Advanced Guitar
For the Classroom
A Comprehensive Approach

Classical Guitar
Fourteenth Edition

Lou Warde

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Advanced Guitar for the Classroom, A Comprehensive Approach

As a continuation of the beginning book, the advanced curriculum also focuses in three areas of study: classical guitar, popular-style guitar and guitar ensemble. However, unlike the beginning book in which all three of these areas were integrated into every lesson, in the advanced curriculum, these three areas are presented in separate books, this book being Part 1 – Classical Guitar. There are a few reasons for this. First, the technical demands or simply the length of more advanced pieces can make it unrealistic to expect all three areas to be completed exactly at the same time. Secondly, at the more advanced level, technical capability allows for greater choices in literature. A separate book, especially in the area of classical guitar and guitar ensemble, provides a larger and more varied collection of pieces to choose from. This is particularly relevant when considering concert programs. Lastly, on a practical level, my second through fourth-year classes have become as much a performing ensemble as a pedagogical class. Considering the time necessary to prepare music for concerts, it was no longer possible to include all of the curriculum in my program. Therefore, I made the decision to focus primarily on classical guitar and ensemble music in my 3rd and 4th year program. However, the educator using this curriculum may have different priorities. Having a separate book with rock curriculum allows the educator to not only continue with popular style, but also to pick and choose what areas in that curriculum to focus on.

The first part of this book is designed for second-year students. Continuing on from the beginning book, the classical guitar literature moves on from arpeggio patterns to more advanced technique. This includes simple, two-part literature (melody and bass) using the rest stroke, three-part music (melody, bass and pedal) using both rest and free stroke, an introduction to slurs and grace notes, playing out of first position and harmonics. I’ve included *Lagrima* or *Adelita*, by Francisco Tárrega, as an end-of-the year final, but you can choose whatever suits you. Note that in all technical areas, there are multiple pieces or studies to choose from. It is not intended that all the pieces be played.

The section for 3rd and 4th year begins on page 19. Here, there are more advanced studies and repertoire which emphasizes some of the same techniques the 2nd year students will be working on, such as slurs, but obviously, taking it a step further. Again, in each technical area, there are a variety of pieces to choose from. There is also a collection of Fernando Sor Studies on page 45 which may be used for technical support or for concert repertoire. Finally, beginning on page 57, there is additional repertoire for advanced students.
Expression

"To play a wrong note is insignificant. To play it without passion is inexcusable." – Beethoven

As you continue to develop technique in both the left and right hand, you are equipping yourself to play more advanced guitar literature. Keep in mind however, that technique is not the end goal; it is only the starting point. Technique merely enables us to approach the music physically. It simply allows us to play the notes. But music is more than just mechanically playing the right notes. Like language, music is about expressing thoughts and emotions through those notes. Therefore, it's not so much the notes that make music, but how we play the notes – the expression we place into the notes, that turns notes into music. This is what separates the artist from the novice; the guitarist from the guitar player. The guitar player knows only how to move his fingers. The guitarist knows how to move the heart and soul.

While technique is physical, expression is internal; it’s something we hear, which I’ll refer to as the inner ear. From our inner ear, our expression is transferred to our fingers. Naturally, technique is essential in order to articulate the expression we hear. However, as musicians, our goal is to express the heart of the music. This requires very careful listening with our inner ear – first, to what the music is saying and secondly, to our performance – our interpretation of what the music is saying. To get a better grasp of this concept, it’s important to approach music as you would any language. In language, words are assembled together to form phrases and sentences in order to communicate a thought, idea, or emotion. In other words, we don’t speak individual words; we speak phrases to convey thoughts. So it is with music. Notes and rhythms are also assembled in phrases and sentences to convey musical thoughts and sentiments. Recognizing and playing phrases (rather than merely playing from note to note) is the first step to understanding how to express music.

Once you recognize phrases in music, the next step is to consider how to express those phrases. In music, just as in spoken language, we use various expressive devices such as inflection, variations in volume, punctuation, pauses, tone and other nuances to communicate thoughts and emotion. Think about the statement, “It’s not what you said; its how you said it.” How we express our words can make the difference between someone responding with laughter or anger. Likewise, how we play music can make the difference between someone responding with goosebumps or yawns. Many times, expressive markings are placed in the music in order to better communicate the composer’s intentions on how to express the music. (see below) However, it is still up to the performer to interpret those markings. Additionally, an understanding of the performance practices during the time the composer was alive will also help us decide what expressive devices to use and how to perform them.

TONE

Before we discuss expressive devices, it is important to first discuss tone. Tone is the quality of sound we produce when striking the string. Obviously, we should always aim to create the most beautiful tone possible. There are two important factors that directly affect our tone: a.) our fingernails and b.) where we strike the string. Below is a discussion of both.

FINGERNAILS

The fingernail and the flesh of the fingertip are what we use to strike the strings. Therefore, the importance the fingernails have in our tone production cannot be understated. You should use a filing board to shape the nail to the right length and shape. Nails should be rounded. Square-shaped or pointed nails have a tendency to snag the string. The nails should also be filed to a length which will enable the nail and the tip of the finger to strike the string simultaneously. After shaping the nail, it should be finish-sanded with very fine sandpaper (#500 or #600). This will polish the nail so that it glides smoothly over the strings.

WHERE WE STRIKE THE STRING

Every instrument has an inherent quality to its tone, which musicians refer to as tone color or timbre (TAM-bur). On the guitar, we can change its inherent timbre, depending on where or how we strike the string. For instance, if we played next to the bridge (ponticello) the tone becomes bright, and metallic. Playing over the fretboard (sul tasto) produces a more rounded, nasal tone. Muting the string, by placing the palm on the string, produces a darker tone color like, a violin or cello being plucked (pizzicato).

EXPRESSIVE DEVICES

<table>
<thead>
<tr>
<th>Length of Notes</th>
<th>Variations in Tempo</th>
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<tbody>
<tr>
<td>a. Legato: Smooth and connected.</td>
<td>a. Ritardando (rit.): to gradually slow down.</td>
</tr>
<tr>
<td>b. Staccato: Short and detached.</td>
<td>b. Accelerando (accel.): to gradually speed up.</td>
</tr>
<tr>
<td>Dynamics (Volume)</td>
<td>c. Rubato: To take liberties with the pulse by slowing down and speeding up the tempo.</td>
</tr>
<tr>
<td>a. Balance: The volume between the different voices.</td>
<td>Other Devices</td>
</tr>
<tr>
<td>i.e., the melody should be louder that the other supporting parts.</td>
<td>a. Arpeggiating a chord: Two or more notes written to be played simultaneously, can instead be rolled.</td>
</tr>
<tr>
<td>b. Crescendo (cresc.): gradually getting louder.</td>
<td>b. Glissando (gliss.): to slide from one note to the other.</td>
</tr>
<tr>
<td>c. Diminuendo (dim.): gradually getting softer.</td>
<td></td>
</tr>
<tr>
<td>d. Accents: to make a note louder, which emphasizes that note.</td>
<td></td>
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Vibrato

By gently rocking our arm back and forth, we lengthen and shorten the string, causing the pitch to undulate. This is a very powerful and personal expressive device. In fact, all musicians usually add vibrato to notes, especially longer notes, to beautify the tone.
Using the Rest Stroke

In the first book, the classical guitar music you played was mostly arpeggios (broken chords) in which you used a free stroke. In this lesson, the music contains a melody with a bass accompaniment. You will play the melody with a rest stroke (\textsuperscript{\textcircled{r}}), unless there is a free stroke indication (\textsuperscript{\textcircled{v}}). It's important that you recognize and hear the melody and bass as two distinct parts; like a duet. The melody should be played legato (connected) and in phrases, rather than merely playing note to note. The bass is always played with the thumb and with a free stroke.

Andantino

Use a rest stroke on the melody (stems up) and free stroke on the bass. Always alternate between the \textit{i} and \textit{m} fingers. Dionisio Aguado edited L. Warde

Étude

On beat one and three, you will play the melody and bass note simultaneously. Again, the melody will be played with a rest stroke and the bass note will be played with a free stroke. This may feel awkward at first.
Toy
Anonymous 16th Century
edited L. Warde

English Folk Song
Anonymous
*Keep your first finger down on the F# throughout the first five measures. It serves as an anchor so that you can easily and consistently reach the A’s in measure 4. In general, it is a good practice to keep fingers down as long as possible. Not only will you be more accurate, but your playing will be more legato, which means more smooth and connected.*
Combining Rest and Free Stroke

One of the challenges in playing classical guitar music is controlling the balance between the different parts. At bars 13-23 below, there are three parts to control: a melody, bass, and a pedal (the open G string). The melody notes here (stems up) are the most important and should be played with a rest stroke so that they are brought out. The pedal notes on the open G string are least significant and should be played with a free stroke so as not to compete with the melody. Bass notes are always played with the thumb and with a free stroke.

Study No. 1

Fernando Sor
Op. 35

Study No. 1

Free stroke m

Andante

Combining Rest and Free Stroke

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Study No. 1

Fernando Sor
Op. 35

Combining Rest and Free Stroke

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Study No. 1

Fernando Sor
Op. 35
Theme and Variations

(Variation 1 only)

Mauro Giuliani (1781-1829)
Op. 71, No. 1
**Slurs**

A **slur** is a curved line that's placed above or below two or more notes of different pitches, indicating that they are to be played legato – smooth and connected. (A tie is also a curved line, but connects notes of the same pitch.) The first note under the slur is struck with the right hand and the notes that follow are played with the left. There are two different left-hand techniques that can be implied, depending if the first note is higher or lower than the second:

**Pull-off:** When the first note under the slur is a higher pitch than the second note, you will pull-off to the lower note: Strike the first note normally with a finger in the right hand, and with the finger of the left hand already on the second note, pull down so that it sounds. (see measure 1 below)

**Hammer-on:** When the first note is lower than the second, you will hammer-on to the second note: Strike the first note normally with a finger in the right hand, and with the left hand finger that is assigned to the second note, you will hammer it down with enough force to make it sound at a volume equal to the first note. (see measure 2 below)

---

**Moderato in D**

Strive to make both notes under the slur even in both volume and duration.

Use rest stroke throughout

*Antonio Diabelli*

---

**Song**

Use rest stroke throughout

*Matteo Carcassi*
**Danza**

Carlo Calvi
edited L. Warde

---

**Spanish Waltz**

Anonymous

---

rest stroke

free stroke

D.C. al fine
Grace Notes

Notice the small 16th notes in both pieces below. These are called grace notes (also called ornaments), since they "grace" or decorate the melody through artistic variation. Grace notes are printed smaller because they are not counted in the rhythm of the measure. Instead, they must be subtracted from the note they are attached to.

Note: Both pieces below are played in 2nd position (the first finger is assigned to the 2nd fret).

Canario

Carlo Calvi (1610-1670)

Pulled It Off

Lou Warde

Sprightly

6th String = D

D.C. al Fine
Playing out of 1st Position

*Position* refers to which fret the first finger of the left hand sits on. i.e., bar 1 of *Moderato* is in 5th position.

**Vibrato**

Vibrato is an expressive device used by all musicians to add emotional intensity to their playing or singing. On the guitar, vibrato is produced by gently rocking the left arm back and forth, parallel to the neck, while keeping the finger planted firmly on the string. The guitar is more responsive to vibrato the higher up the fretboard you move. Try using vibrato at measures 1-6 in *Moderato in A Minor* below.

---

**Moderato in A Minor**

Dionisio Aguado

---

**Andante in D**

Fernando Sor
Lento in A

Fernando Sor

Study in A Minor

Napoléon Coste (1805-1883)
Harmonics

Whenever you play a note, numerous other tones are actually sounding simultaneously above that note. These other notes are called overtones since they exist "over" that primary tone, which we'll call the fundamental. For instance, if you strike the open 6th string, many overtones are sounding above that fundamental E. The first few overtones are shown below:

All of the overtones are related to the fundamental tone by interval. Notice that each subsequent interval gets smaller and that the notes formed by these intervals spell a simple E7 chord: E G# B D.

We can isolate each of these overtones so that we can hear them by themselves. The isolated overtones are called harmonics. Each harmonic is located at a precise division point on the string. For example, to produce the first overtone, you would strike the string at exactly its half way point, the 12th fret. The second overtone is located at the 1/3 point, the 7th fret. etc.

To sound a harmonic, lightly touch the string over these fractional points, called nodes. (The nodes are located on the metal fret.) Harmonics are usually identified by a diamond-shaped note (◇), such as in measure 18 of Larghetto below.

Larghetto

(No. 28 from Guitar Method, Op. 39)  Matteo Carcassi

*The small note in parenthesis is the pitch that will sound when playing this harmonic.
Für Elise
(Excerpt)
Ludwig Van Beethoven (1770 - 1827)
arr. Lou Warde

Roundabout
(Intro and Ending)

*The smaller black notes indicate the actual sounding pitch, when different than the note shown as a diamond.
Lagrima  Francisco Tárrega

Adelita  Francisco Tárrega
3rd and 4th Year Studies and Repertoire
Study in E Minor

Allegro (♩ = c.102)

Mauro Giuliani
Op. 48
Prelude in D Minor

Allegro

Ferdinando Carulli
(1770 – 1841)
Waltz and Variations

Theme

Allegro

Ferdinando Carulli
(1770-1841)

Variation 1

Allegro

D.C. al Fine

D.C. al Fine
Waltz in E Minor

Waltz in E Minor contains three distinct parts: a melody, bass and a pedal figure. It's important that you hear and control the parts individually as well as the balance of them together. The melody should be brought out.

Ferdinando Carulli
Prelude in E Minor

Ferdinando Carulli
Preludio
from Suite del Plata No. 1

Máximo Diego Pujol
Study No. 19

Fernando Sor
Op. 60

Play the melody (stems up) with a rest stroke (except where noted) and the pedal (open G) with an alternating free stroke. The pedal on D should be played with the thumb.
Study No. 6

Use rest stroke whenever possible.

Fernando Sor
Op. 60

Study No. 6

Allegretto

Fine

D.C. al Fine
Siciliano
(No. 22 from Guitar Method, Op. 39)

With a gentle pastoral feeling

Matteo Carcassi

Use rest stroke whenever possible

(free stroke)
Study No. 3
(from Studies for the Guitar – Part 3)

Allegro

Mauro Giuliani
Minuet

Johann Sebastian Bach (1685-1750)

edited by L. Warde

*Slurs are optional
Studies in Slurs
Study No. 3
from 24 Progressive Lessons for the Guitar, Op. 31

Allegretto Moderato

Fernando Sor
(1778-1839)
Etude No. 4
from 25 Études Mélodiques Progressives, Opus 60 (Paris 1851)

Allegretto (♩ = c.100)

Matteo Carcassi
Two Etudes from 25 Etude Melodies and Progressives, Op. 60

No. 8

Matteo Carcassi

Moderato

\[\text{\textcopyright Matteo Carcassi}\]

\[\text{\textcopyright Matteo Carcassi}\]

No. 9

(Excerpt)

Matteo Carcassi

Allegretto grazioso
Rondo
Op. 59, No. 33

Matteo Carcassi
(edited L. Warde)

Allegretto

To Coda

(2nd time)

D.C. al Coda

CODA
Fernando Sor Studies
Study No. 8
(As a motet $\frac{d}{e} = c. 68$)

Fernando Sor
Op. 6

(Segovia No. 1)
Study No. 22
from 24 Exercises, op. 35
(Segovia No. 5)

Fernando Sor
edited L. Warde

Moderato

\[ \text{Segovia No. 5} \]
Study No. 14

Fernando Sor
Op. 35
Study No. 17
(Segovia No. 6)
Fernando Sor
Op. 35
Study No. 4

Fernando Sor
Op. 31

Largo \( \frac{1}{2} = \text{c. 40} \)
Study No. 9
(Segovia No. 13)

Con calma

Fernando Sor
Op. 6
Study No. 18

Andantino

Fernando Sor
Op. 35
Advanced Repertoire
Saltarello

6th string = D

Vincenzo Galilei (1520-1591)
Bourée
(from Lute Suite No. 1 in E Minor)

J.S. Bach
Romance

Anonymous
(19th Century)
*In the original piano score, the octave B's are played together. However, it is common in guitar transcriptions to play these (and in other areas) as rolled triplets.
Prelude No. 1

Andantino Expressivo

H. Villa-Lobos
edited L. Warde

-edited-

Andantino Expressivo

H. Villa-Lobos
edited L. Warde

-edited-

Andantino Expressivo

H. Villa-Lobos
edited L. Warde

-edited-

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edited L. Warde

-edited-

Andantino Expressivo

H. Villa-Lobos
edited L. Warde

-edited-

Andantino Expressivo

H. Villa-Lobos
edited L. Warde

-edited-

Andantino Expressivo

H. Villa-Lobos
edited L. Warde

-edited-
Study in A Minor

Matteo Carcassi
Op. 60, No. 7
Advanced Popular Finger-Style Songs
Twilight
Kotaro Oshio

Relaxed \( \mathbf{= 72} \)

\[
\text{Em} \quad \text{B7/F\#} \quad \text{Em/G} \quad \text{E7/G\#} \quad \text{Am} \quad \text{D7}
\]

\[
\text{B7} \quad \text{E7(b9)} \quad \text{Am7} \quad \text{D7(b9)} \quad \text{GMaj7} \quad \text{C} \quad \text{F7(b9)}
\]

\[
\text{B7} \quad \text{Em} \quad \text{B7/F\#} \quad \text{Em/G} \quad \text{E7/G\#} \quad \text{Am} \quad \text{D7}
\]

\[
\text{B7} \quad \text{Em} \quad \text{Am7} \quad \text{D7(b9)} \quad \text{G6} \quad \text{C7} \quad \text{Fm7/A} \quad \text{B7} \quad \text{B7} \quad \text{Em}
\]

\[
\text{Am7} \quad \text{D7(b9)} \quad \text{G6} \quad \text{C7} \quad \text{Fm7/A} \quad \text{B7} \quad \text{B7}
\]

\[
\text{Em} \quad \text{D7} \quad \text{G} \quad \text{B7}
\]

\[
\text{Em} \quad \text{F7(b9)} \quad \text{B} \quad \text{Am} \quad \text{G} \quad \text{B7/F\#}
\]

\[
\text{B7} \quad \text{Em} \quad \text{B7/F\#} \quad \text{Em/G} \quad \text{E7/G\#} \quad \text{Am} \quad \text{D7}
\]