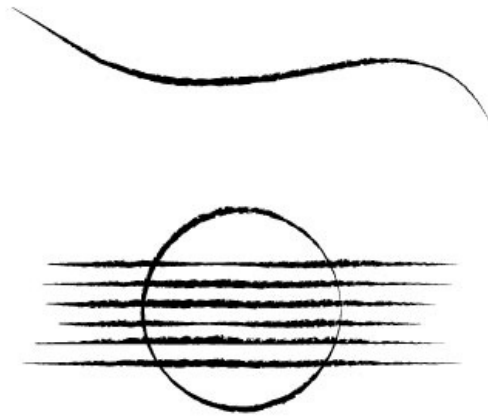


Beginning Guitar For the Classroom

A Comprehensive Approach

Sixteenth Edition



Lou Warde

Platso Music

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Forward

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

Popular Style

Students will learn all the basic chords as well as a variety of extended chords, including bar chords. Chords are always learned in the context of playing popular songs, from a variety of genres, so that there is immediate and relevant application. Playing with the recordings of these songs is not only fun, but it also teaches the students how to listen to and play to a beat. Additionally, students will learn all songs by reading song charts, which contain the chords, strumming rhythms, form and other details of the song. Thus, beginning with Lesson 1, students will begin to develop music-reading proficiency.

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. Please note that learning the whole song may not be practical in your classroom setting. However, it is suggested that students learn at least the introduction (rehearsal letters A and B on page 106).

Guitar Ensemble

There are significant reasons and benefits to including ensemble music in a guitar curriculum. First of all, performing music with other students is a magical experience. Secondly, it brings immediate application to the music-reading process. Thirdly, students learn the practical skill of preparing music for a performance. This means not only learning their own part (the notes and rhythms and technical preparation), but also in the in the context of the whole, students learn how to perform their part so that within the ensemble, there is balance (volume), blend (tone) and continuity in phrasing, dynamics, tempo fluctuations and other expressive devices. Lastly, for my program, learning these skills prepares students for the following years in my program when they will perform in my guitar ensemble.

Ensemble-playing skill begins 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 an important objective here, the goal is more than that. As important as technique, it is only the physical component of music-making. But music is more than fingers playing notes. What makes music meaningful to both the audience and the player is *how* those notes are played – the expression and emotion within those notes. The function of technique is to give us the physical tools to articulate what we hear in our inner ear. When students are able express what they both understand and feel inside the music, the music becomes *far* more meaningful and personal to them, and subsequently, to their audience.

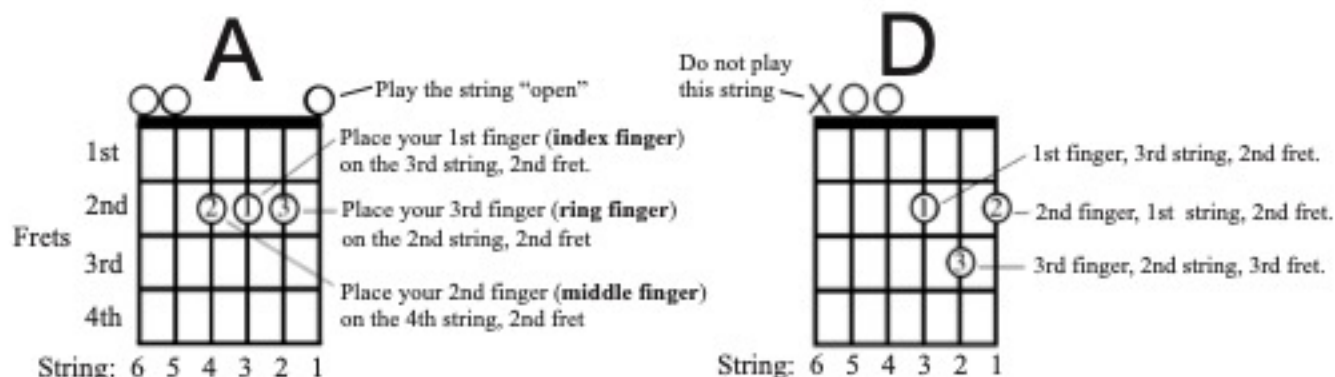
NOTE: It is highly recommended that teachers utilize the eBook found on TheGuitarClassroom.com.

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Lesson 1

The A and D Chords




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

The Beat

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

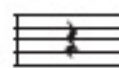
Music is always organized into groups of beats. Beats can be grouped into any number, but most often they're grouped into four. These groups of beats are called **bars** or **measures**. (see exercise 1 below.)

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

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



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



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

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

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

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

Exercise 4: Strum on all four beats.

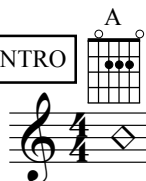
◇ = **Whole note**. Strum once and let it ring for 4 beats;
in other words, the *whole* measure.
■ = **Whole rest**. Silence for the *whole* measure.

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

Get Back

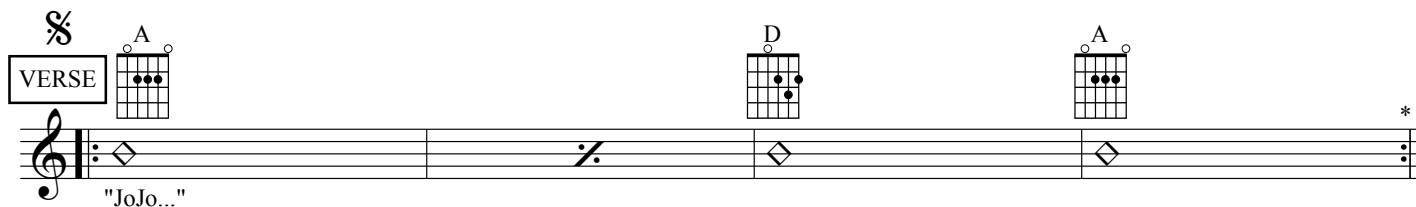
BEATLES

INTRO



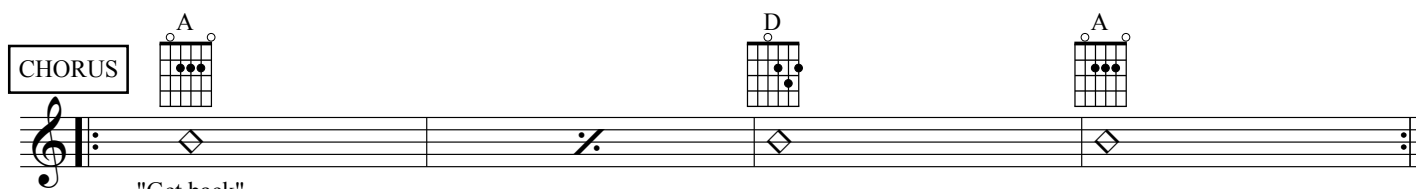
This symbol (♯) is called a **one-measure repeat**.
It means to play this measure like the previous one.

VERSE



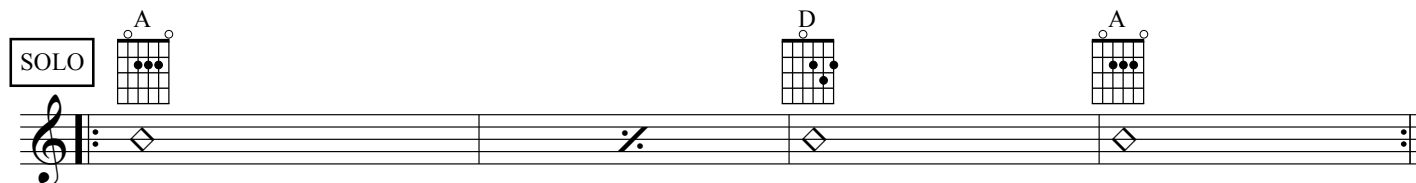
"JoJo..."

CHORUS

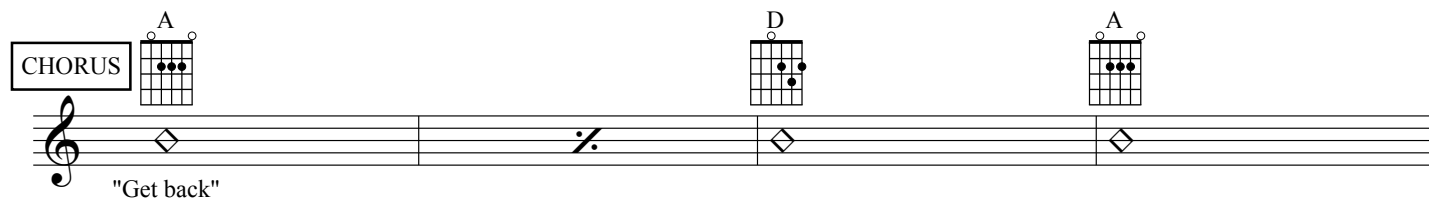


"Get back"

SOLO



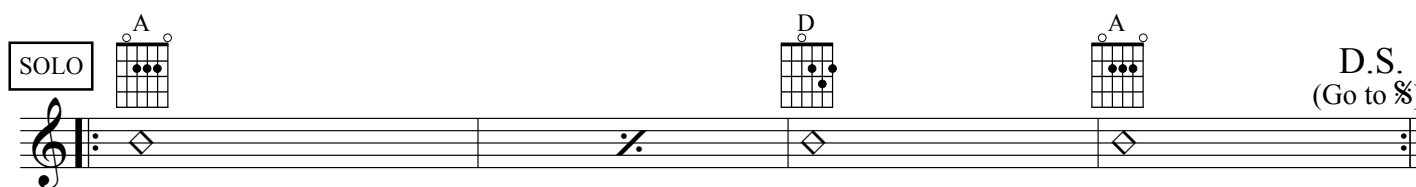
CHORUS



"Get back"



SOLO



D.S.
(Go to ♯)

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

Lesson 2

Rhythm

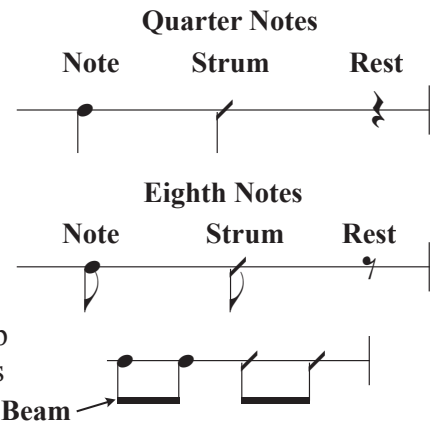
In Lesson 1, we learned about the beat. We also learned to read symbols that told us to strum a chord on the beat and let it ring for one beat or for the whole measure. This is called **rhythm**. Rhythm simply tells us *when* to strum those chords and *how long* to let them ring out *based on the beat*.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

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

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

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

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



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

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

Seven rhythm exercises are shown, each in 4/4 time. The exercises are numbered 1 through 7. Each exercise consists of a musical staff with notes and rests. The counting for each exercise is as follows:

- Exercise 1: 1 (quarter), 2 (quarter rest), 3 (quarter), 4 (quarter rest), 1 (quarter), 2 (eighth), and (eighth), 3 (quarter), 4 (quarter rest).
- Exercise 2: 1 (eighth), and (eighth), 2 (quarter), 3 (eighth), and (eighth), 4 (quarter), 1 (quarter), 2 (eighth), and (eighth), 3 (quarter), 4 (quarter rest).
- Exercise 3: 1 (quarter), 2 (quarter), 3 (eighth), and (eighth), 4 (quarter), 1 (eighth), and (eighth), 2 (quarter), 3 (eighth), and (eighth), 4 (quarter).
- Exercise 4: 1 (quarter), 2 (eighth), and (eighth), 3 (quarter), 4 (quarter), 1 (quarter rest), 2 (quarter), 3 (quarter), 4 (quarter rest).
- Exercise 5: 1 (quarter), 2 (eighth), and (eighth), 3 (eighth), and (eighth), 4 (quarter), 1 (eighth), and (eighth), 2 (quarter), 3 (eighth), and (eighth), 4 (quarter rest).
- Exercise 6: 1 (eighth), and (eighth), 2 (eighth), and (eighth), 3 (quarter), 4 (quarter), 1 (quarter rest), 2 (quarter), 3 (quarter rest), 4 (quarter).
- Exercise 7: 1 (eighth), and (eighth), 2 (quarter), 3 (quarter rest), 4 (quarter rest), 1 (eighth), and (eighth), 2 (eighth), and (eighth), 3 (eighth), and (eighth), 4 (quarter).

Hollywood Nights

BOB SEGER

VERSES

E (Whole rest) A D E

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

CHORUS

E A D E

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

D A E E E E

*D.C.

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

Chasing Cars

SNOW PATROL

VERSE

A E D A

CHORUS

A E D A

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

VERSE

A E D A

CHORUS

A E D A

Play 3X then D.S.

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

No Rain

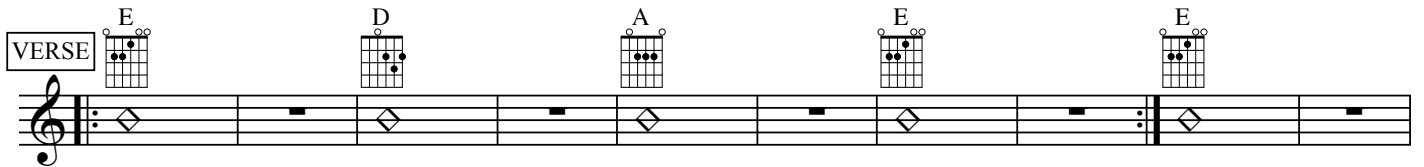
Blind Melon

INTRO



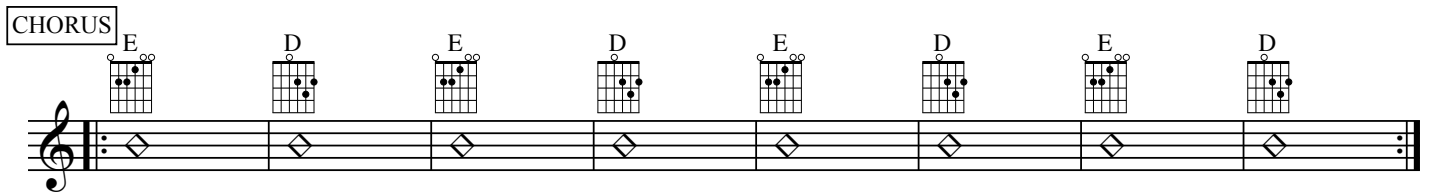
Intro guitar notation in 4/4 time. The melody consists of eighth notes: G4, A4, B4, A4, G4. The chord sequence is E (4 bars), E (4 bars), E (4 bars), D (4 bars), E (4 bars), and D (4 bars).

VERSE



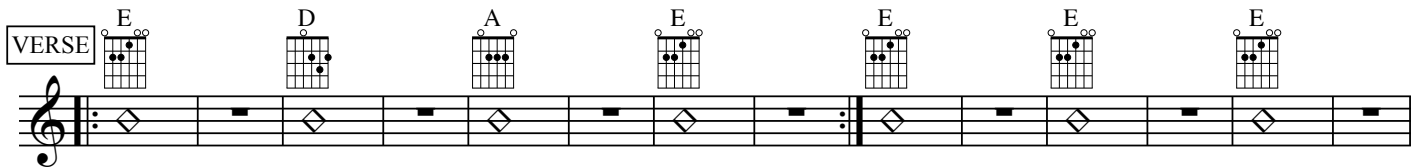
Verse guitar notation in 4/4 time. The melody consists of eighth notes: G4, A4, B4, A4, G4. The chord sequence is E (4 bars), D (4 bars), A (4 bars), E (4 bars), and E (4 bars).

CHORUS



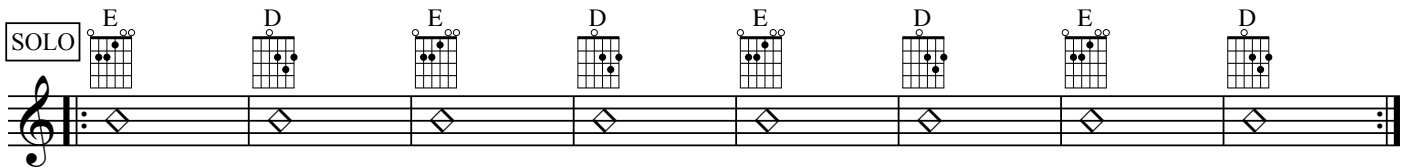
Chorus guitar notation in 4/4 time. The melody consists of eighth notes: G4, A4, B4, A4, G4. The chord sequence is E (4 bars), D (4 bars), E (4 bars), D (4 bars), E (4 bars), D (4 bars), E (4 bars), and D (4 bars).

VERSE



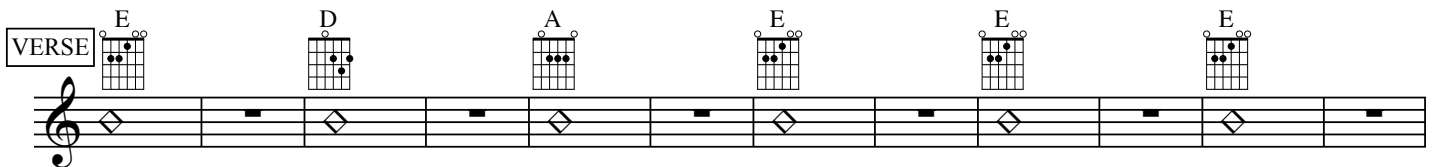
Verse guitar notation in 4/4 time. The melody consists of eighth notes: G4, A4, B4, A4, G4. The chord sequence is E (4 bars), D (4 bars), A (4 bars), E (4 bars), E (4 bars), E (4 bars), and E (4 bars).

SOLO



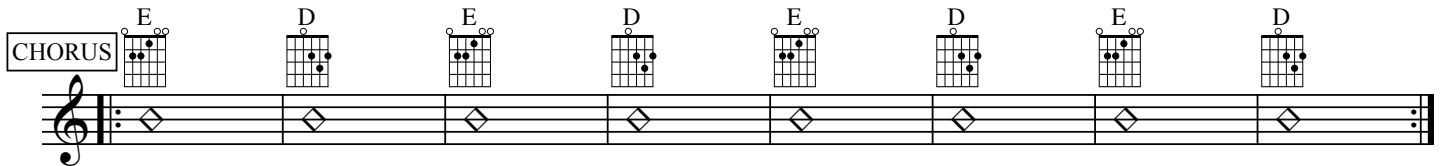
Solo guitar notation in 4/4 time. The melody consists of eighth notes: G4, A4, B4, A4, G4. The chord sequence is E (4 bars), D (4 bars), E (4 bars), D (4 bars), E (4 bars), D (4 bars), E (4 bars), and D (4 bars).

VERSE



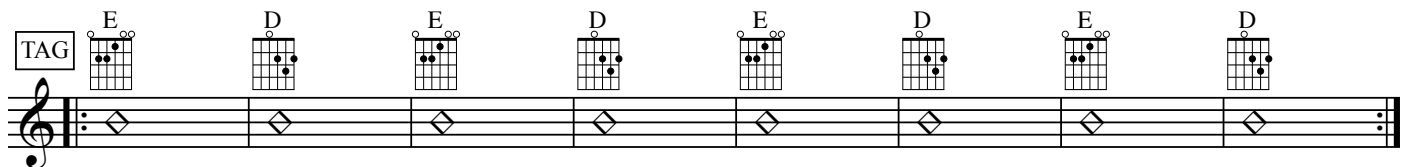
Verse guitar notation in 4/4 time. The melody consists of eighth notes: G4, A4, B4, A4, G4. The chord sequence is E (4 bars), D (4 bars), A (4 bars), E (4 bars), E (4 bars), and E (4 bars).

CHORUS



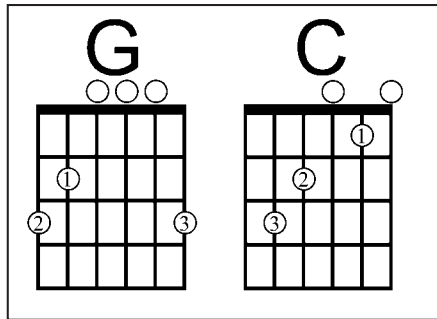
Chorus guitar notation in 4/4 time. The melody consists of eighth notes: G4, A4, B4, A4, G4. The chord sequence is E (4 bars), D (4 bars), E (4 bars), D (4 bars), E (4 bars), D (4 bars), E (4 bars), and D (4 bars).

TAG

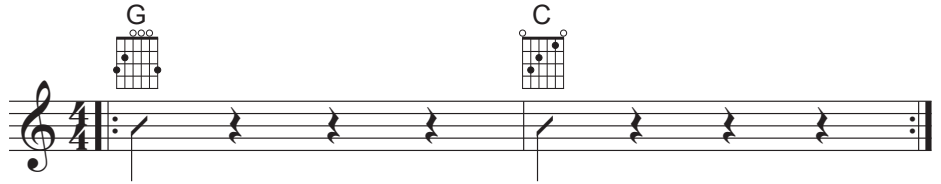


Tag guitar notation in 4/4 time. The melody consists of eighth notes: G4, A4, B4, A4, G4. The chord sequence is E (4 bars), D (4 bars), E (4 bars), D (4 bars), E (4 bars), D (4 bars), E (4 bars), and D (4 bars).

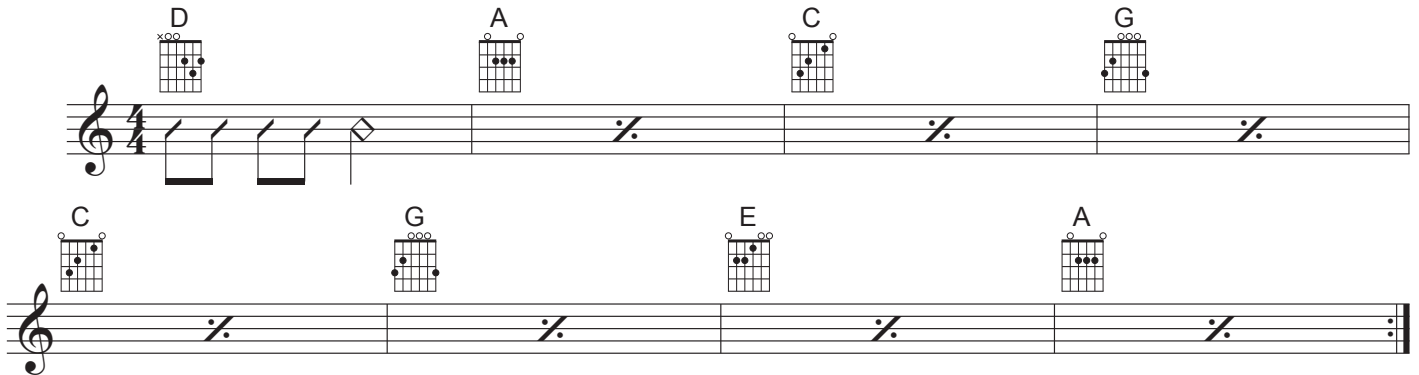
Lesson 3



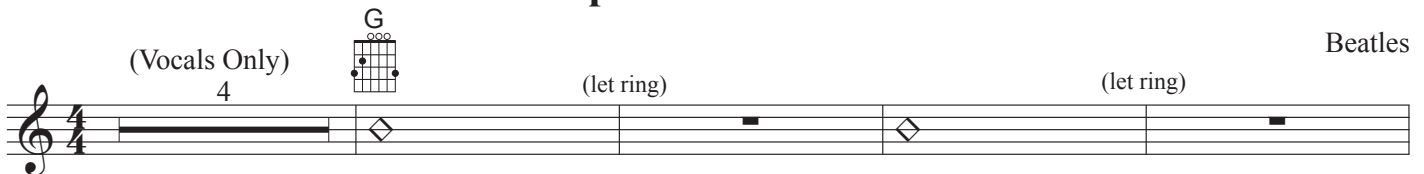
G to C Progression



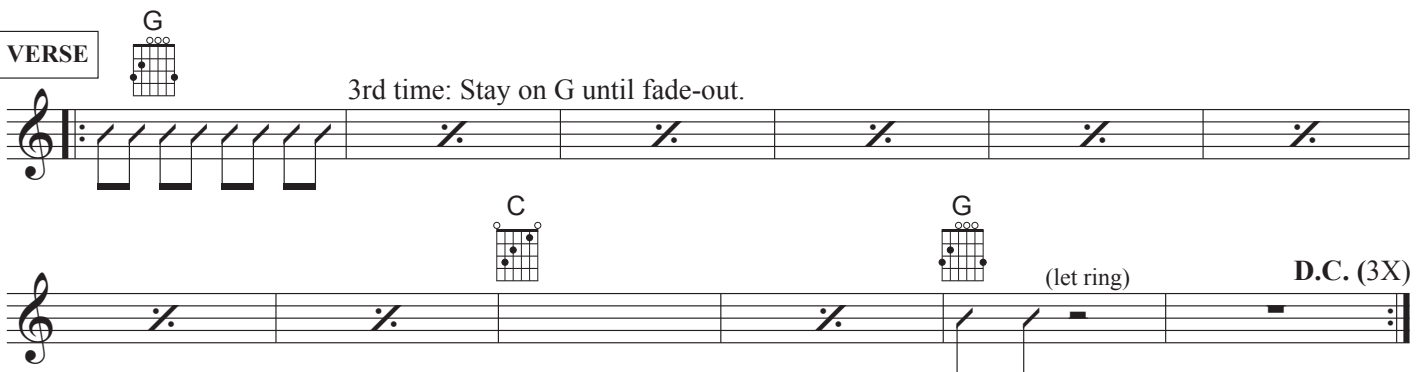
Chord Progression No. 2



Paperback Writer



Beatles

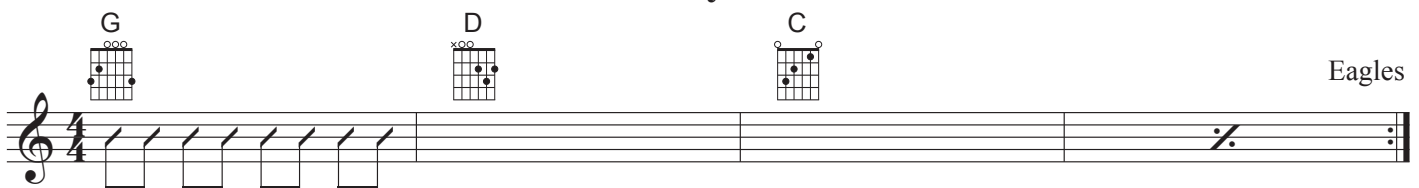


VERSE

3rd time: Stay on G until fade-out.

D.C. (3X)

Already Gone



Eagles

1st Time: Play whole notes only.

Reading Music

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

Numbers Next to Notes

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

Right and Left-Hand Technique

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

Notes on the 1st (E) String

E open F 1st fret G 3rd fret

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

index finger in *right* hand

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

1

2

Half Notes and Whole Notes

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



Beats: X X X X

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



Beats: X X X X

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



Half Rest Whole Rest

Guitar Duets

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

1

Student

Teacher

2

Student

Teacher

Note Review

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

B. Draw the note indicated below the staff.

example E — — — ex. F G E F

Student

Teacher

3

CI

Student

Teacher

4

CI

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.

1

2

3

In Your Time

Rock Ballad

Words and Music by BOB SEGER

INTRO

Intro guitar notation in G major, 4/4 time. Chords: G, C, D, G. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. There are repeat signs at the end of the first and third measures.

Optional Rhythm

Optional Rhythm notation showing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

VERSE 1 & 2

Verse 1 & 2 guitar notation in G major, 4/4 time. Chords: D, G, D, Em. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. There are repeat signs at the end of the first and third measures.

Verse 1 & 2 guitar notation continuation in G major, 4/4 time. Chords: C, G, D, G. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. There are repeat signs at the end of the first and third measures. The text "(to verse 2)" is written at the end of the section.

BRIDGE

Bridge guitar notation in G major, 4/4 time. Chords: Em, C, Em, C, G, D. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. There are repeat signs at the end of the first and third measures.

SOLO/VERSE 3

Solo/Verse 3 guitar notation in G major, 4/4 time. Chords: D, G, D, Em. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. There are repeat signs at the end of the first and third measures.

Solo/Verse 3 guitar notation continuation in G major, 4/4 time. Chords: C, G, D, G. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. There are repeat signs at the end of the first and third measures. The text "(to verse 3)" is written at the end of the section.

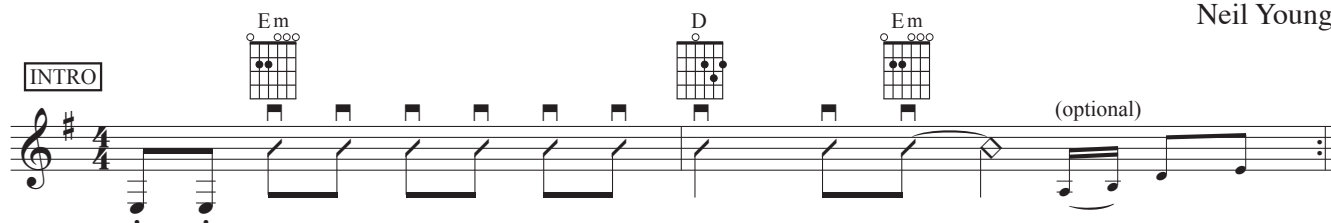
TAG

Tag guitar notation in G major, 4/4 time. Chords: D, C, G. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. There are repeat signs at the end of the first and third measures.

Heart of Gold

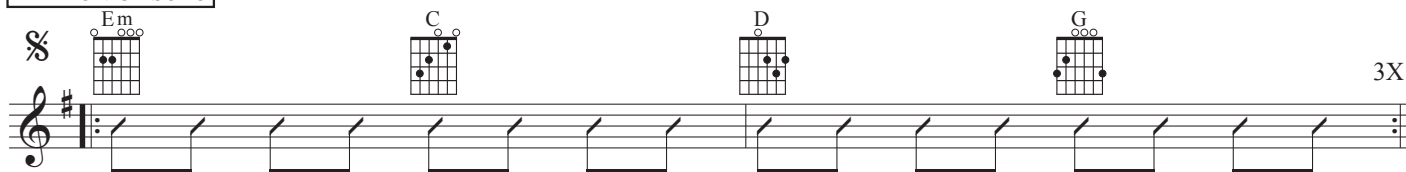
Neil Young

INTRO

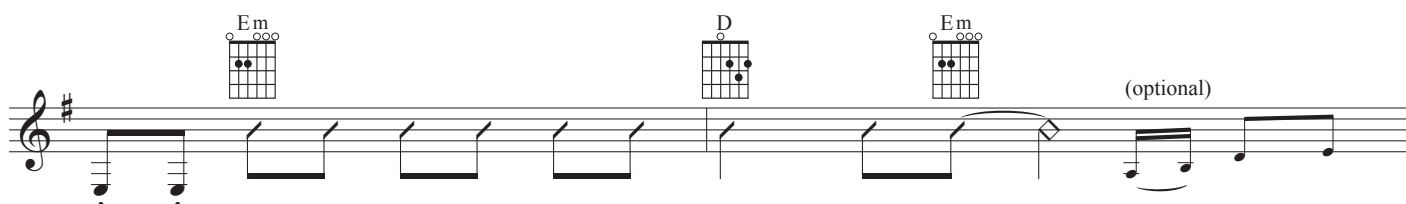


Intro guitar and melody. Chords: Em, D, Em. (optional)

HARMONICA SOLO

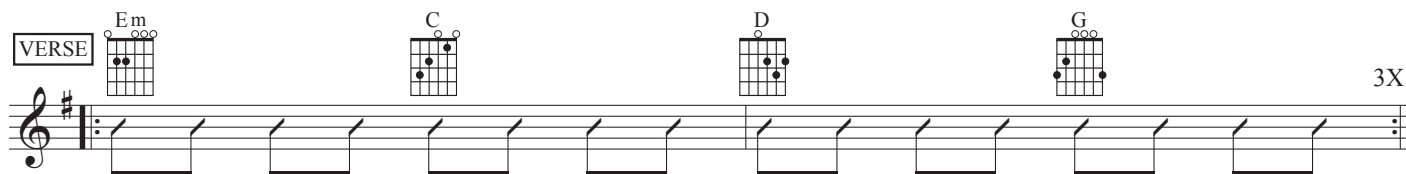


Harmonica solo 1. Chords: Em, C, D, G. 3X

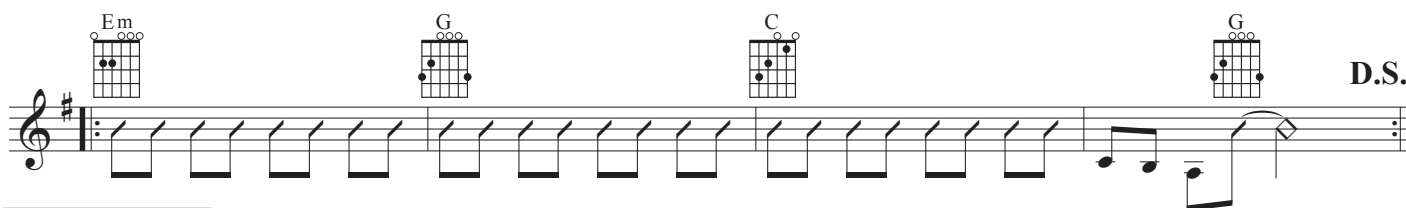


Intro guitar and melody. Chords: Em, D, Em. (optional)

VERSE

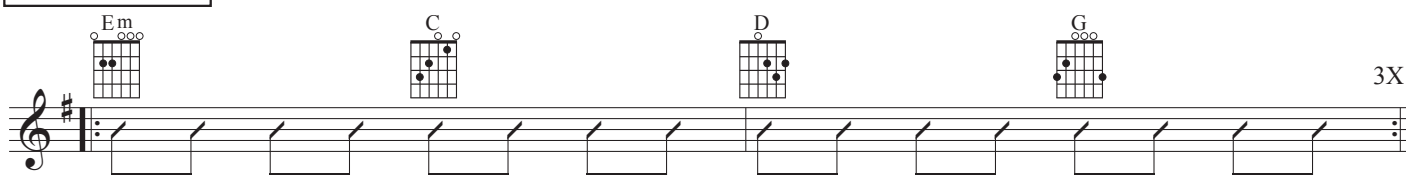


Verse guitar and melody. Chords: Em, C, D, G. 3X



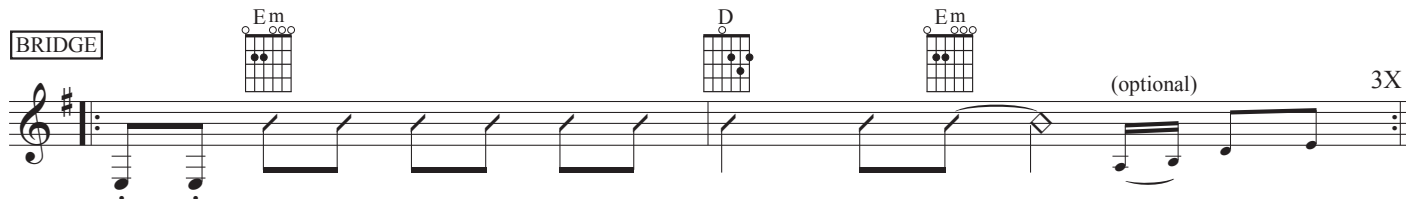
Verse guitar and melody. Chords: Em, G, C, G. D.S.

HARMONICA SOLO

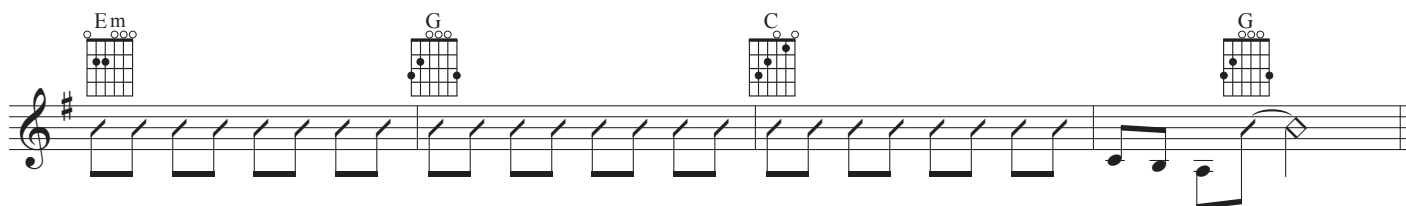


Harmonica solo 2. Chords: Em, C, D, G. 3X

BRIDGE

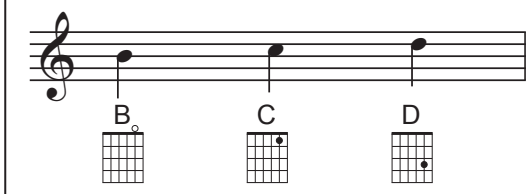


Bridge guitar and melody. Chords: Em, D, Em. (optional) 3X



Bridge guitar and melody. Chords: Em, G, C, G.

Notes on the 2nd (B) String



The Importance of a Correct Left-Hand Position

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

Dust in the Wind

Student

Kansas

1

2

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

Second-String Player

Student

1

2

The Beast Ring

Student

1

Teacher

2

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

Combining Notes on the 1st and 2nd String

BE BE String

Student

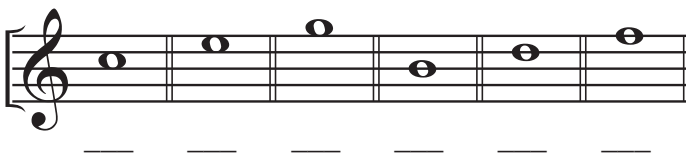
1

Teacher

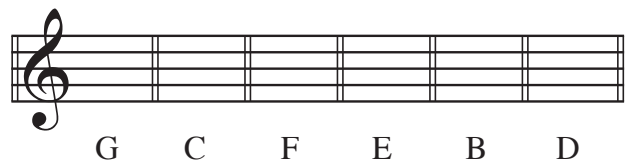
2

Note Review

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



B. Draw the note indicated below the staff.



Dance de las Hachas

(from *Eight Easy Dances*)

Gaspar Sanz
(17th Century)

Student ^{*i or m}

Teacher

5

Pavana III

Luis de Milán
(1500–1561)

Student

Teacher

6

11

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

Andantino in C

(excerpt)

Mauro Giuliani
(1781–1828)

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

Student

Teacher

Study

Andantino

Mauro Giuliani

Student

Teacher

Sight-Reading Exercises

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

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



Lesson 5

F

The Bar Chord

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

The Whole Night Sky

Bruce Cockburn

INTRO

F C

F C

VERSE

F C

F C

F C

F C

F G C F

C G C

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

Wishlist

Pearl Jam

INTRO

C

F

C

VERSE 1-3

C

F

C

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

CHORUS

F

C

F

C

1st time: D.C.

SOLO

G

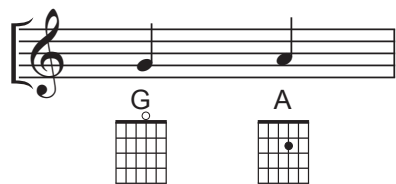
F

C

G

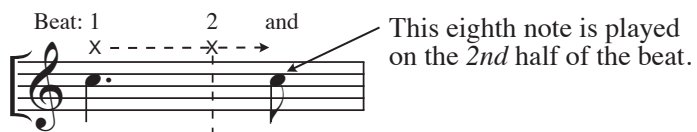
F

Notes on the 3rd (G) String



The Dotted Quarter Note

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



Air on the G String

Student

Teacher

Dance on the 3rd String

Student

Teacher

Allegro in C

Fernando Sor

Student

Teacher

5

Menuett

Johann Krieger
(1651 – 1735)

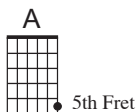
Student

Teacher

7

12

New Note on 1st String



From Spanish Dance

1

Gaspar Sanz
(17th Century)

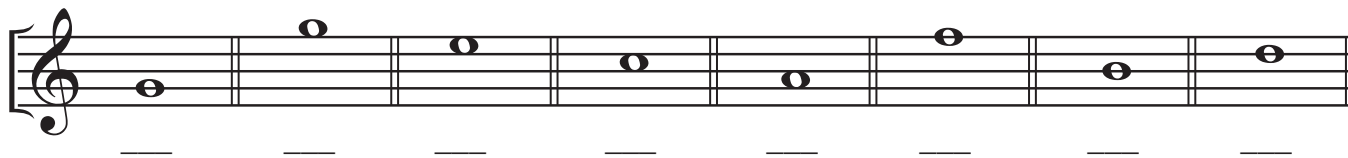
Student

Teacher

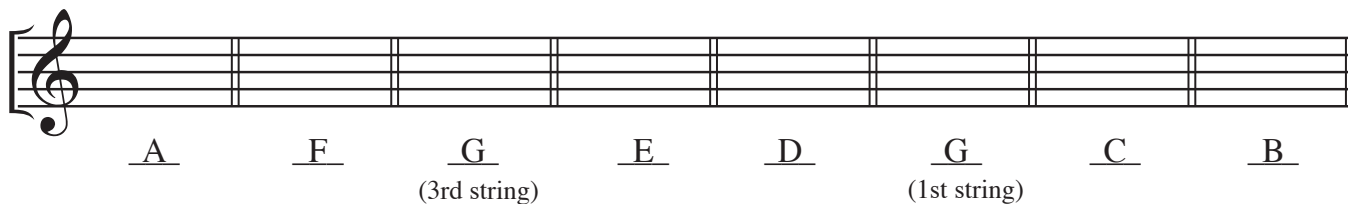
2

Note Review

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

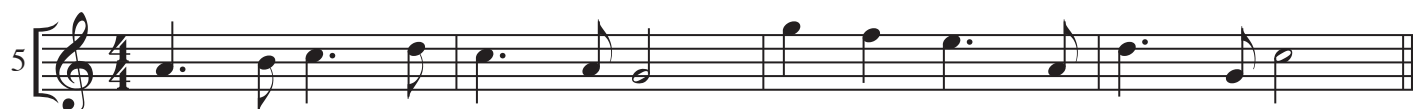


B. Draw the note indicated below the staff.



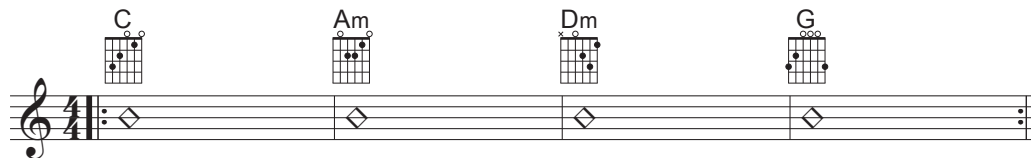
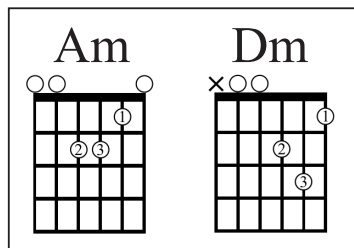
Practice Reading Test

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

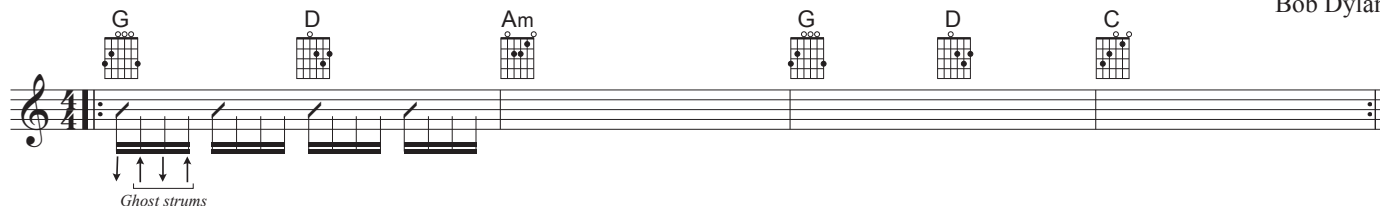


Ad Lib and Ghost Strumming

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

INTRO ♩ = c.72

This means 4 measures of rest.

4

4

VERSE Em A G D C Em (2nd time, play 3 times)

CHORUS Am Em C D (2nd time, play 3 times)

(not stacatto)

D.S.

Em ♩ = c..152 (The tempo is more than twice as fast as before!)

(Optional bass line.) (Play 3 times)

TAG Am C G Em (Repeat until fade-out)

Motel 6

(Lesson 1– 6 Chord Review)

Am E G D

simile

F C Dm E A

Take It Easy

Eagles

INTRO (This INTRO is optional.)

G (V) (V) V (V) V

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

VRS

CH.

Em D (2nd time) C G Am C

Em C G C G

GTR. SOLO

Am C G 3rd time to Coda

(3rd time)

C G D C G Em D

C G Am C Em Em D **D.S.**

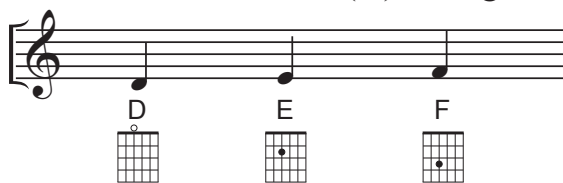
CODA

C G Em (5th time)

(5th time)

Play 5X

Notes on the 4th (D) String



DEF Jam

With a lively, bluegrass feel

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

Student: 4/4 time signature, notes corresponding to the teacher's chords.

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

Student: 4/4 time signature, notes corresponding to the teacher's chords.

DEF Tones

♩ = c. 54

Teacher: A^m F C D^m A^m F C D^m G

Student: 4/4 time signature, notes corresponding to the teacher's chords.

DEF In It

♩ = c. 72

Teacher: C C^{sus4} C A^{m7} A^{m7}(^{sus4}) A^{m7} G G⁶ F G

Student: 4/4 time signature, notes corresponding to the teacher's chords.

Pachelbel Canon

Teacher: C G A^m E^m F C F G

Student: 4/4 time signature, notes corresponding to the teacher's chords.

Teacher: C G A^m E^m F C F G C

Student: 4/4 time signature, notes corresponding to the teacher's chords.

Four-String Melody

L.Warde

Relaxed ♩ = 72

Student

Teacher

[illegible]

11

Musical score for 'The Rose Tree'. The score is written for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The melody in the top staff consists of quarter and eighth notes. The accompaniment in the bottom staff features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. A repeat sign is present at the end of the first measure of the accompaniment.

16

Musical score for measures 16-20. The score is written for two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The melody in the upper staff consists of quarter and eighth notes. The lower staff features a complex accompaniment with many beamed sixteenth and thirty-second notes, and some rests. Measure numbers 16, 17, 18, 19, and 20 are indicated at the beginning of each measure.

21

21

22

23

24

25

25

26

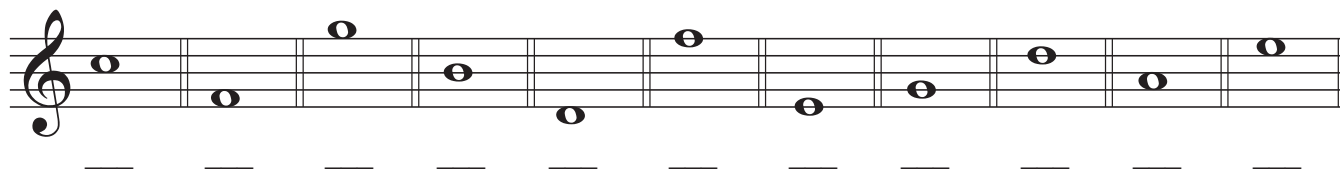
27

28

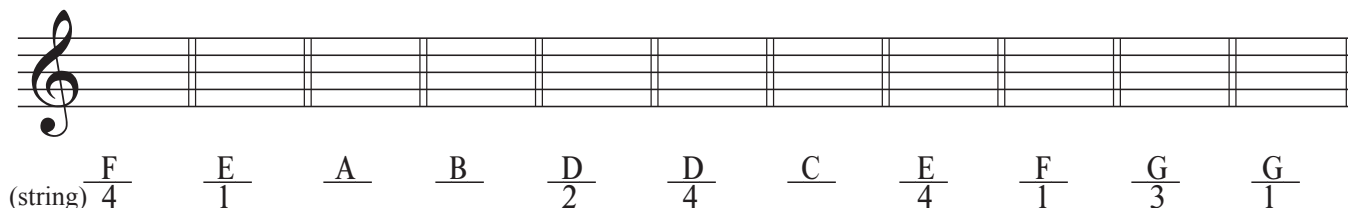
29

NOTE REVIEW

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



B. Draw the note indicated below the staff.



Practice Reading Test

1

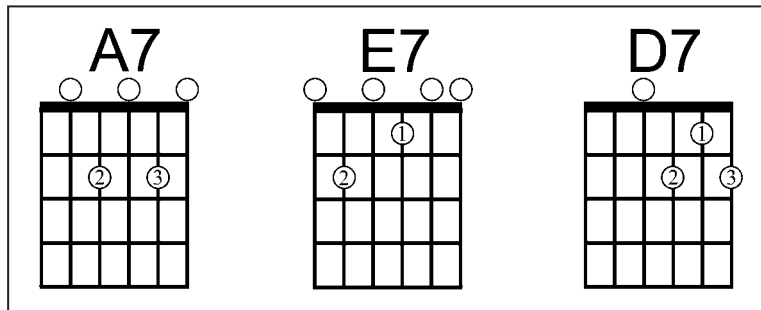
2

3

4

5

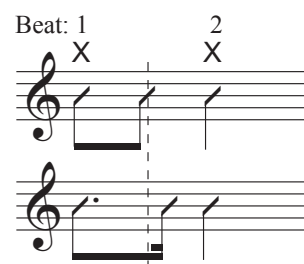
Lesson 7



The Shuffle Strumming Pattern

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

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



12-Bar Blues

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

Home

Jack Johnson

INTRO

D

Em

G

A7

D

VERSE

D

Em

D

Em

CHORUS

D

Em

G

A7

D

D

VERSE

D

Em

D

Em

D

CHORUS

D

Em

G

A7

D

(on repeat only)

Build a Levee

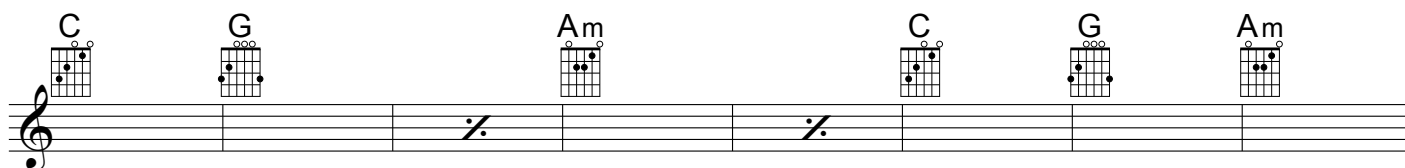
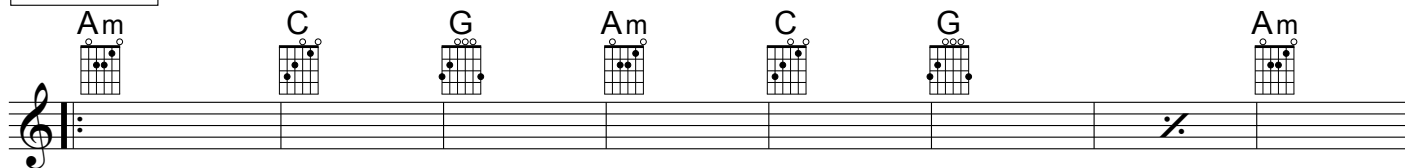
Words and Music by
Natalie Merchant

INTRO Am

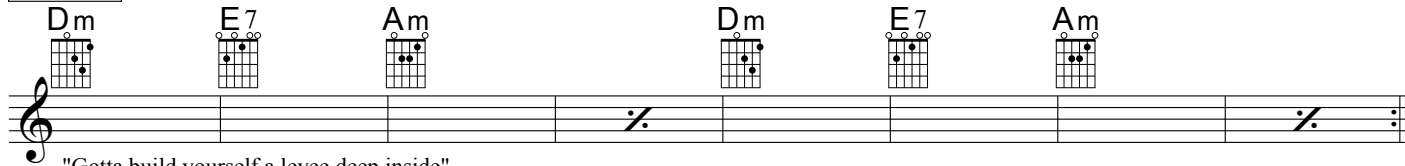


VERSE 1 & 2

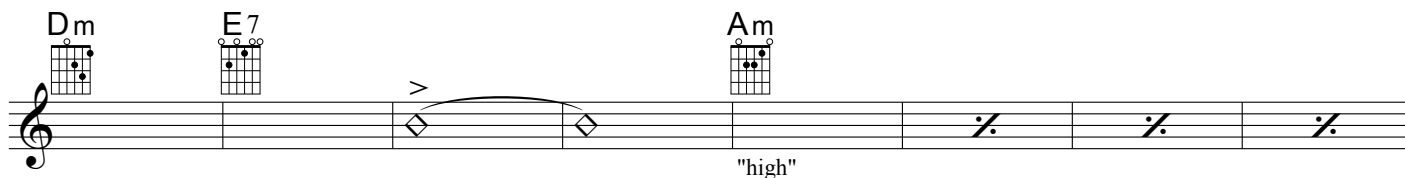
(optional: palm mute on accents)



CHORUS

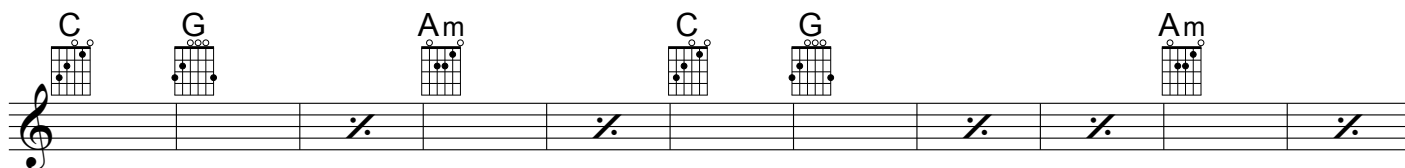
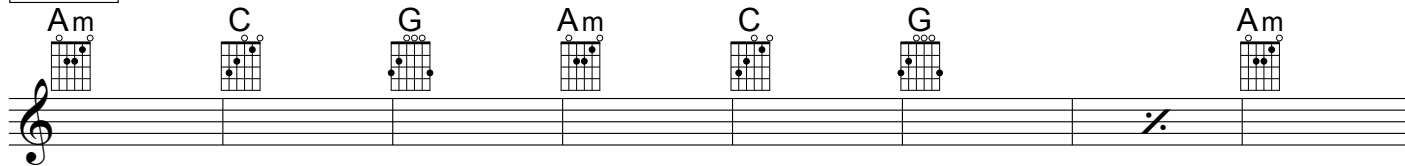


"Gotta build yourself a levee deep inside"

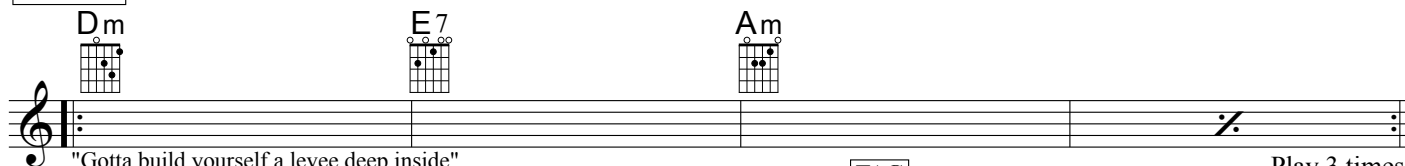


"high"

VERSE 3



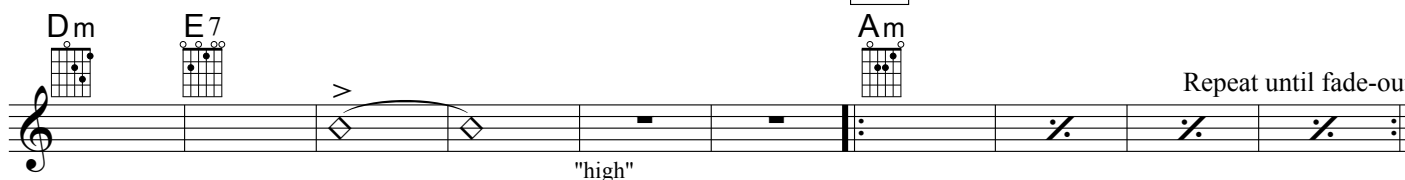
CHORUS



"Gotta build yourself a levee deep inside"

TAG

Play 3 times



Repeat until fade-out

"high"

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

Notes on the 5th (A) String

Play BAC

Student

Teacher

5

Menuett

(from Lesson 5)

Johann Krieger
(1651 – 1735)

Student

Teacher

9

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

Andante in C

Fernando Sor
arr. L. Warde

Student

Teacher

5

9

13

17

21

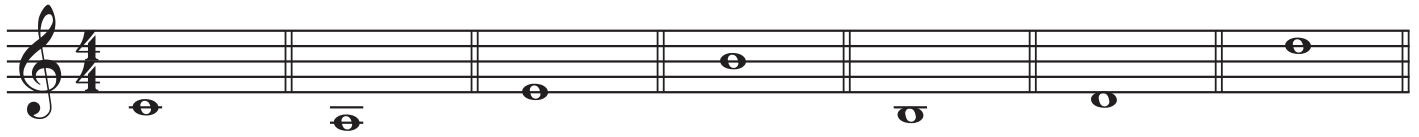
The musical score is written for a piano in C major, 4/4 time. It is an arrangement of Fernando Sor's 'Andante in C' by L. Warde. The score is divided into two parts: 'Student' and 'Teacher'. The 'Student' part is written in the treble clef and consists of a simple melody. The 'Teacher' part is written in the bass clef and provides harmonic accompaniment, including fingerings and pedaling marks. The score is numbered 1 through 21, with measures 1-4 in the first system, 5-8 in the second, 9-12 in the third, 13-16 in the fourth, 17-20 in the fifth, and 21-24 in the sixth. The piece ends with a double bar line at measure 24.

Sight-Reading Exercises

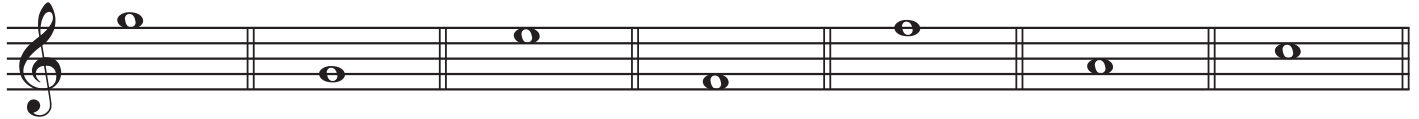


Note Review

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

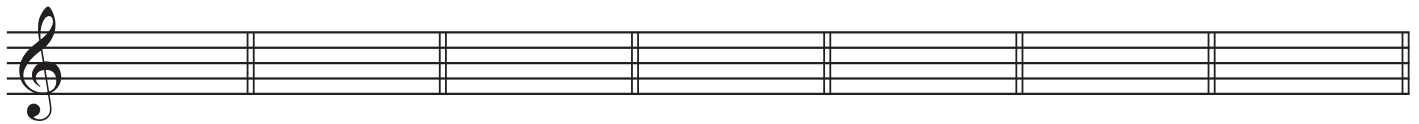


1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____ 7. ____

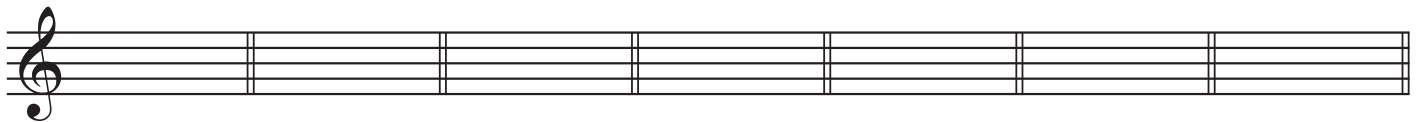


8. ____ 9. ____ 10. ____ 11. ____ 12. ____ 13. ____ 14. ____

B. Draw the note indicated below the staff.

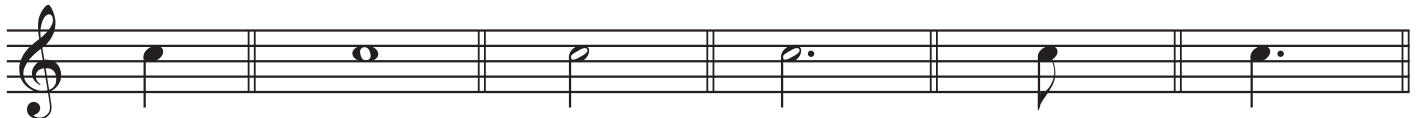


15. $\frac{B}{\text{String: 5th}}$ 16. $\frac{B}{2\text{nd}}$ 17. $\frac{F}{1\text{st}}$ 18. $\frac{F}{4\text{th}}$ 19. $\frac{D}{4\text{th}}$ 20. $\frac{D}{2\text{nd}}$ 21. $\frac{G}{1\text{st}}$

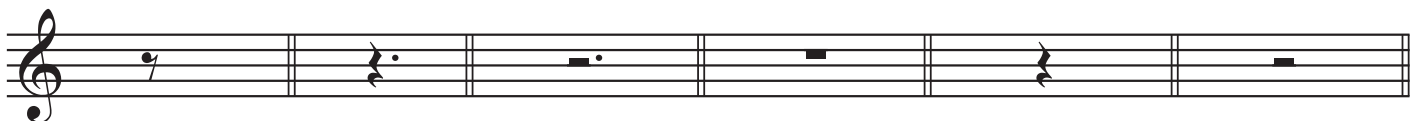


22. $\frac{G}{3\text{rd}}$ 23. $\frac{E}{4\text{th}}$ 24. $\frac{E}{1\text{st}}$ 25. $\frac{C}{5\text{th}}$ 26. $\frac{C}{2\text{nd}}$ 27. $\frac{A}{5\text{th}}$ 28. $\frac{A}{3\text{rd}}$

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

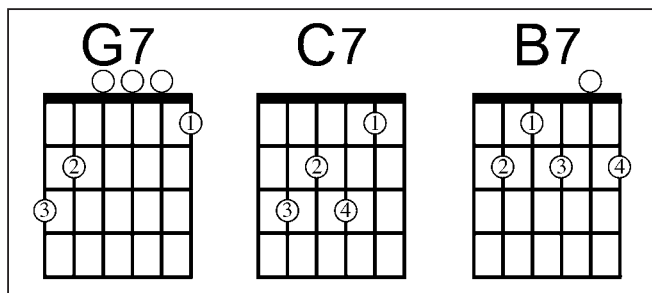


Ex. 29. 1 30. ____ 31. ____ 32. ____ 33. ____ 34. ____



35. ____ 36. ____ 37. ____ 38. ____ 39. ____ 40. ____

Lesson 8



Fragile

Sting

3X

INTRO
VERSES 1, 2

CHORUS



SOLO



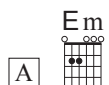
CHORUS



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



Tap lightly on the fretboard.



fine


B








D.C. (3x)

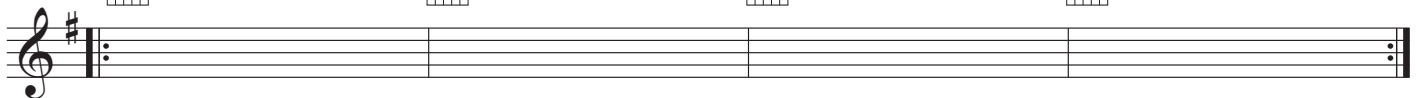
Sittin' on the Dock of the Bay





Otis Redding


INTRO  Palm mute on beats 2 & 4.








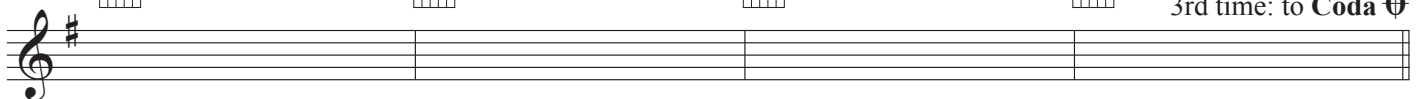
VERSE    










CHORUS    









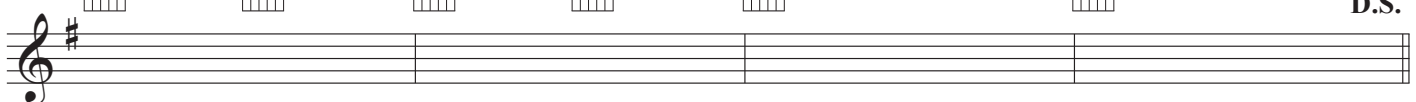
    1st time: **D.S.**
3rd time: to **Coda** 






BRIDGE      



      **D.S.**



 **Coda**  



Fade out

Heartache Tonight

Eagles

INTRO

F C G

(3 measures of rest)

VERSE 1

3 8

drums only a cappella (vocals only)

VERSE 2

G Em G Em G C G D

CHORUS

C7 G7 C7 A7 D7

accent with palm mute

VERSE 3, 4

G Em G Em G C G D

+palm mute

CHORUS

C7 G7 C7 A7 D7

+palm mute

BRIDGE

G G7 C7 A7 G D7 G

2nd time: to Coda

Instrumental Break

F C G

4th time: whole note strum

4X 3 8

VERSE 5

drums only a cappella

VERSE 6

G Em G Em G C G D

D.S.

OUTRO

F C G

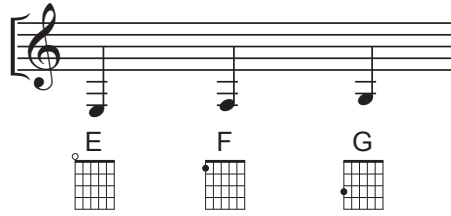
4th time: whole note strum

4X

CODA

C7 G D7 G

Notes on the 6th (E) String



Flamenco Flirt

Student

Strolling Down 5th Ave

Student

Mr. Travis Takes A Walk

Student

Pachelbel Canon

Student

Playing Bass Notes

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

Saturday Night

Eagles

Use a downstroke
for bass notes also.

The musical score for "Saturday Night" by Eagles is presented in standard musical notation with guitar chords indicated above the staff. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into sections: Verse, Chorus, and Coda. Chords are indicated by letters (G, Em, Am, D7, C, G7, Dm) with diagrams showing fingerings. Bass notes are indicated by numbers (0, 1, 2, 3) below the staff. The score includes a 2nd time section leading to a Coda. A fermata is marked over a chord in the final measure.

VERSE

9 G Em Am D7 G D7

14 C D7 G Em

19 Am D7 G G7 2nd time: to Coda

CHORUS

25 Am G C G Am G

31 Dm Am G C

37 G C G D7 G

CODA

43 C G C G

50 C G Em G C G *

*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 optional)

Arthur "Guitar Boogie" Smith

Very Free

The musical score is written for two guitars in 4/4 time. It begins with a 'Very Free' tempo instruction. The first system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The second system continues the melody in Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The third system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The fourth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The fifth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The sixth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The seventh system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The eighth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The ninth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The tenth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The eleventh system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The twelfth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The thirteenth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The fourteenth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The fifteenth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The sixteenth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The seventeenth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The eighteenth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The nineteenth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3). The twentieth system shows Guitar 1 with a G chord diagram and a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Guitar 2 plays a single eighth note (G3) followed by a quarter note (G3).

19

23

In time

25

28

accel.

Fast (♩ = c. 140)

Gtr. 1 & 2

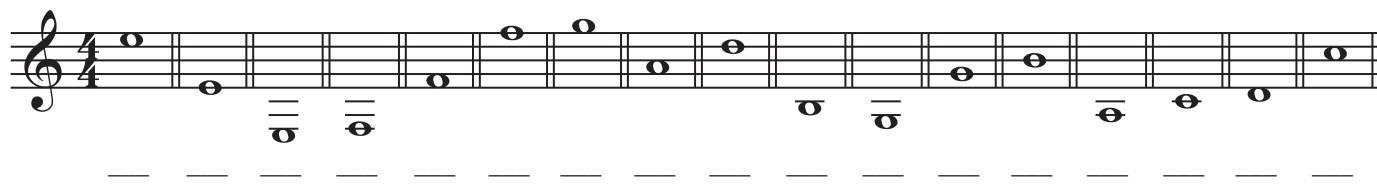
All Downstrums

31

35

Note Review

Write the letter name of the note below the staff.



A musical staff in 4/4 time with a treble clef. The staff contains 16 measures of music. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), and F2 (quarter). Below the staff are 16 dashed lines for writing the letter names of the notes.

Sight-Reading Practice Exercises

1



A musical staff in 4/4 time with a treble clef. The exercise consists of 16 measures of music. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), and F2 (quarter).

2



A musical staff in 4/4 time with a treble clef. The exercise consists of 16 measures of music. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), and F2 (quarter).

3



A musical staff in 4/4 time with a treble clef. The exercise consists of 16 measures of music. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), and F2 (quarter).

4



A musical staff in 4/4 time with a treble clef. The exercise consists of 16 measures of music. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), and F2 (quarter).

5



A musical staff in 4/4 time with a treble clef. The exercise consists of 16 measures of music. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), and F2 (quarter).

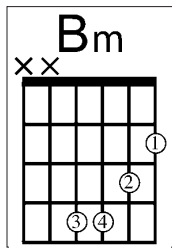
6



A musical staff in 4/4 time with a treble clef. The exercise consists of 16 measures of music. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), and F2 (quarter).

Lesson 9

49



Bm D Em G

air-strum down

1 & 2 & 3 & 4 &

Fields of Gold

Sting

Intro

Bm

Verse 1 & 3

Bm G D Bm G D

Bm A Bm Bm G D

Verse 2 & 4

Bm G D Bm G D Bm A D

Bridge

G D G D G D

Bm A D Bm A D

Solo, Vs. 5 & 6

Bm G D Bm G D Bm A D 3X

Tag


Bm A D Bm A D D sus4

2 3 4 5 6 7


Comfortably Numb

Pink Floyd

Bm




V




VERSE


Bm




A




G



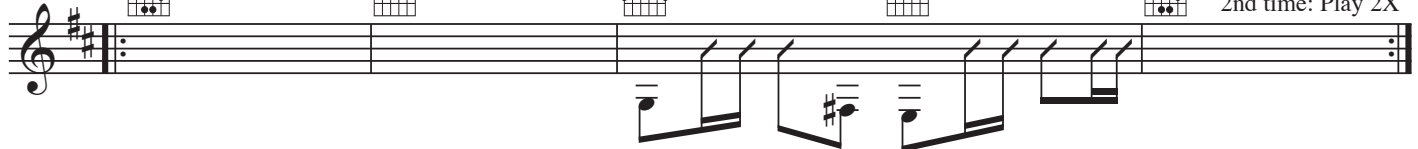
Em



Bm




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




CHORUS


D




A




D




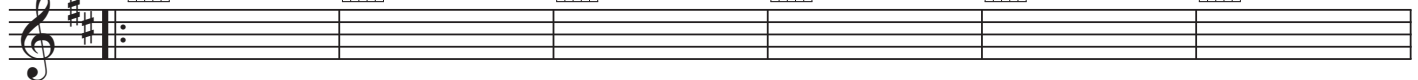
A




C




G


C




G




A




C




G



D




2nd time: to SOLO 2




SOLO 1


D




A




D




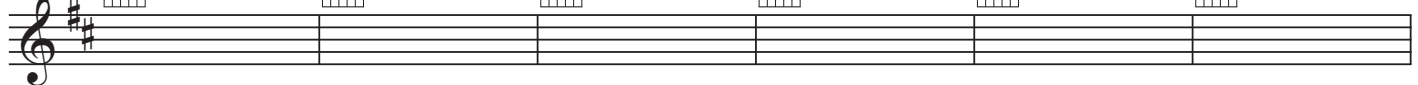
A




C




G


C




G




A




C



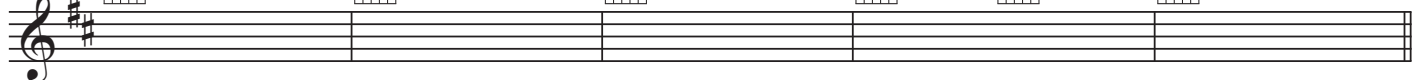
G



D




D.S.




SOLO 2


D




Bm




A




G




Em



Bm



repeat until fadeout

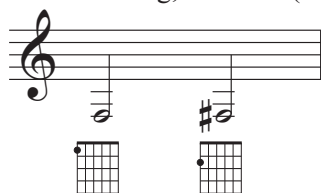


Accidentals

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

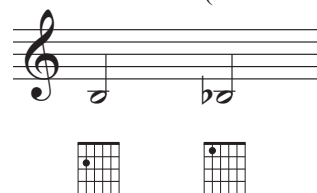
The **sharp** sign (#) raises a note by one fret.

For example, since F is on the 6th string, 1st fret, F# is on the 6th string, 2nd fret. (See measure 1)



The **flat** sign (b) lowers a note by one fret.

For example, since B is on the 5th string, 2nd fret, Bb is on the 1st fret. (See measure 9)



Maestoso

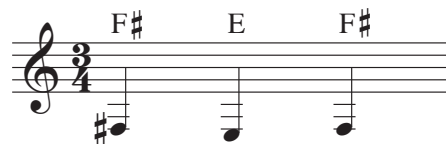
Mauro Giuliani
arr. L. Warde

Student

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



Jesu, Joy of Man's Desiring

Johann Sebastian Bach
(1685-1750)

Student

Teacher

5

9

13

Key Signatures

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

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

Arietta

for Guitar Duet

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

3rd String

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

A

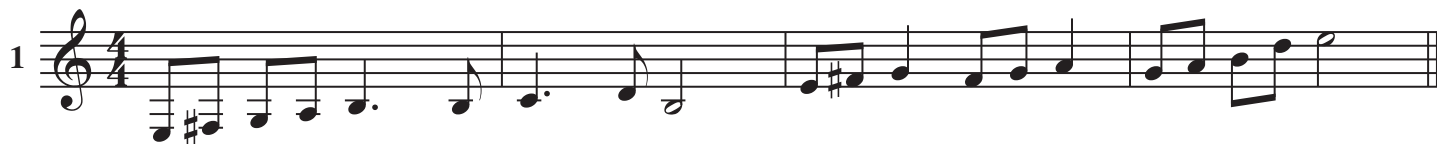
B

C

D

*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



Lesson 10

Adding Notes to Chords

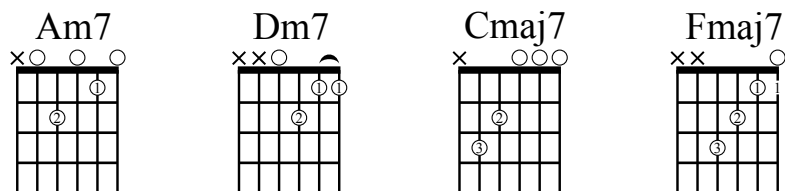
Before we can talk about adding notes to chords, we need to first discuss what a chord *is*, specifically. A chord is made up of three notes, and because of that, it is often called a **triad** ("3 notes"). What are these three notes? The first and most important note is the **root**. The root is the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

1 2 3 4 5

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

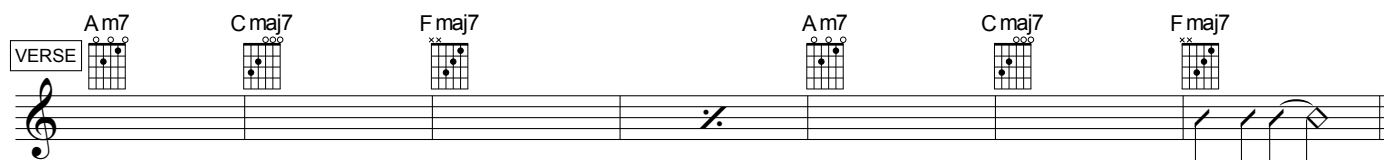
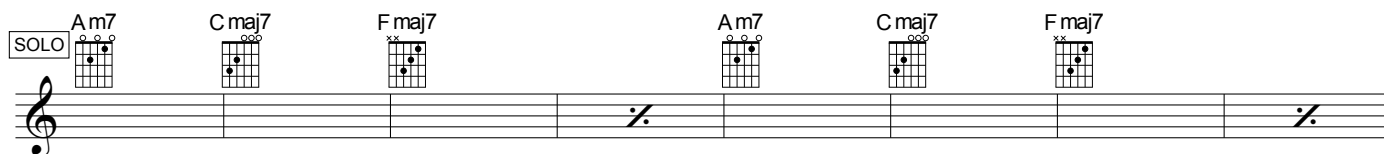
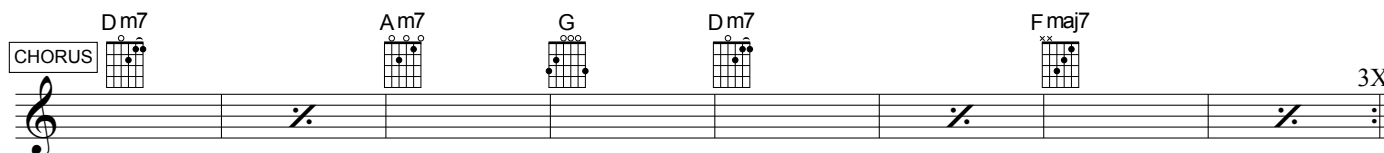
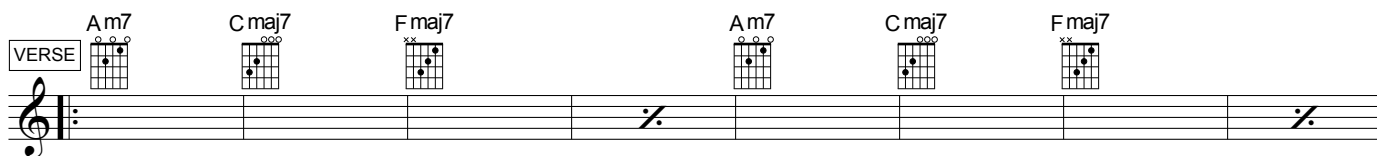
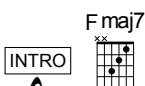
1 2 3 4 5 6 7

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



Don't Panic

Words and Music by
Coldplay



Bourée

for Guitar Duet

Johann Sebastian Bach
(1685-1750)

(All F's are sharp!)

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

5 2 4 2 3 2 4 2 3 4 3 1 2 4 2

8 2 4 3 2 3 2 3 2 4 2 3 2 4 2

11 3 2 2 3 2 3 2 3 2 3 2 3 2 3 2

14 3 2 4 2 3 4 3 1 2 4 2 3 2 3 2

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

INTRO Eagles

Chords: D sus4, D, D sus4, D, A sus4, A, A sus4, A

simile

VERSE 4X

Chords: D sus4, D, D sus4, D, A sus4, A, A sus4, A

as INTRO

CHORUS

Chords: E (optional mute), G, D, A sus4, A

VERSE

Chords: D sus4, D, D sus4, D, A sus4, A, A sus4, A

simile

Chords: C, G, C, G, D, A

Chords: D sus4, D, D sus4, D, A sus4, A, A sus4, A

fine

2nd time: *Freely*

CHORUS

Chords: E, G, D, A sus4, A

SOLO D.S.

Chords: Bm, E, G, D, A sus4, A

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.

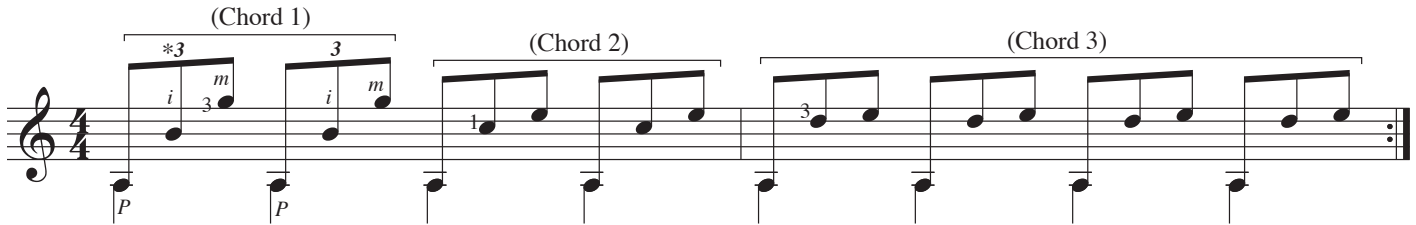
p-i-m Pattern

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.

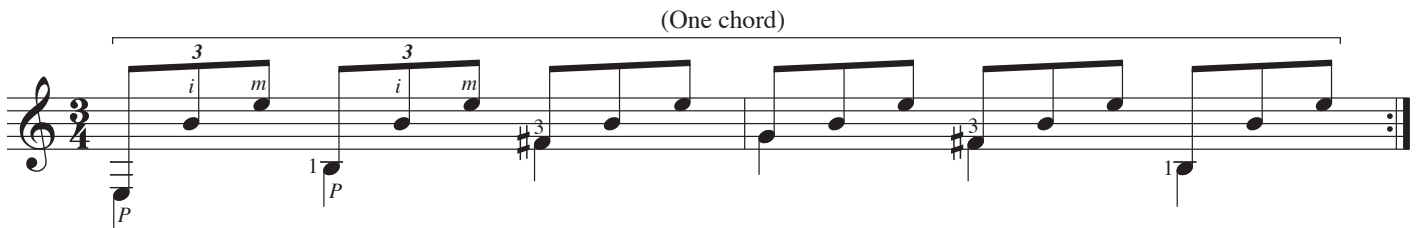
Study No. 1

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

This musical score is for a guitar quartet arrangement of the 'Ode To Joy' excerpt from Beethoven's Symphony No. 9. The score is written for four guitars, labeled Guitar I, II, III, and IV, each on a separate staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into three systems, with measure numbers 1, 6, and 11 indicated at the beginning of each system. The notation includes various musical symbols such as treble clefs, eighth and sixteenth notes, rests, and fingerings (indicated by numbers 1, 2, 3). Some measures feature triplets, indicated by a '3' over the notes. The arrangement is a transcription of the original melody, with each guitar part contributing to the overall texture of the piece. The score ends with a double bar line at the end of the third system.

Ode To Joy

(Excerpt from Symphony No. 9)

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

Guitar 1

Musical score for Guitar 1, measures 1-13. The score is written in 4/4 time and G-clef. It features a sequence of eighth and quarter notes with fingerings (1, 3, 1, 3, 1, 3, 1, 3) and a final measure with a dotted quarter note and an eighth note. The key signature has one sharp (F#).

Guitar 2

Musical score for Guitar 2, measures 1-13. The score is written in 4/4 time and G-clef. It features a sequence of eighth and quarter notes with fingerings (1, 3, 1, 3, 1, 3, 1, 3) and a final measure with a dotted quarter note and an eighth note. The key signature has one sharp (F#).

Ode To Joy

(Excerpt from Symphony No. 9)

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

Guitar 3

Musical score for Guitar 3, measures 1-13. The score is written in 4/4 time and G major. The first staff (measures 1-4) contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The second staff (measures 5-8) continues the melody with triplets and fingerings: G4 (3), A4 (2), B4 (3), C5 (2), D5 (3), E5 (2), F#5 (3), G5 (2), A5 (3), B5 (2), C6 (3), D6 (2), E6 (3), F#6 (2), G6. The third staff (measures 9-12) continues the melody: G4 (2), A4 (2), B4 (2), C5 (3), D5 (2), E5 (2), F#5 (2), G5 (2), A5 (2), B5 (2), C6 (2), D6 (2), E6 (2), F#6 (2), G6. The fourth staff (measures 13) continues the melody: G4 (2), A4 (2), B4 (3), C5 (2), D5 (2), E5 (3), F#5 (2), G5 (3), A5 (2), B5 (2), C6 (2), D6 (2), E6 (2), F#6 (2), G6. The score ends with a double bar line.

Guitar 4

Musical score for Guitar 4, measures 1-13. The score is written in 4/4 time and G major. The first staff (measures 1-4) contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The second staff (measures 5-8) continues the melody with triplets and fingerings: G4 (3), A4 (1), B4 (3), C5 (1), D5 (3), E5 (1), F#5 (3), G5 (1), A5 (3), B5 (1), C6 (3), D6 (1), E6 (3), F#6 (1), G6. The third staff (measures 9-12) continues the melody: G4 (3), A4 (1), B4 (3), C5 (1), D5 (3), E5 (1), F#5 (3), G5 (1), A5 (3), B5 (1), C6 (3), D6 (1), E6 (3), F#6 (1), G6. The fourth staff (measures 13) continues the melody: G4 (3), A4 (1), B4 (3), C5 (1), D5 (3), E5 (1), F#5 (3), G5 (1), A5 (3), B5 (1), C6 (3), D6 (1), E6 (3), F#6 (1), G6. The score ends with a double bar line.

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

VERSE

2 beams = 16th notes

CHORUS

D.S.

SOLO

p-i-m-i Patterns

Study No. 3

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



Prelude in G

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

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

(1-7: 1 chord per measure)

Ferdinando Carulli (1770-1841)

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

(12-14: Same chord)

Gently strum with the thumb

Allegro

Matteo Carcassi
(1792-1853)

1792-1853

i m i

1 2 3 4

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 which string to play the note on.

Estudio

Dionisio Aguado
(1784-1849)

3rd string (4th fret).

Andante

Andante

Andante

Andante

fine

1784-1849

Excerpt from Symphony No. 3 – Finale

Arranged for Guitar Quartet

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

Score

The musical score is arranged for four guitars, labeled Guitar I, Guitar II, Guitar III, and Guitar IV. The time signature is 3/4. The key signature has one sharp (F#). The score is divided into three systems, each containing four staves. The first system (measures 1-5) shows the initial entry of the guitars. The second system (measures 6-10) continues the melodic and harmonic development. The third system (measures 11-15) concludes the excerpt with a final cadence. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with fingerings and breath marks.

Excerpt from Symphony No. 3 – Finale

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

Guitar 1

Musical score for Guitar 1, measures 1-13. The score is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The notation includes fingerings (1, 2, 3) and a final double bar line with repeat dots.

Measures 1-4: F_4 (1), A_4 (3), B_4 (1), C_5 (3), D_5 (1), E_5 (3), F_5 (1), G_5 (3).

Measures 5-8: A_4 (1), B_4 (3), C_5 (1), D_5 , E_5 , F_5 (3), G_5 (1), A_5 (3), B_5 (3).

Measures 9-12: C_5 (3), D_5 (1), E_5 (3), F_5 (1), G_5 (3), A_5 (2), B_5 (2#), C_6 (2#).

Measures 13-16: D_5 (2#), E_5 (3), F_5 (1), G_5 , A_5 , B_5 (3), C_6 (1), D_6 (3), E_6 (1).

Guitar 2

Musical score for Guitar 2, measures 1-13. The score is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The notation includes fingerings (1, 2, 3) and a final double bar line with repeat dots.

Measures 1-4: F_4 (1), A_4 , B_4 (2), C_5 , D_5 (1), E_5 , F_5 (1), G_5 .

Measures 5-8: A_4 , B_4 , C_5 (3), D_5 (2#), E_5 (3), F_5 (1), G_5 , A_5 .

Measures 9-12: B_5 (1), C_6 , D_6 , E_6 (1), F_6 (1), G_6 , A_6 , B_6 .

Measures 13-16: C_7 (3), D_7 (2#), E_7 (3), F_7 (2), G_7 (1), A_7 , B_7 , C_8 .

Excerpt from Symphony No. 3 – Finale

Guitar 3

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

Musical score for Guitar 3, measures 1-13. The score is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and half notes) and rests. Fingering numbers (1, 2, 3) are indicated above certain notes. Measure numbers 5, 9, and 13 are marked at the beginning of their respective staves. The piece concludes with a double bar line and repeat dots in measure 13.

Guitar 4

Musical score for Guitar 4, measures 1-13. The score is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and half notes) and rests. Fingering numbers (1, 2, 3) are indicated above certain notes. Measure numbers 5, 9, and 13 are marked at the beginning of their respective staves. The piece concludes with a double bar line and repeat dots in measure 13.

p-i-m-a Patterns Prelude in A

Ferdinando Carulli

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

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

Prelude in C

Matteo Carcassi

* Finlandia

for Guitar Quartet

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

Score

The musical score is arranged for four guitars, labeled Guitar I, Guitar II, Guitar III, and Guitar IV. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems of four staves each. Measure numbers 1, 5, and 9 are indicated at the start of their respective systems. Fingerings (1-4) and string numbers (1-8) are provided for many notes. The notation includes quarter notes, eighth notes, and sixteenth notes, with some measures containing rests. The arrangement is a guitar quartet, meaning each part is for a single guitar.

* 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

System 13 (measures 13-16) features four staves in G major. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with some measures containing rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A '3' is written below the first staff in measure 13, and an '8' is written below the first staff in measure 14.

17

System 17 (measures 17-20) features four staves in G major. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with some measures containing rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A '3' is written below the first staff in measure 17, and an '8' is written below the first staff in measure 18.

21

System 21 (measures 21-24) features four staves in G major. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with some measures containing rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A '3' is written below the first staff in measure 21, and an '8' is written below the first staff in measure 22.

Finlandia

Guitar 1

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

8

7

13

19

8

Detailed description: This block contains the first four staves of music for Guitar 1. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff (measures 1-6) includes fingerings 2, 1, 2, and 1. The second staff (measures 7-12) includes fingerings 2, 3, 3, 2, and 1. The third staff (measures 13-18) includes fingerings 1, 2, 3, and 3. The fourth staff (measures 19-24) includes fingerings 3, 2, 1, 1, 2, and 2. The piece concludes with a double bar line at the end of the fourth staff.

Guitar 2

8

7

13

19

8

Detailed description: This block contains the first four staves of music for Guitar 2. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff (measures 1-6) includes fingerings 4, 2, and 4. The second staff (measures 7-12) includes fingerings 2, 4, and 2. The third staff (measures 13-18) includes fingerings 2, 4, and 4. The fourth staff (measures 19-24) includes fingerings 4, 2, 2, 1, and 4. The piece concludes with a double bar line at the end of the fourth staff.

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 and full sound, just like the open E and Em chords!

**E-Formation
Bar chord**

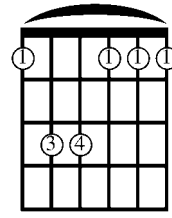
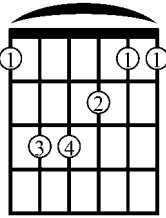
F

Fm

**Em-Formation
Bar chord**

The 1st finger functions as a capo →

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



The 1st finger functions as a capo

The rest of the fingers form a
standard E minor chord

Politik (Excerpt)

ColdPlay

VERSES

C7 (Let ring)

Fm

C7

Fm

CHORUS

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

Fm

1st Time: D.S.

Stairway Exercise

Am 5fr. ← Bar the 5th fret

G 3fr.

F

Flamenco Flirt Revisited

Am 5fr. (Students strum whole notes.)

G 3fr.

F

E

Teacher

Have You Ever Seen The Rain?

Creedence Clearwater Revival

INTRO

Am F C G C

Palm mute on beats 2 & 4.

VERSE

C

G C

CHORUS

F G C Am

F G C

1st time: D.S.

CHORUS

F G C Am

F G C G C

Note: Begin learning **F** of *Stairway to Heaven* on page 108.

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

Study

Lou Warde

p i m a m i simile

6

11

rit.

Etude No. 1

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

Maestoso

4

8

12

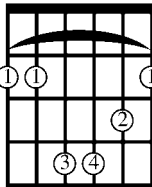
16

Lesson 15

Bm

The 1st finger
functions as a capo. →

The rest of the fingers
form an Am chord. →



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 fret-board. Like a standard Am chord, the root of this bar chord will always be on the 5th string, not the 6th. Therefore, the note on the 5th string identifies what chord you're playing. For instance, if the 1st finger bars the 2nd fret, you'll have formed a Bm chord, since the note on the 5th string, 2nd fret is B. (see chord to the left)

Hotel California

The Eagles

INTRO

Bm F# A E G D Em F#

let ring

Play on repeat only

VERSE

Bm F# A E G D Em F#

CHORUS

G D F# Bm G D Em F#

D.S. (2nd time only)

VERSE

Bm F# A E G D Em F#

VERSE

Bm F# A E G D Em F#

SOLO

Bm F# A E G D Em F#

Repeat until fade-out

Against the Wind

Words and Music by BOB SEGER

VERSE

PRE CHORUS

CHORUS

TAG

Repeat until fade-out

Combining Patterns Study

Mauro Giuliani
(1781 - 1828)

pattern a

pattern b

pattern c

Ländler

Joseph Küffner (1776 -1856)

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

Be Thou My Vision

for Guitar Quartet

Trad. Irish Melody
arr. Lou Warde

3rd time:
to CODA Θ

Guitar I

Guitar II

Guitar III

Guitar IV

With the pad of your thumb, gently strum downwards

8 Θ

14 last time: *rit.* 3X 3.

Be Thou My Vision

Traditional Irish Melody
arr. L. Warde

Guitar 1

3rd time:
to CODA ☉

Measures 1-16 of the Guitar 1 part. The score is in treble clef, key of D major (one sharp), and 4/4 time. Measure numbers 1, 6, 11, and 16 are indicated at the start of their respective staves. Measure 11 contains a CODA symbol (☉). Measure 16 includes the instruction "last time: rit." and a repeat sign followed by a triplet of eighth notes.

Guitar 2

3rd time:
to CODA ☉

Measures 1-16 of the Guitar 2 part. The score is in treble clef, key of D major (one sharp), and 4/4 time. Measure numbers 1, 6, 11, and 16 are indicated at the start of their respective staves. Measure 11 contains a CODA symbol (☉). Measure 16 includes the instruction "last time: rit." and a repeat sign followed by a triplet of eighth notes.

Be Thou My Vision

Guitar 3

Traditional Irish Melody

arr. L. Warde

3rd time:
to CODA \oplus

6

11

16

last time: *rit.*

Guitar 4

G

Em

C

D

3rd time:
to CODA \oplus

G

Em

C

G

D

Bm

Em

G

C

G

Bm

C

G

C

Am

G

last time: *rit.*

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

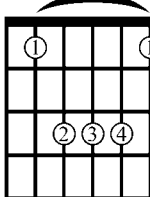
Lesson 16

B \flat

A Formation Bar Chord

The 1st finger ———>
functions as a capo.

The rest of the fingers ———>
form an A chord.



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

Home

Sheryl Crow

VERSE

CHORUS

BRIDGE

SOLO/ CHORUS

CODA

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

Play 4X
Last time: D.S.

Repeat until fade-out

Two or More Notes Played Together

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

Waltz in A

Allegro

Ferdinando Carulli
(1770-1841)

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

Waltz

Allegro

Leopold Meignen
(1793-1873)

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

Bob Marley

1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

Stairway to Heaven

Led Zeppelin

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

Keep the 3rd finger down as a guide.

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

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

Am	Em	D	C
1st Fret	7th Fret	5th Fret	3rd Fret

More Advanced Rhythms (cont.)

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

Stairway to Heaven

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

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.

Am 5fr. G 3fr. F

1 2 3 1 2 3 1 2 3 1 2 3 (Final: 4X only)

7X

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.

[illegible]

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

Guitar 2 only

7

Guitar 3 only

13

18

1

2

3

4

Here is Love

for Guitar Quartet

Guitar I

Welsh Melody
arr. Lou Warde

Relaxed (♩ = c. 76)

5 (Guitar 2 only)

10 (Guitar 3 only)

14

18 (Guitar 1)

23

27

31

35

39 rit.

Here is Love

Guitar 2

for Guitar Quartet

Welsh Melody
arr. Lou Warde

Relaxed (♩ = c. 76)

(Guitar 1 only)

(Guitar 2 only)

(Guitar 3 only)

(Guitar 2)

rit.

Here is Love

Guitar 3

for Guitar Quartet

Welsh Melody
arr. Lou Warde

Relaxed (♩ = c. 76)

(Guitar 1 only)

(Guitar 2 only)

(Guitar 3 only)

(X)

(XII)

(X)

(XII)

(X)

rit.

Here is Love

for Guitar Quartet

Welsh Melody
arr. Lou Warde

Guitar 4

Relaxed (♩ = c. 76)

The musical score for Guitar 4 is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Relaxed' with a quarter note equal to approximately 76 beats per minute. The score consists of ten staves, each beginning with a measure number (8, 5, 10, 14, 18, 23, 27, 31, 35, 39). The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, often grouped in pairs or triplets. Fingering numbers (1, 2, 3) are indicated above many notes. Dynamic markings include 'p' (piano) and 'rit.' (ritardando). A 'simile' marking appears above a triplet of eighth notes on the 18th staff. The piece concludes with a double bar line on the 39th staff.

Lesson 18

Patterns Emphasizing the Ring Finger

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

Estudio

Francisco Tárrega (1852-1909)

13

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

Prelude

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

13

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

Lesson 19

Fingerstyle Patterns in Popular Styles of Music

(This lesson is optional)

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

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

Hey There, Delilah

(Excerpt)

Plain White T's

INTRO

VERSE

CHORUS

D.S.

Travis Picking Style

Travis Picking, a fingerstyle technique named after Merle Travis (1917-1983), is common in popular styles of music, including folk, country, and bluegrass. The right-hand pattern in *Dust in the Wind* is: **p - 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

Chord diagrams shown above the staff:

- C
- CMaj7
- C(add9)
- C
- ASus2
- ASus4
- Am
- ASus2
- C(add9)
- C
- CMaj7
- C(add9)
- Am
- ASus2
- ASus4
- Am
- G/B
- C

Freight Train

Elizabeth Cotten
(1895 - 1987)

Chord diagrams shown above the staff:

- C
- C
- C(add9)
- C
- G
- G7
- G
- G7
- G
- C
- C
- E
- E7
- E
- Am
- Am
- Am
- Am
- C
- G
- Am
- G/B
- C

Hallelujah

David Buckley

12/8

p *p* *p* *p* *p* *simile*

VERSE

3 *p* *simile* 3

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

9

12 5th time to TAG

15 **TAG** Play 5X's

18 *rit.*

Yosemite

for Guitar Quartet

L. Warde

1, 2 & 3

mf

C F C F

mp

4

3

G G E m A m D

8

1 2 3

G C F C F G

4

3

Detailed description: This musical score is for a guitar quartet piece titled 'Yosemite' by L. Warde. It is written in 3/4 time and consists of 12 measures. The score is arranged in four systems, each with two staves. The first staff of each system is for guitar 1, 2, and 3, and the second staff is for guitar 4. The first system (measures 1-3) starts with a treble clef and a key signature of one sharp (F#). The first staff has a melody with triplets and a dynamic marking of *mf*. The second staff has a bass line with a dynamic marking of *mp* and chord diagrams for C, F, C, and F. The second system (measures 4-7) continues the melody and bass line, with chord diagrams for G, G, E m, A m, and D. The third system (measures 8-11) features a more complex melody with triplets and a key signature change to two sharps (F# and C#). The fourth system (measures 12) concludes the piece with a final chord diagram for G. The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings, and chord diagrams.

13 (small notes on repeat) To Coda Φ

pizz. with thumb

pizz. with thumb

pizz. with thumb

G Em Am D G

18

ord.

ord.

ord.

G Bm Am Em

23

rit.

rit.

rit.

Am D G G Am D G

Yosemite

for Guitar Quartet

Guitar 1

L. Warde

mf

4

8

12

(small notes on repeat)

To Coda \oplus

16

20

\oplus

25

rit.

Yosemite

for Guitar Quartet

Guitar 2

L. Warde

mf

4

8

12 *To Coda* Φ

16 *pizz.* *ord.*
with thumb

20

Φ

25 *rit.*

Yosemite

for Guitar Quartet

Guitar 3

L. Warde

mf

4

8

12 *To Coda* \oplus

16 *pizz.*
with thumb

20 *ord.*

\oplus 25 *rit.*

Yosemite

for Guitar Quartet

Guitar 4

L. Warde

Chord diagrams and musical notation for Guitar 4:

- Measures 1-4: Chords C, F, C, F. Rhythmic notation includes a triplet of eighth notes (3) and a quarter note (1).
- Measures 5-9: Chords G, G, Em, Am, D. Rhythmic notation includes a triplet of eighth notes (3) and a quarter note (3).
- Measures 10-14: Chords G, C, F, C, F. Rhythmic notation includes a triplet of eighth notes (3) and a quarter note (1).
- Measures 15-19: Chords G, G, Em, Am, D. Rhythmic notation includes a triplet of eighth notes (3) and a quarter note (3).
- Measures 20-24: Chords G, Bm, Am, Em, Am, D, G. Rhythmic notation includes a triplet of eighth notes (3) and a quarter note (3).
- Measures 25-29: Chords G, Am, D, G. Rhythmic notation includes a triplet of eighth notes (3) and a quarter note (3).

Additional markings:

- pizz.* (pizzicato) and *with thumb* are marked above measures 16-19.
- ord.* (original) is marked above measure 21.
- rit.* (ritardando) is marked above measure 28.
- To Coda* is marked above measure 19.

Led Zeppelin

The musical score for the song "A" by The Beatles is presented in a standard musical notation format. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a guitar part with chords and fingerings, and a vocal part with lyrics and fingerings.

Guitar Chords and Fingerings:

- A^m**: Fretboard diagram showing the A minor chord (x, x, 0, 2, 2, 0) with a 5-fret barre.
- E/G#**: Fretboard diagram showing the E major chord with a G# bass note (x, x, 0, 2, 2, 0) with a 5-fret barre.
- C/G**: Fretboard diagram showing the C major chord with a G bass note (x, x, 0, 2, 2, 0) with a 5-fret barre.
- D/F#**: Fretboard diagram showing the D major chord with an F# bass note (x, x, 0, 2, 2, 0) with a 2-fret barre.
- F Maj7**: Fretboard diagram showing the F major 7th chord (x, x, 0, 2, 2, 0).
- G/B**: Fretboard diagram showing the G major chord with a B bass note (x, x, 0, 2, 2, 0).
- A^m**: Fretboard diagram showing the A minor chord (x, x, 0, 2, 2, 0).

Vocal Part:

The vocal part is written in a single staff with a treble clef. The lyrics are "A". The melody is a simple, catchy tune. The score includes fingerings for the vocal line, such as "i m a a m i a" and "a m i m a m i".

Instrumental Part:

The instrumental part is written in a single staff with a treble clef. It includes a bass line and a melody line. The score includes fingerings for the instrumental part, such as "p i m a p m i a" and "a m i m a m i".

Additional Notation:

- 3rd time: to**: A bracket indicating a repeat of the 3rd time through the measure.
- slide**: A bracket indicating a slide between notes.
- (don't play 2nd time)**: A bracket indicating that the 2nd time through the measure should not be played.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a melody line and a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

Guitar Chords:

- *Am: 5fr. (5th fret, 1st string)
- E/G#: 5fr. (5th fret, 1st string)
- C/G: 5fr. (5th fret, 1st string)
- D/F#: 2fr. (2nd fret, 1st string)
- F Maj7: (1st fret, 1st string)
- G/B: (2nd fret, 1st string)
- Am: (1st fret, 1st string)

Melody Line:

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter)
- Measure 2: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter)
- Measure 3: A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter)
- Measure 4: E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter)
- Measure 5: B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter)
- Measure 6: F#7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter)
- Measure 7: C8 (quarter), D8 (quarter), E8 (quarter), F#8 (quarter)
- Measure 8: G8 (quarter), A8 (quarter), B8 (quarter), C9 (quarter)
- Measure 9: D9 (quarter), E9 (quarter), F#9 (quarter), G9 (quarter)
- Measure 10: A9 (quarter), B9 (quarter), C10 (quarter), D10 (quarter)
- Measure 11: E10 (quarter), F#10 (quarter), G10 (quarter), A10 (quarter)
- Measure 12: B10 (quarter), C11 (quarter), D11 (quarter), E11 (quarter)
- Measure 13: F#11 (quarter), G11 (quarter), A11 (quarter), B11 (quarter)
- Measure 14: C12 (quarter), D12 (quarter), E12 (quarter), F#12 (quarter)
- Measure 15: G12 (quarter), A12 (quarter), B12 (quarter), C13 (quarter)
- Measure 16: D13 (quarter), E13 (quarter), F#13 (quarter), G13 (quarter)
- Measure 17: A13 (quarter), B13 (quarter), C14 (quarter), D14 (quarter)
- Measure 18: E14 (quarter), F#14 (quarter), G14 (quarter), A14 (quarter)
- Measure 19: B14 (quarter), C15 (quarter), D15 (quarter), E15 (quarter)
- Measure 20: F#15 (quarter), G15 (quarter), A15 (quarter), B15 (quarter)
- Measure 21: C16 (quarter), D16 (quarter), E16 (quarter), F#16 (quarter)
- Measure 22: G16 (quarter), A16 (quarter), B16 (quarter), C17 (quarter)
- Measure 23: D17 (quarter), E17 (quarter), F#17 (quarter), G17 (quarter)
- Measure 24: A17 (quarter), B17 (quarter), C18 (quarter), D18 (quarter)
- Measure 25: E18 (quarter), F#18 (quarter), G18 (quarter), A18 (quarter)
- Measure 26: B18 (quarter), C19 (quarter), D19 (quarter), E19 (quarter)
- Measure 27: F#19 (quarter), G19 (quarter), A19 (quarter), B19 (quarter)
- Measure 28: C20 (quarter), D20 (quarter), E20 (quarter), F#20 (quarter)
- Measure 29: G20 (quarter), A20 (quarter), B20 (quarter), C21 (quarter)
- Measure 30: D21 (quarter), E21 (quarter), F#21 (quarter), G21 (quarter)
- Measure 31: A21 (quarter), B21 (quarter), C22 (quarter), D22 (quarter)
- Measure 32: E22 (quarter), F#22 (quarter), G22 (quarter), A22 (quarter)
- Measure 33: B22 (quarter), C23 (quarter), D23 (quarter), E23 (quarter)
- Measure 34: F#23 (quarter), G23 (quarter), A23 (quarter), B23 (quarter)
- Measure 35: C24 (quarter), D24 (quarter), E24 (quarter), F#24 (quarter)
- Measure 36: G24 (quarter), A24 (quarter), B24 (quarter), C25 (quarter)
- Measure 37: D25 (quarter), E25 (quarter), F#25 (quarter), G25 (quarter)
- Measure 38: A25 (quarter), B25 (quarter), C26 (quarter), D26 (quarter)
- Measure 39: E26 (quarter), F#26 (quarter), G26 (quarter), A26 (quarter)
- Measure 40: B26 (quarter), C27 (quarter), D27 (quarter), E27 (quarter)
- Measure 41: F#27 (quarter), G27 (quarter), A27 (quarter), B27 (quarter)
- Measure 42: C28 (quarter), D28 (quarter), E28 (quarter), F#28 (quarter)
- Measure 43: G28 (quarter), A28 (quarter), B28 (quarter), C29 (quarter)
- Measure 44: D29 (quarter), E29 (quarter), F#29 (quarter), G29 (quarter)
- Measure 45: A29 (quarter), B29 (quarter), C30 (quarter), D30 (quarter)
- Measure 46: E30 (quarter), F#30 (quarter), G30 (quarter), A30 (quarter)
- Measure 47: B30 (quarter), C31 (quarter), D31 (quarter), E31 (quarter)
- Measure 48: F#31 (quarter), G31 (quarter), A31 (quarter), B31 (quarter)
- Measure 49: C32 (quarter), D32 (quarter), E32 (quarter), F#32 (quarter)
- Measure 50: G32 (quarter), A32 (quarter), B32 (quarter), C33 (quarter)
- Measure 51: D33 (quarter), E33 (quarter), F#33 (quarter), G33 (quarter)
- Measure 52: A33 (quarter), B33 (quarter), C34 (quarter), D34 (quarter)
- Measure 53: E34 (quarter), F#34 (quarter), G34 (quarter), A34 (quarter)
- Measure 54: B34 (quarter), C35 (quarter), D35 (quarter), E35 (quarter)
- Measure 55: F#35 (quarter), G35 (quarter), A35 (quarter), B35 (quarter)
- Measure 56: C36 (quarter), D36 (quarter), E36 (quarter), F#36 (quarter)
- Measure 57: G36 (quarter), A36 (quarter), B36 (quarter), C37 (quarter)
- Measure 58: D37 (quarter), E37 (quarter), F#37 (quarter), G37 (quarter)
- Measure 59: A37 (quarter), B37 (quarter), C38 (quarter), D38 (quarter)
- Measure 60: E38 (quarter), F#38 (quarter), G38 (quarter), A38 (quarter)
- Measure 61: B38 (quarter), C39 (quarter), D39 (quarter), E39 (quarter)
- Measure 62: F#39 (quarter), G39 (quarter), A39 (quarter), B39 (quarter)
- Measure 63: C40 (quarter), D40 (quarter), E40 (quarter), F#40 (quarter)
- Measure 64: G40 (quarter), A40 (quarter), B40 (quarter), C41 (quarter)
- Measure 65: D41 (quarter), E41 (quarter), F#41 (quarter), G41 (quarter)
- Measure 66: A41 (quarter), B41 (quarter), C42 (quarter), D42 (quarter)
- Measure 67: E42 (quarter), F#42 (quarter), G42 (quarter), A42 (quarter)
- Measure 68: B42 (quarter), C43 (quarter), D43 (quarter), E43 (quarter)
- Measure 69: F#43 (quarter), G43 (quarter), A43 (quarter), B43 (quarter)
- Measure 70: C44 (quarter), D44 (quarter), E44 (quarter), F#44 (quarter)
- Measure 71: G44 (quarter), A44 (quarter), B44 (quarter), C45 (quarter)
- Measure 72: D45 (quarter), E45 (quarter), F#45 (quarter), G45 (quarter)
- Measure 73: A45 (quarter), B45 (quarter), C46 (quarter), D46 (quarter)
- Measure 74: E46 (quarter), F#46 (quarter), G46 (quarter), A46 (quarter)
- Measure 75: B46 (quarter), C47 (quarter), D47 (quarter), E47 (quarter)
- Measure 76: F#47 (quarter), G47 (quarter), A47 (quarter), B47 (quarter)
- Measure 77: C48 (quarter), D48 (quarter), E48 (quarter), F#48 (quarter)
- Measure 78: G48 (quarter), A48 (quarter), B48 (quarter), C49 (quarter)
- Measure 79: D49 (quarter), E49 (quarter), F#49 (quarter), G49 (quarter)
- Measure 80: A49 (quarter), B49 (quarter), C50 (quarter), D50 (quarter)
- Measure 81: E50 (quarter), F#50 (quarter), G50 (quarter), A50 (quarter)
- Measure 82: B50 (quarter), C51 (quarter), D51 (quarter), E51 (quarter)
- Measure 83: F#51 (quarter), G51 (quarter), A51 (quarter), B51 (quarter)
- Measure 84: C52 (quarter), D52 (quarter), E52 (quarter), F#52 (quarter)
- Measure 85: G52 (quarter), A52 (quarter), B52 (quarter), C53 (quarter)
- Measure 86: D53 (quarter), E53 (quarter), F#53 (quarter), G53 (quarter)
- Measure 87: A53 (quarter), B53 (quarter), C54 (quarter), D54 (quarter)
- Measure 88: E54 (quarter), F#54 (quarter), G54 (quarter), A54 (quarter)
- Measure 89: B54 (quarter), C55 (quarter), D55 (quarter), E55 (quarter)
- Measure 90: F#55 (quarter), G55 (quarter), A55 (quarter), B55 (quarter)
- Measure 91: C56 (quarter), D56 (quarter), E56 (quarter), F#56 (quarter)
- Measure 92: G56 (quarter), A56 (quarter), B56 (quarter), C57 (quarter)
- Measure 93: D57 (quarter), E57 (quarter), F#57 (quarter), G57 (quarter)
- Measure 94: A57 (quarter), B57 (quarter), C58 (quarter), D58 (quarter)
- Measure 95: E58 (quarter), F#58 (quarter), G58 (quarter), A58 (quarter)
- Measure 96: B58 (quarter), C59 (quarter), D59 (quarter), E59 (quarter)
- Measure 97: F#59 (quarter), G59 (quarter), A59 (quarter), B59 (quarter)
- Measure 98: C60 (quarter), D60 (quarter), E60 (quarter), F#60 (quarter)
- Measure 99: G60 (quarter), A60 (quarter), B60 (quarter), C61 (quarter)
- Measure 100: D61 (quarter), E61 (quarter), F#61 (quarter), G61 (quarter)
- Measure 101: A61 (quarter), B61 (quarter), C62 (quarter), D62 (quarter)
- Measure 102: E62 (quarter), F#62 (quarter), G62 (quarter), A62 (quarter)
- Measure 103: B62 (quarter), C63 (quarter), D63 (quarter), E63 (quarter)
- Measure 104: F#63 (quarter), G63 (quarter), A63 (quarter), B63 (quarter)
- Measure 105: C64 (quarter), D64 (quarter), E64 (quarter), F#64 (quarter)
- Measure 106: G64 (quarter), A64 (quarter), B64 (quarter), C65 (quarter)
- Measure 107: D65 (quarter), E65 (quarter), F#65 (quarter), G65 (quarter)
- Measure 108: A65 (quarter), B65 (quarter), C66 (quarter), D66 (quarter)
- Measure 109: E66 (quarter), F#66 (quarter), G66 (quarter), A66 (quarter)
- Measure 110: B66 (quarter), C67 (quarter), D67 (quarter), E67 (quarter)
- Measure 111: F

*2nd time: Play Am exactly as bar 1

[illegible]

ad lib (suggested rhythm)

As ()

4th time: *rit.*

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

10X

7X

2X

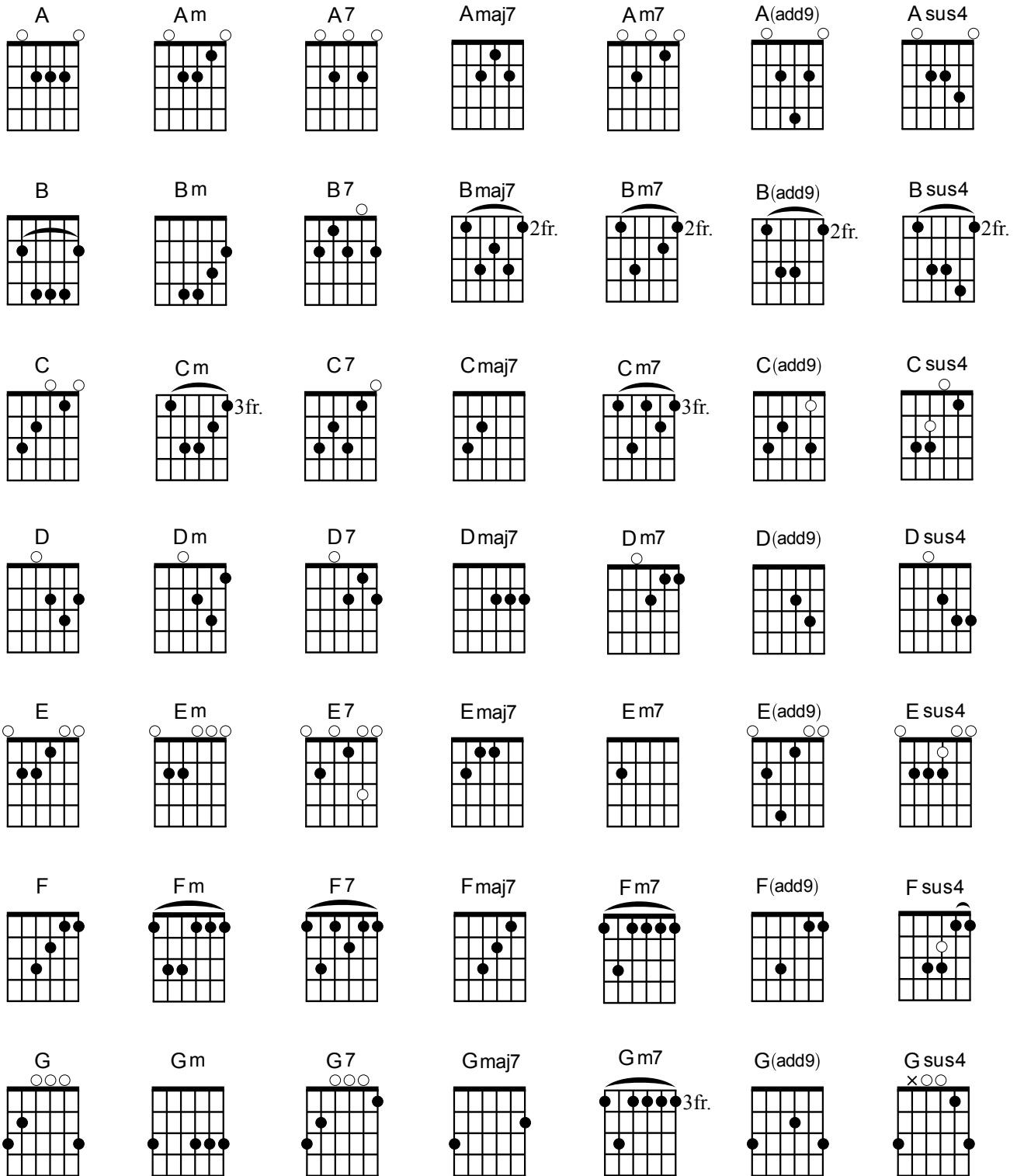
4X

P

Am

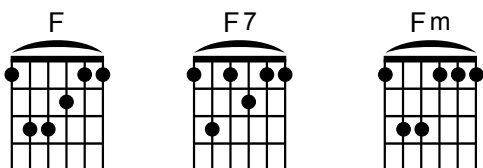
Appendix

Chords

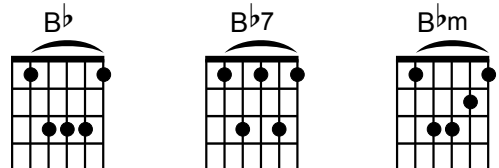


Bar Chords

E Formation (Root on 6th string)



A Formation (Root on 5th string)



Guitar Fretboard

String

6 5 4 3 2 1

Open

1st

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

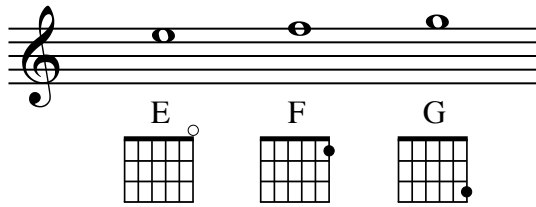
11th

12th

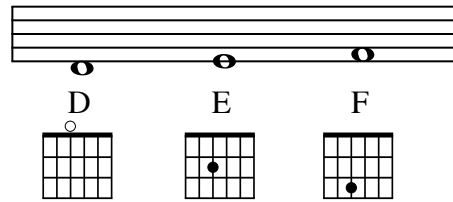
Fret

Notes in 1st Position

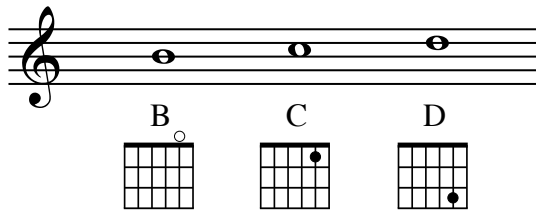
1st (E) String



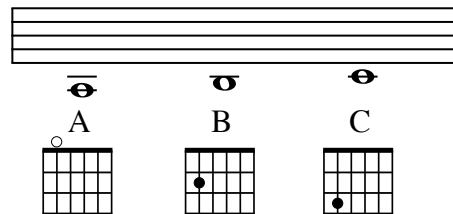
4th (D) String



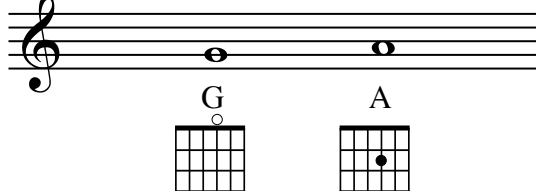
2nd (B) String



5th (A) String



3rd (G) String



6th (E) String

