

Classical **GUITAR** METHOD

Wissam Abboud



WISSAM ABBOUD

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WISSAM
ABBOUD

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Instrument

Tuning

Starting from Grade I, candidates are responsible for the tuning of their instruments. The teacher or examiner may assist with tuning. From Grade II and above, candidates are expected to tune or adjust their instrument without assistance.

Classical Guitar

- This syllabus is designed for hollow-bodied classical guitars strung in nylon. Acoustic guitars with six steel strings and electric guitars are not appropriate for this syllabus and should not be used.
- Classical guitars with cutaways are acceptable.
- To promote good posture candidates are expected to use a footstool or similar support.

Pieces

Musical Instructions

- All pieces should be prepared in full unless otherwise stated.
Repeats of more than a few bars should not be played unless instructed otherwise in the syllabus.
- All tempo and performance markings should be observed (e.g. Allegro, rall., crescendo).
- Metronome marks are given as a guide.

Playing From Memory

- Candidates **should** perform all their pieces from memory, which will improve note security and confidence. However, no separate or additional marks are given specifically for memorization.
- All scales, arpeggios, and chords are to be performed from memory and should be played legato.

Tempi for Scales and Arpeggios



Grade	Scales	Arpeggios	Scales in 3 rd s	Range	Value
Debut	♩ = 120	—	—	1 & 2 octaves	♩
Preparatory	♩ = 80	—	—	2 octaves	♪
Grade I	♩ = 100	♩ = 90	—	2 octaves	♪
Grade II	♩ = 120	♩ = 100	—	2 octaves	♪
Grade III	♩ = 80	♩ = 70	♩ = 50	3 octaves	♩♩♩
Grade IV	♩ = 100	♩ = 90	♩ = 65	3 octaves	♩♩♩

Supporting Tests

Sight Reading

Sight Reading tests are set at the level of a piece prescribed approximately two grades lower than the grade undertaken; for instance, Grade 5 candidates will be given a piece of about Grade 3 level.

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practice and try out the music. The examiner will then invite the candidate to perform the test for assessment.

Musical Knowledge

The examiner will ask Preparatory candidates two to four questions in the exam, which test their understanding of the pieces played, their knowledge of the notation and their instrument.

Questions will cover the following:

- String names & Order
- Note duration and Names
- Note names in the Anglo-Saxon system.
- Musical terms and signs (ex. Treble Clef, Da Capo,..)

Performance Assessment

Aspect	Grade
Pieces	60
Technical Work	20
Sight Reading	10
Musical Knowledge	10
TOTAL	100



Requirements Debut

Method

- Classical Guitar Method - Debut – Wissam Abboud

Pieces:

- Three Free choice pieces

Sight Reading: *(Optional)*

- Level 1 (1–30) – Sight Reading for the Classical Guitar - Robert Benedict



Exam Debut

A - Technical Requirements

Technical Exercises

No. 12 & 13

B - Pieces:

List A

- | | |
|----------------------|--------|
| 1 – Etude 1 – Op. 60 | F. Sor |
| 2 – Etude 2 – Op. 60 | F. Sor |
| 3 – Etude 3 – Op. 60 | F. Sor |

List B

- | | |
|--------------------|------------|
| 1 – Minuet (no.60) | W. Abboud |
| 2 – Minuet (no.62) | W. Abboud |
| 3 – Autumn Waltz | L. Gingras |

List C

- | | |
|---------------|-----------|
| 1 – Carrousel | C. Gagnon |
| 2 – Romance | Anonym |
| 3 – Moderato | W. Abboud |

C - Supporting Tests (*see p. 5*)



Requirements Preparatory

Scales: (*1 & 2 octaves*)

- Major: C, G, D, A, F
- Minor: Am, Em, Bm, Dm

Chords:

- Open Chords (Major, Minor, and Dominant 7th)

Method

- Classical Guitar Method - Preparatory – Wissam Abboud

Pieces:

- Three Free choice pieces

Sight Reading: (*Optional*)

- Level 1 (30–42) – Sight Reading for the Classical Guitar - Robert Benedict
- Level 2 (1–20) – Sight Reading for the Classical Guitar - Robert Benedict



Exam Preparatory

A - Technical Requirements

Minor Scales

Em

Major Scales

G

Chord Progressions

All Open Chords

- *Scales must be played on one octave using i-m free stroke or rest stroke*
- *Chords must be strummed without using a pick*

B - Pieces:

List A

- | | |
|---------------------------|-------------|
| 1 – Allegretto (no.14) | F. Carulli |
| 2 – Andante Op.59 (no.16) | M. Carcassi |
| 3 – Andante (no.17) | F. Carulli |

List B

- | | |
|----------------------|--------------|
| 1 – Minuet (no.37) | J.P. Krieger |
| 2 – Minuet (no.38) | J. Haydn |
| 2 – Moderato (no.40) | M. Giuliani |

List C

- | | |
|-------------------|------------|
| 1 – Rondo (no.31) | F. Carulli |
| 2 – Rondo (no.32) | F. Carulli |

C - Supporting Tests (*see p. 5*)



Requirements Grade I

Scales: (*2 octaves*)

- Major: C, D, E
- Chromatic: E& A

Chords: (*Barre Chords*)

- All Barre Chords (Major, Minor, & Dominant 7th)

Method

- Classical Guitar Method - Grade 1 – Wissam Abboud

Pieces:

- Three Free choice pieces

Sight Reading: (*Optional*)

- Level 2 (21–44) – Sight Reading for the Classical Guitar - Robert Benedict
- Level 3 (1–10) – Sight Reading for the Classical Guitar - Robert Benedict



Exam Grade I

A - Technical Requirements

Major Scales	D
Chromatic Scales	E
Chord Progressions	Cycle of fifth with using barre chords

- *Scales must be played on two octaves using i-m free stroke or rest stroke*
- *All Chords are barre chords*
- *Chords must be strummed without using a pick*

B - Pieces:

List A

1 – Allegretto (no.17)	M. Carcassi
2 – Andante Op. 31 (no.18)	F. Sor
3 – Study in F	M. Carcassi

List B

1 – Waltz Op. 10 (no.32)	M. Carcassi
2 – Study 7 (no.33)	F. Tarrega
3 – Bourree (no.35)	R. Visée

List C

1 – Rondo (no.21)	F. Carulli
2 – Rondo (no.26)	F. Carulli

C - Supporting Tests (*see p. 5*)



Requirements Grade II

Scales: (*2 octaves*)

- All Major Scales (*transpositional patterns*)
- All Minor Scales (*transpositional patterns*)
- Chromatic: C

Arpeggios: (*Major and Minor*)

- Major: D, A, E
- Minor: Dm, Am, Em

Chords: (*Dominant 7th*)

- Minor 7th, Major 7th, Diminished, and Half-Diminished Chords

Method

- Classical Guitar Method - Grade 2 – Wissam Abboud

Pieces:

- Three Free choice pieces

Sight Reading: (*Optional*)

- Level 3 (11–60) – Sight Reading for the Classical Guitar - Robert Benedict



Exam Grade II

A - Technical Requirements

Minor Scales	G#
Major Scales	C#m
Chromatic Scales	C
Arpeggios	Dm & A
Chord Progressions	No.3 page 66 & any II-V-I progression from page 27

- Scales must be played on two octaves using i-m free stroke or rest stroke
- Arpeggios must be played on two octaves
- Chords must be strummed without using a pick

B - Pieces:

List A

1 – Etude Op. 24 (no.17)	F. Sor
2 – Etude Op. 139 (no.23)	M. Giuliani

List B

1 – Sonata Op.71 (one movement)	M. Giuliani
2 – March Op. 10 (no.25)	M. Carcassi
2 – Etude en Re Majeur (no.28)	M. Giuliani

List C

1 – Etude Op. 51 (no.29)	M. Giuliani
2 – Study Op. 100 (no.30)	M. Giuliani

List D

1 – Study in B Minor	F. Sor
2 – Sonata	F. Carulli

C - Supporting Tests (*see p. 5*)



Requirements Grade III

Scales: (*3 octaves*)

- All Major Scales (*transpositional patterns*)
- All Minor Scales (*transpositional patterns*)
- Scales in 3^{rds}, 8^{ths} and 10^{ths}

Arpeggios: (*2 octaves*)

- All Major Arpeggios (*transpositional patterns*)
- All Minor Arpeggios (*transpositional patterns*)

Chords:

- All Chords in all positions

Method

- Classical Guitar Method - Grade 3 – Wissam Abboud

Pieces:

- Three Free choice pieces

Sight Reading: (*Optional*)

- Level 3 (61–105) – Sight Reading for the Classical Guitar - Robert Benedict
- Level 4 – Sight Reading for the Classical Guitar - Robert Benedict



Exam Grade III

A - Technical Requirements

Minor Scales	B & D
Major Scales	E & G#
Scale in 3 ^{rds}	G
Arpeggios	D & Dm

- Scales must be played on three octaves using i-m free stroke or rest stroke
- Arpeggios must be played on two octaves

B - Pieces:

List A

1 – Nocturne Op.4, No. 2 (no.11)	J. K. Mertz
2 – Study No. 24 (no.16)	N. Coste
3 – Isabel (no. 20)	F. Tárrega

List B

1 – Study No. 20 (no. 21)	N. Coste
2 – Study on a scherzo (no. 27)	F. Tárrega
3 – Study in minuet form (no. 28)	F. Tárrega

List C

1 – Minuet in A (no. 23)	F. Sor
2 – Prelude Op. 46, No. 3 (no. 25)	E. Giuliani-Gulielmi

List D

1 – Sonata (no. 12, 2movements)	F. Carulli
2 – Feste Lariane	L. Mozzani

C - Supporting Tests (*see p. 5*)



Requirements Grade IV

Scales: (*3 octaves*)

- All Major Scales (*transpositional patterns*)
- All Minor Scales (*transpositional patterns*)
- Scales in 3^{rds}, 8^{ths} and 10^{ths}

Arpeggios: (*3 octaves*)

- Major Arpeggios (*transpositional patterns*)
- Minor Arpeggios (*transpositional patterns*)
- Dominant Seventh Arpeggios (*transpositional patterns*)
- Diminished Arpeggios (*transpositional patterns*)

Chords:

- All Chords in all positions

Method

- Classical Guitar Method - Grade 4 – Wissam Abboud

Pieces:

- Three Free choice pieces

Sight Reading: (*Optional*)

- Level 5 – Sight Reading for the Classical Guitar - Robert Benedict



Exam Grade IV

Grade IV(A) Pieces:

List A - Pieces

- | | |
|-------------------------|----------------|
| 1 – Maria Luisa (no. 1) | J. S. Sagreras |
| 2 – El Amable (no. 5) | J. Ferrer |
| 3 – Choros (no. 9) | D. Smenzato |

List B – Carcassi Study

- | | |
|--------------------------------|-------------|
| 1 – Study No. 5, 10, 14, or 19 | M. Carcassi |
|--------------------------------|-------------|

List C – Sor Study

- | | |
|--------------------------|--------|
| 1 – Study No. 3, 4, or 6 | F. Sor |
|--------------------------|--------|

Grade IV(B) Pieces:

List A – Studies

- | | |
|----------------------------|-------------|
| 1 – Study No. 9, 11, or 12 | M. Carcassi |
| 2 – Study No. 1 or 8 | F. Sor |

List B – Pieces (Low D Tuning)

- | | |
|-----------------------------|--------------|
| 1 – Vals en Ré (no. 24) | F. Tárrega |
| 2 – Sound of Bells (no. 26) | J. Guimaraes |

List C – Pieces

- | | |
|---------------------------------------|------------|
| 1 – El Sueno de la Munequita (no. 30) | A. Barrios |
| 2 – Marieta (no. 32) | F. Tárrega |

List D – Technical Studies

- | | |
|---------------------------|------------|
| 1 – Legato Study (no. 34) | A. Barrios |
| 2 – Velocidade (no. 35) | F. Tárrega |

List E – Suite

- | | |
|---------------------------------|-------------|
| 1 – Suite in D Minor (5 Dances) | R. de Visée |
|---------------------------------|-------------|

The Publications of Wissam Abboud

Guitar Educational Books:

Classical Guitar Method - Debut (WA 101)

Classical Guitar Method - Preparatory (WA 102)

Classical Guitar Method - Grade I (WA 103)

Classical Guitar Method - Grade II (WA 104)

Classical Guitar Method - Grade III (WA 107)

Classical Guitar Method - Grade IV (WA 108)

Compositions:

Piano Sonata in C (WA 105)

Missa Brevis for SATB Choir (WA 106)

Acoustic Duo Song Book (WA 100)

Publications under Mel Bay Inc.:

Mastering the Classical Guitar 1A (30683M)

Mastering the Classical Guitar 1B (30684M)

Mastering the Classical Guitar 2A (30685M)

Mastering the Classical Guitar 2B (30686M)

Publications under NDU School of Music:

Music Theory Workbook - Level 1 (A&B)

Music Theory Workbook - Level 2 (A&B)

Music Theory Workbook - Level 3 (A&B)

Sight Singing Book - Preparatory (A&B)

Sight Singing Book - Level 1 (A&B)

About the Author

Wissam Abboud is a guitarist, composer, author and instructor. He published many Guitar & Music Theory instructional books in Lebanon and worldwide, including “Mastering the Classical Guitar” series under Mel Bay Publications Inc., being the first Lebanese musician to publish educational books under an internationally acclaimed publisher. “Mastering the Classical Guitar” series achieved great local and international success.

Wissam holds a Master degree in “Musicology” from Notre Dame University-Louaize (NDU). He also earned a Bachelor of Arts in “Music - Classical Guitar Performance” and Baccalaureate Diplomas in “Theoretical Studies” and “Sight Singing” from the Lebanese National Higher Conservatory of Music.

Wissam is currently a Guitar, Theory and Sight Singing instructor at the School of Music of Antonine and Notre Dame Universities.

