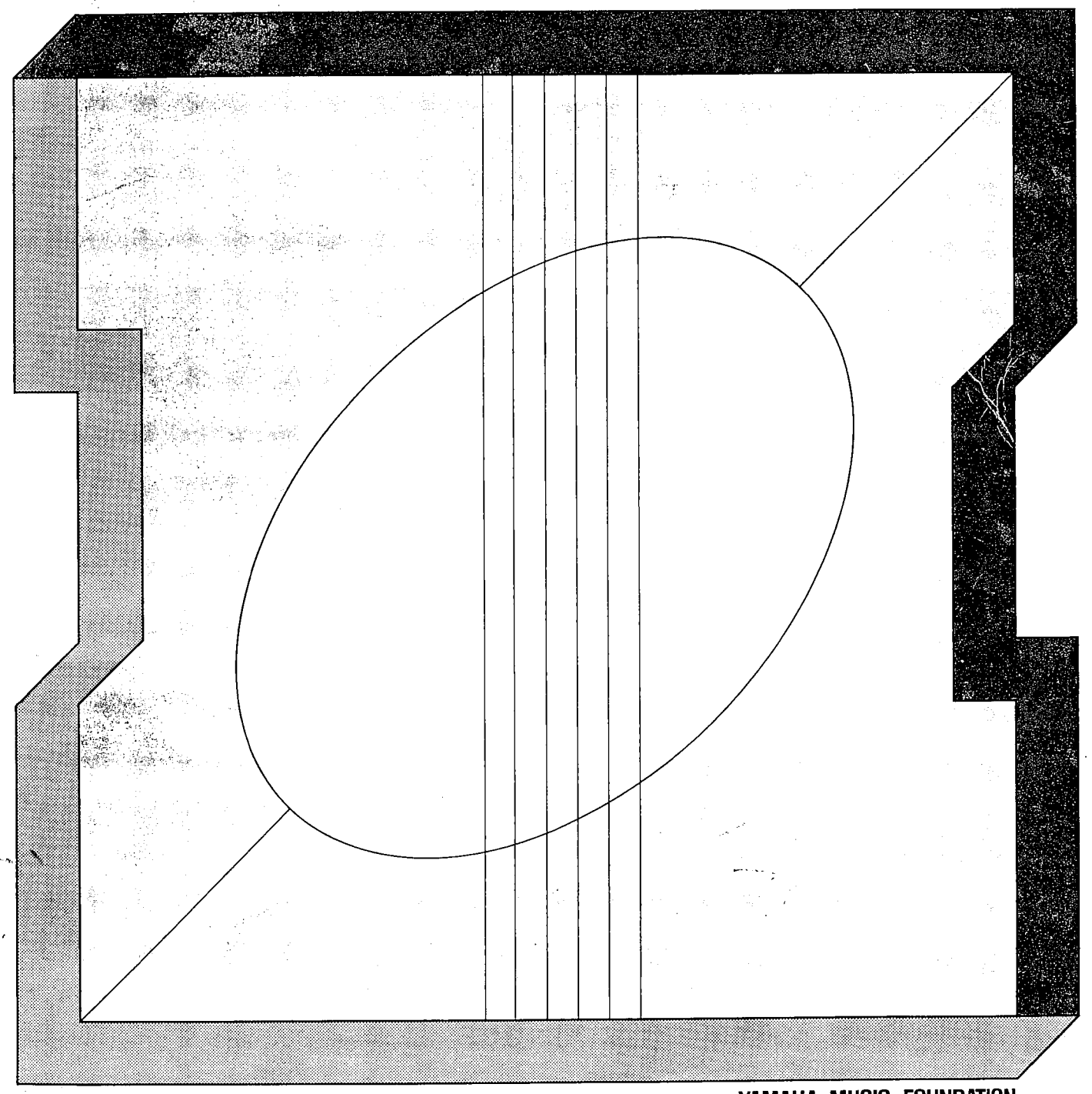
YAMAHA

Classic Guitar Course··2



YAMAHA MUSIC FOUNDATION

YAMAHA

Classic Guitar Course··2

by T. Koizumi

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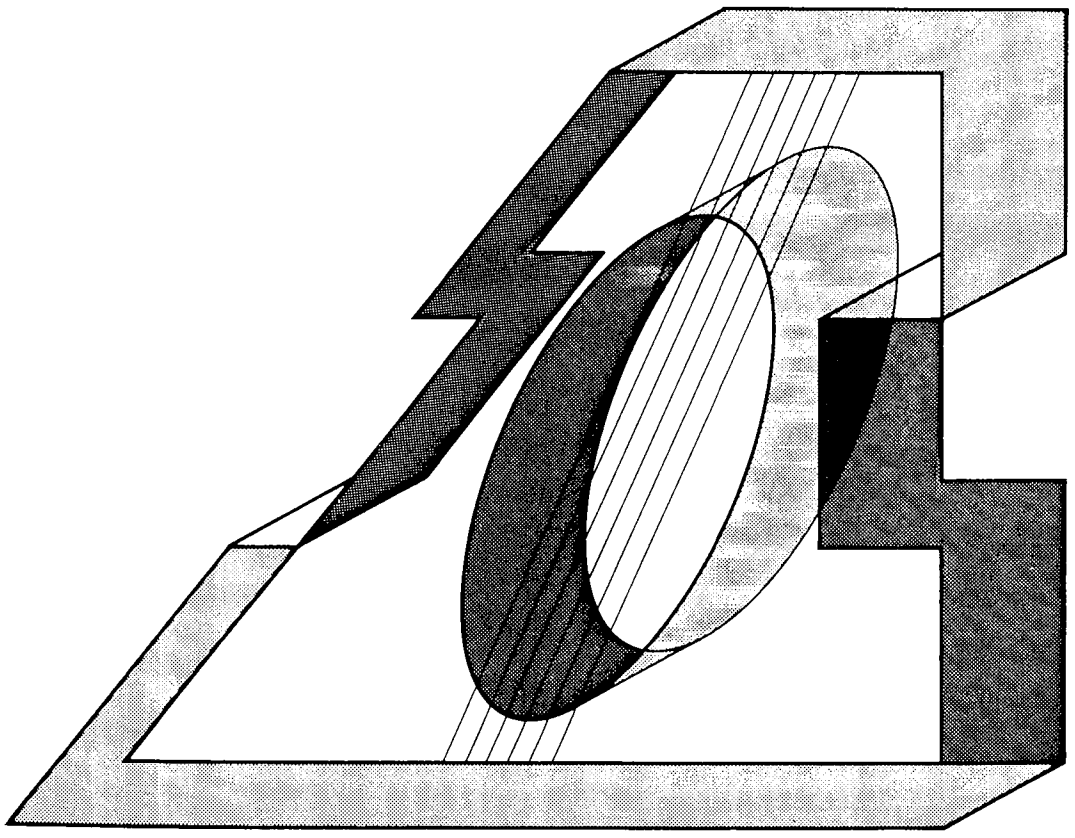
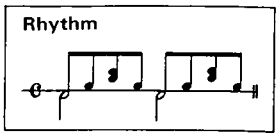
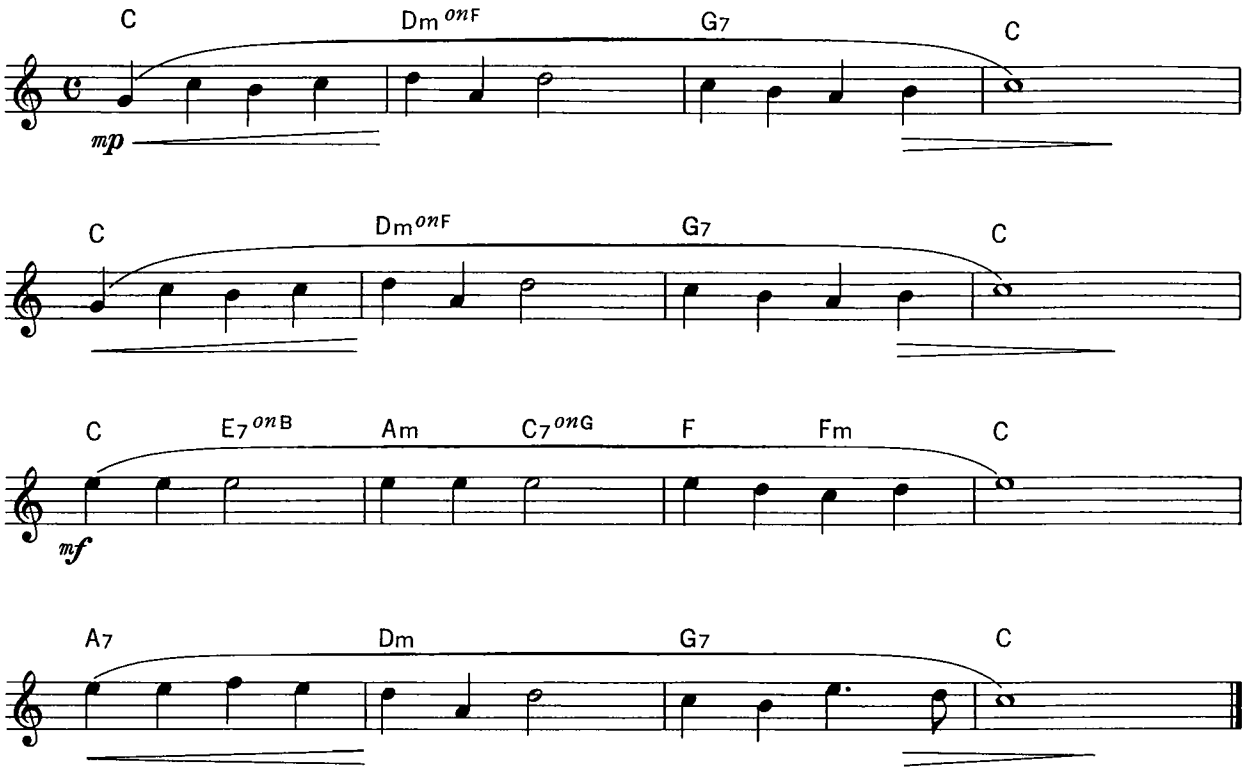
PART 1

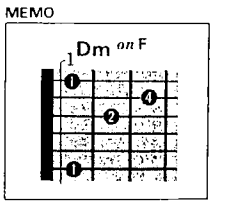


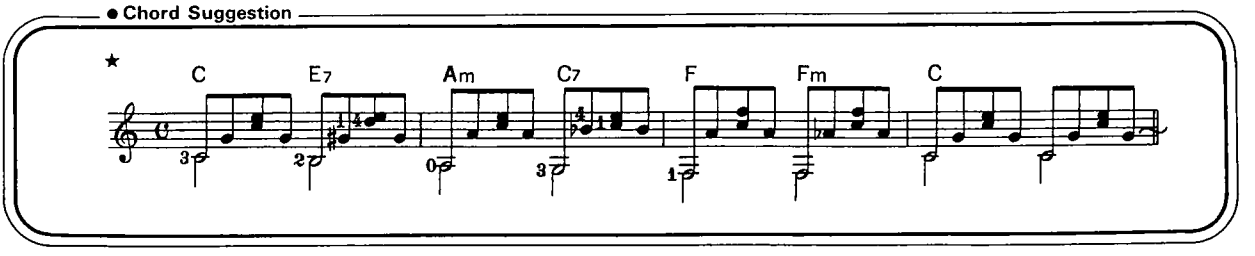
1

AURA LEE ● AMERICAN SONG ●









Be careful of the bass line and play the following chords:

Puzzle

Chord Marking: I – I7 – IV – IVm – (★ I^6_4) – V7 – I

Key of C: C – C7 – F – Fm – C on G – G7 – C

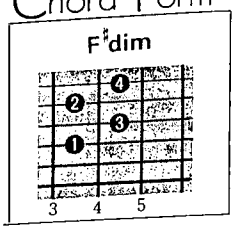
★ In chord progression marking, I^6_4 is indicated by I/2.

- Write the proper chord name in the blanks, referring to the above progression.

Key of D: D – ◯ – G – ◯ – D on A – ◯ – D

- Remember the chord marks for easier transposing.

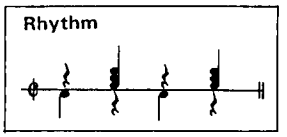
Chord Form



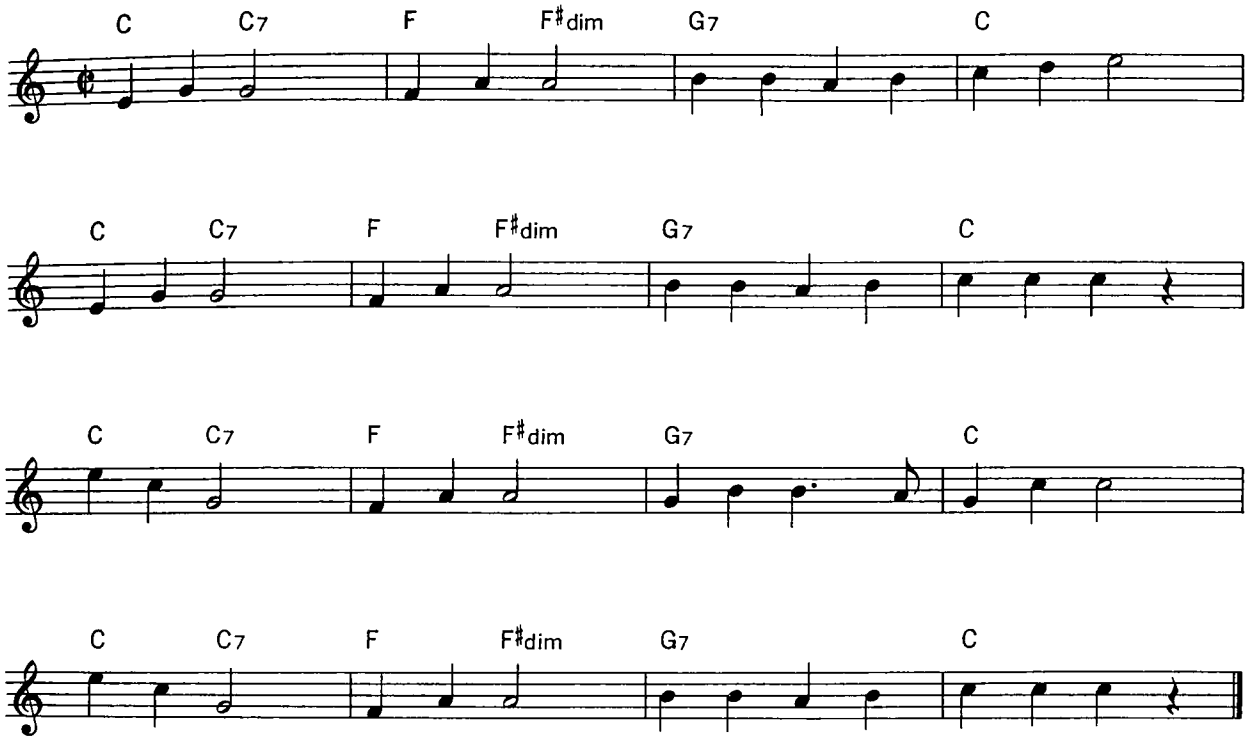
● Key of C

C – C7 – F – F♯dim – C *on* G – G7 – C

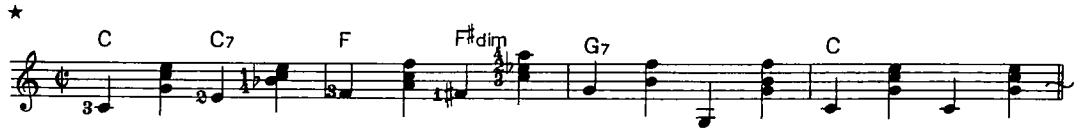
Chords used : (I – I7 – Ⅳ – ♯Ⅳdim – I/2 – V7 – I)



LITTLE BROWN JUG ● AMERICAN SONG ●



● Chord Suggestion



Passing Chord: In a basically two-chord progression this chord is inserted to make the progression smoother. Most frequently used are I^{+}, Ⅳm.

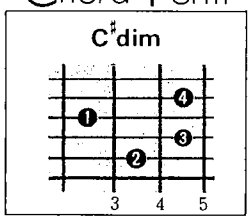
Puzzle

Fill in the proper chord name in the blanks.

Chord Marking : I – I7 – Ⅳ – ♯Ⅳdim – I/2 – V7 – I

Key of A : A – ◯ – D – ◯ – A *on* E – ◯ – A

Chord Form

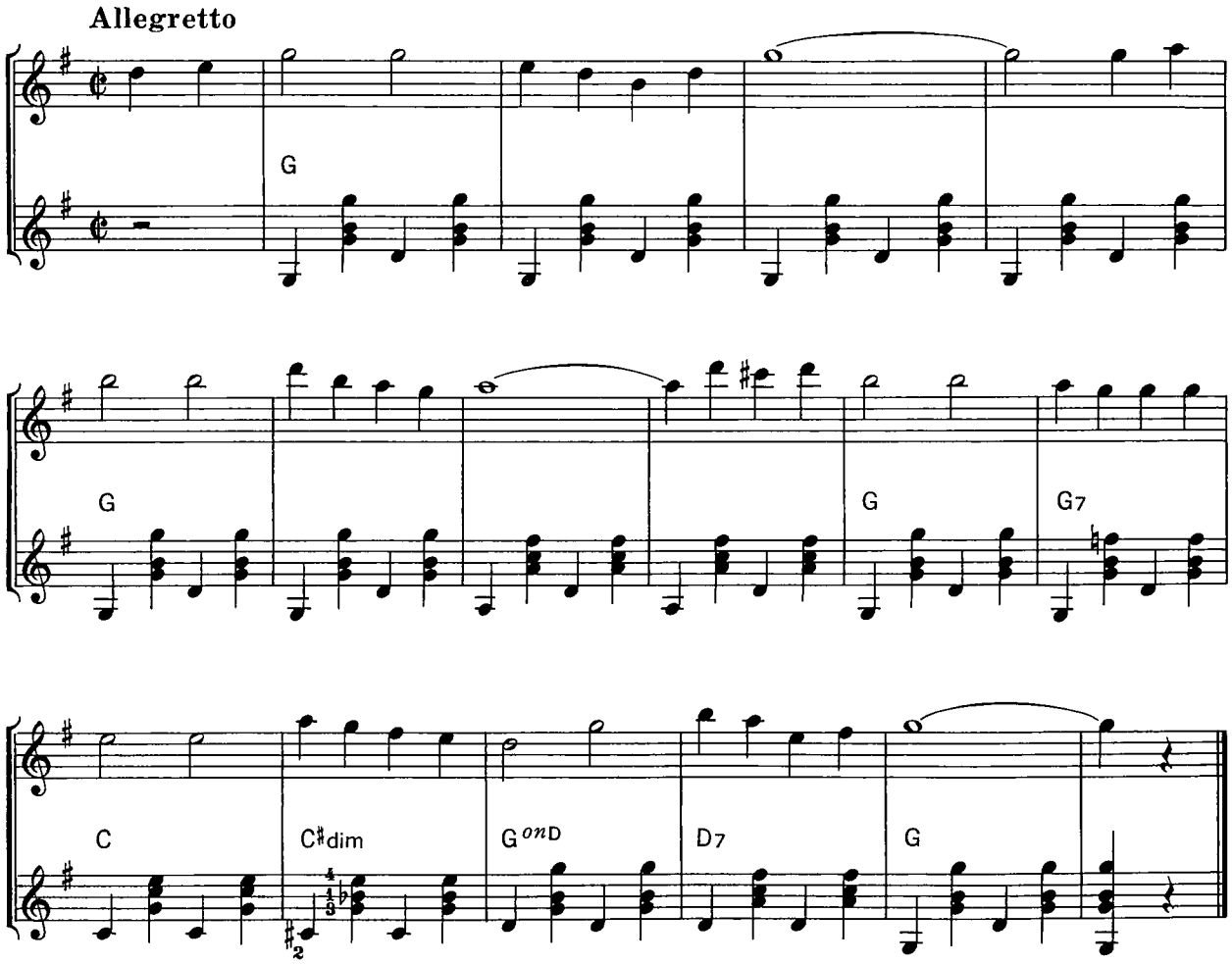


● Key of G

G – G7 – C – C♯dim – G on D – D7 – G

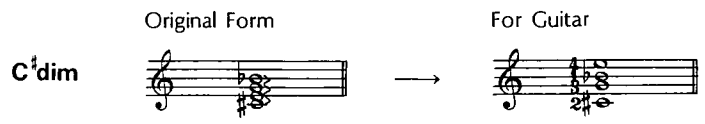
Chords used : (I – I7 – IV – ♯IVdim – I/2 – V7 – I)

COMIN' ROUND THE MOUNTAIN ● AMERICAN SONG ●

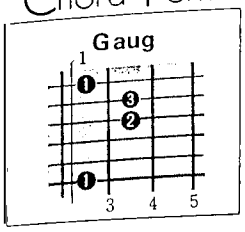


Diminished chord: All intervals are minor thirds.

EX.



Chord Form

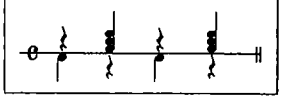


● Key of G

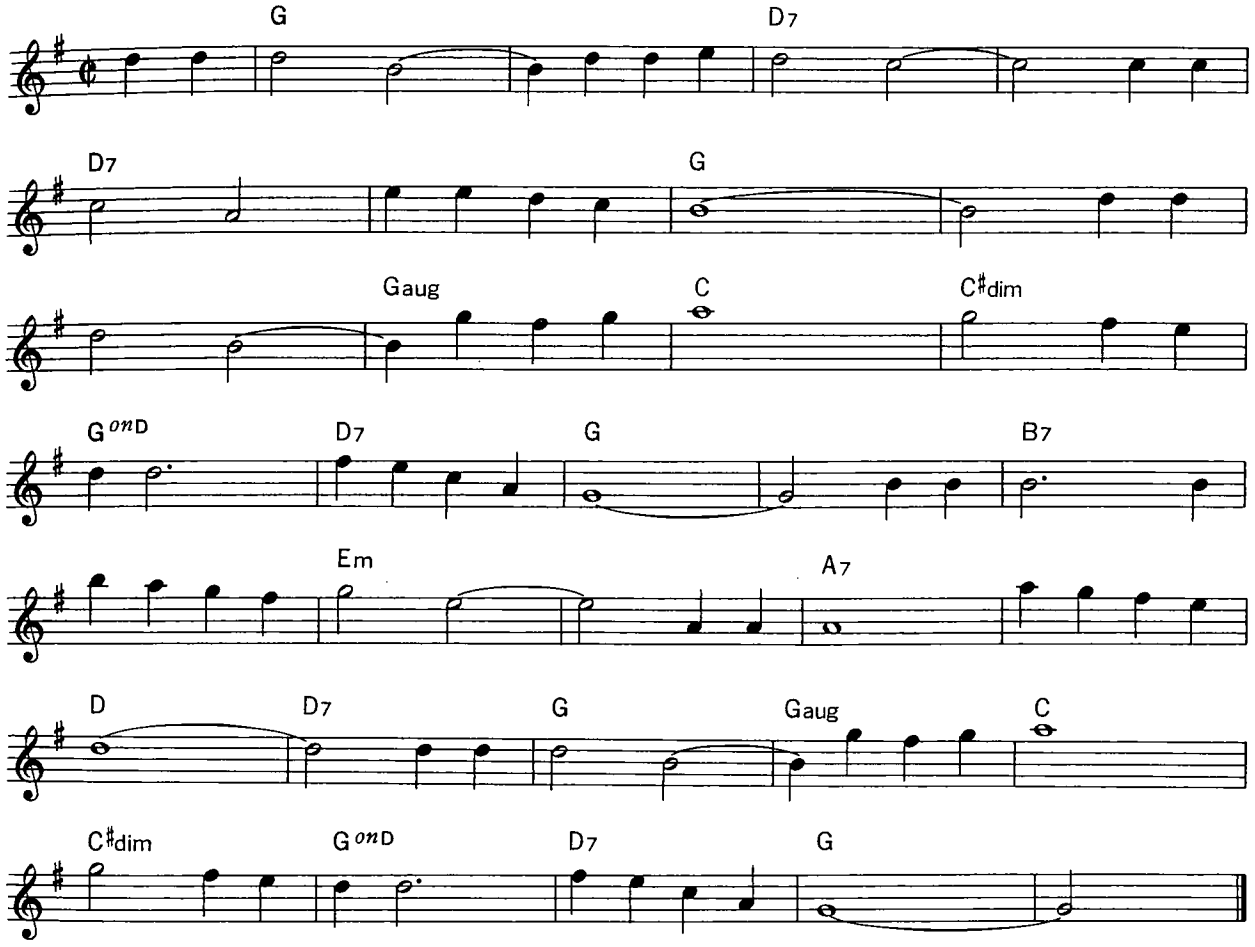
G – Gaug – C – C♯dim – G on D – D7 – G

Chords used: (I – Iaug – Ⅳ – ♯Ⅳdim – I/2 – V7 – I)

Rhythm



LAJU-LAJU ● INDONESIAN SONG ●

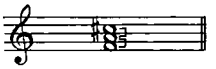


Augmented chord: In this chord the fifth of a major chord is augmented by a semitone. In other words, it is two major thirds.

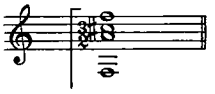
EX.

Faug

Original Form



For Guitar



Puzzle

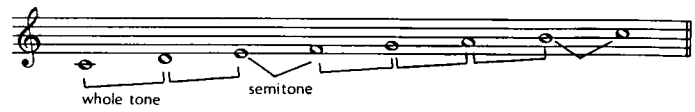
Fill in tne proper chord name in the blanks.

Chord Marking: I – Iaug – Ⅳ – ♯Ⅳdim – I/2 – V7 – I

Key of F: F – ◯ – B♭ – ◯ – F on C – ◯ – F

diatonic

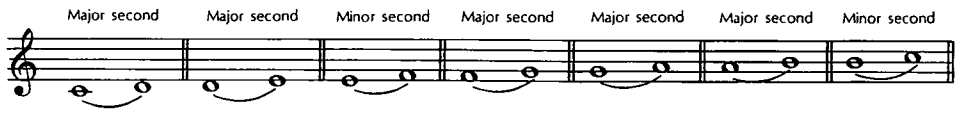
• Interval (2)



A diatonic scale is composed of five whole tones and two semitones.
"Perfect" intervals are written for first, fourth, fifth and eighth intervals. Those intervals which are a semitone wider are called "augmented," while those a semitone closer are called "diminished." For the second, third, sixth and seventh intervals there are major and minor types, with a semitone difference between them.

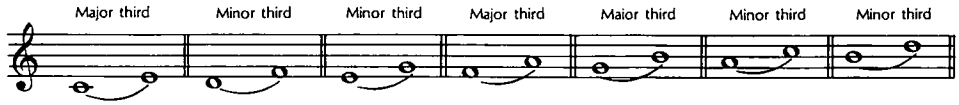
Major second (one whole tone)
Minor second (one semitone)

Second intervals



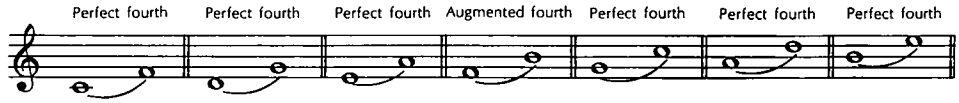
Major third (two whole tones)
Minor third (one whole tone + one semitone)

Third intervals



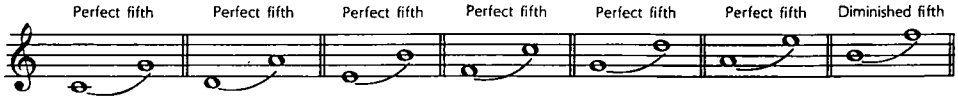
Perfect fourth (two whole tones + one semitone)
Augmented fourth (three whole tones)

Fourth intervals



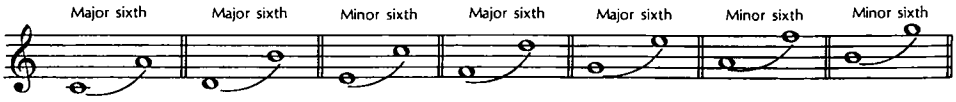
Perfect fifth (three whole tones + one semitone)
Diminished fifth (two whole tones + two semitones)

Fifth intervals



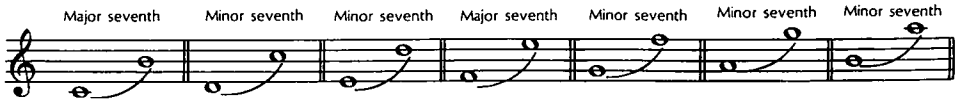
Major sixth (four whole tones + one semitone)
Minor sixth (three whole tones + two semitones)

Sixth intervals

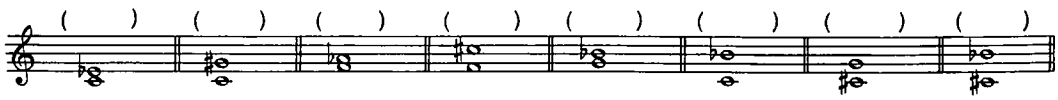


Major seventh (five whole tones + one semitone)
Minor seventh (four whole tones + two semitones)

Seventh intervals



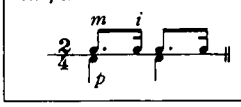
Write the names of the intervals below in the parentheses, as shown in the chart above.



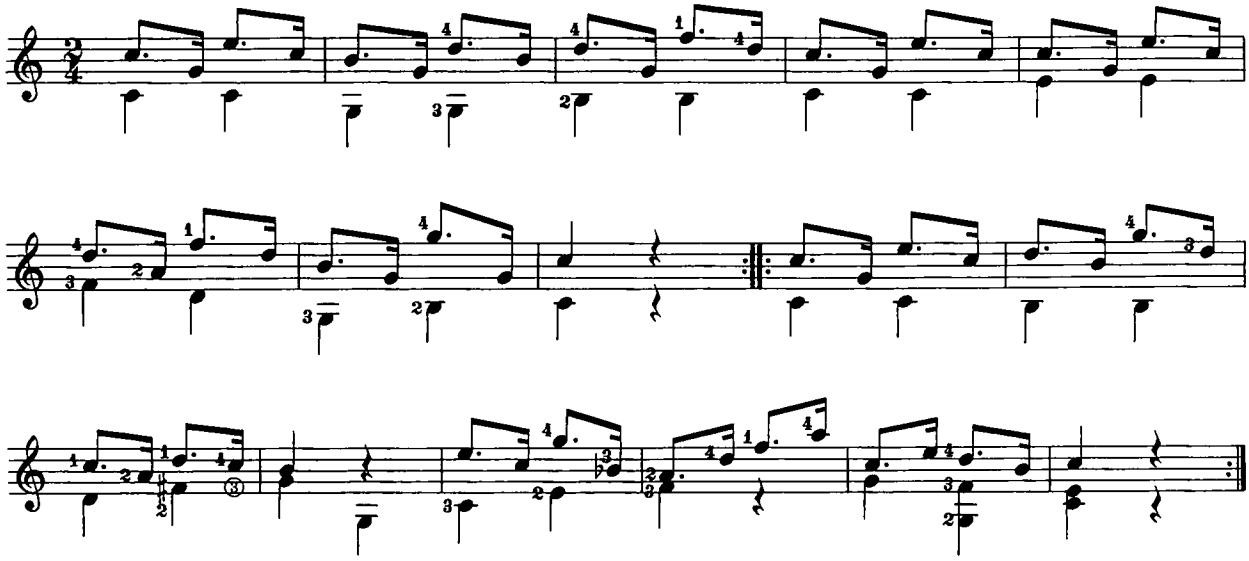
2

ETUDE ● D. AGUADO ●

Rhythm



1



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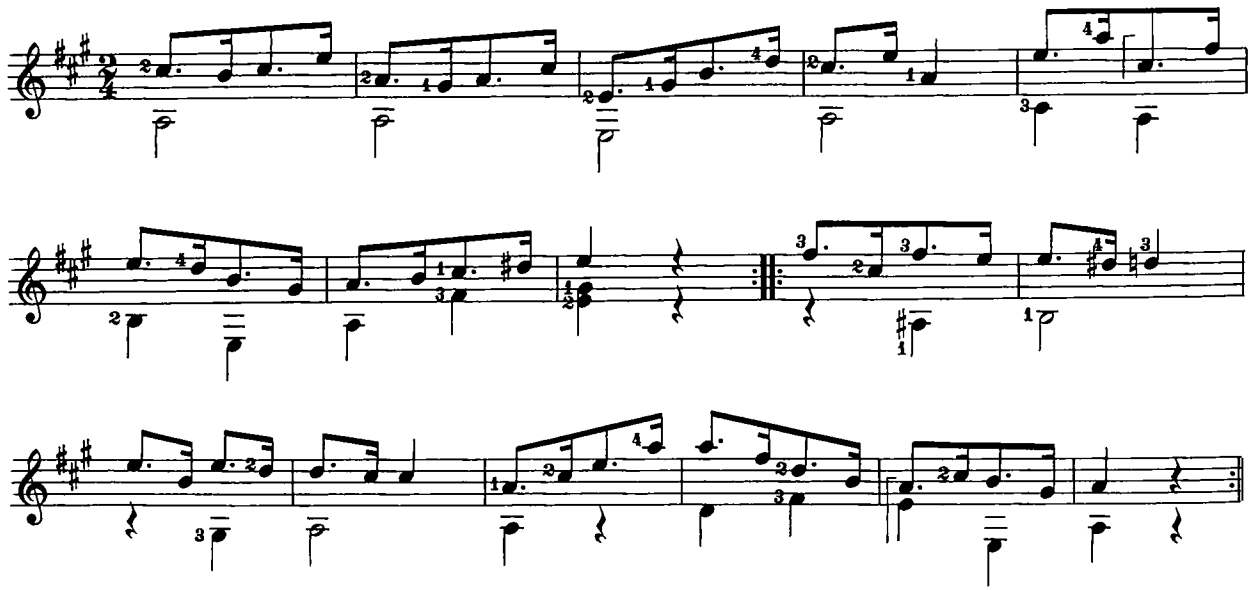
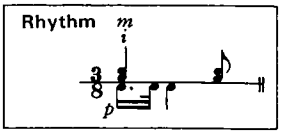
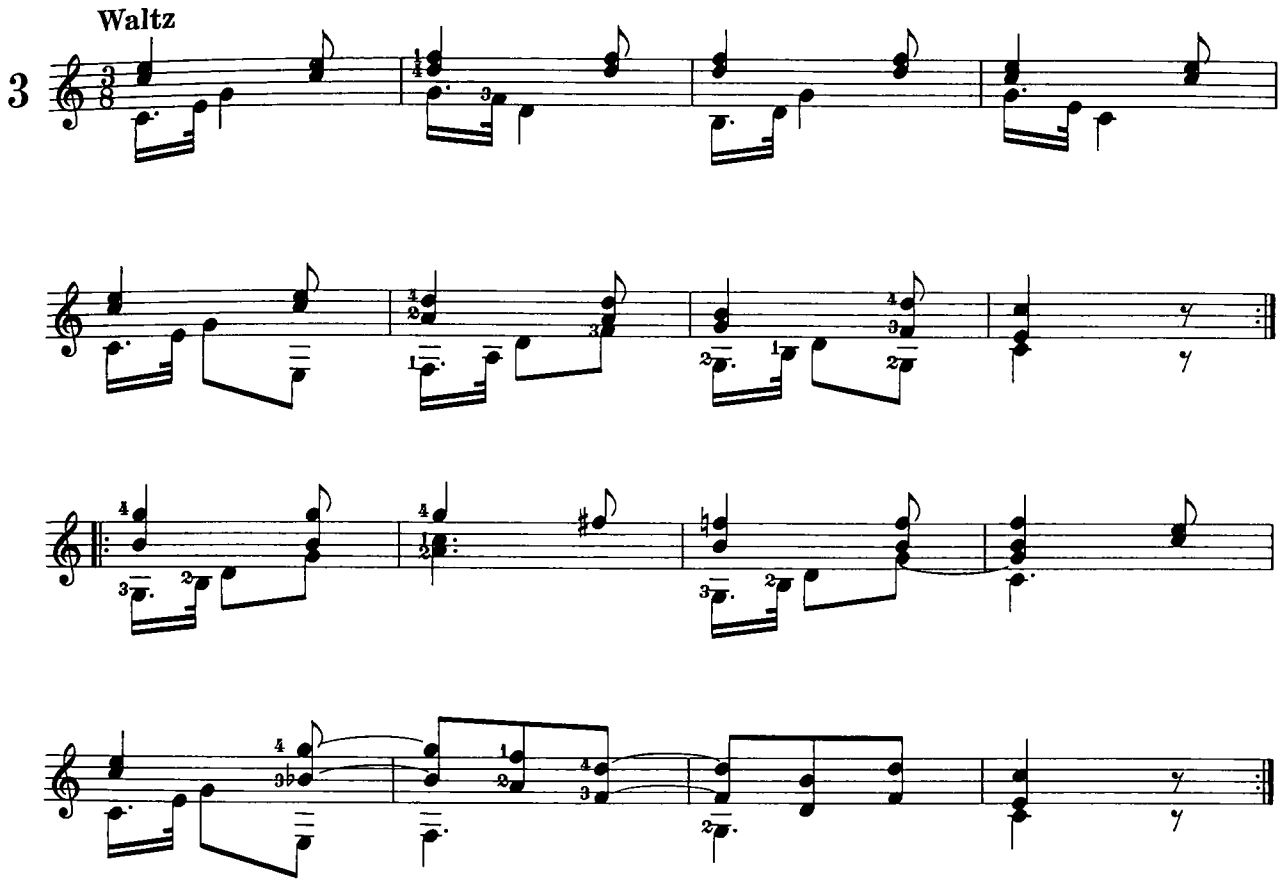


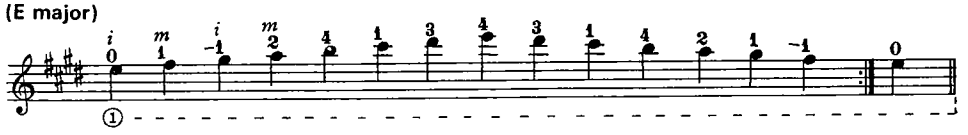


3 Waltz

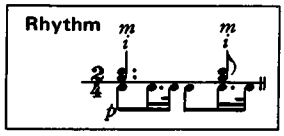


● Finger Training

(E major)



Practice playing complete scales on one string—up to the 12th fret. Practice the B major scale on the 2nd string, and the G major on the third string, using the same fingering. Practice so that changes of left hand position are smooth, and can be done without releasing the first finger from the string.



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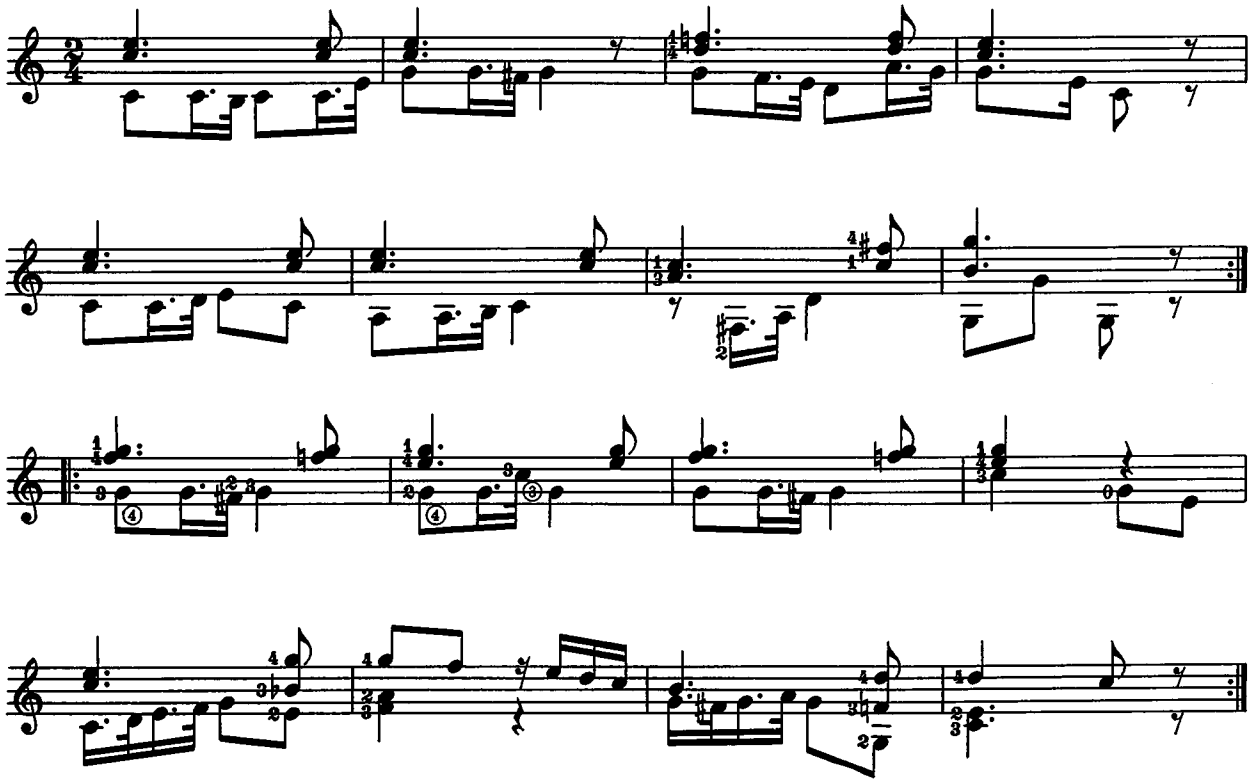
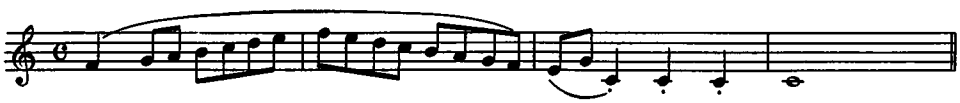
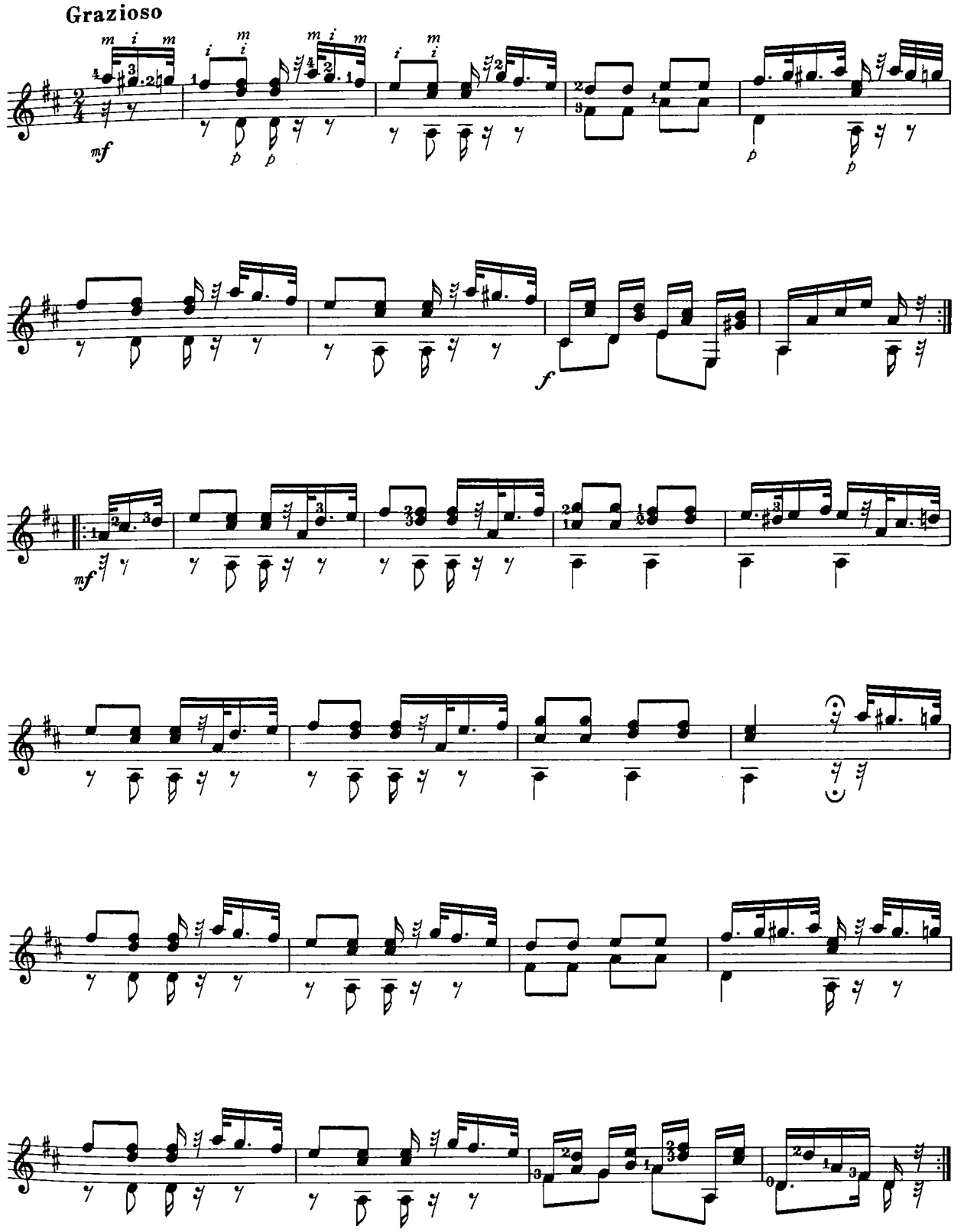


Staccato: Making a distinct break between each note.
This effect is created by touching the string with a finger of the right hand (for an open string), or, if the string is pressed, releasing the left-hand finger.



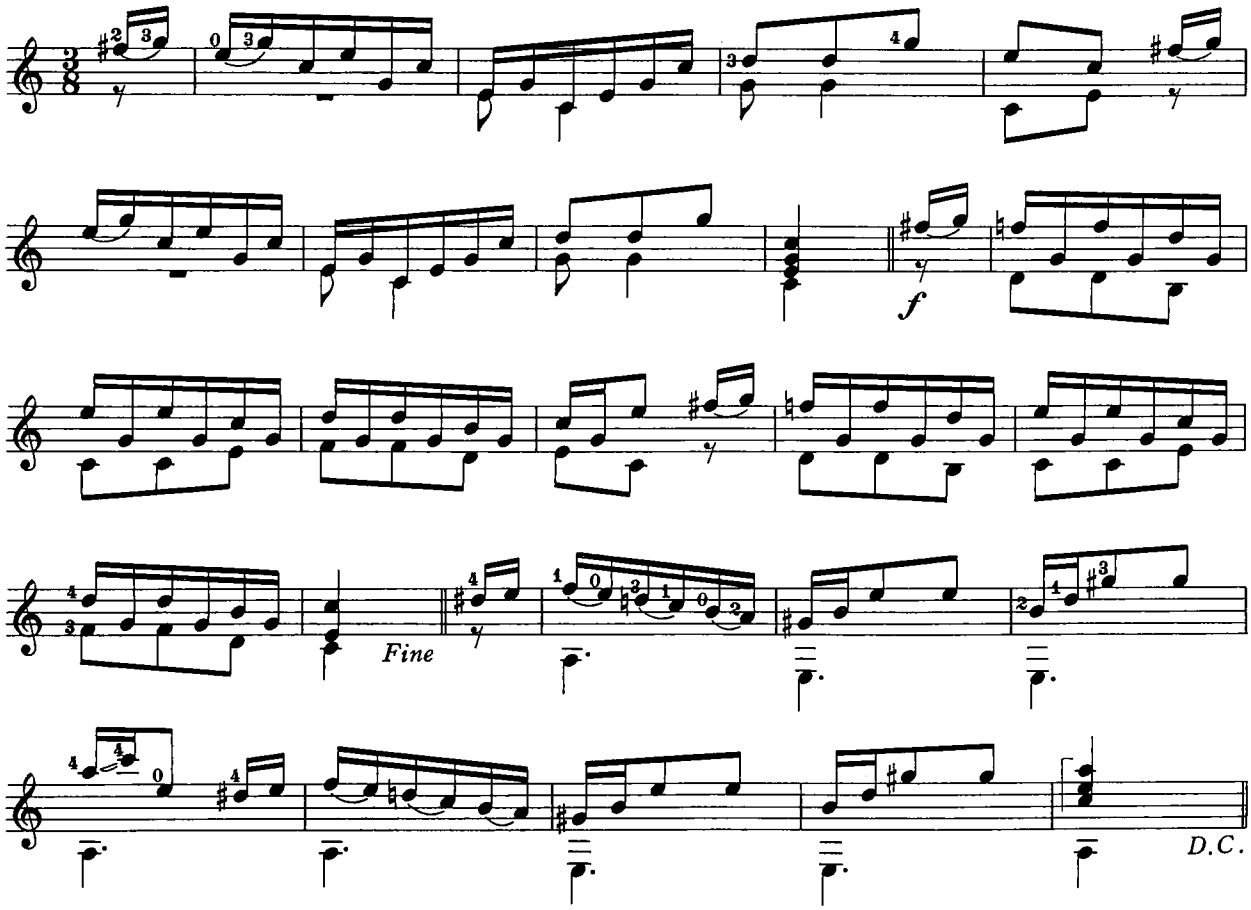
Apagados: A method of cutting the sound. It is noted by a rest or staccato mark.

ANDANTE ● F. CARULLI ●

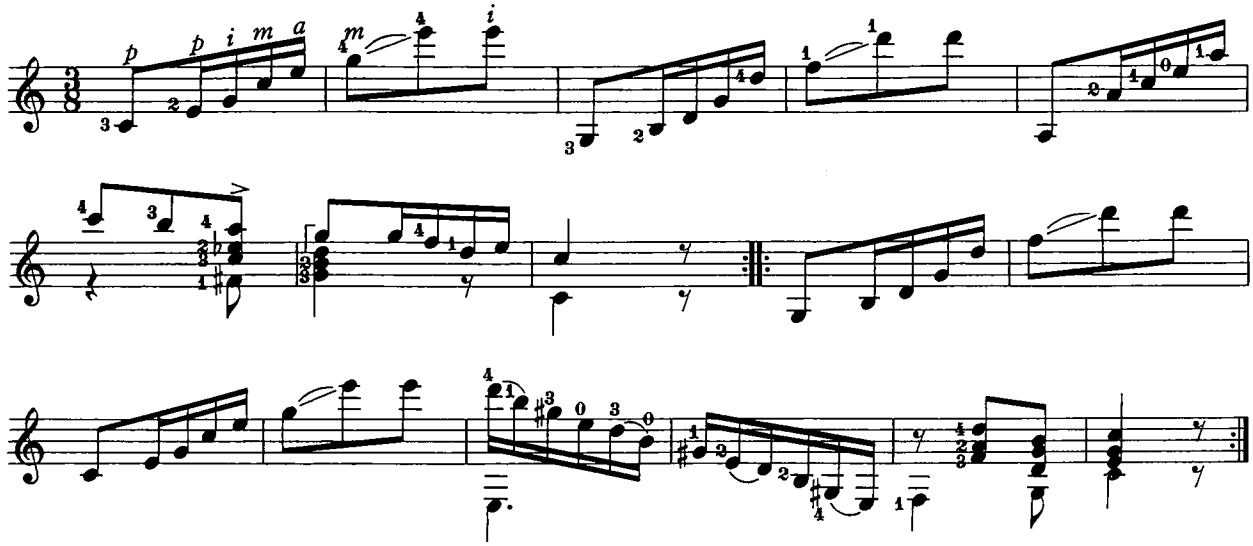


3

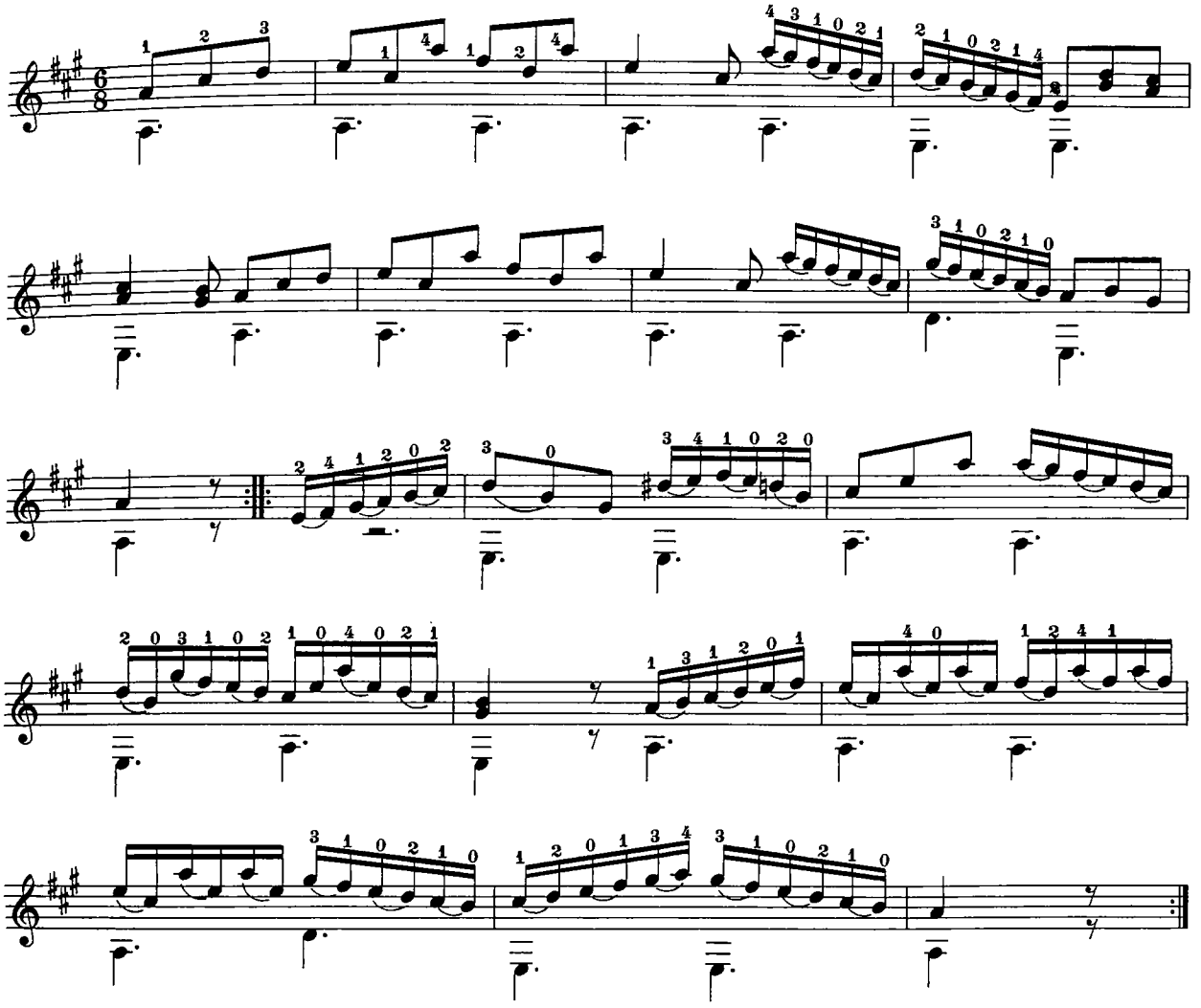
SLUR WALTZ ●M. CARCASSI●



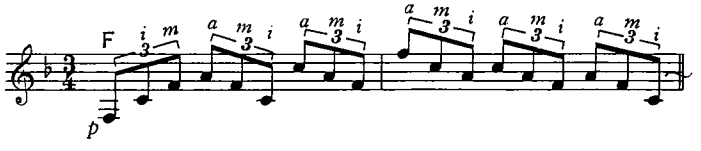
WALTZ ●L. LEGNANI●



POCO ALLEGRETTO ● F. CARULLI ●

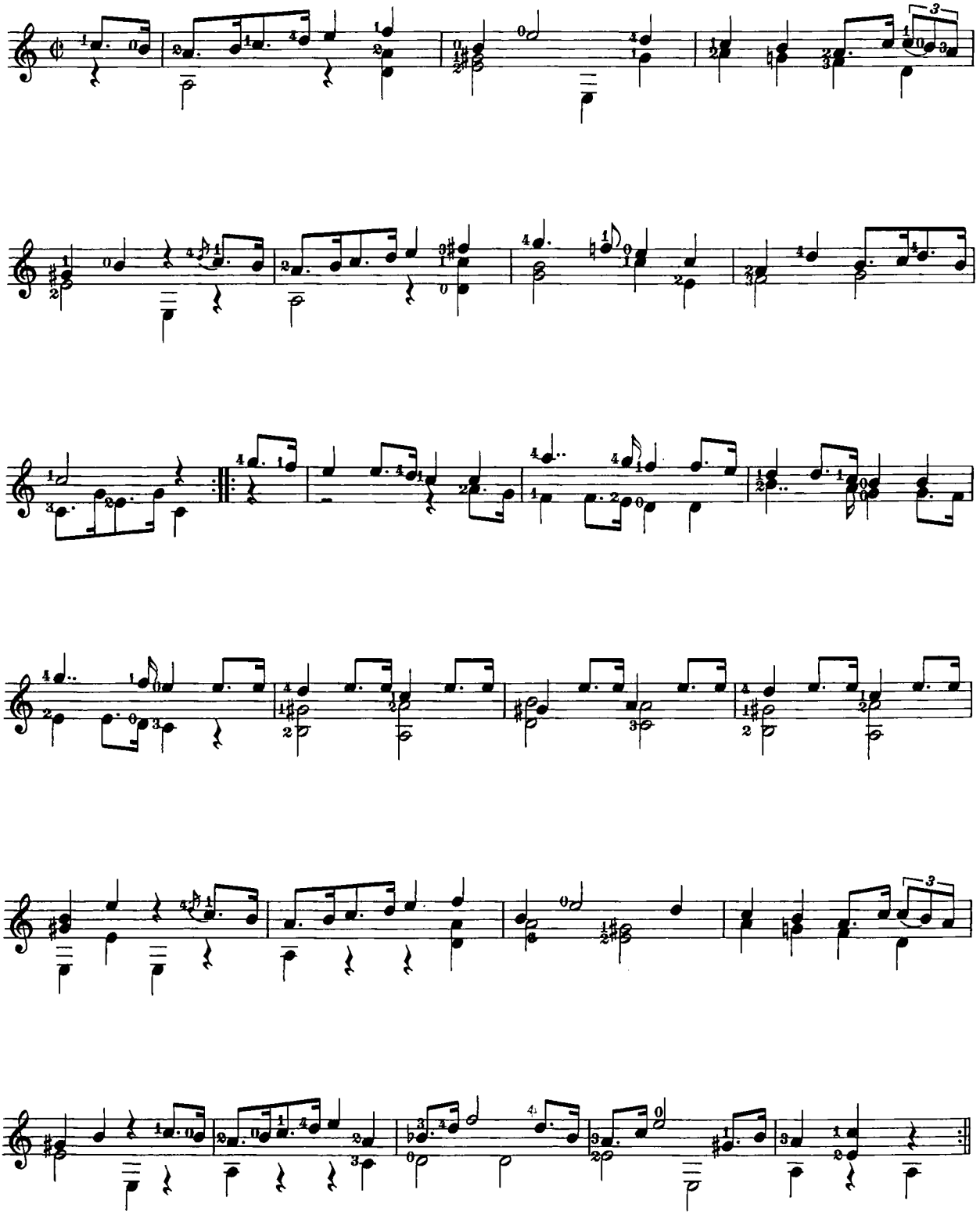


● Finger Training

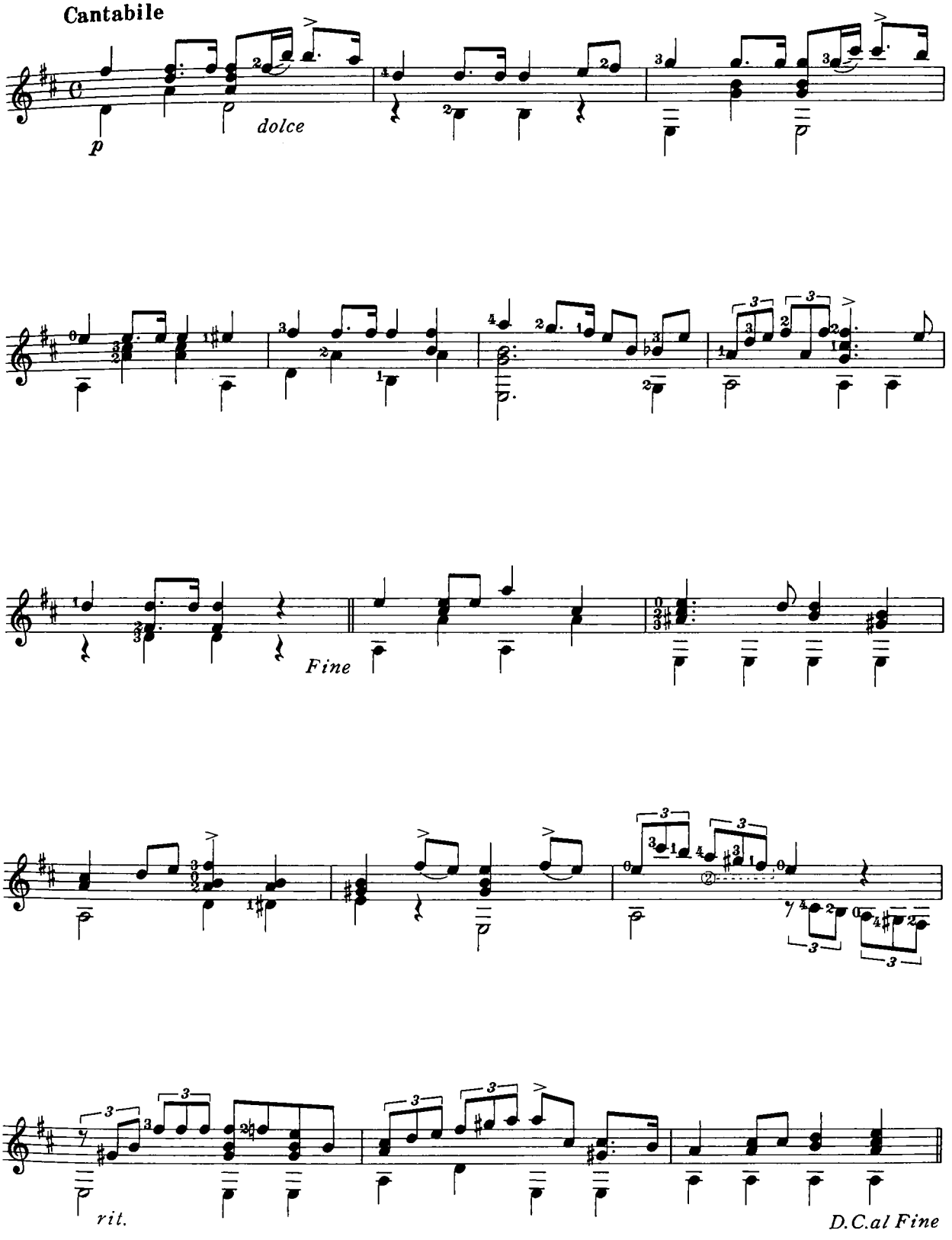


Ceja & Arpeggio Practice: Play up to the tenth fret, semitone by semitone, and then down the same way.

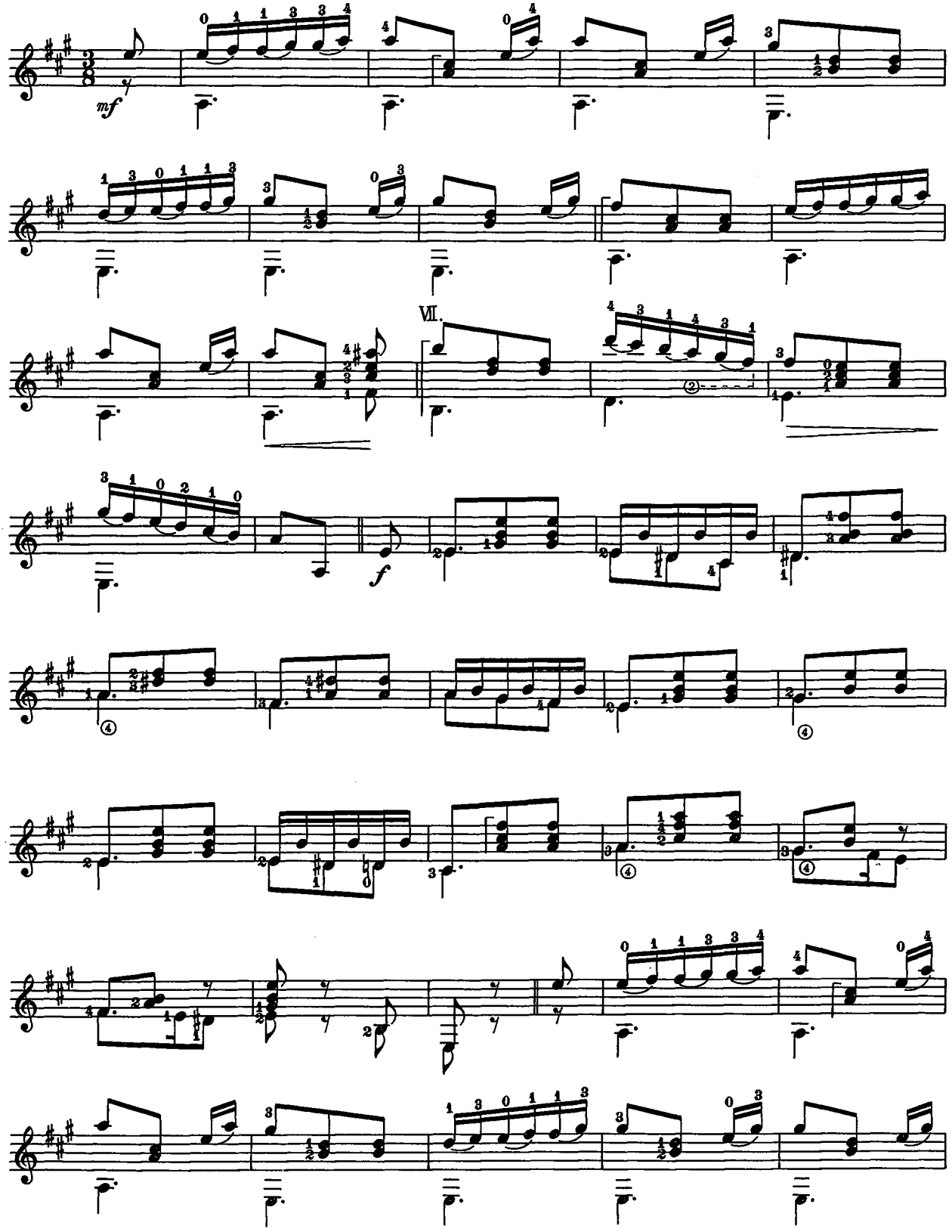
ANDANTE ● F. SOR ●



MODERATO ●J. K. MERTZ●



MAZURKA ● C. HENZE ●



VII.

Trio

Fine

p

f

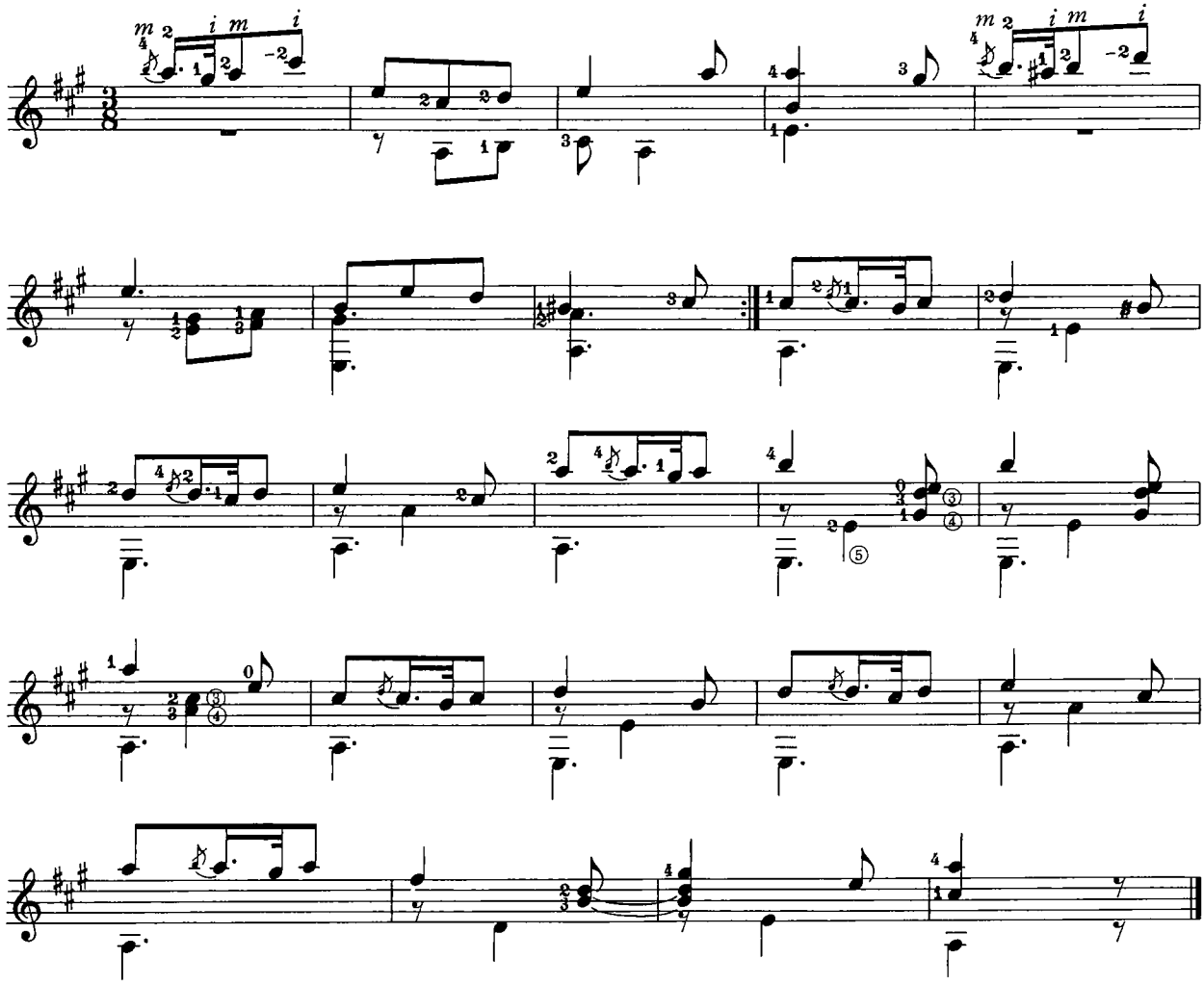
f

p

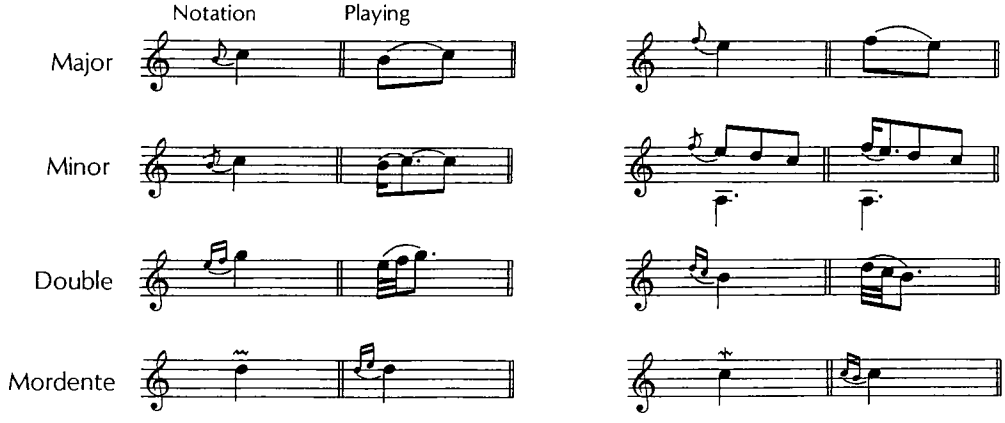
D.C. al Fine

4

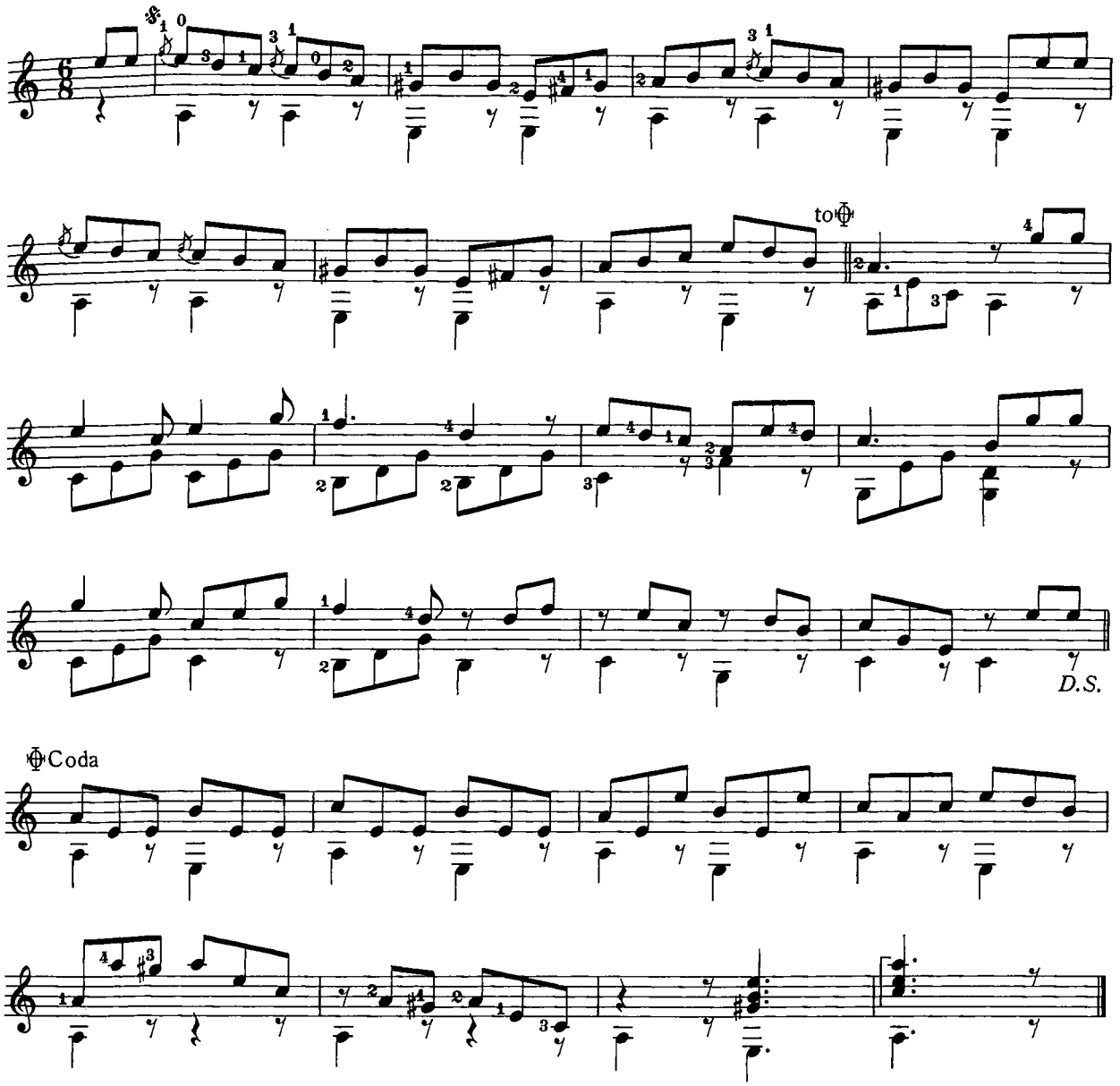
ETUDE ● D. AGUADO ●



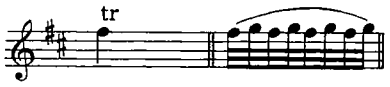
Appoggiaturas: These are grace notes, such as major, minor, double, etc. They are played by plucking the first sound with the right finger only; the following regular main notes are played with left finger slur or glissando.



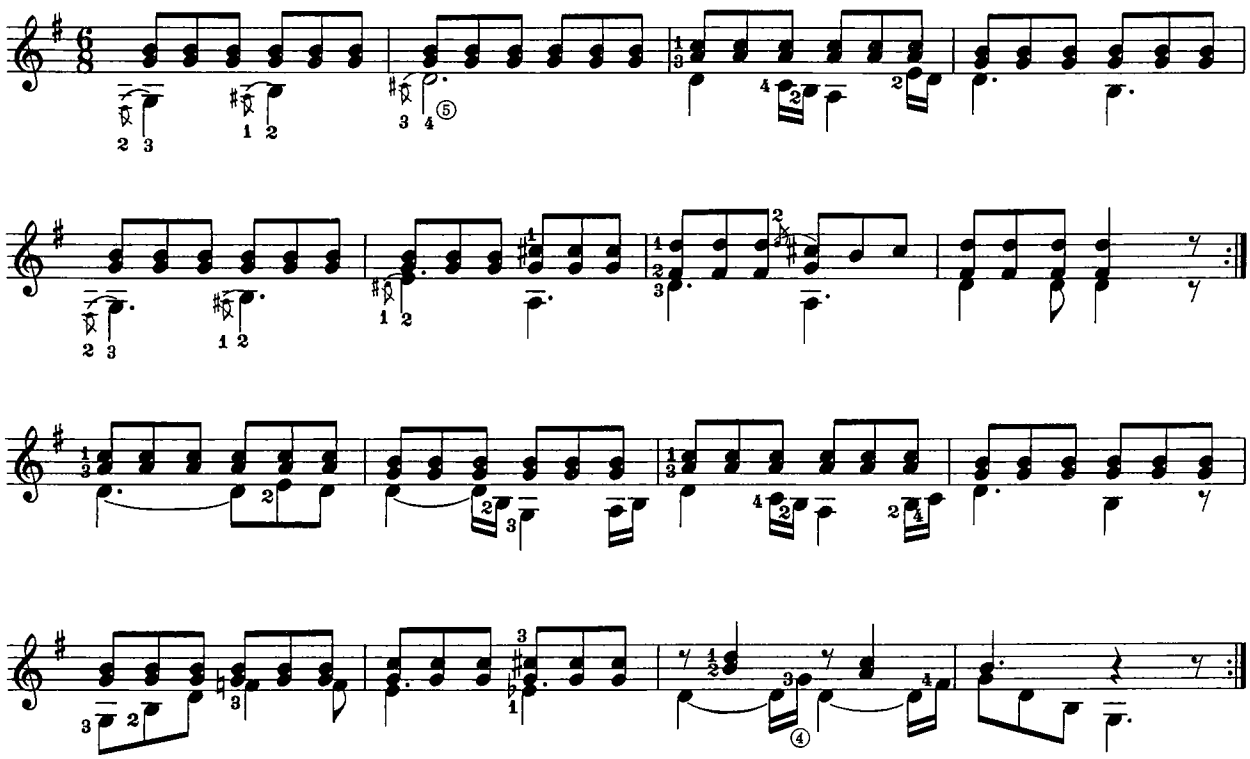
ALLEGRO ● M. GIULIANI ●



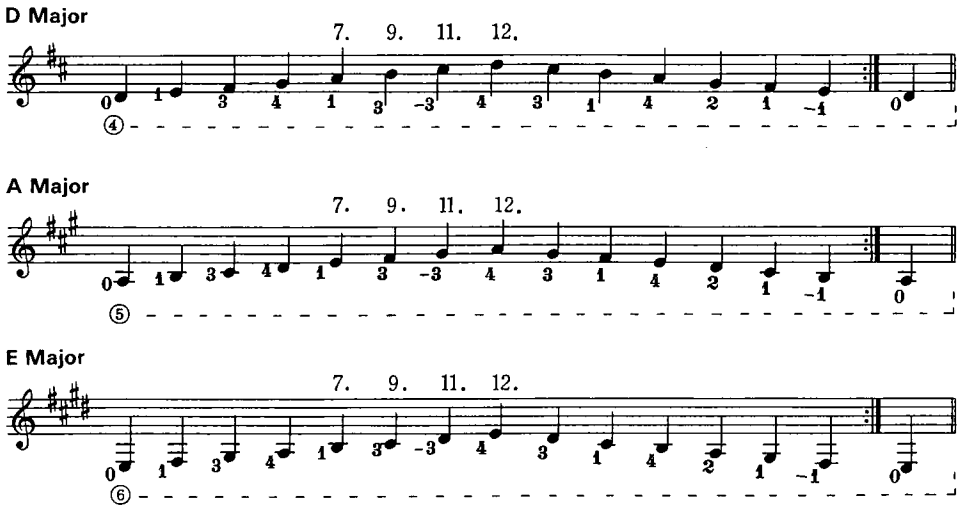
Trill (tr): Quick repitition of marked and auxiliary note for the length indicated. Only the first sound is plucked, the rest are a continued slur.



ETUDE ● D. AGUADO ●



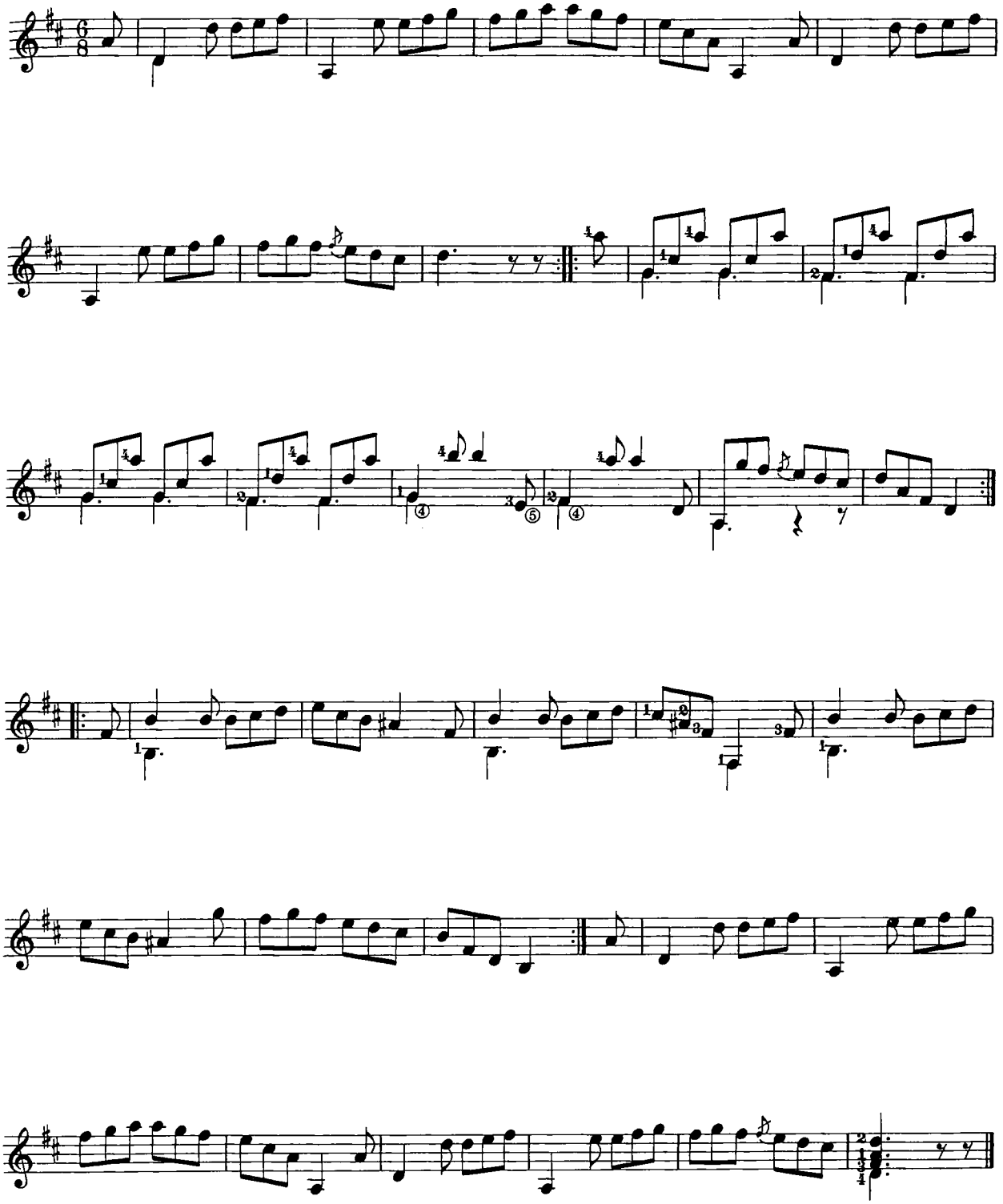
● Finger Training



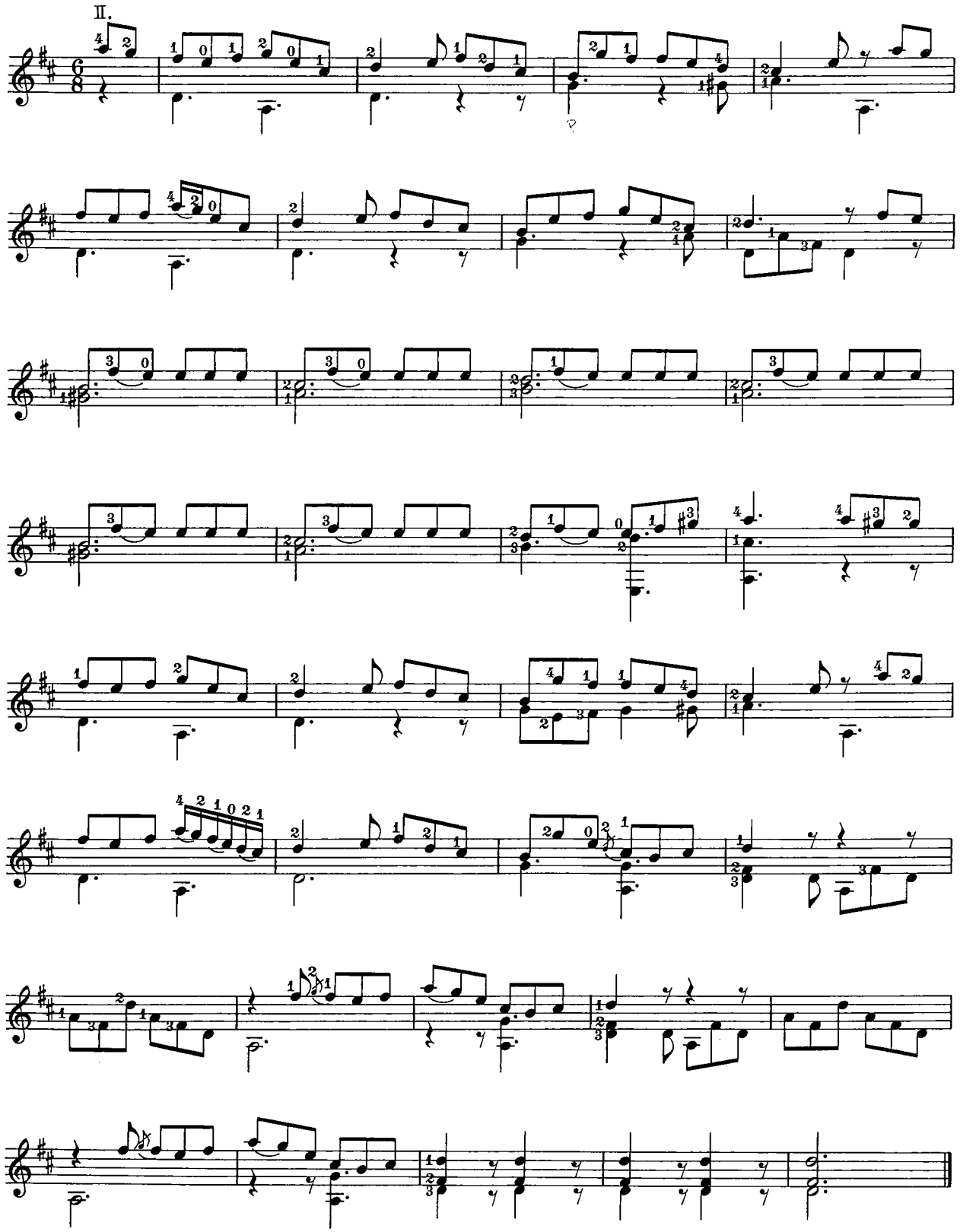
Practice several scales on the same string (especially the high position of bass strings).

KONTRETANZ ● F. FERANDIERE ●

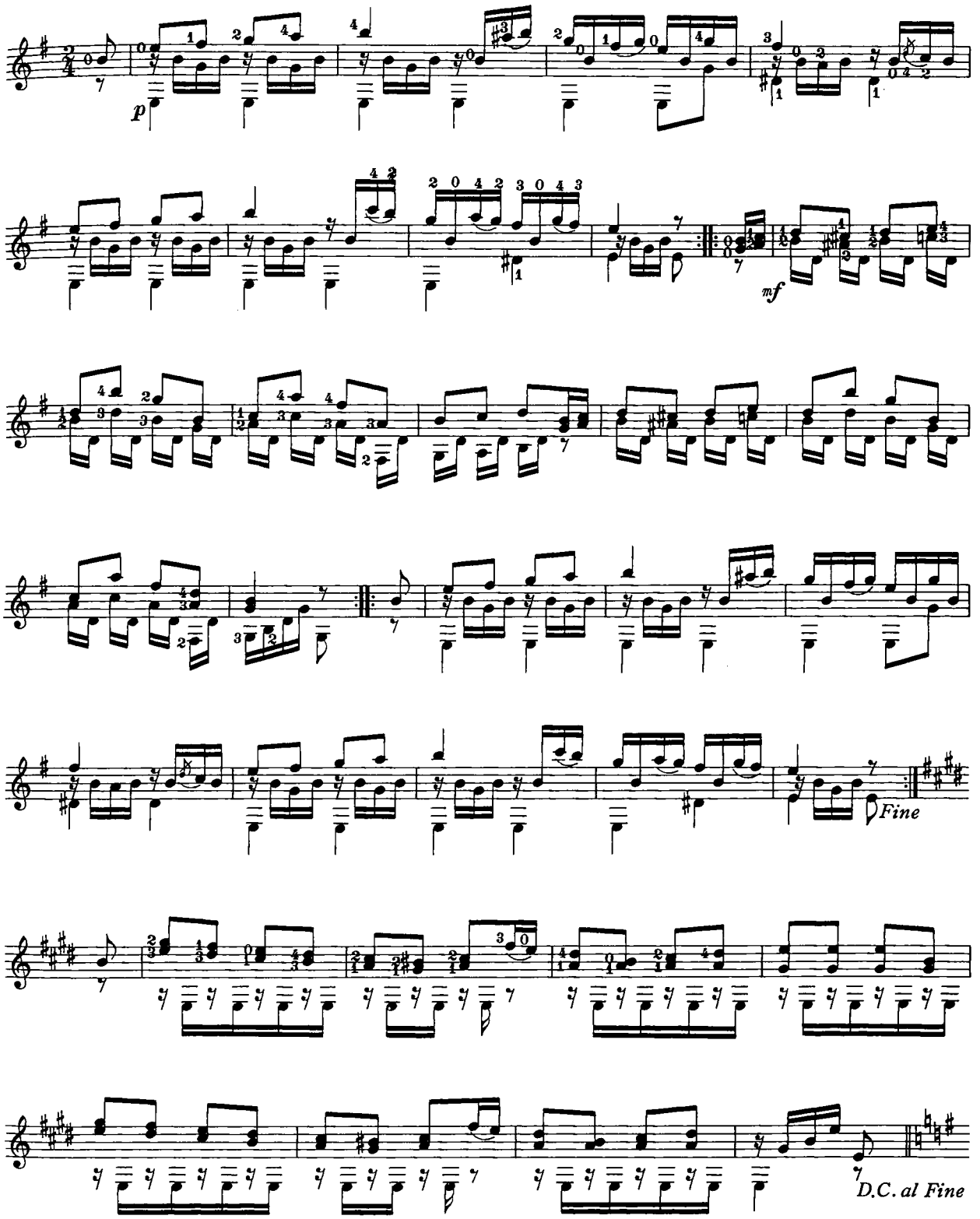
Allegro



ALLEGRETTO ● F. SOR ●

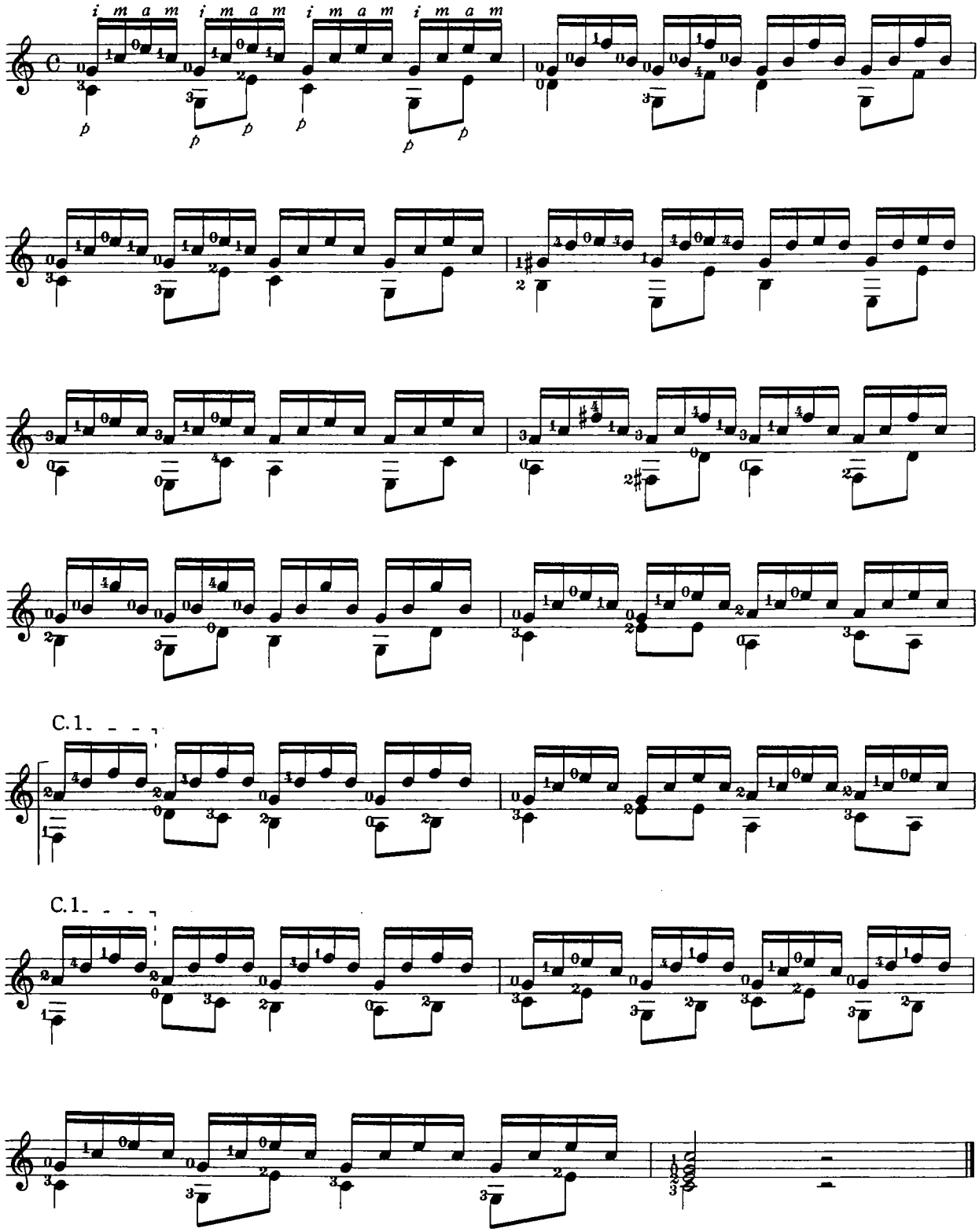


ALLEGRO VIVACE ● M. GUILIANI ●

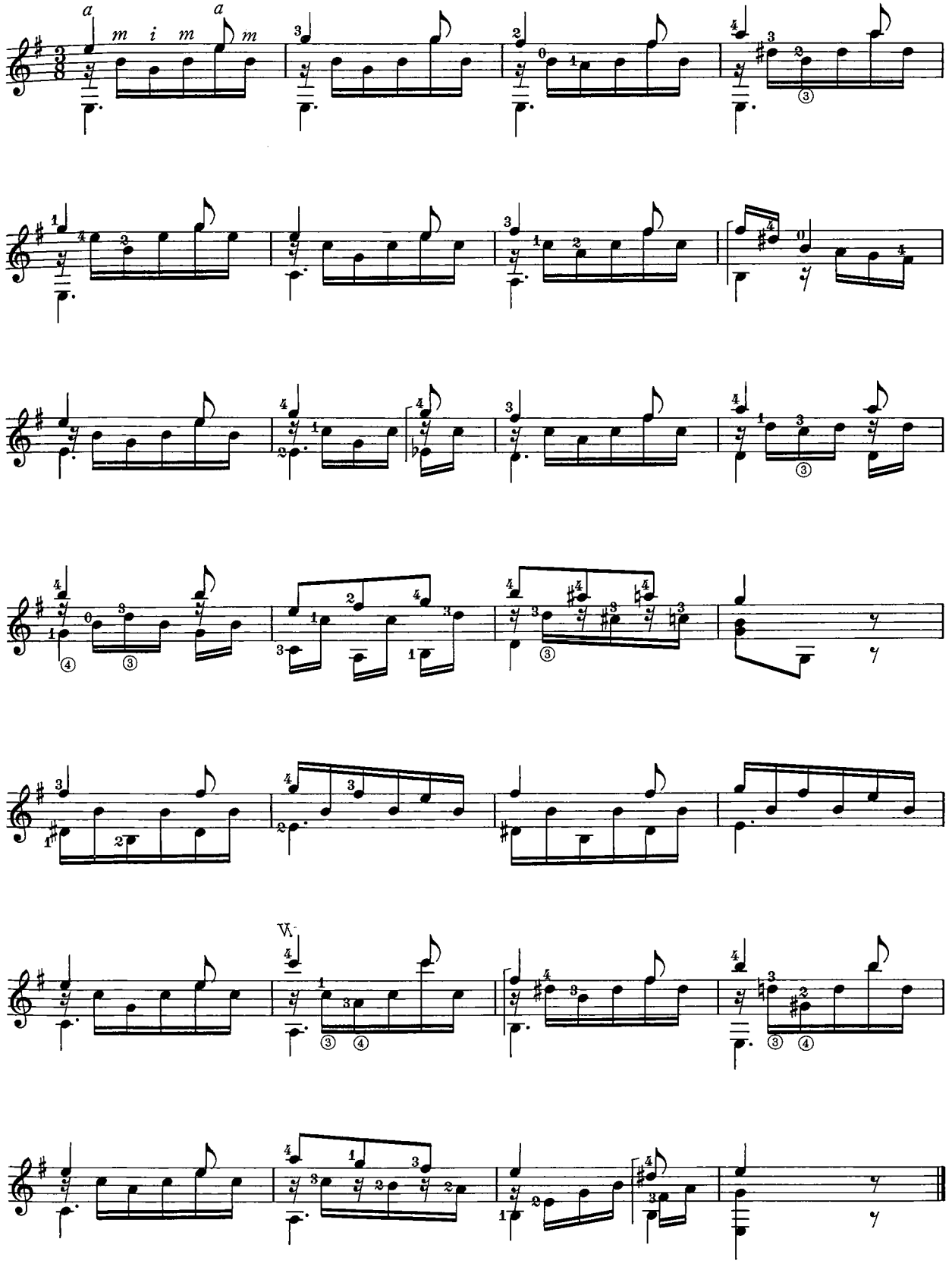


5

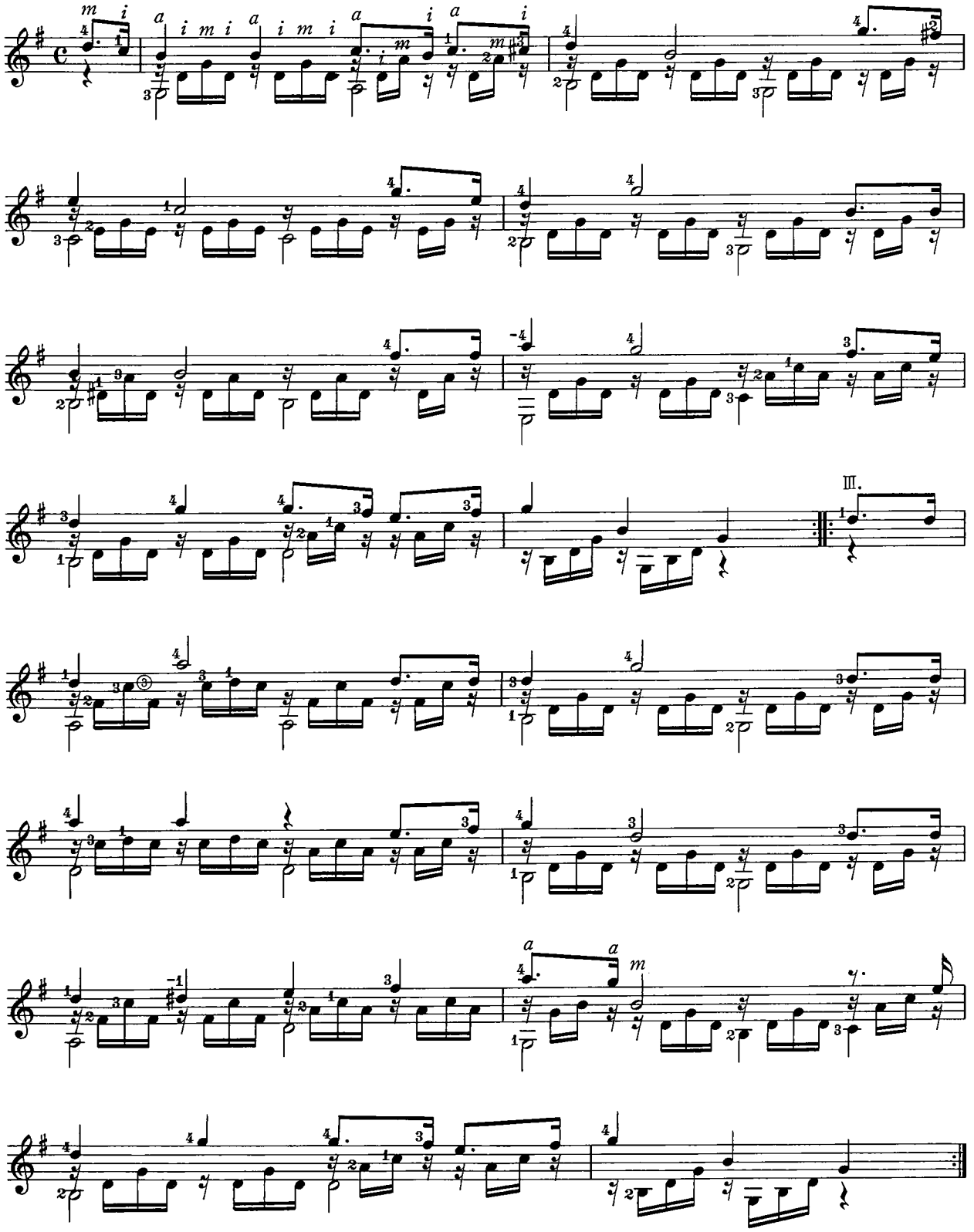
ETUDE ● D. AGUADO ●



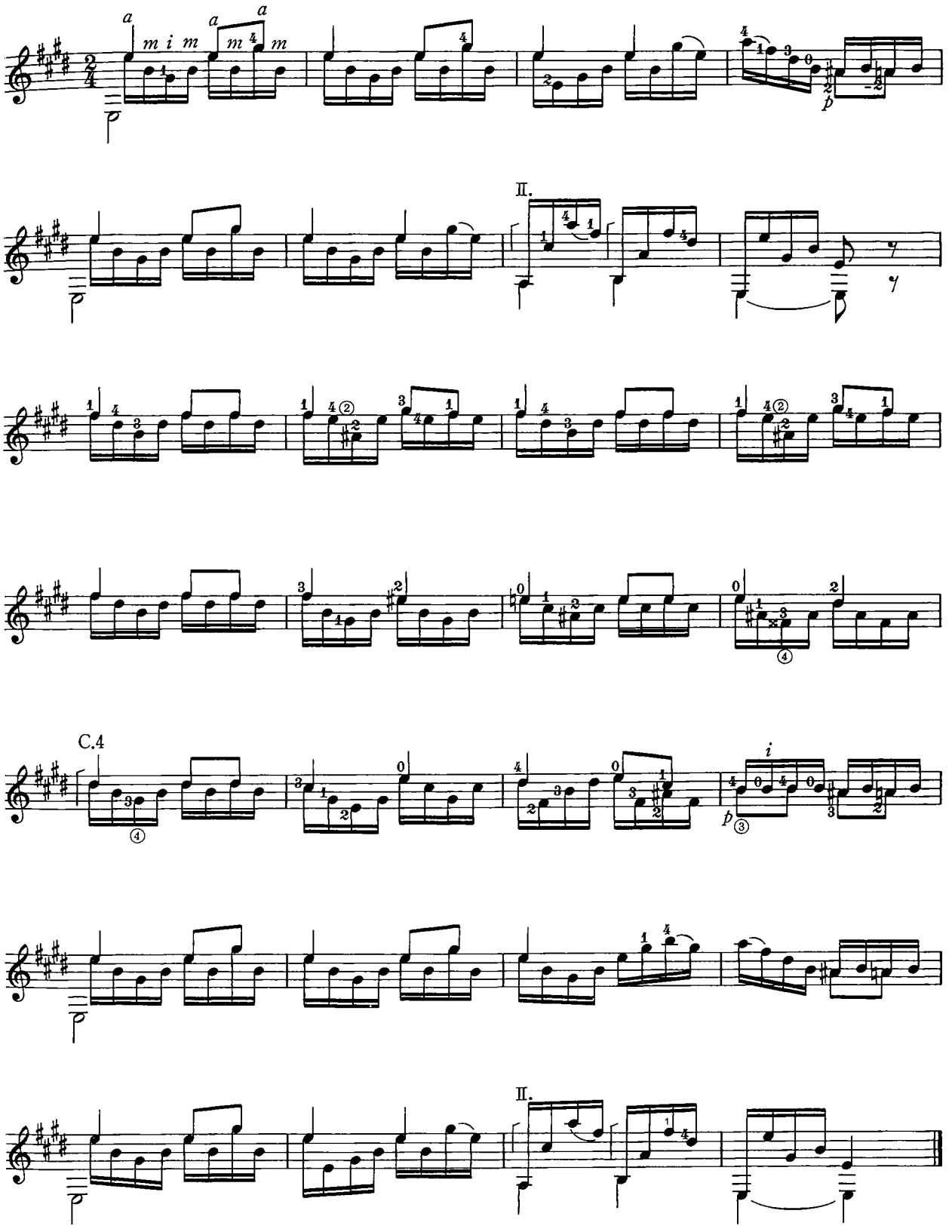
ANDANTINO ●N. COSTE●



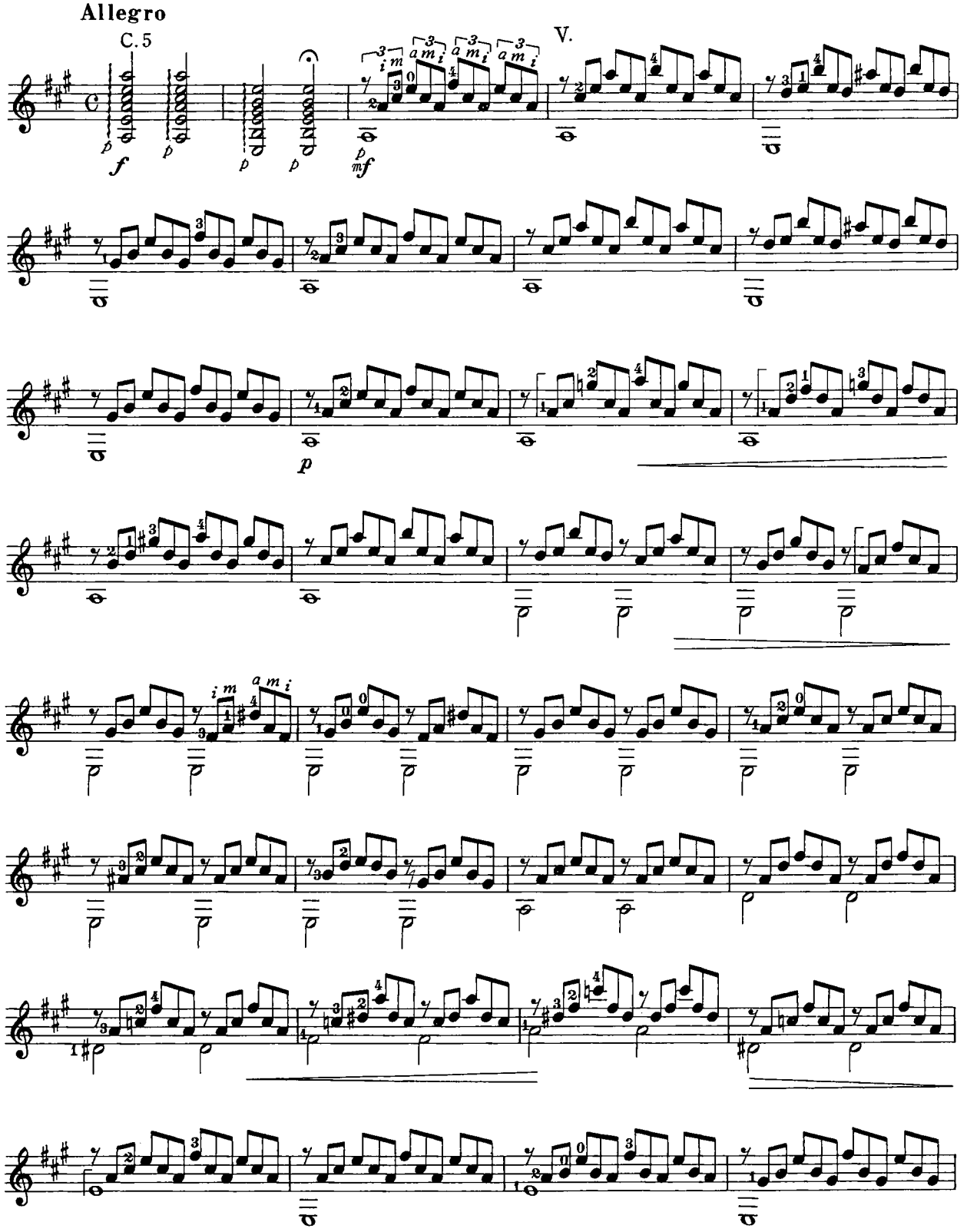
MODERATO ● A. CANO ●

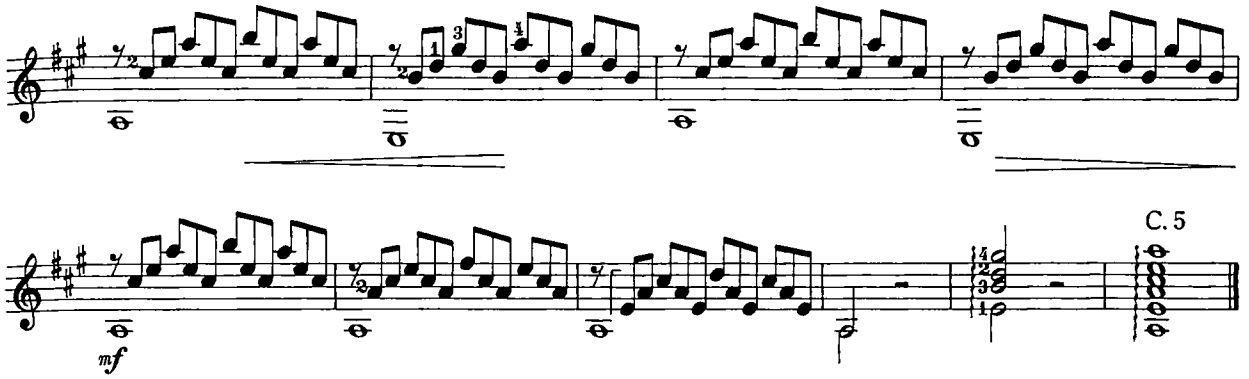


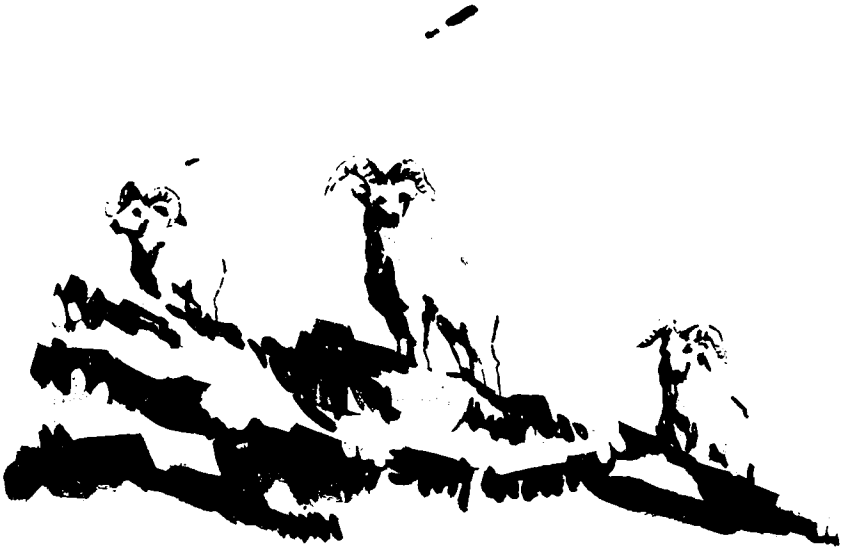
ALLEGRETTO ● F. SOR ●



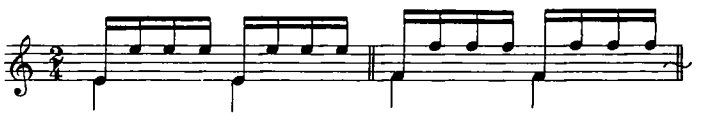
PRELUDE ● A. DIABELLI ●







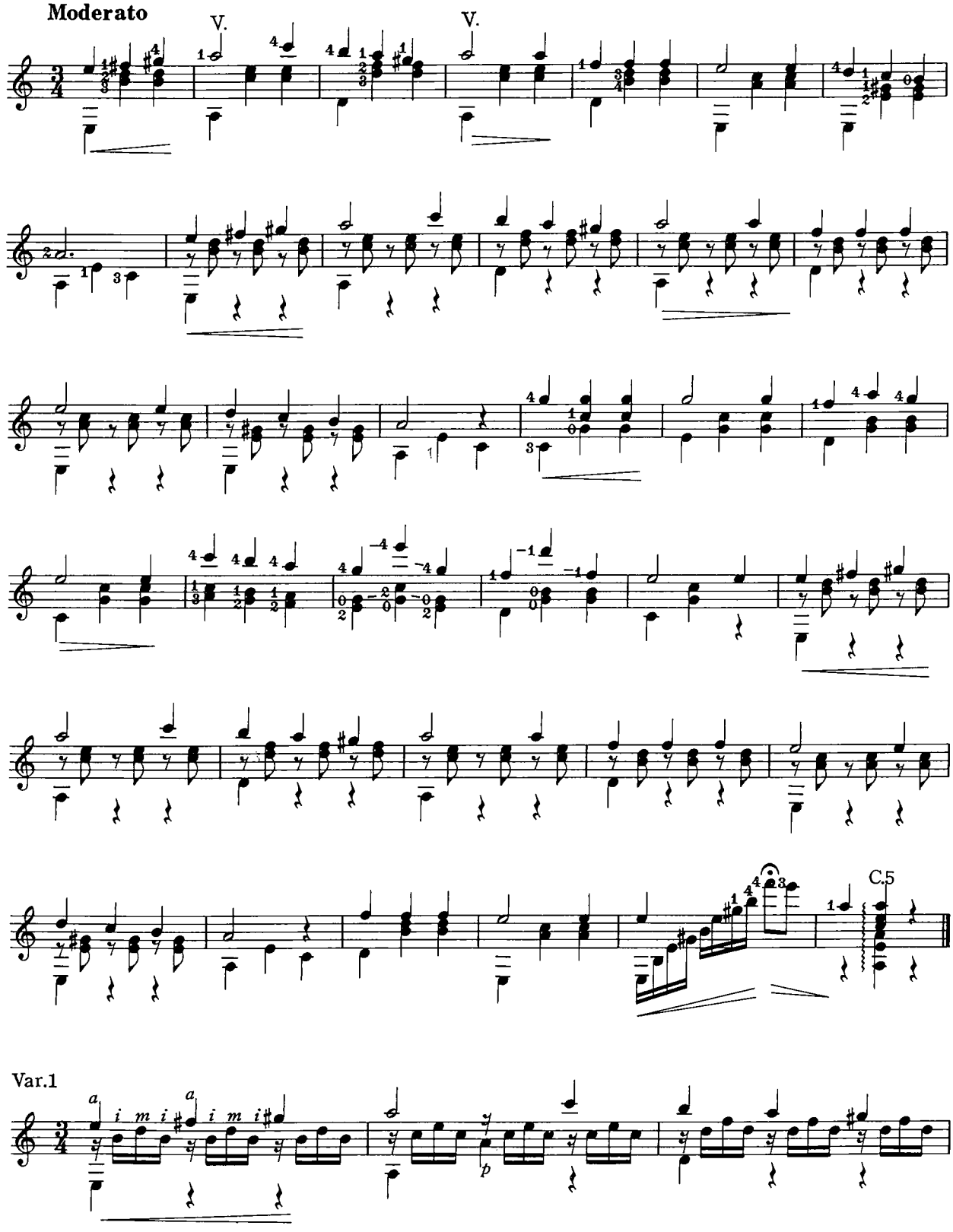
● Finger Training

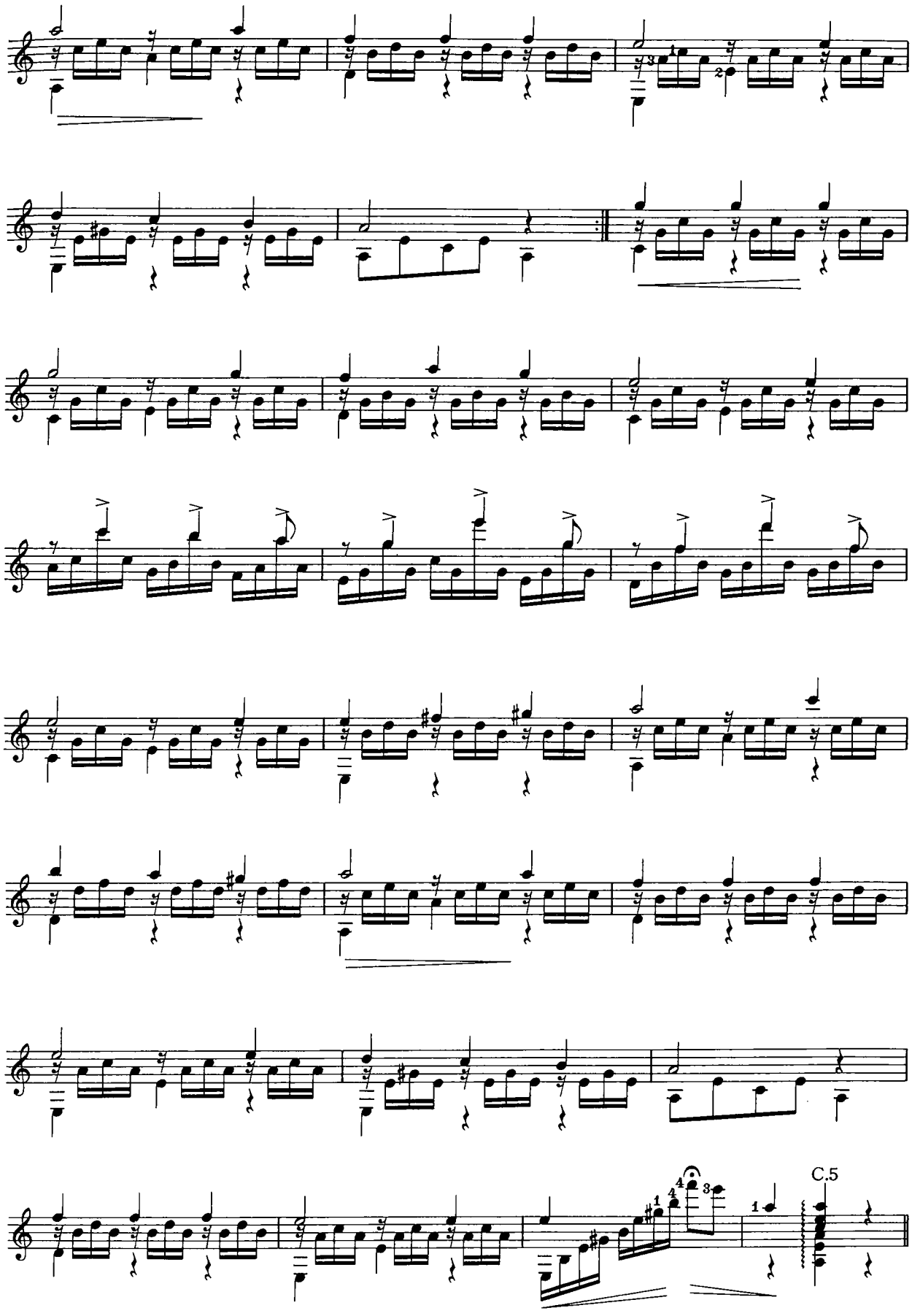


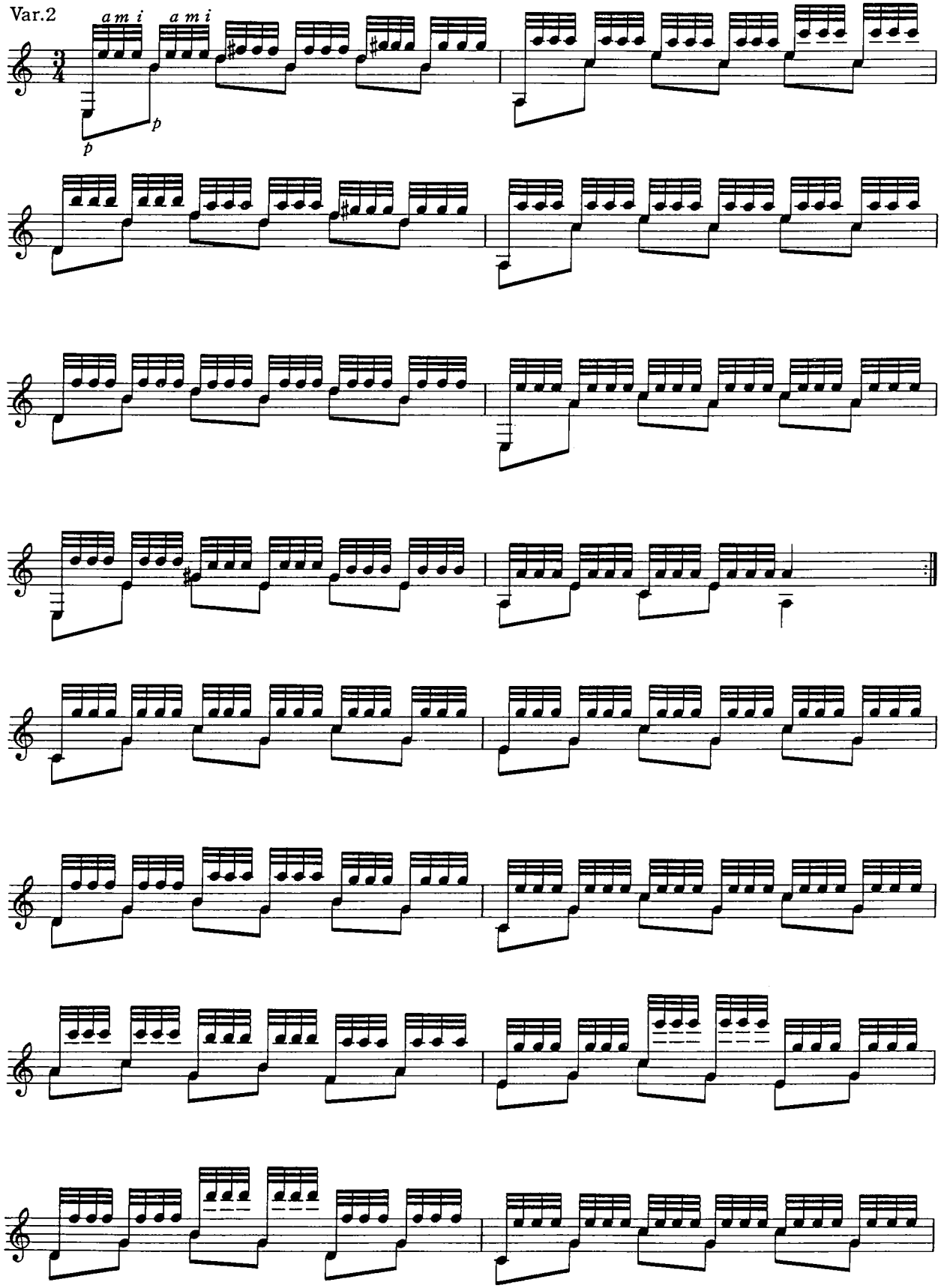
This practice involves playing octaves with the same tremolo used for chromatic scales.
Move up a semitone at a time, and then down the same way.
Be sure to play *p. i. m. a.*

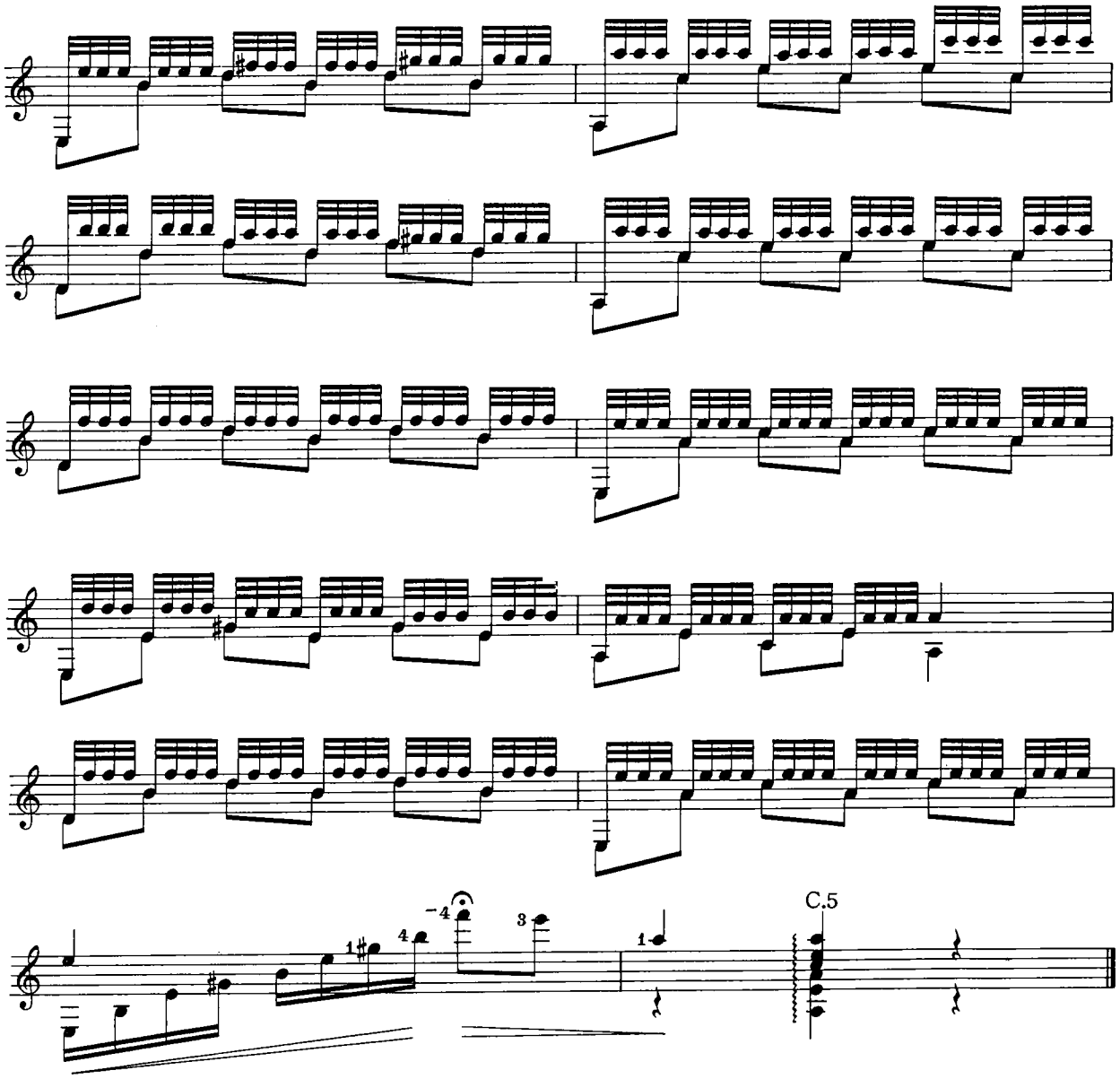
6

FESTE LARIANE ●L. MOZZANI●



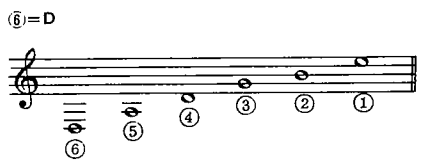

C.5


Var.2
a m i
a m i
p
p

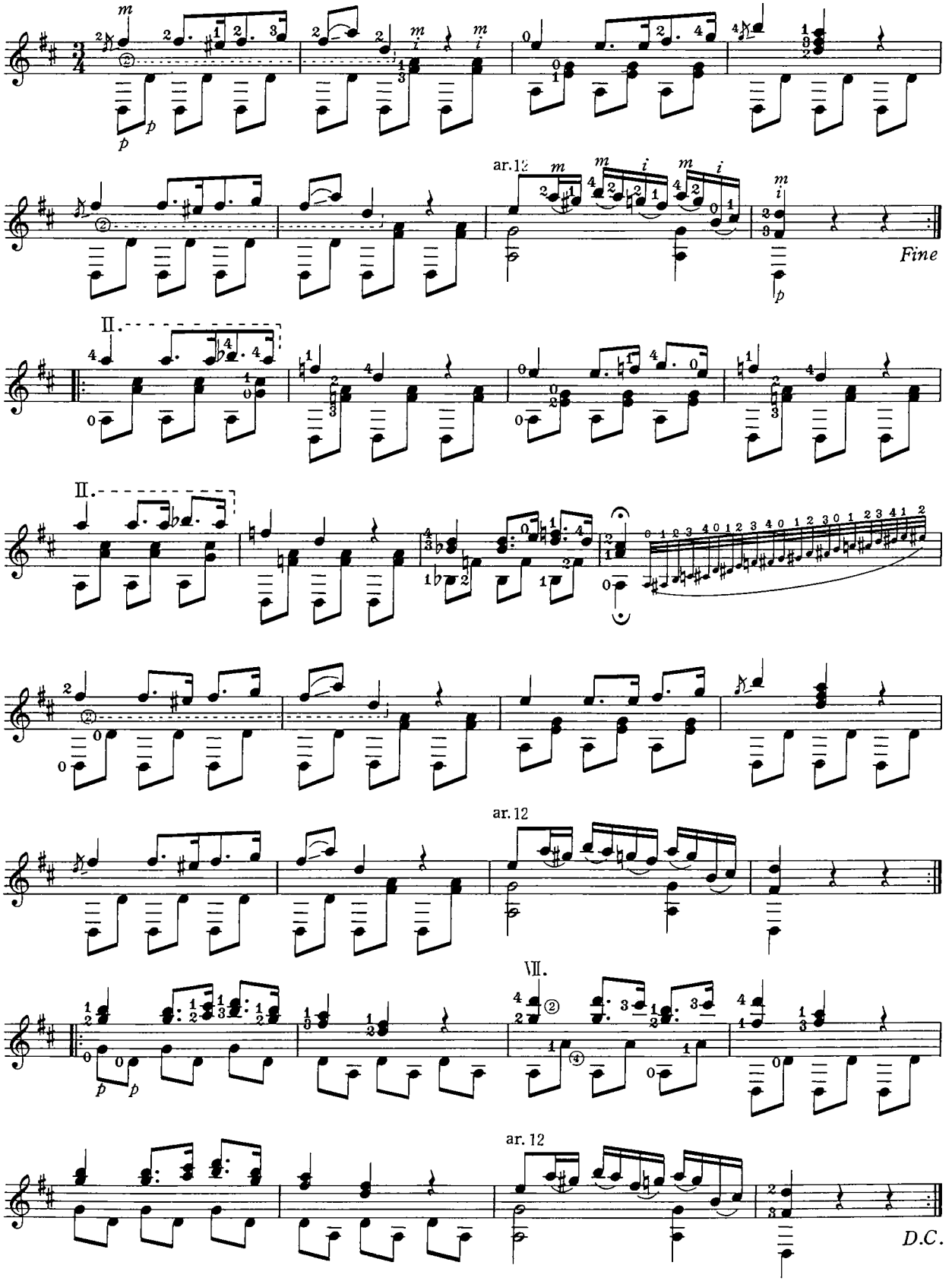

C.5

WALTZ ● A. CANO ●

⑥ = D

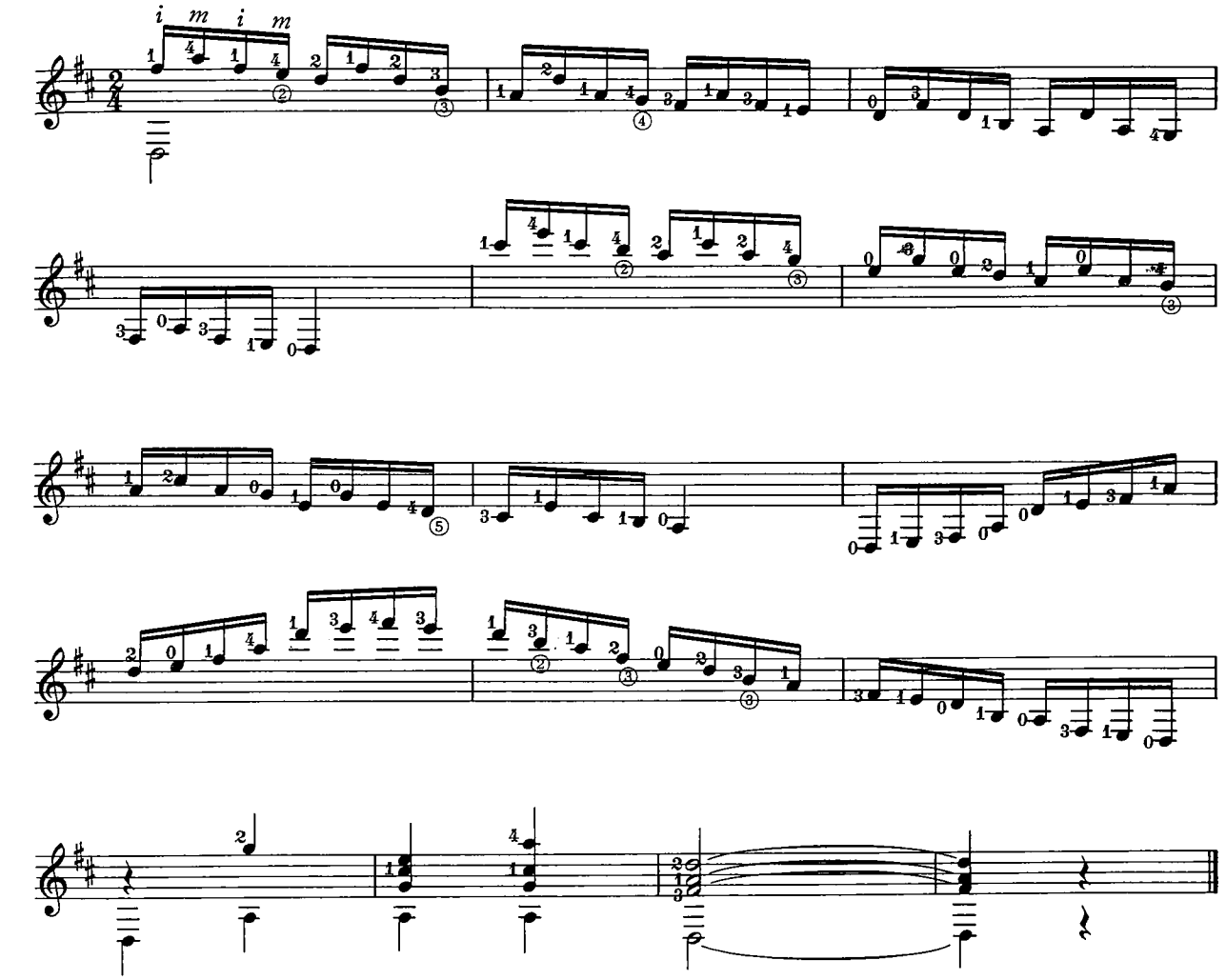


Andantino



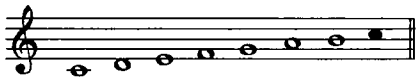
PRELUDE ● F. TARREGA ●

♭) = D

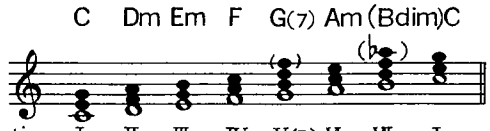


CHORD

C Major Scale



If you build with thirds on this scale, the following chords can be made.



Chord notation I II III IV V(7) VI VII I

Tonic chord (T) — Tonic chord (T)

Subdominant chord (S) — Dominant chord (D)

Numeral below the chord shows its degree; these degrees apply to all scales. Letters added after the numeral (i.e. VIIdim, IIm) help to show the chord type. These signs are used in chord progression.

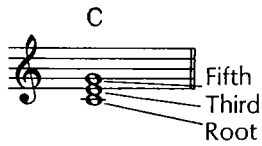
TRIAD

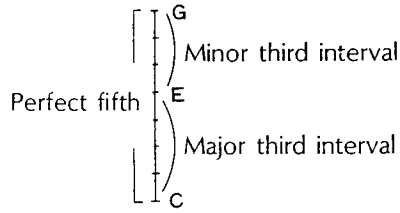
Major Chord

Major third interval + Minor third interval = Major triad chord.

(All major chords are of this construction).

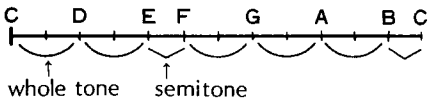
EX. Fundamental form



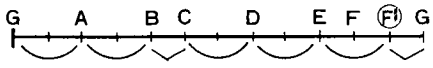


SCALE

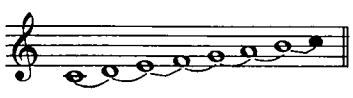
Major Scale

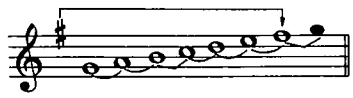


The illustration above shows the C major scale. Notice the construction: whole, whole, semi, whole, whole, whole, semitone intervals.



In the G major scale, the F will not fit into the above pattern unless it is raised a semitone. Therefore the G major scale has a ♯ for F. This sign is added after the G clef sign (𝄞) at the beginning of any musical selection written in G major.





Minor Scale

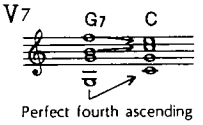
There are three types of minor scales: natural minor, melodic minor and harmonic minor.
Be sure to memorize the difference between harmonic and melodic minor scales.

Major triads

There are three functions for a chord: T, S and D.
These are represented by the I, IV and V_7, and these chords are called the main triad.

I

This chord is the main key. It gives a feeling of stability and is thus used at the beginning or end of the musical composition. Its function is called Tonic.



The V_7 has a tendency to progress to I, and that is its function, which is called Dominant. Dominant 7th chords (i.e. G_7, E_7, etc.), have a tendency to move to a perfect fourth ascending, or a perfect fifth descending. This is called a dominant motion.

EX.: $E_7-A(m)$, $C_7-F(m)$, $D_7-G(m)$, etc. V chord is also often replaced by a V_7.

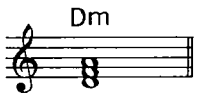
IV

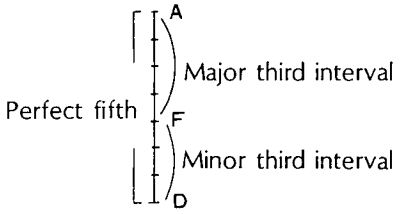
This chord is unstable and tends to progress to I or V_7. This function is called Subdominant.

Minor Chord

Minor third interval + Major third interval = Minor triad
(All minor chords are of this construction).

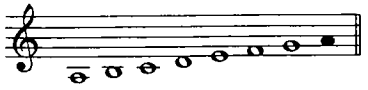
EX.: Fundamental form



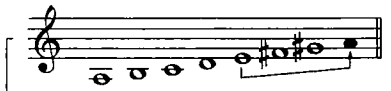


With these major and minor thirds as a base, sixth and seventh tones, etc. are added. In addition, chords of other types can be created by changing the third or fifth tones.

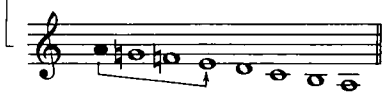
Natural minor scale



Melodic minor scale
(mainly used for melodies)

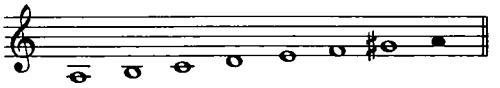


Ascending to the main tone (A)

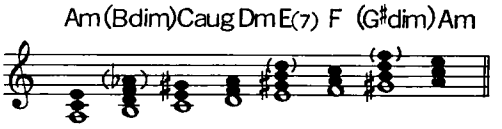


Descending form

Harmonic minor scale
(mainly used for melodic chords)



If you build with thirds on this scale, the following chords can be made.



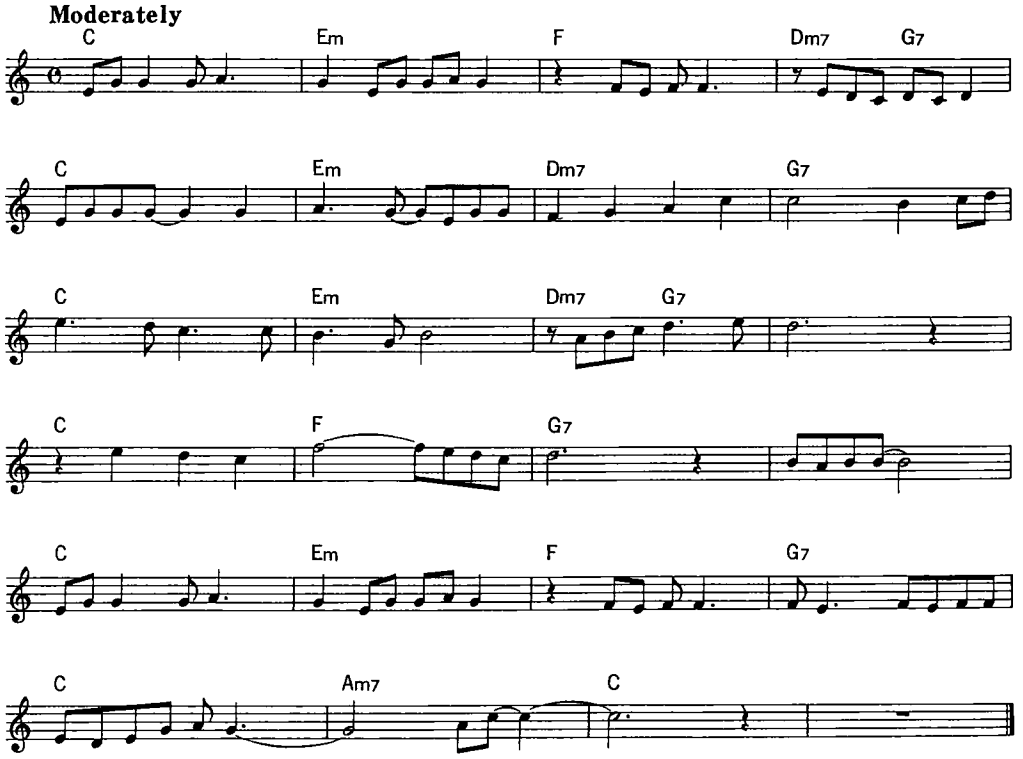
In minor scales also, the main triad is I(m), IV(m), V_7. II, VII are often added, providing other minor thirds to form dim 7 (II dim, 7dim.) chords.

PART 2

WHISPERS OF LOVE

●KYOKO KOSAKA●

("Grand Prix Song" at The 7th Popular Song Contest)



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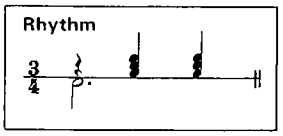
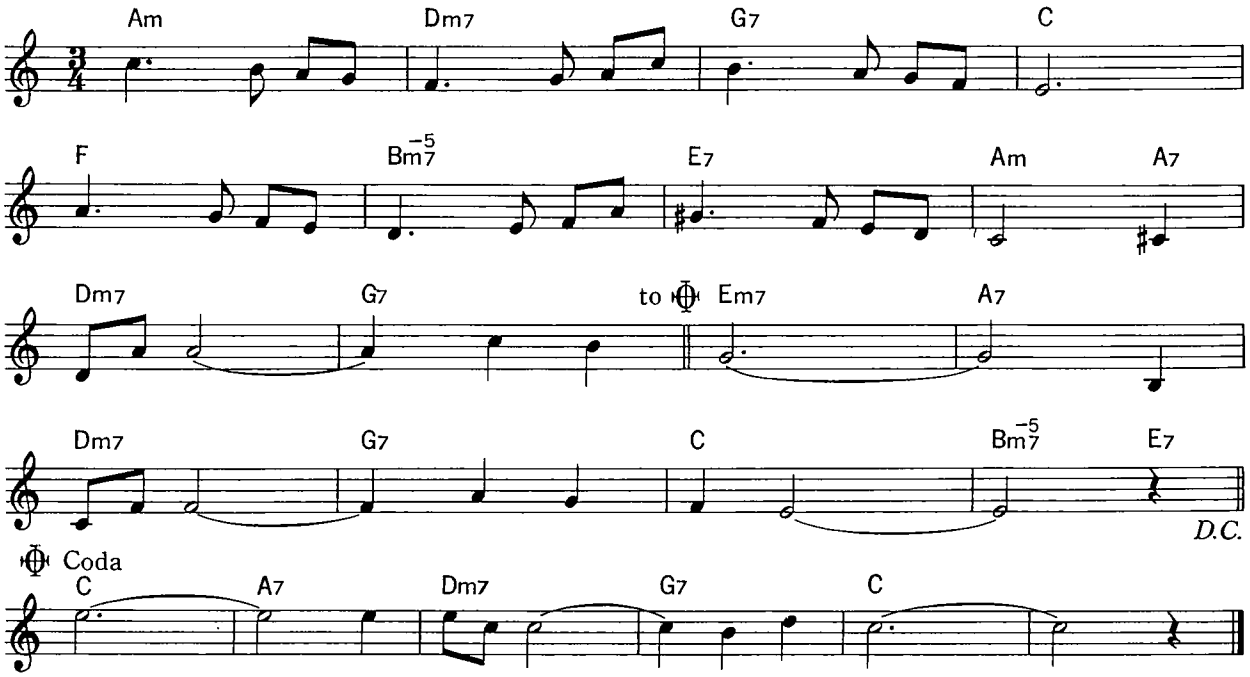
1

FLY ME TO THE MOON ●B. HOWARD●



Slow Waltz



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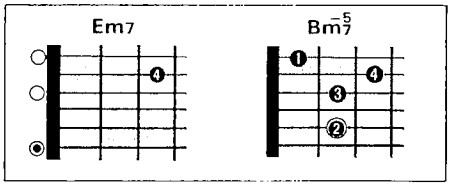
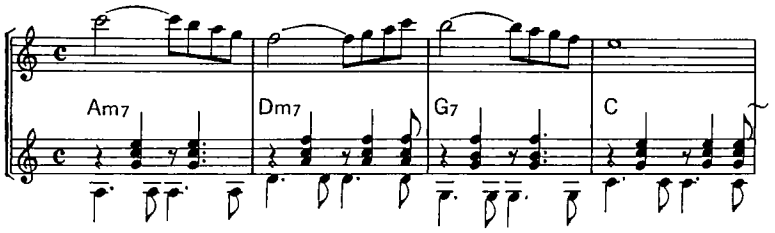
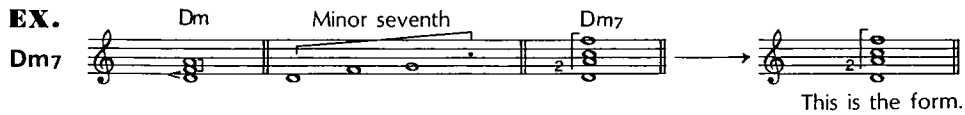
MEMO

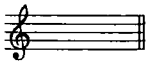


The original song is a ballad in 3/4 time, but let's play it bossanova style in 4/4 time, as shown below.

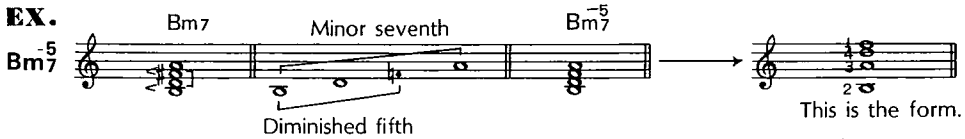


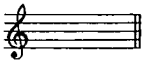
Minor 7th chord: A minor 7th note (interval from root) is added to the minor chord.



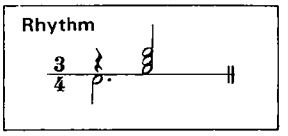
Use the Gm7 chord where the guitar sounds best. 

Minor 7th flat 5th chord: Here the 5th tone of a minor seventh chord is played flat.

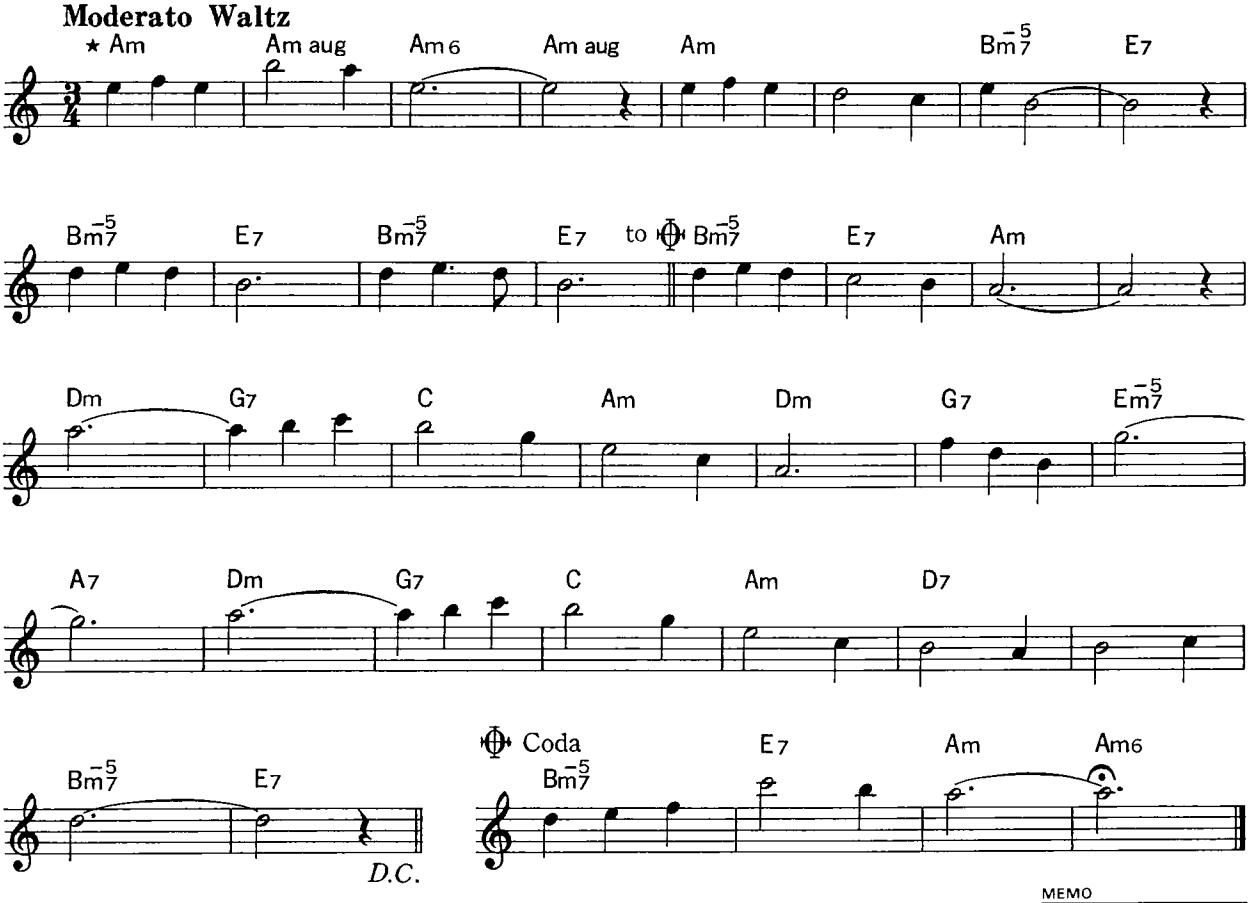


Form a C♯m7-5 here yourself. → 

CHARADE ●H. MANCINI●



Moderato Waltz



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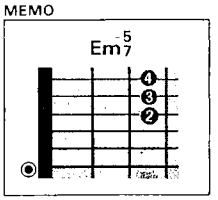
MEMO



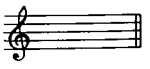
● Chord Suggestion

6th chord: A major 6th (counting from the root) is added to a major chord to form a major 6th, or to a minor chord to form a minor 6th.

EX.

This is the form.

Form a C6 yourself. →



THE LETTER ●MAKOTO KAWAGUCHI●

Rhythm
1 i m a m i m a m 2

Play this song changing the rhythm from 2.

1 **Moderately Fast**

Bm A Bm

Bm A G A Bm to

2 Em D C Bm

Em F♯7 G7 F♯7sus4 F♯7

D.C.

Coda ★Em A7 DM7 GM7 C♯m7(−5) F♯7 Bm

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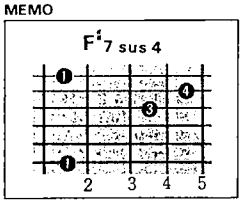
MEMO



●Chord Suggestion

★ Em7 A7 DM7 GM7 C♯m7(−5) F♯7 Bm

Major 7th chord: Formed by adding a major seventh tone to a major chord.
In the dominant seventh, this seventh tone is sharp.

EX.

GM7 G Major seventh GM7 → This is the form.

Form an FM7 chord. →

YESTERDAY ● J. LENNON & P. McCARTNEY ●

Rhythm

Try to create your own accompaniment rhythm.

Moderately

F Em7 A7 Dm B♭ C7

F Dm G7 to ⊕ B♭ F ★ A7sus4 A7

Dm C B♭ Dm Gm C7 F A7sus4 A7

Dm C B♭ Dm Gm C7 F

D.C.

⊕ Coda B♭ F Dm G7 B♭ F

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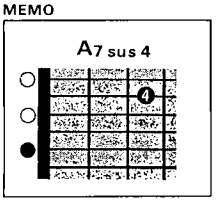
MEMO



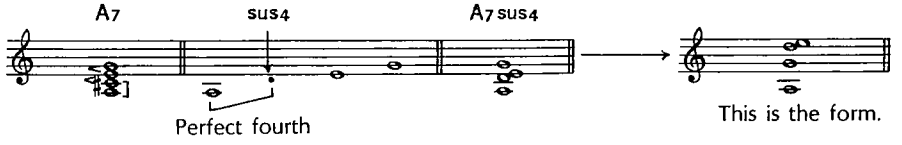
● Chord Suggestion

★ A7sus4 A7 Dm C Bm Dm Gm C7 F

Suspended 4th: This chord has a perfect 4th instead of a third.
In dominant 7th chords it is normal to raise the third tone a semitone to make it a suspended fourth.

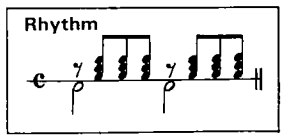
EX.

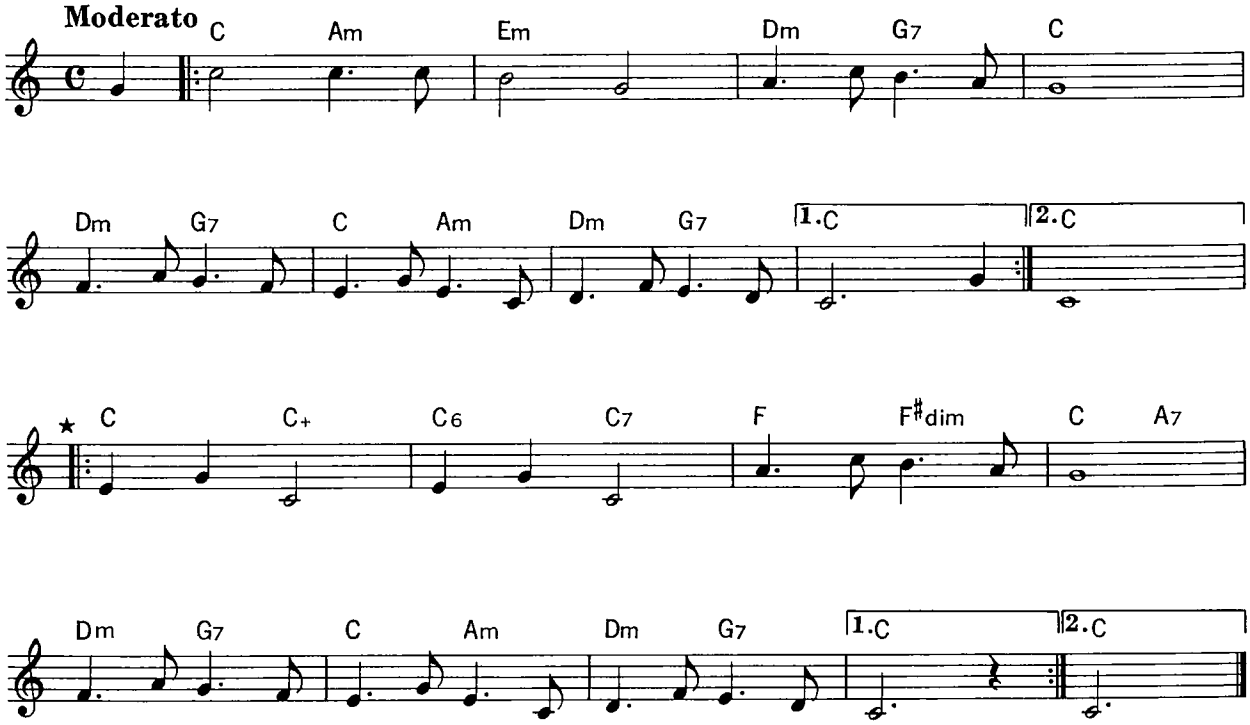
A7 sus 4



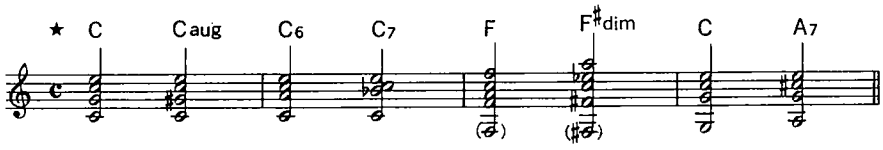
Form a G7 sus 4 chord yourself. →

O INA NI KEKE ● INDONESIAN SONG ●



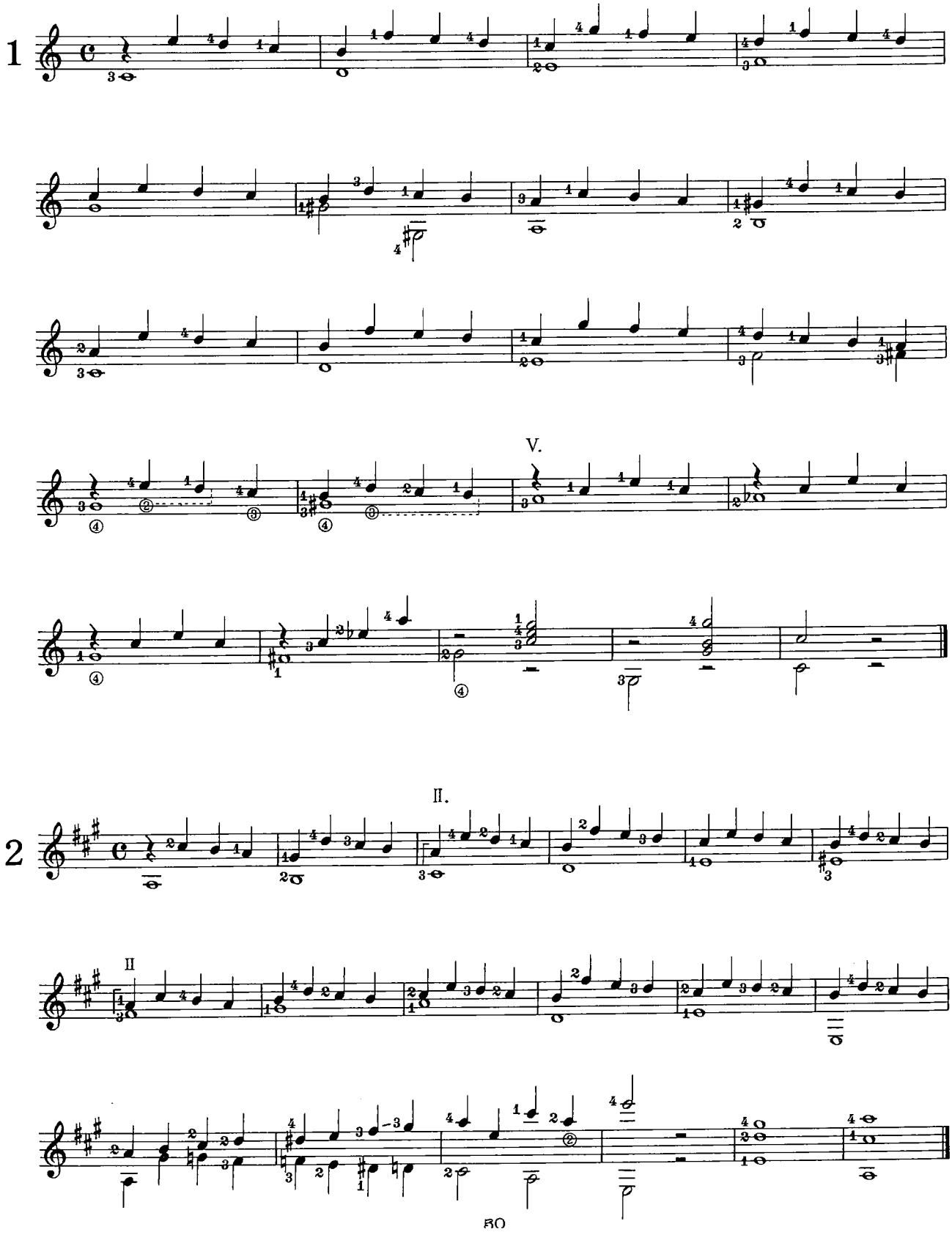


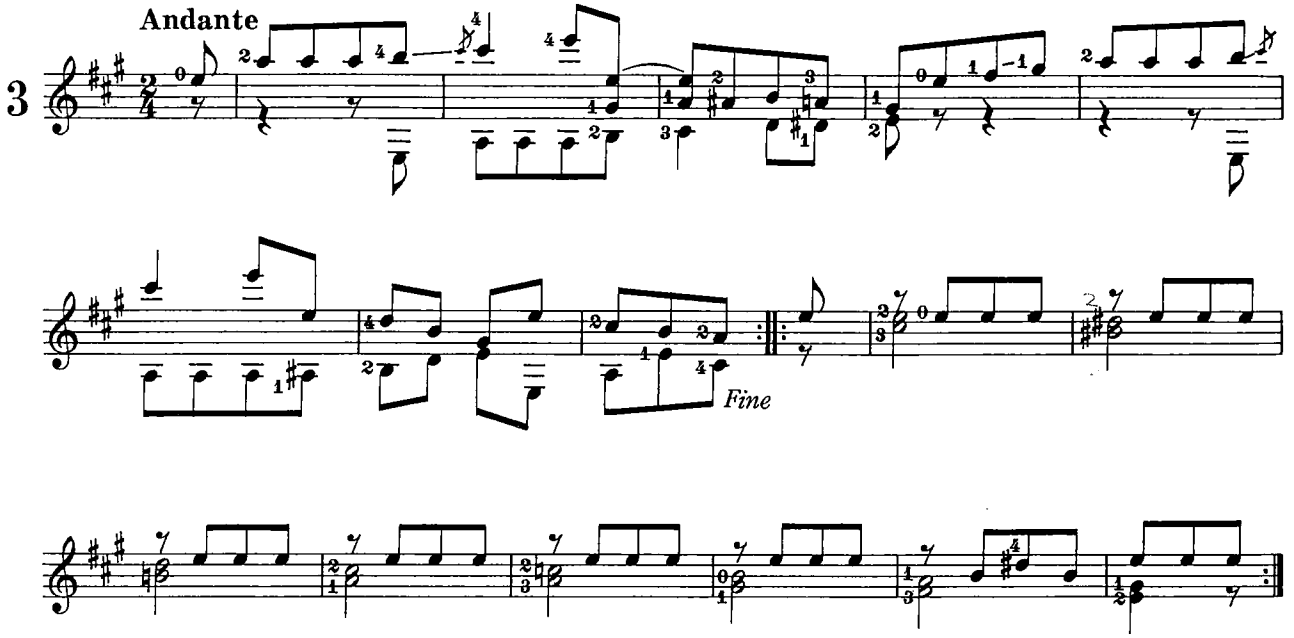
● Chord Suggestion

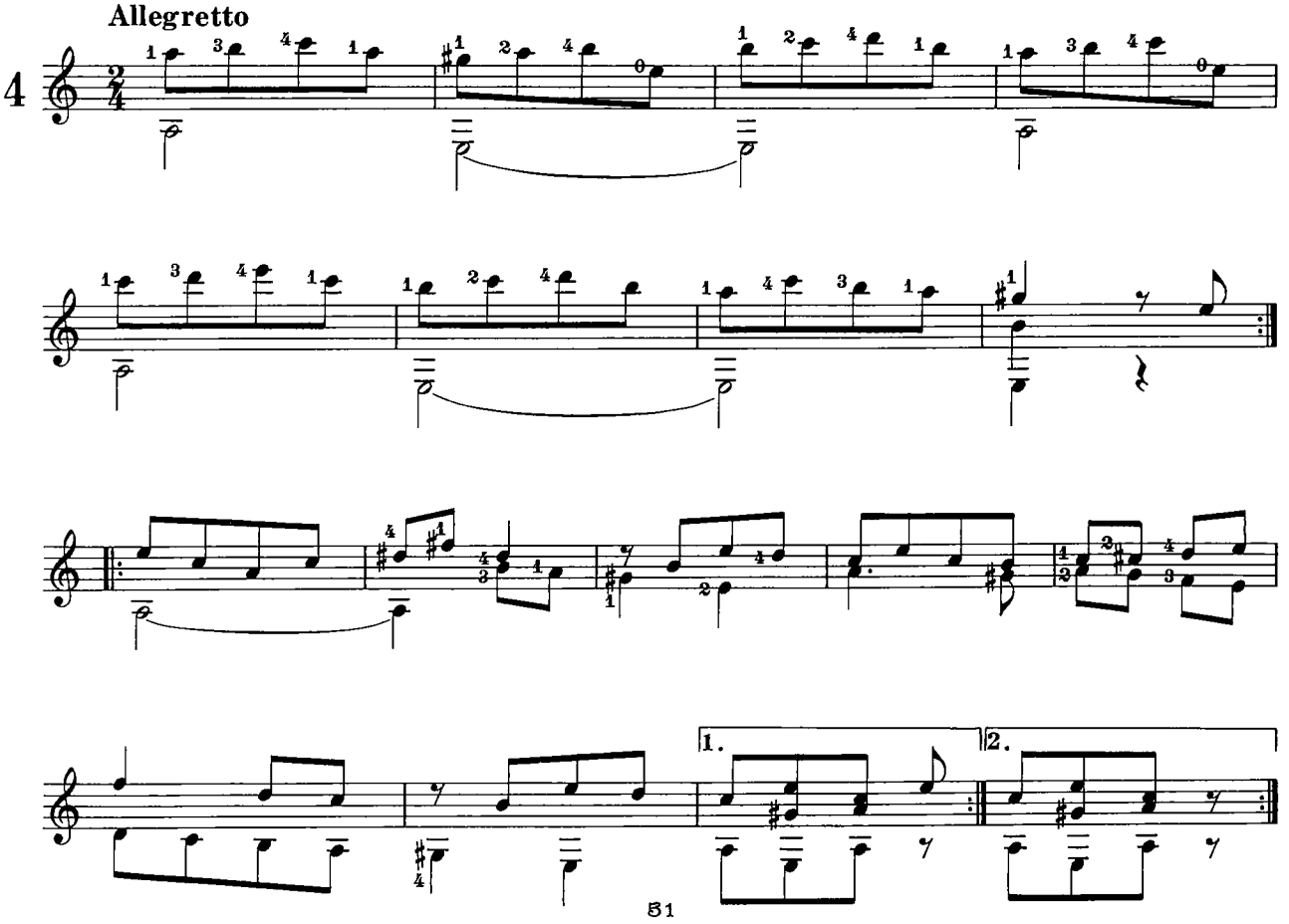


2

ETUDE ● N. COSTE ●

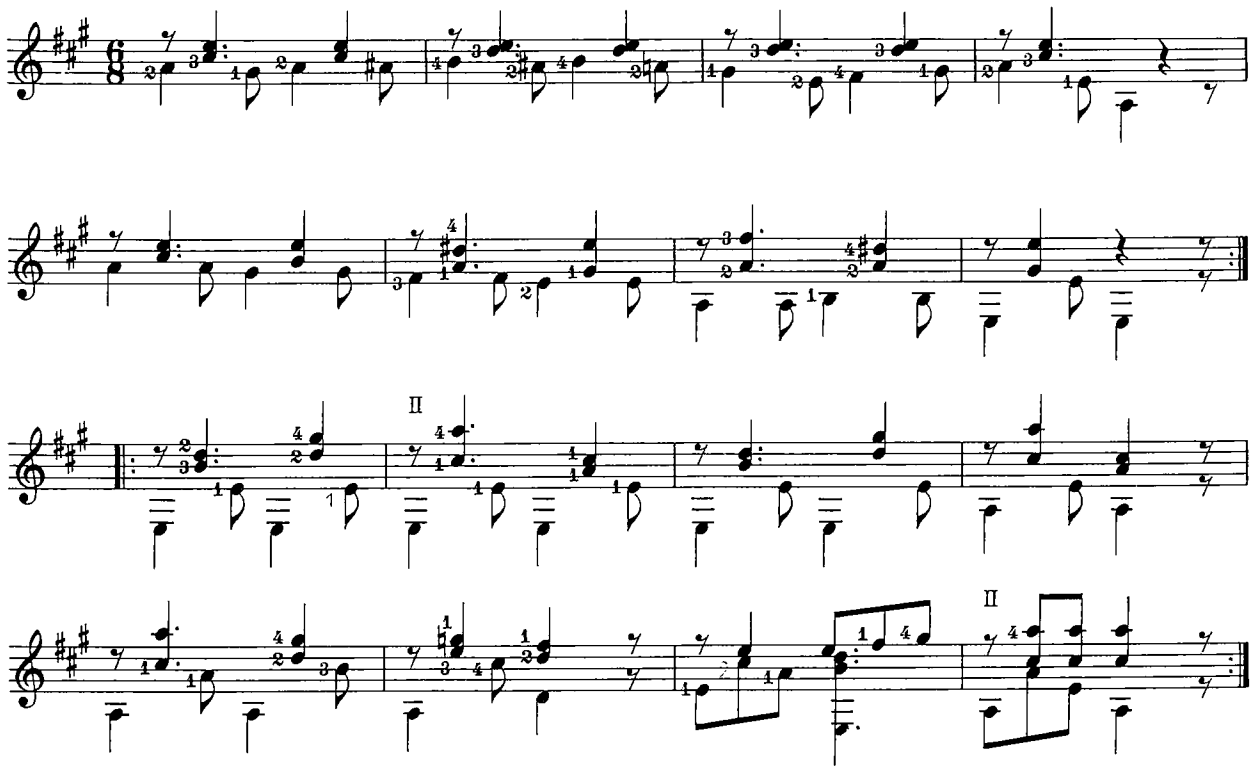



3
Andante
Fine


4
Allegretto
1.
2.

ETUDE ● D. AGUADO ●

1



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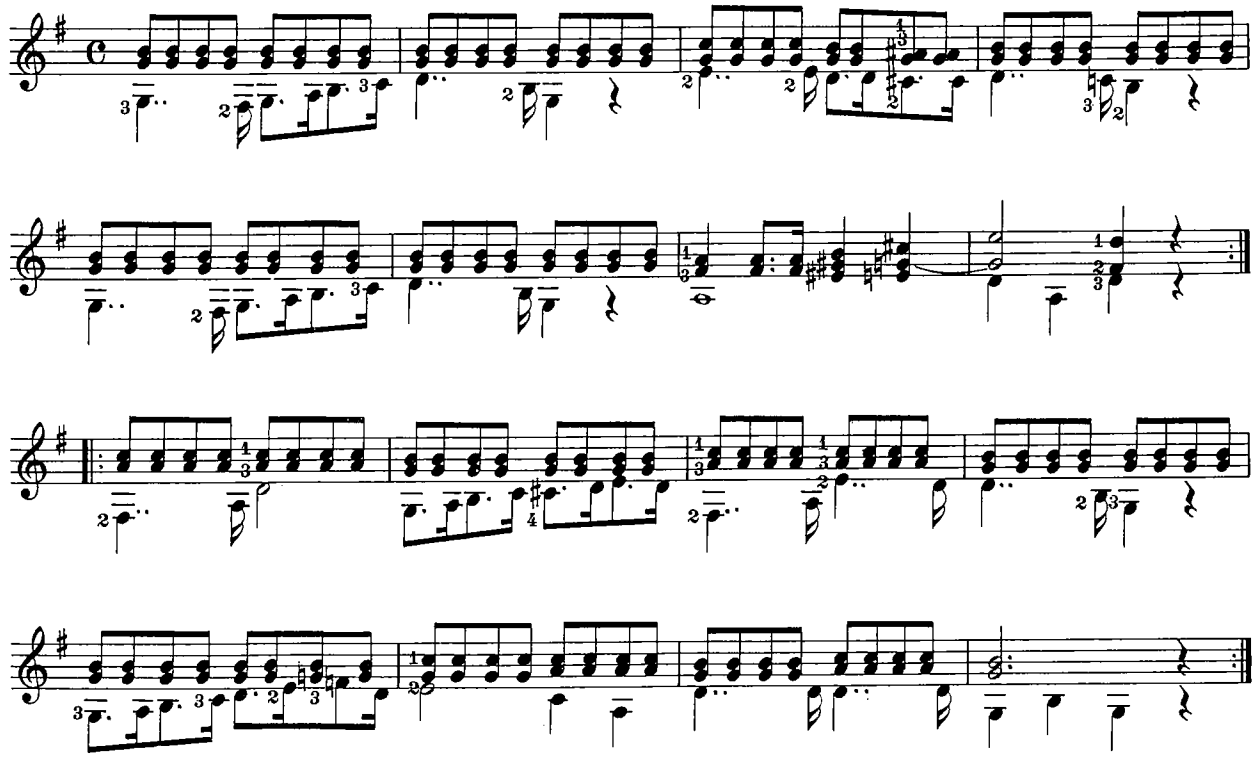
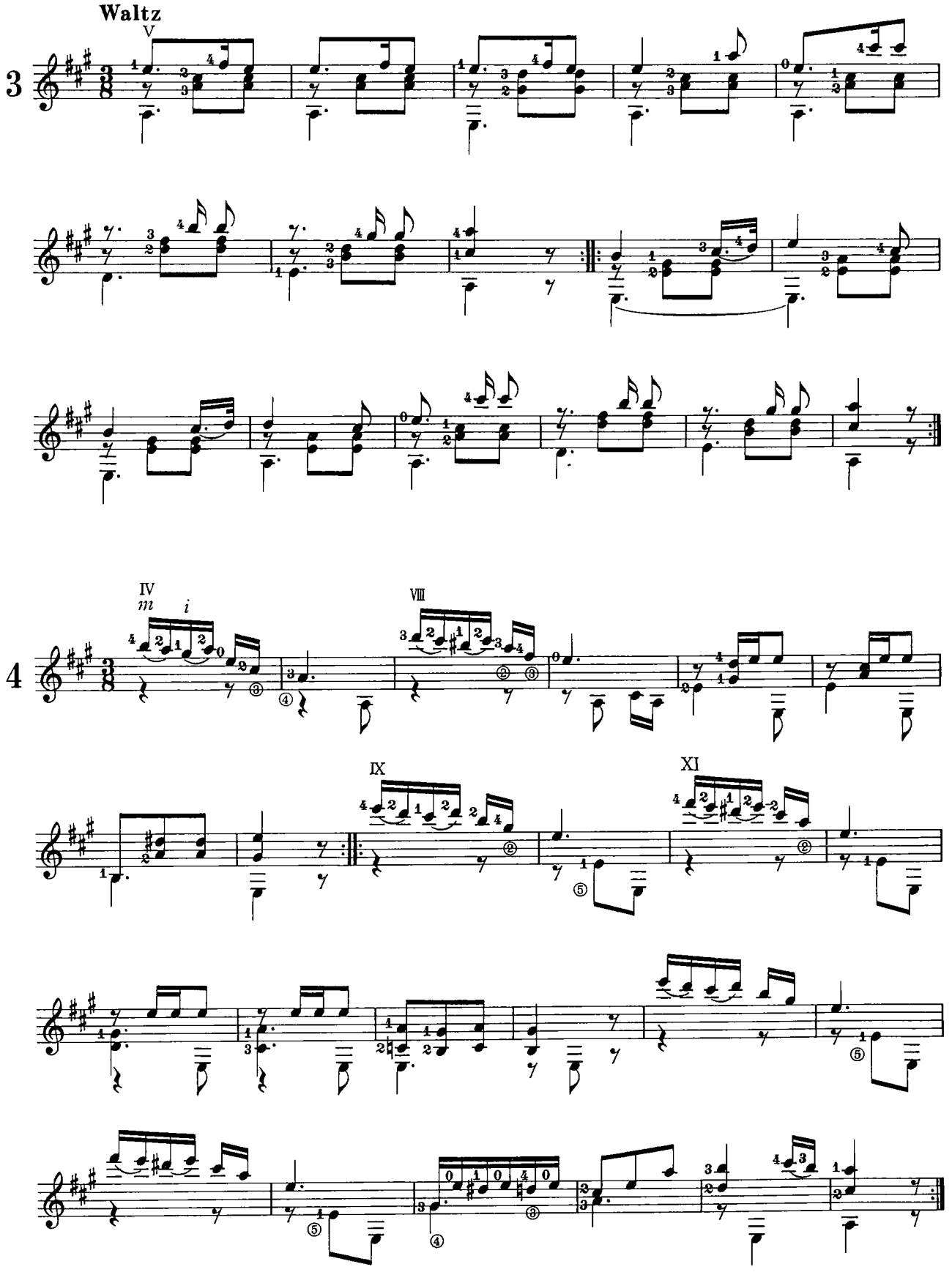
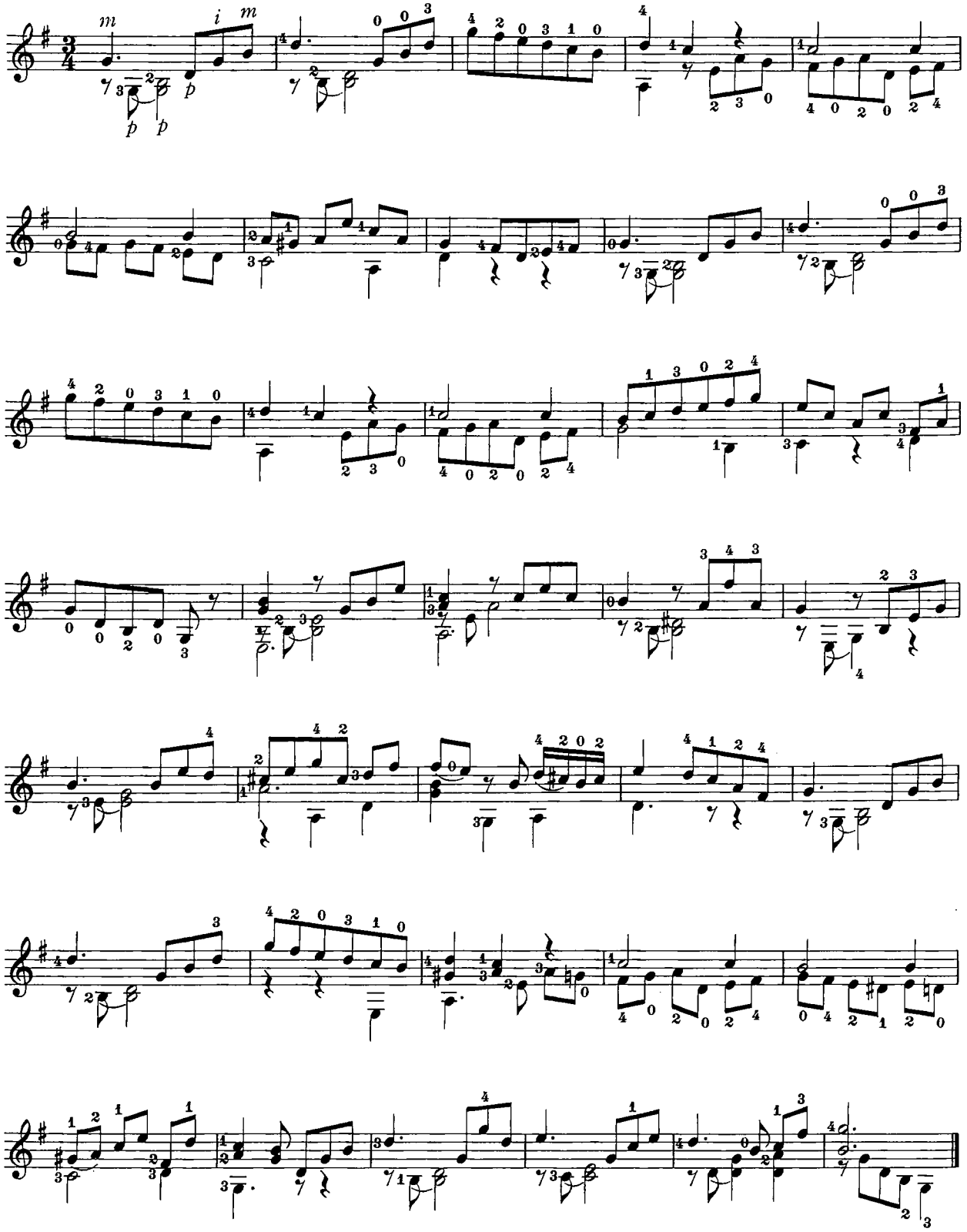
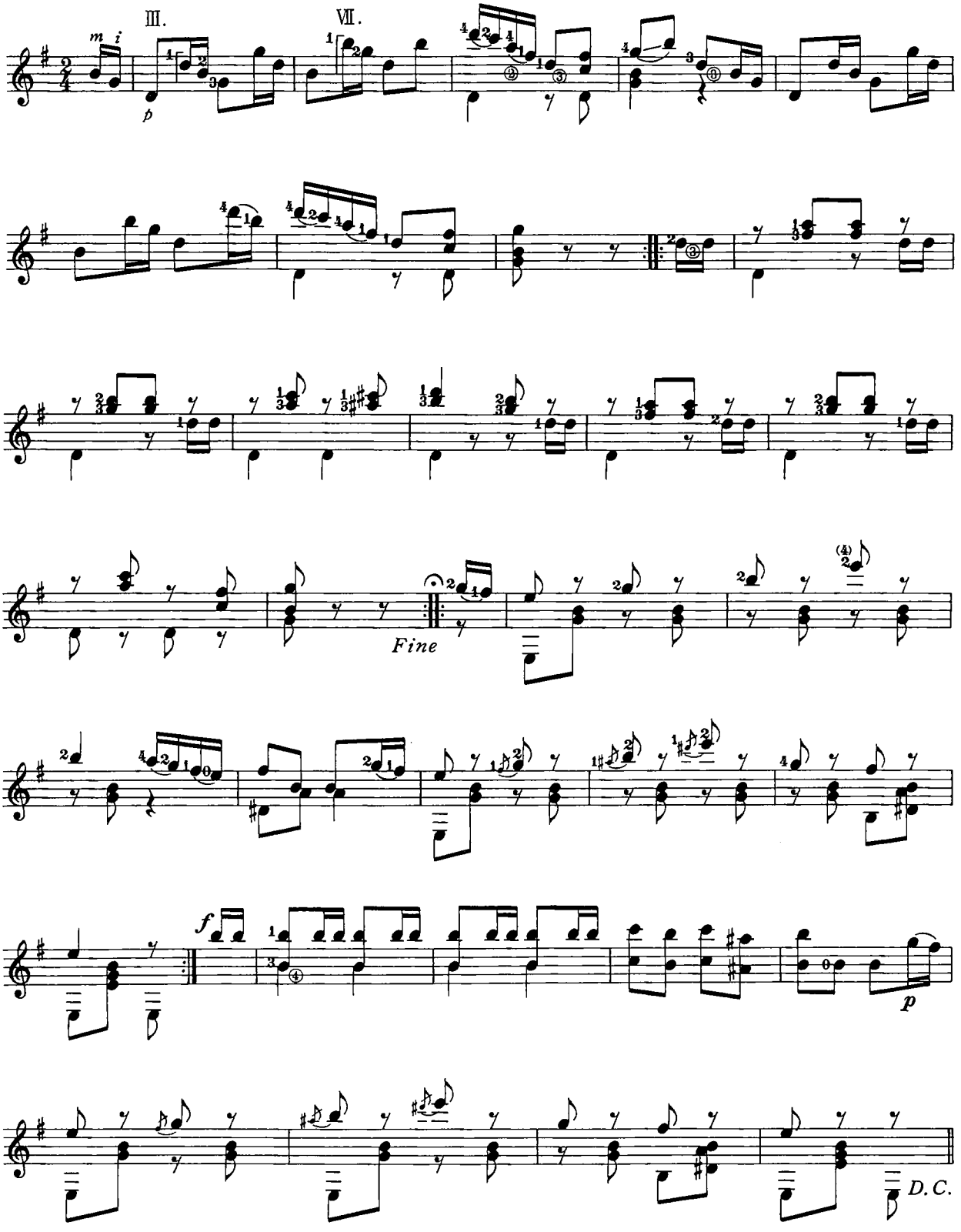



Waltz
3
4

ETUDE ● F. SOR ●

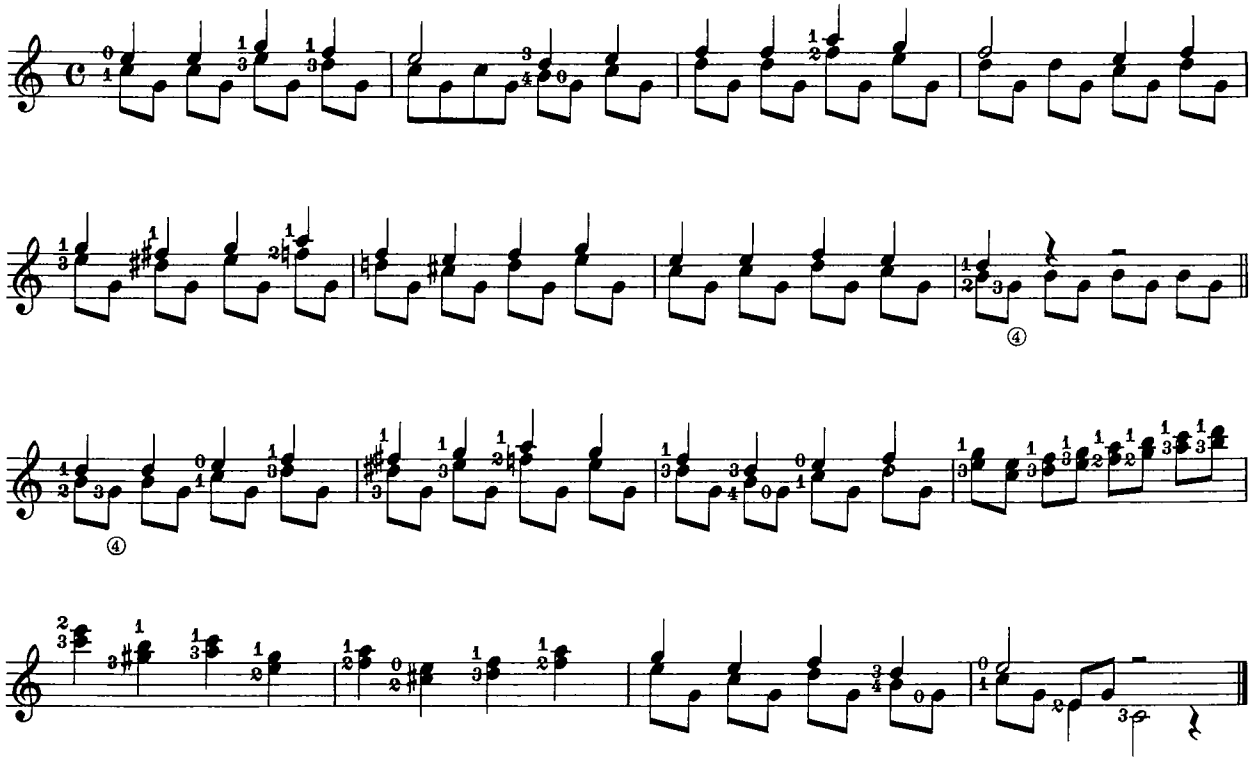


GALLOP ● F. SOR ●

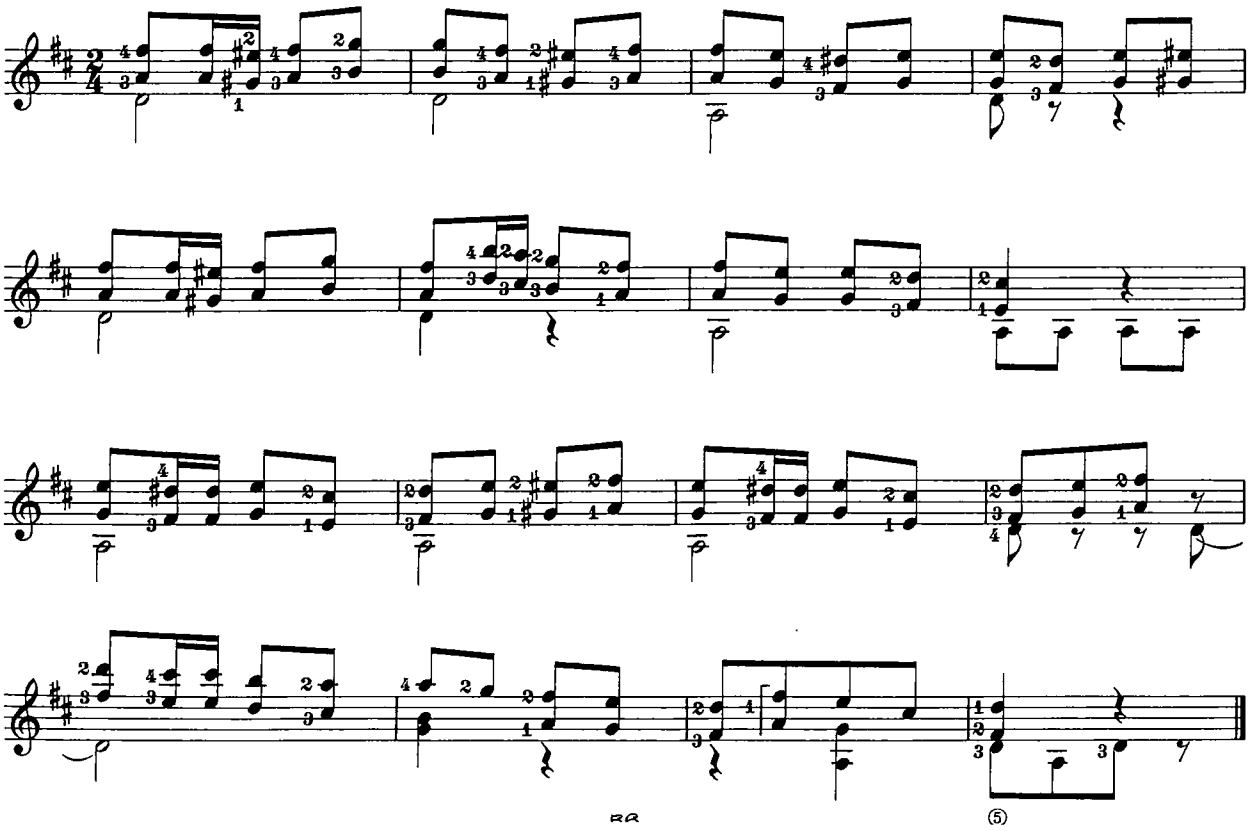


3

3rd Interval



6th Interval



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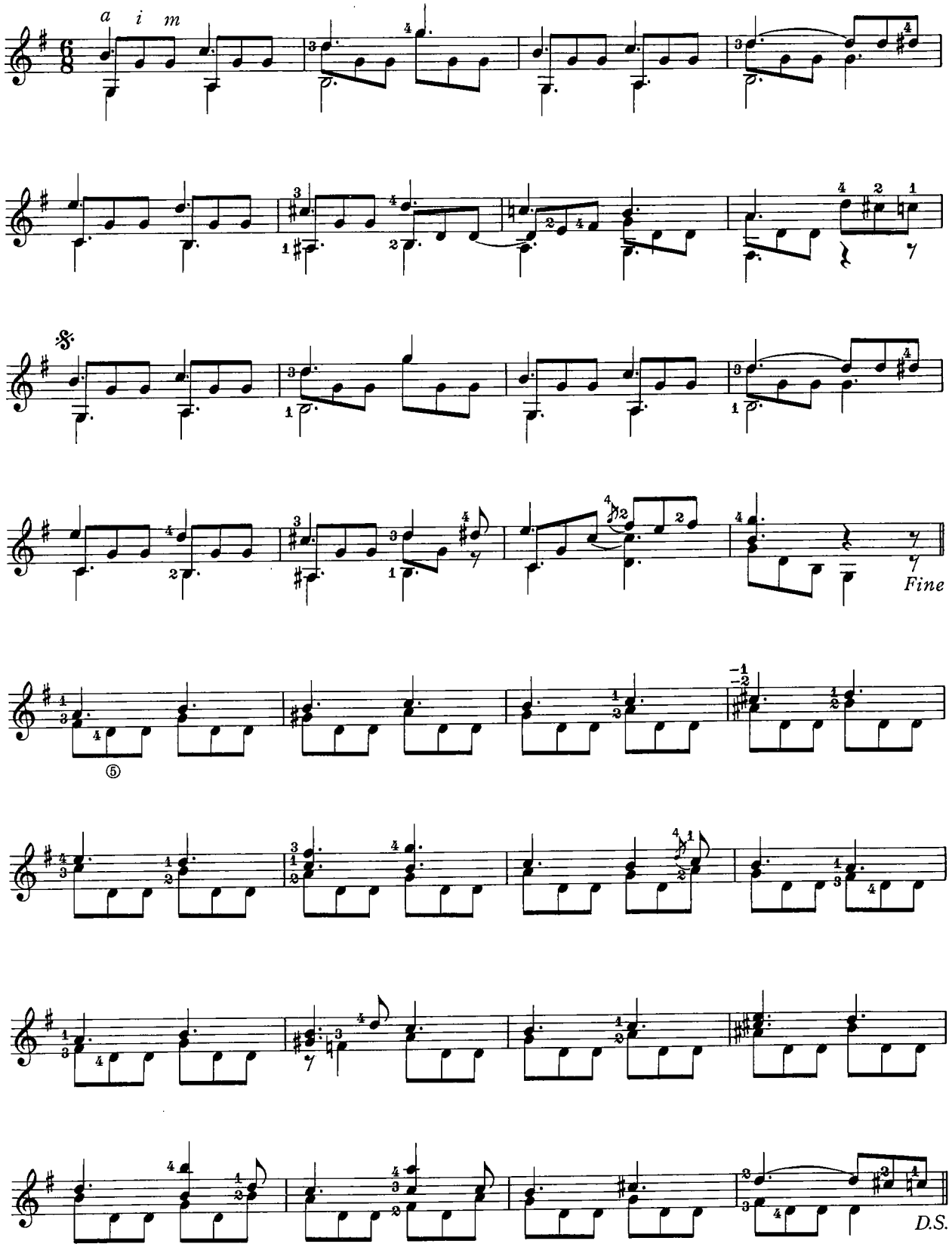
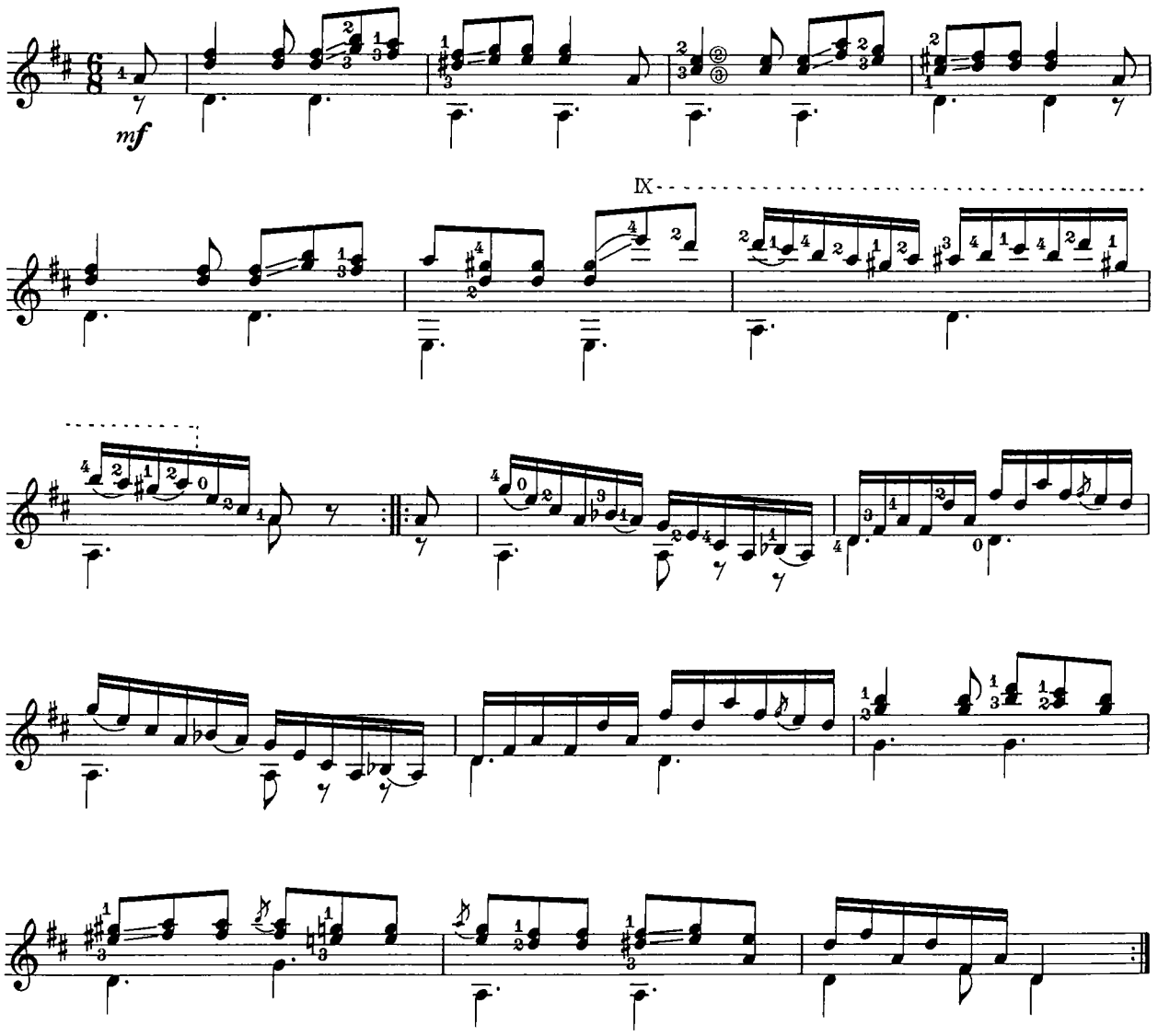
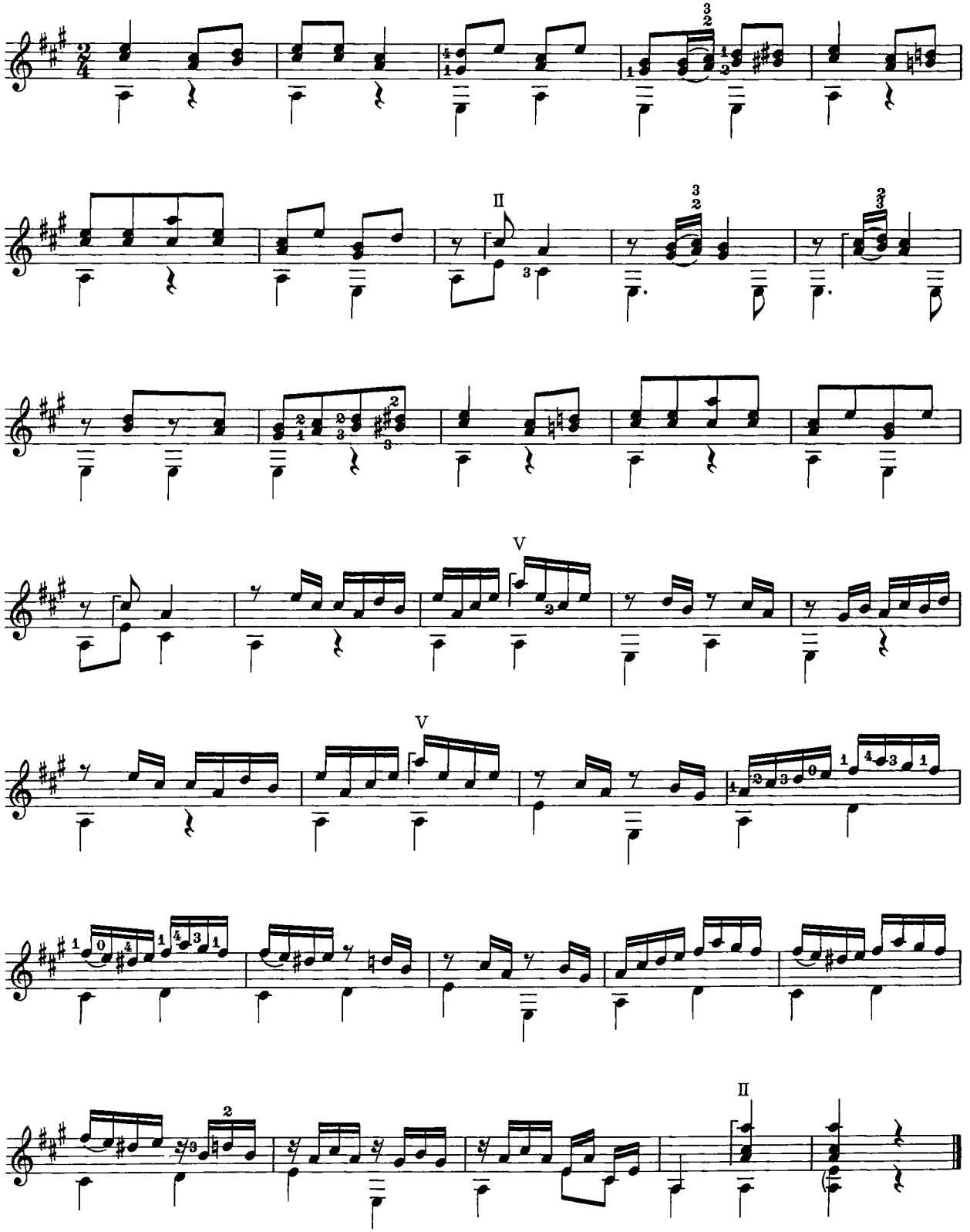


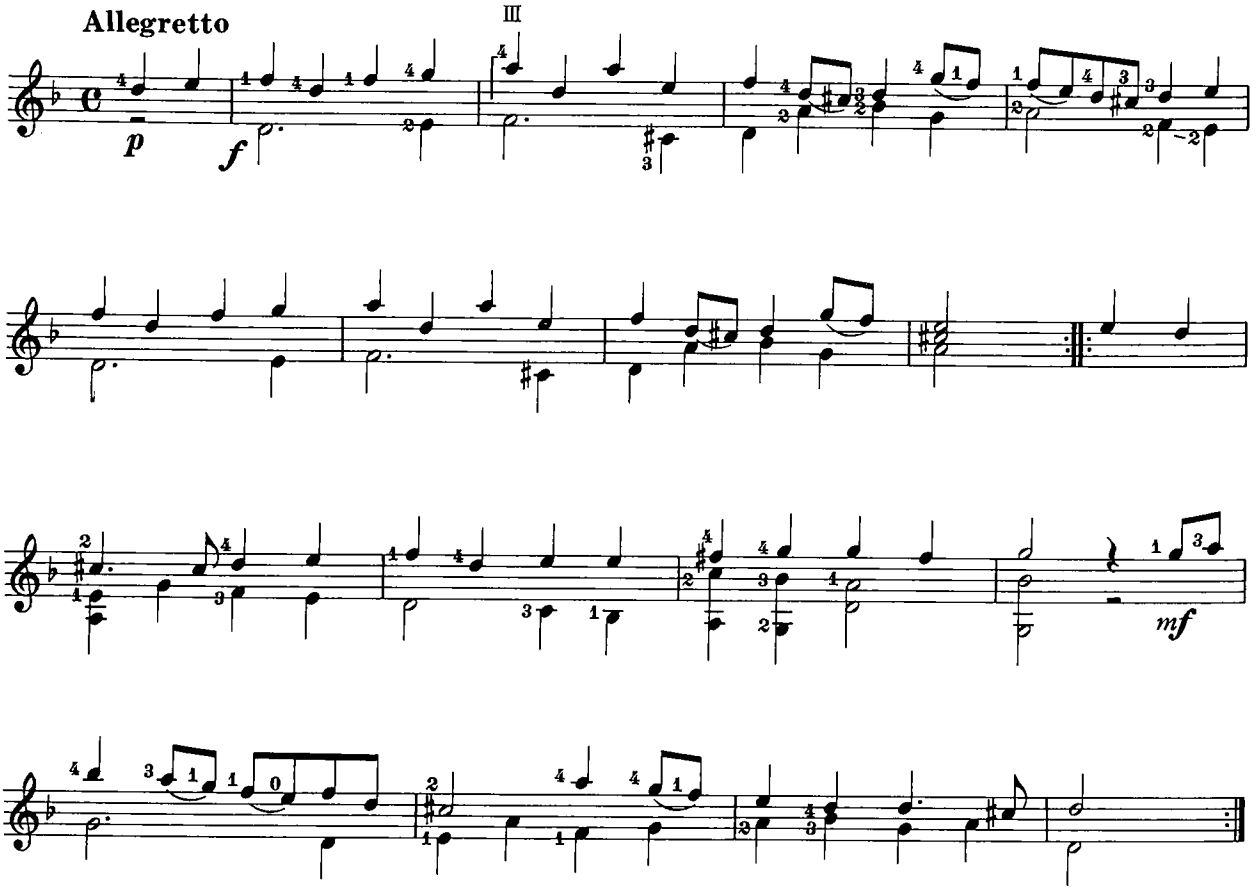
LARGHETTO ● M. CARCASSI ●

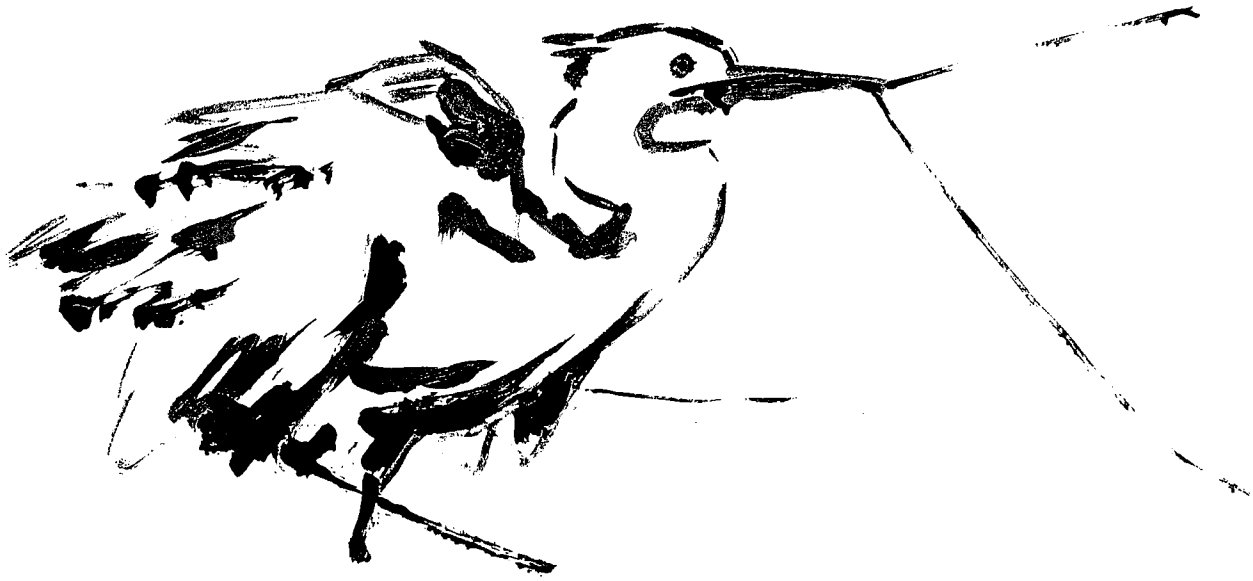


ANDANTINO ● M. GIULIANI ●



BOURRÉE ● R. de VISÉE ●





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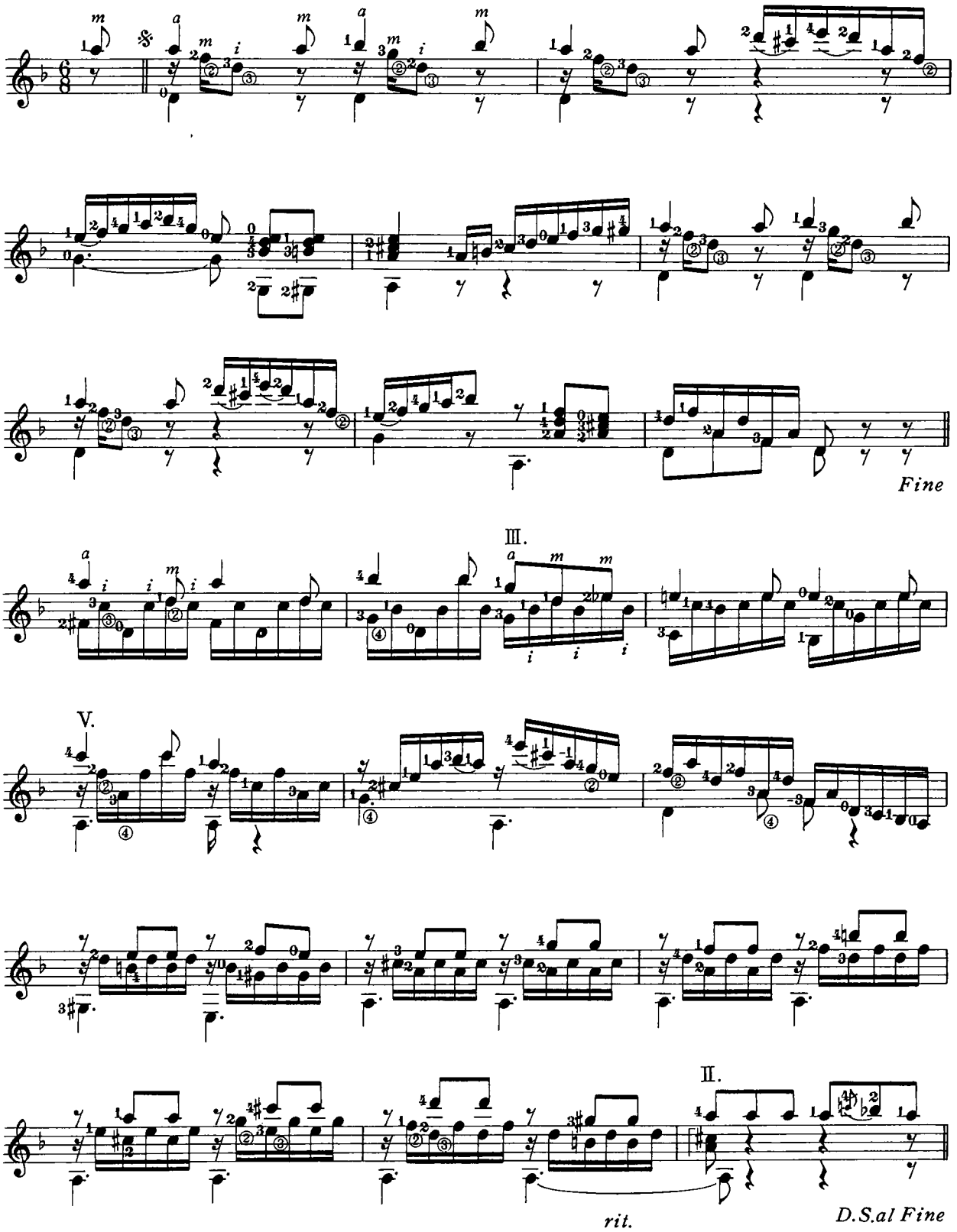
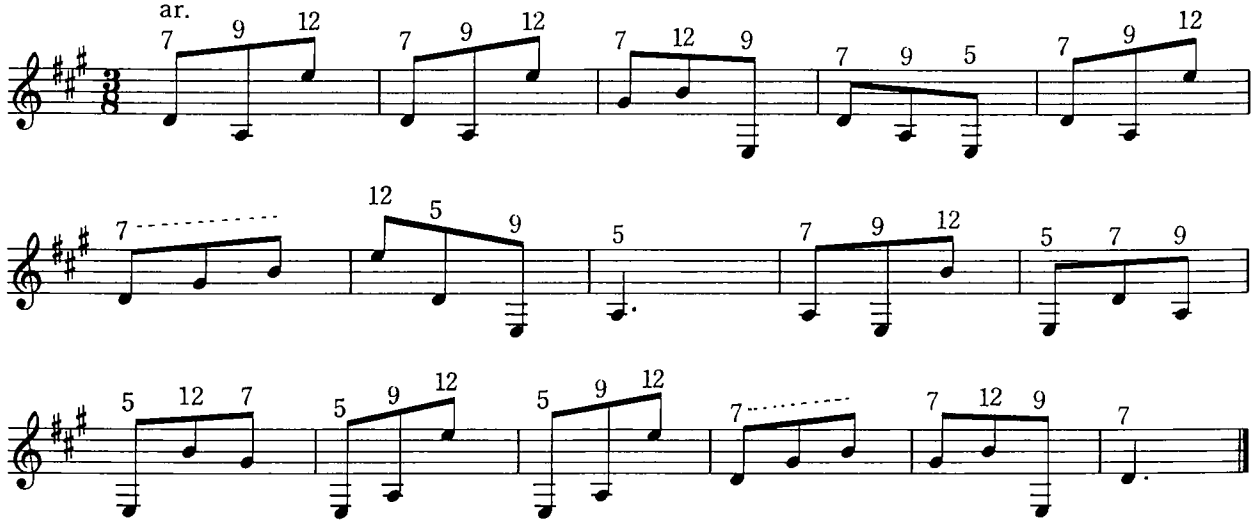
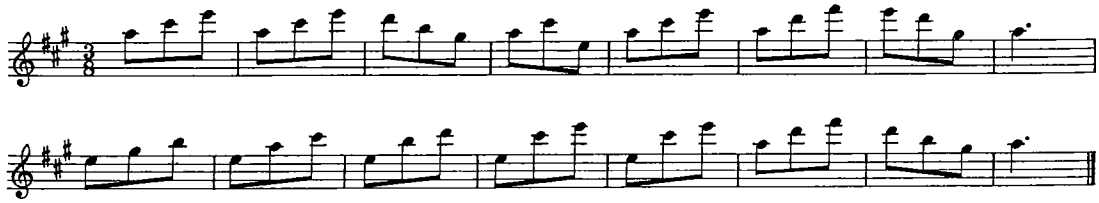


4

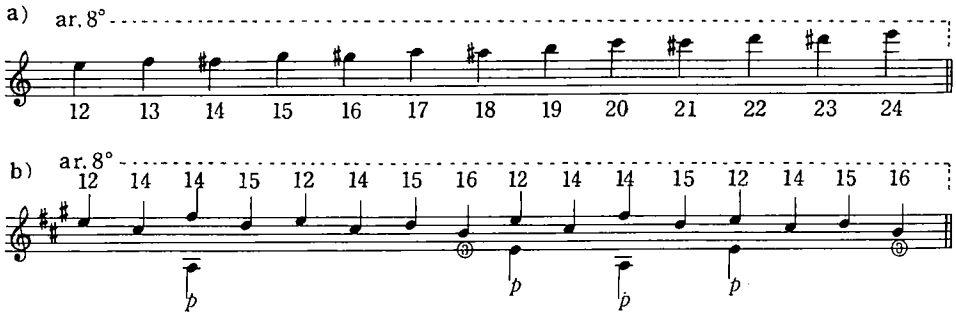
ANDANTE ● F. CARULLI ●



● True Pitch



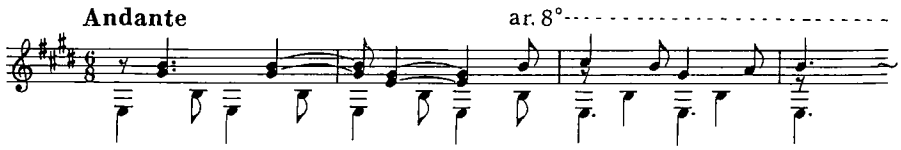
● ar. 8° Training



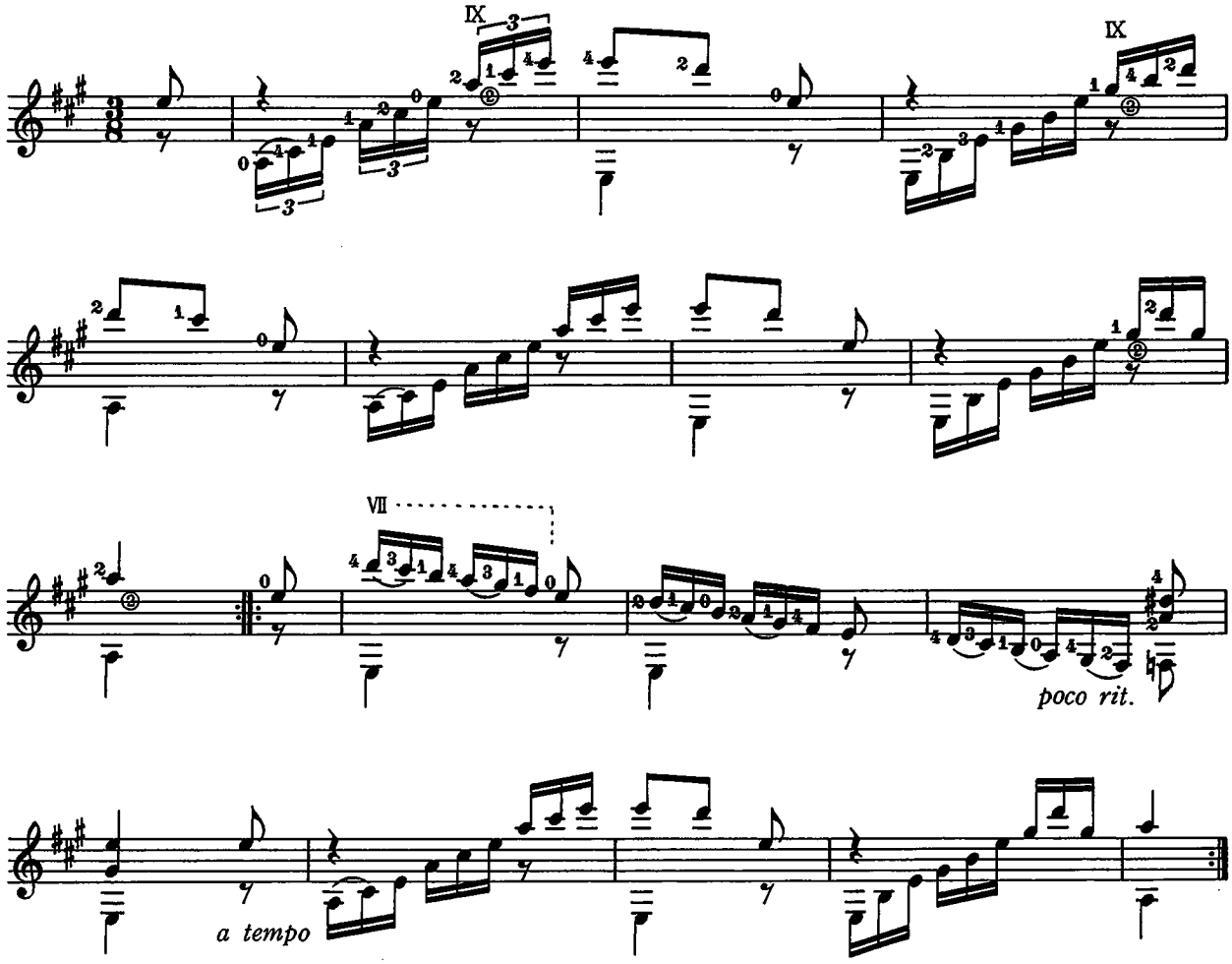
Octave harmonics (ar. 8°): Touch the *i* finger lightly on the string (12th fret) and pluck with *p* or *a* finger.

Octave harmonics are often accompanied by low-pitched tones; in this case use the *p* for the bass and the *i* for the harmonics.

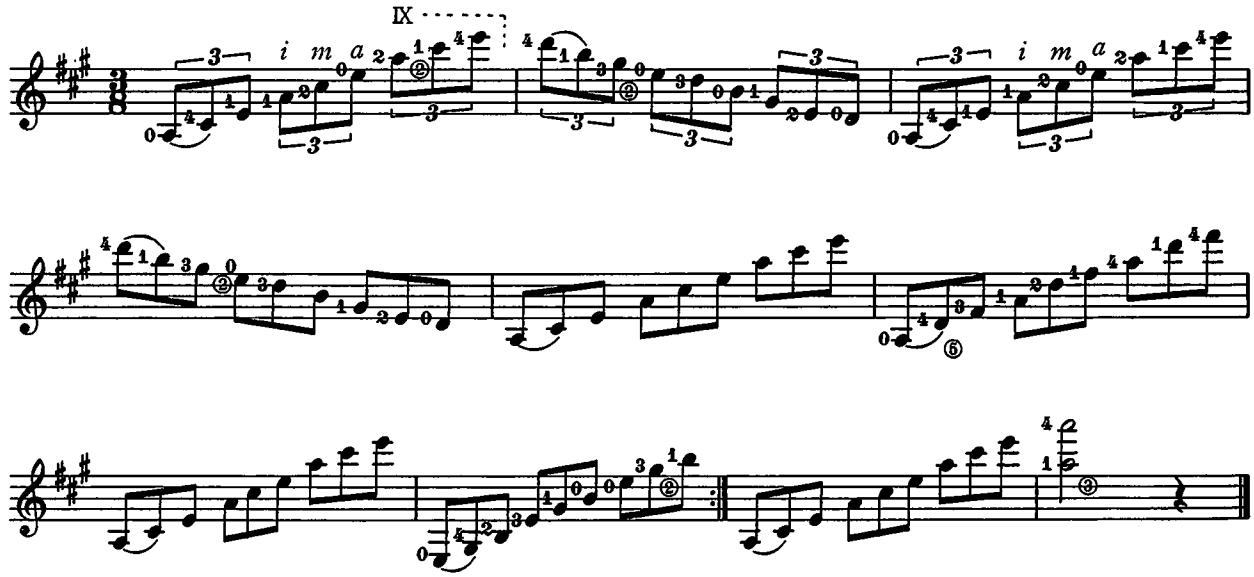
EX.



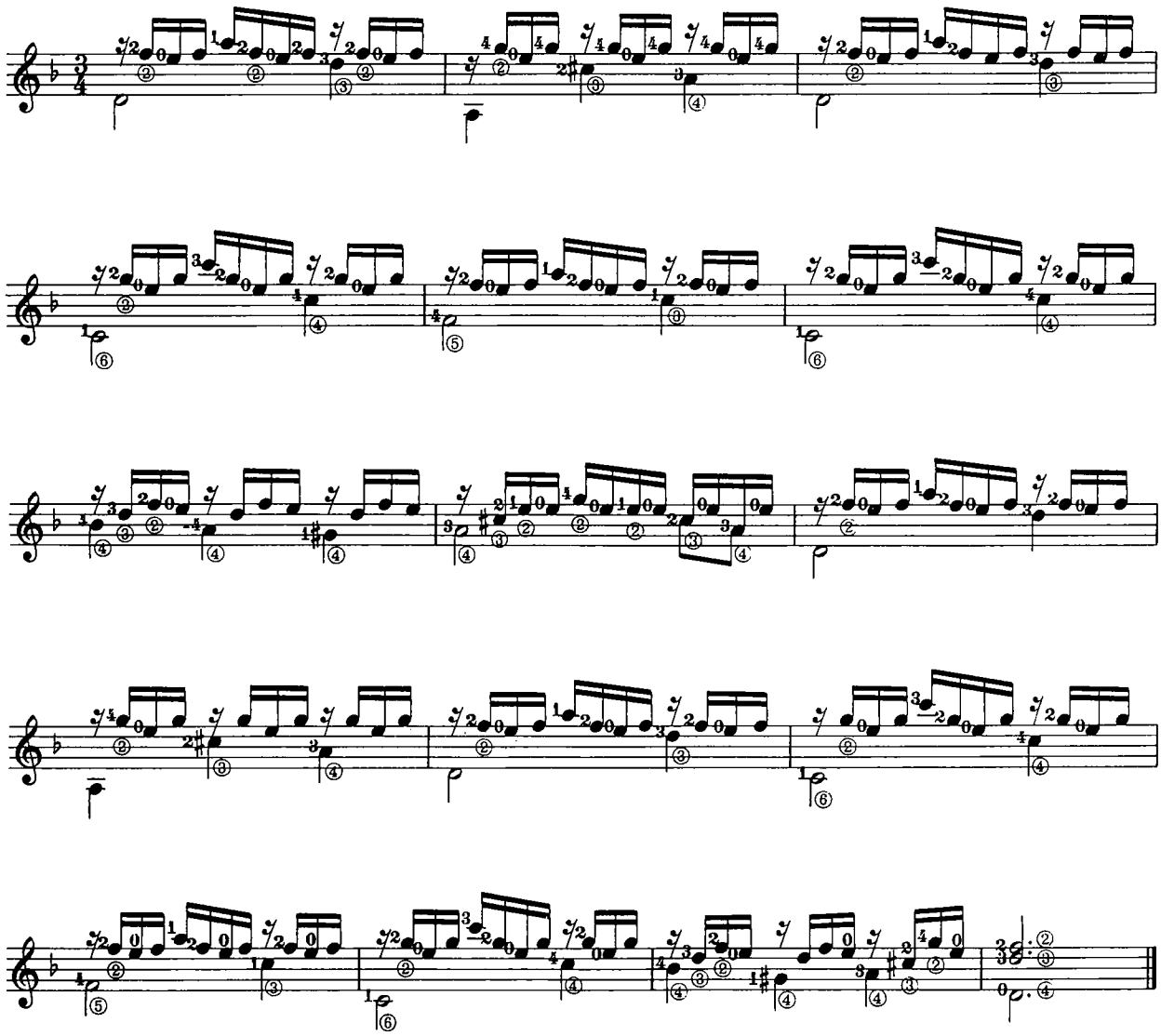
WALTZ ● L. LEGNANI ●



ETUDE ● F. TARREGA ●

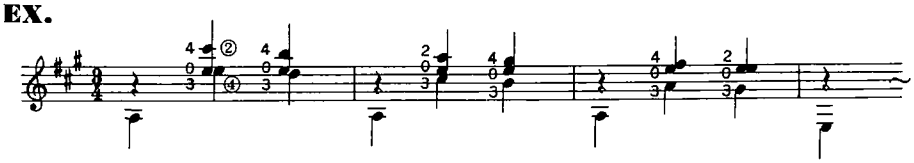


ETUDE ● F. TARREGA ●

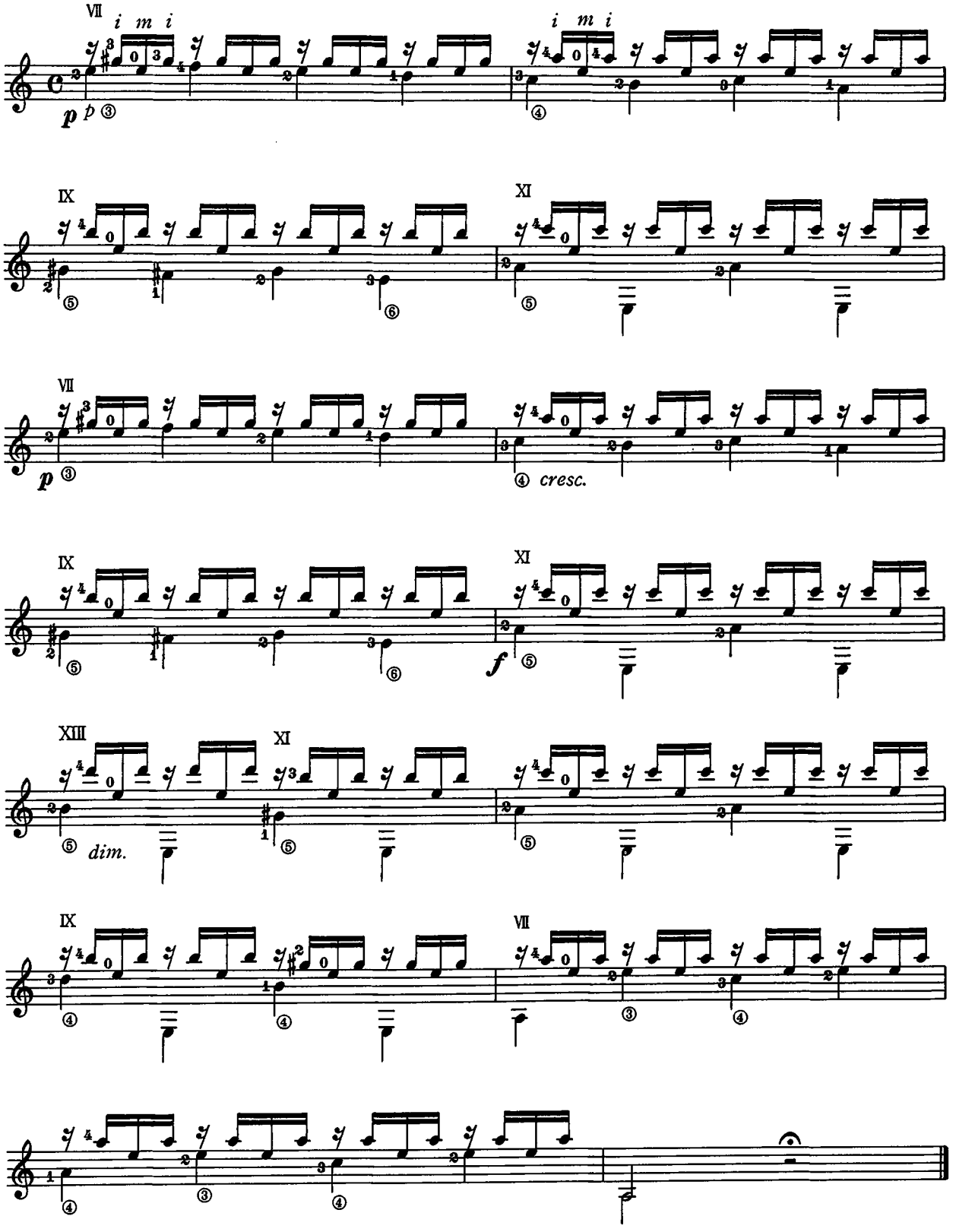


Campanelas: In the chord or arpeggio, while sounding an open string play a higher note on a lower string. This is very effective.

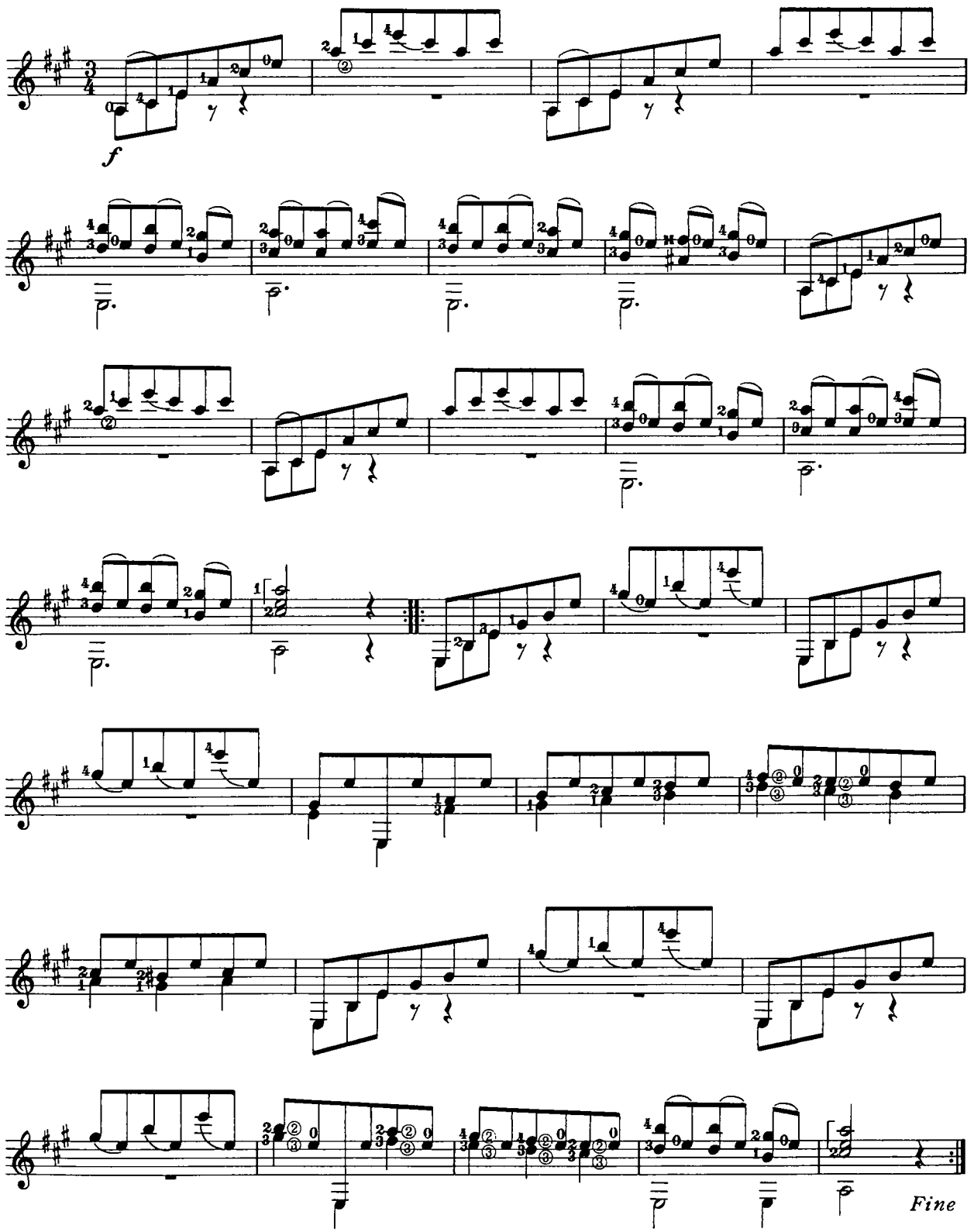
EX.

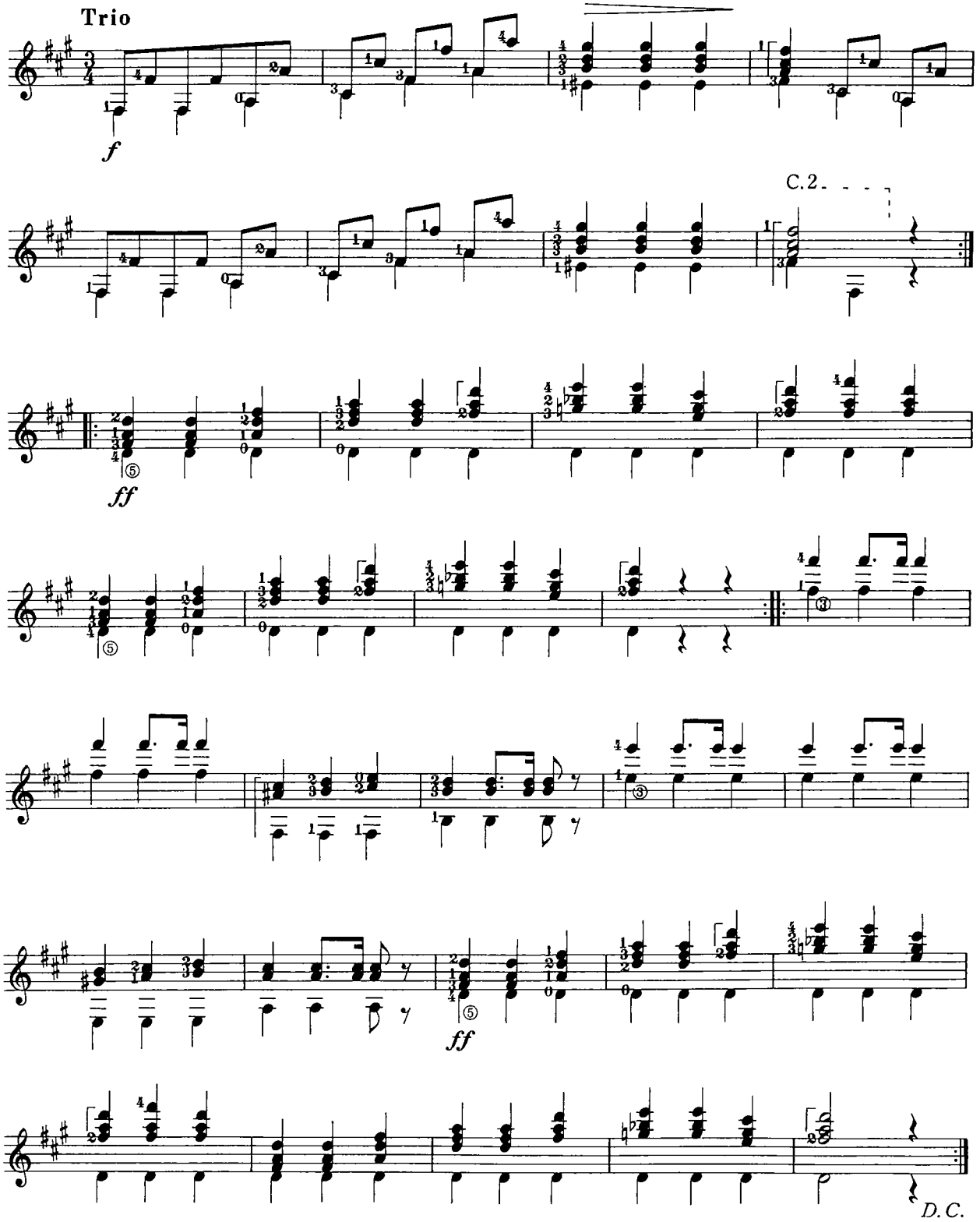


MODERATO ● M. GIULIANI ●



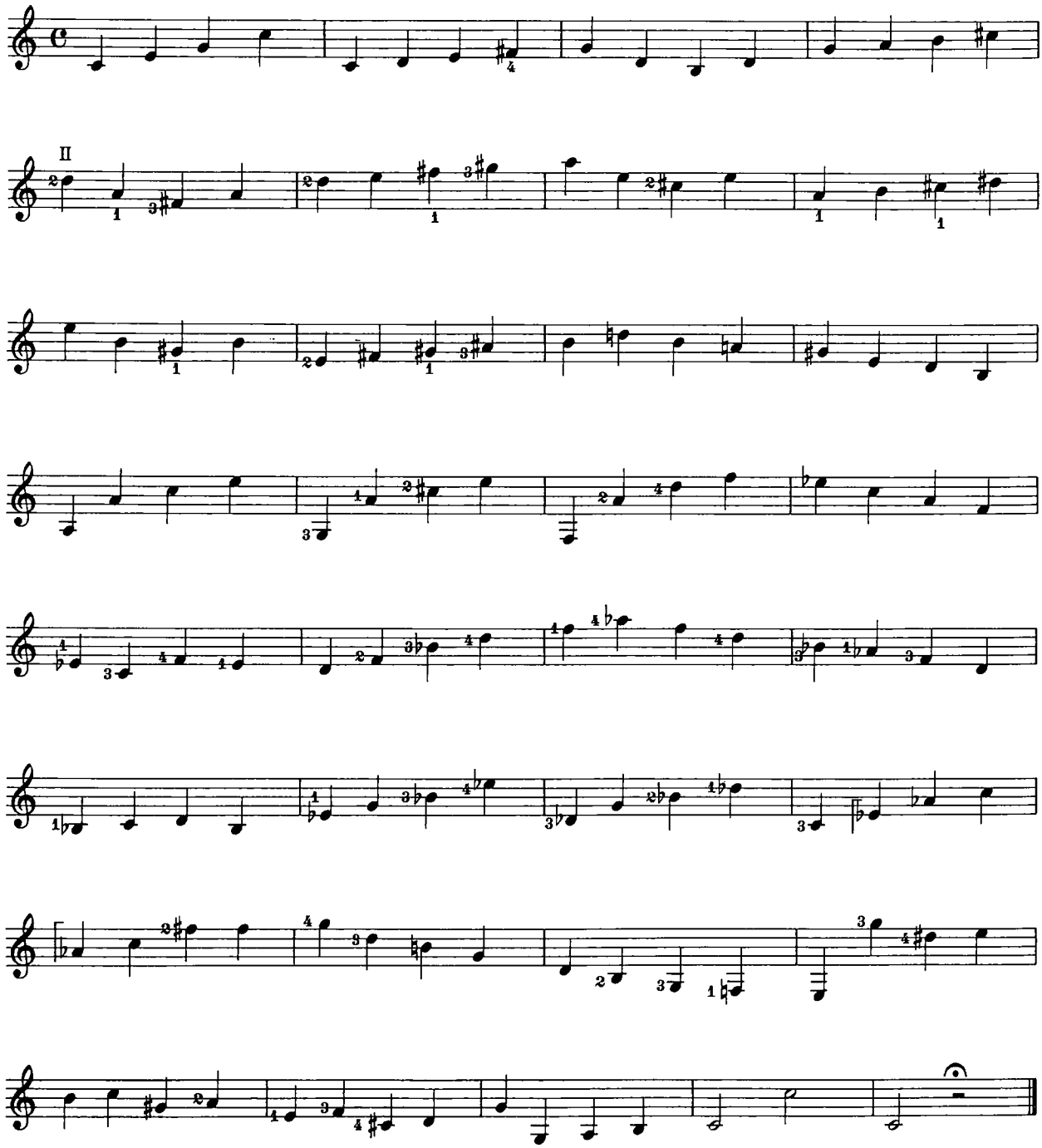
WALTZ ● F. CARULLI ●




Trio
f
C.2
ff
ff
D.C.

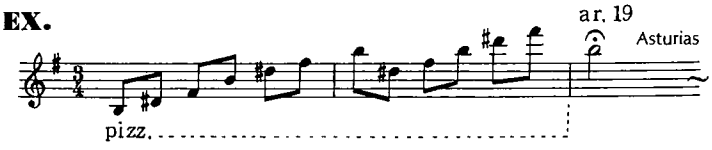
5

ETUDE ● F. CARULLI ●

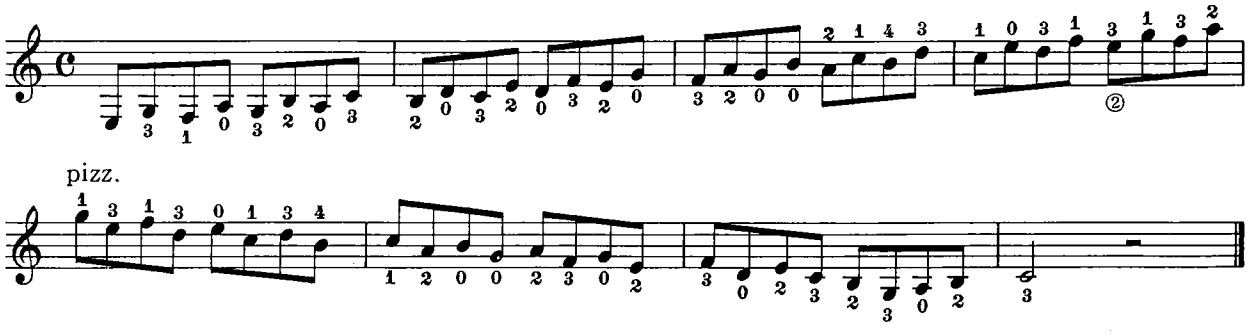


Pizzicato (pizz.): Played mainly with the *p* finger, with the right palm touching the string near the bridge. For a chord also use *i* and *m* fingers.

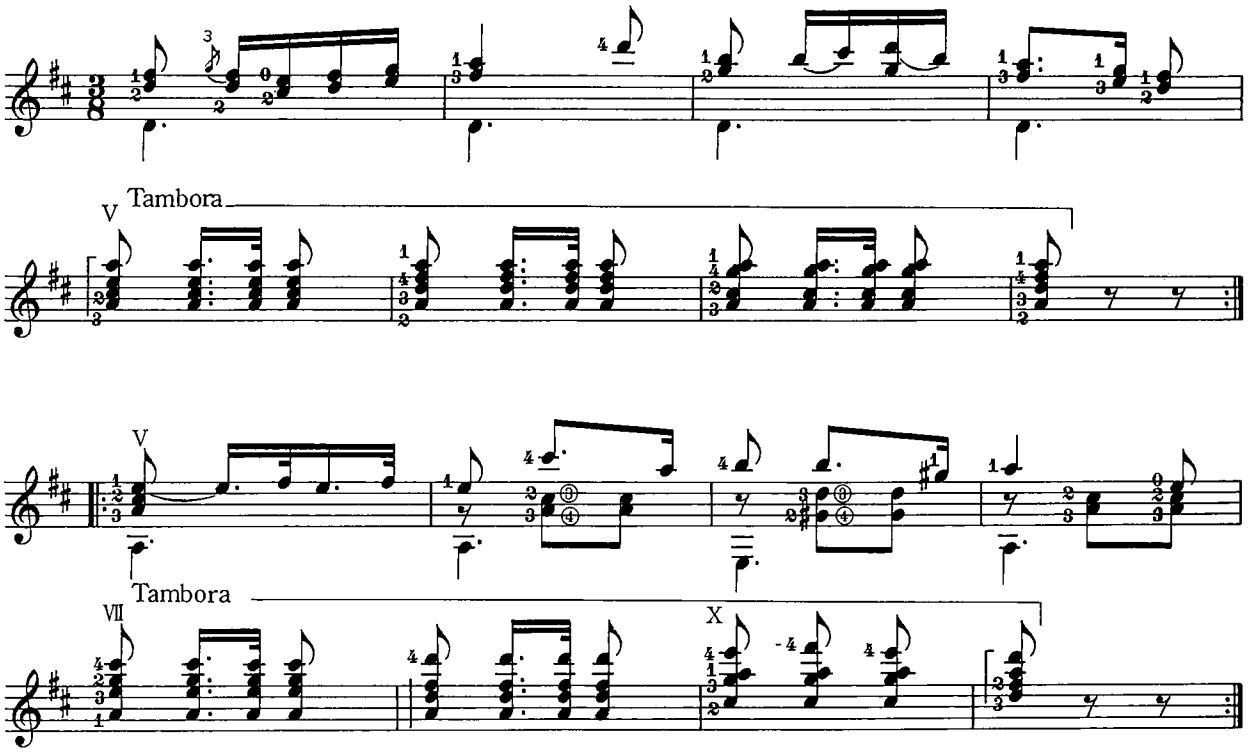
EX.



Pizzicato

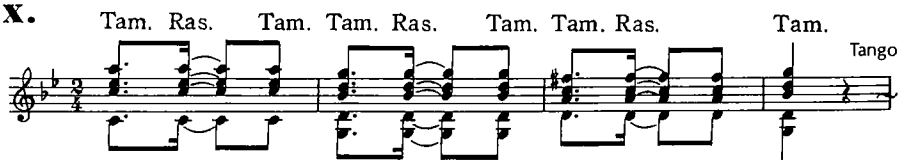


Tambora

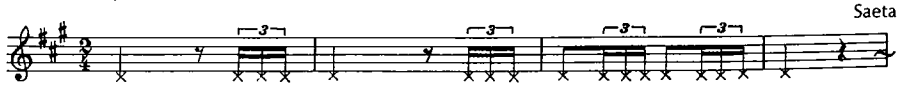


Tambora (tam.): Hit the string near the bridge with the side of the right thumb by revolving the wrist. Imitate the effect of striking a drum.

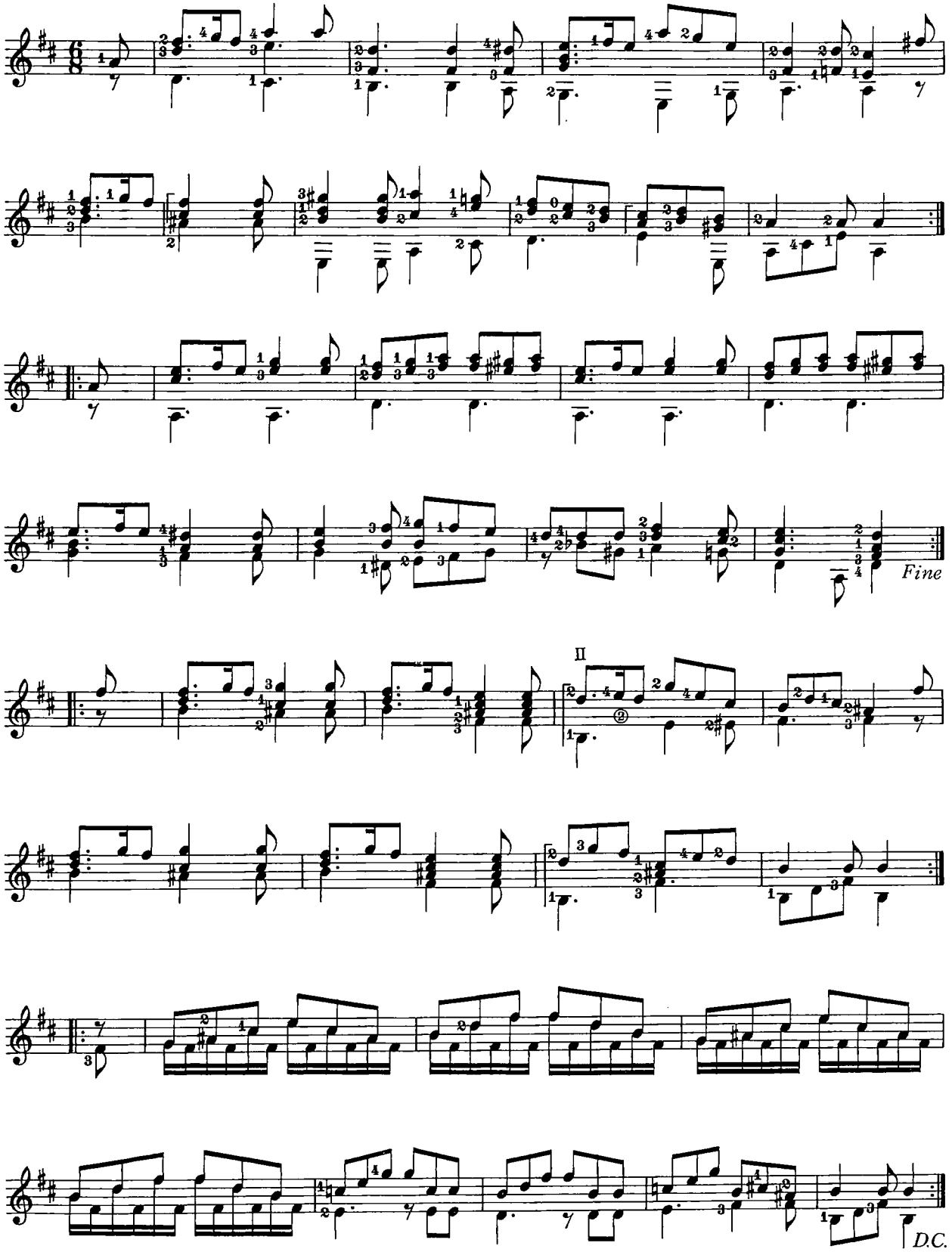
EX.



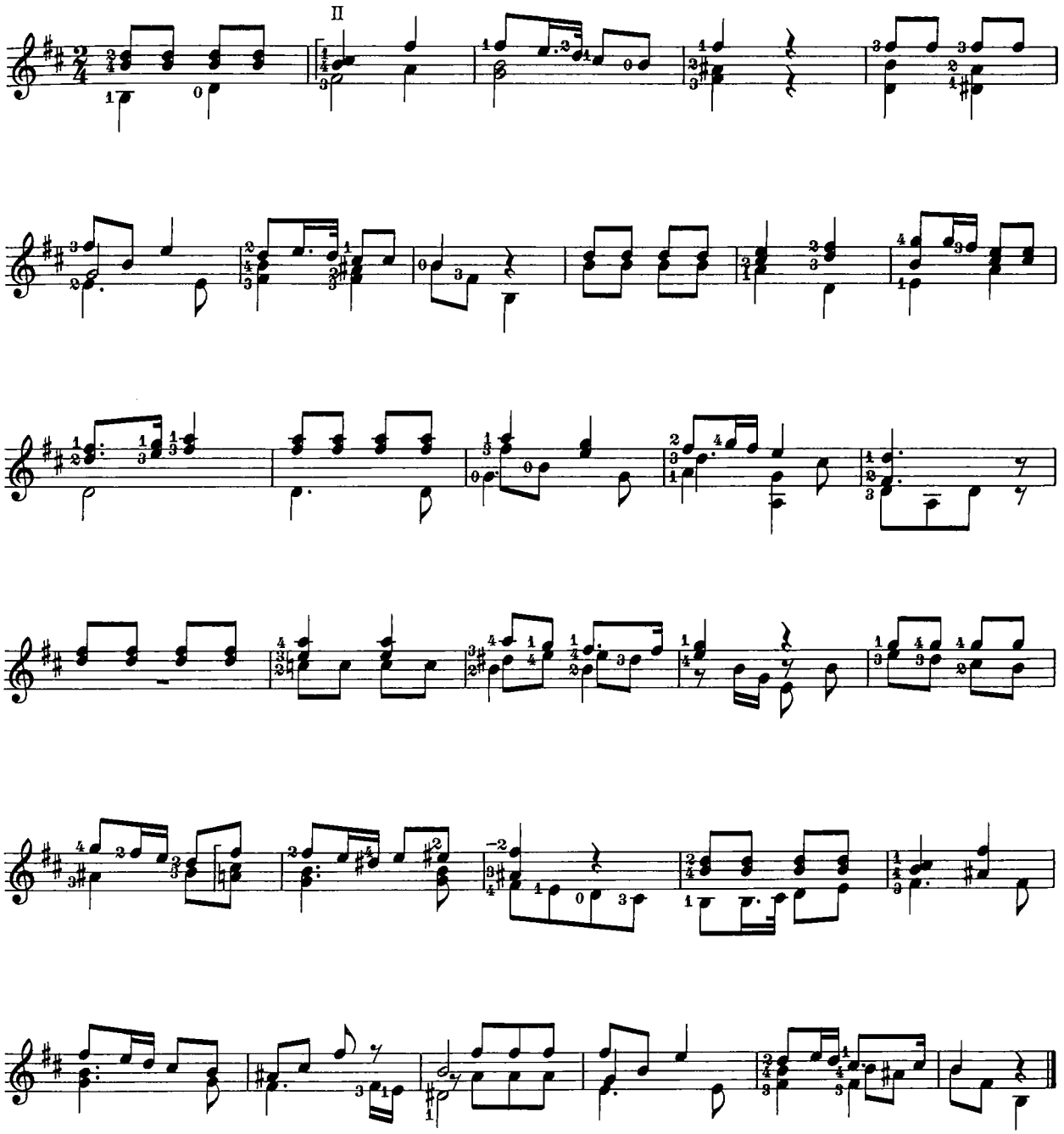
Tabalet: Side drum effect formed by pressing the fifth string against the sixth with the left finger and plucking with the right. Usually done at fret 7 or 9.
Try to create your own accompaniment rhythm.



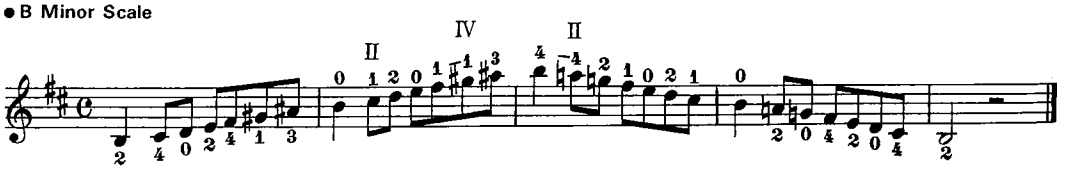
ANDANTINO ● F. CARULLI ●



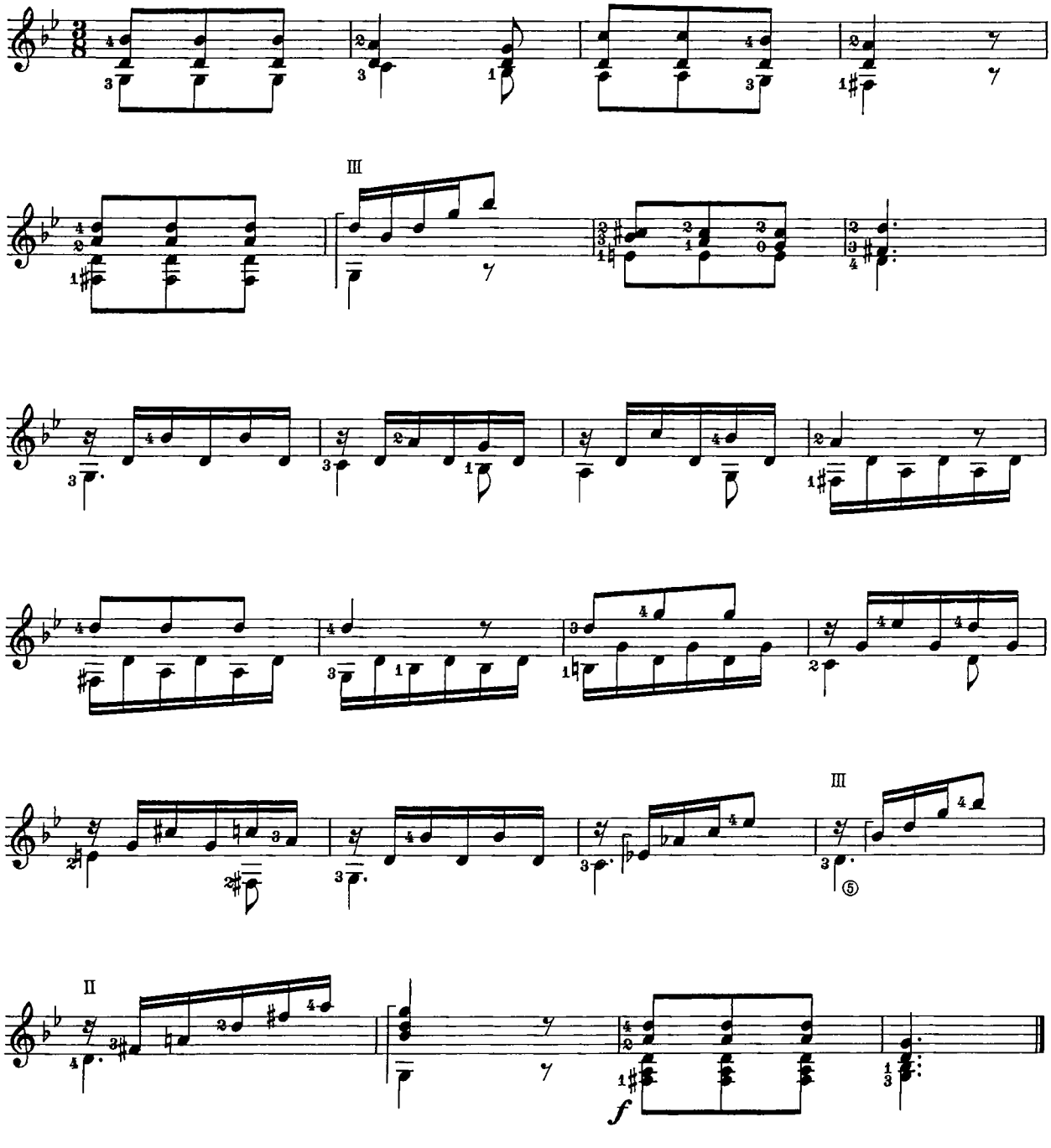
ANDANTE ● F. SOR ●



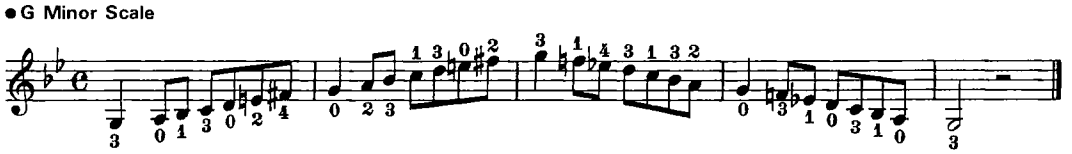
● B Minor Scale



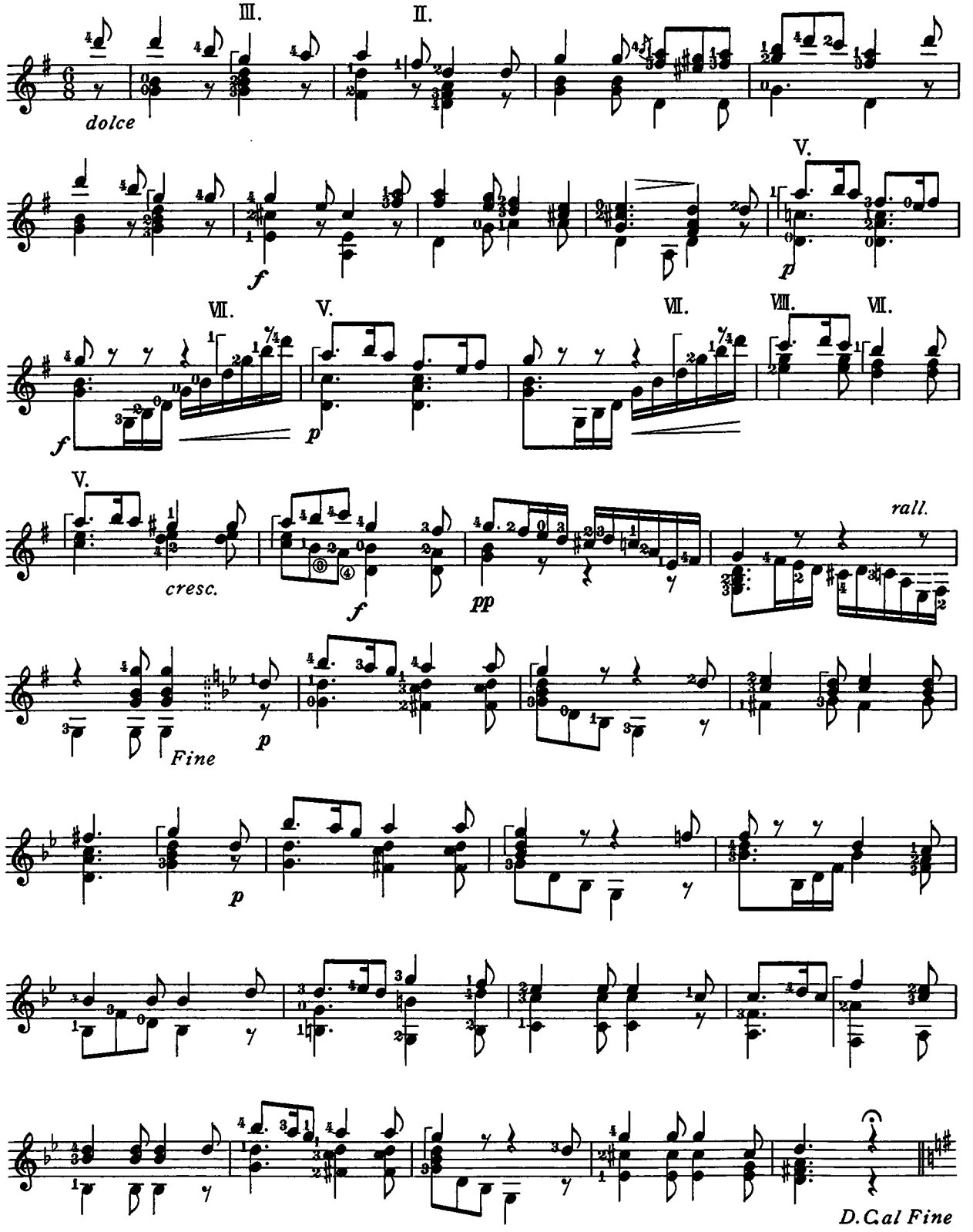
LARGHETTO ● M. GIULIANI ●



● G Minor Scale

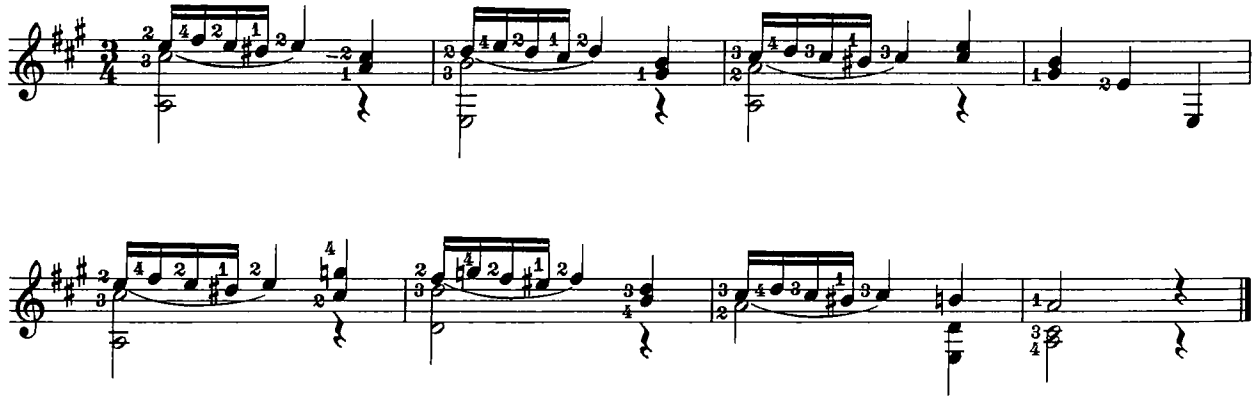


LARGHETTO ● F. CARULLI ●

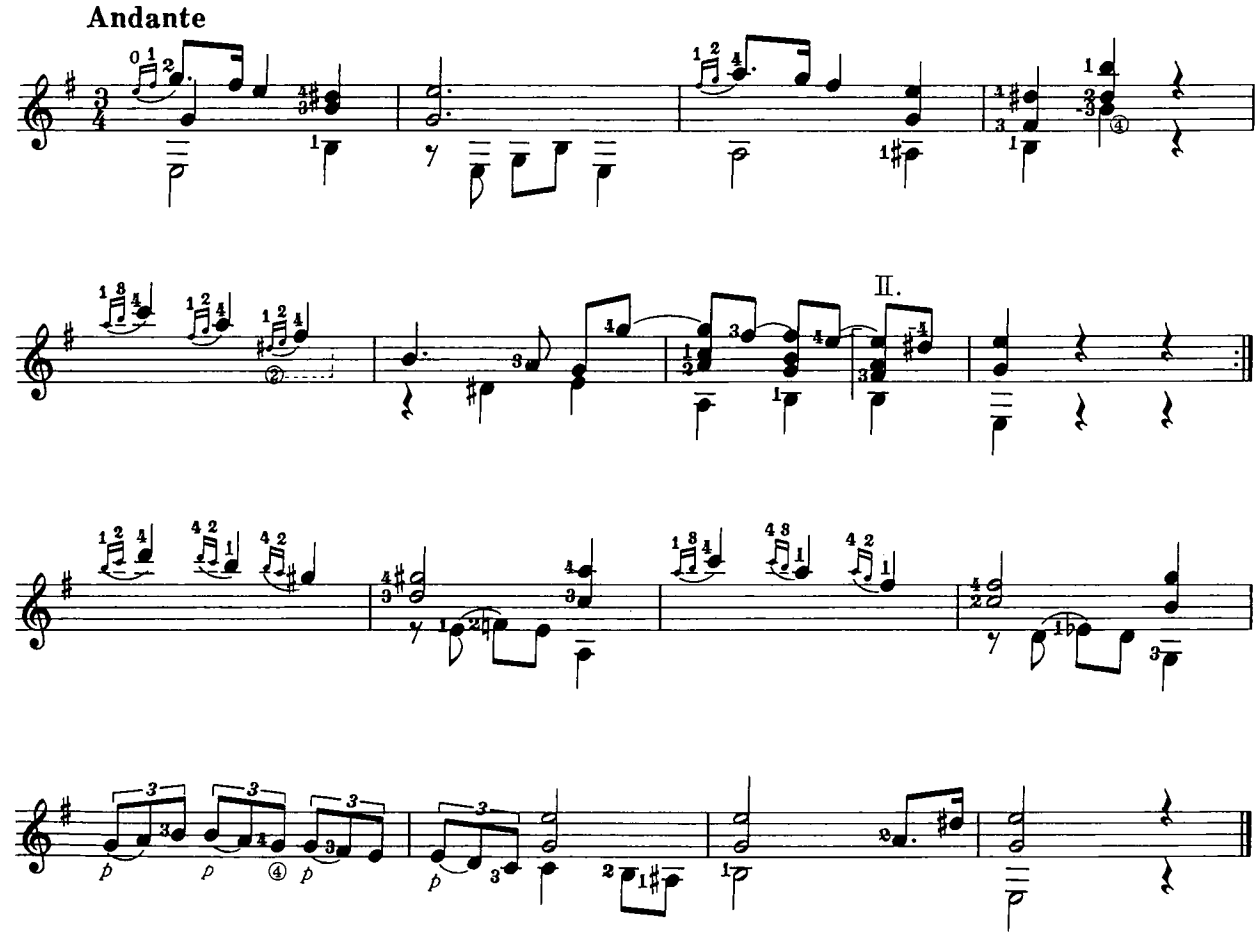


6

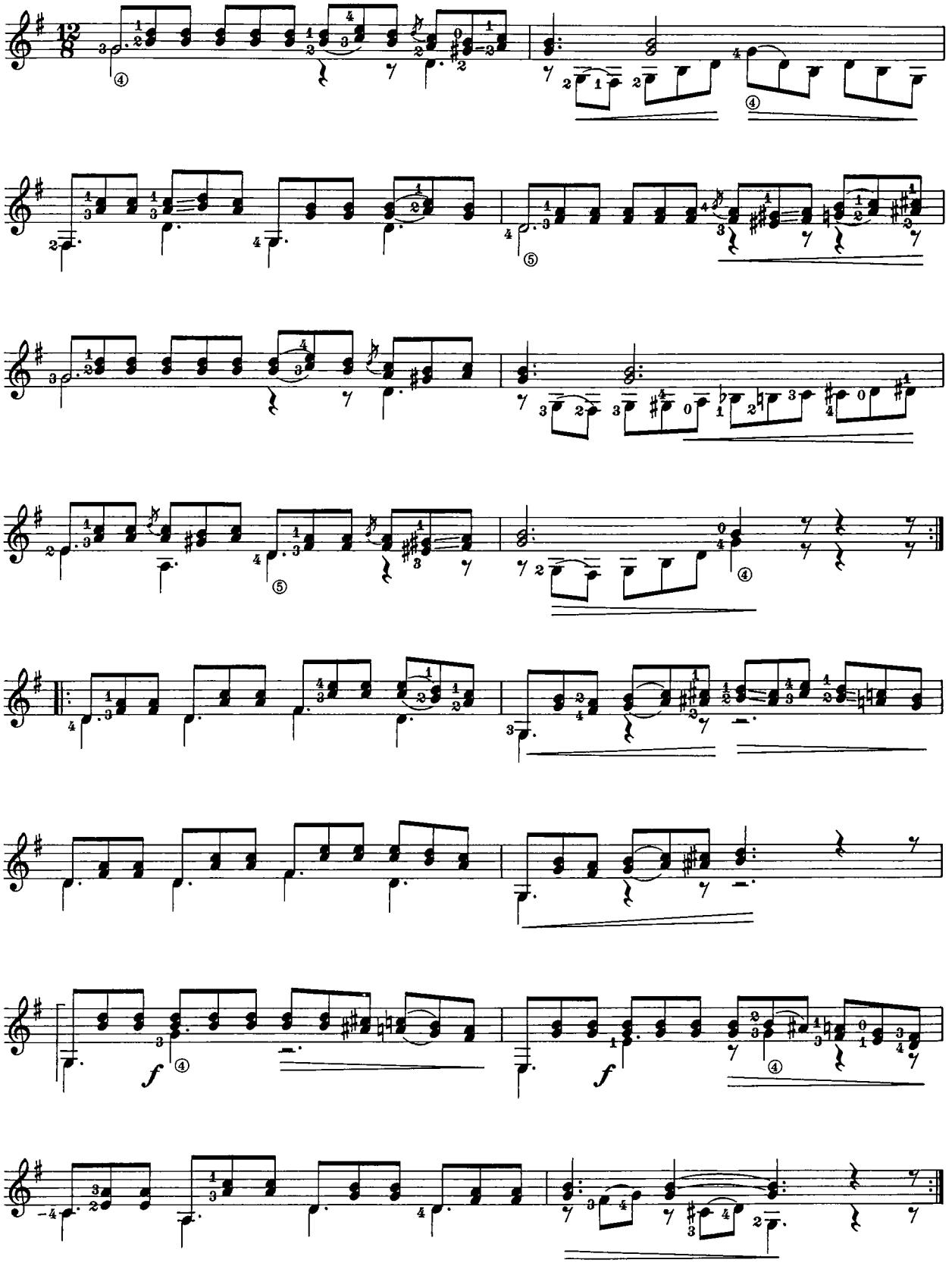
PRELUDE ● F. TARREGA ●



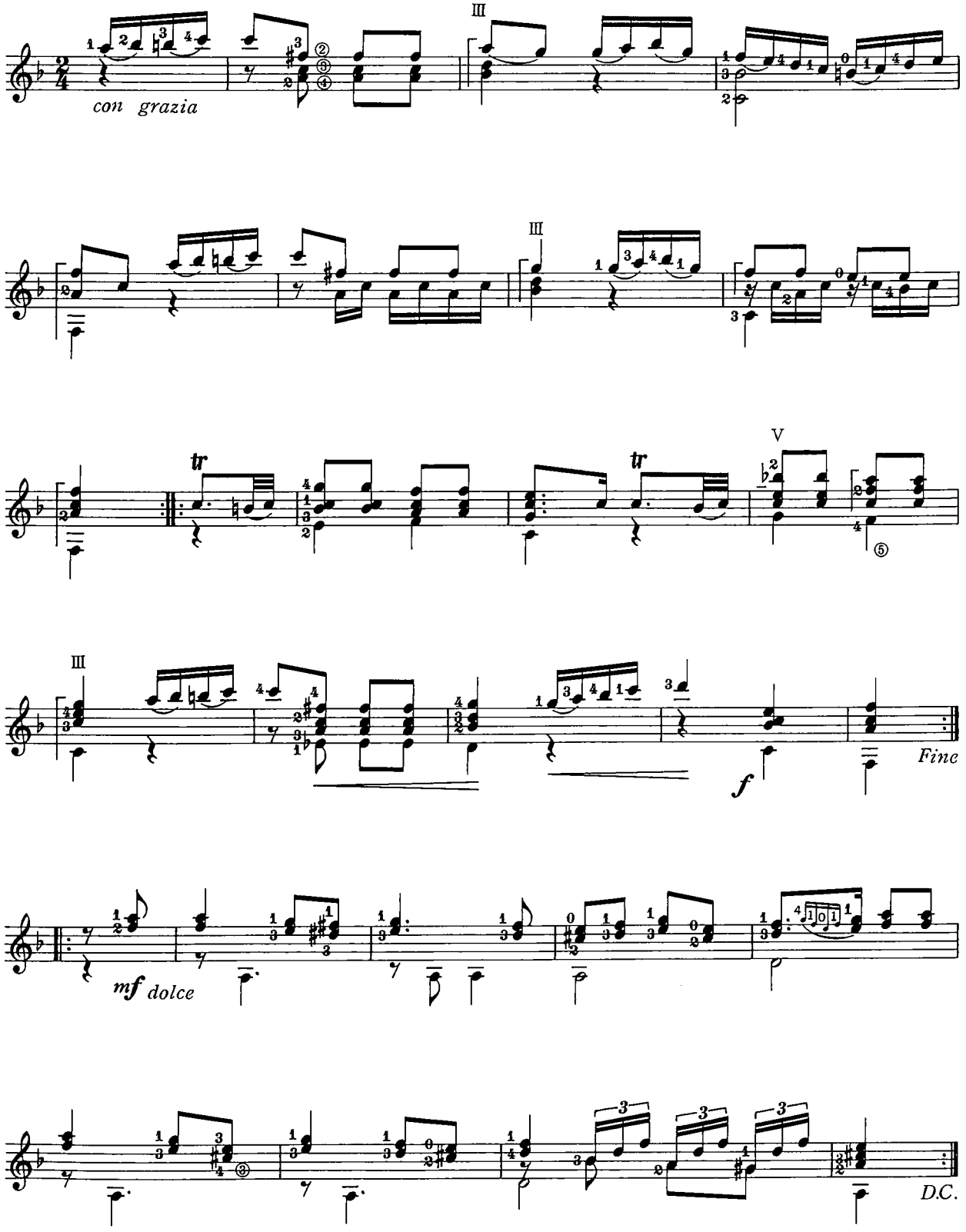
ANDANTE ● D. AGUADO ●



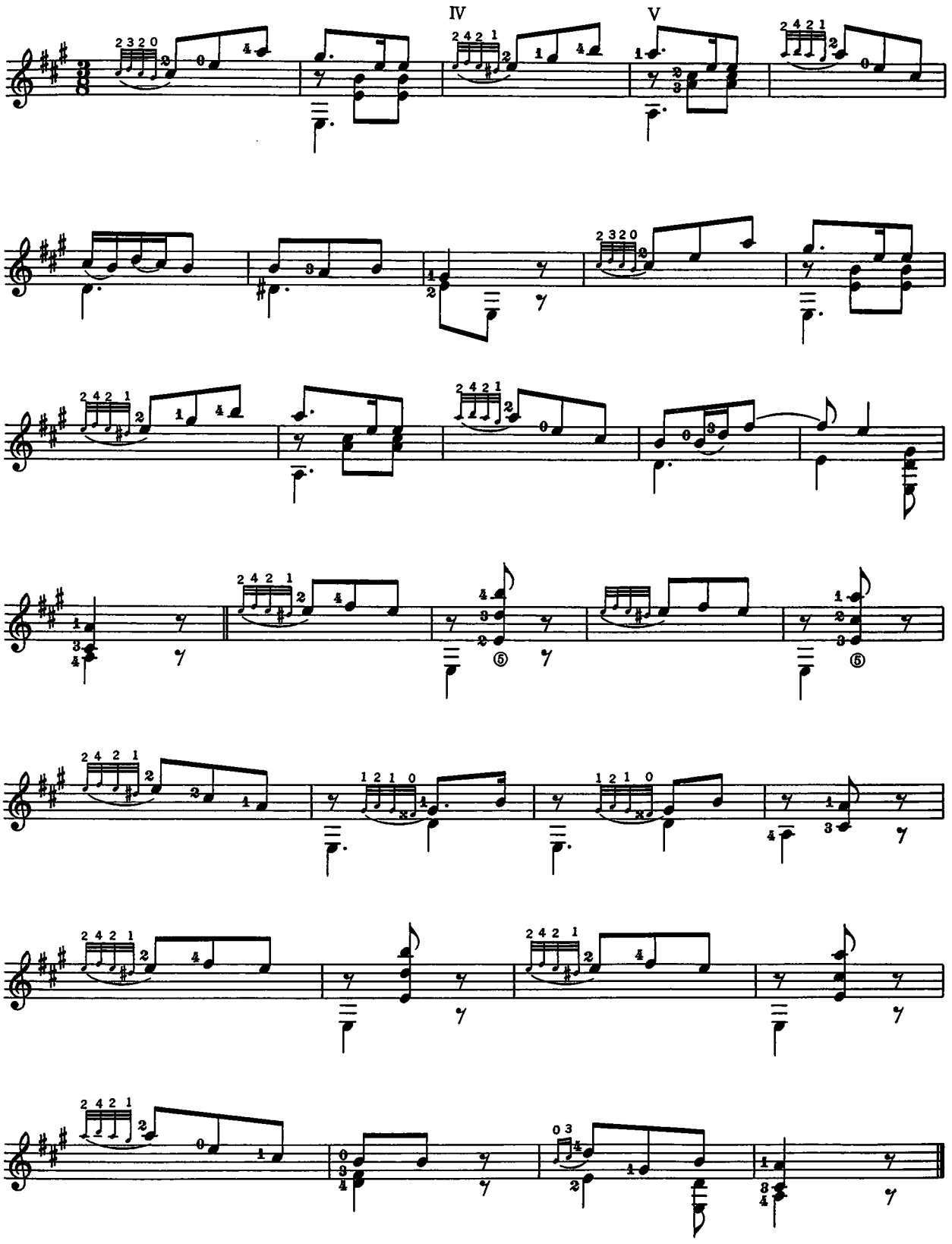
ALLEGRETTO ● D. AGUADO ●



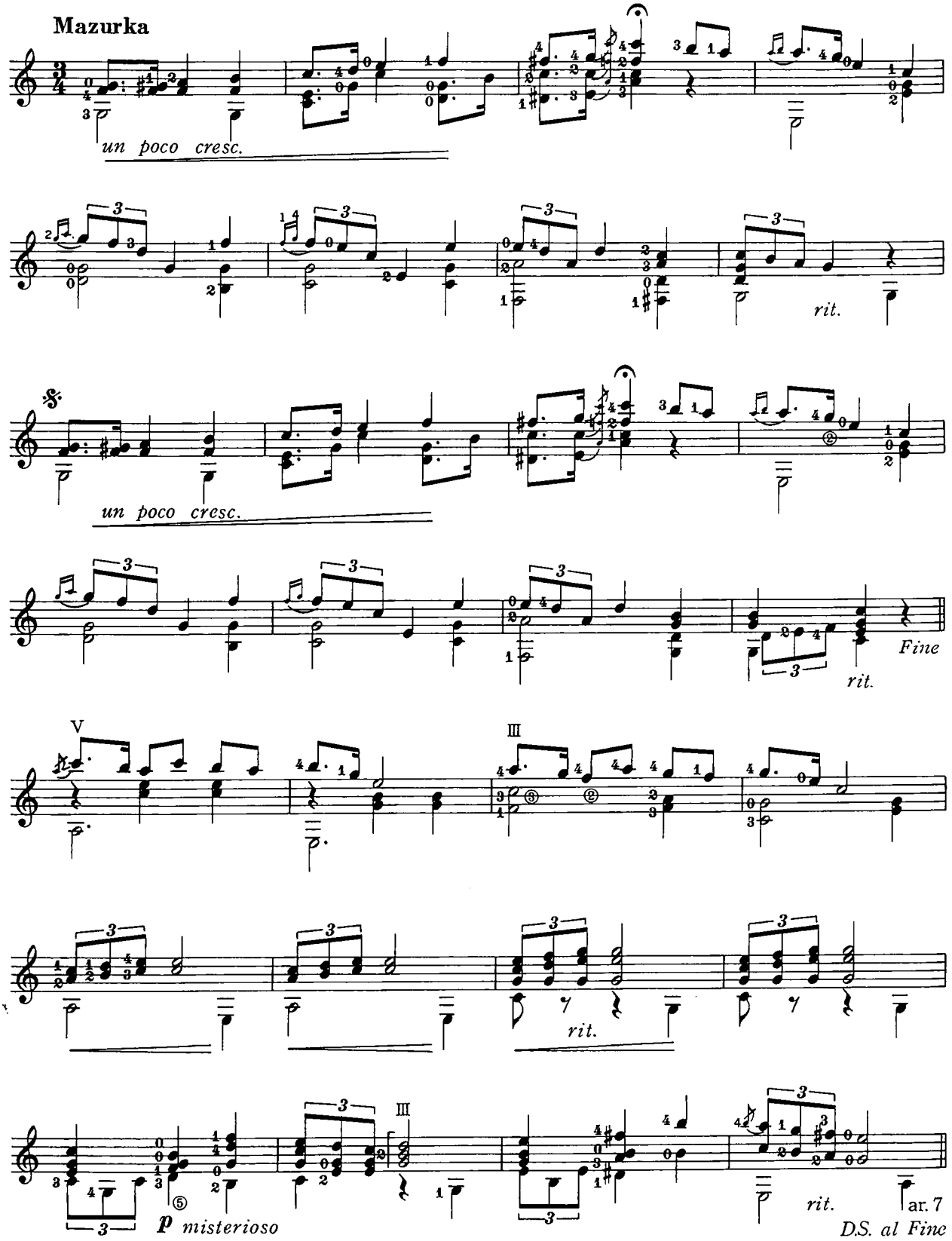
ALLEGRETTO ● F. SOR ●



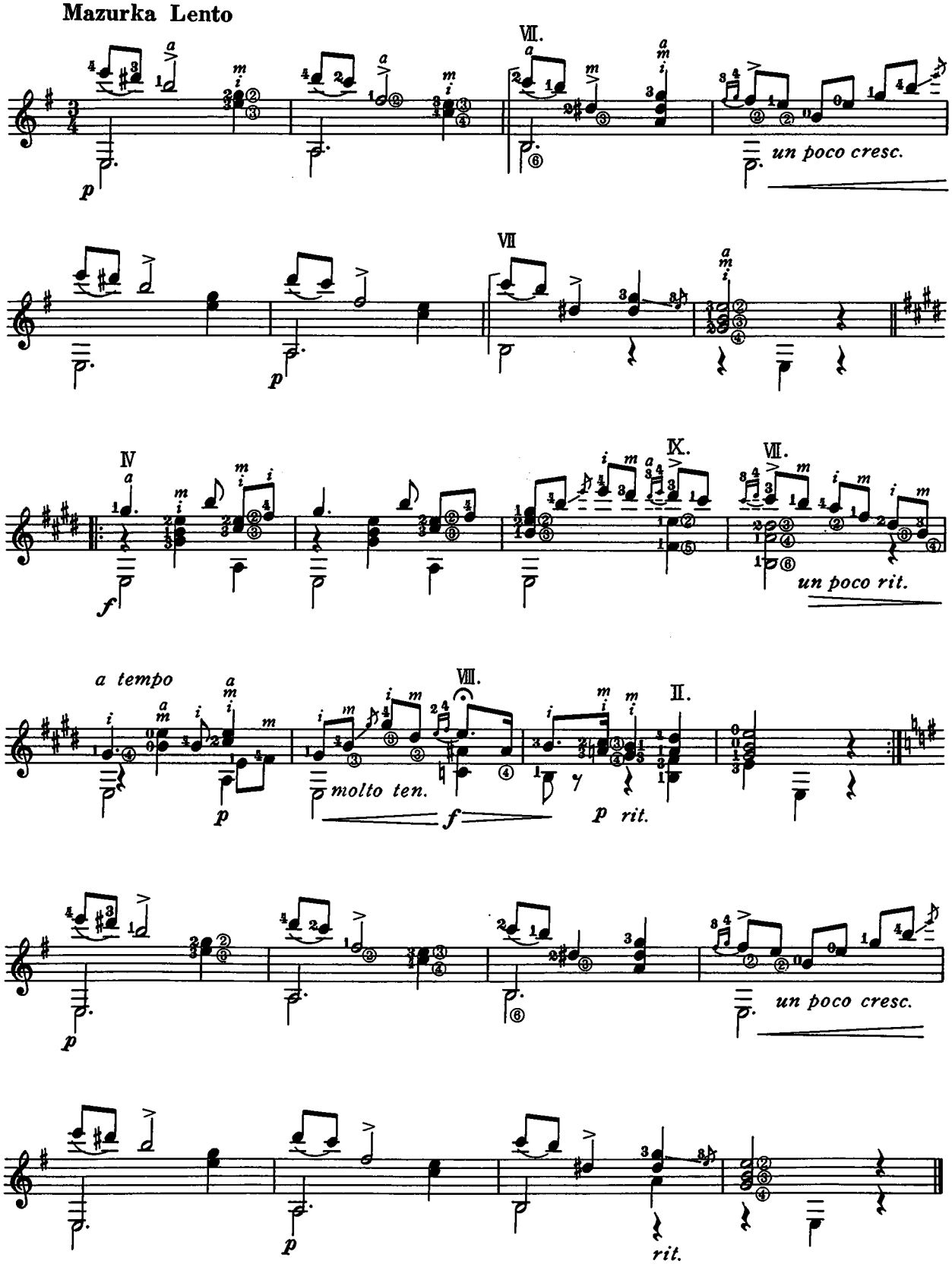
ALLEGRETTO ● D. AGUADO ●



SUEÑO ● F. TARREGA ●



ADELITA ● F. TARREGA ●



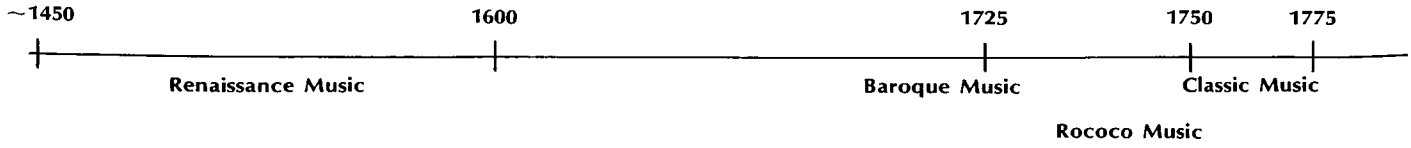
Chronological List of

1500～ 1600～ 1700～

L. Milán	1502～1561	Spain
H. Neusiedler	1508～1563	Germany
L. de Narvaez	1510？	Spain
A. Cabezon	1510～1566	Spain
V. Galilei	1520？～1591	Italy
A. de Mudarra	1546～1570	Spain
J. Dowland	1562～1626	England
C. Monteverdi	1567～1643	Italy
G. Frescobaldi	1586～1643	Italy

F. Corbetta	1615～1681	Spain
L. Roncalli	1629？	Italy
G. Sanz	1629？～1710？	Spain
E. Reusner	1636～1679	Austria
G. Logi	1643～1721	Austria
H. Purcell	1658～1695	England
A. Vivaldi	1675～1740	Italy
G. Ph. Telemann	1681～1767	Germany
R. de Visée	1680？～1716	France
J. Ph. Rameau	1683～1764	France
D. Scarlatti	1685～1757	Italy
G. F. Händel	1685～1759	Germany
J. S. Bach	1685～1750	Germany
S. L. Weiss	1686～1750	Austria
S. de Murcia	1714？	Spain

F. J. Haydn	1732～1809	Austria
L. Boccherini	1743～1805	Italy
D. Cimarosa	1749～1801	Italy
W. A. Mozart	1756～1791	Austria
F. Gragnani	1767～1812	Italy
L. de Call	1768～1815	Austria
L. v. Beethoven	1770～1827	Germany
F. Carulli	1770～1841	Italy
W. Matiegka	1773～1830	Austria
J. Küffner	1776～1856	Germany
F. Sor(s)	1778～1839	Spain
M. Giuliani	1780～1840	Italy
A. Diabelli	1781～1858	Austria
N. Paganini	1782～1840	Italy
D. Aguado	1784～1849	Spain
C. M. von Weber	1786～1826	Germany
L. Legnani	1790～1877	Italy
M. Carcassi	1792～1853	Italy
G. A. Rossini	1792～1868	Italy
F. P. Schubert	1797～1828	Austria
F. Ferandiere	1800？	Spain



Composers & Performers

1800~

L. H. Berlioz	1803~1869	France
J. Broca	1805~1882	Spain
J. K. Mertz	1806~1856	Hungary
N. Coste	1806~1883	France
J. L. F. Mendelssohn	1809~1847	Germany
A. Cano	1811~1897	Spain
C. F. Gounod	1818~1893	France
G. Regondi	1822~1872	France
J. Vinas	1823~1888	Spain
A. Gotz	1823~1905	Austria
J. Bosch	1826~1895	Spain
J. de Arcas	1833~1882	Spain
J. Ferrer	1835~1916	Spain
E. H. Grieg	1843~1907	Norway
F. Tarrega	1852~1909	Spain
I. Albeniz	1861~1909	Spain
F. Cimadevilla	1861~1931	Spain
E. Granados	1867~1916	Spain
L. Mozzani	1869~1943	Italy

1870~

H. Albert	1870~1950	Germany
M. Llobet	1872~1937	Spain
A. Broqua	1876~ ?	Uruguay
M. de Falla	1876~1946	Spain
H. Leloup	1876~1939	Spain
A. Sinópoli	1878~ ?	Argentina
C. Pedrell	1878~ ?	
P. A. Iparraguirre	1879~ ?	Argentina
J. S. Sagreras	1879~ ?	Argentina
M. R. Arenas	1879~ ?	Argentina
D. Fortea	1882~1953	Spain
J. Turina	1882~1949	Spain
M. Ponce	1886 ? ~1948	Mexico
A. Barrios	1885~1944	Paraguay
D. Prat	1886~1944	Spain
E. Pujol	1886~	Spain
H. Villa Lobos	1890~1959	Brazil
M. Torroba	1891~	Spain
G. Tarrago	1892~	Spain
F. Mompou	1893~	Spain
A. Segovia	1893~	Spain
M. C. Tedesco	1895~1968	Italy
L. V. Gascón	1896~	Spain
A. Tansman	1897~	Poland
R. S. de la Maza	1897~	Spain

1900~

I. Savio	1900~	Uruguay
J. Rodrigo	1902~	Spain
L. Berkeley	1903~	England
M. L. Anido	1907~	Argentina
A. Yupanqui	1909~	Argentina
L. Walker	1910~	Austria
K. Scheit	1910 ? ~	Austria
V. Gómez	1912 ? ~	Spain
B. Britten	1913~	England
M. Abloniz	1917~	Egypt
R. de la Torre	1917~	Cuba
L. Almeida	1917~	Brazil
E. Falú	1922~	Argentina
A. Diaz	1923~	Venezuela
I. Presti	1923~1967	France
M. D. Cano	1926~	Spain
R. Tarrago	1927~	Spain
N. Yepez	1927~	Spain
A. Lagoya	1929~	Egypt
J. Bream	1933~	England
S. Behrend	1933~	Germany
J. Tomas	1934~	Spain
O. Ghiglia	1938~	Italy
J. Williams	1941~	Australia