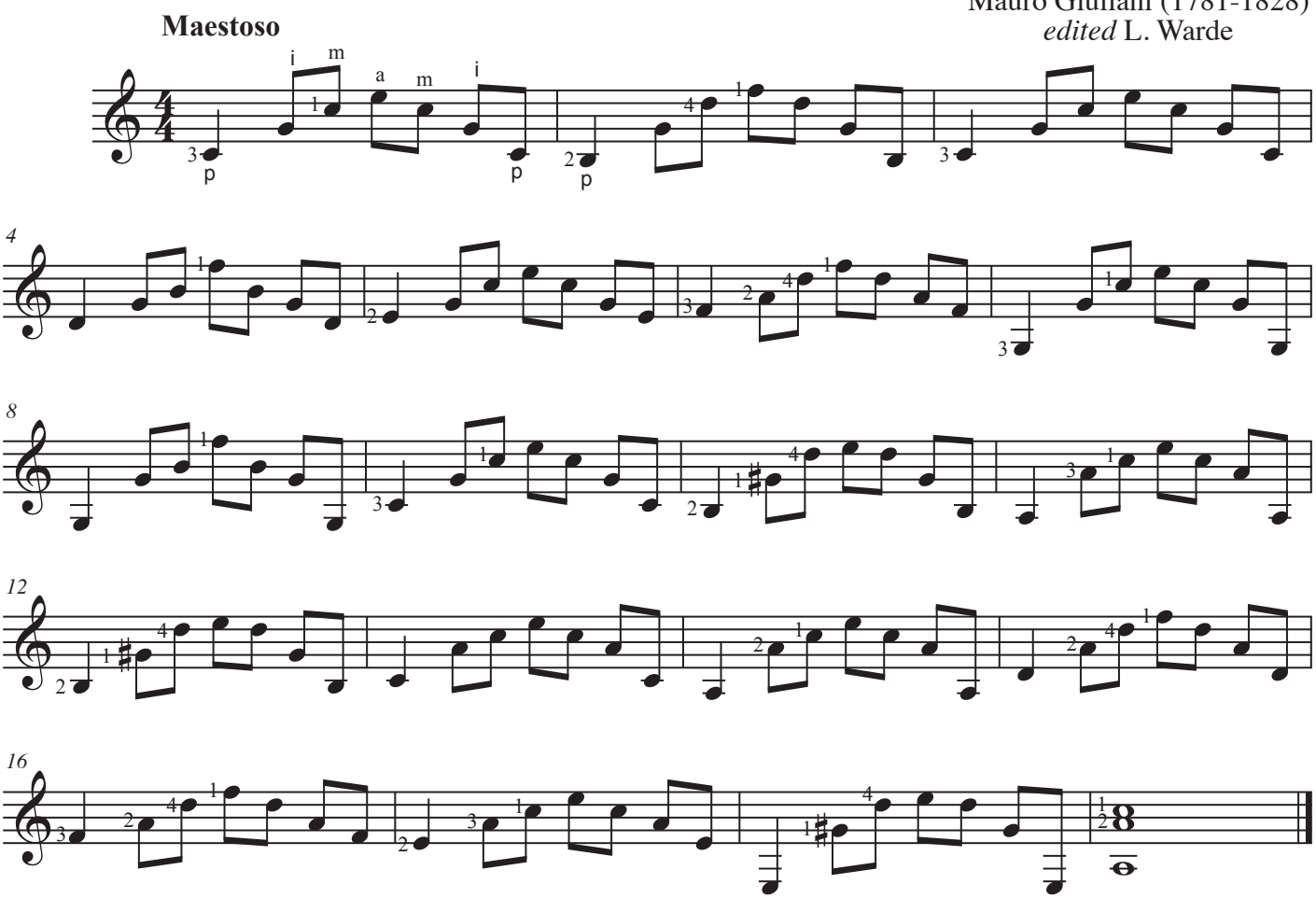
Lou Warde



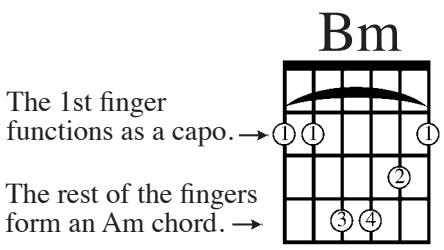
Etude No. 1

from *24 Etudes for the Guitar*, Op. 100

Mauro Giuliani (1781-1828)
edited L. Warde



Lesson 15

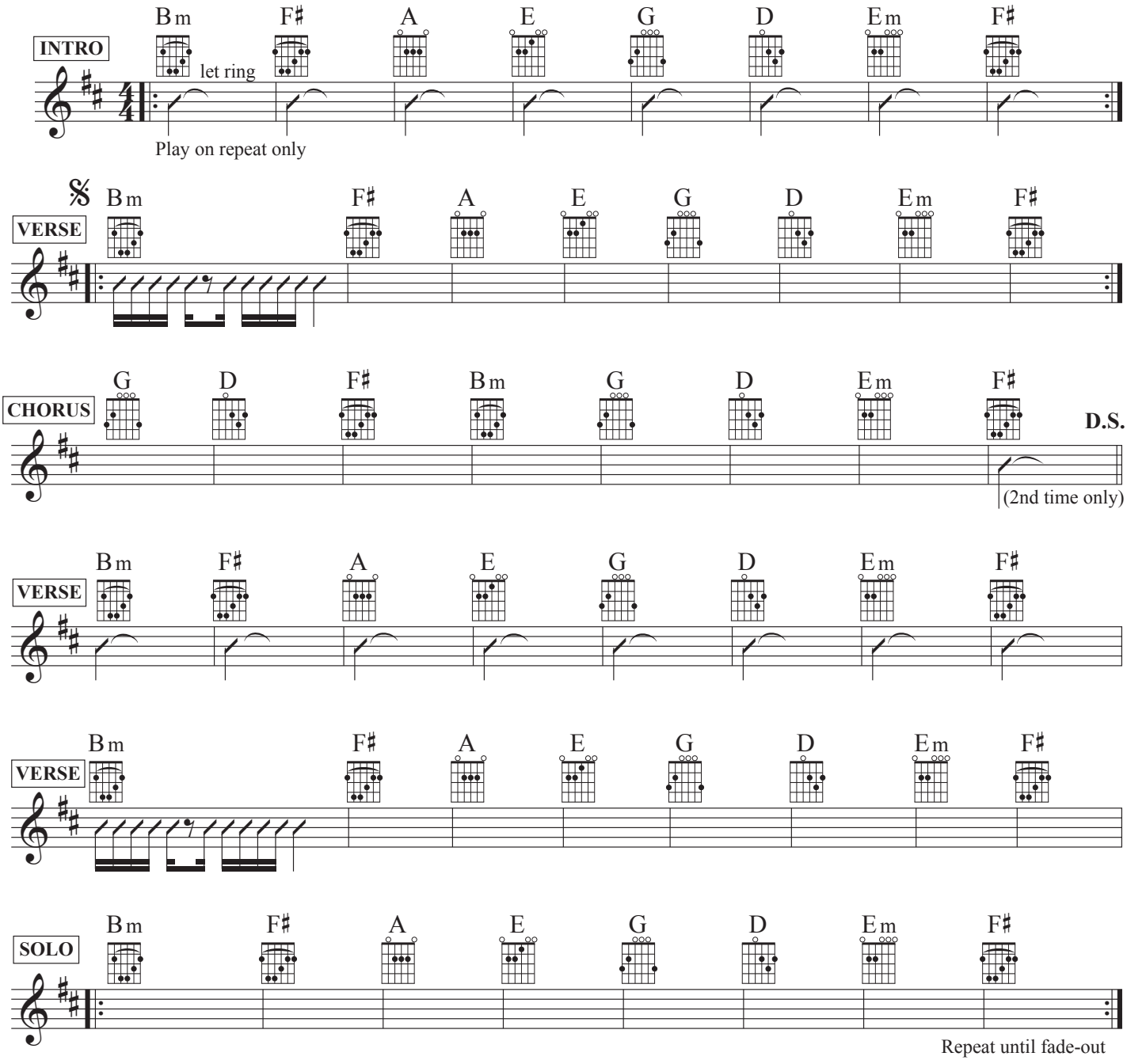


The A Minor Formation Bar Chord

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)

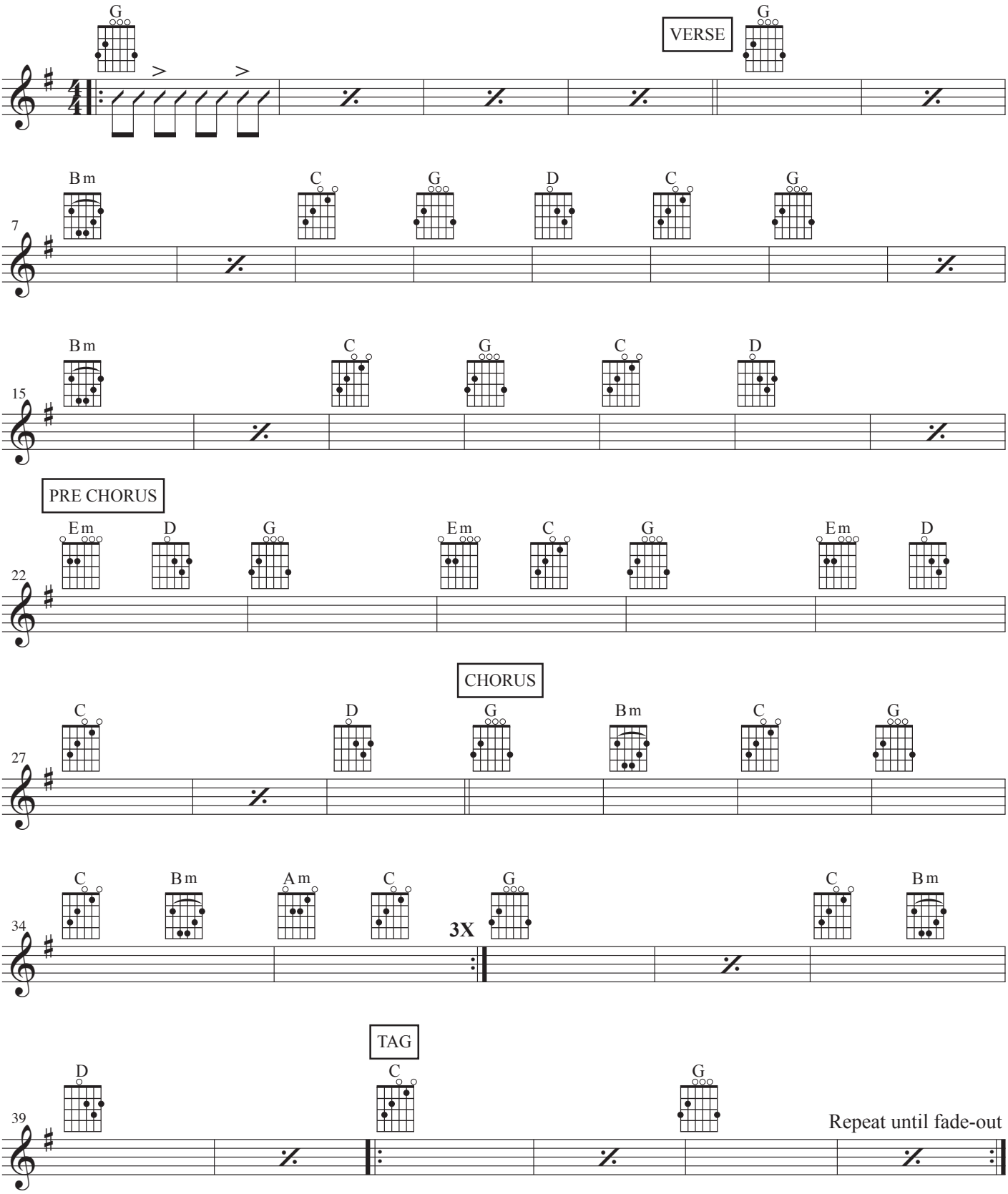
Hotel California

The Eagles



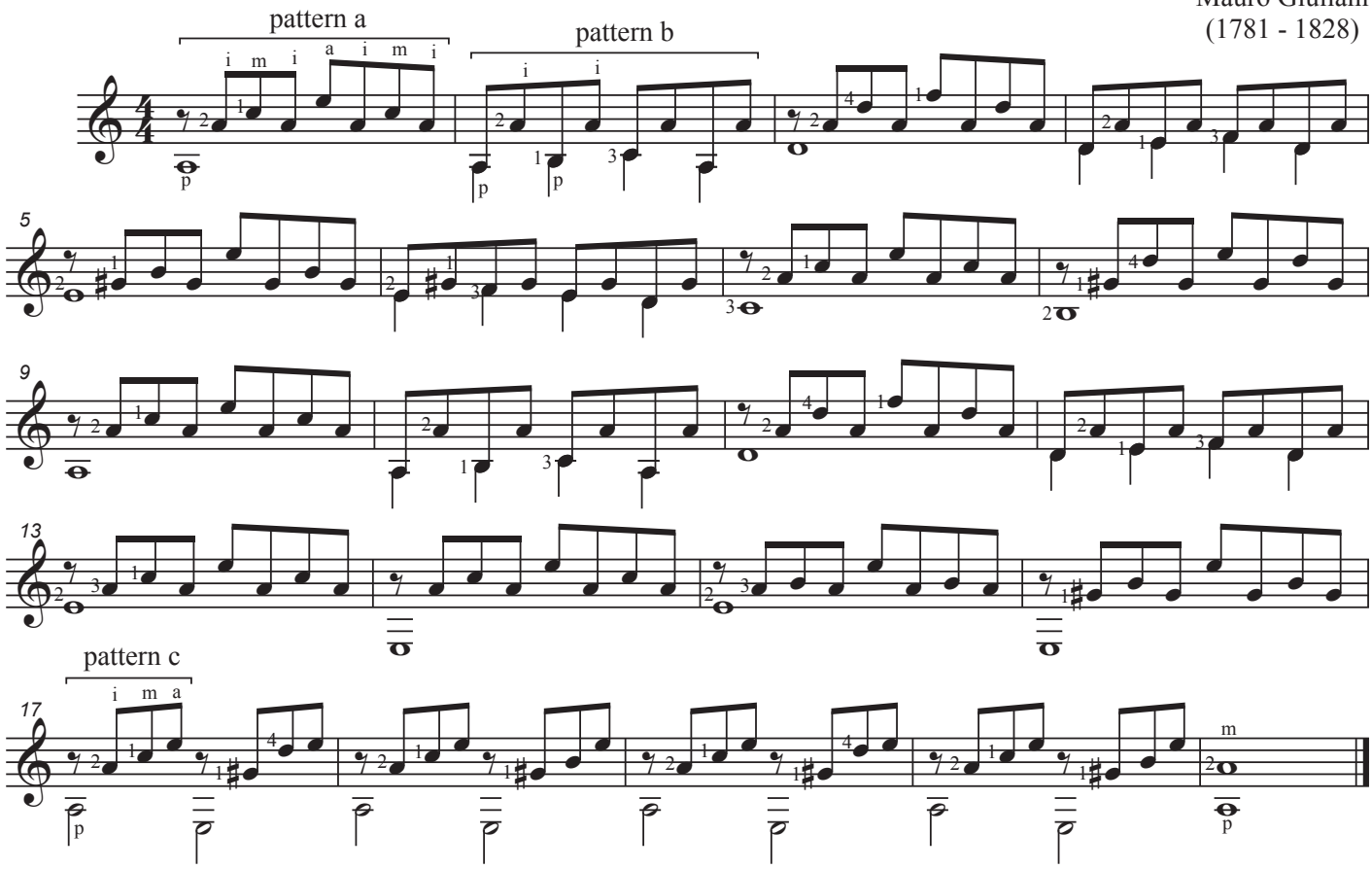
Against the Wind

Words and Music by BOB SEGER



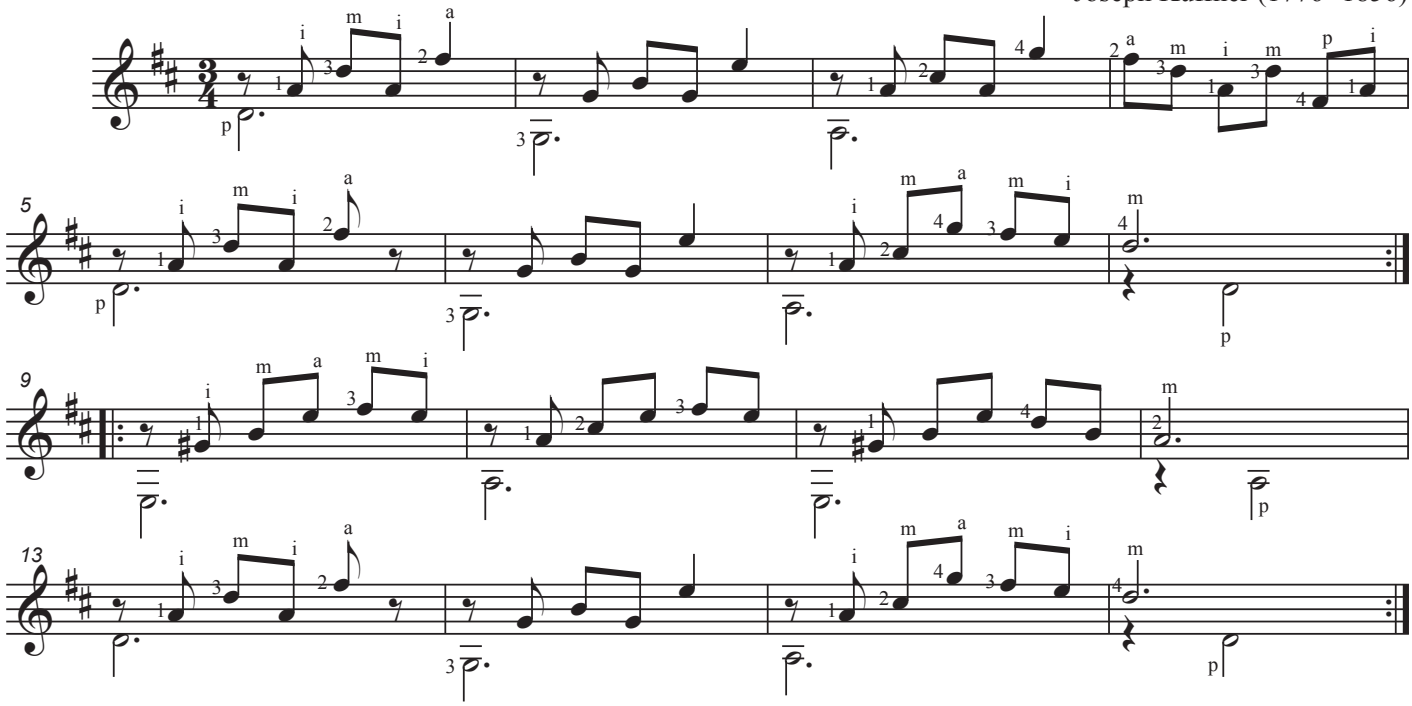
Combining Patterns Study

Mauro Giuliani
(1781 - 1828)



Ländler

Joseph Küffner (1776 -1856)



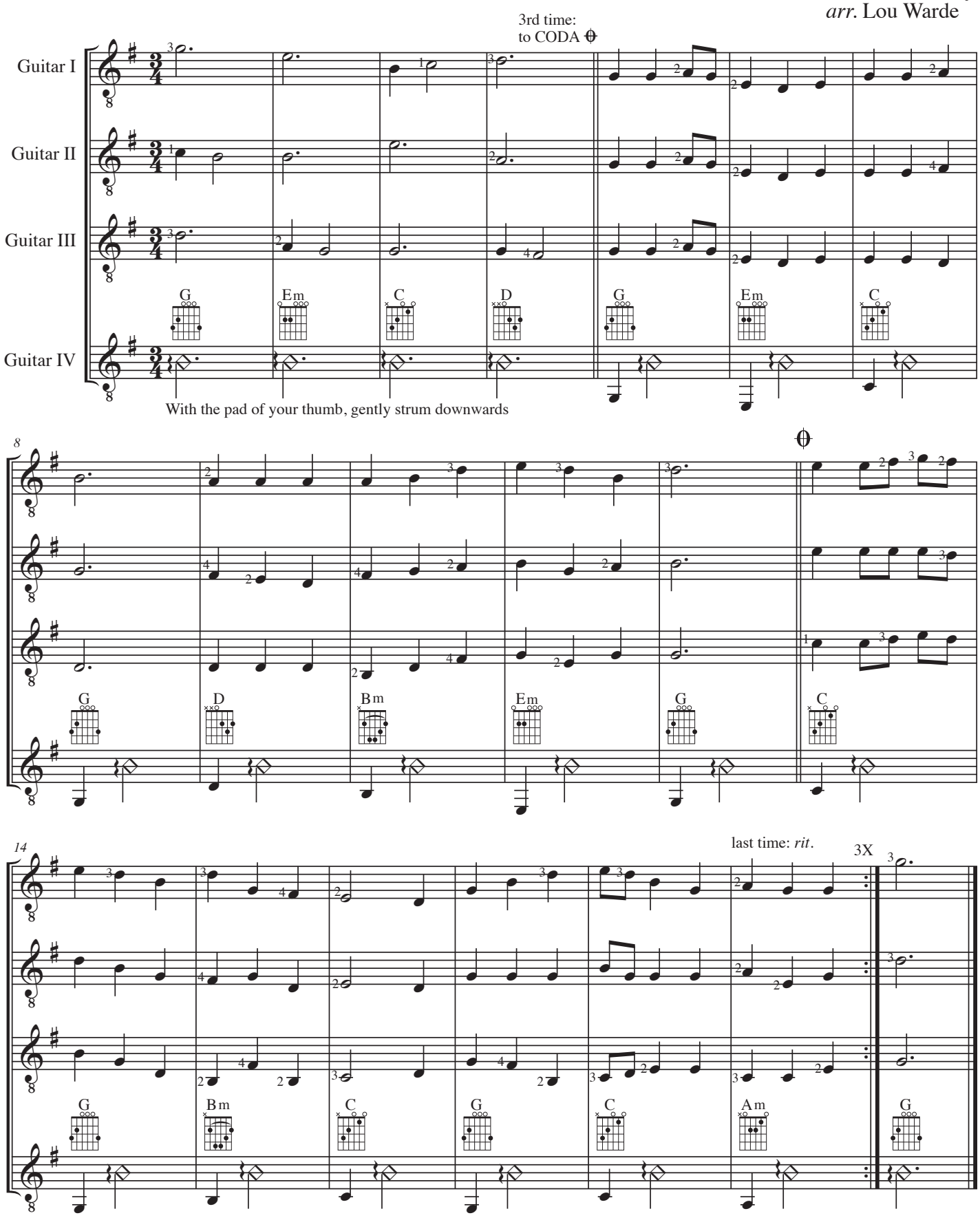
Note: Begin learning D of *Stairway to Heaven* on page 106.

Score

Be Thou My Vision

for Guitar Quartet

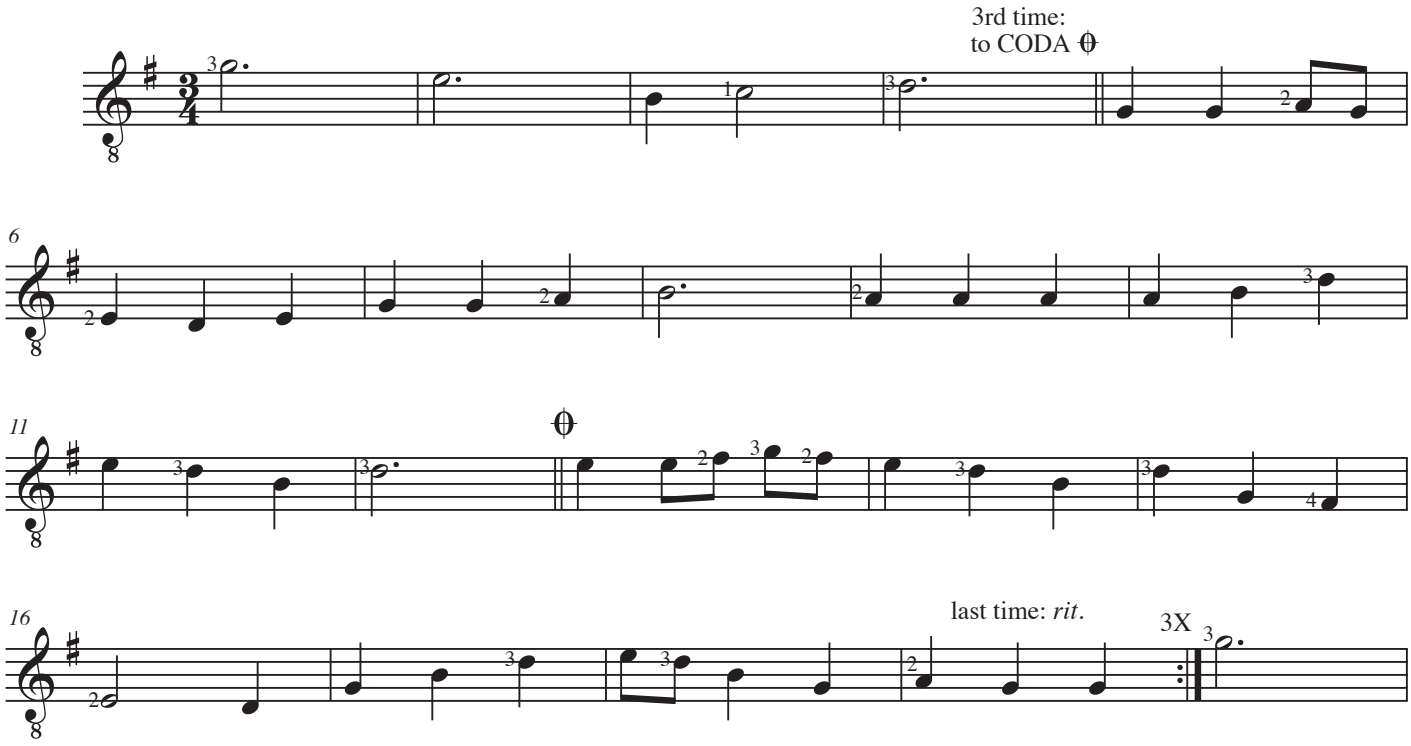
Trad. Irish Melody
arr. Lou Warde



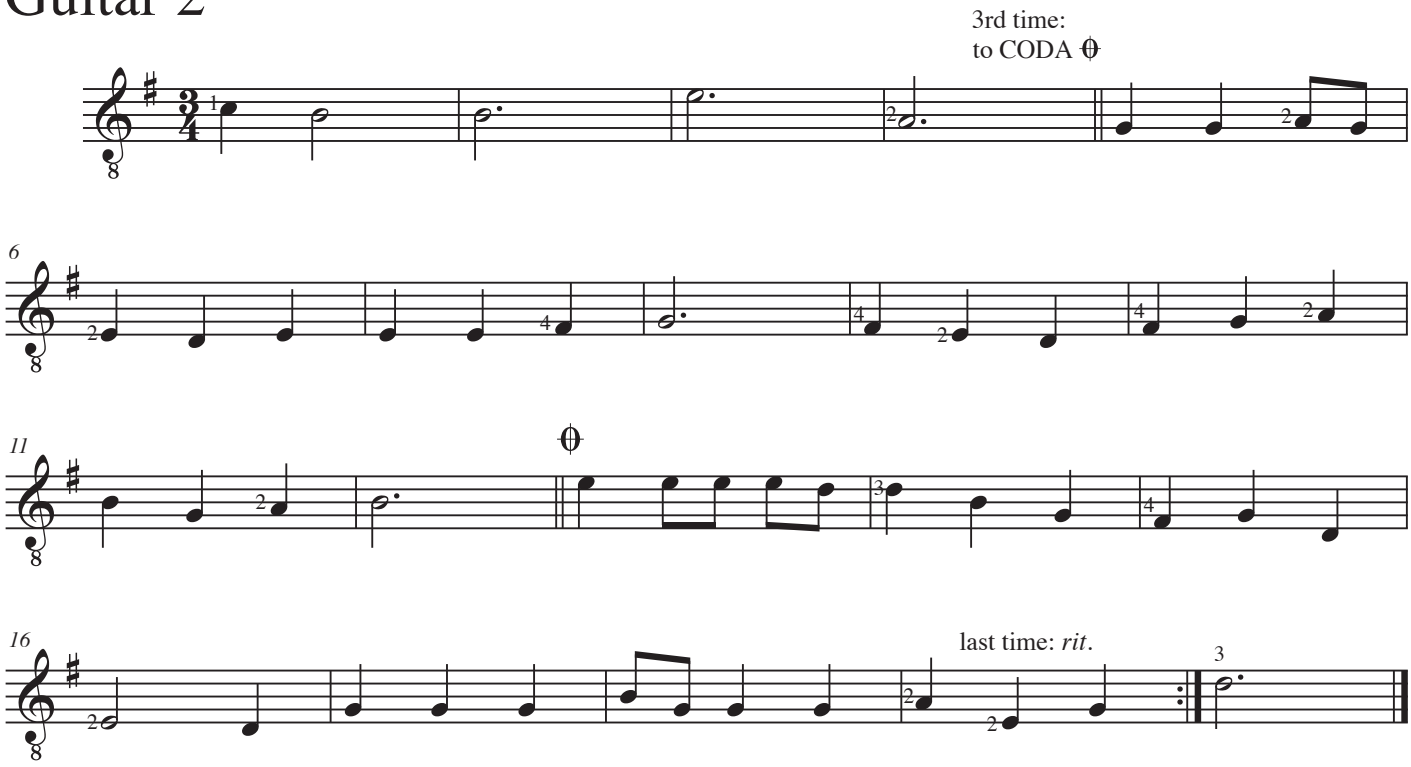
Be Thou My Vision

Traditional Irish Melody
arr. L.Warde

Guitar 1



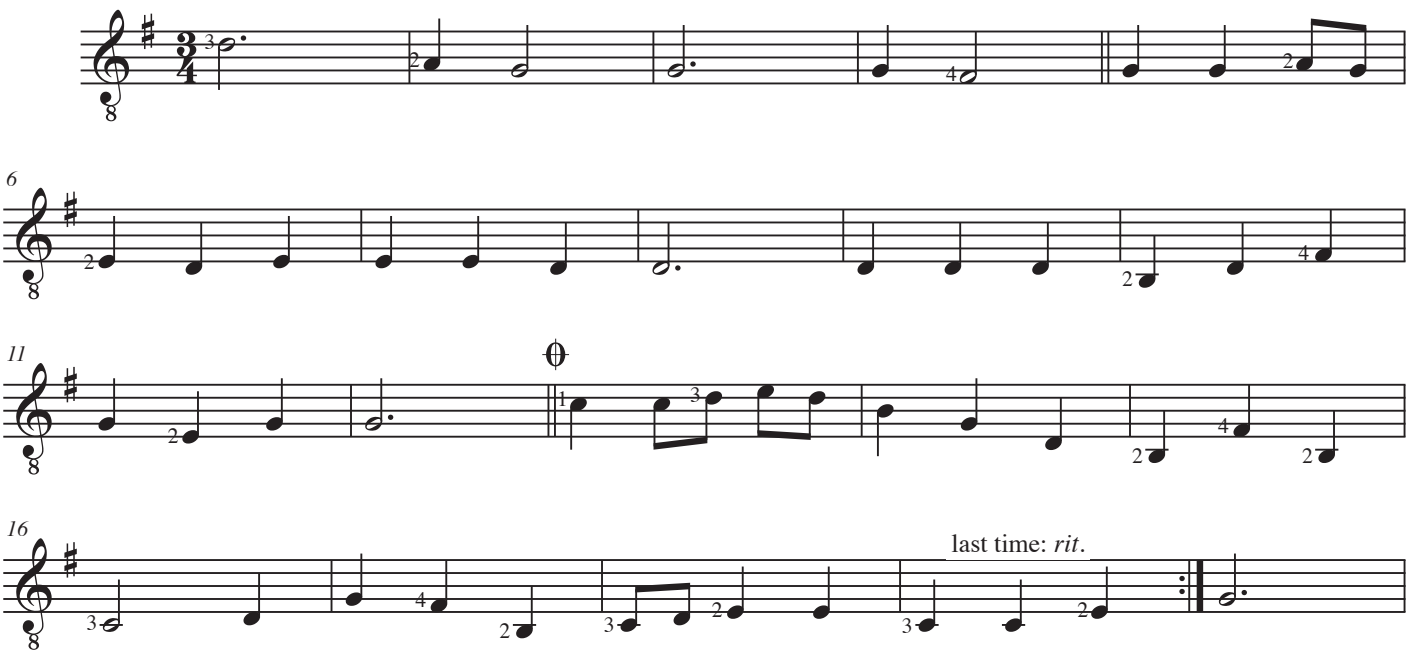
Guitar 2



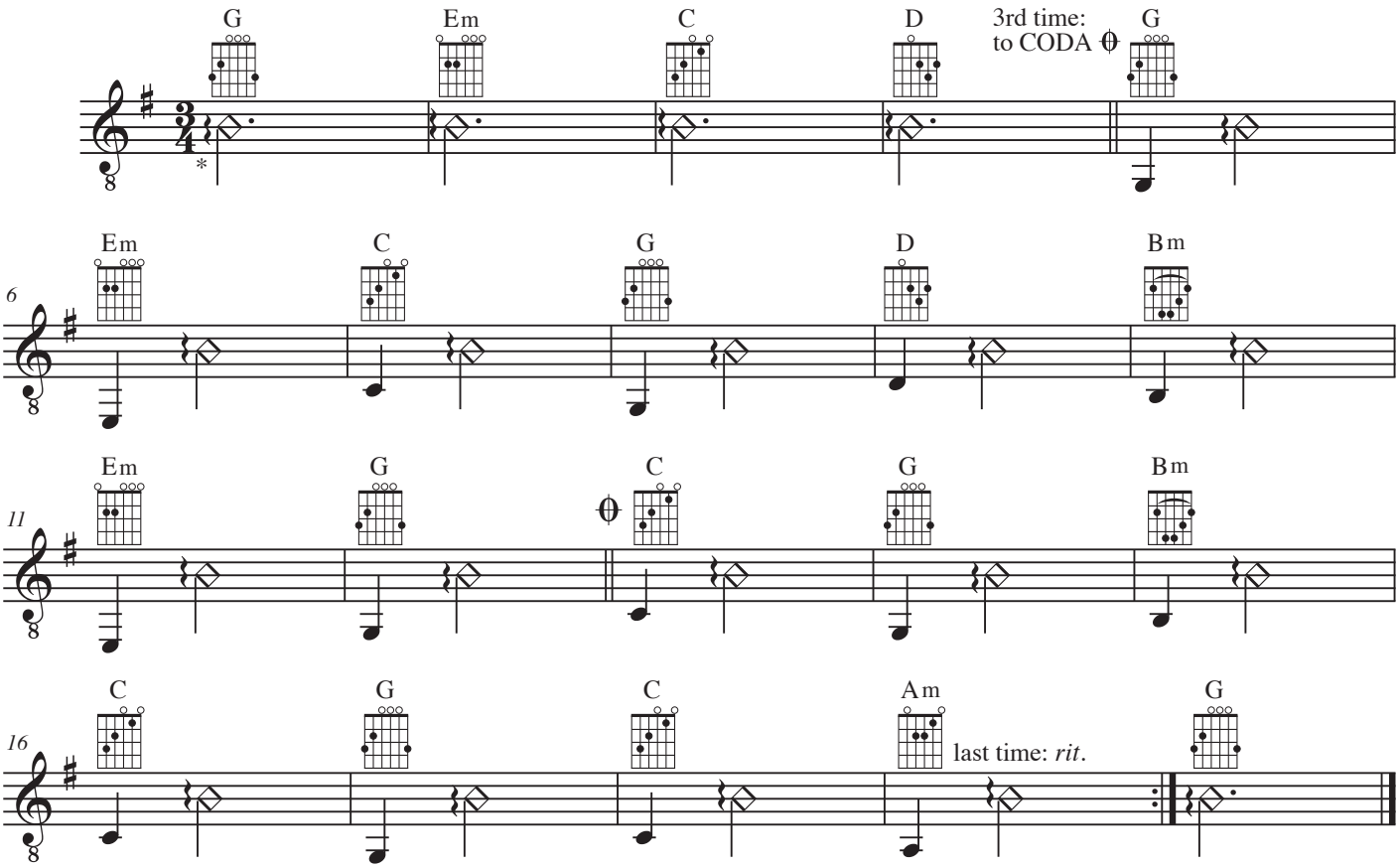
Be Thou My Vision

Traditional Irish Melody
arr. L.Warde

Guitar 3



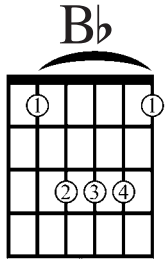
Guitar 4



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

Lesson 16

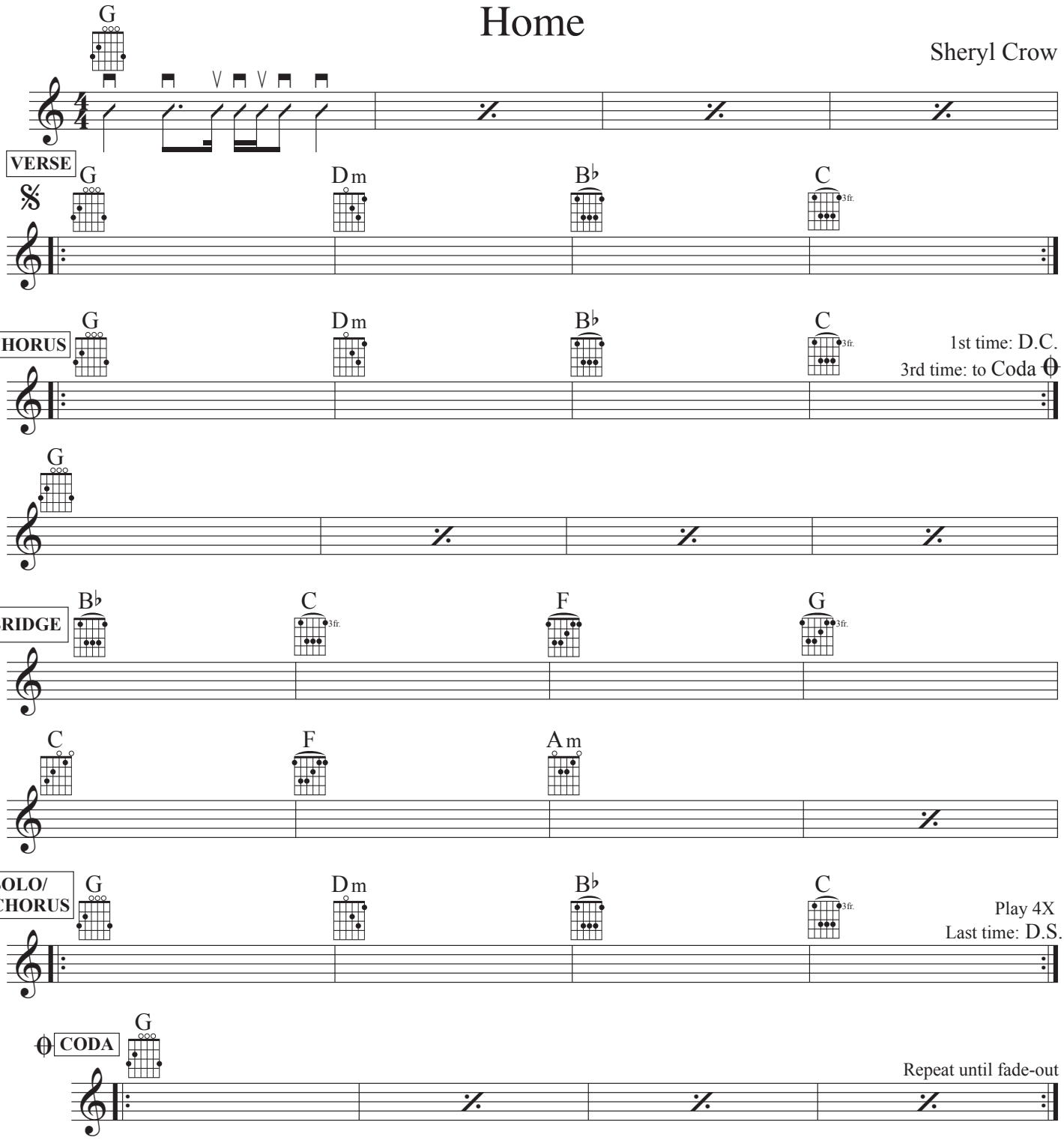
A Formation Bar Chord



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♭ chord. (see left)

Home

Sheryl Crow



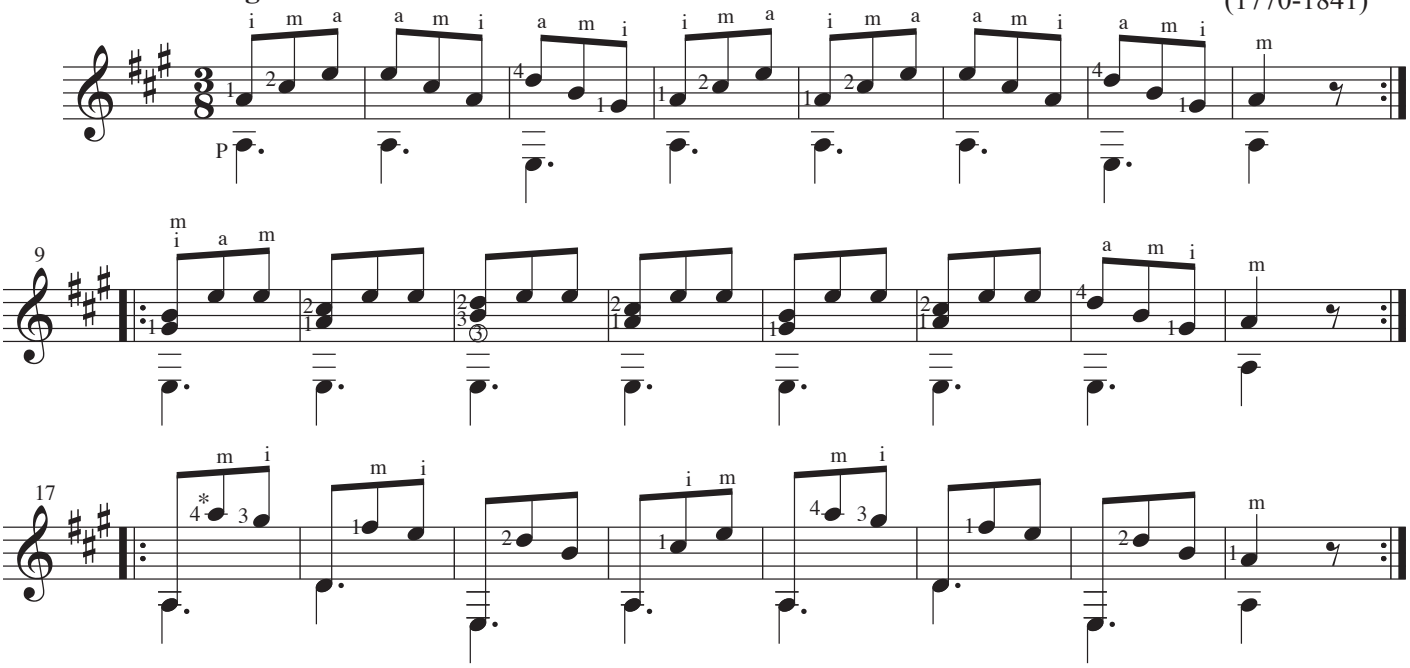
Two or More Notes Played Together

(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

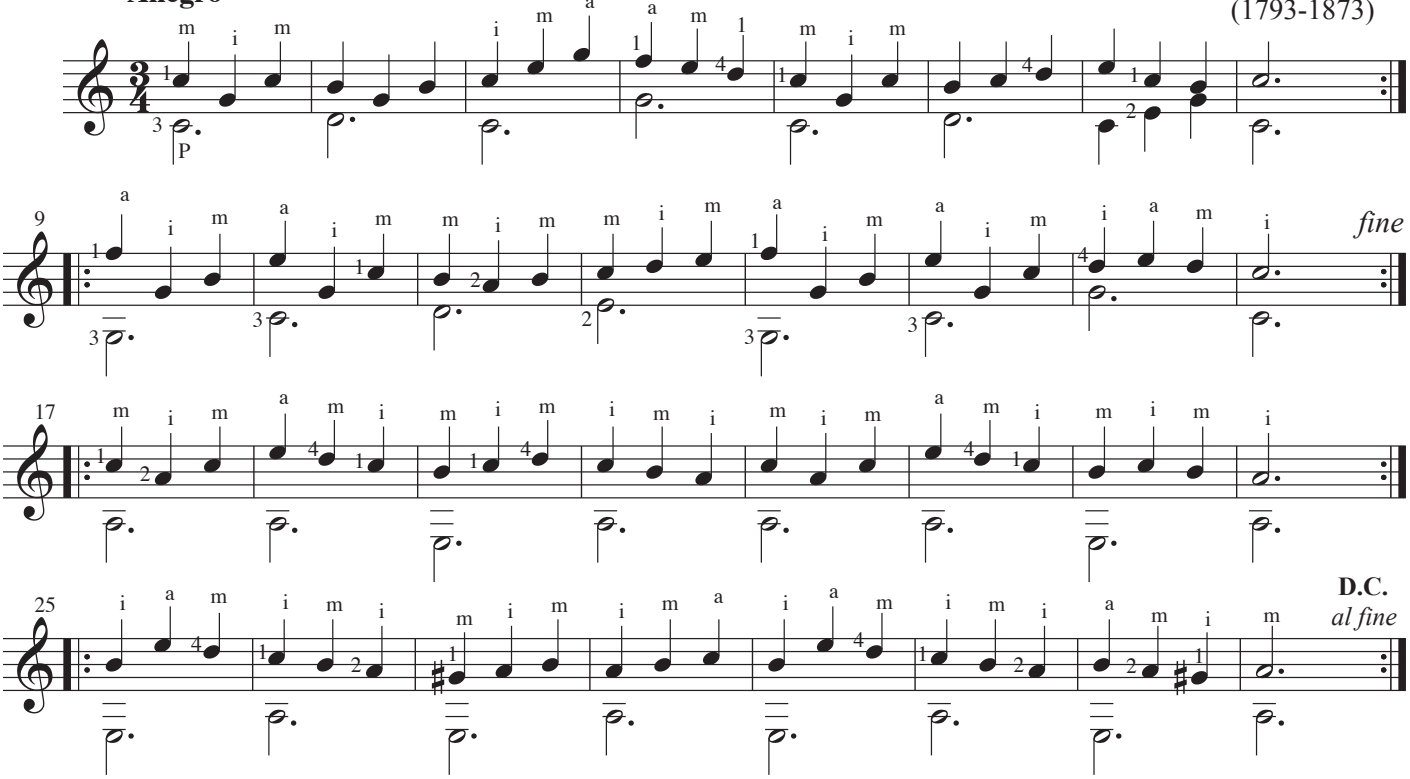


*2nd Position: Your 1st finger is assigned to 2nd fret. Also, you may use a rest stroke on the melody notes.

Waltz

Leopold Meignen
(1793-1873)

Allegro



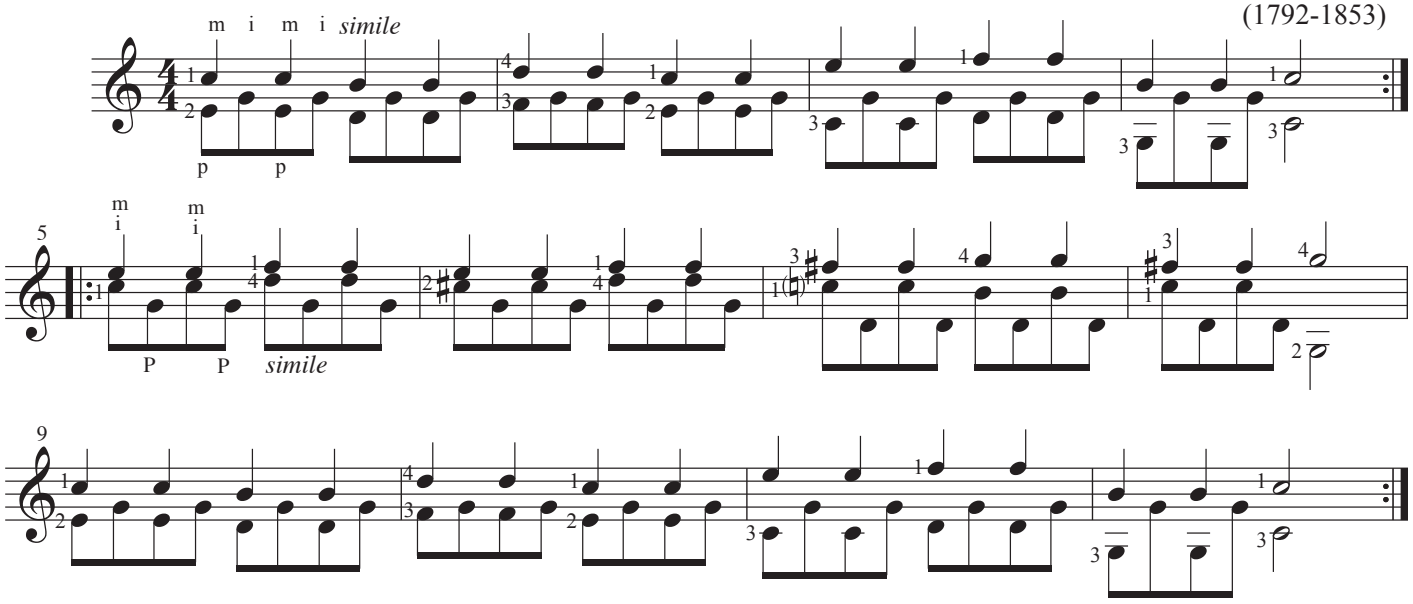
Begin learning B of Stairway to Heaven on page 106.

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

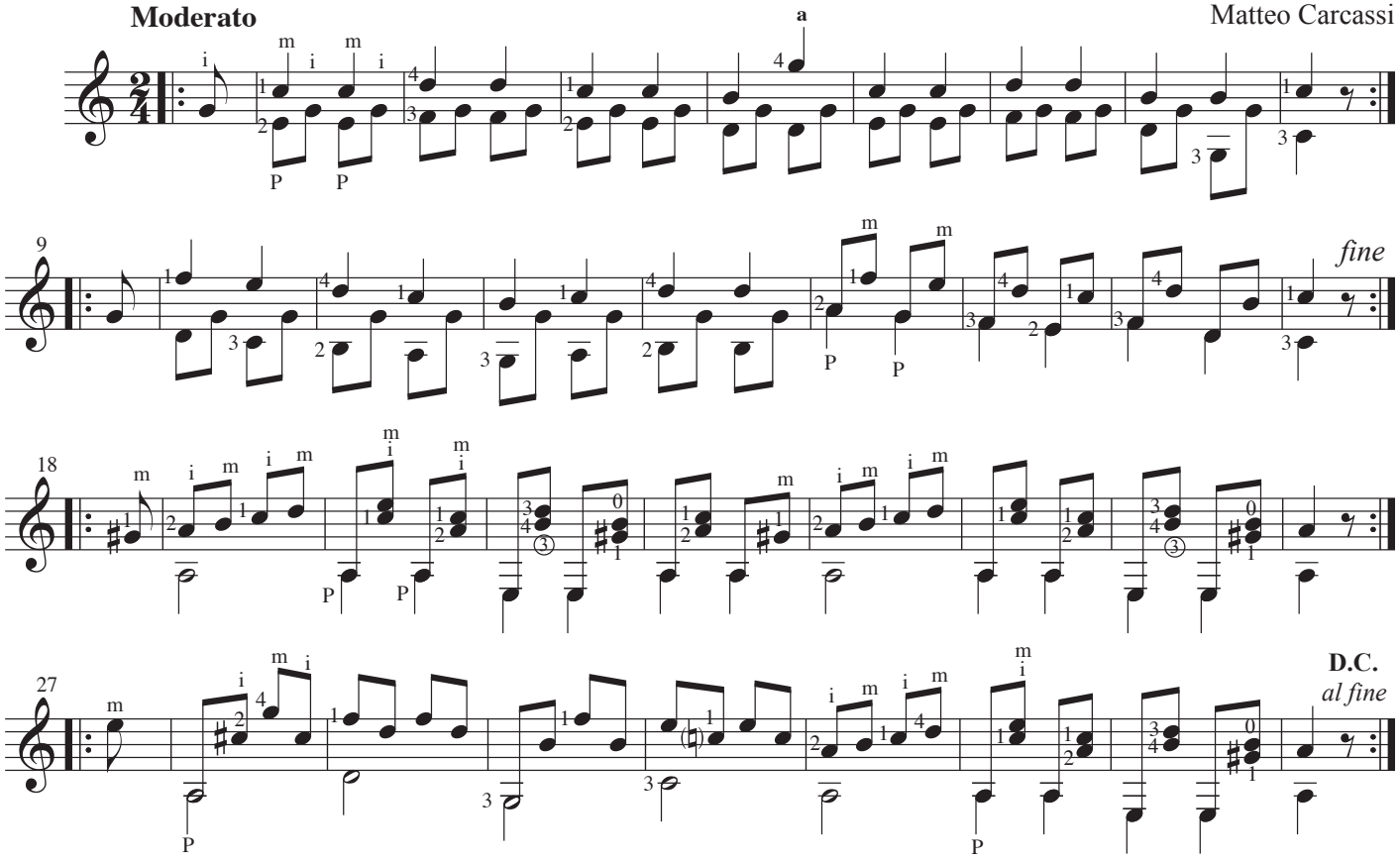
Matteo Carcassi
(1792-1853)



English Dance

Moderato

Matteo Carcassi



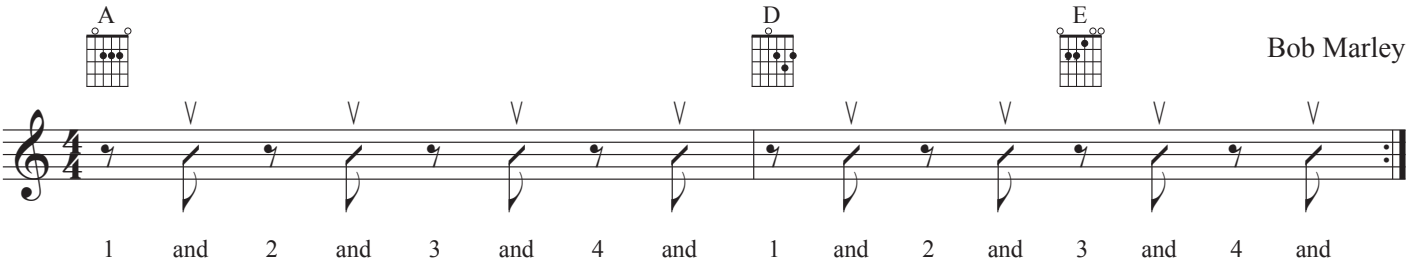
Lesson 17
Advanced Rhythms

Syncopation

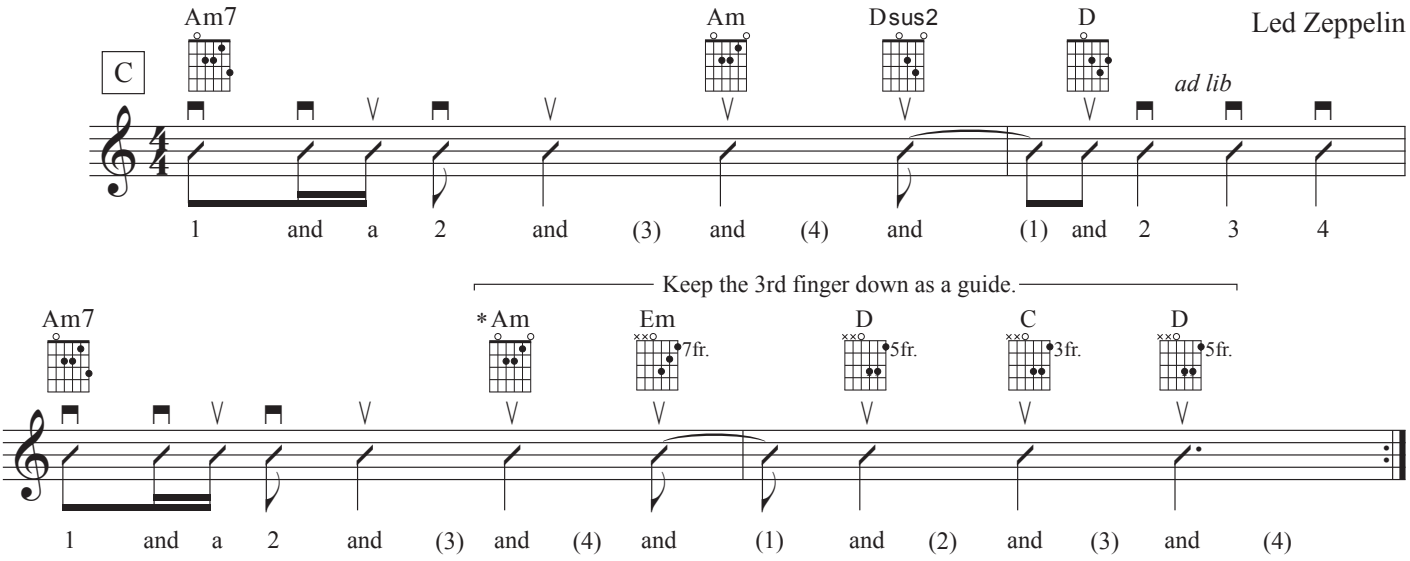
In popular styles of music, **syncopation** means that the upbeats are emphasized. Most of the time, this means that you will strum only on the "and" of the beat. Since you will be strumming inbetween the beats, you really have to have a good sense where the downbeat is.

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.

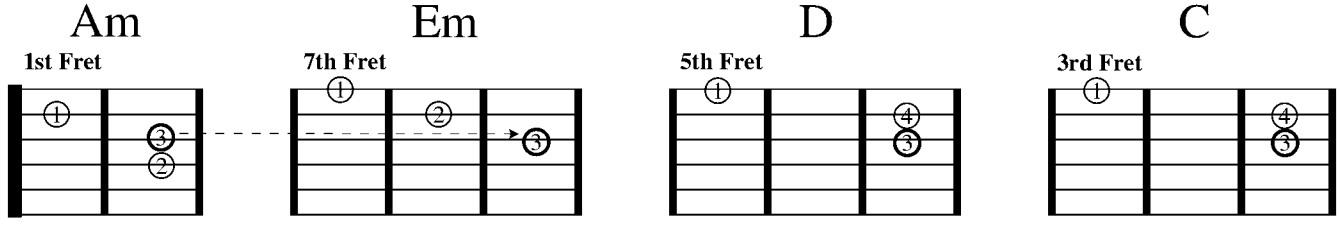
Stir It Up



Stairway to Heaven



***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.

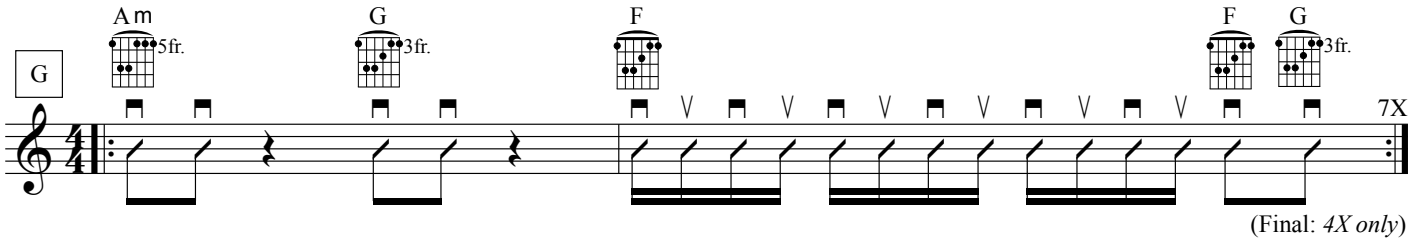


More Advanced Rhythms (cont.)

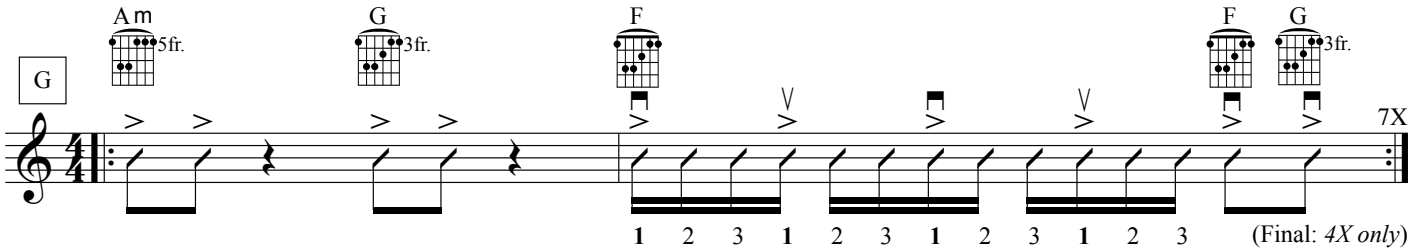
Section G of *Stairway to Heaven* is a very high energy part of the song that can be a bit tricky to learn at first. In order to quickly master this rhythm, below, it is broken down below into three steps.

Stairway to Heaven

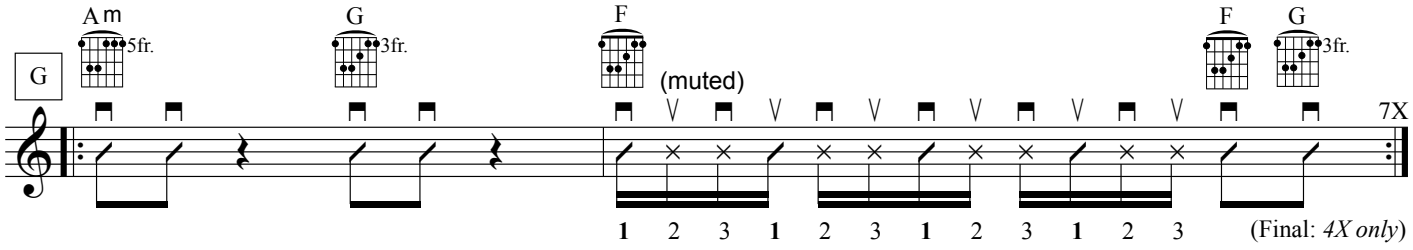
Step 1: Without the accents, the rhythm is very straightforward. Play the strumming pattern at a slow tempo at first.



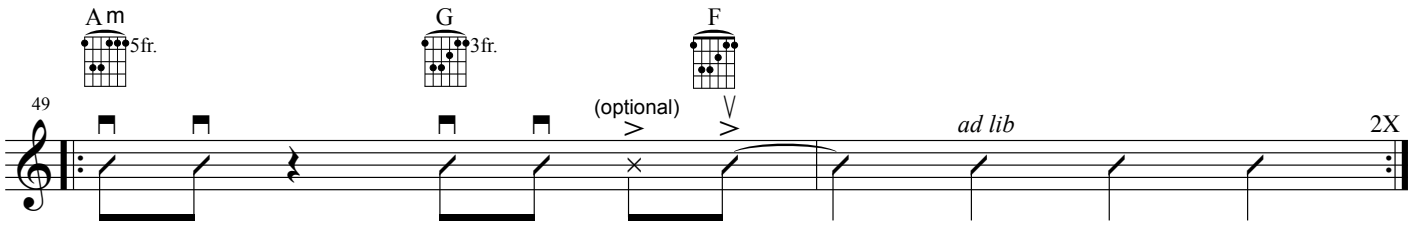
Step 2: Next, play the rhythm with the accents (>) as shown. To accent, simply strum the chord with more force. Notice that every third strum is accented. Count this as "***1***-2-3, ***1***-2-3, ***1***-2-3", making sure you accent on 1.



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*.



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.



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

4

p i m

7

Guitar 2 only

p i m i

13

Guitar 3 only

18

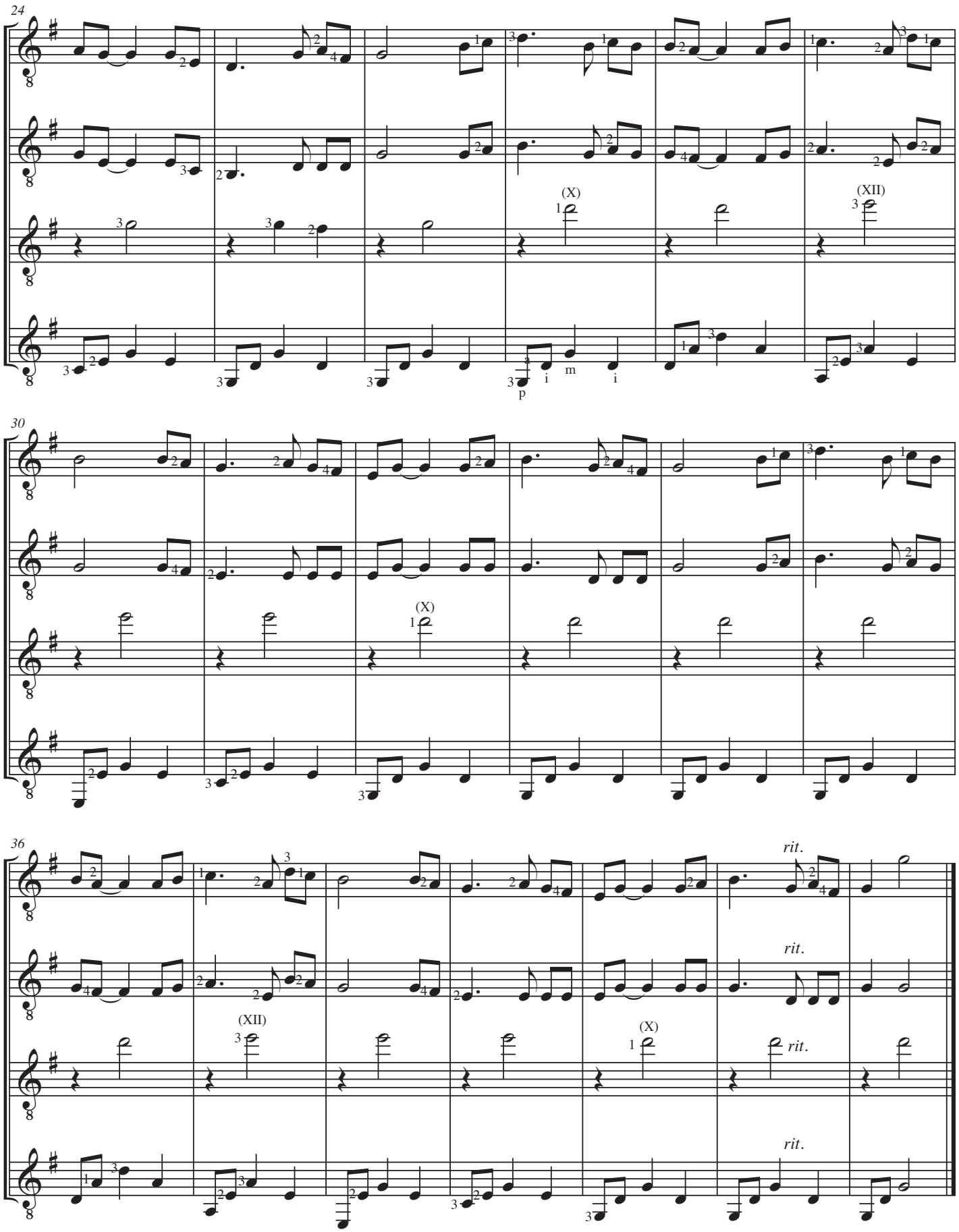
1

2

3

4

p i m i *simile*

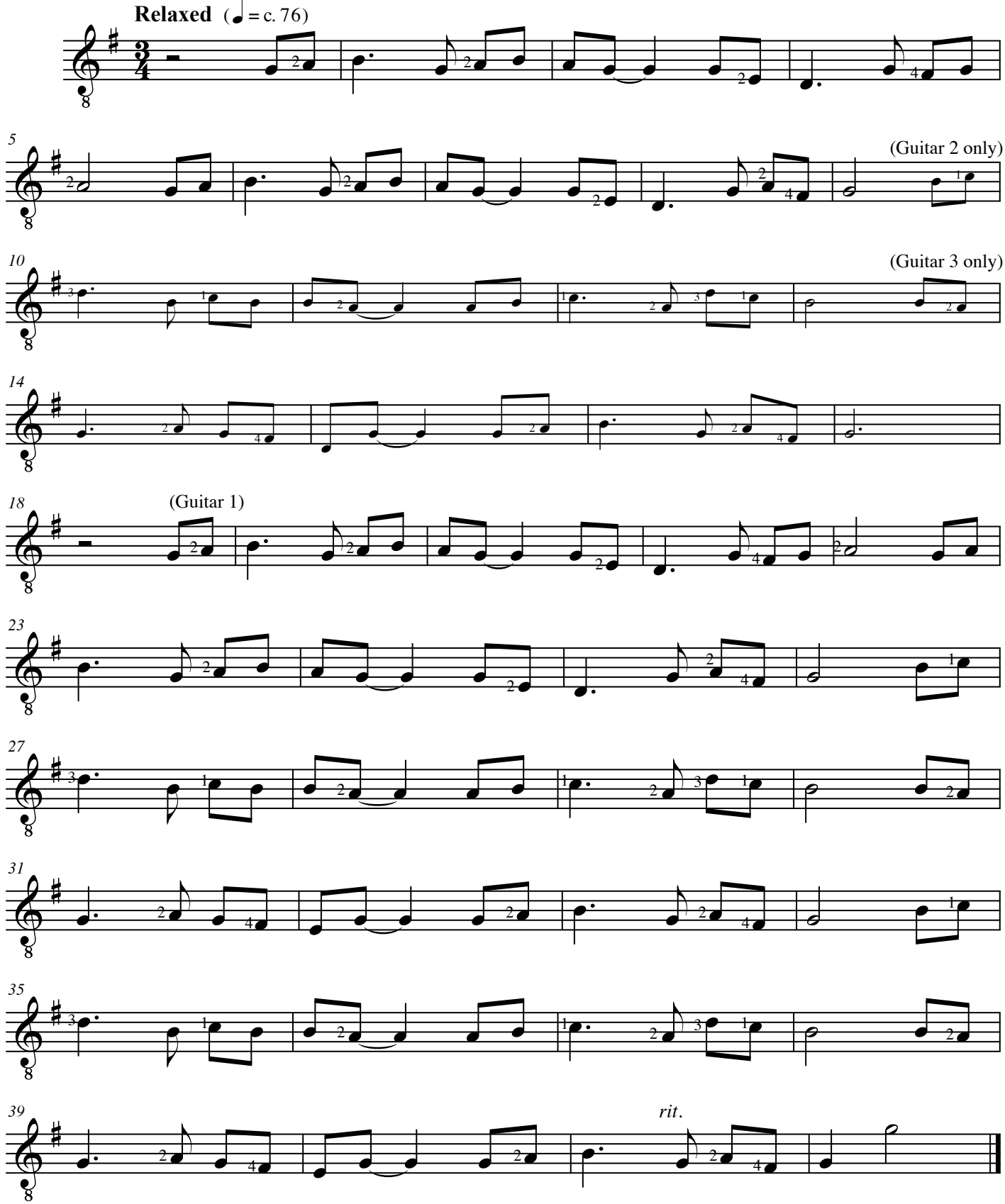

24
(X)
(XII)
p
i
m
i
30
(X)
36
(XII)
(X)
rit.
rit.
rit.
rit.

Here is Love

for Guitar Quartet

Guitar I

Welsh Melody
arr. Lou Warde

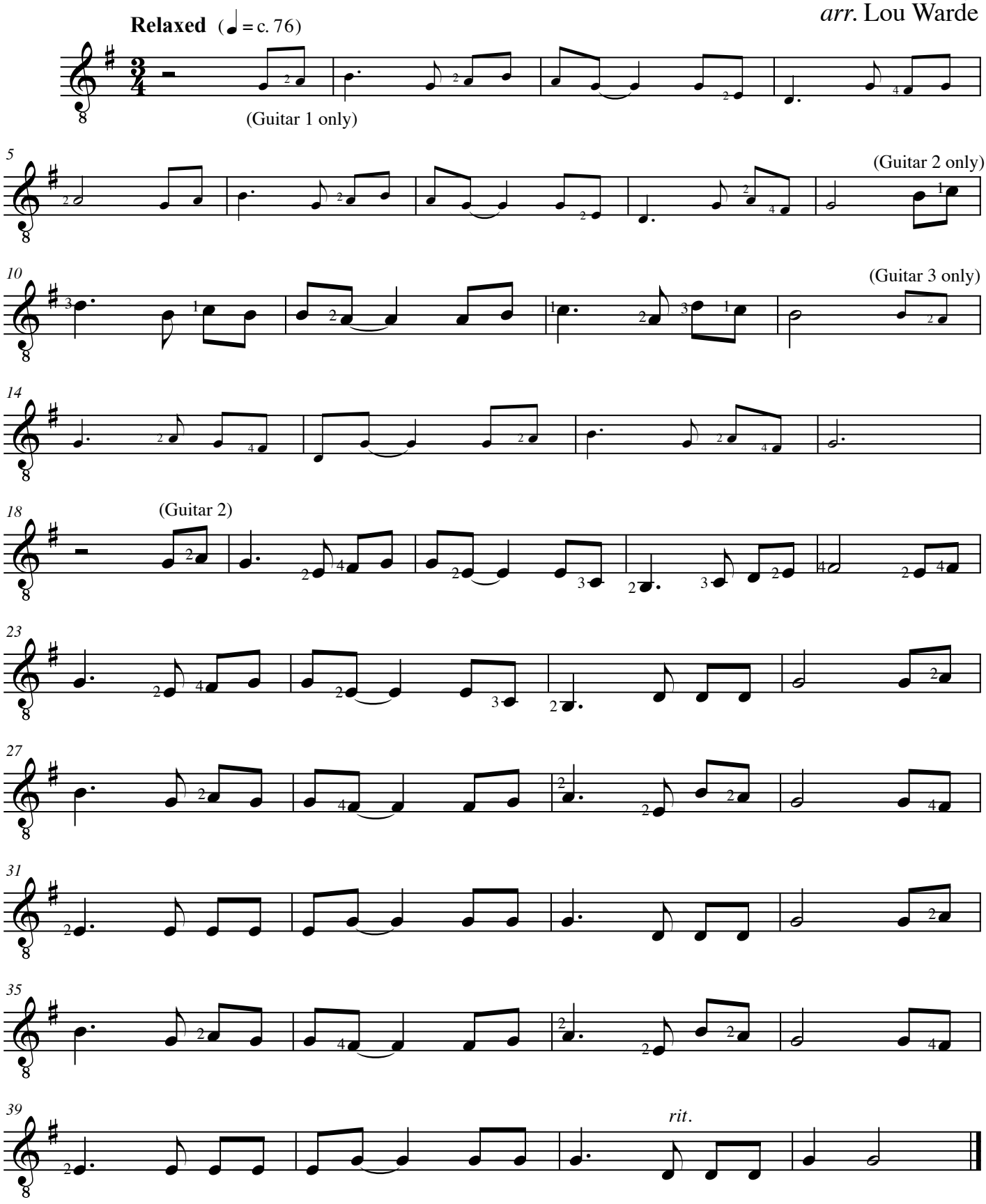


Here is Love

for Guitar Quartet

Guitar 2

Welsh Melody
arr. Lou Warde



Here is Love

for Guitar Quartet

Guitar 3

Welsh Melody
arr. Lou Warde

Relaxed (♩ = c. 76)

(Guitar 1 only)

(Guitar 2 only)

(Guitar 3 only)

(X)

(XII)

(X)

(XII)

(X)

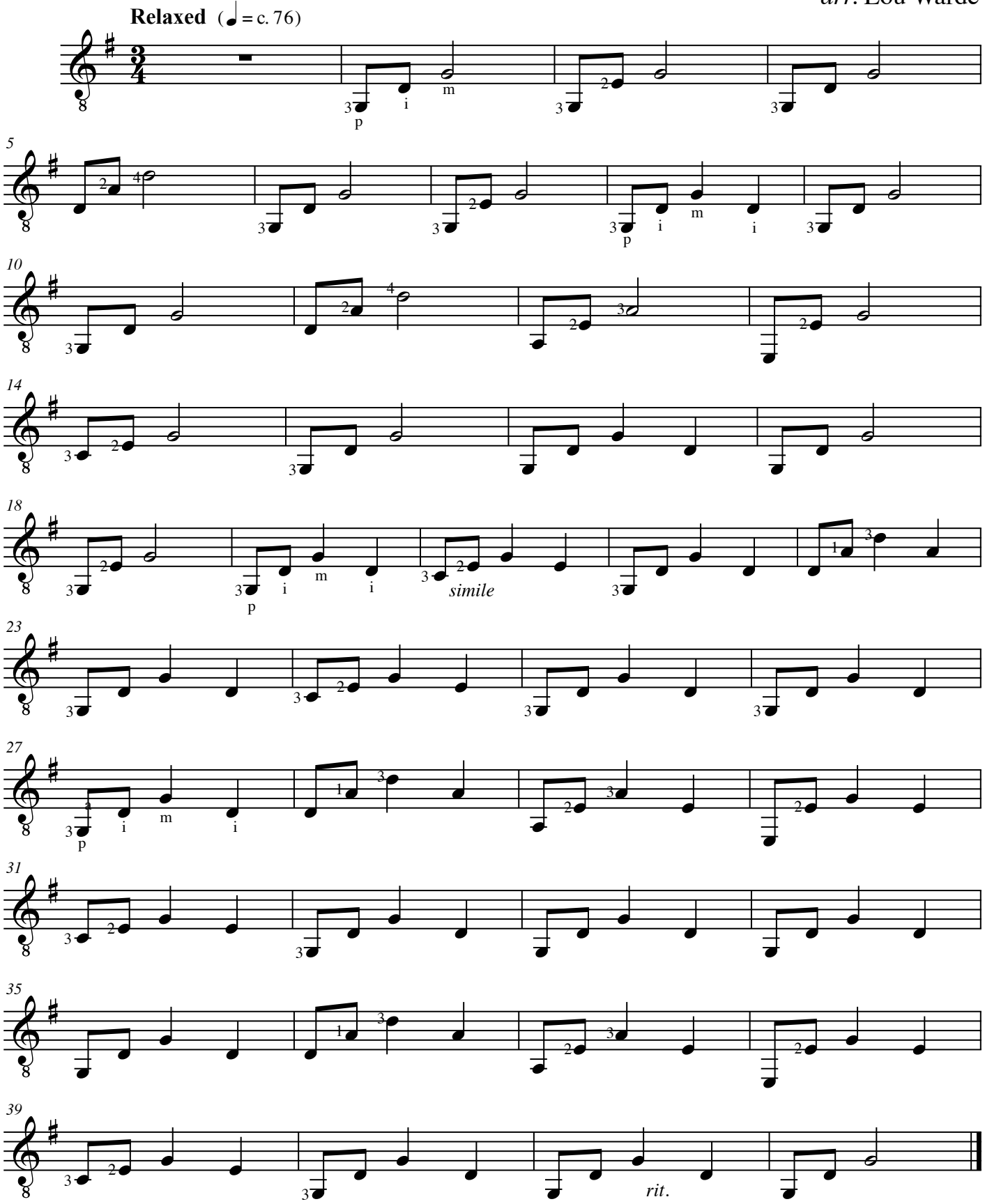
rit.

Here is Love

for Guitar Quartet

Guitar 4

Welsh Melody
arr. Lou Warde



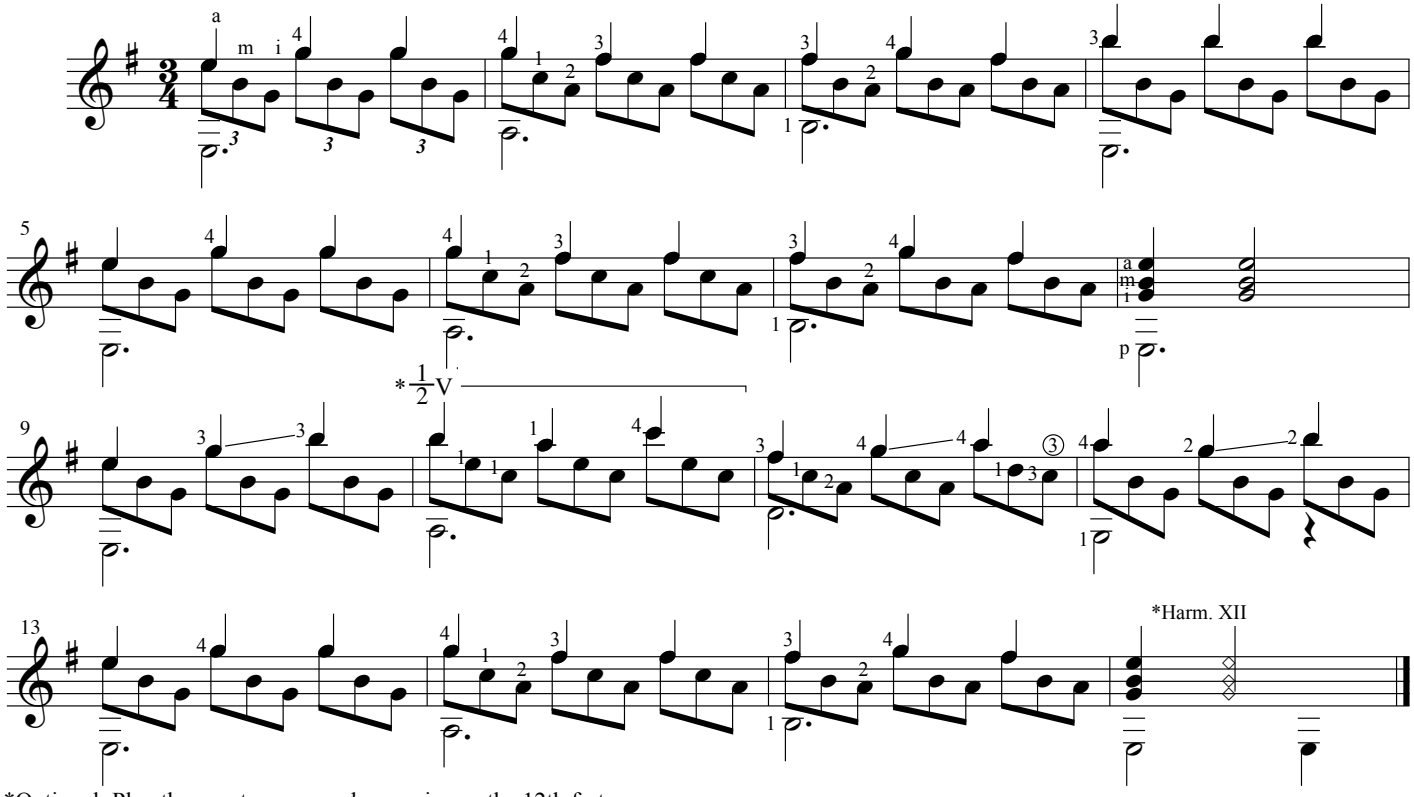
Lesson 18

Patterns Emphasizing the Ring Finger

Estudio

Francisco Tárrega (1852-1909)

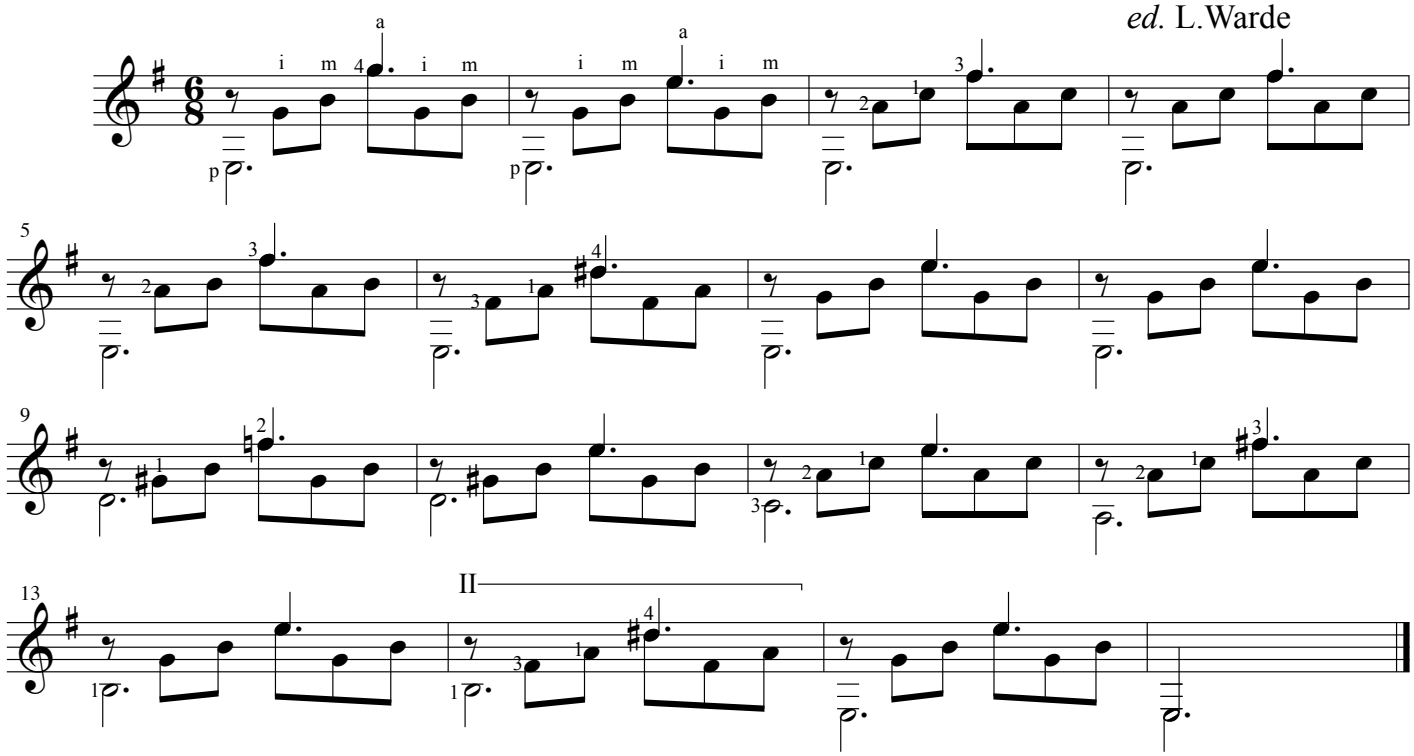
*$\frac{1}{2}$V: This means to form half of a bar chord (1st 3 strings) on the 5th fret.



*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)

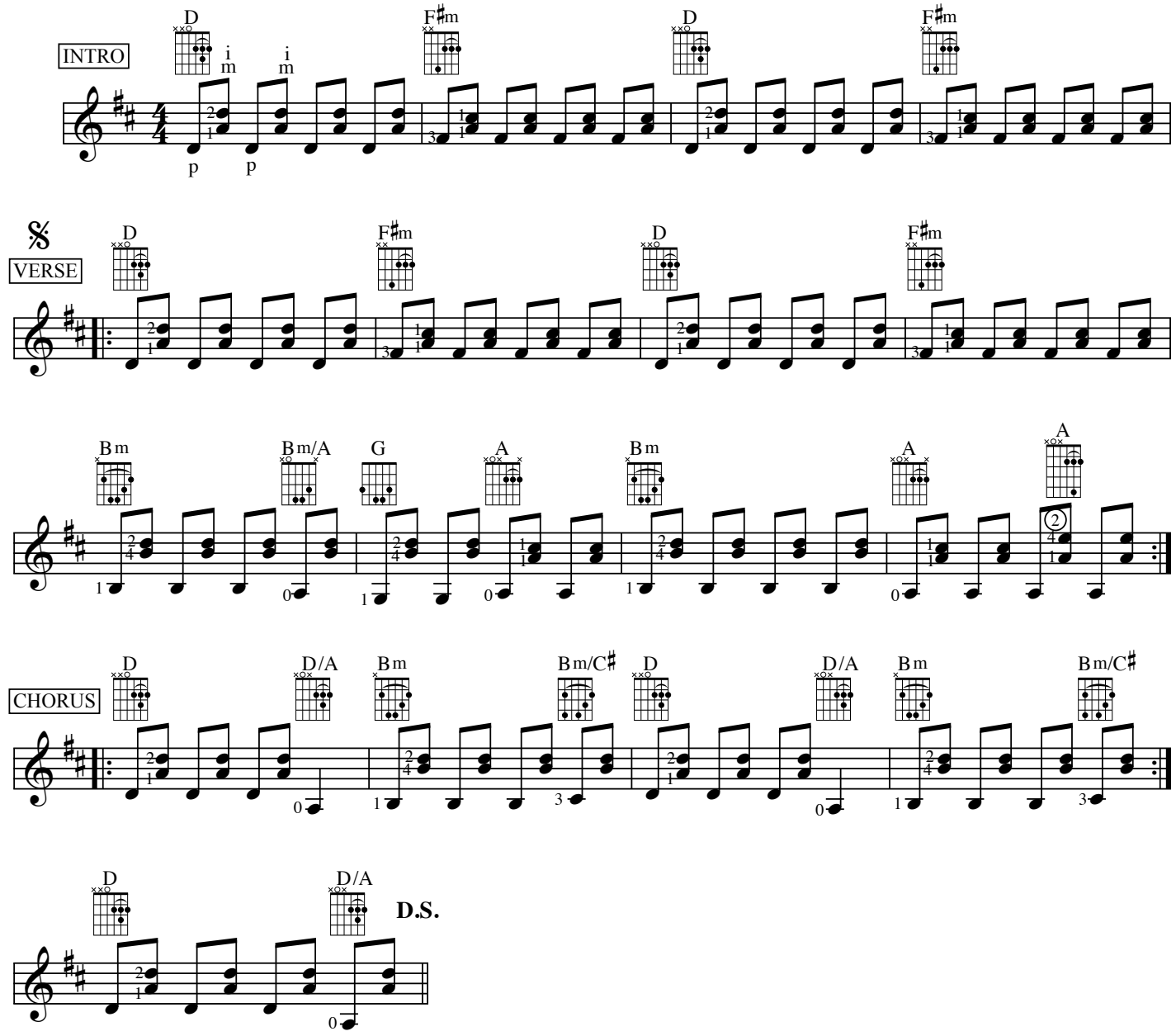
Typically, fingerstyle patterns in popular styles, such as rock, folk, and country are *very* basic and easy compared to classical guitar. This is true with *Hey There, Delilah* below. The pattern is: *p-im-p-im* throughout. Here are some tips:

a. The index finger's assigned to 3rd string: the middle finger's assigned to the 2nd string. (You won't play the 1st string.)
b. You will constantly alternate between the thumb and index/middle fingers.
c. The thumb plays the bass notes on the 4th, 5th and 6th strings.
d. 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

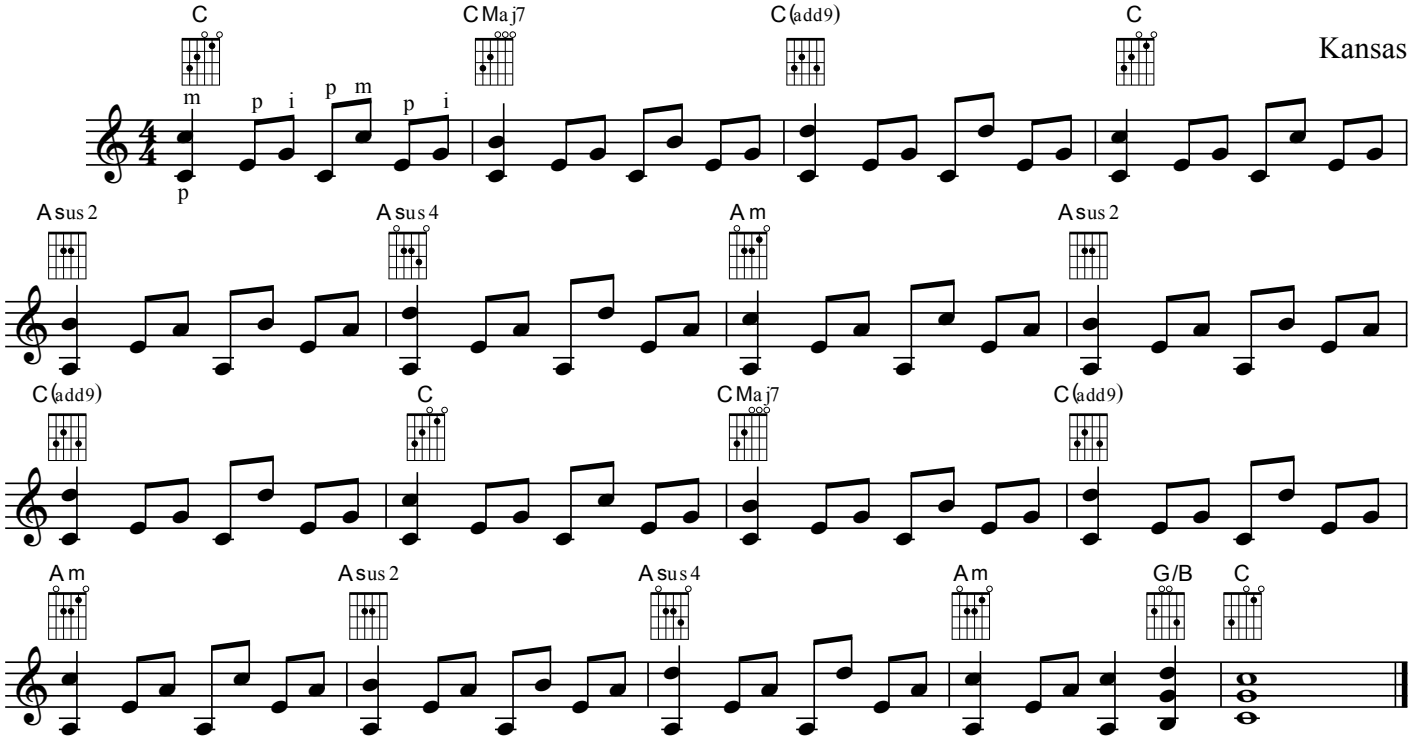


Travis Picking Style

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: **m / 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.

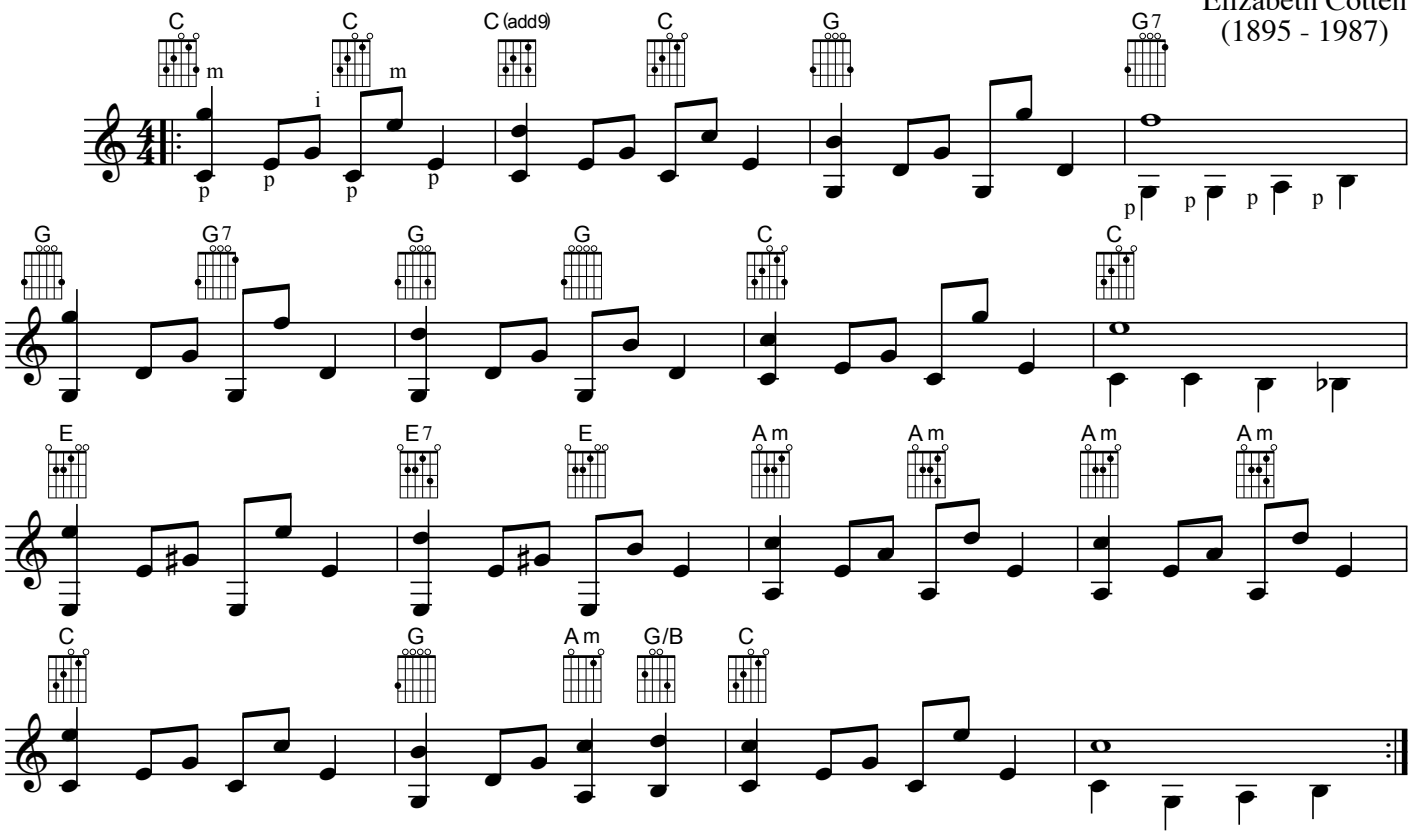
Dust in the Wind

Kansas



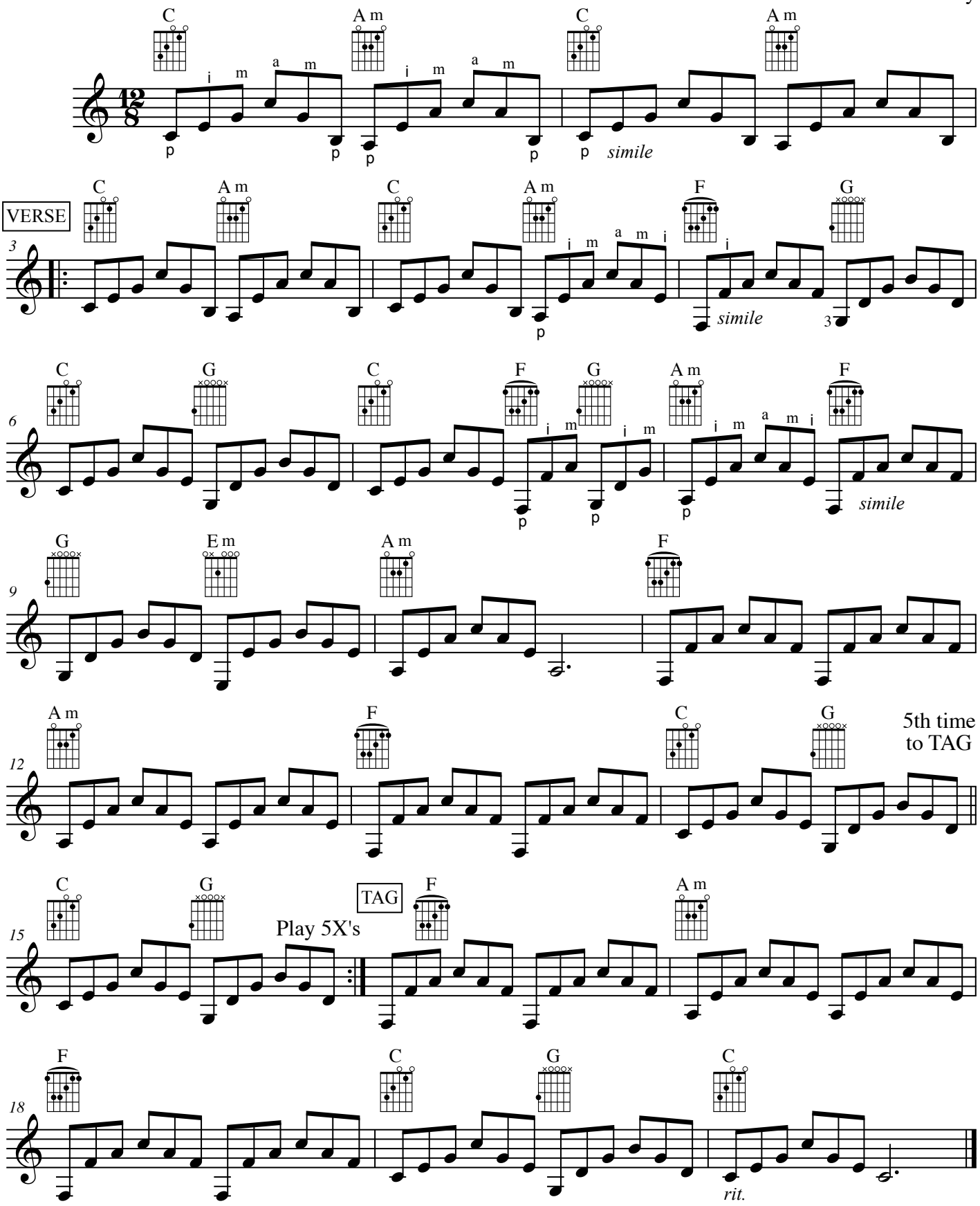
Freight Train

Elizabeth Cotten
(1895 - 1987)



Hallelujah

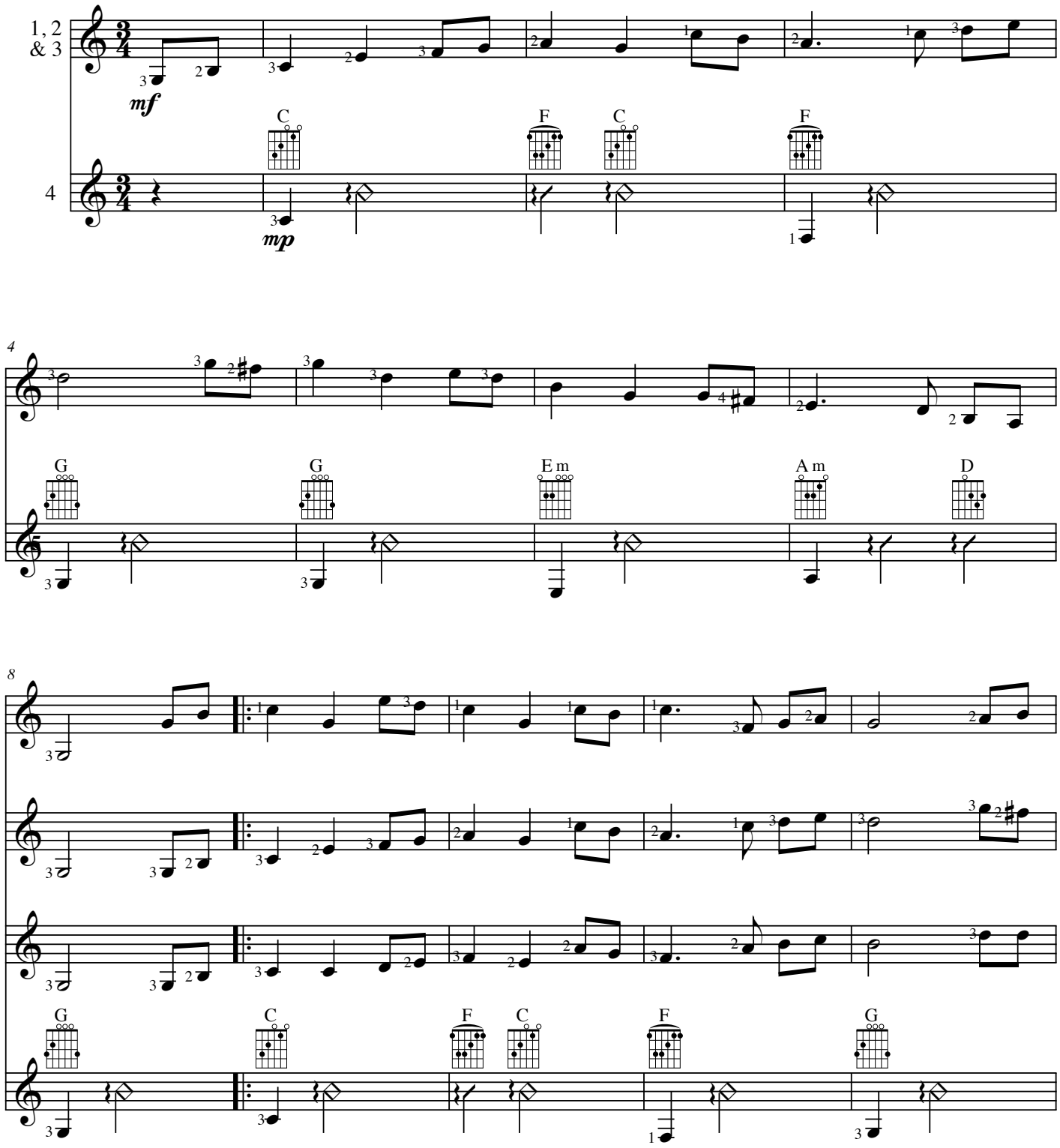
David Buckley

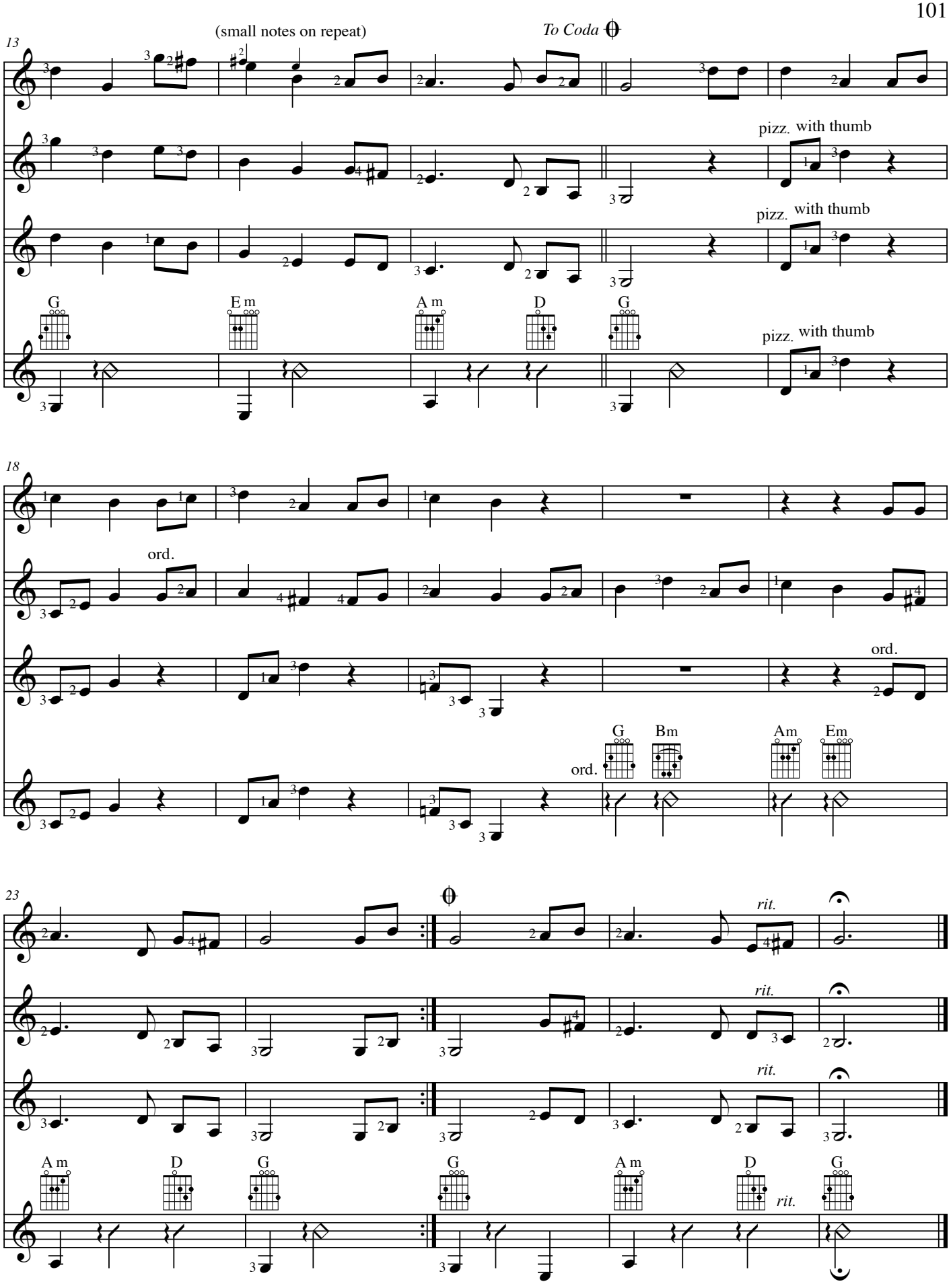


Yosemite

for Guitar Quartet

L.Warde



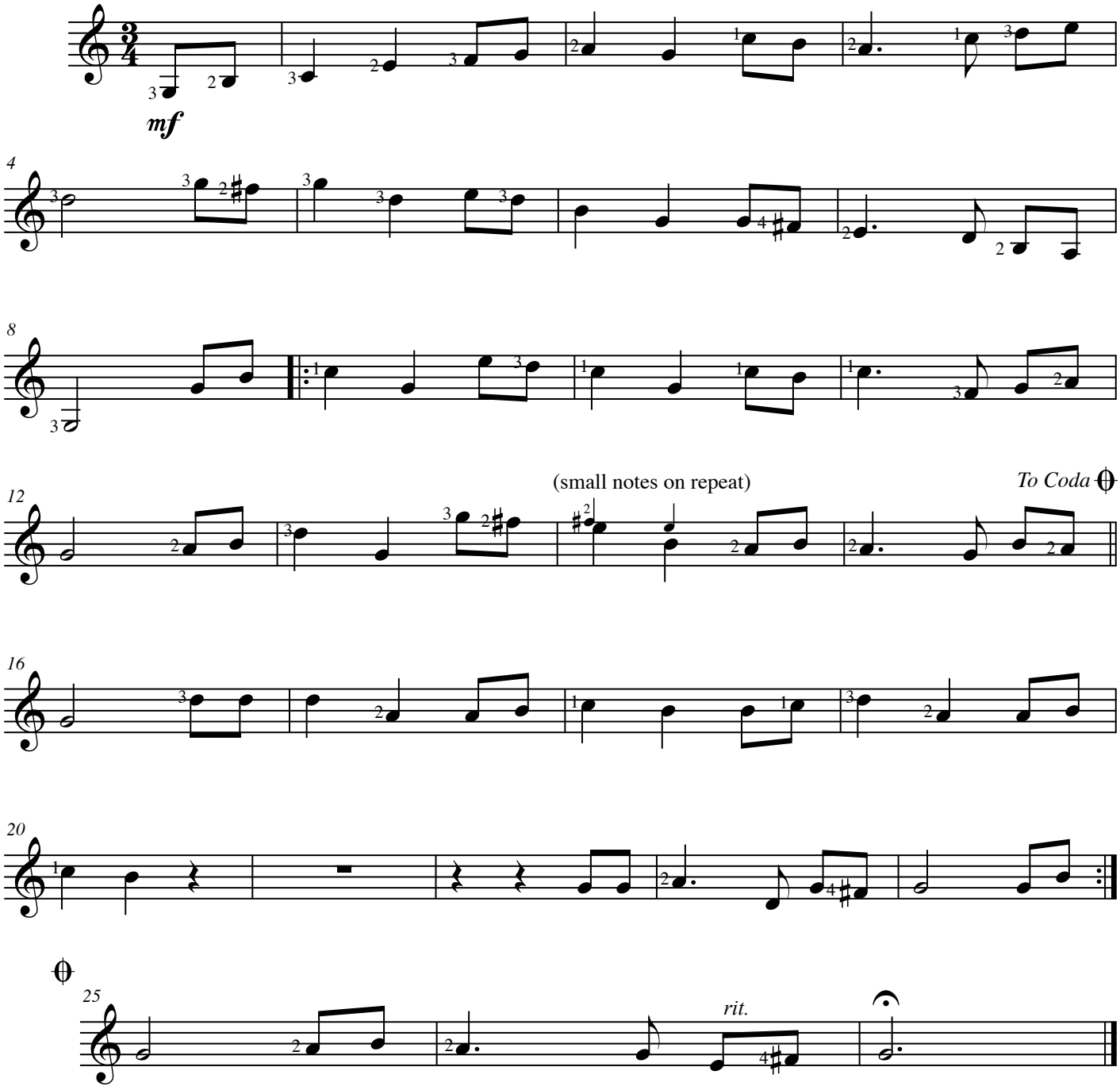

13
(small notes on repeat)
To Coda
pizz. with thumb
pizz. with thumb
G
E m
A m
D
G
pizz. with thumb
18
ord.
ord.
ord.
G
Bm
Am
Em
23
rit.
rit.
rit.
A m
D
G
G
A m
D
G
rit.

Yosemite

for Guitar Quartet

Guitar 1

L.Warde

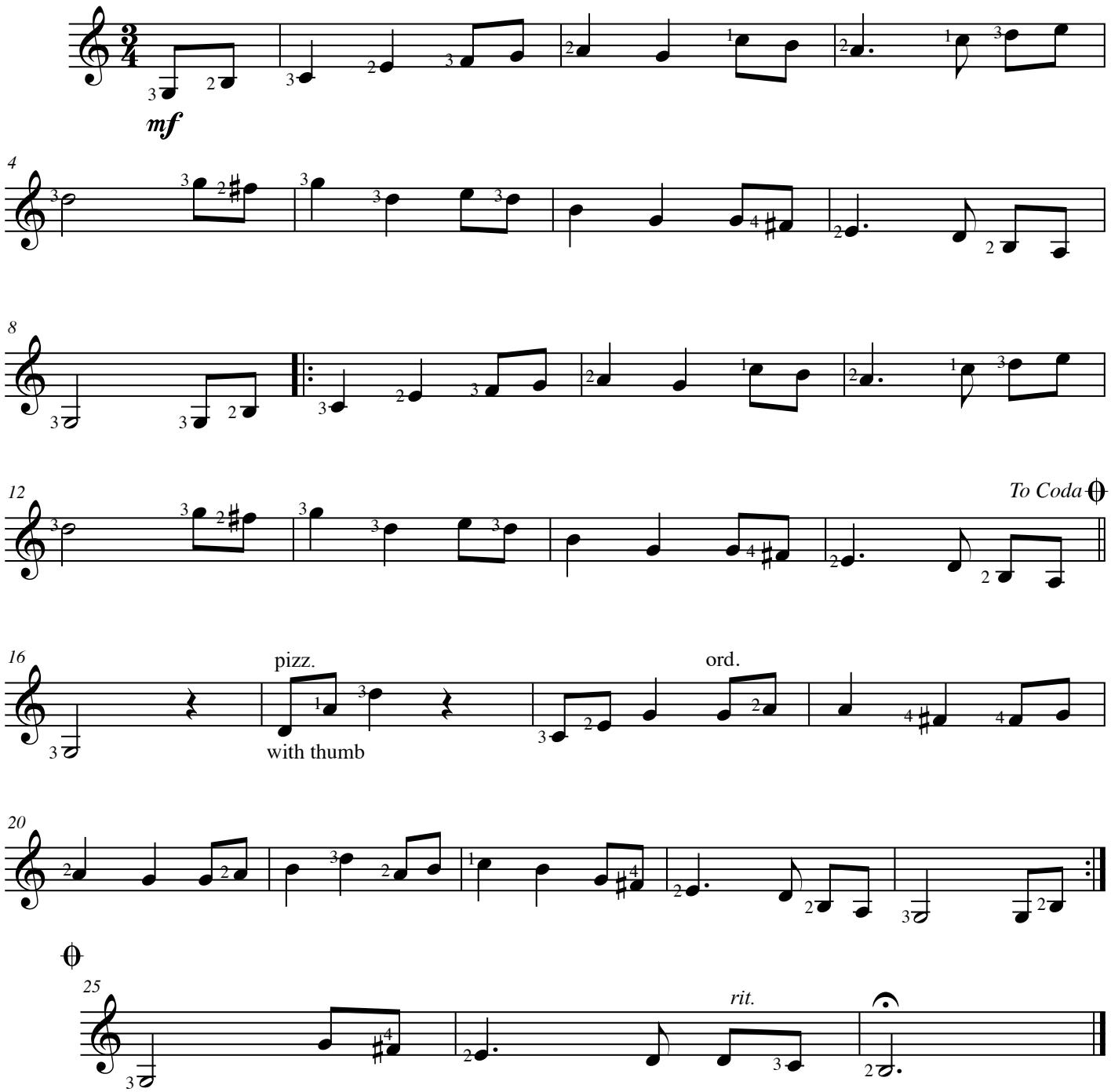


Yosemite

for Guitar Quartet

Guitar 2

L.Warde

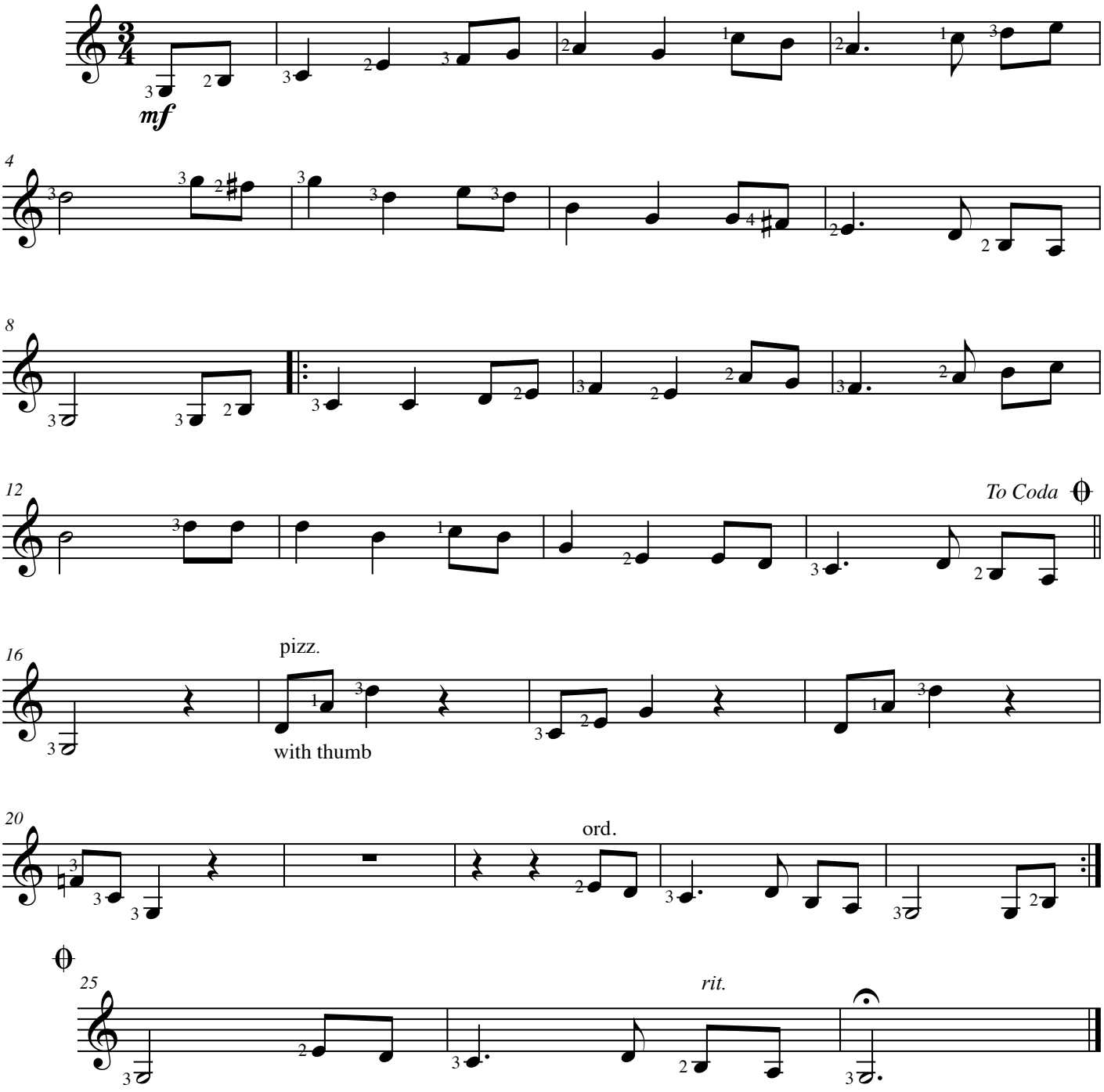


Yosemite

for Guitar Quartet

Guitar 3

L.Warde

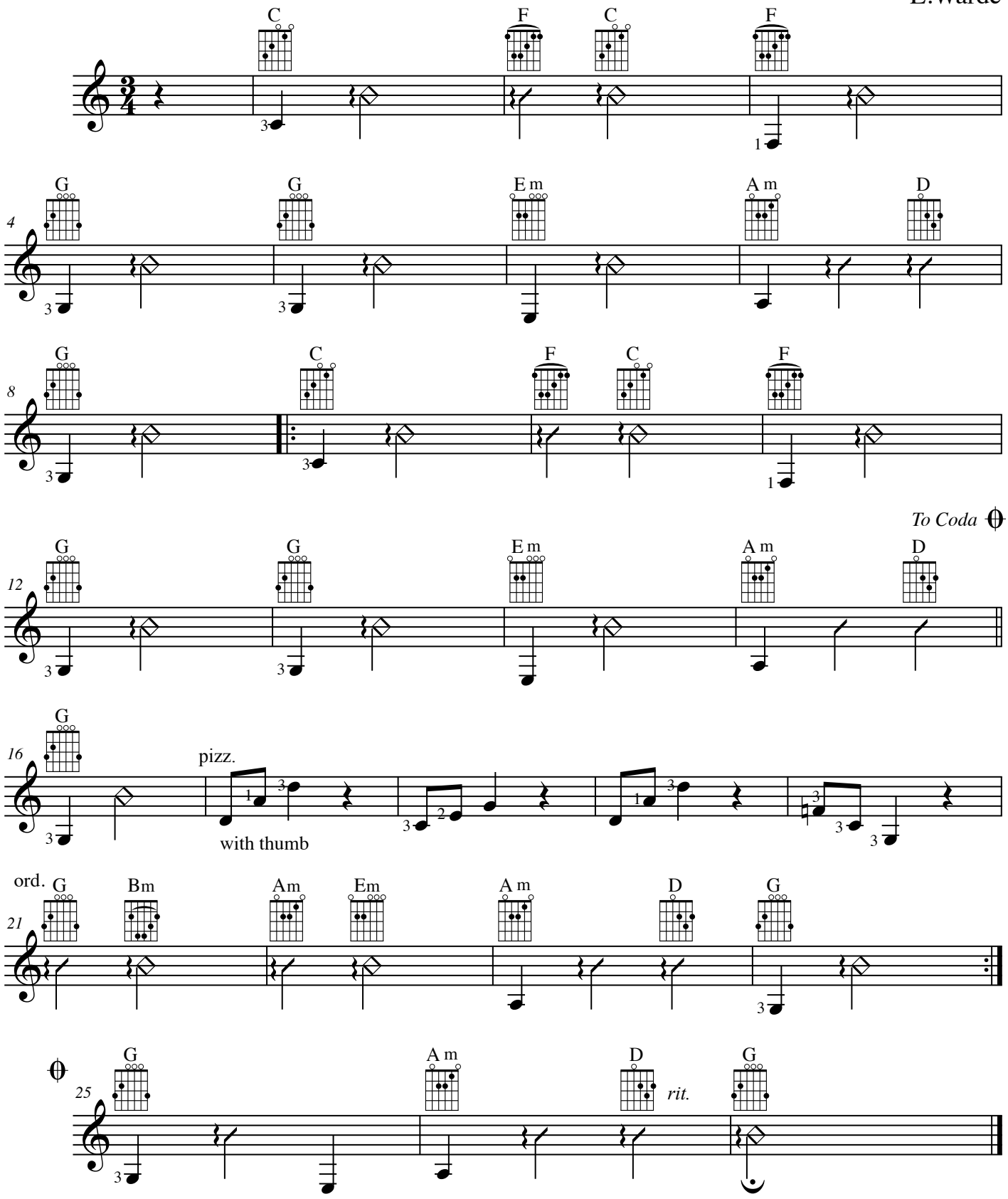


Yosemite

for Guitar Quartet

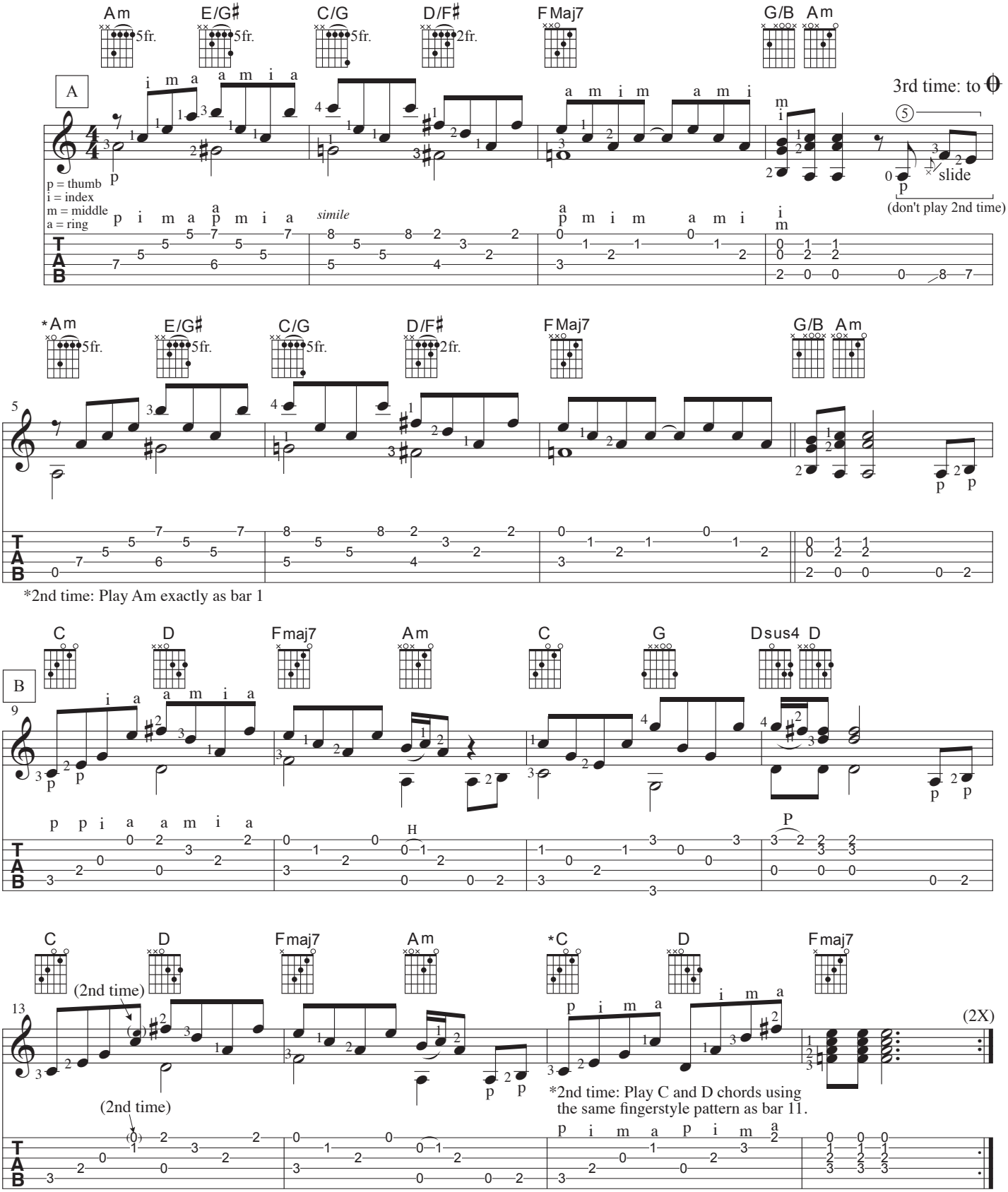
Guitar 4

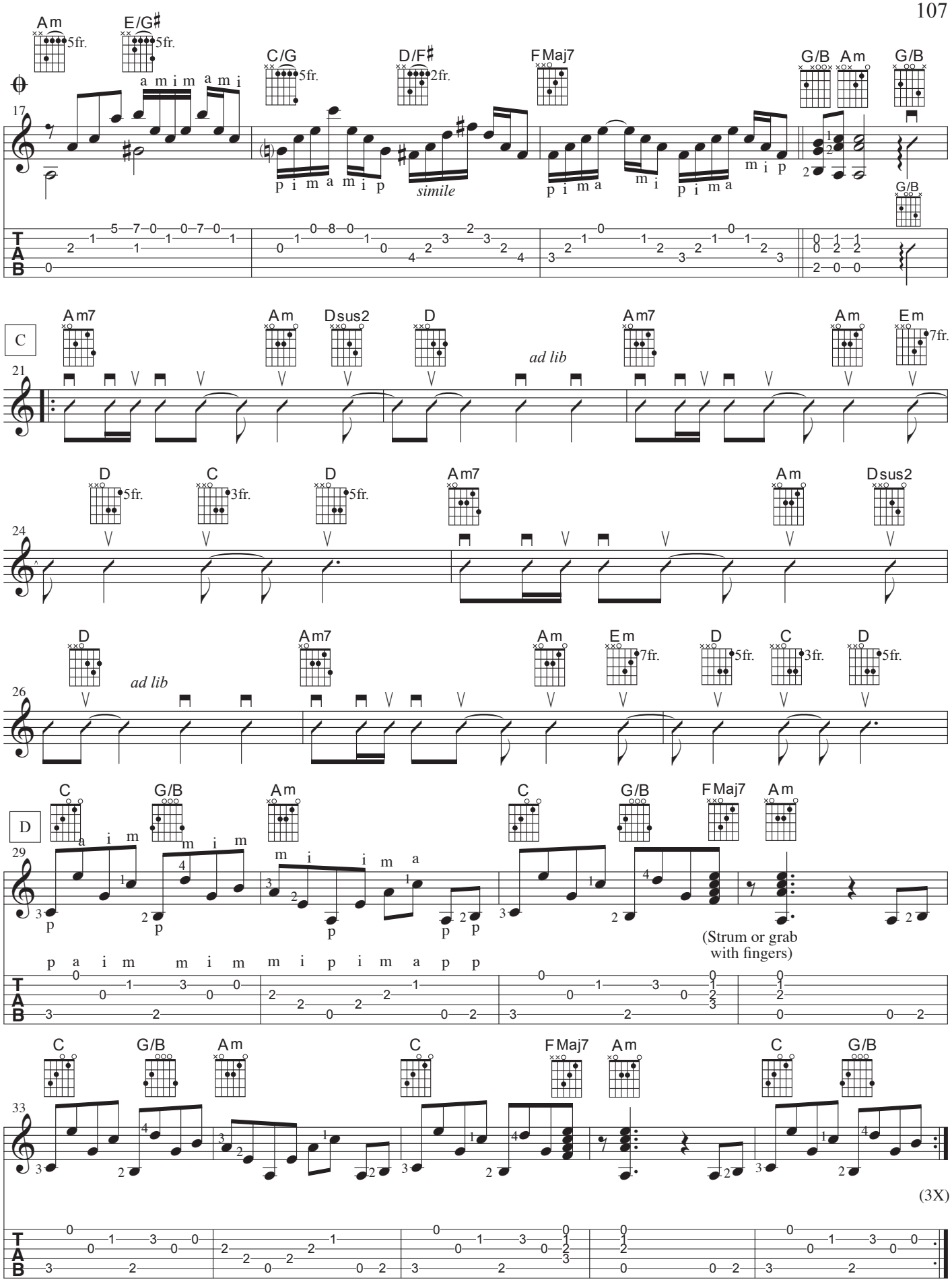
L.Warde

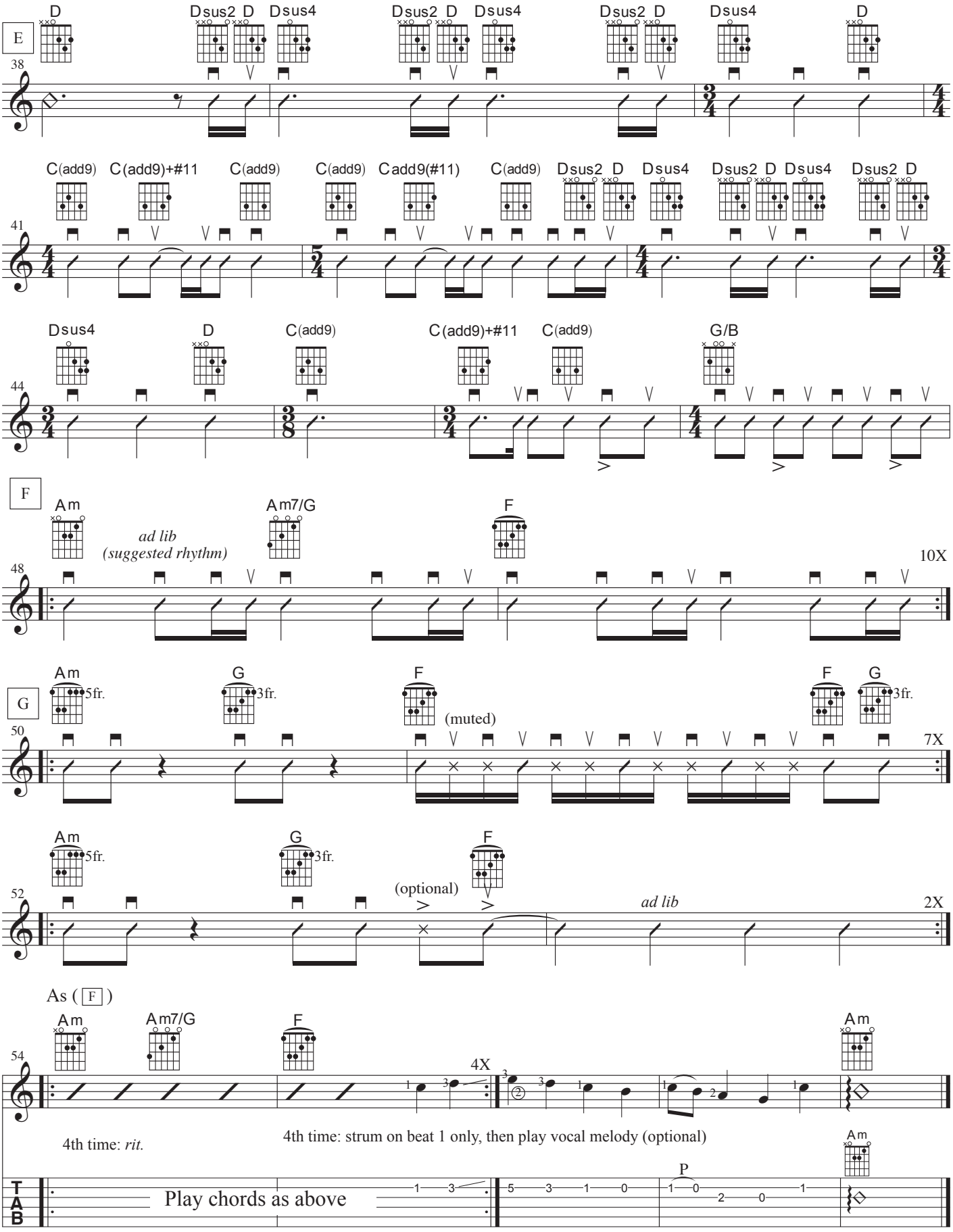


Lesson 20
Stairway To Heaven

Led Zeppelin

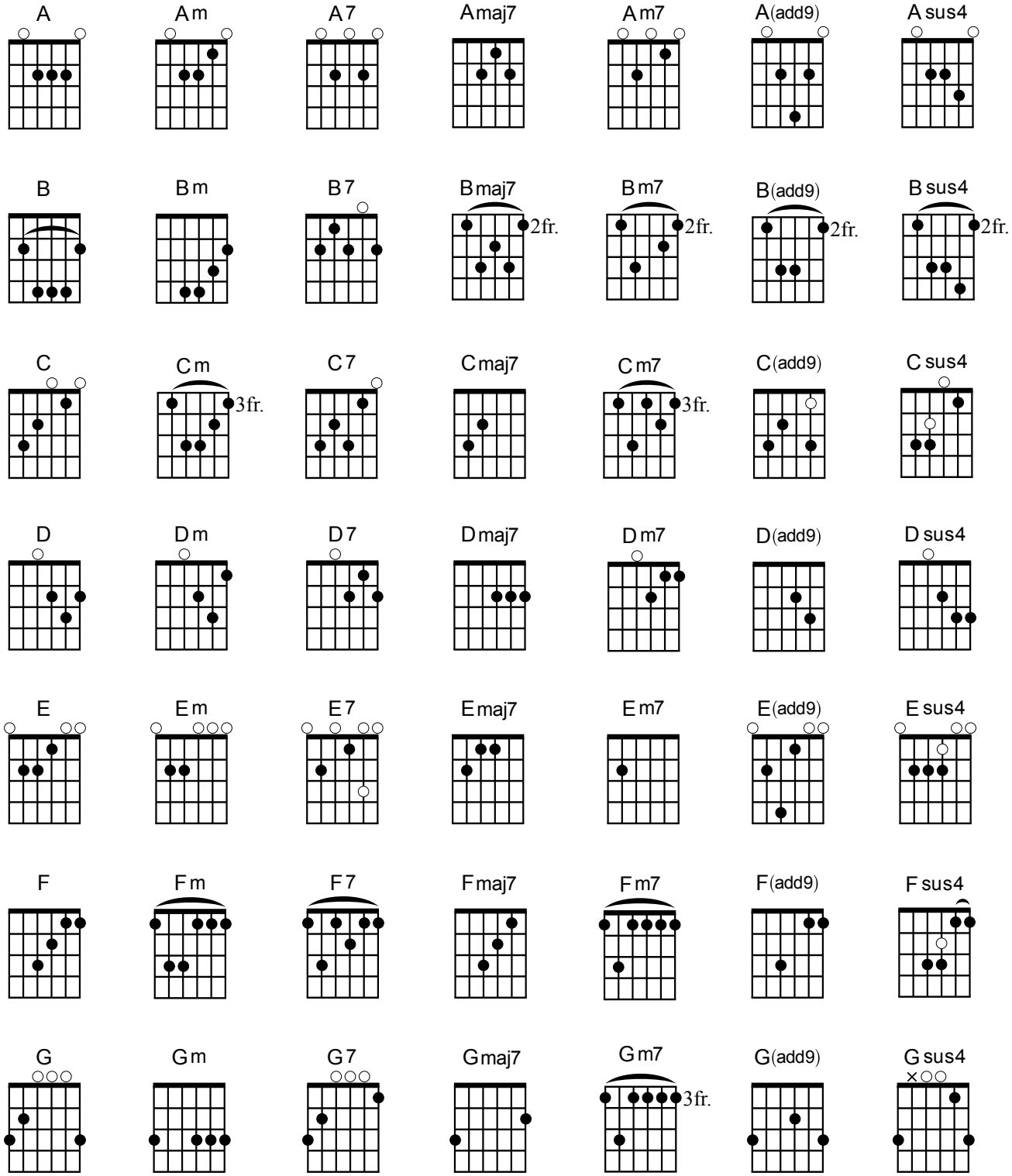



Am
E/G♯
5fr.
C/G
D/F♯
2fr.
FMaj7
G/B
Am
a m i m a m i
p i m a m i p
simile
p i m a
m i
p i m a
m i p
17
C
Am7
Am
Dsus2
D
ad lib
Em
7fr.
21
3fr.
24
26
p a i m m i m m i p i m a p p
(Strum or grab with fingers)
29
33
(3X)


E
38
D
Dsus2
D
Dsus4
Dsus2
D
Dsus4
Dsus2
D
Dsus4
D
41
C(add9)
C(add9)+#11
C(add9)
C(add9)
Cadd9(#11)
C(add9)
Dsus2
D
Dsus4
Dsus2
D
Dsus4
Dsus2
D
44
Dsus4
D
C(add9)
C(add9)+#11
C(add9)
G/B
F
48
Am
ad lib
(suggested rhythm)
Am7/G
F
10X
G
50
Am
5fr.
G
3fr.
F
(muted)
F
G
3fr.
7X
52
Am
5fr.
G
3fr.
(optional)
F
ad lib
2X
As (F)
54
Am
Am7/G
F
4X
Am
4th time: rit.
4th time: strum on beat 1 only, then play vocal melody (optional)
Am
P
TAB
Play chords as above

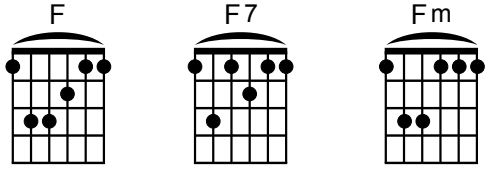
Appendix

Chords

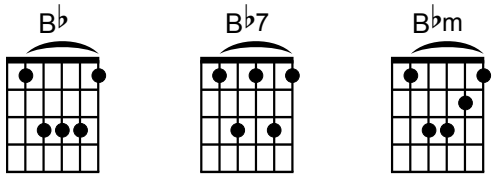


Bar Chords

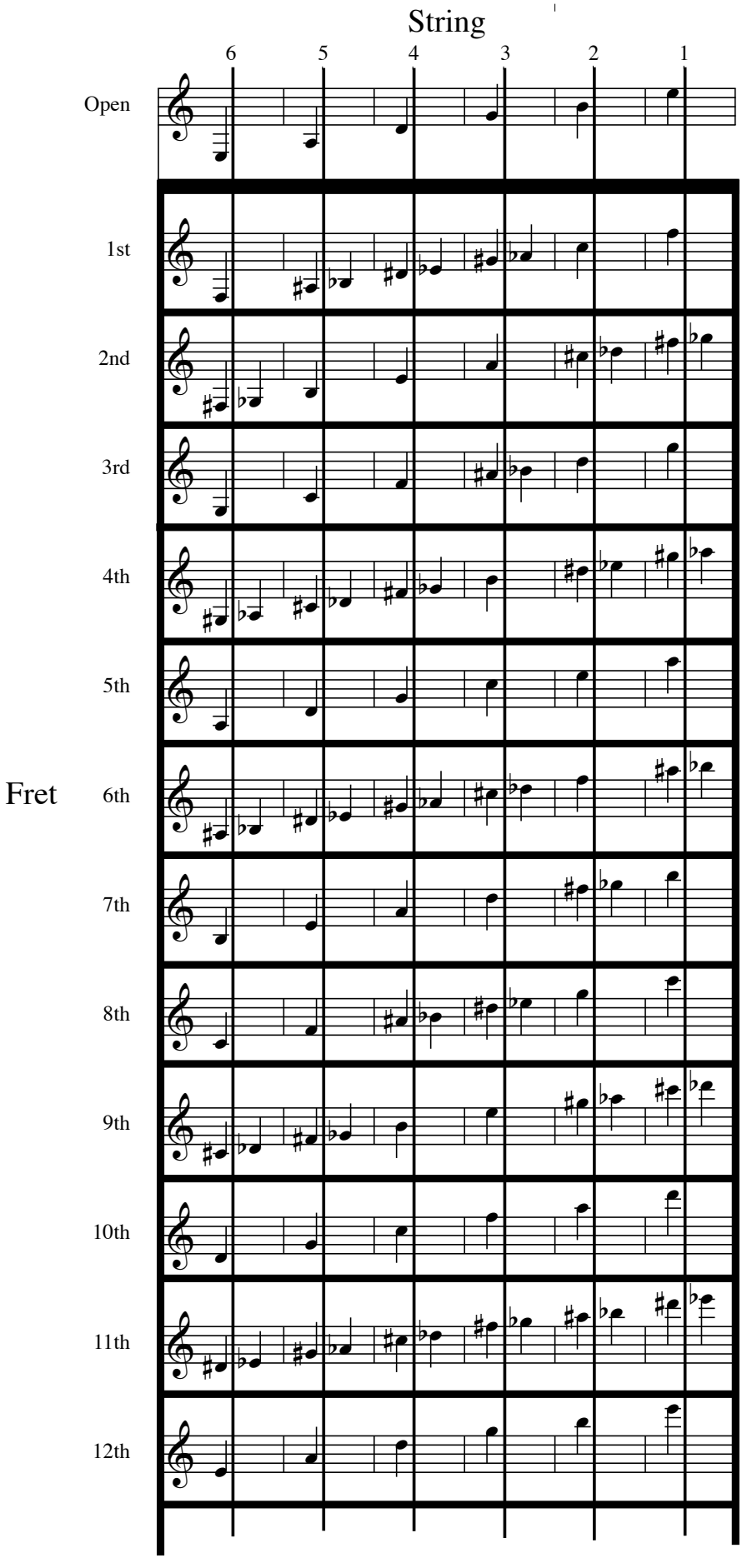
E Formation (Root on 6th string)



A Formation (Root on 5th string)

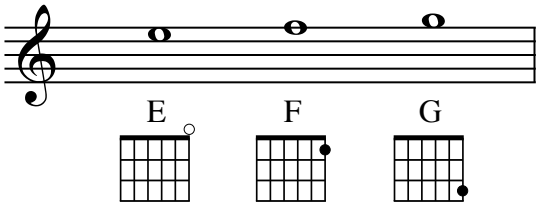


Guitar Fretboard

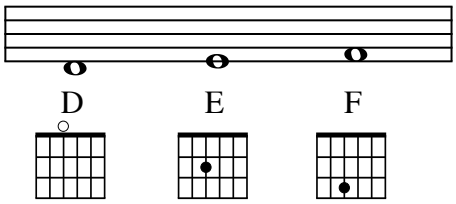


Notes in 1st Position

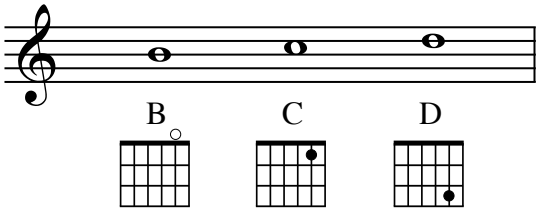
1st (E) String



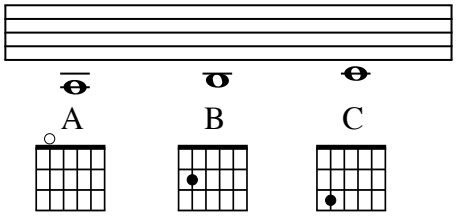
4th (D) String



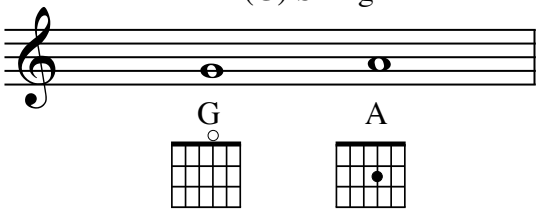
2nd (B)String



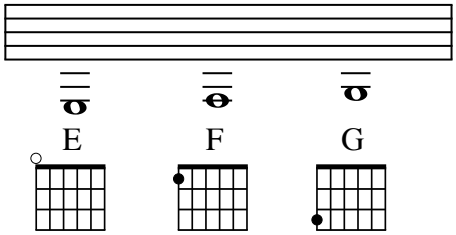
5th (A) String

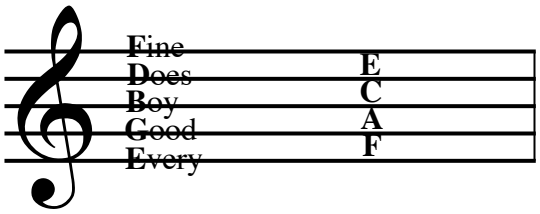


3rd (G) String



6th (E) String





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 *are correct*, but the performance does not reflect a command of those things.
		Performance is a bit choppy, lacking fluidity. Student seems to plays from note to note rather than playing phrases.
		Shows *slight* 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.